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## Objective

To obtain a two week practicum-based position at a design firm from April 6th to April 17th, 2020.

## Profile

I am a young, hardworking design student with a passion for graphic, branding, and exhibit design. Having studied in a close-knit design cohort, I am happy to work alongside others producing creative content which satifies the client's design needs. Although I do not have formal design experience, I am able to apply my previously acquired skills and ambition to any endeavor.

## Relevant Skills

### Technical

- Adobe Illustrator
- Adobe Photoshop
- Adobe Indesign
- Sketchup
- Vectorworks
- Laser Cutting
- 3D Printing
- Drafting & Fabrication
- 2D & 3D Design

### Interpersonal

- Team Leadership
- Collaborative
- Fast Learner

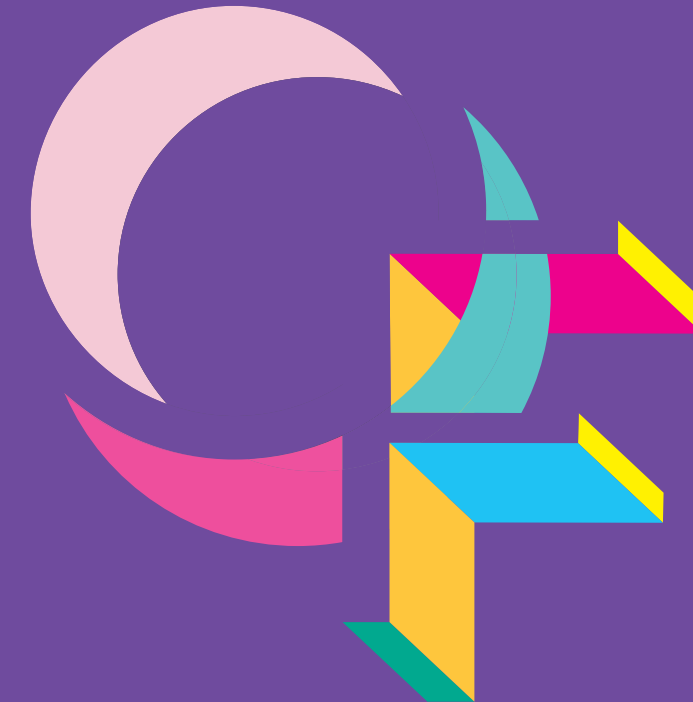
## Education

Langara College

Information Diploma | September 2018

Langara College's Design For

disciplinary dist



Hang on,  
let me overthink this...

Oona Forrester

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[www.behance.net/oonaforrester](http://www.behance.net/oonaforrester)



GRAPHIC DESIGN

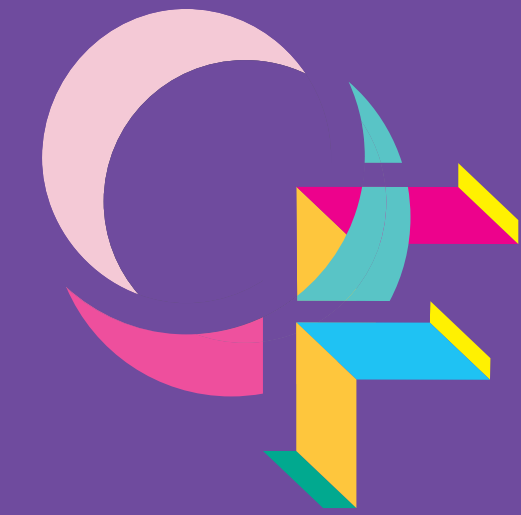
# Personal Visual Identity Design

## Objective:

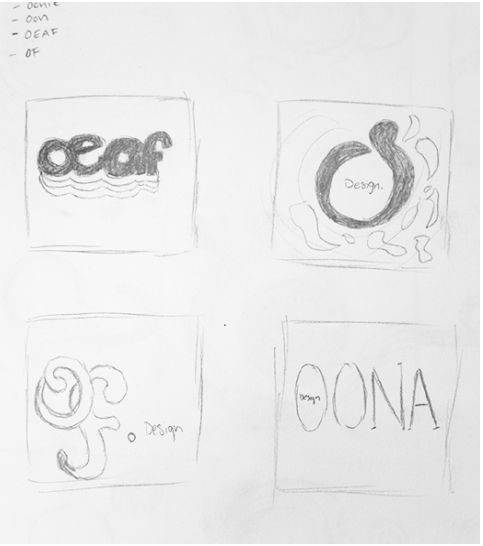
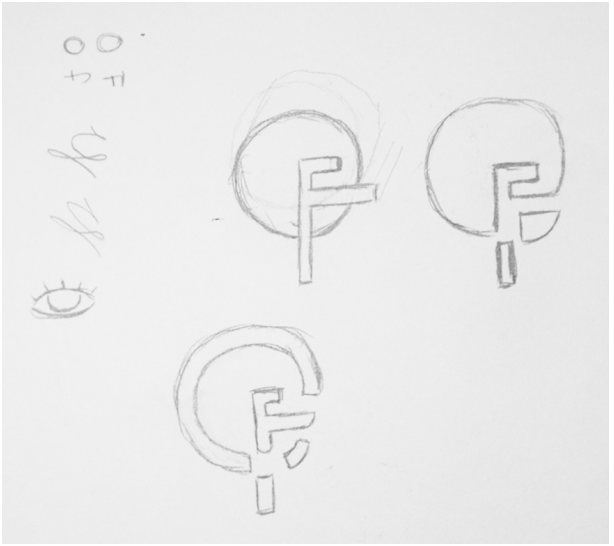
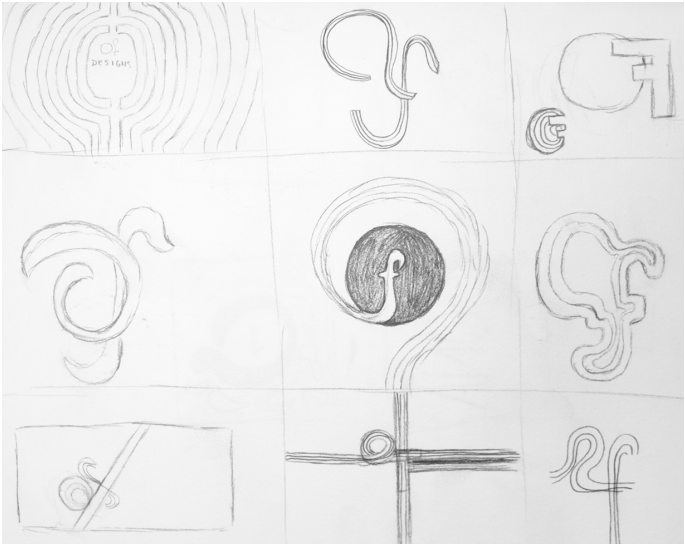
Choosing 3 descriptive words relating to your personal visual identity, develop a logotype, letterhead, business card, and website design based off of your visual indentity.

## Rationale:

Using my 3 descriptive words (whimsical, vintage, and unconventional), I developed a cohesive visual identity which fits my personal style and reflects my design style. As a lover of vintage design, my logotype implements a vintage typeface in a whimsical manner which which speaks to my unconventional nature as a designer and a human. Purple is one of my favourite colours, which I used throughout my visual identity, not only communicating my interest in the colour but also communicating ambition, serenity, and strength.



Final Logotype Design



## PROCESS



Vintage | Whimsical | Unconventional

Horizontal Version



Safe Zone



Colour Versions



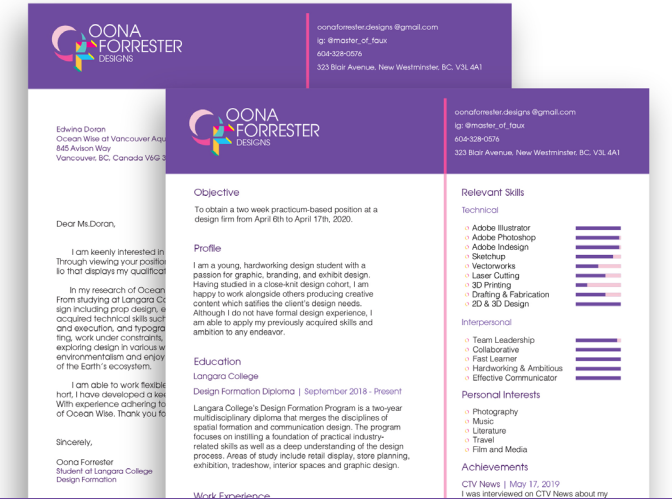
Minimum Reduction



Typeface

Avant Garde Gothic Pro (Book)  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$%^&\*()\_-=+

Colours



BUSINESS CARD & LETTERHEAD DESIGN



BRAND STANDARDS

WEBSITE DESIGN



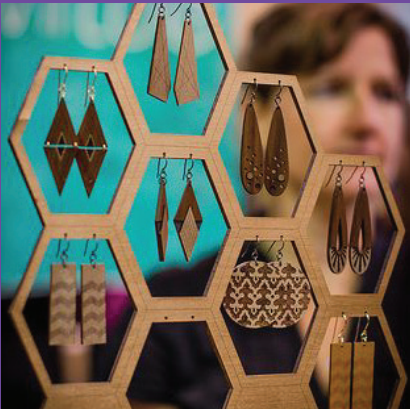
# Jewelry Brand Design

## Objective:

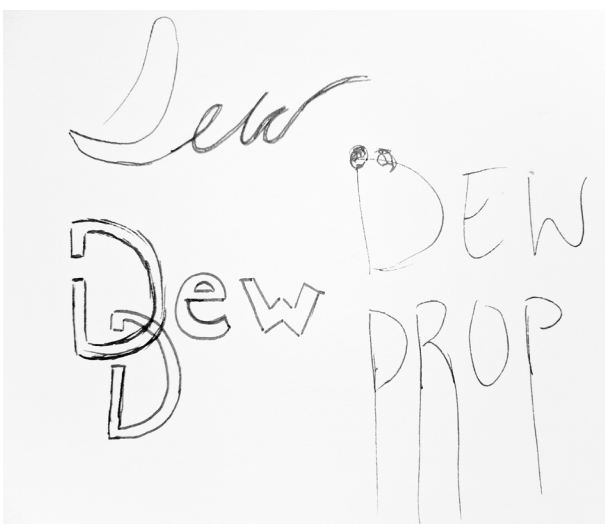
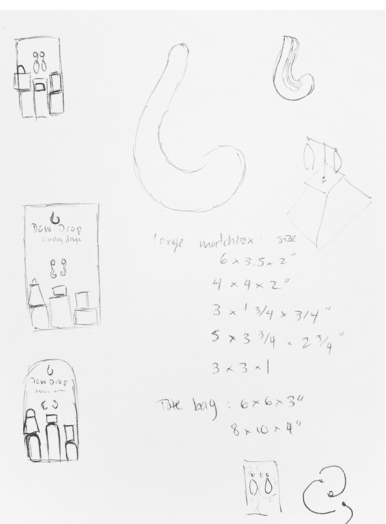
Using the skills developed through previous projects, develop a personal project which reflects one's knowledge of graphic design through brand design, layout design, website design, or exhibit design.

