

MAPPEINNEV
ERINGI. SEM
ESTER
GRAFISK

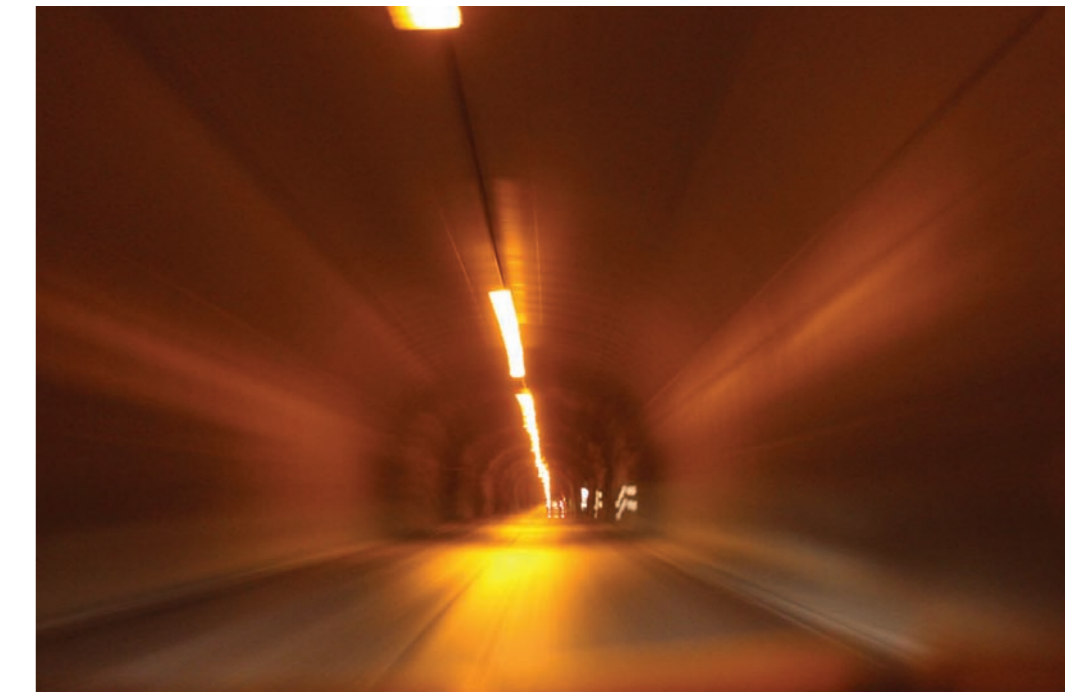
Gry Monica Hellevik - Multimediedesign

Obligatorisk oppgave 01



Obligatorisk oppgave 01 Fotoarkiv skulle gi oss kunnskap om metoder for kreativt arbeid, designlære og fotografi. Den skulle skape bevissthet gjennom det å "se gjennom linsen" og benytte prinsipper for å ta gode bilder i praksis (harmoni, balanse/ubalanse, form osv). Vi skulle skape en base med bilder som kan brukes gjennom hele studieåret.

Det skulle tas minimum 100 bilder, 10 i hver kategori. Kategoriene var: Mennesker, Symboler, Bylandskap, Mote/trend, Form, Mat, Stemning, Kontraster og Transport. Bildene kunne bare beskjæres og ikke manipuleres digitalt på noen måte. Tre av bildene skulle leveres inn til veileder for evaluering.



1. Mote/trend - For men who loves their skin
2. Form - Jettegryte
3. Transport - Fart og spenning = dødsgrøy!

Fotografert med et Canon EOS 500D.

Obligatorisk oppgave 02



Obligatorisk oppgave 02 Logo skulle gi oss kunnskap om research, skissearbeid og definisjon av målgrupper. Og kunnskap om kommunikasjonsprosesser og utforming av budskap. Samt praktiske ferdigheter og kunnskap innen verktøy benyttet i den grafiske bransjen. Bruk av typografi og farger i forskjellige trykksakproduksjoner.

En logo skal gjenspeile et varemerkes eller bedrifts visuelle identitet. Vi skulle designe en logo som var enkel og lett gjenkjennelig. Tidløs, helst ikke flere enn 2-3 farger. Bør inneholde et symbol/figur/ornament, samt en tittel (navn/merke). Vi kunne velge mellom å designe en ny frokostblanding, en ny kaffe eller en ny sjokolade. Den skulle ferdigstilles i Illustrator i RGB, CMYK og gråtoner.



Øverst: Taboo logo i farger og gråskala.
Nederst: Logo plassert inn på forsiden av sjokoladepapiret. Farger og gråskala.

Logoene er utformet i Adobe Illustrator.

Illustrasjon

Obligatorisk oppgave 03 Illustrasjon skulle gi oss kunnskap om kommunikasjonsprosesser og utforming av budskap. Kunnskap innen komposisjon og utforming av grafisk arbeid, og gi oss praktiske ferdigheter innen verktøy benyttet i den grafiske bransjen; bildebehandling, vektorgrafikk og fotografi.

I oppgaven skulle vi ta utgangspunkt i en selvvalgt tekst (sang, dikt, novelle eller lignende) og lage en illustrasjon til denne. Illustrasjonen skulle enten plasseres på et CD-cover, et bokomslag eller på en plakat.

Oppgavens mål var å benytte teknikker innen digital bildebehandling til å få frem et originalt og nytt uttrykk.

La Vigüela

Here I begin to sing
in time with viguela
of a man who reveals
an extraordinary sorrow
like a solitary bird
consoles himself with a song.

The holy saints are coming
they all come to help me
when my tongue is tied
and my vision is troubled
I beg my God to assist me
and this time he helps.

