**COURSE TITLE**

CUA30720 Certificate III in Design Fundamentals

**SUBJECT TITLE**

A10155 Design Periods

**TRAINING UNITS**

A: CUADES305 Source and apply information on the history and theory of design

B: CUAGRD312 Use typography techniques

C: CUAPPR311 Produce creative work

**Design Periods**

Text

Description automatically generated with medium confidence

**ASSESSMENT TASK 1**

**Typography & Print Workbook**

Student name: Tek Huynh

Student number: S60001164

Email address: s60001164@student.apc.edu.au

Instructions for completing this workbook

This workbook is made up of a series of questions and activities relating to typography.

Use the lectures and resources provided in the online classroom, combined with your own research to complete the activities.

You must complete *all* activities in the workbook.

You may include supporting documentation as an appendix with submission of this workbook.

**CONTENTS**

1. The Design Brief
2. History of Type
3. Print and colour trends
4. Design Development
5. Feedback
6. Work Equipment & WHS
7. References
8. Additional Pages

**1. The Design Brief**

Read Assessment Tasks 1 and 2. Complete the template below with the design brief requirements.

|  |  |
| --- | --- |
| Design Brief | |
| Project Name | Pharaoh's Paragon |
| Client  (e.g., Trainer, Business, Friend) | Rijksmuseum |
| Due Date | 24.3.24 |
| Audience | General Public |
| Objectives | To design themed fabrics to complement a space for a limited time exhibition.  Design a themed interior fabric to complement and accentuate the items on display.  Design a themed signage/banner that will draw interest in visiting the limited time display. |
| Requirements | 1 textile design for interior fabric type.  1 textile design for signage/banner fabric. |
| Constraints | Fixed Deadline - Time  Fixed Budget - Money  Inexperience – Skill |
| Responsibility | To outline the design requirements for the project in the form of briefing documentation.  To clarify and confirm requirements with required personnel. |
| Resources Required | A computer (with enough ram)  Adobe design software (which is a paid subscription)  An internet connection (which is a rip off paid subscription or plan) |

**2. The History of Type**

2.1. In a few sentences describe the Vox classification system and how it classifies typefaces.

|  |
| --- |
| The Vox classification system is jargon which describes typefaces.  It gives a name to families of typefaces with similar characteristics.  It is part empirical and part formal/math.  I think without any classification, it is hard to communicate ideas and specification about typefaces with more specificity.  I think without any centralized management, it is inefficient to communicate ideas and specifications because of the possible lookups, translations and miscommunications.  I think the Vox Classification System is like a language system, but tries to be a standards system:   * Specific formal definitions * Acts as a standard within typography * Centrally Managed * Measurement standards update by reducing ambiguity and refining definition; never adding to it.   I think the Vox Classification is not context free (dependant on context such as culture, language, place):   * Opinionated grouping of typefaces compromises generality for practical communication of field specific jargon * Opinions are based on the historical use of Latin script and not directly transferrable to the next 3 most used scripts. * Systems actively in use by population in millions:   1. Latin: 4900+   2. Chinese: 1541   3. Arabic: 828   4. Devanagari: 480.5   I believe the Vox Classification System is good enough for communicating some field specific information about Latin script such as serif and sans, slab and script. But the further we try and go beyond that, the more it feels like we are trying to fit a sphere efficiently inside a cube without wasting space (which in theory touches at 6 points with infinitesimally small contact area with wasted area of 1/6 Pi units^2 per cubic area (filling about around 52% of the cube)).  Bib:  Stock-Allen, N. (2010). *Methods of Classifying Typography*. [online] www.designhistory.org. Available at: http://www.designhistory.org/Type\_milestones\_pages/TypeClassifications.html [Accessed 19 Feb. 2024].  Wikipedia Contributors (2019b). *Vox-ATypI classification*. [online] Wikipedia. Available at: https://en.wikipedia.org/wiki/Vox-ATypI\_classification [Accessed 19 Feb. 2024]. |

