MICHAEL PAPANIKOLAOU

DESIGN PORTFOLIO
2019

MY THOUGHTS ON DESIGN AND HOW THEY HAVE SHAPED ME.

Design, creation & painting have always been a strong passion of mine. It was not until I experienced different cultures, lifestyles and personalities through travel that I realised how great the influence of design has on people and equally how people & culture influence design, both its aesthetic and function. During my studies, I have developed my understanding of this concept through my work in high-end hospitality venues.

I have been fortunate enough to gain exposure to the global design industry through various international design exhibitions in which I was an exhibitor, such as Milan Design Week 2018 and Vivid Design competition. This has further broadened my understanding of professional & international design practices.

Initially, I enrolled in the Bachelor of Design, UNSW, to develop my creative thinking. However, I quickly discovered that to link my passion of seeing a concept from development to a functional end purpose, combined with the equal importance of aesthetic appeal, I needed to further my studies. I enrolled in the Diploma of Industrial Design to hone my design skills, enabling me to create refined products that enhance the user's experience but have a unique minimalist aesthetic.

EXHIBITIONS/AWARDS

Designwanted competition - Zee - finalist - 2019
Sydney's most outstanding in artistic furniture design -
Luxlife magazine - 2019.
Idea awards - Melo - shortlist - Sydney - 2018
Vivid design competition - no.7 water jug - finalists - Melbourne - 2018
Workshopped - Zee - Sydney- 2018
Den fair - Zee / Melo / Bea Bench - Melbourne - 2018
Din design - Melo / Bea Bench / Zee - Milan - 2018
Workshopped - Melo - Sydney - 2017

QUALIFICATIONS

Bachelor of Design, Object and Graphic design
University of New South Wales
(2014-2018)

Diploma of Industrial Design
Enmore Design Centre
(2018-2019)

High school Certificate
The Scots College
(2013)

DESIGN RELATED SKILLS

Graphic design
Product design
Rendering
Ideation and concept sketching
User-centered design
Design development and research
Branding
Outsourcing
AS 1100
Time management
Managing social media assets

