
Professional
Work

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No. One
A24 Film Books

Nécessaire

Shoplifters 8

Otis Art Book Fair 2019

Bedtime .ott

Voice-mail (M001)

Self-Facility

Cache Variants

Gunnar H.

72

Contact Info

Portfolio

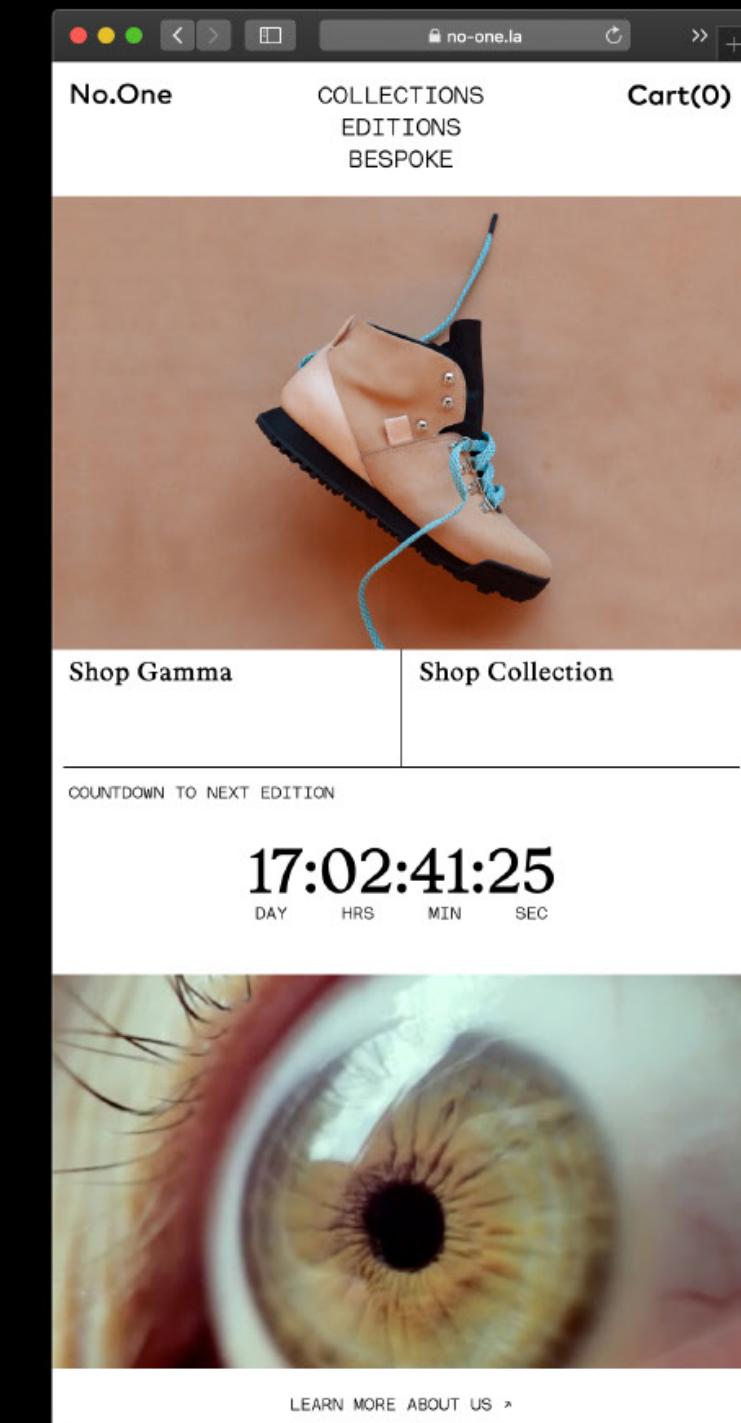
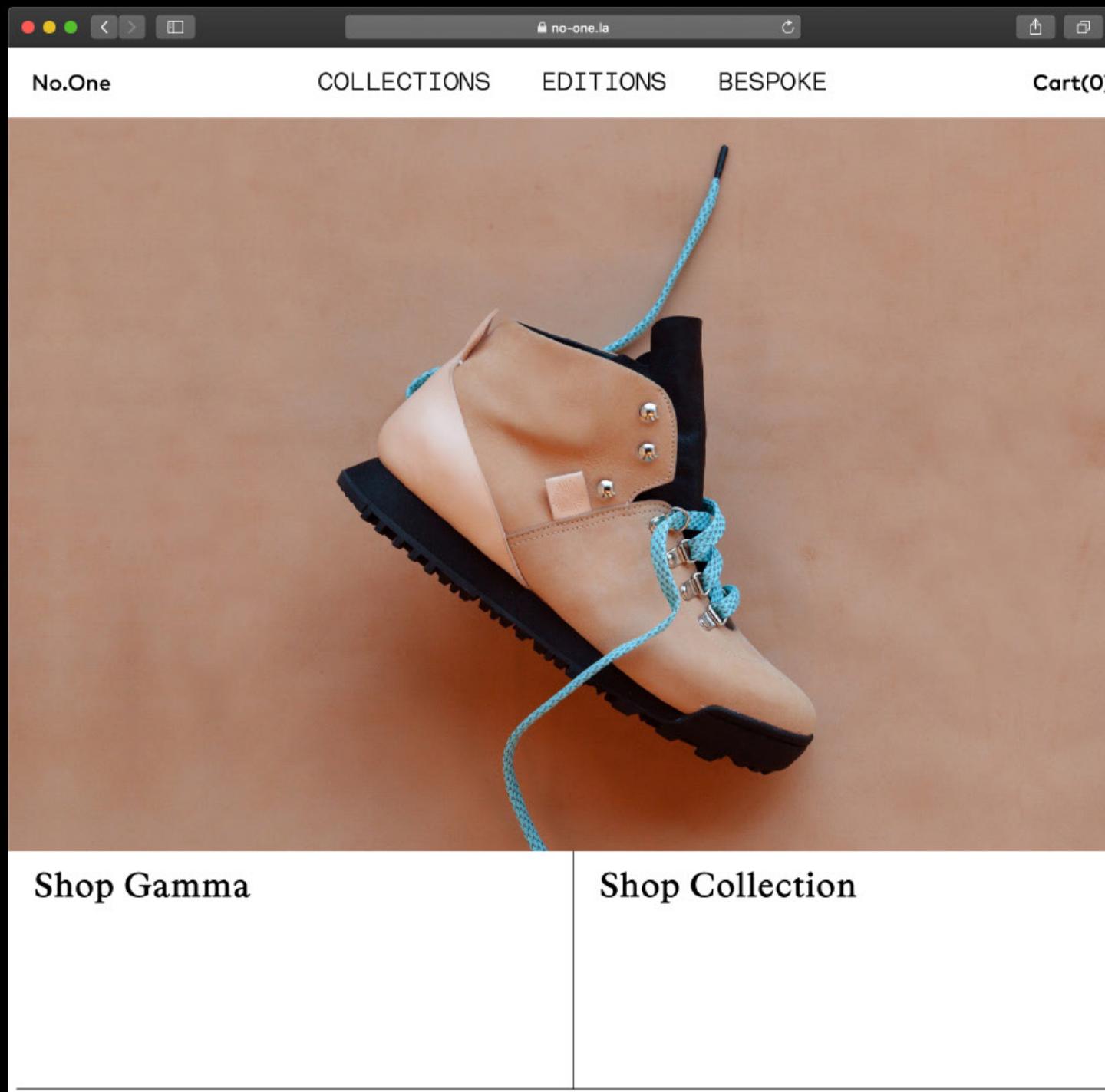
Category**Web Design**

Brief

No.One is an independent footwear brand based in Venice, California that specializes in high-quality, hand-made sneakers that run in limited quantities. Actual Source was commissioned to redesign their ecommerce platform.

Team

Davis Ngarupe
JP Haynie
Gunnar Harrison



no-one.la

No.One

COLLECTIONS EDITIONS BESPOKE Cart(0)

Delta - White Buffalo Calf

DESCRIPTION -
A celebration of construction, the Delta is our most intricate shoe to date.

Pairing traditional craftsmanship with advanced fabrication techniques, the Delta is cut from mineral tanned, full-grain, hand polished Buffalo Sherpa Calf Leather sourced from esteemed French tannery Remy Carriat.

The Delta features distinctive details including hand-lasted asymmetrical body panels, UV printed type accents, contrasting fluorescent orange hand-stitching, and is, as always, lined with ultra-soft French Plonge Lambskin.

Drawing from the iconic 1980's workout style, the Delta acknowledges and celebrates that pivotal era in which sportswear was elevated from a niche product to a lifestyle, performance and fashion became inextricably blurred, and fitness and beauty became truly synonymous.



\$725

Size
(7) 8 9 10 11 12 13

Add To Cart

SHARE

no-one.la

No.One

COLLECTIONS (EDITIONS) BESPOKE

Cart(0)



Gamma - Black & Tan \$850

DESCRIPTION -
Constructed for psychic exploration, the Gamma draws inspiration from classic hiking boot materials and palettes to craft a rugged outdoor boot with an intended cerebral purpose.

This Edition features an all-weather treated British Nubuck from Charles Stead, an Italian Vegetable-tanned rear heel counter and pull tab, and a custom embossed ultra-durable lightweight leather tongue.

Built on No.One's proprietary Alpha last and lined with French Plongé leather and 100% leather interior components, the Gamma is handcrafted at the convergence of luxury and functionality.

The Gamma is hand-lasted inside the 1901 studio and sits on a hand turned EVA midsole and rugged Vibram outsole. This Edition ships with interchangeable Red and Teal 3M reflective boot laces.