Here I begin to sing
in time with viguela
of a man who reveals
an extraordinary sorrow
like a solitary bird
consoles himself with a song.

Gotan Project, La Basta Records.

CD-cover illustrasjon til sangen La Vigüela av
Gotan Project.

Utformet i Adobe Illustrator og Adobe Photoshop.



Obligatorisk oppgave 04



Obligatorisk oppgave 04 Layout skulle gi oss praktiske ferdigheter i verktøy benyttet i den grafiske bransjen; bildebehandling, sideombrekking, illustrasjon (vektorgrafikk) og fotografi. Bruk av typografi og farger i forskjellige trykksakproduksjoner. Bevisstgjøre oss om visuelle virkemidler og kommunikasjon gjennom trykte medier. Og gi oss kunnskap om tekniske standarder og produksjonsprosesser innen grafisk arbeid.

"Blunk" er et fiktivt magasin som inneholder artikler om den kreative bransjen i Norge; kunstnere, designere, illustratører, filmskapere, fotografer osv.

Oppgaven var å utarbeide logo, farger, bilder (illustrasjon/foto), samt å lage et reellt portrettintervju med en utøvende kunstner. Deretter å lage layout av denne artikkelen.

Sept-Oct

BLUNK 2010



Karina Astrup
 Producer of
 6FT Hick Notes
 from the Underground



Notes from down under



Karina Astrup has just produced her first independent documentary film. In the film she follows an underground rock band, "6FT HICK", on tour 6000 kms across Europe and Australia.

Karina is born in Hamilton, New Zealand, but has lived the last 11 years in Brisbane, Australia. Recently she married and moved to Bekkastua in Norway.

2

How did it you get into making documentary films?

- After working in advertising for four years I really wanted to leave it. I had discovered that what I enjoyed most was production. I enjoyed working on corporate videos and television commercials, more than websites, prints or animation.

- I thought about maybe going into feature films and started asking people about it, looked into the industry and found out that I wasn't really interested. All they were making locally were big blockbuster American films that I often didn't really like very much, and the hours are shitty. People are working between ten and fifteen hours a day and you have to completely sacrifice

yourself to the film. I thought I don't want to sacrifice myself to a film that I don't even like that much at the end of the day.

- What I enjoyed the most about corporate video and television was working with real people, not celebrities. I am not really very interested in celebrity culture. But I love everyday people stories, they are so interesting. I love stepping into other people's worlds and lives. So I discovered that documentary was a natural thing to go for.

- My first real documentary experience was working with Faramarz K-Rahber, a highly acclaimed and awarded documentary filmmaker. This was the Fairdinkum Manjit Documentary.

The film is about an Indian man, a Sikh. He is an immigrant and a taxi driver. He loves living in Australia so much that he wrote a song about it called "Song Australia", and he would always sing to the passengers in his taxi.

He recorded a CD, an album full of his own music and people would sit in his taxi and they would go "Oh, what's this song?" and he would go "Ah, but that's me, that's me singing!" And he would pull out this laminated song words and pass it on to them in the back seat, and he actually sold 3,000 albums to different people in his taxi!" (She is laughing a lot).

Tell me about your latest project: 6th Hick – Notes from the Underground.

- 6FT Hick: Notes from the Underground is my first ever independent film produced by my own company House of Gary. It was my concept and my contacts. I am the producer, so I carried this baby from start to end.

- There is only one funding grant and broadcast deal in Australia offered to people at the start of their career, where you can get your film broadcast with limited experience behind you. It is a nationwide competition to get your concept accepted, so it is a very tough pitch process.

I teamed up with emerging director Marty Moynihan who was at a similar career stage to me. We put the proposal together, and we won! It was amazing, it is so hard to get in! My hands were shaking when I got the final news "Oh, my God! I can't believe we made it!" It's just such a hard process.

- I received a budget of 1 million kroner and for that I had to produce a one hour documentary for ABC TV. Our budget paid for all the band members plane tickets, or else they could not afford to go. The Lead singer had been doing his masters in addiction studies, so they had not been doing as many paid gigs as usual that year.

Being part of this documentary was their ticket back to Europe that year.

They are normally very private guys and because they are from the underground sub-culture, there is a real mythology about who they are. There is a lot of performance aspects and sometimes they look like they are killers or just generally really horrible men. It's mostly show though, part of the overall experience. They were pretty concerned at first letting a documentary crew come in to reveal them and had nightmares about us trying to make it into a Metallica style 'some kind of monster' documentary.

- We had to keep a certain level of respect, but they understood that they had to give us access as well. It was scary for them since anything can happen in the editing room. People can take small pieces of conversation out of context and paint a picture that isn't true. It was very hard for them to totally trust us. I had been friends with two of the band members for nearly ten years, which was the other reason why they agreed to it. If I did not have a personal relationship, I do not think they would have agreed to it.

"I often go away from these kinds of gigs feeling really pumped about life"

- I really love going to these heavy dirty rock gigs by myself. I love the energy they give out. It's just so strong and so passionate, it smacks you in the face, it makes your pulse run fast, and it makes you energized.

- I often go away from these kind of gigs feeling pumped about life, and pumped with a feeling like "Yeah I've really got to get out there and do it, just gonna push my energy out, yeah!" I like the fun, and I like that it's not serious, that's its pushing the boundaries and that you are stepping outside of boring mainstream land.

Karina Astrup

Name: Karina Astrup (formerly Averlon-Thomas)

Age: 31

Profession: Producer

Likes to watch: True Blood, Deadwood, Rome, British Comedy such as League of Gentlemen and Spaced, good cartoons and generally anything art house.

Likes to read: Biographies and autobiographies. I like stories about real people, which is probably why I like documentaries.

