

Runbao Du
Portfolio
2022-24

4-2024
RESUME

I consider myself someone who continuously seeks self-motivation. Indeed, my journey into artistic thought and creation was sparked by a quest for internal inspiration. This quest has driven me to complete all the projects you're about to witness.

I don't label myself an artist, but then, what truly defines one?

Even without formal training or plans to pursue art beyond my academic pursuits, am I not courageous for expressing my views, messages, and feelings? This portfolio, for instance, is a testament to my journey of self-discovery, showcasing my preferences in art, my perceptions of beauty, and, fundamentally, my essence.

I am delighted to have you here. Welcome to my portfolio.



Education

Beijing Keystone Academy
(2017-2023)

University of Southern California
(2023 - Present)
BS - Mathematics

Software Skills

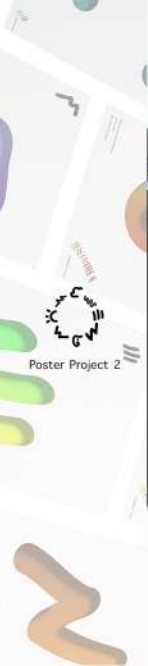
Adobe Photoshop
Affinity Photo
Affinity Publisher
Blender
Canva
Procreate
Wondershare Filmora 11

Connect

+1 (323) 449 5920
frankdurunbao@163.com
@dude_im_frank (ins)
www.linkedin.com/in/runbao-du



Poster Project 1



Poster Project 2



Poster Project 3



Blender Project



Personal Project



Poster Project 4



School Project



Personal Project 2



(1)

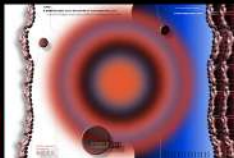


(10)

(2)



(3)



(4)



(5)



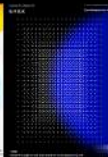
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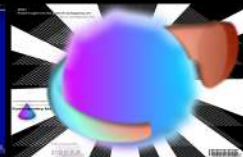
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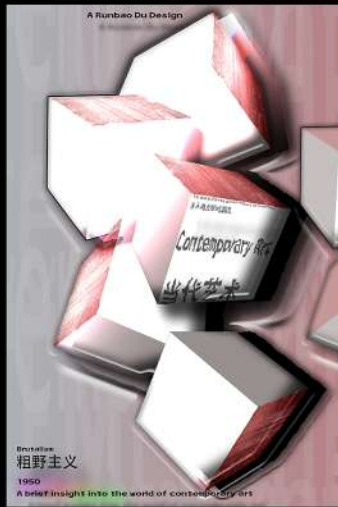
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FOR MY INAUGURAL POSTER PROJECT, I EMBRACED THE THEME OF ART HISTORY WITH AN EDUCATIONAL LENS. CONTEMPORARY ART WAS THE CHOSEN PERIOD, ALIGNING WITH MY PENCHANT FOR VIBRANT COLORS, SHAPES, AND OVERALL VISUAL EMOTION. THE PROJECT ENCOMPASSES 8 CONTENT-FOCUSED POSTERS, 1 INFORMATIONAL POSTER, AND 2 COVER POSTERS. THESE 8 UNIQUE POSTERS TRACE THE EVOLUTION OF CONTEMPORARY ART, HIGHLIGHTING KEY MILESTONES IN MODERN ART'S PROGRESSION AND FEATURING SEVERAL ASPECTS I FIND PARTICULARLY INTRIGUING.

(1)&(10): COVER PAGE; (2): TABLE OF CONTENT; (3), (4), (5), (6), (7), (8), (9): INDIVIDUAL POSTERS

Break Down - Vertical Posters



(1)



(3)



(4)

- (1): BRUTALISM IN SHAPES; (2): COLOR CHOICES;
- (3) BG IN LETTERS; (4): COLOR MESH

I CRAFTED THE POSTERS USING PHOTOSHOP, EMPLOYING TECHNIQUES LIKE LAYERING, GRADIENTS, AND EFFECTS. ALL 3D SHAPES WERE CREATED IN BLENDER. THE ARTISTIC EXPRESSION WAS ACHIEVED THROUGH ABSTRACT CONCEPTS, BOLD CONTRASTING COLORS, PATTERNS, SPATIAL ARRANGEMENTS, INTER-OBJECT RELATIONSHIPS, AND 3D MODELS. EACH POSTER IS DESIGNED TO EMULATE THE STYLE IT REPRESENTS, WITHOUT DIRECTLY UTILIZING OBJECTS OR ARTWORKS FROM THE RESPECTIVE ERA.

