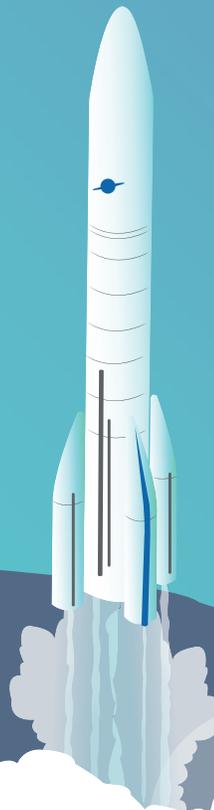


# DESIGN NEWS

SPACE DESIGNERS 2022

APRIL  
Issue 05  
2022



# CONTENTS

---

01

Design Wellbeing

*An overview of our Design Wellbeing Day*

02

Guest Speakers

*We discuss the last 4 Guest Speakers and our plans for the year*

03

Agency Work

*We are joined by Jake Newton who gives us a breakdown of Agency work*

04

Design Career

*Stephen Killick is the in house Graphic Designer at Eumetsat and he designs for space!*

EDITOR / WRITER / DESIGNER / CAVELL ORD-SHRIMPTON  
WORK / ARDEN BA (HONS) GRAPHIC DESIGN STUDENTS  
COVER/ BY CAVELL ORD-SHRIMPTON



---

05

Internships

*Itziar Rodriguez updates us after some months as an intern*

06

3D Design

*MA Visual Communication Design Management student, Ross Daniels gives us a walk through of his 3D process*

07

Student Rep

*Vanessa McCleod gives you the low down on what to expect from Student Reps!*

08

News

*A host of news and events, from winners, new members of the team and work produced in remembrance social care*

Produced as a course journal for Arden University students and staff  
by Cavell Ord-Shrimpton



---

It's the Summer soon, so get your Gallery lists out!!



---

# Editorial Note

*Be Kind!*



By Cavell Ord-Shrimpton

**H**appy Easter to you all! Welcome to the latest issue of the Design News Journal!

**I**n this issue we have switched up our format and have included a series of vignettes from students currently studying with us at BA and MA level.

**T**his fantastic edition contains design work for rockets, yes you heard me correctly, genuine space design, and we are looking to work with

them in the future. We also have a host of work from agency work to 3D modelling and our new Internship programme.

**S**o far 2022 has been a difficult time in the world, and if you are unable to do any charity work or volunteer, the next best thing is to be kind, we need more kindness in the world and it starts with you

**Your Course Leader,  
Designer, Editor, Cavell  
Ord-Shrimpton**

# Design Wellbeing Day

01

Design  Wellbeing Day

8th March 10am - 4pm



By Cavell Ord-Shrimpton

**Y**our wellbeing is important to us and it should be important to you too!

We know that the stresses and strains of everyday life can take their toll. Even well-meaning choices can soon push new choices over the hillside and everything can feel like its sliding back down the mountain, especially when immediate problems take over, such as the rising cost of food and fuel, pandemics, war, the list goes on. These immediate and important matters often leave us with no choice but to prioritise what we do, we either choose this or that, those or these, we are not given the luxury of time and that can lead to life changing decisions, which can carry you off in another direction - from one day to the next.

**A**t the front line of education we know this all too well. We hear the stories of your lives and we applaud your tenacity and dynamism. Many of you have a job, if not two jobs, a family, or you are caring for others, or you are helping others external to your family, so many different facets of life that take up your study time and do not allow you enough time to get what you would like to get done in order to progress to your dream job.

**U**fortunately, there is no magic wand, if only there was (I would wave it straight away). However, there are significant steps and specific measures that you can aim for in order to help you to balance your workload, plan for the future, avoid stress, avoid burnout or simply giving up, when you have tried so hard. We discussed some of those steps during the 'Design Wellbeing Day', where students gave us really positive feedback, stating "It's good to have this day, to hear similar stories, to know you are not going through this on your own."

**T**he aim of the day was to create a neutral space for discussion across both education and design, with the focus on Mental Health and Wellbeing, whilst carrying out useful design activities to help ease stress and tension. The key take aways from the day, never push yourself - burnout is a real thing! Whatever is worrying you, there is always someone you can reach out to and talk about it, I am a Mental Health Champion and our team will always find time for you. Asking questions or asking for help really does make a difference and can often help you to complete your studies without stress, and most importantly your mental health and wellbeing are your priority.

# Design Wellbeing Day

8th March 10am - 4pm

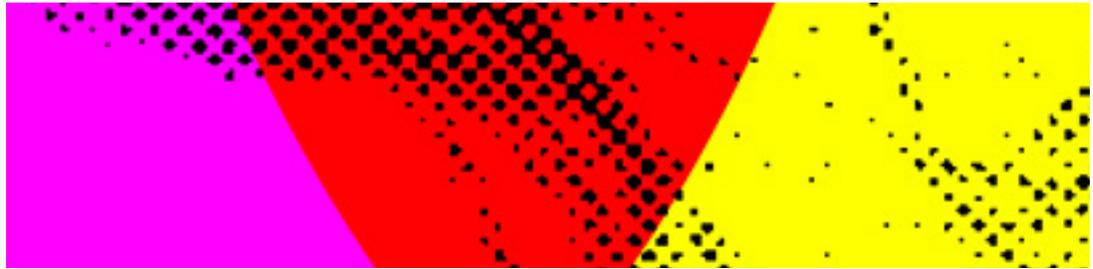
- 10:00 - 10:50 Cavell Ord Shrimpton: Mental Health and Wellbeing for Designers
- 11:00 - 11:50 Pernille Holm: Exploring Typography with Creative Doodling
- 12:00 - 12:50 Darko Kopic: Burnout and Managing Expectations
- 13:00 - 13:50 Bill Pantos: Negative Space Drawing
- 14:00 - 14:50 Devon McFarlane: Audioscape Shorts: Meditation breaks via Audio Distractions
- 15:00 - 15:50 John Hitchings: Mindfulness Meditation



