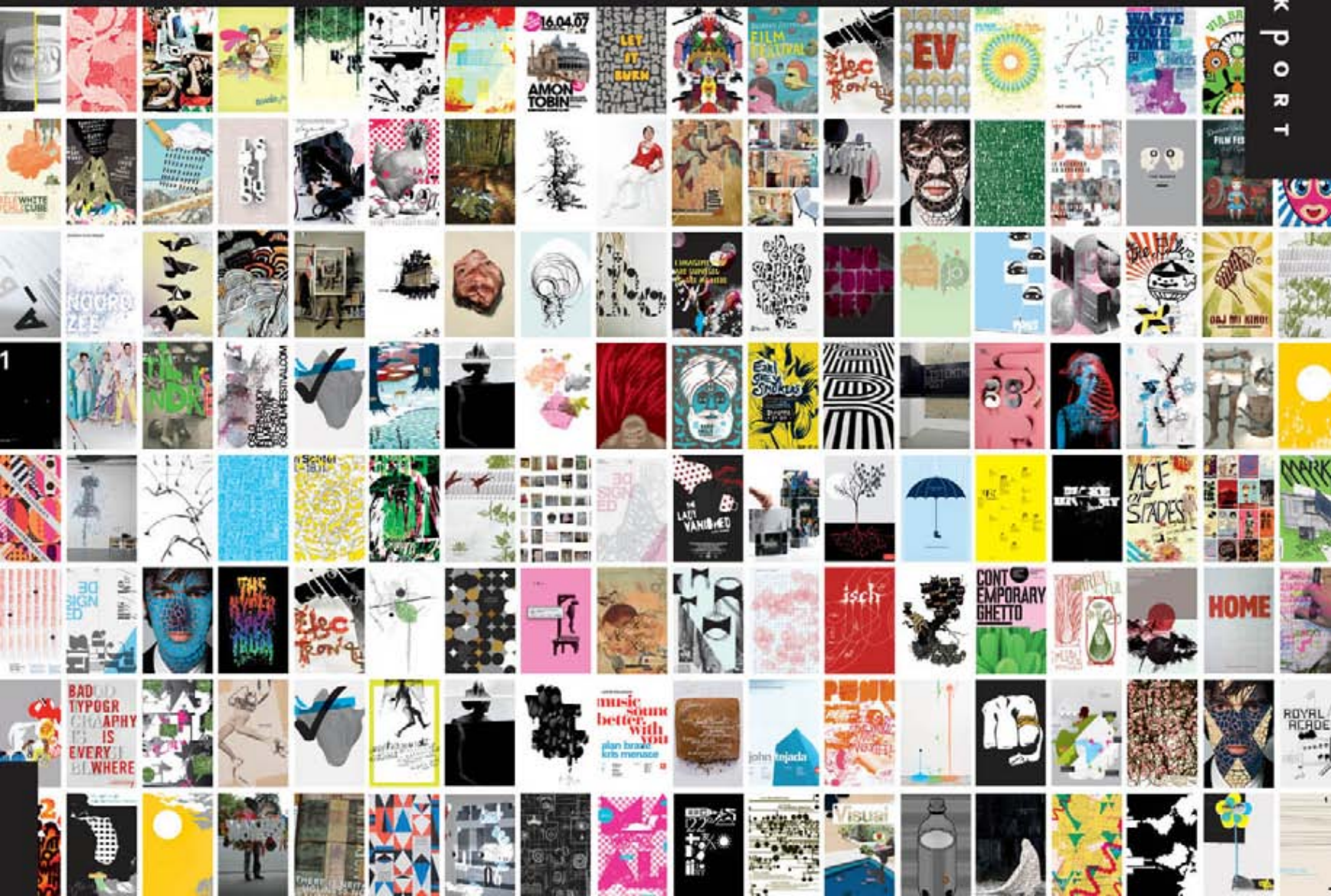


atlas of **GRAPHIC** designers

ELENA STANIĆ AND CORINA LIPAVSKY

ROCKPORT



atlas of
GRAPHIC designers

atlas of
GRAPHIC designers

ELENA STANIĆ AND CORINA LIPAVSKY

BEVERLY MASSACHUSETTS

rockport
publishers

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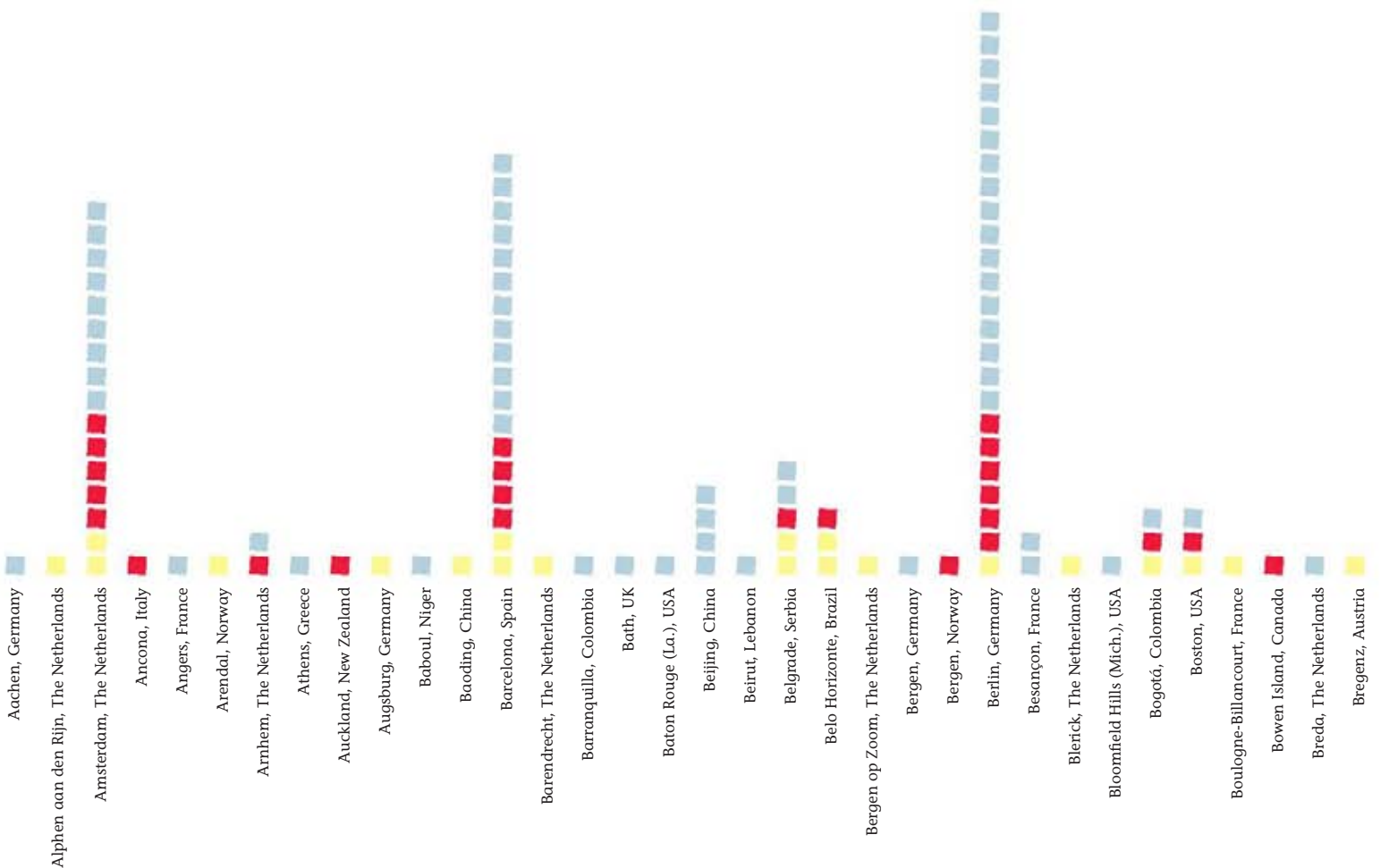
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Mapping Contemporary Graphic Design

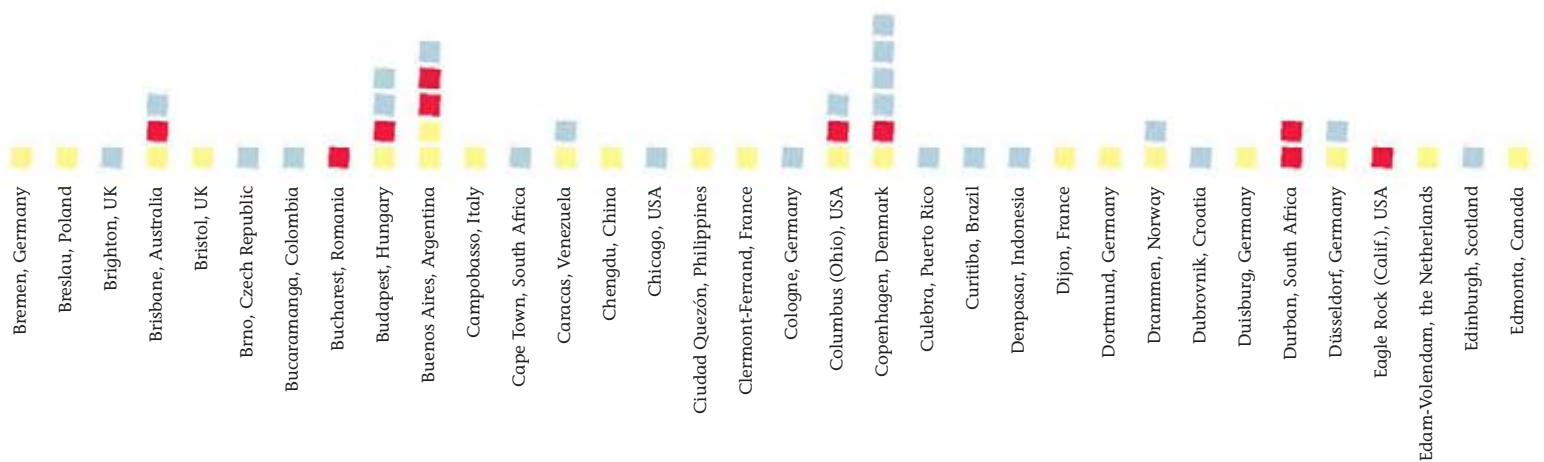
"Finally the journey leads to the city of Tamara. One enters the city through streets which are filled with insignia protruding from the walls. The eye only sees images of things which mean other things... Your gaze scans the streets as though they were written pages: the city says everything that's in your mind, it makes you repeat its message... What the city is really like under this tight cover of signs, what it holds and what it conceals is never unveiled as you leave Tamara without having found out..."

Italo Calvino. *Invisible Cities*.



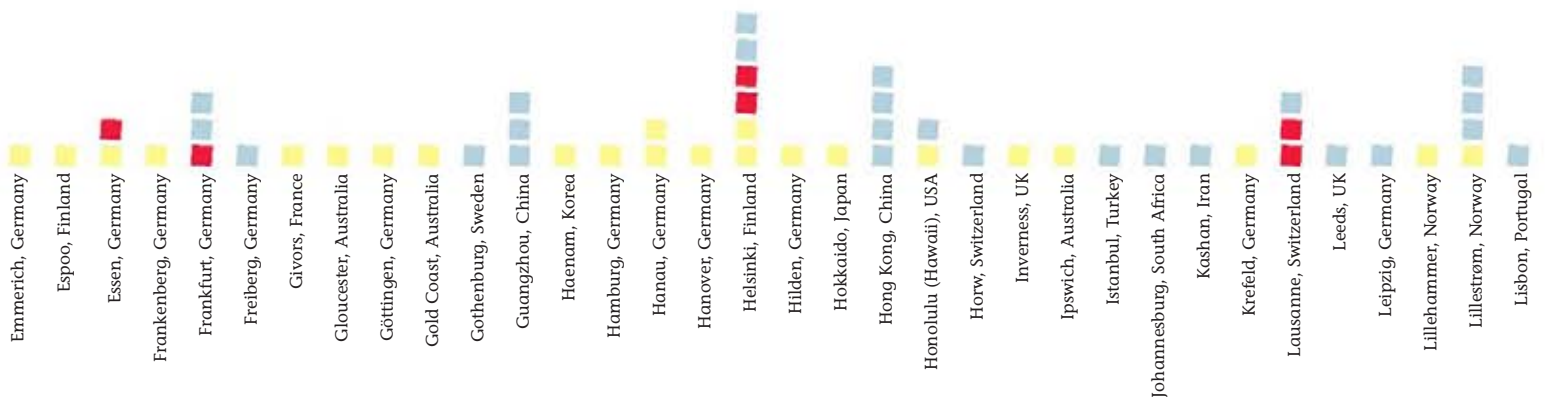
An atlas is traditionally a book of maps – cartography. It is a system of projections that reinterprets a space and provides possible routes. This *Atlas of Graphic Design* is an invitation to travel, to explore the territory of current graphic design by way of a selection of outstanding graphic work carried out over the last decade around the world. It is a compilation which covers the diversity of areas apparent today in the field of graphic design – taking the town, production, and consumption as a starting point. It is a panoramic vision which invites us to consider the possible relations that exist between design and the context in which it has been produced.

In the first decade of the twenty-first century we are witnessing how cities are re-establishing themselves as centers of power. In a sort of medieval – course and recourse – turn, we can see how the idea of the “city” is reaffirmed above that of nation-state and thus retakes its former status of world-city, of cosmogony, of a center which generates signs and feelings. The contemporary city unfurls itself before us like a book, a space full of information and codes whose interpretation determines our comprehension of reality and which acquires form, generally, as a result of graphic design.

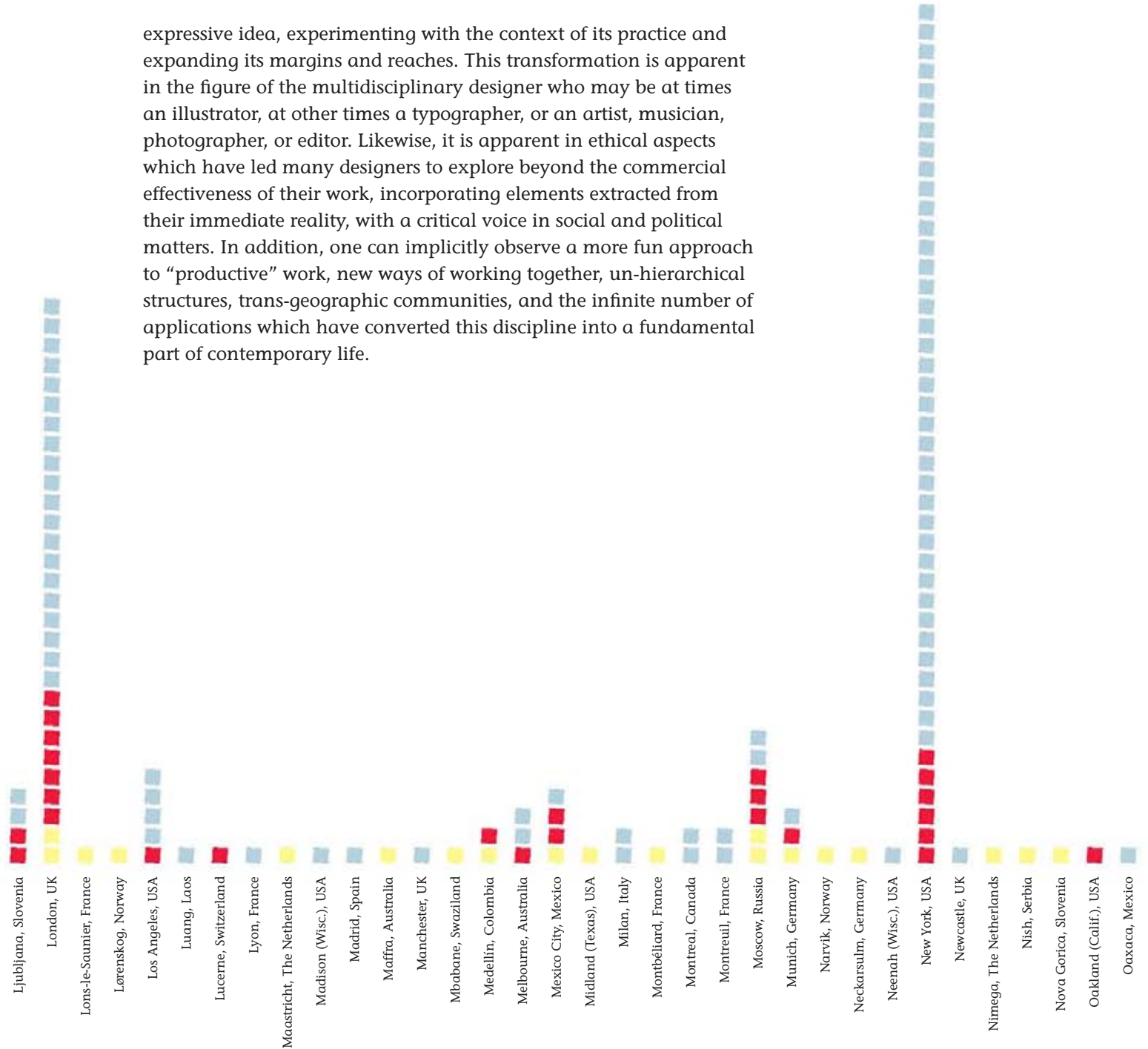


To inform, educate, and persuade are the three basic premises on which this discipline is founded, whose beginnings date back to the fifteenth century with the invention of the printing press – the first medium of mechanical reproduction and the second greatest machine that would radically transform our perception of the world after the clock. Since then it has evolved on a par with technological development. In 1922, having inherited the values of the industrial revolution, the graphic designer William Addison Dwiggins used the term “graphic design” to designate the organization of elements (letter type, blank spaces, ornaments, and images) which were to be reproduced on paper. As with all visual expression that involves a machine based on reproduction, on series and in the times of the “lost aura,” graphic design has been submitted, since its beginnings, to the constant pressure of opposites: art/profession, form/function, medium/process, style/content...

In the same manner as technological development, and the changes of paradigm that this generates, the theme of contemporary graphic design, understood today as visual communication, does not seem to focus on the confrontation of traditional opposites, but rather on the reconsideration of graphic design itself, restoring its value as an

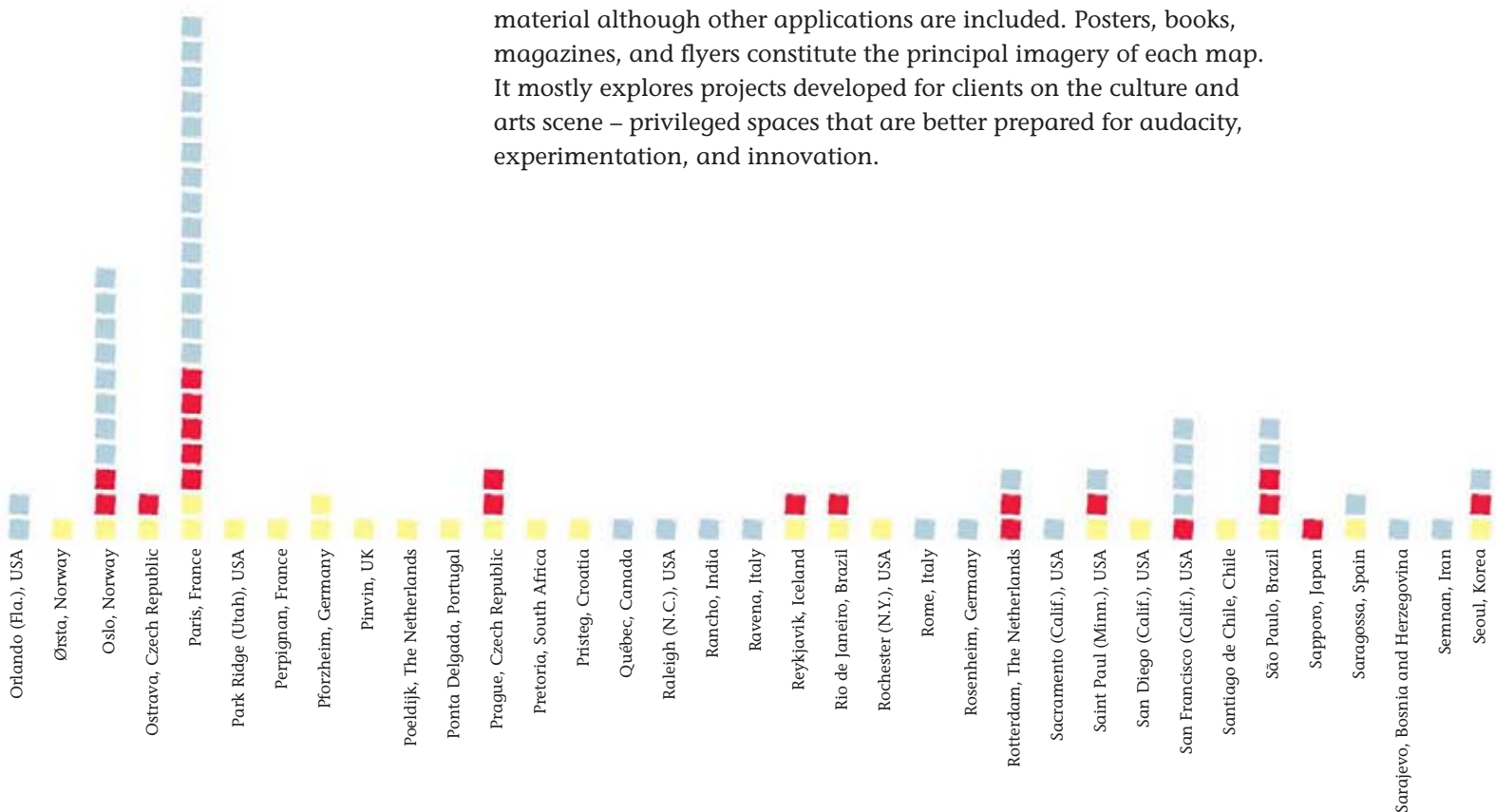


expressive idea, experimenting with the context of its practice and expanding its margins and reaches. This transformation is apparent in the figure of the multidisciplinary designer who may be at times an illustrator, at other times a typographer, or an artist, musician, photographer, or editor. Likewise, it is apparent in ethical aspects which have led many designers to explore beyond the commercial effectiveness of their work, incorporating elements extracted from their immediate reality, with a critical voice in social and political matters. In addition, one can implicitly observe a more fun approach to “productive” work, new ways of working together, un-hierarchical structures, trans-geographic communities, and the infinite number of applications which have converted this discipline into a fundamental part of contemporary life.



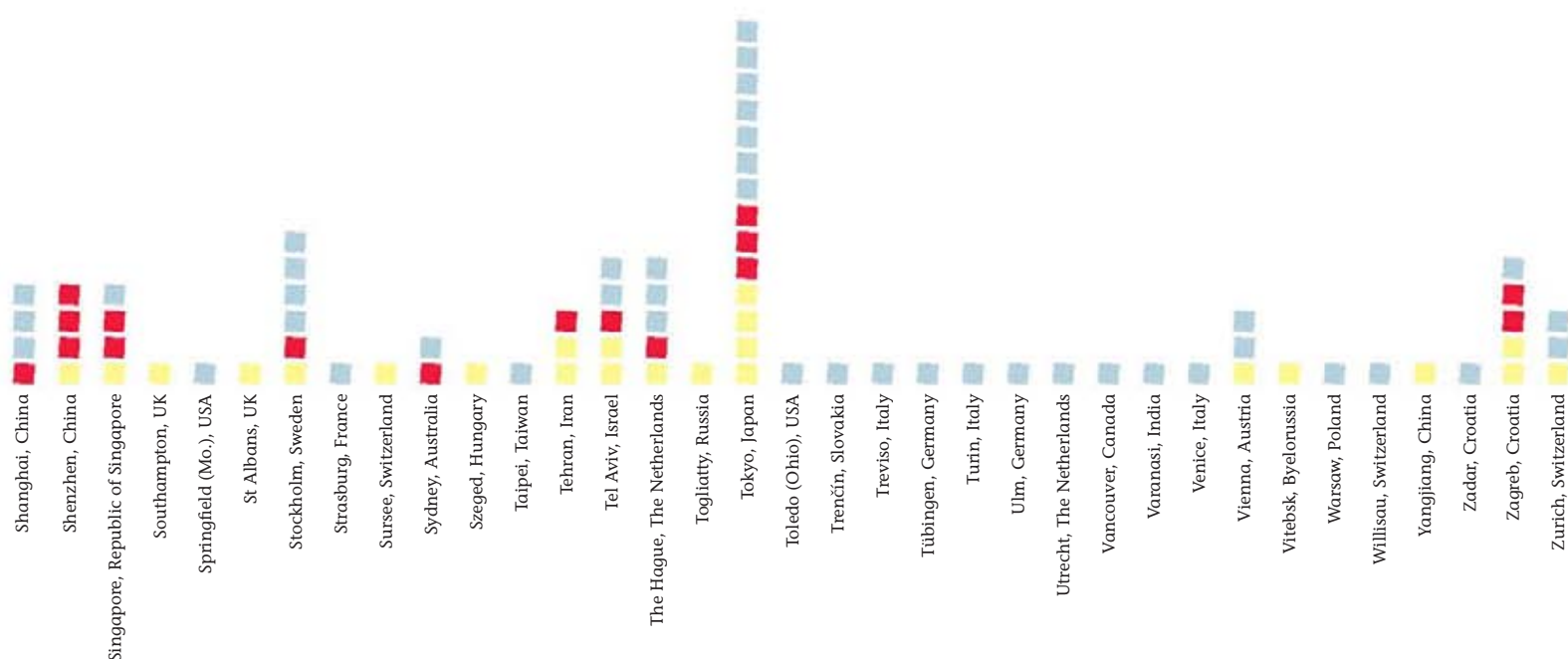
Contrary to the homogenized aesthetic that was foretold for the global world, a more local strategy is being demanded which promotes the development of made to measure personalized communication. “Customized” messages are being substituted instead of mass production, a unique communication for a society of subcultures instead of a mass culture. There are values of multiculturalism and diversity which respond to the specific interests of subgroups, new tribes which demand more diverse and particular visual languages. These are times of individualism and a boom in vernacular pop.

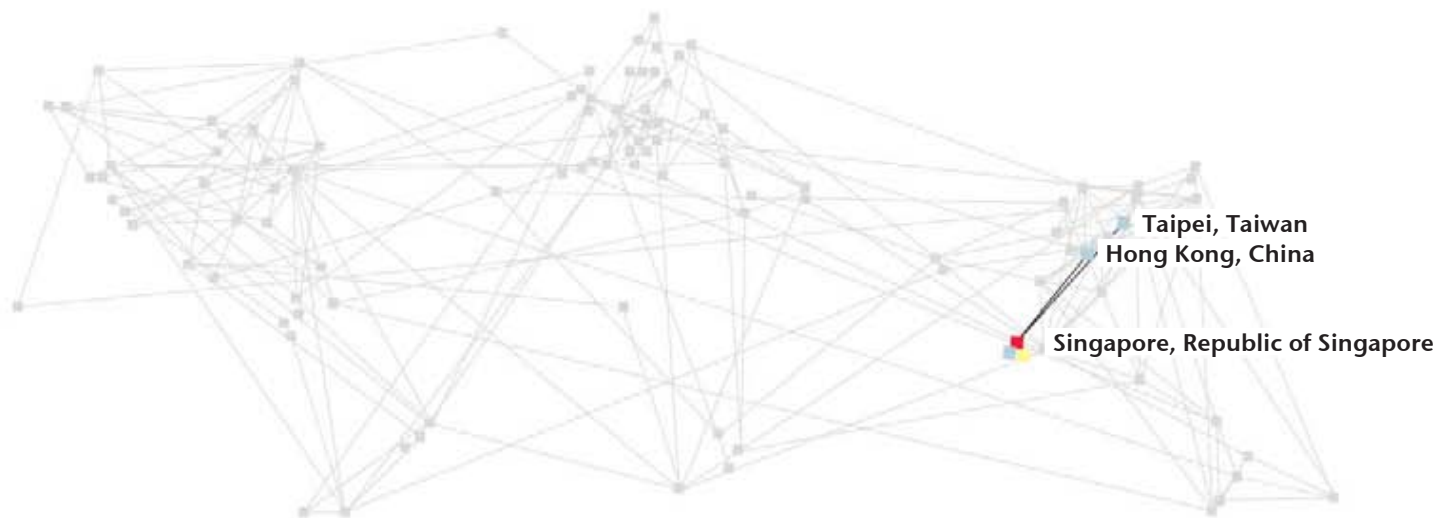
Based on these considerations and taking the city as the primary context, this *Atlas of Graphic Design* compiles outstanding work from all four corners of the globe that possess unique visual languages, and graphic dialects which are today on the fringes of global hegemony. Primarily it concerns projects designed for printed material although other applications are included. Posters, books, magazines, and flyers constitute the principal imagery of each map. It mostly explores projects developed for clients on the culture and arts scene – privileged spaces that are better prepared for audacity, experimentation, and innovation.



Two coordinates serve as a guide in each journey: the first, of geographical nature, is the birthplace, place of residence, and connecting town of each designer, thus outlining a network of places and links, suggesting limits and influences. The second, in the way of a mental map, consists of two images; one is a photograph, showing us how each designer perceives their immediate surroundings – their exterior as seen from inside. The other is a blank page, an open space where each designer was invited to develop a personal piece. It forms an interior landscape which completes the description of each project, thus contextualizing it beyond the geographical limits.

This *atlas* offers many different journeys, as though it were a map within a map, which, more than just marking boundaries or defining territories, establishes relations and celebrates differences. It gives an insight into the most contemporary graphic imagery, which is an open journey as much for delight as for interpretation.





:phunk studio

Alvin Tan, Melvin Chee, Jackson Tan and William Chan
www.phunkstudio.com
info@phunkstudio.com

Birthplace: Singapore, Republic of Singapore

Residence: Singapore, Republic of Singapore

Connecting cities: Singapore, Republic of Singapore/Taipei, Taiwan/Hong Kong, China

FOUR MALAYSIAN AND CHINESE artists/designers are the members comprising :phunk, a multidisciplinary studio which operates in Singapore.

This group is one of the most active Asian contemporary art and design collectives and has been classed as “the champion of the Singapore graphic scene,” “the hottest agency in Asia,” and “iconic heroes of the new wave of young Asian creators.” Books such as *Tres logos* and *Graphic Design. A New History* feature some of its

work. In 2007, it published *Universality*, a monograph which is a compilation of its most recent work.

This prolific group tends to mix and reinterpret the broadest of influences. In each of their projects they combine elements that find inspiration as much in Chinese folklore and craftwork, cheap Hong Kong novels, Japanese manga and the *otaku* subculture, as in Western pop culture. Their aim is to reflect their own identity and the multiculturalism

of their surroundings. The concept of “universality” in the contemporary global era is a recurring theme throughout their work.

The members of :phunk studio approach each project from a multidisciplinary perspective, experimenting with new visual styles. The projects they develop include art exhibitions, graphic and editorial design, music, cinema, and interactive design.

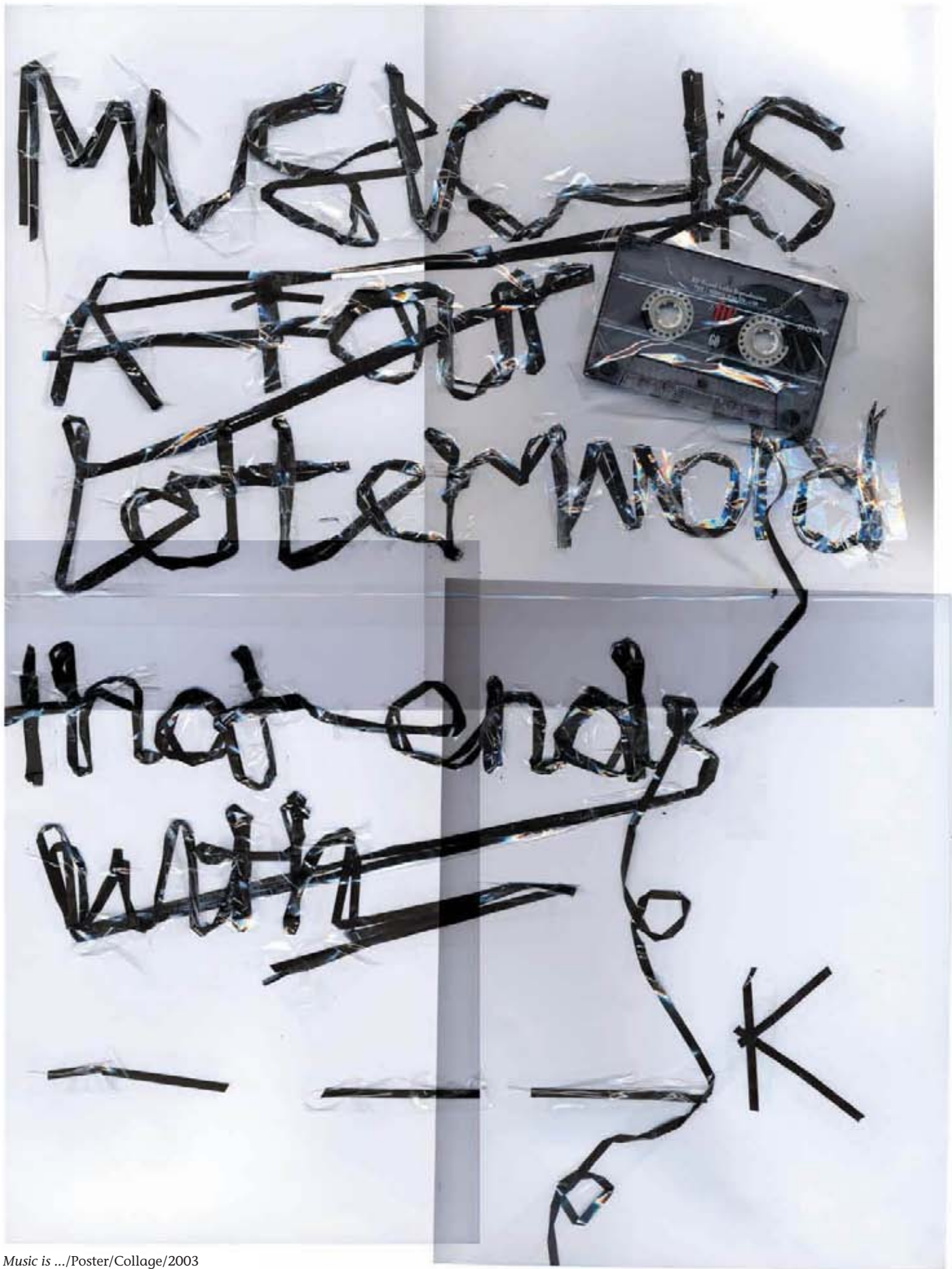




Treasure of Social Pleasures/Poster/Illustration/2006



The Bees/Editorial illustration/2004



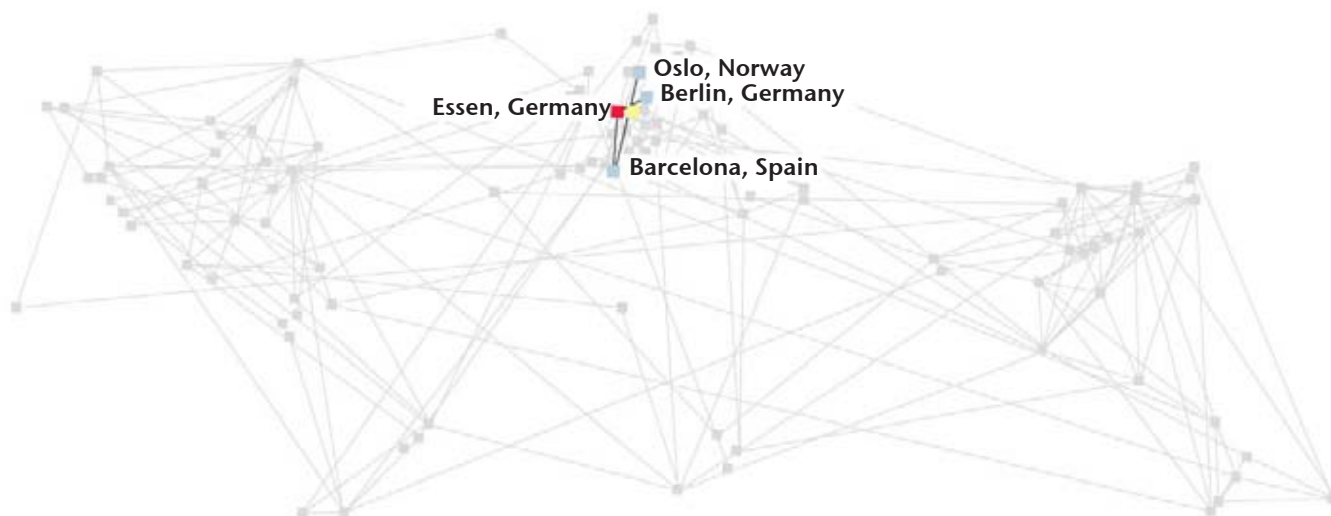
Music is .../Poster/Collage/2003



Rock & Roll/Editorial illustrations/2003



Rock & Roll/Editorial illustrations/2003



{ths}

Thomas Schostok

www.ths.nu

hans@ths.nu

Birthplace: Essen, Germany

Residence: Essen, Germany

Connecting cities: Berlin, Germany/Barcelona,
Spain/Oslo, Norway

THIS VISUAL ARTIST, born in 1972 and whose training is decidedly autodidactic, prefers to avoid the academic tradition as he considers that the design studio implies “brainwashing.”

{ths}, also known as Mr. Trash Porn, worked for German design agencies until 1999 when he established his own studio and began working on projects for a variety of clients, both nationally and internationally. He develops applications which include art direction, editorial

design, Web design, typography, logos, and illustration. His passion for fonts and typefaces led him to create the Cape-Arcona Foundry along with the designer Stefan Claudius.

His graphic work, inspired by pornography and street art, has been reviewed in specialist magazines such as *Computer Arts*, *New Typographics* and *Creative Review*. Recently, the Publishing House Rojo published a monographic book on his work. He was also the editor

of the digital magazine *Beast*, a free PDF-format publication which featured design, typography, art, illustration, photography, and everything that is linked to creativity.

{ths} does not believe in hate or anger since his love for the Elvis Presley and Barry White records, which play continually while he’s working, make him nice and happy. {ths} defines his style as trash, urban, warrior, porno, dirty pop.

ALL THE
Dirt ACTION
BEGINS HERE!

Schwarz

AND THEN

UNRETouched
PHOTOS

THE
REBEL
BREED

NUMBER 2

THE END OF
THE WORLD
IS NOT
ENOUGH!

REBEL BREED



Gosh!
IT MIGHT
BE YOU!

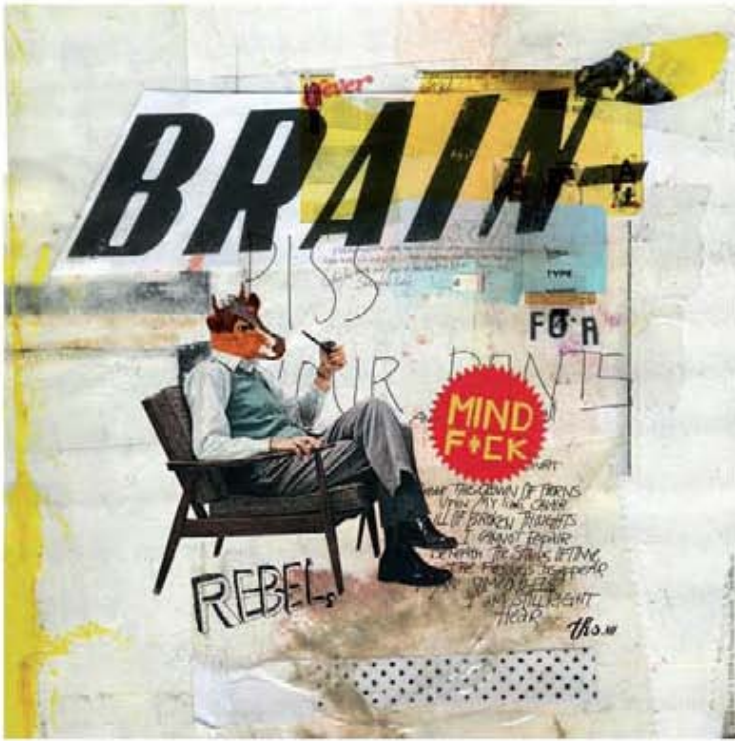
the SUN
it's FINE

REBEL

Hail to the King & Baby

TRASH
© {Chs}





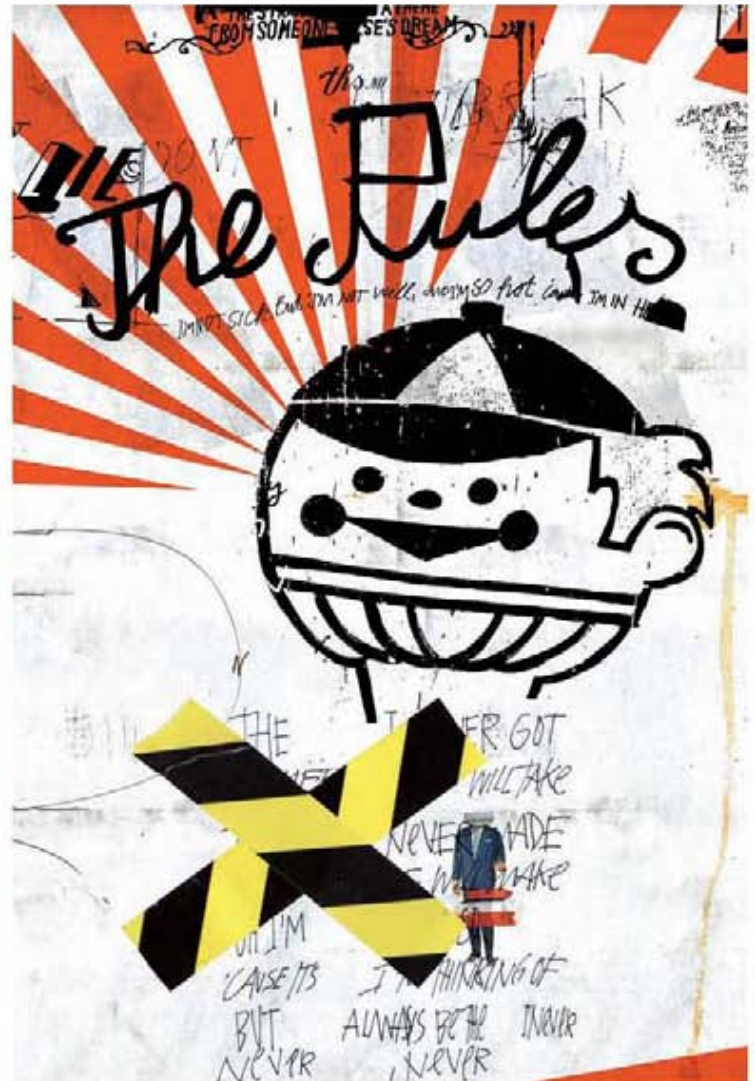
Brain Rebel/Digital print/2008



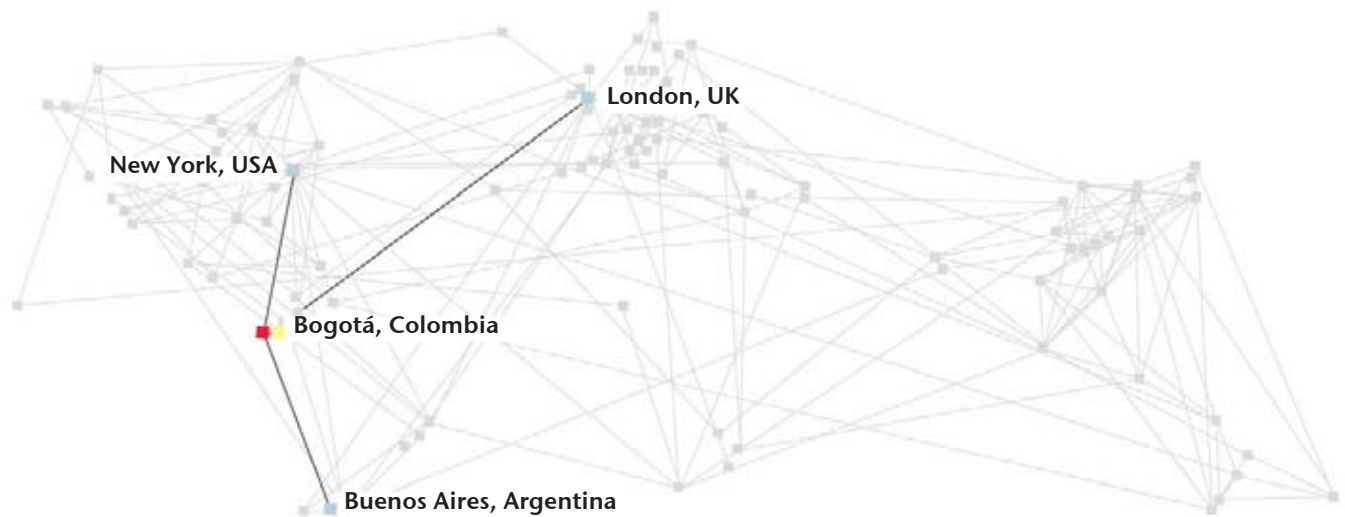
Hard Blow/Book/2007



La Trash/Illustration/2008



Lies: The Rules/Digital collage/2008



+ Wonksite Studio +

Jorge Restrepo
www.wonksite.com
wonksite@gmail.com

Birthplace: Bogotá, Colombia

Residence: Bogotá, Colombia

Connecting cities: New York, USA/London, UK/Buenos Aires, Argentina

SINCE 2002 + WONKSITE STUDIO + has been the studio of the Colombian designer Jorge Restrepo in Bogotá. He graduated with a degree in graphic design from the National University of Colombia and is currently a typography professor at the Jorge Tadeo Lozano University and art director for the advertising agency JWT Colombia. He has also been art director for the magazine *Cambio*.

The work of this designer, which has a strong inclination toward typographic experimentation, has been included in various publications such as *Latin American Graphic Design, Anniversary Book, 15th Anniversary Book*, and *1000 Type Treatments* among others. He has also contributed to the magazines *IdN*, *Computer Arts*, *Visual Magazine*, the Chilean magazine *Blank*, and has worked for P576 (Colombia) and RAD – the Colombian Academic Design network.

Restrepo was also responsible for the Colombian Passion exhibition held in Hong Kong and was invited to participate giving conferences at the PechaKucha series of events – an exhibition and meeting place for young designers created by Astrid Klein and Mark Dytham in Tokyo and which is currently taking place in far flung corners of the globe. He also gives talks and seminars frequently at different universities across Colombia.

MY PERSONAL

THE CITY
LONDON

BROOKLYN BRIDGE
NEW YORK

TRAVEL

CALLE 51
BOGOTÁ



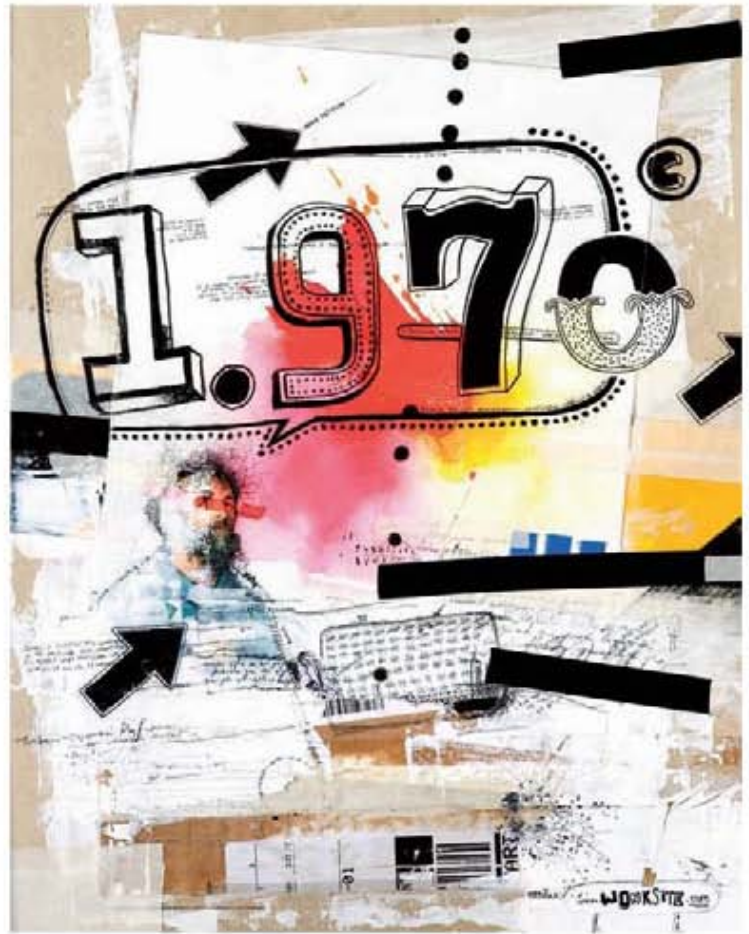
Font Management/Magazine illustration/2007



Bolívar Chile/Magazine illustration/2004



Web Design/Magazine cover/Illustration/2003



1970/Illustration/Hand drawn/2008



The 3rd Way/Magazine illustration/2007



Burn Mother, Agite Magazine/Experimental project/2003



Husband & Wife Series, Tartart Wife/Magazine illustrations/2004



Husband & Wife Series/Magazine illustration/Collage/2004



The New America/Magazine illustration/Collage/2004





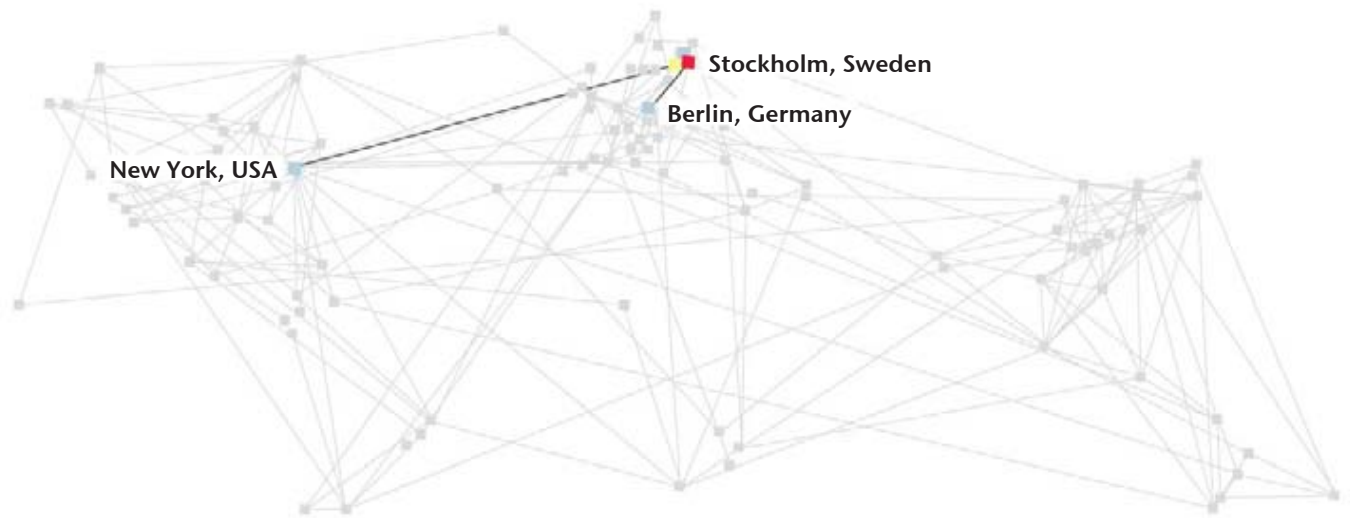
Boxin in Box/Magazine illustration/2004



Theocy Design: I am the King of the world/Illustration/Mixed media/2007



Colombia Passion/Poster/Vector illustration/2008



25ah

Dana Bergquist and Jacqueline Jacoel

www.25ah.se

dana@25ah.se/jacqueline@25ah.se

Birthplace: Stockholm, Sweden

Residence: Stockholm, Sweden

Connecting cities: Stockholm, Sweden/New York, USA/Berlin, Germany

STOCKHOLM, CONSIDERED a “gamma level global city,” is home to the design studio 25ah made up of Jacqueline Jacoel and Dana Bergquist – a duo dedicated to creating graphic solutions for editorial design, exhibition design, and visual identity.

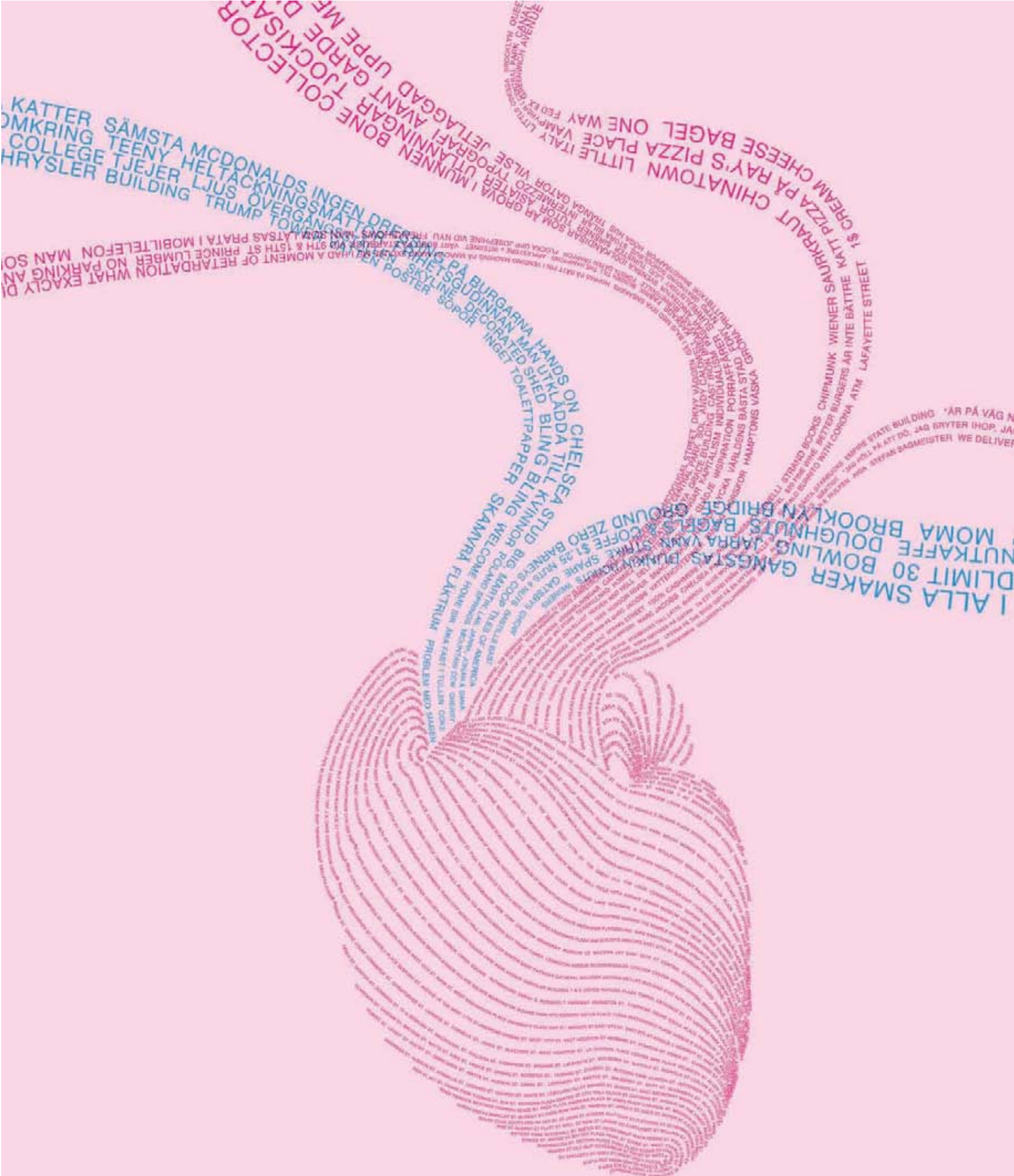
Since 2004 this creative Swedish team has developed a great variety of projects, from posters and flyers for small clubs on the underground scene, to attractive invitations for shops and large scale

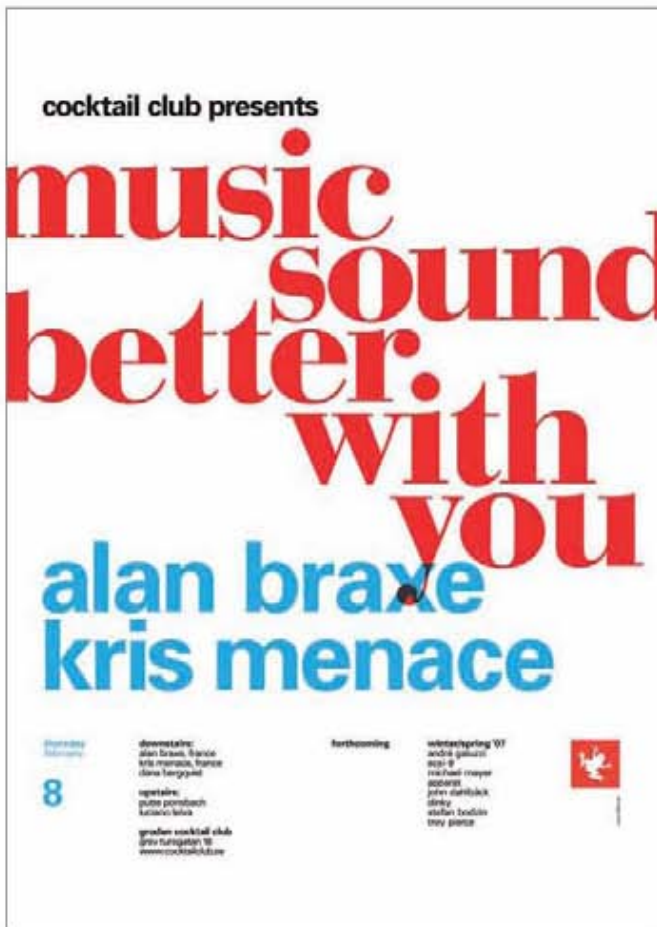
museum exhibitions for multinational clients, such as The Human Journey exhibition, carried out at the Swedish Museum of Natural History.

The studio rethinks the modern traditions of graphic design and aims to create innovative communication pieces which are simultaneously classic and timeless. Their objective is to produce a clean and balanced visual language that never goes out of fashion. Their affection for modern Swedish minimalism and functionality is

evident throughout their graphic projects, as is the importance they give to the handling of typography.

These designers draw great inspiration from music for most of their work. Bergquist is also one of the most active and recognized dj’s on the Stockholm house music scene. He performs alongside big names such as Steve Lawler, Deep Dish, Dj Hell, Roger Sanchez, and Tiga among others.

