

# Creative Digital Media Folio

All work created by Lara Bright

# PART 1: Concepting.

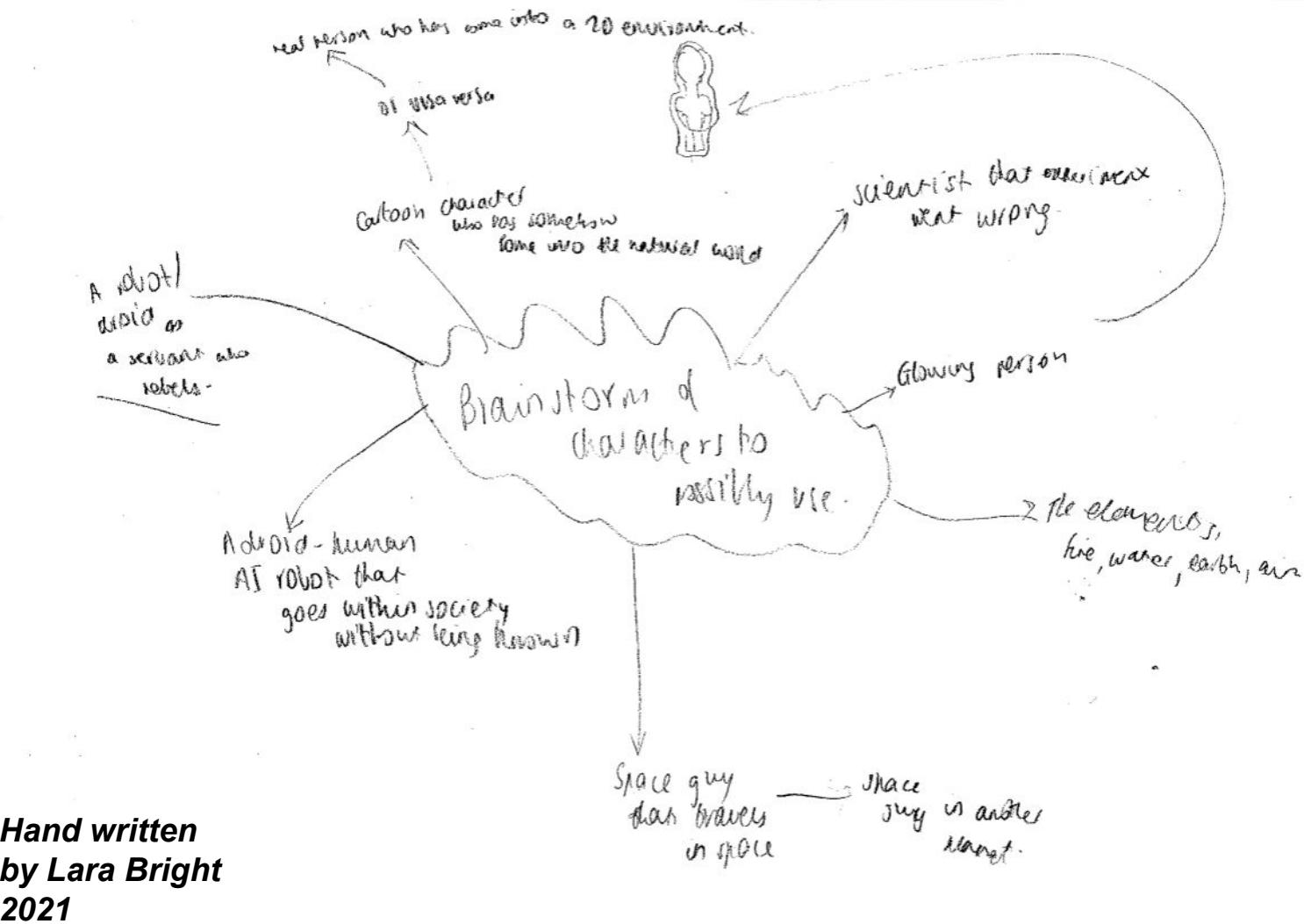


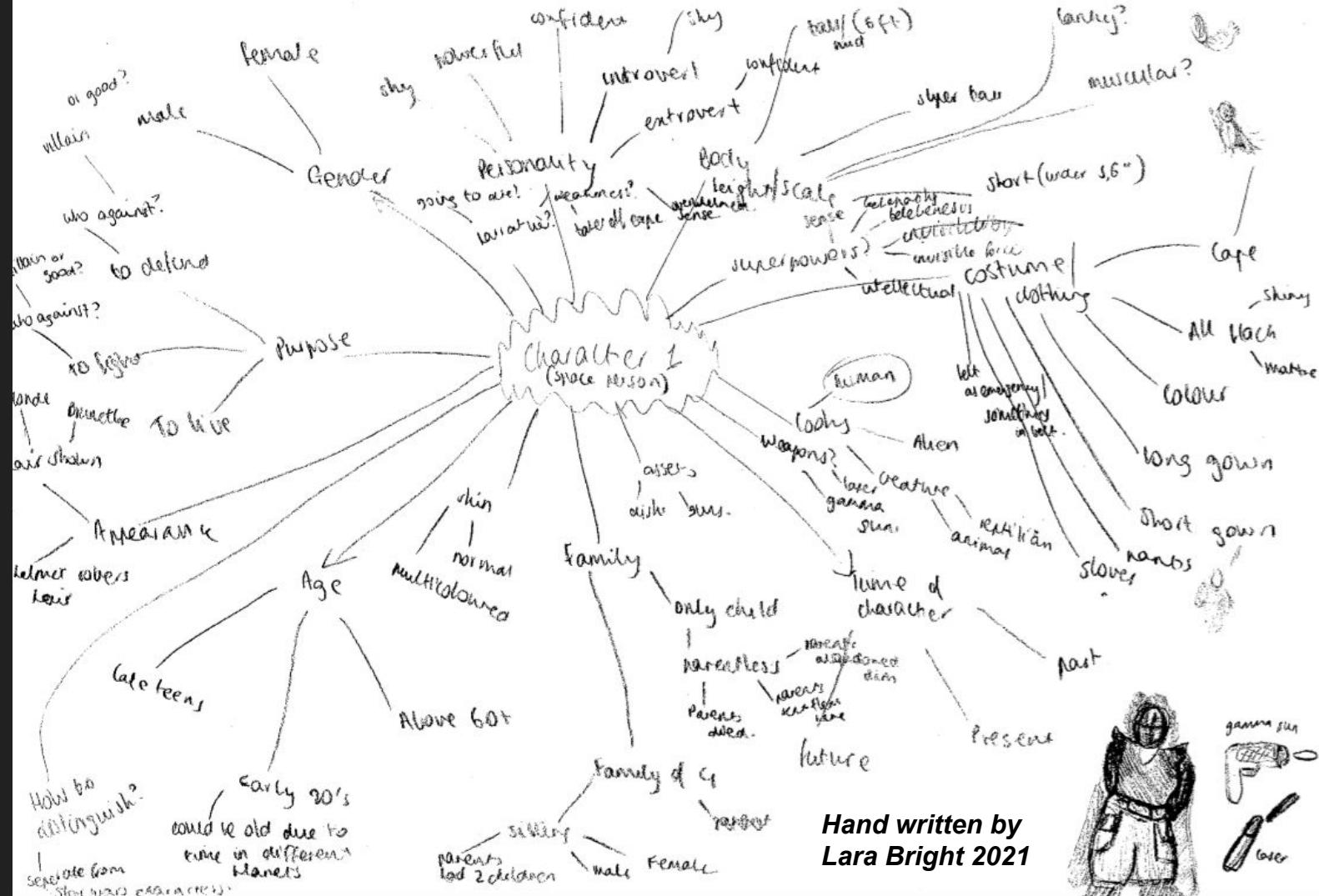
# Stage 1: Timeline

Week	Date	Unit Title	Content	Assessment
0	myStart week 1		<p><b>Study notes document</b> Set up a study notes doc that you can gather notes in leading up to the end of year exam</p> <p><b>Workplace health &amp; safety</b> Add notes to your study document about workplace health &amp; safety</p>	Set up notes doc
00	myStart week 2	SAC 5: <b>CHARACTER DESIGN</b>	<p><b>SAC preparation + Elements &amp; principles + Mind map</b> Introducing and summarising Assessment 5 - character design.</p> <p>Look into elements &amp; principles of design and take notes, then use these to influence your character mind map.</p> <p>You are to study and research the mind map process - you will learn on how to broaden their ideas with simple keywords.</p>	Add study notes
1	Feb 1-5		<p><b>Elements and principles (cont.)</b> You will continue with elements and principles. Using Photoshop as a tool to guide you through the fundamentals.</p>	Add study notes
2	Feb 8-12		<p><b>Colour theory</b> You are to learn the importance of colour theory and how it is practically used in a professional working environment.</p>	Add study notes
3	Feb 15-19		<p><b>Game idea &amp; Target audience</b> You start thinking of ideas about a game you would like to make and the impact it has for your particular type of audience. You will be needing to use Edward de Bono's thinking hats technique.</p>	Add study notes
4	Feb 22-26		<p><b>SAC: Mind map, target audience, mood board</b> You are to start your SAC, beginning with a mind map and target audience. Then, you can start gathering references and create a mood board in which you make annotations.</p>	<b>SAC 5: Mind map, target audience, mood board</b>

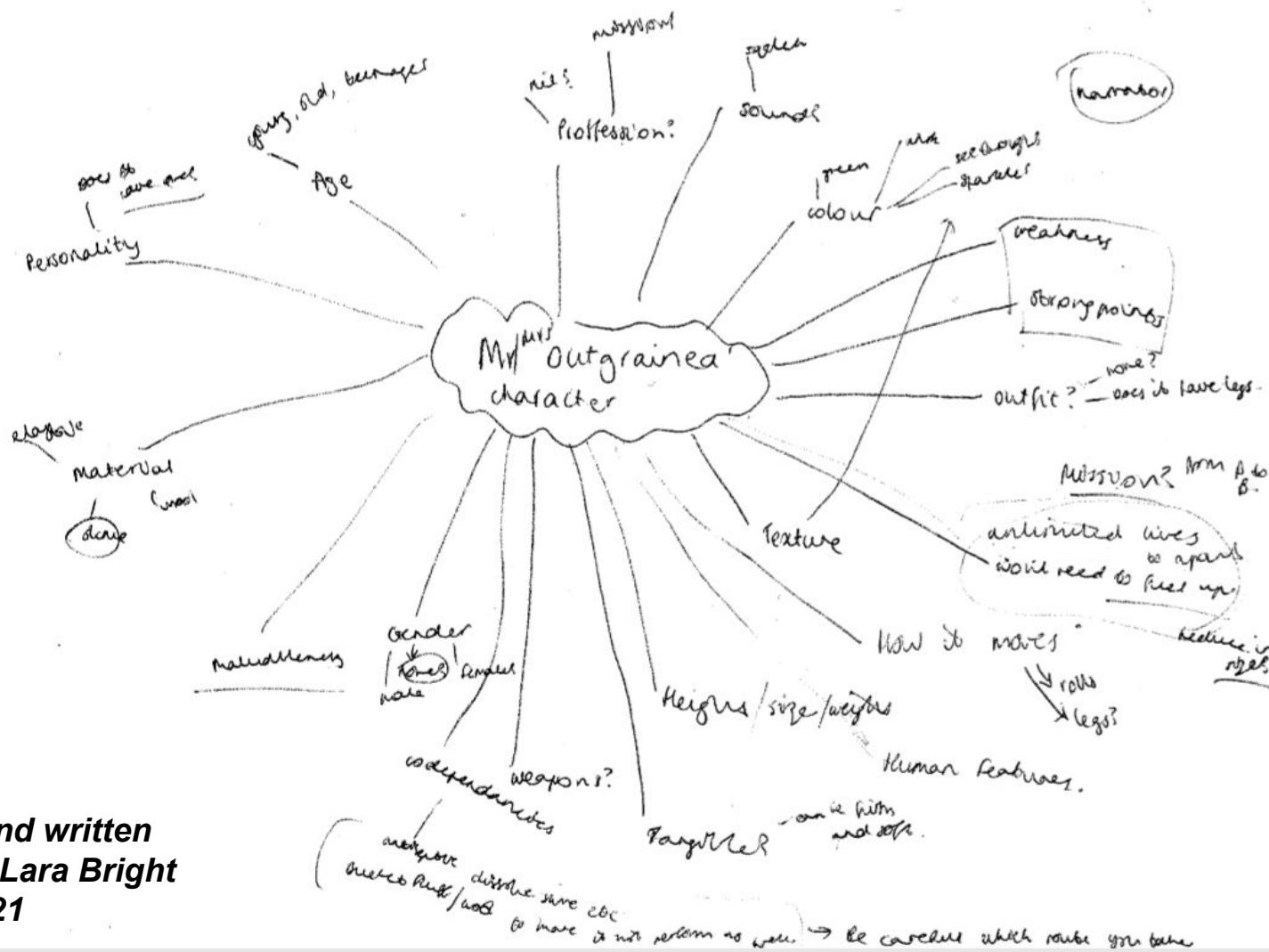
<b>5</b>	<b>Mar 1-5</b>	<b>SAC: Silhouette</b> You will learn the process of drawing silhouettes by applying variations and another creative thinking technique called "Plus, Minus, Interesting" which can help you to produce the final form of the silhouette. You will annotate your drawings.	<b>SAC 5: Silhouette</b>
<b>6</b>	<b>Mar 8-12</b>	<b>SAC: Orthographic</b> You will learn the technicality of the process of orthographic drawings. You will also annotate your drawings.	<b>SAC 5: Orthographic</b>
<b>7</b>	<b>Mar 15-19</b>	<b>SAC: Orthographic</b> You will learn the technicality of the process of orthographic drawings. You will also annotate your drawings.	<b>SAC 5: Orthographic</b>
<b>8</b>	<b>Mar 22-26</b>	<b>SAC: Colour theory</b> You will apply your colour theory to your character design. You will make annotations explaining your use of theory.	<b>SAC 5: Colour theory</b>
<b>9</b>	<b>Mar 29- April 1</b>	<b>SAC: Colour theory</b> You will apply your colour theory to your character design. You will make annotations explaining your use of theory.	<b>SAC 5: Colour theory</b>
<b>0</b>	<b>Term 1 Holidays</b>	<b>SAC 5: Finalising Concept</b> Finalise your character design.	<b>SAC 5: Final concept</b>
<b>1</b>	<b>April 20 - 23</b>	<b>SAC 5: Finalising Final Concept + Post mortem</b> You will wrap up your SAC by finishing your character design. This is the stage where you will add final touches and details of the character. Answer post mortem question.	<b>SAC 5: Post mortem</b>
	<b>APRIL 26</b>	<b>DUE DATE</b>	<b>SAC 5 DUE: FINAL CONCEPT AND STUDY NOTES DOC</b>

