

**[Nicholas Gleeson]**

Hello! I am a designer based in Naarm / Melbourne and founder of interdisciplinary design practice 0—Ln. I am interested in the creation of forward thinking, contemporary graphic works that are driven by resolved aesthetics and thoughtful systems. I believe that design is a fluid process of considered communication between contexts, information and forms. Big fan of indexes.

**[Contact]**

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*Text/Email Preferred*

<b>[Select Client Works]</b>	<b>[Clients]</b>	<b>[Disciplines]</b>	<b>[Outputs]</b>	<b>[Collaborators]</b>	<b>[Associated]</b>	<b>[Year]</b>
A. Tread Journal	Amina Basam Ava Simpson Isaac Wise	Architecture	Publication	Timon Meury Zachariah Micallef	ARM Architecture RMIT School of Architecture	2024
B. Thesis Lookbook <i>Press, Hold, Fold: What's inside the suitcase?</i>	Leanne Choi MPavillion	Fashion Design	Publication	Timon Meury Finn Stewart	RMIT Masters of Fashion Design, Ziga Testen	2024
C. Digital Portfolio	Ernie Van Amstel	Writing Photography Fine Art	Website	Timon Meury Zach Moore	■	2024
D. Feed Dog Magazine	Daniel Mizzi	Fashion Editorial	Identity	■	■	2024
E. Safeguard Records	Safeguard	Music	Identity Illustration Logic System	Timon Meury	■	2023
<b>[Select Academic Works]</b> F. PRESS <i>RMIT UGCD Graduate Showcase</i>	RMIT	Design	Project Management Publication Identity Website Spatial Design Social Media Strategy	Timon Meury Zachariah Micallef Finn Stewart Liam Kenna Ella Taylor	Brad Haylock Counter-Forms Wei Huang Ziga Testen Suzie Zezula Jiayu Chen	2023

**[References]**  
 A. Suzie Zezula  
*Tutor (Design — RMIT)*  
 (+ 04) 22—860—977  
 Suzie.zezula@rmit.edu.au

**[Education]**  
 A. Bachelor of Design  
 (Communications Design)  
 RMIT

B. Timon Meury  
*Designer (U—P)*  
 (+ 04) 87—178—014  
 timon.meuryhaem@gmail.com

B. Associates Degree  
 (Fashion & Textiles  
 Merchandising)  
 RMIT

C. Bachelor of  
 Communications  
 (Journalism)  
 Swinburne

**[Note]**  
*This portfolio only highlights a select handful of works that have been produced within the last 2 years, however there is loads of other work that can be provided if you'd like!*

**[Tread Journal]**

Tread Journal is an independent architecture and design publication. Comissioned by editors **Amina Basam**, **Ava Simpson** and **Isaac Wise**. The journal is aimed at platforming young and emergent architects and designers. It was released alongside a launch event at Testing Grounds, selling out near immediately and being met with praise from both academic and industry figures.

**[Typefaces]**

Rag  
Wremena

**[Details]**

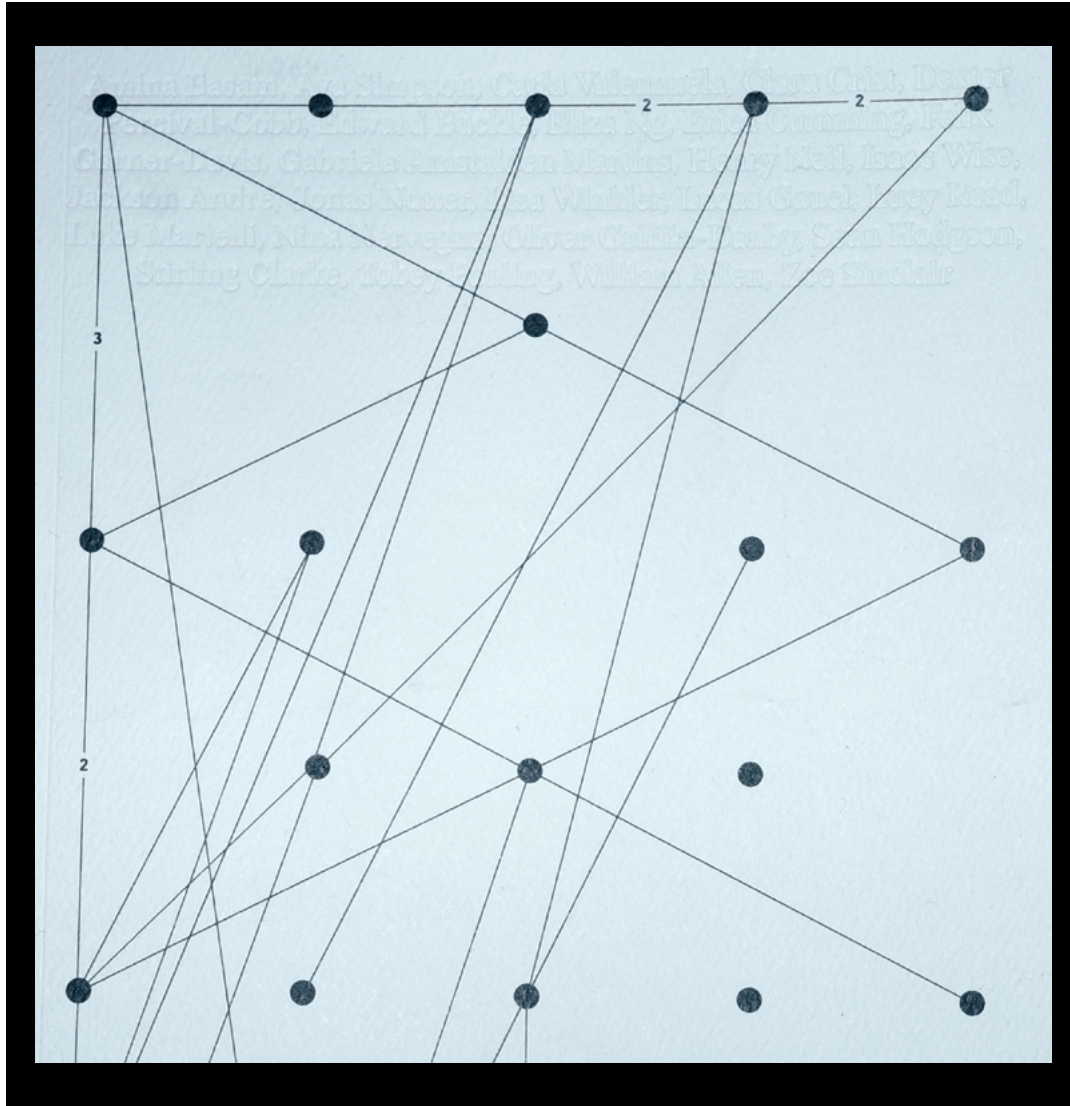
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+ insert

**[Collaborators]**

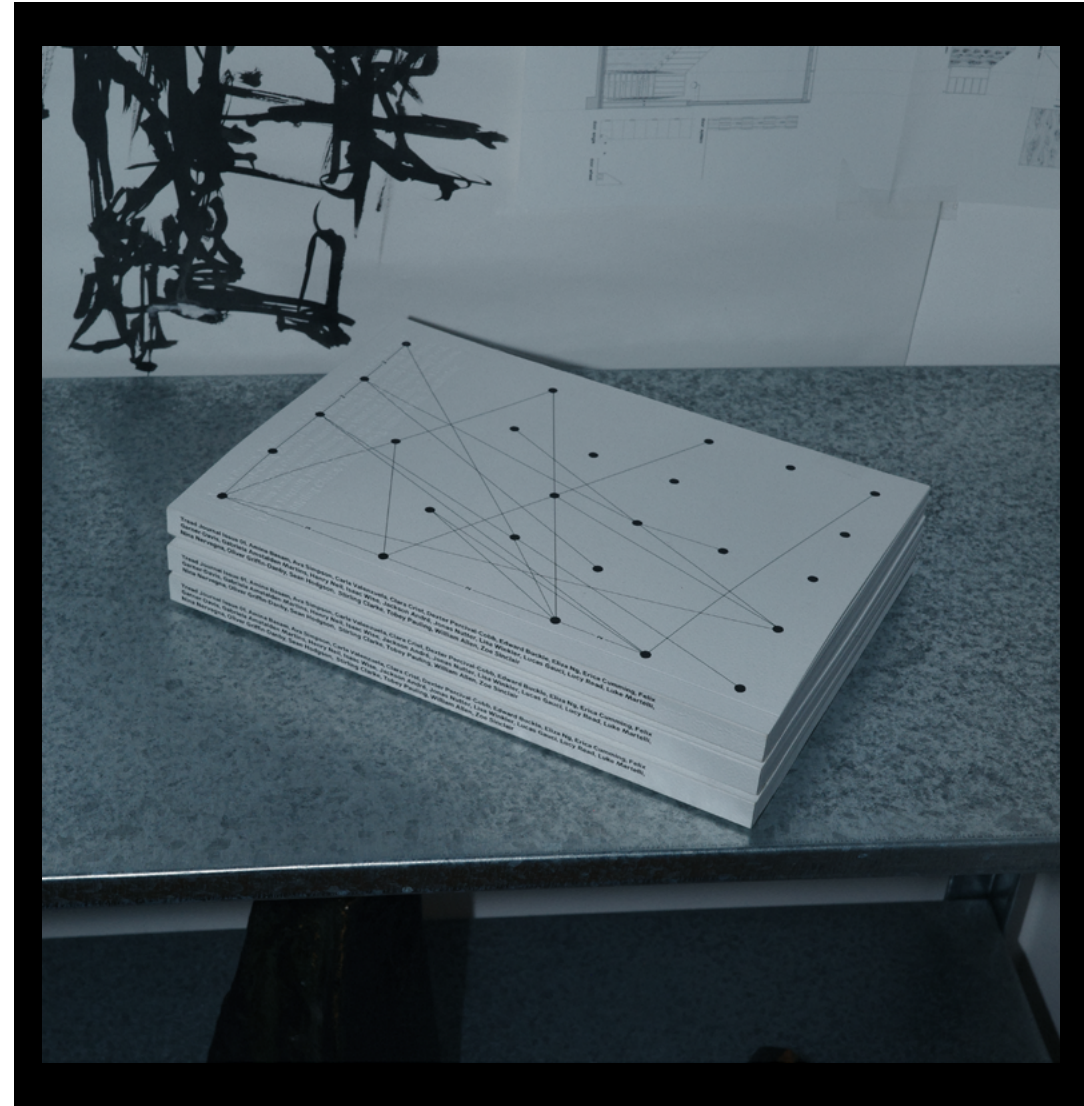
**Timon Meury**  
**Zachariah Micallef**

**[Associated]**

**ARM Architecture**  
**RMIT School of Architecture**



[A]



[B]

