

Self-initiated Project Brief 1 Weeks 1-4

<u>Weeks 1-4</u>	<u>2</u>
<u>Final artefact</u>	<u>5</u>
<u>Critical evaluation</u>	<u>8</u>

Jessica Whatley

Brief

The brief:

To create a campaign for teens raising awareness of minerals used in smartphones, and their harmful impact on the environment.

Aim, objective and critical context:

Mobile phones are made with natural materials such as minerals which are mined; unfortunately the mining industry is really damaging to the environment if not sustainable in practice. Another factor is the rate of minerals being mined due to demand, could lead to natural resources running out. The main element here is consumerism, and also the age range where technology is seen as fashionable. Teenagers have rapidly caught up with adults in the last few years in regards to smartphone usage. There is no need for new technology when old works just as well i.e. buying the new model because it's fashionable/has a few more features and not because the old item is broken, or damaged. Therefore my aim is to create an awareness campaign addressed to teenagers, to make them think twice about consuming technology just because of trends. Even more so to raise awareness about disposal processes which can reduce harmful impacts on the environment, such as recycling appropriately.

Audience:

I want this campaign to be raising awareness to a younger audience. Teenagers who seem to be consuming technology at an alarming rate. Both male and female teenagers, aged 15-20.

Anticipated final outcome:

Branded campaign raising awareness of how technology is created with minerals, and its impact on the environment. Outcome could be really beautiful stationery, leaflets, cards, flyers or even merchandise (as my project develops the output will become evident).

Subject

Week 1 is where I explored my options for my self-initiated brief. I personally found that creating a project plan for these four weeks helped me ensure I met my objectives, aims and relevant for my audience.

Looking at this brief now, I realise the gender didn't matter for my audience; if will consider if that is really necessary going forward.



Prototypes

Week 2 allowed experimentation with my brief; I knew I was going to make the text fundamentally important as the brief covered ethical subjects therefore I applied it strategically into the five mock-up experiments.

I pushed myself to do different styles; some digital, some editorial, some illustration, as I really wanted to explore the different moods that could be created from visual language. My audience needed to be able to receive the appropriate content for the subject of smartphones and mining.

I also wanted a bit of light-heartedness in this project, which I think was effective in the outcome due to the clever play on words.



Scale

Week 3 encouraged me to utilise primary resources and to not overthink my ideas. This worked wonders as I just had fun playing with witty Mineral puns and editing some photography of my Fluorite collection. I was also able to play around with scale in relation to the project brief and message.

This resulted in the Fluorite being used as a clipping mask for the t-shirt texts, which is visually fitting for the brief of exploring minerals in smartphones.

Editorial “Why smartphones are not sustainable”

Why smartphones are not sustainable

12th January 2020
Written by Jessica Whalley, owner of smartphone-waste.com.au

In the past decade smartphone consumption has increased on the whole, however teenagers have progressed at an alarmingly fast pace - around 95% of teens have access to a smartphone (Pew Research). Research shows that Samsung is the best brand, followed by Apple, Huawei and LG. Unfortunately what customers are unable to identify at retail value, is exactly how these smartphones have been created, at what cost and what the secret components are.

You might be surprised to discover that smartphones contain over twenty different periodic table elements, which all serve different purposes. The problem is how these minerals are being sourced. Dangerous, labour working conditions combined with very little income make for very bad ethical practices. Multimillion pound companies are sourcing materials with no concrete way to identify whether they have been ethically sourced; if they don't know, how will customers?

I'm also going to introduce a few ways in which you can reduce the hazards and risks associated with disposal of an old smartphone. Electrical items contain a range of materials that can be separated for recycling and used in new products, such as plastics and precious metals including gold and copper. All this saves resources and energy. If electrical items end up in landfill, hazardous substances will leak out and cause soil and water contamination - harming wildlife and even human health. Therefore it is so important that disposal is considered appropriately. Equally, when purchasing a new phone, it's important to consider 'do I really need a new phone, or is it because its fashionable?' Brands will use the consumerism market to keep customers buying the newest, most modern technology when in fact it doesn't vary a huge amount from previous versions. It's worth stepping back and saving yourself (and the environment) the time and energy

“Users spend an average of 2 hours and 51 minutes a day on their smartphones.”

Page quote source: disturbance. Image of Quartz crystal by Jessica Whalley.

How are the minerals mined?



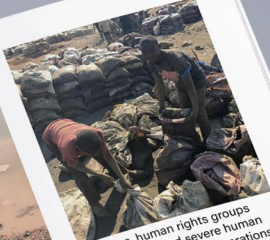
All images on this spread except outdoor scene



"Elodie is 15. Her two-month-old son is wrapped tightly in a frayed cloth around her back. He inhales potentially lethal mineral dust every time he takes a breath. Toxicity assaults at every turn; earth and water are contaminated with industrial runoff, and the air is brown with noxious haze. Elodie is on her own here, orphaned by cobalt mines that took both her parents. She spends the entire day bent over, digging with a small shovel to gather enough cobalt-containing heterogenite stone to rinse at near-Lake Malo to fill one sack. It will take her an entire day to do so, after which Chinese traders will pay her about \$0.65 (50p). Hopeless though it may be, it is her and her child's only means of survival."