Size
(7) 10 11 13

Add To Cart

SHARE

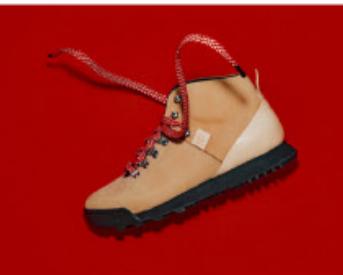
no-one.la

No.One

COLLECTIONS EDITIONS BESPOKE

Cart(3)

Shopping Cart

ITEM		SIZE	QTY	PRICE
	Gamma - Black & Tan REMOVE	7	- 1 +	\$850
	Delta - Black Buffalo Calf REMOVE	7	- 1 +	\$725
	Alpha - Sardinia Edition REMOVE	9	- 1 +	\$675
TOTAL				\$2,250

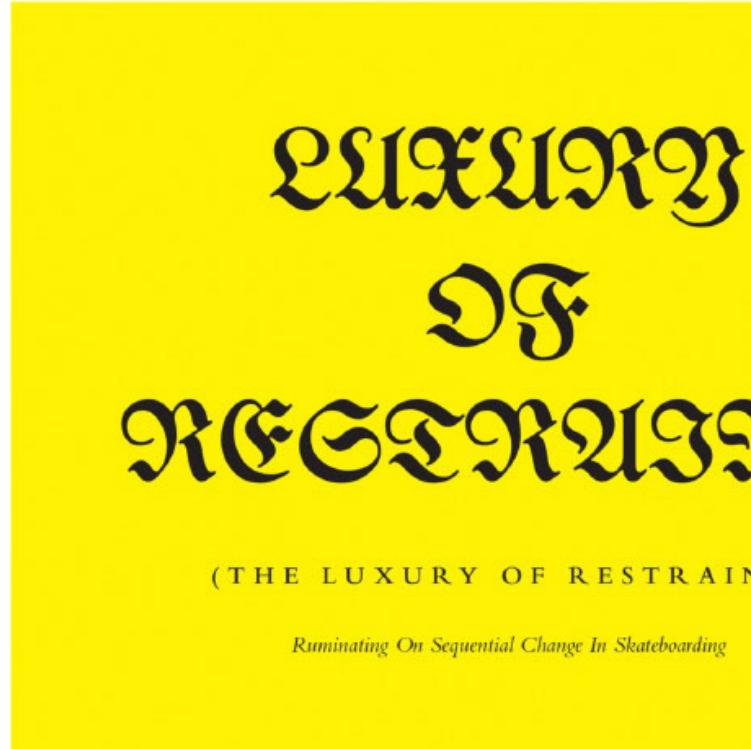
no-one.la

No.One

COLLECTIONS EDITIONS BESPOKE

Cart(0)

The System



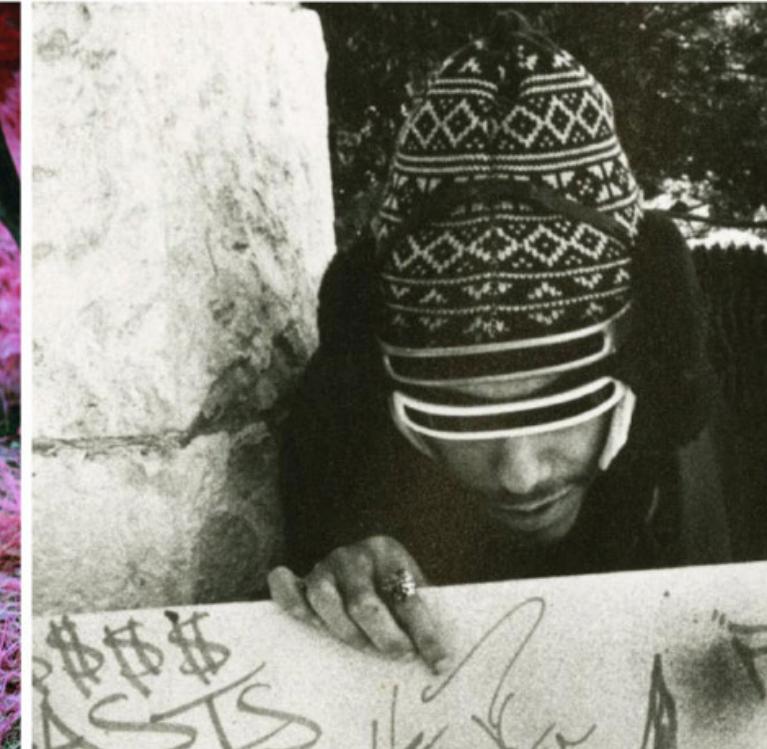
LUXURY
OF
RESTRAINT

(THE LUXURY OF RESTRAINT)

Ruminating On Sequential Change In Skateboarding



Richard Mosse - Infrared Congo



RAMM:ΣLL:ΖΣΣ 1960-2010

Luxury of Restraint

ART.CRAFT.TECHNOLOGY, FEATURES
12/12/2018

Richard Mosse - Infrared Congo

ART.CRAFT.TECHNOLOGY
11/14/2018

RAMM:ΣLL:ΖΣΣ 1960-2010

ART.CRAFT.TECHNOLOGY, FEATURES
3/22/2018

VIEW ALL

Category

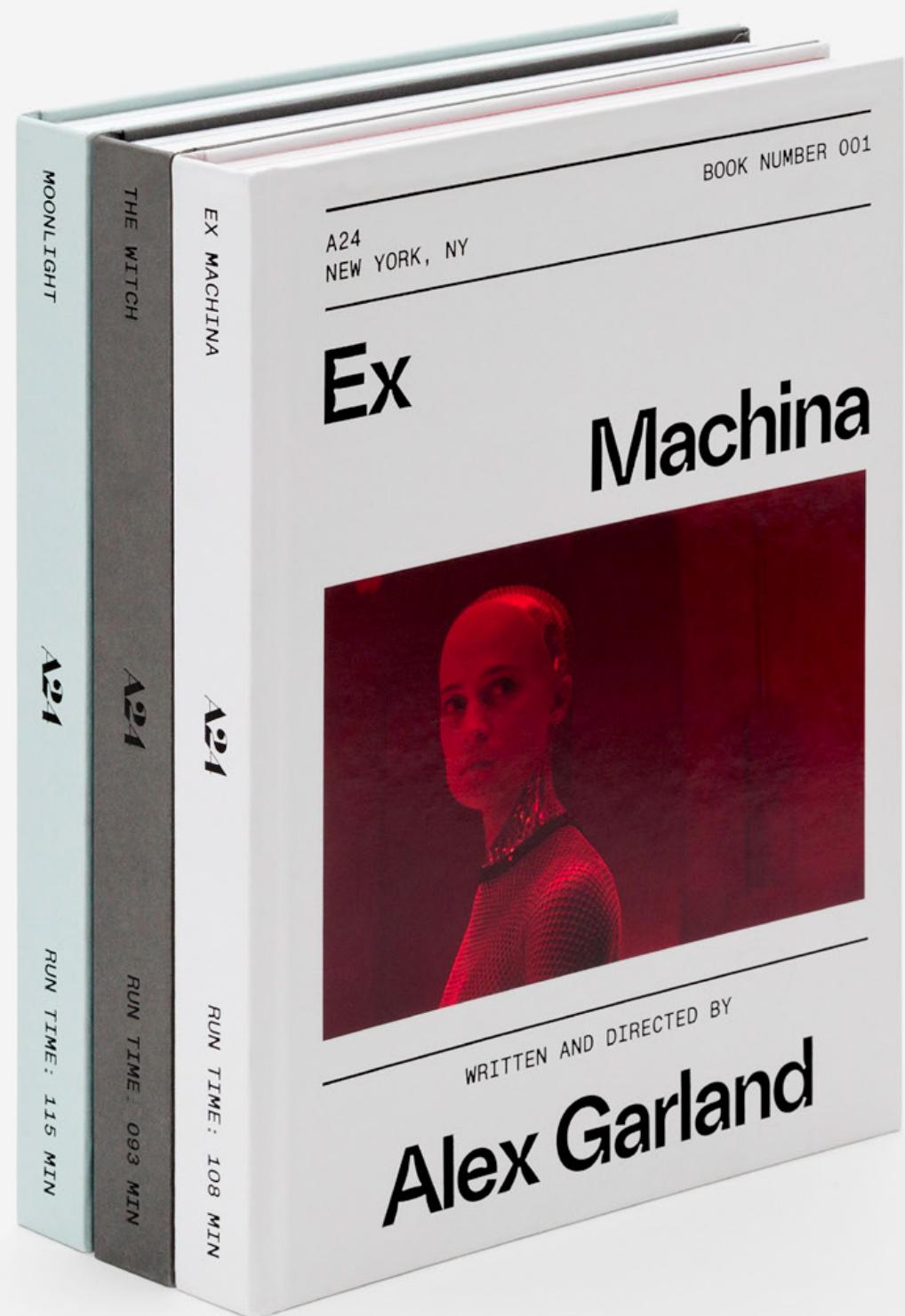
Book Design

Brief

An ongoing series of books commissioned by A24, showcasing the screenplays, film stills, and topical writings from some of their most celebrated titles.

Team

Davis Ngarupe
JP Haynie
Gunnar Harrison
Katrina Peterson
Walker Croxton



A24
NEW YORK, NY

BOOK NUMBER 001

Ex

Machina



WRITTEN AND DIRECTED BY

Alex Garland

NATHAN
Wetware.

CALEB
And the software?

NATHAN
Surely you can guess.

CALEB
... Blue Book.

NATHAN nods.

NATHAN
It was the weird thing about search engines. They were like striking oil in a world that hadn't invented internal combustion. They gave too much raw material. No one knew what to do with it.

CALEB looks at the orb in his hand. Into the shimmering liquid.

It looks like deep space, filled with star fields.

NATHAN (CONT'D)
My competitors were fixated on sucking it up, and trying to monetize via shopping and social media. They thought engines were a map of what people were thinking. But actually, they were a map of how people were thinking. Impulse, response. Fluid, imperfect. Patterned, chaotic.

CALEB looks at NATHAN a moment.

Then hands him the orb back.

CALEB
Why did you want to show me this?

NATHAN
Like I said. Because it's cool.

CALEB waits.

NATHAN (CONT'D)
And - I was thinking about your exchange with Ava yesterday, and our conversation afterwards.

Beat.

NATHAN (CONT'D)
I know there was a bit of heat between us, but you actually made a really good point. About the grey box, and the

NATHAN (CONT'D)
magician's assistant. It is a distraction, her sexuality. It wasn't intentional, but it is there.

NATHAN rests the mind-orb back in the skull cradle.

NATHAN (CONT'D)
This stuff we're doing together; it can be a head-fuck. Believe me, I know. So I thought I'd bring you down here. Just to remind you.

CALEB
Remind me of what?

NATHAN gestures at the room around them.

NATHAN
Synthetics. Hydraulics. Metal and gel. Ava isn't a girl. In real terms, she has no gender. Effectively, she is a grey box.

Beat.

NATHAN (CONT'D)
Just a machine.

INT. HOUSE/OBSERVATION ROOM - DAY

CALEB looks at AVA through the glass.

We watch him. And stay on him.

CALEB
In college, I did a semester on AI theory. There was a thought-experiment they gave us. It's called Mary in the black-and-white room.

Beat.

CALEB (CONT'D)
Mary is a scientist, and her specialist subject is colour. She she knows everything there is to know about it. The wavelengths. The neurological effects. Every possible property colour can have.

Beat.

CALEB (CONT'D)
But she lives in a black-and-white room. She was born there, and raised there. And she can only observe the outside world on a black-and-white monitor. All her knowledge of colour is secondhand.

Halfway through her classic 1818 horror story, Mary Shelley depicts the making, and then, quickly, the bloody unmaking, of a female monster. Dr. Frankenstein has heard the entreaties of his lonely creation who begs his maker for a mate, a partner with whom he can share in the disappointing business of life. Dr. Frankenstein at first acquiesces and begins to build the female mate, but suddenly, overcome by fears of a "race of monsters," he tears the hybrid creature to pieces and condemns his monster to a solitary existence. And so, in one of the most famous and mythic modern creation stories ever, a scientist refuses to make a female creature on the grounds that it may reproduce. Perhaps only a young woman like Mary Shelley would fail to see the appeal of the female monster. For, over the next two hundred years, stories in which men appropriate the God-function would revolve specifically around the female clone — a monster brought to life to serve her male mate, specifically, her maker.