***“One small crack does not mean that you are broken, it means that you were put to the test and you didn’t fall apart.”- Linda Poindexter.***

# Guest Speakers

## 02



By Cavell Ord-Shrimpton

I am a big advocate for Guest Speakers. Whilst my team and I have a wealth of knowledge between us and cover the full spectrum of design, specialists who have the time and opportunities to work solidly on live projects or work leading agency's can provide really important insights into specialists fields.

In between paving the future of our department, managing courses, leading teams and teaching I am always on the look out for Guest Speakers, in order to provide opportunities for you to speak with and uncover details that would often go unnoticed in a larger forums.

I began running and hosting the great Graphic Design Guest Speaker webinar series in early 2021 and they have been very successful. In 2022, we have had really great talks from Alessandra Amandine, Ivica Mitrovic, Clare Cheung and Becky Ford. The speakers are international designers, working

in Quebec, Croatia, New Zealand and London. I will be working with my team to produce a journal of our Guest Speaker talks so be on the look out for that.

Each new talk is posted on our twitter page, @ArdenUniGraphic and also available internally via the Student Comms SLACK channel. You can email me questions in advance once you know the topic and speaker in place. I host these talks every month so be sure to keep an eye on details for next months talk!

If you are interested in the titles on the opposite page, please feel free to tweet me via the twitter page or email me for further discussion. We are also in the process of setting up a group as an extra-curricular activity across the University in the form of an Art & Design Group. This will open some facets of what we do for other subject areas and people keen to know more about design and those wishing to practice art, so please do get in touch with Pernille Holm or myself to know more.



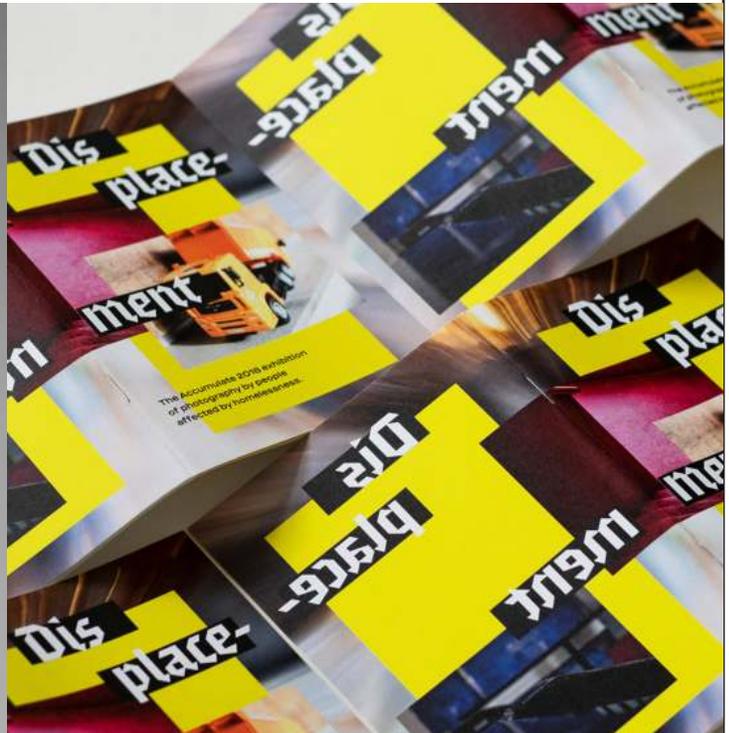
**Design in Togetherness**  
Alessandra Amandine



**Speculative Design**  
Ivica Mitrovic



**Under the Skin of an Art Director**  
Clare Cheung



**DIY Design Studio**  
Becky Ford

# Agency Work

## 03

*Working alongside many creatives, art workers and designers at the agency has shown me that there is a wide array of careers that all have a graphic design background.*



By Jake Newton

**H**ello, I'm Jake Newton, second year graphic design student with Arden and full time Photographer for McCann Manchester.

McCann Manchester is part of McCann world-wide group and is one of the UK's biggest advertising agencies with an array of clients including, Aldi, Matalan, Smyths toys, and Magnet to name a few.

Our photography studio which is set apart from the main agency is a unique selling point for clients. Having an in-house team, McCann can offer all the creative work from start to finish. Whereas most agency's offer photography and videography out to freelancers.

I started with McCann seven years ago as a photography assistant before moving to junior and now midweight photographer. Starting from the bottom has allowed me to gain valuable experience from my peers, whilst building relationships with art directors, creatives, producers, stylists, models, etc. Predominantly my role as a midweight photographer is to capture Aldi products in

the best possible way.

