

# **Dexter Delaski**

**Portfolio**

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# Pollen Album Cover

01

**DES 224 Shannon Kidd**

The Pollen Album Cover design was my first time making a "real looking" model in Blender. The intended audience was the indie music scene, I wanted to make something weird and eye-catching. Another main goal I had was to represent the album through image, using the connection to pollen and soft tones like their music.

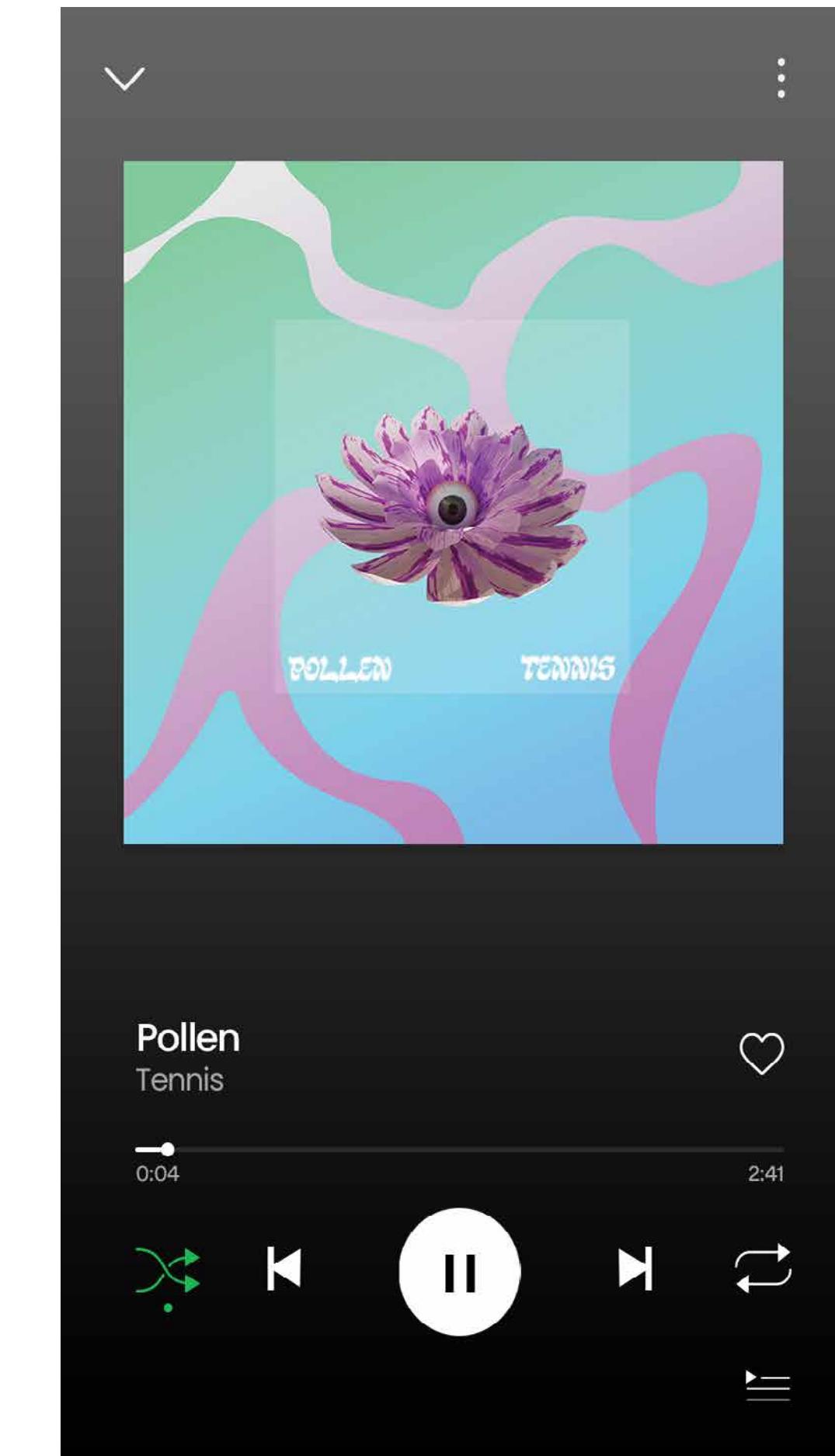










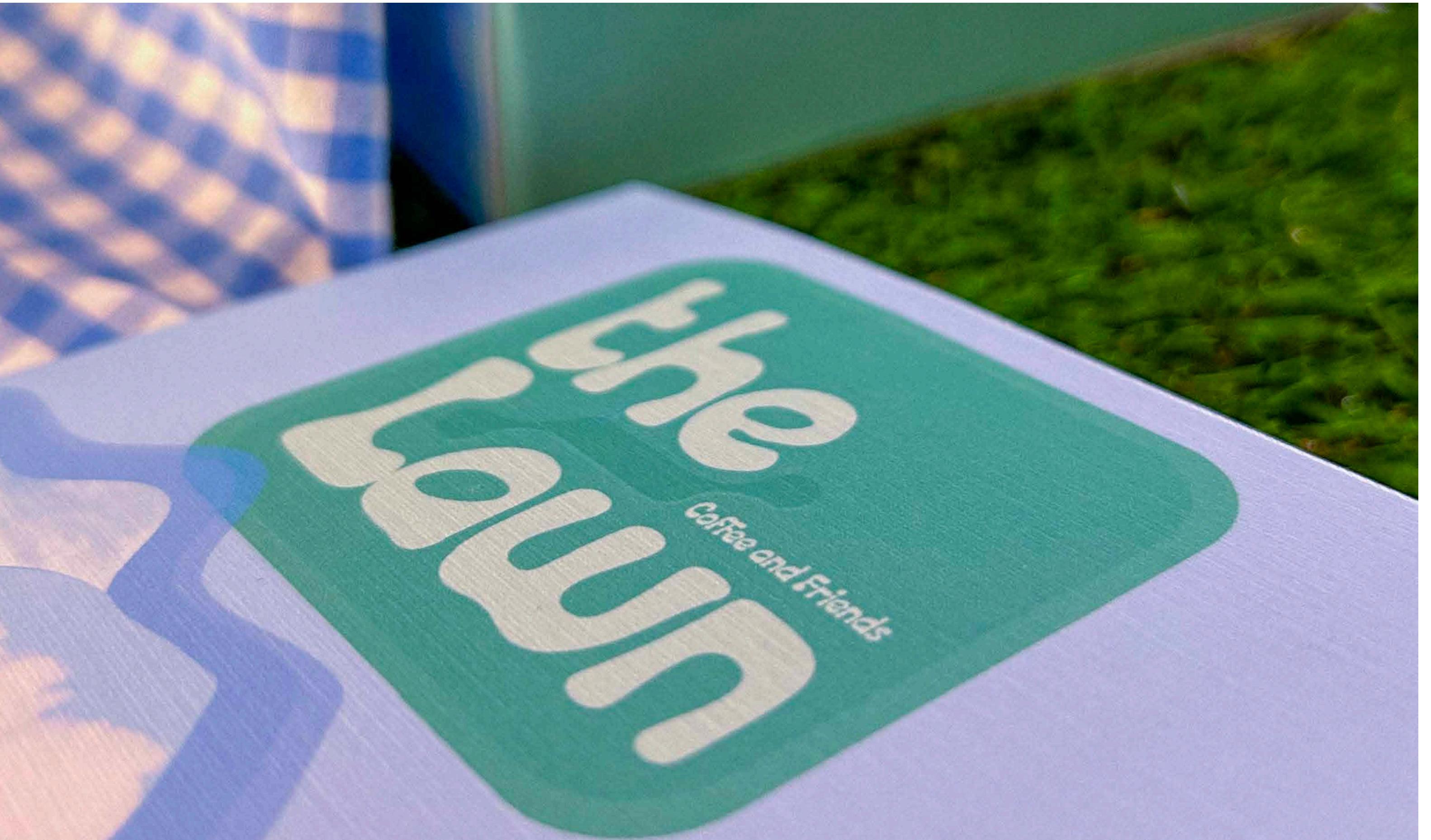


# The Lawn Brand

02

## DES 225 Mallary Wilson

The Lawn was the largest and most comprehensive project I've ever done. The main goals were to convey a relaxing, fun and informal cafe/bar to hangout. The target audience was Portlanders who feel they lack a third place, especially when its rainy and cold. I included a few pages from the brand book to show the tone of voice, I used lots of inspiration from public parks and nature to create the brand.





# Don't Hurt Our Logo!



There must be contrast, otherwise the text gets lost in the color.



We like our square shape and now its just giving triangle vibes.



Don't put any patterns in the background. Just use the grain texture.



This logo is best large. Sub text gets lost easily. Use it without the sub text in this case.



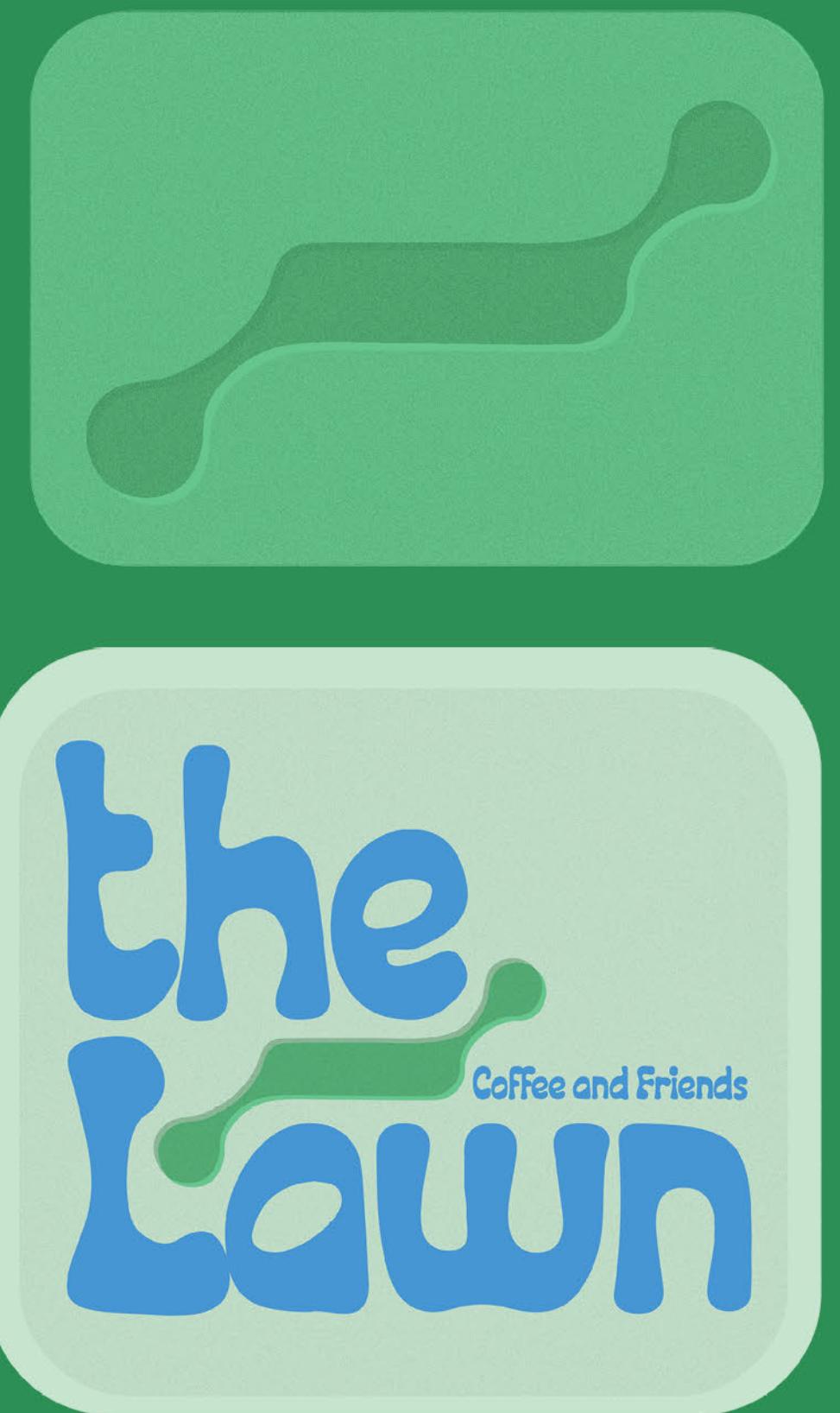
That just looks painful, don't squeeze, push pull etc.

