

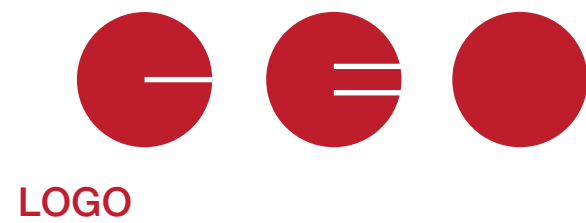
abstract

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Presentation Design I and II
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This creative activity explores the possibilities of designing a professional stationary system consisting of a letterhead, envelop, resume, and business card. The process began with brainstorming about myself as an architecture student and how my style and personality can be represented through a graphic system. The logo design is very clean, simple, and playful, which reflects my personality and the way I design. It works to create a push and pull of negative space from the paper through the voids of the letters. The use of the deep red provides contrast and variety to the stationary system. As for the font family, Helvetica was chosen because it allows the text to become an extension of the circular logo. To enhance the horizontality of the logo, the text is placed to draw the eye across the page. The white space around the text adds to the balance and horizontality of the page. Though there were obstacles in the design of the stationary system, such as placement and font choice, the results of the finished system provided a system which could connect to the design of my portfolio. The portfolio reflects the cleanliness and the horizontality of the stationary system, as will as the use of the color pallet, circles and play of positive and negative space.

The portfolio design also begins to explore the negative space, placement and the abstraction of architectural ideas into a graphic system, which differ from the stationary system. The portfolio is composed with an underlying grid and an overarching theme. Within the portfolio, simple and elegant graphics create a clean, yet bold, visual representation of the ideas imbued in the portfolio's architectural content.

