

## **CHAPTER III**

### **INTERNSHIP IMPLEMENTATION**

#### **3.1 Position and Coordination**

In this section, the information is provided about the author's position within the company and the coordination flow with the field supervisor while working on a project at Ou Creative as a Graphic Design Intern.

##### **3.1.1 Position**

Ou Creative is a medium-scale creative agency, with 11-20 working individuals. The author's position and structure within this company, while undertaking an internship as Graphic Design Intern are supervised by a Senior Graphic Designer. The author's job description in this internship entails accepting and responding received briefs by creating visual artwork.

##### **3.1.2 Coordination**

Ou Creative's coordination flow, resulting from the author's direct experience and observation at Ou Creative, is illustrated in the following diagram. Initially, the author receives a brief from a client interested in utilizing the design services provided by Ou Creative, and they do so by contacting the Account Team, who serve as representatives of Ou Creative. Subsequently, the Account Team deliberates on the brief with the Design Director and Creative Director. Once a brief has been agreed upon and selected for execution, it is passed on to the Senior Graphic Designer and/or Graphic Designer to bring it to life. Eventually, the task is assigned to the author for completion.

Upon receiving the brief, the author's primary responsibility is to meticulously respond to it and create visual works that align with the provided brief. Should any revisions or clarifications be required, the author seeks assistance or guidance from the Graphic Designer or Senior Graphic Designer. For briefs necessitating copywriting, discussions are held between

one of the copywriters and the Graphic Designer or Senior Graphic Designer, following which the copywriting is conveyed to the author through the Graphic Designer or Senior Graphic Designer.

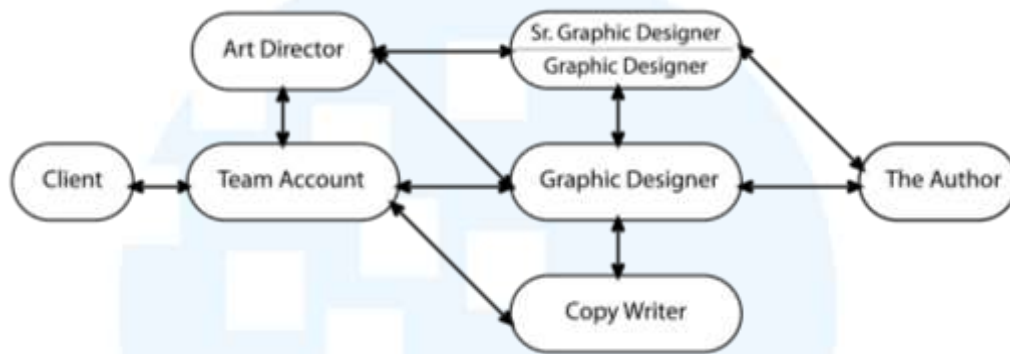


Figure 3.1 Coordination Flow Structure

If there are any specific revisions that the author needs to address, the team's account receives the feedback or revisions directly from the client. Subsequently, the Account Team informs the Graphic Designer or Senior Graphic Designer, who then relays the message to the author. Upon receiving the instructions, the author assists in implementing the revisions, collaborating with both the Senior Graphic Designer and Graphic Designer. Once the revisions are completed, they are relayed back to the Account Team and ultimately to the client. The process then awaits further feedback or response from the client.

### 3.2 Performed Tasks

During author's internship at Ou Creative, here are the following projects author had undertaken :

Table 3.1 The job Details Undertaken During the Internship

No.	Week	Projects	Information
1.	1(12 – 16 February 2024)	FCN (Employee Handbook)	<ul style="list-style-type: none"> <li>– Designing character illustrations in the IKEA illustration style</li> <li>– Designing icons in the same style</li> <li>– Designing icons in the same style</li> </ul>

			<ul style="list-style-type: none"> <li>– Designing poster in the form of typography artwork and retro style for pages in the FCN employee handbook</li> </ul>
2.	2(19-23 February 2024)	FCN (Employee Handbook)	Designing a stamp in the style of a passport stamp needed for the FCN employee book.
3.	3(26 February 2024 -1 March 2024)	<ul style="list-style-type: none"> <li>– Intern Project 1</li> <li>– Chiki (Reference)</li> </ul>	<ul style="list-style-type: none"> <li>– Weekly tasks performed by the author to explore 50 design variations of a chosen fruit</li> <li>– Assisting the Senior Graphic Designer in researching snack packaging references from other brands</li> </ul>
4.	4(4 – 8 March 2024)	<ul style="list-style-type: none"> <li>– PIXY (Key Visual)</li> <li>– Indofood (Label)</li> </ul>	<ul style="list-style-type: none"> <li>– Creating magazine spread pages for PIXY based on two different art directions of Key Visuals</li> <li>– Transforming the two different Key Visuals into Instagram Stories for PIXY</li> <li>– Designing labels for Indofood BBQ ketchup with three alternative designs for the label with watercolor style</li> </ul>
5.	5(11 – 15 March 2024)	<ul style="list-style-type: none"> <li>– Honda</li> <li>– Ou Creative’s Iftar (Poster and Instagram Template)</li> </ul>	<ul style="list-style-type: none"> <li>– Assisting in redesigning the pitch deck presentation slides for Honda</li> <li>– Creating several color and illustration alternatives for the Instagram Story poster for Ou Creative's iftar event</li> </ul>
6.	6(18 – 22 March 2024)	<ul style="list-style-type: none"> <li>– Intern Project 2</li> <li>– Indofood (Label)</li> </ul>	<ul style="list-style-type: none"> <li>– Weekly project where the author analyzes three selected news articles and transform it into three sprint designs</li> </ul>

			<ul style="list-style-type: none"> <li>– Designing wild-west style labels for Indofood BBQ ketchup with four alternative designs for the label</li> </ul>
7.	7(25 – 29 March 2024)	<ul style="list-style-type: none"> <li>– Indofood (Label)</li> <li>– Vilo (Pitch Deck)</li> <li>– Cap Panah Merah (Logo)</li> </ul>	<ul style="list-style-type: none"> <li>– Finalizing a label with the latest brief from Indofood to bring a wild west style design</li> <li>– Assisting in redesigning the timeline pitch deck presentation for Vilo</li> <li>– Designing the logo for the Festival Panen Makmur</li> </ul>
8.	8 (1 - 5 April 2024)	<ul style="list-style-type: none"> <li>– Cap Panah Merah (Logo)</li> <li>– AMMAN (Collateral Mockup)</li> <li>– Wuling (Booklet)</li> </ul>	<ul style="list-style-type: none"> <li>– Designing the logo for the Festival Panen Makmur and finalizing the logos</li> <li>– Assisting in designing collateral merchandise for AMMAN</li> <li>– Helping to design a booklet for Wuling Cloud EV</li> </ul>
9.	9 (15 – 19 April 2024)	<ul style="list-style-type: none"> <li>– FCN (Employee Handbook)</li> <li>– Intern Project 3</li> <li>– Cap Panah Merah</li> <li>– Scarlett (Icons)</li> </ul>	<ul style="list-style-type: none"> <li>– Creating illustrations with IKEA-style illustration and designing supporting icons</li> <li>– Gradual completion of the final internship project by the author on the Ou Creative branding with the chosen business</li> <li>– Working on supporting iconography for Cap Panah Merahs infographics</li> <li>– Crafting icons for scent marks for Scarlett lotion</li> </ul>

10.	10 (22-26 April 2024)	<ul style="list-style-type: none"> <li>– Scarlett (Icons)</li> <li>– Intern Project 3</li> <li>– Bank Permata (Icons)</li> </ul>	<ul style="list-style-type: none"> <li>– Creating icons for scent markers and formulas for each variant for lotions and skincare</li> <li>– Finalizing the logo from the selected alternatives and key visual</li> <li>– Working on 2 icons for Pertama Giro customized according to the brief provided by Bank Permata</li> </ul>
11.	11 (29 April – 3 May 2024)	<ul style="list-style-type: none"> <li>– Intern Project 3</li> <li>– Bank Permata (Icons)</li> <li>– Scarlett (Icons)</li> </ul>	<ul style="list-style-type: none"> <li>– Exploring logos and key visuals for Ou Creative branding with the selected business</li> <li>– Working on 2 icons according to the feedback received from the client</li> <li>– Creating additional icons for formulas and ingredients used in lotions, skincare, and icons for Scarlett's skincare routine</li> </ul>
12.	12 (6 – 10 May 2024)	<ul style="list-style-type: none"> <li>– Intern Project 3</li> <li>– Bank Permata (Icons)</li> <li>– Genexyz (Social Media)</li> </ul>	<ul style="list-style-type: none"> <li>– Exploring key visuals based on the selected logo for Ou Creative branding with the chosen business</li> <li>– Obtaining feedback for the Permata Giro icons and finalizing the icons</li> <li>– Designing Instagram post about Dos and Don'ts along with their icons, and How to Get to the event for Genexyz</li> </ul>

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13.	13 (13-17 May 2024)	<ul style="list-style-type: none"> <li>– Intern Project 3</li> <li>– Genexyz (Social Media)</li> </ul>	<ul style="list-style-type: none"> <li>– Finalizing the key visual and creating a mockup of the key visual</li> <li>– Designing keycaps for the Esc and Enter keys according to the provided specifications</li> <li>– Designing Instagram posts for the Metahuman topic and gauging audience’s awareness about Metahuman</li> </ul>
14	14 (20 - 24 May 2024)	<ul style="list-style-type: none"> <li>– Intern Project 3</li> </ul>	Creating a mockup, finalizing mockup for different media, and arranging a pitch deck presentation for the branding
15	15 (27 – 31 May 2024)	<ul style="list-style-type: none"> <li>– Internship Project</li> <li>– Genexyz (Social Media)</li> </ul>	<ul style="list-style-type: none"> <li>– Finalizing mockups and pitch deck presentation.</li> <li>– Designing Instagram posts and stories for special price tickets when using BCA or QRIS as a form of payment.</li> </ul>

### 3.3 Description of Internship Work Implementation

In this section, there is a general description regarding the tasks carried out by the author during the internship process. Some of these tasks include:

#### 3.3.1 Implementation Process

The main focus of this description is on several tasks the author had undertaken during the internship process. This section contains a detailed explanation that depicts the works undertaken by the author with the number of pieces consulted with the advisor. Five works completed by the author are showcased in this section, with elaboration in the design process from start up to the final outcomes.

##### 3.3.1.1 FCN Employee Handbook

For this project, the author was tasked with creating illustrations for the Future Creative Network Employee Handbook. The purpose of the

handbook is to help employees within any FCN subsidiary company navigate their roles and become familiar with the work ethic and culture of FCN subsidiaries. The illustrations are designed to introduce the values of Future Creative Network to both new and existing employees. The style required for these illustrations was similar to IKEA illustrations, as specified in the brief provided by the Senior Graphic Designer. The illustrations were created using Adobe Illustrator, utilizing the pen tool and shape builder to achieve seamless line-art illustrations.

