

ELLA KRISPEL

PORTFOLIO

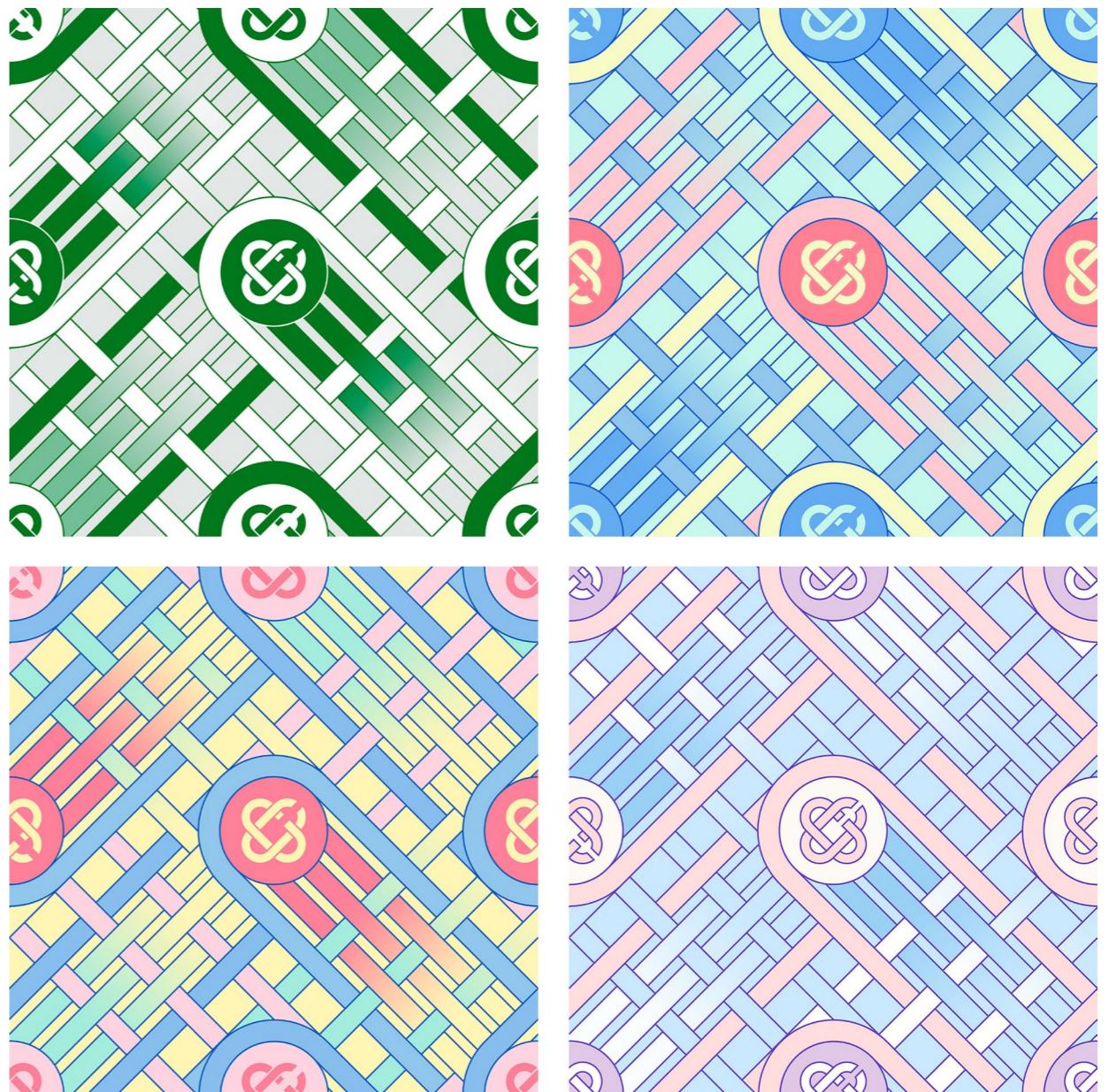
Logo Manipulations & Monogram Pattern Designs

One of the key responsibilities in my current role as a senior print designer is designing numerous iterations of brand logos, identities, and monograms. Each season demands new and significantly different versions of these assets, communicating the brand's evolving inspiration and narrative through graphics.

