

**Emelie Folden Björk**  
Graphic Design Student  
Portfolio 2026

Selected Work   Digital Design  
Photography  
Logo | Branding  
Illustrations  
Graphic Design

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**01**

About Me

**02 - 29**

Selected Work

**30**

Resume / CV

**31**

Contact

# ABOUT ME

Digital Design  
Photography  
Logo | Branding  
Illustrations  
Graphic Design

Hi! I am a graphic design student with a strong sense for typography, layout, visual expression and experience working with digital design. I am naturally curious and highly motivated, qualities that I see as essential in a constantly evolving creative industry. I enjoy exploring new tools, methods, and perspectives, and I am always eager to develop my skills further. While I already have a solid foundation in visual communication, I am particularly interested in deepening my knowledge within digital systems such as web design. I am also passionate about learning more about sustainable design and how designers can make more conscious, responsible decisions throughout the creative process.

As a person, I am positive, flexible, and stress-resistant. Outside of design, I enjoy photography, spending time in nature and with friends, interests that often inspire my creative work.

Through previous experience in service, sales, and retail, I have developed a strong ability to collaborate in teams as well as work independently, even in fast-paced environments. I bring commitment, attention to detail, and a mindset of always going the extra mile to everything I do.





Experience the powerful and intimate portraits of Rineke Dijkstra, one of today's most influential contemporary photographers. Winner of the 37th Hasselblad Award, Dijkstra is celebrated for her striking portraits and video works that explore identity, vulnerability, and transformation.

From her iconic beach portraits of children and adolescents to the long-running series of Almerisa, a Bosnian-Dutch refugee, Dijkstra captures people in moments of profound change—adolescence, motherhood, migration, and military service.

**HASSELBLAD  
GRAND  
MASTERS**

Hasselblad Center Exhibition Hall  
Gothenburg Art Museum  
Götaplatsen 6, 412 56 Gothenburg

**RINEKE  
DIJKSTRA**

**23.10.2025  
08.02.2026**



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**HASSELBLAD  
GRAND MASTERS  
RINEKE DIJKSTRA  
23.10.2025  
08.02.2026**



Hasselblad Center Exhibition Hall  
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Götaplatsen 6, 412 56 Gothenburg

**HASSELBLAD  
GRAND  
MASTERS**

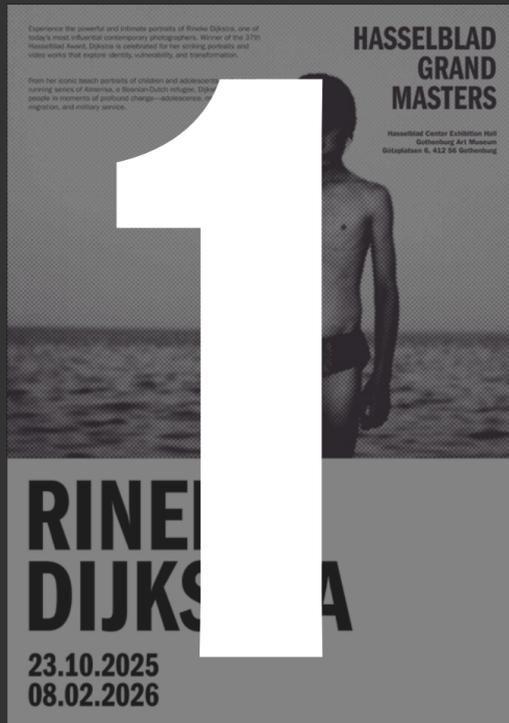
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For this assignment I made three A3 posters, each presenting one grid system; column, modular, and axial. I used a grid as the foundation for the graphic design of each poster and made sure to take advantage of the possibilities built into each grid system. I also used typographic hierarchies to show what is most important. Each poster functions as an exhibition poster for its specific type of grid.



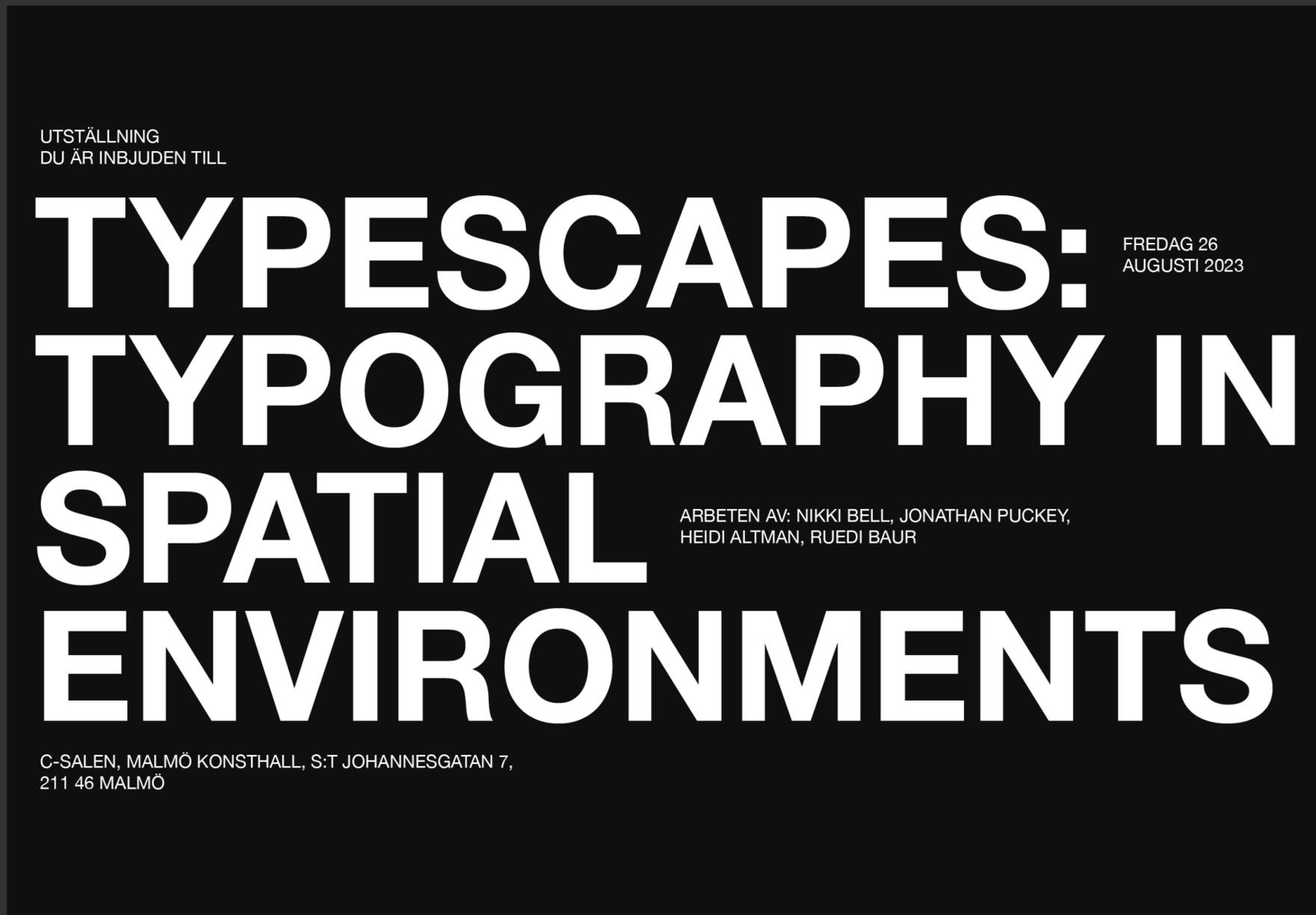
My main idea behind this design was structure and readability, in order to guide the eye through the information in a logical way. I also wanted to create a visual balance between text, image, and white space. For example, I placed greater visual weight in the text below the image to balance the relatively dark and large image positioned in the upper part of the poster.

