

**SCHOOL
OF DESIGN
THE GLASGOW
SCHOOL OF ART**



Alia Mobarik, Communication Design, 2024

UNDERGRADUATE APPLICATION GUIDELINES

COMMUNICATION DESIGN

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ENTRY REQUIREMENTS

STANDARD ACADEMIC ENTRY REQUIREMENTS TO YEAR 1

- Scottish Highers — ABBB including a literate subject*.
- A Levels — ABB, plus GCSE English at grade A/7.
- Other equivalent qualifications at SCQF Level 6 (EQF Level 3) such as UAL Level 3 Diploma.
- International Baccalaureate (IB) — 30 points overall in the Diploma, including 18 at Higher Level, normally including English and Maths. Students not presenting English at grade 5 or above at Higher Level will be required to submit an IELTS.
- Irish Leaving Certificate — Four Highers at H2 or above, subjects required as per Scottish Highers.
- International qualifications — People with qualifications from outside the UK should contact admissions@gsa.ac.uk for more information.

MINIMUM ACADEMIC ENTRY REQUIREMENTS TO YEAR 1 (FOR ELIGIBLE APPLICANTS ONLY)

- Scottish Highers — BBCC including a literate subject*.
- A Levels — BBC, plus GCSE English at grade A/7.

NOTE For applicants whose exam results are pending, conditional offers will be made at the standard or minimum tariff where eligible.

*literate subjects include English, Business Management, Classical Studies, Economics, ESOL, Geography, History, Media Studies, Modern Studies, Philosophy, Politics, Psychology, Religious Studies, Sociology.

The Glasgow School of Art (GSA) is committed to working to widen access, including fair admissions for applicants from a wide range of backgrounds

The minimum entry requirements apply to applicants from Scottish Index of Multiple Deprivation (SIMD) 20/40 postcodes, as well as applicants who declare via UCAS that they are care experienced, estranged from their parents or legal guardians, have caring responsibilities, are a refugee or currently receive free school meals.

More information is available at www.gsa.ac.uk/wp

DIRECT ENTRY TO SECOND OR THIRD YEAR

This is an Undergraduate Honours Degree programme at The Glasgow School of Art comprising four years of study. Most applicants apply to start in Year 1. If you have completed, or are studying a relevant higher education qualification, you can apply to start in 2nd or 3rd year. This is known as 'Direct Entry'. Accepted qualifications include a foundation diploma in art and design, an HNC or HND or a year or more of university study. The year you apply to depends on the level of the qualifications you already have, or what you're currently studying. You must be able to satisfy us that you have undertaken a period of study equivalent to the first, or first and second year, of the degree programme. You can find more information on our website [here](#).

Important: If you are applying for direct entry to second or third year, we will consider your application from your highest desired entry point and work backwards from there. That means that you do not need to put in an application for each potential year of entry - if you apply for Year 2 direct entry and we feel you do not meet the requirements for direct entry we will automatically consider you for Year 1 entry instead.

ENGLISH LANGUAGE REQUIREMENT

We expect all students to demonstrate proficiency in the English language, which for UK students is normally evidenced by a pass in Higher or GCSE English or other literate subject*.

Applicants who require a Student Visa, and who are not a national of, nor have obtained a degree in one of the countries on the approved UKVI exemption list, will need to provide evidence of their English language ability through the use of a standardised test.

The GSA's preferred test is the IELTS for UKVI (Academic) test taken at a UKVI approved test centre. A full list of English Language tests that may be presented can be found [here](#).

Applicants who successfully enrol and complete GSA's Pre-Sessional English for Creative Disciplines programme can also use those test results to satisfy English language conditions.

Our current requirement for School of Design programmes is IELTS for UKVI (Academic) with 6.0 overall and no less than 5.5 in each component.

For guidance, please email admissions@gsa.ac.uk or call +44 (0) 141 353 4512.



The Reid building

COST OF STUDY

FEES, FINANCE & HELP

The annual cost of your study will depend on a range of factors including your tuition fee status, programme of study, accommodation arrangements and lifestyle. We understand, however, that for your effective planning it is really important that you have a good idea of how much studying at art school is likely to cost, and what kinds of costs you are likely to incur over and above tuition fees.

Have a look at the GSA's Total Cost of Study Guide for more help with your financial planning. You'll also find information on other costs associated with your chosen programme (called 'Indicative Programme Costs') on each programme page on the website.

TUITION FEES

Your annual tuition fee will depend on whether you are a Scottish student, Rest of the UK student or international student, as well as the subject (programme) and level (undergraduate/postgraduate) of study.

You can find current information on Fees and Finance pages on the GSA website here.

APPLICATION TIMELINE

In order for your application to be considered complete, you must complete the two steps outlined by the relevant deadlines:

STEP 1

UCAS APPLICATION FORM

DEADLINE - 18:00 (UK Time) January 14, 2026

The first step is ensuring you complete your UCAS application via www.ucas.com

We suggest that begin the UCAS application form as soon as possible and don't wait until minute as there's a lot of information required to complete the form. You don't need to complete the UCAS application form in one sitting. You can save your progress and return to the form as often as you need to. However, please ensure you submit this before the deadline.

Read the advice from UCAS to help you through their application process, step by step, [here](#).

STEP 2

DIGITAL PORTFOLIO & PORTFOLIO STATEMENT

DEADLINE - 13:00 (UK Time) January 21, 2026

After the GSA receives your completed application form from UCAS, you will receive an email from the Admissions team at the GSA with an acknowledgement of your application and instructions on how to upload your Digital Portfolio and Portfolio Statement to the GSA Digital Portfolio Site. You can find Digital Portfolio examples at the end of this guide.

You are welcome to upload your Digital Portfolio as soon as you receive your invitation email from Admissions, but no later than the deadline given to you.

The Digital Portfolio site will open to new submissions from the end of October each year.

APPLICATION TIMELINE



DIGITAL PORTFOLIO

Your Digital Portfolio is a selection of images of work that you have made, laid out clearly. It demonstrates your skills, ideas, interests and your suitability for the programme you are applying to.

The Digital Portfolio must include no more than 15 slides and should be in PDF format. Remember, you can include more than one image on each slide.

If you are including moving image or sound work, these can be included in your Digital Portfolio using Vimeo or Youtube. Access to these websites should not be password protected and the link should remain live and accessible.



PORTFOLIO STATEMENT

The Portfolio Statement is an opportunity to expand on your Digital Portfolio, highlight a specific project, further detail your interests or inspiration and tailor your application to your chosen programme at the GSA.

Your portfolio statement must not exceed 3000 characters (approx. 500 words). Please do not include links to external websites within the Portfolio Statement as they will not be reviewed.

APPLICATION KEY DATES

01

1
SUBMIT APPLICATION
FORM TO UCAS

14 JANUARY 2026
18:00 (UK Time)

Apply via UCAS at
www.ucas.com

UCAS Code G43

02

2
UPLOAD DIGITAL
PORTFOLIO

21 JANUARY 2026
13:00 (UK Time)

GSA Portfolio
Deadline

You will receive instructions on how to upload your digital portfolio and accompanying portfolio statement after you have submitted your UCAS application. You are welcome to upload your digital portfolio as soon as you receive your invitation email from admissions, but no later than the deadline given to you.

03

3
INTERVIEWS

FROM EARLY FEB TO
MID APRIL 2026
(via Zoom)

GSA Staff will assess your application. If you are shortlisted, you may be invited to Interview. See Interviews.

04

4
FINAL DECISIONS

13 MAY 2026

The outcome of your application will be communicated through UCAS.

05

5
REPLY TO OFFER

When you have received decisions from all of your UCAS choices, UCAS will send you an email to let you know all your decisions have been received and you can now reply to any offers you've been given.

If you receive your last decision on or before 13 May 2026, your reply date is 3rd June 2026.

HOW WE ASSESS YOUR APPLICATION

ASSESSMENT

Admissions staff access your UCAS Application Form, Digital Portfolio, and Portfolio Statement all together.

Your application will be numerically scored against your chosen programme's specific assessment criteria (see OUR CRITERIA). The scoring is between 1-7 (7 being 'excellent evidence of' and 1 being 'unsatisfactory evidence of').

On the basis of your application score, you will either be:

Unsuccessful

- This decision will be processed as a 'Rejection' via UCAS

or

Offered an Interview

- You may be invited to an interview by email (see Interview)

OUR CRITERIA

It is important to know what the assessment criteria are for your programme.

You should try to respond to these criteria when creating your Digital Portfolio, writing your Portfolio Statement, and preparing for Interview.

SEE FOLLOWING PAGES FOR CRITERIA.

STAGE ONE: CRITERIA DIGITAL PORTFOLIO & PORTFOLIO STATEMENT

DIGITAL PORTFOLIO AND PORTFOLIO STATEMENT

- 1 Ability to apply practical skills
 - We want to see your practical skills and how you explore and use different media and materials. You can demonstrate this in various ways in your portfolio, including drawing, painting, modelmaking, photography, computer-aided drawing and creative coding.
 - You could group several images on a slide; this could be by photographing several pieces of work together or by photographing or scanning several pieces individually and using Photoshop, Canva or PowerPoint to combine them into one slide.
- 2 Ability to show development of your work and ideas
 - We are interested in the ideas behind your work and how your work develops from the initial starting point to a finished piece of work. We would like to see your exploration and experimentation with different materials and media in your Digital Portfolio. This can be evidenced by images or photographs of sketchbook pages, notebooks, worksheets, development sheets and finished pieces.
 - Your digital portfolio should focus on your own work. Try to avoid using other people's work (for example, printouts, photocopies from books), unless these examples are relevant to the content. If including work by other people, you should cite their names.
- 3 Ability to reflect on the work in your Digital Portfolio
 - Use your portfolio statement to tell us about the work in your portfolio. We want to know what inspired you, how your ideas developed and the elements you consider to be the most successful or interesting.
- 4 Ability to demonstrate an interest in the subject area
 - We want to know why you want to apply to the programme. What do you find exciting about the subject area?



STAGE TWO: INTERVIEW

INTERVIEW

If shortlisted, you may receive an e-mail inviting you to attend an interview. Interviews are held via Zoom. They last around 20 minutes.

This is a chance for staff from the programme to meet you, hear you talk about the work in your portfolio and find out more about your readiness for the programme. It is also a chance for you to get a clearer sense of the programme, find out about the facilities available and ask any questions that you may have.

Staff will score your interview using our interview assessment criteria below. The outcome of your interview will be communicated to you via UCAS.

If you are invited to interview (see Interview) the following criteria apply:

- 1 Ability to apply practical skills
 - Practical skills are important for creative subjects. We will use the Stage 1 evaluation for this as part of the Stage 2 assessment.
- 2 Ability to discuss your ideas and development of your work
 - We want to find out more about the ideas and development of the work in your portfolio. We are interested to know about initial inspiration and starting points, how your ideas evolved and how you explored and developed your work.

3 Ability to reflect on your work; challenges, successes and potential

- At interview, we will discuss the journey of your work. What did you learn and what areas did you find to be the most successful or challenging and what you might do next? For work-in-progress you could describe what you hope to achieve, what sources you will be looking at, and how you hope to explore these.

4 Ability to demonstrate your interest and knowledge of the subject area

- We want you to demonstrate your interest and knowledge in your chosen subject area, who or what inspires and motivates you, your personal and individual interests. This might include artists, designers, architects, mentors, exhibitions, online events, documentaries, books, journals, archives, podcasts etc.

5 Ability to demonstrate an understanding of the programme applied for at The Glasgow School of Art

- You should demonstrate that you have researched your chosen programme and be able to discuss why you have chosen to apply to this programme and communicate why you consider the programme is the appropriate one for you and why at the Glasgow School of Art.

MORE INFORMATION

Start Early

Give yourself plenty of time to prepare your UCAS application, your Digital Portfolio, and refine your Portfolio Statement.

The Digital Portfolio site will open to new submissions from the end of October each year.

Reach Out

Don't hesitate to contact us if you have questions. If you need help with your application:

- For any queries about the application process or issues with our application site, contact admissions@gsa.ac.uk or call +44 (0) 141 353 4512.
- Remember if you're in education currently, you can speak to your teachers or lecturers for support with your application.
- If you are interested in applying to the GSA as a Study Abroad student (single semester or one year study) you can contact international@gsa.ac.uk for information.
- If you are interested in attending one of our on-campus or online events you can sign up on Eventbrite or join our mailing list for updates on events, exhibitions and more here.



DIGITAL PORTFOLIO EXAMPLES

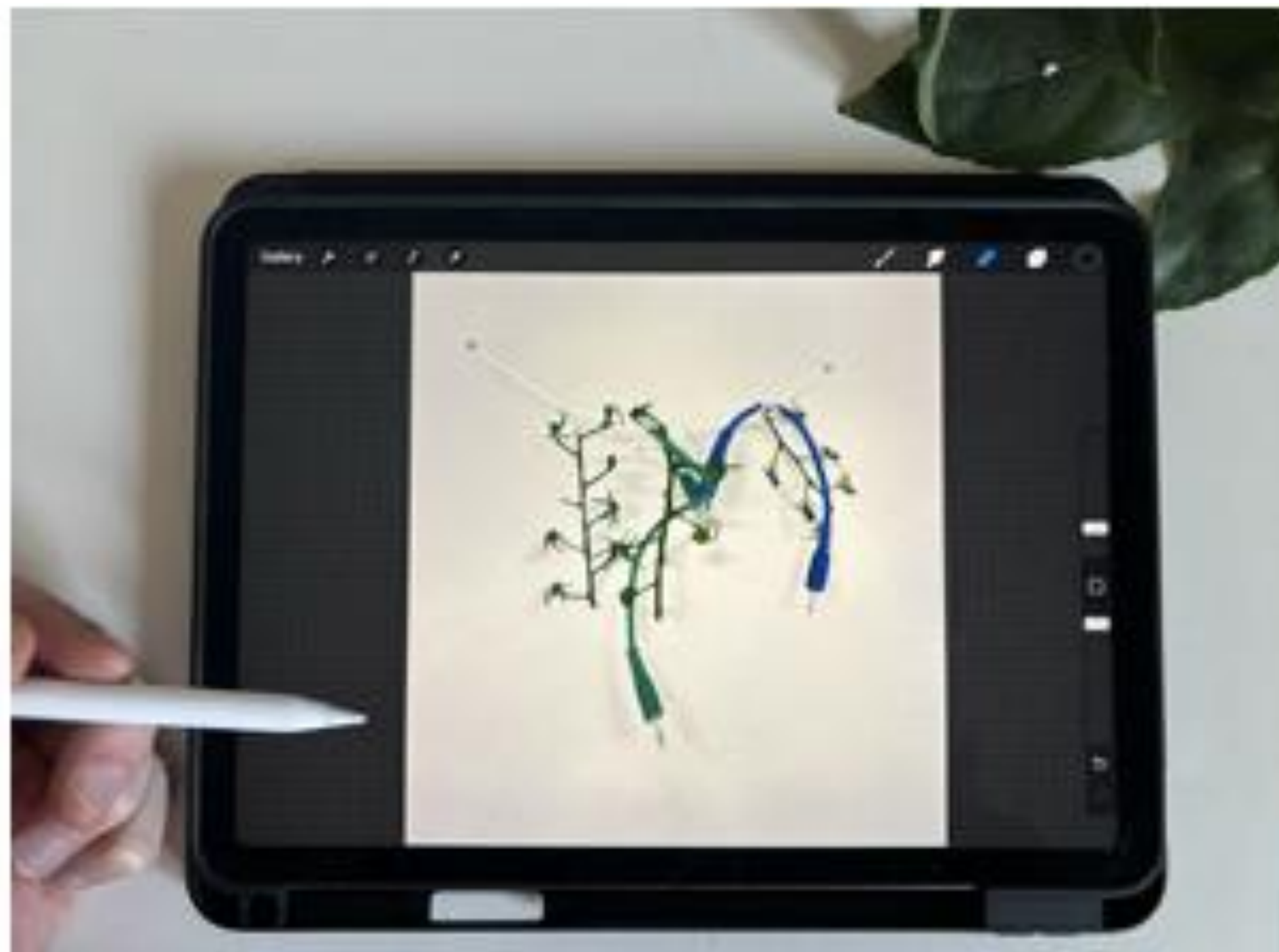
SCHOOL OF DESIGN

The following pages are sample portfolios by our current students, taken from their original application to study at the GSA.

You shouldn't use these as examples to follow in terms of style but do look at how they've presented their work and their making process.

