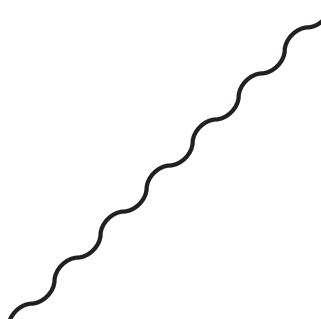


Communication Design

projects by nicole sue lynn leaw
nicsleaw.github.io

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Event Promotion Brochure



BUBBLE TEA FESTIVAL

22 June, 12 to 5
Melbourne Central

THE ORIGIN OF BUBBLE TEA

In the early 1980s, the bubble tea culture began in Taiwan as three popular dessert elements were combined into one beverage - tapioca balls on the bottom, a layer of shaved ice, and filled the rest with milk tea.

The name 'bubble tea' originates from the appearance of bubbles in the milk tea after being removed from a shaking machine.

BUBBLE TEA FESTIVAL INFORMATION

What is it?

Bubble Tea Festival is a celebration of Taiwanese cuisine and street food, focusing especially on bubble tea.

We wish to introduce more people around Melbourne to Taiwanese food, with a large collection of stalls and vendors showcasing their most tasty dishes.

This festival is made by and for lovers of Taiwanese street food, and fellow bubble tea addicts.

SCHEDULE

12pm
'Street Market' Opens

Our 'street market' consists of stalls and vendors selling Taiwanese dishes, with a focus on street food. Some dishes you may find are: gua bao, stinky tofu, and fried chicken.

2pm
Taiwan Cuisine: A History

Lead by guest speaker Chia-wei Tsang, a local history buff. A presentation about the history behind Taiwanese food, and how its cultural influences shaped modern tastes.

3pm
Bubble Tea Workshop

A bubble tea making workshop for guests to make their own personalised bubble tea, with complete choice of tea type, level of sugar, and what toppings they'd like.

4pm
Niu Rou Mian Demo

A cooking demo of Taiwanese beef noodles (niu rou mian) by Taiwanese chef Hsiao-Han Yang, using a recipe from her acclaimed Sydney-based restaurant.

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Taiwan Market Options

Bubble Tea Festival is a celebration of Taiwanese cuisine and street food, focusing on street food and gua bao, stinky tofu, and modern tastes.

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FESTIVAL MAP

Lecture Hall
Toilets
Exit
Industrial Kitchen
Rec Room
Entrance
Stall 6
Stall 5
Stall 4
Stall 3
Stall 2
Stall 1

THE ORIGIN OF BUBBLE TEA

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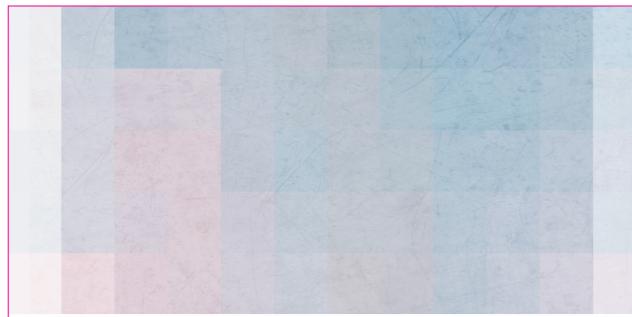
A poster and foldable brochure designed for a fictional event, a Bubble Tea Festival. Includes an event outline, schedule and map, as well as graphic elements and a colour scheme for the branding of my event.

All illustrations created with Clip Studio Paint, layouts and formatting done in Adobe InDesign.



Sounding Type

BACK COVER



Memories by Letskey
Released in 2018.

To reminisce on past summer days, memories of wild grass and clouded shade. A carefree track by Polish artist Letskey, featuring heavy synths and a dreamy beat, with the background fuzz of a cassette.

Made for the nostalgia of days gone and memories made, with the ambience of an open field, a romantic song accompanied by the chirping of birds.

— CUT LINE
— FOLD LINE
- - - BLEED LINE (3mm)

SIDE A



— CUT LINE
- - - BLEED LINE (3mm)

FRONT COVER

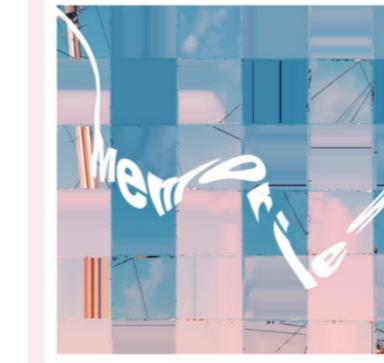
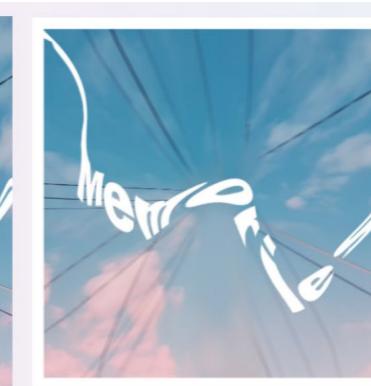
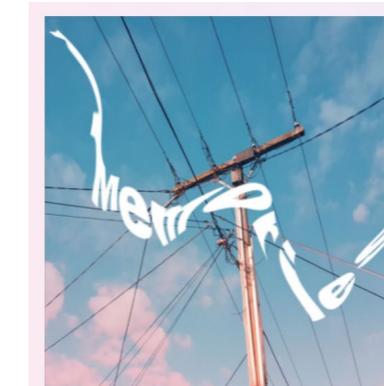


SOUNDING TYPE
RECORD SLEEVE TEMPLATE
7-INCH SLEEVE (W370mm X H185mm)

SIDE B



SOUNDING TYPE
RECORD LABEL TEMPLATE
Ø85mm



I began by tweaking the colours of my image, and distorting my chosen font, Marola, to create a stream-like shape, akin to a stream of memories.

Next I heavily abstracted my photo to portray a collage of memories, and began to remake the font into a handwritten one.

I also added a thick white border around my image to mimic a polaroid.

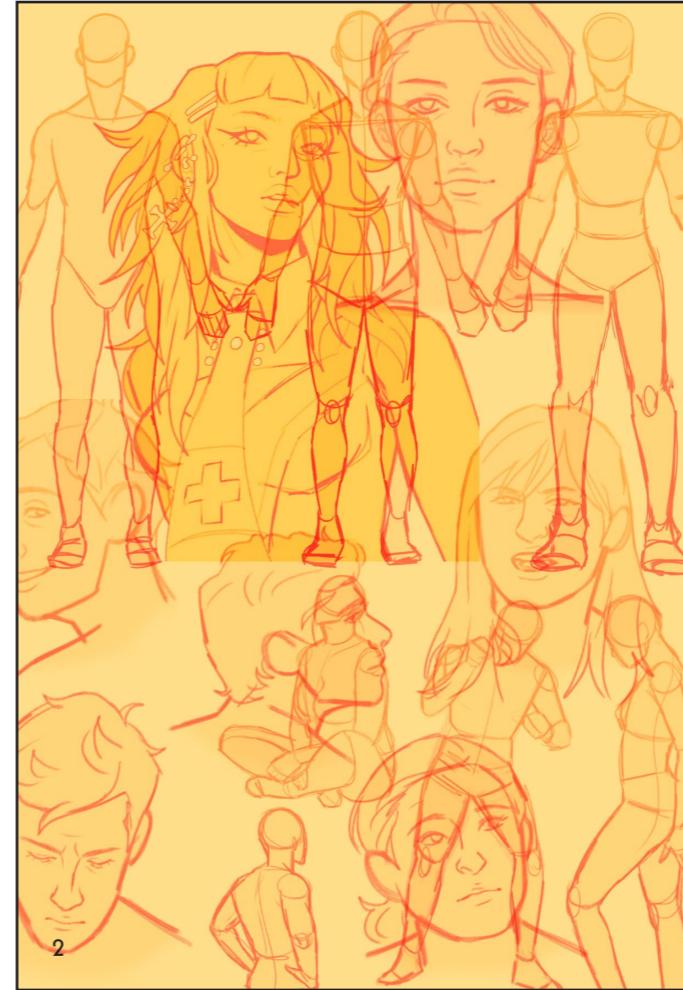
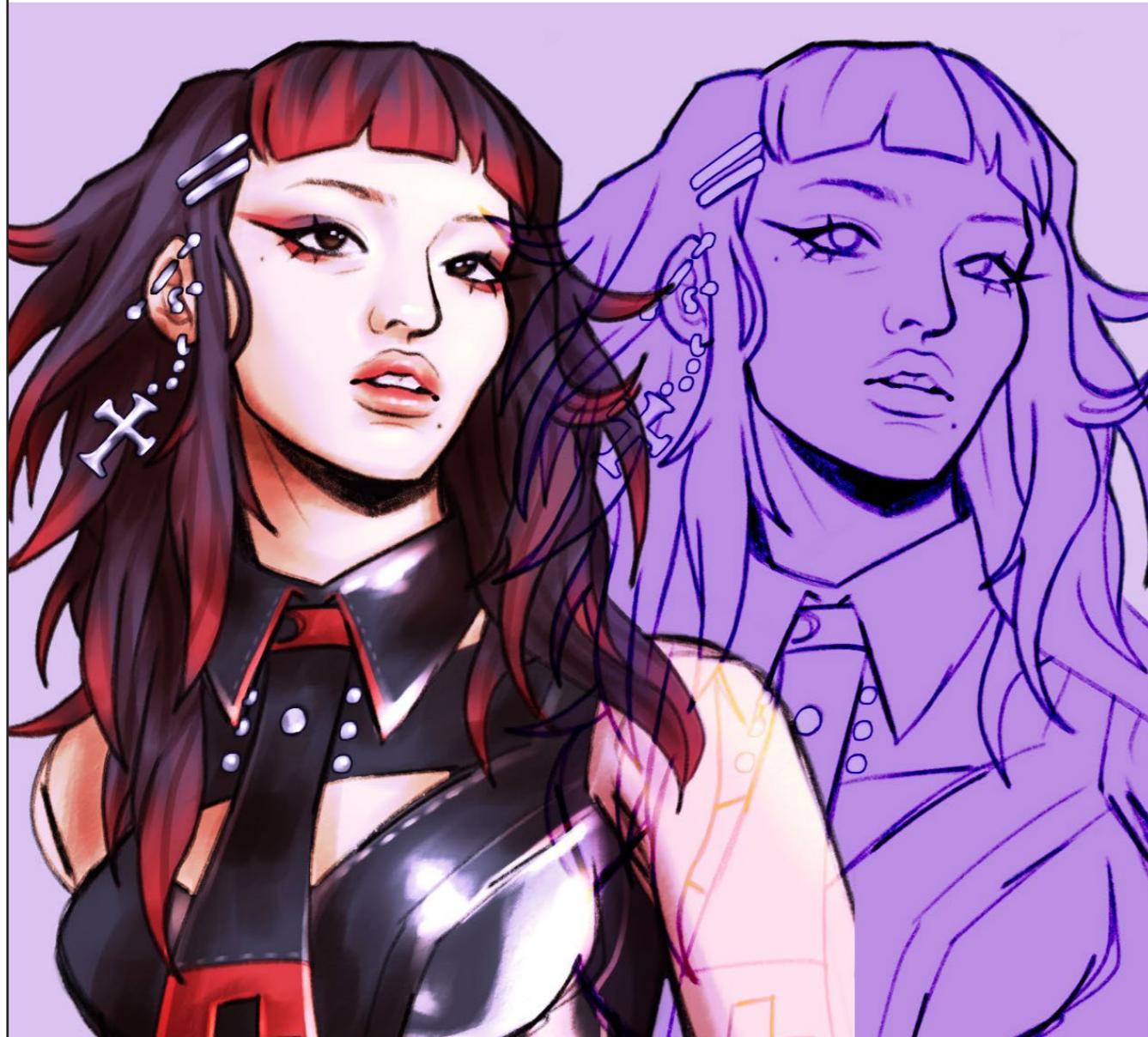
A typography based project, creating visual merchandising based on a chosen song, mine being 'Memories' by artist Letskey. I created an album cover, designs to print on vinyl records, and a promotional social media banner based on the style and feeling of the song.

