

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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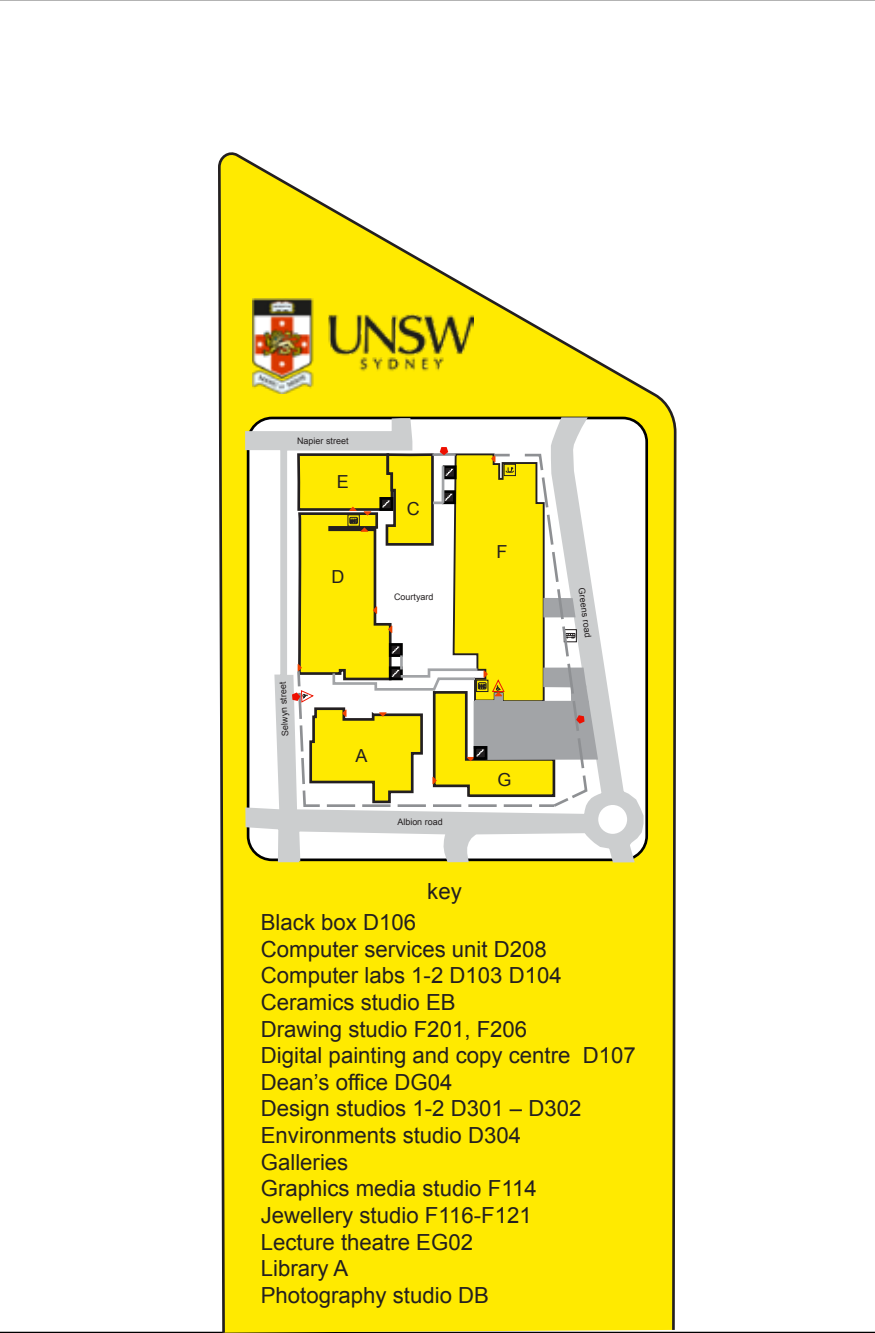
DESIGN RELATED SKILLS

- Logo design
- Business card design
- Booklet/layout design
- Typography design
- Ideation and concept sketching
- UX design
- Design development and research
- Branding
- Websit design
- Outsourcing
- Time management
- Managing social media assets

DESIGN PROGRAMS

- Adobe suite, highly skilled in:
 - Photoshop
 - Illustrator
- Microsoft office
- Mac
- Soildworks
- Keyshot

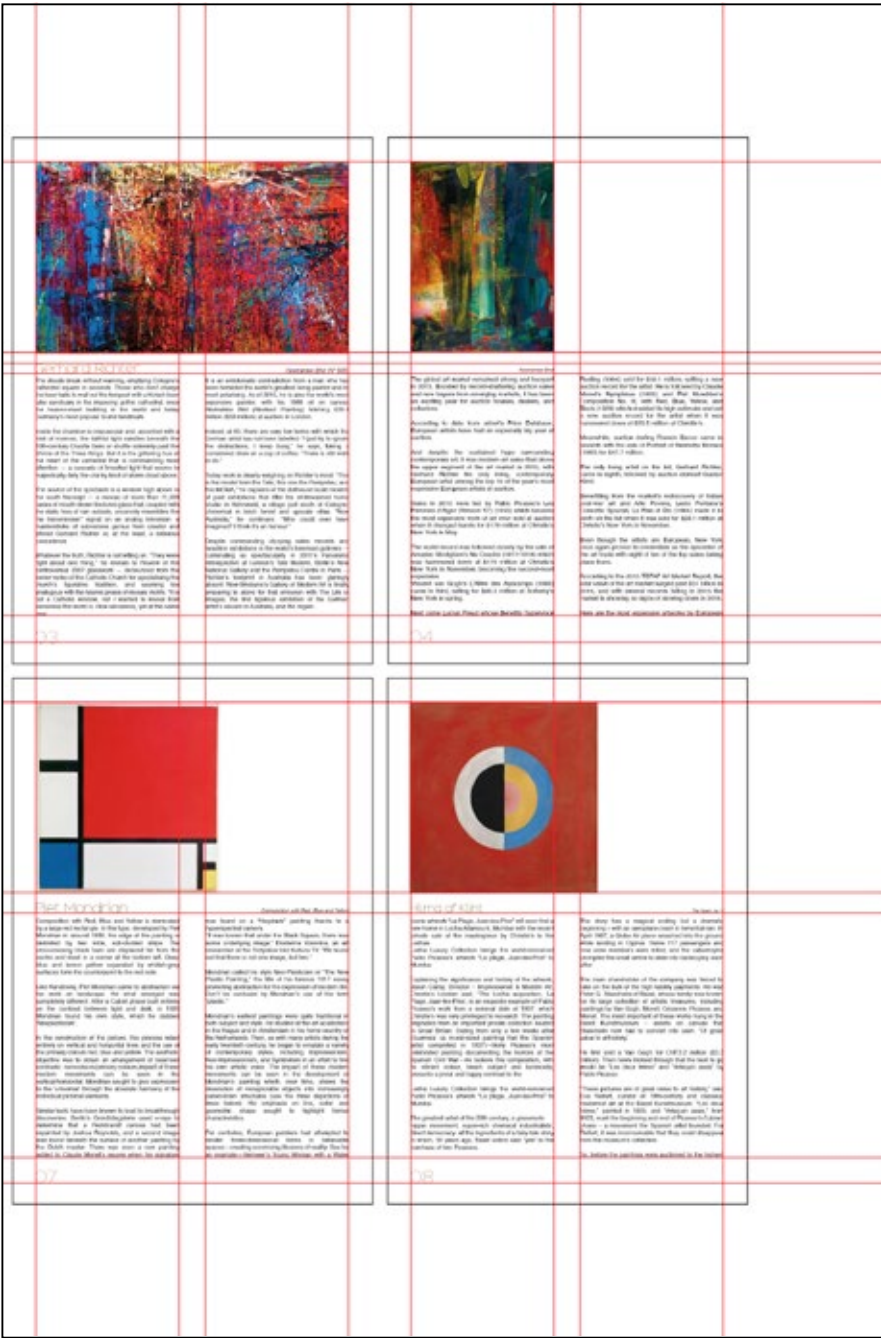
CONTENTS



UNSW WAYFINDING



ST VINCENT DE PAUL
LOGO REDESIGN



BOOKLET GRID LAYOUT



VESPA CONCEPT



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.