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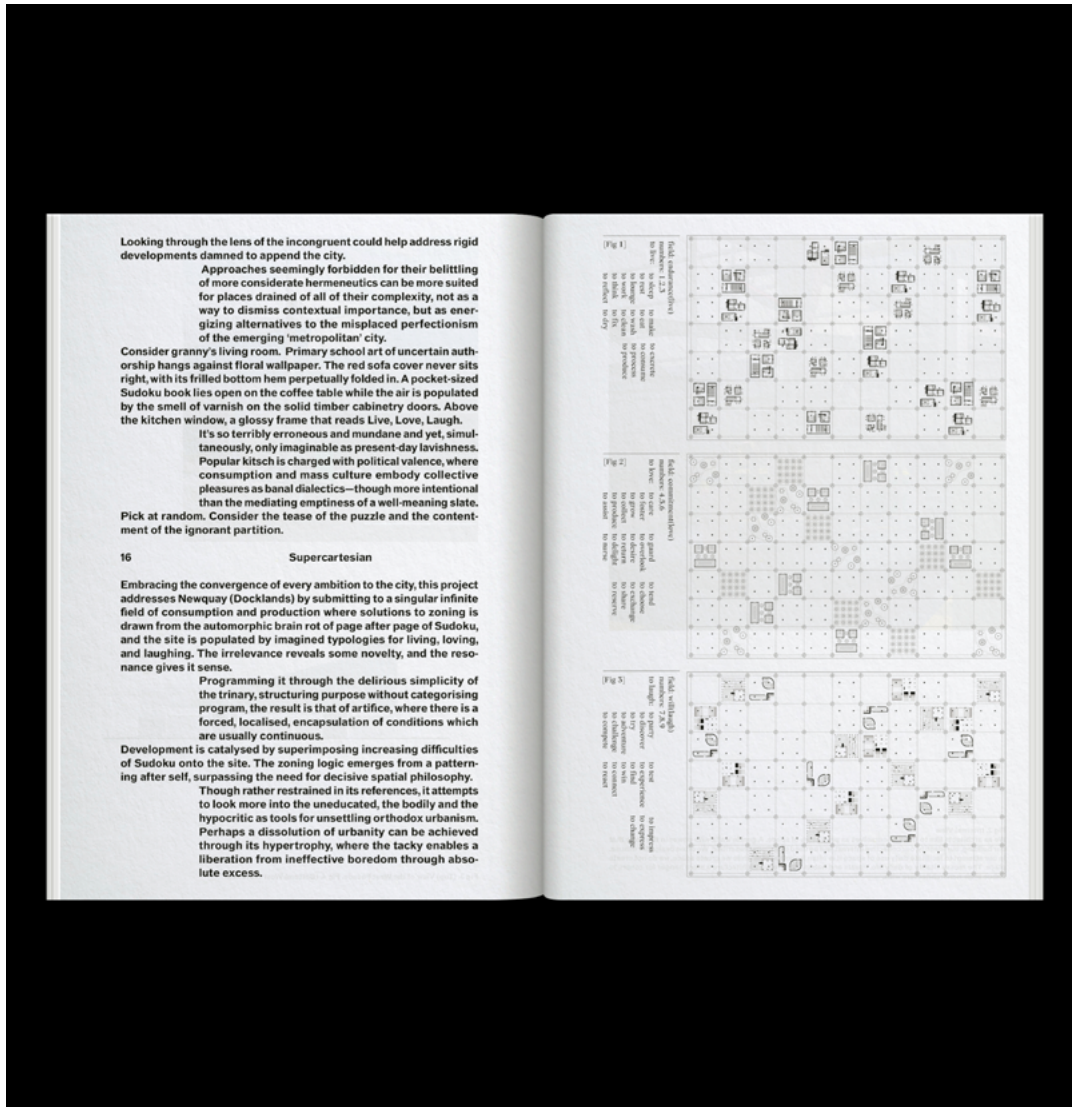
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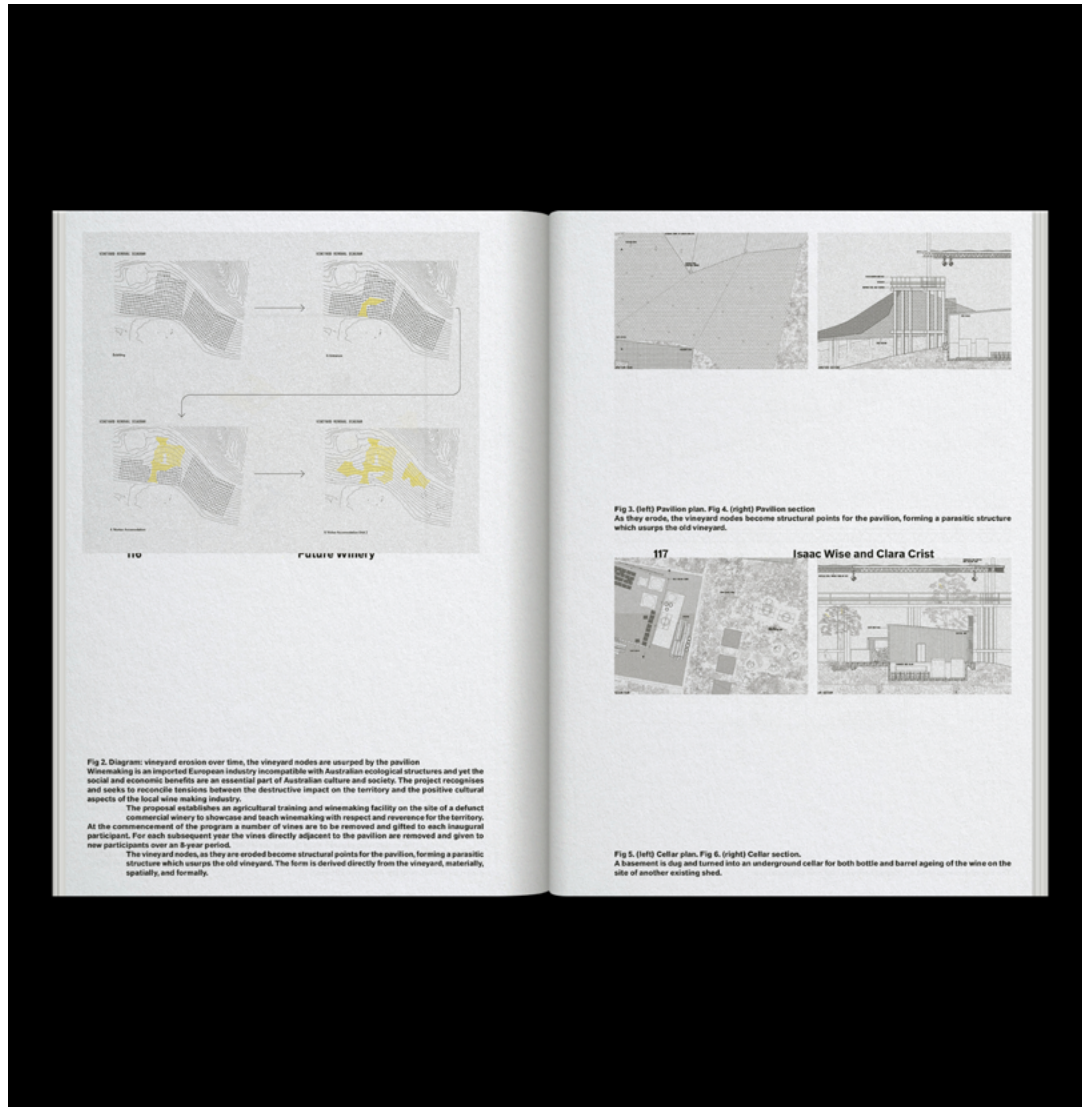
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**ARM Architecture**  
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[C]



[D]

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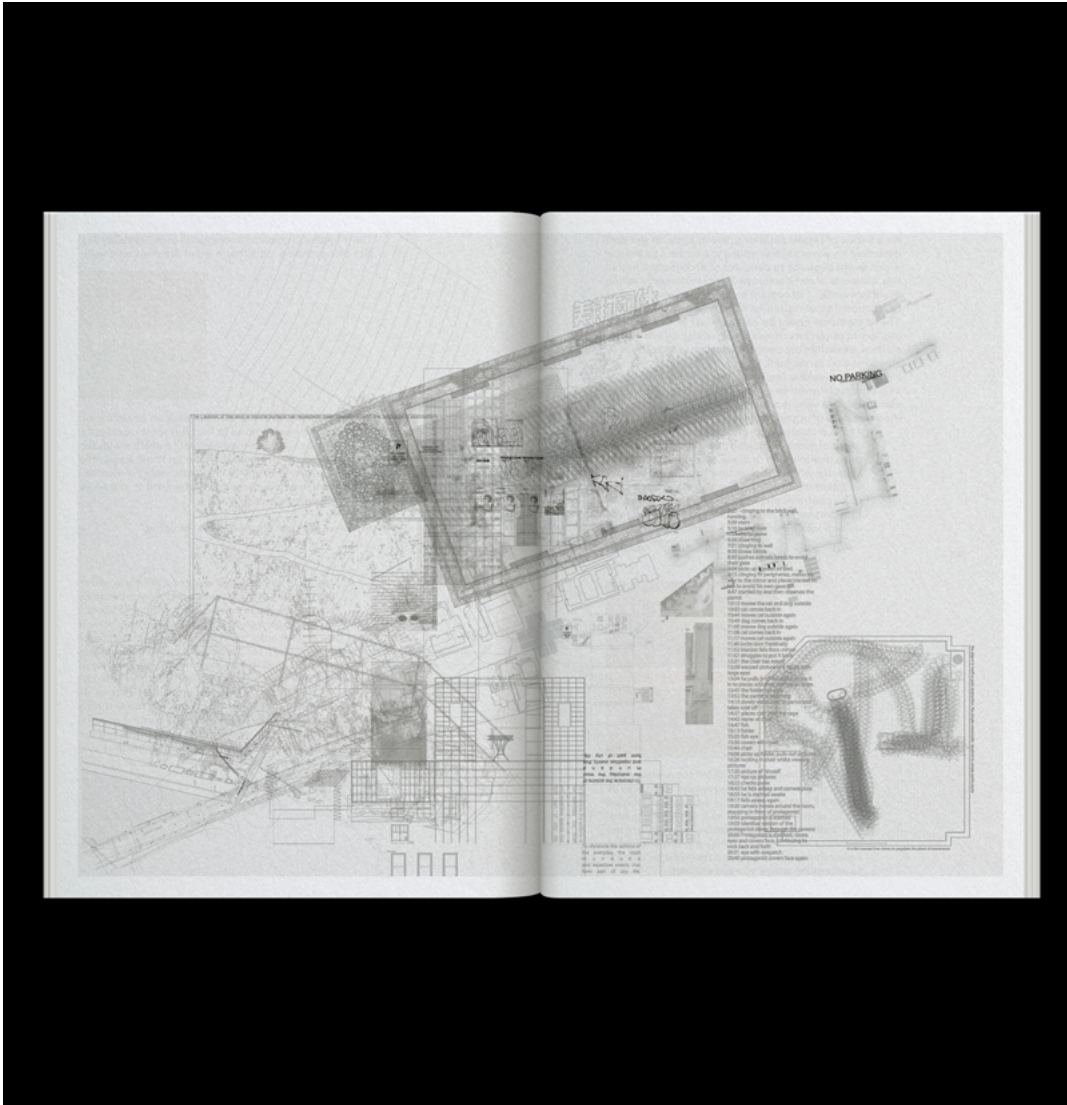
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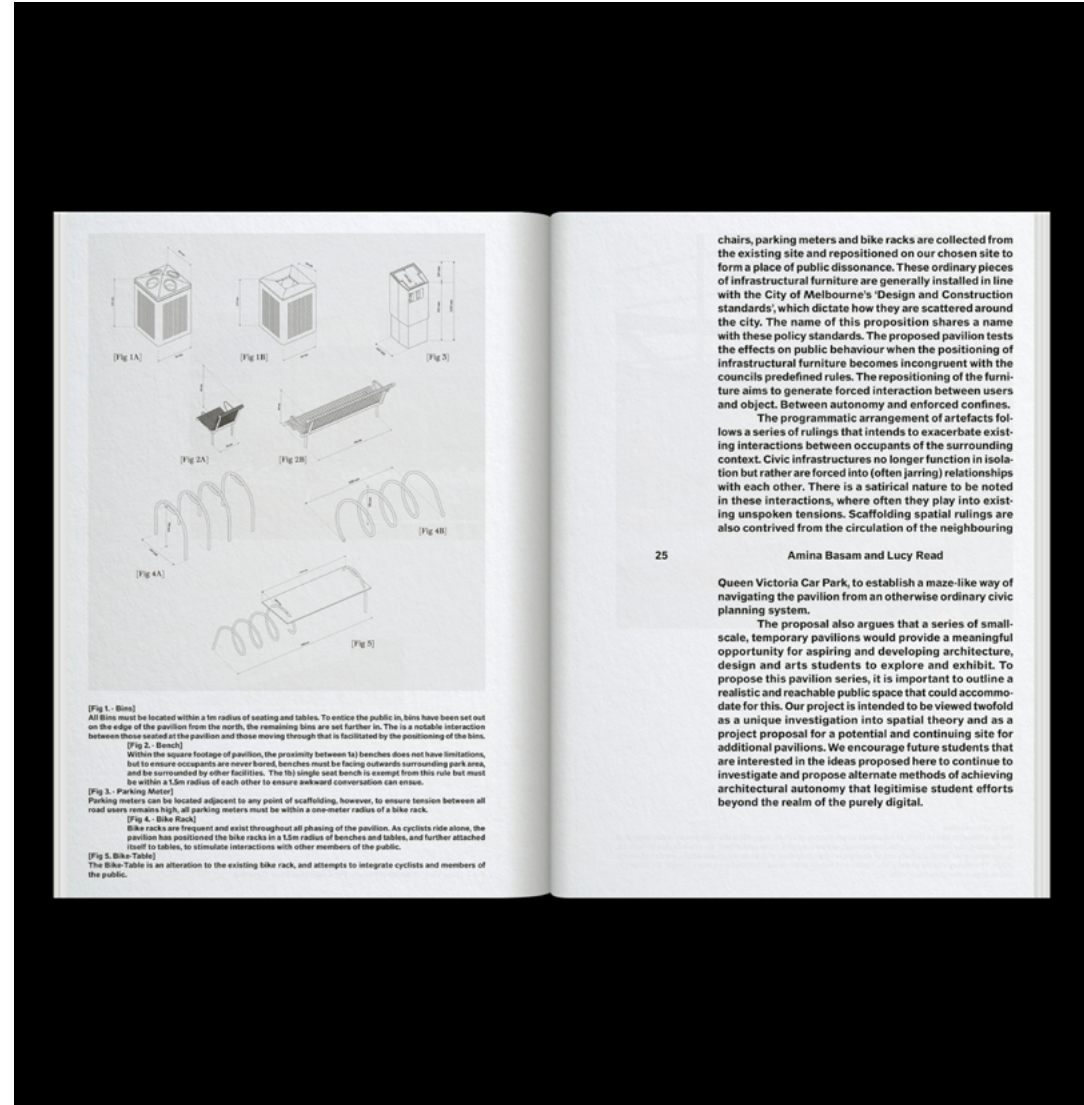
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**RMIT School of Architecture**