## Rationale:

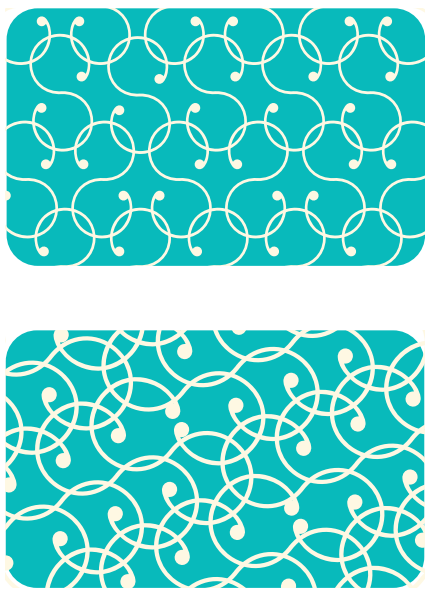
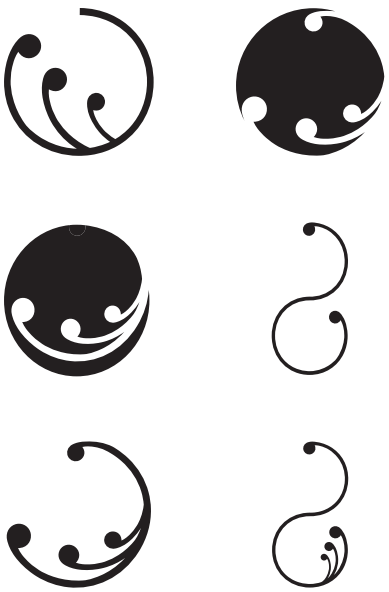
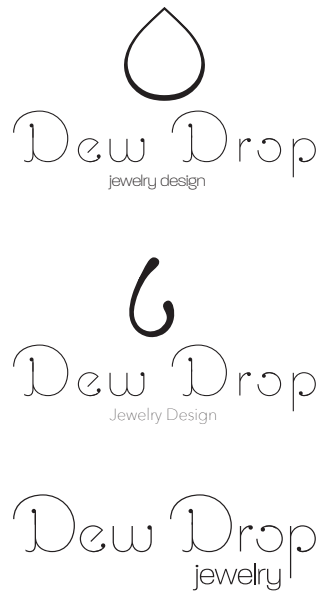
As many of my projects reflect my interest in vintage design motifs, I wanted to develop a brand identity which reflected aspects of contemporary and natural design. Since developing skills in laser-cutting, my goal was to use graphic design to laser-cut my project and demonstrate my craftsmanship. Exercising my interest in brand design and jewelry design, I developed brand identity specifications, earring designs, and a jewelry display tree. Inspired by my mother's nickname "Dew Drop", Dew Drop Jewelry uses the water-droplet motif to portray an essence of sophistication and neutrality.



Brand Moodboard & Inspiration



## PROCESS



BRAND STANDARDS

LIGHT | CONTEMPORARY | NATURAL

HORIZONTAL VERSION



SAFE AREA



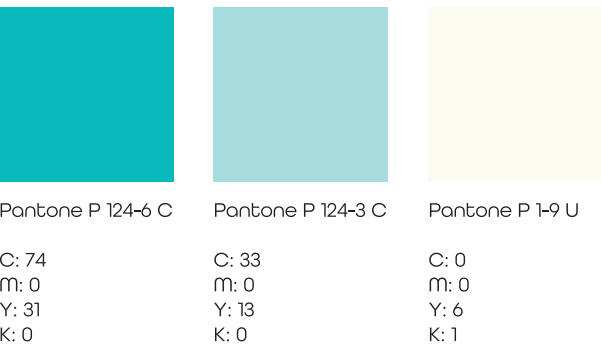
COLOUR VERSIONS



MINIMUM REDUCTIONS



COLOURS



SOCIAL MEDIA AVATAR



PACKAGING & BUSINESS CARD DESIGN



LASER-CUT EARRING DESIGN & JEWELRY DISPLAY



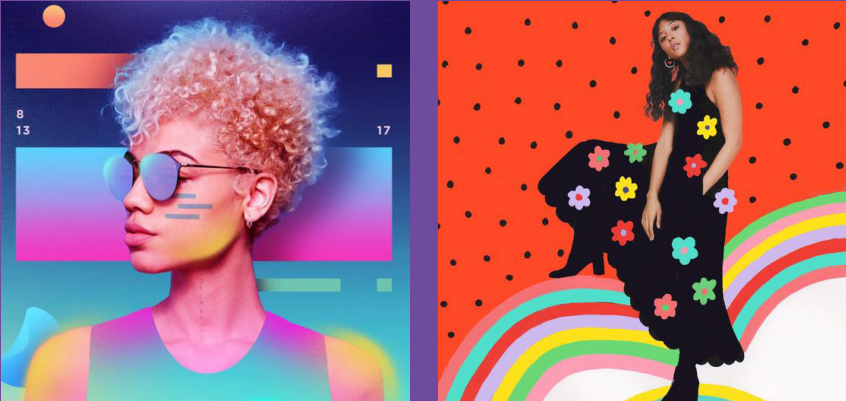
# Candy Packaging Design

Objective:

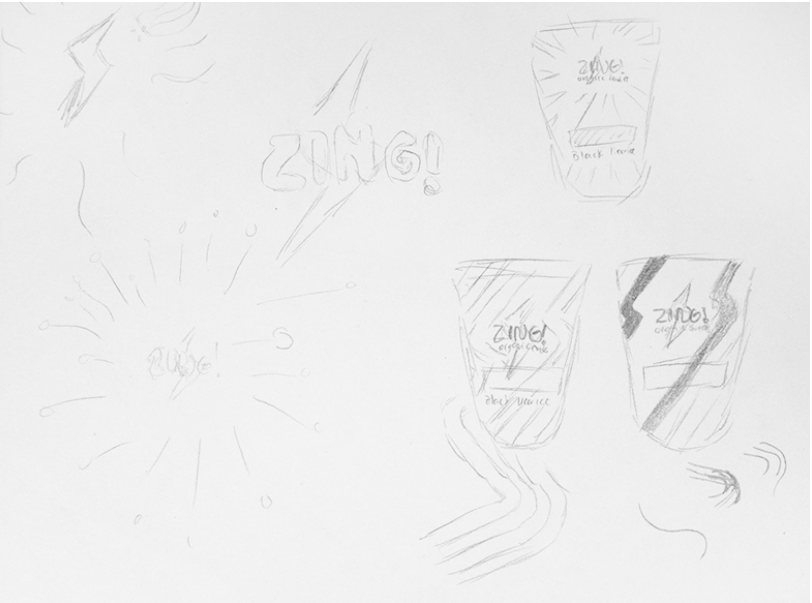
Using the four supplied packaging templates and text, create a logotype, packaging designs, and brand identity for an organic candy company.

Rationale:

Based off of inspiration taken from the existing candy company, Squish, I designed my brand identity and packaging to be targeted towards a young user audience. Using bright colours, patterns, and energetic forms to attract customers, my packaging and brand design exudes the electricity of a sugar high. Though the brand identity doesn't initially read as "organic" or "natural", the youthful packaging markets naturally derived candy in an easily consumable way to a wide demographic.



Brand Moodboard & Inspiration



LOGO & PACKAGING DESIGN PROCESS





Geometric | Modern | Electric



Safe Area



Typefaces

**Jellybaby ITC**  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#%&\*()\_-=+

**Frankfurter Medium Plain**  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!\$%&\*()\_=-

Colour

C: 0% M: 17% Y: 100% K: 0%			C: 0% M: 92% Y: 0% K: 0%
C: 75% M: 0% Y: 0% K: 0%			C: 0% M: 35% Y: 19% K: 0%
C: 0% M: 67% Y: 0% K: 0%			C: 0% M: 84% Y: 0% K: 0%
C: 0% M: 0% Y: 0% K: 0%			C: 0% M: 0% Y: 0% K: 100%

Colour Version



Minimum Reduction



Social Media Avatar





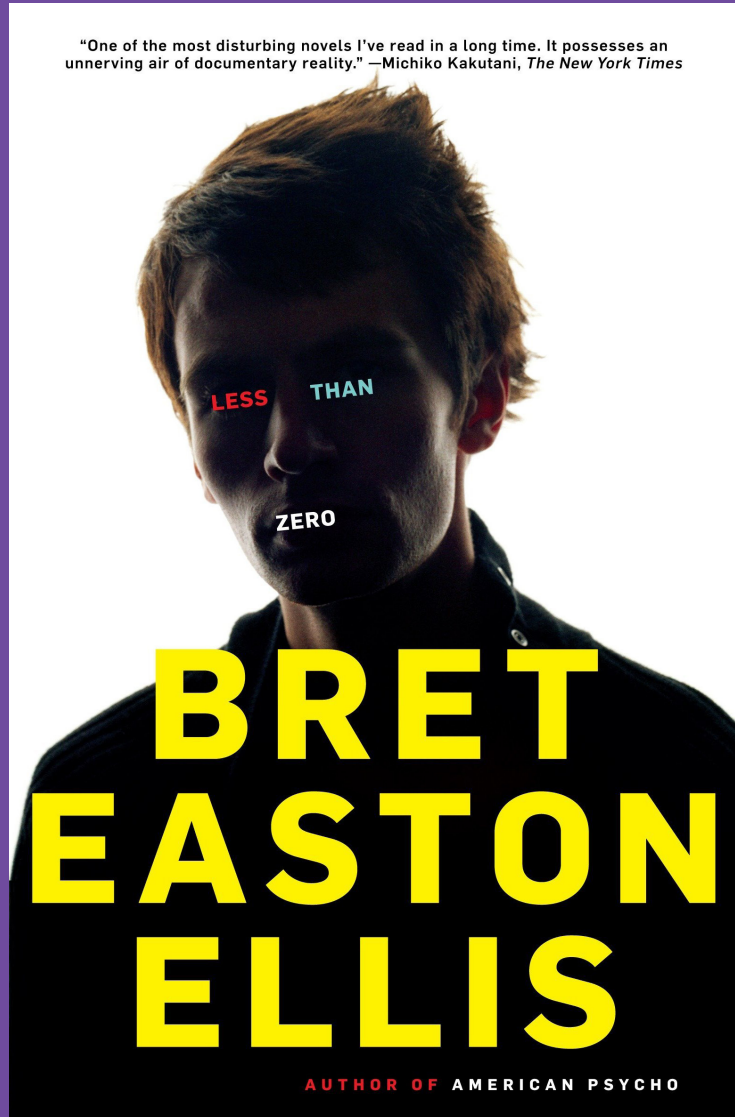
## Book Cover Design

### Objective:

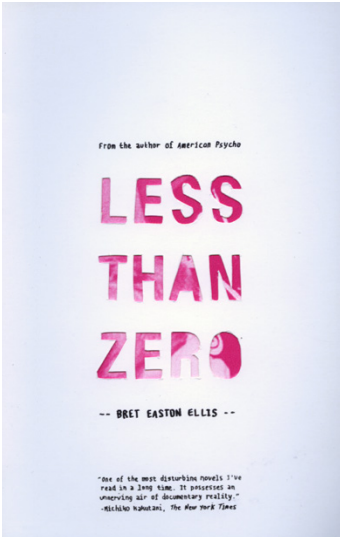
Without the use of images, create a vector design for a book cover of your choice. The cover must be 6 x 9 inches and feature various aspects of a real book cover such as a quote, the book title, the authors name, and attributions to a publication.

