

PORTFOLIO

LUCA ARNAUD

STUDENT AT ISDAT IN FOURTH YEAR
OF GRAPHIC DESIGN OPTION

type design

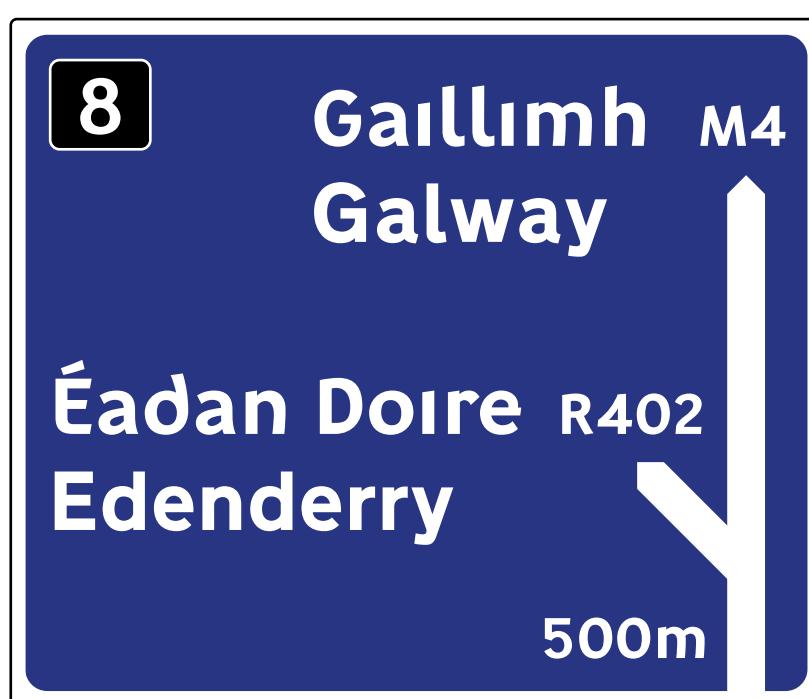
exhibition signage
book design

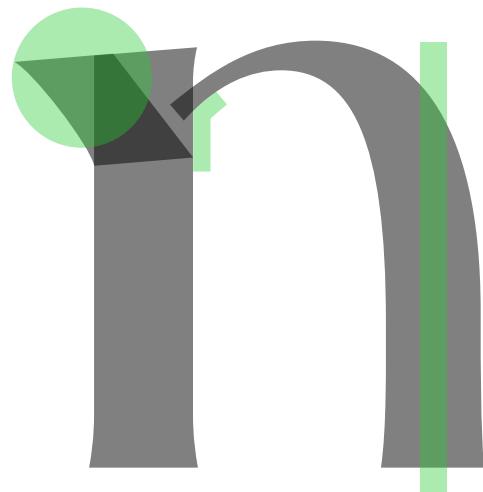
/liffey
/clean marker
/étrange garonne
/en attendant godot

Liffey ➤

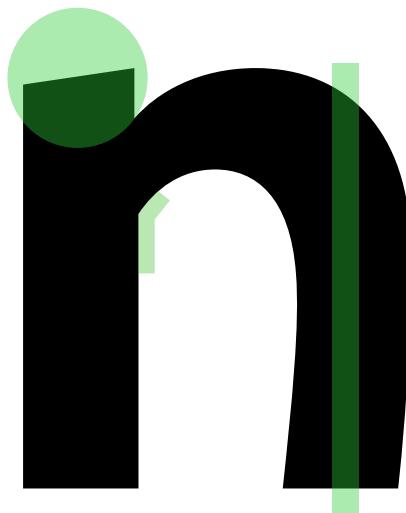
A versatile signage font,
with a Transport-friendly design
& made for Irish streets ♣

The aim is to produce a modern typeface, reminiscent of Irish calligraphy. It is intended to be suitable for a wide range of uses, mainly road signs, but also for body text on government websites or official documents requiring the use of Irish Gaelic for instance. Its primary use for road signage produced letterforms designed to work with existing signs, that are using the British Transport font. Legibility constraints have also obviously been taken into account. **2023-2024**



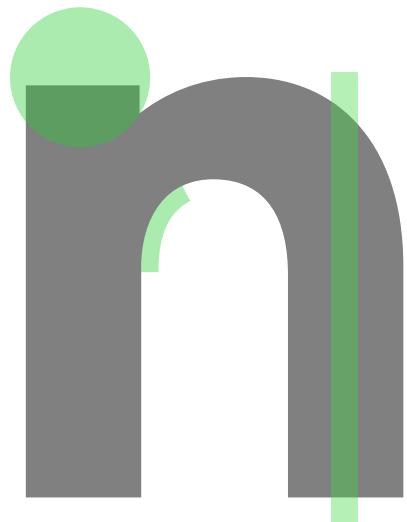


IRISH HALF UNCIAL



LIFFEY

VERSUS



TRANSPORT: CALVERT/KINNEIR

Irish calligraphy as a reference

We incorporated details and elements of the Irish calligraphy into the Liffey project, in order to express the Irish identity.

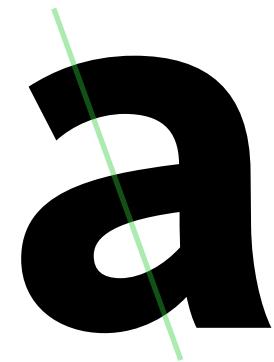
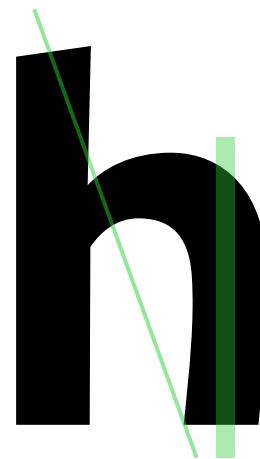
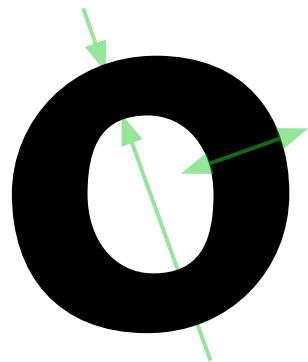
Drawing requirements for coexistence

The typographical system used for Irish road signs is *Transport* heavy with "irished" italic versus roman for English. Thus, we drew in correspondance to the *Transport*, for coherence in our new system (*Liffey* versus *Transport*).

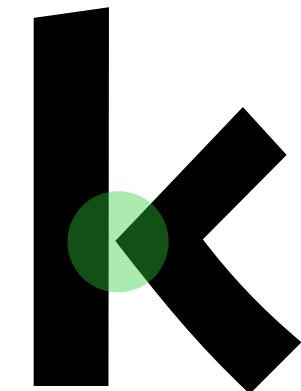


Broad nib pen legacy

A 20° angle for a theoretical broad nib pen has determined the contrast axis on the whole alphabet.

**Calligraphic influence**

Some letter skeletons have been based on calligraphic and irish skeletons, as the extended horizontal stroke on the 'e' and the disjoined 'k'.

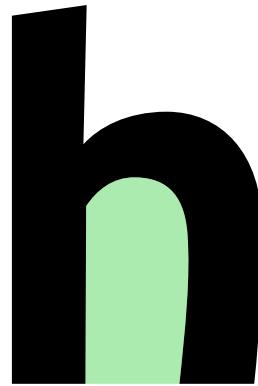
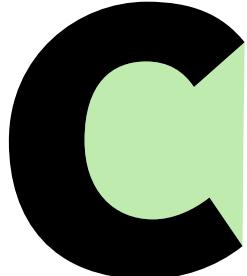


We can also observe the typical global roundness of the irish letterforms, transcribed here with curves on some letters.

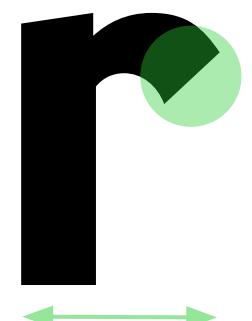
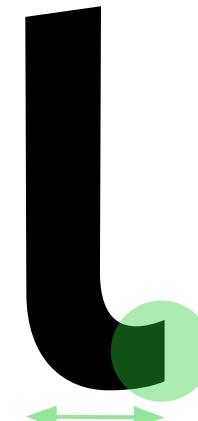
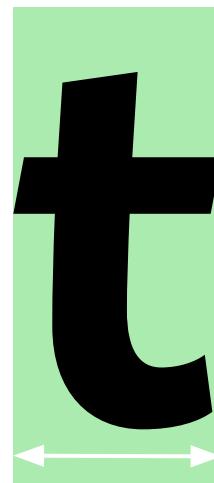
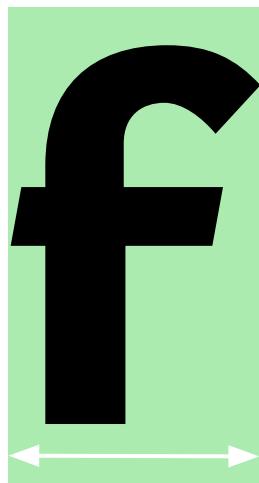


Counterforms and closed counters

We tried to open as much as possible the counterforms for better legibility. This maneuver hampers the confusion between letters close others, like 'c' and 'o', 'h' and 'b', etc.

