

PORTFOLIO

OPTIMIZED FOR
VIEWING ON
ADobe ACROBAT 9
OR HIGHER

emanuel
alec
ilagan

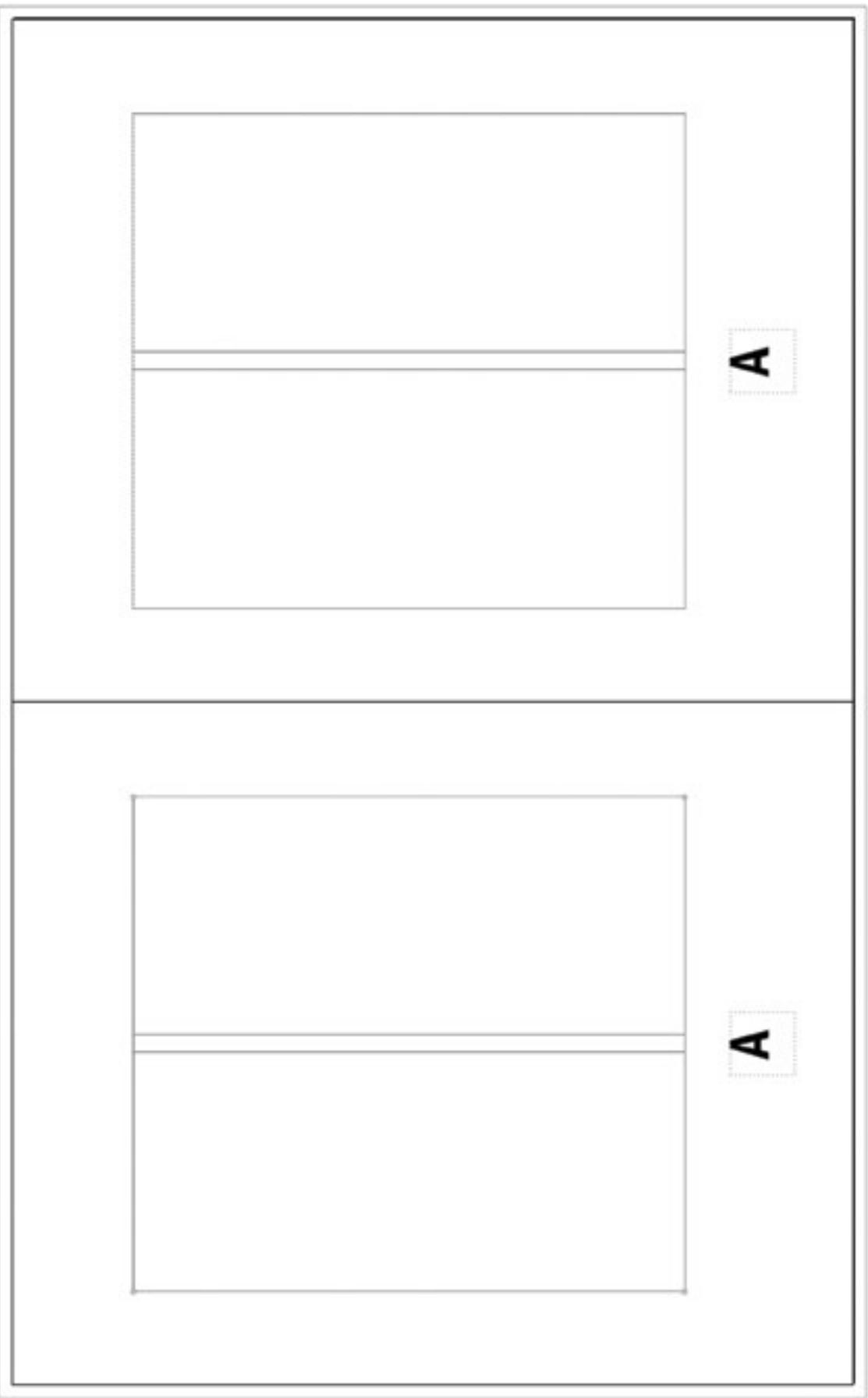
COMMUNICATION DESIGNER

PROJECT MAP

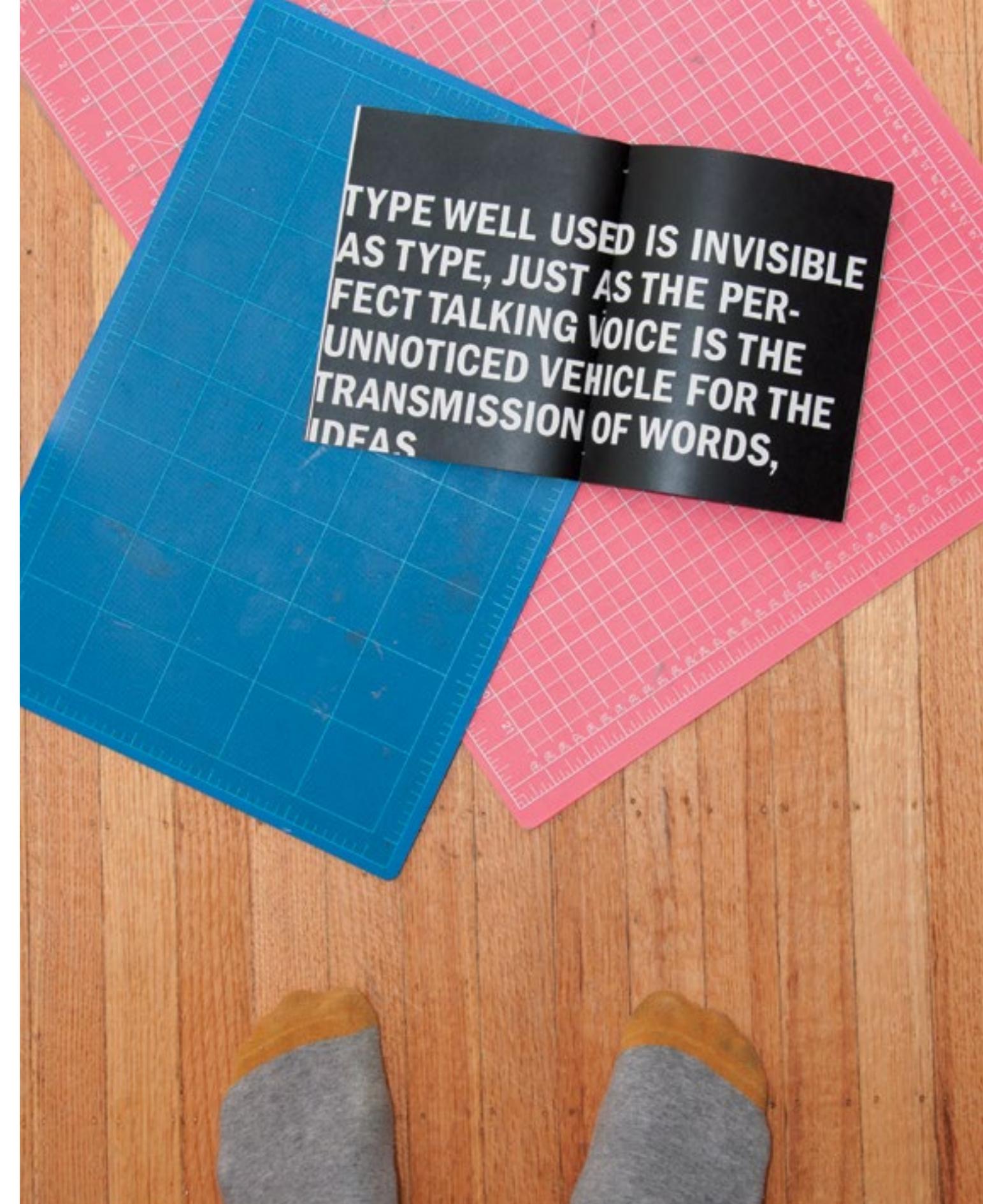


WHT/BLK, TYPE IS

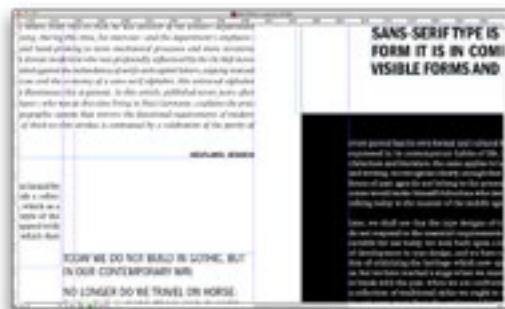
Four seminal articles on typography were gathered and assembled into a publication that showcased the subject matter. The poetic nature of the content opened the possibilities for the type to transcend the page and express the emotive qualities of the copy. A close reading of each essay revealed a distinct voice per author. The challenge was to honor each literary style under a consistent layout.



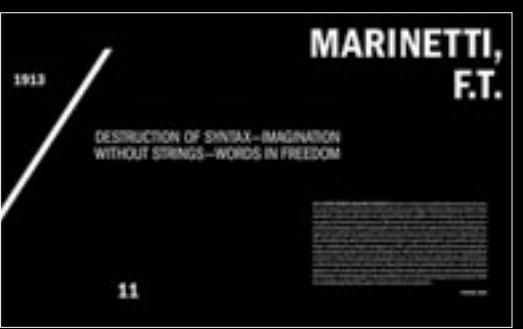
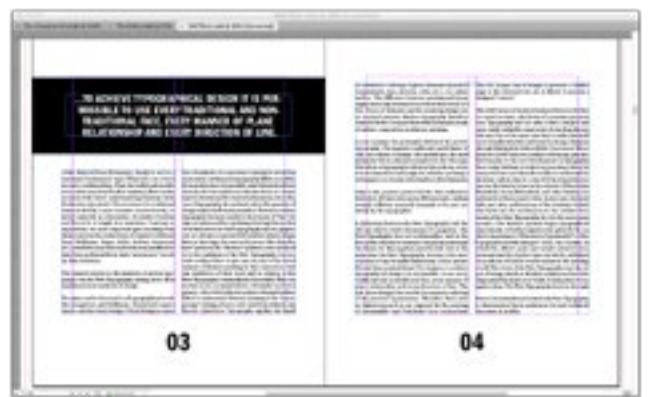
**TYPE WELL USED IS INVISIBLE
AS TYPE, JUST AS THE PER-
FECT TALKING VOICE IS THE
UNNOTICED VEHICLE FOR THE
TRANSMISSION OF WORDS,
IDEAS**



A large, bold, black, cursive-style word "PROCESS" is overlaid on a screenshot of a software application. The application window shows multiple panels with data visualizations, including line graphs and tables. The overall aesthetic is professional and modern.