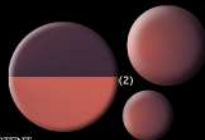
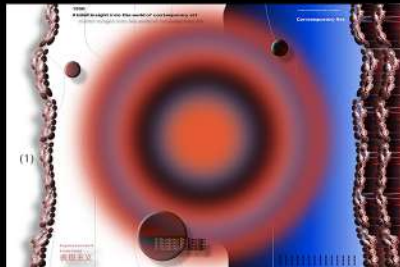


(2)





- (1): CURVY DISKS MADE USING PURELY CIRCLE SHAPES;
- (2): COLOR CHOICES; (3): PATTERN;
- (4): WAVES; (5): BLURRY EFFECT

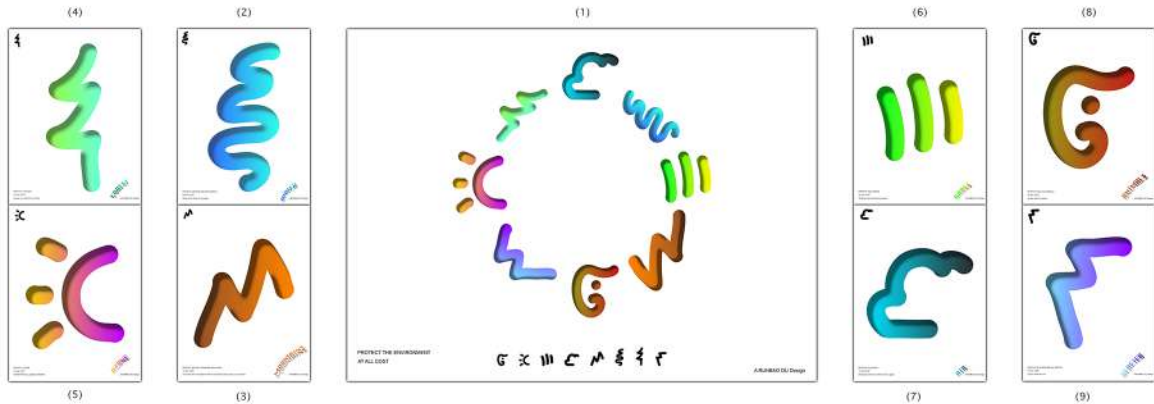


(4)

(5)

THIS POSTER SERIES IS UNIFIED BY THE CONSISTENT USE OF VIVID COLORS AND CONTRAST, ALONG WITH RECURRING ELEMENTS LIKE CAPTIONS, FONTS, AND OTHER DISTINCTIVE FEATURES. SUBTLER ARE THE INTENTIONAL DISCORDANCES AND LESS HARMONIOUS ASPECTS, SUCH AS THE PECULIAR PROTRUSIONS ON THE BLUE DONUT OR THE TEXTURES ON THE CUBES RELATIVE TO THEIR SURROUNDINGS. THESE DELIBERATE DESIGN CHOICES REFLECT THE ESSENCE OF MY INITIAL STYLE AS I EMBARKED ON MY JOURNEY IN POSTER DESIGN.

Project 2 - Circle of Nature



MY SECOND POSTER PROJECT ALSO CARRIES AN EDUCATIONAL THEME, CENTERING AROUND ENVIRONMENTAL CONSERVATION AND THE SIGNIFICANCE OF SAFEGUARDING VARIOUS NATURAL ELEMENTS. THESE ELEMENTS CONSTITUTE A CYCLE OF NATURE, WITH THE ABSENCE OF ANY ONE ELEMENT DISTORTING THIS CYCLE. THE PROJECT COMPRISES 15 POSTERS IN TOTAL, INCLUDING 1 COMPILATION POSTER, 8 INDIVIDUAL POSTERS, AND 6 MOCK-UPS OR MERCHANDISE DESIGN POSTERS. OVERALL, THIS PROJECT WAS MORE STRAIGHTFORWARD AND LESS TIME-CONSUMING.

