

Cover Letter





Hi! I'm Oli. I'm a recent Graphic Design Graduate from Western Australia who's found himself a long way from home and in search of community, solidarity, and inspiration in his new home of Leipzig.

I've only been here a short while but I'm eager to get to know the city and all the creative people that give it life - To create and collaborate with them; to learn new things and share with others what I've learned so far.





If you find this portfolio on your doorstep, chances are I'm really interested by your practice, and would love to become a part of it. So if you're ever in need of a helping hand or a fresh perspective - or you just want to catch up over coffee and talk shop - give me a call.

All the best, and keep up the good work.

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Laces

Musician
EP Launch



DEC20

Field Fallacy XVI is the forthcoming EP of Melbourne-Based Producer, Laces. In it, Laces builds a vivid world from a dizzying array of vocal samples, all taken from the JRPG's of his childhood. The release is at once joyous and naïve, while also technical, futuristic, and ambitious in its scope.

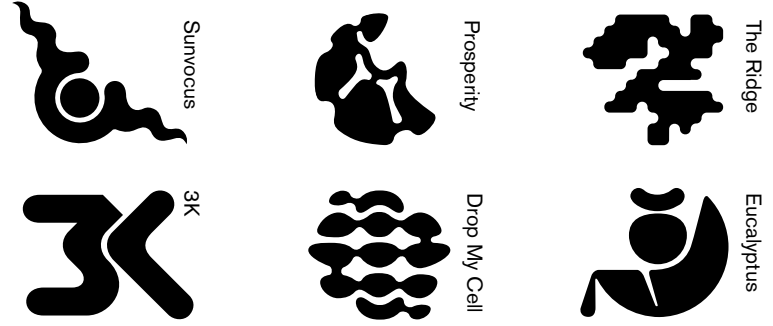
In building an identity for the EP, I drew inspiration from the worldbuilding of Yoshitaka Amano, illustrator and creative director for the Final Fantasy series. In particular, the worldbuilding of his series and the way his worlds are created through subtle an seemingly ancilliary icons, each adding to the rich and lived in character of his worlds: Every pendant, sigil, patch or signet ring signals belonging, teasing its owner's place in its world, or allegiance to some order or another.

Thus, for each track on the EP I created an icon

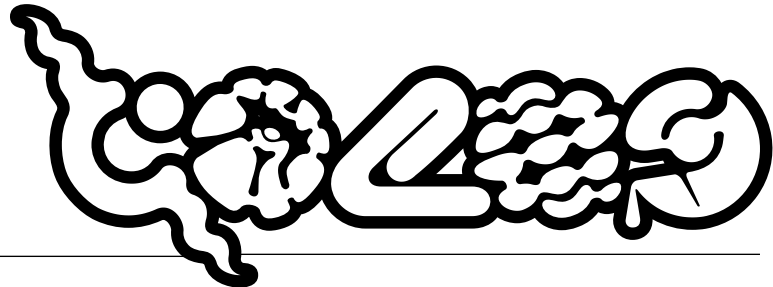
and a story. Each distinct in its character but still recognisably belonging to the same world. From these forms I developed a logotype for Laces himself, as well as one for each of the two lead singles of the EP - each drawing from the form and character of their own sigil.

Finally, for the cover of each release, I collaborated with 3D Sculptor, Savannah Fleming, to bring these sigils to life, turning them from flat images to buckles, pendants, pulleys, and finally, to a series of weapons and tools, each belonging to the "character" of its song and used as the cover of its single.

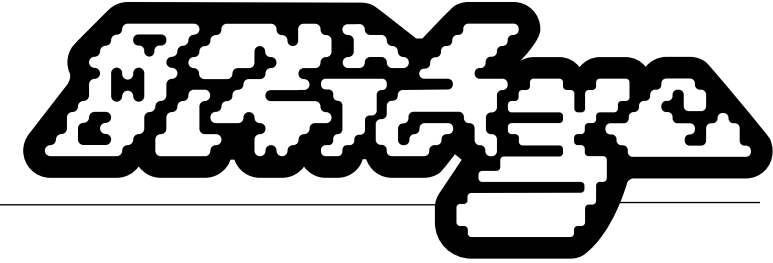
Individual Track Icons



Laces Logotype



'The Ridge' Logotype



'Sunvocus' Logotype





Midnight Elevator

Record Label
Re-Branding

PER

JUN20

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Midnight Elevator is a local electronic music collective based in Perth, Western Australia. After operating as a Facebook group and mix series on Social Media for some time, they approached me in March of this year (2020) to design a more robust identity for them leading up to a compilation LP launch in June.