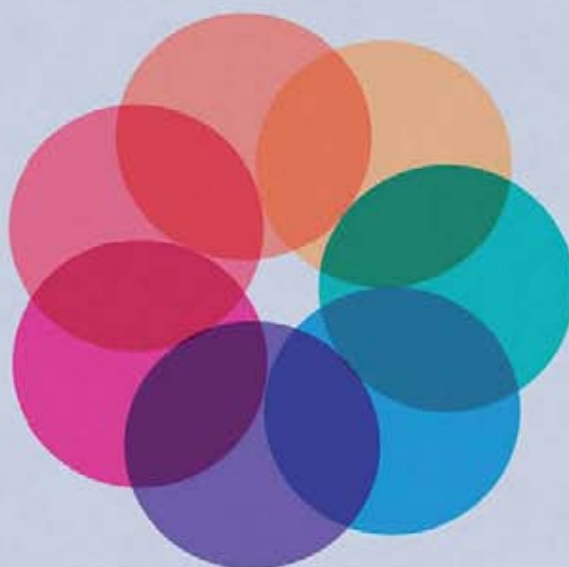




Cocktail club/Posters/2004-2007

F12 TERRASSEN OPENING 05/25 2007

F12 TERRASSEN / SUMMER 2007
OPENING WEEK STARTING FRIDAY
MAY 25TH. F12 TERRASSEN WILL
BE OPEN SEVEN DAYS A WEEK
UNTIL SEPTEMBER 1ST. WELCOME



MAY

F12 TERRASSEN

FRIEDSGATAN 12

• MON 21.00-03.00
• TUE 21.00-03.00
• WED 21.00-03.00
• THU 21.00-03.00
• FRI 17.00-03.00
• SAT 21.00-03.00
• SUN 21.00-03.00
BOOK
100KR
AGE 23

F12.SE/TERRASSEN

28

FICKS

TERRASSEN
KORNÉL
MAKÓCÉ

29

F12

TERRASSEN
FREDRIK NILSSON
DANIEL ÖHRN

30

HOLIDAY

TERRASSEN
A. KOVACEVIC
PUTTE PONSBACH
ADAM HOLMBERG

31

LOU

TERRASSEN
ADAM BEYER
(DJ/MC/DJ)
INDOOR
HOT SCAMP
CURRY COCONUT

25

city

TERRASSEN
SONNE
GULFCLUB PARTY
ALBION (CB)
INDOOR
SANA VARGA

26

☺

TERRASSEN
ANDREAS HANSSON
ANDREAS HÖSTAD
JOAN EAST
INDOOR
KÄRLEKSLOHAN

27

Sunday

TERRASSEN
IS LINE FEEL FINE
MARC WYBE &
JIM DUNLOP (DJ)

WWW.F12.SE

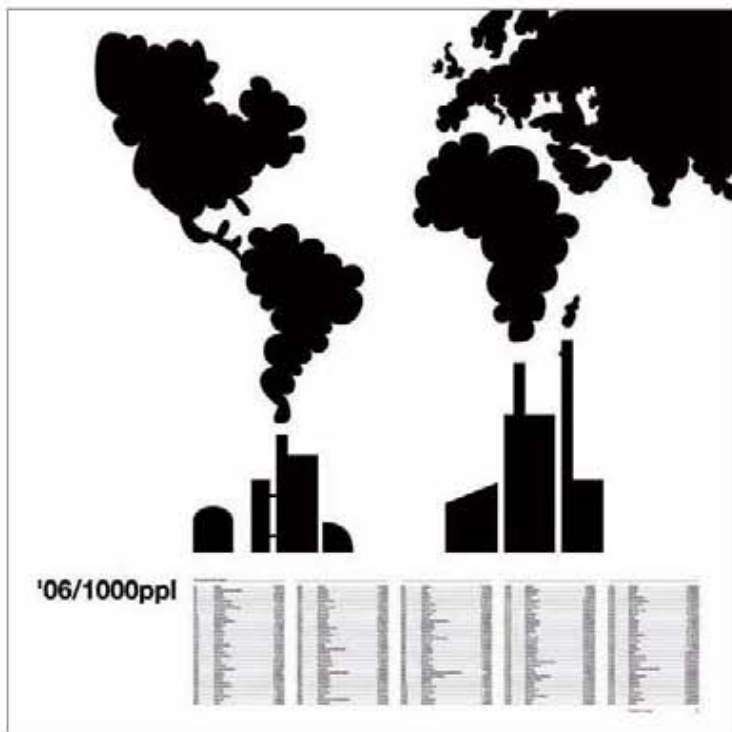
F12 Terrassen presents

Jerome Sydenham

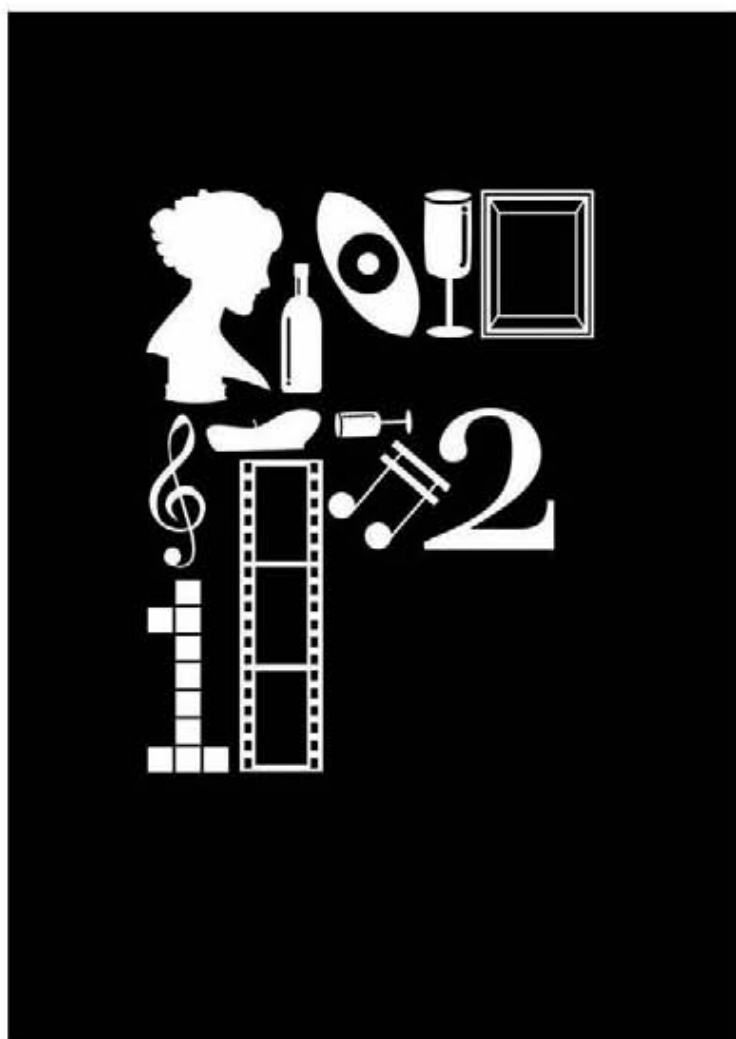
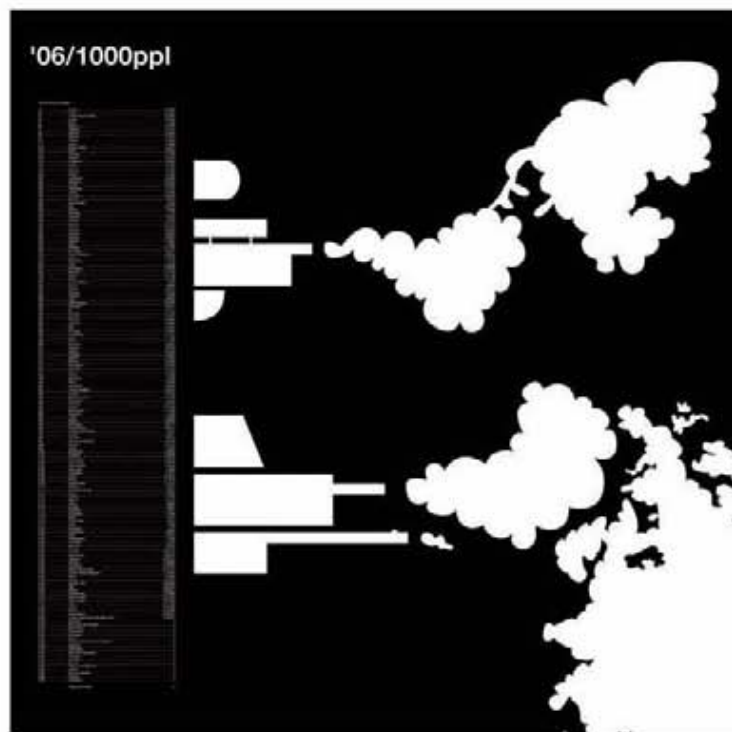
Jerome Sydenham Saturday, August 19
Ibadan, New York Fredsgatan 12
With Tiger Stripes 21-03

25ah

F12 Terrassen/Poster/2006

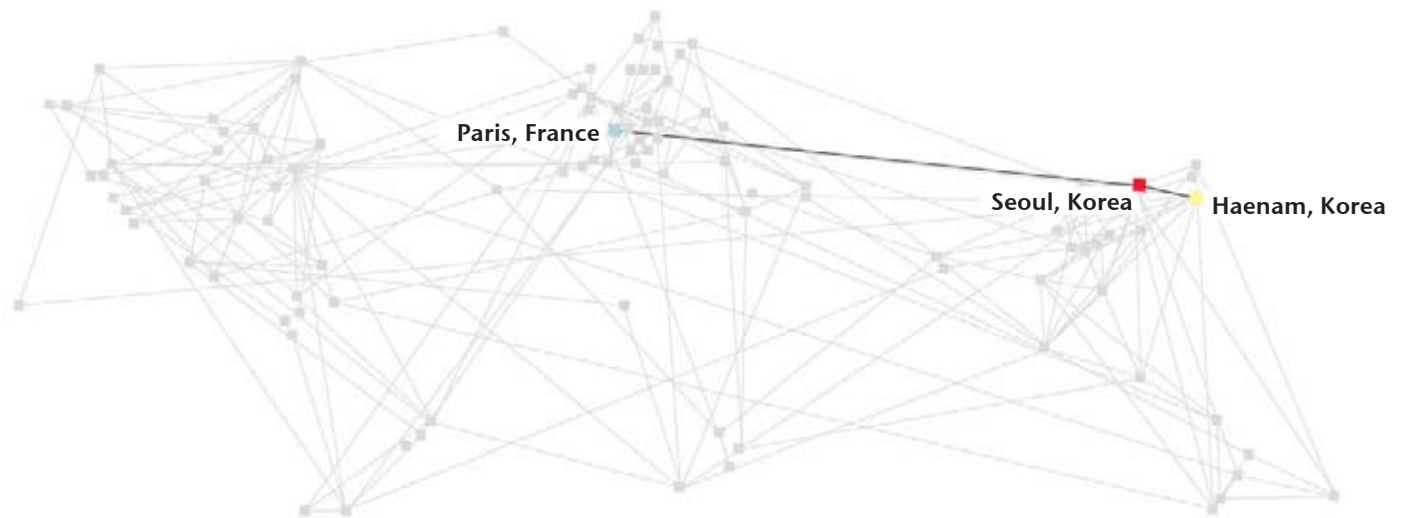


SSTF/Poster/2006



Frosbergs Skola/Posters/2006





601bisang

Park Kum-jun
www.601bisang.com
kj@601bisang.com

Birthplace: Haenam, Korea

Residence: Seoul, Korea

Connecting cities: Paris, France

THIS CREATIVE STUDIO is located in Seoul and was established in 1998 by the visual communicator Park Kum-jun who occupies himself by creating powerful and youthful designs. His intention is to develop designs based on the imagination, with strong messages transmitted in an original manner, with an infinitely liberal spirit and mentality.

He graduated with a degree in communication arts from Hongik University and completed a master's degree in advertising and public relations. He worked as a graphic designer and art director for various communication and advertising agencies in Japan until 1997. His projects have won a large number of prizes and distinctions from institutions such as the Art Directors Club, as well as the International Poster Biennales of Brno, Lahti, Warsaw, and Toyama, among many more.

The work of this creator, who is also passionate about teaching, has been exhibited in various spaces, such as the GGG Gallery in Osaka and Tokyo and has been included in compilation publications such as the *Graphis Poster Annual*. In addition, he has undertaken various editorial projects, such as the books *Calendars are culture*, *2 note: time.space* and *601SPACE PROJECT*.

THE FOUNDING MASSAGE OF 601BISANG.1998

It would be easy to follow everyone else.

Continuing on with the usual is easy also.

Nothing will happen if you just do what you can or whatever is easy.

Then who will do "something new"?

Who will do "what has never been done?"

Who will manifest the ultimate vision of design?"

We are convinced that we can outdo ourselves.

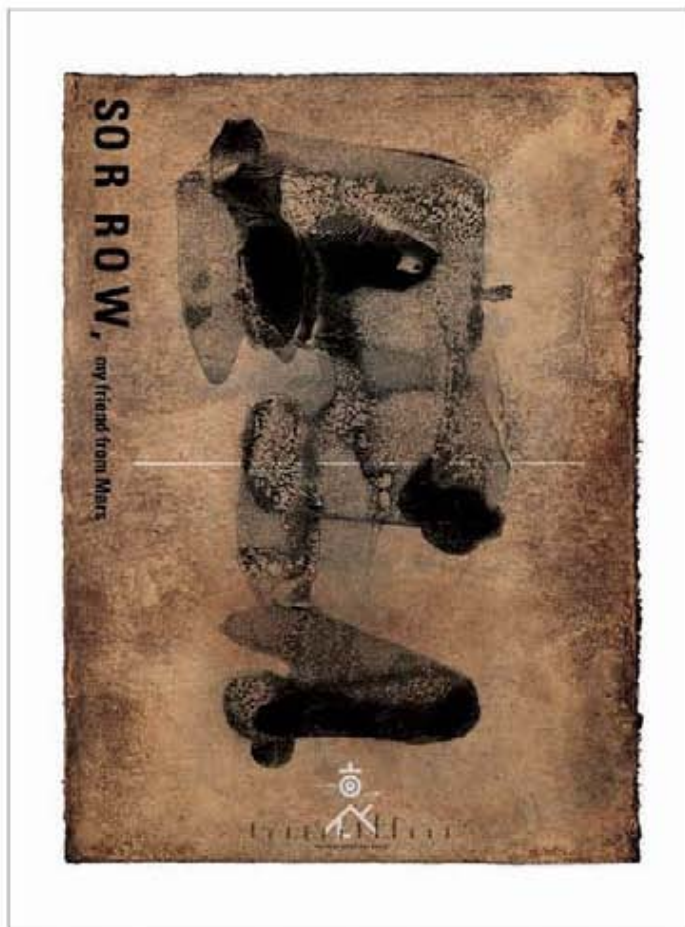
If someone has to do it, why should it not be us?

If everyone visualizes it, why should anything stop us?

Let us consider what we will do rather than what we've done.

We'll focus on things that can't be done by anyone else,
things that have never been done before.

The hardest thing to do in this world is to do something differently.



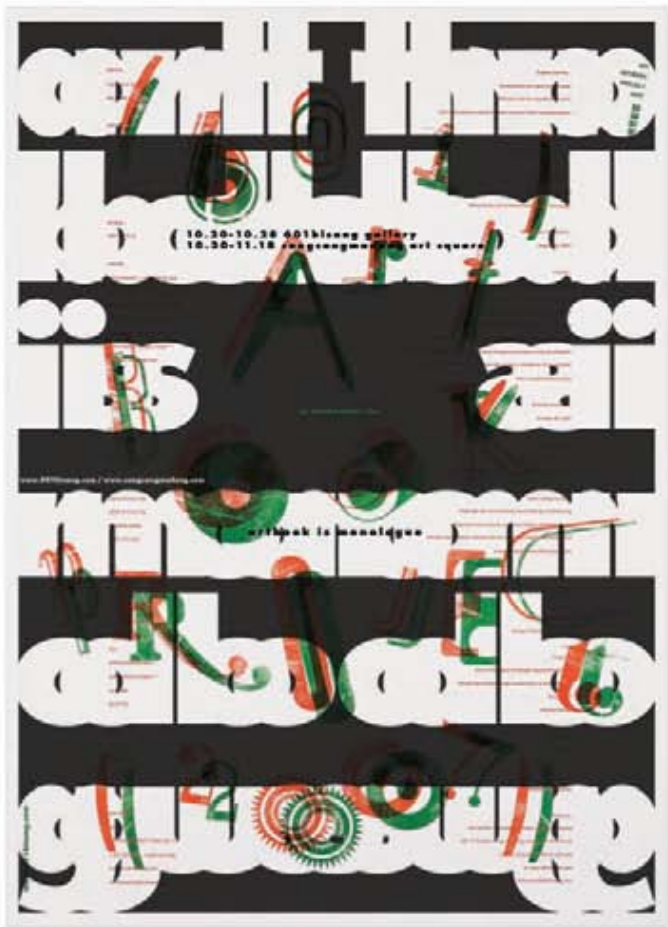
My friend from Mars: JOY, ANGER, SORROW, PLEASURE/Poster series/Designer: Park Kum-jun/2005



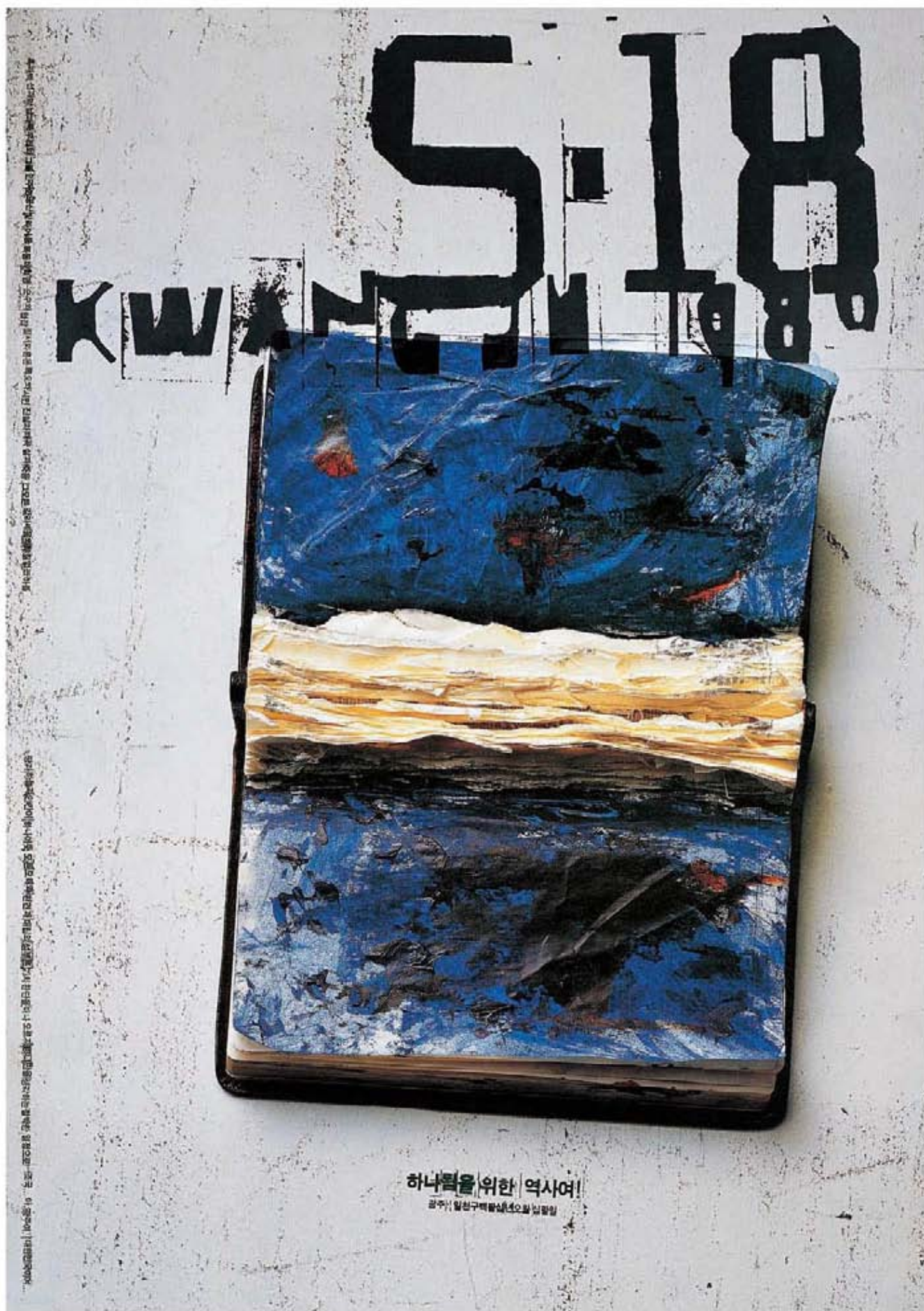
2 note: time.space/Book/Designer: Park Kum-jun, Nam Seung-youn, Lee Jung-won/2001



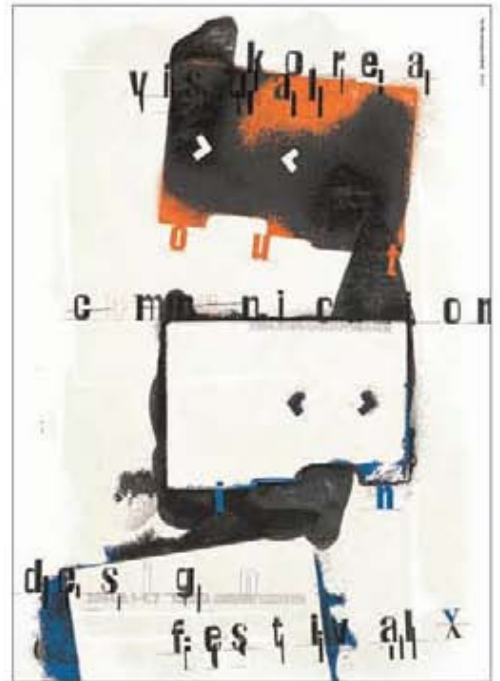
EOUREUM: the uniting of two/Book/Designer: Park Kum-jun, Park Jae-hee/2006



601ARTBOOKPROJECT 2006-2007/Poster/Designer: Park Kum-jun, You Na-won/2006-2007



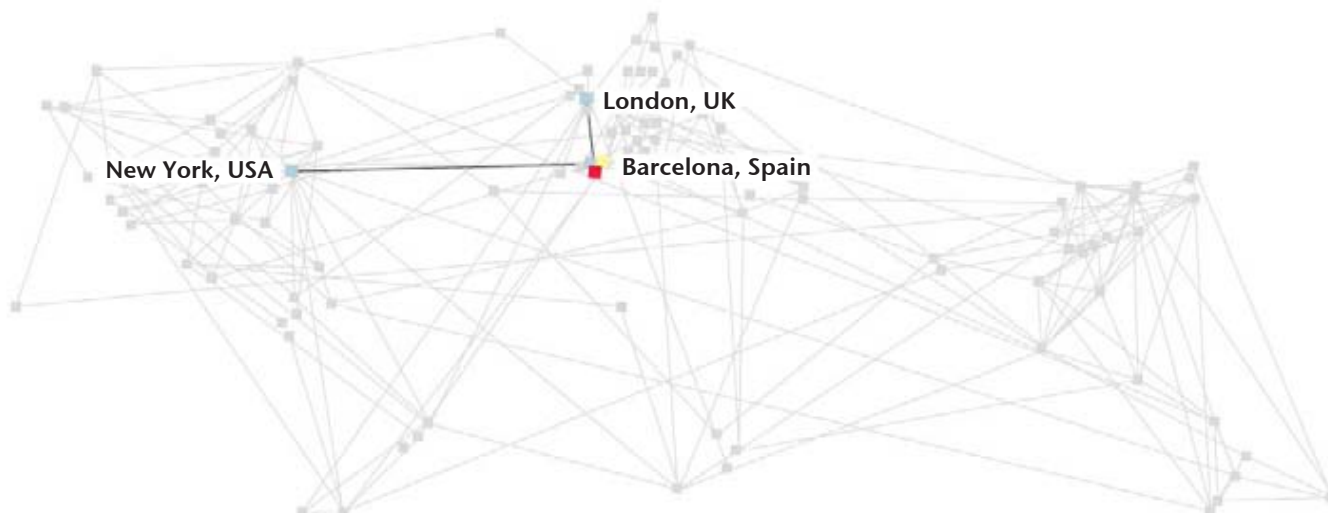
FOR THE ONE/Poster/Designer: Park Kum-jun/2000



VIDAK 10th Anniversary Korea Visual Communication Design Festival 2004/Poster/Designer: Park Kum-jun/2004



The 39th Korea Industrial Design Exhibition/Poster/Designer: Park Kum-jun/2004



Alex Trochut

www.alextrochut.com
hello@alextrochut.com

Birthplace: Barcelona, Spain

Residence: Barcelona, Spain

Connecting cities: Barcelona, Spain/London, UK/New York, USA

ALEX TROCHUT LIVES and works in Barcelona, capital of Catalonia, on the shores of the Mediterranean Sea. This independent designer and illustrator has received great international recognition due to his excellence and creativity in typography and illustration.

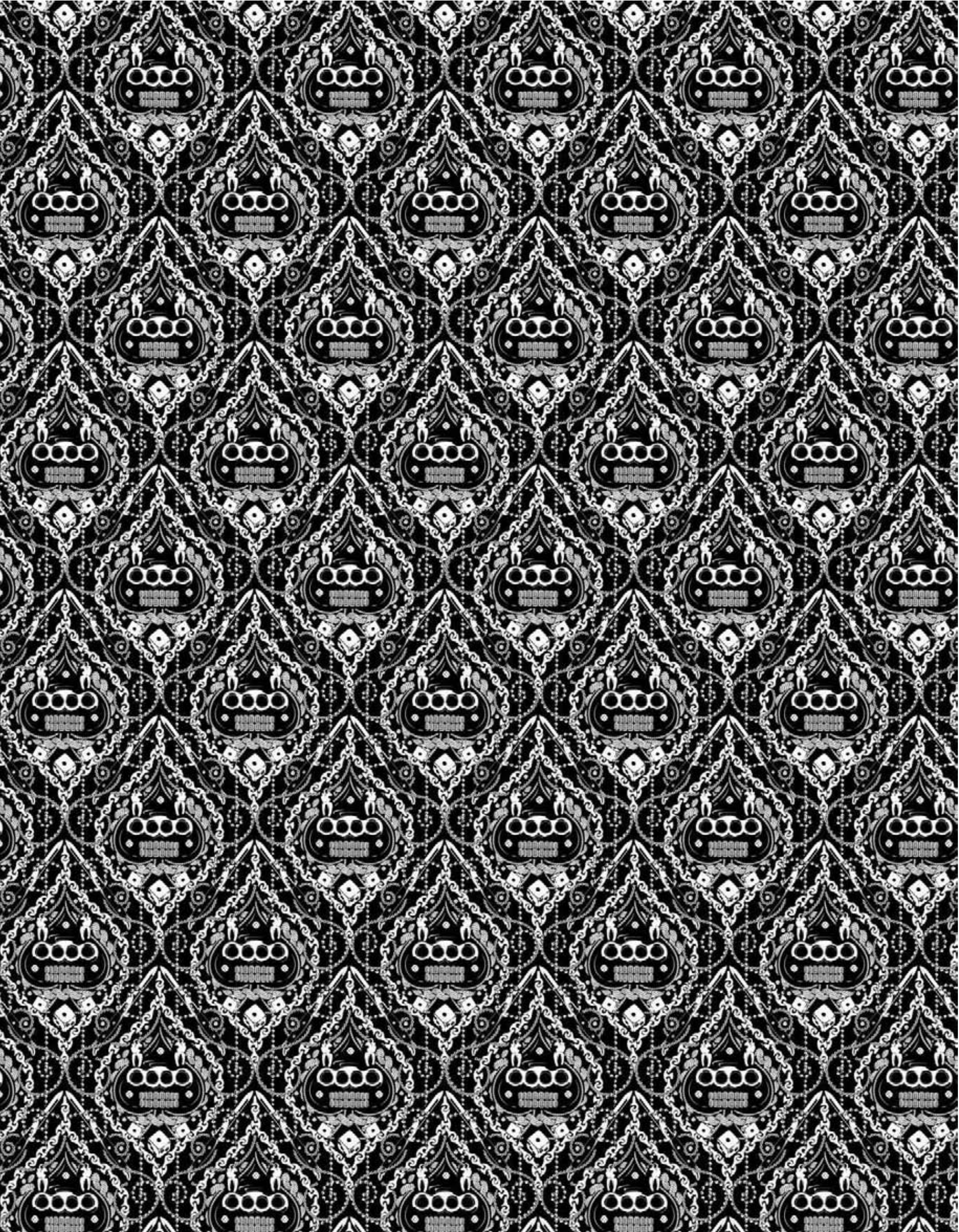
He is the grandson of the famous Catalan typographer, Joan Trochut – who developed the Super-Veloz typography – and was born in Barcelona in 1981. He studied

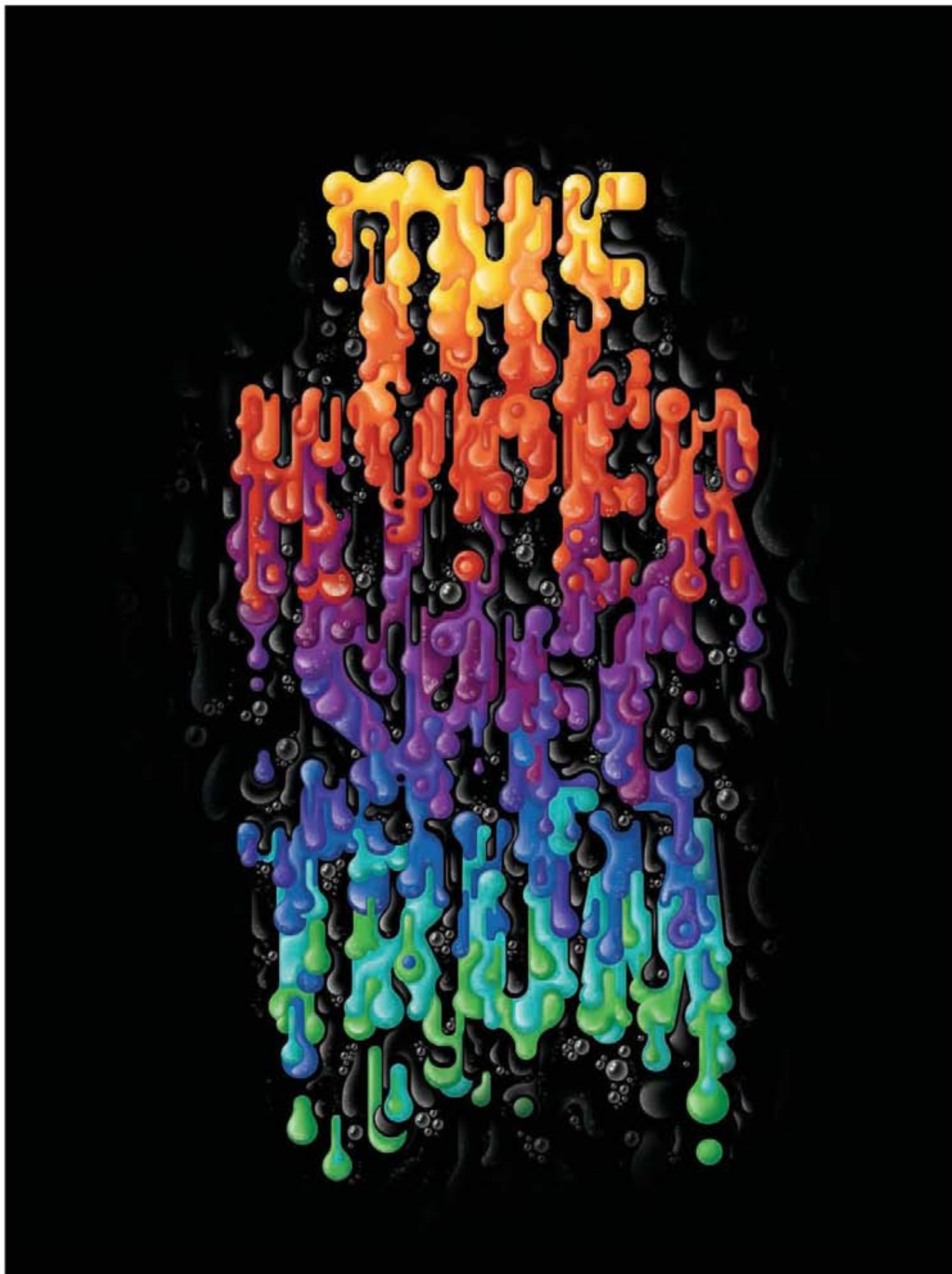
graphic design at the Escuela Elisava and subsequently undertook a work placement in Berlin for the Moniteurs and Xplicit studios. On his return to Barcelona he worked for the design studio Toormix and for the renowned studio Vasava where he had ample space to experiment.

His work has been included in renowned publications such as *Computer Arts*, *Beautiful/Decay*, and the newspaper *The Guardian*. In 2005, he received the

Certificate of Excellence in Typography from the Type Directors Club of New York.

In his own words, his work is the expression of two great passions: typography and illustration. His style is expressive and his main interest is experimentation with new forms of writing and means of communication with the text, working at times solely with formal beauty and pure aesthetic pleasure more than content.

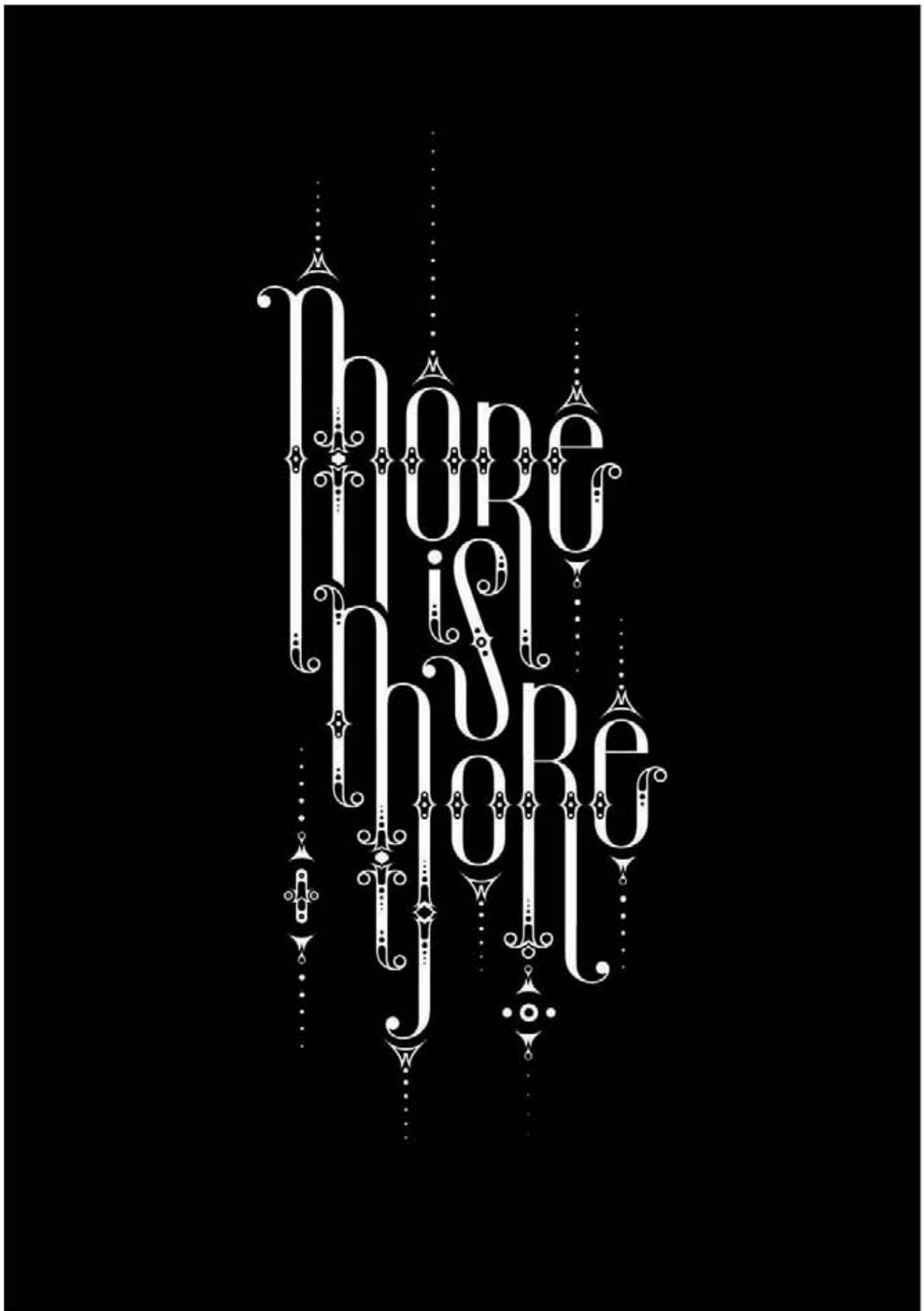




Beautiful Decay/Poster and magazine cover lettering/2007



Computer Arts magazine/Type illustration/2007



Modular systems untitled 01/Modular typography/Personal project/2005-2006



British Airways. Numeric Alphabet/Type illustration/International campaign commissioned by BBH (London) for British Airways/Art director: Nadine Akle; creative director: Adrian Rossi; art buyer: Julian Cave/2007



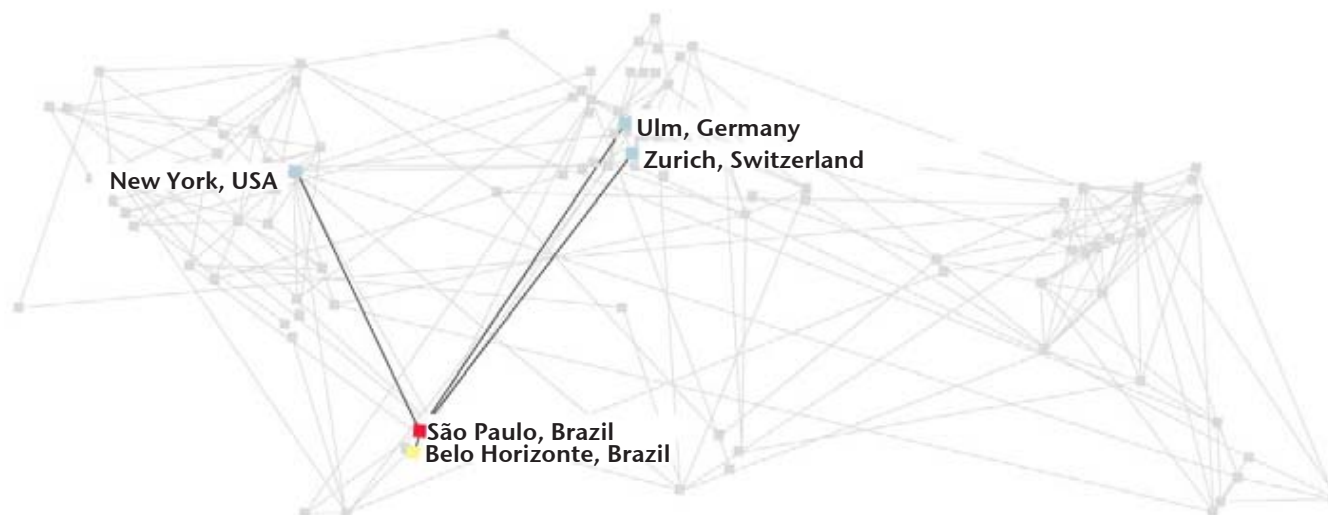
Liquid/Illustration/Personal project/2004



G2/Cover and inside illustration/2008



If you could/Poster/2008



Ana Starling

www.anastarling.com/www.bizu.bz
ana@anastarling.com

Birthplace: Belo Horizonte, Brazil

Residence: São Paulo, Brazil

Connecting cities: Zurich, Switzerland/Ulm, Germany/New York, USA

THIS BRAZILIAN DESIGNER works from her studio, Bizu Design, a space she founded together with her husband, the musician and writer Roberto Guimarães, in São Paulo.

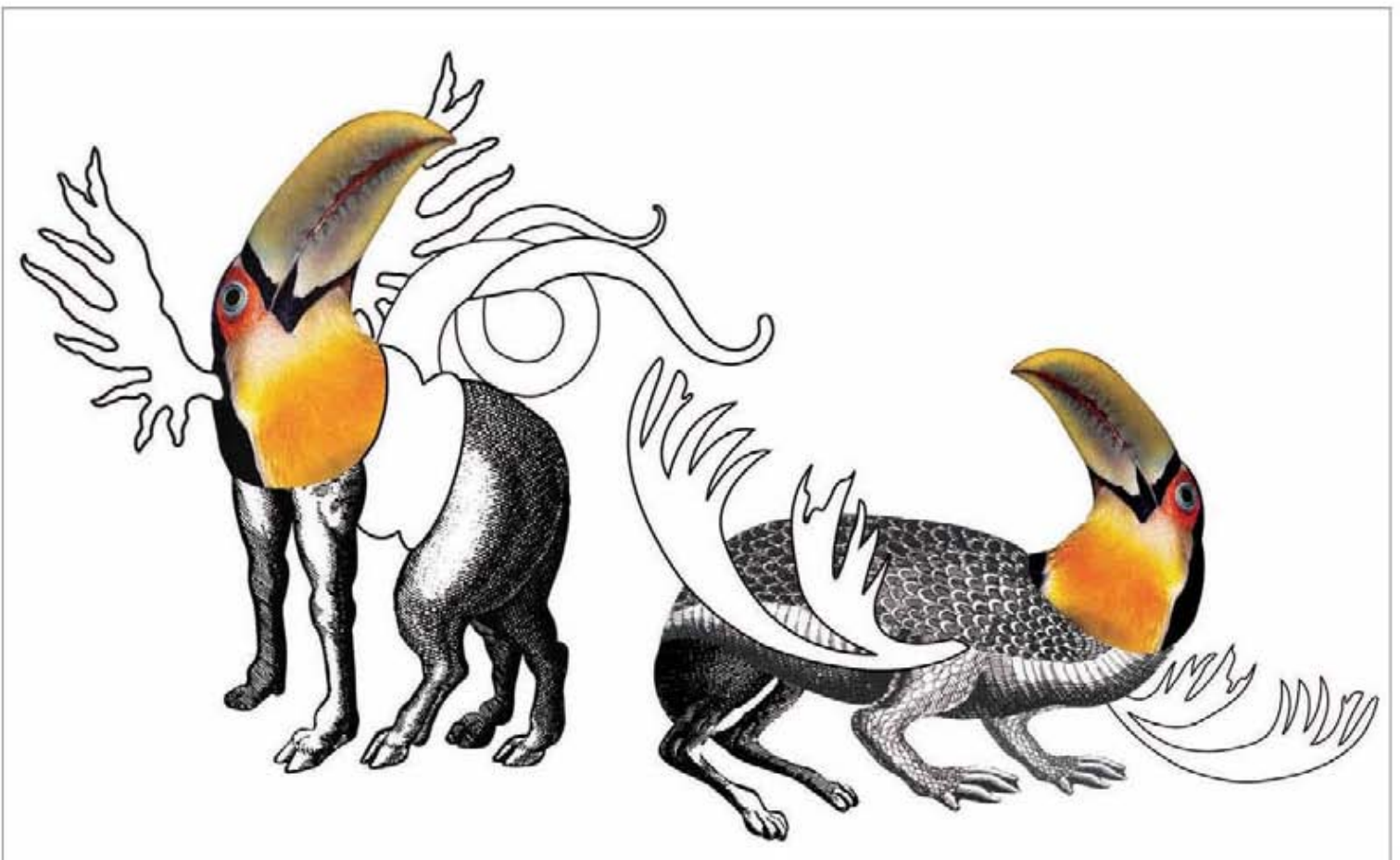
Her studio develops pieces where design and content are inseparable. “The design *with* content is always greater than design *plus* content.” For them this implies a deep understanding of the uniqueness of each project and offering personalized

solutions that, as well as matching their client’s expectations, have the capacity to surprise.

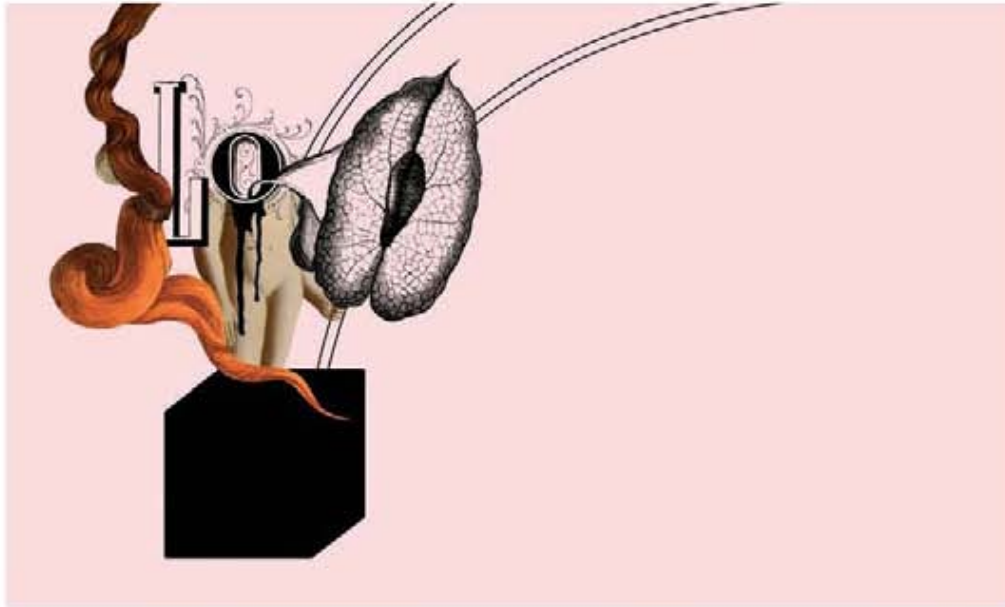
Ana Starling is a versatile graphic artist who has worked as illustrator and designer creating visuals for a wide range of media. Her influences are found in the worlds of art – surrealism, Dadaism, conceptual art and minimalism, music, and European design.

In the year 2000, she began to experiment in interactive projects. This new media had a big influence on her style and resulted in her using digital interfaces as graphic elements possessing great personality. From there she entered the motion graphics world and created a successful series of pieces in movement for which she has received important international mentions and prizes.

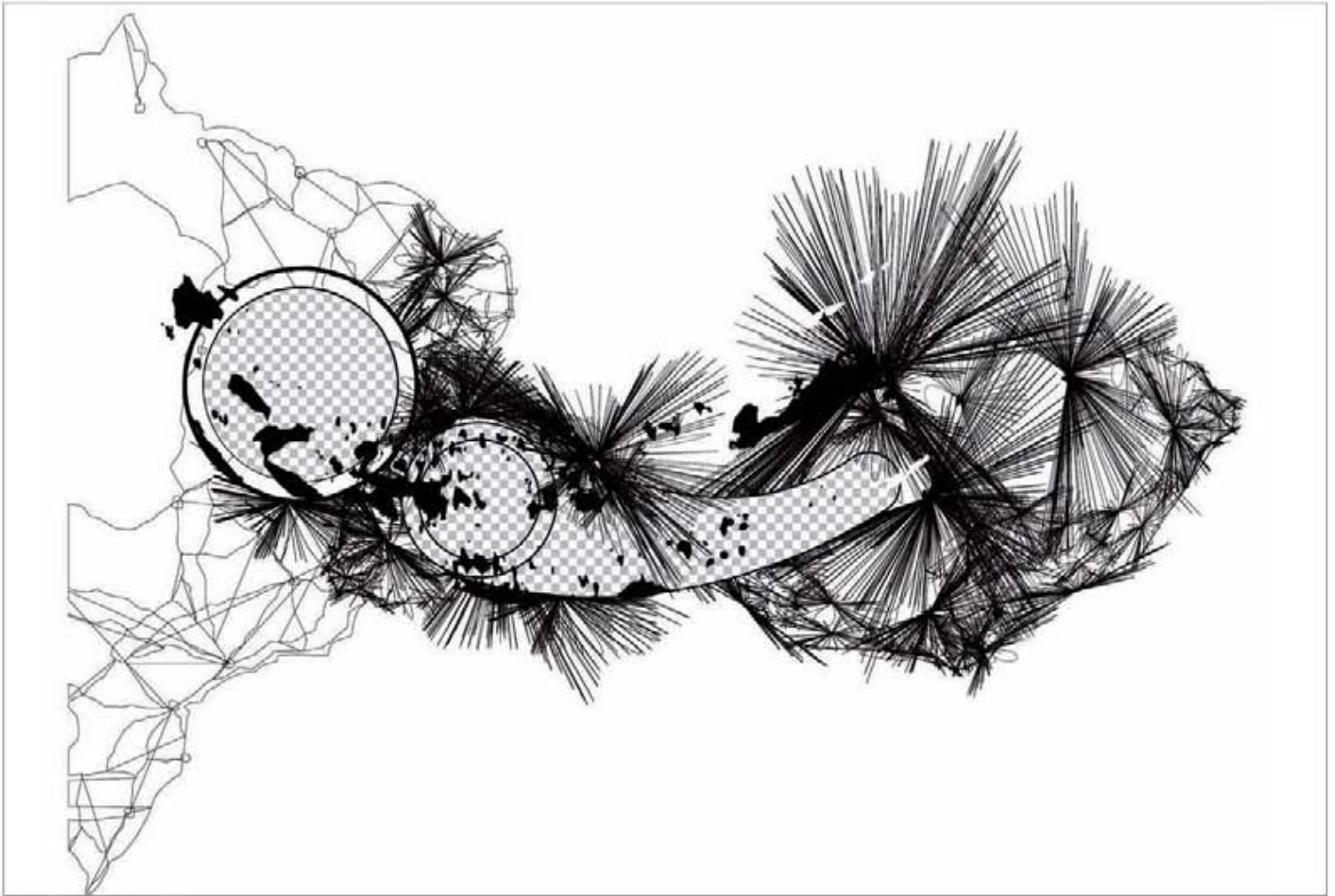




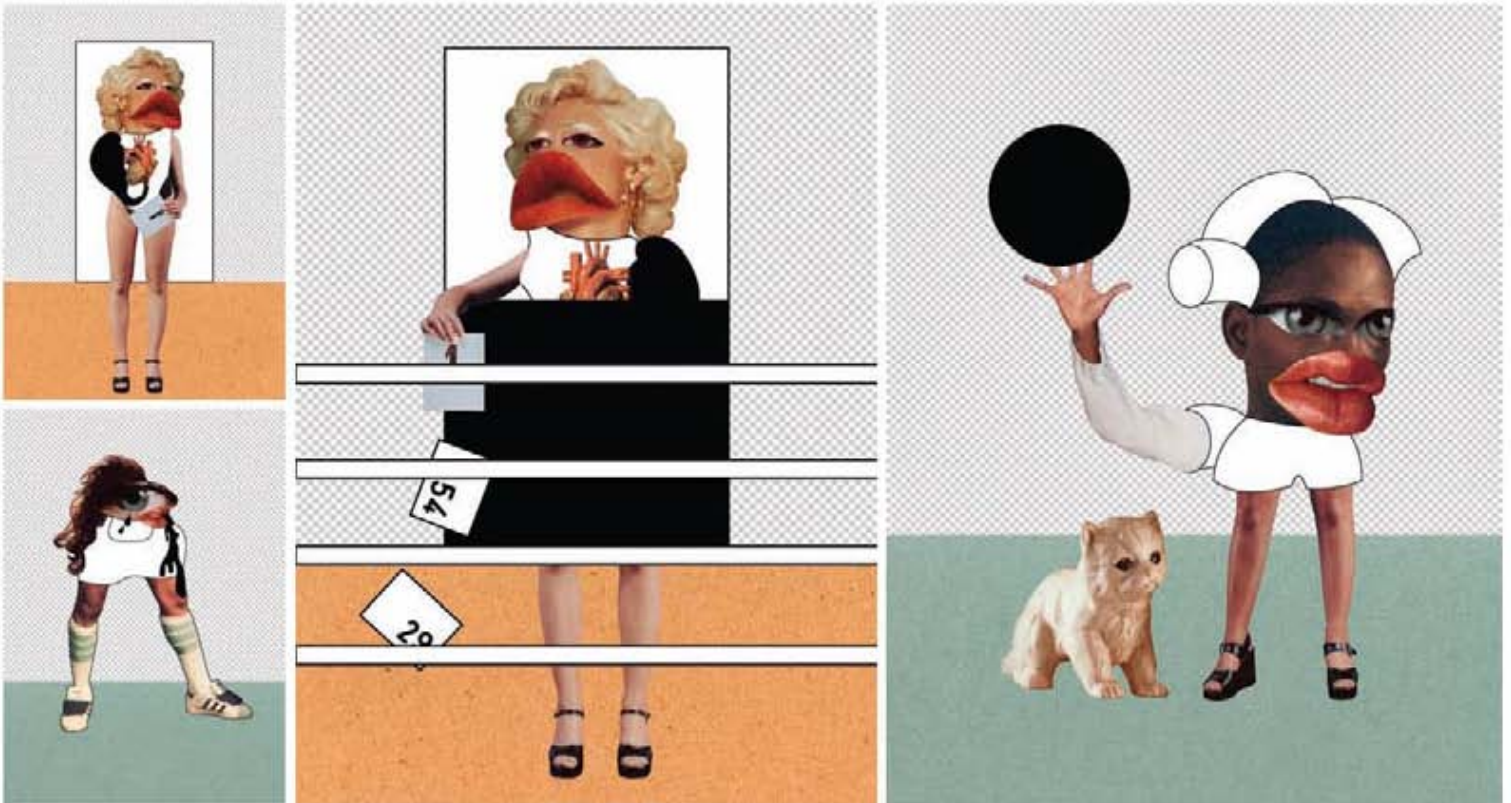
Animals/Opera scenario/Video animation/2007



Lolita/Magazine illustrations/2005



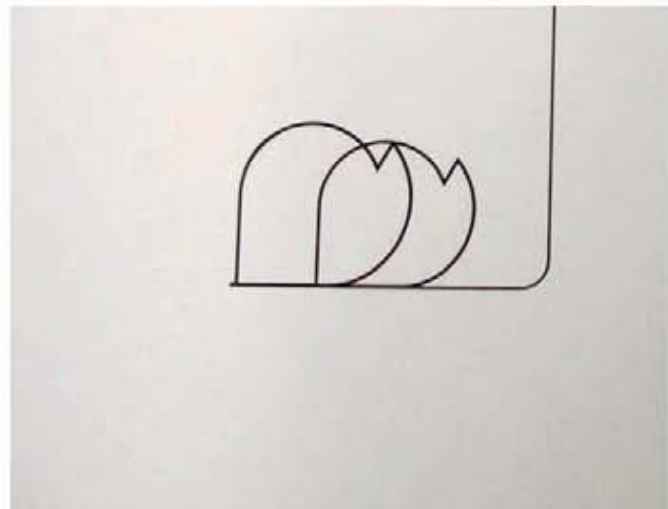
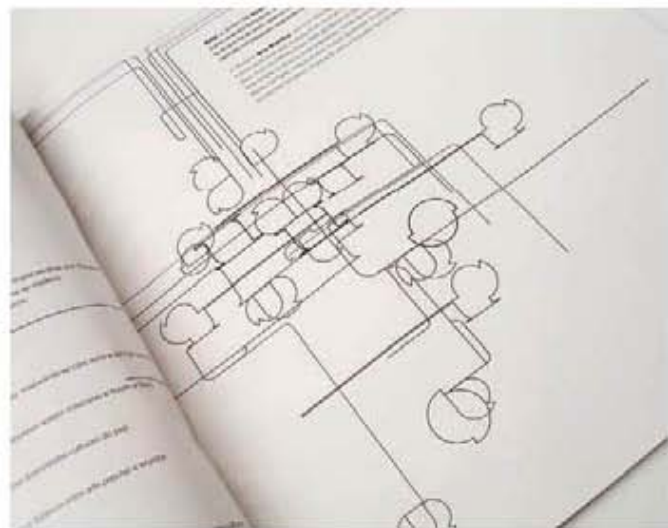
Untitled/Magazine illustration/2007



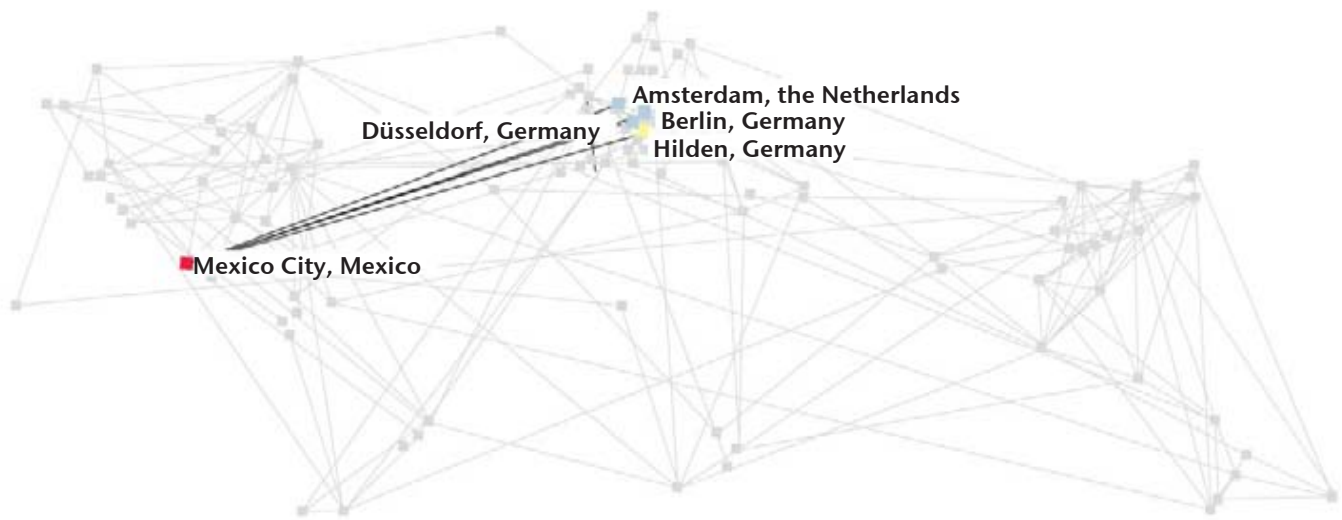
Box/MTV Artbreak/Video animation/2006



Rumos/DVD package/2006



Tree/Magazine type illustrations/2006



André Pahl

www.primeclub.org
andre@primeclub.org

Birthplace: Hilden, Germany

Residence: Mexico City, Mexico

Connecting cities: Amsterdam, The Netherlands/Berlin,
 Germany/Düsseldorf, Germany

ANDRÉ PAHL IS a German graphic designer who has lived and worked in Mexico City since 2005. He graduated from Rietveld Academy in Amsterdam in 2004 and has worked for different clients in Europe and America ever since, in projects ranging from graphic design, illustration and Web design to installations, animations, and motion graphics.