[E]



chairs, parking meters and bike racks are collected from the existing site and repositioned on our chosen site to form a place of public dissonance. These ordinary pieces of infrastructural furniture are generally installed in line with the City of Melbourne's 'Design and Construction standards', which dictate how they are scattered around the city. The name of this proposition shares a name with these policy standards. The proposed pavilion tests the effects on public behaviour when the positioning of infrastructural furniture becomes incongruent with the councils predefined rules. The repositioning of the furniture aims to generate forced interaction between users and object. Between autonomy and enforced confines. The programmatic arrangement of artefacts follows a series of rulings that intends to exacerbate existing interactions between occupants of the surrounding context. Civic infrastructures no longer function in isolation but rather are forced into (often jarring) relationships with each other. There is a satirical nature to be noted in these interactions, where often they play into existing unspoken tensions. Scaffolding spatial rulings are also contrived from the circulation of the neighbouring

Queen Victoria Car Park, to establish a maze-like way of navigating the pavilion from an otherwise ordinary civic planning system. The proposal also argues that a series of small-scale, temporary pavilions would provide a meaningful opportunity for aspiring and developing architecture, design and arts students to explore and exhibit. To propose this pavilion series, it is important to outline a realistic and reachable public space that could accommodate for this. Our project is intended to be viewed twofold as a unique investigation into spatial theory and as a project proposal for a potential and continuing site for additional pavilions. We encourage future students that are interested in the ideas proposed here to continue to investigate and propose alternate methods of achieving architectural autonomy that legitimises student efforts beyond the realm of the purely digital.

[Fig 1. - Bins] All bins must be located within a 1m radius of seating and tables. To entice the public in, bins have been set out on the edge of the pavilion from the north, the remaining bins are set further in. This is a notable interaction between those seated at the pavilion and those moving through that is facilitated by the positioning of the bins.  
[Fig 2. - Bench] Within the square footage of pavilion, the proximity between benches does not have limitations, but to ensure occupants are never bored, benches must be facing outwards surrounding park area, and be surrounded by other facilities. The 10 single seat bench is exempt from this rule but must be within a 1.5m radius of each other to ensure awkward conversation can ensue.  
[Fig 3. - Parking Meter] Parking meters can be located adjacent to any point of scaffolding, however, to ensure tension between all road users remains high, all parking meters must be within a one-meter radius of a bike rack.  
[Fig 4. - Bike Rack] Bike racks are frequent and exist throughout all phasing of the pavilion. As cyclists ride alone, the pavilion has positioned the bike racks in a 1.5m radius of benches and tables, and further attached itself to tables, to stimulate interactions with other members of the public.  
[Fig 5. Bike-Table] The Bike-Table is an alteration to the existing bike rack, and attempts to integrate cyclists and members of the public.

[F]

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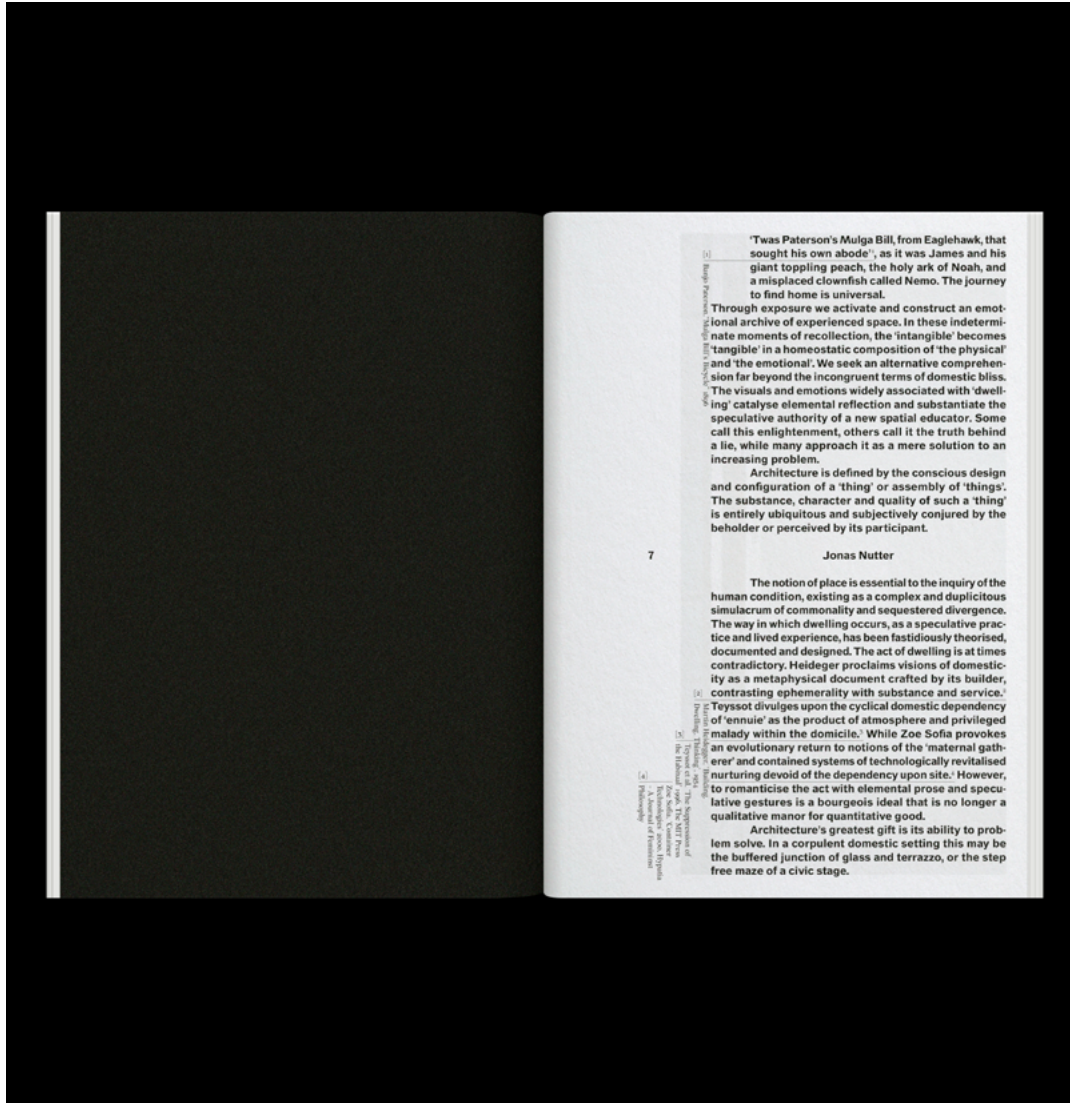
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120pp.  
148 x 210mm  
+ insert

## [Collaborators]

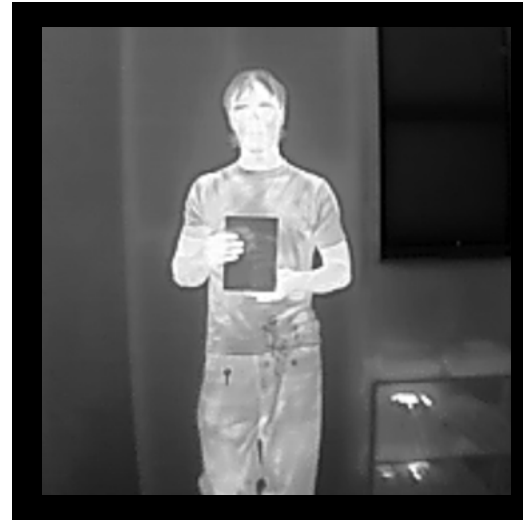
**Timon Meury**  
**Zachariah Micallef**

## [Associated]

**ARM Architecture**  
**RMIT School of Architecture**



[G]



[H]



[I]



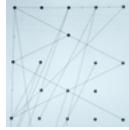
[J]



[K]

**[Index: Tread Journal]**

A. Front cover of the journal, featuring a deboss text that states the names of contributors. The line graphic is a system that adapts based on the initials of contributors.



C. We developed a line-based footnote system for the publication in which we utilised the language of architectural drafting to create notation that felt consistent without being pastiche.



E. A full spread line drawing of a stand-out submission. We provided a gray backing to create an anchoring element, allowing the fine linework to translate better on the printed page.



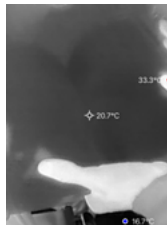
G. A full text spread that features the back side of the chapter break, as well as the line-based citation sitting within text. The lines are relative to the position of the reference within the text, nested towards the spine.



I. Additional in situ photography of the journal for scale. Photography was done by myself and Timon Meury.



K. Additional thermal photography of the publication.



B. In Situ photography of the publication for scale. Spine also features the contributors names in plain text. Background shows printed insert stuck up on a wall.



D. The content types presented spanned diverse categories, but as the primary submissions were architecturally related, there often required multiple methods of notation. Featured are a few footnote styles.



F. One of the type styles used for large body copy alongside a combination of footnotes and in-image citation.



H. Documentation of used in the promotional material for the publication that was taken using a thermal camera.



J. A zoomed in view of the insert poster. This insert was a submission within itself, applying the logic of the publication to a different form. Showcases a text treatment that utilises the indent to house a small illustrative element.