SS22
Casablanca Paris



Ping Pong Monogram

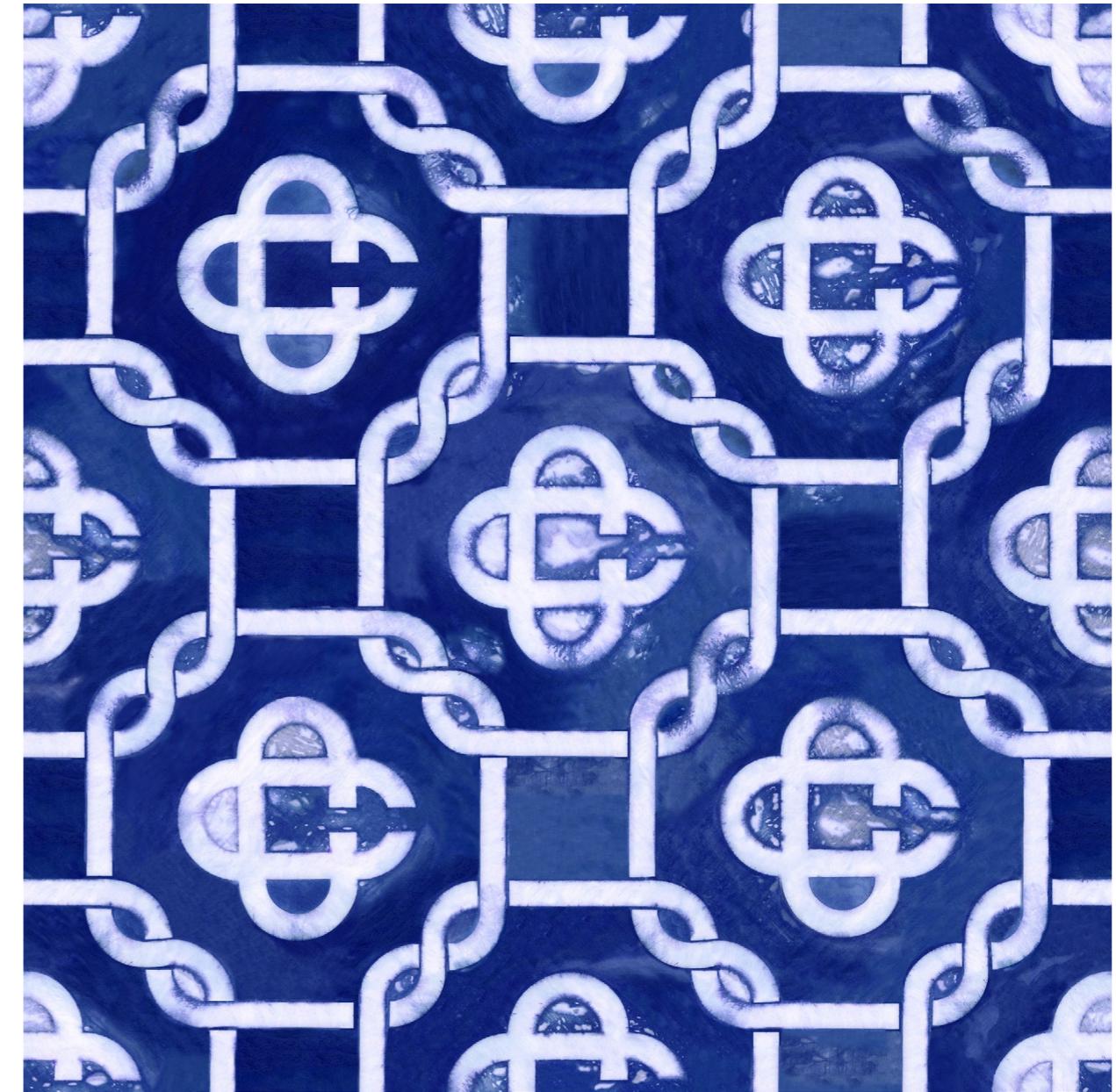




SS22
Casablanca Paris



Wood block Monogram



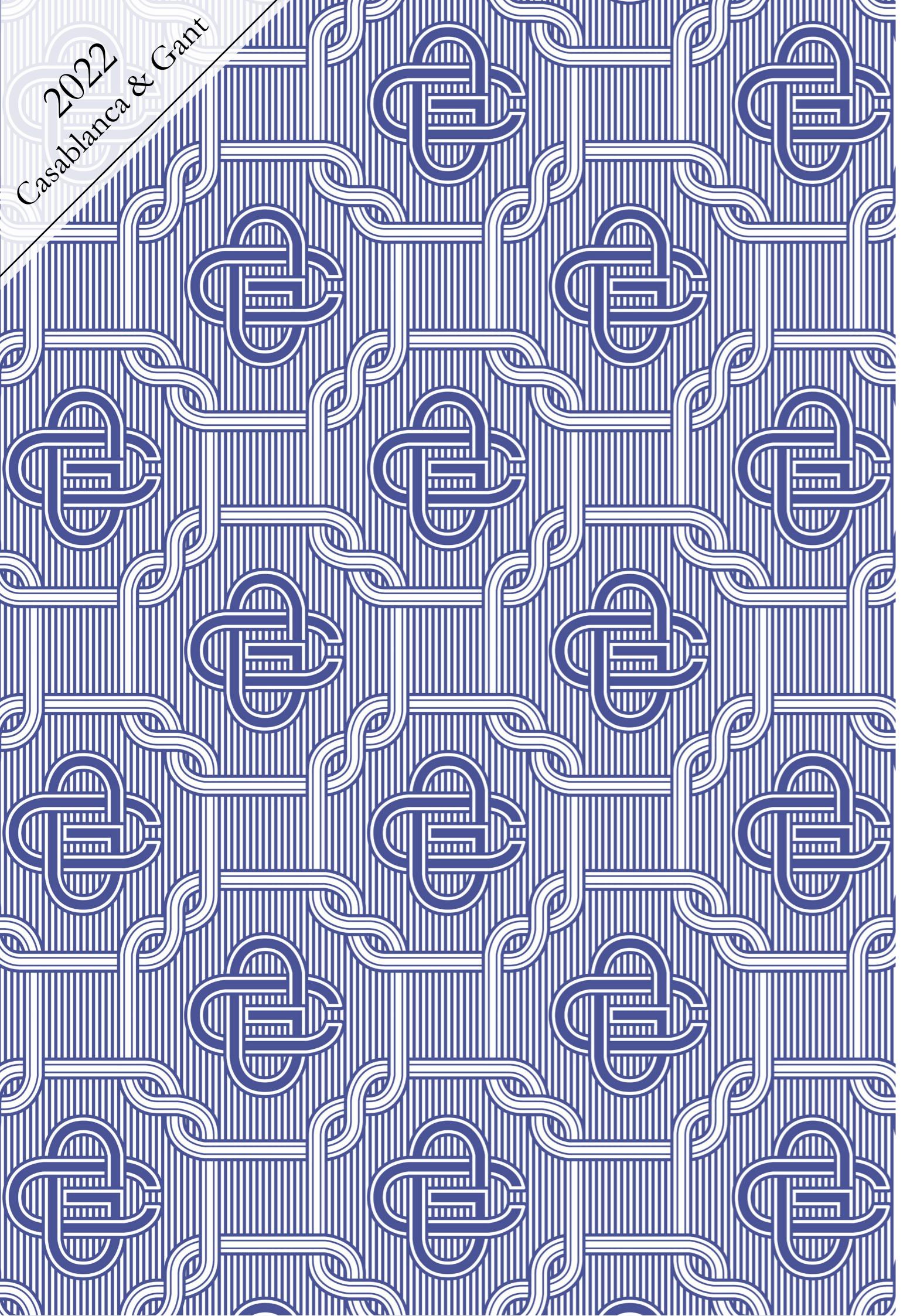
AW22
Casablanca Paris



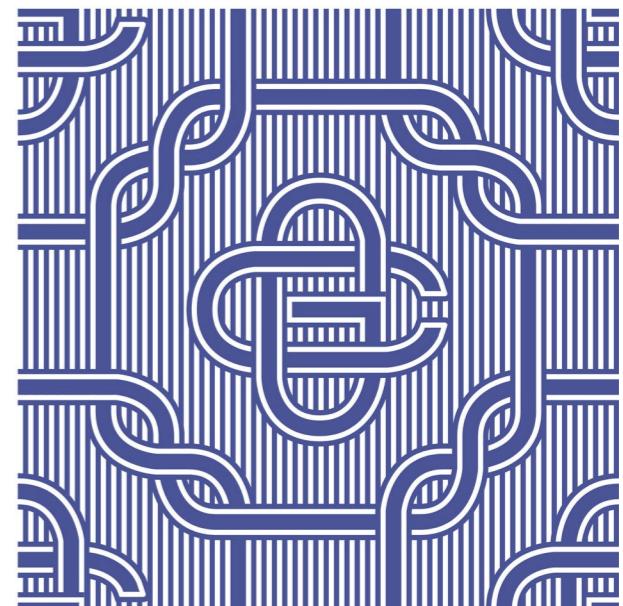
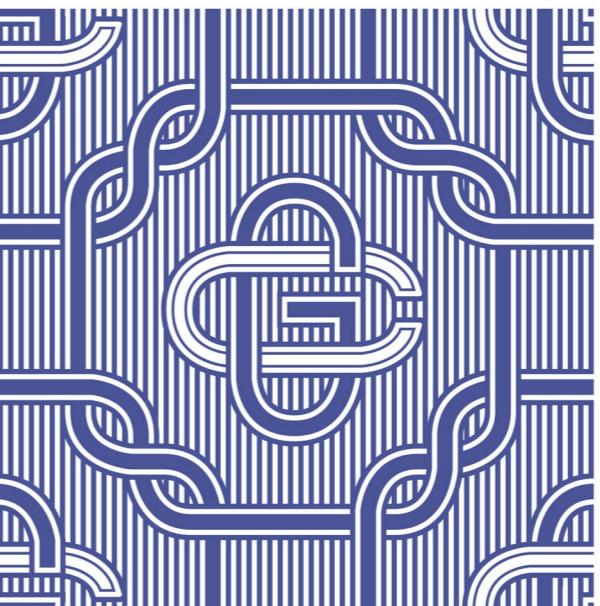
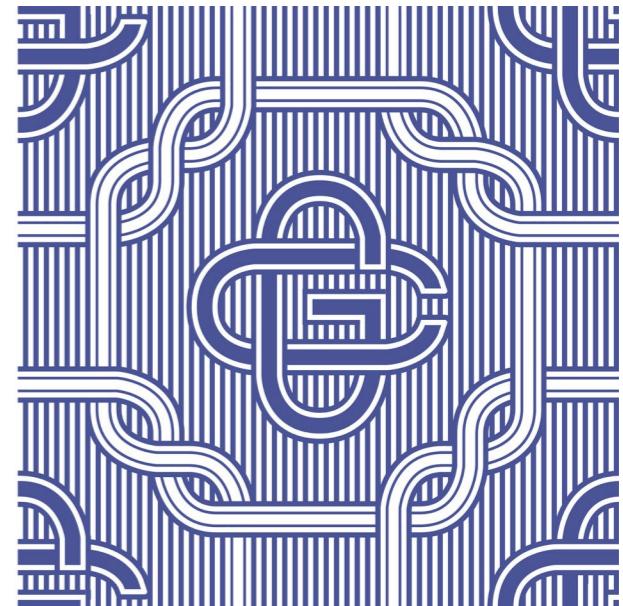
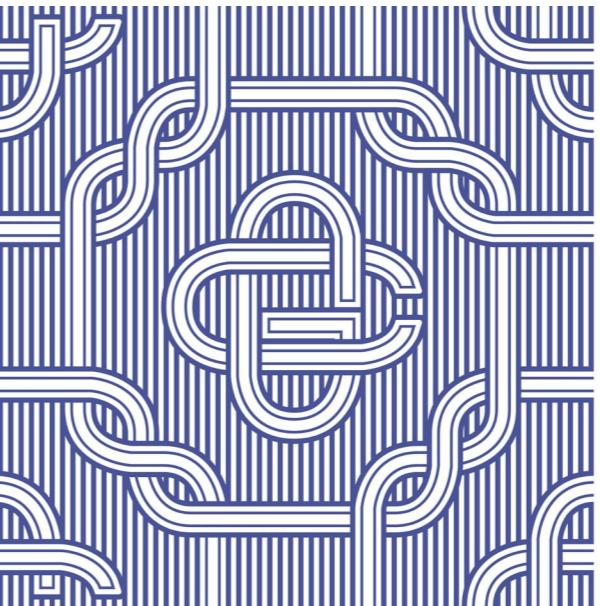
Rope Monogram



