

Portfolio

Paul Lawrence | lawrence.p@husky.neu.edu | <http://lawrencep.myportfolio.com>



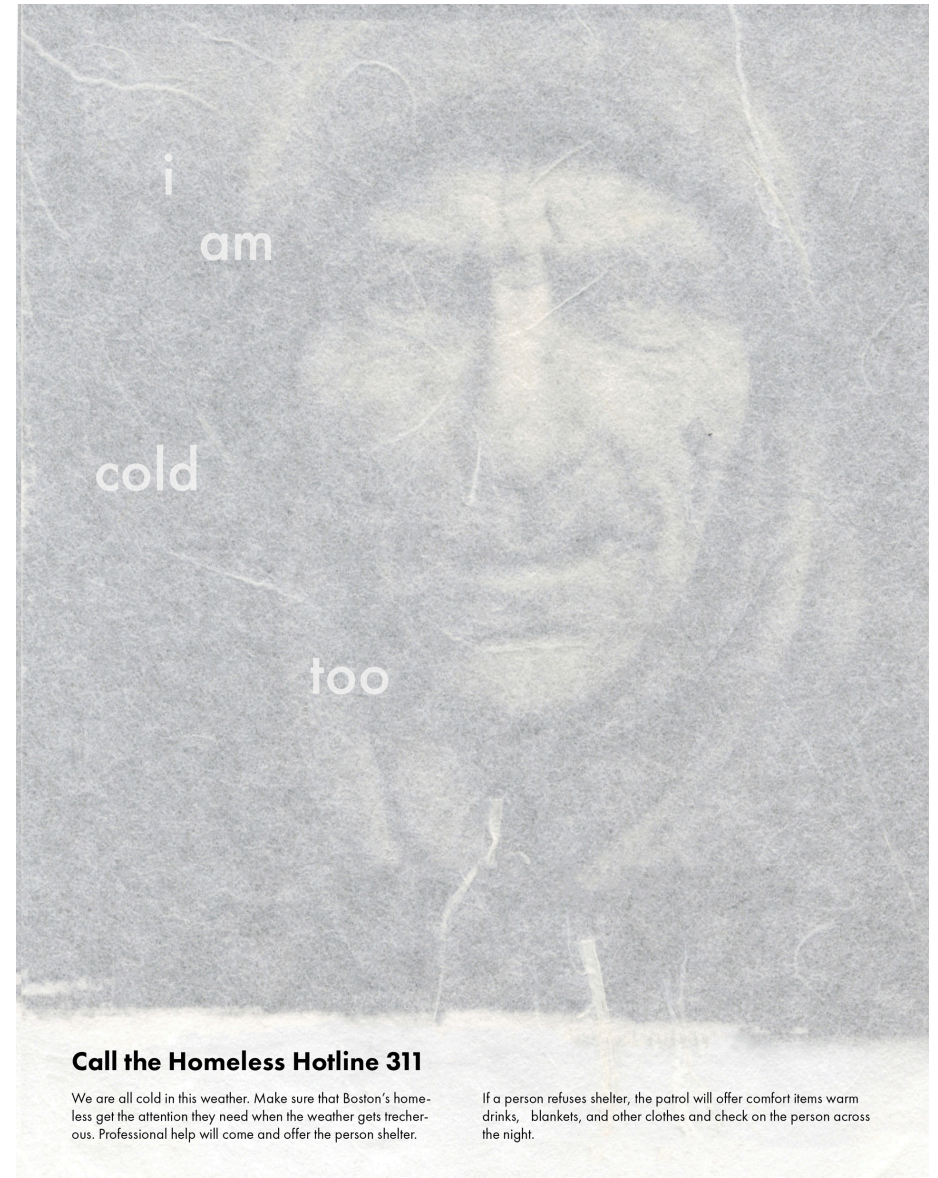
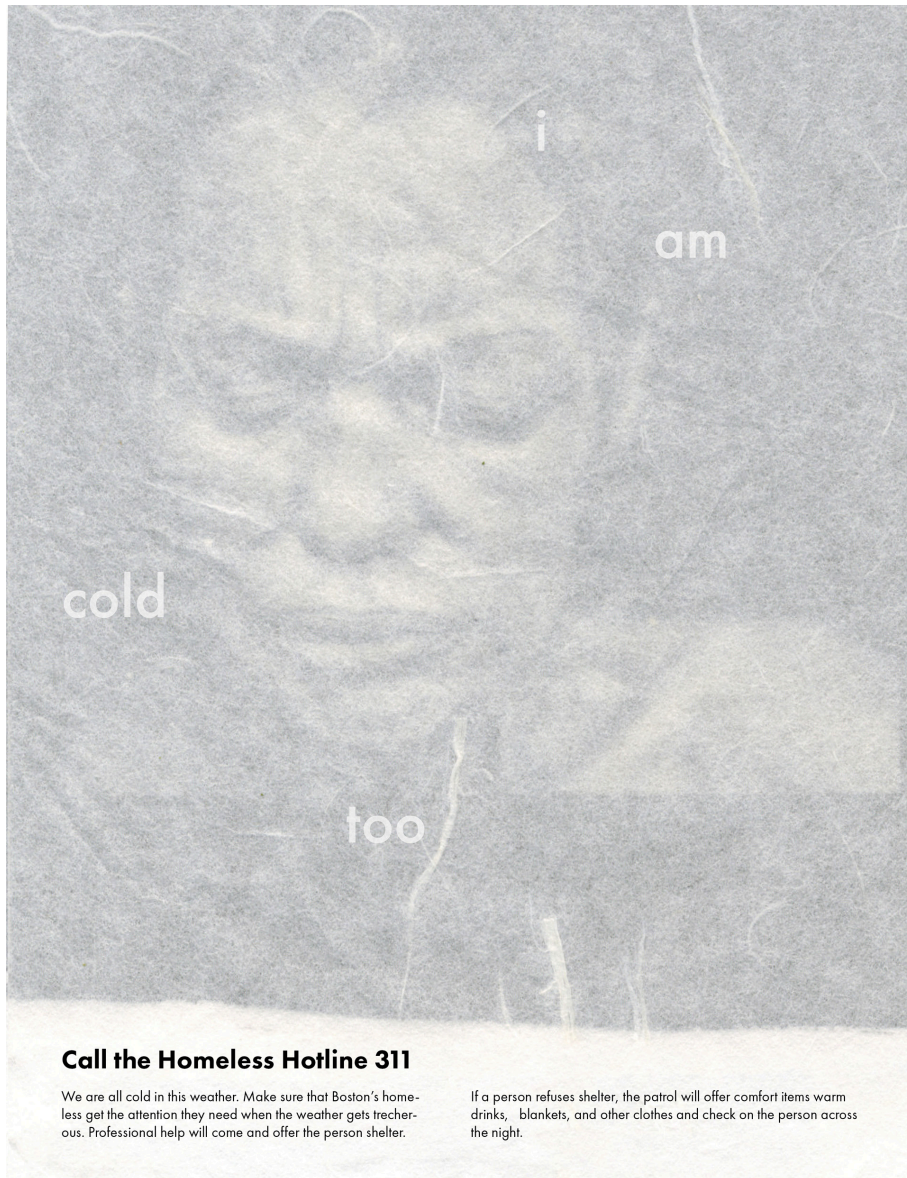
Hi my name is Paul Lawrence, I am a sophomore majoring in Design with a minor in Computer Science at Northeastern University. My main interests are design, photography, and fashion.