Listens to: I love underground blues and country influenced rock n roll and stuff you often hear around the Brisbane and Melbourne scenes, also P.J.Harvey, Peaches, Björk, Yeah Yeah Yeahs, White Stripes just to name just a few.

Likes to eat: Healthy whole-some homemade food, with lots of vegetables.

Hobbies: Fine art, photography, travel, tango dancing.

Favourite colour: I can't choose. Impossible, they are all great for different moods

Favourite film: Impossible to choose, but I do love the works of Jane Campion.

Favourite artist: Frida Kahlo inspired me greatly at Art School.

Check out Karina's media company: www.houseofgary.com

And: <http://6ftthicknotesfromtheunderground.com/>

Dictionary

Dinkum, fair dinkum : true, real, genuine ("I'm a dinkum Aussie"; "is he fair dinkum?")

1 foot = 0,3048 meter

6 Ft: ca. 1, 83 meter

Hick: hillbilly, redneck



A selection of photos from the 6th hick tour.



The film poster and the vocalist on stage in a similar pose.

The film poster and the vocalist on stage in a similar pose.

What is the best thing about having a creative profession?

-That I am never bored. I am always feeling like I have purpose for myself. I have some friends that don't have creative professions, sometimes they just get bored. I never get bored. I never think "Oh what should I do with my time today?" I always wake up feeling filled with purpose and reason and things to do, I feel excited. I think that what's amazing is; you dream something up in your head and make it a reality. Whether you make it with your hands, or you take picture, or you sell a concept to investors so you can build it in real life. The action of making a dream true, it feels so good!

-The sticky thing is that you are always short of money. That's the down side of it. Being in art school sucks as much as it is massively fun. You spend so much money on film and paint and canvas, you are always short of money for food, rent. It's really hard to survive financially.

What kind of education do you have?

-I did one year at university of a bachelor of fine art and photography. I did not finish that because I was just so poor that I couldn't stand it. Plus I decided that I couldn't see how I could sustain myself, I saw lots of

people that depended too much on their parents or brothers and sisters, and they couldn't look after themselves. I thought "I have to be able to look after myself". I can't let my family have to support me to be an artist, I have to stand on my own two feet. So that is what made me interested in the whole multimedia thing, and made me go down the path of advertising.

"In this field, the only way to grow is to keep attaching yourself to more senior mentors, and people who know more than you, and learn as much as you can while you work for them."

I was very fortunate that I got this amazing job at Bigfish advertising, which gave me all the skills that I could possibly need on the job, and fortunate enough to begin my film career working with such great filmmakers as Faramarz K-Rahbar and Axel Grigor.

In this field, the only way to grow is to keep attaching yourself to more senior mentors, and so you keep trying work with people who know more

than you, and learn as much as you can while you're working for them.

You just moved to Norway. Will you be able to stay here and work or will you go back to Australia and New Zealand for working?

-It's really exciting to be in Europe. I really want to break into the film industry over here. I am hoping to become a link between Europe and Australia, and help creative business flow between the two worlds. That's a goal.

I am also in the process of developing 2-3 projects with Australian teams, so in the next couple of years I see myself go between the two worlds quite regularly. Maybe if a major thing gets commissioned, I might go back for 6 to 12 months, but at the end of the day I want to be mostly based in Norway, and stay here for a few years.

"6FT Hick - Notes from the Underground" will be shown at film festivals in Os, Norway and Brisbane, Australia in November this year.
4 - 14. november 2010, Brisbane, Australia: www.steorgebiff.com.au
6 - 13. november 2010, Os, Norge: www.wt-festivalen.no

Text and photo: Gry Monica Hallevik • Photos on page 4: Iain Claticher, Betty Lee and Karina Astrup



Notes from down under

How did you get into making documentaries?
Karina Astrup has just produced her first independent documentary film. In the film she follows an underground rock band, "6FT HICK", on their 6000 km. across Europe and Australia.

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Jeg intervjuet Karina Astrup som nylig har laget sin første egne dokumentarfilm om en underground rockegruppe som hun følger på turne i Europa og Australia.

Filmen heter "6FT Hick - Notes from the Underground" og skal vises på filmfestivaler i Brisbane, Australia og Os, i Norge i november 2010. I Os er filmen nominert til beste dokumentar.

Oppgaven er løst ved å fotografere med et Canon EOS 500D, redigere bildene i Adobe Photoshop Lightroom, bildebehandling i Adobe Photoshop, logodesign i Adobe Illustrator og layout i Adobe Indesign.

Obligatorisk oppgave 05



Obligatorisk oppgave 05 Miniprojekt Visuell identitet skulle gi oss kunnskap om å lage en visuell identitet, kunnskap om kommunikasjonsprosesser og utforming av budskap.