The absence of colour/illustrated material and the choice to use ITC Franklin Gothic for display type and allowed me to focus purely on the lyricism of the layout rather than decoration. I played with breaking the established grid in order to keep the publication dynamic.





THE INFINITIVE VERB

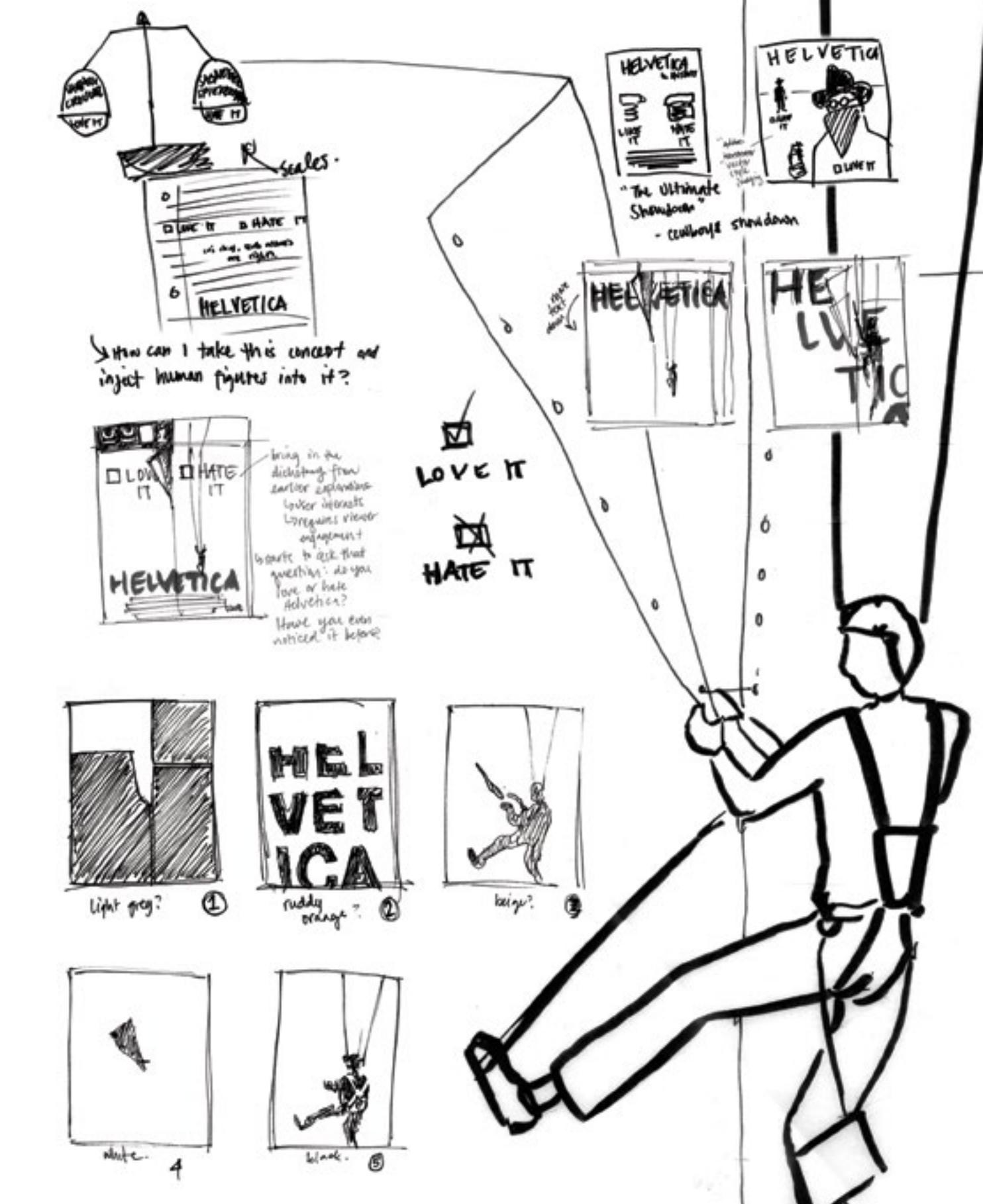
HERE, TOO, MY PRONOUNCEMENTS ARE NOT CATEGORICAL. I MAINTAIN, HOWEVER, THAT IN A VIOLENT AND DYNAMIC LYRICISM THE INFINITIVE VERB MIGHT WELL BE INDISPENSABLE. ROUND AS A WHEEL, LIKE A WHEEL ADAPTABLE TO EVERY CAR IN THE TRAIN OF ANALOGIES, IT CONSTITUTES THE VERY SPEED OF THE STYLE.

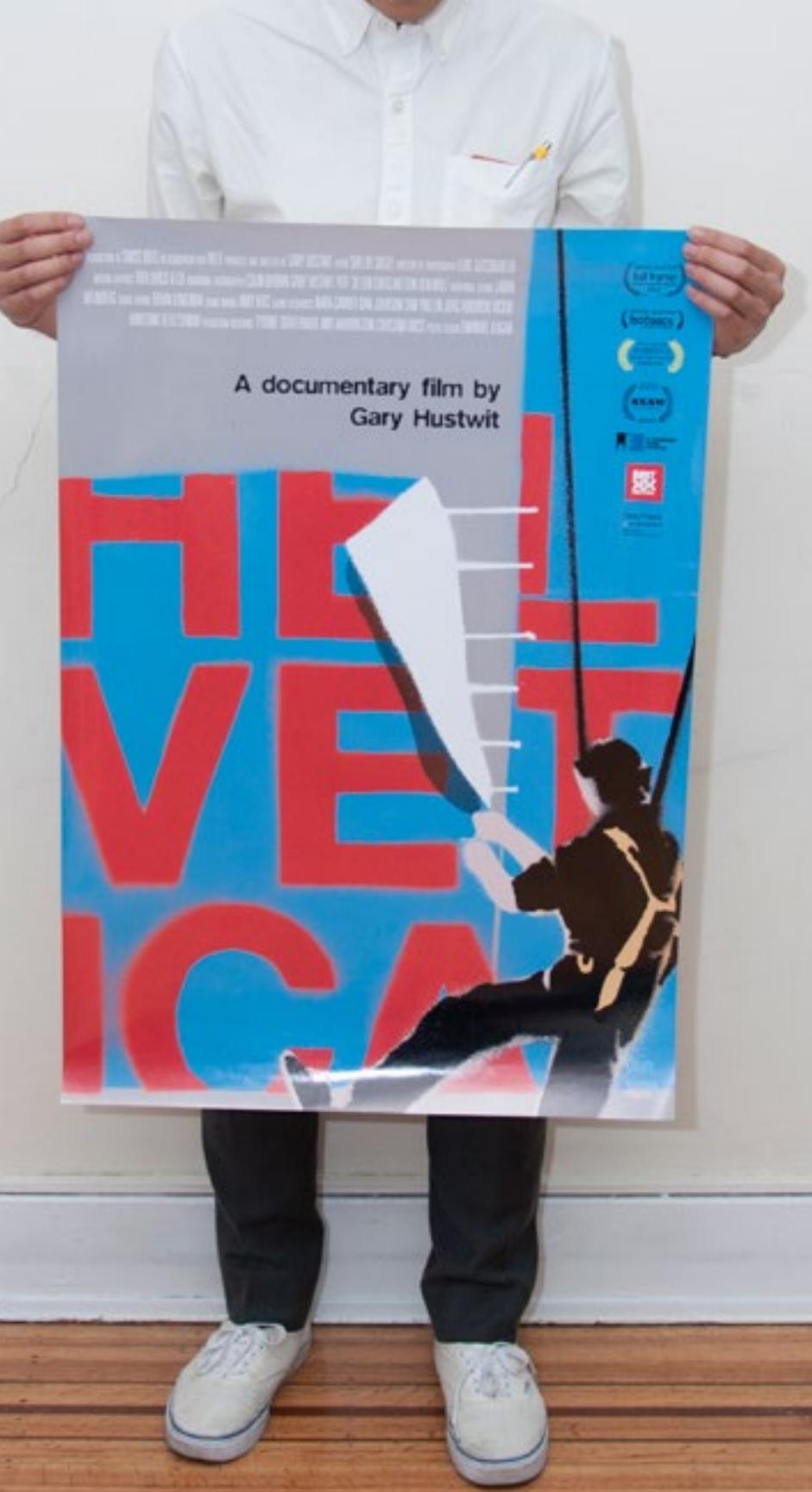
THE INFINITIVE IN ITSELF DENIES THE EXISTENCE OF THE SENTENCE AND PREVENTS THE STYLE FROM SLOWING AND STOPPING AT A DEFINITE POINT. WHILE THE *INFINITE IS ROUND AND AS MOBILE AS A WHEEL, THE OTHER MOODS AND TENSES OF THE VERB ARE EITHER TRIANGULAR, SQUARE, OR OVAL.*



HELVETICA POSTER

The success of transit media design depends on how well it considers scale, geography, and ethnography. This large-format print project conceptualizes a new movie poster for Gary Hustwit's documentary, Helvetica, to be placed at a specific bus transit shelter in Vancouver. I was inspired by what the director identified as the most iconic shot from the film.







The poster needed to be bright and graphic to capture the attention of both drivers and pedestrians, as the chosen bus stop was positioned before a bridge at a high traffic location. The chosen palette lent itself well to this requirement based on the warm primary colours used throughout the actual film.