CONTACT

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michaeldesign1

michaeldesign1/

DESIGN PROGRAMS

Photoshop
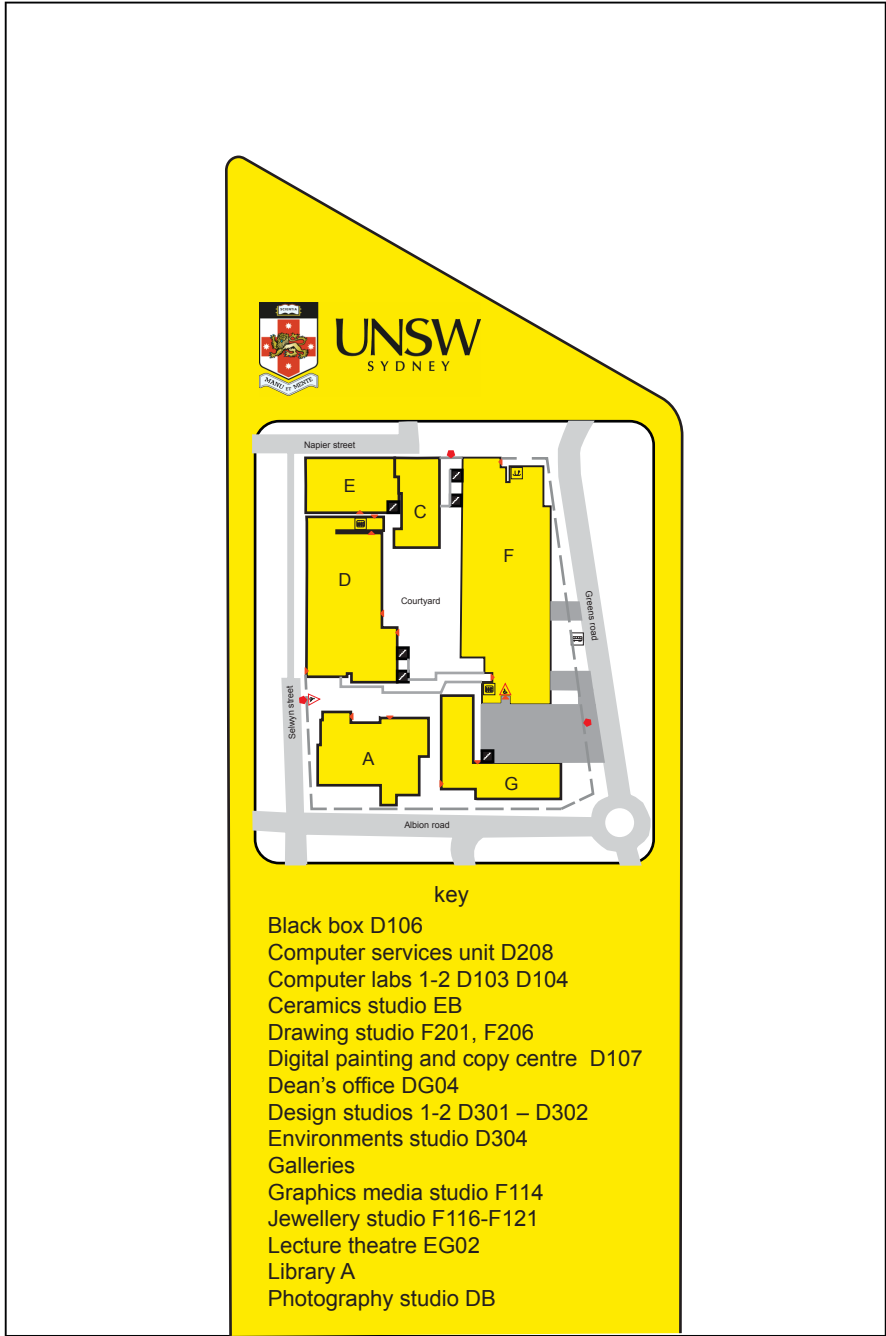Illustrator
InDesign

Solid works
Key shot

CONTENTS

No.7 Water Jug

Bea Bench

UNSW Wayfinding

City of Sydney

U Glasses

NO.7 WATER JUG

UNDERSTANDING
PREVIOUS WATER JUG DESIGNS

George jensen
Gk Pitcher,

Pil Bredahl
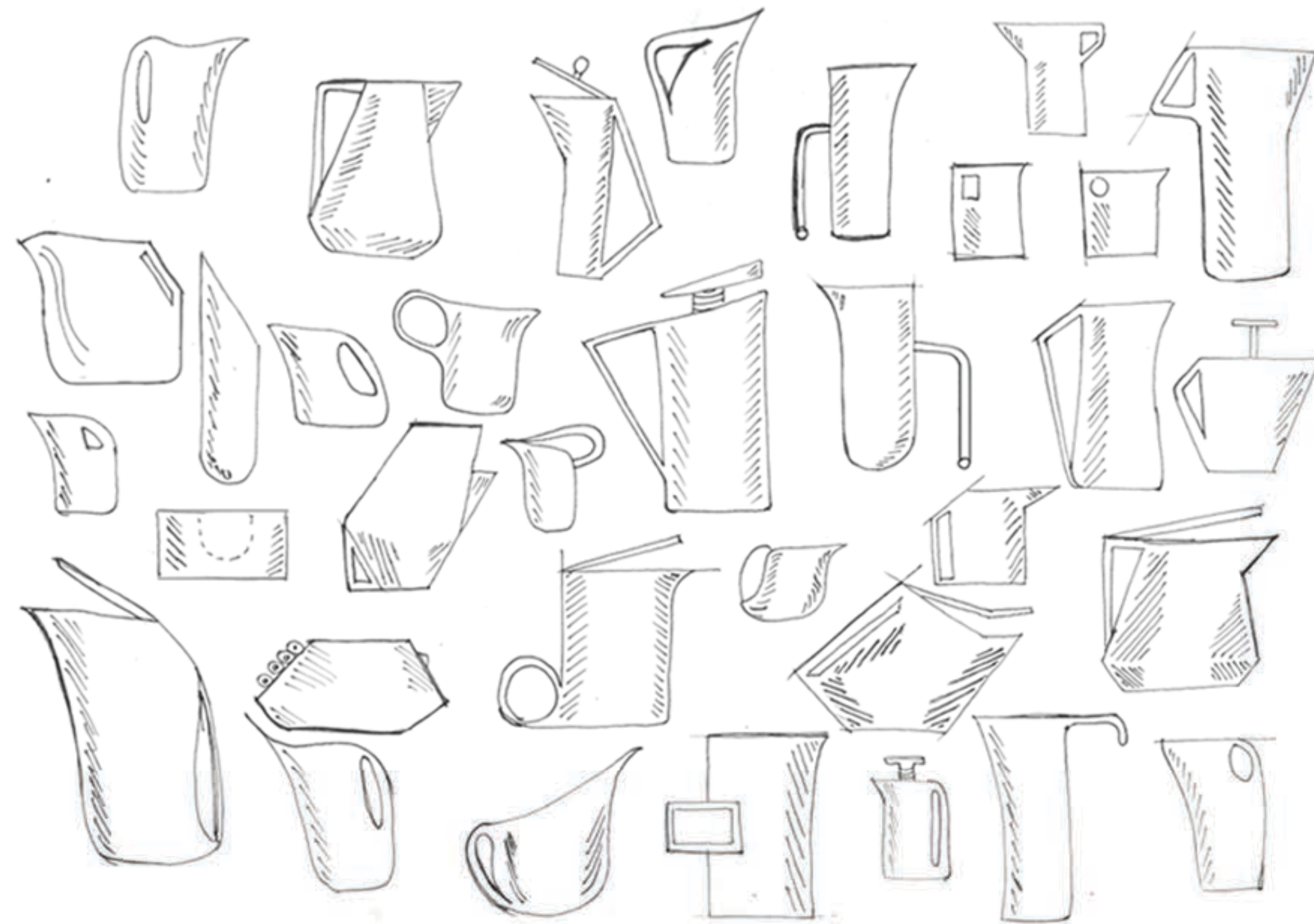Menu – Water Jug

Kenny Son
Brass Decagonal Water Pitcher

Avanti
Aqua Sleek Water Jug

IDEATION
QUICK THUMBNAIL SKETCHES

From the thumbnails this is the water jug that I will develop as it differs from the traditional notion of a water jug.
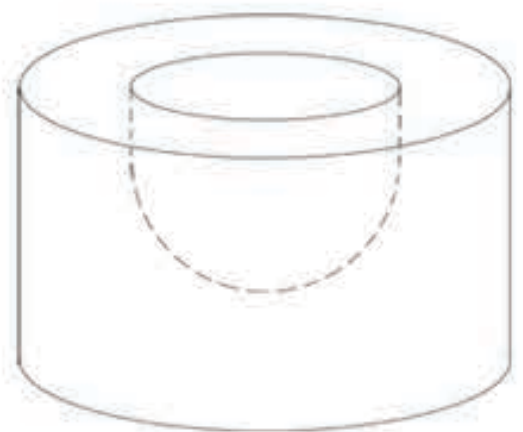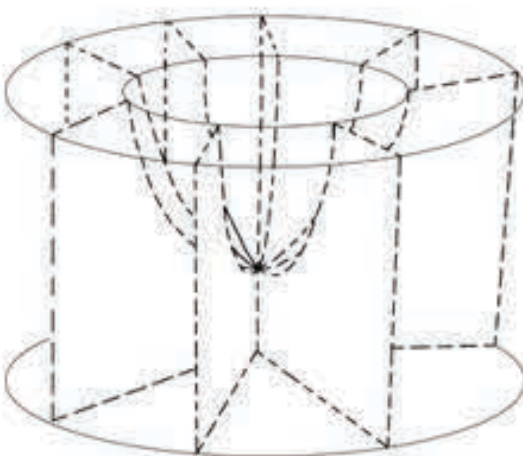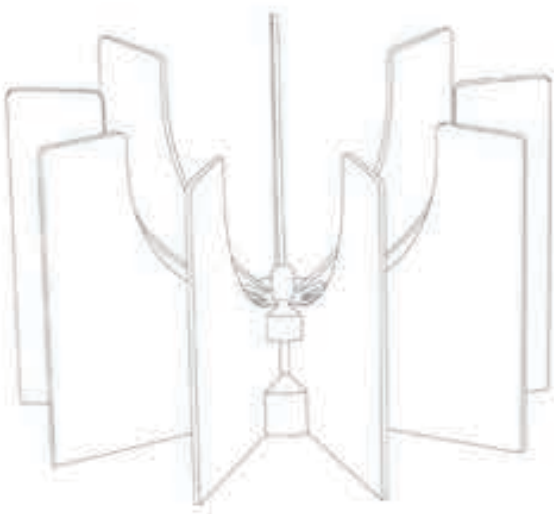
IDEATION
DEVELOPMENT SKETCHES

The original design had a small footprint but this will create an unstable base for the water jug.

This iteration of the design concept allows for a wider base creating greater stability.

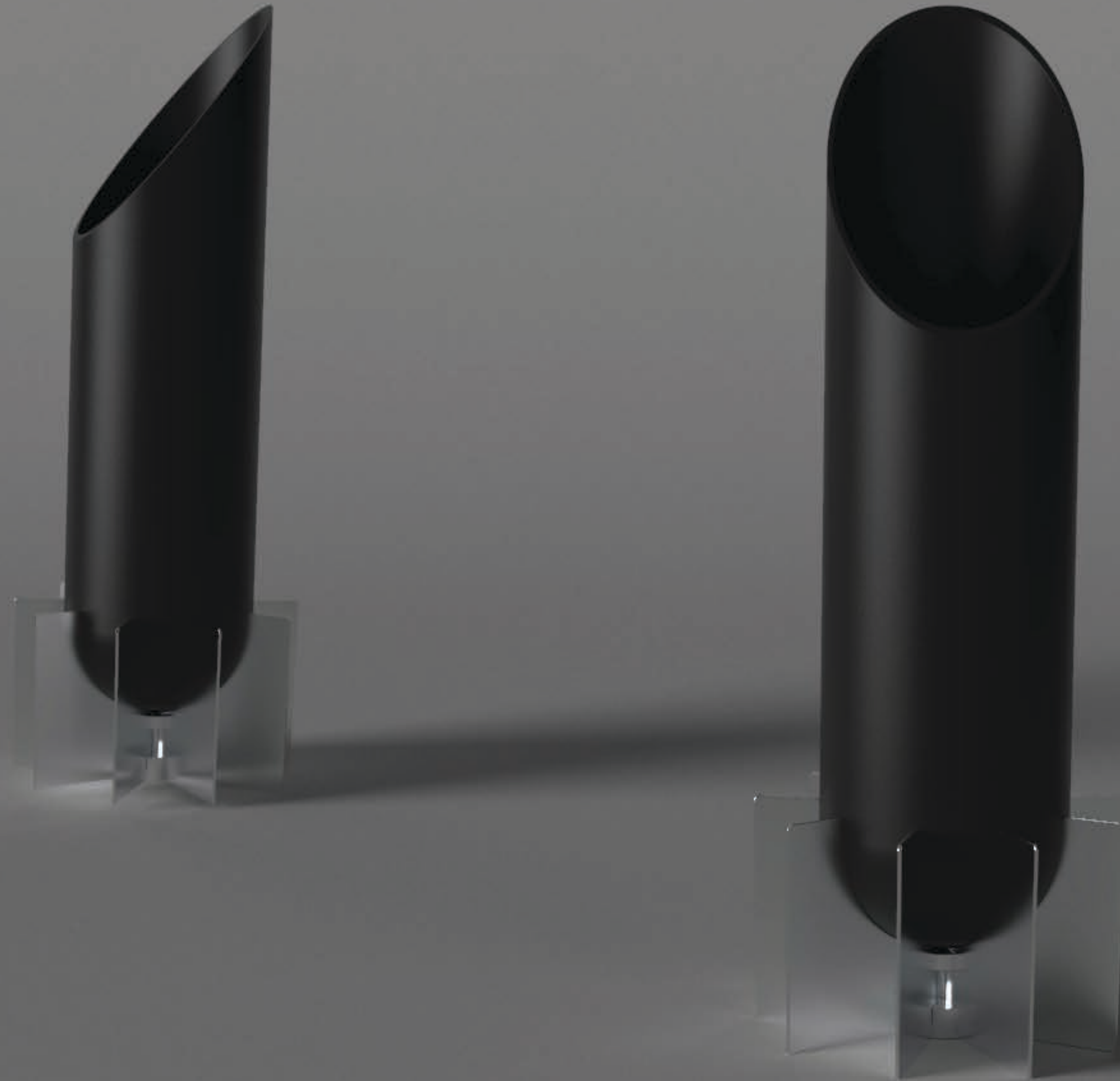The inclusion of a louver style base allows for the rounded bottom of the jug to be seen when positioned in the base.

The final iteration of the base includes 9 louvers and a pin-like mechanism to hold to the jug perpendicular to the table top
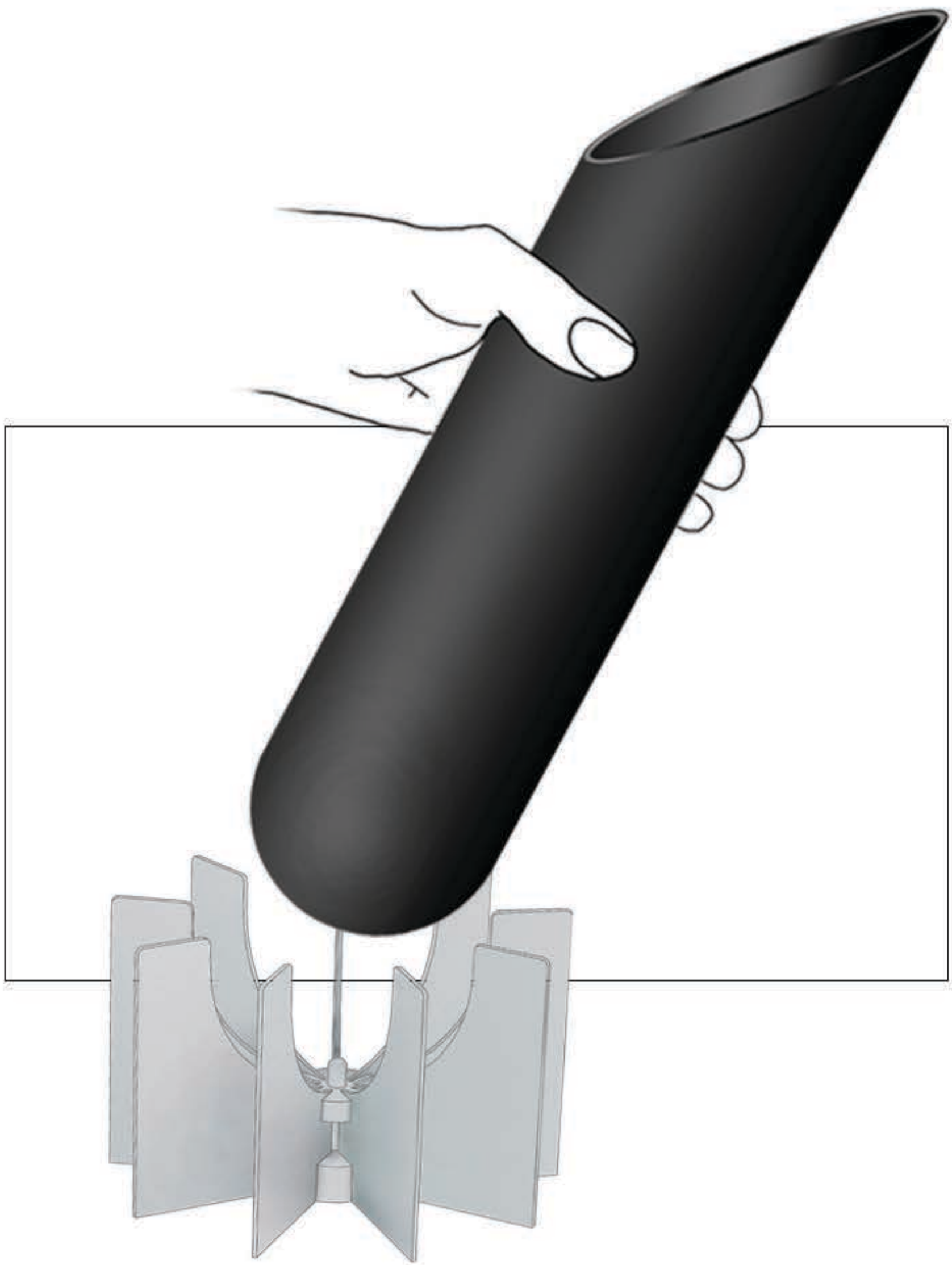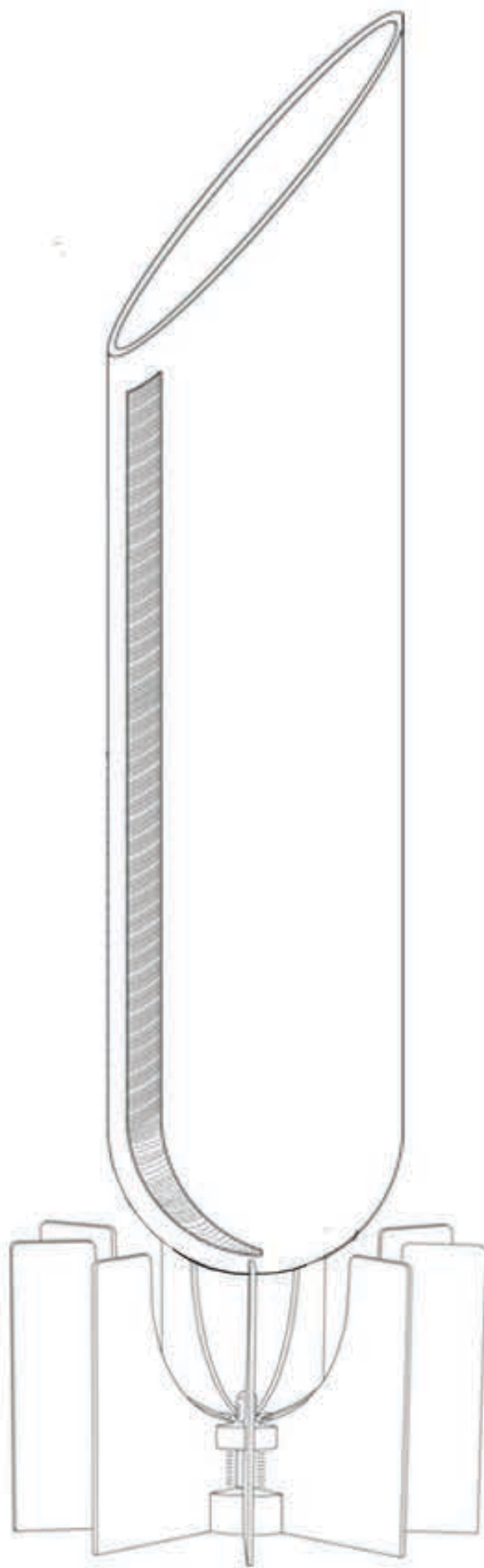
FINAL DESIGN
EXPLODED VIEW MATERIAL BREAKDOWN