Relevant Classes

- Design, Process, Context, and Systems
- Typography 1
- Graphic Design 1
- Graphic Design 1
- Programming Basics
- Photography 1
- Alternative Processes

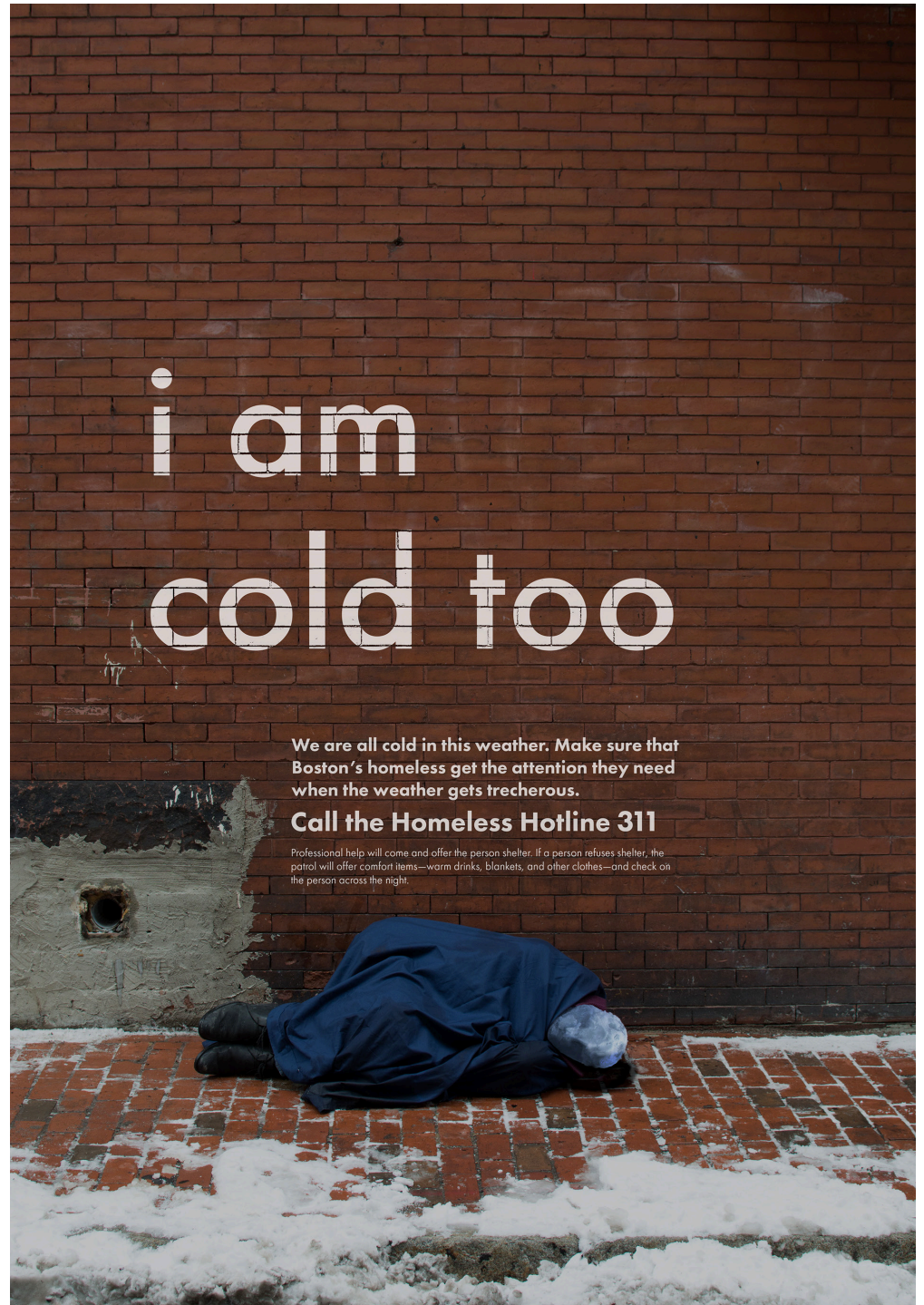
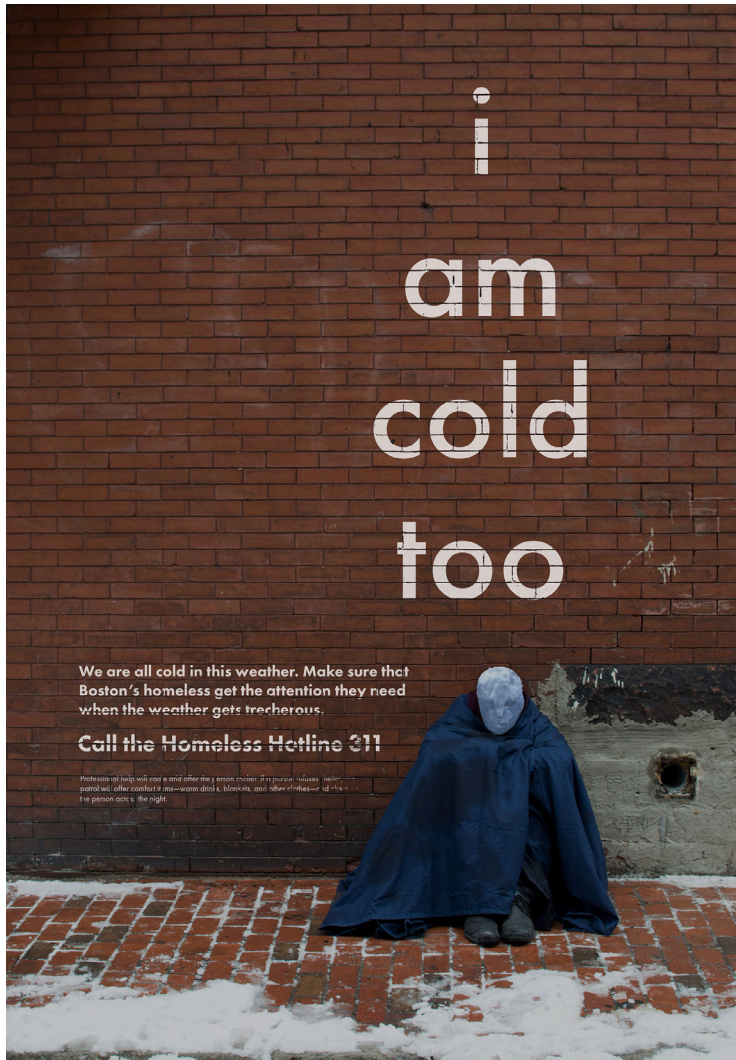
i am cold too