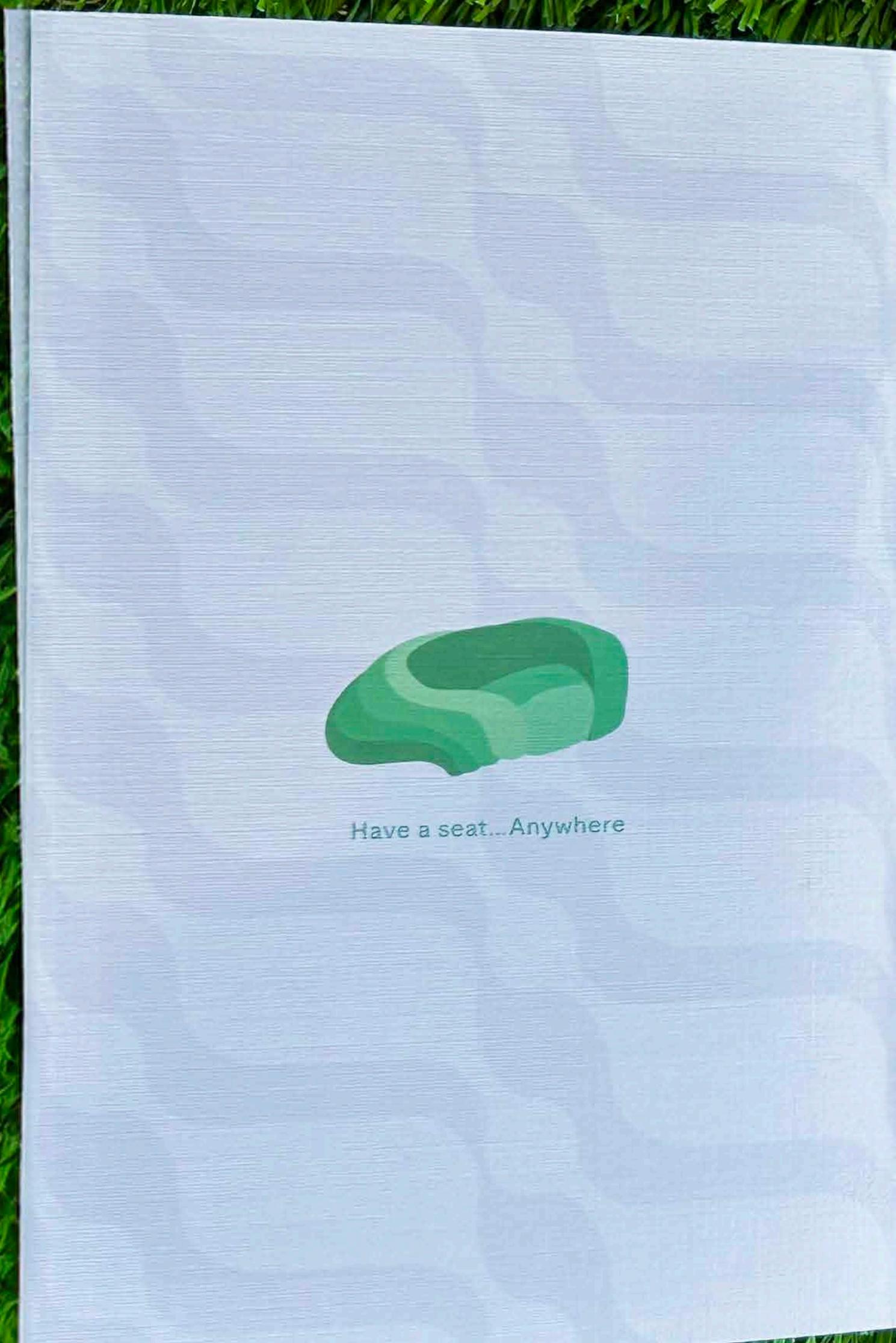


# Secondary Logos

Extra logos for if you get bored of the primary mark.

The large one doesn't have the coffee and friends text, this can be done if the logo is smaller making that part hard to read.





**Picnic Boxes**

What is this? A picnic box is full of shareable snacks. They all come with teeny sandwiches, drinks and desert of your choosing. It also comes with our featured cheese and crackers plate.

Mini serves 1 person      Medium serves 3-4 people  
Small serves 2-3 people      Large serves 5 people

# Food

## Sandwiches

Grilled Cheese	4
BLT	5
Turkey Sandwich	5
Bacon Cheese melt	5
PB and J	3

## Sweet

Donut holes	2
Apple Turnover	3
Cheese Danish	3
Chocolate Croissant	3
Cake pops	2

## Snacks

Soft pretzel bites	4
Potato chips	3
French Fries	5
Cheese and Crackers	5

## Savory

Croissants	3
Ham & cheese turnover	4
Zucchini bread	3
Focaccia bread	2
Cheesy bread	2

# Drinks

## Smoothies

Strawberry	4
Green machine	5
Orange Cream	5
Berry Blend	5
Healthy and Gross	4
Peach cream	5

## Coffee

Cappuccino	4
Macchiato	4
Latte	4
Mocha	5
Espresso	2

## Not Coffee

Lemonade (Watermelon, Strawberry, Peach)	4
Ice Tea	3
Sodas (Lemon-Lime, Orange, Ginger ale)	3
Watermelon-basil spritz	4

## Cocktails

Hard Lemonade	4
Mojito	5
Orange Fuzz	5
Long Island Ice Tea	5
Dirty Shirley	3
Moscow mule	5