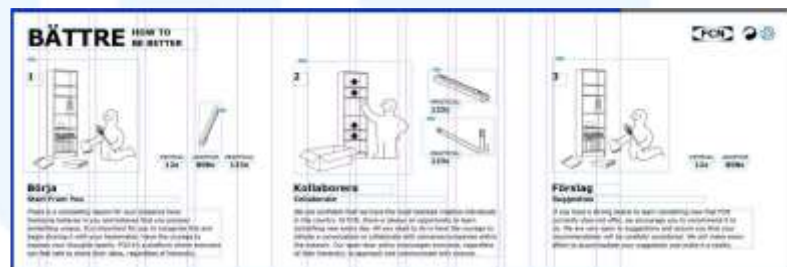


Figure 3. 2 Brief FCN Employee Handbook

Three illustrations were needed, each with pre-attached copywriting. The first illustration, titled "Start From You," was intended to convey the courage to start something new. The author initially chose a podium to represent the bravery of standing in front of an audience. This draft was later revised to appear more festive, with changes to the posture and supporting elements. The Senior Graphic Designer suggested incorporating a winner's podium and a trophy. Following these suggestions, the author added a heart illustration shining from the person, and this revision was accepted.





Figure 3. 3 First Exploration Illustration

The second illustration, titled "Collaborate," involved creating two people based on an existing IKEA illustration. The author mirrored one person to create the second figure and changed the gender of one to depict a woman helping a man hold a board together. When feedback was sought, the Senior Graphic Designer approved the illustration and instructed the author to proceed to the third illustration.

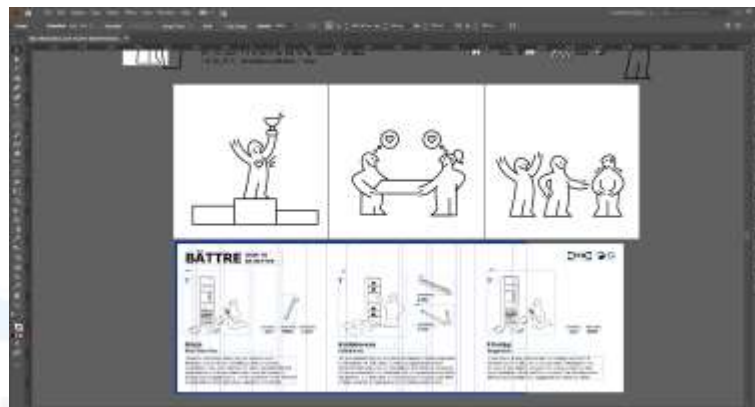


Figure 3. 4 Illustration for FCN Employee Handbook



The third illustration, titled "Suggestion," depicted three people: one individual appearing fearful and two others offering support and suggestions. The author created new poses inspired by various IKEA Man illustrations, modifying some to align with the previous two illustrations and ensuring they matched the copywriting. After finalizing the artworks and receiving feedback from the Senior Graphic Designer, it was confirmed that all three illustrations met the expectations.

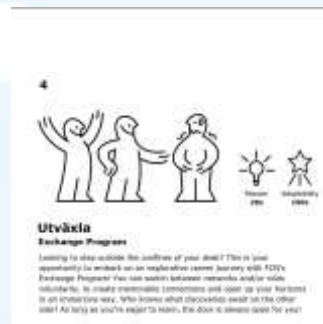


Figure 3. 5 New Brief FCN Employee Handbook

The fourth illustration, titled "Exchange Program," aimed to portray how the exchange program can facilitate role-swapping or networking between FCN subsidiary companies, thus unlocking new skills or potentials for employees. The author began with an illustration of a person jumping between platforms, initially using squares resembling a winner's podium. The Senior Graphic Designer suggested using flat platforms viewed from above, so the author added details like arrows and strokes to better depict the concept of jumping between platforms.



Figure 3. 6 Fourth Illustration for FCN Employee Handbook

Additionally, the author was tasked with creating icons for the FCN Employee Handbook based on the brief. The first illustration required three icons, the second two, the third two, and the fourth two icons.

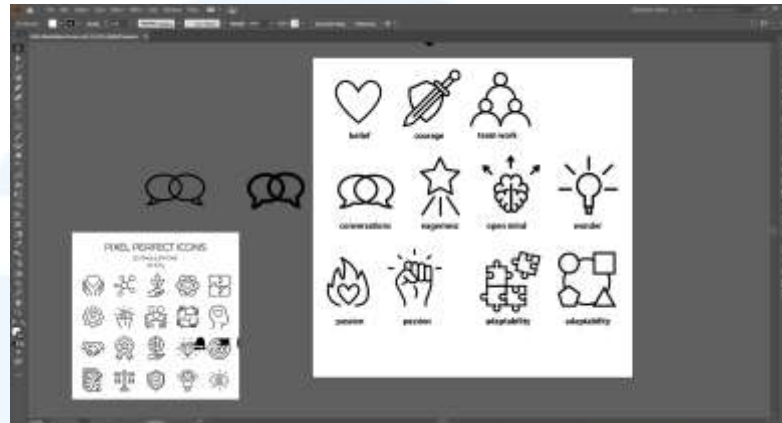


Figure 3. 7 Icons for FCN Employee Handbook

The icons for each illustration needed to match the style of the illustrations, requiring the author to create line art icons without complicated lines and shapes. The author encountered several obstacles during this task. The first obstacle was seeking assistance from the Senior Graphic Designer regarding the icon designs without frequently referencing specific sources. The Senior Graphic Designer questioned the lack of specific references for the author's designs. When the author explained that the icons were based on typical symbolism or abstraction without specific references, the Senior Graphic Designer was displeased and requested specific references.

To address this issue, the author decided to seek out specific references before designing the icons. After gathering ample references and creating the icons, the Senior Graphic Designer approved them. The author then finalized the icons and sent the files to the Senior Graphic Designer.

Another task assigned to the author was creating a poster page break for the FCN Employee Handbook. With the new understanding of the importance of references, the author searched for typography artwork

references similar to the brief provided verbally by the Graphic Designer. The author initially sought assistance with the exploration process and presented the gathered references. However, the Graphic Designer found the references not quite aligned with their vision and provided specific reference photos, instructing the author to closely follow them.

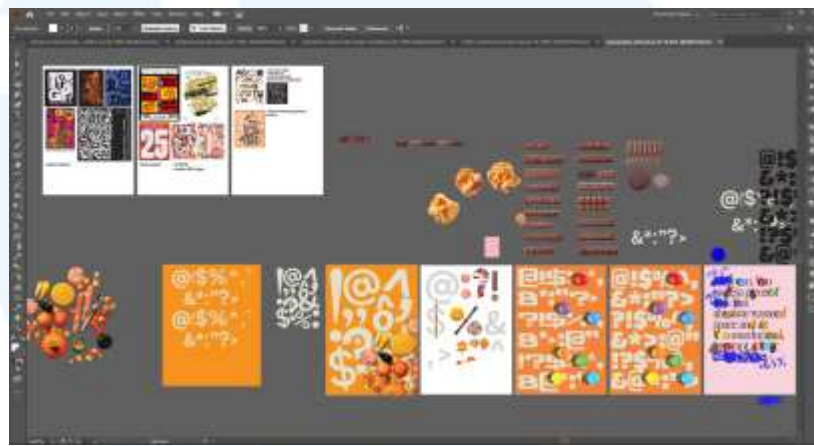


Figure 3. 8 Exploration of Typography Poster

Using these references, the author began exploring the design possibilities for the poster, initially working with candy imagery without knowing the exact body copy text. The Graphic Designer pointed out that the candies were too clustered and that the symbols were not chaotic enough to convey the intended message. The Graphic Designer suggested that the author heavily reference the Burger King Mini Whopper Jr. advertising style, which involved adding shadows to the candies and placing the text in the background with the same orange color.



Figure 3.9 Revised Typography Poster

To avoid plagiarism, the author modified the design by changing the body copy text, font style, background, and candy elements. Upon seeking further feedback, the Graphic Designer approved the revised design and instructed one of the copywriters to create the body copy text. When the author received the copywriting, it was initially created in uppercase, but was revised to include lowercase letters as well. The final poster, featuring a white background with various candies and scribbles, was approved. The author then finalized the artwork and sent the completed file to the Graphic Designer.

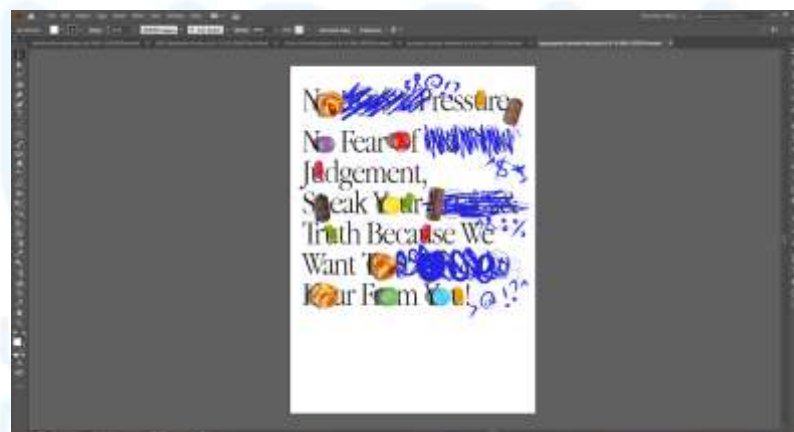


Figure 3.10 Finalized Typography Poster

The author was also tasked with creating another poster influenced by retro style for a page break in the FCN Employee Handbook. The Graphic Designer provided some references and instructed the author

to create a poster with a similar look and feel. The author began by searching for a photo of a disco ball and editing it in Adobe Photoshop to create a grunge effect by adding more shadow, depth, and noise, similar to a reference photo of a heart-shaped disco ball. The author also added a red background to enhance the retro aesthetic. The poster design and layout were done using Adobe Illustrator.



Figure 3. 11 Initial Retro Poster

There was considerable back-and-forth between the author and the Graphic Designer regarding the disco ball effect and the background. Initially, the disco ball was not festive enough, so the author created a vector to mimic the disco ball reflection effect. Additionally, the initial background appeared dull and needed to be more retro. The Graphic Designer provided a reference and instructed the author to closely mimic the colors and jagged shapes at the edges of the color. After making these adjustments, the Graphic Designer suggested removing the jagged parts.