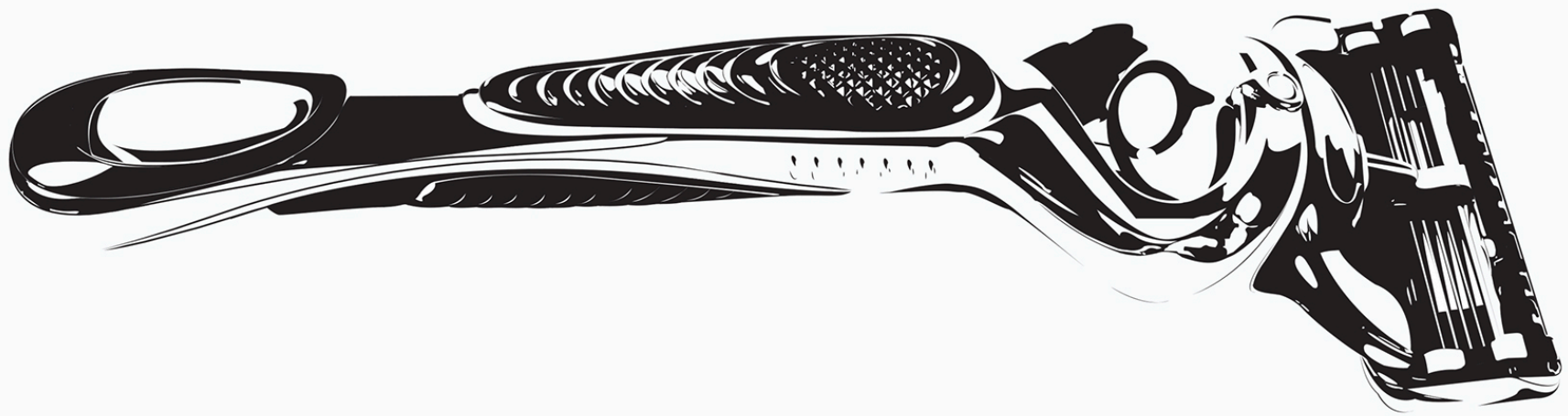
These posters are for my campaign "i am cold too". This campaign was for my graphic design class and the purpose was to raise awareness for the Homeless Hotline.