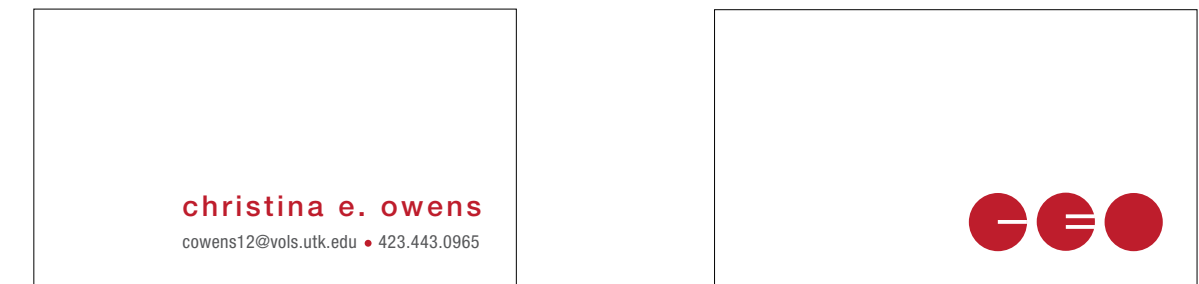
stationary system



COVER LETTER



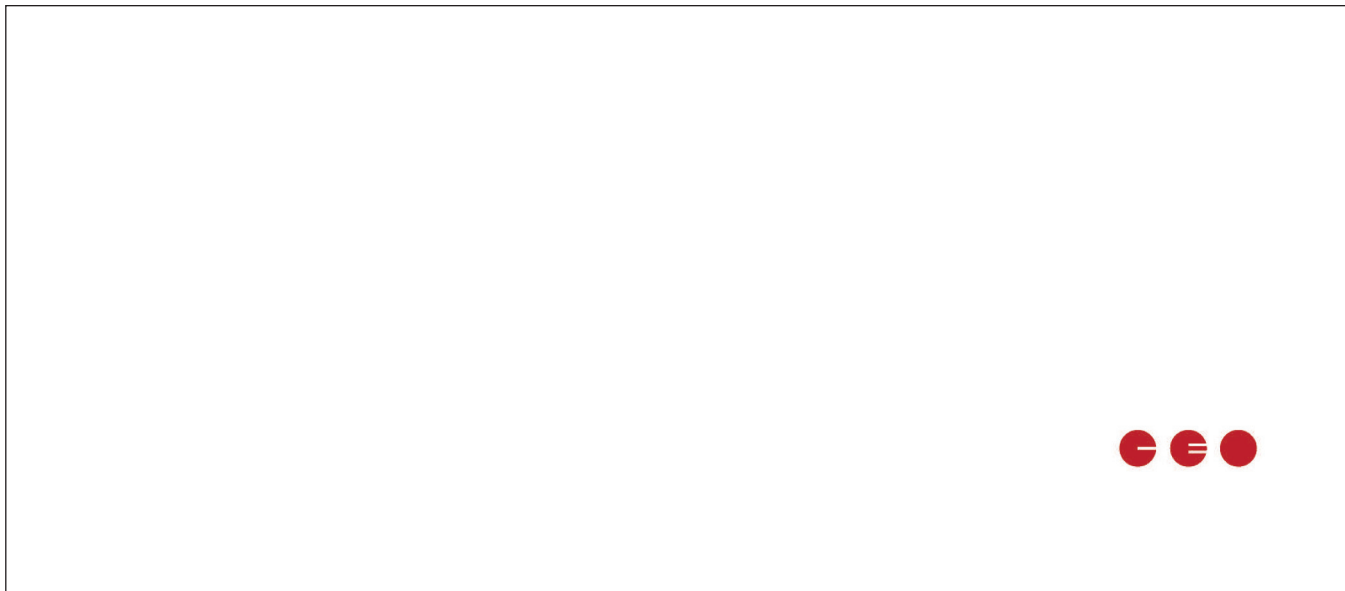
RESUME



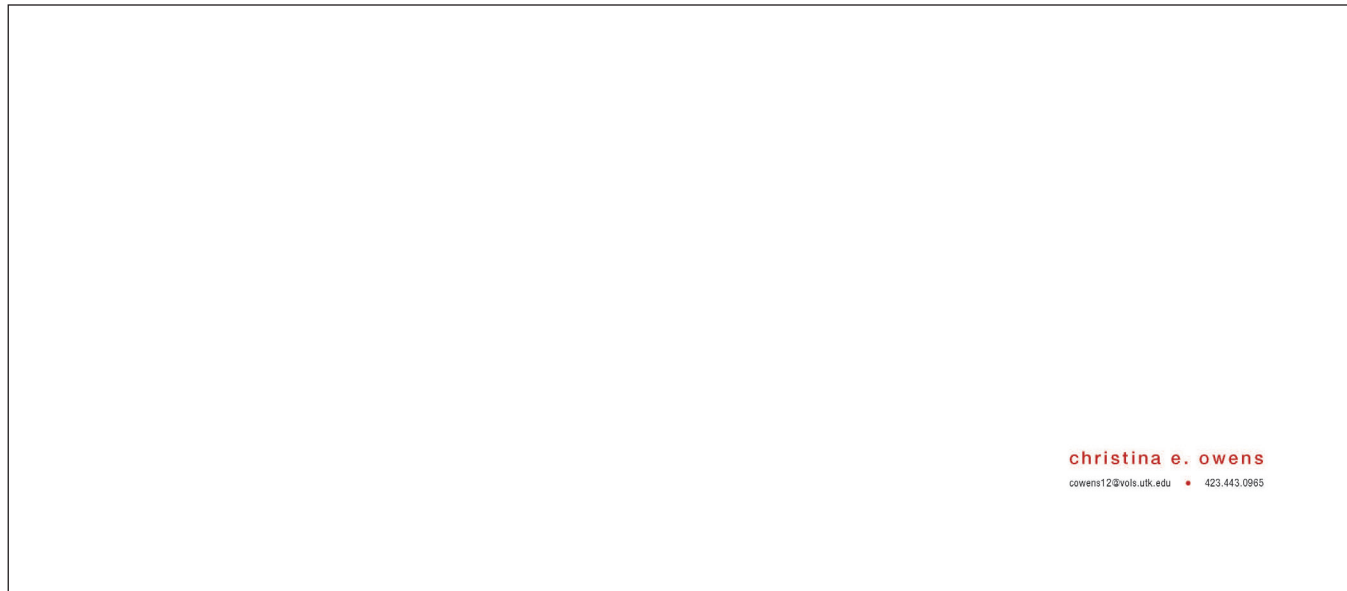
BUSINESS CARD



ENVELOPE