Designs and illustrations created with Clip Studio Paint, image editing done in Photoshop. Layouts with cut, fold and bleed lines done in Adobe InDesign.

Instruction Booklet

A Beginner's Guide: Drawing and Creating Portraits Using Digital Aid

By Nicole Sue Lynn Leaw



Introduction

Welcome, dear reader, to 'A Beginner's Guide: Drawing and Creating Portraits Using Digital Aid'.

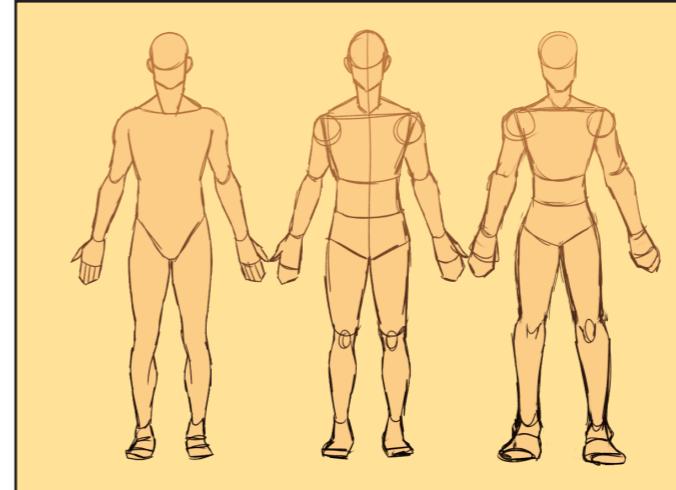
Whether you've never picked up a pen before or have moderate experience in art and simply want to absorb more knowledge, I hope regardless of your background you are able to learn something and walk away from this book feeling inspired.

Through this guide you will learn the basics of human anatomy, body and facial proportions, and how to draw portraits and humans using digital means such as random generators for facial and anatomy practise, and guides to aid you in this journey.

You will also learn how to enhance character through lines of action and strong silhouettes, using life drawing and body studies.

Lastly we will put all this information together to create a completely rendered portrait, created with the same methods you will soon read about.

Practise, read guides and watch tutorials, but the most important part of creating art is to have fun!



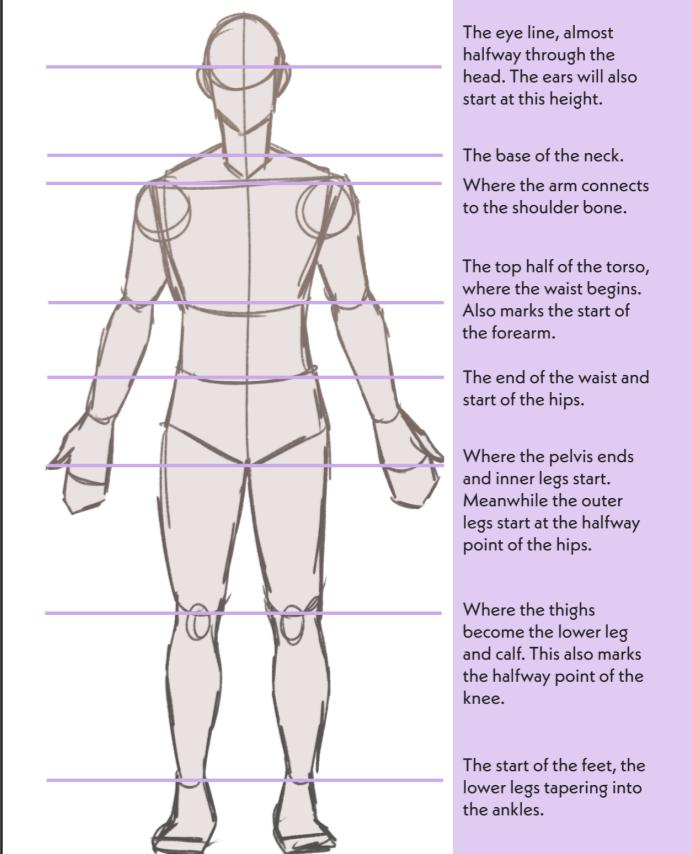
An introduction to anatomy

Human anatomy and proportions always seems daunting at first, with so many elements and shapes to consider, where do you start?

Shown above is three bodies: the first a standard male body type, the second showing the body broken into segments, the third a body with personalised, exaggerated proportions.

The easiest way is to break the body into shapes and segments instead of viewing it as a whole. In the adjacent diagram I'll show you what parts to divide the body into, and some guidelines.

4



3

5



Poses and life drawing

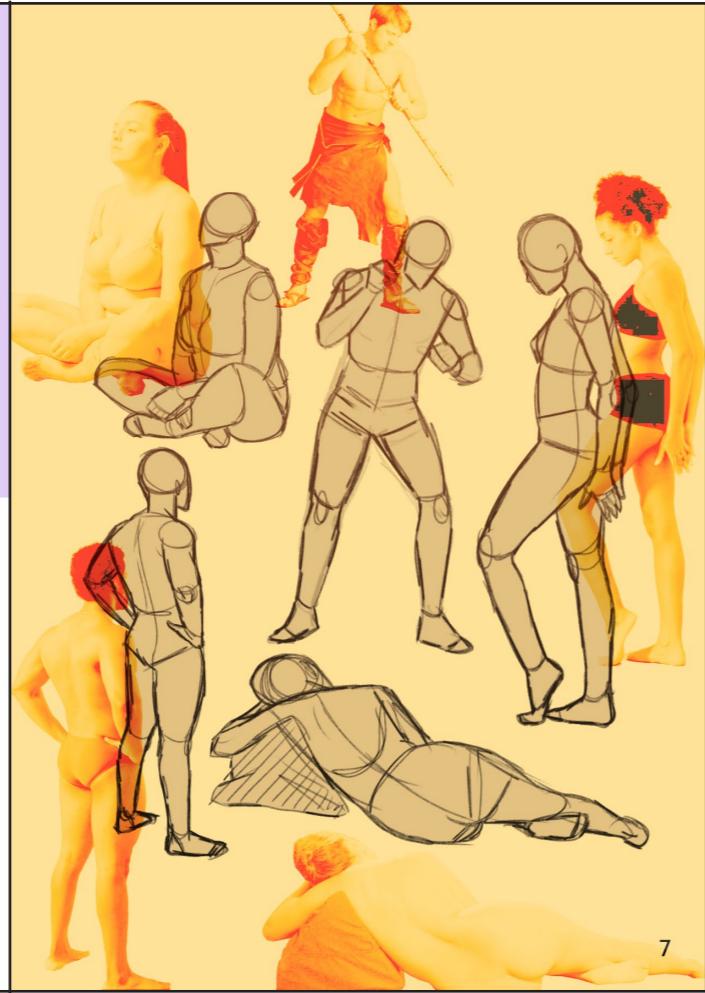
The next step after breaking the body into pieces is to bring this into practise by learning about poses and lines of action.

With posing we focus on the flow of the body, and its general silhouette and shapes. The best way to learn this is to draw from reference, specifically life drawings.

The best online resource for this is: line-of-action.com

Using the Line of Action website I created the sketches on the next page, breaking the body into parts, and using circles to represent joints. The great thing about this website is the diversity of bodies available, with the ability to filter images to specific criteria.