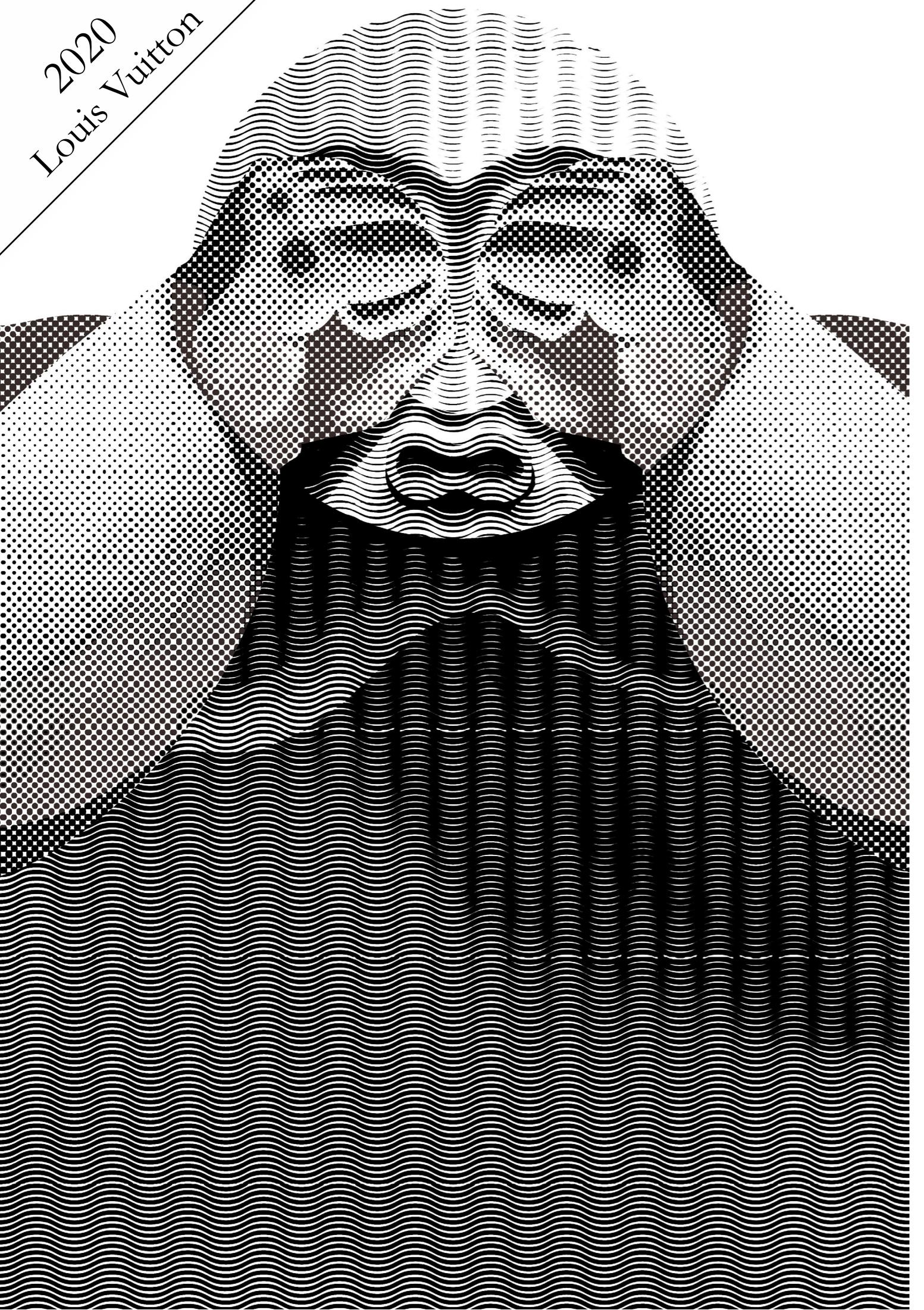
2022
Casablanca & Gant



Gant and Casablanca Monogram and Logo Designs



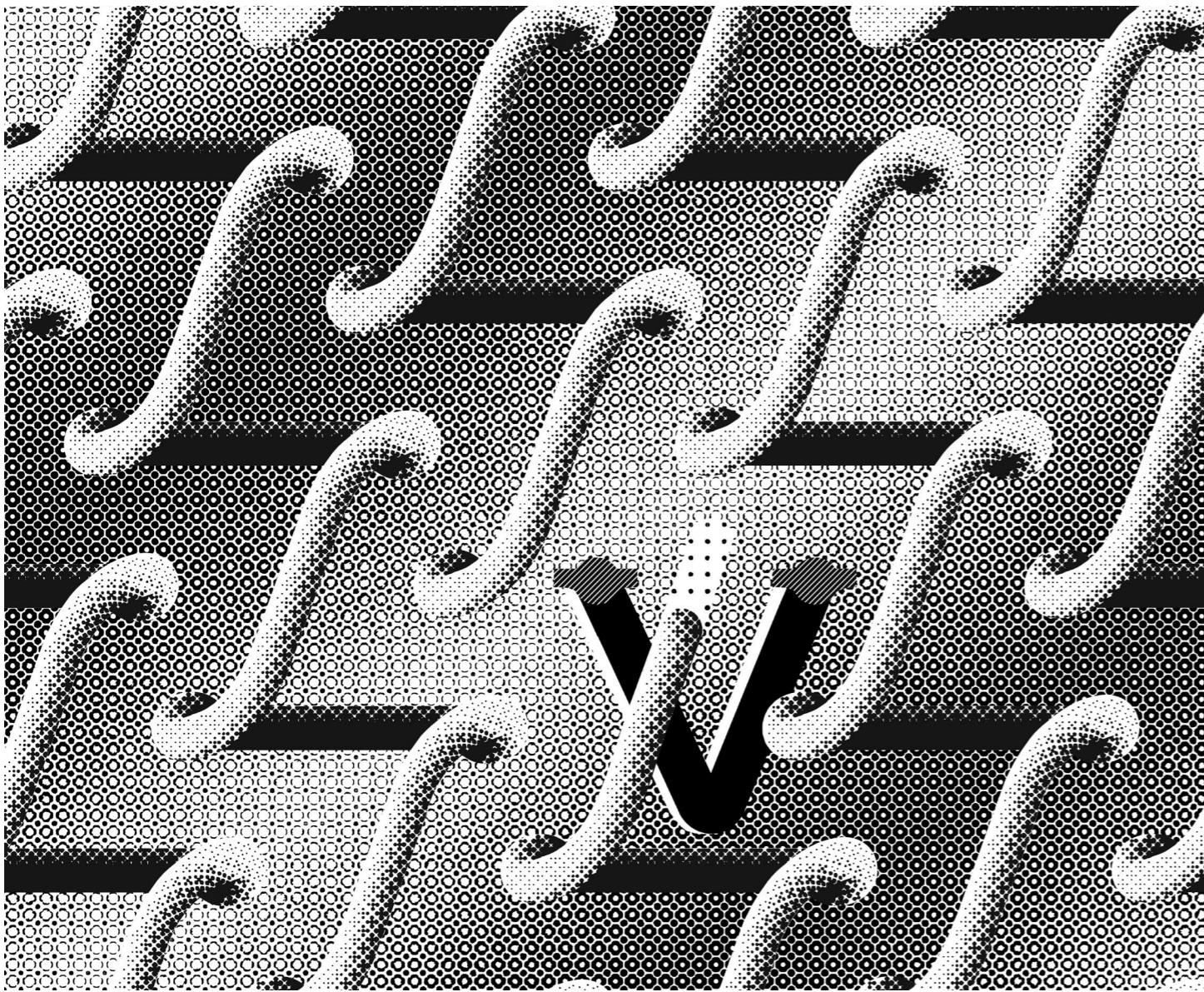
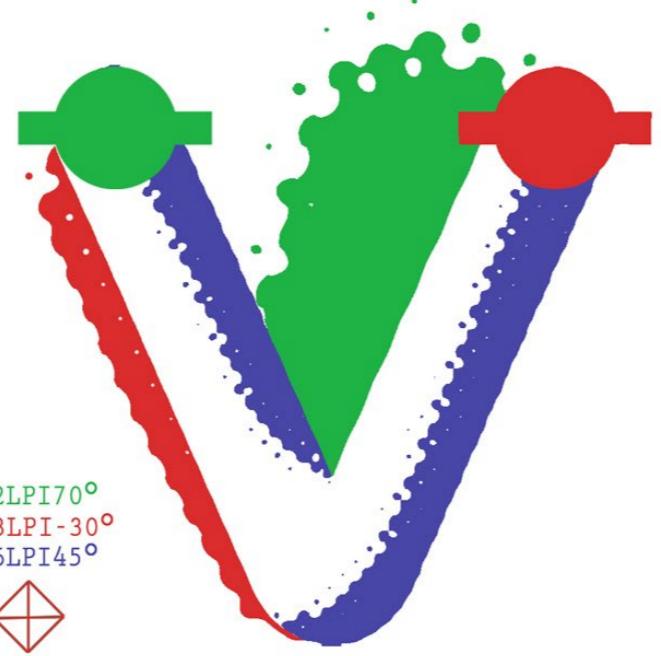
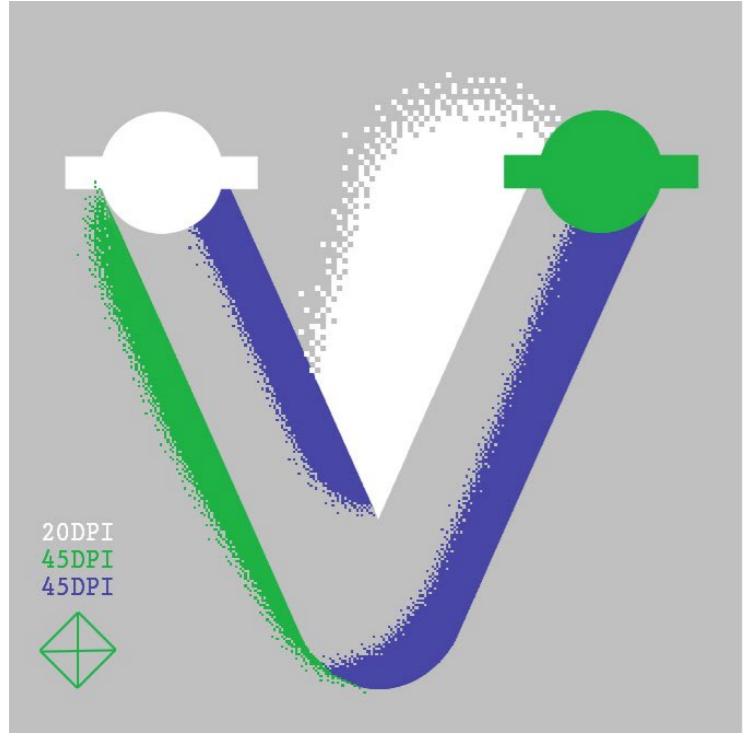
2020
Louis Vuitton

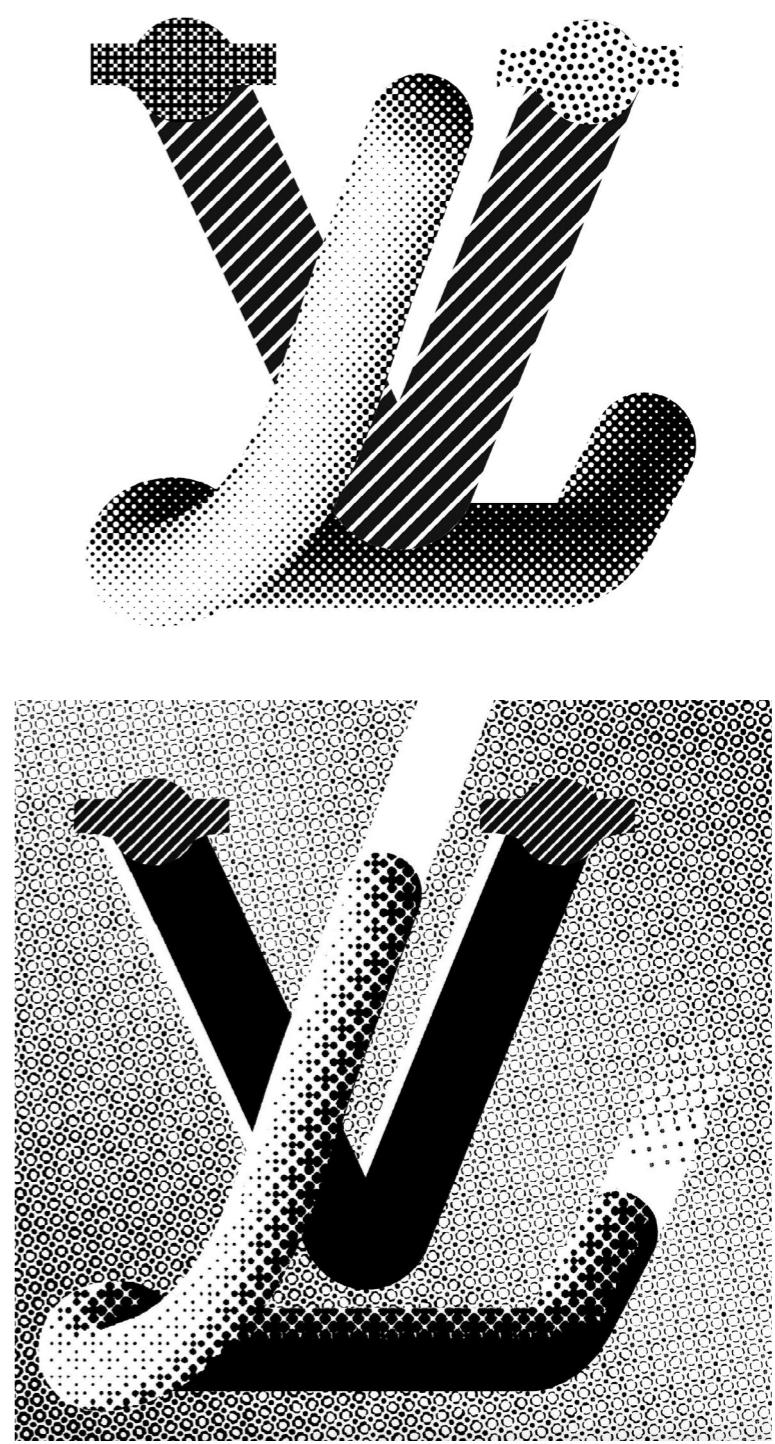
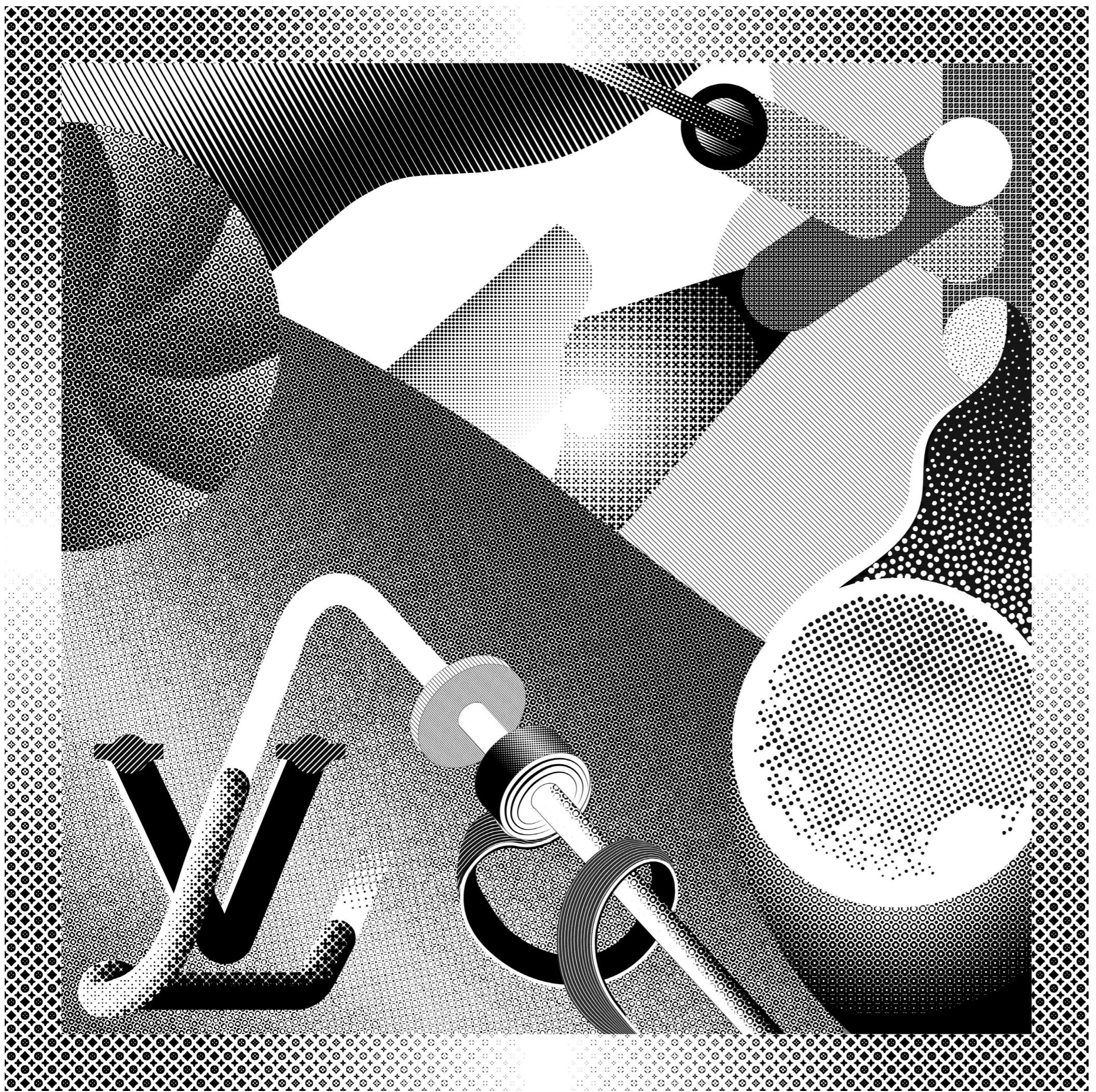