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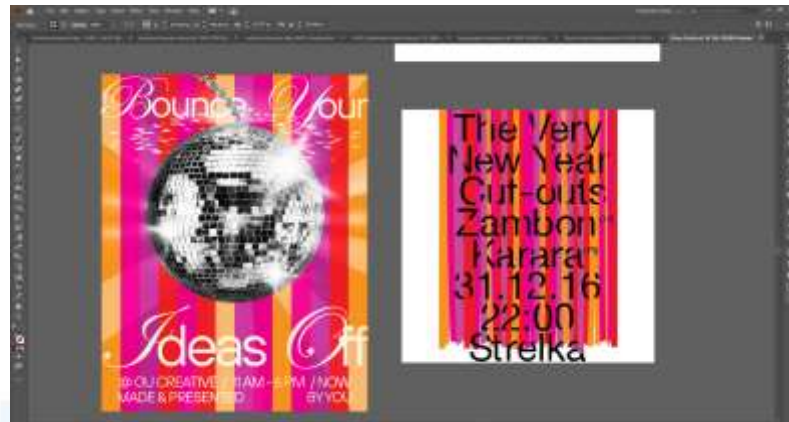


Figure 3. 12 Revised Retro Poster

Based on the Graphic Designer's recommendation, the author added more details to the posters, such as blue tape, to create contrast between the artwork and the background. This addition made the posters appear as if they were sticking to the wall, enhancing their visual appeal. Once all the posters were completed, the author compiled them into a new file, packaged it, and sent the working file to the Graphic Designer.

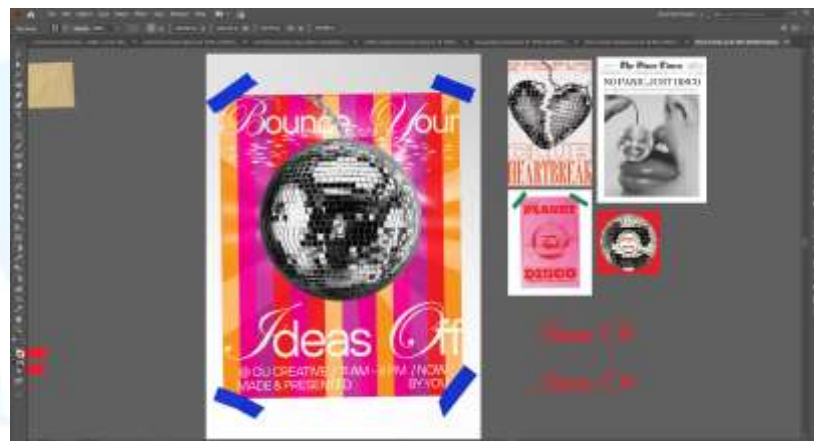


Figure 3. 13 Finalized Retro Poster



The last task assigned to the author for the FCN Employee Handbook was to create passport stamps to signify various occasions within the handbook, based on a brief provided by the Senior Graphic Designer. These stamps would mark events such as work anniversaries, first days, and departmental transfers, with each design approved by the relevant parties. The handbook itself would serve as a passport for every Future Creative Network employee.



A form titled 'Handbook Stamp Brief' with a light blue background. It contains three radio button options: 'Arrived at \_\_\_ (placeholder to write date)', 'Moved to \_\_\_ (placeholder to write date)', and 'Approved by \_\_\_\_'. Below these is a section titled 'Work Anniversary:' with three radio button options: '3rd Year', '6th Year', and '9th Year'.

Figure 3. 14 Handbook Stamp Brief

Following the same procedure as previous tasks, the Senior Graphic Designer and Graphic Designer provided the author with references to use as a foundation for design exploration. These references included various types and designs of passport-like stamps. The author explored different shapes, sizes, colors, and styles for the stamps and sought suggestions and assistance from both designers. Feedback indicated that some stamps did not harmonize with the overall design. The designers suggested that the author replicate a logo from one of the references to better understand the composition. With this advice, the author created additional designs, heavily referencing the provided examples.





Figure 3. 15 Stamp Exploration

Using Adobe Illustrator, the author made revisions to the stamps and sought feedback from the Graphic Designer regarding the work anniversary stamps. The author encountered difficulties with the solid-colored stamp designs, particularly in deciding which parts should be solid, lines, or white space. The Graphic Designer provided references for more conventional travel stamps with simpler designs. Both the Senior Graphic Designer and Graphic Designer recommended that the author closely mimic the composition and line weight of these references. Although the author was reluctant to heavily reference existing designs, they modified the details to avoid plagiarism and create original work.

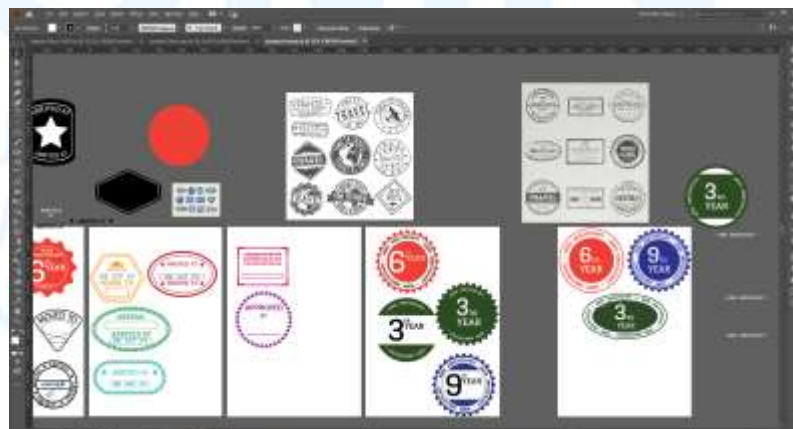


Figure 3. 16 Revised Stamp Design

The main concern the author faced was not only the risk of plagiarism but also the inconsistent feedback approach from the Graphic Designer and Senior Graphic Designer. Each time the author asked for feedback, they received different references to follow or were instructed to heavily reference certain designs to meet the designers' expectations.

This inconsistent workflow hindered the author's ability to proceed smoothly, as the frequent back-and-forth interactions resulted in slow progress and confusion rather than resolving the issues at hand. After multiple updates and revisions, the newest designs were finally approved by both the Senior Graphic Designer and the Graphic Designer. The author then finalized the design by compiling the approved elements into a clean file and sent the completed work to the Graphic Designer.

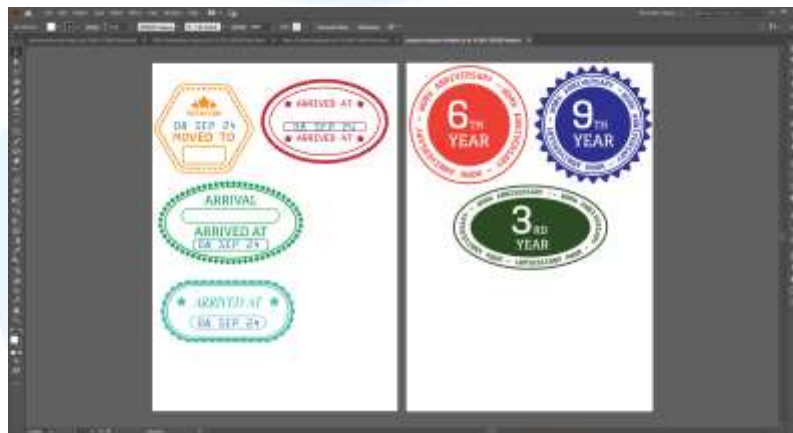


Figure 3. 17 Finalized Stamp Design

### 3.3.1.2 Indofood Tomato BBQ Sauce Label

The author was tasked with designing a label for Indofood Tomato BBQ Sauce to assist the Graphic Designer by creating alternative food pairings suitable for the sauce. The label's current style used watercolor for each food element, and the background followed a yellow-to-white gradient with a cloth texture. The author needed to maintain this unified design style. The initial step involved brainstorming with the Graphic Designer to identify types of food that pair well with Indofood Tomato BBQ Sauce.



Figure 3. 18 Brief Indofood Tomato BBQ Sauce

The author created three alternative designs with different food compositions, positions, and choices. These food options were sourced from the Shutterstock website, and the author sought assistance to select the appropriate food choices before downloading the online assets. Once the selected food images were approved and downloaded, the author separated the food items from their backgrounds, arranged them, and added shading to enhance realism using Adobe Photoshop.

Initially, the shading was too intense, making the images appear murky. The author then softened the shading by reducing opacity and adjusting the blending modes. After all the food compositions and shading were approved, the author exported all the alternatives and incorporated them into a sample label. This sample included CMYK color settings, ingredients, and other essential information typically found on a label.

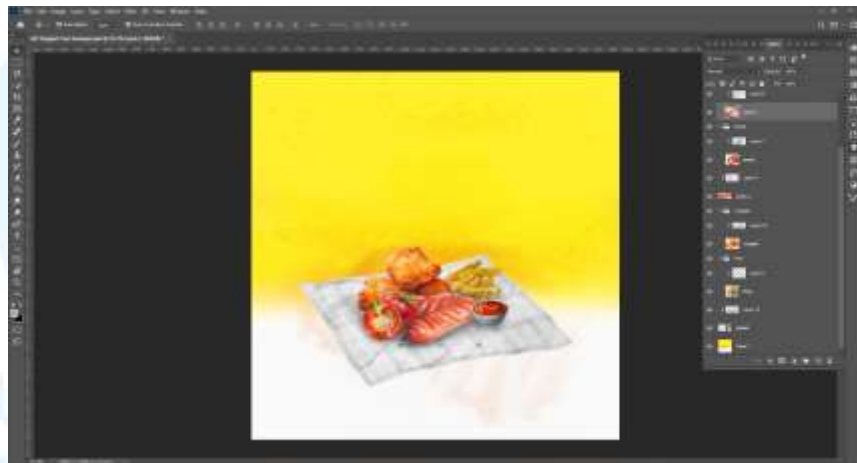


Figure 3. 19 Composing Food Layout

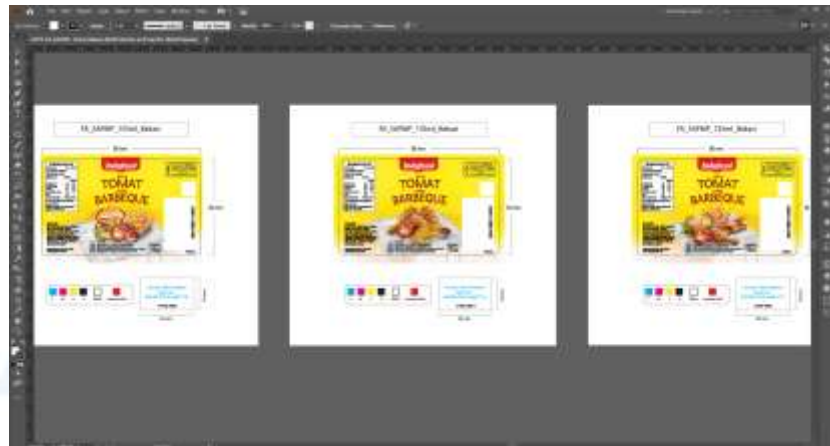


Figure 3. 20 Alternative Label Design

After finalizing all the label designs, the author received the tomato sauce bottle file from the Graphic Designer. The task was to place the label designs onto the bottle mockup, aligning each design with the respective bottle. This step was essential to present to the client how the design would look on a real bottle, hence the use of a realistic tomato sauce bottle mockup. After integrating the three designs into the mockup, the author sent the label and mockup working files to the Graphic Designer.



