ROBSONTAN

a collection of personal work

2D Design

Process: Line

Artist Statement
I've never been a pen on paper sort of artist. In fact, I really, really, really hated drawing. This was the reason why I chose to study design instead of fine arts, or the like—simply because I really could not draw for the life of me.

Imagine my horror when one of my first Ringling assignments were to "create 50 drawings from life." Things started picking up when I realized I may really have an aptitude for drawing when we had our first critique. I've never stopped drawing since then.

And I'm beyond glad.

Process: Figure

Artist Statement

As a relatively new sketch artist, drawing the human figure was a colossal challenge for me. My first experience with it was completely nerve wrecking and I did not know what I was doing. As I got more comfortable, figure drawing was less stressful, and a lot more fun!
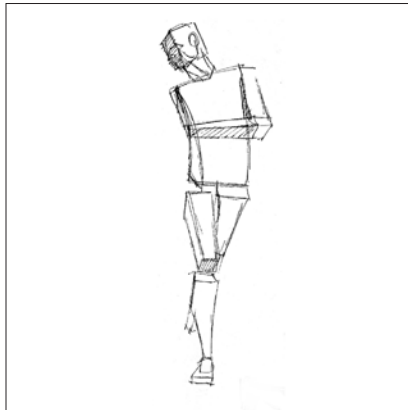
Process: Shape

Artist Statement
To focus on the shape of our objects, I chose the jumper to practise sketching. This was because the object was one that I've never considered, even though one wears it pretty frequently.

By following it's shape and form closely, I was able to figure out how to sketch a convincing jumper.

Process: Form

Artist Statement

One of the greatest exercises from this project is the tip that our instructors has given to us—breaking up the complex form of the hand into smaller, more manageable parts. Seeing the hand as a modular structure, made up of smaller parts instead the sum of all parts made it easier for us to understand the human anatomy—especially the hands.

Through this exercise, I began to understand that no two hands are alike, which can be evidenced from the father's bigger hand in relation to his daughter's tiny little hand.
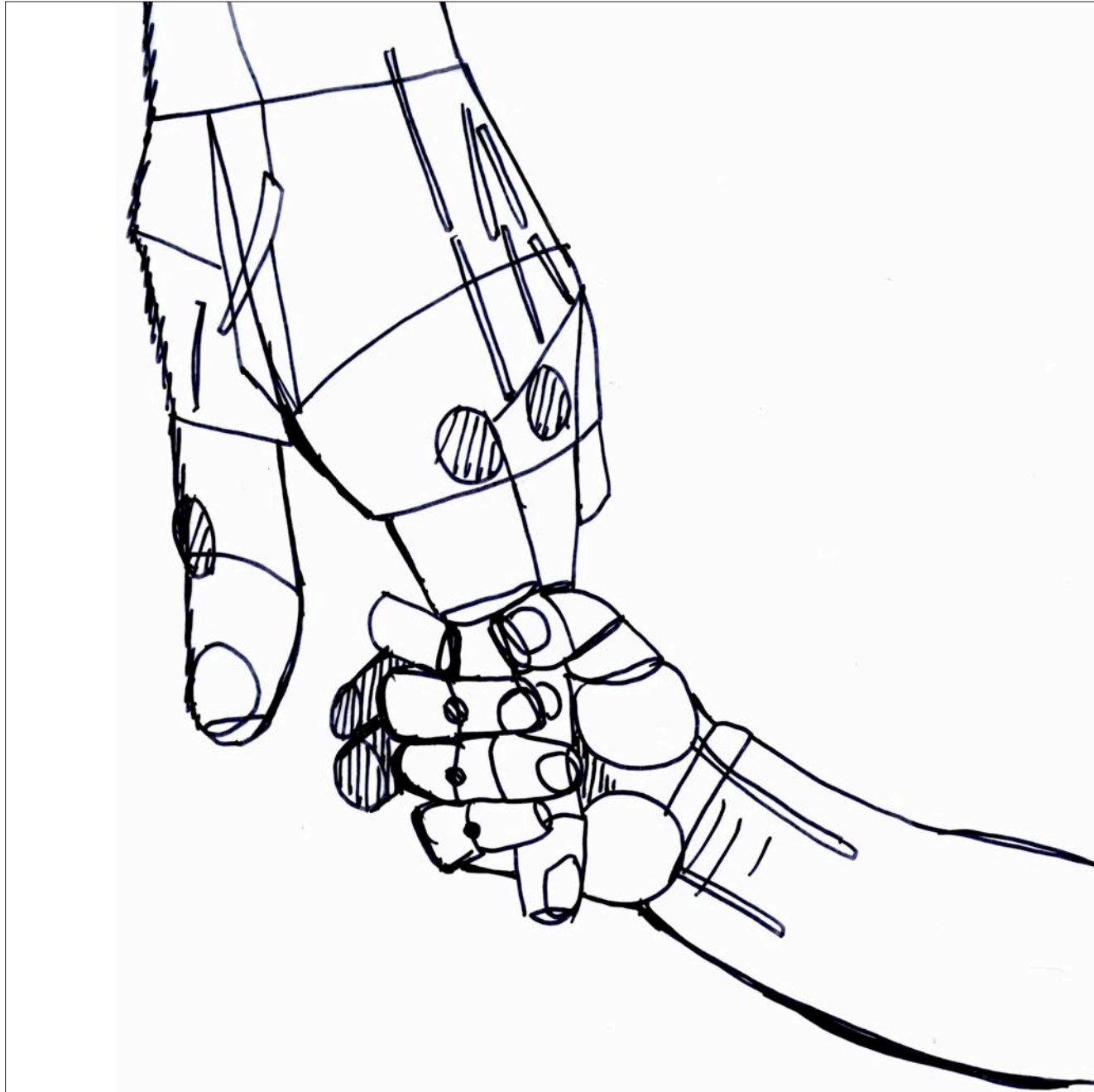
Project 1: It's in your hands

Visual communication is expressed in a variety of forms and methods. Use your experience with line, shape, and the figure to construct a dynamic and unique hand drawing that creatively articulates a specific object, phrase, or word.

Key competencies & concepts
Drawing for design (line, shape, and form)
Drawing the figure
Printing and digital technology
Professional craft and presentation skills
Research and documentation techniques
The creative process (ideation, exploration)

Artist Statement
This project required the study of hands in terms of its anatomy, line and shape. "Anatomy. Line. Shape."

From these big words and abstract concepts, I tried to sieve out the most basic of essence in my approach. I then conducted my research in a slightly different fashion. Instead of collecting pictures off the Internet, I collected pictures from life—real life.

I wanted to make images with a story and I decided to reference a picture of my friend's 2 year old girl clinging to his hand in a photograph.
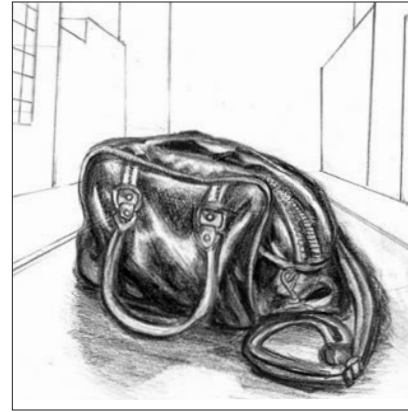
Process: Perspective

Artist Statement

Lines, Lines, Lines and Vanishing points. After numerous exercises and attempts, I was able to use the above concepts to practice on a variety of items and shapes. Examples include the cups and cube drawings.
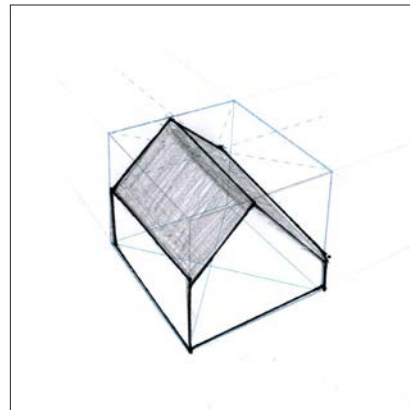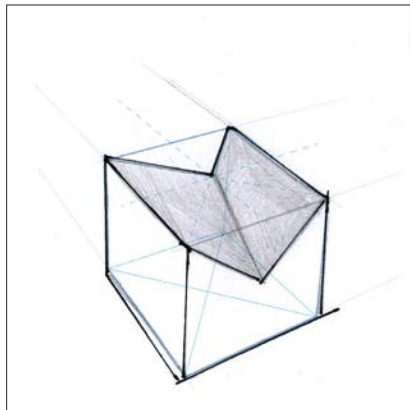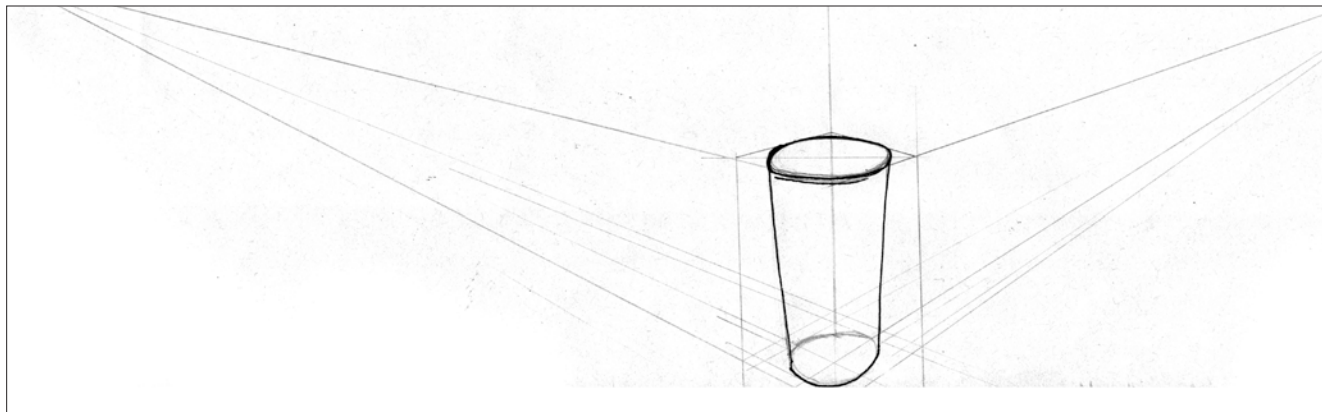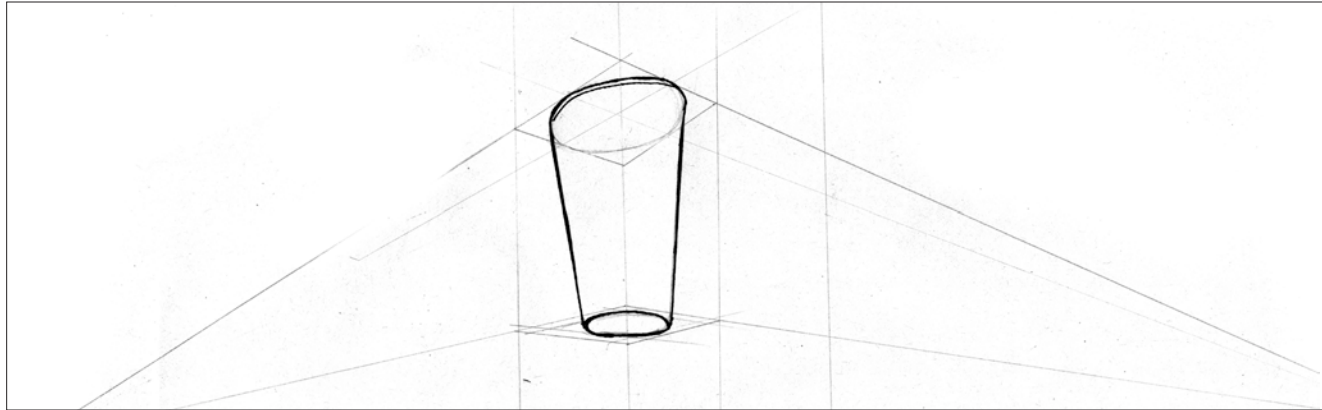
Project 2: Pandora's box

