

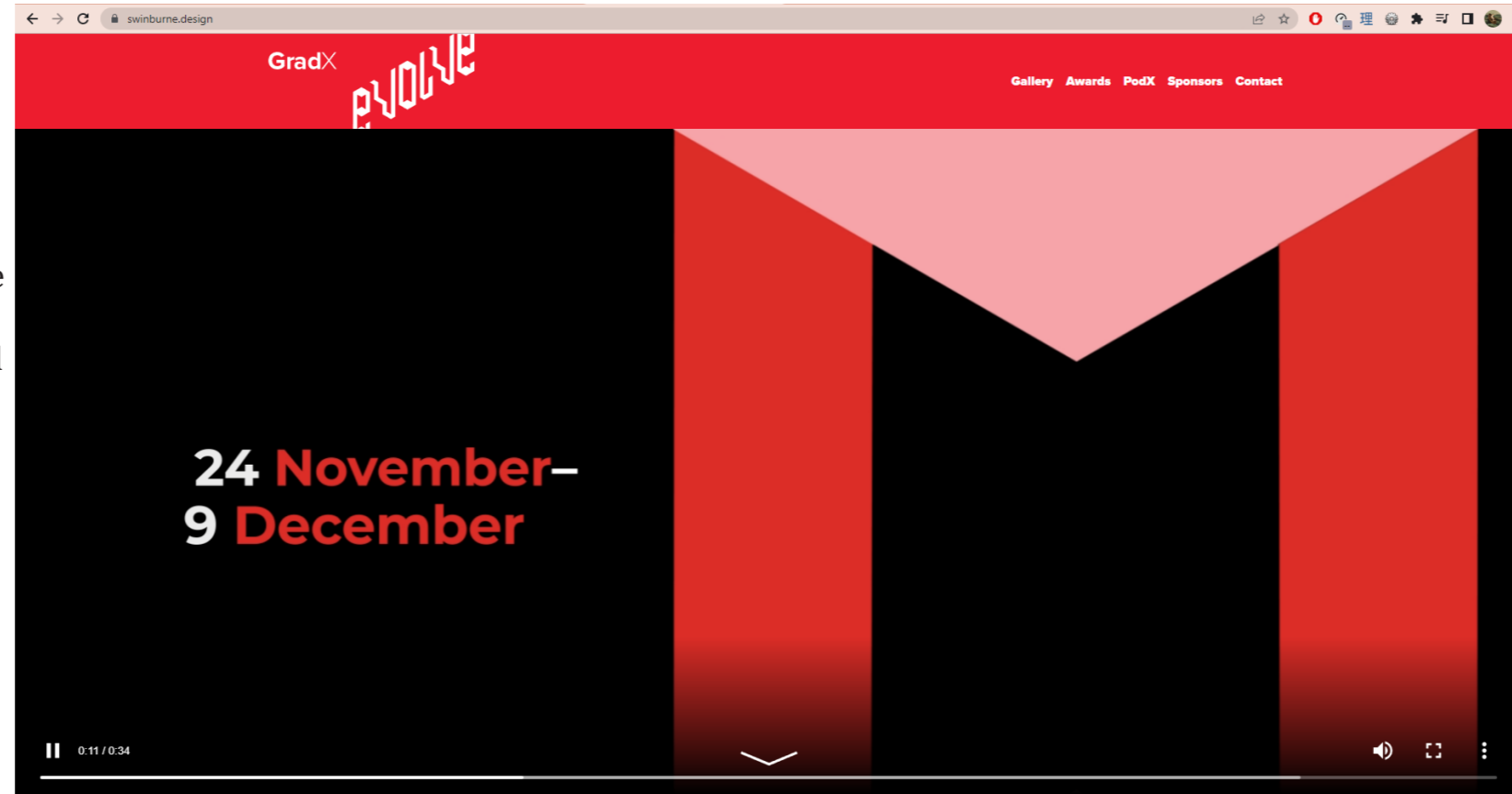
Research: Swinburne Grad X

<https://swinburne.design>

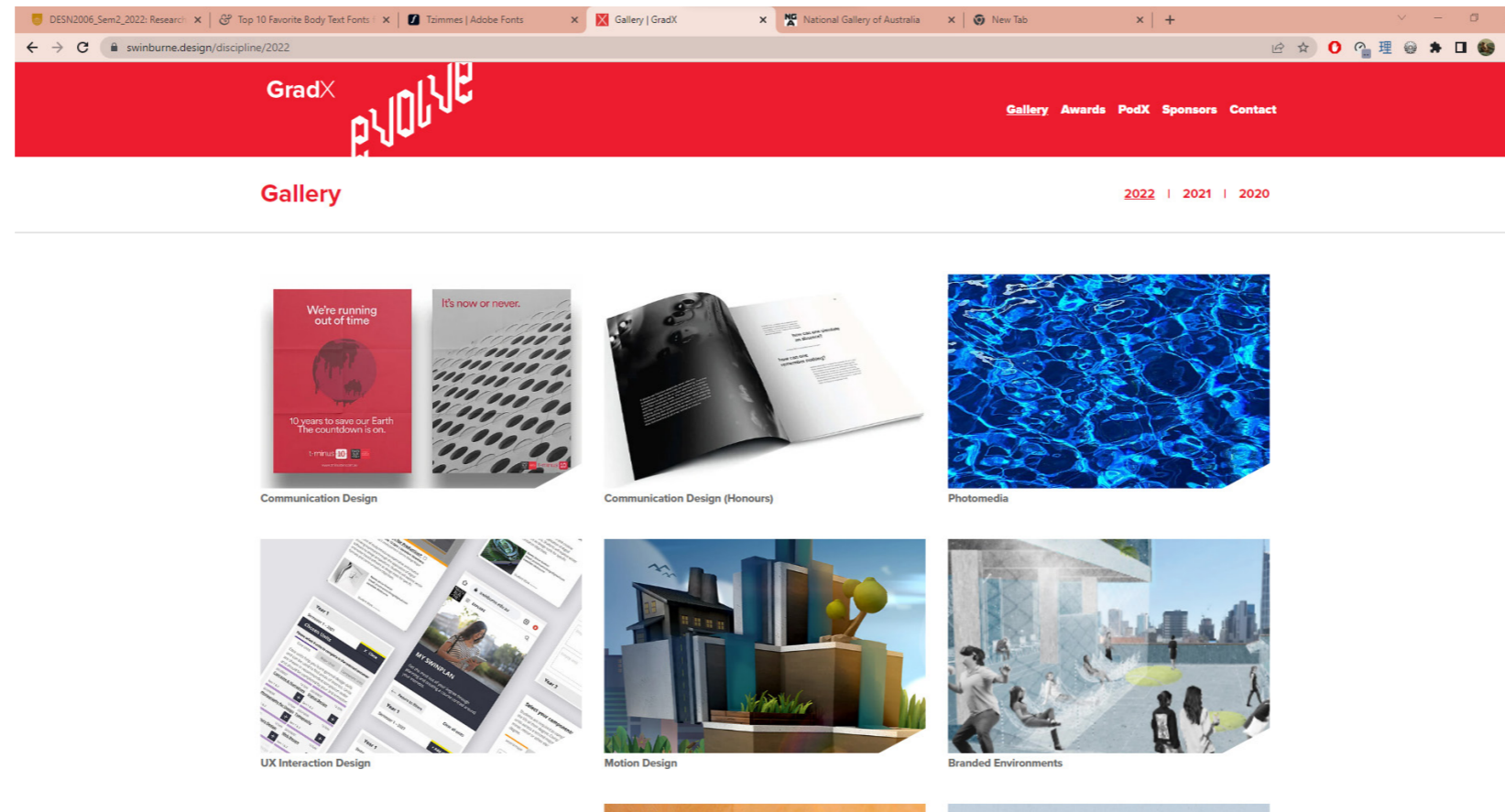
Introduction:

When it comes to displaying prestige, ability to nurture students, and to show the extent of facilities, the School of Art and Design Graduate Show is one of the most important events of the year. There are two major audiences of the event, those with relation to the graduates, and people with an interest in the university services, being partners, sponsors or potential new students. Thus, the school must demonstrate its value with as much confidence, skill and talent as possible, to attract new interest and drive continuous development.

During the COVID-19 pandemic, however, the Graduate Show was physically unable to take place. Therefore, the trend of Grad Show websites emerged as a way of combatting the limitations of isolation. However, even as physical exhibitions returned, the utility of reaching a greater audience through the internet was still beneficial, and thus the trend continued. Due to its importance, the website must encapsulate similar values to the Grad Show itself, demonstrating the creativity, talent and innovation of the school. Along with the greater ANU Displaying the university's value and contribution to the greater art community.

