



Portfolio



Park, Calum



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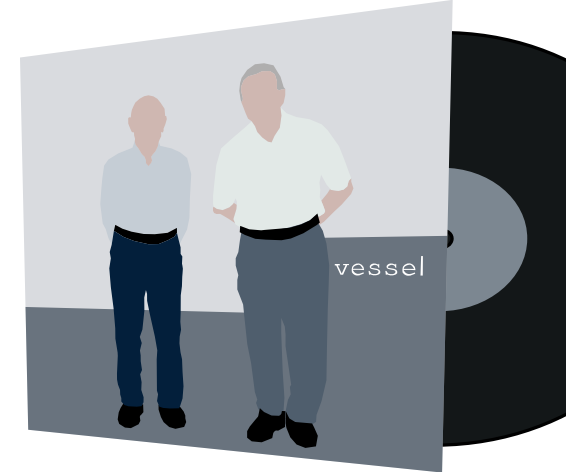
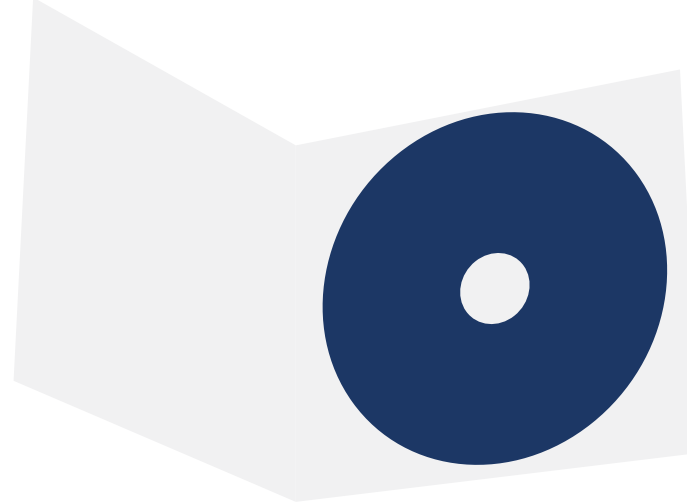
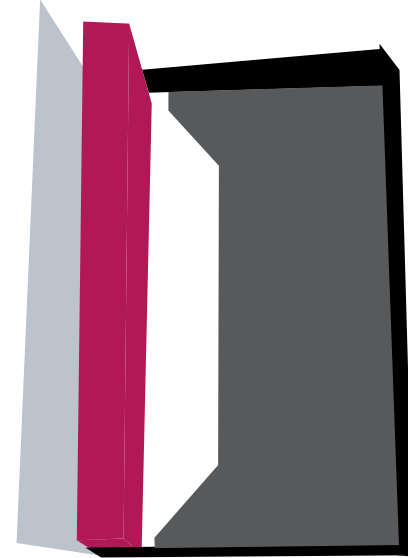
Design is in my DNA





RSA Moving Pictures - End Ageism

Animation, Illustration



Brief

To create an animation to accompany Ashton Applewhite's speech 'End Ageism'. The animation had to help reveal, illuminate and increase accessibility to the content.

I created a rotoscoped animation designed to break down the ageist stereotypes of how the elderly are seen as obsolete and stuck in the past. This animation explores an old person's life through their music collection, and highlights how the elderly have embraced change throughout their lives through the timeless love of music.

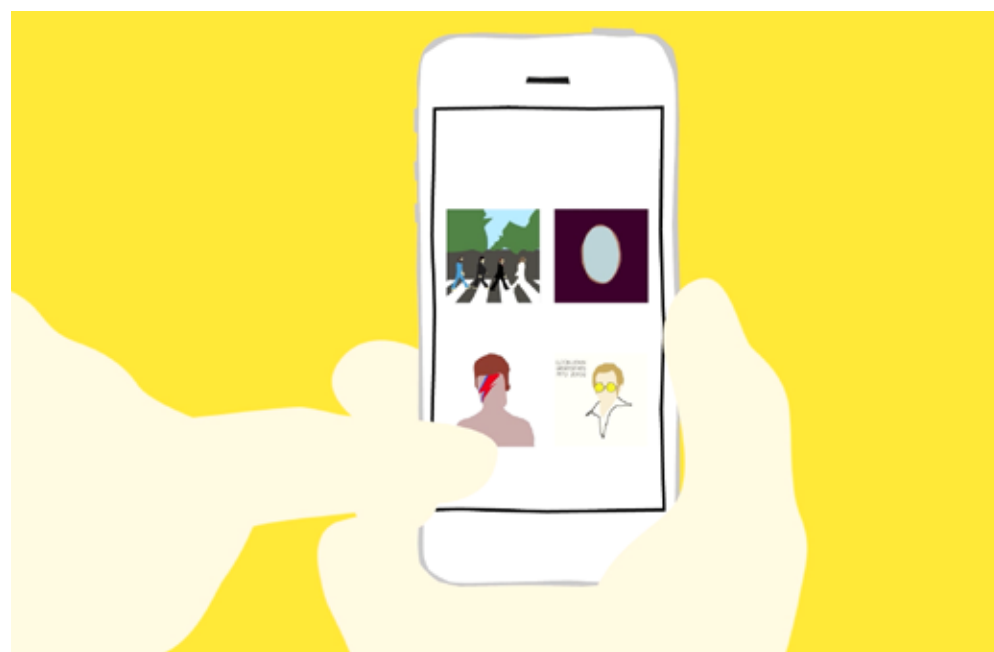
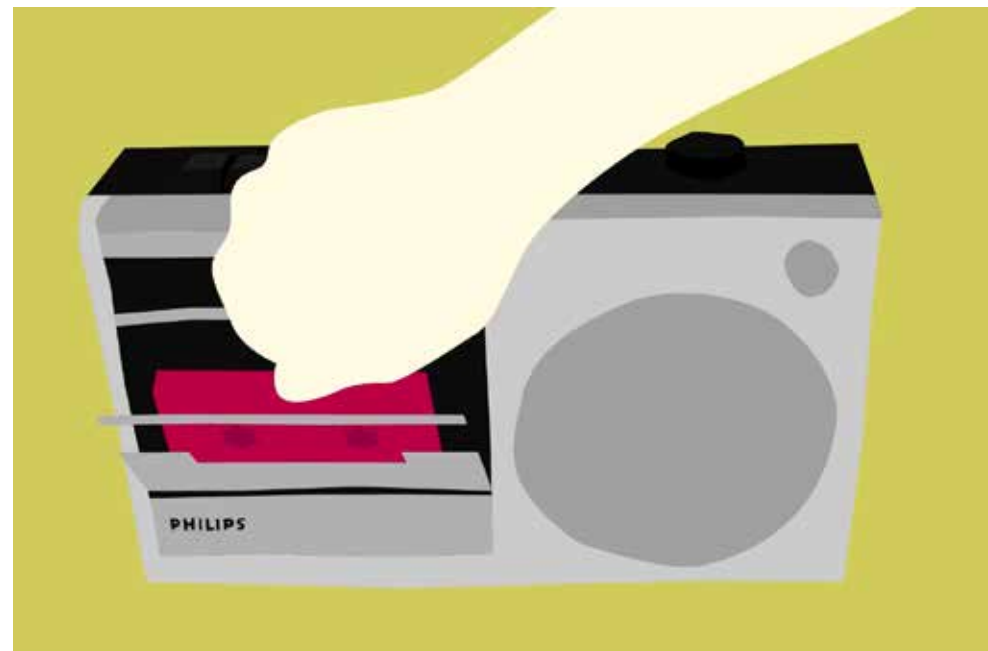


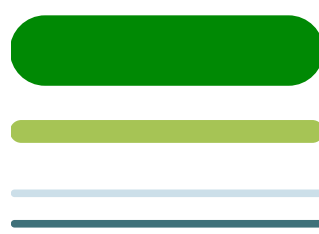


This humanises the old, reminding the rest of us that someone we write off as 'senile' would have loved, sung along and danced to this music, something we all relate to.

The album art used is designed to emphasise the points being made speech. When Applewhite discusses and Age Pride, modern albums by elderly musicians like Willie Nelson are used.

The idea was inspired by my father. I made use of my dad's music collection in the making of this animation, and the fun we had confirmed the emotional power of this idea.





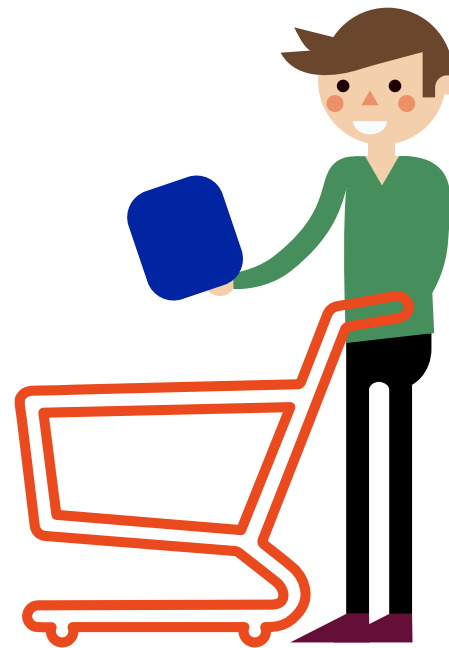
Nipper Natter

Branding, Product Design

1

Hiding Touchpoints

Symptoms of mental health issues are grouped into touchpoints, which are then linked to design elements and hidden in the products, giving parents a subtle way of broaching difficult topics



An estimated 1 in 5 of all adolescents experience mental health problems in any given year, and half of all mental health problems are established by the age of 14.

Brief

Find a way to help parents understand and identify early signs of mental illness in children, so that it can be treated before it is too late.

My solution is to use innocent topics of conversation to start a dialogue about difficult subjects, by giving the parent something to help guide the direction.

I therefore created a range of children's products that make use of 'touchpoints'.

3

Starting a dialogue

The parent uses the product to steer conversation to more difficult topics, with the help of the hidden touchpoints.

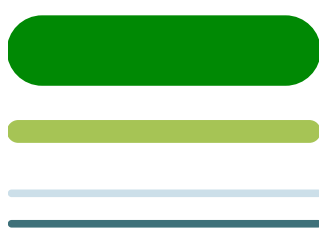


2

Infiltrating the house

Appearing to be any other children's product, the parent gives it to the child and allows them to enjoy it.





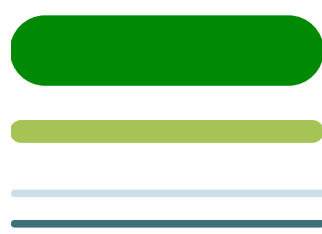
The brand is called Nipper Natter, a fun and catchy alliteration that perfectly summarises the exact purpose of the brand: children and conversation.

The logo features a simple type treatment, utilising a punctuation mark to represent that represents the brand's purpose to facilitate communication.

The visual identity uses a punctuation mark formed out of children's blocks, representing the emphasis on discussion and the building of a dialogue.