Horizon line, vanishing point, Orthogonal grid mapping, and value are vital in demonstrating depth in your drawing. Choose an object from the value process drawings and place within a perspective dependent environment to create a creative relationship. Object is to be in a minimum of a 5 range value scale, containing a minimum of 2 value techniques. Environment is a line drawing only.

Key competencies & concepts
1 & 2 point perspective (orthogonal lines, vanishing point, horizon line)
Value range through characteristics of shadow (highlight, midtone, core, reflective, cast)
Value based texture techniques (scumbling, hatching, stippling, tonal)
Compositional consideration (rule of thirds, repetition, unity, eyeflow)
Professional craft and presentation skills
The creative process (ideation, eploration, brainstorming)
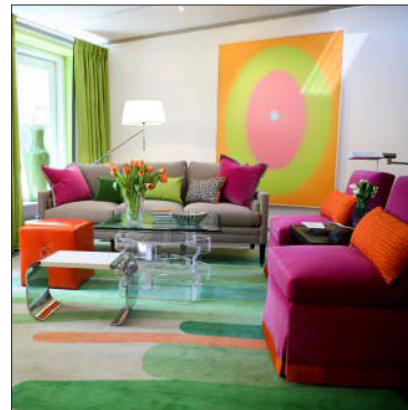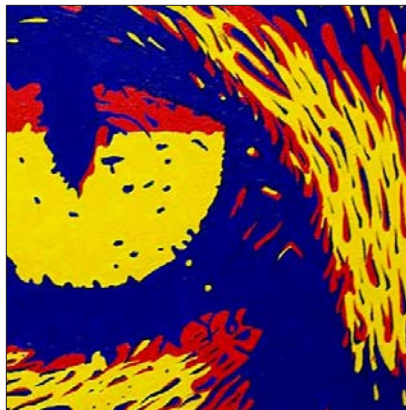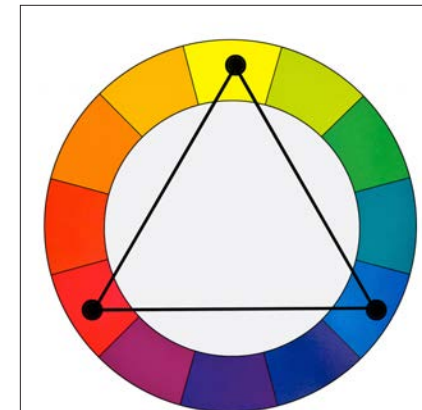
Artist Statement
This project was really useful in teaching me how to draw in 1 & 2 point perspective—a technique I have never explored before. It took some getting used to but the various exercises led to a successful outcome. For my final piece, I wanted to imagine my chosen object—a bag— in a boxed-in city. In proportion to the tall buildings, the bag is larger than life and exists in a curious way on the streets.

Process: Color Temperature

Artist Statement

Learning about temperature opened up our eyes to how color actually works and the science behind how to select and pair them. In one of our classes, a partner and I were given the opportunity to research and explore Triadic Colors and we were met with surprised. Did you know that Burger King's logo uses a series of triadic colors?
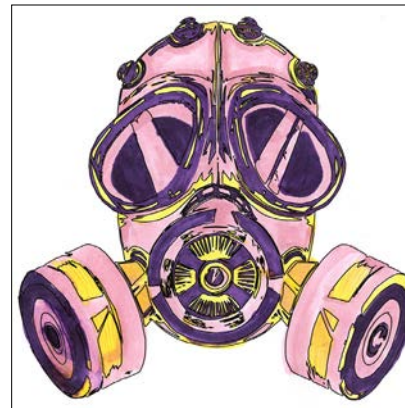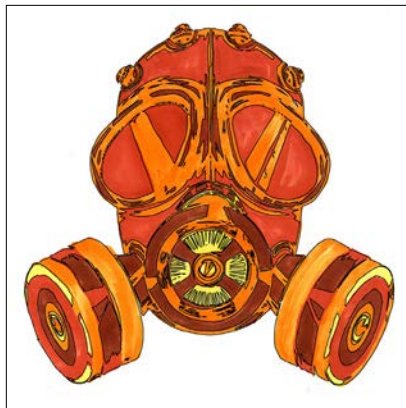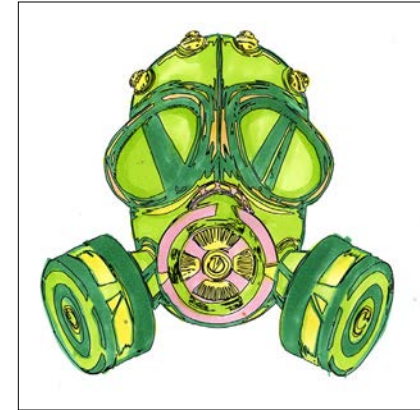
Process: Color Value
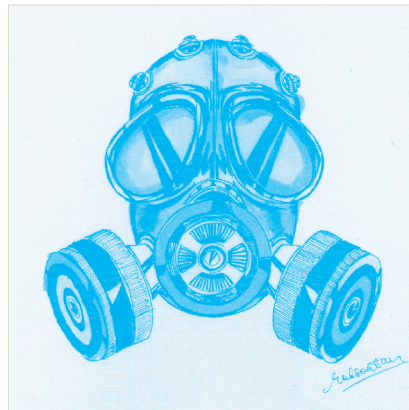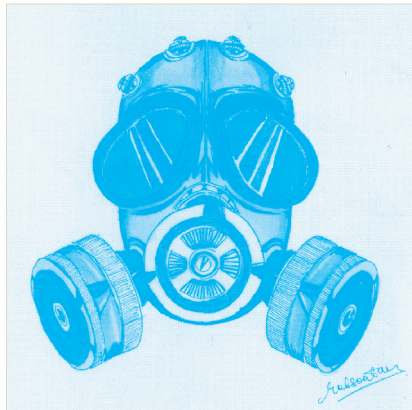
Color: Palettes

Artist Statement

We explored many different color palettes from cool to warm ones and applied them to our chosen mask.
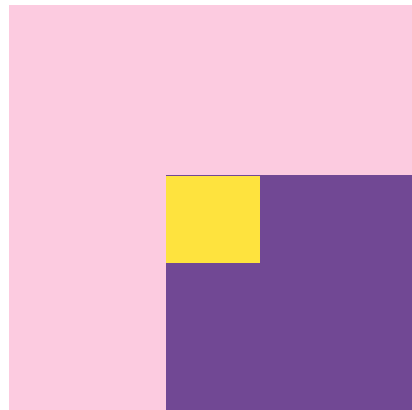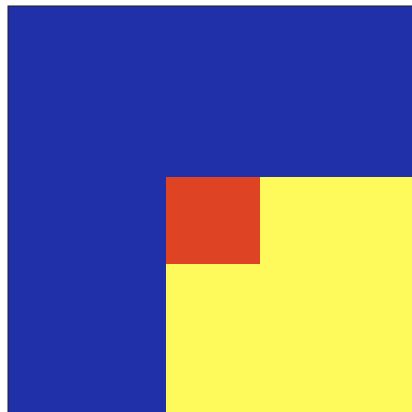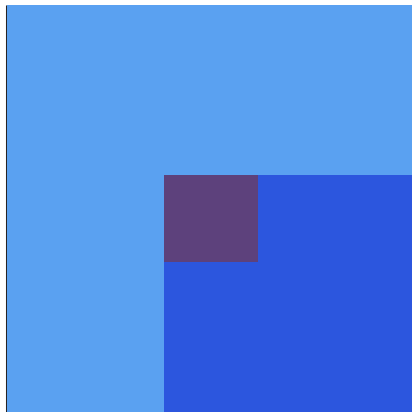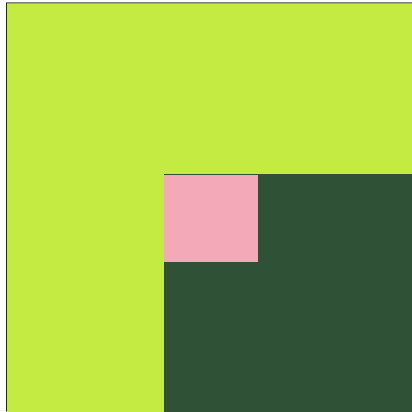
It took a lot of trial and errors before getting it right but I'm glad I ploughed through!

