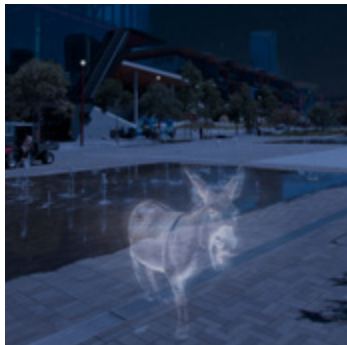# Jasmine O'Brien
Graphic Design Portfolio

About Me

A recent graduate of Billy Blue College of Design, I take every opportunity to further my knowledge of the world of design in order to create something amazing. I am someone who's not afraid to ask the right questions to get your idea off of the ground and soaring above the others. With skills in graphic design, photography, branding and more, I am ready to tackle any challenge head on. You never know what could work until you try it. So how about it? Why don't we try this?

The "Game Accessibility Standard Rating" System

Completed August 2021

Designing for Accessibility

As the audience for video games grows and diversifies, it becomes increasingly important to ensure all gamers can access games, no matter their ability or disability. As not every game is yet made equal, the Game Accessibility Standard Rating sticker system allows consumers to see at a glance which video games provide the right features that they need to be able to play and therefore ensures greater buyer confidence in the video game market. The GASR website, which can be accessed via QR codes on each sticker, provides a full list of which accessibility features each video game possesses under five key categories. This system would require government regulation in order to achieve maximum effectiveness.

GASR
www.gasr.gov.au/classification.
thelastofuspart2/

All text is in the dyslexic-friendly Century Gothic and kept to as legible a size as possible

Symbols and QR code are raised

Games that do not feature any features in a specific category will not feature that symbol

Braille used to point to location of QR code

Other
Covers features that do not fit in the other categories, including speech-related accessibility features
Accessibility features could include choice of game difficulty, autosave, auto-aim/assisted steering or saving the options you selected at the start

Motor
Ability to move/use a controller
Accessibility features could include simple controls, ability to change controls or integration with assistive technology (e.g. eye tracking)

Vision
Accessibility features could include high contrast between the UI and the background, easy-to-read font size or an audio description track

Hearing
Accessibility features could include subtitles, separate volume sliders for voice/music/SFX or a stereo/mono toggle

Cognitive
Ability to mentally process information
Accessibility features could include letting the game start without tutorials, letting me an option to turn off non-interactive elements too many menus or

Vision
Customiseable size of HUD elements
HUD Colourblind Mode
High Contrast Settings
Screen Magnifier
Customiseable HUD background darkness
Ledge Guards
Navigation Assistance
Text-To-Speech
Sound Traversal Cues

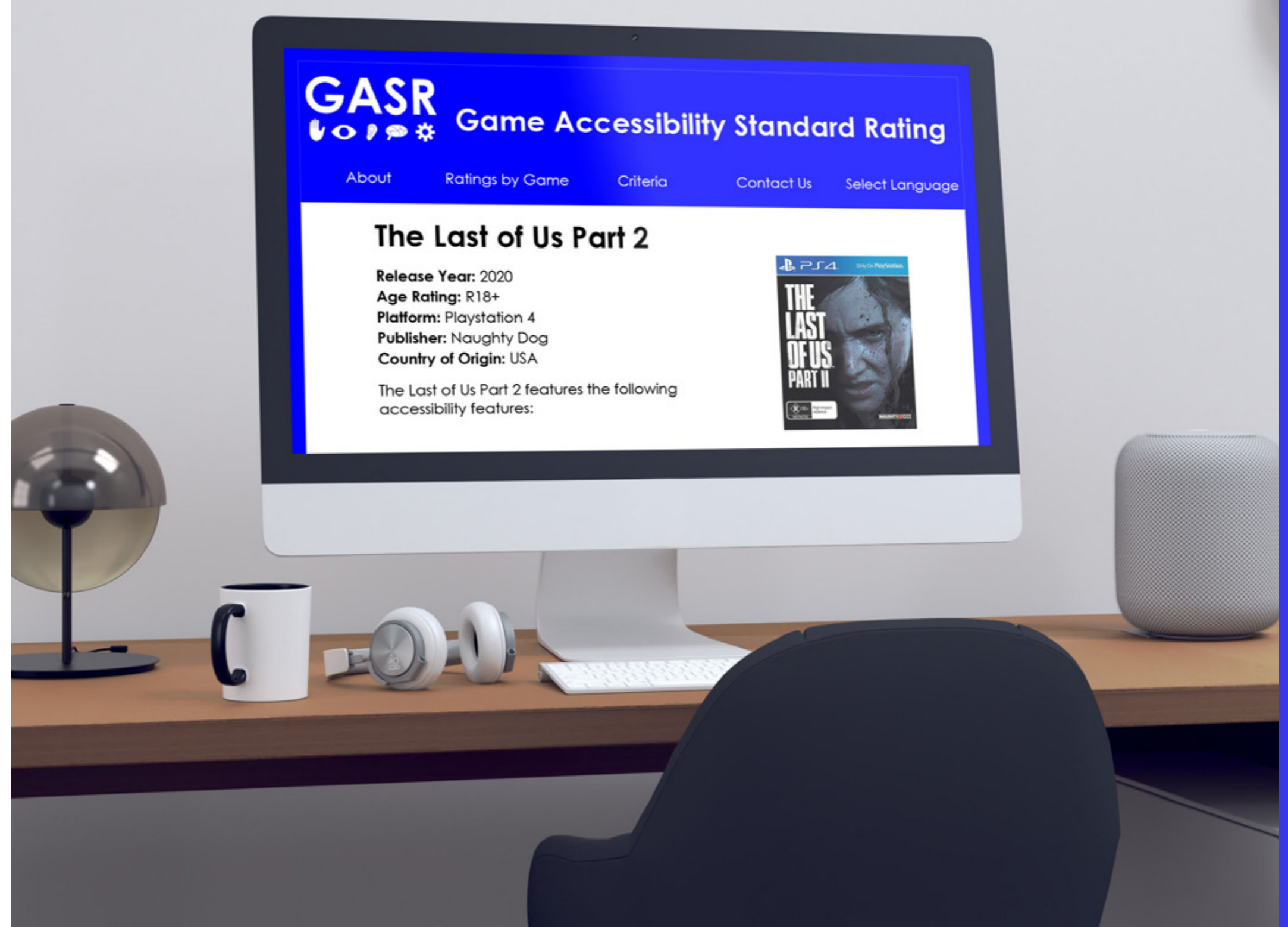## *How to Access the GASR Sticker System*

