FINAL MAJOR PROJECT

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GDN3400
2026

My Essay

“Why Minimalism No Longer Excites Contemporary Design”

MANIFESTO

I REJECT MINIMALISM AS A UNIVERSAL SOLUTION.

I believe minimalism has lost its edge. What began as a functional, ethical approach to design has become a default aesthetic, safe, neutral, and increasingly indistinguishable.

Design today is clean but empty.
Flat but forgettable.
Simple, yet often harder to use.

I believe clarity does not require neutrality, and usability does not require the removal of character. When design strips away texture, depth, and visual cues in the name of simplicity, it often sacrifices emotion, identity, and human connection.

This project responds to the homogenisation of contemporary design, in branding, interfaces, products, fashion, and architecture, where everything begins to look the same, sound the same, and feel the same.

I am drawn to what minimalism tried to erase:

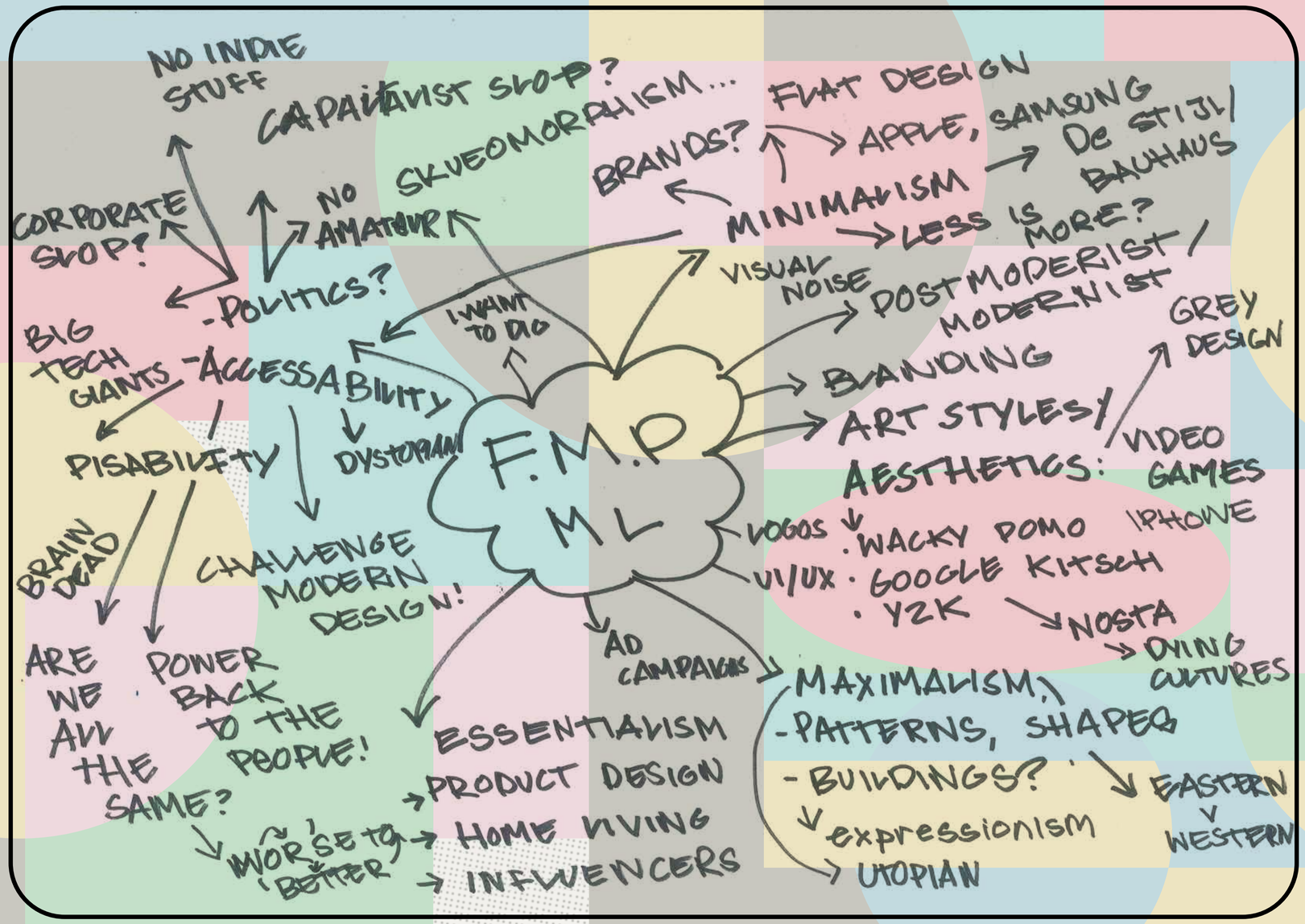
- texture
- tactility
- imperfection
- colour
- contradiction
- personality

I look to postmodernism, maximalism, skeuomorphism, pattern revival, and expressive digital aesthetics not as nostalgia, but as tools. Tools to reintroduce meaning, presence, and emotional resonance. I believe in essentialism, not excess, every element must earn its place. Richness should serve function, not overwhelm it. Complexity should feel intentional, not chaotic.

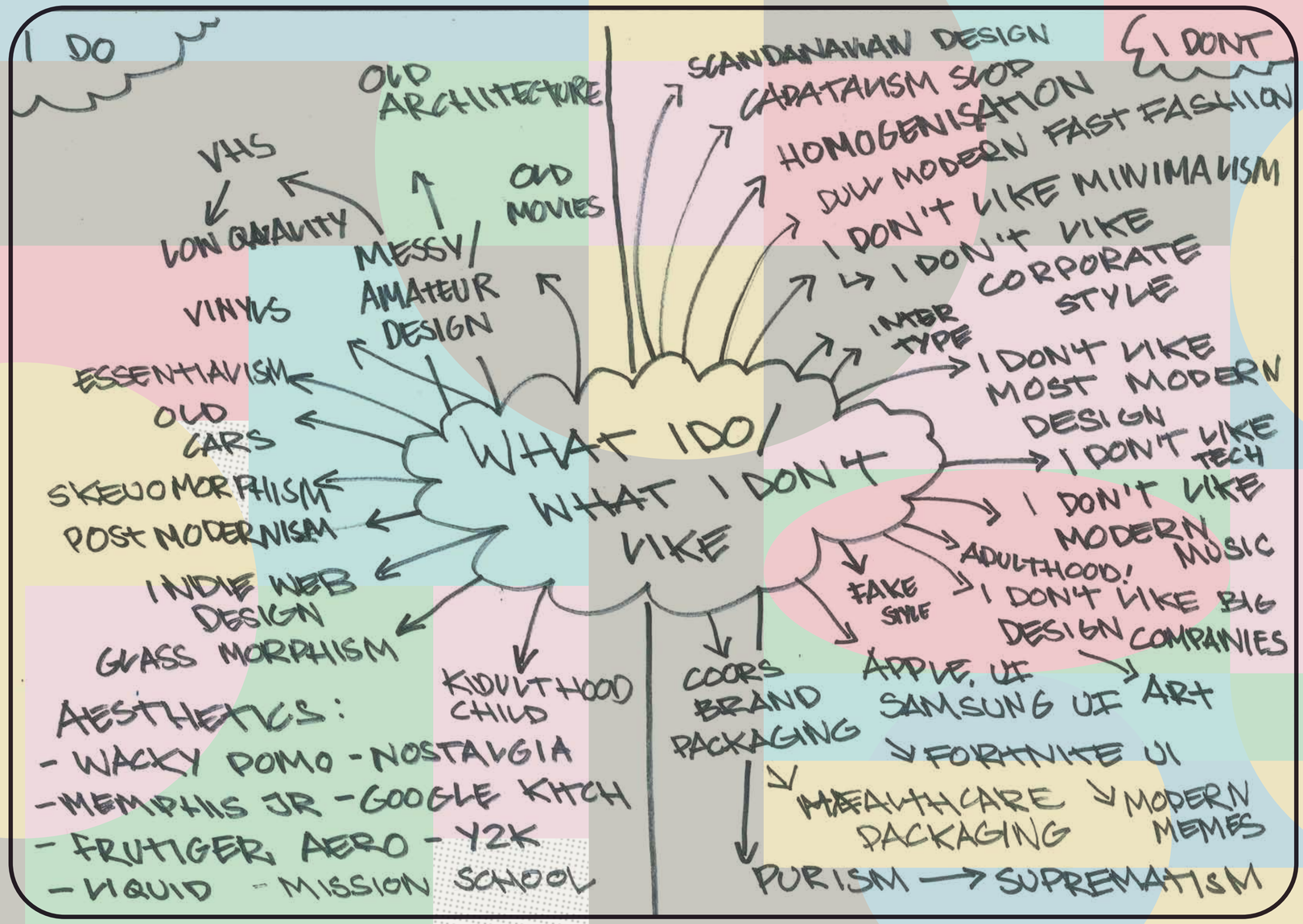
Design should invite curiosity.
It should feel human.
It should leave a trace.

Through this FMP, I aim to create work that resists blandness, embraces individuality, and restores depth to contemporary visual culture. Not more for the sake of more, but more where it matters.

Mind Map 1

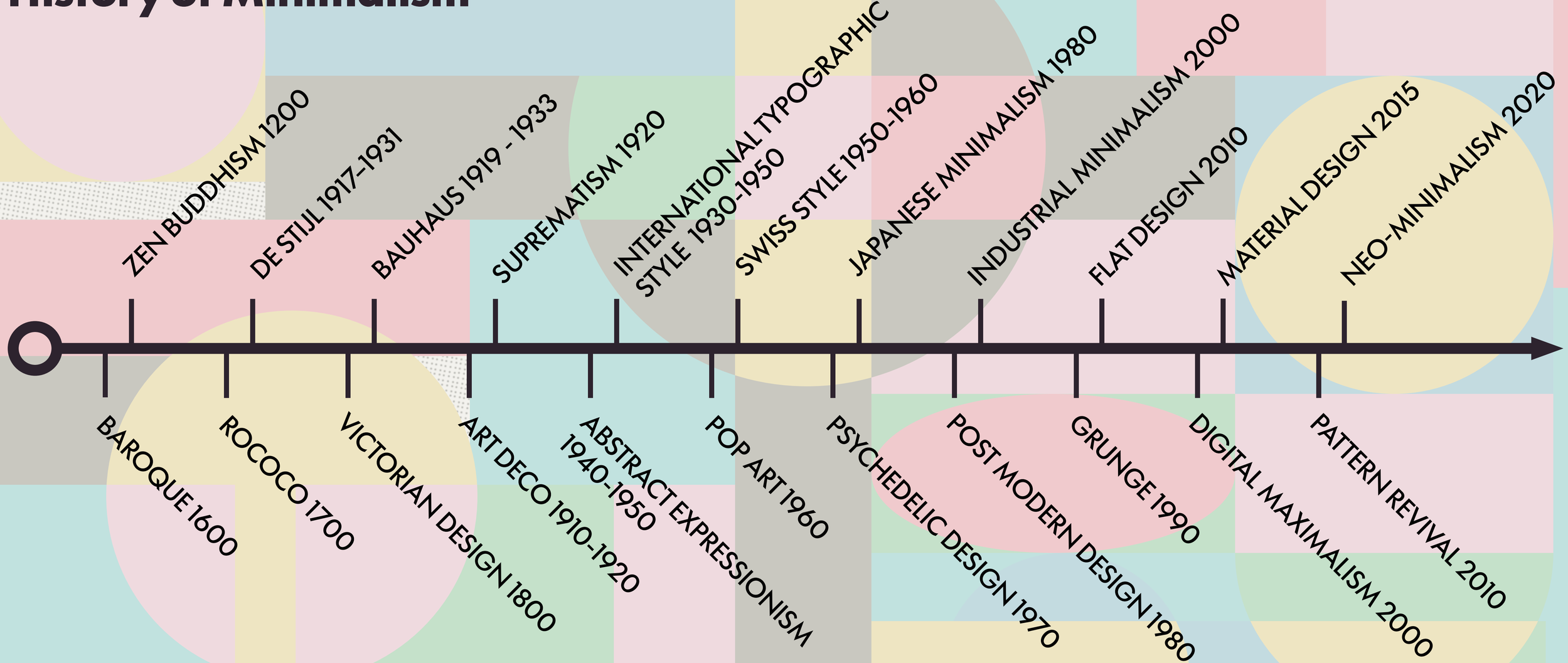

F.M.P
ML
NO INDIE STUFF
CAPITALIST SLOP?
SKUEOMORPHISM...
FLAT DESIGN
BRANDS?
APPLE, SAMSUNG
MINIMALISM
De STIJL/ BAUHAUS
LESS IS MORE?
CORPORATE SLOP?
NO AMATEUR
POLITICS?
VISUAL NOISE
POSTMODERIST / MODERNIST
I WANT TO DIE
BIG TECH GIANTS
ACCESSABILITY
DYSTOPIAN
BRANDING
GREY DESIGN
ART STYLES/ AESTHETICS:
VIDEO GAMES
IPHONE
DISABILITY
BRAIN DEAD
CHALLENGE MODERN DESIGN!
LOGOS
WACKY POMO
UI/UX
GOOGLE KITSCH
Y2K
NOSTA
DYING CULTURES
ARE WE ALL THE SAME?
POWER BACK TO THE PEOPLE!
AD CAMPAIGNS
MAXIMALISM
-PATTERNS, SHAPES
-BUILDINGS?
EASTERN V WESTERN
expressionism
UTOPIAN
ESSENTIALISM
PRODUCT DESIGN
HOME LIVING
INFLUENCERS
WORSE TO BETTER

Mind Map 2


I DO
I DONT
WHAT I DO/ WHAT I DON'T LIKE
OLD ARCHITECTURE
SCANDANAVIAN DESIGN
CAPATALISM SUCK
HOMOGENISATION
DULL MODERN FAST FASHION
I DON'T LIKE MINIMALISM
↳ I DON'T LIKE CORPORATE STYLE
INTER TYPE
I DONT LIKE MOST MODERN DESIGN
I DON'T LIKE TECH
I DON'T LIKE MODERN MUSIC
ADULTHOOD!
I DON'T LIKE BIG COMPANIES
FAKE STYLE
APPLE, UI
SAMSUNG UI
ART
↘ FORTNITE UI
↘ HEALTHCARE PACKAGING
↘ MODERN MEMES
PURISM → SUPREMATISM
COORS BRAND PACKAGING
KIDULTHOOD CHILD
VHS
LOW QUALITY
MESSY/ AMATEUR DESIGN
OLD MOVIES
VINYLS
ESSENTIALISM
OLD CARS
SKEUOMORPHISM
POST MODERNISM
INDIE WEB DESIGN
GLASS MORPHISM
AESTHETICS:
- WACKY POMO - NOSTALGIA
- MEMPHIS JR - GOOGLE KITCH
- FRUTIGER AERO - Y2K
- LIQUID - MISSION SCHOOL

RESEARCH

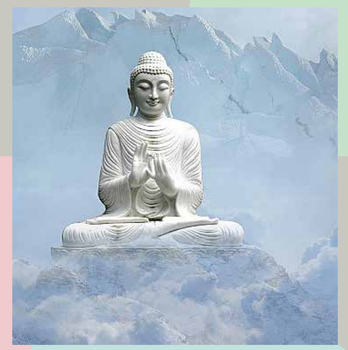
History of Minimalism



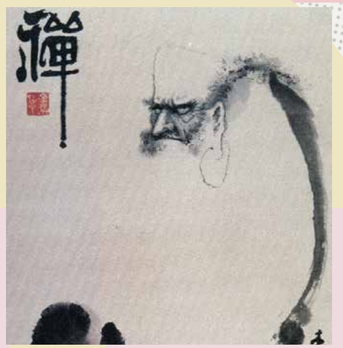
History of Maximalism

HISTORY OF MINIMALISM









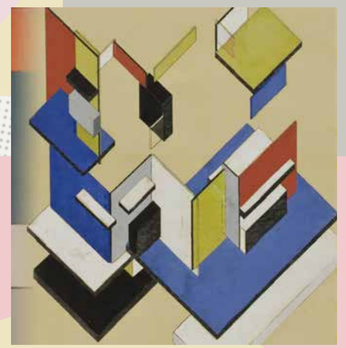




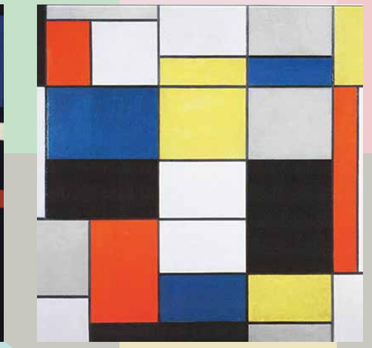
ZEN BUDDHISM

From the 12th–13th centuries, Zen art developed further and flourished during Japan's Muromachi period after Dōgen and Eisai brought Zen from China. Zen art is defined by simplicity and immediacy, seen in ink painting (sumi-e), poetry like haiku, and non-decorative, impressionistic expression. This focus on presence and enlightenment in everyday life also influenced practices such as the tea ceremony, ikebana, and even martial arts, treating daily actions as spiritual and aesthetic practices.

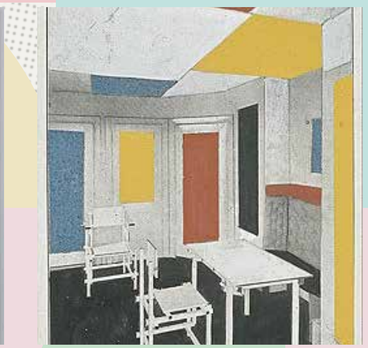
Zen links to minimalism through its shared focus on simplicity, intention, and essence rather than excess or decoration.

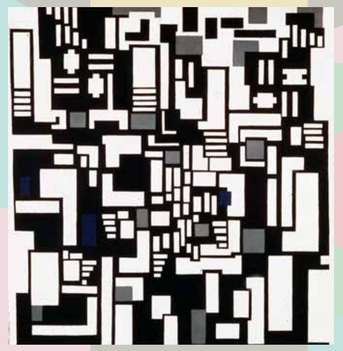










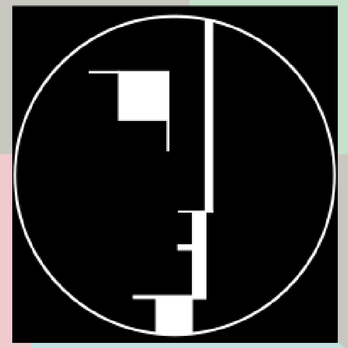


DE STIJL

De Stijl was a Dutch art movement founded in 1917 that aimed to create a universal visual language through abstraction and order. Led by figures such as Theo van Doesburg and Piet Mondrian, it promoted Neoplasticism, using simple geometric forms, primary colours, and strict structure. The movement's ideas were spread through the De Stijl journal and later expanded into Elementarism.

De Stijl connects to minimalism through its focus on reducing design to essential forms, colours, and structure.













BAUHAUS

The Bauhaus was a German art and design school active from 1919 to 1933 that combined art, craft, and industry. Founded by Walter Gropius, it focused on function, mass production, and uniting all creative disciplines, becoming one of the most influential movements in modern design, architecture, and typography.

Its principle that “form follows function” encouraged clear, practical design, laying the foundations for minimalist approaches in modern architecture, product design, and graphic design.
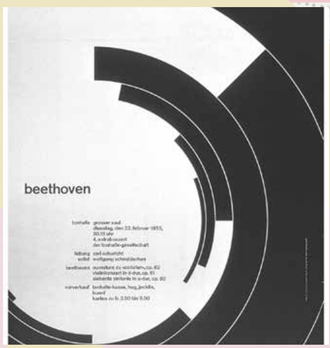












CONSTRUCTIVISM

Constructivism was an early 20th-century art movement founded in Russia around 1915 that focused on abstraction, industry, and social purpose. It rejected decoration in favour of functional, geometric forms and the use of industrial materials. Closely linked to Soviet ideology, Constructivism strongly influenced modern movements such as the Bauhaus and De Stijl, shaping graphic design, architecture, and visual communication.







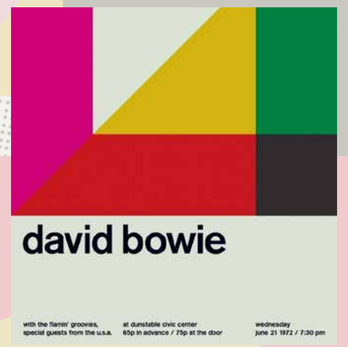






INTERNATIONAL TYPOGRAPHIC STYLE

The International Typographic Style emerged between the 1930s and 1950s and became the foundation of Swiss design. Influenced by movements such as Constructivism, De Stijl, and the Bauhaus, it focused on clarity, readability, and objectivity. The style is defined by grid-based layouts, sans-serif typefaces, asymmetry, and minimal decoration, and it continues to strongly influence modern graphic design today.













SWISS STYLE

Swiss style is a graphic design movement that emerged in the 1950s–60s, influenced by the Bauhaus, Russian Constructivism, and the International Typographic Style. It is characterised by minimal graphics, modular grid systems, asymmetrical layouts, and sans-serif typefaces, and it laid the foundation for modern graphic design, corporate identity, and later digital styles such as flat design.













JAPANESE MINIMALISM

Japanese minimalism in the 1980s emerged as a profound cultural, aesthetic, and philosophical counter-movement to the decade's rampant consumerism, high-fashion glamour, and rapid urbanization. While rooted in traditional Japanese Zen concepts of "emptiness" (ma) and "wabi-sabi" (appreciating imperfection), the 1980s iteration was a modern, intentional, and often anti-fashion/anti-brand response to the "bling" and extravagance of the era.













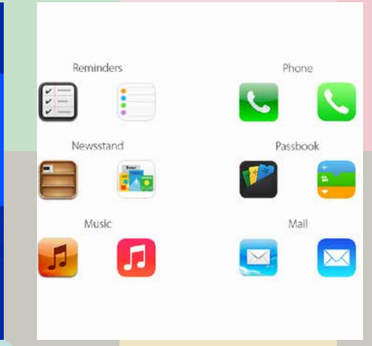
INDUSTRIAL MINIMALISM

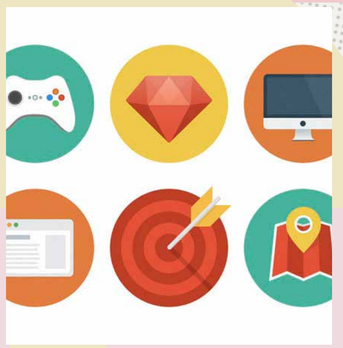
Industrial minimalism in the 2000s emerged as a dominant design aesthetic, characterised by the repurposing of industrial, factory-like elements into clean, functional, and uncluttered residential spaces.

Apple's industrial design in the 2000s marked a pivotal shift from the colorful, translucent aesthetic of the late 1990s (iMac G3) to a mature, sleek minimalism defined by aluminum, white polycarbonate, and clean lines. Led by Jony Ive, this era established the company's reputation for premium, functional design, heavily inspired by Dieter Rams' principles of "less, but better".

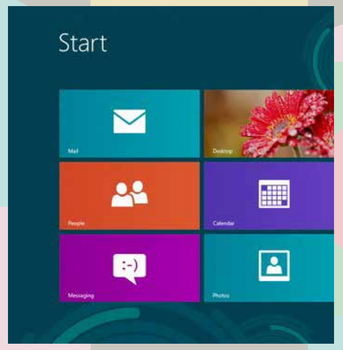






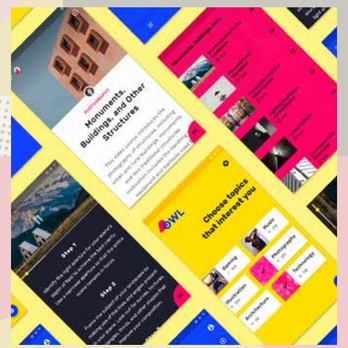




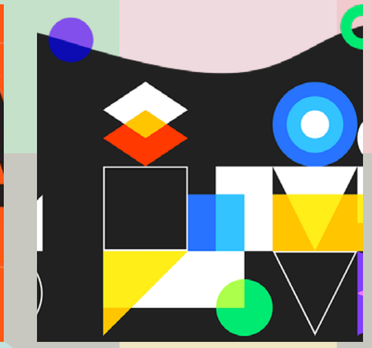


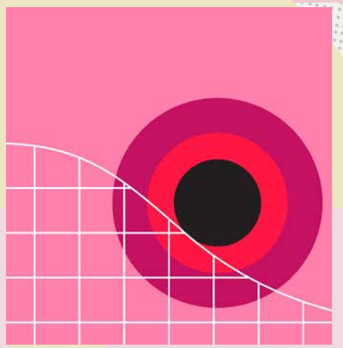
FLAT DESIGN

Flat design is a minimalist user interface (UI) style using simple, two-dimensional elements, bold colors, and clean typography, focusing on clarity, functionality, and fast loading by removing realistic textures, gradients, and 3D effects, contrasting with skeuomorphism. Popularised by Windows 8 and iOS 7, it excels in responsive design for various screen sizes, though its simplicity can sometimes obscure interactive elements.

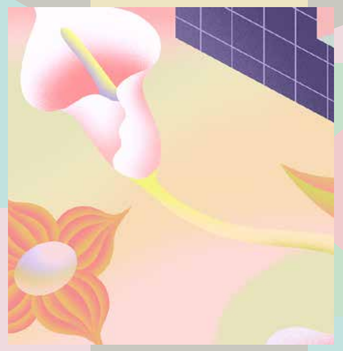






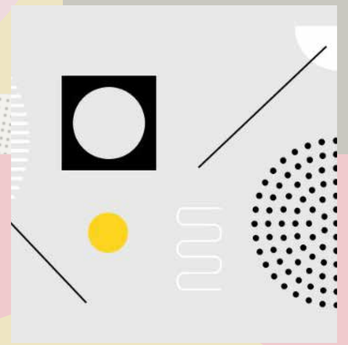






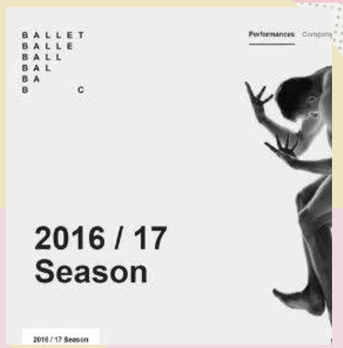
MATERIAL DESIGN

Material Design is a design system developed by Google that provides guidelines for creating clear, consistent, and usable digital interfaces. It is based on the idea of a digital “material”, where elements behave like physical objects with depth, shadows, and motion. Material Design combines minimalist layouts with subtle layering, animation, and responsive feedback to help users understand hierarchy, interaction, and navigation across apps and websites.













NEO-MINIMALISM

Neo-minimalism is a contemporary design and art movement evolving from traditional minimalism, keeping core simplicity but adding warmth, personality, and modern tech, using subtle textures, warmer/natural colors, organic shapes, and expressive negative space for functional, calm, yet engaging experiences in art, architecture, fashion, and digital interfaces. It's "minimalism on steroids," stripping down elements while making the remaining few more impactful and human-centered.

HISTORY OF MAXIMALISM








BAROQUE

The Baroque style is a highly ornate, dramatic, and theatrical artistic movement that dominated Europe from the early 17th to the mid-18th century, emphasising emotion, movement, and grandeur to evoke awe. Originating in Rome as a Counter-Reformation tool for the Catholic Church, it features intense chiaroscuro, rich surfaces, gilded statuary, and dynamic, curved designs in architecture, painting, and sculpture.