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.

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.

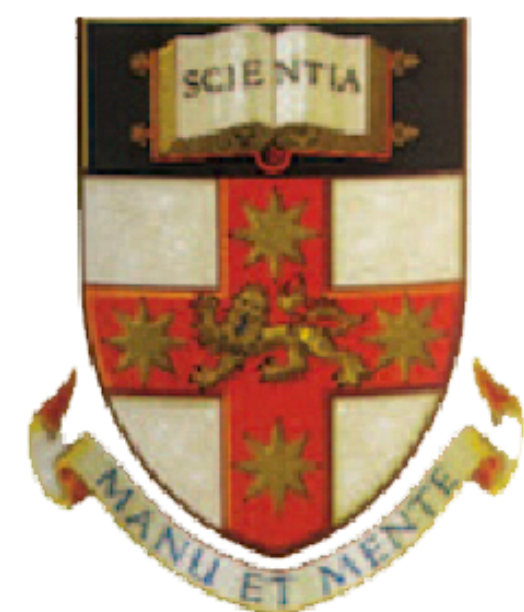
Wayfinding is the cognitive element of navigation. It does not involve movement of any kind but only the tactical and strategic parts that guide movement. wayfinding is not merely a planning stage that precedes motion. Wayfinding and motion are intimately tied together in a complex negotiation that is 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



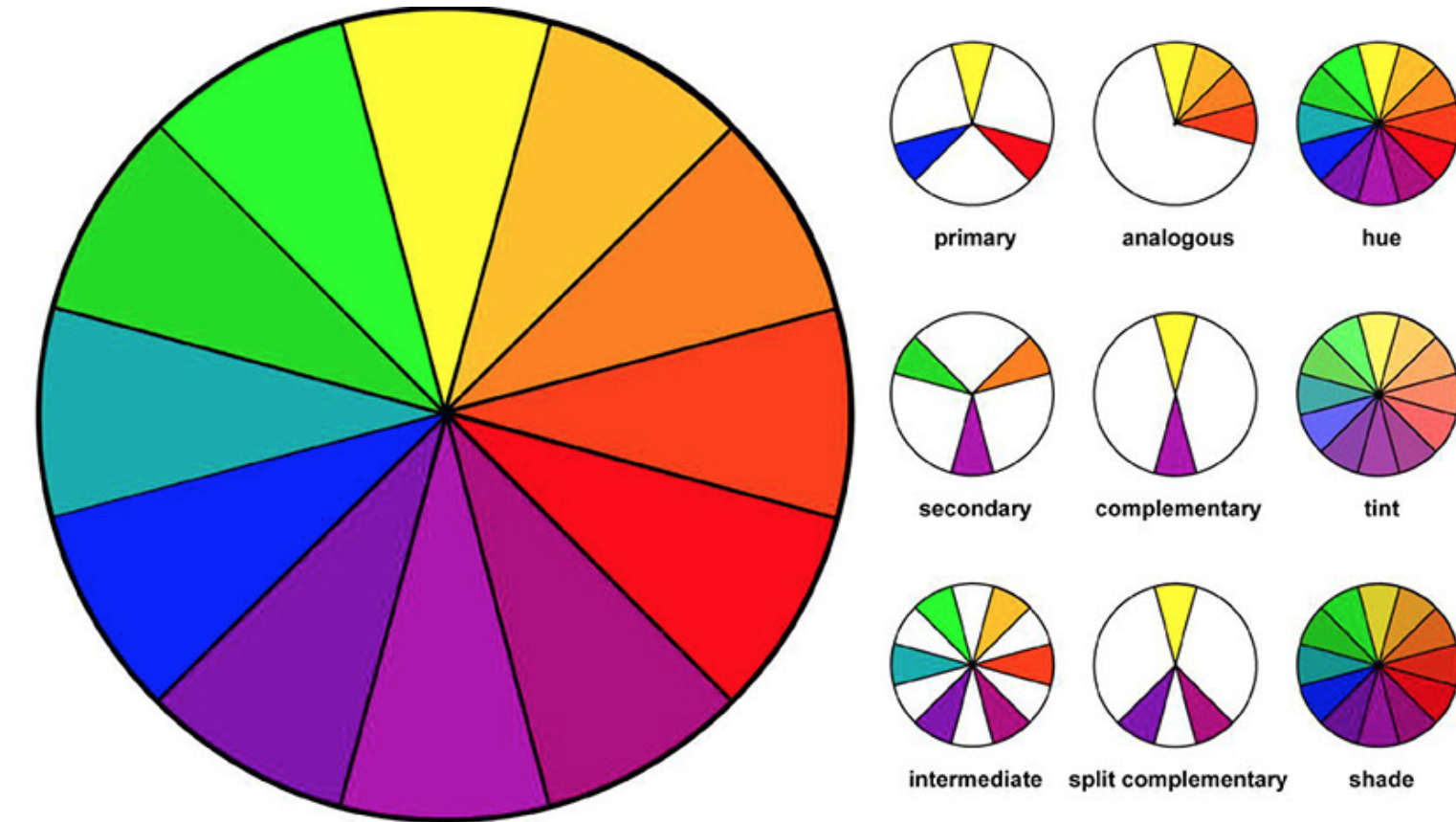
2017

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

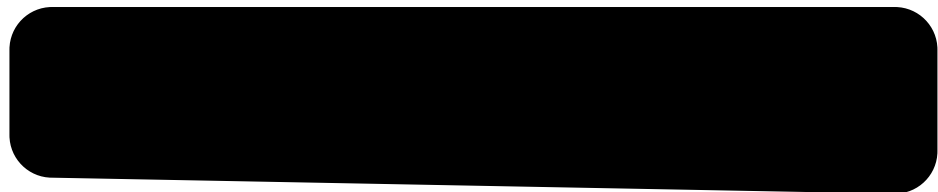
One of the original ideas of the design was to use the colour theory as there are 6 building which all sit in a circular pattern. This would mean that the complementary colour would be the building opposite of the building of primary colour.



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.



