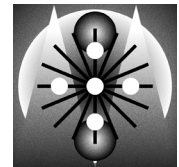


Hi, my name is Niklas Noldin and this is my creative portfolio.

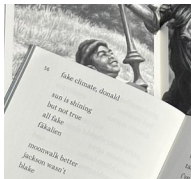
I'm a *designer* and *creative coder* from the Austrian Alps. Based in Barcelona, Spain, I'm available for work internationally. With a background in both *design and IT*, I aim to merge these fields and apply my *expertise creatively*.



9



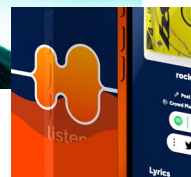
7



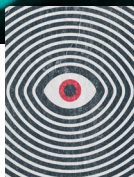
13



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Also visit my digital portfolio at www.niklasnold.in as well as bitmapbabe.com and have a look at my socials [@nippiofficial](#) and [@bitmap.babe](#).

Bitmap-Babe

I'll be honest: BitmapBabe is my own project but it is also my most recent corporate design.

BitmapBabe a pseudo-nym under which I create work as a *video jockey* and create projection mappings, mostly in nightclubs to techno music.

The brand mainly lives on *social media* and as a personal brand shouldn't be too serious and very much *capable of humour*.

This is how I came up with the concept of a branded border that always envelops the content

in the beginning of the video and can then be animated away. That way the content can vary a lot and be funny, serious or informative.

Together with the distict combination of *two unusual typefaces* the brand is immediately recognisable even in shitposts on Instagram.

Additionally the brand has several elements that further add to the humourus aesthetic: *MacOS-style file thumbnails* are provided to display various additional images and short text. Images will always be *strongly edited* and have an *overlay of film grain and chromatic aberration* to align with the Zeitgeist.

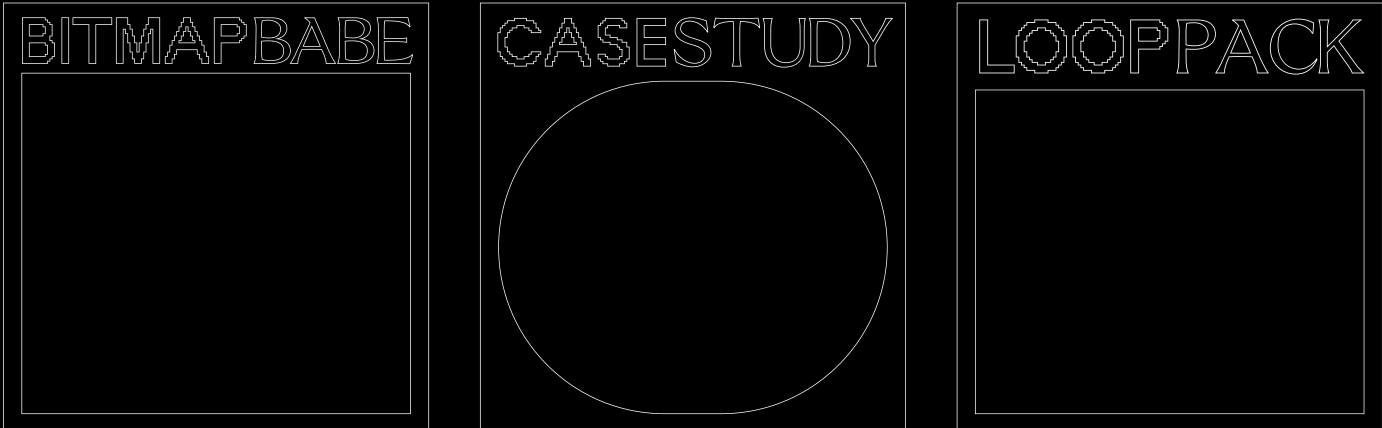


Want to see the *design in action* and get a hint of what I do as a visual jockey visit bitmapbabe.com & [bitmap.babe on instagram](https://www.instagram.com/bitmap.babe).