Year 1 – Communication Design

Joseph Andrew



Year 1 – Communication Design

Joseph Andrew



Year 1 – Communication Design

Joseph Andrew



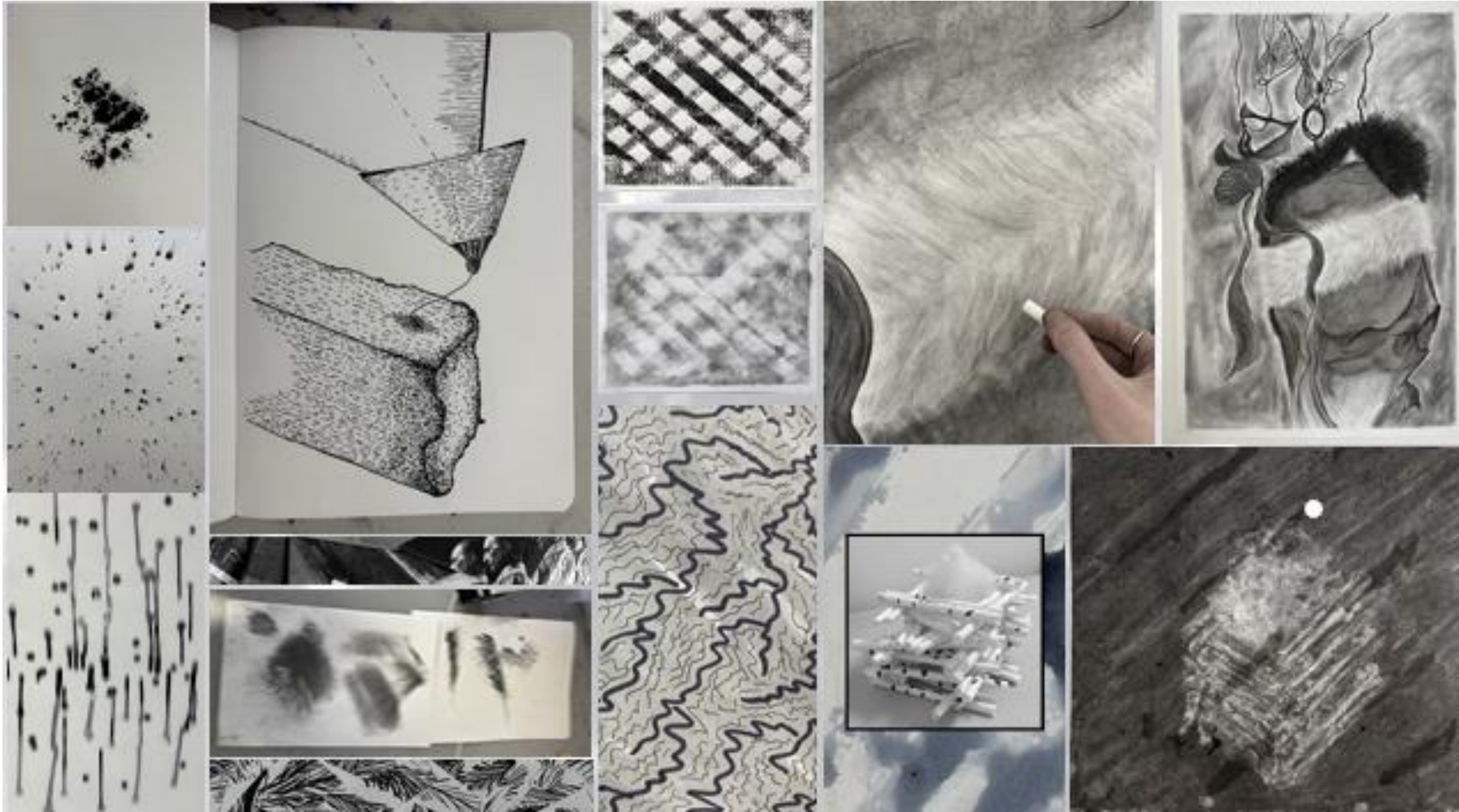
Year 1 – Communication Design

Joseph Andrew



Year 1 – Communication Design

Joseph Andrew



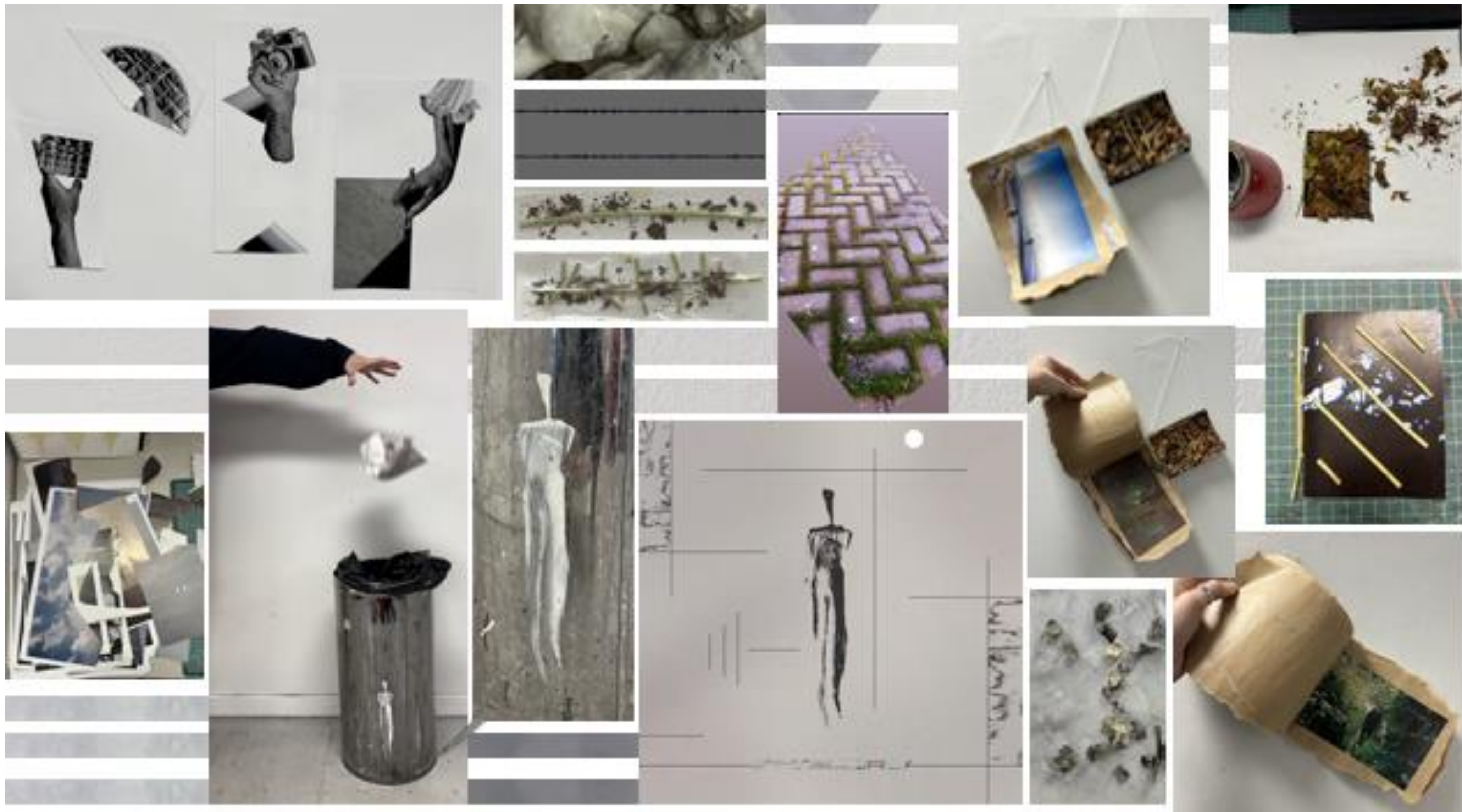
Year 1 – Communication Design

Joseph Andrew



Year 1 – Communication Design

Joseph Andrew



Year 1 – Communication Design

Joseph Andrew



Year 1 – Communication Design

Joseph Andrew



Year 1 – Communication Design

Joseph Andrew



Year 1 – Communication Design

Joseph Andrew



Year 1 – Communication Design

Joseph Andrew



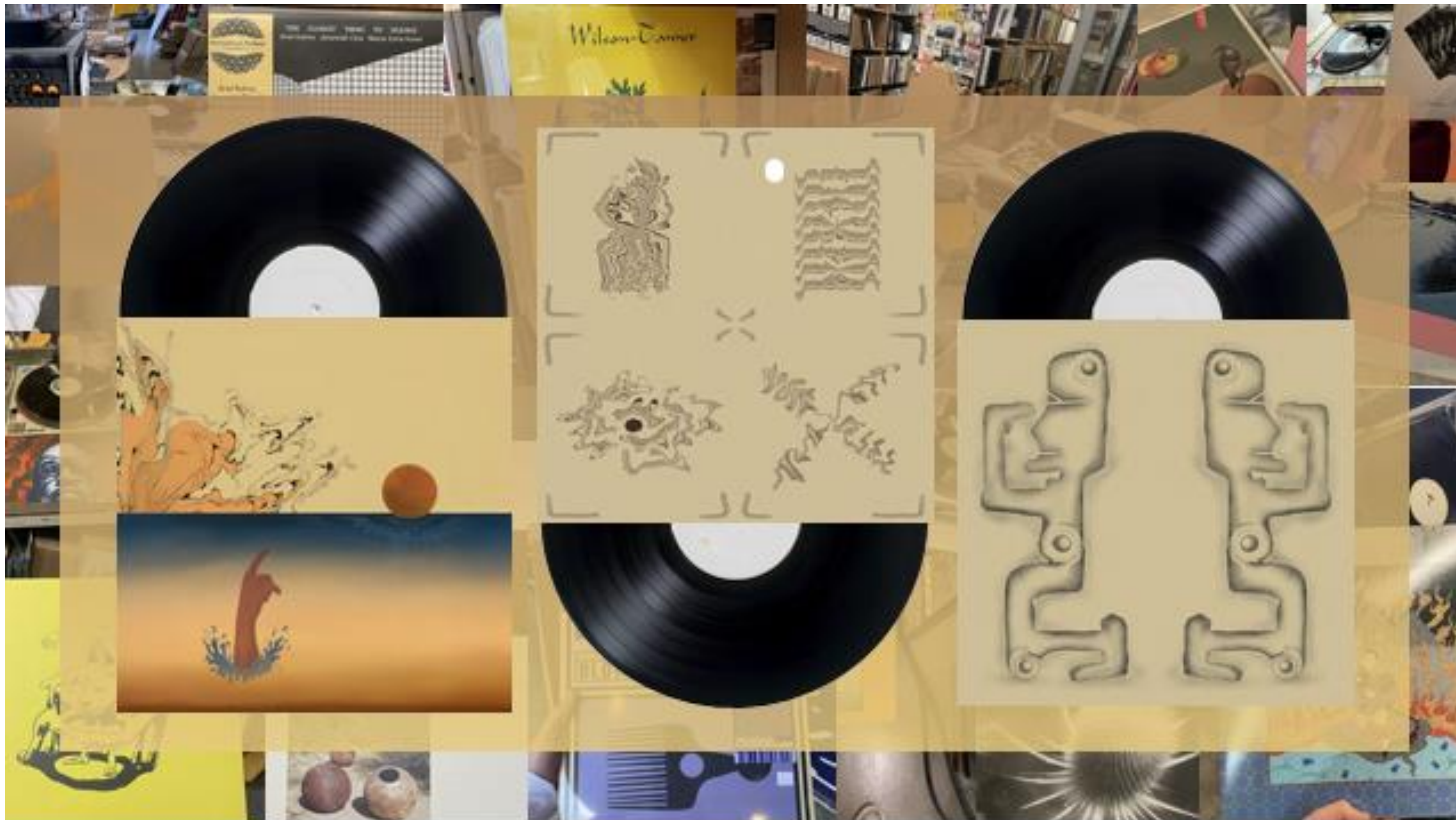
Year 1 – Communication Design

Joseph Andrew

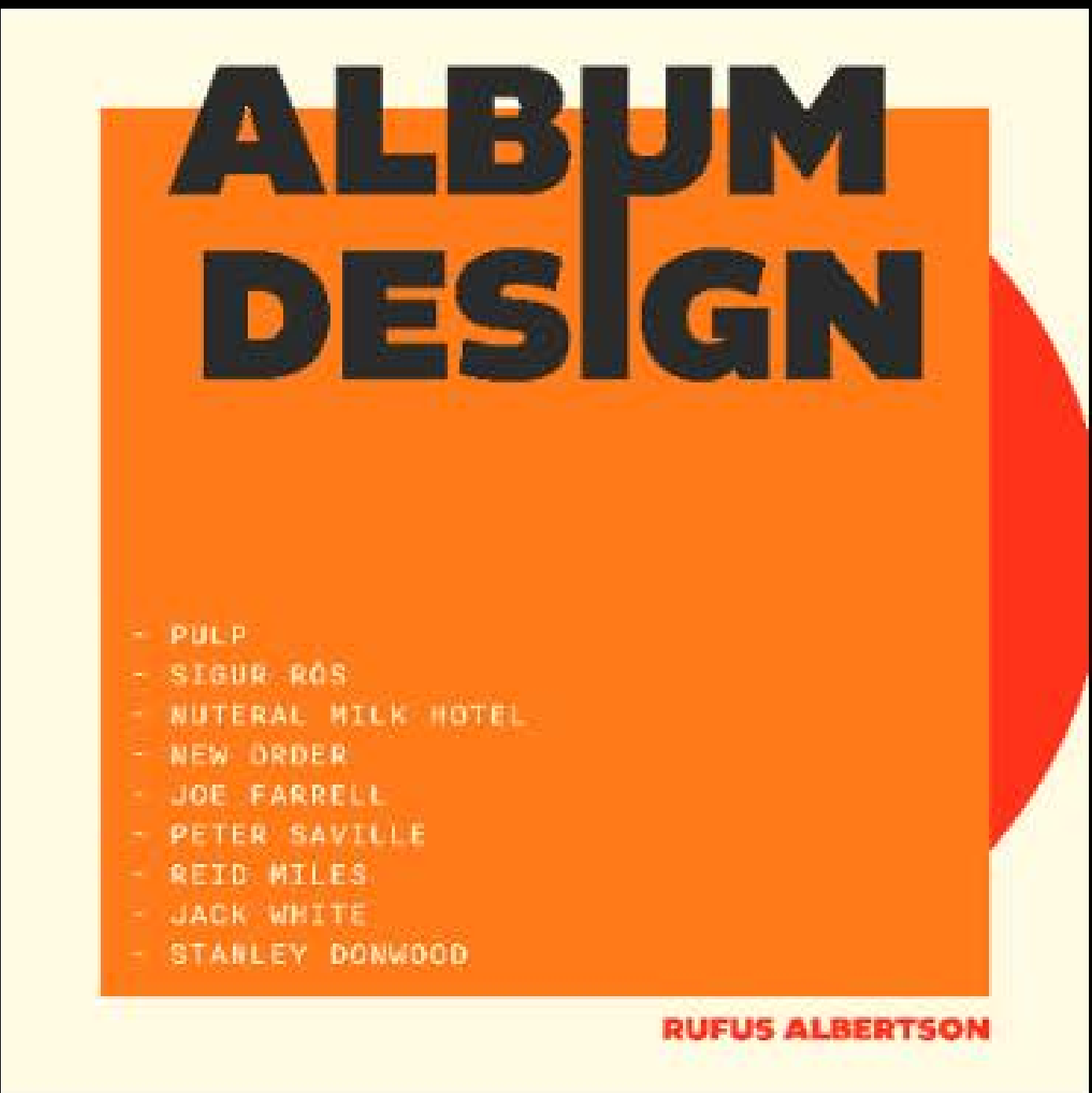
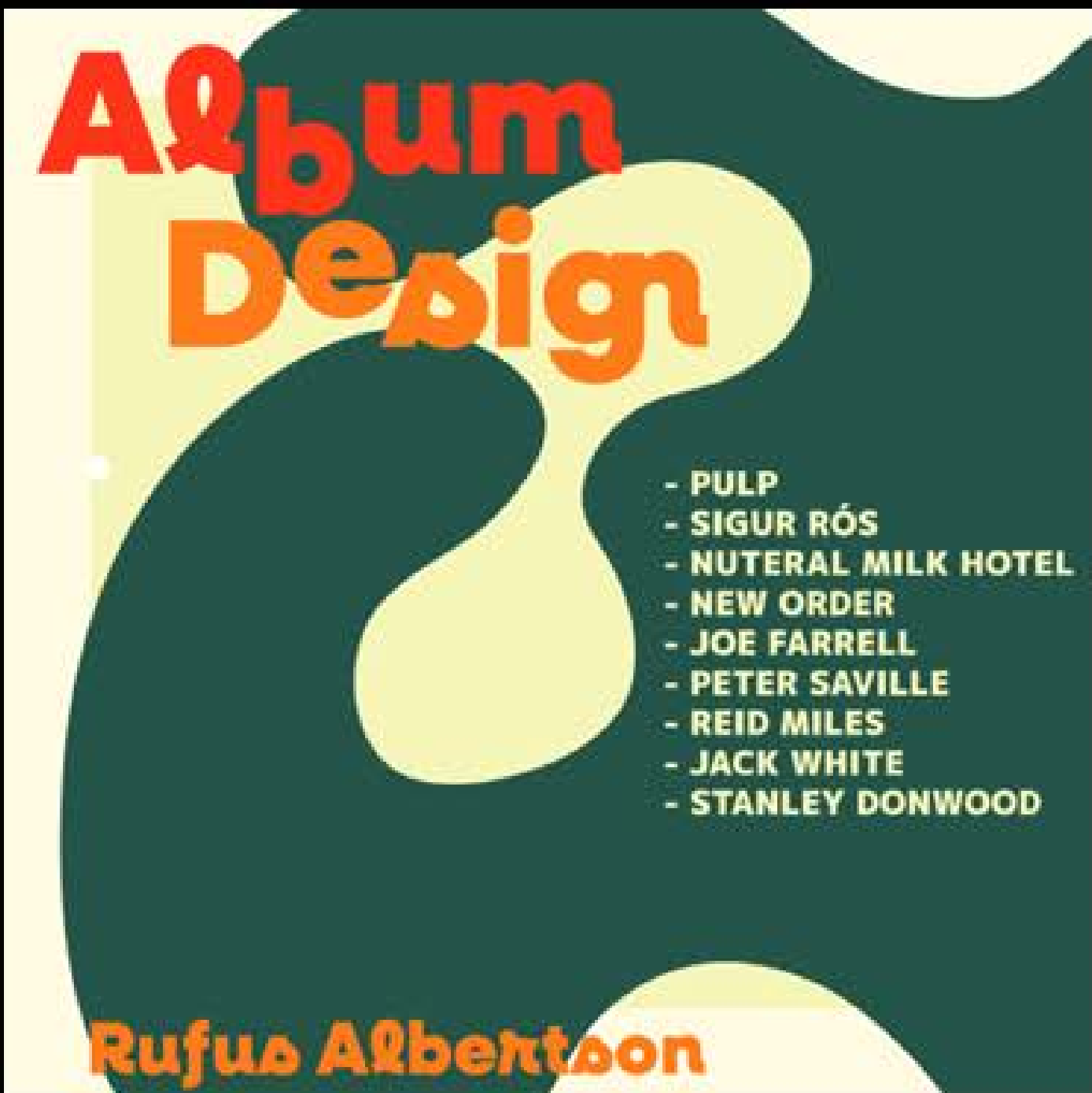


Year 1 – Communication Design

Joseph Andrew



EPQ – Album Design



Initial three designs (7x7Inches) .