Through the studio Musterfirma, with headquarters in Berlin (musterfirma.org) which he runs with designer Ulrike Brückner, Pahl works for international clients for the most part in corporate, editorial, and printed design. In 2005, the website Musterfirma received the Red Dot Awards prize.

This versatile designer is one of the founding members of the record label *Los Nuevos Ricos de Mexico* and was also part of the band Thom Revolver

from 2003–2005. He is responsible for the artistic direction, alongside Mexican Carlos Amoraes and other invited artists, and is in charge of all the visual communication.

His work has also been selected to participate in various exhibitions and shows such as ARCO 2005, Musik Total at the De Appel Gallery, Casa America in Madrid, and the Yvon Lambert Gallery in Paris, among others.

"So white and Neardy"

This is my curtain.

I moved into my new place almost 4 month ago but due to a crazy about of jobs I didn't have time for any decoration and it's still a total improvised mess - I've been non-stop in front of the computer.

So my girlfriend generously dedicated this drawing to me, to get me in a better working mood and to always remind me who's the pale guy here.

When she discovered the tune with the same name on YouTube, performed by Weird Al Yankovic, she was so beside herself with joy that I was forced to watch it over and over - especially when the guy takes his laptop into the shower she was convinced that this is ME.

Which is kind of funny - and she didn't even know that story - because some years ago when I was graduating from art school in Amsterdam I managed the perfect nightmare: On the very day of the presentation of the end-exam I ran out of the shower in total stress and still wet because I realized that I forgot to hit the render button - and I short-circuited the keyboard with some few ridiculous drops. The computer was ready for the trash. I couldn't finish a couple of things for the presentation, I was 4 hours late, everybody got mad and the committee almost refused to let me pass the final exam. Of course, no one ever asked me afterwards for the holy diploma.

But back to the curtain

So I'm the nerd, and I'm furthermore I'm a farmer she says, a "ranchero". Because I come from that little town called Hilden. German middle-class wasteland, which has 100 times less inhabitants than Puebla or Tlalpan or any other synonym for "stupid little village" over here.

I have to admit that I'm quite glad to have left the cows and chickens and I'm living now in the biggest town of the world instead. And that my girlfriend is from HOLLYWOOD. And that she's half Chilean, half Mexican, a little bit French and grew up in Los Angeles, later moved to the tongue-twister-town Guadalajara, and after studying in London headed straight on to Mexico City - just to meet ME, the farmer-boy, who is regrettably nothing but just boring plain-German.

At least she misspelled "nerdy" !!!

Hilden must be proud of so much exoticism and my parents have their top story for the coffee klatch. My white & nerdy hometown, I send you all my best and aaaaadoooooooooosss... (nostalgic sigh)



Locus Solus Exhibition/Poster/2007



Nuevos Ricos/Poster/2007



PALABRA DE FUEGO



DESDE LA FRONTERA NORTE DE MÉXICO / FROM THE NORTHERN MEXICAN BORDER
PROYECTO JUÁREZ PRESENTA / PROYECTO JUÁREZ PRESENTS:

PALABRA DE FUEGO / WORD OF FIRE

ANAPRA, CIUDAD JUÁREZ, CHIHUAHUA, MÉXICO
SANTIAGO SIERRA, 24 DE MARZO 2007 / MARCH 24TH 2007

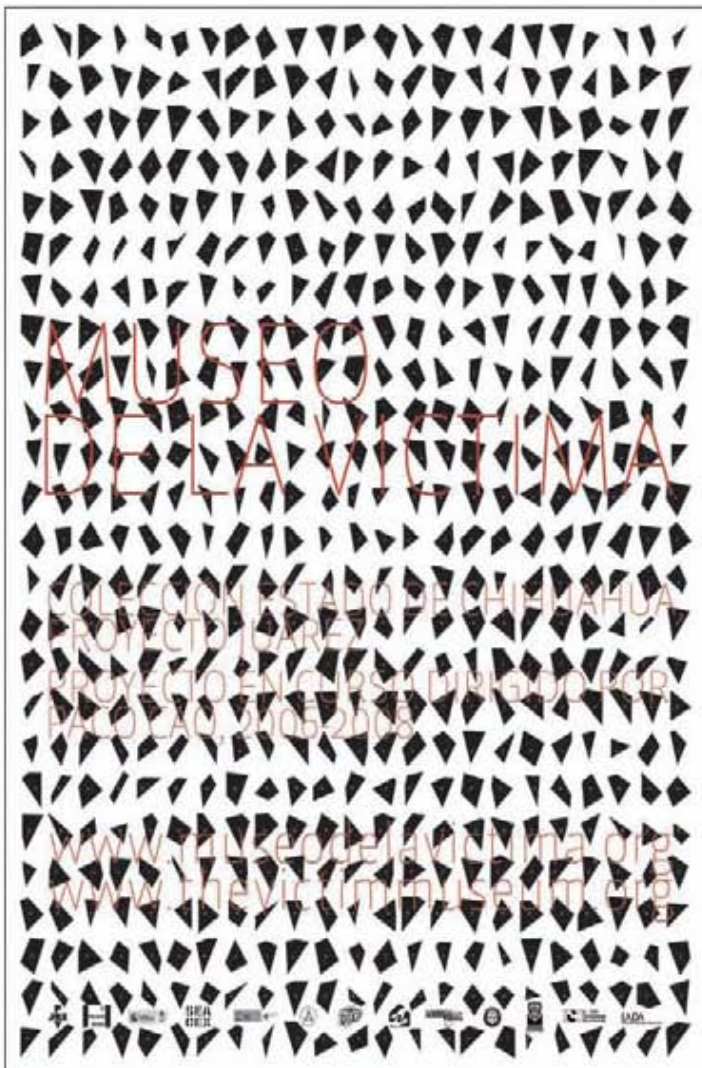
WORD OF FIRE

CIUDAD JUÁREZ 8:00 P.M. MÉXICO D.F. 9:00 P.M. NEW YORK 10:00 P.M.
BUENOS AIRES 0:00 A.M. LONDON 3:00 A.M. MADRID 4:00 A.M. ZÜRICH 4:00 A.M.
NEW DELHI 8:30 A.M. SEOUL 12:00 A.M. LOS ANGELES 7:00 P.M.

En directo desde / Live webcast from: www.santiago-sierra.com www.proyectojuarez.org



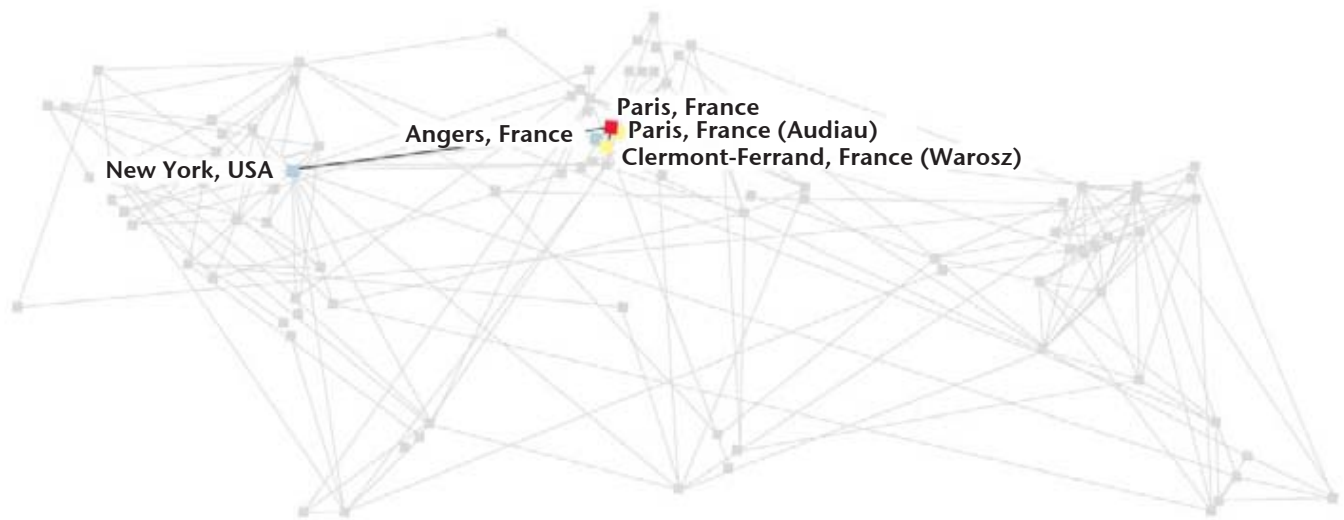
Thom Revolver/Flyer/2004



Proyecto Juarez, Paco Cao/Poster/2007



Thom Revolver/Poster/2003



Antoine+Manuel

Antoine Audiau and Manuel Warosz
www.antoineetmanuel.com
c@antoineetmanuel.com

Birthplace: Paris, France (Audiau)/Clermont-Ferrand, France (Warosz)

Residence: Paris, France

Connecting cities: New York, USA/Angers, France

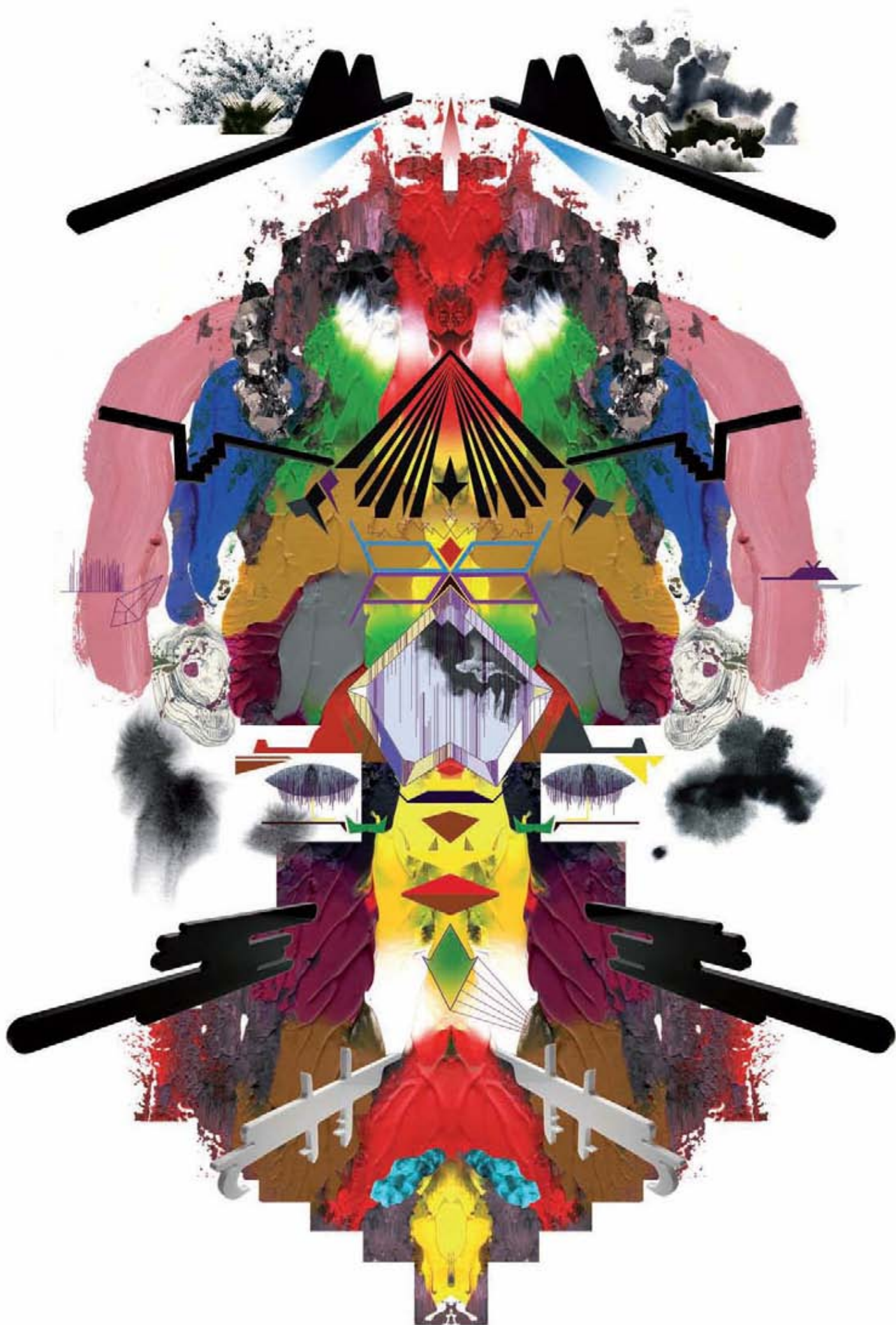
THIS DUO OF DESIGNERS met while they were studying at the school of Art in Paris and almost immediately began working together with the name of Antoine+Manuel.

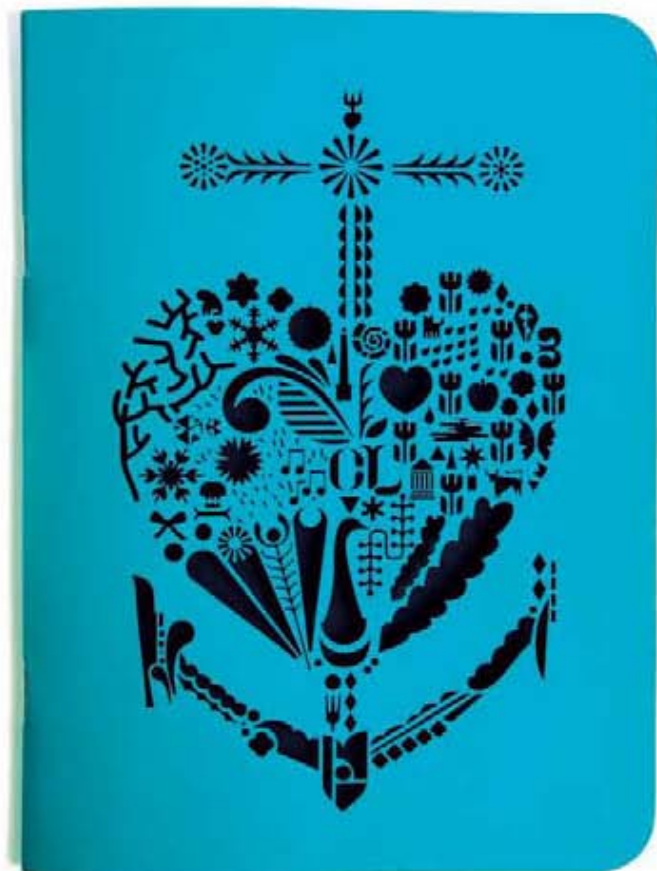
Since 1993 they have carried out projects for cultural institutions such as the Museum of Tomorrow in Taiwan, the Yale University Art Gallery, and the Angers National Center of Contemporary Dance (CDNC). Their work has also been reviewed by publications such as *FORM* and *RES*. Antoine+Manuel run a space/

gallery where they commercialize some of their work, from screen prints to editorial projects such as the book *François-Xavier Courrèges*, which they designed in 2007.

They combine hand drawings and digital illustrations with the use of typography and their own photography. They both explore their favorite creative methods, which give results of coherent unity despite their diversity. By working in areas such as dance and fashion this creative studio has defined a unique graphic style.

“For each project we begin the design process by inventing a formal system with its own vocabulary and rules. In this conception phase we concentrate on form and the story we wish to tell. We focus on the fact that the objects we create are destined for a specific audience and our objective is to provoke emotions. Since we are the first people to see our own work, we need to understand what emotions our work provokes in us.”

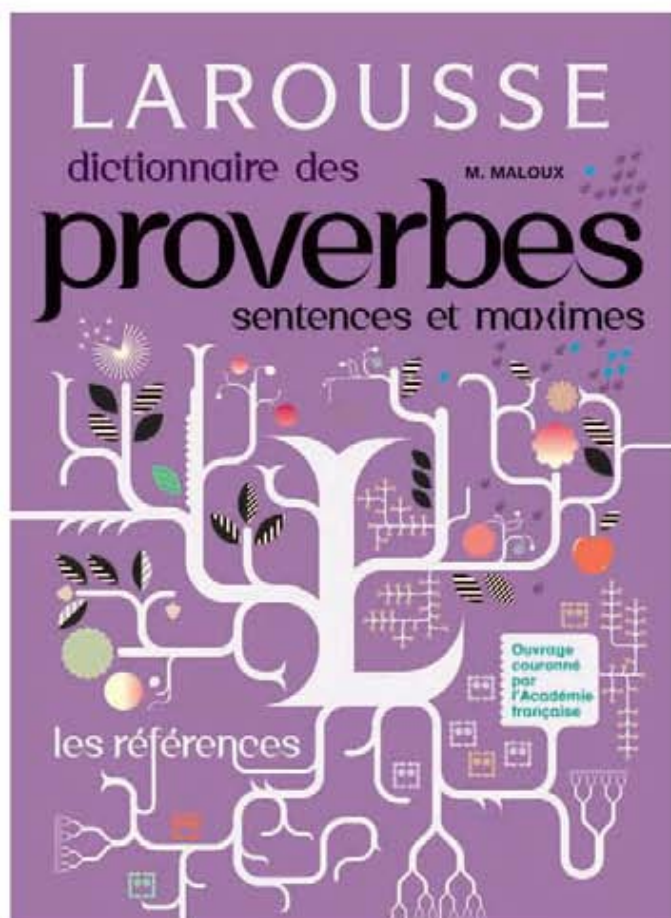




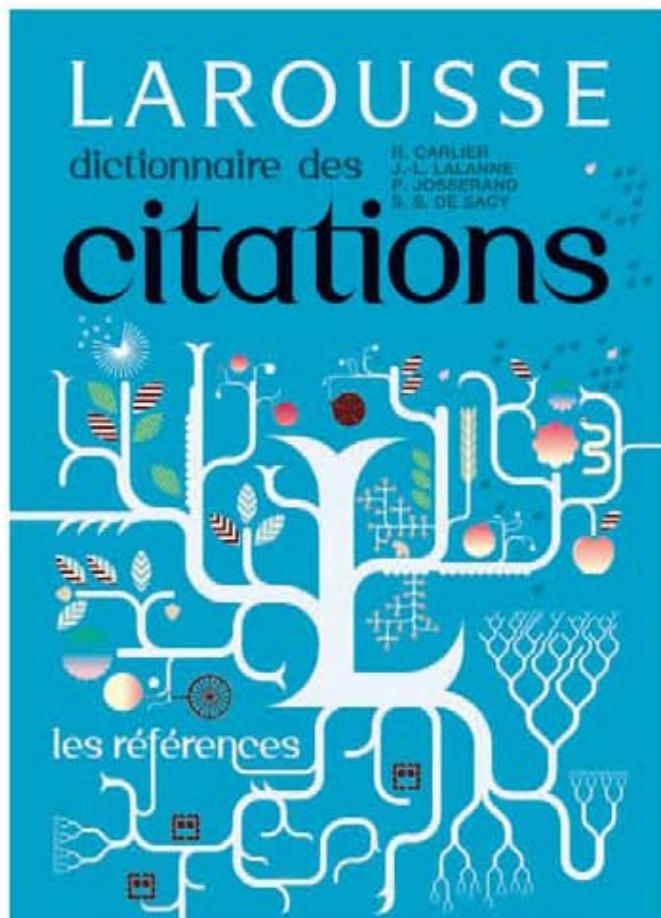
Pavane/Christian Lacroix's Fall-Winter 2006-2007 prêt-à-porter brochure/2006



38/Christian Lacroix's Spring-Summer 2006 haute couture brochure/2006



Larousse proverbes/Cover for a proverb dictionary/2006



Larousse citations/Cover for a quotation dictionary/2006

UZÈS DANSE FESTIVAL

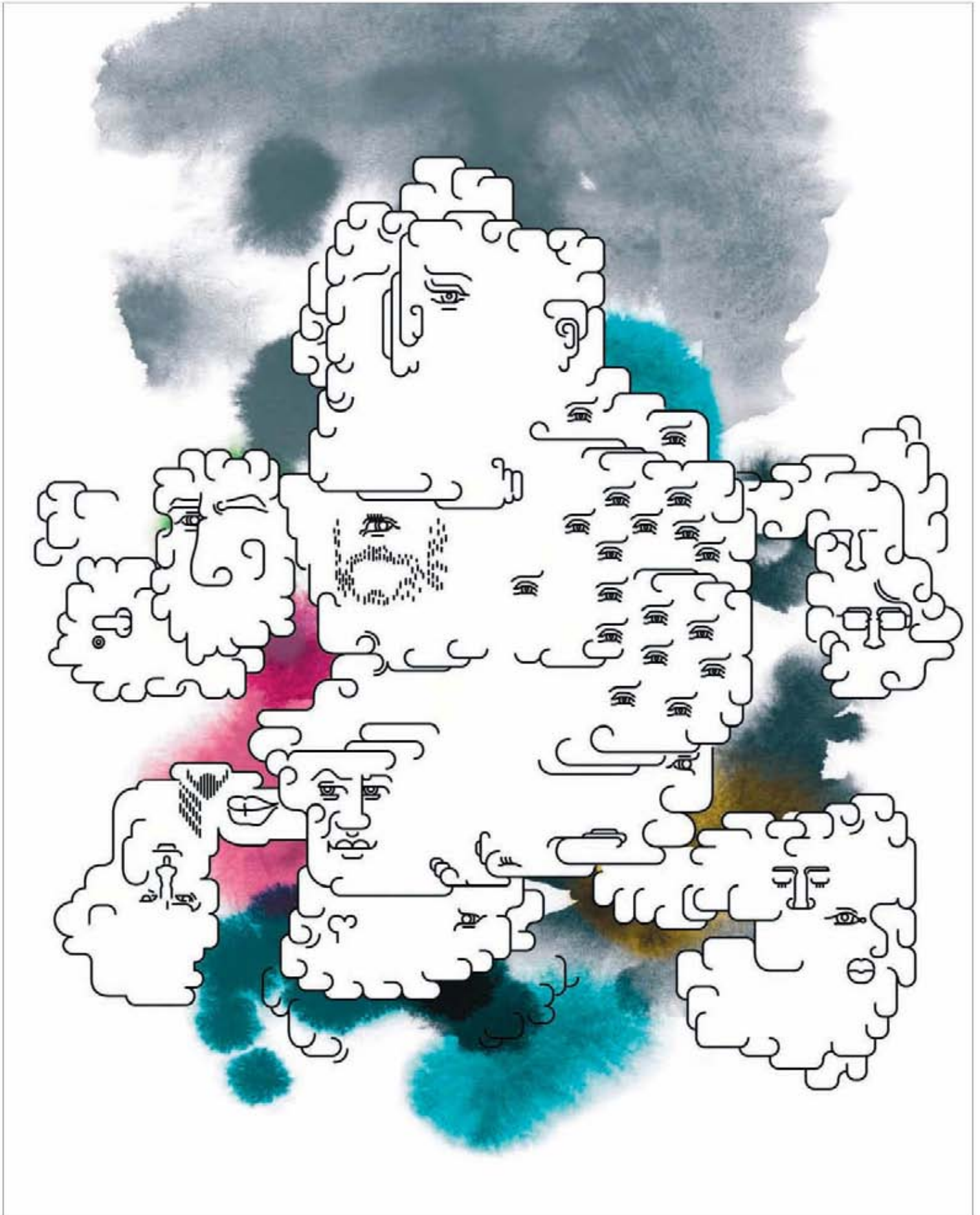
16——23 { JUIN } 2007

LOCATION : 04 66 03 15 39

www.uzesdanse.fr

ANTOINE+MANUEL

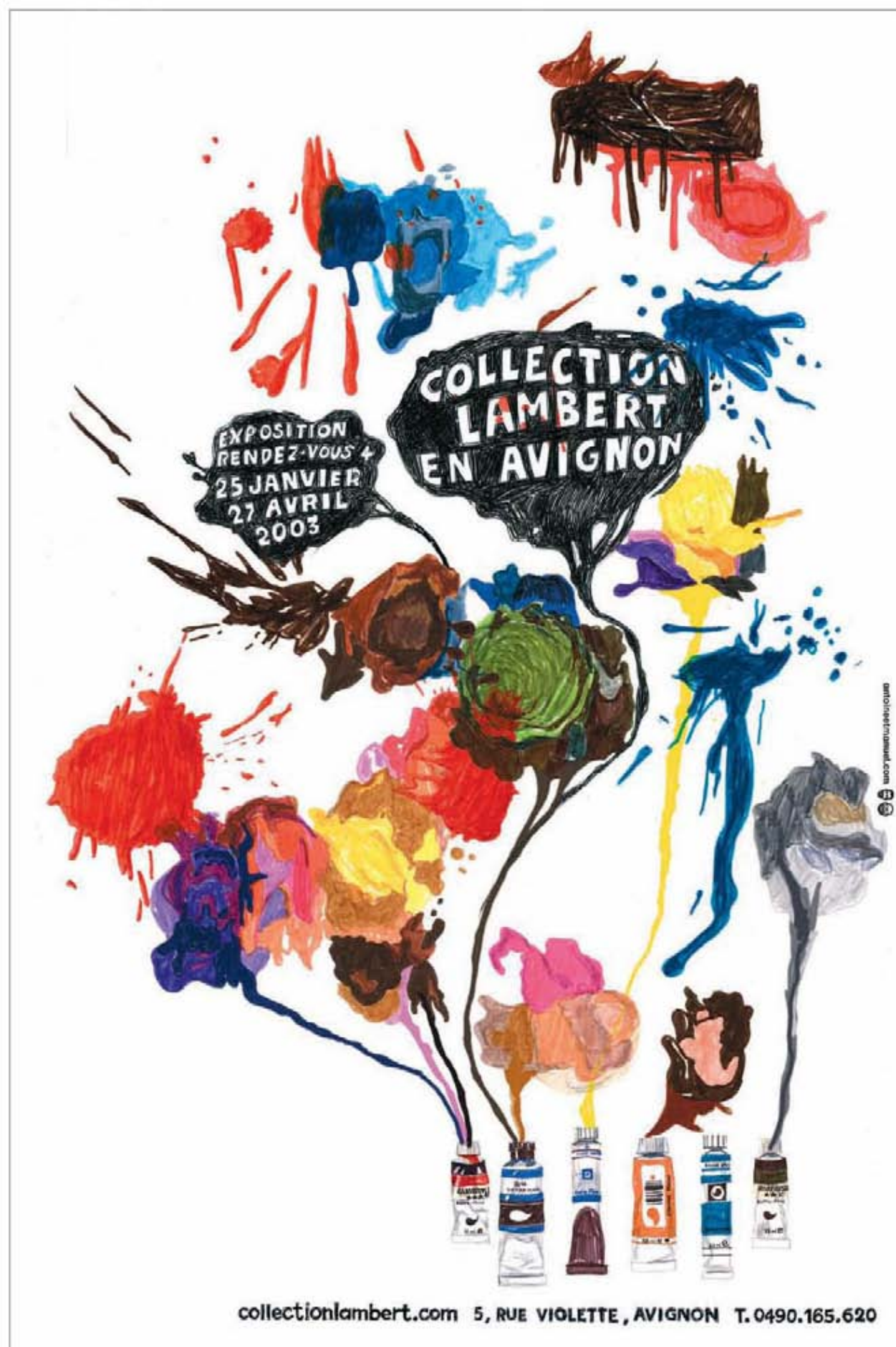
LA VILLE D'UZÈS, LE CONSEIL GÉNÉRAL DU GARD, LE CONSEIL RÉGIONAL LANGUEDOC ROUSSILLON, LE MINISTÈRE DE LA CULTURE ET DE LA COMMUNICATION - DIRECTION RÉGIONALE DES AFFAIRES CULTURELLES LANGUEDOC ROUSSILLON, L'ONDA, LA SACD, LE CENTRE HOSPITALIER LE MAS CABEIRON, L'AGENCE RÉGIONALE D'HOSPITALISATION, LE GOETHE INSTITUT DE LYON, RÉSEAU EN SCÈNE LANGUEDOC ROUSSILLON, LE MUSÉE DU BONHON HARIHO, L'ARCADE PACA, LES HARAS NATIONAUX D'UZÈS, LA CHARTREUSE DE VILLENEUVE-LEZ-AVIGNON - CENTRE NATIONAL DES ÉCRITURES DU SPECTACLE, LA PNAC DE NÎMES, VÉO LOCATION À AVIGNON, LA MÉDIATHÈQUE D'UZÈS, L'OFFICE DU TOURISME D'UZÈS, LE FORUM DANSE D'UZÈS, LE CCN DE MONTPELLIER LANGUEDOC ROUSSILLON, LE DANISH ART COUNCIL.



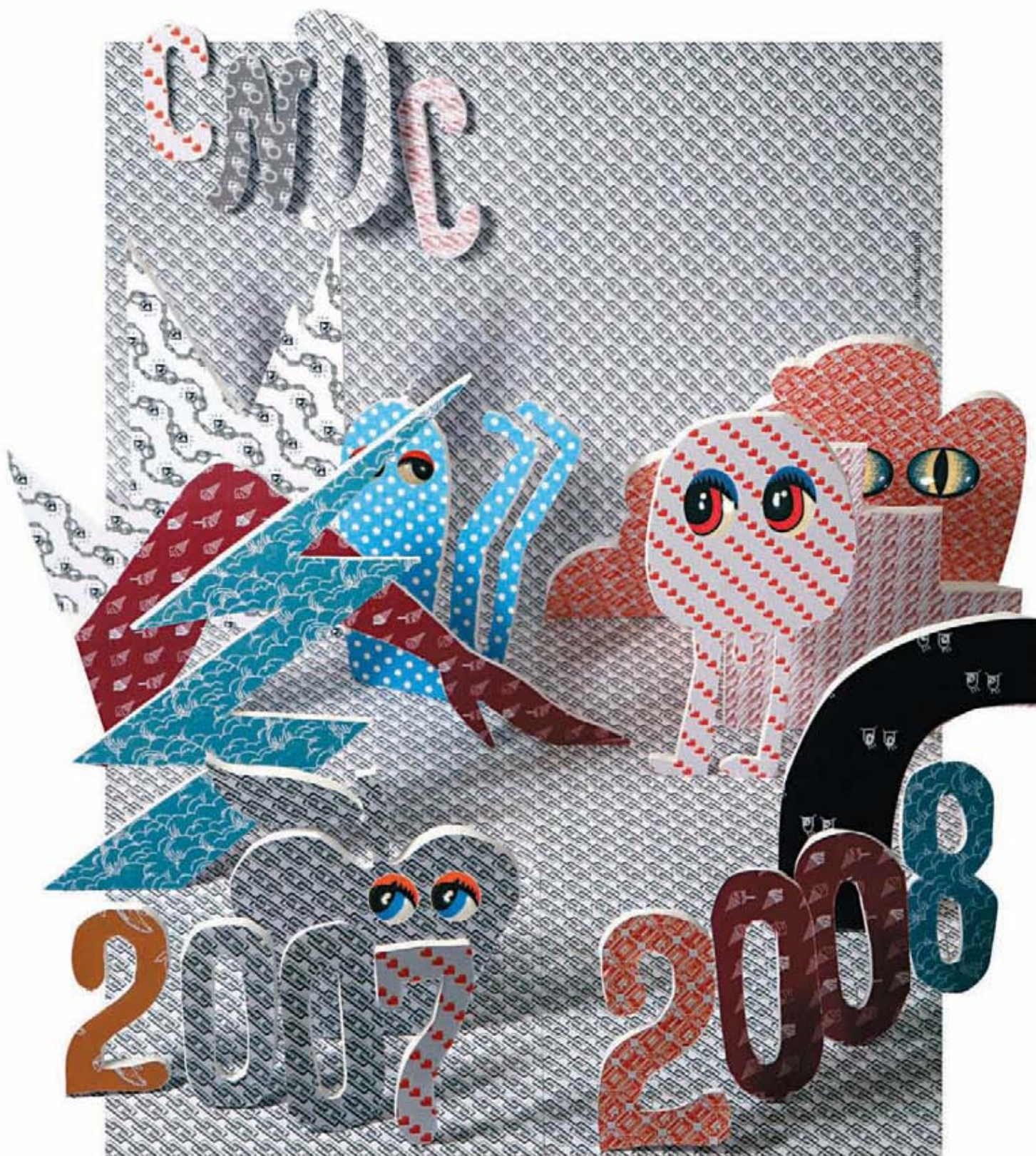
Res cover/Magazine cover/Illustration/2006



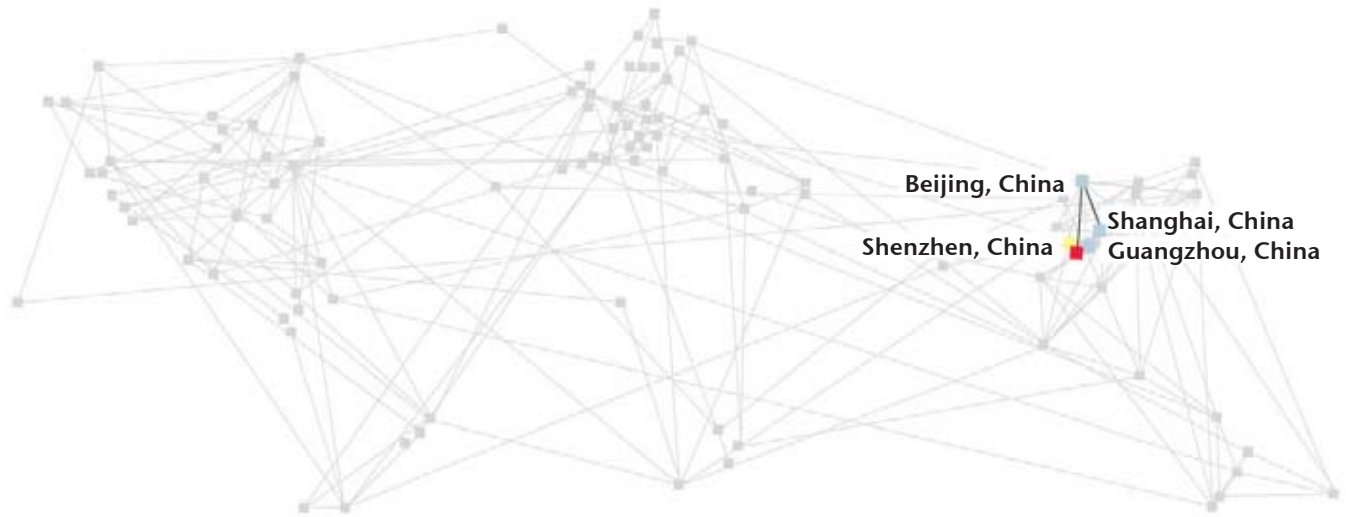
La Comédie de Clermont-Ferrand/Posters for a contemporary theatre/2006-2007



Rendez-vous 4/Poster for a contemporary art exhibition at the Collection Lambert en Avignon Museum/2003



Good Look/CNDC07-08 dance season card/Information card for the contemporary dance center of Angers (CNDC Angers)/2007



Bai Design

Bai Zhiwei
www.baizhiwei.cn
art4bai@gmail.com

Birthplace: Shenzhen, China

Residence: Shenzhen, China

Connecting cities: Beijing, China/Shanghai, China/Guangzhou, China

SHENZHEN IS A TOWN in the south of Guangdong province in the People's Republic of China and the studio of Bai Zhiwei, Bai Design, is located here. It is a workshop where new forms of design are developed in each project using creative concepts which succeed in showing the value of commercial items.

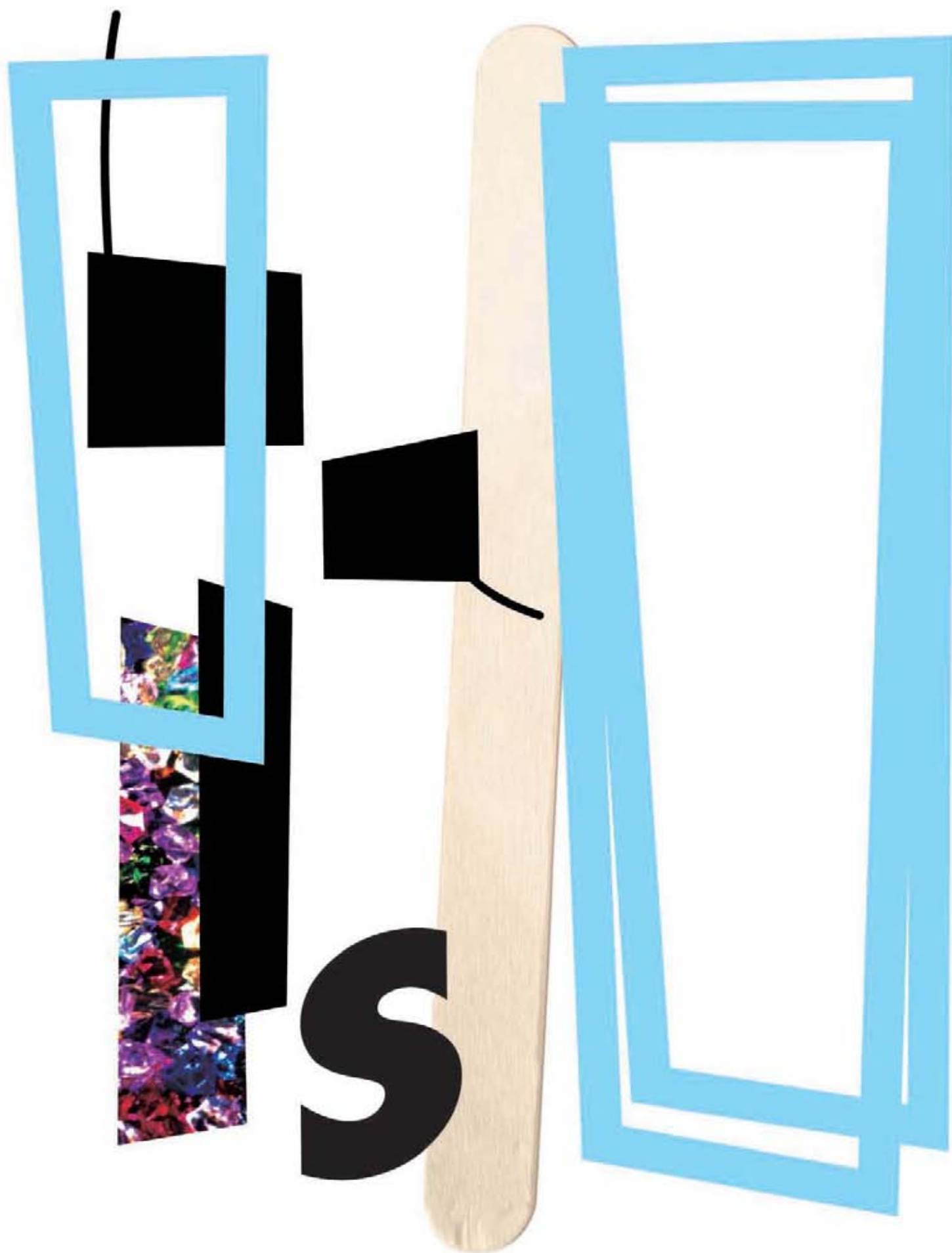
Zhiwei was born in 1981. He studied art and design at the Shenzhen Polytechnic and since 2007 has managed his own

studio. He is a member of the Art Directors Club (ADC) in New York and of the Shenzhen Graphic Design Association (SGDA).

His work has been rewarded with numerous local and international distinctions from important institutions, amongst which include: Art Directors Club of New York (NYADC), Type Directors Club (NYTDC) of New York, Type Directors Club (TDC) of Tokyo, The Taiwanese

International Poster Biennale, Identity Best of the Best 2007, and the Beijing International Logo Biennale. He has also participated in diverse exhibitions and his work has been shown all over the world.

Zhiwei creates sophisticated universes which involve the balanced combination of the ornamental style of oriental calligraphy and the minimalist elegance of the Bauhaus style.





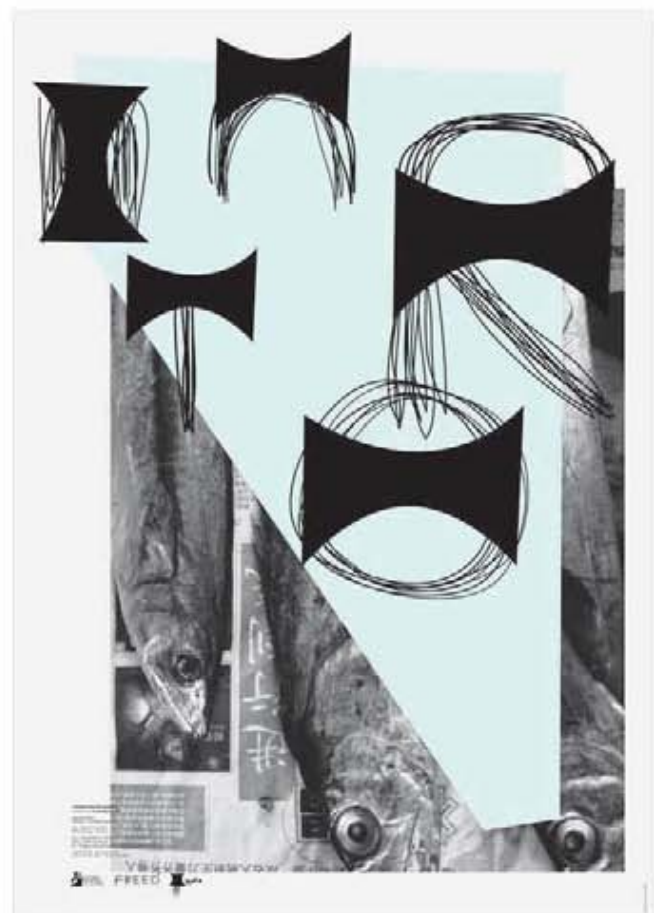
Intro tech DJ party/Poster/2006



Suzhou image/Poster/2005



Intro tech DJ party/Poster/2006



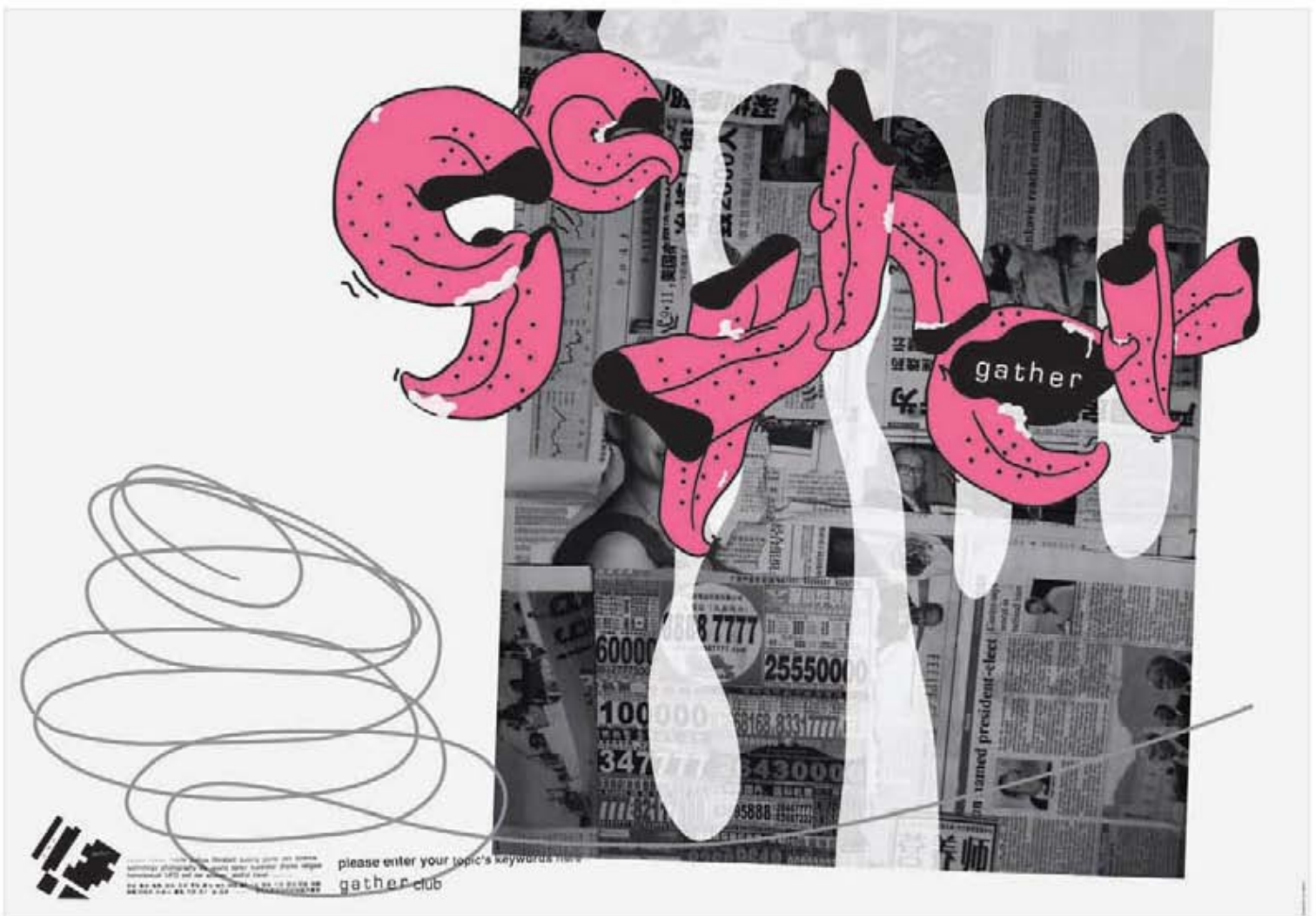


gather

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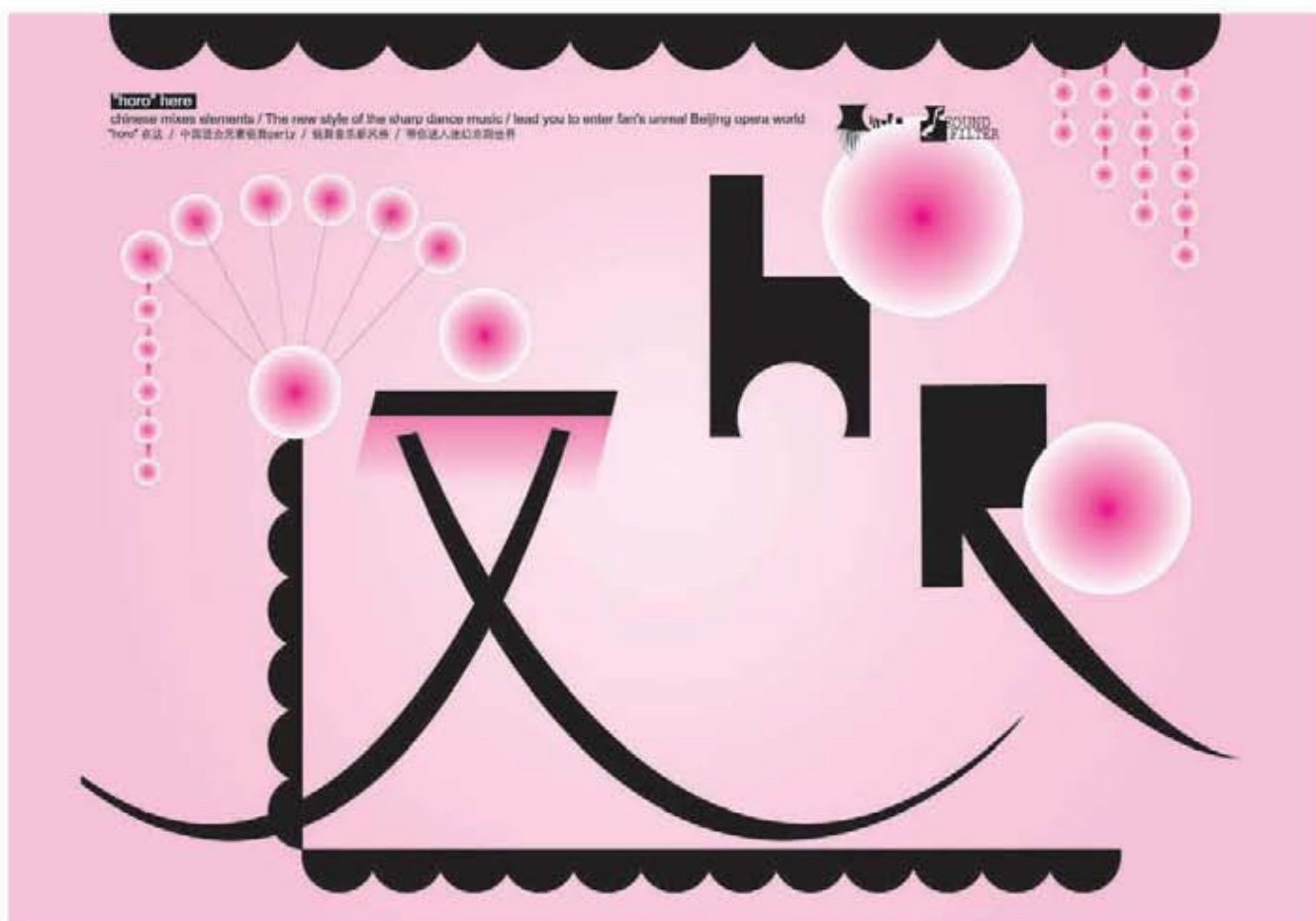
Mahjong book/Booklet/2007



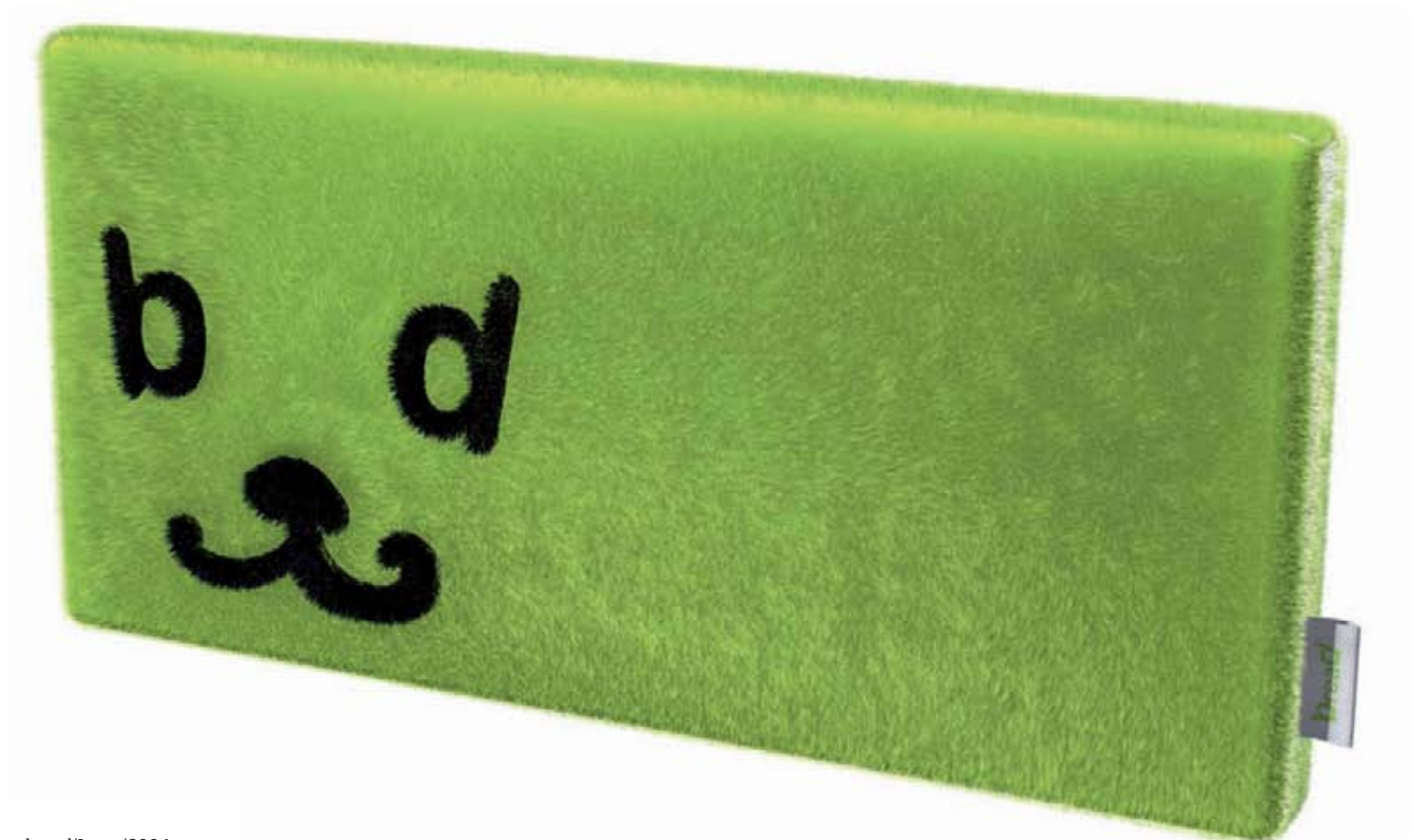
Gather/Poster/2006



Typographic/Typographic treatment/2006



horo here/Poster/2005

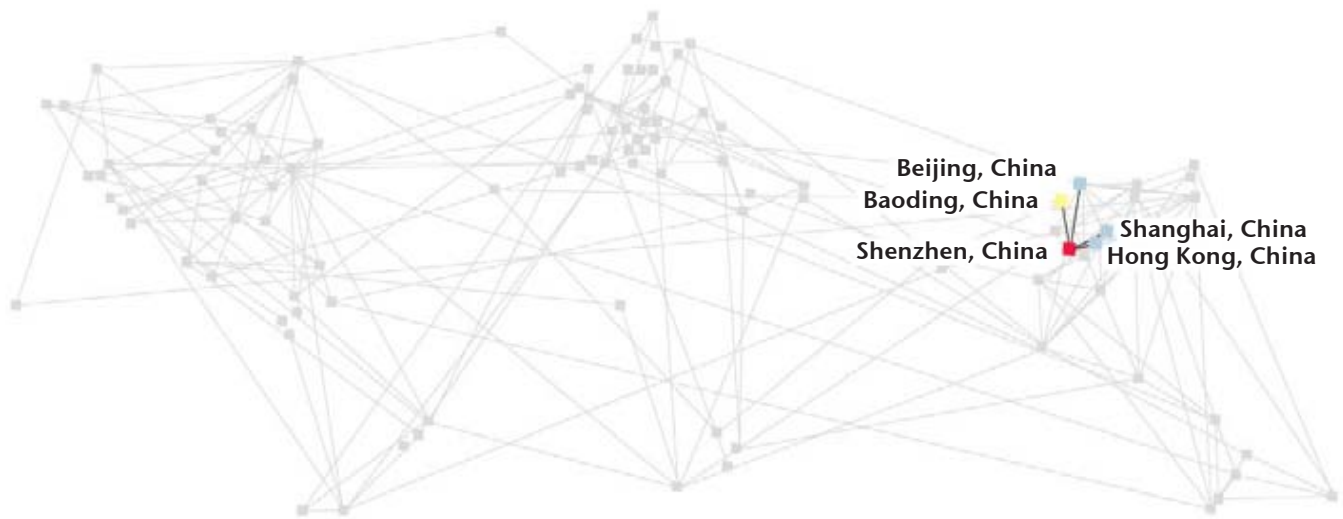


wbread/Logo/2006



Pure/Logo/2006





Bi Xuefeng

www.imagram.com
info@imagram.com

Birthplace: Baoding, China

Residence: Shenzhen, China

Connecting cities: Hong Kong, China/Beijing, China/Shanghai, China

BI XUEFENG FOUNDED HIS STUDIO Imagram Graphic Design in 1997. It develops commercial projects and studies new design ideas, exploring graphics as an independent formal language.

He has received great recognition for his work on a national and international level. His creativity and distinction in graphic design is based on imagination and innovation along with the commercial values required by each one of his clients.

The work of this studio has won numerous prizes and distinctions, which include the Ken Cato Chairman of Judges, and Graphic Design in China, at The International Hong Kong Poster Triennial in 1997 and the Hong Kong Design Show among others. His posters have been exhibited on numerous occasions at the Toyama Poster Triennial in Japan and at the Poster Biennales in Helsinki, Brno, Warsaw, Mexico, and Hong Kong. He has also been selected, three years running, for the TDC Annual Awards.

Xuefeng has participated in exhibitions in Paris and at the Guangdong Art Museum in China. In 2002, he published the monographs *Speaking in visual language* and *The life and design of Bi Xuefeng*. His work has also been included in publications such as *Graphis Poster Annual 2001* and *All Men are Brothers: Designer's Edition*. In addition, he works as a curator, organizing exhibitions such as "French Modern Graphic Design in China" and an important show of one hundred international posters as a tribute to the master, Toulouse-Lautrec.



设计
开放
The
Door

WILLIAMSON
WILLIAM Design Co., Ltd.
WILLIAM DESIGN CO., LTD.
WILLIAM Design Co., Ltd.

