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UTTAMI.COM

**HOW TO VISUALIZE A SPACIOUSNESS OF AN ART MUSEUM INTO A LOGO?**

**HOW IS GRAPHIC DESIGN GOING TO HELP ILLITERACY IN INDONESIA?**

**HOW TO EXPRESS AN IDEA ABOUT CONSUMING FALSE AND ACCURATE NEWS?**

**HOW TO ENGAGE SINGAPOREAN FOR A WWF SUSTAINABLE SEAFOOD CAMPAIGN?**

**HOW TO SHOW PERSONALITY TYPES IN GRAPHIC DESIGN AND PSYCHOLOGY TERM?**

**ABOUT THIS PORTFOLIO**

In the design process, asking the right question is as important as getting the solution. For that, this portfolio explores on discovering answers to any curious questions that somehow will lead to a suitable solution. This portfolio is filled with thoughts, failures, and experiments that are random, stupid, ridiculous, intriguing and, some might be, creative enough.

!

**ABOUT**

**YUZ MUSEUM**

YUZ Museum strives to drive the museum's vision and ambition to become a world player in contemporary art and cultural destination with hope to enhance the public's understanding and appreciation of contemporary art.

The main feature of YUZ museum is the massive space of 9,000 square meters of old hangar which made YUZ Museum is known for the massive scale of installation artworks.

Identity System

# YUZ MUSEUM: OCTAGON SHAPED LOGO CONCEPT AND BACKSTORY

**CONCEPT:**

The idea of octagon shape is inspired by the word "space" means space as an area and also as a galaxy. Space as an area in the logo shows an idea of massive area of the museum, but as a galaxy, it is inspired from a three-dimensional paper globe that is actually the core structure of the logo. The outline of octagon shape represents the massiveness and spaciousness of YUZ Museum's space. For the colored octagon shape, it represents massiveness and diversity of contemporary installation artworks in YUZ Museum.
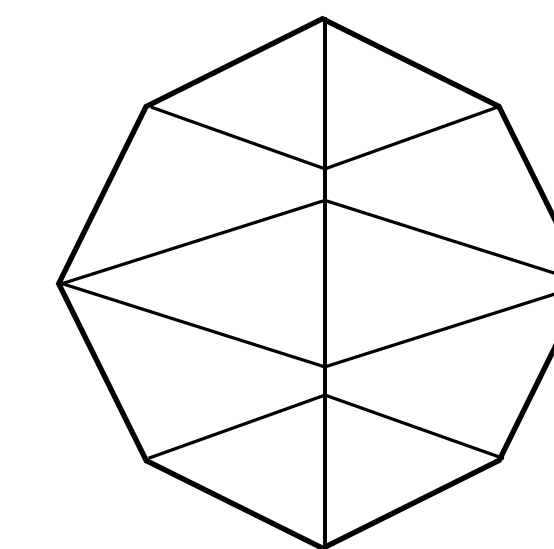
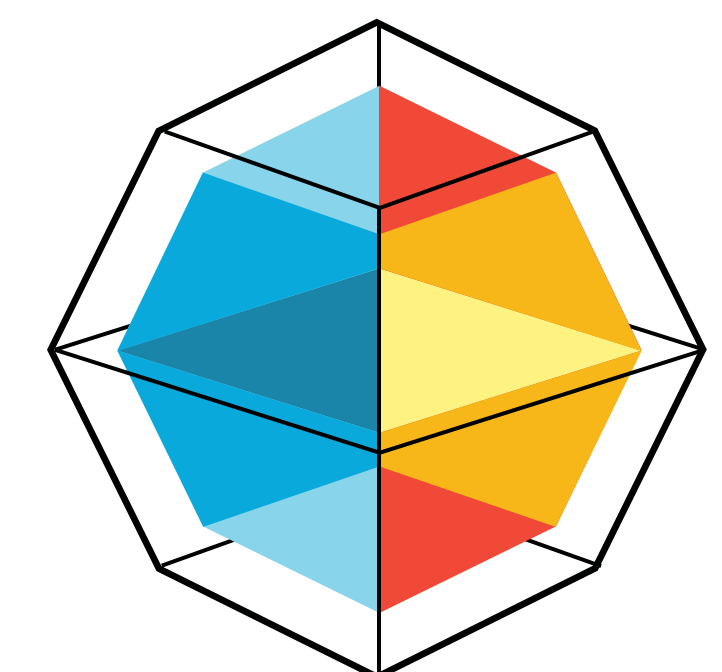Glow In The Dark Paper Globe

Core Structure

Simplified Structure

Colored

余德耀美术馆
YUZ MUSEUM

Primary Logo

**BACKSTORY:**

The idea of octagon shape and outer space was actually a last minute idea when I was looking around at my place lazily and I was in the thin line of giving up on the "space" concept any second. However, my eyes just went directly to a very dusty glow in the dark paper globe that I have had for a long time as a decoration, therefore the space concept was born. Lucky me.

# HOW TO VISUALIZE THE SPACIOUSNESS OF YUZ MUSEUM INTO A LOGO?

With three keywords that were taken from the other random, ridiculous ideas from the mind mapping for the logo are: space, spacious, and clean.

Space: galaxy, 3D shape, open, cube, globe, blue, ozone, area.

Spaciousness is not big: perspective (volume and three dimensional), perspective as thinking, depth.

Clean: almost transparent, sunlight, open, friendly.

YUZ Museum architecture has a glass wall that went to half of the building that gave me a sense of freedom and clarity. Freedom is a valuable attribute in creativity, it shows on the logo idea of an extraordinary colorful octagon shape (massive artworks) that are being showcased inside a transparent octagon shape box (YUZ Museum).
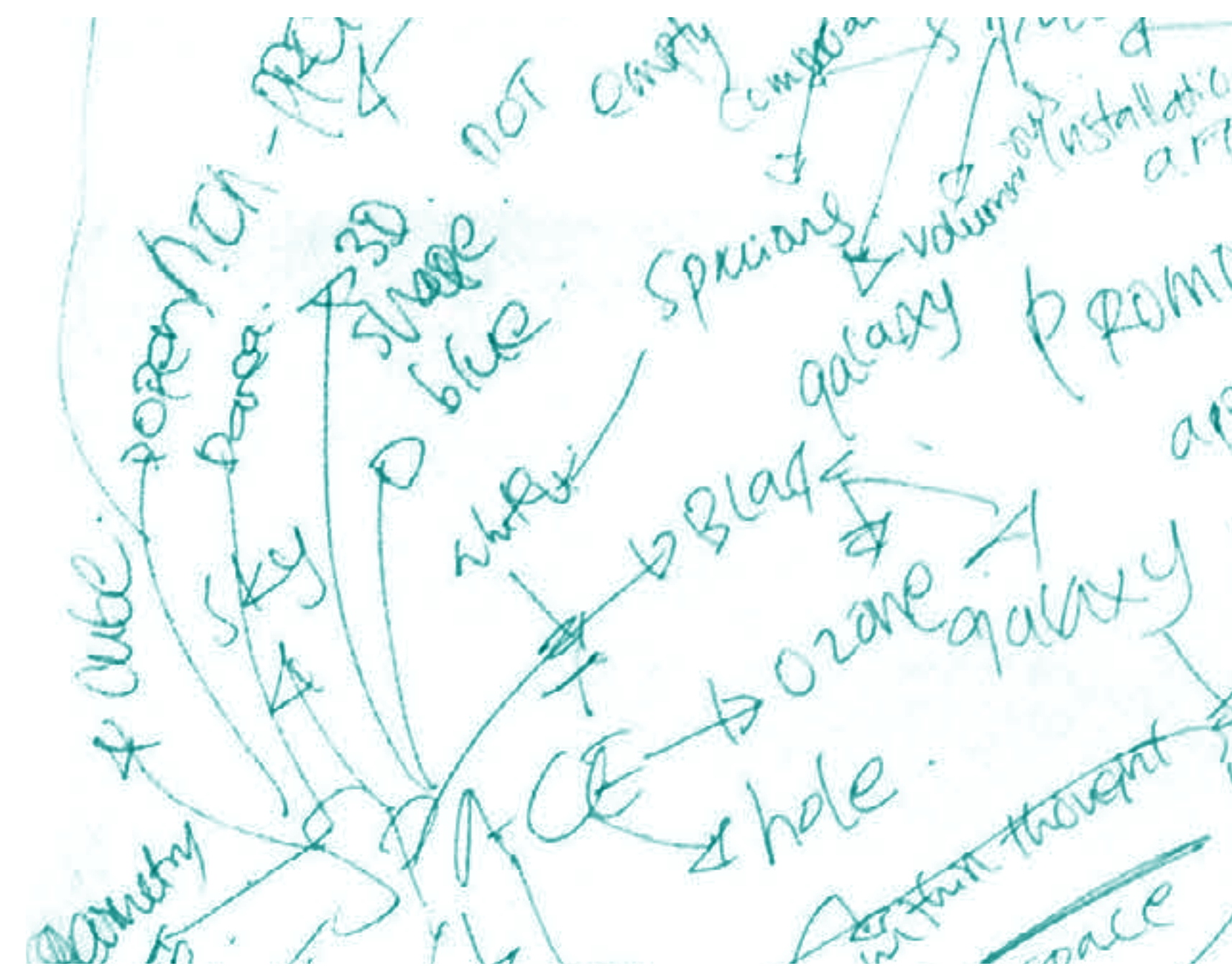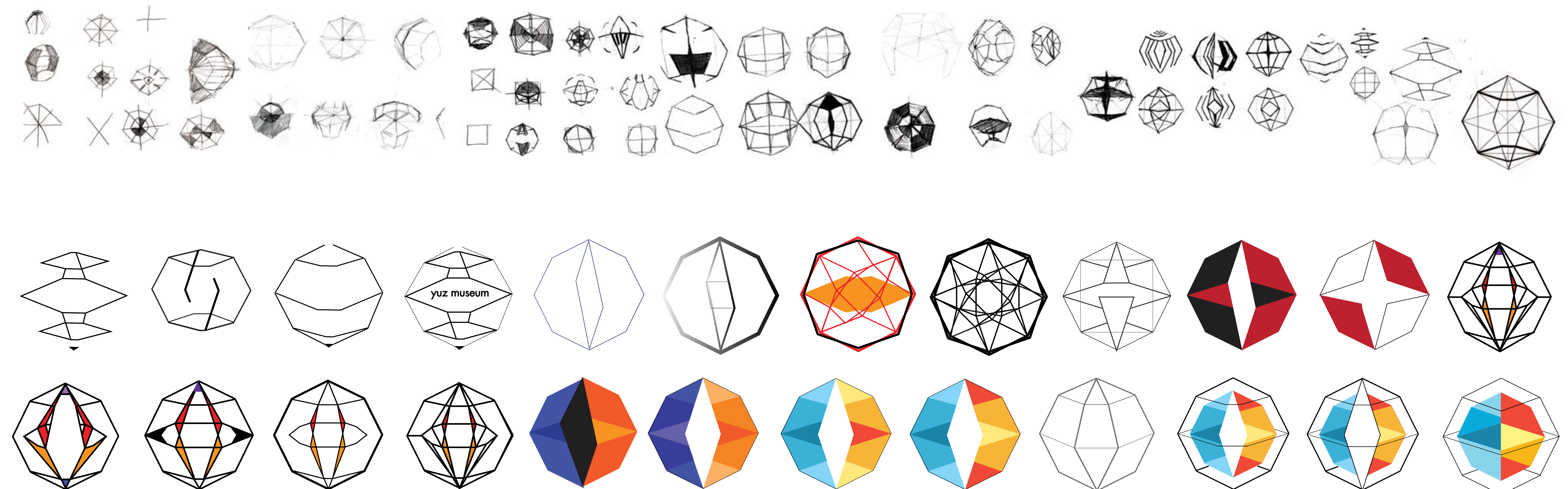