6



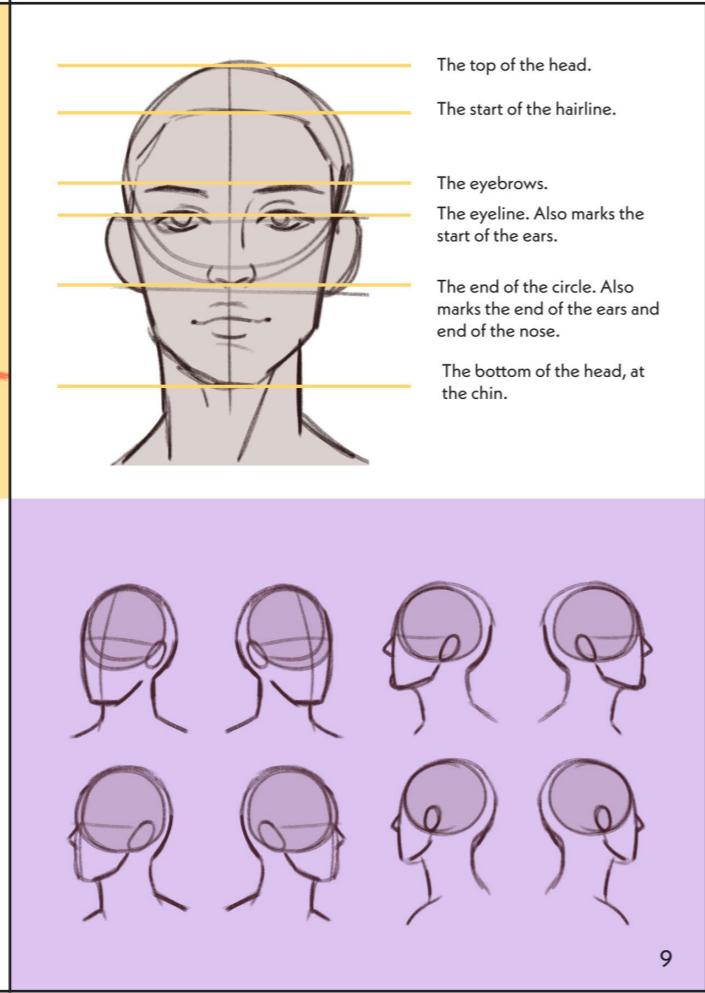
Faces and expressions

Figuring out facial anatomy and faces comes next. A similar method to the body is used, where I have broken the head down into a circle and grid lines to aid in placement of facial features.

In terms of drawing the face itself, that is something really down to personal interpretation and style. For example my style is more based in realism, though kept stylised through simple and angular lines.

On the opposite page are turnarounds of the head, using a circle as the main shape, then a 'plus sign' for the facial features, and an oval for the ears.

8



Putting it all together

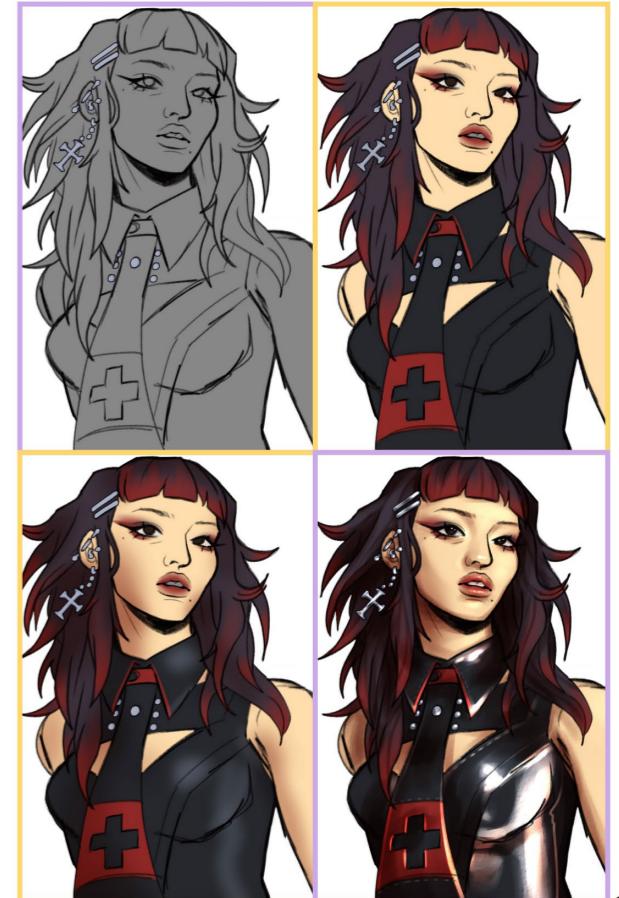
Now that I've explained all the tools and steps required, now is the time for me to demonstrate all the skills you've learned. The first step is simply to choose a picture or pose that suits your tastes. Then, it is a process of simply following the guides provided.

I've rendered my final portrait to match the lighting of its source but have made alterations and personal flair to match my style and add small details. In the end you can choose to portray the image however your heart desires!



12

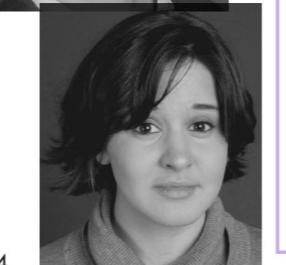
13



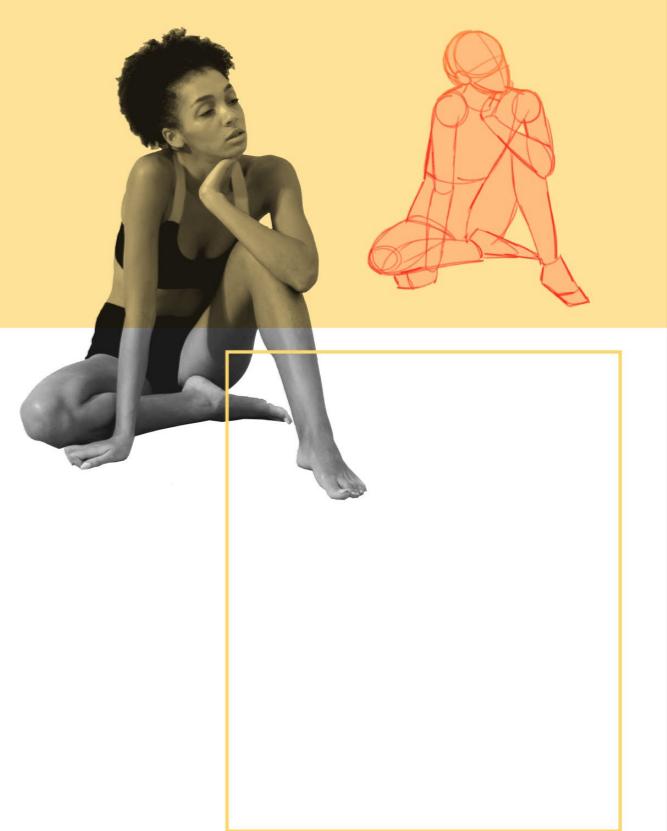
Your turn!

With everything you've learned in mind, now is time for you to have a go! Following this paragraph are some pictures to reference, all from line-of-action.com.

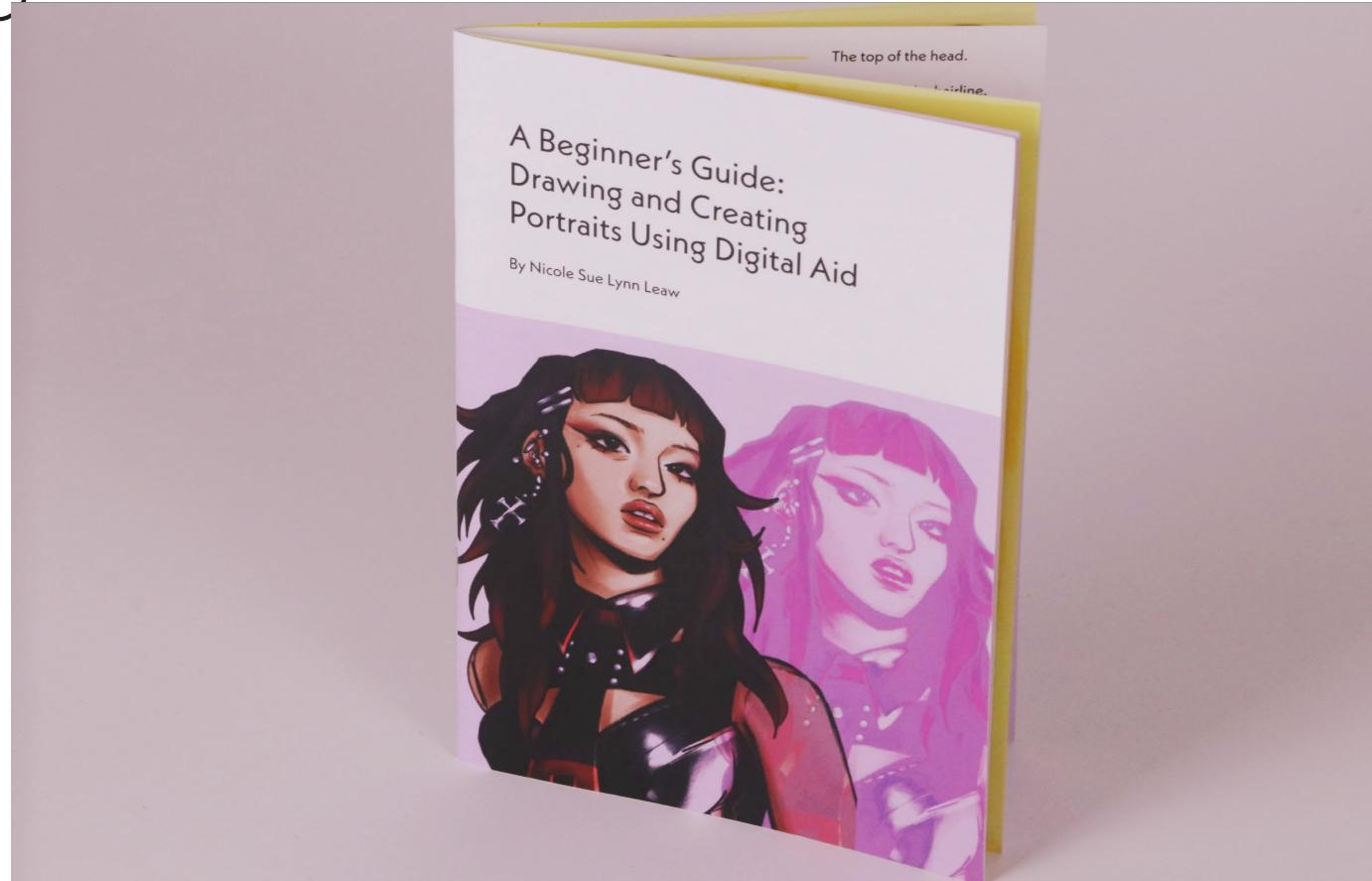
They consist of two faces, and a sitting pose with a strong line of reference, with empty spaces to draw. Good luck, and have fun!