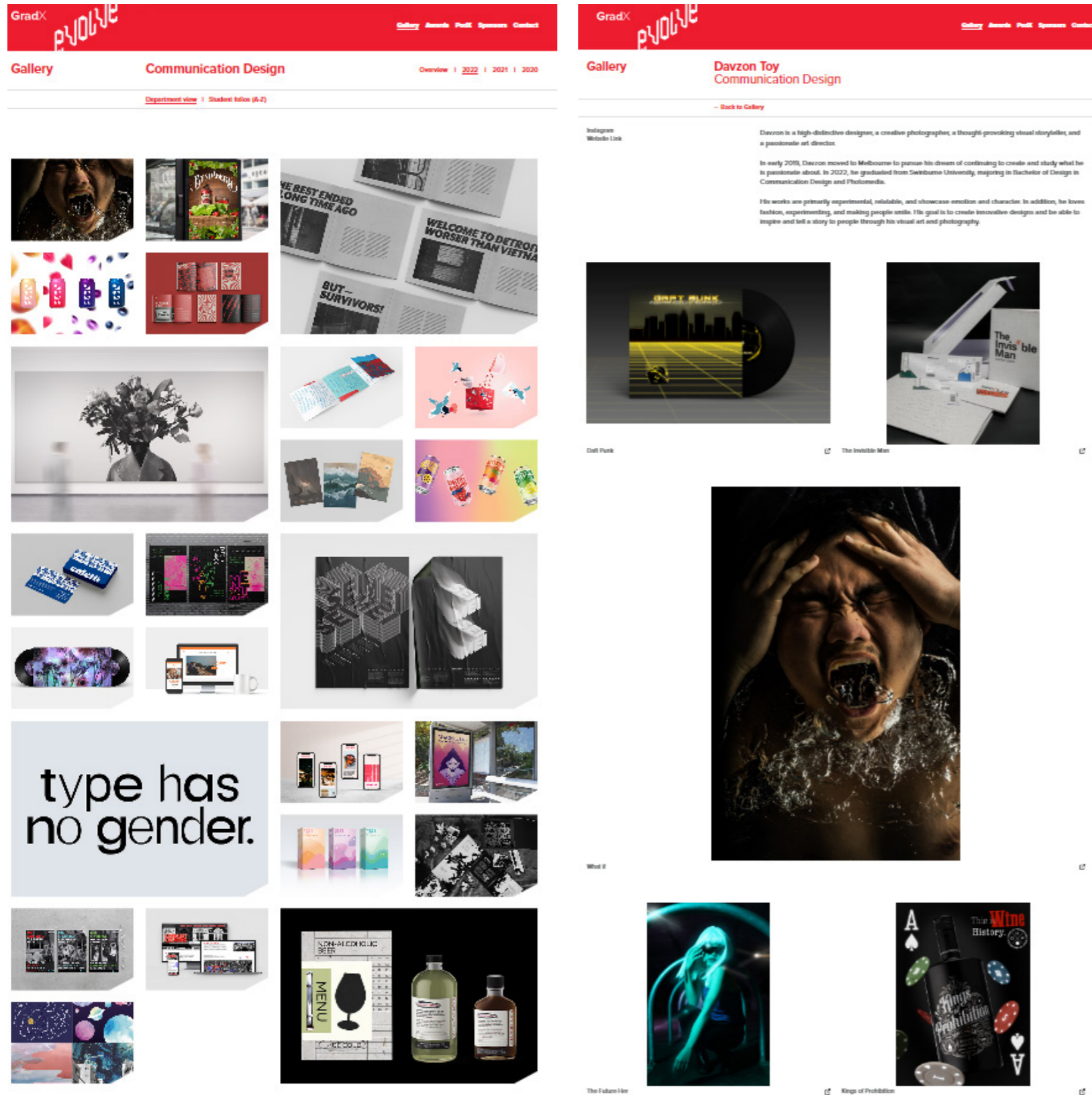


Starting the process of creating the Grad Show website, research was essential in determining features and elements to inform the final designs of the project. Three websites were chosen to represent the major factors which I believe detract or add value to the design. Starting with the Swinburne University of Technologies "Grad X." The site itself represents a pinnacle in strong and consistent design choices, presenting Swinburne as valuable and skilled. The overall atmosphere could be described as clean, having a well-thought-out composition, while putting the student's work at the forefront of the user journey.



Research: Swinburne Grad X

<https://swinburne.design/>



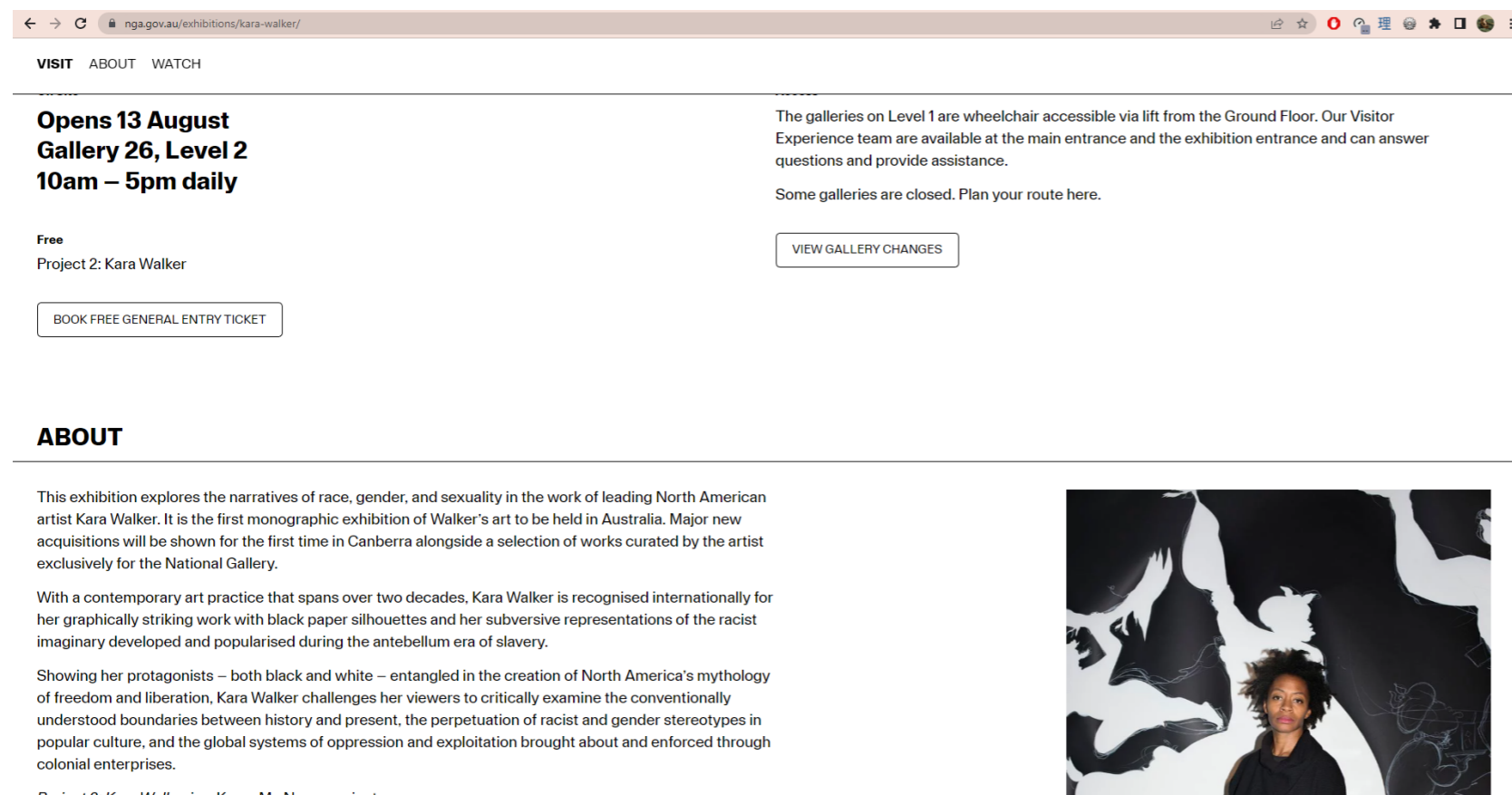
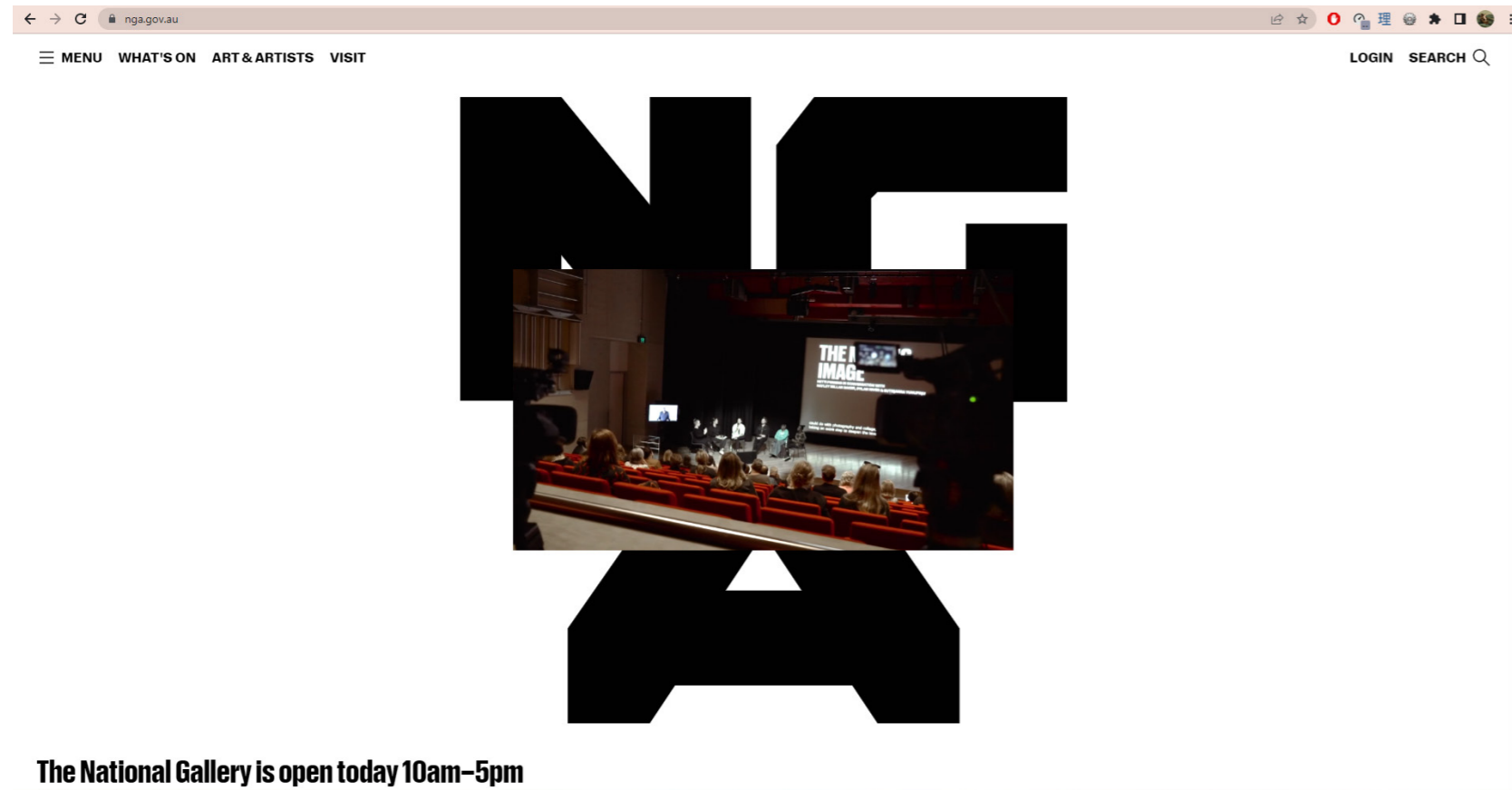
Unlike other sites, Grad X is relatively conservative in its use of navigational calls to action, allowing for a smoother browsing experience. As the user lands on the homepage, immediately apparent is the bright red banner, which takes up nearly a fifth of the screen. The colour of the banner is the same as Swinburne's logo, immediately grounding those who are familiar. Similarly, to the colour, the banner itself serves as a navigational anchor providing the user with the tools to reach their desired destination. Along with this, the banner provides subtle affordances to show the user their position on the site, underlining the word which corresponds to the current page. Letting the user know when they have left their desired part of the website, and how to get back. A banner such as this one would be a strong addition to my website, though I find that its size is too intimidating and detracts from the rest of the content on the page. Thus, a more understated banner, still present throughout the whole page, would be ideal, ensuring there are other points of interest for the user to interact with.

