

Portfolio Design

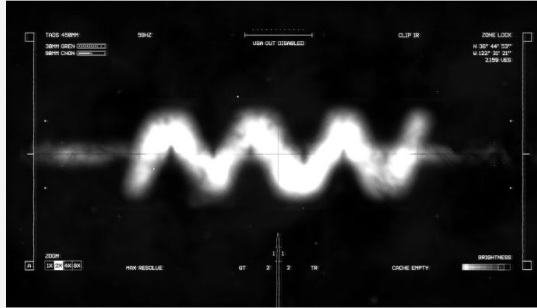
Raymond and Van

Once you have gathered all the content relevant to your case study, how you present it is equally important.

The following are examples of case studies that are visually compelling and well organized.

Call of Duty: Modern Warfare

Over three years of production for Call of Duty: Modern Warfare, I had the opportunity to create a variety of concepts, designs, animations, and reference imagery spanning branding, cinematics, and in-game video elements.



MAIN TITLE DESIGN

Modern Warfare's iconic sawtooth animation as a starting point, we were tasked to take this concept into the future, and imagine how a digital sawtooth might contain scenes, characters, and moments from throughout the game.

In our initial logo pitch above, we explored how the logo might evolve from its original green steel aesthetic into something inspired more by crime thriller and advanced night vision technologies. Although the reimaged logomark never made it through to final, it was intended to guide the continuous sawtooth and green captured release through the vision of the.

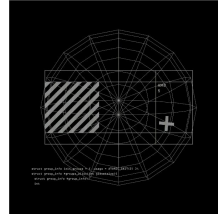


MULTIPLAYER OPERATORS

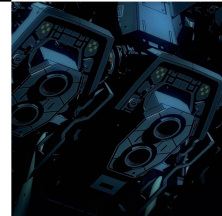
Players can unlock an array of different Operators in the multiplayer modes of Modern Warfare, and each belong to one of several factions. When one of these Operators are unlocked, a 30-second animation is triggered, revealing the new character in the faction-appropriate scene, giving players a hint to this new character's skills and attitude.

Call of Duty: Modern Warfare Animations
Andrew Hawryluk

Transform

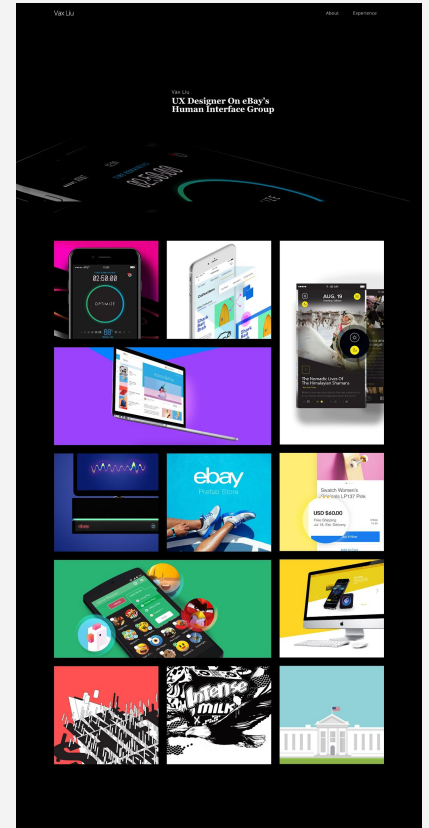


Analysis



Construct

MECHA, 2020
Ash Thorp, Maciej Kuciara



Portfolio Website Homepage
Vax Lui

They all in some form have the design elements listed below.

1. Hierarchy
2. Typography
3. Framing
4. Grids

Hierarchy

Usage of graphic/visual design elements to create priority and navigation for the audience.