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

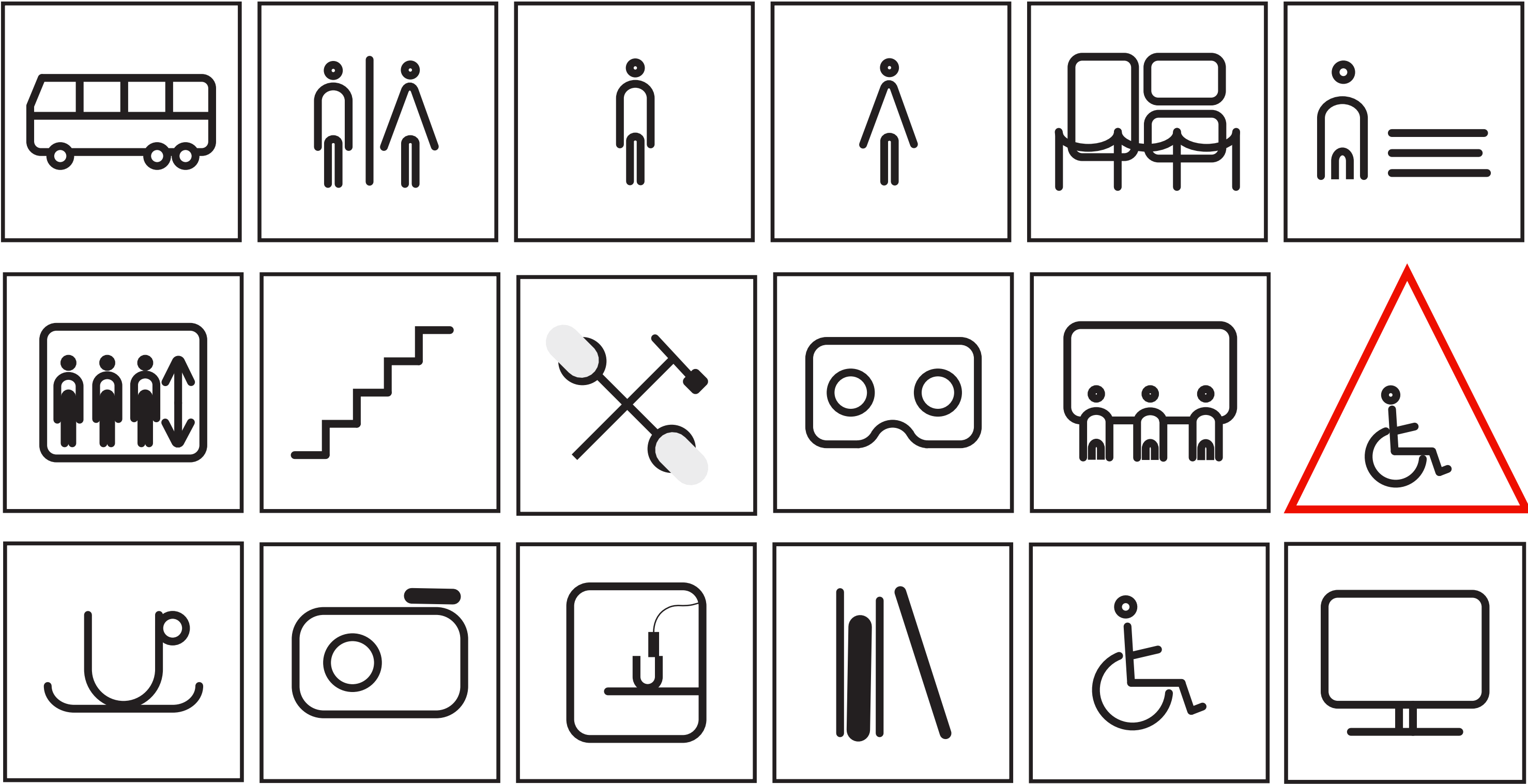
1 2 3 4 5 6 7 8 9 10

, "

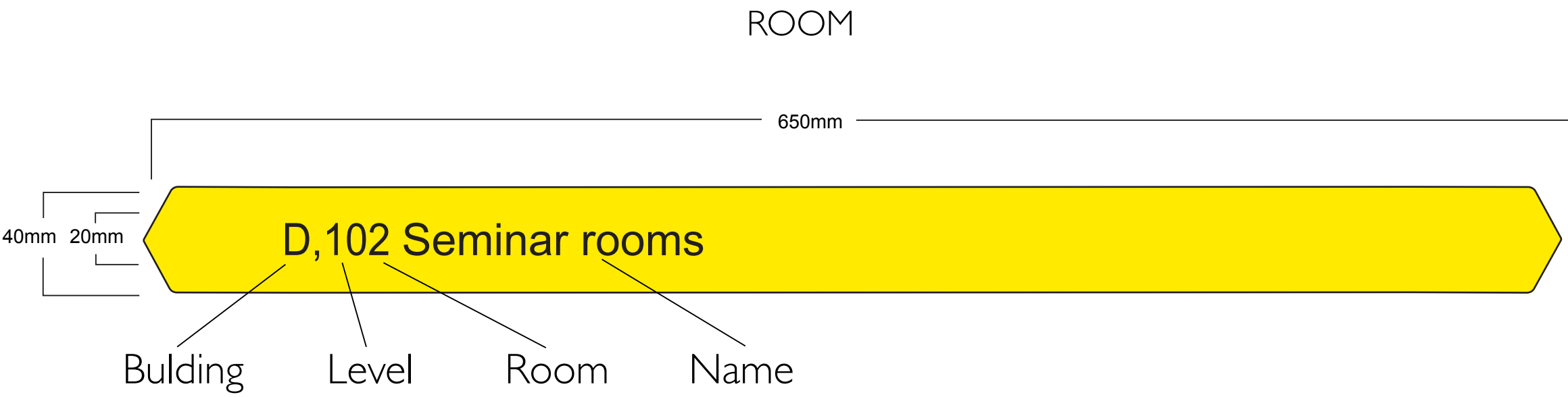
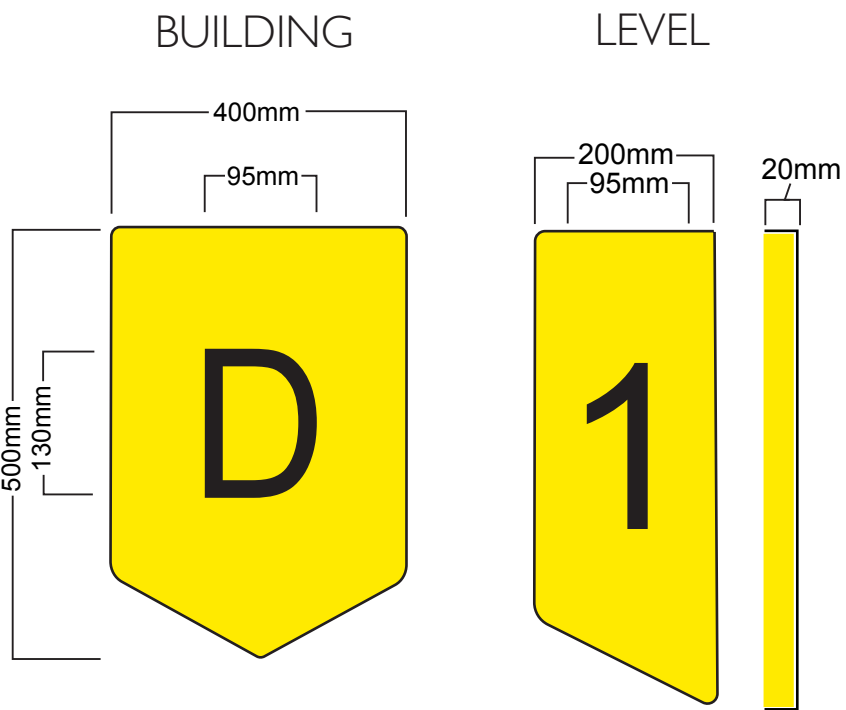
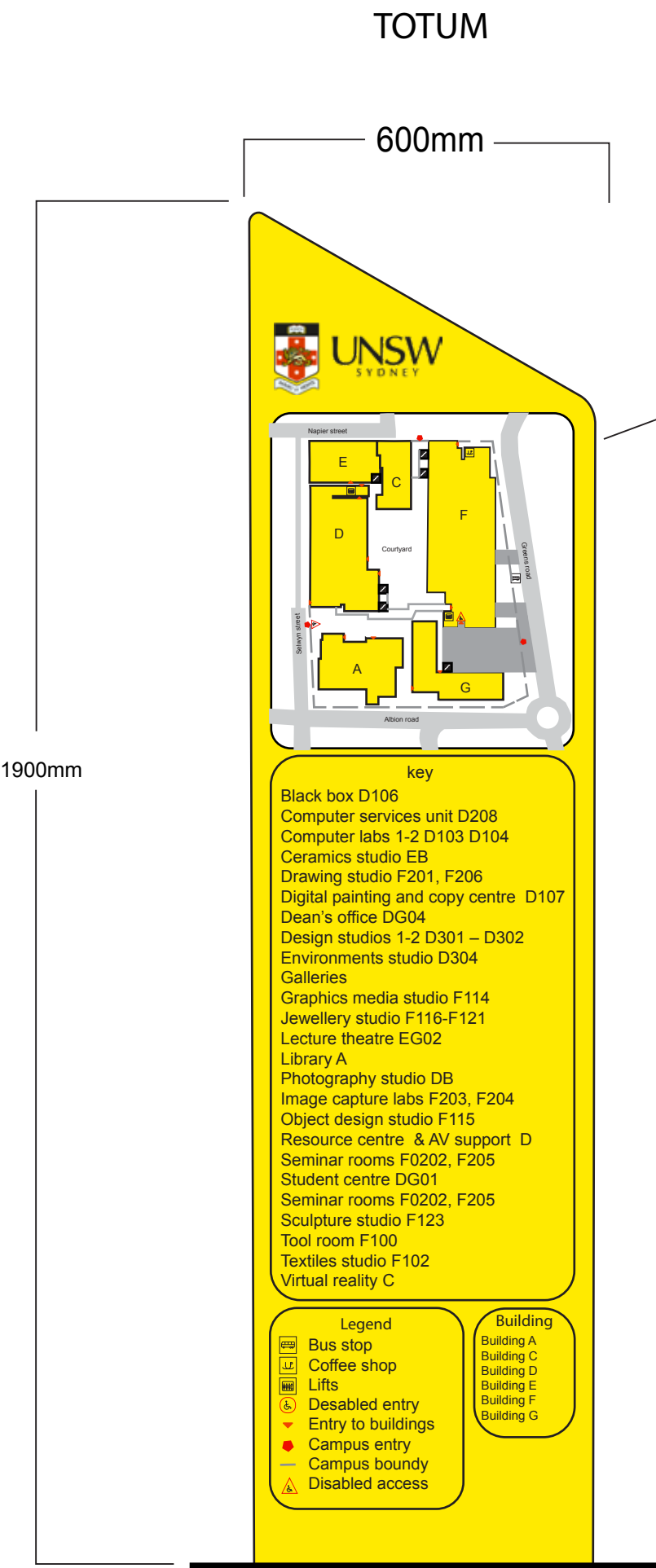