In Alex Garland's brilliant film *Ex Machina*, the female cyborg, operating against type and defying history, survives her maker's attempts to destroy her and to replace her. Unlike her predecessors, furthermore — Maria in *Metropolis* (1927), Pris and Rachael in *Blade Runner* (1982), the wives in *The Stepford Wives* (1975), Eve in *Wall-E* (2008) — Ava in *Ex Machina* knows she is a machine, understands how she is controlled, and learns how to manipulate her manipulator. What is more, she knows she is female and she understands what female means to the male engineer who made her and programmed her and others before her.

The fantasy of an animated female in film has tended to figure the female body as an incubator (*Wall-E*), a sex toy (*Stepford Wives*), or a false prophet (*Metropolis*). In other words, the artificial woman has been modeled on patriarchal fantasies of mute compliance, happy and willing domesticity or total deception. Ira Levin's novel *The Stepford Wives*, an early and deeply influential example of this genre of the patriarchal imaginary, was influenced by books like Betty Friedan's *The Feminine Mystique* (1963), which characterized the domestic suburban space as a kind of prison. Indeed, the movie proposed that the perfect wife is not a good woman, a chaste woman, an obedient woman — the perfect wife, it turns out, is not a woman at all, but an automated delivery system offering sexual services along with food and domestic chores. And so the Stepford Wife becomes a sinister symbol for a form of femininity that emerges as a nightmare of domestic and suburban order. The Stepford Wife represents the dark heart of heterosexuality itself and a male fear of the female power to reproduce that reverses that power by creating a society of men who have created and programmed women. (This fantasy of social control is so deeply installed in white masculinity that some forty years after Levin's film, Jordan Peele mined some of the same territory in *Get Out*. In this film, white men, now in collaboration with their wives, occupy black bodies through mind control.)

The truth is, as Dr. Frankenstein discovered, that men are totally dependent upon female reproduction. And so we find a long tradition of masculinist fictions that reverse the order of things and make the male body into a sole reproducer. Maria, Eve, Ava, Rachael (which is the Hebrew term for "ewe") — the male fantasy of creation without women inevitably results in "first women," Eves and Marys mostly, women who owe their existence to a man who by implication becomes a god. In *Ex Machina*, Nathan, the AI creator, and his



00:29:20



00:42:25

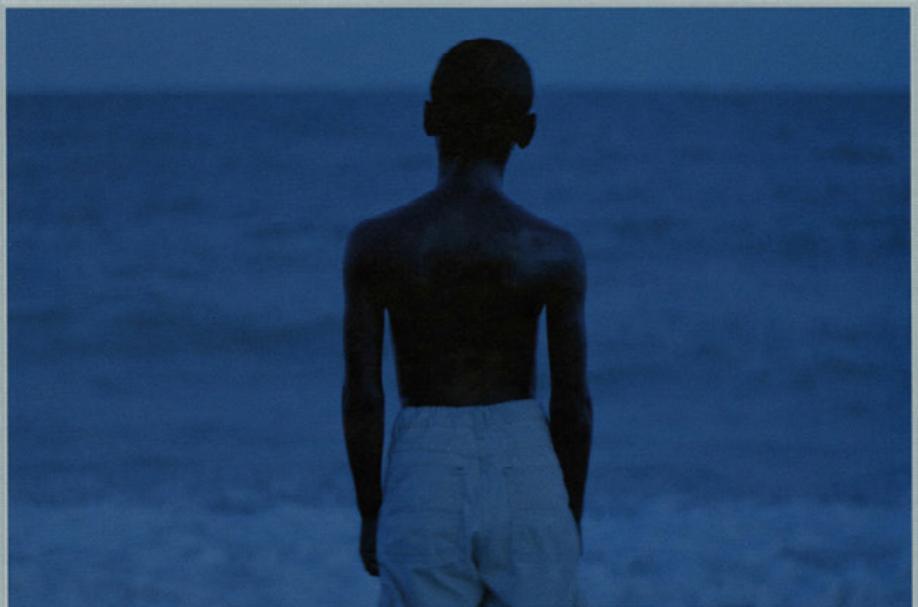


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A24
NEW YORK, NY

BOOK NUMBER 003

MOONLIGHT



WRITTEN AND DIRECTED BY

Barry Jenkins

STORY BY TARELL ALVIN MCCRANEY

Section I.

Moonlight
Written by Barry Jenkins

Based on

*In Moonlight
Black Boys Look Blue*
by Tarell McCraney

(10) (11)

First, over BLACK, we hear... The SOUND of the ocean, then...

FADE IN:

EXT. 58TH TERRACE/13TH AVE - DAY

A bright Miami day. Or what we can see of it: our gaze fixed, looking into the front windshield of a wide, vintage car (think '60s, American).

At the wheel find JUAN (30s, some sort of Afro-Latino thing about him) pulling toward us and coming to a stop. Behind him, a shady, run-down apartment building abuts the road, three boys standing outside it.

Juan cuts his engine, exits the car and begins across the street. The boys tense up as Juan approaches, make room as he continues all the way over to the brick wall behind them.

JUAN

Business good?

One of the boys, TERRENCE (18, dreadlocks and rail-thin), bows his chest to speak.

TERRENCE

Business good. Everybody cleaned out, it's in the cut if you want it.

Juan just nodding his head, looking at the ground stretching before them, kind of day where phosphorous fumes wave above the asphalt.

JUAN

Hold on to that, register don't empty til' the weekend, feel me?

MOONLIGHT



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00:02:33



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A24
NEW YORK, NY

BOOK NUMBER 002

The Witch



WRITTEN AND DIRECTED BY

Robert Eggers

KATHERINE (CONT'D)
It is not natural.

JONAS and MERCY look back at THOMASIN with accusatory eyes.

WILLIAM
Caleb?

CALEB looks at his father nervously... Will he make him confess?

WILLIAM (CONT'D)
Will you read out the chapter of The Word tonight?

CALEB nods "yes," relieved.

WILLIAM (CONT'D)
We must find some light in our darkness. Tomorrow we will have a fast day but for our sins.

Everyone is silent.

From outside A GOAT BLEATS.

KATHERINE
Thomasin...

Another bleat. Louder.

KATHERINE (CONT'D)
Didst not bed them down before supper?
Thomasin?

EXT. FARMYARD - NIGHT

Another bleat, even wilder. The frightening sound echoes in the night.

THOMASIN walks alone with a lantern to THE GOAT SHED.
Her cloak has been hastily thrown on.

The darkness of the farmyard is heavy on her.

She can faintly hear CALEB reading from The Bible.

As she walks, something moves in the trees.

She turns her head to the treetops and hears the "clickety-clackety."

Pause.

Her breath quickens.

She walks closer, cautiously, slowly.

A terrible screeching and grunting coming from the GOAT SHED.
She walks closer to the open door... she holds up her lamp...

INSIDE, BLACK PHILLIP IS VIOLENTLY COPULATING WITH ONE OF THE NANNY GOATS. THE NANNY GOAT screams as she tries to pull away from him. He keeps her in the grasp of his strong legs and muddy hooves. BLACK PHILLIP keeps grunting and thrusting.

THOMASIN gasps. She doesn't look away.

INT. FARMHOUSE, CANOPY BED - NIGHT

WILLIAM is in bed staring wide-eyed at the wall.

The bed curtains are open and KATHERINE is kneeling on the floor praying by candlelight.

WILLIAM
Love, put out the light.

KATHERINE keeps praying.

WILLIAM (CONT'D)
You must sleep tonight. Kate?

KATHERINE finishes her prayer and gets into bed.

WILLIAM puts his arm around KATHERINE.

(singing)
Black Phillip,
Black Phillip
A crown
grows out of
his head
Black Phillip,
Black Phillip
To nanny
queen is wed

194

Robert Eggers and David D. Hall

A tiny farm. A fragile family. A rigorous, unyielding faith. A wilderness teeming with strange and monstrous things. We hear the bleating of goats, the crunch of leaves underfoot, the whisper of cloaks, and wind, and prayer. Our eyes adjust to tiny candles and immense darkness. *The Witch*, in every frame, immerses us in the gray lives and vivid nightmares of seventeenth-century Puritan separatists.

To build this extraordinary world, writer and director Robert Eggers devoured folktales, fairy tales, everyday Puritan diaries, court records, Shakespeare, the Geneva Bible. He read countless books about their material world and agricultural practices. The scholarly work of Professor David D. Hall of Harvard Divinity School was particularly influential. In *Witch Hunting in Seventeenth-Century New England: A Documentary History, 1638-1692*, Eggers found the most comprehensive collection of local witch lore, and *Worlds of Wonder, Day of Judgement: Popular Religious Belief in Early New England* opened him up to new dimensions of the Puritans' interior emotional worlds.

Here, Eggers and Hall discuss the sadness and yearning of Puritanism, the sources and inspirations behind their projects, and the pressures of authenticity and interpretation.

Robert Eggers: It's an honor to speak with you.

David D. Hall: We're both in the business of trying to understand the past here and represent it. So let's just go ahead.

RE

Well, great. I'm finishing my next movie [*The Lighthouse*] so it's a complicated and difficult process to go back to the world of witchcraft and early New England. You know, I have to be a pho-

ny expert on a new subject every few years or so, and there's only so much room in my brain...

DH

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So, let me just start by saying that your film really aspires to capture, and does capture, the mysteries that surround doctrine and religious principle in the seventeenth century, and even in our own time for that matter. You know, Puritanism is not a cut-and-dried thing. It's not a box you open up and neatly unpack. You open up the box, and

EX MACHINA

PRINCIPAL CAST

Caleb.....DOMHNALL GLEESON
Ava.....ALICIA VIKANDER
Nathan.....OSCAR ISAAC
Kyoko.....SONOYA MIZUNO

RELEASE DATE
April 10, 2015

ASPECT RATIO: 2.39:1

MOONLIGHT

PRINCIPAL CAST

Juan.....MAHERSHALA ALI
Paula.....NAOMIE HARRIS
Black.....TREVANTE RHODES
Teresa.....JANELLE MONÁE
Chiron.....ASHTON SANDERS
Little.....ALEX R. HIBBERT
Kevin(9).....JADEN PINER
Kevin(16).....JHARREL JEROME
Kevin.....ANDRÉ HOLLAND

RELEASE DATE
October 21, 2016

ASPECT RATIO: 2.39:1

THE WITCH

PRINCIPAL CAST

Thomasin.....ANYA TAYLOR-JOY
William.....RALPH INESON
Katherine.....KATE DICKIE
Caleb.....HARVEY SCRIMSHAW
Mercy.....ELLIE GRAINGER
Jonas.....LUCAS DAWSON

RELEASE DATE
February 19, 2016

ASPECT RATIO: 1.66:1

Category	Packaging Design
----------	------------------

Brief

Nécessaire approached Actual Source for a type-based packaging system that could extend across all products while maintaining the integrity of their visual identity designed by Brian Roettinger.