(1): COVER PAGE; (2), (3), (4), (5), (6), (7), (8), (9): INDIVIDUAL POSTERS

Breakdown - Symbolism



FOR THESE POSTERS, I UTILIZED AFFINITY DESIGN AND A WACOM EXTERNAL TABLET TO CRAFT VECTOR OBJECTS REPRESENTING THE SYMBOLS OF THE ELEMENTS. THESE BLACK OUTLINES WERE THEN REFINED IN AFFINITY PHOTO, WHERE I APPLIED GRADIENTS AND SHADOWS AND INCORPORATED CAPTIONS. THE MOCK-UPS WERE ALSO CREATED USING AFFINITY PHOTO.

CONTRASTING WITH MY FIRST SERIES, MY SECOND SET OF POSTERS EXHIBITS A MORE DISTINCT CONTINUITY. THE SIMPLICITY, LAYOUT, AND SPATIAL UTILIZATION ACROSS THE POSTERS ALL HIGHLIGHT A SHARED FOUNDATION, SETTING A COHESIVE TONE THROUGHOUT THE SERIES.

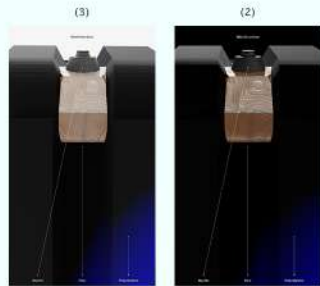


(1): ELEPHANT; (2): OZONE; (3): GRASS; (4) AIR; (5): MOUNTAINS;
(6): WATER; (7): TREES; (8): GLACIERS, (9): CIRCLE OF NATURE



WATER MOUNTAINS FOREST OZONE GRASS AIR ANIMALS GLACIER





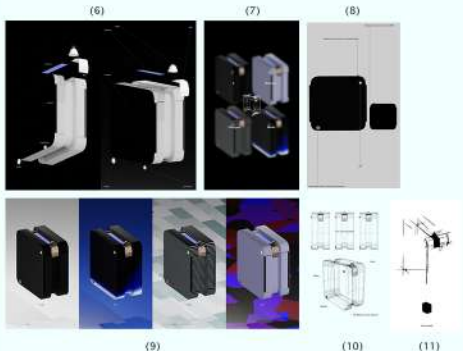
A product, used safety for all

(1): COVER PAGE; (4), (5), (7), (9): PRODUCT SHOWCASE; (10), (11): SKETCHES; (2), (3), (6), (8): PRODUCT DISSECT.

Project 3 - Mini-Guardian

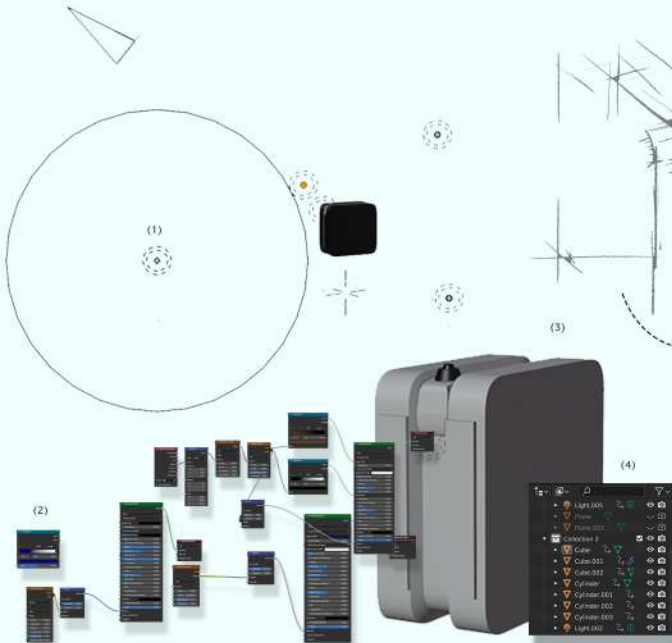


IN A DEPARTURE FROM MY PREVIOUS PROJECTS, MY THIRD POSTER SERIES TAKES A MORE TANGIBLE APPROACH RATHER THAN A CONCEPTUAL ONE. POSTER PROJECT 3 PROMOTES A PRODUCT I CONCEIVED FOR A BUSINESS PITCH COMPETITION: MINI-GUARDIAN. THIS PRODUCT IS DESIGNED TO SAFEGUARD FUNDAMENTAL HUMAN SAFETY AND UPHOLD THE RIGHT TO SELF-PROTECTION IN EMERGENCIES. THE PROJECT INCLUDES 16 INDIVIDUAL POSTERS AND 2 MOCK-UPS.