2.2. In one or two sentences and in your own words, describe the characteristics of a sans serif type style.

|  |
| --- |
| Serifs are the lowkey fancy end caps at the end of the letters. It gives a sense of closure and truth and thus gives the text an overall official and genuine vibe. It reeks of intellectual sophistication but also adds a touch of human empathy.  Sans Serif, in contrast, don’t have the little end caps. It is clear and simple on the surface but can express a multitude of undertones depending on how it’s used and in which context. It is typically used in more casual communications, and I believe it to be more relatable to the “common folk”. |

2.3. What is your favorite sans serif font and why?

|  |
| --- |
| I honestly don’t have singular favourite and I don’t do favourites until I’ve had enough time to get to know something.  Something I’d like to do at some point is find a way to incorporate Comic Sans into some design piece and have people wondering why they feel a bit strange, a bit of cognitive dissonance, and then end up having a full-blown existential crisis on how they have been judging others and themselves based on the judgement of others and none of their own, or something like that. That’d be nice, though highly unlikely.  So, if you must make me choose, I choose Comic Sans because I want to see how shit it needs to get before I dismiss something as garbage.  Ok, next question. |

2.4. What would a sans serif type style font be used for? Give one example.

|  |
| --- |
| Something casual and clean, like a text to a friend, though I’m not sure you can change the typeface iMessage. So, I guess an email to a friend? Then it’s obvious my account has been hacked and scam/phishing messages are being sent under my name.  Ah, but then they see comic sans and realise that no serious scammer would ever select that font. I believe scammers would consciously select whatever the default font is for their context.  …  This document’s font “Avenir” is a sans serif type font. It is used for educational purposes. |

2.5. In one or two sentences and in your own words, describe the characteristics of a script type style.

|  |
| --- |
| Script Typeface. Script Typeface. Script Typeface.  Script is really really fancy handwriting for when you really really care about something (and other cases where life and character are involved).  After looking at a bunch of fonts, I like to think of it as:   * Serif is to Triangle * Sans Serif is to Square * Script is to Circle   And to clarify the meaning of the shapes:   * Triangle is to refinement. * Square is to clarity. * Circle is to meaning.   This abstraction may or may not hold true as I progress through the course. It is a personal and mental, iterative abstraction process that is continually updated as I learn and see more.  I would describe Script typefaces as celebrating connection, the passion in life, timeless beauty of nature and organic flow of natural processes. |

2.6. What is your favorite script font and why?

|  |
| --- |
| I don’t have a favourite and I don’t like script. I think they’re all a bit too artificial to be used as is.  I might not do favourites in general, but I do have things I don’t like or do not resonate well with.  Perhaps in time, this will change. I think it may just be that I haven’t taken the time to get to know script well enough yet.  Or not. |

2.7. What would a script type style font be used for? Give one example.

|  |
| --- |
| Scripts are so detailed, fancy and difficult to read.  I think they should be reserved for emphasis or headings or backgrounds, perhaps even just 1 character/letter.  Wedding invitations are one such use case at the top of my head. |

2.8. Choose one (1) font style. For example, serif, sans serif, slab serif or script.

Investigate your chosen font style and in your own words, describe how the font style has changed and evolved over time. (100-200 words)

|  |
| --- |
|  |

2.9. Investigate the history of typography. Select one significant designer and in 2-3 paragraphs summarise their contribution to typography. Include their name, time of contribution, why they are significant and why they stood out to you.

|  |
| --- |
| Designer: Matthew Carter  Contribution Time: Early 1960 to current  Significance:  Georgia. Tahoma. Verdana.  And the infamous Helvetica. (Which is available on mac, but I’m on windows)  Matthew Carter is significant because his typefaces are used across the internet and beyond.  Mathhew stands out because I was searching YouTube on the topic typefaces for this workbook and he showed up in a TED Talk.  The standout aspects of his talk to me were about how constraints shape our work, yet our work is not necessarily bound to those constraints when the constraints are taken away.  So, like, an analogy would be how people fear AI taking away their graphic design jobs. The question is, are you simply developing a skill to get from A to B, or are you also cultivating an art? I believe that when cultivating an art, there is a depth of understanding that begins to develop that becomes increasingly universally transferrable. We no longer identify with the skill and so when the demand for that skill is taken away, we do not fear too much because we don’t identify ourselves with the skill, but the art which “becomes increasingly universally transferrable” (to quote the previous sentence.  This also alludes to the concept of form, function and expression. But I think I need to finish this assignment, so I’ll stop here.  Bib:  TED (2014). *Matthew Carter: My life in typefaces*. *YouTube*. Available at: <https://www.youtube.com/watch?v=xjxyEwjG2Es>.  Wikipedia Contributors (2019). *Matthew Carter*. [online] Wikipedia. Available at: https://en.wikipedia.org/wiki/Matthew\_Carter [Accessed 19 Feb. 2024]. |