**Wideness and features for identification**

Increasing the wideness of initially narrow letters will help legibility from great distance; as well as exaggerating some stroke endings, like the 't' or the 'r', to help with identification ('r' versus 'i', 't' versus 'l', etc.)



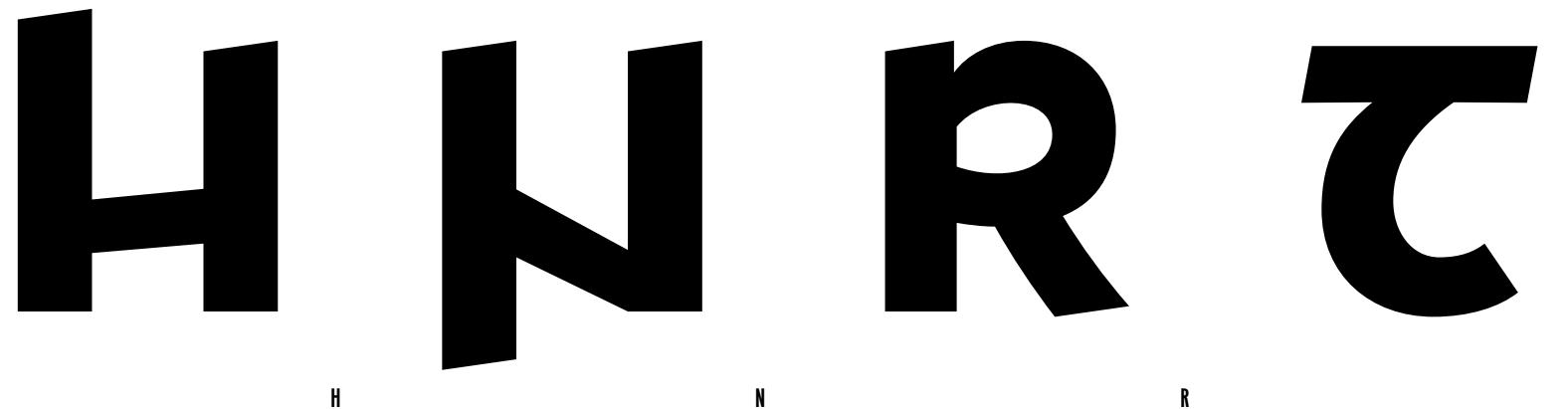
Insular letterforms**stylistic set**

For Irish calligraphic skeletons that were too far from a common latin letterform, we drew an alternative character set in order to incorporate and make available these historical letters.



A D F G

Large black letters representing stylized characters A, D, F, and G. Character A is a tall, narrow 'a' with a small loop at the top. Character D is a tall, narrow 'd' with a small loop at the top. Character F is a tall, narrow 'f' with a small loop at the top. Character G is a tall, narrow 'g' with a small loop at the top.



H N R T

Large black letters representing stylized characters H, N, R, and T. Character H is a tall, narrow 'H' with a small loop at the top. Character N is a tall, narrow 'N' with a small loop at the top. Character R is a tall, narrow 'R' with a small loop at the top. Character T is a tall, narrow 'T' with a small loop at the top.

I

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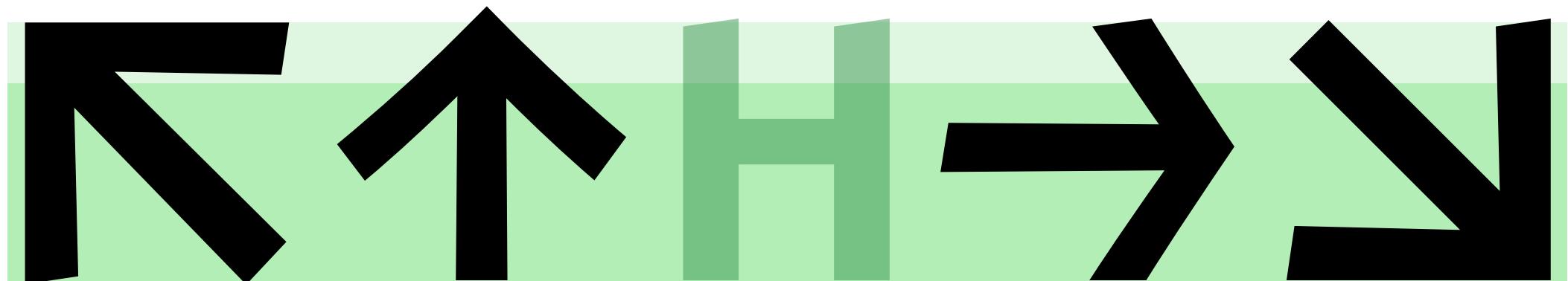
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**Signage tools**

A full range of arrows has been drawn, in order to fit various use cases, in both lowercase and uppercase (4 out of 8 arrows are visible above).

Versatility

Although designing a heavy and a regular font is a first step into the deployment of a font in a wide range of uses, the regular suffers from a lack of precision in the finalization work, and italics and other variations would be welcome.

Luid in ben úadib íarom annadfetatar cia luid, ocus birt a cróib lee. Leblaing in cróib dí láim Bran co m-bói for láim inna mná, ocus ní bói nert i láim Bran do gabáil inna cróibe.

Luid Bran íarom arabárač for muir. Trí nonbur a líin. Óinfer forsnáib tríb nonburaib dia comaltaib ocus comáisib. Ó robói dá lá ocus dí aídči forsin muir, conacci a dočum in fer isin čarput íarsin muir. Canaíd in fer hísin dano tričait rand n-aile dóu, ocus sloindsi dóu ocus asbert ba hé Manannán mac Lir, ocus asbert bói aire tuídecht i n-Érinn íar n-aimseraib cíanaib, ocus nogigned mac úad i Mongán mac Fíacnai, ised foridmbíad. Cačain íarom in tričait rand sa dóu:

Caiue amre lasin mBran
Ina čurcán tar muir ȝlan;
os mé im' čarput di čeiu,
is maȝ scočač immareio.

[...]

Luidí Bran úad íarum co n-acci in n-insi. Immeraad immecúairt, ocus slóg már oc gínig ocus gáirectaig. Doecitís uili Bran ocus a muintir, ocus ní antis fría n-accaldaim. Adaigtís trefteča gáire ímpu. Fóidís Bran fer dia muintir isin n-insi. Reris lia céliu ocus adaiged gínig fóu amal dóini inna hinse olcene. Immeraad in n-insi immecúairt. Intan dotéged a fer muintire seč Bran, adgaitís a čocéli. Nísnacccilled san immorru, acht dusnéced nammá ocus adaiged gínig fóu. Is ed ainm inna hinse so Inis Subai. Funacabsat and íarum.