Figure 3. 21 Mockup of Alternative Label Design

Two weeks later, feedback from Indofood arrived, requesting a wild west theme for the label, incorporating dark colors and cowboy-esque illustrations. This task was assigned to the author and another intern at Ou Creative. Together, they found two different style references to guide the design without deviating from the brief. The author began by exploring the wild west style, trying various fonts that would be suitable, legible, and readable from a distance at the smallest size. From this exploration, the author implemented the findings into a sample label mockup. During this stage, the author encountered significant obstacles while exploring the visuals for the label.



Figure 3. 22 Exploration Wild West Design



The author then created several alternatives based on the suggested reference featuring wild west scenery with heavy details as the background. The Graphic Designer also recommended using fonts with a colorful pop-up 3D effect, similar to the title of the movie \*Django\* by Quentin Tarantino. Following this suggested art direction, the author experimented with recreating the background with fewer details but more definition, focusing on the food object and the wild west scenery.



Figure 3. 23 Alternative Wild West Label Design

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The author created several design options based on references provided by the Senior Graphic Designer. However, whenever the author modified the style to avoid plagiarism, the feedback directed them to create a logo almost identical to the reference, as shown in the picture below. This reference was taken from the 2023 Brand New Conference's identity, and the author was asked to mimic the shapes, colors, and text effects closely. To avoid blatant plagiarism, the author used a sans serif font with different widths while maintaining the font hierarchy and layout structure.

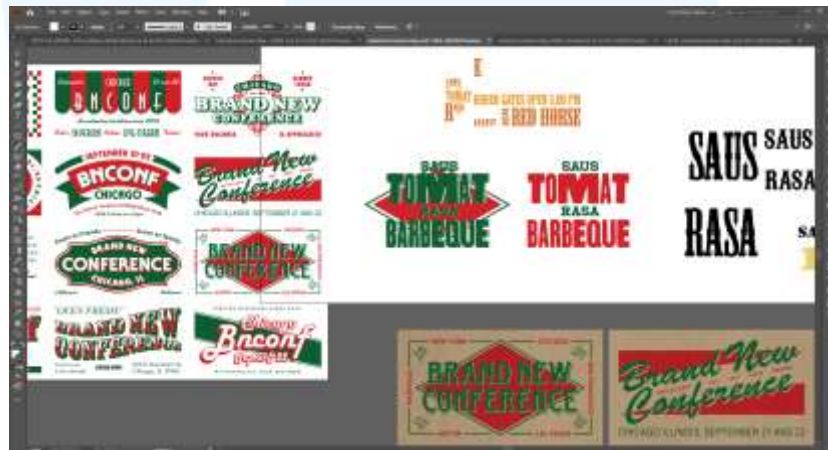


Figure 3. 24 Revised Wild West Label Design

Following these revisions, the author placed the design into the mockup. Despite assistance from the Senior Graphic Designer, the design still felt incoherent without specific feedback on why. The Design Director then offered help and quickly identified the issue: the color palette. The Design Director pointed out that the author used too many colors and needed to simplify the palette to five main colors. This simplification was necessary for easier printing and to avoid complex effects or design elements.



Figure 3. 25 Narrowed Color Palette

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After the author being assisted directly by Design Director and addition from Senior Graphic Designer to be as close as the reference from 2023 Brand New Conference, the author then created the label as similar as the reference with addition taking the illustration from the other intern according to Senior Graphic Designer's suggestion to achieve more coherent visual. Since the other intern been sick, unable to come to the office and only giving three designs with similar look and feel, the Senior Graphic Designer finally decided to assign the author to continue and carry the work from the other intern by combining the illustration from other intern, and combine the text and layout from author's current work by utilizing Adobe Illustrator as the main media used by the author to layout, design and create the wild west scenery background.



Figure 3. 26 Updated Label Design

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The next day when the author tried to seek for assistance from the last revision by heavily referencing from 2023 Brand New Conference's identity, the Senior Graphic Designer suggested that the author need to change the background more contrast and visible. The author then try to recreate the background color similar to the first initial label suggestion, which is yellow and white. The author also added the scenery illustration similar to the style of the steak illustration, the scenery used is referencing to the wild west scenery, and after that the author seek assistance, with the result of needed some adjustment on the scenery illustration for not to spread out and not covering the ingredients and other important information.

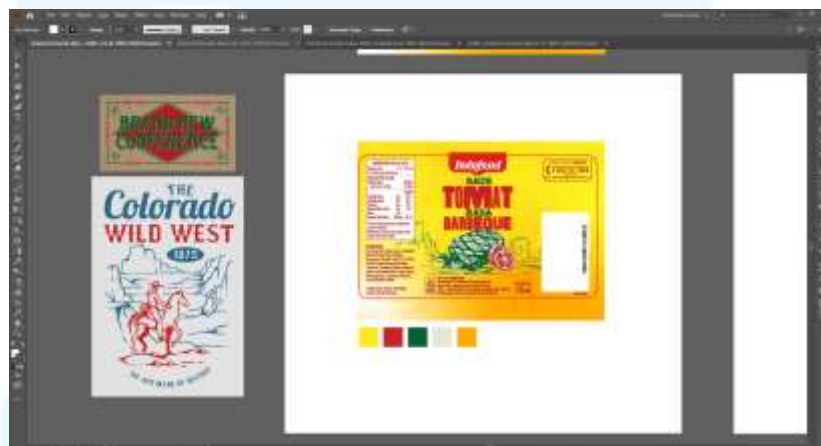


Figure 3. 27 Finalized Tomato BBQ Sauce Label Design

After the author created the scenery and adjusted the illustration so it won't disturb the important information, the author then got another feedback regarding the background because it was previously yellow solid color and needed more dimension similar to the previous version of the label by adding more orange with brush in Adobe Photoshop, and in Adobe Illustrator the author tried to layout design elements within the label and adjusting the position. Then author asked for feedback and Senior Graphic Designer finally approved and sent the working file.

### 3.3.1.3 Wuling Cloud EV Booklet Design

This task was delegated to the author by the Graphic Designer, who tasked them with creating a booklet design for Wuling Cloud EV. The primary objective of this booklet is to introduce consumers to the latest type of Wuling EV, namely the Cloud EV, and to acquaint them with its features and specifications. The brief was delivered through a Google Slides presentation, the guide pages assisted the author in navigating the content to be included within the booklet. It also included specific instructions regarding the images to be incorporated and the information to be presented. The Graphic Designer clarified to the author that there already existed a file from the previous Senior Graphic Designer, which served as the foundational template for the chosen booklet style and layout. This file was entrusted to the author to proceed with modifications and adjustments tailored to meet the client's preferences and specifications.

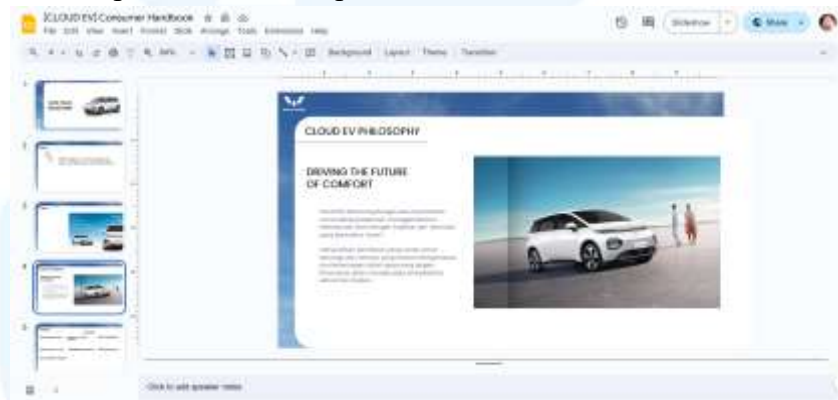


Figure 3. 28 Wuling Handbook Brief

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Initially, the author was provided with a layout mood board to follow, sourced from Pinterest. The mood board outlined the design direction for the booklet, emphasizing a clean and contemporary layout with white as the background color to complement the Cloud EV concept of cleanliness and sleekness. It also showcased the placement of text in a freeform style while still adhering to a grid system.



Figure 3. 29 Moodboard Booklet

Using the mood board as a guide, the author began designing the Wuling Cloud EV booklet based on the existing working file. Accessing the Google Drive provided with photos of the car, the author analyzed the existing file from the previous Senior Graphic Designer before creating additional spreads and incorporating the car photos with descriptions from Wuling's Google Slides. However, feedback was received regarding the layout and placement of the pictures and texts

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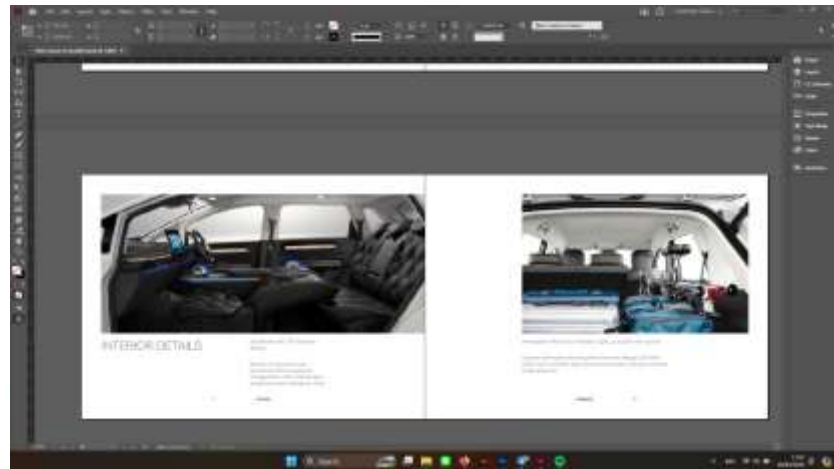


Figure 3. 30 Initial Handbook Design

The Graphic Designer pointed out that the placement of the photos was too rigid and small to be clearly visible on a spread, which resulted in a lack of unity. The author was advised to refer to the existing Wuling Air EV booklet created by the Graphic Designer. From this reference, the author learned the importance of creating placeholders for photo captions or body text on each page. Additionally, the Graphic Designer encouraged the author to allow pictures to bleed from one page to another or even cover both sides of the spread, enhancing the overall cohesion and visual appeal.



Figure 3. 31 Wuling Air EV Booklet Design Example



The author then proceeded with the booklet design, incorporating the suggestions provided. This involved expanding the areas used for framing the images and enlarging the sections that highlight important aspects discussed on each page. One of the challenges the author faced at this stage was the lack of high-quality car photos available for the booklet, which was an issue from Wuling's side. The layout, placeholder creation, and text placement were done using Adobe InDesign, while some necessary images for the spreads were edited in Adobe Photoshop, either in their original file format or exported as JPEGs.