## Teas

Chai	4
Jasmine	5
Chamomile	5
Earl Grey	5
Hibiscus	3
Matcha	5

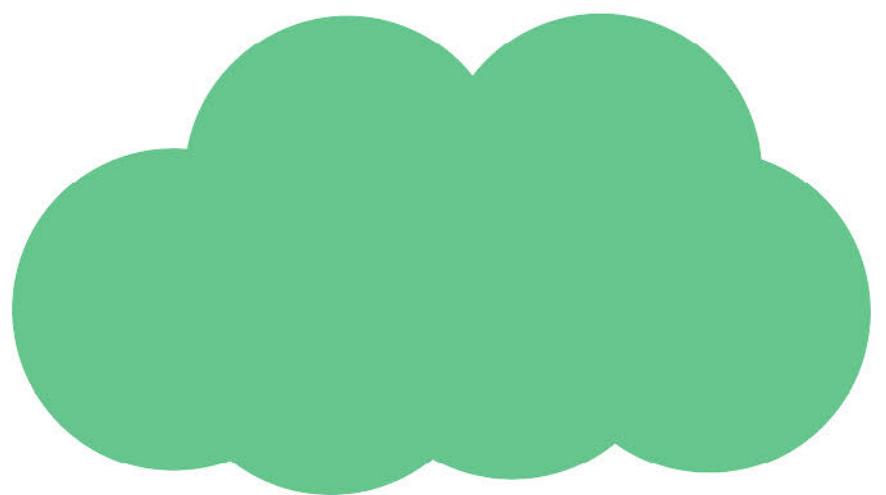
# Color Palette



**Dark Green**

Hex: 52AF66

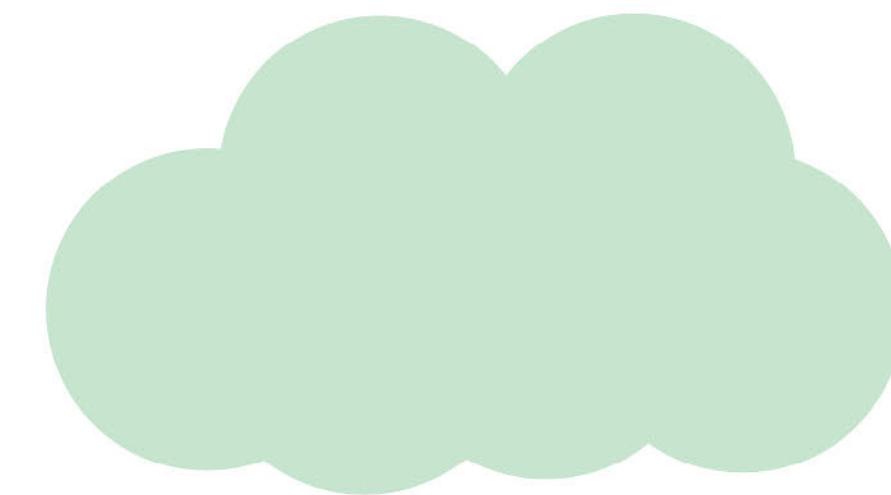
C= 70 M= 7 Y= 81 K= 0



**Mid Green**

Hex: 66C68D

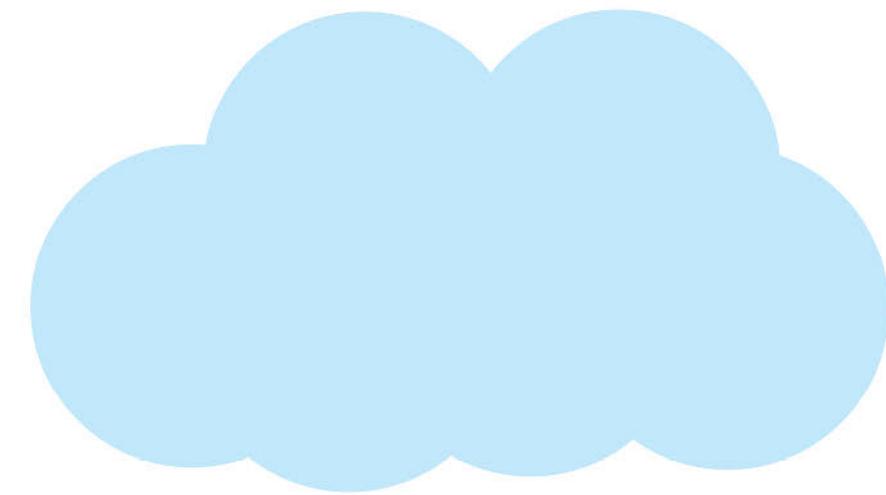
C= 59 M= 0 Y= 60 K= 0



**Light Green**

Hex: C7E5CF

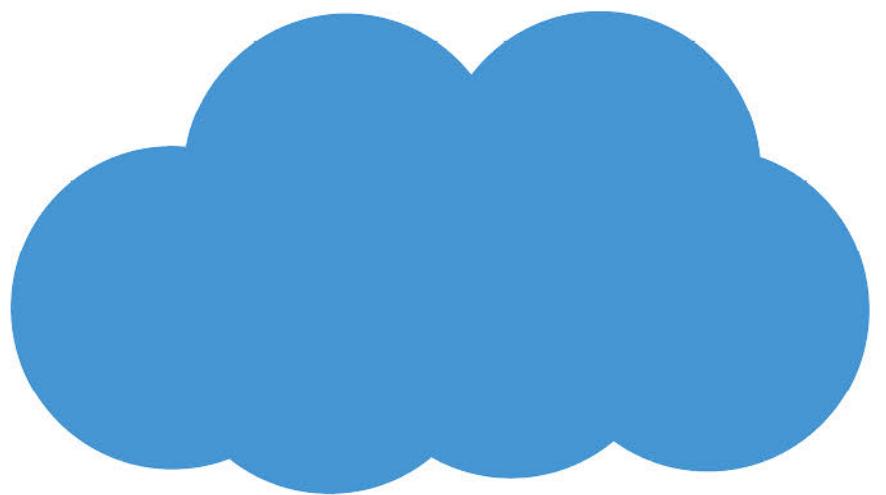
C= 22 M= 0 Y= 22 K= 0



**Light Blue**

Hex: C1E8FB

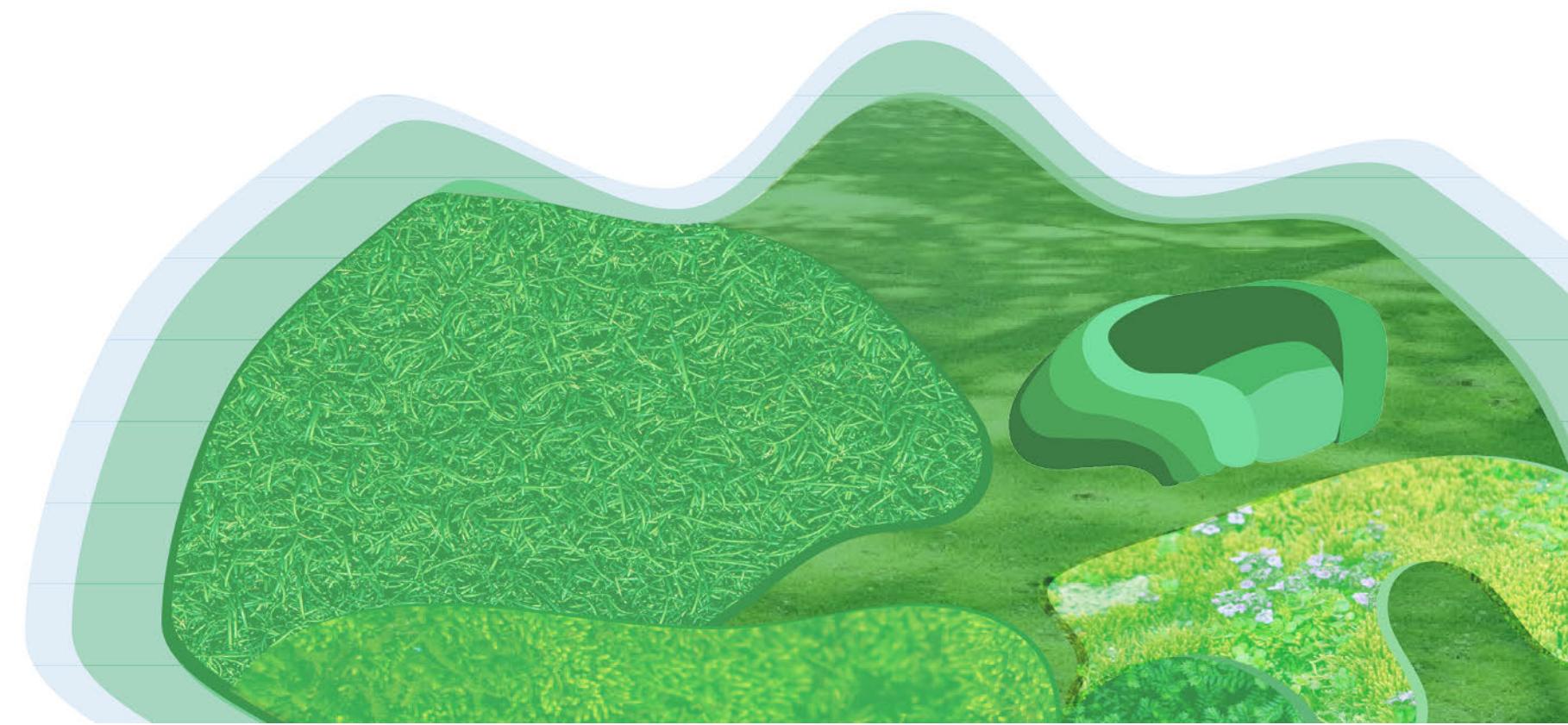
C= 22 M= 0 Y= 0 K= 0



**Dark Blue**

Hex: 4696D3

C= 69 M= 30 Y= 0 K= 0



PooPee

SIT ON  
the PEE

Have a seat...Anywhere

# Glyphium Card Game

3

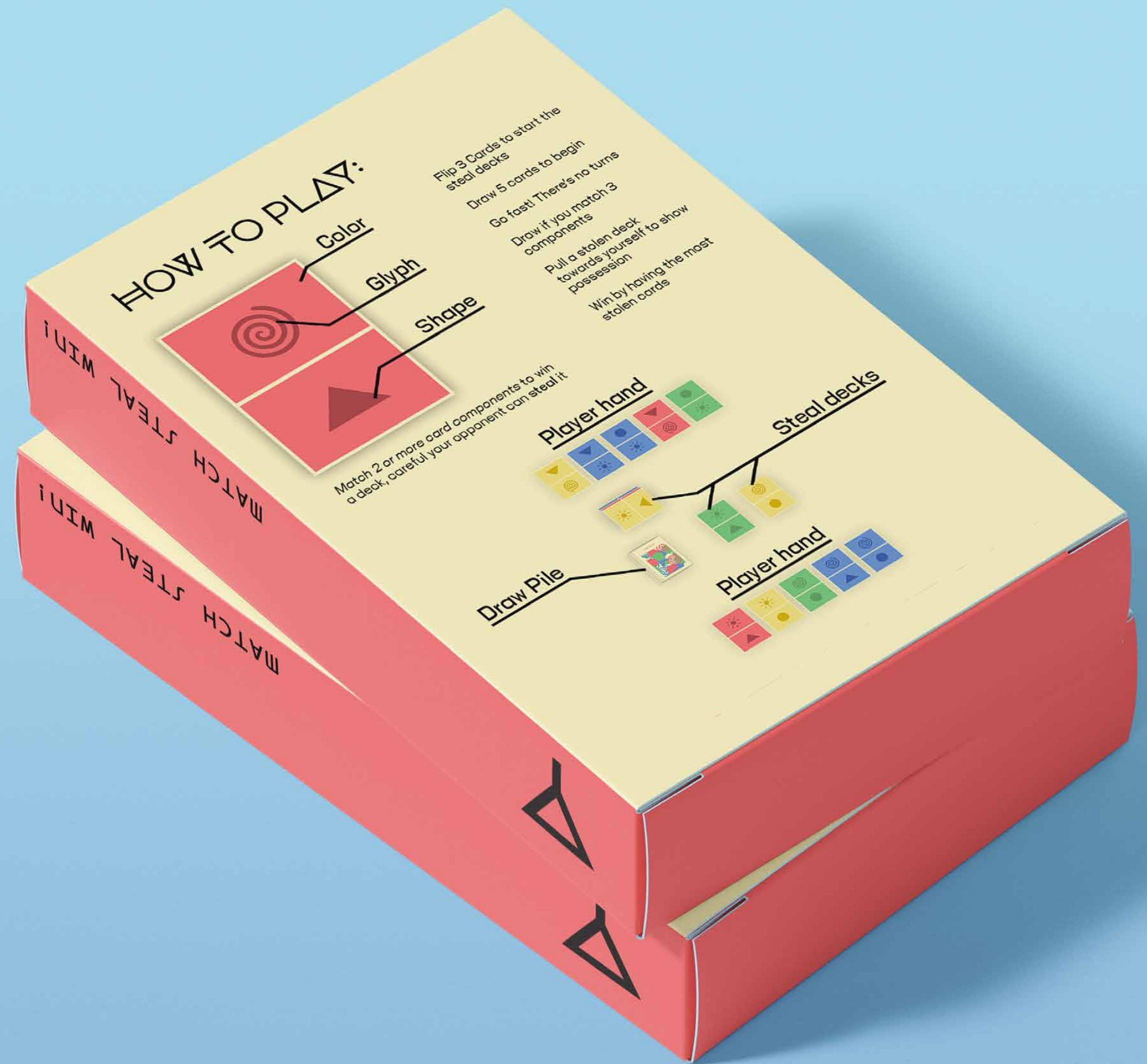
## DES 299 Stephen Ellis

This project initially was focused on the game design itself, the graphic design was a secondary factor. I wanted to display a tension filled, chaotic game with a minimalist, clean feeling. This game should appeal to people who want to play a fast paced easy to learn game. This is a real game I created (it works!) A main goal with this iteration was to figure out how to represent the instructions in a space efficient and effective way.