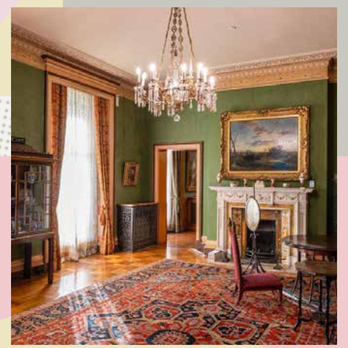




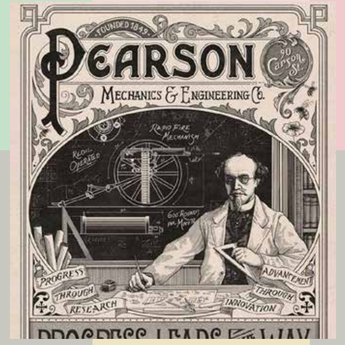


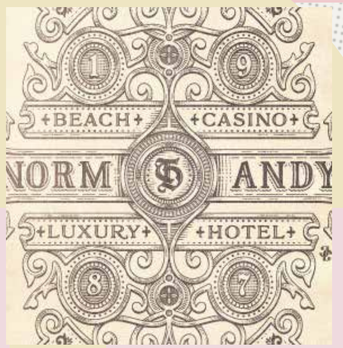
ROCOCO

Rococo is an opulent, light-hearted artistic and decorative style that emerged in early 18th-century France (approx. 1730s–1770s) as a reaction against the heavy, formal Baroque. Characterized by asymmetry, soft pastel colors, gold accents, and organic motifs like shells (rocaille), flowers, and scrolls, it dominated interior design, painting, and fashion across Europe, particularly under Louis XV.

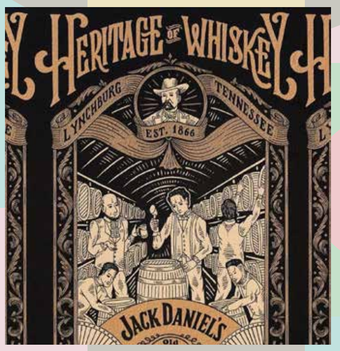












VICTORIAN DESIGN

Victorian design (1837–1901) is defined by ornament, density, and visual richness across both graphic and interior design. In graphic design, it features elaborate typography, decorative borders, detailed illustrations, and layered compositions made possible by advances in printing. Interiors of the period were similarly maximalist, using rich, dark colours such as ruby red and forest green, dense patterned wallpapers, carved furniture, velvet upholstery, and encaustic tiles.













ART DECO

Art Deco is a design style that emerged in the 1920s–30s, known for its bold geometry, symmetry, and luxury. It features clean lines, repeated patterns, rich colours, metallic finishes, and stylised forms inspired by modern technology, glamour, and progress. Art Deco celebrated confidence and sophistication, influencing architecture, graphic design, fashion, and product design.








ABSTRACT EXPRESSIONISM

Abstract Expressionism is an art movement that emerged in the 1940s–50s, focused on emotional expression rather than representation. It emphasises spontaneity, gesture, and scale, using abstraction to communicate feeling and inner experience. Artists often worked intuitively, valuing process, movement, and intensity over precise form or narrative.













POP ART

Pop Art is a vibrant 1950s-60s art movement originating in the UK and US that challenged traditional fine art by incorporating imagery from popular culture, advertising, and mundane, mass-produced objects. Known for bold, bright colors and techniques like screen-printing, it famously reflects consumerism through iconic artists like Andy Warhol and Roy Lichtenstein.









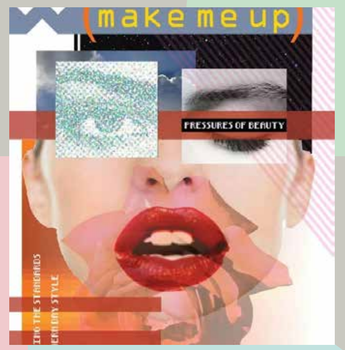




PSYCHEDELIC DESIGN

Psychedelic design is a visual style originating in the 1960s that reflects the experience of altered consciousness through highly distorted, surreal visuals, and vibrant, full-spectrum colors. It often features intricate patterns, flowing, hand-drawn typography, and dreamlike imagery to create a vibrant, intense sensory effect.













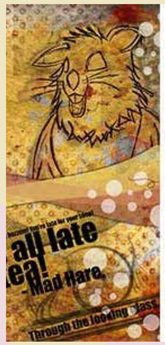
POST MODERN DESIGN

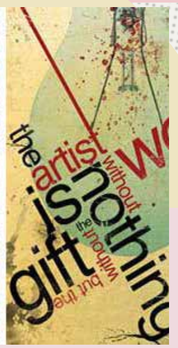
Postmodern design emerged in the late 20th century as a reaction against modernism and minimalism. It rejects strict rules, uniformity, and the idea of a single "correct" solution. Instead, it embraces playfulness, contradiction, decoration, irony, and historical reference.
Postmodern design often mixes styles, uses bold colours and unconventional layouts, and values expression over neutrality. Meaning is not fixed; interpretation is left open to the viewer. In this way, postmodernism prioritises identity, context, and experimentation, challenging the seriousness and restraint of modernist design.

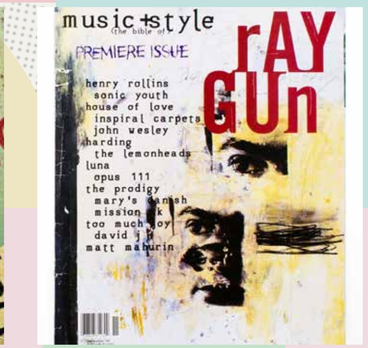














GRUNGE

Grunge design emerged in the 1990s as a reaction against clean, polished modernist and minimalist aesthetics. It is characterised by rough textures, distressed typography, irregular layouts, and visual imperfection. Influenced by punk culture and alternative music, grunge design embraces chaos, emotion, and authenticity, often using noise, layering, and decay to create a raw, expressive visual language.







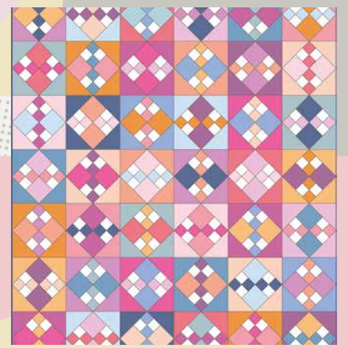






DIGITAL MAXIMALISM

Digital maximalism is a design approach that embraces abundance, complexity, and visual richness in digital spaces. It favours bold colour, layered imagery, expressive typography, animation, texture, and playful interaction over restraint and neutrality. Often drawing from Y2K, postmodern, and early-internet aesthetics, digital maximalism resists the flat, minimalist interfaces that dominate contemporary design, aiming instead to create immersive, memorable, and emotionally engaging digital experiences.













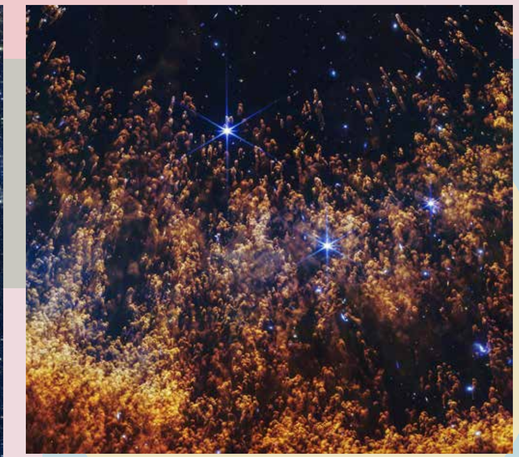
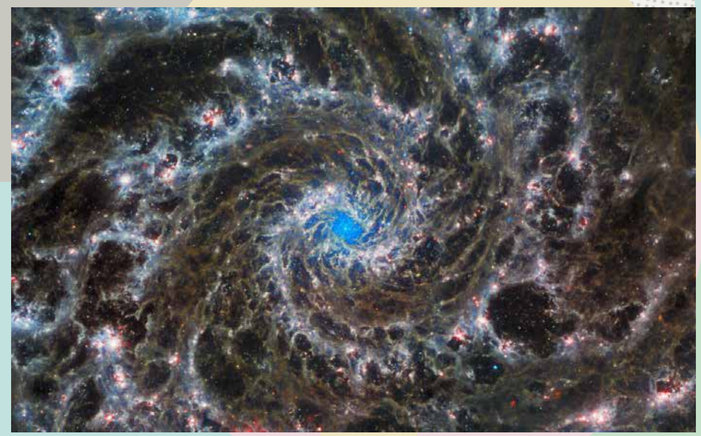
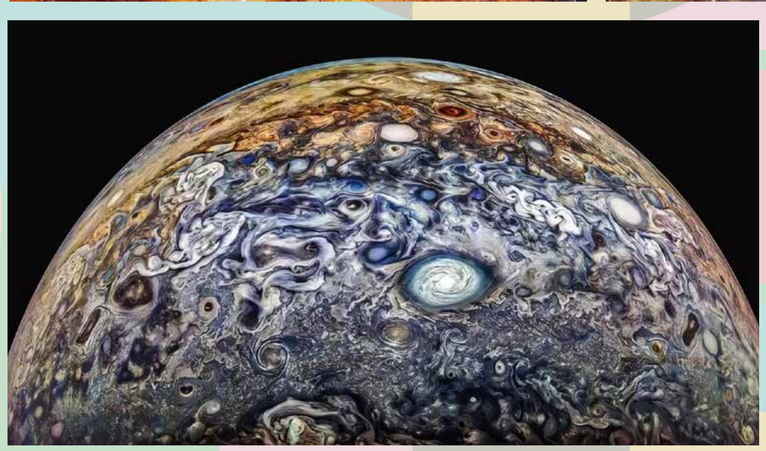
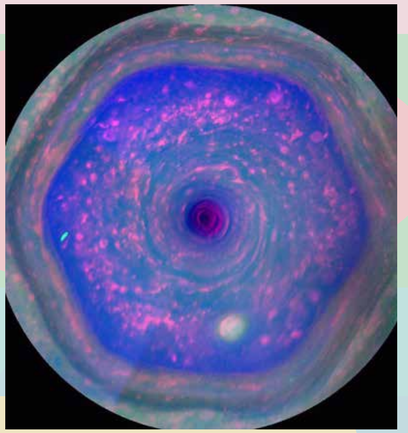
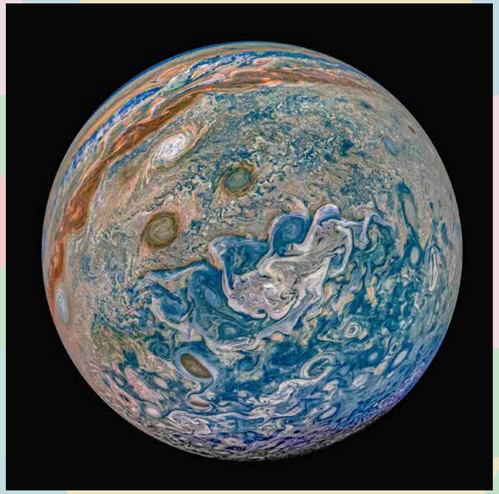
PATTERN REVIVAL

Pattern revival is a contemporary design trend that reintroduces bold, decorative, and expressive patterns after years of minimalist restraint. It draws inspiration from historical styles, textiles, postmodern graphics, and digital maximalism, using repetition, colour, and texture to create personality and visual impact. Pattern revival reflects a shift away from bland neutrality, embracing identity, playfulness, and emotional richness in both digital and physical design.

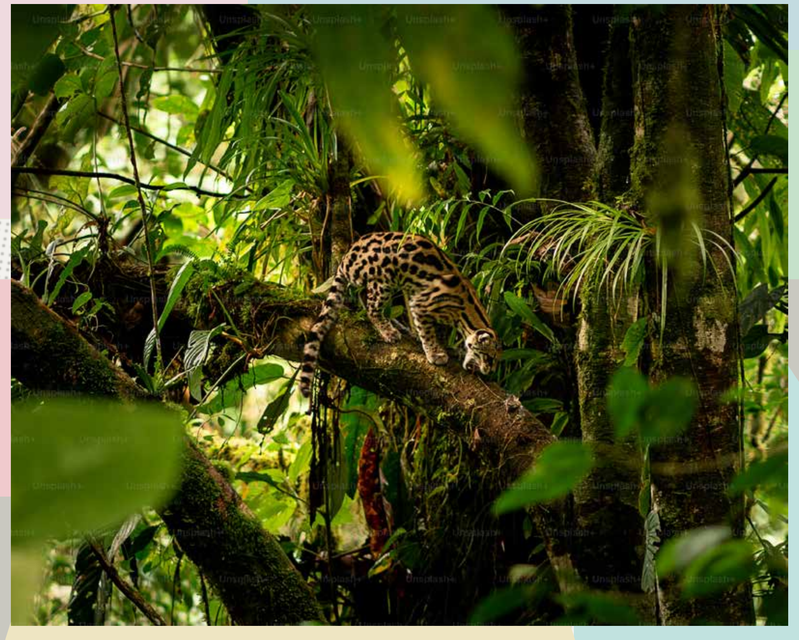
WHAT DO I LIKE ABOUT MAXIMALISM?

THE UNIVERSE IS MAXIMALIST



NATURE IS MAXIMALIST















IS IT NOSTALGIA?

THE PAST

Being born in 2001, I find myself drawn to maximalist design because it reflects the visual culture of my youth, particularly styles such as Y2K. These aesthetics feel familiar and emotionally resonant, raising the question of whether it is nostalgia that attracts me, or a deeper response to the expressive, character-driven qualities often missing from contemporary minimalist design.

In the next couple of slides I will look over several design aesthetics that shaped my childhood, that being Nostalgia.

NOSTALGIA

noun

A sentimental longing or wistful affection for a period in the past.

NOSTALGIA CORE

WHAT IS IT?

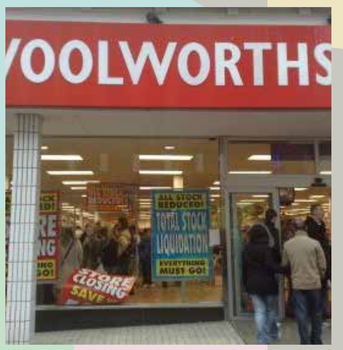
Nostalgiacore is an online aesthetic that focuses on a sentimental and sometimes melancholic longing for the recent past, particularly the shared childhood experiences of the 1990s and 2000s. It draws on familiar imagery, objects, and feelings from early life, turning personal memories into a visual style.





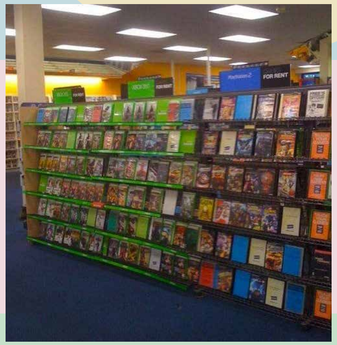










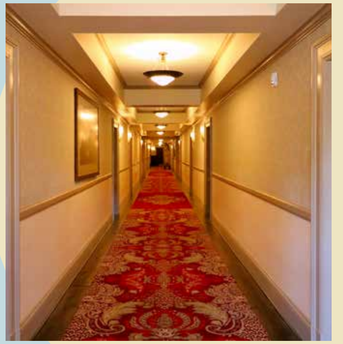
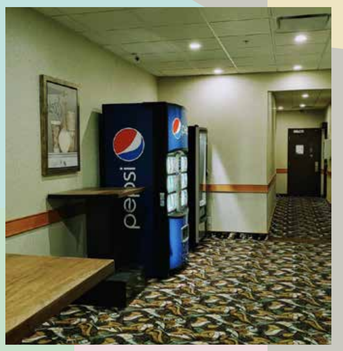


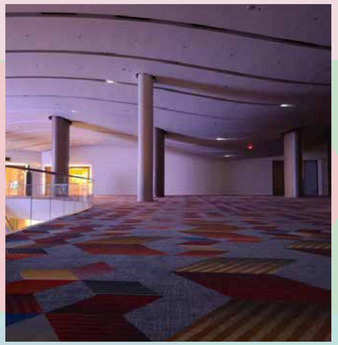
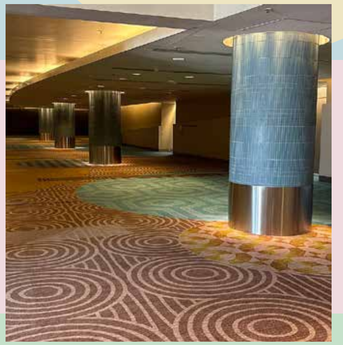
LIMINAL SPACES

WHAT IS IT?

Liminal space aesthetics focus on empty, in-between places such as deserted malls, quiet school hallways, or vacant parking lots. These images feel unsettling yet familiar, created through the absence of people and a frozen, suspended atmosphere. The use of late-20th and early-2000s architecture, institutional materials, and cool fluorescent lighting adds to the sense of nostalgia, unease, and quiet isolation.



WACKY POMO

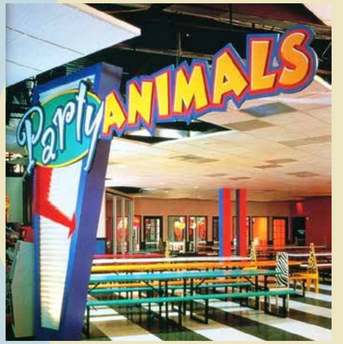
WHAT IS IT?

Wacky Pomo, short for Wacky Postmodern, was a marketing aesthetic popular from the early 1990s to the mid-2000s, especially in children's media. It used cartoonish, exaggerated visuals inspired by mid-century animation, blending postmodern design with playful chaos. The style was loud, fun, and energetic, designed to communicate novelty, humour, and a slightly rebellious sense of children's culture.

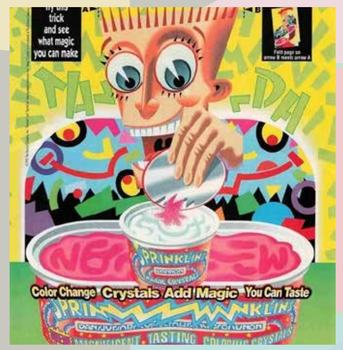




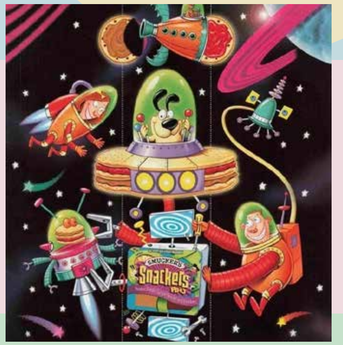












Y2K FUTURISM

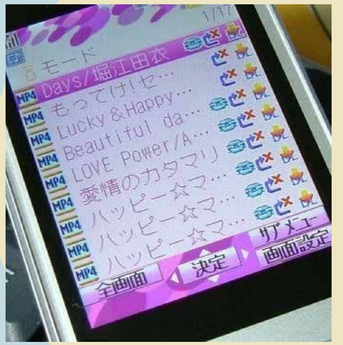
WHAT IS IT?

Y2K Futurism was a design aesthetic popular between the late 1990s and early 2000s, shaped by optimism around the new millennium and rapid advances in digital technology. It featured sleek, futuristic visuals that celebrated computers, the internet, and innovation. The style replaced the rougher, analog aesthetics of the early 1990s and later evolved into the Frutiger Aero look in the mid to late 2000s.

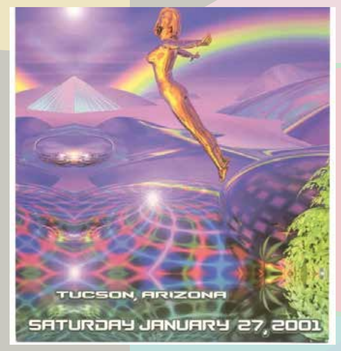
















VECTORHEART

WHAT IS IT?

Vectorheart is a digital aesthetic that emerged in the mid to late 1990s and became popular in the early 2000s. It is defined by bold vector shapes, diagonal lines, futuristic typefaces, and flat, high-contrast colours. Closely linked to Y2K Futurism, the style was influenced by studios such as The Designers Republic and later declined in the early 2010s, before seeing a small revival in the late 2010s.















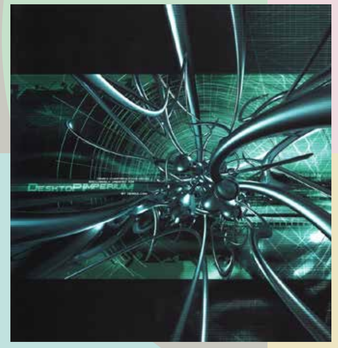


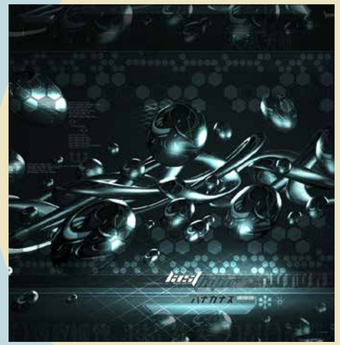
METALHEART

WHAT IS IT?

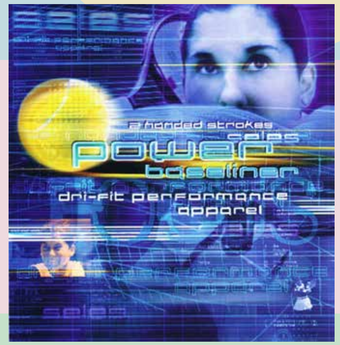
Metalheart, also known as Depthcore or Trendwhore, is a futuristic digital aesthetic that emerged in the late 1990s and peaked in the early 2000s. It is characterised by abstract, distorted forms, metallic textures, and complex futuristic interfaces set against blurred or atmospheric backgrounds.

Developing during the Y2K Futurism era, Metalheart replaced earlier cyberpunk-inspired styles and was heavily influenced by early experimental websites, online art communities like DeviantArt, and the visual impact of The Matrix. Popular studios such as 2Advanced helped define the look.







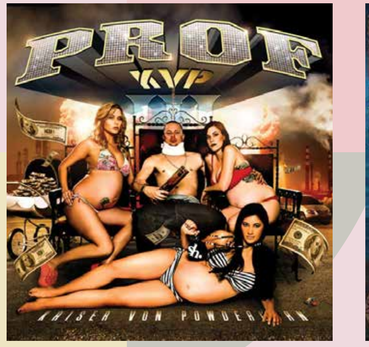
PEN & PIXEL

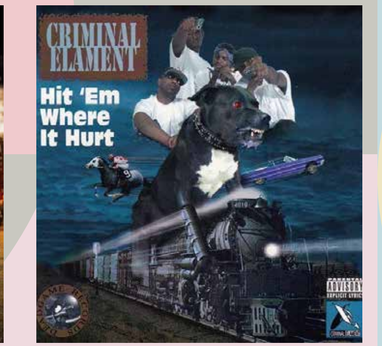
WHAT IS IT?

The Pen & Pixel aesthetic, also known as Bling Era Graphics, was a bold graphic style that defined Southern hip-hop album covers from the mid-1990s to early 2000s. Created by the Houston-based firm Pen & Pixel, it featured extravagant, layered collages filled with symbols of wealth, cars, mansions, jewellery, alongside glossy, 3D gold and diamond typography.

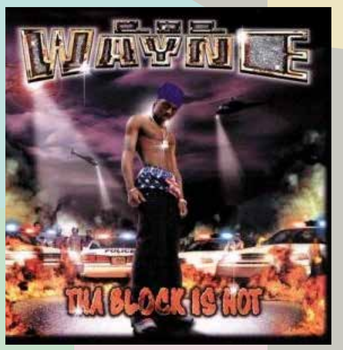
The style became the signature look of the “Dirty South” era, shaping the visual identity of labels like No Limit and Cash Money. Its over-the-top, surreal luxury aesthetic continued to influence mixtape culture even after the original studio closed.



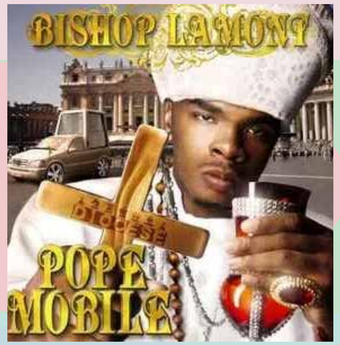












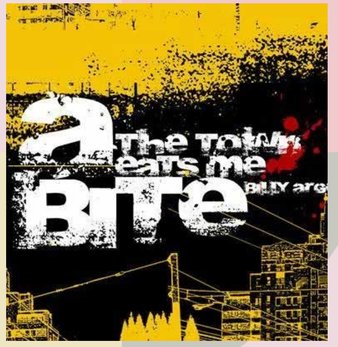


URBLING

WHAT IS IT?

UrBling, also known as Urban Grunge, is a mid-2000s aesthetic that emerged after Y2K Futurism and alongside McBling. Originating in the late 1990s through media like TV bumpers and advertising, it blended urban and gritty visuals rather than flashy luxury. Drawing from graffiti, corporate grunge, and custom culture, UrBling created a raw, street-influenced look that felt edgy, energetic, and grounded in youth culture.

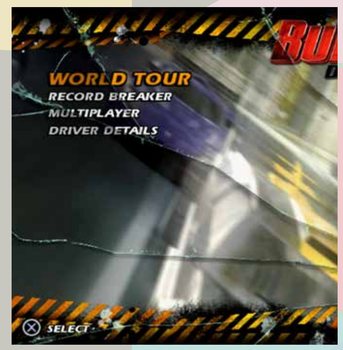


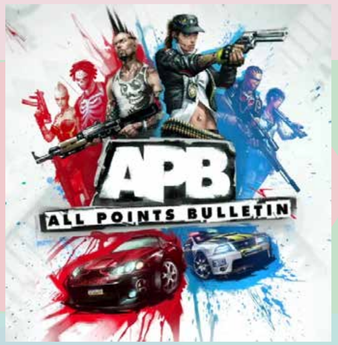


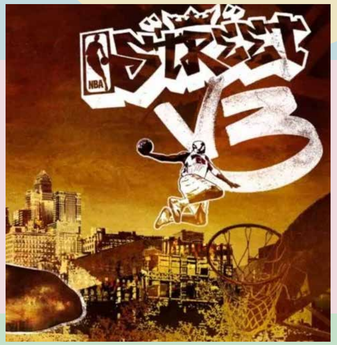












WHAT HAPPENED?

OVER-SIMPLIFIED LOGOS

WHAT IS IT?

In recent years, many major brands have undergone a process often described as “debranding,” where logos are simplified, flattened, and stripped of distinctive details. Gradients, shadows, textures, and unique typography have been removed in favour of clean sans-serif wordmarks and minimal, scalable forms suited to digital platforms. While this shift improves clarity, adaptability, and consistency across screens, it has also contributed to a wave of visual homogenisation.

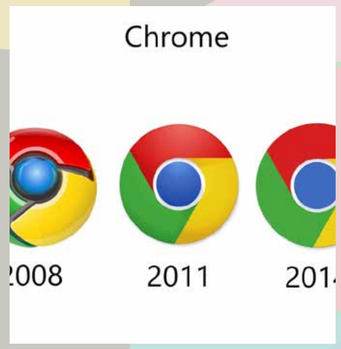
















A WORLD GONE BEIGE

WHAT IS IT?

The idea of a 'world gone beige' reflects a growing shift towards visual uniformity, where bold expression is replaced by safe, muted aesthetics. In design, this can be seen through the overuse of neutral colour palettes, minimal layouts, and predictable trends that prioritise broad appeal over individuality. While this approach can feel clean and contemporary, it often lacks personality and emotional impact.

