i am cold too

These installations are also for my campaign "i am cold too". The purpose of installing these ice sculptures was to expose the severity of the cold and create an experience to actually draw the viewer to look at something or someone they might normally ignore.





Graphic Translation

A project for my graphic design class where we had to create a graphic representation of an object.



Crucible Poster

Final poster I made for the play "The Crucible" in my graphic design 1 class

Album Reviews



Flying Lotus Until the Quiet Comes

Release date October 2, 2012

Label Warp Records

Genre Electronic, Experimental

Tasty tracks Sultan's Request, DMT Song (Feat. Thundercat), me Yesterday//Corded

It's near impossible to have a discussion about electronic artist Flying Lotus without bringing up his astounding pedigree. Born Steven Ellison, Flying Lotus is the grandnephew of Alice Coltrane, wife of the legendary John Coltrane, but also a superb jazz musician in her own right. Her recordings incorporated dreamy harps and brought the most mystical aspects of jazz music to the forefront.

Lotus has made a name for himself in recent years as a massively talented and versatile electronic producer. He has collaborated with a laundry list of notables—Radiohead's Thom Yorke, Odd Future members, and bass-playing peer Thundercat come to mind—and his previous record *Cosmogramma* was one of 2010's

finest. *Cosmogramma* showed Flying Lotus in complete control of his wildly extensive palette: thumping bass, Sega samples, hip-hop beats, and sweeping strings. It's easy to understand why Flying Lotus might have difficulty following up *Cosmogramma*—it's so densely packed with sonic exploration that an attempt to respond in kind would come across as a rehash.

So Lotus instead follows a different muse. With his fantastic fourth album, *Until the Quiet Comes*, Flying Lotus embraces his heritage and translates the ethereal jazz of his great aunt into an electronic context. These are sounds he's dabbled with before (as in "Arkesty" from *Cosmogramma*) but here

the aesthetic persists throughout the album. It's akin to sizing down from an everything pizza to just pepperoni, but Flying Lotus pulls off the shift with gusto.

It doesn't hurt that he has an all-star list of guests on the album. Thom Yorke, previously featured on *Cosmogramma*, comes back for round two with a phantom-like vocal take on "Electric Candyman." Soul empress Erykah Badu also tries her hand, laying down a smooth howl on superb first single "See Thru to U." Thundercat drops righteous bass grooves where they're needed, and on "DMT Song," his gorgeous tenor voice makes an appearance. (For future Thundercat fans, his 2011 *The Golden Age of Apocalypse* is highly recommended.)

Flying Lotus is a master arranger, and his love of intricacy is what makes these disparate elements work. The shrill clicks and pulses that make up "Tiny Tortures," for example, hiss in tandem with the song's eerie synth melody. On the title track, quick handclaps and an ascending bass are paired to great effect. Elsewhere, you find your bangers—namely "Sultan's Request" and "The Nightcaller"—but these don't upset the album's motif so much as quicken its ebb and flow. While Flying Lotus initially attracted listeners with genre-hopping bombast, his ability to weave sounds together like a patchwork quilt now proves his greatest asset. When critics listened to pre-release copies of *Cosmogramma*, it was a single mp3 file—no track breakdowns. More so than its predecessor though, *Until the Quiet Comes* feels like something meant to be digested in one piece. It's a beautiful, quiet record, and one that deserves multiple listens. Auntie Alice would be proud.

