

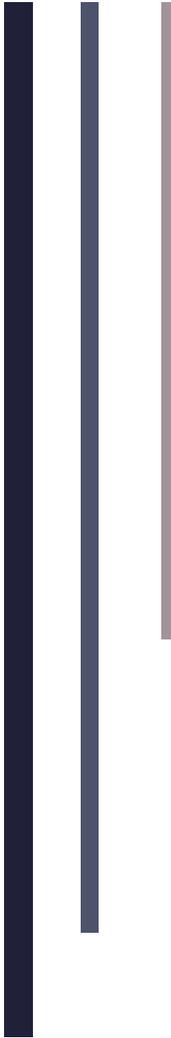


Danielle Ronzo

Spring 2018

Process Material

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Bad *Drivers*



Project Brief

Symbols are a fundamental component of graphic design used to communicate and convey visual messaging in the simplest forms. Because of the integral part symbols play in visual communication, they must be designed with absolute clarity. This project will introduce the concept of visual abstraction through the examination of point, line, and plane, emphasize the importance of research and iteration in the image development process, promote understanding of Gestalt principles, and reinforce universally established visual syntax.

My process consists of completing the following steps to ensure a successful design:

1) Investigation

I will gather all of the details I need in order to assist in effective communication while creating a harmonious design that achieves both unity and variety. This includes personal notes, project brief, and all other assets included.

2) Information

I will consider all of the information found through my investigation and think about possible planer and line forms that may fulfill the design principles:

Anomaly, Closure, Continuation, Direction/ Movement, Focal Point, Gradation, Proximity, Repetition, and Similarity.

3) Inspiration

I will explore the world around me, seeking a topic that clearly communicates a message that can be presented to a universal audience. I will keep an open mind and embrace ideas as they come, knowing that one idea could possibly lead to another.

4) Ideation

I will search for visual research to aid in the creation of each symbol. Thinking about a potential topic that will give me enough options for ten final symbols. I will consider all possible angles for each symbol, and give myself enough images for a backup plan if necessary.

5) Iteration

I will sketch each idea multiple times to ensure I have established the most clear perception of my concept. After each sketch, I will focus on reducing elements until no further simplification is necessary for clarity.

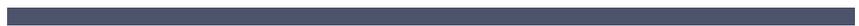
6) Inspection

After I feel I have a clear concept that reflects each design statement appropriately, I will look to my peers and mentors for advice on further iterations of my design. They will review and comment on the concept of the design (*Is my topic clear?*), focus on the aesthetics of the design (*Does the set reflect unity?*), and finally revisit step one (*Are all requirements covered for the project?*).

I will take note of the constructive criticism and use it to revise my design where needed. I focus on the purpose of the project and not so much rely on my own personal preference. *Does it answer the problem at hand?* I focus on the best possible solution for each problem and always look back to prior steps to keep my project on track. When I feel like I have completed my task, I will revisit this step as necessary.

7) Implementation

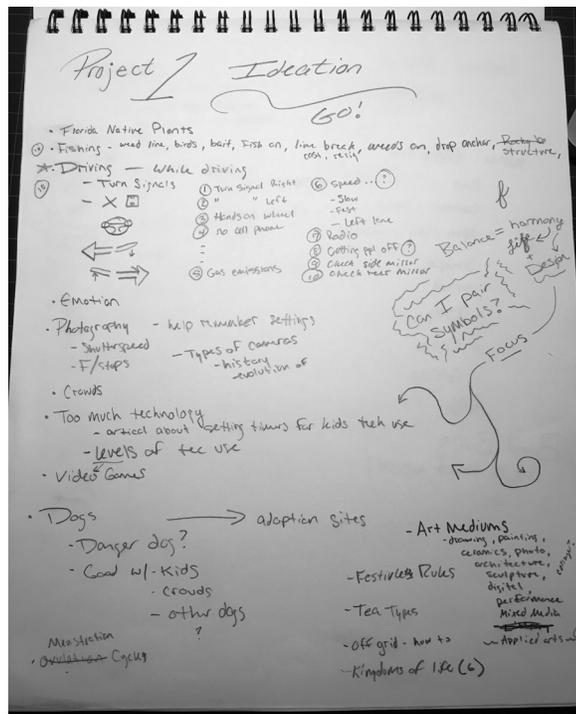
For my final submission, I will be absolutely positive all my ducks are in a row. I have revisited the project brief and have room on my deadline to print and complete all other steps necessary for presentation. At this time, my design set reflects clear and universal communication, it is refined to its simplest form, fulfills a strong example for each design principle, and achieves unity and variety in a harmonious way.



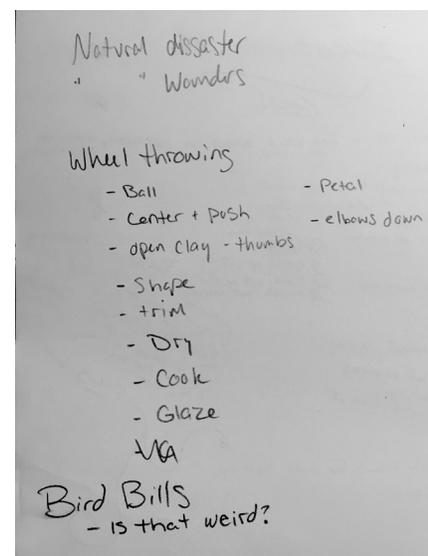
Inspiration

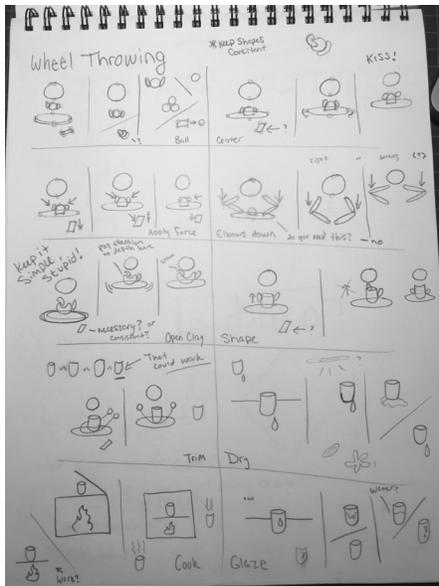
My investigation for this project begins with a handwritten list of possible topics. I think about subjects I am interested in, a potential message I'd like to convey, and brainstorm the possibility of ten symbols for each topic.

During my investigation, I believe it's important to keep my thought process involved in my written work. It's not easy to do during the digital stage, but here, this is one of the ways I am able to show expression in my design.



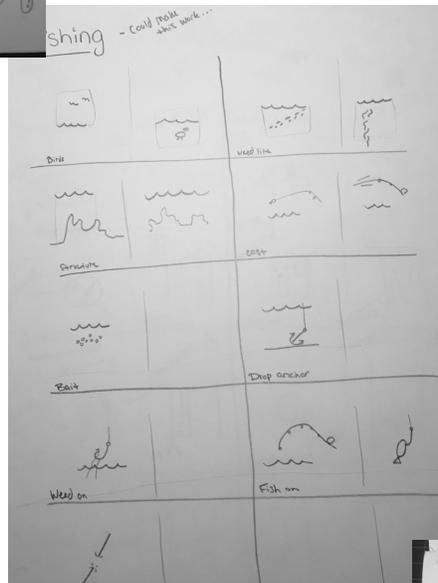
After looking through each of my topics, I realized the many directions I could take with my symbols. I thought about topics that could create a strong message, such as the idea of emotion, but lacked in clear communication due to the abstract nature of the topic. Realizing I was thinking far too conceptual for the simplicity of my goals, I narrowed my search down to the top three topics I could most successfully create ten symbols from.



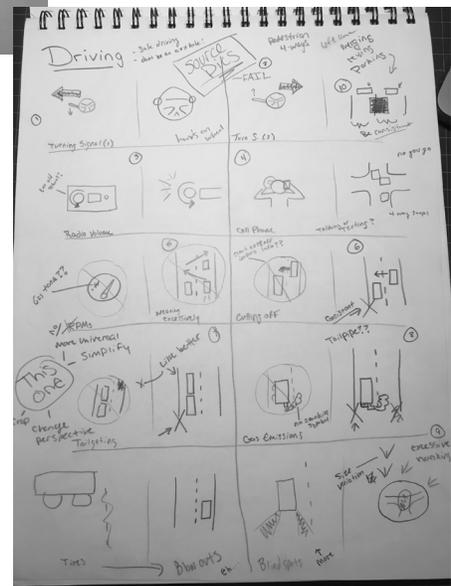


My first topic I felt was successful. I managed to find ten different ways to convey wheel throwing. I wanted to describe a step-by-step process of how to create a clay cup on the wheel. My topic was simple, unique, and beneficial to those learning how to throw on a wheel. Unfortunately, through critique, I realized my topic was too much of a niche and may not be understood by a universal audience.

In the middle of brainstorming the topic fishing, I took a step back to realize that the universality of my symbols did not come across as well as I had expected. Fishing is common, yes, but many of the technical aspects of the activity may not be well understood.



Since it is always good to be prepared with a backup plan, I had planned an alternative route for my symbol designs. This concept was a quite universal one and was broad enough to give me many other symbol topics within that concept. Just in case one or two didn't fit quite right...