Team

Davis Ngarupe
JP Haynie
Gunnar Harrison
Sam Wood
Katrina Peterson

Nécessaire
The Body Lotion
Multi-Vitamin
L'Emulsion Corps
Multi-Vitamine

FRAGRANCE-FREE
Moisturize • Tone • Strengthen

200 ml / 6.8 fl oz



SANDALWOOD
Cleanse • Nourish • Balance

250 ml / 8.4 fl oz

FRAGRANCE-FREE
Cleanse • Nourish • Balance

250 ml / 8.4 fl oz

EUCALYPTUS
Cleanse • Nourish • Balance

250 ml / 8.4 fl oz



50 ml / 1.7 fl oz



Necessaire
The Body Lotion
Multi-Vitamin
L'Emulsion Corps
Multi-Vitamine

FRAGRANCE-FREE
Moisturize • Tone • Strengthen

200 ml / 6.8 fl oz

Nécessaire
The Body Lotion
Multi-Vitamin
L'Emulsion Corps
Multi Vitamine

Fragrance Free
Moisturize · Tone · Strengthen

200 ml / 6.8 fl oz

Pour Le Corps
Actif
Sûr
pH Optimisé

L'Emulsion Corps
Multi-Vitamine
Sans Parfum
Hydrate · Raffermit · Renforce

L'Emulsion Corps est un hydratant quotidien à absorption rapide de peptides et de multi-vitamines pour la santé de la peau. Sans parfum. Appliquer sur tout le corps. Masser jusqu'à absorption.

Multi-Vitamines
Vitamin A
Vitamin B³
Vitamin C
Vitamin E
Oméga-6
Oméga-9
Antioxydants

Peptide
2 Peptides Signal de la Peau

Avantages
Hydrate
Raffermit
Renforce

Traitement
Peptide
Niacinamide
Huile de Marula
Huile de Cacay
Huile de graine de Limnanthe
Extraits de Fruits

Parfum
Sans Parfum

Nécessaire

The Body Lotion is a fast-absorbing daily peptide and multi-vitamin moisturizer for skin health. Fragrance-free. Apply all over body. Massage until absorbed.

Multi-Vitamin

Formula contains:
Vitamin A
Vitamin B³
Vitamin C
Vitamin E
Omega-6
Omega-9
Antioxidants

Peptide

2 Skin Signal Peptides

Benefits

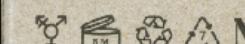
Moisturize
Tone
Strengthen

Treatment

Peptides
Niacinamide
Marula Oil
Cacay Oil
Meadowfoam Oil
Fruit Extracts

Scent

Fragrance-Free



Designed in Los Angeles, California.
www.necessaire.com
@necessaire

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Made in the USA / Fabriqué aux Etats-Unis
SKU # 0004-01

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For Your Body
Active
Clean
pH-Optimized

Ingredients: Water (Purified, Deionized Water), Caprylic/Capric Triglyceride (Derived from Sustainable Palm), Dicaprylyl Carbonate (Derived from Coconut and Sustainable Palm) Glycerin (Derived from Sustainable Palm), Shea Butter Glycerides (Shea), Simmondsia Chinensis Seed Oil (Jojoba Oil), Niacinamide (Vitamin B3), Cetearyl Olivate (Derived from Olive), Cetearyl Alcohol, (Derived from Coconut and Sustainable Palm), Glyceryl Stearate (Derived from Coconut and Sustainable Palm), Sorbitan Olivate (Derived from Olive), Palmitoyl Di peptide-5 Diaminobutyryl Hydroxythreonine, Palmitoyl Di peptide-5 Diaminohydroxybutrate, Sclerocarya Birrea Seed Oil (Marula Oil), Caryodendron Orinocense Seed Oil (Cacay Oil), Limnanthes Alba Seed Oil (Meadowfoam Oil), Saccharum Officinarum Extract (Derived from Sugar Cane), Camellia Sinensis Leaf Extract (Derived from Green Tea), Pyrus Malus Fruit Extract (Derived from Apple), Citrus Aurantium Dulcis Fruit Extract (Derived from Orange), Citrus Limon Fruit Extract (Derived from Lemon), Tocopherol (Vitamin E), Linoleic Acid (Derived from Safflower), Linolenic Acid (Derived from Safflower), Propanediol (Derived from Corn), Polyacrylate Crosspolymer-6, Caprylyl Glycol (Derived from Coconut), Caprylyl Glycol



Necessaire
The Body Wash
Multi-Vitamin
Le Nettoyant Corps
Multi-Vitamine

Nécessaire
The Body Lotion
Multi-Vitamin
L'Emulsion Corps
Multi-Vitamine

FRAGRANCE-FREE
Size · Tone · Strengthen

Necessaire
The Body Wash
Multi-Vitamin Corps
Multi-Vitamine

ECALYPTUS
Cleanse - Nourish - Balance
250 ml / 8.4 fl oz

Nécessaire
The Body Wash
Multi-Vitamin
Le Nettoyant Corps
Multi-Vitamine

Necessaire
The Sex Gel
Sexuel

250 ml / 8.4 fl oz

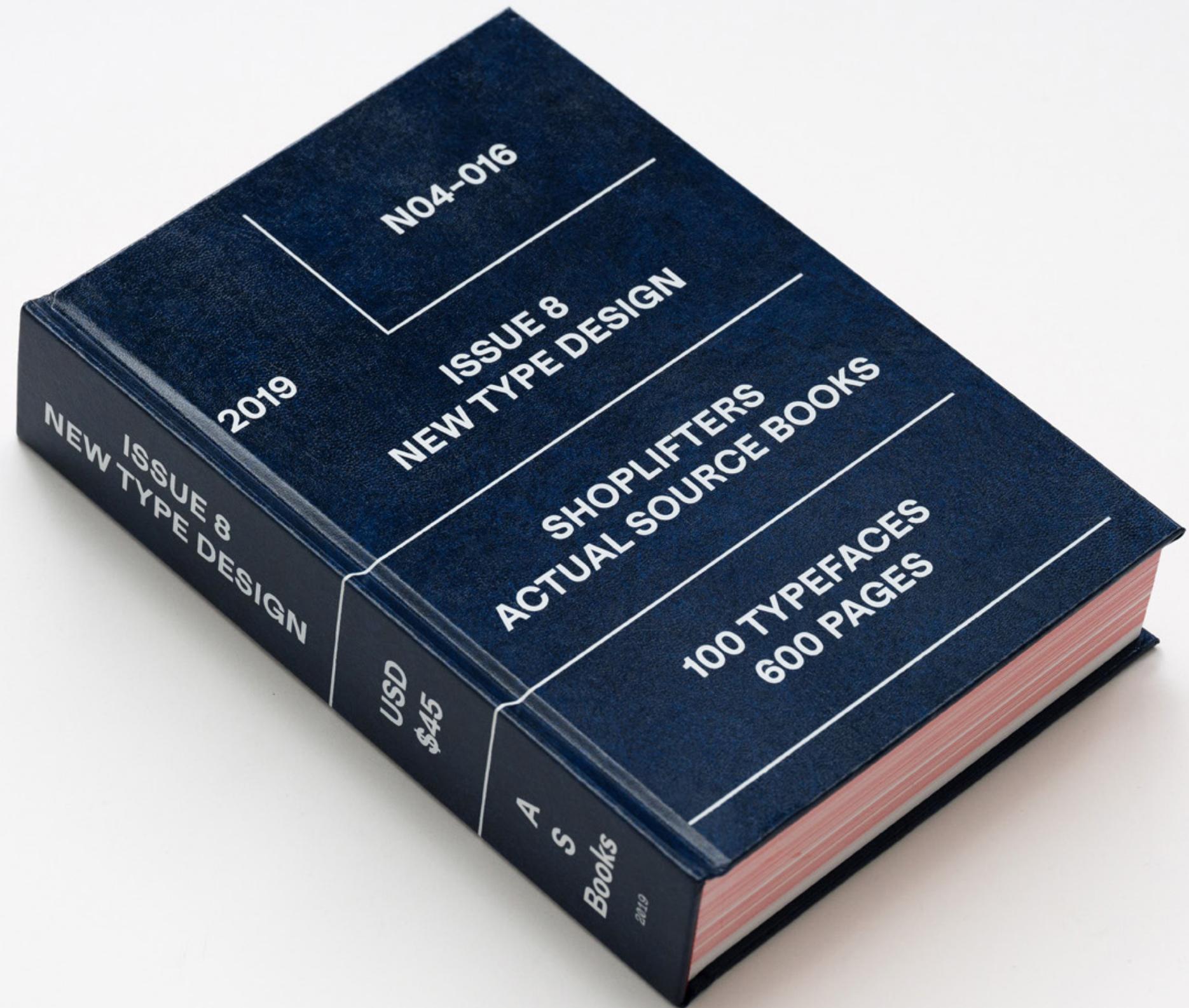
Category**Book Design**

Brief

Shoplifters is a biannual publishing project by Actual Source that shifts it's focus and format with every release. Issue 8 showcases 100 new and W.I.P. typefaces from type designers all around the world.

Team

Davis Ngarupe
JP Haynie
Gunnar Harrison
Katrina Peterson
Walker Croxton



A
ve
ci
n

Ebbing Sans

112

DESIGNER(S)

Ondřej Bachor

CZ

CHRONOLOGY
2018

PUBLISHER
N/A

RELEASE
N/A

STYLES
Light

DESCRIPTION

Ebbing Sans is a display typeface for the visual identity of the Ebbing Sounds Symposium. The typeface is inspired by the visuals of cassette covers and draws a historic parallel to the analog treatment of sound. The main visual features of the typeface are the lines referencing sinus-waves, which are integrated into the font as alternative characters. These lines, applied on every vertical stroke in both directions, become the main element of the visual identity across different media. Ebbing Sans has radically simplified details, supporting a geometric and synthesized feeling such as in lowercase letters n, r, f, t, and j. The proportion of the typeface is harmonized, thus emphasizing the vertical strokes and visualizing the texture of sound.

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LINKS
www.ondrejbachor.com

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Ebbing Sans

114

Arvydas
Savonis

Mr.

Europo
1985, 1997

No. 11

115

Born: 1964
Kaunas,
Lithuania

1988

«Olympic
Gold
Medal»

Field Grot

144

SUPER
SUPER^{CONDENSED}
SUPER^{NARROW}
SUPER^{REGULAR}
SUPER^{WIDE}
SONICS^{CONDENSED}
SONICS^{NARROW}
SONICS^{REGULAR}
SONICS^{WIDE}

145

PAYTON, G.^{CONDENSED}
6'4"(1.93m)^{WIDE}
9x NBA^{CONDENSED}
ALLSTAR^{WIDE}
#^{NARROW ITALIC} 20^{NARROW}

THE FIRST

- 1) PLAYED TO BE PART OF THE U.S. TEAM WHILE STILL IN HIGH SCHOOL.
- 2) WOMAN GIVEN A FOUR-YEAR ATHLETIC SCHOLARSHIP FOR COLLEGE.
- 3) (AND ONLY) WOMAN TO SIGN A CONTRACT WITH THE NBA (THE RAPTORS.)