Water jug
Injection moulded plastic

Upper base support
Injected moulded plastic

Lower base support
Injected moulded plastic

Louvers
Laser cut aluminium

FINAL DESIGN
BASE

Alignment pin male
Allowing the jug to stand perpendicular whilst in housing.
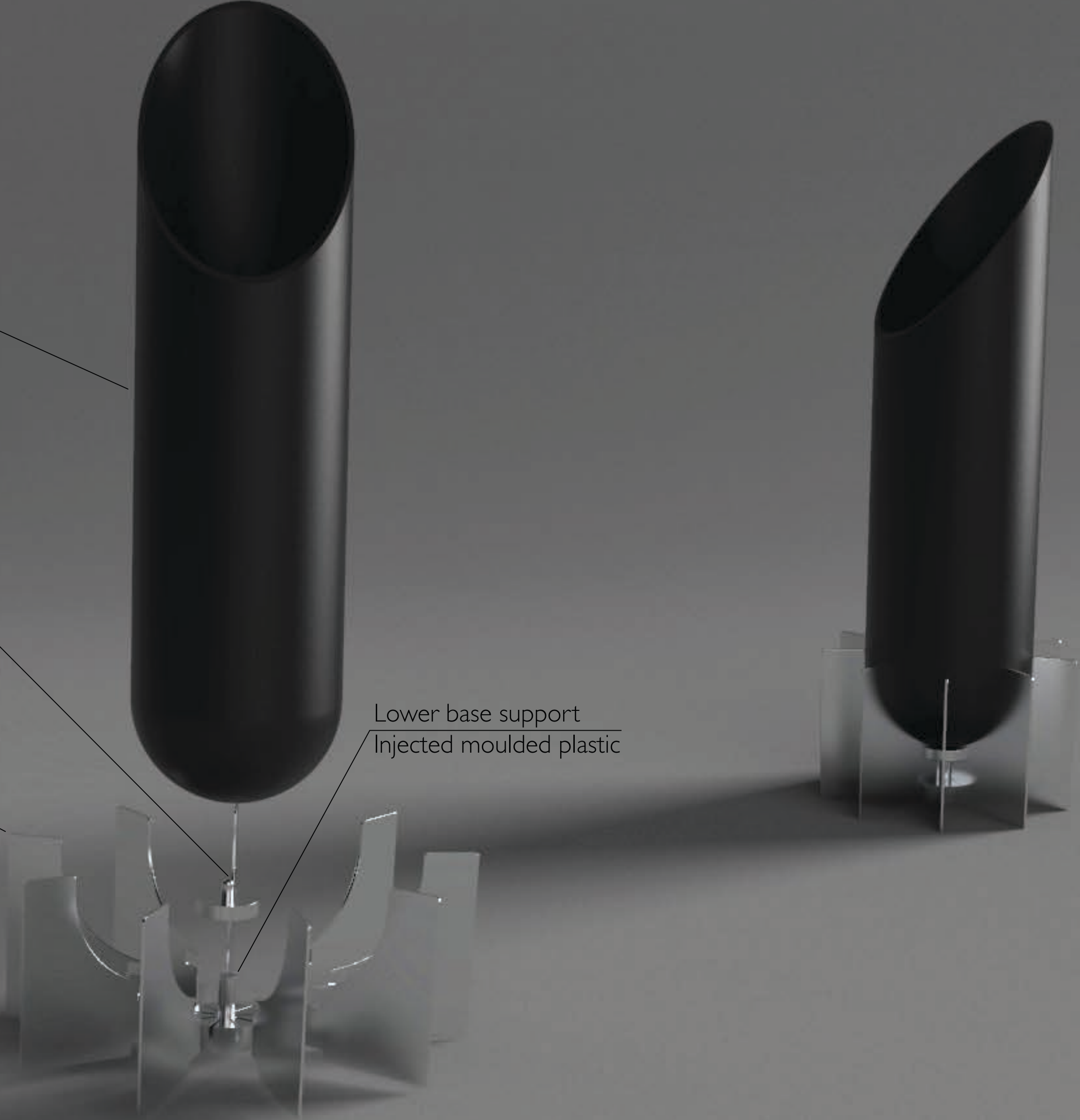
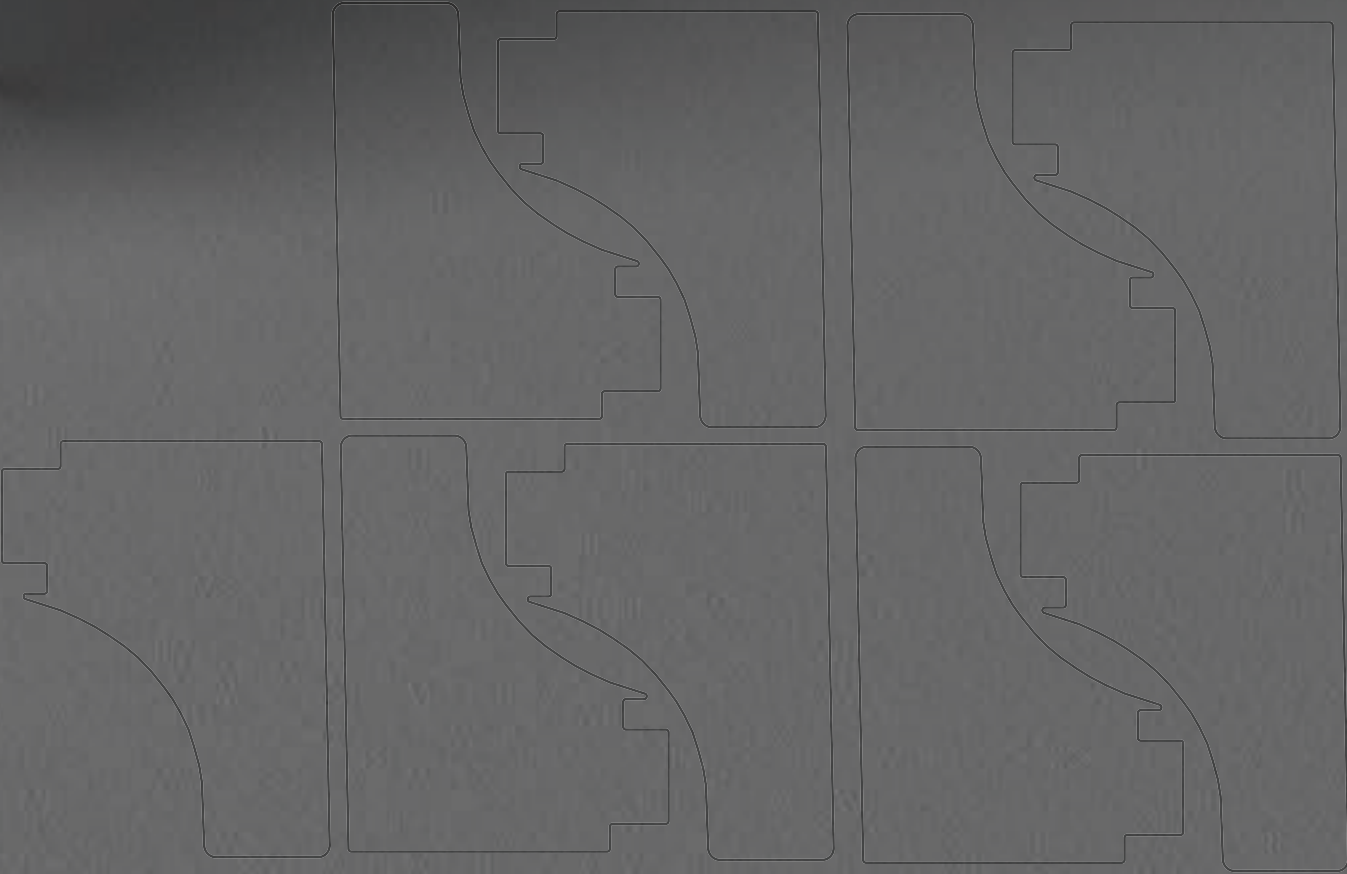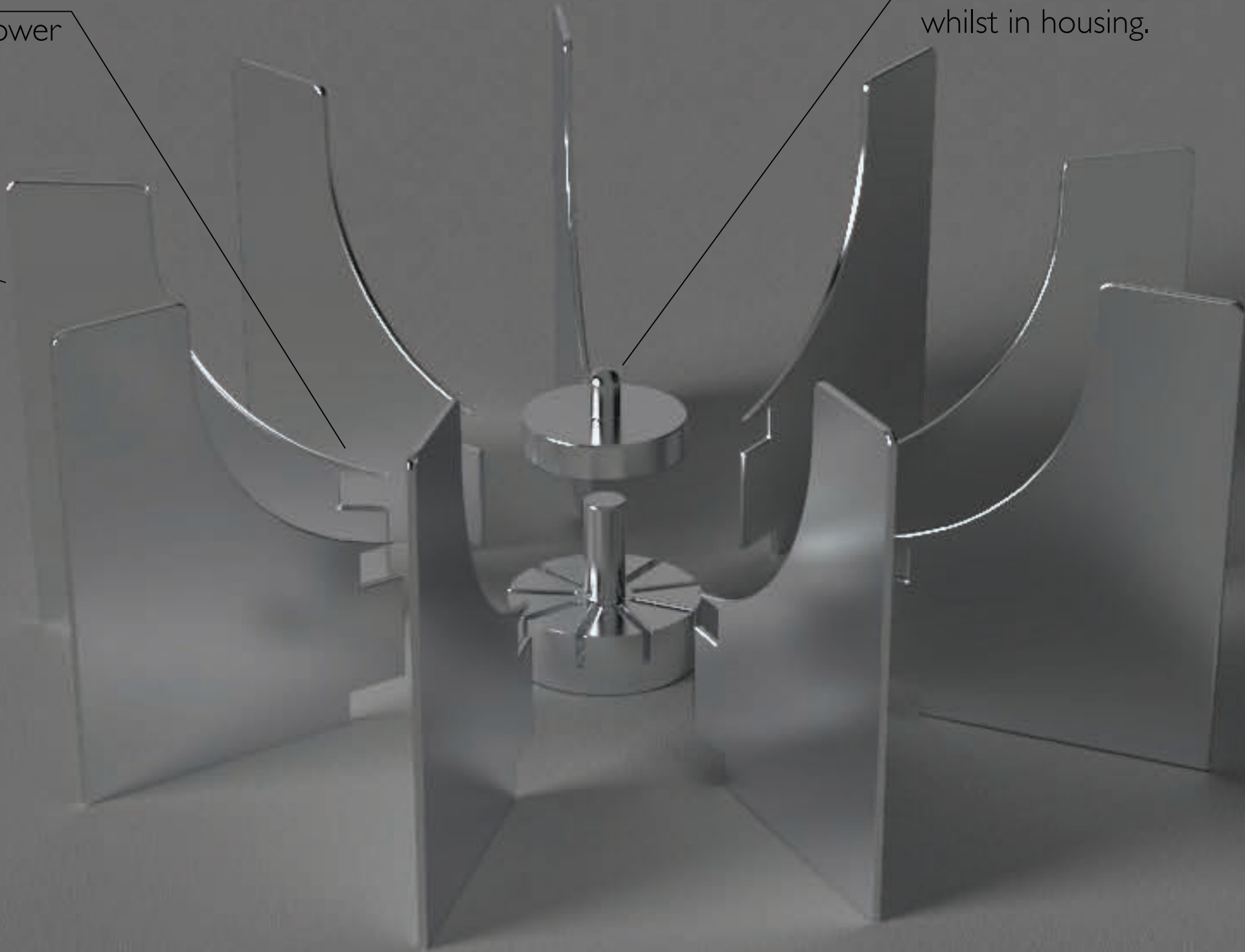Louvers
Fixing mechanism, joining upper and lower base component via pressure fit.