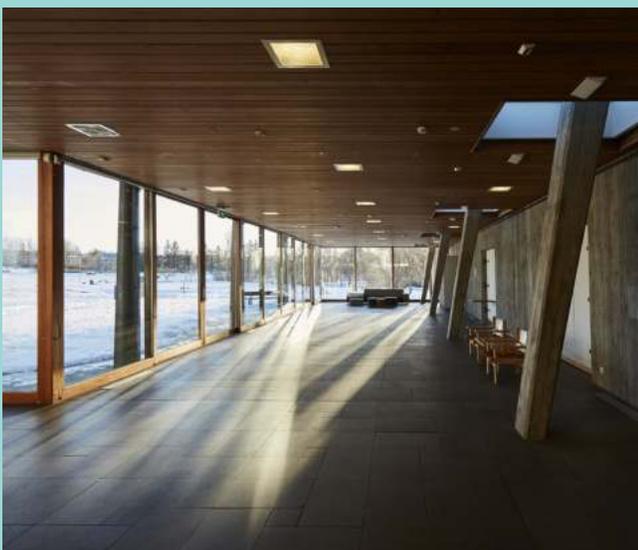
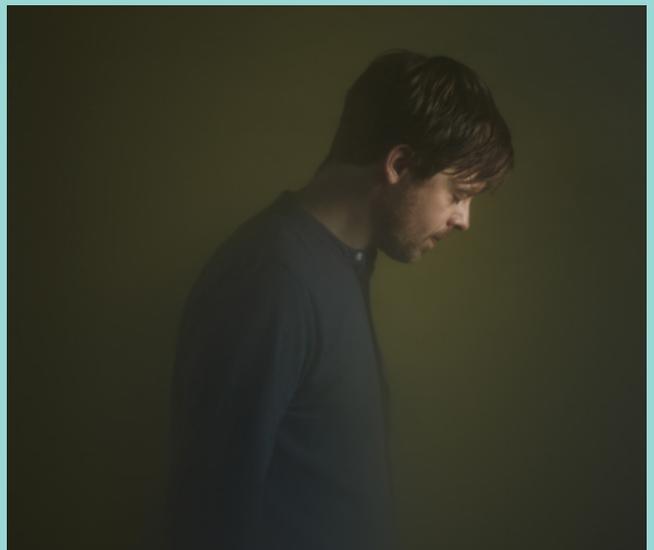
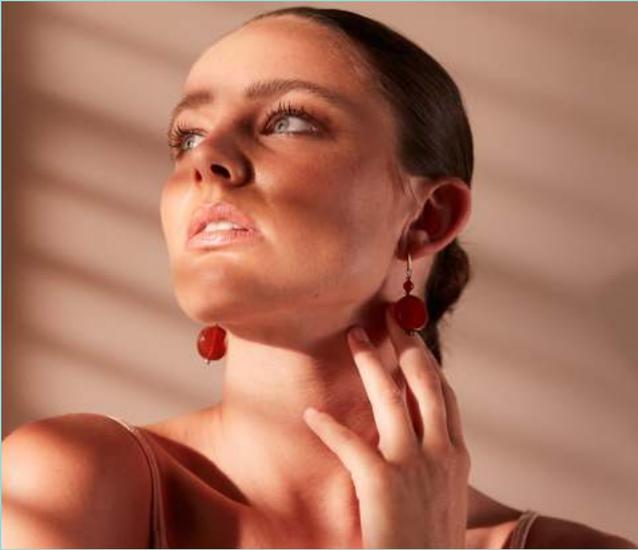
My day-to-day will include lighting sets and product to match the design brief. The sets can be large or small depending on the product. For example, some large outdoor furniture may require a large garden set, to be lit to emulate the mid-day sun, or a small bunch of flowers may require a low-lit room photographed with a moody atmosphere.

In addition to using the flash equipment in the studio, another element to my role is photographing people and products outside and on location. On the flipside to studio lighting, this is about controlling ambient light. This can be done with various pieces of photographic equipment. The elements are so unpredictable when on location, it's important to be well-prepared for all occasions. The weather may turn very quickly, from bright sun to overcast in seconds. Managing this is key when models are on set and you are working to a time limit.

With both forms of the job, the main objective is to showcase the product in the best



McCann Photography examples



**Jake Newton**

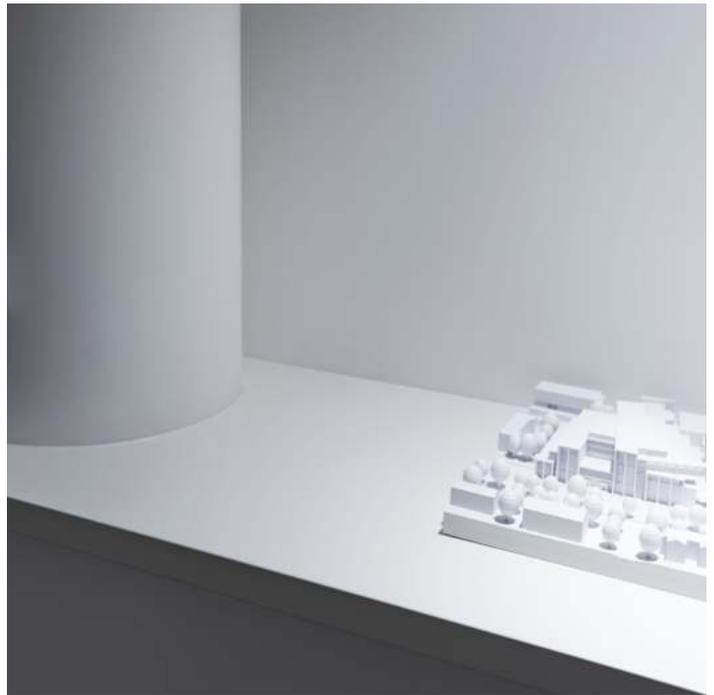
---

possible way I can. To capture a realistic moment and product and provide the consumer with an idea of what the product may do and look like, hopefully pushing more sales of the item.