Year 1 – Communication Design

Rufus Albertson



Year 1 – Communication Design

Rufus Albertson

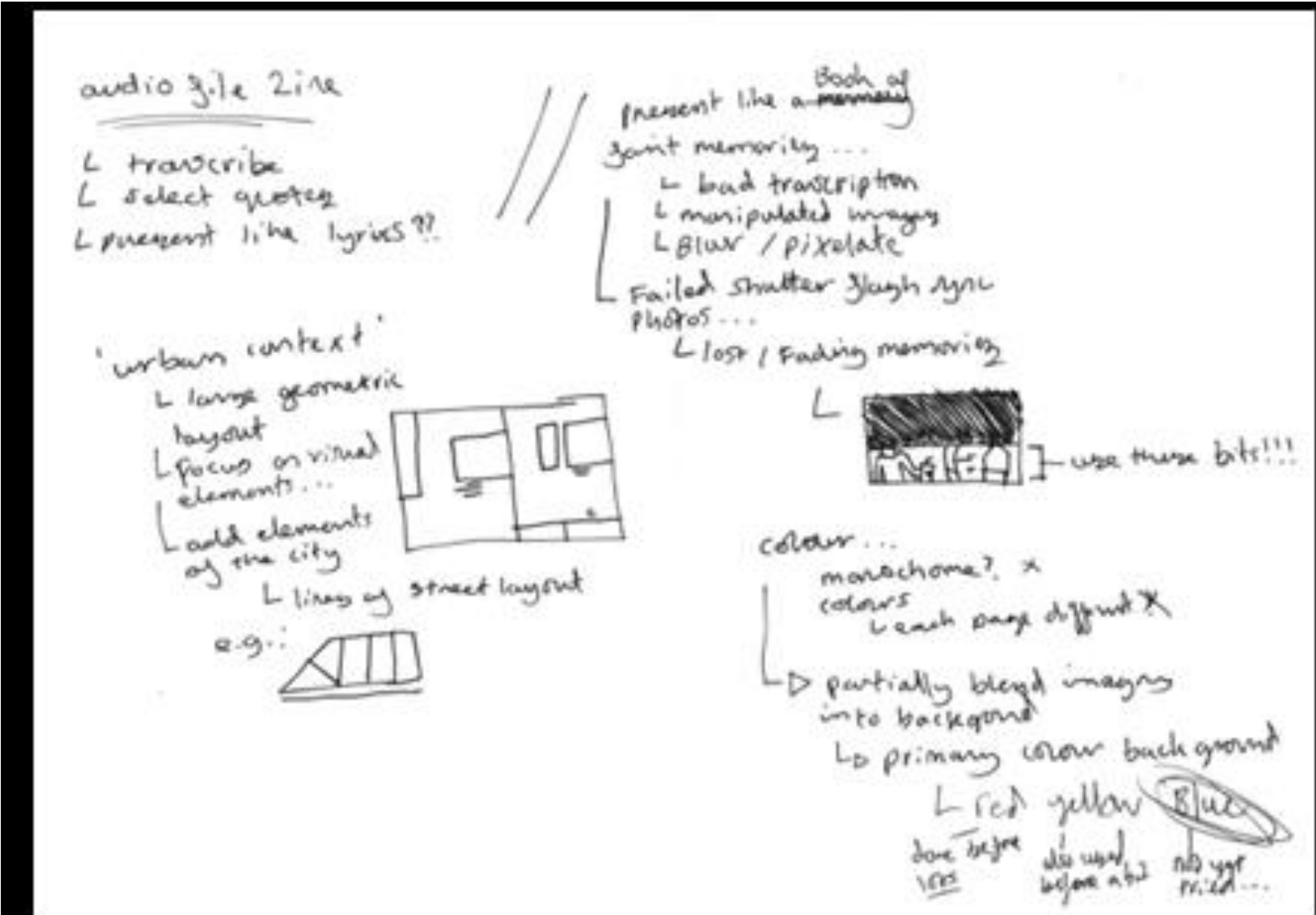


Street Photography, (London, San Francisco, LA)

Photography – Street / Portraiture

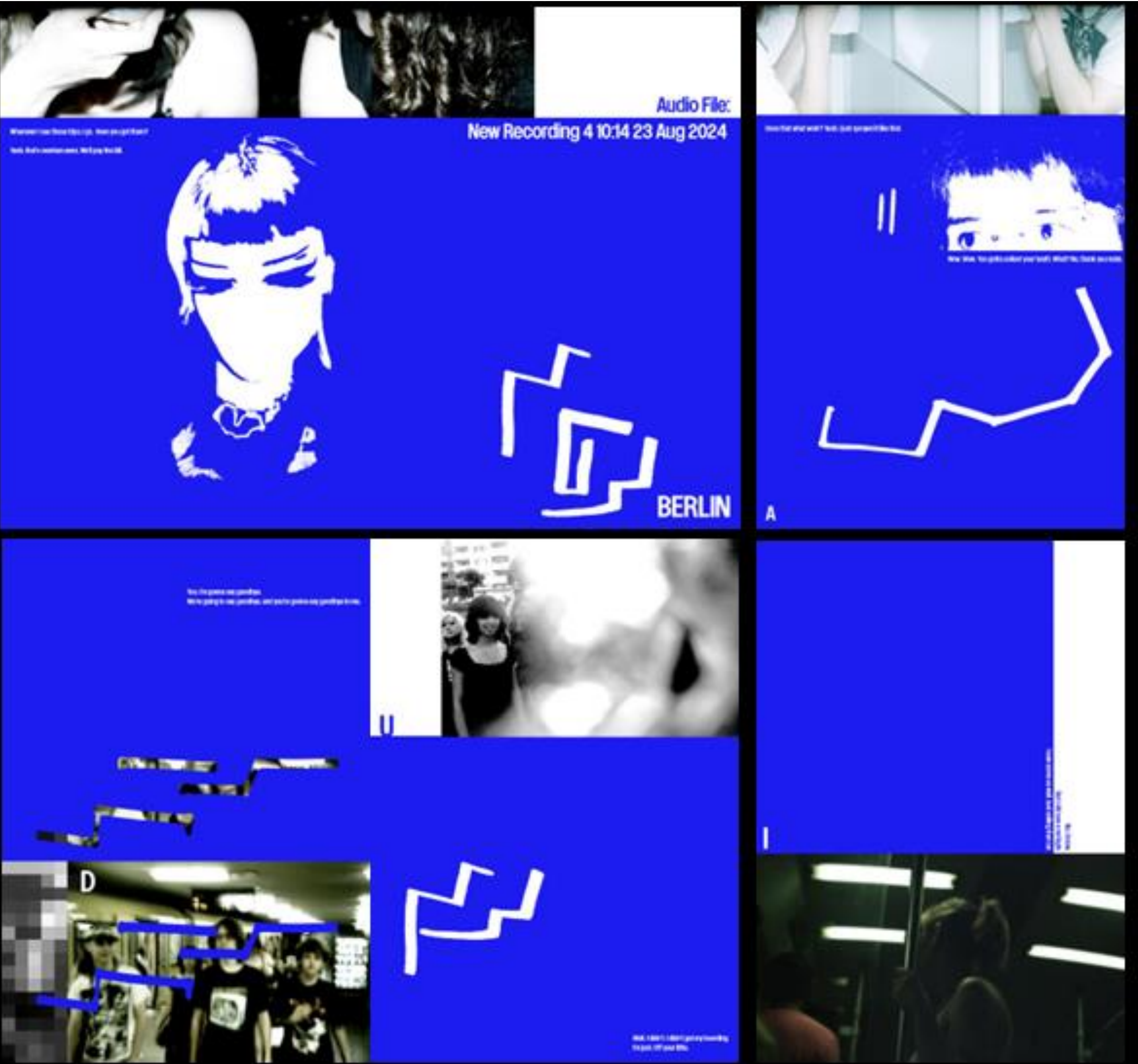
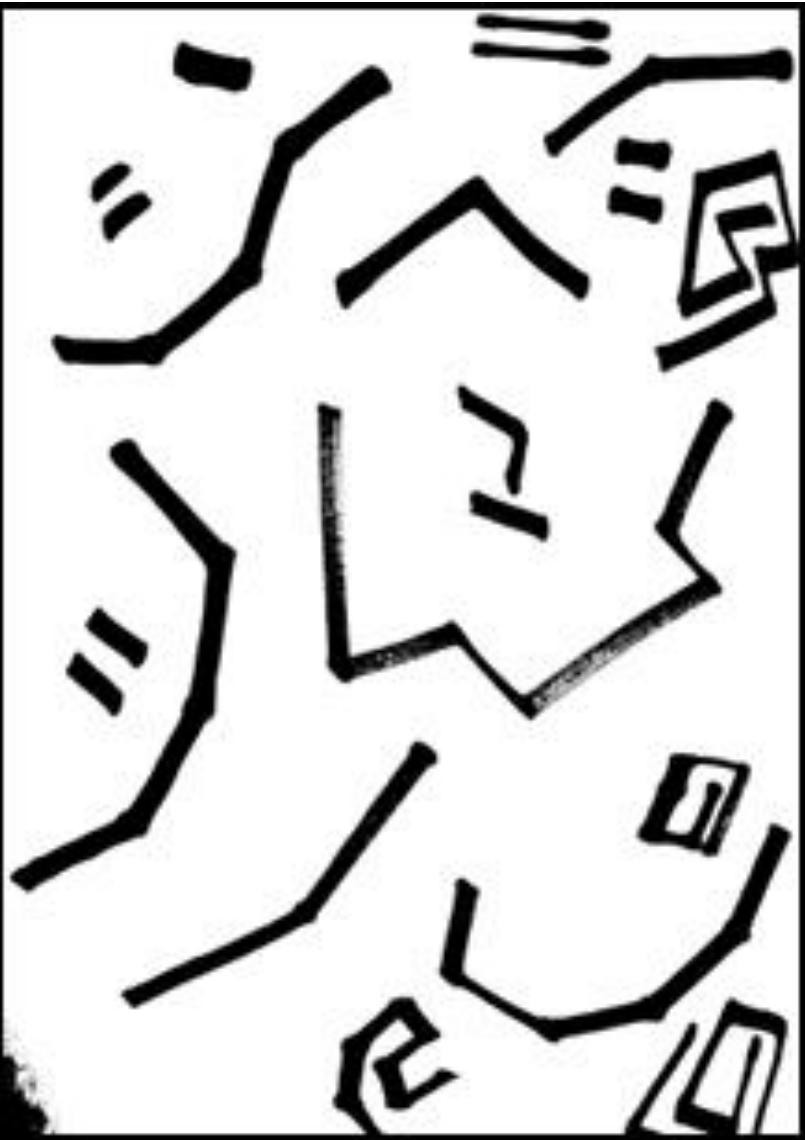


Street portraits (inspired by Diane Arbus)

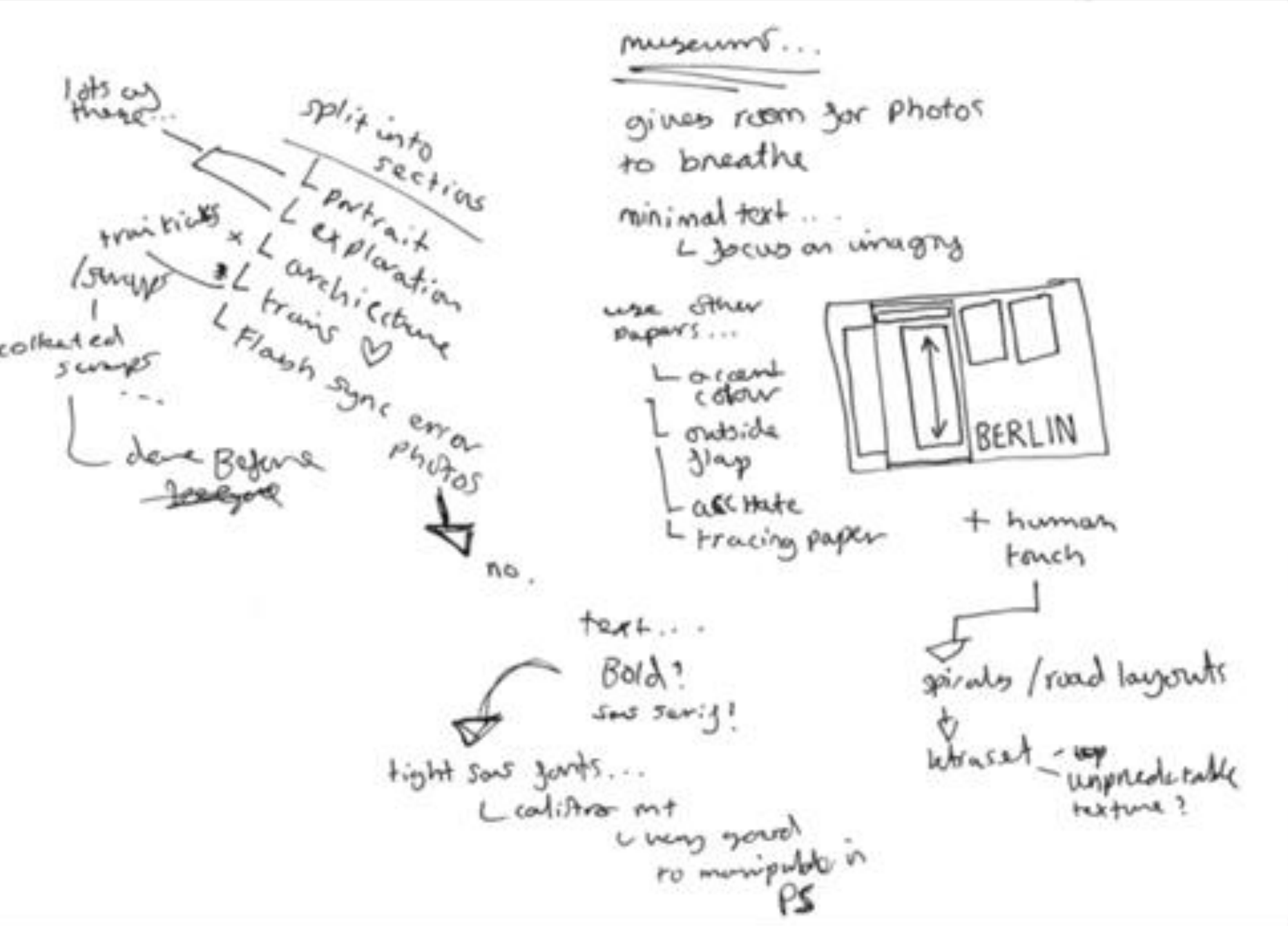


Initial ideas page. Detailing different approaches I could take.

Photography – Berlin Zine



Photography – Berlin Zine



Second page of notes, looking into different themes / layout ideas



A-Level Graphic Design – Travel



**TRAIN
TICKETS**

**TRAIN
TICKETS**

TRAIN TICKETS

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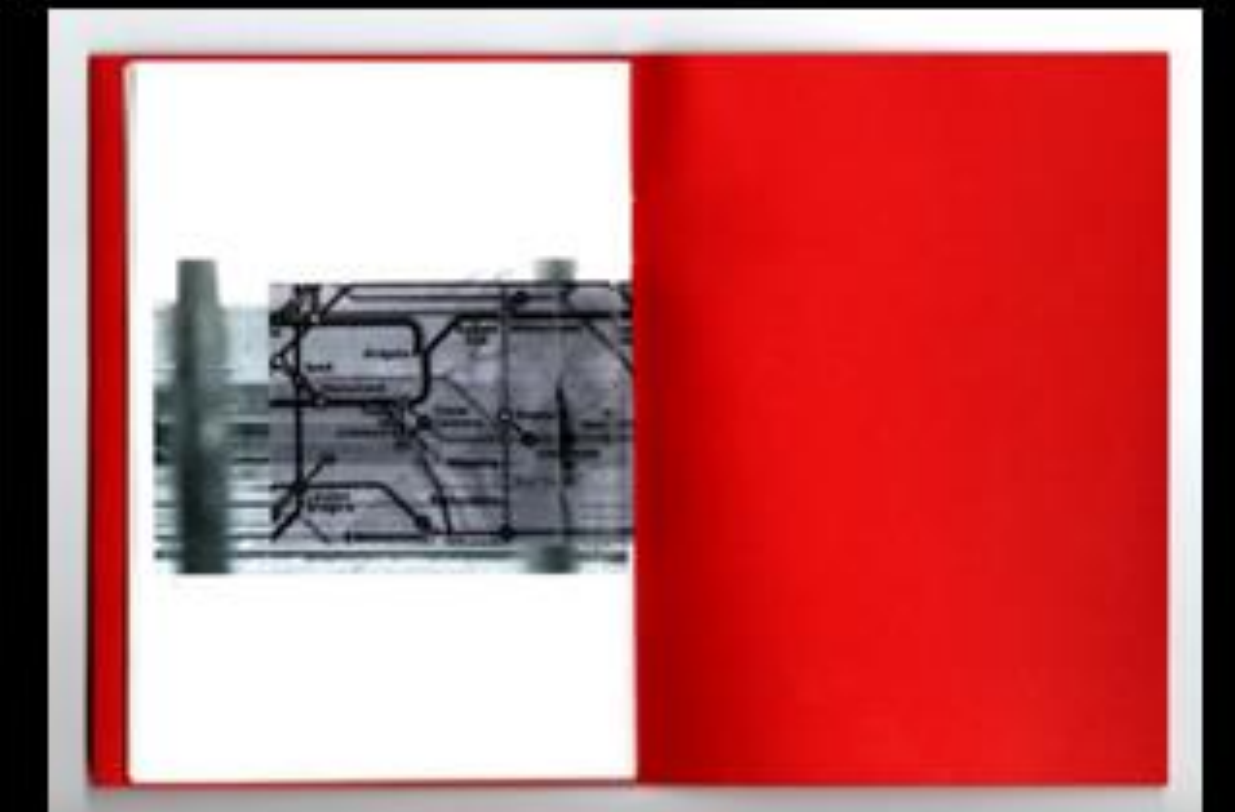
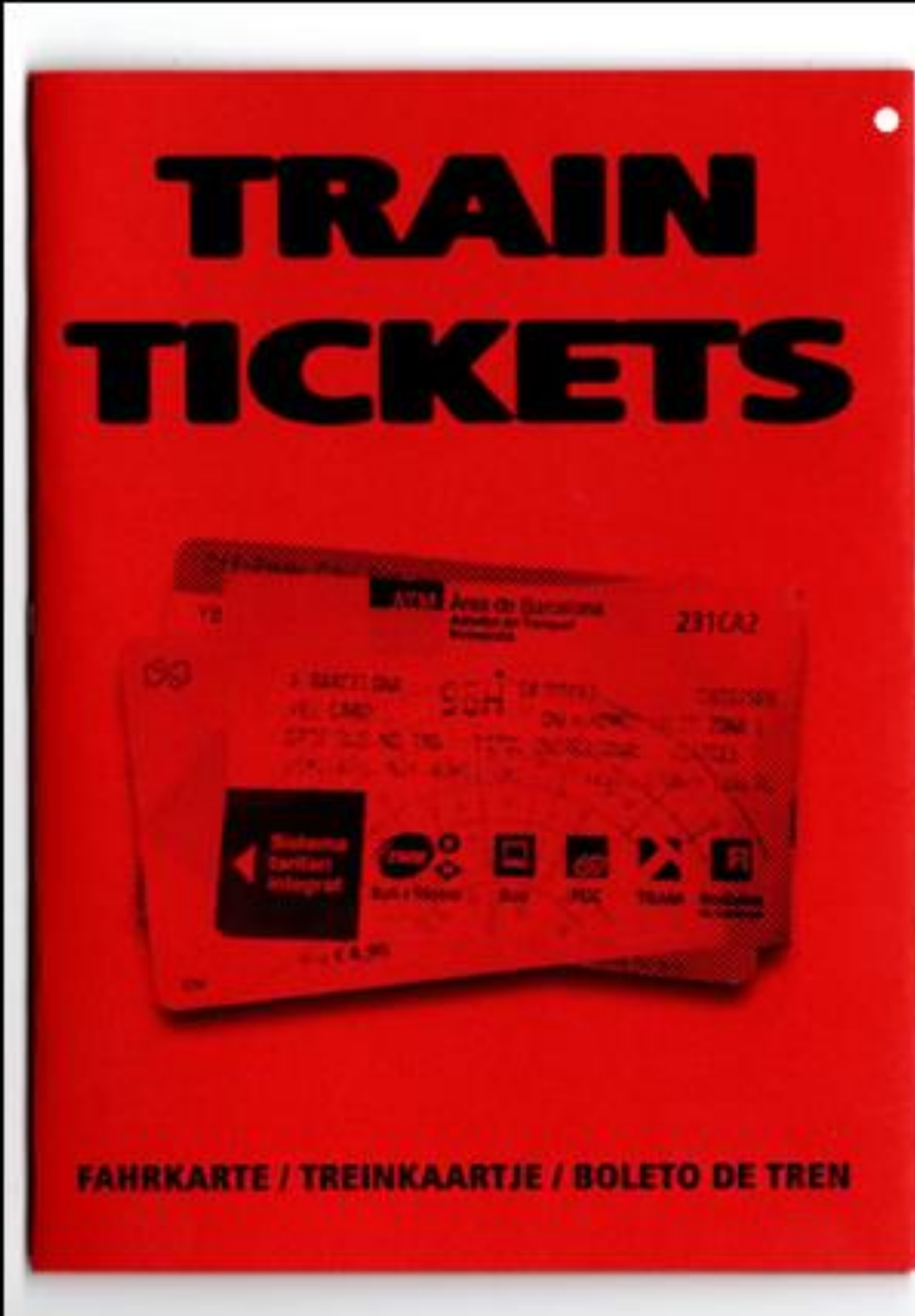
TRAIN TICKETS

**FAHRKARTE / TREINKAARTJE / BOLETO DE TREN**

Year 1 – Communication Design

Rufus Albertson

A-Level Graphic Design – Travel



A-Level Graphic Design – Travel



CD cover of Valka by Sigur Rós, designed by Jónas Valtýsson





Development of branding, typography, and layout.