### Rationale:

Since the book of my choice, *Less Than Zero* by Bret Easton Ellis, heavily discusses teen drug use in California in the 80s, I decided to create a book cover which reflects the main character's attachment to the drug, cocaine. By displaying a figure without facial features, only the physical stylistic elements of the protagonist, the cover communicates that anyone can be absorbed into a similar lifestyle, acting as both a warning and a metaphorical representation of the protagonist's state. The cover is meant to discuss themes such as extreme wealth in the hands of youth, the consequences of consistent drug use, and the social climate of the 1980s.



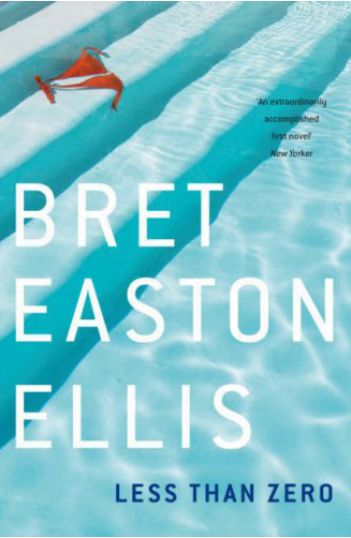
Book Cover Design by Chip Kidd



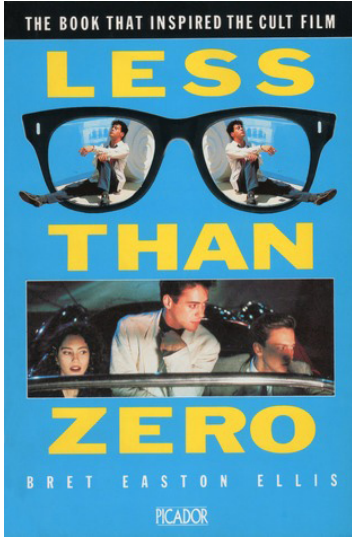
Book Cover Design By Alexandra Roche



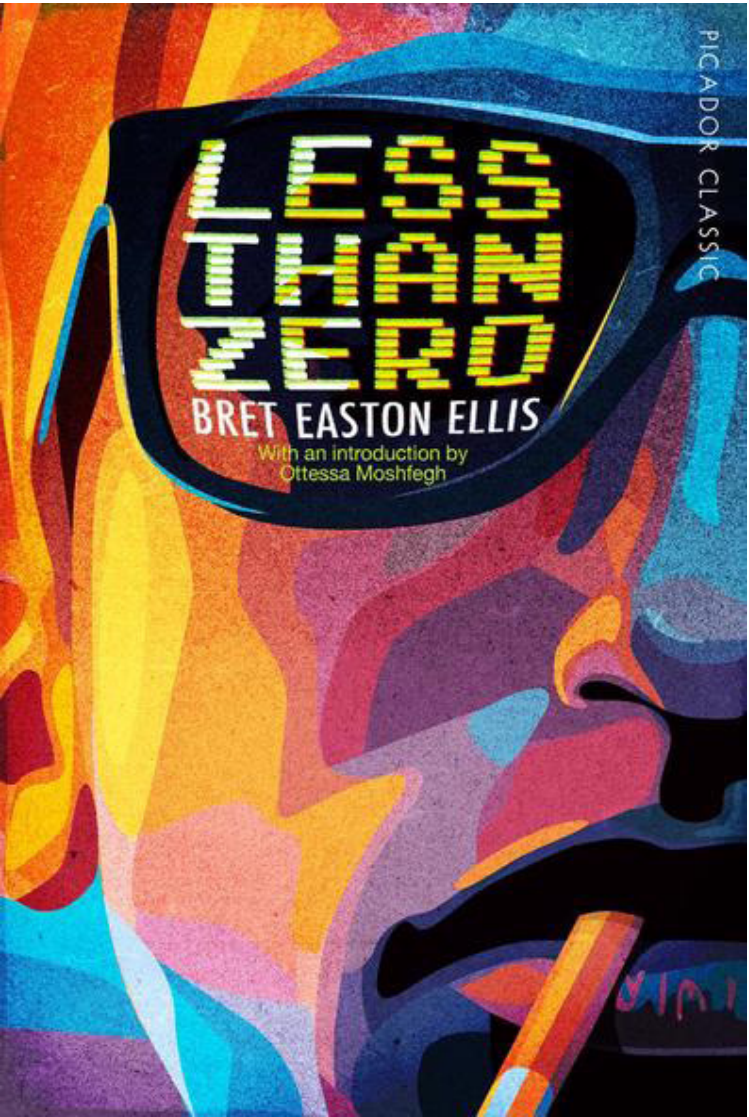
Book Cover Design By Simon & Schuster



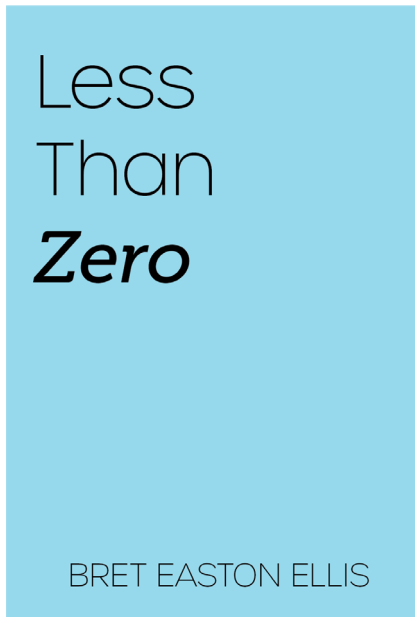
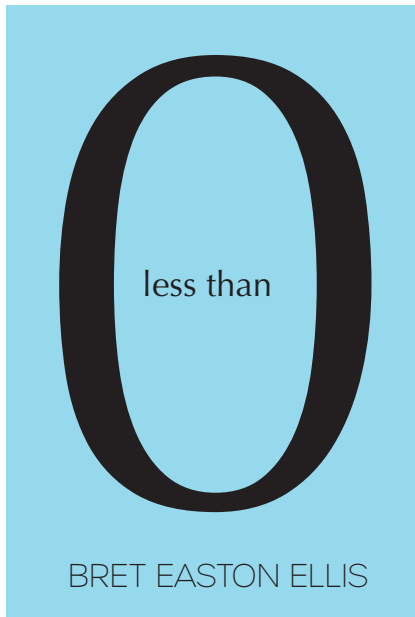
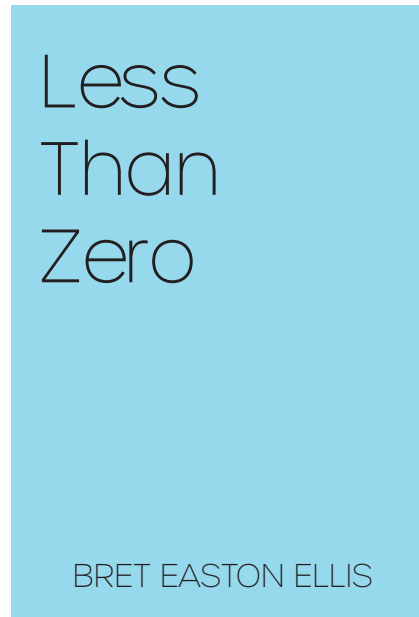
Book Cover Design By Picador



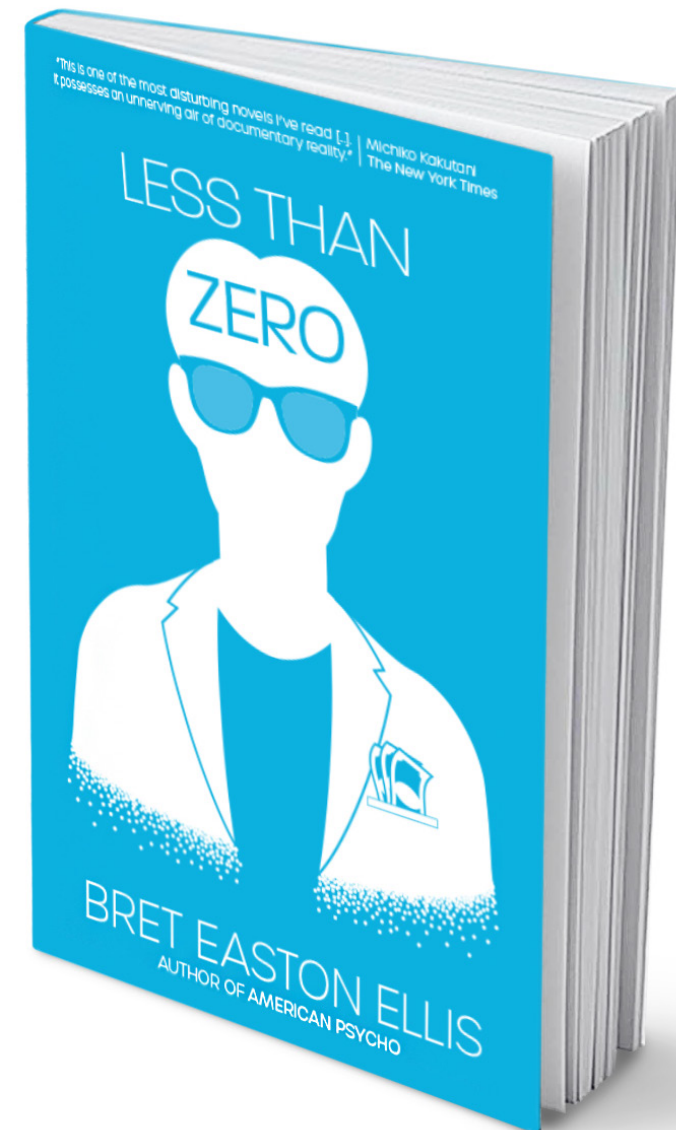
Book Cover Design By Picador



Book Cover Design By Picador



DIGITAL PROCESS





# Cookbook Design

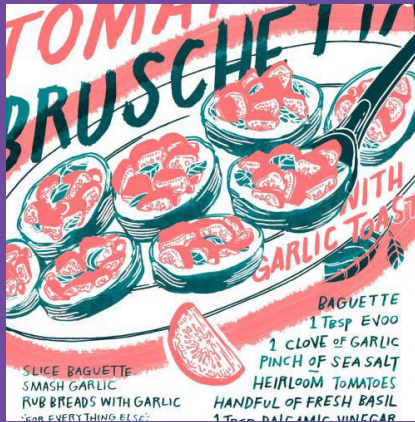
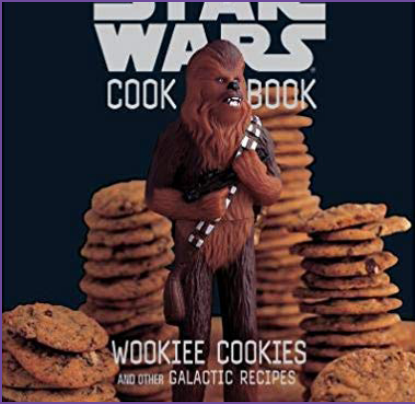
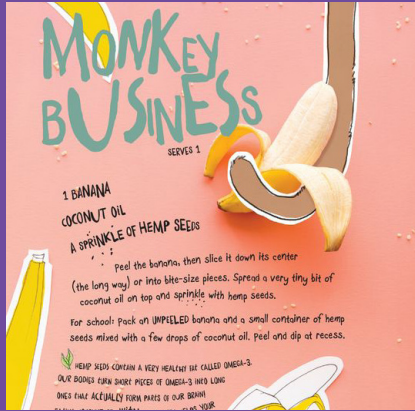
## Objective:

In groups of three, create an eight page cookbook which includes a cover page, a title page spread, at least four recipes, and back cover which displays an author description. Include additional elements such as a best-seller sticker, a publishing company logotype, a barcode, reviewer quotations, and pricing. Use your knowledge of common typography and layout design errors to create a cohesive cookbook which reflects your theme while adhering to technical design rules.