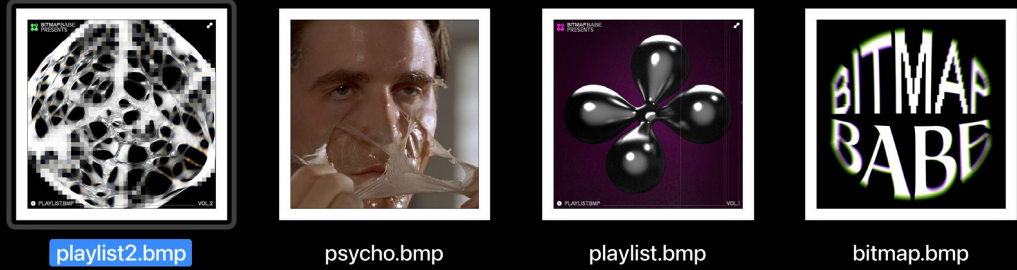
BITMAPBABE



Traditional *rip-off flyers* were designed to target DJs and musician in the local scene.



The corporate design defines a *framing system* that serves as a layout guide and is used across print, video and social media.



As an additional design element *MacOS-style file thumbnails* were created which can add character wherever needed.

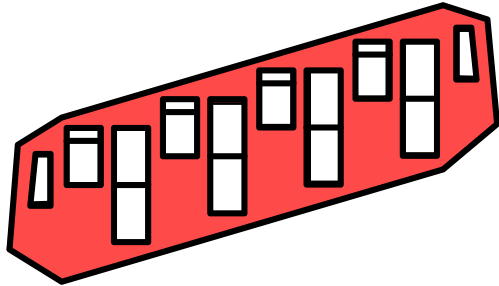
Junge Talstation

A place to celebrate birthdays, organize concerts and raves, as well as exhibition spaces and offices for the youth of my hometown Innsbruck. The translated “young valley station” is a youth and cultural center built into the abandoned valley station of the old Hungerburg Bahn which connected the city of Innsbruck with it's higher lying burrow Hungerburg for nearly 100 years.

When tasked with the creation of a brand for the house as well as the club who is managing the venue I already knew that it needed to be something as versatile and ever-evolving as the house itself as well as being easy to be applied by non-designers. Therefore, I created an extensive library of custom icons describing many of the concepts and objects the house represented. From these icons the logo system was formed by combining any four of the icons together with the word mark in a very youthful script font (remember that the target audience here are 16 year olds).

From this the main logos were created for the major concepts of the venue, for example parties, literature and theater.

The branding included mostly digital assets as well as a facade stickers but got extended to several event posters afterwards.



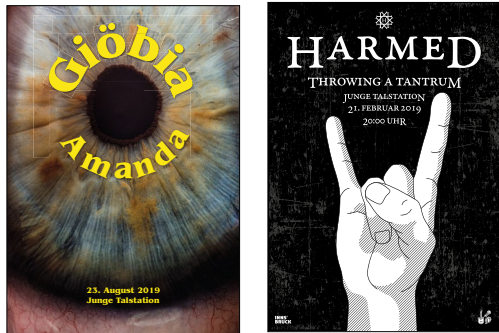
Icon-style illustration of the *original wagon* that transported most Innsbruckians to the nearest ski-resort