# Stage 2: Brainstorming and Mind-mapping.

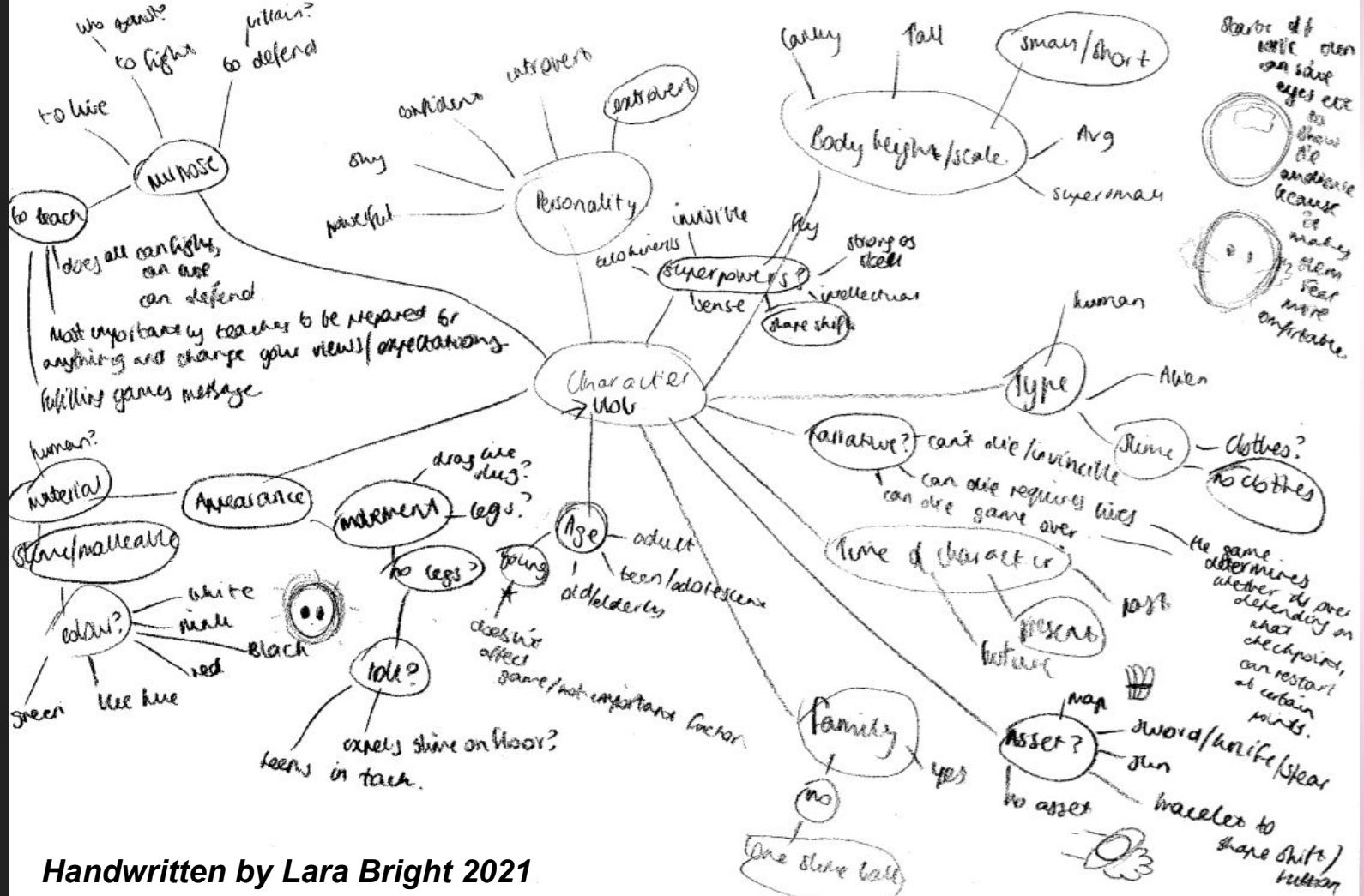


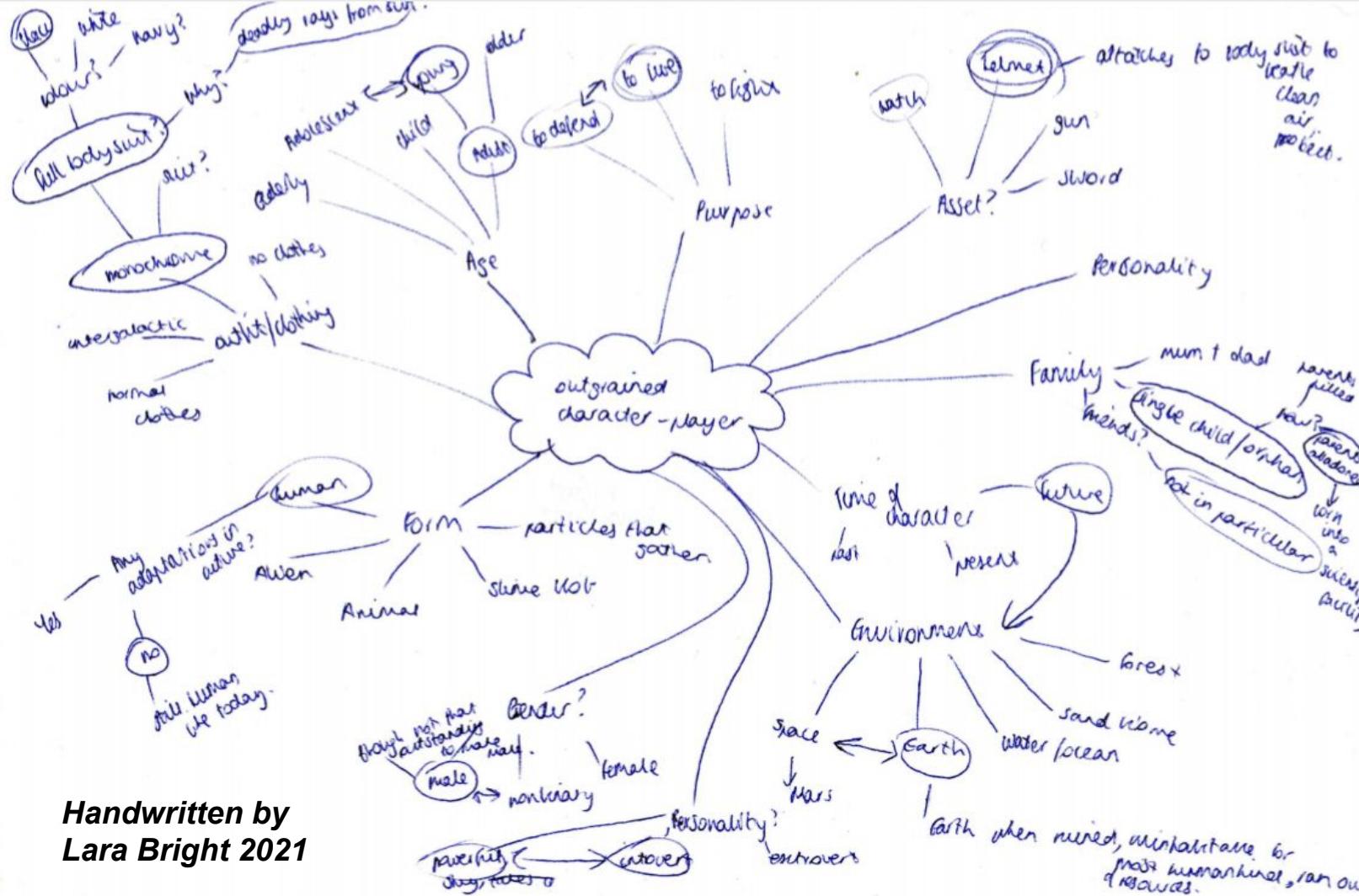


**Hand written by  
Lara Bright 2021**



**Hand written  
by Lara Bright  
2021**





# Stage 3: Design A (Possible) Asset.

Asset possibility 2 → shapeshifter gadget.  
Decision-maker watch



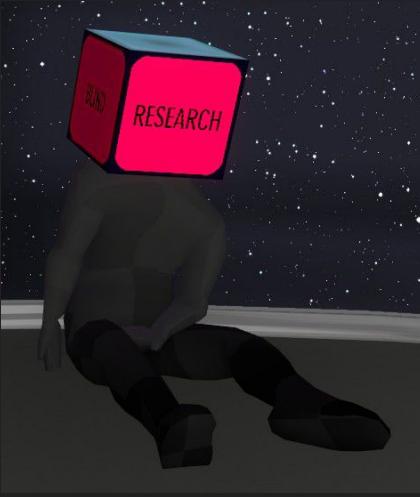
***Hand drawn by  
Lara Bright 2021***

**Watch/gadget  
for character.**  
**Acts as a  
decision  
maker, could  
zoom in full  
screen for the  
player to make  
the decision.**  
**The  
winder/knob  
can go forward  
and backwards  
to which the  
player can  
decide. The  
watch would be  
placed on the  
left arm.**



*Made on Adobe  
Photoshop 2018*

# Stage 4: Inspiration For Character.



A still taken from “*The Beginner’s Guide*” (2015). I particularly like how the action (“Research”) is represented through the red block on the head; and it also contrasts heavily to the body, attracting attention.



This picture on the left shows character and costume design for the game and the protagonist ‘Cal Kestis’ in “*Star Wars Jedi: Fallen Order*” (2019). I like the monochromatic colour scheme of the outfits to blend into the sandy environment, and how the artists have manipulated capes.



This poster on the left represents the game “*Alien: Isolation*” (2014). I particularly like the simplistic poster design, and I like how the helmet is luminescent of colour.

if played fast you will appear  
or wear

helmet changes slows



helmet to breathe of there  
is lives to  
answer  
negative  
without  
it.



full black body suit  
flexible

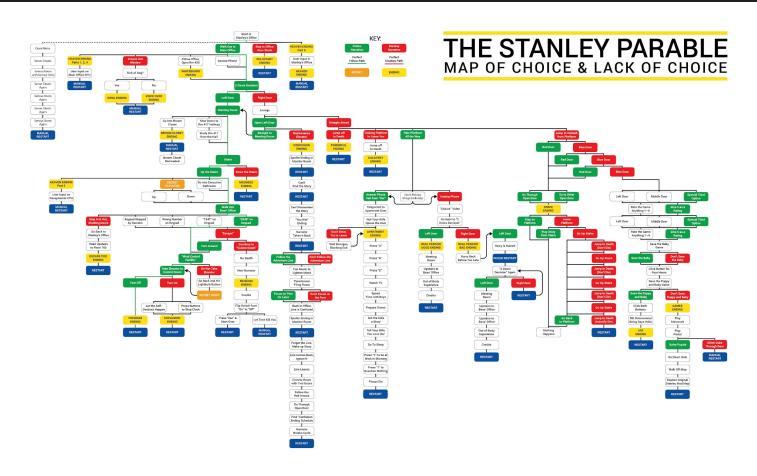
# Stage 5: Inspiration For Game.



'The Witness' (2016) exhibits a highly vibrant, cartoon world, which at different stages in the game uses colours as puzzles. Though the colour palettes are validating to the eyes, I believe my game shall be more realistic.



The dark colour scheme of "Detroit: Become Human" (2018) truly encapsulates the broken family dynamics and an essence of danger, added with a touch of loneliness.



thorough storylines, plots and a multitude of endings based on what the player-character decides.



This still on the left is taken from “*The Stanley Parable*” (2011). It displays a puzzle of what door to go through, as this is the decision for the player-character. I like the thought behind it, and I like how the narrator can persuade and confuse the player.



This left game still is from “*Dying Light*” (2015). It shows a ruined Earth environment, with it looking deserted and in a state of disaster. This type of environment would suit my game as Earth has been evacuated due to depleted resources.

The above image shows gameplay from “*Black Mesa*” (2015) which was a remake of “*Half-Life*” (1999). The game environments are scientifically based, and showcase labs and research facilities. Something which would be apparent in my game.

# Stage 6: Inspired Colour Schemes.

Taking an artistic look at “*The Stanley Parable*” (2011) and “*The Beginner’s Guide*” (2015)

# The Stanley Parable (2011)

## Colour Scheme:



#010109



#1b1f28



#b6c1dd



#644f31



#423512



#646675



#21190f

# The Beginner's Guide (2015) Colour Scheme:



#181212

#181212

#27150c

#27150c

#483429

#875c38

#e75620

#64b1ff

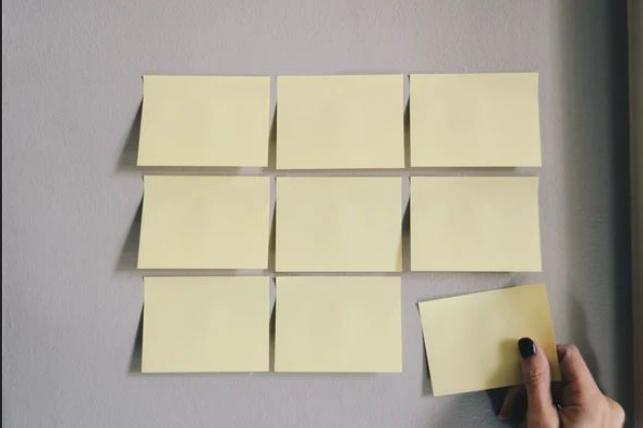
#00ff4b

#e75620

#64b1ff

#00ff4b

# PART 2: Game Narrative.



# Stage 1: Official Game Synopsis.

*When the Earth's resources have depleted and the ozone layer starts breaking down in the future at a point where it cannot be repaired, the UV rate has skyrocketed and the air is not safe to breathe. Though the space race has started and humankind has colonised Mars, our character needs to stay on Earth to scientifically monitor the planet. Throughout a day in their life with a coloured helmet and full body suit, the player experiences many different scenarios to challenge their predetermined beliefs as our character listens or does not listen to the voice; the unreliable narrator.*

*In this adventure/exploration game, the player-character will decide what they believe is 'right' and will help find or not find who the character truly is and if they get to go to Mars, or if it is better to stay on Earth. Whilst exploring climate change and societal stances, the player-character will be transported to many different areas including the past, giving the opportunity to explore their own instinct and freewill. However, the narrator is unpredictable and can persuade the player to do certain things, however the narrator can also begin the game from where they want if a 'wrong' decision is made. There will be doors that lead into the same room, there will be eternal mazes and indistinctive puzzles to be discovered, and most importantly there will be challenging of instinct. What makes an area scary? Why does music make you feel? You will need to be prepared to use your senses, to watch your coloured helmet and listen to your environment around you. Valuable lessons are to be learned. Be prepared to expect the unexpected. The game has many different endings, and only you can pick what is the 'right' one for you. We will persuade you that your instinct will be outstinct. Our character is waiting for you.*

# Stage 2: Edward de Bono's Creative Thinking Hats.

*In relation to my game synopsis on the previous page.*

Type of Hat/ Person	Feedback	Analysing feedback
Blue (Organiser)/ Mr Stewart		
White (Facts & Figures)/ Blake	Blake asked what kind of scale is the game in terms of the team of development; AAA game or Indie game?	I responded that the game won't be a AAA game as it is unnecessary for that amount of money to be used developing my game. So, I said it would be more a small development team working on it rather than a huge team, so more an Indie game than AAA.
Red (Feelings & Emotions)/ Jordan	Jordan asked me if the game involves hard decisions, or if it is just little decisions like what door to walk through, puzzles etc, and if the character in the game experiences emotions such as disappointment?	This was a fantastic question for my thought process as I did not necessarily think about the deeper meaning behind decisions such as the character in the game getting upset. I answered that it is more a social experiment on the player than the character so if the player thought it was the right decision then perhaps it was, and that little decisions may lead to bigger decisions or make up a big decision at the end (such as leaving Earth or staying) which impacts the character.

Type of Hat/ Person	Feedback	Analysing feedback
<b>Black (Negative)/ Mackenzie</b>	Mackenzie enquired what sort of game play it was to be, and if it was a choose your own adventure, open world and/or if it is a linear game. He stressed that if it was an open world, then the narrative would be too big so what is the accurate scope of the game?	I replied to Mackenzie that the game was said to be a first person, social exploration game, and I explained that the game was to be more linear than non-linear with a big story that has multiple endings. The scope is not too big nor too little, and the game would be substantial enough but not as short as per say half an hour.
<b>Yellow (Positive)/ Hayden</b>	Hayden's questions were similar to Jordan's in that he was asking if the character is affected by the choices they make, or if the environment will dictate choices?	Building on what I said to Jordan, I said that the game plays as first person, and that the decisions focus on the player rather than the character. Though, in saying that, the unreliable narrator will have a role to play in the storyline and can bring characters back to certain decisions if they did not typically 'like' it.
<b>Green (Creative)/ Nil</b>		

# Stage 3: General Target Audience.



The game will be available for all ages and skill levels, however would generally appeal to the age demographic of 13 to 30 year olds. The game would also appeal to all genders, and would not appeal specifically to male nor female as it is a genderless game and as the game criticises stereotypes, this also includes stereotypical gaming gender tropes. I would also love for my game to be affordable to all, though the medium-to-high socio-economic income demographic would have ease of access due to (possibly) already owning consoles and the technology to play/run the game. The game will be available digitally on gaming distribution platforms (such as Steam, GamersGate etc.), also physically in gaming specialty stores (such as EB Games, JB-Hi-Fi etc.) and retail (Target, BIG W etc.).

# Stage 4: Target Audience Persona.

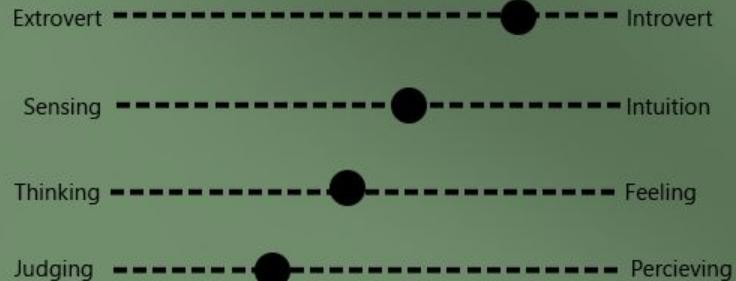
Question	Personality
Name?	Sam Cloves
Age?	19
Occupation?	Barista at a local cafe
Ideal Profession?	Musician (singer)
Least Ideal Profession?	Truck-driver
Clothes wearing?	Simple, monochromatic colours
Clothes never worn?	A flamboyant yellow suit, lace
Siblings?	Nil
Favourite Colour?	Blacks, navy, browns and forest green
Least Favourite Colour?	Yellow

Question	Personality
Favourite Music Genre?	Anything besides country music
Least Favourite Music Genre?	Country music
Favourite Film Genre?	Sci-fi, thriller
Least Favourite Film Genre?	Romance
Activity in Free Time?	Video-gaming, reading, bike riding
Activity Never Done in Free Time?	Sewing
Favourite Food?	Apple pie
Least Favourite Food?	Anchovies
Relationship Status?	Single, living alone.
Pets?	Black cat named Roxy.

