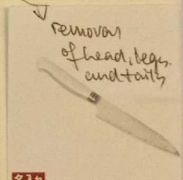
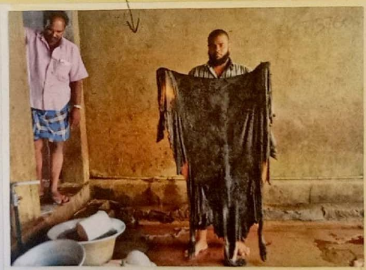
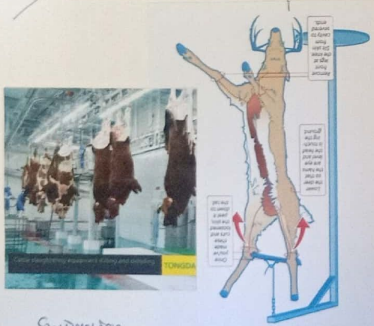
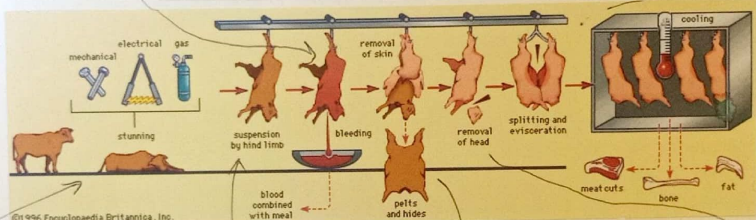
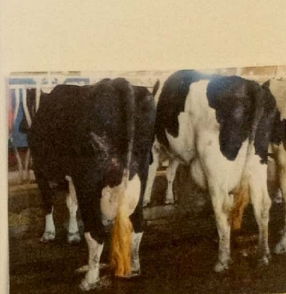
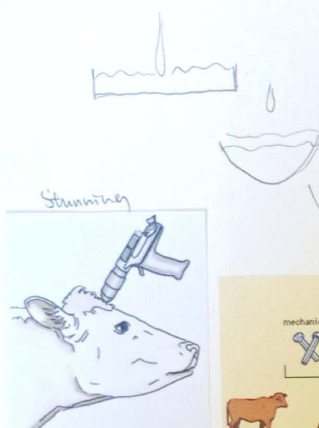
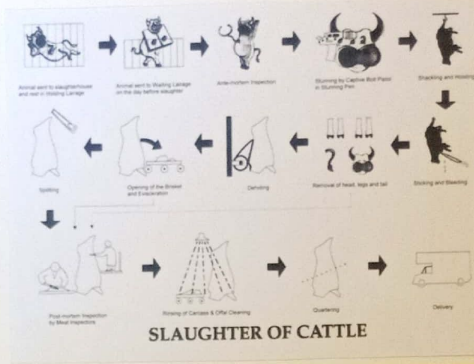
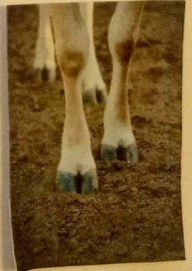