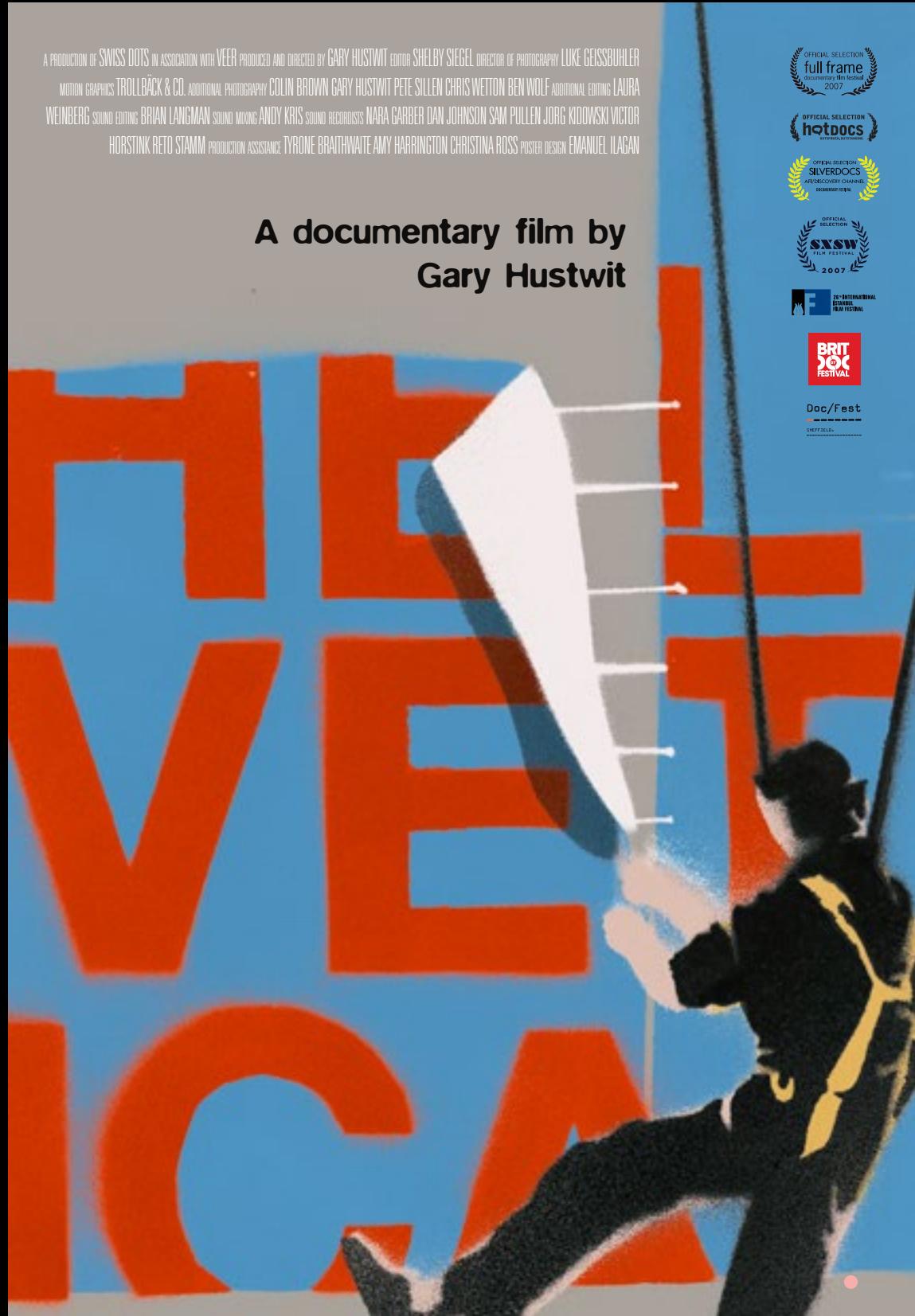


I was influenced by the surrounding environment in the transit shelter, allowing graffiti street art to direct me towards stenciling. Through explorations involving collage and tracing paper, I prepared vector images that were then drawn on acetate and cut out into stencils. The resulting imagery was scanned and digitally colorized, layered on top of one another to create a sense of depth on the plane.



A PRODUCTION OF SWISS DOTS IN ASSOCIATION WITH VEER PRODUCED AND DIRECTED BY GARY HUSTWIT EDITOR SHELBY SIEGEL DIRECTOR OF PHOTOGRAPHY LUKE GEISBUHLER
MOTION GRAPHICS TROLLBÄCK & CO. ADDITIONAL PHOTOGRAPHY COLIN BROWN GARY HUSTWIT PETE SILLER CHRIS WETTON BEN WOLF ADDITIONAL EDITING LAURA
WEINBERG SOUND EDITING BRIAN LANGMAN SOUND MIXING ANDY KRIS SOUND RECORDISTS NARA GARBER DAN JOHNSON SAM PULLEN JORG KIDOWSKI VICTOR
HORSTINK RETO STAMM PRODUCTION ASSISTANCE TYRONE BRAITHWAITE AMY HARRINGTON CHRISTINA ROSS POSTER DESIGN EMANUEL ILAGAN

**A documentary film by
Gary Hustwit**



POSTER INSTALLATION: DAY
Transit Shelter 50218
Granville St @ W 5th Ave

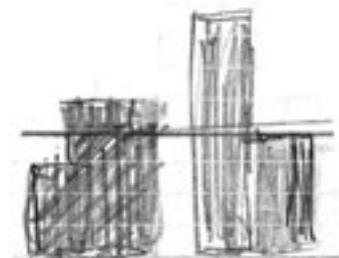


POSTER INSTALLATION: EVENING
Transit Shelter 50218
Granville St @ W 5th Ave

DISQUO

Disquo is a modular typeface developed with legibility in mind. Sticking to a strict height of seven units, interesting quirks are introduced in individual glyphs that break the regularity of form. The result is one that mirrors my own personality: a bit obsessive-compulsive with the potential to have fun when coaxed. This project also showcases the font in use: after having the final font described by a friend as "cross-stitch meets Studio 54," I decided to (literally) embody the font in the flamboyant style of the famous Manhattan nightclub while also making use of the Q—my favorite character.

q b c d e f g h i j l m n t p
q b c d e f g h i j l m n t p



lines of copy

layout for specimen sheet?

a b

↑ tracing over my own letters

7 1 . 2

4 B L B

a b c d

QUEER

↳ reappropriation
↳ celebration of a working bright lights

↳ playfulness

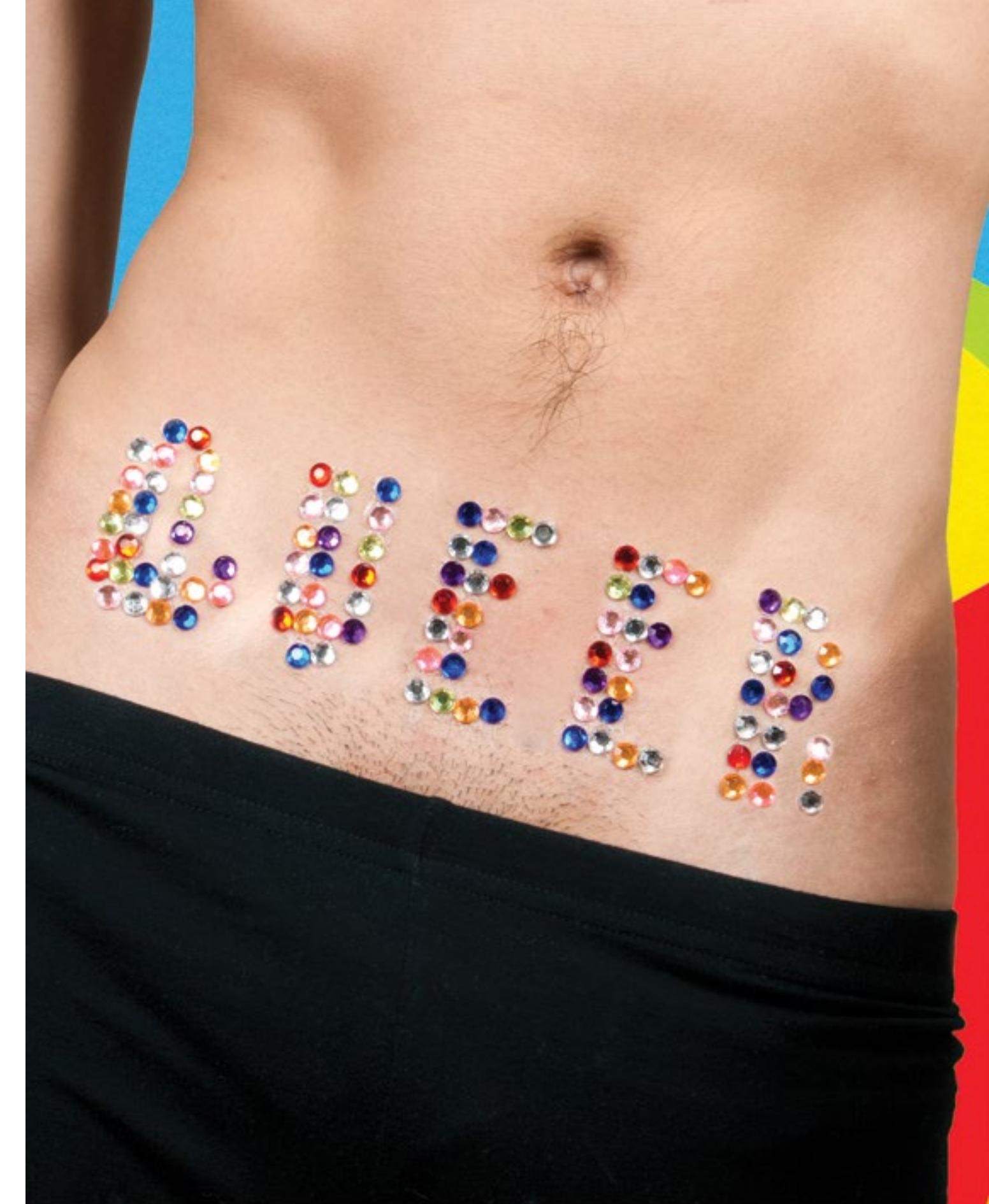
↳ how can I introduce decay
↳ GAUDIANCE

VADABING?