**SPACE**
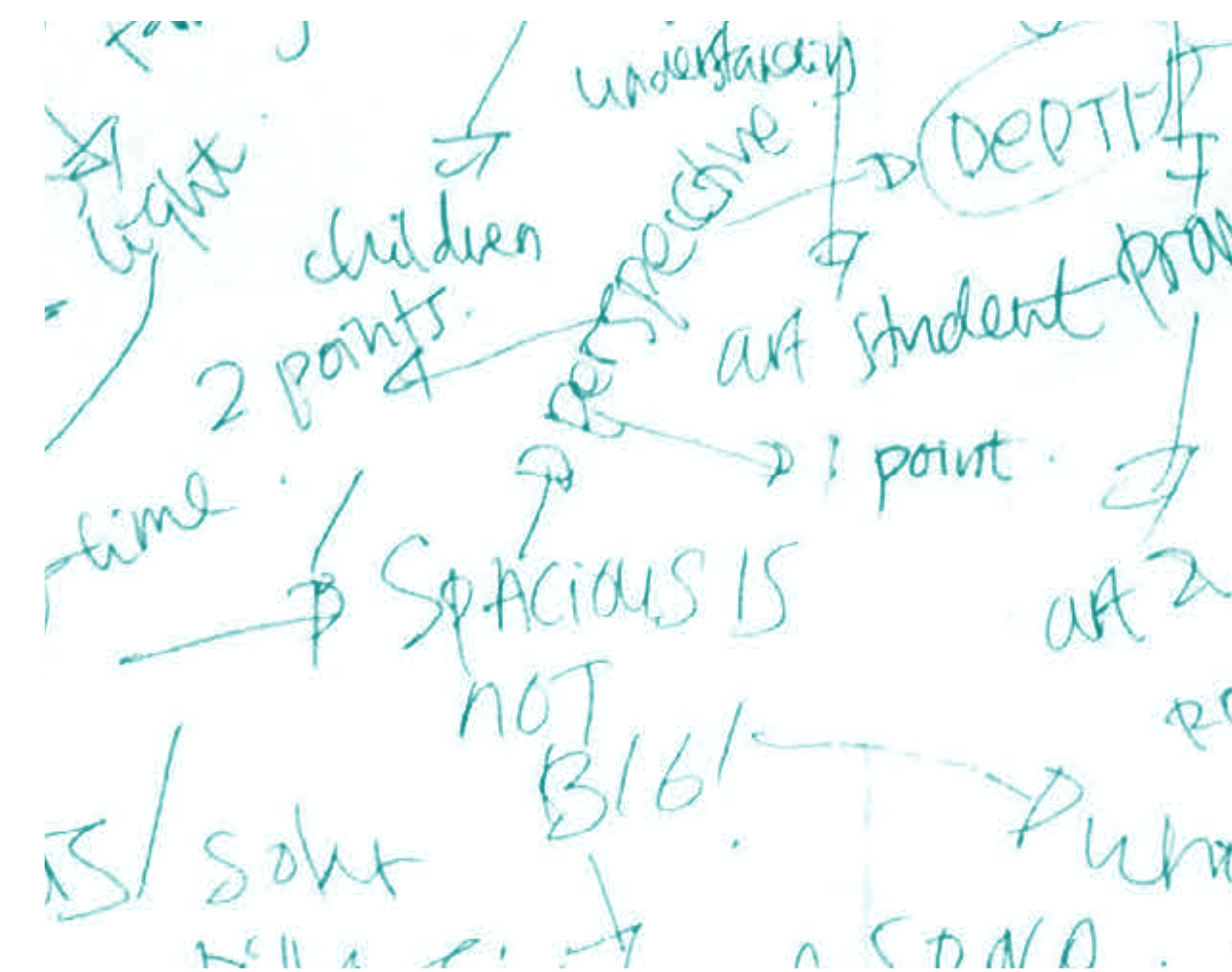
**SPACIOUS**
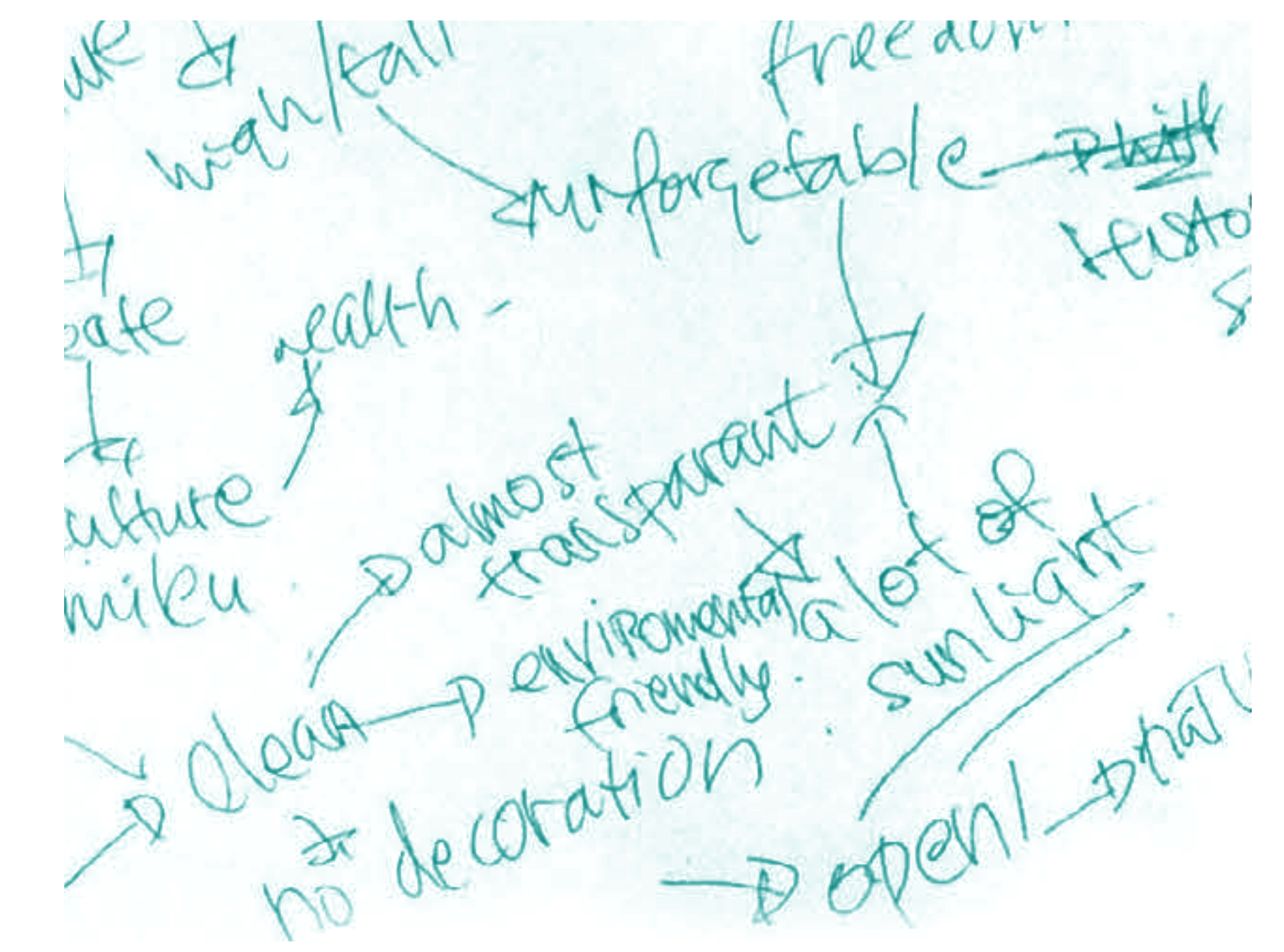
**CLEAN**

# WHAT I HAVE LEARNED FROM IDENTITY SYSTEM PROJECT AND THE MESSY DESIGN PROCESS

This project began with sketching 25 logos, 50 logos, more, and more. Somehow, I always end up to do more. But, just like everyone, I started to brainstorm ideas in A4 size paper, small and cramped. So, my lecturer advised me: "How about A2 size paper?" As the paper size gets larger than before, the ideas got more creative, meaningful, ridiculous, random, and to the point that I didn't even understand my own journey to the most bizarre idea. YUZ Museum taught me a lesson on the understanding that every creative solution is not absolute; it always has its own flaw, with pros and cons but, what if there are more solution than one? "Your first seven to ten ideas are easy. They are the most common, expected ones, the ideas that came from non-graphic designers."

Actual size: A2 (420mm x 594mm)

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SEBUKU: BRINGING BOOKS TO RURAL INDONESIA

Sebuku is a nonprofit tablet application that would be able to assist you to donate your old books to libraries, schools, and families. Our main objective is to make an impact towards the literacy rate by providing access to books for Indonesia.

OUR MAIN FEATURE

Track Your Donated Books

Track Your Donated Books will provide informations on donated books, from where their donated books went to an individual who accepted books. Sebuku is an end-to-end book donation system which provide a service started from packaging, pick up, delivery and location tracking all of your donated books

Donation Methods

Sebuku provides two donation methods: Book Drop and Door-to-Door Pick Up for free. With 'Book Drop' method, Sebuku will help you to find the nearest drop box near you. On the other hand, for 'Door-to-Door Pick Up' Sebuku will send one staff to help you to pack packages and ship to your books.

**ABOUT**
**SEBUKU**

Sebuku is a non-profit tablet application that able to assist people to donate old books to libraries, schools, and families in rural Indonesia. The primary objective of Sebuku is to make an impact towards the literacy rate by providing access to books for Indonesians.

Sebuku is inspired by a passionate English teacher who had encouraged me to read and write more while also contributing her time on shipping old books to children and libraries rural Indonesia.

APPLICATION PREVIEW

Home

Profile

What is Sebuku

Who We Are

What Can We Do

Book Wish

Donate

Drop Box

Record Detail

Map of Books On Board Preview

Profile On Board Preview

What is Sebuku?

Today's Book Wish

Recently Added Books

UI/UX Design

# SEBUKU:
# THE IDEA BEHIND
# AND THE TWO MAIN
# FEATURES

**IDEA:**

Sebuku is an end-to-end book donation system that begins with pick up, package, deliver, donate, inform, and online tracking on each of the donation process. Therefore, the main idea of the logo is about connecting sender to receiver, urban city to rural area with the assistance of Sebuku. For overall design, Sebuku have eccentric personalities that give away a sense of excitement and fresh. To add more reliability for Sebuku, research and mini-survey are accomplished to genuinely understand the problem and the audience.



## Track Your Donated Books

This feature will provide informations on donated books started from the beginning to the end of the process, including pick up, package, online tracking and a thank you message from the reciever in rural Indonesia. It also shows informations regarding location, distance and reciever of people's donated books.
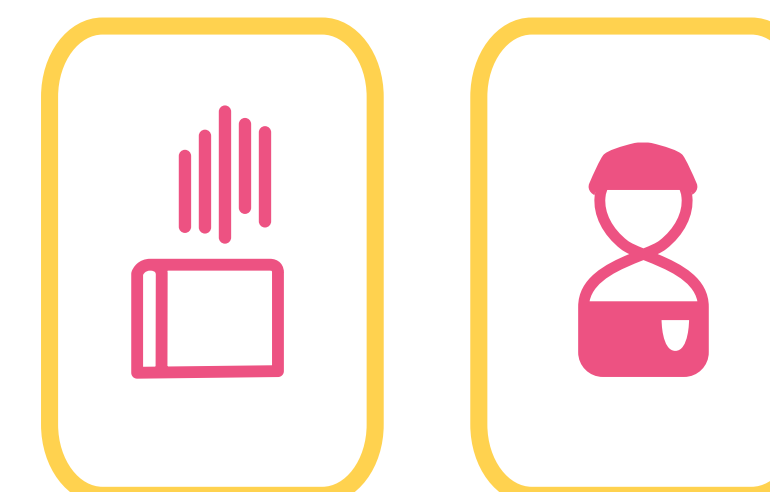
## Donation Methods

Sebuku provides two donation method: Book Drop and Door-to-Door Pick Up for free of charge. With Book Drop method, Sebuku will help you to find the nearest drop box near you. On the other hand, for Door-to-Door Pick Up, Sebuku will send staff to help people clean, package, and pick up books.
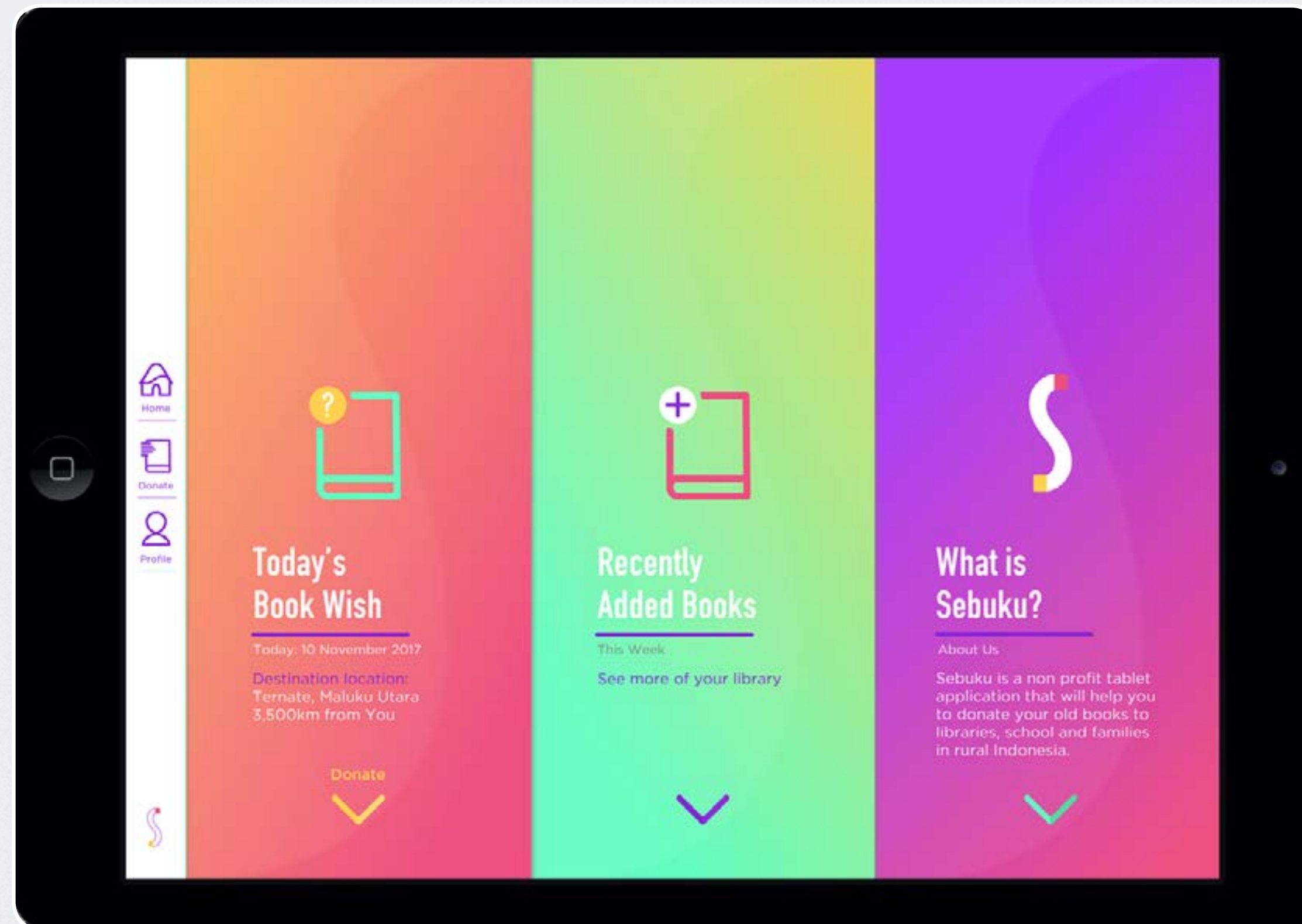
Landing Page shows recent book wish from anyone in rural Indonesia, user's recent added books on a catalog, and a short introduction of Sebuku.
For the user interface design, main menu bar are on the right and left side would be more natural for users to navigate.
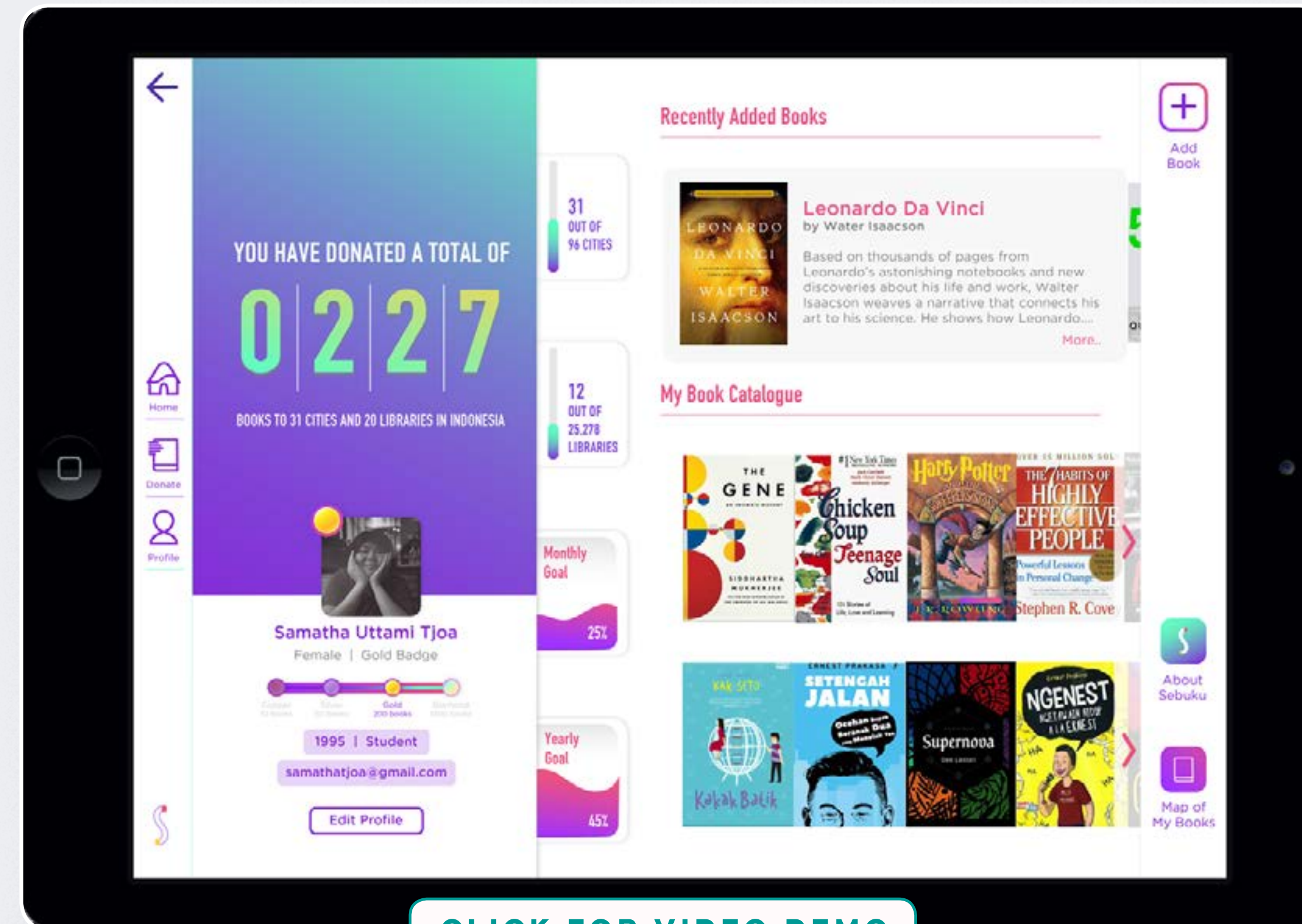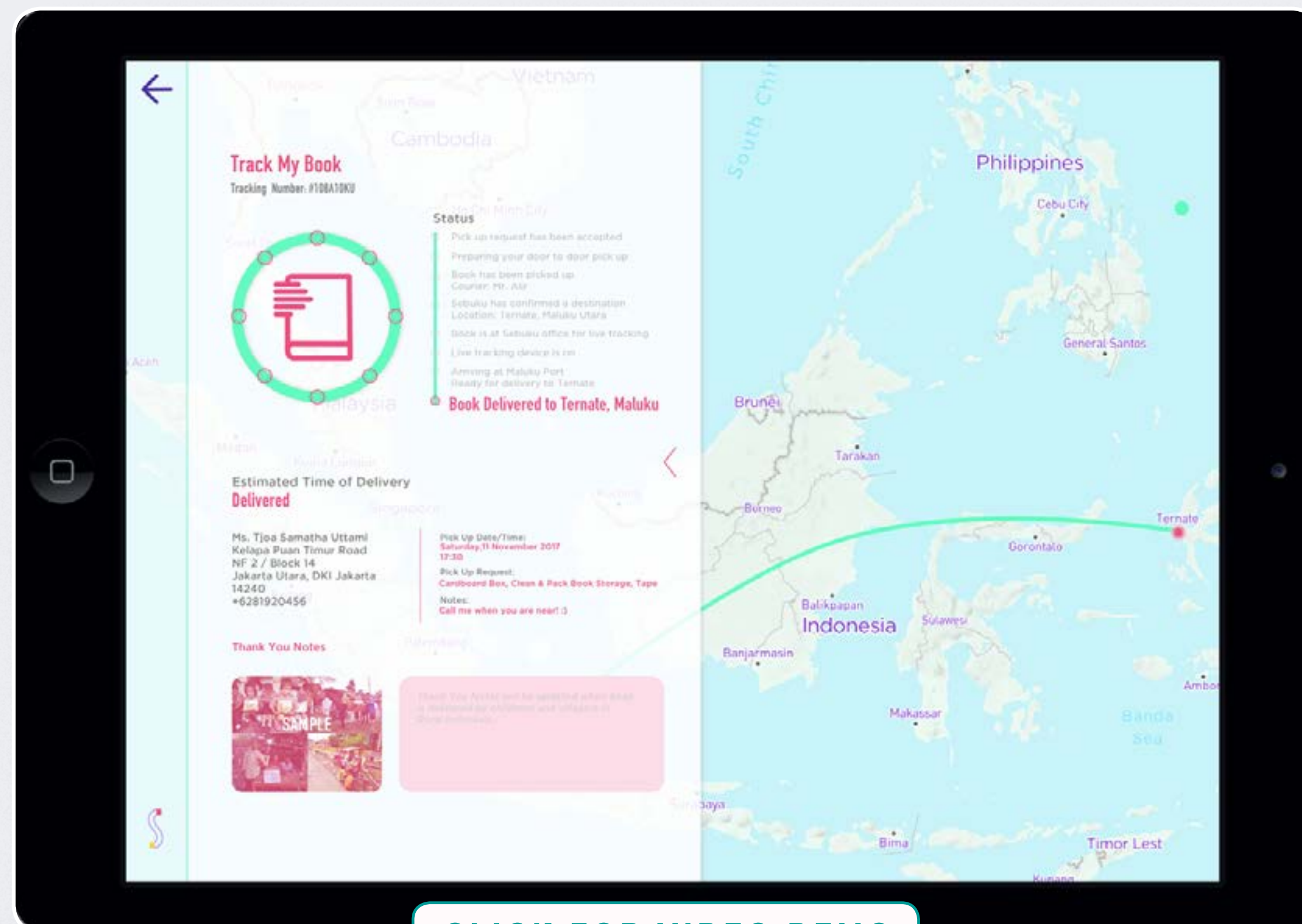