# Sam Cloves

## Goals

- To become a successful musician (singer)
- Affordability
- To find new strategic/ exploration games
- Think on a deeper level, be challenged



## Frustrations

- Lonely
- Lose valuable time/ money

19 yo  
Barista  
Melbourne, Aus  
Single  
Intellectual

Loves music  
Lives alone  
Studying at VU  
Loves dark hues  
Has a black cat



# Stage 5: Mood Board (Annotated)



'The Beginner's Guide' basic design. The head shows a colour and has words to tell the player what to do



These space suits reflect a futuristic feel whilst encapsulating unique helmet designs which I admire



The helmet of my character will include a space helmet of sorts that changes colours to reflect the mood, emotions of the character and commands for the player..

This outfit is very large and almost looks inflatable whilst being durable. The helmet provides the character to breathe, however is not futuristic nor the colour scheme I think would suit my character's harsh external environment.



This front cover reflects the type of colour and glow I want my character's helmet to display



This still from 'Everybody's Sad' displays simplicity and an analogous colour scheme on the character with whom the player can change it's hairstyle..

The outer garment (poncho) withholds another layer of warmth and protection against harsher climates like the cold or the sun; most likely the sun in a hot, harsh environment due to the penetrating UV rays and no atmosphere.

Cal from Fallen Order (2019)  
His outfit showcases dark protective materials, suitable for the game environment of 'Instinct'.  
The chestplate emphasises protection against the bare chest of soft material.



# Stage 6: Game Company Logo.

'UNIVISION' Game Company Logo Made By Lara Bright on Adobe Illustrator 2019.



# Stage 6: Game Title Logo.

‘Outstinct.’ Game Title Logo Made By Lara Bright on Adobe Illustrator 2019 Using ‘Shippori Mincho Bold’ Font.

Outstinct.

# PART 3: Character Design

# Stage 1: Equipment, Tools & Software requirements.

### ***Before drawing and sketching***

<b>Equipment</b>	<b>Tools</b>	<b>Software</b>
<ul style="list-style-type: none"><li>• Laptop (HP EliteBook x360 G2)<ul style="list-style-type: none"><li>- Touchscreen</li><li>- Touchpad</li><li>- Mouse</li><li>- Stylus pen</li></ul></li><li>• Phone camera</li></ul>	<ul style="list-style-type: none"><li>• Greylead pencils (HB, 2B)</li><li>• Blue or black pens</li><li>• Coloured pencils</li><li>• A black fine liner</li><li>• A4 white paper</li></ul>	<ul style="list-style-type: none"><li>• Adobe Photoshop 2018, 2019</li><li>• Adobe Illustrator (typography)</li><li>• Google Slides/ Microsoft PowerPoint</li><li>• Google Docs/ Microsoft Word</li></ul>

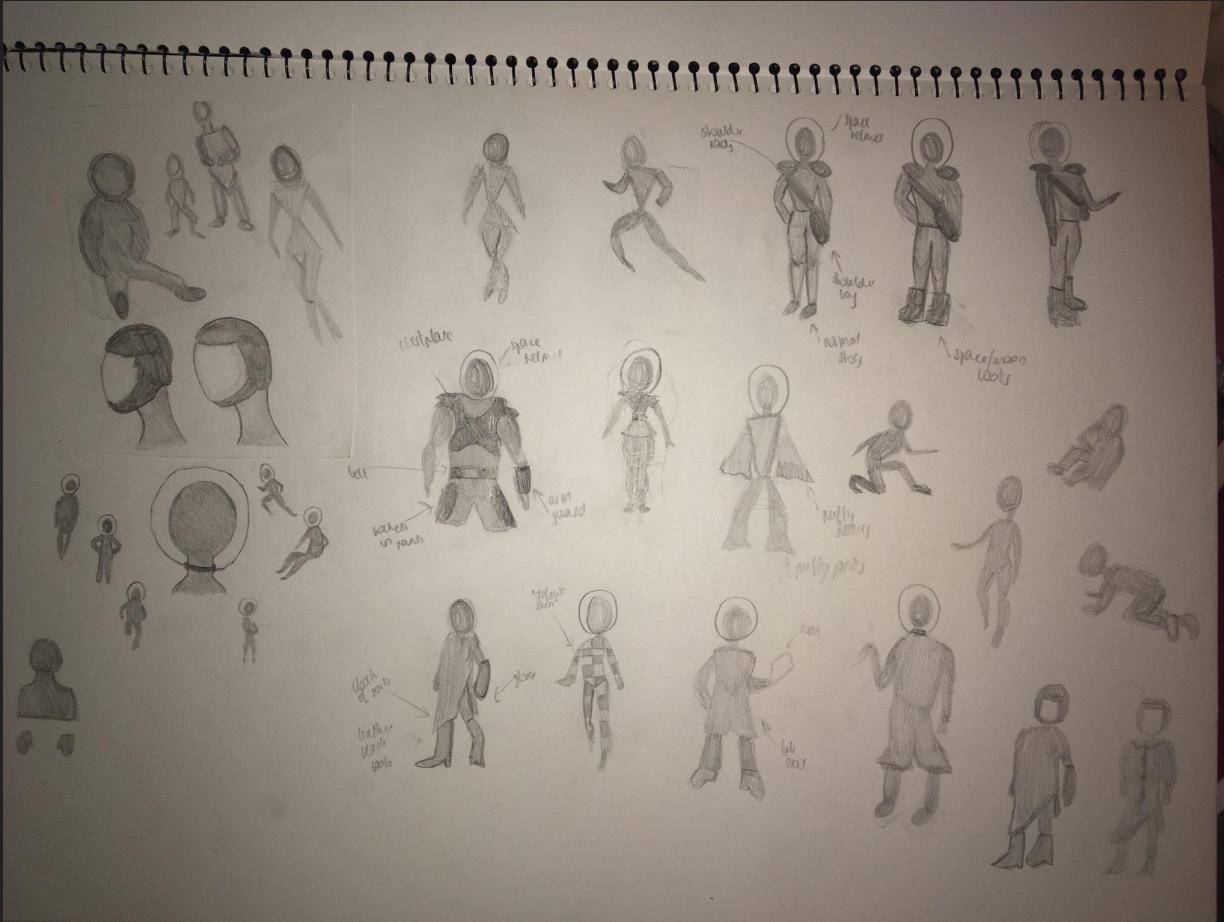
### ***After drawing and sketching***

<b>Equipment</b>	<b>Tools</b>	<b>Software</b>
<ul style="list-style-type: none"><li>• Laptop (HP EliteBook x360 G2)<ul style="list-style-type: none"><li>- Touchscreen</li><li>- Touchpad</li><li>- Mouse</li><li>- Stylus pen</li></ul></li><li>• Phone camera (documenting sketches)</li><li>• USB</li><li>• Printer &amp; Printer Scanner</li></ul>	<ul style="list-style-type: none"><li>• Greylead pencils (HB, 2B)</li><li>• Coloured pencils</li><li>• A black fine liner</li><li>• A4 white paper</li></ul>	<ul style="list-style-type: none"><li>• Adobe Photoshop 2018, 2019</li><li>• Adobe Illustrator (typography)</li><li>• Google Slides/ Microsoft PowerPoint (following AIE exercises)</li><li>• Google Docs/ Microsoft Word (evaluation)</li><li>• PDF software when scanning</li></ul>

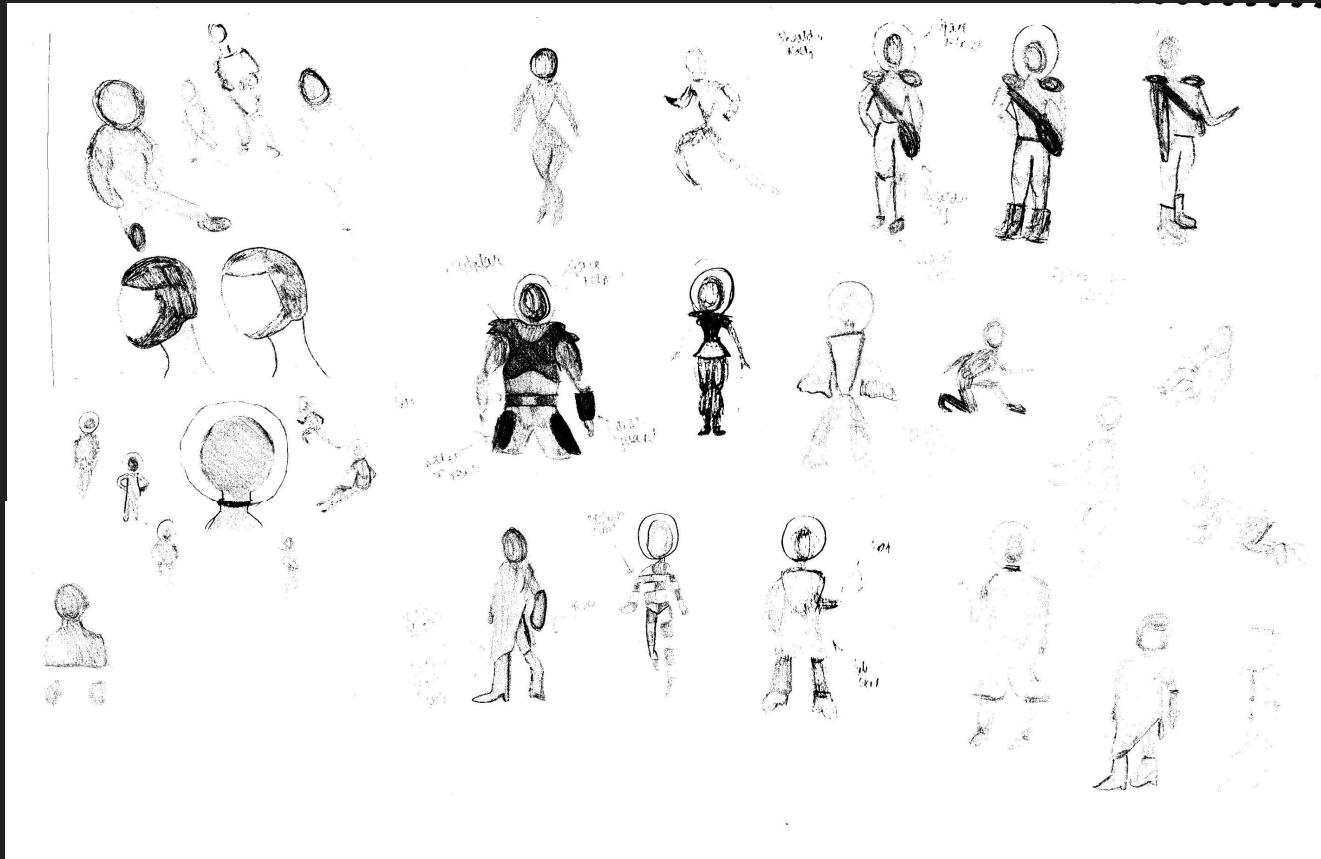
# Stage 2: Concepting Character Design.

## Silhouette Sketches (Hand Drawn)

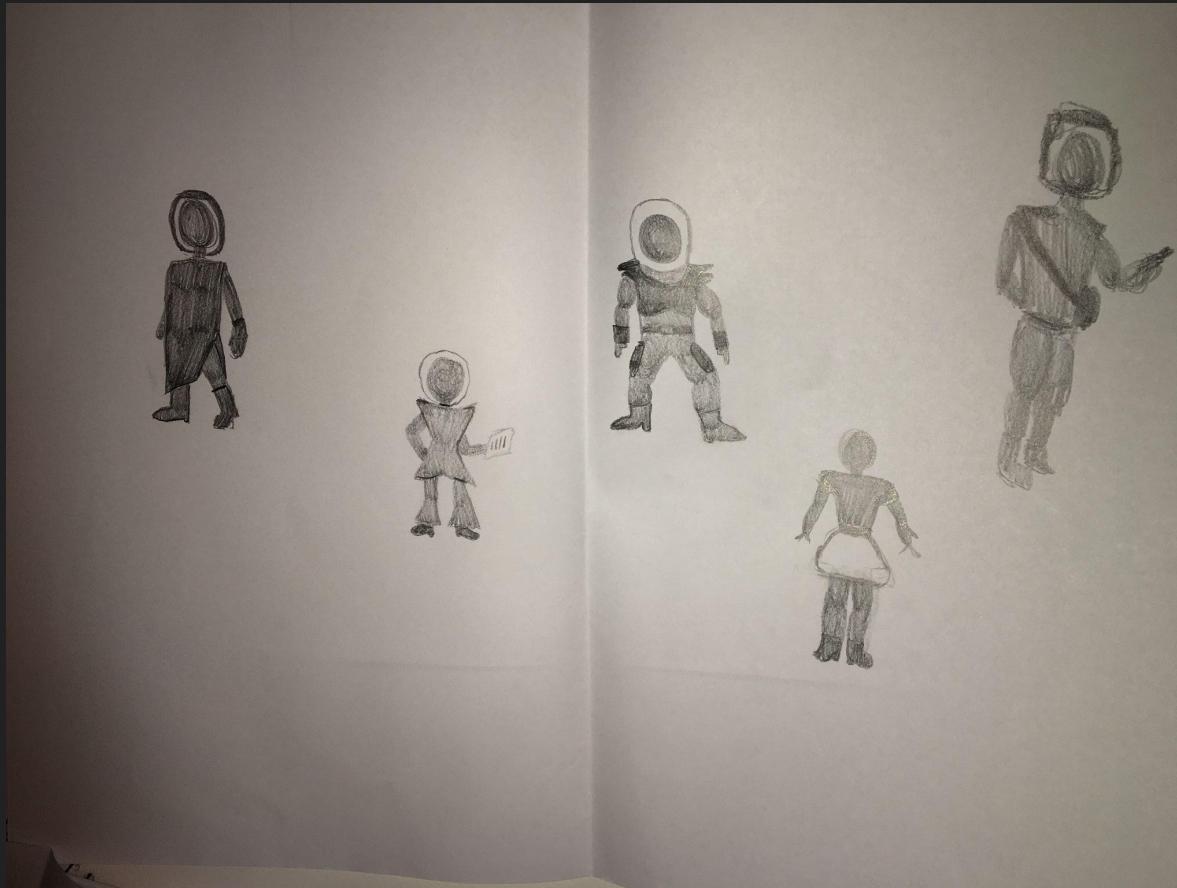
Whilst creating quick silhouette sketches, I also was experimenting with different poses in how the human body moves and researched heavily for how things should look and move.



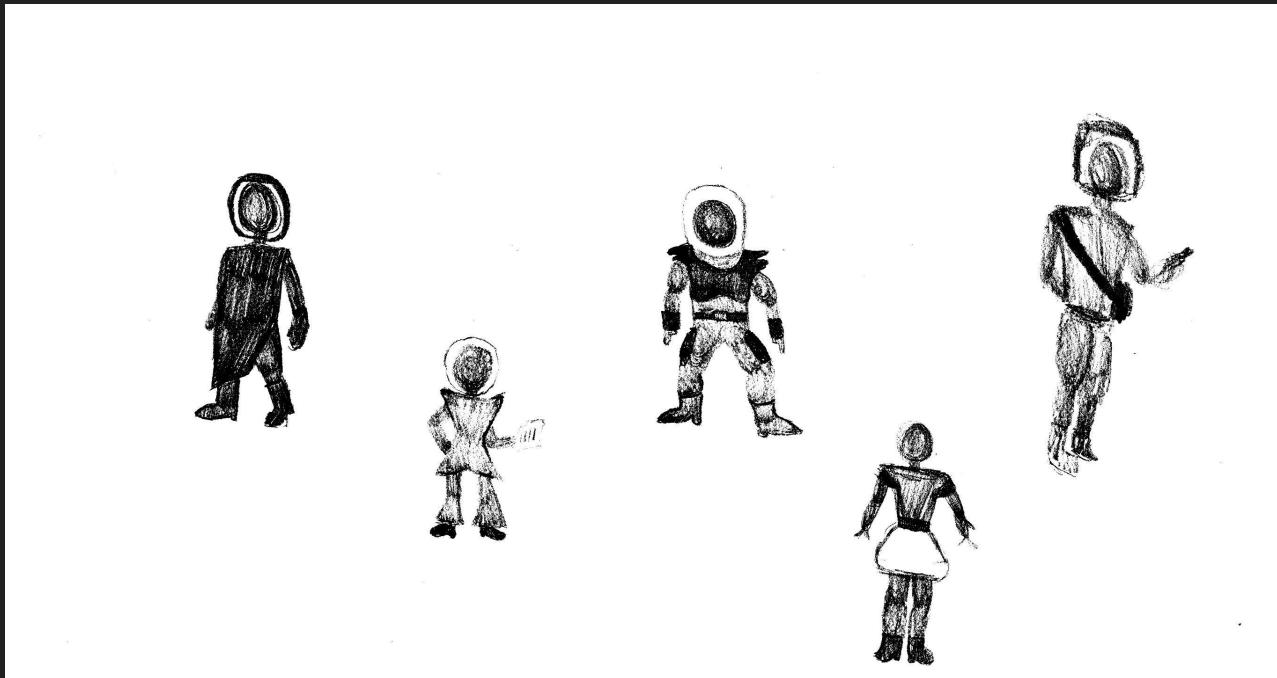
## Silhouette Sketches (Scanned)