1 Check the symbols on the sticker, which ones are present/raised?

2 Hold your phone in front of the QR code to access the website

OR

3 Type the URL into your browser's address bar

4 Scroll through the website to see the full list of accessibility features for a certain game

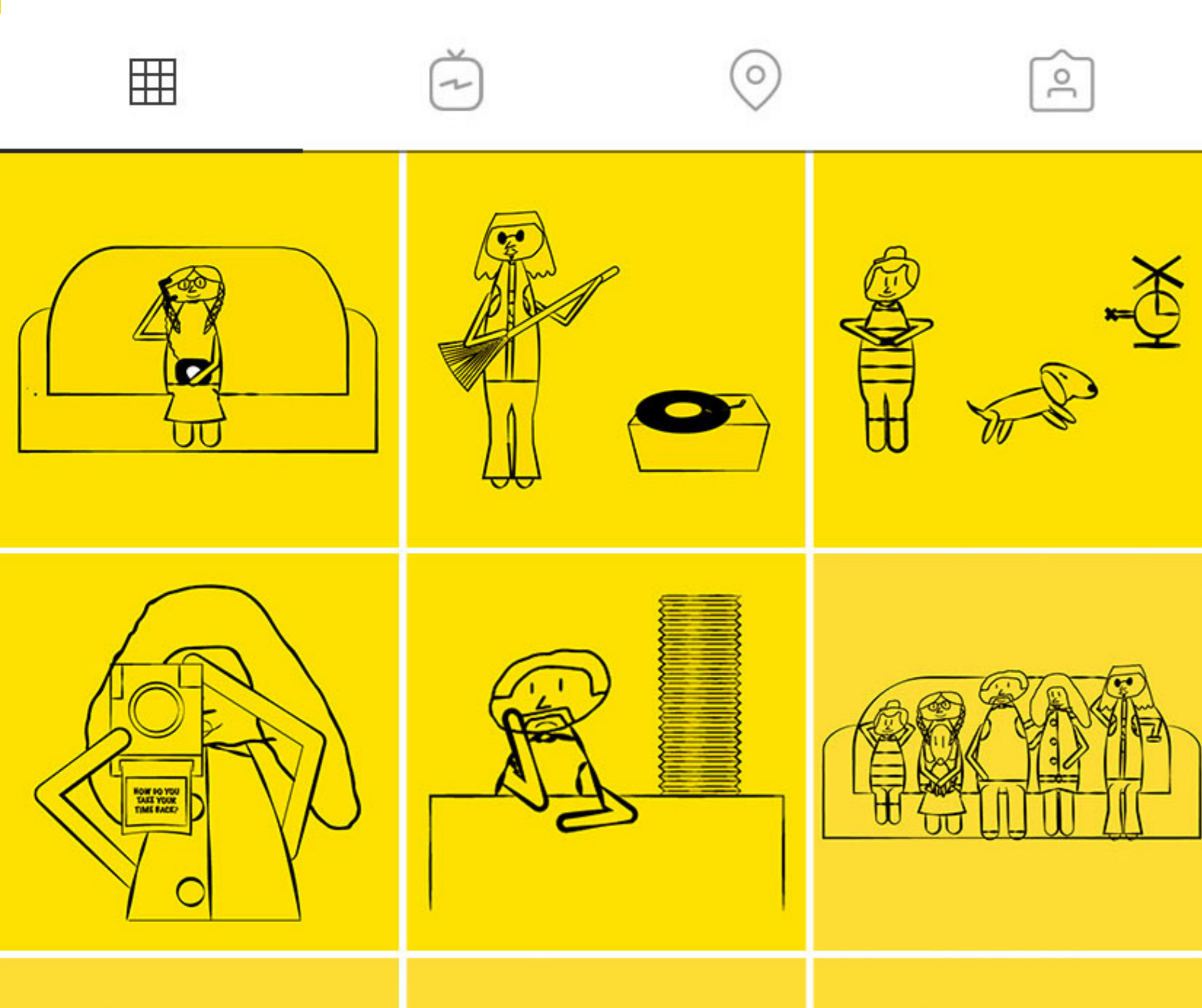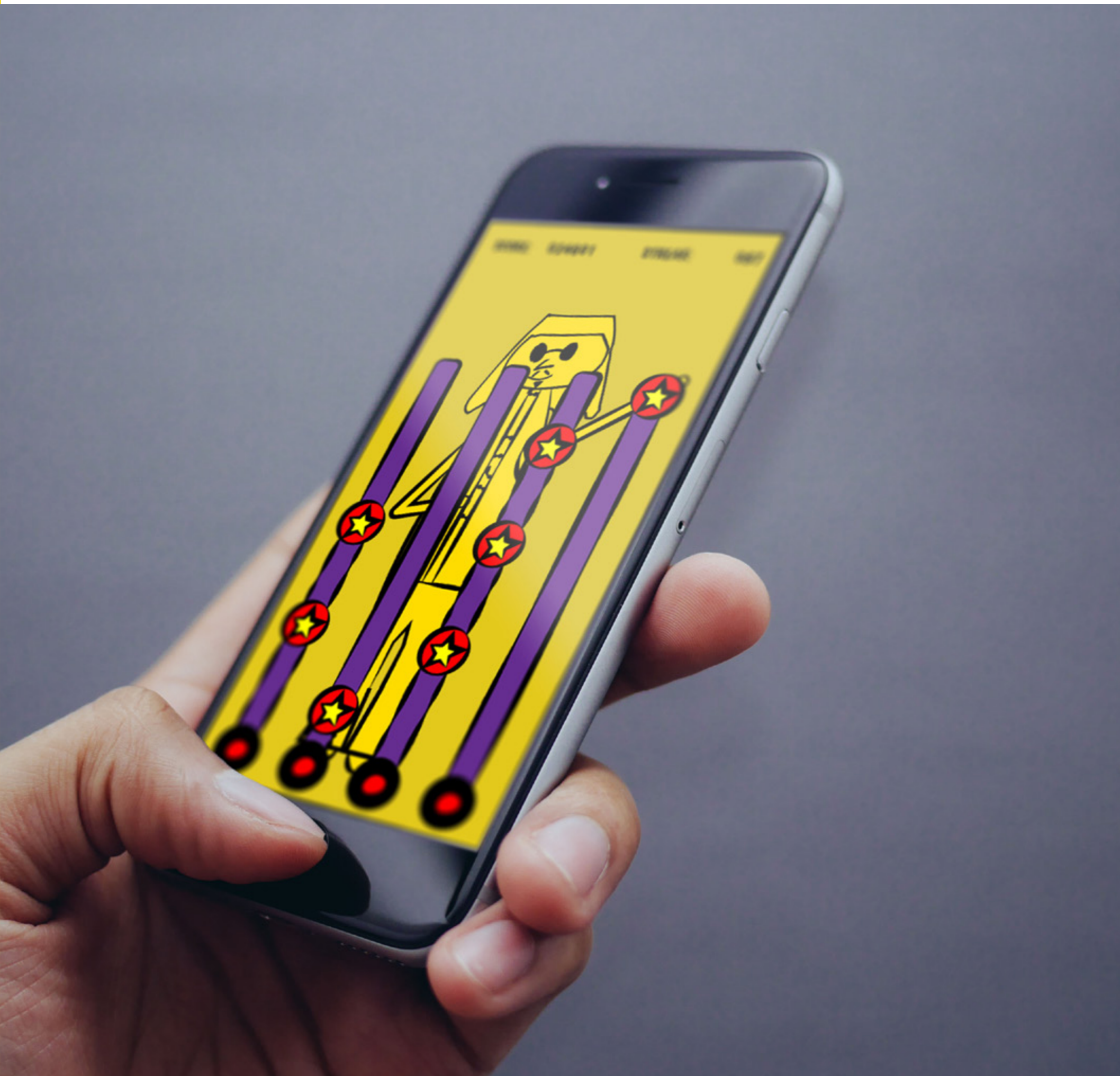**GASR** Game Accessibility Standard Rating