**CLICK FOR VIDEO DEMO**

Profile Page informs users on data of books and their donated book. Research stated that the center part of the iPad screen is the hardest to reach in landscape mode. Thus, the center of this page has a less functional interace for the application.
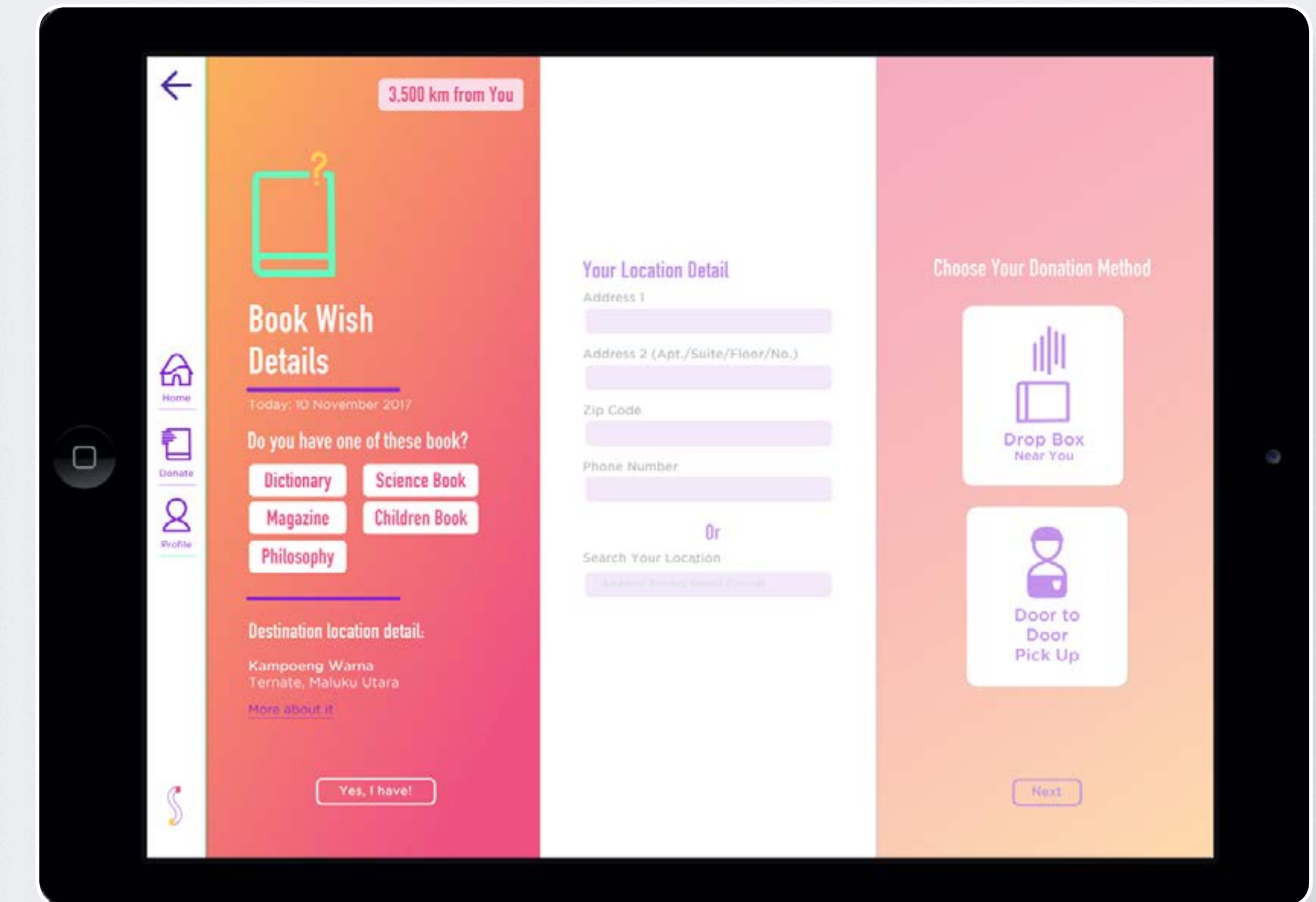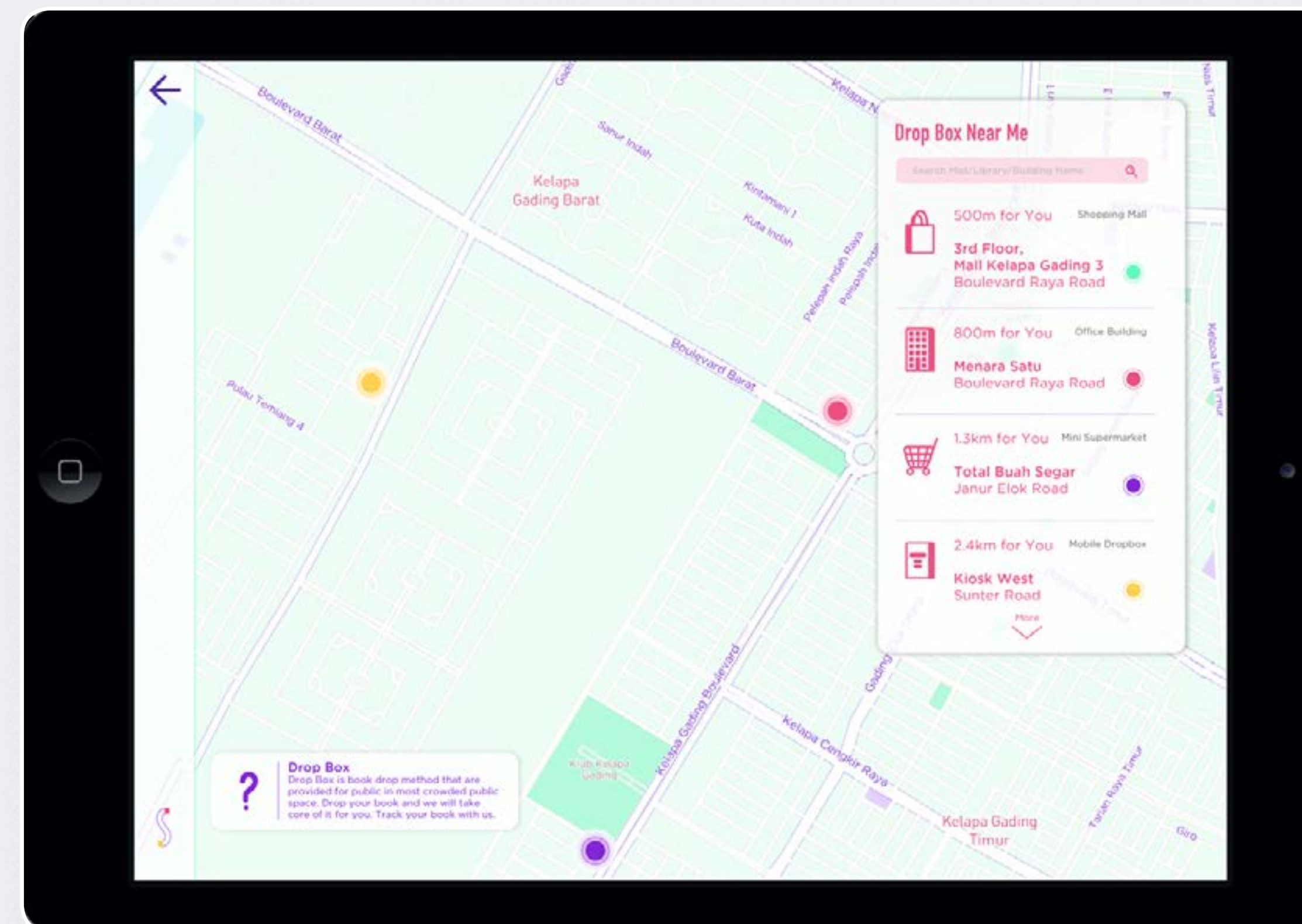


Book Wish Details informs users about book wishes from rural areas and Sebuku will help user to deliver any book from the book wish list with no additional fee.



**CLICK FOR VIDEO DEMO**

Track My Book Page shows information on current book locations and delivery status. It also shows a current location using via live tracking device for users.



Drop Box Near Me Page shows location for nearest drop box from your current location; it could be a mall, office tower, mini mart and other easy to spot places.



**CLICK FOR VIDEO DEMO**
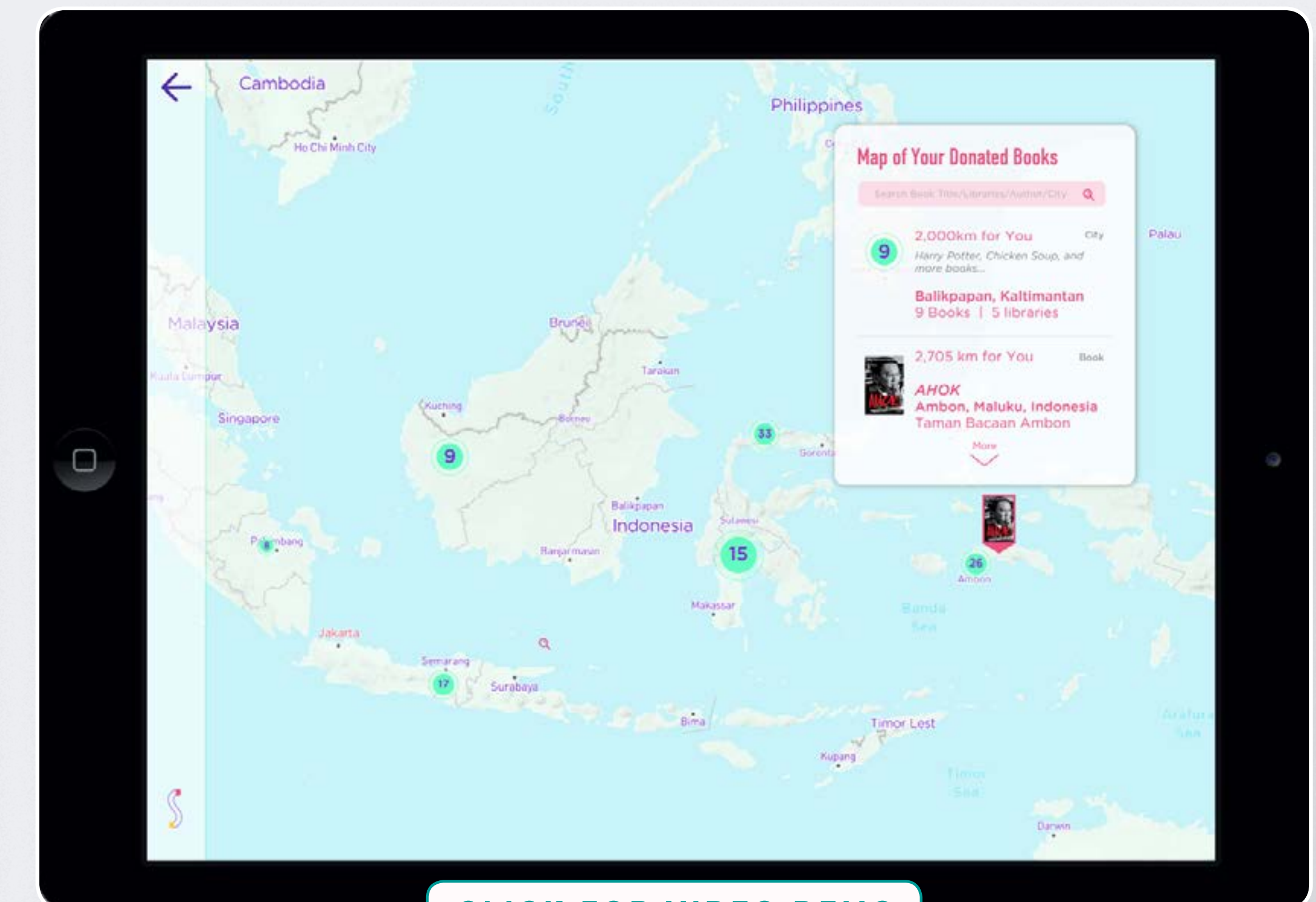
Map of My Books page is a page to search users' donated books all over Indonesia with a simple keyword, such as book title, location, and author.

