

PORT FOLIO

Graphic Design by
Aaron Hutchins

Retail food branding

BRIEF

To create a name, logo and overall branding for a new retail food brand. An original logo, business card and menu design, as well as company clothing/uniform were required to market the brand.

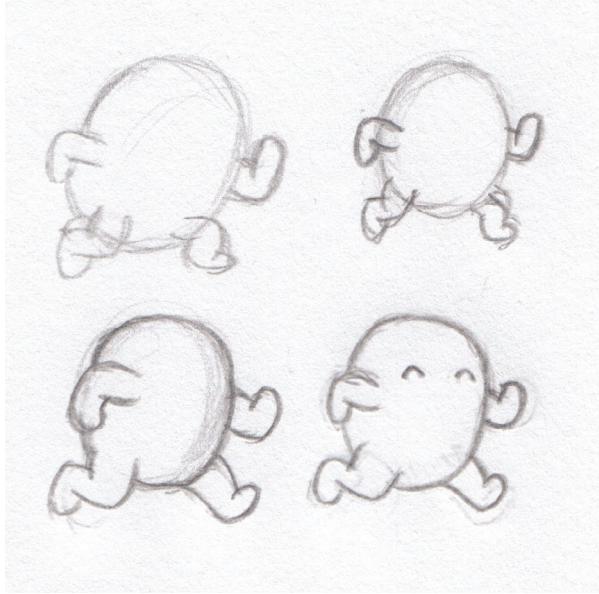
PROBLEM

Developing a creative business concept that would stand out and fill a gap in the market with the help of smart brand design.

SOLUTION

After discovering the relatively unknown gnocci alternative, gnudi ("noo-di"), a gap in the market was found and the wordplay potential for the business name followed.





GNUDI RUN

Fast food, nude.

Gnudi Run was chosen as the brand name, which appropriately suited the fun and modern nature of a potentially successful food truck brand.

Once a name was settled on, a cartoon dumpling was drawn that would then become the company's mascot and part of the company logo.

"Fast food, nude" is both a reference to the running mascot and the uncoated nature of gnudi dumplings.



With sustainability being the forefront of many retailers of today, paper bowls with bioplastic lids would be the chosen vessel for the takeaway dumplings.

Different logo variations were developed for different uses - icon logos, wide logos for wider horizontal settings, and stacked logos for uniforms and illustration-friendly applications.





Song Interpretation

BRIEF

To create a visual representation for a chosen song.

PROBLEM

The final outcome had to showcase the use of hand-illustrated type, and clearly communicate the chosen song's message through the a combination of imagery and type.

SOLUTION

The final sci-fi-inspired design uses hand illustration and hand lettering to communicate the song's feeling of awe and humility in relation to the vast unknown and outer space.

THE CONTORTIONIST
PRESENTS

PRIMORDIAL SOUND

NEW SINGLE FROM THE BREAKTHROUGH ALBUM
LANGUAGE

ALL THAT YOU KNOW



VERSUS ALL YOU DON'T

OUT NOW

ON ALL PLATFORMS AND AT SELECTED OUTLETS



ALL THAT YOU KNOW



VERSUS ALL YOU DON'T

Using a combination of fineliner pens on paper, various elements were drawn and later processed, arranged and edited in Adobe Illustrator and Photoshop.

The lyrics, "all that you know versus all that you don't", are repeated throughout The Contortionist's song 'Primodial Sound', while the music transforms from eerily quiet to tense and dynamic. The final artwork could be at home on a T-shirt or poster.



Brisbane Canvas Booklet

BRIEF

To design multi-page guidebook for the Brisbane Council's Brisbane Canvas project, which displays the commissioned street art that the city has to offer.

PROBLEM

The booklet must be aesthetically pleasing and be effective at guiding tourists to the many attractions included in the Brisbane Canvas project.

SOLUTION

The use of a GPS-like teardrop as a recurring design element allows for more page space and a range of dynamic page layouts. The use of colour-coded chapters gives the reader a clear direction to locations and transport options.

A Brisbane City Council Initiative

BNE CANVAS



BRISBANE CITY
Dedicated to a better Brisbane





Organising the street art by locations gives the reader a well-formed idea of proximity, and invites them to plan a day visiting the commissioned Brisbane street art.

Numbering each location means that the reader can refer directly to the colour-coded location map and transport options.

A dark grey and white theme gives the 20 page booklet a modern feeling and showcases the included imagery.