## Rationale:

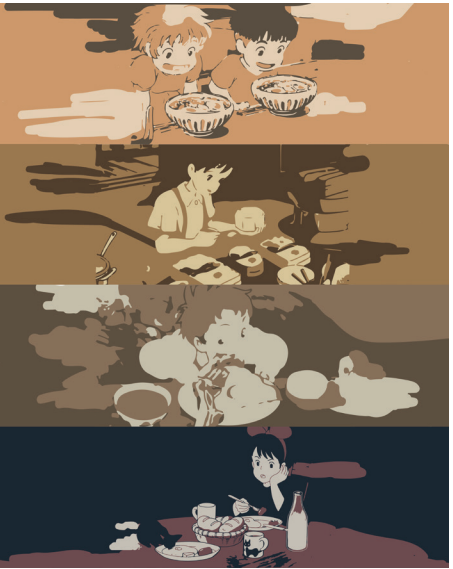
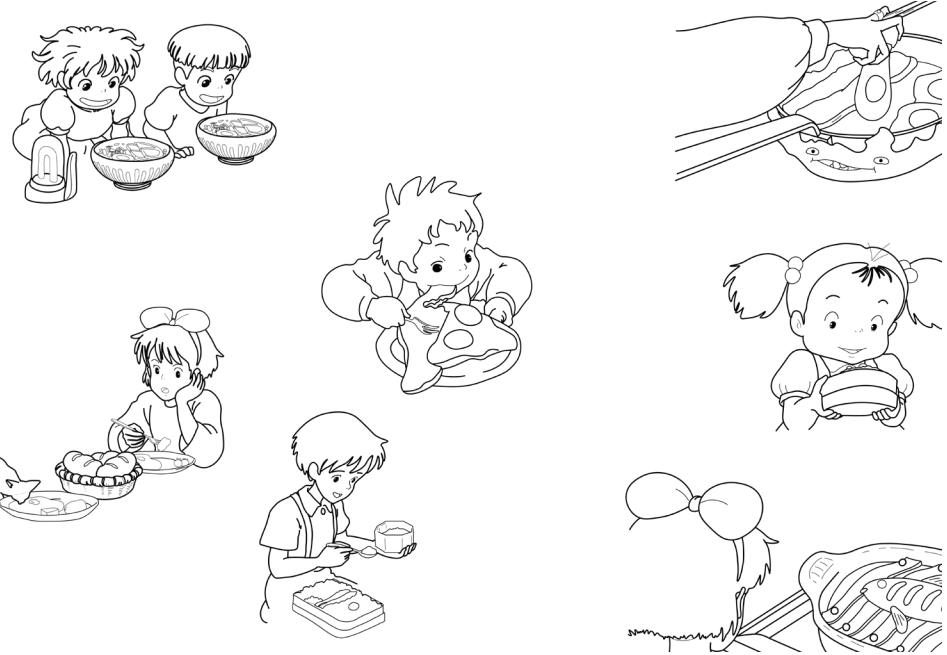
Because the movies of Studio Ghibli heavily feature the interaction between characters and food and the importance of certain dishes in Japanese culture, my group members and I decided to design a cookbook based off of the foods that appear in the beloved films by Studio Ghibli. Because the films are all animated, we designed a cookbook which showcases the contrast between the recipes in real life and the animated versions of the food in the Studio Ghibli movies. The typefaces, layout, and auxiliary graphics reflect the fun and animated nature of the movies and enhances the realistic images depicted in the recipe spreads. My chief responsibility in this project were the introductory and contents pages.

Partners in the Design of this Project | Cassidy Gee & Patricia Lin

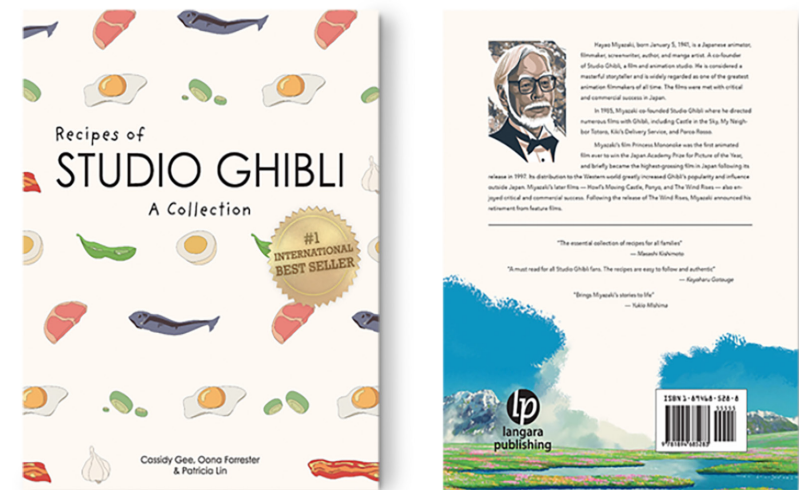


Precedent Images & Research

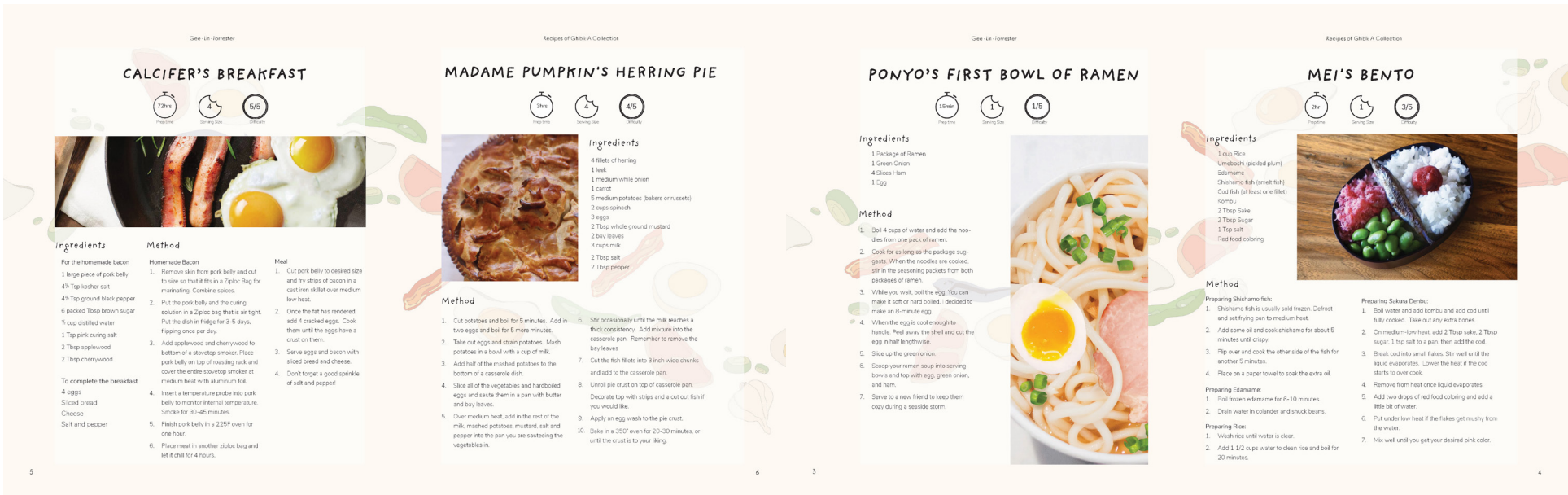
## THUMBNAIL SKETCHES AND PROCESS







## COOKBOOK SPREADS





# Animal Brand and Logo Design

## Objective:

Using 3 randomly selected words chosen by your classmates (an animal, an adjective, and a service based industry), create a logotype for a company relating to your chosen words.

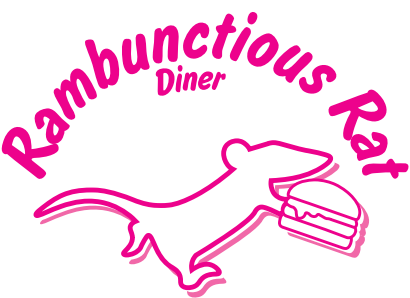
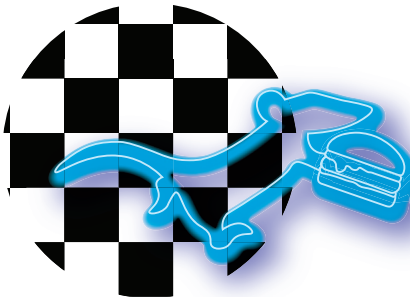
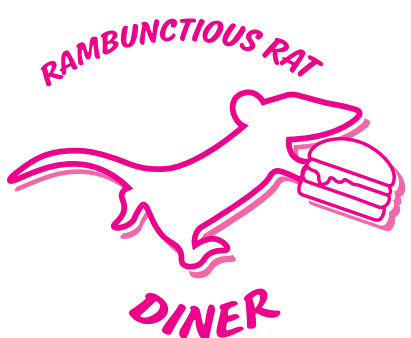
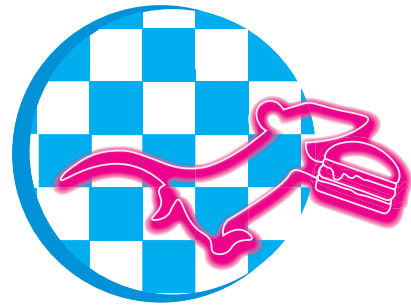
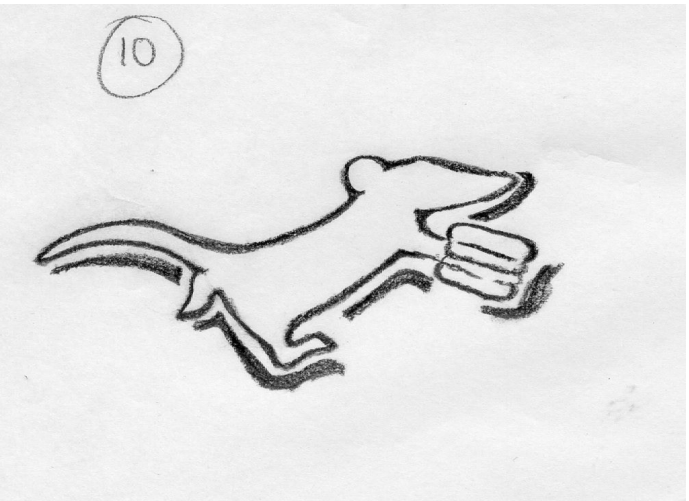
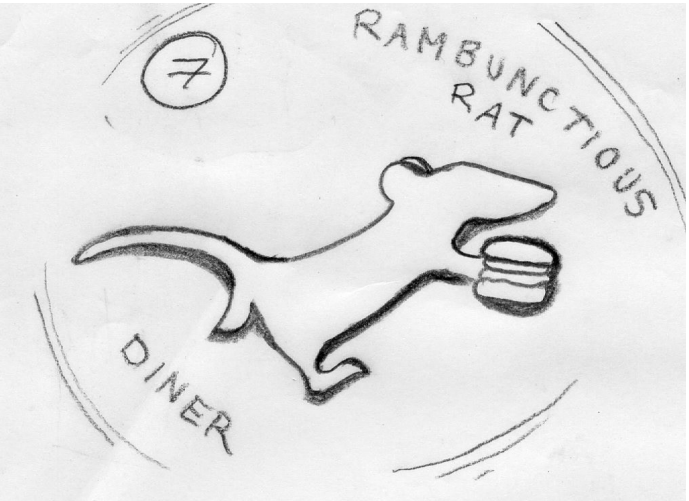
## Rationale:

Based off of my 3 descriptive words (rat, lively, and food service), I designed a fun, bright, and uplifting logotype for a diner. Since rats are commonly perceived as a negative when associated with the food industry, I decided to play on the trope of diners being referred to as “greasy spoons” by transforming the rat into an endearing and self-deprecating symbol.