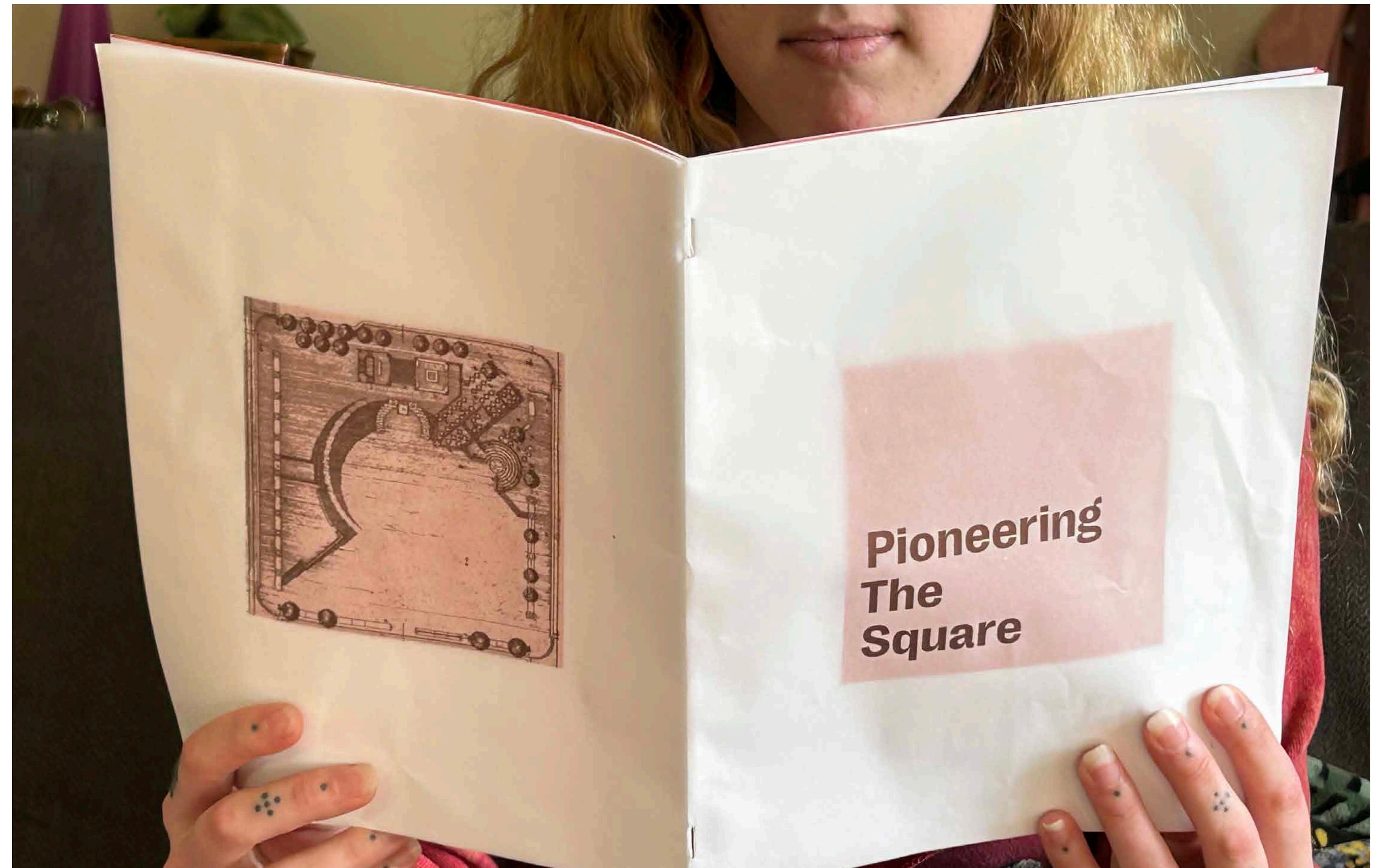


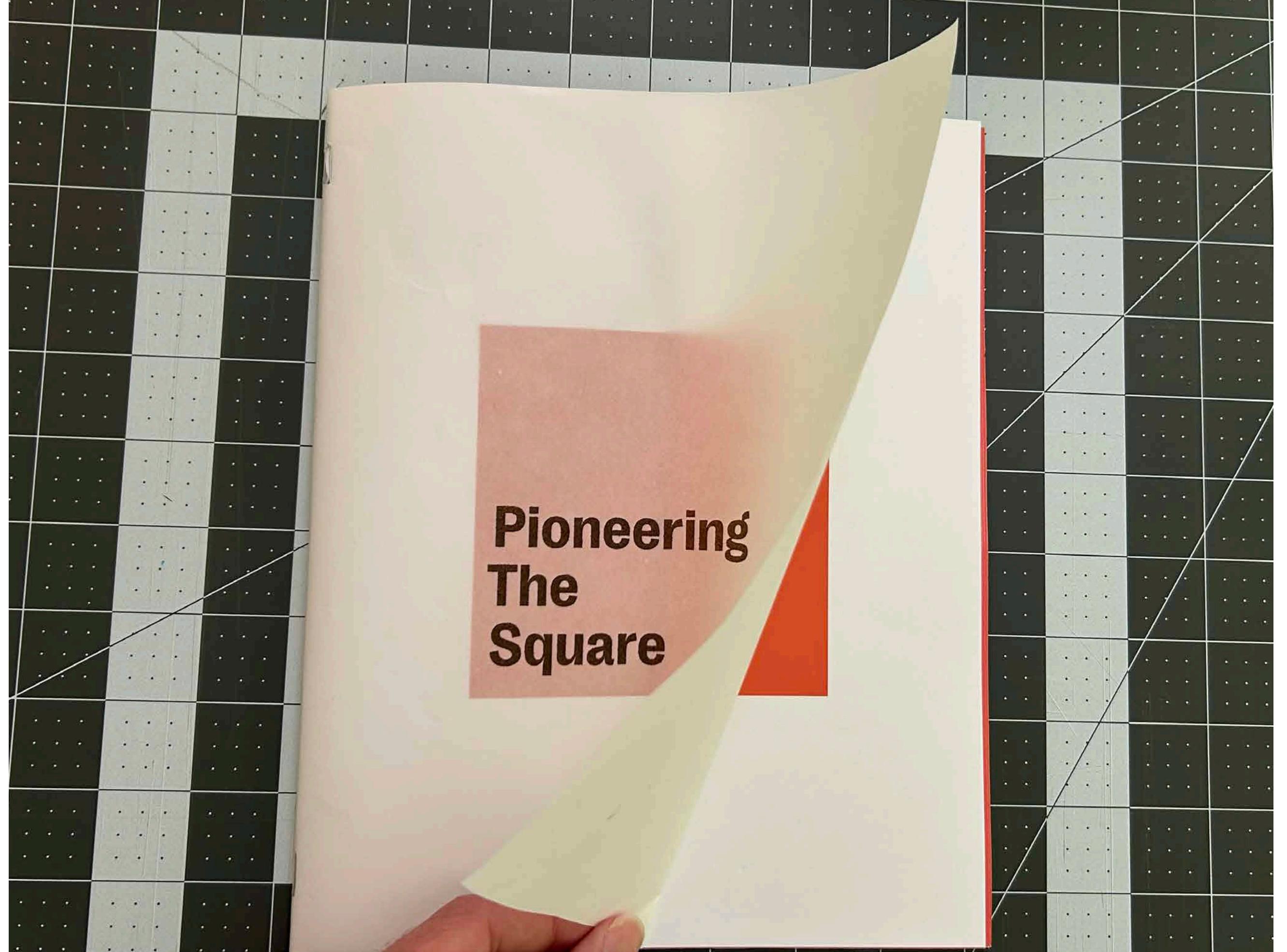
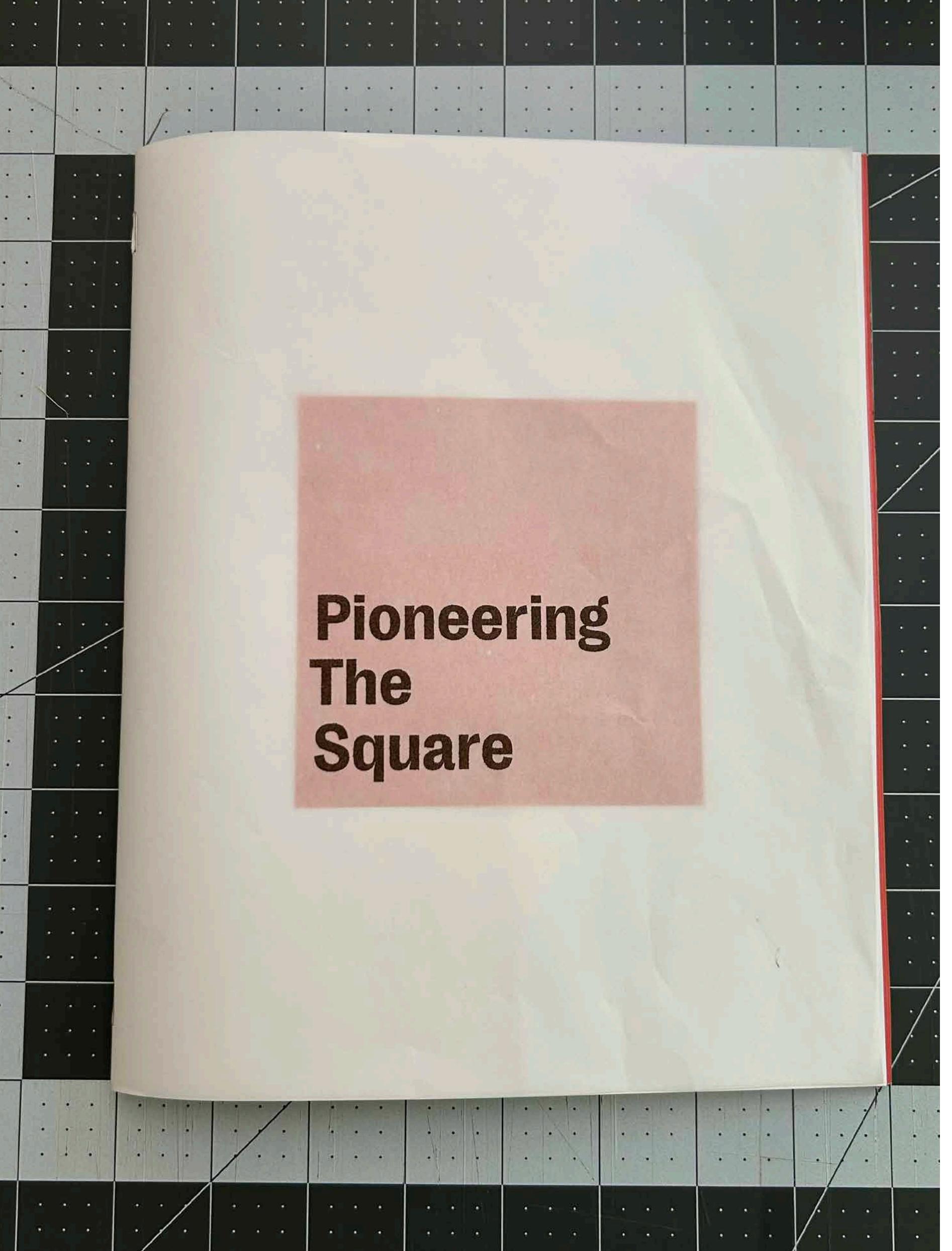
# Pioneering The Square

04

## DES 200 Schumacher

Pioneering The Square is a landscape architecture style book, Meant to look pretty on a coffee table. I wanted it to look like other books in the same genre, but have a touch of vibrancy to draw interest. The main goal was being able to use large amounts of text well.



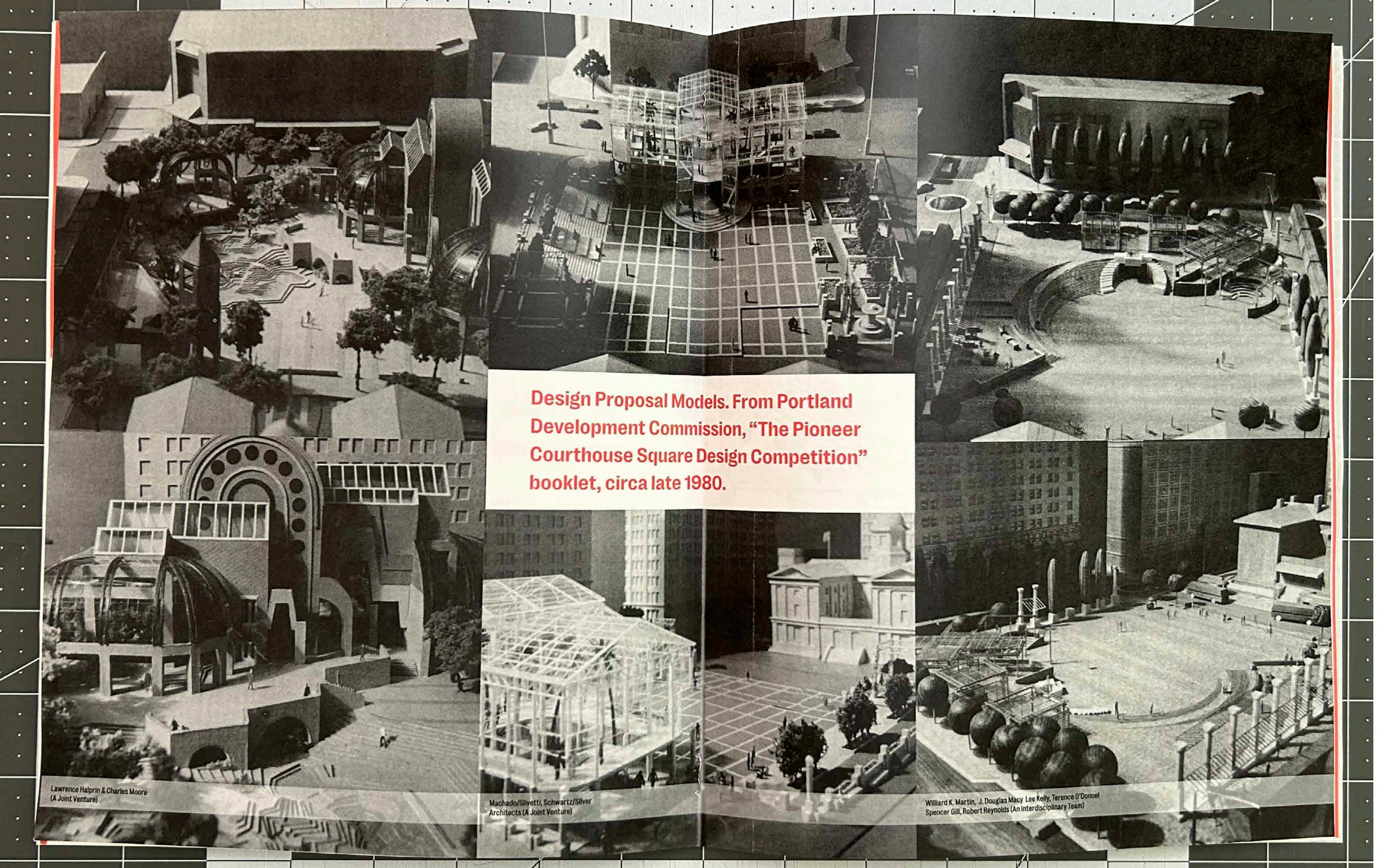


**Pioneering  
The  
Square**

## **Variations on a theme**

In 1978, the city hired local architect Donald Stastny to develop the design process.

Stastny proposed - and eventually oversaw - a first national design competition. The 162 firms who applied included many then or soon-to-be international ally renowned designers (among them James Polshiek and Michael Graves, Moshe Safdie, Robert Stern, Laurie Anderson, Pauline Anderton, a member of the Citizens Advisory Committee, Sumner Sharpe, a member of the Planning Association, John Rian, a member of the jury, and M. Paul Friedberg, a noted New York landscape architect). The jury - Pauline Anderton, Laurie Anderson, Robert Stern, James Polshiek, Moshe Safdie, Sumner Sharpe, a member of the Citizens Advisory Committee, John Rian, a member of the Planning Association, John McMahan, AIA, a member of the jury, and M. Paul Friedberg, a noted New York landscape architect) ultimately submitted 111 proposals to interview. Ultimately, 10 were selected.





# Study of Context

such an unusual space, it seems hardly surprising that the winning entry ended up in a team intimately familiar with Portland's urban fabric.



## Paint The Town

Soon after the jury selected the winning entry, the city endorsed the results. But the Association for Portland Progress, a 65-member downtown business group, quickly blasted the winning design and threaten to withhold all contributions towards the \$1.7 million in private funding needed to build it. They even lobbied for rejecting \$1.2 million from the federal government so the city could free itself from the grant's requirement for open space.

In the summer of 1980, Portland City Council met to consider the design. A three-vote majority teetered on the vote of Commissioner Mildred Schwab, who liked the square, but remained skeptical about the funding. During a brief recess during the heated meeting, competition juror Sumner Sharpe wrote a personal check for \$100, gathered a dozen other checks, and when the meeting resumed, dramatically presented them to the council. As Schwab cast her vote for the square, she quipped, I'm holding Sumner Sharpe personally responsible for the rest of the \$1.8 million. Sharpe recalls worrying that his check might bounce.

Soon after, to further galvanize public support – and to oppose the continuing behind-the-scenes efforts to kill the square – designer Will Martin gathered his team and,

with a donation from Miller Paint, painted their design across all 40,000 square feet of the empty parking lot.

Six months after the competition, longtime square opponent Bill Roberts become chairman of the Portland Development Commission and promptly called the project a dead letter. With another staunch opponent, Frank Ivancie, freshly elected as mayor, the winning design's prospects seemed dire. But a series of rapid-fire events ensued: the design won a prestigious national award from Progressive Architecture magazine; the fledgling Friends of Pioneer Courthouse Square found a major ally in one of downtown's most powerful developers, Melvin Pete Mark; and Karen Whitman, then director of the annual city festival Artquake, hatched the ingenious idea of selling bricks engraved with donors' names to help fund the square. Former Governor Tom McCall helped silence calls to hold a new competition given the change of regime, saying that to do so would stigmatize Portland as a really sort of phony place.