The outer cover is printed on a thicker card stock than the inner pages, with Spot UV embellishment on the title, giving the booklet a professional appeal.





Personal Branding

BRIEF

To create an identity to promote myself as an up and coming designer.

PROBLEM

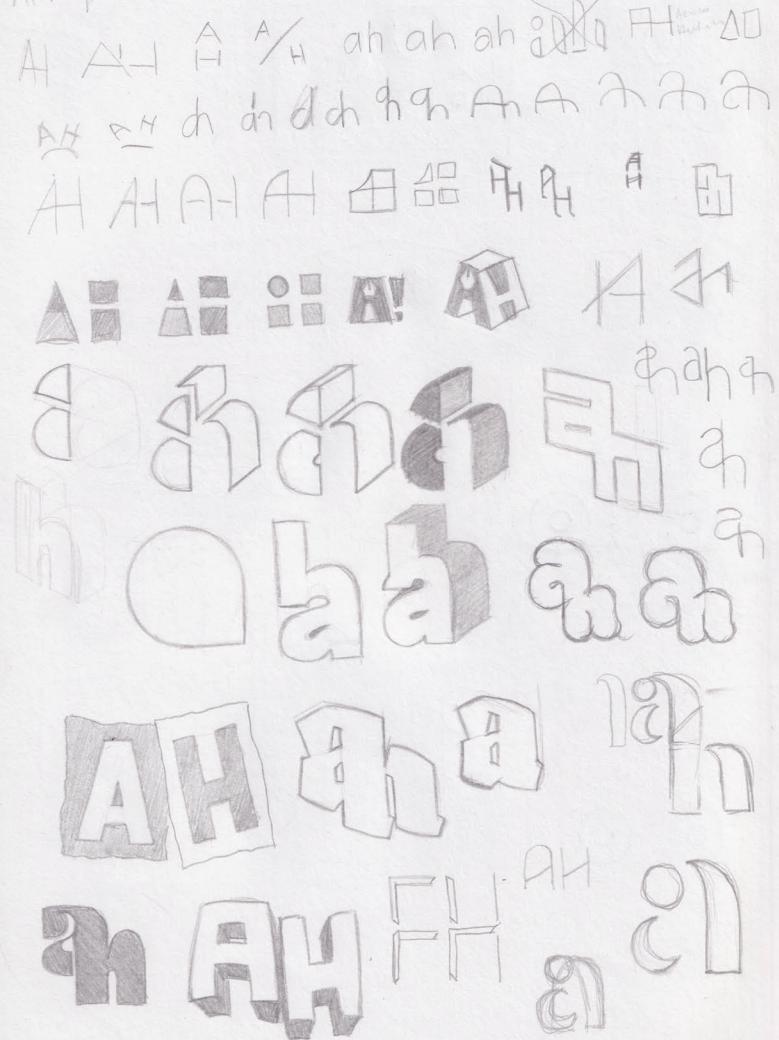
To develop a design theme that effectively represents my strengths and personal style as a designer.

SOLUTION

A dynamic and bright colour palette, paired with clean minimalistic design was chosen to represent the balance between my design interests and strengths as a designer.



Aaron Hutchins creative
AH! creative rare



Personal Branding - logo

font
Modak





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CREATIVE

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Design Report

BRIEF

To write and design a report, giving clear yet valuable insight into graphic design roles and business, as well as the impacts of different trends on designers.

PROBLEM

The report had to be designed effectively, giving considerable consideration to layout, space and typesetting, while featuring an interview on an experienced designer in the field.

SOLUTION

A landscape, A5 booklet seemed fitting to communicate various points in a visually pleasing manner. The booklet is designed as a career guide spinoff of an imaginary magazine.

0 123456 789010

Career insight booklet vol. IV:

Graphic Design

Job roles, Trends & Professional Development Designer Interview w/ Daniel Lehrke

Where are you going?

0 123456 789010

Career insight booklet vol. IV:

Graphic Design

Job roles, Trends & Professional Development Designer Interview w/ Daniel Lehrke

Where are you going?