DESIGNED TO DISAPPEAR

WHAT IS IT?

In recent years, brands such as McDonald's and other fast food restaurants have shifted away from their once bold and instantly recognisable identities towards a more muted, minimal aesthetic. Bright colours, playful typography, and character-driven branding have gradually been replaced with neutral tones, simplified logos, and uniform interiors.





PROJECT DEVELOPMENT

HOW TO MAKE A GOOD CAMPAIGN?

DEFINE THE CORE PROBLEM

- What issue are you raising awareness about?
- Why does it matter culturally or socially?
- Who is affected?
- Be specific. A campaign needs a sharp focus.

CREATE A CLEAR MESSAGE

- Reduce your idea to one strong sentence.
- Turn that into a memorable tagline.
- Keep it simple and repeatable.
- Example structure:
- Problem → Why it matters → Call to rethink.

DEVELOP A VISUAL IDENTITY

- Make it instantly recognisable.
- Use consistent typography, colour, and tone.
- Ensure visuals reflect your message (e.g. expressive design if rejecting blandness).
- Clarity + impact = memorability.

INDENTIFY YOUR AUDIENCE

- Who needs to care? (Designers? Gen Z? Brands? General public?)
- What do they already believe?
- What will make them pay attention?
- Awareness campaigns fail when they try to speak to everyone

CHOOSE THE EMOTIONAL HOOK

- Good awareness campaigns use emotion:
- Shock
- Nostalgia
- Humour
- Discomfort
- Curiosity
- Empathy

INCLUDE A CALL TO ACTION

- Even awareness campaigns need direction:
- “Rethink minimalism.”
- “Design with character.”
- “Question default aesthetics.”
- Tell people what to do next.

SECONDARY RESEARCH INSIGHTS

3 KEY INSIGHTS

1. MINIMALISM HAS SHIFTED FROM PHILOSOPHY TO AESTHETIC

- Originally focused on function, clarity, and accessibility.
- Rooted in Bauhaus, Swiss Style, and Dieter Rams' principles.
- Now widely used as a visual trend rather than a problem-solving approach.
- Has led to brand homogenisation and visual sameness.

2. OVER-SIMPLIFICATION CAN REDUCE USABILITY

- Flat design removes depth, texture, and visual affordances.
- Hidden menus and touch-only controls increase cognitive load.
- Reduction can prioritise appearance over usability.
- Excessive simplification may reduce emotional engagement.

3. GROWING CULTURAL FATIGUE WITH BLAND DESIGN

- Increasing backlash against neutral, corporate aesthetics.
- Rising popularity of maximalism and expressive brand-ing.
- Y2K, pattern revival, and nostalgic aesthetics resurfacing.
- Gen Z drawn to personality and individuality in design.

SHORT BRIEF

The Context

Minimalist design dominates contemporary branding and digital spaces, often resulting in neutral, homogenised visuals.

The Challenge

To question whether minimalism has shifted from purposeful philosophy to overused trend, and to challenge the loss of personality in design.

The Aim

To explore maximalism as an intentional, and expressive alternative to the pervasive minimalism that dominates contemporary design.

FINAL BRIEF (LONG VERSION)

MILO LEVINSON GDN3400 FINAL MAJOR PROJECT BRIEF 2026

MAKE DESIGN LOUD AGAIN

PROJECT OVERVIEW

What problem are we solving? How?

Contemporary design has become increasingly homogenised through the overuse of minimalist aesthetics, resulting in "blanding" a loss of personality, identity, and visual distinction. This campaign challenges that norm by promoting maximalism as a bold, expressive alternative through visual media, satire, and design outputs.

Why are we solving this problem? What's the benefit?

The lack of visual diversity limits creativity and reduces emotional engagement in design. By encouraging more expressive, layered, and culturally rich approaches, the campaign aims to reintroduce individuality, creativity, and stronger audience connection within design.

How does this problem align with our product/ service?

The campaign itself is the product, a multi-platform design movement including a booklet, video, merchandise, and visual outputs. Each element actively demonstrates maximalist principles as a solution to blanding.



PROJECT DELIVERABLES & SCOPE

What are the deliverables for this campaign?

- A satirical booklet (How to Become a Maximalist)
- A campaign video (motion graphics)
- Logo and visual identity system
- Merchandise (pins, wristbands, apparel)
- Poster series
- Social media content (Instagram mockups)
- Exhibition concept and spatial design

Do we anticipate any internal/external factors affecting completion?

Time constraints and the complexity of creating consistent visual outputs across multiple platforms may impact refinement. However, prioritisation of key deliverables ensures completion.

TARGET AUDIENCE

Who are we trying to reach with this campaign?

Designers and creatives who are aware of current trends and open to challenging them.

Primary Audience/Persona:

Gen Z design students and emerging creatives who are critical of mainstream design trends and interested in experimentation, identity, and visual culture.

Secondary Audience/Persona:

Wider creative community, including designers, illustrators, and digital creators who engage with branding, UI, and visual identity.

3 FAVOURITE CONCEPTS

1. HOW TO BECOME A MAXIMALIST

- A satirical A4 booklet that critiques the dominance of bland minimalist design.
- A step-by-step "self-help" guide reframing maximalism as intentional and structured, not chaotic.
- A visually expressive experiment proving that personality and usability can coexist.
- A manifesto disguised as humour, blending design theory with generational perspective.

2. MAKE DESIGN LOUD AGAIN

- A satirical, slogan-driven campaign styled like a political movement, reframed around design culture.
- Delivered through bold posters, a short campaign-style video, and merchandise such as pins and hats to mimic real campaign aesthetics.
- A critique of bland, corporate minimalism presented as a cultural "crisis."

3. THE BEIGE TAKEOVER

- A speculative awareness campaign imagining a future where minimalist design has erased all colour, texture, and identity.
- A visual narrative presented through posters, video, and possibly installation, showing a world overtaken by neutral, flat aesthetics.
- A warning that when everything is simplified, individuality and emotional resonance disappear.

CONCEPT 1

- Each page = one step

HOW TO BECOME A MAXIMALIST (DESIGN VERSION)

Step 1: Accept That Beige Is a Choice

Neutrality is not natural, it's designed.

Step 2: Delete One Sans-Serif

You'll survive.

Step 3: Add A Second Typeface

Notice how nothing explodes.

Step 4: Introduce Colour Without Apologising

Three colours are not the legal limit.

Step 5: Layer, Don't Scatter

Maximalism needs hierarchy.

Step 6: Bring Back Texture

Flat is a phase.

Step 7: Use a Drop Shadow (Responsibly)

Depth creates meaning.

Step 8: Break the Grid, Then Rebuild It

Control the chaos.

Step 9: Let Type Speak Loudly

Typography is allowed a personality.

Step 10: Embrace Ornament

Decoration is not a crime.

Step 11: Add Detail for Those Who Look Closer

Reward attention.

Step 12: Mix References

History and futurism can coexist.

Step 13: Design for Feeling

Function and emotion are not enemies.

Step 14: Question Every "Clean" Decision

Is it clear, or just safe?

Step 15: Use Scale Dramatically

Make something dominant.

Step 16: Let Elements Overlap

Space doesn't always need breathing room.

Step 17: Introduce Imperfection

Human > sterile..

Step 18: Celebrate Cultural Identity

Design is contextual.

Step 19: Add One Thing Too Many. Then Refine

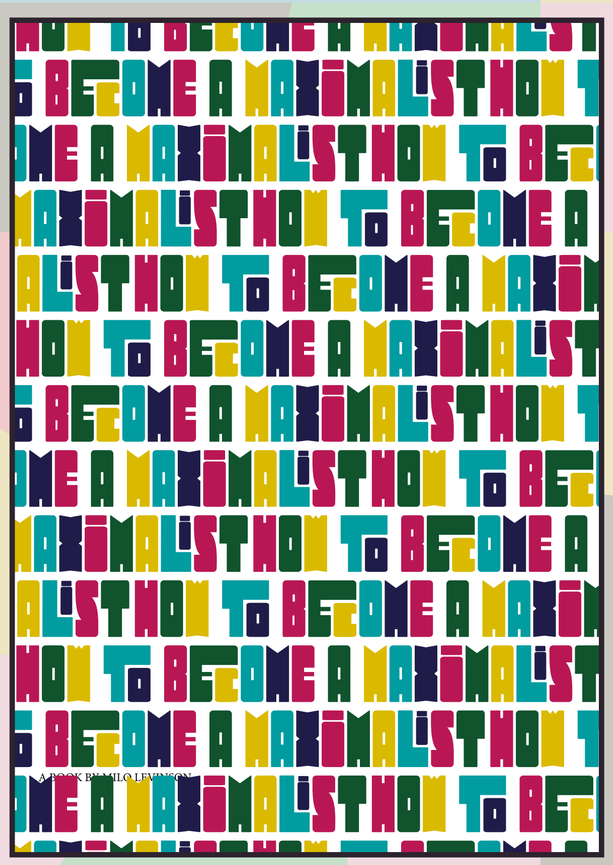
Maximalism is edited abundance.

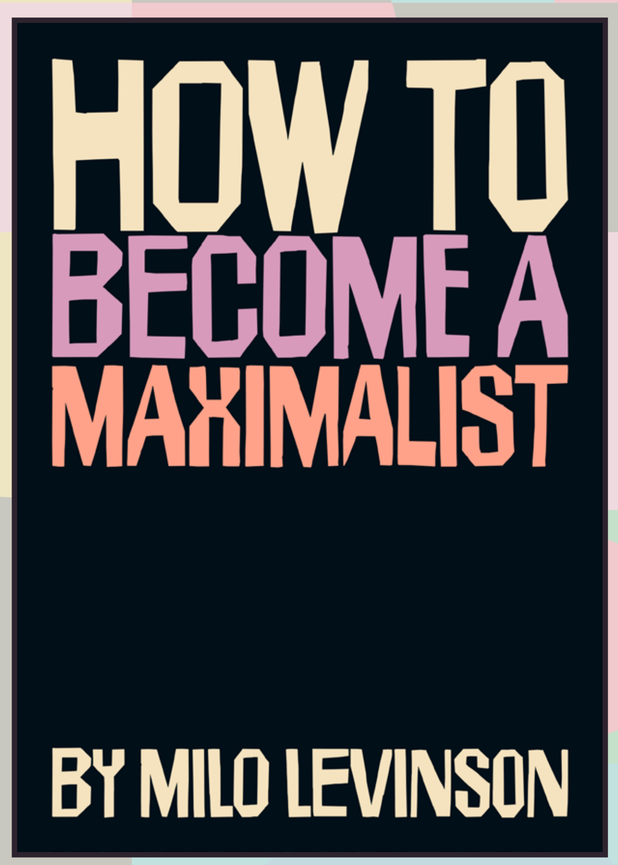
Step 20: Remember. More Is Meaning

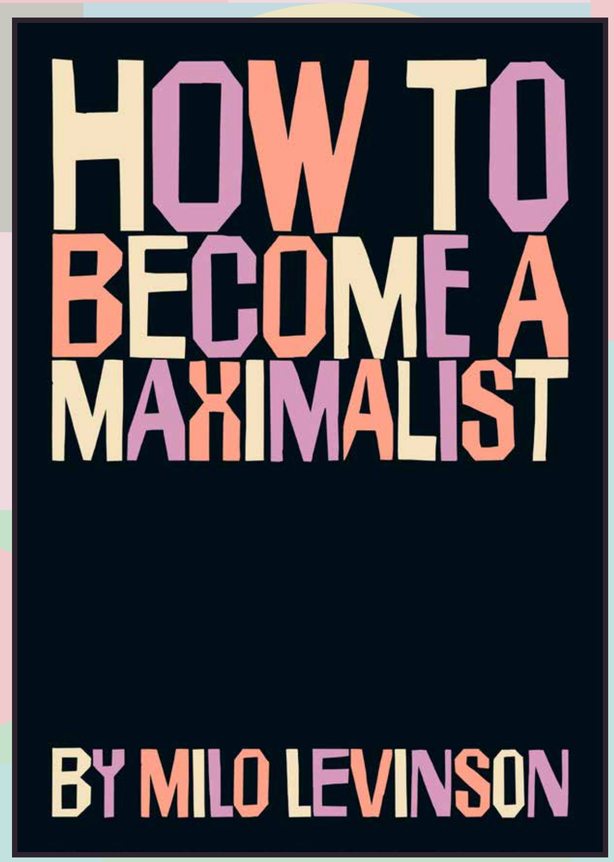
Intentional richness > empty restraint.

CONCEPT 1 - VISUALS





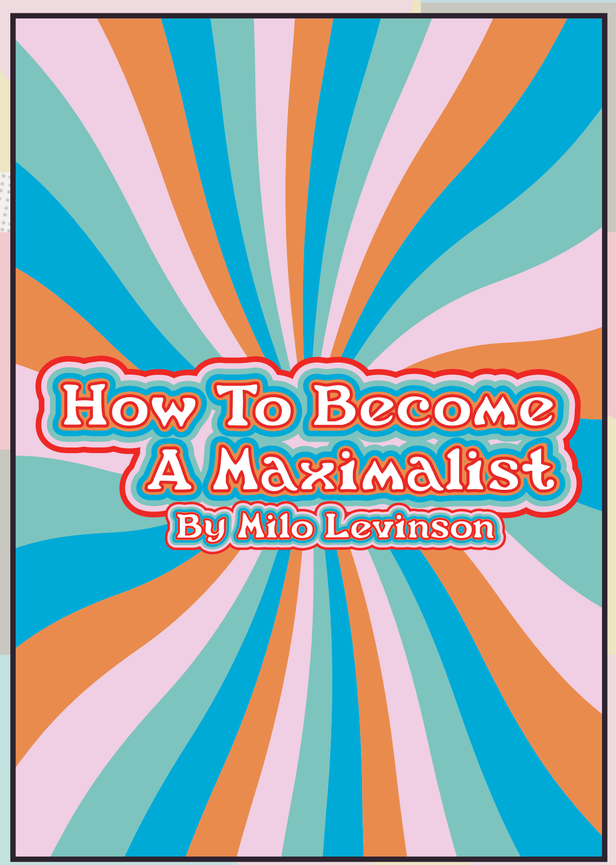




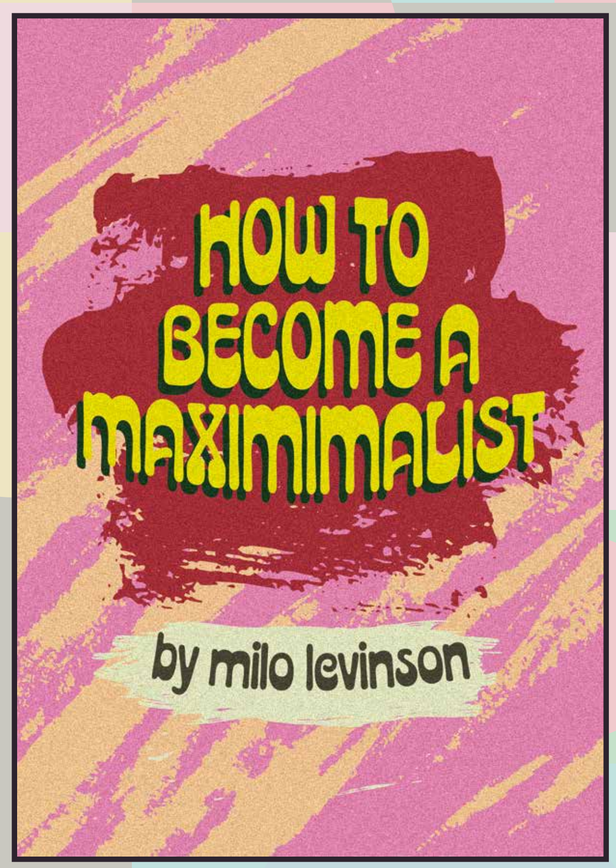
Most of the slides were experimental, as I focused on developing a visual style for the booklet's front cover. I explored colour and typography to challenge traditional modern design, using bold palettes and maximalist fonts.

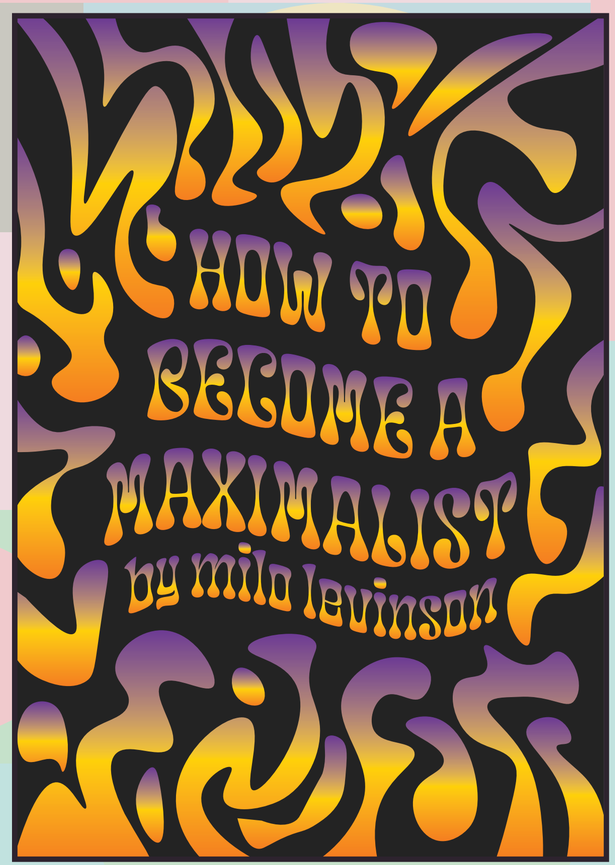
I considered whether to focus on typography, imagery, or how to combine both, as maximalism embraces a layered approach.

CONCEPT 1 - VISUALS



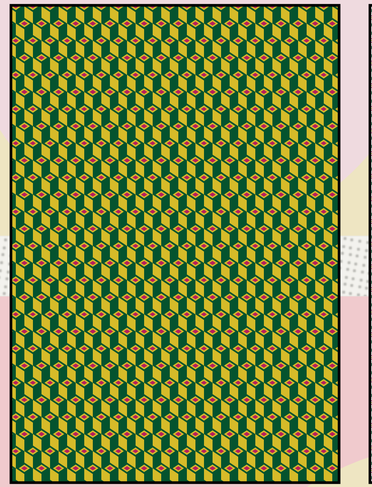
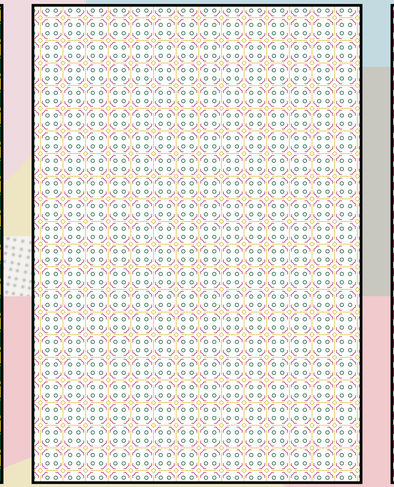
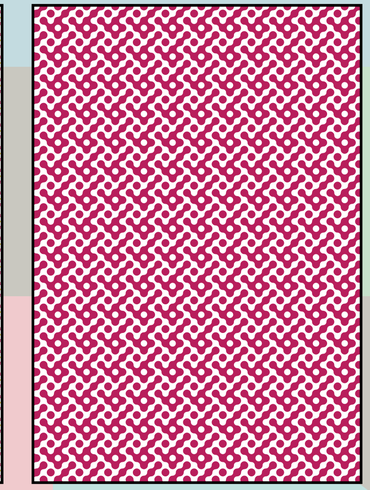
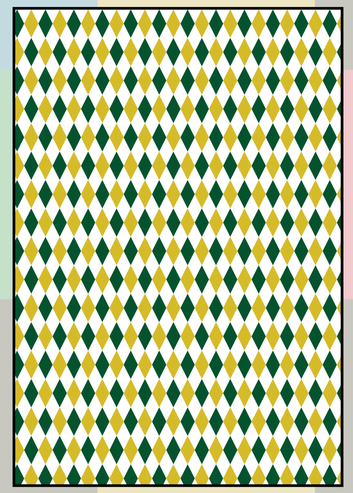
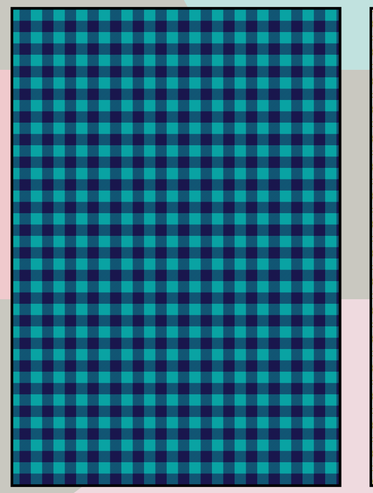
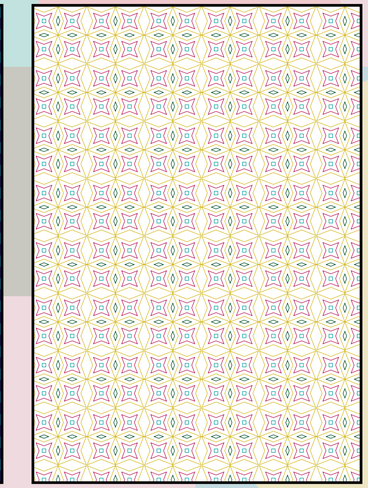
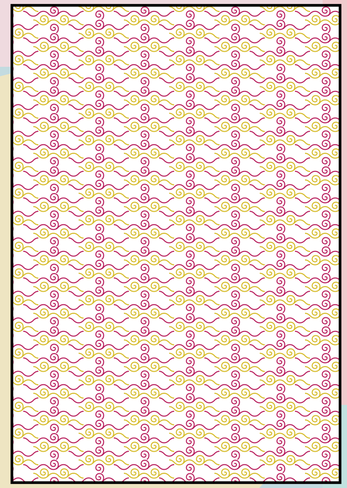
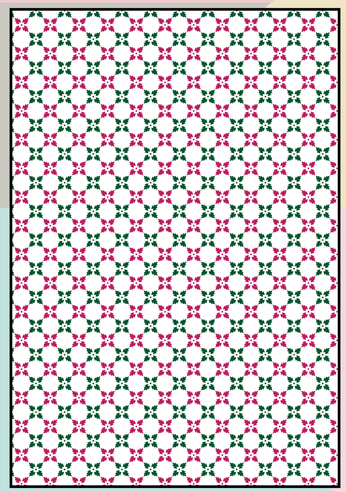
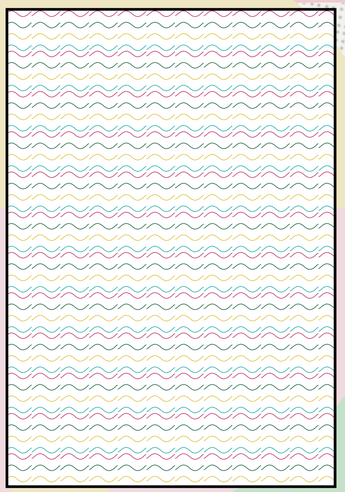


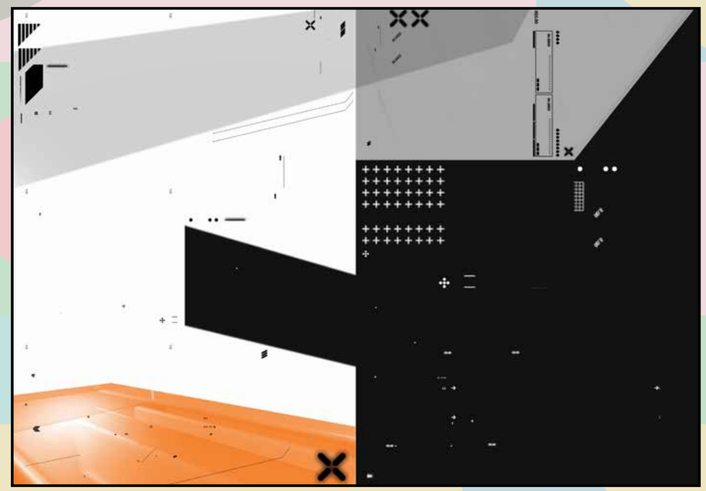




For the front covers, I explored various maximalist styles, including 60s, Y2K, Memphis, and Psychedelia. This experimentation helped me identify the style I found most visually impactful.

CONCEPT 1 - VISUALS




As maximalism relies heavily on pattern, I created several designs in Illustrator. The top-left pattern follows a more traditional approach, while the bottom-right explores VectorHeart motifs.

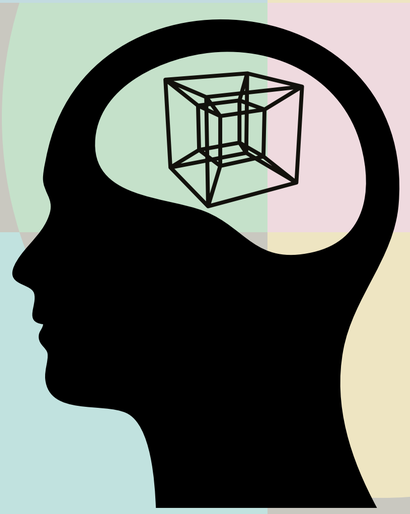
CONCEPT 2 - VISUALS

As the logo was central to the concept and the first element viewers would see, I explored iconography to ensure it aligned with the design approach.
How does a maximalist think?

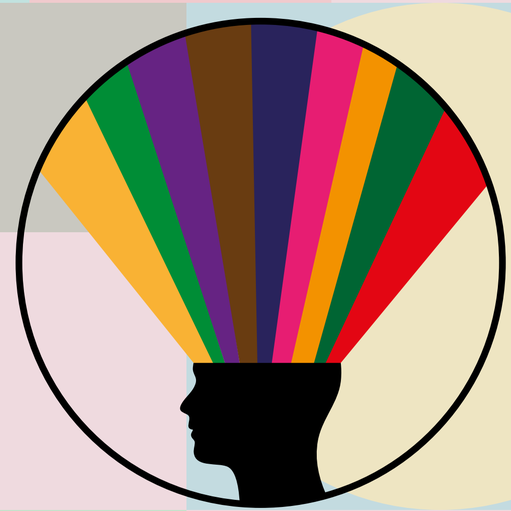
Perhaps a maximalist could be represented by a disco ball in their head, symbolising the many ideas and influences that come together. Alternatively, a tesseract could represent thinking beyond conventional boundaries, or a misaligned puzzle piece to reflect embracing imperfection.











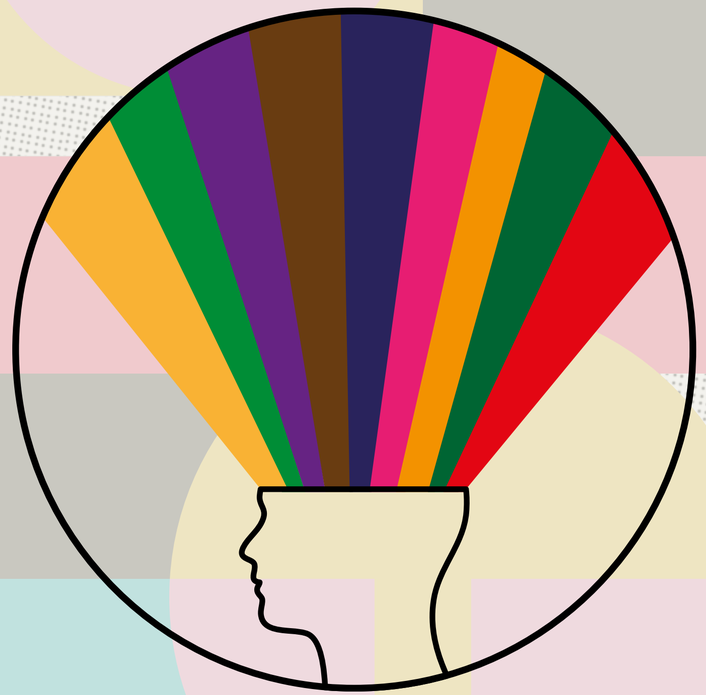








CONCEPT 2 - VISUALS













CONCEPT 2 - VISUALS







Creating this logo was a technical process, but it became a deeper exploration of thought and identity. The head filled with shifting colours represents the complexity of ideas within the mind, while the halftone effect reflects how perception breaks down and reforms meaning.