• Mike Doub (Psychology)



If you would like to submit a review to be considered for publishing in print or online, e-mail: tmreviews@gmail.com

Soundgarden King Animal

Release date November 13, 2012

Label Seven Four/Republic

Genre Alternative/ Grunge

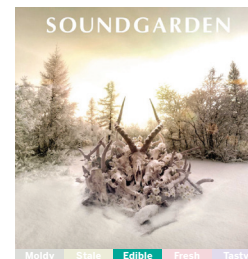
Tasty tracks Black Saturday, Rowing, Halfway There, Been Away Too Long

"You can't go home, no I swear you never can," Chris Cornell screams over the opening guitar riff of *King Animal*, Soundgarden's first studio album to contain entirely new material since before the grunge gods split in 1997. Fans would certainly argue that the band has "Been Away Too Long," but does their latest album prove that it's too late for them to come back home and relive their '90s glory after a fourteen-year gap?

Right from the opening track the energy is there—that classic, unabated anger we expect from Cornell and company that cannot be placated by time. But how valid is that anger, and what place does grunge have in

mainstream rock today? A few tracks, such as "Crooked Steps" and "Non-State Actor," are riddled with lackluster and cliché lyrics that leave listeners longing for the days of *Superunknown*. Here, we are forced to down lyrics like "Blood raining down/ Cuts a deep, deep river" or "You are the cure/ I am the drug" that sound tired and really don't leave a lasting impression on the listener.

Don't get discouraged too soon—not every track of *King Animal* disappoints. "Eyelid's Mouth" consists of those heavy, charging guitar riffs we remember with affection and Cornell's lungs don't sound affected by nearly thirty years of screaming. We even get to see another side of Soundgarden—one that's evolved past raw anger to become more refined. "Halfway There" is a look back on love and life that yearns for a better future and dares to get political without becoming too preachy, while "Black Saturday" reveals a sense of vulnerability. On the last track, "Rowing," Cornell claims that he doesn't "know where I'm going. I just keep on polling, gotta row." Apparently, fourteen years and numerous side projects



weren't enough for the band members of find themselves, and now they're back to "rowing" on through life and mainstream rock together. *King Animal* might not be bringing Soundgarden back home, but it's taking them somewhere new.

• Amanda Hoover (Journalism)

Elbow Dead in the Boot

Release date November 20, 2012

Label Interscope Records

Genre Alternative Pop/Rock

Tasty tracks Lay Down Your Cross, The Long War Shuffle, Buffalo Ghosts

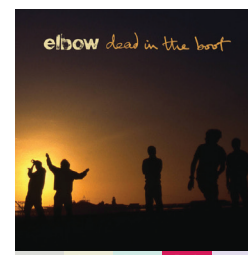
With the rise of digital downloads, B-side tracks are quickly becoming a thing of the past as physical records are rarely used. When bands do come out with B-side tracks, the songs are almost always significantly worse than those snooty A-side, made-for-the-radio singles. Gone are the days when B-sides rocked, like The Smiths' "How Soon Is Now?" which was later re-released as an A-side, or Gloria Gaynor's "I Will Survive" (BOOM! Bet you didn't see a Gloria Gaynor reference coming.) As for entire albums of B-side compilations? Well, those are just about extinct. That makes Elbow's latest release *Dead in the Boot* the last of a dying breed, the musical equivalent to football's three down running back.

Guy Garvey, Elbow's vocalist and resident raconteur, once said "An album should take people on a journey." Boy, does *Dead in the Boot* nail that criterion. It isn't a "greatest hits" compilation, A.K.A. a money grab, but an album of B-sides and other non-album tracks that were written at various times over the past twelve years. It shows the band at its most creative, free from the pressure to be catchy or anthemic. The oldest track is "None One", which was originally released on *The Newborn EP* from 2000. The Peter Gabriel-esque "Buffalo Ghosts" was first released in 2011 as

a vinyl single. With thirteen tracks spanning more than a decade, *Dead in the Boot* takes you on more than a journey—it chronicles the odyssey of a band that won the Brit Award for Best British Group in 2009 and produced the BBC's theme for the 2012 London Olympics.