Branch Out

Art · Design · Culture · Industry

The image shows two copies of a magazine or booklet titled "Branch Out". The main copy is displayed prominently in the foreground, tilted slightly, showing its cover which features a woman with long, wavy red hair sitting on the floor against a solid red background. The title "Branch Out" is at the top in a large serif font, with "Art · Design · Culture · Industry" below it in a smaller sans-serif font. On the left side of the cover, the words "Graphic Design" are written in large yellow letters, with "Where are you going?" in white script font below it. To the left of the main cover, a second copy is visible, partially overlapping, with similar text and design elements. Both covers include a barcode and a series of numbers (0 123456 789010) near the bottom.





Daniel Lehrke

Creative director at DLDesign

July 25, 2021

Designer Interview

Where do you work?

I'm a freelance designer working from home in Wellington, New Zealand. I partly worked remotely overseas and at home for a few years before the pandemic, however its arrival has forced and industry helped push my career into its current, fully-freelance form.

What do you do?

I am essentially the creative director and senior designer of a remote team. The team is made up of a senior designer and a visual identity developer - both from the UK, and two animators - the primary is based in NZ and the secondary is based in India. Basically I deal directly with the clients and manage the design process.

"At the end of the day, the design's style should reflect the messaging behind the project rather than what's trending."

as well as the accounting side of things, while doing my share of design work alongside the team.

How do you obtain clients?

I receive a lot of my work through word of mouth and networking, as well as creative recruitment agencies that source clients for designers. Designers on forums like Behance and Dribbble, which seems to filter through a lot of leads. I'm also currently a part-time graphic designer for smaller jobs that I can do myself, which proves to be quite useful for when business is slow, and I need more work around the holiday periods.

How do you do?

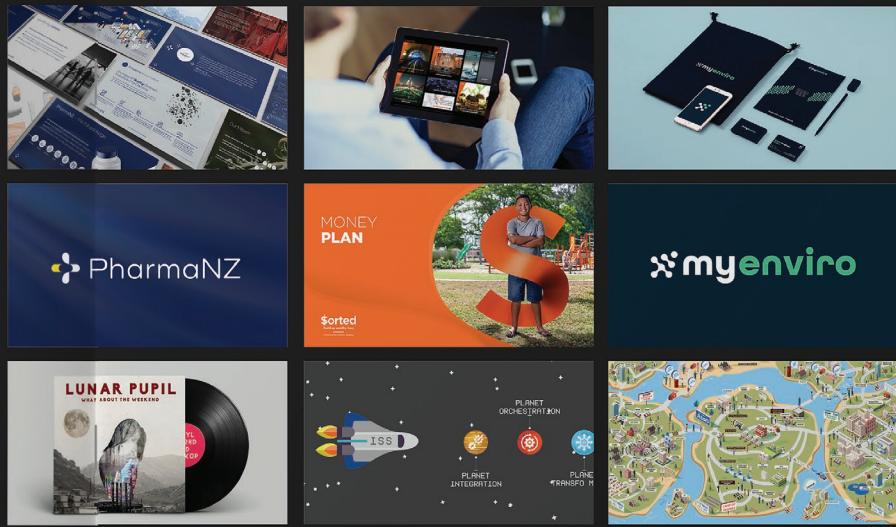
It depends how I'm selling my service. If I'm doing a design flyer I could think of costing in hourly terms, however when other people are involved in a larger project, more factors will play, the clients will be more inclined to pay by the hour.

What are your thoughts on design trends and their impact on business?

Everything being viewed digitally has kind of cleaned things up a bit, there doesn't have to be a lot of clutter on a screen if it comes to editorial or web design, but it takes a good designer to make that work. At the same time, flat design has become a very simple and useful design trend that maybe too many people have gravitated towards.

How do you do?

I think the some of the best advice I've been given was not to follow the trends, it's more important that when you create something, the message it gives is professional and looks good. Work on your own process and personal practice, and you will probably still become slightly influenced by the current trends just based