Louis Vuitton

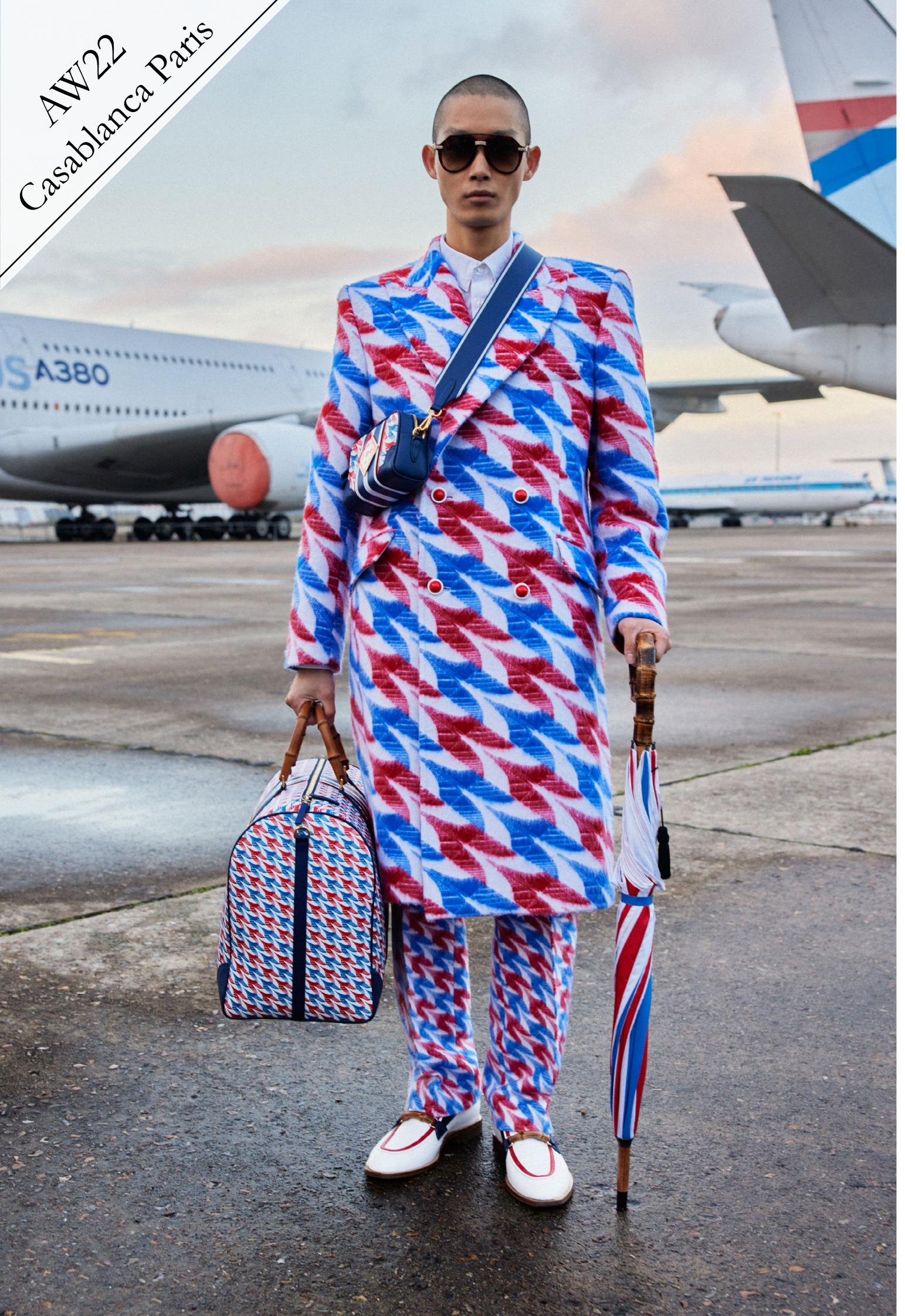
Digital illustrations, logo manipulations and monogram design for Louis Vuitton's menswear accessories collection.



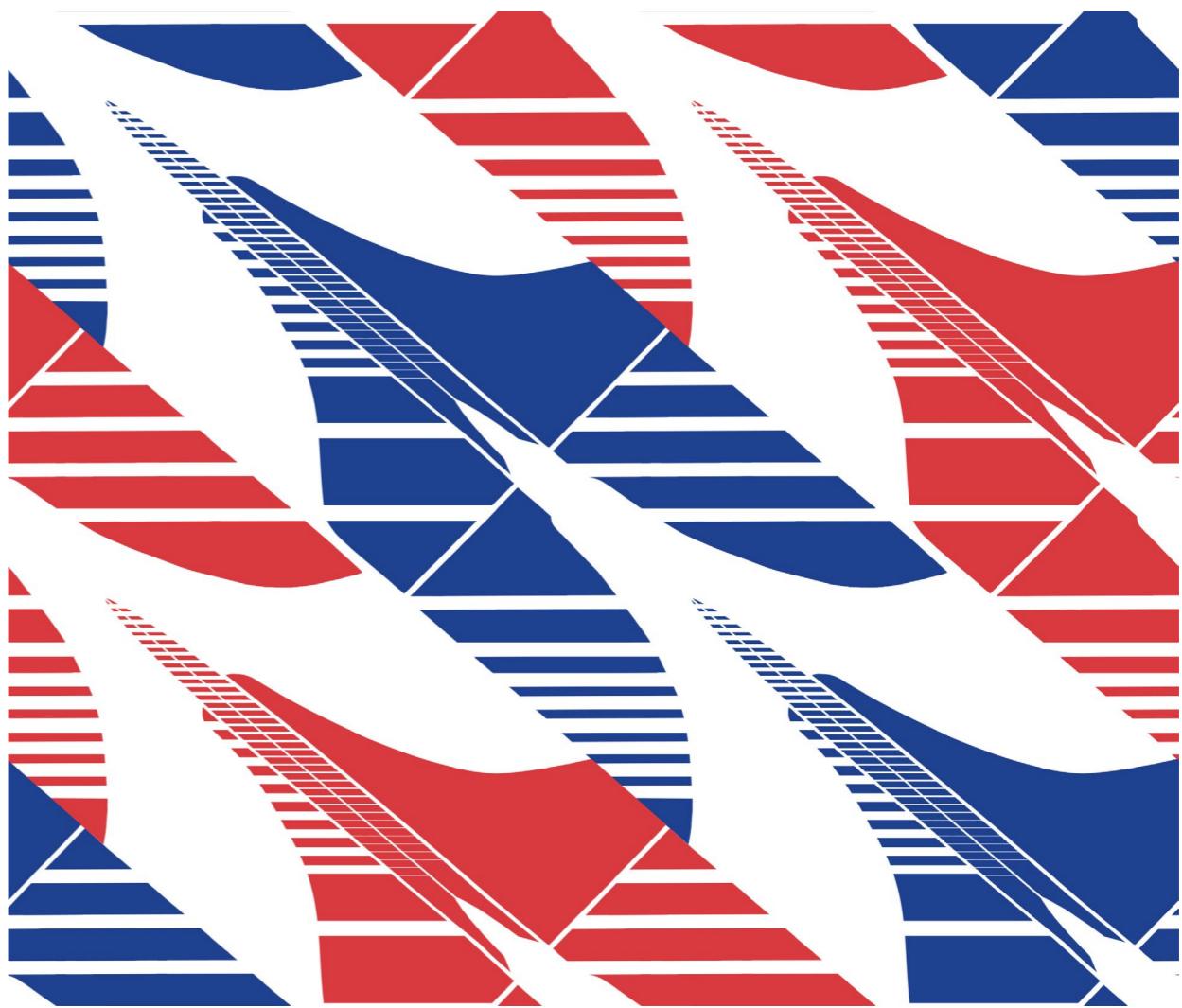


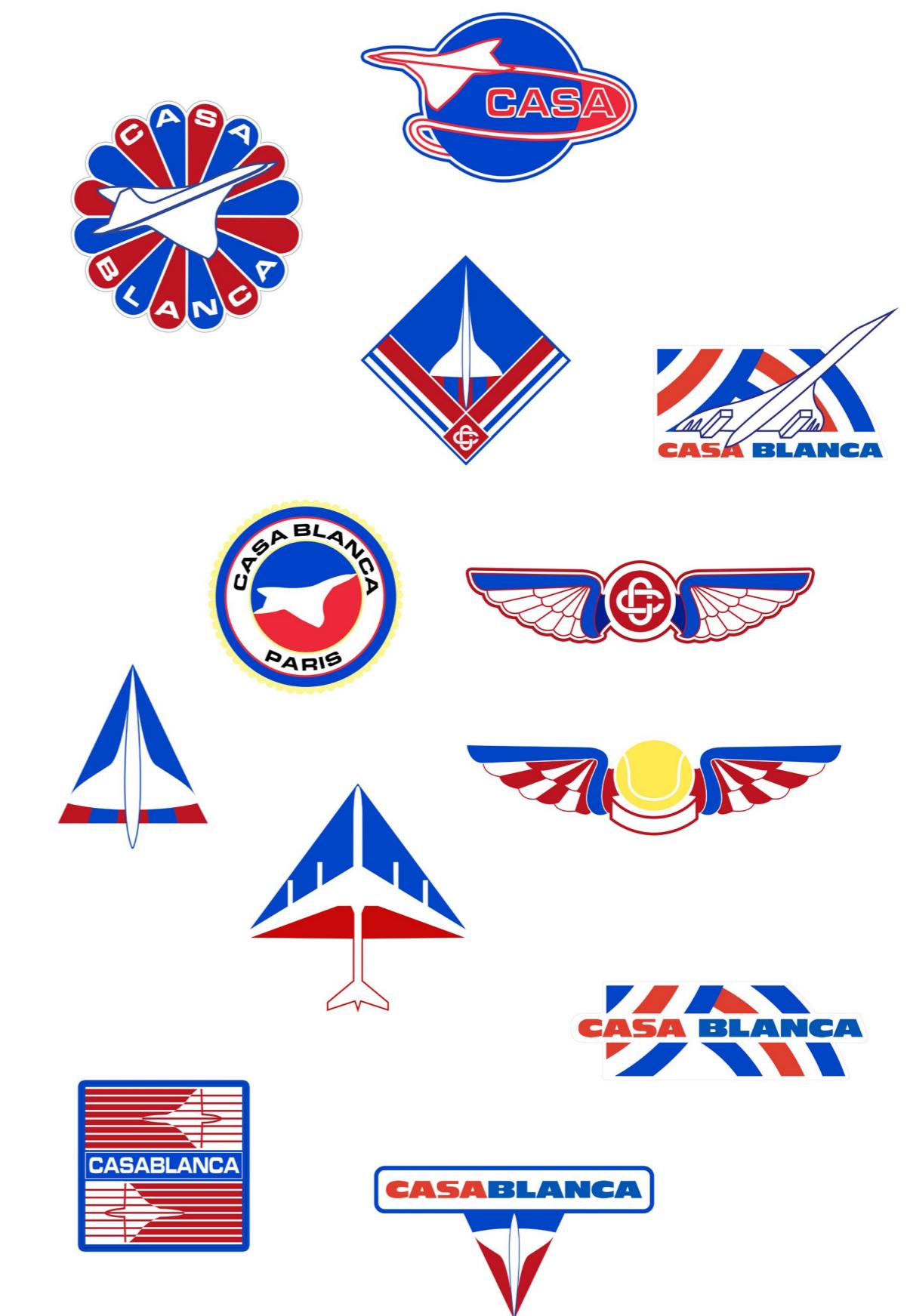


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Concorde Repeat and Graphics