The following images are visual references to help me better understand how my symbol will be sketched out. During this process I looked into different perspectives my symbol would be portrayed. Should I attempt an ariel view, would one symbol be more clearer from the front, maybe the side? These images helped me visualize and better understand the nature of my sketches with appropriate scale and proportions. I categorized images related to the potential symbol I would be working with. For some, I incorporated elements from multiple images, and others I used different viewpoints to find out which would have the clearest communication. These images are, in my opinion, some of the strongest examples of what it means to be a *Bad Driver*.

Burn Outs

Burn outs are for racetracks, not neighborhoods or parking garages. I chose these images so I could reference the whole picture of the action and detail from the skid marks.



Car Views

You think you know what a car looks like until you have to draw one from memory. I referenced these images so be sure I was correctly portraying the different angles of th car.



Ideation

Cell Phone

One of the most dangerous things you can do while driving. These images helped me figure out how I wanted my symbol to be shown, texting or talking on the phone. Both are not the best idea while driving.



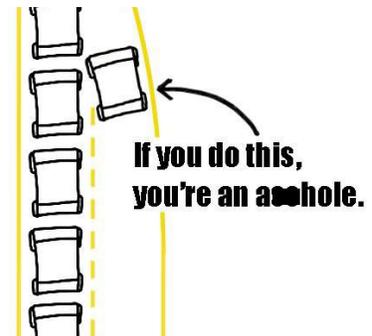
Car. Retrieved on: Feb 9th, 2018



Car. Retrieved on: Feb 9th, 2018

Cutting Off

I felt this action would be tough to show in a symbol. I debated on the different angles I could show this to make it clear someone was being 'cut off'. I referenced this image to be sure my symbol was appropriate for the project.



Eating

I chose these images looking for a common food people may eat while driving. In America, what's more common than drive-through hamburgers?



Car. Retrieved on: Feb 9th, 2018



Gas Emissions

Car exhaust is a concern "in 1970 U.S. Clean Air Act for controlling automobile emissions." Part of being a responsible driver is being responsible for the environment your driving in.

Citation in screenshot



Flat Tire

The dangers of driving on a flat tire can increase your chances of a blowout. These images helped me reference the amount of flatness to make my tire symbol.



Car. Retrieved on: Feb 5th, 2018



Hands on Wheel

This example was part of my 'driving' concept but did come in handy for a later bad driving symbol. There are many ways to actually hold a steering wheel, but I found this is the most common option.



Car. Retrieved on: Feb 5th, 2018



Ideation

Headphones

There are two directions I could go with this symbol. I looked into the two most common types of headphones and sketched out both options to see what was the stronger direction.



Car. Retrieved on: Feb 9th, 2018

Honking

Excessive honking can become quite the distraction. There are different styles of excessive honking, and I wanted to choose an image that exemplified this without being over-dramatic.



Knee Driving

Knee driving = not safe! I took these images to figure out the angle I wanted to sketch my symbol. Is the action clear from a driver's point of view, or will I need a side perspective to make it clear?



Car. Retrieved on: Feb 5th, 2018



Car. Retrieved on: Feb 5th, 2018

Parking

There are many different ways one may park badly. Collecting reference images here was a matter of finding the right perspective for the right type of parking.



Car. Retrieved on: Feb 5th, 2018

You Park Like a Jackass



Here Is How You Can Fix It
Be More Considerate of Others
Take Parking Lessons
Ask a Friend to Show You How to Park
Get a Valet to Park
Stop Visiting Public Places
Give Up Driving

Radio

For the channel changers. Surfing stations is not always your safest bet while driving. I picked these images to get an idea of what a common radio may look like today and to reference 'messing with the radio'.



Radio. Retrieved on: Feb 5th, 2018



Radio. Retrieved on: Feb 5th, 2018

Red Light

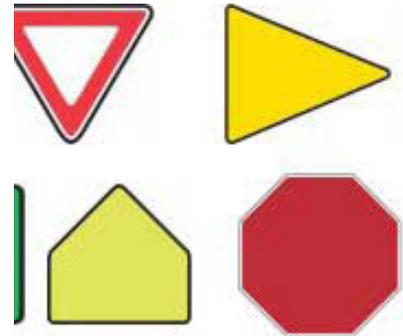
How embarrassing would it be to sketch my 'red light' on the bottom of the lights. My visual reference here ensures there is no second guessing the order of the lights on a red light



Ideation

Road Signs

I wanted my symbols to reflect the kind of style found in road signs. I also thought about the shape of the symbol itself. Possibly incorporating the diamond shape for caution into my design.



Tailgating

For this reference, I had an interesting time figuring out the perspective I wanted to show. I thought the first image would be a creative approach but may not be as clear in symbol form.



Turn Signal

Another example of two different directions I could take. Will this symbol be more clear from a drivers perspective or from someone outside the car?



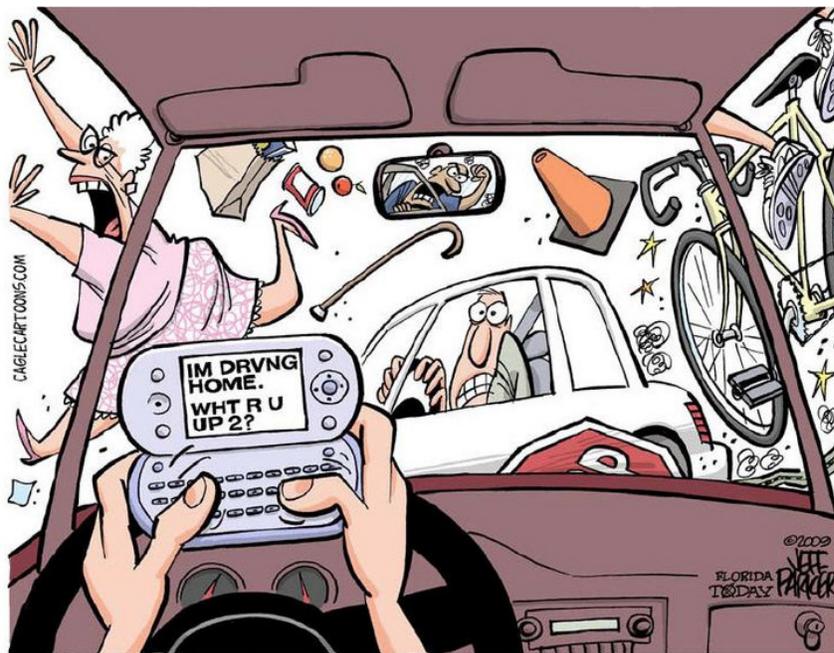
Car. Retrieved on: Feb 5th, 2018



Car. Retrieved on: Feb 5th, 2018

Weaving

Trying to reach your destination quicker than traffic can allow may leave you not making it home at all. Excessively weaving alone is dangerous, not to mention distracted drivers that may not see you.



Jeff Parker / Florida Today, courtesy CagleCartoons.com

Throughout my research, I find it's uplifting to have moments of humor in amidst the chaos of *Bad Drivers*.

Iteration

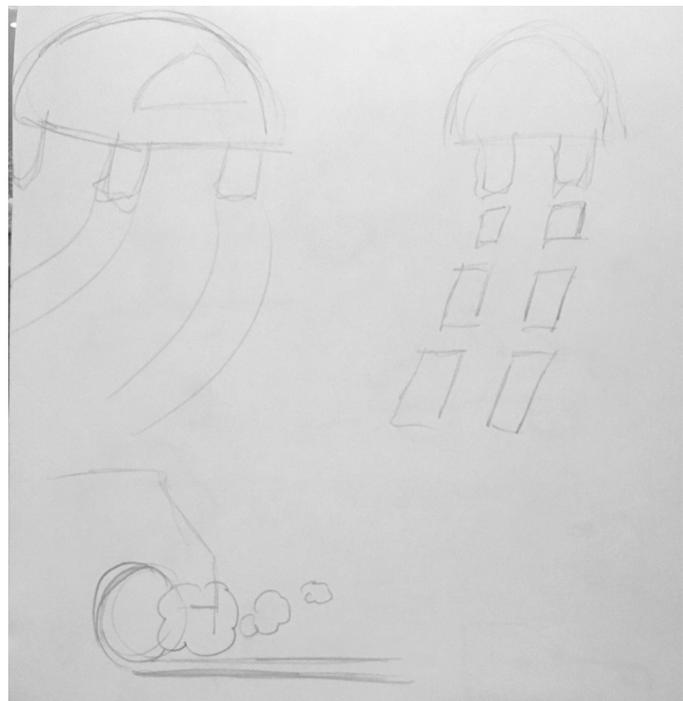
Pencil Sketches

Stage 1

My process at the iteration stage begins with various sketches of each topic in my concept. I reference my visual resources to assist me with Stage one and when further necessary. I focus on accuracy and detail for my first sketch of each, then for each sketch that proceeds it simplify until it has reached its simplest form. In many cases the simplest form is too simple to recognize. Therefore, it's important to reach a balance of simplicity and understandability.