Process: Color Palettes

Artist Statement
I chose a range of dynamic colors that would best fit the mask based on the artwork. I chose a very energetic and diverse color scheme to bring out the energy of the piece and to add something unexpected of a typical gas mask.

Process: Research

Artist Statement

My research focused mainly on cultural and traditional masks but I felt that these were rather atypical in relation to the assignment. I eventually also looked for more literal sense of the word, 'mask' and found options that we might be more commonly seen with in the modern world. My favorite part of the research is the knowledge gleaned from researching these masks—from the masks' histories to cultures, and even their meaning to the people today.
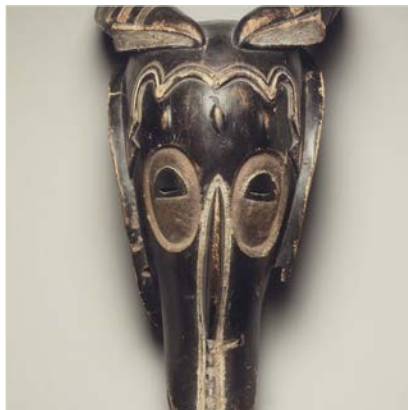
Project 3: Color Unmasked

You are to create a mask utilizing a specific color palette, texture, and emotion, as well as, cut out elements from the laser cutter. Initial stage will include image research and marker drawings. End product will consist of a printed mask, constructed in Illustrator, and cut out at the laser cutter.

Key competencies & concepts
Reinforcement of drawing for design
Texture (unity and repetition)
Scale
Balance (symmetrical and asymmetrical)
Illustrator basics (templates, layers, shapes, selection tools, stroke, fill)
Online reference resources
Awareness of ownership and appropriation
Color terminology and it's application in design (hue, saturation, value, temperature, palette distinction, cmyk, rgb)
Quantitative idea generation

Artist Statement
Through revisions and enhancements, the final version of the mask features a strong and loud visual palette of reds, yellows and orange. The color scheme lends to the meaning of the gas mask in its connotation of danger and alert. A lot of the highlights and shadows also lent to the reality of the mask, which elevated the feeling of emergency—the first word that comes to mind when I think of a gas mask.

Process: Pen Tool

Artist Statement

The pen tool is one of the most useful, and intuitive function that I personally enjoy using. I feel that it is one of the most flexible tools when it comes to creating paths and shapes. However, I had always like to understand it better because sometimes it does not always behave in the manner that I'd like it to. Adobe must solve this.

The Groucho and Pen Tool revision was a very timely exercise to refresh our understanding of the pen tool and has helped me learn how to maneuver through the curves and bumps better and how to manage those arcs and lines effectively.
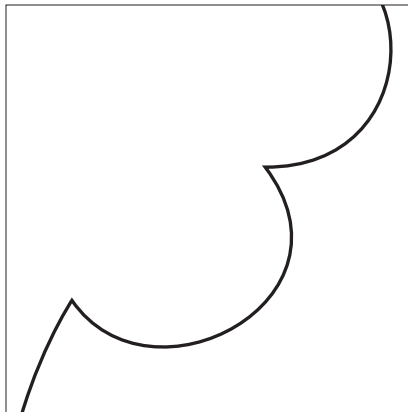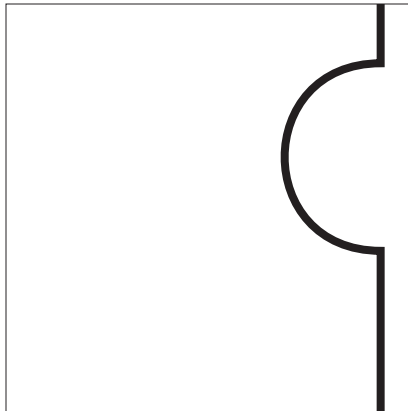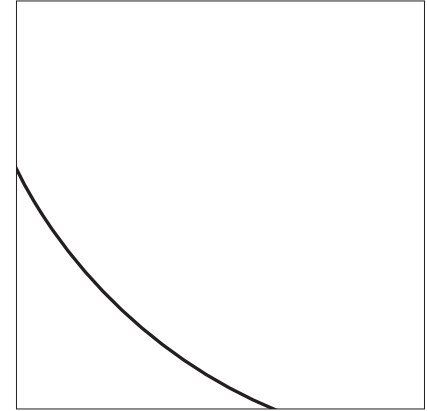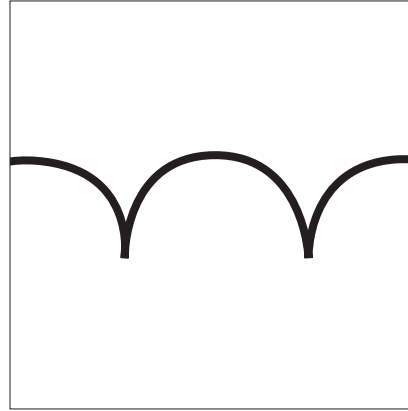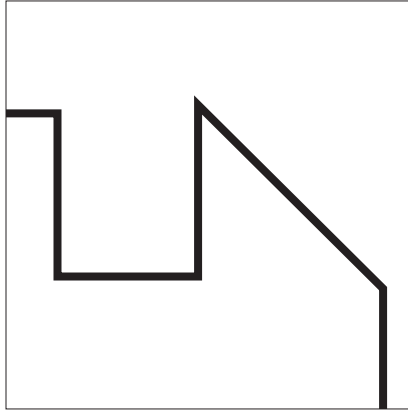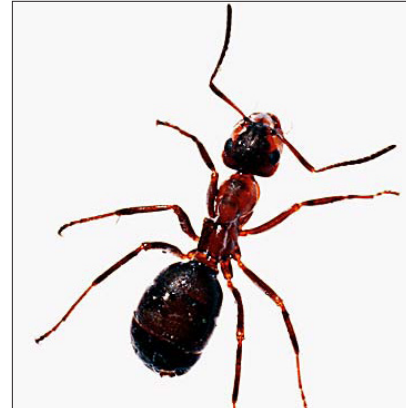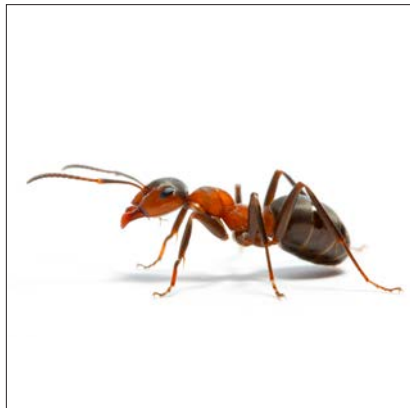
Artist Statement
In the research phase, we were instructed to consider the most striking features of the objects that we would like to work with. This was in consideration of how the viewer would interpret the icon at the get go.

I chose images of the windmill, the trumpet, the owl, the ant and the pineapple as they all had such strong characteristics.

From the joints of the ant, to the crown on the pineapple and even the form of the trumpet, I ensured that each icon was unique in their own right such that it wouldn't take a long time for the view to get what I am trying to portray.

Process: Silhouette Drawings
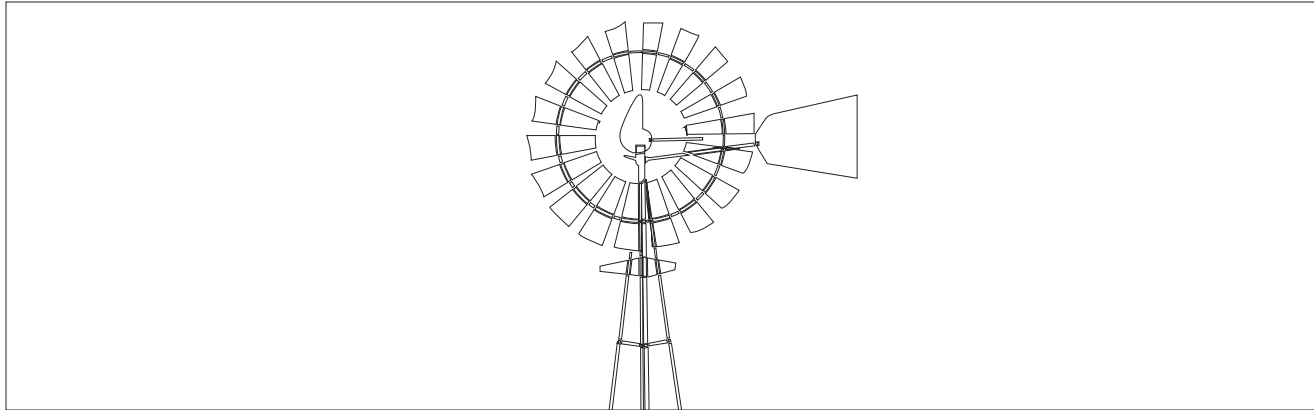
Artist Statement
The silhouette drawings act as a test for the icons that I've chosen. It assesses the essential characteristics of my chosen objects or animals and it has really taught me to consider these aspects of the icon.

Examples include the shape of the owl, the edges of the pineapple ad even the weight of lines that make up the ant's limbs.