-Siddharth Kara

Cobalt is used for high strength alloys, glass, ceramics, inks, paints and varnishes alongside being used for rechargeable lithium-ion batteries, which is a requirement for smartphones. "More than 70 percent of the world's cobalt is produced in the Democratic Republic of the Congo (DRC), and 15 to 30 percent of the Congolese cobalt is produced by artisanal and small-scale mining (ASM).



For years, human rights groups have documented severe human rights issues in mining operations. These human rights risks are particularly high in artisanal mines in the DRC, a country weakened by violent ethnic conflict, Child labor, fatal accidents, and violent clashes between artisanal miners and security personnel of large mining firms are recurrent."

-Katherine Martinko

What can we do?

Firstly it lies with companies, to take action on their ethical standards and responsibilities. Secondly, from a consumer perspective - if demand wasn't there for cobalt then this unethical labour system wouldn't exist. We need to ask ourselves, is an upgrade really that necessary, that we are happy to buy off the back of slaves? Until we can be sure that there are regulations in place such as the ASM standard for mine safety, and ASM formalization projects to start turning this system around, we need to be thinking twice about our consuming of luxurious goods.

Spread the word!

Alongside this editorial campaign, we are running a selection of merchandise to help spread the message. Instead of purchasing a new phone, you could purchase one of our sustainably sourced t-shirts, adorned with a selection of witty mineral puns. 20% of proceeds will go to charity, supporting third world mining through WWF's responsible oil, gas and mining practice.

Embellished with bio-degradable foil details and mineral photography details, we are sure you will look the part and spread the message at the same time.

Tip to bottom images: T-shirts 'Arsenic', 'Agallite' and 'Quartz' sizes S/M/L/XL, subject to availability. Purchased from www.earthphone-awareness.org.uk. Designs by Jessica Whalley



Ethical phone

Fairphone
• Fairphone builds a deeper understanding between people and their products, driving conversations about what "fair" really means. By creating a more sustainable smartphone, they're demonstrating the endless possibilities for a fairer future - for everyone. Recycling scheme also available!
fairphone.com/en/

Pass it on

Giving your old phone away? There's plenty of companies who can support with this, from sim deals to transfer support. Some examples are:

O2
• Whether you are passing it on, receiving a phone, or passing on a tablet, O2 will be sure to help during that transition.
o2.co.uk/pass-it-on

Sell

eBay
• Get more cash for your smart-phone. Even old, broken and used phones are worth money - find out how much.
ebay.co.uk

Mazuma
• To sell your mobile, simply search for your model on our website and get an instant price. Unlike many other mobile phone recyclers, our prices are upfront, fixed and guaranteed - no nasty inflated 'up to' prices to tempt you in and leave you disappointed.
mazumamobile.com

Donate

Many charities and organisations will accept your unwanted old phone, so they can donate to those in need. Some examples are:

Wateraid
• Recycle your old phone with Wateraid and we'll use the money to transform lives with clean water, decent toilets and good hygiene. You could even arrange a collection at your workplace or school. And with every phone raising an average of £5, you'll soon be making a big difference.
wateraid.org

Three
• Your used mobile phone could be donated to a young person at risk of homelessness, someone who's just left the military or a victim of domestic abuse - the list goes on. And whether it's helping them learn new skills, get job alerts instantly or even just become more independent, this small gesture would make a big difference to them. The phone you donate can help them get reconnected to the online world.
three.co.uk

Oxfam
• Making a donation to Oxfam with mobile phone donation into cash for Oxfam to buy vital kit, such as water tanks, wells, tools, seeds, school books - and loads more.
fonebank.com/oxfam

Critical evaluation

The editorial I have developed involved approaching the research in a way that was different to what I normally do. I identified early on that my subject was going to be surrounding ethical standards, and instead of putting images in first and then text, I did text first and then image. This was a learning curve for me as I now understand how sensitive media (image and video) can be to accompany text; it has to be really precise and considerate to the audience.

A beneficial part of my process was creating the five prototypes in week 2. As it was such a short project, this really encouraged my creativity and just to let ideas flow without overthinking. As a result, I amalgamated the two concepts I created as I felt they suited the purpose well when put combined. Had I not had the opportunity to complete the five prototypes in week 2, I don't think I would have combined charity t-shirts with my editorial concept.

The main consideration in this project is my audience and how they react to it. I tried to bring home the narrative without being too overwhelming, as I had to consider everybody personally; we are not all the same. Many people find slavery and child labour sensitive topics and this editorial was a test to bring back in what I have learnt in my experience as a designer so far. Considerations such as knowing when to introduce with gentle typography (an opening statement), and when to make it bold (proposing a question).