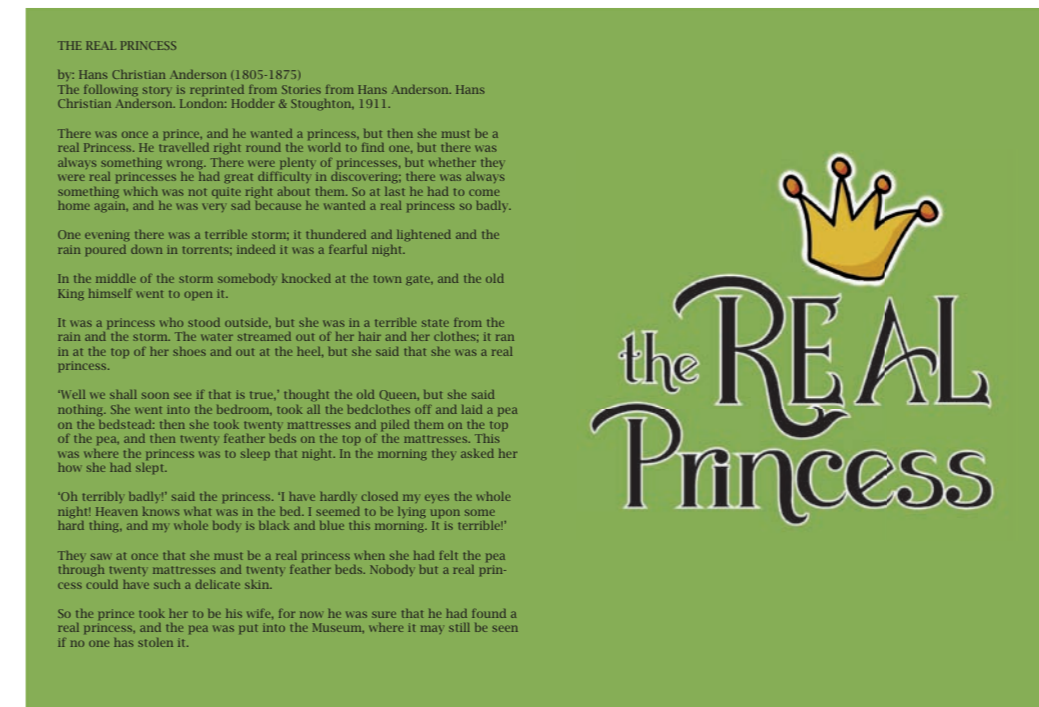
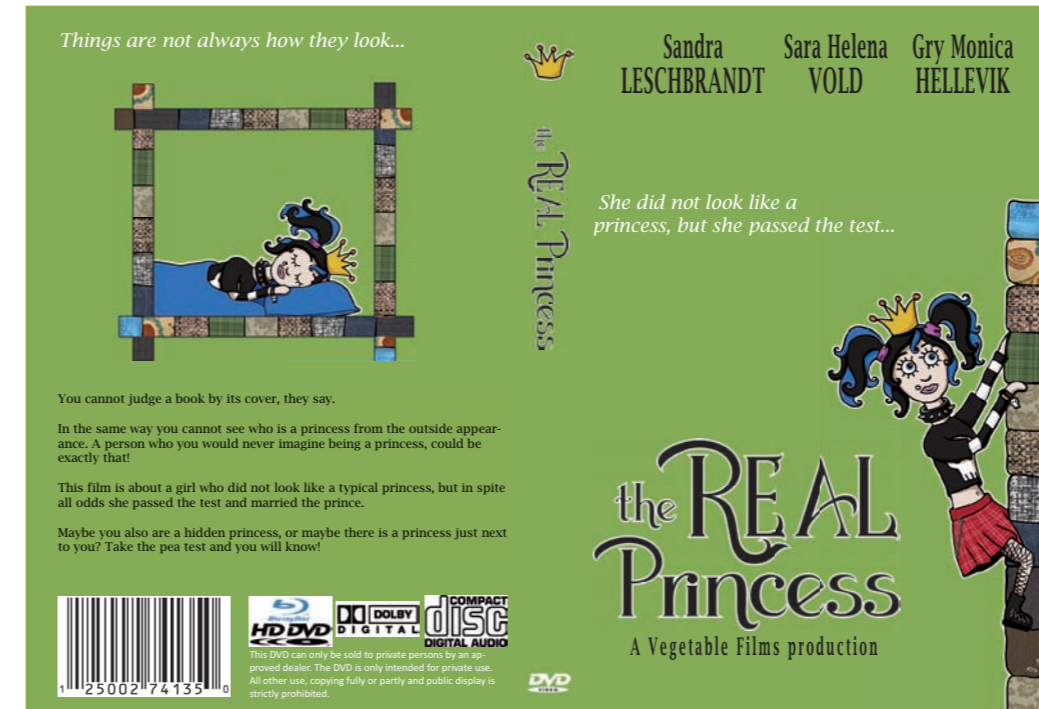
Det var et gruppearbeid hvor vi skulle lage et DVD-cover og en plakate, samt en profilmanual for en tenkt filmatisering/ animasjonsproduksjon av en valgfri tekst. Vi skulle lage både logo, illustrasjoner og layout, samt en profilmanual som beskriver bruken av disse elementene i den visuelle profilen.

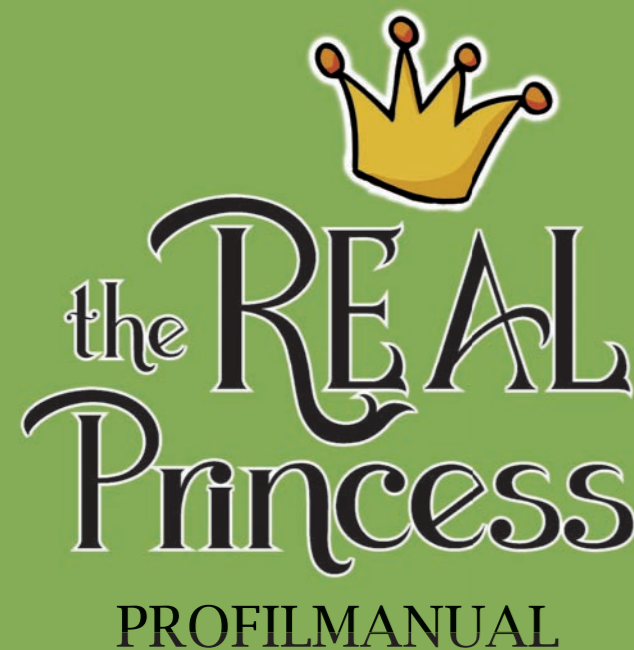
Jeg samarbeidet med to andre studenter på dette prosjektet, via e-post, blogg og Skype. Vi valgte å illustrere en engelsk versjon av H.C.Andersens "Prinsessen på erten", kalt "The Real Princess". Vi ønsket en ny vri, og valgte å lage en litt annerledes prinsesse, samt ungdom som målgruppe istedet for barn.