Though the overall design is strong and upholds the values of Swinburne, it somewhat lacks creativity and a sense of passion. Its conformity towards the Swinburne brand stifles the playfulness and lacks personality, causing the excitement of exploration to be less fulfilling, as the expectations of what will be on the next page are predictable.

The organisation of the gallery and the student profile is the epitome of the website's design and its ability to lead you to a student profile is particularly impressive. The browsing function is formatted in a Pinterest board style, encouraging exploration, while also allowing for graduate work to be seen in the artist's intended form. Though, removing the artists names from the gallery decreases navigational ability, it makes for a more seamless experience with a further focus art quality. I think this form of browsing provides a more quality experience for the user, with more stimulation from visually appealing items.

Research: National Gallery of Australia

<https://nga.gov.au/>



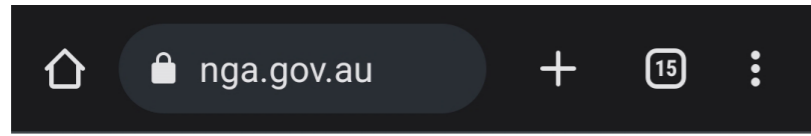
The website for the National Gallery of Australia, conveys many of the conventions present within the current display of art in an online context. The major hallmark is the monochromatic aesthetic paired with large block type. Digital white itself is a particularly common background due to its ability to emphasise images and other points of interest on the page, in a way it mimics the modern art galleries of today, where a white background is used to highlight each minute detail as the colour stands apart from the barren wall. This works to the NGA's benefit, especially as the user is greeted by the monolithic logo paired with the flowing video showcase on the homepage, creating an atmosphere of glory. However, the desktop experience only degrades from this point, as the site becomes bloated, with poor hierarchy and uneven composition. The structural amazement established in that initial moment is somewhat lost, and the clutter serves as a direct disregard of the modern art motif, rather than feeling similar to colonial museums.

Unlike the desktop experience, however, the mobile integration is seamless, losing many of the problems faced by the wider screen size. Grid thrives in this format, allowing for a smooth reading and viewing experience. Points I find particularly strong are the:

- Hamburger menu
- Font size
- Hierarchy of text
- Scrolling – providing an interaction

Research: National Gallery of Australia

<https://nga.gov.au/>



**The National Gallery is
open today 10am–5pm**



Architects Speaker Series

2022 Contemporary Australian Architects Speaker Series Wednesdays, 7–28 September

The annual Contemporary Australian
Architects Speaker Series



KARA WALKER

**Project
13 Aug – 5 Feb 2023**

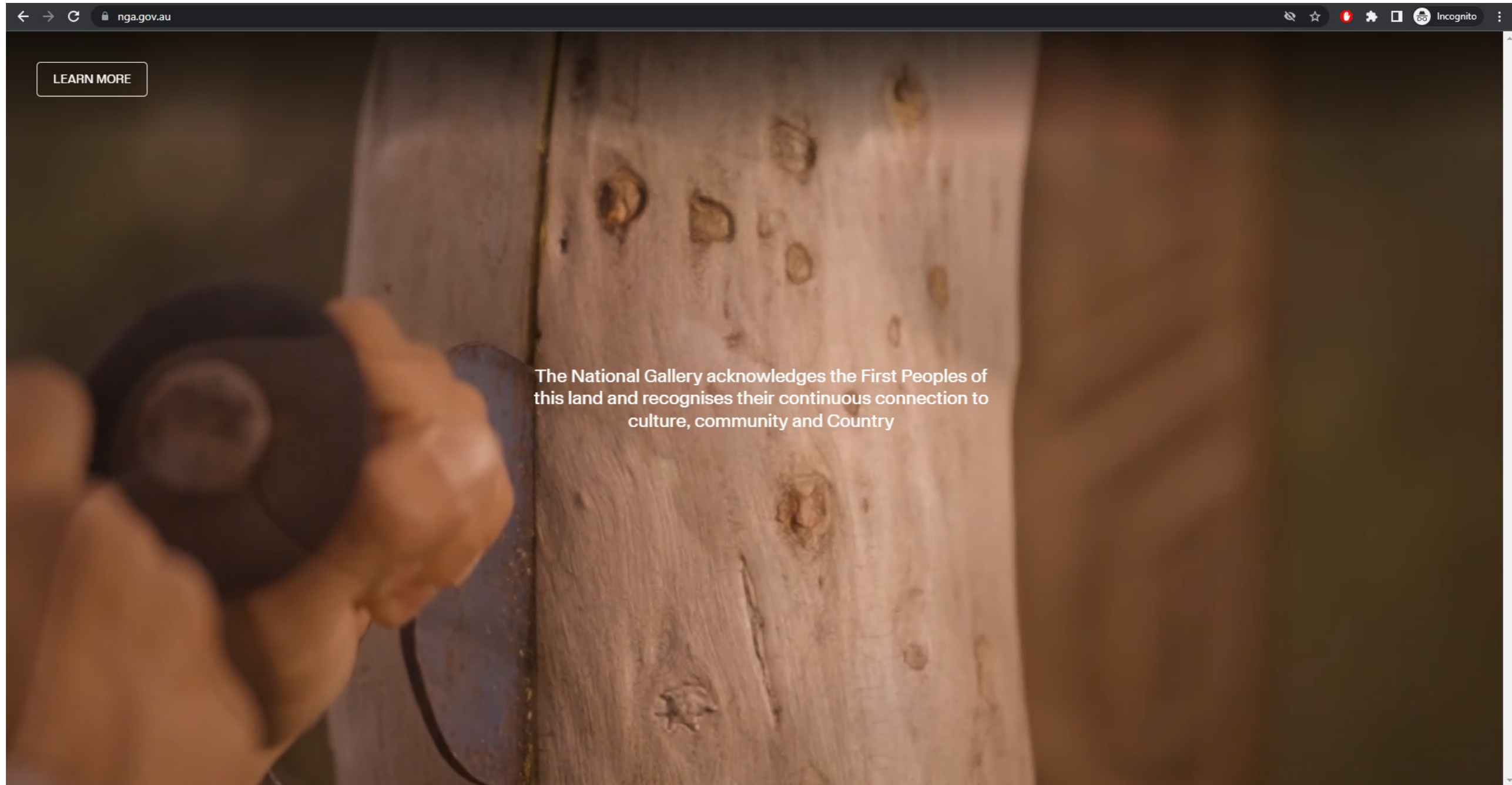


Kara Walker, *Your World is About to Change*,
2019, National Gallery of Australia,
Kamberri/Canberra, purchased with the
assistance of the Poynton Bequest in
celebration of the National Gallery of
Australia's 40th anniversary, 2022 © Kara
Walker

**'Heroes are not
completely pure and**

Research: National Gallery of Australia

<https://nga.gov.au/>

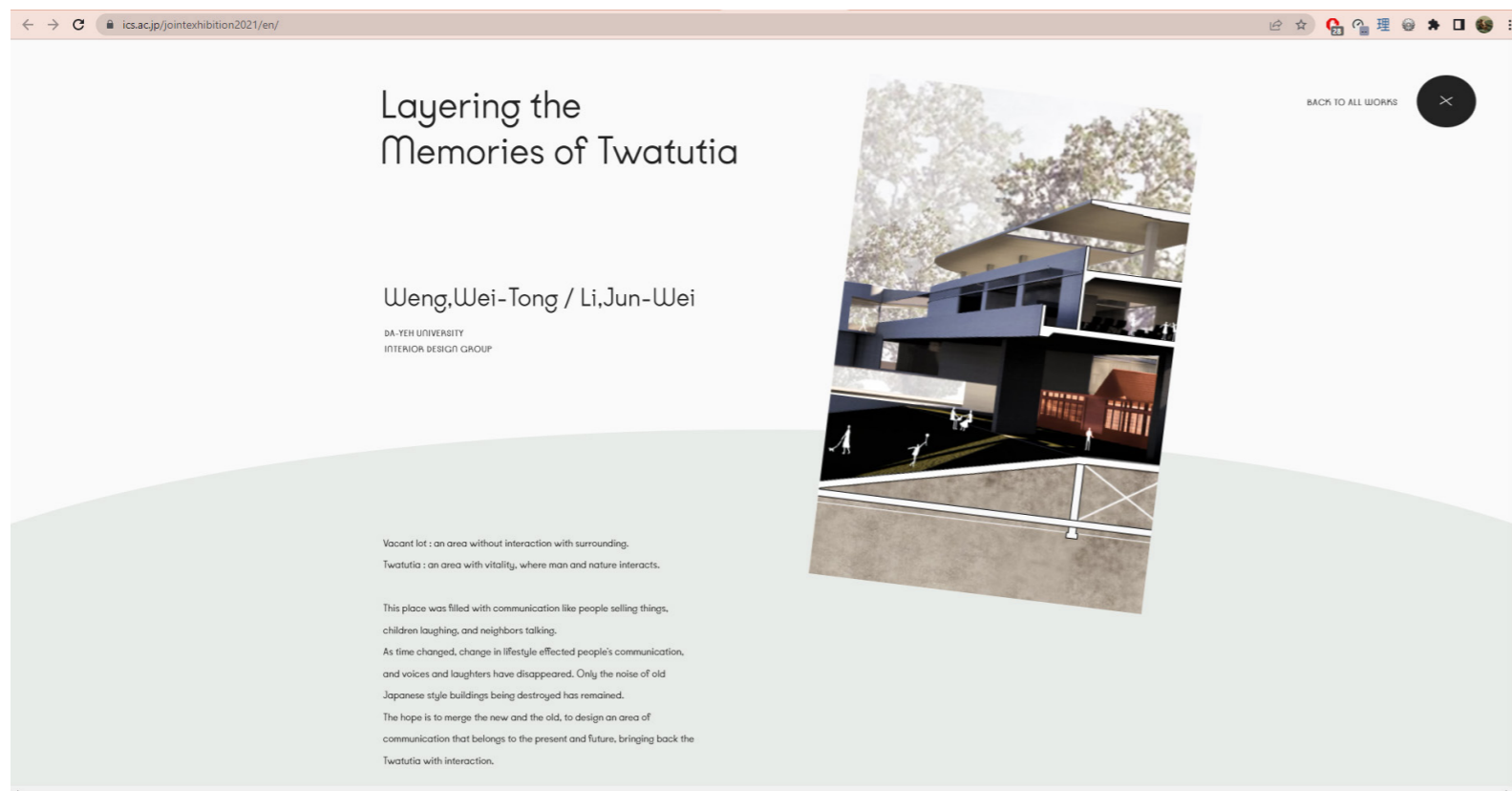
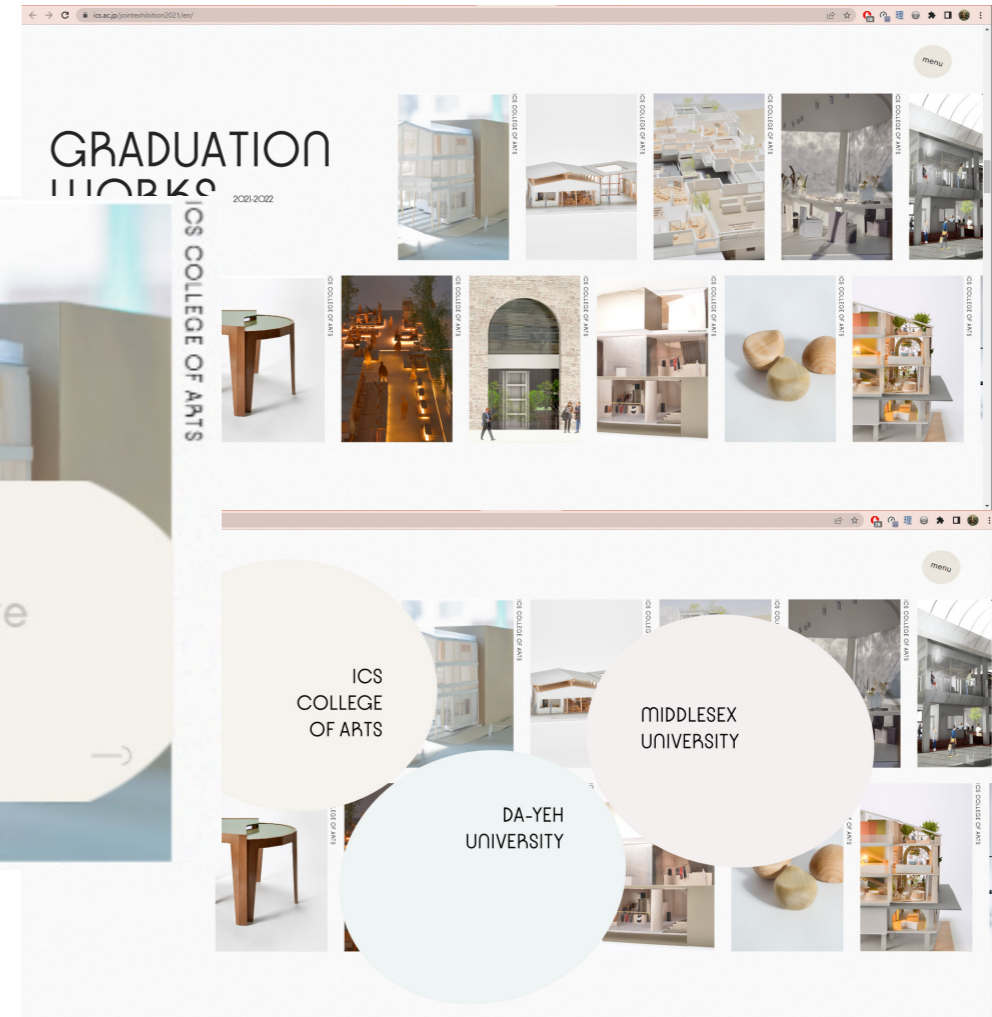