Slaughtering process research

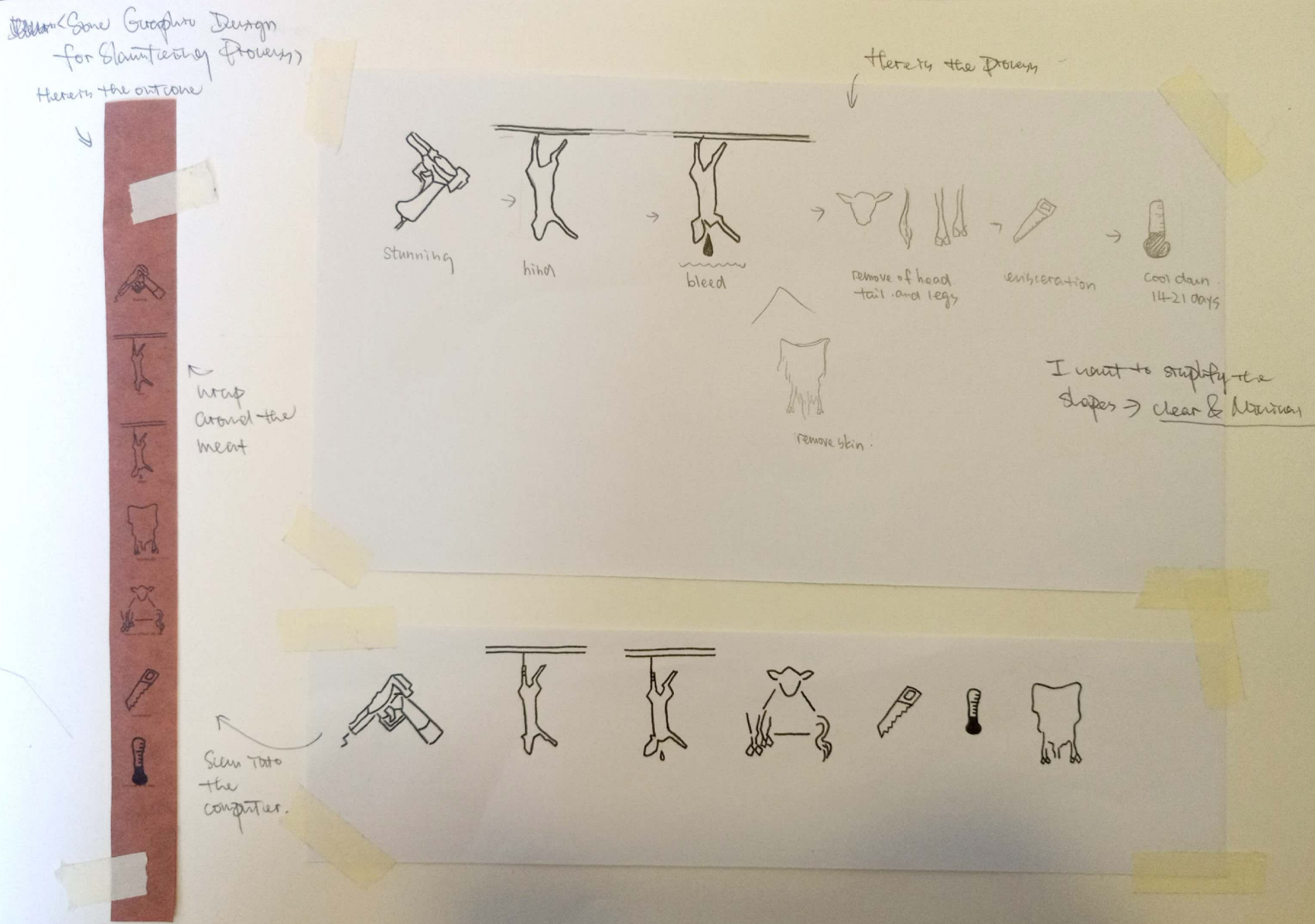
SLAUGHTERING PROCESS RESEARCH



[I found many pictures online related to slaughtering process -> Give me many inspiration on how to design the GUI for this.]



Graphic design. I simplified the slaughtering process. In order to make it clear that easy to understand



This is how it looks like for my final

Handout given by tutor. Think about "Where" to place my product.

Optional Workshop

Where...



Raw Edges Design Studio

Workshop Description

This workshop will help you to consider the location that your product, object or spatial solution will exist within.

For this workshop you should use either: collage, Photoshop or drawing, or a combination, to create an illustration of the space that your project outcome will exist within. You should work directly into your sketchbook and add the handwritten answers to the questions on this handout alongside your collaged space.

You should work in self-directed study time on this workshop and bring the finished illustration or collage in your sketchbook for discussion after the Easter break.

Step 1.

You should add answers to the following questions directly onto this hand-out. If your space is outside and some of the questions are not relevant then please invent your own questions.