Figure 3. 32 Revised Wuling Handbook Design

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To address the challenge, the author temporarily used images from Wuling's Google Slides as placeholders. This allowed the creation of a mockup while waiting for higher-quality images to be provided. Another challenge was a page that needed to showcase various LED lighting colors. Initially, the author edited these images using the Photoshop files provided by Wuling. The original files had blue lighting, which the author changed to red, orange, yellow, green, magenta, and purple in Adobe Photoshop. These edited images were then imported back into Adobe InDesign for layout purposes.



Figure 3. 33 Editing LED Color

After changing the LED colors on the dashboard and doors, the author arranged six images with different LED colors. The text was positioned in the top left corner, aligned with the images on the right. During this phase, the author encountered difficulties in showing that the Wuling Cloud EV featured color-changing LEDs.

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. Figure 3. 34 LED Color Initial Layout

Following feedback from the Graphic Designer, it was noted that the spacing between images was too wide, the layout was too rigid, and the text needed to be positioned consistently with previous pages in the top left corner to maintain uniformity. The author followed the Graphic Designer's recommendations and also provided an alternative layout with vertically aligned images.

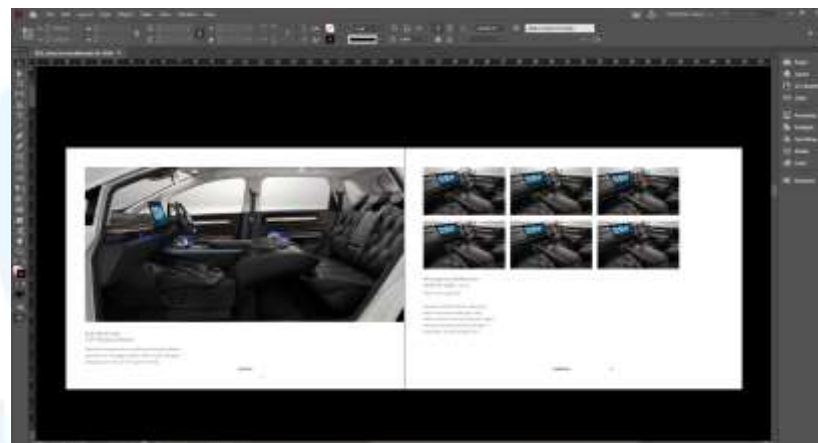


Figure 3. 35 LED Color Revised Layout

The alternative layout with vertically aligned images was much more approved by the Graphic Designer. However, the Graphic Designer advised the author to keep both layouts within the file for potential edits and adjustments to align with the other page spreads. Additionally, the font placement was changed; instead of positioning it below the aligned pictures, the author decided to place it on the right side where there was a significant amount of blank space to be filled.

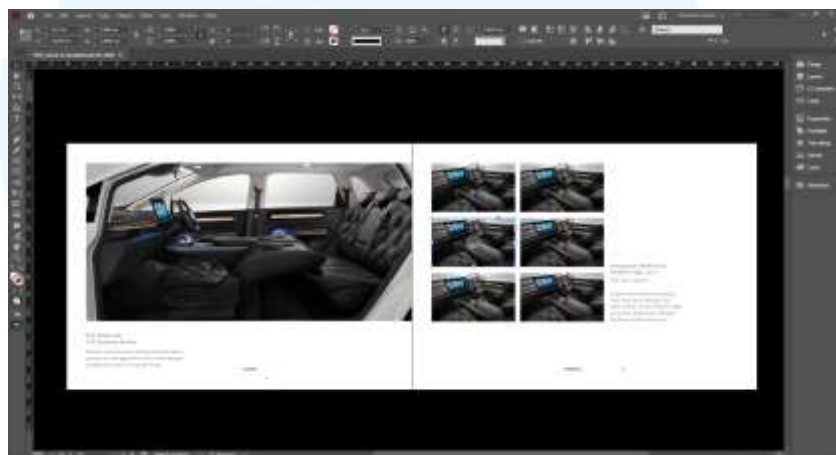


Figure 3. 36 LED Color Revised Alternative Layout

Additionally, the author designed other spreads by adding placeholders for details about the materials used in the Wuling Cloud EV seats. These placeholders were placed in the bottom left corner with the text inside the image, following the approach used in the Wuling Bing Guo EV booklet as suggested by the Graphic Designer.

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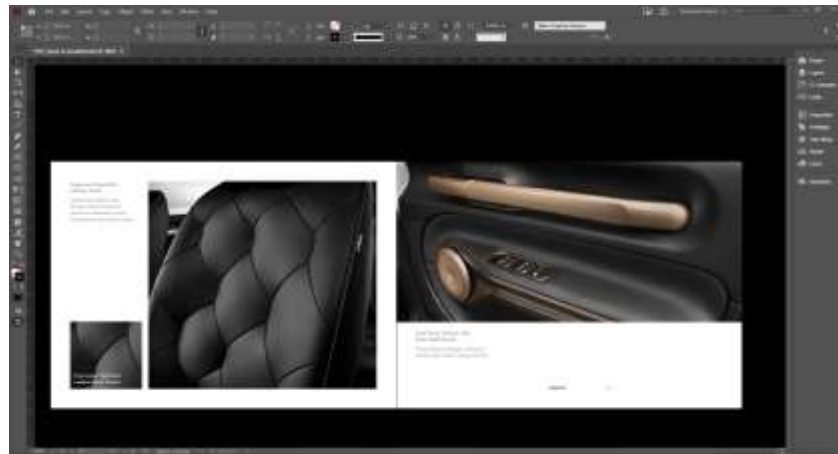


Figure 3. 37 Seat Detail Spread

Overall, the author helped design the initial 38 pages of the Wuling Cloud EV booklet. After a series of back-and-forth feedback sessions with the Graphic Designer, the layouts designed by the author were finally approved. The author then finalized the design by adding text provided by Wuling from Google Slides and sent the completed working file, along with the Photoshop files, to the Graphic Designer.

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### 3.3.1.4 PIXY Key Visual Design

Designing key visuals for PIXY was one of the tasks assigned to the author. The brief began with existing key visuals created by both the Senior Graphic Designer and the Graphic Designer, each presenting two different art directions. They asked the author to create two spreads and three Instagram stories based on both art directions. The first art direction, provided by the Graphic Designer, featured close-up photos with geometric parentheses highlighting the main focus areas of the photos and a loose placement of texts. In contrast, the art direction from the Senior Graphic Designer emphasized geometric clipping masks, with a more rigid placement and alignment of images within the same artboard, and more structured text placement. The author was required to complete both the key visuals and Instagram Stories by the end of the day.



Figure 3. 38 Senior Graphic Designer Key Visual

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The second art direction, crafted by the Graphic Designer, places heavy emphasis on the freeform placement of text, incorporating geometric parentheses as the primary graphic elements. Additionally, it utilizes clipping-masked photos shaped like elongated hexagons, with another photo serving as the background. The geometric parentheses are strategically employed to direct the viewer's gaze toward the intended object or area to be highlighted, aligning with PIXY's motto and product offerings.



Figure 3. 39 Graphic Designer Key Visual

With this information, the author began by using some of the existing photos to recreate the look and feel for the two different art directions. The author first tackled the art direction from the Senior Graphic Designer, which focused on geometrically clipped photos. This approach required careful attention to how the images were placed and aligned within the artboard. The author selected several close-up photos of individuals with clean makeup and glowing skin.



The first art direction chosen by the author for designing PIXY's key visual is based on the initial direction provided by the Senior Graphic Designer. One of the primary challenges encountered by the author at the outset was positioning the images in a cohesive manner to maintain the desired aesthetic. Working in Adobe Illustrator, the author began by breaking down all the shapes used for clipping masks from the original working file provided by the Senior Graphic Designer. These shapes primarily consisted of various sizes of triangles, with the largest shape being a symmetrical pentagon. Subsequently, the author created clipping masks for each shape and adjusted every photo to fit within these masks, carefully angling the images to highlight the individuals' skin, eyeshadow, lips, and eyebrows. The same method was then applied to showcase the products, adjusting the angles accordingly, against a brown background with white text and logo color.

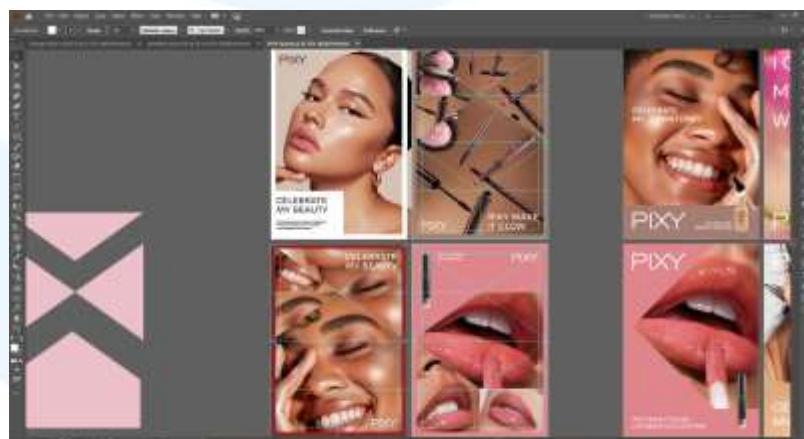


Figure 3. 40 Shape Breakdown for Key Visual

For the second style from the first art direction, the author recreated the visual by using a single photo, placing the brand information in a box at the bottom left. The author initially chose an off-white background color from the original file's palette. However, after seeking feedback, the Senior Graphic Designer suggested using a full white background instead of off-white, to avoid clashing with the background color of the selected photo. Additionally, the logo was positioned in the top right corner in white. Further feedback indicated that the logo should be parallel with the box at the bottom left, and it needed to be black, matching the text color in the bottom left corner. This iterative process highlighted the importance of adhering to brand guidelines while being adaptable to feedback to achieve a cohesive and polished final design.

The third style of this art direction also utilizes geometric shapes but includes the product used in the photo at the top or bottom corner. In this artwork, the author found an extreme close-up photo of an individual wearing liquid lipstick on their lips, along with two other close-up photos of individuals using the same lipstick shade from the first photo. After obtaining these photos, the author then broke down the shapes used for the clipping masks. With the shapes prepared for the clipping masks, the author positioned the largest pentagon as the focal point of the artwork. The other two shapes were used to portray different individuals with varying skin tones, showcasing how the same lipstick shade looks on them.

For arranging the text, logo, and product placement, the author positioned the product in the top left corner, accompanied by its name and lipstick shade in white font. The PIXY logo was placed in the top right corner, also in white font to maintain consistency. The background used a light pink hue from the color palette provided by the Senior Graphic Designer. By choosing a different color from the existing spread, the author aimed to introduce more color variation to the design, enhancing visual interest and appeal.



Figure 3. 41 Layout First Art Direction Key Visual

The author then proceeded to the second art direction created by the Graphic Designer. This art direction utilizes geometric parentheses focusing on the photo and clip masking the photo into the shape of an elongated hexagon. First, the author searched for close-up photos of faces with various skin tones that align with PIXY's motto "Celebrate My Beauty." With this motto in mind, the author selected two photos featuring individuals with darker and lighter skin tones.