FINAL DESIGN ICONOGRAPHY

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.





St Vincent de Paul Society



St Vincent de Paul Society

EXCITING NEW
Vinnies
STORE OPENING
18th July

Found it at Vinnies



DUMPING
PROHIBITED
WASTED GOODS WILL
NOT BE ACCEPTED
PHONING 000 WILL
RESULT IN A FINE

DUMPING
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RESEARCH
VINNIES LOGO

I will be using the same colour from the original logo

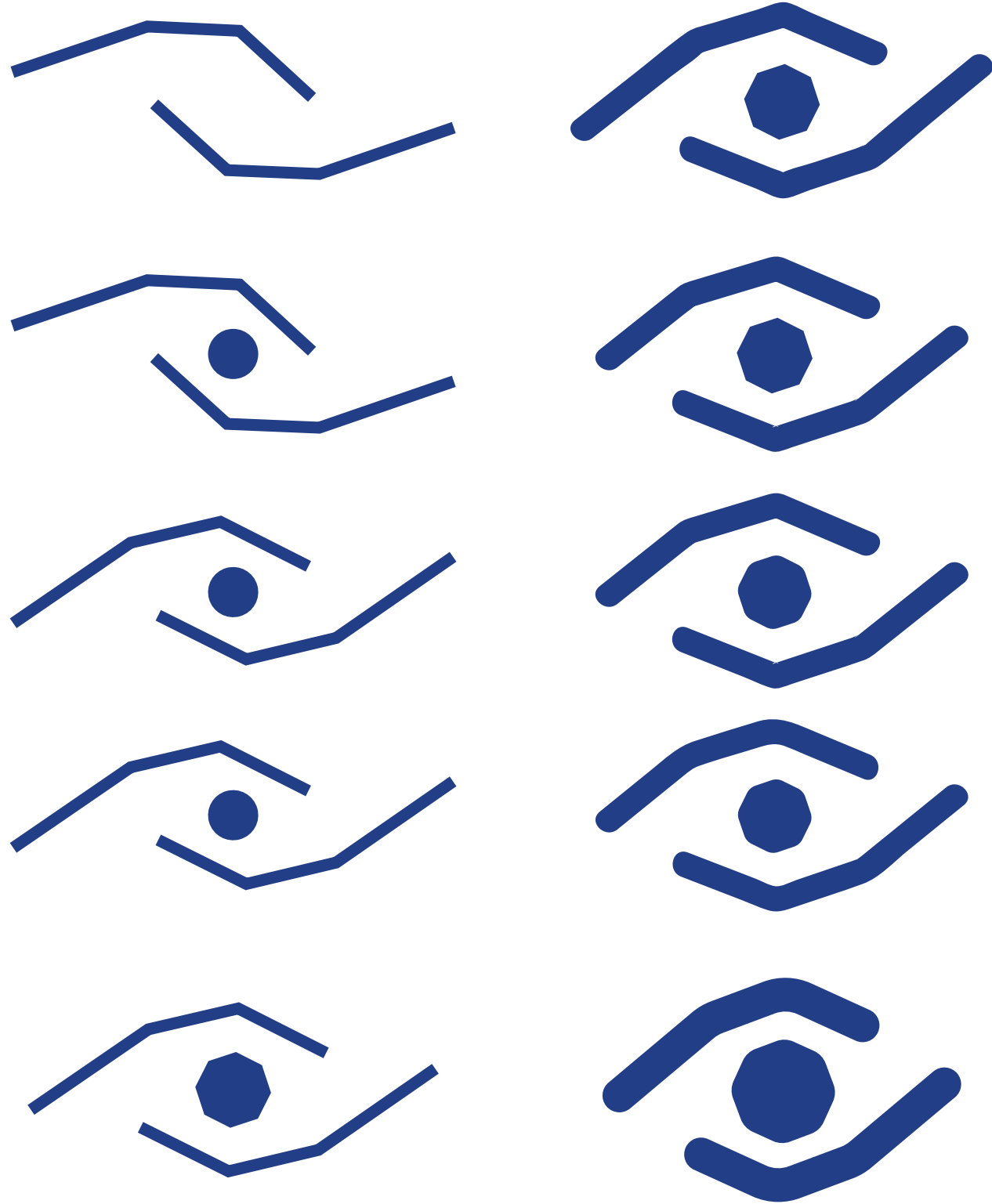
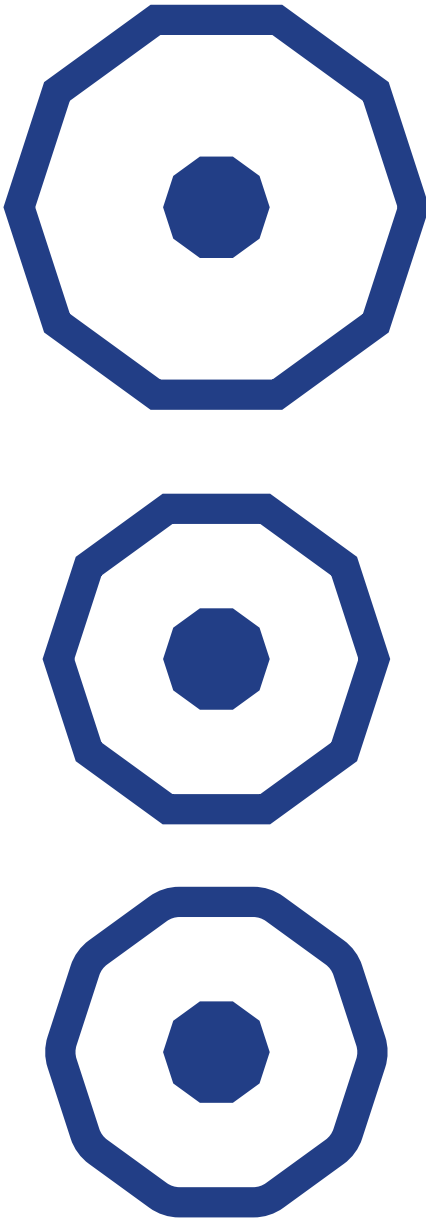
The main idea is to modernise the logo whilst paying homage to the original and its meaning.