A-Level Graphic Design – Travel



Year 1 – Communication Design

Rufus Albertson

A-Level Graphic Design – Travel



A-Level Graphic Design – Travel

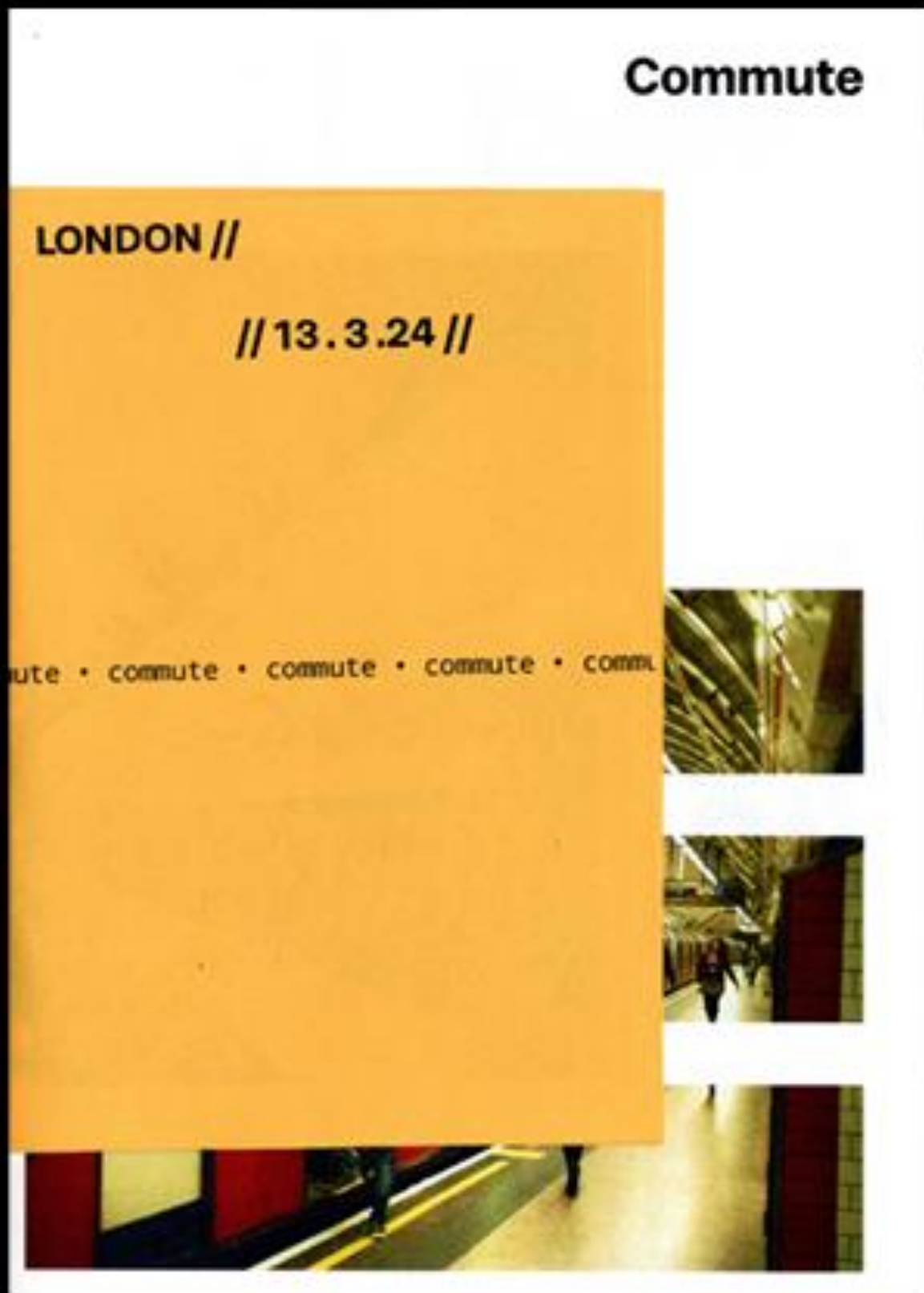


I created two mock-ups have a physical feel of what my zine could look like.

Year 1 – Communication Design

Rufus Albertson

A-Level Graphic Design – Travel



Experimental zine 'Commute' exploring layout and different kinds of paper.



A-Level Graphic Design – Travel

First experiments with branding and colour.

Travel – Exam Outcomes



Year 1 – Communication Design

Xiaohan Zhou



1

SUZHOU RAIL TRANSIT BRAND DESIGN

INTRODUCTION

In today's Society, With the widespread use of ride-hailing apps, more people choose to travel by car while overlooking the subway, a highly efficient and convenient mode of transportation. While ride-hailing may appear flexible, the subway, as a form of public transportation, holds unparalleled advantages within cities. The subway not only offers faster travel and avoids city traffic congestion but is also more affordable and environmentally friendly. It is ideal for daily commutes and tourism. As a city with a rich history and rapid modern development, Suzhou's subway system seamlessly connects to major residential areas and attractions. I hope to redefine Suzhou Metro's visual identity and services, integrating the subway closely with modern lifestyles to reshape public perceptions of subway travel. This initiative encourages more people to embrace this green and rapid form of travel and enhances Suzhou's city image. It also provides a more convenient and affordable travel experience and further supports sustainable urban development.



IDEA

In redesigning the logo, posters, and services for Suzhou Metro, my inspiration draws from the city's distinctive cultural layers and the fusion of modern technology. Firstly, Suzhou's traditional culture and rich history provided design elements inspired by the elegant lines and architecture of Suzhou's classical gardens. This combines with a modern, minimalist style to create a visual that is both classic and stylish. Secondly, water elements, as a significant symbol of Suzhou, are expressed through flowing curves and soft gradient colors to convey the fluidity of water towns and the smooth subway operation, symbolizing Suzhou Metro's efficiency and convenience. Meanwhile, I incorporated modern technology-inspired design elements and used geometric shapes and futuristic fonts to show the metro system's innovation and cutting-edge aspect. The overall design is centered around a "convenient and comfortable" passenger experience. It uses intuitive signage and service innovations to enhance user satisfaction, aligning Suzhou Metro more closely with the needs of residents and tourists. Through a survey collecting 243 responses, I gathered insights on people's transportation preferences, areas for improvement in Suzhou Metro, and the facilities and services needed. This research also inspired poster design in the later stages.

Year 1 – Communication Design

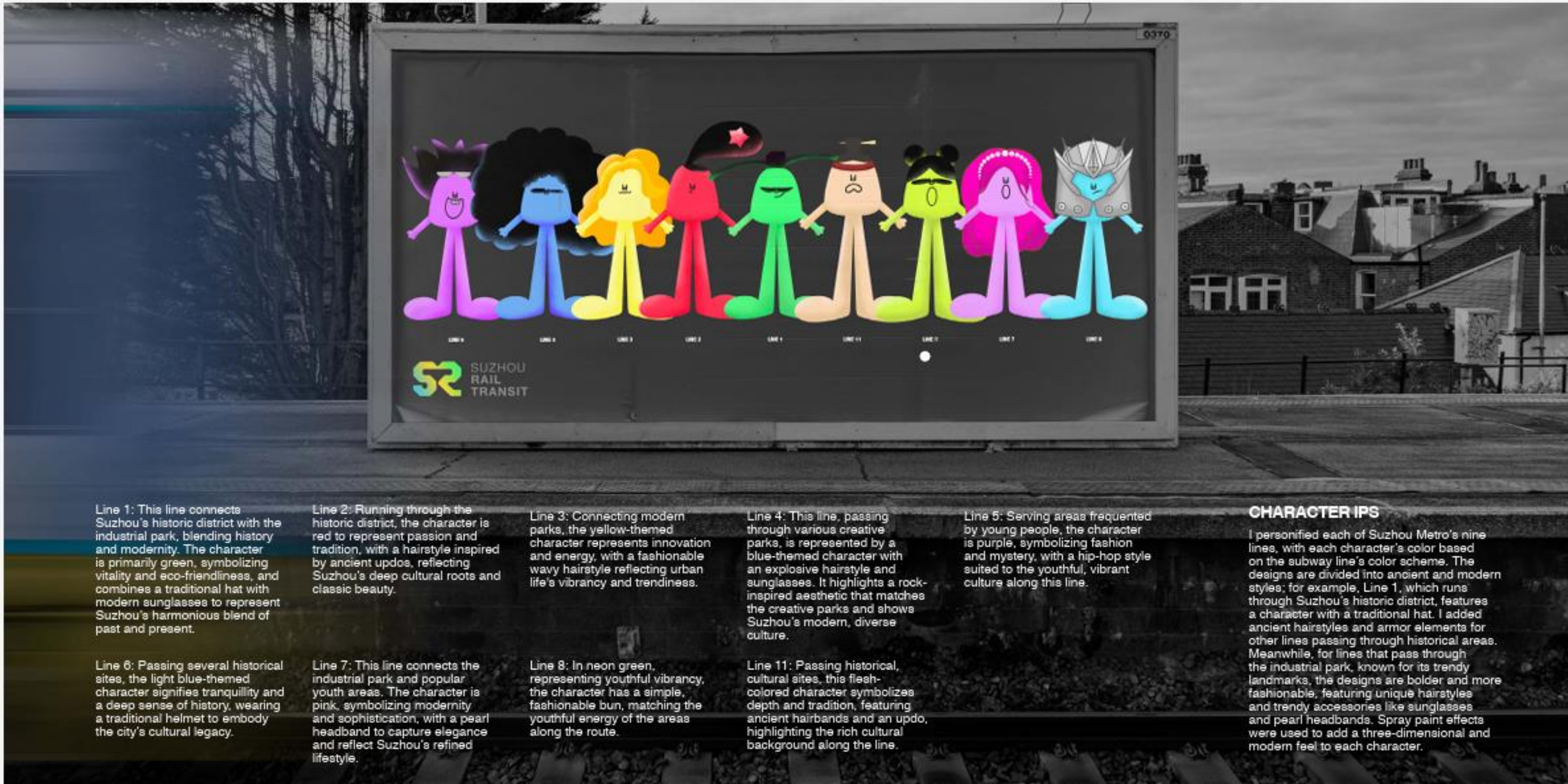
Xiaohan Zhou



LOGO DESIGN

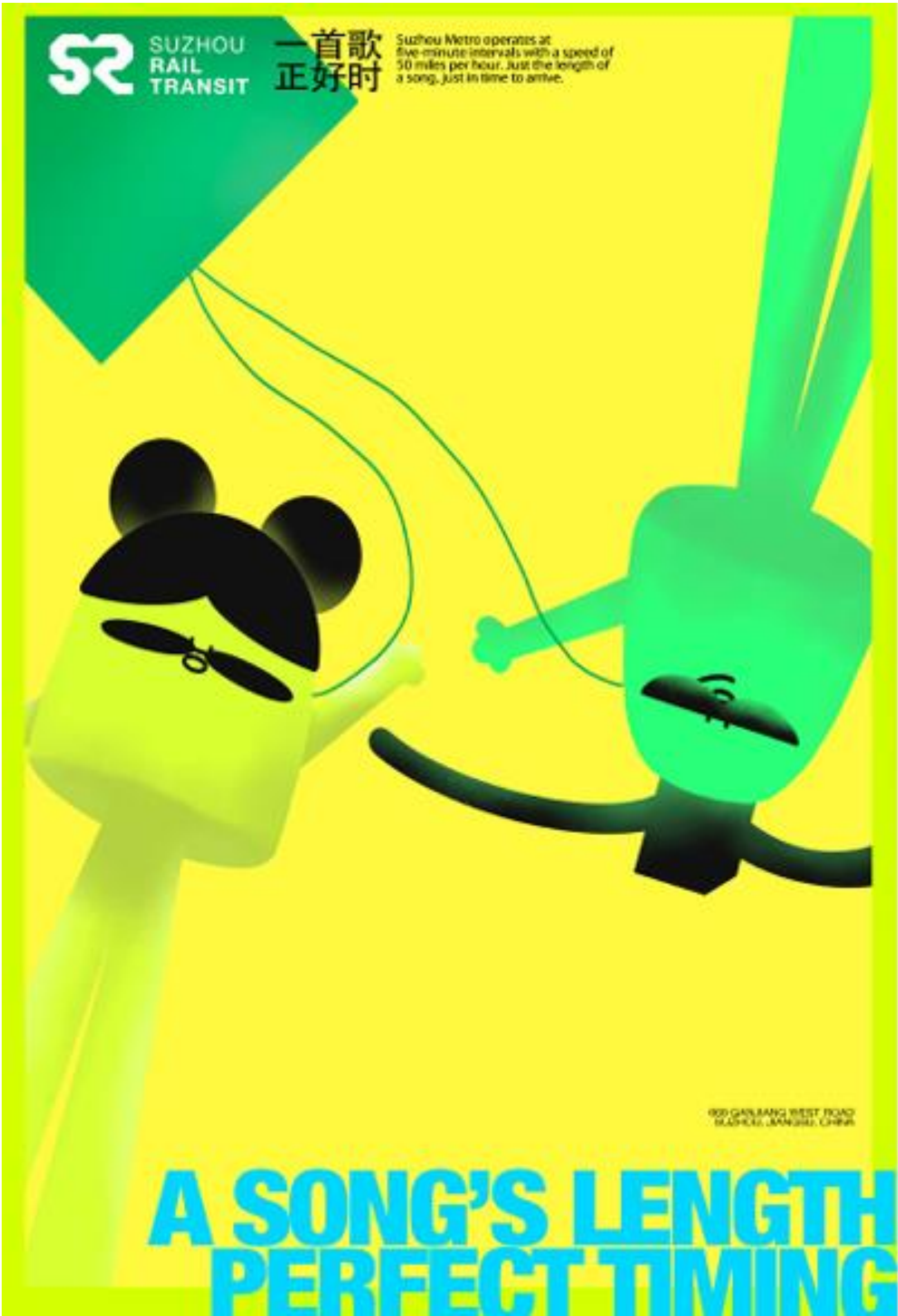
The logo design takes inspiration from a cross-section of the tracks. Upon closer inspection, the two halves of the "tracks" reveal the letters "S" and "Z," which represent Suzhou's initials. The upper portion of the graphic can be seen as a heart, symbolizing that Suzhou Metro is filled with love and care. The logo's font uses the English name "Suzhou Rail Transit," embodying an international, diverse design approach and enhancing the brand's global recognizability and marketability. Combining thick and thin fonts creates a strong visual contrast, blending modernity with an artistic touch. Regarding color, hues closely associated with metro transit, such as blue and green, are appropriate choices. Blue often represents technology, calm, and trust, while green signifies eco-friendliness and vitality, which supports Suzhou Metro's image as a modern, eco-friendly transit system.





Year 1 – Communication Design

Xiaohan Zhou



TIME: 12.2023-02.2024
SIZE: 120CM*100CM
MATERIAL: DIGIT

POSTER DESIGN

The posters are divided into four themes: "A Song's Length, Perfect Time," "Stay Refreashed, Stay On Track," "Quiet Zone, Time Your Own," and "Exit The Station, Enter The Experience." Each poster is designed as a Polaroid photo, with the main subjects being Suzhou Metro character IPs and brief, simple text descriptions at the bottom of each Polaroid. I also applied bold color contrasts to capture attention and align with contemporary aesthetic tastes.

A Song's Length, Perfect Time: This poster highlights the speed and convenience of Suzhou Metro, suggesting that you can reach your destination in just the duration of a song. The image features two Suzhou Metro characters lying together listening to music. The use of modern decor and vibrant colors creates a highly modern and stylish look, resonating with the aesthetics of today's public.



Year 1 – Communication Design

Xiaohan Zhou



Stay Refreshed, Stay On Track: This poster focuses on Suzhou Metro's drinking water service. Here, I enlarged a cup and transformed it into a pool with many pool elements, creating a scene where characters swim and play within the cup. The color scheme, primarily blue, emphasizes the presence of the "water" element.



Quiet Zone, Time Your Own: This illustrates the subway's quiet zone, where people can conveniently make phone calls. In the image, two characters are communicating through paper-cup telephones. This scene adds a playful element and gives the visual a childlike charm.



Exit The Station, Enter The Experience: This poster highlights how Suzhou Metro stations are situated near popular tourist sites, allowing tourists to reach scenic areas right outside the subway. Four characters pose like tourists at famous locations, each carrying objects representing Suzhou's culture, such as a cultural bracelet, a fan, an oil-paper umbrella, the Shuangta Pagoda, and the Gate of the Orient building.