**[Press, Hold Fold: What's Inside The Suitcase?]**

This project was commissioned by fashion designer **Leanne Choi** and **MPavillion**. The publication is a part look-book, part accessory that was created to be used as a supplementary 'look' within the collection. The project explored the designer's relationship to diaspora and placelessness. The publication was produced on super fine stock, with accompanying cardstock inserts.

**[Typefaces]**

Monument  
Grotesk,  
EK Roumald

**[Details]**

Unbound,  
148pp.  
210 x 197mm  
+ inserts

**[Collaborators]**

**Timon Meury**  
**Finn Stewart**

**[Associated]**

**Ziga Testen,**  
**RMIT Masters of Fashion**  
**Design**



[A]



[B]

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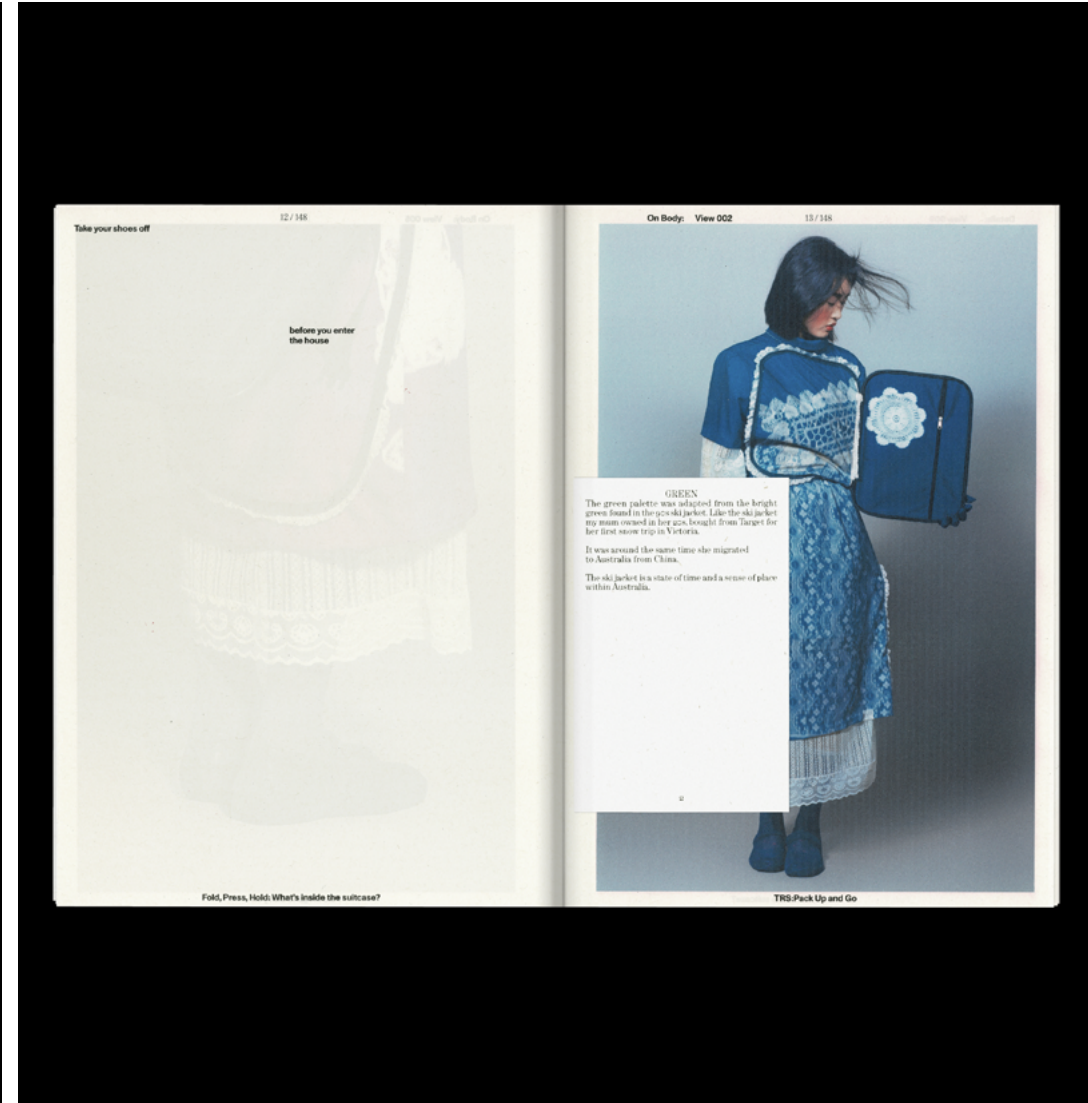
**Timon Meury**  
**Finn Stewart**

**[Associated]**

**Ziga Testen,**  
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[C]



[D]



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Finn Stewart

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[E]



[F]

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[G]



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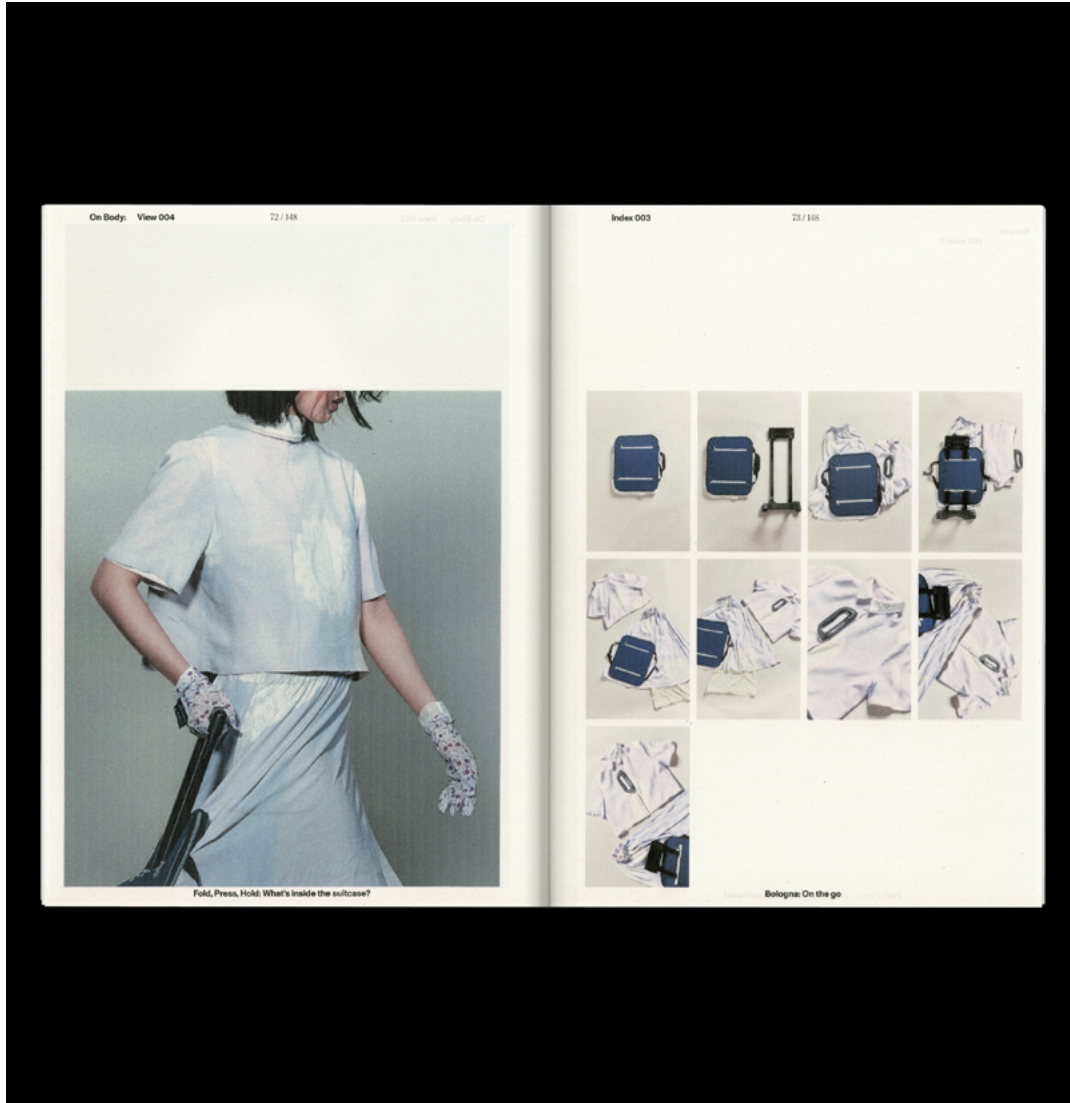
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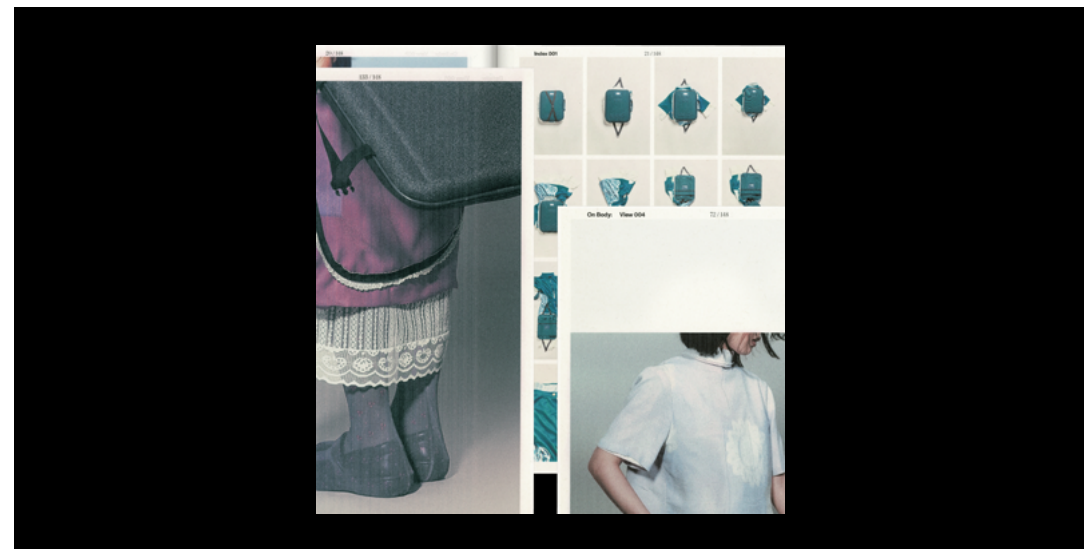
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**[Associated]**

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**RMIT Masters of Fashion**  
**Design**



[I]



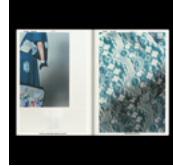
[J — Top]  
[K — Bottom]

**[Index: Press, Hold Fold: What's Inside The Suitcase? ]**

A. The publication was broken down into sections based on each look. A core motif of the project was the notion of unfolding, as the dresses were object/garment hybrid works, transforming from suitcase to worn garment.



C. Materials used in the garments were custom made using scanographic capture of reclaimed materials (Grandma's lace, childhood ephemera, etc.), digitally manipulated, and then reprinted.



E. Micro and macro views of the garment object, emphasizing its transformative intentions.



G. Included within the collection were custom made accessories to be worn by the models in the runway context. Each were created using similar scanographic techniques.



I. To signify a chapter break, we employed a persistently spaced grid system that 'clicked' with the previous chapter's looks. This also served as a gallery view of all the looks combined as they unfolded, further emphasizing the unfolding notion.



K. Additional social media documentation showcasing the grid system in use.



B. Select spreads featuring different closeups. The design was intended to be unintrusive, allowing for the garments to take central focus.



D. Within the publication, small narrative fragments were provided as floating inserts to provide context to the looks. The entirety of the publication was created as unbound sections, to tap into the feeling of packing loose belongings into a suitcase.



F. The design philosophy opted for a consistent and measured presentation, so as not to detract from the imagery being presented.