# HOW IS GRAPHIC DESIGN GOING TO HELP ILLITERACY IN INDONESIA?

With Sebuku, Sebuku aims to have an impact on literacy rate in Indonesia by providing old books for rural areas, that would hopefully trigger an interest in reading as a habit, entertainment and leisure purposes, not mainly for an academic purpose. Sebuku took advantage of technology by using internet and tracking devices. In psychology aspect, Sebuku is building trust through transparent donation process, and also giving a sense of accomplishment on every donated book. This idea developed from research, interview, and mini survey that shows several different perspectives on illiteracy problem in Indonesia.

## PROBLEMS:

### BOOK DISTRIBUTION
Geographical situation of Indonesian archipelago is a huge challenge to send and donate books to rural Indonesia.

### LIBRARY CONDITION
69% of libraries in Indonesia had little to heavy damage and also often serve a dual purpose for gymnastic or storage room.

### ORAL TRADITION
Culturally, rural Indonesians have a strong oral tradition where they live their life with folk music, folklore, folk dance.



Based on those three main problems, the main focus for this project would be book distribution problem.

Before Sebuku, several solutions appeared in between the design process, such as making giant book, typography based alphabet learning, book blanket, moving book, and until the moment, I watched Rory Sutherland talk and he inspired me.

These are some lines that inspired me from his talk:

"Why were we not given a chance to solve problem psychologically?

When you solve problems, you have to see it in these three things equally: Technology, Psychology and Economics. "
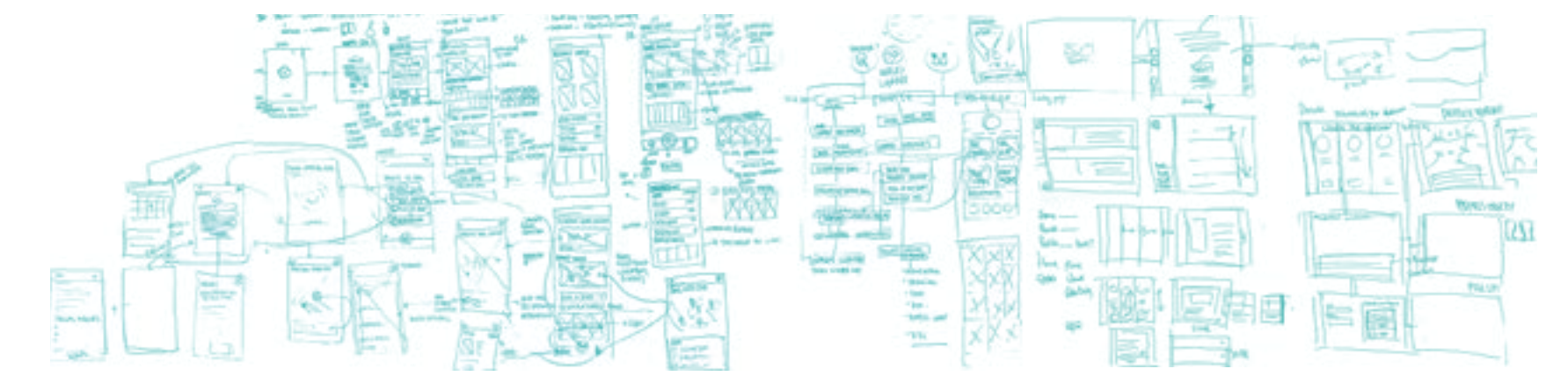
However, even after listening to that talk, I still had a bunch of questions that I need to find an answer to: Can we solve this problem in psychological aspect? How does it make people feel? Is it helpful?

Yes. Naturally, any act of donation and giving always give people a feeling of fulfillment and joy. Still, Sebuku's survey shows Indonesian feels that they do not know a lot of information about donating books, from how, where and what for, which left them feeling defeated knowing without acting upon it. Thus, this project looks forward to give people a feeling of accomplishment as well as fulfillment on donating old books.

Sebuku care about every donation that made within the application by providing information on the accurate location, the receivers, and a thank-you message; from the beginning to the end process.

Nevertheless, I am no psychologist, and definitely not a neu-roscientist. Sebuku is my first attempt at UI/UX Design that sadly I had no enough time to explore or to be more knowledgeable about it.

Therfore, I tried to give Sebuku a sense that would be more emotionally impactful to people, which are a feeling of informational, accomplishment, fulfillment, and usefulness with a tiny bit of joy on the side.
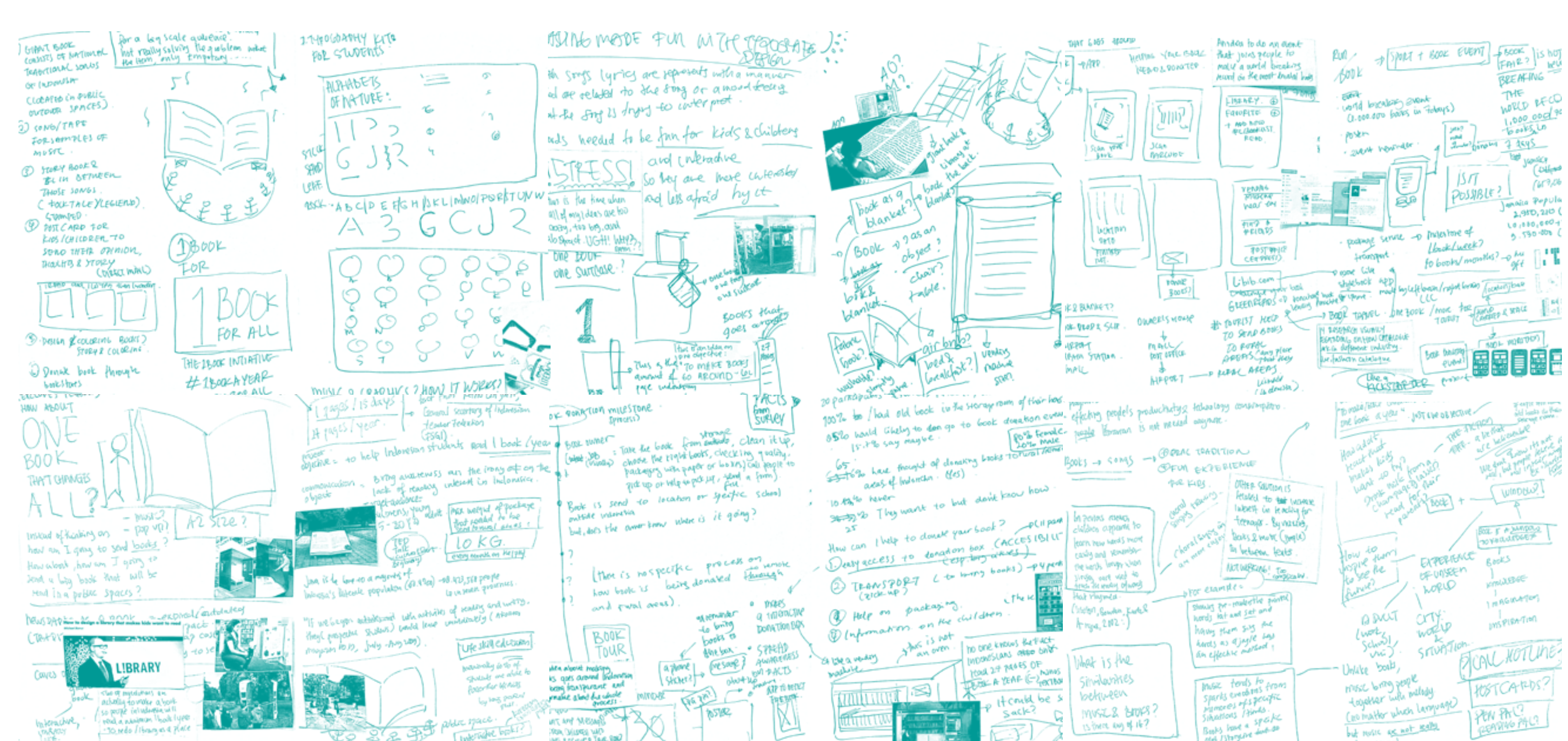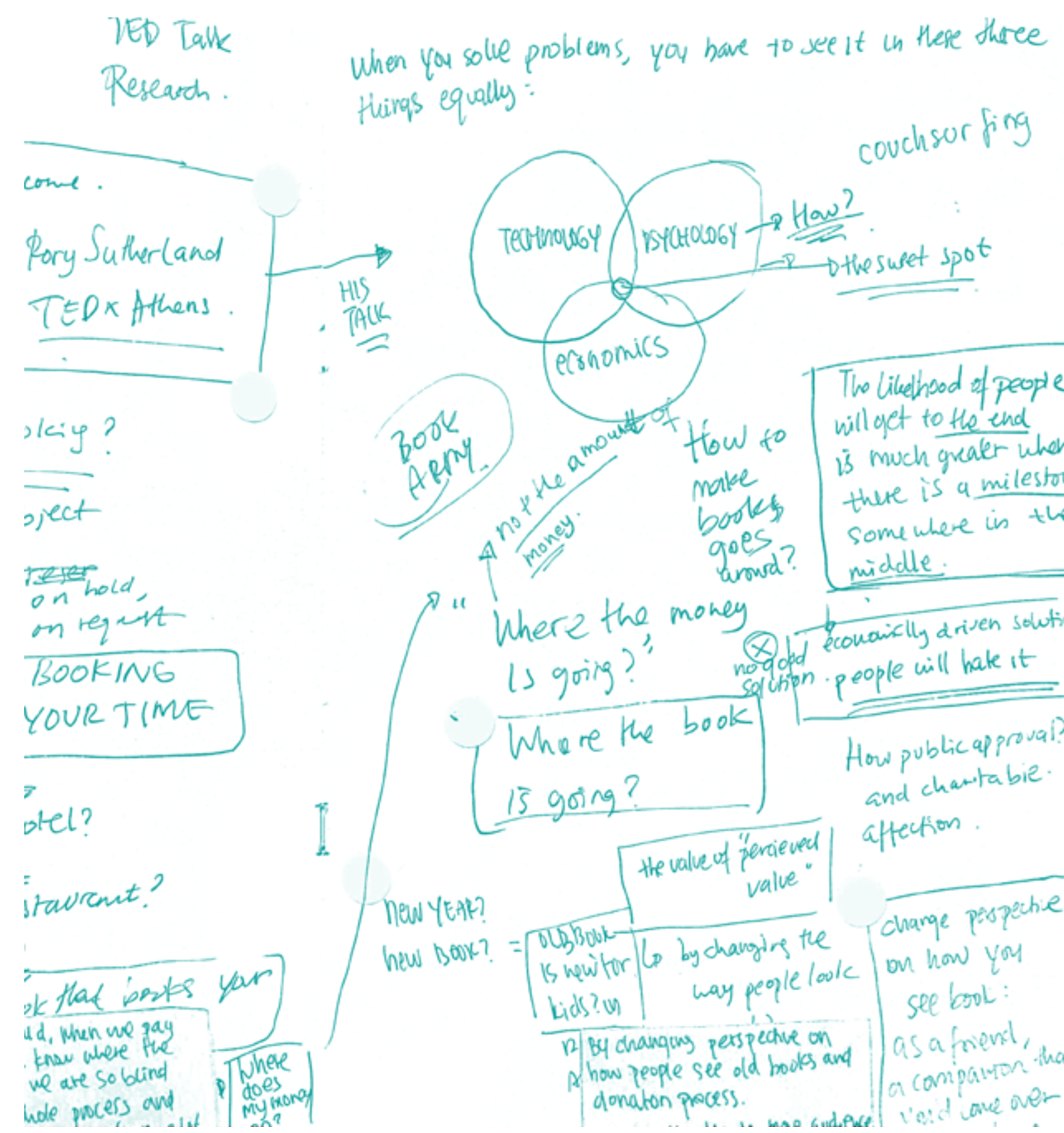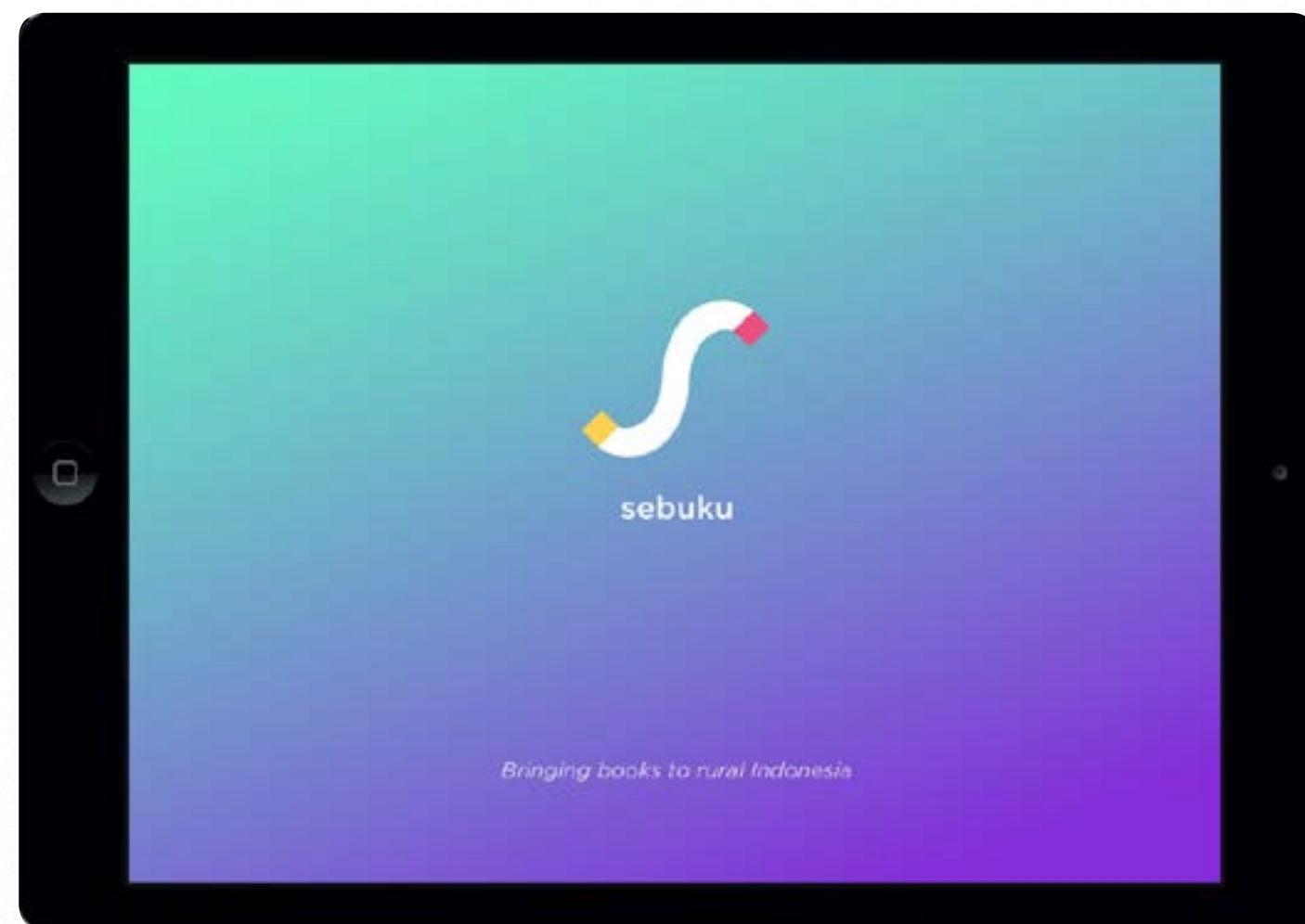
# WHO ARE SEBUKU TALKING TO? WHAT DO THEY FEEL AND KNOW ABOUT ILLITERACY?

Women, men, old, young people. Everyone, anyone who owns old books in the storage room of their house, in the bookshelf, under the work table, behind the new books and around the floor. They are aware of illiteracy in Indonesia and trying to make an impact on the problem. More than 90% Indonesian have old books at their home, so, how are we going to take advantage of that? To took advantage on that, Sebuku provides a service that would help people to clean their storage room with an exchange of donating old books. These books could be any book that will be educational, entertainment and leisure read that will impact on interest in reading.