- Alignment
- Spatial intervals
- Uppercase and spatial intervals
- Color (Tone, shades)

BASIC HIERARCHY

Think with the Senses
Feel with the Mind.
Art in the Present Tense
Venice Biennale
52nd International Art Exhibition
10 June – 21 November
National and Regional Pavilions
and Presentations.
Parallel Exhibitions and Projects

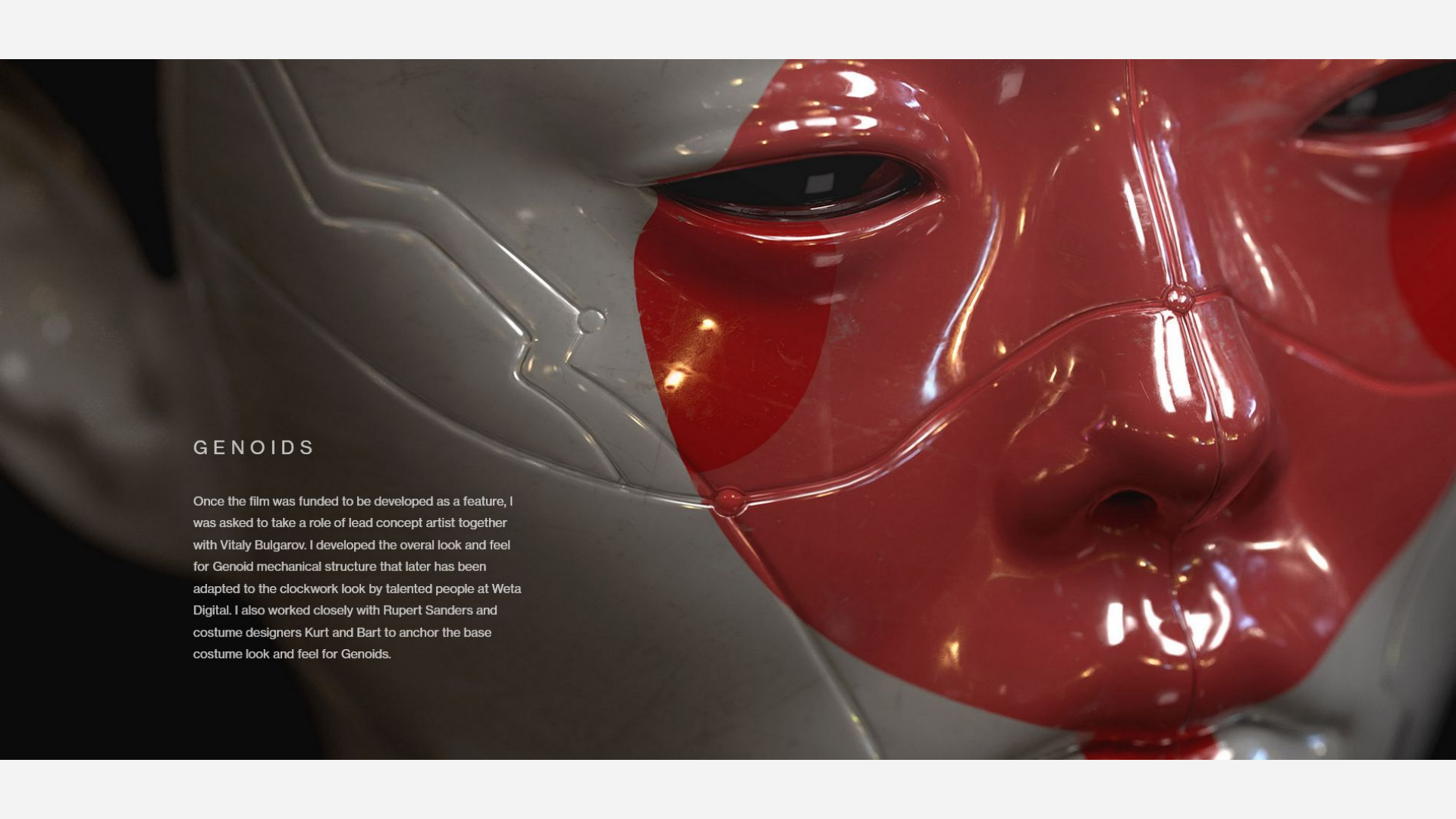
alignment

Think with the Senses
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Art in the Present Tense
Venice Biennale
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spatial intervals