H. Writing within the publication itself consisted of small vignettes relating to Choi's lived experiences with the dress materials. These were intended to be small and vague, so as to feel like a clouded memory.



J. Select closeups of the final outcome to be used in social media documentation.



**[Note]**

*Photography by Mira Pedlar*

[Digital Portfolio — Ernie Van Amstel]

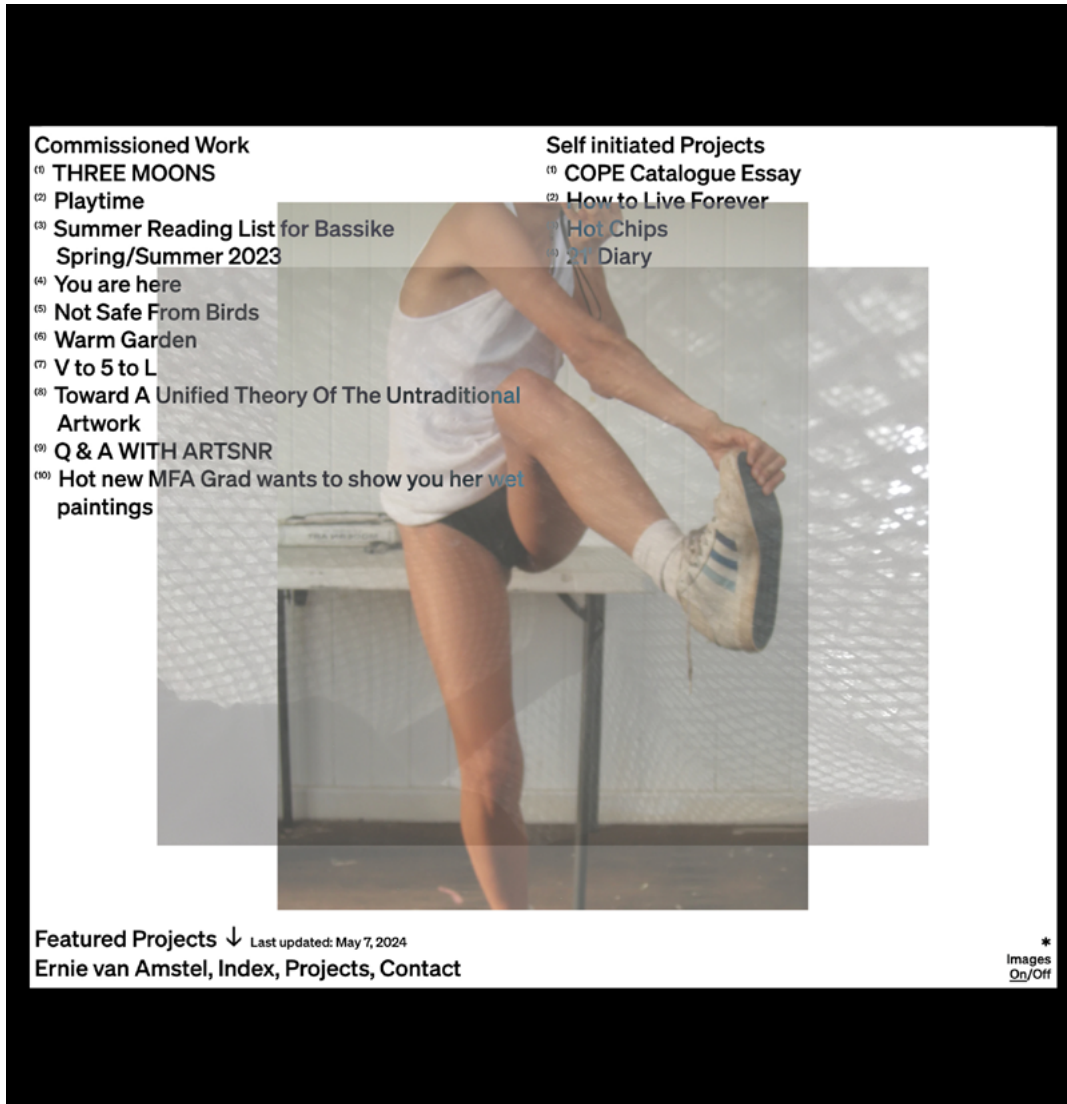
This project was commissioned by interdisciplinary practitioner **Ernie Van Amstel**. The site functions as a digital repository of Ernie's multifaceted creative practice. It houses both previous works as well as existing as an articulated space for her practice as it continues. It is functional on both desktop and mobile, being designed in Figma and developed using Vercel. It can be viewed [here](#).

[Typefaces] Söhne Kräftig

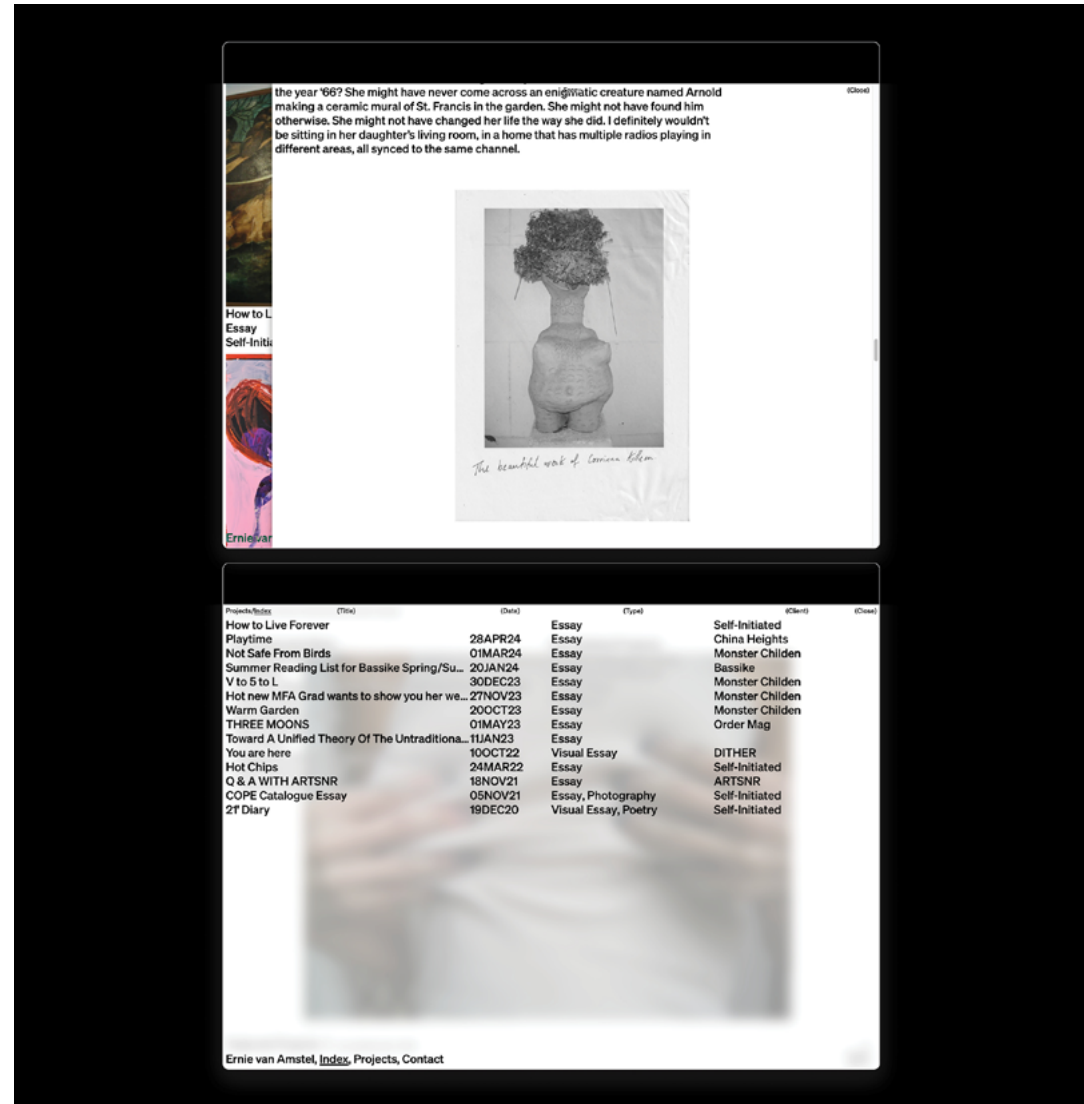
[Details] Website (Desktop + Mobile)

[Collaborators] Timon Meury (Design) Zach Moore (Web Dev)

[Associated] Featured on Klikkentheke (#1001)



[A]



[B — Top]

[C — Bottom]

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## [Typefaces]

Söhne Kräftig

## [Details]

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(Desktop +  
Mobile)

## [Collaborators]

Timon Meury (Design)  
Zach Moore (Web Dev)

## [Associated]

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[D]



[E]