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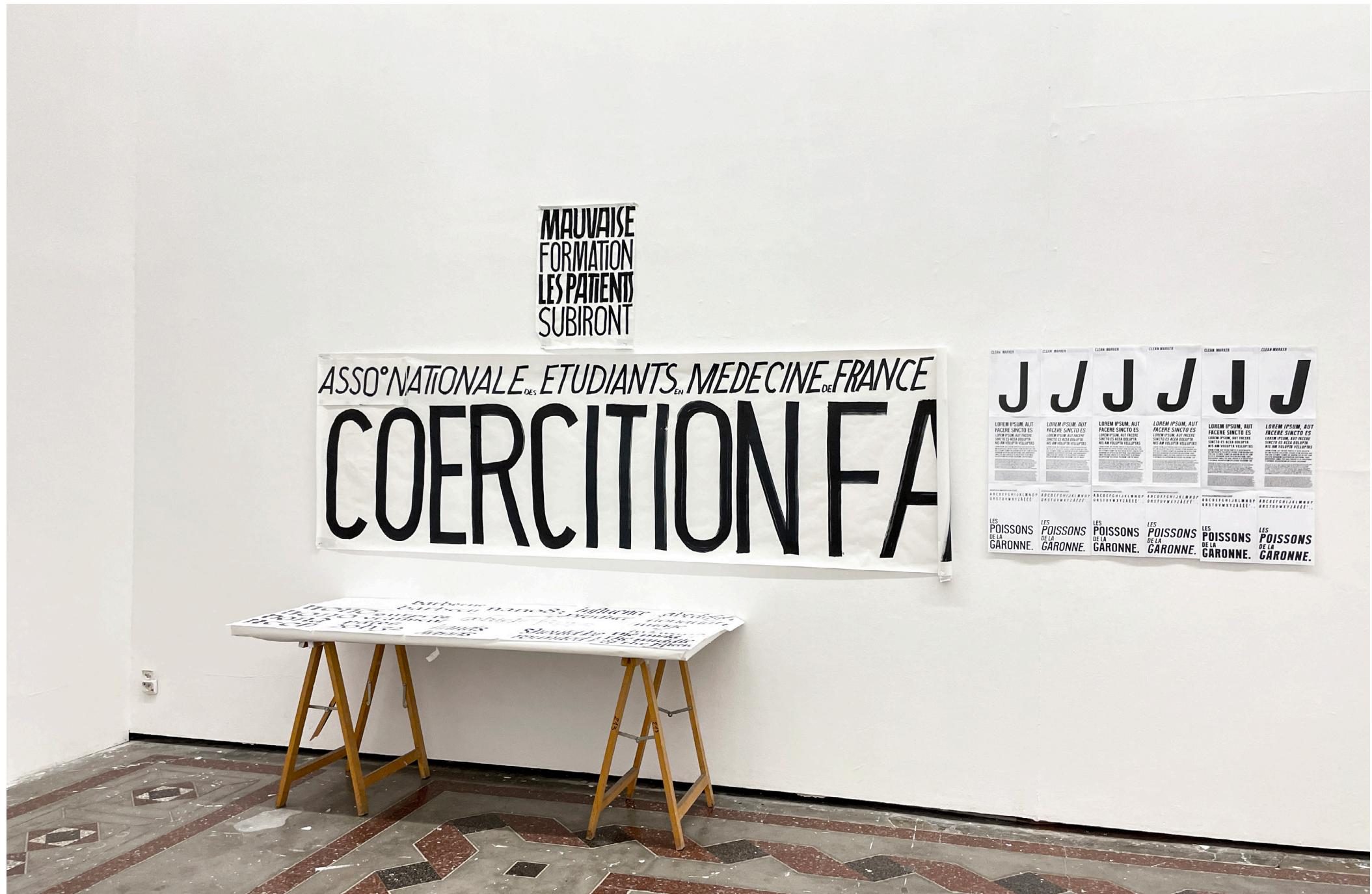


CLEAN MARKER

A *FLAT BRUSH* FONT FAMILY

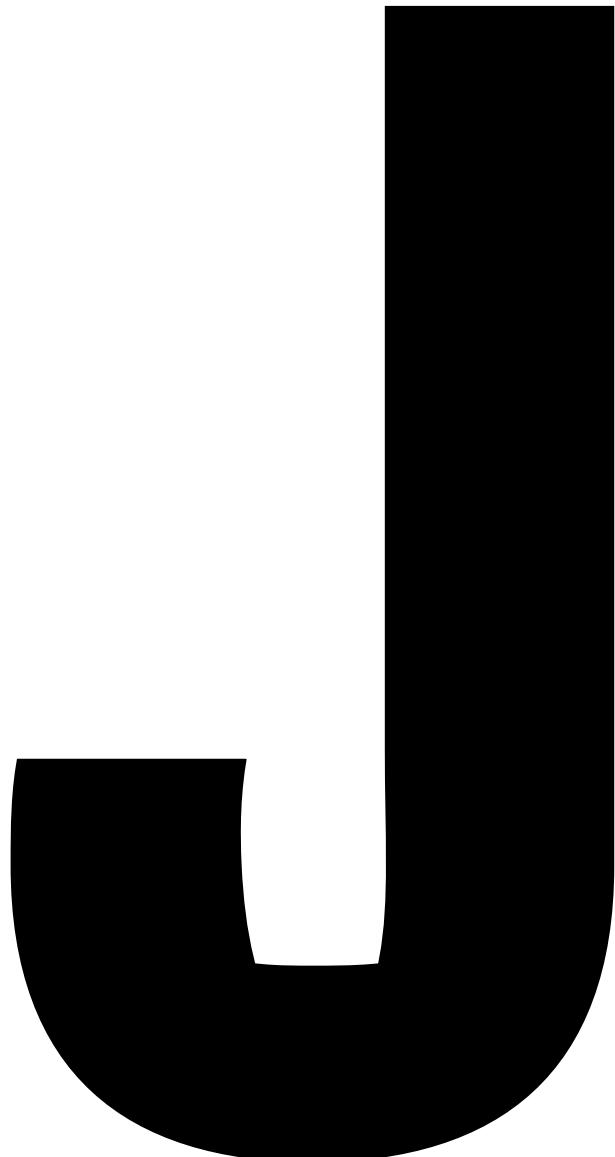
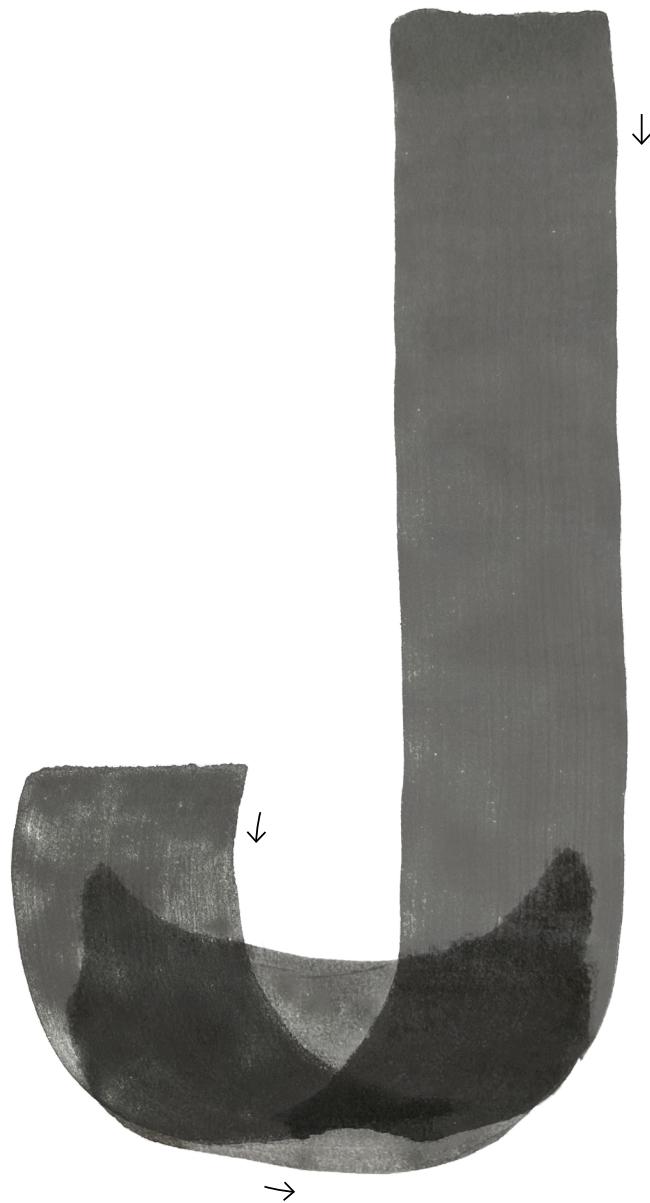
IMITATING LETTERS DRAWN BY HAND

Based on a pseudo monolinear sans serif lettering *ductus* intended for flat brush/marker usage and large drawing sizes (hand drawn posters or banners), this project was a first step into type design. *Clean Marker* finds its unicity in the drawing imperfections inherent to the tool (flat nib) in conjunction with the intent (no contrast). The broken curves are a major hint of the calligraphic construction, with the tool's angle variations. **2023**



**MAUVAISE
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ADAPTABLE IN MOST TEXT FRAMES
WITH THE LIGHT CONDENSED, AND
CLEAR HIERARCHY IN THE FAMILY.

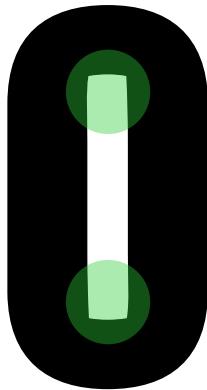
LOREM IPSUM DOLOR SIT AMET,
CONSETETUR ADIPISCING ELIT.
NAM A URNA AUCTOR, PULVINAR EX
QUIS, TINCIDUNT IPSUM. MAECENAS

THEN A MEDIUM WEIGHT WITH
A REGULAR WIDTH, TO FIT SOME
OTHER CONTEXTS OF USAGE.