In each of these silhouette drawings, the ability to identify the objects behind the icon is essential as the transmission of information should be instantaneous and therefore, effective. It helps us to consider each and every single detail that makes up the icon.
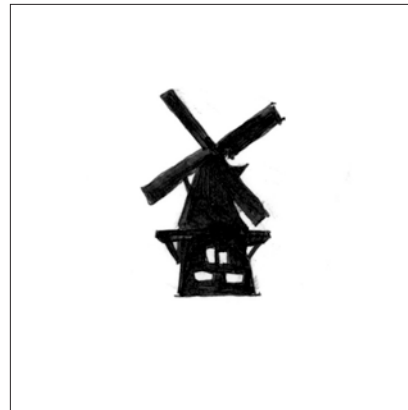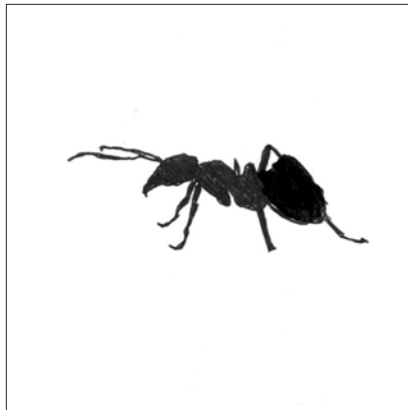
Process: Vector Line Drawing
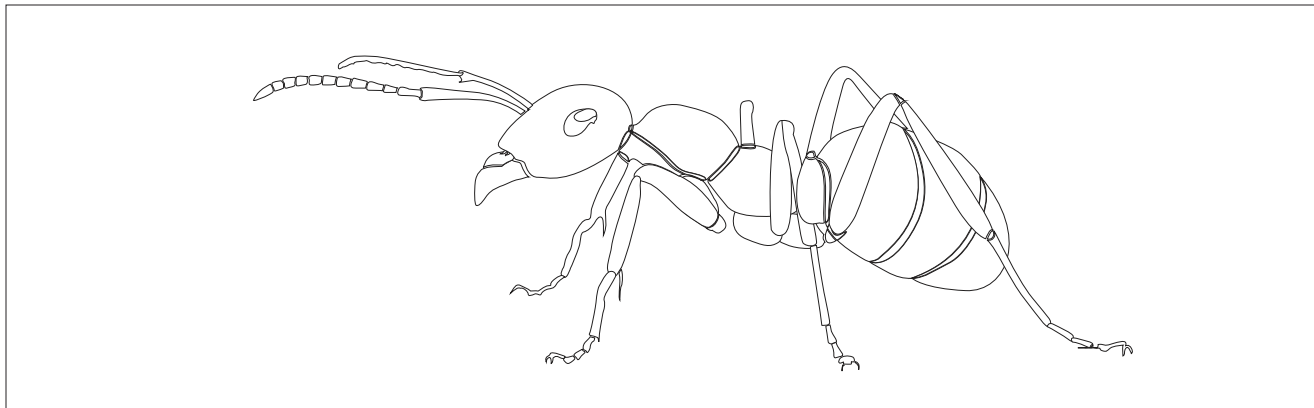

Artist Statement

The Vector Line Drawing were challenging as we move on from creating black masses on paper to carefully considering each line and impact it would have on the icon.

One would need to go into the very minute details within an image to achieve a successful drawing.

While not terribly tedious, they required great care and attention as one has to consider how to make shapes out of mere lines and to suggest the presence of any change in form.
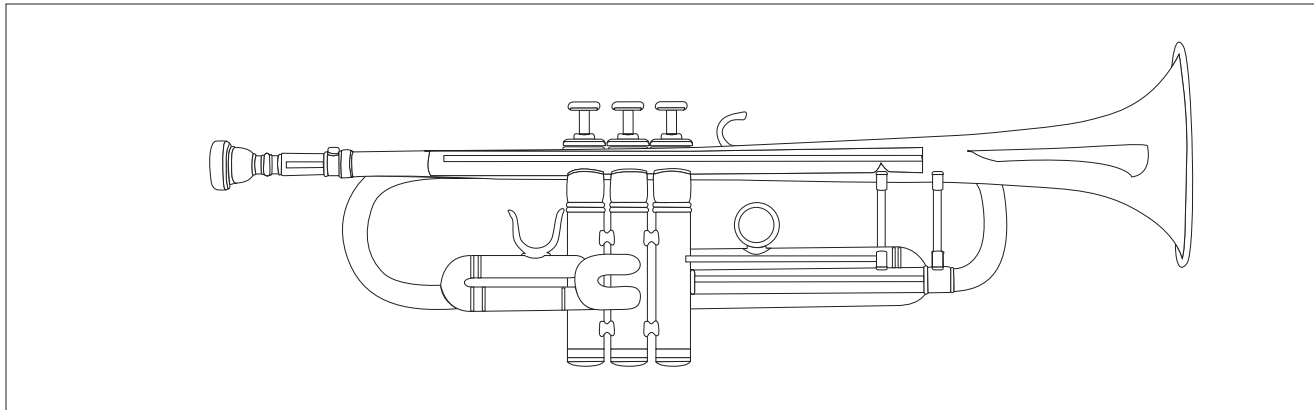
It might also be the most time consuming process as one would have to get into the details and make line drawings that would make or break the project.

Process: Light and Shadow

Artist Statement

The light and shadow exercise was a test of our intuition. It trains the eye (and mind) to decide what was needed and not needed.

We experimented heavily with how the light will be cast and how it then interacts with our chosen objects.

As with the natural world, a shift in lighting would given very different moods and feel and the challenge was the capture these subtleties in the project.

I felt that the light and shadow assignment gives us the most room to explore our objects and examining its behavior in relation to light shifts and opportunities in activating the negative space.
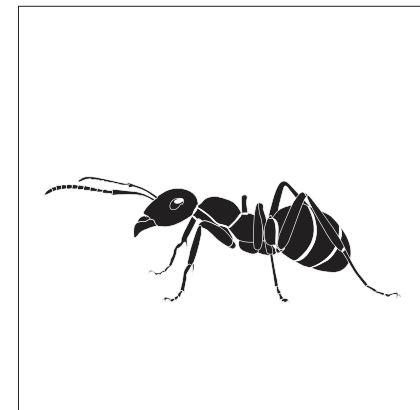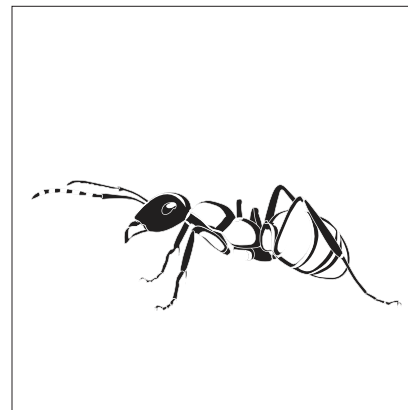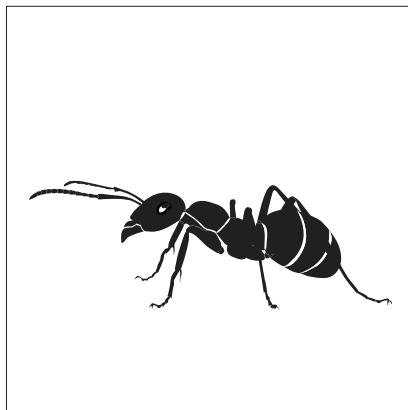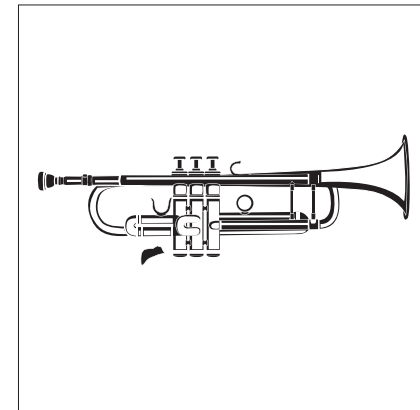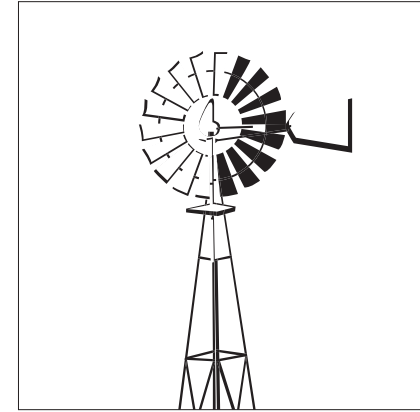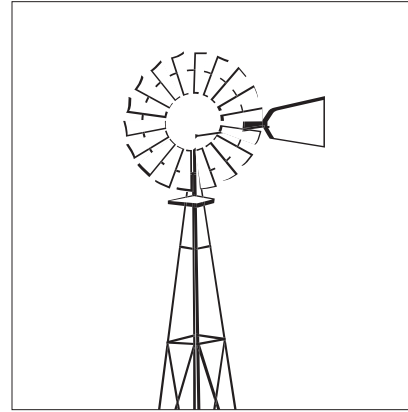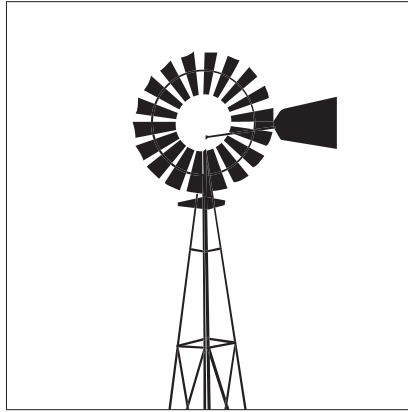
Process: Visual To and Through

Artist Statement

Visual punctuation guides the viewers' eye by dictating its movement, rests and stops. In these pieces, I strive to create meaningful lines that will guide the eye to look to the important points and through the entire illustration that will create interest and intrigue audiences to observe these illustrations.