14



15



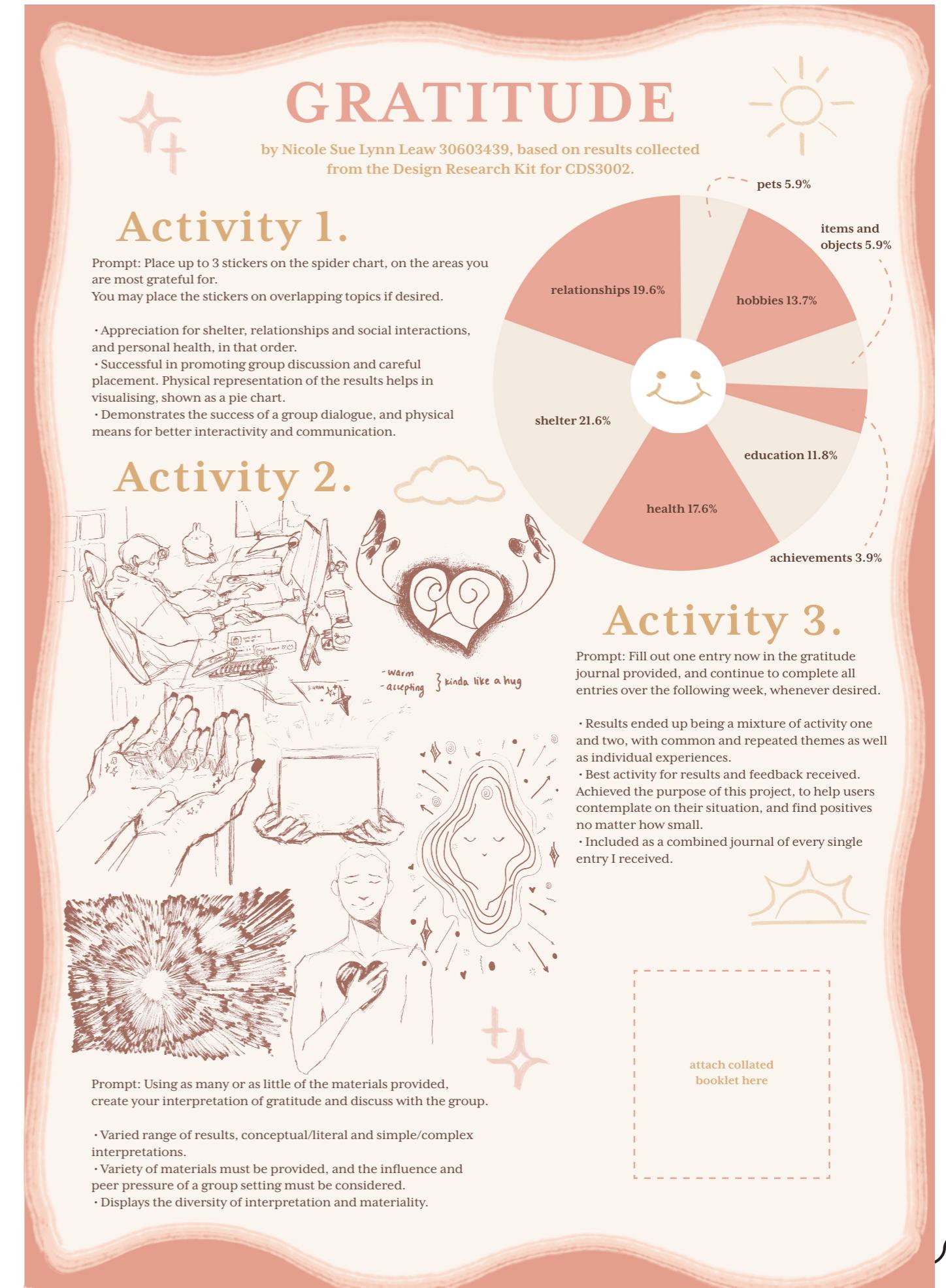
'Gratitudinal': Activation Campaign

The development of a conceptual campaign, an interactable exhibit based around the theme of gratitude. I created the following poster based on a collection of data and responses to three activities all around my theme, and used all my findings when making my campaign.

Because of the personal and somewhat private nature of my theme I wanted to maintain a home-y and comfy aesthetic, using muted warm tones of pink and browns. Each illustration under Activity 2 is from a participant of my Design Research Kit, but every other graphic was created in Clip Studio Paint, using a textured brush.

I designed my campaign as an entire interactable exhibit, with the pie chart of my Design Research Kit morphed into a table top. The idea of my exhibit is that most light surfaces (table top, walls, wall scrolls) can be written on, though the table top offers some topics to prompt discussion.

As I loved the responses from the gratitude journals, I incorporated a circular display rack to allow visitors to take one as desired, and prompting them to share their entries on social media using #GratitudinalEntry to encourage sharing and discussion in the online sphere as well as reality. Mockups and conceptual renders illustrated in Clip Studio Paint.



primary outcome - the exhibit of gratitude





empty exhibit.

Above is a render of the exhibit untouched and empty, with the gratitude journal display fully stocked, and no writing on any surfaces. The circular chair is reminiscent of campfire and park seating to encourage communal activity, and circular cushions are placed upon it to reinforce the cozy and inviting nature of my space.

Not pictured is a stack of markers in the central glass chamber for visitor use.

what can we be grateful for today?

text on right wall.

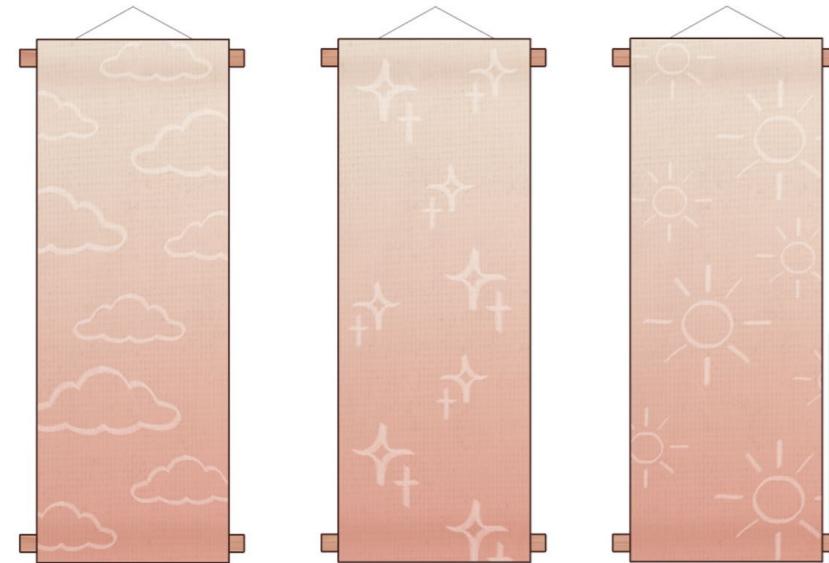


table top concept.

supporting outcome 1 - gratitude journals



supporting outcome 2 - patterned wall scrolls



wall scrolls concept.

wall scrolls render.



digital version of previously pictured gratitude journals.



St. Kilda Poster

An illustrative poster inspired by the sights of St Kilda, based on the following photography collection. Made to represent the theme of architecture and botany, from the nature and plants of the St Kilda Botanical Gardens and the shapes of the iconic Luna Park.

I used trees, vines and leaves to imitate the gridded structure and silhouette of the rollercoaster, and changed the white wood of the rollercoaster to a warm red-brown reminiscent of the terracotta roofs and woodwork of its neighbourhoods.

