

GUY PRYKE

Graphic communication Design:
Central Saint Martins

Documenting British identity
Photo, Art direction, Graphic Design

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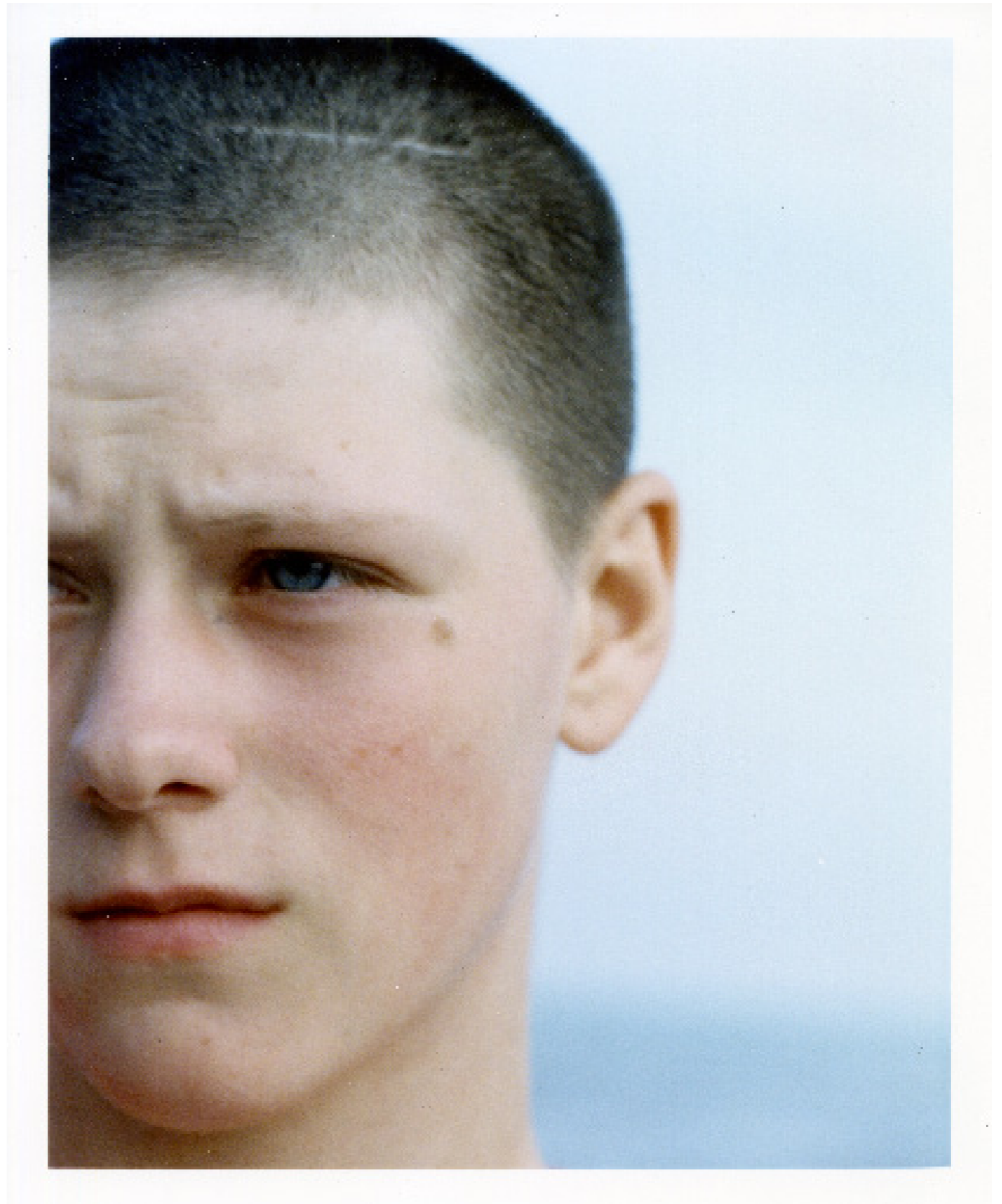
My creative practice is based upon the desire to communicate a deeper understanding of people and the environments they inhabit. I am inspired by **unpacking the dynamics within different communities and exploring how they function as part of a broader system**. Central to my work is the exploration of **what brings people together**, focusing on human relationships and the spaces we share. By examining the **connections between people, places, and spaces**, I seek to capture the subtle, often **overlooked forces that shape our collective experiences**.