About   Ratings by Game   Criteria   Contact Us   Select Language

The Last of Us Part 2
Release Year: 2020
Age Rating: R18+
Platform: Playstation 4
Publisher: Naughty Dog
Country of Origin: USA

The Last of Us Part 2 features the following accessibility features:

"Take Your Time Back" JB Hi-Fi Campaign

Completed August 2021

Designing for Empathy

It has become increasingly harder in recent years for many to maintain a proper work-life balance, with emotional exhaustion and cynicism being the result. The **"Take Your Time Back"** multimedia campaign seeks to remind these people to take some time to themselves every once in a while (preferrably by buying something at JB Hi-Fi to enjoy at their leisure). To coincide with JB Hi-Fi's 50th anniversary, the campaign took influence from 1970s fashion and technology in the designs of its lead characters: a set of family members, each with their own preferred ways of unwinding when they need to. The characters also deliberately evoke JB Hi-Fi's simplistic, hand drawn style for easy replication and are featured across many channels, such as print media, video advertisements, social media, two seperate phone games and the iconic JB Hi-Fi shelf tags.

Spotlight Wayfinding System Redesign

Completed May 2022

Designing for Clarity

Originally presented as a printed report, these are the highlights for a complete redesign of Spotlight's wayfinding system. The proposal was modelled off of the Castle Hill store, but could be extended to other Spotlight stores as needed. The primary intentions of this redesign were to clarify where specific sections were located and to entice shoppers to stay in the store for longer periods. Therefore, this colour-coded wayfinding system includes hanging fabric canopies and signs to mark sections, floor lines to direct customers, updated shelf tags, an information kiosk and a dedicated Spotlight smartphone app with wayfinding capabilities to assist customers. A second floor was also added to the building, including a cafe, craft workshops and a playground to turn Spotlight Castle Hill from a simple craft shop into a destination.

"Don't Feed the Donkeys" Public Experience

Completed May 2022

Designing for Engagement

Compulsory voting means that Australia sees some of the highest voter turnout in the world. However, many of these voters are either not adequately informed about their choices or disillusioned with the whole process and, as a result, are churning out votes that are a complete afterthought instead of a direct engagement with our democracy. Of particular note is the practice of "donkey voting", where a voter numbers the candidates in the order they appear on the ballot without thinking. "Don't Feed the Donkeys" is a branded experience that takes this term into its theming, likening a lack of voter engagement to throwing the physical ballots to the donkeys to eat. The experience features a set of posters and QR codes that simulate a mock election for the audience to participate in on their smartphones. These experiences are lit with holographic donkeys to catch the attention of the general public.