The animated style of the logo and the typeface create an inviting atmosphere that contradicts the negative connotation of rats, and the pink colour associates the logotype with a nurturing and approachable spirit.



Moodboard and Inspiration Images



*Rat | Lively | Food Service*



*Salsbury-Regular*

*abcdefghijklmnopqrstuvwxyz*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*1234567890*  
*!@#\$%^&\*()\_ -+=",./<>?[\|}{}*



C: 5% R:  
M: 87% G:  
Y: 16% B:  
K: 0% P:



C: 2% R:  
M: 71% G:  
Y: 0% B:  
K: 0% P:

VISUAL DISPLAY



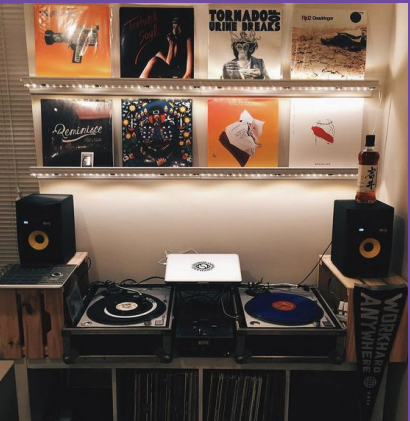
# Pop-Up Shop & Kiosk Design

## Objective:

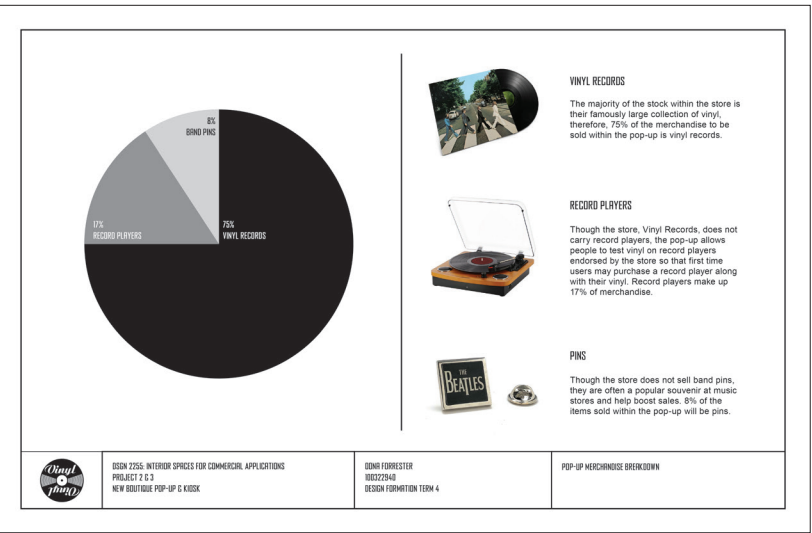
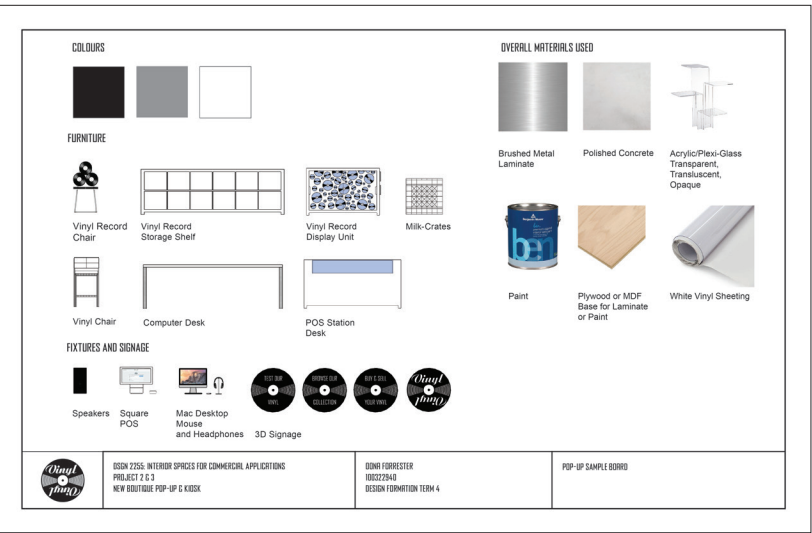
Following a trip to Vancouver's Gastown District, find a store and develop a Pop-Up Shop and Kiosk to be placed in a store such as Nordstrom. The Pop-Up is to be made to the dimensions of 12 x 30 feet and the Kiosk is to be made to the dimensions 3 x 6 feet.

## Rationale:

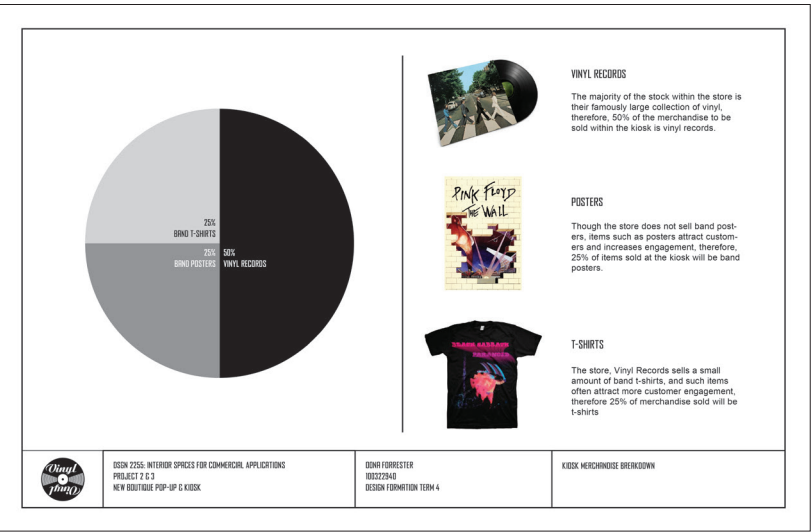
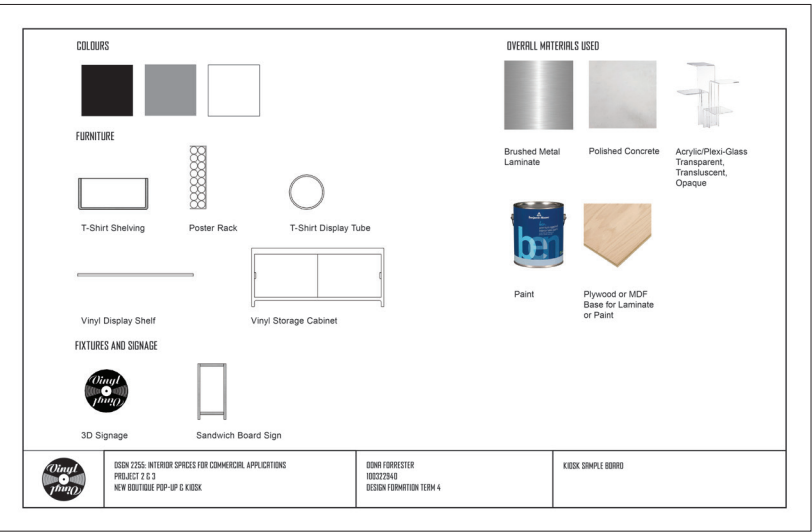
As a lover of vinyl, I chose to create a Pop-Up Shop and Kiosk for the store Vinyl Records on West Hastings Street. Though the store is quite small, it is an extremely beloved place for many vinyl collectors and die-hard Vancouverites. To honour the established store while amplifying the design to attract a wider audience, I designed the pop-up and kiosk to emulate the aesthetic of the front of the store, which is fun, contemporary, and welcoming. The pop-up shop and kiosk are designed to attract younger audiences who may be enticed by the exciting visual design and display and be welcomed by such a connective thing such as music. The pop-up should do what the store currently does not do, which is bring people together and start a conversation, not only about music, but also about the past and eachother.