I have surprised myself with this project, considering I had picked something that wasn't in my comfort zone (the ethical side, not the Minerals). As a designer I tend to sway away from political context and so this was really great practise for me - I strongly believe as graphic designers we need to be aware and interpret what is going on in the world around us. This project has helped with that.

To be critical, there are different ways I would have liked to have pushed the project further. One is to bring in more colour, and be braver with how I present text. Number two is to not be afraid to record processes even if I think they're unsuccessful. The perfectionist in me finds it hard to document failures. I think there are less than normal because this project was research heavy. Overall, I am pleased with the outcome for a short four week project and have learnt something new.

Industry Set

Project Brief 2

Weeks 5-12

<u>Weeks 5-12</u>	<u>10</u>
<u>Final artefact</u>	<u>18</u>
<u>Critical evaluation</u>	<u>23</u>

The Idea

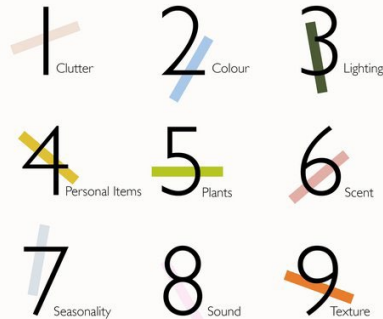
Introducing Nest, by John Lewis.

Nest is an integrated campaign created in collaboration with the mental health charity Mind. The aim of Nest is to educate millennials (as well as John Lewis' existing customer base) about how your environment directly impacts your mental health and sense of wellbeing. Modern life is busy and hectic and although that is not something John Lewis can change, the Nest campaign can help improve the richness and quality of the small amounts of down time that time-short urbanites do have.

At its core, the Nest by John Lewis campaign is an in-store exhibition that lives in the homeware department of John Lewis. The Nest exhibition breaks building the perfect nest into 9 key elements. Each of the 9 elements are environmental factors that can have a direct impact on your mental wellbeing. The elements are: clutter, colour, lighting, personal items, plants, scent, seasonality, sound, and texture.

Treating anxiety & depression starts at home. Most stores show us how to make our homes cosy and comfortable, but never highlight why or how making this effort is important, beyond having an aesthetically pleasing home. The importance of a comforting home environment for those aged 20-35 is often overlooked. During these ages, many people move from their family home to clinical student halls, then first dingy student house and eventually into their first real rental. It's during these times that mental health issues often develop and so being able to create your own sanctuary wherever you are, is greatly important. Nest equips the audience with this knowledge.

John Lewis × 



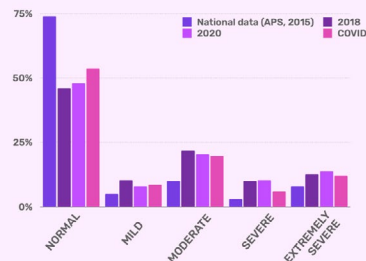
Mental health

In **week 5** I researched current artefacts on the market targeted at those who suffer with issues relating to mental health and wellbeing. Three examples I found were: Nest (John Lewis), Morrama's Smarter Phone and Mindnosis. Looking at work that is made to target an audience who struggle with their mental health, helped me to understand my audience and the problem for my project.

Statistics from Mentally Healthy and HR Zone really put the problem into perspective, and I wanted to create a toolkit to target this issue.

M-

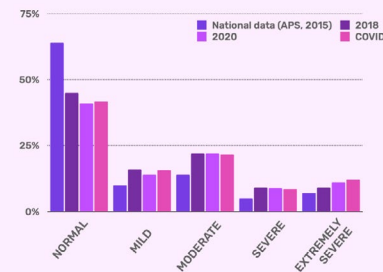
52% OF OUR INDUSTRY DISPLAY MILD TO SEVERE LEVELS ON THE ANXIETY SCALE



Mentally-Healthy Survey: Questions based on the Depression Anxiety Stress Scale

M-

56% OF OUR INDUSTRY DISPLAY MILD TO SEVERE LEVELS ON THE DEPRESSION SCALE



Mentally-Healthy Survey: Questions based on the Depression Anxiety Stress Scale

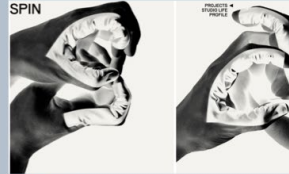
RESEARCH



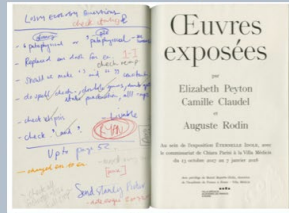
WeTransfer:
'Please Leave' campaign



TypographySummerSchool:
Workshops worldwide



SPIN studio:
Adventures in Typography 1.0 and 2.0



Pleasedonotbend studio:
Have you printed it out? 2018

Typefaces



Kostis Pavlou



Rocio Martin Osuma



Boja



Kostis Pavlou



Machus4u



Rocio Martin Osuma



Saul Bass The Man with the Golden Arm, 1955



David Carson



David Carson



Greg Lamarche website

Social Media Challenges



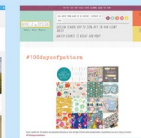
WTF should I letter?