I created this poster using multiple shapes, challenging the idea that typography must always be the focal point.
Why shouldn't shape take centre stage?

CONCEPT 3 - VISUALS



I created these two images in Photoshop as a hyper-visualisation of a world dominated by minimalism, where colour and energy have faded, leaving a muted and lifeless environment shaped by bland design.



I chose to omit the brands, as I felt they would reduce the character of the image. Perhaps minimalism has progressed to a point where even typography disappears, leaving only a hollow shell of visual identity.

STARTING THE BOOK

REVISED LAYOUT

Step 1: Accept That Beige Is a Choice

Neutrality is not natural, it's designed.

Step 2: Ditch The Default

Try Something With Character.

Step 3: Add A Second Typeface

Let Them Talk To Each Other.

Step 4: Dare To Add Colour

Three colours are not the legal limit.

Step 5: Layer, Don't Scatter

Maximalism needs hierarchy.

Step 6: Let's Bring Back Texture

Flat is a phase.

Step 7: Use a Drop Shadow

Depth creates meaning.

Step 8: Empty Space Is Over Rated

Let Patterns Return.

Step 9: Let's Control The Chaos

Embrace Imperfection.

Step 10: Don't Be Afraid of Styling

Use Visual Flourishes.

Step 11: Past and Present Can Coexist

Design Doesn't Belong To One Decade.

Step 12: Question Every Clean Decision

Design Doesn't Have To Be Spotless.

Step 13: Design for Feeling

Good Design Has Emotion.

Step 14: Leave Your Mark

Is it clear, or just safe?

Step 15: Mix Your Mediums

Not Everything Has To Be A Vector.

Step 16: Contrast Creates Energy

Opposites Attract.

Step 17: Think In Collage

Cut And Combine.

Step 18: Break The Grid

Layouts Don't Have To Behave

Step 19: 3D Still Has A Place

Let It Have Depth

Step 20: Bring Back Culture

Not Everything Is Universal.

CHOSEN TYPEFACE'S

TITLE TEXT: SIZE - 77, LEADING - 98

KUHLMAN REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
!"£$%^&*()-=_+[]{};':@,./<>?

I chose to use Kuhlman Regular because of its quirky, unconventional style and its arts-and-crafts-inspired motifs. As a variable typeface, it also gave me more flexibility to experiment and explore different variations.

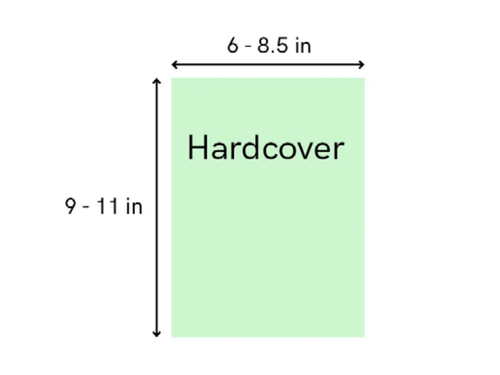
MAIN BODY TEXT: SIZE - 9, LEADING - 10.8

FUTURA®100 REGULAR

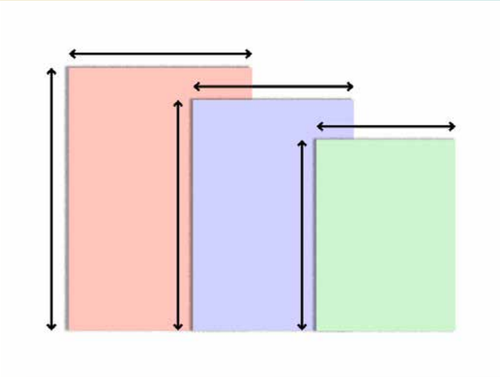
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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1234567890
!"£$%^&*()-=_+[]{};':@,./<>?

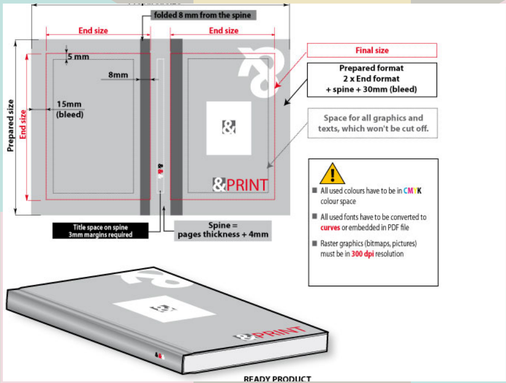
I chose to use FUTURA®100 Regular as it felt like a better option for subtext. Originally, I chose Neue Haas Unica, but I found the font a bit too heavy when used at a smaller size. Futura 100 Regular is a revised version of the original Futura typeface, which gives it a cleaner and more modern feel while still keeping the design clear and balanced.

BOOKLET SIZE









I wanted to create a hardback book because I felt it would be a meaningful way to showcase my skills, while also challenging myself with a format I haven't explored before. To make it feel unique, I decided on a custom size slightly smaller than A4, known as the Royal size for hardback books, measuring 152 by 229 mm. This size feels more intimate while still providing enough space for the designs to breathe. In a later slide, I'll outline the materials I plan to use and how they'll contribute to the overall look and feel of the book.

BOOK DESIGN INSPO

NEO-MAXIMALISM

Neo-maximalism in graphic design is a “more is more” approach that blends chaotic, vibrant elements with deliberate structure to create immersive, culturally rich visual experiences. It rejects minimalist trends in favor of maximalism’s bold colors, clashing patterns, dense layering, and typography that prioritizes emotive impact over strict legibility









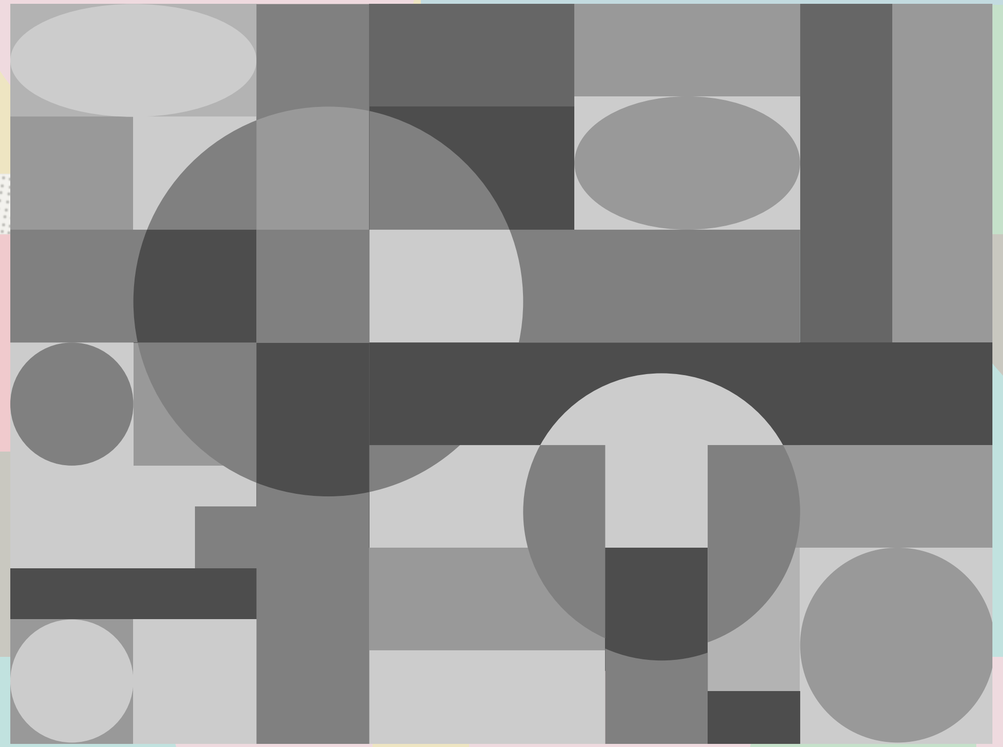


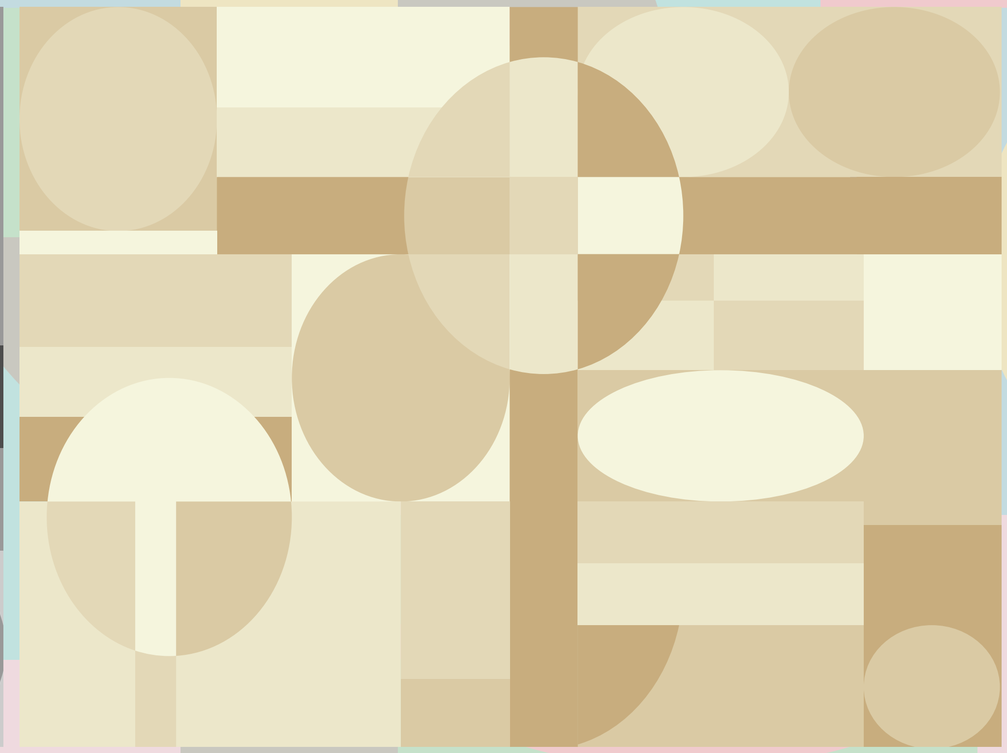


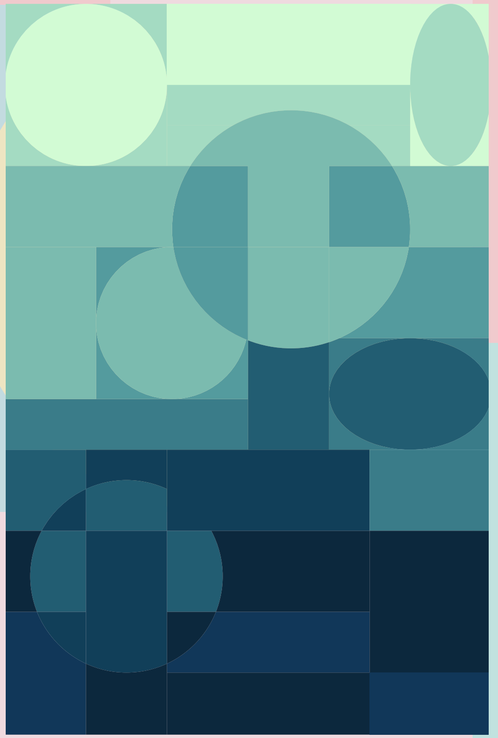




MAKING THE BACKGROUNDS



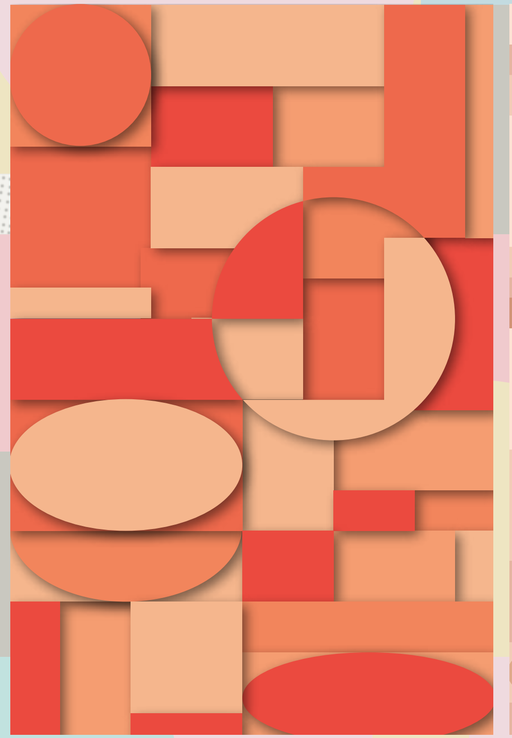


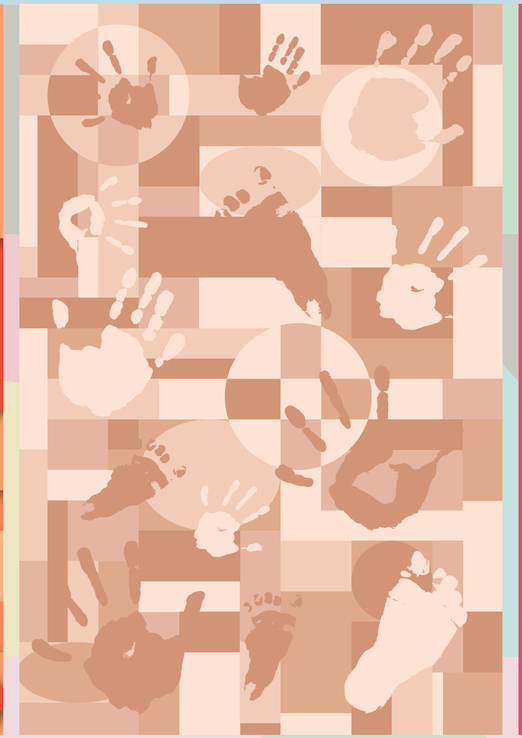


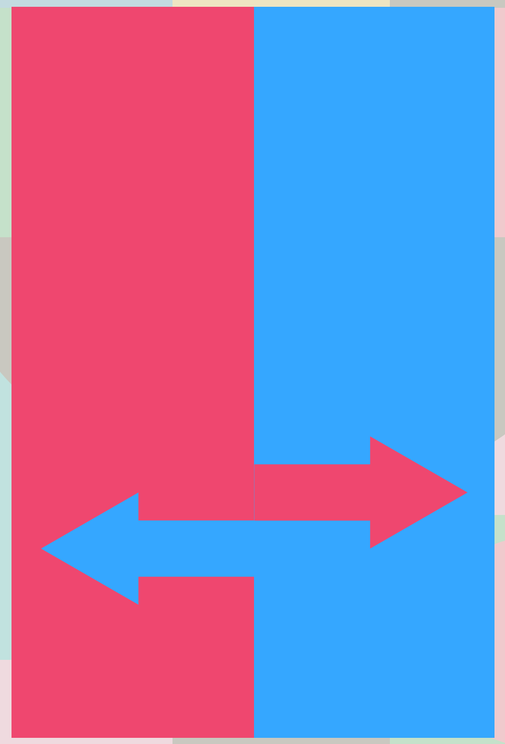
As you can see, I took most of my inspiration from the Neo-Maximalism decade. I wanted to create a sense of continuity throughout the booklet, so each spread features the same shapes, but with varied colour palettes and repositioned compositions.

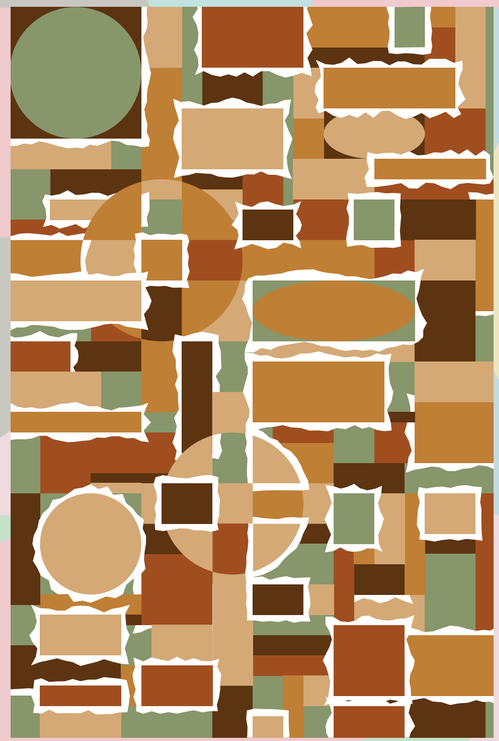
Creating each set of shapes was the most time-consuming part of the process. I used the grid system in Illustrator to structure the layouts, and then applied a clipping mask to ensure each composition was sized and aligned correctly.

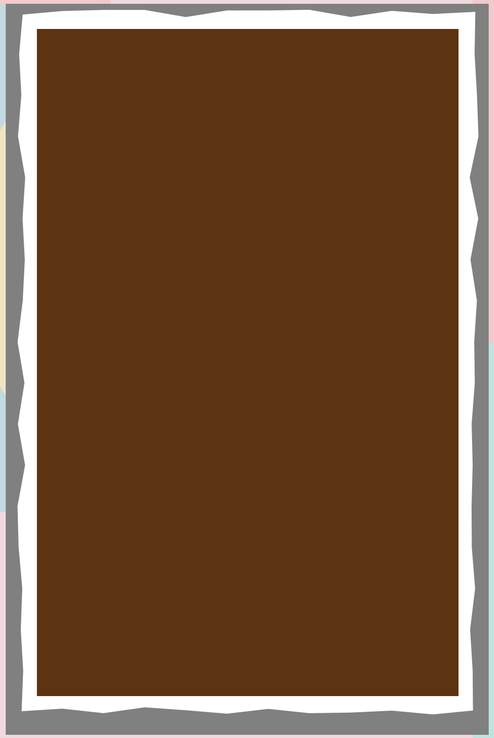
MAKING THE BACKGROUNDS





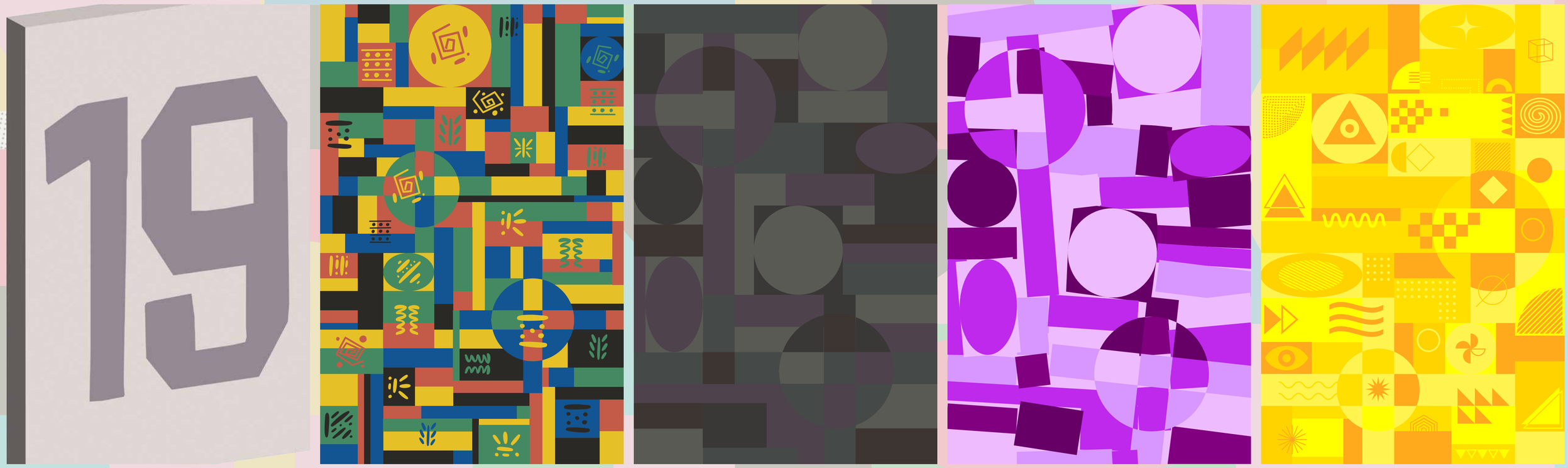






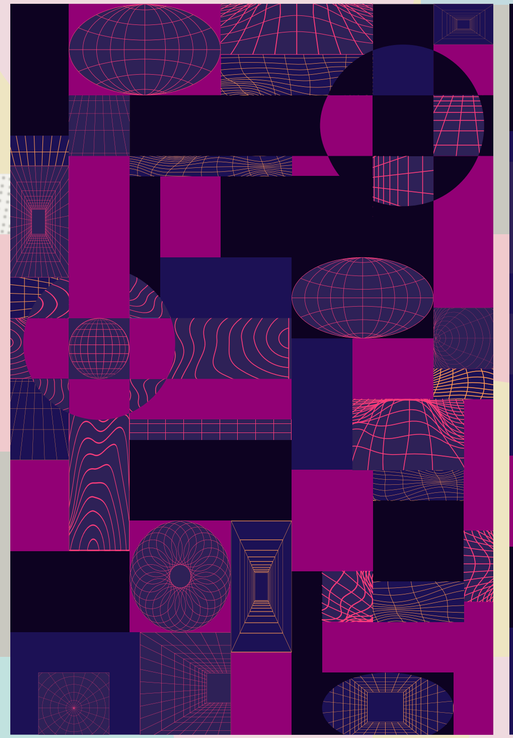
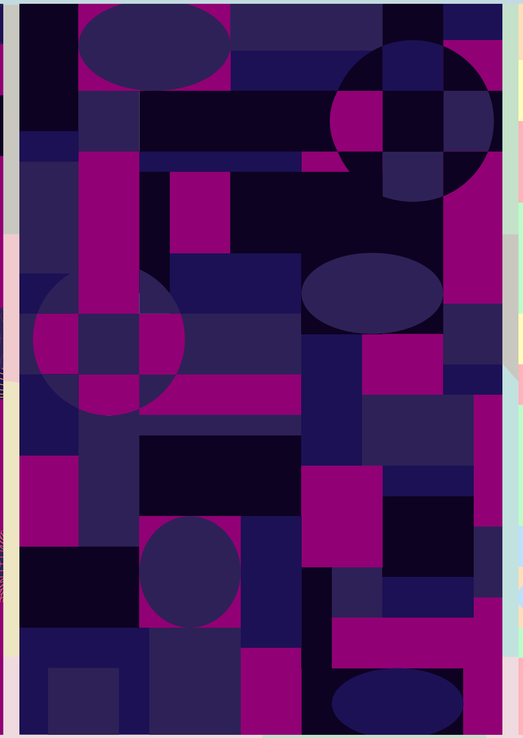
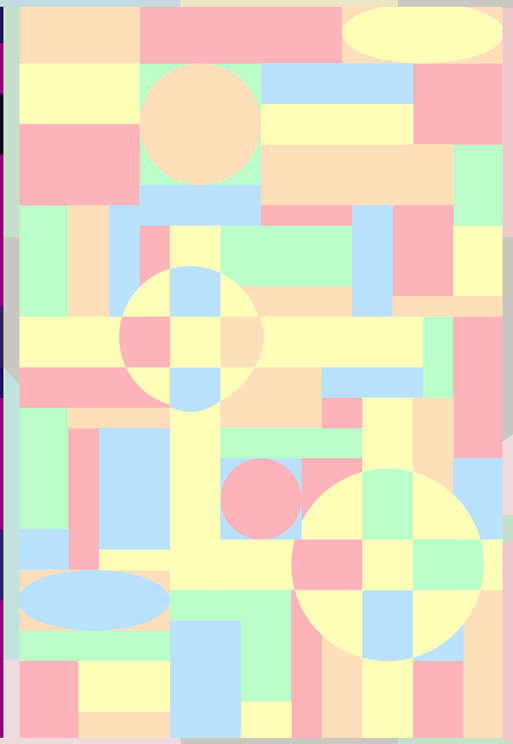
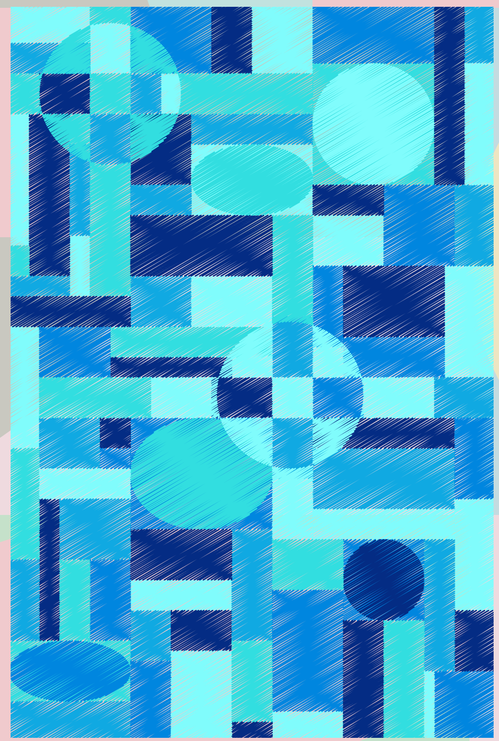
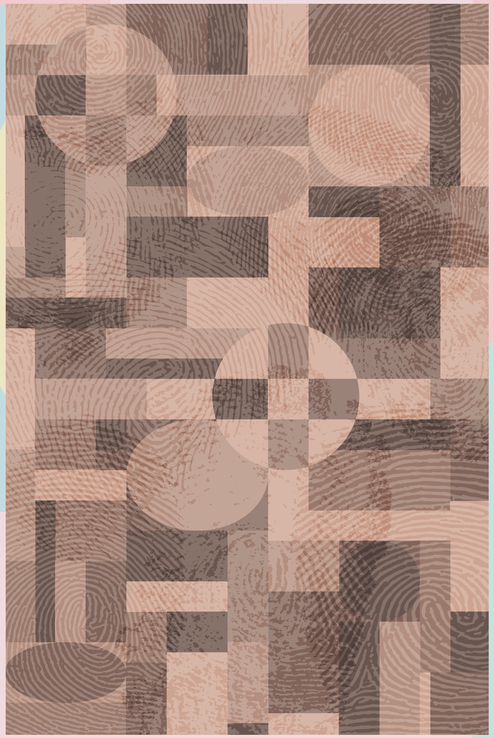
As you'll see in the final outcome of the booklet, some spreads were changed. I experimented with a lot of different compositions, and felt that some didn't fit as well with the others. I aimed to match each background with its title and tagline as closely as possible, ensuring the themes felt cohesive throughout.