shock factor,
decorative?
sexual?
literally physical
bezelting
↳ reappropriation

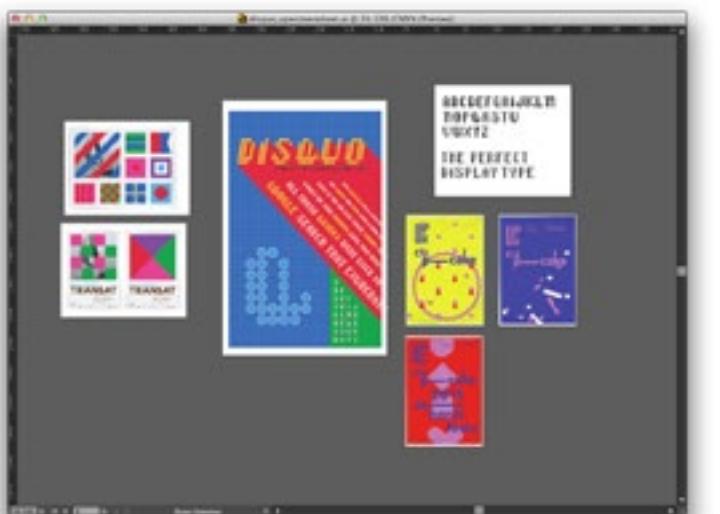


A B E K
U V G H J K

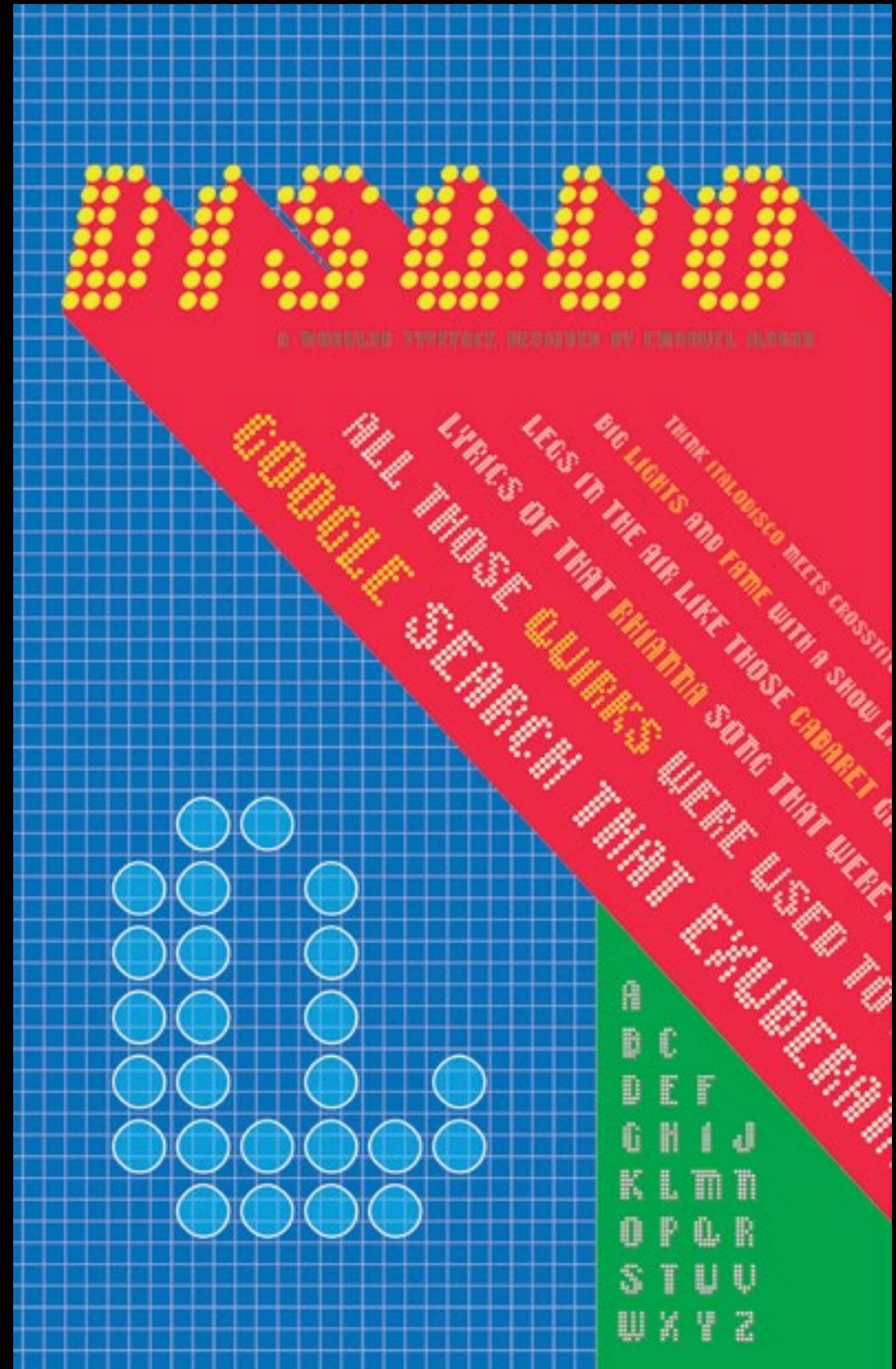




Several conceptual directions for the font were pursued using FontStruct.com. The iterations were printed out and studied at different scales to determine the type's colour, legibility and overall character.



The specimen sheet and the representation of the typeface in usage capitalized on rainbows of colour as a way to depict the playful mood of the font.

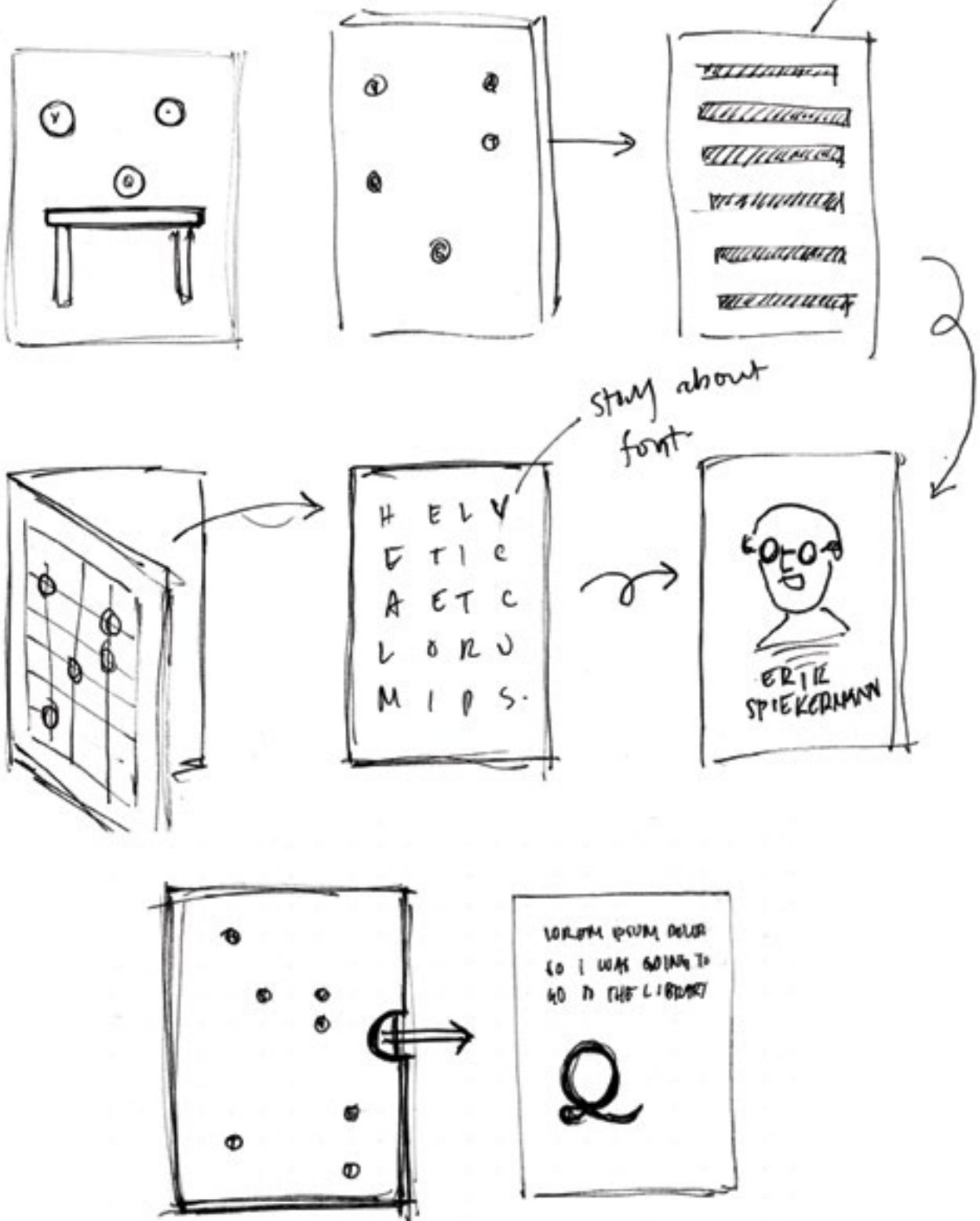


TYPOGRAPHY CARDS

The historical backgrounds of six typefaces were used to create a series of cards that illustrate their characteristics and origins. My approach was to create cards that consider their own physicality in their primary role as a didactic tool while introducing a secondary function as an object of play: a game where the inner card, when matched correctly with its corresponding sleeve, reveals the name of the typeface.