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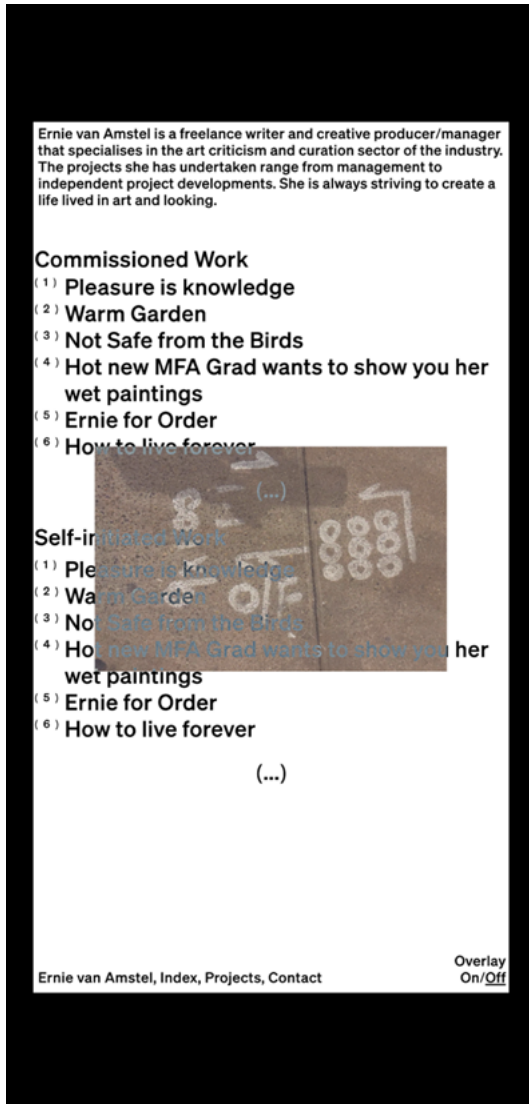
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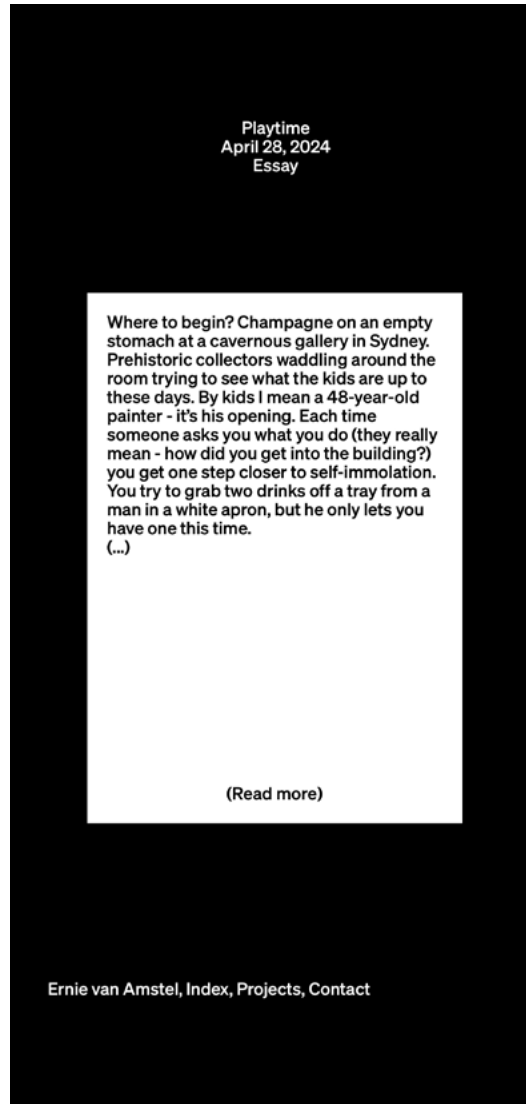
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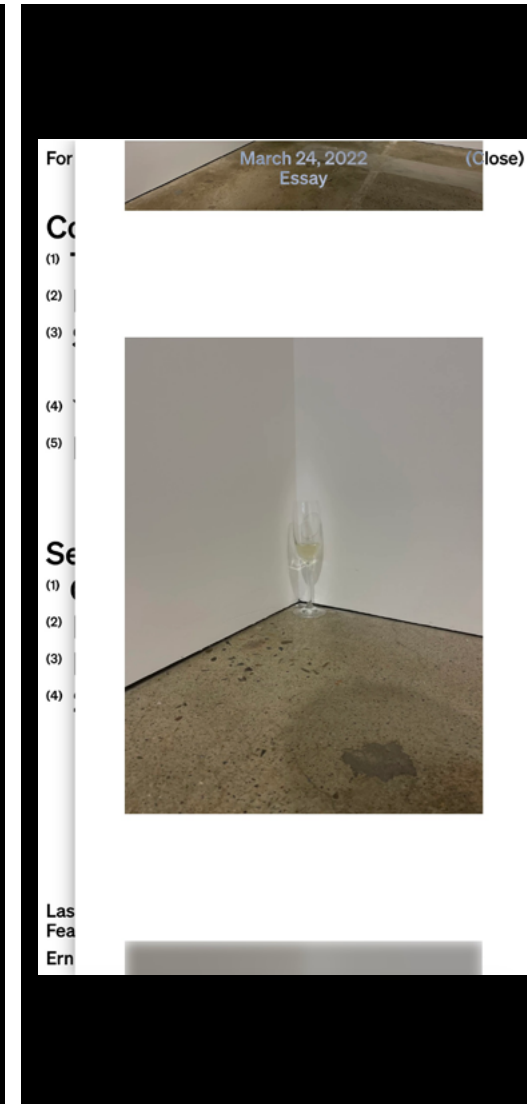
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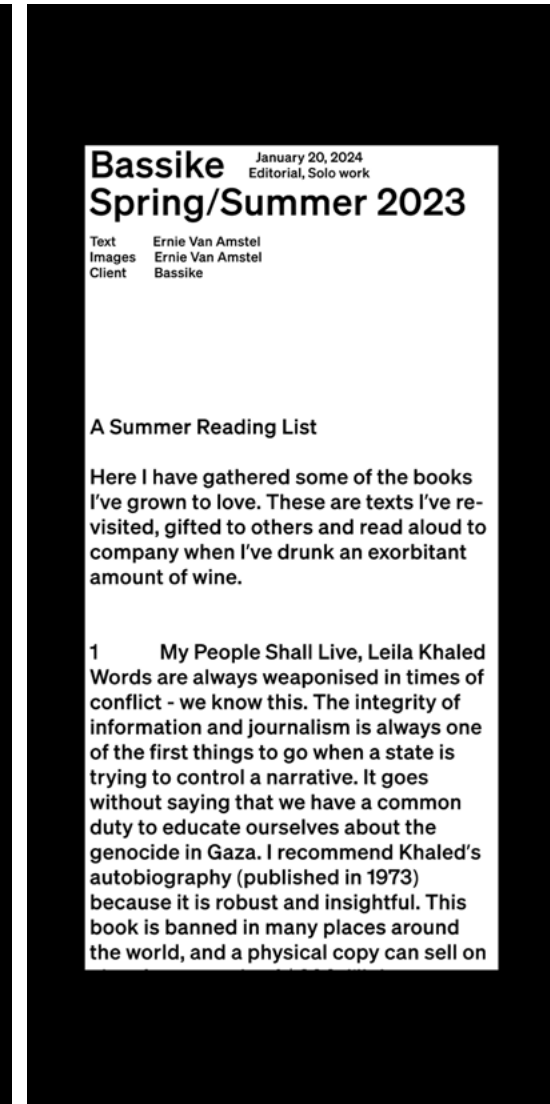
[F]



[G]



[H]



[I]

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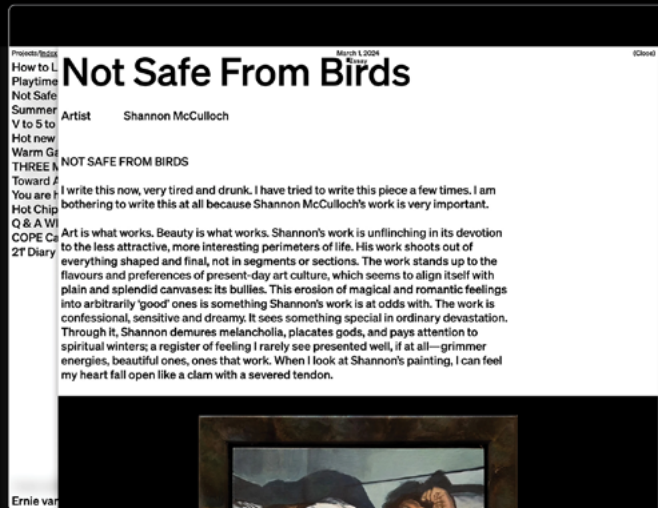
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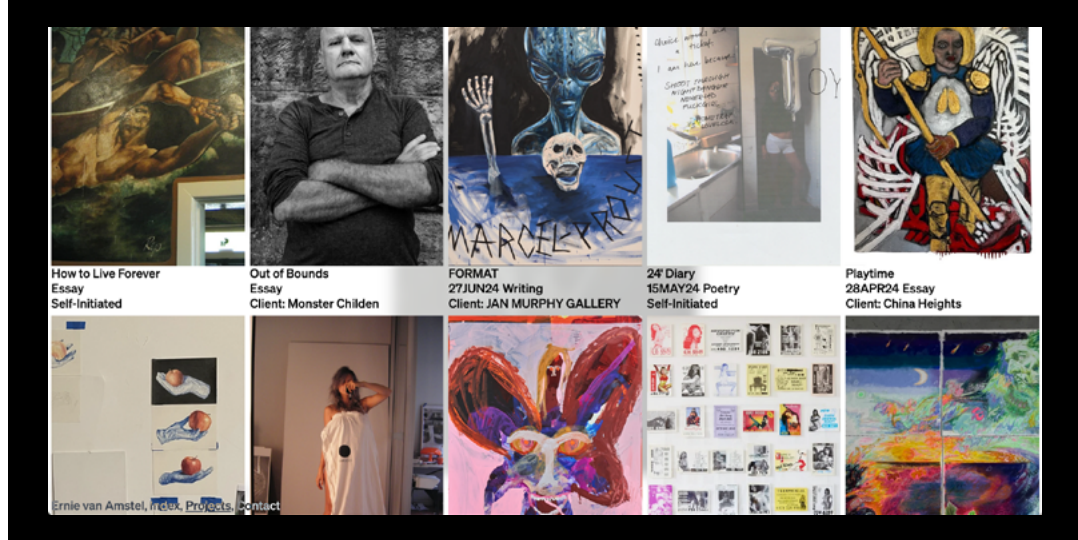
Timon Meury (Design)  
Zach Moore (Web Dev)

[Associated]

Featured on Klikkentheke  
(#1001)



[J]



[K — Top]

[L — Bottom]



## [Index: Digital Portfolio — Ernie Van Amstel]

A. The website is divided into a large, multi-modal landing page that is further divided into staging instances. Featured is the main navigation page, showcasing a list of featured work.



B. The underlying functionality of the website was built upon the logic of blogging sites like tumblr, which adopts a flyover approach to navigation, without leaving the main page.



C. A preview of the dynamic index system that categorises work throughout the site. This is the text view.



D. Photographic in-situ documentation we created to promote the design on social media. This is the desktop version. Photography and post done by Timon and I.



E. Photographic in-situ documentation we created to promote the design on social media. This is the mobile version.



F. Mobile view of the landing page, applying adapted but consistent logic to the presentation. Background images cycle on a timer, with staging sections for featured work on scroll down.



G. Mobile view of the text-based featured work stage. Ernie's practice is diverse, but a primary discipline is writing/essay. We opted for a very direct approach to presentation.



H. Mobile view of an image presentation style within an article. Within the site there are many versions of presentation style that can't all be showcased here.



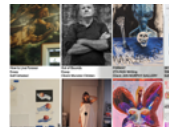
I. Mobile view of the in-article text presentation. We opted for single column, bold text presentation to give the writing an immediacy upon sharing.



J. Top — Desktop view of the in-article presentation showing both text and image staging. Bottom — Desktop view of the featured works page when scrolled down, showing the page division in stages.



K. Desktop view of the index system in the image format, acting as a visual method for navigation. There is an interactive tagging system that functions for both the text view and image view.



L. A preview of the entrance page, showcasing a slideshow of Van Amstel's photography. This introduces the invert motif, which is the text on cursor position.



**[PRESS RMITUGCD Graduate Showcase]**

This project was a complex, interconnected exhibition created for the 2023 RMIT Undergraduate Communications Design grad show, created over 7 weeks. I acted as lead for the project, being involved tangibly in all facets of the show, as well as management of funding and administration. All elements communicate information between mediums. The show was met with resounding acclaim.

**[Typefaces]**

Neue Haas  
Unica,  
Pantasia

**[Details]**

3x Publication  
(A3, A4, A5),  
Staple bound +  
clips.

**[Collaborators]**

Timon Meury (Design)  
Zach Micallef (Web Dev)  
Liam Kenna (Web Dev)  
Ella Taylor (Photography)  
Finn Stewart (Spatial)

**[Associated]**

Brad Haylock, Counter-Forms,  
Wei Huang, Ziga Testen, Suzie  
Zezula, Jiayu Chen