TIME: 12.2023-02.2024
SIZE: 120CM*90CM
MATERIAL: DIGIT

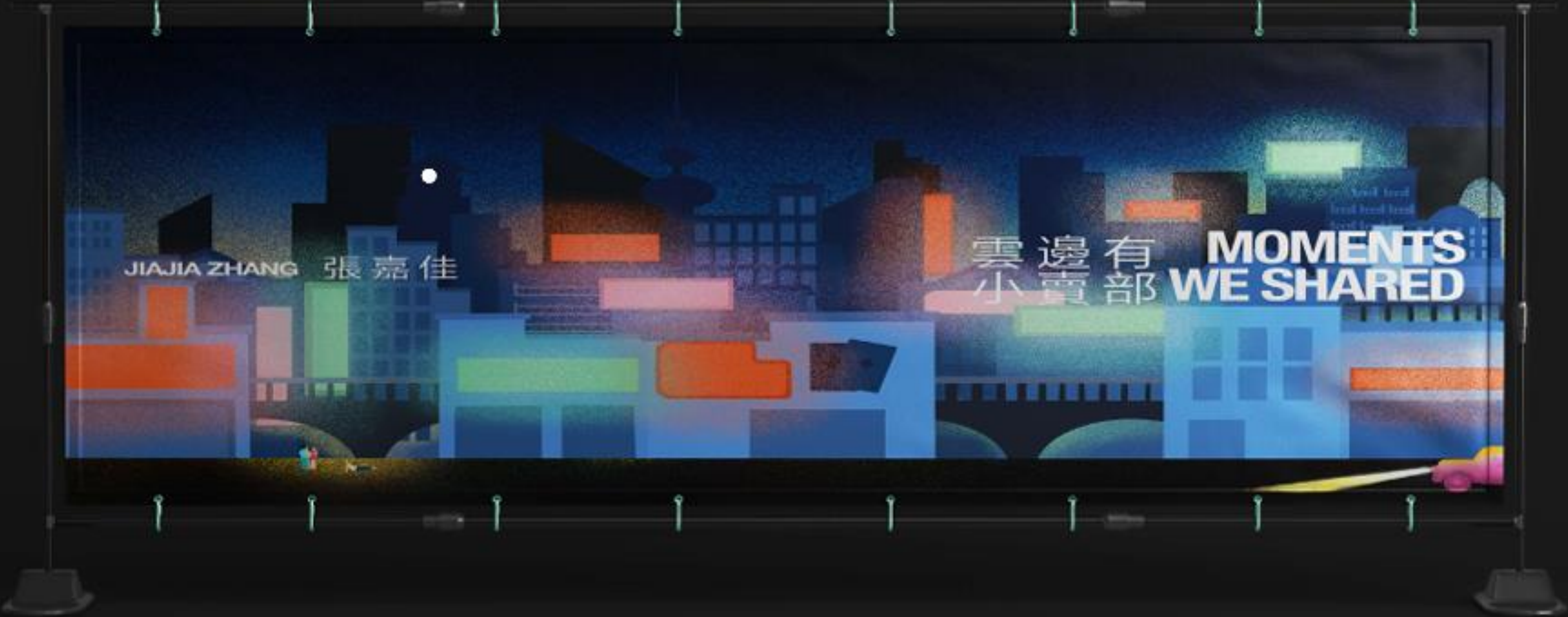


SUMMARY

In this project, I was honoured to redesign Suzhou Rail Transit's character IPs, logo, and posters. Through this process, I infused my understanding of Suzhou's urban culture into the design, experimenting with innovative combinations of shapes, colors, and fonts to add humanistic warmth and artistic flair to the brand. This redesign aims to create a more approachable and caring brand image and encourage more people to choose the metro as their preferred mode of transportation. This experience gave me a profound appreciation of brand image design's impact, sparking a deep interest in similar projects. I hope more people will see and appreciate my work, making Suzhou Metro the first choice for citizens' travel and further promoting green, sustainable transit.

Year 1 – Communication Design

Xiaohan Zhou



2

ILLUSTRATION
OF MOMENTS
WE SHARED

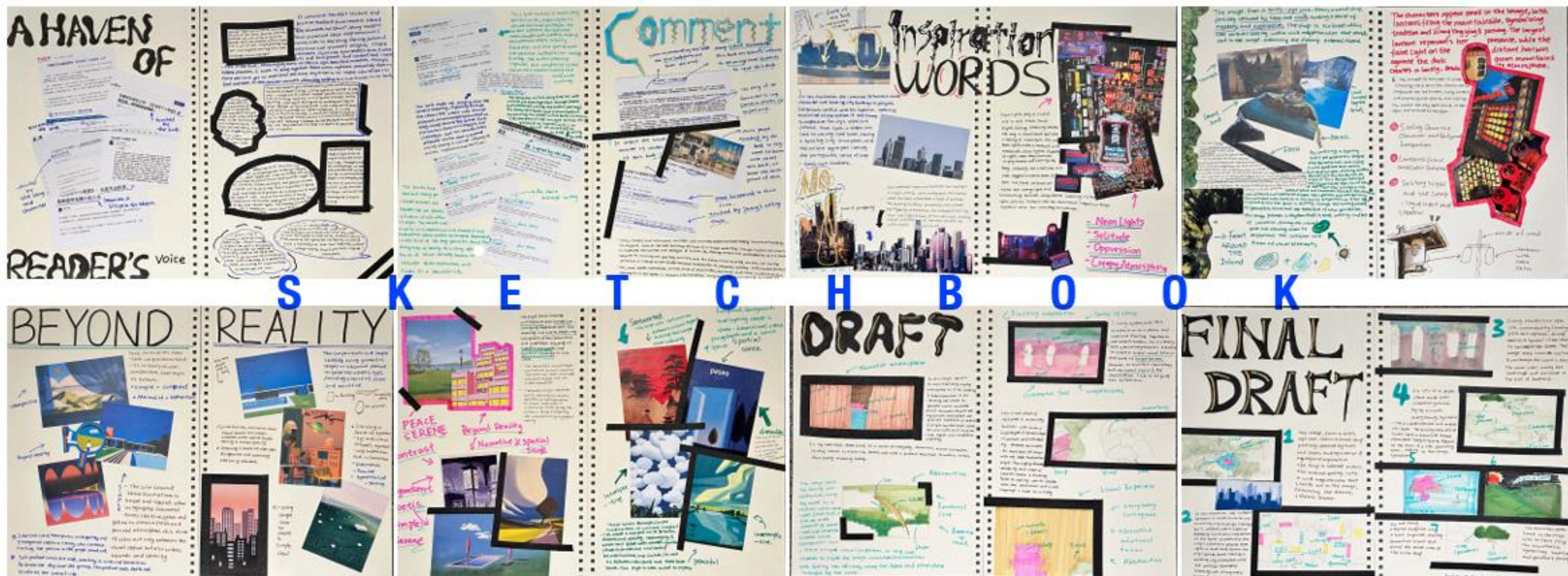
INTRODUCTION

I chose to create illustrations for Moments We Shared because this book deeply moved me. It captures seemingly ordinary yet profoundly touching connections between people through delicate emotional portrayals. The characters are searching for a sense of belonging between the small town and the city and between dreams and reality, which resonated strongly with me. Every time I read this book, vivid images would appear in my mind based on the narrative. However, I felt a sense of regret that the novel lacked illustrations to enhance its beautiful language, so I decided to use my interpretation of the story to fulfil that vision.

TIME: 03.2024-06.2024
SIZE: 5000PX*2750PX
MATERIAL: DIGIT

Year 1 – Communication Design

Xiaohan Zhou



IDEA

The novel Moments We Shared is a realistic work about growth and healing. It tells the story of the protagonist Liu Shisan and his deep familial bond with his grandmother Wang Yingying, as well as Liu's journey of self-discovery and finding life's meaning in the face of setbacks, confusion, and loss. The town of Yunbian shows the warmth of human connections and a persistent hope for life. I believe the story could be effectively told through seven illustrations, each capturing the complex emotional threads within the story. The illustrations include: Island Illusion, The Bet, Cheng Shuang and the Pills, A Thousand and One Policies, Rowing and the Little Shop, Lantern Mountain, and finally, The Dream in the Painting. As the novel is full of healing elements, almost like a utopia, I chose to use vibrant color contrasts, especially between bright and dark tones, along with a large amount of airbrushing. This technique creates a surreal, mysterious, yet highly captivating atmosphere.

Year 1 – Communication Design

Xiaohan Zhou



The image, from a bird's-eye view, shows a small shop partially obscured by trees and clouds, evoking a sense of mystery and exploration. The shop is isolated within the natural setting, with a vivid magenta color that stands out in the image, enhancing the dreamy, ethereal theme.

TIME: 03.2004-06.2004
SIZE: 5320PX/2796PX
MATERIAL: DIGIT

Cheng Shuang stands in an open sea, surrounded by floating pills and capsules, facing them as a symbol of her resolve to confront her illness. The image uses warm red tones. Even though the scene is heavy, the warm colors convey her inner hope and resilience in the face of hardship.



Liu Shisan sits on a paper airplane made from insurance policies, flying toward Cheng Shuang, symbolizing his deep affection and unrealistic hopes. The striking red and blue tones create a dreamlike, surreal atmosphere. Wang Yingying appears in the form of a tree, guarding them, adding to the story's symbolism.

Year 1 – Communication Design

Xiaohan Zhou



Year 1 – Communication Design

Xiaohan Zhou



Liu Shisan and Cheng Shuang's adopted daughter row a boat together, floating around an island that reveals the entire view of the little shop. The shop's magenta color stands out in the dreamy scene, symbolizing their new life and emotions while emphasizing an illusory and uncertain feel, further accentuating the image's ethereal quality.

TIME: 05.2024-06.2024
SIZE: 5500PX2750PX
MATERIAL: DIGIT

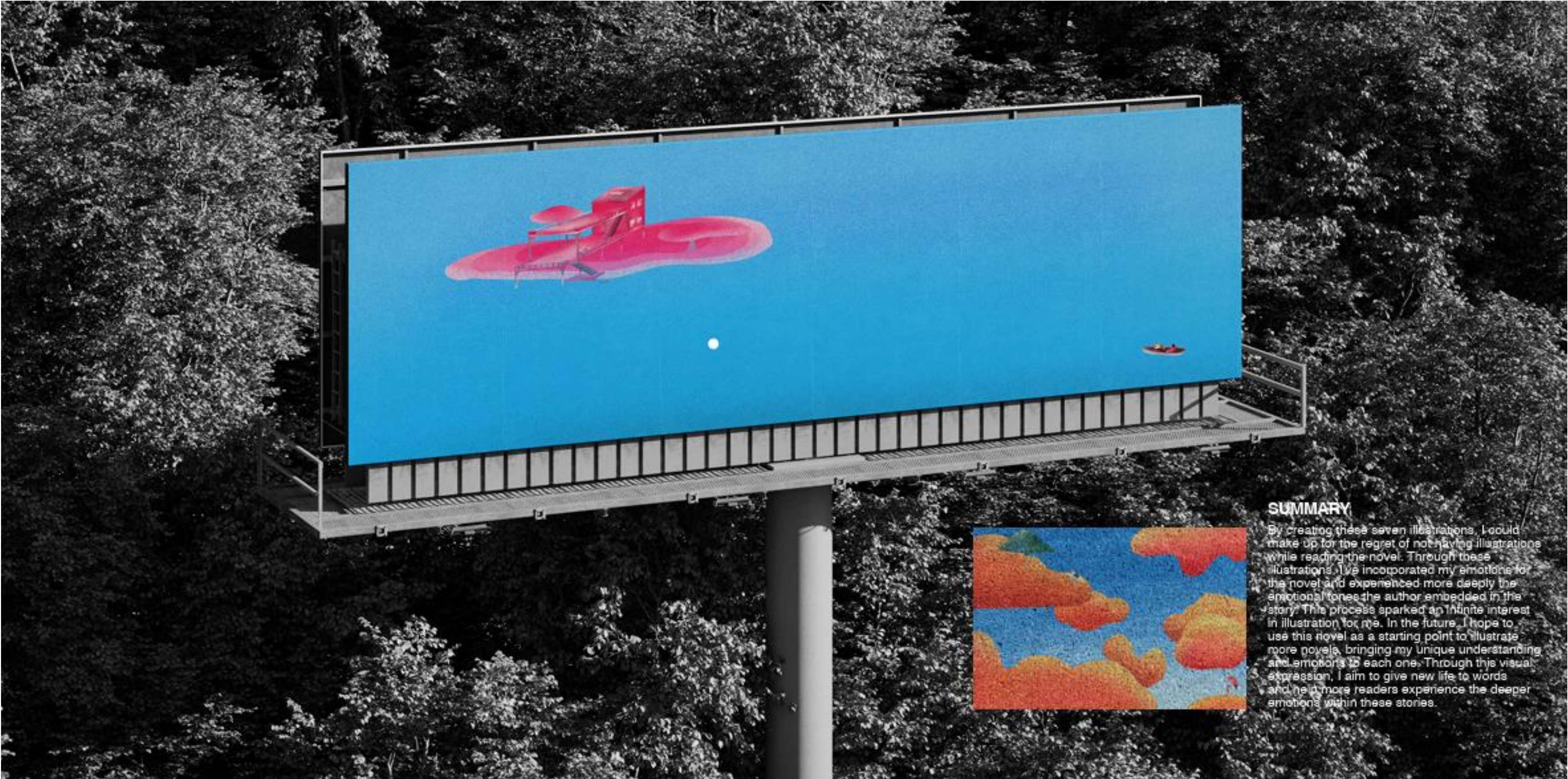
The characters appear small in the image, with lanterns filling the mountainside, symbolizing tradition and Wang Yingying's passing. The largest lantern represents her presence, while the faint light on the distant horizon against the dark green mountains creates a lonely, desolate atmosphere. The lantern light adds warmth and hope to the scene.

After Cheng Shuang's death, Liu Shisan discovers her artwork, and this scene uses her painting as the story's end. The blue-green contrast intensifies the sense of melancholy, blending fantasy with reality to convey his emotion. By creating these seven illustrations, I could make up for the regret of not having illustrations while reading the novel. Through these illustrations, I've incorporated my emotions for the novel and experienced more deeply the emotional tones the author embedded in the story. This process sparked an infinite interest in illustration for me. In the future, I hope to use this novel as a starting point to illustrate more novels, bringing my unique understanding and emotions to each one. Through this visual expression, I aim to give new life to words and help more readers experience the deeper emotions within these stories. Longing and lingering feelings for her, concluding the story on a sorrow yet profound note.



Year 1 – Communication Design

Xiaohan Zhou

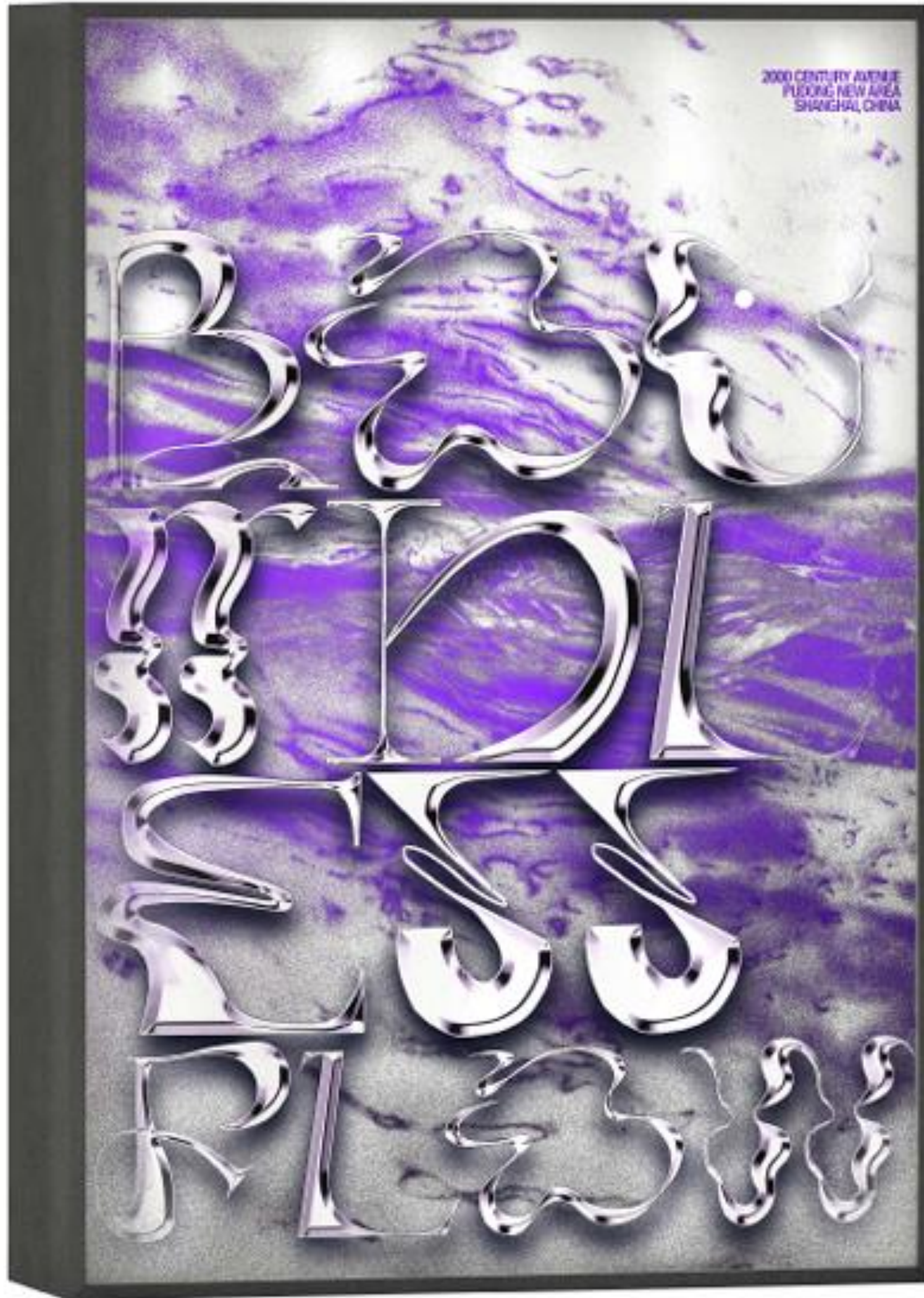


SUMMARY

By creating these seven illustrations, I could make up for the regret of not having illustrations while reading the novel. Through these illustrations, I've incorporated my emotions to the novel and experienced more deeply the emotional tones the author embedded in the story. This process sparked an infinite interest in illustration for me. In the future, I hope to use this novel as a starting point to illustrate more novels, bringing my unique understanding and emotions to each one. Through this visual expression, I aim to give new life to words and help more readers experience the deeper emotions within these stories.

Year 1 – Communication Design

Xiaohan Zhou



3

TYPEFACE DESIGN

INTRODUCTION

In today's life, technology is everywhere, and people generally see it as cold and serious. Whether in novels or films, technology is often depicted with a rigid, rational aspect. However, with this font design, I aim to break this established impression and highlight the softer side of technology. The smooth curves and gradient colors in the font symbolize the agility and adaptability of technology, blending strength with softness. Technology is not solely cold and rational; it can also be warm and poetic.

In addition, through this work, I aim to challenge the traditional definitions of font style. The font design should not be limited to established visual standards; it can serve as a form of diverse expression. Through this font, I aspire to redefine the sense of technology and show that it's not just a rigid symbol but also holds boundless softness and creativity.