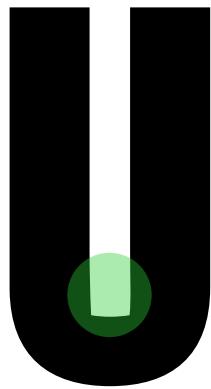
LOREM IPSUM DOLOR SIT AMET,
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A PRETTY DENSE YET LEGIBLE
TEXT IN BLACK, FOR VERY
POWERFUL HEADLINES.
LOREM IPSUM DOLOR SIT AMET,
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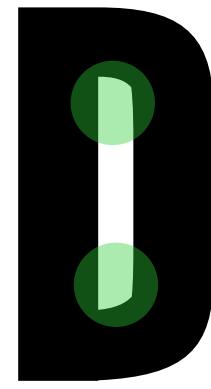
THE SAME WEIGHT BUT
CONDENSED, USABLE IN
A WIDE RANGE OF CASES.
LOREM IPSUM DOLOR
SIT AMET, CONSETETUR
ADIPISCING ELIT. NAM A
URNA AUCTOR, PULVINAR



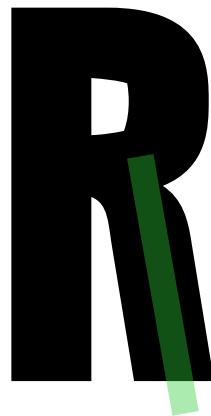
A stylized letter 'O' composed of a thick black oval outline. Inside the oval, there is a vertical white stroke with a green circular highlight at the top and bottom.



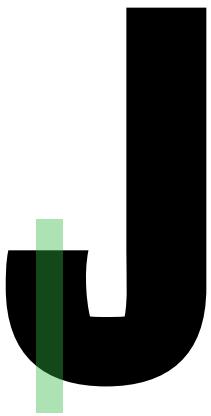
A stylized letter 'U' composed of two thick black vertical strokes meeting at the bottom. A green circular highlight is located at the junction point where the two strokes meet.



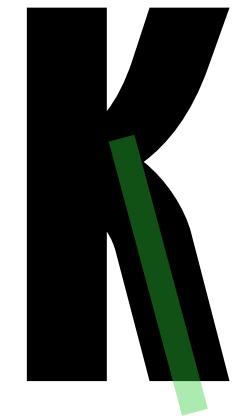
A stylized letter 'D' composed of a thick black vertical stroke on the left and a thick black horizontal stroke on the right. A green circular highlight is located at the junction point where the two strokes meet.



A stylized letter 'R' composed of a thick black vertical stroke on the left and a thick black diagonal stroke on the right. A green vertical bar highlights the transition between the two strokes.



A stylized letter 'J' composed of a thick black vertical stroke on the left and a thick black horizontal stroke on the right. A green vertical bar highlights the transition between the two strokes.



A stylized letter 'K' composed of two thick black vertical strokes. A green vertical bar highlights the transition between the two strokes.

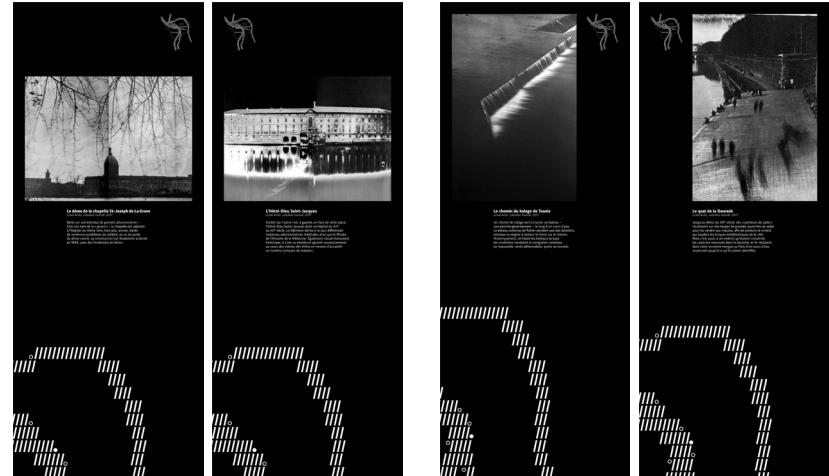
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étrange Garonne

Based on a photo series by Israël Ariño (in the context of a residency in Toulouse in 2017), this fictional project wants to exhibit his work (32 wet-collodion images) near the places they have been taken, grouped in 4 places of exhibition in the public space. The panels which expose the work are accompanied with a campaign of posters, and a booklet available at the tourist office and other places. His photographs are about the rivers crossing Toulouse, and the strangeness and unique look conveyed by the photographic technique. **2023-2024**

From letter to pattern

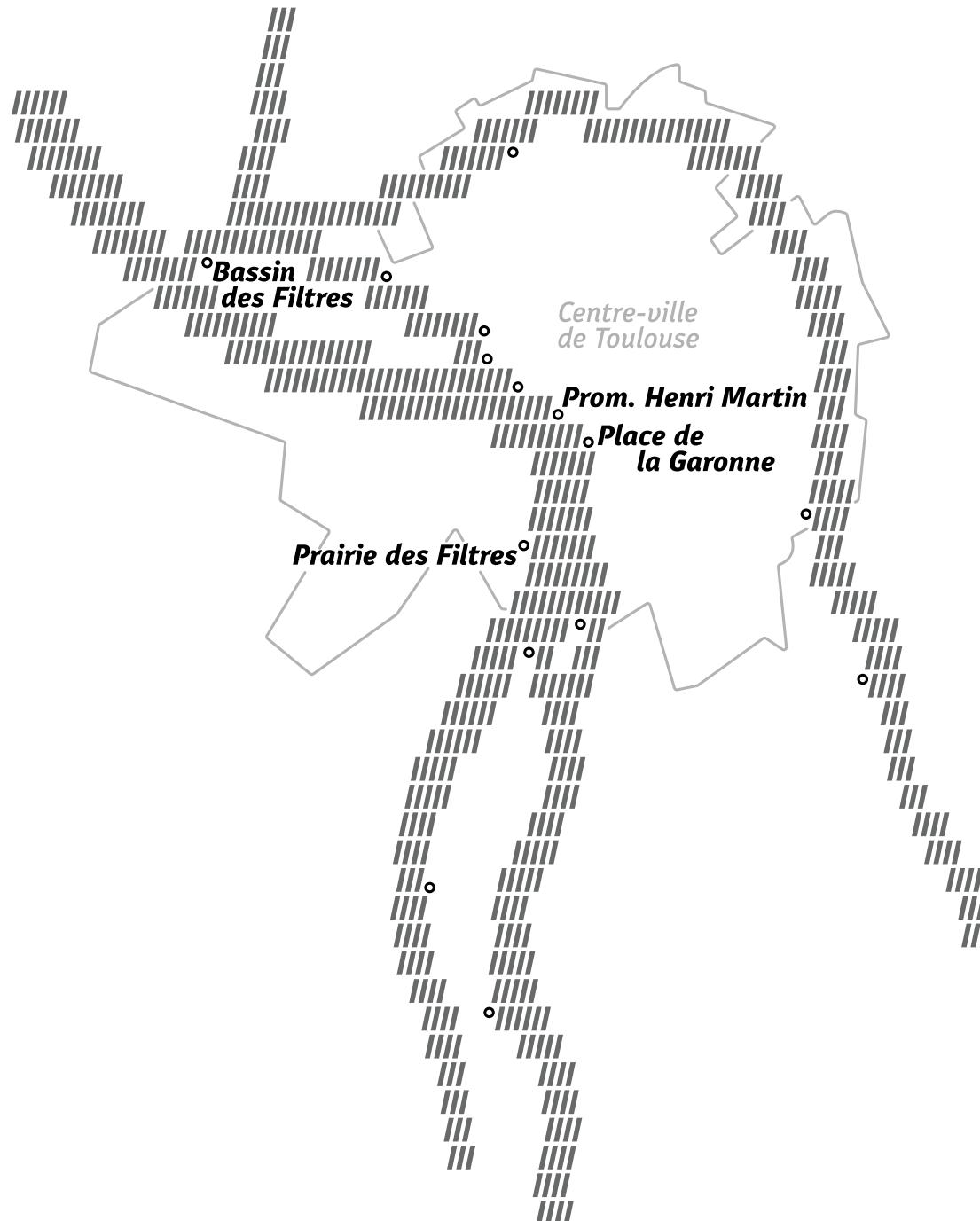
The name of the exhibition *étrange Garonne*, literally "strange Garonne" (Garonne being the main river crossing Toulouse, and the font used led to a pattern of oblique strokes, reminding water flowing (more obvious on the map).