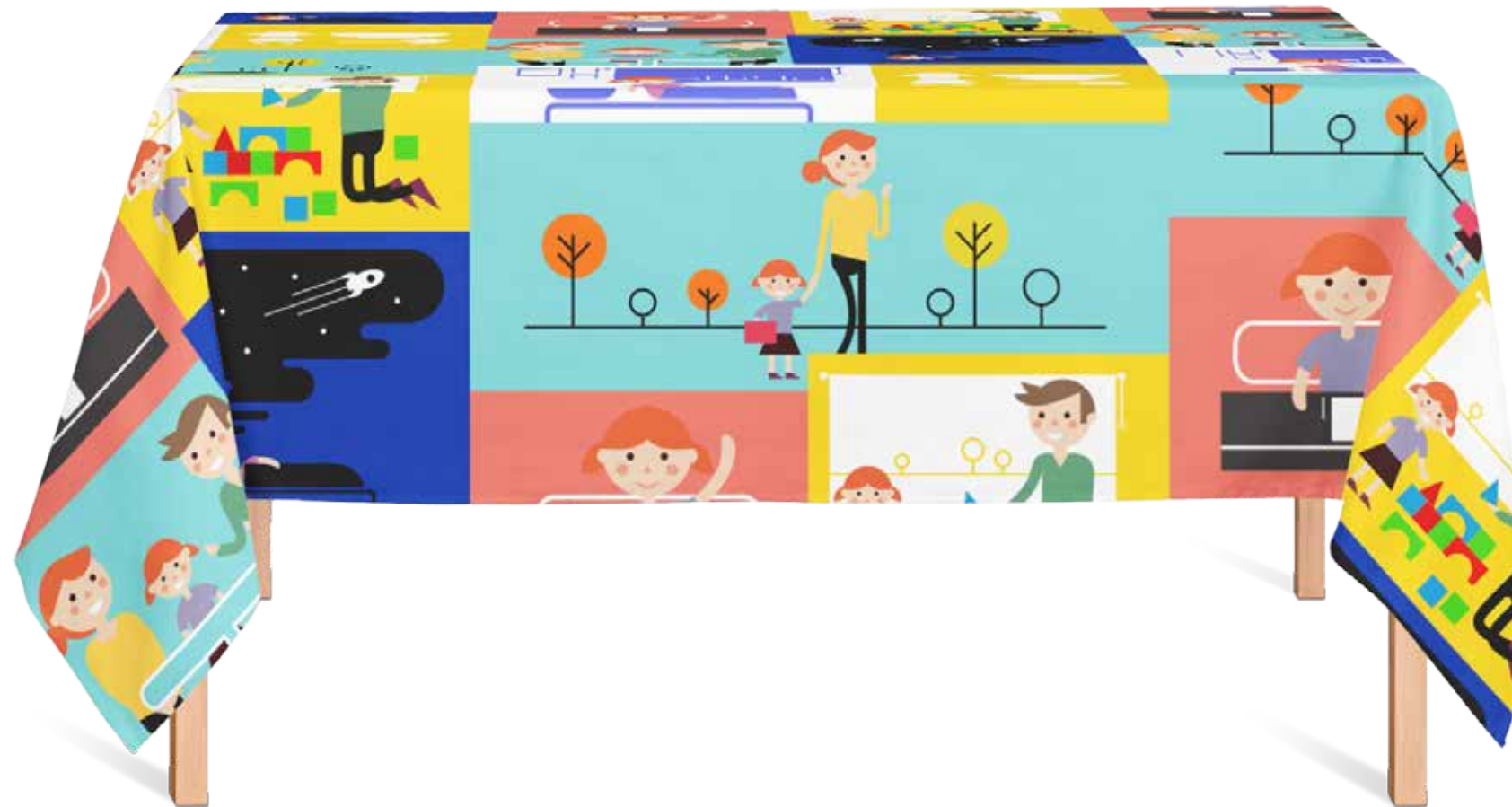
Nipper Natter





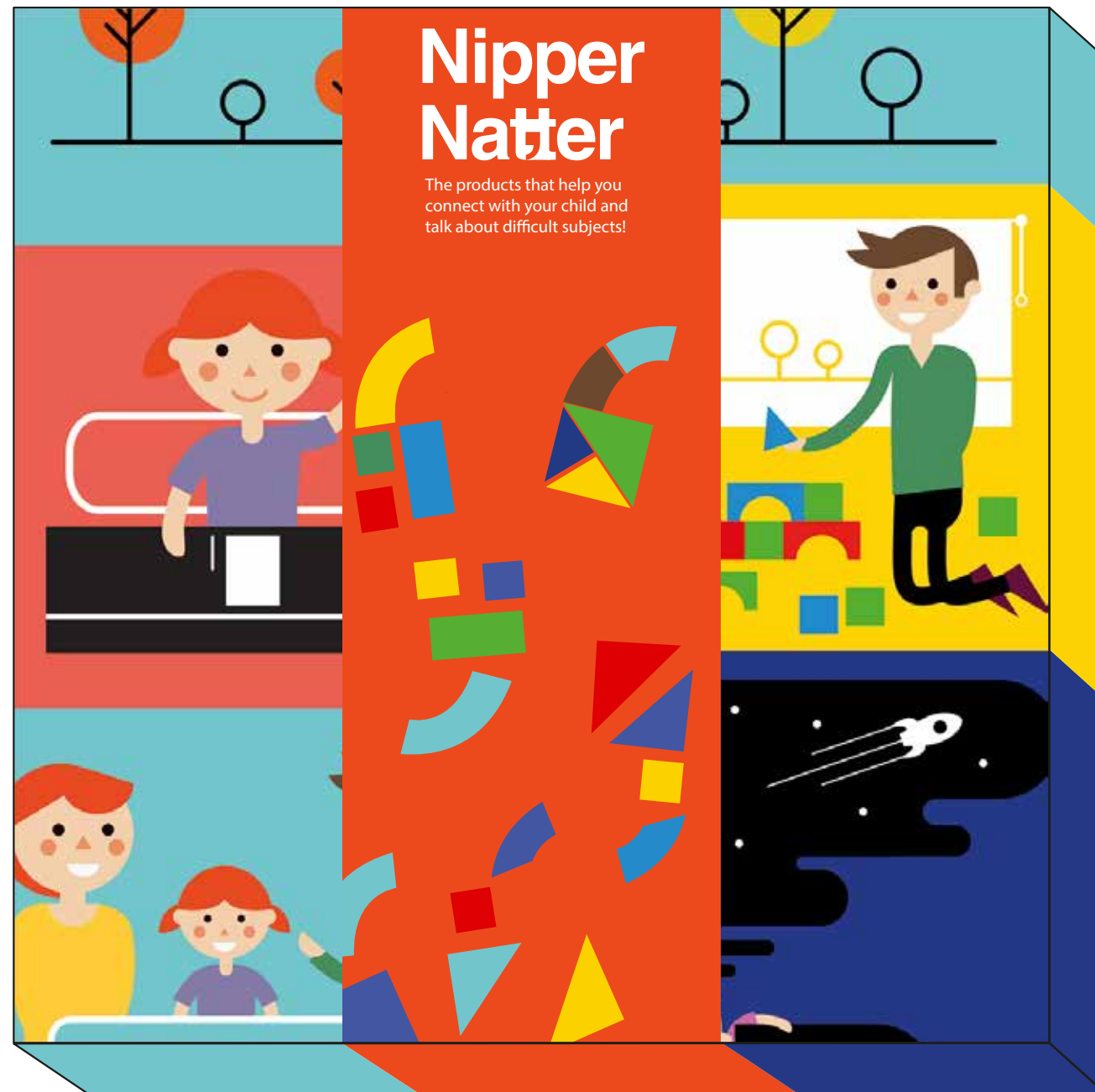
The Nipper Natter products are designed to for use with common daily interaction opportunities like dinnertime, playtime, cooking, and bedtime. Bedtime, for example, is a beloved tradition and a perfect opportunity to start a dialogue about their child's day and any issues they may have experienced.

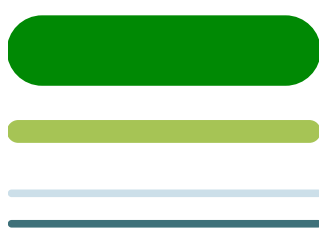
The product designs tell the story of a child's day. This is identifiable as it includes all the situations a child may typically experience. By weaving touchpoints through a narrative they are better hidden and more relatable.



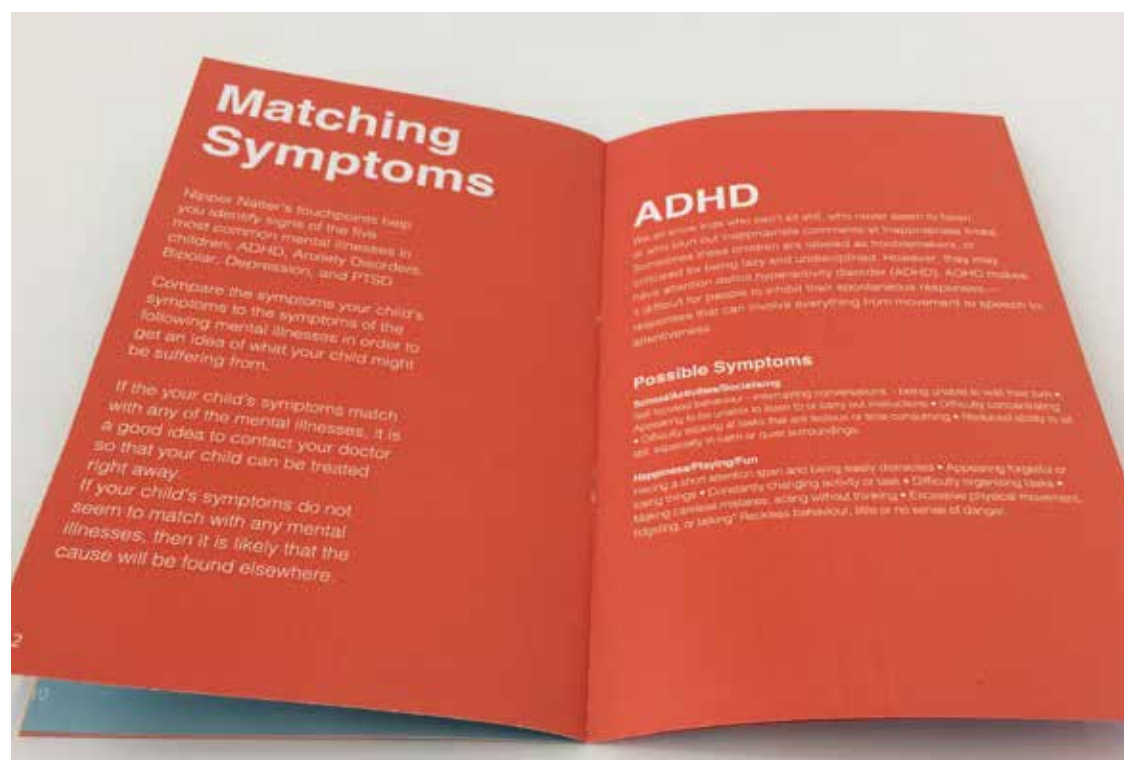


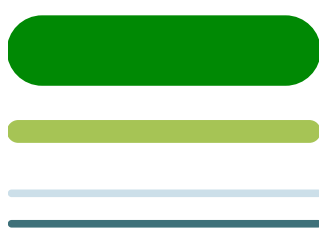
The products would arrive folded, held together by a recyclable cardboard band featuring the Nipper Natter identity.