As Aldi sell an array of products, my working week can be so incredibly varied. Shoots can include, fashion, lifestyle, food, still life, one day I can be shooting dogs in the studio, the next day fashion in the city centre.

Working in the advertising industry has certainly opened doors, I have been lucky enough to have been given budgets to do some test work of my own with my own creative freedom and I am able to use all the equipment and facilities in non-work time. This has provided me with the confidence to move forward in my career, but crucially work alongside fellow creatives in the industry whilst building some strong and lifelong friends along the way. To the left are some examples of my test work.

Along with my employment I also have a passion for shooting architecture. I find this a real thrill to photograph, as it's all about capturing the building in all its glory and the timing of light is key. I enjoy the symmetry and space that well built architecture brings. Having this as a side project has also opened up a client base of my own within this field.



Alongside my professional career I am married and have a 20-month-old daughter. Juggling homelife, worklife and University can, at times, feel like climbing a mountain, however if I have learnt anything over the years working in photography, it's been the effectiveness of good time management.

### **So why graphic design and why now?**

Working alongside many creatives, art workers and designers at the agency has shown me that there is a wide array of careers that all have a graphic design background. When COVID 19 hit, and the threat of losing my job was a reality, I decided to take action to gain some added experience that could work alongside my current career. I'm not sure what direction this is going to take me yet, a creative role, art direction or designer. I just know I love to learn, create and be around like-minded people. I figured a BA (HONS) in Graphic Design can only improve upon what I already know and facilitate a more creative role in the future.

I have already learnt so much and I'm excited about what the rest of the degree can bring.



# Launching a Design Career

## 04

*In this article Stephen gives us a glimpse into the world of an in house designer at Eumetsat, making design work for rockets, satellites and much more. Such an exciting area to work in, to infinity and beyond!*

By Stephen Killick

I was recently asked what my proudest achievement as a designer has been and the answer was easy to remember. It was 19 October 2006, the moment my design work was launched into space on the nosecone of a Soyuz rocket from Baikonur. At that moment I thought back to how I got to where I was at that moment.

From an early age I knew I wanted to be a graphic designer. I was the odd one out in school whenever we talked about careers and what we needed to study in school in order to get there. There were always clear answers for doctors, bankers and lawyers, but very little advice for the creative fields.

On leaving school I didn't have the opportunity at the time to go and study a design degree. Instead I opted for a vocational diploma in AutoCAD, and although it wasn't my main subject area, I managed to secure an internship one day a week with a design studio in Dublin for my second year, where I began to learn the starting blocks of being a graphic designer. One day a week soon turned into

3-4 days a week and I had forgotten all about college.

Based on this internship, I was offered my first job as a graphic artist for one of the first eCommerce startups in 1996. From there, my career has taken me to USA, back to Dublin, then the US again and finally to the space industry in Frankfurt, Germany and that moment when my logo was launched.

Over my career I have been very lucky to have had very good mentors to learn from. Whilst I learned different aspects of the industry from all of them, there were two key points that all of them made. The first is that ideas and concepts are invaluable. Design styles will come and go, but a great idea will stand the test of time. The second point, and the most important, is that the client is king/queen. You can be the most creative designer in the world, but if you're not solving the client's problem then you won't go far.

I have now spent over 17 years working in a



Inside the Control Room Design

---

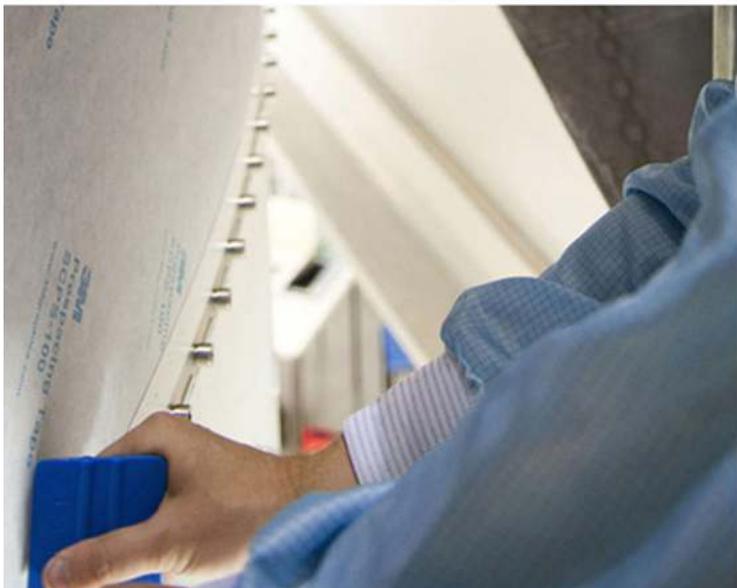
First Logo Rocket Preparation

---





Logo Rocket



job I only planned for 1 year. So what made me stay and how do I keep motivated? Well, the first point is that the space industry needs us creatives! Everyone is always in awe of NASA, but have you tried to work with that logo in single colour, or have you seen any of their brochures? The industry has come a long way in recent years, but it still needs more style.