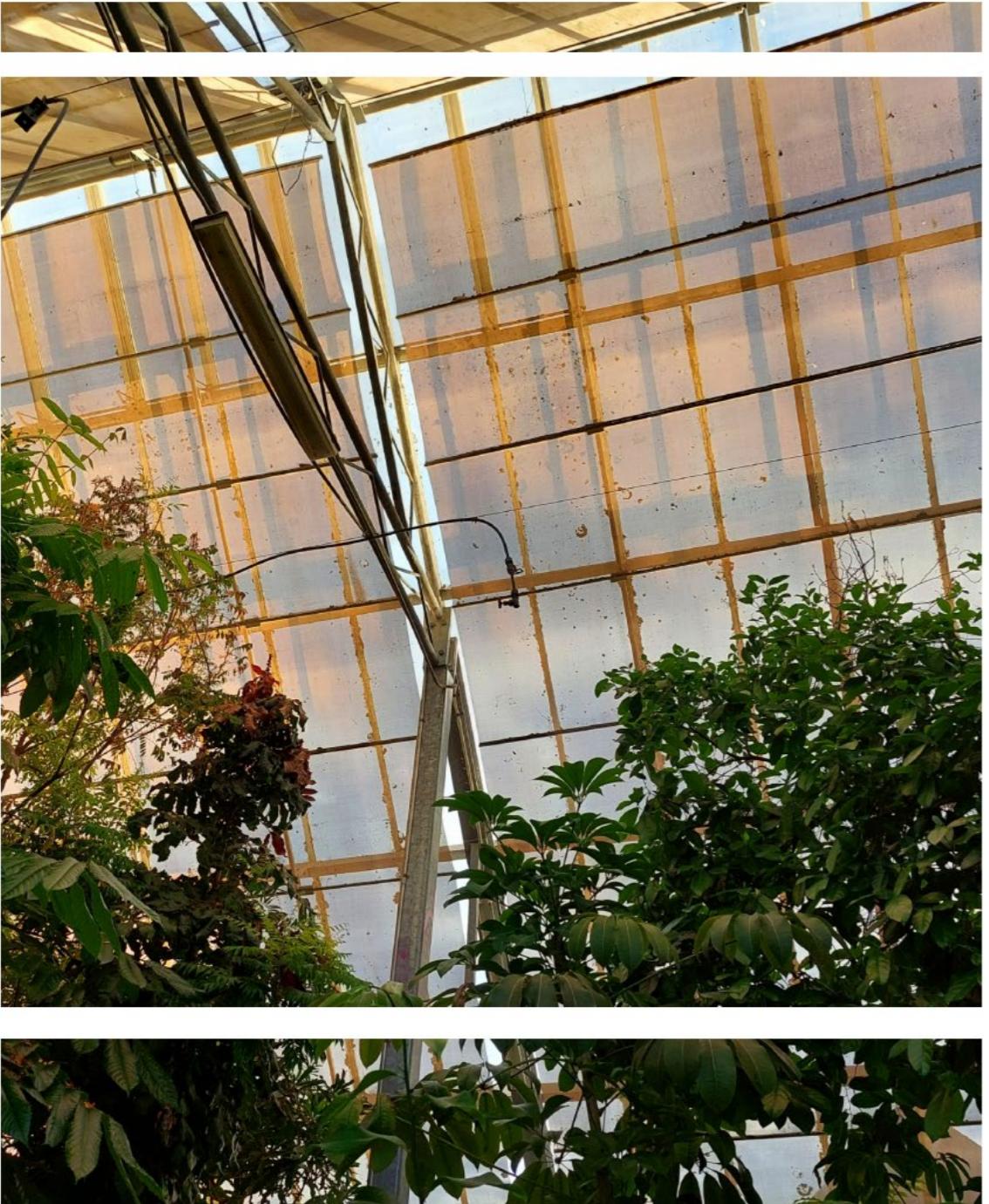
I used an airbrush and coarse pencil tool to create depth and texture, as I wanted to accentuate a 'hand drawn' and postcard style, with a storybook aesthetic to emphasise the playfulness and energy of this suburb.
Created and illustrated entirely in Clip Studio Paint.



Photography Publication

Nicole Sue Lynn Leaw

St Kilda: Architecture and Botany

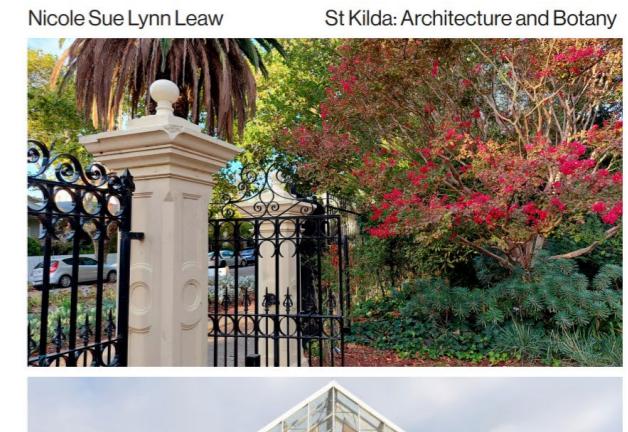
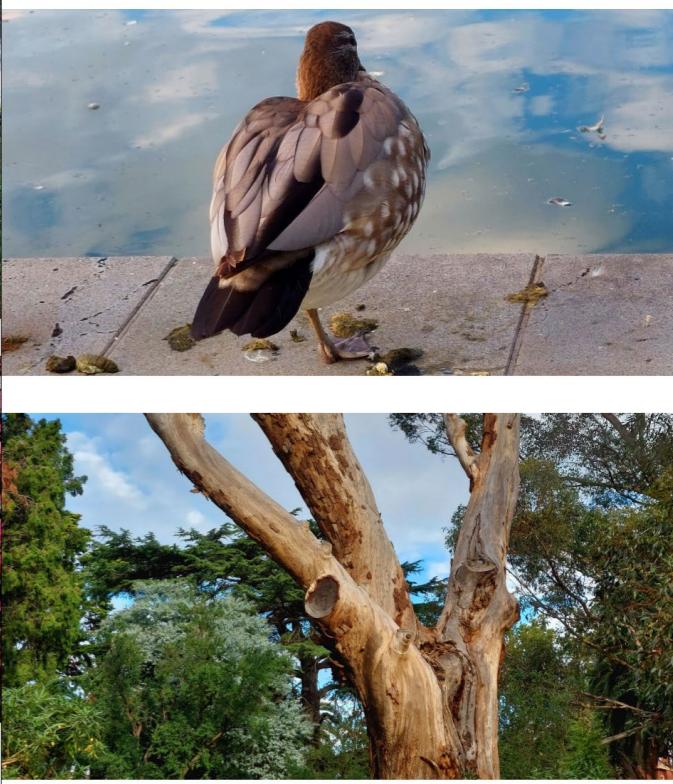


Observation

2022



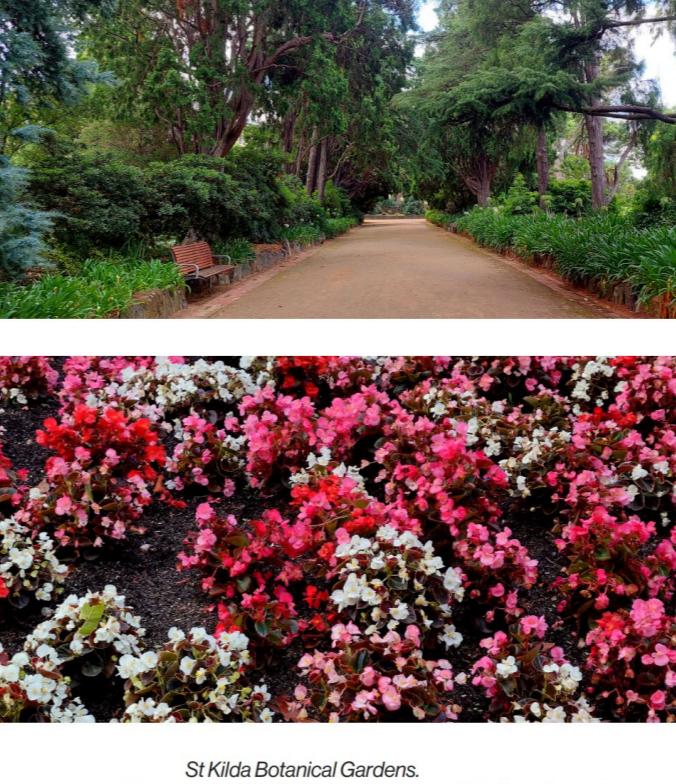
St Kilda Botanical Gardens.
4 Brimming with local and unique biodiversity, lush greenery and alive with insects and birds.



comm.des / nicole sue lynn leaw

Nicole Sue Lynn Leaw

St Kilda: Architecture and Botany



Green, browns, and warm tones. Patterns and repeating shapes, complementary colours within flora and vegetation, flowers and browning leaves.

Birdwatching at the Ornamental Pond, listening to the sounds of running water, bugs chirping, bird calls, wind blowing between the trees. Peace and tranquility.

The botanical garden provided public housing, in the form of small wooden houses, with shared greenhouses and encouragement to use the community gardens.

A strong sense of community: families, and couples, picnics and dog walking, a group of friends playing music on speakers and instruments.



8

Nicole Sue Lynn Leaw

St Kilda: Architecture and Botany

The most impressive part of the gardens for me was the immense variety of plants, so many unique and unusual types that I had never seen before.

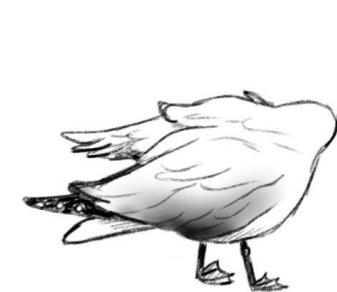
These varied wildly in colour, shape and form, possibly influenced by its proximity to the beach. Green, yellow and browning leaves from the change of seasons.



12

Nicole Sue Lynn Leaw

St Kilda: Architecture and Botany



Sketches of seagulls.

I spent a long time birdwatching next to the pond, intrigued by the small white dots in the black tails of seagulls and the gradient of their wing feathers.

I also sketched the statue in the middle of the Ornamental pond, pictured with a friend on his umbrella.



Vegetable and flower community garden.