C100 M89 Y15 K3
R34 G62 B135
#223e87

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.

DESIGN
DEVELOPMENT



FINAL DESIGN
LOGO

The hand of crist blessing the cup.

The 8 values that St vincent de paul embodies.

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

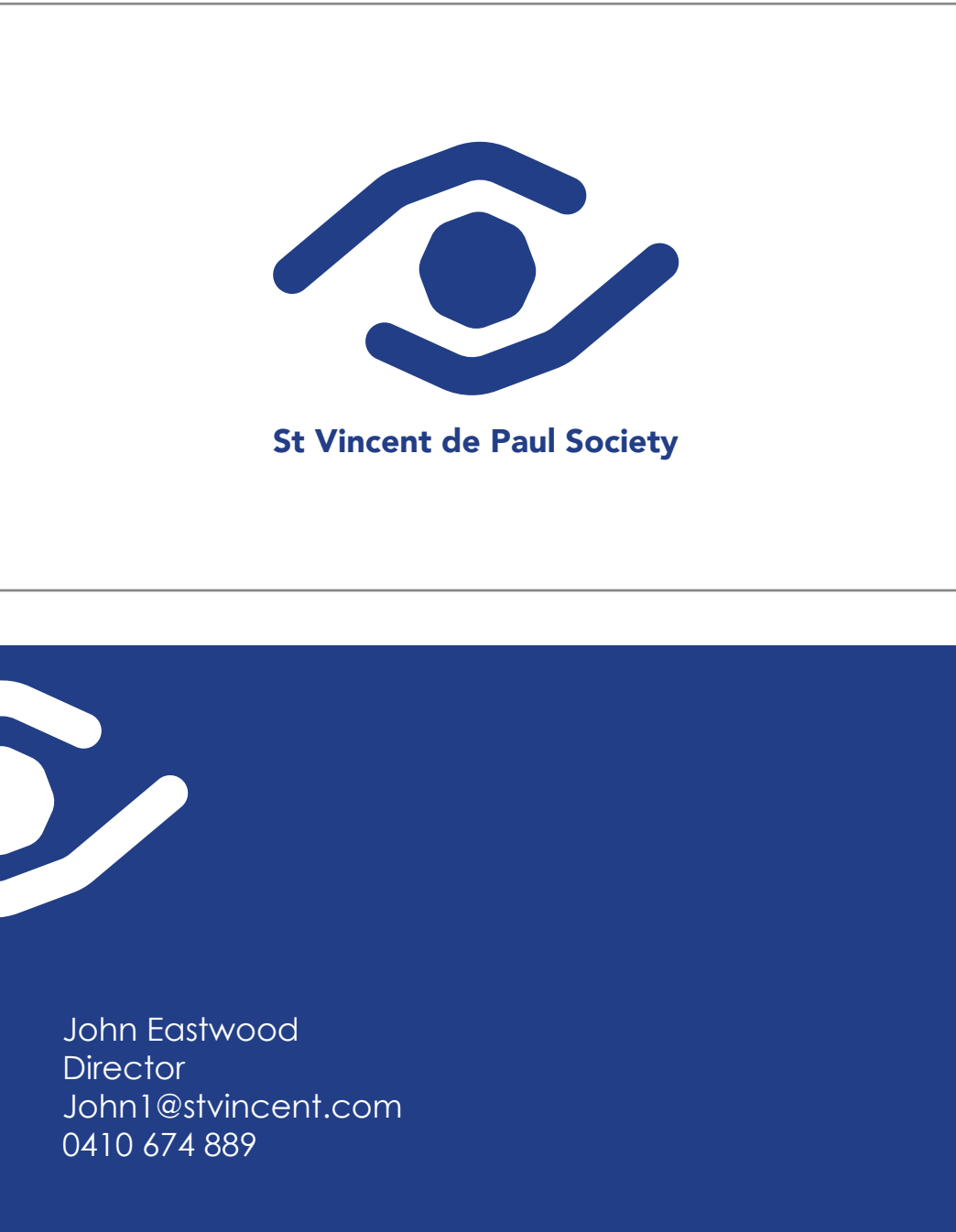
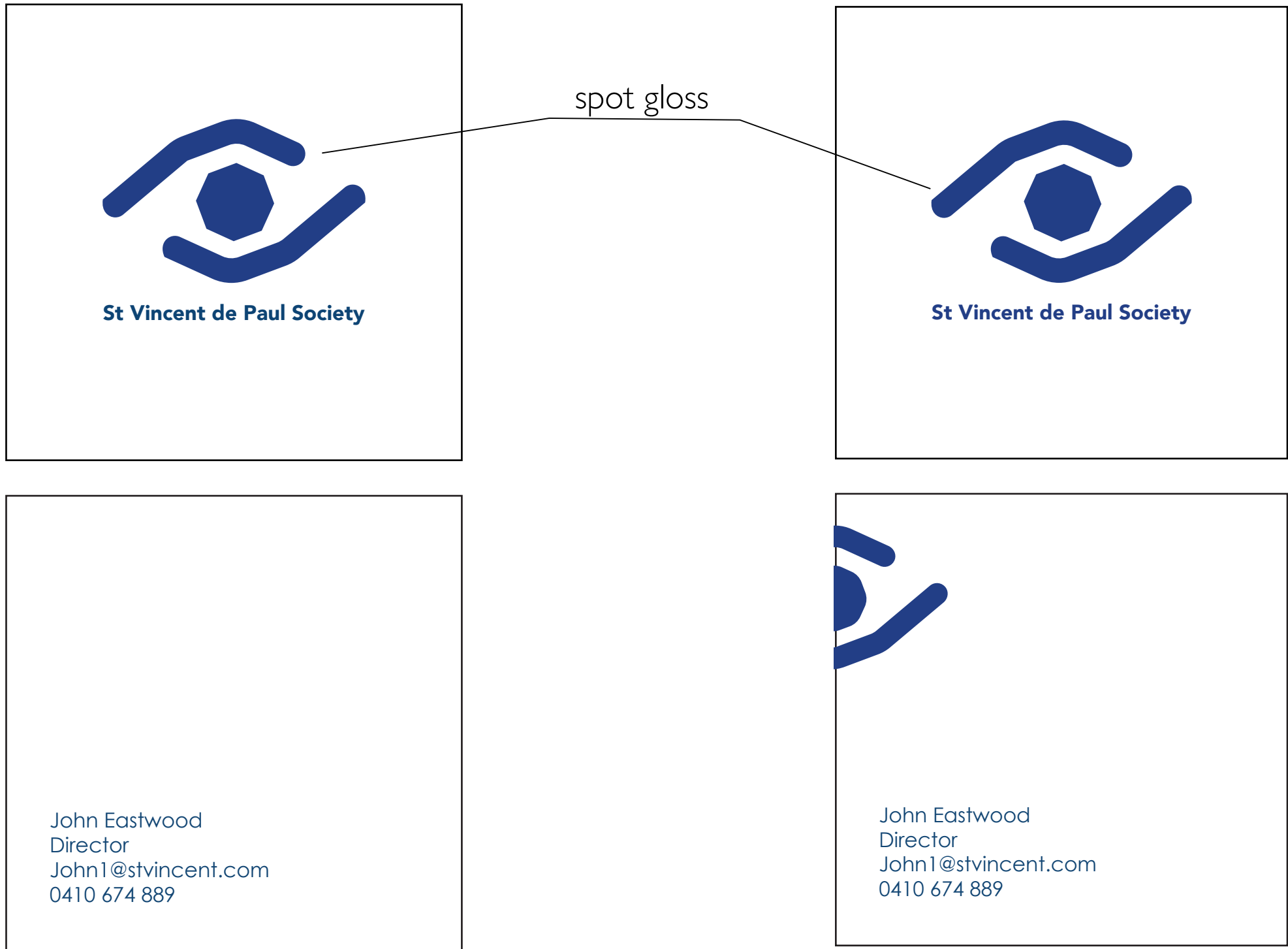
Shape of an eye highlighting how St Vincent de paul see the peopel in suffering