The second point is the subject matter I work with, while I consider myself a creative, I'm also a big nerd underneath and love designing technical things, and space is just so cool. I've learned the value of being an in house designer, when it comes to this topic too, it's a vast amount of information to take in,

and even after all this time I am still learning every day.

We also get to work on some amazing projects, from logo designs for rocket launches, to large international events where climate experts meet to discuss how the space industry can work with them to monitor the biggest challenge humans have faced so far. I've even worked on the design of one of the world's most advanced satellite control centres and built a brand culture in an industry that is extremely non-creative.

One of the other questions I have recently been asked is why I have now decided to go

back and study for my Graphic Design Degree. One friend of mine commented that I have a successful career, so I don't need it, and that I could probably request an honorary degree based on my experience.

Perhaps I could, but part of me continues to have a passion for learning from others and evolving as a designer. While I have learned a great deal from my mentors, I want to study with an open mind again and explore aspects of design that I may have missed over the years. I also want to achieve the degree for my own personal motivation and now is a good time for me, as my kids are getting older and I still have enough of a career ahead of me to make the most of what I learn. I am only half way through my second module of year one

at Arden, but I'm loving every part of it. I was worried at first about how I could manage it alongside my job, and also about how we would manage to build a sense of community among the students, but this is working well so far. Some weeks there's a lot to get through, but that community of students is growing all the time and we are motivating each other to get it done.

So far the course has opened my creative mind to some forgotten aspects of design as well as introducing new possibilities for how I work. I have forgotten about the end goal and I'm just enjoying the whole experience.

Logo Guide

Corporate Branding

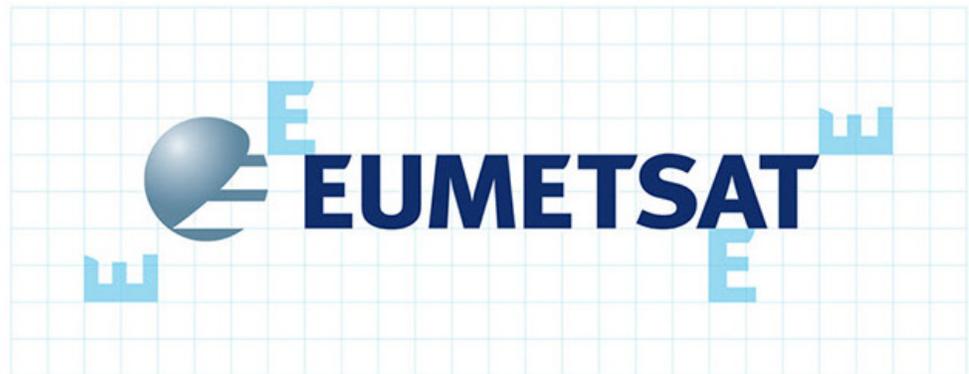
Brand Mark

Minimum clear space and size

Minimum Clear Space

The brand mark needs adequate clear space on all sides. No other layout elements are permitted (such as images or text) within this clear space area.

The clear space area should be measured by using the height of the EUMETSAT uppercase E in the logotype.



Minimum Size

The brand mark should not be scaled below the minimum size shown (30mm/113 pixels wide).



For use of the brand mark at smaller sizes please use the single colour option. Always ensure legibility is retained.



# INTERNSHIPS

# 05



By Itziar Rodriguez

I started interning with the Marketing team at Arden a couple of months ago and I could not be more grateful for the opportunity. Being able to do this and combine it with my studies and other professional commitments has been the best thing.

The team has been super nice and I feel great having been a part of the “Born For This” campaign, which is very inspiring. I believe it has also helped me improve my Graphic Design work and also my interpersonal skills in a workplace environment. My first task was to create a photo scrapbook for the students who have been a part of the latest Arden campaign. I was able to experiment with different layouts based on the given brief, always putting the focus on the most important elements, the students and their experiences. It was also very helpful and insightful to work with Arden’s structured brand guidelines.

It has been an amazing experience which

has allowed me not only to put into practice everything I have learnt so far on the course, but also a great opportunity to get a first-hand experience of working for a real client. I am looking forward to applying these skills in my future roles within the industry when I finish my studies.

For any fellow Graphic Design students who are eager to learn more, I would definitely encourage them to contact the Graphic Design Lecturer team to find out more about future internship opportunities that they can take. I would 100% recommend you to go for it!

I want to first of all thank the marketing team for taking me on board and making me feel welcome and also Cavell for giving me this opportunity. I really appreciate it!

**Thank you too Itziar for being a great intern.** If you are interested in our Internship Programme please get in touch with me via email. - Cavell

*I would 100% recommend you to go for it!*



Itziar Rodriguez

---



Born to Succeed campaign work by  
**Itziar Rodriguez**

---

# Agnes



"The foundation year prepares you more for your main course and I think it's very important. We're taught how to write, research, reference, and understand the general definition of the world of business. We're taught more, and it's helped me learn a lot and revise the things that I used to know as well."