The photographer's name, "Rineke Dijkstra", is set in a large, bold typeface that breaks up the image area while still adhering to the intended grid. The date and other information are smaller but are also aligned according to the same system. I chose to structure the hierarchy this way because I consider who and where to be the most important information—creating a clear hierarchy that makes the content easier to interpret.

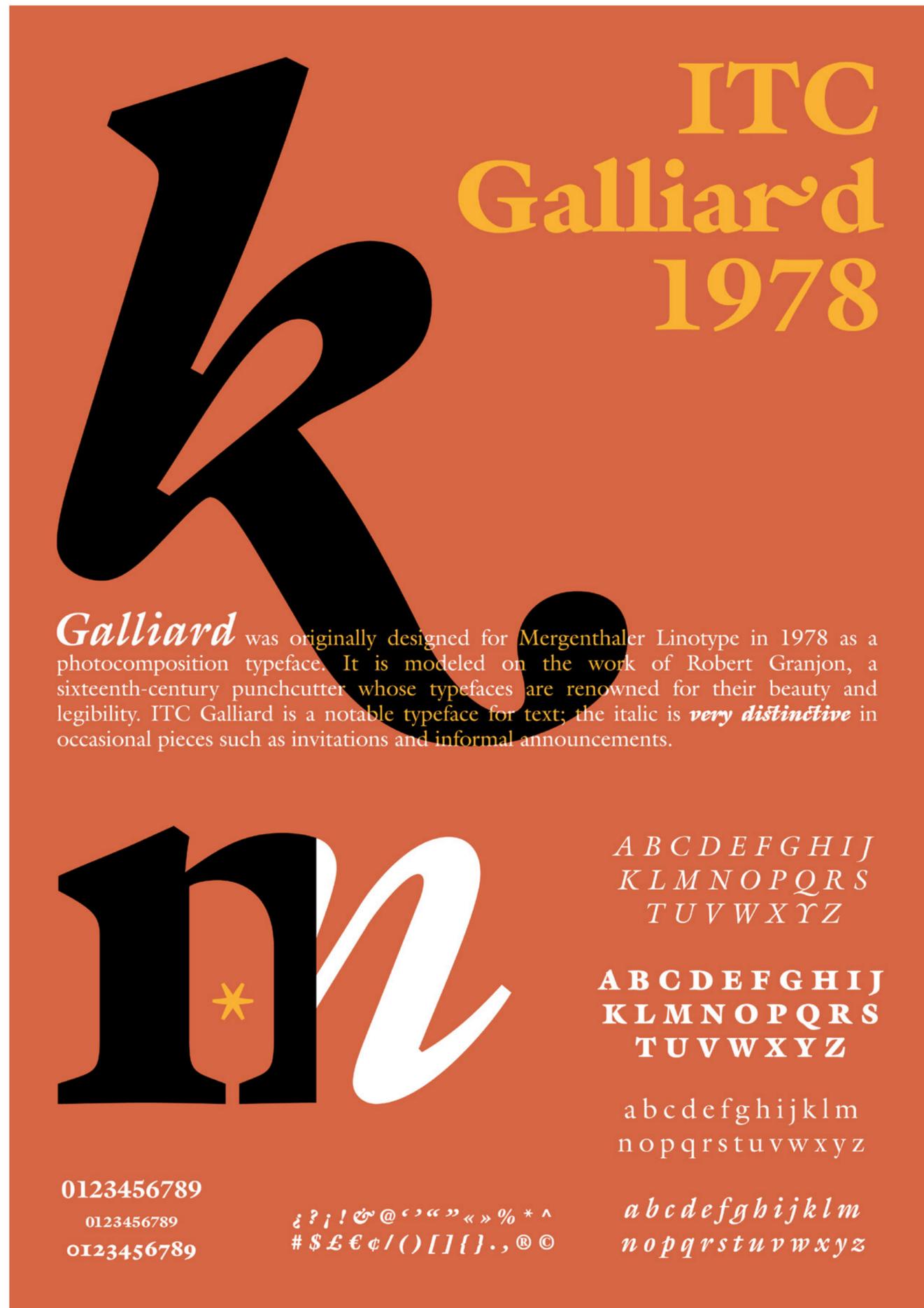
The central axis runs straight through the poster—exactly through the middle of the girl (the girls), who is positioned centrally in the poster, and down through the centered text block. All typography is also centered, consistently following this axis. The choice of this design reflects Dijkstra's own photographic approach and visual expression, which often emphasize symmetry and formal balance. By avoiding a fragmented layout and instead keeping everything in relation to the central axis, the communication remains clear and direct.

The poster is divided into three vertical columns. The columns provide structure, while the images—varying in height and color tone—create variation and visual movement, making the poster feel more dynamic despite the strict framework. I chose to place the elements so that nothing overlaps the boundaries, creating a harmonious and "clean" feeling—a principle often emphasized by Ellen Lupton.