Louvers
Allows the user to view the curvature of the jug whilst in housing.

FINAL DESIGN
JUG

Internal louvers
Allows for water stabilisation
whilst in use.

Volume
750 ml.

Solid base
Allowing for the ease of production.

Alignment pin female
Allowing the jug to stand vertical whilst in housing.
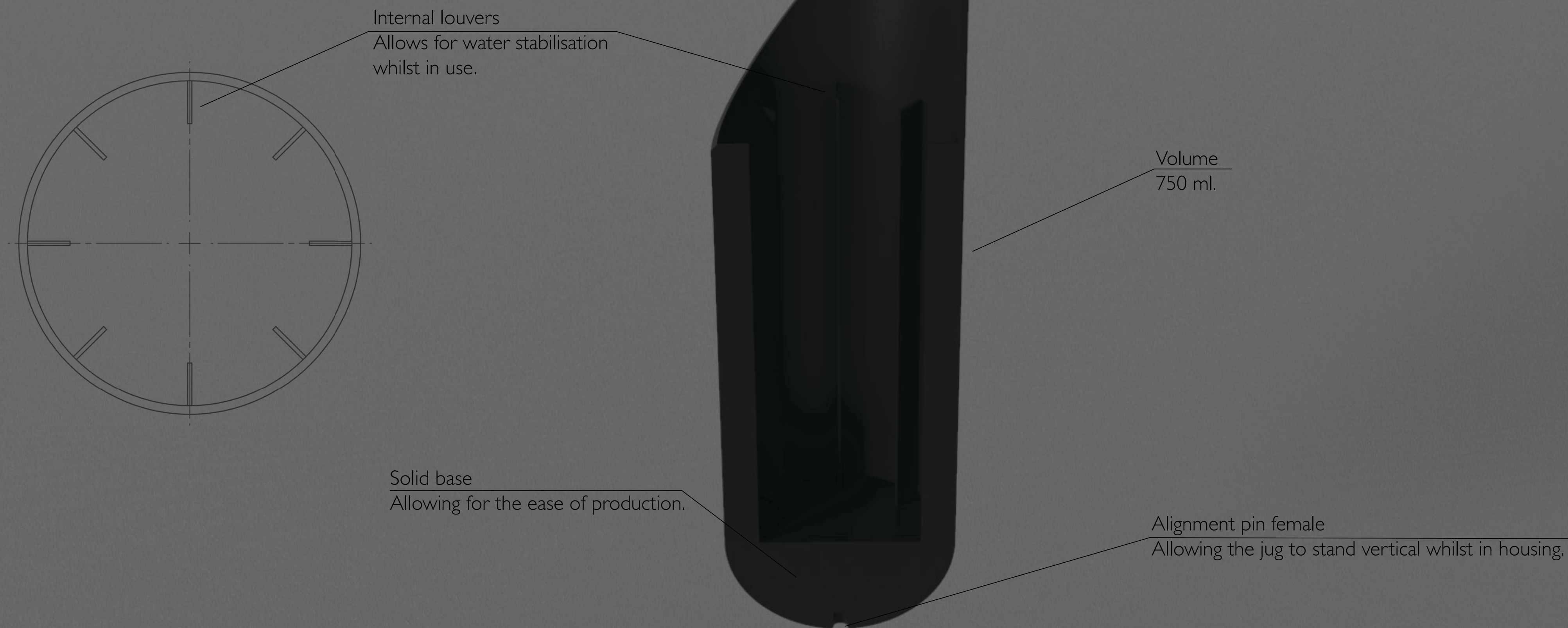
BEA BENCH
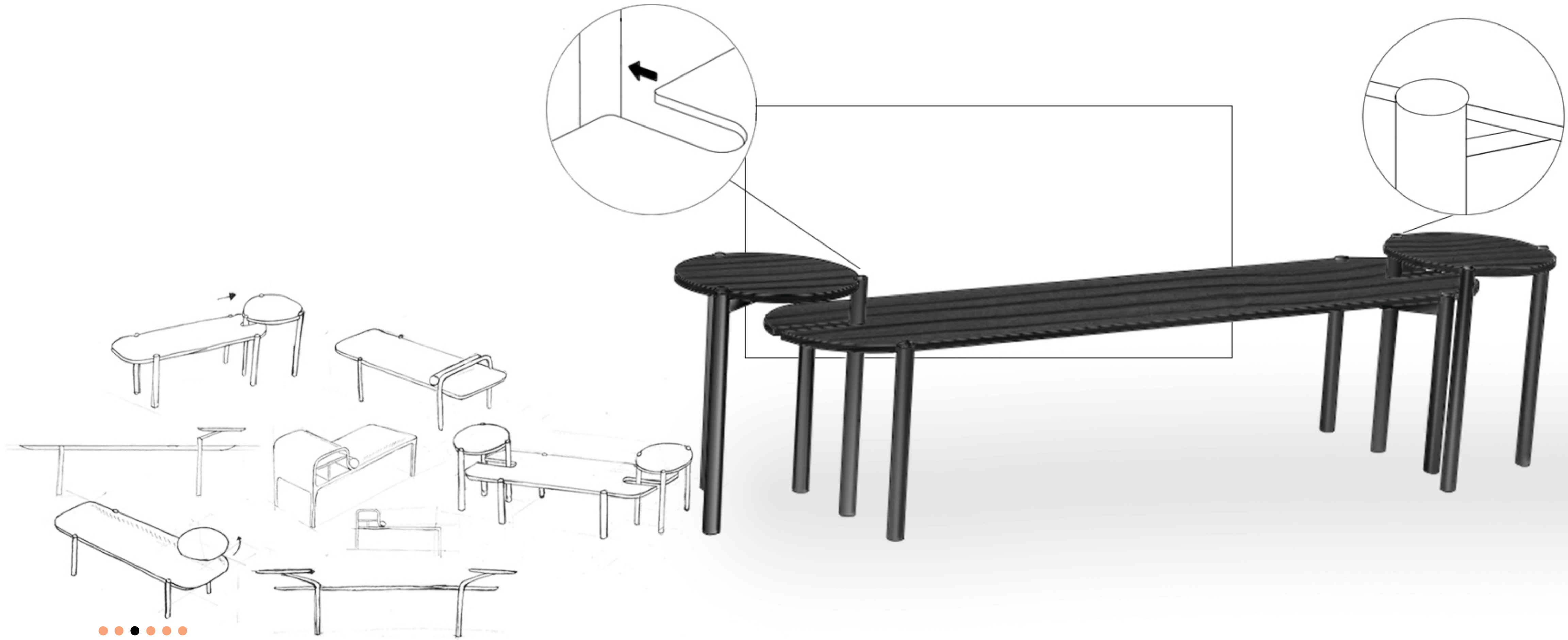
IDEATION
DEVELOPMENTAL SKETCHES/FEATURES

Repeating the design shape of the metal frame assists to streamline the manufacturing of the bench.

With the inclusion of slots in the main top of the bench, the side tables can be used a variety of ways, swivelled forward, stored in line or removed for use elsewhere.

FINAL DESIGN
FEATURES

Frame
Black powder coated steel

Wood Finish
Ash Wood -Shou Sugi Ban

Shadow line
Created around vertical frame to
create a design feature

Slots
Created in the main wooden body increase
the versatility of the bench
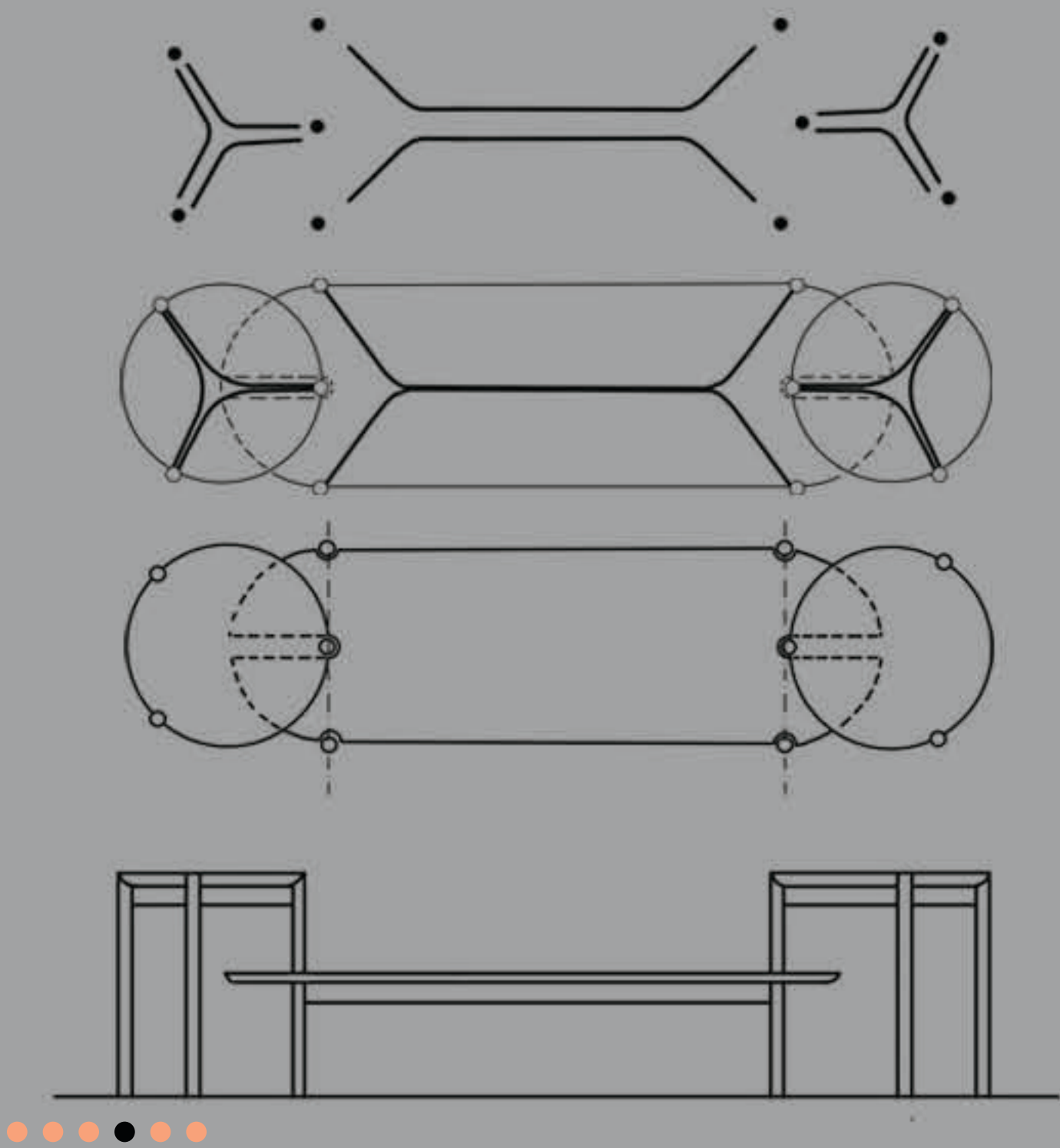
UNSW SYDNEY | Art & design