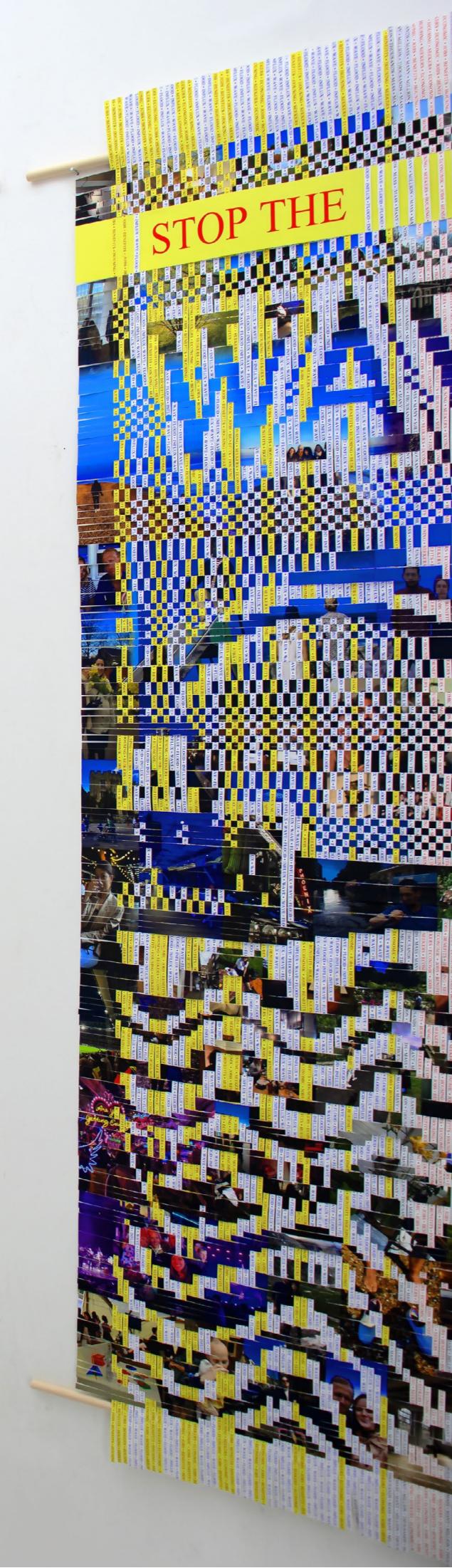
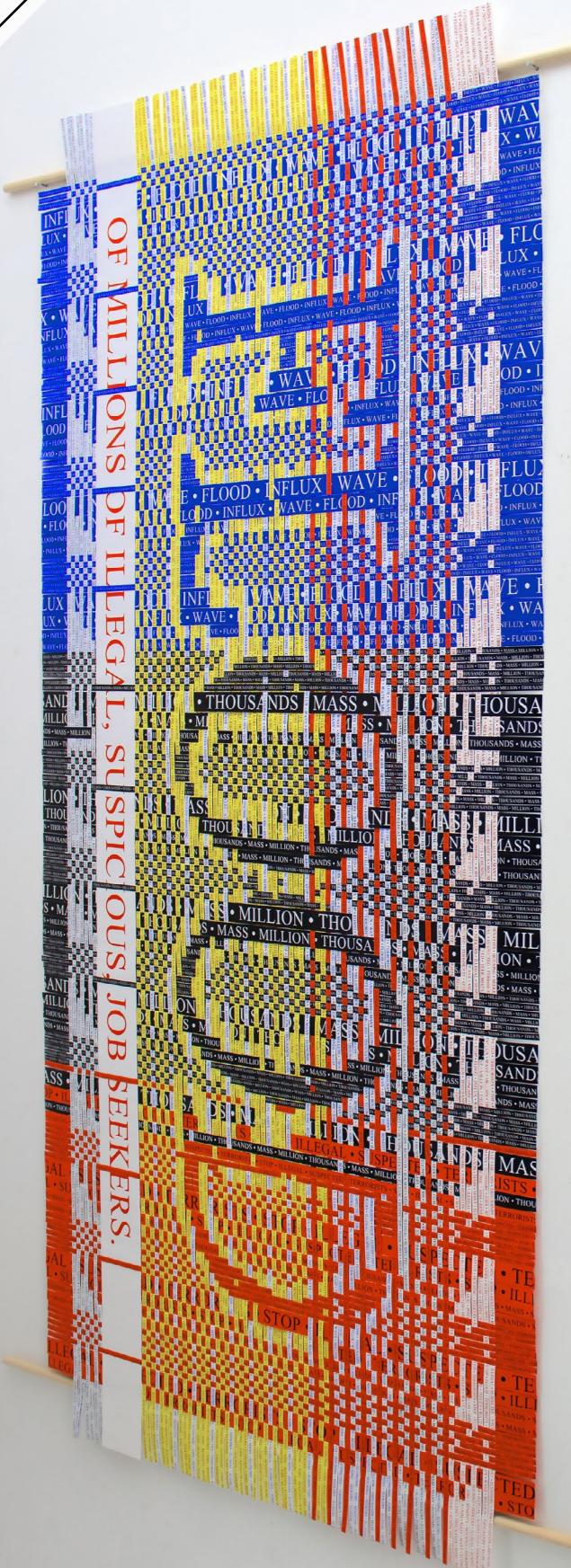


Research

Some examples of my recent visual research work focus on themes of immigration and immigrants in the UK.

My work addresses both my personal perspective and my response to the tension between British public perception of immigration and concrete immigration data through various tools of graphic communication design.

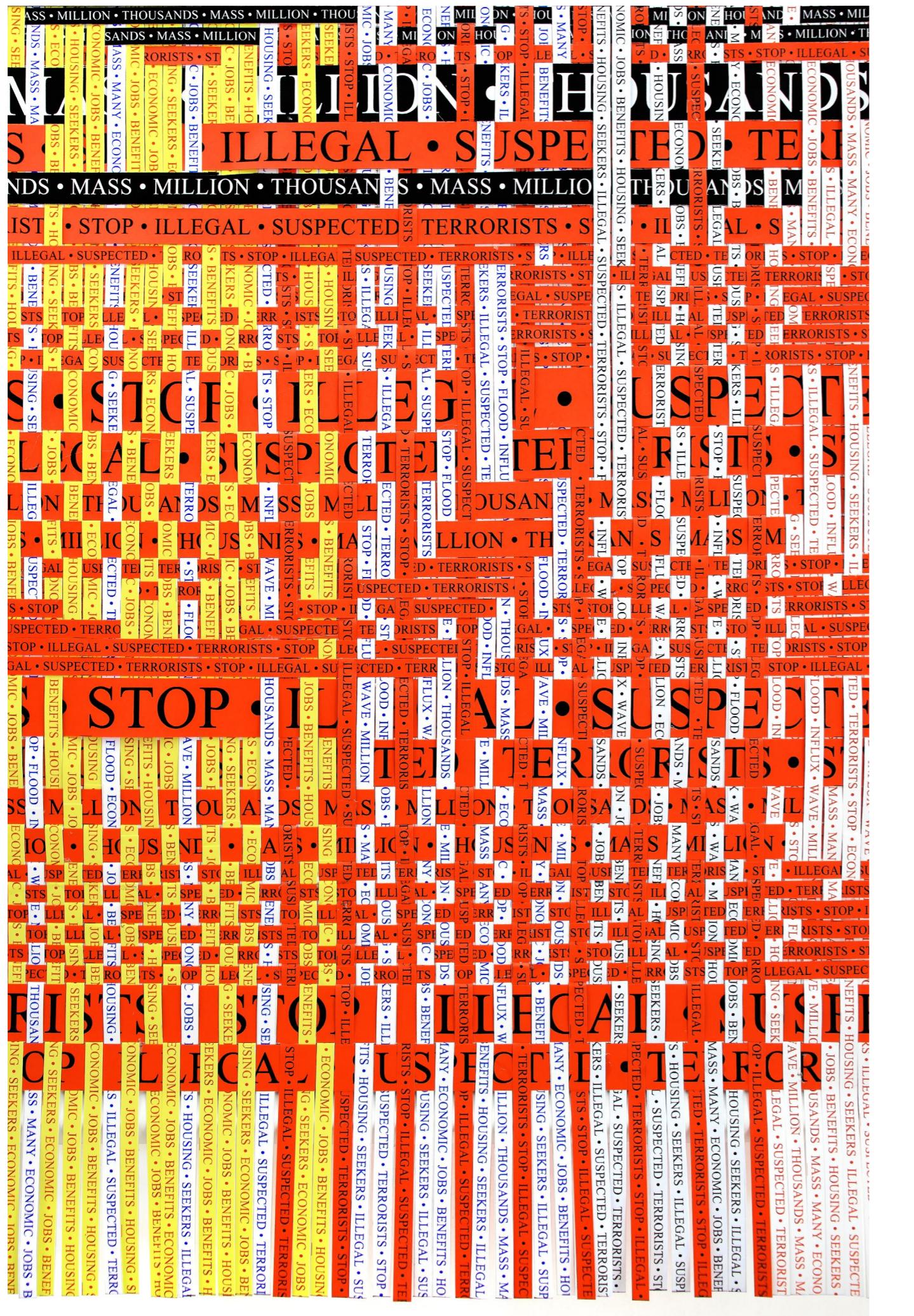
2022-2023



Imagined Immigration

'Imagined Immigration' is a growing collection of large-scale woven posters that explores the tension between British public perception of immigration and concrete immigration data. It focuses on the media's impact on public discourse. The posters illustrate the process of information making and reveal its flaws and biased nature. By weaving concrete data into warped assumptions, the viewer can take a closer look at how these assumptions are crafted.

The work was developed using data from The Migration Observatory in Oxford. It will be exhibited in The Migration Museum in London later this year, accompanied by a workshop I am currently developing in collaboration with Professor Michaela Benson from Lancaster University.