MAKING THE BACKGROUNDS



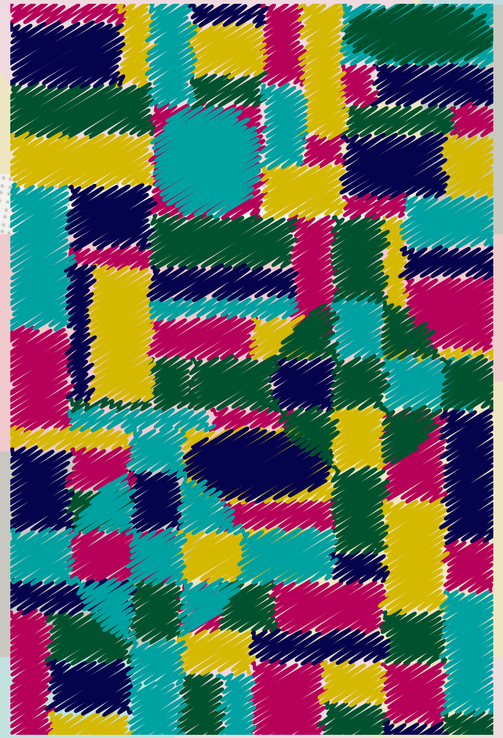
I experimented with vector assets from Adobe Stock to layer over the compositions, as seen in the image above. I kept everything vector-based and adjusted the scale, rotation, and positioning to better integrate them into each design.

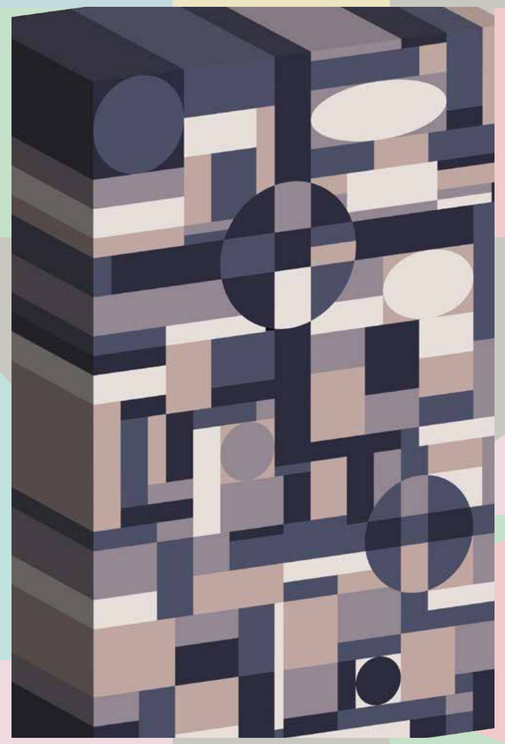
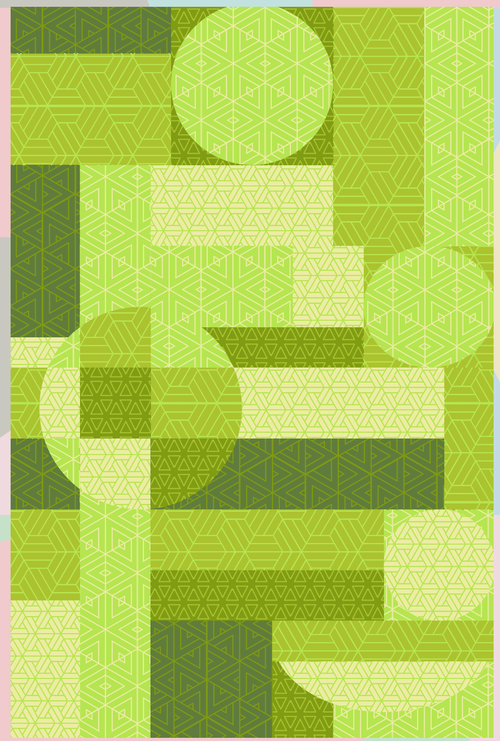
MAKING THE BACKGROUNDS

This background above took a lot of time to create, and although I initially wanted to develop it further, I realised that overcrowding the laser grid style made it feel too intense, especially with the already high-contrast colour palette. It was also quite time-consuming, as I had to apply a clipping mask to each vector within every shape.

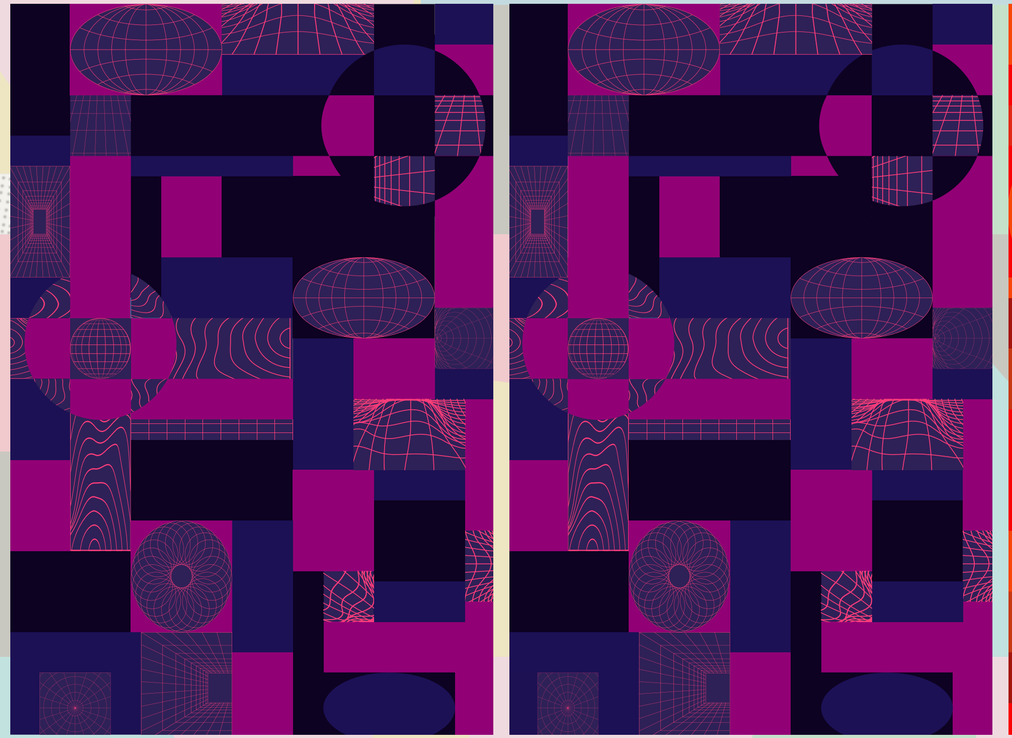
MAKING THE BACKGROUNDS

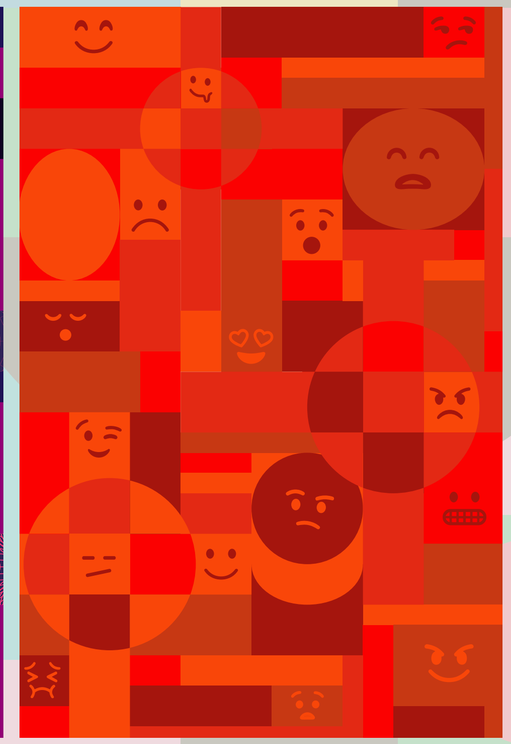



Illustrator offered a range of features that allowed me to experiment further with my compositions. I used effects such as Distort and Transform, including Random Transform, as well as Stylise options like Scribble and Pixelate effects such as Halftone to add more variation and texture to the designs.

MAKING THE BACKGROUNDS

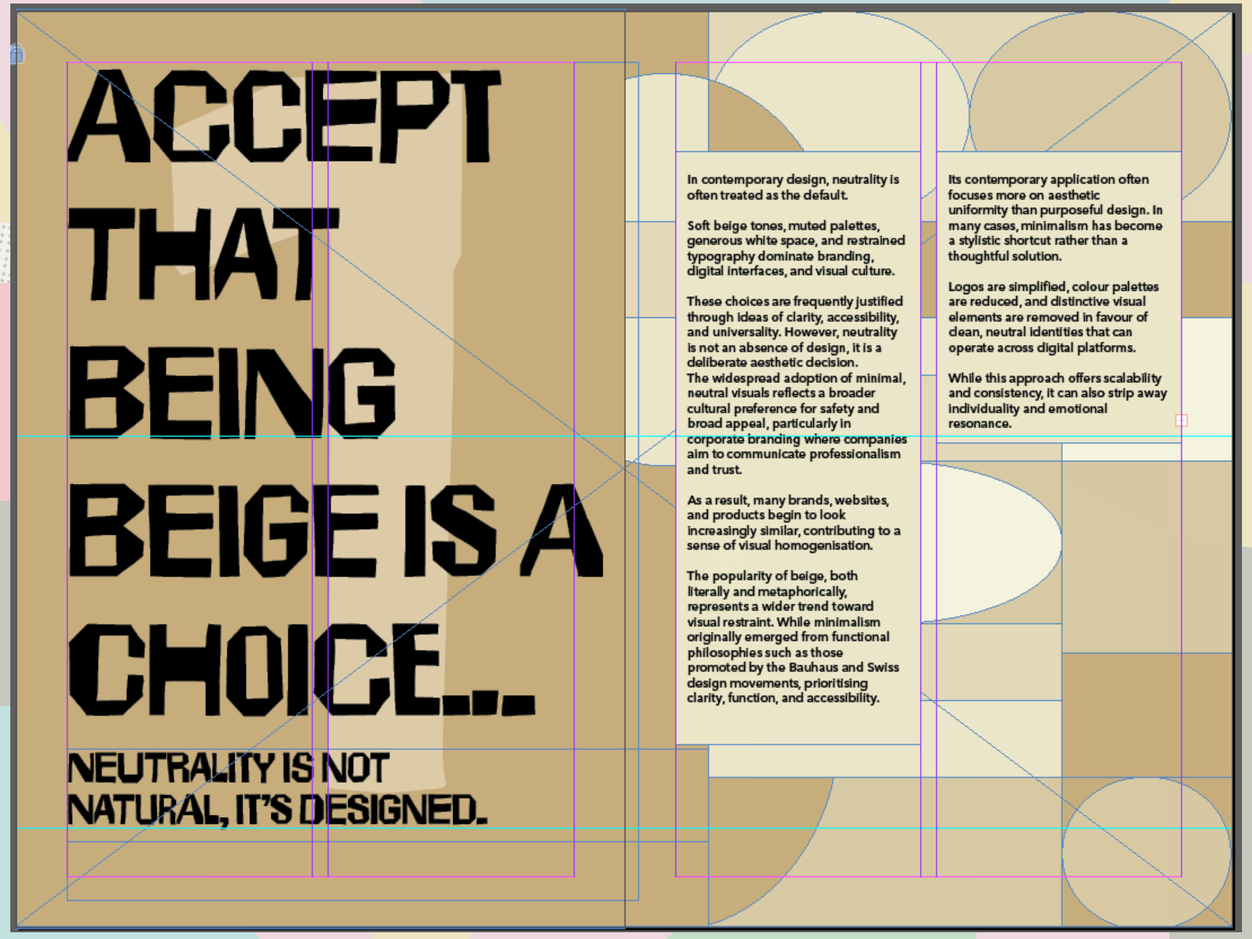


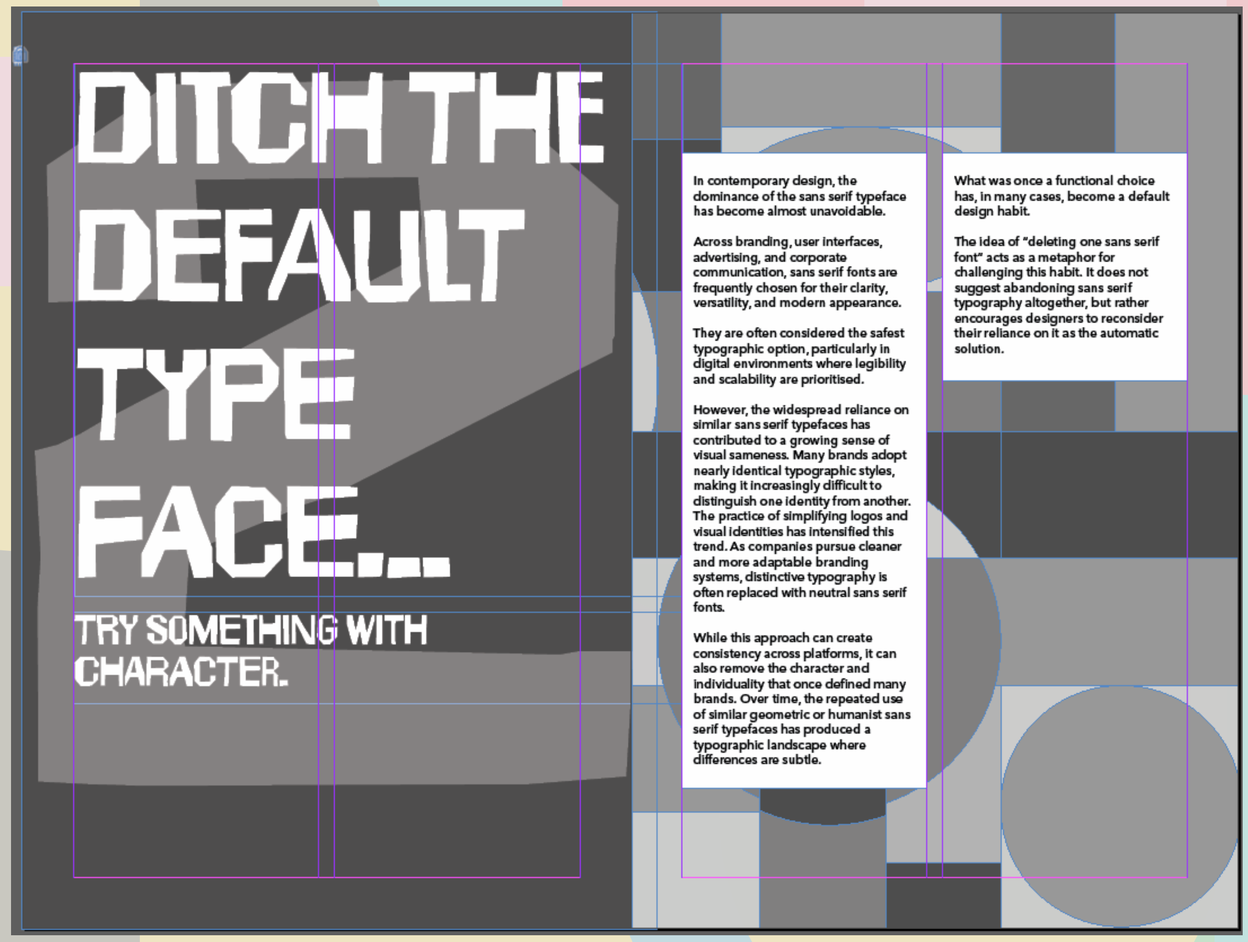




It also took a significant amount of time to find suitable colour palettes for each spread. I wanted each one to feel distinct, so some use contrasting colours, others follow seasonal tones, and some incorporate gradient styles.

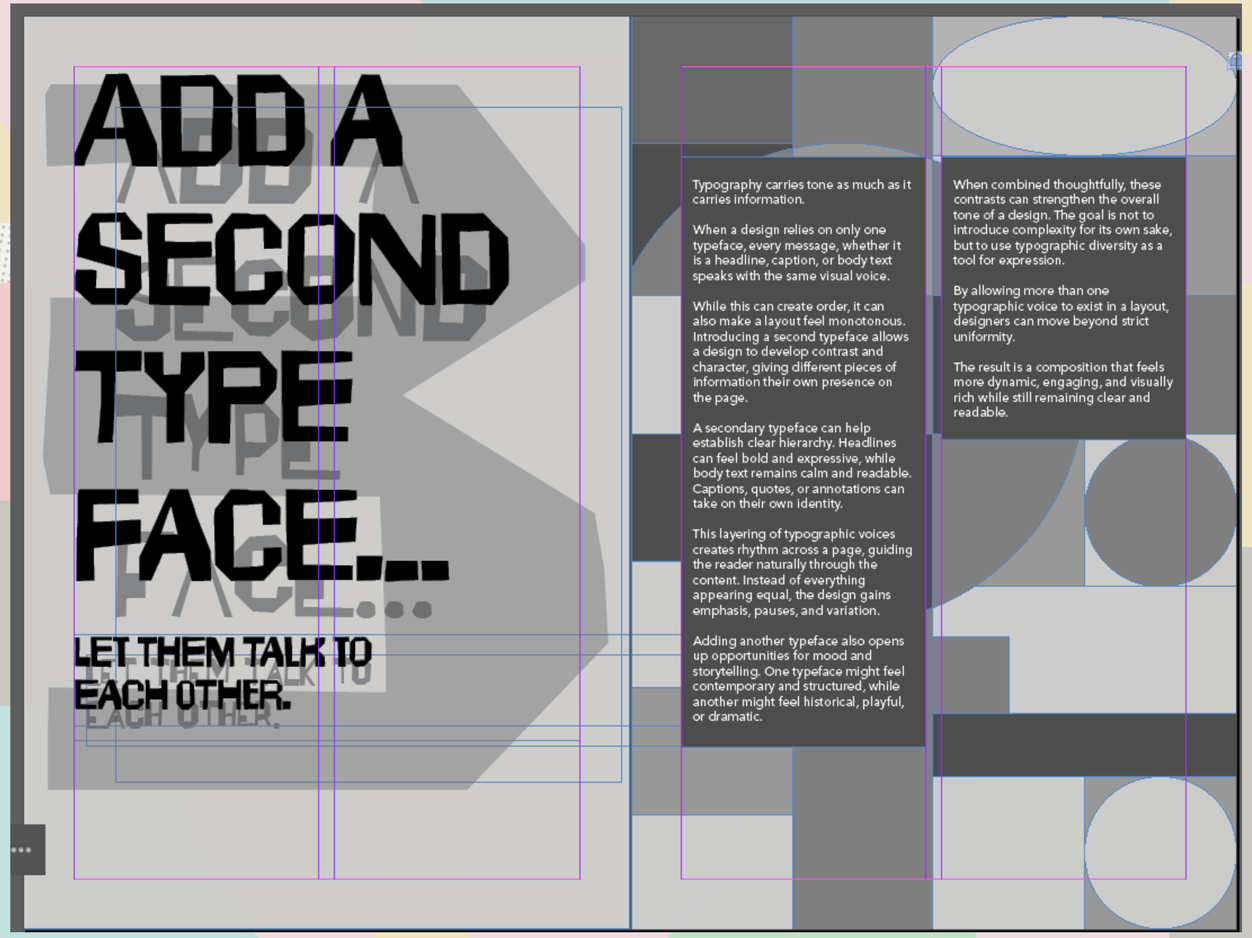
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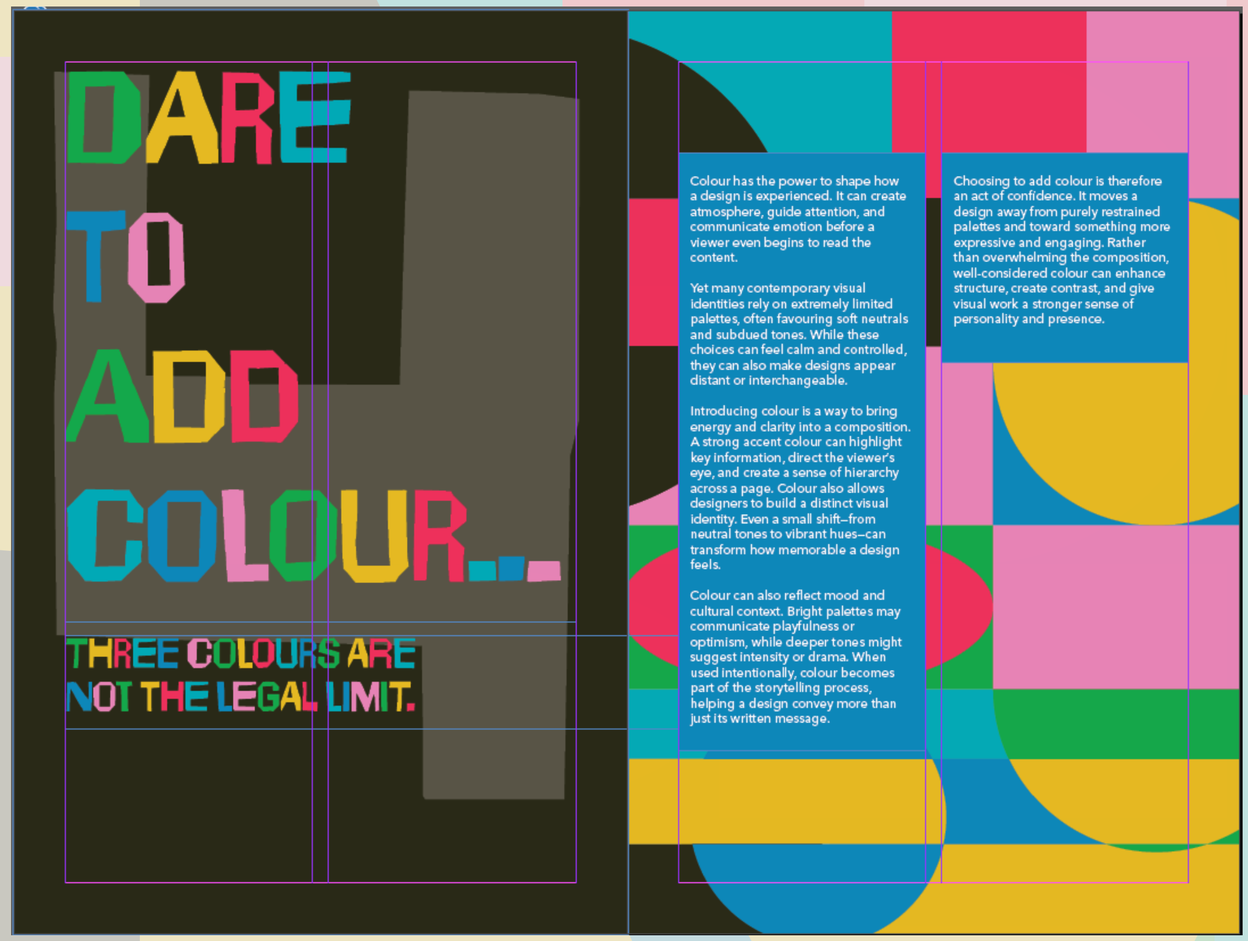




After discussing my work with my teacher, I was advised that my layouts were too safe, with the title, strapline, and page number consistently on the left and the shapes on the right. For a book meant to embrace a maximalist style, I realised I needed to experiment more with the layout and explore less conventional arrangements.

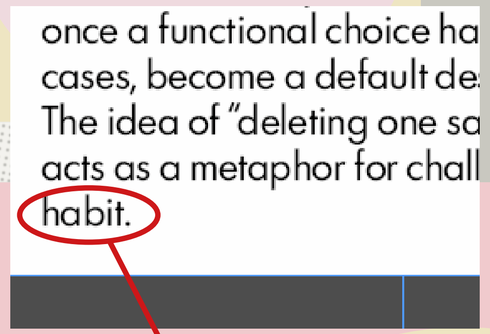
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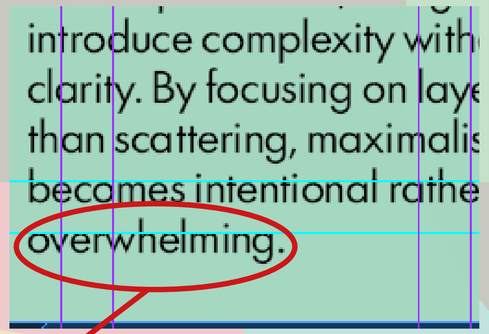


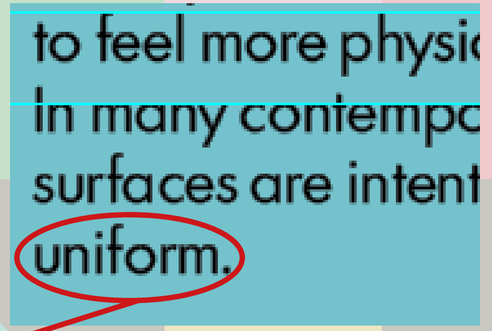


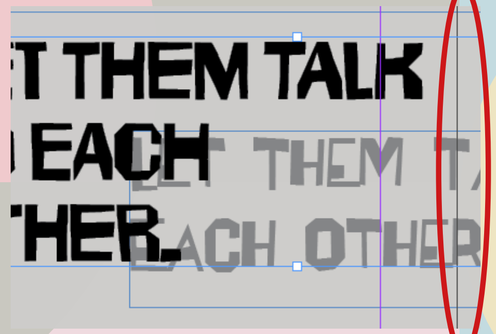
It took a couple of days to completely change the layout, as each spread featured different shapes. As you will see, the difference between the two versions is night and day, and I'm very grateful to my teacher for the helpful feedback. Graphic design is all about refining and retouching, with perfection being the result of many small things done well.