På venstre side: DVD-cover utside og inside, samt filmplakat til "The Real Princess".

Sidene 16-19: Profilmanualen til "The Real Princess".

Prosjektet er utført i Adobe Illustrator, Adobe Photoshop og Adobe InDesign.





Om profilmanualen

Denne profilmanualen er laget i forbindelse med Vegetable Films og SSG Studio's lansering av en helt ny filmatisering av H.C. Andersens eventyr "Prinsessen på erten". Dette er en engelsk filmatisering med tittelen "The Real Princess".

Målgruppe og ønsket etterlatt inntrykk

Normalt er ofte H.C. Andersens historier myntet på barn. Denne filmen har en helt annen målgruppe, nemlig ungdom. I stedet for en søt og vakker prinsesse, har vi en tøff og opprørsk prinsesse med boots og piercing. Filmen ønsker å fortelle at selv om man ikke ser ut som en prinsesse, så kan man allikevel være en. Det er ikke smart å dømme etter det ytre utseendet, alle og hvem som helst kan være en prinsesse.

Logo

Logoen finnes i to versjoner. Hovedversjonen på to linjer og en sekundær versjon på én linje. Hovedlogoen skal alltid foretrekkes dersom det er teknisk mulig, og alltid i store formater. Hovedlogoen kan brukes ned til størrelse 20 mm bred. Hovedlogoen brukes på grønn bakgrunn som vist nedenfor. Den sekundære logoen skal brukes på mindre produksjoner og der hvor det er nødvendig å ha logoen plassert på én enkelt linje. Den sekundære logoen kan plasseres på hvit bakgrunn. Logoen skal ikke plasseres direkte på fotografier



Hovedlogo plassert på grønn bakgrunn



Sekundærlogo plassert på grønn bakgrunn



Sekundærlogo plassert på hvit bakgrunn

Typografi for trykk

Det er viktig at det brukes samme skrifttype overalt og på samme måte, for å opprettholde det visuelle inntrykket man ønsker å skape. Hovedskrifttypen for The Real Princess er Lucida. Lucida Bright, Lucida Demibold og Lucida Demibold Italic.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ

abcdefghijklmnopqrstuvwxyzæøå

Lucida Bright Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ

abcdefghijklmnopqrstuvwxyzæøå

Lucida Bright Demibold

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ

abcdefghijklmnopqrstuvwxyzæøå

Lucida Demibold Italic

Retningslinjer for bruk av typografi

Skrifttypene må brukes på riktig måte i profileringen av The Real Princess. Her er noen retningslinjer for bruk av skriftene i trykksaker. Skriftstørrelsen i punkter skal tilpasses størrelsen på dokumentet/trykksaken.

DVD-cover:

Skrift på baksidetekst og tekst inne i coveret:

Lucida Bright Regular, 9 punkt, svart.

Eksempel:

You cannot judge a book by its cover, they say.

Skrift i navn øverst på forsiden, samt nederst på forsiden "Vegetables Films":

Lucida Bright Demibold, 12 punkt, svart, bokstavnemellomrom 50, bokstavhøyde 200%

Eksempel:

A Vegetable Films production

Skrift brukt i "she did not look..." på forside og "Things are not..." på bakside:

Lucida Bright Italic, 14 punkt, hvit.

Eksempel:

Things are not always how they look...

Fimlplakat

Skrift i navn øverst på forsiden:

Lucida Bright Demibold, 70 punkt, svart, bokstavnemellomrom 140 punkt, bokstavhøyde 200%, bokstavbredde 80%.

Eksempel:

Sara Helena

Skrift nederst på forsiden "Vegetables Films":

Lucida Bright Demibold, 43 punkt, svart, bokstavnemellomrom 84 punkt, bokstavhøyde 200%, bokstavbredde 80%.

Eksempel:

A Vegetable Films

Skrift brukt i "Could you pass..." og "Watch the..." på bakside:

Lucida Bright Italic, 100 punkt, hvit. Med unntak av ordene "YOU" og "MOVIE", som er satt i 120 punkt.

Eksempel:

Watch

Typografi for skjerm

Typografi på skjerm er forskjellig fra typografi for trykk. Dette skyldes behovet for å kunne overføre elektroniske dokumenter uten skrifttypeproblemer, og for å sikre at alle brukere av for eksempel websidene har installert den samme skriften på sin maskin, og dermed ser det samme visuelle uttrykket som vi ønsker.

På websider og på Powerpoint er det viktig med skrifter som er gode for øyet og svært lesbare på skjerm. All bruk av tekst på skjerm skal være i Verdana Regular/Bold.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ

abcdefghijklmnopqrstuvwxyzæøå

Verdana Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ

abcdefghijklmnopqrstuvwxyzæøå

Verdana Bold

Farger

Filmen skal promotes med materiale med ertegrønn bakgrunnsfarge, med unntak av mulige svart-hvitt produkter. Dette er bakgrunn på DVD-cover og filmplakat, og skal brukes på alt annet materiale i farger. Tekstfarger er svart for brødtekst og overskrifter, hvitt for uthevede sitater.