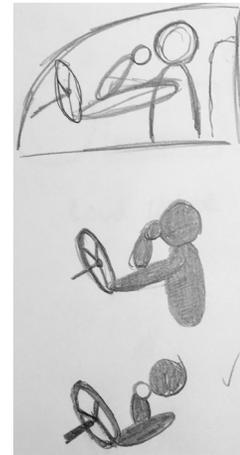
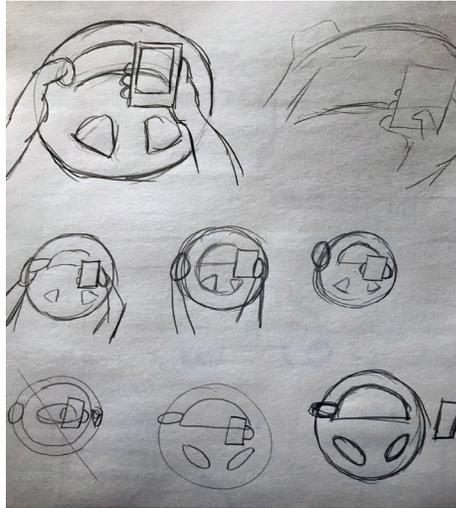
Burn Outs

For my 'burn out' sketches, I explore various ways of interpreting a burn out. What elements make a burn out most obvious? Is it the skid marks, the cloud of smoke? What is the best way to draw skid marks? As I sketch I refer to my visual reference and the occasional Youtube video.



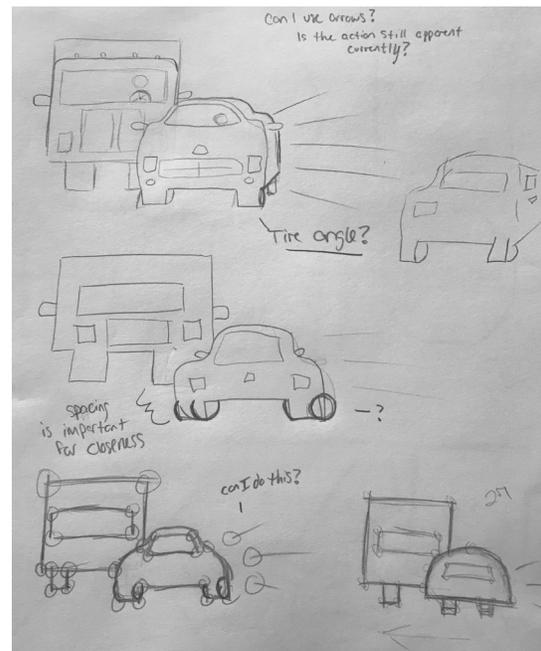
Cell Phone

"It is estimated that the minimal amount of time a driver's attention is taken away from the road when texting is 5 seconds, which, at a speed of 55 mph, equals driving about the length of a football field without looking at the road." These sketches help me find correct visual perspective and put the dangers of texting and driving in perspective.



Cutting Off

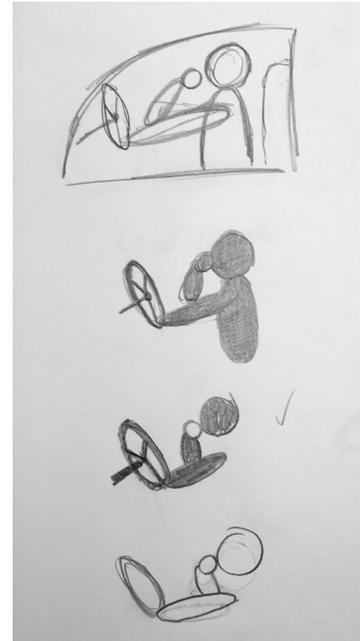
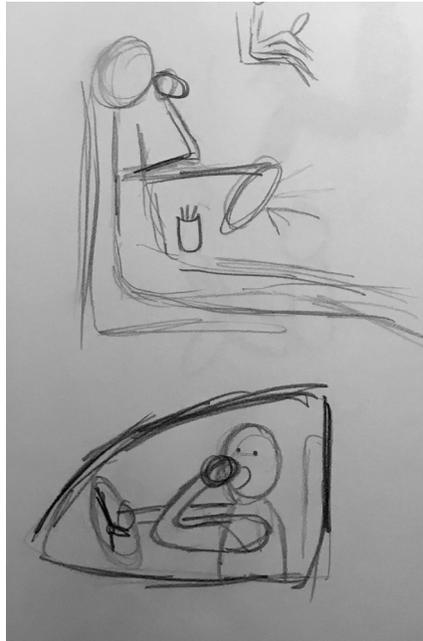
I think cutting people off is unfortunately very common. I chose to sketch from an image of a car cutting a semi off because I feel the dangers of cutting off a semi are far greater than cutting off another car. Also, I feel that adding the box shape of the semi with the car shape gives my design more variety without seeming so repetitive.



Iteration

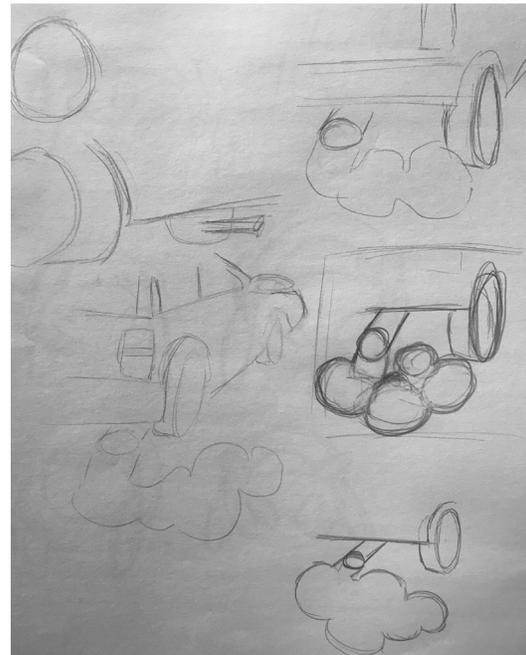
Eating

This sketch is probably one of my favorites. The sketch on the bottom left cracks me up. Seeing my most simplified option I feel was too simple, so I added the mouth element in the bottom left to my further sketches for better communication.



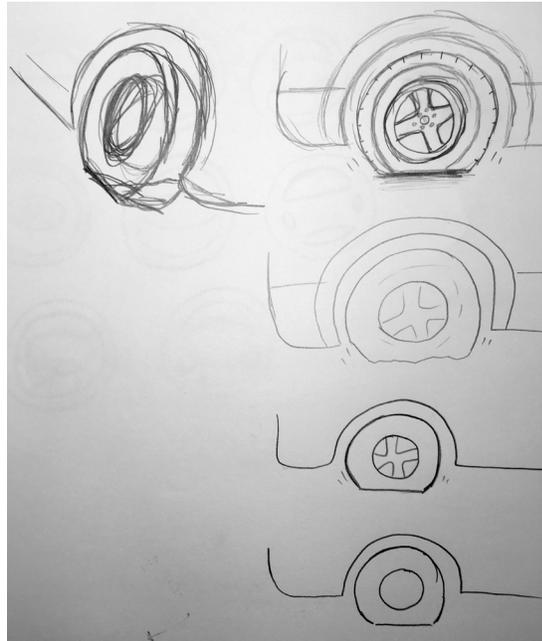
Gas Emissions

For this sketch, I had a hard time conveying the appropriate scale of the car involved in the image. I felt too much took away from the focal point of the exhaust, and too little made it difficult to understand the meaning behind it. My further sketches even look quite different then these.



Flat Tire

For this sketch, it was a matter of figuring out how much of the detail in the tire would help provide understanding of the element. What's most important in a tire... Tread? Bolts? Rims? And will I be able to show that a bad driver is driving with a flat or just pulled over?



Hands on Wheel

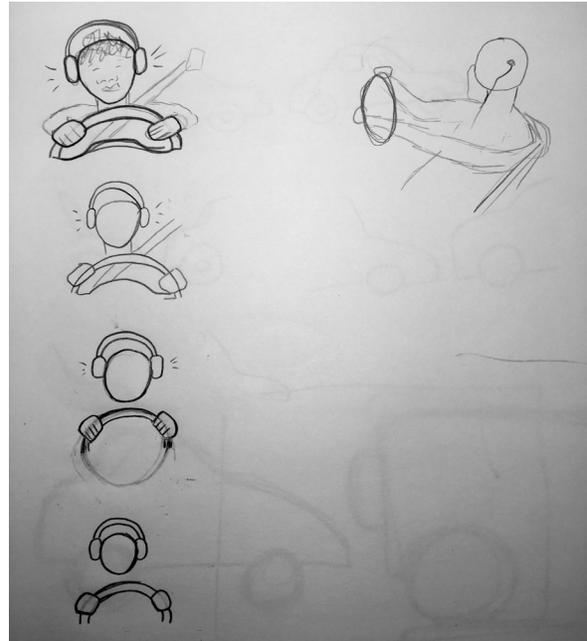
Rule #1 of driving.