An acknowledgement of country is a staple of any website, however, the inclusion of a video instead of a static image present in the Swinburne site provides a more dynamic feel, making the site more enjoyable. Possibly being an avenue worth exploring in the creation of the SOAD Grad Show.

Overall the NGA website, despite having a different subject matter, shows how a focus on one particular format, can damage the overall product and user experience. However, the conventions set in its mobile format provide a valuable understanding of mobile composition and type size for information retention. I do not enjoy the black-and-white aesthetic and find it to be particularly damaging to the identity of the website. It is difficult to distinguish oneself with form alone.

Research: ICSxMDXxDYU Joint Grad Exhibit

<https://www.ics.ac.jp/jointexhibition2021/en/>

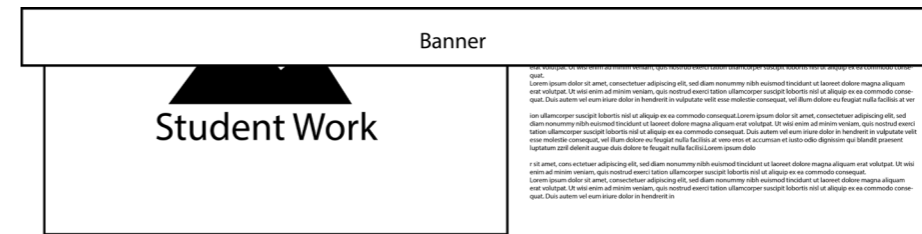
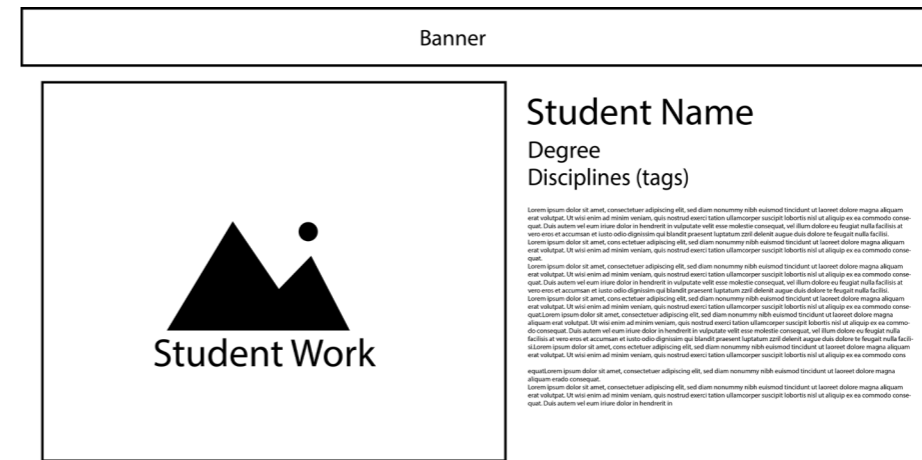
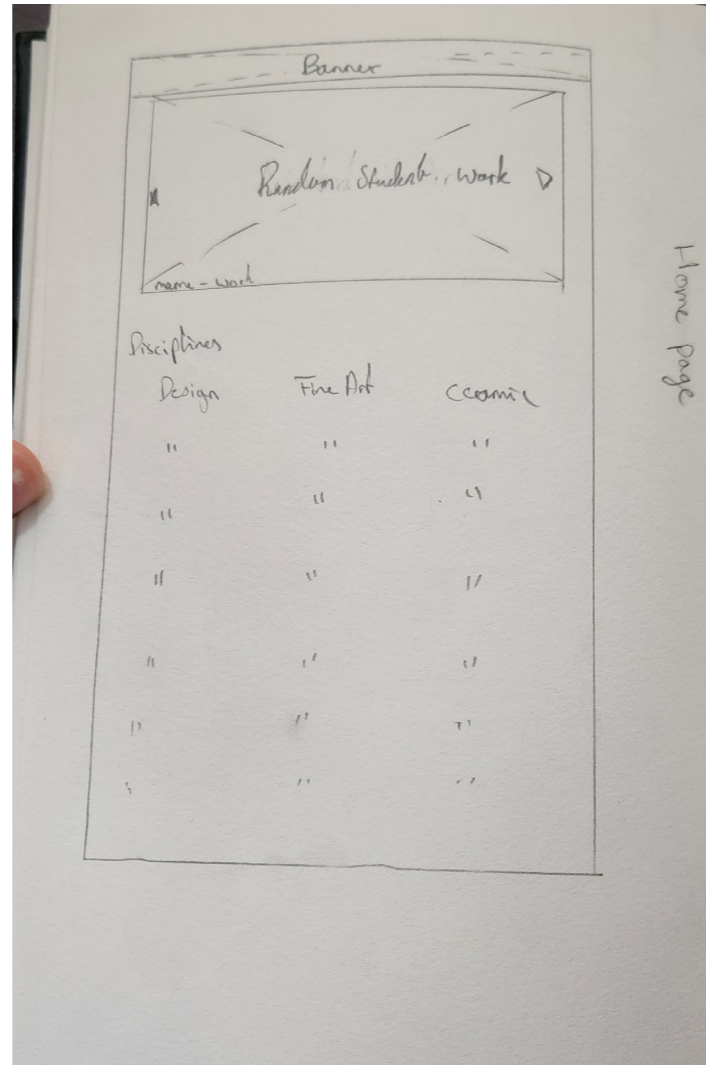
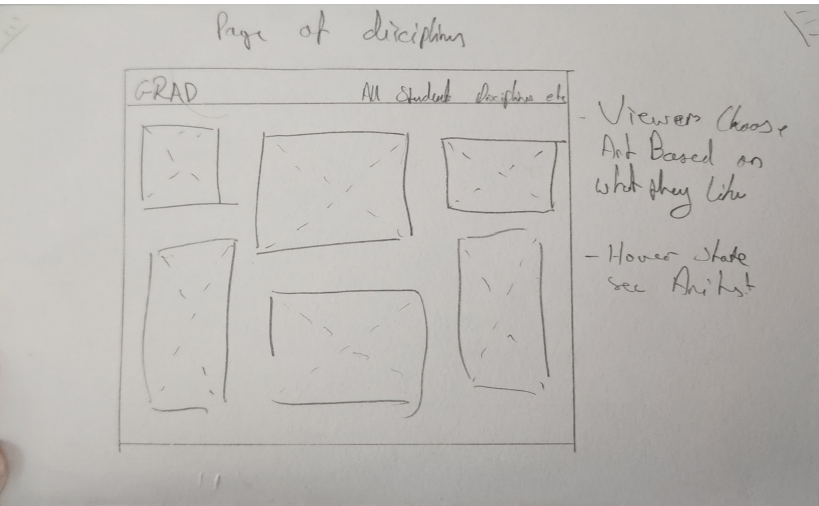
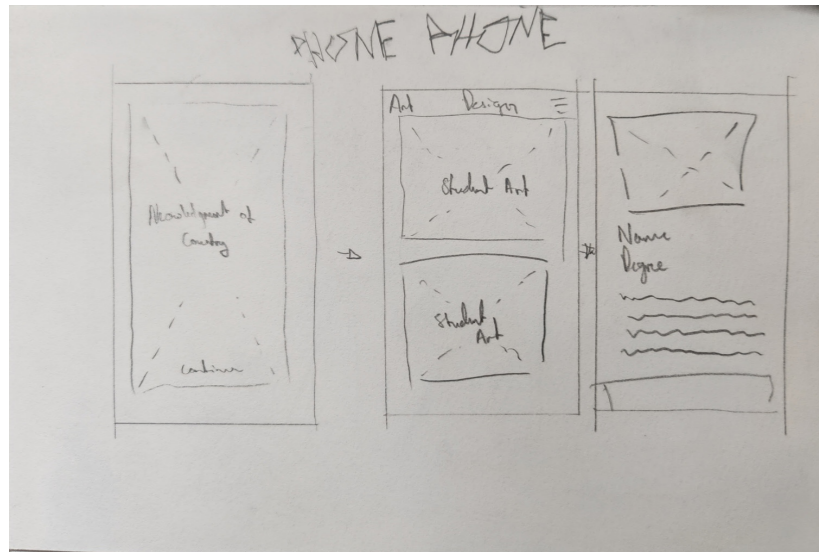


The ICSxMDXxDYU Joint Exhibition tastefully breaks convention through its utilisation of colour and organic shapes. Particularly, its off-white background stands out amongst the crowd of digital white or heavy blacks, creating a smooth, fun and overall visually appealing design.