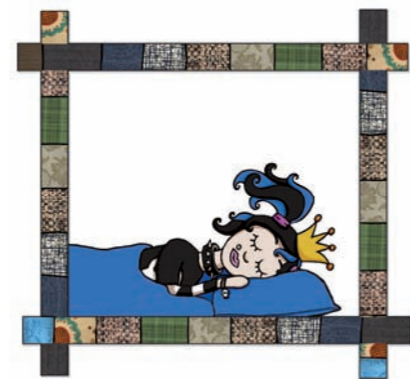
	Farge	C	M	Y	K	hex	R	G	B
	Grønn	53 %	15 %	85 %	1 %	8EAC46	142	172	70
	Svart	0%	0%	0%	100%	000000	0	0	0
	Hvit	0%	0%	0%	0%	FFFFFF	255	255	255

Den normale skriftfargen er svart, men på grønn bakgrønn kan også hvit brukes. Tekst i Lucida Demibold Italic skal som regel være i hvitt på grønn bakgrunn. Dersom den brukes på hvit bakgrunn skal den være i grønn, slik som på overskriftene i dette dokumentet.

Bilder og illustrasjoner

Det skal kun brukes de vedlagte illustrasjonene. Hovedillustrasjonen skal alltid være med. Den sekundære illustrasjonen kan brukes til bakside, mindre element, men alltid som et tillegg til hovedillustrasjonen. Dersom det kun skal brukes én illustrasjon så skal det alltid være hovedillustrasjonen.

I tillegg finnes et designelement, en krone som kan brukes der det er liten plass og behov for en svært liten illustrasjon. Denne skal ellers også bevisst brukes i kombinasjon med hovedlogoen, der disse står alene.



2.



3.

1. Hovedillustrasjon
2. Sekundær illustrasjon
3. Designelement



1.

Plassering av logo og illustrasjoner

Hovedillustrasjonen skal alltid plasseres i høyre kant og nedre hjørne, den sekundære illustrasjonen skal midtstilles der dette er mulig.



Slik



Ikke slik

Designelementet (krona) kan plasseres etter behov, men der hvor den brukes alene sammen med logoen skal den dreies 14,5 grader med klokka (til høyre).



Slik



Ikke slik

Diverse læringsaktiviteter

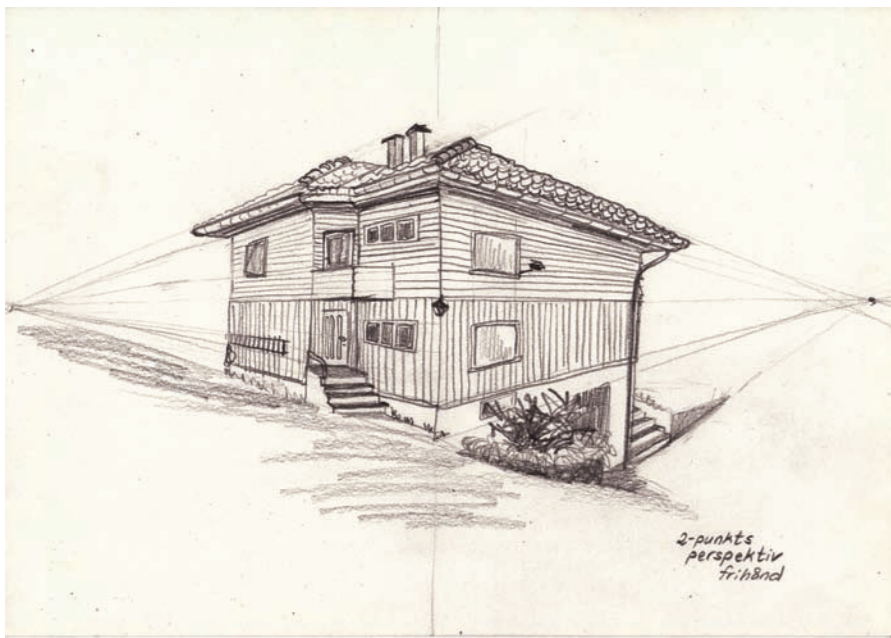
SKOLEOPPGAVER

I mellom alle de obligatoriske oppgavene som vi fikk karakter og evaluering på (som er presentert foran i denne mappen), holdt vi på med en del læringsaktiviteter.

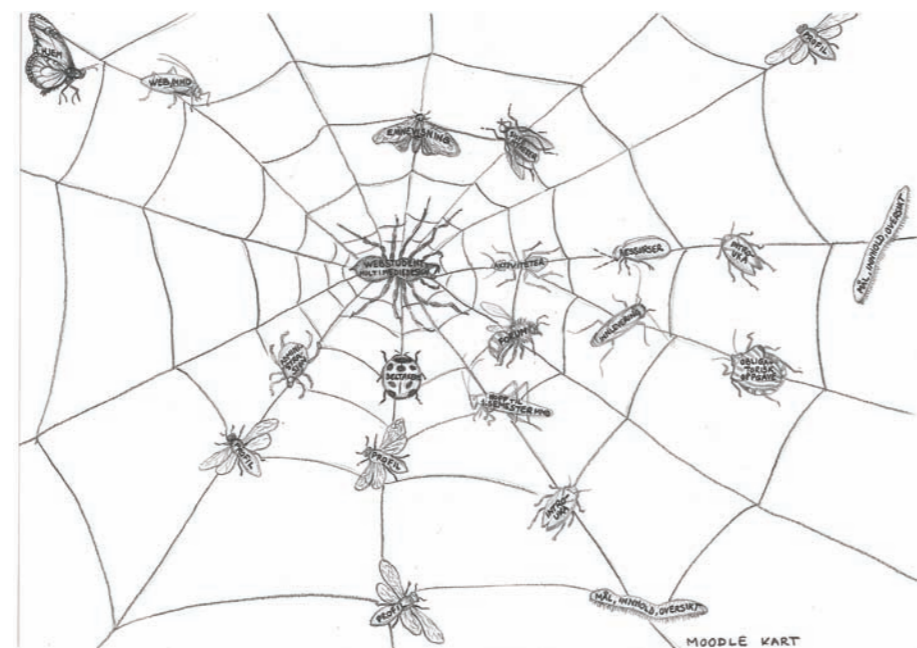
Disse var nødvendig for å trene opp ferdighetene som vi skulle bruke når vi utførte de obligatoriske oppgavene. På de siste sidene av denne mappa presenterer jeg et lite utvalg av disse aktivitetene.