By implying an analogy between philosophy and typography, the user is encouraged to think more abstractly about each font's application, therefore revealing more about its typographic potential.

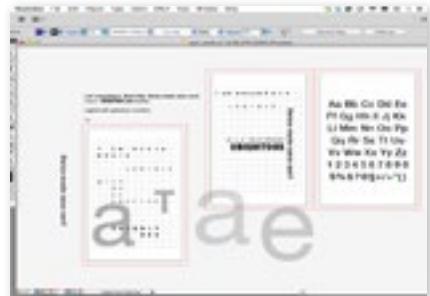
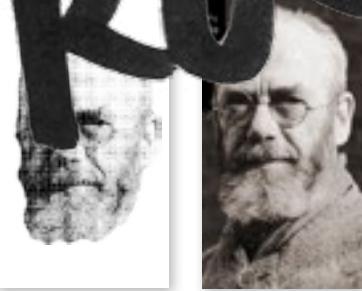
bright purplish colours.



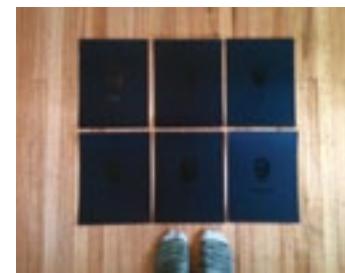
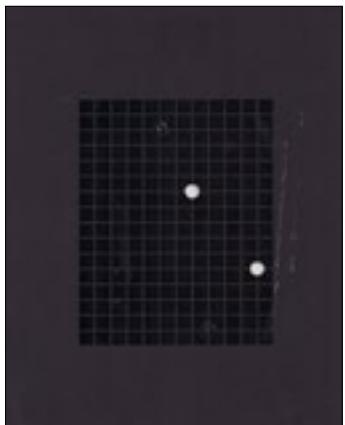
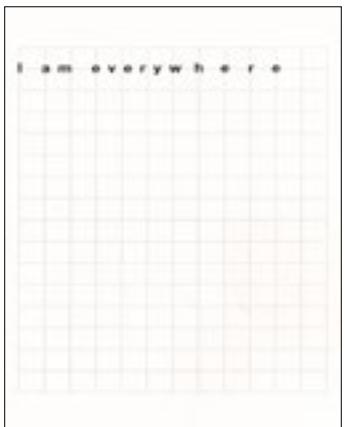
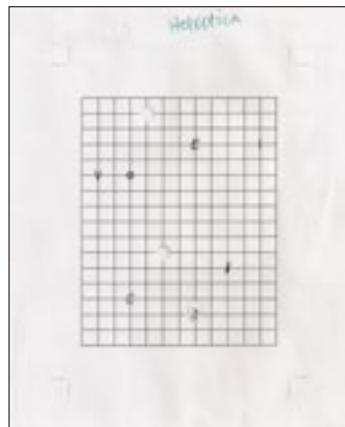
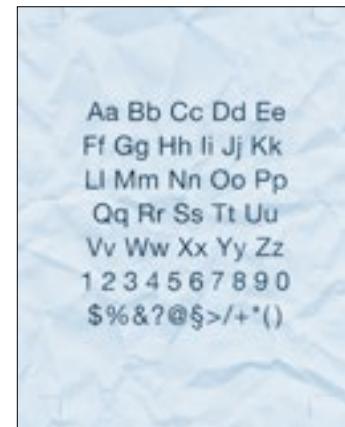
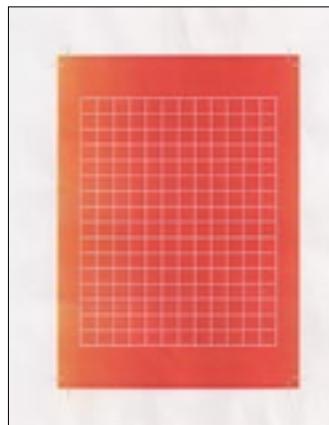
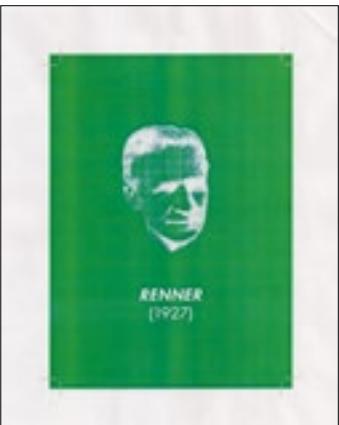
YOU CAN'T BRING YOUR OLD
HABITS HERE... IF YOU WANT
TO PARTICIPATE, YOU WILL
HAVE TO REINVENT YOURSELF

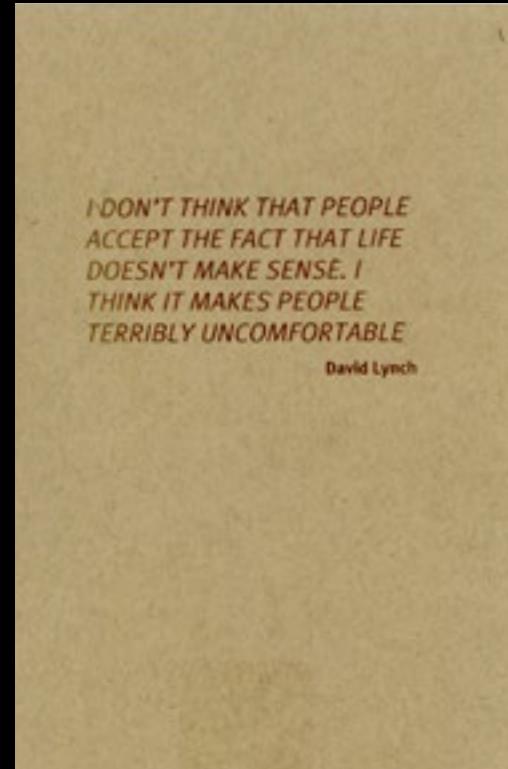
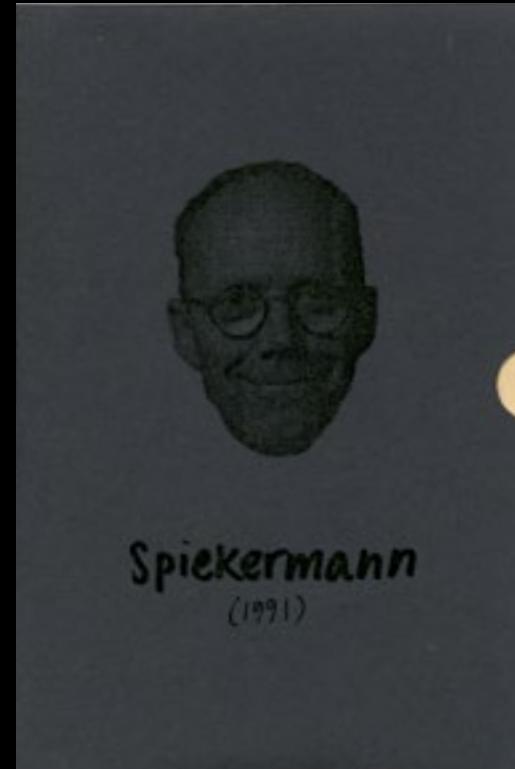


PROCESS

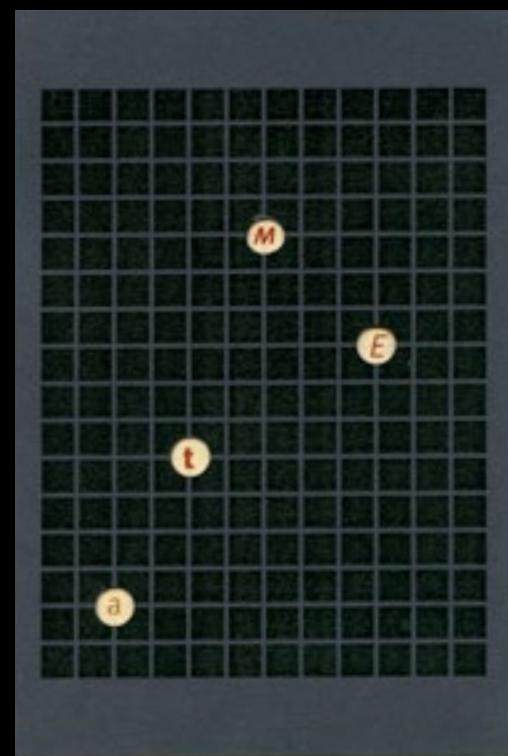


My first approach was to consider the aspects of production and play with the effects of a faulty laser printer. Eventually, a series of print tests led me to a discovery of printing black ink on black paper, which then informed the rest of the cards' design.





E	&	3	P	H	B	O	!
h	c	@	y	j	N	v	
I	b	i	Y	?	I	w	
Q	g	m	9	s	4		
q	j	s	+	5	/	d	r
*	r	^	e	x	t	6	8
P	g	/	2	1	e	q	
L	(d	%	r	a	s	
o	s	1	/	z	→	v	
&	t	n	w	0	3		
K	j	p	v		7		
)	1	q	m	h	g	k	
%	/	o	+	a	£	u	
L	a	s	4	w	n	@	
Y	i	r	^	z	*	b	h



HEADLINES

Ideally, a layout will add depth to the message of its content. By completely reimagining individual newspaper articles and their accompanying images, these headlines were cut apart and recomposed using scissors and glue, then scanned, printed and bound into a booklet. Each layout focuses on a guiding principle of design composition.