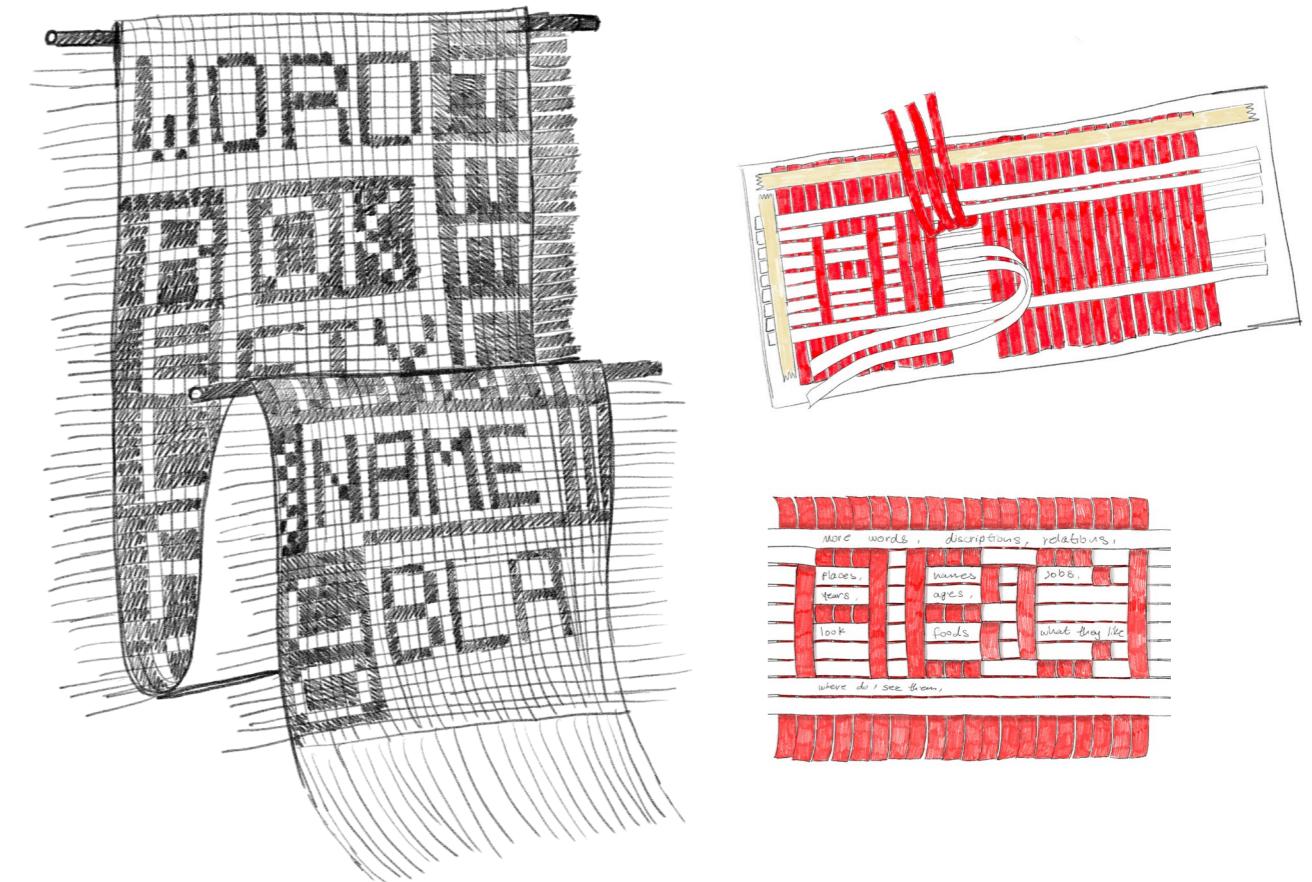




Research <> Community

I was invited to give a lecture at a conference on 'Comparative Perspectives on Migration Attitudes and Behaviours' at the University of Oxford, as well as at the upcoming Alpine Fellowship Symposium in Italy this July.

My talk is titled 'Design as Intervention' and it introduces my research work alongside the visual research practices of other designers who work with different communities.



2022-2023

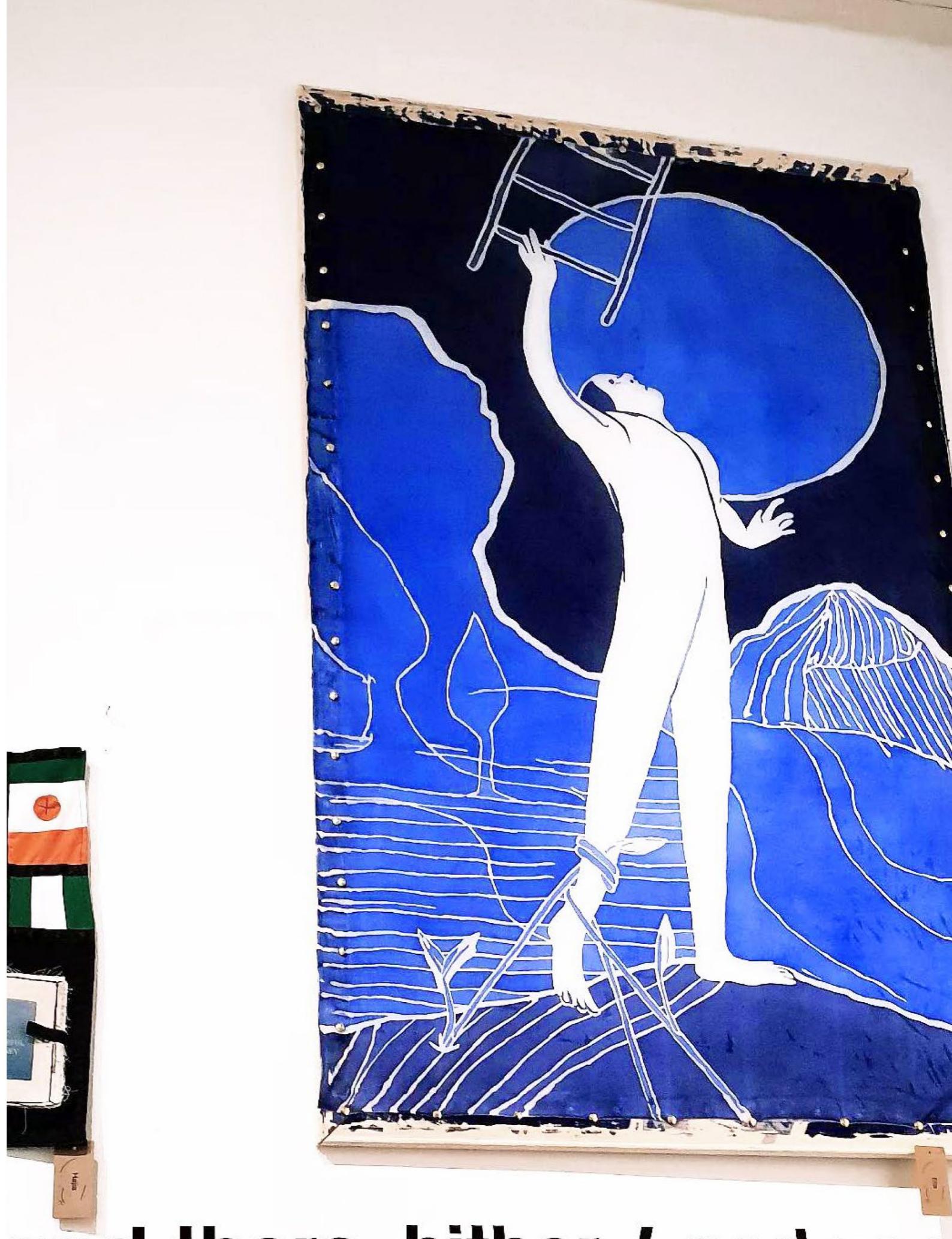


Stories of Migration

Pieces created for a group exhibition exploring personal and family migration narratives through print and illustrations.

The work was exhibited at the Nunnery Gallery in London and at LCF's new gallery space, both during 2023.





and there, hither / and yon

Illustration for 3D Products

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AVIATION ILLUSTRATION



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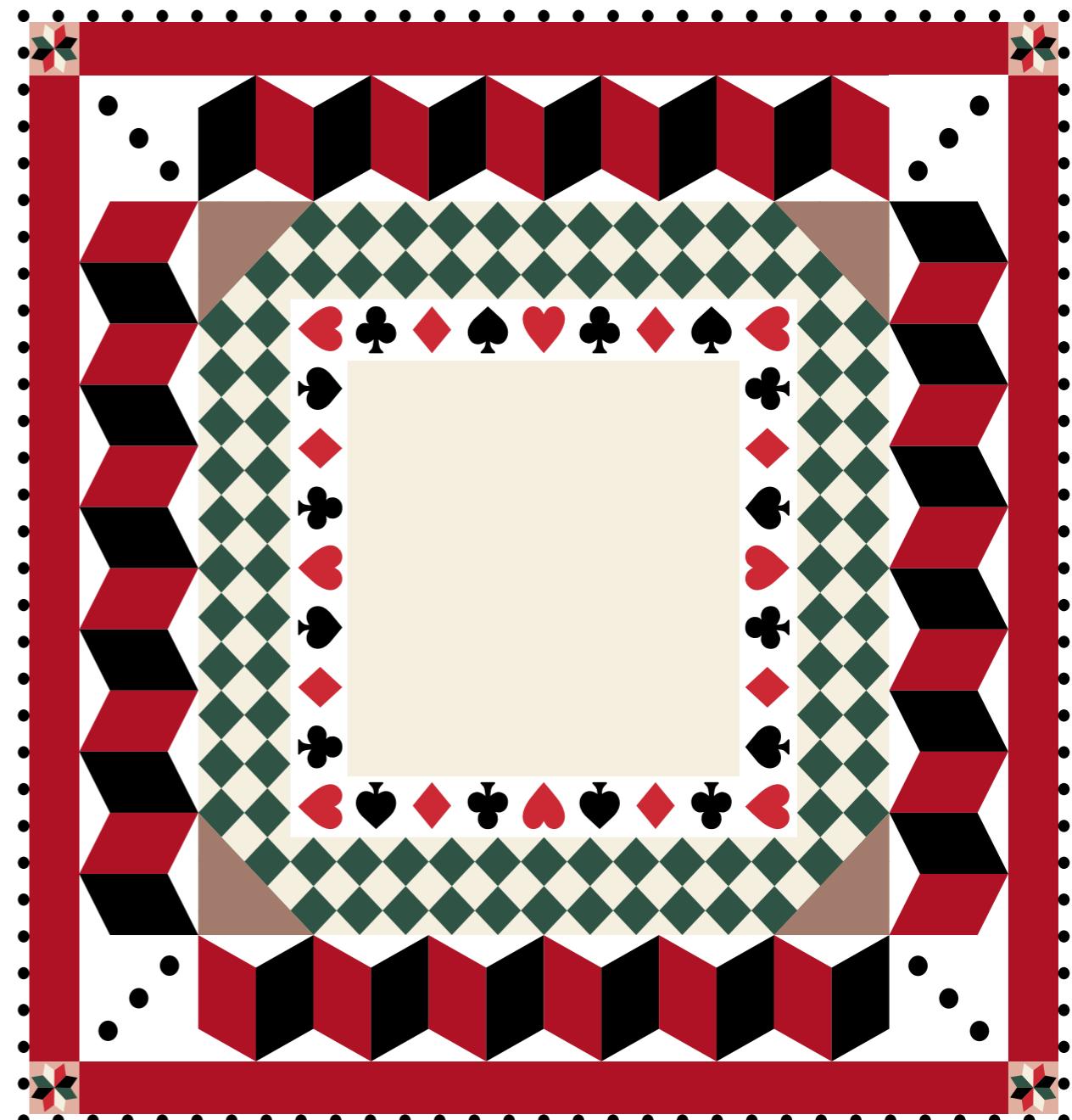
THE RISING SUN ILLUSTRATION