120px x 120px

76px x 76px

Home    Donate    Profile

CLICK FOR SURVEY RESULT

Sebuku's menu icons are designed from "S" shape of the logo as a foundation with a rounded and curvy corners to give a feeling of comfort, but professional.

The donate's logo is designed with the idea of combining book, hand (caring), and speed (fast) in the side of the book.

## INTERVIEW AND MINI-SURVEY RESULT:

### Mini-Survey Result

In result, Sebuku targeted to mainly female from the age of above 18 years old who have old books in the storage that in need to be taken care of by donating it to rural Indonesia, or any one who owns old books in their house. The purpose of this survey is to analyze information from society's point of view on book donations, such as the availability of old books in participants' house, the desire of donating a book, and any informative information on donation process or outcome.

### Participants

Indonesian or Indonesian living abroad, 36 participants (28 female and 8 male).
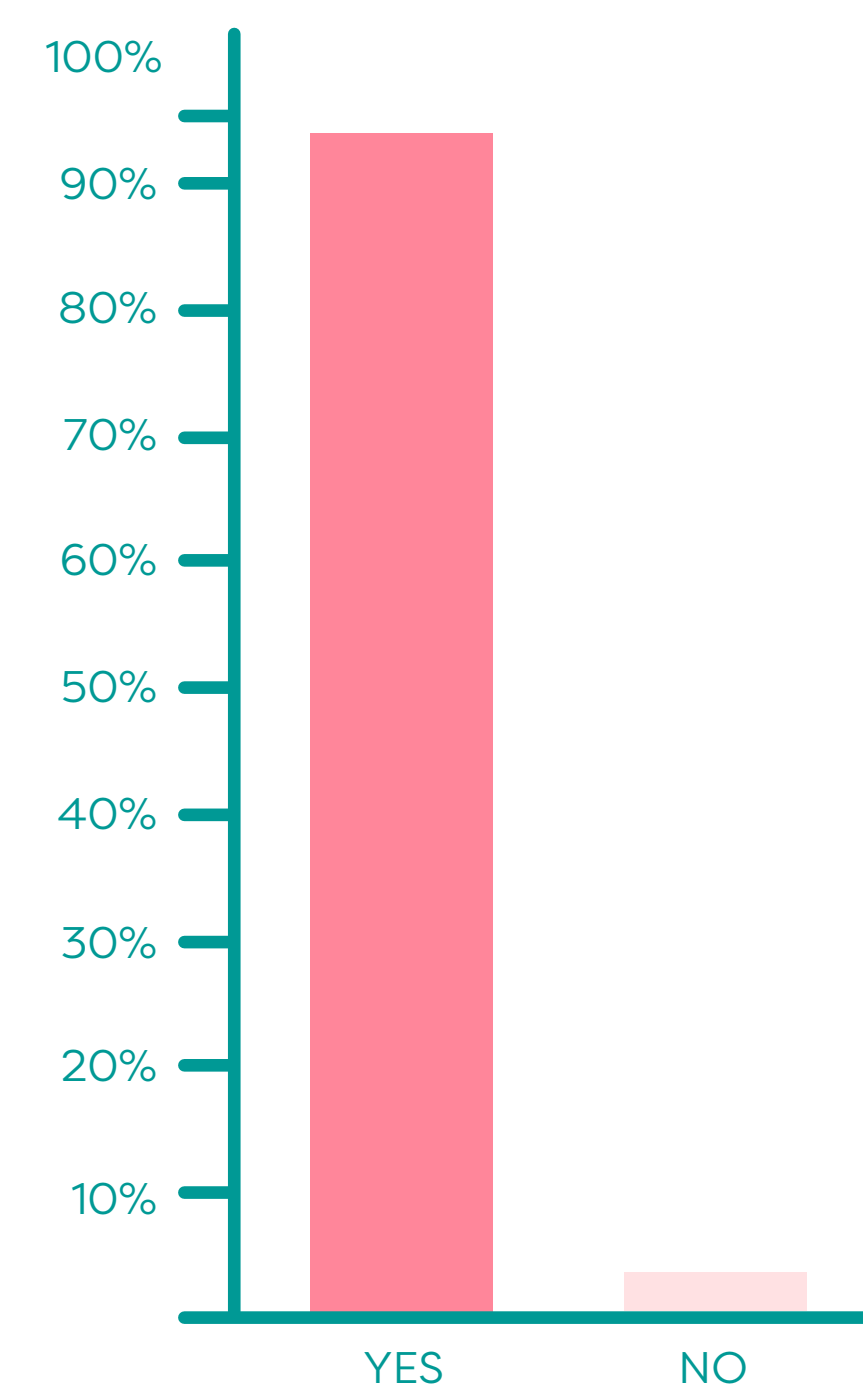
Participants who have old books in the storage of their home
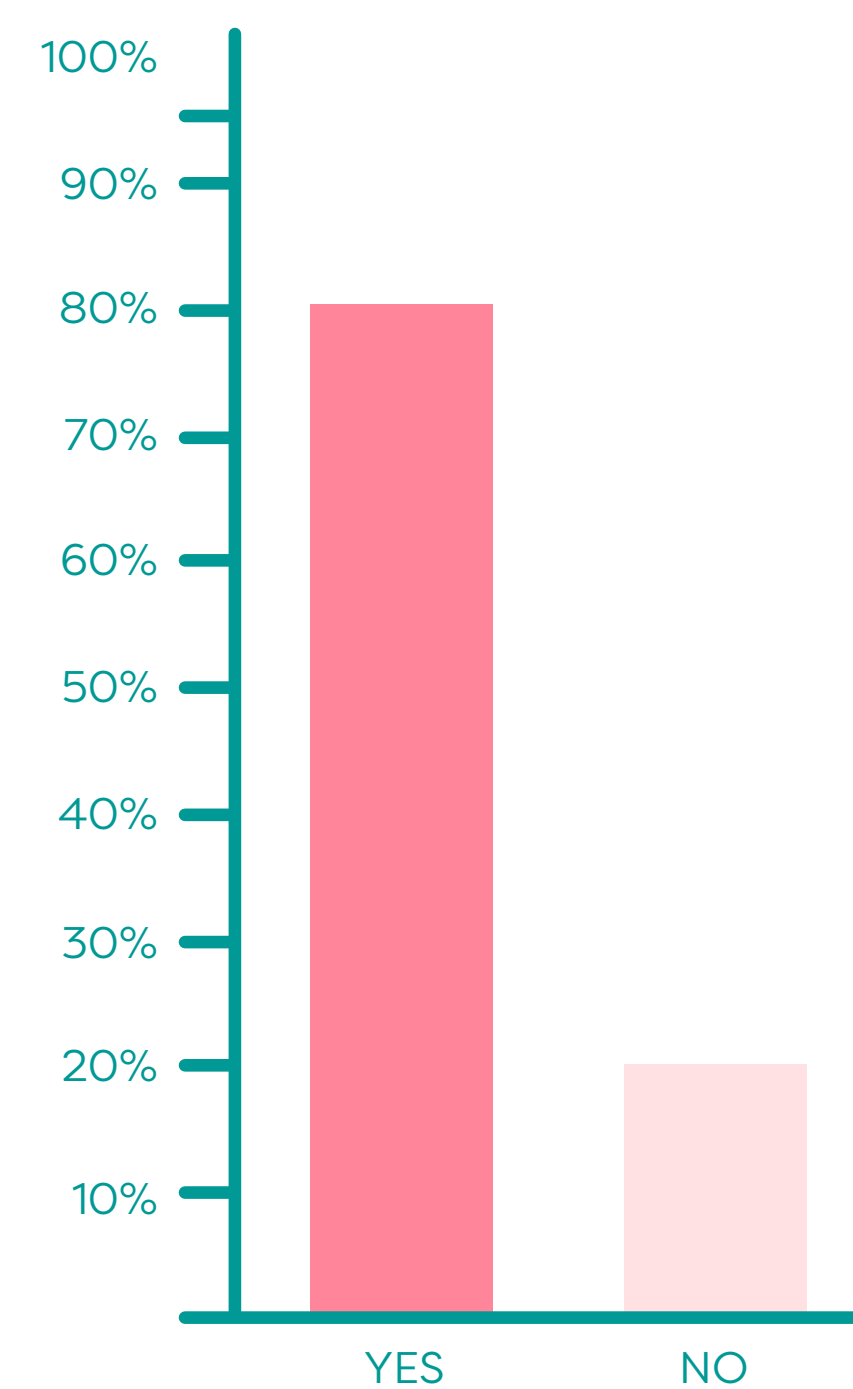
Participants who have thought of donating books to rural area

Open-Ending question for participants about any suggestion that would help them or interest them to donate old books for rural Indonesian, these are four main topic out of 32 answers:

1. Easy access to donation box
2. Transportation
3. Help on packaging (pick up)
4. Informations
5. Cost

"Help on packaging and transport. Easy access to donation could be the last option I will choose from"

"Easy access to donation box, maybe it should be available especially at big cities so people can donate easily to the right people"

"Transport and information about those children in need of books"

"Maybe to have a specific venue to deliver the books"

"Help collect old books, dictionaries, magazines and donation boxes would be very helpful."

### Interview Result

Mathilde May.T. is a mom, passionate English teacher, children book writer and volunteer who have been giving books to children and libraries in rural areas for a couple of years. The interview is conducted to understand the condition of book donating and public participation around the capital area of Jakarta.

"When we donate books, they have no other choice but read it"

"Coming home from school the children would usually visit the so called 'library' first, to see if there are new books. When they see new books, many of them would be too enthusiastic to read that they forget to go home. Many parents then would come looking for their children who do not come home on time, and these parents usually end up sitting with their children on the floor to also leave through the books and magazines. Thus is their enthusiasm about books!"

"Since I can only do 'personal encouragement' and not 'crowd persuasion', I was not able to draw many people to donate."
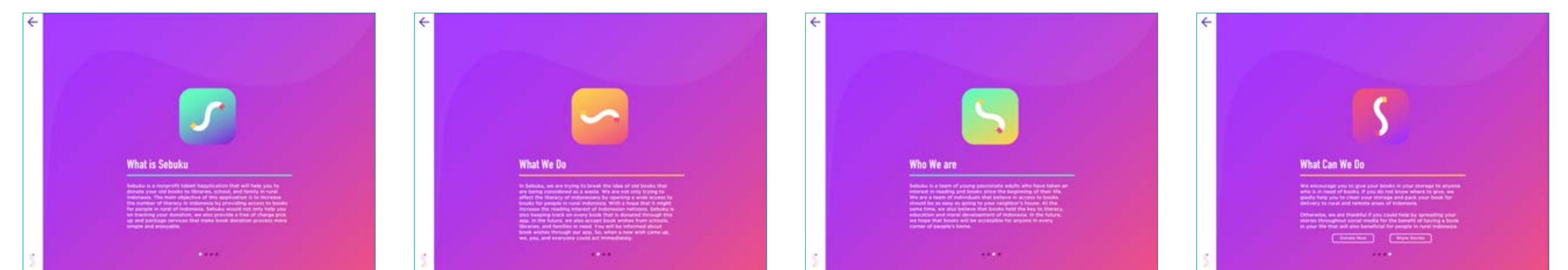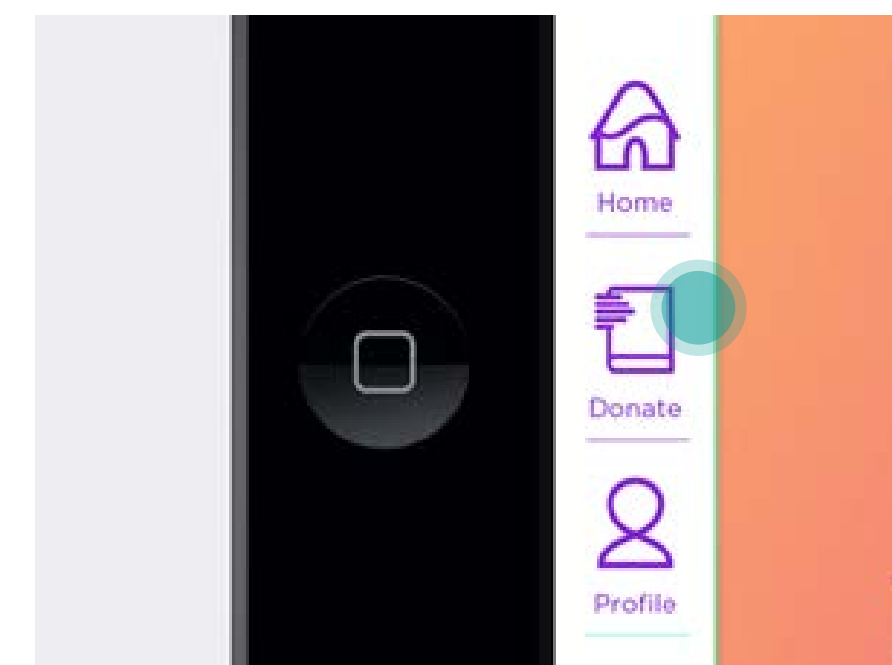
# FLOW CHART:
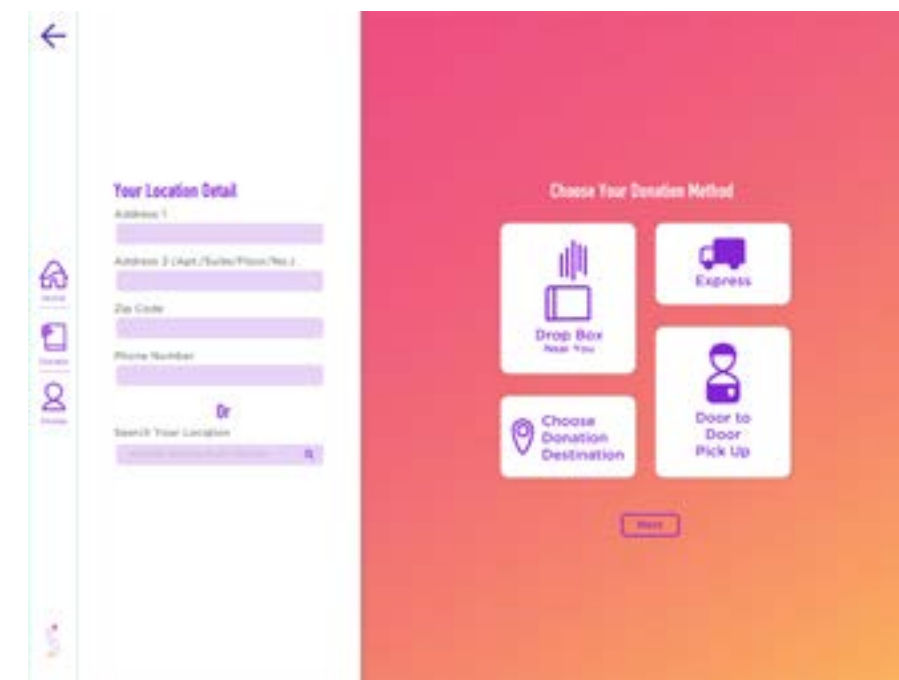# HOW DOES SEBUKU
# WORK? HOW IT WOULD
# HELP PEOPLE?