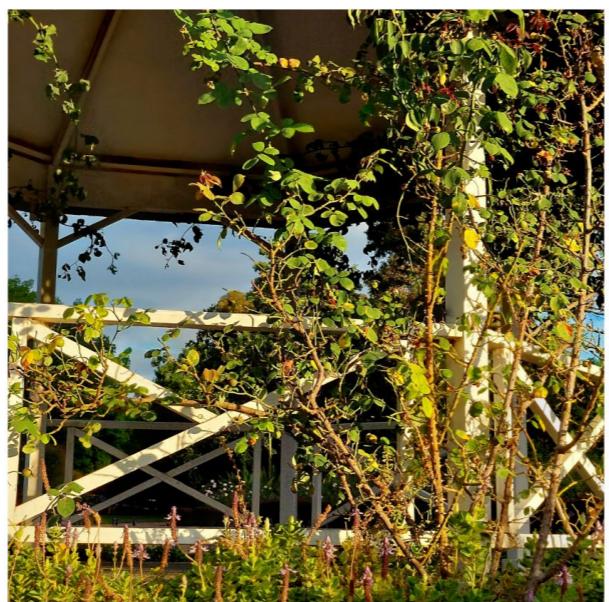
A small garden discovered when exploring the neighbourhood. Full of handpainted and eclectic decorations, such as the bright pink and blue fence, colourful buildings, handmade statues and windchimes.

10

Nicole Sue Lynn Leaw

St Kilda: Architecture and Botany

Rose garden gazebo in the Botanical Gardens.
A gazebo in the centre of a rose garden. Encapsulates my theme of natural versus manmade, creeping vines and bushes around a wooden structure, and both elements helping to emphasise the other.



The transition of greenery into suburbia.
I noted that residential areas, even more modern ones, were still influenced by either the shapes or colours of older predecessors.

14 I photographed red brick buildings for their colour, and its contrast to surrounding greenery.

Nicole Sue Lynn Leaw

St Kilda: Architecture and Botany





Shrine of Remembrance

Visiting the remembrance flame and sketching the plastic poppies tied to it. Photographing geometrical gardens and grass patterns, as well as neighbourhood buildings and amusement park related decals.

16

Nicole Sue Lynn Leaw

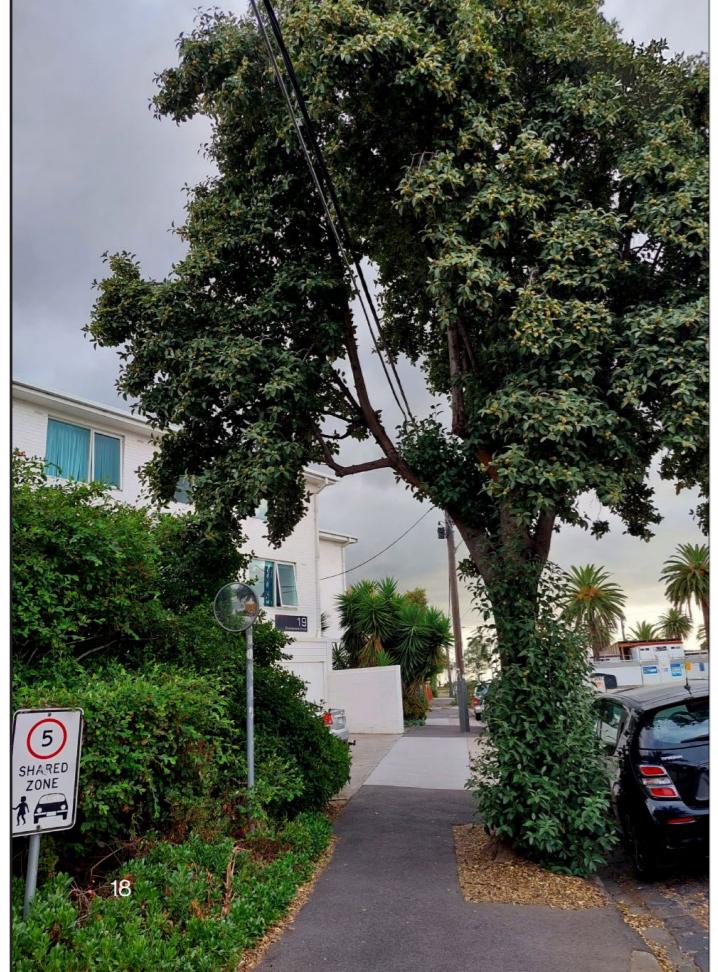
St Kilda: Architecture and Botany



20 Unique plants due to proximity to the beach, palm trees and roller coasters present in the background.

Nicole Sue Lynn Leaw

St Kilda: Architecture and Botany



18

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St Kilda: Architecture and Botany



Luna Park and its neighbourhood
Taking pictures of the less obvious, side entrances and roller coaster beams.
Exploring nearby housing, very geometric and modern.



Observation
2022

St Kilda: Architecture and Botany

For Milestone 2 I'd like to expand on my theme, and include features from the botanical and community gardens, amusement parks, and new and old architecture. Muted colours for buildings and plants, with more 'exciting' elements in brighter and more saturated.

The natural and unnatural, the muted and bright.

Made with love by
Nicole Sue Lynn Leaw

30603439

A collection of photography collected on site, from multiple day trips to the suburb St Kilda.

Shot on Samsung, and edited and collated in Adobe Indesign and Clip Studio Paint.

Made as contextual research for the poster.

People & Climate

1/4

at. people & climate

concept:
corporate pollution vs. individual
- strong contribution to global emissions
but small in numbers (corporate)
- weak contribution to global emissions
but large in volume (individual)

related article:
<https://www.theguardian.com/sustainable-business/2017/jul/10/100-fossil-fuel-companies-investors-responsible-global-emissions-climate-change>

wearable idea: earrings

ideas:
impact depicted by weight,
segments show volume/amount

imbalanced/weighted earrings: further concept consideration

individual
- small, but
many pieces,
materials; fabrics
references to
compost, vegan
diets etc.

corporate
- long + large, but
thin plastic, rubber
perhaps focusing on particularly the
large oil companies
and black dripping
detailing.

wearable idea: earring headpiece

very little functionality, more for
aesthetics

imbalanced/weighted earrings: further concept consideration

unique hooking mechanic, rather than through a piercing.

wearable idea: weighted choker

symbolism of a
choker, and
implementing idea of weight.

p2. prototypes

prototype idea: hooked earring

simple test to
experiment other
ways the earring
can hang.

notes:
interesting visually,
but not very secure.

prototype idea: headpiece earring

another experiment to
see ways the earring
can hang.

notes:
incorporates more of the
face, but very
unsecure and relies
on balance.

prototype idea: attachment/weighted choker

a quick prototype
to make a choker.
attached with jump rings, and
concealed clasp.

notes:
uncomfortable
where the string
touches skin.

prototype idea: bracelet with charms

something different.
each charm represents
a different way we
can contribute
(compost, eating
less meat, recycling)

notes:
feels too 'trinkety'.

prototype idea: dangling earrings 1

expansion of a
previous sketch. best
silhouette so far.

notes:
the most delicate
to work with

prototype idea: dangling earrings 2

both sides of the dangling
earrings. very quick
sketches for contrast.

notes:
should use a heavier
material, and
make this side much
longer.

documentation: corporate

- experimented with marker and
paint before using paint to colour
the bottom half of the wood block.

- stuck on the drops with blu tack

- stuck on the logos with double
sided tape.

documentation: individual

- made a small block of rounded wood

- started by
laying out
materials to
check contrast,
length, etc.

documentation: individual

- making the mini portraits by
colouring in with markers, then
cutting around the person and
sticking it on with glue.

documentation: individual

- decided to make all objects more
round, and used markers for detail.

FULLY ASSEMBLED

notes

- rather fragile
- one heavy side achieved!

3/4

speculative image.

WEARABLE CONSTRUCTION

documentation: general

- bent thick wire into ear hooks
- created a 'bead' on the inner
curve with hot glue

documentation: general

- straightened paperclips
- used pliers to bend the
paperclips, and add jump rings.

documentation: corporate

- making the oil drops
- used a hot glue gun on wax paper

documentation: corporate

- colouring the drips
- experimented with black paint and
marker, but the paint matte-fied my
oil drops.

documentation: corporate

- preparing the wooden block
- the wooden planks I had were too
big and much too thin, so I cut
them up with an exacto knife.

documentation: corporate

- repeated the process with the
remaining logos

documentation: corporate

- quickly made more varied drops
- coloured the hot glue 'beads'

4/4

final triptych.

People & Climate

In response to the Place & Atmosphere brief, I've produced a 3d model of an onsen, a Japanese styled hot spring. I've titled my work simply 'Onsen', and have attempted to convey serenity, comfort and closeness through my model.

This following publication is a combination of thinking, ideation, and making, to demonstrate my process to create both the onsen model. It collates work done in both Studio and Lab classes for COL1001, Collaborative Design Studio.

This model was made with 'found' or recycled materials, and mainly involved crafted handiwork, with additional illustrations created in Clip Studio Paint.