Its animated header is similarly enjoyable, but it is mostly its use of hoverstates that appeals to me. Similarly to Swinburne the gallery progresses through scrolling, however, further developing this concept is the reveal of the art and the artist when the mouse is over the picture

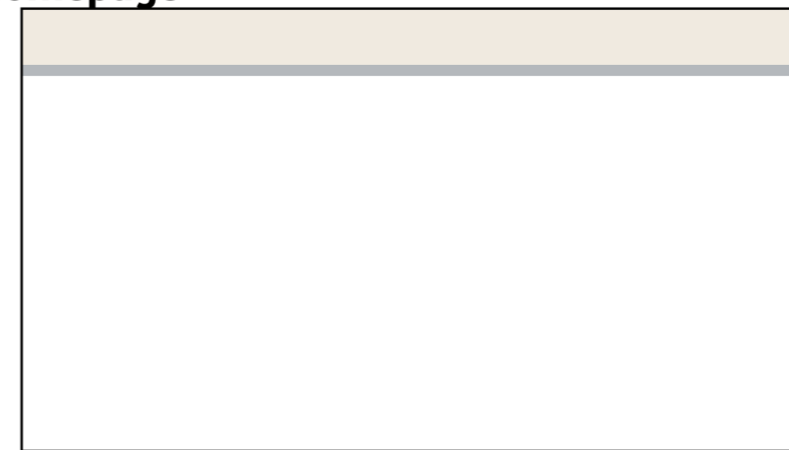
Thank you Lara for showing this in class.

Design: Wireflows



Beginning my design process, I attempted to sketch some low-fidelity wire-flows to connect my thoughts from my research into a physical guide I could follow. However, as I continued to sketch both physically and digitally, I felt that I was unable to properly convey how I wanted my website to flow and what functions I wanted to include. I believed the problem to be my lack of proper Ideation, thus I took a step back, and went back to basics.

Homepage

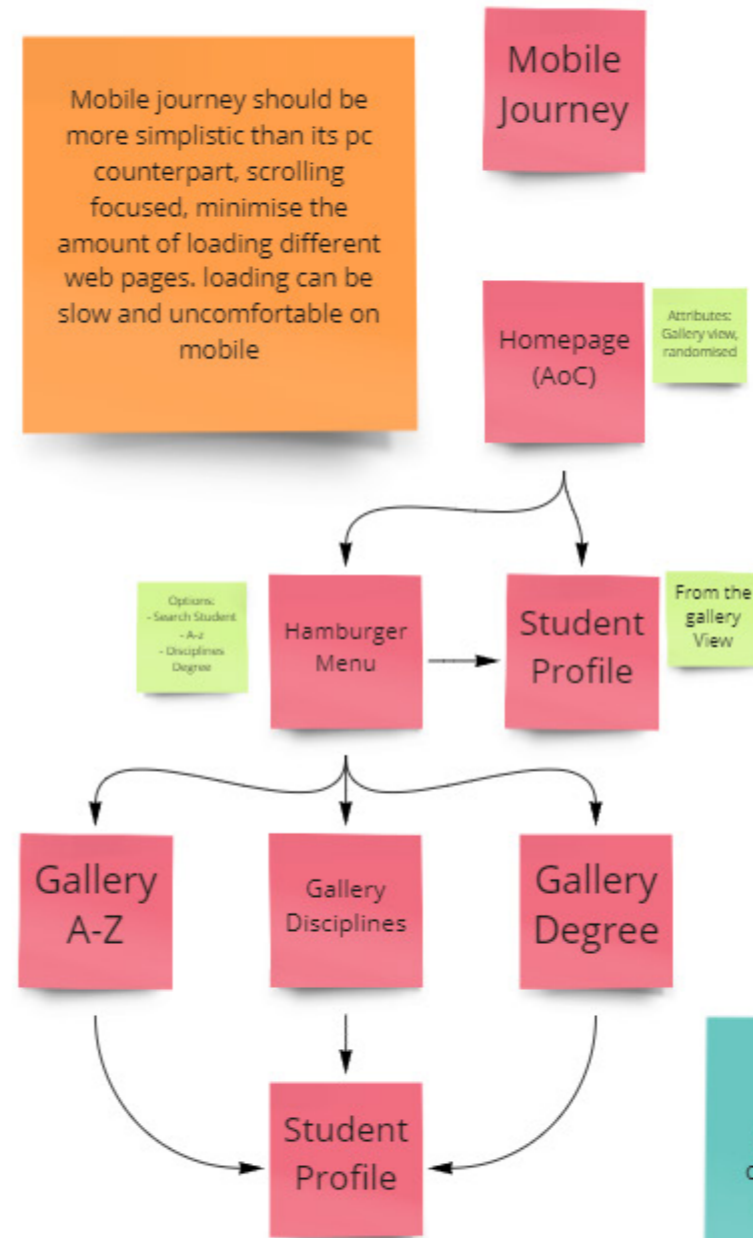
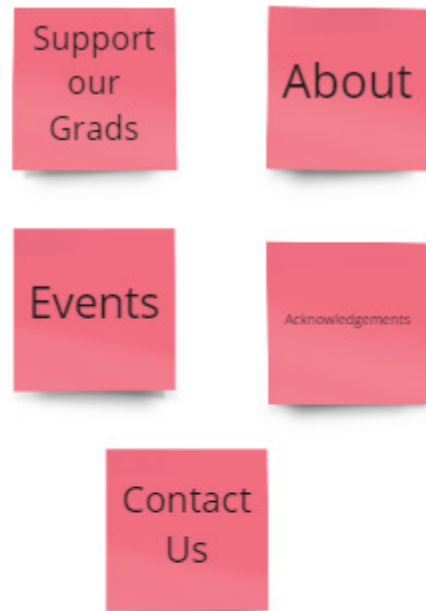


Ideation (Step Back)

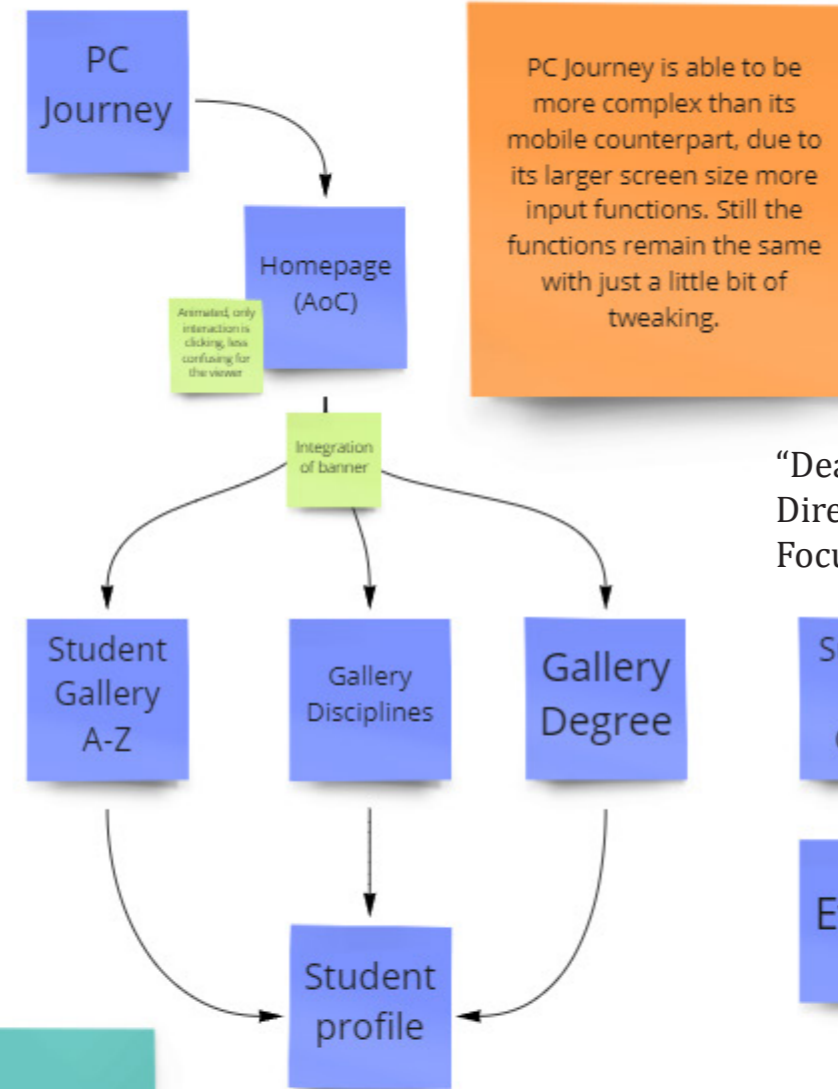
Utilising Miro, I outlined my user journey, focusing on how to get from the homepage to a student profile. I found that this was the most important function of the website, as a portion of the main target audience will actively seek certain pages. Through this simplified journey I was able to see that before I could create any wireframes, I needed to fully articulate how I wanted my design to function.

Website Journey

“Dead End Pages”
Direct from the homepage
Focus is on external links

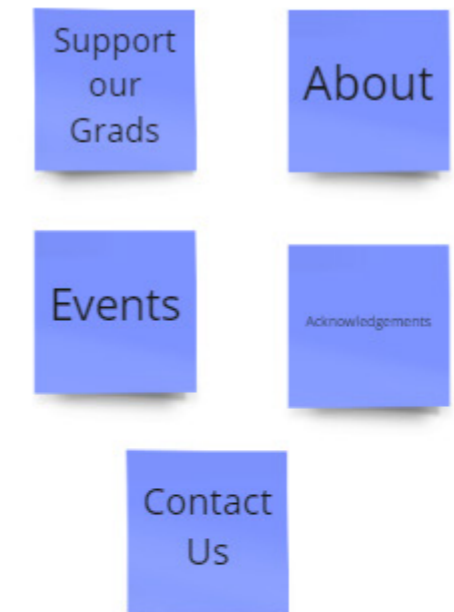


The navigation of the website will be tastefully constricted, the homepage will have none/very little scrolling, while certain galleries will be built through scrolling



From the original SOAD Grad Show website, the one-page home page was my favourite element, and I wanted to replicate it in my designs. It is an extremely efficient method of outlining the navigation, conventions, and style of the site, without overwhelming the user.