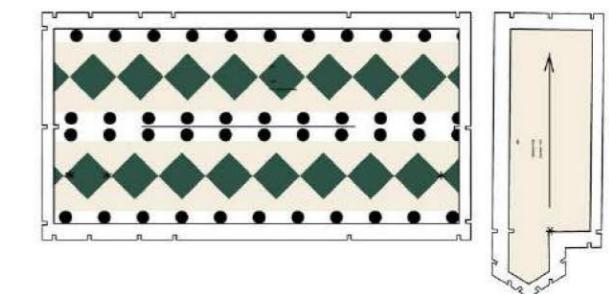
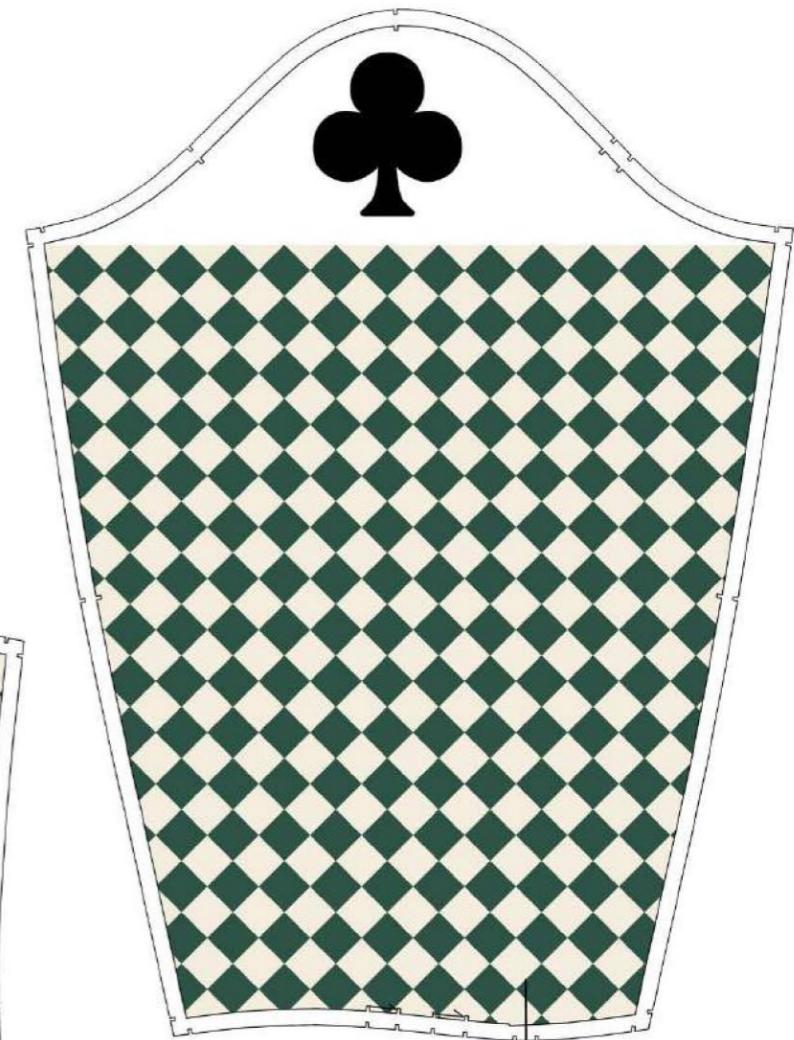
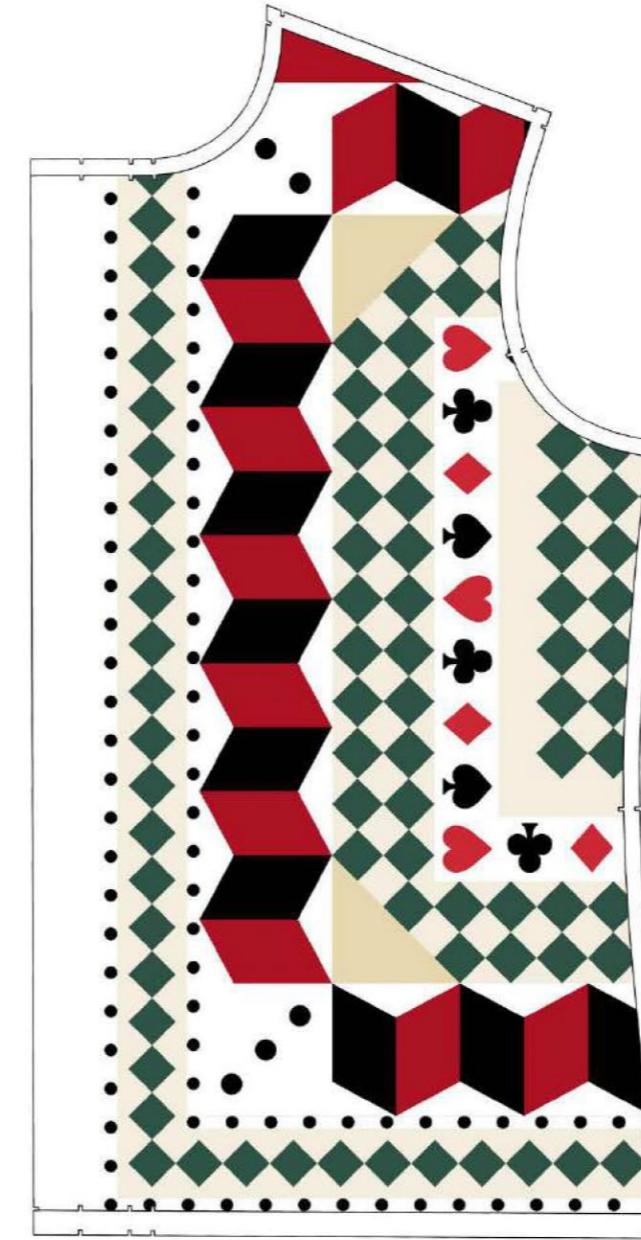
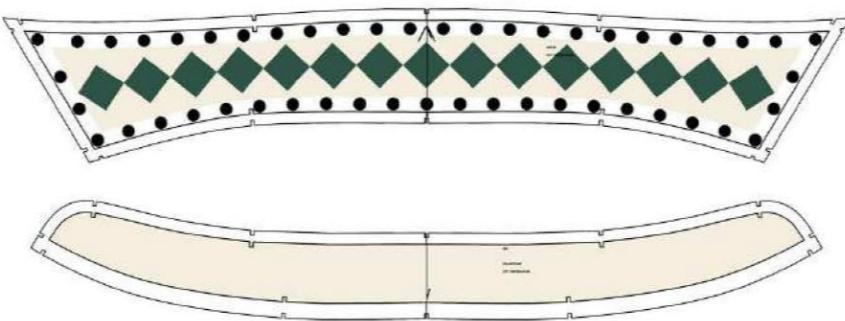
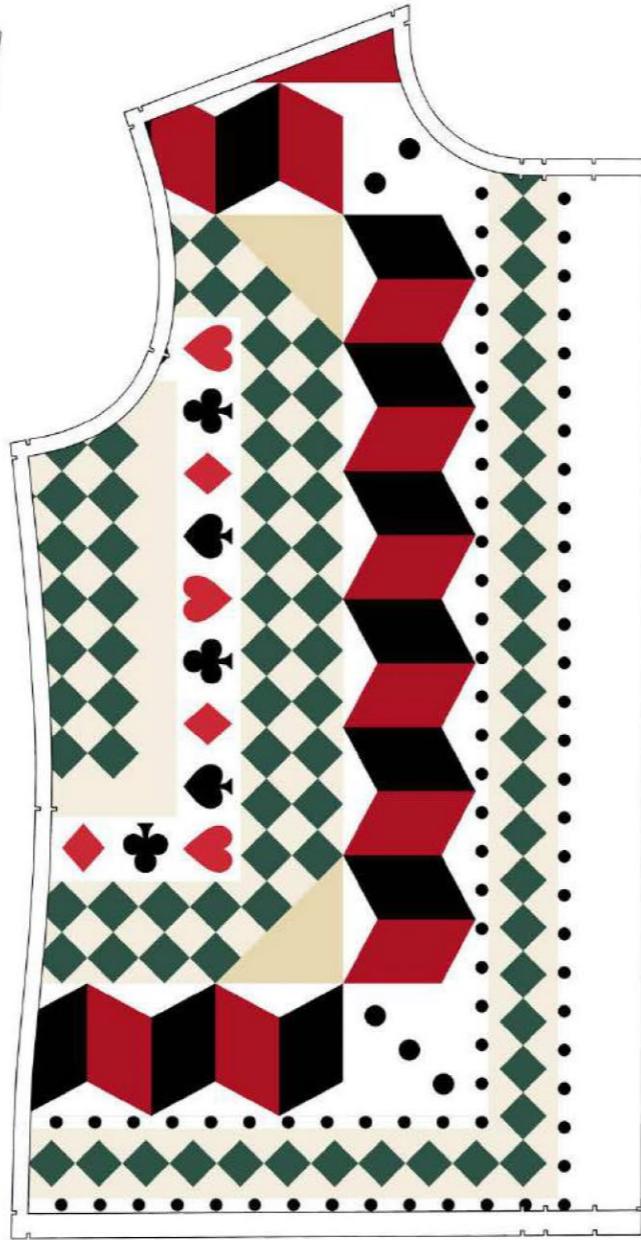
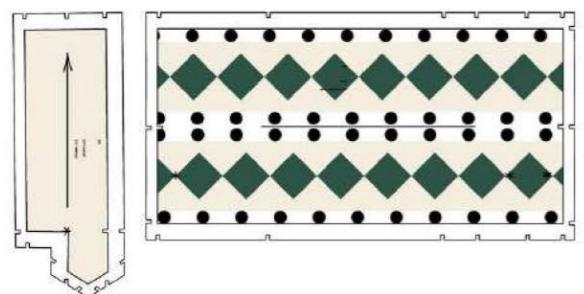
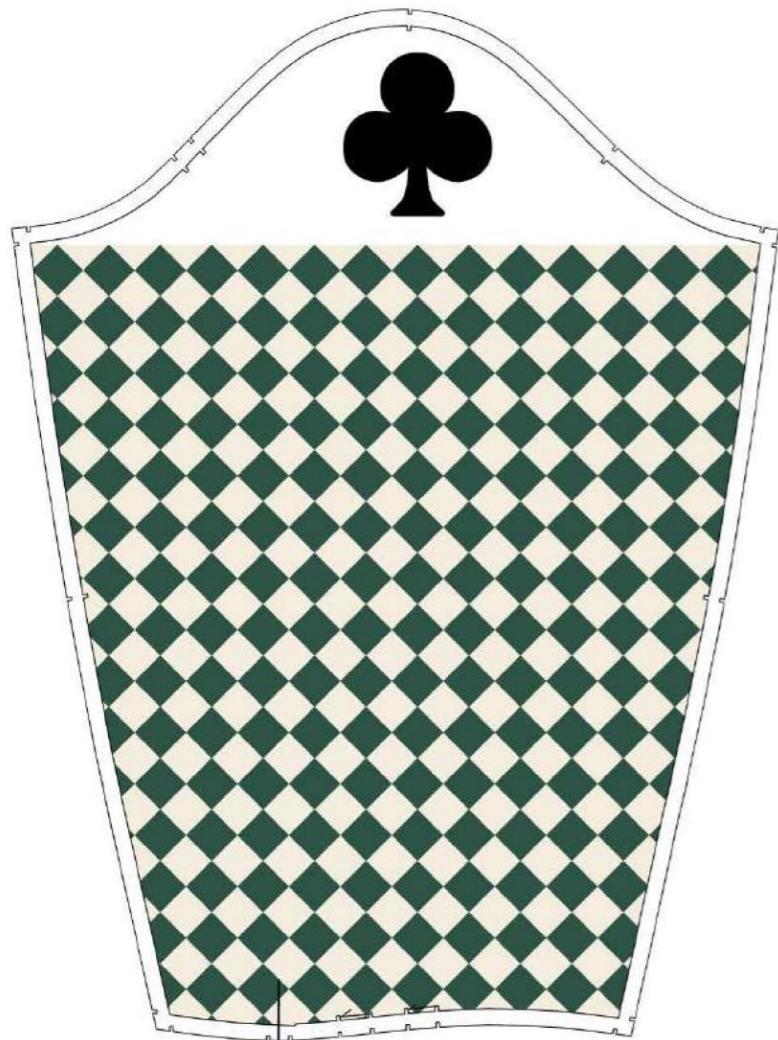


AW21
Casablanca Paris



GAME BOARD ILLUSTRATION





Print Design and Illustration
for Printed Publications



Noah's Not Sad, He's Blue

I illustrated and designed this book for a charity organisation called 'Harmless'. The book was designed as a tool to activate children's imagination for communicating difficult emotions during therapy.