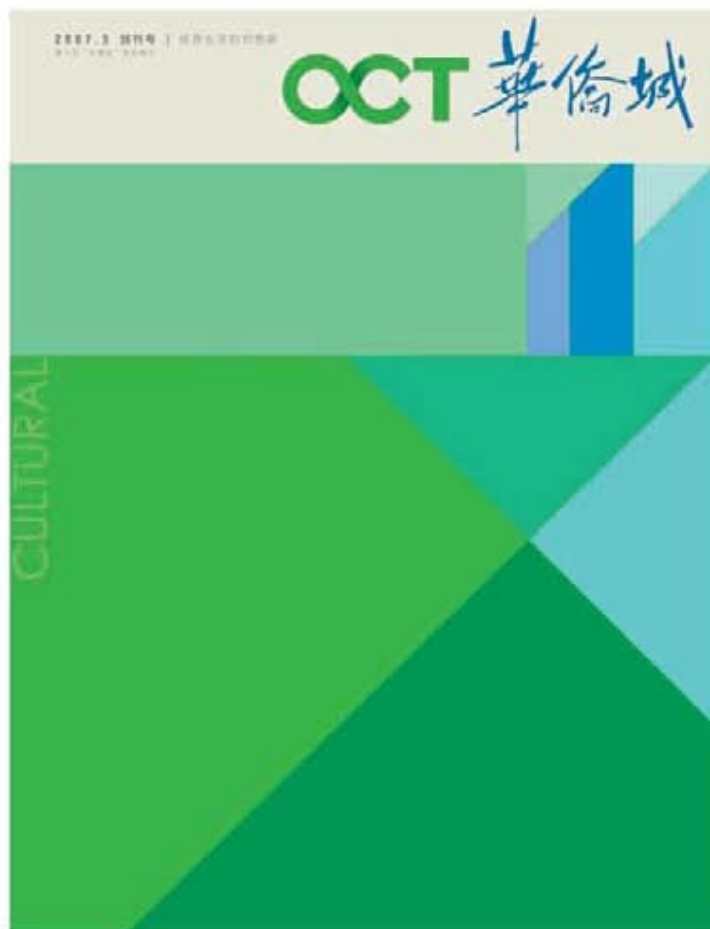
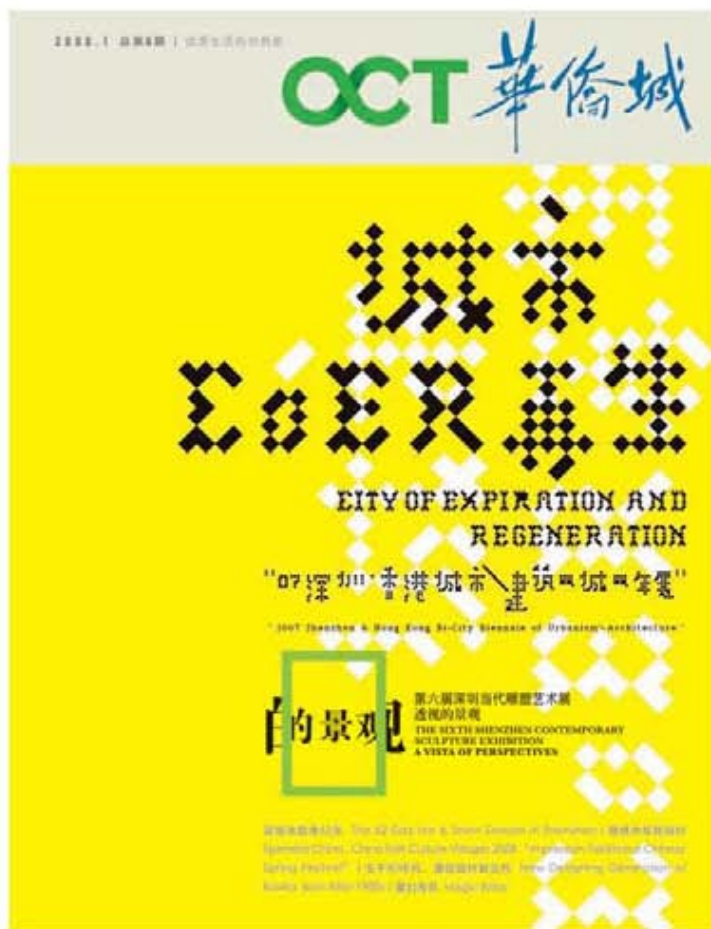
105B-B



Graphic Design in China 05/Book/2005



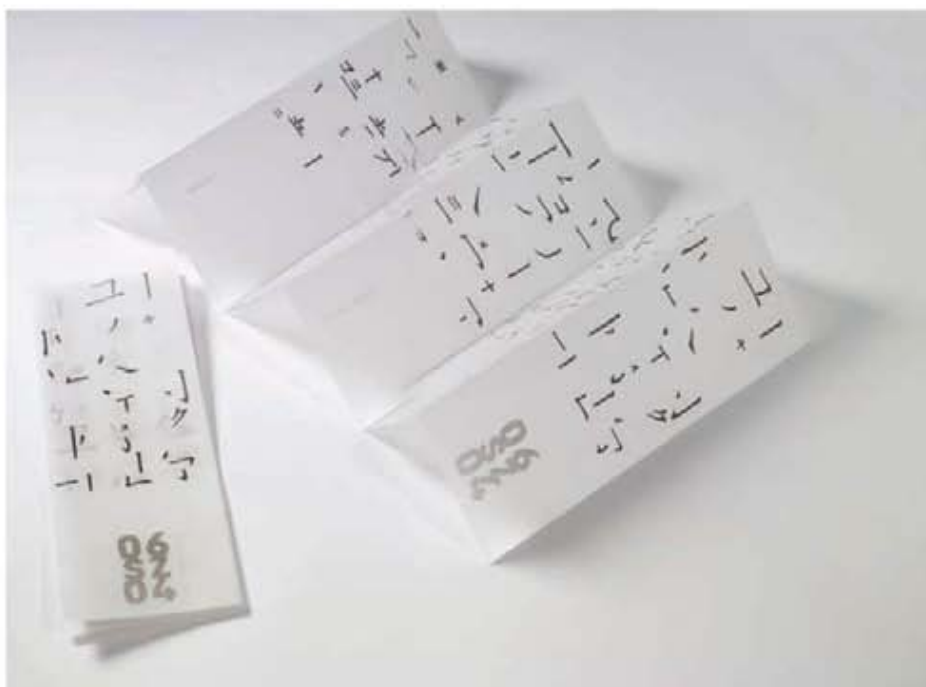
City International of Art/Poster/2005



OCT Magazine/Magazine covers/2007



Refreshing Breeze From Mountain Valleys/Book/2006



06+SZ+04/Invitation design/2004





Bruketa&Zinic

www.bruketa-zinic.com
bruketa-zinic@bruketa-zinic.com

Birthplace: Zagreb, Croatia

Residence: Zagreb, Croatia

Connecting cities: Belgrade, Serbia/Ljubljana, Slovenia/Sarajevo,
 Bosnia and Herzegovina

THIS INDEPENDENT AGENCY, which offers advertising services, was founded in 1995 by the designers Davor Bruketa and Nikola Zinic. Its portfolio spans an array of areas from the development of communication strategies, advertising campaigns, and branding to packaging design, signage, and interactive media. Bruketa&Zinic work with a team of around seventy graphic design and advertising professionals.

This well known communication agency has received various prizes at advertising festivals such as Epica, New York Festival, London International Awards, Art Directors Club New York, Cresta, and Clio, among others. Since 2004 the agency has been a member of Branddoctor, a company specializing in brand consultancy.

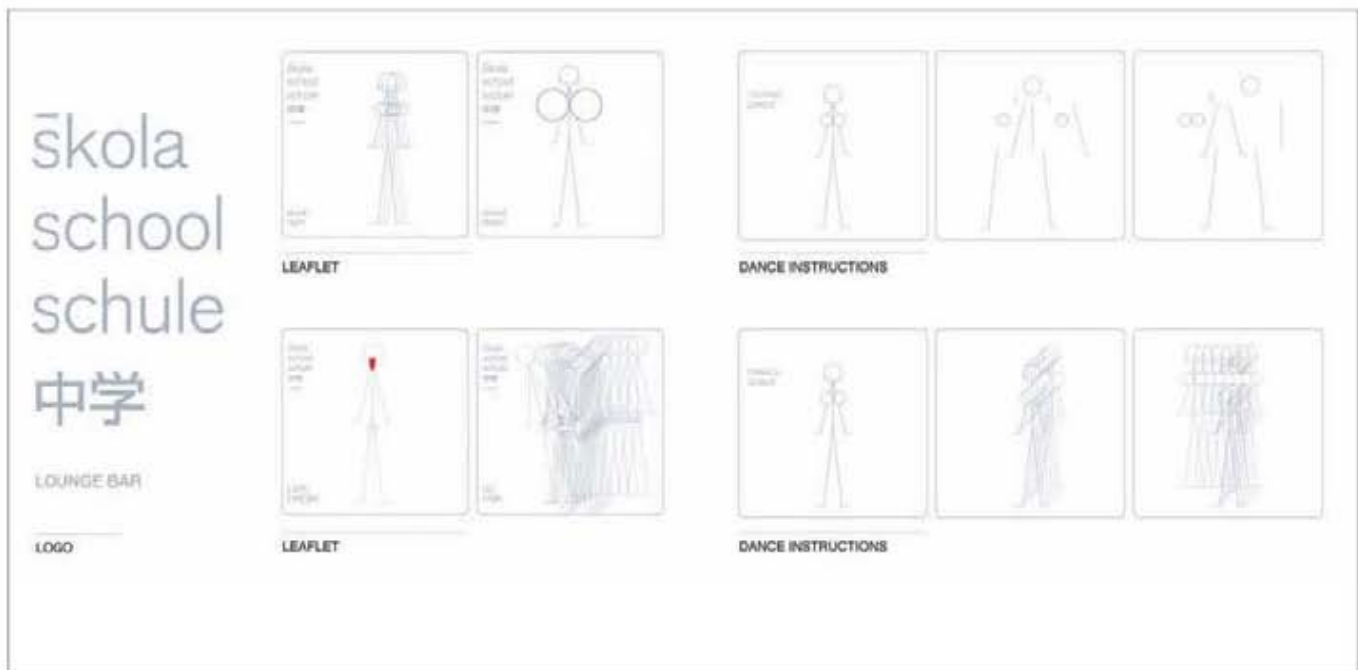
Many publications and specialist magazines have reviewed and included their work, such as *Grafik*, *Print*, *Design*

Evolution: Theory into practice and the *New York Times*. Also, the magazines *i-D Magazine* (2004) and *HOW* (2006) have named them “the best of the year.”

Bruketa and Zinic have been invited to participate as jury members for various international prizes such as the D&AD in London, the Cresta Awards in New York, the Graphis Annual, and the London International Awards.

feed me





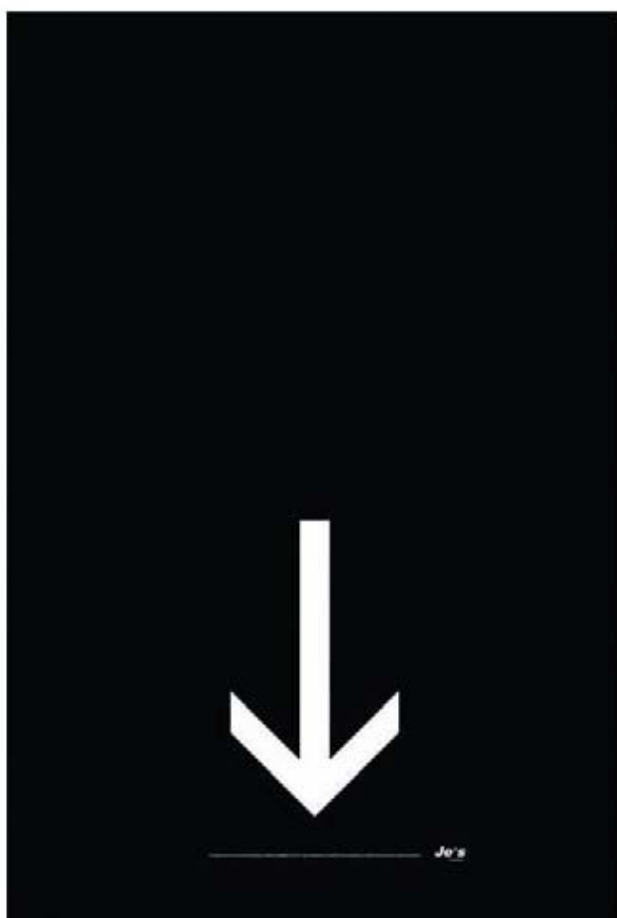
School/Visual identity/Creative Directors, art directors: Davor Bruketa and Nikola Zinic/2005



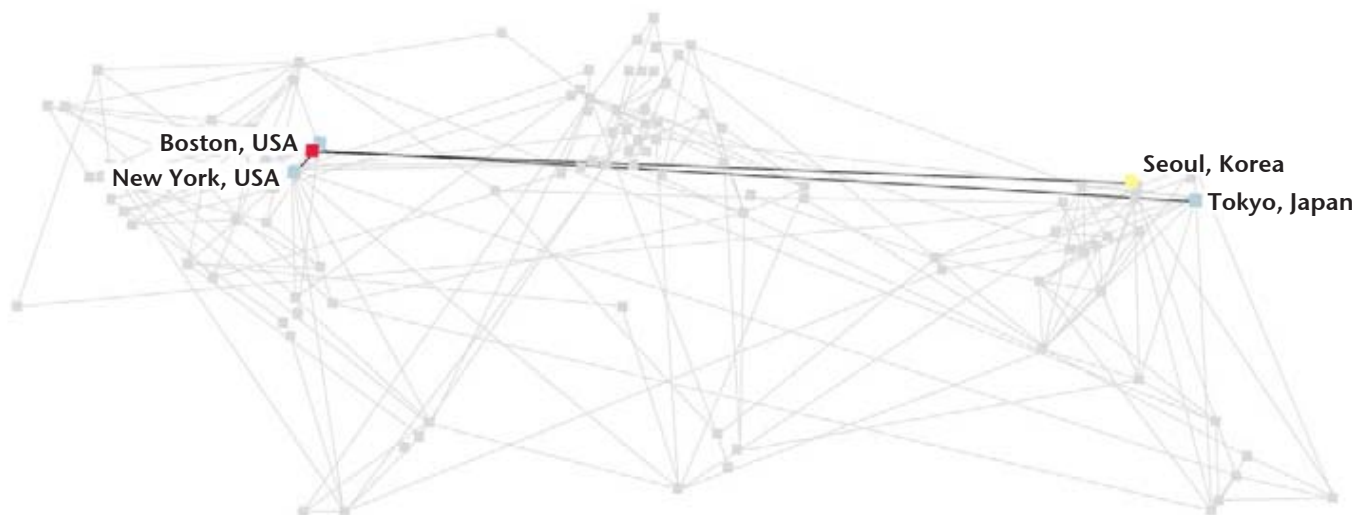
Well Done/Annual report/Creative directors: Davor Bruketa and Nikola Zinic; art directors: Davor Bruketa, Nikola Zinic, Imelda Ramovic and Mirel Hadzijasufovic; copywriters: Davor Bruketa and Nikola Zinic; typographer: Nikola Djurek/2007



Cowboys/Visual identity/Art director, designer, illustrator: Tomislav Jurica Kacunic; creative directors: Davor Bruketa and Nikola Zinic/2008



Bum/Citylight/Creative director: Moe Minkara; art director: Martina Marinic and Krunoslav Franetic; copywriter: Daniel Vukovic/2007



Byung-hak Ahn

www.designsai.com
ahn@designsai.com

Birthplace: Seoul, Korea

Residence: Boston, USA

Connecting cities: Tokyo, Japan/New York, USA/Boston, USA

BYUNG-HAK AHN IS a Korean graphic designer who currently lives in Boston, where he works for the Design Sai studio located in Seoul. Design Sai is a renowned Korean Graphic studio which specializes in editorial and printed projects, visual identity, signage, information design, and interactive design for important local and international clients.

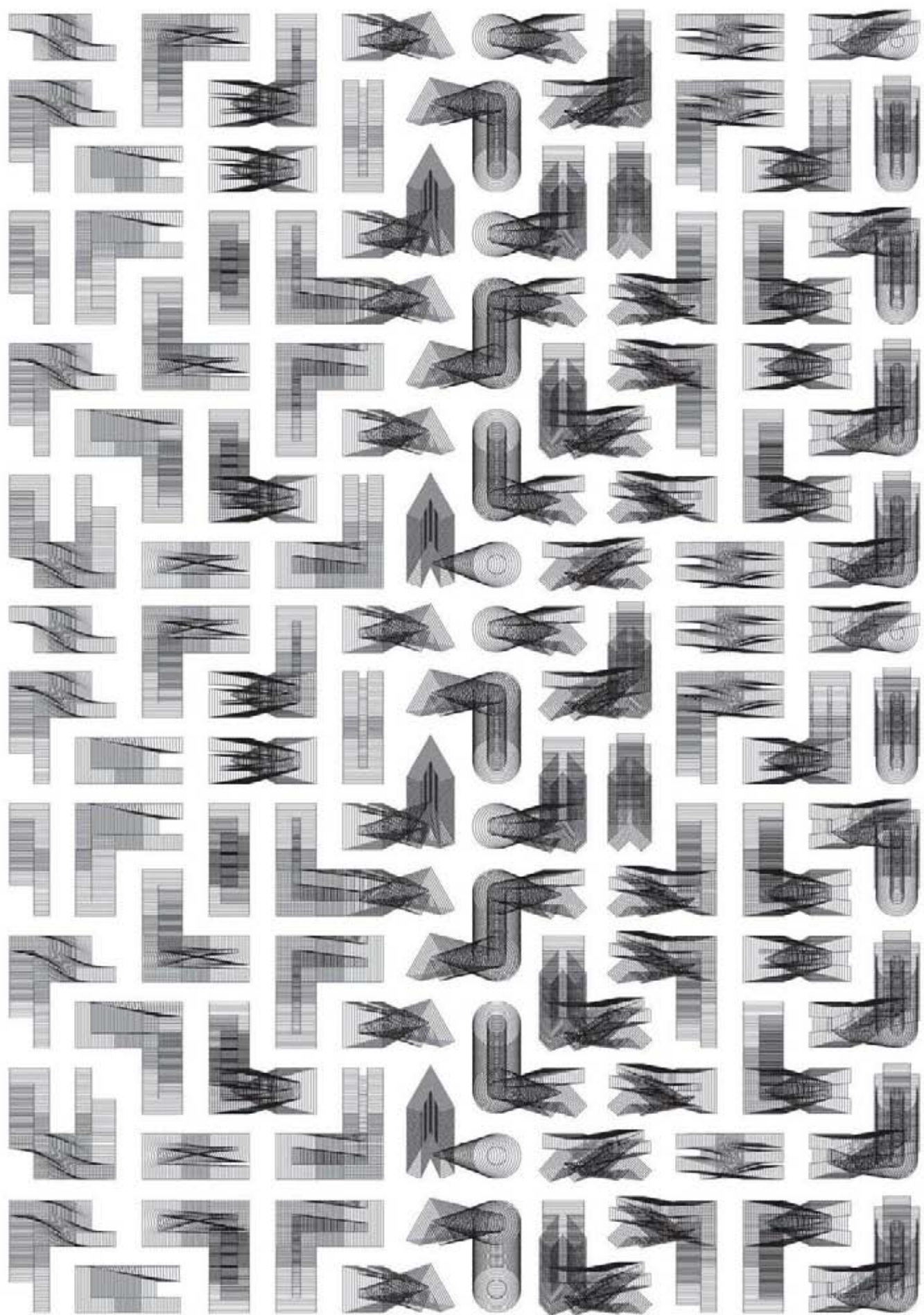
He studied visual communication at the University of Hongik and has worked in graphic design and art direction for

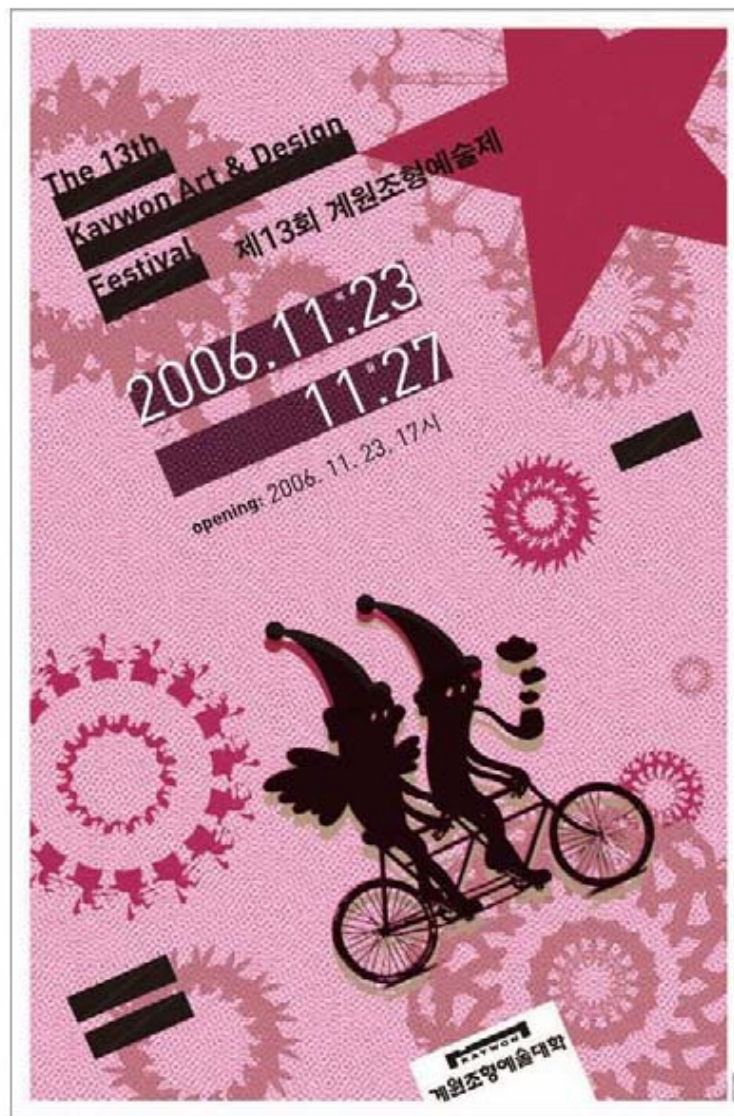
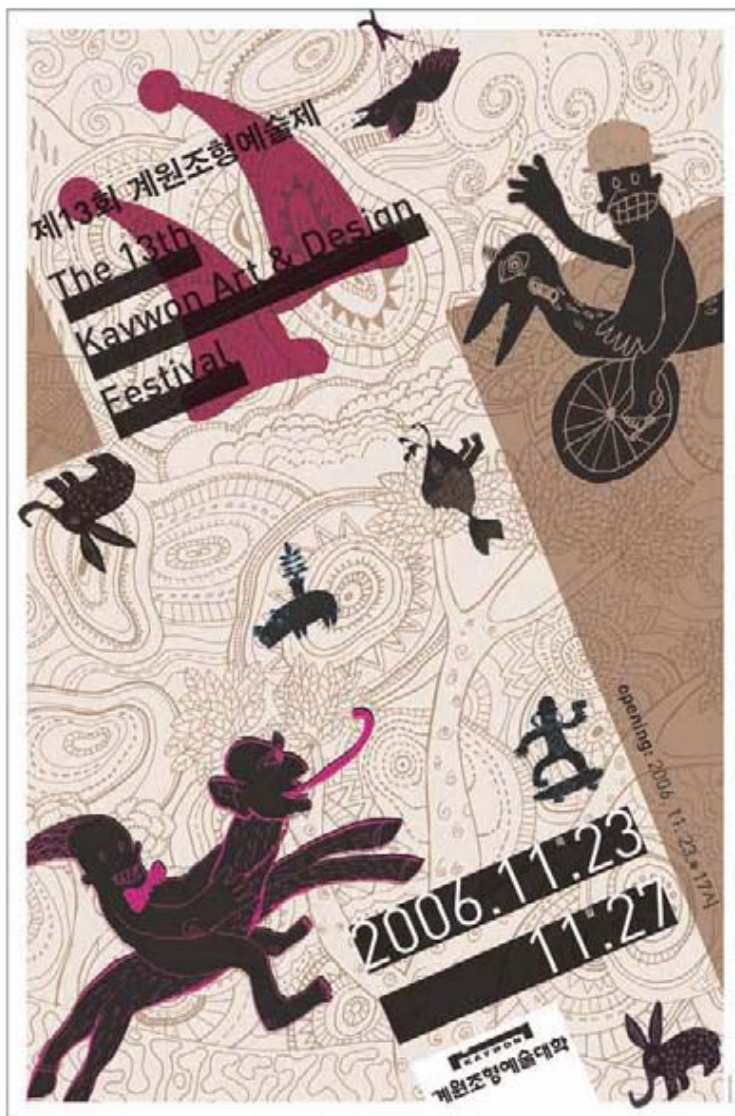
numerous projects, several of which have earned him international distinctions. In addition, he is actively involved as a professor and lecturer in an academic context.

“I oppose the characteristic distinction between design and art as creative activities. I am motivated by everything I find stimulating and I always aim to place myself at the frontiers of design and any other discipline. This is not somewhere with coordinated data, but

a space in continual movement and the marks that this movement leaves behind. I call this ‘Sai’ in Korean and I believe that it is a place for creation and experimentation.”

For Ahn and Design Sai the twenty-first century is a time for “diversity of thought and ideas,” an historic moment where the celebration of differences and the appreciation of all things multicultural will see the blossoming of a new creativity.



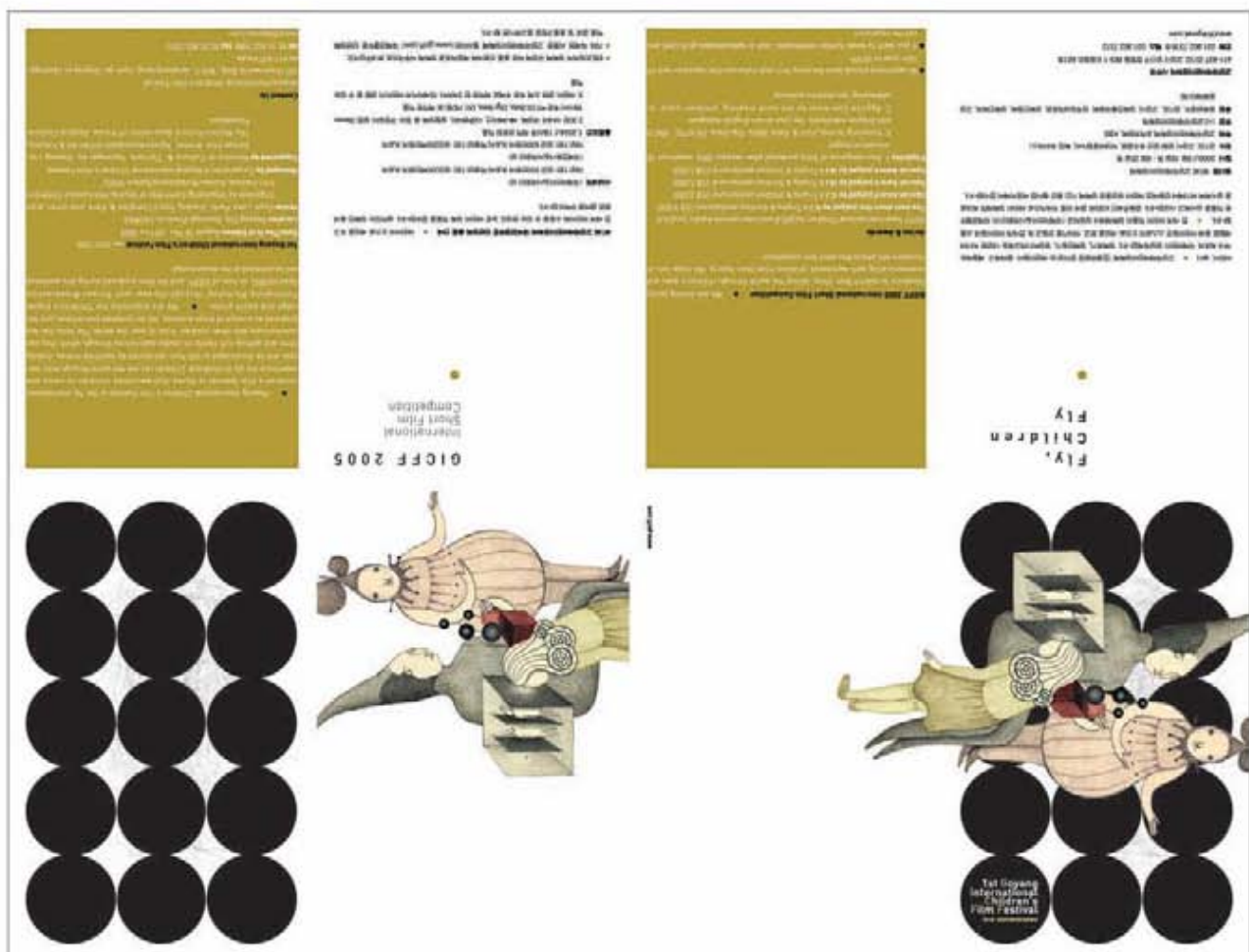


Kaywon Art & Design Festival/Poster No.1/Designer: Sun-soon Shin, Se-mi Yoon; illustrator: Young-soo Kim/2006

Kaywon Art & Design Festival/Poster No.2/Designer: Sun-soon Shin, Se-mi Yoon; illustrator: Young-soo Kim/2006



FID/Brochure/Designer: Byung-hak Ahn/2002



GICFF/Flyer/Designer: Dong-young Lee/2005

浮世絵

아니여도 유희판
모양새의 미인상화의 눈

2006
03.16
04.22

11:00-18:00 월화수토

11:00-20:00 목금

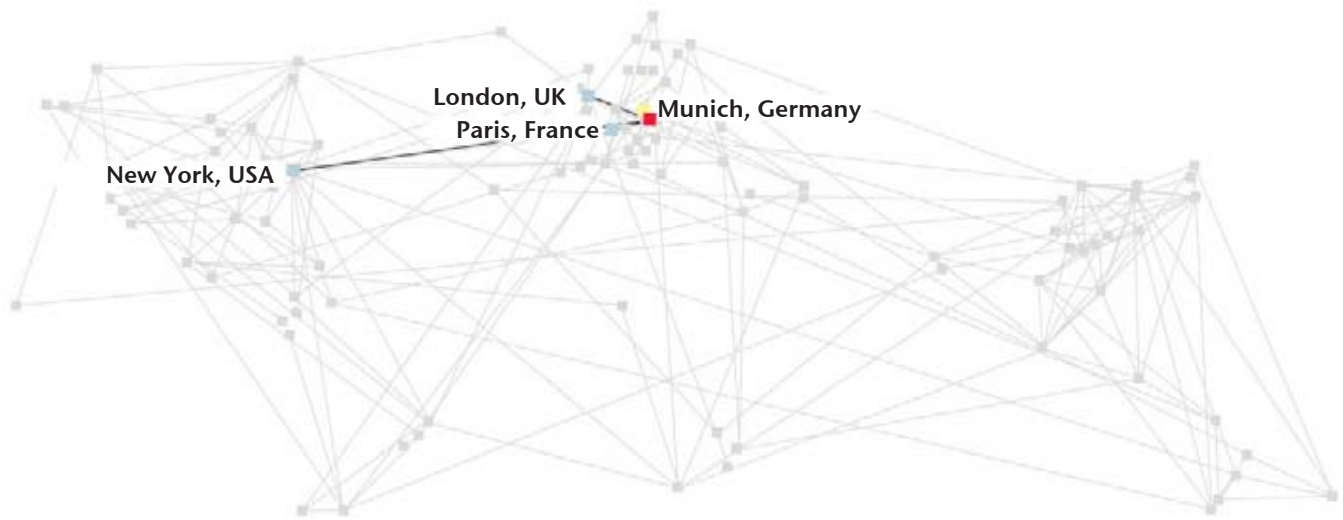
광화문 흥국생명빌딩 3층



일본국제교류기금 서울문화센터

T. 02-397-2820 www.jpf.or.kr





C100 Studio

www.c100studio.com
hello@c100studio.com

Birthplace: Munich, Germany

Residence: Munich, Germany

Connecting cities: Paris, France/New York, USA/London, UK

C100 IS A MULTIDISCIPLINARY design studio devoted to the development of projects that are worked on from the conceptualization and creative direction to the illustration, graphic design, and art direction.

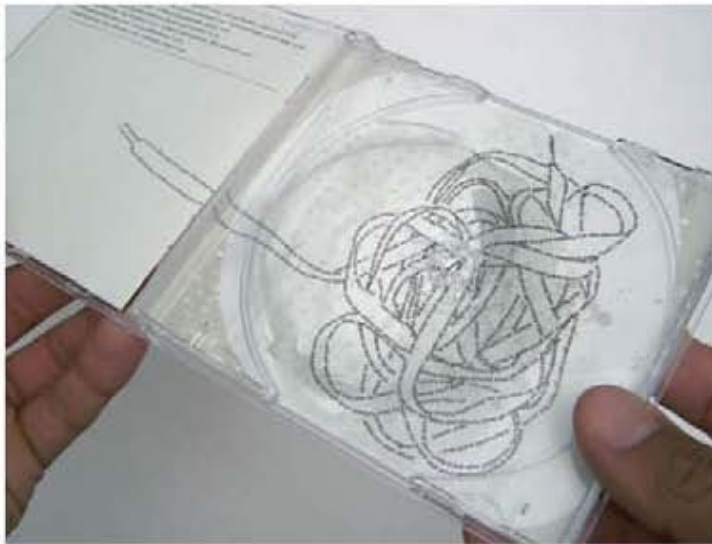
Based in Munich, this studio specializes in creating precise and inventive visual solutions. They embrace each project with great enthusiasm, dedication, and a unique style, which they hope to transmit to their work, vindicating the need to

create personalized designs for audiences who are evermore visually educated and thus more demanding.

Largely influenced by the culture of extreme sports, graffiti, and street art, the work of this studio has been included in recent publications, such as *Young German Design*, *Zoom in Zoom out*, *Logology* and *Nice to meet you*. In 2008, they were selected for issue number 62 of Pyramid's "Design & Designers" series.

In 2003, they worked on the design and art direction of the book *The Art of Rebellion: World of Urban Activism* (www.the-art-of-rebellion.com), a compilation of urban art that comprised interventions by different artists and street practices from around the globe. They were again responsible for the design and art of a second edition in 2006.





Glam/CD cover/2007



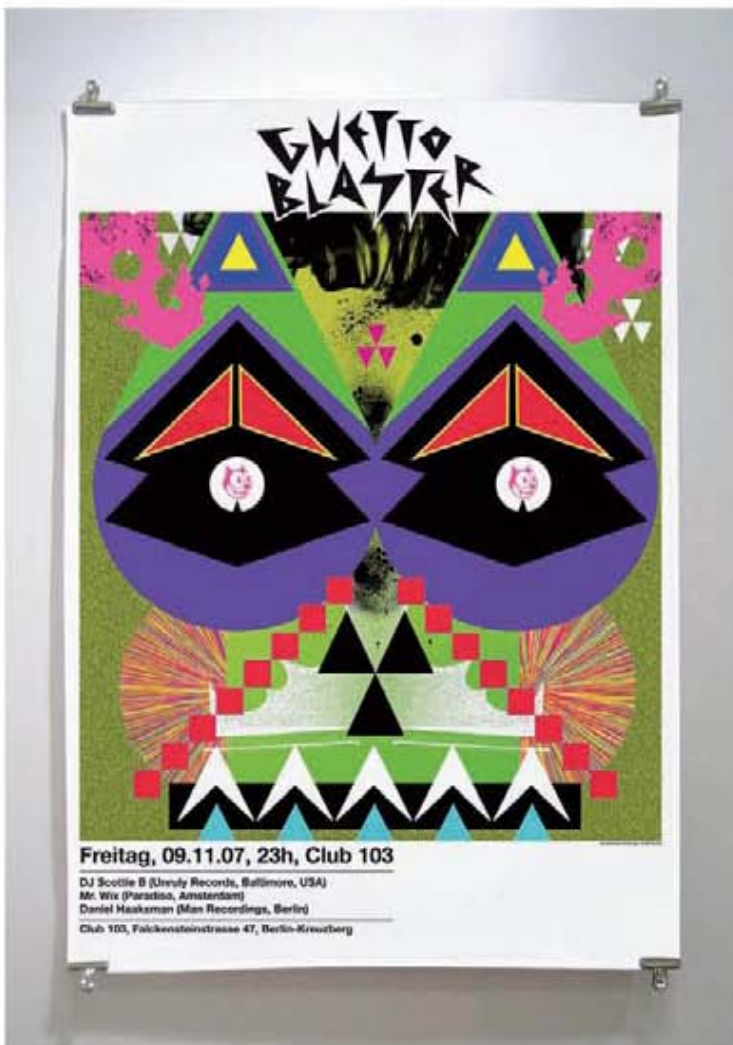
Zürich – High Contrast/Poster/2006



Apoptygyma Berzerk/CD cover/2006

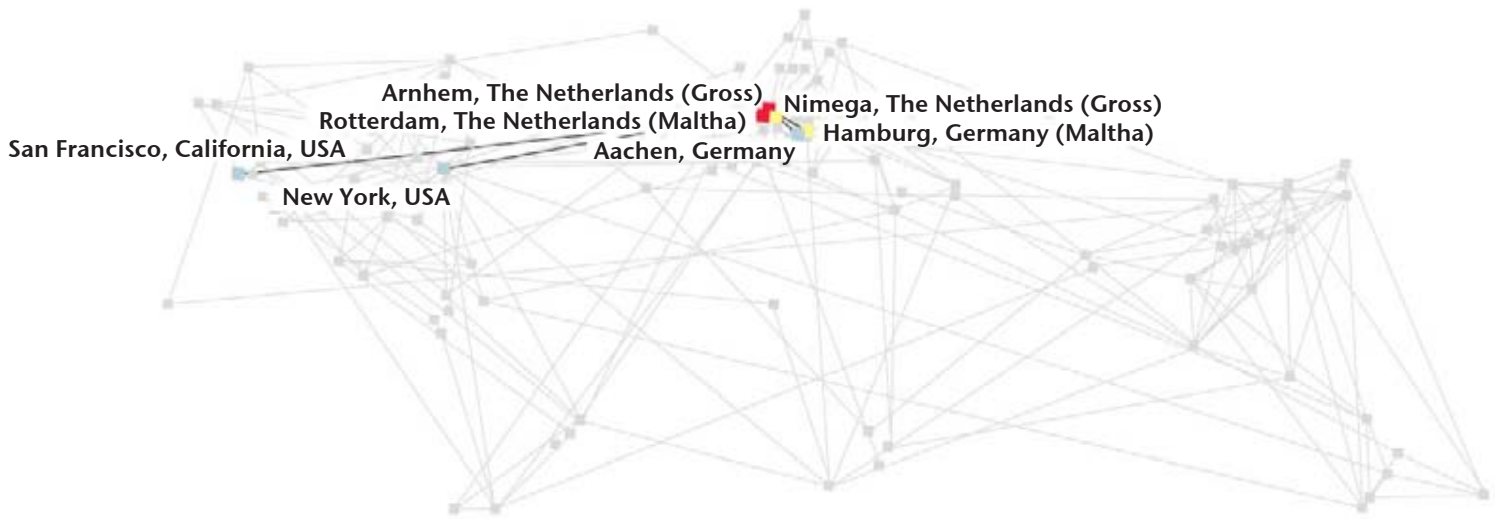


Apoptygma Berzerk/CD cover/2006



Man Recordings/Poster series/2007





Catalogtree

Daniel Gross and Joris Maltha
www.catalogtree.net
mail@catalogtree.net

Birthplace: Nijmegen, The Netherlands (DG)/Hamburg, Germany (JM)
Residence: Arnhem, The Netherlands (DG)/Rotterdam, The Netherlands (JM)
Connecting cities: New York, USA/Aachen, Germany/San Francisco, California, USA

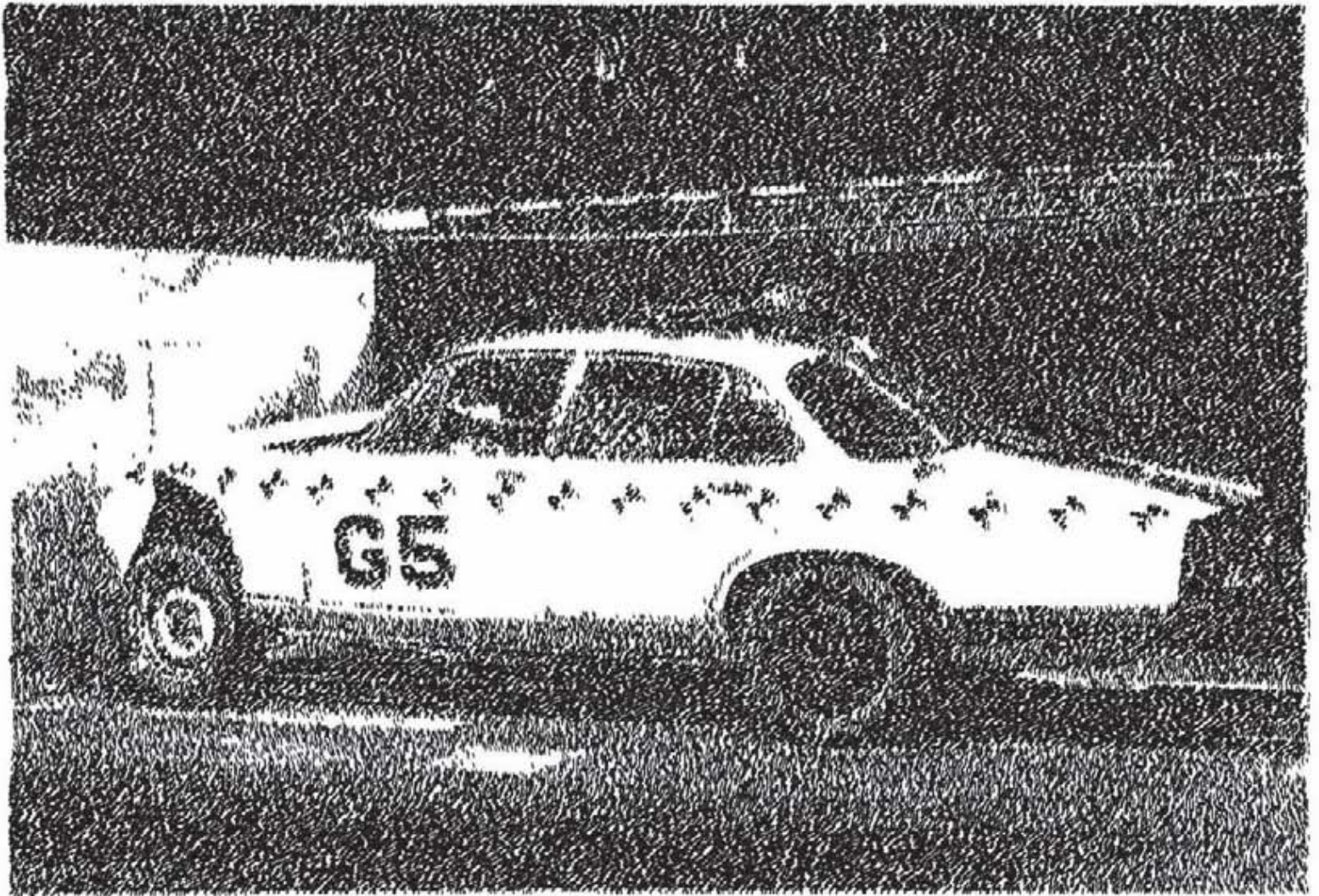
ARNHEM IS THE CAPITAL of the Province of Gelderland in the east of The Netherlands. Rotterdam, in the southeast, is the largest European port and the second biggest in the world after Singapore. Both cities serve as operational bases for the members of the Catalogtree studio – the designers Daniel Gross and Joris Maltha.

This creative duo work on the premise that form is equivalent to behavior, therefore, regardless of the media

for which they design, the work of programming, typographical design and quantitative data visualization forms part of their daily routine.

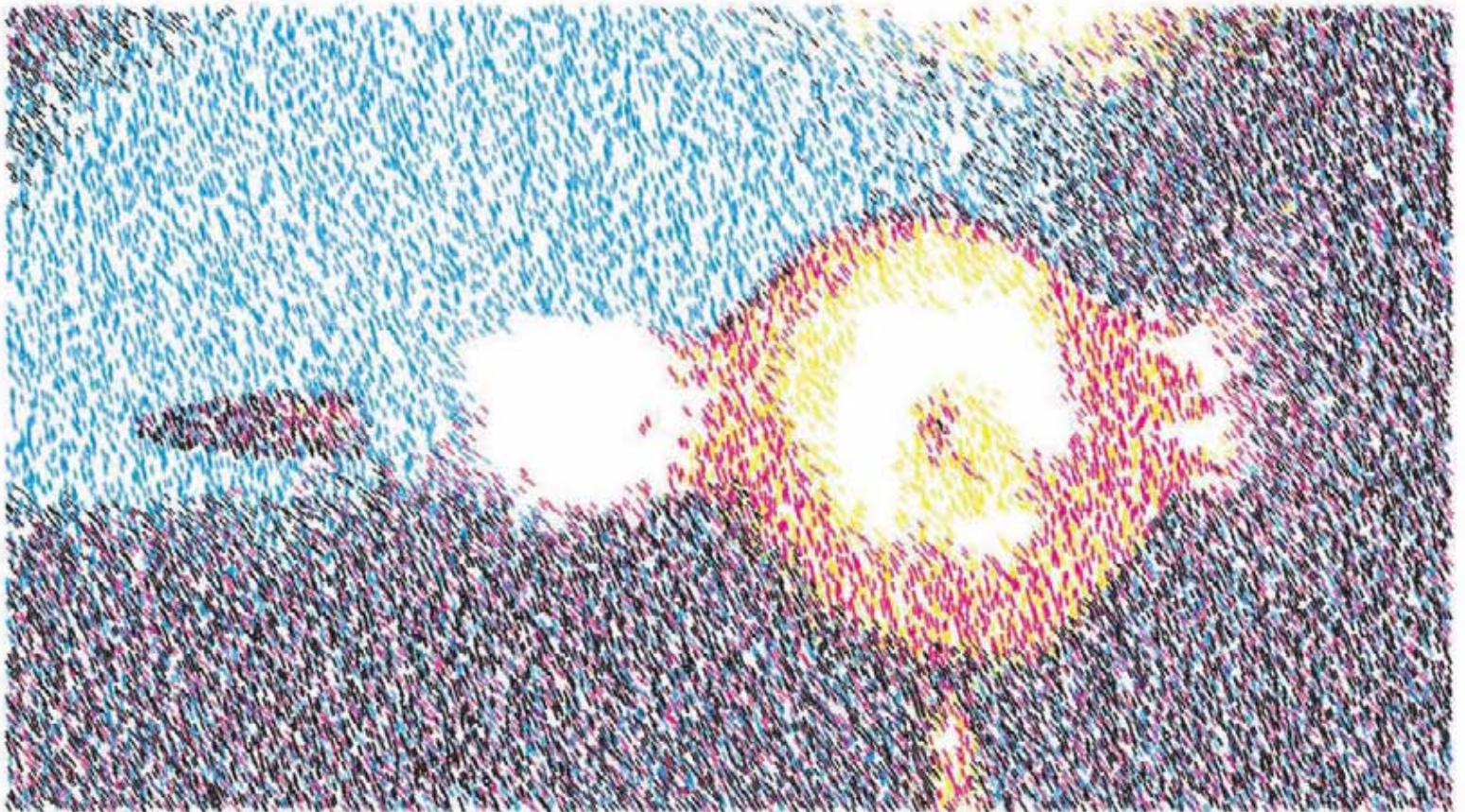
Since their student days in Aachen they have shared an interest in generative systems and independent design. They began working together online with a space which served as a platform and somewhere to experiment with new ideas as well as exchanging technical knowledge and discussing projects.

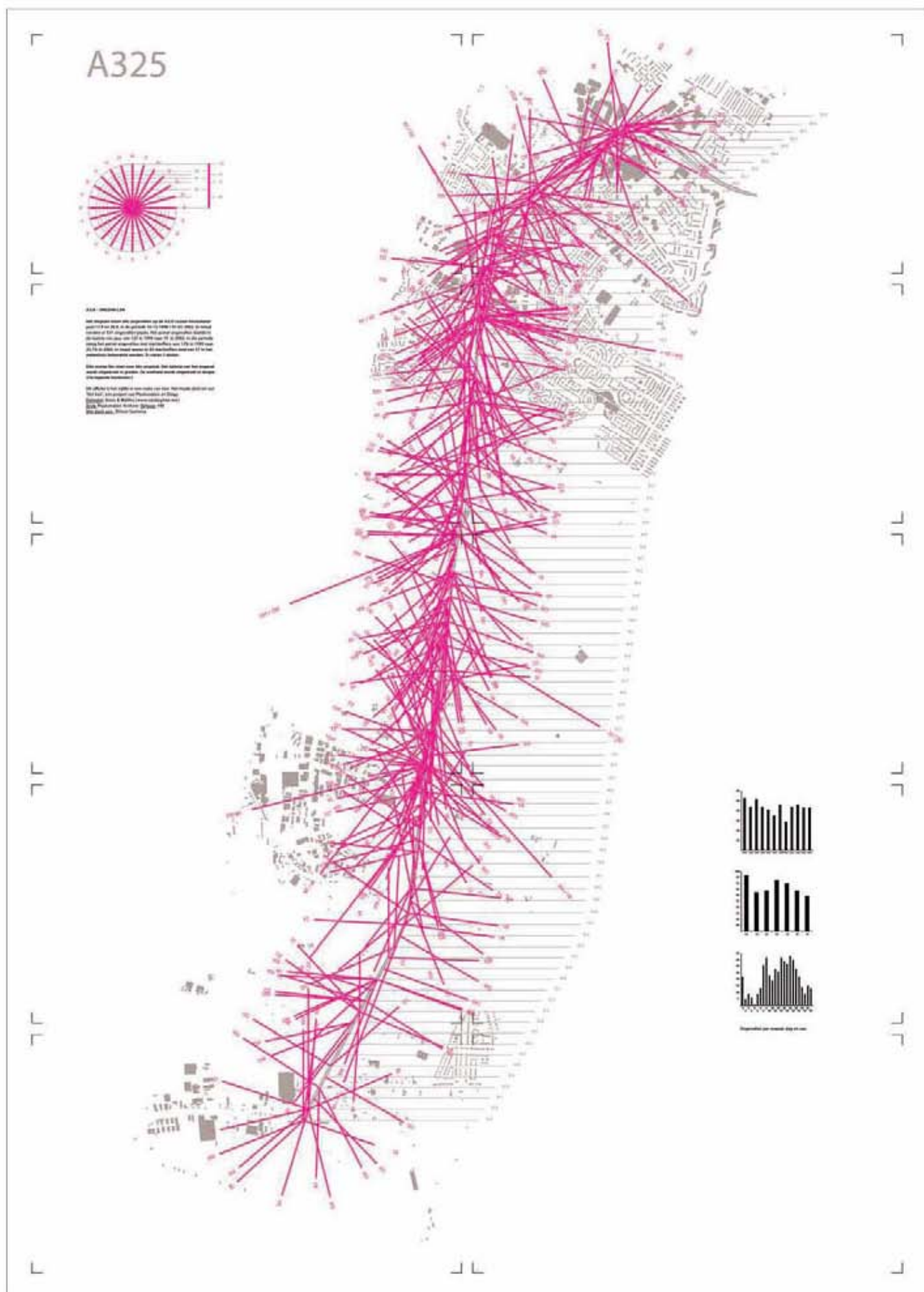
The work of Catalogtree draws inspiration from architectural design, which they see as fundamental due to its unique capacity for programming human behavior. In each process of work they establish a set of rules where the content has special importance. This enables them to respond to the flow of dynamic information derived from new media and also to offer a refreshing viewpoint for the processing of content for traditional media.



↑ JAGUAR XJS UNDERGOING CRASH TEST 15TH APRIL 1969. ↓ BULLET THROUGH APPLE.

EXPERIMENTAL RASTER TYPES





VINEC 005-006-008/Poster/Diagram showing all accidents on A325, location, speed, time, and day, between December 16, 1998, and January 1, 2003/2005–2006

99

00

01

02

FLOCKING DIPLOMATS NYC 1999–2002

// VIOLATIONS/HOUR

Parking Violations by Diplomats / Hour in 1999 to 2002 in New York City. The violations are plotted in relation to the sun-position as seen from Central Park (LATTITUDE 40° 47' N / LONGITUDE 73° 56' W).

ANNUAL TOTALS (YEAR / TOTAL, DATE)

1999: 42,542 (05 / 09-24) -- Security Council / Fifty-fourth Year, 4048th Meeting, Small Arms Friday, 24 September 1999, 9.30 a.m.
2000: 36,530 (00 / 02-04) -- Security Council / Fifty-fifth Year, 4054th Meeting, The situation concerning the Democratic Republic of the Congo, Thursday, 24 February 2000, 11.30 a.m.
2001: 25,380 (00 / 02-12) -- Security Council / Fifty-sixth Year, 4379th Meeting, The situation along the borders of Guinea, Liberia, Sierra Leone, Monday, 12 February 2001, 9 a.m.
2002: 13,705 (02 / 04-08) -- Security Council / Fifty-seventh Year, 4638th Meeting, The situation in Angola, Tuesday, 23 April 2002, 10.30 a.m.

SOURCES

— Based on data from: Ray Fisman and Edward Miguel, "Corruption, Writings and Legal Enforcement: Evidence from Diplomatic Parking Tickets", December 2001, *Journal of Political Economy*.
— Daylight Saving Time: <http://www.time.gov/scripts/time/daylight-saving.html>.
— Sun-position (method of calculation): <http://www.suncalc.com/worksheets/sunpos.html>.
— Time of sunrise and sunset: http://aa.usno.navy.mil/data/sun/04_sunrise.php.
— New York City Department of Finance.

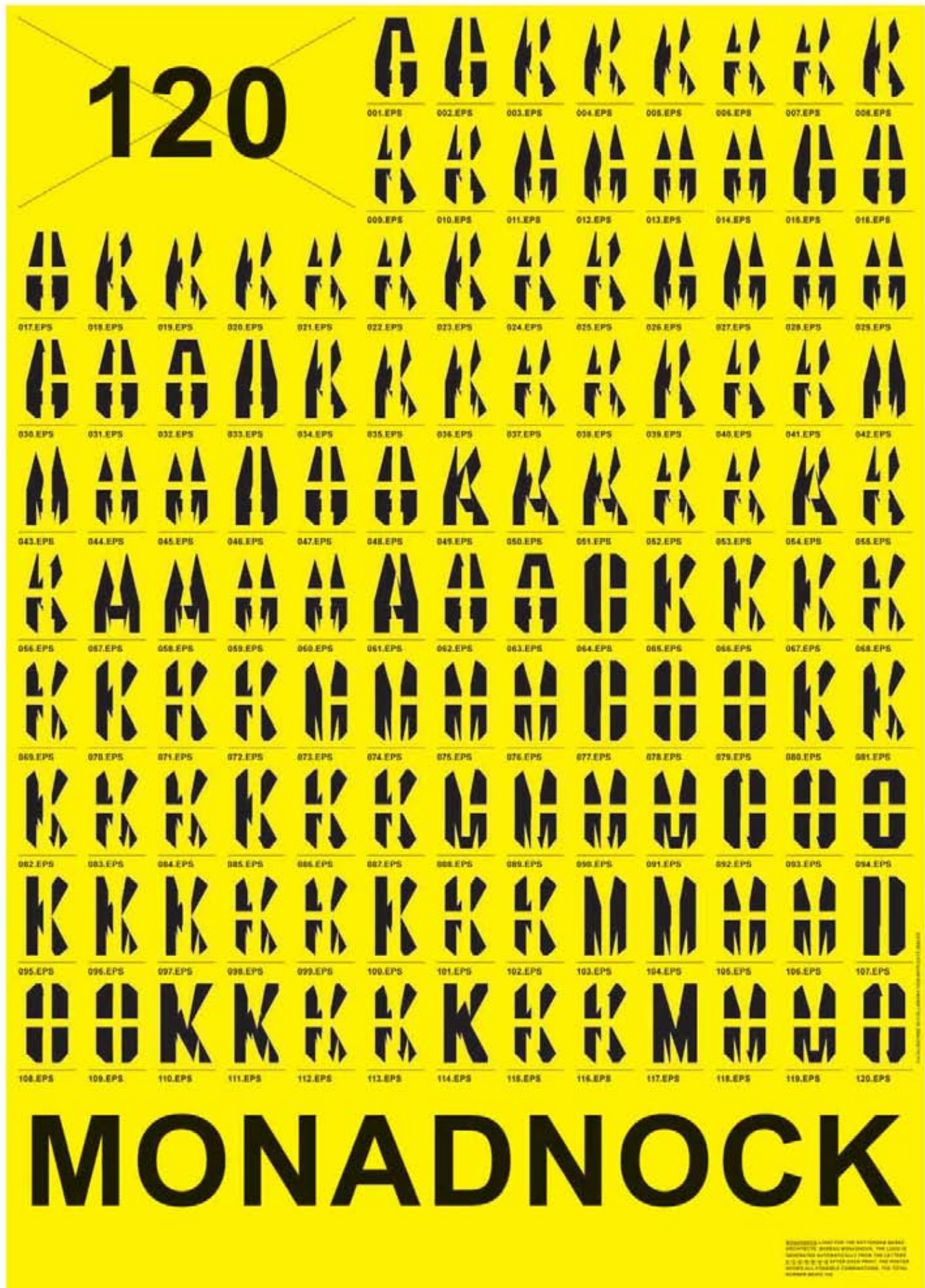
DATA WORKING / SCRIPTING / DESIGN

Catalogtree, January 2008

printed at Plasmachem, Arnhem, NL



Post-it Poster/Poster/Screen print/2005

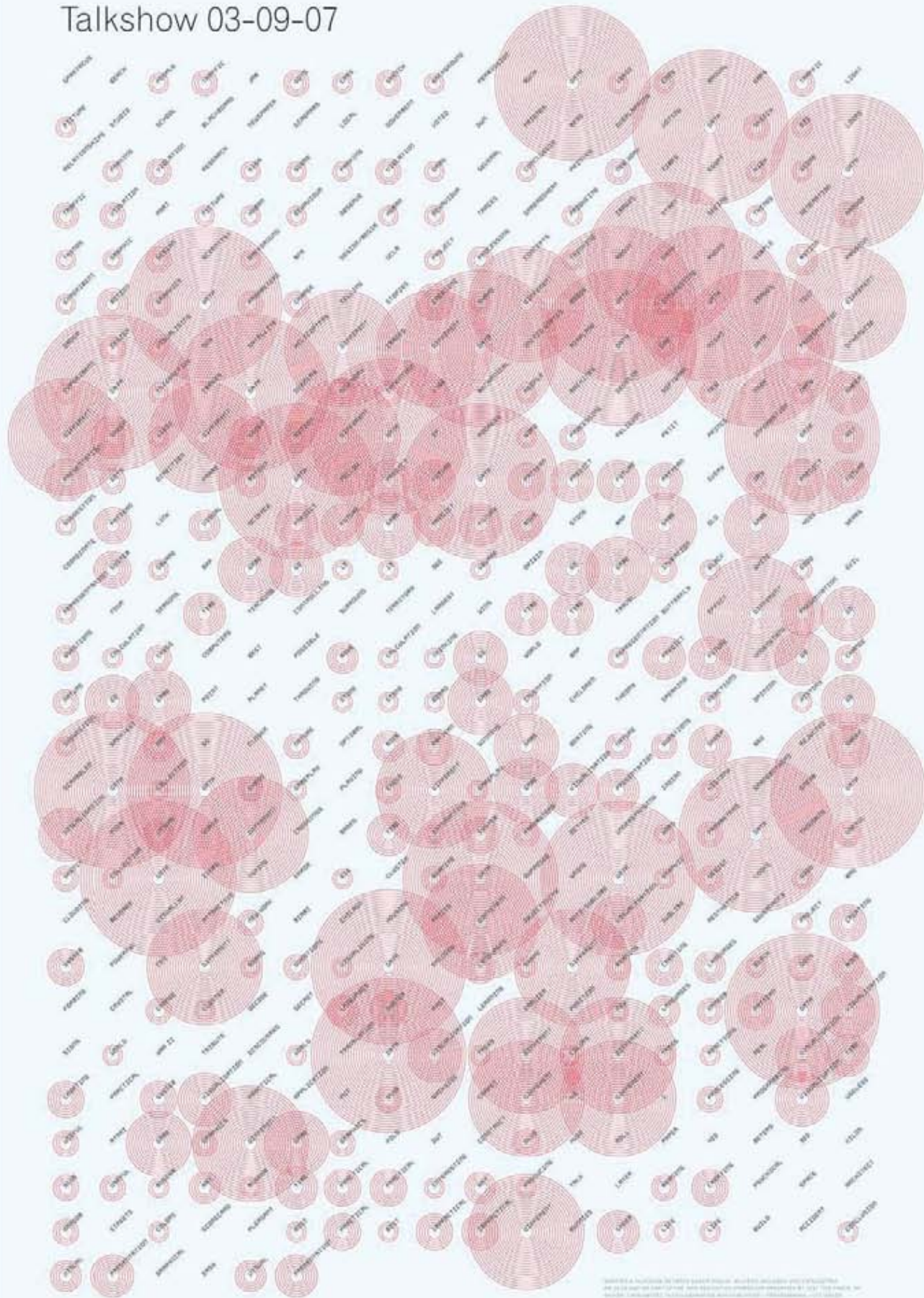


Monadnock Architects/Logo/In collaboration with Lutz Issler (postscript)/2007



Pushpin/Metropolis Magazine/2007

Talkshow 03-09-07



Talkshow/Poster/Mapping a talkshow with Aaron Koblin, Wilfried Houjebek and Catalogtree on 03-09-2007 as part of the Info Aesthetics Symposium organised by LUST/In collaboration with Lutz Issler (processing)/2007



Chacundum

Claudio Reston
www.chacundum.com
info@chacundum.com

Birthplace: Rio de Janeiro, Brazil

Residence: Rio de Janeiro, Brazil

Connecting cities: São Paulo, Brazil/Curitiba, Brazil/Amsterdam,
 The Netherlands

CLAUDIO RESTON IS A BRAZILIAN graphic designer and illustrator who lives in the wonderful city of Rio de Janeiro. He is one of the four members of the motion graphics studio Visorama Diversões Eletrônicas (www.visorama.tv) and one of the designers of the fanzine *Design de Bolso*. He is a confessed lover of typography and on his webpage there is a wide selection of his personal typography projects.