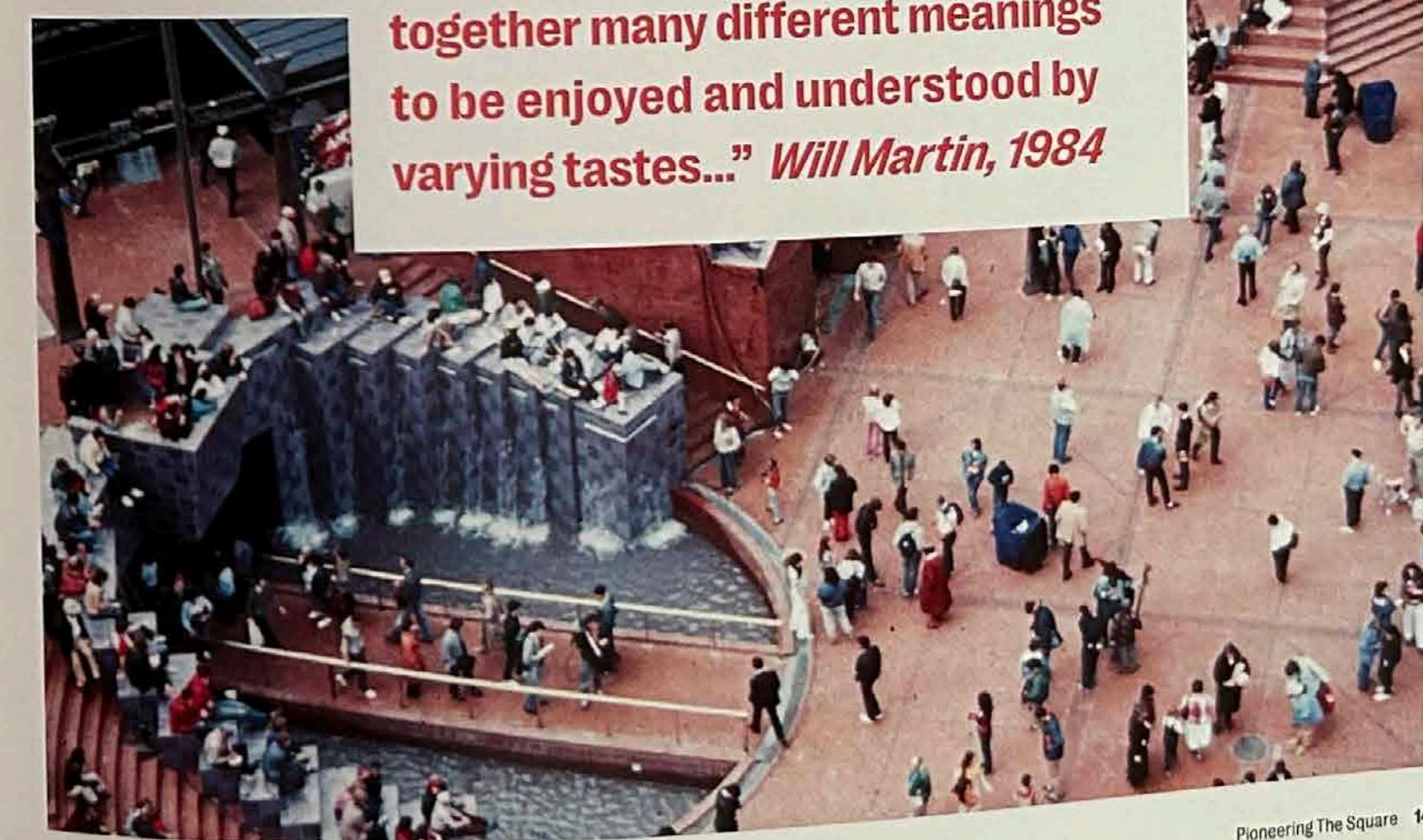
In October 1981, the Association for Portland Progress Board finally came around, voting unanimously to support Martin's design. And in the summer of 1982, Mayor Ivancie led city council to contribute the final \$350,000

toward construction. In the end, more than a third of the cost of construction was paid for in private contributions, 60,000 of them in the form of \$15 and \$30 bricks.

More than two decades after the planning department's first drawings of a major, new, centrally located public space, the city dedicated Pioneer Courthouse Square on April 6, 1984—auspiciously, the anniversary of the city's founding, the Portland Hotel's opening, and Will Martin's birth.



**"Let the space be ambiguous, fragmented, and eternally changing, rich in local symbols and metaphor reflecting Portland's history as well and bring meaning to citizens of all categories. We hope to bring together many different meanings to be enjoyed and understood by varying tastes..." Will Martin, 1984**

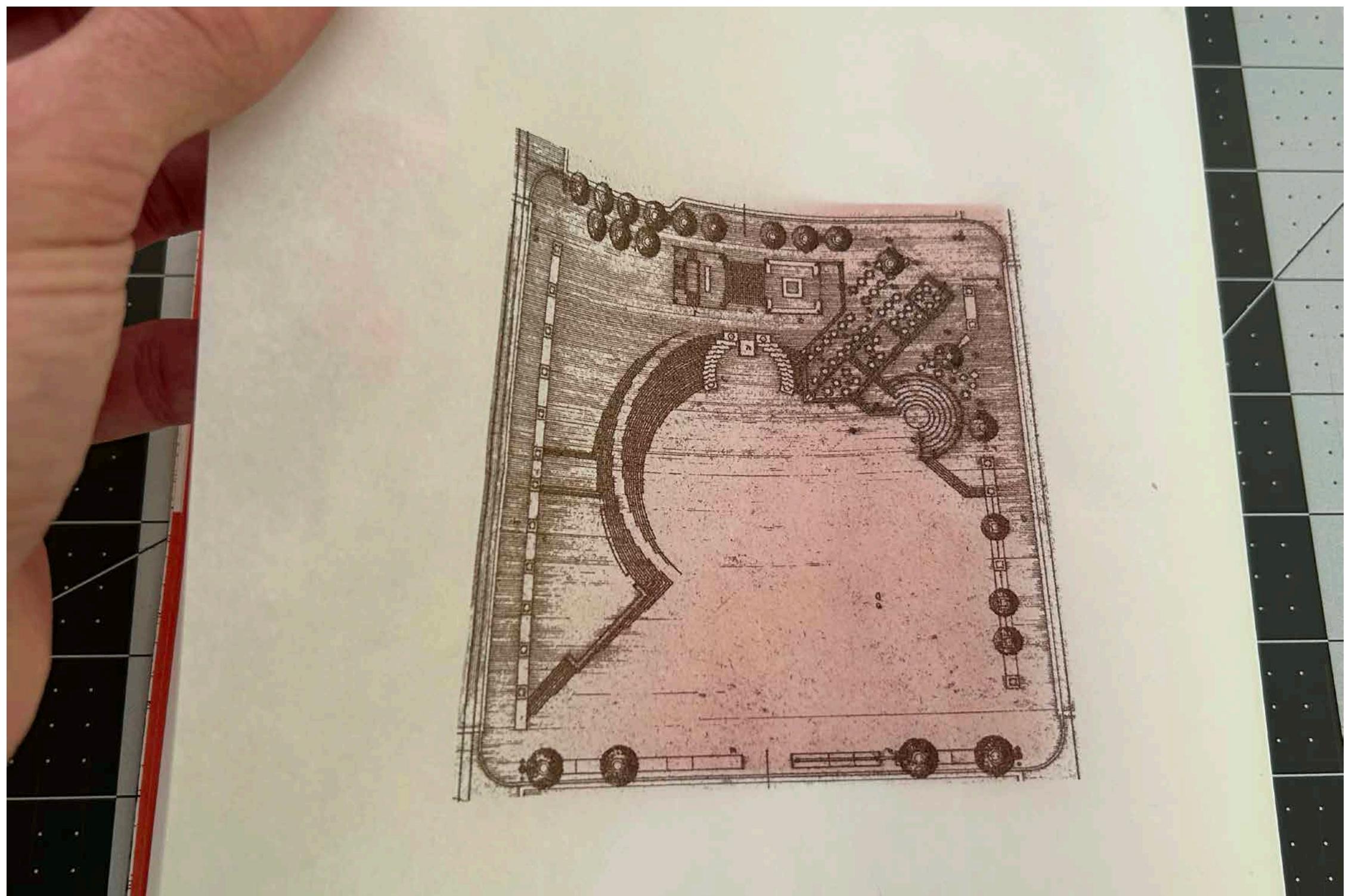


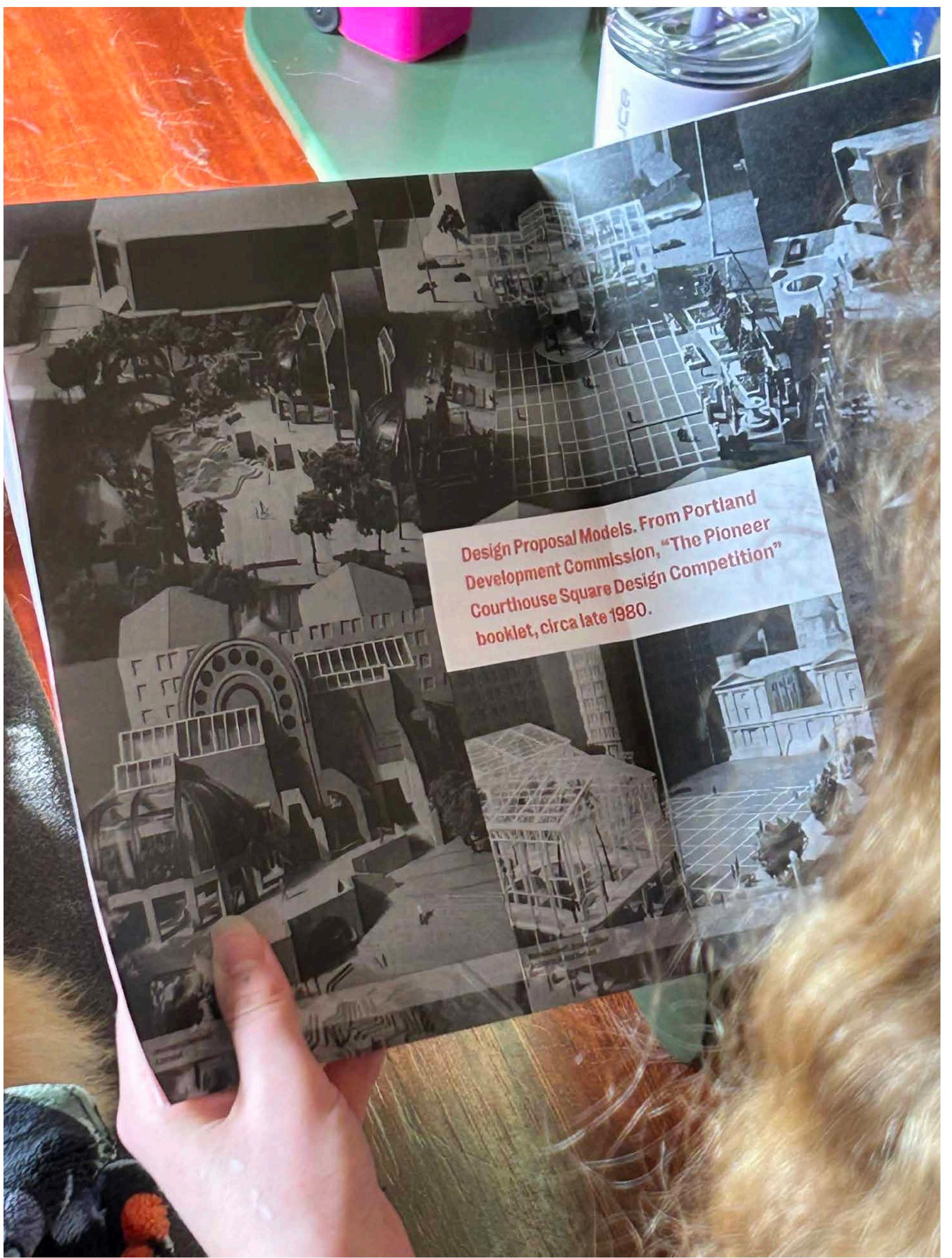
Pioneering The Square 14



APPROVED  
Martin  
312 Northwest Tenth Avenue

SOLD OUT COMING P.L. CUT  
STACKBOARD P.L. PAPER





# The Matrix Special Event

05

## DES 254 Mallary Wilson

The Matrix has a distinct aesthetic. I aimed to create a new Matrix look but still keep it familiar to Matrix fan's. This cryptic event emulates the disconnect between "The Matrix," and its counterpart. The branding uses exclusive and secretive imagery, to push this mysterious narrative.





THE MATRIX







# Take A Break Zine

06

DES 224 Shannon Kidd

The Take A Break zine—activity book appeals to people who want to have a tactile method of being productive outside of their flat phone task list. The goals for this project were to create a format that's reusable, explains a productivity technique and to represent a feeling of taking a deep breath. I designed the interactions to be engaging, specifically for people who have ADHD.



# How to get shit done

1. Plan your work tasks and breaks
2. Set a timer for 25 minutes
3. Work 25 minute uninterrupted
4. Take a brief 5 minute break
5. Repeat steps 1-4 four times
6. Take a long 25 minute break
7. Repeat 1-7 if you're not done

The not very surprising truth is that you are more productive when you take breaks.

This zine explains the pomodoro technique. Named after the classic tomato shaped timer. It's a mindful way to be productive that puts your mental health first.





Plan ahead

I Need To...