The hand of suffering giving the cup.

St Vincent de Paul Society



FINAL DESIGN
BUSINESS CARDS



FINAL DESIGN
FACEBOOK/FLYER



Abstract Gallery

- 03 Gerhard Richter
- 05 Pablo Picasso's
- 06 Kazimir Malevich
- 07 Piet Mondrian
- 08 Hilma af Klint



Gerhard Richter

The clouds break without warning, emptying Gagarin's cathedral square in seconds. Those who don't charge the lower halls toward the horizon with a Kachin lower lake sanctuary in the imposing gulfic cathedral, since the November 1981 building in the world and today Germany's most popular tourist landmark.

Inside the cathedral is a cruciform and, according to a rest of income, the building's light catches through the 13th-century Gaudin Gato or shifts admirably past the shape of the Three Kings. But it is the glowing hot at the heart of the cathedral that is commanding most attention – a cascade of limited light that seems to majestically defy the crumbly kind of storm cloud above.

The source of the spectacle is a window high above in the south transept – a mosaic of more than 11,200 pieces of translucent, textured glass that, despite with the static base of rain outside, uncannily resembles the "no transparency" signal on an evening television, a masterpiece of subversive genius from creator and artist Gerhard Richter or, at the least, a distant coincidence.

Whatever the truth, Richter is not killing on "They were right about one thing," he insists to Richter of the controversial 2007 grammar – denounced from the senior ranks of the Catholic Church for questioning the church's figurative tradition, and seeming too analogous with the Islamic practice of mosque. The not a Catholic window, not I wanted to reveal how sensitive the world is. How sensitive, yet at the same time.

03



Pablo Picasso's

The global art market remained strong and buoyant in 2015. Boosted by record-shattering auction sales and new buyers from emerging markets, it has been an exciting year for auction houses, dealers, and collectors.

According to data from artprice's Price Database, European artists have had an especially big year at auction.

And despite the sustained hype surrounding contemporary art, it was modern art sales that drove the upper segment of the art market in 2015, with Gerhard Richter the only living, contemporary European artist among the top 10 of the year's most expensive artworks at auction.

Sales in 2015 were led by Pablo Picasso's Les Femmes d'Alger (Version O) (1965) which became the most expensive work of art ever sold at auction when it changed hands for \$179 million at Christie's New York in May.

The world record was followed closely by the sale of Amadeo Modigliani's Le Courbe (1917-1918) which was hammered down at \$110 million at Christie's New York in November, becoming the second-most expensive Vincent van Gogh's L'Allee des Alyscamps (1890) came in third, selling for \$66.3 million at Sotheby's New York in spring.

Next came Lucien Freud whose Bonnets Supervisor

04



Pablo Picasso's

Known artwork 'La Plage, Juanes-Pier' will soon find a new home in London, Mumbai with the recent private sale of the masterpiece by Christie's to the Lofthas Luxury Collection brings the world-renowned Pablo Picasso's artwork 'La Plage, Juanes-Pier' to Mumbai.

Exploring the significance and history of the artwork, Jason Carey, Director - Impressionist & Modern Art, Christie's London, said, "The Lofthas acquisition, 'La Plage, Juanes-Pier', is an exquisite example of Pablo Picasso's work from a seminal date of 1937, which Christie's was very privileged to research. The painting originates from an important private collection located in Great Britain. Dating from only a few weeks after 'Guernica' (a monumental painting that the Spanish artist completed in 1937)—Pablo Picasso's most celebrated painting documenting the horrors of the Spanish Civil War—we believe this composition, with its vibrant colors, bold subject and luminous, presents a joyful and happy contrast to the Lofthas Luxury Collection brings the world-renowned Pablo Picasso's artwork 'La Plage, Juanes-Pier' to Mumbai.

The greatest artist of the 20th century, a grassroots people movement, super-rich chemical industrialists, direct democracy, all the ingredients of a fairy tale story in which, 50 years ago, Basel voters said 'yes' to the purchase of two Picassos.

05



Kazimir Malevich

Egypt's Museum's Treasures Gallery discovered two previous paintings, and an inscription underneath Kazimir Malevich's seminal Black Square (1915).

The Russian museum—which owns one of three versions of the work—performed an x-ray analysis on the top layer of black paint to uncover the underlying images. The findings could reveal the story behind the groundbreaking artwork.

Similar tests have been known to lead to breakthrough discoveries. Boris's Gerdidgaleev used x-rays to determine that a Rembrandt canvas had been repainted by another Rembrandt, and a second image was found beneath the surface of a painting by the Dutch master. There was even a new painting added to Claude Monet's oeuvre when his signature was found on a 'Haystack' painting thanks to a hyperspectral camera.