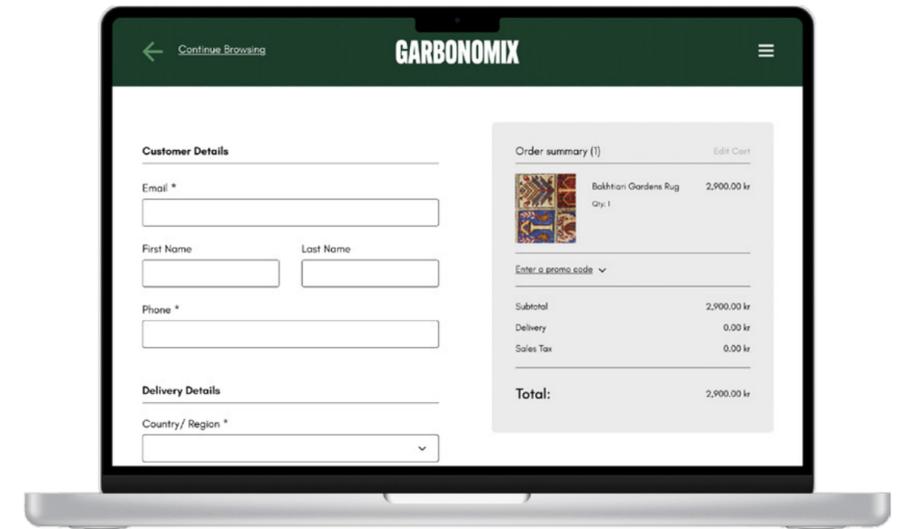
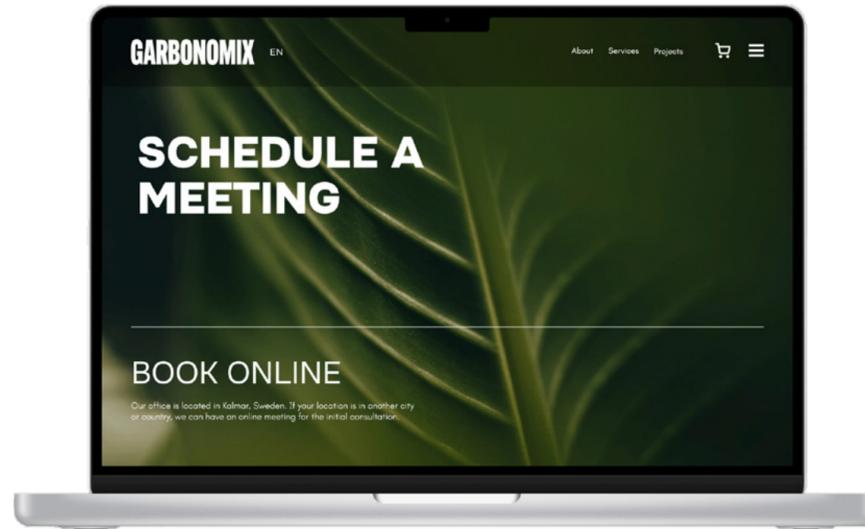
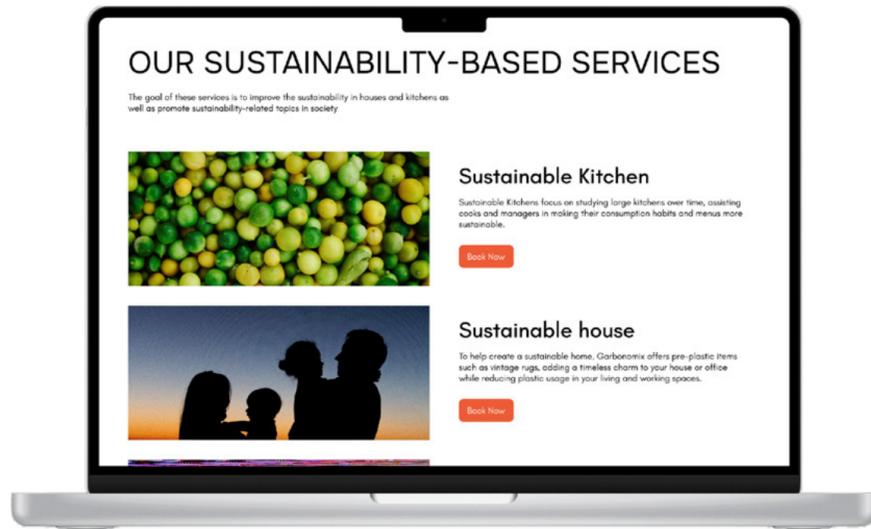
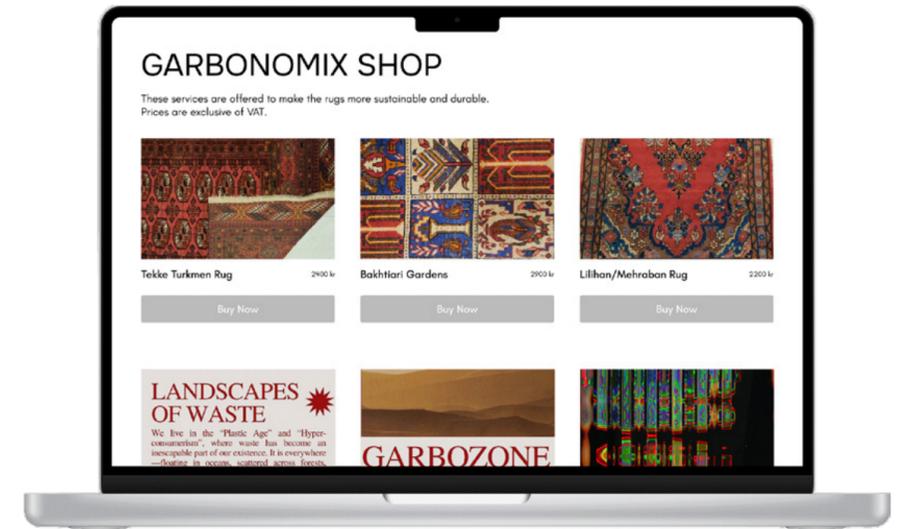
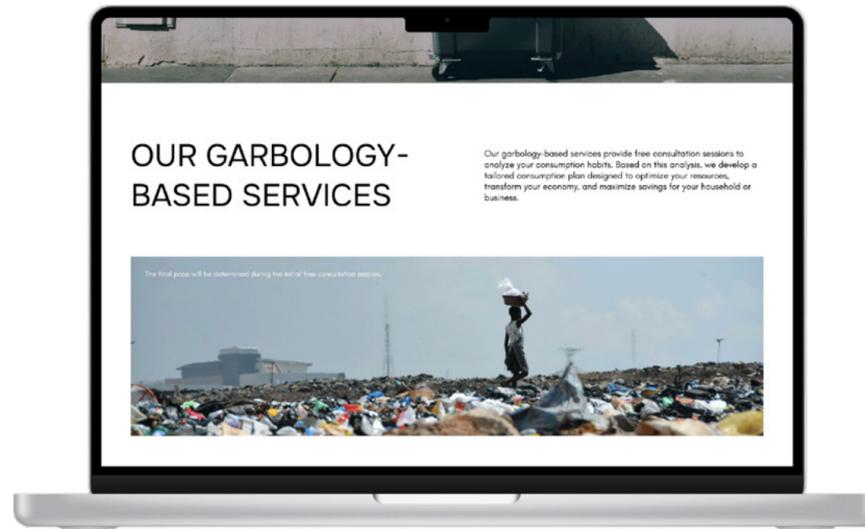
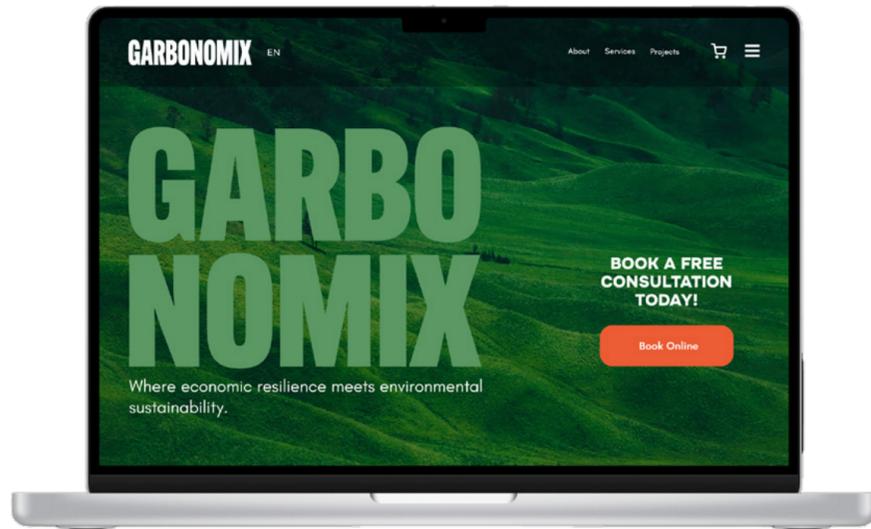
To establish a clear information hierarchy, the name "Rineke Dijkstra" is placed at the top of the middle column—central and dominant. The date in the right column and the sender's name in the left column carry equal visual weight and are positioned at the same height to create balance between them. The text at the bottom, which runs horizontally across the full width, is carefully aligned with the columns above to create a sense of closure and to balance the headline ("Rineke Dijkstra").