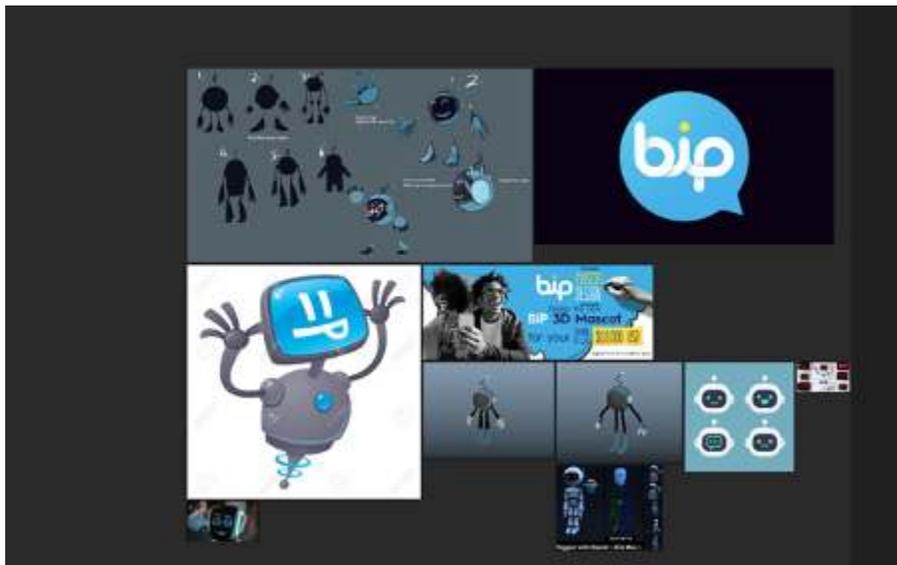


Undergraduate  
Accounting and Finance



Born to Succeed campaign work by  
**Itziar Rodriguez**

# 06 3D Design



By Ross Daniel

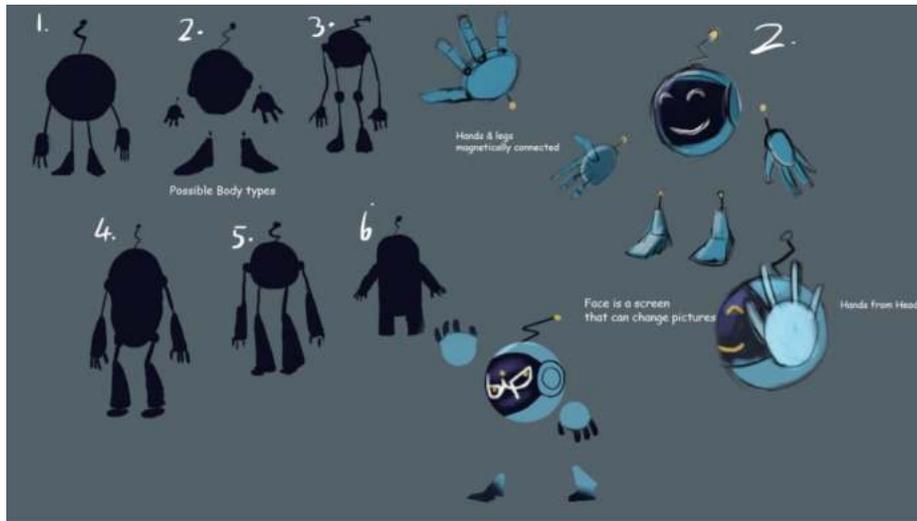
**R**oss is an MA student and in this article he discusses his 3D work. In my high school years, I was heavily focused on traditional drawing and painting since I didn't have the tech to facilitate digital media but I was still quite impressed with how my art teacher sat down with his laptop and created animation and digital art. As life got busier it became more convenient to create art digitally than with pencils, paint and brushes.

**A**fter finishing high school, I kept the visual art passion going as much as I could while not trying to be too distracted by my competing passion for gaming. Even while gaming I was always captivated by the designs of the characters, backgrounds and effects. The convergence of my love for painting and gaming eventually piqued my interest in 3D. I was still a bit limited by my laptop at the time

and 3D software requires high performance computers to run smoothly so I mostly kept playing around with 2D animation and illustration as a hobby.

**W**hen I got into my first permanent job as a graphic artist, I was forced to learn motion graphics and eventually picked up 3D. In 2016 I began using Cinema 4D to create 3D graphics and 3D typography to supplement my motion graphic skills. My true passion however was bringing characters to life and so I migrated to the supposed best software for 3D character animation - Autodesk Maya.

**M**y process for character animation now generally entails both 2D and 3D... I usually start off any project by gathering references. References can help get your ideas



flowing and give you something to work with in the initial stage of a design. My software of choice for reference is PureRef. For the BIP character I did some rough sketches and started to share with friends for feedback. Silhouettes are a good way to focus on the overall appeal of the character's structure without being distracted by other details.

One of the things I look for in feedback is to see how much enjoyment someone gets from a particular design. I ask myself questions like "Why do they like this design?" What about the design appeals to them and can I push that aspect even more?" As much as possible its vital for me to get feedback that is genuine. If there's any animation, the next step in the process will be storyboarding. It's where you can draw up scenes and imitate camera moves to quickly get an overview of what your story is like.

Storyboarding for me is quite enjoyable since it gives me the opportunity to get the ideas out quickly without getting too detailed

or technical. Toonboom Storyboard Pro is my go-to software for storyboards.