The majority of this designer's work does not have a commercial aim, although this is not fundamental. His only real rule is, he says, "to be typographic, whether commercially or not, and to experiment with diverse languages just for fun."

He is inspired by everything that relates to typography – from the typefaces used in 1960s cartoons to street typography, calligraphy, art nouveau typefaces,

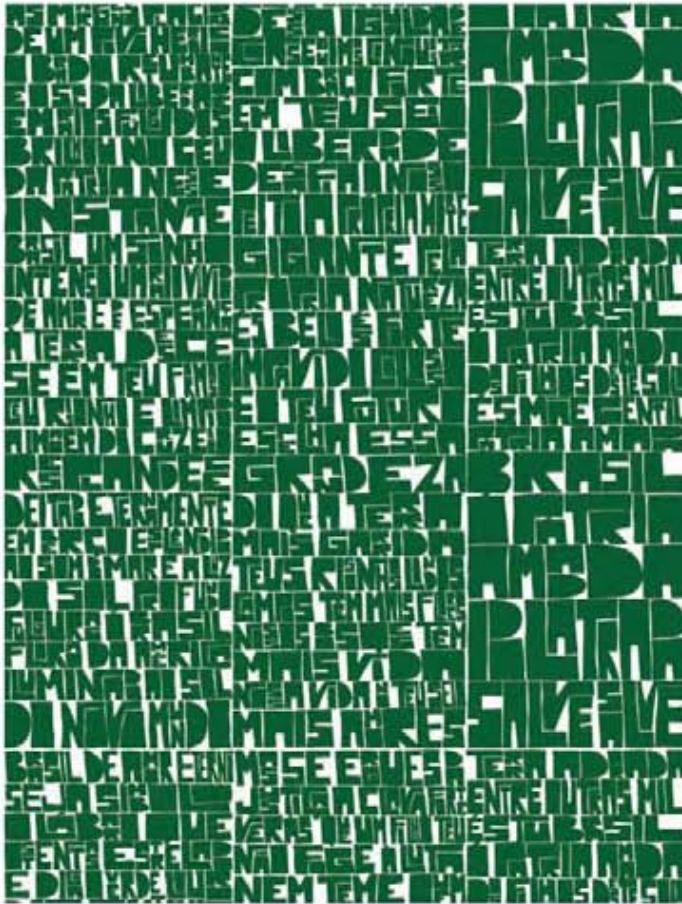
and Swiss typography. In fact, he says there is nothing in typography that does not inspire him – albeit simple or sophisticated. "Even the most elemental of things possess a kind of beauty when they are truly typographic."

It is paramount for Reston to try and identify exactly what it is that fascinates him and then transform this information into a personal language.

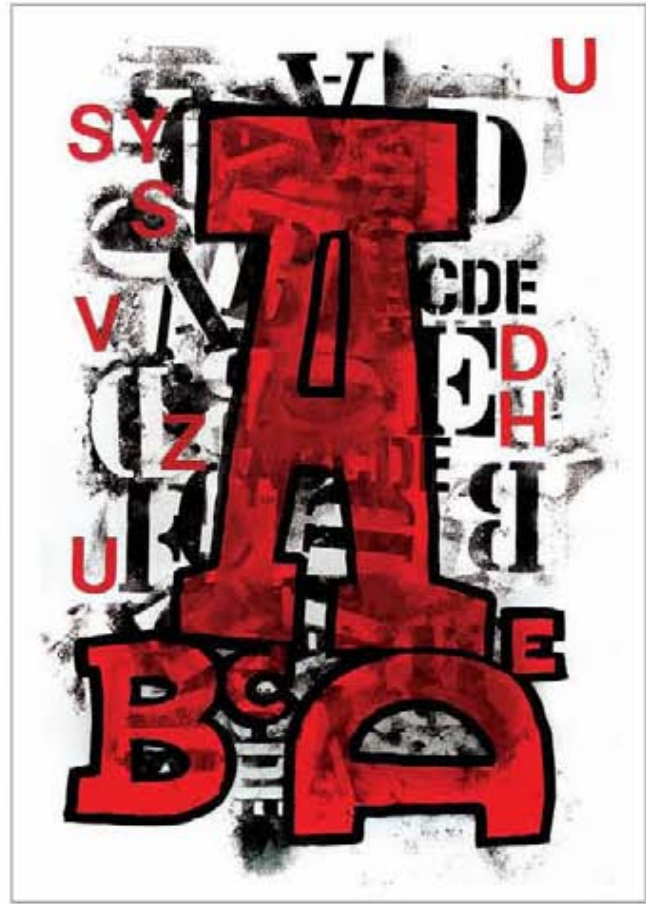




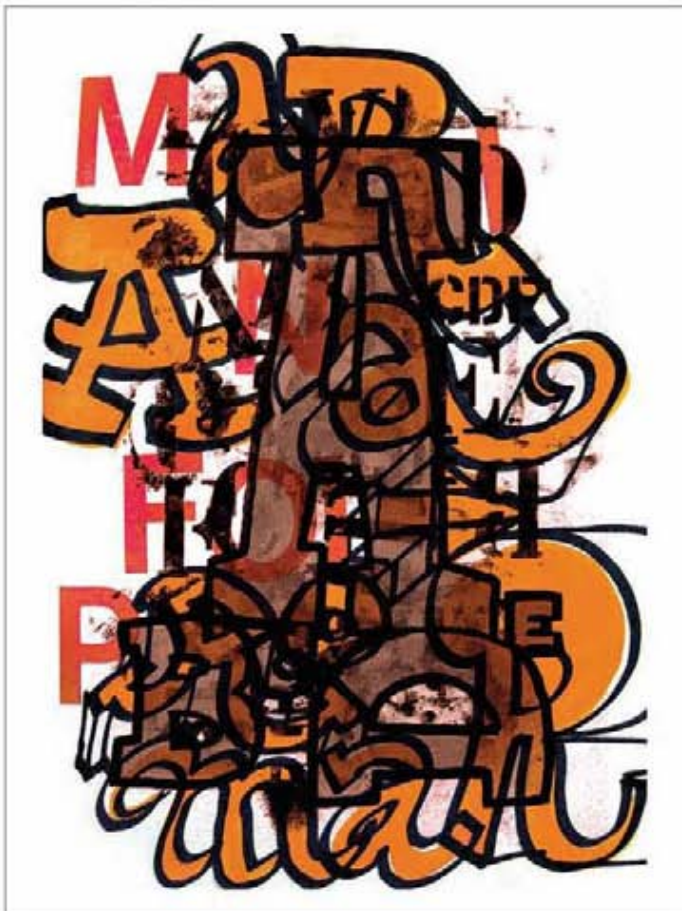
Typographic fables series: Morbid Nature/In collaboration with Renato Faccini/2007



World Cup Exhibition at Rio de Janeiro: Brazilian National Anthem/Poster/ Illustration/Digital print/2006



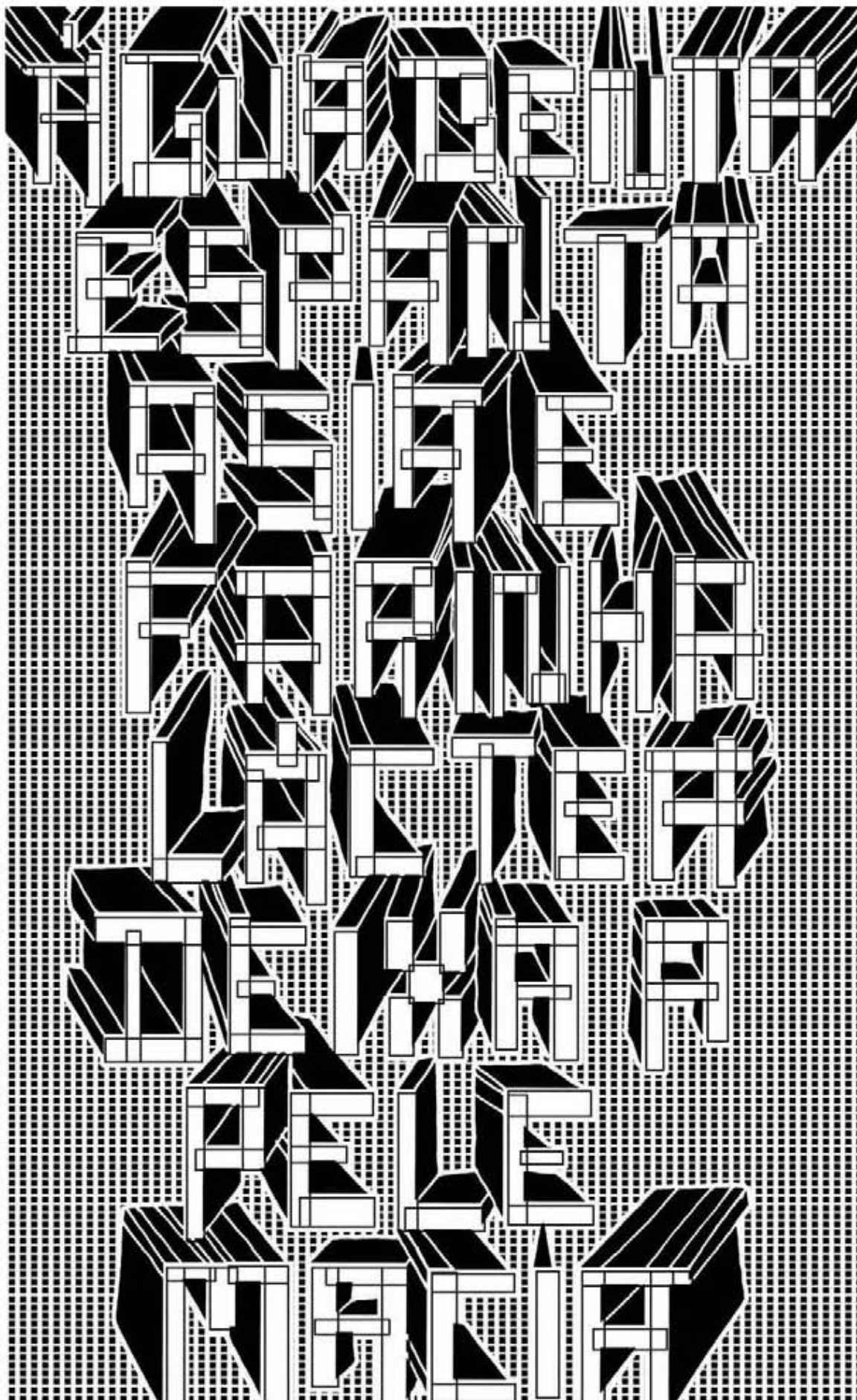
Imaginary alphabet series/Typographic illustration/Acrylic and letter-set on pearl paper/2007



Mariana foi pro mar/Typographic illustration/Acrylic and letter-set on paper/2007



Typographic fables series: In the place of the heart, he had stars/In collaboration with Renato Faccini/2007



Agua benta/Typographic illustration/Text by Elesbão/2007

QUANDO CRESCER-EU
PENSAVA-QUE
VARINHA MÁGICA
PARA
TER UMA
TRANSFORMAR
TEMPO TODO.
TUDO DE RUIM
EU FARIA
NOVAMENTE
DERAM FORAM
BRACOS E PERNAS.





Change is good

José Albergaria and Rik Bas Backer
www.changeisgood.fr
pleasewriteus@changeisgood.fr

Birthplace: Ponta Delgada, Portugal (JA)/Amsterdam, The Netherlands (RBB)

Residence: Paris, France

Connecting cities: Lisbon, Portugal/Amsterdam, The Netherlands/Zurich, Switzerland

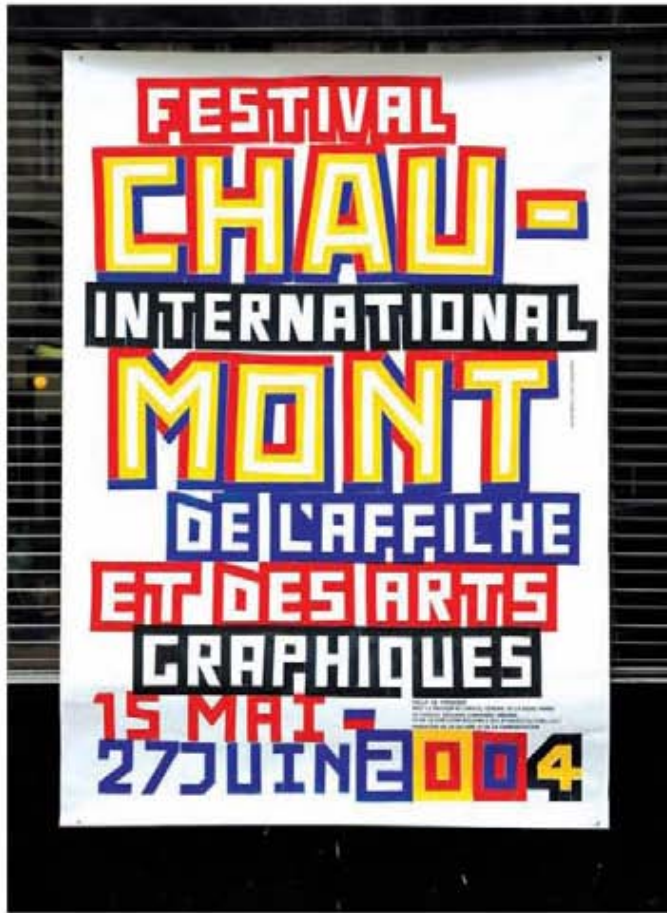
JOSÉ ALBERGARIA AND RIK BAS BACKER have worked together as a team since 2001. Lisbon-born Albergaria was cofounder of the Portuguese graphic studio “Bárbara says.” Bas Backer has worked independently as graphic designer and art director for many years, contributing to various editorial projects and renowned publications such as the magazines *Étapes Graphiques*, *81+*, *Creative Review*, and *Print*.

In 2003, they established a new space together, Change is good, an alternative to their unique independent work with two foreign names. The studio works for different types of clients, ranging from the beverage industry to contemporary art museums, fashion design firms, and art foundations. In 2004, they created the poster for the International Festival of Graphic Arts in Chaumont.

They create graphics with individual character, without a fixed style, by hand, and on the computer. They often work in conjunction with the designer Martijn, based in Amsterdam and with the typographers Marco Müller and Alex Meyer, who are based in Zurich.

“Change is good, and it is here to stay for good.”





International Poster and Graphic Arts Festival of Chaumont/Poster/2004



Fête de la Musique/Poster/2004



Vedett beer promotion/Poster/2008



Vedett beer promotion/Poster/2008

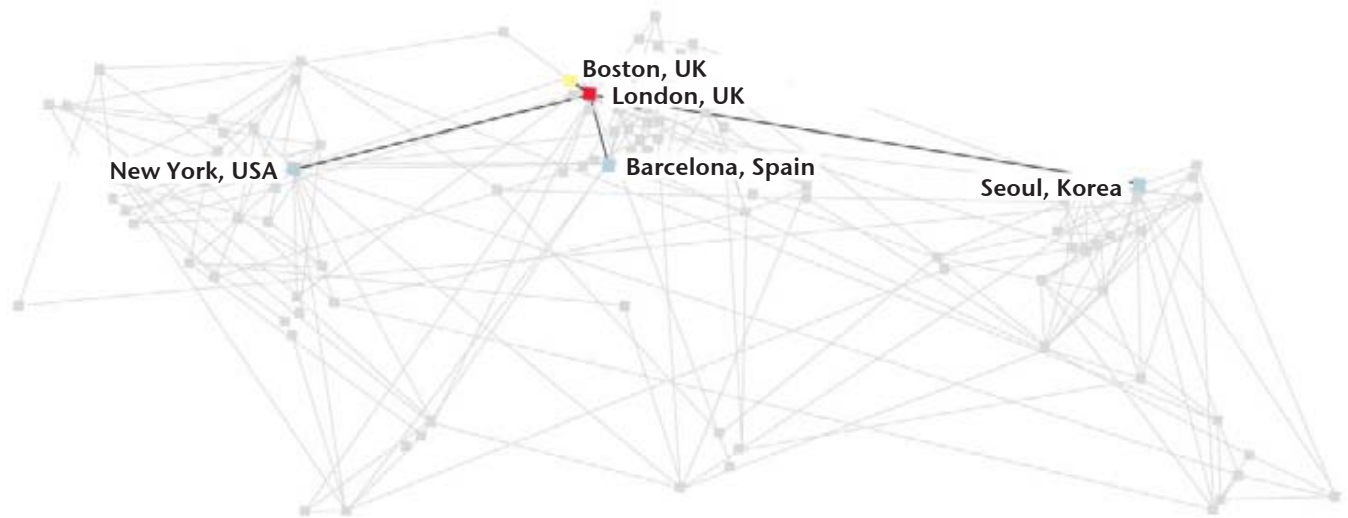


PROJECTIONS
07/06 > 31/08/2008

CARMEN CASTILLO
JEAN-PHILIPPE TOUSSAINT
TRAVELLING
APICHATPONG WEERASETHAKUL
EDUARDO WINSPEARE

ESPACE LOUIS VUITTON
60, RUE DE BASSANO
75008 PARIS
T +33 1 5357 5203
WWW.LOUISVUITTON.COM

Travelling, Espace Louis Vuitton/Poster/2008



Craig Ward

www.wordsarepictures.co.uk
info@wordsarepictures.com

Birthplace: Boston, UK

Residence: London, UK

Connecting cities: New York, USA/Seoul, Korea/Barcelona, Spain

“WORDS ARE PICTURES” is the pseudonym of Craig Ward, a designer and typographer based in London. He develops commercial projects for an advertising agency, his own personal projects of visual investigation, and other types of commissions.

He graduated in 2003 and went on to work mainly in the design of printed material and editorial work. He considers himself a

typographic illustrator who aims to enliven titles through new treatments, continually exploring the idea of the word as an image.

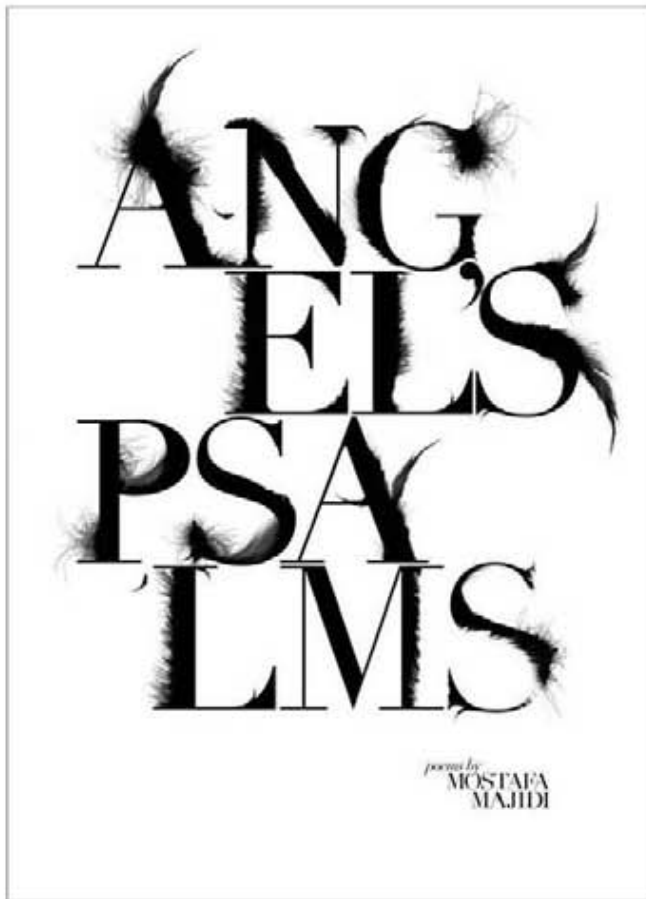
The New York Times Magazine, *New York Magazine*, and *Time Out* have featured his work, as well as important specialist magazines such as *Computer Arts*, *Creative Review*, and *Bak*, among others.

In his experiments with typography he combines diverse materials such as ink, smoke, and hair. The City of London is his main source of inspiration. He considers the best typography that which first recognizes the rules, then reinterprets, and finally expands them. Scale and contrast are his two preferred attributes, which he uses to maneuver and transform a succession of letters into something different.





What's Your Story?/Posters for Waterstone's bookshops/Typographic portrait/2008



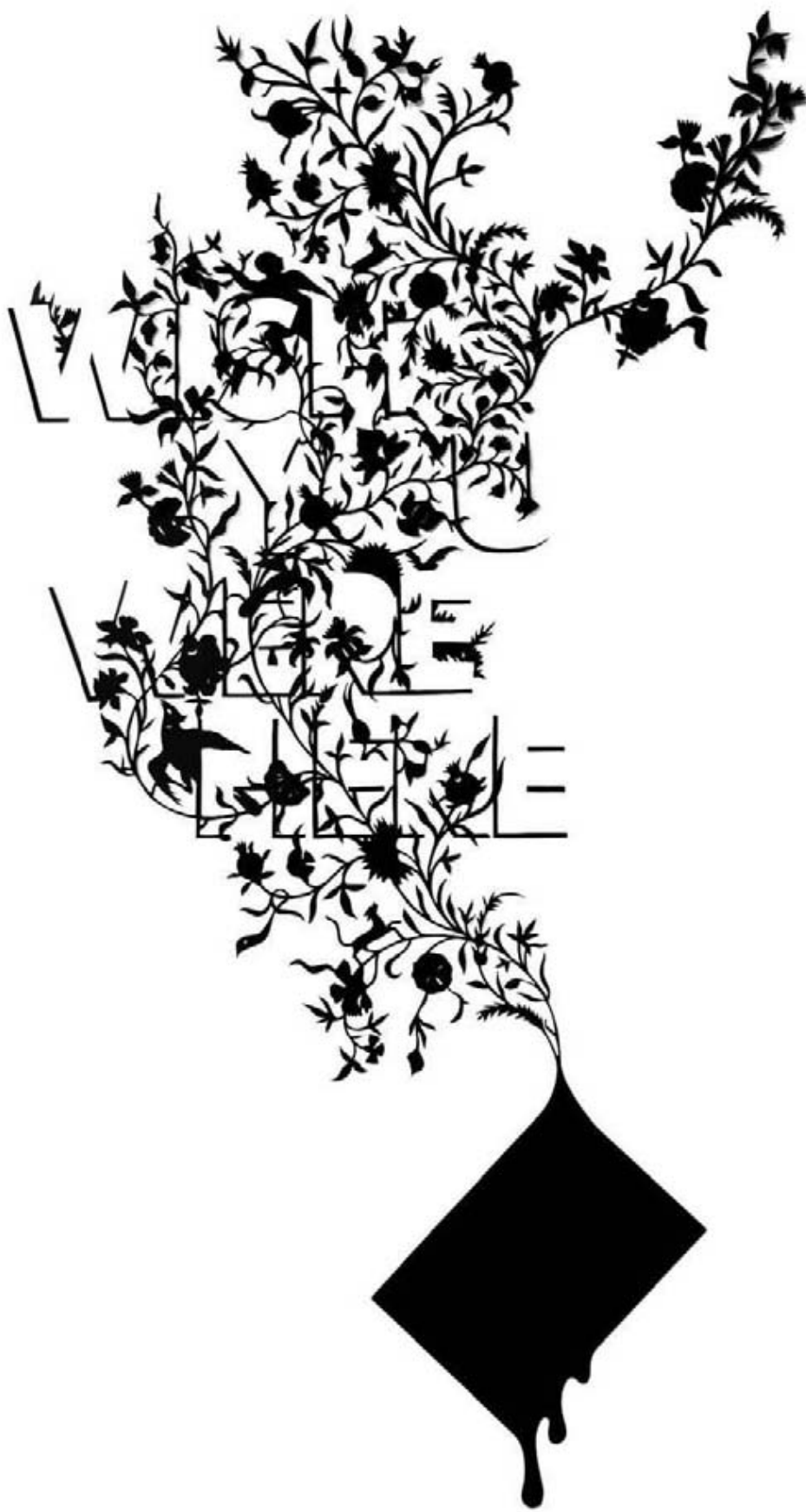
Angel's Psalms/Book cover/Digital type treatment/2008



Ink And Water Don't Mix/Typeface proposal for Fontlab/Digital type treatment/2008



E & B Drop Caps from The Science of Sex feature in GQ/Headline treatment for GQ magazine/Digital type treatment/2008



Wish You Were Here/Papercut illustration/Office decoration for advertising agency Elvis Communications/2008

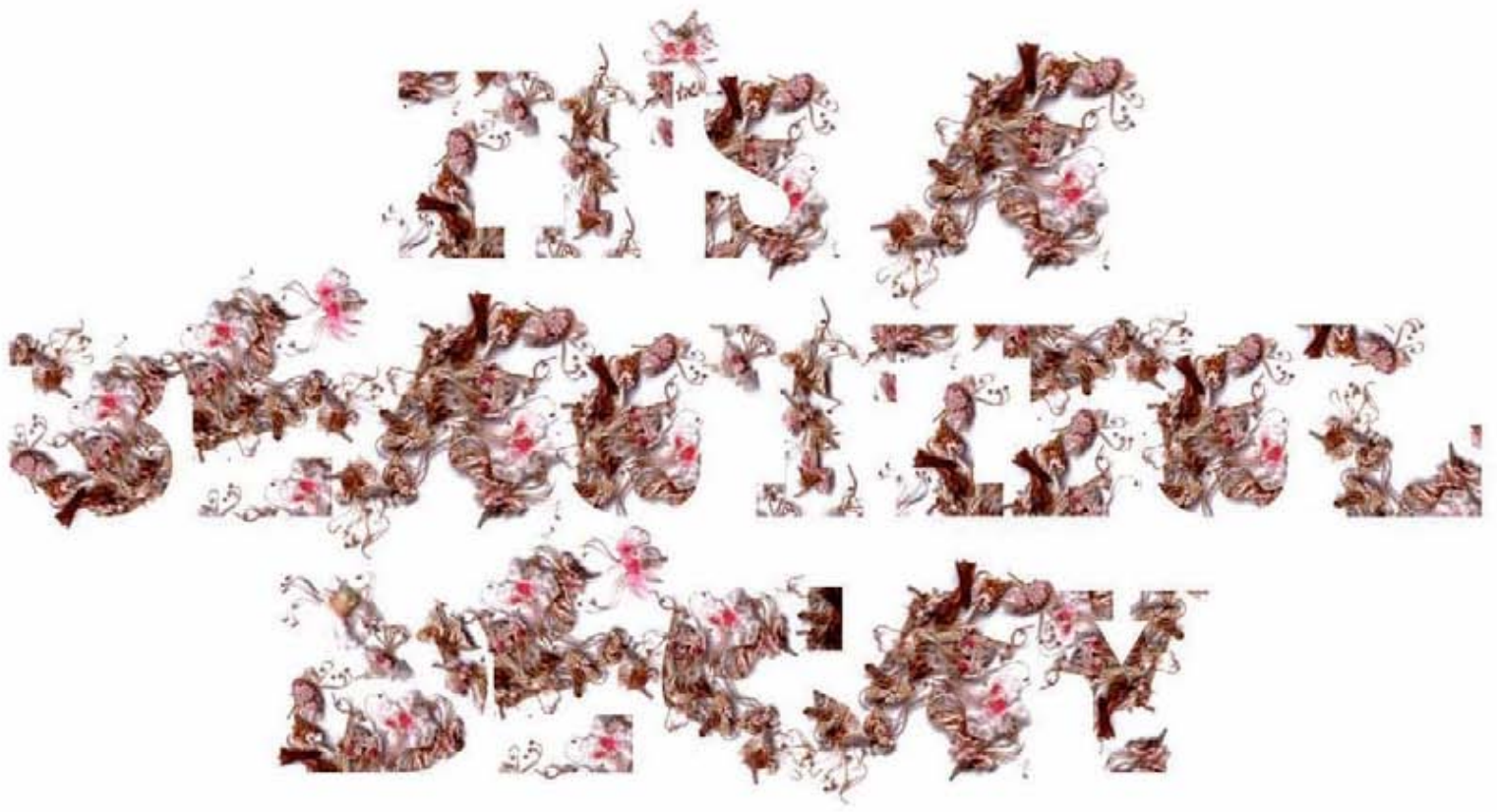
BAD
TYPOGR
GRAPHY
IS IS
EVERY
BLW
WHERE

GOOD TYPOGRAPHY IS INVISIBLE /
BAD TYPOGRAPHY IS EVERYWHERE

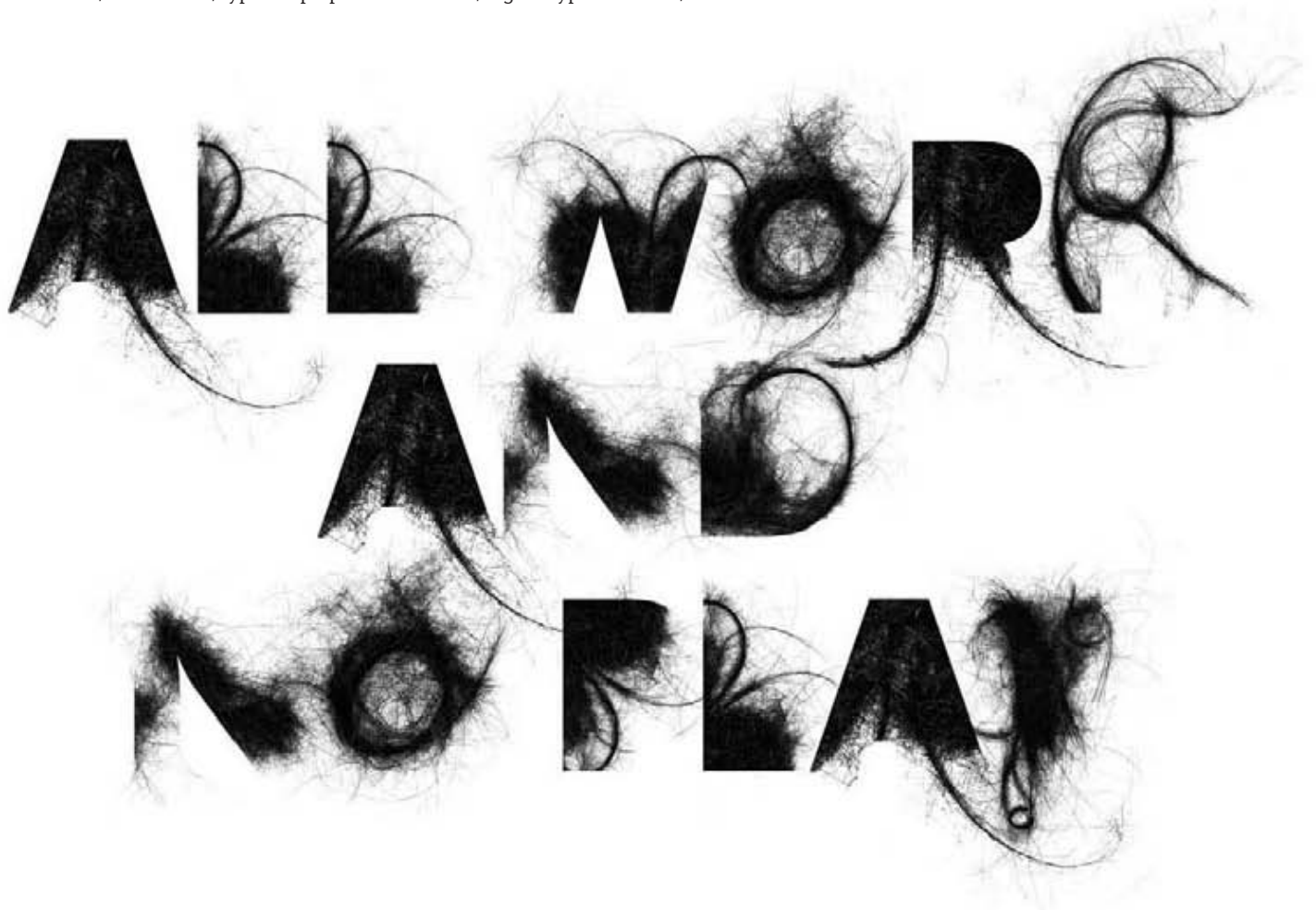
PROLOGUE: A SERIES OF WORKSHOPS THE DESIGN TEAM EXPLORED THE INVISIBLE PROBLEMS
UNDERPINNING THE FOUNDATIONS OF TYPE DESIGN. TWO WORKSHOPS, GOOD AND BAD, EXPLORED THE
ARTS OF CRAFTING, MANIPULATING, AND BREAKING TYPE. AND WHY GOOD DESIGN IS EVERYWHERE
AND BAD DESIGN IS EVERYWHERE. FROM THE ART OF CRAFTING TO THE ART OF BREAKING, THE DESIGN
TEAM EXPLORED THE INVISIBLE PROBLEMS UNDERPINNING THE FOUNDATIONS OF TYPE DESIGN.



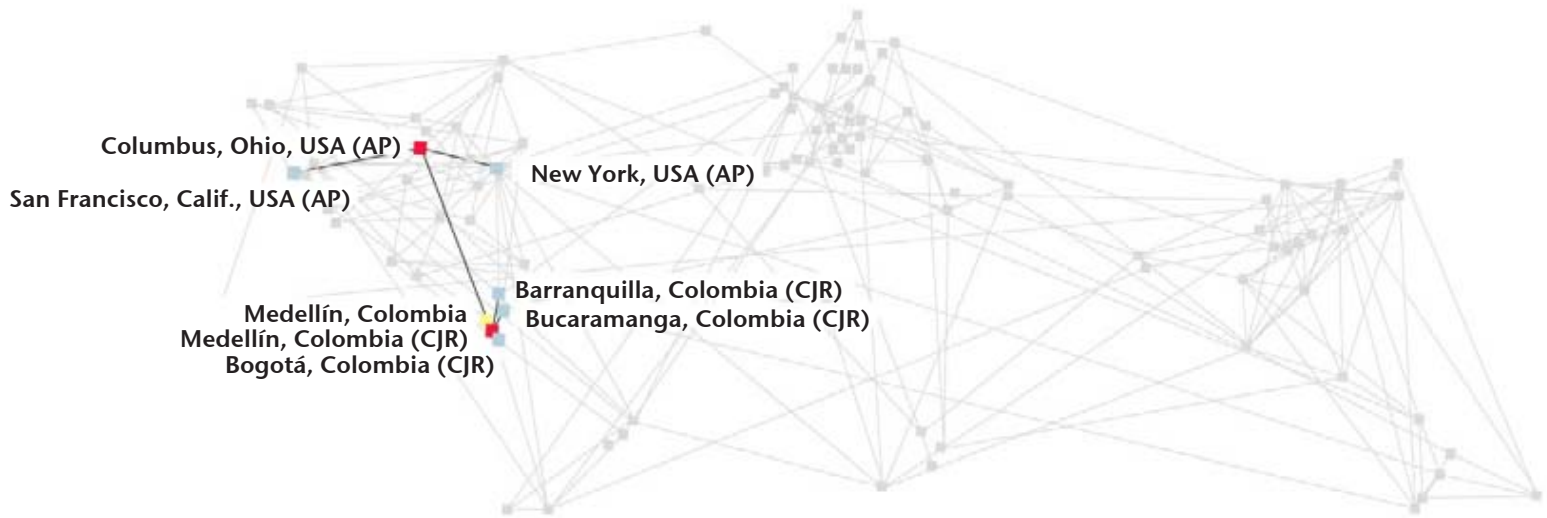
Bad Typography is Everywhere. Good Typography is Invisible/Type workshop poster/3D type on wall with digital type overlaid/2008



Fontlab 002/Blossomwell/Typeface proposal for Fontlab/Digital Type treatment/2008



Fontlab 001/Hirsutura/Typeface proposal for Fontlab/Digital type treatment/2008



Cuartopiso

Alejandro Posada and Carlos J. Roldán

www.cuartopiso.com

info@cuartopiso.com

Birthplace: Medellín, Colombia

Residence: Medellín, Colombia (CJR)/Columbus, USA (AP)

Connecting cities: Bogotá, Colombia; Barranquilla, Colombia;
Bucaramanga, Colombia (CJR)/New York, USA;
San Francisco, California, USA (AP)

FOUNDED IN 2001, in Medellín, Cuartopiso is the studio formed by the designers Alejandro Posada and Carlos J. Roldán – a project which began with a passion for graphic design and visual art. Since then they have worked both together and independently, searching for unconventional design solutions in commercial and experimental work.

Some of their pieces have been included in publications such as *Logos* and *Tres logos*.

In 2003, they were invited to take part in the Place project – organized by the Barcelona studio, Vasava. In conjunction with other Colombian designers they were also featured in *IdN* magazine in a piece about contemporary graphic design in Colombia.

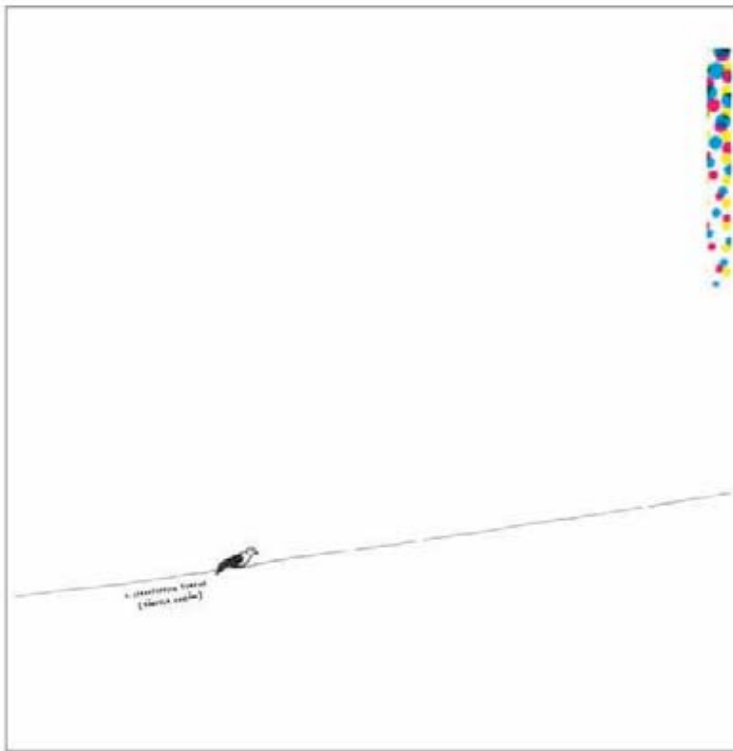
They have received the *Lápiz de Acero* (Iron Pencil) prize on various occasions in the category of Internet – one of the most important distinctions in Colombian

design. They were also nominated in the category of multimedia and identity design for the same prize. In 2006, they received a special mention at the Biennale of Latin Letters.

This design team is geographically dispersed and, thus, only meets up at certain times in order to develop “special projects, such as exhibitions, publications, competitions, and all that is challenging enough to warrant working over time.”



cuartopiso



Vivir en El Poblado/Newspaper cover series/2006



Mayo ¿Qué día es hoy?/Calendar/2005

PENSAMIENTO TRASATLÁNTICO CONTEMPORÁNEO

Pensamiento Transatlántico Contemporáneo es un ciclo de conferencias que reúne a pensadores de lado y lado del océano, dispuestos a recorrer los bordes de los discursos filosóficos, estéticos, históricos y políticos para descubrir en la travesía de los lenguajes de hoy aquellas derivas que pueden dar cuenta de lo que todavía cabe esperar a lo largo de itinerarios sin garantías, abiertos a lo imprevisible.

Maurizio Ferraris (Universidad de Turín) **Encuentros Cercanos con Jacques Derrida**
24 DE ABRIL DE 2007 a las 6 pm.

Francisco Ortega y Bruno Mazzoldi
(CES - U. Nacional de Colombia) y (U. de Nariño) **Seguridad Aterradora - A Propósito del IV Avatar de Vishnu**
14 DE MAYO DE 2007 a las 6 pm.

Félix Duque (U. Autónoma de Madrid) **Escatología Filosófica: La Paradoja del Idioma Universal**
5 DE JUNIO DE 2007 a las 6 pm.

Domingo Hernández (U. de Salamanca) **Hackers, Hacktivistas, Artistas y Otras Especies Fronterizas**
26 DE JUNIO DE 2007 a las 6 pm.

CENTRO DE EVENTOS Y CONVENCIONES DE LA
BIBLIOTECA LUIS ÁNGEL ARANGO
BANCO DE LA REPÚBLICA, BOGOTÁ, D.C.

ENTRADA LIBRE

BOG



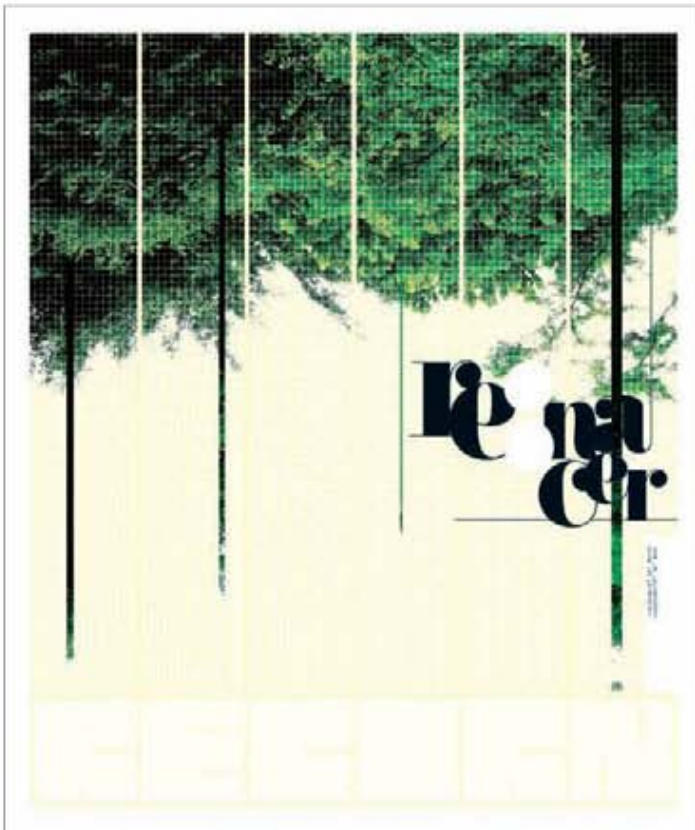
BANCO DE LA REPÚBLICA
RESERVA A LOBO ANGELO ARANGO

COLLABORATION



Pensar

OUT: WJCUARTOPISO



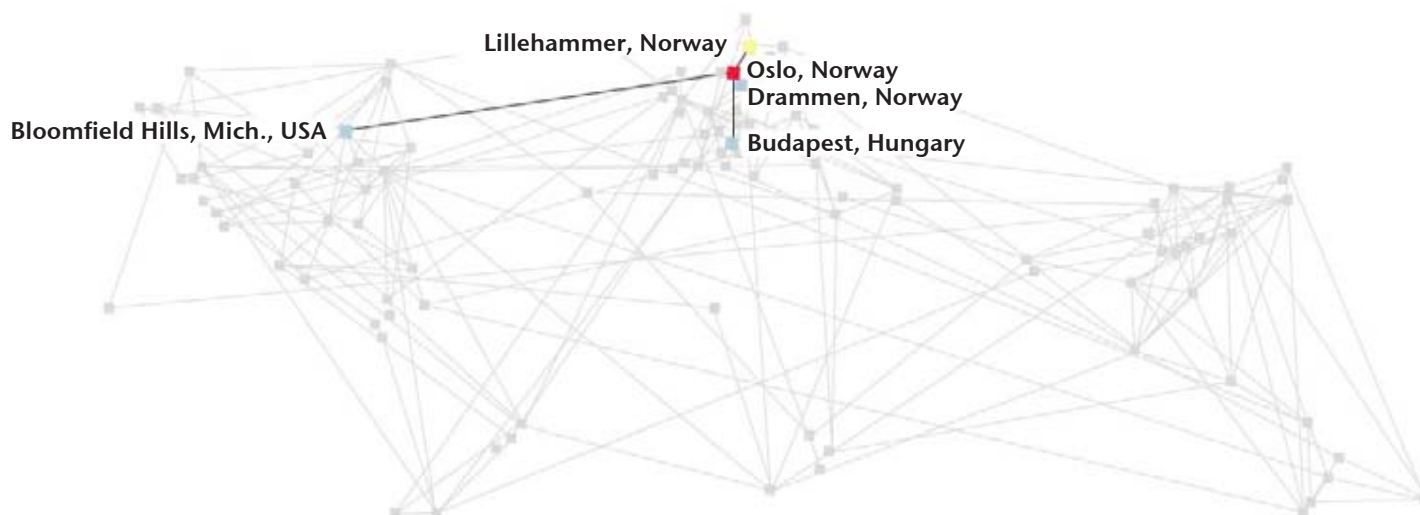
OFFF/Catalogue/2007



IdN 15th Anniversary/Book contribution/2007



Green Flag/Magazine illustration/2007



Deconstructure

Halvor Bodin
www.deconstructure.com
halvor@bodin.no

Birthplace: Lillehammer, Norway

Residence: Oslo, Norway

Connecting cities: Budapest, Hungary/Bloomfield Hills, Michigan,
 USA/Drammen, Norway

DECONSTRUCTURE IS HALVOR BODIN, a visual artist, graphic designer, and illustrator who lives and works in Oslo. His studio is a space which he shares with the designer Claudia C. Sandor and with whom he has worked on various projects, such as the award-winning magazine *NO*. They also form part of the network of graphic designers Superlow/Oslo Collective.

Bodin has made a name for himself thanks to his projects on the extreme music scene for black metal bands like Satyricon, Darkthrone, and Thorns, to his corporate graphics and his works for church altars – all without irony and disrespect.

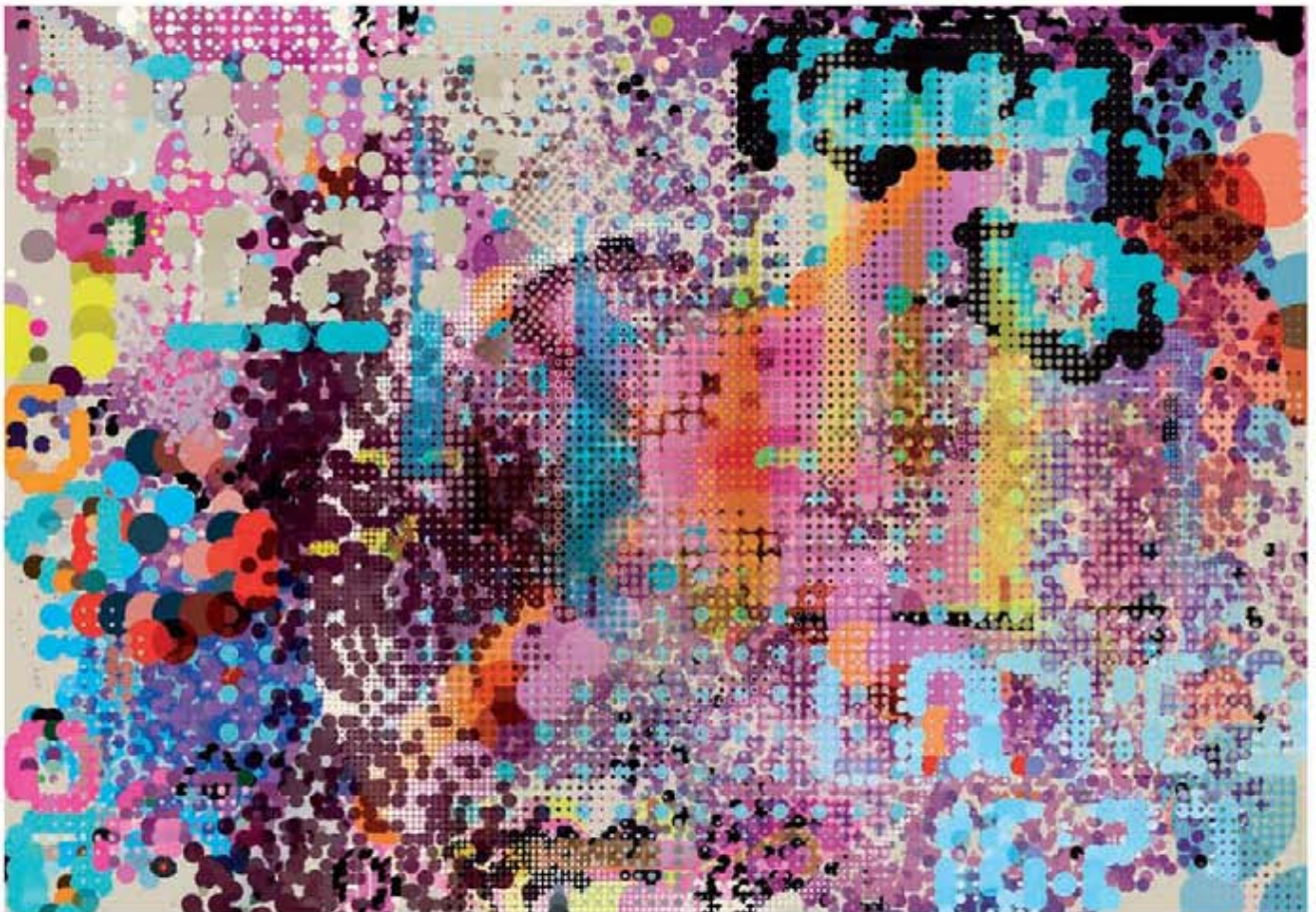
This designer also stands out in the world of video, animation, and motion graphics with projects such as the opening credits for the film *Prozac Nation* and short films for the International Oslo Film Festival and Channel One News.

He has gained numerous prizes and mentions and is one of the most acclaimed Norwegian designers of the last decade. He has received honors at the European Design awards, the Visuel Awards and the National Book Design Awards of Norway among others. He has also shown his audiovisual projects in important exhibition spaces such as the KonstMuseum in Malmö and the Green Naftali Gallery in New York.





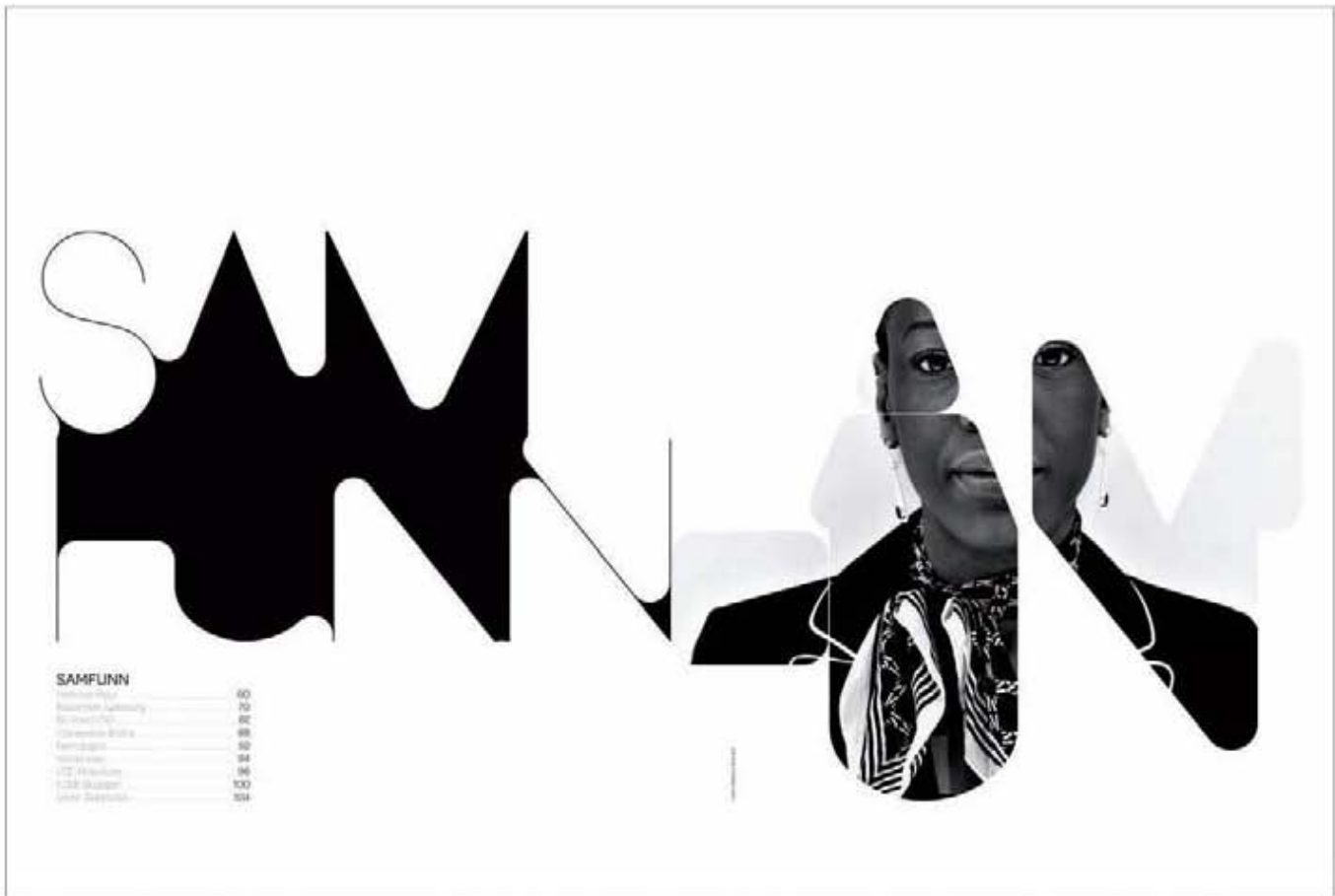
Hydrophobia Series, Waterlow Park I/Public art piece (detail)/Hand drawn, digitally colored, print on aluminum/2006



Kaba Group/Annual Report and Prints/Pencil drawing and photographs reprocessed, vectorized and colored/2007



Oslo International Film Festival/Poster/2007



NO Magazine/Spread/Art direction and design: Claudia C. Sandor and Halvor Bodin; Type treatment based on the font Shoreline: Erik Hedberg/2008



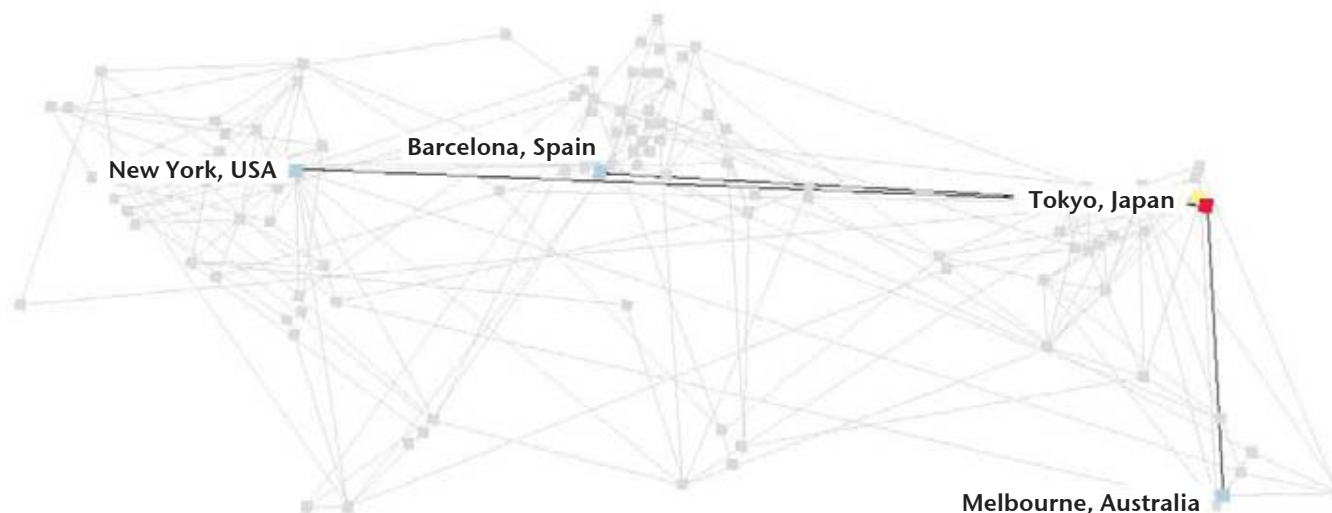
NO Magazine/Spread/Art direction and design: Claudia C. Sandor and Halvor Bodin/2008



NO Magazine/Spread/Art direction and design: Claudia C. Sandor and Halvor Bodin/Photography of Morten Harket: Marcel Leliénhof (www.tinagent.com)/2008



NO Magazine/Spread/Art direction and design: Claudia C. Sandor and Halvor Bodin/2008



Delaware

www.delaware.gr.jp
mail@delaware.gr.jp

Birthplace: Tokyo, Japan

Residence: Tokyo, Japan

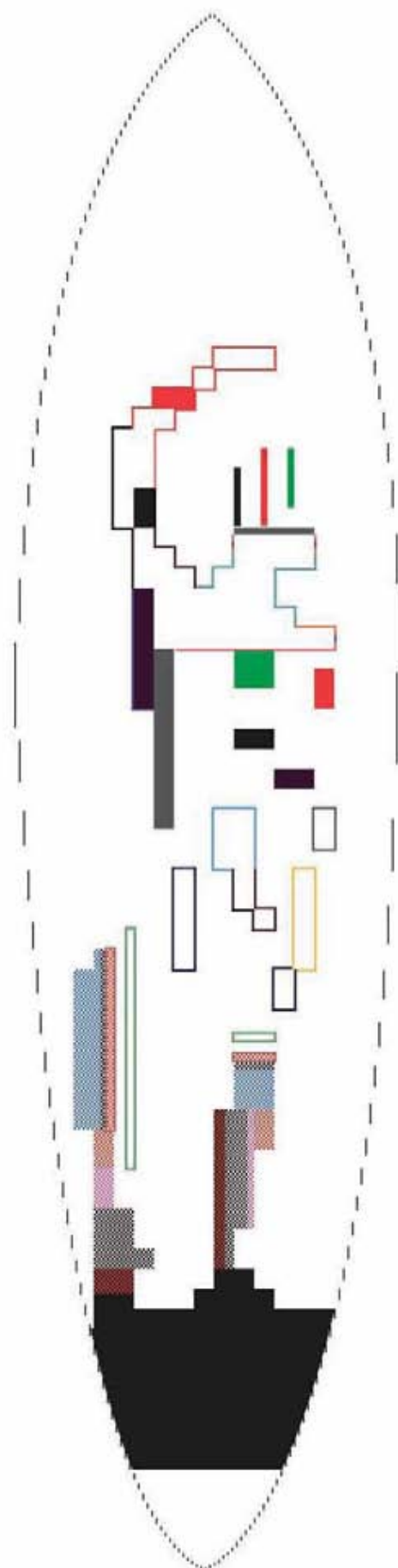
Connecting cities: New York, USA/Barcelona, Spain/Melbourne, Australia

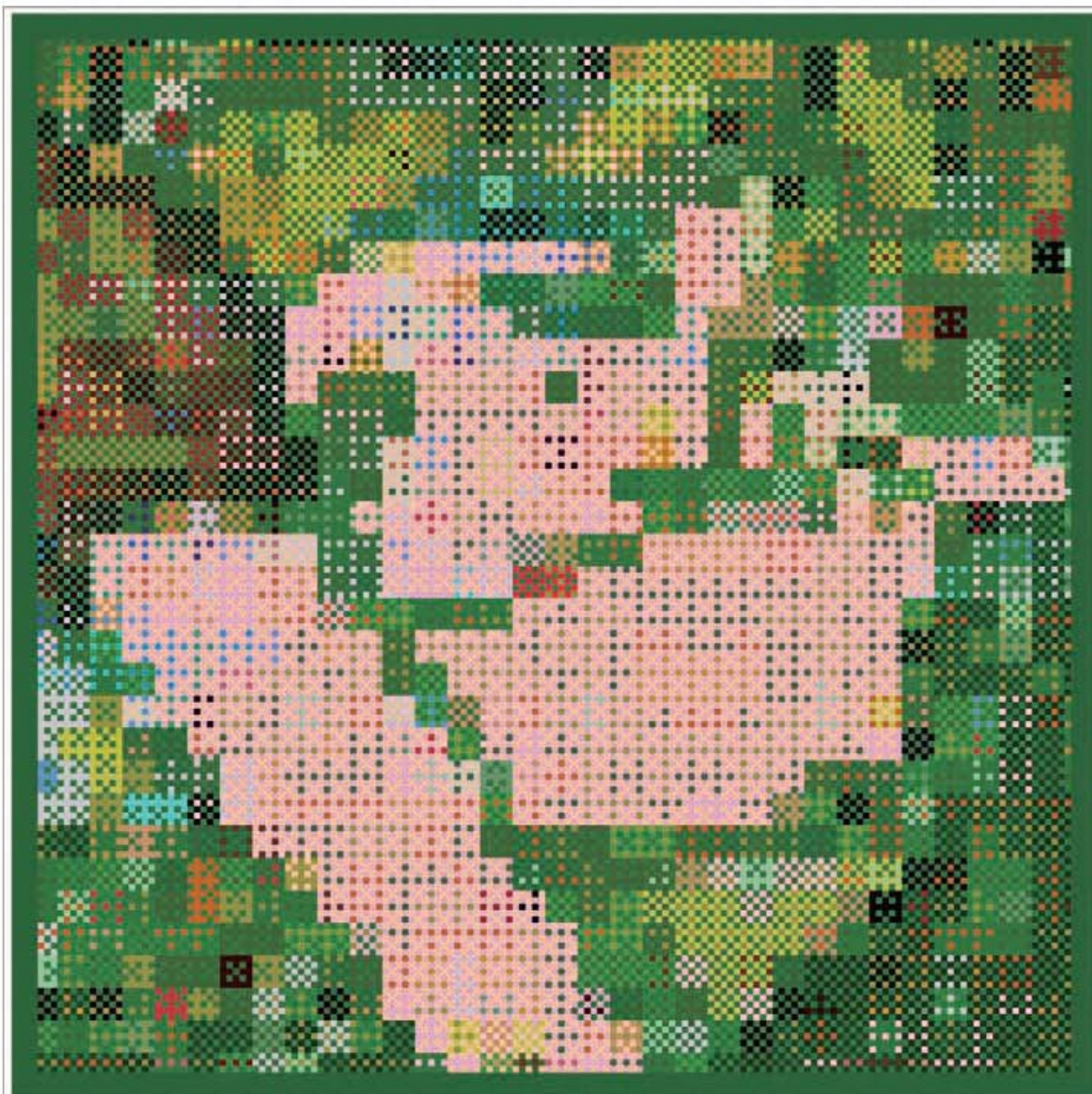
TOKYO, WITH A METROPOLITAN AREA of more than 34 million inhabitants, is the most populated city on the planet. This metropolis is the headquarters of Delaware, “a Japanese supersonic group that designs music and musics design.” Its members consider themselves “artoonists” – a mixture of art and cartoon.