Timeline of the Experience

1 The audience enters the experience and is faced with a selection of identical, faceless posters, representing candidates.

2 If the audience scans the QR code on any candidate poster, they can view that candidate's profile on their smartphone, showing their actual face, name and other vital information about them.

3 The QR code on the final poster in the experience takes the audience to a virtual ballot paper, where they can vote for the best candidates.

4 If anyone goes straight to the ballot without checking any candidate profiles, numbers their ballot in less than 5 seconds or submits a blank ballot, the phone will play an animation of their ballot being eaten by a donkey.

5 Regardless of the result, the audience is then directed to the website for more information.

"Zoomies"
Dog Food Packaging

Completed August 2022

Designing for Sustainability

In recent years, many companies have taken strides in using more sustainable options for packaging their food and other consumer goods for sale. The packaging for **"Zoomies"** was first concieved with this in mind, as I had noticed a lack of sustainable packaging options for bulk bags of dry dog kibble. Instead of plastic, as is a common material used, this packaging design uses heavy duty paper, similar to the material used for bags of charcoal. As the design progressed further, a clear window was added to the back of the packaging, along with a ruled line guide to how much to feed each size of dog and a strap closure in the front to keep the food from spoiling. Promotional materials also feature a reusable kibble storage container that consumers can acquire through purchasing the bags.

The name "Zoomies" refers to the colloquial term for the short, hyperactive bursts of energy exhibited often by happy, healthy dogs and was chosen due to those above connotations

The dog's banner body and the wax seal-like background were chosen due to their associations with "high quality"

The logo font is Minerva Modern Black Italic. Black so it stands out to the consumer, Italic to give the look of a dog running at high speed

Other fonts in the Minerva Modern font family are also used on the rest of the packaging and across all supporting communication for Zoomies.

Nutritional benefits

Strap Holder (glues to front of pack)

Handle (folds and glues together)

Ingredients, storage instructions, manufacturer details and best before date

Senior Dog Food   Chicken and Veggies

Free
Container and Scoop
when you purchase
any 3 *Zoomies* products

Visit www.zoomies.com.au/container for full Terms and conditions. While stocks last.

Free Dog Food Container with any 3 *Zoomies* products.

"Have You Seen It?" Informational Publication

Completed December 2022

Designing for Passion

According to Martin Scorcese's Film Foundation, an organisation that serves to protect feature films worldwide, over half of all films created before 1950 and over 90% of silent films created before 1929 have been lost forever. Their loss is also a loss for human history and culture on an enormous scale and has lead me to dedicate an entire passion project to the subject. **"Have You Seen It?"** is an informational and visual document exploring the topic of lost films, including how they became lost, how some were miraculously found again and how modern audiences can prevent modern masterpieces from suffering the same fate. This publication features specific case studies of 10 films and 4 television shows from around the world and pairs well with an oral lecture on the contents.

HAVE YOU SEEN IT?

THE LOST GEMS OF THE SILVER SCREEN

1

The History of Film

The art of motion pictures has seen many developments over its century-long lifespan, with constant advancements in technology to bring the most immersive experiences to the audiences of each film's time. To understand what has been lost, it helps to know how these films were created in the first place- and just how easily many were destroyed.

"Metropolis"

Year: 1927
Country: Germany
Studio: UFA GmbH
Notable Cast and Crew:
    Directed by Fritz Lang and starring Gustav Fröhlich, Brigitte Helm, Rudolph Klien-Rogge and Alfred Abel,
Brief synopsis:
    In a futuristic city of inequality, ruler Joh Frederson plots to quell a worker uprising in the underground slums, while his son Freder falls for Maria, a woman from said slums.

Featuring a cityscape reminiscent of *"Blade Runner"* and a robot that would find itself at home in *"Star Wars"*, many of the hallmarks of modern science fiction films can be traced back to *"Metropolis"*. When it first premiered, *"Metropolis"* had a runtime of 153 minutes, a length that would become shorter and shorter as more scenes were cut out and lost, first by Paramount Studios due to concerns over the movie's length for US audiences, then by UFA themselves when the Nazi Party held power due to the film's Communist message.

There have been at least five attempts to reconstruct *"Metropolis"* from 1972, with earlier attempts having to work around the lack of supplementary materials that would explain where certain scenes were placed (such as a script). These attempts included a bizarre adaptation by Giorgio Moroder in 1984, which introduced coloured tints to the scenes and a soundtrack that included contemporary artists such as Freddie Mercury, Pat Benatar and Adam Ant. This version earned two Golden Raspberry nominations as a result.

In 2008, the most recent restoration process began when a 16mm acetate copy of the original film was found in the Museo del Cine in Argentina, allowing film historians to finally see the exact order of scenes. However, this copy of *"Metropolis"* was in poor condition and even after a lengthy restoration process, two of the missing scenes were too damaged to be restored and many other scenes can be easily identified as being from the Argentine copy based on visual quality alone. Even so, *"Metropolis"* is now considered to be "99% complete", with only five minutes missing from the film.

Trustee Asks $500,000 For Films Lost In Fire

Suit of Harry G. Fromberg, as trustee of Grand National Pictures, Inc., for $500,000 damages against 20th-Fox Film Corp. and De Luxe Laboratories, Inc., was revealed yesterday in the New York Supreme Court. The plaintiff, who is suing as assignee of Educational Film Corp. of America, seeks the damages for loss of 2,200 negatives and prints in a fire at the De Luxe warehouse in Little Ferry, N. J., on July 9, 1937.
Defendants have served an answer counter-claiming for work done and claiming that the loss had been settled with the plaintiff.