[WNBA CAREER]
1979–1980–1981

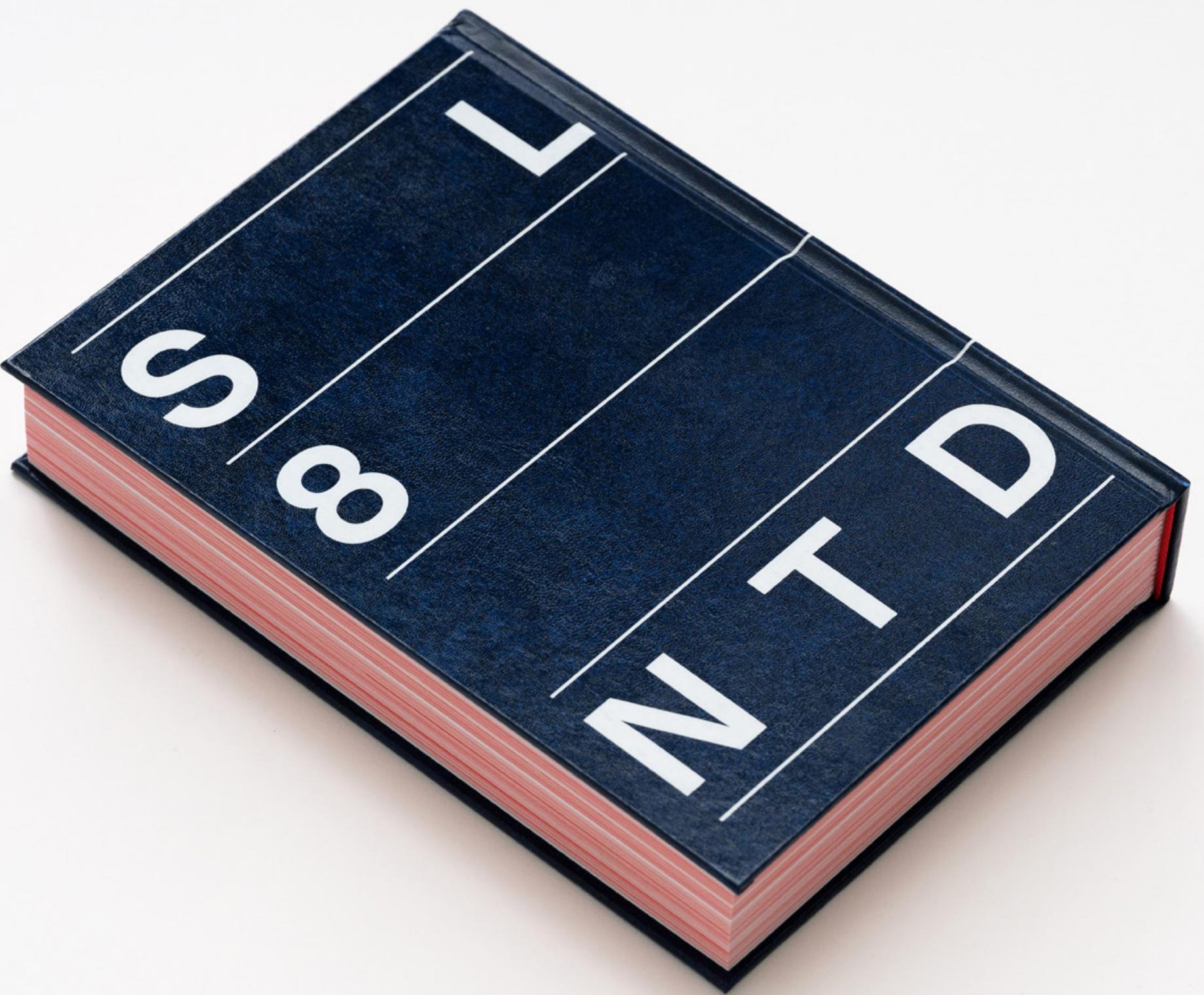


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	Chesari, Daniel	Estragon	PP. 120-127	Holzmann, Tobias	Protokoll	PP. 364-367	
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D	Davenport, Connor	Garnett Gustave Ogg Text Sculpin	PP. 186-189 PP. 212-215 PP. 312-315 PP. 436-441	Huang, Wei	Pantasia Smaland Some Times Some Sans	PP. 348-353 PP. 460-463 PP. 470-473	
	Fehrman-Lee, Ben	Ferdinand Malin	PP. 138-141 PP. 260-263	Huber, Dominik	GT Flexa	PP. 146-151	
	Florio, Rosario	Monument Grotesk	PP. 290-295	Huber, Robert	RH Inter LL Moderne	PP. 230-237 PP. 280-285	
				Huynh, Abi	Aritzia Fall	PP. 018-021	
				Janes, Robert	Simon Monument Grotesk	PP. 452-455 PP. 290-295	



Category

Environmental Design

Brief

Actual Source was commissioned by Otis College of Art and Design to design and execute the identity for their annual book fair. The final result brings a refreshing take on a graphic language established during the previous year.

Team

Davis Ngarupe
JP Haynie
Gunnar Harrison
Katrina Peterson
Dallin Diehl
Ana Sagström

OTIS.EDU

OTIS ART MFA GD BOOK FAIR
OTIS ART MFA GD BOOK FAIR
OTIS ART MFA GD BOOK FAIR
OTIS ART MFA GD BOOK FAIR

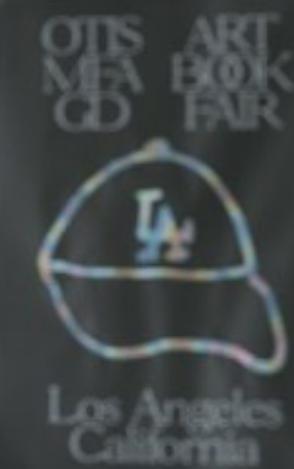
LECTURES
IN THE FORUM, 5:30-7PM
Los Angeles California
Los Angeles California
Los Angeles California
Los Angeles California

OTIS ART
MFA BOOK
GD FAIR



Los Angeles
California

227



Lectures
Saturday July 6, 5:30-7
MINNA SAKARIA
HANNA BERGMAN
NICOLE KILLIAN
NATASSA PAPPA
KATHLEEN &
CHRISTOPHER SLEBODA
MOONSICK GANG
JON KEY
WAEL MORCOS

OTIS
MFA
GD

ART
BOOK
FAIR

9045
LINCOLN
BLVD
90045
California

OTIS
MFA
GD ART
 BOOK
 FAIR
Los Angeles
California

Category	Type Design
Brief	A modified version of Times New Roman, Bed-Times aims to communicate the unsettling yet familiar moments we experience when we dream.
Self-Initiated Work	

BedTimes.ttf

AaBbCcDdEeFfGg

HhIiJjKkLlMm

NnOoPpQqRrSsTtUu

VvWwXxYyZz

!?.-.,,,&■



FeverDream

Bedti

Found in Grimm's Household Tales
Translated by Margaret Hunt
Published by George Bell and Sons, London, 1884



Hans wished to put his son to learn a trade, so he went into the church and prayed to our Lord God to know which would be the most suitable for him. Then the clerk got behind the altar, and said, "Thieving, thieving."

On this Hans goes back to his son, and tells him he is to learn thieving, and that the Lord God had said so. So he goes with his son to seek a man who is acquainted with thieving. They walk a long time and come into a great forest, where stands a little house with an old woman in it.

Hans says, "Do you know of a man who is acquainted with thieving?"

"You can learn that here quite well," says the woman, "My son is a master of it."

So he speaks with the son, and asks if he knows thieving really well.

The master-thief says, "I will teach him well. Come back when a year is over, and then if you recognize your son, I will take no payment at all for teaching him, but if you don't know him, you must give me two hundred talers."

The father goes home again, and the son learns witchcraft and thieving, thoroughly. When the year is out, the father is full of anxiety to know how he shall recognize his son. As he is thus going about in his trouble, he meets a little dwarf, who says, "Man, what ails you, that you are always in such trouble."

"Oh," says Hans, "a year ago I placed my son with a master-thief who told me I was to come back when the year was out, and that if I then did not know my son when I saw him, I was to pay two hundred talers, but if I did know him I was to pay nothing, and now I am afraid of not knowing him and can't tell where I am to get the money."

Then the dwarf tells him to take a crust of bread with him, and to stand beneath the chimney. There on the cross-beam is a basket, out of which a little bird is peeping, and that is your son.

Hans goes thither, and throws a crust of black bread in front of the basket with the bird in it, and the little bird comes out, and looks up.

"Hello, my son, are you here?"
is delighted to see his father.

But the master-thief says
you, or how could you have

"Father, let us go," said the

Then the father and son set
riage comes driving by. He
"I will change myself into
can earn a great deal of m

Then the gentleman calls
you sell your dog?"

"Yes," says the father.

"How much do you want

"Thirty talers."

"Well, man, that is a great
dog I will have it."

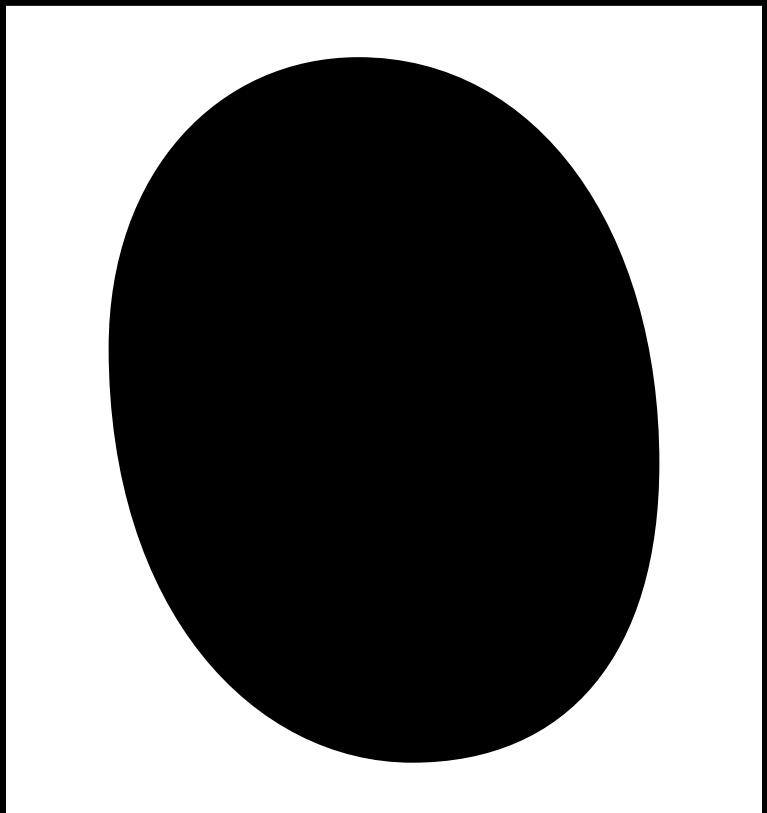
The gentleman takes it into
driven a little farther the
through the window, and
longer a greyhound.

They go home together. No
boring town, so the youth
change myself into a bear,
but when you have sold me
I cannot become a man again.

Then the father goes with
ter-thief comes and buys me
the father forgets, and does
man goes home with the h

.otf

The Three Spinners



The Bridegroom Interviews The Three Spinners

- Bg: Ah, how do you odious friend come by such By tread
- Spl: Bg: How do you coming lip? By licking
- Sp2: Bg: How do you broad thumb? By twisting
- Sp3: Bg: Neither now nor beautiful bride wheel.