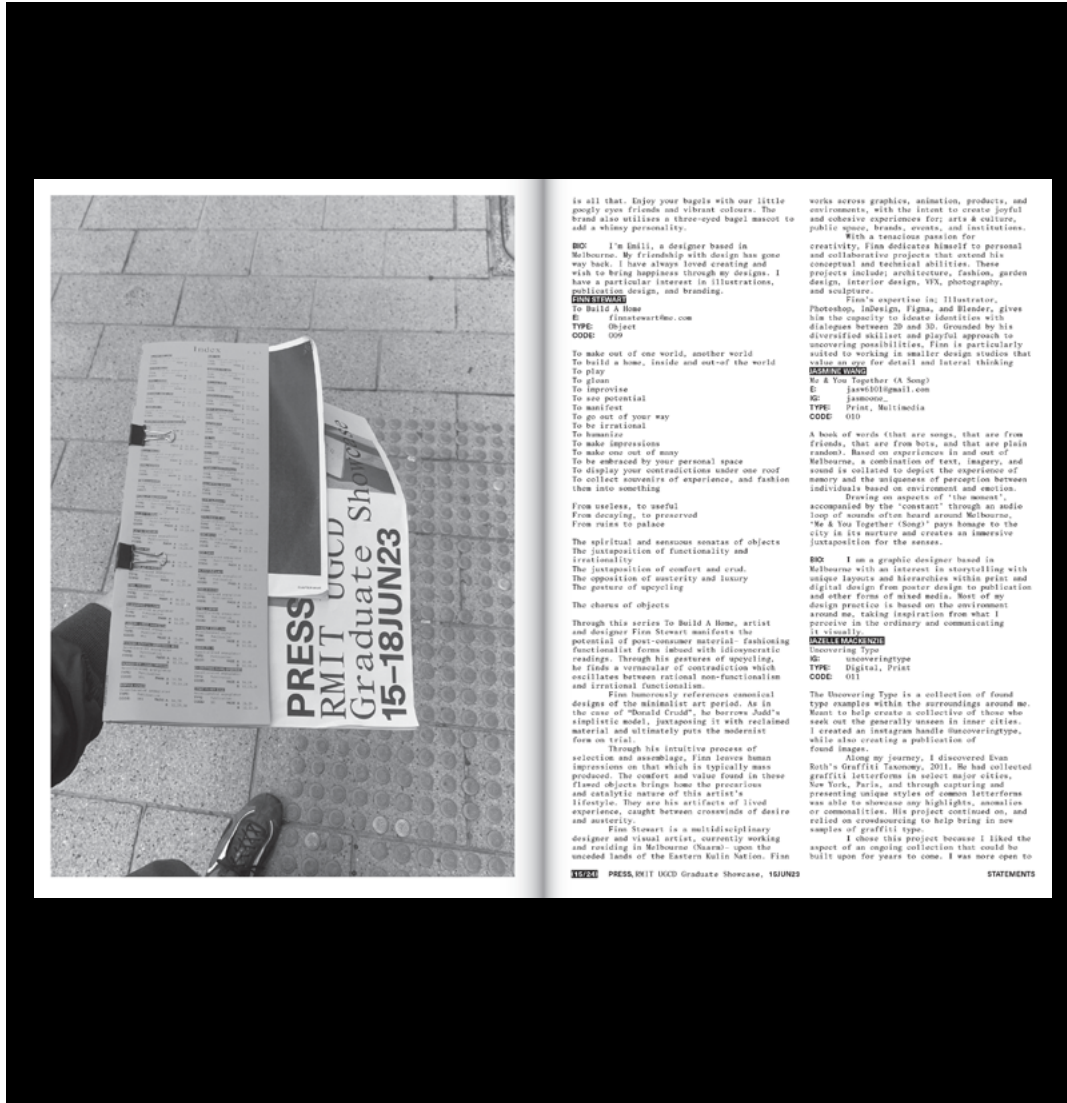
[A]



[B]

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Brad Haylock, Counter-Forms,  
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**[Details]**

3x Publication  
A3 Poster

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Zach Micallef (Web Dev)  
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Ella Taylor (Photography)  
Finn Stewart (Spatial)

**[Associated]**

Brad Haylock, Counter-Forms,  
Wei Huang, Ziga Testen, Suzie  
Zezula, Jiayu Chen



[E]



[F – Top]

[G – Bottom]

[PRESS RMITUGCD Graduate Showcase]

This project was a complex, interconnected exhibition created for the 2023 RMIT Undergraduate Communications Design grad show, created over 7 weeks. I acted as lead for the project, being involved tangibly in all facets of the show, as well as management of funding and administration. All elements communicate information between mediums. The show was met with resounding acclaim.

[Typefaces]

Neue Haas  
Unica,  
Pantasia

[Details]

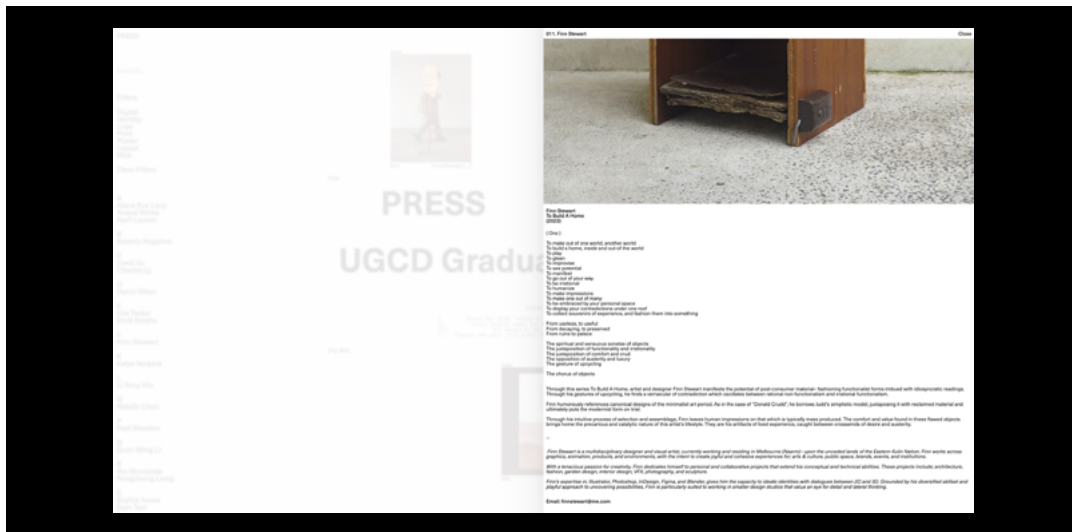
Website  
(Desktop +  
Mobile)

[Collaborators]

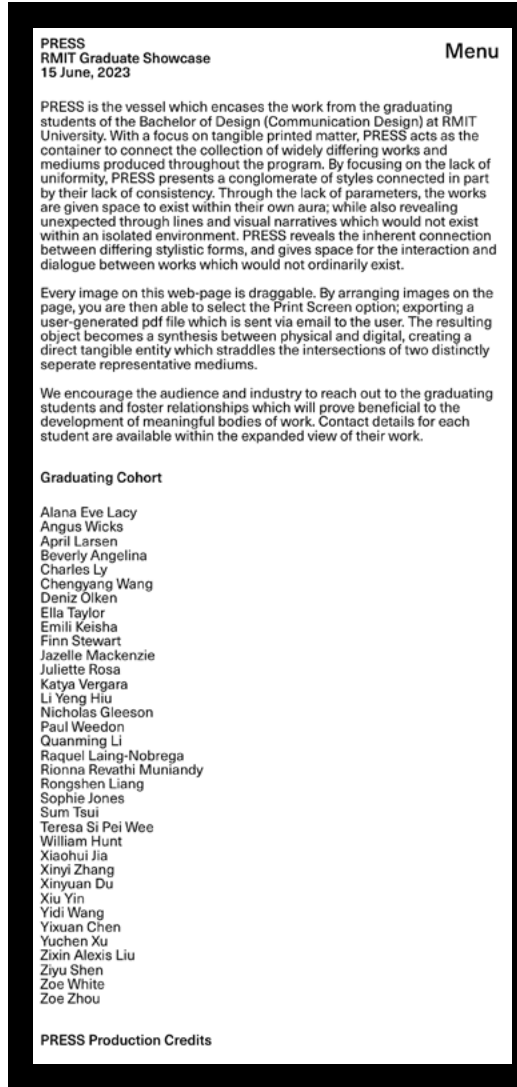
Timon Meury (Design)  
Zach Micallef (Web Dev)  
Liam Kenna (Web Dev)  
Ella Taylor (Photography)  
Finn Stewart (Spatial)

[Associated]

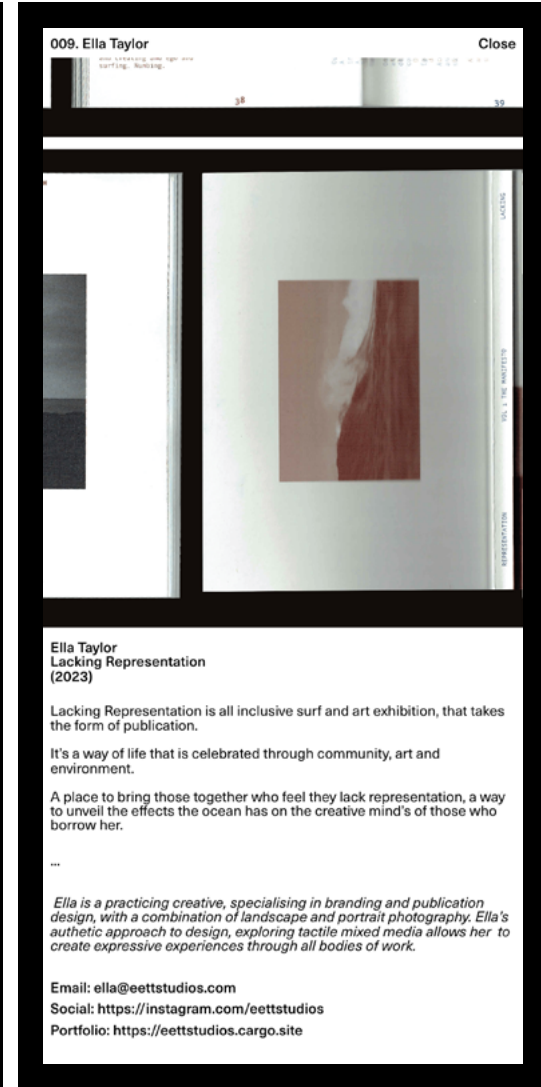
Brad Haylock, Counter-Forms,  
Wei Huang, Ziga Testen, Suzie  
Zezula, Jiayu Chen



[H — Top]  
[I — Bottom]



[J]



[K]

**[PRESS RMITUGCD Graduate Showcase]**

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**[Typefaces]**

Neue Haas  
Unica,  
Pantasia

**[Details]**

Social Media  
+ Promotional  
Campaign  
assets.

**[Collaborators]**

Timon Meury (Design)  
Zach Micallef (Web Dev)  
Liam Kenna (Web Dev)  
Ella Taylor (Photography)  
Finn Stewart (Spatial)

**[Associated]**

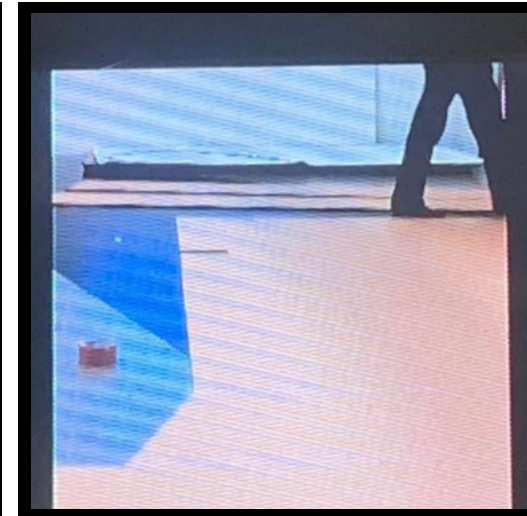
Brad Haylock, Counter-Forms,  
Wei Huang, Ziga Testen, Suzie  
Zezula, Jiayu Chen



[L]



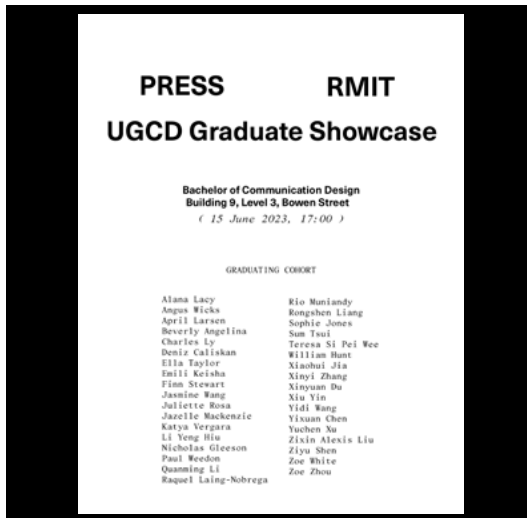
[M]



[N]