“Dead End Pages”
Direct from the homepage
Focus is on external links



The larger notes in the flow chart outline how I believed the process would function. In particular, I thought that I would need to make the mobile journey more restrained with a larger focus on scrolling, however, I found that with slight navigational differences, the mobile and PC journeys can be very similar.

Ideation (Step Back)

Aesthetic Ideation



Integration of the structures and forms of the school of art and design into the structure of the website

Encoding colour and texture present in the students life learning in the university.



I outlined my aesthetic as:

A website which encapsulated a student's experience in the School of Art and Design.



With the audience mostly being people from outside the school, I believed that using the physical building and representing its atmosphere digitally was just a way of showing the learning experiences provided by SOAD.



Design Process: Mood Board



Continuing the process, I took photos of various spaces in SOAD, trying to find some key visual elements and colours to express my idea. I found the mundane parts of the building to be the most telling towards the overall atmosphere, table colour, wall indents, and the floorboard pattern were all elements that built the experience of being a design student.

Design Process: Colour and Motif



Through experimentation, I whittled the large colour palette into a more concise one, and in the process created a motif, which I felt represented the SOAD. The three lines, which were later adapted to two, are things a student will encounter many times in their degree. Throughout the building, these lines are present and seem to almost guide the student around the frankly complex space. Similarly, SOAD guides a student through their degree.

A particular element I adamantly included was non-white background, though this may detract from the artist's intentions I felt that the benefits provided far outweighed this.

- Night-time accessibility
- Distinct identity



Design Process: Type

**Title Face -
Abril Fatface**

I chose Abril fatface for my title face due to its strong width, contrast, and overall funky vibe. while I used the Montserrat family as I thought it was similar to metal signage placed outside the main entrance of the School of Art and Design.

Subheading Face -
Montserrat Light

Body Face -
Montserrat Regular

Design: High Fidelity Wireframes PC

https://drive.google.com/drive/folders/1qmVYtrr_jouKKh_DW6CY-6cFPkO3bKvM?usp=sharing

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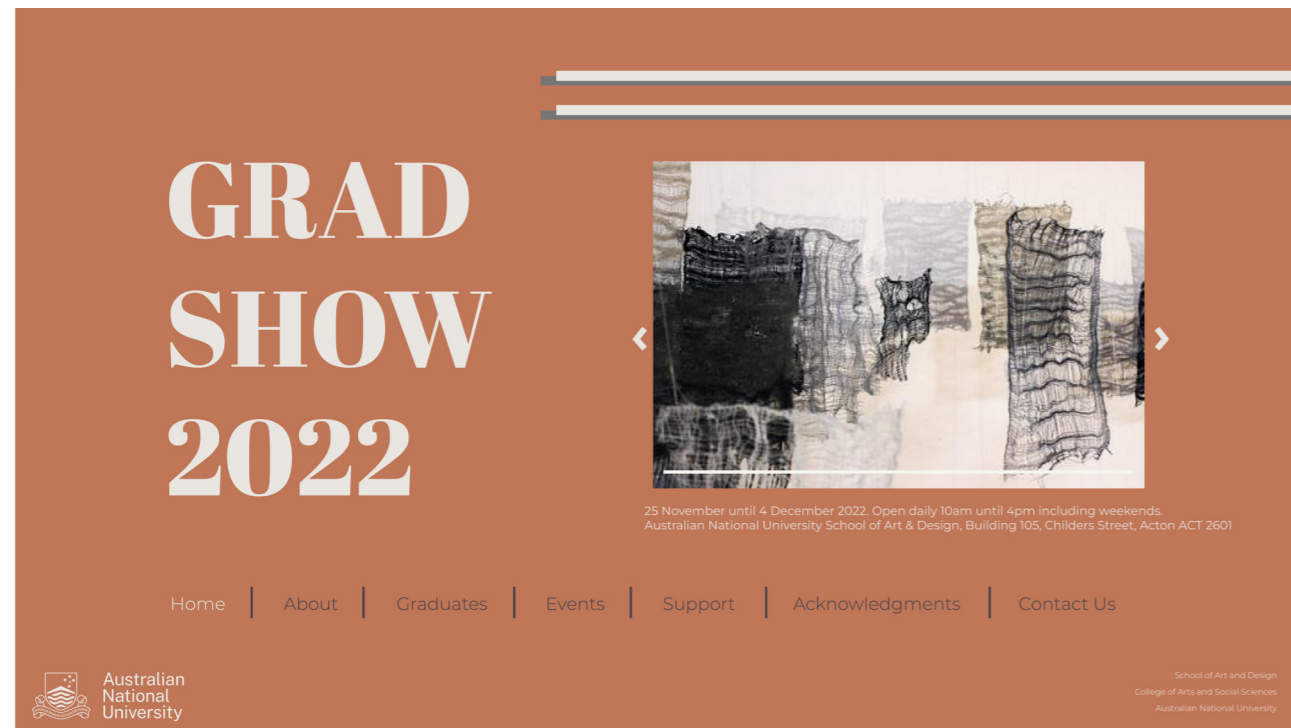
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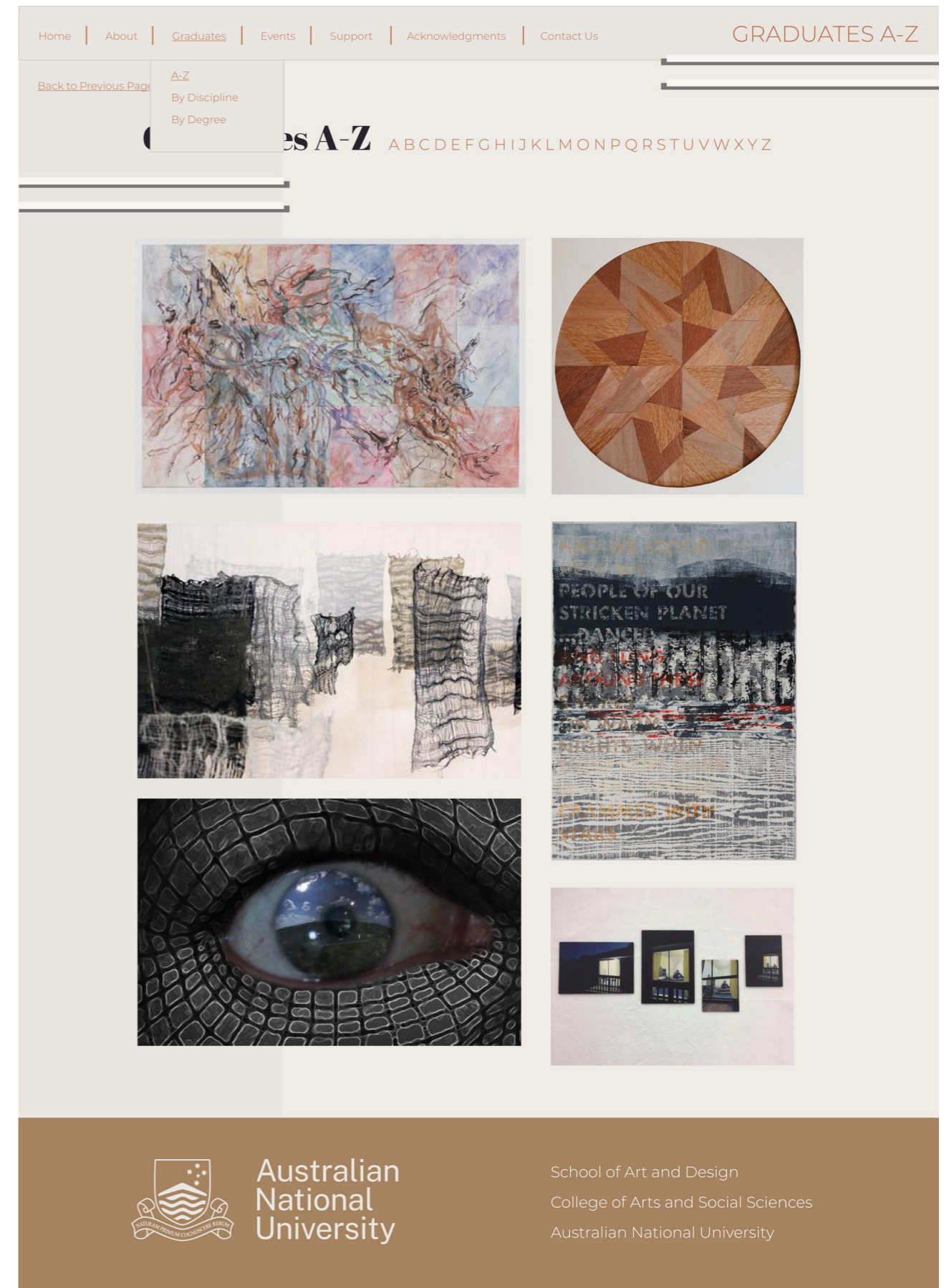
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Design: High Fidelity Wireframes PC



Above is one desktop page for reference




Design: High Fidelity Wireframes PC

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Graduates A-Z


ABCDEFGHIJKLMONPQRSTUVWXYZ





Sarah Murray
Bachelor of Visual Arts (Honours)













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"Fallen", 2021, acrylic and pastel on canvas panel, 296x186cm

Sarah Murray


Bachelor of Visual Arts (Honours)

Sarah Murray's work conveys a bodily experience of landscape, engaging the body within the time space and place of the land and creating a symbiotic connection between them. Murray's pulsating and immersive works utilise the process of indexing, shifting grounds and perspectives and gesture and mark-making to create an embodied impression of space time and place and to create the bodily connection within the space and time of painting and drawing