- 1 What is the name of the road on which your space can be found?
Pitfield Street (nearby with many supermarkets, grocery store)
- 2 Who lives in this space?
2 young students, young working people that is able to buy food
- 3 What food is in the fridge?
Ready made, frozen food (less time for cooking)
- 4 Describe what you can see out of the windows?

- 5 Name a book that can be found on the bookshelf?
*Marie Perle 'Food Snails',
① Kitchen (not place food in room)*
- 6 Which city is this space within?
London
- 7 What other furniture can be found in this space?
*② on the shelf in the room
workshop table*
- 8 Name a favourite object belonging to the owner of this space?
- 9 Name a magazine that can be found on the coffee table?
Most students do not read magazines / check email,
- 10 What career does the owner of this space have?
*Instagram. Photo...
Student*

Step 2.

In your sketchbook, use one of the collaging techniques listed above to illustrate your space. Remember to bring your completed collage into college for discussion after Easter.

What next?

- Take photographs of your research themes group's spaces.
- Makes notes in your sketchbook outlining the collaging techniques used.
- Reflect on this activity in your Workflow Reflective Journal.

Workflow Documentation

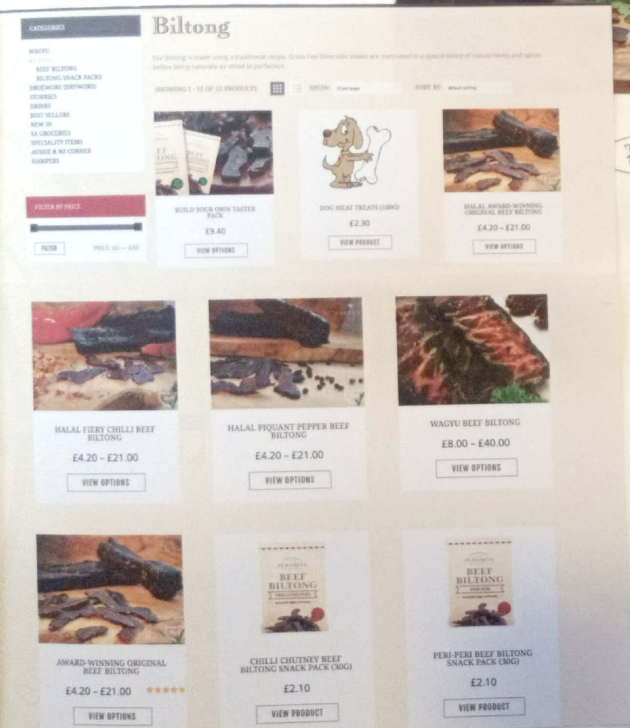
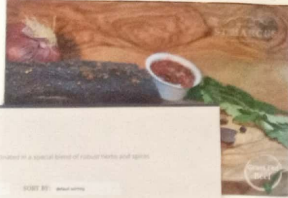
Please remember to document any notes, discussion and photographs relating to this workshop. Upload all of the information from this workshop to your Reflection File on Workflow. Write a paragraph alongside the images, reflecting on the exercise. Consider the following:

- Did the workshop highlight any aspects of my project that I had not considered?
- Did the workshop change the direction of my project?
- Did the workshop suggest new techniques or directions that I might adopt?
- Did I find that working in a group helped to improve the momentum of my project work?

Additional tutorials to develop your study skills are available with Pauline Moon. Email p.moon@esm.arts.ac.uk and see Moodle for details.

I feel it is useful since it lets me consider all different possibilities to place my product.

Some research about Beef Biltong (Culture/brand etc)



UK

- ① bodybuilding community (consumed and go, no preparation) (↓ calories, ↑ protein)
- ② sports nutrition companies / major supermarkets / small food shop

BILTONG.

小零食 (有刷. 书.)
SNACKS.

while working / watching TV.