WILLIAM FOX PRESENTS
Theda Bara in CLEOPATRA

Timeline of Advancements in Film Technology

Cellulose te ("Silver te") film | **1905:** Charles Pathé colour stencilling | **1907:** 35mm gauge becomes standard | **1910:** First attempts at acetate film | **1923:** 16mm gauge created | **1926:** Vitaphone (sound on disc) created | **1932:** Tec Process 4

1948: Cellulose Triacetate ("Safety") film | **1950:** Safety film officially replaces Nitrate | **1950:** Eastmancolor debuts and becomes popular | **1953:** Cinemascope debuts | **1996:** First film shot and edited digitally | **2013:** More movies made digitally than with film

Contact

Curiosity leads to innovation. Why don't we try this?

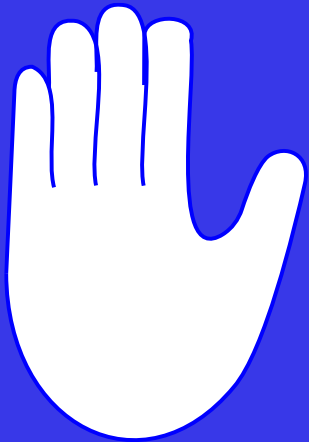Jasmine O'Brien

+61 415 152 780

jasmineobrien09@gmail.com

LinkedIn

Project Case Study: Designing for Accessibility

As the audience for video games grows and diversifies, it becomes increasingly important to ensure all gamers can access games, no matter their ability or disability. As not every game is yet made equal, the Game Accessibility Standard Rating sticker system allows consumers to see at a glance which video games provide the right features that they need to be able to play and therefore ensures greater buyer confidence in the video game market. The GASR website, which can be accessed via QR codes on each sticker, provides a full list of which accessibility features each video game possesses under five key categories. This system would require government regulation in order to achieve maximum effectiveness.

Motor

Ability to move/use a controller

Accessibility features could include simple controls, ability to change controls or integration with assistive technology (e.g. eye tracking)

Vision

Accessibility features could include high contrast between the UI and the background, easy-to-read font size or an audio description track

Hearing

Accessibility features could include subtitles, separate volume sliders for voice/music/SFX or a stereo/mono toggle

Cognitive
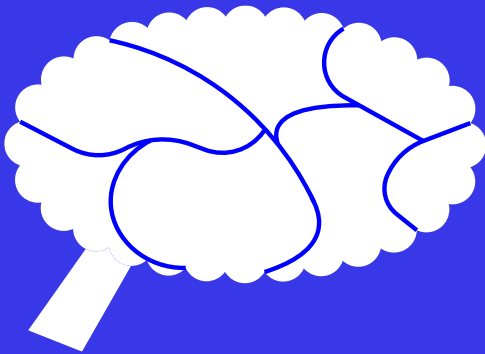
Ability to mentally process information

Accessibility features could include tutorials, letting the game start without too many menus or an option to turn off non-interactive elements

Other

Covers features that do not fit in the other categories, including speech-related accessibility features

Accessibility features could include choice of game difficulty, autosave, auto-aim/assisted steering or saving the options you selected at the start

GASR

www.gasr.gov.au/classification.
thelastofuspart2/

All text is in the dyslexic-friendly Century Gothic and kept to as legible a size as possible

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Braille used to point to location of QR code

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GASR

Game Accessibility Standard Rating

About   Ratings by Game   Criteria   Contact Us   Select Language

The Last of Us Part 2

Release Year: 2020
Age Rating: R18+
Platform: Playstation 4
Publisher: Naughty Dog
Country of Origin: USA

The Last of Us Part 2 features the following accessibility features:

Project Case Study: Designing for Empathy

It has become increasingly harder in recent years for many to maintain a proper work-life balance, with emotional exhaustion and cynicism being the result. The **"Take Your Time Back"** multimedia campaign seeks to remind these people to take some time to themselves every once in a while (preferrably by buying something at JB Hi-Fi to enjoy at their leisure). To coincide with JB Hi-Fi's 50th anniversary, the campaign took influence from 1970s fashion and technology in the designs of its lead characters: a set of family members, each with their own preferred ways of unwinding when they need to. The characters also deliberately evoke JB Hi-Fi's simplistic, hand drawn style for easy replication and are featured across many channels, such as print media, video advertisements, social media, two seperate phone games and the iconic JB Hi-Fi shelf tags.

Rhythm Phone Game

"Endless Running" Phone Game

Video Advertisement Storyboard
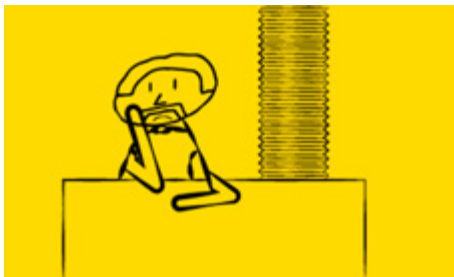
A burnt out man sits, dejected,
at a desk filled with stacked papers.