"It was known that under the Black Square, there was some underlying image," Ekaterina Voronova, an art researcher at the Treasures Gallery, told AFP. "We found out that there is not one image, but two."

One confirmed: "We proved that the initial image is a Cubist floral composition, where the painting, being directly under the Black Square—the colors of which you can see in the sketch—is a pre-Rembrandt. The x-ray analysis also uncovered a handwritten note by the artist on the painting's white border which is still being deciphered. However, according to AFP, preliminary investigations have revealed that the text

06



Piet Mondrian

Composers with Red, Blue, and Yellow is dominated by a large red rectangle. In this type, composed by Piet Mondrian in around 1930, the edge of the painting is identified by two wide, red-bordered strips. The unbordered black bars are designed for them, the center and most in a corner of the bottom left. Deep blue and warm yellow separated by white-gray surfaces form the composition to the red side.

Like Kandinsky, Piet Mondrian came to abstraction via his work on landscape. Yet what emerged was completely different: after a Cubist phase built entirely on the contrast between light and dark, in 1930 Mondrian found his own style, which he dubbed Neoplasticism.

In the construction of the picture, this process relied entirely on vertical and horizontal lines and the use of the primary colors red, blue and yellow. The synthetic character was to allow an arrangement of balanced, contrasting, non-representational colors and lines of basic modern movements can be seen in the development of Mondrian's painting which, over time, shows the dissolution of recognizable objects into increasingly parallel-down structures (over the three decades of his three lines). His emphasis on line, color and geometric shapes sought to highlight formal characteristics.

For centuries, European artists had attempted to render three-dimensional forms in two-dimensional space—creating convincing illusions of reality. Now for an escape—Monet's Young Woman with a Water

07



Hilma af Klint

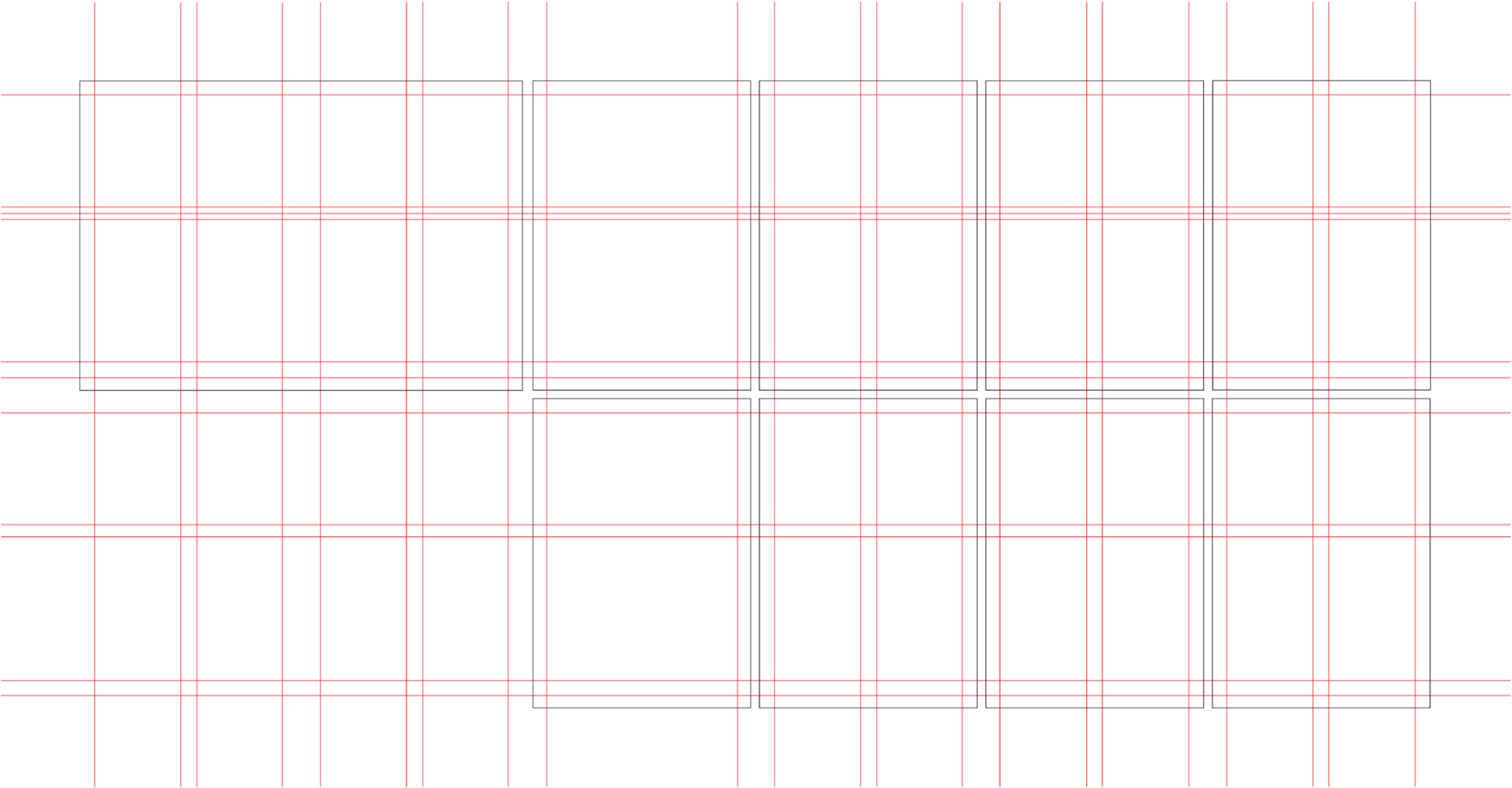
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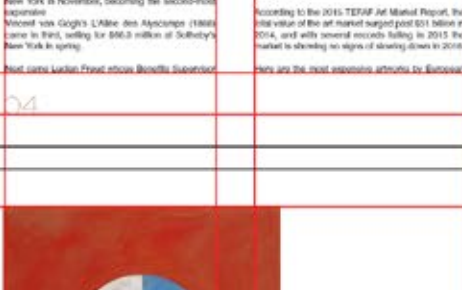





08

FINAL DESIGN
GRID



FINAL DESIGN

GRID AND CONTENT

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06	Alexander Malevich		
07	Piet Mondrian		
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05	Pablo Picasso's		
06	Alexander Malevich		
07	Piet Mondrian		
08	Hilma af Klint		

MAKE IT YOUR WAY



Vespa



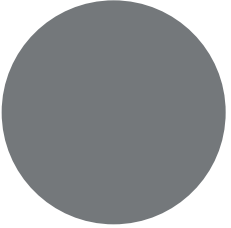
RESEARCH

BRAND HISTORY

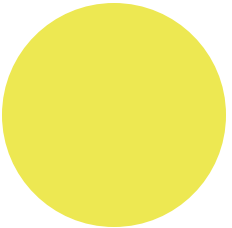


Piaggio Vespa is an iconic Italian brand, which was founded in 1884 in Italy. Vespa's deep connection to its Italian heritage which allows the product to be a reflection of the individual and that moment in history.