With a combination of solid and dotted lines, they also add interesting texture to the icons—giving them a unique voice.

This exercise also communicates movement and function and allowed students to be imaginary in its approach. With the various objects featured here, I have imagined it spinning, static and even considered its movements.

A difficulty faced was trying to blend the object with the movement to create a cohesive icon illustration that will draw and guide the eyes of the viewers TO and THROUGH the design.
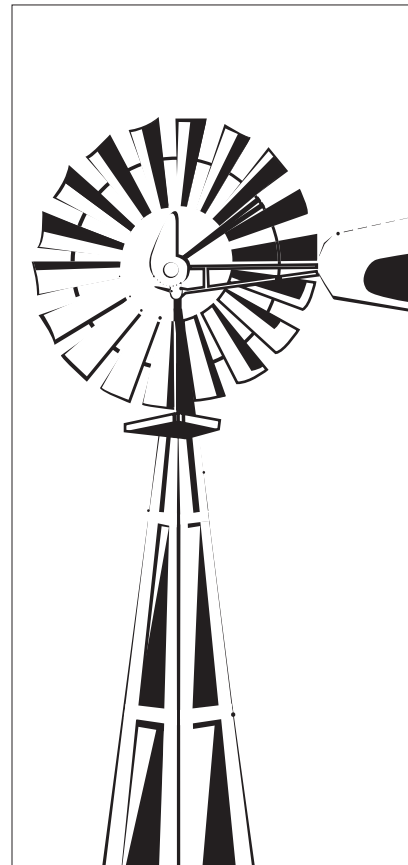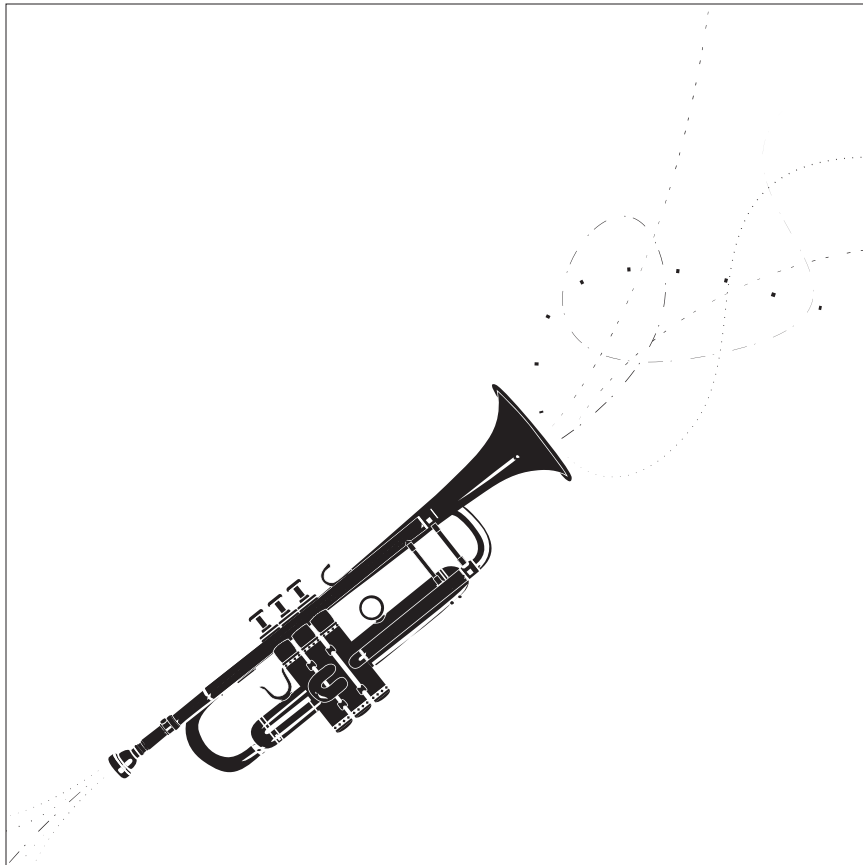
Process: Reworking the Icon

Artist Statement
This particular icon received a good critique and explored ways in which the movement lines would lead the eye to flow to and through my chosen object—the trumpet.

However, I personally felt that opportunities to activate the vast negative space can be explored.

While I am a fan of the use of white space, I felt that something was missing with this illustration and I wanted to make it more celebratory in its portrayal but faced difficulty deciding on its treatment.

The conflict also arises when fellow students liked the piece which makes me apprehensive of doing anything too radical.

At that point in time, this icon saw many revisions that led to what it is today.
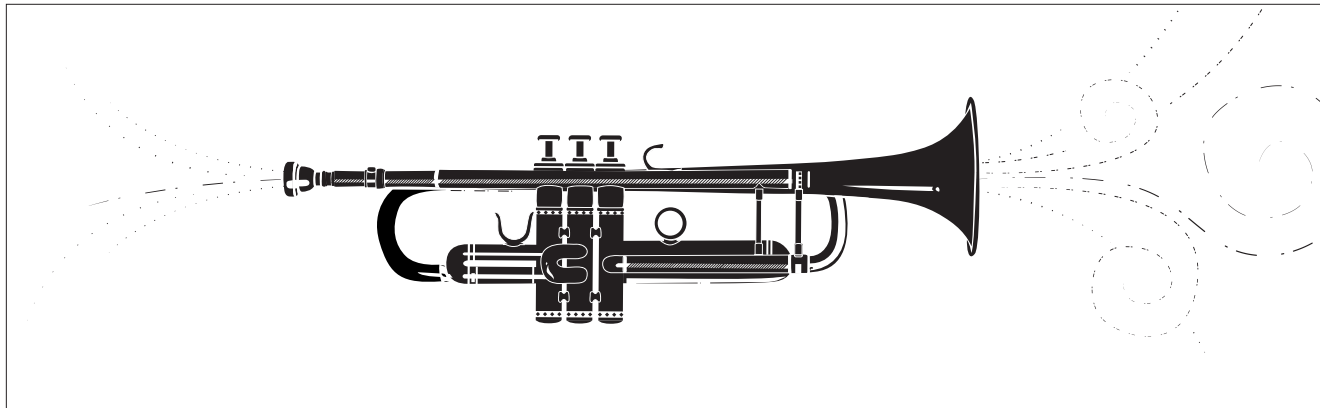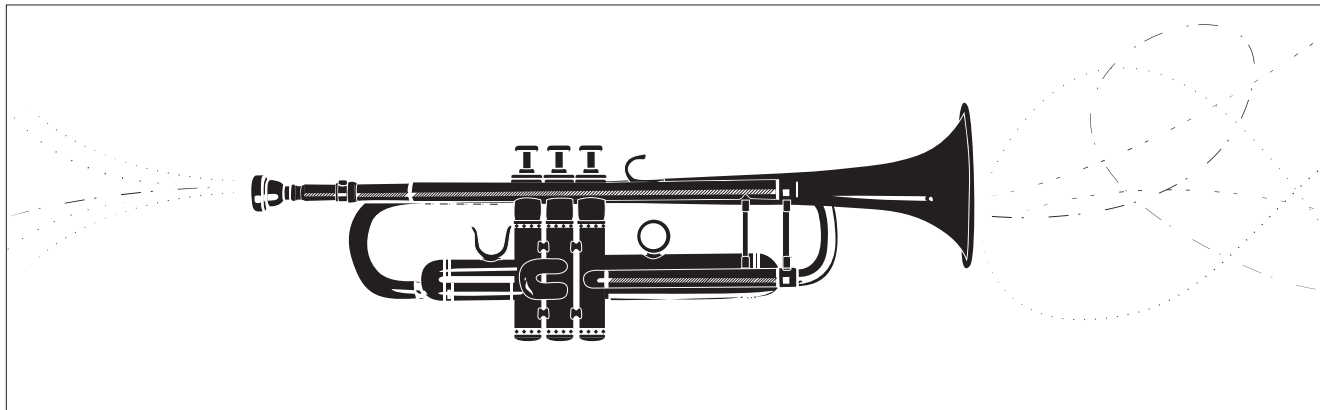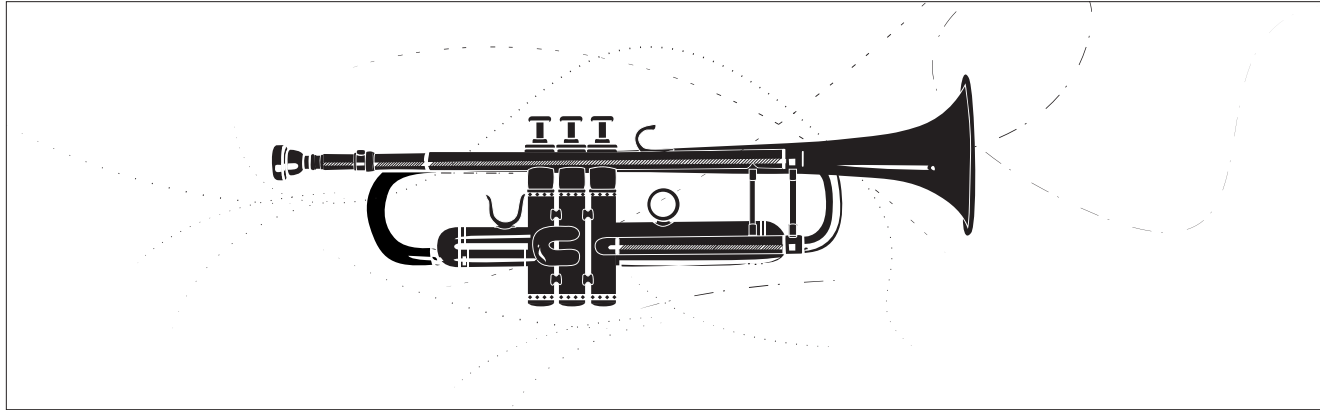
Project 1: Graphic Translation

The process of graphic translation is complex and is best accomplished as a series of steps. The first of these steps is to produce a drawing of the object and collect many photographic references from different points of view.