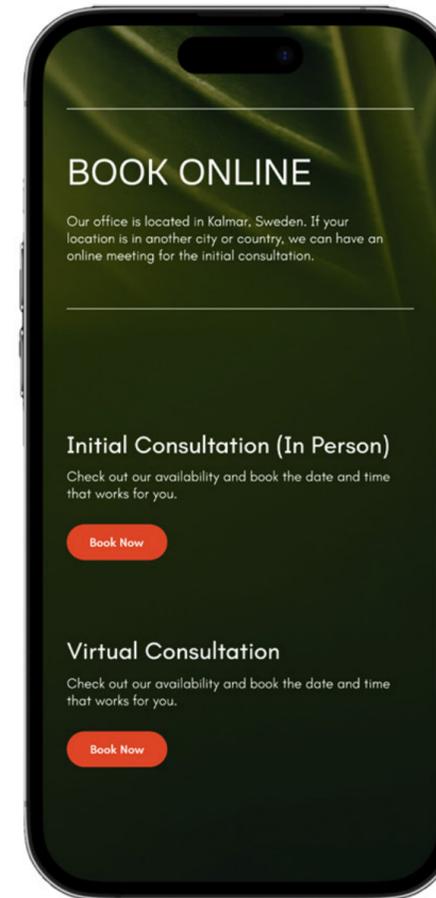
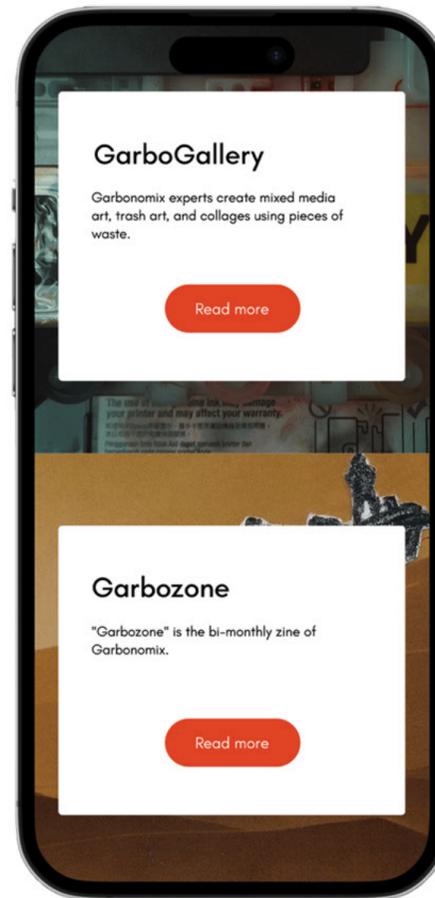
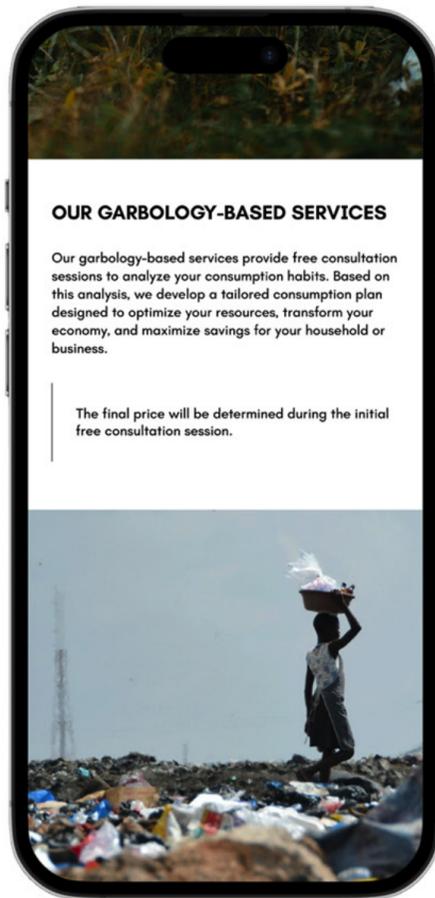
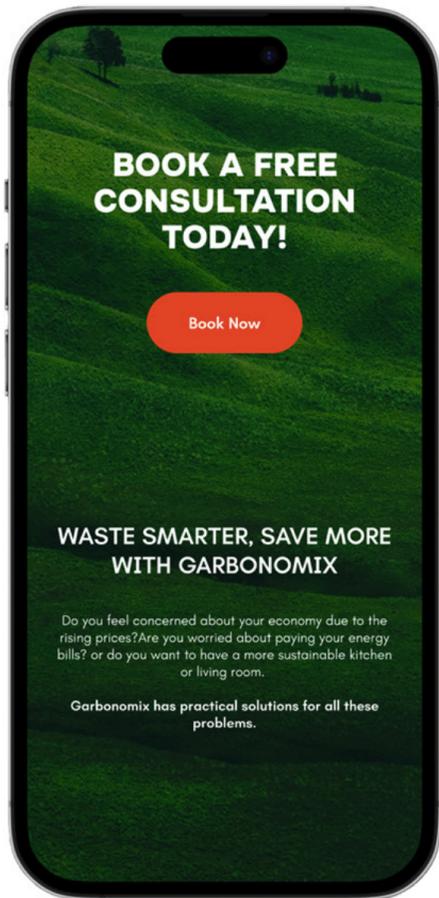


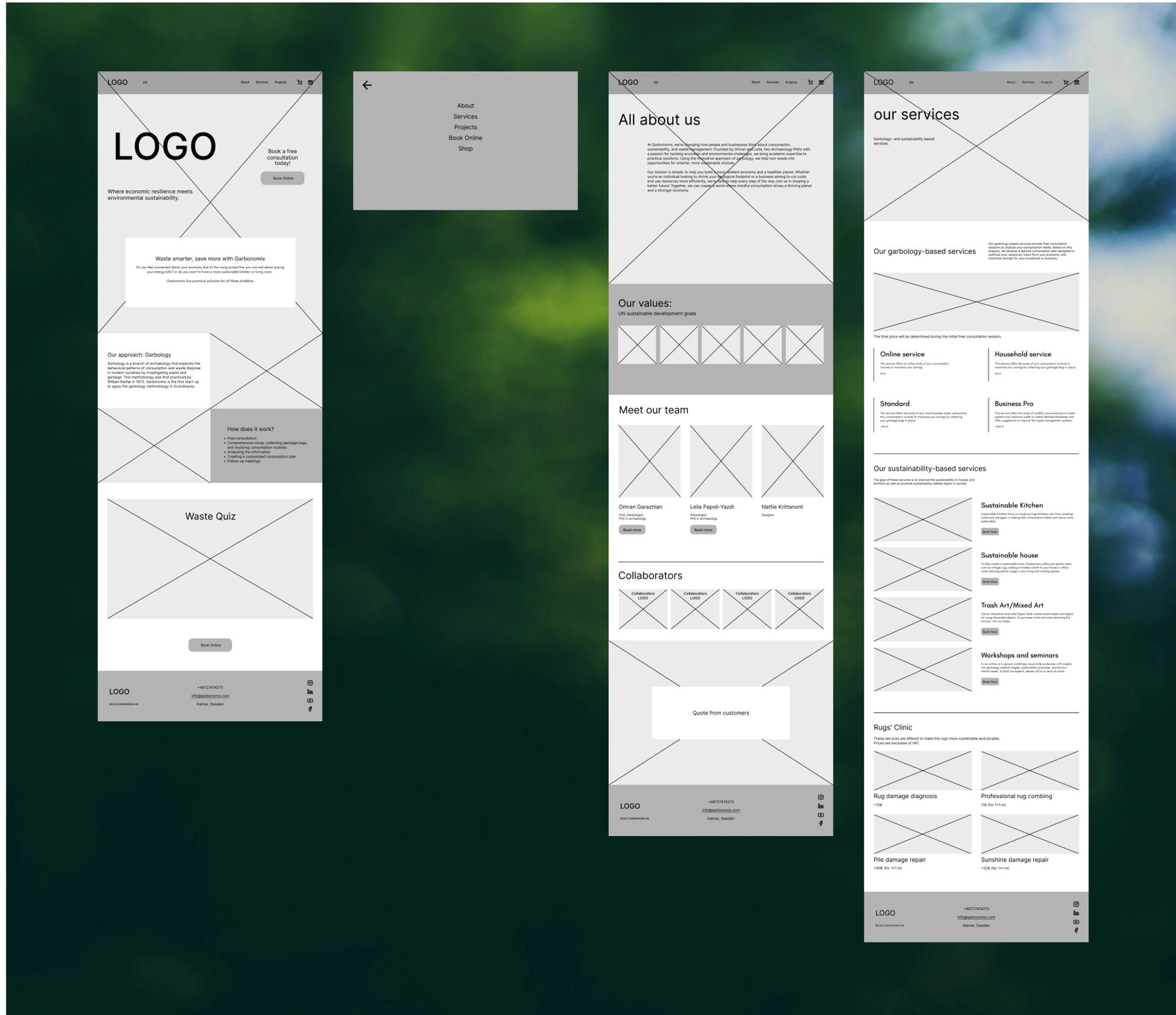
Work with typographic exercises in composition, hierarchy, and contrast, as well as optical adjustment of letters and word shapes. We were to design 10 variations/compositions of a short text (an exhibition invitation); to be carefully optically adjusted. these are two of my designs from the assignment. Format: A5.