(1): COVER PAGE; (4), (5), (7), (9): PRODUCT SHOWCASE; (10), (11): SKETCHES; (2), (3), (6), (8): PRODUCT DISSECT.

Sketches & Product Dissect



BLENDER PLAYED A CRUCIAL ROLE IN MODELING THE PRODUCT, ENCOMPASSING TASKS LIKE BASIC SHAPE CREATION, TEXTURING, UV-UNWRAPPING, LIGHTING, AND ADJUSTING CAMERA ANGLES. ADDITIONALLY, MOST VARIATIONS OF THE PRODUCT, INCLUDING DIFFERENT DESIGNS, WERE RENDERED IN BLENDER. THE ARRANGEMENT OF THE BACKGROUND AND OTHER SUBTLE DETAILS, LIKE SMALL CAPTIONS, WERE REFINED USING AFFINITY PHOTO. POSTER 6 STANDS OUT AS AN EXCEPTION, WITH THE MAJORITY OF ITS CONTENT HAND-DRAWN ON PAPER, THEN SCANNED AND DIGITALLY ENHANCED IN AFFINITY PHOTO.

(1): LIGHTING & CAMERA PLACEMENT; (2): SHADING NODES & PROGRAMING; (3): MODEL IN ITS SIMPLEST FORM; (4): MESH LIST.

Mock-ups




THIS POSTER SERIES ADOPTS A MORE REALISTIC AND ADVERTISING-DRIVEN APPROACH. THE PRODUCT DESIGN IS METICULOUSLY REWORKED AND REPRESENTED IN MULTIPLE FORMS, EFFECTIVELY SHOWCASING THE PRODUCT FROM VARIOUS PERSPECTIVES.

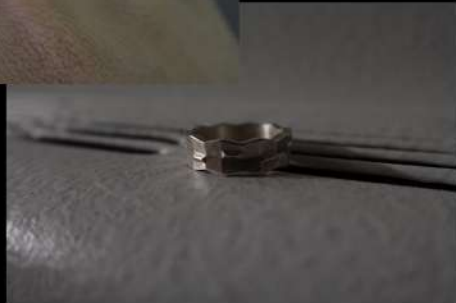
Project 4 - Rings



THIS PROJECT ENCOMPASSES NUMEROUS INDIVIDUAL DESIGNS I CRAFTED DURING 2022 AND 2023. ALTHOUGH I'VE CREATED VARIOUS DESIGNS, RINGS ARE THE PRIMARY REASON I USE BLENDER. THEIR SIMPLICITY IS DECEPTIVE; THE BASIC SHAPE ALLOWS FOR MYRIAD VARIATIONS, MAKING THEM COMPLEX TO CONSTRUCT. FOR ME, RINGS OFTEN SYMBOLIZE MILESTONES, WITH EACH ONE HARBORING A DISTINCT STORY AND PURPOSE BEHIND ITS CREATION. FOR INSTANCE, THE "8" RING COMMEMORATES THE MILESTONE OF REACHING 8.88 MILLION STREAMS ON NETEASE CLOUD MUSIC, WHILE THE TWO GEAR-WHEEL RINGS SYMBOLIZE 200 DAYS OF MY ROMANTIC RELATIONSHIP.

DESIGNING THESE RINGS IS A DEEPLY PERSONAL ENDEAVOR. UNLIKE MY POSTER PROJECTS, I TEND TO PLAN LESS AND RELY MORE ON INTUITION DURING THE CREATIVE PROCESS. OFTEN, THIS APPROACH YIELDS SUCCESSFUL RESULTS!