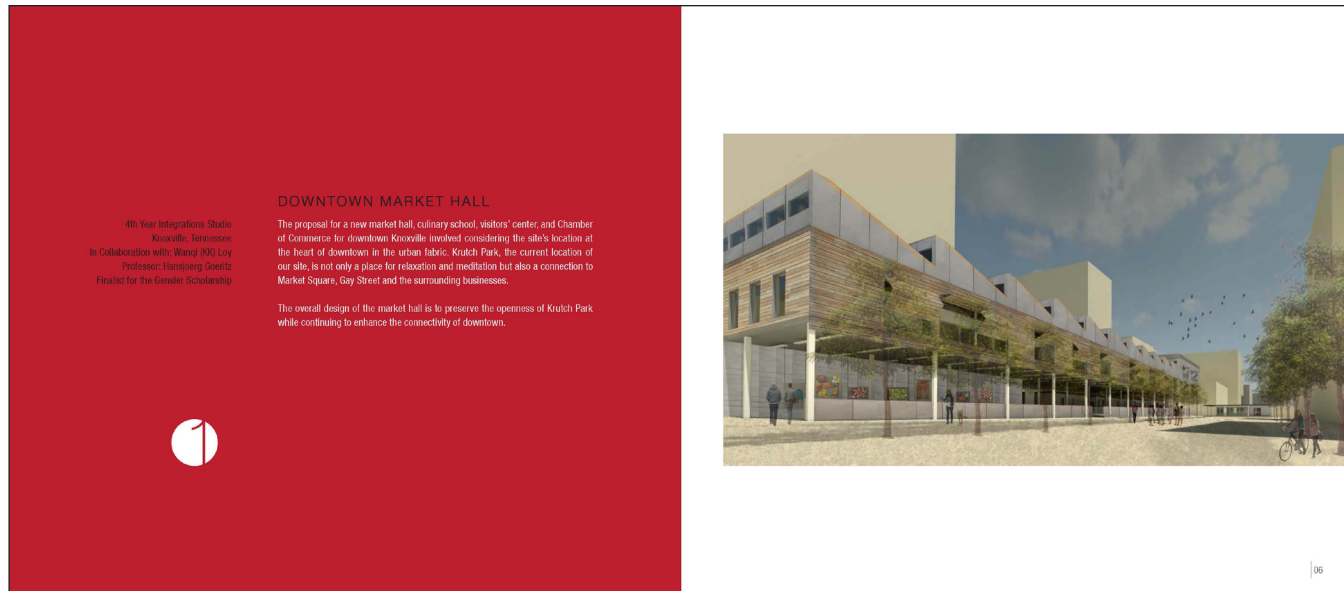
The portfolio is divided in thirds horizontally and tenths vertically. Since the book is close to a square, this provides the perception that the book is longer than it is.