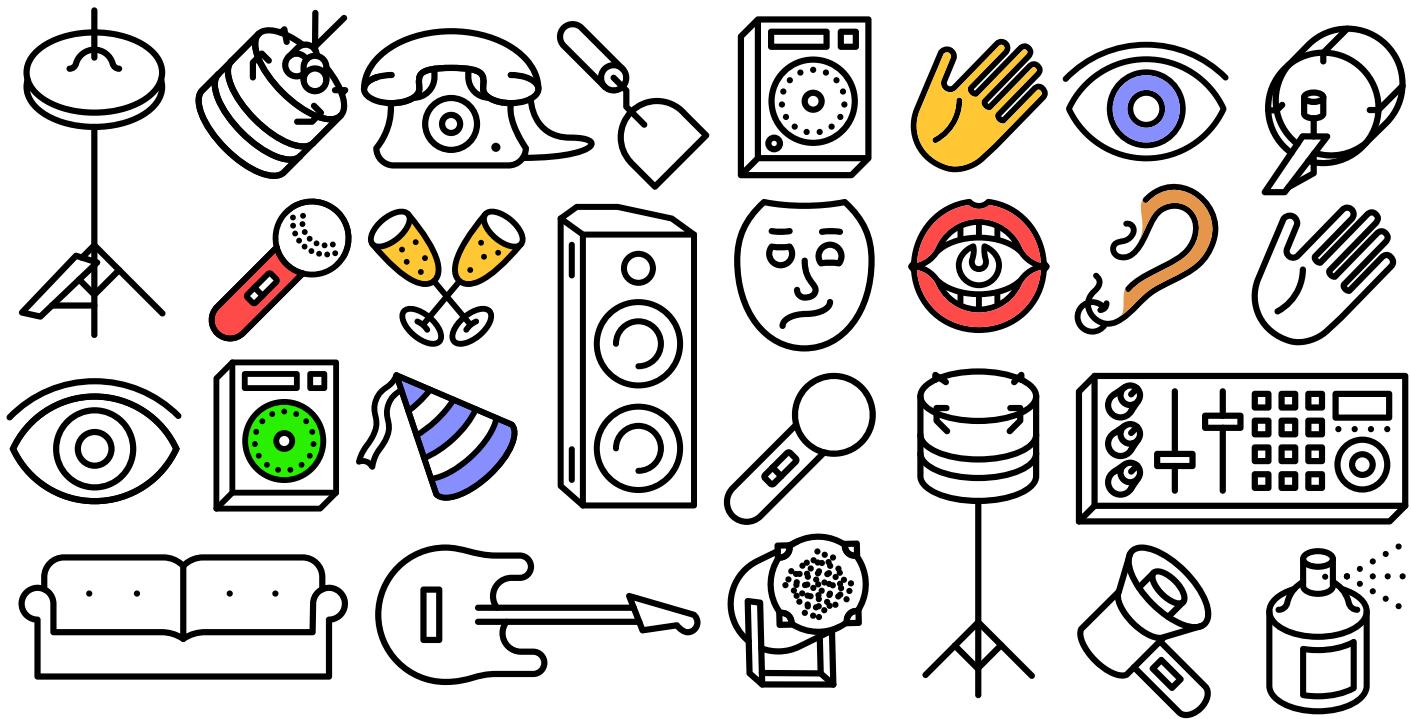
Large-scale *building stickers* that brought it's own set of problems with it.



A collection of posters were created as *signage*, the low budget nature of the venue only allowed for paper signage.



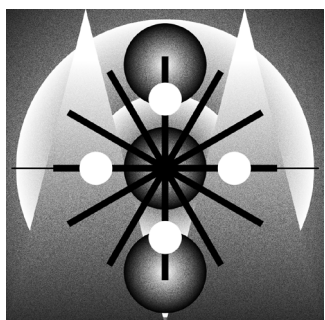
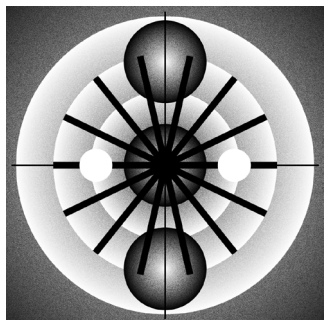
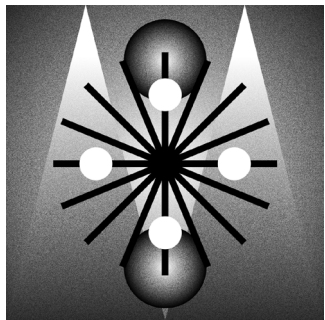
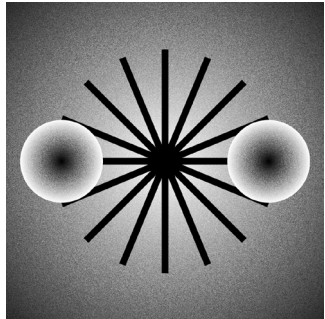
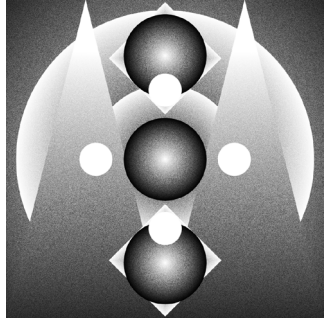
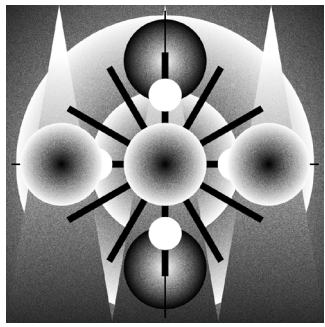
Event posters broke out of the design system to cater each respective target audience.