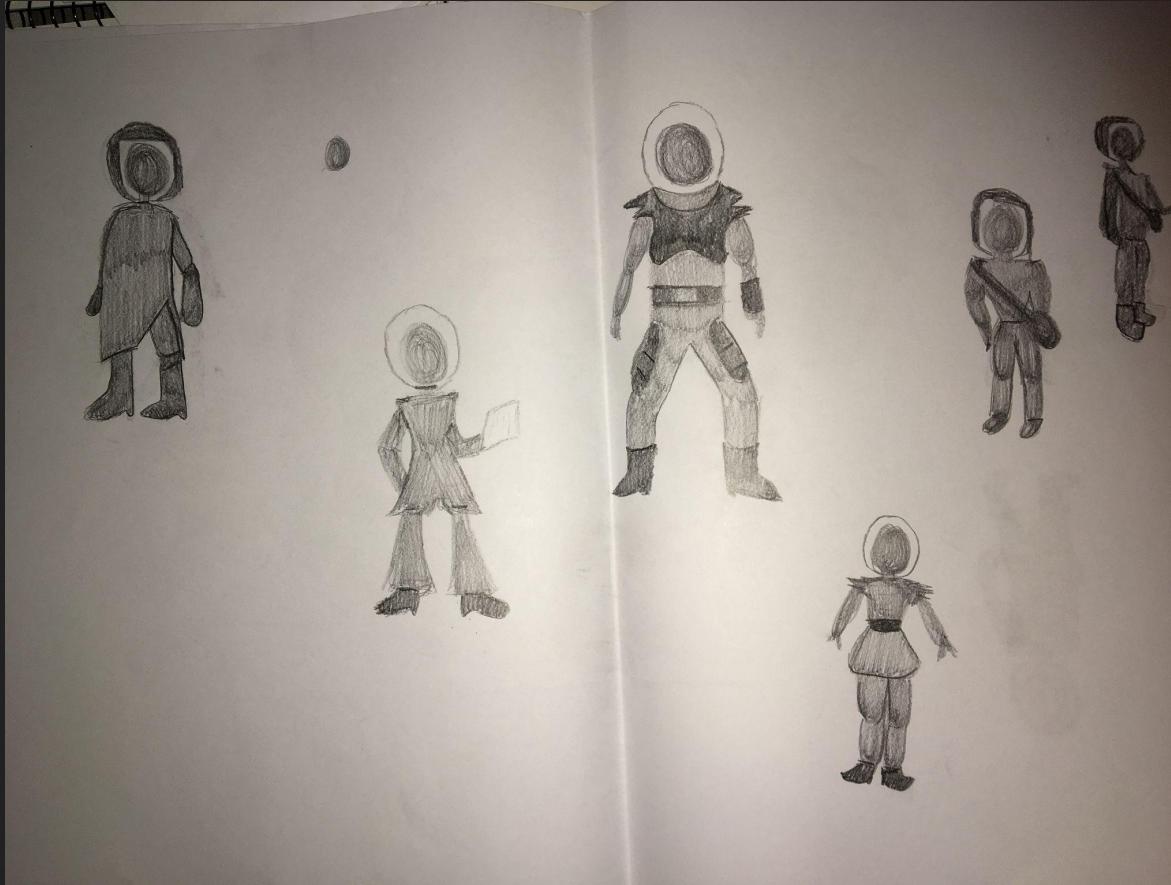
*Possible Character Sketches x5 from Silhouettes to Some Detail (Scanned)*



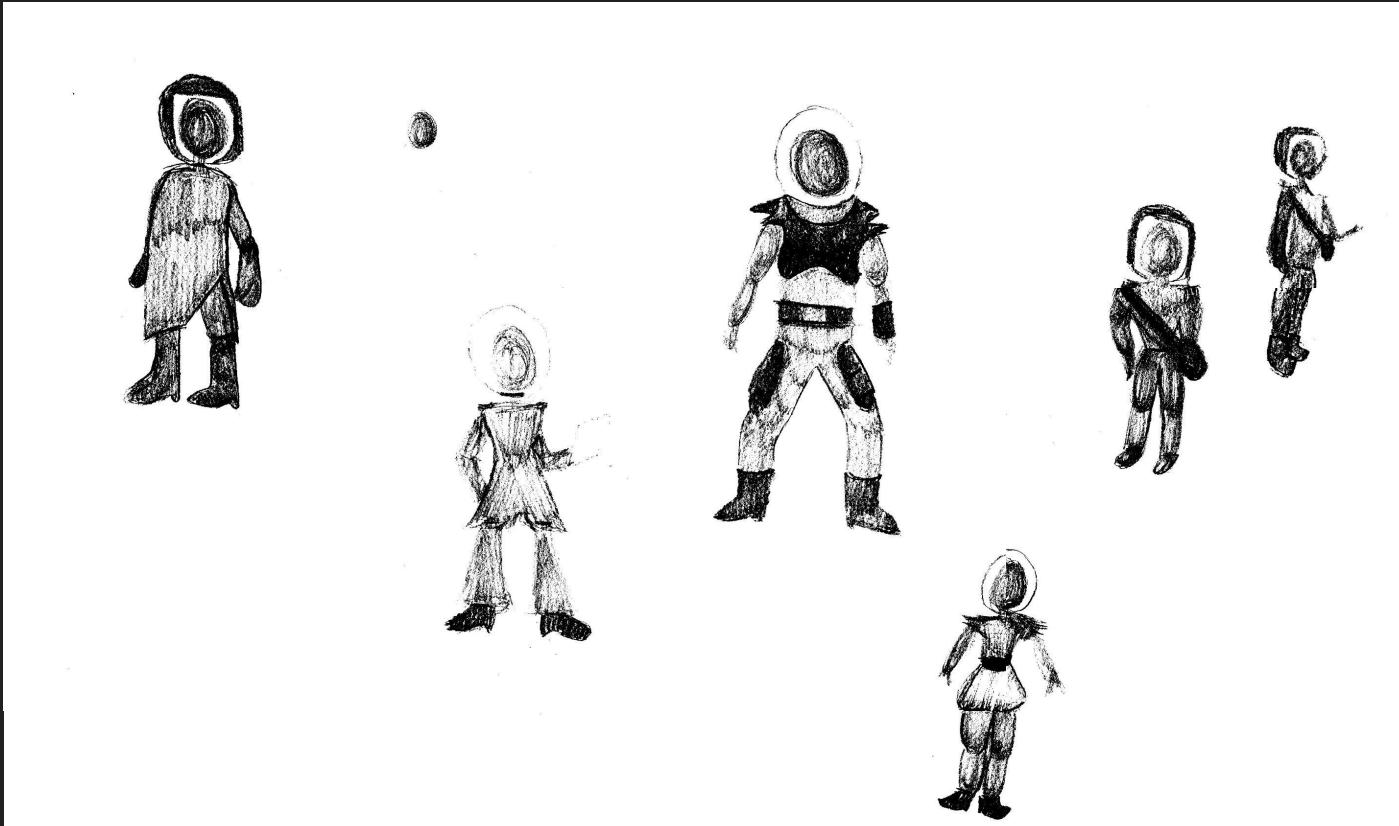
*Possible Character Sketches x5 from Silhouettes to Some Detail (Scanned)*



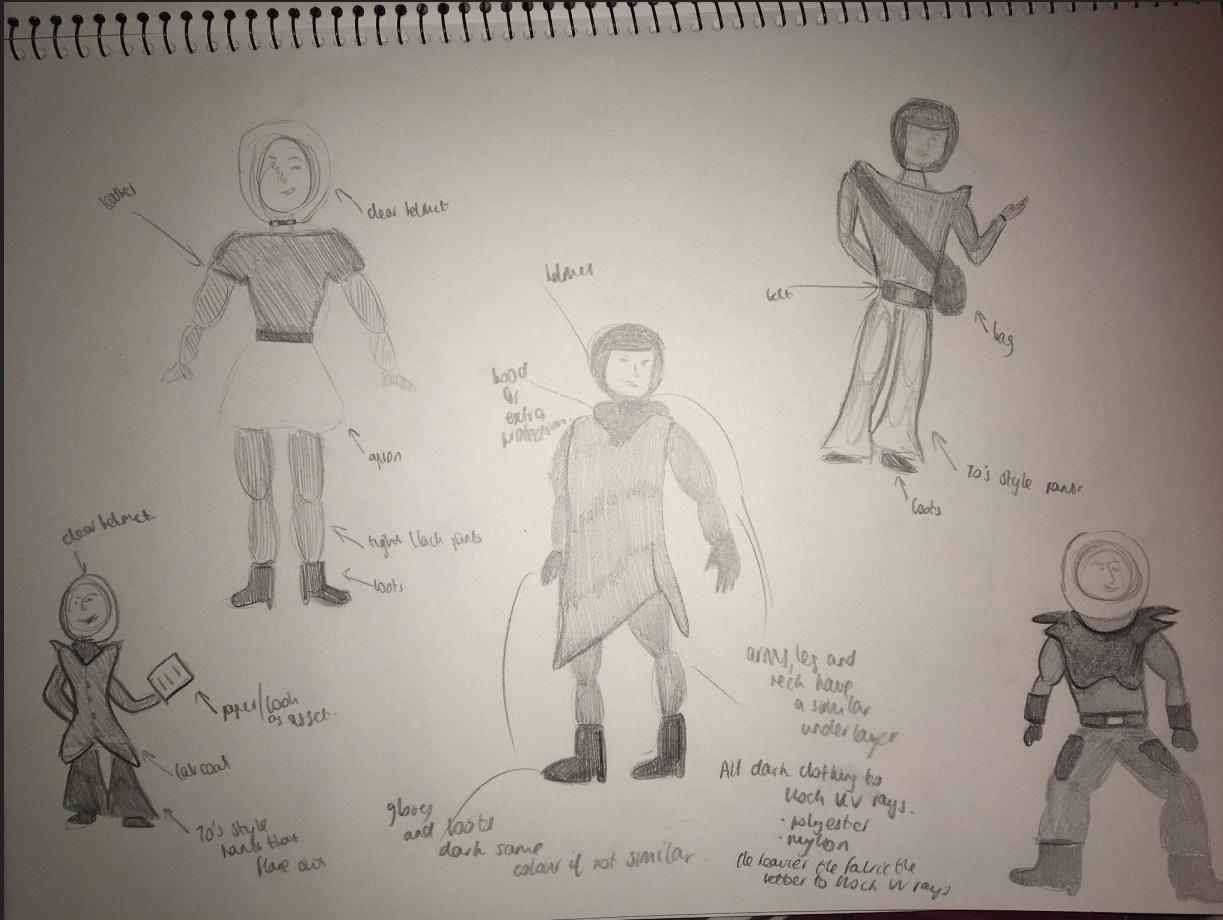
*Possible Character Sketches x5 from Silhouettes to More Detail (Hand Drawn)*



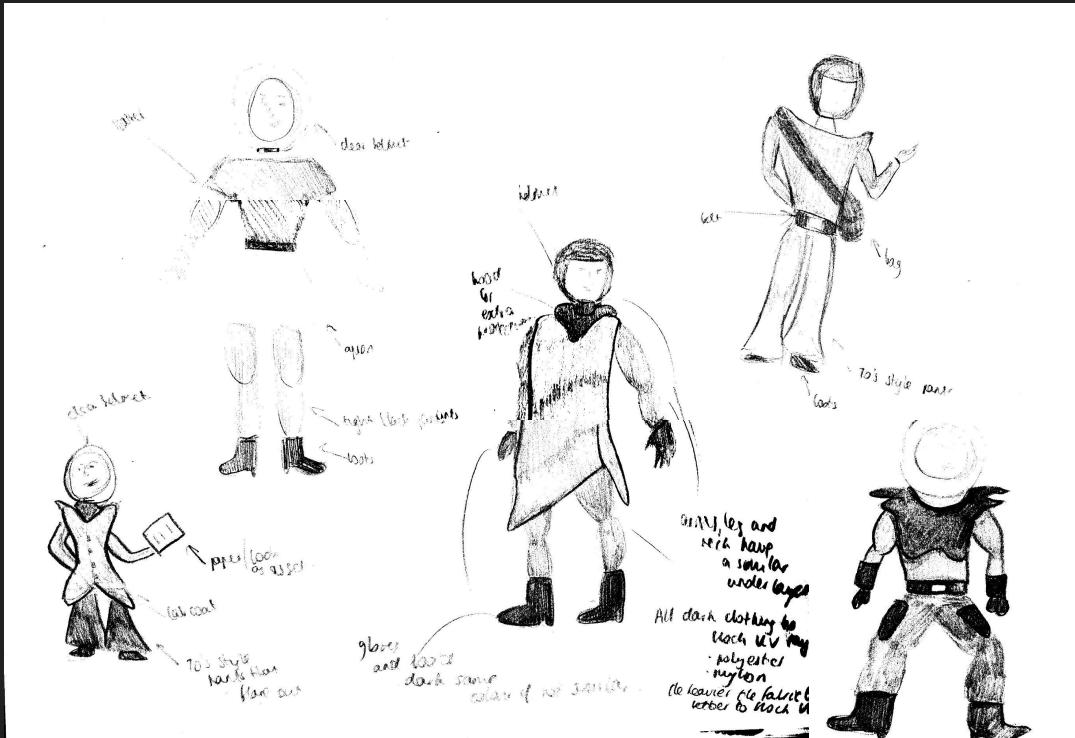
*Possible Character Sketches x5 from Silhouettes to More Detail (Scanned)*



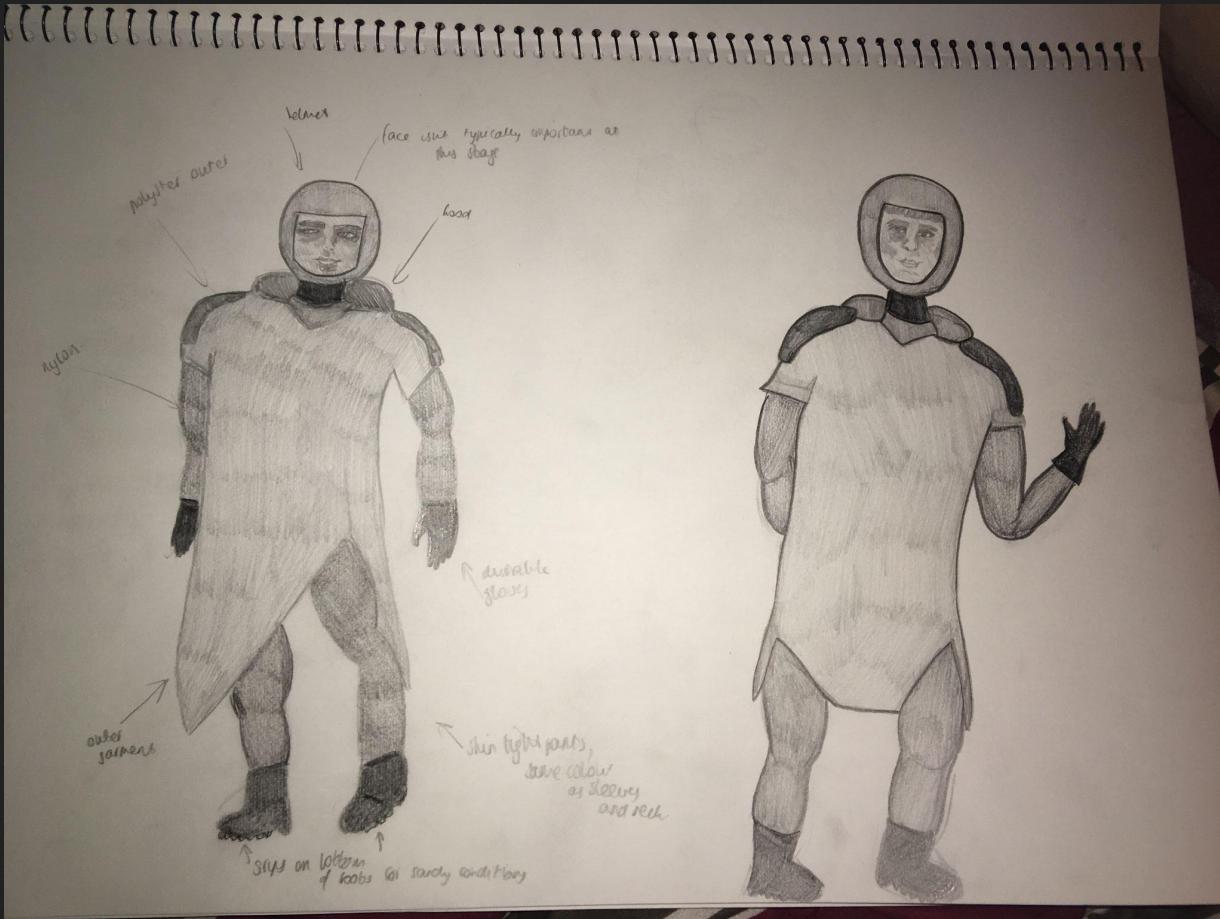
## Possible Character Sketches x5 from Silhouettes to Most Detail (Hand Drawn)