Festival Promotion

BRIEF

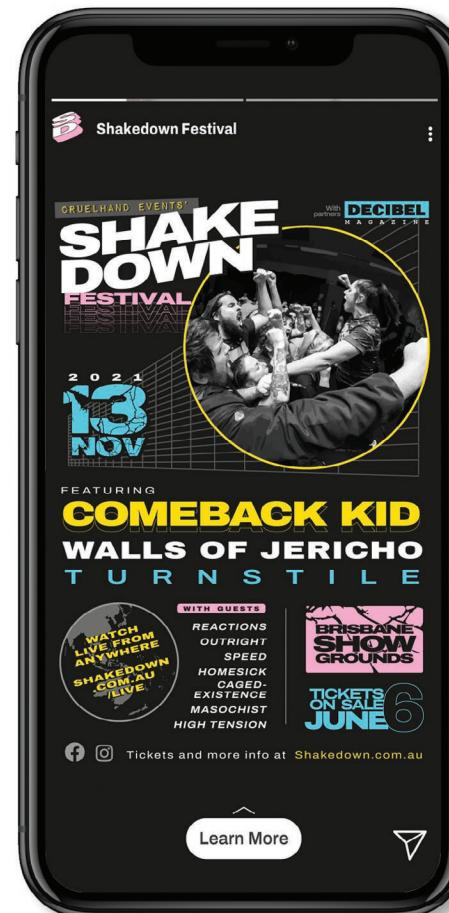
To create advertising promotions for a festival event. A concept would be applied to a magazine advertisement design and two online advertising pieces.

PROBLEM

The design had to have a wide appeal and a capacity to engage an audience of varied ages and backgrounds.

SOLUTION

A colourful yet strong design theme draws in a wide audience and effectively portrays the diversity and progressive nature of the passionate and heavy music acts.





Incorporated photo by Nicole Goodwin

App Design

BRIEF

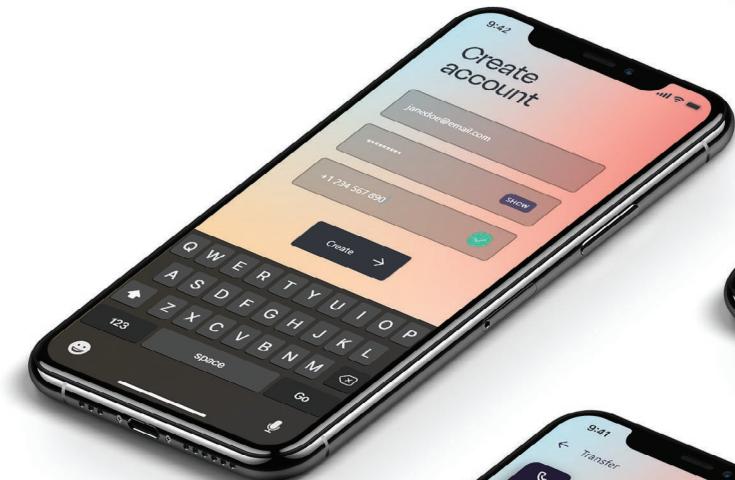
To develop a prototype banking app aimed at a young audience through the design and use of an effective marketing funnel.

PROBLEM

The prototype must be tested by a range of people and meet a range of criteria that ensure the final user experience is satisfying and good enough to gain new customers.

SOLUTION

A simple yet predictable, and aesthetically pleasing experience was designed to stand out and capitalise on features that existing products seem to lack.

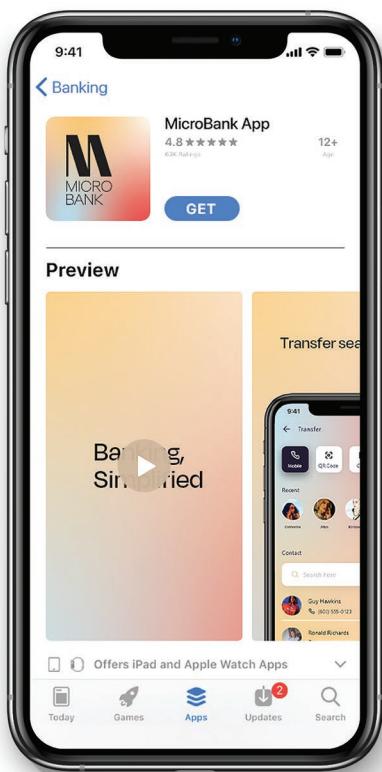
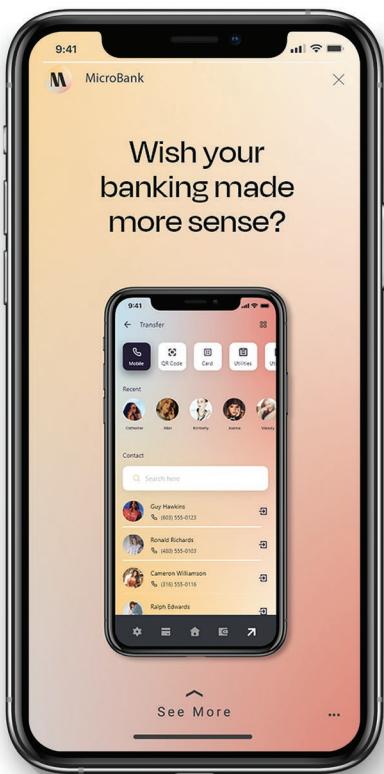




The use of pastel colours and smooth freeform gradients were the basis of the prototype's design, giving the app and overall banking experience a calm and satisfying atmosphere.