Elbow is typically known for its grandiose style of alternative rock, but *Dead in the Boot* reveals a different side of the band stylistically. Garvey's emotional vocals remain, but most of the songs are toned down. "Whisper Grass" is a haunting opening track. The song begins slowly. Garvey's vocals are soft, initially coupled with restrained instrumentals. However, as the song reaches its chorus and Garvey sings of despair, it devolves from its meticulousness into an electronic heap of noisiness. The juxtaposition of these two is so difficult to pull off, but Elbow does so with such grace. *Dead in the Boot* gets off to a great start with a track that is at once both repressed and cathartic.

From the outset, Elbow's signature is evident on this compilation. The usual chilling vibes and emotive vocals are present, but there is also something setting *Dead in the Boot* apart from past Elbow works. The band's previous albums always seemed to have some underlying melancholic qualities, but the calling card of Elbow was the ability to make sing-along anthems like "One Day Like This." *Dead in the Boot* is noticeably darker. See "Lucky with Disease," a track from 2001, in which Garvey laments, "I'm a better friend than I've ever been a lover / And that's not saying much." The third track, "Lay Down Your Cross," is a touching dirge of lost love. Garvey begs and pleads to "let me love her again." The emotion and anguish in his voice are palpable.



Guy Garvey has always worn his heart on his sleeve, but never have his ever-weary vocals been so tender. Songs like "Every Bit the Little Girl" and "None One" are so reserved, so bare, that it's hard to believe this is the same band that made the powerful theme to the London Olympics this past summer. That's not to say the album dawdles along sleepily. It is certainly not upbeat, but "McGreggor" and "The Long War Shuffle" are two tracks that pick up the intensity a couple notches.

Each song has its own touch of delicate beauty along with a heavy dose of Garvey's honesty. Elbow has never been the type of band that seeks out commercial success, and the band has received plenty of critical acclaim as a result. But these B-sides are Elbow at its true, inspired heart. The results are stunning. Just put this album on, relax, and enjoy the bittersweet beauty contained within.

• Tom Doherty (Journalism)

Mock Layout

Mock layout I did for my type tools class.