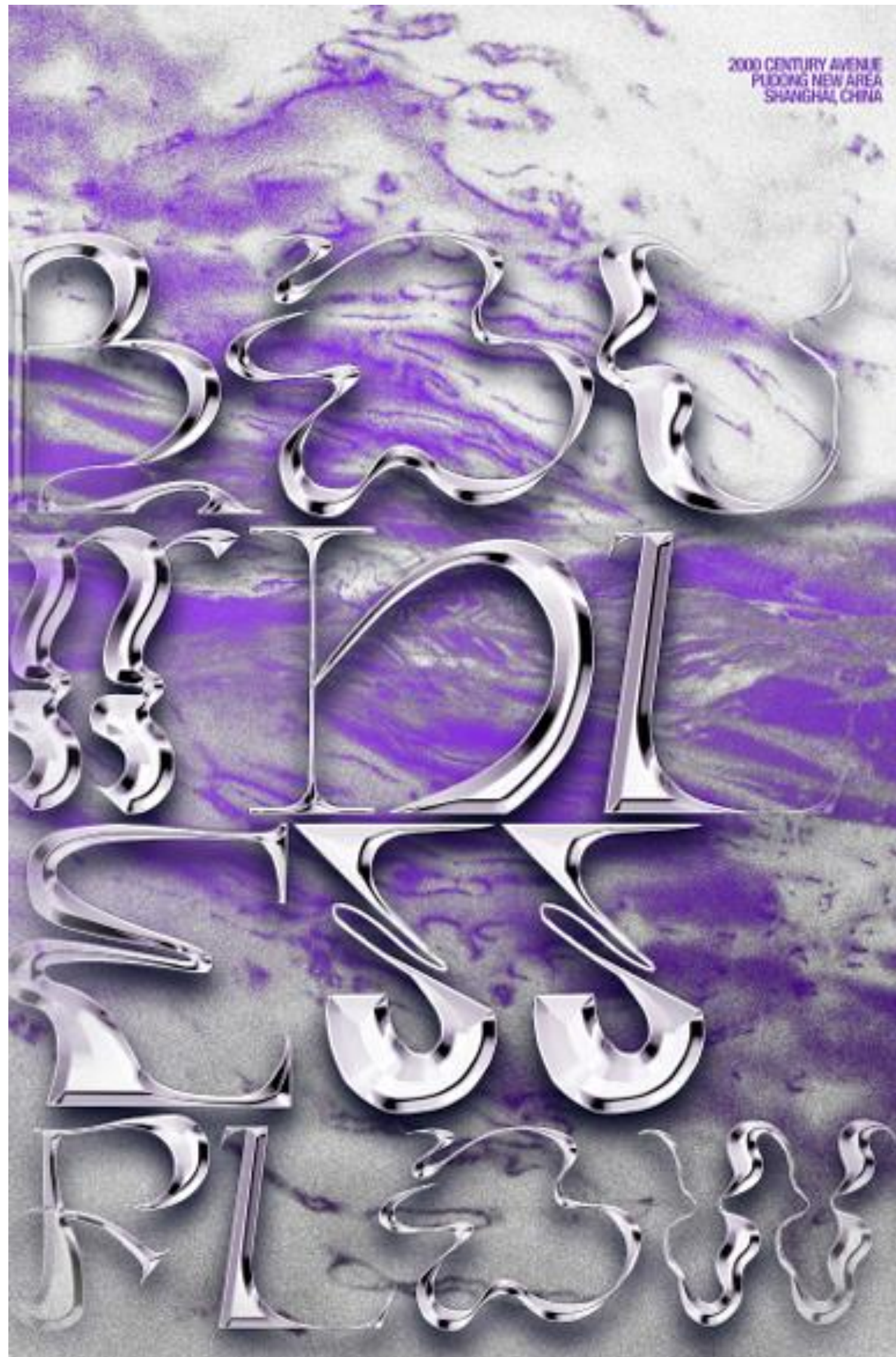
IDEA

This font design is characterized by smooth curves and a dynamic shape inspired by the natural flow of water and waves, with lines that resemble the gentle fluctuations of a river, full of vibrant movement. The blue-green gradient effect and three-dimensional quality evoke the beautiful interplay of light and shadow as they reflect on glass or metal surfaces, giving a glimpse of the tactile quality of future technology. Technology is not merely solemn and conservative. By merging twisted and rigid lines, the font defies conventional font structures. On a foundation of dignity, the font extends lively lines that bring life and interest into the entire image. Furthermore, this font blends elements from both serif and sans-serif types. To me, serifs convey a relatively formal and serious tone, restrained by lines that can make it feel rigid. Combined with sans-serif elements, this mix echoes both the lines' hardness and flexibility. This combination not only makes the font design more unique but also reflects a balance and dialogue between tradition and modernity, strength and softness. Through this contrast and integration, I hope to convey a new aesthetic of typography that shows the diversity and inclusivity of the tech world, challenging people's preconceptions of fonts. Font design should not merely be a tool; it can be a form of artistic expression, offering viewers a fresh visual experience and stimulating thought.



Year 1 – Communication Design

Xiaohan Zhou



A B C D E F G H I
J K L M N O P Q
R S T U V W X Y Z

SUMMARY

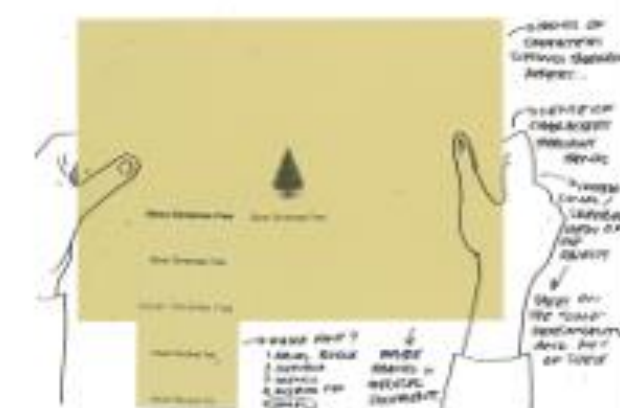
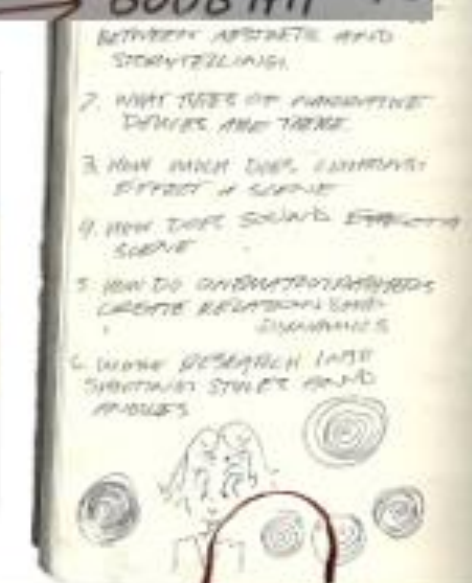
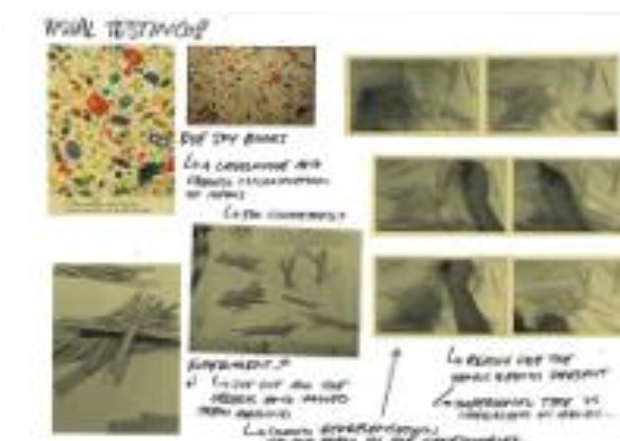
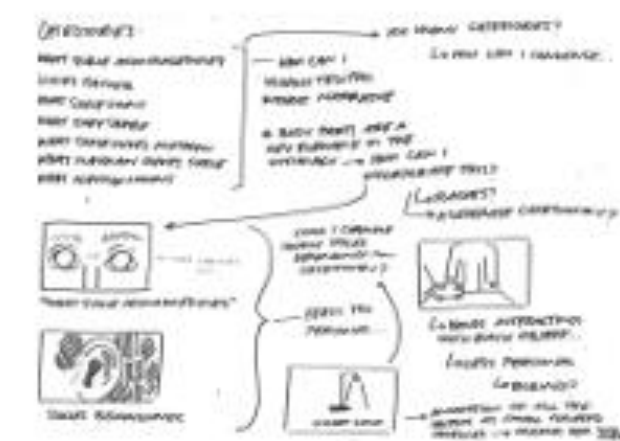
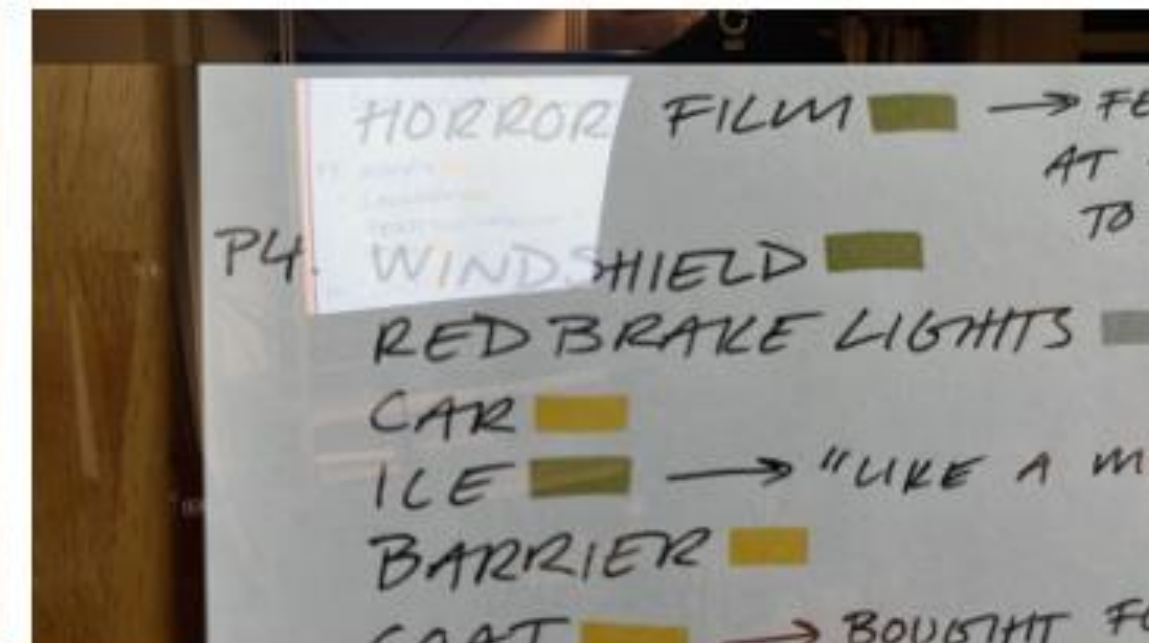
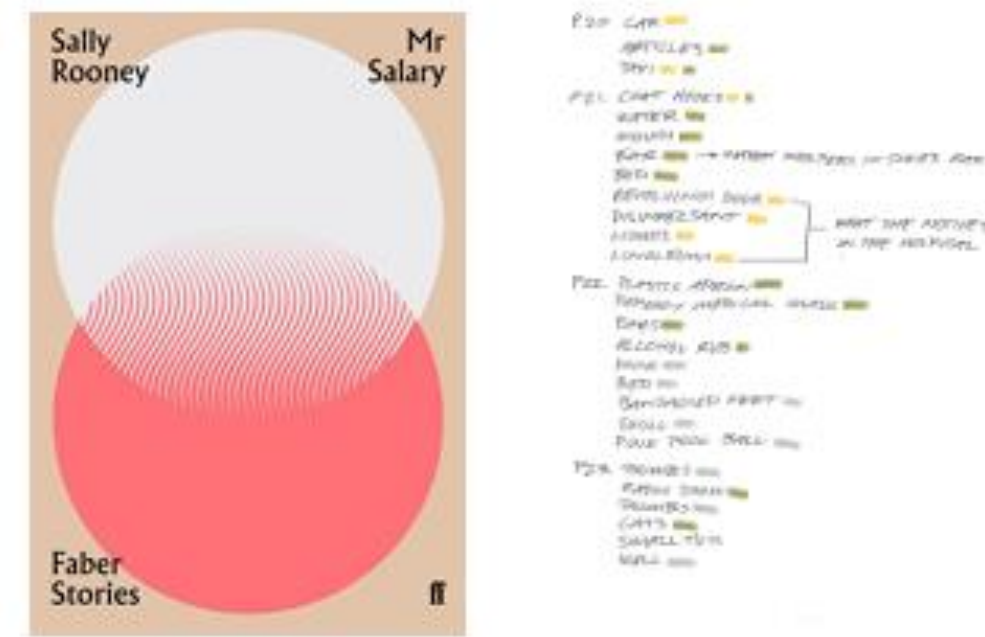
This font design is characterized by smooth, and it allowed me to use typography as a medium to break away from the conventional image of technological style. With its blend of smooth curves and the combination of twisted and rigid lines, the font design creates a visual effect that merges beauty with strength through blue-green gradients and a three-dimensional quality. This work has sparked endless thoughts on social issues and fueled my fascination with font design. In the future, I hope to continue exploring the unlimited possibilities of typography and further challenge traditional definitions and visual perceptions. I look forward to integrating a more diverse range of cultures and styles into my work, creating unique and expressive fonts that advance typography from a functional role to an artistic form of expression. At the same time, in future designs, I aim to continue blending elements of nature and technology, exploring their expression in visual language to create deeply thoughtful and aesthetically pleasing works.

Year 2 – Communication Design

Amy Newton-Dunn

A Condensed Catalogue of Mr. Salary

A catalogue of objects listed in Mr. Salary by Sally Rooney shown through a short film displaying the contrasting moments of Intimacy and dissociation caused by a disturbing relationship. This film is paired with a review written for a classmates film, which is a study and experimentation with typeface and its emotional values.



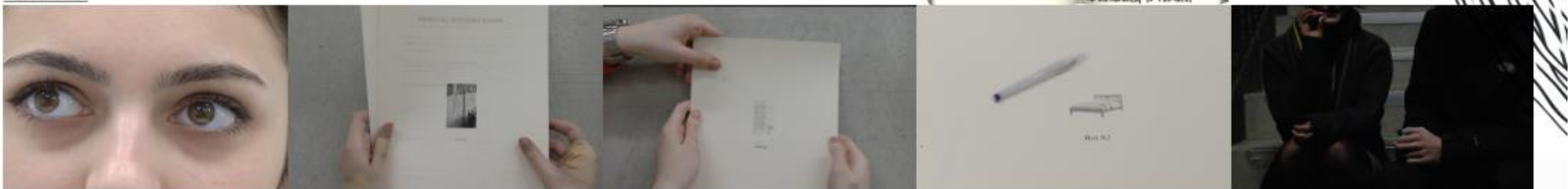
Year 2 – Communication Design

Amy Newton-Dunn

Test Film 1



Test Film 2



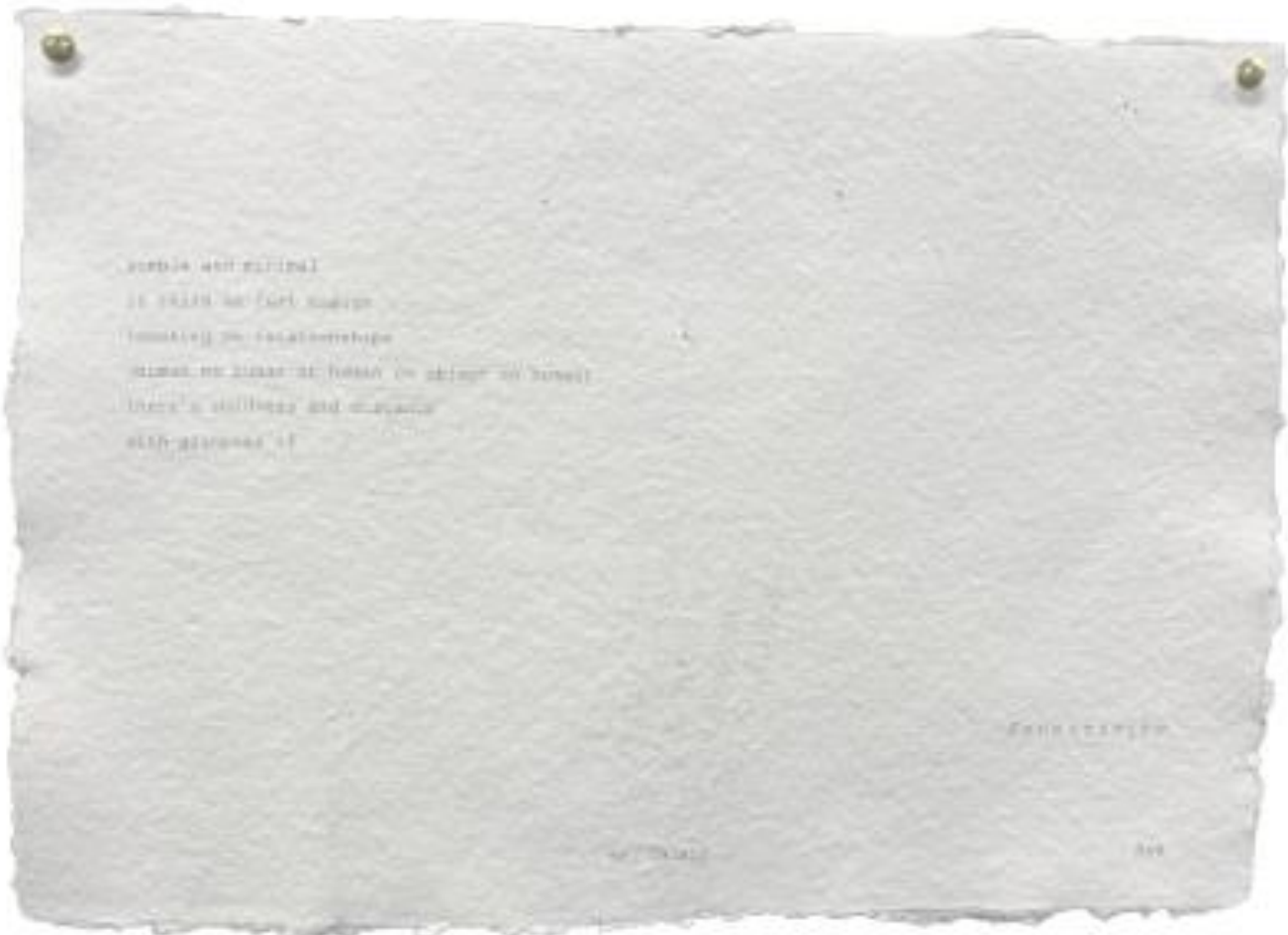
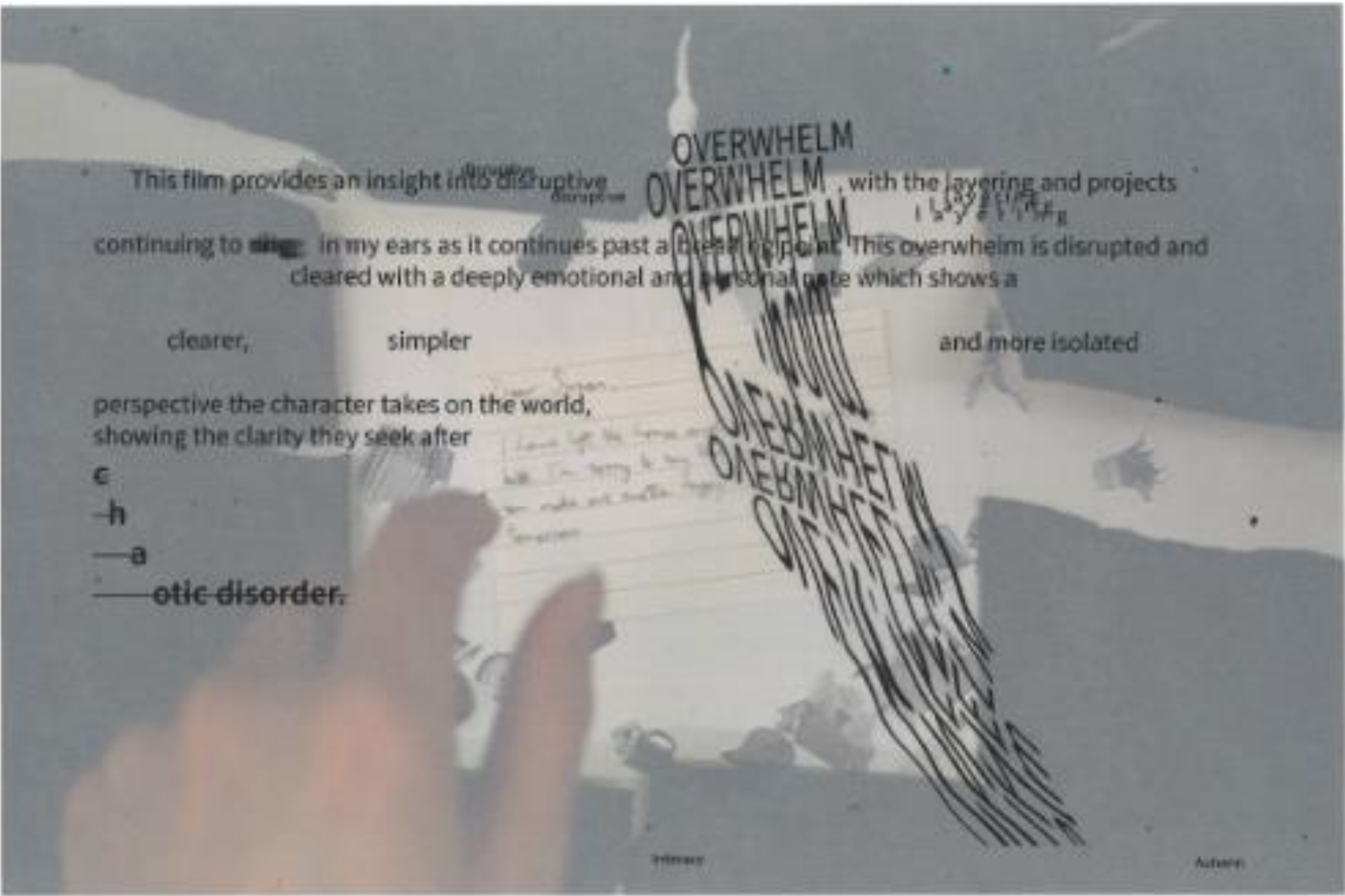
Year 2 – Communication Design