ANALYSING
BRIEF

Needs to be designed for UNSW art and design, but would like it to be easily up scaled for other campuses

The icons need to allow visitors and students to find facilities with ease, clear icon design is needed.

I want the visitors to be able to find facilities without the use of a device. The use of key signage is to guide people from the front entrance to their destination on campus.

The client (UNSW Art & Design) requires an innovative solution to the problem of wayfinding around the campus. The response to this site-specific brief must contain consistent directional elements and iconography designed to orientate faculty, students and visitors from the street perimeter of the campus, to individual buildings and facilities, and then to the respective floors and rooms of the buildings without confusion. It should include methodologies for locating and signposting spaces such as studios, workshops, library, administrative departments, learning commons, research labs, makerspace, and other facilities and services such as the library, lecture theatre and toilets. The wayfinding system must utilise key elements of UNSW branding system. Your design concept must apply human-centred universal design principles, such as accessibility, that are appropriate to all users of the campus

The use of the logo and colour scheme could be implemented allowing it to align with the UNSW brand.

RESEARCH
WAYFINDING

To the right are the most influential excerpts from the research I conducted. These helped to create legible signage which in turn will create efficient movement on campus.

Wayfinding is the cognitive element of navigation. It does not involve movement of any kind but only the tactical and strategic parts that guide movement. wayfinding is not merely a planning stage that precedes motion. Wayfinding and motion are intimately tied together in a complex negotiation that is navigation. An essential part of wayfinding is the development and use of a cognitive map, also referred to as a mental map

Darken, R.P. and Peterson, B., 2014. Spatial orientation, wayfinding, and representation.
.

Cognitive maps, though, are not just a set of spatial mental structures denoting relative position, they contain attributive values and meanings. As Wood and Beck (1989) explain, the cognitive map is not independent of meaning, of role, of function, of need, of end, and of purpose. This distinction leads to the conclusion that a cognitive map includes knowledge about places as well as knowledge consisting of spatial relationships (Kaplan, 1976) and that cognitive maps involve the integration of 'images, information and attitudes about an environment' (Spencer & Blades, 1986 p. 240). They are in effect 'representations of objects and their associations' involving generic and motivational information.

Kitchin, R.M., 1994. Cognitive maps: What are they and why study them?. Journal of environmental psychology, 14(1), pp.1-19.

1952

1994

2010

2012

2017

Over the course of time there has been a contemporary evolution of the UNSW brand whilst still paying homage to the original coat of arms which was granted by the collage heralds in 1952.

This will be an important element in my wayfinding aesthetic allowing people to distinguish they are on UNSW campus.

IMAGE BOARD

One of the original ideas of the design was to use the colour theory as there are 6 building which all sit in a circular pattern. This would mean that the complementary colour would be the building opposite of the building of primary colour.
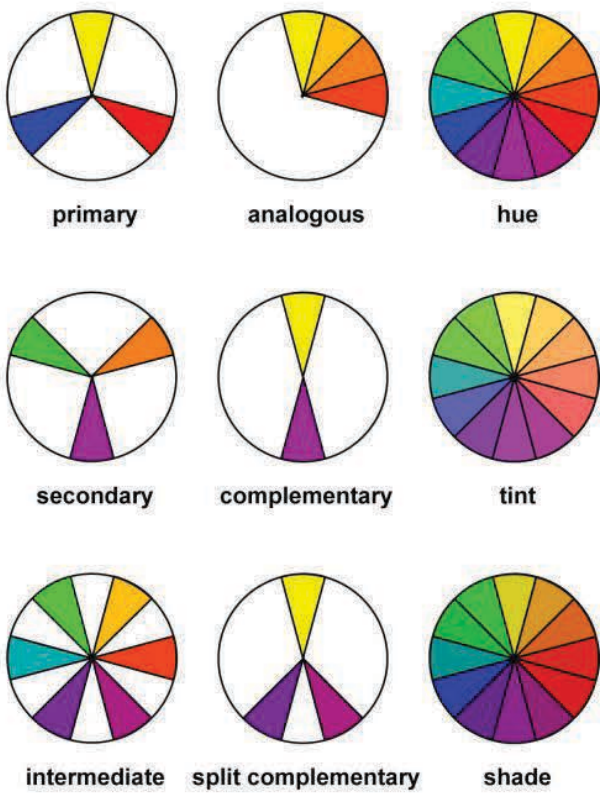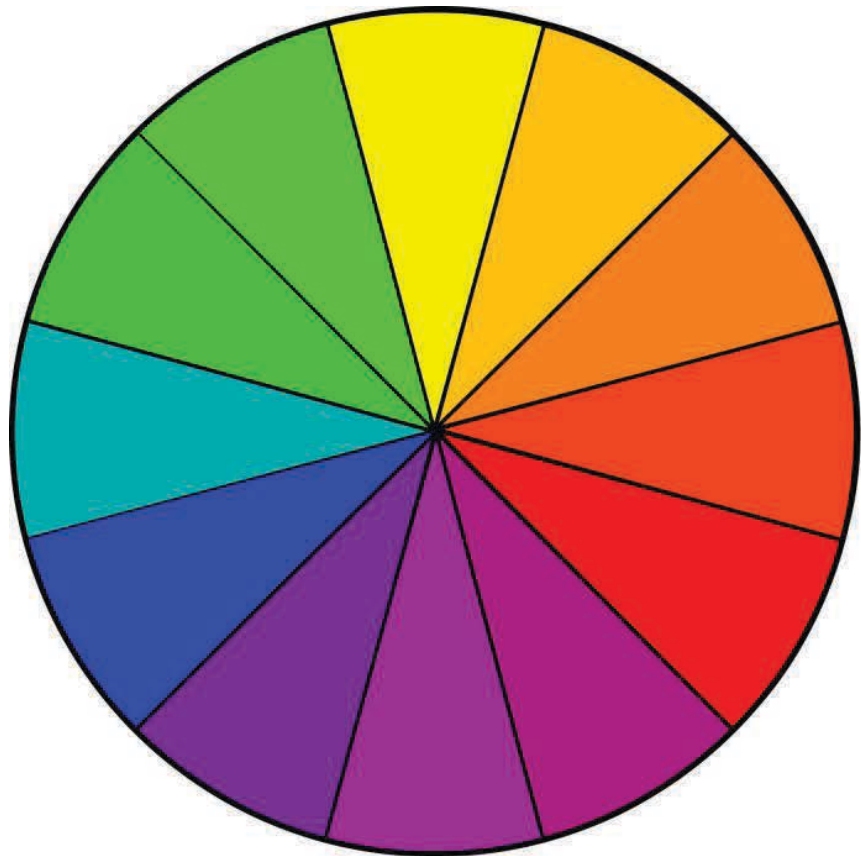
FINAL DESIGN
FONT & COLOUR

The distinctive yellow and black colours incorporated in the UNSW brand are implemented allowing a synergy with the UNSW brand. The two colours are contrasting allowing for ease of wayfinding.

C75 M68 Y67 K90

R0 G0 B0

#000000

C0 M5 Y100 K0

R255 G230 B0

#FFE600

Arial is the chosen font because of the ease of legibility from a distance. Again this font is incorporated in the UNSW brand.