The author then recreated the first style of the second art direction by taking the photo of the individual with darker skin and placing the body copy text on the individual's cheek. The product was located at the bottom right, along with the text explanation of the product, while the logo was positioned at the bottom left. Both the text and logo used white for consistency and readability.

The second style from this art direction is very different from the ones the Senior Graphic Designer did, this key visual is utilizing the photo of a flower as the background, geometric parentheses for the graphic element and using elongated hexagon for clipping mask of the photo. Analyzing the key visual made from the original working file from the Graphic Designer is the initial step the author took before designing, after that the author then exploring what type of makeup photography and what PIXY's product that need to be showcased that goes along with this art direction.

The author selected blush as the product to be showcased. The body copy was already chosen, as it is PIXY's motto, which cannot be changed. The motto text covered a quarter of the page with wide spacing and kerning. After the words "My" and "With," there was space for an elongated hexagon and geometric parentheses to be filled with a photo and the product. The logo and text placement were located at the bottom of the page, with the logo at the bottom left and the product information body copy at the bottom right.

The author then requested feedback on the first spread. The feedback indicated that the photo used as the background was too dark and vivid, drawing too much attention away from the text and content within the artboard. The Graphic Designer suggested blurring or making the background more whimsical to ensure the focus remained on the text and content. Additionally, the Graphic Designer recommended that the flower's color be adjusted to incorporate more pink and white hues, making it lighter and more visually appealing.



Figure 3. 42 Initial Design Graphic Designer Key Visual

From the feedback given to the author, they then searched for photos and images that closely matched the suggestions. The author changed the photo to an extreme close-up of a pink flower similar to the pink in the existing color palette. After seeking approval for the new flower photo, the Graphic Designer approved the choice.

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Figure 3.43 Revised Design Second Art Direction Key Visual

For the third style of this art direction, the main focus is a sideways pentagon-shaped photo with a solid background to guide the viewer's eyes to the pentagon-shaped image. The PIXY logo is placed in the top left corner, the product is positioned at the bottom right, and the product information text is at the bottom left. From the existing color palette, a mauve-pink color was chosen to complement the liquid lipstick shade used in the photo. When the author requested feedback, the Graphic Designer approved the design.



Figure 3.44 Product Display of Second Art Direction Key Visual



The final style of this art direction incorporates a photograph with geometric parentheses as graphic elements. These parentheses help guide the viewer's eyes to focus on the makeup, which is strategically placed on the individual's cheek to emphasize PIXY's motto, "Celebrate My Beauty." The positioning of the logo is consistent with the previous style, situated in the top left corner. The motto is placed at the bottom of the layout, using white for both the text and the logo. This cohesive approach not only highlights the makeup but also reinforces the brand's message effectively. By using geometric shapes to draw attention, the design creates a visually appealing and focused composition that aligns with PIXY's branding strategy.



Figure 3. 45 Geometric Parentheses Second Art Direction Key Visual

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For this style, the author sought feedback and received comments regarding the size and distance of the geometric parentheses. According to the Graphic Designer, the parentheses were too far apart and needed to be closer together with a larger size. There were no particular feedbacks concerning the text placement or color. Once these adjustments were made, the final design was approved by the Graphic Designer.

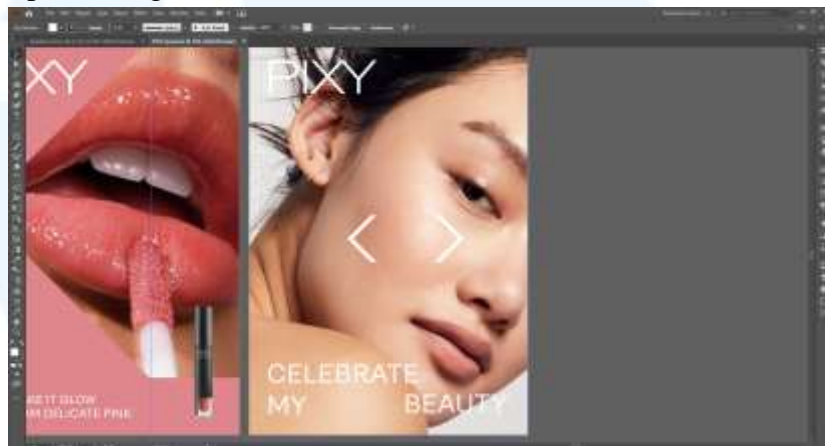


Figure 3. 46 Revised Geometric Parentheses Second Art Direction Key Visual

After both spreads from two different art direction were approved by the Graphic Designer and the Senior Graphic Designer, the author finalized the spread designs by adjusting some of the photos. They then compiled everything into a clean file and sent the working file to the Senior Graphic Designer.



Figure 3. 47 Finalized Key Visuals

The spreads are complete, and the file has been sent to the Senior Graphic Designer. Moving on to the next task, the author focuses on creating Instagram Stories mockups. The task involves researching existing PIXY Instagram posts and adapting them into two different art directions. An alternative approach is to convert the key visual spread into Instagram Story format.

Starting with the art direction from the Graphic Designer, the author selects three existing Instagram posts and transforms them into Instagram Stories, using different photo assets to match the spread's aesthetic. This process involves utilizing Adobe Illustrator and Photoshop. Photoshop is employed to digitally manipulate the liquid lipstick images, separating them from the background and adjusting their colors to match PIXY's liquid lipstick shades. Adobe Illustrator is then used for layout and positioning of the logo, photos, and texts.

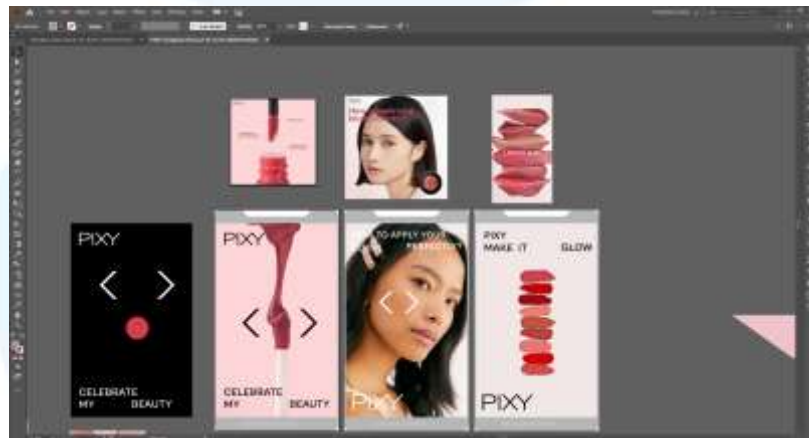


Figure 3. 48 Instagram Story of Second Art Direction Key Visual

For the second art direction from the Senior Graphic Designer, which utilizes intricate geometric shapes for clipping masks, the author selects three spread styles suitable for PIXY's Instagram Stories. The first Instagram Story design involves resizing and scaling the intricate geometric shapes from the key visual spread, along with readjusting the placement of product photos within each shape. The second design requires minimal adjustment since the key visual doesn't rely on distinctive shapes. Finally, for the third design, the author repeats the steps from the first design, resizing and readjusting both the shapes and geometric elements to act as clipping masks.



Figure 3. 49 Instagram Story of First Art Direction Key Visual

After completing both designs for PIXY's Instagram Stories, the author sought feedback from both the Senior Graphic Designer and Graphic Designer. Upon approval of the work, the author sent the working file to the Senior Graphic Designer to be included in the pitch deck presentation for PIXY.

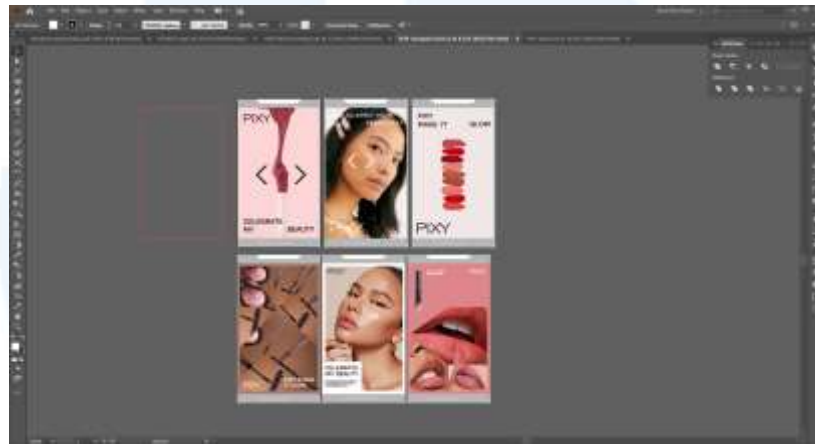


Figure 3. 50 Finalized Instagram Story Key Visual

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### **3.3.1.5 Designing and Branding Intern Project**

This project was given the author in the initial stages of the internship, running in parallel with other active given tasks. In this project, the author is ordered to design the branding of a hypothetical business by Ou Creative. This hypothetical business would be a vendor of jewelry, chosen by chance during a lottery at the initial stages of the internship. The end products of this project include branding, logo, key visuals, and mockups. These will be shown in the form of a presentation to be presented at the end of the internship.

The first step taken by the author is brainstorming for any ideas related to the topic of the project. The author then condensed these minor ideas into Big Idea, the results from the Big Idea came down into two concepts; jewelry and mosaics. From the two options the author has decided to have mosaic as the base idea and concept the author can utilize for the narration of the upcoming brand. After deciding the initial idea, the author will then find the appropriate brand name and tagline, which the author can utilize as the means to support the brand's narrative.



After deciding on a brand name, Mousaica, the author will ask for opinions and feedback from the Graphic Designer, and the relevant opinions and feedback given by the Graphic Designer to the author will be applied to the narration of the beand as well as its name in the process of this brandjng.

The author then begins exploration of the narration in many forms that, when consolidated, is able to become a singular coherent unit. Exploration begins with the form of the letter "M", which then becomes a pattern with the use of typeface that resembles rounded pixels that can convey the illusion of a consolidation as a singular unit comprised of many squares. The author then receives feedback from the Graphic Designer for the aforementioned form, comprising of usage of certain fonts and the chosen form of the logo. According to the received feedback, the current form overly resembles that of a technology beand and is yet to resemble a mosaic. The author is advised to further explore and search for references that prioritize unity between typefaces, serif or otherwise, and pixelated typefaces.



Figure 3. 51 Logo Exploration

After the author explored several styles of the letter M that resembled patterns as suggested by the Graphic Designer, they were then advised to try references with a different style, specifically leaning towards dynamic branding. This approach featured more flexible and dynamic implementation. However, this new suggestion created a distraction for the author, as the previous issues they faced remained unresolved.