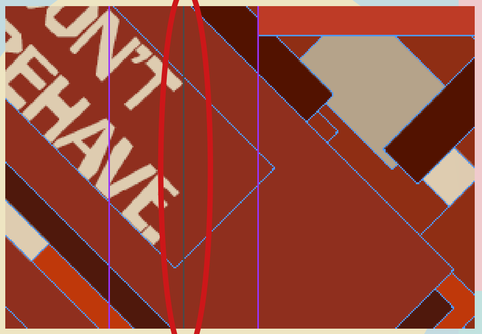
REFINING, AGAIN







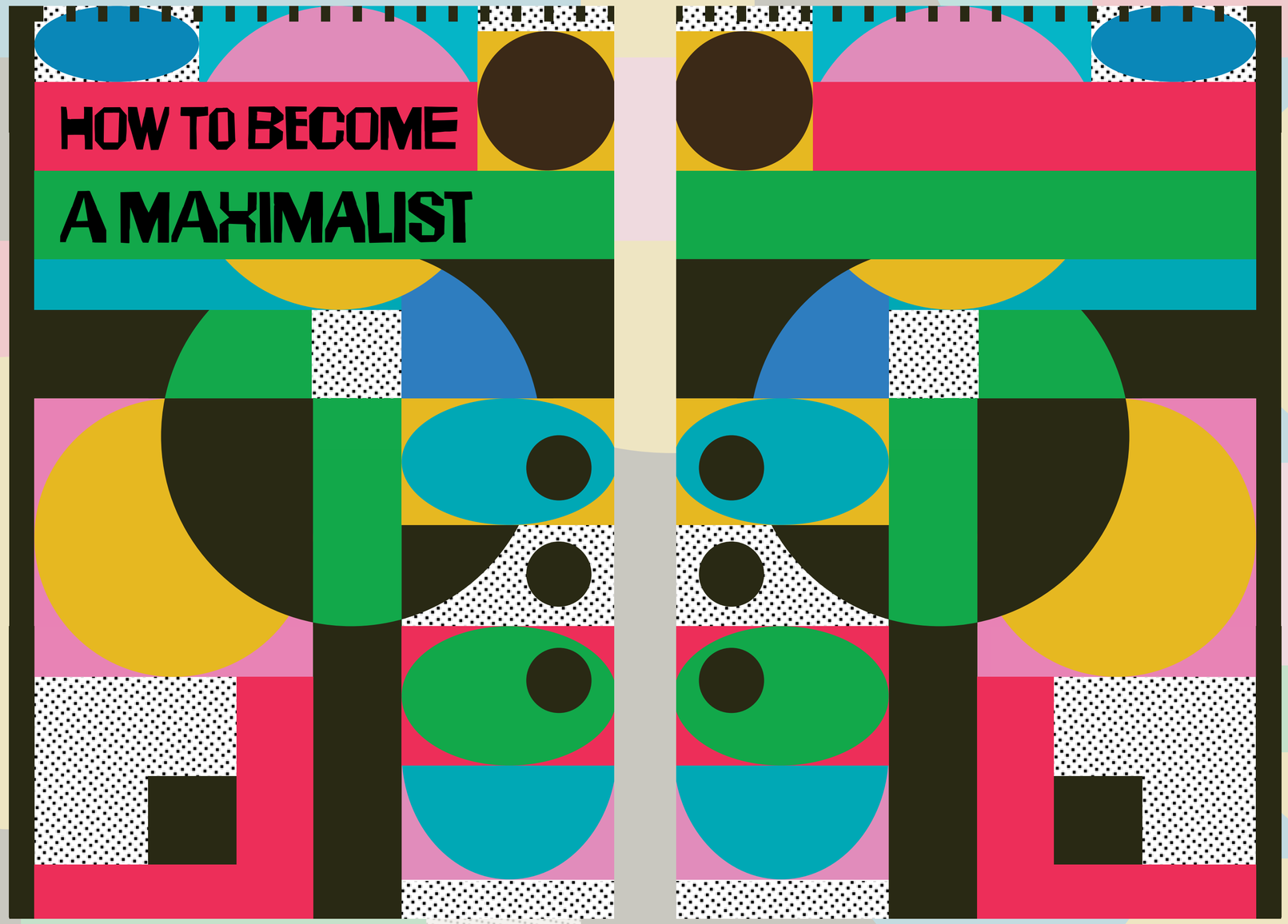




A single word left isolated at the end of a paragraph is known as a widow (or runt). In typography, this creates unwanted white space and can disrupt the reading flow. I was advised to address this in my project, and after making the adjustment, I found that it significantly improved the overall appearance. The text now flows more smoothly, contributing to a more refined and professional final piece.

I also had to be careful, as many of the straplines were crossing into opposing pages. When the spreads were laid out, this created potential legibility issues, making some of the text difficult to read. To resolve this, I repositioned them within the central column to ensure clarity and improve readability.

BOOKLET COVER AND BACK



As you can see, I kept the front cover relatively simple, featuring overlapping circles and squares. I used Illustrator's Intersect Pathfinder tool to create the overlapping effects, and added a vibrant mix of colors to enhance the visual impact.

BOOKLET PAGES 2-3

ACCEPT THAT BEING BEIGE IS A CHOICE

NEUTRALITY IS NOT NATURAL, IT'S DESIGNED.

1

In contemporary design, neutrality is often treated as the default.

Soft beige tones, muted palettes, generous white space, and restrained typography dominate branding, digital interfaces, and visual culture.

These choices are frequently justified through ideas of clarity, accessibility, and universality. However, neutrality is not an absence of design, it is a deliberate aesthetic decision. The widespread adoption of minimal, neutral visuals reflects a broader cultural preference for safety and broad appeal, particularly in corporate branding where companies aim to communicate professionalism and trust.

As a result, many brands, websites, and products begin to look increasingly similar, contributing to a sense of visual homogenisation.

The popularity of beige, both literally and metaphorically, represents a wider trend toward visual restraint. While minimalism originally emerged from functional philosophies such as those promoted by the Bauhaus and Swiss design movements, prioritising clarity, function, and accessibility.

Its contemporary application often focuses more on aesthetic uniformity than purposeful design. In many cases, minimalism has become a stylistic shortcut rather than a thoughtful solution.

Logos are simplified, colour palettes are reduced, and distinctive visual elements are removed in favour of clean, neutral identities that can operate across digital platforms, reducing uniqueness.

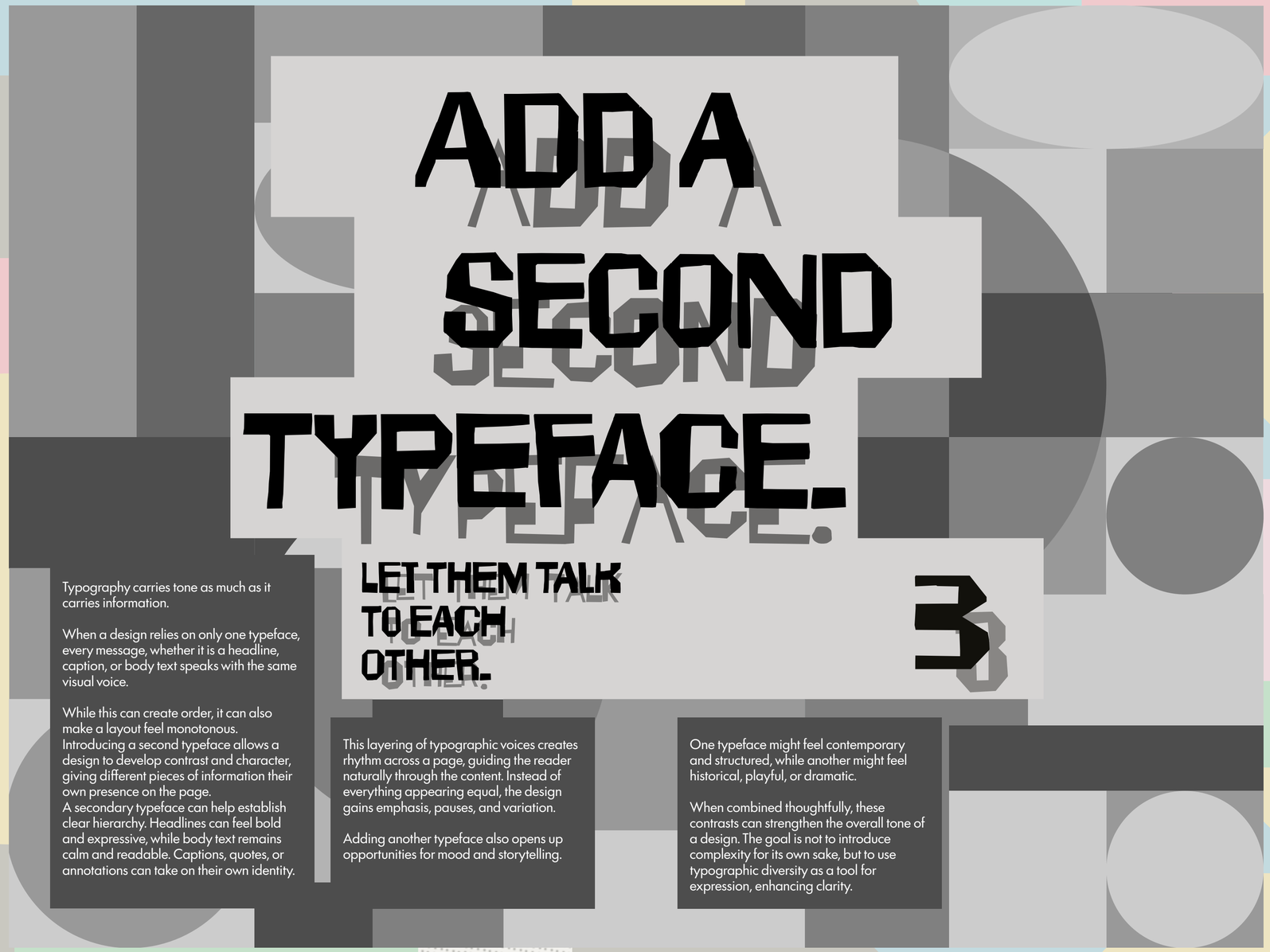
While this approach offers scalability and consistency, it can also strip away individuality and emotional resonance.

The intro page serves as a primer on what to avoid, delivering a powerful statement that critiques common designer tropes and the pitfalls they often fall into.

BOOKLET PAGES 4-5



BOOKLET PAGES 6-7



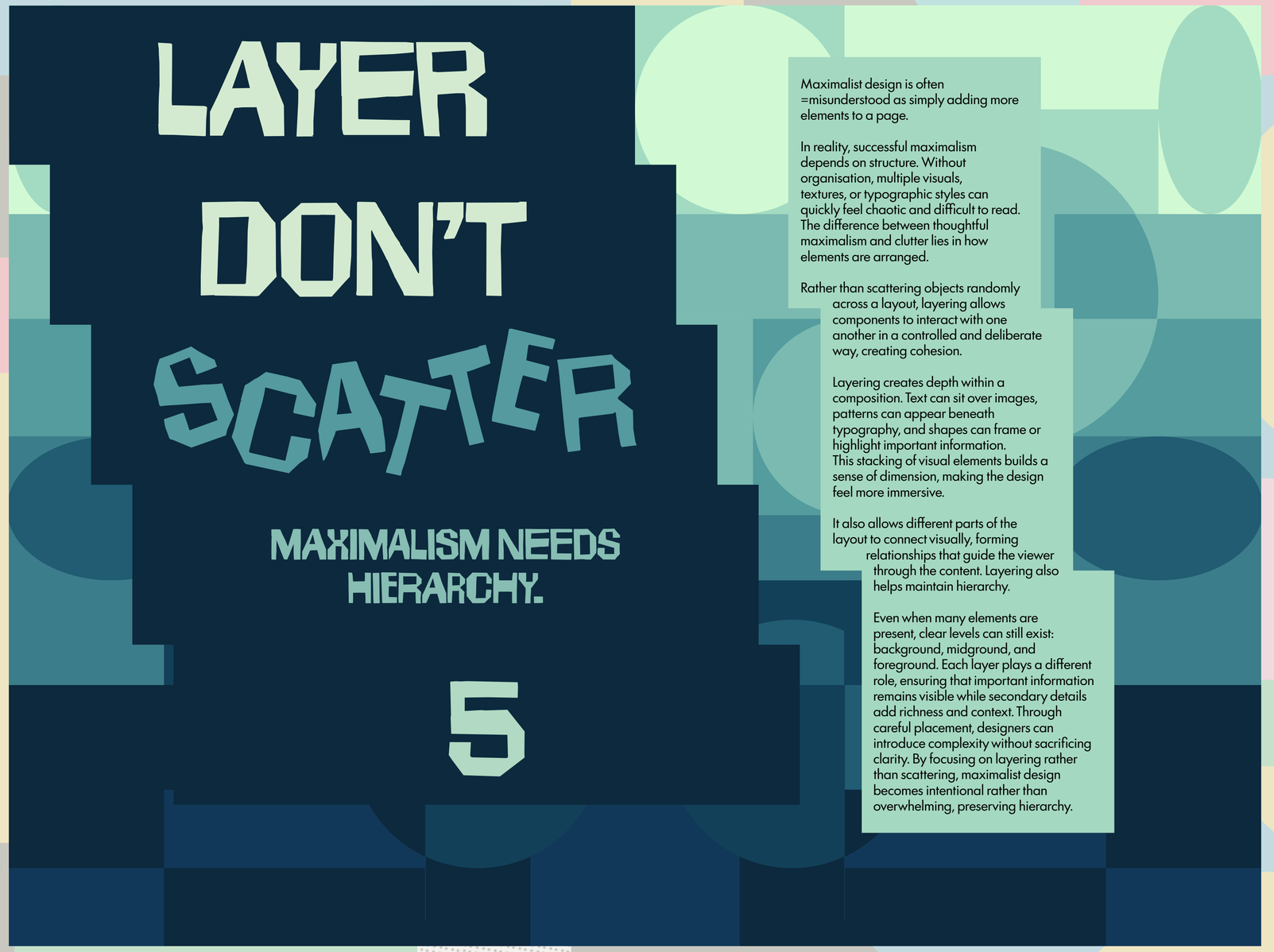
As you can see, I placed solid blocks of shapes over the background designs to make the text more legible. I wanted the blocks to span across two pages, while the subtext is continuously and randomly distributed throughout each spread.

BOOKLET PAGES 8-9



This spread stands in striking contrast to the first three. Colour is introduced boldly, demonstrating the impact and effectiveness of maximalist design.

BOOKLET PAGES 10-11



Maximalist design is often =misunderstood as simply adding more elements to a page.

In reality, successful maximalism depends on structure. Without organisation, multiple visuals, textures, or typographic styles can quickly feel chaotic and difficult to read. The difference between thoughtful maximalism and clutter lies in how elements are arranged.

Rather than scattering objects randomly across a layout, layering allows components to interact with one another in a controlled and deliberate way, creating cohesion.

Layering creates depth within a composition. Text can sit over images, patterns can appear beneath typography, and shapes can frame or highlight important information. This stacking of visual elements builds a sense of dimension, making the design feel more immersive.

It also allows different parts of the layout to connect visually, forming relationships that guide the viewer through the content. Layering also helps maintain hierarchy.

Even when many elements are present, clear levels can still exist: background, midground, and foreground. Each layer plays a different role, ensuring that important information remains visible while secondary details add richness and context. Through careful placement, designers can introduce complexity without sacrificing clarity. By focusing on layering rather than scattering, maximalist design becomes intentional rather than overwhelming, preserving hierarchy.

I arranged the shapes to create a sea-like blue gradient, echoing and complementing the title.

BOOKLET PAGES 12-13



I applied Illustrator's Pixelate Halftone effect to these shapes to add texture and visual interest.

BOOKLET PAGES 14-15

USE A 7

The drop shadow has had a complicated reputation in graphic design.

Once widely used to create depth and emphasis, it later became associated with outdated digital aesthetics and overused effects. As minimalist design gained popularity, many designers began removing shadows entirely in favour of flat graphics and simplified interfaces.
While this shift created a cleaner visual language, it also removed one of the simplest tools for suggesting depth and spatial relationships.

A drop shadow, when used carefully, can help elements feel grounded within a layout. It creates the impression that objects exist within a space rather than floating on a completely flat surface.

This subtle sense of layering can guide the viewer's attention and help distinguish between different levels of information.
In interfaces, shadows can also suggest interactivity by making buttons or cards appear touchable and distinct from the background, reinforcing depth.

Within maximalist thinking, a drop shadow can be reintroduced as a deliberate stylistic choice rather than a default effect. By adjusting the scale, blur, or colour of a shadow, designers can create drama, contrast, or visual playfulness. Shadows can exaggerate depth, emphasise typography, or add dimensionality to otherwise simple shapes. The key is control. When used intentionally, the drop shadow becomes more than a decorative filter. It becomes a design tool that adds dimension, hierarchy, and character to a composition, enhancing visual impact.

DROP SHADOW

DEPTH CREATES MEANING.

BOOKLET PAGES 16-17



I created five different patterns to serve as clipping marks within the shapes, using Illustrator's Pattern Maker effect.

BOOKLET PAGES 18-19



I experimented with Illustrator's Transform Random effect to vary the rotation of each shape.

BOOKLET PAGES 20-21



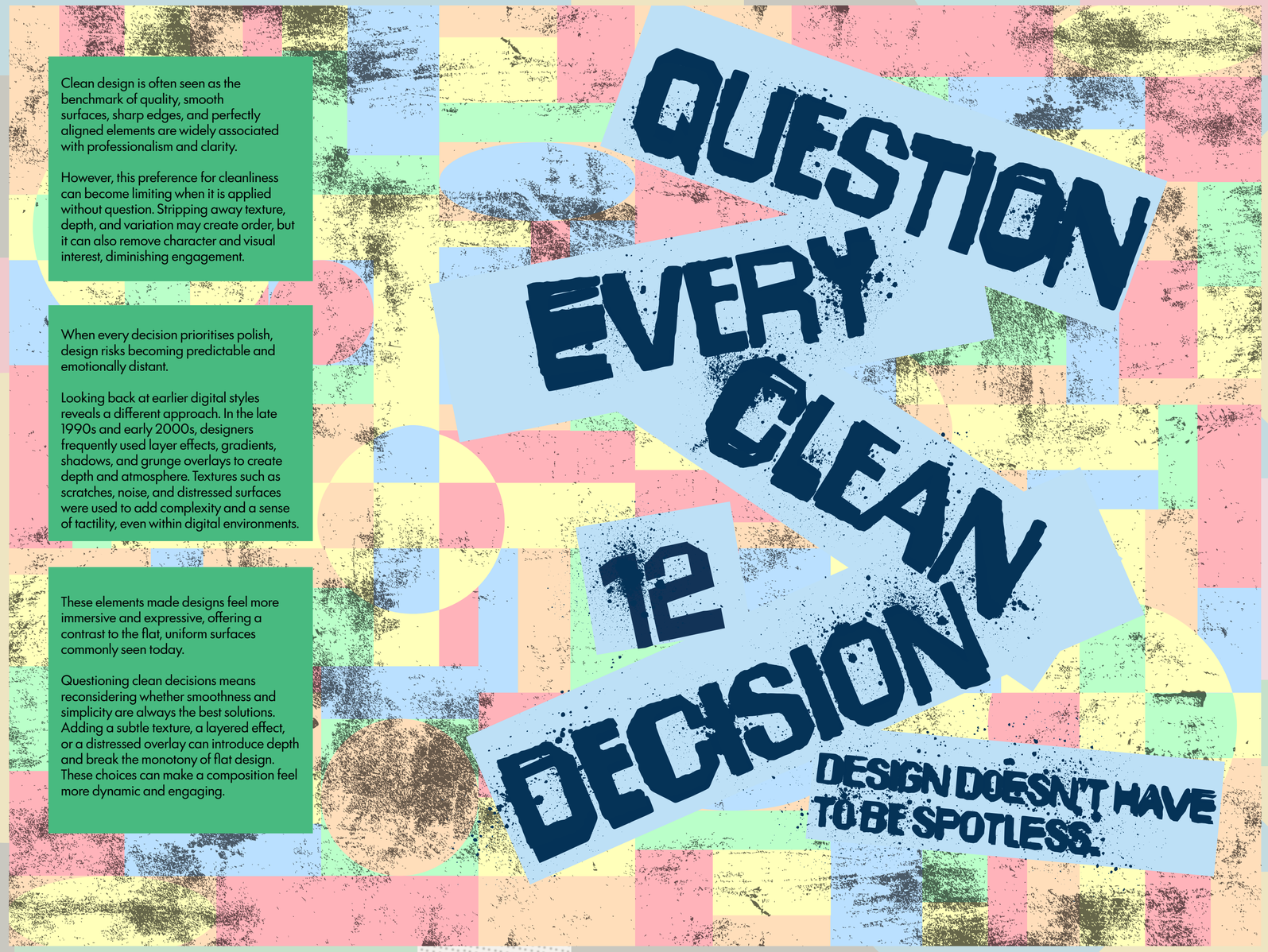
I used a Memphis-style vector pack from Adobe Stock to complement this spread

BOOKLET PAGES 22-23



I found an '80s futuristic sci-fi vector pack on Adobe Stock, which I then used as clipping masks to fill the shapes.

BOOKLET PAGES 24-25



Clean design is often seen as the benchmark of quality, smooth surfaces, sharp edges, and perfectly aligned elements are widely associated with professionalism and clarity.

However, this preference for cleanliness can become limiting when it is applied without question. Stripping away texture, depth, and variation may create order, but it can also remove character and visual interest, diminishing engagement.

When every decision prioritises polish, design risks becoming predictable and emotionally distant.

Looking back at earlier digital styles reveals a different approach. In the late 1990s and early 2000s, designers frequently used layer effects, gradients, shadows, and grunge overlays to create depth and atmosphere. Textures such as scratches, noise, and distressed surfaces were used to add complexity and a sense of tactility, even within digital environments.

These elements made designs feel more immersive and expressive, offering a contrast to the flat, uniform surfaces commonly seen today.

Questioning clean decisions means reconsidering whether smoothness and simplicity are always the best solutions. Adding a subtle texture, a layered effect, or a distressed overlay can introduce depth and break the monotony of flat design. These choices can make a composition feel more dynamic and engaging.

This page combines dirt and grunge overlays sourced online, with the Multiply transparency effect applied to create a subtle, layered texture. I also added an ink-bleed effect to the text, enhanced with ink splatter vectors for extra visual impact.
I selected a pastel colour palette to create a playful contrast with the grime and dirt textures applied to the spread.

BOOKLET PAGES 26-27



BOOKLET PAGES 28-29



I selected a human skin tone colour palette to complement this spread.

BOOKLET PAGES 30-31

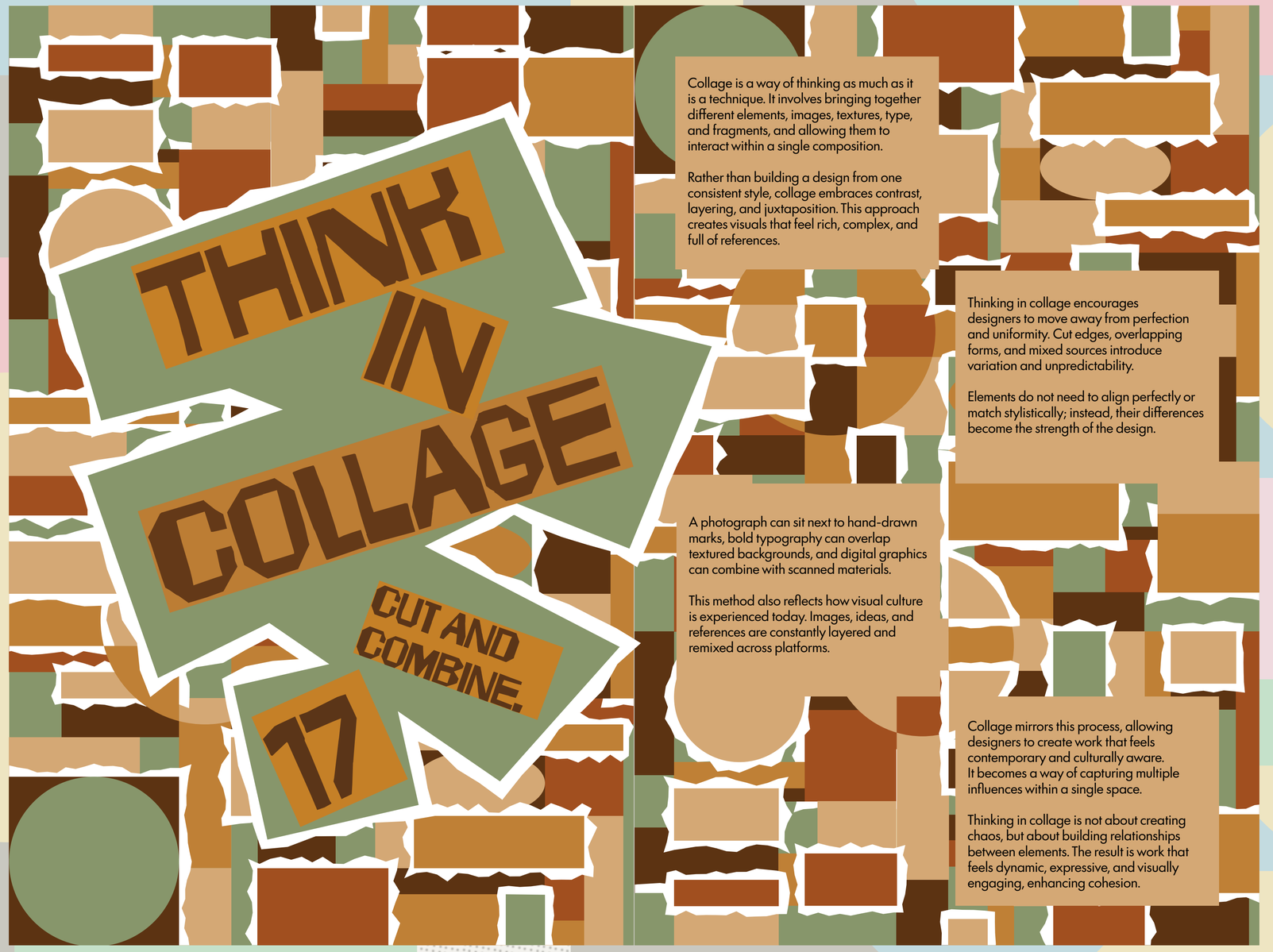


I applied Illustrator's Stylize → Scribble effect to the shapes, giving them a hand-drawn, felt-tip appearance.

BOOKLET PAGES 32-33



BOOKLET PAGES 34-35



I used the Expand Path tool on some shapes and then applied the Roughen effect to create a ripped paper texture.

BOOKLET PAGES 36-37



Grids are a fundamental tool in design, used to organise content, create alignment, and maintain consistency across layouts.

They provide structure, helping designers arrange elements in a clear and logical way. However, when followed too rigidly, grids can also lead to predictable and uniform compositions.

Everything becomes neatly aligned, evenly spaced, and visually controlled, which can limit creativity and expression.

Breaking the grid does not mean abandoning structure entirely, but rather challenging its dominance. By shifting, overlapping, or misaligning elements, designers can introduce movement and tension into a layout.

This creates a more dynamic composition, where the eye is guided through variation rather than strict order. Elements that extend beyond grid boundaries or interrupt alignment can become focal points, drawing attention and adding visual interest. In maximalist design, breaking the grid is a way of loosening control while still maintaining intention.

BOOKLET PAGES 36-37



I used Illustrator's new 3D tool to create dynamic perspectives with the shapes and typography.

BOOKLET PAGES 38-39



I incorporated an African-inspired tribal vector pack into this spread and selected a complementary African color palette to enhance the theme.

MOCKUPS







I created a few mockups to visualise the final design and found that the outcome matched my intended vision.

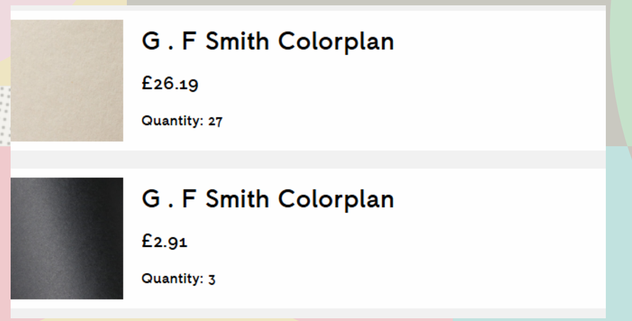
MOCKUPS


LAYOUTS DON'T HAVE TO BEHAVE.
BREAK THE GRID.
18


EMPTY SPACE IS
LET PATTERNS RETURN.
8
OVER RATED.


DON'T BE AFRAID OF STYLING.
USE VISUAL FLOURISHES.
10
Styling is often treated as unnecessary within contemporary design, something secondary to function or clarity. Many visual systems prioritise simplicity and reduction, removing distinctive elements in favour of clean, neutral outcomes.
While this can create consistency, it can also result in work that feels generic and interchangeable. Avoiding styling entirely can strip a design of character, leaving it technically effective but visually forgettable.
Styling plays a key role in shaping how a design is perceived. Choices such as type treatments, colour combinations, textures, and graphic elements all contribute to tone and identity.
These decisions influence whether something feels playful, serious, bold, or restrained. Styling is not separate from communication. It is part of how meaning is conveyed. Without it, design risks becoming purely functional, lacking emotional or cultural presence.
Being unafraid of styling means allowing space for expression. It involves making deliberate visual choices that go beyond basic structure and embracing elements that add personality.
This does not mean adding detail without purpose, but rather recognising that style can enhance clarity rather than disrupt it. Thoughtful styling can draw attention, create hierarchy, and make a design more engaging. By moving away from the fear of over-styling, designers can create work that feels more distinctive and alive.