Test subjects were pleased with the included features and simple navigation, while noting that their past and current online banking experiences have been overly complicated and sometimes too confusing.

The Microbank logo and colour theme were well received.



Location Branding

BRIEF

To design and produce an identity and branding system for the Lakeside Park racing precinct.

PROBLEM

The client required a logo and branding guidelines, directional and wayfinding signage, stationery and a presentation template.

SOLUTION

Through thorough research and concept development, a rebrand has been designed to enhance the venue's image, focusing on Lakeside Park's rich motoring history and unique character.



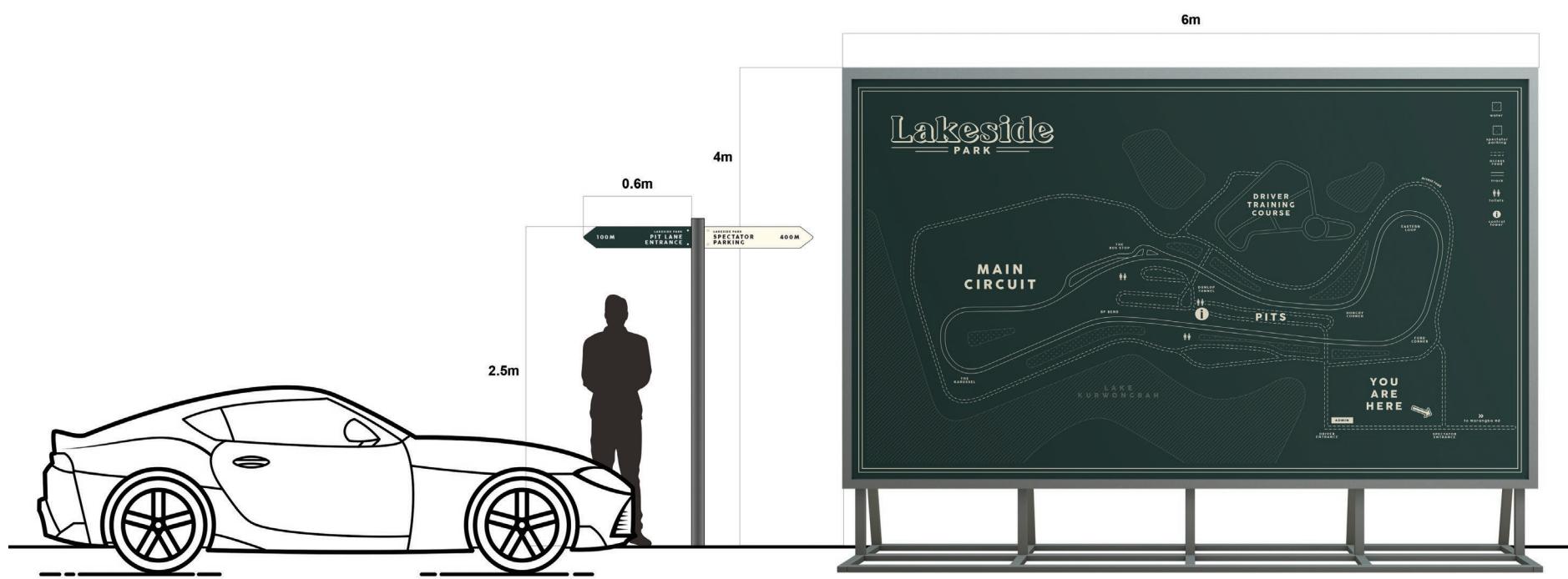