Arial

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

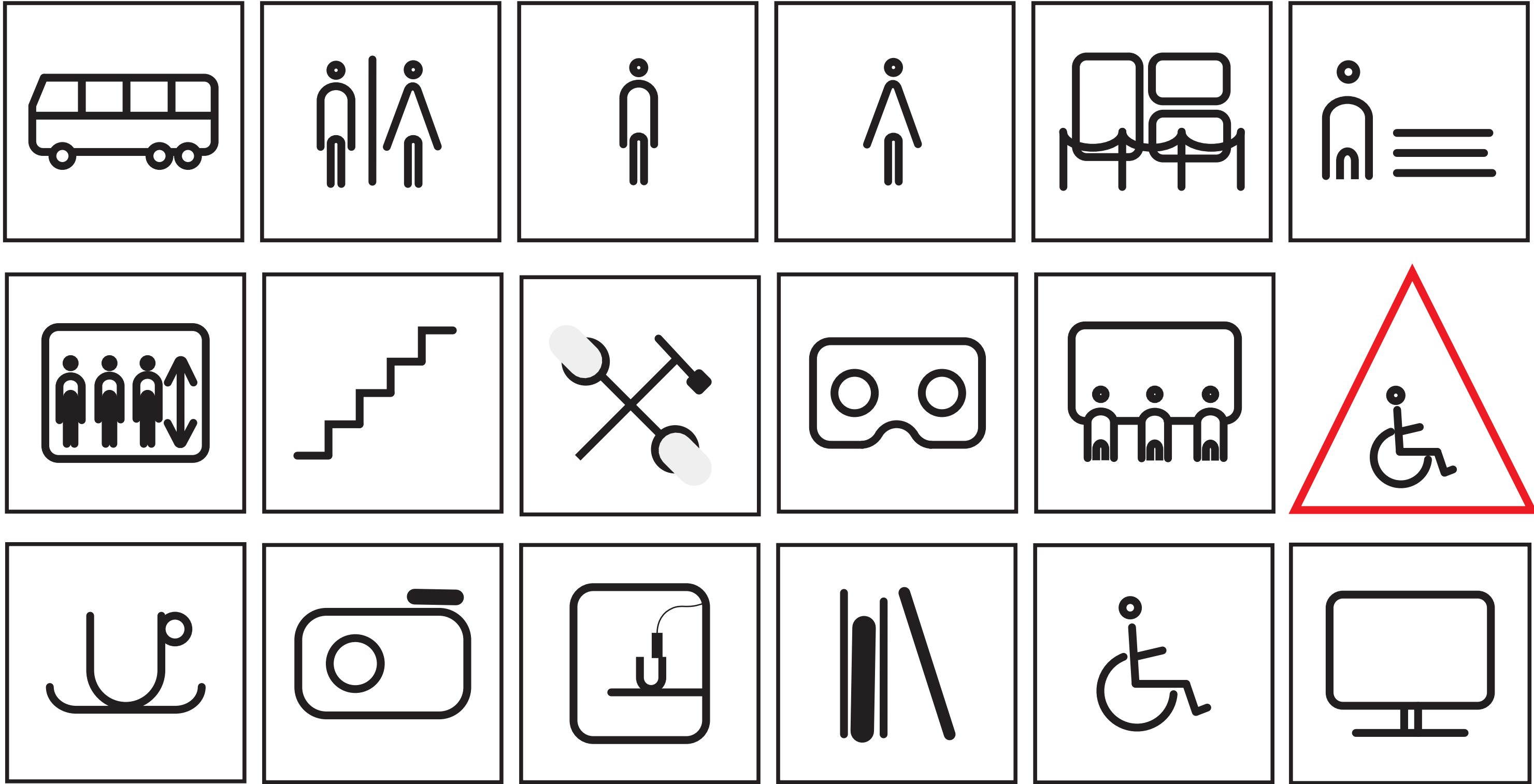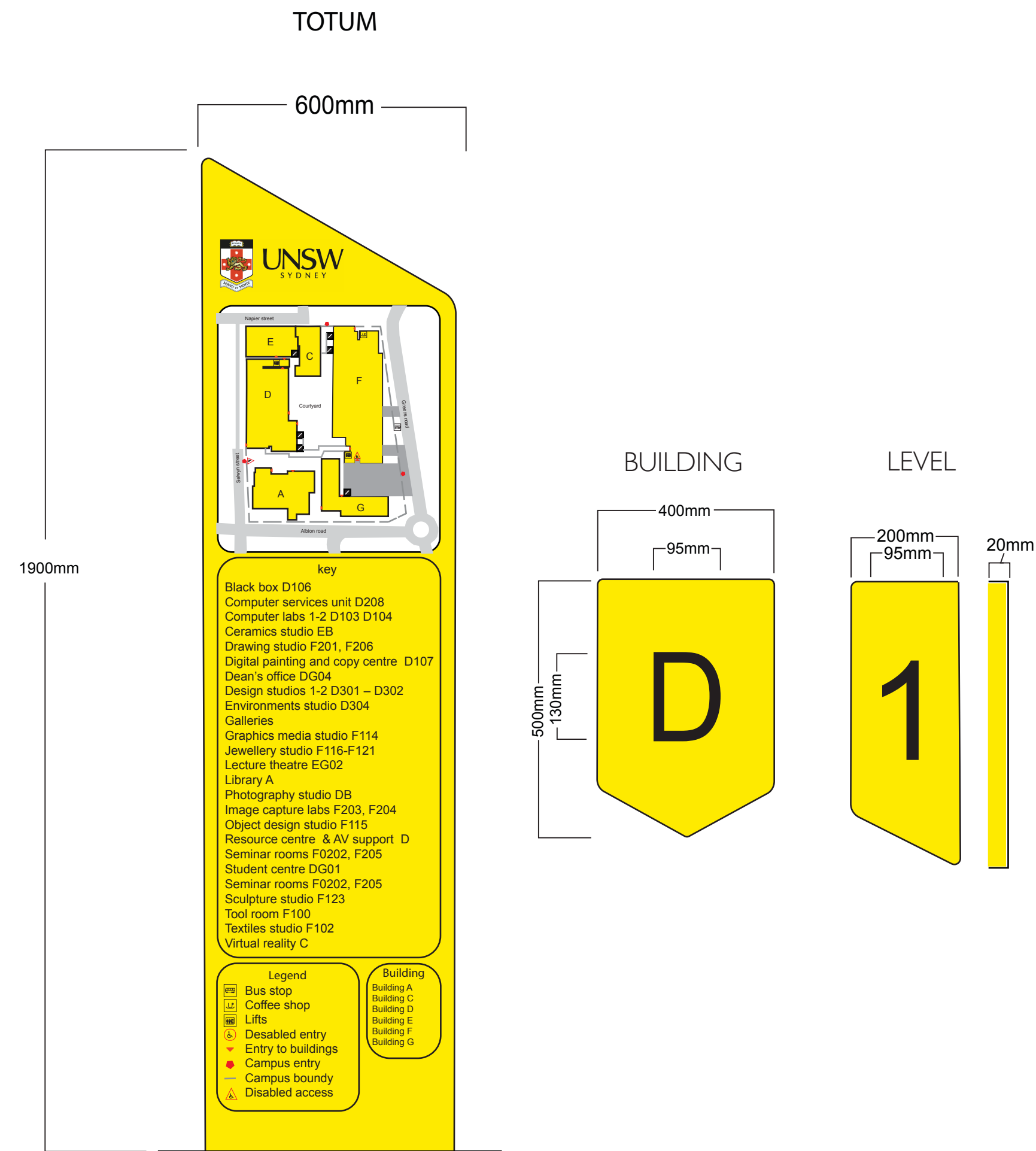a b c d e f g h i j k l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 10

,.

FINAL DESIGN
ICONOGRAPHY

The icons were developed by using a minimalistic philosophy, this allows for ease of legibility whilst having a unique aesthetic.
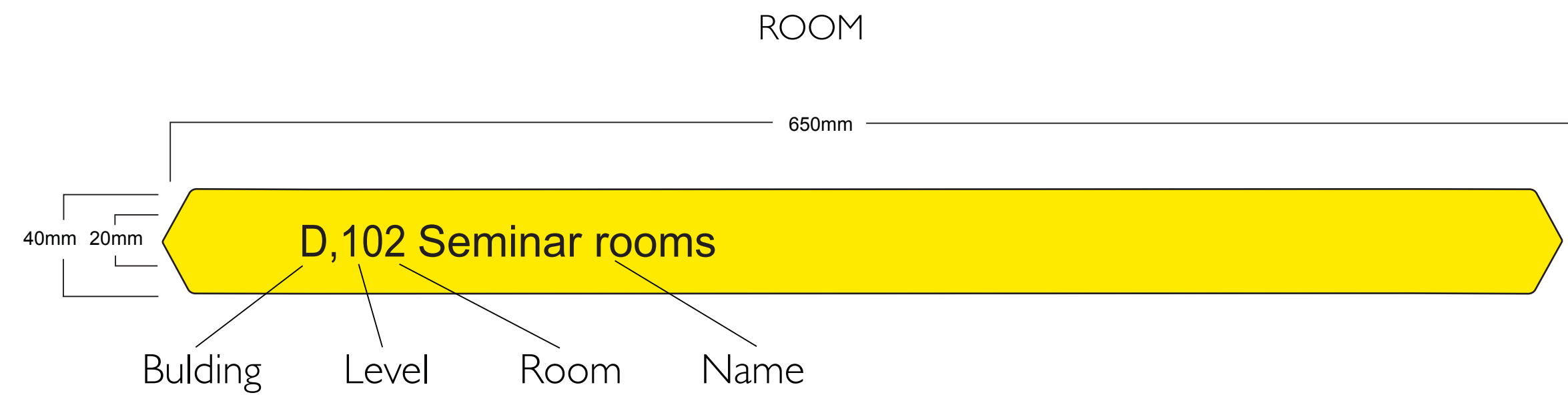
FINAL DESIGN
SIGNAGE

Elements of the shape of the USNW logo was used as the key feature of the of the wayfinding signage system.

TOTUM

600mm

1900mm

UNSW SYDNEY

Napier street

E
C
D
F
Courtyard

A
G

Albion road

key
Black box D106
Computer services unit D208
Computer labs 1-2 D103 D104
Ceramics studio EB
Drawing studio F201, F206
Digital painting and copy centre D107
Dean's office DG04
Design studios 1-2 D301 – D302
Environments studio D304
Galleries
Graphics media studio F114
Jewellery studio F116-F121
Lecture theatre EG02
Library A
Photography studio DB
Image capture labs F203, F204
Object design studio F115
Resource centre & AV support D
Seminar rooms F0202, F205
Student centre DG01
Seminar rooms F0202, F205
Sculpture studio F123
Tool room F100
Textiles studio F102
Virtual reality C

Legend
Bus stop
Coffee shop
Lifts
Desabled entry
Entry to buildings
Campus entry
Campus boundy
Disabled access

Building
Building A
Building C
Building D
Building E
Building F
Building G

BUILDING

400mm
95mm
500mm
130mm

D

LEVEL

200mm
95mm
20mm

1

ROOM

650mm

40mm 20mm

D,102 Seminar rooms
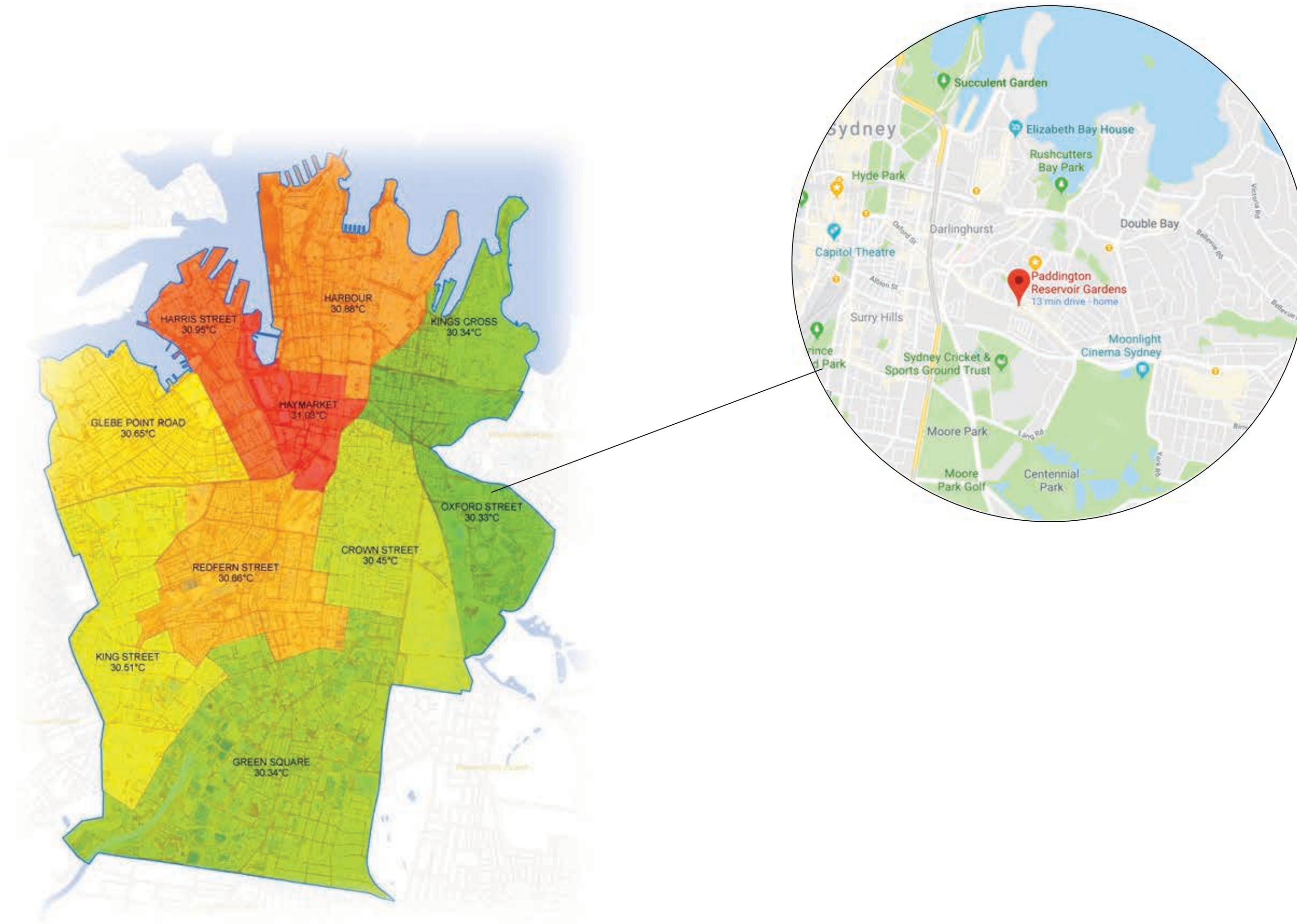
Bulding   Level   Room   Name