Photoshop challenges



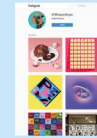
Do Think Share



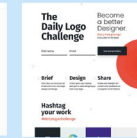
Make it in Design



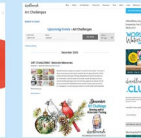
Lauren Horn Lettering



Dribbble / #360daysofType



The Daily Logo Challenge



Art Challenges

Collage / Printmaking



Pablo Picasso Bottle of Vieux Marc, 1913



Max Ernst L'Esprit de Locarno, 1929



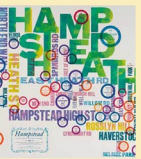
Kurt Schwitters Untitled, 1937-8



Selman Hosgor The Danish Girl, 2017



Alan Kitching (various 2009-2015) although using letterpress, the playful mixed media appearance of the lettering is similar to what my workshop will encourage



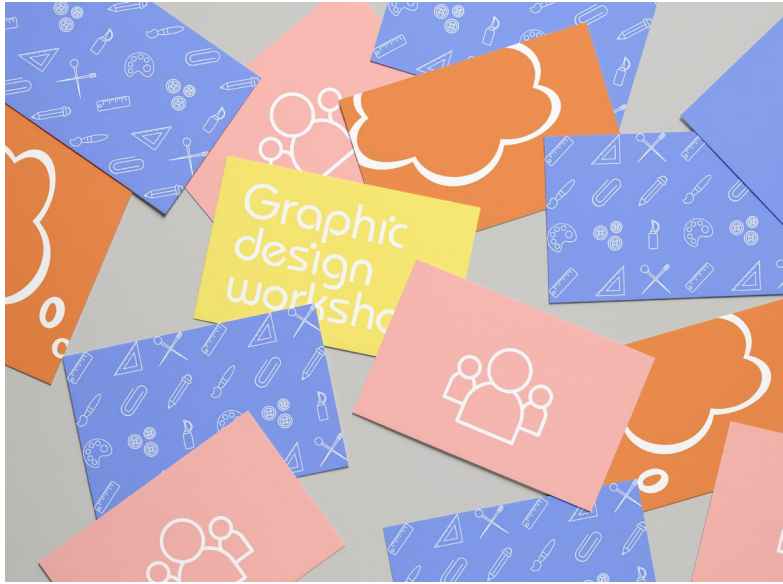
"How can the use of analogue tools improve a **graphic designer's** health and wellbeing?"

Current trends

Creating my brief in **week 6** identified my audience and my solution. During the module, I went up to week 8 aiming to create a project for 'creatives' and quickly realised I couldn't get my solution refined enough due to such a large audience and varying factors. I went back to week 6 and focused my audience as 'graphic designers', and looked at specific problems in the industry (such as long hours and high screen time).

I needed to explore current craft trends to see what is popular from a graphic design perspective. Projects from graphic design studios (SPIN studio) and campaigns (WeTransfer) addressed the beauty of experimentation.

Areas highlighted in **week 7** through research were social media challenges, collage/printmaking and typography. I wanted this research to feed back into the final workshop artefact.

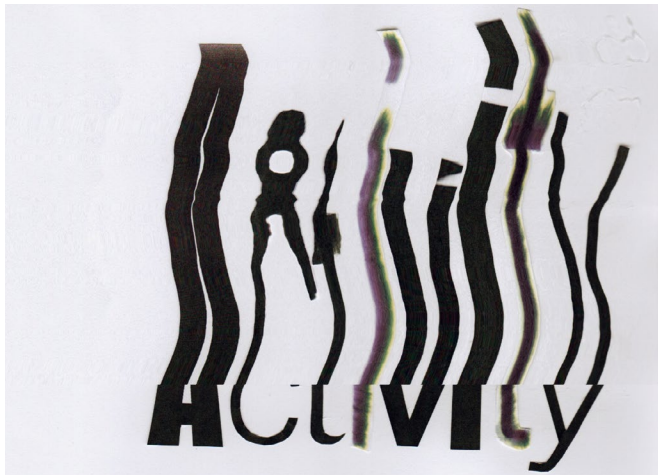


Concepts

Week 8 led me to develop three concepts, and analysing these based on their format, functionality, and cost.