Lakeside
PARK

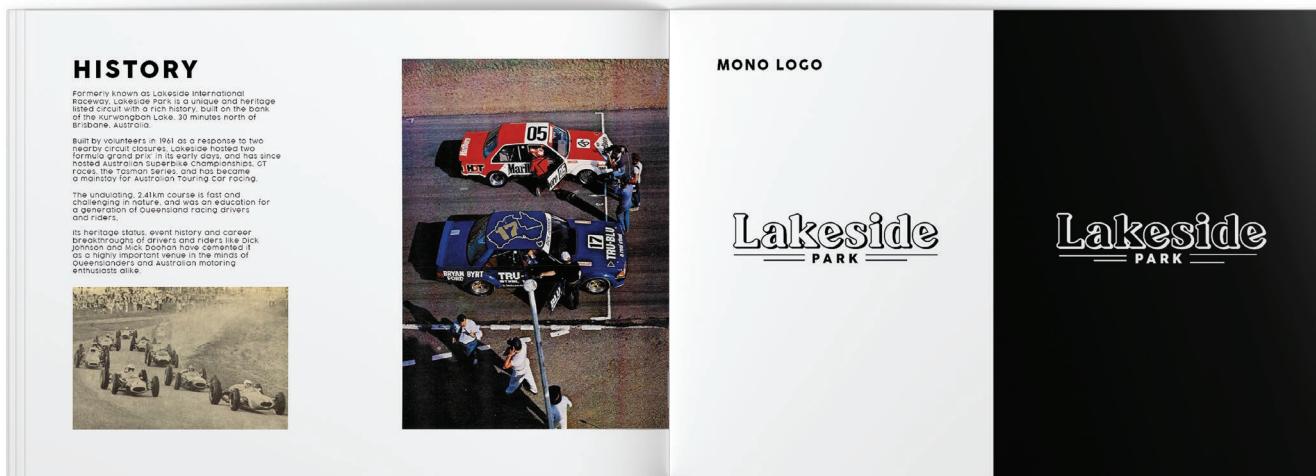
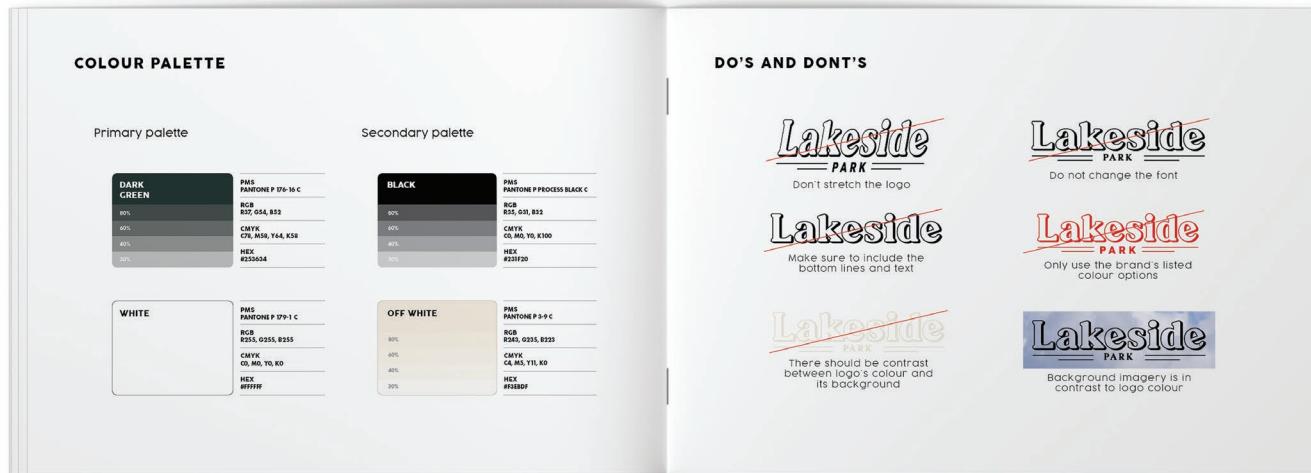


Lakeside's history was an important starting point for its redesign, and a vintage themed logo and colour palette would eventually become the basis of the circuit's rebrand.

Opting for a classic and less energetic brand than venues that are rooted in 90's and 2000's motorsport, the new look is more reminiscent of the 60's-1980's motorsport and design that were present in the venue's opening and heyday respectively.







Lakeside

PARK

MAIN CIRCUIT

LAKE
KURWONGBAH

THE KARUSSEL

BP BEND

THE BUS STOP

DUNLOP
TUNNEL

DRIVER
TRAINING
COURSE

PITS

YOU
ARE
HERE

ADMIN

DRIVER
ENTRANCE

SPECTATOR
ENTRANCE

to Narangba Rd