The Grimms were acquainted with a number of variants of this widespread folktale. Their sources included Jeanette Hassenpflug (1791-1860), Paul Wigand (1786-1866), and Johannes Pratorius (pen name for Hans Schultze, 1630-1680). The version given above came primarily from Paul Wigand, and was first published in the second edition (1819) of Kinder- und Hausmärchen.

Category

Branding

Brief

Frustration from endless health insurance sales calls sparked this project, which culminated in a poster as well as physically mailing my spam voicemails to the FCC.

Self-Initiated Work

VOICEMAIL

Unknown

Hello my name is Jody better and reason for my call is that you were looking for some information on health insurance first off let me apologize I know you're probably getting a Tonna calls but I can assure you I am an actual [...] not a telemarketer Norma calling from a call center but I do have a couple of quick questions to ask so that I can better customize a [...] your individual needs the best way to reach me is 765-231-8263 again the number is 765-231-8263 have a great day and I look forward to working with you bye.

Covington, IN
June 15, 2018 8:35 AM

VOICEMAIL

One of 36 voicemails left by health insurance salespeople (both actual and artificial) concerning a supposed lack of health insurance, which were received during the summer of 2018 between the dates of June 10th and September 24th. A select few of said voicemails are in direct violation of the Telephone Consumer Protection Act. The remaining majority, though operating within the provisions of the TCPA, highlight a gross lack of both privacy and clarity in the commercialized U.S. health insurance network.

Each digital recording has been transcribed and repurposed to exist on a not-quite antiquated means of correspondence: the envelope. All 36 are addressed to FCC Chairman Ajit Pai, in an admittedly vain attempt to demand action towards a more robust TCPA. As pointless as it may seem, such a prospect is overshadowed in futility only by the selling of health insurance over the phone in the year 2019.

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Jnknown

One of 36 voicemails left by health insurance salespeople (both actual and artificial) concerning a supposed lack of health insurance, all of which were received during the summer of 2018 between the dates of June 10th and September 24th. A select few of said voicemails are in direct violation of the Telephone Consumer Protection Act. The remaining majority, though operating within the provisions of the TCPA, highlight a gross lack of both privacy and clarity in the commercialized U.S. health insurance network.

scribed and repurposed to exist
correspondence: the envelope. All
Ajit Pai, in an admittedly vain
more robust TCPA. As pointless
ershadowed in futility only by
e phone in the year 2019.



MAIL

VOICEMAIL

Unknown
[with [] I have a life of the virus in your state and I just
your inquiry regarding health insurance coverage please give
back [] I get a chance 904-440-0004 thank you.
Ft. Lauderdale, FL
June 10, 2018 at 3:00 PM

Unknown
Hi [redacted] I license talk to insurance agent in your area that's been
to take care of your request for coverage insurance level free to
me my phone number is 315-345-1743 and I'll gladly walk you
through all the options and see what's best available for you or your family
and coverage wise thank you and have a blessed day

Unknown
I am with US House I'm just following up on your request for insurance I'm a licensed agent in your area I would love to options with you know you only take a couple minutes to please reach back to me at 305-965-8200 so we can go over options together and again that is 305-965-8200 I look forward to hearing from you have a great day bye-bye

Unknown
Good morning first [] here press one #1 if you're interested in
and would like to be removed from our list if you were ready
to receive your free insurance quote press one press two to schedule a
good morning first [] press now if you were not interested in
a quote and would like to be removed from our list if you are not
interested in receiving your free insurance quote press one press two to schedule a
quote
Albers, IL
June 14, 2018 at 9:12 AM

Unknown
Hello my name is Judy [] and reason for my call is the
for some information health insurance info tell me if you
you're probably getting a C+ call us but I can assure you
I am a licensed Intermarket Neiman calling here
I do have a couple of quick questions to ask so that it is
a few minutes of your time I would appreciate it to reach
again that number or 765-231-4951 have a great day
Be working with you best,

Unknown
Hello my name is Judy Teller and reason for my call is I am looking for some information on health insurance. I know you're probably getting a Tonka calls but I am an actual licensee agent not a state licensed Notary Public but I do have a couple of quick questions to ask. I am trying to customize a plan; I've previously needed the help of 765-231-8263 again that number is 765-231-8263. I am looking forward to working with you best.

111

North Augus
June 19, 2018 at

JUNE 19, 2010 av

www.oxfordjournals.org

1000

Unknown

Hi this is for you if you would like to know more about your [...] help insurance quote I can be reached at 1-800-474-2842 thank you

West Palm B

June 21, 2018 a

Category**D.I.Y.**

Brief

Relief Society is a band and experiment comprised of one. Lyrics, vocals, riffs, instruments, recording, mastering(?), and artwork all done by Gunnar Harrison in the true spirit of early D.I.Y. hardcore.

Self-Initiated Work

01 Breathe To Death
02:35
00:00 Bitter lake with yellow sky above
Oxygen corrupted truly this is the place
Poisoned by machines we can't forsake
We toss and turn in this deadly bed we make

00:13 Who will we blame for the long-term effects?
Choke on your words, I am breathing to death

00:19 Fire in the mountains; in your lungs
Natural walls entrap us in this toxic winter
Bless our home, this valley of disease
Where life is just fine unless you have to breathe

00:32 Who will we blame for the long-term effects?
Choke on your words, I am breathing to death
The future will suffer and judge what we've left
Choke on your words, we are breathing to death

02 Boomer Privilege
02:56
00:00 Talk about merit and how hard you worked as a kid,
Ignoring all the facts like where and when you lived.

00:11 Boomer Privilege (x3)
Admit you have
Boomer Privilege (x3)
And then you just

00:22 Talk about rights and freedom in the Land of the Free,
But lose your shit when you see the man take a knee.

00:32 Boomer Privilege (x3)
Admit you have
Boomer Privilege (x3)
Empathize for once

00:46 Empathize for just once
Boomer Privilege

01:12 That's the tea

RELIEF SOCIETY

THE PLACE EP



Relief Society is a band and experiment comprised of one. Lyrics, vocals, riffs, instruments, recording, mastering(?), and artwork all done by Gunnar Harrison (drums via GarageBand under the direction of Gunnar.) "The Place EP" was written and recorded in the fall of 2018, then left alone for quite some time. It was revisited in January 2020.

Recorded
08 09 2018
Released
01 15 2020





Category

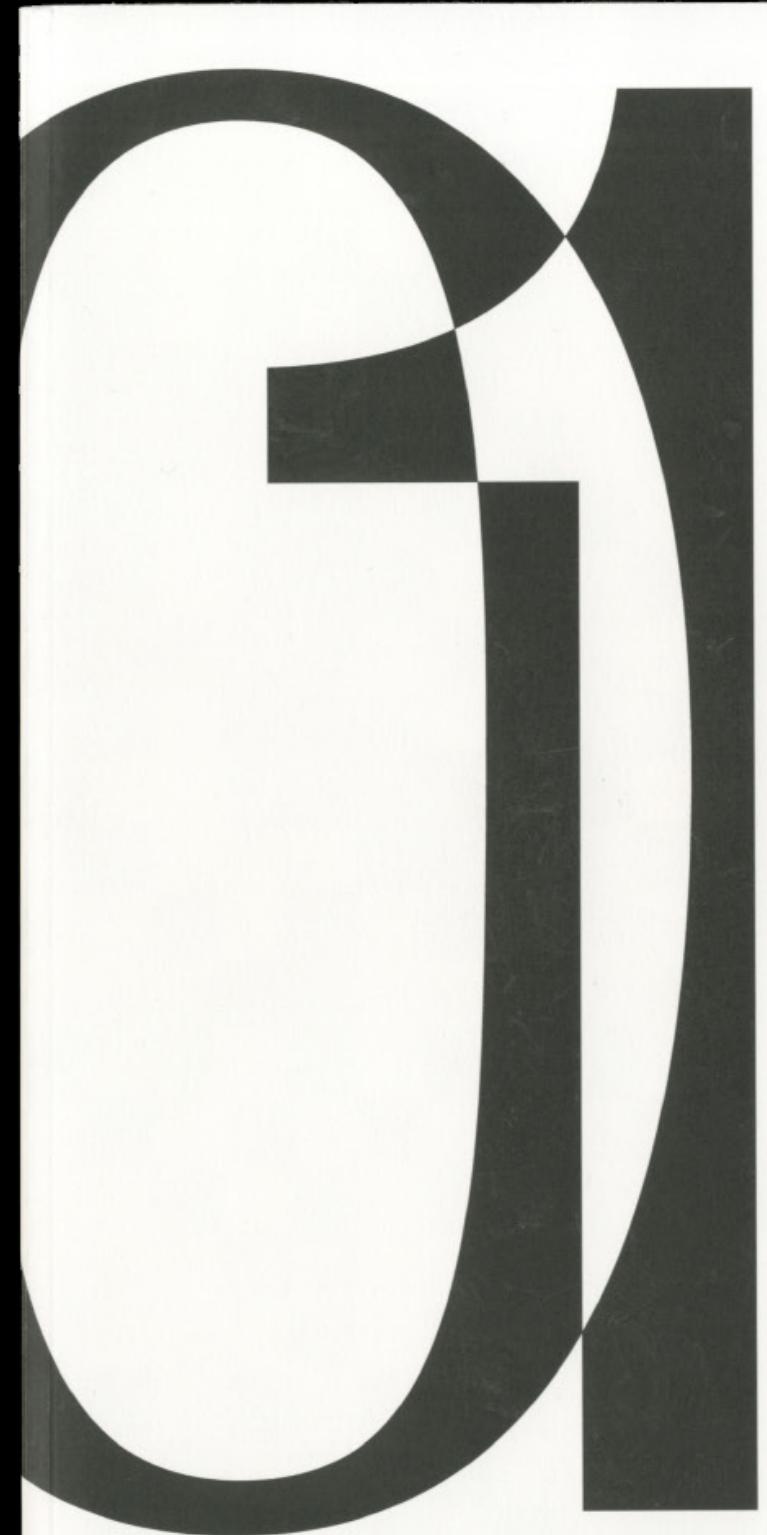
Book, Environmental, and Motion Design

Brief

BFA thesis “Cache Variants” explores the malleability and fallibility of memory. It was carried out over the course of two semesters, culminating in a 140-page book and a week-long exhibition.

Self-Initiated Work

Cache Variants



A	Research	8
B	Final Paper	26
C	Works Cited	38

Part One

27 Sep 2017
18 Dec 2017

-

B Final Paper 34

Would be interesting to compare advertising based in nostalgia with all other types of advertising.

and games, but the scenario is a bit more nuanced. We consume films primarily to be entertained, where as we consume products to fulfill a need. What if it doesn't fulfill that need? What if a product is marketed and packaged to represent an era where craftsmanship was superior than it was today, only for the consumer to discover that the product was constructed very poorly? Is that not the same as lying to someone? With films, we don't want to know what happens before we watch it because that would ruin the story. On the contrary, with products we most definitely want to know what will happen after we purchase them because we're spending our money to fulfill a specific need. The issue of nostalgia in the consumer realm primarily concerns honesty. In order for companies to ethically target a consumer's nostalgia they must do it from an honest and sufficiently informed perspective.