Precedent Images and Inspiration

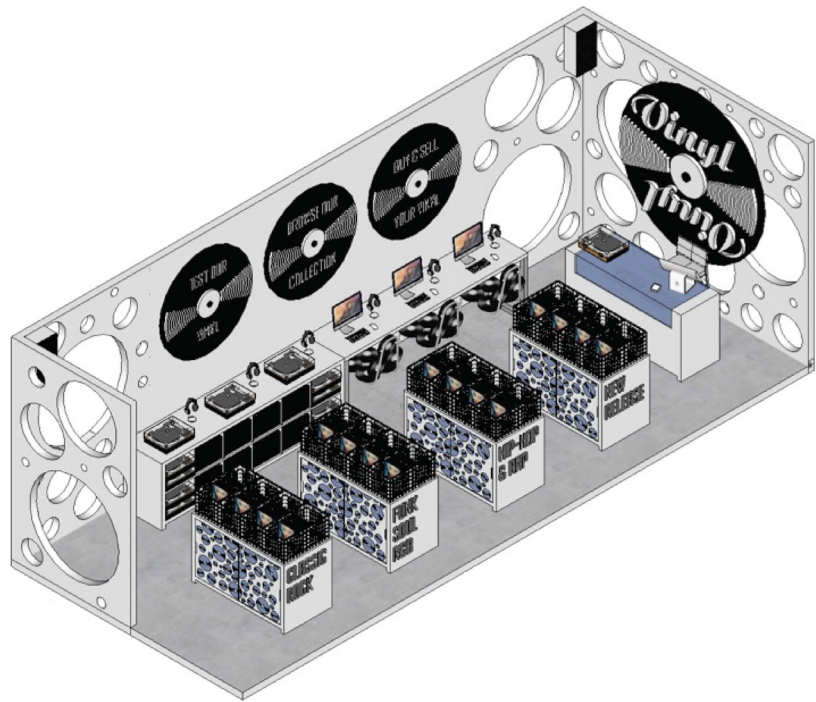


## POP-UP SAMPLE BOARD & MERCHANDISE BOARD



## KIOSK SAMPLE BOARD & MERCHANDISE BOARD





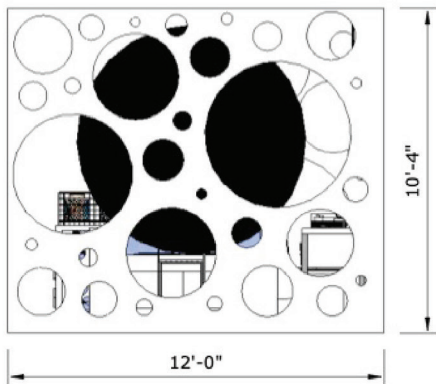
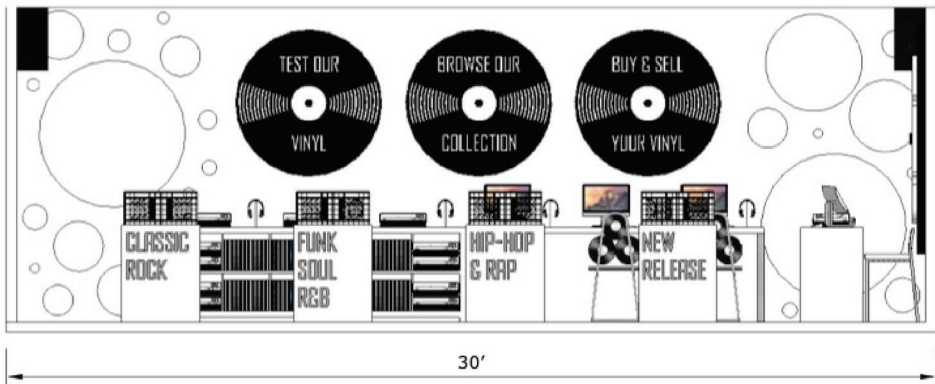
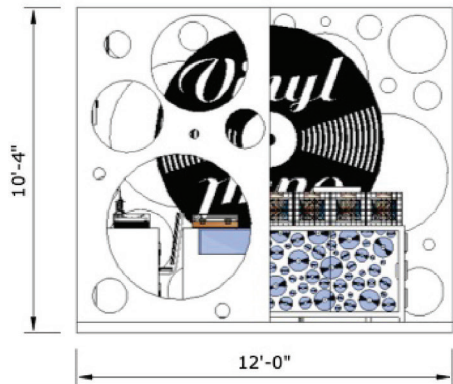
### Design Rationale:

As National Vinyl Day is coming up this April, I designed this pop-up shop to adequately represent the essence of the original store and create an inviting space for vinyl-lovers.

Playing on the materials and designs used within the actual store, the pop-up features a similar bubble pattern cut-out along the walls, using similar materials such as plywood, acrylic materials (plexi-glass), glass, and brushed metal laminate throughout the store. The polished concrete floor and the POS station within the pop-up can also be found in the company's flagship store. However, the majority of the original store is unorganized and outdated, therefore my inspiration comes from the newly renovated front entrance of the store.

Since the store is known for having the largest collection of vinyl in Vancouver, I designed several display and storage stations featuring the most popular genres of music from the store's catalogue. In addition to this, the back wall features vinyl testing and catalogue search stations so that people may test the vinyl before they decide to purchase, as well as search for more items within the catalogue unavailable at the pop-up. The POS station also features more collectable records and band souvenir pins under the glass display.

Several items added in order to create an immersive atmosphere include chairs made from vinyl records along the back wall, a DJ station at the POS station to play music throughout the pop-up, and repetition of the store's logo through additional signage on the back wall and vinyl stickers on the doors of the vinyl storage units. Furthermore, unlike most vinyl stores which are cramped and difficult to move through, I spaced each display unit to comfortably fit multiple customers at a time.

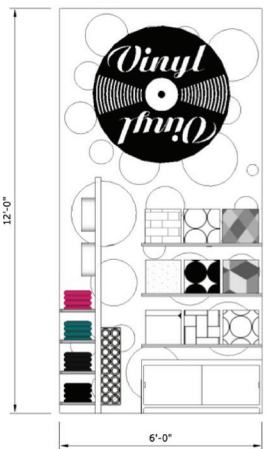


### Design Rationale:

Since I centralized the pop-up shop purely around vinyl records, I designed the kiosk to adequately feature the minimal items available at the original store that are not vinyl items (however, a vinyl display wall is featured to maintain consistency).

Following the colour scheme and materials of the pop-up shop, the back wall of the kiosk displays a bubble-cut out pattern, which is also found in the entrance of the original store. The dividing wall featuring the t-shirt and poster displays is made from a translucent acrylic material to visually expand the space. Most other surfaces such as shelves are made from either acrylic material or painted plywood with or without brushed metal laminate (depending on the item). The storage container located underneath the vinyl display also mimics the construction of other storage units within the pop-up shop.

I added a sandwich board on the outskirts of the display to direct customers towards the pop-up, again, to maintain consistency between the two spaces.





## Paper Dress Couture

### Objective:

*Using only paper-based products and several other permissible materials (hot glue, tape, and push-pins), recreate an iconic couture dress to be displayed at Oakridge Mall.*

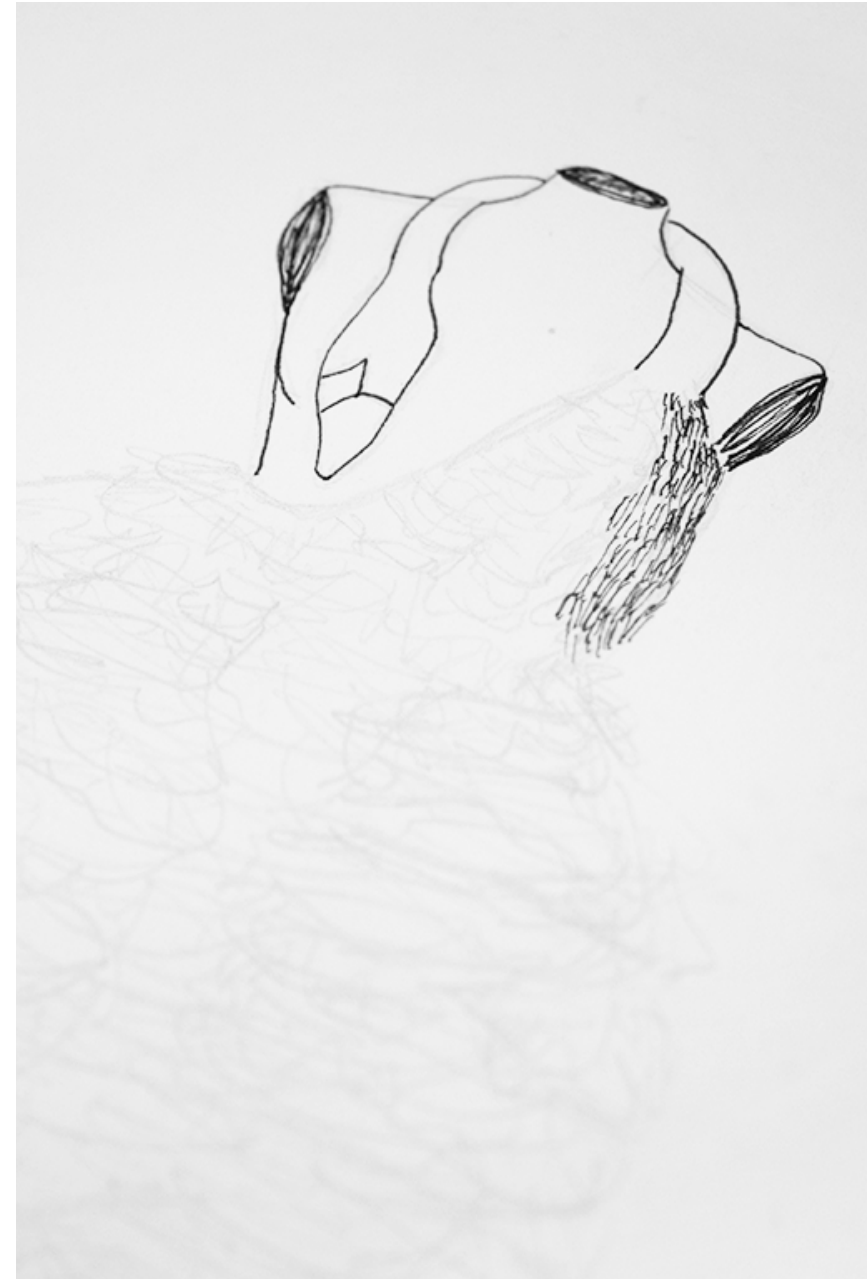
### Rationale:

As a lover of music, Björk has been one of my favourite musical artists since the age of 5, mostly due to her unique personality and outlandish fashion. In researching gowns to recreate for this assignment, I knew I wanted to pick a dress that demanded the attention of its audience, stood out against the classical gowns chosen by my classmates, and visually told a story. In concluding my research, Björk's gown designed by Marjan Pejoski in 2001 (worn at the 73rd academy awards) seemed like an obvious choice.

Using a cardboard base, I built the structure of the dress completely from tissue paper outward from the form's base; stacking and glueing folded tissue paper circularly around the base allowed me to mimic a similar "poofy" look demonstrated in Bjork's dress. Another method I used to replicate extremely fine feathers on a swan is layering and cutting tissue paper into fine strips, wetting them, crumpling them, and gluing them on to the bust of the dress. To create the swan neck, I created a base mould from paper, taped it, and neatly layered and glued tissue paper on top of it to mask the base.