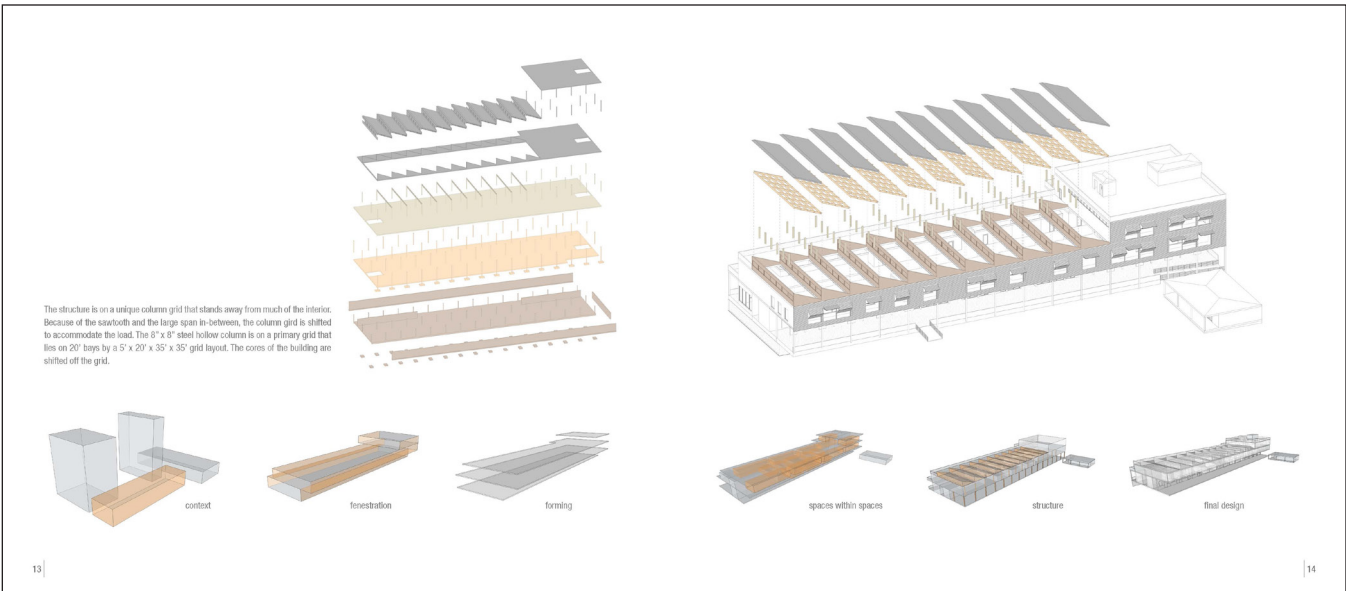
The same font family, Helvetica, was used in throughout the portfolio, as well as the stationary system.



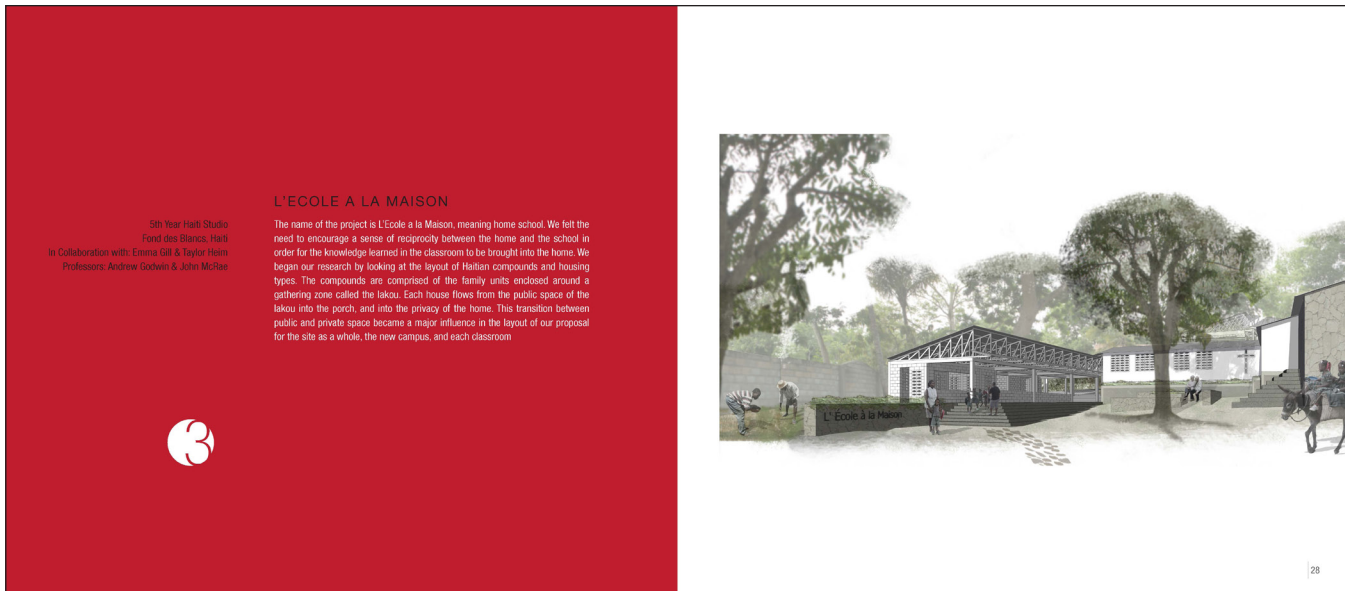
The table of contents uses numbers to do identify each project and section. I wanted to use the condensed Helvetica font to create thin slivers between the red circles. The numbers are off center to move the reader through the portfolio. Once again the use of positive and negative is used to create tension on the page.