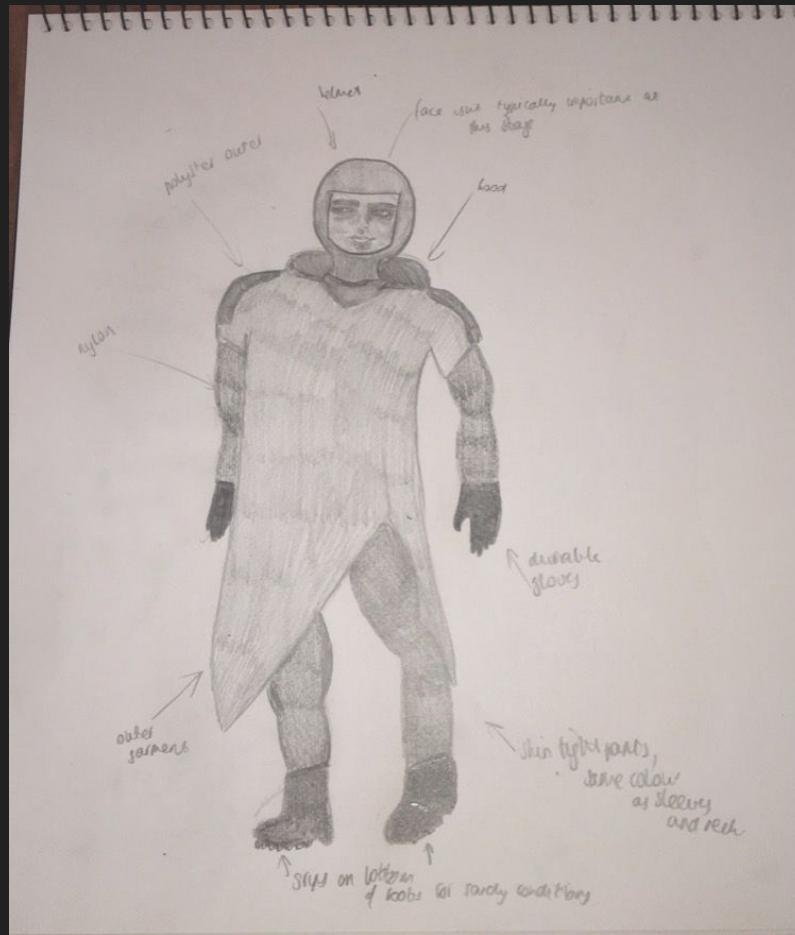
## Possible Character Sketches x5 from Silhouettes to Most Detail (Scanned)



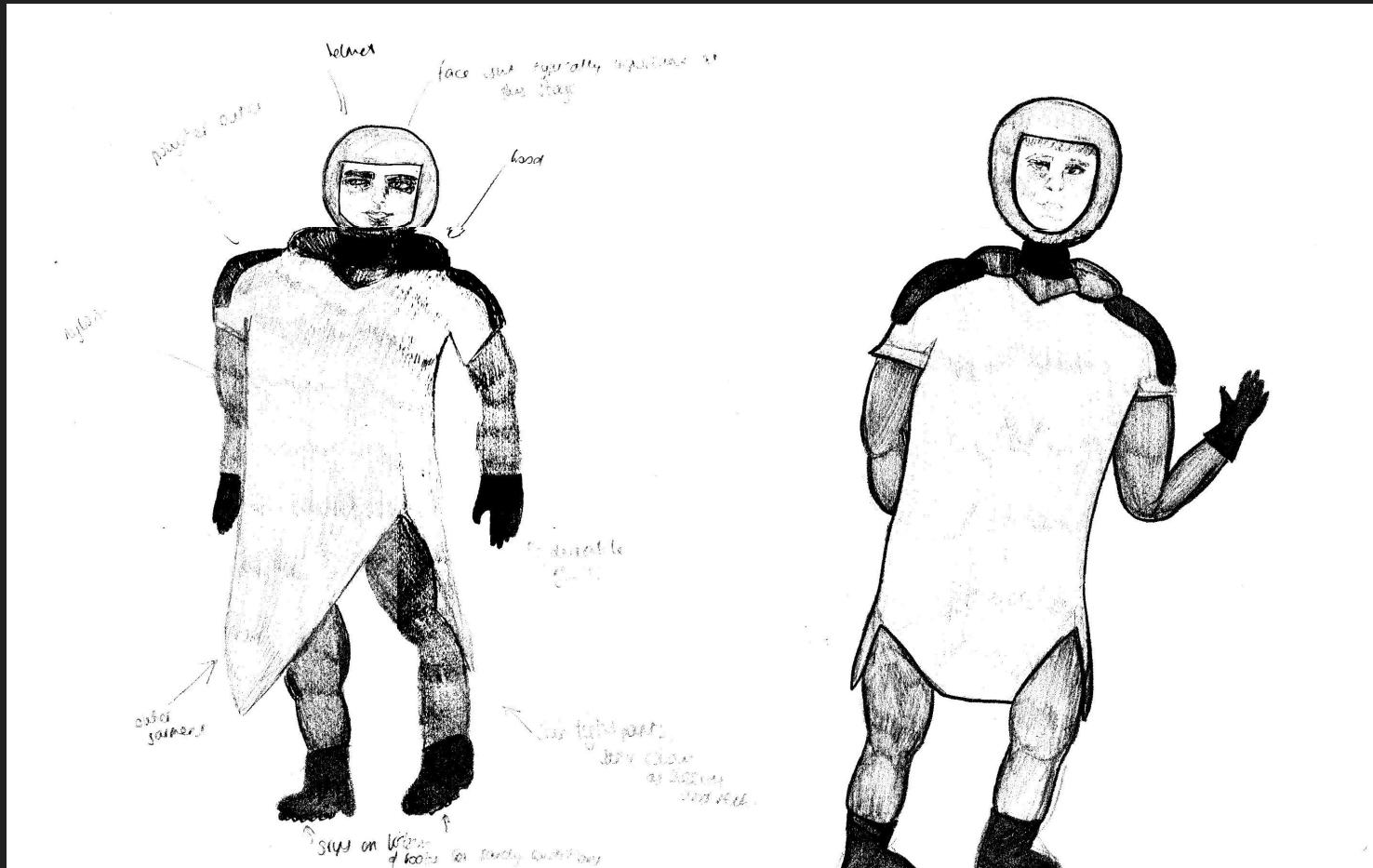
## Rough Sketch (Hand Drawn)



## Rough Sketch (Hand Drawn)



# Rough Sketch (Scanned)

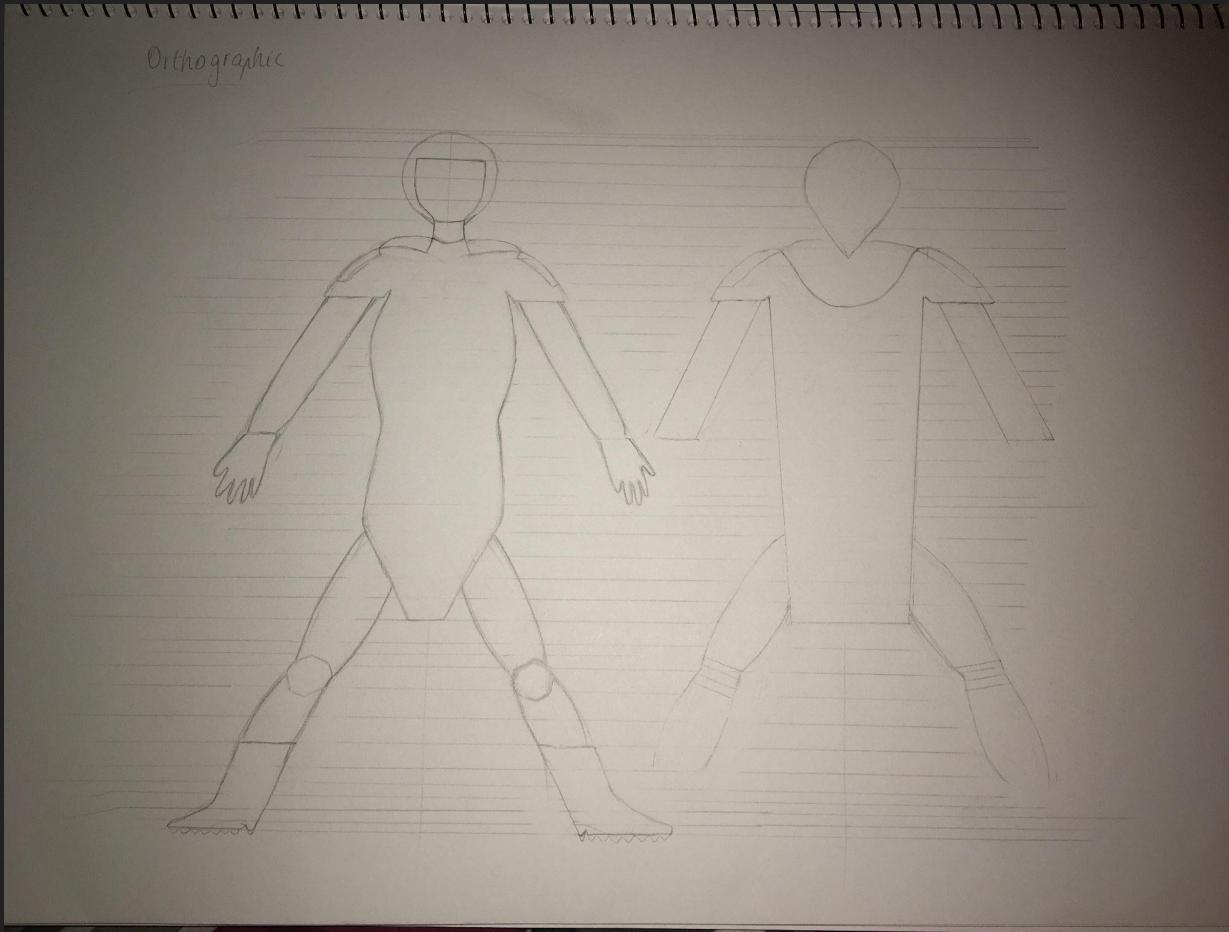


## ***PMI Table (Plus, Minus, Ideas)***

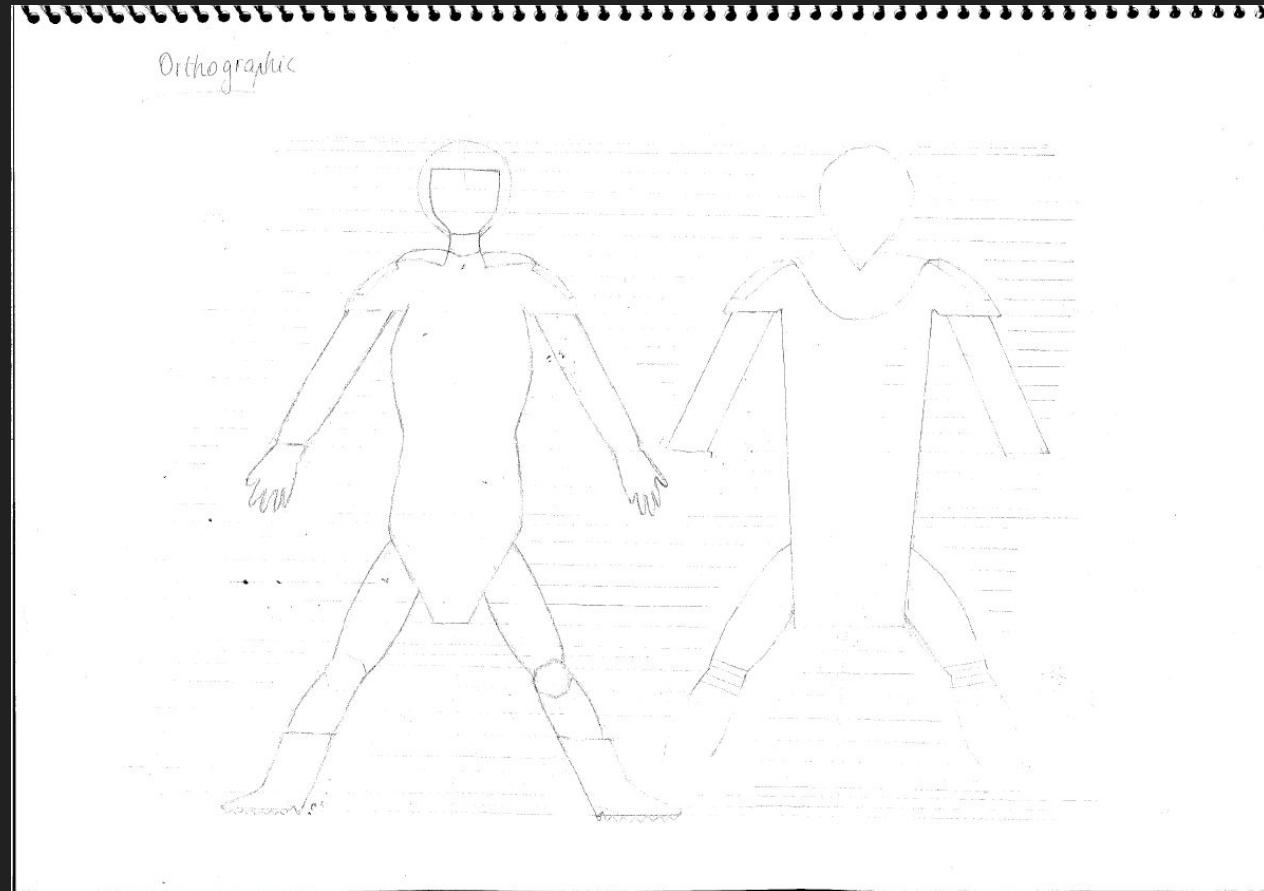
PLUS	MINUS	INTERESTING
<ul style="list-style-type: none"> <li>The all dark design could be really effective in contrasting to the environment.</li> </ul>	<ul style="list-style-type: none"> <li>The face is not clear, perhaps a cartoon face should be suggested instead of a real human face.</li> </ul>	<ul style="list-style-type: none"> <li>The materials in which the outfit is created was taken into consideration of the game, which is unique.</li> </ul>
<ul style="list-style-type: none"> <li>The outfit is smooth and uncomplicated making for a clear and digestible design</li> </ul>	<ul style="list-style-type: none"> <li>The proportions and features are a little unclear in that pose</li> </ul>	<ul style="list-style-type: none"> <li>The design of his outfit allows for the artist to change and play with colour without having to edit much or alter the design entirely</li> </ul>
<hr/> <ul style="list-style-type: none"> <li>Simple but still a unique looking character design, out garment could be really beneficial to give more definition to the character in the trailer (the way it moves for example)</li> </ul>	<hr/> <ul style="list-style-type: none"> <li>Scaling of the body is a little odd, is there something wrong with their left leg? (not trying to be rude, but you could literally use this to add backstory to the character) Also how do they take the helmet off?</li> </ul>	<hr/> <ul style="list-style-type: none"> <li>Maybe add some worn elements to the outer garment? Could help add some more depth to the design if you were looking for more of that, however being consistent with the animation would be a little harder</li> </ul>

# Stage 3: Original Orthographic Drawing Of Character.

***Original Scanned Orthographic Drawing (Hand Drawn)***



## *Original Scanned Orthographic Drawing (Scanned)*

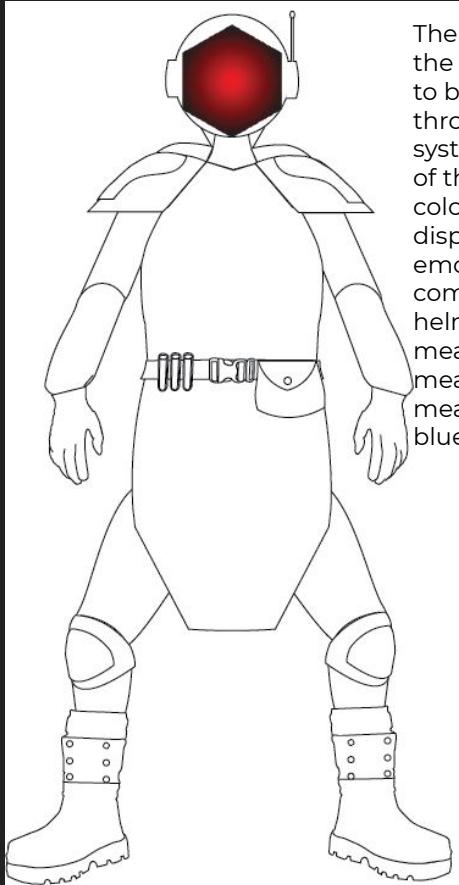


# Stage 4: Digitising Hand Drawn Orthographic Drawing.

## *Digitised Orthographic Drawing Outlines (via Adobe Illustrator 2019)*

The utility belt contains a buckle, test tube holders (for the lab the character works in) and a pocket to place things in.