Iteration

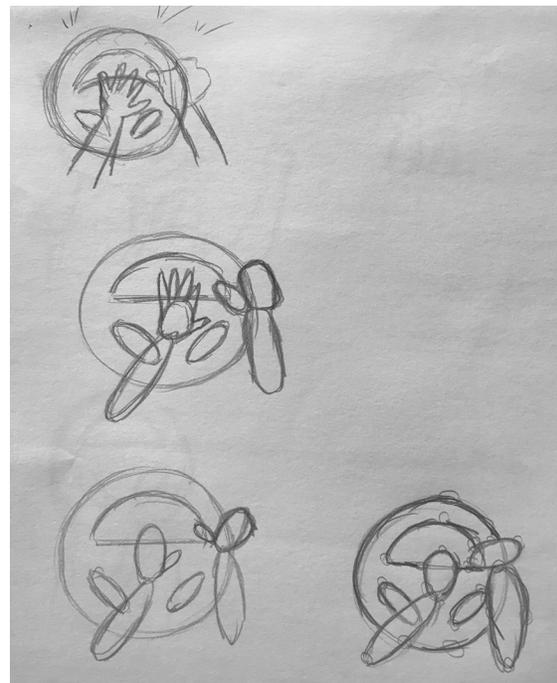
Headphones

There was two different styles of headphones I could have worked with for this one. I ended up going with the over the ear headphones because I was afraid the ear buds would get lost in the design.



Honking

I immediately knew this idea would be perfect for the design principle 'Radiation'.



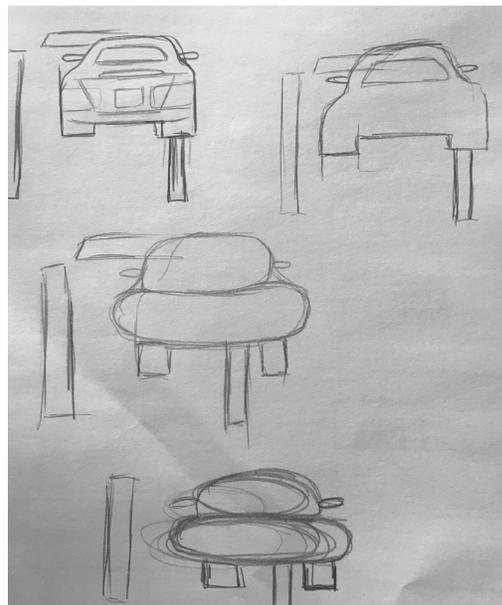
Knee Driving

I worked with both perspectives, but ended up going with the first image to correlate with my eating and cell phone symbols.



Parking

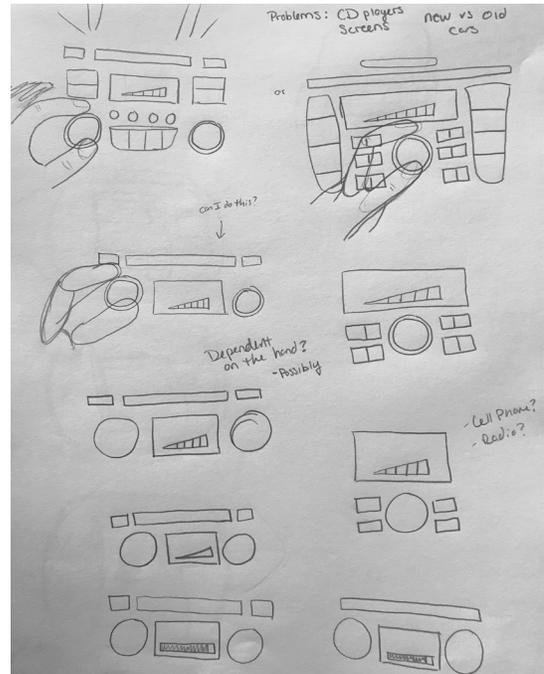
This concept was reworked from many different angles. I couldn't quite get the best way to clearly communicate this symbol, so it ended up being scrapped.



Iteration

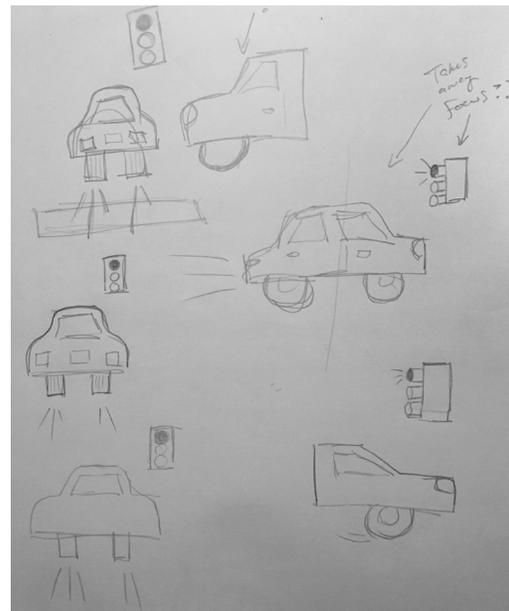
Radio

I found this to be difficult because radio's are becoming as advanced now a days. I ended up sticking with a simple knob and screen. The absolute basics of a radio.



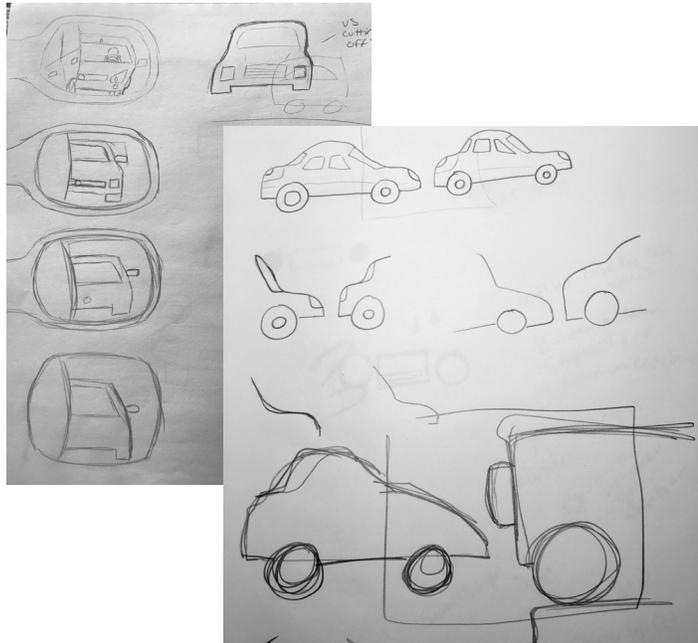
Red Light

Also, many different ways to show the angle for this one.



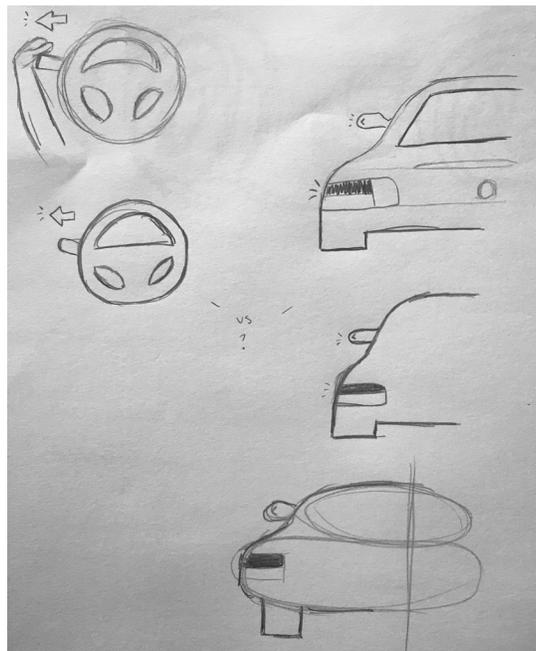
Tailgating

The most frustrating of the bad drivers. I thought about different ways to show this symbol. For me, I always glare out my mirrors when being tailgated, hence the drivers POV.



Turn Signal

Another idea I tossed because of the switch to bad driving. I did like the concept, but it was too tough to show NOT using a blinker.