Prototype 



Project 5 - Album Covers



SINCE 2020, DESIGNING ALBUM COVERS FOR MY TRACKS HAS BECOME A REGULAR PRACTICE. I'VE CRAFTED OVER 70+ ALBUM COVERS USING PHOTOSHOP AND AFFINITY PHOTO, EACH UNIQUE AND TAILORED TO THE MUSIC GENRE IT REPRESENTS.

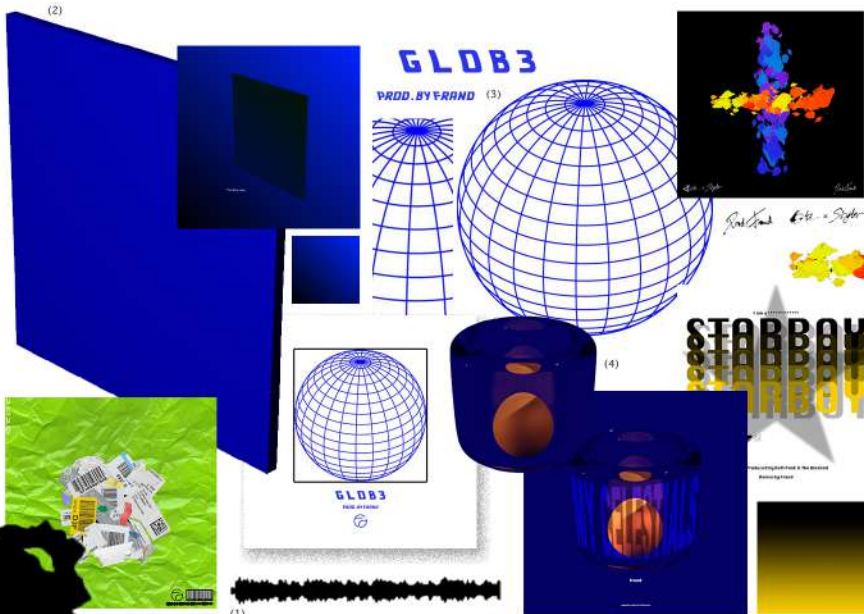


THIS ENDEAVOR HAS UNDERSCORED THE SIGNIFICANCE OF COMMERCIAL DESIGN, PARTICULARLY FOR ALBUM COVERS. I'VE EXPERIMENTED WITH THREE DISTINCT DESIGN STYLES: PURELY GRAPHIC, PURELY PHOTOGRAPHIC, AND VARIOUS BLENDS OF THE TWO. THIS DIVERSITY IN DESIGN HAS BEEN INTEGRAL TO ALIGNING EACH ALBUM COVER WITH ITS SPECIFIC MUSICAL STYLE.



*SELECTED ALBUM COVER DESIGNS.





INTENSIVE USE OF LAYERING EFFECTS AND RGB CURVES CHARACTERIZES MY APPROACH TO ALBUM COVER DESIGN. I ENSURE HIGH RESOLUTION IN MY CREATIONS, TYPICALLY RANGING BETWEEN 2000 X 2000 PX TO 3000 X 3000 PX, VALUING CLARITY AND DETAIL.

THE GRAPHICS ARE CRAFTED USING A RANGE OF TOOLS INCLUDING BLENDER, PROCREATE, ADOBE PHOTOSHOP, AFFINITY PHOTO, AND FONT MANIPULATION TECHNIQUES.

IN MY ALBUM COVER DESIGNS, THE ESSENCE LIES IN CREATING A STRIKING COLOR CONTRAST AND A PROMINENT CENTRAL OBJECT.

(1)

- (1): TGE AYDU WAVEFORM THAT DEPICTS THE EXACT RECORDING OF THE ALBUM
- (2): 3D RECTANGULAR PRISM CREATED USING BLENDER
- (3): 3D PERSPECTIVE AND FONT MANIPULATION
- (4): GLASS BOWL HOLDING AN ORANGE SPHERE CREATED USING BLENDER
- (5): GRADIENT OF THE FONT COLOR FROM TOP TO BOTTOM
- (6): DIGITAL ART OF A MULTI-COLOR CROSS CREATED USING PROCREATE.