In this assignment I created an A3-format poster that presents my assigned typeface (ITC Galliard). The poster should reflect the time period in which the typeface was created, or the period during which it was widely used.







For this case study, I redesigned the Garbonomix website to enhance usability, accessibility, and design consistency across desktop and mobile. Using UI, UX, and GUI principles, I refined the design system with improved typography, a balanced color palette, and a more structured layout.

Key improvements include clearer navigation, higher contrast for better readability and a streamlined user flow. Competitor moodboards and proposed wireframes guided the redesign, ensuring a modern and intuitive experience. A revised site map and user flow optimize functionality, making the website more user-friendly, visually appealing, and aligned with business goals.

TYPOGRAPHY

**ONEST BLACK**

**Onest Regular**

Teachers Medium

Teachers Medium

Teachers Regular

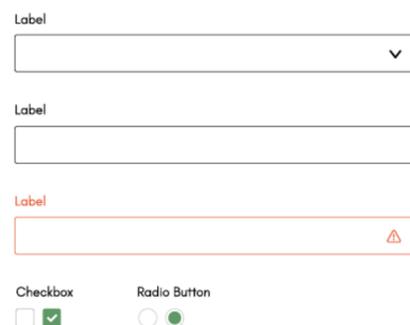
Teachers Regular

Teachers Regular

COLOR



FORMS



LOGO

**GARBONOMIX**

**GARBO  
NOMIX**

BUTTONS



The design features only two typefaces, creating a cohesive and professional look. A natural and balanced selection of colors that complement each other without being over-powering. The palette also ensures high contrast for better readability. A new bold and compact logo that reinforces a strong visual identity.

In this assignment, we were each assigned a town in the local area. The work began with field research on site, where I moved around the town, observed, spoke with people, photographed, sketched, and collected impressions. In parallel, research was conducted on factual aspects of the town, such as demographics, history, geography, politics, media, business, and communication.

The outcome of the assignment presents a new proposal for the town's logo, along with new ideas for how the town can strengthen its brand and attract more residents. As part of the work, the slogan, typography, and visual identity were updated, along with postcards featuring the new logo.

### Typografi

**Aa** Neue Haas Grotesk Pro

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Typografi

Neue Haas Grotesk Pro 45 Light  
ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖabcdefghijklmnopqrstuvwxyzäö1234567890

Neue Haas Grotesk Pro 55 Roman  
ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖabcdefghijklmnopqrstuvwxyzäö1234567890

Neue Haas Grotesk Pro 65 Medium  
ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖabcdefghijklmnopqrstuvwxyzäö1234567890

Neue Haas Grotesk Pro 75 Bold  
ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖabcdefghijklmnopqrstuvwxyzäö1234567890

Neue Haas Grotesk Pro 95 Black  
ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖabcdefghijklmnopqrstuvwxyzäö1234567890

### Symbol

### Logotyp: stående

### Logotyp: liggande

### Logotyp med palett

### Färgpalett

RGB: 224/55/21 HEX: E03715 CMYK: 4/88/99/0	RGB: 237/106/90 HEX: ED6A5A CMYK: 0/70/60/0	RGB: 255/246/201 HEX: FFF6C9 CMYK: 1/2/29/0	RGB: 212/223/199 HEX: D4DFC7 CMYK: 21/6/27/0	RGB: 109/159/113 HEX: 6D9F71 CMYK: 62/20/65/3	RGB: 30/71/55 HEX: 1E4737 CMYK: 85/44/73/52	RGB: 12/57/84 HEX: 0C3954 CMYK: 99/71/42/38	RGB: 36/110/185 HEX: 246EB9 CMYK: 84/52/0/0
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For this concept design, I wanted to create something that feels modern and everyday, while capturing the essence and emotional atmosphere of Clairo's music. The goal was to reflect a sense of intimacy, softness, and authenticity—elements that are central to her sound and visual identity.

By blending contemporary aesthetics with a relatable, almost nostalgic simplicity, the design aims to evoke the calm, dreamy, and personal mood that defines her work. Every visual choice was made to mirror the understated yet expressive feeling found in her music, creating a concept that feels both current and emotionally resonant.



For this concept project for PUP, the intention was to create a visual identity that feels raw, direct, and emotionally charged — reflecting the band's chaotic energy and unapologetic honesty. The design explores a balance between grit and playfulness, capturing the tension in PUP's music between frustration, humor, and vulnerability.

The visual direction leans into a modern punk aesthetic while maintaining an everyday, almost DIY sensibility. Through high-contrast typography, distressed textures, and bold compositions, the concept mirrors the intensity and urgency of their sound. At the same time, unexpected visual elements and ironic messaging introduce a sense of dark humor and self-awareness that aligns closely with the band's lyrical voice.

The use of stark black-and-white imagery combined with experimental graphics and unconventional layouts aims to evoke the feeling of gig posters, zines, and independent music culture — reinforcing the band's roots and authenticity. Merchandise and vinyl concepts extend this identity into physical formats, creating a cohesive universe that feels tangible, collectible, and connected to fans.





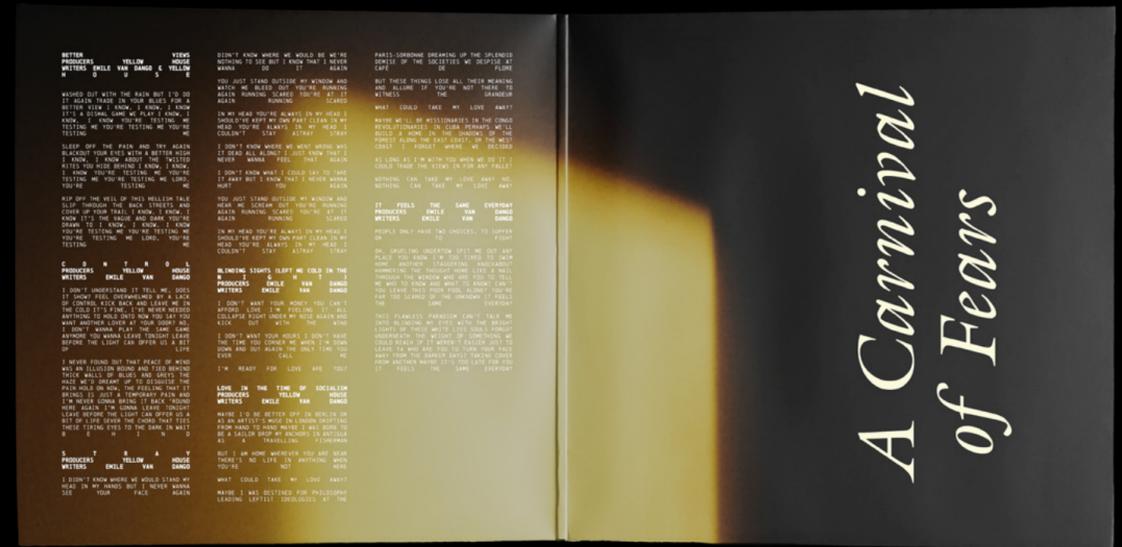


For this concept project, created in response to Yellowhouse's open call for a new vinyl cover for "A Carnival of Fears", the aim was to translate the emotional depth and atmospheric quality of the album into a visual language that feels intimate, cinematic, and slightly surreal.