A woman, presumably his wife,
comes over to check on him.
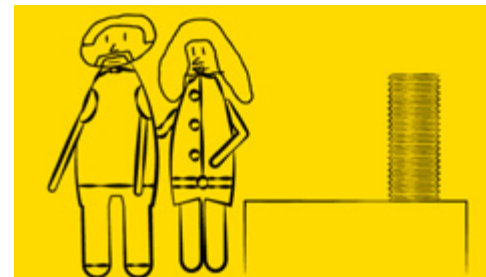
Sensing that he needs a break, the woman helps the man out of his chair and leads him away from his desk.
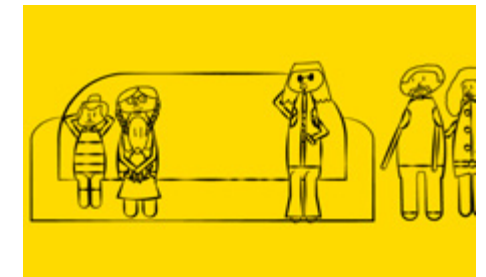
The couple walk towards a lounge where the rest of their family is seated:
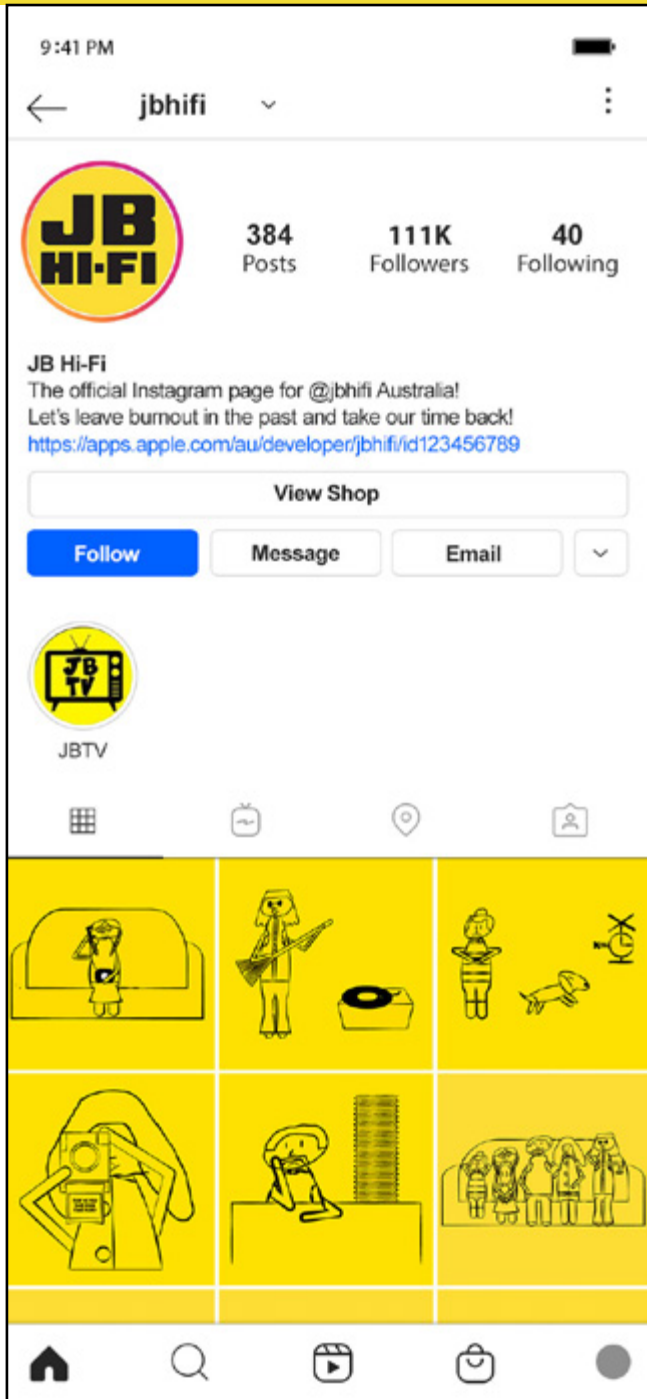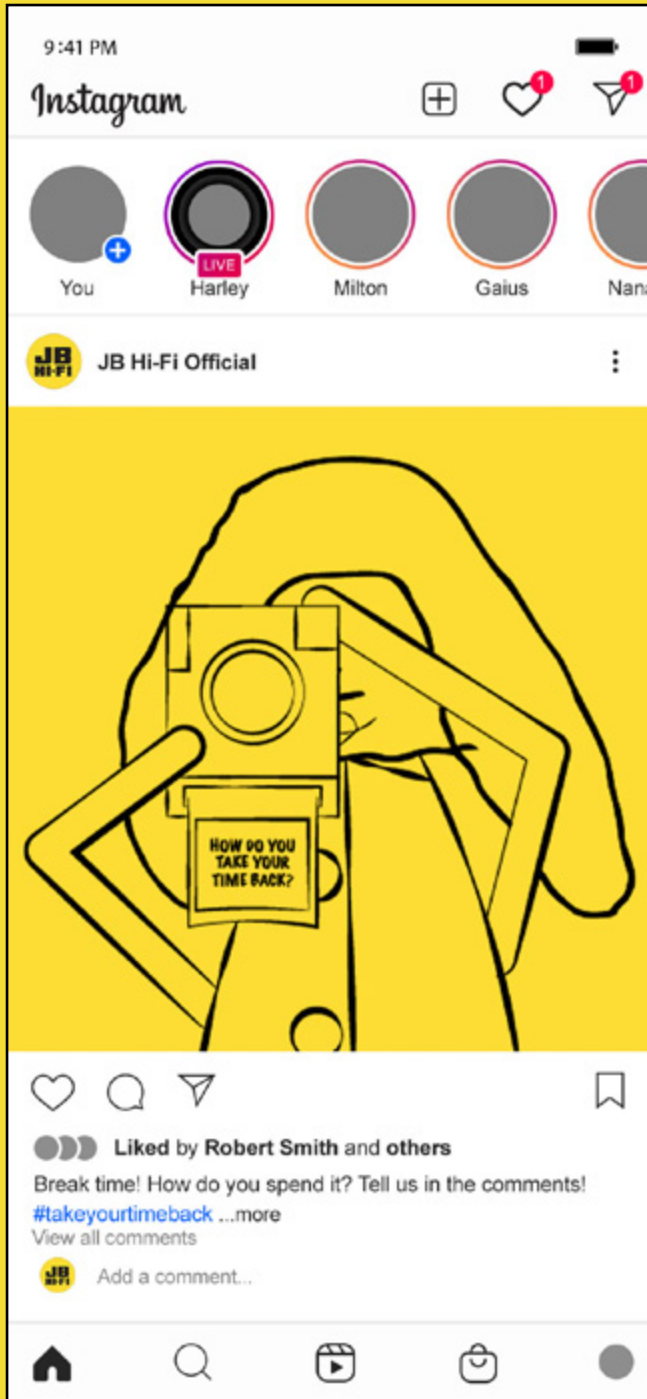a young boy, a slightly older girl, a teenage boy and a dog.