Think with the Senses
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uppercase and spatial intervals

A close-up photograph of a Genoid mask. The mask is primarily a vibrant, glossy red, with a silver-colored metallic section on the left side. The red portion features intricate, vein-like details and small circular accents, giving it a mechanical or organic appearance. The eyes are dark and almond-shaped. The lighting is dramatic, highlighting the reflective surfaces of the mask.

GENOIDS

Once the film was funded to be developed as a feature, I was asked to take a role of lead concept artist together with Vitaly Bulgarov. I developed the overall look and feel for Genoid mechanical structure that later has been adapted to the clockwork look by talented people at Weta Digital. I also worked closely with Rupert Sanders and costume designers Kurt and Bart to anchor the base costume look and feel for Genoids.

Framing

Using crops, margins and bleeds to showcase and emphasize targeted elements of your work.

MARGINS AND BLEEDS



Margin



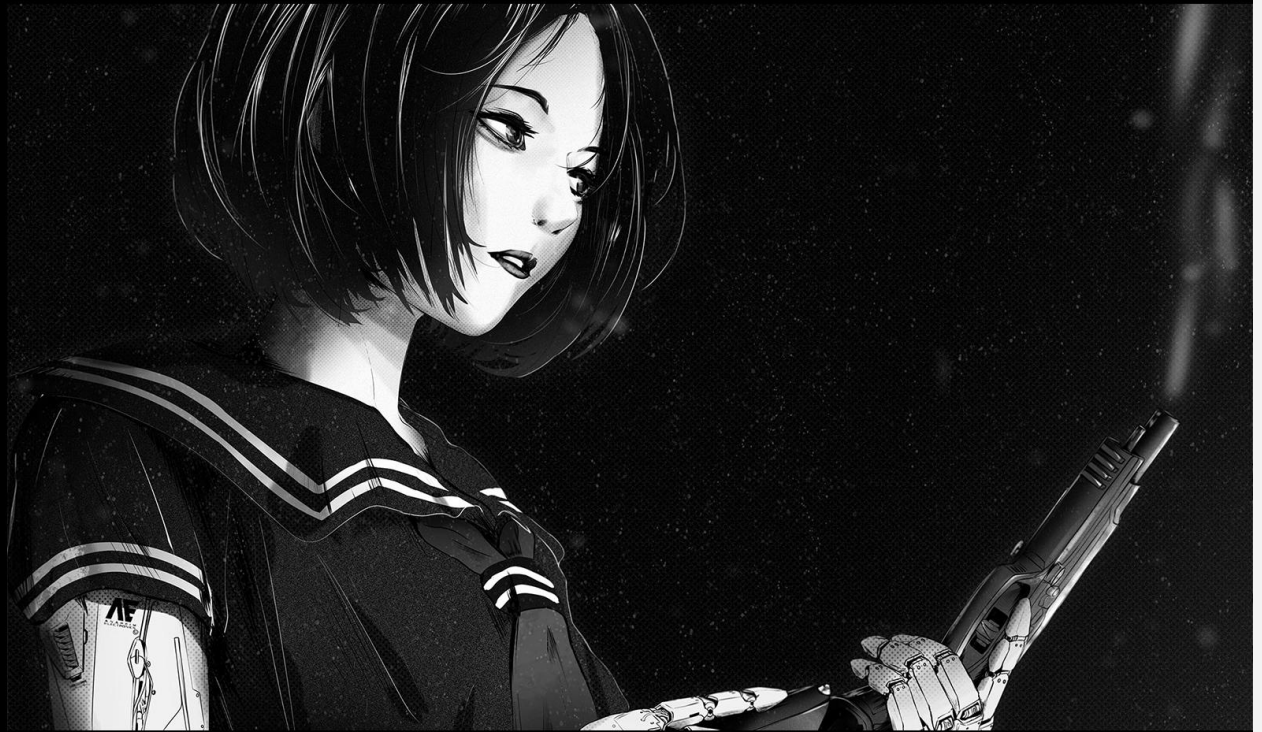
Full bleed



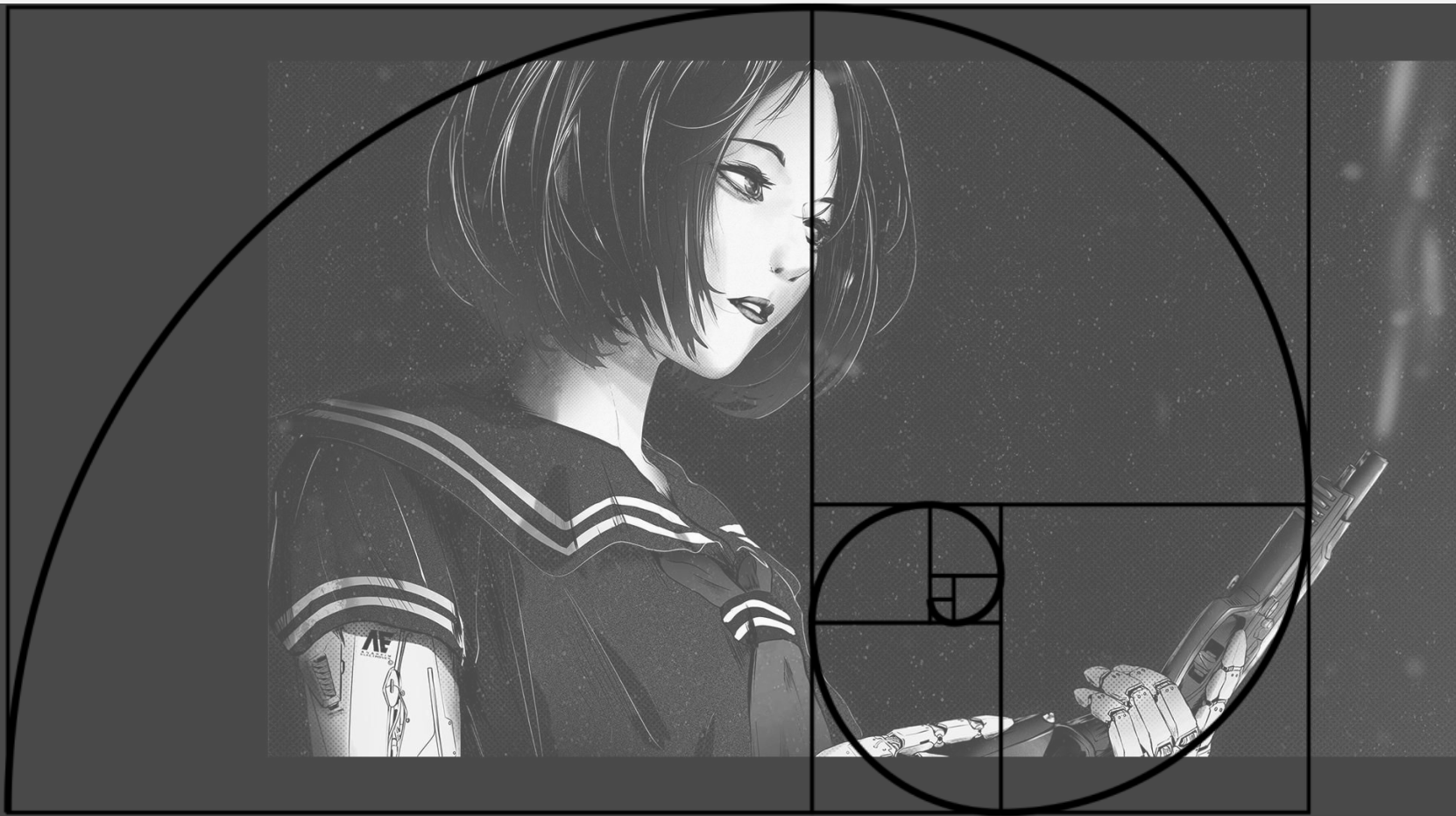
Partial bleed



Margin framing. Padding around artwork is the same color to emphasize breaking of boundaries.



Partial bleed. Black solid to the left creates visually pleasing golden ratio.

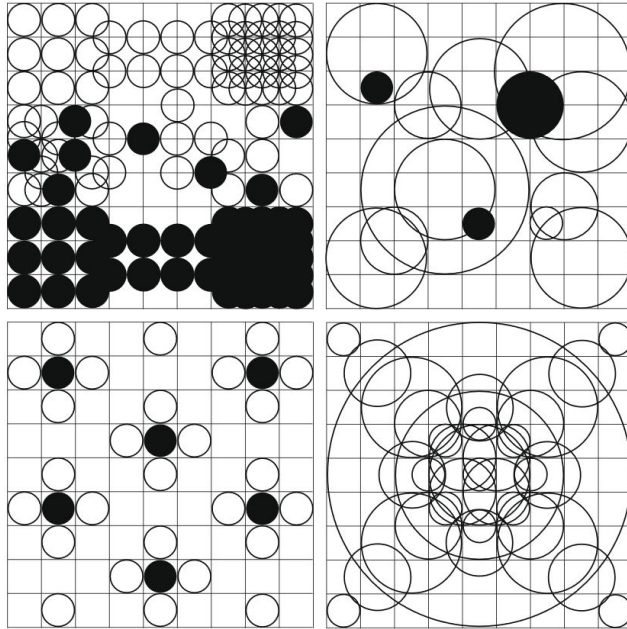




Full bleed with no padding, margins, and or bleeds. Effective for emphasizing scale.