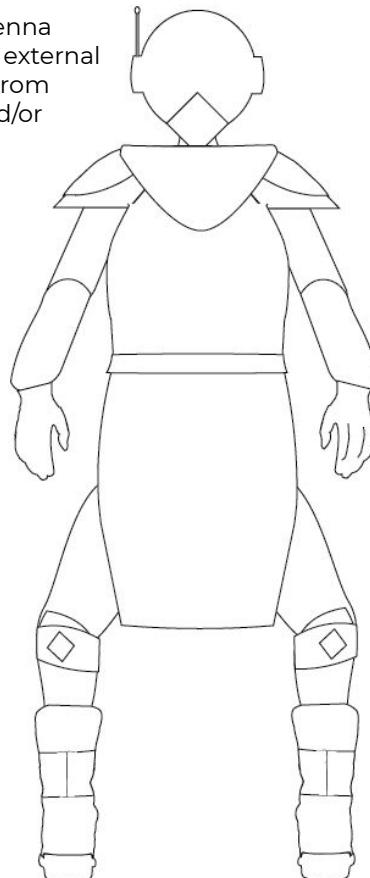
Shoulder pads, knee pads/knee guards & shoe guards to protect from any incoming space junk as there is no atmosphere on Earth.



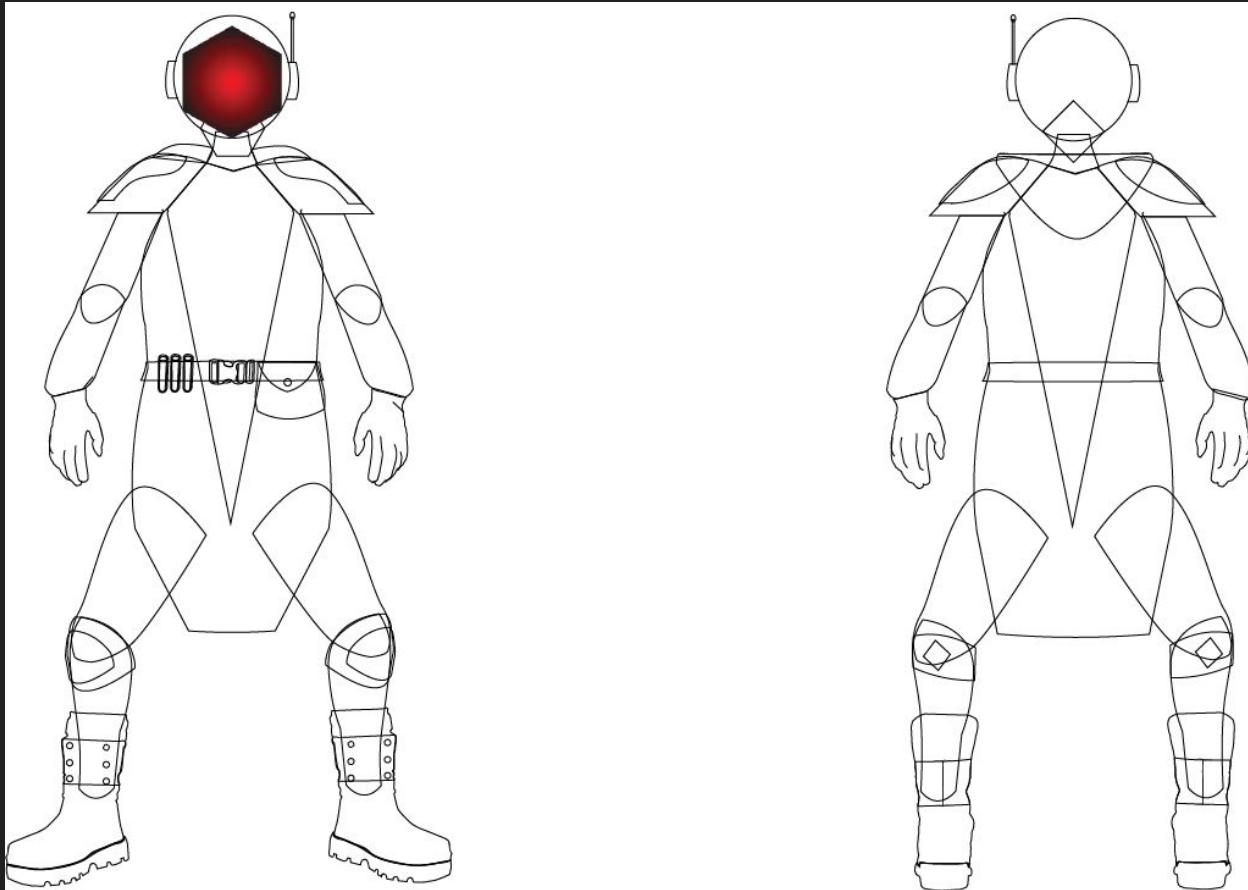
The helmet provides the character to be able to breathe oxygen through a filtering system within the sides of the helmet. The colour on the helmet displays the character's emotions and player commands such as the helmet being red means stop, green meaning go, yellow meaning listen and blue meaning sleep etc.

The helmet colour matches a line through the base of the shoe to resemble LED lights to light up the way the character is walking.

The antenna receives external signals from Mars and/or space.

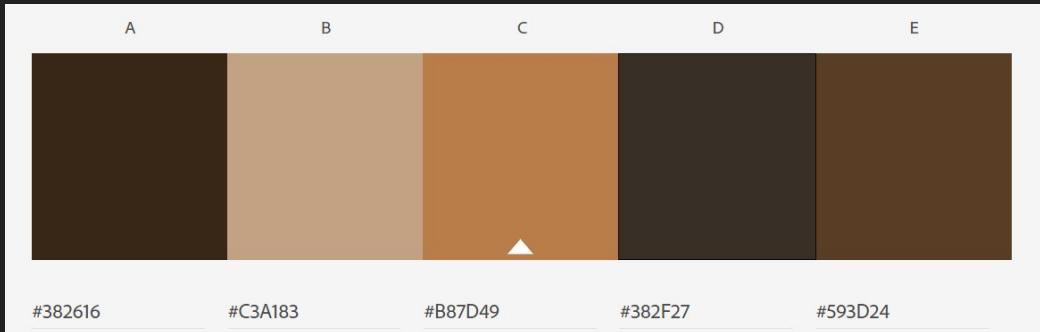
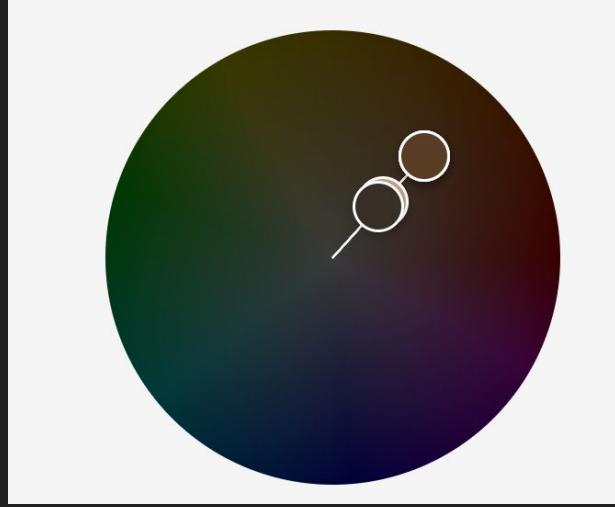


*Digitised Orthographic Drawing Outlines (via Adobe Illustrator 2019)*



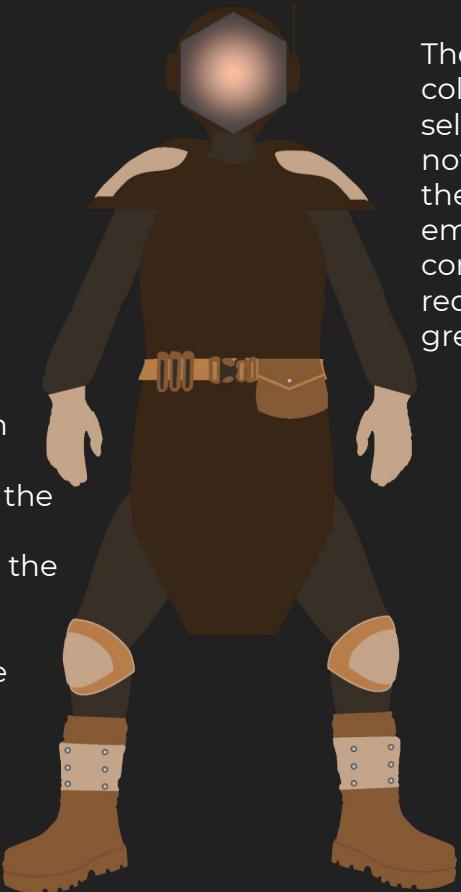
# Stage 5: Applying Colour Theory.

# Monochrome Colour Scheme #1



## ***Monochrome Colour Scheme on Enigma (Via Adobe Photoshop 2018)***

I chose this brown and beige colour scheme to reflect the dry, harsh environment that the character would reside in. It also appeals to the eye being a monochromatic colour scheme.

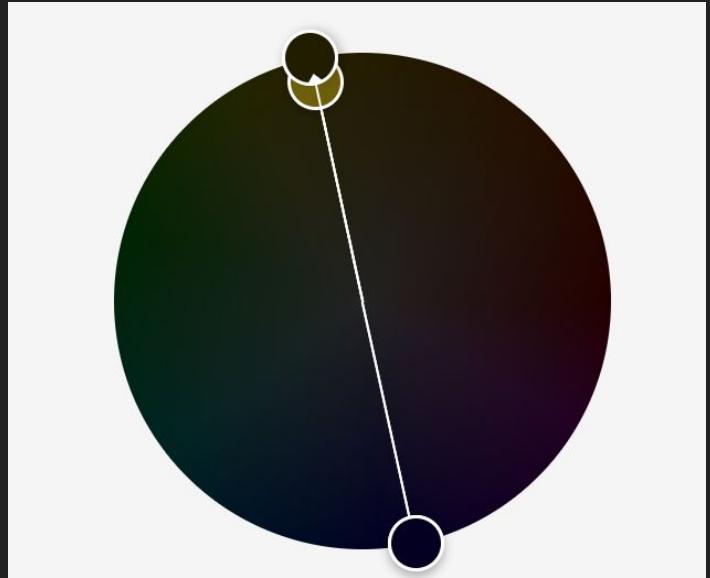
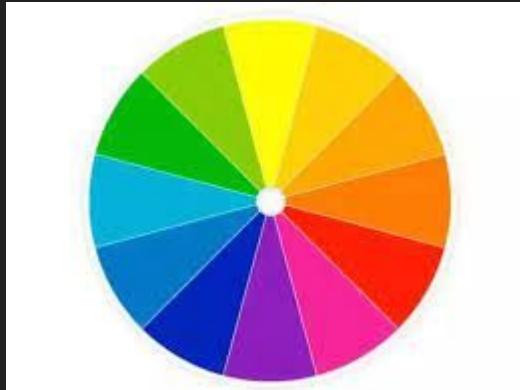


The helmet face colour is a bad selection as it does not evidently show the character's emotion or a command (such as red meaning stop, green meaning go).



The #593D24 brown (as seen on the outer garment and helmet) provides the colour psychology of a sense of strength and reliability. It's often seen as solid, much like the Earth. Perhaps this is not a good idea as I do not want to display the character nor its' environment being stable or "solid".

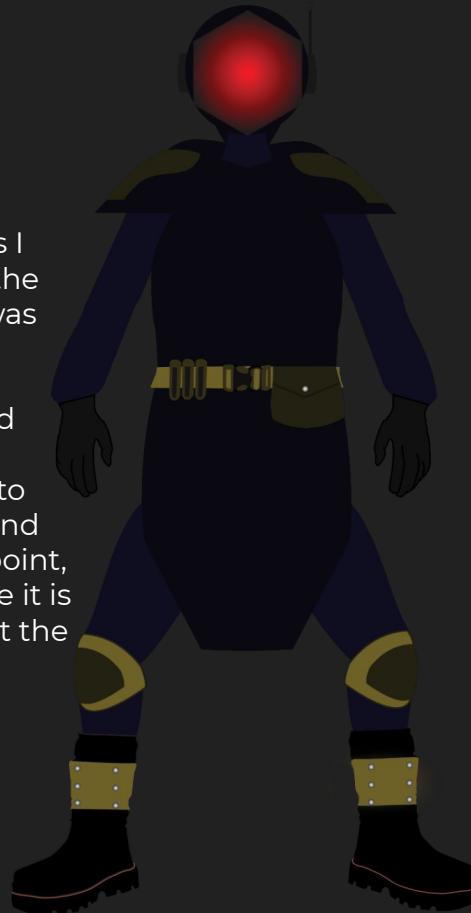
# Complementary Colour Scheme #2



## **Complementary Colour Scheme on Enigma (Via Adobe Photoshop 2018)**

I like this dark complementary colour scheme as I believe it shows the **futuristic aura** I was after.

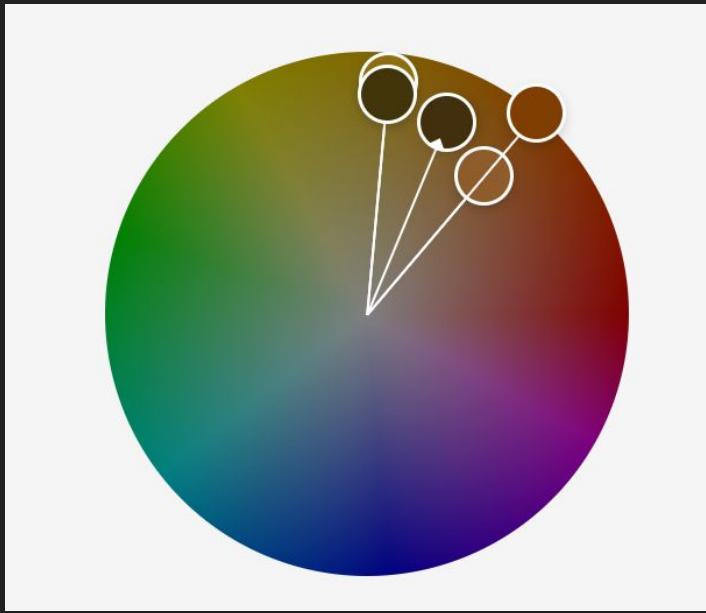
By adding the red head which is complementary to blue makes it stand out as the focal point, whilst looking like it is glowing amongst the body.



Whilst I do like the dark theming of the costume and believing it will stand out amongst an orange/brown dry external environment, perhaps it is too dark to look at. The helmet specifically may blend into a dark sky without an atmosphere, or not be able to be seen in a dark room which could affect player experience.

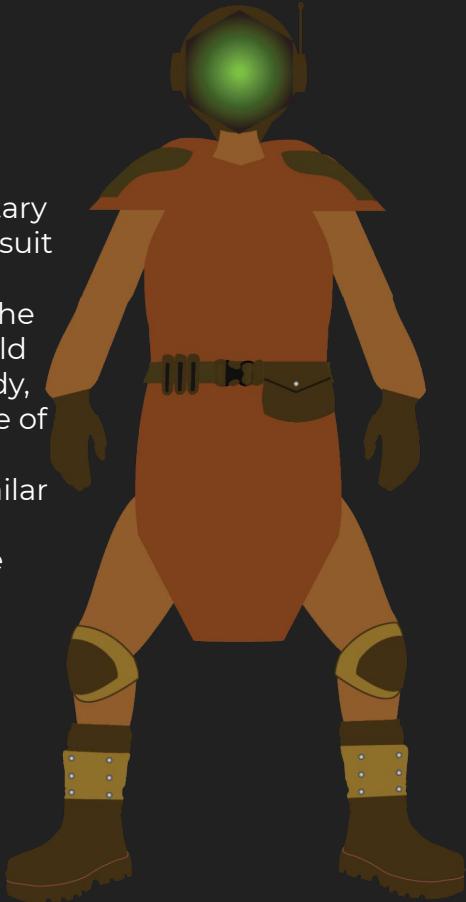


# Split-Complementary Colour Scheme #3



## ***Split-Complementary Colour Scheme on Enigma (Via Adobe Photoshop 2018)***

I chose this split-complementary colour scheme to suit the external environment. As the environment would be harsh and sandy, the colour scheme of the environment would be very similar to the costume colours, as it is the only materials available.



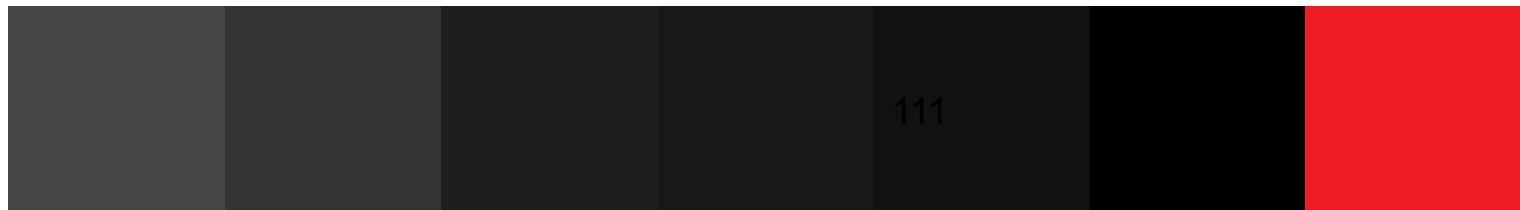
However, the colours are perhaps too warm as the game is supposed to be futuristic and focused on experimenting with the player rather than blending in with the external environment. Though it does emphasise the character's desire to be on Mars, as the colours reflect those on the red planet, however it is not the correct colour scheme for the game.