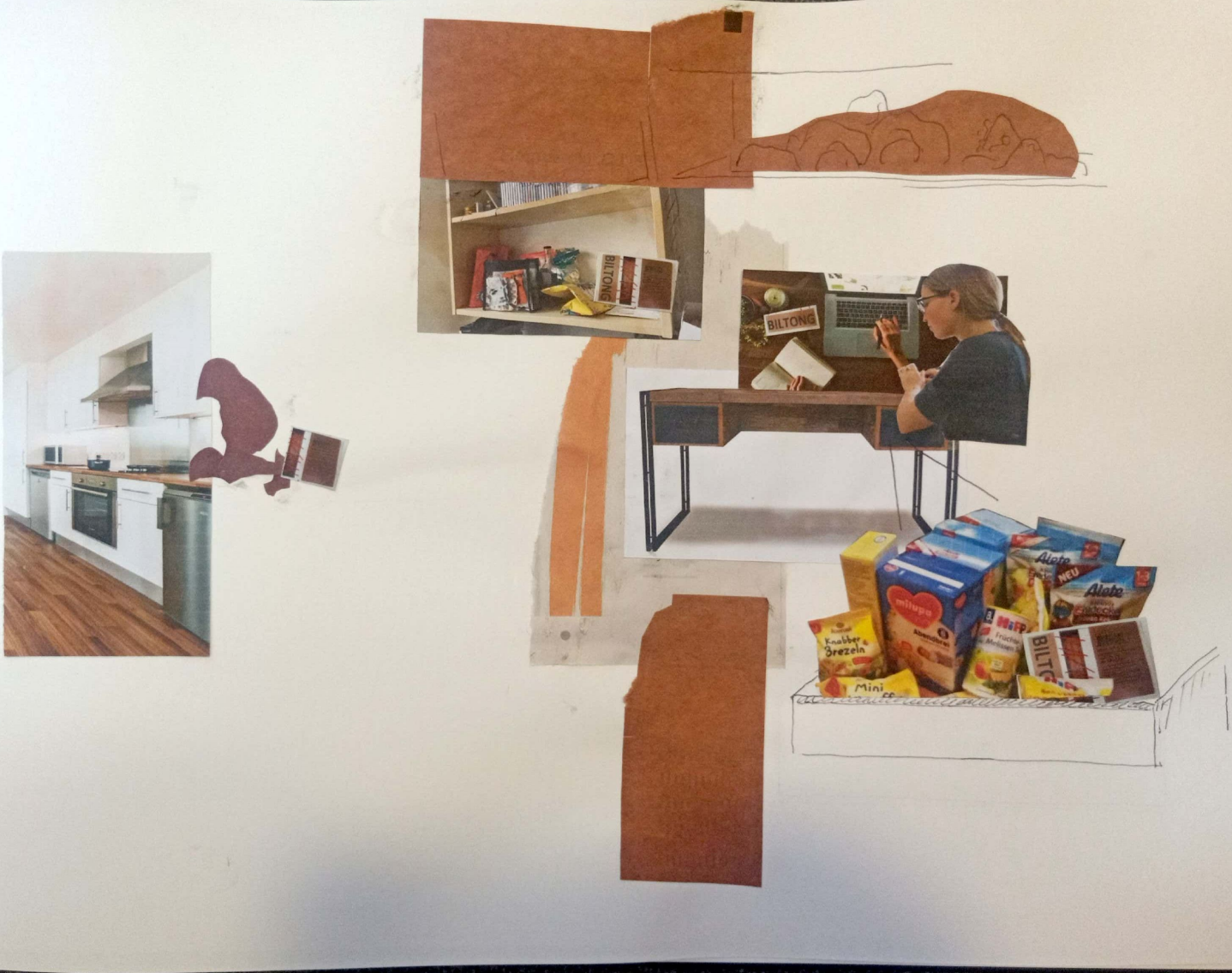
(15-60):