Given their music's roots in the retrofuturism of Detroit Electro artists such as Drexciya, Detroit In Effect, and Arpanet, and later revivalists such as PLO Man and his label Acting Press, it seemed only fitting to explore in our visual identity the genesis of digital graphic arts. Of particular influence was American digital art pioneer Aaron Marcus, and his 1971-'73 work, *Cybernetic Landscapes*. The piece demonstrated vividly the concept of 'cyberspace', some 10 years before the phrase would be coined by William Gibson, and prophesized our

relationship to digital spaces decades before AR, VR or the internet would become a reality.

Thus, I created for the brand a custom typeface paying reference to the cathode ray RaDAR display Marcus used to create the piece, and from the same textural palette, a simple monogram, aiming to evoke the map and compass used in the piece to the orient the user.

Finally, these forms are to be used in conjunction with photographic and textural items, provided by the artist(s) of each release, as a lens through which those pieces are seen, allowing each release to have an identity of its own while uniting them under Midnight Elevator's brand.

Overleaf you will see MIDN001, the label's inaugural release, featuring the identity in tandem with a photo by Perth artist Sam Smith AKA Image System.

M:E Logotype

midnight
elevator.

M:E Monogram

MIE

Modular Execution

MIDN001 MIDN001 MIDN001



MIQ



- [01] Hell
- [02] PTMC
- [03] Mobles
- [04] LM_Protocol
- [05] Electroconvulsoterapia
- [06] Shy Time
- [07] Personofplay666
- [08] Cranioid
- [09] Image System
- [10] Lannngmen
- [11] Kwas, Luan Lono and Shy Time



midn001

- Nihil [01]
- Neither Linear Nor Stagnant [02]
- I've Made A Big Mistake [03]
- Digital Warm Humans [04]
- Romantiolet [05]
- Acacia [08]
- Who? [07]
- Falling Upwards (Once Again) [09]
- Orbital Slingshot [09]
- TT.M54 [10]
- Plootse [11]





• This label was founded and operates on Nyungar Boodjar. Midnight Elevator acknowledges the Whadjuk Nyungar Nation as the traditional custodians of Perth. We pay our respect to their community and Elders, for their wisdom, vibrance and care they provide to country and community.



mie:

27/11/20
 11/11/20

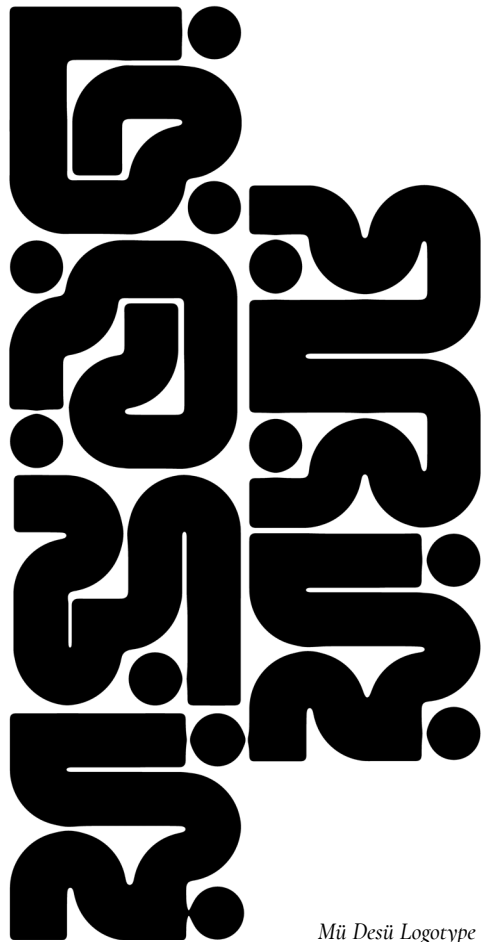
© & © 2020 Midnight Elevator.
 Mastered by Peter MoAven.