This split-complementary colour scheme also does not reflect my research in which these colours would not be UV resistant; which our character needs.

With these colours the character could blend into the environment which could cause a negative player response.

# Monochromatic colour scheme #4

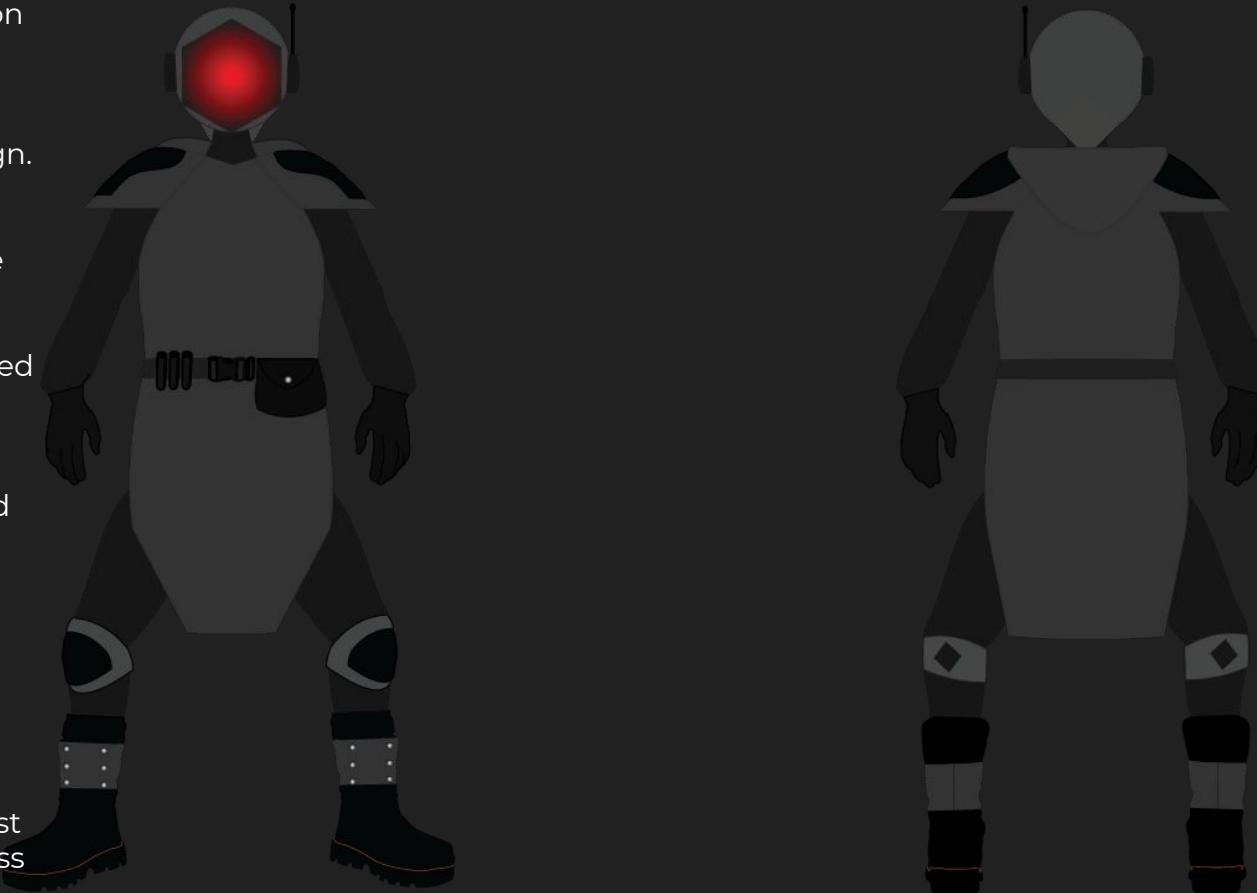


## *Digitised Final Orthographic Drawing With Colour (via Adobe Illustrator 2019)*

I have decided upon this grayscale monochromatic colour scheme for my character design.

The colour scheme confirms and endorses the research I conducted about UV resistant and protective materials such as black polyester and nylon..

I also feel strongly that the gray and black provides a neutral, sophisticated, futuristic look whilst upholding calmness and balance.



# Stage 5: Drawing Processes & Elements of Design.

## Shape

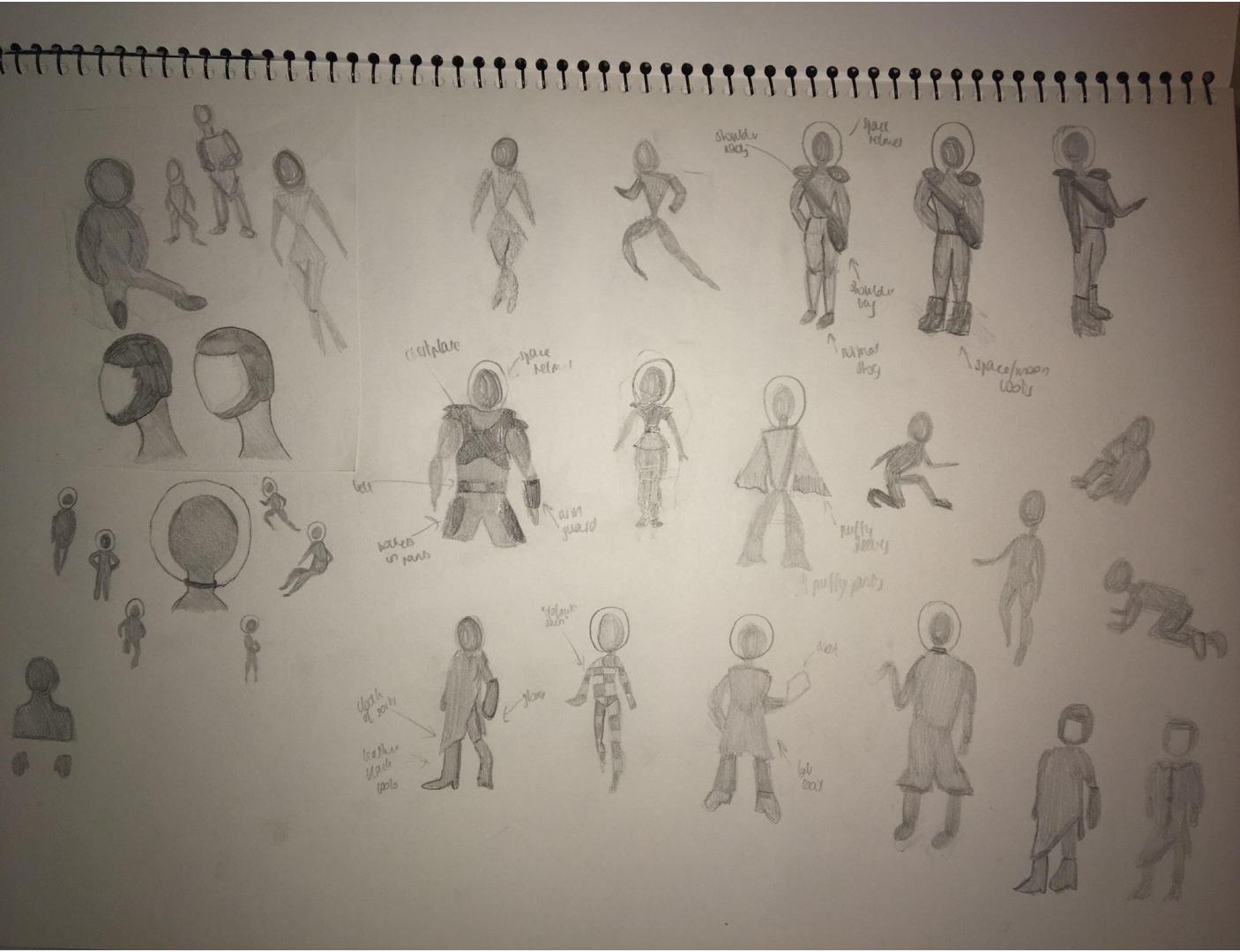
I drew using basic shapes such as triangles and smoothed the shapes out and into one when adding those triangles together.

## Form

Though some shapes are 2D, by placing some sketches on an angle creates the illusion that the character is three dimensional.

## Value/Tone

It can be seen in some sketches that some assets or accessories on the character are in a darker tone for emphasis.



## Line

The lines I used were freehand, therefore very organic. Though as I used triangles as shapes for the body, some lines were incredibly straight.

## Texture

Very little detail was shown let alone texture was seen throughout these silhouette sketches.

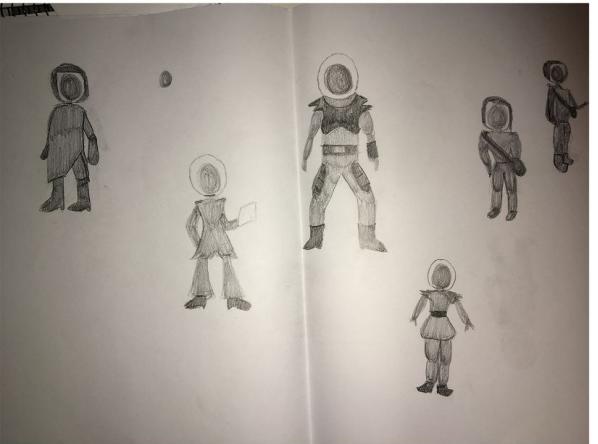
However, the "default checkered skin" sketch provided some sort of texture that stood out amongst the others.

## Space

All sketches were similarly small.

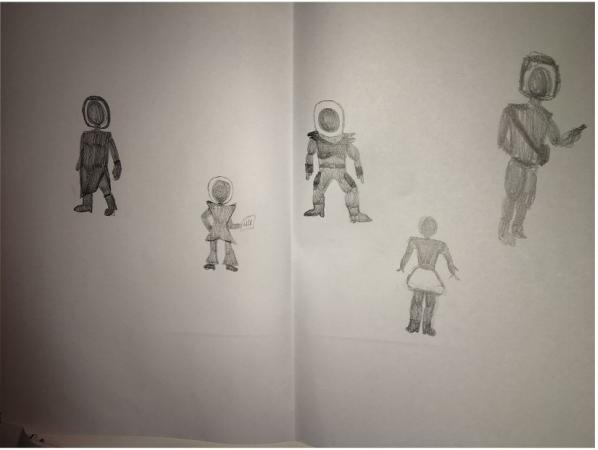
## Shape

The shapes were becoming more complex whence making them appear larger.



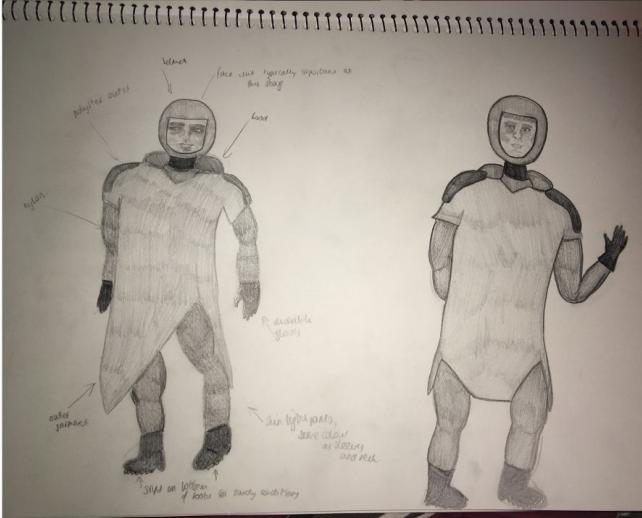
## Line

Lines are visually darker and thicker, whilst applying value in highlighting (darkening) key elements of the character's outfit.



## Texture

The outfits I have selected to draw in a bigger proportion



## Space (bottom right)

This rough sketch was drawn on A3, appearing very large. However, not only is it residing on the entirety of the page, the character's chest is very large whilst having small legs; providing a strange proportion problem.

## Form (bottom right)

I wanted my character to appear three dimensional and have a human face, however decided apt that this was not to be the case due to my artistic skills.

### Colour

Complementary colour scheme



Colour  
Split-complementary colour scheme

### Colour

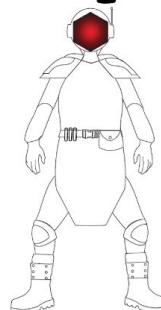
Monologous colour scheme to appear futuristic and gender neutral. The outfit looks important whilst abiding to UV research that UV resistant/blocking clothes are darker in nature; which is beneficial to our character who is in a harsh environment with deadly UV rays.



Colour  
Monochromatic colour scheme

### Line

Thin, seamless lines for the entirety of the character body. I also used a line at the base of the shoe which is the same colour as the helmet to resemble LED lights in the shoes.



### Shape

A fairly organic shape that is symmetrical. To make the outfit to be comfortable, agile and malleable for human physics I wanted the edges of the costume to not be rough and angular but instead smooth and 'matte'.

### Value

Due to the monochromatic colour scheme, the entirety of the costume colouring is a variation of one colour besides the red; in which the red is a gradient of black to red to appear like it glows.

# Stage 6: Suitable Typography.

"OCR A extended" font  
space-age, futuristic type font

"Enigma"

"Optical" font.  
bold  
color  
font.

could change typography  
counter to a pentagon to  
represent helmet shape.

could change typography to  
counter to a pentagon to  
represent helmet shape.

"MV Bold" font

"Enigma"

Hard to  
read.  
Cannot  
differentiate  
characters.  
Not effective enough.

"MV Bold" font

"Enigma"

"Papyrus" font

"Enigma"

Milky looking.  
✓ So "adventure"  
the font the  
same and  
character.

"Candysoft" font

"ENIGMA"

"Microsoft Sans Serif" font

"Enigma"

rough  
neatly symmetrical  
a bit same  
which is  
white what  
I am going  
pl.

represents  
futureisation

"Myriad Pro" font

"Enigma"

"Montserrat" font

"Enigma"

"Corporate Gothic Bold" font

"ENIGMA"

All caps font

"Arial" font

"Enigma"

"Microsoft Sans Serif" font

"Enigma"

"Maiandra GD"

"Enigma"

"Book Antiqua" font

"Enigma"

"Broadway" font

"Enigma"

"Victory Gothic" font

"Enigma"

"Segoe UI" font

"Enigma"

too basic of a  
font

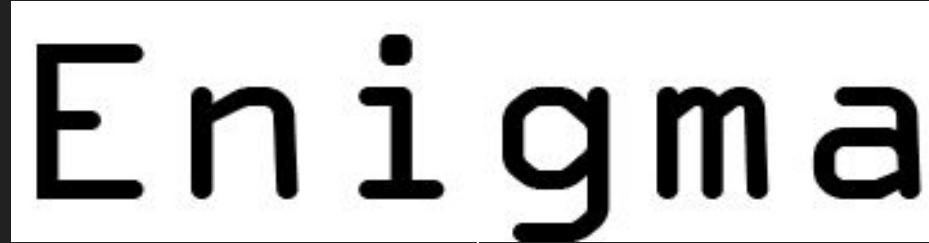
too bold for the  
character,  
gives off a  
last vibe instead  
of future due to  
being popular  
in 1920s -  
Art Deco.

# Stage 7: Character Name Logo.

After deciding that the name was going to be 'Enigma' as **enigmatic** is a synonym from **ambiguous** - therefore the name has meaning.

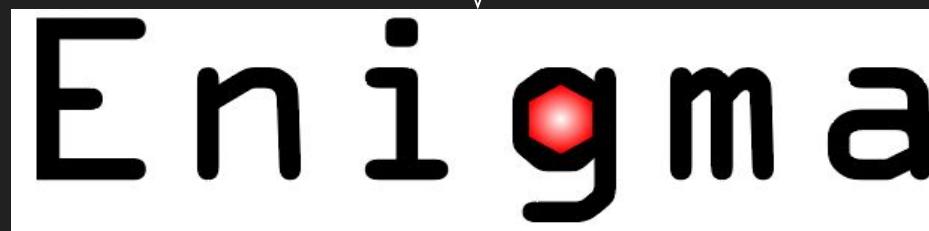
## Development Of Character Logo

1: After deciding upon 'OCR A Extended' font due to the futuristic characters, I thought that perhaps the g counter could be changed into a hexagonal shape to represent Enigma's helmet.



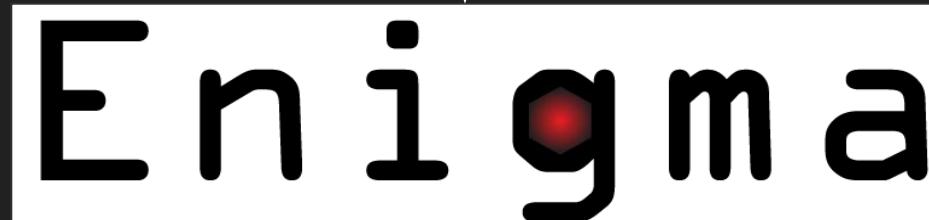
Enigma

3: Therefore I altered the gradient to red eventually leading into black to accumulate the rich deep red glow of the helmet (as seen below).