The design explores themes of vulnerability, memory, and quiet tension — ideas that run through the album's sonic landscape. A central visual motif of light entering a darkened space is used to symbolize both exposure and introspection, reflecting the emotional push and pull between fear and self-confrontation present in the music. The silhouetted hand reaching toward the light suggests a moment of hesitation or longing, capturing the fragile and introspective tone of the record.

The visual direction combines soft gradients, film-like textures, and subdued color palettes to evoke a dreamlike atmosphere. Warm yellows and deep shadows create a sense of contrast between comfort and unease, while subtle grain and blur reference nostalgia and memory. Typography is treated with restraint, allowing space and pacing to mirror the album's contemplative rhythm and emotional openness.

The vinyl and packaging concepts extend this narrative into a tactile format, using translucent and marbled record designs to echo the layered emotional themes of the music. The overall intention was to create a cohesive visual world that feels immersive and reflective — a design that not only represents the album visually, but also captures the quiet intensity and emotional resonance at the heart of "A Carnival of Fears".





For autumn 2025, I was commissioned to create a new logo for Paradiset Göteborg as part of a special event concept in which the venue would temporarily transform into "Helvetet." The brief was to maintain the original visual language of the Paradiset brand while introducing a new colour palette that reflected the darker, more intense atmosphere of the event. After an initial consultation with the client, I received a sketch that captured their vision and creative direction.

Using this as a foundation, I refined and completed the design in Adobe Illustrator, ensuring that the final logo stayed true to the established identity while clearly communicating the temporary transformation. The result was a cohesive visual that bridged the familiar brand with the bold, thematic shift of the event.



RAILROAD GOTHIC ATF REGULAR

**ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ**  
**1234567890**  
**! ? & @ + / ( )**

Nitti Typewriter Normal

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ  
 abcdefghijklmnopqrstuvwxyzåäö  
 1234567890  
 ! ? & @ + / ( )

RGB 188, 65, 38  
 HEX #BC4126  
 CMYK 0.00, 0.65, 0.80, 0.26

RGB 237, 238, 224  
 HEX #EDEEE0  
 CMYK 0.00, 0.00, 0.06, 0.07

RGB 56, 56, 56  
 HEX #383838  
 CMYK 0.00, 0.00, 0.00, 0.78

RGB 108, 117, 94  
 HEX #6C755E  
 CMYK 0.08, 0.00, 0.20, 0.54

RGB 0, 0, 0  
 HEX #000000  
 CMYK 0.00, 0.00, 0.00, 1.00

Assignment description:  
 Create a logo in using your initials in your name. Expand your design abilities by creating brand identity for your logo, collateral and merch designs. Incorporate your previously designed logo into various designs, aiming to maintain brand consistency across all items.



In this assignment I gathered as much information as possible about a specific place. This included mapping the place's history, describing architectural features, materials, and colors. Another important aspect to consider is the place's past and present values, demographic changes, decay, and reconstruction.

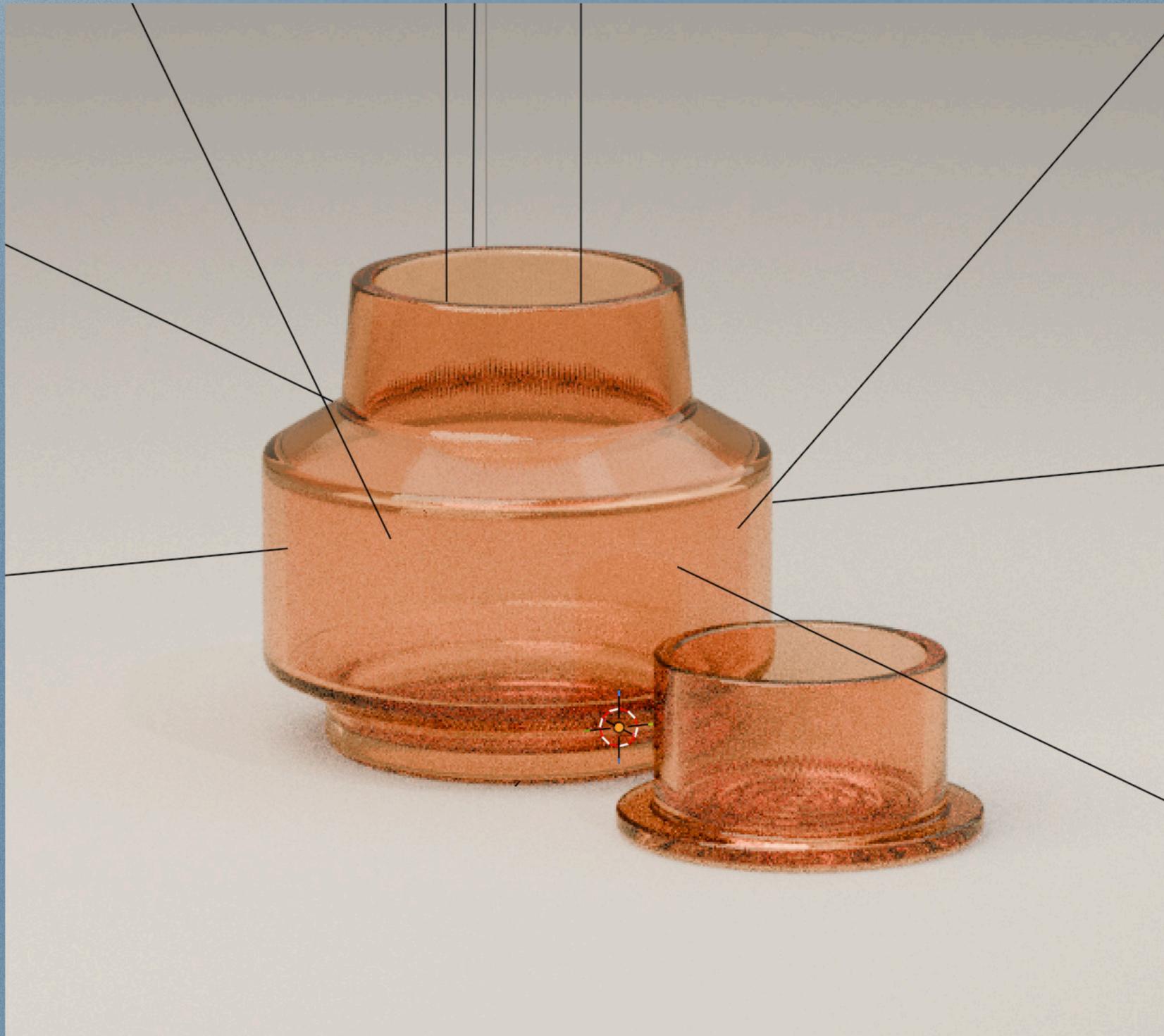
My research resulted in a relatively extensive body of material, which then "distilled" into a logo for Mariaplan, Gothenburg. The logo were built from architectural elements, details, and colors associated with the place. Ideally, my logo should evoke immediate associations with the place and capture the essence of my research.

Majorna, one of Gothenburg's oldest districts, has a relaxed atmosphere and a slower pace than the city center. Mariaplan, a small square in Majorna, is surrounded by charming buildings in a mix of historical and functionalist styles, with green spaces that contribute to its welcoming, homelike feel. The area attracts students, families with children, and culture enthusiasts, and has one of the highest per-capita numbers of artists and musicians in Sweden. For many locals, Mariaplan is a welcoming, culture-rich place that feels like home and is also a popular gathering spot.