Scanned references are then recreated in Adobe Illustrator using closed paths. Rotation, cropping, and repetition of shapes are used in the distillation of the object. The image undergoes many variations in order to best convey the essential nature of the object while still conveying a strong sense of the visual dynamics of contrast, motion, and noise.

Key competencies & concepts
Rapid visualization/gestural rendering
Proficient use of Pen Tool
Visual Dynamics
Line
Shape
Negative Space

Artist Statement
Five Weeks.

The final icon was finally submitted and presented and was looking much more accomplished in communicating the celebration that comes with the instrument.

The shape of the trumpet was also exaggerated to portray the larger than life attitude of the instrument.

I am extremely proud of the final piece because of the outpouring of heart and soul throughout the long, long process. I was able to balance the small intricate details in the trumpet with the loud, celebratory sounds that is emitted from the horn.

Process: Figure Ground

Artist Statement

Through exploring figure ground relationship between the numbers, we were allowed to explore the shapes of these numbers in relation with one another. This gave rise to creative experimentation in the protrayal of a figure ground relationship. Working only in black and white, this was challenging at times as we had to pay careful attention of the counters, serifs and any similarities that the numbers shared.
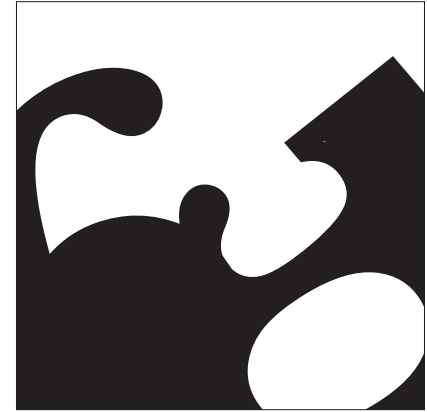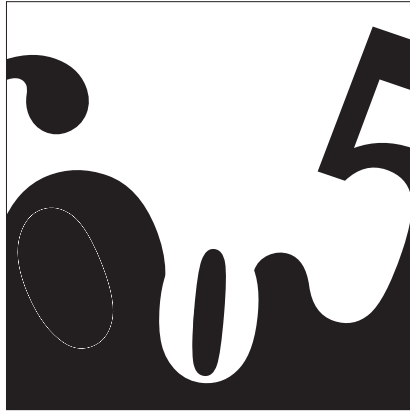
Process: Scale and Weight

Artist Statement

Contrasts create visual interest. In this project, we explored contrasts in scale and weight to create a sense of hierarchy.

By using scale to create contrast, the viewer sees the elements that are heftier in visual mass first and their eyes are being led through the piece as the shapes change in sizes and weight.

Process: Width and Serif

Artist Statement

I was never a fan of expanded or condensed type because, well, they do not look natural. Through the project, I have come to appreciate what it can add to the design conversation, due to its heftiness and pronouncement of certain aspects of the character. By exploring numbers with contrasting widths, one can further activate the use of space and experiment with more figure ground relations powered by contrasts, expanding the visual palette.
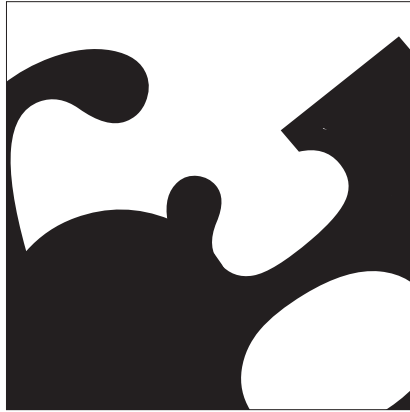
Process: Hometown Color
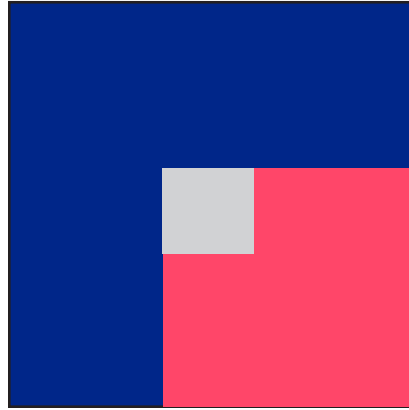
Artist Statement

At the mention of Singapore, its national colors of red and white comes to mind.

However, those colors were prescribed and do not give a true reflection of the country because it can be so much more than "purity" and "universal brotherhood".

What do these terms mean anyway?

From its food to festivals and places of interests, Singapore is colorful and actually full of life. I wanted to depict that lively aspect of Singapore in my design.

The colors I have chosen had very strong contrasts that encompasses the very cool (blues) to the very warm (reds) but are accented with muted colors such as grey and whites to inspire a sense of reprieve in the midst of the busy city, perhaps.

Process: Semi Final

Artist Statement
This is the first time we ever saw our work in colors and it was intimidating at first. With the application of colors, the moods of the design were changed dramatically.

With contrasts and accents, we were able to draw out differences in a visually arresting way, expanding possibilities.

Project: Final

Contrast is a visual technique, tool, and concept that is vital to visual communication in intensifying meaning. It would be impossible to understand hot without cold, up without down, or fast without slow. The human eye is programmed to seek balance and harmony and contrast acts as a stimulant as it unsettles and captures attention. he intent of this project is to explore aspects of the fundamental design principles of contrast in typography and to encourage students to become familiar with compositional principles and the beauty of classic families of type. The contrasts in typography are a rich resource for visual communication, and the results from this project are readily transferred to other work. (Kimberly Elam, Typographic Contrast, Color, & Composition.)

Key Concepts & Competencies
Compositional principles
Proficient use of pen tool
Shape and negative space
Figure ground relationships
Fundamental design principles of contrast in typography
Visual communication
Color selection and use

Artist Statement
The constant experimentations and explorations has stretched my limits as a designer. The constant explorations reveals the things that we often overlook when using type and made me appreciate these characters as shapes in a more in depth level. By marrying contrasts with control, the final design was eventually pushed to sophistication, balancing heft with lightness, activity with rest.

Process: Art Deco Research and Icon

Artist Statement
Art Deco has to be one of the most exciting art movements in the history of graphic design. It stands at the treshold of the ornamental and a modern simplicity—celebrating the love for speed and movement, elongation, but preserving sophistication. Through the MapIt! Project, we explored every single aspect of Art Deco Patterns, in the hope of bringing its true spirit onto print.
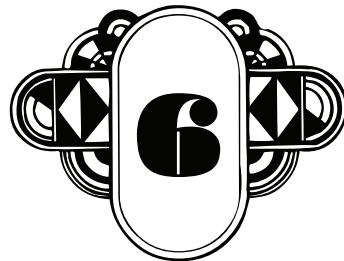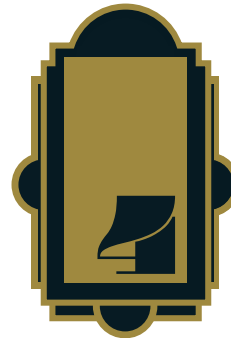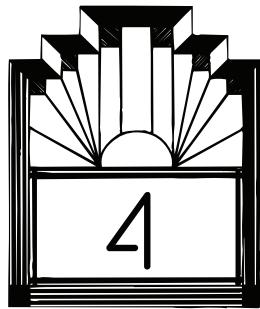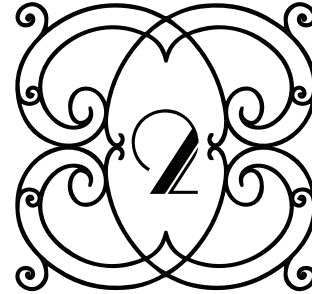
Process: Axial Grid Exploration
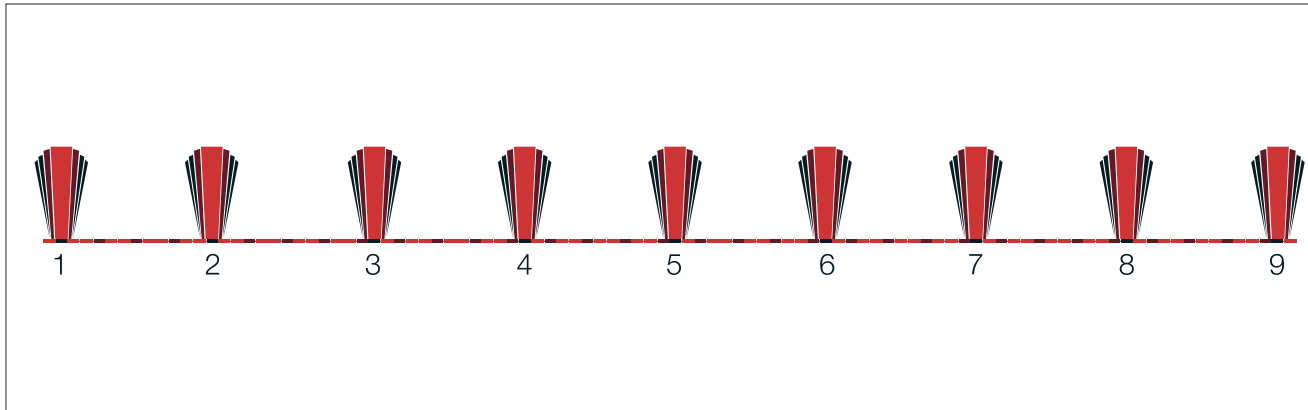
Artist Statement
In the design of the map, we considered various possibilities of the axial grid.

Through repetition, we explored ways to present the icon in a coherent manner through meaningful alignment and purposeful patterning of the icons we have made.