Main logo with word mark to resemble the slanted railway that defines the building.



Three additional logo variants were created for different use cases: private parties, concerts and rehearsal space, theatre and literature.



Visualization of hiphop music.

Translating sound into visuals has been the focus of my work recently and this project is part of it. With a data-driven approach an image is generated for every measure of 4 beats in the song "Versager" by the Cologne-based hiphop duo Lugatti & 9ine.

The case-study was based on the song file only, from which a spreadsheet was manually created with the *count of each of the acoustically identified "instruments" in the song.*

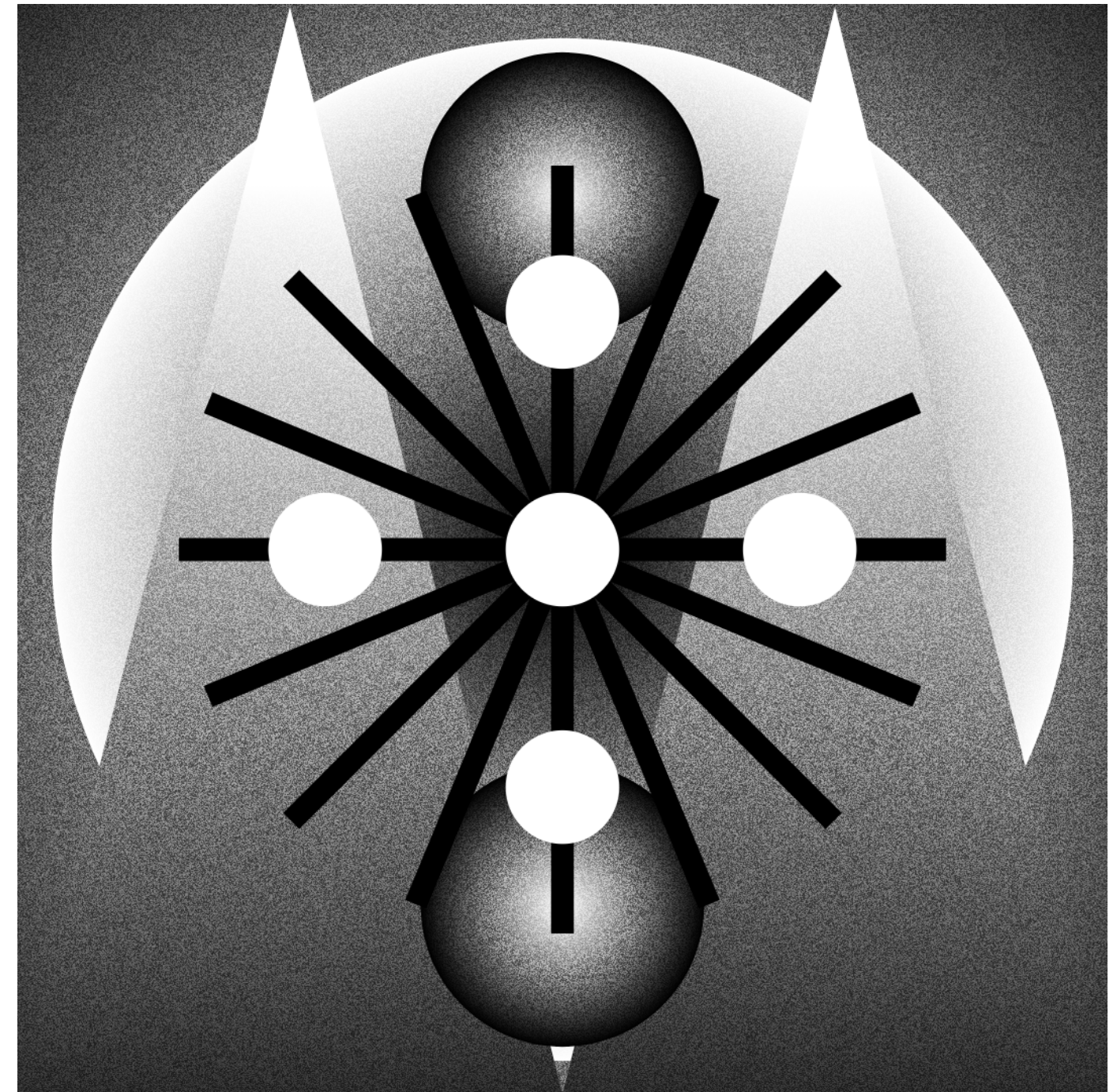
From there the spreadsheet was imported into *Cavalry*, an animation software focused on a generative approach to motion design, in which the graphics were created.