The project aims to create packaging for oil brush cleaner, safflower oil. The packaging should have a ridged surface on the lid so that it plays a role even in the cleaning process itself. The packaging is intended as a limited edition for Lefranc Bourgeois, after which refill bags can be purchased to reduce waste. The packaging design encourages the user to become attached to the product and allows for long-term use.

The shape of the packaging is therefore designed so that the bottle can be used as a vase, a container for other liquids or sauces, or whatever the customer wishes, ensuring that the cycle of the packaging does not end when the product inside is finished. Since the packaging consists of only two materials—glass and rubber—it is easy to recycle if desired.

The shape of my packaging was first created in Illustrator and then further developed in Blender to create a realistic and detailed 3D visualization of the final design. The work focused on recreating the material feel of glass through carefully adjusted shaders, as well as testing how different color choices and surface treatments affect the product's visual expression.

Since the plan is for the final product to be made in glass, I chose to create the prototype in ceramic, as the material is visually and structurally close to glass. The goal was to replicate the intended packaging's expression and proportions as closely as possible. Below is a photo of the finished product, which I made by hand.

The glaze was chosen in darker green and gray tones to keep the color scheme relatively neutral and understated. This way, the focus is on the form and the design of the object rather than the color, which was a deliberate choice in line with the project's purpose.

An unexpected result of the process was that the prototype shrank during the first firing. This resulted in the shape becoming significantly smaller than originally intended. Despite this, I am very pleased with the final result, as the proportions and overall expression still work well.



Recommended Use: For use with traditional oil paints		Barcode: (01)18456789010010
SKU/ Product Code: 00000111010		
Type: Oil paint additive / fluidity medium		
Country of Manufacture: France		Expiration Date: 28/07/16
Product: <i>Safflower Oil</i>		

Lefranc Bourgeois Safflower Oil is ideal for cleaning brushes during solvent-free painting sessions. The oil also improves the flow and increases the gloss of oil colours. It is non-yellowing and also acts as a drying agent. It is ideal when painting with light colours.

Lefranc Bourgeois is a French manufacturer who uses over 300 years of knowledge and experience to produce reliable, dependable products, including paints, gold size, oil of spike lavender, siccativ mediums, and varnishes.



The label is designed with inspiration from Lefranc Bourgeois' traditional visual language and features simple typography and a balanced layout. The design aims to convey professionalism, quality, and trust, while also feeling modern and accessible. During the process, different colors were tested to match the glass used for the product. Earlier in the process, there was an idea that the packaging could come in different glass colors, and correspondingly, different labels.

To Use With Oil

## REFINED SAFFLOWER OIL

Lefranc Bourgeois  
5 Rue René Panhard, Cedex 2,  
Le Mans, 72021, France



Non-yellowing  
Ideal when using light colours  
Acts as a drying agent

250 ML. EST. 1720

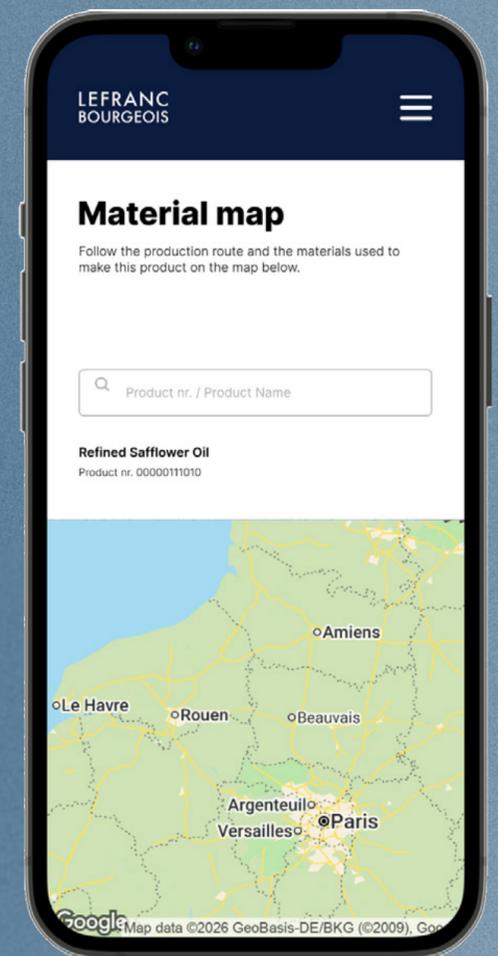
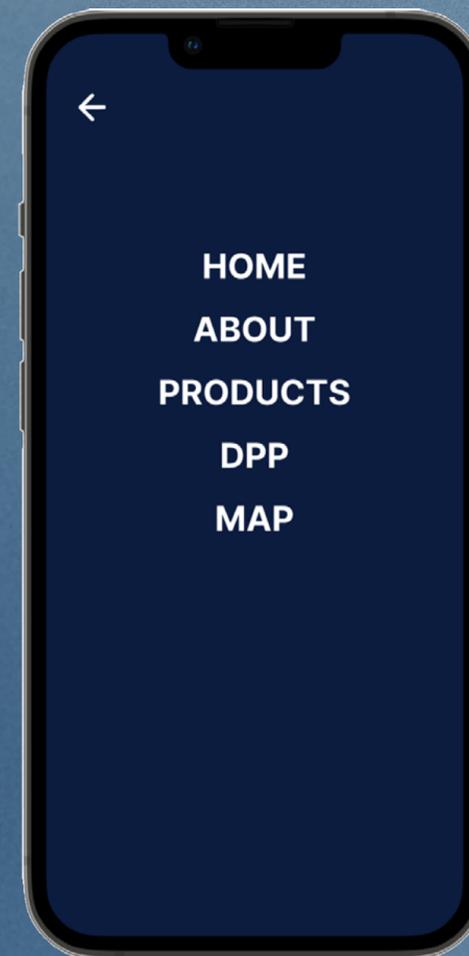
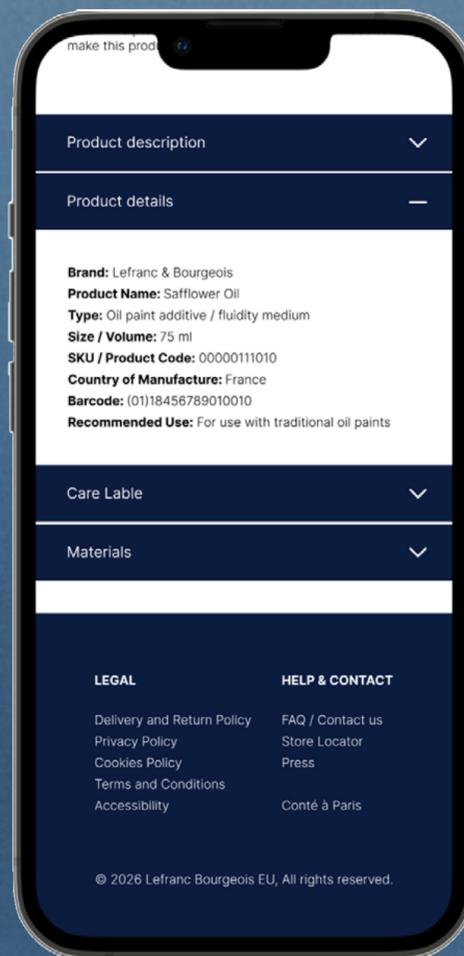
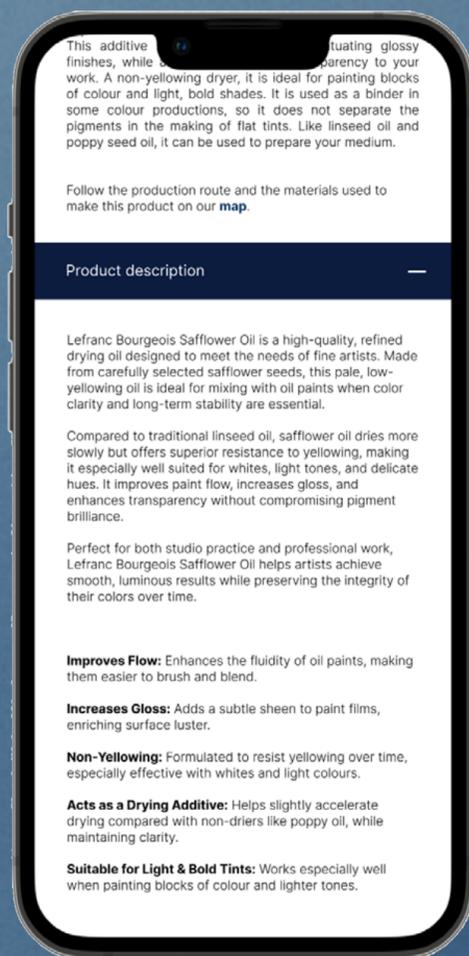
(01)18456789010010