Figure 3. 52 Dynamic Branding Logo

Ultimately, the author decided to find a middle ground by selecting several typefaces that resembled mosaic tiles and further exploring these typefaces. Additionally, the author explored not only the shape of the typeface but also the placement of jewelry photos that could be incorporated into the logo. When the author sought feedback on their work, it was noted that the lettering was too complex. The Graphic Designer then provided a different set of references, suggesting the author try a glitch effect and combine pixelated letters with non-pixelated ones.

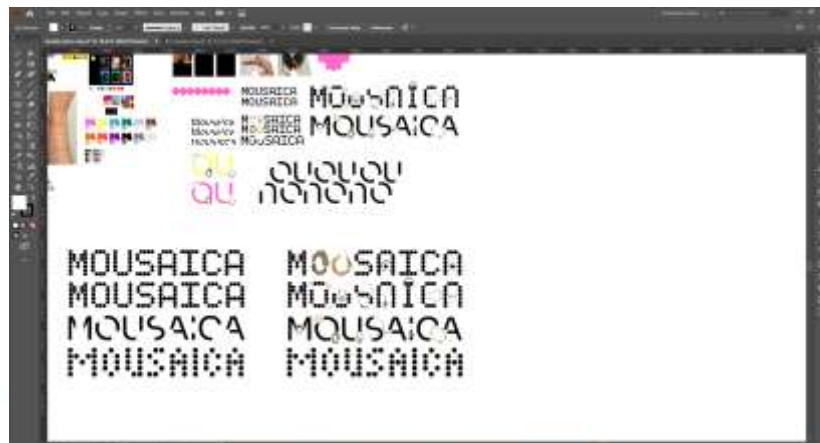


Figure 3. 53 Pixelated Logo Exploration

The author proceeded to follow these new suggestions. However, upon seeking further feedback, the Graphic Designer offered different directions for the two styles, which added to the author's confusion and impacted the project's progress due to a disorganized and confusing workflow. When the author attempted to incorporate the given suggestions and sought supporting references, the feedback received was that the lettering needed more exploration, without providing detailed explanations.

In response, the author took the initiative to find references that aligned with the two alternative styles. This situation repeated when the author presented their revised work. The Graphic Designer commented that the lettering still lacked elegance and that the supergraphics required further exploration, yet did not provide specific guidance on what form this exploration should take or how it should be executed.

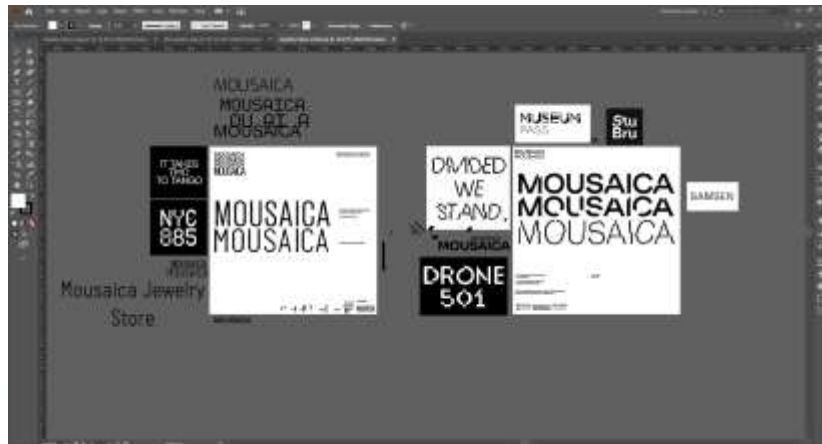


Figure 3.54 Alternative Logo Exploration

The author then explored several examples of typography and key visuals that matched the mosaic style they wanted to convey, aiming for a design that felt both ethnic and modern. They drew inspiration from the Te Uaka Museum in New Zealand, which features ethnic shapes reimaged in an alphabetical manner with a contemporary placement and layout. Another art direction the author considered was combining glitch and mosaic styles, using a narrative approach as the foundation for this design.

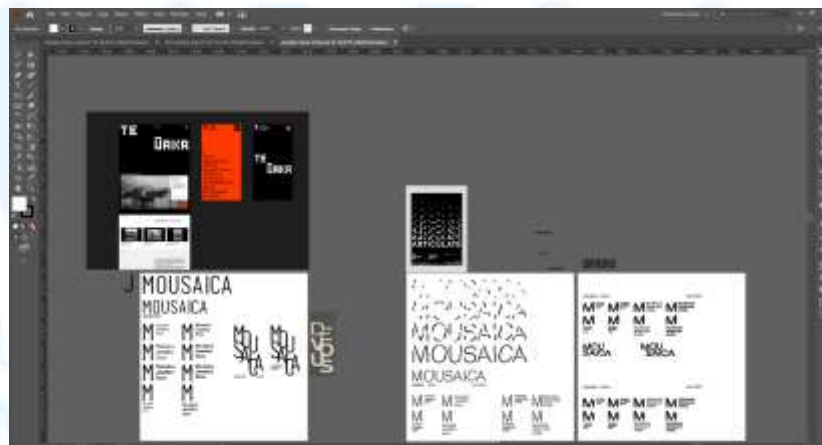


Figure 3.55 Logo Layout Exploration

When the author sought feedback and suggestions, the Graphic Designer recommended heavily referencing logos from Kiaf Seoul and Bandi Walk: One Step Closer to Our Earth for the overall look and feel of the logo and its derivatives for this branding project. This guidance aimed to help the author create a cohesive and appealing design that aligned with the desired aesthetic. However, when the author asked for further feedback, the Graphic Designer decided that this art direction did not work very well with the Mousaica branding. Therefore, the author proceeded to develop the logo using the glitch art direction instead.

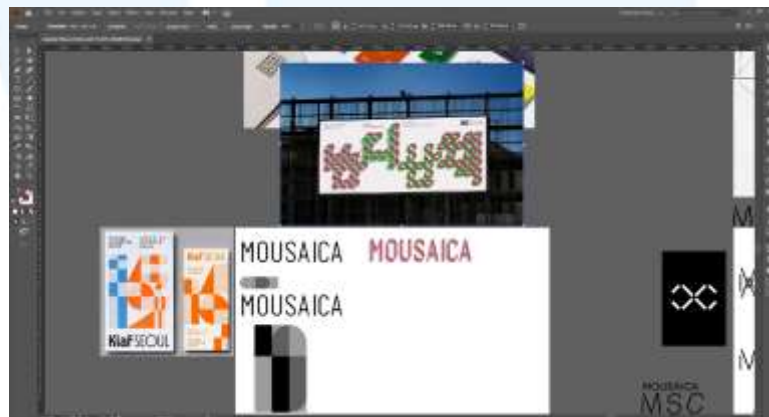


Figure 3. 56 Logo Exploration with Reference

The Graphic Designer eventually provided several websites for the author to review, analyze, and replicate. Following this guidance, the author explored different versions of the letter M and, to avoid plagiarism, created a pattern from the graphic elements within the letter M. The author experimented with several alternative designs and made modifications inspired by the branding of Open Learn. From this, the author designed key visuals for the logo and supergraphic, which were subsequently approved by the Graphic Designer.

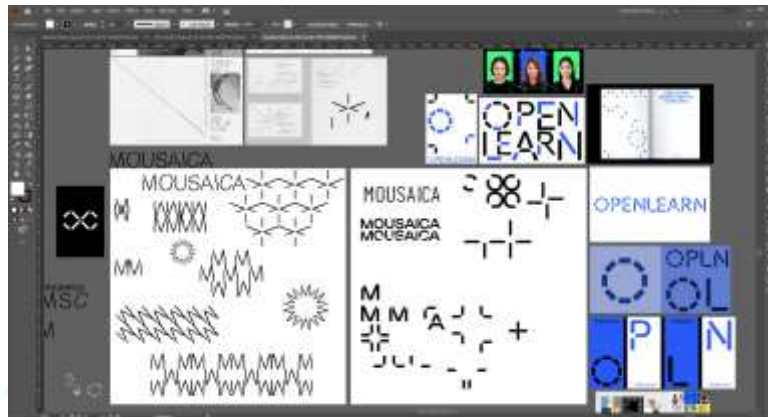


Figure 3. 57 Selected Logo Supergraphic Exploration

The supergraphic that was finally approved by the Graphic Designer resembled a sparkle, and when the elements were combined into a pattern, they formed a geometric sparkle pattern akin to a diamond. This supergraphic effectively supported the narrative of small pieces coming together to form a unit of sparkle, symbolizing a diamond, which is perfect for Mousaica, a jewelry store.



Figure 3. 58 Key Visual Exploration

The author then began creating several iterations of key visuals. Initially, the author set up a row of key visuals containing three styles: on the left was a photo-based design, the middle featured mainly graphic elements with the logo or supergraphic and minimal photos, and on the right was a combination of photo and graphic elements.



The first three rows of key visuals leaned towards a black and white look to portray elegance. After seeking suggestions, the Graphic Designer recommended that colorful key visuals would be more suitable for the author's logo. Consequently, the next five rows incorporated more colors and had a more varied picture layout compared to the initial three rows.

The Graphic Designer also suggested creating a "wall of key visuals" to convey the overall look and feel of the branding. The author created 12 artboards with various key visuals. With these key visuals, the author sought further feedback from the Graphic Designer. While some designs and layouts were approved, there were specific feedback points regarding color selection and layout, especially in the bottom row showcasing each piece of jewelry.

The Graphic Designer advised that the bottom row needed to be tidier, with a more unified color scheme. The recommendation was to narrow down the color selection to fewer than five and to use two or three colors to create a cohesive look. Additionally, the selection of jewelry needed to be more consistent—for example, showcasing either all pearls or all gold pieces—to firmly establish and effectively execute the brand positioning of Mousaica.



Figure 3. 59 Key Visual Initial Layout

From the Graphic Designer's suggestion, the author sought inspiration from established jewelry stores such as Studio Particular and Missoma. The author decided to focus on silver jewelry for Mousaica, aiming for a more modern look. Following this direction, the author created a new file with 12 artboards for the key visuals. With the Graphic Designer's guidance, the author narrowed down the color selection and unified the look and feel by using the same pattern from the top row to the bottom row, but with different colors and jewelry.



Figure 3. 60 Key Visual Revised Layout

After completing the key visuals, the author requested feedback and input from the Graphic Designer to determine if any revisions were needed. The feedback was positive, with no revisions required. Consequently, the author was tasked with continuing to create the pitch deck for the branding, incorporating the key visuals into mockups and other objects to help portray Mousaica as a jewelry store brand.

The mockups were created using Adobe Photoshop and included approximately three to five items to support the Mousaica branding. These included a website, jewelry tags, and a sidewalk billboard. The

author continued to create more mockups for the presentation. The presentation itself was developed using Adobe Illustrator.