ACRYLIC PAINTING
OIL PAINTING
DRAWING
PAINTING

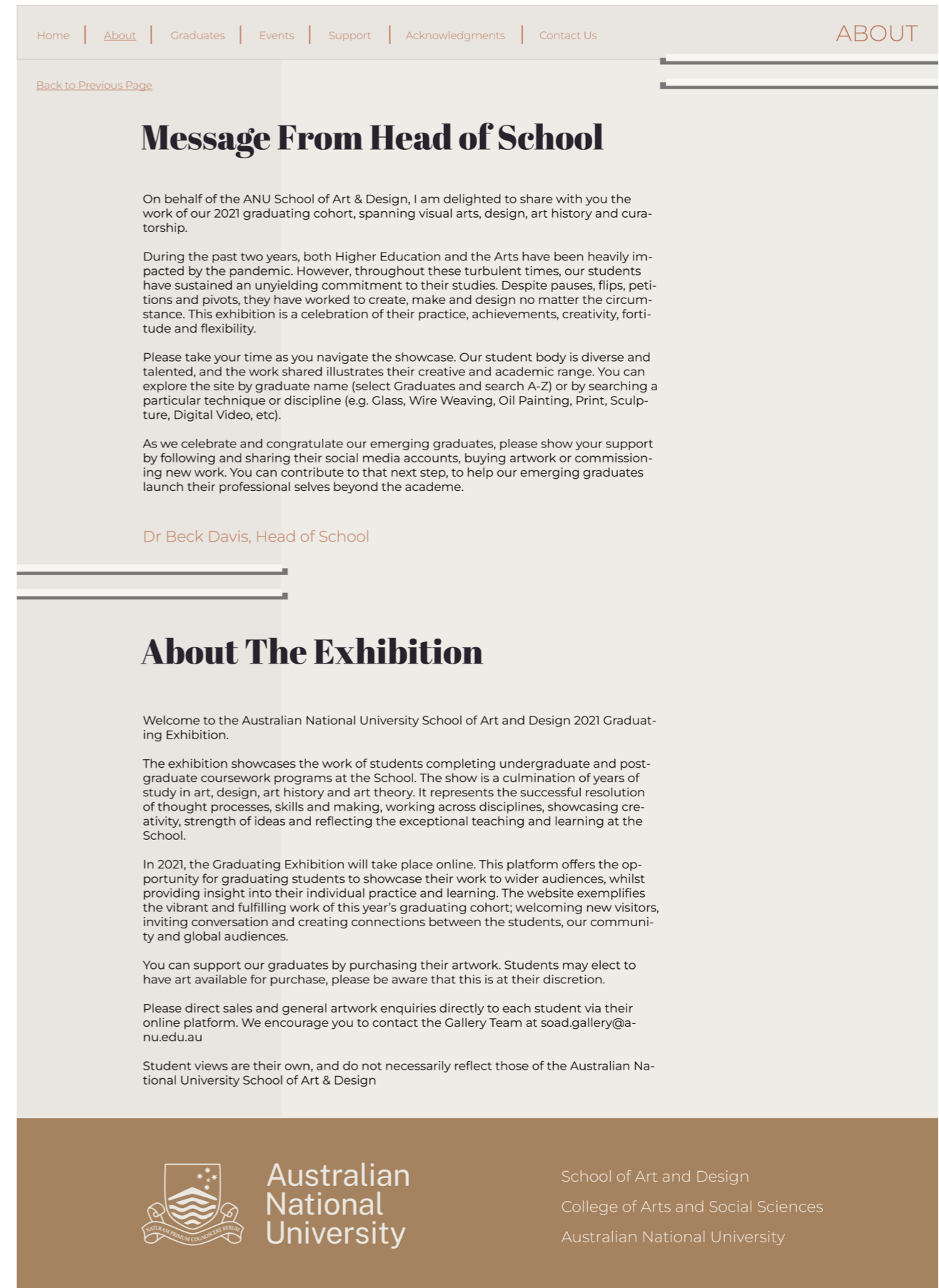
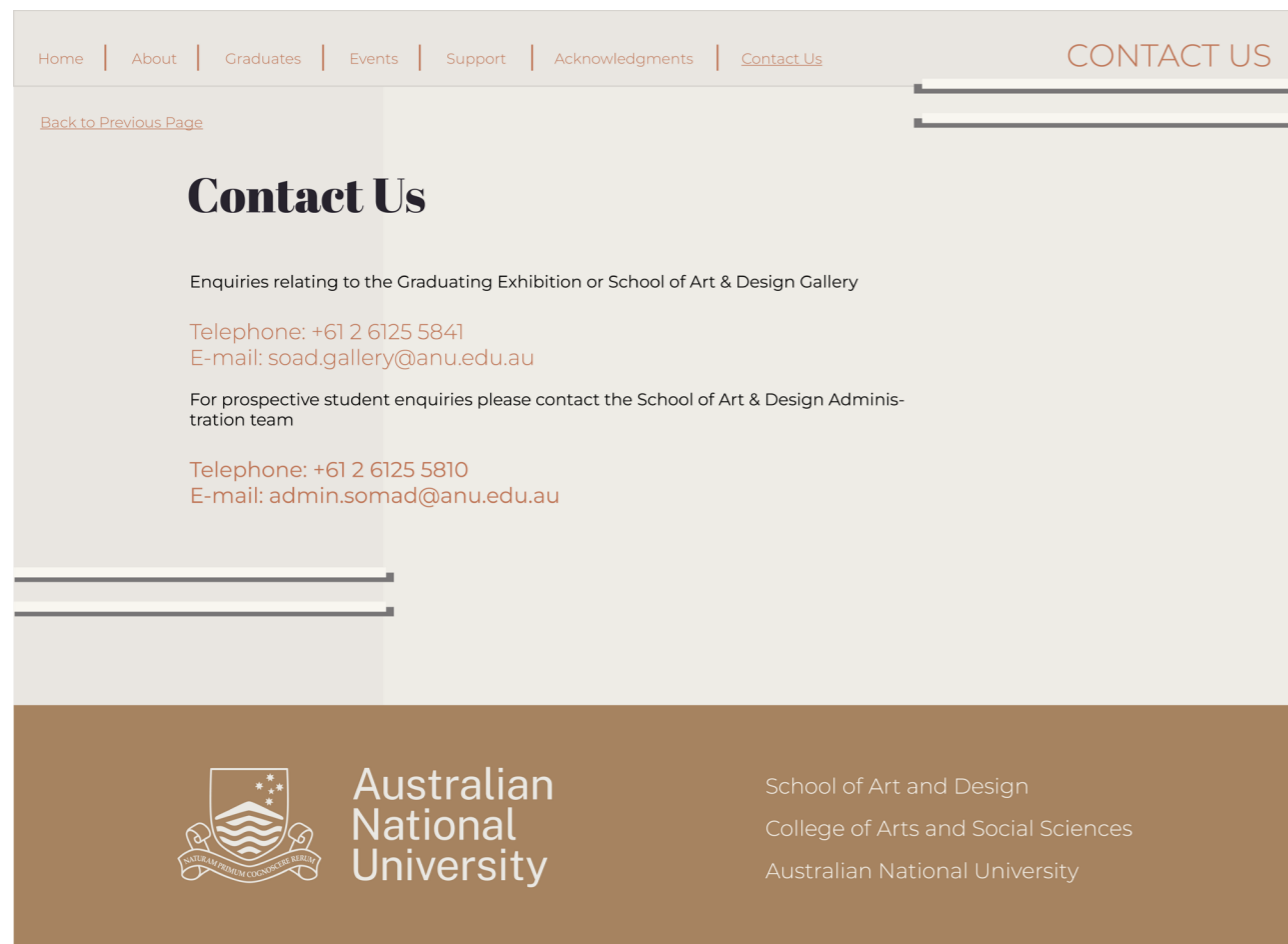
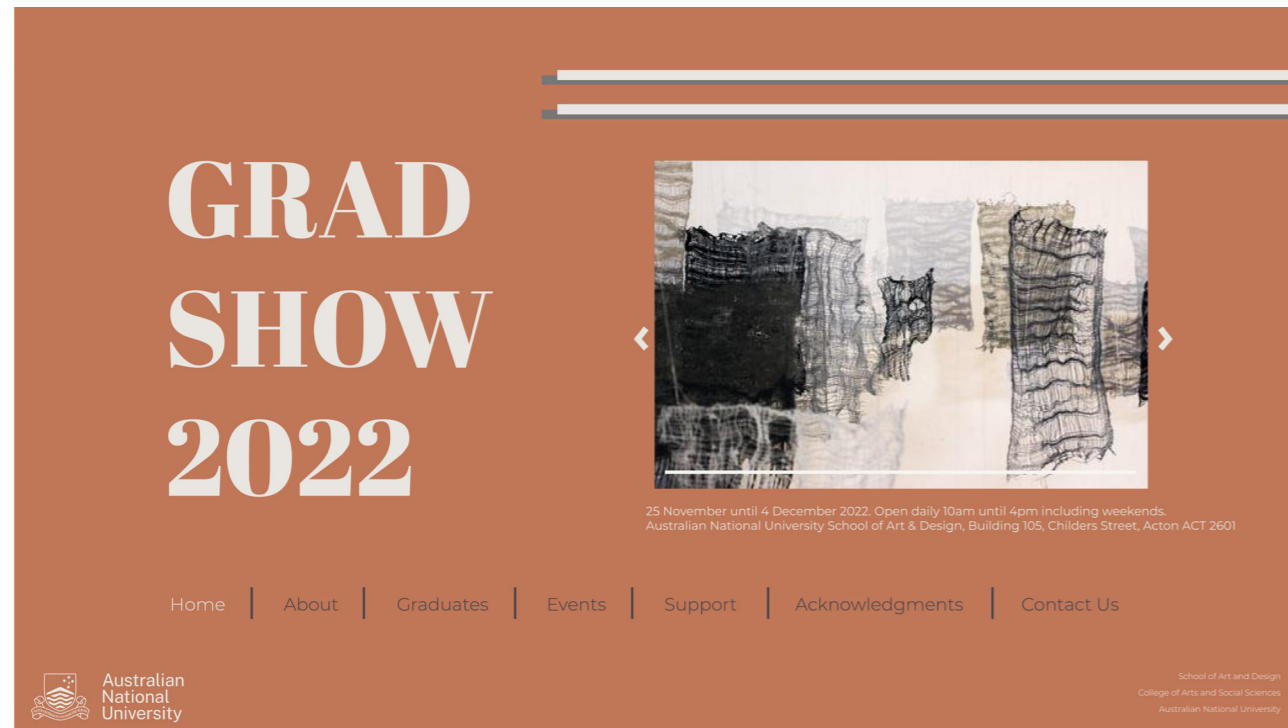
[View Student Art](#)

[Back to Top](#)