PHOTOGRAPHY PLAYS A CRUCIAL ROLE IN PHOTO EDITING. TYPICALLY, I BEGIN BY APPLYING A FILTER TO THE ORIGINAL PHOTO AND ENHANCING IT WITH FONT DESIGNS. ON SPECIAL OCCASIONS, I USE PHOTOSHOP TO INTRODUCE ELEMENTS THAT CRAFT AN IMPRESSIONISTIC SCENE, AKIN TO THE POSTER SERIES ON THE LEFT, FEATURING MOTIFS OF PLANETS, SPACE, CITIES, AND NIGHTSCAPES. MY GOAL IS TO ENCAPSULATE THE EXACT AMBIANCE THAT RESONATES WITH THE SONG ASSOCIATED WITH EACH ALBUM COVER.

I PERSONALLY TAKE ALMOST ALL THE PHOTOS USED IN MY DESIGNS. HOWEVER, IN RARE INSTANCES, I SOURCE PHOTOS FROM ROYALTY-FREE WEBSITES, ESPECIALLY WHEN SPECIFIC IMAGES ARE REQUIRED FOR INTRICATE PHOTOSHOP WORK.

THE WORK ON THE LEFT IS MY FAVORITE: THE TRILOGY.

Project 6 - Awakening

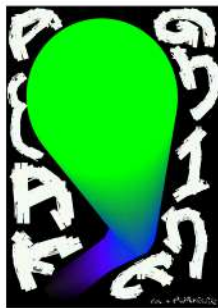
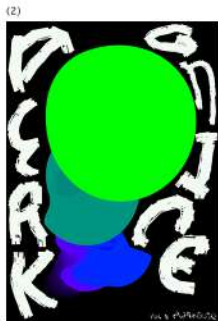


(1)