Mü Desü is the partnership of Interior Architect Tiks Ahmad, and Neon-Bender Benjamin Kontoullas. Together they have begun designing and crafting light-sculptures for the readymade market, and approached me for a brand identity approaching their launch at the beginning of 2021.

The pair came to me with a series of requests and limitations in mind: Firstly, they sought a typographic brandmark, one that played with the 2 umlauts in their name, and finally, something that obliquely referenced the medium of neon, but that would not pigeonhole them specifically within the medium.

The wordmark and monogram that I designed for them is I think a simple and elegant response to these terms. In one sense a literal interpretation of a bent neon rod, in another, an evocation of the blocky Modernist forms of the Mid-Century designers that inspire the pair, and in a third sense, a rendering of Tiks and Benny as a pair of creators, connected by their craft.

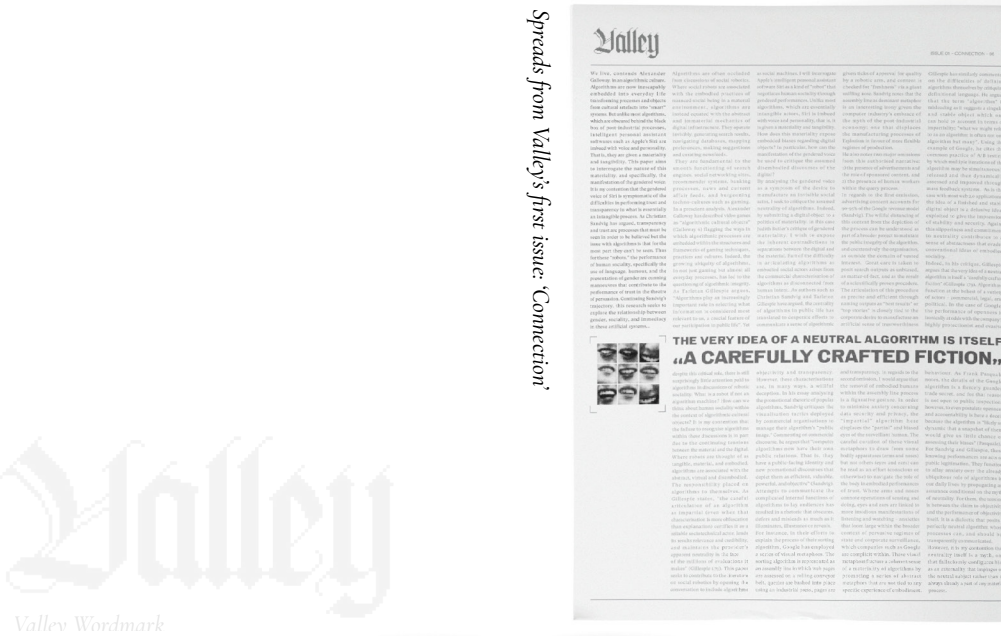


Mü Desü Logotype



Mü Desü Monogram

Spreads from Valley's first issue: 'Connection'



Valley is a multidisciplinary arts platform based out of Amsterdam, and founded by myself and Artist cum DJ Pim Sem Benjamin, following a semester exchange in late 2017.

At the time, Valley was imagined as a print publication highlighting work, both visual and written, of graduate artists at Amsterdam's Sandberg Instituut. Over time, however, it has morphed from a physical and visual platform to one positioned firmly in both sonic and online realms: Beginning in 2019, we began a partnership with Red Light Radio, resulting in a monthly radio spot highlighting cutting edge

work in sonic-art. We have curated and hosted multiple audio-visual exhibitions, both in Amsterdam and, during lockdown, online. Also during lockdown, given we were unable to use RLR's studio, we shifted our mix series to SoundCloud and Bandcamp; and moving into 2021, we aim to begin using these platforms to release original music and take on yet another form, this time as a Record Label. Throughout this period I have acted as Valley's Visual Creative Director, working to maintain a consistent and coherent visual identity for the organisation as its format and functions have shifted.