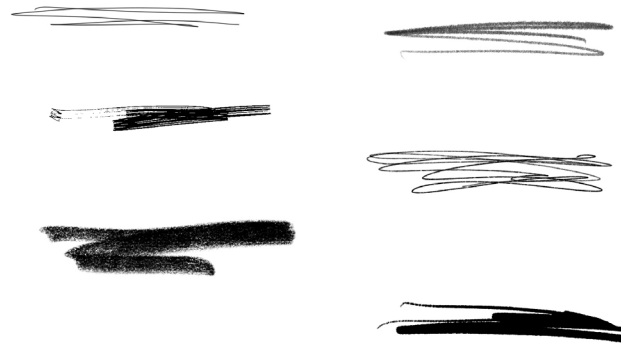
I identified that the business cards format would be better suited for individual use, not a workshop environment. A large workshop stationery box could be costly and wasteful in to the environment.

This left me with the individual brochure concept, which ticked all the boxes. It was transportable, recyclable, and cost effective.



Activity

Activity



Craft

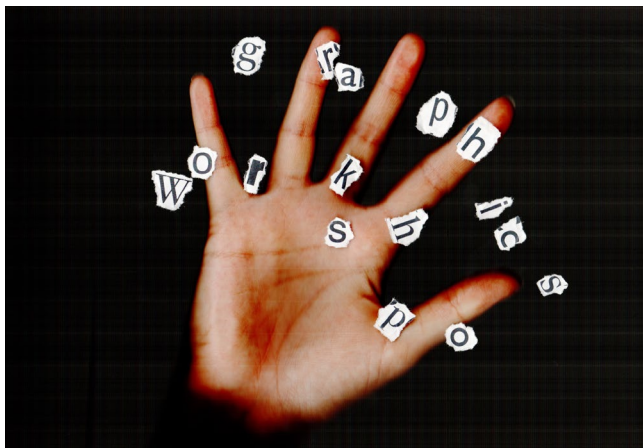
Experimentation during **week 9** formed the basis for my brochure identity. In the workshop, I wanted experimentation to be encouraged and taught that it is acceptable to make mistakes. It's part of the process as a graphic designer.

The best way for me to put myself into the audience's shoes for my project was to partake in the activity I had designed. I printed out my first brochure layout and manipulated it. I cut and ripped it up, and glued randomly to paper to create the word 'Activity'. Scanning it in created more interesting outcomes, further developing what I had created.

This was successful as the message that this workshop should encourage craft, and stepping away from the screen, is clear through the brochure's identity.



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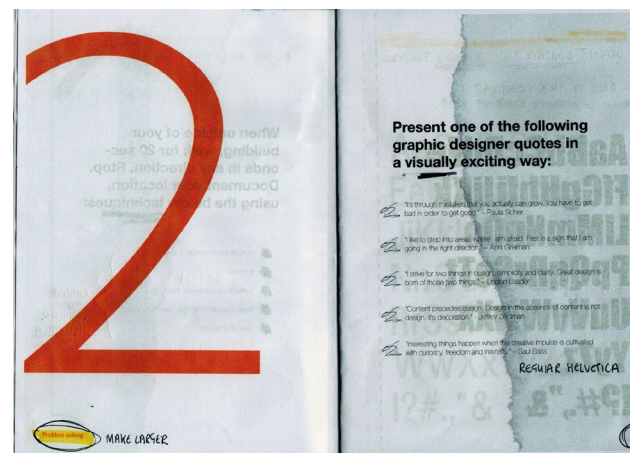
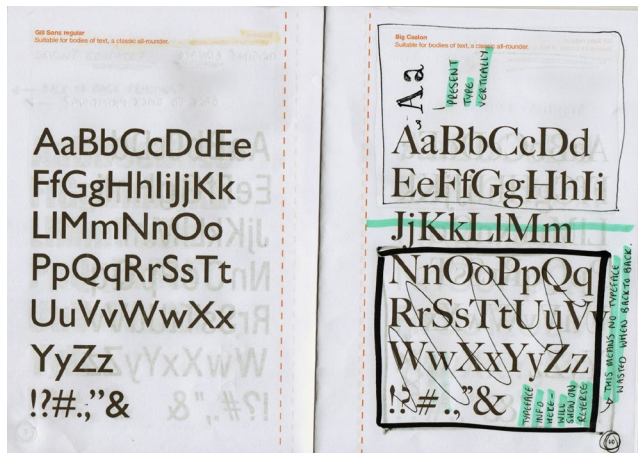
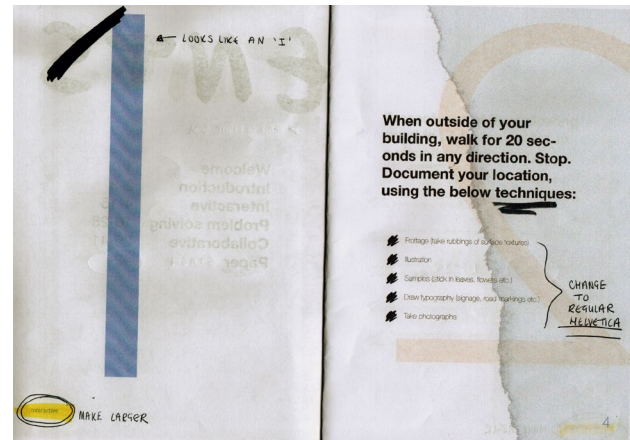
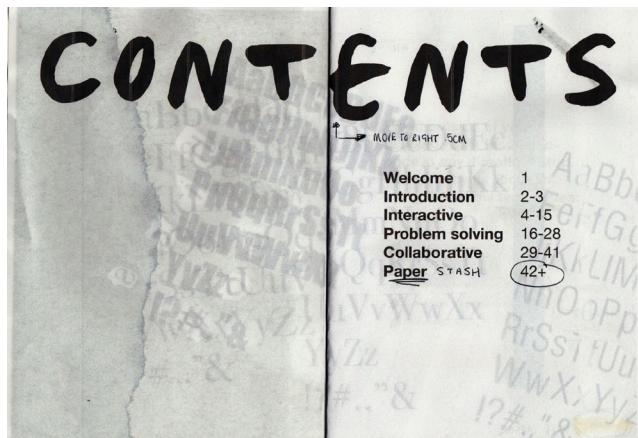