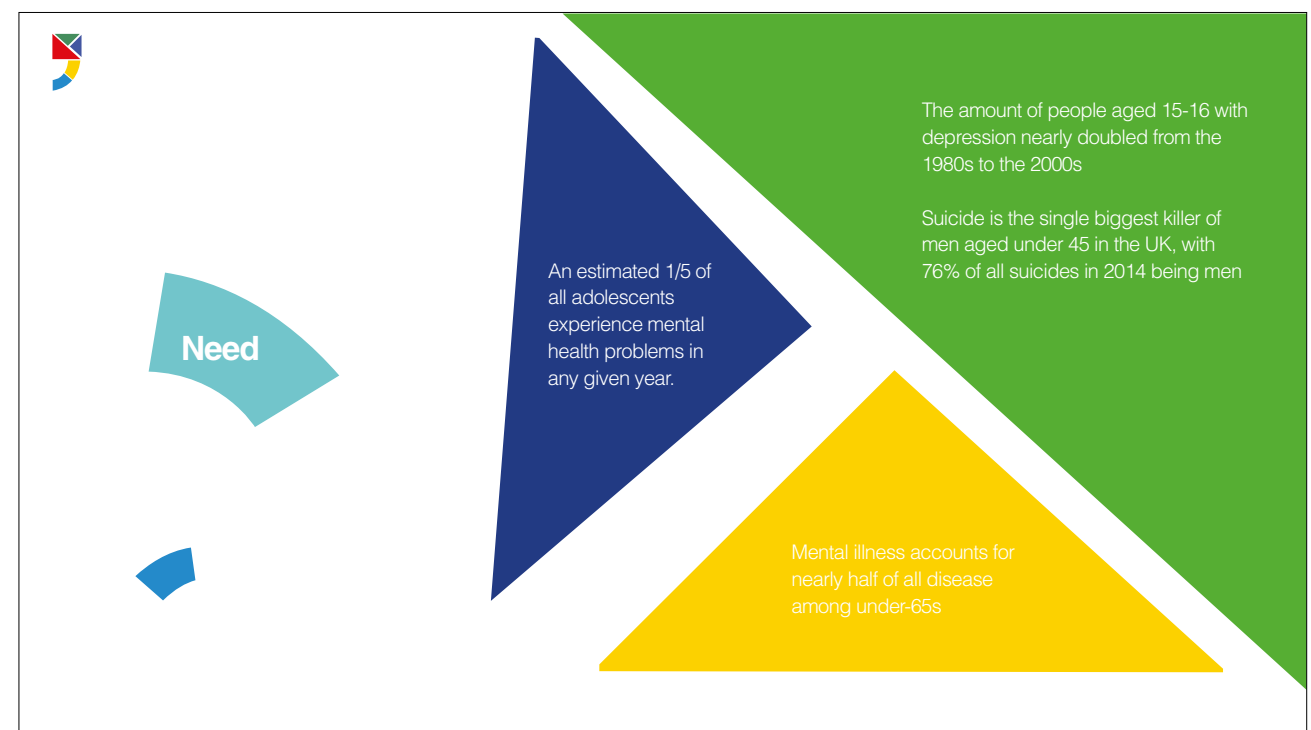
I designed a booklet that would come with a Nipper Natter product. It would explain what each touchpoint represents in detail, and also help parents to match their results with mental illness symptoms. It would also give useful information such as the various uses of Nipper Natter products, and numbers parents can call if they are worried or confused by their results.





I also designed the website the products can be purchased from.

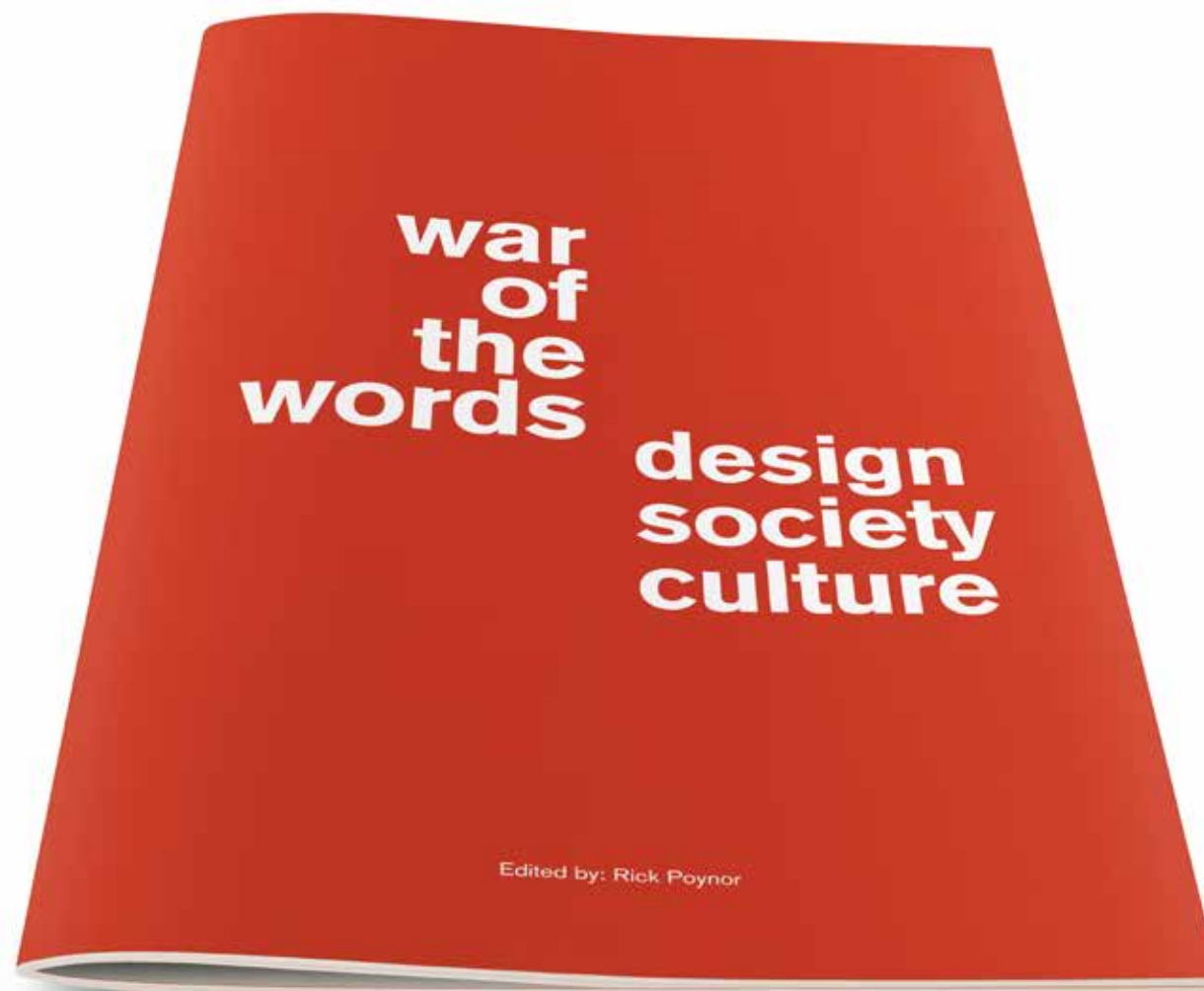
The punctuation block visual identity is utilised throughout the pages, with type sitting in abstract shapes that allow for a variety of interesting compositions.

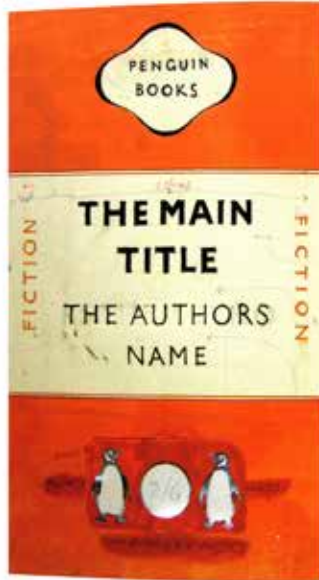


Brief

To produce a publication to be distributed at the War of the Words – Design Talks event.

The publication discusses Modernism and Postmodernism, so I designed my publication to emulate the Swiss International Style, due to the profound influence it had on graphic design as a part of the modernist movement..





Penguin Books, 1981 (left)
by [illegible]

could no longer hide behind the "problems" they were "solving." One could describe this shift as a younger generation of designers simply indulging their egos and refusing to be transparent (like a crystal goblin). Or you could say they were acknowledging their unique position in the culture, one that could have any number of political or ideological agendas.

The vernacular, high and low culture, pop culture, nostalgia, parody, irony, pastiche, deconstruction, and the anti-aesthetic represent some of the ideas that have come out of the 80s and informed design practice and theory of the 90s. After the 80s designers may still choose to be anonymous, but they will never again be considered invisible. We are part of the message in the media. In the postmodern era we are not just mediators of information, but individuals who think creatively and visually about our culture.

Although Jan Tschichold has been celebrated as an early proponent of modernist asymmetric typography, designers have increasingly come to respect his earlier calligraphic and letter classical work. Tschichold's body of work is an important precedent for today's postmodern typography in that it represents diversity in

ideology and style. It was one that ranged from craft-based calligraphy and machine-age modernism to neoclassicism.

Another important precursor to postmodernism was W. A. Dwiggins, a designer who translated traditional values and aesthetics into a modern sensibility. He was a tireless experimenter with form, who took inspiration for his work from eastern cultures, history, and new technology. Unlike Tschichold, Dwiggins never embraced the Modernist movement nor was he defied by it. However, he was absolutely committed to being a modern designer.

Although Dwiggins's and Tschichold's work seems to have little in common, there is a similarity in how their work was initially misrepresented. Tschichold was celebrated as a Modernist typographer, which downplayed his more substantial body of design and writing based on traditional and classical ideas. On the other hand, Dwiggins has always been represented as a traditional designer in spite of the innovative and experimental nature of most of his work. It has only been in recent years that discussions of Tschichold and Dwiggins have expanded to include the full scope and plurality of their work. That is because

"Typography of the postmodern era has not up to this point been clearly articulated, much less canonized, making that type of qualitative judgment difficult at best. This situation has led some designers to simply dismissing it all as garbage."

typography was poorly done. Unlike traditional or Modernist typography, typography of the postmodern era has not up to this point been clearly articulated, much less canonized, making that type of qualitative judgment difficult at best. This situation has led some designers to simply dismissing it all as garbage.

Even though the current publishing craze may be helpful as self-promotion for a few designers and a design aid for the creatively challenged, it may have done more damage than good to the promotion of typography as a sophisticated or discriminating craft. Fortunately, on a much smaller scale, some critical and historical ideas are still being disseminated, in spite of the smaller financial rewards. Some design history, criticism and theory has managed to get published in recent years, but compared to the picture books, graphic designers aren't buying it.

The practice of graphic design has from the beginning been intertwined with pop commercialism, but that does not mean that our values and ideals, or the lack of them, have to be dictated by the commercial marketplace. Just because thinking about design isn't a popular activity doesn't mean it isn't an important one.

Graphic designers love new things, and new things love graphic designers - like fire loves wood. Graphic designers loved the new international corporate culture. But it was the advertising industry that ultimately won the partnership with multi-national corporations. Then graphic designers loved the new desktop publishing. But it took away a lot of our low end projects, gave us the additional responsibility of typesetting and pre-press, shortened our deadlines, and ultimately reduced our fees. Now graphic designers love the new Internet. But maybe

this time we should stop and ask: "Does the Internet love graphic design?"