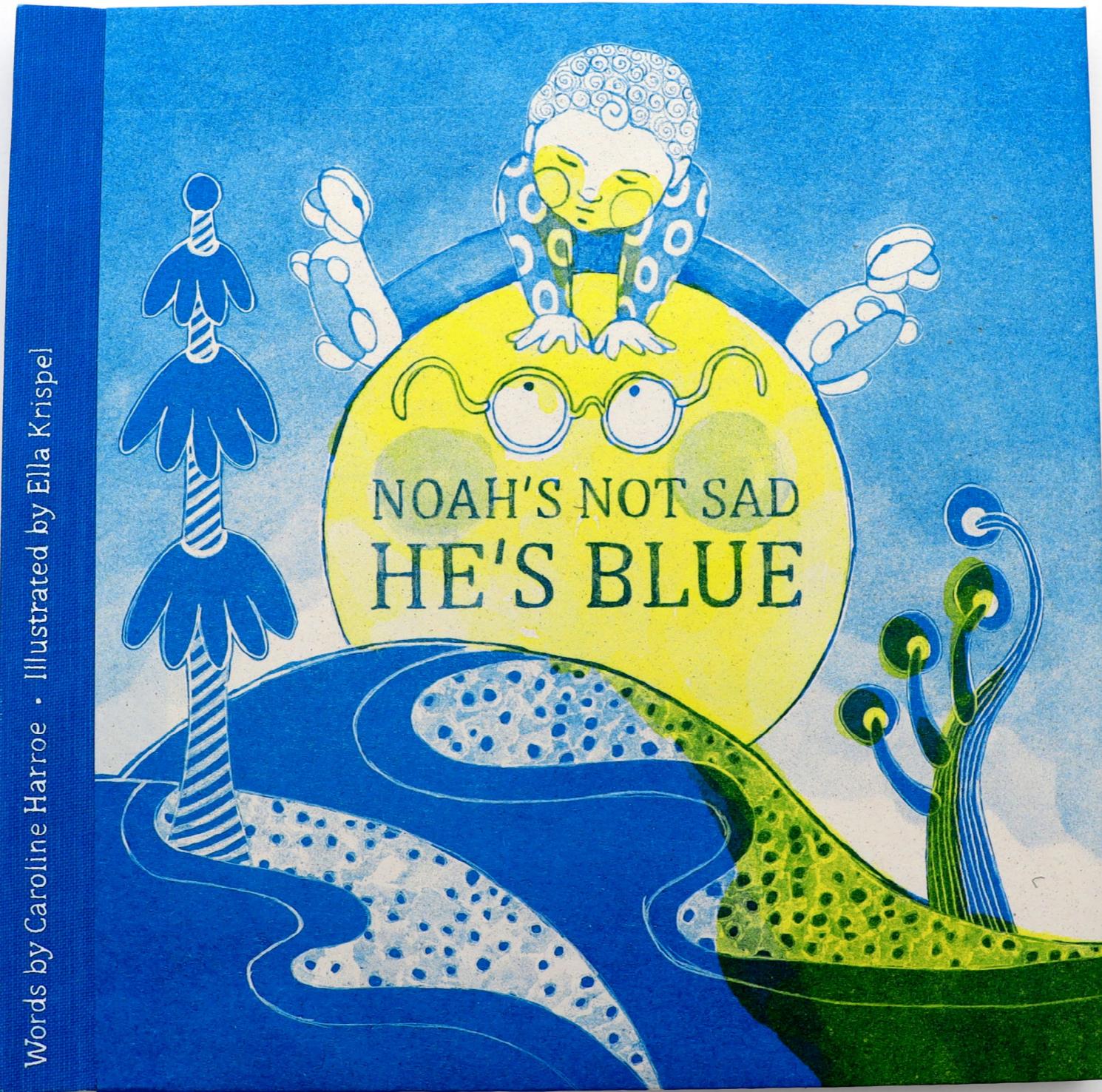
Instead, mummy got
she started to draw.
Noah started to draw to
He drew the sun.
He drew the sun.



Instead, mu-
she started to dra-
Noah started to draw too.
He drew the sun.
He drew the sun how the sun looked
He drew the yellow and the orange, and he
seemed to shine on everything and make it glow



Words by Caroline Harroe • Illustrated by Ella Krispel



Then he drew the sun to
The sun wasn't sad.
The sun wasn't bright and
The sun was... blue.

"Mummy,
I do



2022



Words Formation

A double-sided folded publication design. Made with graphics created in Cinema 4D.



Focussed on a visual investigative enquiry of the process that words and information go through in social network communication, my aim is to explore the network's effect on the meaning of words through their unstable state of frequent reformations. This process, that words go through online, is often invisible and untraceable to us users, and therefore brings up questions of trust, meaning distortion, and knowledge reformation.

Going forward from my initial exploration, I zoomed into a visual investigation of the journey words and information go through online. My aim was to explore the network's effect on the meaning of words through their unstable state of frequent reformations, which is often invisible and untraceable.

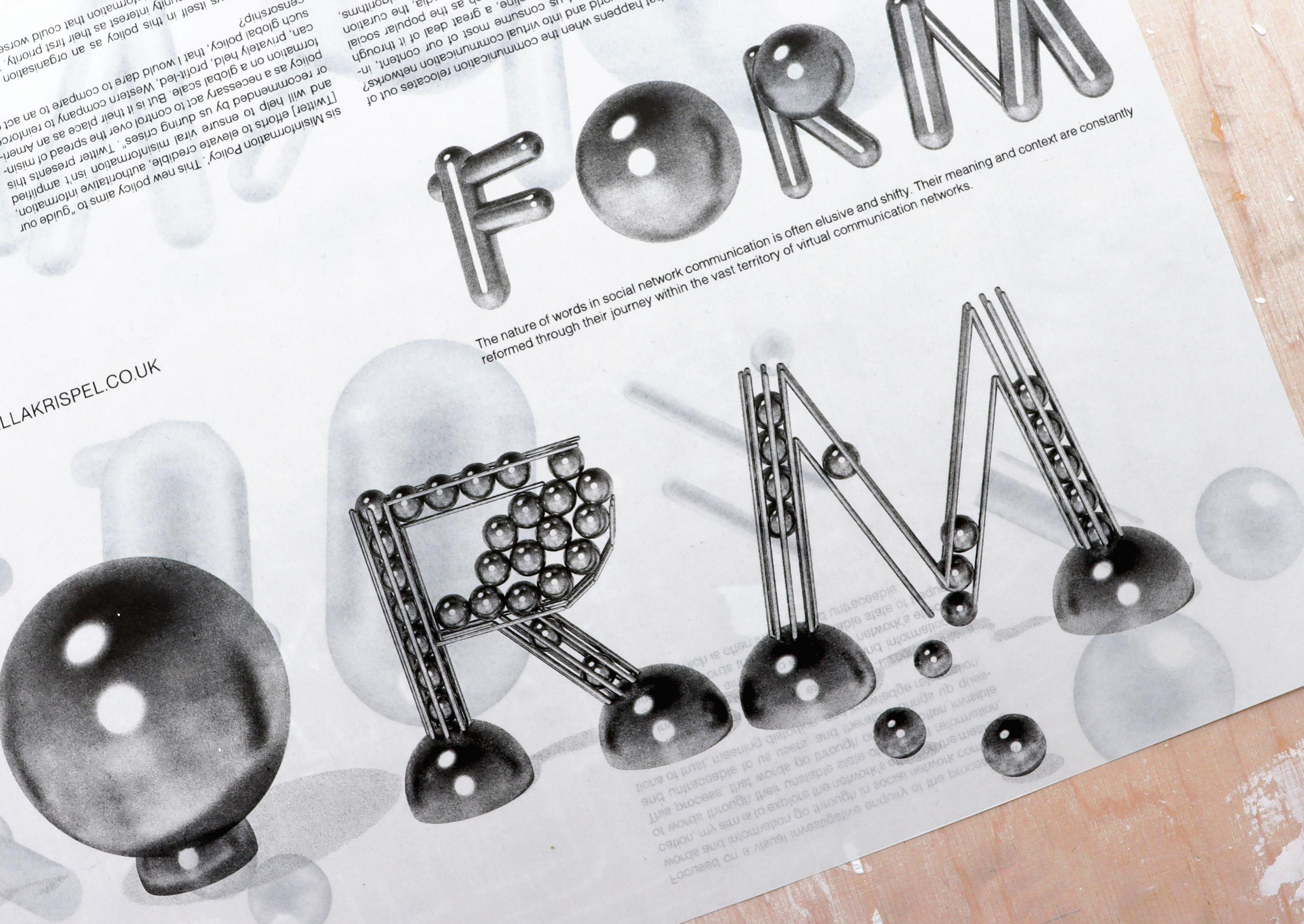
In everyday face to face communications we tend to place a certain amount of trust in words and information we hear or read. After considering many factors, such as relevant qualifications, personal acquaintance, our unique positions and the speaker's/writer's identity, we decide whether to read a text or hear a person, and choose whether to trust it in the information presented to us. Thankfully, many of us have the liberty to be selective and choose which information we expose ourselves to. We get to choose the books we read, the magazines and newspapers we buy, the social media we choose to be a part of and the people we want to follow. In other words, in the physical world we are able to choose the information we read or hear.

But what happens when the communication relocates out of the physical world and into virtual communication networks? These days many of us consume most of our content, information and knowledge online, a great deal of it through virtual communication networks such as the popular social media websites. In this realm of social media, the curation role is often taken from us and given to invisible algorithms, and by proxy to privately-held companies.

Not only that the words we consume are curated by profit-led invisible algorithms, some companies are choosing to play a much more aggressive game in this virtual power field. Earlier this year, Twitter introduced its new global Crisis Misinformation Policy.

This new policy aims to "guide our [Twitter] efforts to elevate credible, authoritative information, or recommended by us during crises". Twitter presents this policy as a necessary act to control over the spread of misinformation on a global scale. But is it their place as an American, privately held, profit-led, Western company to reinforce such global policy, that I would dare to compare to an act of censorship?

Twitter portrays itself in this policy as an organisation that has the global community interest as their first priority. They claim to act upon viral misinformation that could worsen crisis-like situations worldwide. They defined crises "as situations in which there is a widespread threat to life, physical safety, health, or basic subsistence" and took the liberty to prioritise and act upon whichever crisis they see as more urgent. This is evident in their first crisis misinformation management that focuses on the very unfortunate war between Ukraine and Russia. This evidently catastrophic crisis was prioritised over the tragic, but less popular online, Tigray war. Another contradiction would be their selective view of the definition of crisis. While they work to protect us from exposure to "False coverage or event reporting", they would still try to push multiple ads of addictive substances such as alcohol, which killed 8974 people in 2020, across the UK.



The nature of words in social network communication is often elusive and shifty. Their meaning and context are constantly reformed through their journey within the vast territory of virtual communication networks.



2022
Unknown Quantities

UNKNOWN QUANTITIES 10

Unknown Quantities is an annual publication focusing on a wide range of cultural issues with contributions from a variety of writers and artists. I worked on the design and curation of its 10th edition together with a small team of designers. UQ10 'SATURATION' investigates the effects of the inflation in information on the creative world. It offers a body of articles, interviews and art that respond, react to, and examine this phenomenon.





2022



PLAY

PLAY, an interactive sticker game, was designed to be a playful demonstration of the curation algorithm existing in social media.



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