Collage 1

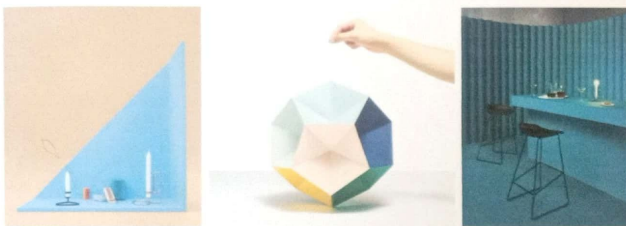


Collage 2



Here is the handout to teach me how to shoot the photography

Presenting your work for a photoshoot



Photography for HAY by Clara von Zweigbergk. See claravonzweigbergk.com and/or hay.dk

As a designer, the final presentation of your work is critical. Communicating the form of your design is fundamental, but the viewer's perception extends far beyond the aesthetic. Our presentation images might impart essential information concerning **the scale, function and context**.

The 'Hero Shot'

First things first: create great images of your product for your presentation sheets, the 'end-of-year' 3DDA catalogue and the university-wide online showcase. Whether drawn, collaged, rendered or photographed, the final images you produce should be (at the very least) flattering. Consider the **viewpoint and framing** of your image. Can you use perspective to give your product dynamism? Is this appropriate? Which is your best side?

Depth

The current vogue in product photography is to use a short '**depth of field**' – some of the product is shown in focus, some is out of focus (blurred). Decide which parts of your product deserve our focus. Following trends in photography isn't without risk (our images might become dated), but this approach shows no signs of abating. Use the best camera you can access on a tripod. Light your product appropriately. Do shadows add to or detract from the quality and clarity of the image?

With or without context?

Some images '*speak a thousand words*'. Seeing a product in context provides the viewer with a significant amount of information:

- where the product might be used – **location**
- how and why the product might be used – **function**
- the **cultural, social and economic context** – who is it intended for?
- The **concept behind the piece** (especially for JFFA students). Think about what kind of atmosphere or mood can be created with colour, lighting or perhaps the expression the model uses?



Advice from Poppy Morton – Stylist for Products:

First of all look at the **form** of the object that you wish to photograph decide how you want to approach it and let it dictate the **angle** that you choose to shoot from. (eg. has it got a really strong profile from the side or top)

Think of the sort of **feel** that you would like your image to have – **minimal, graphic, soft, moody, etc.**

Then think about the **background** that you want to shoot it on, something that you've composed especially or perhaps something in your surrounding environment.

To compose a pleasing image you've got to create a route for your eye to take – if there's no main focus and direction to an image it can all become a bit confusing. **Flow and direction** can be created by either aligning products through an image to give a visual path.

Remember objects have their own direction too... (eg the spout of a jug is a bit like a visual arrow, toys have faces, chairs have fronts and backs...) **Repeated colours and shapes** can also be used to give direction as your eye will naturally link these.

Negative space is good it gives your product space to breathe. **Symmetry** also creates a calming visual.

If you're feeling stuck, look at paintings, photography, magazines and websites such as Pinterest and Instagram for inspiration. Don't be afraid to try things out and don't be afraid to change your mind if something doesn't work.

<http://www.poppynorton.com>



Above: Poppy Norton, Love Magazine, Darkroom Styled. Below: Darkroom Styled, Stylist Magazine, Darkroom Styled



I also did some research online to see how other designers shoot the final photos.



FAD Student work

Photo shoot

Normally we would have professional photographers doing the photoshoot of your final work for exhibition. This year that's not possible, so you have to do the best you can yourselves.

You may want to use a model or carefully selected props to show how the piece or product is worn or used. Props can show the function of a piece e.g. food to go in a bowl, books on a bookshelf, herbs in a pot.

Do you need a model? How do you want the model to dress? Don't be afraid to try things out and don't be afraid to change your mind if something doesn't work. Consider your model's make up, hair and clothes. These should compliment the work – not overpower it. Remember to ask the model to remove own jewellery or piercings.