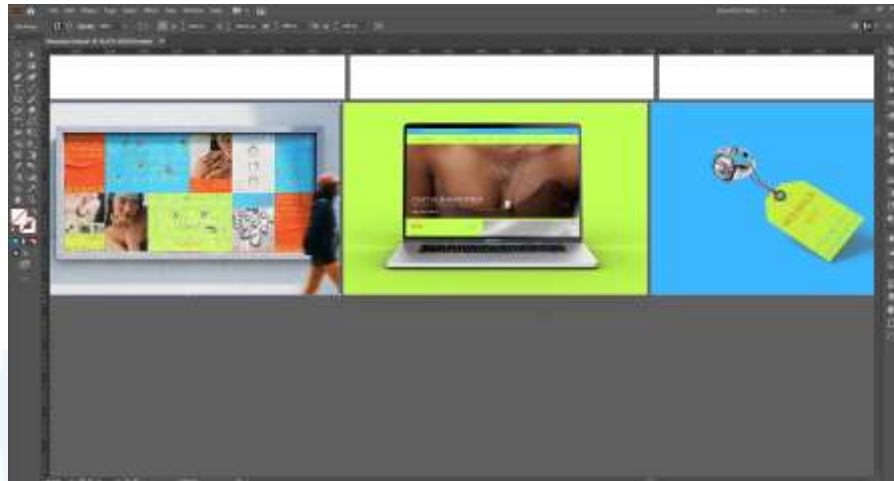


Figure 3. 61 Mockup and Pitch Deck Presentation

The author also planned to create additional mockups such as Instagram posts, jewelry pouches, and thank you cards to further enhance the liveliness and depth of the Mousaica branding. These additional elements aimed to provide a more comprehensive and engaging representation of the brand, showcasing how Mousaica would interact with customers across various touchpoints. By including Instagram posts, the author intended to demonstrate how Mousaica's branding could maintain a consistent and appealing presence on social media pouch, and thank you card to enhance the livability of this Mousaica branding. Through these detailed and thoughtful mockups, the author aimed to create a holistic branding experience that captured the essence of Mousaica, highlighting its modern yet elegant style.

The author asked for input regarding the type of mockup suggested for creating the jewelry tag attached to the jewelry itself. First, the author used a mockup template of the tag and inserted the design in Adobe Photoshop. The design was then exported as a transparent PNG. In a separate file, the author added the jewelry and the tag, making adjustments to the string so it looked more believable and coherent. The first design of the mockup featured a bright yellow tag with a red string. The finalized image was then exported to Adobe Illustrator for inclusion in the presentation

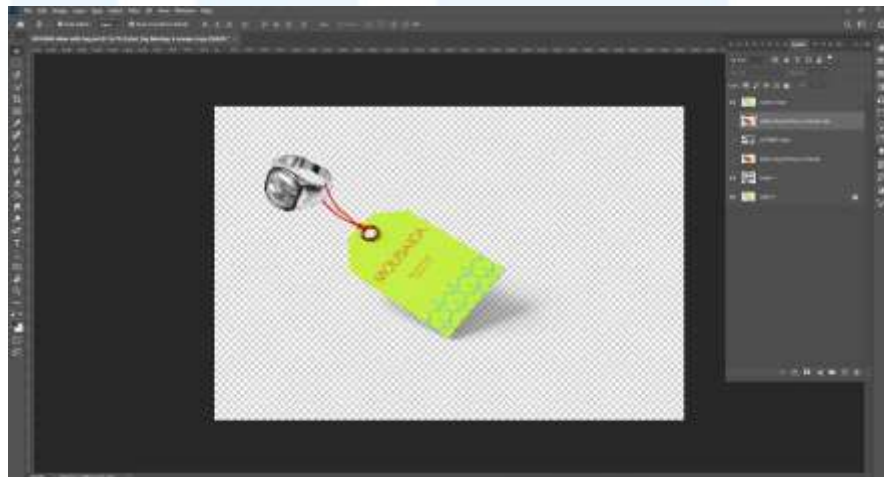


Figure 3. 62 Jewelry Tag Mockup

The author decided to create an alternative design by utilizing a different color variation for the jewelry tag and incorporating different pieces of jewelry. This decision was made to offer a variety of options and demonstrate the versatility of the design in different contexts. First, the author selected a new color palette for the tag, ensuring it complemented the new jewelry pieces chosen for this mockup.

Following the initial steps used in the first design, the author started by using a mockup template of the tag in Adobe Photoshop. The new design was carefully inserted into the template, maintaining consistency in style and quality. Once the design was complete, it was

exported as a transparent PNG file. This format was chosen for its ability to maintain the design's integrity while allowing it to be easily integrated into various backgrounds and presentations.

In the next phase, the author placed the new jewelry pieces alongside the tag in a separate file. Adjustments were made to the string and the overall composition to ensure that the tag appeared naturally attached to the jewelry, enhancing the believability and coherence of the mockup.

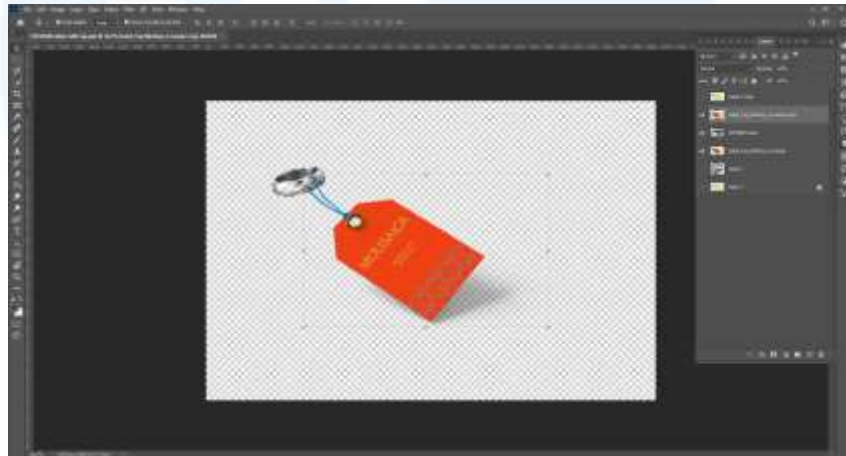


Figure 3. 63 Jewelry Tag Mockup Alternative Design

For the next mockup, the author created a storefront design. This mockup was intended to show how the jewelry store logo would look on a storefront. The author used the logo, brand tagline, and brand website in the storefront design. This approach not only helps people understand and recognize the store brand more easily but also enhances the overall presentation. By integrating these elements into the storefront mockup, the author aimed to help viewers better understand and recognize the store brand. The storefront mockup not only highlighted the aesthetic appeal of the logo in a real-world context but also emphasized the importance of a consistent brand image across different platforms.



Figure 3. 64 Storefront Mockup

After all of the mockups were completed and exported as transparent PNG files, the author arranged them into a pitch deck presentation. Along with the mockups, the author included the brand narration to ensure the presentation was comprehensive. This completed pitch deck was intended to be presented to the entire office at the end of the internship, showcasing the work done and the vision for the Mousaica's visual identity.

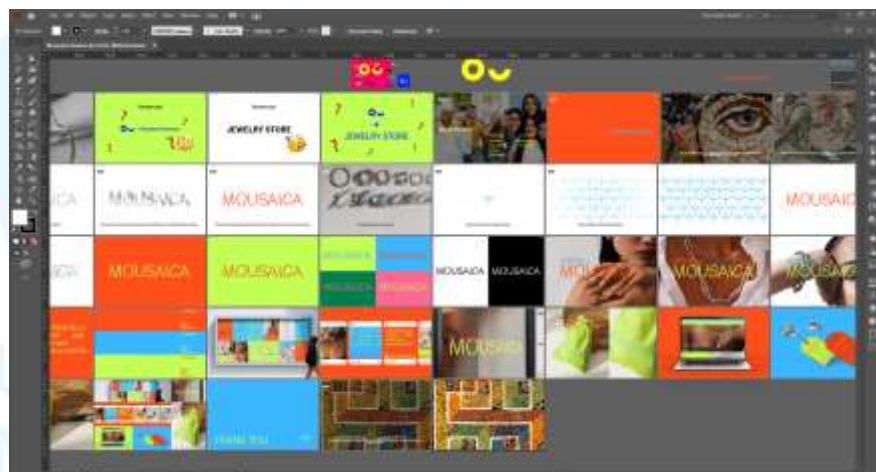


Figure 3. 65 Finalized Pitch Deck Presentation



### **3.3.2 The Obstacles Found**

The obstacle that the author encountered during the internship process was that during the revision phase with the supervisor, the author found that the supervisor often did not provide clear enough direction when giving revisions. Instead, the supervisor placed more emphasis on following specific references to achieve the desired design outcome. Additionally, on dates designated for joint holiday, the office still required internal employees to come in. This practice undermines the importance of joint holiday and disrupts the work-life balance of the employees.

The author encountered an issue regarding intern attendance on joint national holidays. As an intern, the author is required to be in the office from 10:00 AM to 6:00 PM. It is unusual for interns to follow the same schedule as full-time employees and still be expected to come to the office on these holidays. Additionally, the office did not have any leniency regarding attendance of their employees.

The obstacle the author encountered also relates to the required full-time work hours of 640 hours to be completed before May 24, 2024, as per the system, because according to the contract, the author could only start the internship on February 12, 2024. It was found that the author had not yet met the work hour criteria set by the system, despite the internship contract with Ou Creative ending on June 12, 2024.

The challenge the author faced was managing a substantial workload. However, among all the tasks undertaken, the emphasis was more on quantity rather than quality. This focus on quantity resulted in the author only scratching the surface level in the projects worked on. The tasks did not challenge the author to learn new skills and abilities that could have been acquired during the course of the work, limiting the potential for professional growth and development.

### **3.3.3 Solutions to Obstacles Found**

The solution the author found to this problem involved finding a middle ground by selecting several graphic elements that were quite close to the desired reference while incorporating elements that were not too similar to maintain originality and avoid plagiarism. Additionally, the author sought to directly consult the Design Director when they were available in the workspace, requesting more understandable directions and suggestions, as well as detailed explanations for any necessary revisions. This approach was especially helpful when the Senior Graphic Designer or Graphic Designer was unable to provide adequate guidance, allowing the author to gain valuable insights directly from the Design Director.

For the issue of being required to come to the office on joint holidays or national holidays, the author found a solution by obtaining permission to work from home (WFH) several times on other dates to compensate. This arrangement allowed the author to maintain a balance between working from home and fulfilling work responsibilities without neglecting either.

The solution the author eventually found regarding the lack of work time was to discuss it with the supervisor and obtain a solution to come in earlier, even before the official start of work, and leave later, assisting other designers to meet the required work hours until May 24, 2024, despite the internship contract ending on June 12, 2024.

Unfortunately, the author did not find a solution to the issue of balancing quantity and quality. This constraint could only be effectively addressed if the company provided the author with tasks that matched the author's abilities. Additionally, encouraging the author to undertake tasks that were nearly equivalent to a Graphic Designer would have been beneficial. Such an approach would aim to enhance the author's design skills, providing a more challenging and enriching internship experience that goes beyond mere surface-level engagement.