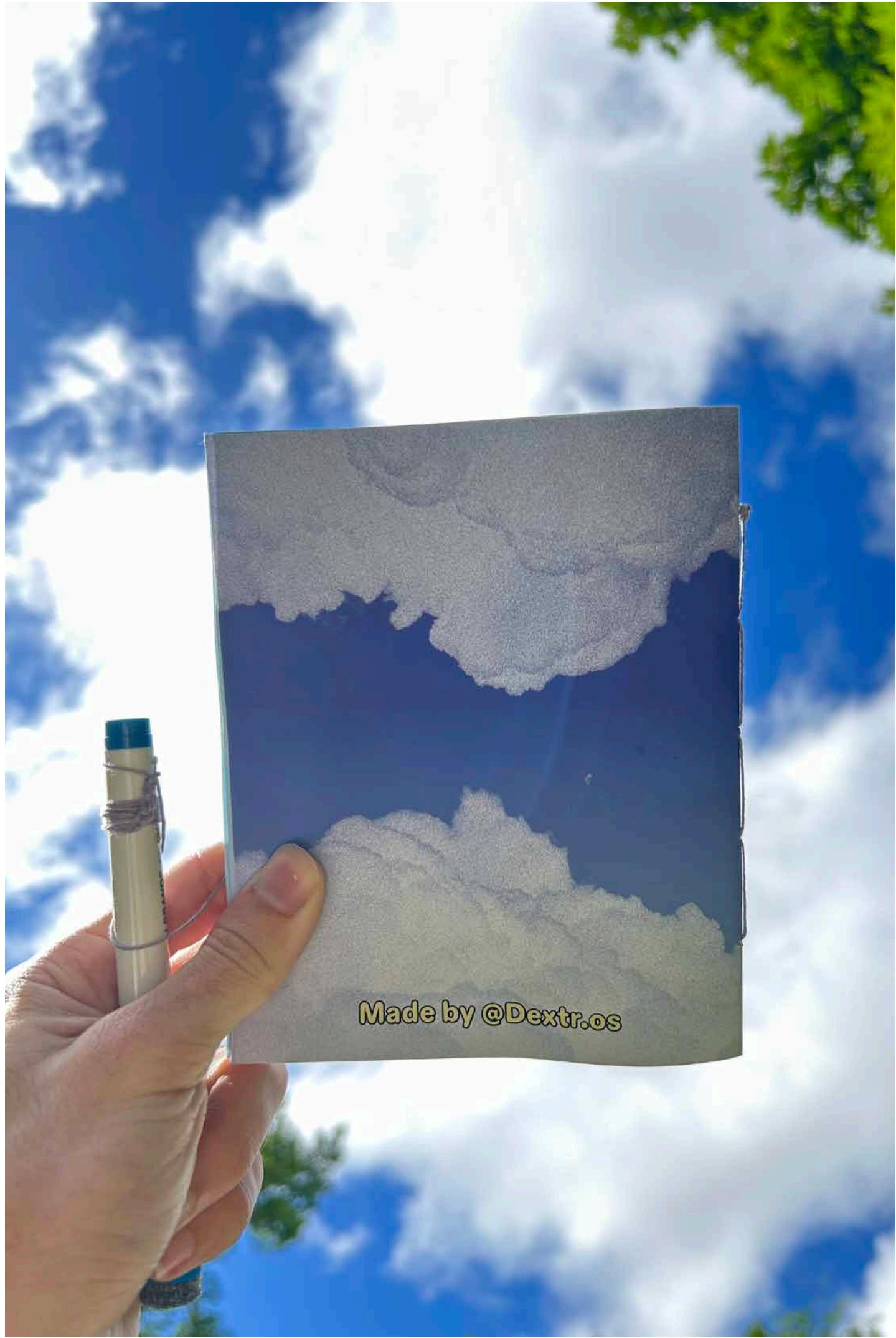
- Do Laundry
- School

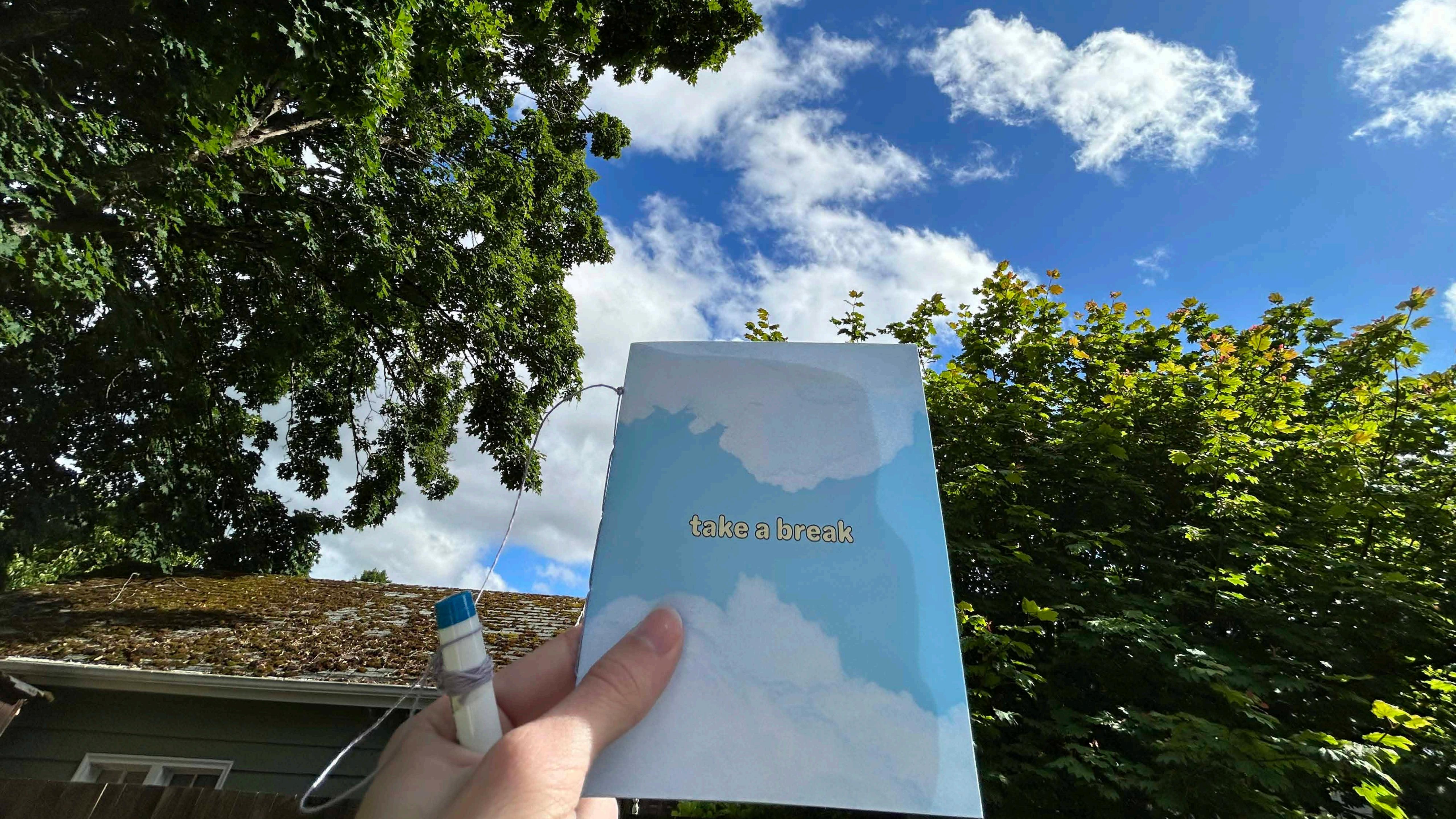


Write what you need to do later here



Get some rest, I  
hope you got all  
your shit done!