Photography

Digital



Film

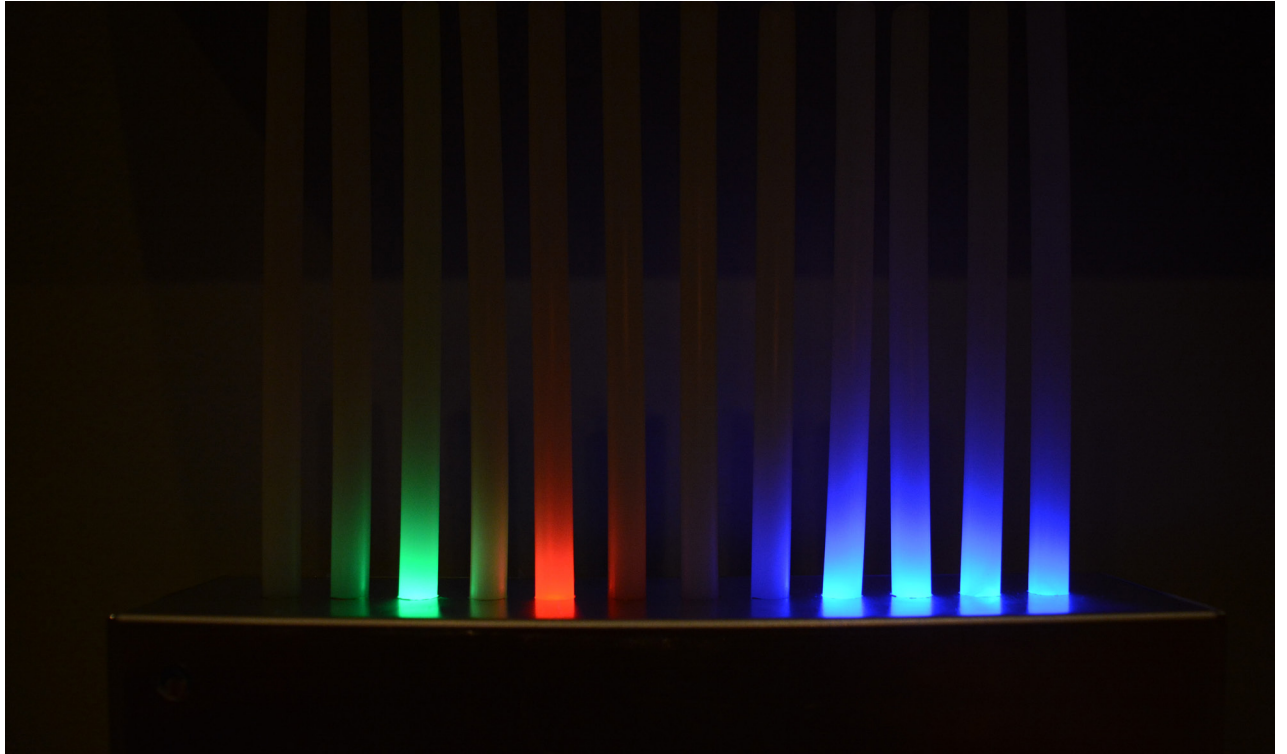
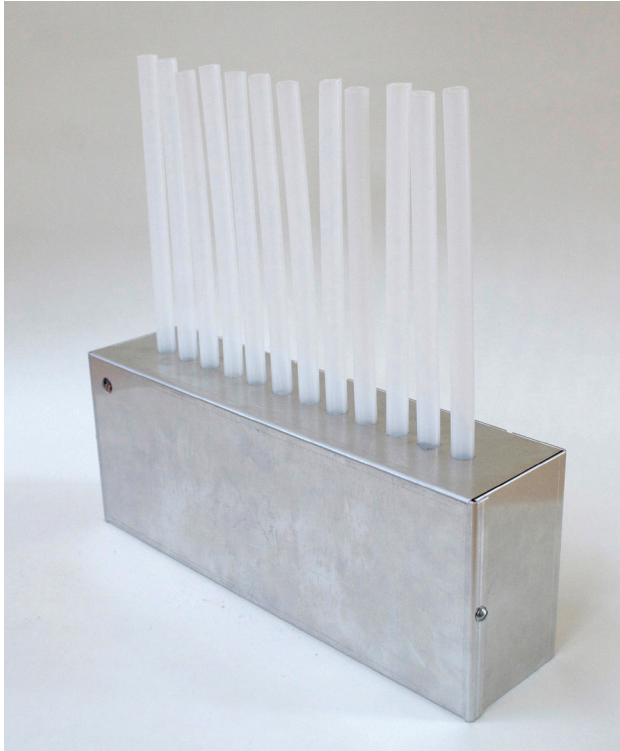


Kallitype Printing



Light Clock

This is a clock I made by using an Arduino and NeoPixels. The clock tells time by lighting different columns correlating to the different hands of a clock. The clock featured 12 columns, a photocell, and an on/off switch.



How it Works

The way the clock works is that there are 12 tubes of light and the hour, minute, and second hands are represented by different colors of light. The light that represent the clock hands move from right to left. The green hour hand cycles every one hour while the red minute hand and blue second hand move every 5 minutes or seconds. The blue second hand is unique because after every cycle it leaves the previous light still blue. It also changes the colors of the hour and minute hand into violet and light blue.



gravil

est. 13

Gravil

These are shirt designs that I made for my clothing company, Gravil.