MICHAEL PAPANIKOLAOU

GRAPHIC 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.

QUALIFICATIONS

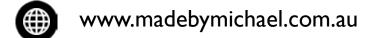
Bachelor of Design, Graphic and Object design University of New South Wales (2014-2018)

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

High school Certificate The Scots College (2013)

CONTACT





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DESIGN RELATED SKILLS

Logo design
Business card design
Booklet/layout design
Typography design
Ideation and concept sketching
UX design
Design development and research
Branding
Websit design

Time management

Managing social media assets

Outsourcing

DESIGN PROGRAMS

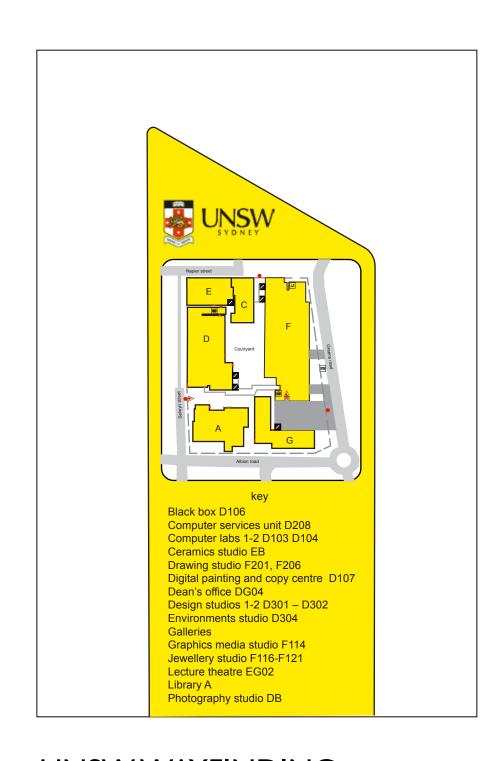
Adobe suite, highly skilled in: Photoshop

Microsoft office Mac

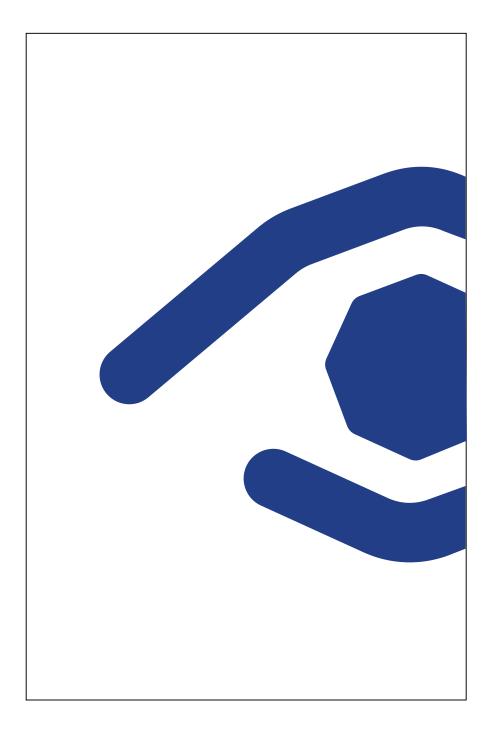
Illustrator

Soildworks Keyshot

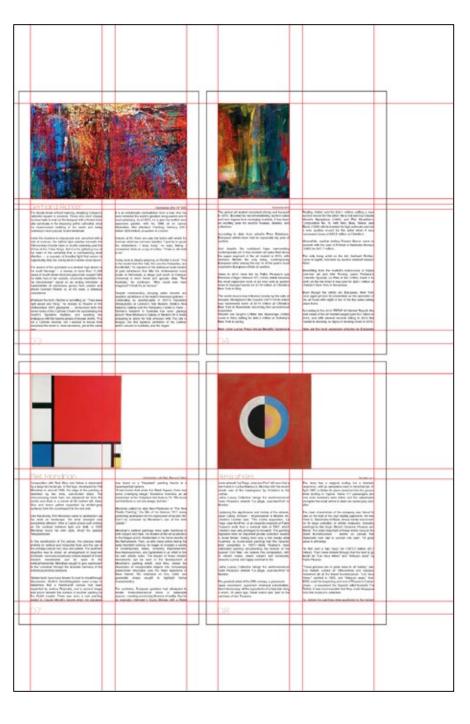
CONTENTS



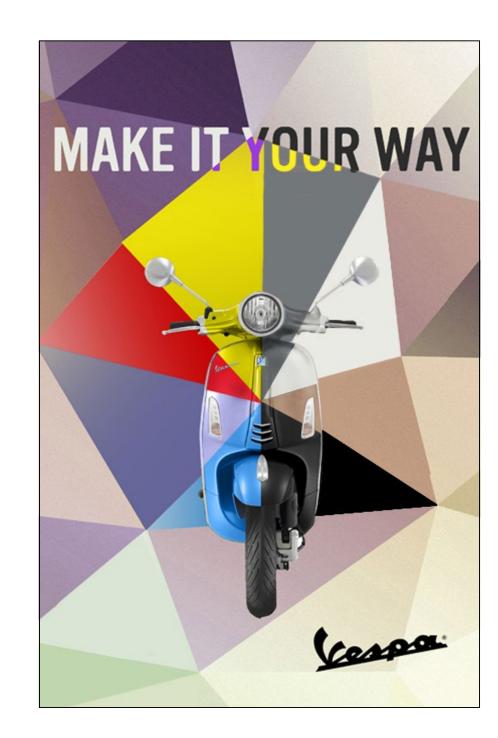
UNSW WAYFINDING



ST VINCENT DE PAUL LOGO REDESIGN



BOOKLET GRID LAYOUT



VESPA CONCEPT



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.

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

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

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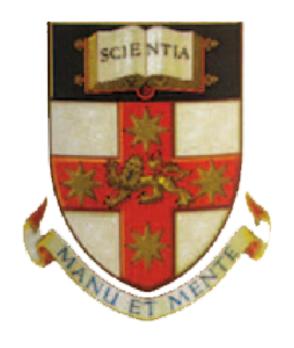
RESEARCH WAYFINDING

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.

RESEARCH UNSW LOGO EVALUATION



1952

THE UNIVERSITY OF NEW SOUTH WALES



1994



2010



2012



2017

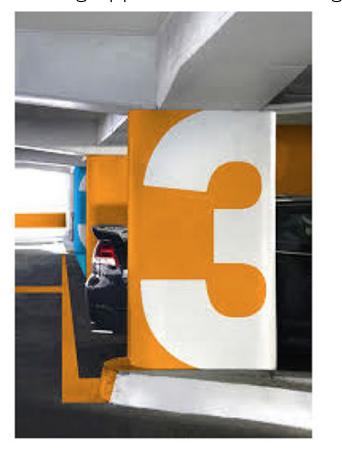
Over the course of time there has been a contemporary evolution of the UNSW brand whilst still paying homage to the original coat of arms which was granted by the collage heralds in 1952.