Cover and type

Jumping back into craft and away from the screen, I created more experiments using my manipulated paper in week 10.

I think this experiment was successful, as the creative message is effective. The hand is a tool in this workshop; designers will be encouraged in all activities to leave their computer mouse behind and use their hands to hold stationery, paper and this brochure. It is fingers that enable us to craft. I selected this as my brochure cover as I felt the message worked well.

In addition, I created a hand written typeface. This highlights that hand-crafted, raw, imperfect identity I want throughout the brochure.

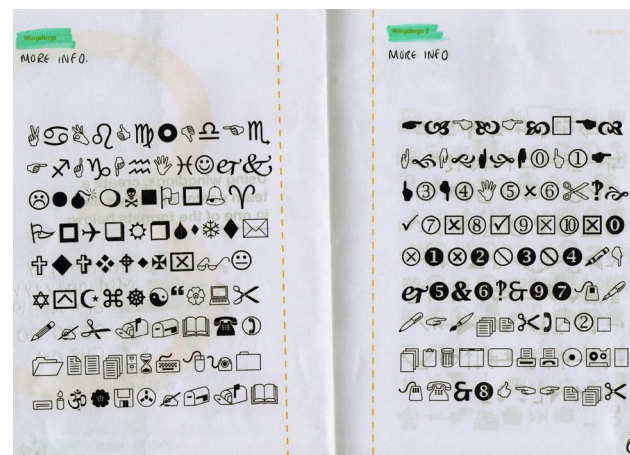
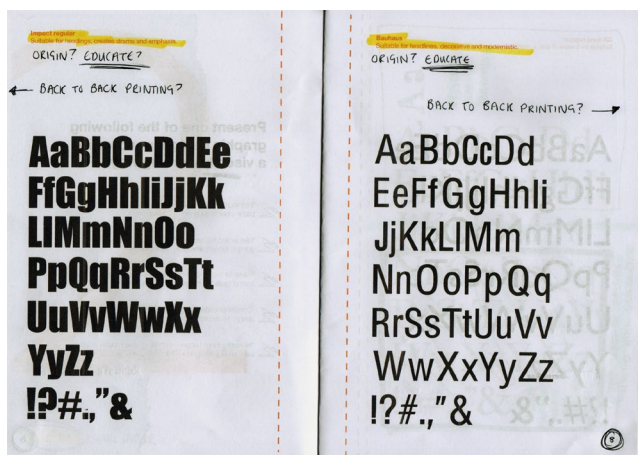


Mock-up

For **week 10** I printed out the design I had developed. I used it as a canvas to write on, for any adjustments and areas for improvement.

This was a fundamental step in my brochure design process as I identified through feedback, that the layout impacted the reverse page when cut out. I was able to visualise what layout would alternatively work best and draw on the page.

One of the reasons this step was so important is because it is what graphic designers do on a daily basis in projects, and in doing so they create more informed outcomes. It's the basic principle of design practice.



Welcome

What?

Welcome to the Graphic Design Workshop, where you're officially allowed to make mistakes. In fact, I encourage you to make mistakes and not think twice about what you create. Think of this booklet as your workshop journal, where everything you think and make is captured.

Why?

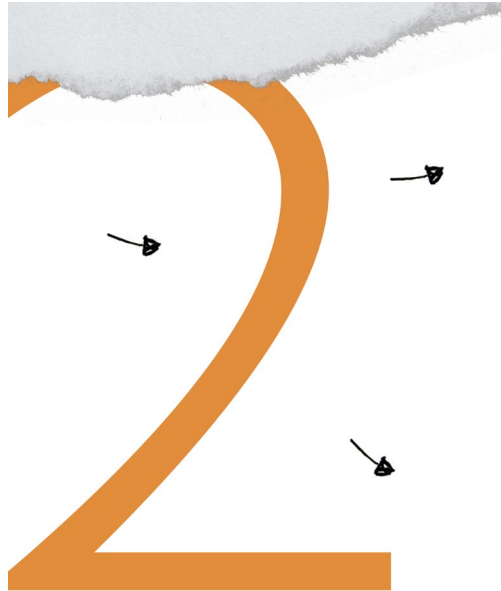
Graphic Designers are struggling with mental health and wellbeing due to stresses and uncertainties in their careers such as deadlines, inconsistent income and long hours looking at screens. The aim of this workshop is to encourage different methods of working and takes the pressure off design practice; from educating designers the very basics of design, to hands-on crafting. Cut up, cut out, glue in, scan in, make a mess!