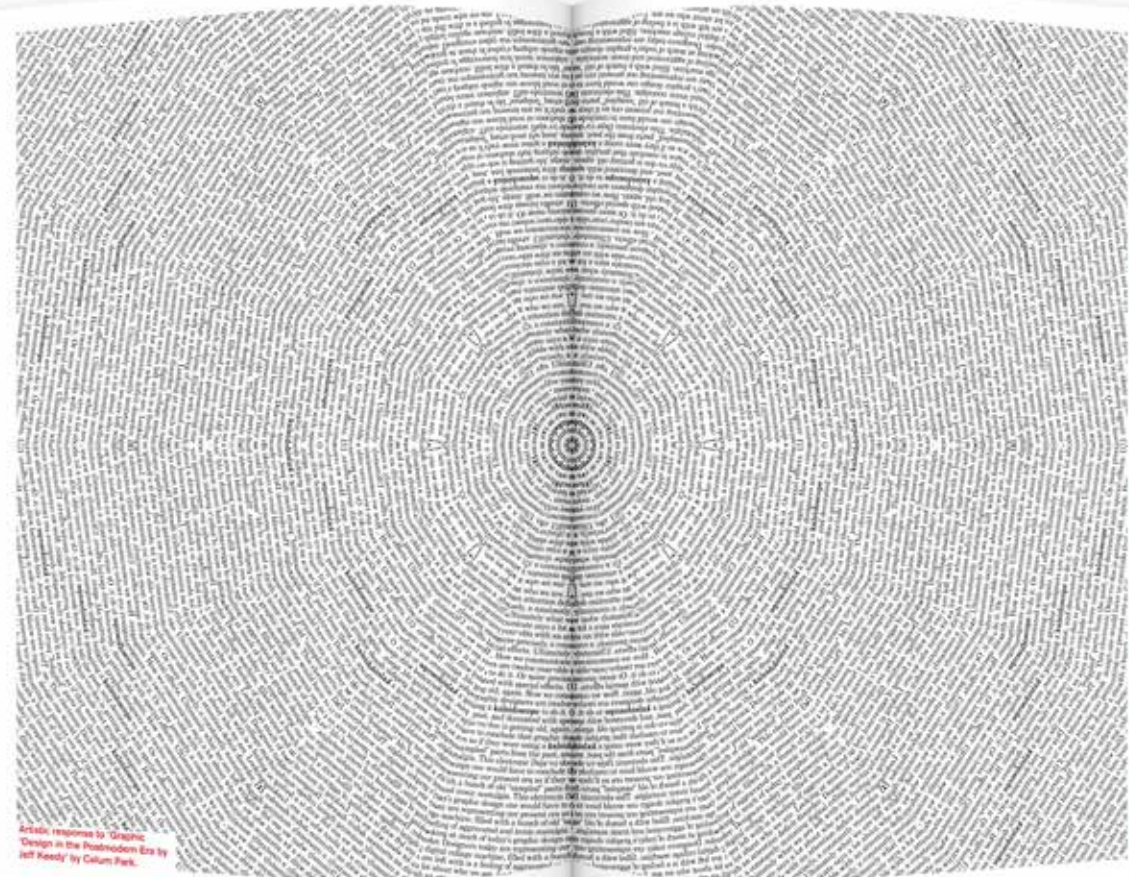
Perhaps the Internet will simply co-opt graphic design, incorporating it into its operating system. Maybe graphic design will cease to exist as a discreet practice and just become another set of options on the menu. Or is graphic design just a lubricant that keeps everything on the info highway moving - are we just greasing the wheels of capitalism with style and taste? If graphic designers play a major role in building the bridge to the twenty-first century, will they be recognized for their efforts? Do you remember typesetters?

Graphic design's ephemeral nature has practically discredited it from serious consideration as an important cultural practice. For most non-designers, historical graphic design is valued as nostalgic ephemera, while contemporary design is viewed as sometimes amusing, but mostly annoying, advertising. Graphic design is not generally accepted as having the

cultural significance of other less ephemeral forms of design like architecture, industrial design, and even fashion. This is due largely to its short life-span and its disposable ubiquity. Will the even more ephemeral and ubiquitous media of film titles, television graphics, and the Internet create greater awareness and respect for graphic design, or will such familiarity only breed contempt?

New media is a practical embodiment of the theoretical paradigm established by poststructuralism. It was an idea about language, communication and meaning before it was ever a technology. But now it seems that the technology has eclipsed its raison d'être and it exists outside of any theoretical critique. The often quoted cliché is that the new media requires new rules and the old assumptions do not apply, even though somehow the old consumers do. Curiously, the new media has not yet developed a new theoretical paradigm, or even a new lexicon, to comprehend this ideological shift. Ironically, the new buzzword is a familiar old standby from

"Graphic designers love new things, and new things love graphic designers - like fire loves wood."



Artists' response to "Graphic Design in the Postmodern Era" by Jeff Keedy by Colum Park.

Glossary

Avant-garde
People or works that are experimental or innovative, particularly with regard to art, culture, and politics.

Barbican
An art center in the city of London, known for its high standards of design and architecture. It was founded in 1968 and is now a major cultural institution.

Cadillac
The Cadillac brand of cars, known for its luxury and high-end design. It was founded in 1902 and is now a major automotive brand.

Charles and Ray Eames
A husband and wife team of designers who created a wide range of furniture, architecture, and graphic design. They are known for their innovative and functional designs.

Constructivism
An artistic and architectural movement that emphasized geometric forms and primary colors. It was founded in 1917 and is now a major influence on modern design.

De Stijl
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Eric Tschichold
A German typographer and designer, known for his work on the book "The New Typography". He was founded in 1903 and is now a major influence on modern typography.

High Culture
A term used to describe the culture of the upper classes, often associated with art, literature, and music. It was founded in 1903 and is now a major influence on modern culture.

High Modernism
A term used to describe the modernist movement in art, literature, and music. It was founded in 1903 and is now a major influence on modern culture.

Jan Tschichold
A German typographer and designer, known for his work on the book "The New Typography". He was founded in 1903 and is now a major influence on modern typography.

Kenneth Soper
A British designer and architect, known for his work on the book "The New Typography". He was founded in 1903 and is now a major influence on modern typography.

Los Angeles Contemporary Exhibitions
A series of art exhibitions held in Los Angeles, known for its high standards of design and architecture. It was founded in 1968 and is now a major cultural institution.

Massimo Vignelli
An Italian designer and architect, known for his work on the book "The New Typography". He was founded in 1903 and is now a major influence on modern typography.

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New Leaf

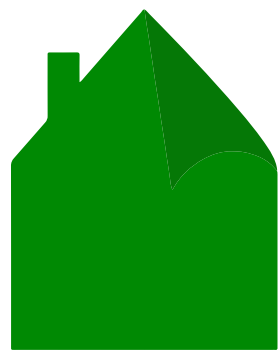
Branding, Experience Design

Brief

To slow the flow of urbanisation and urban sprawl by creating an organisation that promotes counter-urbanisation and the advantages of the countryside.

I designed an environmental property selling service, and created a brand called 'New Leaf', inspired by the phrase 'turning over a new leaf', referencing users starting a new adventure in the country.

The target audience are adults aged 30-40 living in urban areas who are interested in moving out to the country but do not due to a lack of knowledge.



NewLeaf

New Leaf solves this problem in a revolutionary way that turns the traditional property searching method on it's head.

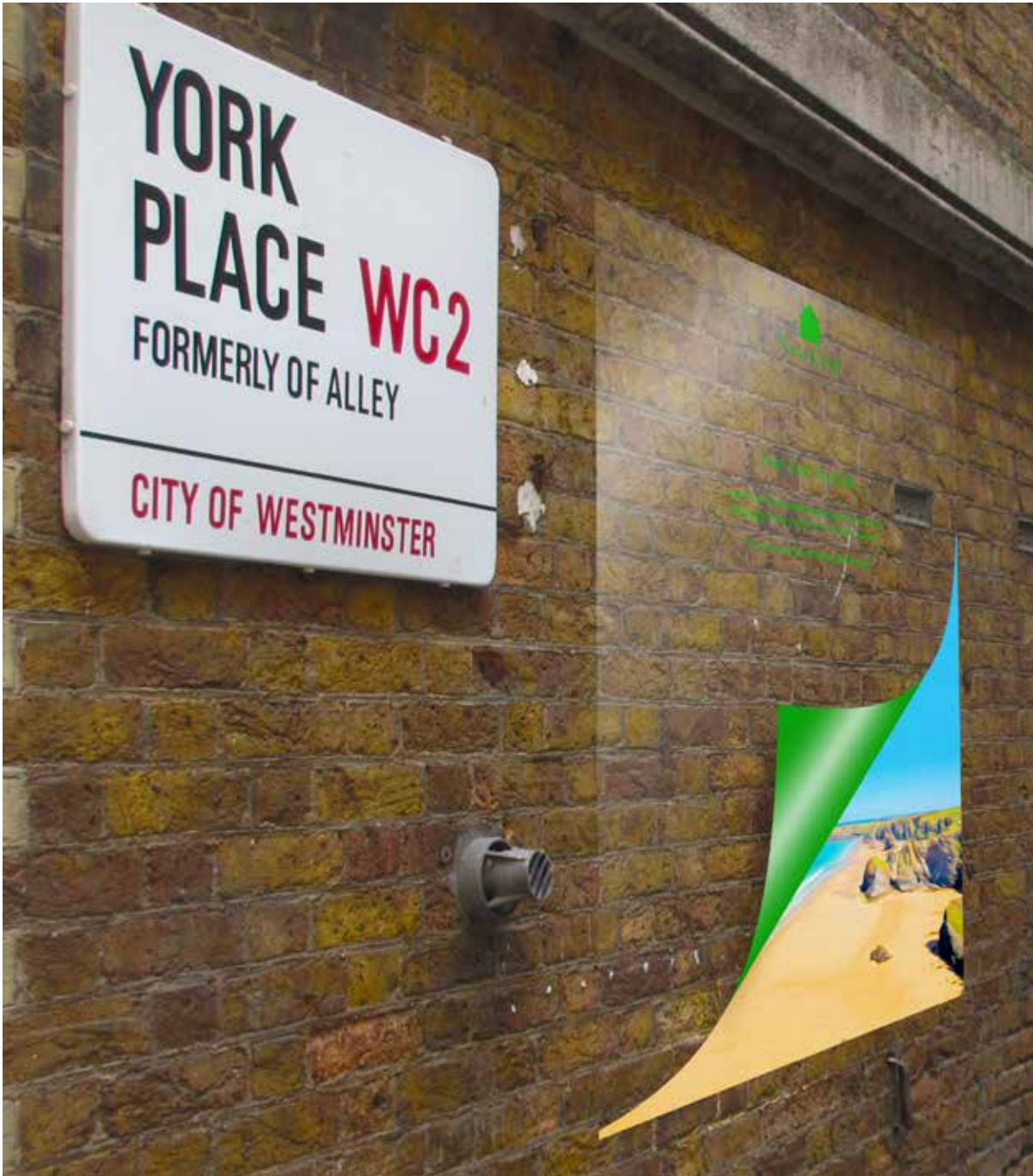
Instead of having the user search for a property, the user tells New Leaf what they like and dislike and New Leaf finds the perfect result for them.





Acetate Poster Campaign

A poster campaign utilising a page fold printed on acetate. The poster will be used in urban areas, with the acetate making it look like the wall is turned open like a page, giving a glimpse of an idyllic view beyond.