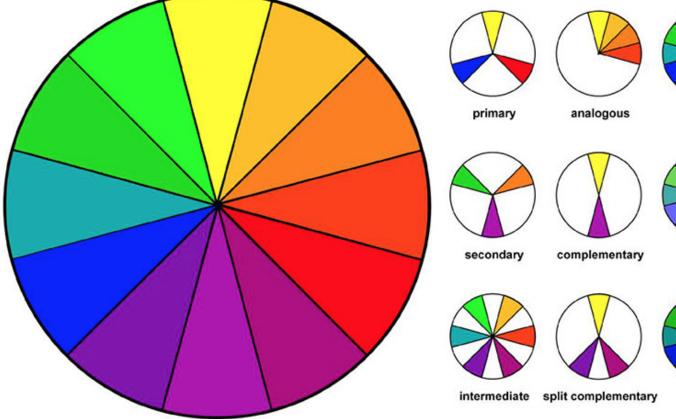
This will be an important element in my wayfinding aesthetic allowing people to distinguish they are on UNSW campus.

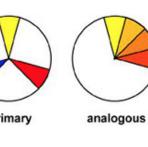
IMAGE BOARD

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.





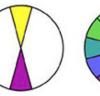














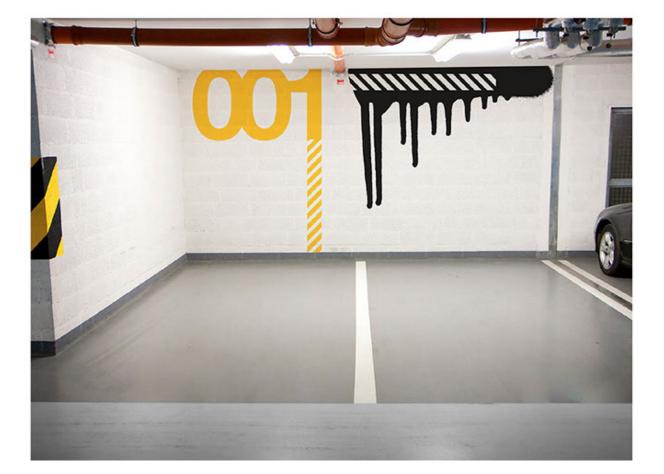








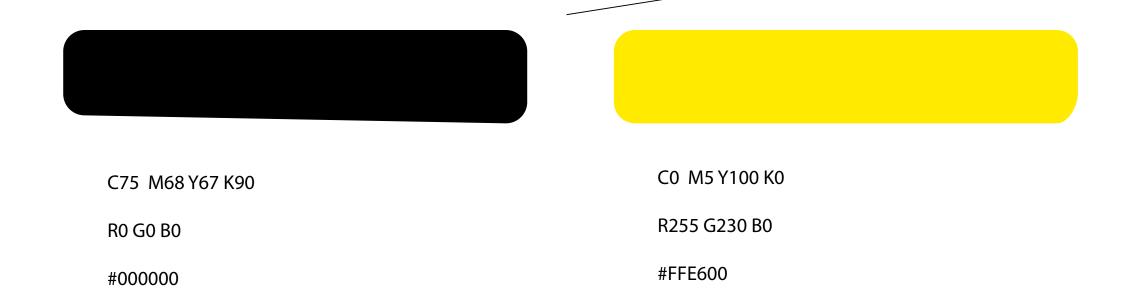






FINAL DESIGN FONT & COLOUR

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.



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

Arial

ABCDEFGHIJKLMNOPQRSTUVWXYZ

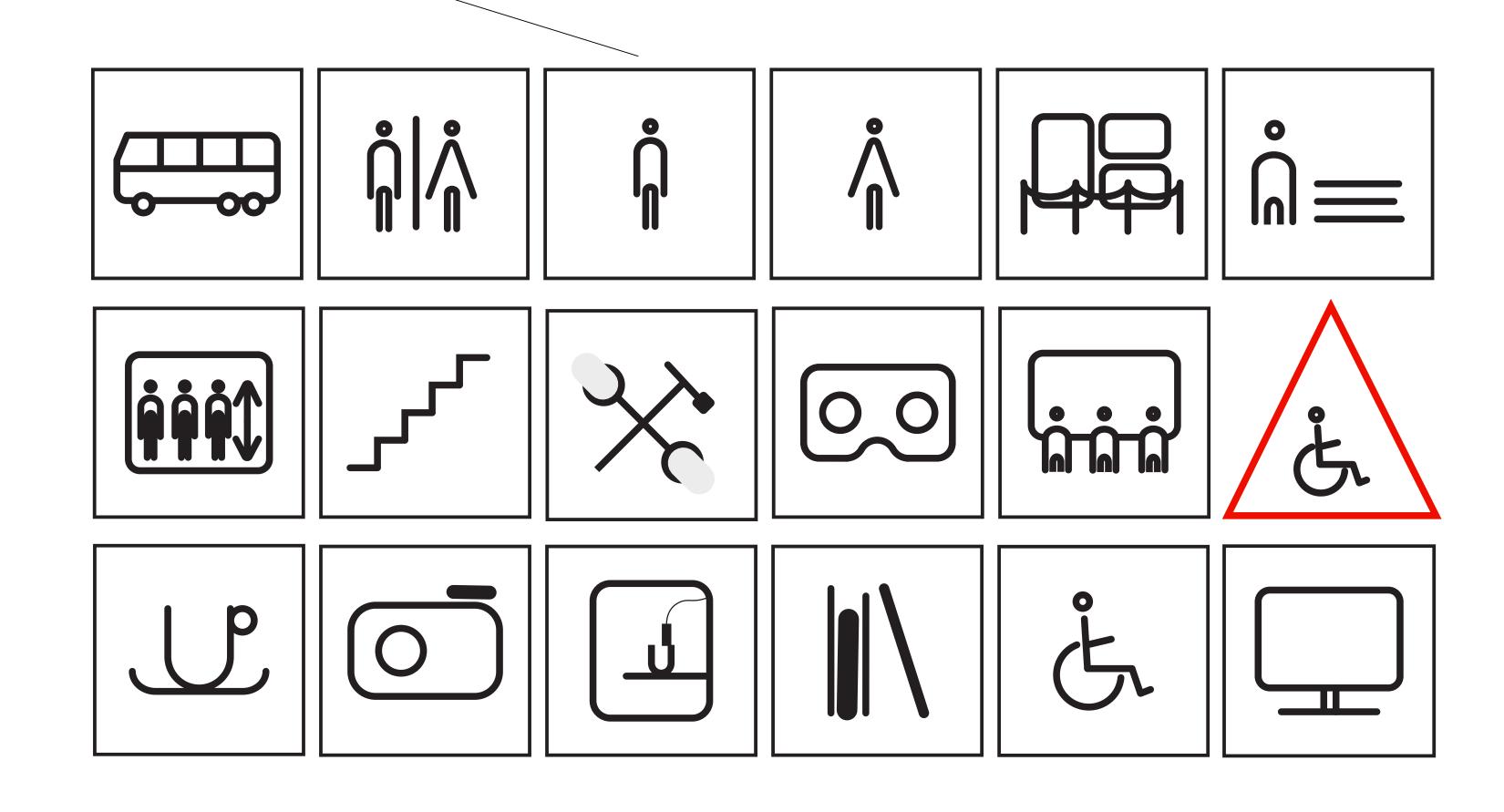
abcdefghijklmnopqrstuvwxyz

12345678910

, .