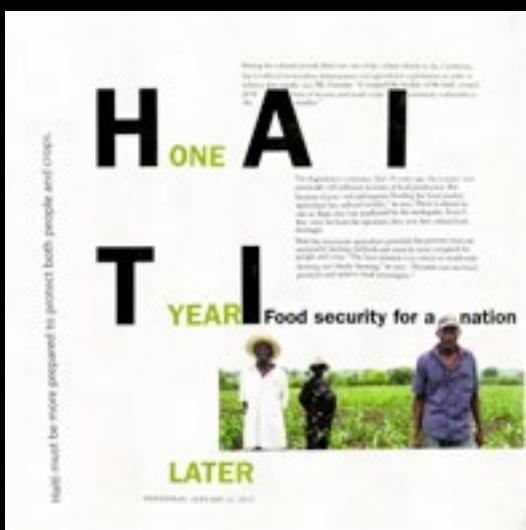
Thematically, the articles deal with the response of national governments outside of Canada and the United States to environmental, economic and political crises.

hythm
hierarchy
 3×3 grid
type of image
symmetrical balance
 1×2 grid

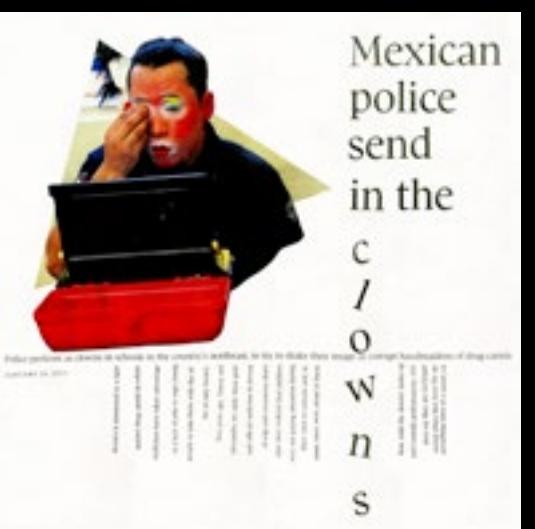
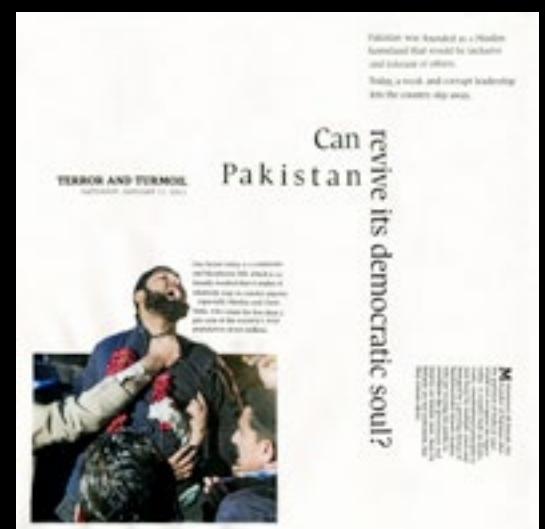
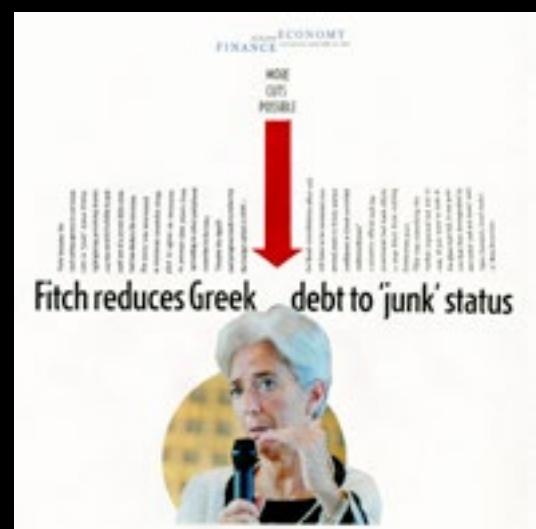
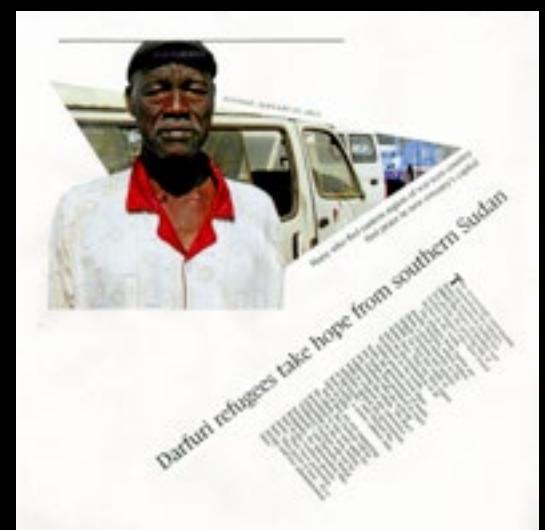




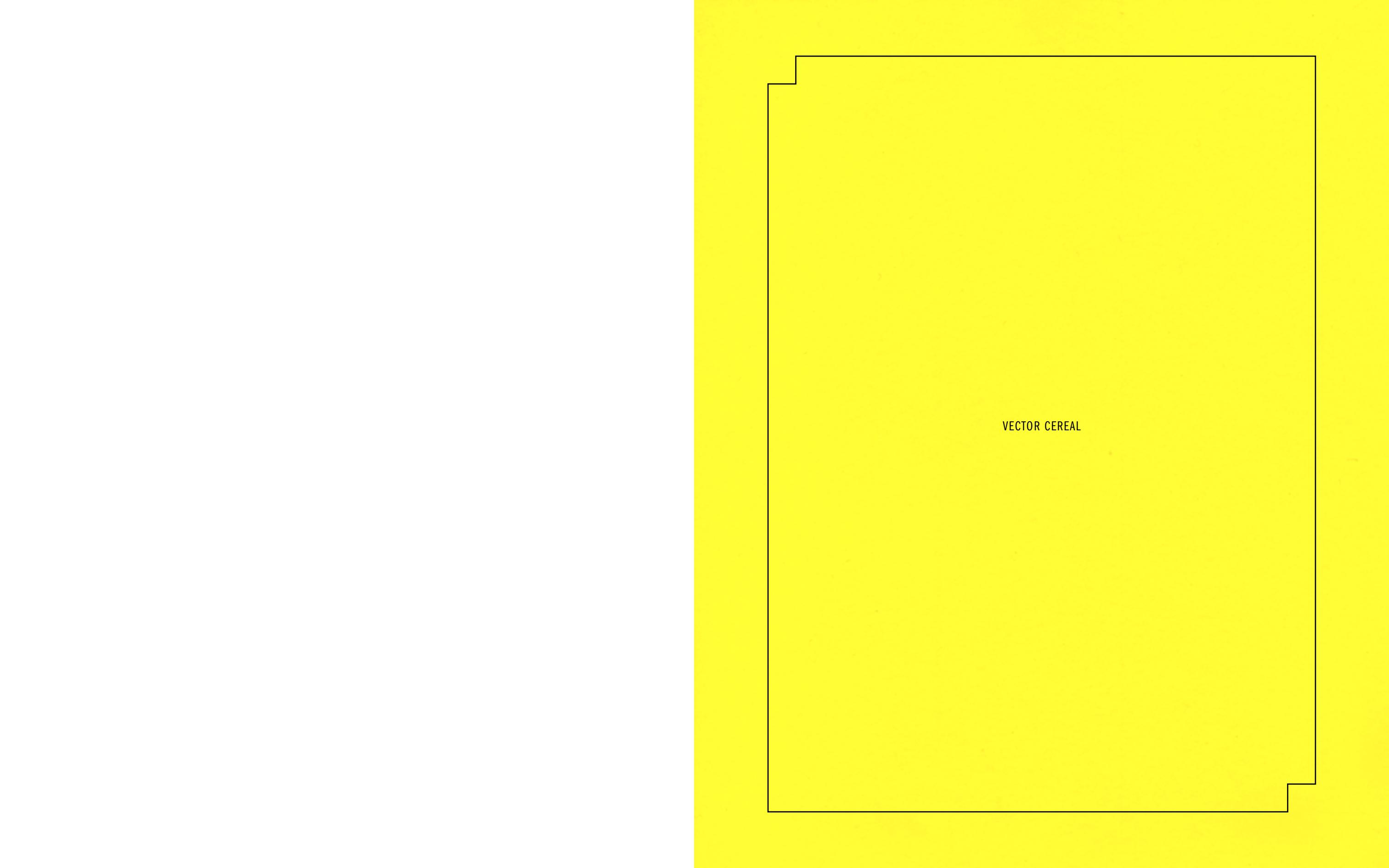
Clockwise from top:
type as image,
unity,
 3×3 grid,
 2×2 grid,
asymmetrical balance.



Clockwise from top-left:
 2×2 grid,
type as image,
 2×2 grid,
 3×3 grid,
rhythm.