(1): MINDFUL

(2): AWAKENING

(3): CONSCIOUS

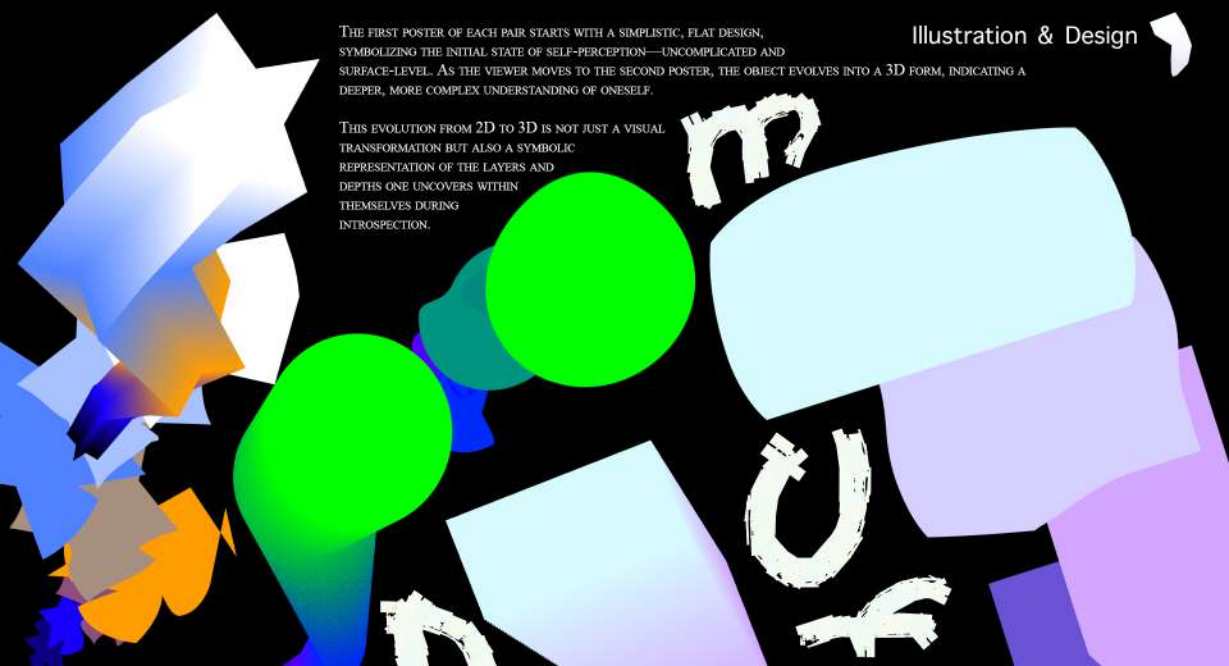


MY FOURTH POSTER SERIES EMBRACED THE THEME OF SIMPLICITY, DELVING INTO THE MENTAL JOURNEY OF SELF-AWAKENING. I AIMED TO DEPICT THIS THEME BY CREATING THREE PAIRS OF POSTERS, EACH ILLUSTRATING A PROCESS OF SELF-DECONSTRUCTION: TRANSITIONING FROM A 2D OBJECT TO A 3D OBJECT. THIS CONCEPTUAL APPROACH WAS DESIGNED TO ENCAPSULATE THE TRANSFORMATIVE STAGES OF SELF-DISCOVERY AND INTROSPECTION.



THE FIRST POSTER OF EACH PAIR STARTS WITH A SIMPLISTIC, FLAT DESIGN, SYMBOLIZING THE INITIAL STATE OF SELF-PERCEPTION—UNCOMPLICATED AND SURFACE-LEVEL. AS THE VIEWER MOVES TO THE SECOND POSTER, THE OBJECT EVOLVES INTO A 3D FORM, INDICATING A DEEPER, MORE COMPLEX UNDERSTANDING OF ONESELF.

THIS EVOLUTION FROM 2D TO 3D IS NOT JUST A VISUAL TRANSFORMATION BUT ALSO A SYMBOLIC REPRESENTATION OF THE LAYERS AND DEPTHS ONE UNCOVERS WITHIN THEMSELVES DURING INTROSPECTION.





Mock-ups



(1)



(3)

The Career Guide

Read the full issue:



UPON STARTING MY UNDERGRADUATE JOURNEY AT THE UNIVERSITY OF SOUTHERN CALIFORNIA, I SECURED A POSITION AS A SOCIAL EDITOR FOR THE DAILY TROJAN, A PUBLICATION WITH A CENTURY-LONG HISTORY. MY PRIMARY RESPONSIBILITY INVOLVES DESIGNING INSTAGRAM POSTS FOR THE OFFICIAL DT INSTAGRAM ACCOUNT. THESE POSTS ARE TYPICALLY SEQUENTIAL, ENCOMPASSING 3-7 PAGES OF CONTENT.

THE DESIGN PROCESS IS GOVERNED BY STRINGENT GUIDELINES REGARDING THE USE OF FONTS, COLORS, AND SPACING FOR VARIOUS ELEMENTS WITHIN A POST.

HEADLINE: MILLER DISPLAY; 70-80 PT.

BYLINE: NEUE HAAS GROTESK PRO TEXT;
1/2 OF HEADLINE PT.

QUOTE: MILLER TEXT; 35 PT.

CONTENT: NEUE HAAS GROTESK PRO TEXT; 32 PT.

(2)



(1): SPORTS POST; (2): INSTAGRAM CONTINUOUS POST; (3): STORY POST.



I EMBARKED ON DESIGNING POEMS WHILE MANAGING A SOCIAL MEDIA ACCOUNT WHERE I POST DAILY POEMS. THIS APPROACH PROVED TO BE A MORE EFFECTIVE WAY TO SHOWCASE MY POETRY AND SIMULTANEOUSLY CONVEY MY EMOTIONS THROUGH DESIGN.

MY JOURNEY WITH WRITING POEMS BEGAN ABOUT THREE YEARS AGO. I'M CAPTIVATED BY THE POWER OF WORDS AND THE IDEAS THAT RESONATE BETWEEN ME AND THE READERS.

THESE DESIGNS ARE A PART OF MY FONT DESIGN EXPERIMENTS. I'VE HANDWRITTEN ALL THE DESIGNS USING PROCREATE, AND OVER TIME, MY HANDWRITING HAS DEVELOPED A DISTINCTIVE STYLE.

THIS UNIQUE STYLE HAS BECOME MY OWN FONT, RECOGNIZABLE IN DESIGNS OF A SIMILAR NATURE.

IN A NOD TO MY ACTUAL NAME, I'VE ADOPTED THE PSEUDONYM RUNBAO. IT'S PHONETICALLY SIMILAR TO MY REAL NAME BUT WRITTEN DIFFERENTLY IN CHINESE CHARACTERS.

Handwritten signature or initials in the bottom right corner.