Showing your work in context might mean finding a location outside. Do you need to show the scale of your piece/product so the audience understands the work? Scale figures are often used when photographing architectural models. They communicate the relative size of the proposed design, as well as the human interaction with the space.



FAD Student work

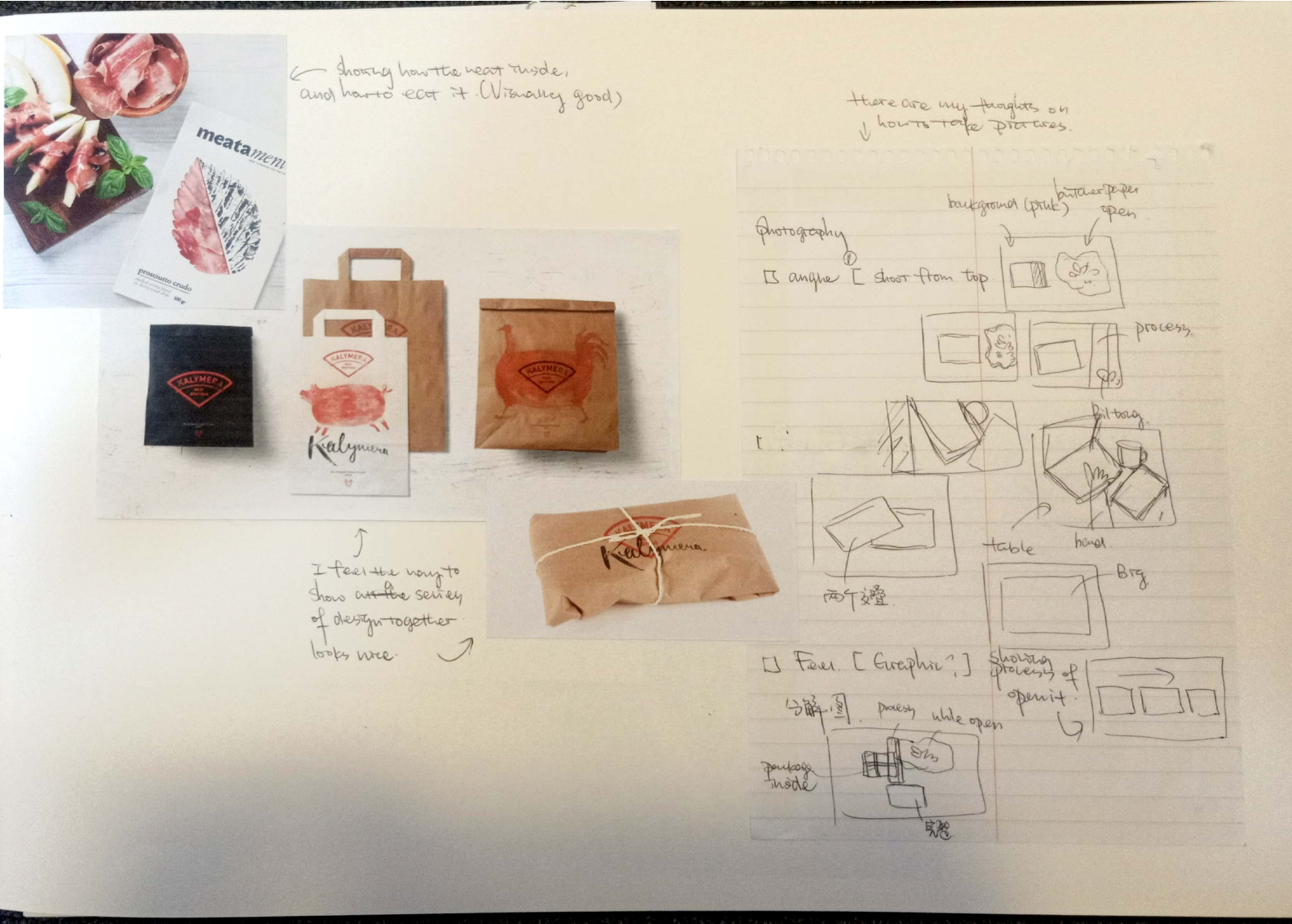
[Here are some photographs I found online I inspired me:]