take a break

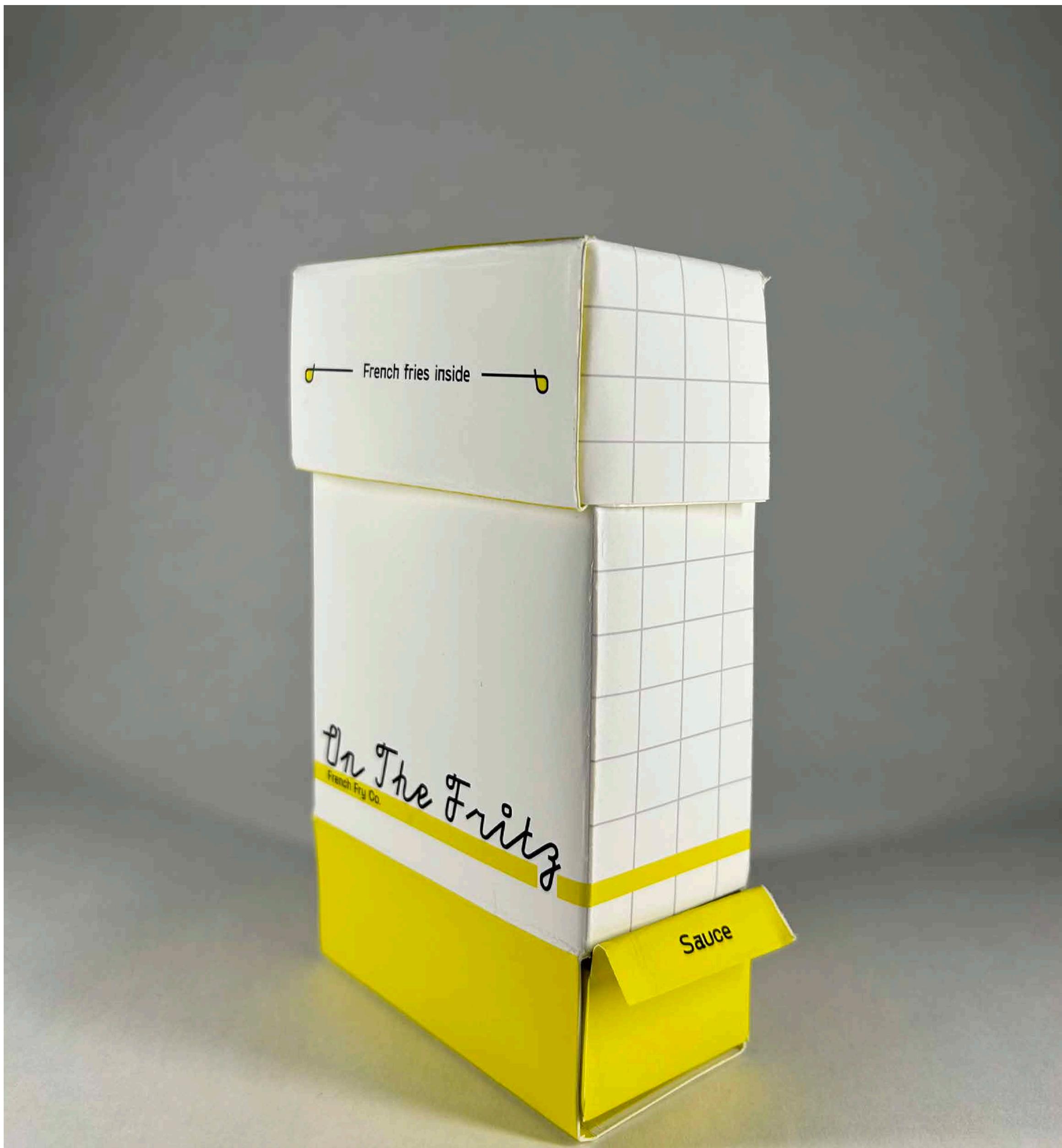
# On The Fritz Fries

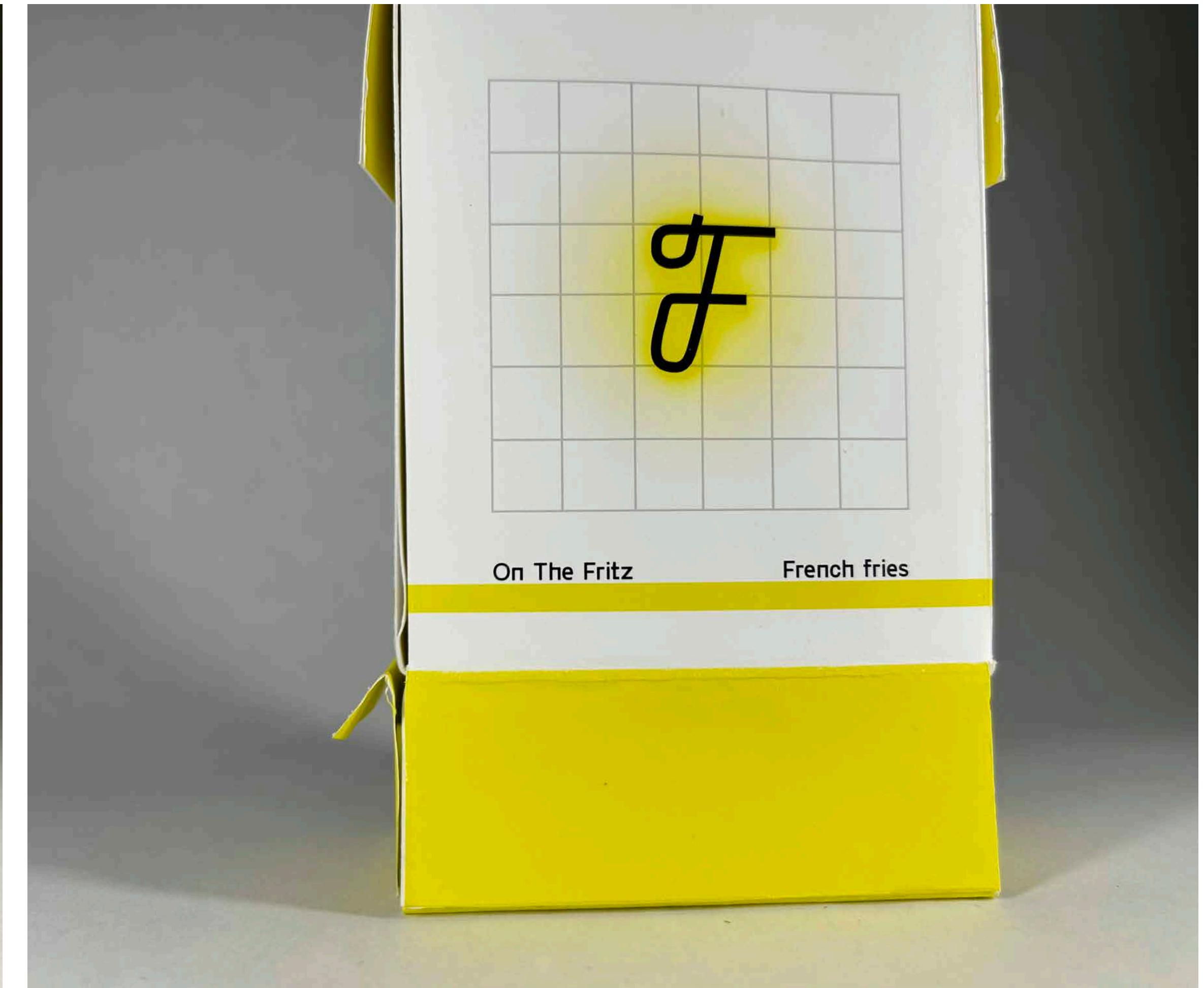
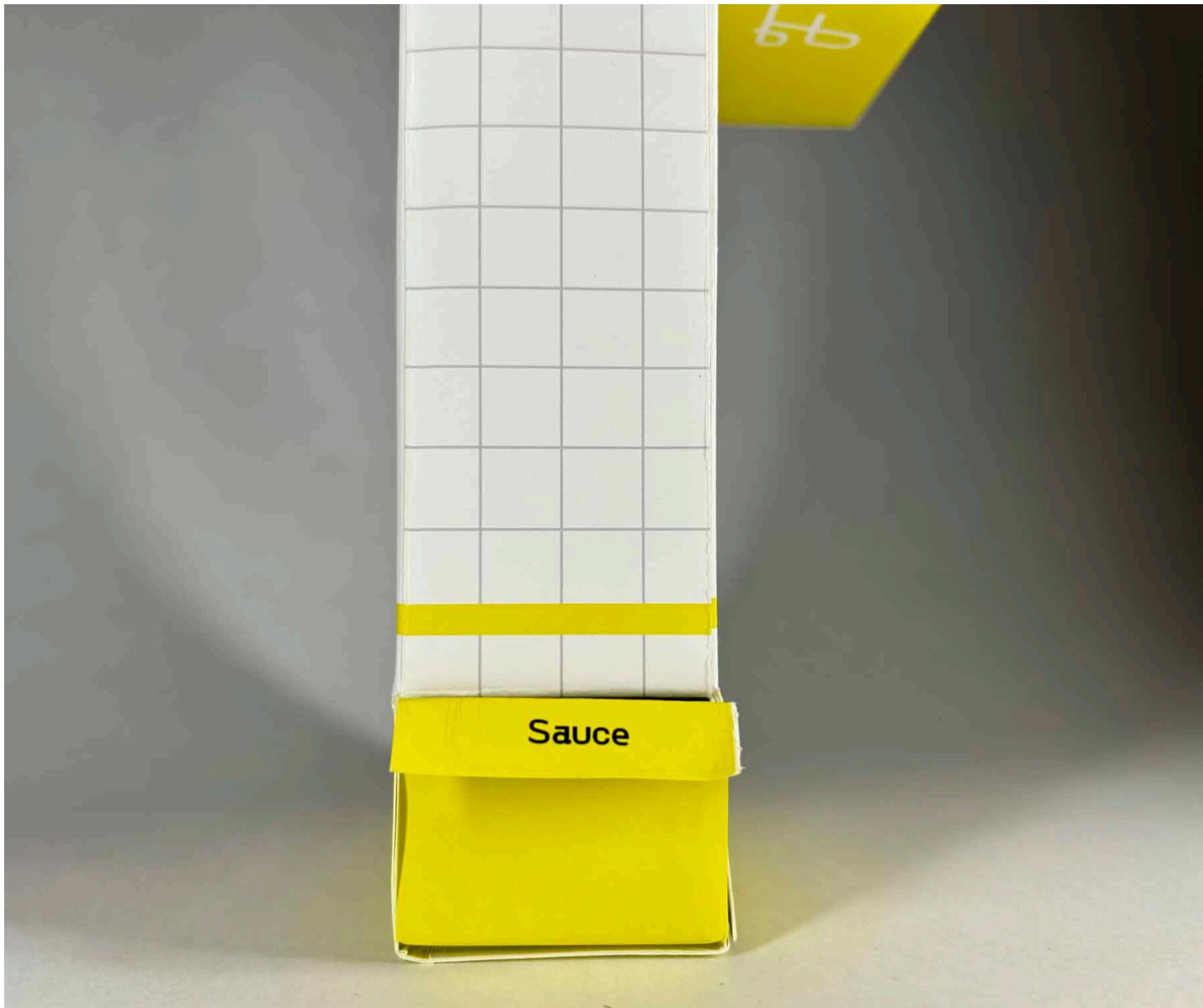
07

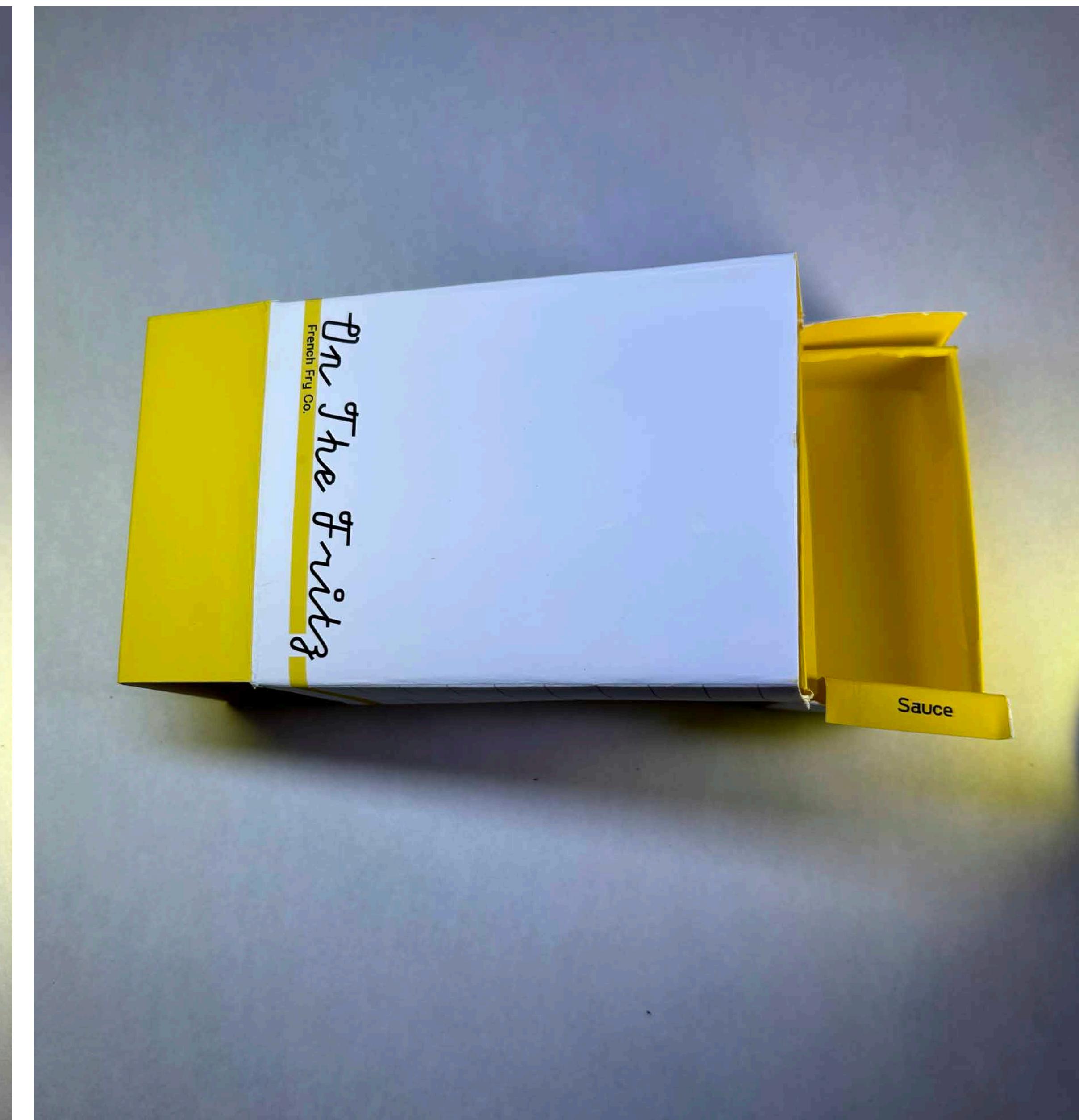
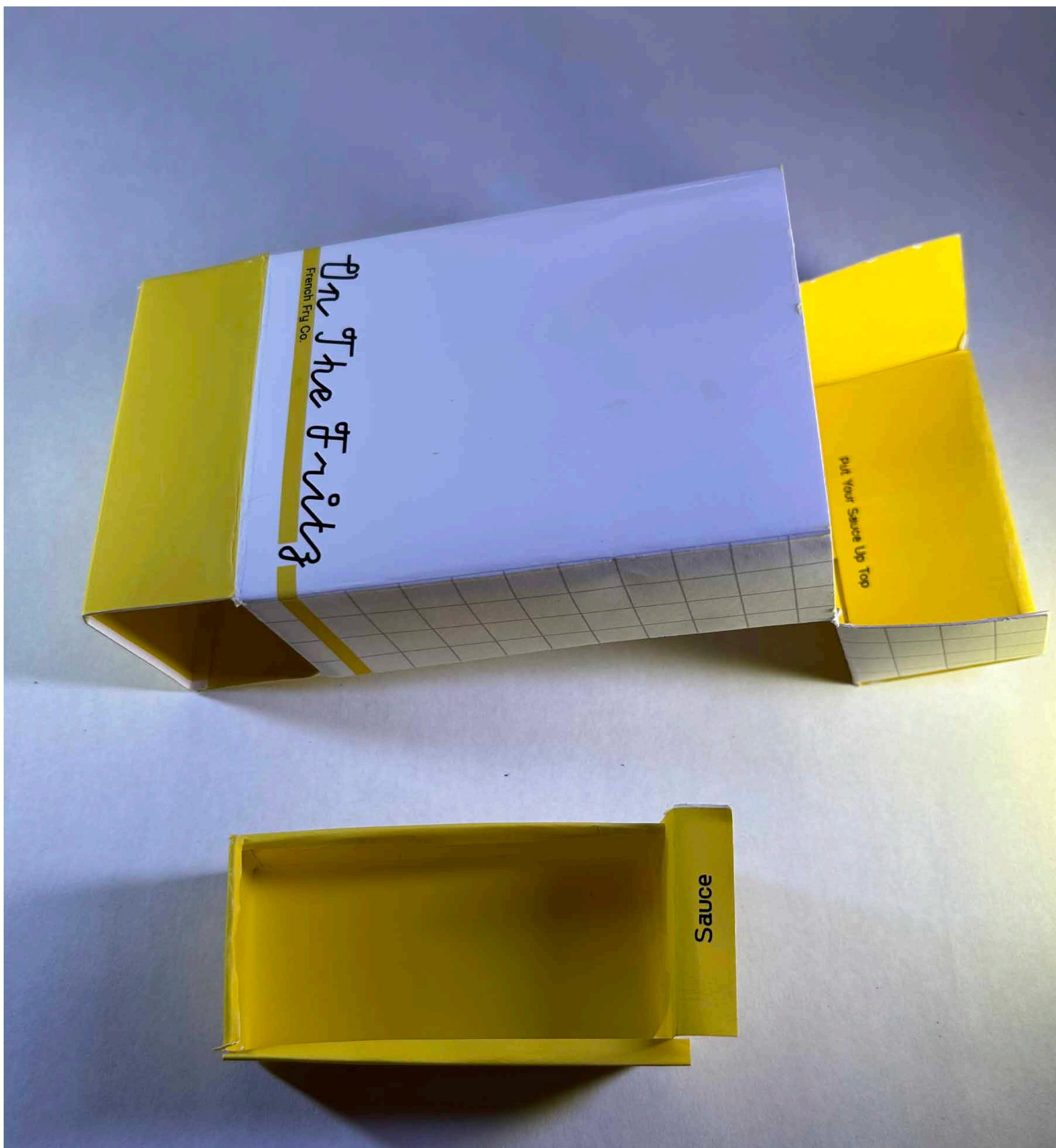
DES 254 Mallary Wilson

Designing a 3D surface is very different from a 2D plane. My goal with On The Fritz was to create a concept and apply it cohesively to takeout packaging. The concept was an electric, industrial, clean aesthetic food truck with tube neon lights elements. Its audience are people who want to grab a quick snack and eat on the go.