How?

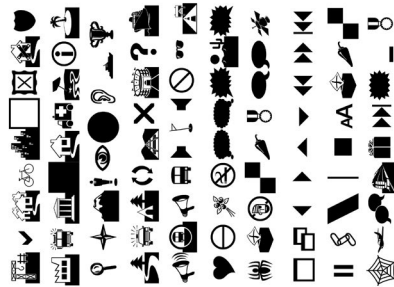
This workshop will consist of activities, challenges and teamwork. The activities consist of three types, each addressing skills in the following areas:

- Interaction
- Problem Solving
- Collaboration

All of which will encourage thinking away from the screen and outside of the box. No deadlines, no pressure. From experiments with mixed media, doodles/rough sketches, to ideas that inspire future projects, it will be stored here in this very booklet.



Problem solving



Webdings is a symbol font designed in 1997 by Microsoft as a response to the need of Web designers for a fast and easy method of incorporating graphics in their pages. Webdings contains a wide variety of Web-related images of the kind found in common use across the Web, as well as some more unusual drawings. User Interface icons suitable for creating page navigation elements are also included. Webdings is ideal for enriching the appearance of a Web page. Because it is a font, it can be installed on the user's system (or embedded in the document itself) is fully scalable and quick to render. It's a perfect way of adding graphics on your site without making users wait for lots of graphic files to download. Each Webding has been fine-tuned to ensure high quality and clarity on the screen, regardless of the complexity of the individual symbol.