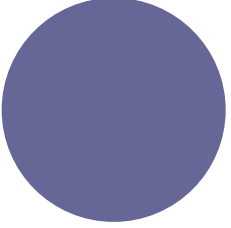
FINAL DESIGN COLOURS




Gaphite



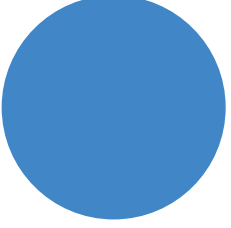
Yellow



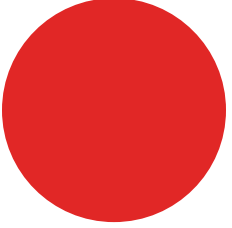
Frozen Purple



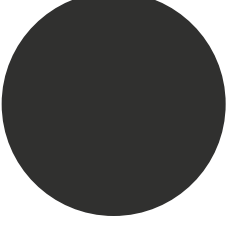
Off white



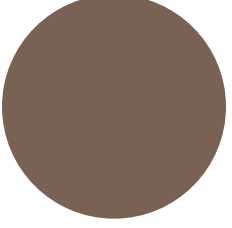
Matte Blue



Vintage Red




Matte Black




Winter Brown

Body




Cream



Warm Red

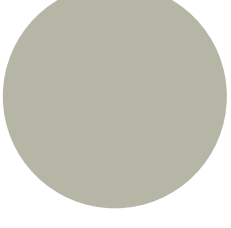


Warm Brown

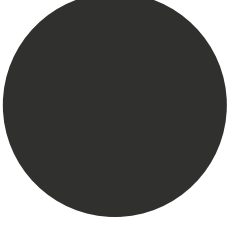


Black


Seat



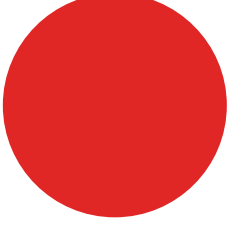
Matte Green



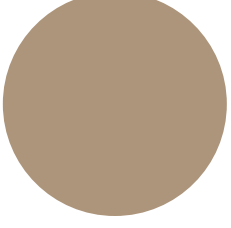
Matte Black



Off white



Vintage Red



Cream Brown

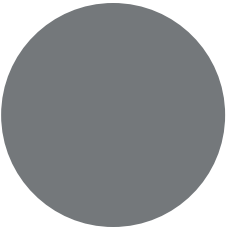
Helmet

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.

FINAL DESIGN
PERSONA I



Body



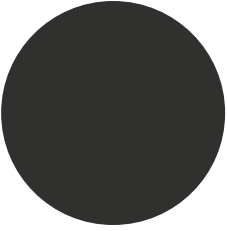
Cream Brown

Seat



Cream

Helmet

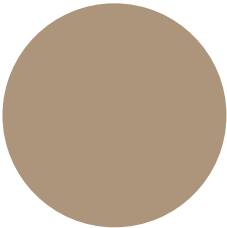


Matte Black

FINAL DESIGN
PERSONA 2



Body



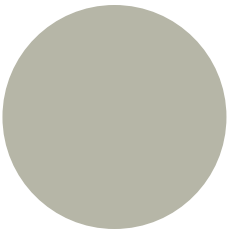
Cream Brown

Seat



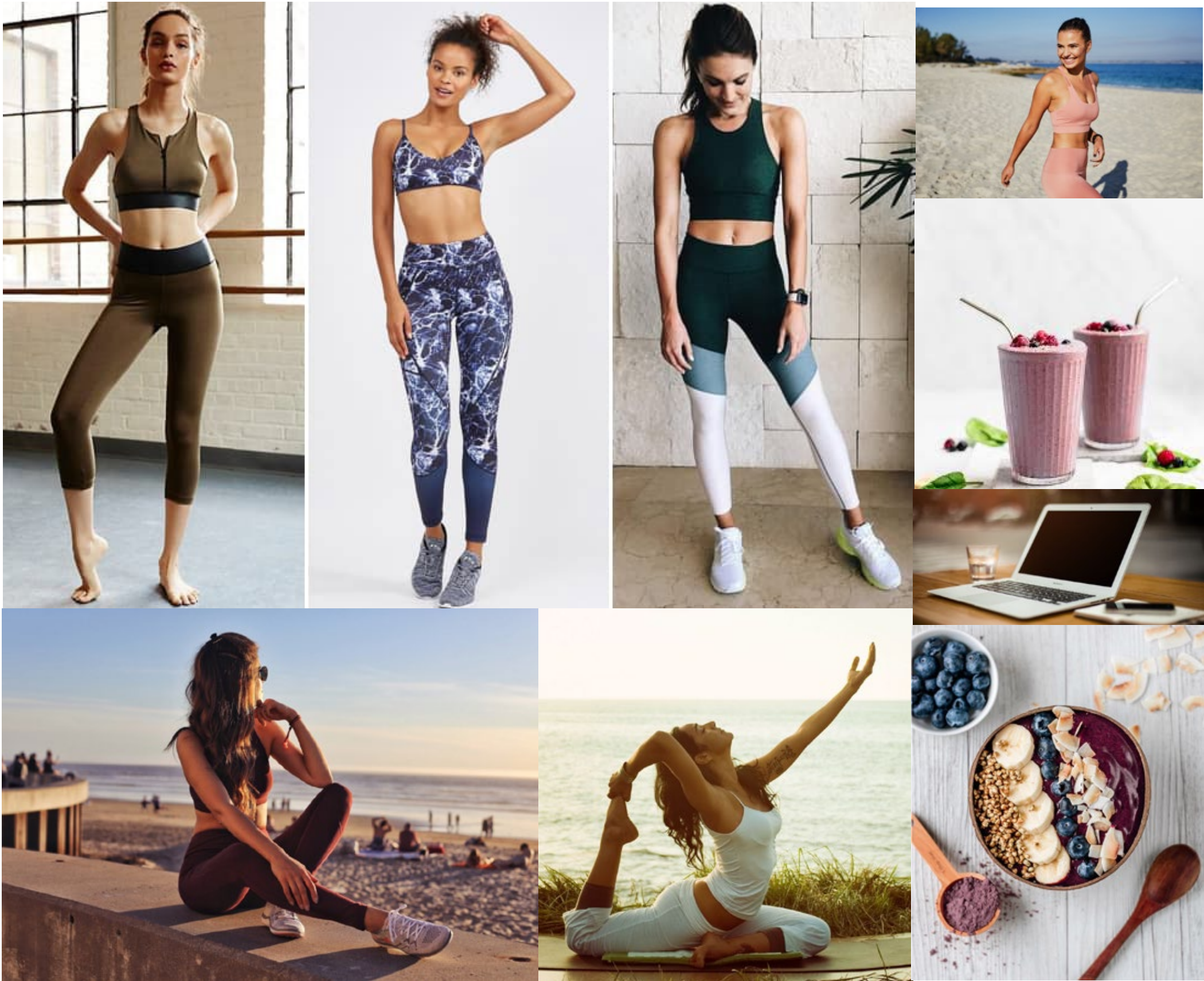
Cream

Helmet

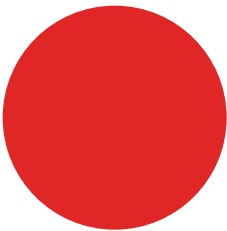


Matte Black

FINAL DESIGN
PERSONA 3



Body



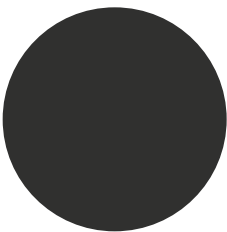
Vintage Red

Seat



Cream

Helmet



Matte Black

MAKE IT YOUR WAY



Vespa