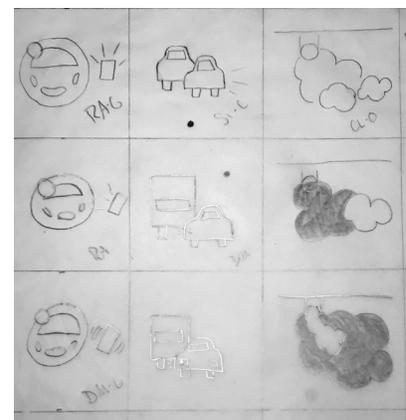
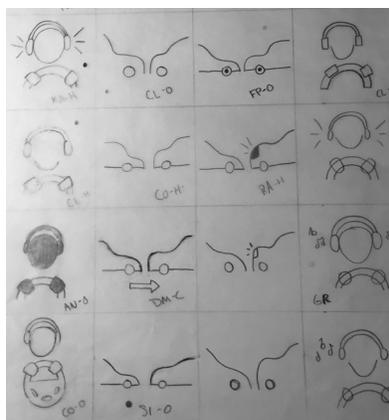
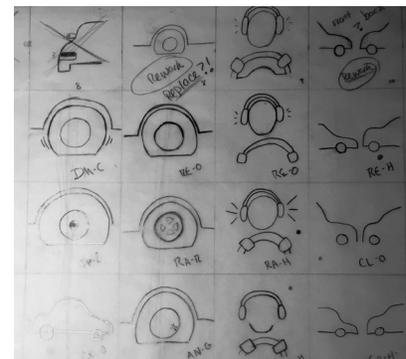
Iteration

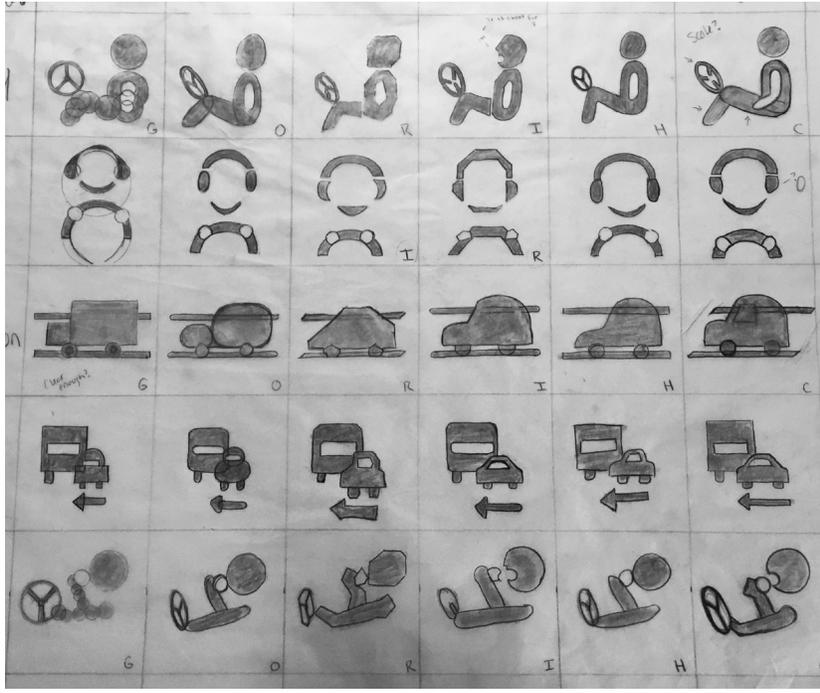
Design Matrix

Stage 2

		GEOMETRIC	ORGANIC	RECTILINEAR	IRREGULAR	HAND-DRAWN	COMBINATION
3,7	ANOMALY	AN-G	AN-O	AN-R	AN-I	AN-H	AN-C
9,10	CLOSURE	CL-G	CL-O	CL-R	CL-I	CL-H	CL-C
8,1	CONTINUATION	CO-G	CO-O	CO-R	CO-I	CO-H	CO-C
2,5	DIRECTION/ MOVEMENT	DM-G	DM-O	DM-R	DM-I	DM-H	DM-C
10,8, 3,	FOCAL POINT	FP-G	FP-O	FP-R	FP-I	FP-H	FP-C
3,7,9	GRADATION	GR-G	GR-O	GR-R	GR-I	GR-H	GR-C
1,3	PROXIMITY	PR-G	PR-O	PR-R	PR-I	PR-H	PR-C
7,4	RADIATION	RA-G	RA-O	RA-R	RA-I	RA-H	RA-C
6,3	REPETITION	RE-G	RE-O	RE-R	RE-I	RE-H	RE-C
2,7	SIMILARITY	SI-G	SI-O	SI-R	SI-I	SI-H	SI-C

Once my symbols are established I use the design matrix to find the best possible design principle and shape combination for each symbol. I start by sketching 100 variations of my symbol to see what is the best option for each principle. I give each symbol a number 1- 10 and each principle a color. Once i attempted a principle for each symbol, I color a dot for the top 2-3 strongest for each principle. I then fill the number into my matrix chart and eliminate duplicates until I have one for each. Kind of like a game of sudoku.

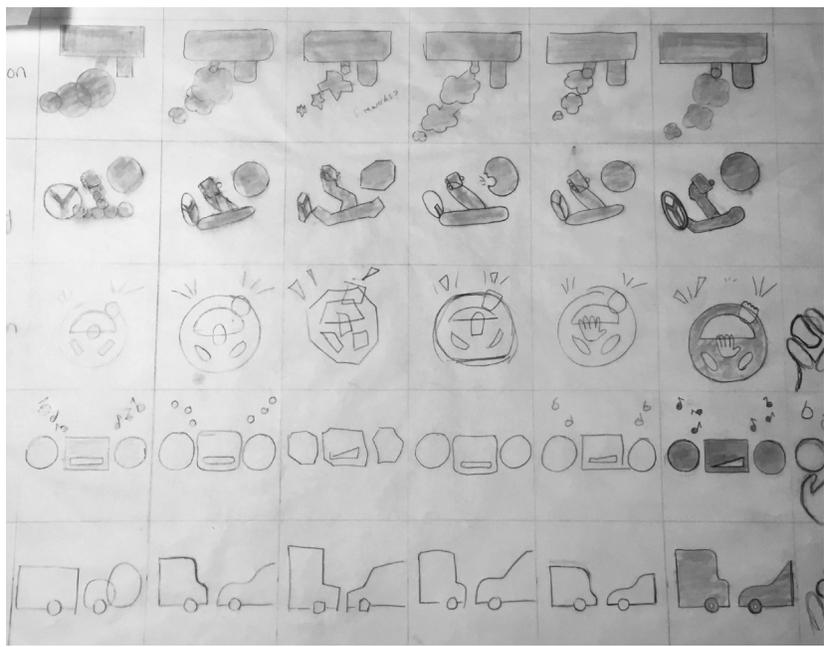




← My sketches start out so neat and filled in perfectly to

↓ My hand cramping up

In this set of sketches, I am exploring with shape combinations. I create my symbol using only geometric, then organic, rectangular, irregular, hand-drawn, and a combination of each line and plane. Some variations look strange, but I push on and incorporate strengths from each form into my combination sketch.

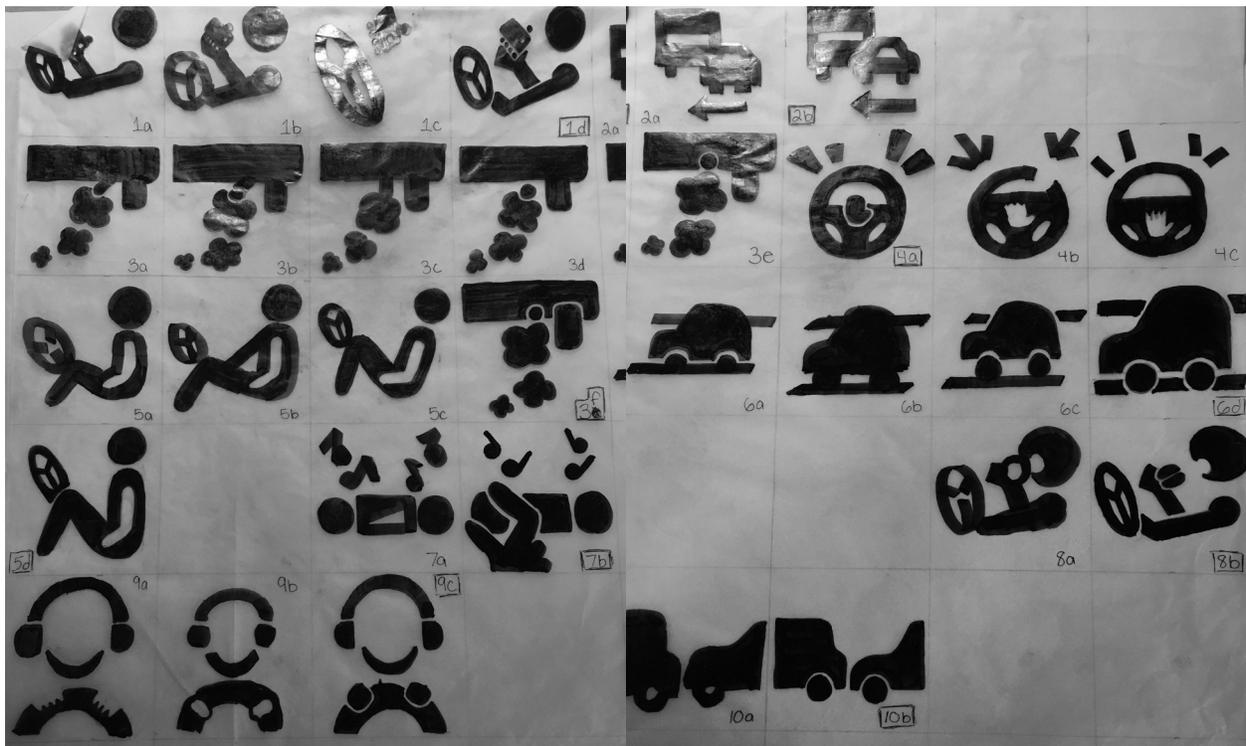


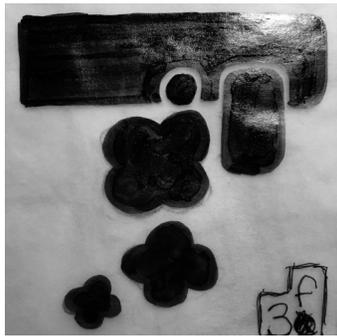
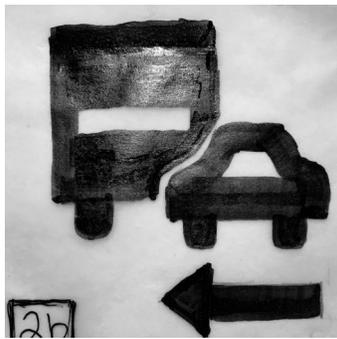
Iteration

Marker Sketches

Stage 3

In this stage, I take my combination sketches from The Matrix and re-draw them with a quarter inch thick black marker. This helps me further simplify my symbols and forces me to get rid of any unnecessary detail. Through this process, I learn how to incorporate negative space within my positive space giving the elements a sense of unity through spacing. By doing this, it lets me overlap shapes to improve comprehension of my set. I also focus on balance, both symmetrically (Symbol #9) and asymmetrically (Symbol #3). Throughout this process, its important to think about keeping shapes unified by reusing elements from other sketches, and making sure your symbol still comes across as you want it to be interpreted as.