The couple sit down with their family. The man is now much more relaxed as they settle down and take a break.

Cut to an old CRT television, presumably being watched by the family.
This scene features the key message of the campaign ("Take Your Time Back") and a supporting statement underneath.

The TV switches to the JB Hi-Fi logo and the "call to action" appears below.

Project Case Study: Designing for Clarity

Originally presented as a printed report, these are the highlights for a complete redesign of Spotlight's wayfinding system. The proposal was modelled off of the Castle Hill store, but could be extended to other Spotlight stores as needed. The primary intentions of this redesign were to clarify where specific sections were located and to entice shoppers to stay in the store for longer periods. Therefore, this colour-coded wayfinding system includes hanging fabric canopies and signs to mark sections, floor lines to direct customers, updated shelf tags, an information kiosk and a dedicated Spotlight smartphone app with wayfinding capabilities to assist customers. A second floor was also added to the building, including a cafe, craft workshops and a playground to turn Spotlight Castle Hill from a simple craft shop into a destination.

Cutting Counter

Haberdashery

Sewing

Fabric

Checkout

Information

Lift

Escalator

Toilets

Party

Art

Craft

Beading

Knitting

×   ×

×   ×

×   ×

×   ×

Homewares

Appliances

Dining

Lighting

Cushions

Kitchen

Storage

Rugs

Bedlinen

Bath

Cutting Counter

Curtains

Workshops

Café

Playground

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Ancillary Item:
Button Badges

Ancillary Item:
Holographic Lamp

Ancillary Item:
Tote Bag

Timeline of the Experience

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The logo font is Minerva Modern Black Italic. Black so it stands out to the consumer, Italic to give the look of a dog running at high speed

Other fonts in the Minerva Modern font family are also used on the rest of the packaging and across all supporting communication for Zoomies.

Strap for closing

Nutritional benefits

Strap Holder (glues to front of pack)

Handle (folds and glues together)

Ingredients, storage instructions, manufacturer details and best before date

Weight statement

Recyclable symbol and "Pet Food Only" warning

Nutritional Panel and feeding instructions

Colour-coded feeding guide

See through window with portion control measurements

Senior Dog Food Chicken and Veggies

6kg

PET FOOD ONLY

Feeding Guide (per day)

Project Case Study: Designing for Passion

According to Martin Scorcese's Film Foundation, an organisation that serves to protect feature films worldwide, over half of all films created before 1950 and over 90% of silent films created before 1929 have been lost forever. Their loss is also a loss for human history and culture on an enormous scale and has lead me to dedicate an entire passion project to the subject. **"Have You Seen It?"** is an informational and visual document exploring the topic of lost films, including how they became lost, how some were miraculously found again and how modern audiences can prevent modern masterpieces from suffering the same fate. This publication features specific case studies of 10 films and 4 television shows from around the world and pairs well with an oral lecture on the contents.

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The History of Film

The art of motion pictures has seen many developments over its century-long lifespan, with constant advancements in technology to bring the most immersive experiences to the audiences of each film's time. To understand what has been lost, it helps to know how these films were created in the first place- and just how easily many were destroyed.

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Year: 1927
Country: Germany
Studio: UFA GmbH
Notable Cast and Crew:
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Featuring a cityscape reminiscent of *"Blade Runner"* and a robot that would find itself at home in *"Star Wars"*, many of the hallmarks of modern science fiction films can be traced back to *"Metropolis"*. When it first premiered, *"Metropolis"* had a runtime of 153 minutes, a length that would become shorter and shorter as more scenes were cut out and lost, first by Paramount Studios due to concerns over the movie's length for US audiences, then by UFA themselves when the Nazi Party held power due to the film's Communist message.