2.10. Think about the information you have found about the history and theory of type. In three or four sentences describe how you can use this information in your own design work? 3-4 sentences.

|  |
| --- |
| I have learnt several things about type.  I never paid any attention to type before this course. I’d only notice it if it was bad. Otherwise, they were just words. Whatever I was looking at looked amazing, alright or bad. I didn’t know why. But by studying history and theory of type, along with colour and design principles, I realise that these are the details which enrich our experience as well as take our money. To a designer, these features may be blatantly obvious but to someone who is uninformed and couldn’t care less, I think a design is treated as just 1 whole instead of the parts that make it. An analogy would be songs. You know need to know about any music theory to appreciate, dance to, or relax to it. But to create music and explain why we appreciate, relax or dance to certain music, theory and history give context and reason.  Similarly, for vision related design, theory and history help us reason about the use and omission of elements. For me, the theory and history of type allow me to understand the role and use of type. It has helped me realise the subtle yet profound impact of type. |

**3. Print and Colour Trends**

3.1. Investigate and identify 3 trends in print and colour that you have found.

For each one, write a paragraph to summarise the trend and why you selected it.

|  |
| --- |
|  |

3.2. Using Adobe Illustrator, create a trend/colour board that illustrates the trend and colours that you are working with for this project. For example, you might focus your concept on ‘retro florals’.

Save your trend/colour board as a Jpeg file and insert it here as an image file.

|  |
| --- |
|  |

**4. Design Development**

4.1. There are many ways that a designer can approach the development of typography design. List at least two (2) ways that you could develop typography for Assessment Task 2.

|  |
| --- |
| Common to the project and technical sides of development is context and purpose. The designer should understand the form, function and constraints of their design.  The first thing I would do is to write keywords about what the goal of the design is, where it will be used, and how it should make the audience feel. This serves as a sort of mantra throughout the development process.  For the project side of development:   * Top-down: The designer has a general set of typefaces and adapts them to the requirements and hopes of the client. * Bottom-up: The designer decides whether they should create, edit or adapt typefaces for the requirements of the client.   For the technical side of development:   * Hand Sketches * Adobe Illustrator * Font editors |

4.2. Think about your design brief for Assessment Task 2. How would you decide the best way to approach the development of typography design for this design brief?

|  |
| --- |
| For typography in projects in general:  1. Understand the intended look, feel, use case and interaction with other elements.  2. Classify the typefaces that best match the context.  3. Research the existing fonts and choose some candidates that you may use or that inspire.  4. Decide whether to create, edit, or adapt based on how close the candidate fonts match the context. (Our hopes and dreams)  5. Assess the resources required to execute such decision.  6. Reassess the constraints of the project.  7. Decide whether to create, edit or adapt, based on the constraints of the briefing. (Our hopes and dreams crushed)  8. If Happy (because of 7), Goto step 5. Else, Continue.  9. Make some progress on the design and gauge the time taken. Extrapolate and assess time and resources. Goto step 6.  I think this approach is general enough for typography in most projects, including this one. |

4.3. Begin your design development for Assessment Task 2 by finding reference material. Look for images and text that inspire you to be creative and develop your print design.

Spend some time experimenting with typography techniques and other design elements that you would like to include in your repeating element of the print design. This can be done digitally or by hand.

Insert your reference material and design development on the following pages. You may insert as many pages of design development as you like.

Properly reference the images in Section 7. Of this workbook using Harvard Referencing Style. You can use [citethisforme.com](http://citethisforme.com/) to assist you.

**INSERT AS MANY PAGES OF DESIGN DEVELOPMENT AS YOU WOULD LIKE**

4.4. Think about the design development you have produced. Consider colour, lettering, font, digital, hand drawing and other design elements.