Enigma

2: I added the red hexagonal shape which was the original colour of Enigma's helmet, however as I thought the gradient/glow was incredibly simple and did not reflect the deep glow I wanted it to convey as there was white in it.



Enigma

# PART 4: Poster Design

# Stage 1: Positioning and Design Principles.

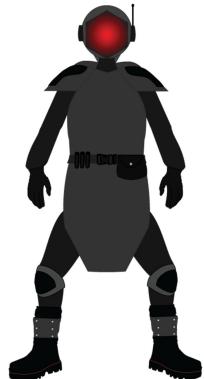
Balance: Symmetrical.

Dominance/Emphasis: The character placed centre and right near the bottom highlights the character's importance.

Balance: Symmetrical.

Proportion: Character is slightly smaller in dimensions than the first poster, creating the focal point to be the name rather than the character.

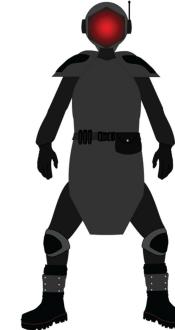
# Enigma



# Enigma



# Enigma



# Enigma



Balance: Asymmetrical. Placed on right side on the character's title.

Hierarchy: More weight on the bottom right side, which draws the audience's eye to be the focal point. Looks like character is standing on letters, not particularly fond of this design.

Balance: Symmetrical.  
Unity/Harmony: The character is placed in the middle which domineers the page, and is evenly spaced between the title and the blank space of the page, creating proximity.

# Stage 2: Inspiration For Poster.

# INSPIRATION FOR POSTER



# **Stage 3: Original Poster Ideas.**

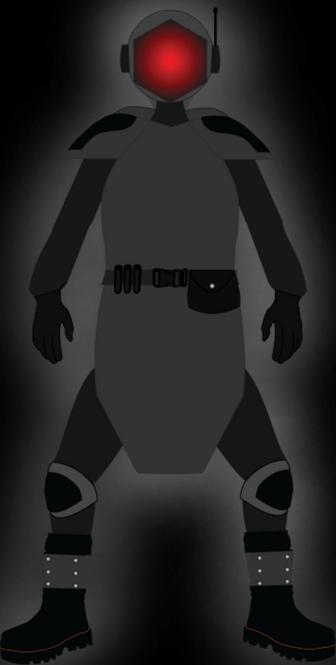
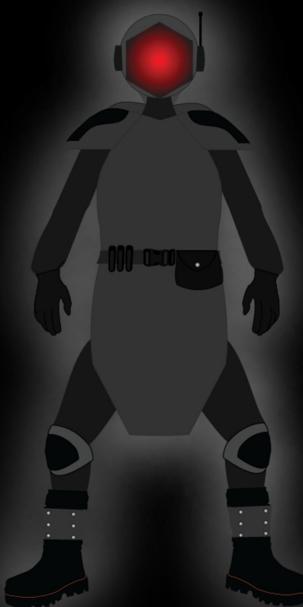
**Twenty Minutes or Less Dedicated to Each.**

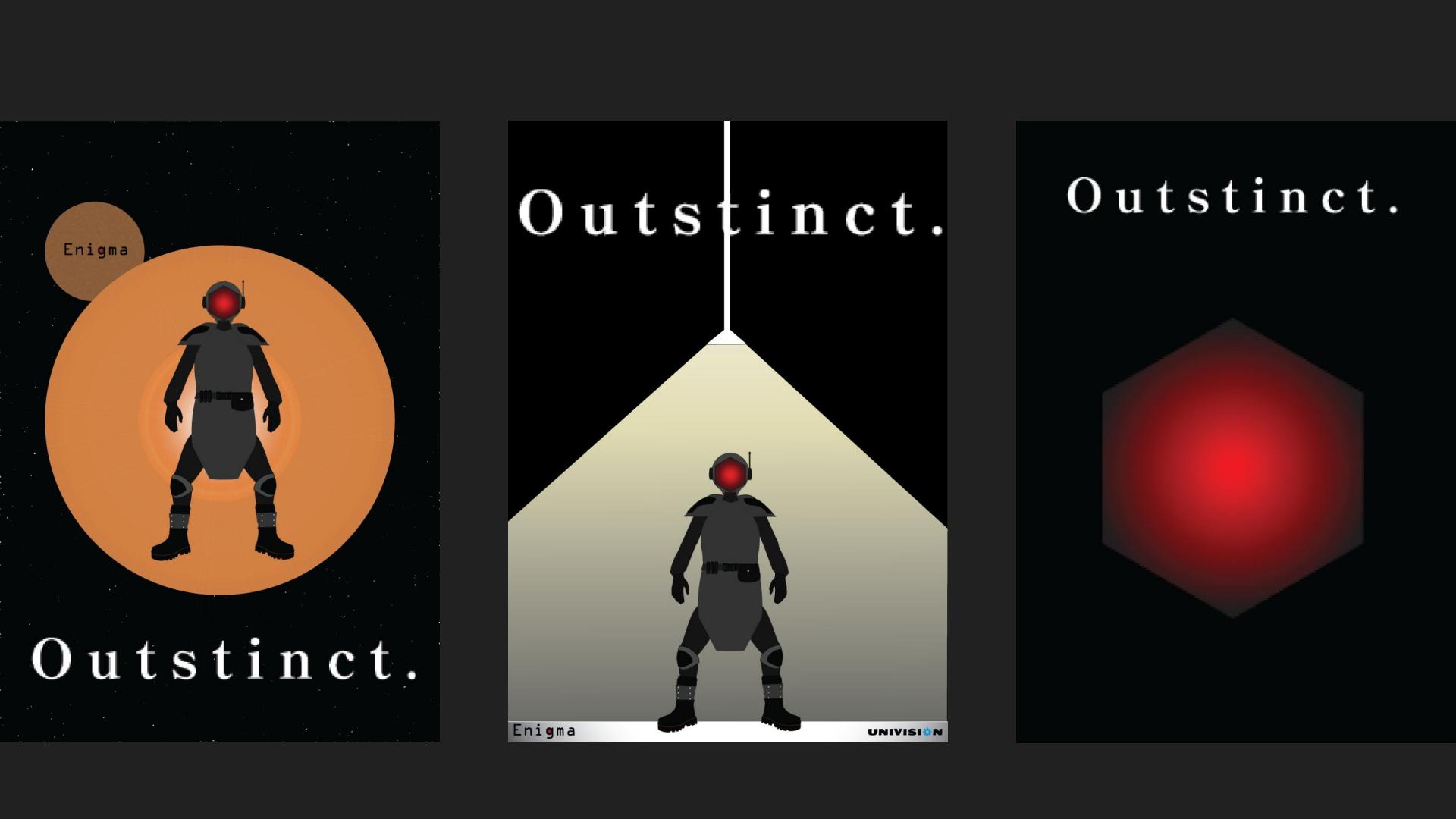


# Enigma



# Enigma

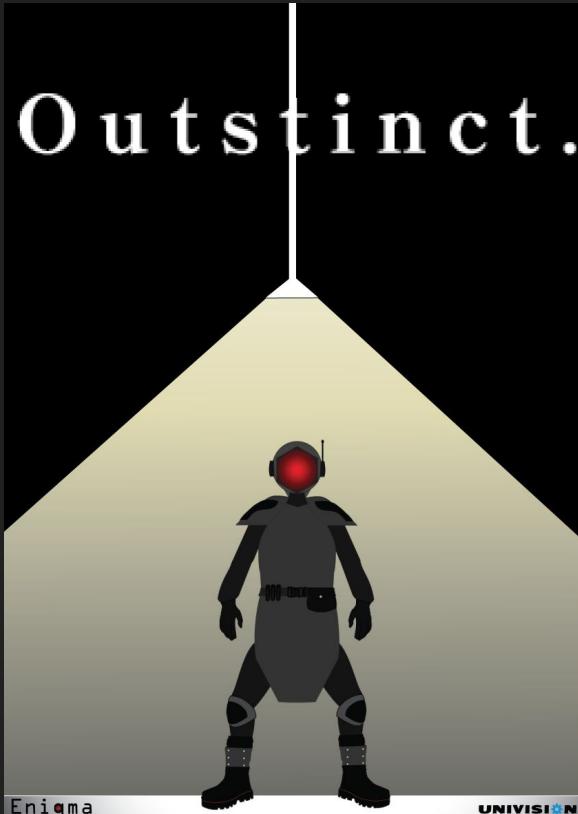




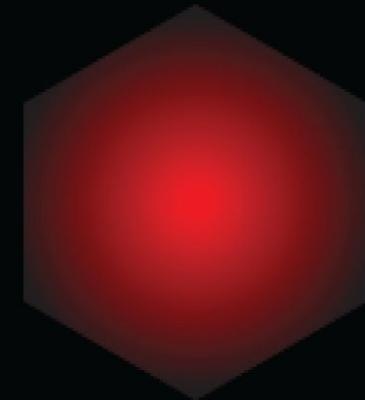
Enigma



Outstinct.



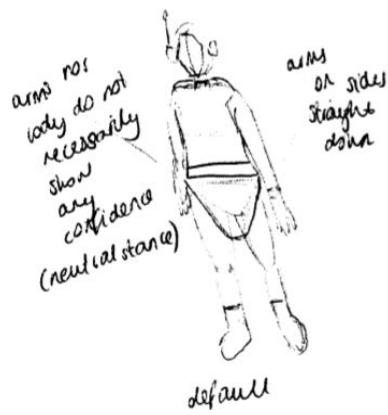
Outstinct.



# Stage 4: Different Character Poses.

# Different Character Poses For Poster

different  
character poses



# Stage 5: Final Poster.

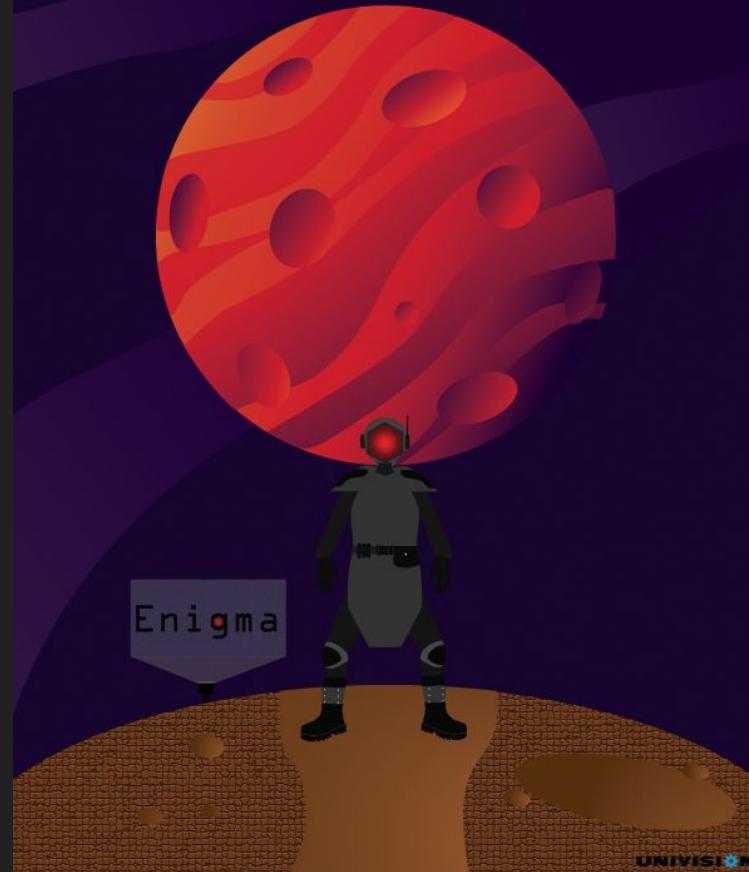
Outstinct.

Without company logo



Outstinct.

With company logo



# PART 5: Post-Mortem

## Review & reflect on your process

### **1. Summarise the design process for your character design & poster.**

*The whole design process of creating a character and designing a poster was one of which that was constantly evolving. I had one mere idea in December 2020 which was drastically altered and pulled apart by not only my mind but by my peers. The design process of creating the character varied from a blob design which was able to manoeuvre easily and then to my current futuristic 'Enigma' character which requires humane physics in order to move.*

*The costuming/clothing of the character was enjoyable to delve into and to truly think about. The design had to be comfortable, allowing the character to freely move, look futuristic, and be practical. I also had to consider my environment in which the character resides in; which is an environment that is harsh and the environment full of deadly UV rays, so the outfit had to be UV resistant, and also had to allow the character to breathe oxygen through some sort of apparatus such as a helmet. The character's colours were also something to deeply think about, as it would be the basis on what sort of environment the character is situated in.*

*The poster helped me to discover and apply the design elements and principles in a practical setting.*

*Cont. next page*

## Review & reflect on your process

### **1. Summarise the design process for your character design & poster (Cont.).**

*I chose to also create background graphics to give the character design more depth so the audience can coherently see what environment my character lives. I believe displaying Mars in the background not only is scientifically accurate; but also takes up the focal point as the main aim of the game, and Enigma's greatest wish. The Earth is dry and with meteor marks in its ground to signify that the Earth no longer has an atmosphere therefore asteroids can penetrate the ground. Purple and orange are a bold colour choice which also draws the eye. 'Enigma' is displayed via a hologram planted by a black onset device; which shows that the Earth now belongs to Enigma and/or Enigma lives on the planet.*

## Review & reflect on your process

2. Discuss how you experimented with different ideas. Which activity helped to spark your creativity? (out of all of the techniques, which one helped you draw the most out of your ideas?)

*I may be traditionalistic by saying that I love brainstorming and mind-mapping to draw out my ideas. By putting pen (or pencil) to paper with the power of thoughts is truly a spectacle and a great exercise to gain insight into your own ideas. I believe it brought the most of my ideas out of my mind in a (somewhat) organised manner rather than being jumbled in my head. However, in saying this, I like Edward de Bono's critical thinking exercises too. I liked the 'Thinking Hats' exercise we did as a class via an online WebEx (at home due to the snap lockdown in Victoria) and believed it helped me to think differently when questions were asked from other people.*

3. Which part of the process would you have liked to spend the most time on? Why? (this may be about producing better quality or improving a technique/skill)

*I liked digitising my hand drawn orthographic drawing. I would have loved to spend more time on it due to wanting to make the outfit look more realistic and neater. It was certainly intriguing to use Adobe Illustrator for the first time whilst doing this task, and would have preferred to spend more time using the application to become more acquainted with it.*

## Review & reflect on your process

### **4. Would you design your character differently if you were to start again? Why/why not?**

*I was originally planning on creating a very simplistic character, though due to wanting to show my experience and skill using applications whilst also displaying I can be flexible when creating something, I withheld from doing so and instead designed something with more difficulty and intricacy. What still remained however were simple garments and colour design. At the beginning of the design process, I was just thinking to merely have a round helmet with perhaps the body comprising of checkered squares (like a PNG), showing that the character's body is only made up within a videogame and the character virtually is nothing; which truly emphasises the game's message of challenging preconceived ideas. Though I believed this was too simple, however if I redid the design process I would have done that instead. With my final 'Enigma' design, I would have liked to make the character more three-dimensional and realistic than "cartoony".*

### **5. Did you find any feedback you received to be useful? If so, what changes did you make? If not, why did you not incorporate the feedback?**

*The feedback I received from my peers were useful in developing my character. In my rough sketches, one can notice I drew a face, to which I told was not the best so I got rid of it and instead just had a helmet/colour for a face. Mackenzie helped me to size and proportionalize my character properly by insisting on a skeleton model when drawing. Rylie also helped me with drawing shoulders and told me to draw a line on whatever angle I liked, and to further develop shoulders from that line instead of freehand.*

## **The safe and ergonomic use of equipment & tools**

### **1. What safety measure did you take when producing your digital artwork?**

*Whilst creating my digital artwork, I made sure to use proper ergonomic seating for my body as it is necessary for good posture and health as one may be sitting for a long period of time. I also made sure to get up and walk around to help my back if I was working for a while on my laptop. To prevent eye strain, I also had my laptop placed at eye level, and made sure to be practicing the 30-30-30 rule; and took regular breaks I needed to. I also made sure that whenever my laptop was being charged whilst I was using it that it was not on my body, preventing possible burns; and practised proper electrical protocols.*

### **2. What safety measure did you take when producing any physical artwork?**

*Whilst creating physical artwork (such as sketching), I made sure to have proper ergonomic seating (see above) in a suitable environment free of hazards. I also made sure to tap off graphite pencil dust instead of blowing it off the page, to minimise breathing in the dust. And, I also wet-wiped surfaces clean of dusts after I did so.*

## Ensuring a copyright free work

- 1. How did you make sure that any materials/resources you used and work that you created was copyright free?**

*Work being copyright free is incredibly important not only for projects like this but also for widespread projects across all art forms, no matter what. I used inspiration from royalty free sites such as Unsplash.com, and made sure to pay for resources that I used such as Adobe applications (Adobe Illustrator, Adobe Photoshop and Adobe Fonts).*