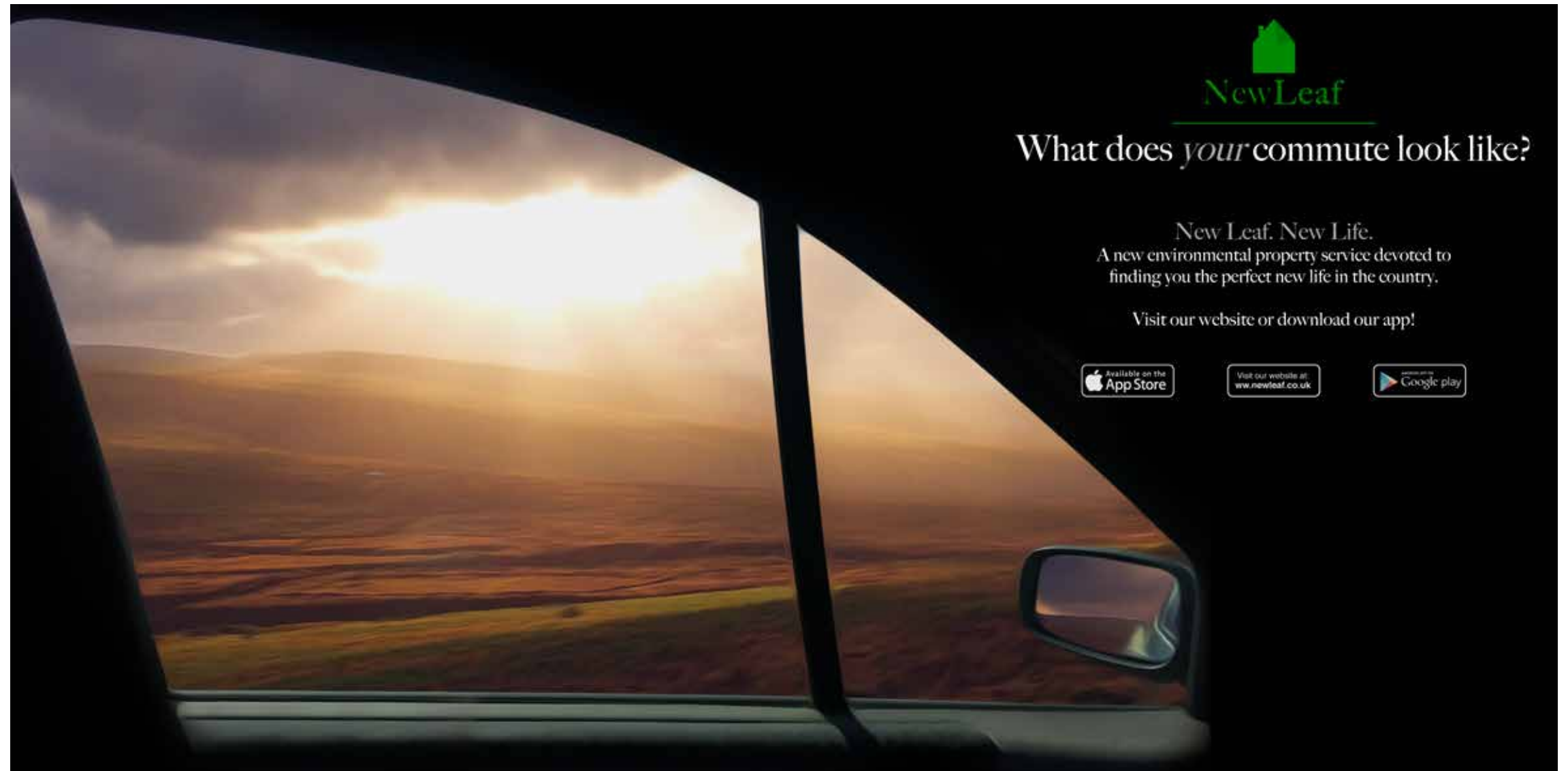


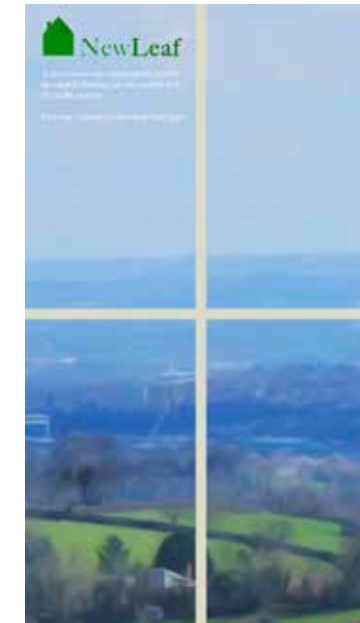
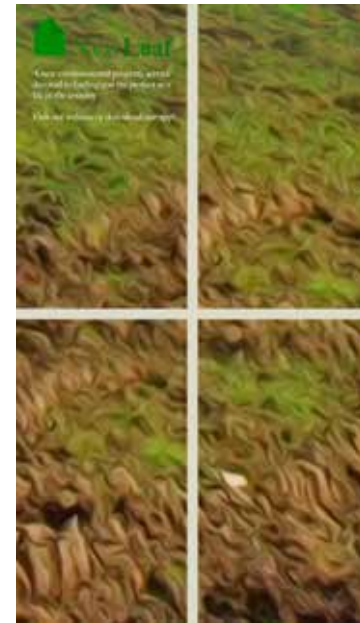


Commute Billboard Campaign

A billboard campaign aimed at members of the target audience that commute by car.

The billboard shows an idyllic view and aims to highlight how much nicer it would be to commute in the country.



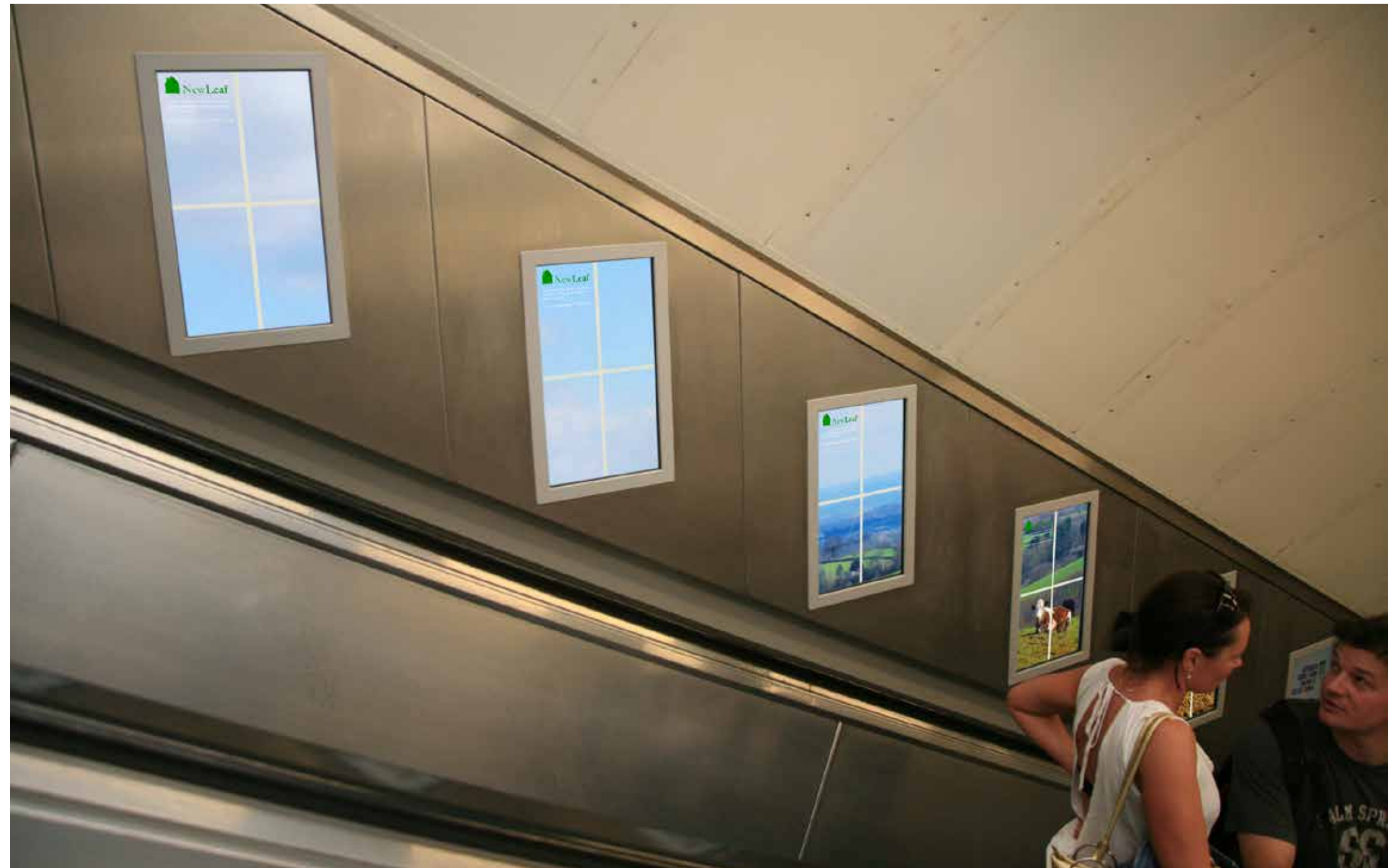


London Underground Escalator Poster Campaign

A poster campaign aimed at commuters taking the escalator in or out of the London Underground.

The posters are designed to look like windows, so as the commuter rides the escalator they are treated to an image that changes as if it were a real set of windows.

This campaign brings the beautiful countryside views to a dull commute, reminding travellers that they don't have to live and commute in large cities.



‘Environments’ Campaign

Targeting commuters by train and tube, the ‘Environments’ campaign takes over a location and covers the floor with fake grass and pastes idyllic views on the walls.

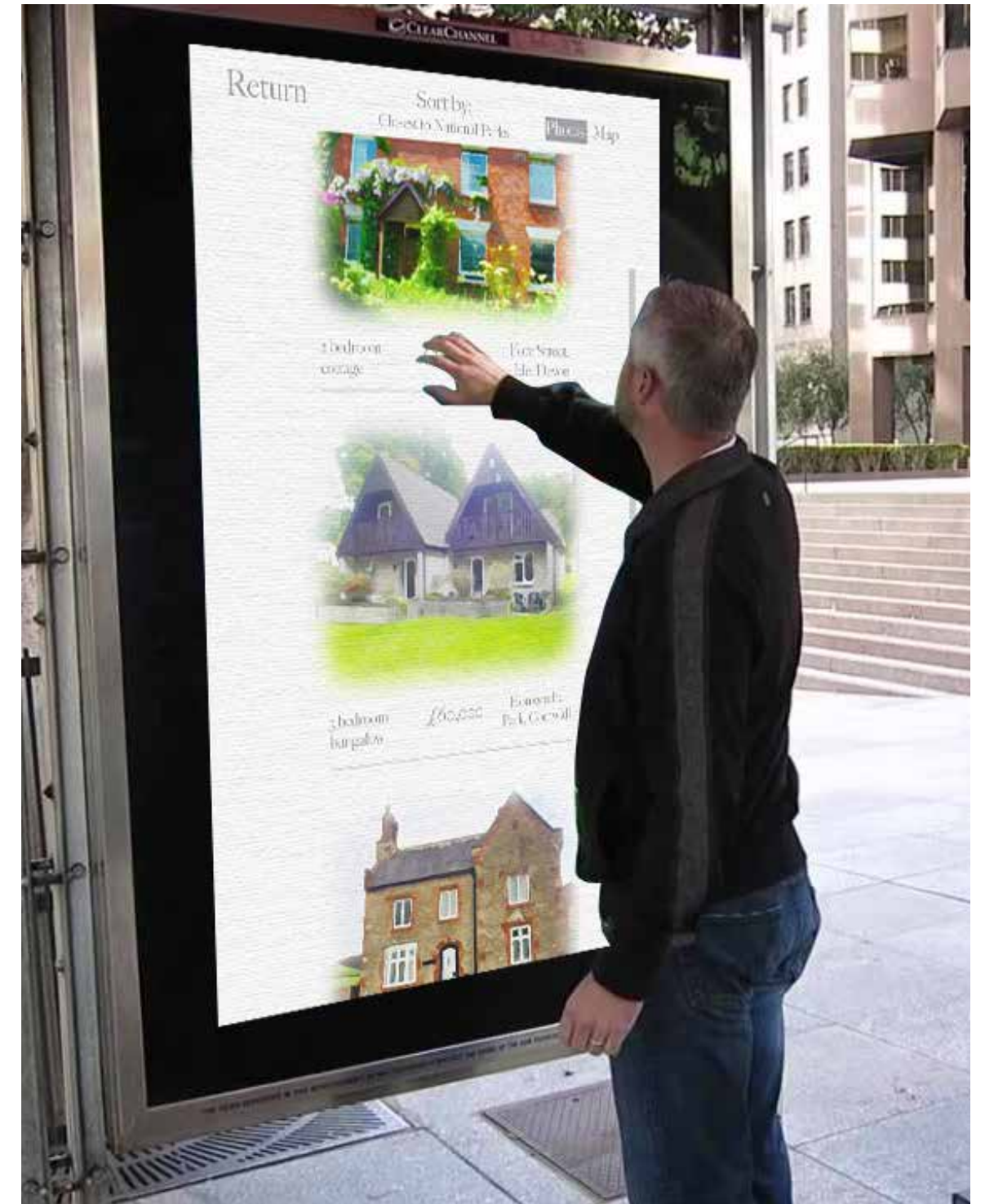
The result is a very striking location that would definitely cause commuters to pause and take notice.