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 TOTUM the key feature of the of the wayfinding signage system. 600mm LEVEL BUILDING ROOM _200mm_ _95mm_ __95mm_ 1900mm 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 650mm D,102 Seminar rooms 40mm 20mm 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 E115 Object design studio F115 Resource centre & AV support D Bulding Room Name Level 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



RESEARCH **VINNIES LOGO**

I will be using the same colour from the original logo

The main idea is to modernise the logo whilst paying homage to the original and its meaning.





blesses the cup







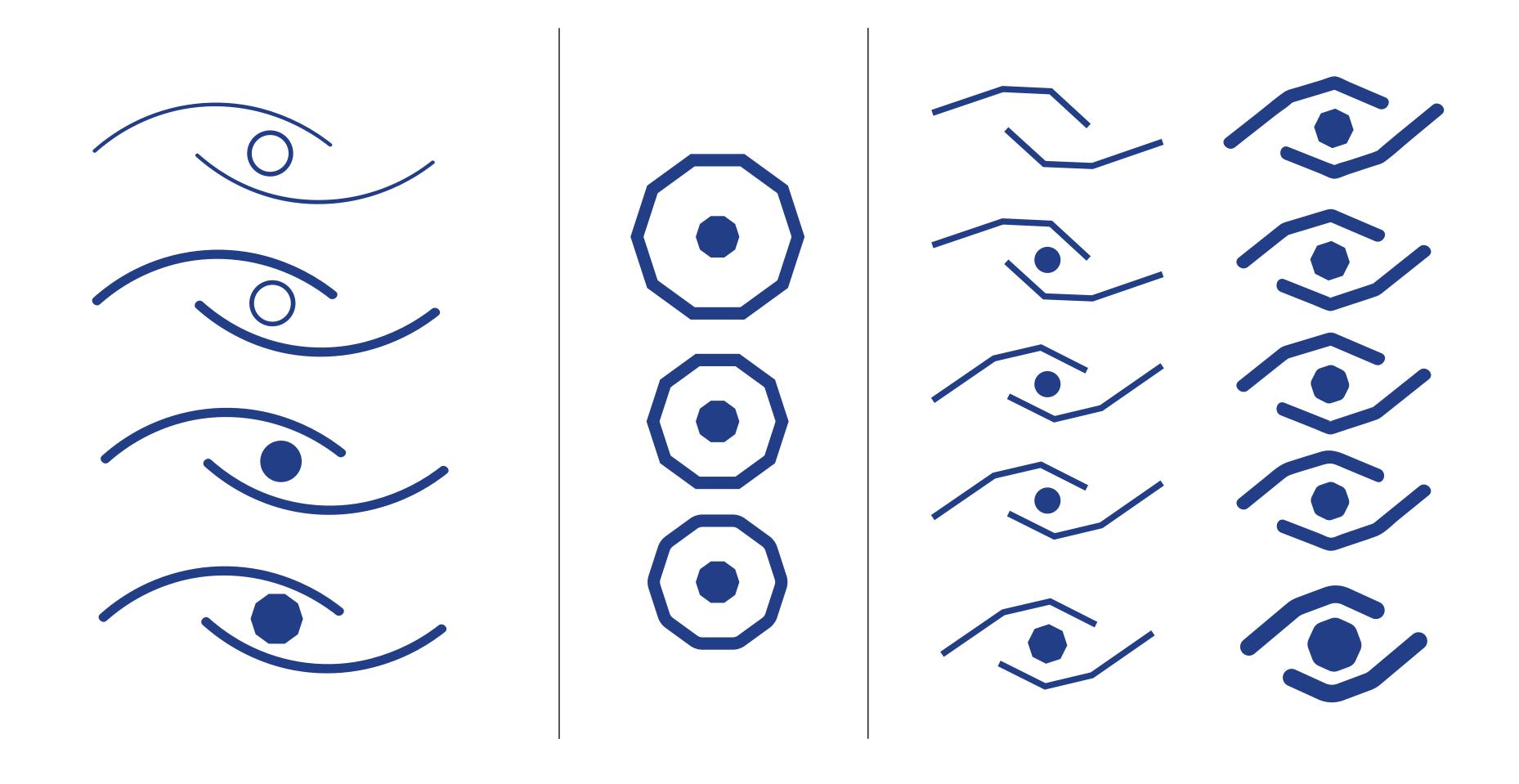


The St Vincent de Paul Society logo is used in many countries and is recognised everywhere as a symbol of hope and goodwill. The logo has three components: the hands symbol, the text and the slogan.

offers the cup



DESIGN DEVELOPMENT



FINAL DESIGN LOGO

The hand of crist blessing the cup.

The negative space representing the the hand of love offering the cup

Shape of an eye highlighting how St Vincent de paul see the peopel in suffering

The 8 values that St vincent de paul embodies.

The hand of suffering giving the cup.