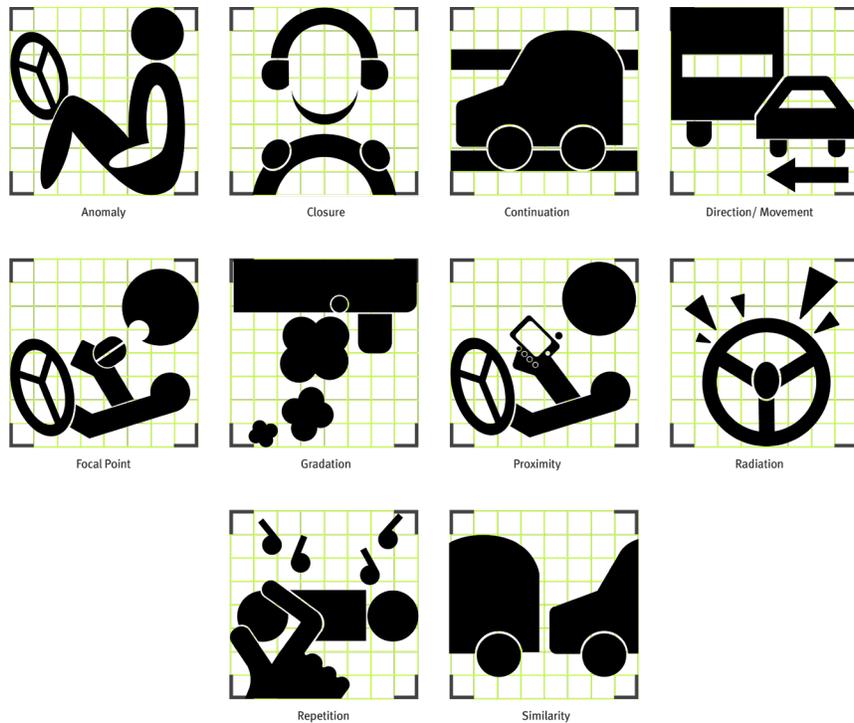


Iteration

Digital

Stage 4

In the digital stage, I took my marker sketches and inserted them into an Illustrator file. Using mostly shapes and the pen tool when needed, I created planer forms of my symbols. By doing this, I was able to get really accurate and clean shapes for my forms. At first it was challenging, but once I got a hang of it my symbols were on their way.



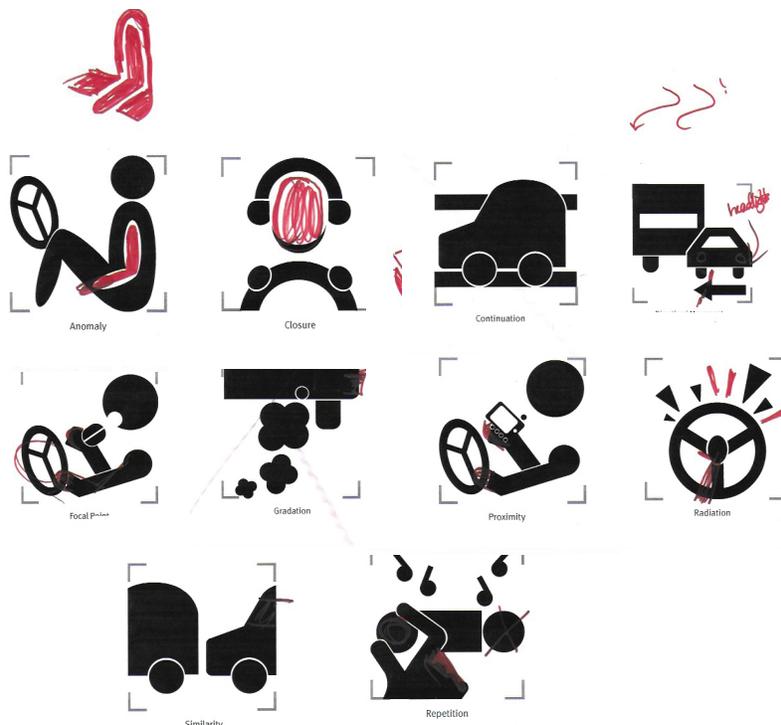
Inspection



Critique

I think first critique of the semester went well. There were things that were brought up that I didn't necessarily think about at first. Such as the hand in 'Radiation', I was going for an over simplified route that was not coming across clearly. As well as simplifying elements in 'Repetition' such as an unnecessary second knob and knuckles in the hand. My biggest critique here was filling in the arm for 'Anomaly' therefore X-ing my anomaly principle. Also completely X-ing both my 'Continuation' symbol and 'Gradation' symbol.

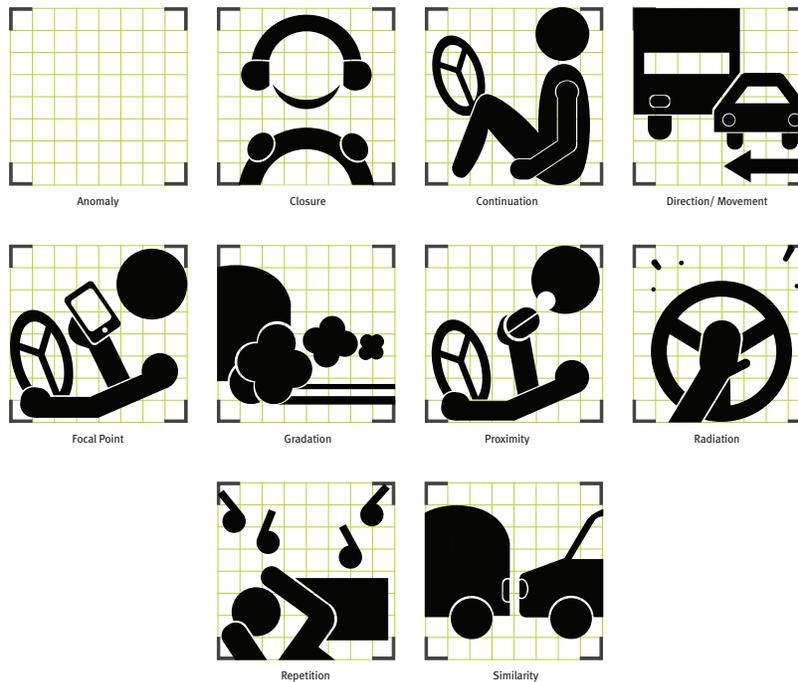
Ouch. Agreeing unhappily with my results, I go back to the drawing board, and look back into my visual research, going through the steps again. Though critiques can be tough, it's important to understand that "collaboration is what make good designs great." So I pick my head up, appreciate the help I have around me, and know that my designs will prevail.