Fortunately, honest representations in brand packaging can yield positive results. Ulrich R. Orth and Steffi Gal carried out a study in an attempt to further understand nostalgic brand packaging and its effect on consumers. They divided the packaging into two groups: indexical and iconical. Indexical packaging emphasizes the product's authentic link to history (e.g. photos of the beer brewed in traditional equipment, historically accurate colors, etc.), while iconical packaging only needs to resemble something from the past without any link (e.g. photos of an abbey where beer may have been crafted.) While both types triggered nostalgia effectively, brands that used the indexical method lowered the perceptions of persuasive intent (a fancy way of saying targeted coercion) felt by the consumers because of their authentic link to the past. Iconical packaging failed to do the same. This is telling of the fact that consumers are more trusting of brands that use their true history and tradition as part of their identity. Accurately depicting the past in a brand isn't just ethical; it's good business.

Had to touch on this bit about packaging, mainly because the study I pulled it from was really interesting. You can find it in the bibliography at the end of this paper.

End of page 09

(Pt.1) Thesis 35

Nostalgia is frequently used as the backbone of political discourse. Perhaps no modern political figure has used nostalgia to such great effect like the then-candidate and now-president of the United States Donald Trump. "Make America great again" was the extremely effective slogan championed by Trump during the 2016 presidential election. When you cast the man behind the message aside for purposes of objectivity, the slogan by itself reads as patriotic nostalgia incarnate. "Make America great" is a phrase every American can get behind, as we all want to see our nation and the people in it prosper. Adding the "again" to the end brings the punch of nostalgia, claiming the U.S. was great once but has since regressed from its powerful position among the other countries of the world. Combine the entire phrase "MAKE AMERICA GREAT AGAIN" in all caps, coupled with the polarizing Trump rhetoric and you have a blunt message claiming inefficiency in the current political system, the solution to which lies backwards with time.

When he wasn't decrying the U.S. immigration policies, the main talking points heard at Trump's political rallies were (a) the current political system's massive failings, (b) the reinvigoration of dying industries like coal and other fossil fuels, and (c) the rolling back of so-called business-crippling regulation previously established by the EPA, FCC, etc. Both (b) and (c) were always presented as solutions to (a). He didn't win the election because he rocked the boat and challenged the status-quo. Trump won because he tapped into the worries of those who felt disenfranchised and forgotten by preceding administrations over the past 20 years. His message resonated with those who worked jobs that would soon be phased out by more viable alternatives discovered through innovation. He idealized an overly-exaggerated past of America, projecting it as a time when honest hard work could bring prosperity.

End of page 10

"In Defense of and Opposition to Nostalgia"

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B Stream 58 Of Conscious

THOUGHTS

I dwell on the past more often than I should. Finding a way to visually compose that reminiscence for this project intrigued me. I began to write about my memories in a consistent stream-of-consciousness style that ignores chronology, pacing, and spelling. In these paragraphs my mental commentary is revealed and transitions between seemingly distinct recollections are drawn. This autobiographical narration is *usually* only accessible through intangible thought, but by recording it to the printed page I am, in a sense, making it tangible; an attempt to bring structure and tactility to something flawed and formless.

(Pt.2) Exhibit 59

I'm sitting here pondering about my past because for my project I need to have good subject matter. Matter is an interesting concept, thinking back to my 8th grade science class where I'm not entirely sure we even talked about matter does that even matter? Sorry for the

lame joke

The past is enveloping my mind as of late because this project is based in the past. This form of writing is called

stream of conscious

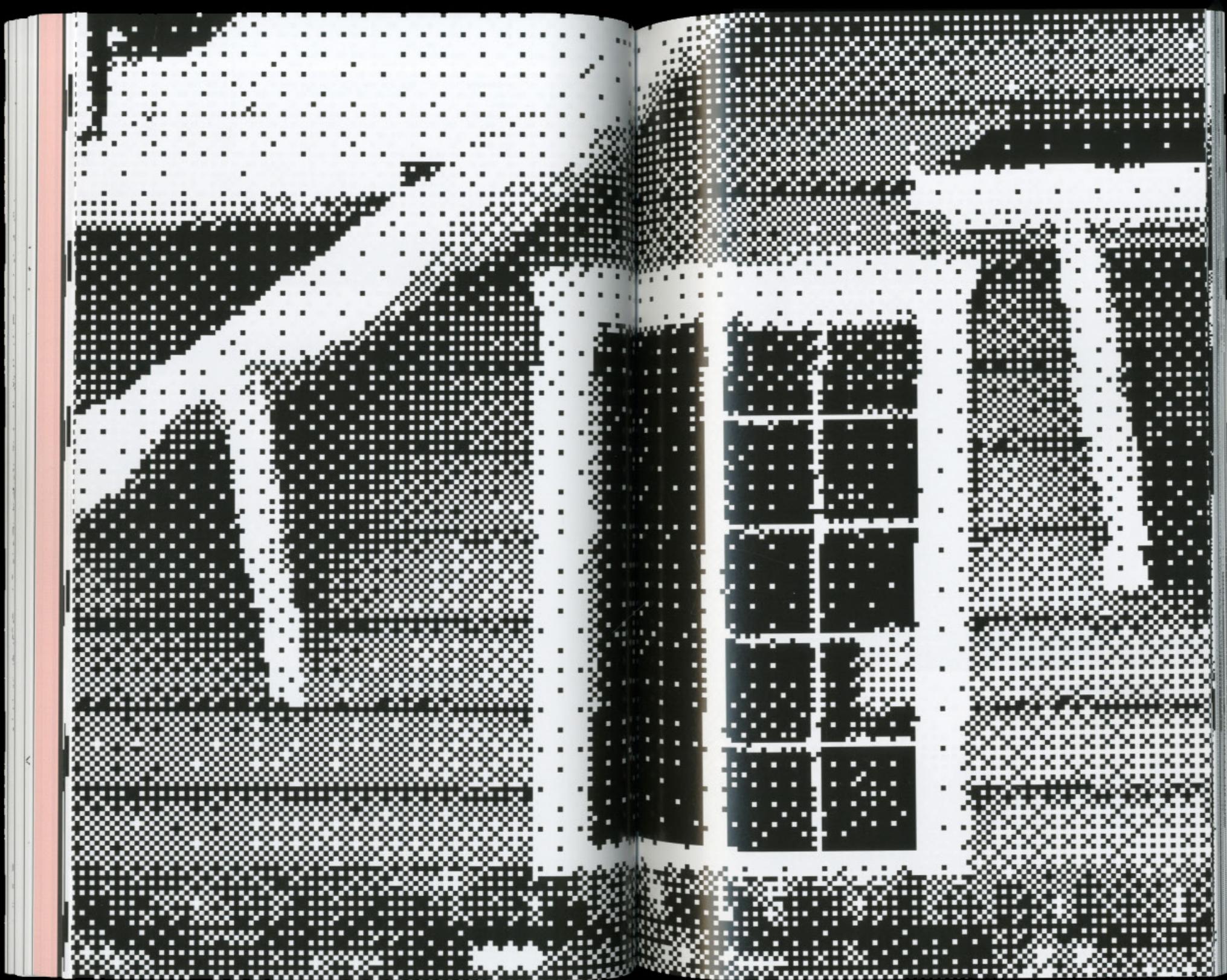
and I'm trying to get a grasp on it. I'm afraid of typos and I'm afraid of the terrible things that could happen if somebody read this. What does it mean to write everything that comes to mind. My first experience with memories is hard to put down because I obviously have so many of them one of my earliest memories is

haircut

I got from my mom or dad when I was just a young little boy. I was crying the whole time. It was a buzz cut and I was expecting it to hurt because of the sound of the hairtrimmer. I remember it didn't hurt though, I was just crying because I thought that was the expected of me with something that loud being so close to my head always thought I had a

big head

Growing up I'm not sure when that concept had solidified in my mind. Probably around middle school when your physical appearance matters most, or so it would seem. The perspective that you have as a middle schooler is obviously a bit skewed because of where you are in the world and how much you don't know about the world. It's such an interesting transitional period that everyone goes through and everyone acknowledges how terrible it can be because we've all had those mutually terrible experiences during those formative years. I can remember one time I was in the hallway hanging out with friends



D Final Show 122

(Pt.2) *Exhibit* 123





Cache Variants

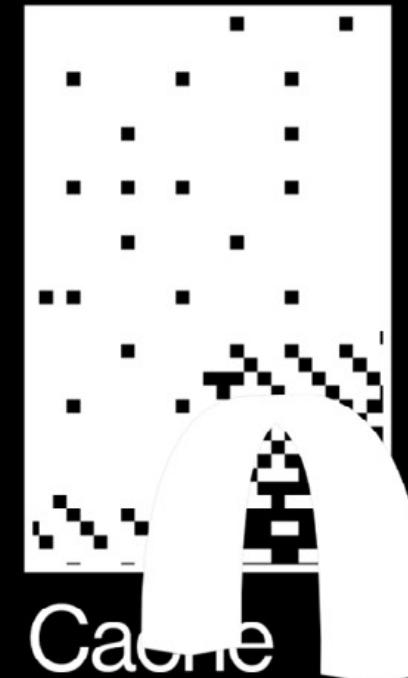
Gunnar Harrison's
BFA Graphic Design
Capstone Reception

March 22 6–8PM

*The Harris Fine Arts
Center at BYU*



*The Harris Fine Arts
Center at BYU*



Cache Variants

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Gunnar Harrison's
BFA Graphic Design
Capstone Reception

March 22 6–8PM

*The Harris Fine Arts
Center at BYU*



Cache Variants

Gunnar Harrison's BFA Graphic Design Capstone Exhibition

Memory is naturally susceptible to inaccuracy. Scientific evidence suggests that our memories are malleable and inconsistent. The brain's process of recollection distorts past experiences rather than accurately reclaiming them.

Cache Variants is an expression of contrasts. Sheets of rose tinted paper, gradually shifting in placement from uniform to sporadic, represent memory's delicacy and constant variability. A three-dimensional scale of 01-10 protruding from the wall represents the unchanging precision of facts and numbers. The sheets gradually overtake the scale, showing the futility in retrieving accurate recollections. Several sheets have writings that detail some of the author's past experiences. These writings are an attempt to bridge the dichotomy of memory and fact; the written words make permanent on the page what exists variably in the mind.