Every visual element corresponds to the amount of times *one of the key sounds are contained in each measure* and is layered over each other to create a visual for each 4 beat section of the song.

The chosen sounds are the main building blocks of this specific song and the visual language is chosen to fit with the style of the artist.

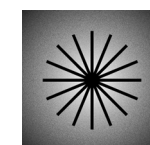


Listen to *Versager* by *Lugatti & 9ine* on Spotify and see if it sounds like you imagined.

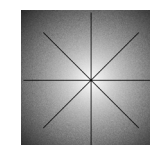


Visual representing one of the key moments in the song.

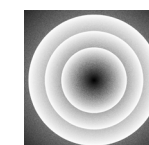
You can see *1 big kick, 2 bass sounds, 5 hi-hat sounds, 2 claps and 8 rapped syllables* without any adlibs and no guitar. Maybe you can already imagine how that might sound.



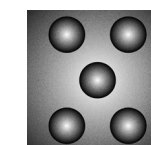
Syllables of main lyrics



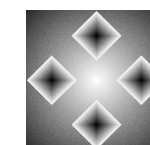
Syllables of adlibs



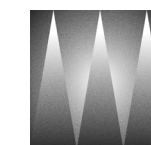
Kick



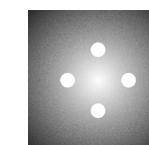
Bass



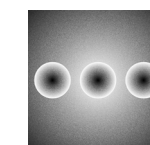
Guitar



Claps



Hi-Hat



Secondary Bass

‘No Entry’ Visuals

While I usually make visuals from existing footage or data through applying effects, distortions and remapping of content, I couldn't help myself but create a *classic visuals pack for video jockeys in a traditional 3D sense*.

All the assets were *modeled, textured, and animated by me* from

idea to final render. While I am no fully-fledged 3D artists by any measure I'm not shy to present the results either.

The visuals center around *grun-gy, industrial things that restrain someone from entry*, fitting the often exclusive, fucked-up vibe of nightclubs in Berlin and around the world.

Paradoxically, I decided to make the whole visual pack *free to download and use for anyone under a CC0 license*.



Download the full pack of visuals *here*. To watch them you might need something like Resolume Alley.