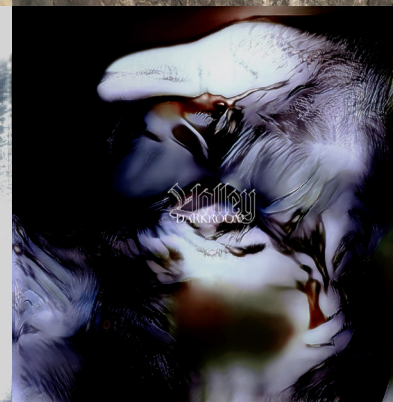


Valley Radio

Radio Show
Creative Direction

AMS

JUN19



Pneumatic

Club Night
Creative Direction

PER

APR19

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Pneumatic Logotype, 2019



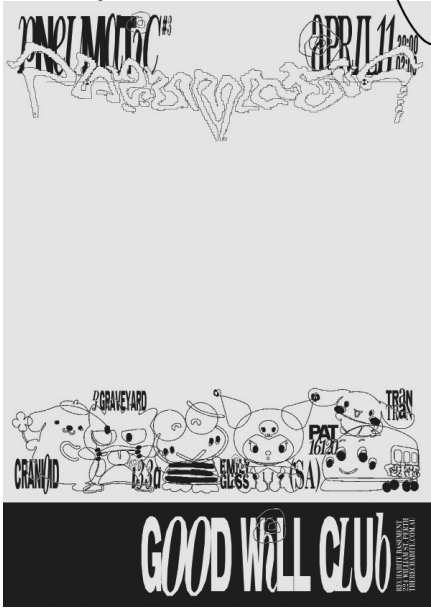
Pneumatic Logotype, 2020



Pneumatic is a party organiser based out of Perth that I have been working with for some years now. They organise primarily independent and warehouse raves aiming to bring the sounds of the online underground into physical club environments.

Originally our promotional materials were all released in ASCII form, paying tribute to the DemoScene and other online hacking and independent software development communities, but as our audience has grown so have we, adapting our promotional materials to each guest artist we invite to headline.

Selected Posters: 2019-2020



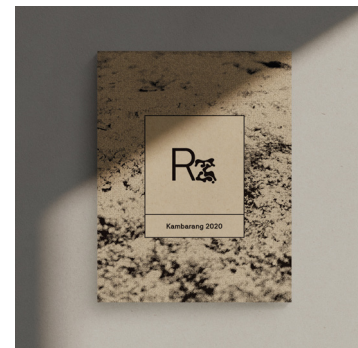
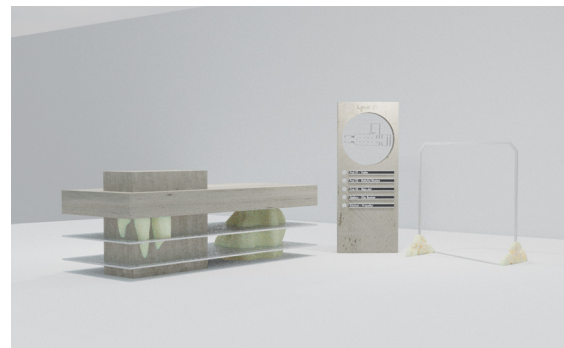


Shopping Centre • Branding • S1 2020

Curtin University is a design and technology centred institution based in Perth, Western Australia. The program I was enrolled in was formally known as “Creative Advertising and Graphic Design”, and accordingly the curriculum was firmly market-based, with a brand-centred approach to graphic design, in contrast to the more formalist, experimental, or personal-craft-oriented practise I have found is more common in Continental European design schools (and which I find, at least personally, more compelling).

As such, many of the briefs posed to me were more commercial - for bars, food packaging, shopping centres, etc. - than what I would have liked to work on, but regardless provided countless challenges and made me pursue interesting ways of adapting the formalist practice that interested me into a commercial environment.

From modelling shopping centre designs around the intelligent networking of Slime Molds, to pitching Brewery branding based on the countless money making schemes of depraved 80's real estate mogul Alan Bond, I tried always to make my own fun and inject interest into briefs and concepts that would otherwise be uninspiring.