étrange Garonne

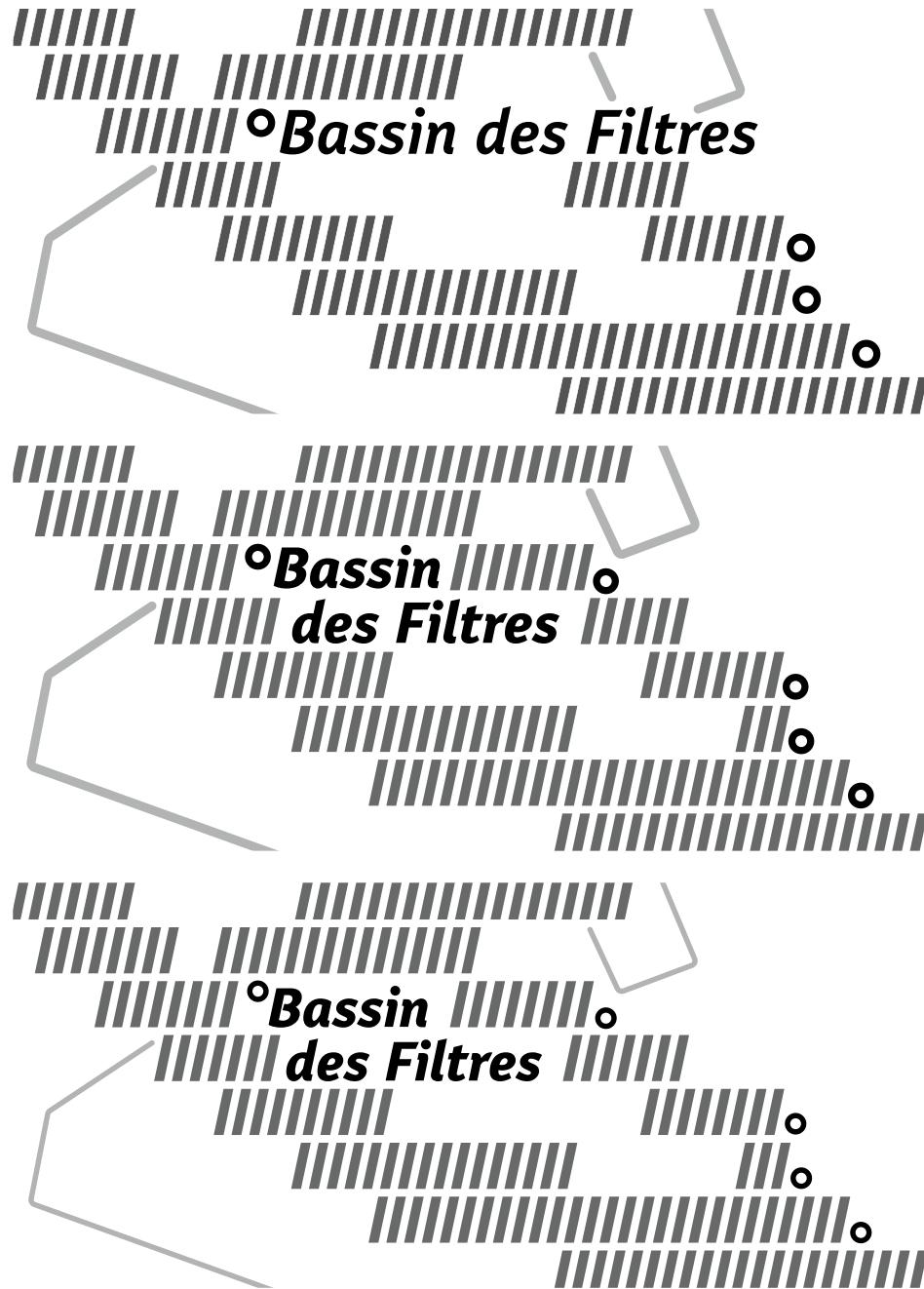
étrange Garonne

**Typeface**

The font choice (*Costanera*) helped to convey the fluidness of water, and was a good mean to soften the geometrical hardness of the pattern.

**From pattern to map**

A Toulouse map was mandatory in order to create an autonomous exhibition, indicating the 4 places of exhibition and the places where the photographs were taken

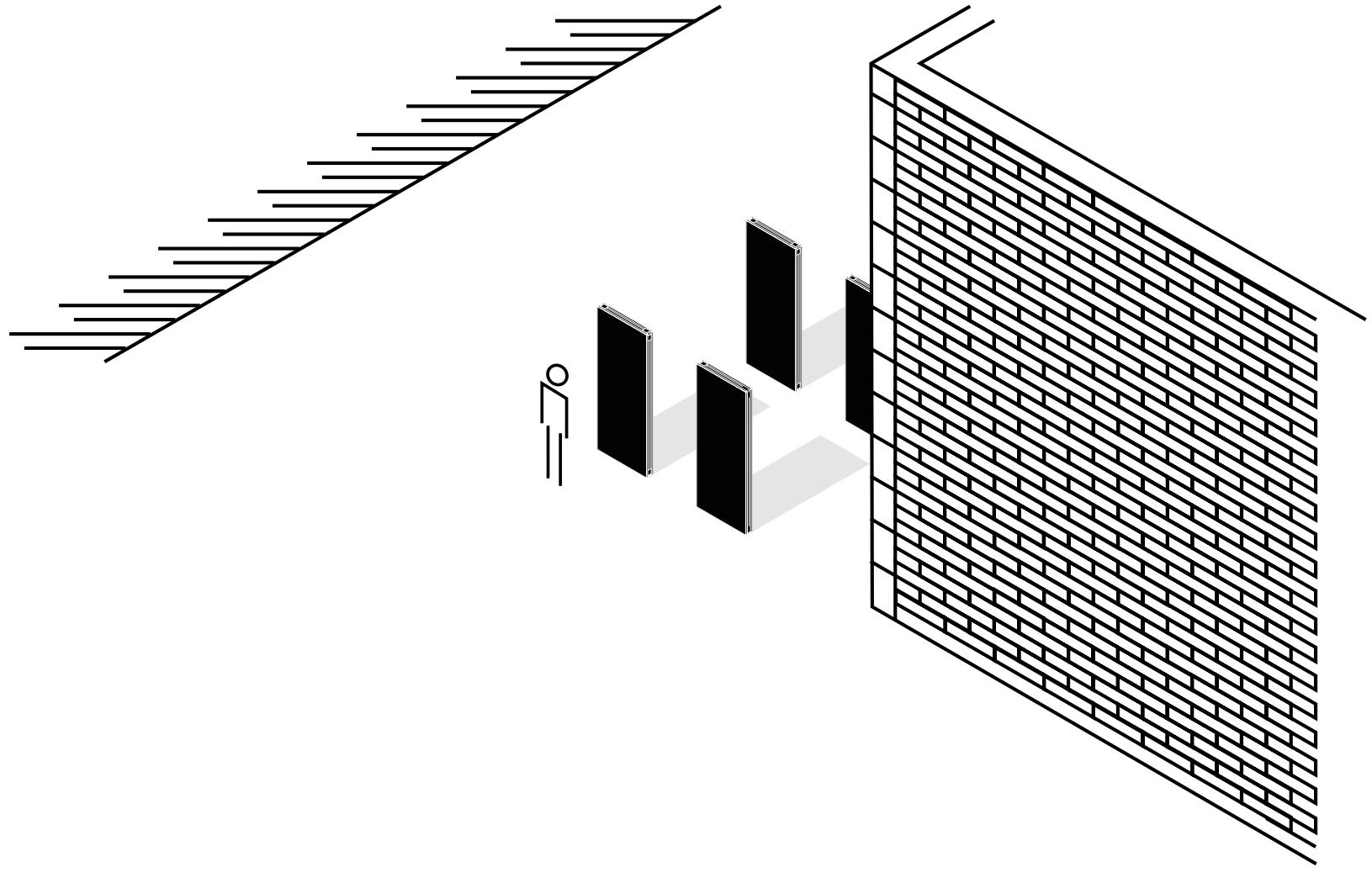


SMALLEST SIZE

INTERMEDIATE SIZE

LARGEST SIZE

Optical adaptations for different viewing sizes
Considering the map would be displayed in small sizes (exhibition booklet) as well as some larger ones (on the panels themselves), optical adaptations have been made.