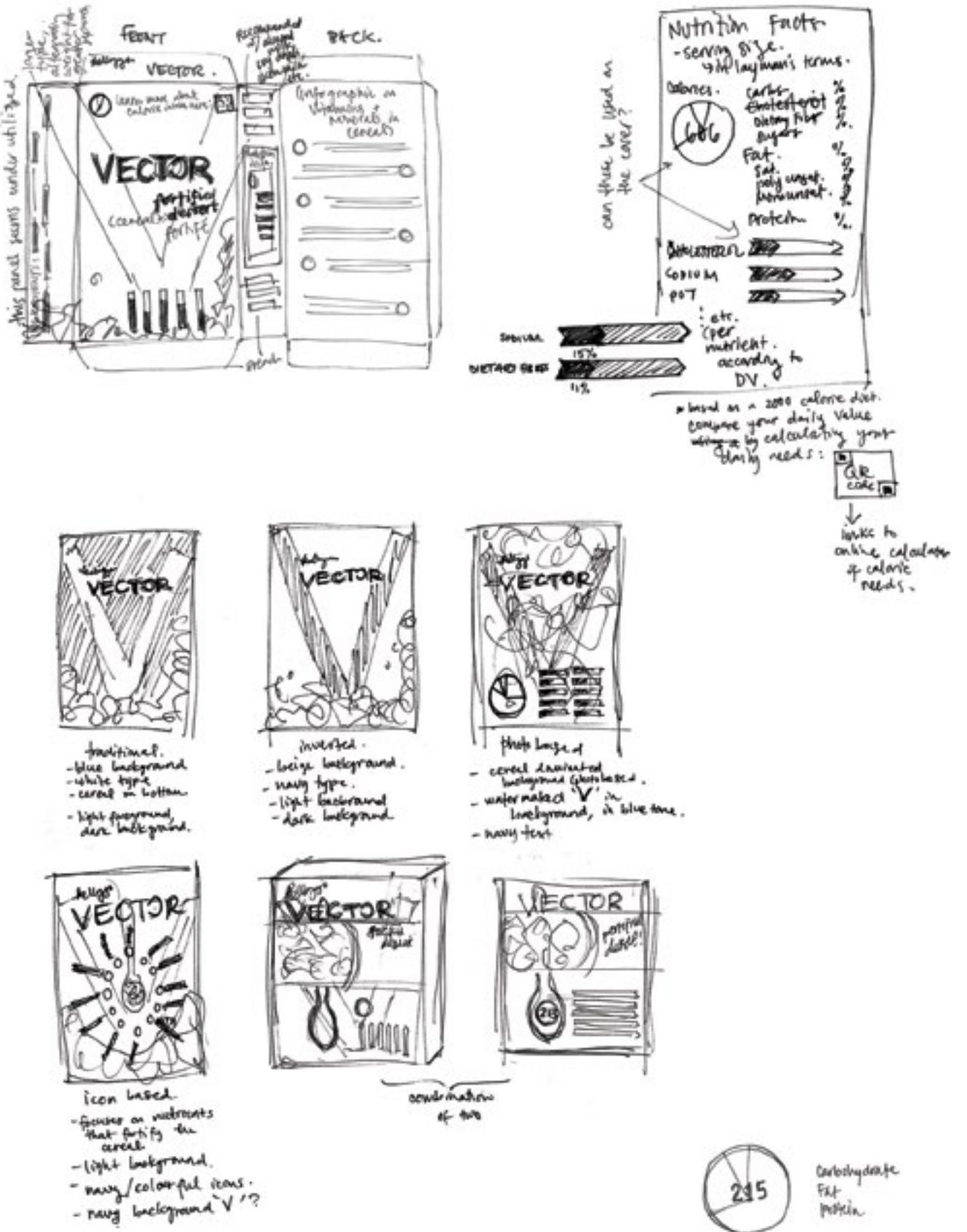






VECTOR CEREAL

After gathering a wide basis of ethnographic research, cereal packaging design templates for popular cereals were studied and reconfigured to offer new information systems. My approach was to present three designs to be launched on the market in stages: the first would retain the same colour scheme, the next with an inverted palette, and finally, a wholly original configuration. The proposal for this three-stage approach is intended to integrate a more transparent nutritional labelling system into common use.





PROCESS

VECTO FLAKES SURVEY

1. How often would you say that you eat cereal? Would you describe yourself as a fan? If so, what attracts you to cereal as a food?

2. You purchased and consumed Vector cereal? If so, how long had you been eating Vector cereal and approximately how many times a month?

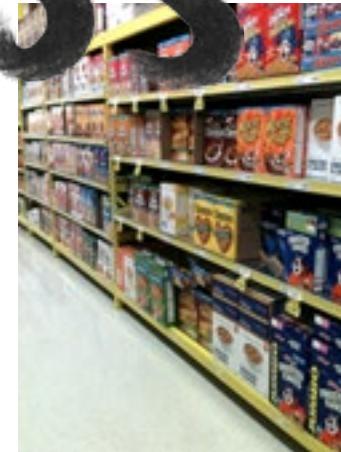
3. Order the following Vector box elements in order from 1 (most important) to 9 (least important) to you as a consumer, in your opinion. Feel free to use them all or omit any points that you feel are irrelevant.

- Allergen information
- Vector cereal as representative of active lifestyles
- Added vitamins/minerals
- Prizes/giveaways/coupons
- Ingredients
- Attractive Vector branding
- "Directions for use"

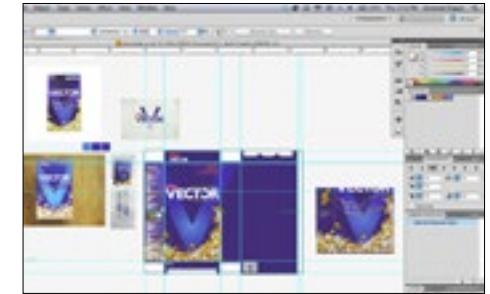
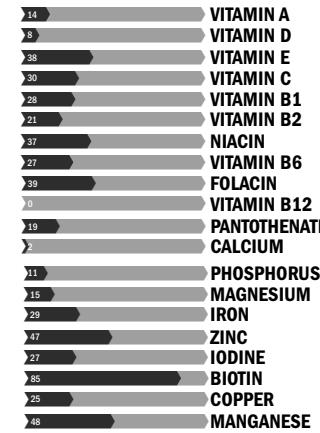
4. How would you describe your knowledge of nutrients and how they are used in the body (great, fair, moderate, poor)?

5. Are there any nutrients from the following list whose physiological role is unfamiliar to you, but whose presence as a supplement influences your decision to buy Vector? If so, are there any that you are interested in finding out more about? Which nutrients, if any, do you think are most important/healthiest? Feel free to list all, none, or any in-between.

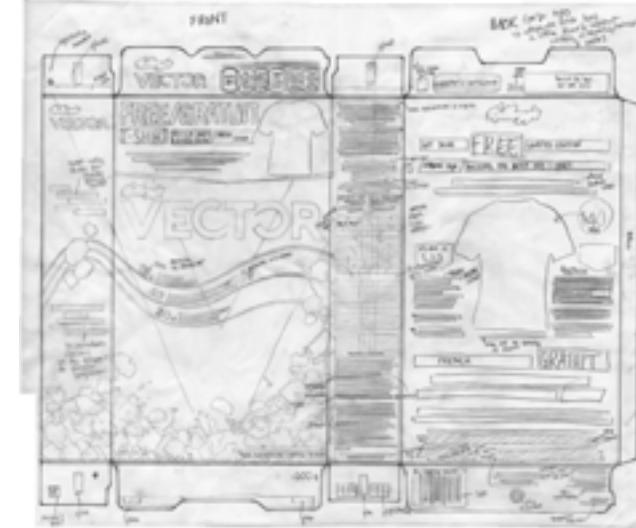
Vitamin A	Folic acid (B9)
Vitamin B1	Vitamin B12
Vitamin C	Calcium
Thiamine (B3)	Phosphorus
Niacin (B3)	Magnesium
Pantothenate (B5)	Iron
Vitamin B6	Zinc
Biotin (B7)	Iodine
	Copper
	Manganese



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I focused on increasing clarity behind the ingredients and nutritional facts rather than rebranding the cereal entirely. By manipulating existing brand elements (colour palette, typefaces, photography), I introduced new informational hierarchies and moved the branding towards a gender-neutral aesthetic.



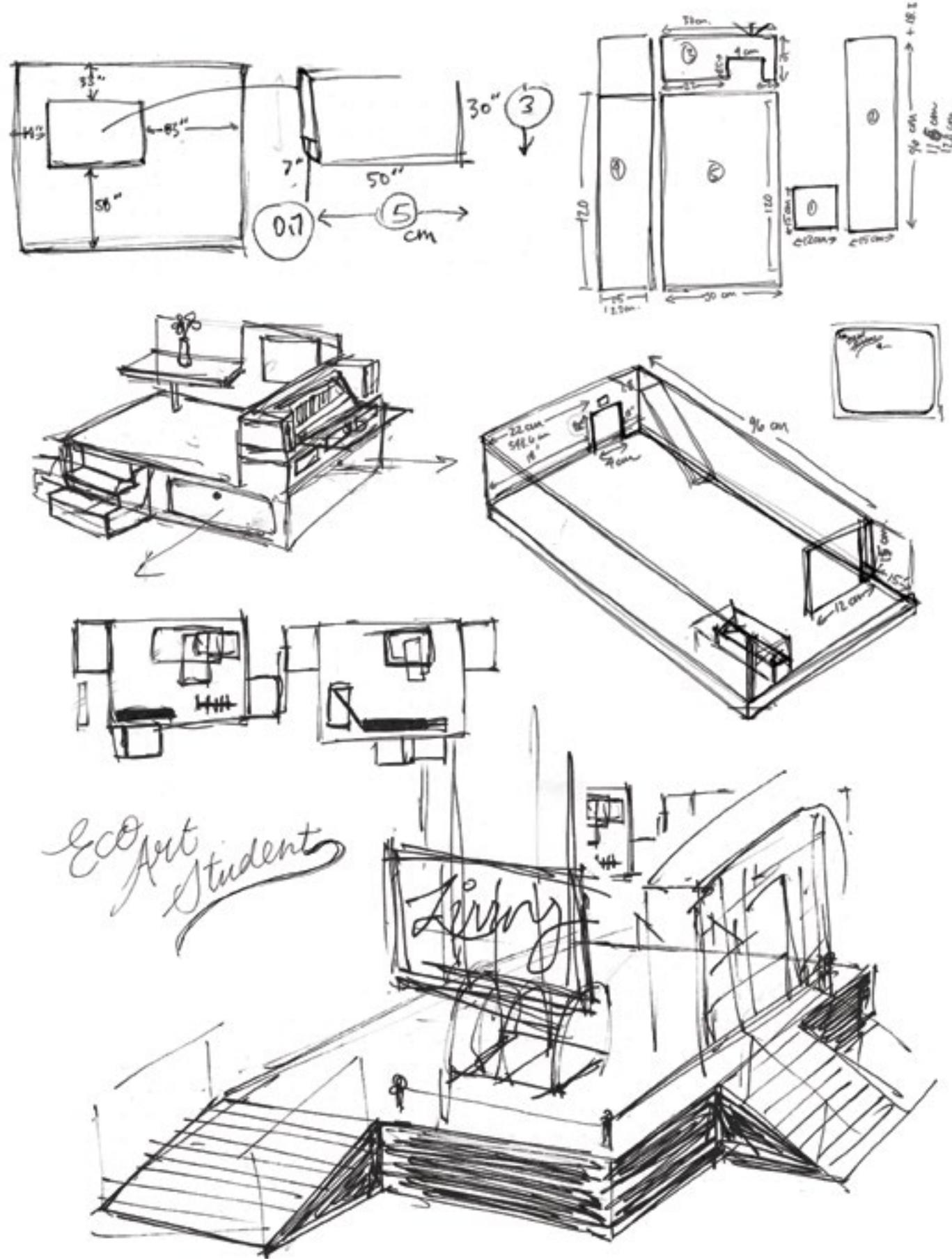


THE ECO ART STUDENT

Studio Borough, a collaborative venture between myself and four other designers, proposed a concept exhibition for the Concourse Gallery at Emily Carr University of Art + Design on the theme of sustainability. The Eco Art Student is a curated selection of responsible systems and practices that are relevant to the daily lives of art students. The proposal included fully realized print and online collateral, and was also prototyped in full as a scale model.

