

Award Show Development

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My brief was to design the branding identity for an inaugural show recognising excellence in the Australian animation industry, taking place on November 2nd, 2015 at the Adelaide Entertainment Centre (AEC). I determined the visual devices of a logo, awards statue, exterior digital signage, and interior set design would comprise the identity of the award show. Teacher recommendation to contact local practitioners led to successful correspondence with three Adelaide animation studios, specifically, Michael Cusack, *Anifex* Senior Director, Levi George, *Awesome Fighter Animation* Creative Director and Stacey Saliba, Executive Assistant at *The People's Republic of Animation*. Hence, I aimed to, authentically and equally, reflect the thoughts of the intended audience and professionals in my processes to design a modern and memorable identity.

Initial brainstorming and research increased my interest and knowledge in animation and award shows, especially as I attended the Adelaide Fringe *Danny Elfman's Music from the Films of Tim Burton*. This performance prompted further primary research, as I photographed projections of Tim Burton's mixed media concept art and clips from his animated films, amazingly exemplifying the animation development process. This inspired my implementation of traditional mixed media in creative concepts prior to my digital ideation and refinement in Illustrator and Photoshop, allowing a free-flow of ideas before achieving a precise and clean logo. George (2015) stated, "I would like to see an animation award show focus on how animation is a tool to tell a good story" and such statements stimulated my creative process, as I required an original name and theme. Hence, I devised the name *Austellar Awards* as I wanted to hone in the idea of a stellar Australian award show, incorporating the word "tell" as of the aforementioned significance of story-telling in animation. Therefore, my inspiration board featured a Venn diagram with surrounding images related to Australia, story-telling, and stars.

Hence, this led to the logo being a successful abstract solution, connecting these concepts in a figurative and literal manner, as of the unity and balance achieved through a geometric burst with line work and dots resembling a constellation. The hierarchy of the name preceding the year that is scaled smaller, allows appropriate recognition of the brand and event. Subsequent application in an award statue, exterior digital signage, and interior set design required additional research, where I took photos of the AEC and viewed award shows on television, enabling me to take in several set designs from various angles. Bruno Catalano is a French sculptor, most renowned for creating sculptures of figures with substantial sections missing. Likewise, I strived to develop a unique shape and style through the award statue and other applications. I achieved this by broadening my proficiency in Adobe software, actualising and applying a low poly texture with asymmetric alignment that then simulated angular contrapposto across my devised visual devices. I believe my final solutions met the specifications in the brief and considered constraints, as I designed a contemporary and cohesive branding identity. I demonstrated originality in concept and appearance in conjunction with functional and realistic representations that are relevant to the venue and purpose of the award show (e.g. proposals proportionate to photographs). Expanding my knowledge about the various professional fields of graphic, product and set design, has help improve my design skills and process. If I were to approach this task again, I would address and improve upon the logo possibly being too complex and intricate, simplifying it further, and reconsidering the monochromatic pink colour scheme, as it perhaps limits contrast and deters some people due to the predisposed effeminate association of pink.