

Philippines Monopoly Board

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My Design Brief was to create a limited edition of the board-game *Monopoly*, highlighting the wonders of the Philippines. Influenced by various contemporary art trends and traditional Philippine line work, I wanted my designs to authentically convey the Philippine's vibrancy.

I successfully met my brief as I designed each element with effervescence and a cohesive colour palette, creating a strong sense of unity throughout all game features. I utilised a Contemporary Art style throughout, achieving a sense of uniformity. Altering the original, city-themed properties with natural, man-made, and heritage attractions deepened the cultural connection with the Philippines, enhancing the audience's experience.

When first given my brief, I initially researched the functional and aesthetic qualities of previous Monopoly designs, broadening my insight on elements of composition, visual hierarchy and different art trends and styles. Conducting such Market Research enabled me to identify successful use of elements and principals and how I can incorporate those into each of my game features. I reciprocated the original practitioner's central and diagonal composition, creating balance and visual interest for the audience; this ensured readability and a user-friendly game design for all. After idea generation and thorough research on unique aspects of the Philippines, I explored how such aspects of historical and pop culture can be converted into impactful design. I experimented the traditional tribal tattoo designs and patterns known as *Botak* where I reciprocated elements of line, depth and pattern. Experimenting with diverse media allowed me to integrate the elements of modernised iconographies with *Botak*, leading me to refine them digitally with various icons and illustrations to achieve a smooth, dynamic appearance. I researched the elements of the Contemporary Illustrations and Retro Art styles, allowing me to further lure my diversified and modern audience. I reciprocated the use of drop shadows and cohesive colour palettes from these styles, achieving depth and a greater sense of unity. I also incorporated these art styles use of organic shapes to form the basis of my board design and the back of card designs to reflect on the natural attractions of the country, achieving a greater sense of fluidity.

Throughout the creation of this practical, my main issue was producing the playing pieces. As I was faced with time and resource constraints, I was unable to replicate their iconic metallic, 3-Dimensional style. Thus, I conducted further Market Research to find potential alternatives. Rather than restricting myself with only exploring elements of Monopoly-specific playing pieces, I resolved this constraint by researching playing pieces from board games in general to achieve a more generalised, yet unique style. I reciprocated the cylindrical use of wooden tokens as a substitute for the metal pieces, inspired from traditional, old-fashioned board games. To make them distinguishable from each other, I replicated how the original designs grasps a diverse set of symbols to honourably reflect on their theme, and thus, I selected iconic symbols of the Philippines and transferred them onto the top of each wooden token. I initially planned for the icons to simply be drawn, or engraved onto the surface of the wooden piece, however, I was working in such a small scale in order to ensure the playing pieces does not consume a large, excessive space on the board.

Thus, I adapted from this constraint and printed each icon out with a white, circular background, making the transferring of this symbol much less complicated. The juxtaposition of the solid, white background against the natural wooden fibres further enhances and complements the game design in its entity. In comparison to the original, my playing pieces lacks dimension and depth, dishonouring an iconic part of the game's identity. If I were to redesign my finals and given an extended time period, I would explore ways to design more culturally authentic and detailed playing pieces and potentially look at professional 3D printing to pursue the an iconic aspect of the original game.

I was also challenged with trying to integrate natural and man-made attractions within my internal board design as I was overwhelmed with the freedom I had. I did several experimentations that successfully reciprocated elements from *Botak* tribal designs, as well as the Retro art style, however, the initial attempts only conveyed one of the two attractions which goes against my brief. After learning about colour blocking and organic shapes from numerous media trials, I was able to effectively resolve this issue through reciprocating elements of the Contemporary Art style to create an Oceanside illustration, juxtaposed against a modernised icon of a city metropolis in the centre. I also utilised monochromatic shades of blue to maintain simplicity, which contrasts against the central metropolis. I implemented a primary colour scheme as it symbolises the colours of the Philippine flags, ultimately creating a deeper connection with the audience. Throughout the refinement of the board's subtitle: "Philippines Edition", I selected from a range of native plants and flowers to further enhance the tropical side of the Philippines, also reciprocating elements of drop shadows and colour theory to achieve depth and enhanced vibrancy.

The journey from researching and analysing other designers' Monopoly boards and contemporary art styles to designing my own was an enjoyable, insightful journey. Such research and design processes informed me on effective and ineffective use of various design elements and principles including colour, line, shadow and composition. Along with extensive knowledge on diverse art styles and trends, I have a broadened perspective about the functions and aesthetics of different typography and its impact in diverse contexts. Researching Philippine history and pop culture, along with thorough idea generation broadened my perspective on socio-cultural aspects of the Philippines, allowing me to convert it into impactful design and aesthetically promoting the wonders of the Philippines.