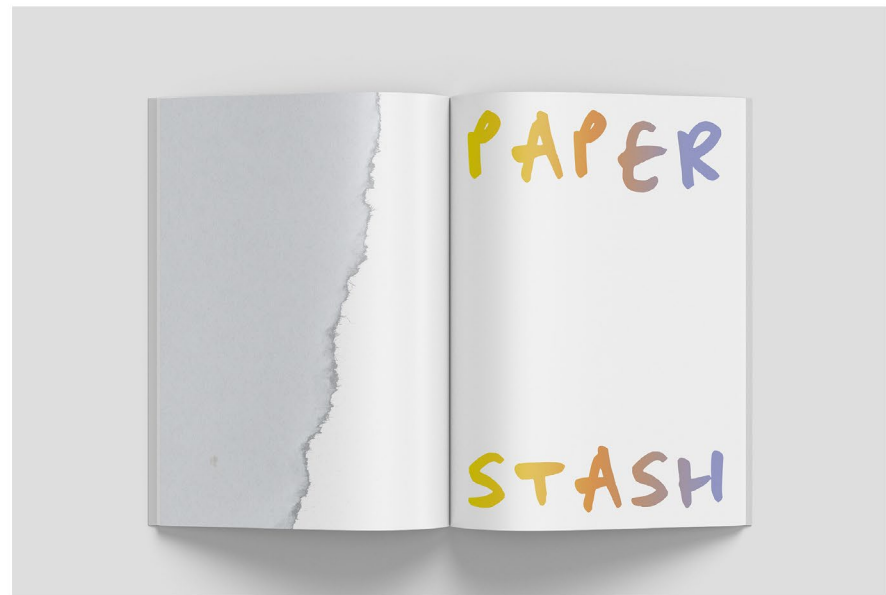
Crafted details

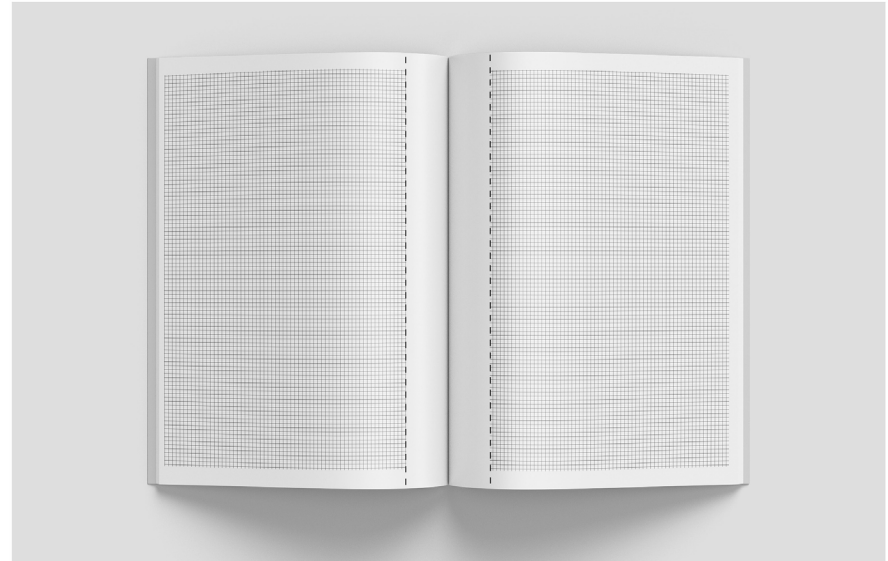
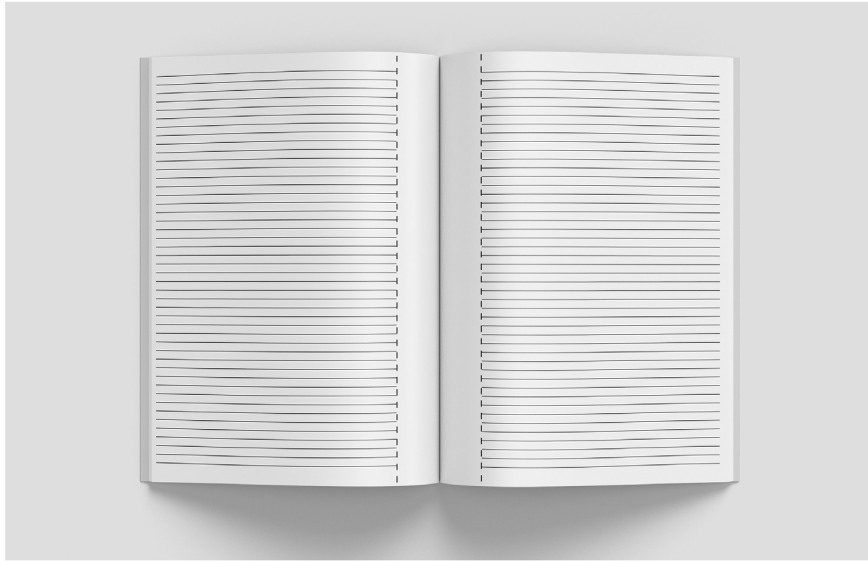
For **week 11**'s development, I wanted to utilise my hand-drawn scribbles and amendment mark-ups scanned in from the mock-up. This added further details which hinted at jotting down creative thoughts, doodles and anything that relates to each activity challenge.

The colour scheme has been applied to the text, along with educational information about typefaces that are part of the activities. I needed this journal to be an educational tool alongside being a document for graphic design development.

Graphic design workshop brochure









Opportunity

To finalise my project in **week 11**, I wrote a SWOT analysis. I identified an opportunity to develop **an app (mock-up)** and create a community of graphic designers after attending my workshop.

The brochure would be kept after the course and could even become an ongoing journal, therefore wouldn't it be great if there was an app where progress could be shared with other graphic designers?

I think this is a succesful design, solely on the idea that this app concept could continually expand, and offer various ways that a community could be developed.

Critical evaluation

The workshop brochure I have developed went through a design process that involved craft to enhance its identity and meaning. When beginning the project, I hit a wall. I had researched my audience which was really broad as 'creatives' in general, but soon realised I needed to define the audience to 'graphic designers'. By simply identifying the core issues that graphic designers face nowadays through statistics and research, I knew I needed to develop an analogue toolkit that would enable graphic designers to step away from the screen and fall back in love with hands on craft and creativity.

A beneficial part of my research was exploring current trends in the creative world such as journals, social media challenges, already existing workshops and studio projects in the graphic design industry. This has helped me conclude the identity of the brochure and how it will be designed. In order to encourage the hands-on craft, the brochure has been made suitable for manipulation, where the designers can tear-out pages and cut up, rip or scan in pages to achieve different outcomes. The workshop brochure needed to be fluid in its design so it would enable creativity to flow; with hints at quick scribbles, and sketches using mixed media to spark ideas for the activities.

The main element behind this workshop brochure is that it actively encourages mistakes and more importantly, experimentation. Graphic designers need to branch out and expand their ideas during the development process in projects in order to get from one destination to the other. Without taking these steps, their outcome risks being un-informed and not on brief, as they haven't explored all of the possibilities. This is subtly also introducing the delegates to the basic elements of design practice and in order for projects to be successful, graphic designers need to consistently re-evaluate and develop their ideas.

I have really enjoyed developing this project. I believe the outcome is successful in that it could just keep expanding. There never really seemed to be a time to "finish" as the concept was so open to experimentation and development - this is exactly what I wanted. This could definitely be a project I continue with in future as a self-initiated project. Being critical, I would have loved to do more hands-on experiments, and participated in more of the activities. It could be interesting to see how they will influence the identity further, and activities. I actually think running the workshop would be fantastic, to review the content and its success.