Iteration

Edits

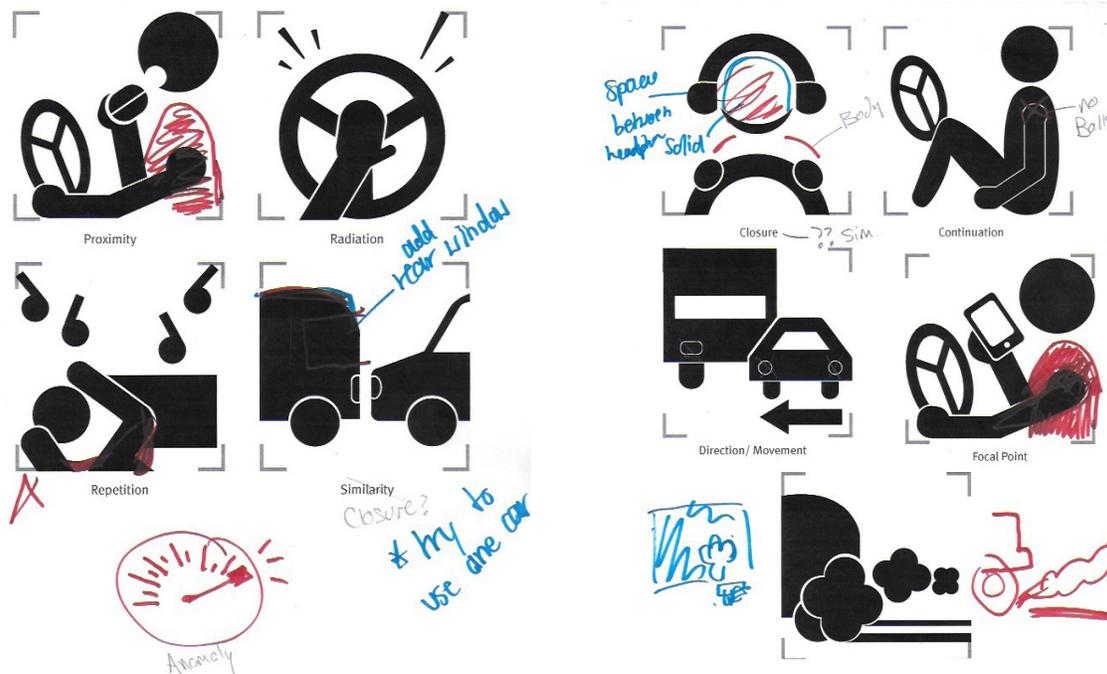
The changes I made to my designs after critique are below. I switched 'Focal Point' and 'Proximity' as well as 'Anomaly' and 'Continuation', but became stumped when searching for another symbol for an anomaly. I decided to keep the head open for 'Closure' because otherwise it would not be a principle for closure. I made the hand for 'Radiation' more realistic, my 'Gradation' symbol went from exhaust to doing a burn out, and I cropped the radio and hand for 'Repetition' to make it more simplified. I was not happy with myself for being unable to create a new symbol for 'Anomaly' but I knew I had to figure something out.



Inspection

Crit_Two

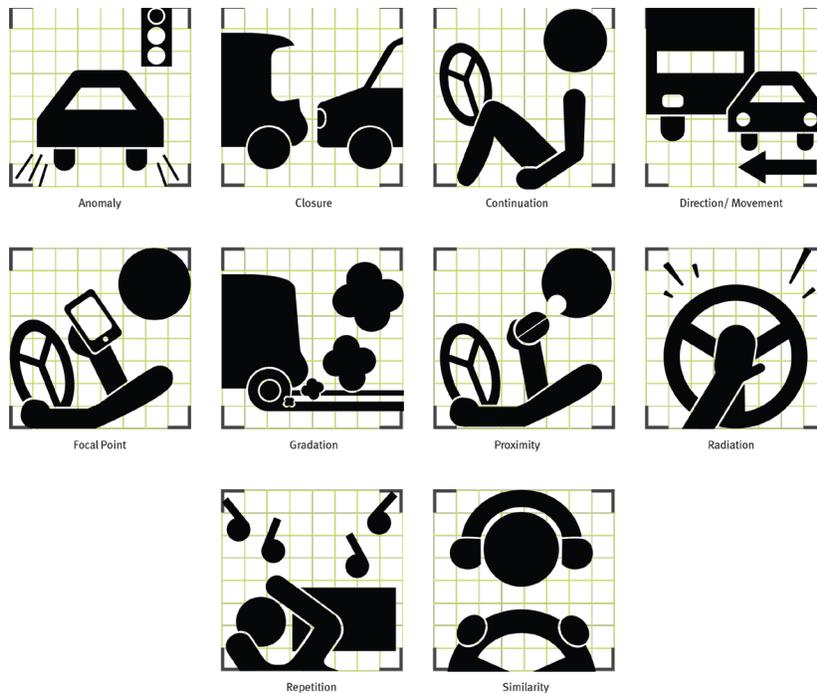
Round two crit went good as well. The class really began to open up more and speak out when they felt appropriate. Which is great! I think the more we do critiques, the better we are at understanding flaws and good things going on in each others work, the better we get at understanding what works in our own work as well. Suggestions were made about adding a body throughout all of the people characters in my design. Also things from other symbols that were not talked about previously like the window in my 'Similarity' example. I really enjoyed how supportive everyone was about me not knowing what to do about my 'Anomaly' symbol. Everyone had really great suggestions for bad driving things I could incorporate as a symbol.



Iteration

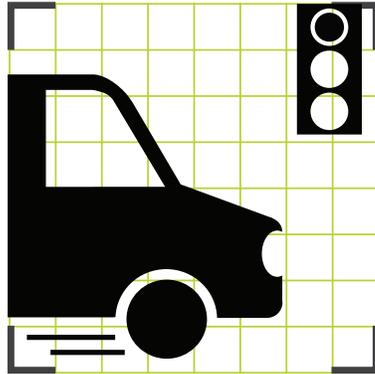
Edits

Here are my edits after critique two. I found an 'Anomaly' I wanted to use, running a red light. I like the concept, but I think the lines in the back are not working for me much. I switched my symbols for 'Closure' and 'Similarity', cut out a window in the car for tailgating, and added a circle for the head in 'Similarity'. I tried adding bodies to my people symbols but I feel like it really adds SO much black space to my symbol and if the message is still clear, I feel like the bodies are not necessary. I cut out the headlights in my 'Direction/ Movement' symbol and I think it really helps free some of the positive space in my symbol. Something I did for every symbol was going around each space and making the gap wider and all equal spacing to create unity in my symbol set.

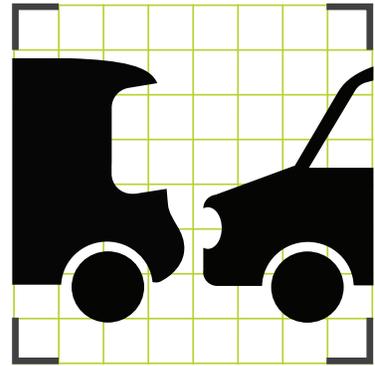


Iteration

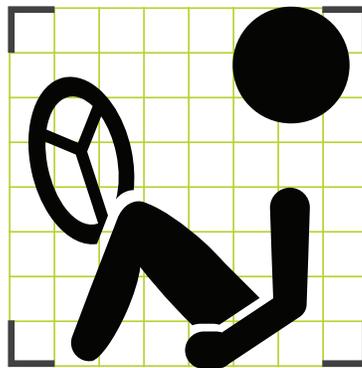
Final Set



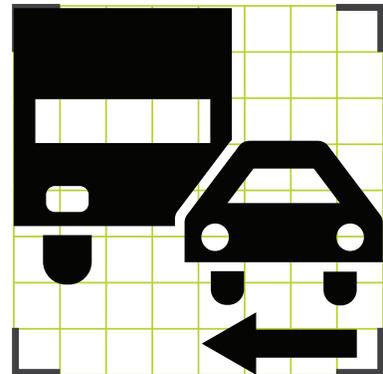
Anomaly



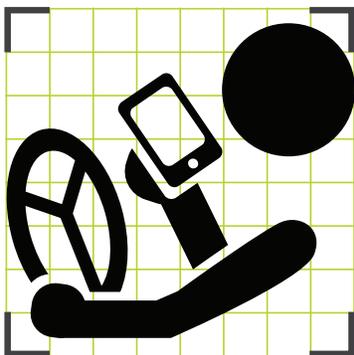
Closure



Continuation

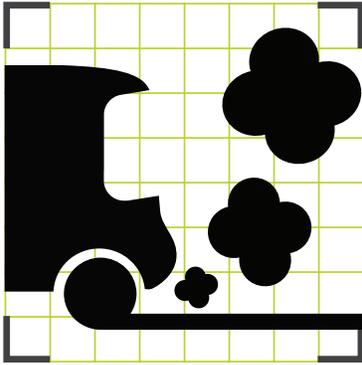


Direction/ Movement

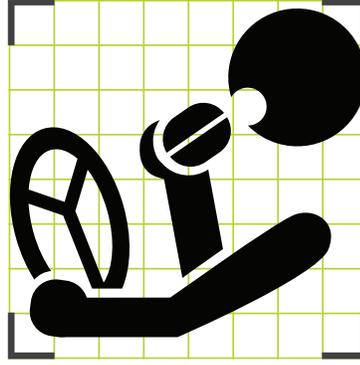


Focal Point

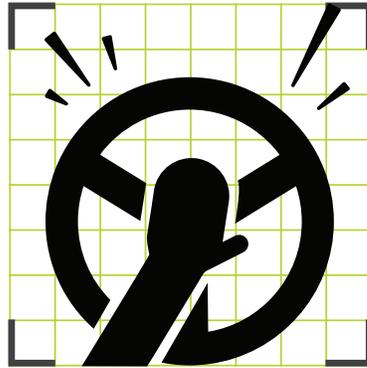
3x3



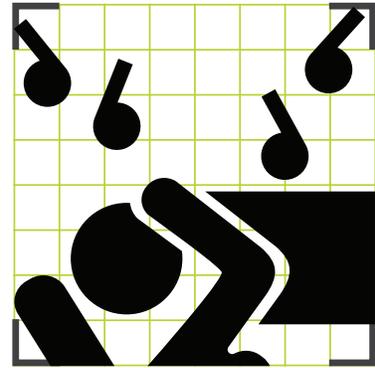
Gradation



Proximity



Radiation



Repetition



Similarity

I am proud of the results of my final set. I believe I have created a strong concept that speaks to a universal audience. I have created a harmonious balance of unity and variety, and fulfilled both simplicity and understandability in my symbol set. I worked diligently in problem solving, no matter how many obstacles sat in my way. I also believe my set is an example of a greater purpose overall. It's my hopes that the set I have created may bring awareness to bad driving practices and set a simple reminder for those of you that are **Bad Drivers**.