9966 Design- diskurs

How do German speaking graphic designers think? What are their ways of working? How do they approach the challenge of a new project? As our final project Marco Strebing and me thoroughly analyze these subjects. The book contains **interviews with designers** and gives the readers a first-hand insight on their creative processes. Based on

a questionnaire we asked **twelve established graphic designers from Switzerland, Germany and Austria** about their opinions on several topics regarding design. With the information we received we were able to perfectly compare personalities and regions. The book consists of the two parts “die interviewten” and “die interviews”. Firstly, we **introduce all the interviewees** and in the second part we **present their answers**. As a source of inspiration Nora Stögerer’s work “Bekannte Unbekannte” was taken. She created a wide

overview of the Austrian graphic design, using similar techniques to ours. We intend to introduce young, emerging designers to the mentalities and attitudes of German speaking creatives. This elaborate publication was created as the main artifact of our project and as the best possible way to display our collected content. This project was really about getting everything right and doing design by the books down to the littlest detail. The proportion of the type area to the whole page is according to the

golden ratio while the aspect ratio of the type area itself is 66 by 151 which when multiplied equals the book’s title: 9.966. This title isn’t random either. It references the way quotation marks are set in the german language with the feet up before the quote and with their feet down after the quote as opposed to the english way where they are set like 66-99. This underlines the book’s content, as it contains interviews in the form of quotes from designers from german speaking countries.