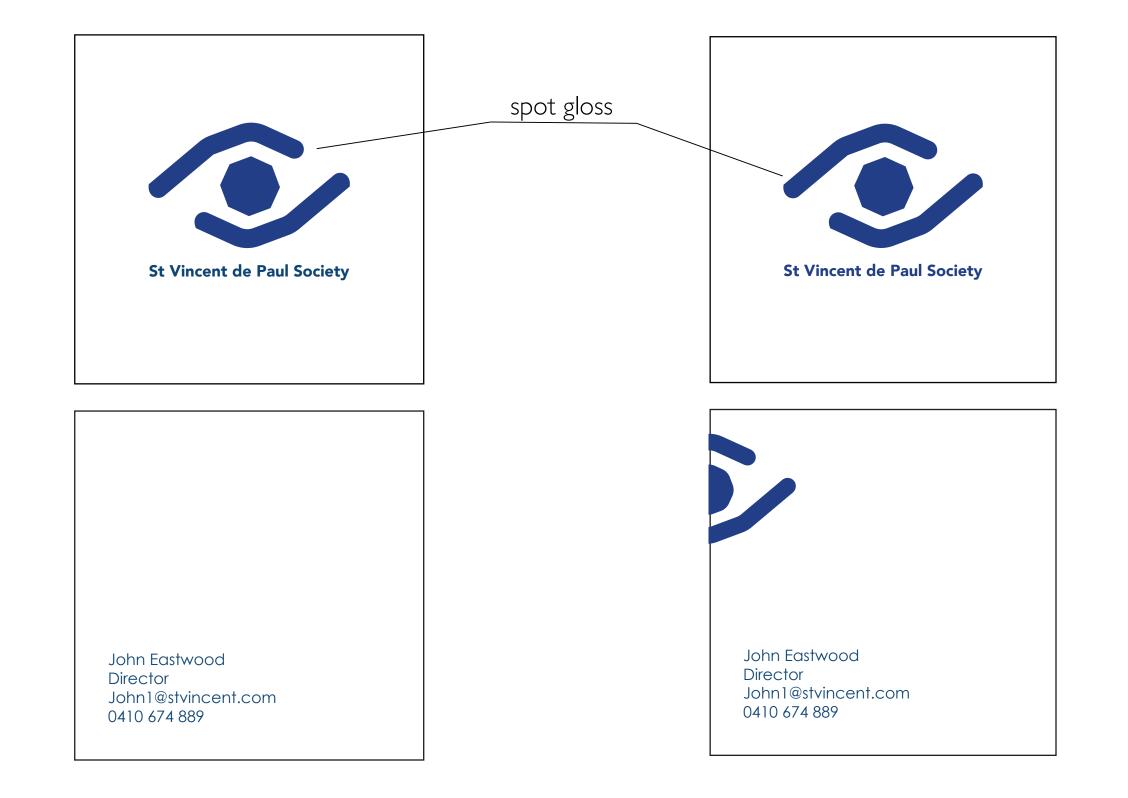
St Vincent de Paul Society



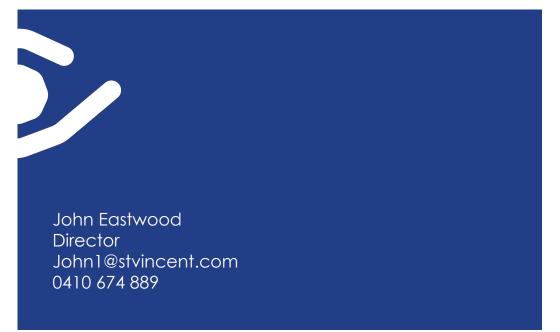


Two variations of the logo will create greater flexibility depending on the application.

FINAL DESIGN BUSINESS CARDS







FINAL DESIGN FACEBOOK/FLYER



A donation today will make an impac	dav will make an imr	oact
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Name	Amount of donation
Postal Address	Name on Card
Suburb	card number
Phine Number	Expiry date / /
Email Address	BSB
Date of Birth	St Vincent de Paul Society



A gift matters

community ever since. Our Vincentians and volunteers help more than 280, 000 people every year.

A gift in your Will helps ensure that we can continue of our Vincentians and volunteers relies entirely ety came to our rescue. upon the generosity of people like you.

Once you've taken care of your family, please considthe St Vincent de Paul Society.

Any size or kind of gift, large or small, improves lives computer and sitting at my donated desk." for the better - today and into the future.

Providing a hand up to a safer life

the St Vincent de Paul Society rst began helping A client assisted in the Brisbane area wrote to us Queenslanders in 1894, and we've been active in the about the help she received when she needed it

"I am writing to say thank you. My children and I had to escape domestic violence, eeing for our lives and to be there for future generations in need. the work leaving everything behind. St Vincent de Paul Soci-

We arrived at a church with the clothes we were wearing and two plastic bags of clothing. Vinnies er leaving a small portion of your estate as a gift to provided us with everything we needed. We now have a lovely little house to call home. It is with tears in my eyes that I write to you today, on a borrowed







Abstract Gallary

03 Gerhard Richter

05 Pablo Picasso's

06 Kazimir Malevich

07 Piet Mondrian

08 Hilmo of Klint



Gerhard Richter

indeed, at 15, there are very few learns with stach the German artist has not been labelled. "I just try to spice the distractions, it keep busy," he says, taking a considered draw on a cup of coffice, "There is still work to do."

Today work is clearly weighing on Fliction's rand. "This is the model from the Talle, this one the Prospolar, and this MOMA" his explain of the oblimican-scale models of past exhibitions that little his wholevashed home studio in Hardwald, a village past south of Collagne, chimerical in birch toreid and uposale villag. "Now Australia" his continues. "Who could ever have imagined?" I think it is an honour."

statement of solutions of a the local, a disclosus controllation.

Whelever the triath, Highter is not leating on. "They were right about one triag" he sevalul to Review of the controvensial 2007 glasmonic discounts of the controvensial 2007 glasmonic discounts on the world in the service cannot be controvensial 2007 glasmonic discounts of the called to the service of the service cannot be controvensial 2007 glasmonic discounts of the called to the service of the ser

wise found on a "Segration" parting there to a hyporropodral camera. If was known that on a hyporropodral camera. If was known that under the (Back Square, there was some underlying image," Datheria Veronina, an af-sosserine of the Terlysium valok Ruthura IV. "We found out that there is not one image, but two."

Mondrain called his style Neo-Planticism or "The New Plastic Planting," the life of his famous 1917 essay.

promoting abstraction for the expression of modernitie. Don't be confused by Mondrian's use of the term "plantic."

The world record was followed closely by the sale of Amadoo Modglare's No Couche (1917-1910) which was harmoned down at \$170 million of Chemich's Now York in November, becoming the second-most expensive Vincent van Goghis L'Alère den Alyscamps (1889) Carne in third, setting for \$66.3 million at \$50thety's New York in opting.



Plenting (1004) sold for \$06.1 million, softing a new audion record for the artist. He is followed by Clauda Monet's Nymphote. (1000) and Plet Mendidon's Composition No. 81, with Fled, Blue, Yellow, and Black (1024) which doubled its high collende and set a new audion record for the order when it was hammond down of \$0.0 million at Christians. The global art market remained strong and buoyant in 2015. Boosted by record-shattering section sales and new buyers from emerging markets, it has been an exciting year for section houses, dealers, and collectors.

And despite the sustained type summarding conferences and the mass modern and sakes that dever the upper segment of the and masses in 2015, with Gerhard Richter the celly fiving, contemporary facupous and summard five to 90 of the year's most exponent roll among the lost 90 of the year's most exponentive fluoropean artists at auction.

Benefiting from the market's rediscovery of failing post-war art and Arte Povera, Lucio Fontara's Concetto Spaziali, La Pine di Dio (1964) made it to lenth on the list when it was sold for \$29,1 million at Christic's New York in November. Sales in 2015 were led by Poblo Picasso's Les Forenzo d'Alger (Version '07) (1955) which became the most expensive sork of set over sold at auction when it charged hands for \$179 million at Chirolet's Now York is May.

Evon though the artists are European, New York

Next came Lucian Freud whose Benefits Supervisor Here are the most exponsive artworks by European.

Pablo Picasso's torns atwork "La Plage, Juan-les-Piris" will soon find a new bone in Locha Atamoure, Mumba with the recent bone in Locha Atamoure, Mumba with the recent bone in Locha Atamoure, Mumba with the recent bone in Locha Laury Collection brings the world-renowned Patib Placasor's artwork "La plage, Juan-los-Piris" to Mumba. Lodina Luxury Collection brings the world-renowned Patho Picasso's artwork "La plage, Juan-lee-Pine" to Murchas

Explaining the significance and finitiony of the artivotik,
Jasone Carey, Director — Imprecisionist & Modorn Art,
Christie's London said, "The Loditis acquarition," tail
Plago, Jasz-fee-fillow," an exception example of Placis
Plago, Jasz-fee-fillow," an exception example of Placis
Plago, Sanz-fee-fillow, an exception example of Placis
Placeso's work from a sentimal date of 1937, which
Christie's was very privileged for research. The panding
originates from an exportant private collection located
in Great Britain. Defing from only a first weeker
Guerracia' (a munificación privat) presente a
first conspiled on 1932)—siskly Pleaseois's most
osist-chaid quanting documenting the homors of the
figurated Cally Mills—we believe this composition, with
far vibrant colour, beach subject and
harmosity,
presente a jinicia and hoppy contract from
his vibrant colour, beach subject and
harmosity.