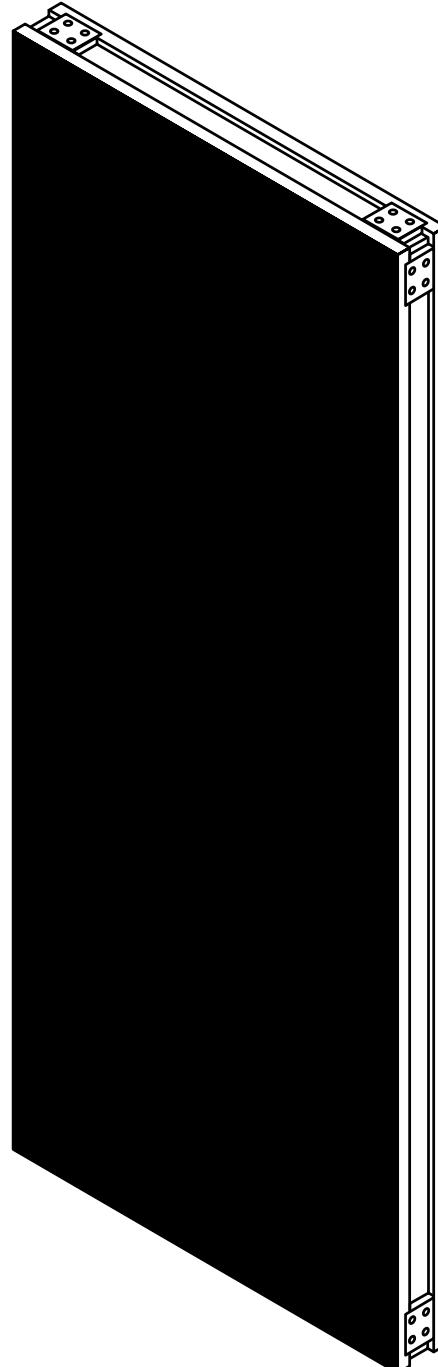


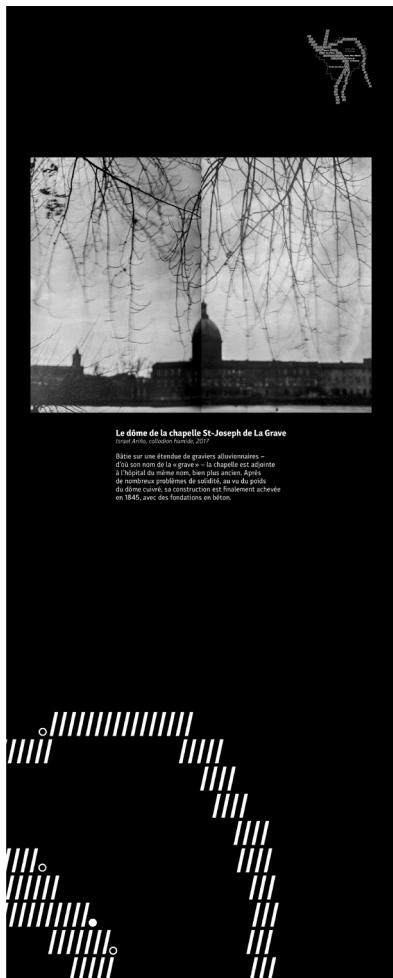
**Example of an exhibition at
*Place de la Garonne***

The panels show photographs of elements that are (nearly) in direct view. Both faces are used. They are 200 cm tall, 80 cm wide, and 10 cm deep.

Panel

The panels are printed by sublimation on aluminium, where the ink impregnates the material thoroughly, making it scratch-resistant. Moreover, the process ensures excellent image reproduction quality.





Le dôme de la chapelle St-Joseph de La Grave

Israël Arnaud, collection Israël, 2017
L'édifice est dédié à saint Joseph, patron des ébénistes : c'est son nom de la « grève » – la chapelle est adossée à l'hôpital du même nom, bien plus ancien. Après de nombreux projets et plusieurs architectes, l'édifice fut terminé en 1845, avec des fondations en béton.

L'Hôtel-Dieu Saint-Jacques

Israël Arnaud, collection Israël, 2017
Visible sur la place de la Grève, en face de cette photo, l'hôpital Saint-Jacques était un hôpital du XIII^e au XX^e siècle. Le bâtiment abrite à ce jour différentes associations et une bibliothèque. Il est inscrit au patrimoine de l'histoire de la Médecine. Également classé monument historique, il s'est étendu et agrandi successivement au cours des siècles pour répondre à l'augmentation d'accouchements.

THE MAP INDICATES THE PLACE WHERE THE PHOTOGRAPH HAS BEEN TAKEN, AND THE OTHER EXHIBITION PLACES.

THE IMAGE IN ITSELF

A BRIEF TEXT GIVING HISTORICAL DETAILS OR CONTEXT TO THE PLACE PHOTOGRAPHED, EVERY ONE OF THEM HAVE A SPECIAL MEANING OR STORY.

A DETAIL OF THE MAP IN THE CORNER, FOR BETTER VIEWING AND TO DEPLOY THE VISUAL IDENTITY OF THE EXHIBITION



Le chemin du halage de Tounis

Israël Arnaud, collection Israël, 2017
Juste avant le port, le halleau, le « hauz » ou le « hauz », une pérille généralement « le long du bateau » : une pérille généralement « le long du bateau ». Le bateau continue de flotter pendant que des bateliers, ou « bateliers », déchargent les marchandises dans le port. Historiquement, on halait les bateaux lorsqu'en bascule, les conditions rendaient la navigation tropique ou impossible, ventes d'épaves, portes ou tonnages.



Le quai de la Daurade

Israël Arnaud, collection Israël, 2017
Juste avant le port, des plateformes de sable reposant sur des bancs de grès déposés par la Garonne, servaient de débarcadères pour les marchandises, afin de produire le ciment ou de stocker les marchandises dans les entrepôts. Mais c'est aussi à cet endroit qu'étaient conservés les cailloux retrouvés dans la rivière, et ils restaient très longtemps dans l'eau jusqu'à ce qu'ils soient identifiés.

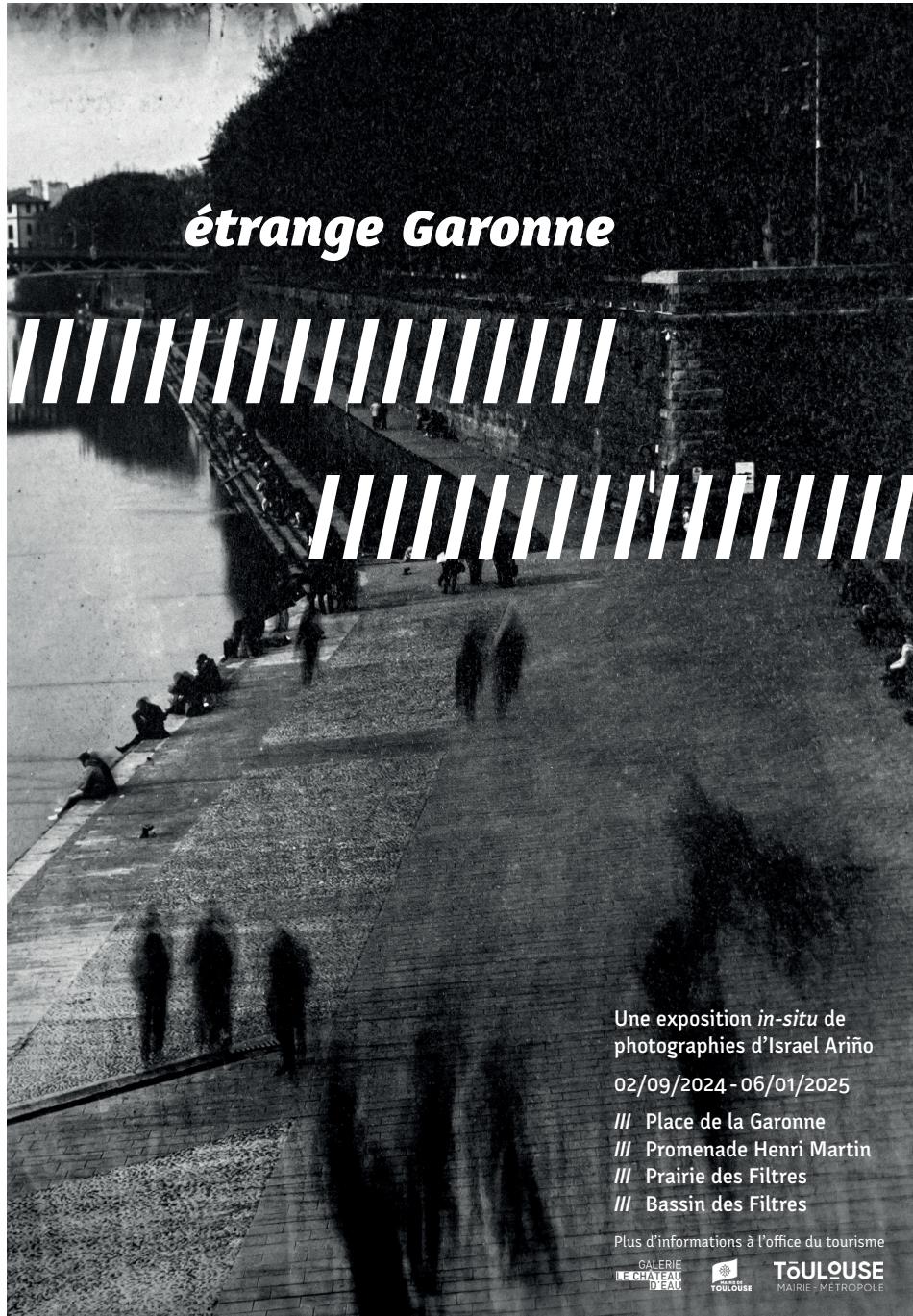
Panels layout

Landscape (left) or portrait (right) aspect ratios are grouped on a single panel which layout suggests the same positioning through the panel (e.g. the map in the right then left hand side corner is positioned on the same real corner of the panel).