A key theme in my work is preservation through the use of **traditional skills and practices**. In an information age **dominated by artificial realities and rapid change**, I am drawn to a more classical style that involves **continuity and craftsmanship**. I aim to resist the tide of digital experiences by **promoting the importance of tangible, analogue processes**. For me, the act of preserving these traditions is not just about honouring the past, but **a conscious environmental decision**.

Much of my **documentary work** is driven by a **desire to understand the present moment**; How we live now, and how that shapes our future. Travelling across the country, I've had the opportunity to be **engaging with a wide variety of people** from all walks of life, **observing how they navigate the changing social and environmental landscape**. Through these interactions, I have become particularly interested in the relationship between nostalgia and the desire to forge a new future. So **many people seem to be striving for a return to familiar ways of life, whilst fighting with the need to adapt to an uncertain future**. This tension becomes a key point of exploration in my work.

I specialize in alternative storytelling, with a focus on **British identity**. Using graphic design to uncover the **hidden dynamics that shape our social and physical environments**. These interactions are not just functional; they **carry deep emotional and cultural significance**. By highlighting these connections, I focus on creating work that **resonates with my audience on both a personal and collective level**.

The tangible nature of my practice is crucial. Through **visual media and physical design**, I strive to spark conversations and evoke memories that **bridge the gap between the past and present**. Encouraging reflection, helping the viewer build a **connection with their own experiences and within a broader cultural context**. Ultimately, through design I'm looking to create work that not only tells a story but acts as **an invitation to reflect on their place within that story as part of a better future**.



Portsmouth, August 2024



16mm Ply wood, CNC engraving, weatherproof paint,
May 2024

01. "Sign of the times"

Capturing 'Nowness' is a huge motivation within my work, In my pursuit of finding it *I often look to nature and our environment in order to discover what causes these shifts in our society.* How does the way that people go about their *everyday lives contribute to sculpting our environment?*

I was curious; It seems that the *majority of our country are striving every day to get back to the way things were, at the same time as trying to desperately forge a different future.* John Davies work has always resonates with me as his photographs "Stop these shifting landscapes for long enough for us to not just see what these changes are, in detail, but what they might mean." (Parsons, 2011)³

Creating speculative design was a key asset to this work, I was looking to make something that was both *recognisable in the future but also a testament to a once flourishing society.*

My intention was to create **semiotic time frame** through which to **consider how people should identify themselves within their environment,** as they navigate their **everyday lives in the the future.** Something tangible and **embedded within the ground,** a landmark of sorts.**Built to withstand 100 years** and be recognisable as **a mark of what our environment once was,** a memory to cherish and reflect on. **Bringing a sense of guidance to people of the future.**