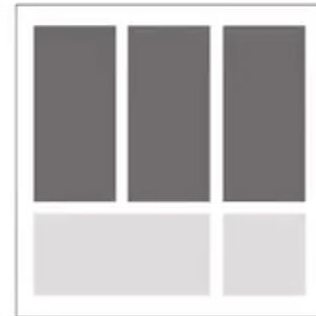
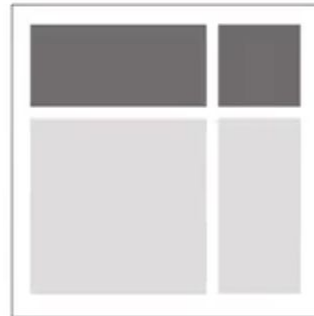
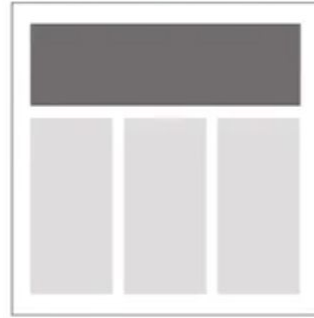
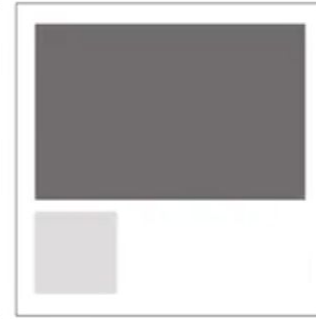
Grids

GRIDS GENERATE FORM



Jason Okutake and
John P. Corrigan, MICA



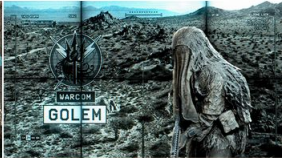

- Basic grid
- Grid generate form
- Using the grid
- Use of white space (negative space)





MULTIPLAYER OPERATORS





Players can choose an array of different Operators in the multiplayer modes of Modern Warfare, and each belong to one of several Factions. When one of these Operators are chosen, a full-screen animation is triggered, revealing the new operator in the Faction's signature scene, giving players a hint to this new character's role and attitude.