UNDERSTANDING
CLIENT PARAMETERS

For this simulation we were chosen by the City of Sydney to develop a bench which will be located within one of the ten Sydney village precincts.

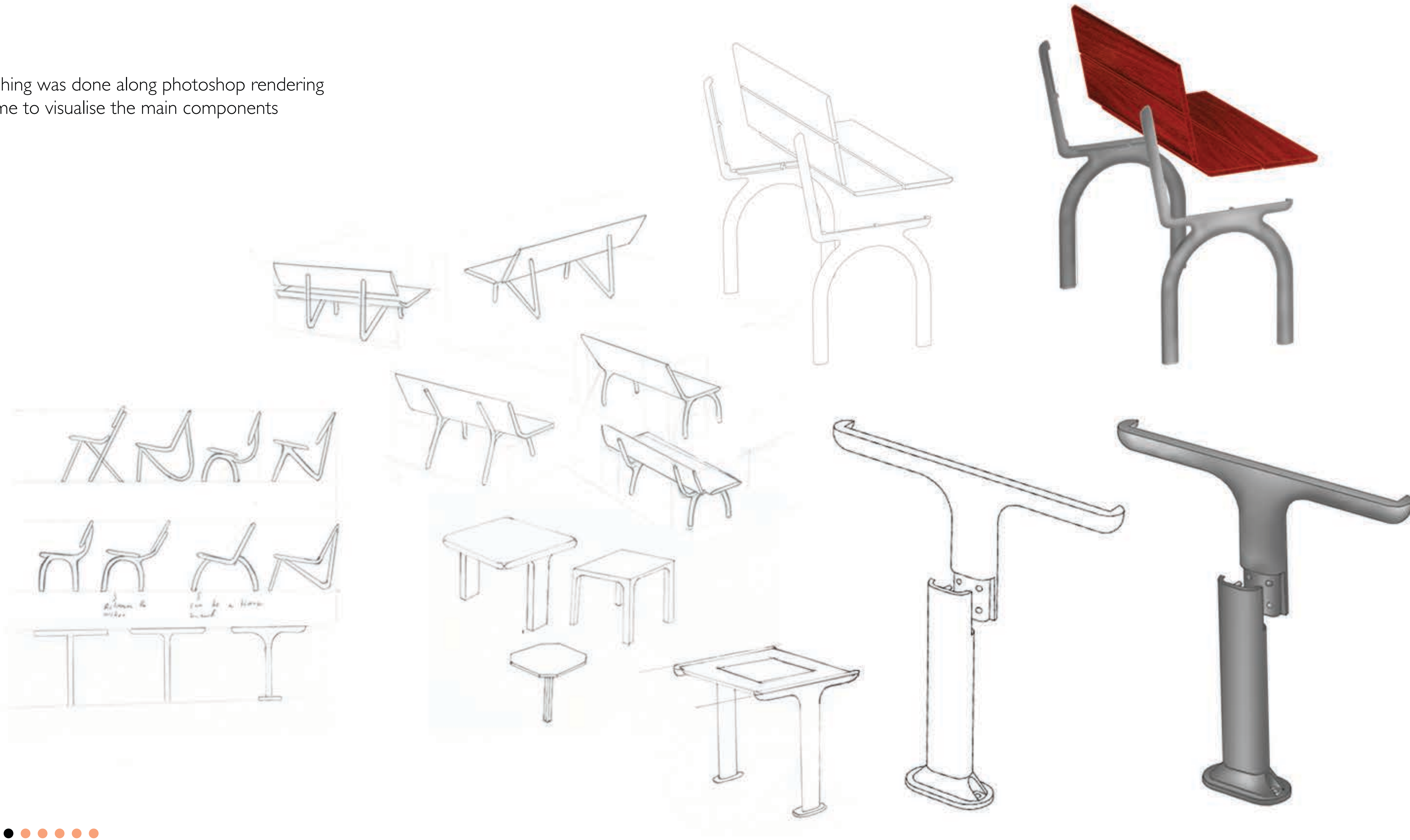The chosen location was Paddington, specifically the Paddington Reservoir.

After site visits, I noted there is a distinct feature used throughout this site, the repetition of the arches.
I will incorporate this feature within my design language.

IDEATION
INITIAL IDEATION SKETCHES

The sketching was done along photoshop rendering
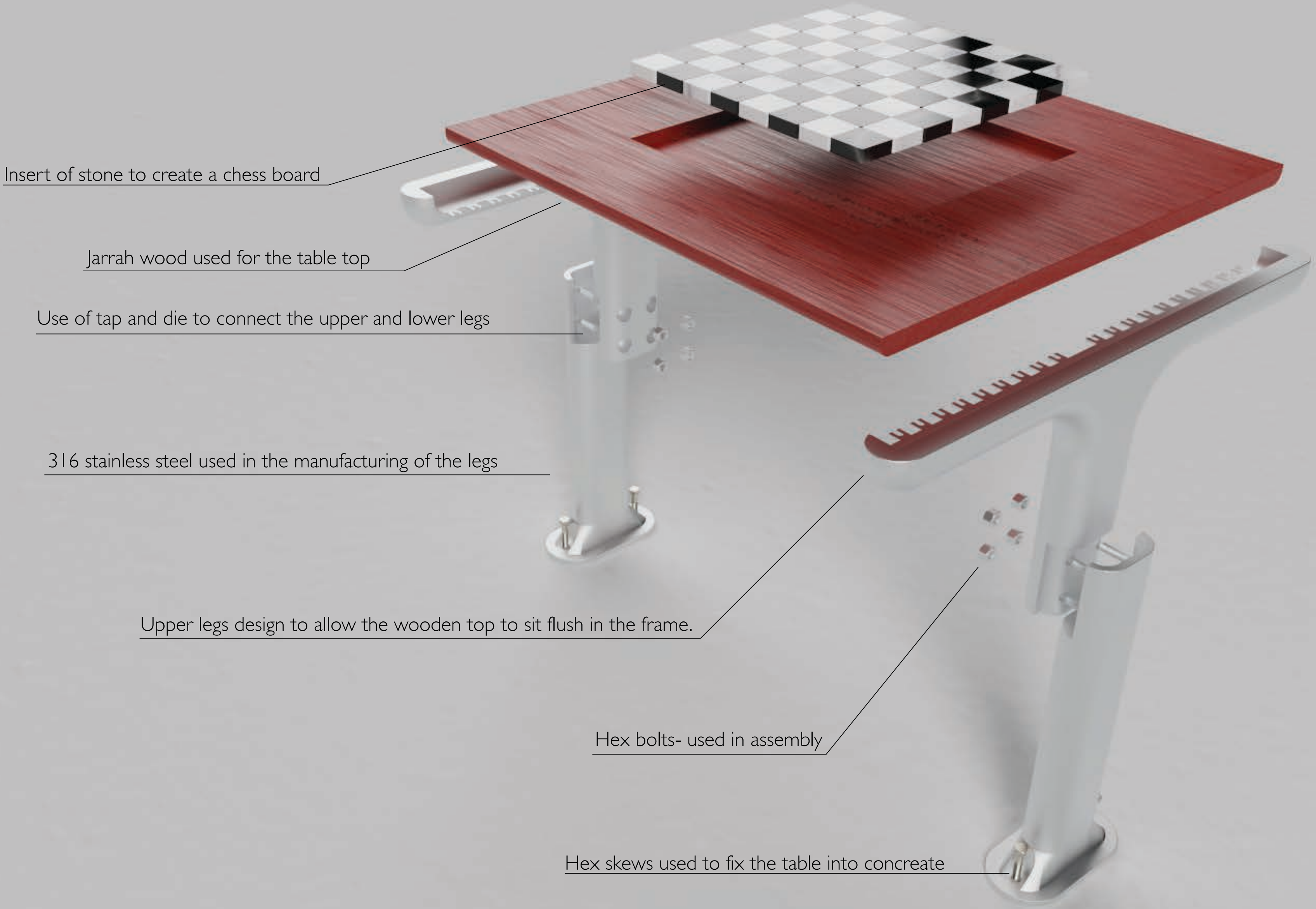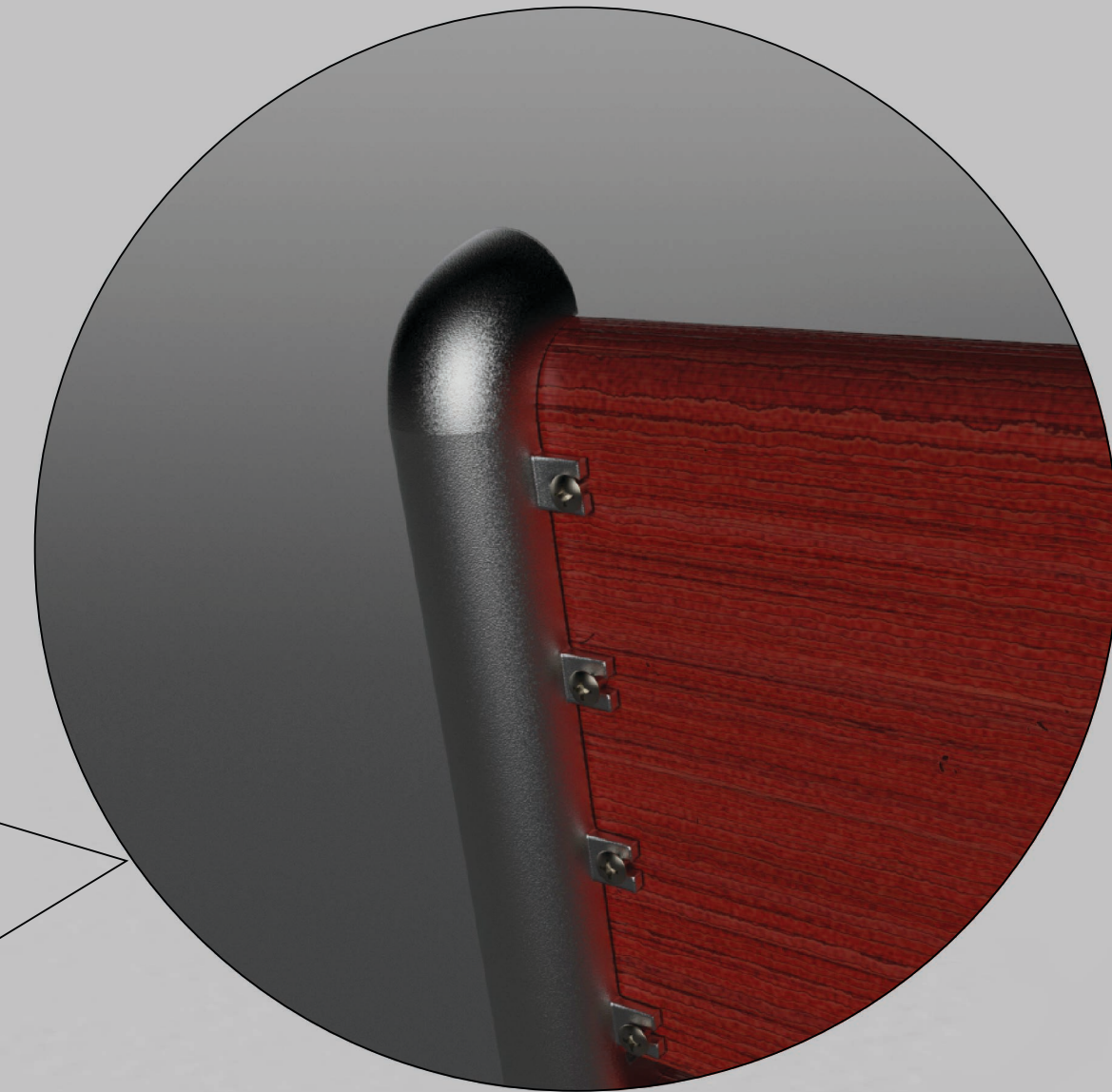allowing me to visualise the main components