In the case of the bip mascot I did not bother storyboarding since animation was not a requisite for the competition. Animating the character was an impromptu decision I made when everything else was done and there was some time to spare.

From the concept stage, I then went into Autodesk Maya to quickly model the character using basic shapes like spheres and cylinders since the character had a simple design. For the colors I stuck with the company's color scheme.

I then went on to rig this character in Maya. Rigging is the process where you add joints within the 3D mesh to give it some type of deformation. This is quite similar to how human bones and joints work. Depending on how complex your character is this can be extremely technical and unpleasant. Thankfully there are third party plugins that make rigging much easier so we can focus on fun things!



Above concept sketches and below rigging  
**MA Visual Communication Design Management**  
**Ross Daniel**





**A**fter Bip was rigged I wanted to just do a basic run cycle since animating for the competition was optional. Usually, animation does involve some planning especially in complicated scenes but this was just me playing around and randomly creating animation before submitting. The easiest way to think of animation is posing a character at one point then posing again at a next point. After you have the main poses that tell the story then you can fill in-between to connect how a pose transitions into another pose.

**A**fter the animation is done, the only thing left to do is to set up a camera, add lights and render. Depending on how fast your machine is and how many objects you have in the scene, rendering can be a time-consuming process, this is why I kept the background plain.

**A**lso, if your machine isn't powerful enough

then rendering can cause other tasks to slow down significantly. This is usually the part where you walk away from the PC and go do something else until the rendering is done. Thankfully I'm running on a Ryzen Threadripper 32 core CPU with 100GB + RAM, otherwise I would have not even bothered to compete in a 3D design competition.



# Student Rep

07

Do I have to release two modules?

Where do I find the online library info?

Who do I talk to to get a student card?

How do I book 1 on 1 time with an academic skills tutor?



I accidentally released a module. Who do I contact to resolve this?

By Vanessa McCleod

**H**ello, my name is Vanessa MacLeod the student representative for Graphic Design at Arden University. Some of you may recognise me as having sat beside you (virtually) in some modules, but for those of you who don't know me, I describe myself as a Freelance Graphic Designer by day, and a spell casting, staff wielding gamer by night. With an intense appreciation for all things Graphic Design, Illustration, technology and a serious problem with acquiring delicious new art supplies and then not wanting to ruin them by opening the box!

**I** chose to run for Student Representative because I wanted to experience more of the university and interact with students further, as distance learning can feel rather isolated. With the world having undergone radical change due to the pandemic, and with online environments becoming acceptable as the

norm, there was this exciting opportunity to increase student presence and interaction to create a community of likeminded individuals and I wanted to help build on that space.

**A**s a mature student (I won't say exactly how mature), I also felt that my life experience could help younger students who may have been experiencing difficulties in finding information, or even knowing where to look and thankfully this is a large part of my role as your representative.

**O**n the next page is a description of the things I do, and as always please reach out if you think I can be of help to you, you can find me on the Course Homepage, the social channel SLACK or on a module!

**First and foremost**, my role is to respond to any issues you may be experiencing that you have posted to Unitu. I aim to do this within 24hrs where possible. If not, please understand I'm human.

If I can answer you immediately I will.

If I know where you can find the answers you're seeking, I will point you in the right direction, and lastly, if there is an issue that needs to be escalated to a staff member, I do that.

**Another important part of my role** is to attend Course Committee meetings for our degree and convey your feedback, suggestions and queries directly to the ears of the people who manage the course & content for BA (Hons) Graphic Design.

It is vitally important to not only complete your end of module survey, but to please email me any concerns that you have, (you can tell me if you'd like to remain anonymous) for me to relay to the management team. I am bound by the code of conduct to give them this information free from personal bias and will do so respectfully.

**There are so many exciting activities being planned** by the Student Association and I can't wait to tell you more about it.

We have begun production on a digital student magazine and there will be opportunities for all students to submit 400-600 word articles and earn themselves a £100 Amazon gift voucher! The first issue is already well underway and I can't wait to share it with you all.

Please email me [@ausanewsletter@arden.ac.uk](mailto:@ausanewsletter@arden.ac.uk) for more info. \*Articles should be about student life and selection is at the discretion of the editor (me).

## 08

## NEWS



**C**ongratulations **Umme-Zahraa Aziz** for winning the **Places + Spaces** competition, you will see more about that in the next issue, as it's quite a large project that takes time to complete.