Hey! I have old books in my storage room, how can I donate to Sebuku? Will it safely land to the location?
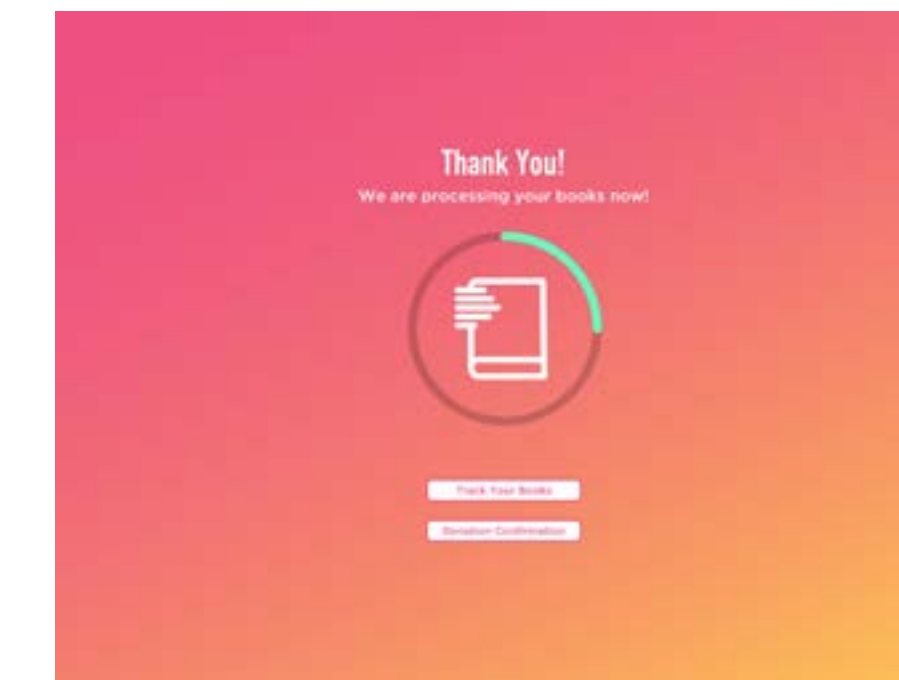
Open Sebuku app — Click Donate on Menu Bar — Add Personal Information & Choose Donation Methods — Door to Door pick up courier on the way progress (Courier would help to package the books) — Donation On progress! — Tracking the donation status from Jakarta to Sulawesi (live online tracking)
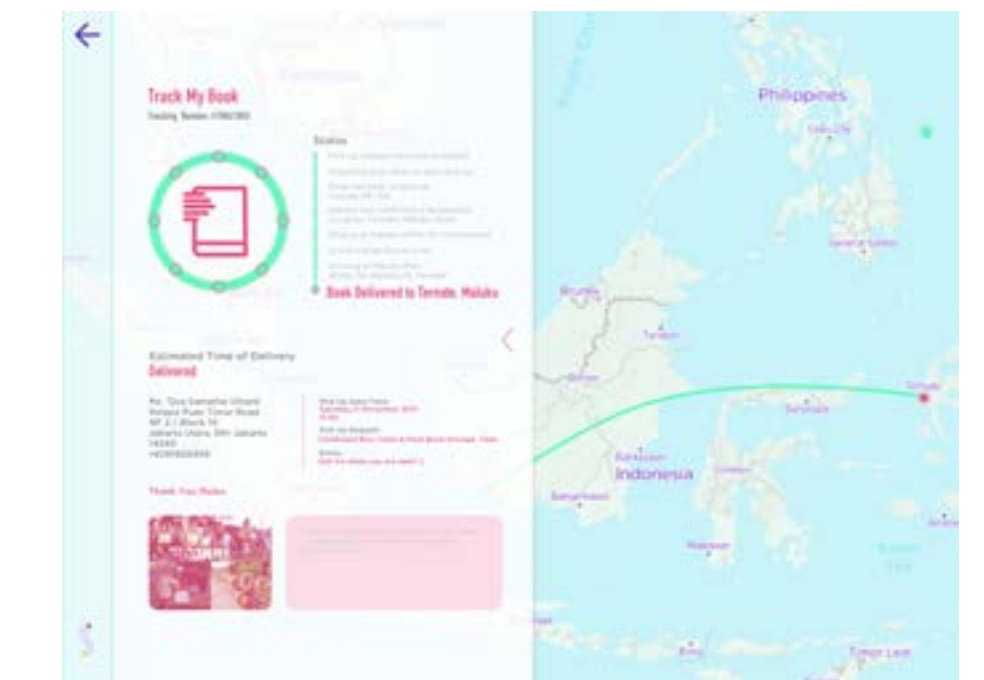
Do I recieve anything after donating a lot of old books with Sebuku application? Ugh!
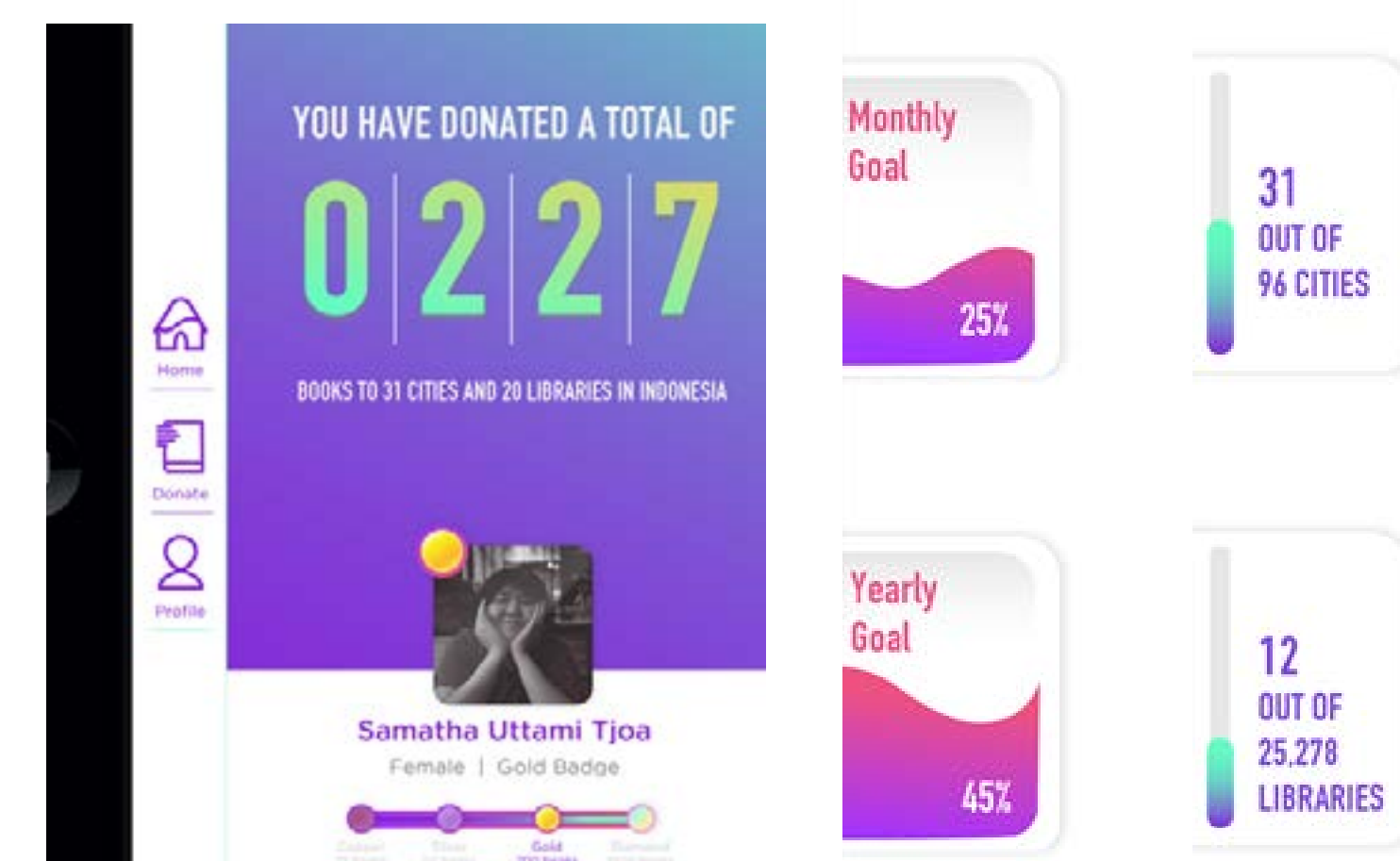


Open Sebuku app — Sebuku will send a thank you note and a photograph like the picture above from the chilren in rural areas. — Map of My Books on User's profile page on menu bar — Look after your donated books through Sebuku's Map of My Books feature
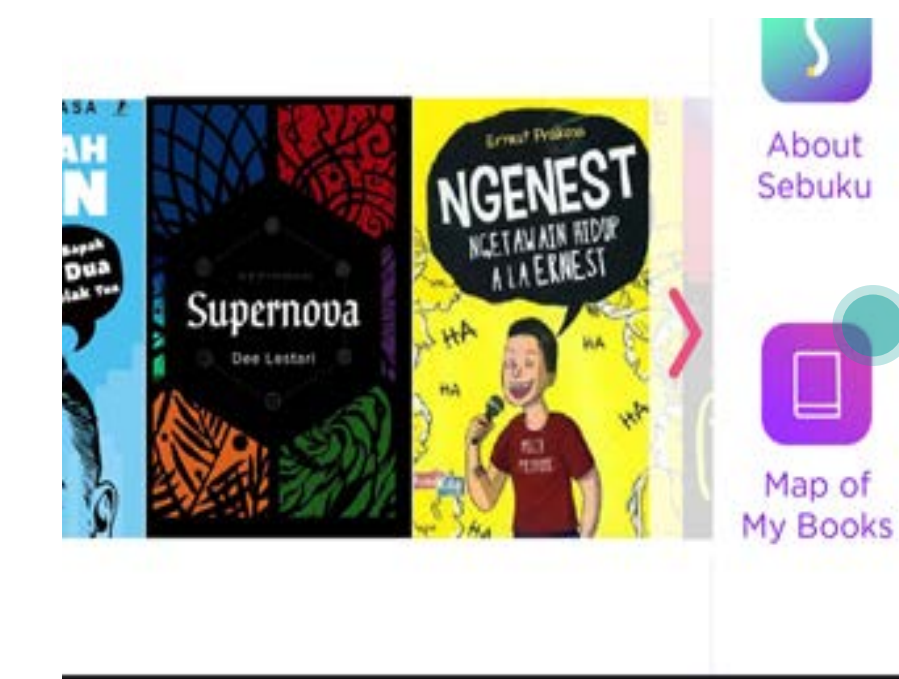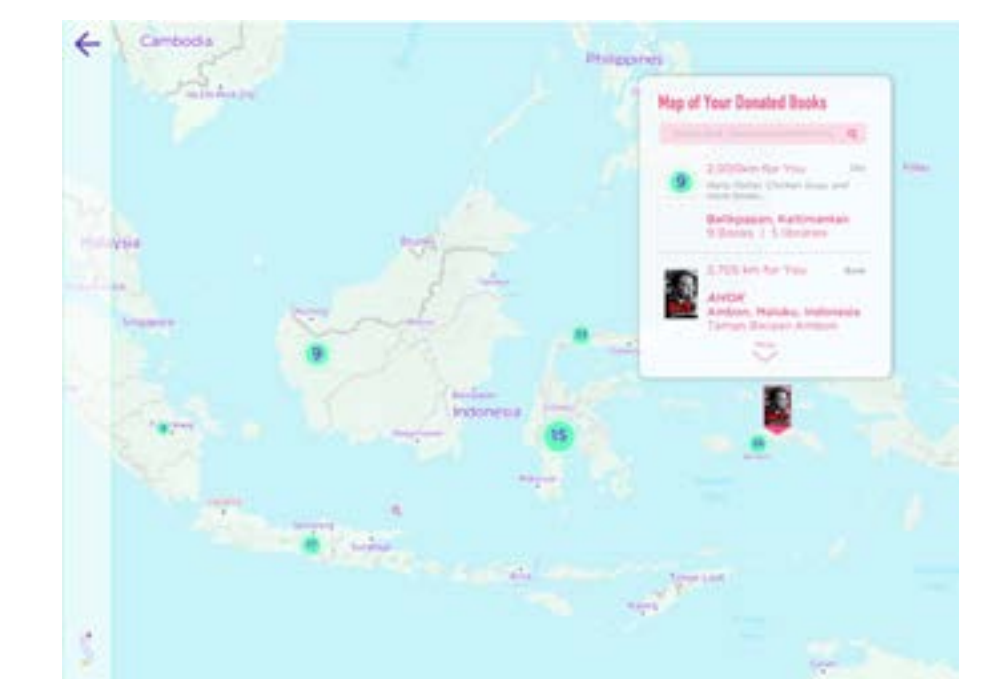
I saw a notification that shows my hometown Maluku, Ternate needed some books!
I want to donate now! How?
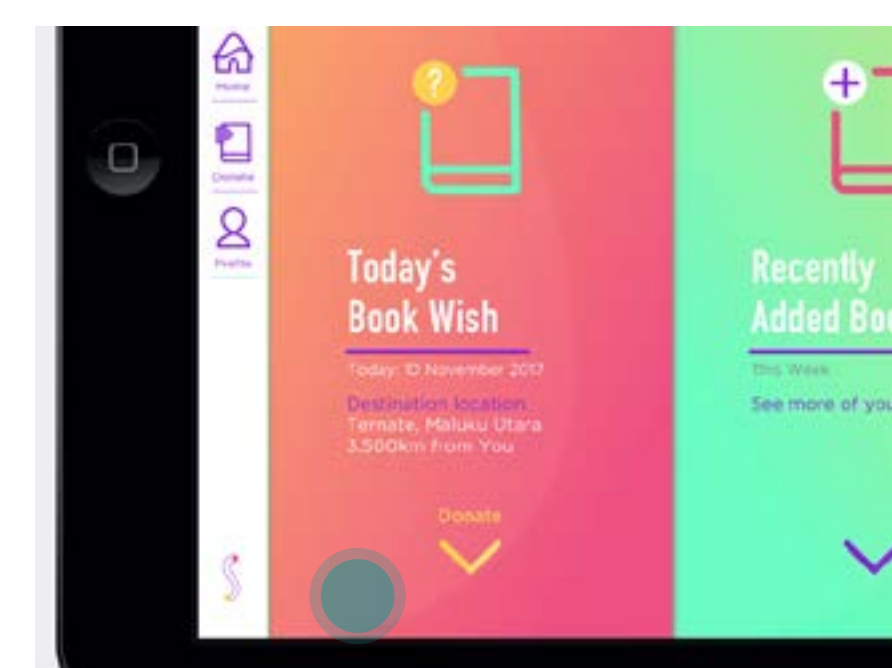
Open Sebuku app — Click Donate on Sebuku's Home page on Today's Book Wish from Maluku — Double check the book category that they need. Add personal information & Choose Donation Methods — Finding Drop Box Near your location! Quick and drop your books and we will take care of the donation. — Tracking the donation status from Jakarta to Maluku
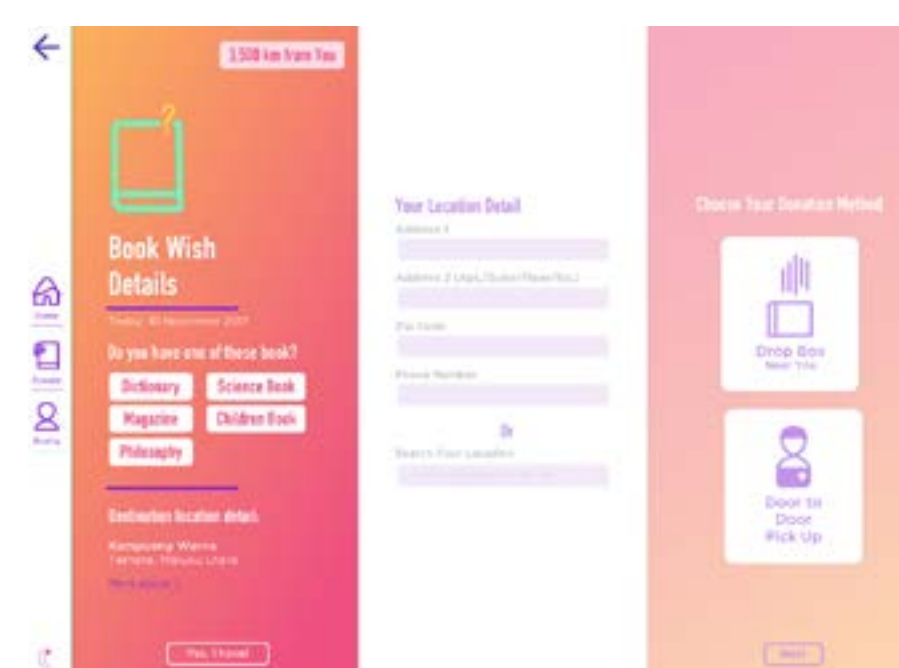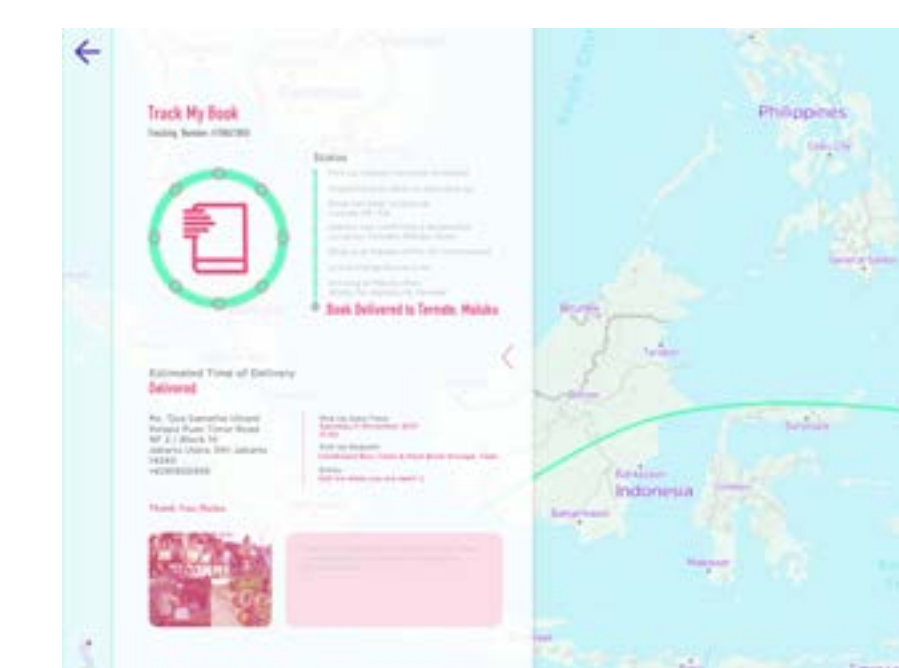
!