Comprised of designers Masato Samata, Aya Honda, and Morihiro Tajiri, this studio, since 1998, has participated in

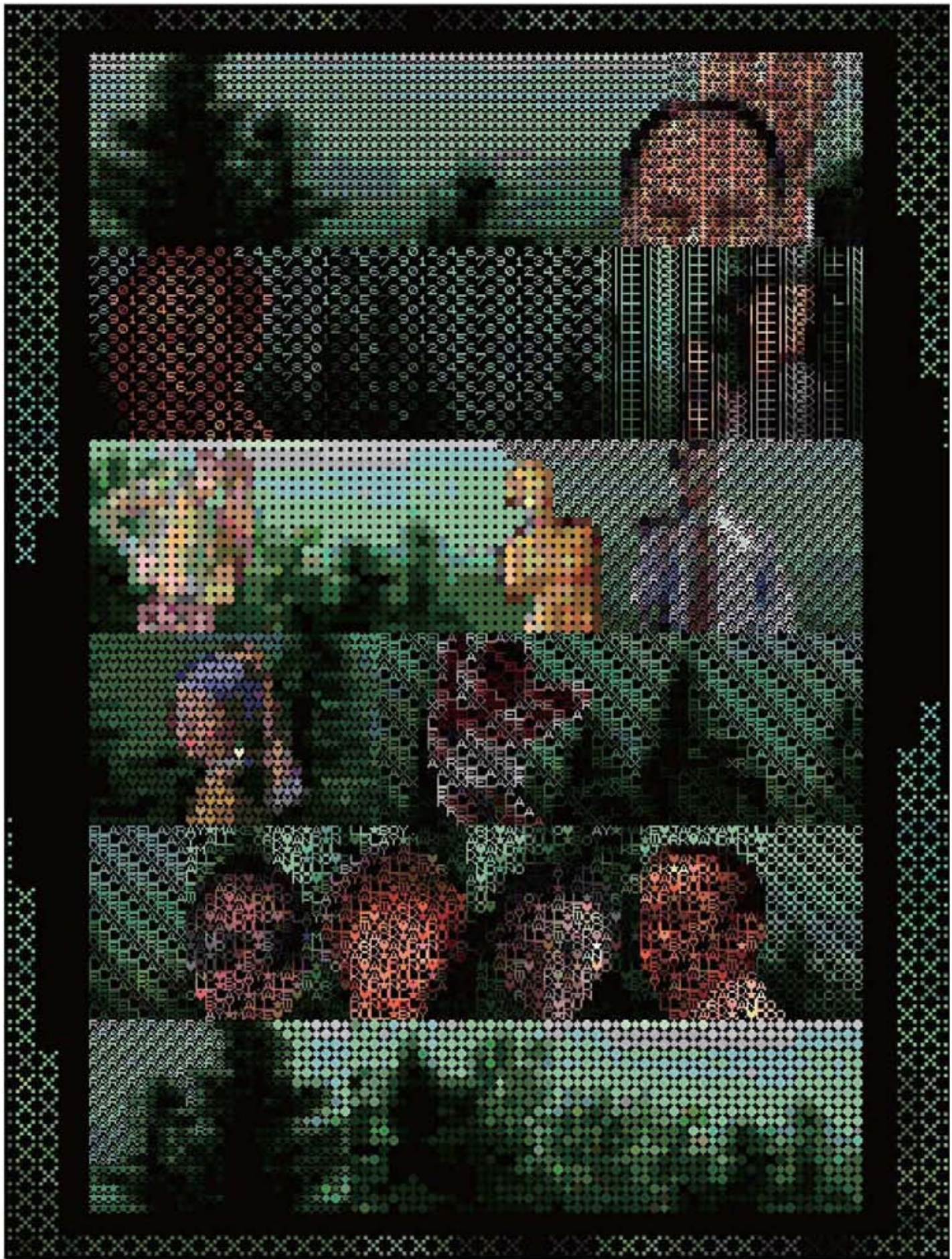
numerous exhibitions in galleries and art spaces. Many of its projects have been reviewed by important magazines and international publications. They have been invited as lecturers to professional gatherings such as AGI Ideas International, which took place in Melbourne, Australia. In 2004, the Barcelona Publishing House Actar published *Designin’ In the Rain*, a monographic book about their work.

They work with multiple formats: audio recordings, visual installations, poetic texts and essays, Web, mobile telephone screens, posters, cross-stitch embroidery, and live performances. The square shape prevails in their work, enhancing their lack of delicacy and flexibility. Delaware promotes a *bitmap* aesthetic – “as simple as Lego” – which blends nonsense with spontaneity and diversion.





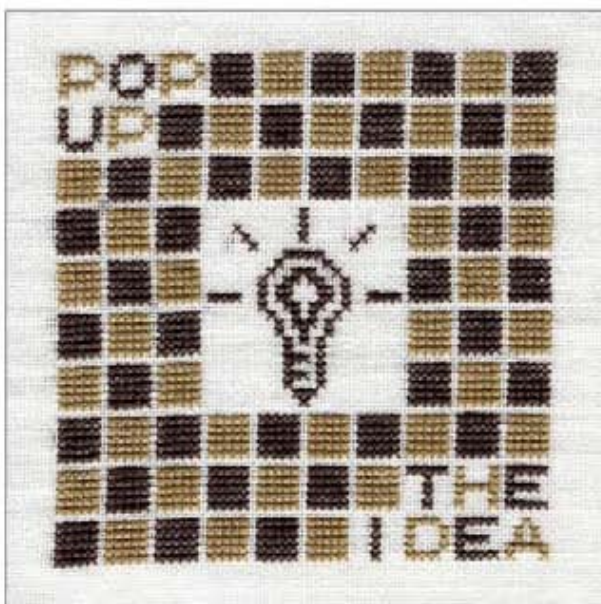
Forest, Romantic Lovers and Mosquitoes... /Illustration/2006



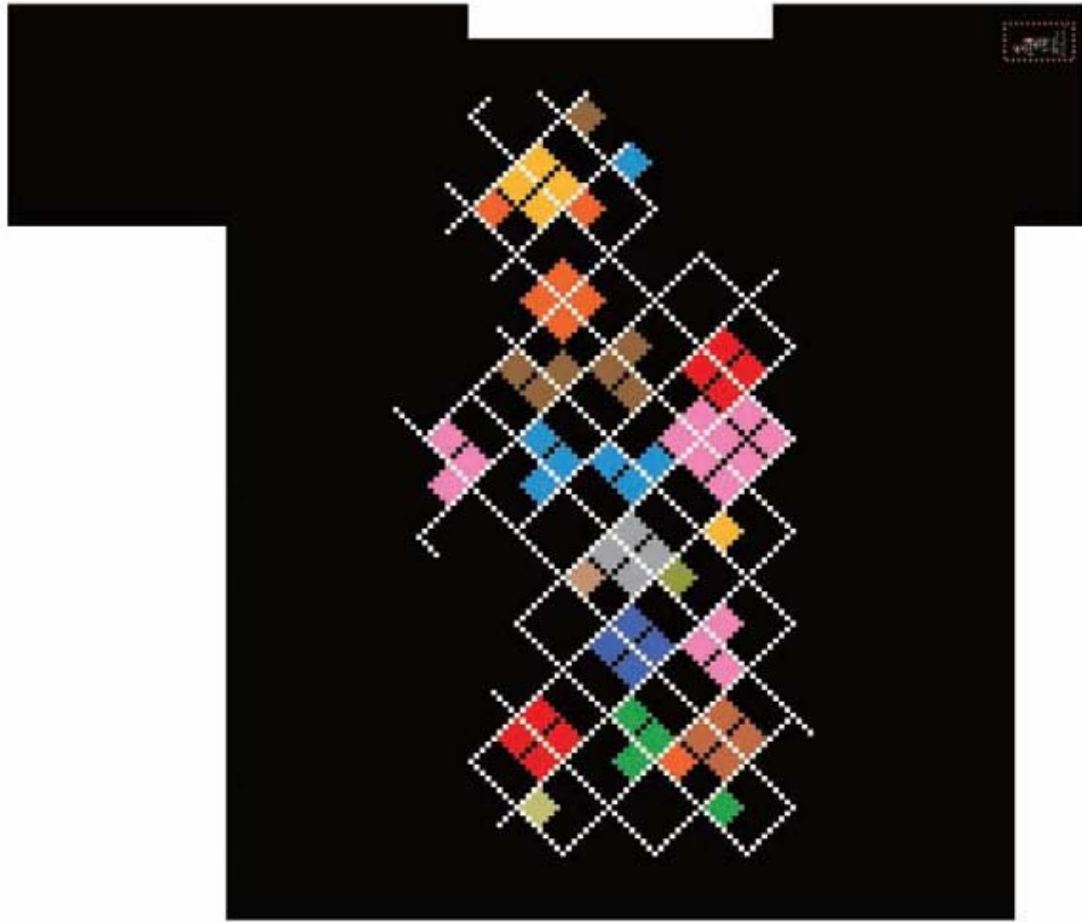
Forest/Illustration/2004-2008



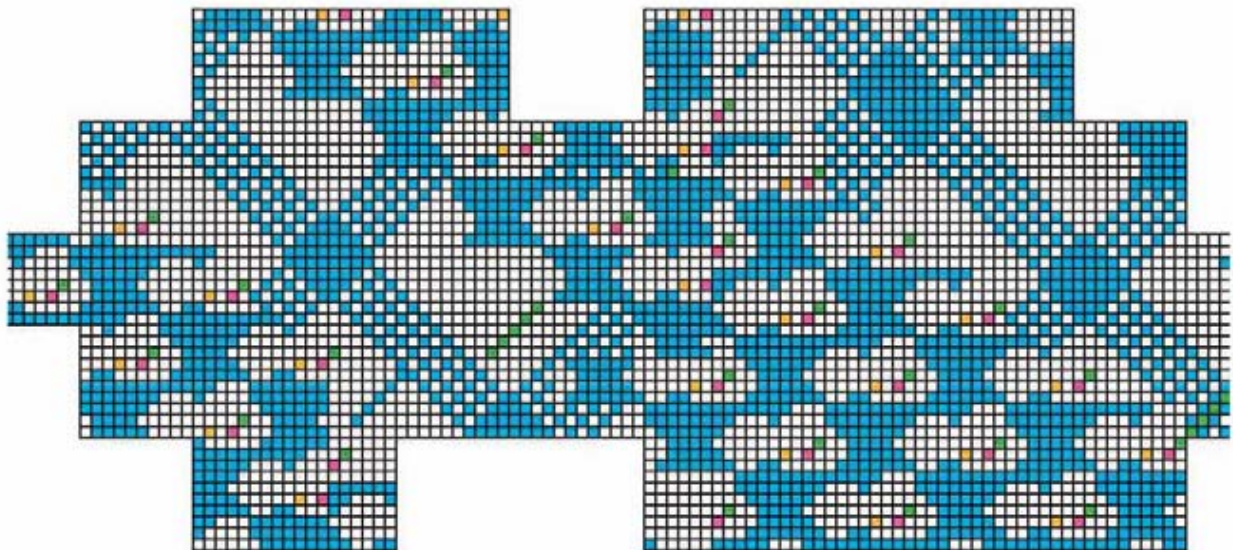
The Beatles Tree/Illustration/2008



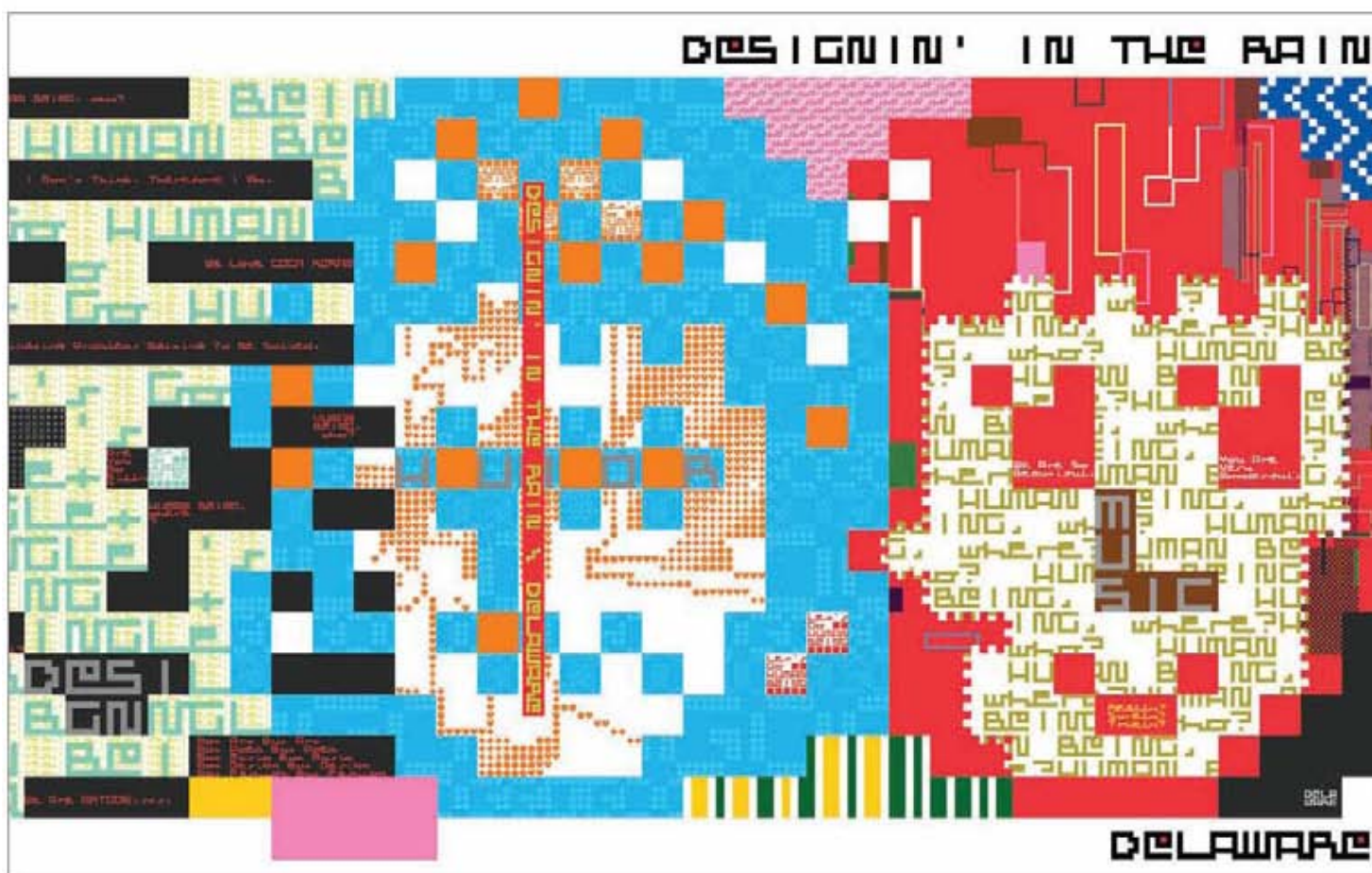
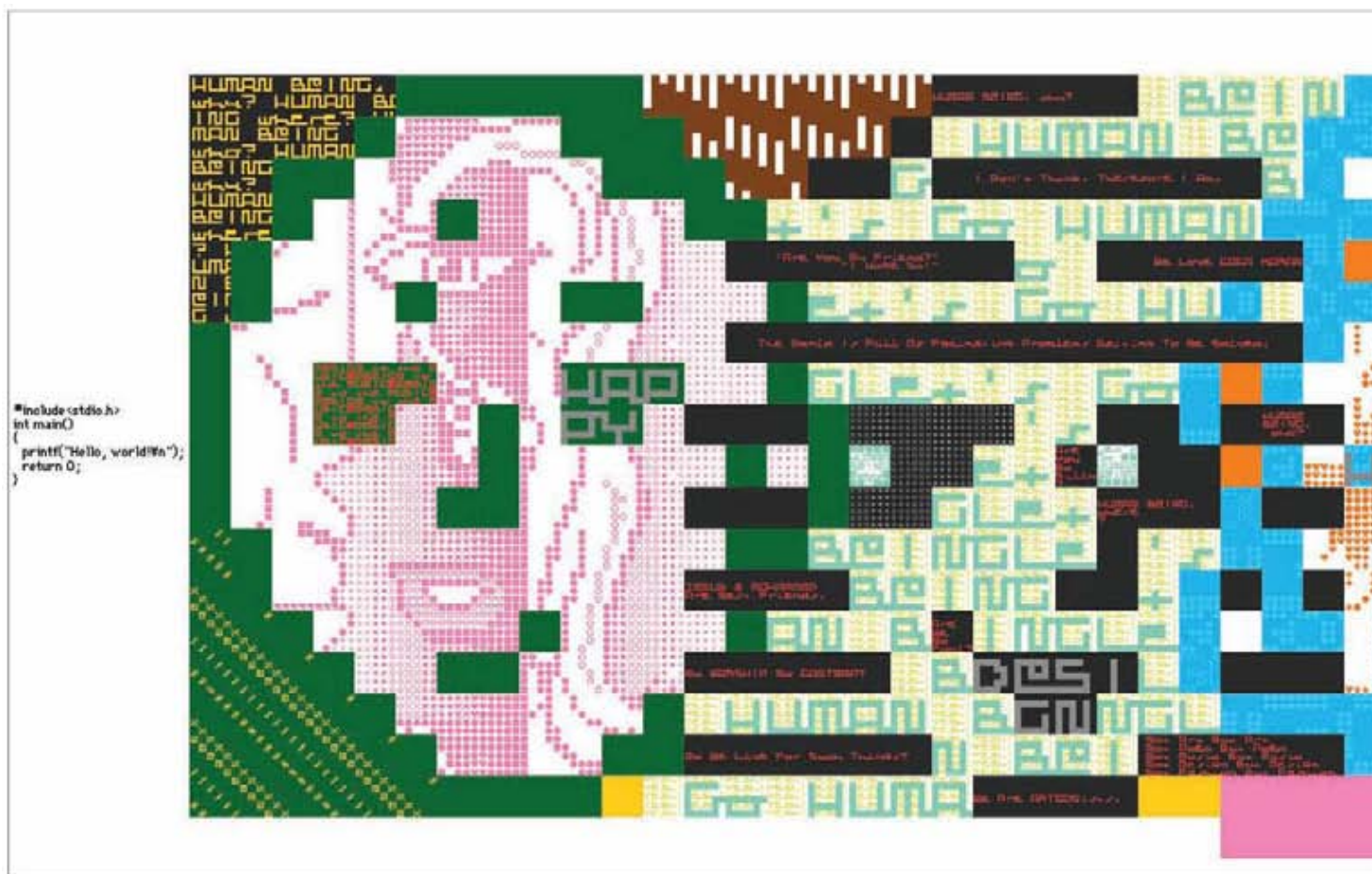
Green Park/Cross stitch/2004



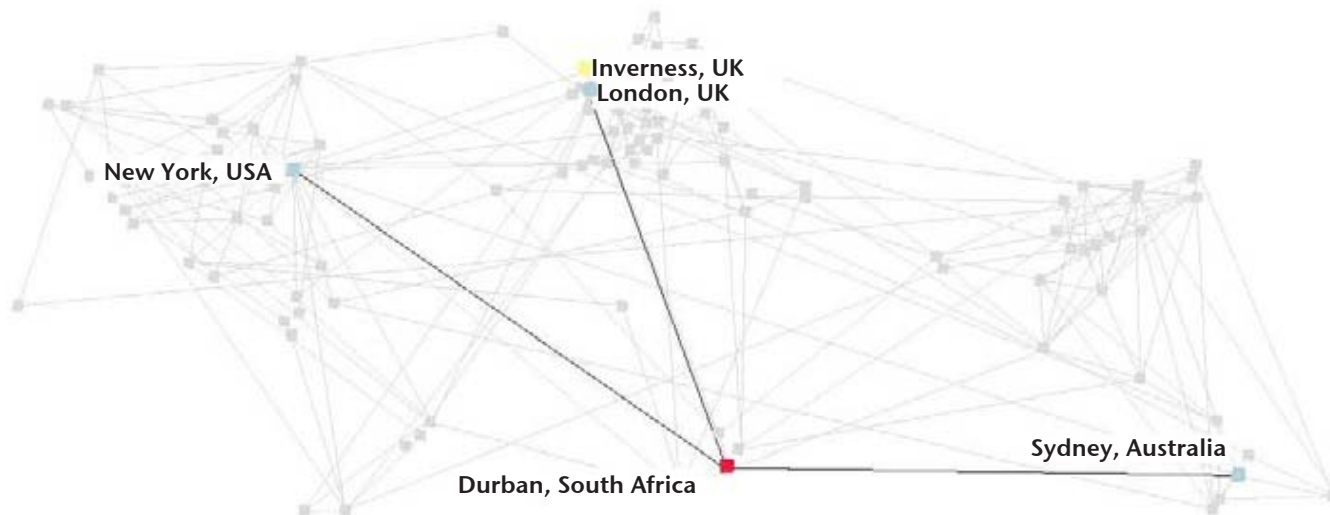
Venus De Corgi/Argyle Sweater/2008



Cloud/Illustration/2007



Designin' In the Rain/Book/2004



disturbance

Richard Hart
www.disturbance.co.za
richard@disturbance.co.za

Birthplace: Inverness, UK
Residence: Durban, South Africa
Connecting cities: New York, USA/London, UK/Sydney, Australia

SUZIE AND RICHARD HART founded this South African design studio based in Durban in 1997. Currently, Roger Jardine is the third member of this group. According to Jardine, disturbance “has 11 members and 11 letters in its name. The studio address is 22 Prains Avenue – which is twice 11. All this is pure coincidence. However, disturbance believes in giving 110 percent in everything that it does.”

It specializes in the development of illustration and graphic projects for editorial and printed work. It uses digital methods as well as traditional methods in its creations which range from industrial design, to T-shirts and interventions in space.

This agency is a small-scale company that offers a fresh and original approach in each of its projects. The variety of styles and its sense of humor are its most significant qualities, as well its objective in creating intelligent, committed, and relevant design.

It has won numerous local and international prizes and accolades, which include awards from institutions such as the D&AD, ADC, One Show, Communication Arts Design Competition, and Society of Illustrators. In addition to creating a fanzine, a restaurant, a gallery, and designing the fashion label Home Industries, disturbance has recently published a compilation of its favorite work in the book *These Are a Few of Our Favorite Things*.





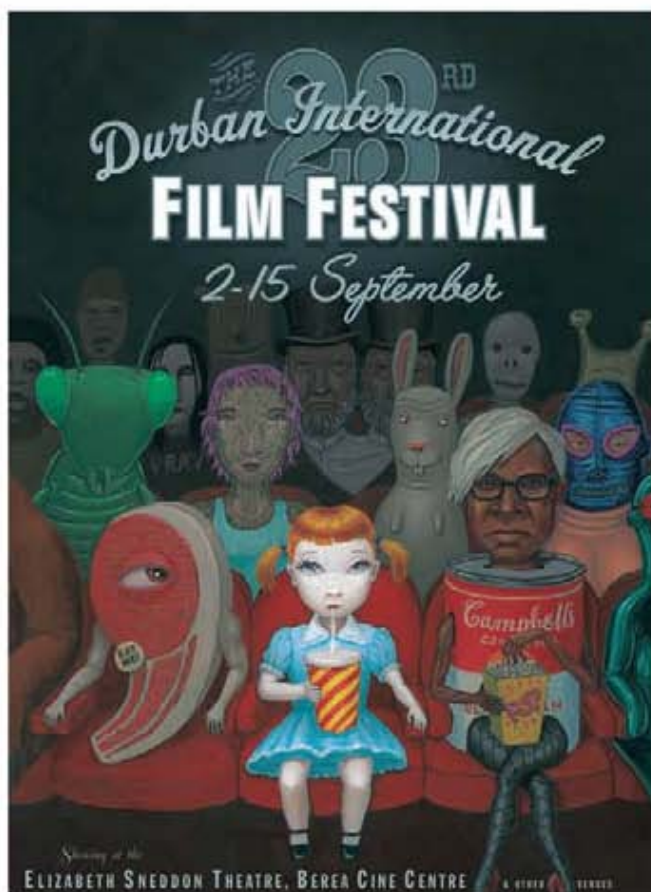
Durban Film Festival/Poster/2007



Durban Film Festival/Poster/2006



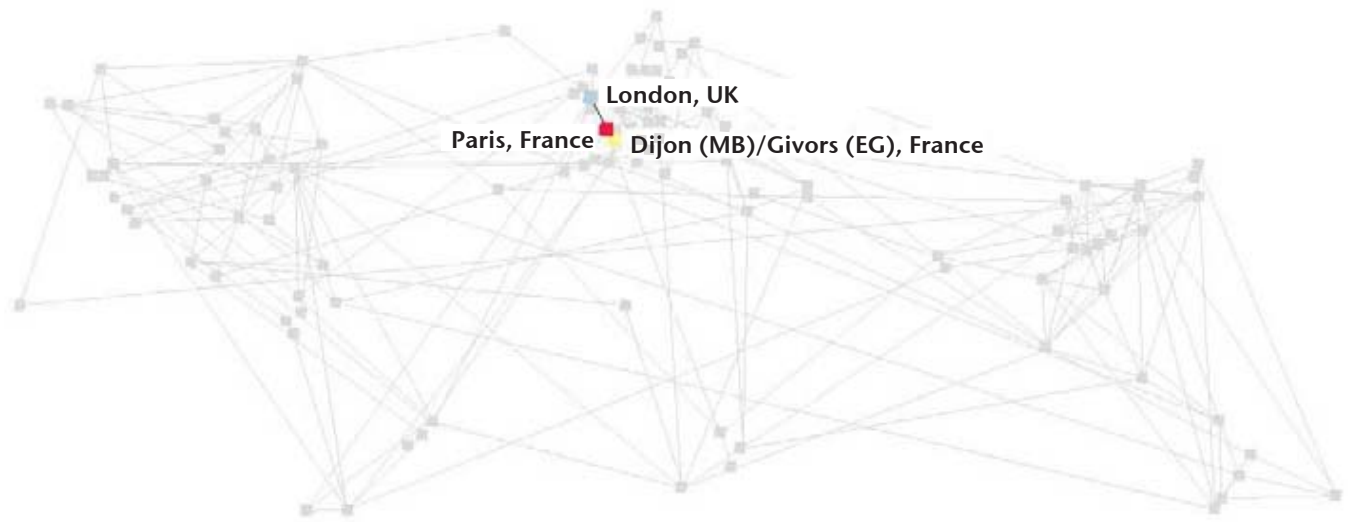
Durban Film Festival/Poster/2008



Durban Film Festival/Poster/2002



Home restaurant/Spatial intervention/2004



ÉricandMarie

Éric Gaspar and Marie Bertholle
www.ericandmarie.com
info@ericandmarie.com

Birthplace: Dijon, France (MB)/Givors, France (EG)

Residence: Paris, France

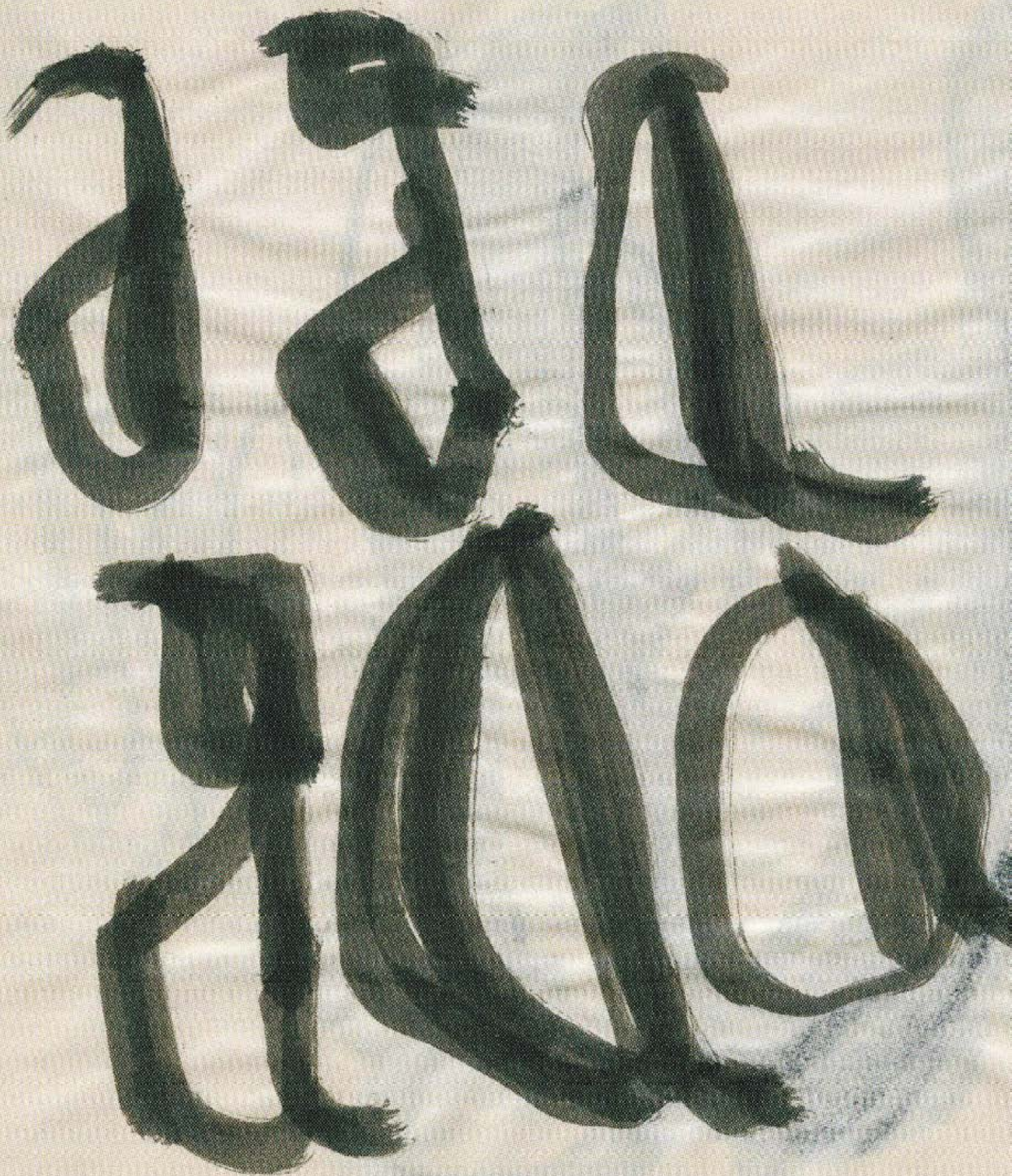
Connecting cities: London, UK

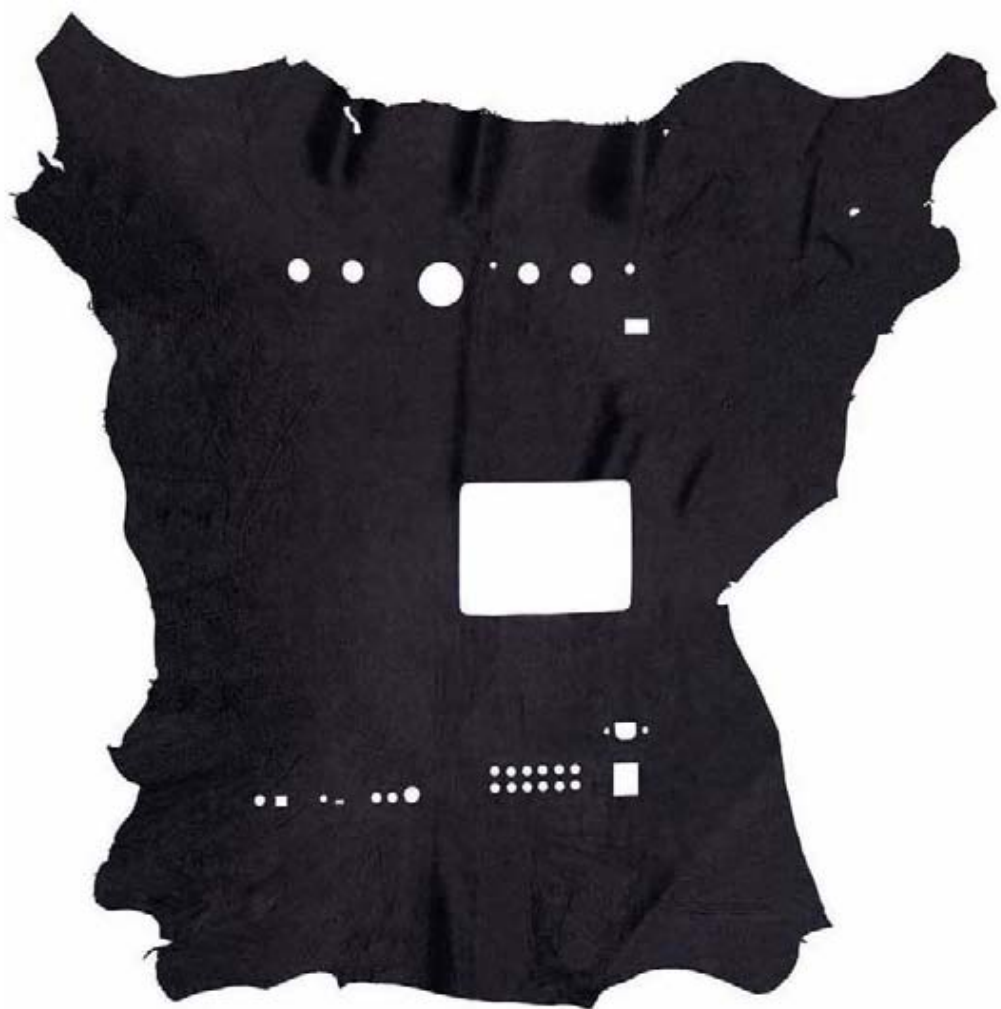
PARIS, CLASSED ALONGSIDE TOKYO, New York, and London as an “alfa/global” city, is the home to ÉricandMarie, composed by the designers Éric Gaspar and Marie Bertholle, who have worked together since 2002. After graduating with degrees in graphic design in France they set off for London where they both completed their studies, first at Saint Martins College of Art and Design and then at the Royal College of Art.

Each new project gives the designers an opportunity to explore new avenues in graphic design. In addition to their commercial work, the duo investigates a personal grammar of ideas and forms – a kind of “gym to keep them in shape,” which they admit has been very useful.

ÉricandMarie have developed important projects for artistic and cultural institutions in Europe and have held educative workshops at Fabbrica, Italy and at the Ecole Supérieure d’Art et de Design (ESAD) in Reims, France

Convinced that it is the idea that dictates form, Gaspar and Bertholle prefer to distance themselves from seductive images and put greater onus on the choice of materials and the processes of printing and production in each one of their projects. Experimentation is inherent in the whole process from the conception of an idea to the end product.

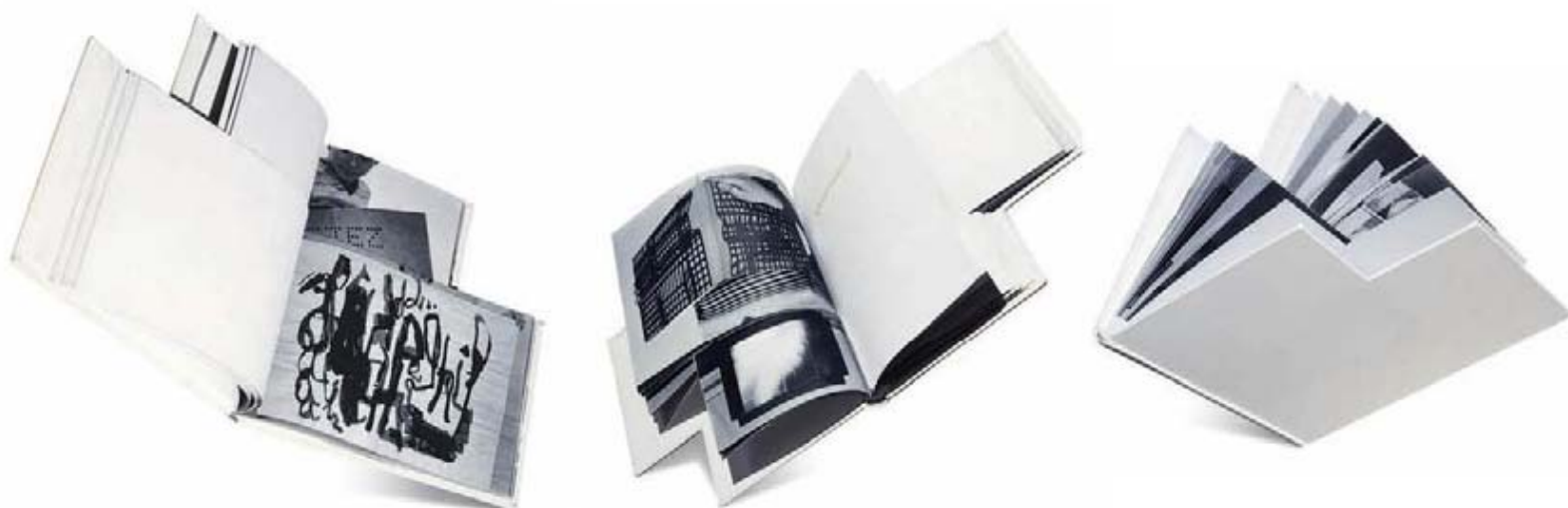




Amplifier skin/Leather/2000



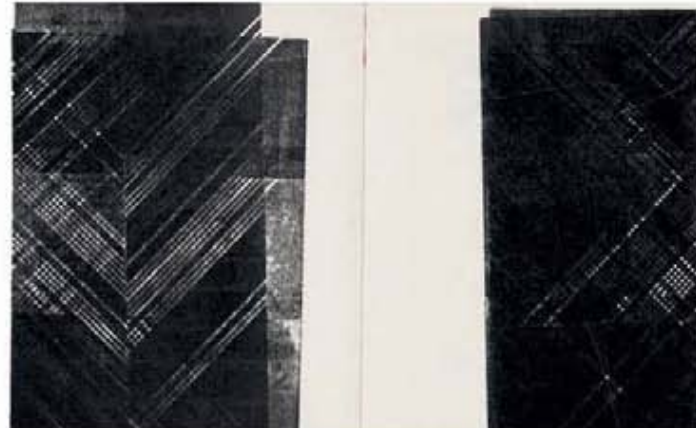
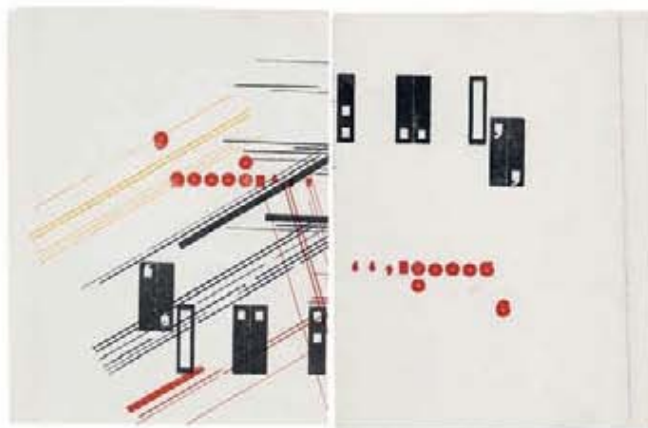
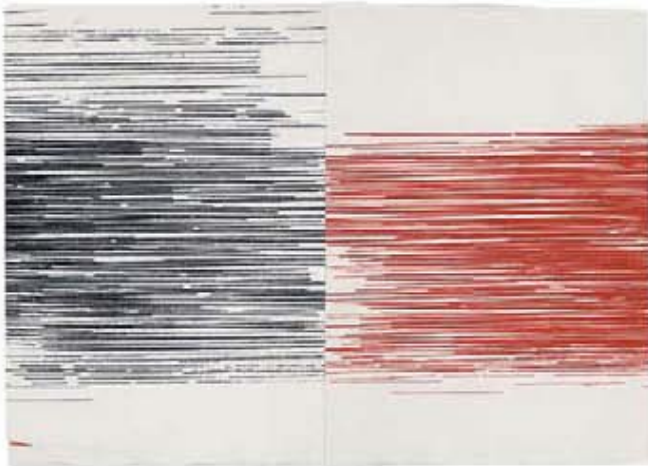
Printed discs/Screen print on perspex/1999



Portfolio book/Book/Manual binding/2000



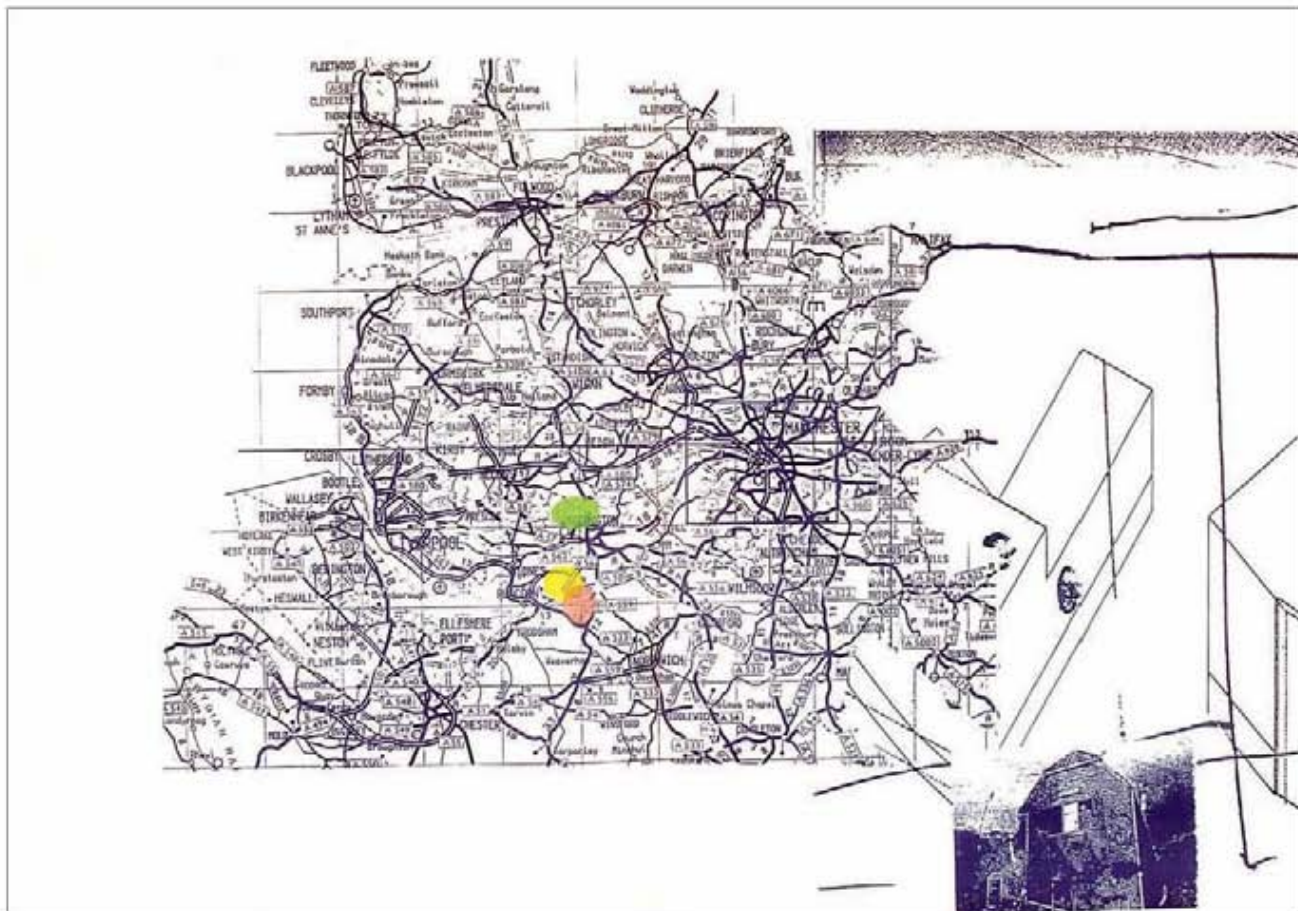
Fish book/Book/Photographic emulsion on mechanical music card/1999



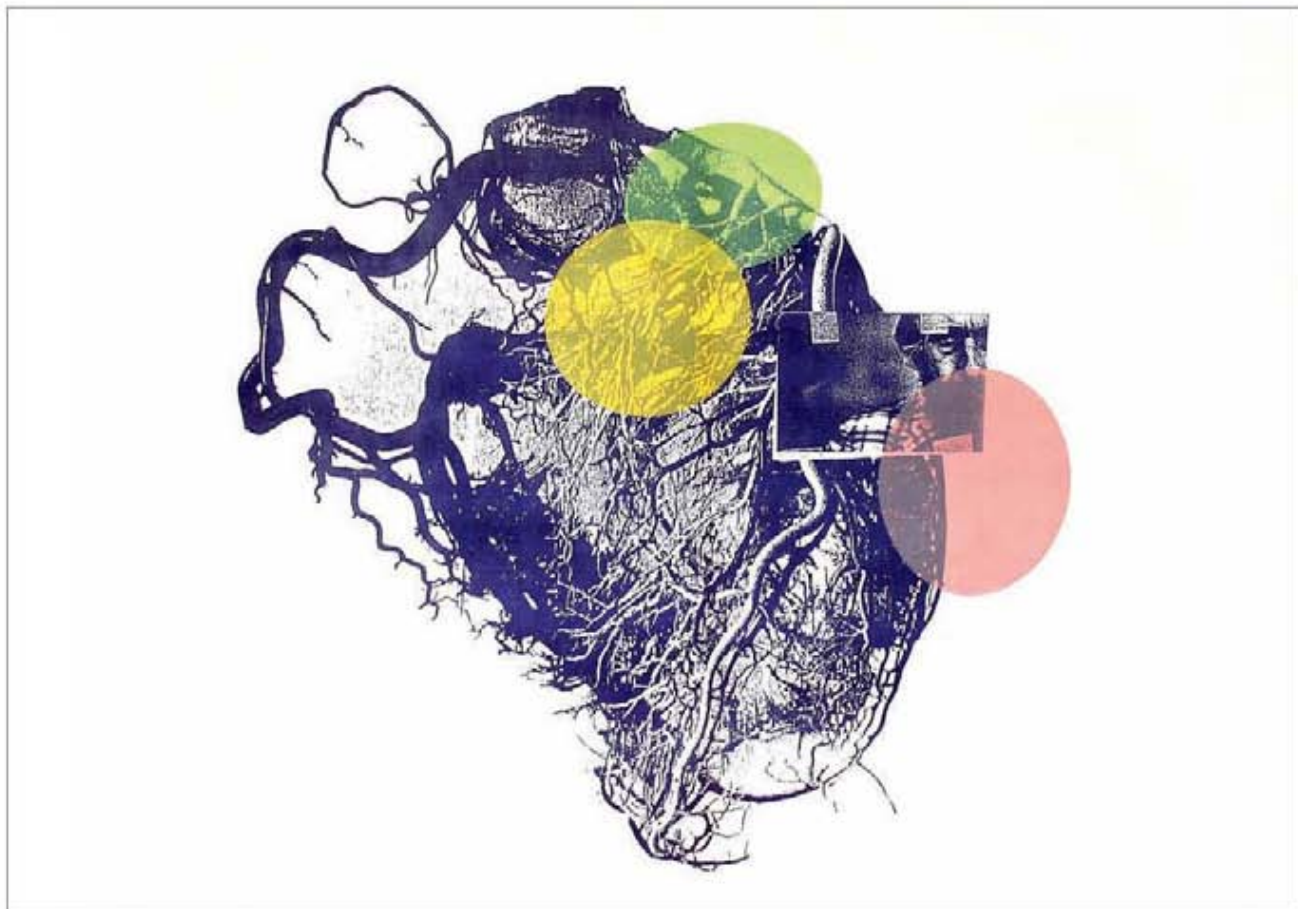
Letterpress without letters/Letterpress printing/2000



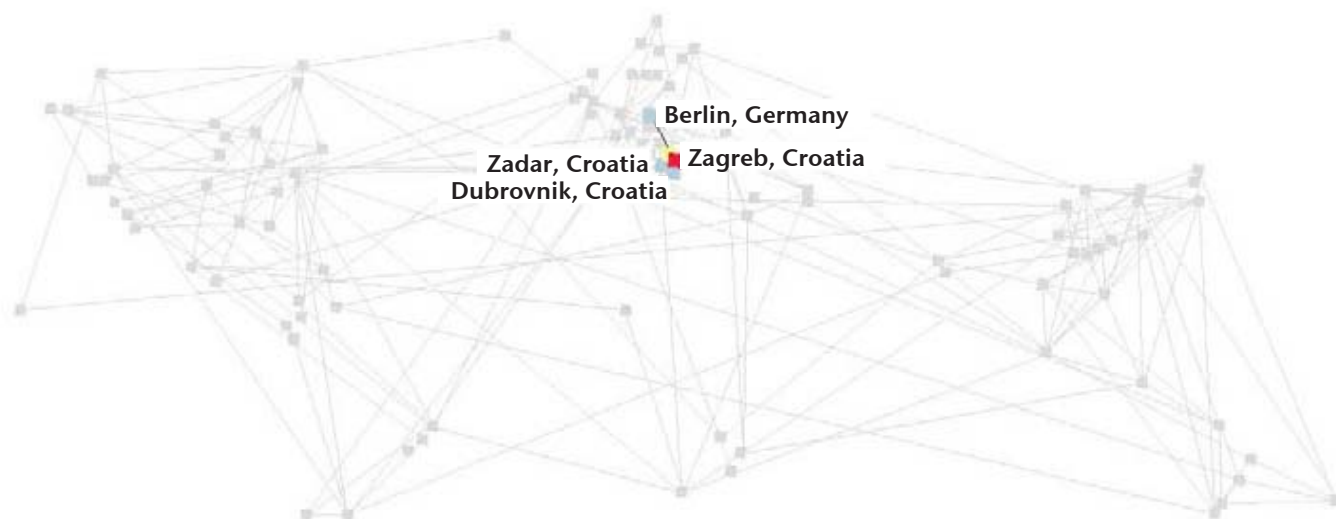
RCA Architecture/Offset/2001



Zoom Posters/Screen prints/1999



Zoom Posters/Screen prints/1999



Fiktiv

www.fiktiv.hr
info@fiktiv.hr

Birthplace: Zagreb, Croatia

Residence: Zagreb, Croatia

Connecting cities: Zadar, Croatia/Berlin, Germany/Dubrovnik, Croatia

NOT EVERYTHING ABOUT Fiktiv is fictitious. Some things are just plain reality. For example, opposite the street where the Fiktiv studio is located, there is a small yellow grocery store. This is where the Fiktiv team goes whenever their energy levels begin to wane or the pixels start dancing.

The Fiktiv house is surrounded by eighteen rose trees, and four tall pine trees which make it a great hideout. The street itself, which winds its way up the hill through a peaceful neighborhood on the boundaries of the city center, is called Silvery – adding a touch of glamor to the whole concept. The studio is small and basic with three long white desks, three long benches to sit on, some books and a few plants in need of care. The space alters constantly – as does the team. The kitchen is rarely frequented.

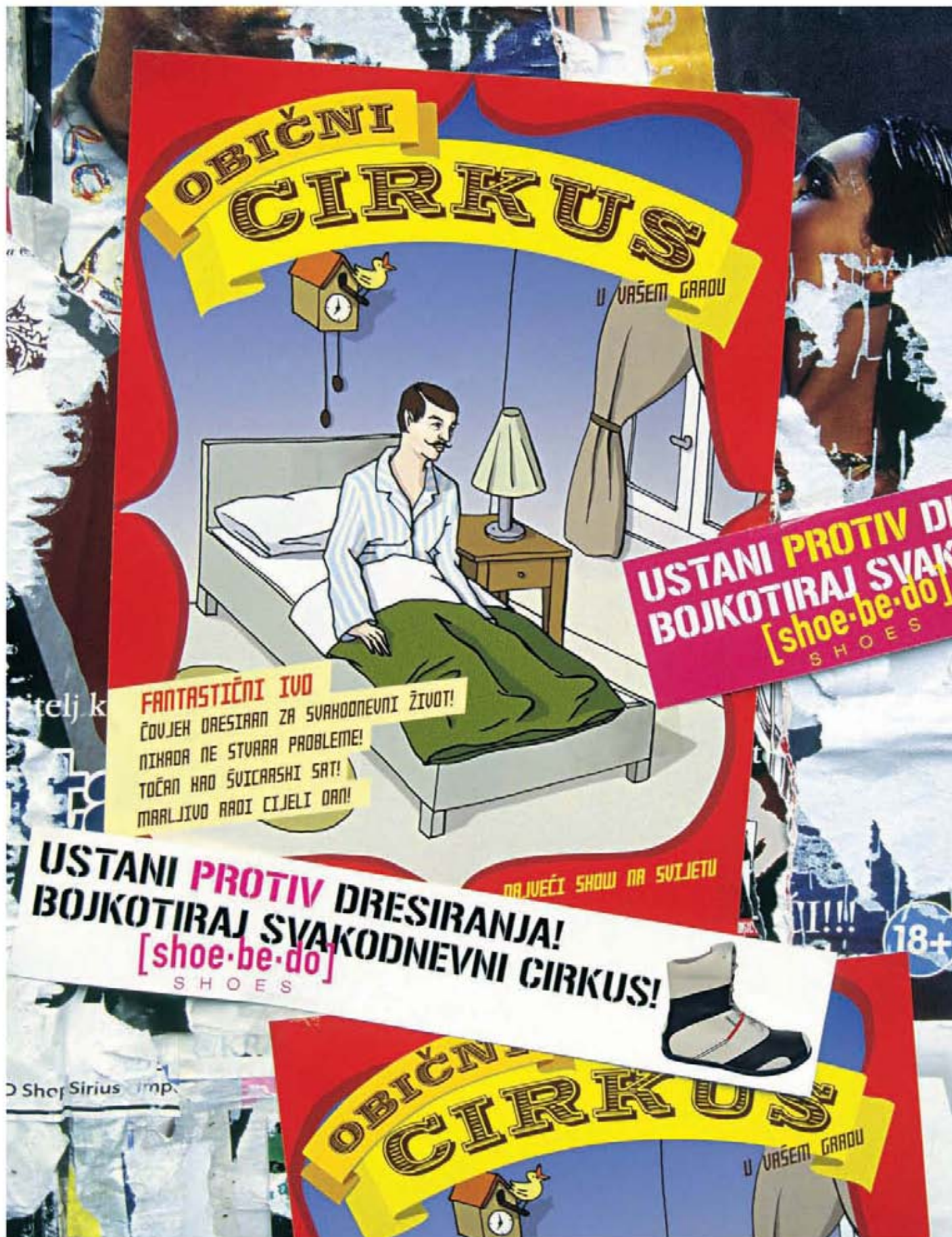
The fiktivians spend most of their time chasing mice under their desks and hunting for online glory. During their brainstorming sessions some of them like surfing the Web, others like going out and chatting in the garden accompanied by Leni the dog. Fresh air and good news are always welcome. Lights go out at about 8 P.M.