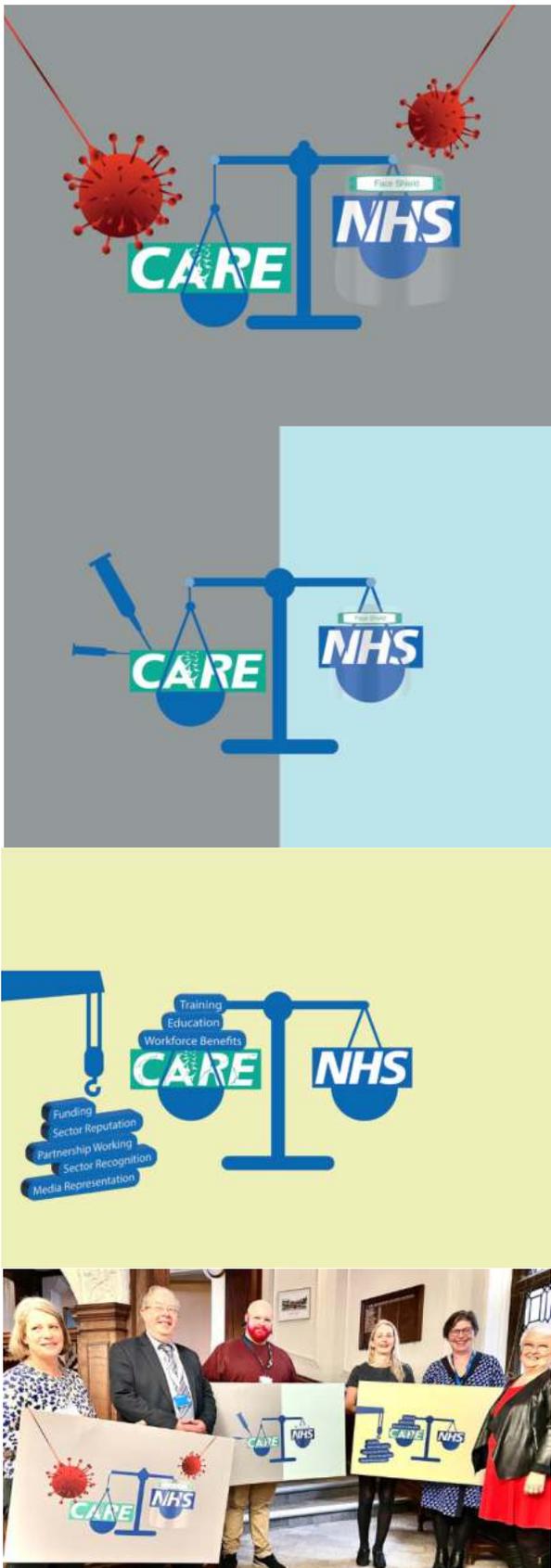
**C**ongratulations **Jemma-Lee Loppnow** for winning the **MACE** competition. Again this is a design for a real time object that requires a lot of back and forth to refine and build, so we are really looking forwards to the final outcome and there will be a ceremony and photoshoot which will be in the next issue. As an interim note the judging panel were very impressed with the accompanying story!



**T**he team welcomed Devon Mcfarlane, who is a great designer across a lot of sectors of design, with over 25 years of practical experience in the field.

**W**e have lots of great projects in process, opportunities and events, so much that we can not fit it all into this journal! Stay well and aim to participate in the next round of competition opportunities!

# Social Care



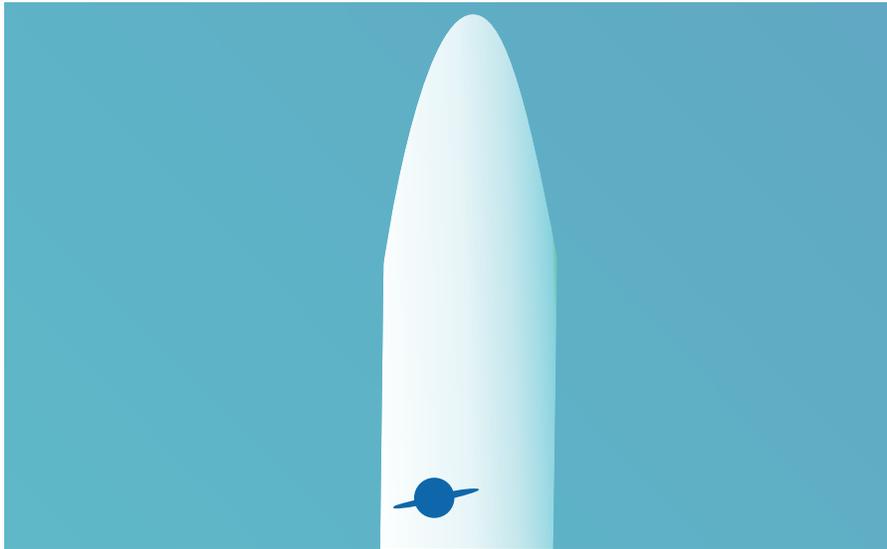
As part of the Social Care Day of Remembrance and Reflection Arden University contributed a series of artworks to be toured by Coventry City Council.

The School for Health and Care Management at Arden University were contacted by Clare McKenzie, Locality Manager (Midlands), Skills For Care to develop a longlasting piece of artwork for the Social Care Day of Remembrance and Reflection that will then be taken on a tour by the City Council across a number of public and health venues.

I worked with the Head School for Health and Care Management, Stephanie West and her team Phil Harper and Melissa McLaughlin, to create the basis of the ideas for the trilogy. There was not much time to create the work, 24 hour turn around once the basis of the idea had been finalised. I then went ahead and produced them as vectors.

My key aim was to create universal designs that solidified the messages that the Healthcare team were telling me about the imbalance of funds, hence the scales. I was also aware that these would be up for some time so they needed to be clear and informative as well as respectful.

The trilogy, have been reproduced on canvas for Coventry City Council and Phil Harper, Senior Lecturer Arden University, went over to the council to have a photoshoot with South Warks Skills for Care, Head of Commissioning and Quality, Adult Social care, Coventry CC, Warks County Council, Skills for Care, Cabinet Member for Adult Services, Coventry.



LAUNCH INTO SUMMER 2022 WITH VIGOUR!

# DESIGN

Produced as a course journal for Arden University students and staff, by Cavell Ord-Shrimpton