Panel and poster

Real size prints of one face of a panel, and a poster (70×100 cm) about the exhibition.



Une exposition *in-situ* de
photographies d'Israel Ariño

02/09/2024 - 06/01/2025

/// Place de la Garonne

/// Promenade Henri Martin

/// Prairie des Filtres

/// Bassin des Filtres

Plus d'informations à l'office du tourisme

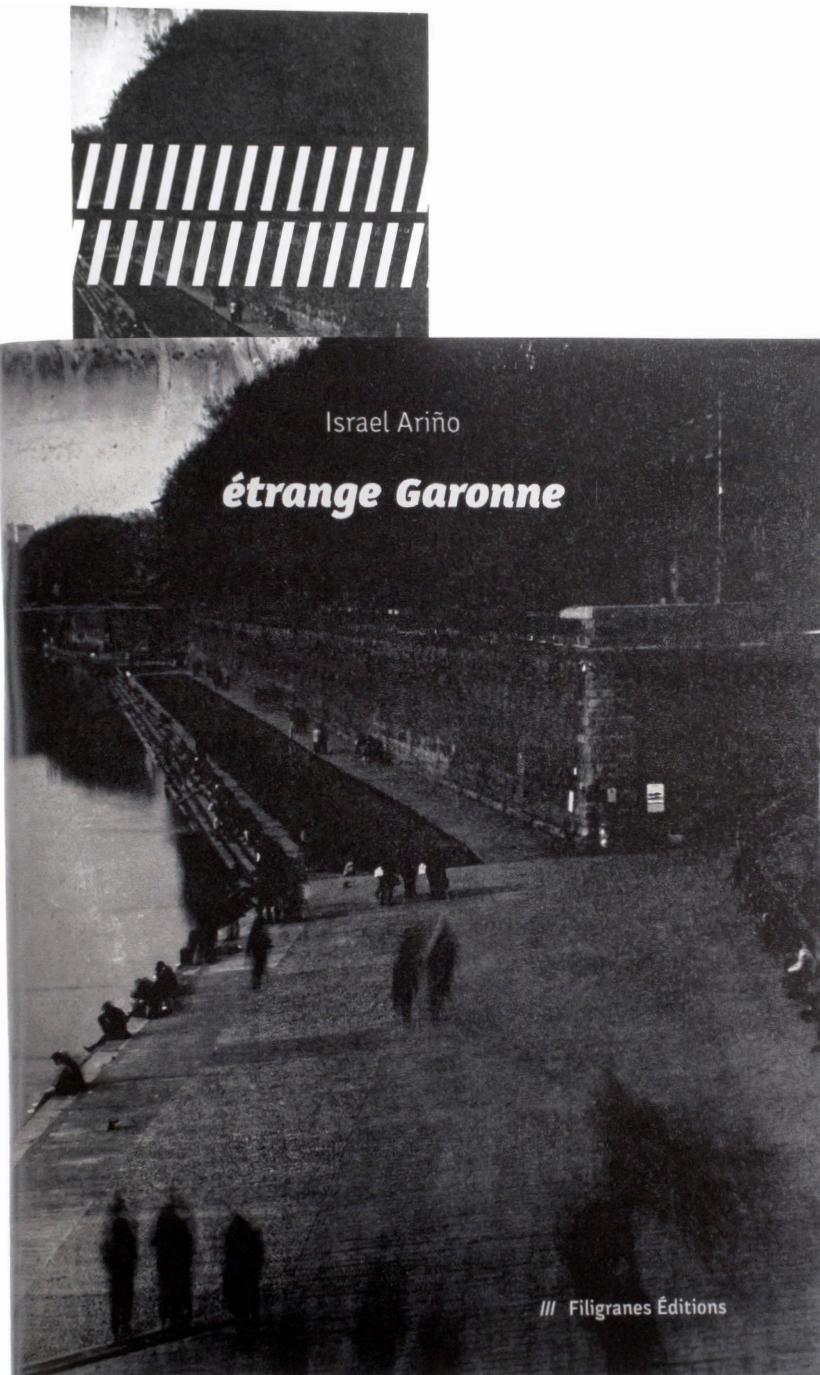
GALERIE
LE CHATEAU
D'EAU



TOULOUSE
MAIRIE + MÉTROPOLE

exhibition signage

/étrange garonne



LUCA ARNAUD

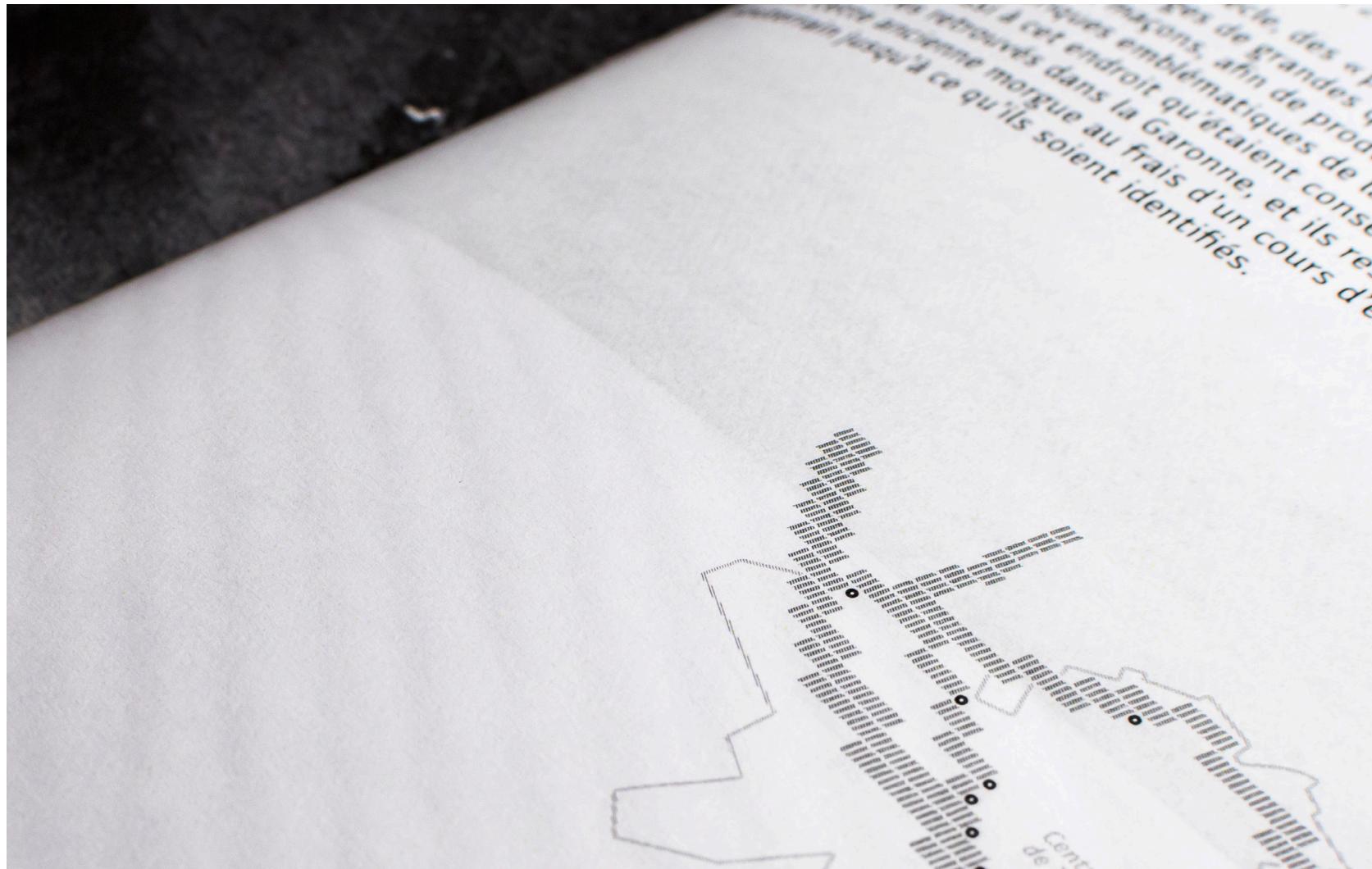
PORTFOLIO

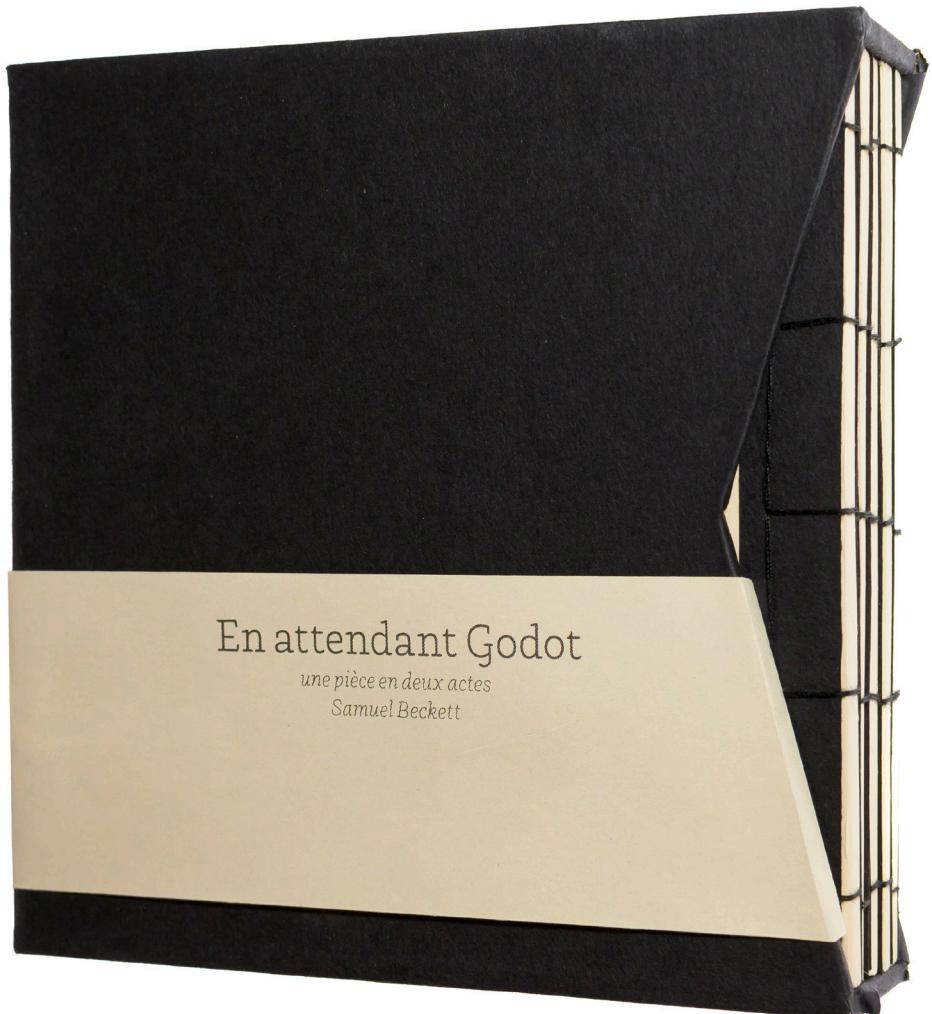
Booklet of the exhibition

The booklet (13×16 cm) gathers the pictures and their corresponding texts. Intended to be given for free, a very light and cheap paper has been used.



Its lightness also allows a saddle stitch binding, and once printed and folded surprisingly reveals a wavy texture, reminiscent of water. The transparency is also a point of interest, emphasizing the materiality of the photographs





En attendant Godot

*une pièce en deux actes
Samuel Beckett*

Book design of Waiting for Godot, by Samuel Beckett.