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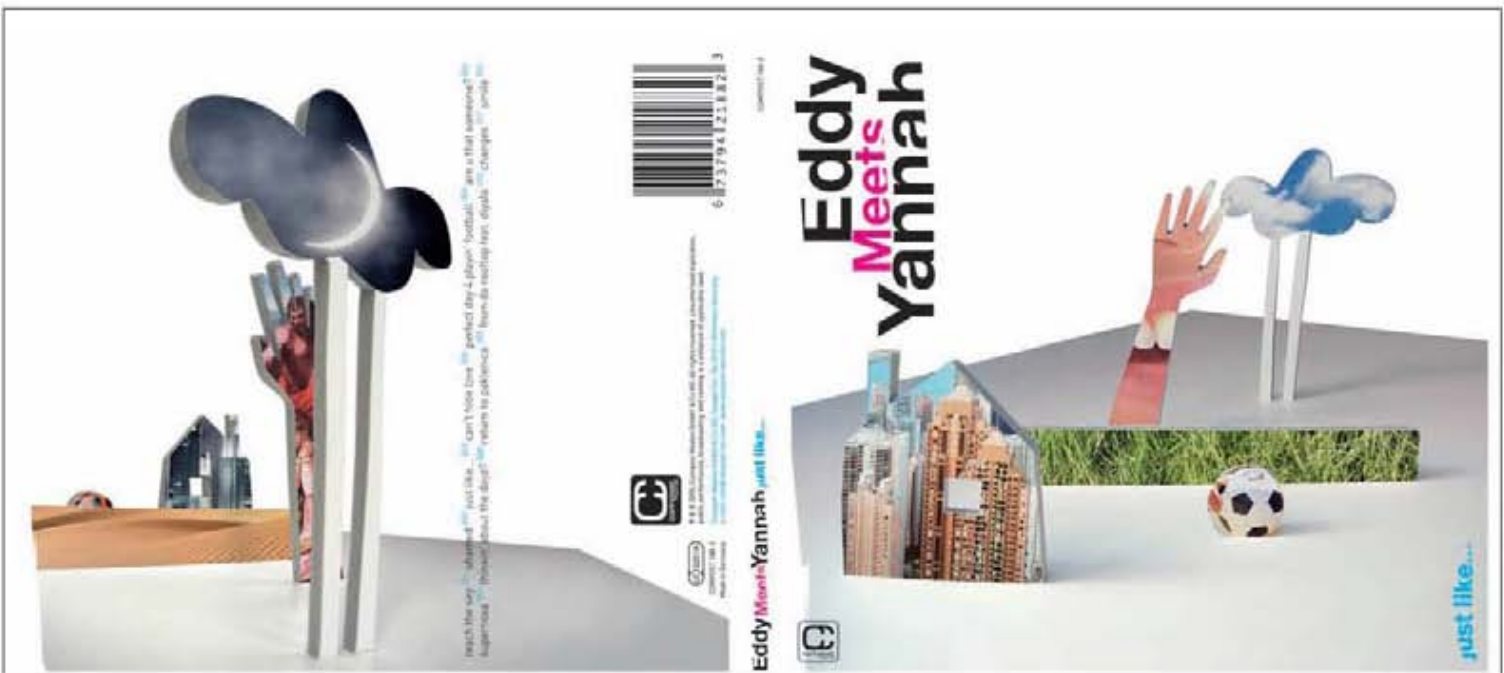
Kontrapunkt Festival/Poster/2007



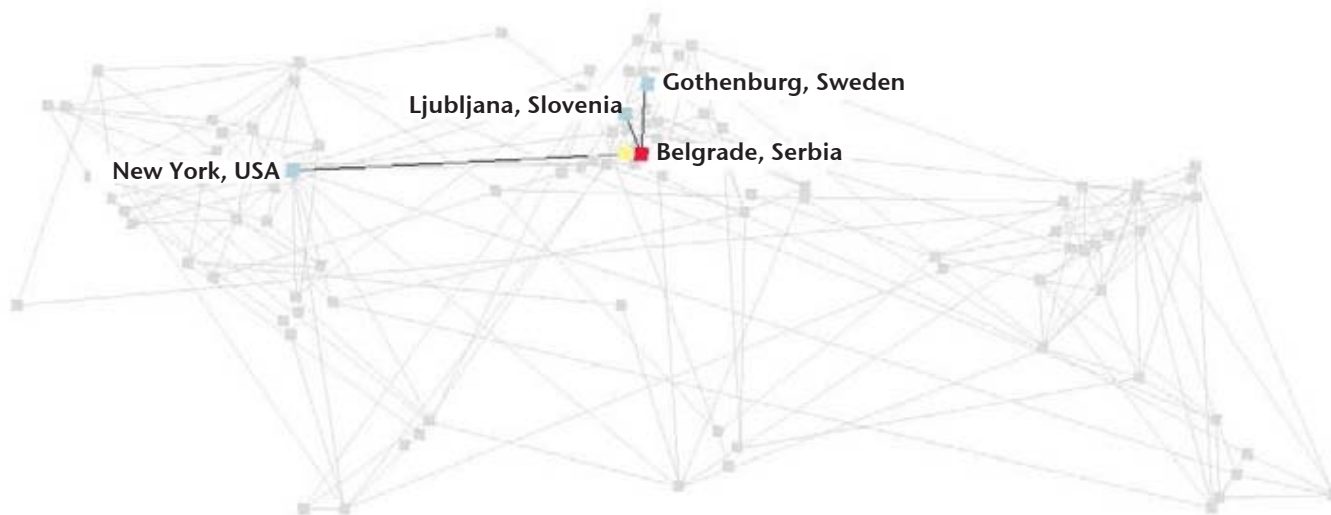
«Circus», ShoeBeDo Shoes/Advertising campaign/2004



Narodni radio: One million listeners/Promo-pack/2002



Eddy Meets Yannah: Just like.../CD cover/2005



Futro

Slavimir Stojanović
www.slavimirstojanovic.com
slavimir@futro-icb.com

Birthplace: Belgrade, Serbia

Residence: Belgrade, Serbia

Connecting cities: Ljubljana, Slovenia/ New York, USA/Gothenburg, Sweden

THE FUTRO UNIT OF Creative Services of Ljubljana, Slovenia, was founded by Slavimir Stojanovic in the year 2003. Five years later it was relocated to the twenty-fourth floor of a tower with views over the converging Sava and Danube rivers, in the old village of Kalegmedan in Belgrade, Serbia.

Futro develops two lines of action – one is purely artistic and experimental and is displayed in the publications that its sister company, Futro Books, publishes. The

second is Futro ICB, a graphic design and branding agency, which collaborates with a team of more than ten young creative artists and directors.

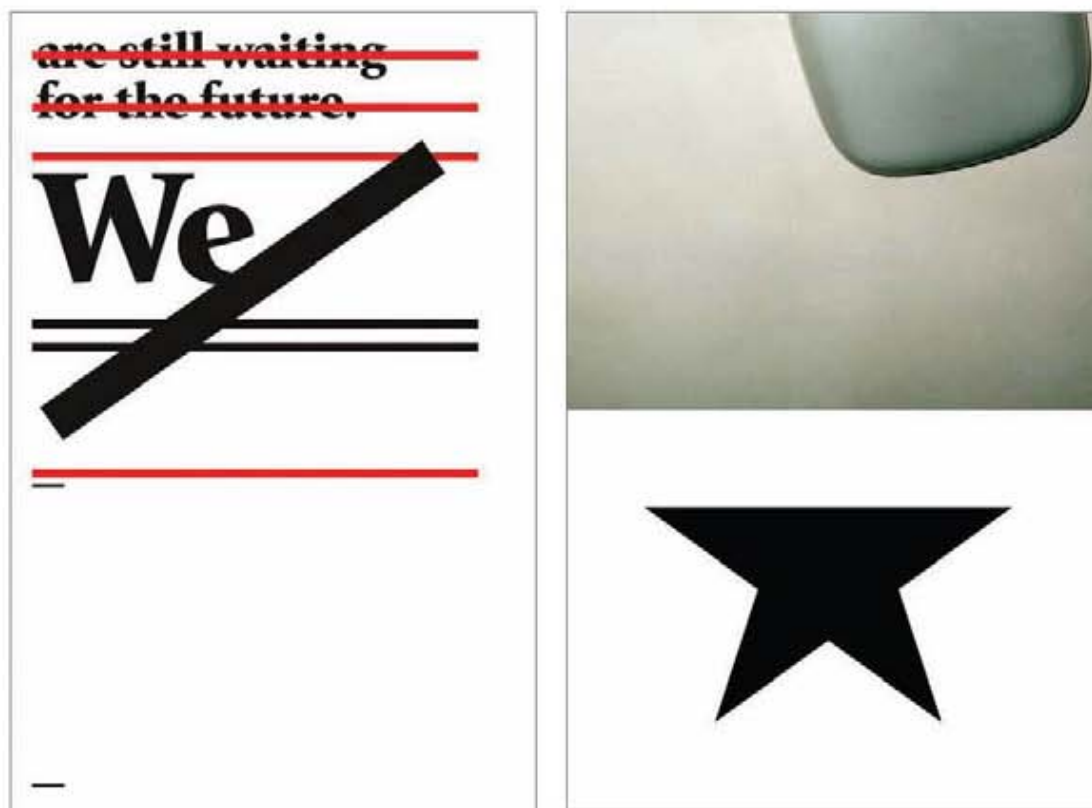
In 2006, this studio was named one of the best 100 in the world. Stojanovic, a renowned designer, has received more than two hundred prizes such as Cresta, Clio, Epica, Art Director Club, Type Directors, Club and European Excellence Awards, among others. He has also been included on the list composed

by Rockport Publishers as one of the “20 New Poster Masters of the Next Century.”

His work forms part of the collections at the Pompidou Art Center in Paris, the Hamburg Museum of Art und Reklame, the Poster Museum of Warsaw, and the Museum of Applied Arts in Belgrade. His work has been reviewed in numerous books and periodicals such as *Graphics*, *Communication Arts*, *Print*, *Creative Review*, *Icon*, and *Tipográfica*, among others.

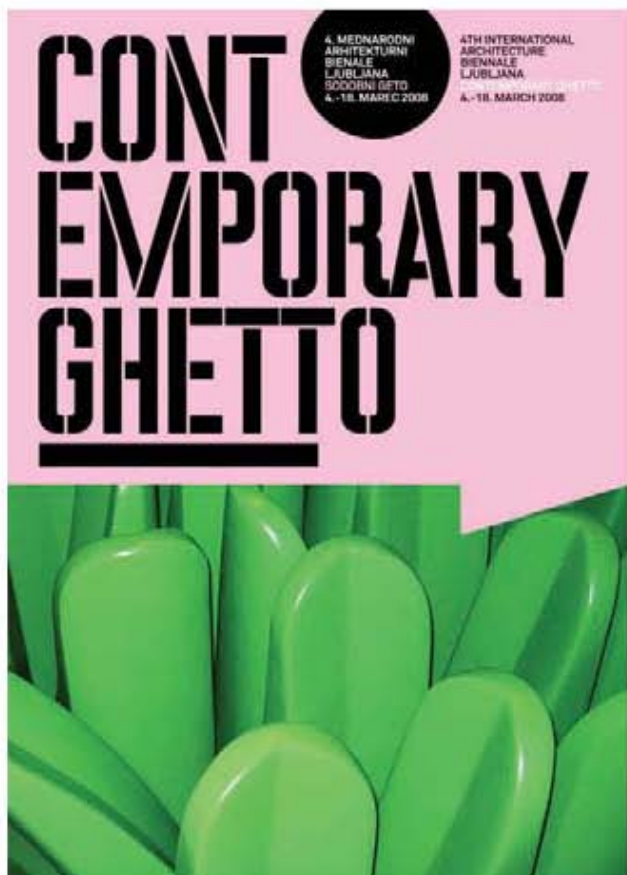


Futro Good News/Posters produced for U.G.F.I.A./2006

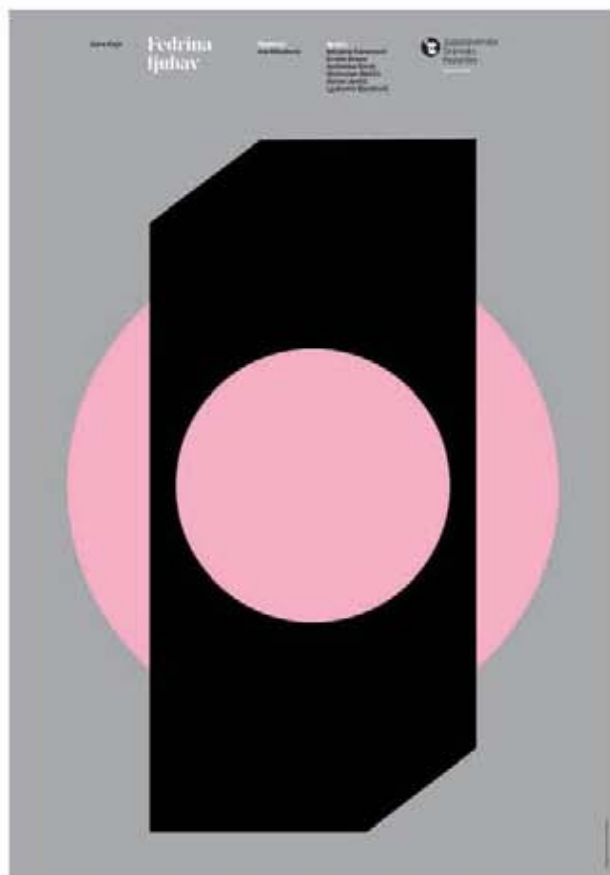


Waiting/Part of Future Retro exhibition/Digital print on plexiglass/2007

Private Public/Futro Fanzine No. 003/2004



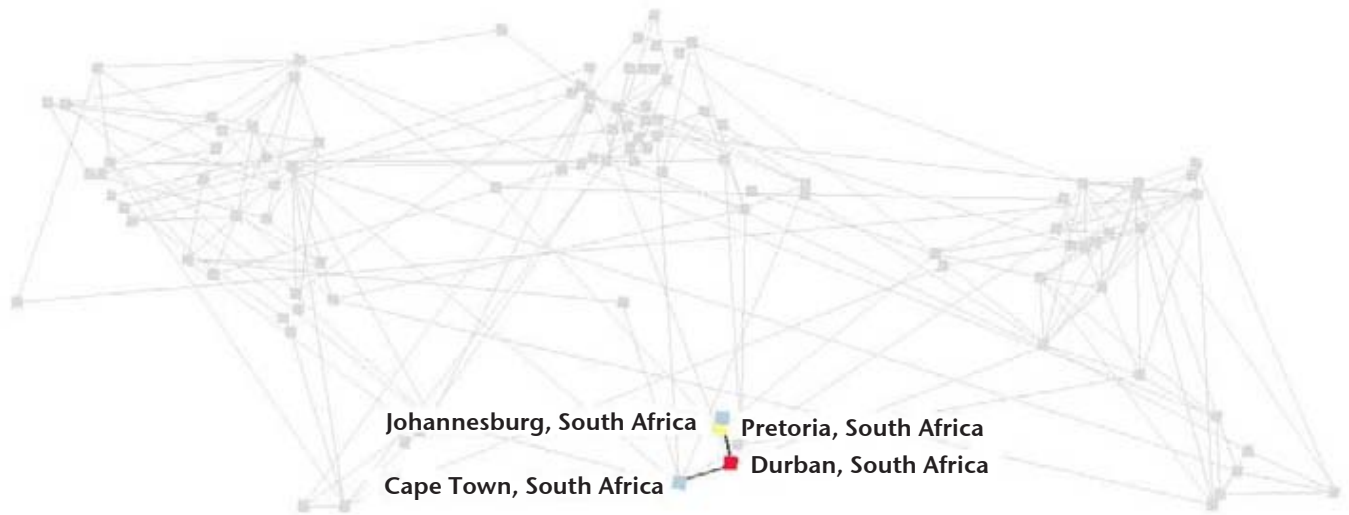
Contemporary Ghetto/Identity for 4th International Architecture Biennale Ljubljana/2008



Fedra's Love/Poster/2008



Trinidad & Tobago/Part of Future Retro exhibition/Digital print on plywood/2007



Garth Walker

www.orangejuicedesign.net
www.ijusi.com/www.garthwalkerphotography.com
garth@oj.co.za

Birthplace: Pretoria, South Africa

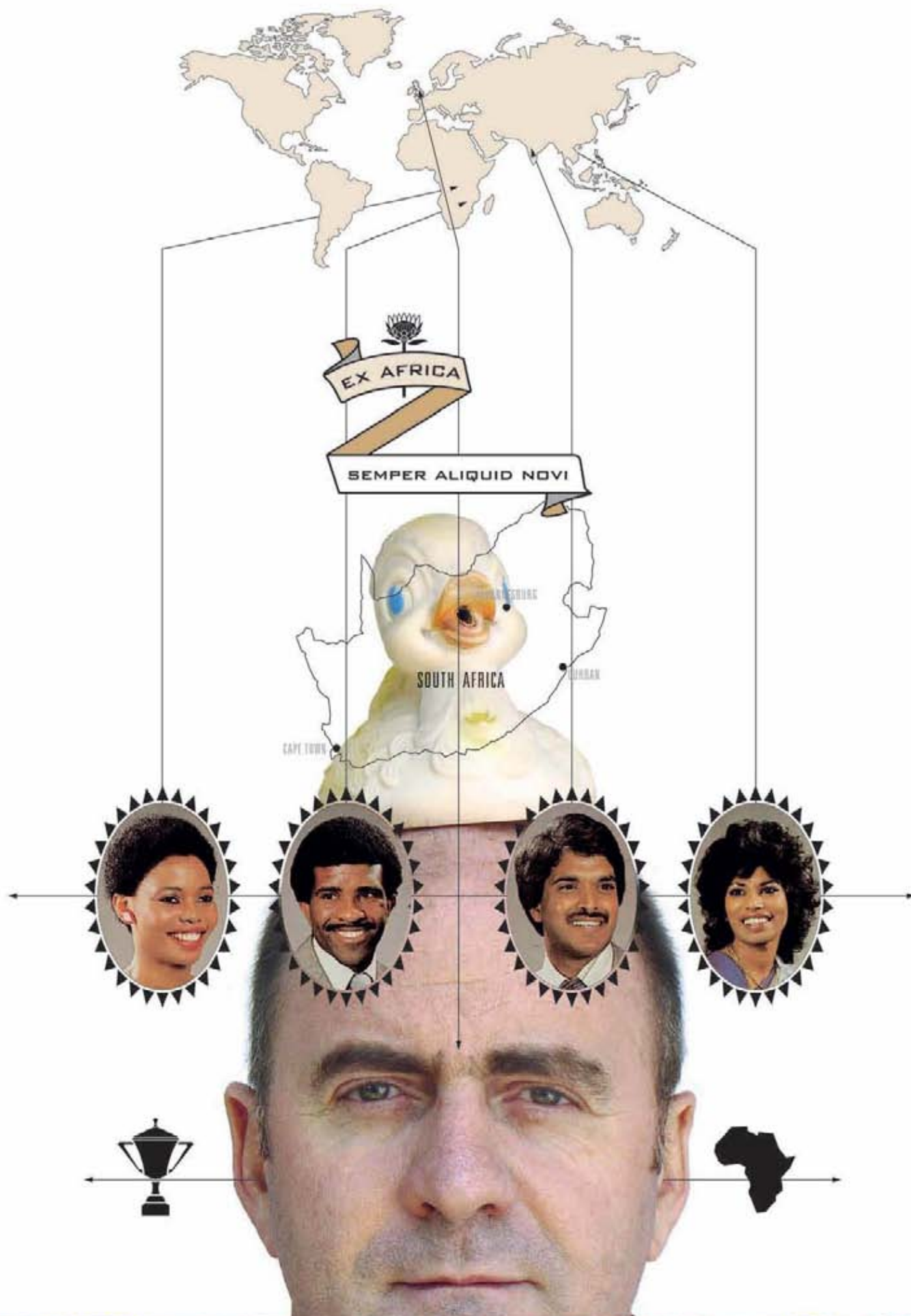
Residence: Durban, South Africa

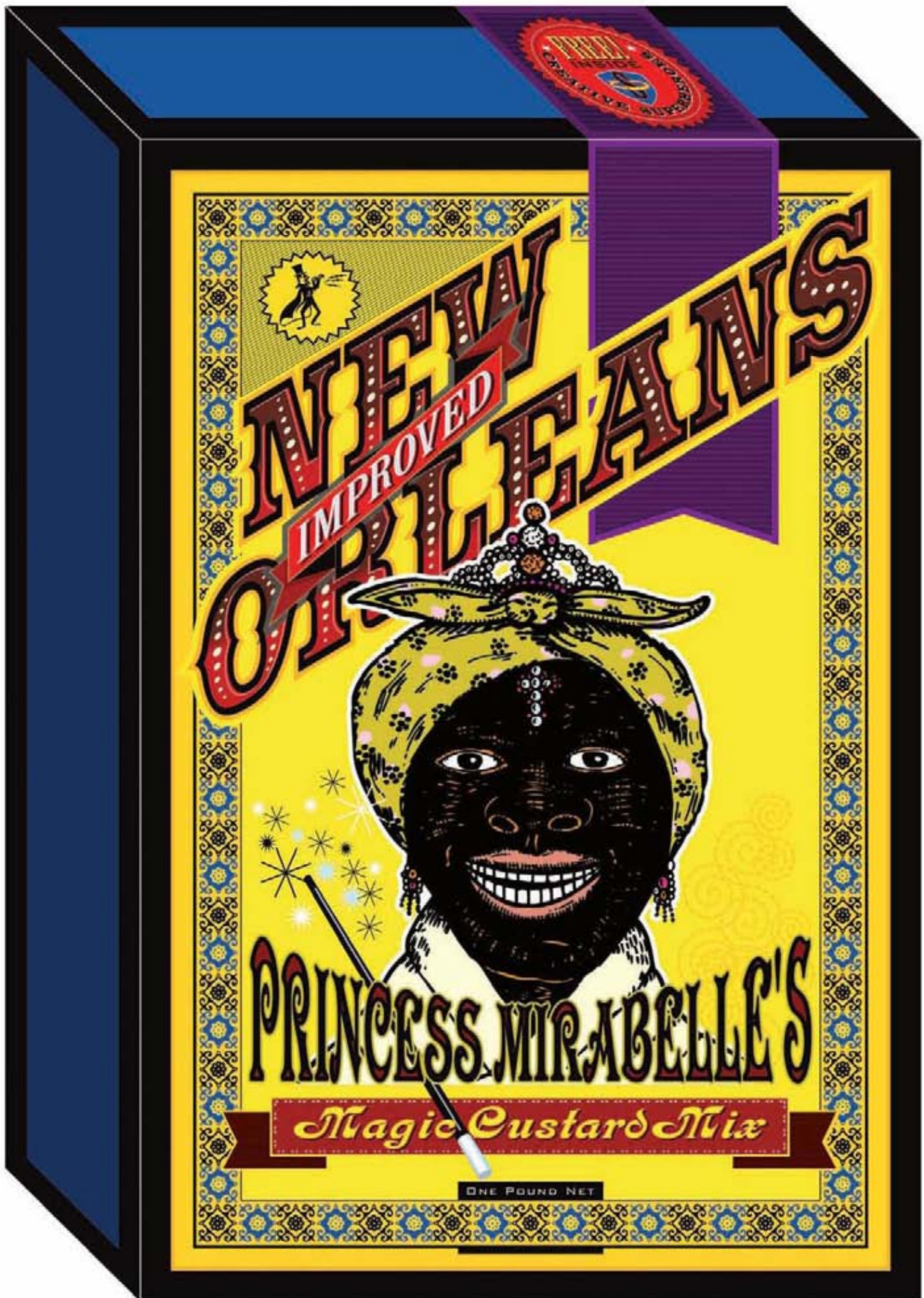
Connecting cities: Cape Town, South Africa/Johannesburg, South Africa

DURBAN, WITH 3.5 MILLION inhabitants, is South Africa's most cosmopolitan city where Zulu is the most popular mother tongue, followed by English, Afrikaans, and Hindi. It is also home to Orange Juice Design, an agency founded by the designer Garth Walker. It is a project that began "without clients, without employees and with a second hand computer"; a creative studio that remains focused on the development of "made-to-measure" graphic design projects. The desire for a new visual

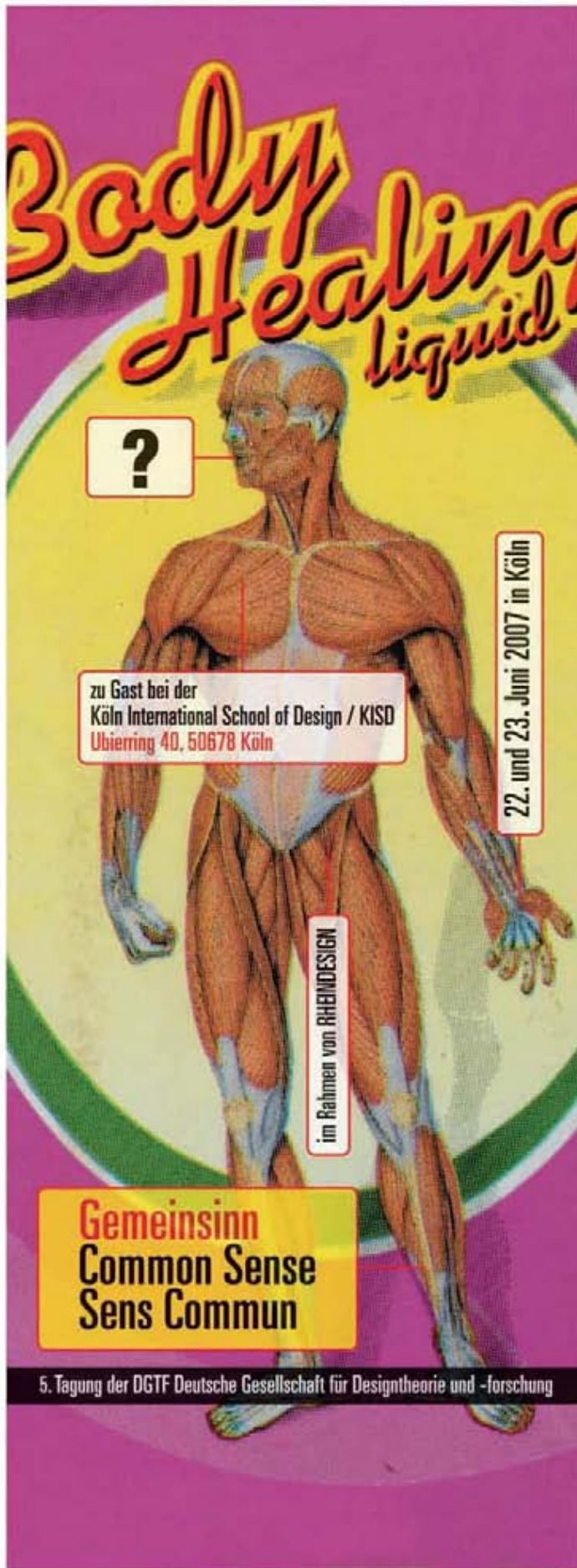
language for South Africa prevails throughout his work. It is a unique aesthetic inspired by local elements in order to coexist with the international style inherent in contemporary graphic design. They also publish *I-jusi* (juice in Zulu) magazine, an experimental online publication where designers, photographers, and artists exchange ideas and perspectives on "Africanism" in their search for their own identities and character.

Orange Juice Design has received great local recognition and international distinctions from institutions such as the British D&AD, the Art Directors Club, and the Type Directors Club in New York among others. His work forms part of collections at the New York Modern Art Museum, the Victoria & Albert Museum, and the Smithsonian Institute, among others. He also frequently gives talks and workshops in more than twenty-five countries across five continents.





Princess Mirabelle's Magic Custard Mix/Magazine cover (unpublished)/2005



Body Liquid/Flyer/Found packaging illustration/2007

Gemeinsinn / Common Sense / Sens Commun

Freitag, 22. Juni: Gemeinsam real

13:00 Registrierung

14:00 Meyer Vöggesen (Meyer Vöggesen Projekte, Köln): Begrüßung und gemeinsame Einführung

14:15 Michael Erhoff (Professor für Designtheorie und -geschichte, Köln International School of Design/KISD) und Hans Ulrich Beck (Professor für Kunstgeschichte im medialen Kontext, Kunsthochschule für Medien, Köln): Streitfragen und Wegmarken im "Gemeinen"

15:30 Jörg Huber (Professor für Kulturtheorie/Institut für Theorie der Gestaltung, Zürcher Hochschule der Künste): Zur Einbildung von Gemeinsinn. Fallbeispiele kulturtheoretischer Forschung

18:45 Kaffeepause

17:15 Jakob Berndt (Strategische Planung, Jung von Matt, Hamburg): Deutschlands häufigstes Wohnmuster

Moderation: Renate Menzi (DGTF-Vorstand, Doretti Hochschule der Künste Zürich)

18:30 Abendvortrag (in englisch)
Garth Walker (Orange Juice Design, Durban, Südafrika): "If I live in Africa, why would I want to look like I live in New York?"
A Personal Journey towards a New Visual Language 1986-2007

Moderation: Uta Brandes (DGTF-Vorstandsvorsitzende, be design, Köln)

Samstag, 23. Juni: Gemeinsam virtuell

10:00 Sabine Junginger (Dozentin für Produktdesign und Design Management, Lancaster University, England): Von Menschen für Menschen: Über Gemeinsinn, auf dem Menschen basierende Produktentwicklung und die Rolle des Design im öffentlichen Dienst

11:15 Sandra Buchmüller (User Experience Designerin, Deutsche Telekom Laboratories, Berlin): Common Sense in virtuellen Räumen

12:30 James Auger (Royal College of Art, London, Designstudio Auger-Lutzma): Common Sense and Critical Design (in englisch)

Moderation: Wolfgang Jonas (DGTF-Vorstand, Universität Kassel)

DGTF-Mitglieder: Forschungen zu "Gemeinsinn"

13:45 Robert Schürmer (Diplom Designer, Köln): Schulunterricht über, mit und durch Design

14:15 Johannes Ullmann (Professor für Technisches Design, TU Gießen) und Christian Wülfel (Wissenschaftlicher Mitarbeiter): Gemeinsinn als Sache: Ein Ansatz zur Integration von Design- und Konstruktionsprozessen bei der Produktentwicklung

Moderation: Lutz Guldberg (DGTF-Vorstand, Agentur für markenorientierte Trend- und Konsumentenforschung, Berlin)

15:00 Snacks & Ende der Tagung

Teilnahmegebühren:

Nicht-Mitglieder der DGTF: €100,- (Studierende: €50)
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Podiumsdiskussion: Garth Walker, Orange Juice Design, Durban

Der Druck wurde realisiert mit freundlicher Unterstützung der Druckerei Jost, Eckenerstraße 33, 24118 Rensdorp. Für die Unterstützung der Tagung danken wir den Deutschen Telekom Laboratories.

Deutsche Telekom
Laboratories

DGTF Deutsche Gesellschaft für
Designtheorie und -forschung

Gemeinsinn / common sense

Kann heute die Sprache auf den Gemeinsinn, dann entfalten sich kleine Lagerhäuser des Entwürfs an vergangenen, vermeintlich guten Zeiten, und romantische Bilder von Politik und Gesellschaft steigen wachsend auf. Es scheint common sense, dass wir gegenwärtig auf diesem Höhen nicht mehr verbleiben als einen neuen Sinn für den Gemeinsinn. Der Unterschied ist fest und deutlich: als ein Sinn, der als allen gemeinsam vorausgesetzt werden muss, um zu wirken, ist der Gemeinsinn auf Streitbarkeit mit der Urteilskraft des Einzelnen verbunden, während der common sense, gemeint als gesunder Menschenverstand bekannt, eine gesellschaftliche Übereinkunft darstellt, die in der Zeit ihrer Entstehung eine bürgerliche war und für eine Weile in der Mitte der Klassen sich verorten konnte. Beiderorts wird aber die Warte wunderbar kultig produziert, man jammert gerne über deren mangelnde Qualität oder die Bedingungen der Produktion, aber es ist längst nicht mehr der Bürger, der wählt, sondern der Konsument.

Design nun ist in die globale Zirkulation der Werte ebenso verstrickt wie in die Widersprüche des Gemeinsinns. Im kontinuierlichen und auch chaotischen Prozess von Transformation arbeitet Design an der Herstellung von Gemeinsinn. Denn dieser ist nicht, er wird er mit ständig neu gestaltet werden und bringt dafür Objekte ins Spiel, auf die er sich zuvor gegenwärtig hat. Und dort, wo Transformation ins Spiel tritt, sind die Verhältnisse nicht mehr gegeben, sondern werden. Beiderorts wird aber die Warte wunderbar kultig produziert, man jammert gerne über deren mangelnde Qualität oder die Bedingungen der Produktion, aber es ist längst nicht mehr der Bürger, der wählt, sondern der Konsument.

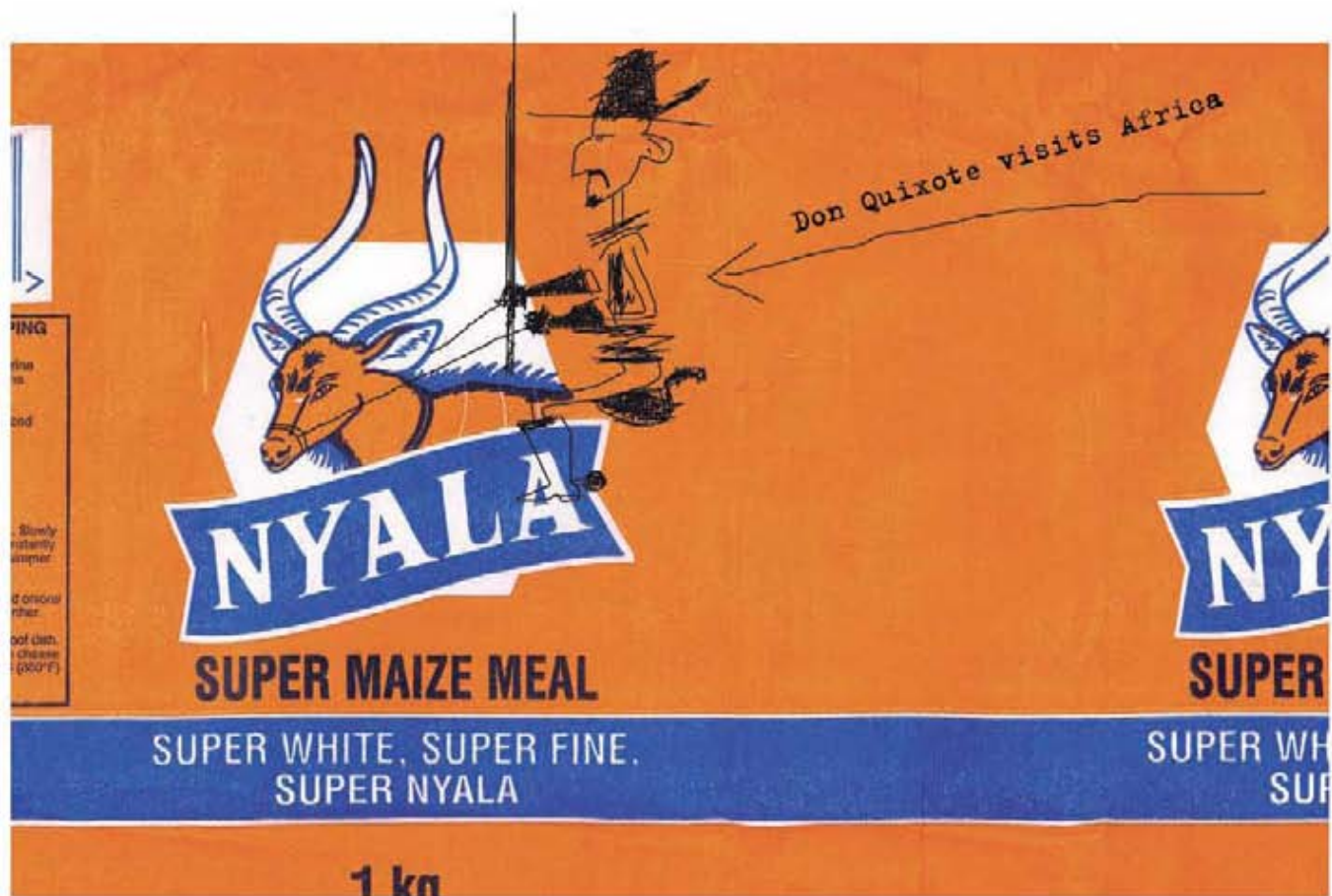
Wenn sich nun in den Zwischenräumen und virtuellen Fällen sich selbst entfalteter Gesellschaften ein neuer Sinn für Gemeinsinn regt, dann könnte es relevant sein, ein anderes Verdingen des Design zum Prozessieren temporärer Verantwortungen, durch die Nutzen und Nutzung erst testbar werden – und je nach Reaktionen durchaus differieren, aber mit einem fortwährend neuem Kern des Verständigung – also dann könnte es relevant sein, die Produktion von Gemeinsinn, von *new common* und *common sense* als Voraussetzung, Aufgabe, Herausforderung und Widerspruch von Design neu zu untersuchen.



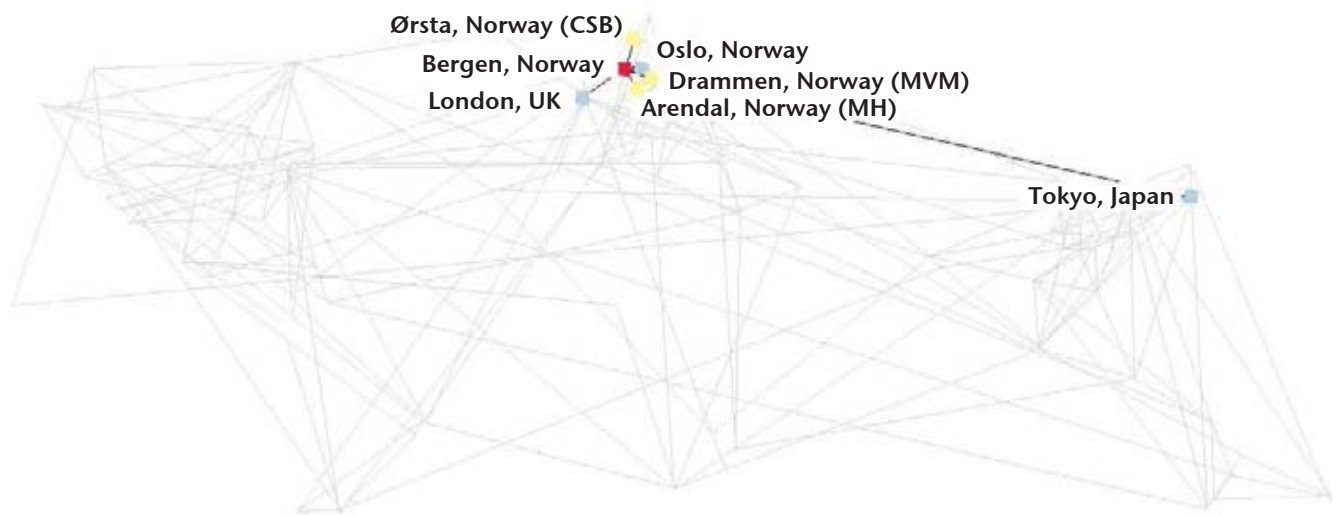
Son of Sam/Typeface inspired in prisoner graffiti/2003-2004



Australian Academy of Design/Installation (wall graphics)/2006



Don Quixote visits Africa/Postcard/2005



Grandpeople

**Christian Strand Bergheim, Magnus Voll Mathiassen
and Magnus Helgesen**
www.grandpeople.org
post@grandpeople.org

Birthplace: Drammen, Norway (MVM)/Ørsta, Norway (CSB)/Arendal, Norway (MH)

Residence: Bergen, Norway

Connecting cities: Oslo, Norway/London, UK/Tokyo, Japan

THE GRANDPEOPLE STUDIO is located in Bergen in the valley that is created by the “seven mountains” – the gateway to the spectacular Norwegian fjords.

Christian Strand Bergheim, Magnus Voll Mathiassen, and Magnus Helgesen are the members of this collective who find inspiration in the forms and processes of nature with which they conceive new graphic ideas. The studio name combines two words which confirm the basis of

their working methods; the importance of teamwork and the objective to create illustration and design with depth – pieces where the surface reflects what’s below.

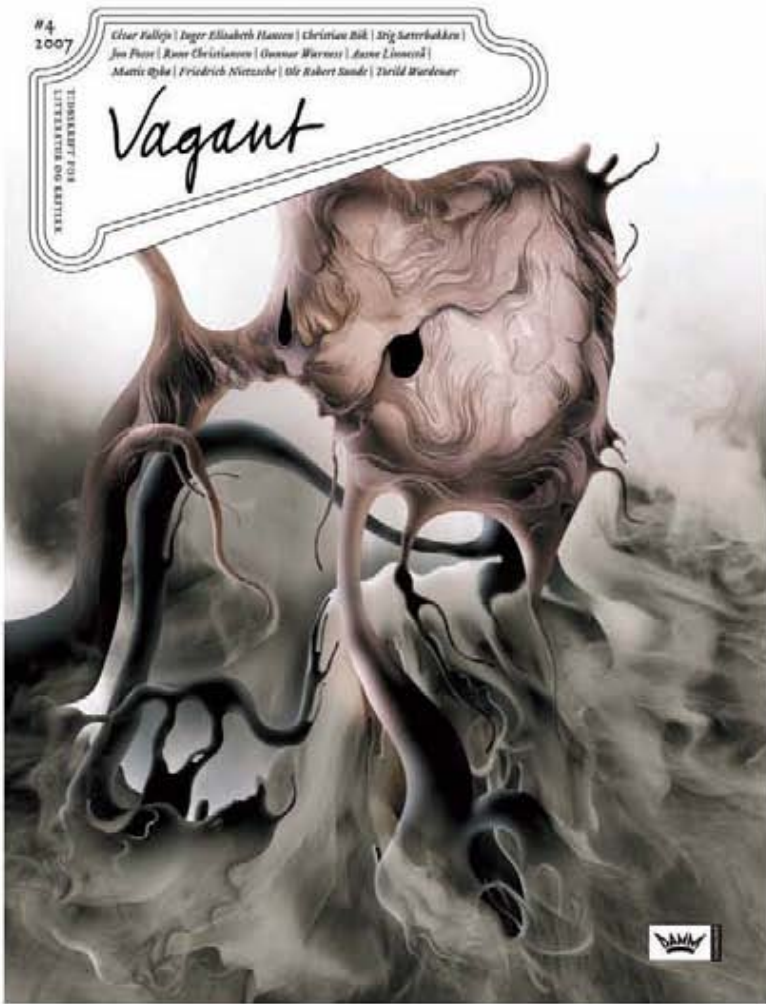
This creative team offers solutions in graphic design, art direction, and illustration for the worlds of fashion, music, advertising, art, and culture. They develop a range of projects from visual identity, promotion, and catalogs to the creation of art and exhibition projects.

For Grandpeople, superficiality is the reflection of what lies below. They believe that design should not stand out for itself but rather for the object it portrays. Their work is characterized by the use of color and abstract organic shapes. They are strongly influenced by music such as black metal, punk, and techno as well as the “positive” seventies aesthetic.





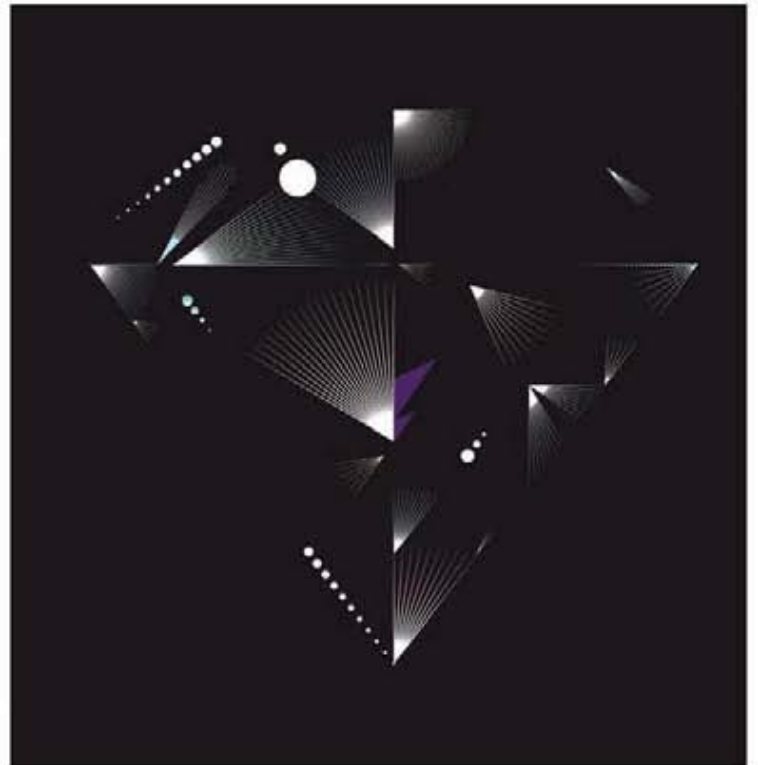
Vagant/Cover and editorial illustrations/Photographs: Magne Sandnes/2007



Vagant/Cover and editorial illustrations/Photographs: Magne Sandnes/2007



1000 Beats-1 beat/7"/Album cover/2007

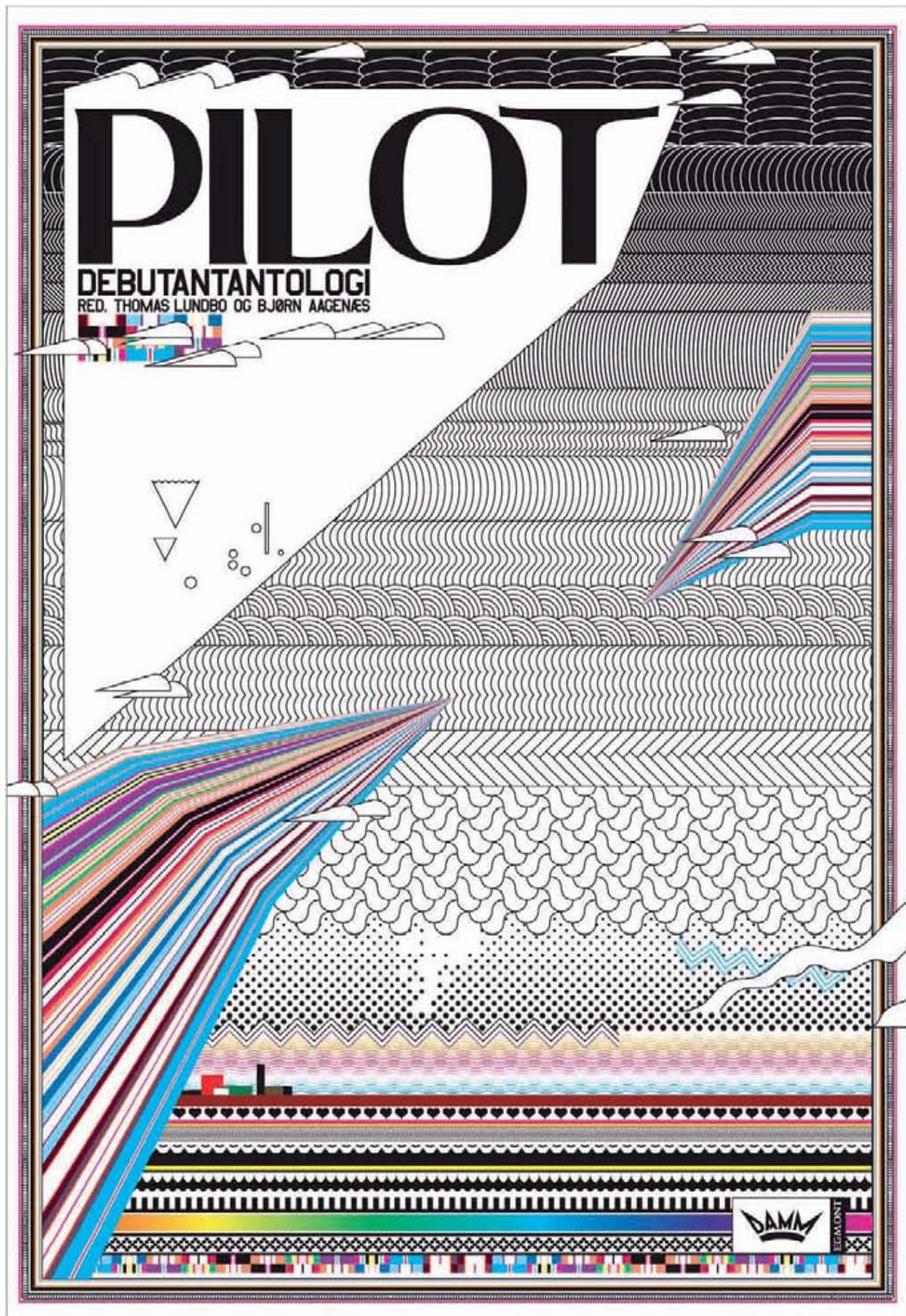




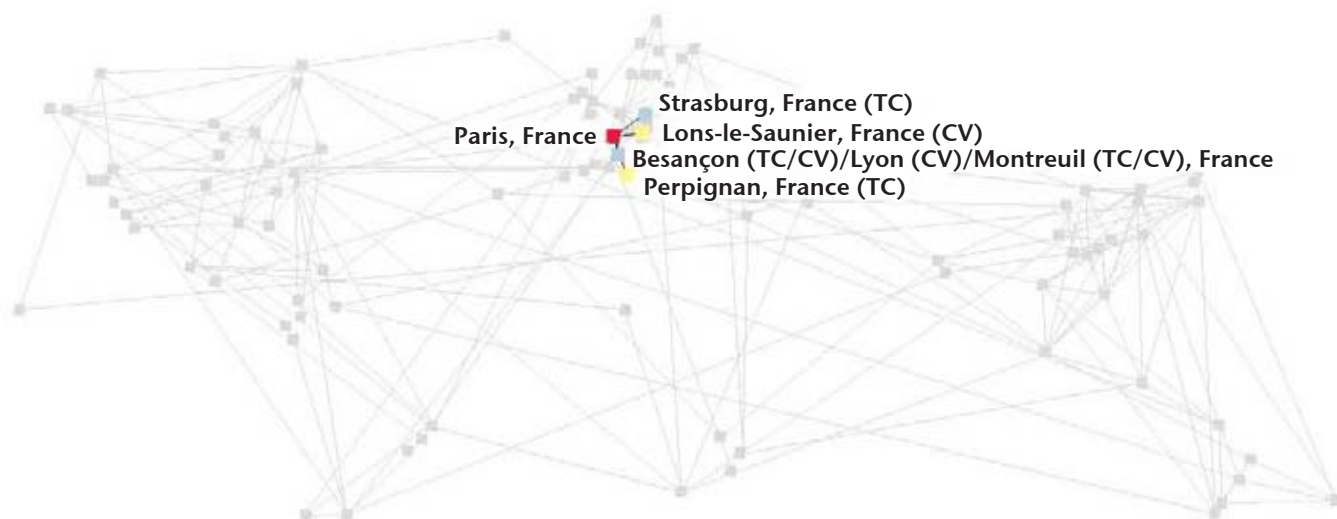
Love Attack, Skatebård/Album cover/2006



Powerblytt Myths/Album cover/2008



Pilot/Book cover/2007



Helmo

Thomas Couderc and Clément Vauchez

www.helmo.fr

contact@helmo.fr

Birthplace: Perpignan, France, (TC)/Lons-le-Saunier, France (CV)

Residence: Paris, France

Connecting cities: Strasbourg, France; Besançon, France; Montreuil, France (TC)/
Besançon, France; Lyon, France; Montreuil, France (CV)

HELMO IS MADE UP OF Thomas Couderc and Clément Vauchez, graphic designers who create posters, books, graphics for museums, images, and some typography.

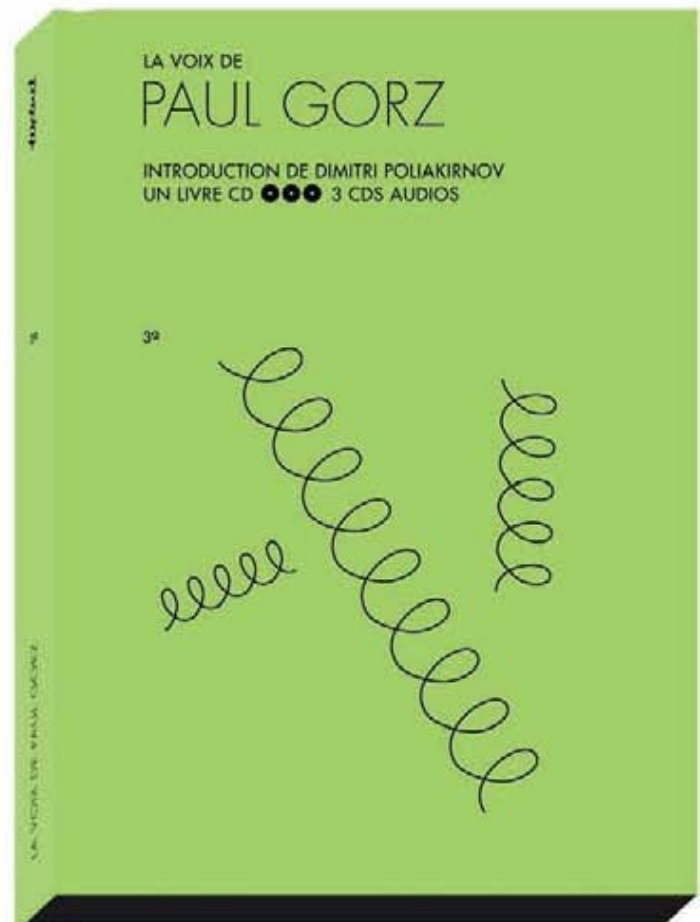
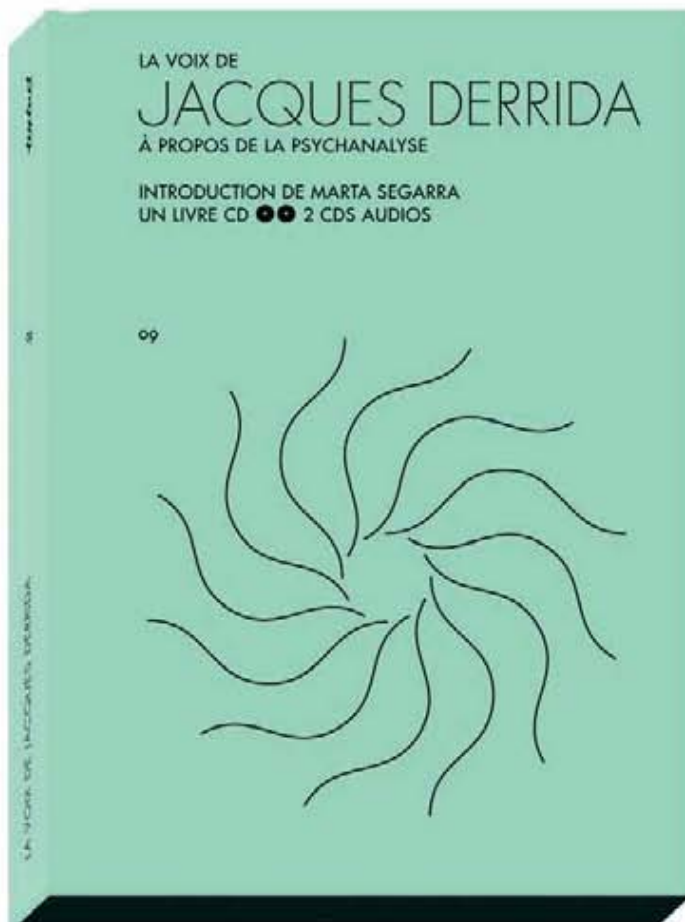
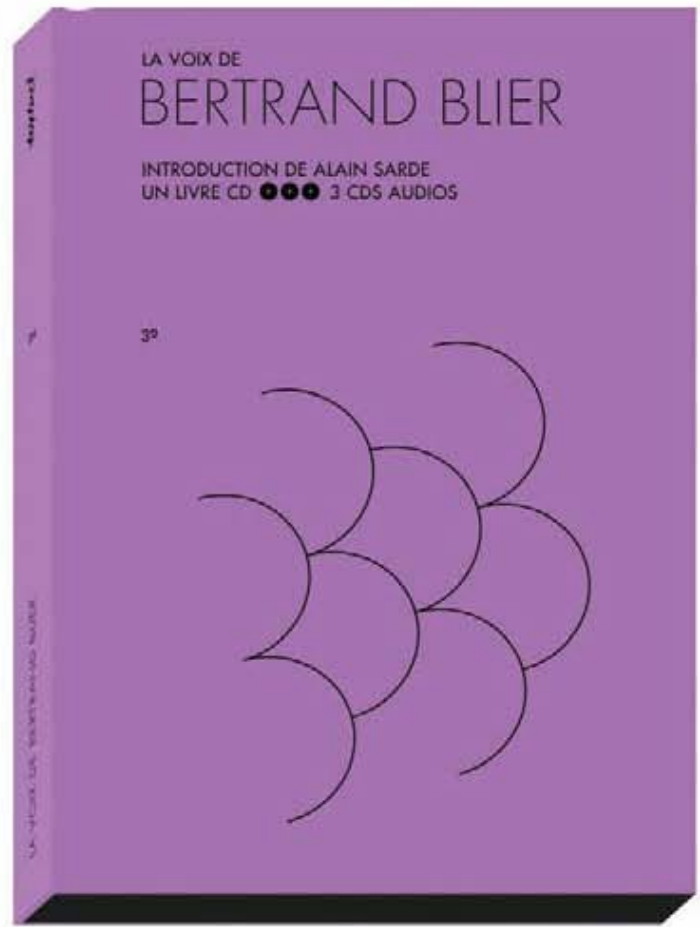
In 2002, they, along with Thomas Dimetto, created the graphic studio 'La bonne merveille.' They worked together for five years. At the beginning of 2007 they decided to alter the composition as a way of preserving their individual creative

liberties – Couderc and Vauchez created the graphic studio Helmo. (Dimetto began to work for Marcel, a French advertising agency.)