↑
The backside of package
give people information

Research

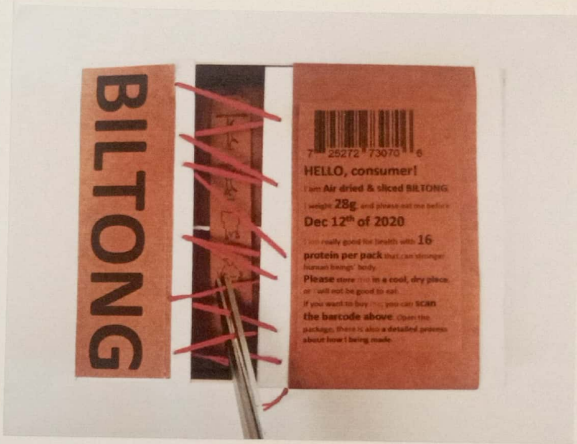
Some sketches I draw. Think about how to arrange my product while I take the picture.



I take a range of photos. I think these five photos are the best. They can both show my concept and the product clearly at the same time.

(Final Outcome:)





Here is my exhibition text.

ual: central
saint martins Foundation Diploma in Art & Design 2019 - 2020

3DDA

Exhibition Text Handout

Instructions for writing your Exhibition Text

This handout offers you guidelines on writing your text for the 3DDA online catalogue. Your text should be approximately 50-75 words. No more!!!! Try not to go under or over this word guideline. You need to catch the attention and interest, using concise language. You need to make sure that there are no spelling or grammar mistakes. You are responsible for making sure that your text reads clearly and that it makes sense. If you need help with this you can make an appointment with Pauline p.moon@cs.martins.ac.uk or Joanna Norton j.norton@arts.ac.uk

Step 1.
Start by mapping out the main areas that you would like to cover in your 50-75 word text. Use a loose sheet of paper and write 'Exhibition Text' at the top along with the date. Use bullet points and quick sentences to get going. Remember to photograph this sheet and upload it to your reflective folder on Workflow, reflect on this exercise next to this image. Your bullet points could cover:

- the project theme and the concept idea behind it
- a description of your final outcome
- the main materials that you have used
- the main processes that you have used
- any finishes that you have used
- the user for your design
- the location or context for your design
- any unique characteristics that you feel that your design has to offer

Step 2.
Now take each of your bullet points and start to construct clear sentences on your computer using concise and considered language. If well written, one sentence on each of these bullet points should easily be enough for your 50-75 words.

Step 3.
Use the spell check on your computer to make sure any obvious spelling mistakes are corrected.

Step 4.
Ask someone who has a strong command of the English language to read through your text and make any edits or alterations.

Step 5.
Use the form below to type your exhibition text into.

Upload your Exhibition Text to Moodle on Wed 22nd April.
Go to Moodle. go to 3DDA General Info. go to 3DDA CATALOGUE 2020 SUBMISSION

Your full name (as you want it to appear in the exhibition)	Your gateway
MINGYAN JI	PDC
Your project title	
Beef Bitong - Delicacy from cows	
A summary of your project 50-75 words approximately	
<p style="font-size: 8px;">While the mass production of meat brings convenience, it also estranges consumers from the lives of farmed animals. My project intends to reveal the journey behind beef bitong, encouraging consumers to consider more than just nutrition while eating meat. The description on the packaging is written in the first-person, from a cow's perspective. Red threads symbolise the slaughtering procedure. I used cardboard and pink butchers' paper for sustainability and cleanliness.</p>	

Reverse the Journey behind while eating meat.

Pink Butcher Paper / Cardboard

Consumers who buy food in supermarket

① 1st narrative

② Red threads

③ process behind