Björk at the Academy Awards in 2001







# INTERIOR DESIGN

# Nitro Ice Cream Shop Design

## Objective:

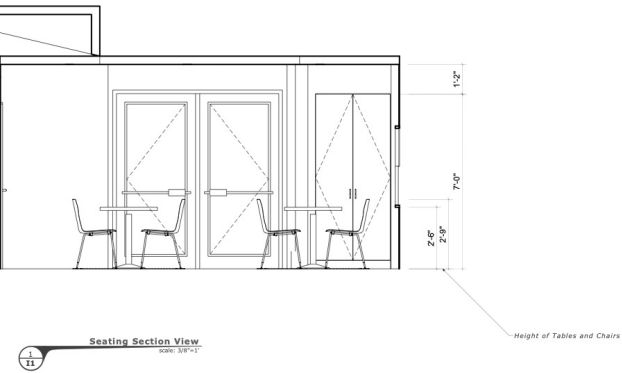
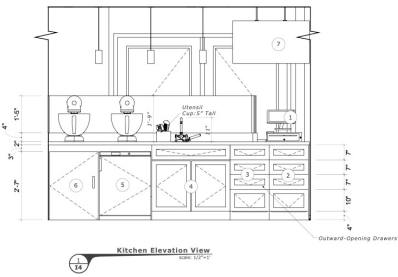
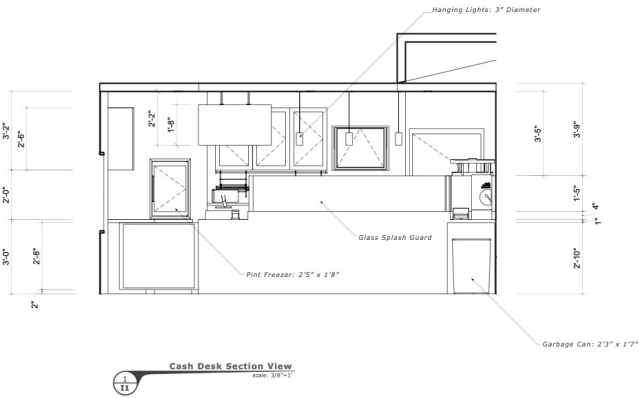
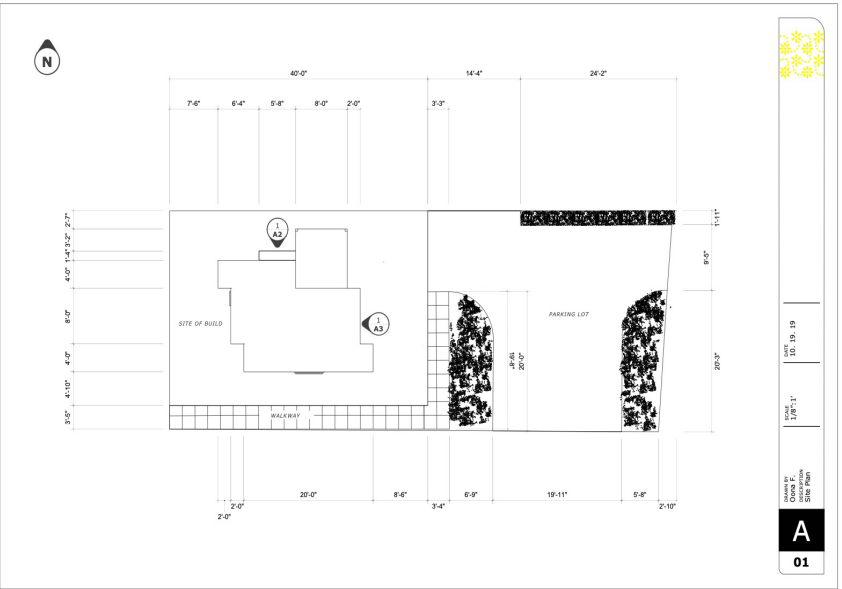
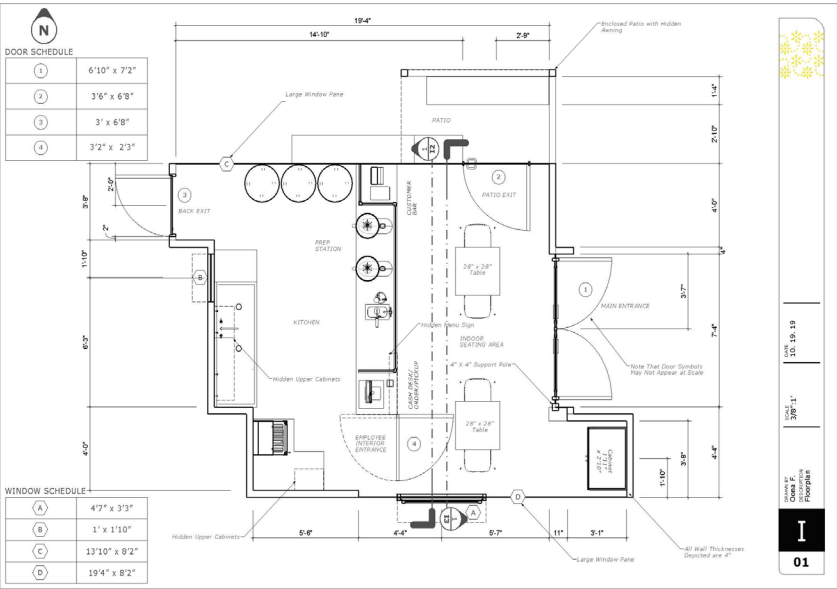
Using only two 8' x 10' x 20' shipping containers, design a nitro ice cream shop which accounts for the storage and spatial needs of a real shop and includes a personally designed pattern. Design the shop digitally, draft basic architectural drawings, and build a physical scale model from laser-cut pieces of taskboard. Add an 8' x 8' patio onto the structure and do not use glass in the roof.

## Rationale:

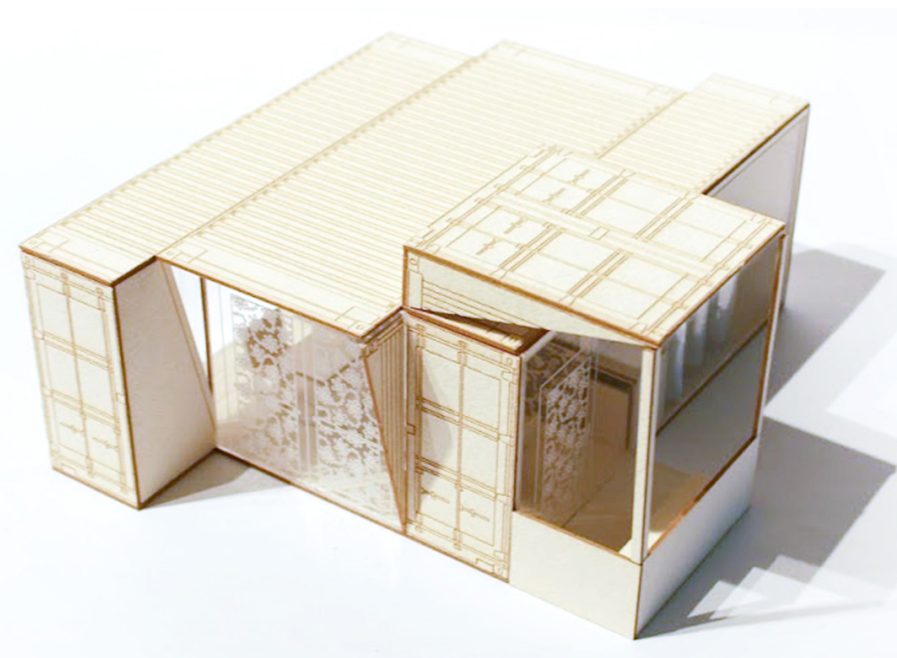
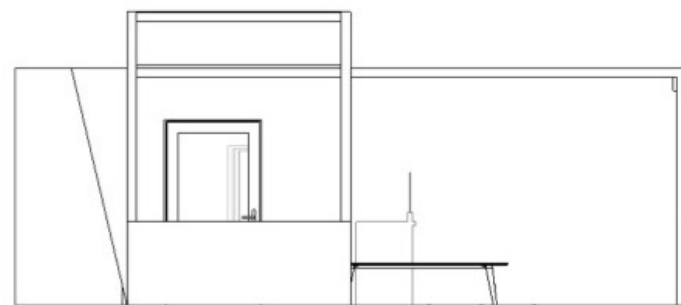
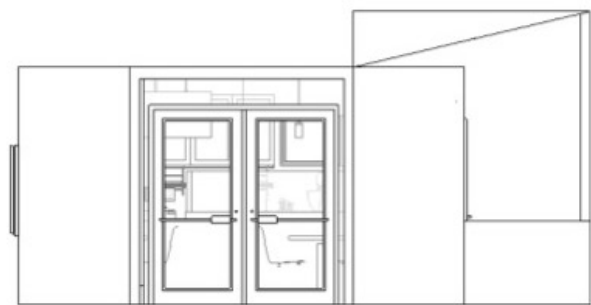
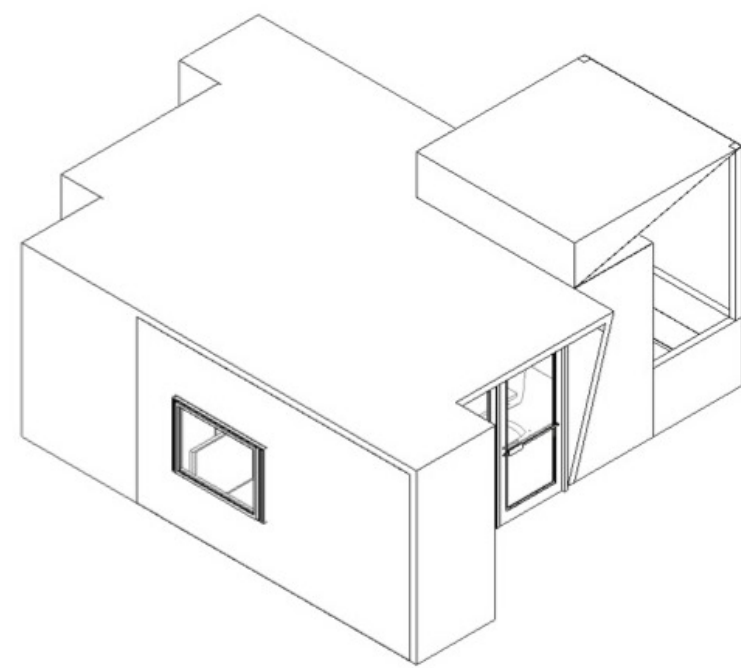
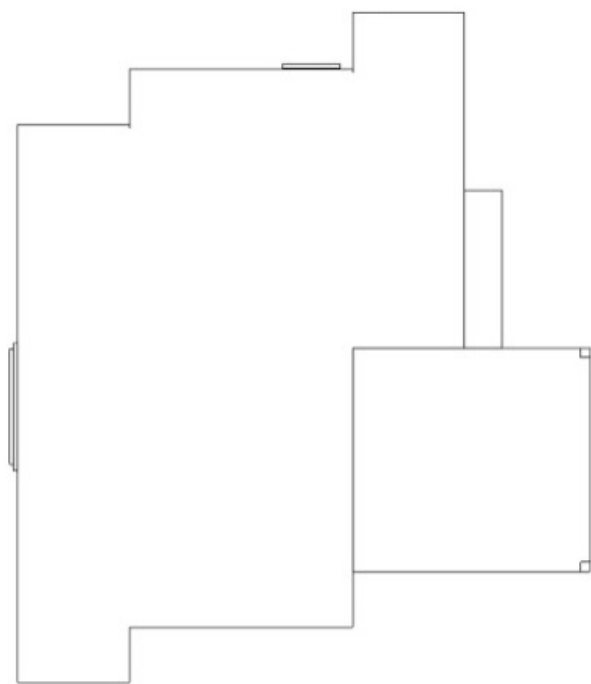
As this was the first practical interior design project I have ever attempted, I chose a simplistic and spatially effective design that could easily account for the needs of a real nitro ice cream shop, rather than executing a complex design that may cut down on usable space. The pattern design I created (shown in the shop view above) is based off of a floral pattern created by my grandfather in the early 1980s, which is incorporated in the plexi glass doors and the front desk of the nitro shop. While most of my classmates chose to laser-cut the entirety of the interior pieces of their nitro shop, only 20% of my total interior pieces were laser-cut, while the rest is entirely handmade. All imprints of the pattern, cabinet doors, and equipment were made using acetone to transfer the ink marks onto the taskboard.



Nitro Model Sketches









Mini Salon Design

Objective:

Using only an 8' x 12' x 12' rectangular volume (with 4" walls), digitally design a hair salon that is able to accomodate one shop worker, one client, and a small waiting area. Fill the space with all furniture, fixtures, and appliances necessary and create a physical material board and a digital FFE board with notations referencing back to elevation views of your salon. Create a custom 3D logotype sign and a custom self-built clock to be included in the space.

Rationale:

As this was the second practical interior design project I had ever attempted, I decided to design a salon that was more detailed and adventurous in style. Since I usually go for a vintage style, I wanted to test my ability to create a modern salon that would attract a younger/contemporary client base. Starting with wallpaper for the feature wall, the 3D signage, and the custom Dali-inspired clock, I developed the rest of my space to be minimal and classic in contrast with the subtle bursts of colour that appear in the accessories.