In relation to the axial grid, we also explored the placement of the icons in various ways, namely: horizontal, vertical and diagonals.
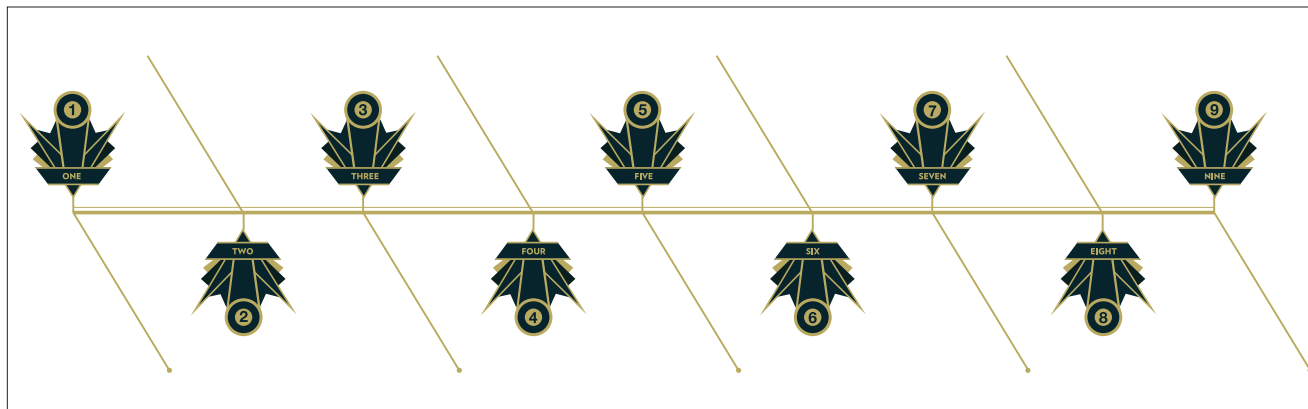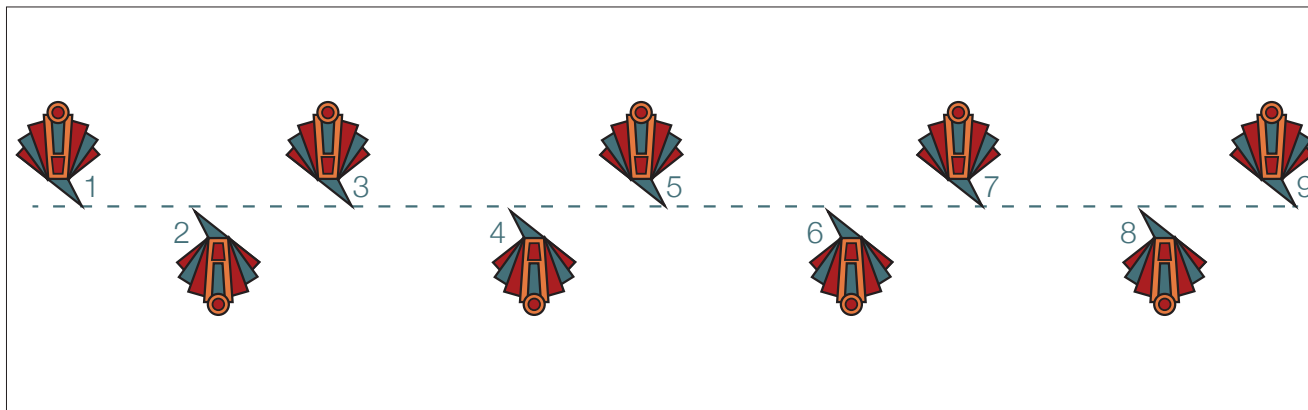
Process: Semi Final

Artist Statement

I chose to experiment with the dynamic nature of the map for my semi-final piece. With its diagonals extending from the icons, the text were designed in such a manner too.

The result turned out to echo the sensibility of Art Deco's love of speed and features the dynamism of the era.

Negative space between the columns of text also aligned with the diagonal lines that protrudes out of the axial grid.
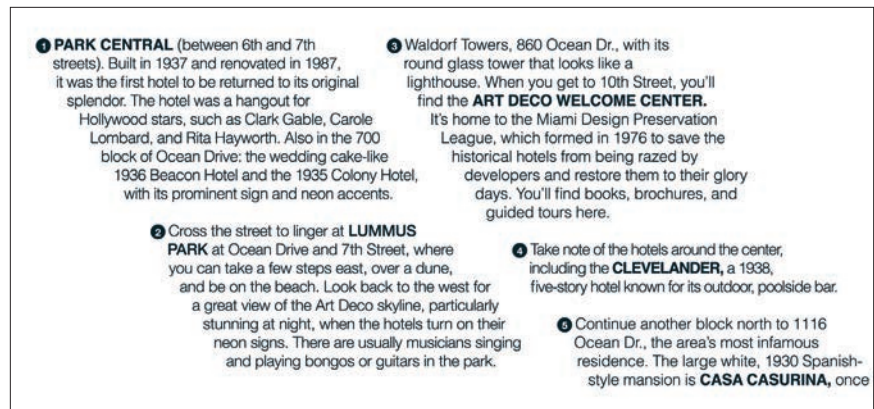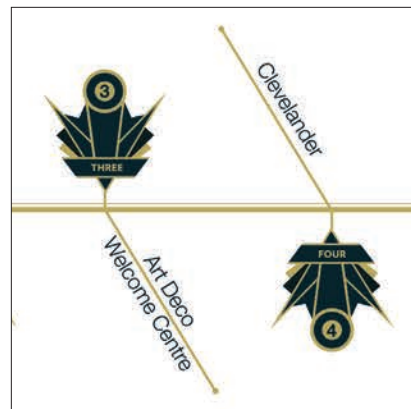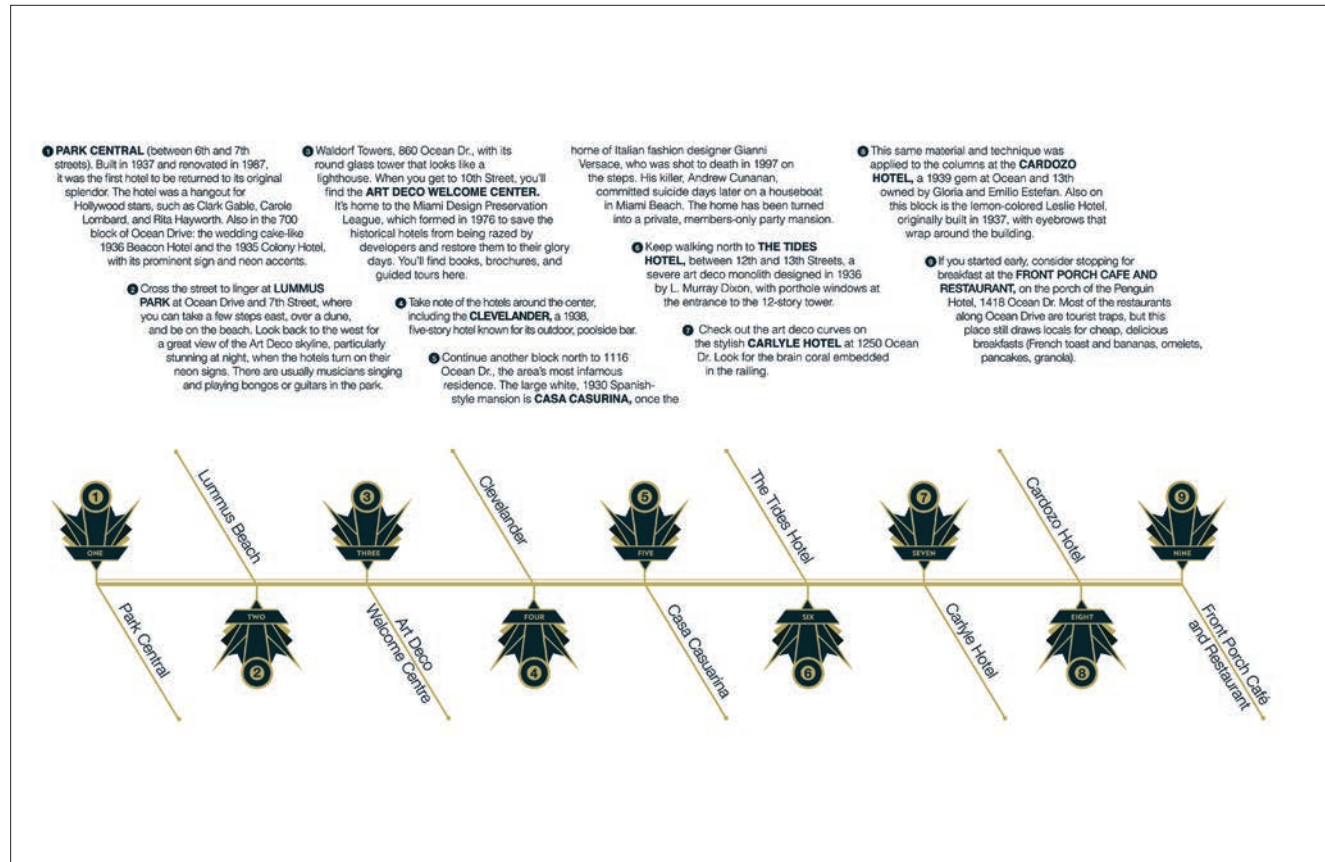
Project: Final
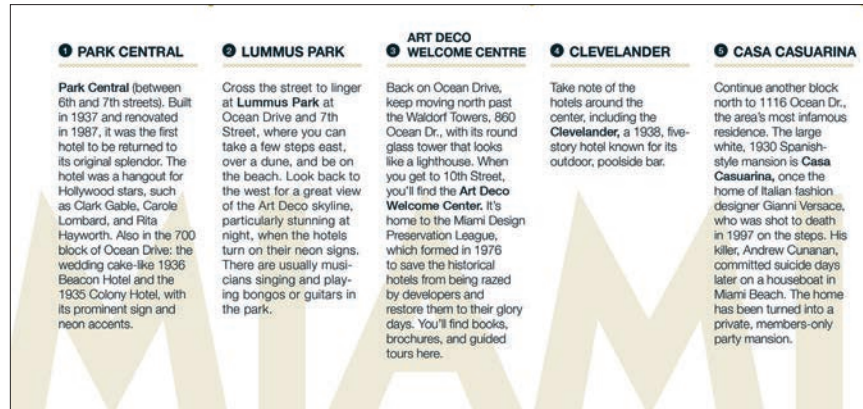
One of the key principles of design is visual hierarchy, which encompasses almost everything you've learned in Drawing and 2D Design II so far. Whether you're dealing with screen or print media, you have content—words and images—that need to be organized into a layout. Visual hierarchy is the organization and prioritization of content as a means to communicate a message. (www.hackdesign.org)

Side 1: Create a guide map for South Beach, Miami, using the information that has been provided. You will develop an icon, that corresponds with each numeric point and location. Side 1 will adhere to an axial grid.