How will you move forward to complete the final design? Answer in 2 -3 paragraphs.

|  |
| --- |
|  |

**5. Feedback**

Book a feedback session with your trainer during *Studio Time* to discuss your design development and ideas for progressing to assessment task two.

In response to the feedback session, write a paragraph in answer to each of these questions:

5.1. What was the feedback you received on the typography development and design development for your print design?

|  |
| --- |
|  |

5.2. How are you going to use the feedback to move forward with your print design?

|  |
| --- |
|  |

**6. Work Equipment & WHS**

6.1. Using the table below, list any tools, materials, or equipment you will need to complete assessment tasks one and two and list the steps you have taken to ensure you have worked in a *safe* way.

This may include, but is not limited to, any necessary personal protective equipment used *or* safe work practices when sitting at a desk for example.

|  |  |
| --- | --- |
| Tool, Material or Equipment used | Measures taken to ensure **safe** use |
| Laptop | Visually inspect cables and replace any that have frayed.  Pack away chargers and cables when not in use |
| Monitor | Ensure monitor is adjusted correctly to prevent eye, neck and back strain. |
| Lighting | Ensure the appropriate type of light and brightness when no access to natural light |
| Chair | Ensure chair supports and encourages good posture |
| Table | Ensure table is at the appropriate height |
| Stationary | Ensure stationary is packed away after use |
| Internet | Ensure basic understanding of cybersecurity practices |
| Keyboard and mouse | Ensure ergonomic placement  Ensure type of mouse/keyboard is used is ergonomic |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

6.2. Using the table below, list any tools, materials, or equipment you will need to complete assessment tasks one and two and list the steps you have taken to ensure you have worked in a *sustainable* way.

This may include, but is not limited to, powering off your laptop completely to conserve energy or replacing lids on pens so that they do not dry up for example.

|  |  |
| --- | --- |
| Tool, Material or Equipment used | Measures taken to ensure **sustainable** use |
| Laptop | Switch off or put into low power state when not in use |
| Lighting | Switch off when not in use  Where appropriate, replace any low efficiency lighting with LED based lighting.  Consider opening blinds |
| Stationary | Reconsider the need to print  Keep pens and other small stationary items organised as they can get lost easily |
| Air Conditioning | Consider opening windows |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

6.3. In 2-3 short sentences, outline the workspace requirements for completing assessment tasks one and two.

|  |
| --- |
| To complete the assessment tasks, the workspace needs to contain access to:   * Light * Chair * Table * Stationary * Electricity * Internet * Computer/Laptop * Operating system supporting Adobe Software * Adobe Software * A Bathroom * Outside |

6.4. In 2-3 short sentences describe how you have set up your workspace to complete assessment tasks one and two.

|  |
| --- |
| To complete the assessment tasks, the workspace has been set up in my room.  I use a bifold table because I like the extra floor space when not working. It also gives plenty of space to work on for me.  I have a simple adjustable height chair that swivels. It has a posture aiding cushion on it.  I have a dock which can connect power, monitor and peripherals to the MacBook in 1 connection. |

6.5. Insert a photograph of your workspace here.

|  |
| --- |
|  |

**7. References**

You must list *all*sources of information in the ‘references’ section of this workbook. Include books, websites, magazines, or any other sources of information you have gathered to complete your assessment task. APC use the *Harvard Referencing Style* ([www.citethisforme.com](http://www.citethisforme.com))

See additional resource for referencing requirements

Stock-Allen, N. (2010). *Methods of Classifying Typography*. [online] www.designhistory.org. Available at: http://www.designhistory.org/Type\_milestones\_pages/TypeClassifications.html [Accessed 19 Feb. 2024].

TED (2014). *Matthew Carter: My life in typefaces*. *YouTube*. Available at: https://www.youtube.com/watch?v=xjxyEwjG2Es.

Wikipedia Contributors (2019a). *Matthew Carter*. [online] Wikipedia. Available at: https://en.wikipedia.org/wiki/Matthew\_Carter [Accessed 19 Feb. 2024].

Wikipedia Contributors (2019b). *Vox-ATypI classification*. [online] Wikipedia. Available at: https://en.wikipedia.org/wiki/Vox-ATypI\_classification [Accessed 19 Feb. 2024].

**8. Additional Pages**

You may insert additional pages as evidence at the end of the workbook if necessary