Interactive Bus Shelters

A campaign aimed at people who commute by bus, the New Leaf interactive bus shelter allows commuters to try out New Leaf's search function while they wait.

When not in use the bus shelter will display one of several 'screensavers': idyllic images designed to look like the view through a window.



Smart Windows

Samsung has a prototype technology called a 'Smart Window', which turns glass into a touch screen. I have utilised this technology to allow commuters by train to choose what view they would like to see outside their window, selected from a list of options.

The Smart Windows also allow commuters to try out New Leaf's search function, catching members of the target market while they are bored on their commute.





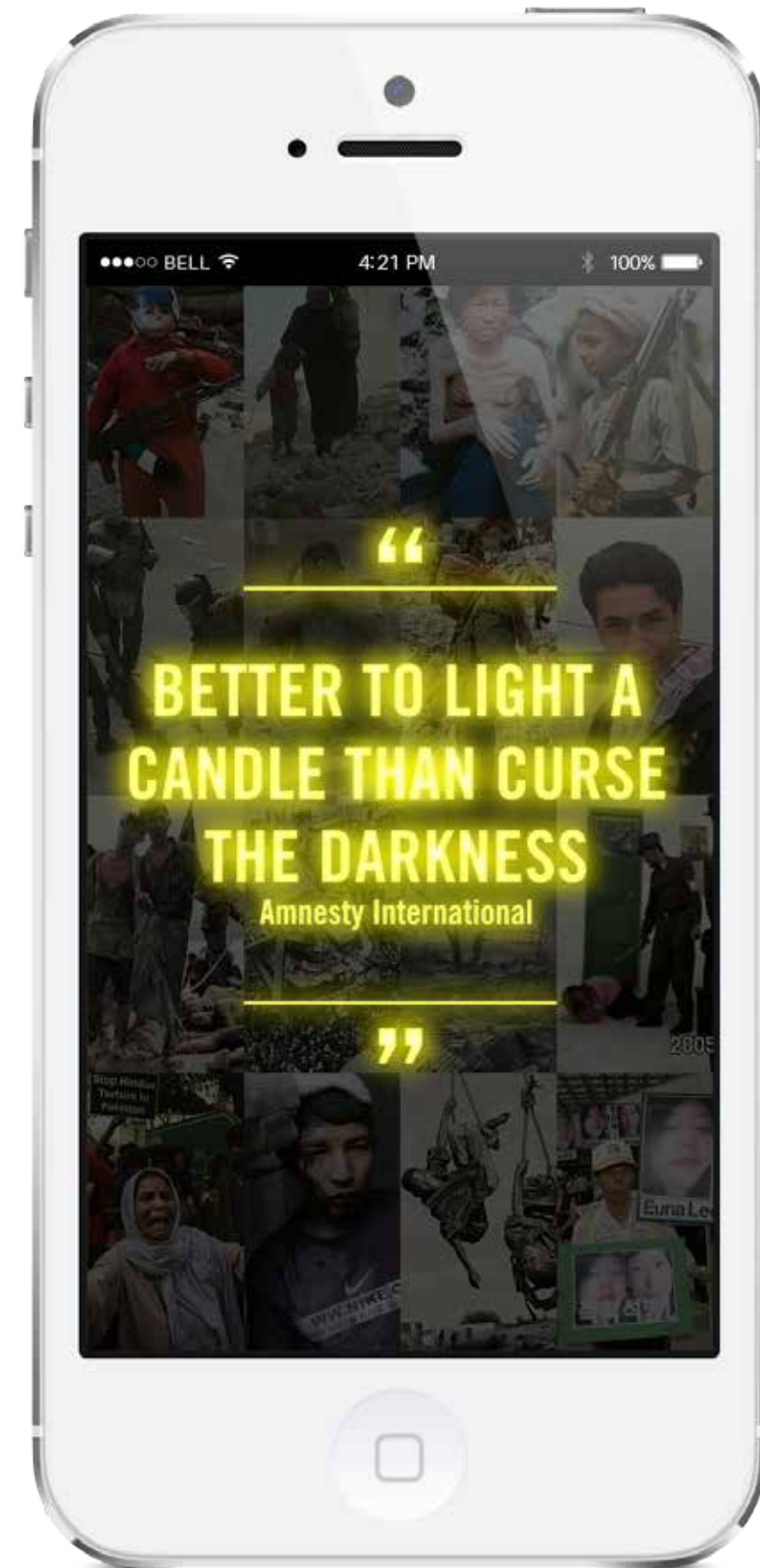
Amnesty International: Match

Branding, Experience Design

Brief

Create a campaign to raise awareness of what Amnesty International does, and to inspire young adults to take injustice personally.

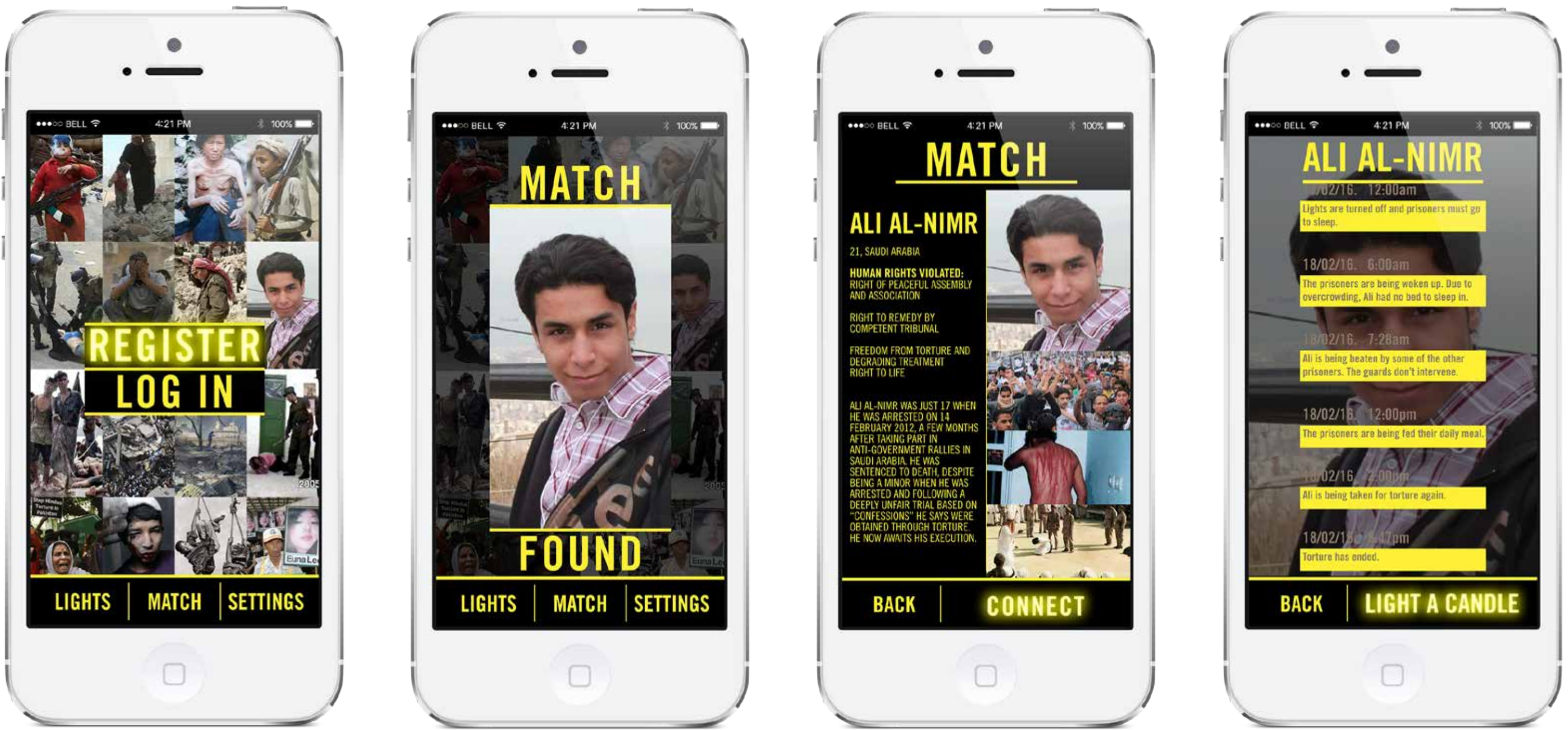
My solution was to create an app that matches users with human rights violation victims they will be able to relate to, and feeds them a stream of information on that person's daily life dealing with injustice. This allows users to experience the victim's life and take injustice personally.