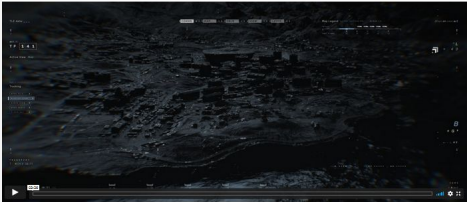
WARZONE CINEMATICS

Each season of Modern Warfare Warzone battle royale mode brings a cinematic to present new features or areas available in the playable area of Verdansk. These cinematics require us to create a variety of cinematic HUD Overlay and 3D graphics to communicate a more elaborate story in a monochromatic visual style.

WARZONE SEASON 6

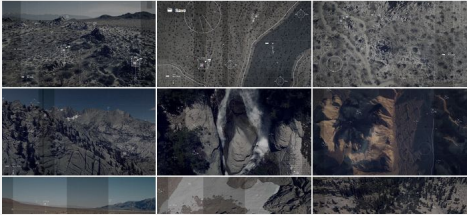


WARZONE SEASON 6



MAIN MENU & END CREDITS

Modern Warfare menu and battle screens are populated with footage from a variety of views, including a multitude of cinematics, cuttings, and environments. Each of these POVs are characterized by an urban, gritty look. Featuring time-lapse aerial shots, vehicles, architectural perspective shots, and particle destruction.



Other Typography Tips:

Full Typography Tutorials: <https://youtu.be/QrNi9FmdlxY>

Use one font

Pick Any Font

Use any font you like as long as it's one of the following:

**Akzidenz Grotesque, Avenir, Avant Garde,
Bell Gothic, Bodoni, Bembo, Caslon, Clarendon,
Courier, Din Mittelschrift, Franklin Gothic, Frutiger,
Futura, Garamond, Gill Sans, Gotham, Helvetica,
Letter Gothic, Memphis, Meta, OCRB, Rockwell,
Sabon, Trade Gothic, Trajan and Univers.**

Justify Left

When in doubt, set your type justify left rag right. Why? In western culture, people read from top to bottom, left to right. By justifying type left, the eye is able to find the edge and read copy much more easily. Avoid indenting the first line of a paragraph for this reason.

Skip a Weight

light/ **bold**

Double Point Size

2x 4x

Align To One Axis

Align To One Axis

Build your type along one primary axis, and align elements to this grid line. For a vertical axis, align the left edge of your type. This will work regardless of font type or size. For horizontal axis, align on strongest horizontal element. Sometimes this is the cap height while others it's the baseline.

1702

Olympic

Boulevard

Santa Monica

California

90404

1702

Olympic

Boulevard

Santa Monica

California

90404

Avoid

Avoid the corner

The

Corner

5 Common Mistakes in UX portfolios

- Too little narrative (recommend ~ 300 words, or 50 visual /50 words rule)
- Lack of clarity about your project role and context
- Low-res or too-large images
- Neglecting usability on your portfolio website
- No explanation of WHY you did what you did (instead of saying what you did, **focusing on explaining why you did it and what you have won**. Making it the center of attention that you understand the tools, doesn't matter what tools you are using, it's more about the outcome and final results.)

5. Test

- Ask for feedback and iterate
- Do early!
- Make improvement!

<https://asukabaka.github.io/extracurricular.html>

Question!

Always learning!
Never be discouraged!!

THANK YOU!

4. Design

- Do keep the design of your portfolio simple
- Tell a story about each project you include
- Use photography of your designs in use
- Make navigation visible