**ABOUT**
**FLYING MOUTHS**

Empu Saprakawi's "Flying Mouths" told a story about are three groups of flying mouths; the mouths that took a turn to the right, another took a turn to the left and the crawling mouths. Those crowds of mouths represent three different views on rumor in mass media today, such as: the protagonist (accurate), the antagonist (inaccurate), and the deuteragonist (switch). Deuteragonist may switch between supporting and opposing depending on the deuteragonist's conflict or plot.

Typography 3

DO NOT BLINDLY CONSUME RUMOURS

# FLYING MOUTHS:
# THE STORY BEHIND
# FLYING MOUTHS
# AND ITS INFLUENCE

*Too much information; Too many media*
*Two different sides; One moot side*

*People get bewildered as there are layers to dig to find out*
*about truths and lies of informations in today's media*

*Flying mouths: created echos; sent the mind awashed;*
*Flying mouths are ideas of truth and false news;*
*and one controversial news*

In Babad Kasunyatan, Empu Saprakawi wrote a song about flying mouths are no different than a human mouth — except these flying mouths tend to hover or swarm over a pile of dirt or excrement. On the short story, I understood dirt and excrement as inaccurate rumors that people really like to hang on to because of the thrill of not knowing the truth by believing only in their own opinion and ego.
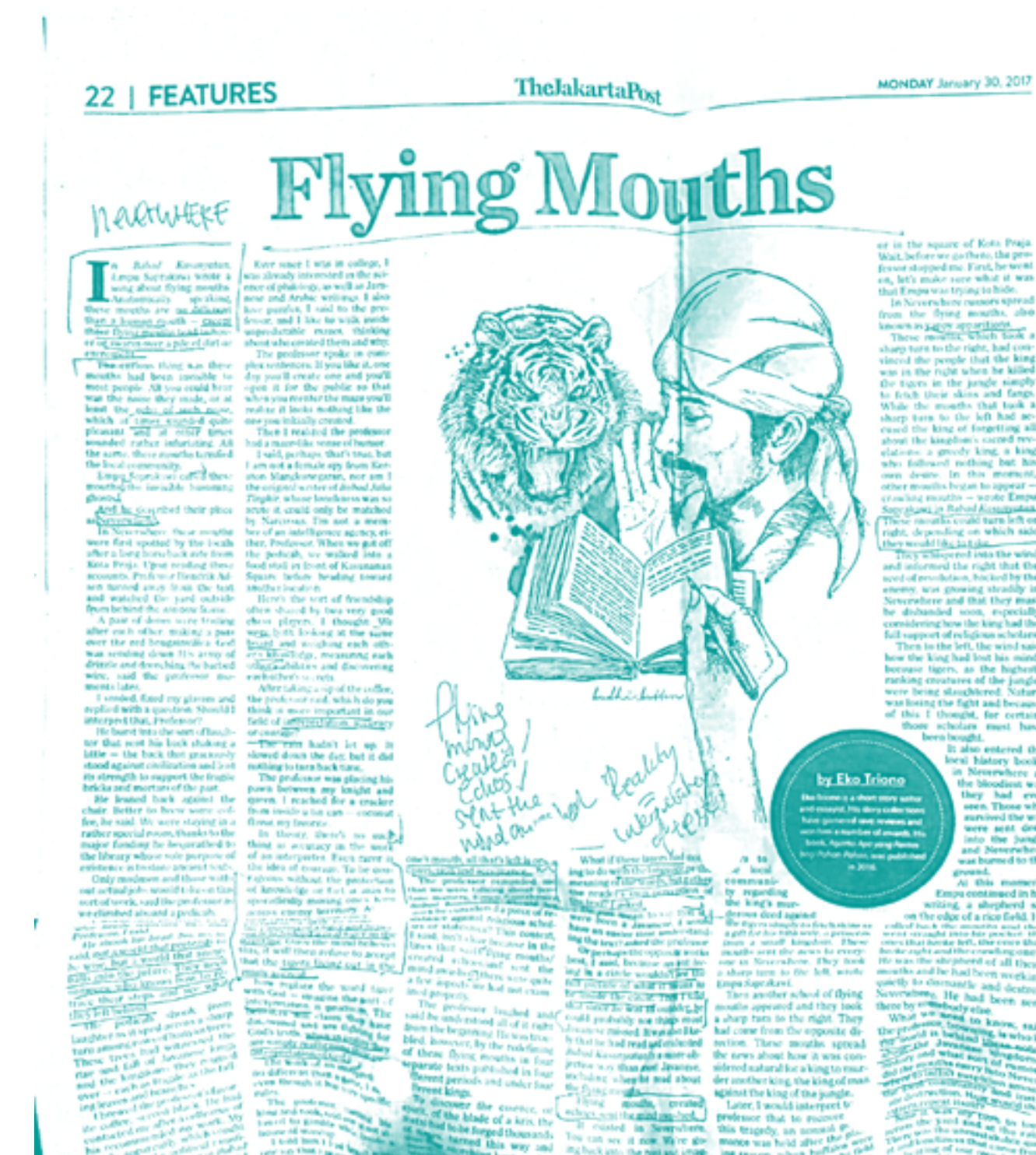
**STORY:**
Flying Mouths is a project to raise awareness about consuming accurate and inaccurate news or stories from today's mass media. The tableware set above the newspaper representing a platform where public feast on news and stories daily, while some might be accurate news; some might be rumors. Two opposite quality of cutlery materials represent either inaccurate and accuate rumor. False rumors are deadly enough to kill one's identity or created war, chaos that are invisible to people, don't blindly consume rumours.

# HOW TO EXPRESS AN IDEA ABOUT CONSUMING FALSE AND ACCURATE NEWS?

"Don't blindly consume rumors" is a tagline to express a warning on consuming daily news that might be inaccurate and turned out to be a rumor instead of fact. Those rumors are represented with a plastic cutlery, whereas the fact displays with a steel cutlery for topics such as economic, politic and race. All of the cutlery also express our control on consuming news depending on the material, sometimes we are intrigued to believe more of rumors rather than the truth. "The News Dine" give an impression of sophisticated gesture on this topic as sometimes the upper-class people control news better than the public ever knew of.



A set of cutlery with a tag on topic that are common in media lately, such as political, social, racial, and economic that are either lies or truth.

For this specific typography 3 project, I have learned a lot on experimenting with different materials that actually would work in a future design project. However, not only I enjoy my time doing the experiment, I also notice my interest for art is still there and helping me through this project. The abstract painting is one of my personal favorites since it was just an interpretation of how rumors bring chaos to the canvas, and to the world.



"I see what I want to see. I believe what I want to believe" is about some people whose opinion are unchangeable. The color pom pom outside the ball represent the new knowledge, while as the dark one inside the ball/ head represent the unchangeable ones, and the white one is changeable. For the mask, it shows as a defensive shield and a personal viewpoint on everything around.

Rumour Filter is a similar idea of consuming rumor wisely by clarifying it before consuming as it is. The teeth are an entrance gateway, while the pompom (rumors/news) came in for consuming. And, Yess, that's my teeth, and it was drawn with black eyeliner.

"Drowning in information" is a sculpture which shows an idea on the amount of information surrounding us, and somehow we feel like we are drowning on it and completely blind by it. This is the first small sculpture that I had ever done for a school project, which was very fun and exciting to get my hands dirty after a long time using only computer.

"Puke" is a mix-media that tries to show an idea in between consuming and puking pieces of information that are too much for society. This is actually a video that shows the paper coming in and out of the mouth.

**ABOUT**

**SCARCITY OR ABUNDANCE**

WWF stated that 3 out of 4 (75%) favorite fish species in Singapore are unsustainable caught. Some of the most common fishes that Singaporean found in hawker and street food for daily consume are also equally unsustainable as the exotic seafood, like king crabs and bluefin tuna. However, WWF survey conducted has confirmed that the majority 80% of Singaporeans surveyed would either stop or reduce their seafood consumption if they were aware that it was unsustainably harvested.

Scarcity or abundance, your choice.
When dining, choose sustainable seafood.

WWF

Advertising

# SHORT RESEARCH ON UNSUSTAINABLE SEAFOOD AND SINGAPOREAN'S HABITS

**PROBLEM:**

WWF predicted that by 2048, the world's ocean will no longer be able to provide people with seafood, that will affect people, natural habitat, and food chain. Yet, 75% of the most common seafood found and consumed in Singapore is not responsibly caught, that includes overfishing. Thus, Singaporean has a big role in protecting the ocean as one of the highest seafood consumption 22kg per capita, more than the global average of 20kg. Also, they are known for their love of seafood and exotic seafood.

**CURRENT SITUATION:**

WWF survey conducted has confirmed that the majority 80% of Singaporeans surveyed would either stop or reduce their seafood consumption if they were aware that it was unsustainably harvested, while 82% of people surveyed also agreed that shops and markets in Singapore should sell sustainable seafood. Still, Singaporean are not aware of affordable and sustainable seafood in the market. For this reason, WWF Singapore launched a seafood guide in Facebook that caused a respond from cooperative, rage, arguments, and an uproar especially from food-loving Singaporean telling WWF to "mind their own business".

**AUDIENCE:**

Demographic:

Chinese Singapore above 25 years old and middle aged workers with income above 40,000 SGD annually who consume seafood at least 5 meal per week. (76.2% Singaporeans are Chinese)

Psychographic:

Singaporeans who are family oriented and aware of the significance of fish as abundance, prosperity and lucky symbol in Chinese culture. They also could easily identify fish (鱼 yu) with 年年有余 nian nian you yu) "May there be surplus or abundance every year" are usually associated to Chinese art with an illustration of fishes, lotus flower, and lotus roots. Furthermore, the Mandarin word for fish 鱼 (yu) sounds similar to 余 (yu) which means surplus or abundance.

Behavioural:

They are also most likely to engage in sharing information from other people and enjoy a regular gathering of families, neighbours, and friends during Lunar New Year. Furthermore, they have a tradition of dining fish and Yu Sheng during every year for Chinese festival.

# HOW TO ENGAGE SINGAPOREAN FOR WWF SUSTAINABLE SEAFOOD CAMPAIGN?

As red is an important color for Chinese people on Lunar New Year. Typical papper utting design as a luck symbol usually includes fish and 年年有余, as fish 鱼 (yu) sounds similar to 余 (yu) which means surplus or abundance.

**KEY MESSAGE:**
Scarcity or abundance, your choice.
When dining, choose sustainable seafood.

Just like the phrase 年年有余 indicates May there be surplus or abundance every year, this brings hope that there will be fishes in the ocean every year by consuming sustainable seafood.

What do you want the target audience to know?
About scarcity of seafood depends on their every day choice on consuming a more sustainable seafood.

Do they eat fish out of habits? or is it the taste they are used to? or could it be they don't know there are alternatives? What perception do you want to create? Singaporeans are eating fish because of the habits and culture of Chinese ethnic who believe "white"meat is better than "red" meat. Some of them do not the alternative that are affordable for daily consumption. Also changing perception about the avability of sustainable seafood is on people's reach to act on.

This project is one of the projects that I was invested in on audience behavior and psychology research. It was also the first time when I put the audience's culture and ethnicity as a start of concept and ideation. From here, I learned more about the importance of audience on communicating the right message.

By taking advantage of the significance of fish as abundance, prosperity and luck symbol in Chinese art (painting, pottery, and decoration), and conflicting the symbolic meaning with the visual. While it is usually associated with "年年有余 "and accompanied with fish, lotus flower, and lotus leaf in a lake. Yet, in print, the fishes are gone/die and left the water with nothing than water plants; to express a contradicting meaning between the widely recognized visual by Chinese Singaporeans, the altered print's visual with no fish. Hence,the fishes become scarce, and did not prosper like our wealth.

# SCARCITY OR ABUNDANCE: CHINESE PAINTING AND CERAMICS

This is the most common 年年有余 painting that is widely known by people who are aware of Chinese art and culture. There is another meaning in 年年有余, whereas some people understood it as a way to wish someone that they will have an excess amount of wealth every year for the future. For that, this painting also wishes that people notice that if there is no fish, there are not much wealth and luck left as Chinese believe. Therefore they should consume fish sustainably.







Scarcity or abundance, your choice.
When dining, choose sustainable seafood.