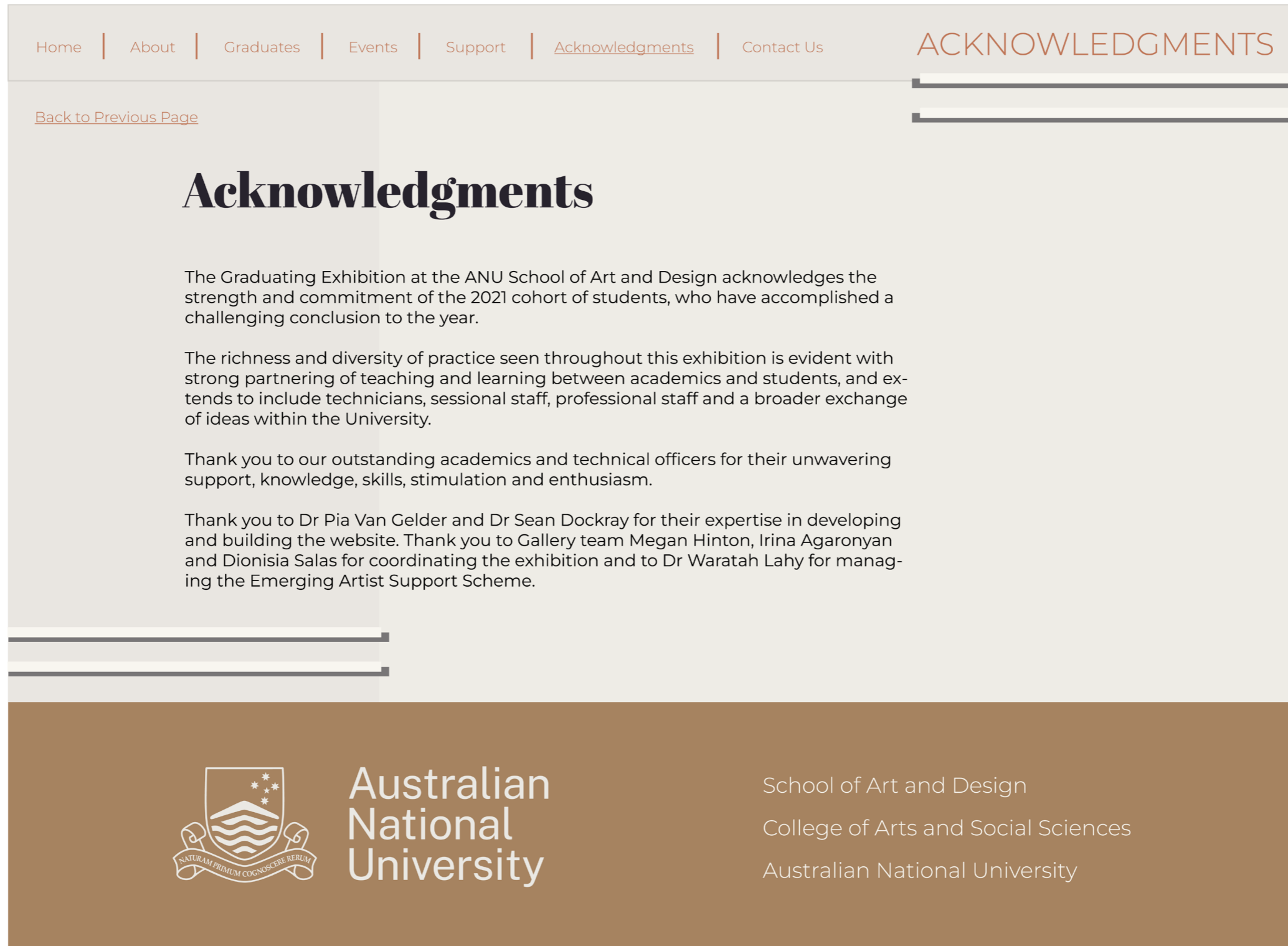
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Design: High Fidelity Wireframes PC



Design: High Fidelity Wireframes PC



Design: High Fidelity Wireframes Phone

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ABOUT

Message From Head of School

On behalf of the ANU School of Art & Design, I am delighted to share with you the work of our 2021 graduating cohort, spanning visual arts, design, art history and curatorship.

During the past two years, both Higher Education and the Arts have been heavily impacted by the pandemic. However, throughout these turbulent times, our students have sustained an unyielding commitment to their studies. Despite pauses, flips, petitions and pivots, they have worked to create, make and design no matter the circumstance. This exhibition is a celebration of their practice, achievements, creativity, fortitude and flexibility.

Please take your time as you navigate the showcase. Our student body is diverse and talented, and the work shared illustrates their creative and academic range. You can explore the site by graduate name (select Graduates and search A-Z) or by searching a particular technique or discipline (e.g. Glass, Wire Weaving, Oil Painting, Print, Sculpture, Digital Video, etc).

As we celebrate and congratulate our emerging graduates, please show your support by following and sharing their social media accounts, buying artwork or commissioning new work. You can contribute to that next step, to help our emerging graduates launch their professional selves beyond the academe.

Dr Beck Davis, Head of School

About The Exhibition

About The Exhibition

Welcome to the Australian National University School of Art and Design 2021 Graduating Exhibition.


The exhibition showcases the work of students completing undergraduate and postgraduate coursework programs at the School. The show is a culmination of years of study in art, design, art history and art theory. It represents the successful resolution of thought processes, skills and making, working across disciplines, showcasing creativity, strength of ideas and reflecting the exceptional teaching and learning at the School.

In 2021, the Graduating Exhibition will take place online. This platform offers the opportunity for graduating students to showcase their work to wider audiences, whilst providing insight into their individual practice and learning. The website exemplifies the vibrant and fulfilling work of this year's graduating cohort; welcoming new visitors, inviting conversation and creating connections between the students, our community and global audiences.

You can support our graduates by purchasing their artwork. Students may elect to have art available for purchase, please be aware that this is at their discretion.

Please direct sales and general artwork enquiries directly to each student via their online platform. We encourage you to contact the Gallery Team at soad.gallery@anu.edu.au

Student views are their own, and do not necessarily reflect those of the Australian National University School of Art & Design



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CONTACT US

Contact Us

Enquiries relating to the Graduating Exhibition or School of Art & Design Gallery

Telephone: +61 2 6125 5841
E-mail: soad.gallery@anu.edu.au

For prospective student enquiries please contact the School of Art & Design Administration team

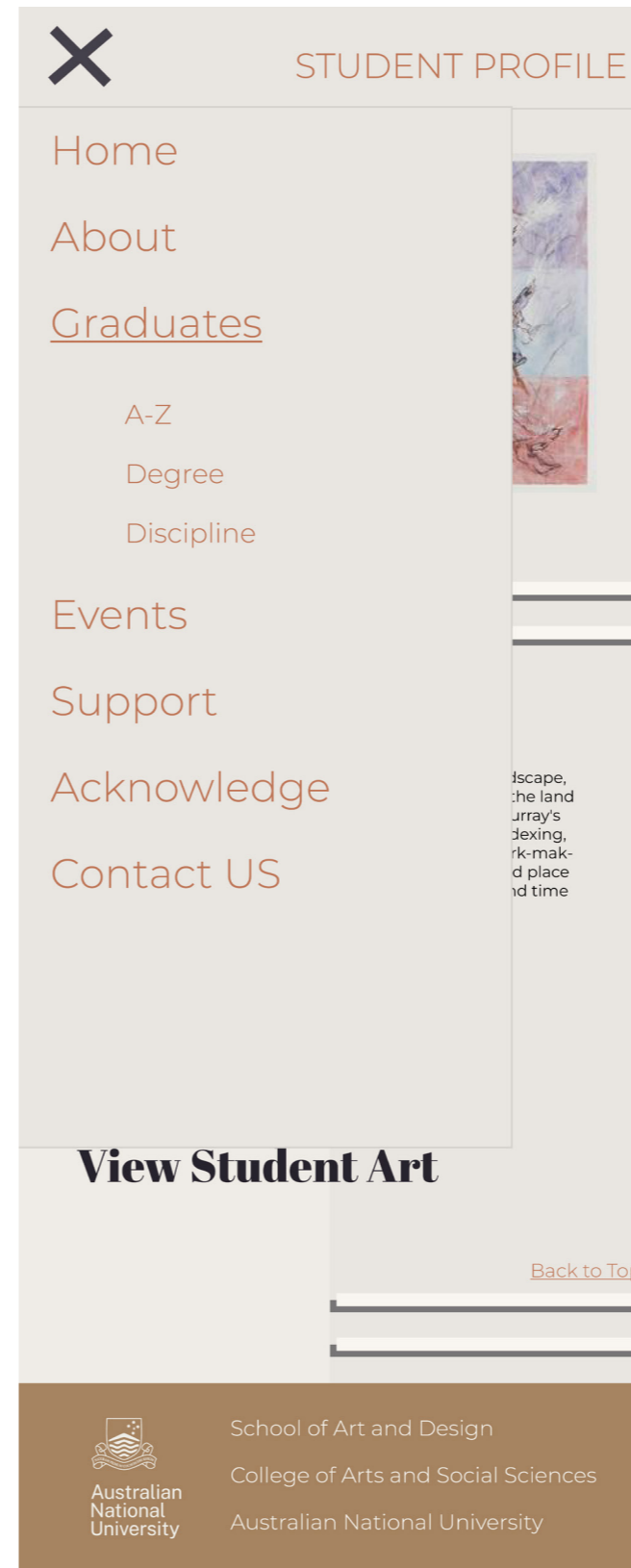
Telephone: +61 2 6125 5810
E-mail: admin.somad@anu.edu.au



Australian National University

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Design: High Fidelity Wireframes Phone



These final wireframes show the aesthetic and user journey that I wanted to create, though there is still much improvement to be made, particularly in the scale and text size, I feel that I was able to adequately express my Idea and create a strong set of collateral.

Some particular improvements that I think could be made are:

- Footer space utilisation.
- Further refine placement of motif.
- Refine colour palette.
- Scale text to encourage legibility in both formats, requiring mock ups.

Otherwise I am proud of the design so far.

Design: Social Media Posts Instagram



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Design: Social Media Posts Facebook

**GRAD
SHOW
2022**

Sarah Murray

Bachelor of Visual Arts (Honours)



**GRAD
SHOW
2022**

Sarah Murray

Bachelor of Visual Arts (Honours)



My goal with the posts was to provide a visually interesting yet informative image. I feel that they are a little too full, and will need to mock them up in a real context to provide more insight into how to adapt the forms.

References:

ICS College Of Arts. "ICS / MDX / DYU Joint Graduation Exhibiton." *ICS College Of Arts Middlesex University, Da-Yeh University*. 2021. <https://gradshow.com.au/>

"NGA." *National Gallery of Australia*. 2022. <https://nga.gov.au/>

Swinburne University of Technology. "Grad X Evolve." 2021. <https://swinburne.design/>

Dockray, Sean and Pia Van Gelder. "Grad Show 2021." *School of Art and School*. 2021. <https://gradshow.com.au/>