Side 2: Organize text utilizing the basic principles and elements of design to establish a layout based upon visual hierarchy. All text will take value and form into consideration. Side 2 will adhere to a modular grid.

Key Concepts & Competencies
Understanding of Type as Value and Form
Basic Principles (Unity, Balance, Rhythm, etc)
Basic Elements (Line, Shape, Value, Texture, etc)
Visual Hierarchy

Artist Statement
For the final piece, I decided to balance the use of the dynamic diagonals with the more stable rectangular blocks of text to achive a unified and structural layout. The alignments of the lines that extends out of the axial grid were able to successfully interact with important information such as names of the various locations.
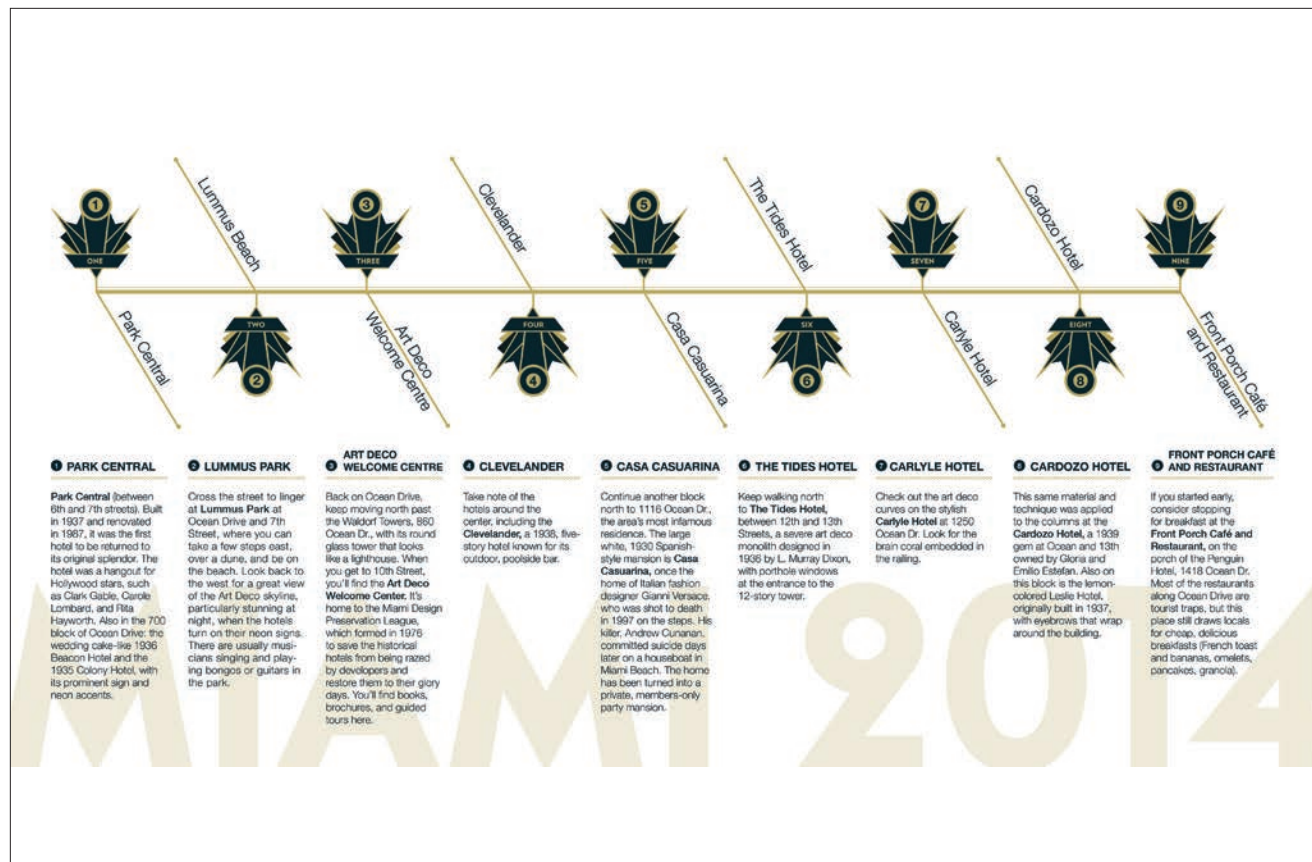
Elements and Principles of Design
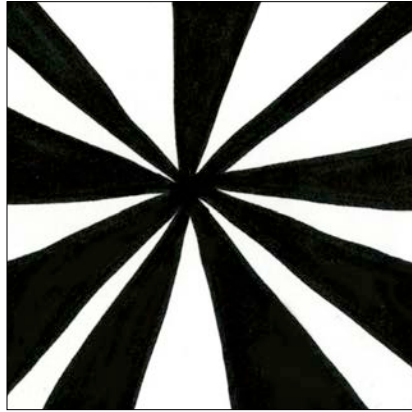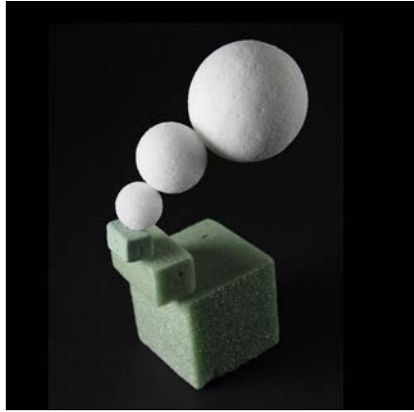
This project is an introduction to the Elements and Principles of Design. Using hand drawing and 3D model making, the student will explore the Elements and Principles of Design in 2D and 3D. Using digital cameras (digital cameras can be checked out at the digital checkout on the 5thfloor of the Academic Center by the elevators), students will be introduced to documenting their work.

Artist Statement
The learning of the elements and principles of design opened up my mind in what makes design works. What I could not articulate before was sharpened and repeatedly emphasized. These drawings served to cement my understanding on the subject.

The fun part of the project was working with other students to design these "foam sculptures". We had a lot of fun putting these together and at the same time, put careful consideration into what makes up the elements and principles of design and see for ourselves how they work to construct beautiful pieces of art.
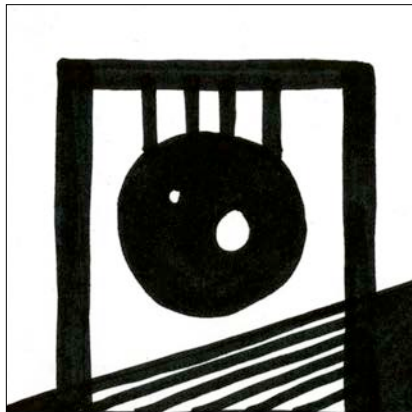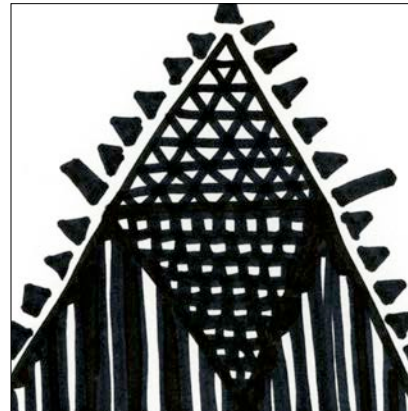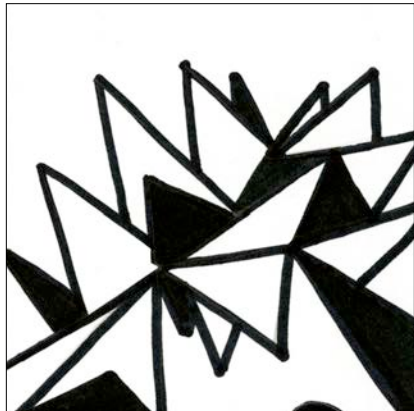
Shot Sheet

Using digital cameras (digital cameras can be checked out at the digital checkout on the 5th floor of the Academic center by the elevators), students will experiment with photographing a single object from different angles and perspectives. Once the required images have been collected, students will use Photoshop to slightly enhance the images and create an interesting composition.

Specifications

Choose an interesting object and photograph it from the following view points:

1. Studio light (neutral background diffused shadow)
2. Birds eye view
3. Worm's eye view
4. Dramatic light (desaturated)
5. Cast Shadow (no object)
6. Macro view
7. Micro view (panoramic)
8. Objects in focus with surroundings out of focus
9. Silhouette

Artist Statement

The Shot Sheet Project taught us how to consider the most ordinary objects in different ways, often to dramatic effect!

It has also served to help us be familiarized with the usage of the DSLR Cameras.

Shot Sheet

Artist Statement
This was my favorite shot among all the different photographs taken. The broccoli looked really photogenic here!