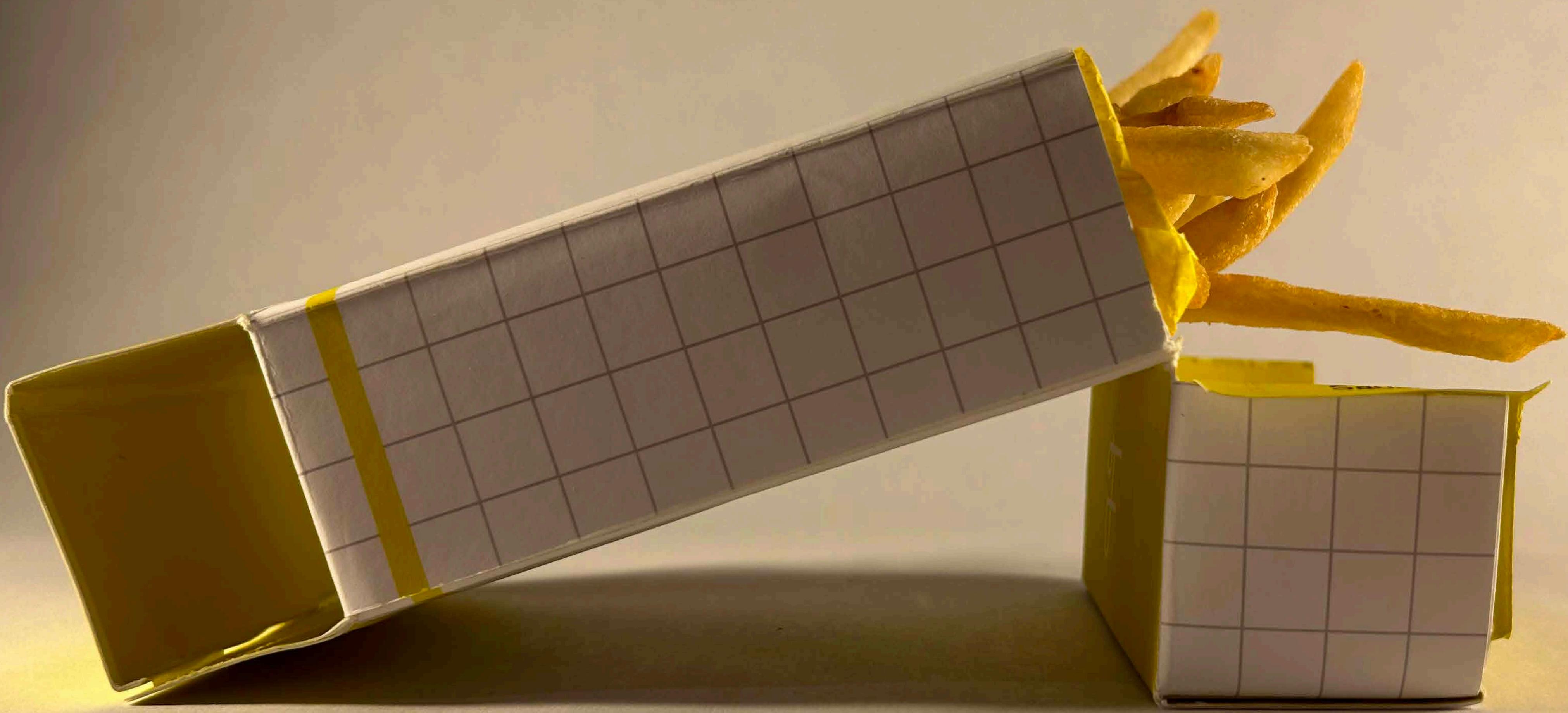


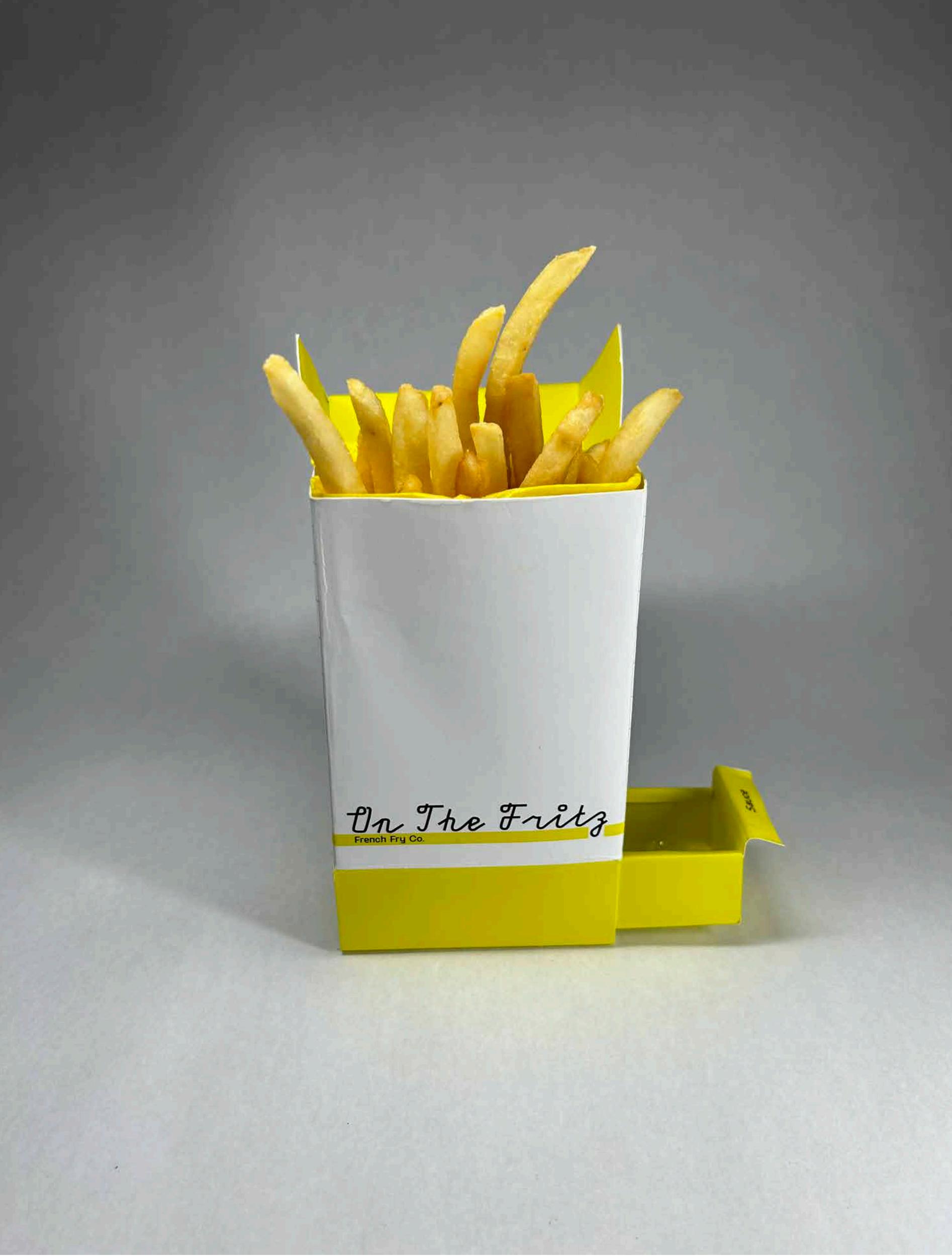
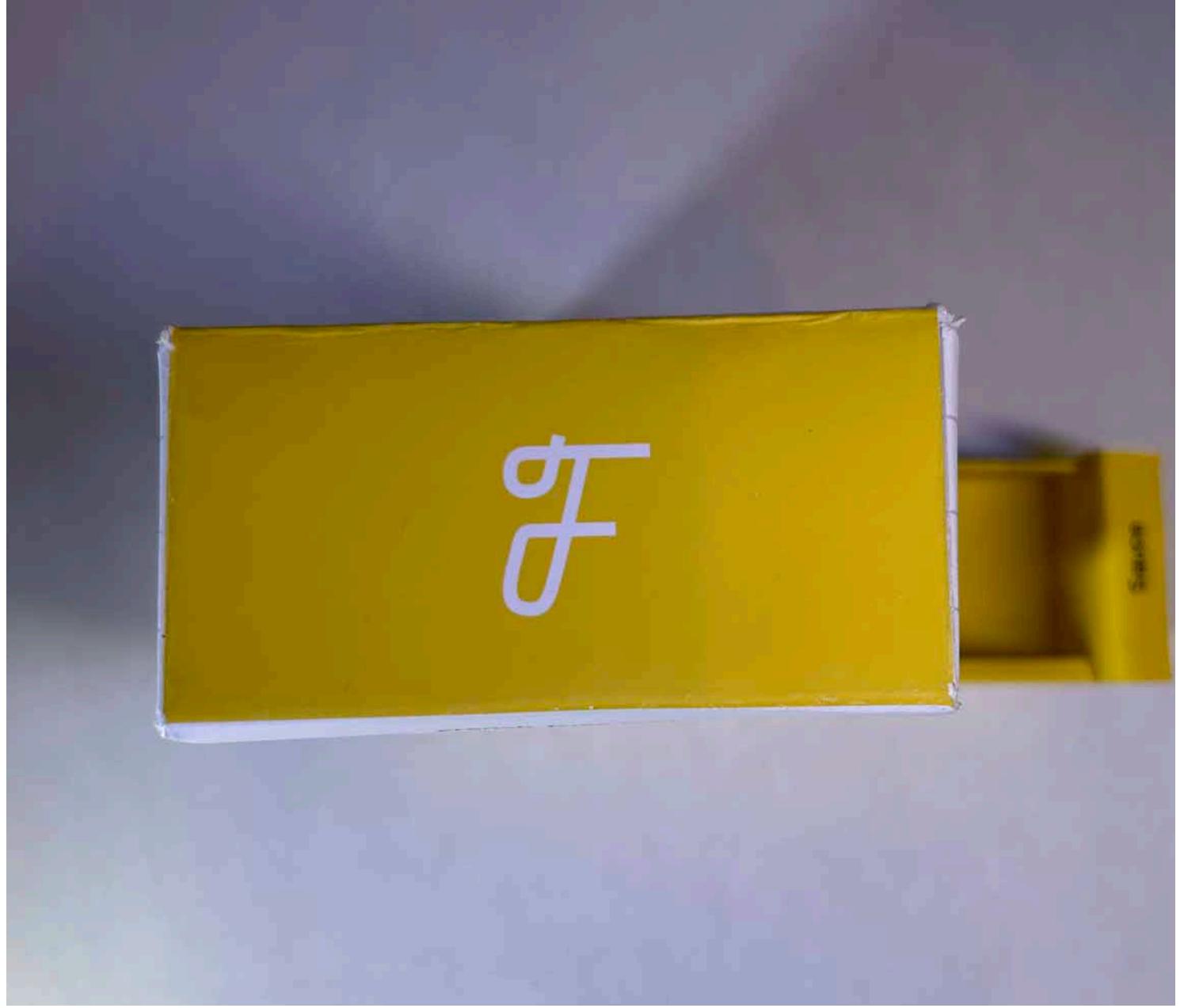














On The Fritz

French Fry Co.

**Thank You**