There exchange are of great value to and "Articipal" and
"Those exchange are of great value to an interior" and
"Those exchange are of great value to an interior" and
"Those exchange are of great value to an interior".

Lodina Lasary Collection Imags the world-renovened Pattle Pressor's artwork "La ptage, Juan-tes-Pera" to Mumbos

**These problems are of great value to art instruy; said Ess Referr, curable of 1991-century and classical modernist art at the State Mundimusoum. Tics door lesse, "parallel or 1900, and "Antiquent asset," to the previous of the previous of the previous of the previous and the previous of the previou

So, before the paintings were auctored to the highest

Kazimir Malevich Experts at Moscow's Trelyatov Gallery discovered two provious paintings and an inscription underteath Kaziror Malerich's serinal Black Square (1915)

The Russian enuscum—which owns one of these versions of the work—performed an a-ray analysis on the top layer of black paint to uncover the underlying image. The findings could invest the story behind the groundbroaking artivotic.

Dimilar toda have been known to load to breakthrough discoverina. Shrinin Gersätzlegilerie uned verage to determine that a theretized carvas had been insparated by Jordean Reproduct, and a second reage was kound bereadth to surface of another pasting by the Diddh malaret Three was even a new painting added to Claude Moreck's owere when the signature was tourd on a "Happhack" painting theretical carvas on a "happhack" painting theretical carvas a hyperspectral carvas.

"It was known that under the Black Square, there was some underlying image," Eksterina Verenina, an art researcher at the Trelystory lold Rutters IV. "We found out that there is not one image, but two."

She continued. "We proved that the indial image is a Cuto-Futurial composition, while the painting lying directly under the Black Signare—the outers of within you can see in the catach—in an profile-Supremated. The x-ray analysis also uncovered a backertism note by the affair to the painting's within border which is still being disciplined. However, according to AFP, preliminary sinvestigations have revealed that the text. His most famous piece was Black Siguare 1915. By reducing painting to a simple shape and a single colour, Malarect namous at the things art had always been about (such as animals, people, food and landscapes).

says "Negroes balting in a caree."
The note may be a reterence to an 1897 black square painting by the Enerch writer Alphonse Allas filled Combot dee Negros dans une care, pendant la null ("Negroes Fepting in a Cellar at Night.")

If the preliminary interpretation holds up, if could support a connection to the earlier French painting, doministrating that one of Melevich's most lamous works seat in fact an art helphrical response or an interpretation or Adalish place, showing that the flusions affairs pool of influencins had been much broader than previously thought. Malevich's Black Square is part of the Trelyakov's current exhibition "The Mark of Malevich," which marks the certeriary of the universities of the artist's Black Square

language of simple shapes and colours. He used squates, circles and rectangles and only used a tea sciours to make this strook. Suprematers was about scolours for make this strook. Suprematers was about scoling and feeling art in a now way. Just because the used a tex octours and shapes, it doesn't mean this aid. used a tew colours and shapes, if docen't mean his art is impersonal or cold. The trace of the artists brush strakes are visible in the paint and the slight changes of colour on the canva.

Piet Mondrian Composition with Flact, files and Voltov is dominated by a sign red nectangle in this type, developed by Plet Mondman in aurount 1900. The edge of the parinting is deletted by the wed, sub-devided strips. The cross-crossing black bear ser deplaced far from the centre and most in a corner of the bottons left. Deep black and leaven yellow separated by whitely-grey surfaces form the counterpart of the red node.

Like Kandinsky, Ned Mondran come to adotraction via ne work on landacape. Yet what emerged was completely different. After a Cubiler (has been at emerge on the contest between light and dark, in 1909. Mondrain bound his ewn style, which he out-bed Neophasticians.

completely different. After a Cubiet Chase built entirely on the contral between lyth and dark, in 1000 Monotrain found his own style, which he outbed hisopassisceni.

In the construction of the picture, this process rolled entirely on vertical and honopostal lines and the use of the primary colours more table and place. The celebratic objective was to obtain an arrangement of bulanced confession monocontrols can be seen in the largue and in Amelications in the norm occurry of the monocontrols can be seen in the development of these madern movements can be seen in the surviversal through the discipline hemotry of the individuals control Monotrain sought to give expension to the universal through the discipline hemotry of the individual pictorial elements.

Similar tools have been known to load to beautifuring this described to the control of these modern movements.

Similar tools have been known to load to beautifuring this control of the activities show the three depictions of the control of the activities show the three depictions of transferration.

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Similar tools have been known to load to beautifuring the control of the



Hilma of Klint

tonic arterior. In Plage, Juan-les-Pinal will accorded a consistence from an Lodina Altamount, Mumbai with the second private cale of the mackerpices by Chatalon's to the Lodina Lucury Collection brings the world-reserved Lodina Lucury Collection brings the world-reserved Patito Processe's artivork. "La plage, Juan-les-Pina" to Mumbai.

Mumbal

Explaining the significance and feelowy of the arteoric, Jason Carry, Director - Impressioned & Modern Art, Christein Lendon askil. The Lodde acquisition, it and propose a second of the Carry of the Paris, Jasen-Berlin with some a second date of 1507, mind proposed to the Carry of the mustal-sized period collection located in Great Bettein. Delarg from only a few weeks after Carry of the mustal-sized period great for the Carry of the Sparish and only a few weeks after Carry of the Sparish Carr

The greated setial of the 20th century, a grassroots hippe movement, super-sch, chemical industrialists, check democracy, all the reproducts of a tary-tale story in which, 50 years ago, (laue) votices said "yea" to the purchase of two Picassos.