Place + Atmosphere

by Nicole Sue
Lynn Leaw



INDEX 指標

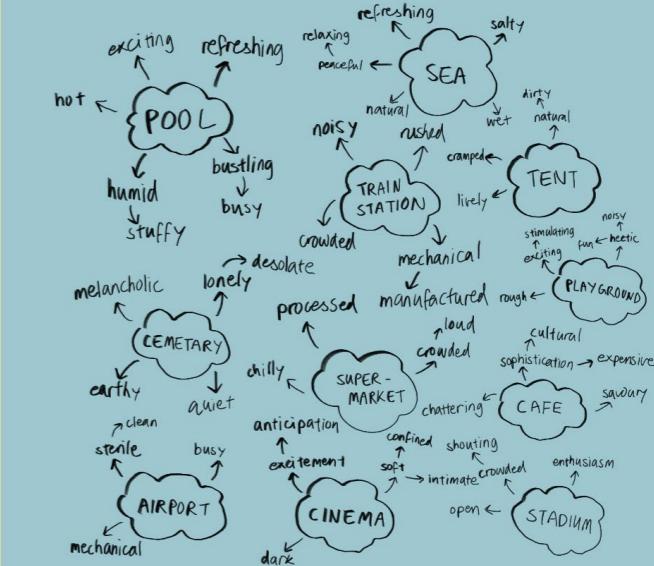
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ONSEN 温泉

STUDIO 工房

W7 PLACE BRAINSTORMING



Above is a brainstorm representation in response to a list of places. Each required associative thinking of related feelings, and senses of touch, smell, and sounds. For example, a cafe would be related to feelings of sophistication and wealth, with sounds of chatter, and savoury smells.

ONSEN 温泉

05

STUDIO 工房

W10 PROTOTYPE 1

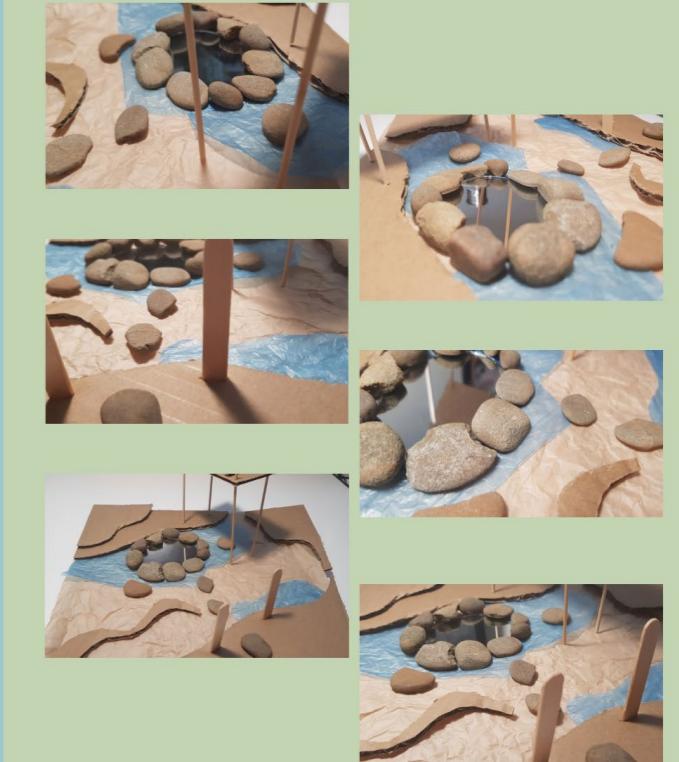
A first attempt to combine ideas from the maquette, and demonstrate my chosen atmosphere. I wanted to focus on simplicity and reflection, keeping the perspective low and close, to immerse viewers within my scene.

I've used cardboard to replicate mountains, a mirror for water, crumpled paper for dirt, and popsicle sticks for gates. I've kept my scene quite neutral, with blue plastic for pops of colour.

My set up included a rectangular sheet of crumpled butcher paper for the base, rounded cutouts of blue plastic, topped by wavy corner pieces of cardboard. I've arranged stones around a round mirror, and lead them through popsicle sticks as a path. I've used the roof from the object maquette, though altered it to be more even and stable, and connected the cardboard ridges on top with blue tack. For warmer lighting I used a desk lamp, held above the scene for softer, and more indirect lighting.



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TEMPERATURE

OBJECTS

TEMPERATURE

Dependent on the season, an onsen would generally be warm and moist, with the water being pools of heat. Though exposed to the natural elements, these would be muted somewhat by the steam.

For temperature I simply played around with the lighting, though after this didn't really work, I simply edited the image after to create a much warmer atmosphere.

OBJECTS

Some objects that may be in my onsen include: A stone border (created with stones and pebbles), a roof (with cardboard, and wood), an entrance (made of paper, with sticks to create the doorway), and seasonal elements (for example snow using cotton, or styrofoam pieces).

Generally I'd like to replicate objects found in actual Japanese onsen, while maintaining a theme of simplicity. My maquette is a simple construction of a roof, made of cardboard and wooden skewers.

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SCALE

PERSPECTIVE

SCALE

I'd want to work on a smaller scale, with small objects compared to a large scene. Compared to the elements I'd like to emphasise the large and open feeling of an onsen while keeping that sense of intimacy.

My maquette included all previous elements, simply put together as a mini scene. I've also added a layer of crumpled blue plastic below the ring of stones, and small triangles of plastic on top for added texture.

PERSPECTIVE

I'd like to focus on mostly water, especially on the water's reflections. Also, I could possibly create a transition between inside and outside spaces by making an onsen entrance, with draping cloth.

Perspective simply provided a different view of the onsen, as I wanted the image to centre around the body of water, and put viewers into the scene, rather than above it. I did this simply by taking the image from a different angle.

Through this place analysis I've identified important elements to focus on when creating my prototypes, with certain chosen materials for aesthetics, lighting to convey mood, crafted objects, and ideas of perspective to emerge a viewer within my chosen scene.

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MY VECTOR

I created my vector pattern based on one I found, though altered it to have thicker, black lines, and less details in lining. This was created through a pen tool, and freehand drawing the lines with help from my reference pattern.

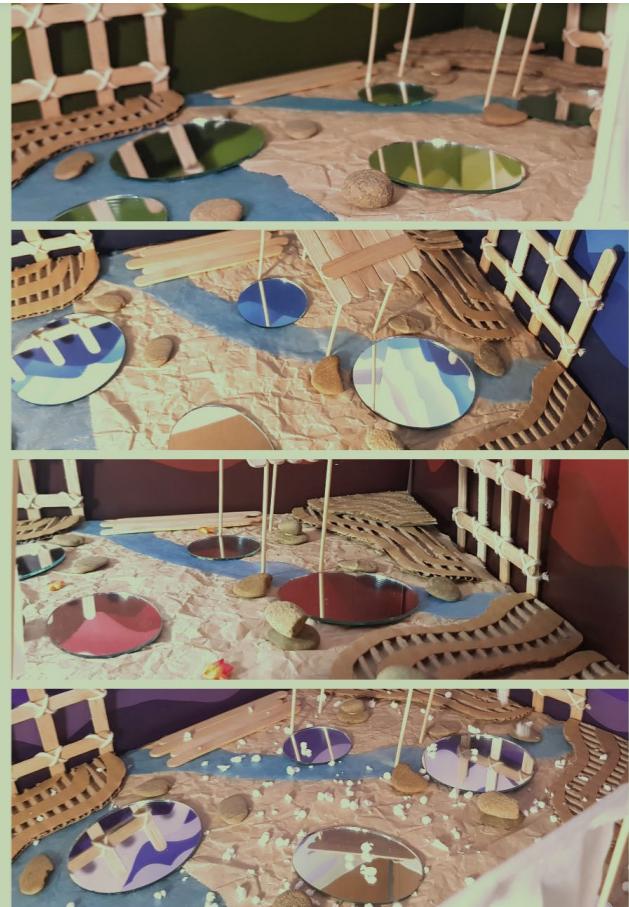
To apply the pattern, I warped it to match the perspective, and used a thin, airbrush eraser to erase all surfaces except the 'dirt' butcher paper layer. I also applied an overlay effect to the pattern, so it would look more natural.



EDITED IMAGE + RASTER + PATTERN

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STUDIO 工房

W11 PROTOTYPE 2



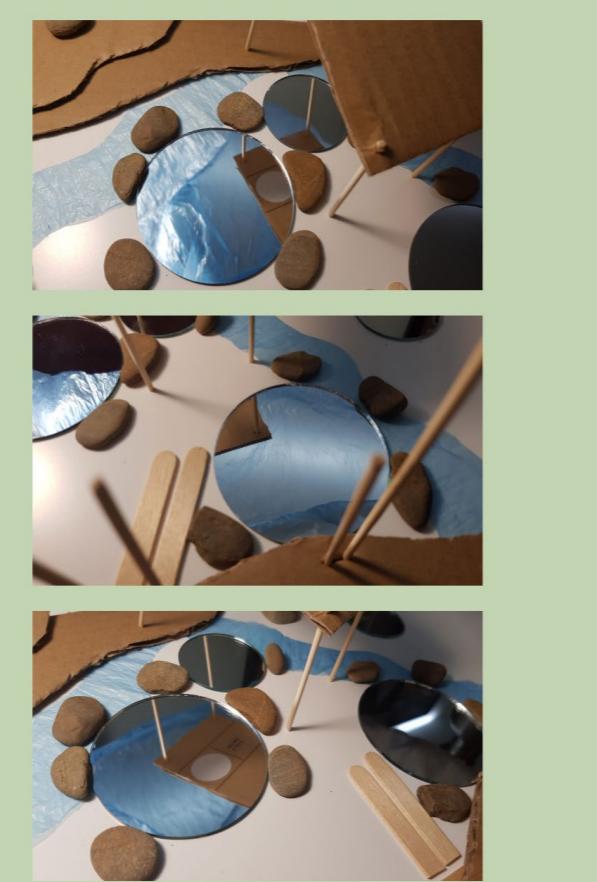
For my second prototype, taking feedback from my first, I wanted to focus on simplicity, and reflection. I did this by using many mirrors, and few materials as an attempt to "strip away" all except the necessities.

I removed the butcher paper flooring to try and reduce the amount of textures in my scene, and attempted to use the rocks in a less literal way. I've used popsicle sticks to try and create a more abstract path, as well as using skewers to create an entrance. I've changed the patches of blue plastic into one continuous, wavy line, in an attempt to make it more 'flowing'.