Curtin University Projects

Bachelor of
Graphic Design

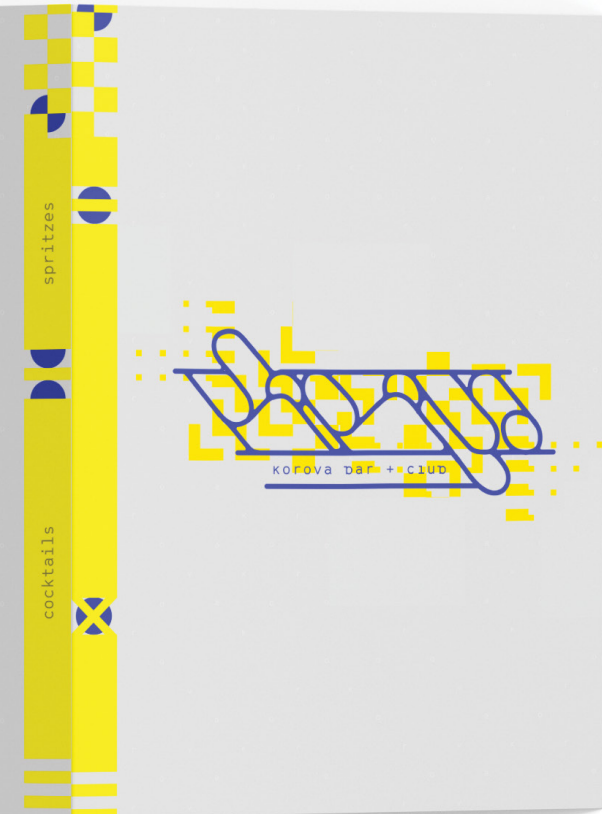
PER

NOV20

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Korova BEER and CIDER

spritzes	Gage Roads Alby Draught	8.0
	Gage Roads Sunshine Cider	9.0
	Cheeky West Coast IPA	9.0
	Beerfarm ILP	10.
	Gage Roads Atomic IPA	10.
	Feral Hop Hog IPA	10.
draughts	Tecate Lager	9.0
	Swan Draught	9.0
	Colonial Small Ale	9.5
	Feral Perth Local Lager	9.5
	Asahi Super Dry	9.5
	Feral White	10.
	Gage Roads Single Finn	10.
	Nail Red Ale	11.
	4 Pines Stout	11.
	Little Dove Pale Ale	12.
packaged beer	The Hills Pear Cider	9.0
	The Hills Apple Cider	9.0
	Young Henry Apple Cider	9.5
	Colonial Bertie Apple Cider	10.
	Custard Apple Cider	10.
ciders		

Korova WINE

bubbles	San Martino Prosecco	
	Veneto, Italy	10./48.
	Mumm Cordon Rouge	
	Champagne, France	16./89.
	Cava Brut Organic	
	Cava, Spain	12./59.
white wine	Young Love SSB	
	Margaret River, W.A.	9.0/43.
	Sidewood Sauvignon Blanc	
	Adelaide Hills, S.A.	10./45.
	Soumah Chardonnay	
	Yarra Valley, S.A.	10./48.
	Vitis Pinot Grigio	
	Friuli, Italy	11./50.
red wine	Young Love Cab Merlot	
	Margaret River, W.A.	9.0/43.
	Skigh Pinot Noir	
	Champagne, France	10./48.
	Hither and Yon Grenache	
	Yarra Valley, S.A	11./50.



FREELANCE CLIENTS

2017	Excerpt.00 Fashion Film	Motion Graphics
2018	Rhythm Rumble Club Promoter	Poster Design
2019 - ∞	Valley Arts Collective	Creative Direction
2019 - ∞	Pneumatic Club Promoter	Poster Design
2020	Bitchcraft Independent Journal	Editorial Design
2020 - ∞	Midnight Elevator Record Label	Branding
2020	Mü Desü Industrial Designer	Branding
2020	The Grief Centre NGO	Annual Reports
2020	Contact Online E-Journal	Brand Consultation
2020	Laces Producer	Creative Direction
2021	Obenauf Roastery	Promotional Material
2021	Ninahmounah Fashion Designer	3D Visualisation

PAST EMPLOYMENT

2010 - 2012	Perth City Farm Bakery	Retail
2012 - 2014	Zambrero Restaurant	Gastro
2014 - 2016	Dragon's Breath Bar	Gastro
2014 - 2015	Planet Books Bookstore	Retail
2016	Northside Bookstore	Retail
2017 - 2020	Hype DC Shoe Store	Retail
2018	Kaleidoscope Bookstore	Retail

EDUCATION AND TRAINING

2020	Curtin University Major	Digital & Graphic Design
2017	Hogeschool van Amsterdam Minor	UX Design
2013	Perth Modern School WACE	ATAR 91.0