Within this project, I took on the major role of the art director, as well as contributions to content research, curation, and construction of the model.

With:
Caitlin Hildebrandt
Janine Merkl
Brenna Randlett
& Ben Westergreen





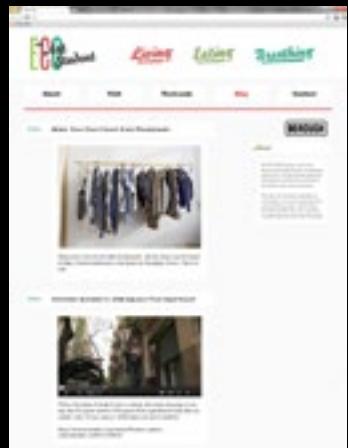
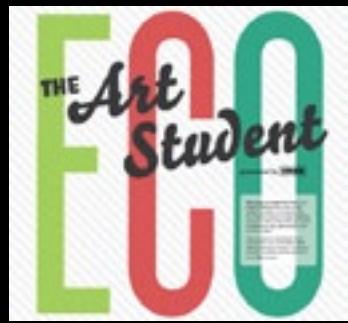
process



Working as a team, we solidified the major themes while beginning on construction of the model. Sustainable urban living was explored and refined to speak directly to our defined audiences. We decided to use the verbs Eating, Living, and Breathing to demarcate the three areas of our exhibit.

As the art director, I was largely responsible for the overall aesthetic direction, including colour palette, typography and photography. In addition, I was required to curate and construct the elements found in Living, which began first as three dimensional paper and balsa wood sketches.

For more information, please visit our process blog at
<http://studio-borough.tumblr.com>



PRINT & WEB COLLATERAL

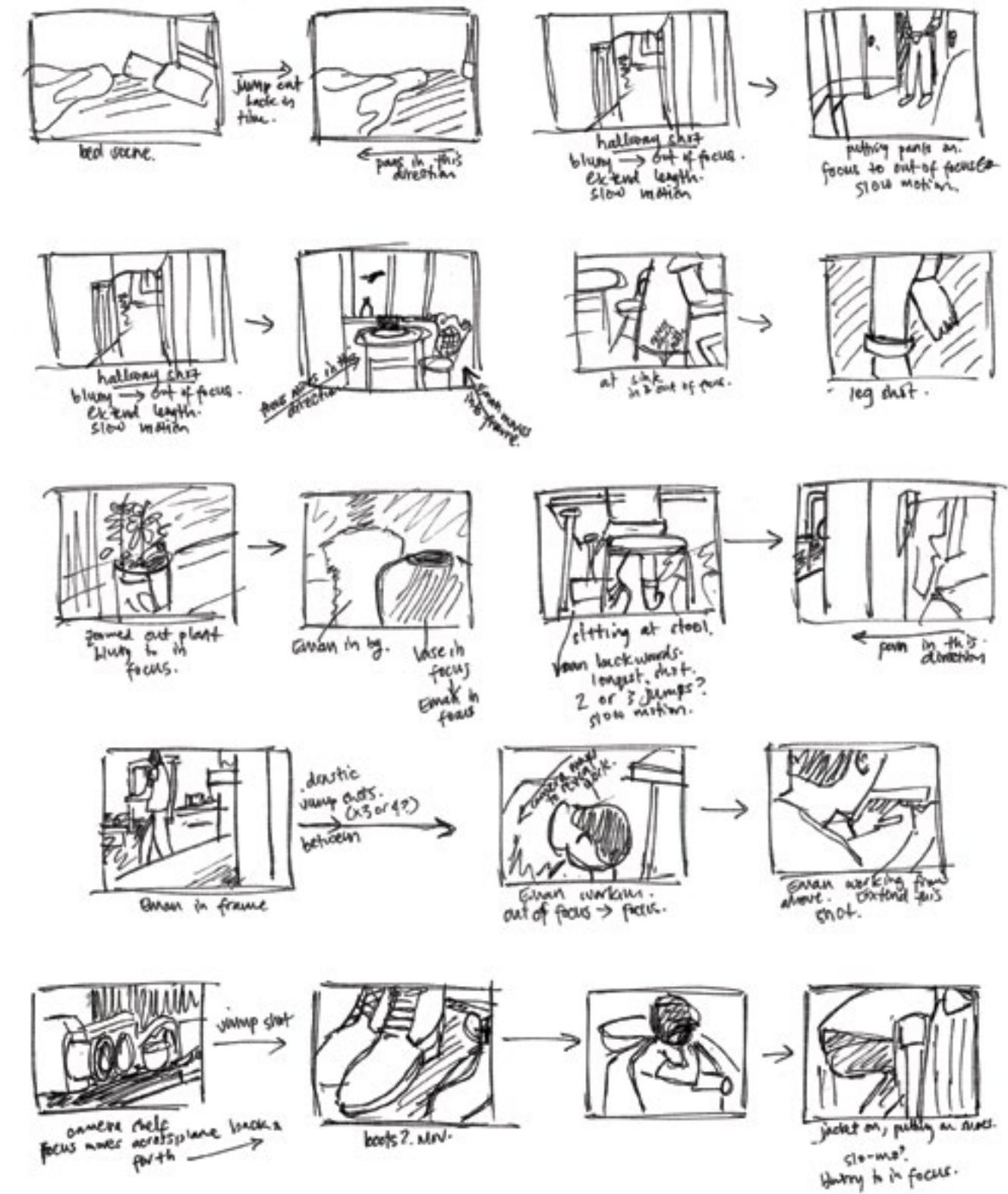




ROWS + ROWS

This expansive project captures the design process through a progression of evolutions. In the first part of the project, I worked individually to explore contrasting ideas of protection and transparency found in a written essay, qualities that eventually evolved into a rain jacket. The second part of this project allowed us to work in a team of three where we agreed to move my product forward. The final result was the creation of a micro-brand: we collaborated to generate an accompanying pair of waxed trousers, logo-type, and editorial film to showcase the final collateral.

With:
Zac Benloulou
& Douglas Weir





PROCESS

Initial sketching and material experiments explored the jacket simultaneously as a protective cover and a window to see the person beneath.



After the creation of the initial pattern, the jacket was prototyped in muslin and then sewn in vinyl. I patterned and sewed a pair of trousers while Zac finalized our logo, to which I contributed the typography treatment. Doug translated the logotype into a woodcut, and Zac and I focused on ideation over our film, which we co-directed together (see storyboard sketches on previous page).

For more information, please visit our process blog at
<http://rowsandrowsbrand.tumblr.com>



SCREENCAPS FROM EDITORIAL

The film features myself in the midst of the design process. With this editorial, we worked to attach the idea of craftsmanship and a creative lifestyle to Rows + Rows as a brand.



CURRICULUM VITAE

BACK TO TITLE PAGE

GROUP EXHIBITIONS

2012:

Beaver Fever

The 410 Project, Mankato,
MN, USA.

2012:

Underground Acoustics

The Den at the Barclay,
Vancouver, BC, Canada.

2011:

*Where Are We Going? Poster
Show*

Latitude 53 Artist Run
Center, Edmonton, AB,
Canada.

2011:

ECUAD Foundation Show
2011, (winning exhibition
poster submission, work in
juried gallery)

Concourse Gallery, Emily
Carr University of Art +
Design, Vancouver, BC,
Canada.

2011:

Q the Arts: Fairytales Queer
Arts & Culture Festival

Arrata Opera Centre Calgary,
AB, Canada.

2010:

New Edmonton Artists:
Nextfest Visual Arts 2010

Enterprise Square,
Edmonton, AB, Canada.

EDUCATION

2010 – present:

Bachelor of Design

Emily Carr University of Art
+ Design, Communication
Design, third year

2004 – 2008:

Bachelor of Science

University of Alberta,
Biological Sciences major,
Film Studies minor

PROFESSIONAL HISTORY

2012 – present:

Design Research Assistant

Health Lab at Emily Carr
University of Art + Design/
BCPMI

2010 – present:

*Freelance Designer
(select client list)*

North American Classical
Arts Foundation, Gravitypope,
Gaywire on FM CJSR 88.5

2011 – 2012:

Co-director

Design Students Association
at ECUAD

2011:

Installation Assistant

ECUAD Foundation Show 2011

2011:

Community & Social Media

The Cheaper Show

2000 – 2010:

*Photographer, Stylist, Web
Design*

Gravitypope

SCHOLARSHIPS

2012:

*Abraham J. Rogatnick
Memorial Scholarship*

2011:

*Alvin Balkind Memorial
Scholarship*

2011:

*Malaspina Printmakers
Society Student Scholarship*

TECHNICAL KNOWLEDGE

Adobe CS6: Illustrator,
InDesign, Photoshop

Final Cut Pro, iMovie,
Audacity

Adobe CS5: Premiere Pro,
Soundbooth

Pre-press and commercial
printing processes