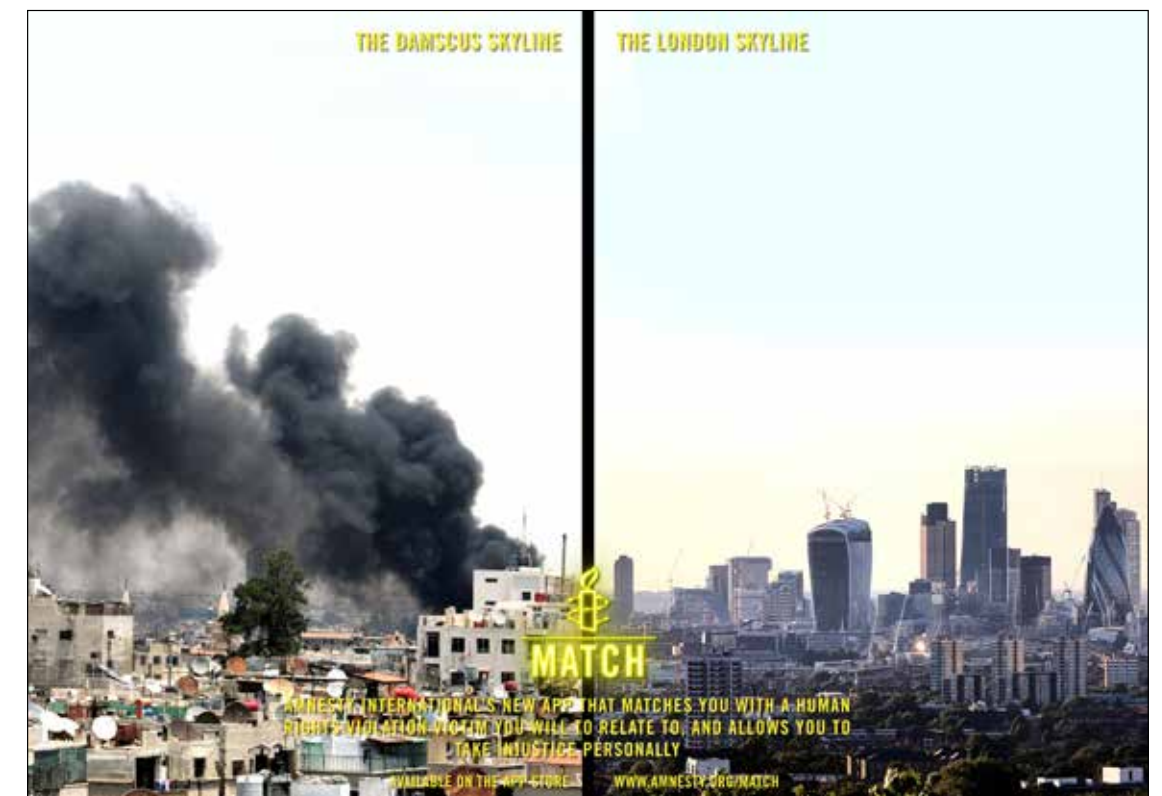
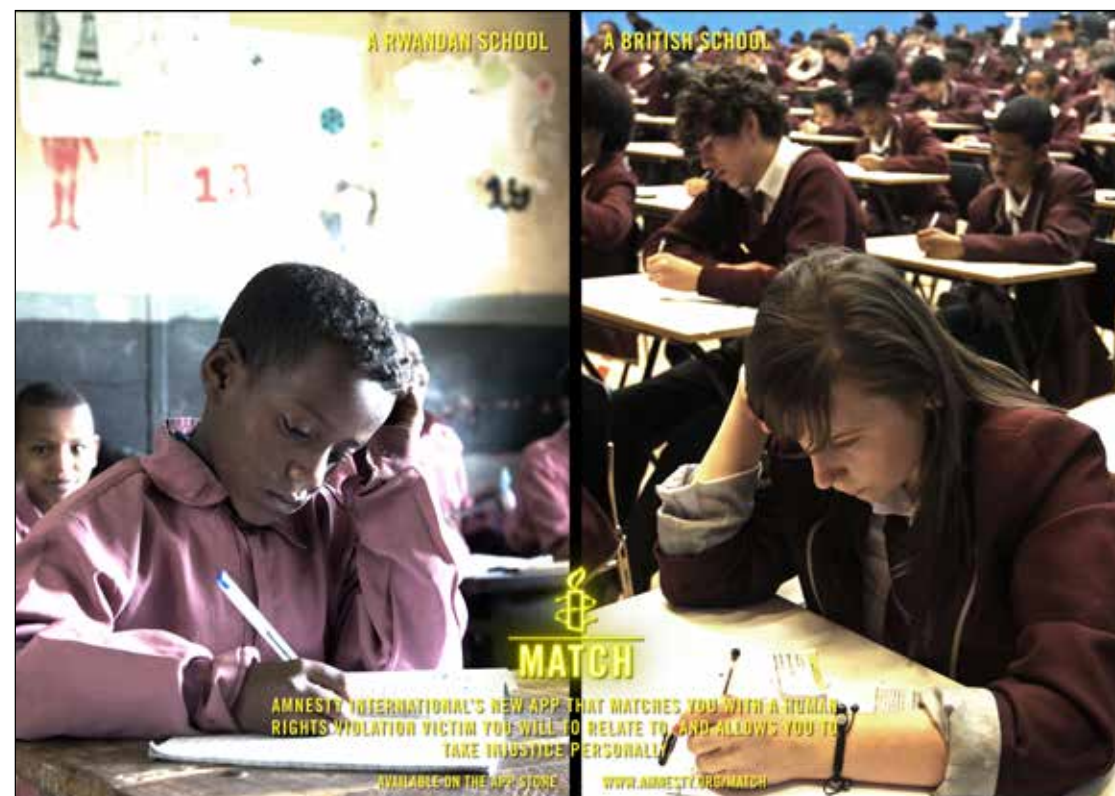


When the user registers a new account, the app requires them to provide information about themselves, and uses factors like age, gender, religious and political views to 'Match' the user with a victim.

The user will then receive regular notifications updating them on things that are happening in the victim's life, intruding on the user's life and breaking down the barrier between their life and the victim's.



A poster campaign designed to accompany the release of 'Match' that uses matching images to highlight the similarities and differences between similar people in the 1st and 3rd world.





Naples: A Typographic Journey

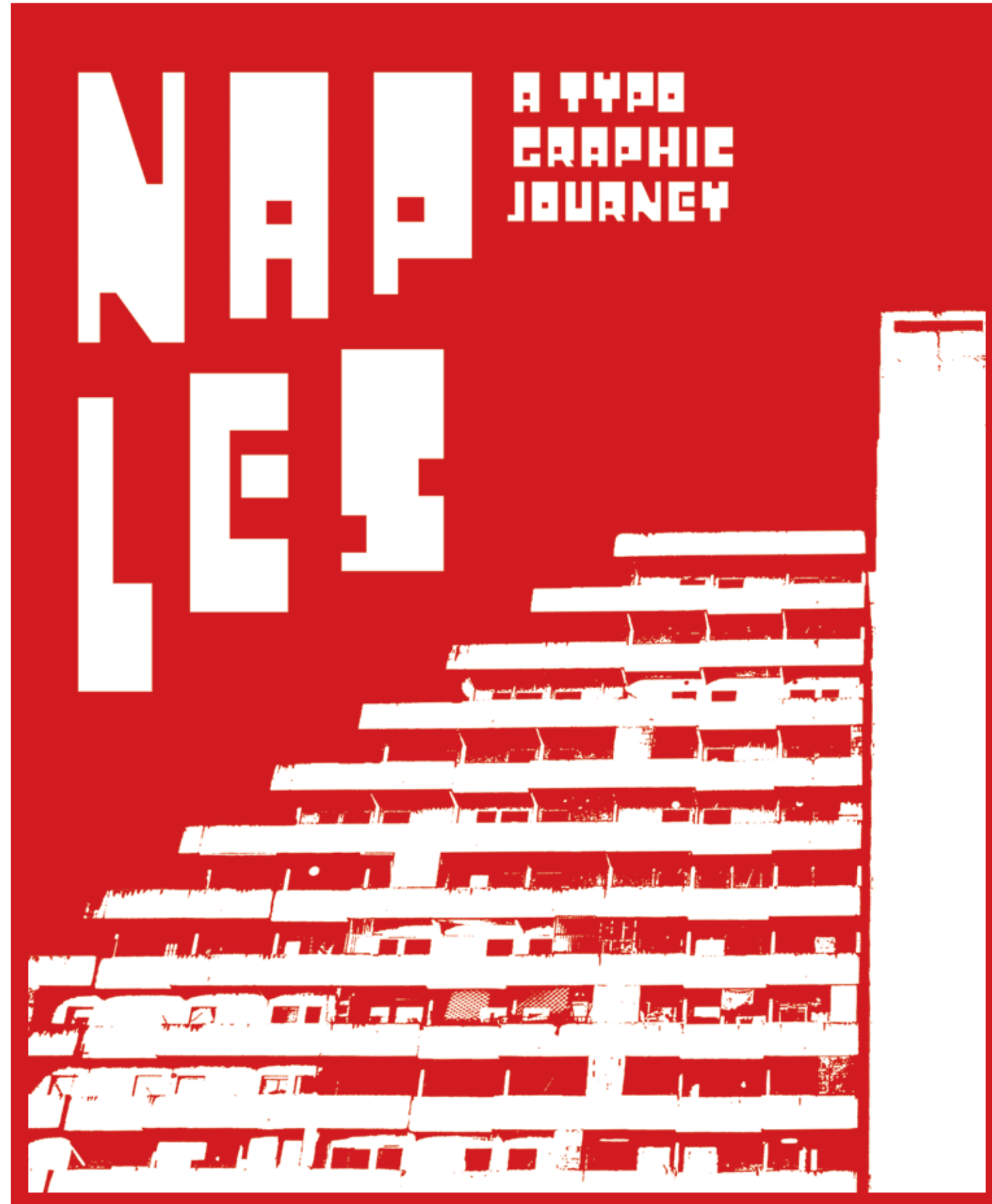
Editorial Design

This brief was inspired by the holiday I took to Naples with my family. We saw burned out cars, piles of rubbish, soldiers in military vehicles, castles rubbing shoulders with ugly industrial estates, and 1000-year-old churches coated with a layer of graffiti.

Brief

Aimed at Graphic Designers, my goal is to tell a story about the contrasts of Naples through its varied typography, using Editorial Design as a catalyst to allow designers to learn about and enjoy the city.