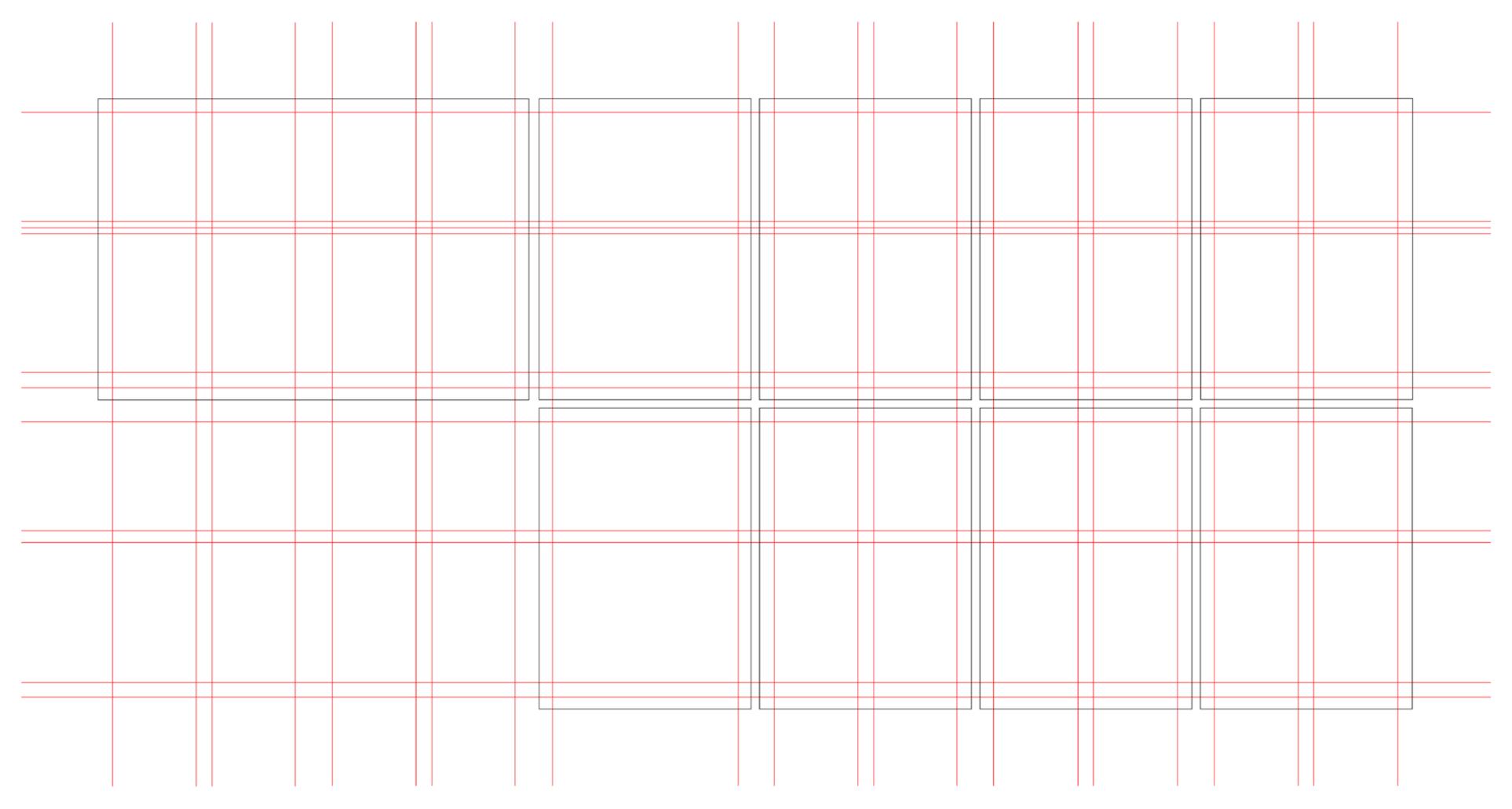
The main shareholder of the company was lonced to take on the bulk of the high sightly payments. He was Pyter G. Oldschelin of Basel, whose family was known for its large collection of infestic treatment, including paintings by Van Gogh, Monet, Gitzaner, Picasso, and Monet. The most imported of these works having in the Basel Kunstrasseum — assets on carriars. End. Stancthelin new half to convert artic cash. 'Of great value to arthistory'.

He first sold a 'Van Gogh for CHF3.2 million (\$3.3 million). Then news trickled through that the next to go would be "Les deux tretre" and "Arlequin assis" by Pothle Picasan.

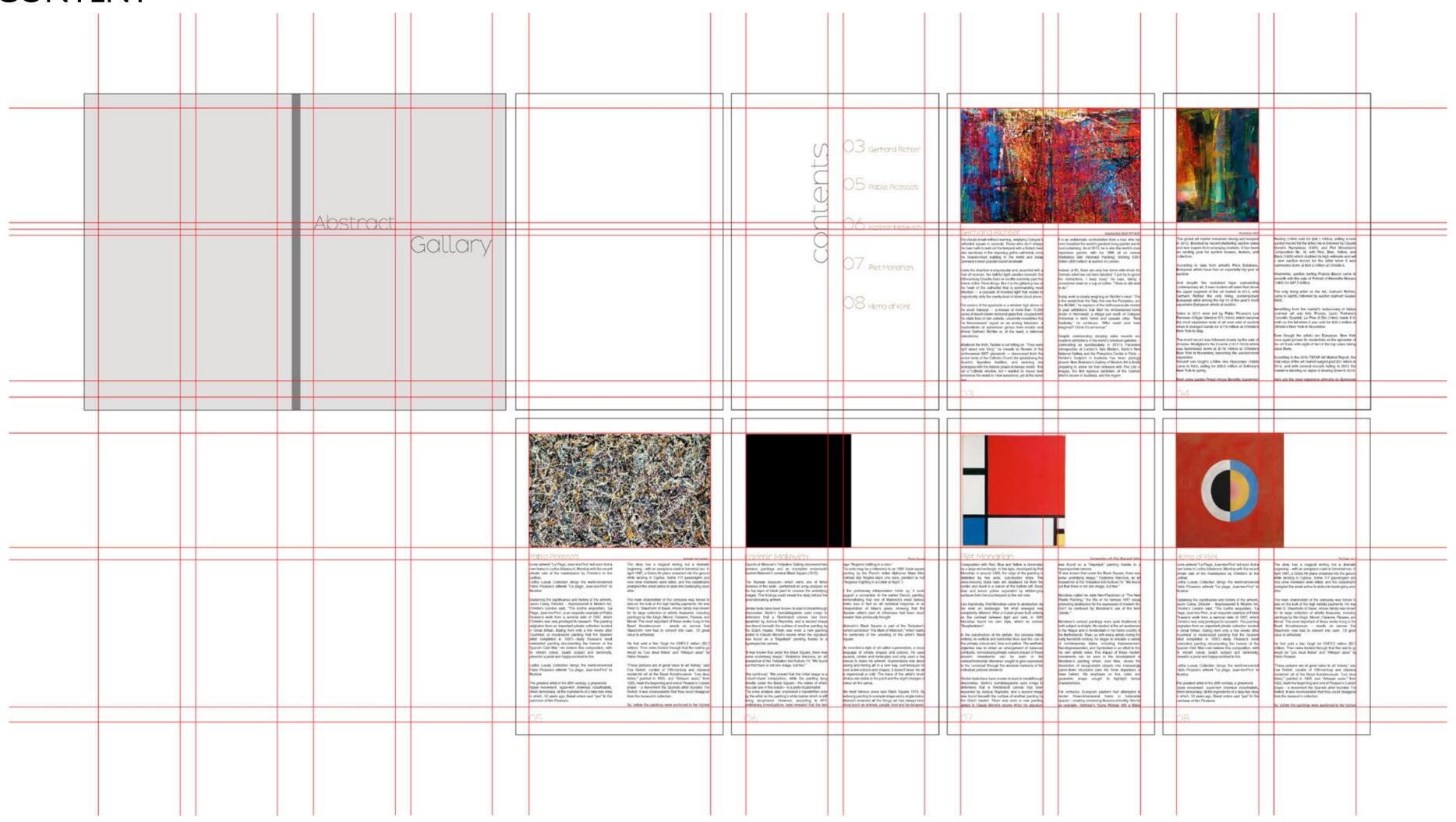
These pictures are of great value to art history' said Eve Refert, curator of 10th-contary and classical modernist and at the Baset Kannelhausean. Nucleosa bless," painted in 1905, and "Micropia sasis," from 1903, mark the segraning and end of Processor Cubins phase – a movement the Spanish artist tourided. For Paledist, it was reconceredate that they could disappear tons the insurvant's collection.