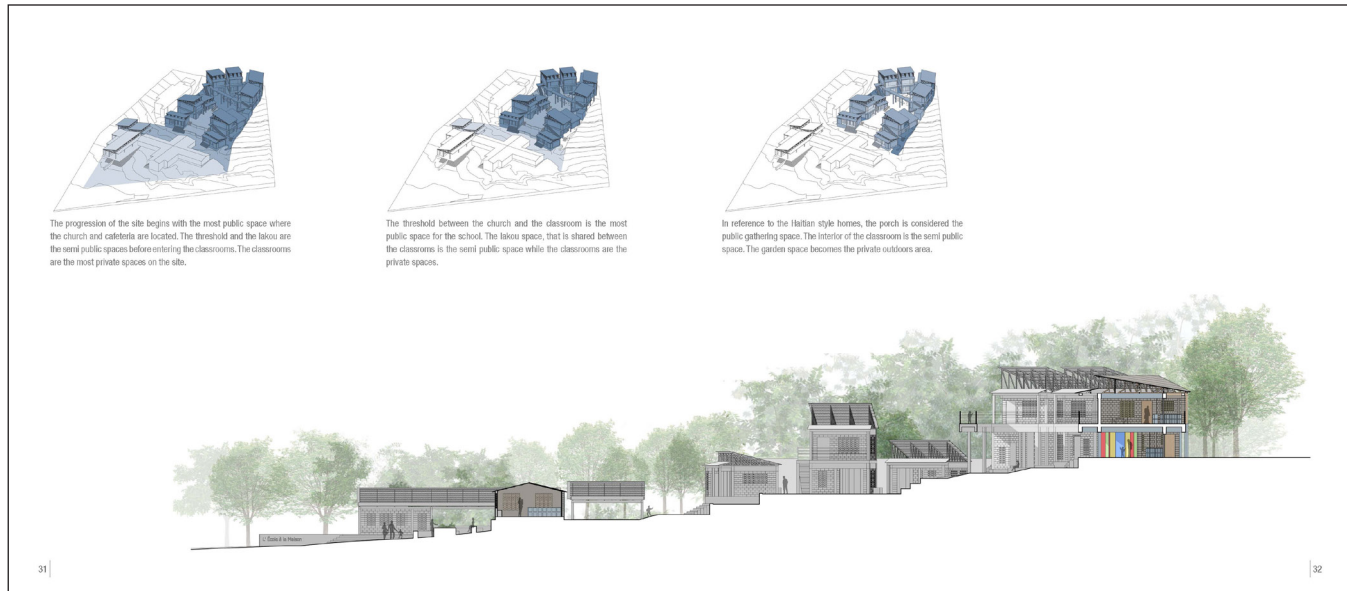
The use of the red color for each project page provides a clear division of each project. The circle that is assigned to each project becomes the negative on the page, allowing the number to be carved out of the background. The use of the black font for the general information allows the description about the project to have more presence on the page.