Til venstre: Læringsaktivitet hvor vi jobbet med å se lys og skygge.
Tegnet med blyant, grafitt og kullstift.

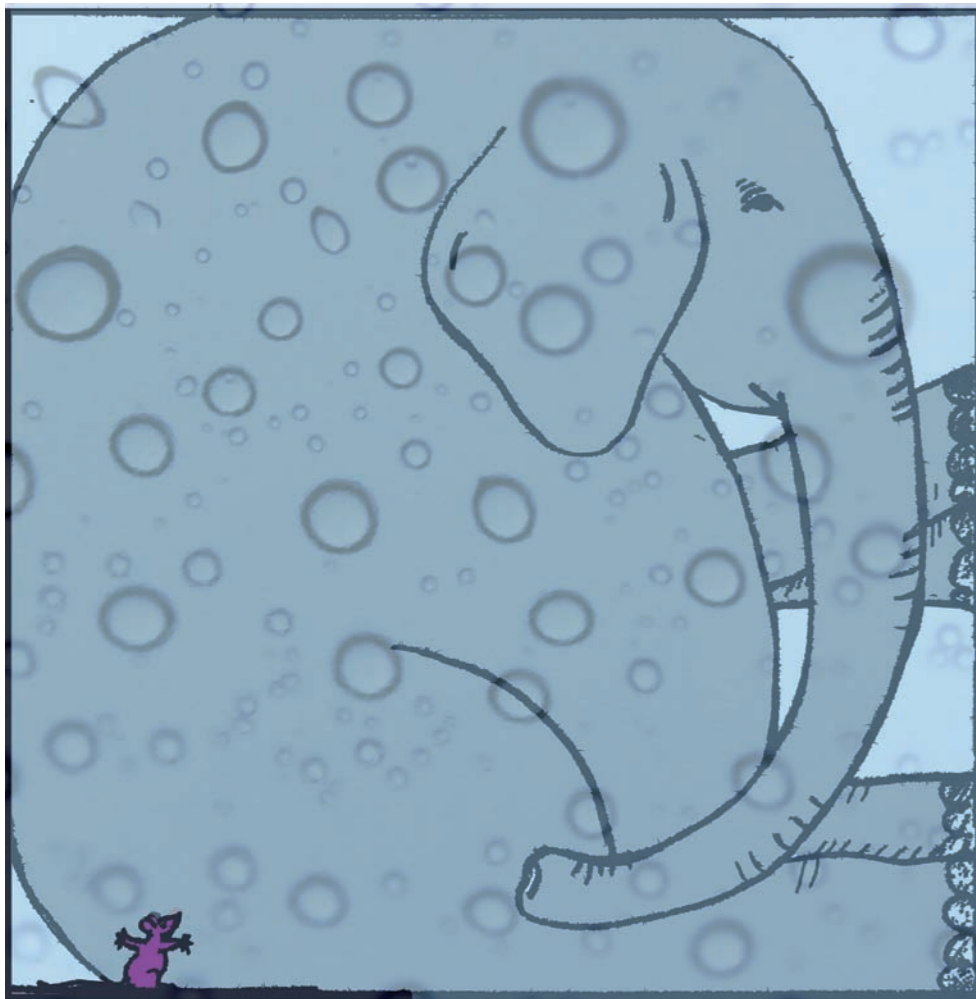




Perspektivtegning og kreativt kart over den digitale læringsplattformen Moodle, som vi bruker i studiet. Blyanttegninger.



Øvelser om farger og identitetsdesign. Laget i Adobe Illustrator.