Amy Newton-Dunn

Final Film



<https://youtu.be/Z8gBkCpR2FM>



Final Typed Reviews (Top designed by me, bottom designed by someone else for my film.)

Year 2 – Communication Design

Amy Newton-Dunn



<https://youtu.be/0lVis3SeVFM>

Year 2 – Communication Design

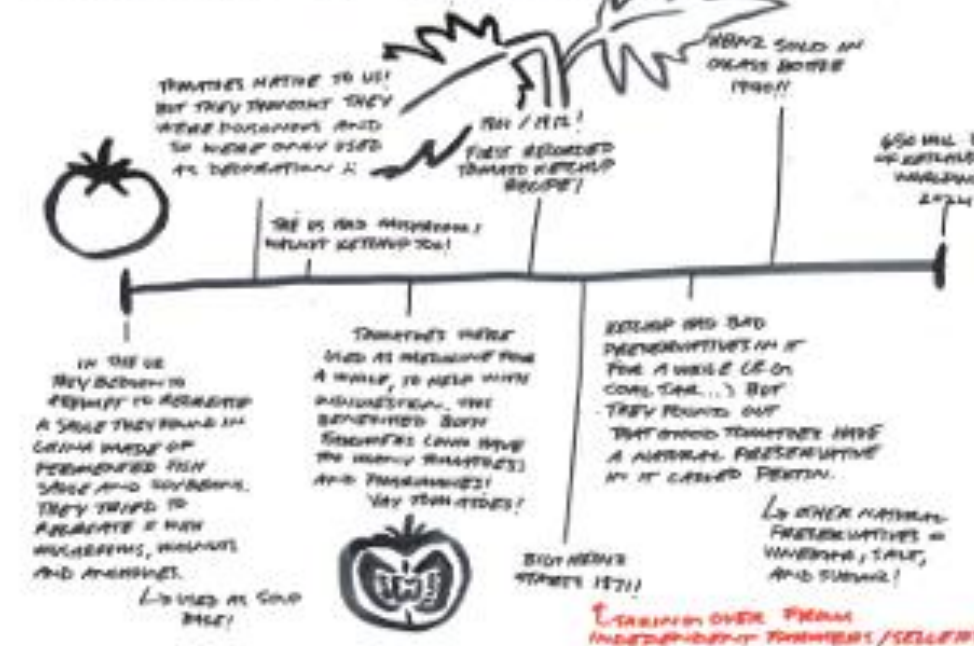
Amy Newton-Dunn

Lets Get Saucy!

Designing a wrapping paper to give a pedestal to a hidden voice in the food industry - Ketchup! The gift of recipe giving and collaboration in food, especially in the handing down and history of food and recipes.



HISTORY OF KETCHUP



QUOTES FROM A CONVERSATION ABOUT SAUCE:

AVOID ELEVATED AND
BUMPY THINGS ON YOUR
FLOOR

↳ YOU DON'T GET SAME
PLAYIN, IT WORKS WITH
OTHER THINGS.

-SHOW CAN MAKING SOMETHING YOURSELF CAPTION

YOUR PERSPECTIVE ON
WHAT YOU CAN BUY!

↳ YOU CAN ADAPT AND CHANGE THE RECIPE

→ IF YOU MAKE YOUR OWN
SALE, IT'S A LOVELY GIFT
OF TIME, CARE, AND

RESOURCES.

9

WIT JAMES
FARMER SAYS A
BULL STROKE...

THE LOST VOICE OF HOMEMADE KETCHUP



MAST ORIGINAL BRITISH KETCHUP
RECIPES CALLED FOR:

→ HYPHOCOMYCE → WILLOWYTS → CYSTE
→ KLEINWILDT

↳ THERE WERE ALL IN ALL ABOUT
TO DECREASE THE COUNTRY'S

CONSTITUTION OF FERMENTED
PEANUT

FROM THE NOB
WORD, RE-TSLA



HEINEKEN
LET'S GO FIRST

←

HEAT'S ADAPTING THEIR PACKAGING

For the answer! 2

Researcher looking for a research topic in the field of health communication should find a wide range of topics using different tools to explore the research field using a computer database or library.

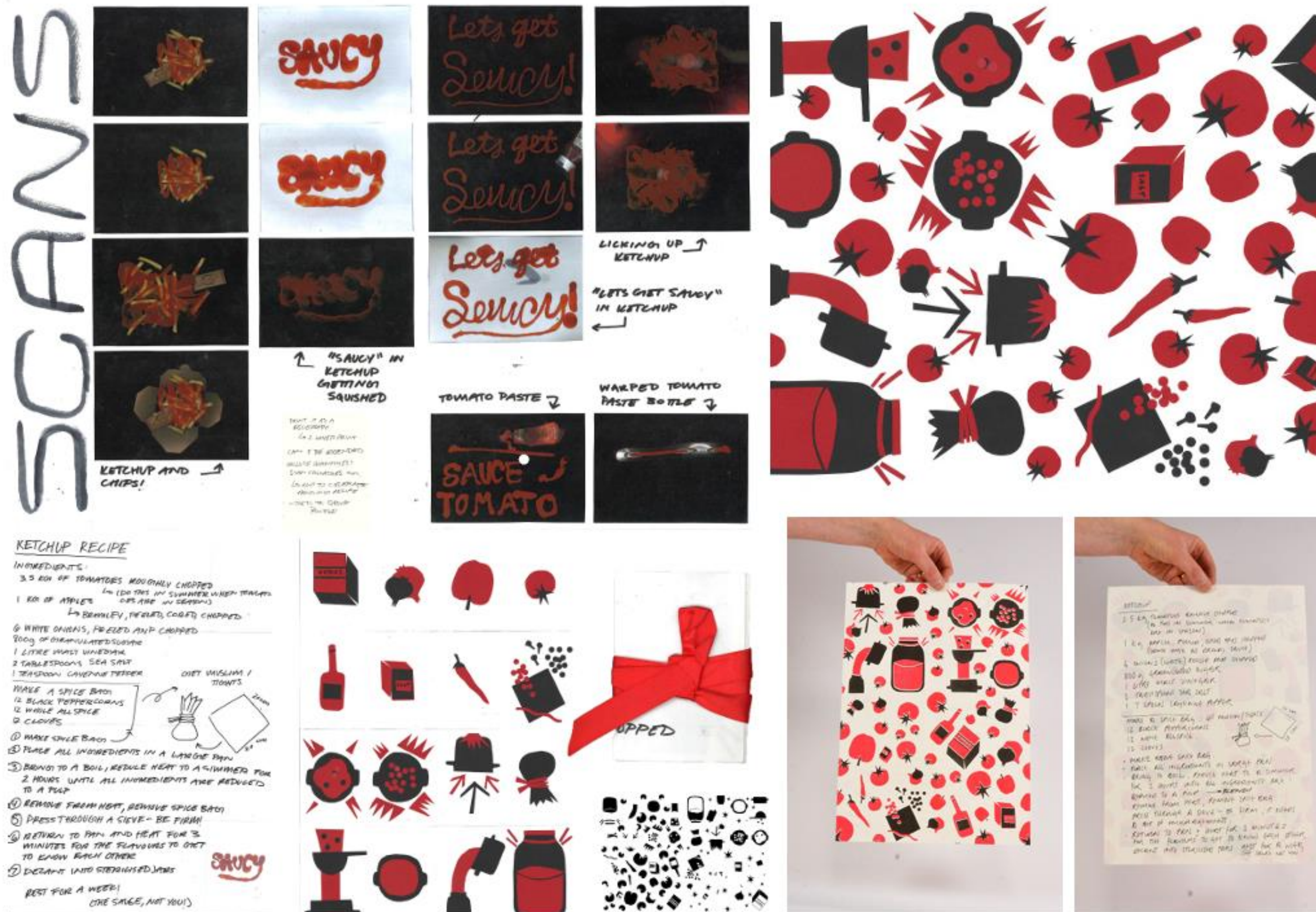


LETS GET SAUCY!

[illegible]

Year 2 – Communication Design

Amy Newton-Dunn



Year 2 – Communication Design

Amy Newton-Dunn



Year 2 – Communication Design

Amy Newton-Dunn

A Knee Jerker!

Within this project we had to demonstrate how a phenomenon happened through art directing a series of photos. In order to try and demonstrate the Knee Jerk Reflex I worked with 2 other people creating a paper diagram to show the internal reaction and the nerves used within this reaction, also designing a poster to hold both the BTS of the series (the diagram made out of all our paper cuts) and the caption, aimed to look similar to a medical poster.

- WHAT WE KNOW
- 1. IT'S A REFLEX
 - 2. COMES FROM THE BACK OF THE SPINE
 - 3. NOTHING TO DO WITH THE BRAIN
 - 4. ON HATHAN WHEN SHE'S DRO
 - 5. TEST THE NERVE DAMAGE
 - 6. MANY ANIMALS HAVE IT
 - 7. HAD'S MENTIONED IN DRIVING
 - 8. NOT 100% ACCURATE - INTERVIEWED BY TACONAL BROTHERS
9. REFINED. FIRST IN 1875
10. THE LEG HAD TO BRUIT THE FEAR
11. ANATOMY WAS DOWN...
1. NERVE PROPERTIES
2. HOW DO WE DEVELOP TO STAGE IT
3. HOW WAS IT DISCOVERED
4. ANY OTHER OTHER FACTS
5. LATERAL KNEEJERK EXAMPLES OF THE LEGS MOVEMENT
6. HOW DOES IT RELATE TO THE PROXIMAL CAUSE
7. ANATOMY WAS KNOWN ITS MECHANISM
8. HOW WAS IT REVEALED
9. HOW WAS THE PROXIMAL TO THE REACTION
10. HOW WAS THE PROXIMAL TO THE REACTION
11. HOW WAS THE PROXIMAL TO THE REACTION



The effect of the 0.5 seconds as it takes a chair reaction is almost the same as the reflex is. It's a reflex.



INTELLAR DEEPTENDON REFLEX EXAM AKA KNEE JERK REFLEX

QUICK, AUTOMATIC, HASTY, IMPULSIVE, SPONTANEOUS, UNMEDITATED, UNRETHINKED, PREDICTABLE BUT NOT THOUGHTFUL, DISOBTED?

BEGAN TO BE USED FIGURATIVELY FROM THE EARLY 20TH CENTURY

RESULT OF A HABIT RATHER THAN CAREFUL CONSIDERATION

OUR PROGRESS BEHINDME 0 BEATINGS

PROGRESS W/ CHANGING SHED TO ME A NATURAL

1. THE REFLEX HAD TO ALLOW 31 TO IMPROVE PROXIMAL AND BALANCE?

2. THE REFLEX HAD TO ALLOW 31 TO IMPROVE PROXIMAL AND BALANCE?

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INCLUDE PAPER STONE
HARD SLIPPER!!
LAY OUT ANATOMY
PAPER...
L. (CROSSING
CAPTION AND
BTS...
BTS IN CORNER AS
POSSIBLE
ENJOY TO SHOT

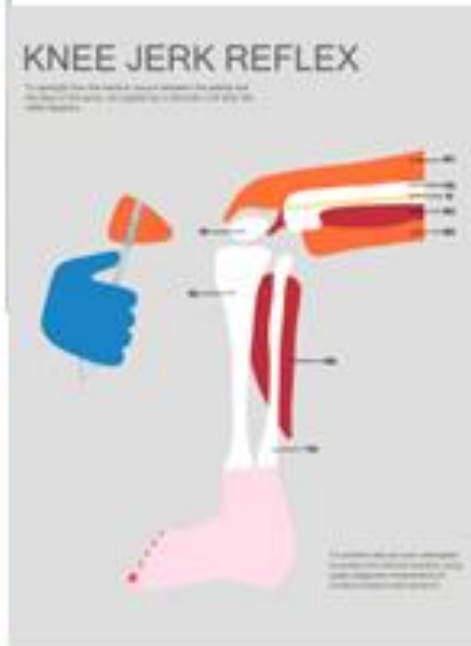
TRAIL LANTERN
PLAY ON CAPTION
TONE
RESEARCH MEDICAL
POSTERS AND ANATOMY
OTHER RESEARCH.

FEETWORK - HAVE
JERK...
ANATOMY PAPER CUTTING
WORKS WELL
L. WHERE IS THE
MUSCLE BEING
SENT?
L. SHOWN SHINE
DOES IT START IN 2
DIFF PLACES

IMAGES BUILT IN
FRONT OF EACH OTHER
LEAD WELL FRAMED
WALL FLOOR TABLE
LIMITED TONES
DO WE NEED THE
GLOVE
SLEEVE OF WHITE
COAT
BEHIND LANTERN?



OUR THOUGHTFULNESS - TO THE KNEE
REFLEX WE WANT TO STRIKE THE
STATION. OURS TO STRIKE THE
STATION. OURS TO STRIKE THE
STATION.



Year 2 – Communication Design

Amy Newton-Dunn

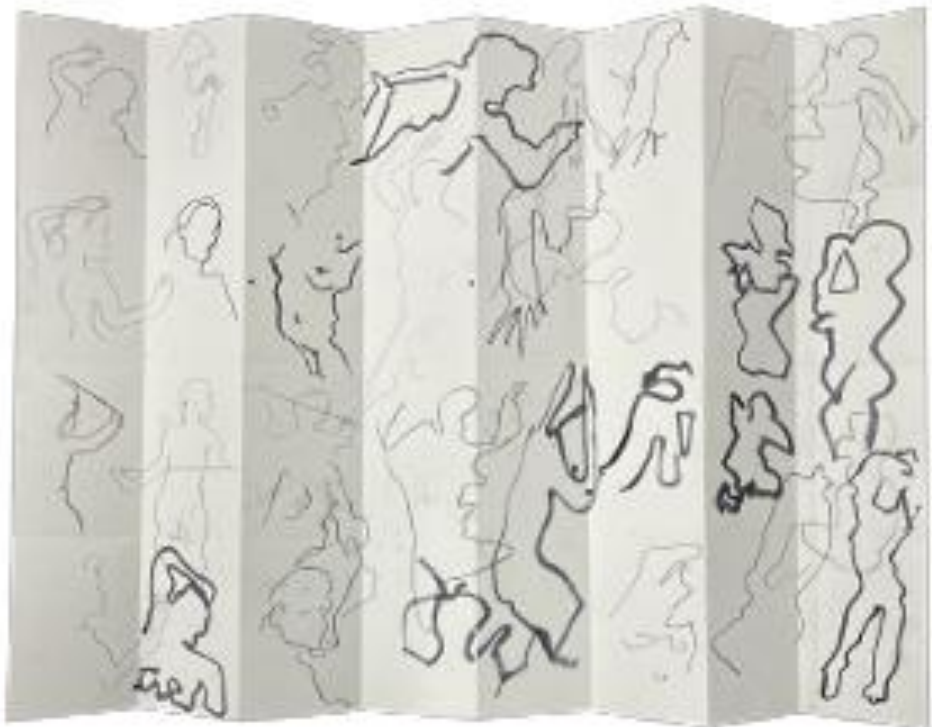


Year 2 – Communication Design

Amy Newton-Dunn

Take A Peek

A one day workshop in which I did a series of experimental and playful life drawings. I then compiled these images together into a bound book, abstracting my lines and allowing for a closer look at body parts without the entire figure's context every time. Done on a thicker, cotton-like paper to imitate the softness of skin.