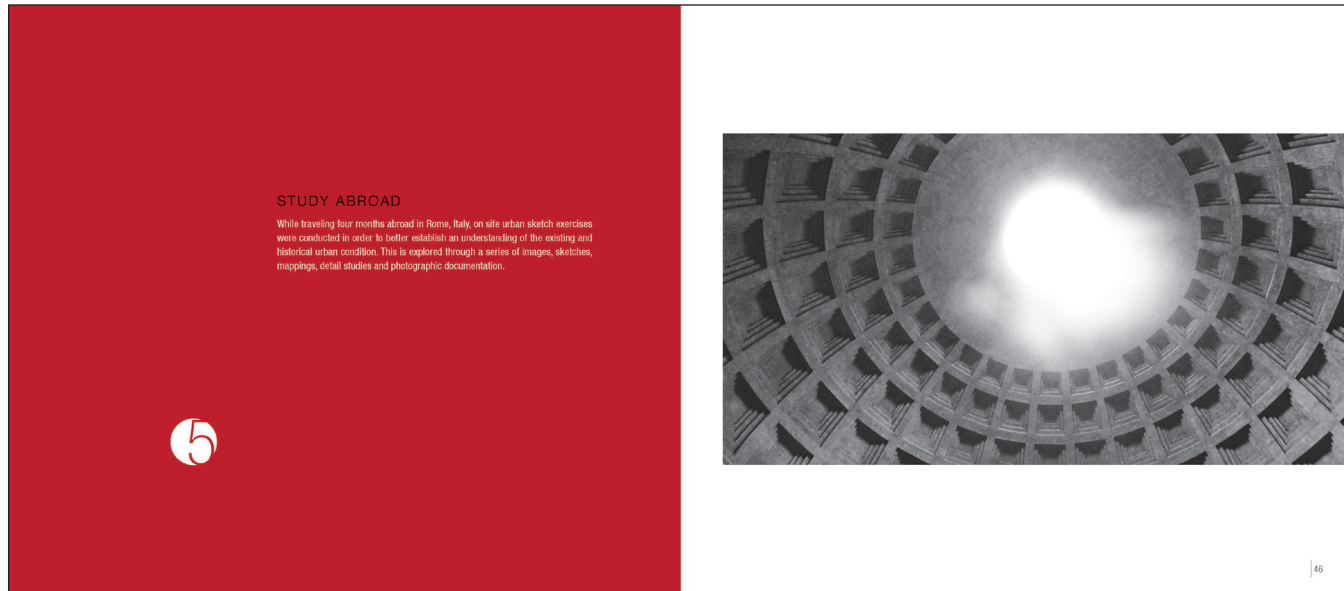
The grid was able to change depending on the information needed. This spread splits the grid into a 2/3rd and 1/3rd situation



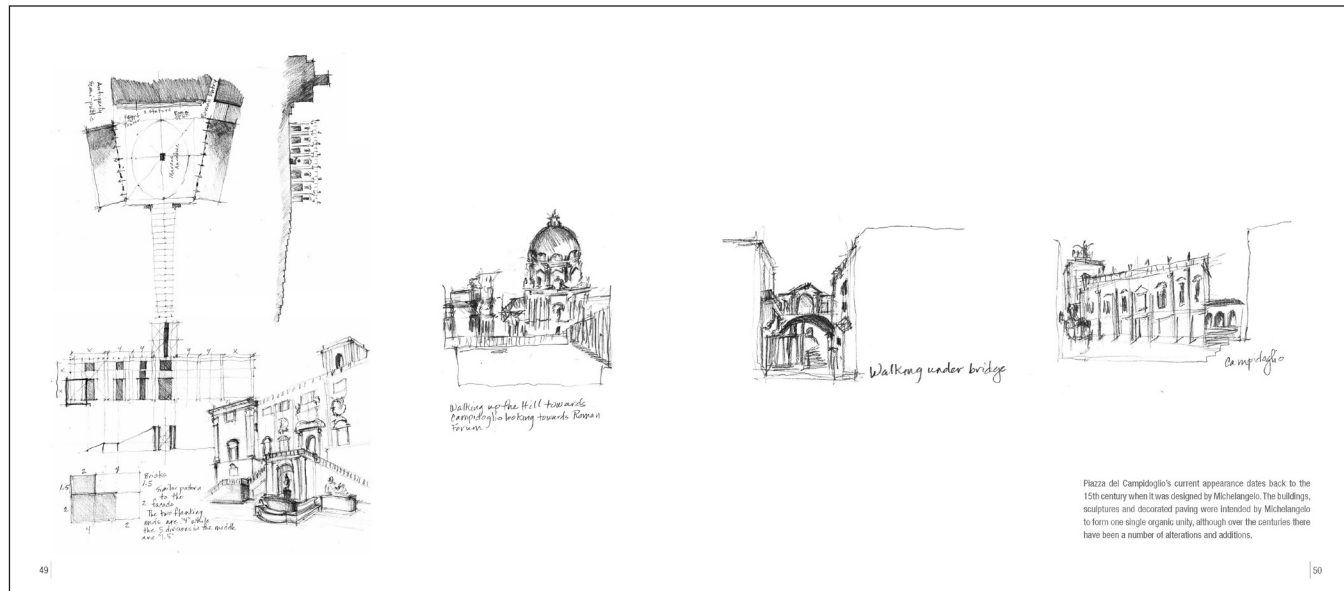
All of the perspectives are placed on center and are full bleed. This allows the white space to flow throughout the page. By having the image full bleed it creates the effect of movement and insertion.