WWF
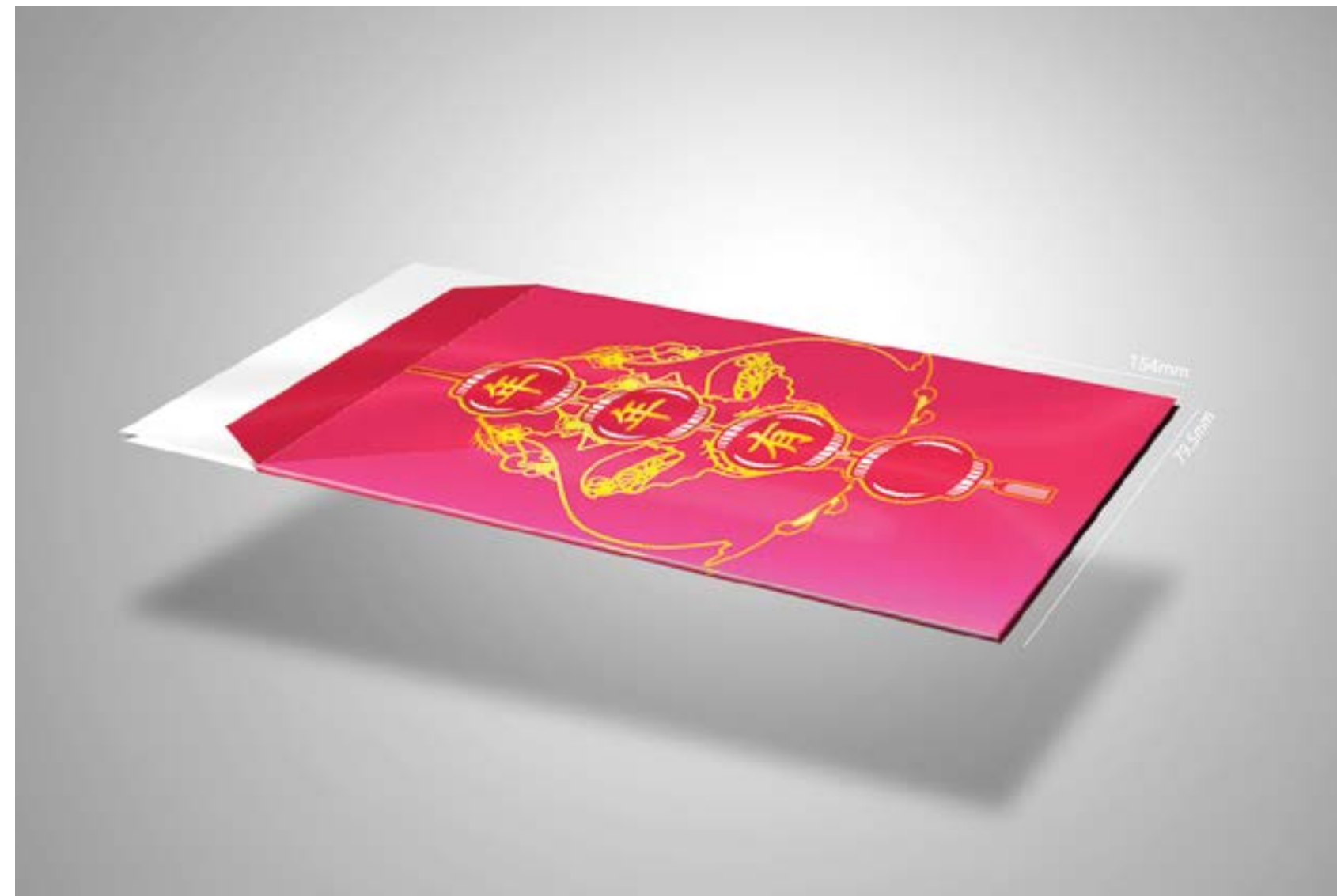
The red pocket with no fish 鱼 (yu) and no abundance 余 (yu) given to people as ambient campaign before Lunar New Year, as a reminder and a red pocket.



The fish folded napkin represent a fish in an incomplete visual of 年年有余, fish, lotus, and a lake in a blue-white ceramics plate. When people started to unfold the fish napkin, they will notice a slogan than reminds them before consuming or ordering unsustainable seafood for dinner. This idea represents that the fish is scarce because we took it from the natural habitat. Overall this idea is similar to the key visual but developed for an ambiance campaign.



年年有余

Scarcity or abundance, your choice.
When dining, choose sustainable seafood.

WWF

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"Who are we, really?
Why are we different?
Why am I weird?
What makes me so different from others?"
Personality Types is a book that inspired by a novel
of Martin Suter, "The Last Weydnfeldt". where it
introduced several characters with peculiar quirks
and obsessions. This book begins with an idea of
combining the meaning of personality types from
psychology and graphic design term.

Editorial Design

# "WHO ARE WE, REALLY? ARE WE JUST A BUNCH OF PERSONALITY TRAITS?"

**BACKSTORY:**

When I read the novel, I was thrilled and fascinated by the characteristic of every character. Those characters are obsessed with uncommon things, like falling in love with painting or pick-pocketing for fun. Although, society might consider it as a disease, I was trying to understand the story behind their current behavior. As a teenager, I was also a weird one. Some called it creativity, some called it odd or abnormal. Now, I ask my graphic designer self, who am I? Why are you different from other designer?

**ANSWER:**

No, we're not. Remember, you're like some other people and like no other person. How about that idiosyncratic you? As Elizabeth or as George, you may share your extroversion or your neurotic-ism but are there some distinctively Elizabethan features of your behavior, or Georgian of yours, that make us understand you better than just a bunch of traits? That make us love you? Not just because you're a certain type of person. What are these free traits? They're where we enact a script in order to advance a core project in our lives and they are what matters.
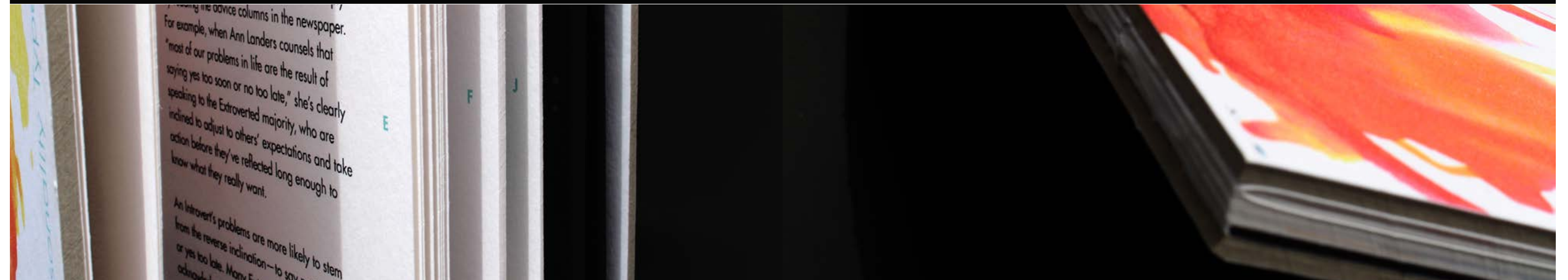
Don't ask people what type you are; ask them, "What are your core projects in your life?

In this book, we explore the "weirdness/quirk" of our personalities that we all had, especially personality that is usually completely hidden from the society that called as, The Shadow.

Every personality traits had its own typeface that represents the personality; some happen to be complicated, some are heavy, or too soft, and too simple. For example, an introvert is known to be very individual and private because of that a low case typeface in between page spread treatment is used to express the personality.

The Shadow (Hidden Personality): Carls Jung stated that our self is divided between the ego and the shadow because ouar culture insists that we behave in a particular manner (persona).

The ego is what we are and know about consciously.

The shadow is that part of us we fail to see or know.

Repressed, soft, and sometimes almost unknown personality is represented by the black velvet paper as a shadow of every personality traits from the beginning of the book. Furthermore, braille is a representation of The Shadow in a typographic manner for the audience to feel.



What is this curious dark element that follows us like a saurian tail and pursues us so relentlessly in our psychological world?

The Shadow: Hidden Personality
The shadow is that part of us we fail to see or know

The persona is what we would like to be and how we wish to be seen by the world. It is our psychological clothing and it mediates between our true selves and our environment just as our physical clothing presents an image to those we meet. The ego is what we are and know about consciously. The shadow is that part of us we fail to see or know.

How the Shadow Originates

We all are born whole and, let us hope, will die whole. But somewhere early on our way, we eat one of the wonderful fruits of the tree of knowledge, things separate into good and evil, and we begin the shadow-making process; we divide our lives. In the cultural process we sort out our God-given characteristics into those that are acceptable to our society and those that have to be put away. This is wonderful and necessary, and there would be no civilized behavior without this sorting out of good and evil but the refused and unacceptable characteristics do not go away; they only collect in the dark corners of our personality.

When they have been hidden long enough, they take on a life of their own—the shadow life. The shadow is that which has not entered adequately into consciousness. It is the despised quarter of our being. It often has an energy potential nearly as great as that of our ego. If it accumulates more energy than our ego, it erupts as an overpowering rage or some indiscretion that slips past us; or we have a depression or an accident that seems to have its own purpose.
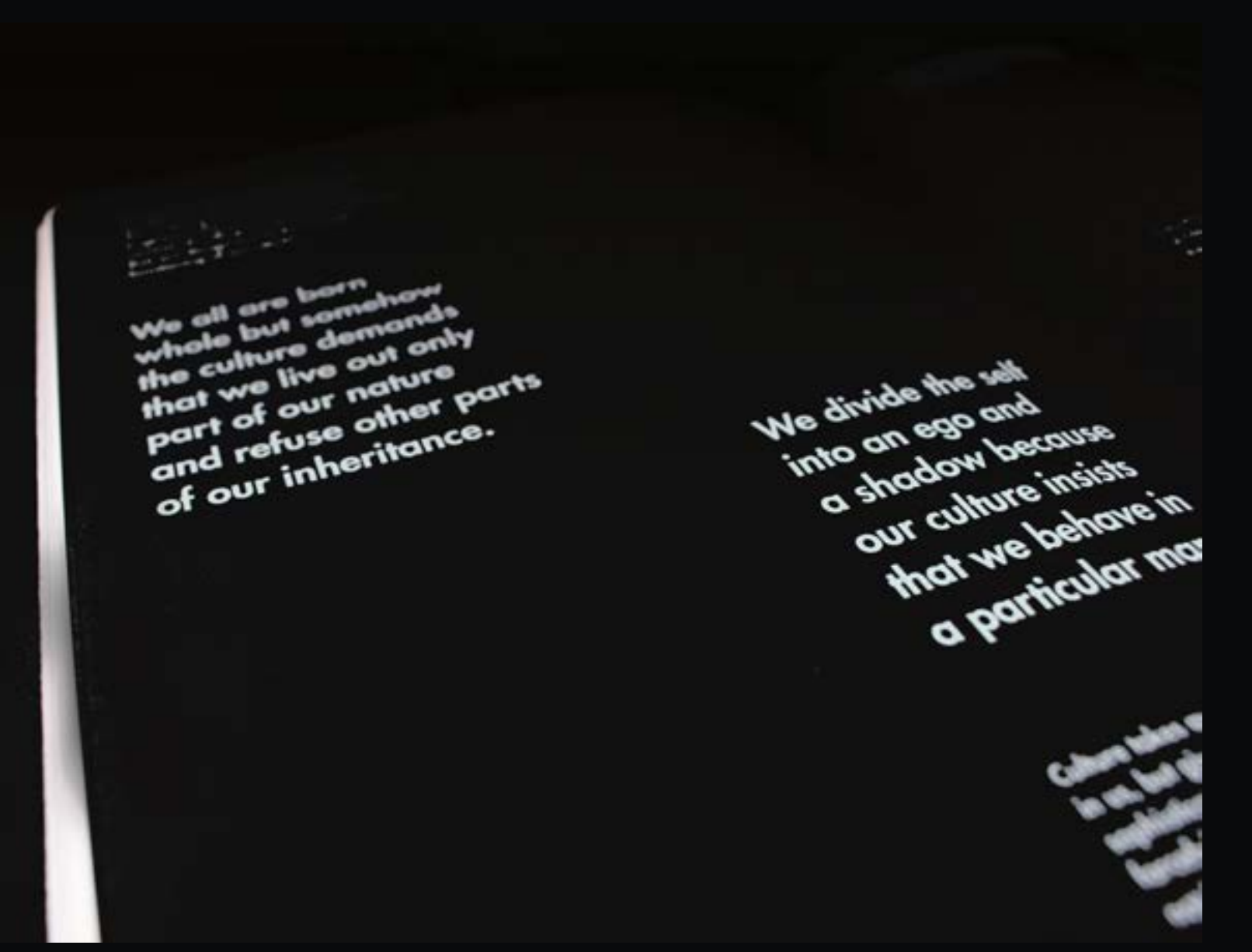
# HOW TO SHOW PERSONALITY TYPES IN GRAPHIC DESIGN AND PSYCHOLOGY TERM?

With combining the meaning of personality types from psychology and graphic design term. In psychology, personality type is a bunch of personality traits that shaped and categorized from people's mind, nature, energy, and tactics. (Carl Jung and Myers Briggs) However, in graphic design, personality types is an idea that typeface has its own personality that expresses mood and feeling, like people. From this two-term, typeface and psychology theory are being put together as a way to communicate the idea of each personality traits.

Rorschach inkblots are used as a supporting graphic element in the book to express the personality and also to make it visually appealing. For inkblots, 50 ink patterns were formed for this editorial design and only several are chosen to represent a particular personality. These images above are the chosen ones that are appealing and less abstract for the audience to relate to.



The concept development of the book started with analyzing the novel's story, character, plot, and structure. Some questions are asked during the concept development, such as: "If I am a fan/graphic designer/art director/bankers, what I am going to do?; What will interest people? Does the book have an ending or is it a cliffhanger? Or is there any epilogue of the book?

The main objective of this editorial is to bring awareness to young individual that "normal" does not really exist and indefinite. Each of us have Your own ego and shadow, but The Shadow is not entirely bad or good.

# WHO ARE YOU?
# WHY ARE YOU DIFFERENT?
# WHY GRAPHIC DESIGN?

## WORK EXPERIENCE

**Ogilvy & Mather Shanghai**

Creative Intern (2months 2weeks - 2016)
Responsible for art direction graphic research, concept development and promotional design

**Super Nature Design Shanghai**

Graphic Design Intern (1months 1weeks - 2016)
Responsible for development in graphic design elements, logo, brochure.

## EDUCATION

**Raffles College of Higher Education Singapore partnership with Coventry University**

Bachelor Degree (Hon.) (2017 - 2018)

**Raffles Design Institute Shanghai**

Advanced Diploma (2014 - 2016)

**The One Academy Beijing**

Preparatory school (2013-2014)

## VOLUNTEER EXPERIENCE

**Saint Peter's Student Comittee**

Design and Publication Coordinator (2010 - 2013)
Responsible for design event posters including big events such as School's Festival and an every 3 months event between team of two designers.

**Buddhist Reborn Indonesia**

Design and Sales Team(2011 - 2012)
Responsible for designing monthly notice board and sales planning with team mates and coordinator

**PERMIT Shanghai**

Design and Decoration Coordinator(2015-2017)
Responsible for designing digital event poster, event identity, season greetings, invitation and manage work between two designers

## ABOUT
## THE DESIGNER

Hi! My name is Samatha.
I am a constant learner and graphic designer who is passionate in ideation and creative exploration. Since I was a teenager, I have been involved with non-profit organizations as a design coordinator and graphic designer.

With interest in the rapid development of digital and economic in China, I have pursued my design study in Beijing and Shanghai.

I especially enjoy every creative process, especially research and experiments in design. As a designer, I believe that design is about people; to motivate, inspire, and attract people; a way to communicate with them.

## ABOUT
## HER LOVE FOR EXPERIMENTS
## AND FAILURES IN DESIGN

During the last 6 months of my study, I was actually motivated by people around me. People who are my friend, mentor, stranger, or someone out there on the other side of the globe. Because of that, I have been questioning my portfolio: "is it helpful for people? How does it make people feel after they saw it? How to make a poster that left an impression in 3 seconds glance?" People, friend, strangers are the primary audience; they have stories, wants, needs, quirk, and habits that inspired my design project.

Therefore, my creative process started to change from focusing on having only out-of-the-box ideas to having it relatable to people. It has to reflect the culture and the people to make it relevant enough to be memorable. I usually start my design with a mind map of: topic - topic + main problem - problem + audience - culture + audience + behavior - conclusion of main idea + creative execution - testing the final execution + audience reaction - and hopefully a final piece. I enjoy the ideation of any design project which usually left me with an a4 sketchbook full of writings, mind map, mock-up, experiments, trials, and errors. Yes, I did fail several times, and the idea did not solve the problem. Yet, I still enjoyed the excitement and the thrill of not knowing the final concept and the moment of "Aha!" and for that, that feeling keeps me going.

## ABOUT
## HER GRAPHIC DESIGN

"Now, I ask my graphic designer self, who am I? Why are you different from another designer?"

I think I am in love with the process of graphic design and life. When I know that I would fail, I don't want to feel to ashamed of it because it is just another failure in life. The creative process in graphic design especially the ideation and the experiment, it encouraged me to learn more and read more. Learning about the topic, the people, or new knowledge and technology that I have never heard of. I am just passionately curious in life and graphic design.

Email:
samathatjoa@gmail.com
Website: uttami.com

## STRENGTH

Concept Development | Problem Solving

Research | Creative Exploration

## INTEREST

Interactive Design | Art Direction

Reading | Psychology