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NOTICE

Owing to general financial conditions and the consequent lack of activity in film stocks the department devoted to film stock quotations and market comment will be temporarily discontinued beginning with this issue.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"Cleopatra" (Fox)—Reel 1, three scenes of Queen posing before Caesar, where her navel is exposed; ascending stairs to throne and suggestively leaning against him; two scenes of Queen lying on couch with Caesar standing near. Reel 2, Queen in objectionable costume turning as she embraces Caesar; first and last scenes of Queen at astrologer's table looking into crystal. Reel 3, first scene of Queen at harp and on couch before she goes to dais; two closeups of Queen on dais bending over; two full length views of Queen in chariot exposing her legs; two views of Queen on couch after awakening from sleep. Reel 4, entire incident of Queen's meeting with Pharon except scene at beginning of conversation from point where she raises cloth as she starts towards balcony to where she leaves Pharon; all front views of Queen showing her breasts outlined by snake breast plates; closeup of Queen in spangled costume at doorway, descending stairs and approaching Pharon; closeup kissing scene between Queen and Pharon and Queen's actions following; scene of Queen and Pharon before couch where she turns and exposes legs; three views of Queen in objectionable costume before and after Pharon raises knife; two closeups of stabbing guard; all scenes of Queen coming down stairs; two scenes of Queen on low couch; scene before and two scenes after taking parchment from Pharon; Queen lying on couch, taking Pharon's hand and scene following embrace; Queen stand ing while Pharon reads parchment; Queen advancing towards Pharon; closeup of Queen seizing knife and all views of it descending. Reel 6, five closest views of Antony and Queen showing her breasts. Reel 7, Queen standing before Antony; Queen on couch after Antony leaves; three scenes of Queen in leopard skin costume where one breast is exposed; full view of Queen in leopard skin costume on couch. Reel 8, subtitle, "Antony, one last word. Will nothing save you from this wanton?" etc.; four scenes of Antony and Queen on couch before curtains are drawn aside. Reel 10, Queen walking to throne in costume exposing body.

This is your Chance!!

WILLIAM FOX *Presents*
THEDA BARA *in*
CLEOPATRA

Trustee Asks $500,000 For Films Lost In Fire

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WILLIAM FOX PRESENTS
Theda Bara IN
CLEOPATRA

Timeline of Advancements in Film Technology

| 1889: Cellulose Nitrate ("Silver Nitrate") film | 1905: Charles Pathé colour stencilling | 1907: 35mm gauge becomes standard | 1910: First attempts at acetate film | 1923: 16mm gauge created | 1926: Vitaphone (sound on disc) created | 1932: Technicolor Process 4 debuts |

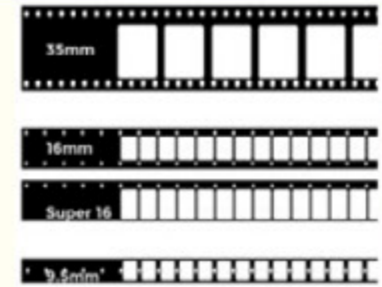| 1948: Cellulose Triacetate ("Safety") film | 1950: Safety film officially replaces Nitrate | 1950: Eastmancolor debuts and becomes popular | 1953: Cinemascope debuts | 1996: First film shot and edited digitally | 2013: More movies made digitally than with film |
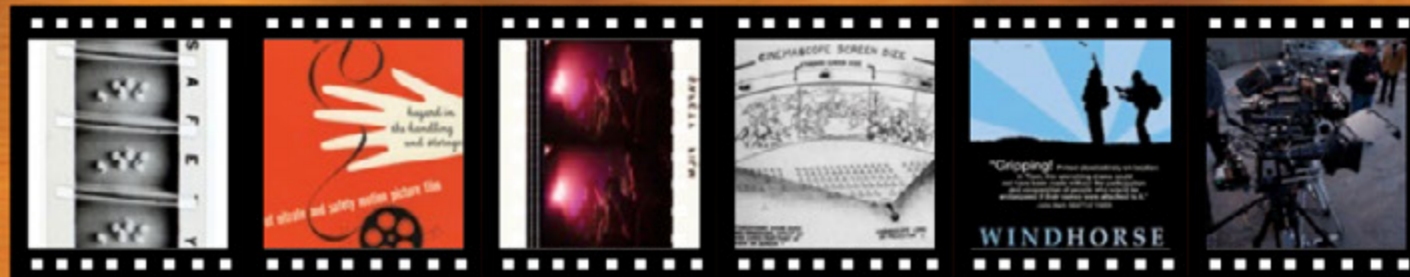
Film Bases

Analog films are thin flexible materials (bases) coated in a light-sensitive emulsion, usually filled with silver, that allows an image to be held. The earliest films were printed on cellulose nitrate ("silver nitrate") film stock. Because of silver nitrate's tendency to combust as it decays, it was eventually replaced with acetate or safety film from around 1950. Nowadays, more than 90% of major theatrical releases are shot, edited and even stored on digital equipment instead of any analog film, however some movies do still use acetate film.

The size of the negatives used in film were variable during the initial experiments with the medium before the 20th century, however when Thomas Edison's Vitascope projector became popular in 1896, the size of the negatives it used- 35mm- became the standard gauge within a decade, although the 16mm gauge would gain its own popularity later as a cost-effective alternative. Films were commonly shot with a 4:3 ratio before the 1950s, when cinema moved towards widescreen formats such as Cinemascope to differentiate itself towards television.
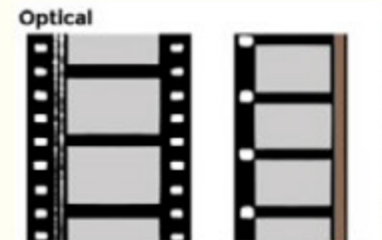

Formats and Gauges

Colour Films

Attempts to add colour to black and white films have existed almost as long as film has, with early methods being as crude as "hand-painting the film". Many companies experimented with the process, until Technicolor perfected the formula in 1932 using a 3-colour dye transfer process. The Technicolor process was expensive, so the majority of films stayed in black and white until Eastman Kodak released the cheaper Eastmancolor in 1950. As colour was widely adopted, black and white films were considered "obsolete".

Without the ability to include sound in the films themselves, early movie directors would encourage vibrant body language and gestures in their performers, create intertitles that would replace any necessary dialogue and place live orchestras in the cinemas to provide a fitting background score. Once Vitaphone was perfected in 1926, "talkie" movies quickly became standard and silent films were considered obsolete even faster than black and white movies in the face of colour. Sound is often displayed on a film as a seperate strip.

Sound Films