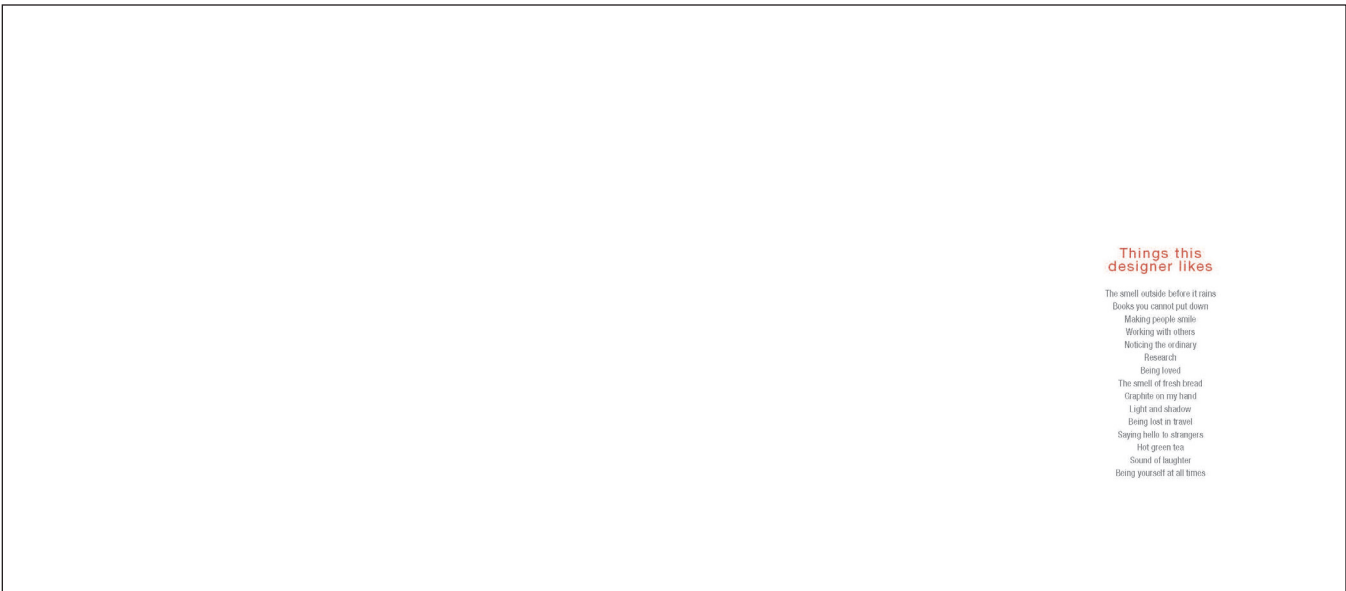
In many of the layouts, the white space acts more as an object than the images themselves. Having the poche of the section white adds depth to the page.



Too add a graphic element to the page numbers, a thin line was placed on the inner side of the number. This enforces that corner and allows a subtle presence on the page.



On many spreads, in order to show process, I often started with a large image and proceeded to have a series of drawings to describe that image



In closing of the portfolio, I wanted to include a segment about myself. This adds a personal touch to the design that provides the reader an insight of my personality.