PRINTING





I chose to use GF Smith paper stock for my printing due to its high quality and professional finish. I selected China White for the main body to ensure clarity and readability, while using Ivory Black for the cover and back cover to create a strong contrast and a more premium feel. Although GF Smith papers are more expensive, the material choice enhances the overall presentation and reinforces the intended quality of the final outcome.





BOOK BINDING









For the bookbinding process, I would need a range of materials, including glue, headbands, and sturdy cardboard, along with the appropriate tools. It is quite a technical process that requires precision and careful attention to detail at each stage. From assembling the pages to securing the spine and attaching the cover, each step must be executed accurately to ensure a strong, clean, and professional finish.

MAKE DESIGN LOUD AGAIN CAMPAIGN

CAMPAIGN FLOW

Step 1

Create the Booklet

Design How to Become a Maximalist as a satirical guide and manifesto establishing the project's tone and message.

Step 2

Develop the Logo

Create a bold, adaptable logo to unify all campaign outputs.

Step 3

Produce the Video

This will act as the main narrative piece, combining visuals, slogans, and motion to engage an audience.

Step 4

Design Merchandise

Create wearable items (pins, hoodies, etc.) to promote the movement.

Step 5

Create Posters

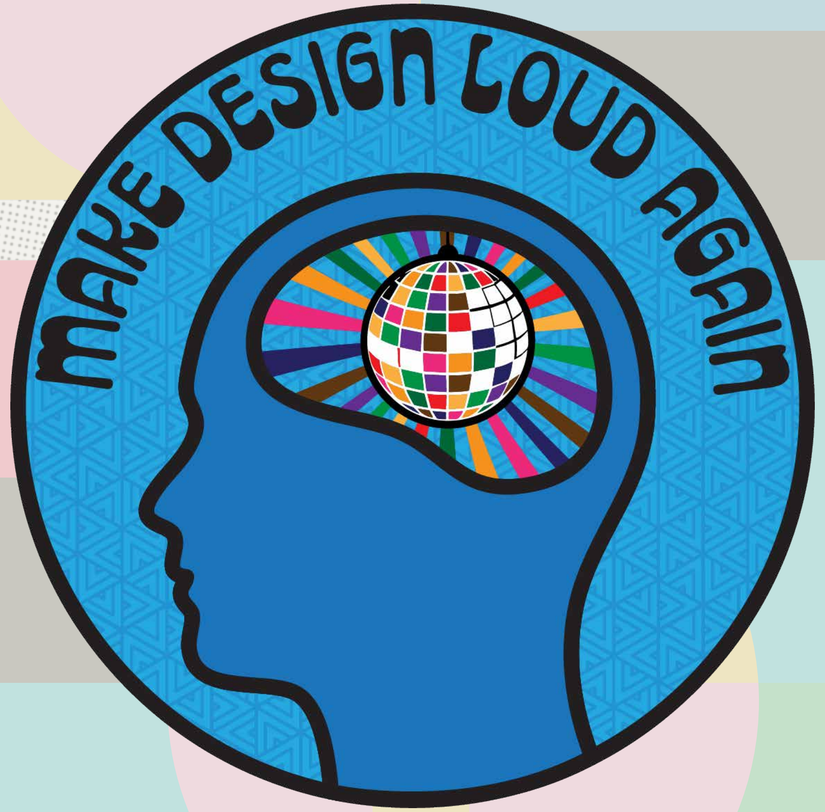
Design bold, slogan-led posters for public visibility.

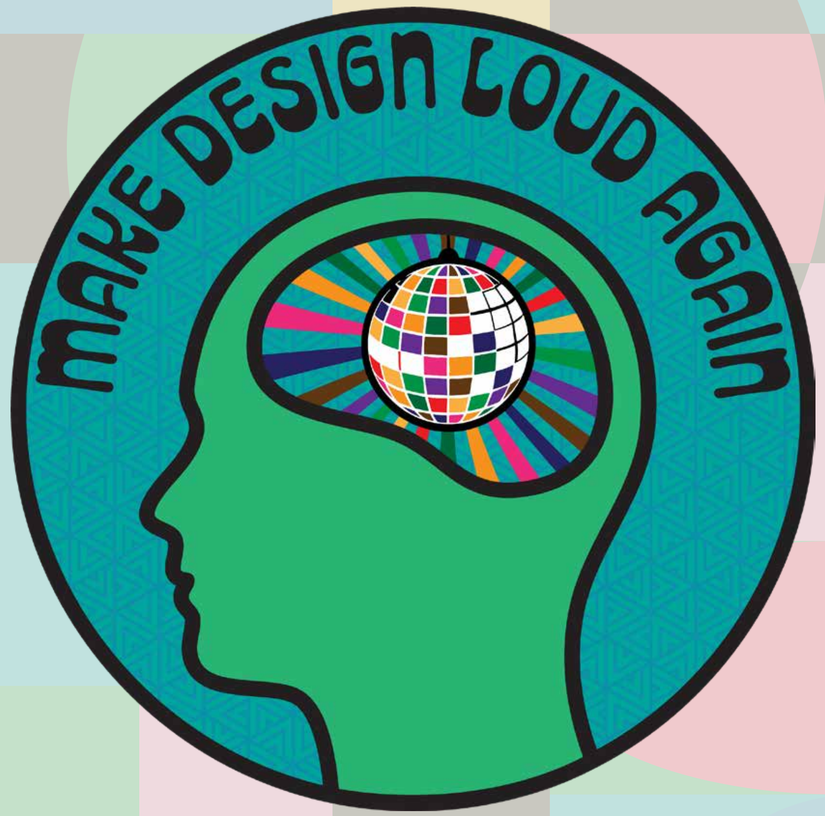
Step 6

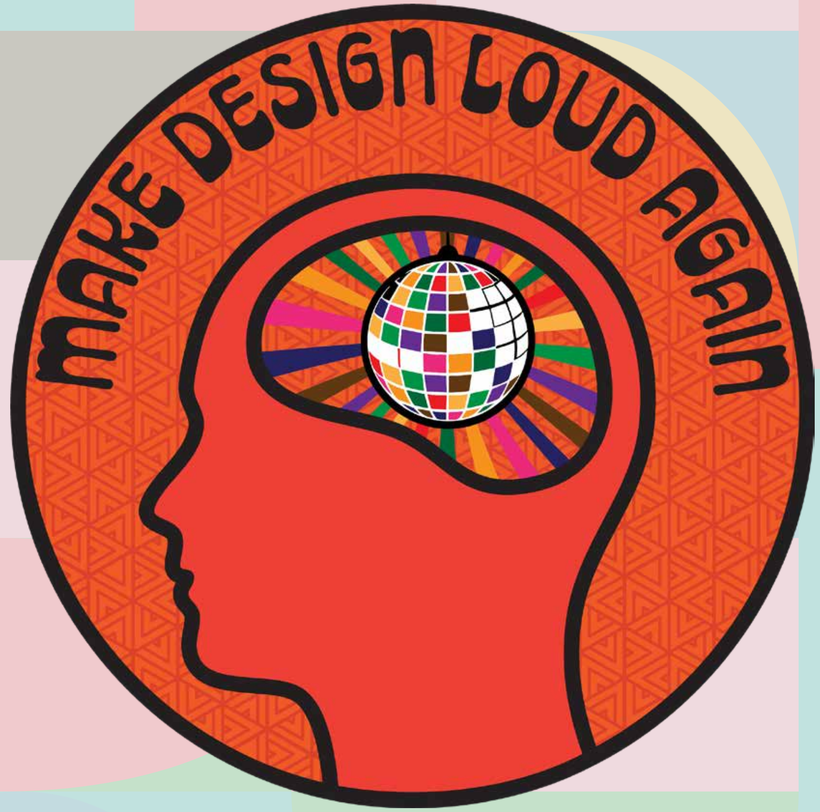
Exhibition Concept

Visualise a university exhibition targeting Gen Z designers.

LOGO REFINING







PIN/ BADGE MOCKUPS







PIN/ BADGE MOCKUPS





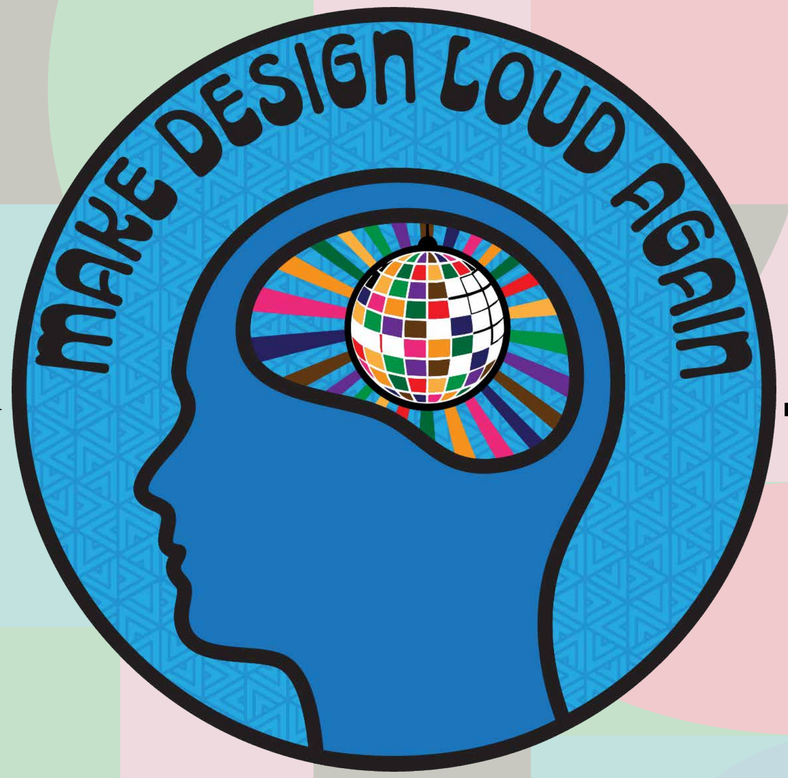


WRISTBANDS


MAKE DESIGN LOUD AGAIN
FIGHT AGAINST BLANDING
MAKE DESIGN LOUD AGAIN
FIGHT AGAINST BLANDING
MAKE DESIGN LOUD AGAIN
FIGHT AGAINST BLANDING

CHANGING AFTER TUTOR FEEDBACK







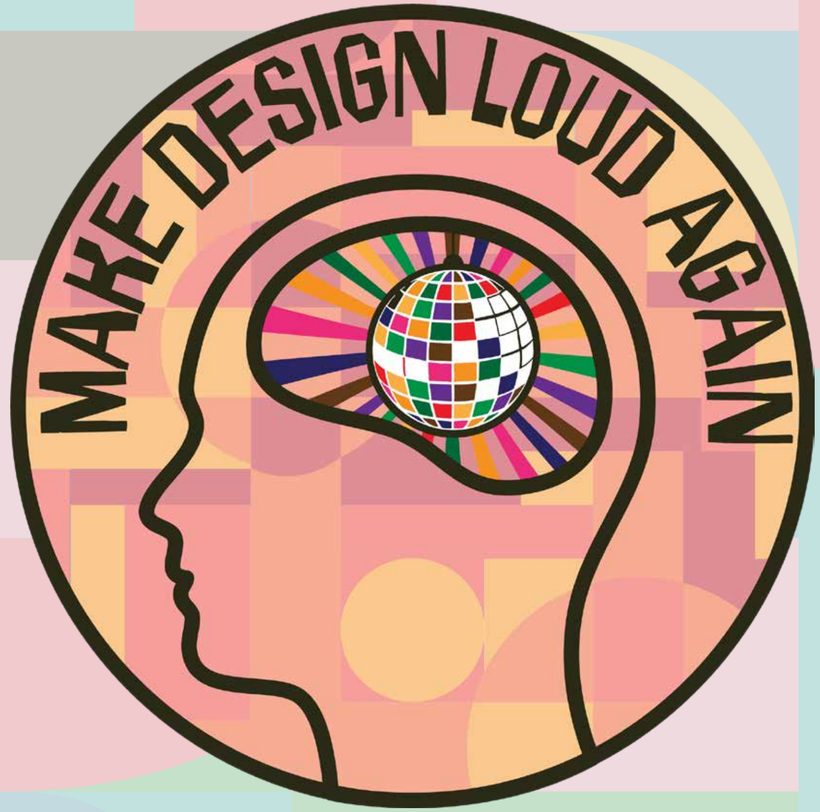
I refined the logo throughout the course of the project, as finding the most suitable typeface proved to be a challenging part of the process. I explored numerous variations, too many to include in this process book. Tutor feedback was particularly valuable, and I made several adjustments in response to it.

The image above shows the final version of the logo. I believe it captures the essence of the project most effectively and aligns well with the themes of both the booklet and the video.

FINAL BADGE DESIGNS







I wanted the logo to be applied to the badge, while also introducing colour variations so that each one feels unique. I slightly toned down the colours, but kept them within the same five-colour palette. This variation adds a more engaging interaction with the viewer, and I believe it would be even more effective as a physical product.

FINAL BADGE MOCKUPS





FINAL BADGE MOCKUPS





FINAL BADGE MOCKUPS





FINAL BADGE MOCKUPS





FINAL WRISTBANDS



The wristbands follow the same techniques used for the badges and logos, with the addition of straplines to reinforce the campaign message.

They are designed as thought-provoking wearable pieces, allowing the wearer to display and communicate the idea.

FINAL WRISTBAND MOCKUPS





FINAL WRISTBAND MOCKUPS





APPAREL - HOODIES





APPAREL - HOODIES





APPAREL - BUCKET HATS





APPAREL - BUCKET HATS





APPAREL - T SHIRTS





APPAREL - T SHIRTS





APPAREL - PENS





APPAREL - MUGS





APPAREL - MUGS





APPAREL - TOTE BAGS





APPAREL - TOTE BAGS





APPAREL COLLECTION



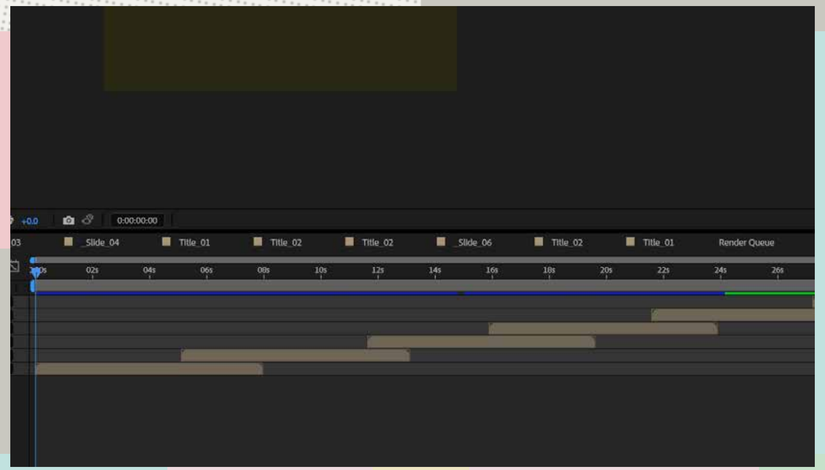
This spread brings together all the main apparel pieces in one cohesive layout. I like the way it is displayed, as it gives a strong sense of how the merchandise could be presented on an Instagram page or a website.

MAKING THE CAMPAIGN VIDEO

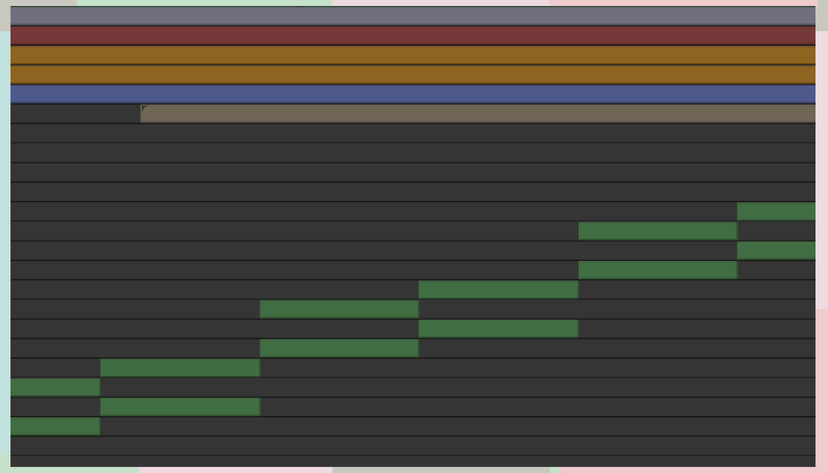


I chose to use After Effects for the video, as I wanted the shapes to move dynamically and felt it was the most suitable software for this. I aimed to keep the shapes minimal throughout. The project took roughly a full weekend to complete, although I may continue refining it before the final submission to ensure it is as polished as possible. I also decided to use the same colour palette as the poster and booklet, along with the Kuhlman typeface, to maintain consistency across all elements of the project.

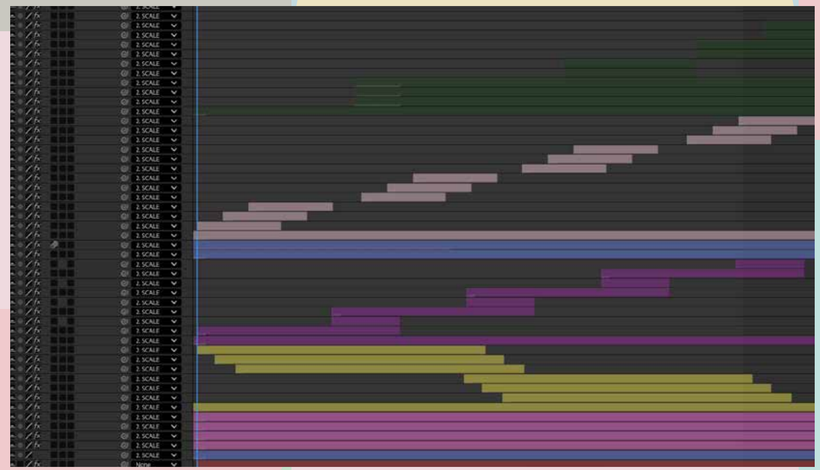
VIDEO PROCESS



As you can see, I created a number of precompositions to organise the different layers within the video. This helped reduce lag and made the overall project much easier to manage.

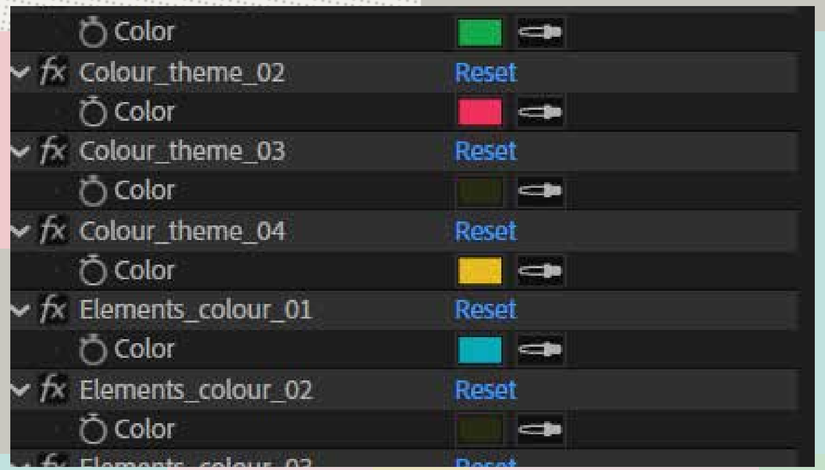


I worked with a large number of layers, including animated strokes, SVGs, and shapes such as squares and rectangles, making the process quite technical overall. Everything needed to align precisely, as any inconsistency would disrupt the visual flow and look out of place.

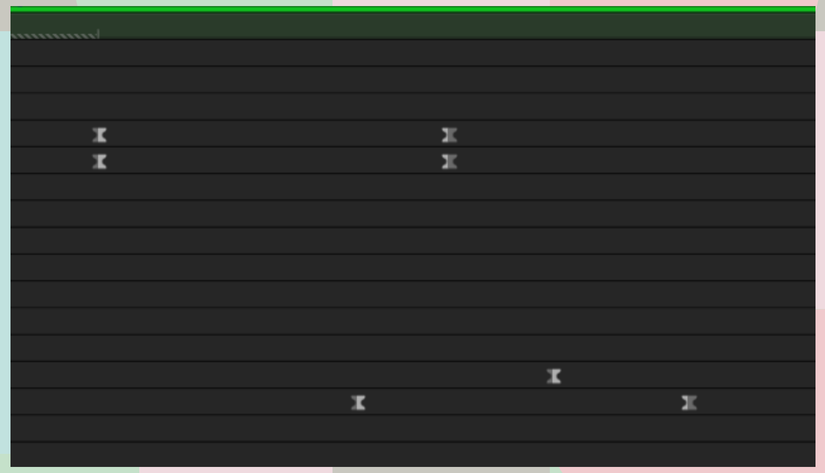


Each of the five main compositions took approximately one to two hours to create, with some containing over 30 layers to animate. The process was quite tedious and tested my skills, especially with After Effects crashing multiple times.

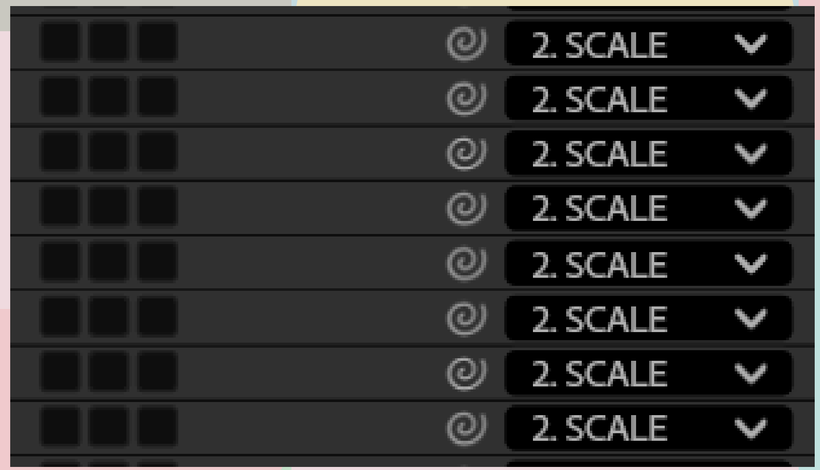
VIDEO PROCESS



I developed a colour palette that remains consistent with my upcoming posters and merchandise for the campaign. While the colours shift throughout each composition, they all stay within a defined group of five to six colours.

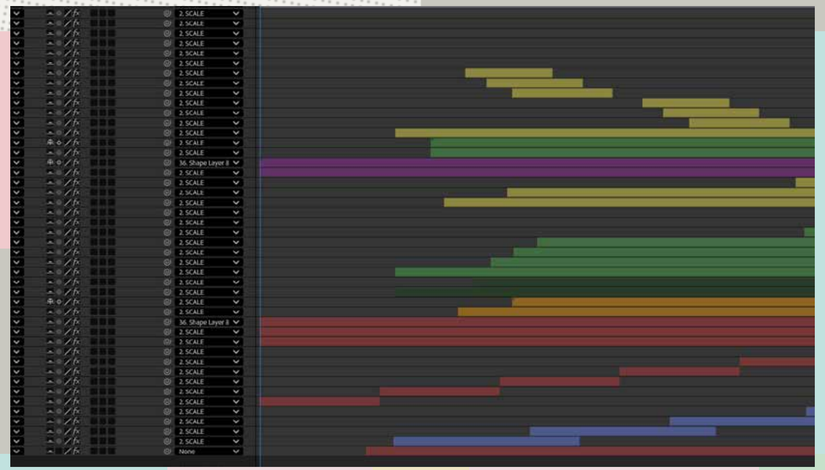


When animating, I used Easy Ease and adjusted the velocity graph to create more interesting variations in speed, with smooth accelerations and decelerations.



I primarily experimented with the Scale tool, using layer pairings in After Effects and linking them to different sources to maintain consistency across the animation.

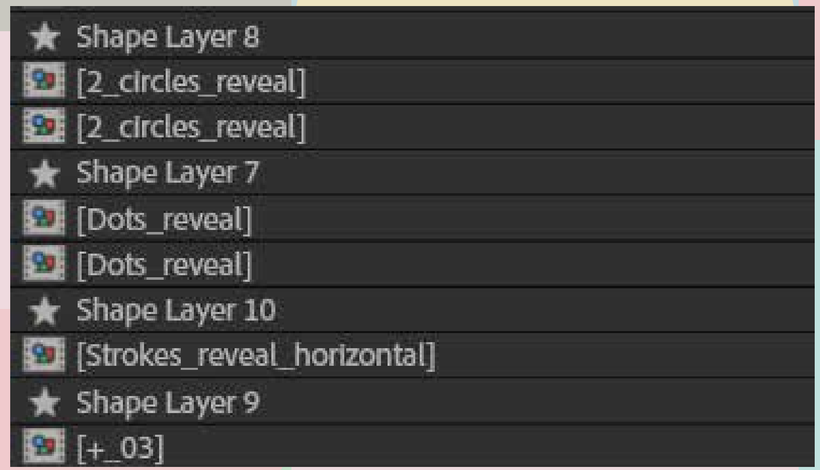
VIDEO PROCESS



I made a conscious effort to label everything clearly this time and colour-code each shape. This was a different approach for me, as I am usually quite messy and unorganised, but I realised that for a project of this scale it was essential to keep everything neat and structured.

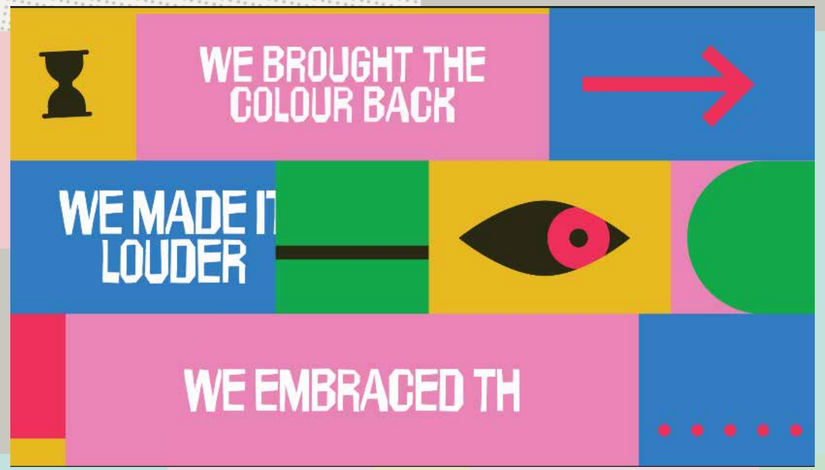


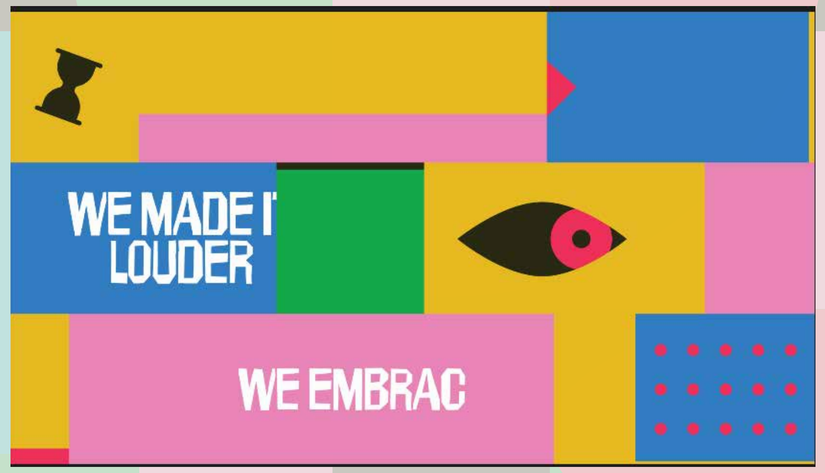
For the voiceover, I used ElevenLabs for text-to-speech and, after some testing, selected an eccentric, loud Cockney-style voice. The original version featured a quiet, nighttime narrator, similar to ASMR, which didn't match the intended tone, especially alongside the acid jazz track in the background.