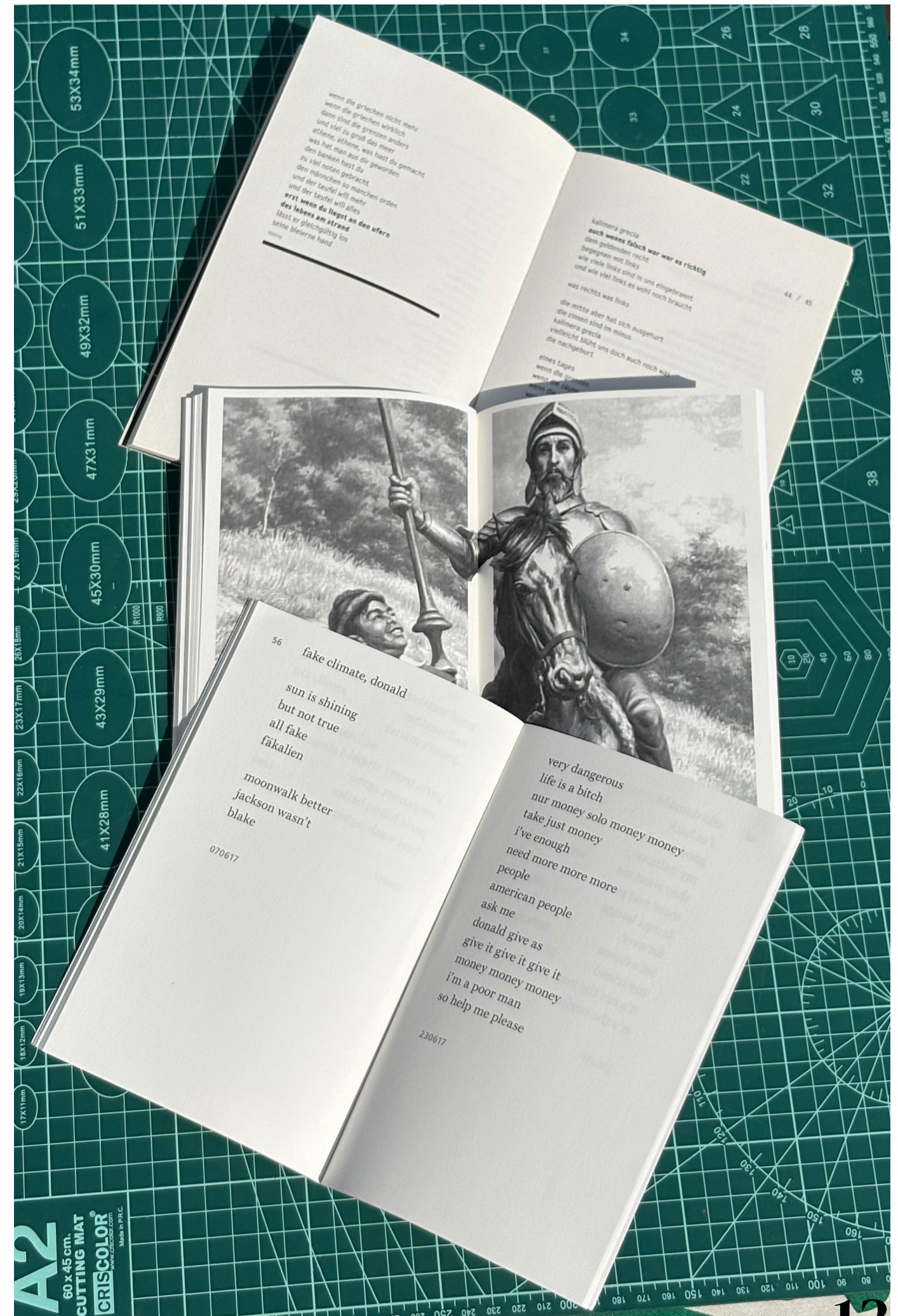
Peter Giacomuzzi Book Series

Peter Giacomuzzi is an Austro-Japanese author who came to me to design several of his topical poem collections. As they are similar in concept and appearance they are here grouped together while they were not published as a series but *three distinct books*.

The first book "asyl asyl" was the *first time I've set poems* and it came with a lot of interesting challenges. They *vary immensely in length* but each of them have to fit

onto one page. Also the *line breaks are predefined* by the author for it to be read as intended. This already makes choosing the font size and text area a tale of mathematics. Additionally, the author wanted some of the poems in a specific way: for example one line being set on its head and words becoming larger and smaller. This was especially demanding as some of the collections were published as e-books that require a *flawless technical implementation*.

Each of the collections had political topics and the layout was meant to resemble each of them. For example, the book "asyl asyl" was written during the migrant crisis in europe in 2015. To reflect the topic, I added a very thick border between each of the poems.