10

Cache

10

Cache

10

for you to focus on a skill that you wanted to pursue after graduating high school so that I knew that that skill was graphic design I'm pretty sure the course was called media arts or something like that we learned a lot about different media I'm pretty sure Mrs. ---- I think that was her name I'm pretty sure she didn't like me mainly because that one time I was playing Pokemon with a Gameboy beneath the table and she came over because she totally saw me doing it and took away my Gameboy for the entire class I didn't even pick it up after I left, I think she told me I had to come back at the end of the school day which I did and luckily it was still turned on (just in the folded position because it's a GameBoy SP) and my progress was saved which was a relief to me because I had just caught a Pikachu in the Viridian forest which takes forever considering the fact that I had never done it before I had to look on

the internet

to learn that you could even get a Pikachu in the Viridian forest the internet helped me through a lot of difficult spots in video games especially my first playthrough of the

Ocarina of Time

technically I had played it before but it wasn't so much playing as it was watching my friends play it on their tv when I was really young, Must've been in 3rd grade really so my first playthrough by myself happened when I was 8th grade in the summer when

Trek

had ended I arrived home to find that my brother had acquired a Nintendo gamecube while I was gone and purchase two zelda titles: Wind Waker and Ocarina of Time made specifically for the Gamecube what an experience it was to relive all the little dungeons and worlds that I had experienced secondhand up until that point Everything was good and great until I got to the water temple which is one of the most cumbersome dungeons ever designed in Zelda history so to the cheat code sites I went to print off pages and pages of walkthroughs off of various websites that I can no longer remember the names of, I do remember though that I had a particular team of websites that I would frequent for that kind of information YouTube and Twitch are how people consume

video games

these days, beside just playing them I've been tempted at times to watch people play games that I won't realistically ever play because I don't really have time for video games and to be honest my interest in video games has waned quite a bit throughout the years what hasn't waned though is my interest in the stories that they tell I've always been a fan of the games more for the storylines rather than the achievement of being able to land a headshot from across the map Halo and Call of Duty were never my strong suit and I'm completely fine with that to be honest

Call of Duty Finest Hour

was really the only first person shooter game that I ever became interested in and it's not even competitive it's just a one player campaign game that I really liked to play over the christmas break of some year I can't remember (either 8th grade or 9th grade) I remember purchasing

SSX On Tour

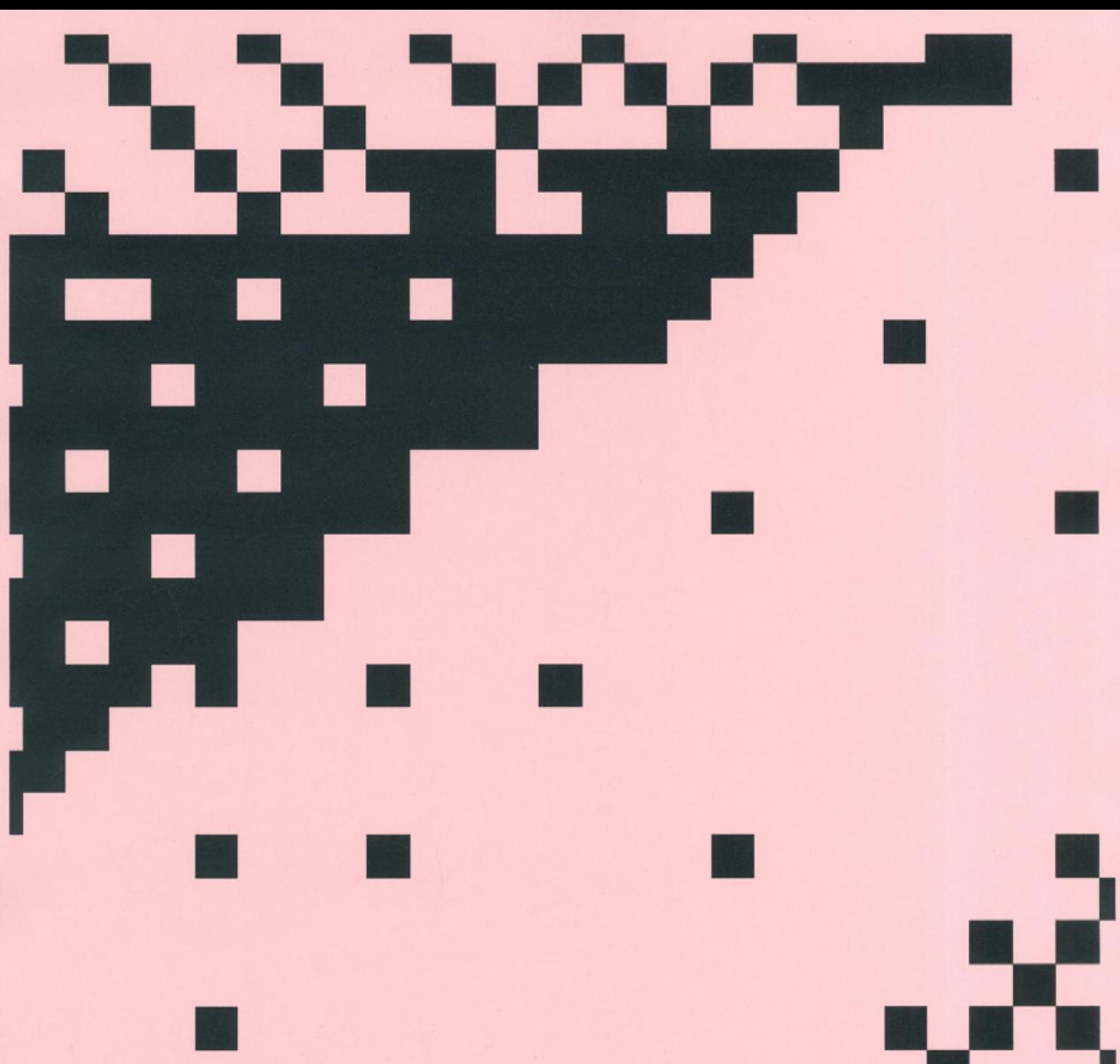
as well at the same time so I had two contrasting titles to maintain my interest Dad bought the very first SSX forever ago (still don't really know what SSX stands for) that game was so interesting to everyone of my siblings and my dad especially liked it a lot The music is something that really ignites feelings of nostalgia within me, whenever I hear those songs (which isn't very often because I have to seek them out on YouTube) I'm transported back to my dad's living room, sitting on his wooden coffee table with the rusty metalware aesthetic and his super cushioned green couch that I also sat on sometimes with Charlie or Jack (both dogs) playing SSX or Twisted Metal Black or GTA (which I really shouldn't have been playing but whatever) as time passed and my dad's interest in gaming withered away, the

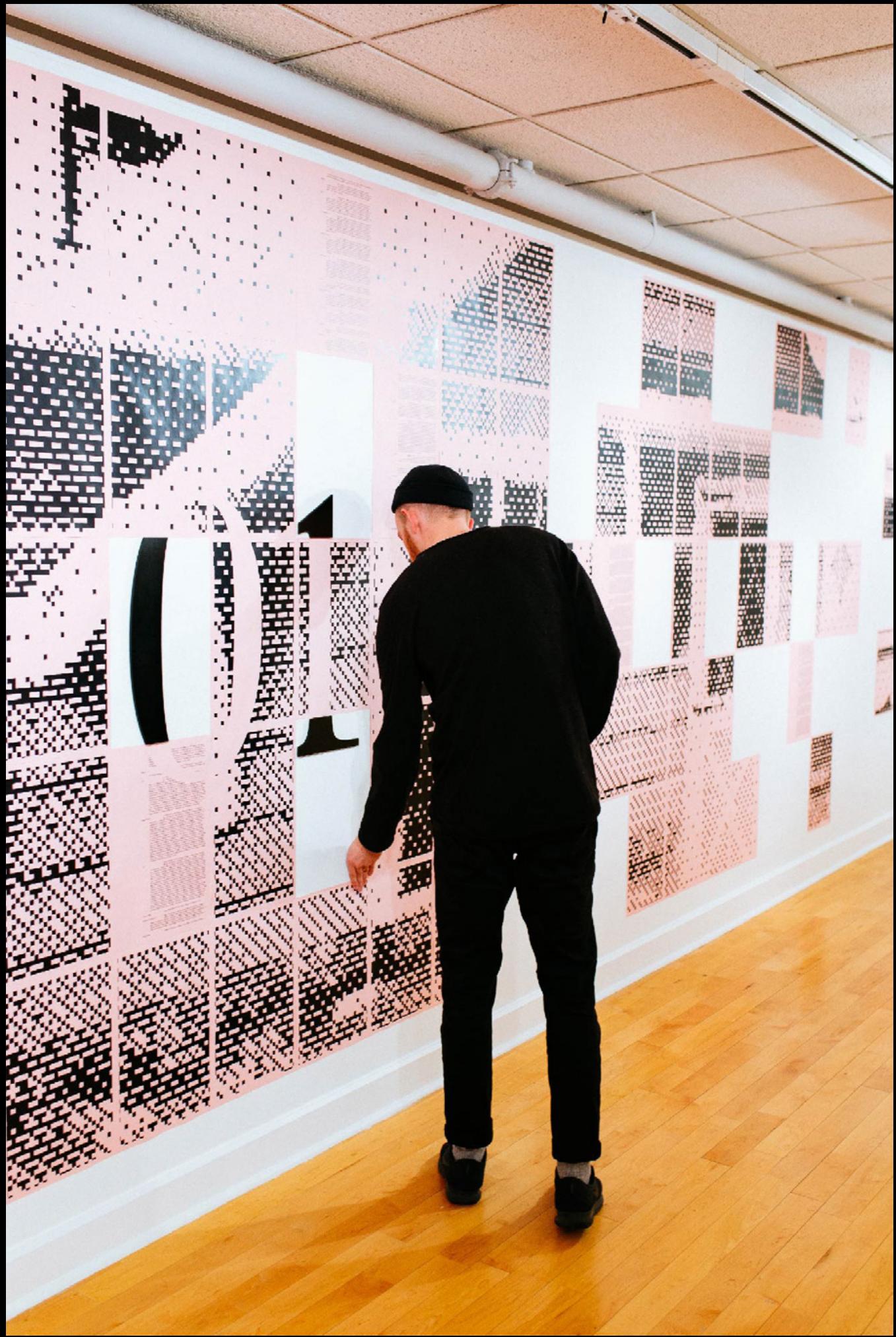
Playstation 2

migrated upstairs, which is where I began to spend most of my time at that point Hours and hours of gaming, not competitive with any real human, just the AI programmed into the game itself I wasn't very good at them, I just really liked to play them, that's why I never really liked playing those games like Halo and Call of Duty because the majority of people play those games for the competition with others I've never really been a competitive person or all that good at anything to even feel like being competitive It's strains friendships and really stressed me out and for those reasons I never really played sports seriously There was a time in my younger adolescent life when I really wanted to play

football

(american football) and my mom was not having it at all Sure I could play at recess with my friends and we would tackle each other and come back to class bruised and bloodied but for some reason my mom wouldn't let me sign up for an actual football team with the pads and the cleats and the helmets all that great stuff that to me was so cool growing up I forgot how obsessed I was with football I loved getting those bumper stickers at the grocery store that were holographic and had a team from the NFL on them I collected as many as I could and remember putting them on my skateboarding helmet that I never really wore and the air bubbles were caught underneath because it's really hard to mount a long rectangle sticker on something spherical so my mom wouldn't let me play football because there was a kid a couple years older than me who lived in our old neighborhood where I grew up that was injured very badly playing football at a really young age and had to have either an artificial part for his back put in or a part of the back that was given to him by a donor Either way, pretty messy and my mom gets worried really easily so when the time came for me to ask her if I could play football of course she told me that I couldn't and at the time I was really frustrated and for a long time I thought she stifled my middle school and high school career think of all the friends I could have had if I had played football all the







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