However, by stripping away textures and materials from my first prototype, I feel I have reduced the effectiveness of my place, reducing its calmness by having a cold, white flooring, that contrasts too hard against the neutrality of the other materials. Peer feedback also suggested that my images appeared "too claustrophobic", so going forward my place should be more open and physically larger in scale, to allow for more empty space.

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STUDIO 工房

W12 FINAL PROTOTYPE

My final prototype was a culmination of peer feedback, and prior work. I've expanded the physical scale of my place, and have attempted to use my materials in a more interesting and detailed way, for example cutting strokes into the cardboard to strip away at the top layer, and using popsicle sticks and threaded rope to emulate traditional Japanese bamboo fences. I've attempted to use neutrality to create comfort and serenity, with pops of vibrant colour to differentiate the seasons. I've reduced the elements of an onsen into more abstracted objects, though kept some small, literal objects such as geta footwear by the entrance, and a popsicle stick roof.

To show the passage of time, I changed the images on the vertical plane, and the coloured hanging plastic for each season. I also added small clay leaves for autumn, and styrofoam 'snow' for winter.



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Assorted Photography



01
Nicole Sue Lynn Leaw
Sense of Place - Concept: Green Suburbia
Technique: Shallow Depth of Field
ISO: 200, Aperture: F1.7, Speed: 1/3744s, JPG Image.



02
Nicole Sue Lynn Leaw
Sense of Place - Concept: Green Suburbia
Technique: Shallow Depth of Field
ISO: 200, Aperture: F1.7, Speed: 1/7648s, JPG Image.



03
Nicole Sue Lynn Leaw
Sense of Place - Concept: Green Suburbia
Technique: Shallow Depth of Field
ISO: 200, Aperture: F1.7, Speed: 1/1664s, JPG Image.



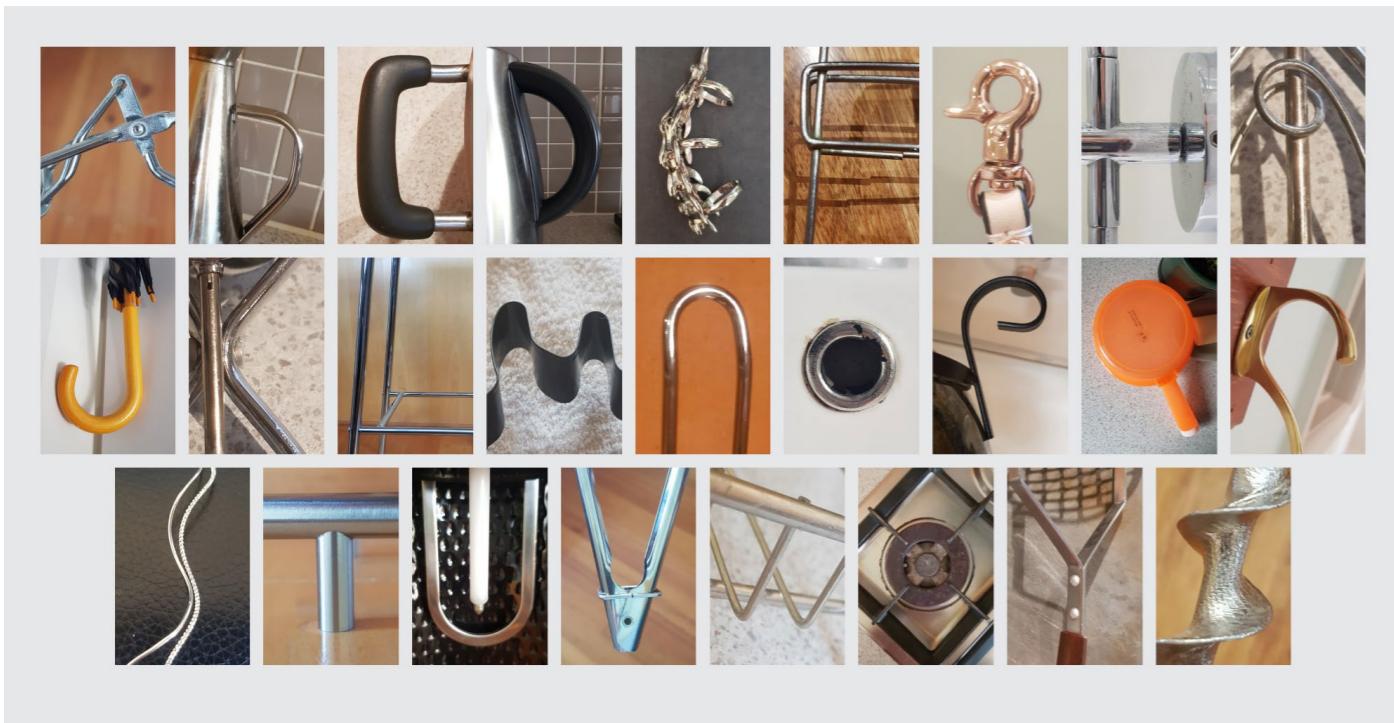
04
Nicole Sue Lynn Leaw
Sense of Place - Concept: Green Suburbia
Technique: Shallow Depth of Field
ISO: 200, Aperture: F1.7, Speed: 1/6640s, JPG Image.



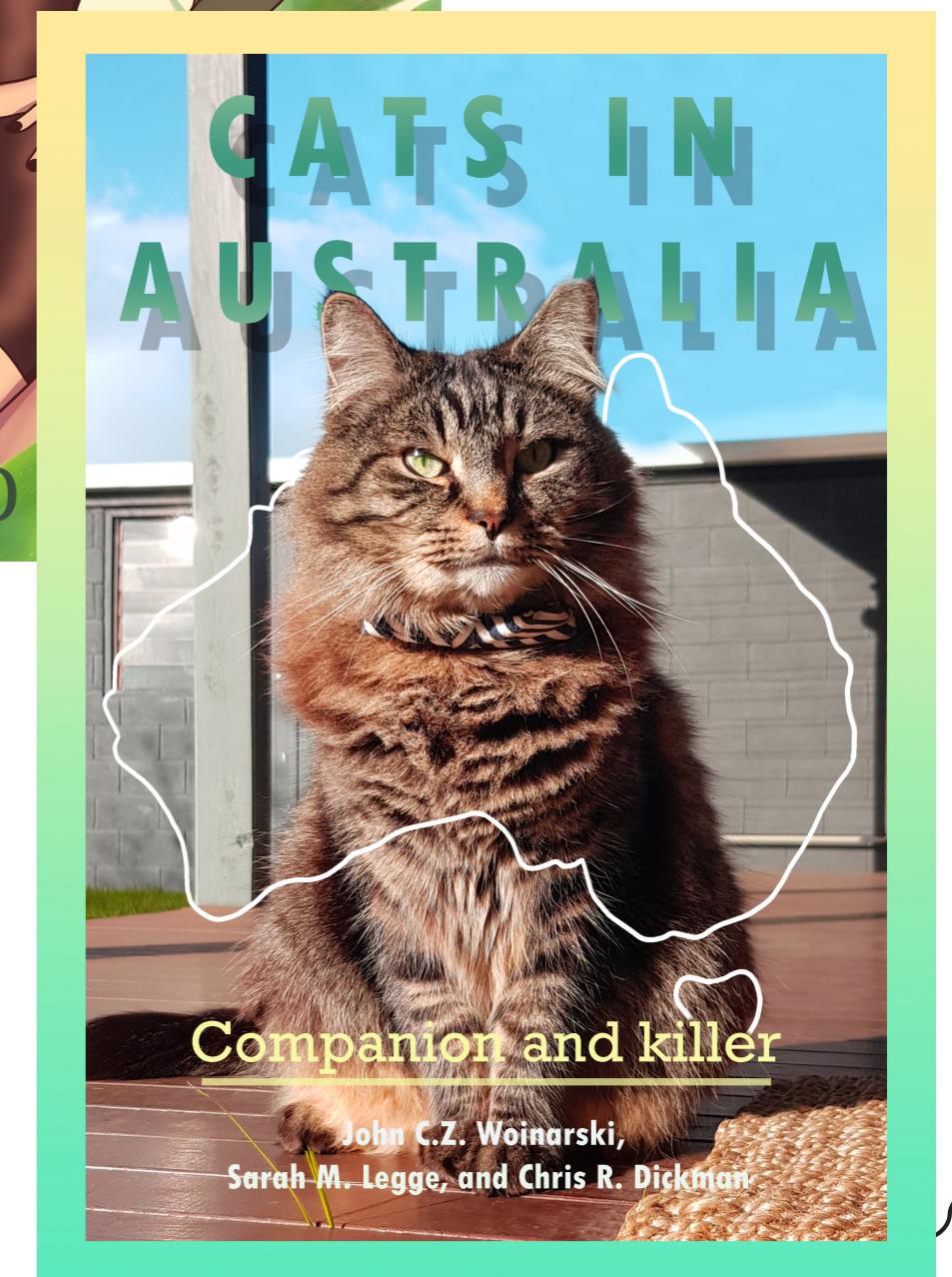
05
Nicole Sue Lynn Leaw
Sense of Place - Concept: Green Suburbia
Technique: Shallow Depth of Field
ISO: 200, Aperture: F1.7, Speed: 1/7360s, JPG Image.



06
Nicole Sue Lynn Leaw
Sense of Place - Concept: Green Suburbia
Technique: Shallow Depth of Field
ISO: 200, Aperture: F1.7, Speed: 1/7360s, JPG Image.



RICHARD



John C.Z. Woinarski,
Sarah M. Legge, and Chris R. Dickman

comm.des / nicole sue lynn leaw

A redesign of two existing books, 'Cats in Australia' and 'The Cabaret of Plants', using a mixture of photography, image editing and illustration.

Illustrated and edited in Clip Studio Paint.