FINAL DESIGN
TABLE

Insert of stone to create a chess board

Jarrah wood used for the table top

Use of tap and die to connect the upper and lower legs

316 stainless steel used in the manufacturing of the legs

Upper legs design to allow the wooden top to sit flush in the frame.

Hex bolts- used in assembly

Hex skews used to fix the table into concreate

FINAL DESIGN
BENCH

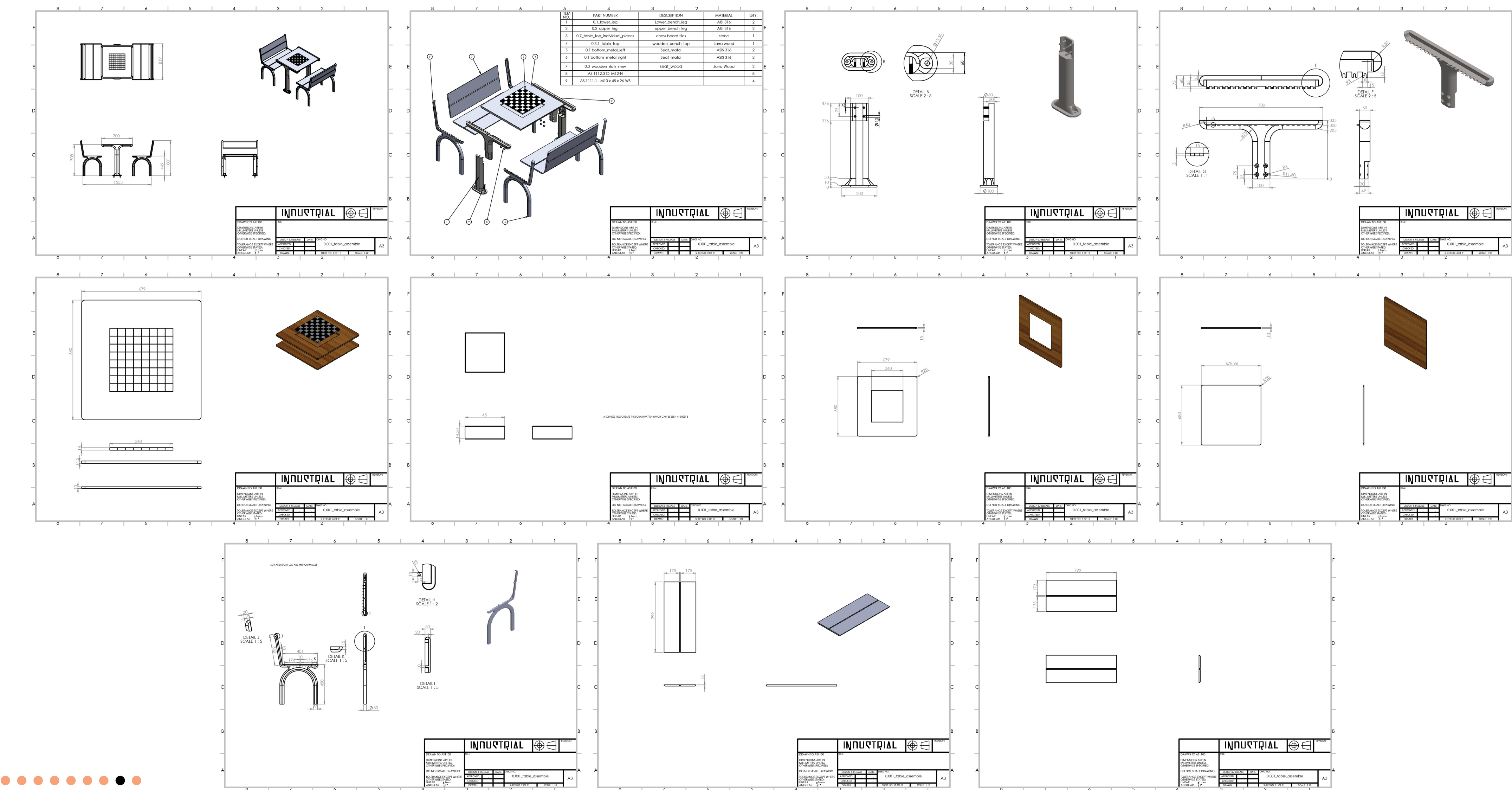Simple fixing mechanism allowing stainless steel components to be joined to wooden sections

The unique U-shaped legs are homage to the design language of the Paddington Reservoir

FINAL DESIGN
AS 1100 DRAWINGS

U GLASSES

Key Hole   Saddle   Matal

3-Barrel   5-Barrel   7-Barrel

Column   Dash   Diamond
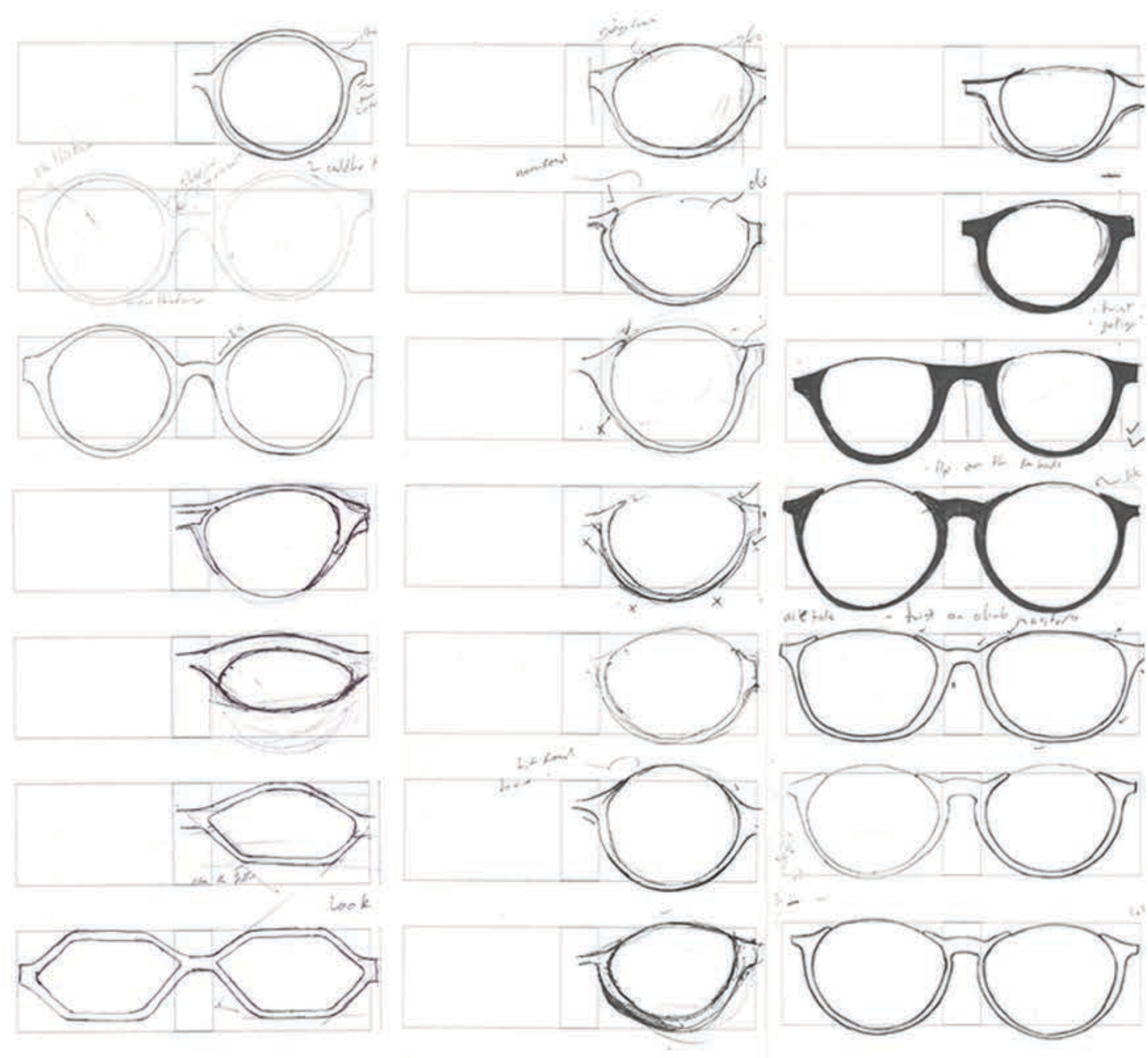
Acetate   Haral   Cable

INITIAL IDEATION SKETCHES

I created a grid to draw the ideation
sketches in a 1:1 scale

DEVELOPMENT SKETCHES
PHOTOSHOP RENDERING

From the initial ideation sketches, I developed
five looks and rendered them using Photoshop

From this selection, the final design was
chosen to develop further

Thank you