Box: 14×13,5×3,5cm

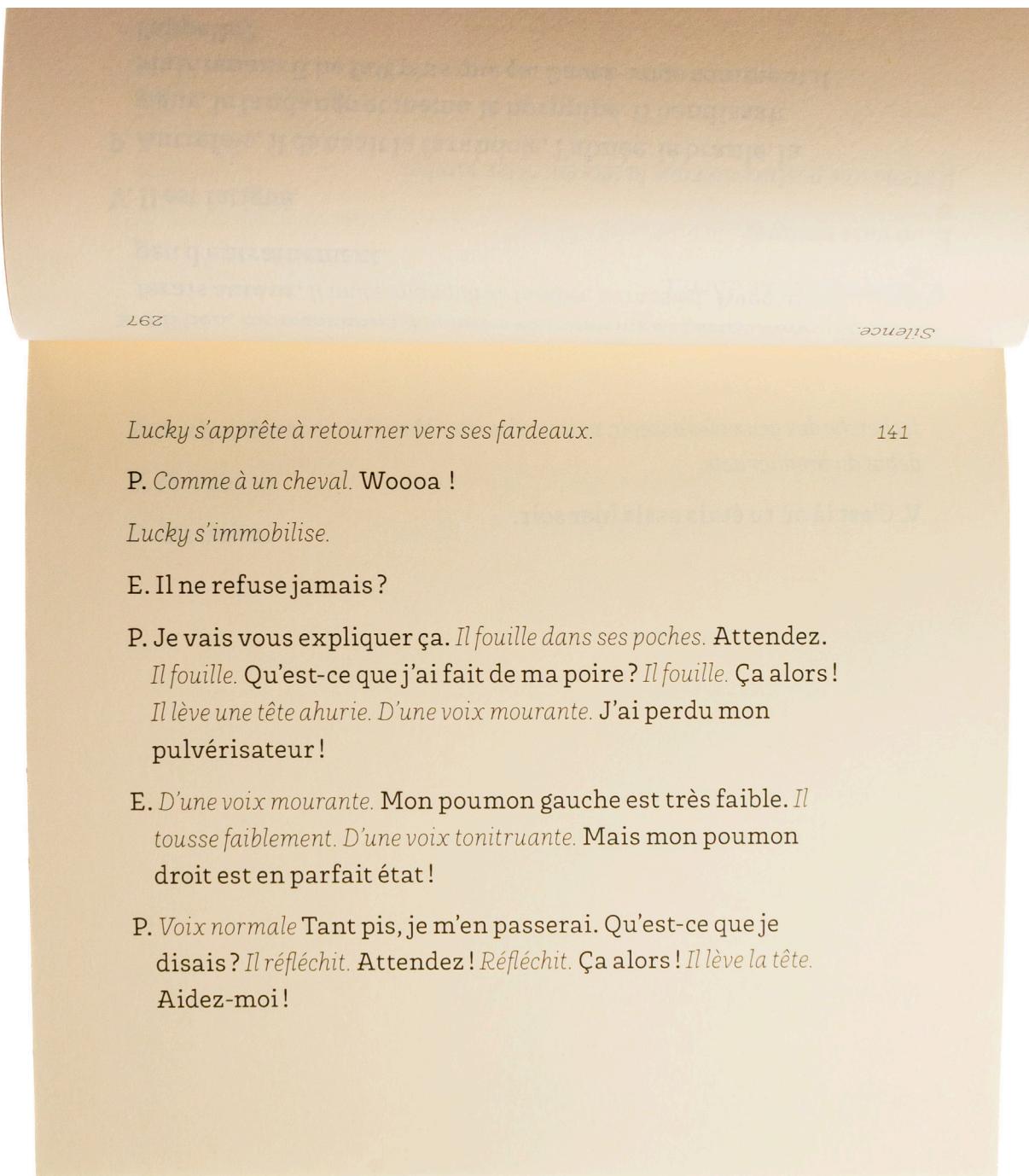
Booklets (5): 13×13 cm

2023

Construction

As the play is constructed in two very similar acts, the front pages are to be read in continuity (Act I), and the same applies to the back (Act II). As for the division into booklets, this was due to a technical constraint concerning the binding. To support the desire for destitution (one of the themes of the work), the binding is visibly sewn and uses relatively light paper. The booklets are protected and gathered in a box, which also provides an amusing contrast with the work, giving the idea of preciousness.





Layout

The typographic system emphasises the dialogue (bold and roman) compared with the didascalia (light and italic), in keeping with the will to convey destitution. To support this idea, the characters' names are reduced to an initial.

Page changes are guided by the meaning of the text. For example, the didascalia *Silence*, in a dialogue causes a jump to the next page, sometimes creating an imposing footer.



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