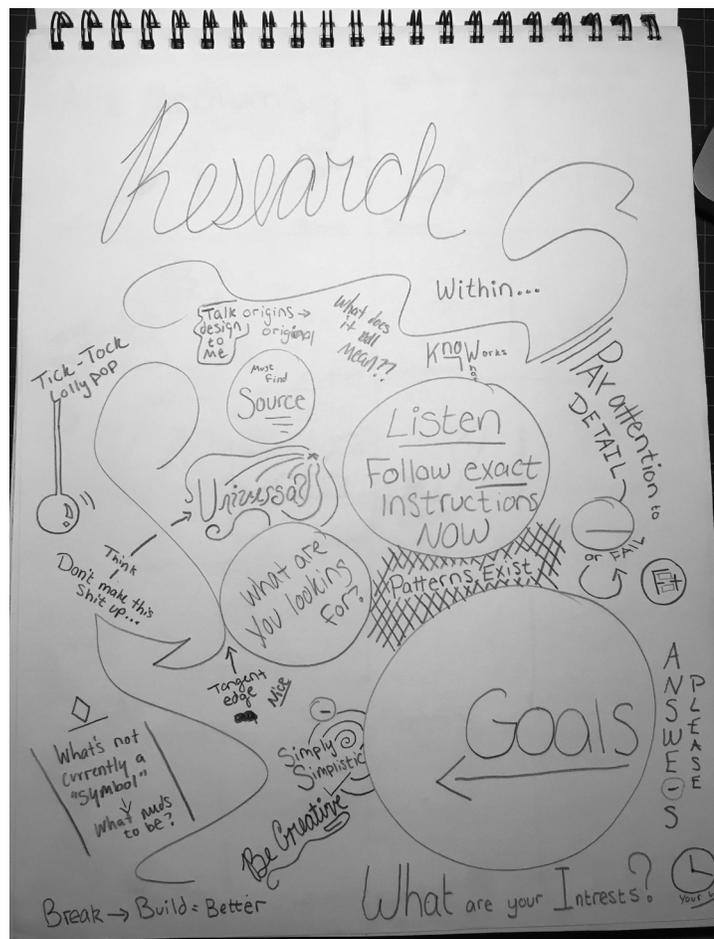
Reflections

My first misconception about this project is that it would be easy. Ten simple symbols, how hard can it be? Never would I have realized the amount of work that comes behind it. Until now that is...

The following are tidbits of my process. From dealing with blocks, to personal inspiration, to my decisions on designing this very notebook.

The image on the right is one of the ways I deal with a mental block. Sometimes, I find that I am focused on so many elements at once that my mind becomes cluttered. I deal with this in more ways than just design blocks, but the basics of it is a word dump of my thoughts in a creative format. Nothing has to make any sense what-so-ever, it just IS. This helps me clear my mind to better focus on the task at hand. Also, I think sometimes it just looks pretty cool.

This one in particular deals with thinking about ideas for this project. I had so many but couldn't quite narrow it down into a creative approach. It brought me to re-focus my thoughts and narrow in on a concept.



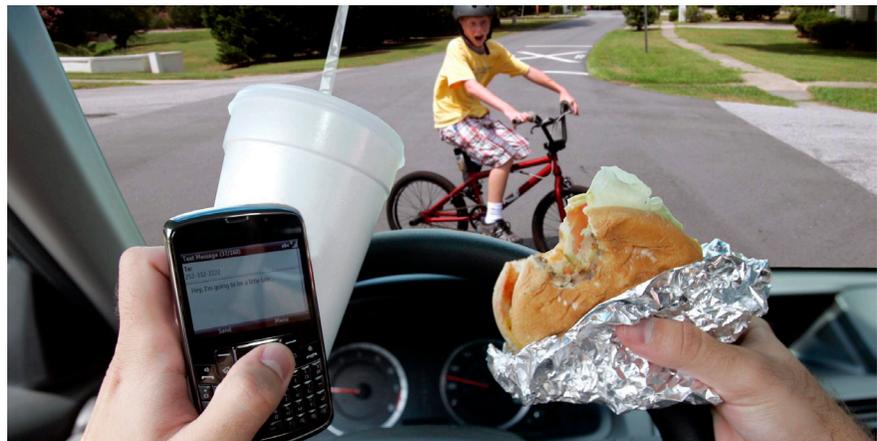
Being a Florida native, I am use to 'old people' drivers. Now that I'm more established in a big city, drivers here can be terrifying. Let's be honest, we've all made stupid mistakes while driving. Hopefully, our mistakes are not so serious to put a huge burden on our families or others, and we learn from them. Unfortunately, in today's world there are a thousand more distractions then there were even 10 years ago. If we all became a little more aware of our actions while driving, we could make it a little bit safer for everyone.

"In 2015 alone, 3,477 people were killed, and 391,000 were injured in motor vehicle crashes involving distracted drivers."

"1 out of 4 car accidents in the US are caused by texting while driving."

Driving like a jerk pisses other drivers off.

Don't be that guy...



Reflections

Typefaces

“Multiple type families, typically up to two or three, extend the typographic possibilities within the design. Not only do they provide visual contrast, they also help the designer establish hierarchy by distinguishing information.”

The type of font used can make or break the tone you are looking for in your work. I wanted this notebook to be more casual, so I knew I wanted a sans serif font type. I searched through the fonts in my font book to find the list below. With driving in mind, I thought the font Breuer would be appropriate. Once I started working on my body text, I realized the ease of readability of the font was not high. Therefore, I switched to Avalon. This font had a variety of font families within that I used when necessary throughout my notebook. This gave me the variety I was looking for, while being a clean font with strong headings and appropriate body text style.

Avant Gar Gothic

Avalon

Lao MN

Khmer

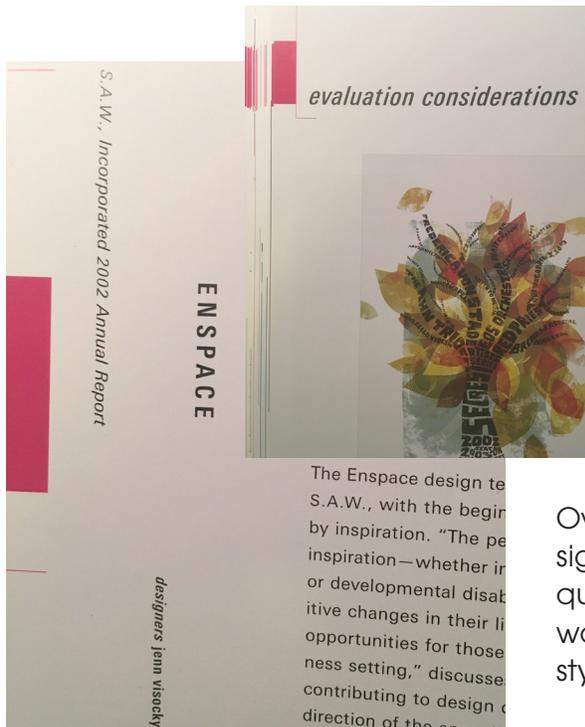
Geneva

***Breuer

Arial

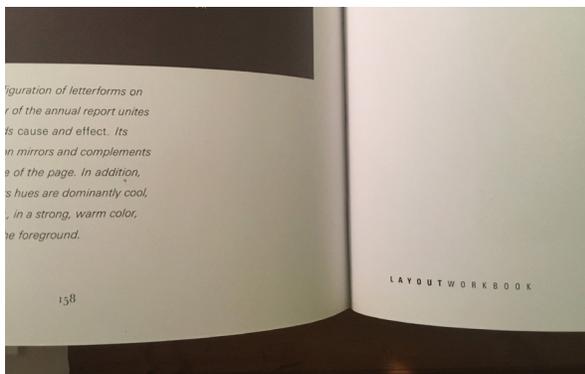
Antique Olive

Layout



I was inspired by layouts from the *Layout Workbook*. I used elements of the large headings, vertical headings, and page number and footers at the bottom of the page. Overall, the content of my work inspired by layout. There were sections I felt were necessary to keep more orderly for organization purpose and in some areas I mixed the layout up.

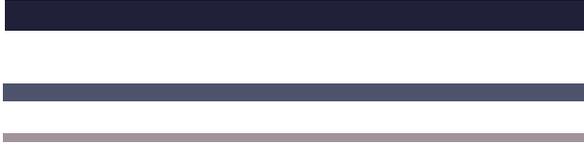
Overall, I went pretty simple with my design. I didn't want to take away from the quality of content I built throughout my work. I feel like this notebook reflects my style and my concept well.



My color choices were from the palette Violet Woods. I like the dark purple, I think it reflects well with my bold headings, but the lighter colors give my layout some flair.



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Cullen, Kristen (2005). *Layout Workbook*. Rockport Publishers. P96

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