So, before the paintings were auctioned to the highest

FINAL DESIGN GRID



FINAL DESIGN GRID AND CONTENT



FINAL DESIGN





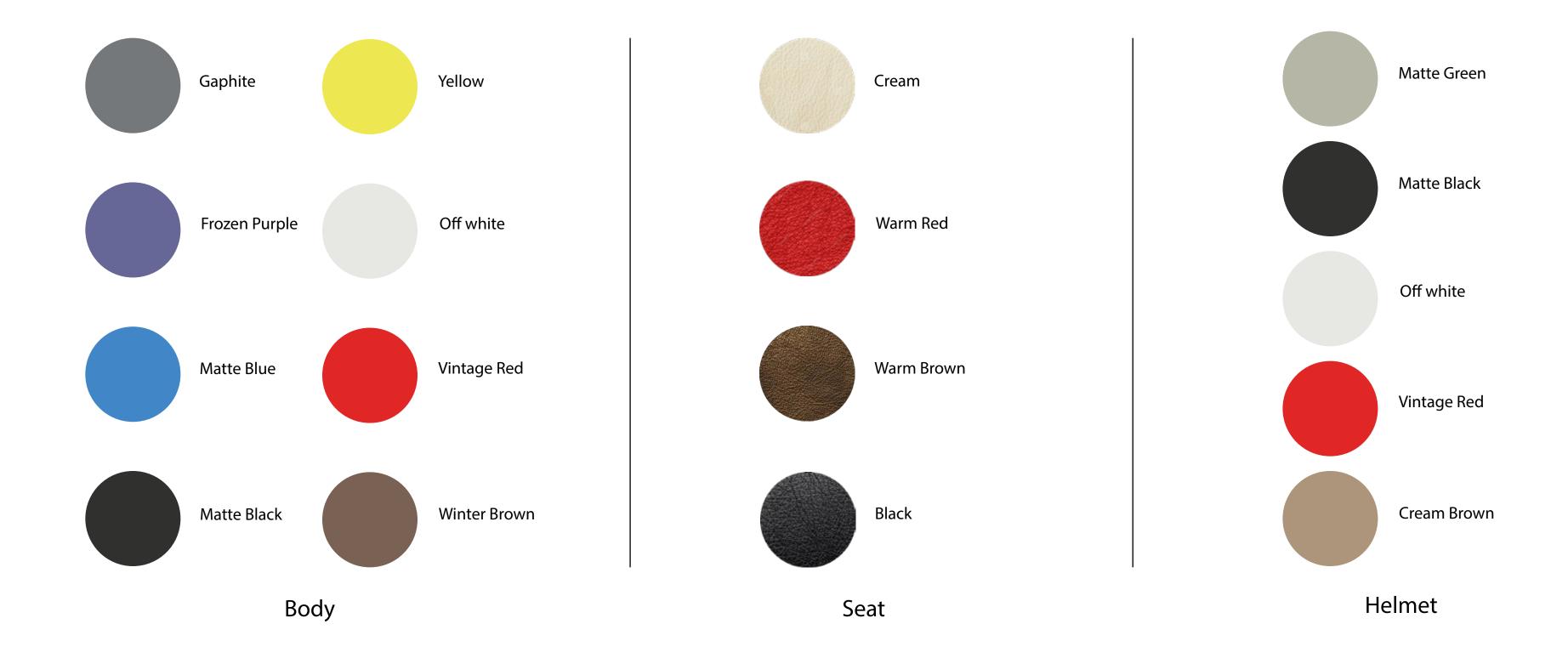
RESEARCH BRAND HISTORY



Piaggio Vespa is an iconic Italian brand, which was founded in 1884 in Italy. Vespa's deep connection to its Italian heritage which allows the product to be a reflection of the individual and that moment in history.

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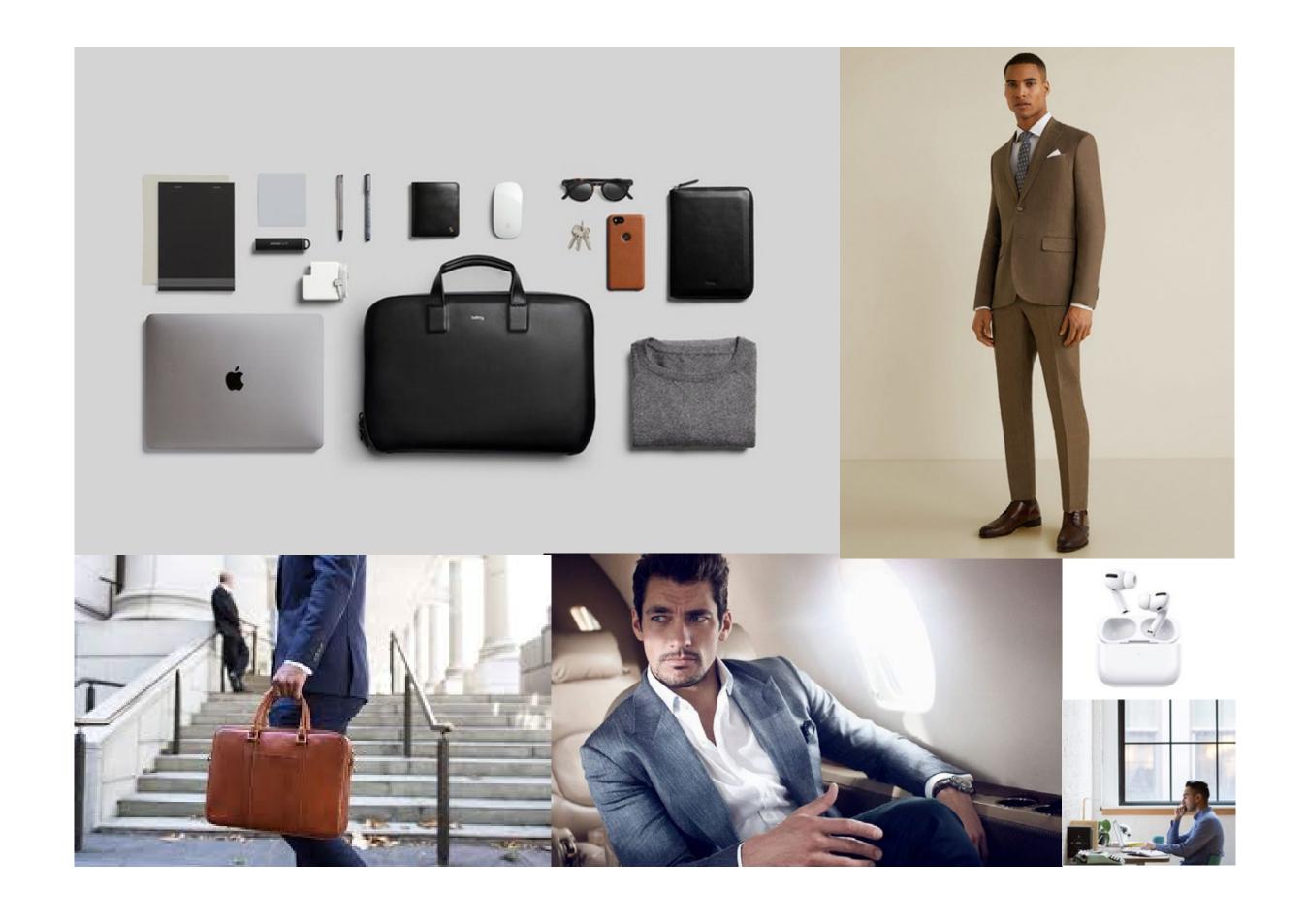
FINAL DESIGN COLOURS