Marlborough, May 2024

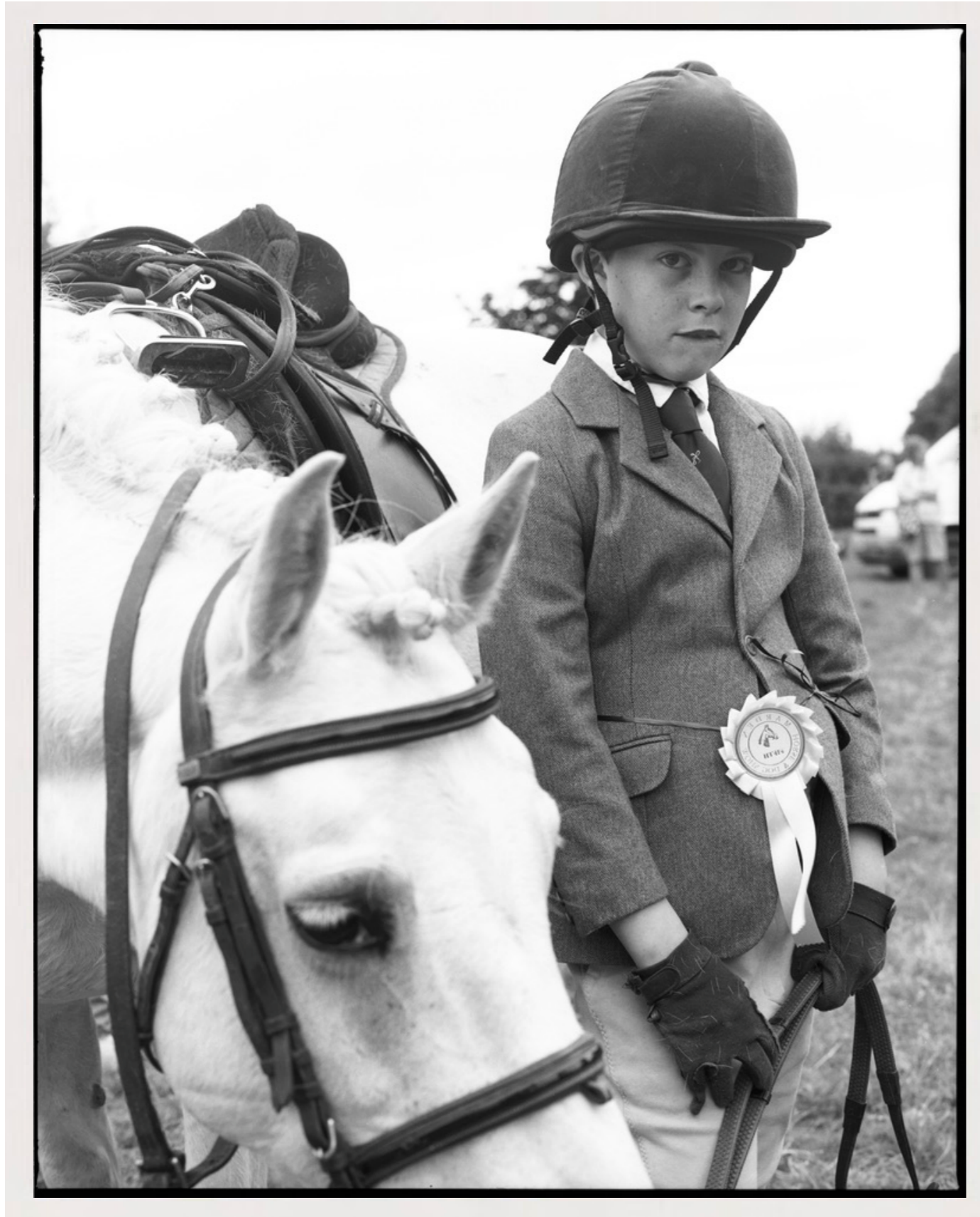
02. “Preserving the British Landscape”

The design industry is **cultivated by creating new experiences for consumers** however I like to **document the significance of preserving design history**. Reducing environmental impact through eco-friendly **materials, processes, and designs**. The Hand **screenprinted document uses natural inks** and features significant information on the **benefits of preserving the our landscape** in a format that **people can engage with and sign off in response to their contribution and solidarity**.

I also worked on a series of **CNC engravings that served as restoration projects in response to the case study I did on kelvedon Hall estate** and its architectural detailing from the mid 18th century. In response **I hosted an information workshop** that proved to be very succesful as **a tangible way of creating a narrative and voice through our enironment**.