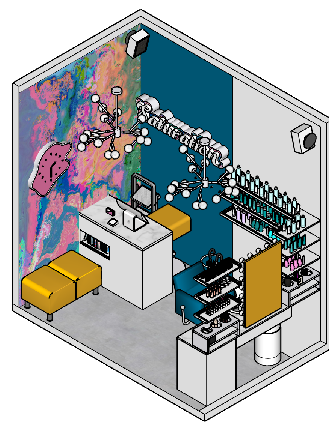
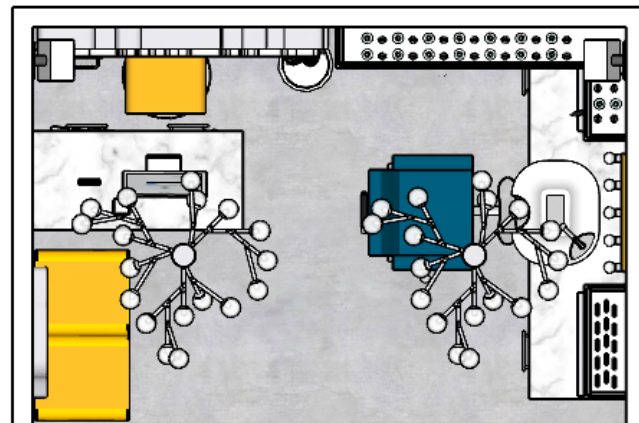
Salon Isometric View



INSPIRATION IMAGES



MATERIAL BOARD AND FFE BOARD



# EXHIBIT DESIGN



# Stanley Park Nature House Exhibit Design

## Objective:

In groups of three, design a storage and display system for your designated area within the Stanley Park Nature House to be displayed in the Nature House as a part of our exhibit in partnership with the Stanley Park Ecological Society, ‘Interwoven’. Each team will be assigned duties based off of the needs of the show including curatorial duties, graphic design duties, merchandise and marketing display duties, and topical display duties. Each display unit designed must adhere to the spatial restrictions and accessibility issues, be able to display an adequate amount of artifacts from the Nature House, and be fit for potential flooding caused by the water-level rise of Lost Lagoon. Each team will also produce a logotype and a sandwich-board design which work alongside the exhibit logotype and all affiliate logotypes, however, only one team’s designs will be chosen.

## Rationale:

My team was in charge of developing a display system for the area located under the large map within the Nature House (pictured right). My group had the challenge of replacing the existing storage and display system under the map with something that would match the rest of the display units within the exhibit. However, since the Nature House has been operational for over 30 years, our unit was fated to be designed predominantly for storage purposes to house the large amounts of artifacts stored in the previous cupboard system.

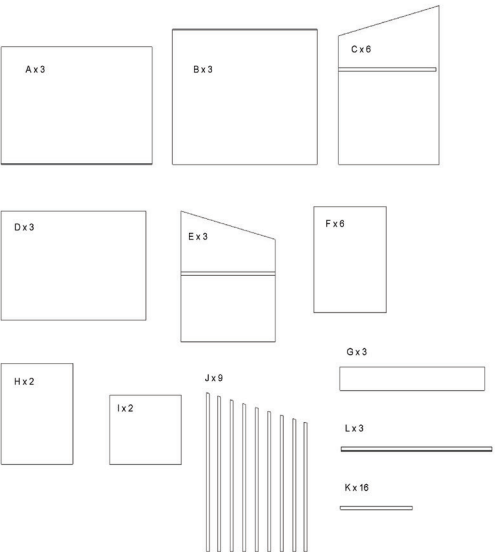
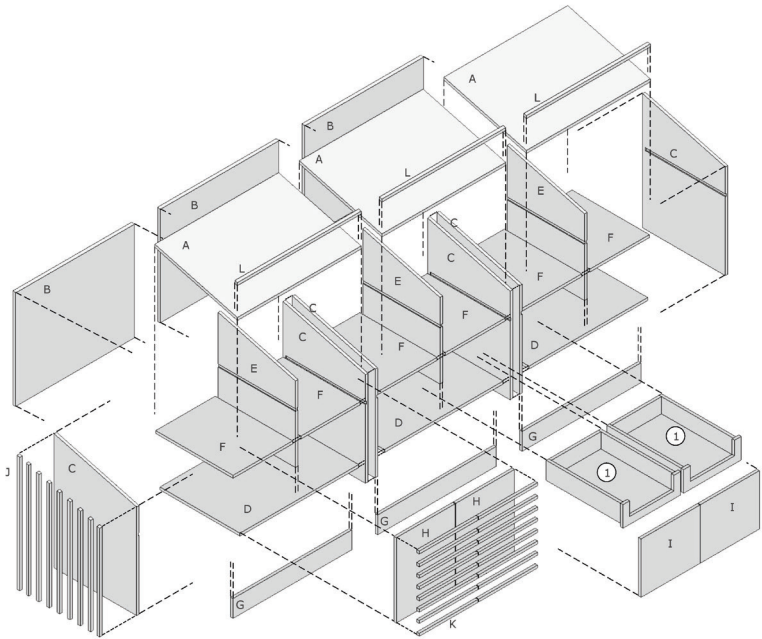
However, my group amplified the storage unit by designing it with a slanted top-face for visibility enhancement, a laser-cut topographical map of Stanley Park showing the relationship between Stanley Park and West Vancouver, a white board to refer to important locations on the map located above the unit, and pull-out artifact drawers to allow visitors to interact with the artifacts. The unit is currently in production and will be made primarily out of plywood.

Our display unit area was named “Our Ties” to reference the maps heavily showcased in our display and how they feature our physical relationship to Stanley Park. The furthest panel on the left side of the display discusses the history of Stanley Park and how it relates to Vancouverites geographically and environmentally. The logotype and sandwich-board designed by my team reflects the organicness of the Nature House and its relationship to Lost Lagoon.

Partners in the Design of this Project | Hannah Watkins & Camille Lee



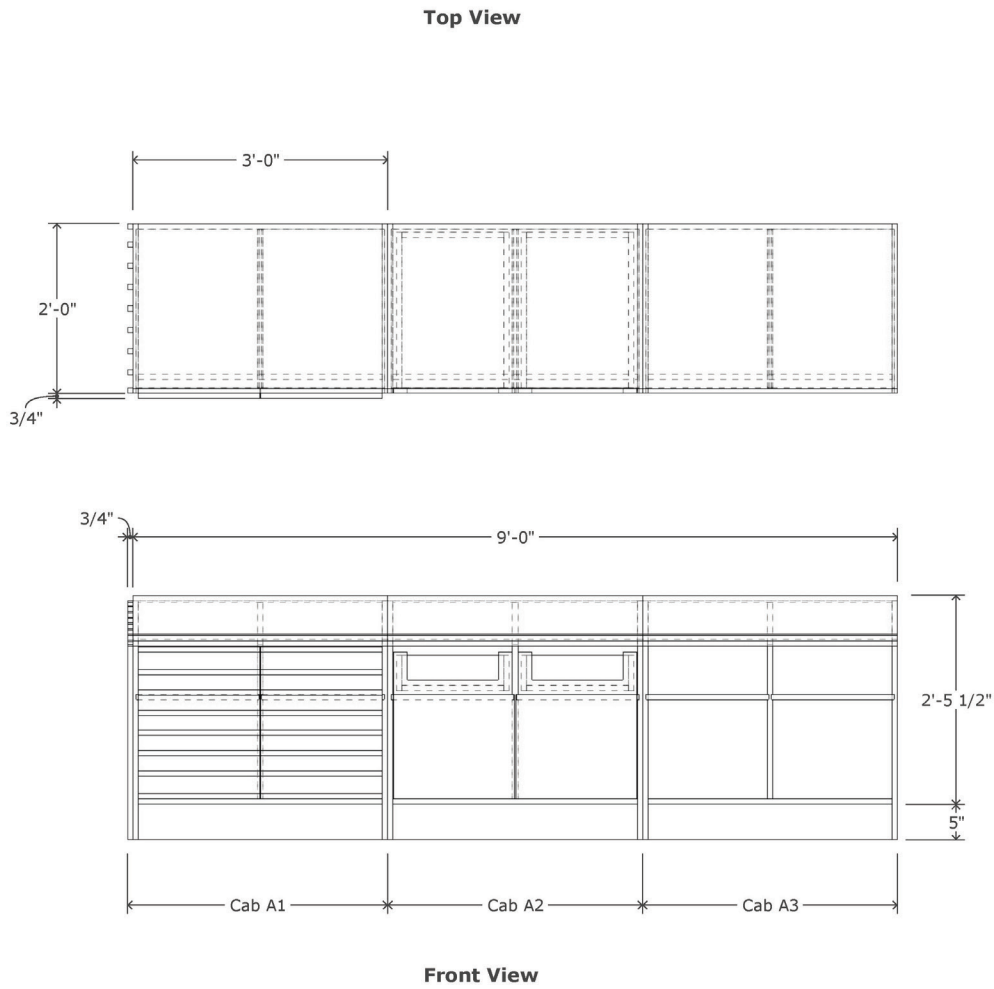
Stanley Park Nature House Exterior Photograph



A	36" x 24 7/8"	15 degree cuts on top and bottom
B	28 3/4" x 34 1/4"	15 degree cut on top edge
C	33 3/4" x 24"	15 degree slanted top x 3 with channel cut on inside left x 3 with channel cut on inside right
D	34 1/2" x 23 1/4"	
E	27 3/16" x 22 1/2"	15 degree cut on top edge with channel cuts on each side
F	22 1/2" x 17 5/16"	
G	34 1/2" x 5"	
H	21 7/16" x 17 1/8"	
I	14 11/16" x 17 1/8"	
J	Tallest Height: 33 3/4" Shortest Height: 27 5/16" Width: 3/4" each	Each piece cut at 15 degrees on top to be made parallel with top of C
K	17 1/8" x 3/4"	
L	36" x 3/4"	15 degree cuts on top and bottom edges

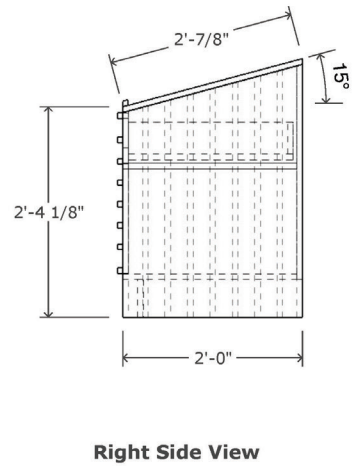
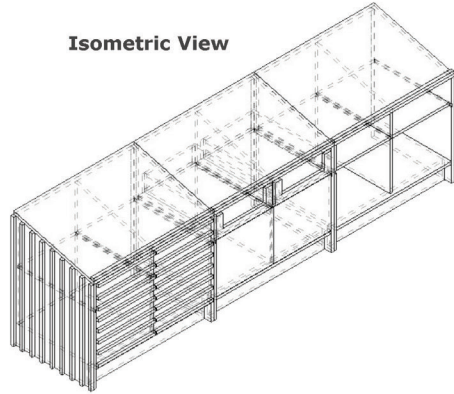
DRAWERS SPECIFIED IN ORTHOGRAPHIC DRAWINGS  
DRAWERS ARE NOT TO BE BUILT UNTIL EXTERIOR STRUCTURE IS CONSTRUCTED

CABINET ORTHOGRAPHIC VIEWS



A Cabinet Overall  
Scale - 3/4" : 1'

Isometric View



FINAL PRESENTATION BOARDS