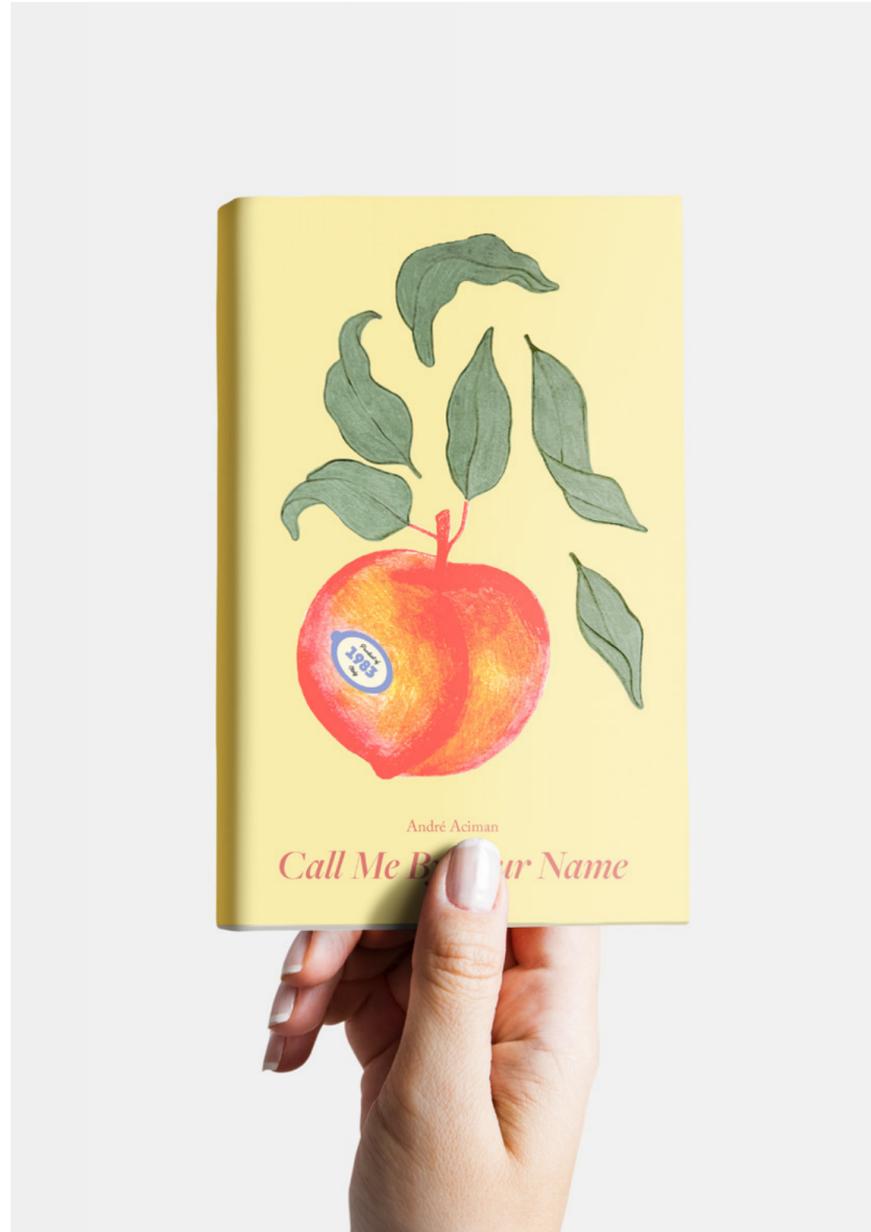
Certified Corporation 

The design of the product's Digital Product Passport has been kept simple, functional, and logical to ensure clear communication and easy navigation. The structure is minimal, and the information hierarchy is carefully considered to make the content easily accessible to the user.

The color choice is based on a new shade of blue, deliberately distinct from the blue currently used by Lefranc Bourgeois on their website. Instead, it connects to the brand's history and the blue tone previously used in their marketing. In this way, the design balances a contemporary expression with respect for the brand's heritage.









In 2022, I designed my own shirts and later uploaded them to my website to sell. I also ran an Instagram campaign to promote the shirts. This was one of my first larger projects, and I gained a lot from the process. Once I received the shirts, I went to Slottskogen with a few friends to take marketing photos. The logo on the front was created in 2020 as part of a personal branding project to promote myself during the period when I began taking on design commissions.



Education	<p>Bachelor in Graphic Design Malmö University 2024 - 2027</p> <p>Graphic Design Hjälmaryd 2022 - 2023</p> <p>Design and Product Development Nils Ericssonsgymnasiet 2018 - 2021 Scholarship for my exam project in CAD</p>	Salesperson, web & media manager Götaplatsens Foto Jan 2024 - Aug 2024	<p>In my role as a store associate and content creator, I have combined customer service with creative work and digital sales. My main tasks have been:</p> <ul style="list-style-type: none"> <li>• Provide service, advice and support in store and online, with a focus on camera equipment and film development</li> <li>• Active sales and customized recommendations both physically and via digital channels</li> <li>• Create graphic material for printed materials and digital platforms, such as posters, product images and marketing materials</li> <li>• Publish products in the webshop and be responsible for product photography, image editing and copywriting</li> </ul>		
Skills & Tools	<p>Adobe Creative Suite &amp; Figma CAD 3D, Inventor &amp; Revit Blender Microsoft 365 BPR Care &amp; Siw</p>				
Language	<p>English - Very Good (up to English 7) Swedish - Native Norwegian - Basic (Norwegian father)</p>	Service/ Waitress/ Bar Paradiset GBG Apr 2025 - Current	<p>As a waitress, cashier, and barista, I have worked to provide first-class service at a fast pace and greet guests with a smile. My duties have included:</p> <ul style="list-style-type: none"> <li>• Taking orders, preparing coffee and serving food and drinks with accuracy and friendliness</li> <li>• Contributing to a clean, pleasant, and welcoming café and restaurant environment</li> <li>• Working efficiently both independently and as part of a team in stressful situations</li> <li>• Responsible for restocking, placing orders, and maintaining good organization in the service area</li> </ul>		
	<p>Design/ Photography Freelance 2022 - 2025</p>	<p>Shop Assistant Junkyard 2022 - 2024</p>	<p>Sales Rep. Stores 3 Sverige 2022</p>	<p>Receptionist/ Säljare Nordic Wellness 2021 - 2022</p>	<p>Waitress/ Bar/ Barista Il Cortile 2021</p>

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Webb: [forstafredagenijuli.com](http://forstafredagenijuli.com)

## **Social**

Behance: <https://www.behance.net/emeliefolden>

LinkedIn: <https://www.linkedin.com/in/emelie-folden-bjork/>

Instagram: @ffij.mli, @pto.mli, @forstafredagenijuli

Location / availability: Malmö, Göteborg