‘Untitled Engraving’
16mm ply wood, CNC engraving, airbrush finish



Marden Manor Horse show, July 2024



Jon, Hastings, August 2024

03. "Hopes and Dreams" Publication Design

Hopes and Dreams is a **visual journey** through **youth, identity, and uncertainty**. Set in the desolate yet formative backdrop of Hastings. The photos are translated through T.S. Eliot's *The Waste Land* where he experiences **a place that is fragmented, reflective, and searching**. The work pieces together **memory, place, and self-discovery**, capturing a generation navigating cultural change and emotional transition.



Xerox print Publication:
Link stitch binding with slipcase Dimensions: 216 x 279mm (32 page)



16mm Bolex documentary video (group project)
Guy Pryke, Harry Walker, Joshua Booth

04. “The Horse Hospital”

The Horse Hospital is a “three tiered progressive arts venue in London providing an **encompassing umbrella for the related media of art, film, fashion, literature and music.**”

This **artist-led venue**, has seen a multitude of exhibitions and shows curated by outside artists, overseen by **founder Roger K. Burton and lead curator Alexia Marara.**

You can book by appointment to see the numerous archives at the Horse Hospital currently located: Colonnade, Bloomsbury London WC1N 1JD, However, its due to relocate as they are being forced out of the venue by the landlord in place of a new commercial venue within this business district. Due to this occasion, and the general decline of many independant arts venues across Britain, the outcomes I created **served as a swan song to the Horse Hospital and it's 31 years In Russel square.**

The video features an interview with Roger the founder of the venue as he describes in his own words what the ‘Horse Hospital’ means to him. From everything to **creative inclusivity and punk D.I.Y aesthetic** to the deep rooted **nature of why he loves collecting.**

Watch Video:

<https://youtu.be/RaY5ZKoEtNo>

05. "Where did everybody go"

Through a post-industrial lens, this work explores Britain's shifting social landscape, **highlighting economic decline, rising living costs, and post-pandemic isolation.** Many find themselves in a 'suburban purgatory,' **disconnected from the freedom that should define youth.** By merging print production with a critical tone of voice, the project **examines collective memory, political belonging, and the spaces we inhabit.**

Reflecting on the cyclical nature of economic and social struggles, where the same issues resurface each decade, questioning whether our society is beyond repair. Through design and process, it seeks to create spaces for reflection, gathering, and **understanding within wider sociopolitical structures.**



Photo transfer layed on canvas, bespoke frame

06. Fashion Communication and Promotion



Lookbook design and photography (group project)
Guy Pryke, Edward Pryke

Featured in print by [*So Young Magazine*]

The collection contains eight looks, exploring **British identity through fashion as a lens**. Amplifying elements of **visual culture** and transforming everyday life into social commentary. **Fusing conceptual craftsmanship** with a **raw, deconstructed aesthetic**, it reflects themes of **nostalgia, youth culture, and subculture**. Repurposed materials and unconventional tailoring **challenge traditional silhouettes** while maintaining an **emotional connection** to the past and present.

07. Parking ticket crisps Featuring (Corbin Shaw)

Working with British artist Corbin Shaw has been an eye opening *experience, creating printed matter and Graphic design work using everyday objects and re contextualising* them as part of community based project

Placed on legally and illegally parked cars across London, *Parking Ticket Crisps are bringing some lighthearted joy to drivers* this April Fools Day.



Whilst being playful and funny in its form, Subverting public iconography within the real world is a *powerful tool*, im interested by this element graphic communication design. It has the *potential for virality and engagement as an advertising force.*



TYPICAL NUTRITIONAL VALUES		
	Per 100g	Per 24g(1%)*Serving
Energy	2191kJ	526kJ(6%*)
Fat	52.6g	12.6g(6%*)
of which Saturates	3.1g	7.4g(11%*)
Carbohydrate	2.5g	0.6g(5%*)
of which Sugars	5.3g	1.3g
Fibre	0.4g	<0.1g(<1%*)
Protein	4.0g	1.0g
Salt	6.5g	1.6g
Salt (in sachet)**	0.05g	<0.01g(<1%*)
	0.60g	

* This pack contains 1 serving
** Reference intake of an average adult (84/100g)
10% of an adults salt daily reference intake.