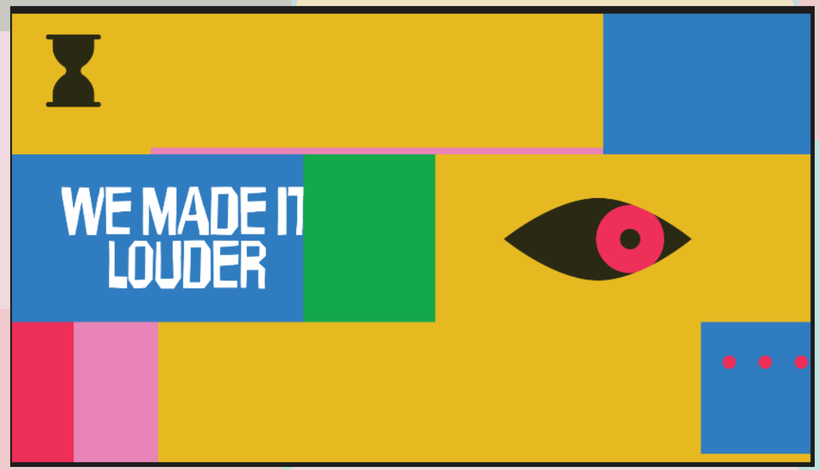


To align the shapes, I used After Effects' grid and snap-to-grid system to ensure the squares and rectangles were evenly sized and consistently spaced.

VIDEO PROCESS







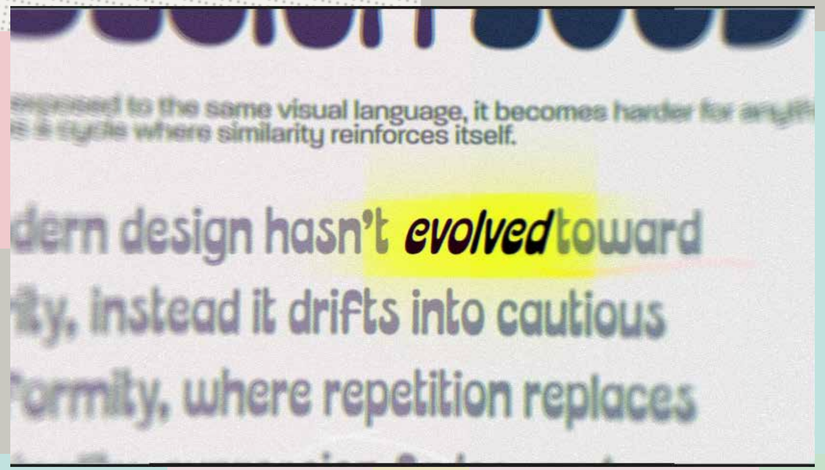
Here you can see the change in momentum within the animation, as each shape transitions and overlaps to create a smooth, continuous flow. I rendered the piece at 60 frames per second to achieve a fluid, almost 'buttery' consistency. The rendering process involved over 2,000 frames in just under 30 seconds. Shown here are screenshots taken from around 50 different frames throughout the sequence.

FINAL VIDEO



https://www.youtube.com/watch?v=Oyob2OUdezU

VIDEO I DIDN'T END UP DOING



I did experiment with creating a different, more informational storytelling video for the campaign, but I wasn't satisfied with the final outcome. The video was very text-heavy and didn't align with the visual style of the other elements I planned to produce. That said, the process was still time-consuming, and I recognise that one of the biggest challenges in my workflow is being overly critical of my own work.

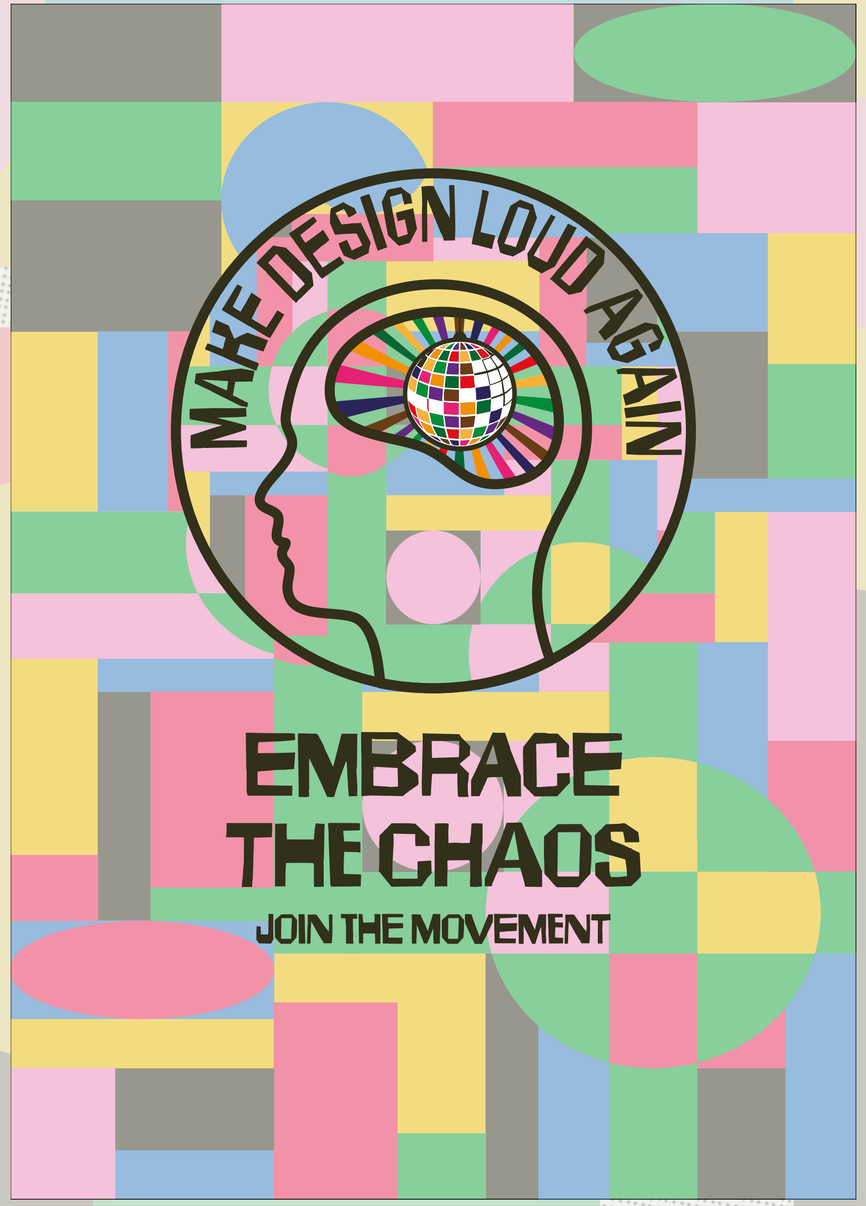


I used a custom plugin called 'Match Cut', which I downloaded online, to achieve some of the effects in the video. The process took around five hours, and rather than viewing it as wasted time, I see it as a valuable learning experience, I developed new skills in After Effects that I wouldn't have gained otherwise.



You can view the video here:
https://www.youtube.com/watch?v=qVS9BOMY3L4

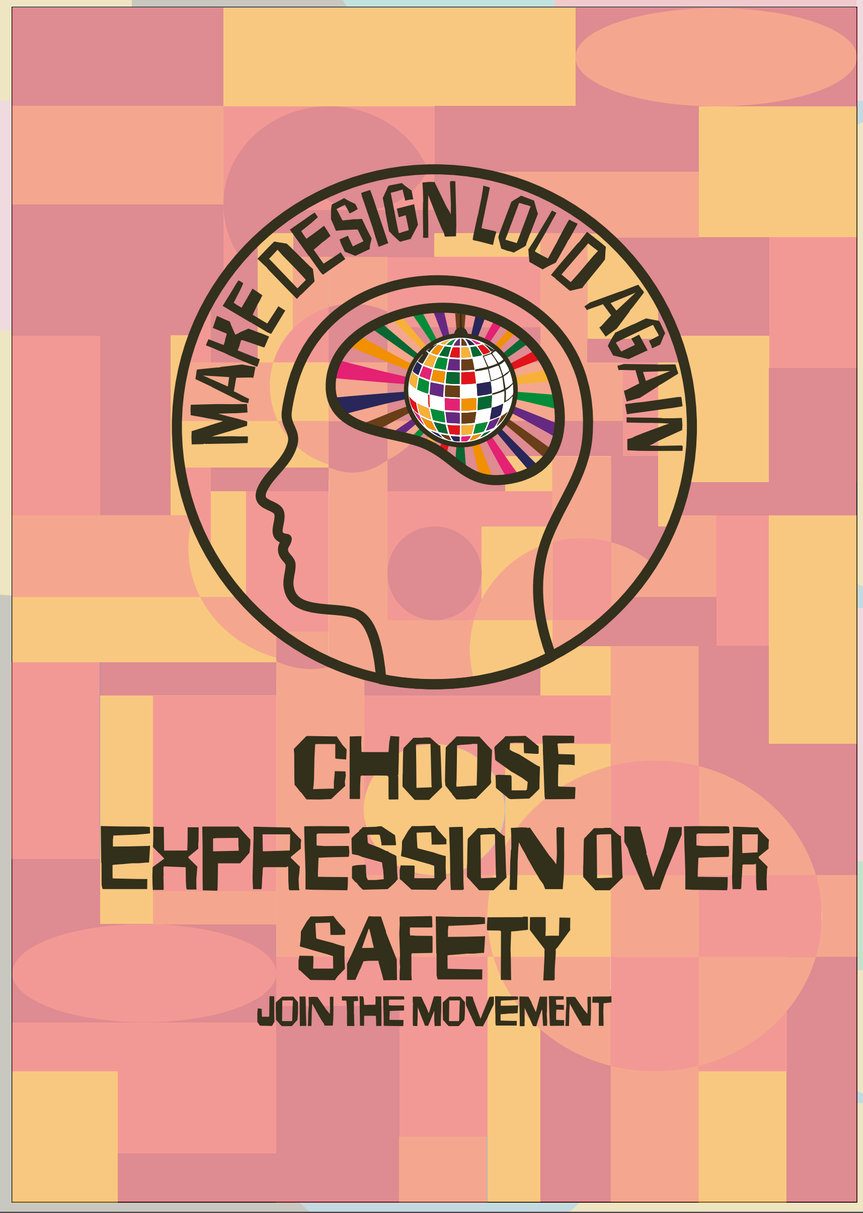
POSTER DESIGN





POSTER DESIGN





FINAL POSTER DESIGN





These posters were created to complement the overall project. They were designed in Illustrator, following the same themes and patterns explored in the earlier work.

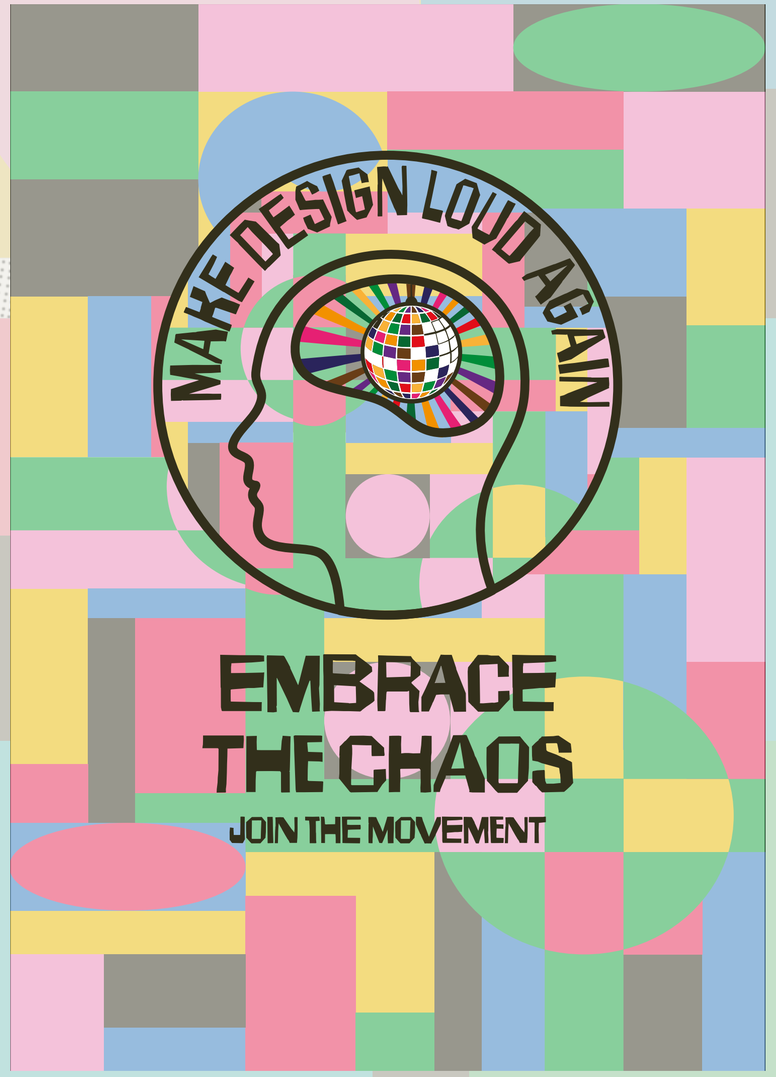
FINAL POSTER DESIGN

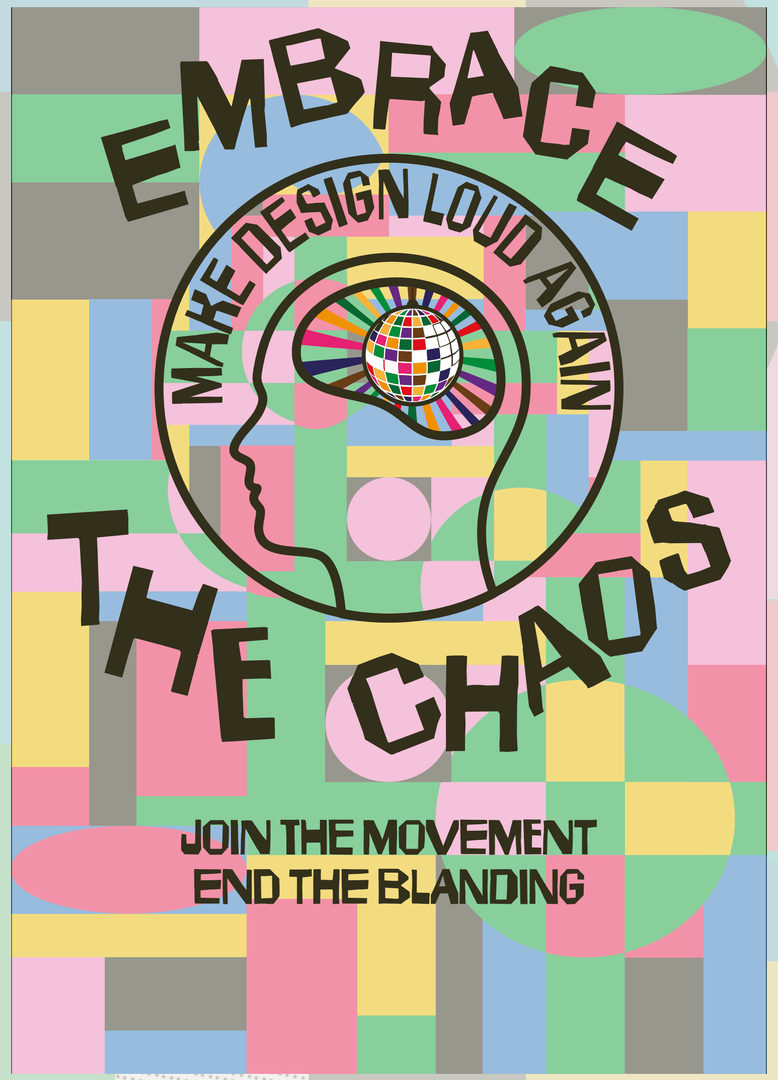




POSTER PROGRESS

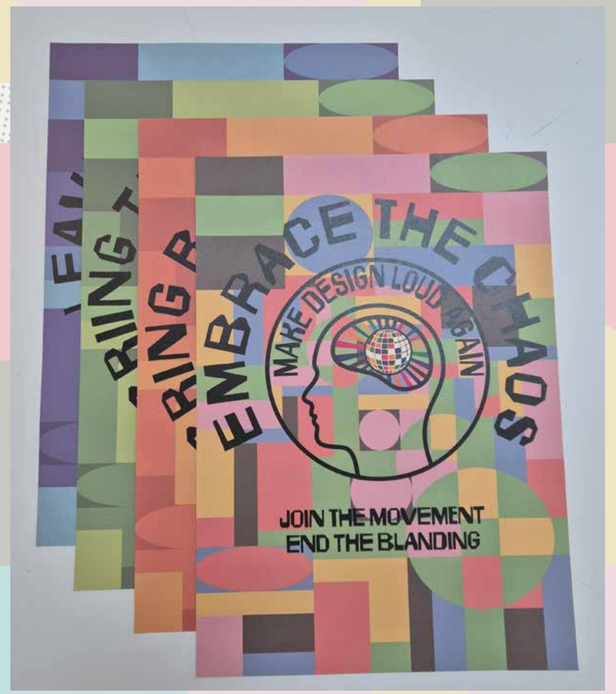
Again, this stage involved refining and finalising the work. It was valuable to explore multiple, closely related variations, as this helped me develop the strongest outcome. In the end, I achieved a result I was most satisfied with, and I believe it aligns well with the themes present across the other pieces.

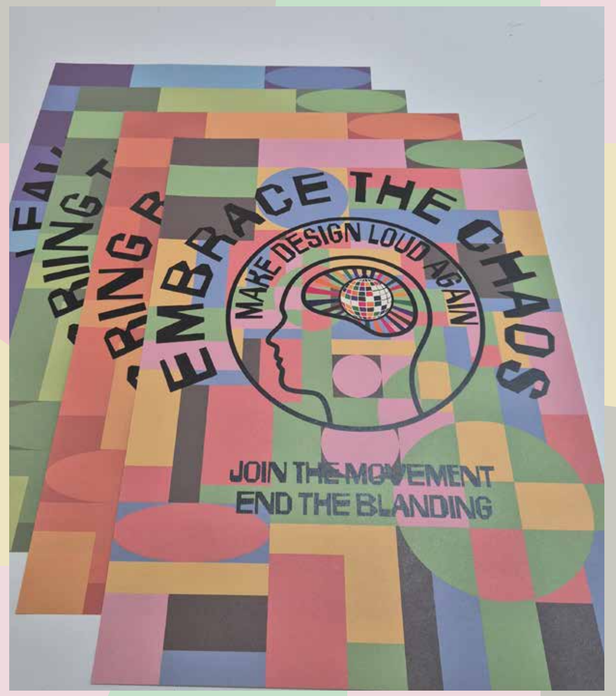






REAL PHOTOS OF POSTERS









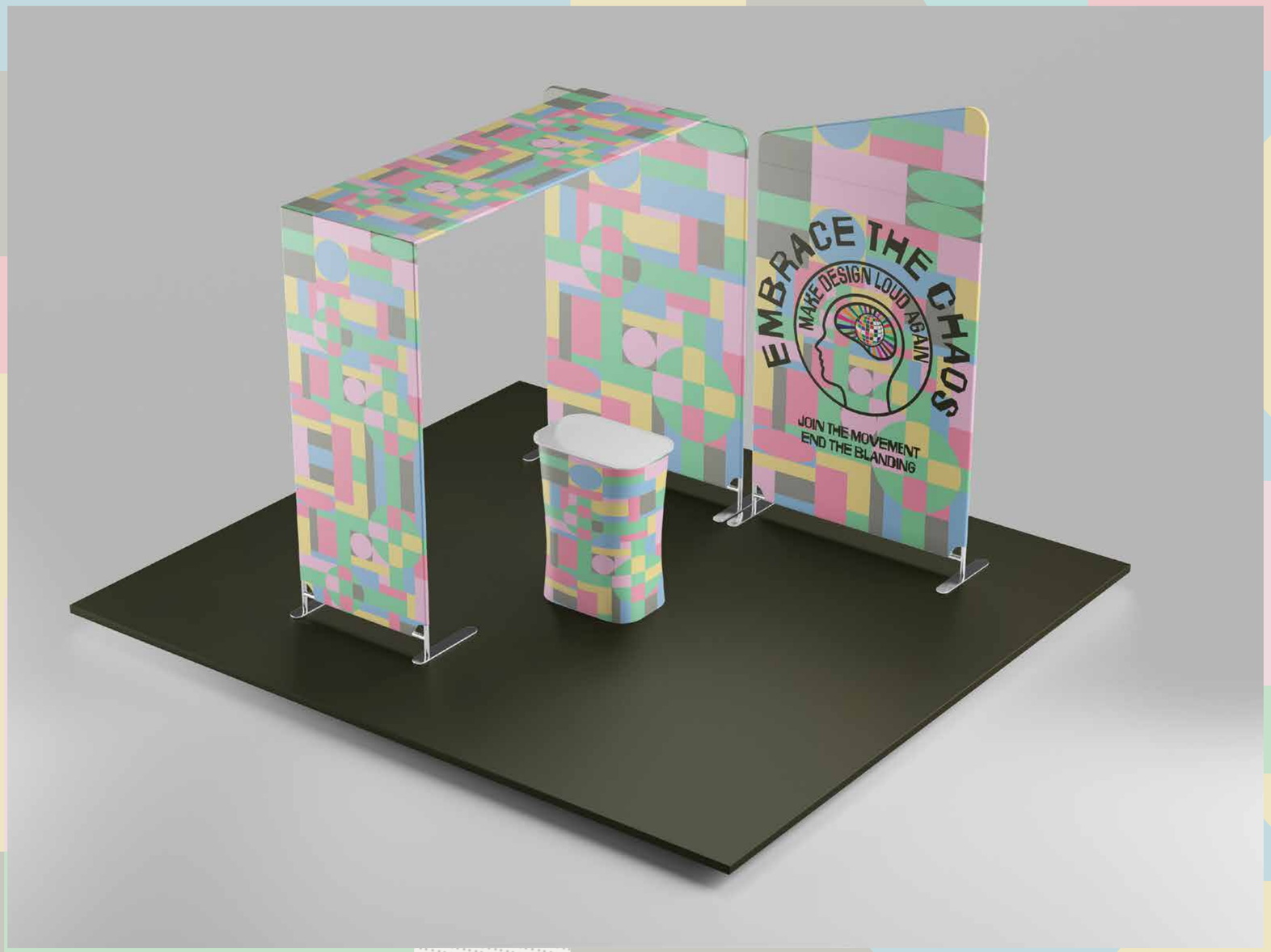
I printed on GF Smith's China White paper, and the final result came out very well, enhancing the overall quality of the piece.

CAMPAIGN IN A SPACE

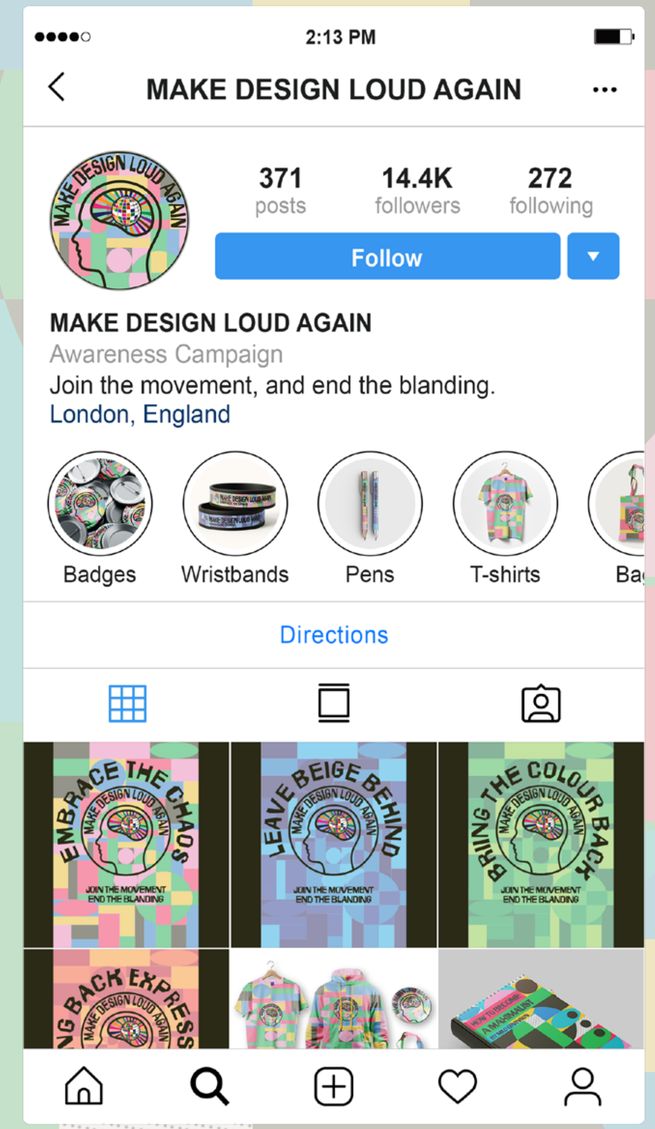


Here is a visualisation of the campaign in a real-world exhibition. It includes a screen displaying the video, alongside posters and the booklet, creating an immersive and cohesive experience.

CAMPAIGN IN A SPACE



INSTA PAGE



The Instagram platform extends the campaign digitally. It allows for ongoing development, audience interaction, and community engagement, particularly among younger designers who relate to the message.

WHAT WENT WELL

- I found the overall process fun and engaging, as I was working towards my own set of targets. I believe the final outcomes met, and in some cases exceeded, the standard I had set for myself in terms of both effort and skill.
- I was particularly pleased with the book and video, as these were the most time-intensive aspects of the project. The amount of work I invested in them was reflected in the final results.
- Responding to tutor feedback was also a valuable part of the process, as it helped me identify areas for improvement and refine my work further.

WHAT COULD BE IMPROVED

- I found that I could have improved some of the physical outcomes. With more time, I would have produced more of the merchandise as fully realised physical items, including the wristbands and badges.
- To develop a more comprehensive and fully realised campaign, I believe I could have experimented with creating a wider range of deliverables.
- Additionally, incorporating more primary research would have been beneficial. Rather than relying solely on tutor feedback, I could have created questionnaires and gathered data through charts or graphs to better understand user engagement and audience response.