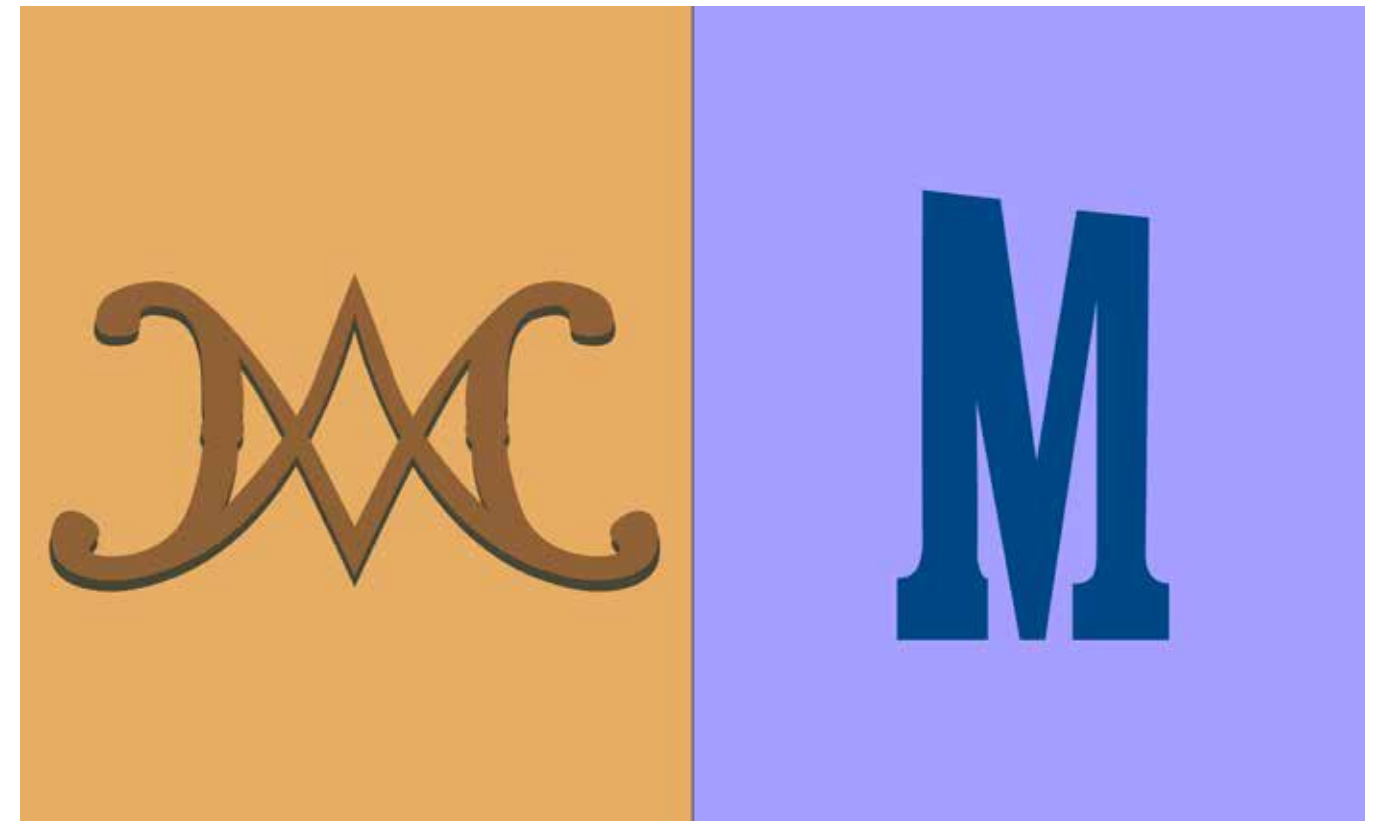
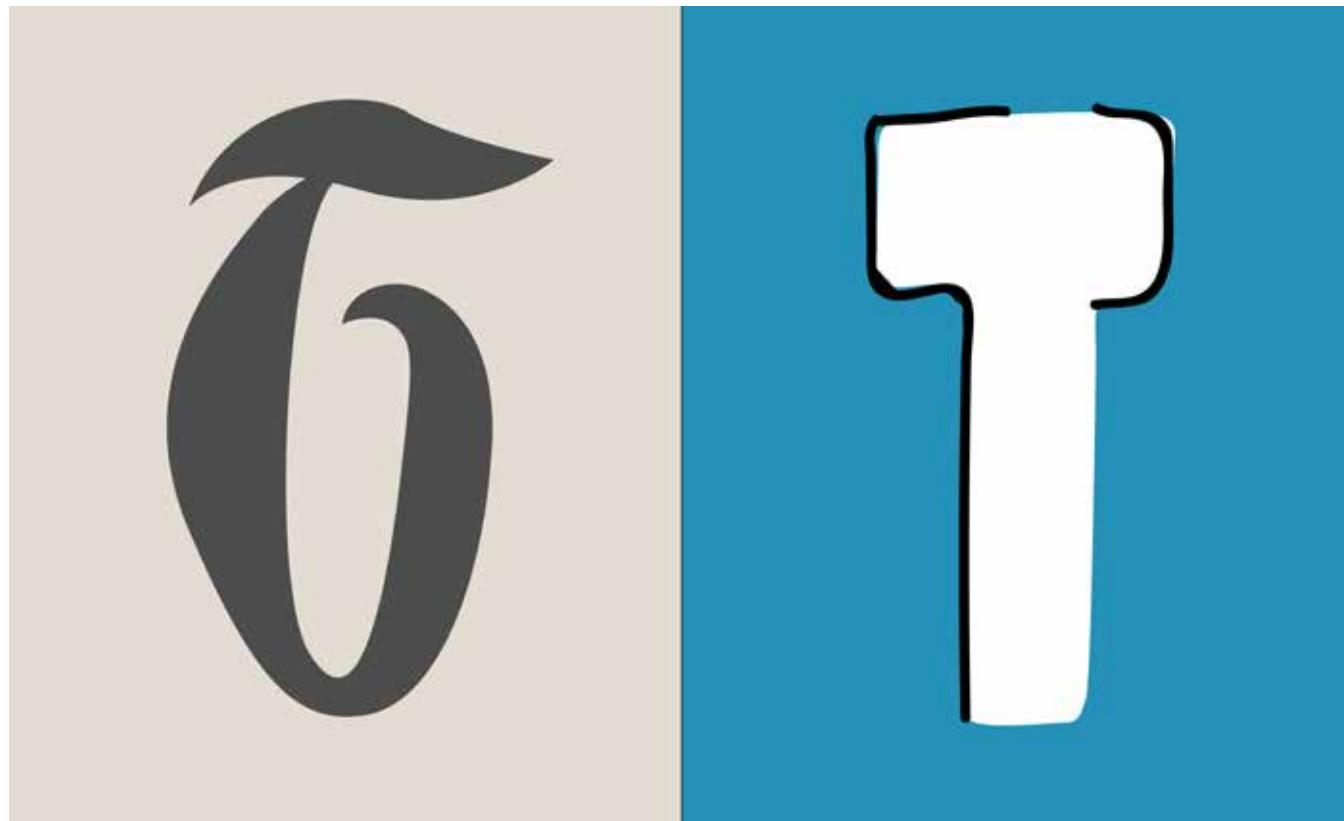
My solution was to create a designjournal called *Naples: A Typographic Journey*





The journal features a strong focus on direct comparisons between contrasting typography, exploring the variety of unique letterforms.



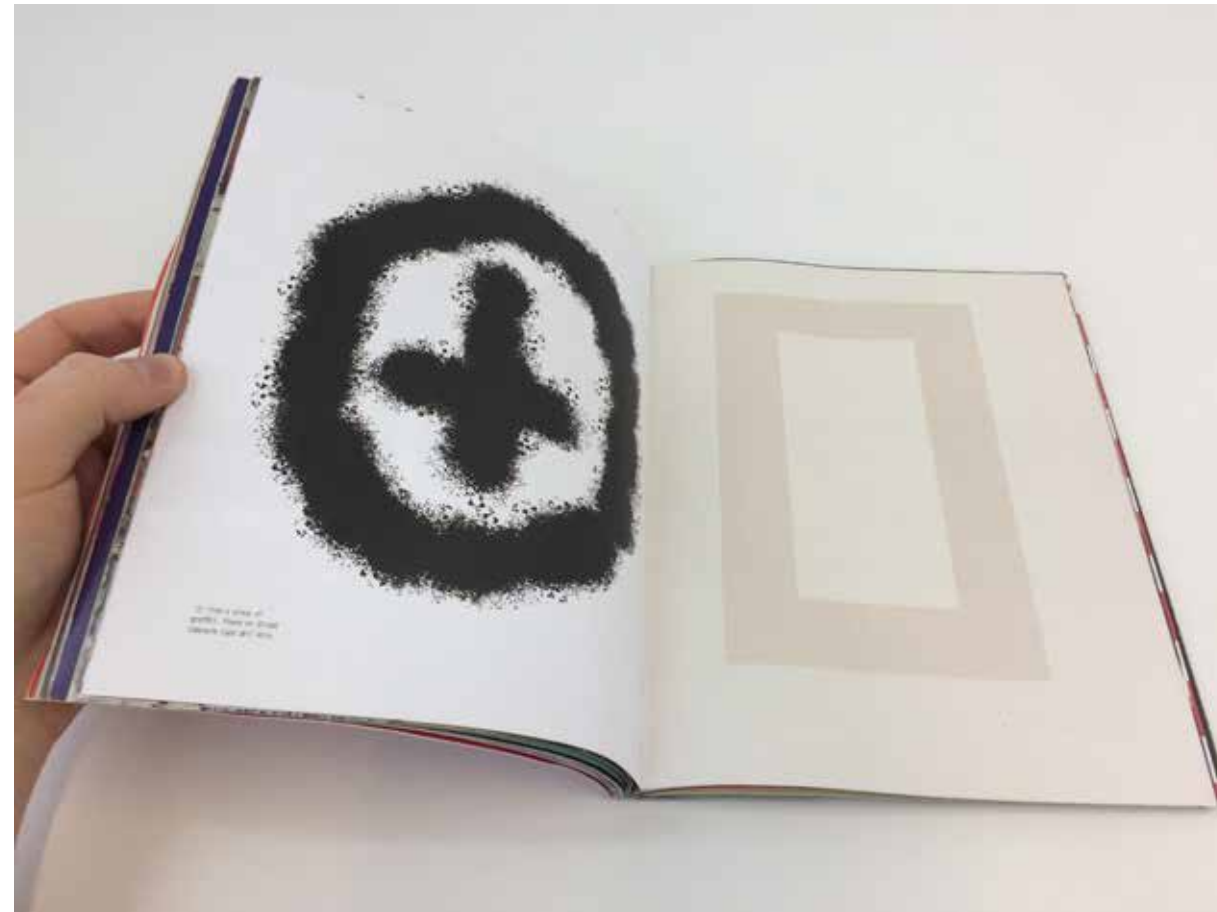


The journal also employs articles in order to explore the context surrounding these contrasts.

Through the content I weave a narrative that takes the reader through Naples' past glory, it's moral decay and conversion into drug-filled slums, and

finally ends on a high note by focusing on how Naples is rough but still human, chaotic but alive.

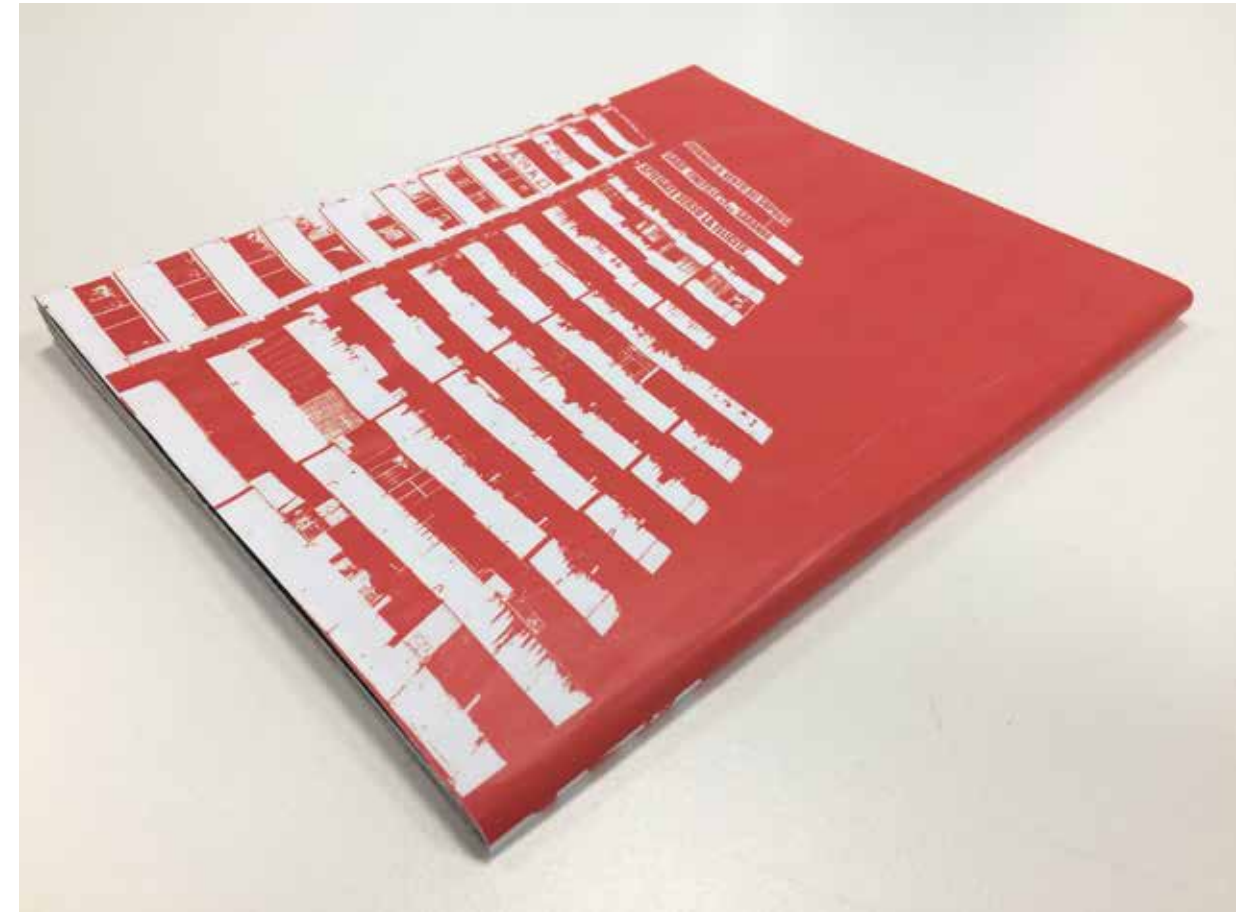
The journal also features fold-out pages, allowing the reader to see their favourite piece of typography in all its glory.





The cover design is inspired by the a housing project called *Vele di Scampia*, one of Naples' biggest slums and the focus of several featured articles.

The type is drawn from a piece of Neapolitan signage featured in the journal, which I expanded into a bold, brutalist typeface.





Thanks for reading!



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