Year 2 – Communication Design

Amy Newton-Dunn

An Infinite Book (Right)

Using short sentences we came up with, in a collaborative project my partner and I created an infinite publication that you have to “dance funnily” and “skip sunnily” through.

EAT! (Left)

A study of typography, using inspiration from the word “eat” and creating a typeface that looked and felt eaten. Originally done with paper and scaled up X20 onto cardboard.



Year 2 – Communication Design

Amy Newton-Dunn

Play with your Food. (WIP)

A collection of recipes and food that have been given to me by friends and the people I value most around me. While an observation on the cultures around food and recipes (something that continues to fascinate me) it is also a commentary on what we value and pass on to the people we love and care about. Homemade food can be a translation of the love and time given and shared to those around us.



God, I love to film. (WIP)

For a personal project, I've decided to explore and give an outlet to a personal passion for film, photography, and cinema. Within this, I have been teaching myself new editing and filming techniques in attempts to capture the emotions and stories I find around me. While exploring this project, I have collected moments and collaged them together.



<https://youtu.be/4z1SC2nu3LI>



Year 2 – Communication Design

Amy Newton-Dunn



Year 2 – Communication Design

Amy Newton-Dunn

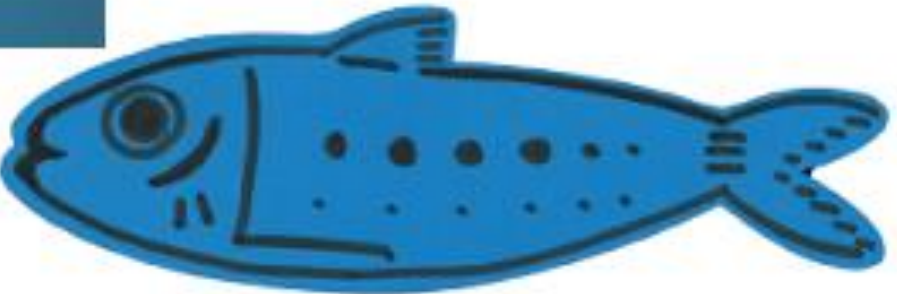
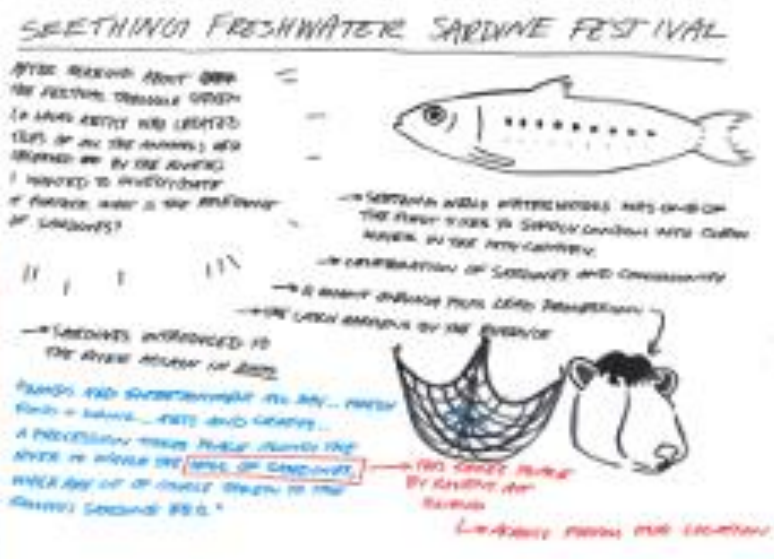
We know you!

Art and photography direction amplifying the voice and experiences of postmen. People that work within our community, delivering straight to our homes, but do we know them despite them being on our doorstep?



A Fishy Fiesta (WIP).

Highlighting and celebrating a part of the local community - The Seething Wells Sardine Festival whilst also incorporating the reflective and introspective nature of walking along the riverbank.





Year 3 – Communication Design

Mark Cameron

CONTENTS

[THE WORK]

1.0 PHOTOGRAPHY

2.0 DESIGN + CREATIVE DIRECTION

3.0 PROCESS AND PRACTICE

4.0 MOVING IMAGE

APPENDIX

(COVER IMAGE : THE LEGENDARY CYPHERS
NYC, MAY 2019. RIGHT: VAGABUNDO, MEXICO CITY
SEPTEMBER 2019)



Year 3 – Communication Design

Mark Cameron

1.0 PHOTOGRAPHY
1.1 PEOPLE



LUCCA, GLASGOW
DECEMBER 2023
DIGITAL PHOTOGRAPH



LAWERENCE, GLASGOW
DECEMBER 2023
DIGITAL PHOTOGRAPH



MARK GREER ,GLASGOW
JANUARY 2025
DIGITAL PHOTOGRAPH

Year 3 – Communication Design

Mark Cameron

1.1 PEOPLE



TRAVIS, GLASGOW
JUNE 2024
DIGITAL PHOTOGRAPH



MERYL STREEK, MANCHESTER
SEPTEMBER 2024
DIGITAL PHOTOGRAPH

Year 3 – Communication Design

Mark Cameron

1.2 PLACES



SEASCAPE, ST ABBS
JANUARY 2025
DIGITAL PHOTOGRAPH



VENICE SKATE PARK, L.A.
APRIL 2023
DIGITAL PHOTOGRAPH

1.2 PLACES



SEASCAPE, FIRTH OF CLYDE
OCTOBER 2023
DIGITAL PHOTOGRAPH



FIRE ISLAND, NEW YORK
MAY 2019
DIGITAL PHOTOGRAPH

Year 3 – Communication Design

Mark Cameron

1.3 PROJECTS



PORTRAITS OF HOSPITALITY 2024

Year 3 – Communication Design

Mark Cameron

1.3 PROJECTS



BYRES ROAD: A CHARACTER STUDY
2024



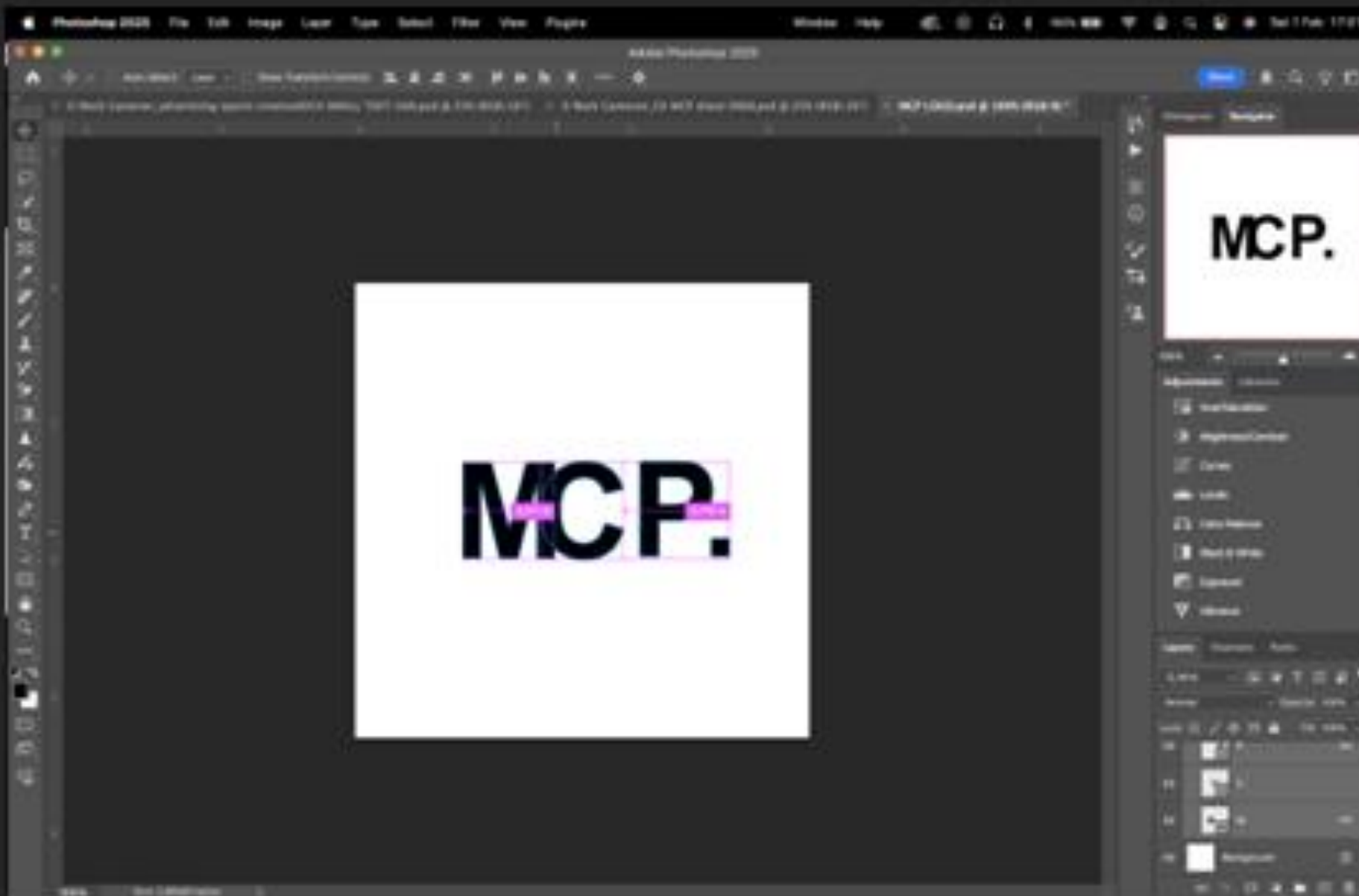
ILLUMINATION
2025

Year 3 – Communication Design

Mark Cameron

2.0 DESIGN / CREATIVE DIRECTION

MCP LOGO CREATION



- ARIAL BOLD.
- BESPOKE TYPE SETTING AND SPACING
- INSPIRED BY 'APC' CLOTHING BRAND LOGO(SEE APPENDIX)
- CLEAN, BOLD, TIMELESS
- ADDITION OF THE PERIOD IS A STATEMENT

CREATIVE ADVERTISING



- INSPIRED BY GLEN E FRIEDMAN 'MINOR THREAT' IMAGE (SEE APPENDIX)
- ARIAL BOLD FONT
- PERIOD CORRECT PEPSI LOGO
- USING REWARD BASED ADVERTISING TECHNIQUE.(IF YOU KNOW, YOU KNOW)

2.0 DESIGN / CREATIVE DIRECTION

ADVERTISING CONCEPT



-
- CONCEPT
- LOGISTICS + PRODUCTION MANAGEMENT
- STYLING
- PHOTOGRAPHY
- ART DIRECTION
- GRAPHIC DESIGN

FASHION SHOOT

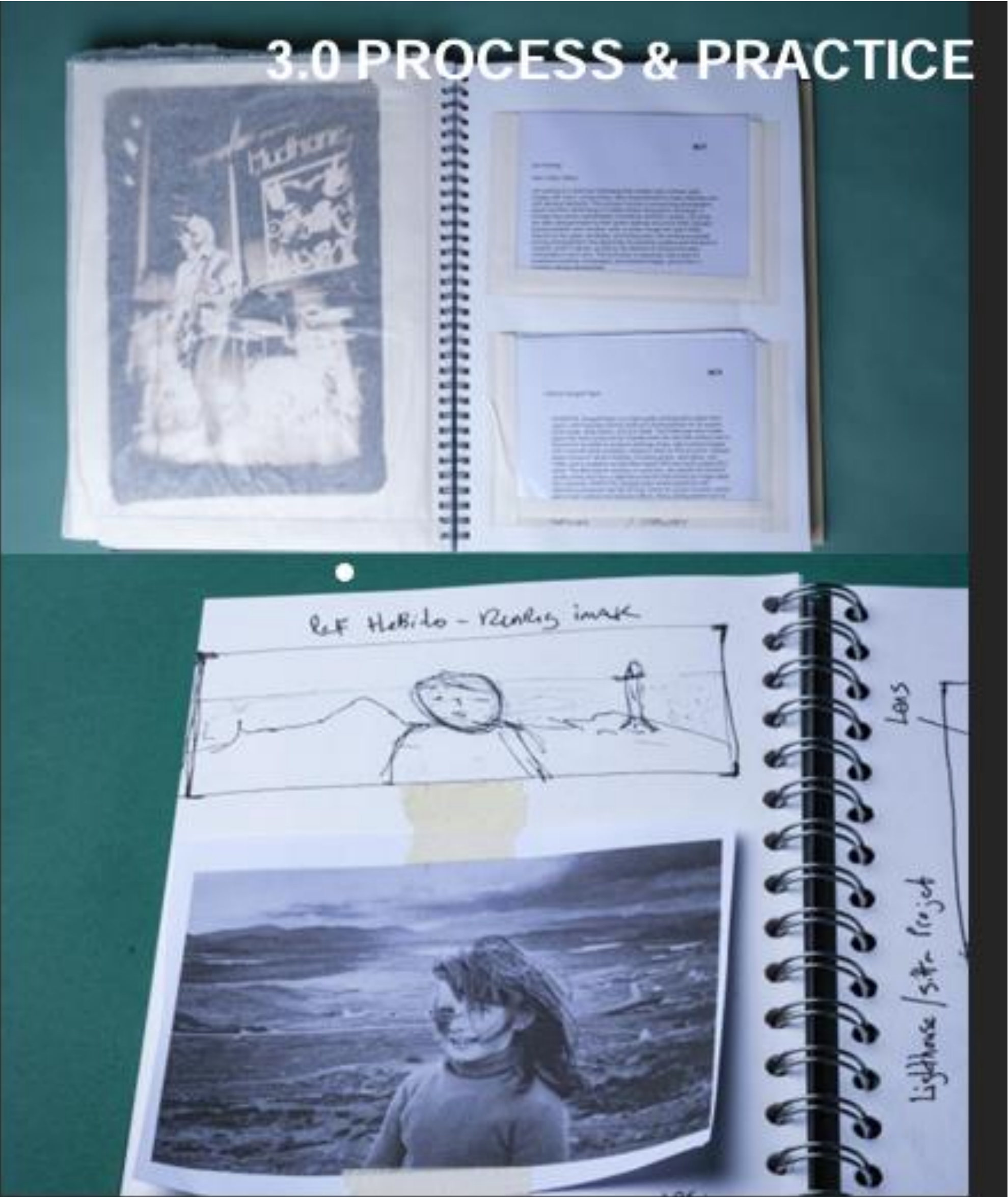
COLOURS

X

MCP.



MARK CAMERON PHOTOGRAPHY

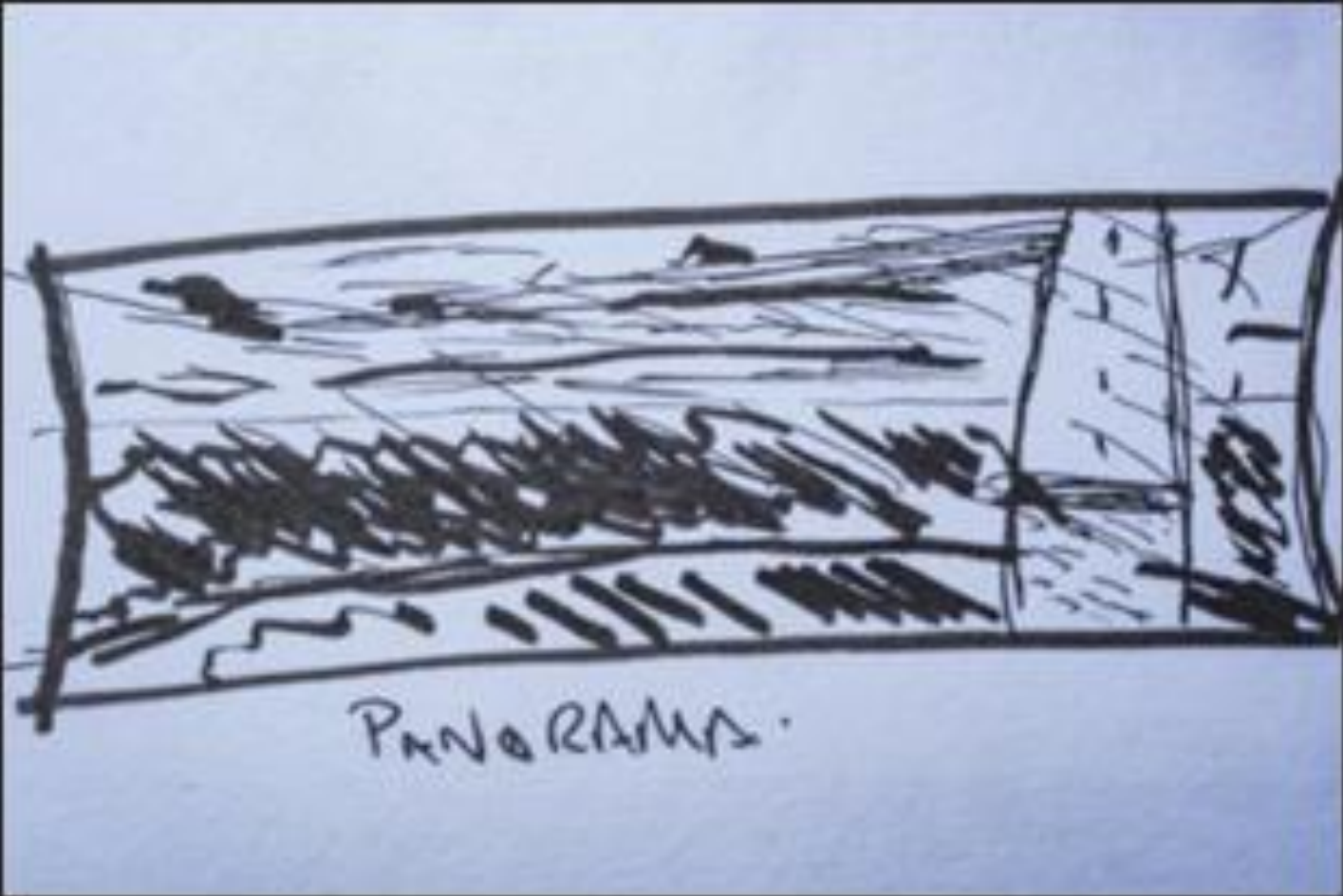


Year 3 – Communication Design

Mark Cameron



3.0 PROCESS & PRACTICE



Year 3 – Communication Design

Mark Cameron

4.0 MOVING IMAGE PROJECTS



'LITTLE CUMBRAE' SHORT FILM

<https://vimeo.com/1051270315/9c82e56267?share=copy>



EDITORIAL FASHION REEL

<https://vimeo.com/1050134647/6b6118d6eb>

↑↑ PLEASE CLICK ABOVE FOR VIMEO LINKS ↑↑

APPENDIX



© APC



© GLEN E. FRIEDMAN

Salad Days by © Glen E Friedman

Year 3 – Communication Design

Mark Cameron