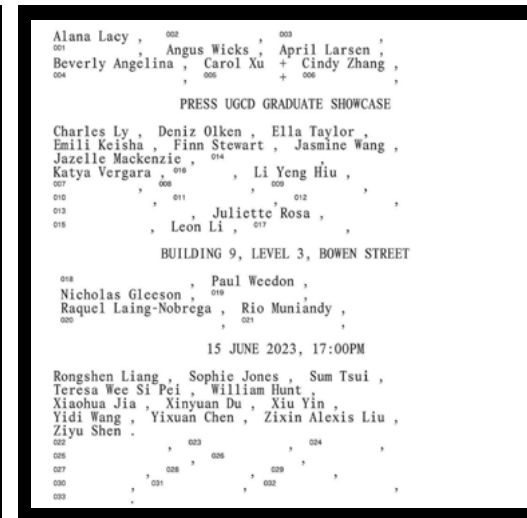
[O]



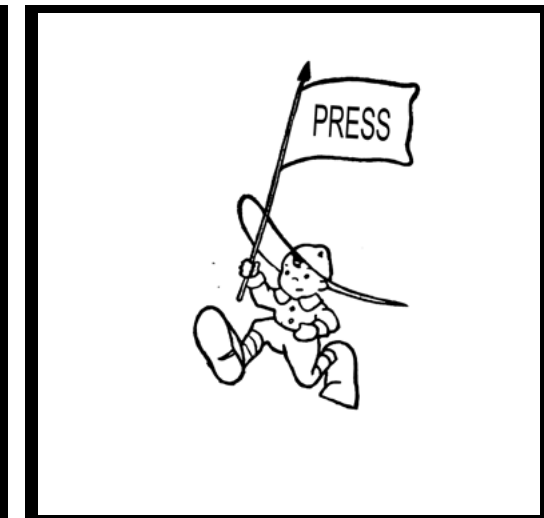
[P]



[Q]



[R]



[S]

[PRESS RMITUGCD Graduate Showcase]

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[Typefaces]

Neue Haas  
Unica,  
Pantasia

[Details]

Handmade  
Exhibition  
Space,  
Transparent  
Didactics

[Collaborators]

Timon Meury (Design)  
Zach Micallef (Web Dev)  
Liam Kenna (Web Dev)  
Ella Taylor (Photography)  
Finn Stewart (Spatial)

[Associated]

Brad Haylock, Counter-Forms,  
Wei Huang, Ziga Testen, Suzie  
Zezula, Jiayu Chen



[T]



[U]



[V]



[W]

[Index: PRESS RMITUGCD Graduate Showcase]

A. Front view of the nested publication. Each publication is marked with A, B & C and houses different sections of student work, using a pervasive index system that communicated across all show elements.



B. Back view. The indexing system on the orange stock acted as guide for the show-space, while also acting as launch pad to encourage viewers to access the digital components for further information on graduates.



C. View of the typeset and an image. This publication did not house the full work description, but instead acted as introduction for context. Showcases the indexing system (see: Code).



D. Original photography done by Ella Taylor and I for the show. There was a large format print-out of these portraits in the show space. This was to emphasise that the graduates were real people, not just names.



E. Generative poster created using the original web system developed for show, using Wei Huang's Pantasia as architectural element. These posters were printed on the night, and are all 1:1 as elements were custom compositions done by guests during the event.



F. In-Situ view of the publication as it was offered to those who came to the show. The showspace emphasised verticality, and utilised the full axis of presentation.



G. Documentation photography done by Anna Kafcaloudis and Ziga Testen. This was done complimentary by the two, as they were such big fans of the outcome that they wanted to ensure it was documented professionally.



H. Desktop view of the website that allowed users to create compositions using the student work. These compositions were then translated into a pdf architecture for print on all devices. This software was an original concept created for the show.



I. Text view of the desktop version of the website, showcasing text and image flyovers for extended context and information of the work.



J. Mobile version of the website showcasing type heavy composition and a digital colophon.



K. Image view of the mobile website. All works were attached to contact information to encourage interested parties to contact the designers after the show's conclusion.



L. — S. Varying crops of social media and promotional assets created for the show. Highlighted is the cross-promotion done with the then new Counter-Forms foundry to generate industry buzz for the show.



T. — W. Additional exhibition photography. The exhibition space was created by hand by Finn Stewart and I using large sheets of hand-painted and hand-cut cardboard, then constructed as large dieline architecture.



[Note]

*Exhibition photography by Anna Kafcaloudis and Ziga Testen. It is impossible to capture the scope and mechanics of this project's elements and execution within a small portfolio environment. Further context and explanation can be provided if interested.*



**[Safeguard Records]**

Identity, logo and logic system commissioned by **Safeguard Records**. We were tasked with developing an identity system that stood out, leaning into the bright online aesthetics of the 2000's.

We illustrated an original knight logo for use across applications. The tag system is intended to be used as a removable, but collectible sticker system for identifying Safeguard releases, independent of format.

**[Typefaces]**

Helveesti

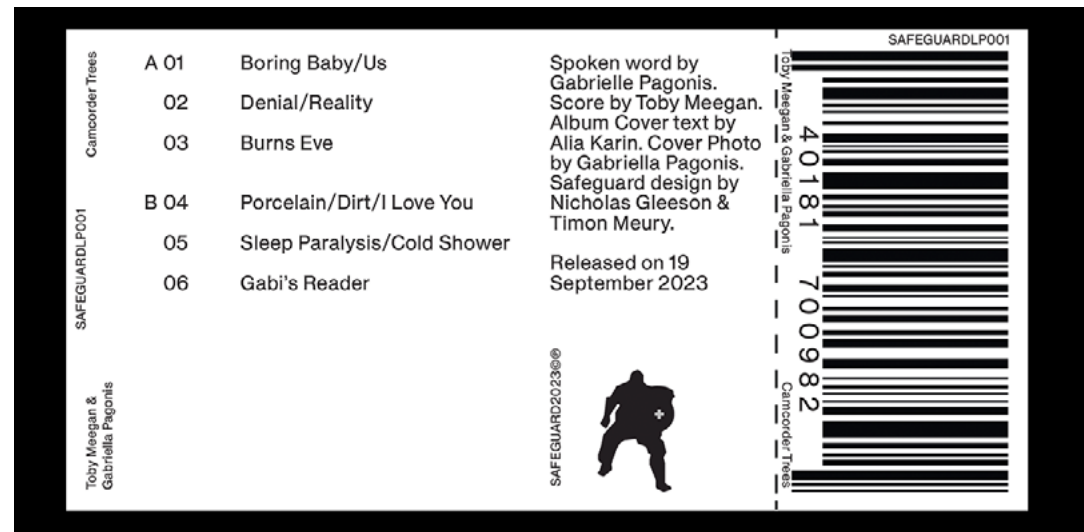
**[Details]**

Illustration,  
50 x 100mm  
dieline tag,  
Identity, System

**[Collaborators]**

Timon Meury

**[Associated]**



[A – Top]  
[B – Bottom]

[C – Top]  
[D – Bottom]

[Safeguard Records]

Identity, logo and logic system commissioned by Safeguard Records. We were tasked with developing an identity system that stood out, leaning into the bright online aesthetics of the 2000's. We illustrated an original knight logo for use across applications. The tag system is intended to be used as a removable, but collectible sticker system for identifying Safeguard releases, independent of format.

[Typefaces]

Helveesti

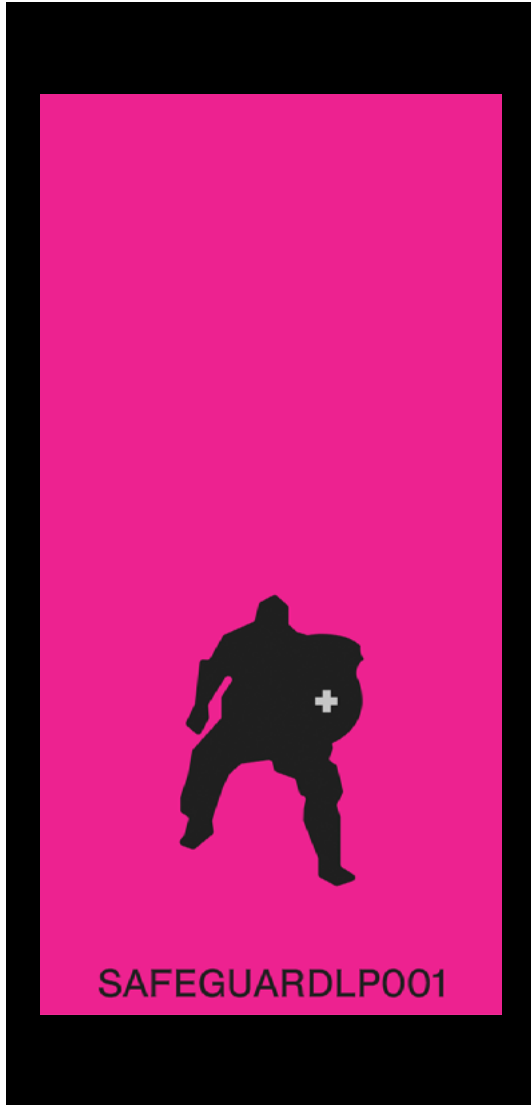
[Details]

Illustration,  
50 x 100mm  
dieline tag,  
Identity, System

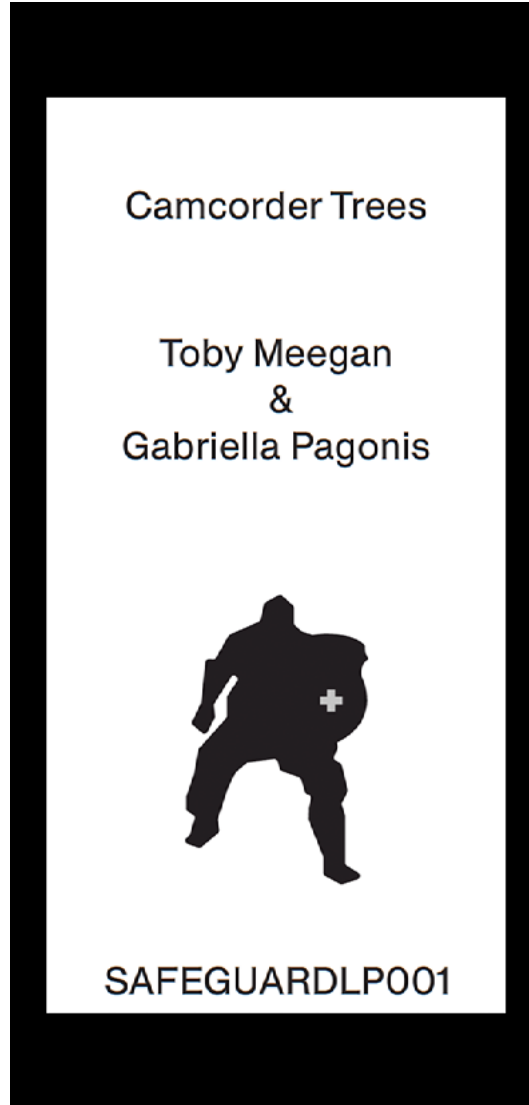
[Collaborators]

Timon Meury

[Associated]



[E]



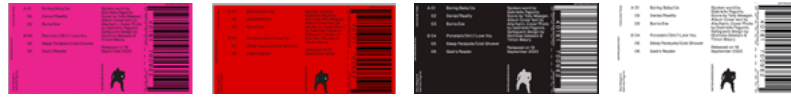
[F]



[G]

**[Index: Safeguard Records]**

A. — D. A view of the modular tagging system to be used to categorise and outline information of each output. It is intended to be scaleable to different mediums and sizes as required without sacrificing recognisability or legibility.



E. A simplified front view tag, showcasing the archival system to be used for all releases. This creates a history for each release, as well as a way for projects to be documented within the label's own back-end.



F. Front view tag featuring identifying information, including artist and release titles.



G. A view of the front tag system on a release by the label to highlight the distinct flavour of the tags. The intent was to be immediately recognisable within a record store/retail environment.