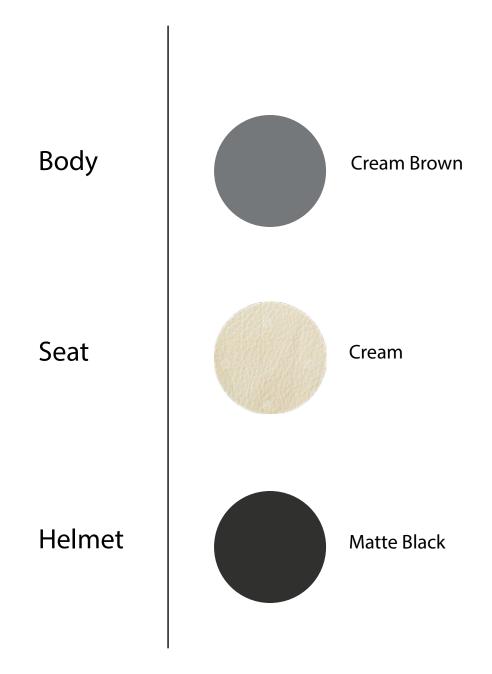


If you like wearing bright colours or subtle tones, Piaggio Vespa can cater to any style. With an expansive colour range, varying from bright summer yellows to warm winter browns, each customer is able to personalise their Vespa and accessories to their own style.

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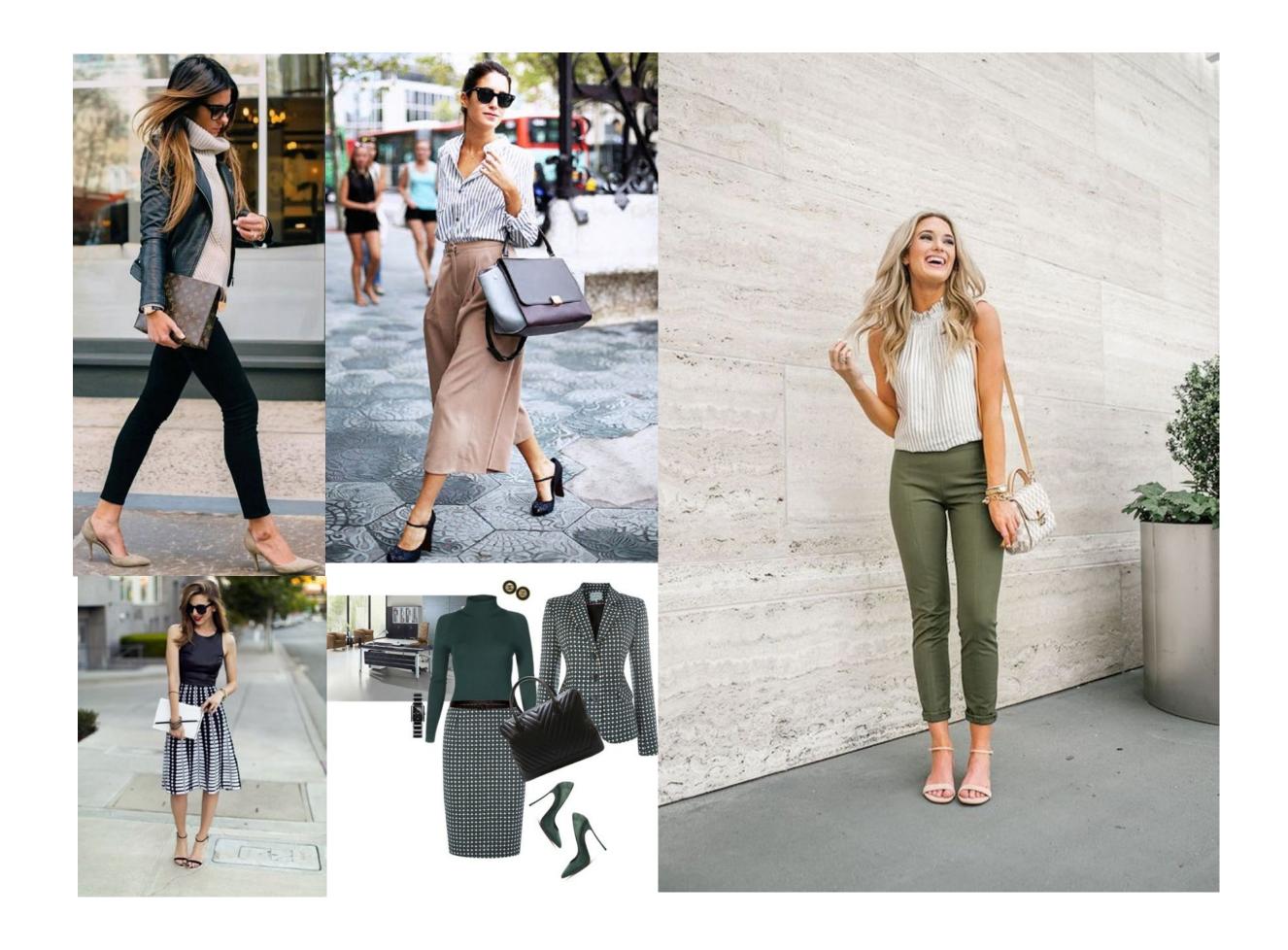
FINAL DESIGN PERSONA I

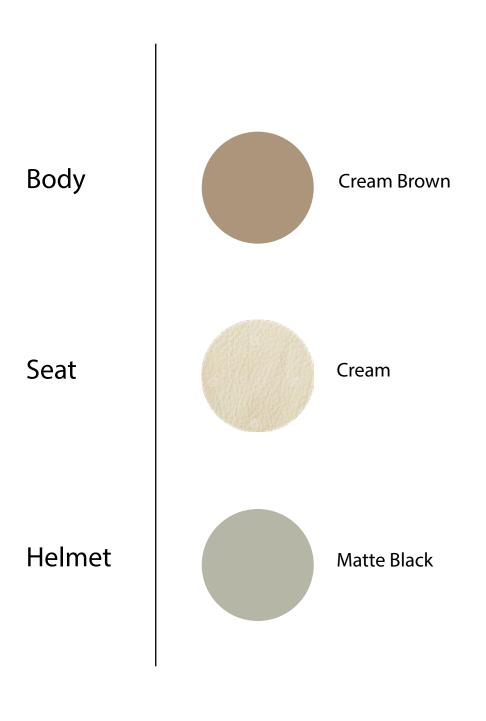




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FINAL DESIGN PERSONA 2





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FINAL DESIGN PERSONA 3