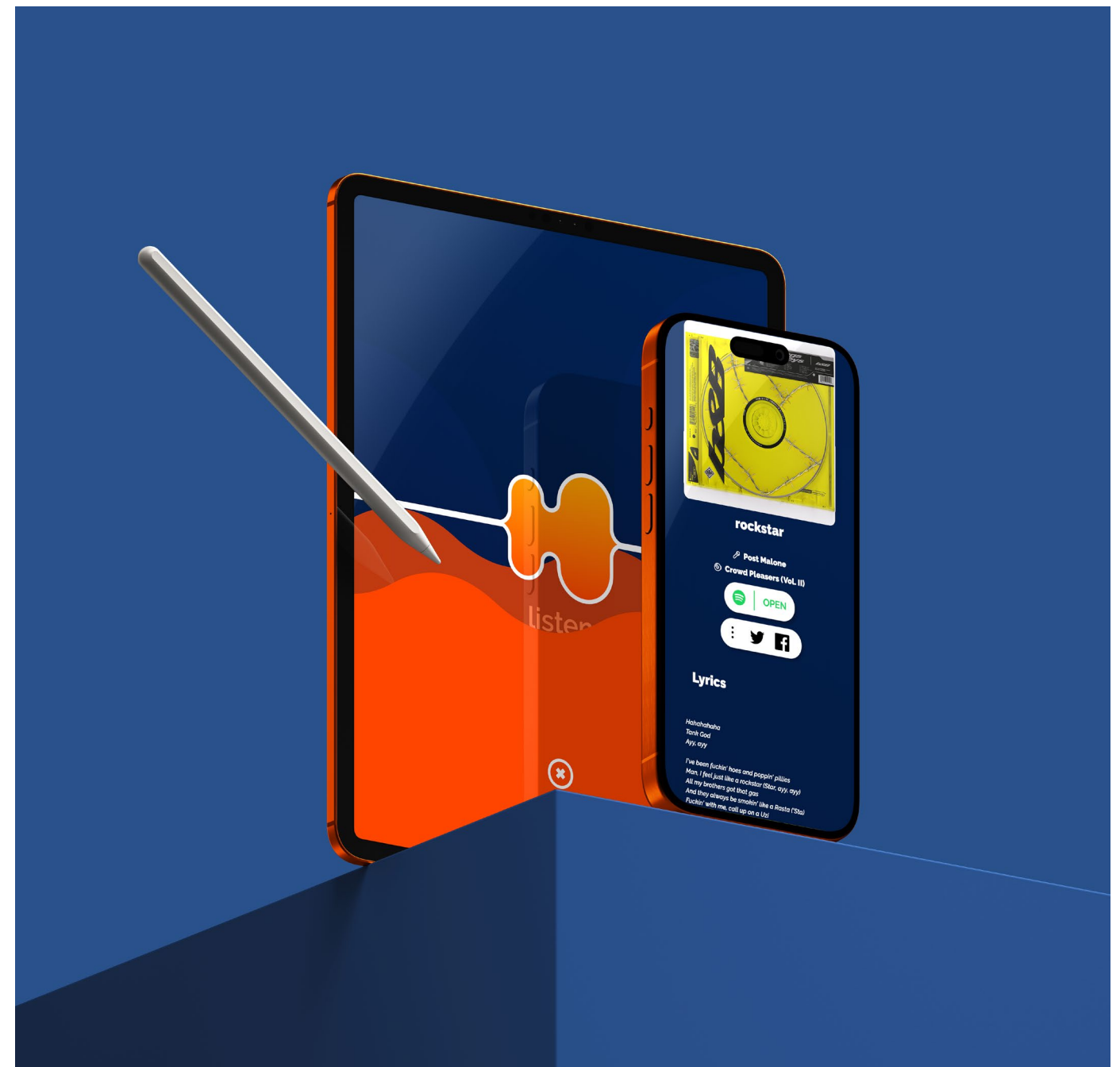
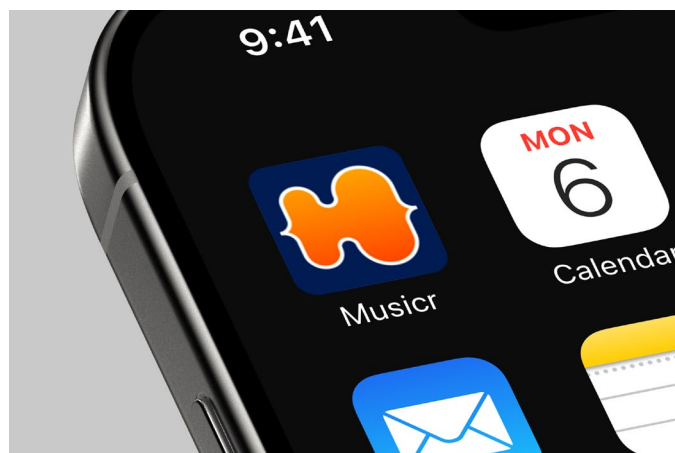
Muscr

Muscr was one of the first **online music recognition** softwares. It helps you find out what song you're currently listening to and can even recognize you humming your favourite songs, similar to what today is monopolized by Shazam. Muscr equips you with all the important information including **song-title, artist, album and lyrics**. Simply click the big orange button!

Muscr was created together with my colleague Georg Schreglmann. While he was focusing on the technical implementation of the music recognition with ACR Cloud services, I was responsible for all the **design aspects**, including the **waveform logo, naming** and the simple **interface design**, as well as **programming the frontend** of the website and **signature animation**. All of it was done in a **five day hackathon** as part of my bachelor degree at FH Salzburg.



Check out **muscr** online and find out what banger is playing at your nephew's Bar Mitzvah.



Thanks for looking at a selection of my projects. I hope you liked them.

If you're still interested in more of my design and especially *my animated work* visit my *digital portfolios* at www.niklasnold.in and bitmapbabe.com and have a look at my socials [@nippiofficial](#) and [@bitmap.babe](#).



Additional projects and animated versions of the projects you've seen here: niklasnold.in



More visual jockey and motion projects, as well as an amazing website: bitmapbabe.com

Contact me via hi@niklasnold.in or +34 711 041 022