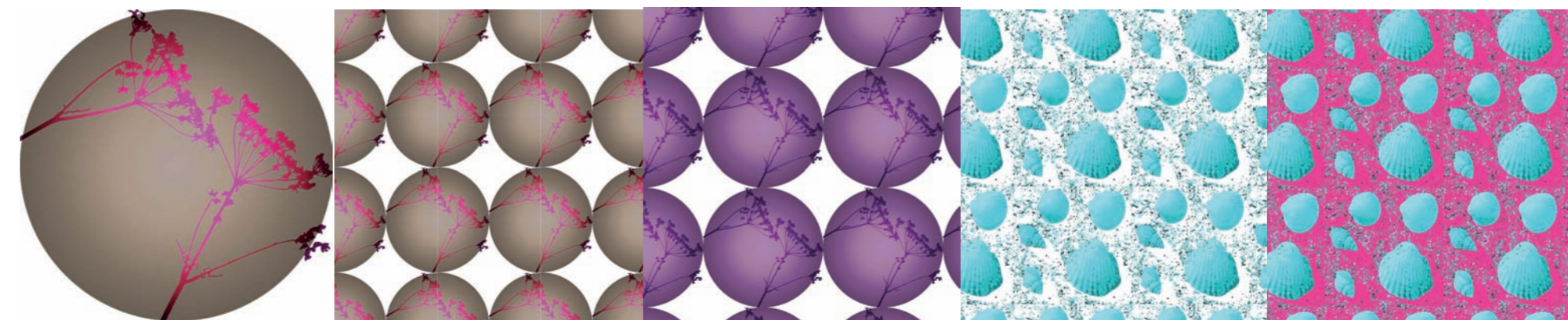
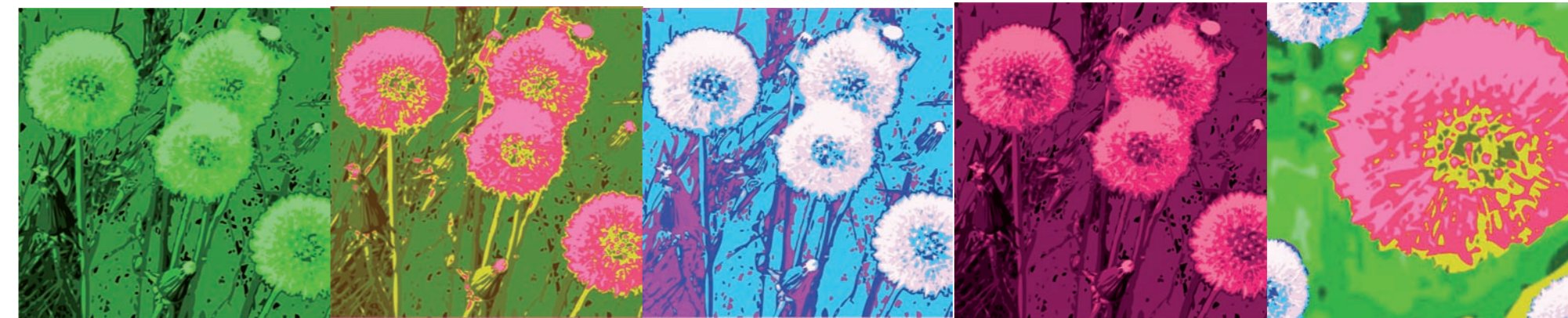
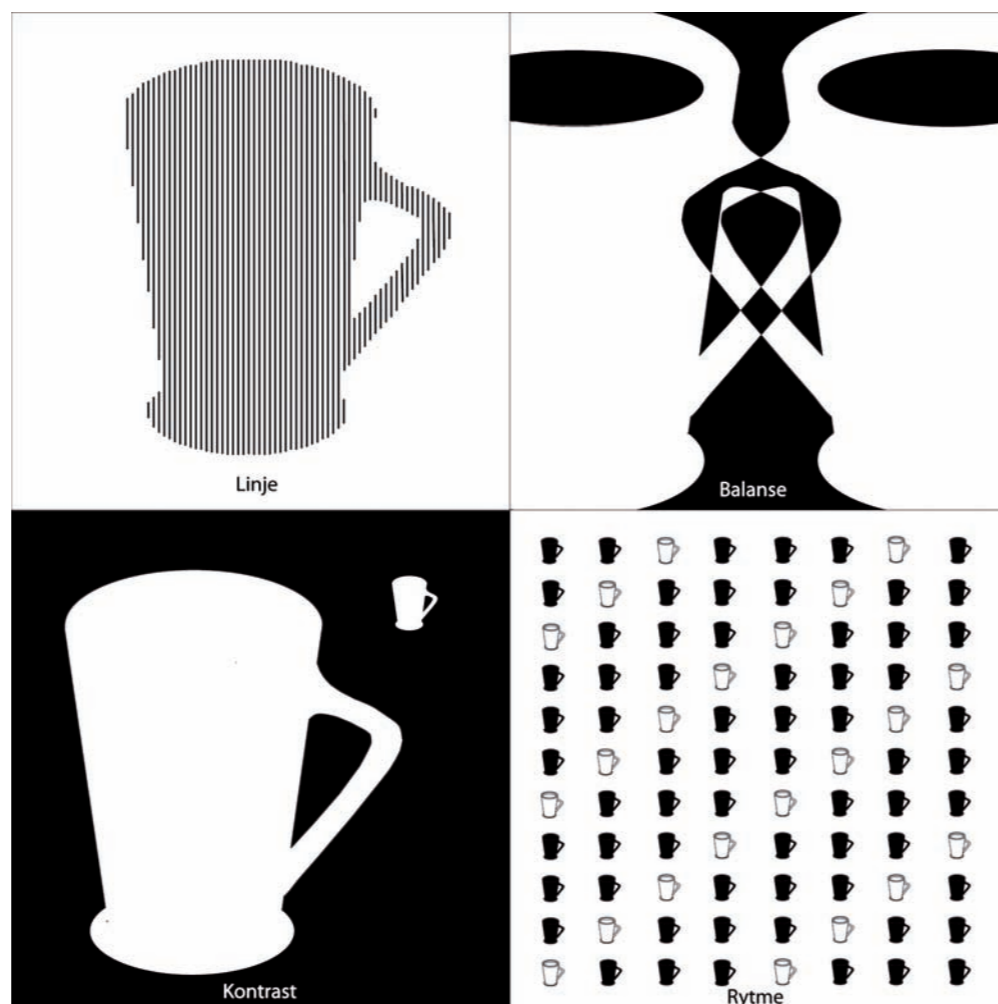


Visuelisering av to ord med motsatt mening. Ord: Stor versus liten.

Laget i Adobe Photoshop og Adobe Illustrator

En visualisering av fire designprinsipper: Linje, balanse, kontrast og rytme.

Utført i Adobe Illustrator.



Sesongmønster. Vi skulle ta utgangspunkt i egne bilder og bruke dem til å lage uendelige mønsterrapporter i Adobe Photoshop. Mine bilder hadde teamet "sommer".

THE END OF 1. SEMESTER

Lenken til min refleksive dagbok, blogg hvor arbeidet mitt i multimediedesignstudiet kan følges, er:
<http://grymonica.wordpress.com/>

For mer informasjon om de enkelte obligatoriske oppgavene, se "Mappeinnlevering grafisk rapporter".

I tillegg har jeg en del bilder på Flickr: <http://www.flickr.com/photos/grymonicahellevik/>

Med vennlig hilsen,
Gry Monica Hellevik, oktober 2010