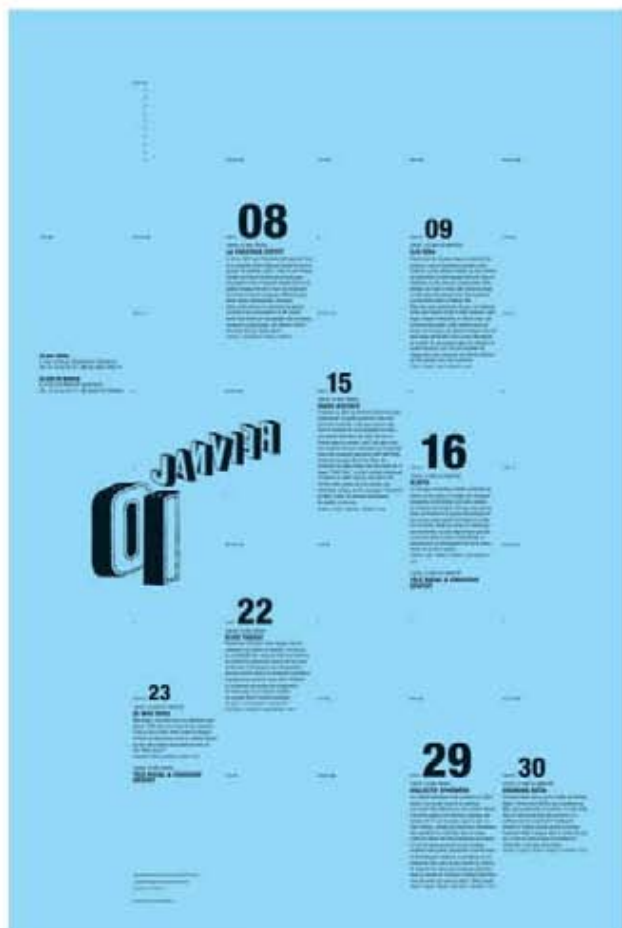
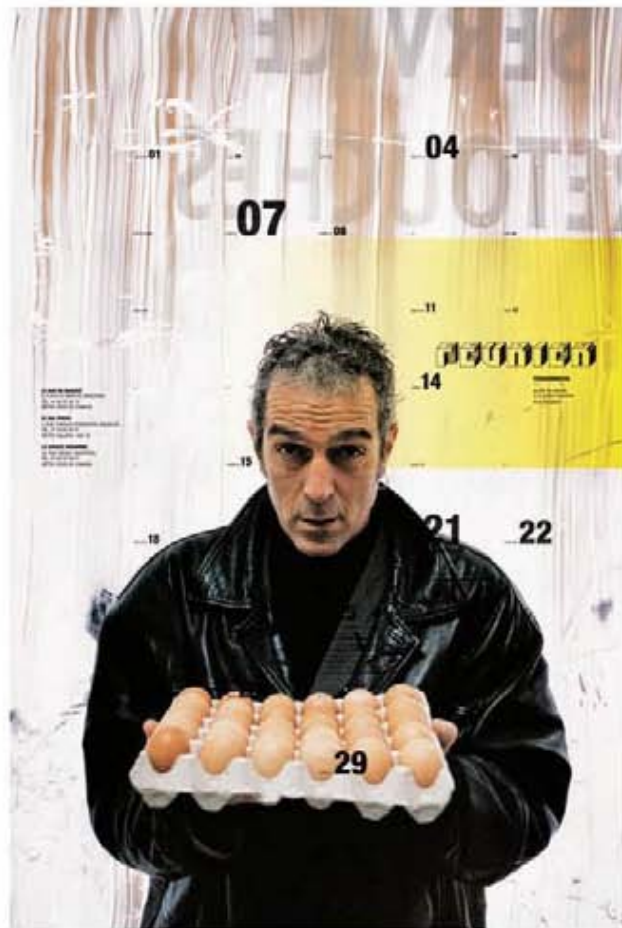
'La bonne merveille' is still the name of the work space that they share in Montreuil, Paris, where they welcome other creators to collaborate with on their projects.

Helmo's designers have a great eye for graphics and photography and have developed work for different clients in the worlds of art, culture, and fashion. They have also carried out projects of intervention, as in the case of Noel, an advertising installation for a leading chain store.

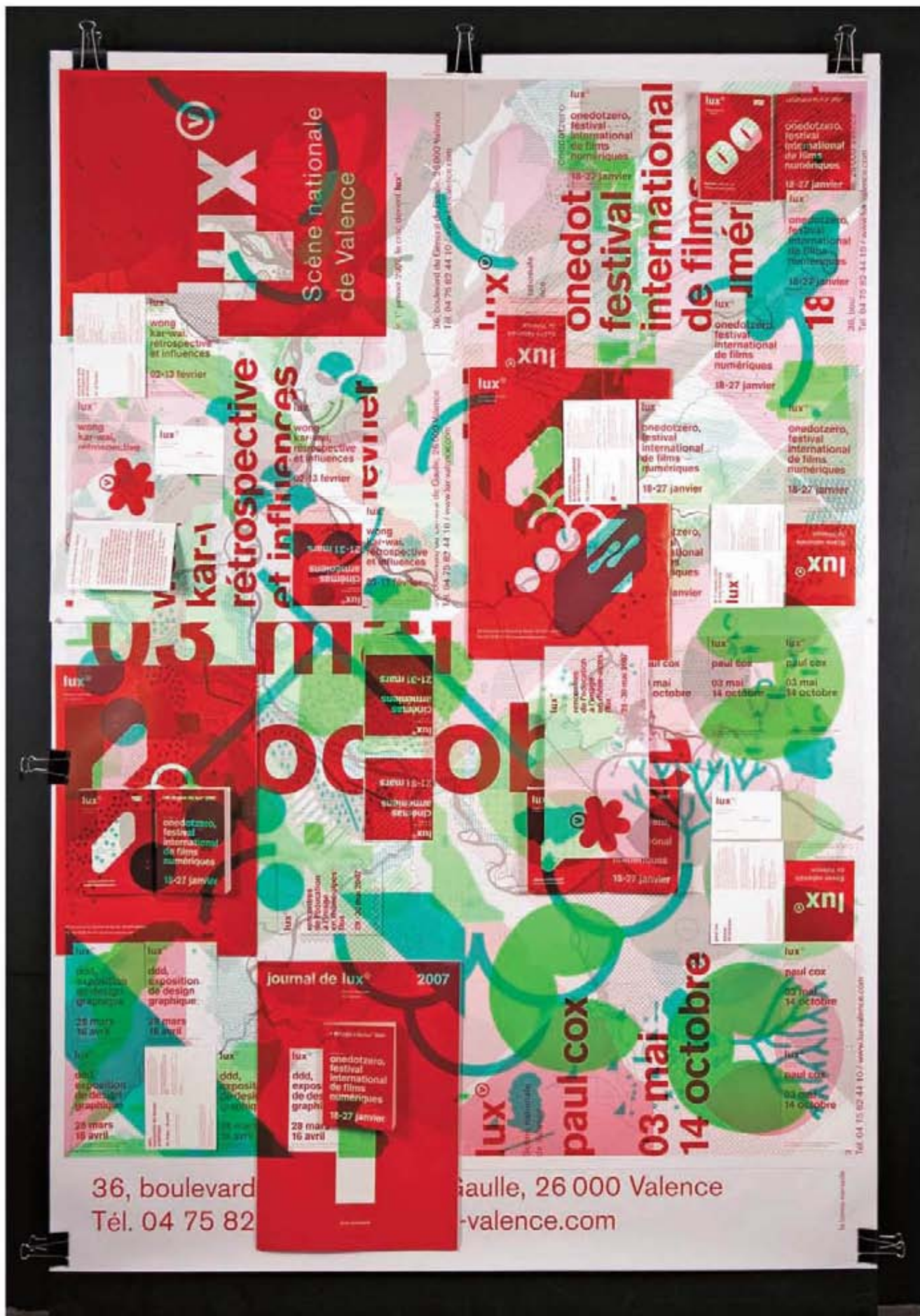




La Voix de.../Audio CD books project/2007



Pin-Up/Poster series for concert hall in Montreuil/Helmo+Thomas Dimetto/2004-2005



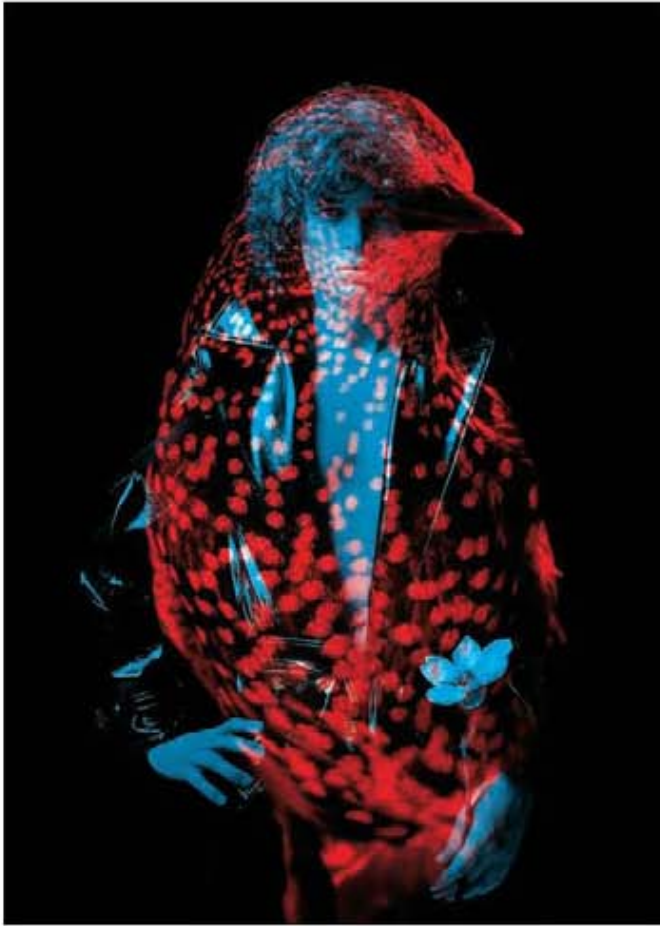
Lux scene nationale de Valence/Visual communication for art center Lux/Cartographic system made in order that people can collect the different documents (posters, flyers, cards, booklets) and re-create the whole map. Cartography as a puzzle/Lux logo: Studio Maji/2007



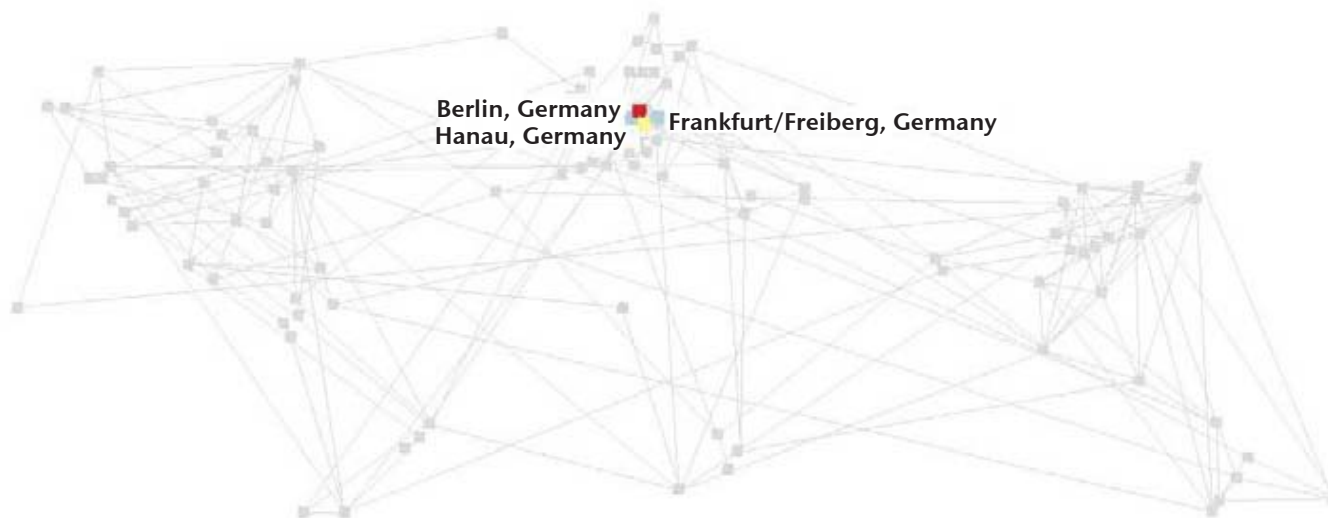
Zoom detail of the Lux map.



Jazzdor 06, Strasbourg Jazz Festival/Photography/Photographs: Thomas Couderc, Clément Vauchez and Christophe Urbain/2006



Betes de Mode/Photographic installation for Galeries Lafayette/In collaboration with Thomas Dimetto/Fashion portrait: Laurent Croisier; animal portrait: Christophe Urbain/2006



Hort

Eike König
www.hort.org.uk
contact@hort.org.uk

Birthplace: Hanau, Germany
Residence: Berlin, Germany
Connecting cities: Frankfurt, Germany/Freiberg, Germany/Berlin, Germany

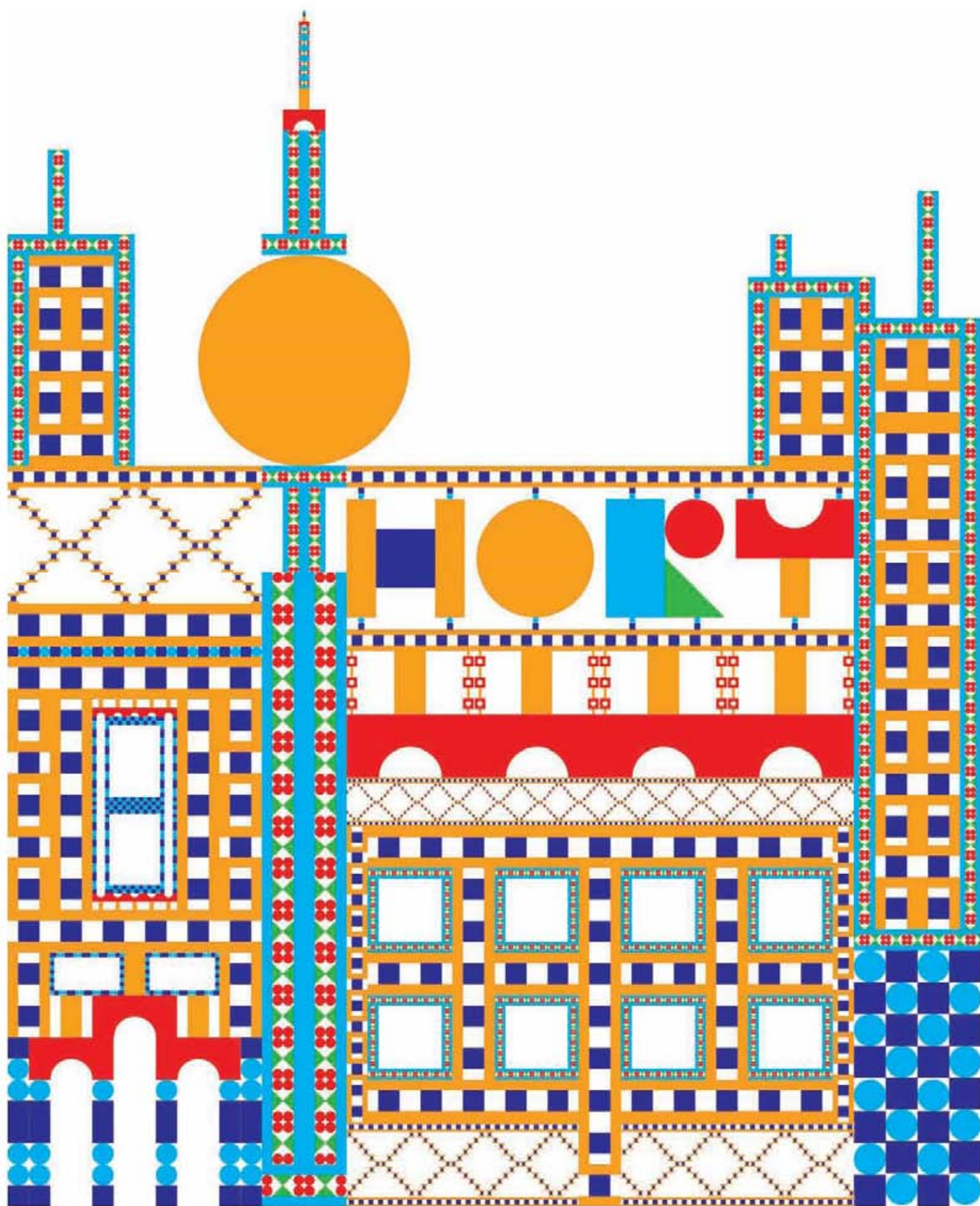
HORT IS THE NAME of the creative playground based in Berlin and founded by Eike König in 1994. “A place where the words ‘work’ and ‘play’ can be said in the same sentence. It is an unconventional workplace. More than a studio, it is an institution dedicated to converting ideas into reality. It is a place to learn, a place to grow and a place that is still growing. It is not an implementation tool for a client. Hort has been created to be inspired by things beyond design.”

This studio specializes in the development of visual identity and logos, printed material, webpages, interventions in spaces, photography, and illustration for clients in the worlds of culture, fashion and music. Their core work, however, is in the field of publishing and printing.

They have won many prizes and distinctions, and their work has been published, featured, and exhibited all over the world. They also frequently

organize and hold workshops and conferences for design students and professionals alike.

In every project, Hort aims to produce a truly creative and fun message, designed in a way that makes the information easy to understand. For König the most important part of being a designer is to be authentic, not to imitate others and never stop learning. After all “the only constant is change.”

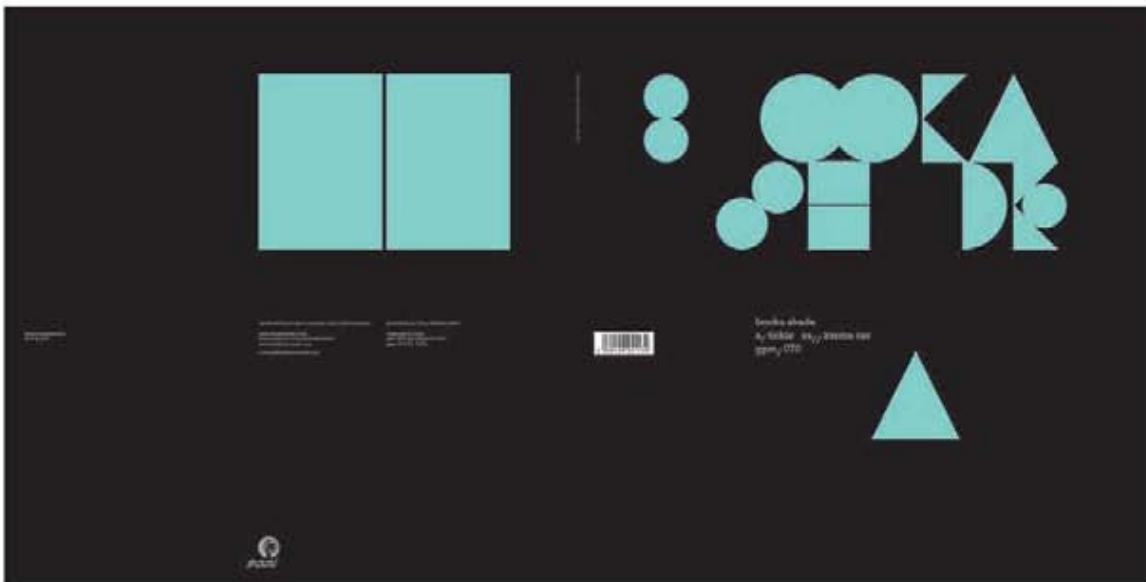




Booka Shade/Art direction and design/Album cover/Collage/2005-2007



Planetary, Booka Shade/Album cover and sleeve/Projection on objects, photography/2008



Tickle, Booka Shade/Album cover/2007



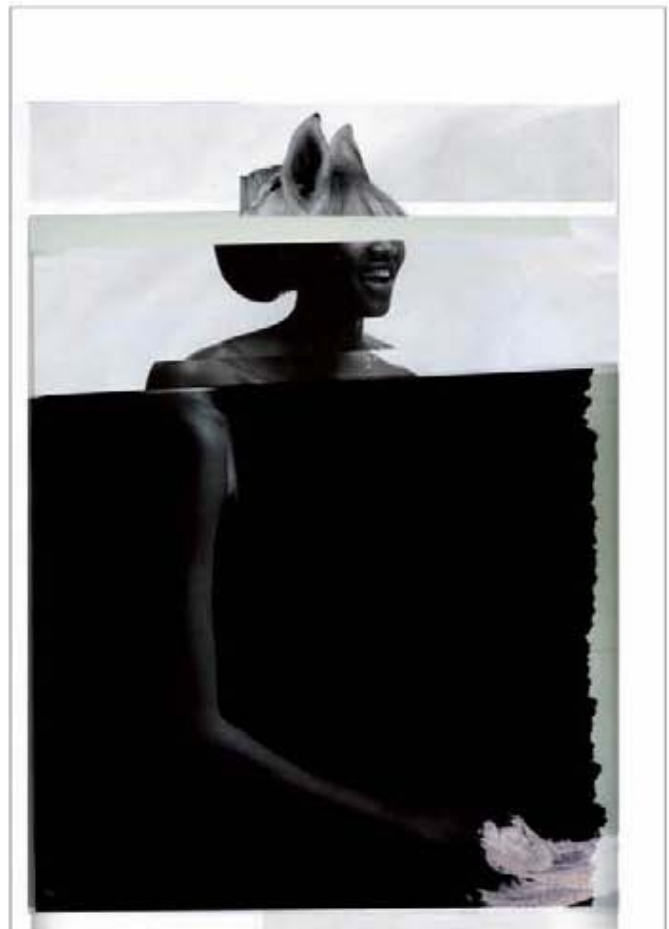
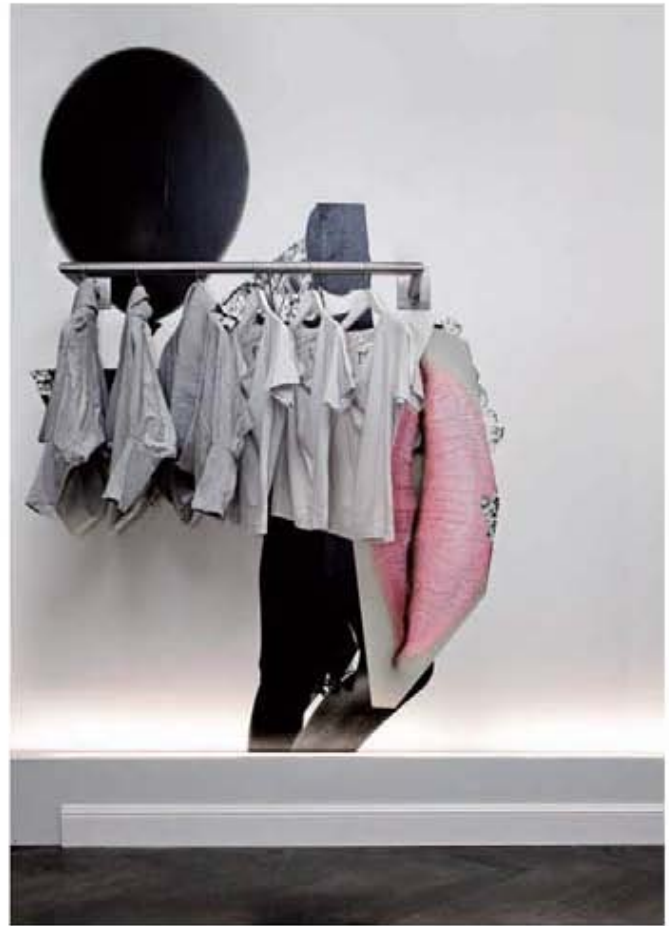
Raz O'Hara and the odd orchestra/Album cover/2007



Visual Center for LeBron James/Visual Communication/Art Director for Nike: Michael Spoljaric; art direction and design: Hort/2006



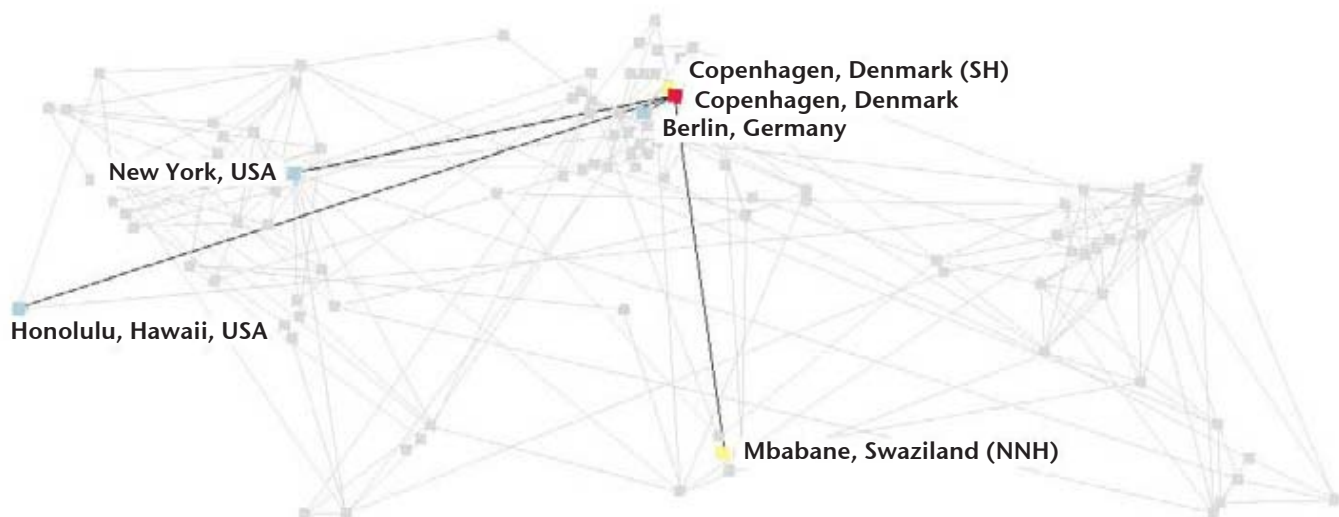
Make History/Book/Xerox, photography of type, illustration/Art director for Nike: Michael Spoljaric; art direction and design: Hort/2005-2006



Hayashi/Visual identity and shop design/2007



Hayashi/Visual identity and shop design/2007



Hvass&Hannibal

Sofie Hannibal and Nan Na Hvass

www.hvasshannibal.dk

info@hvasshannibal.dk

Birthplace: Copenhagen, Denmark (SH)/Mbabane, Swaziland (NNH)

Residence: Copenhagen, Denmark

Connecting cities: Honolulu, Hawaii, USA/New York, USA/Berlin, Germany

THIS YOUNG DESIGN COMPANY is located in Copenhagen and comprises two childhood friends, Sofie Hannibal and Nan Na Hvass.

This duo, made up of a graphic designer and illustrator, has developed different projects for the music industry, such as the album cover for the Danish band Efterklang. They have also created art installations, photography, T-shirts, as well as numerous flyers and posters for a wide range of events and spaces in the Danish cultural scene.

They are both still visual communication students at the Danish School of Design, and they confess to only dedicating about half of their time to commercial projects.

Their work has been reviewed in publications such as *Creative Review*, *Computer Arts*, *Print*, *FORM* and the Chinese magazine *Zing*. They have also been included in the book *YCN 0809*, a compilation of emerging creative talents in design and visual communication, and have participated in numerous art exhibitions and shows. They won a

Grammy for their work with the band Mirador DID as well as two nominations at the Danish Music Awards.

Their designs and illustrations are abstract in style and awash with color, creating captivating imagery that fluctuates nicely between the complex and the simple.





Rumraket & Tigerspring/Flyer/2007



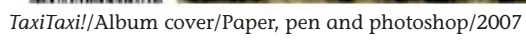
Mikado/Set design for Turboweekend/Press photos/Painted wooden sticks, outfits and room/Photo: Brian Buchard/2007



Dark clouds/Set design for Turboweekend/Press photos/Laminated wood, outfits and room/Photo: Brian Buchard/2007



Mikado/Set design for Turboweekend/Press photos/Painted wooden sticks, outfits and room/Photo: Brian Buchard/2007

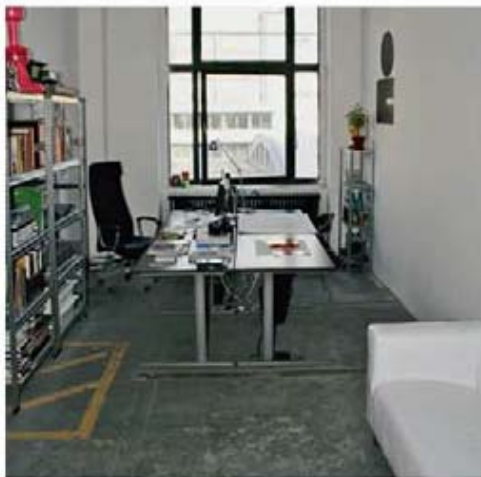
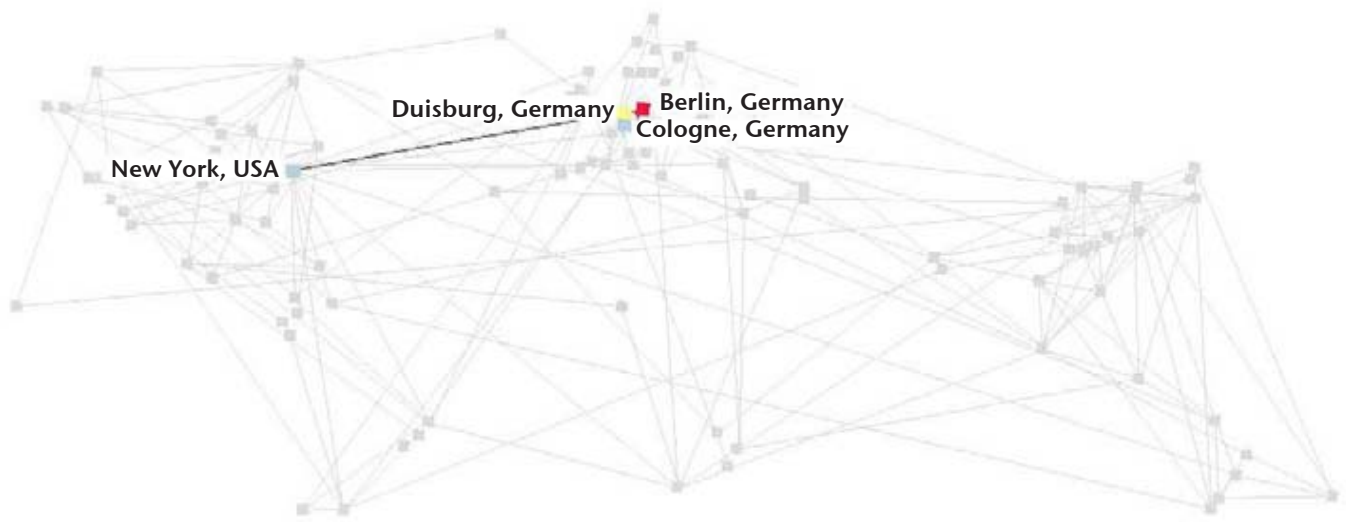




Night Shift/Turbowebend/CD cover/Photography and digital drawing/Photography: Brian Buchard/2007



Under Giant Trees/Album cover for Efterklang/Paper, pen and photoshop/2007



Ice Cream For Free

Oliver Wiegner
www.icecreamforfree.com
oli@icecreamforfree.com

Birthplace: Duisburg, Germany

Residence: Berlin, Germany

Connecting cities: New York, USA/Cologne, Germany

ICE CREAM FOR FREE (ICFF) is the design studio in Berlin founded in 2005 by Oliver Wiegner. He graduated with a degree in communication design from Würzburg University in Germany and since 2007 has formed part of the Flashforceone collective, an audiovisual design laboratory, also in Berlin.

ICFF has become a multidisciplinary team who focus their efforts on the development of printed, interactive,

visual, and motion graphics projects. Their work has been reviewed in magazines such as *IdN*, *Experimenta*, *Shift*, *Computer Arts* and *Bastard*. They have also created work for publications such as *Wired* and have been featured in books such as *Colors & Graphics*, *Latex for Fun*, *Semi-Permanent 06*, and *Neuland*. In 2006, they were part of the exhibition “What makes Berlin addictive?” – a show involving artists from Berlin, which took place in Shanghai.

This collective finds inspiration in street art and in the Berlin and International artistic scene. Collages predominate in their work, created from strange images found on the street and at flea markets.

The name of this group is derived from a play on words from which statements such as “I scream for free” and “Eyes cream for me” can be created.

ICE
CREAM
FOR
FREE





Dog/Horse/T-shirt/Print on fabric/2007



Licht/Poster/Print on uncoated paper/2006



tiger, koletzki & meind/Album cover/Print on coated cardboard/2008



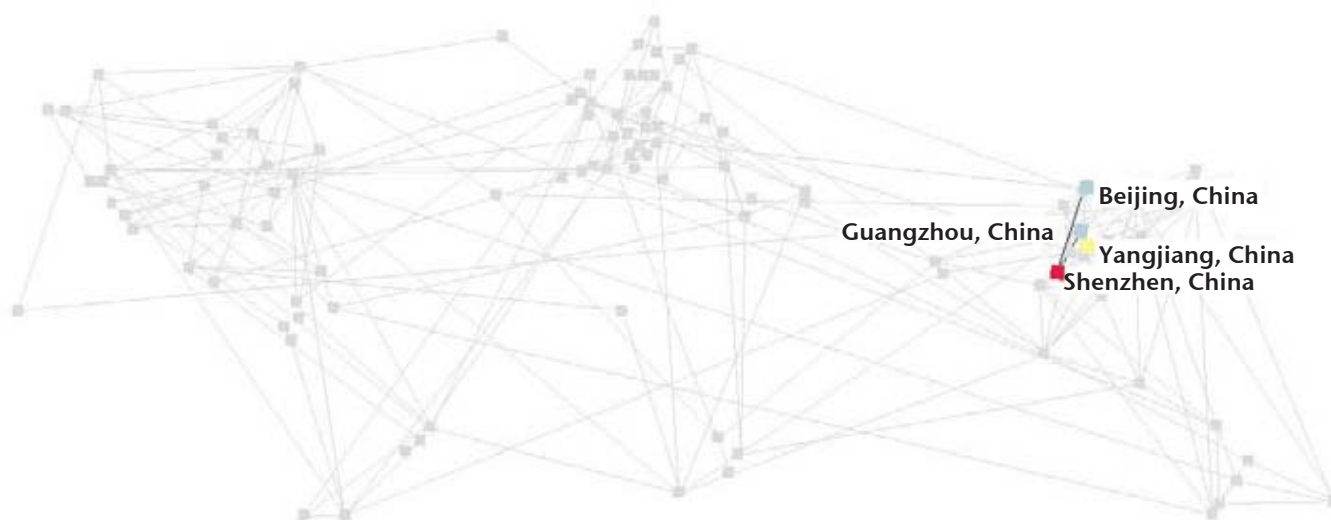
never met them ep, Pawas/Album cover/Print on coated cardboard/2007



moonlight ep, Lützenkirchen/Album cover/Print on coated cardboard/2008



What makes berlin addictive?/Poster/Print on uncoated paper/2006



Imagine Wong

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imaginewong@gmail.com

Birthplace: Yangjiang, China

Residence: Shenzhen, China

Connecting cities: Guangzhou, China/Beijing, China

THE ZITYPE WORKSHOP STUDIO was founded by the designer Imagine Wong in the spring of 2008 in Shenzhen in the south of China. It is a platform which aims to delve into the possible connections which exist between design, publications, exhibitions, art, theater, and typographic investigation.

It works in close collaboration with art galleries, media groups, publishing houses, theaters, museums, and corporate firms. Wong, the creative director, is a graphic designer, art director, and curator. She was born in 1982 and after graduating with a degree in art and design from Shenzhen University she began her professional career at the Alternative Archive studio. In 2007, she worked as art director for the Chinese magazine *Phoenix Lifestyle*.

Some of her projects have been included in renowned publications such as *3030 New Graphic Design in China* and *1000 Works of 100 Designers* and reviewed in magazines such as *Idea*, *Computer Arts*, and *Pingmag*. In her role as curator she has organized the exhibitions "Global Warming Design" and "Turning Design" held in China. In 2008, Wong was also one of the curators for the show "70/80," an exhibition about new Hong Kong designers, which also took place in Shenzhen.

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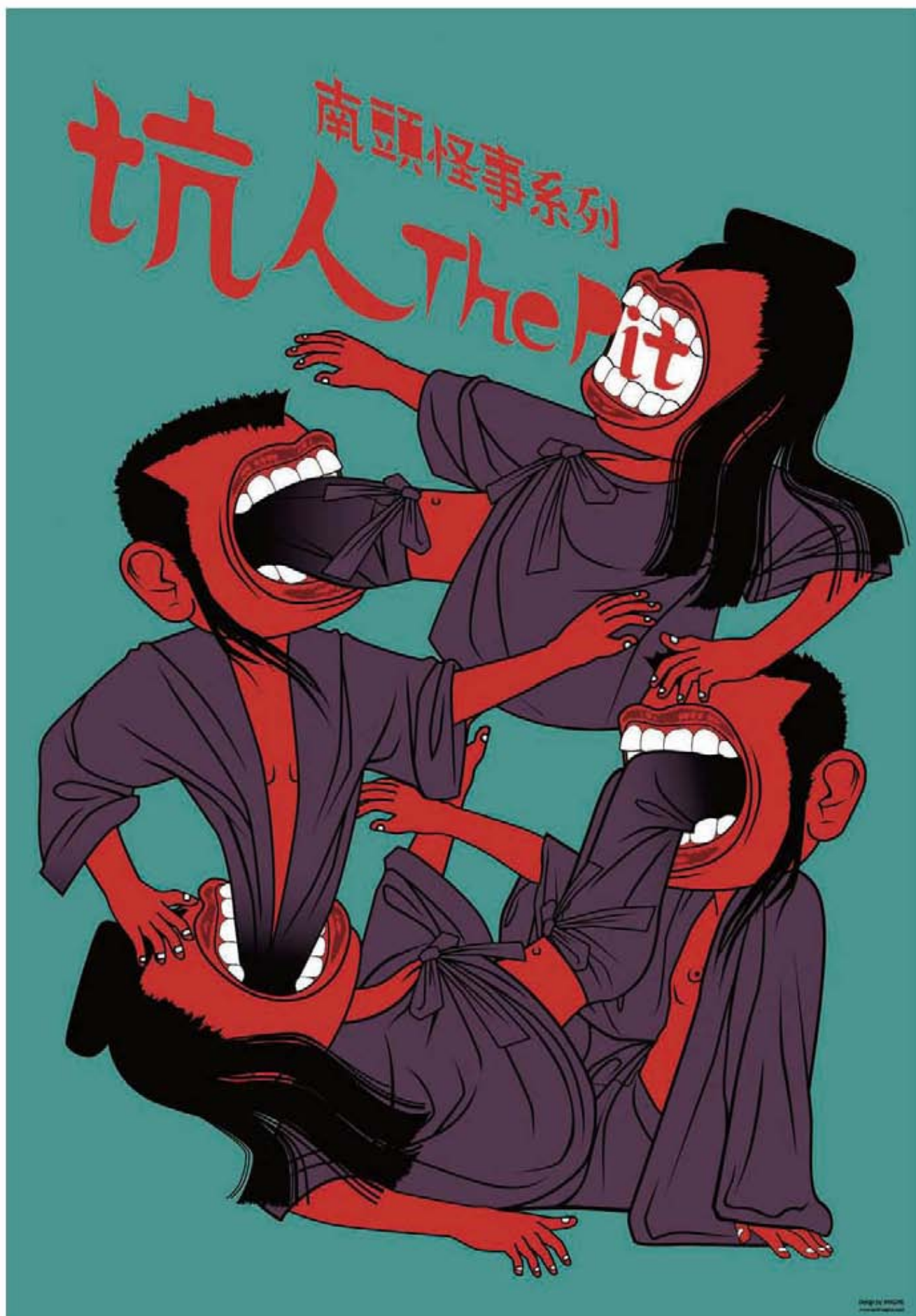
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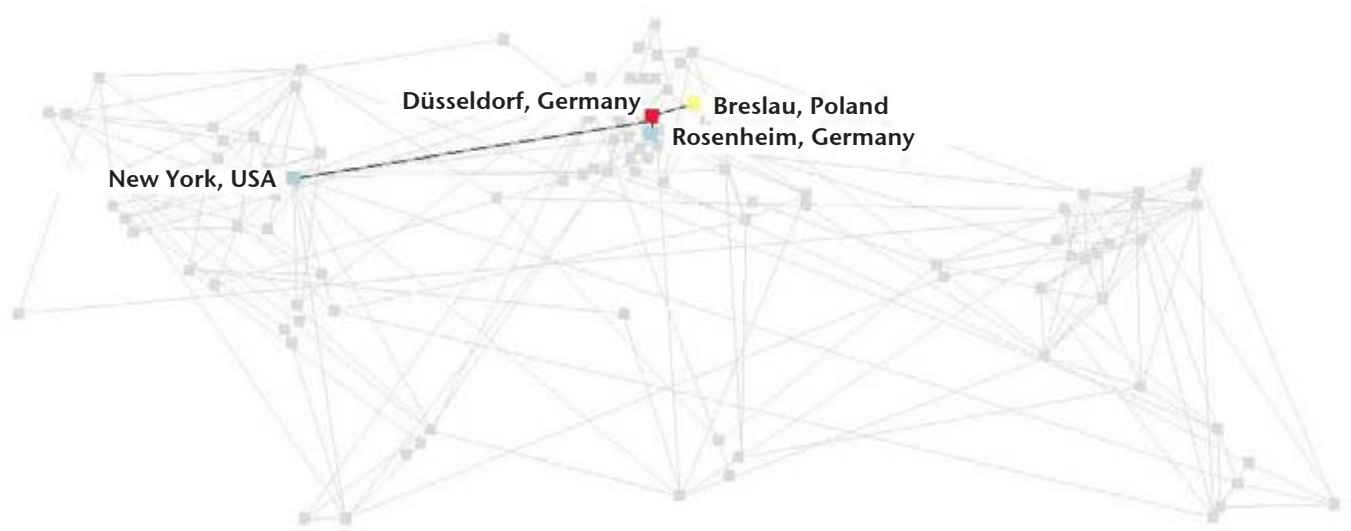
Global Warming/Book/2007



The Tales of Nantou/Book/2008



The Pit/Poster/2006



In Graphics We Trust

Sebastian Onufszak
www.ingraphicswetrust.com
onufszak@ingraphicswetrust.com

Birthplace: Breslau, Poland
Residence: Düsseldorf, Germany
Connecting cities: Rosenheim, Germany/ New York, USA

SEBASTIAN ONUFSZAK LIVES and works in Düsseldorf. Born in Poland, in 1978, this visual artist develops graphic projects for printed, interactive, and motion graphics media.

Having graduated with degrees in applied science and graphic design, he has worked since 2002 as an independent creative director and designer for a wide variety of national and international clients. In addition to his commercial work, he is also renowned for his live

experimental visuals for musicians such as Funkstörung, Mouse on Mars, Michael Fakesch, among others.

His explosive, hallucinatory illustrations veer between order and chaos with an aesthetic that combines the seeming psychedelic look of the seventies with a touch of glam. His work has been featured in publications and exhibitions across the globe, amongst which include, In Graphics We Trust, in Leipzig, Germany; Freaky People in St Petersburg, Russia;

Studioline, in Paris, France; Club Spotting, in Florence, Italy; and Synth Eastwood, in Berlin, Germany.

He is currently creative director for the German cinema and animation studio Parasol Island. He is also a founding member of the artistic collective Propagandasburo along with Timo Bose and a group of collaborators, designers, and musicians such as Markus Hofko (The Rainbowmonkey) who adds music to the majority of their projects.





Financial Times Wrap paper/Vector illustration/2007



String Control/Digital vector illustration/2008



My Religion/Magazine illustration/2006



Vidos, Michael Fakesch/Package and CD cover/Drawing/2008



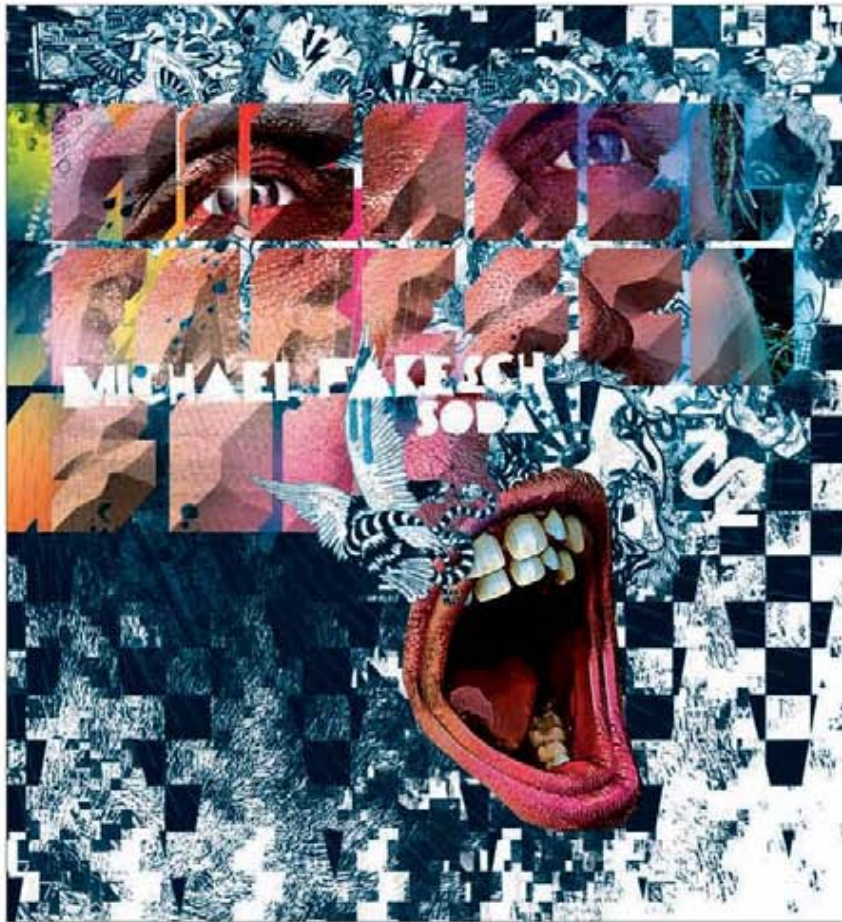
Dos, Michael Fakesch/Package and CD cover/Drawing, collage/2007



Destruct2Graf/Posters/Digital vector illustrations/2007



Indie Reznik/Flyer, poster/2007



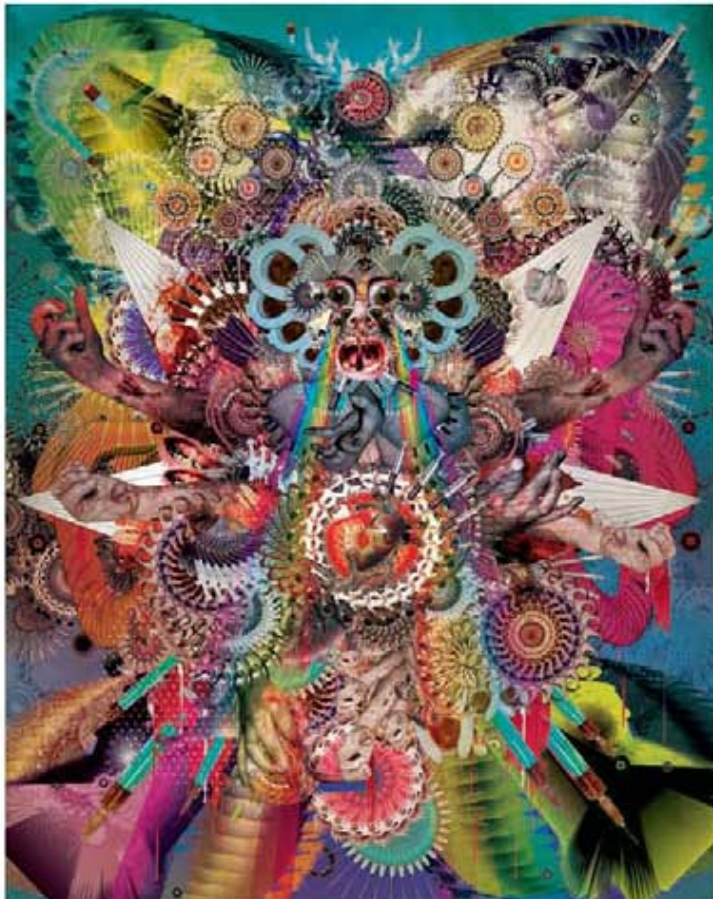
Soda, Michael Fakesch/Package and CD cover/Drawing/2008



Superkronik/Flyers/2007

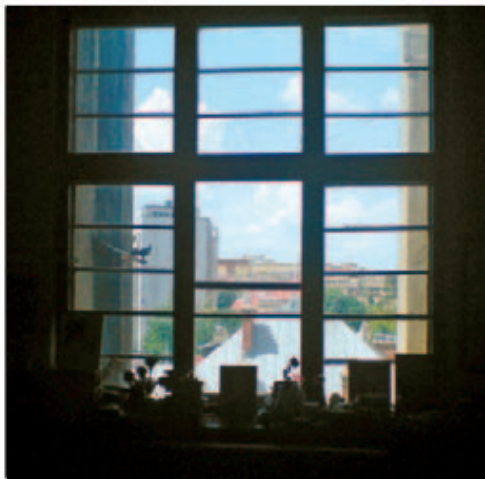
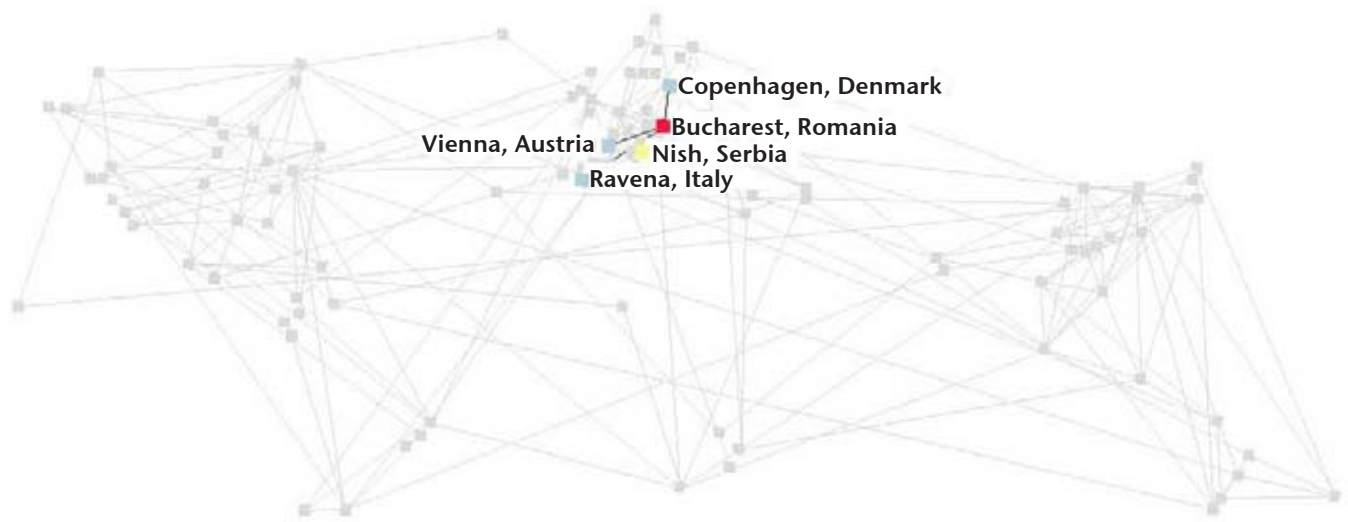


You Do Voodoo/Magazine illustrations/Drawings/2008



Gods of LSD/Anti-Drugs Campaign/Computer Collage/2007





It's Everyday

www.itseveryday.ro
mail@itseveryday.ro

Birthplace: Nish, Serbia

Residence: Bucharest, Romania

Connecting cities: Copenhagen, Denmark/Vienna, Austria/Ravenna, Italy

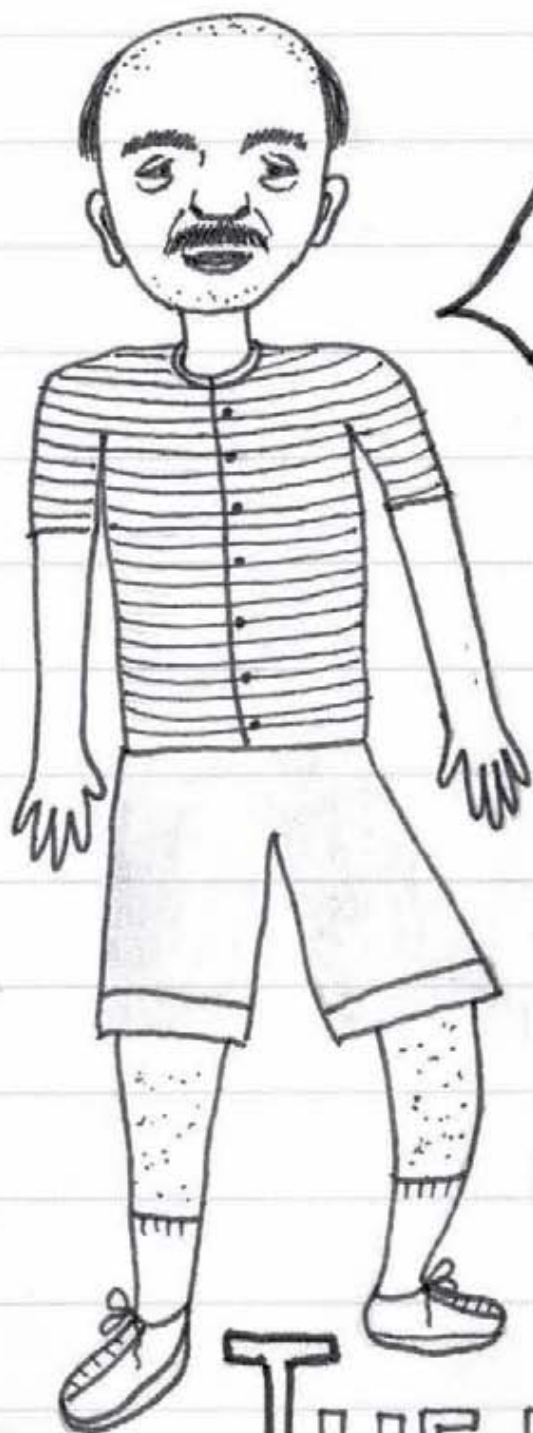
THE IT'S EVERYDAY DESIGN collective comprises a wide range of nationalities, with designers from Serbia, Switzerland, Denmark, Spain, United Kingdom, and, of course, Romania.

They specialize in the development of Web design projects and declare that they “love getting their hands dirty, printing, branding, and nearly everything else – if we are asked nicely.” They are responsible for HardComics publishing house, the first of its kind in Romania,

and they began the *Omagiu* editorial project (www.omagiu.com), the first Romanian magazine on contemporary art and culture, which was acclaimed at the Colophon international competition where it was named one of the best European magazines.

The work of this group has been selected to participate in various publications such as: *We love magazines*, *Web Design: Flash Sites*, and *Web Designing*, among others.

In an interview for *Shift* magazine, the group expressed its interest in designing a brand strategy for Romania as a country, as it believes that when people think of their country they only think of “gymnasts and orphans.” There is no available information about the new generation of visual artists who are developing valuable and innovative projects throughout the creative disciplines.



Don't worry
new mom and dad.
Hop in the baby car-
riage and i'll push
you home in no
time.



THE LAST ORPHAN
IN ROMANIA
HAS FOUND
A HOME.



British Council/Wall mural for Brit Cafe/2006

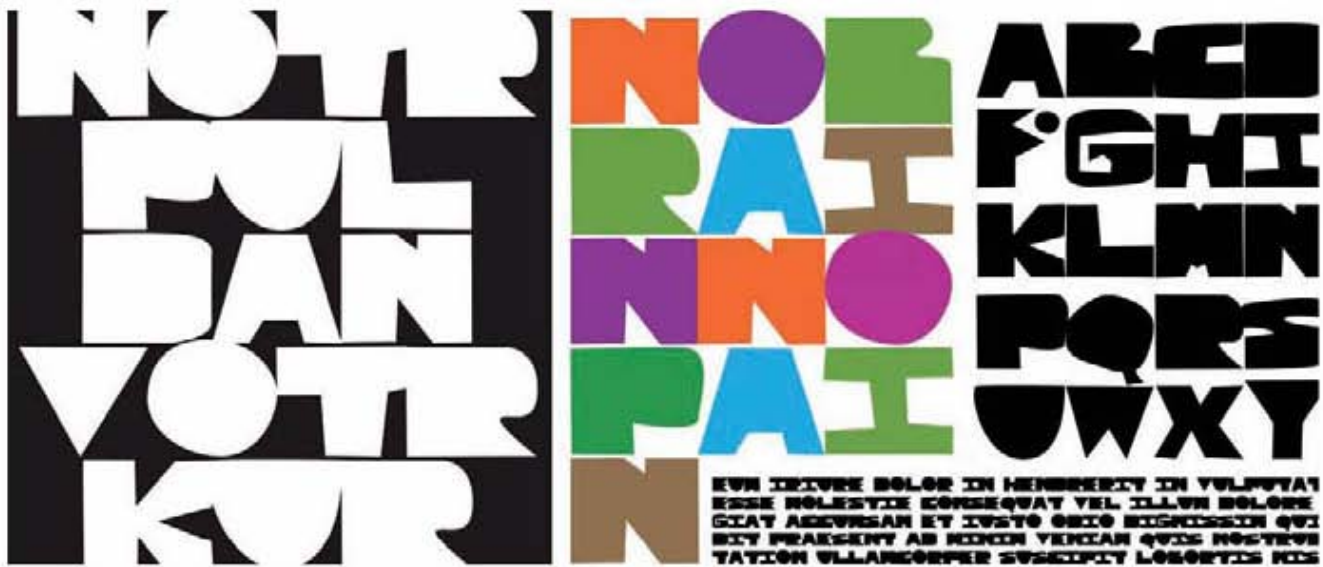


Loyalia/Direct letter for newly-launched mail HR company/2006



Humanitas/Redesigning Plato's Republic for hip young things/2007

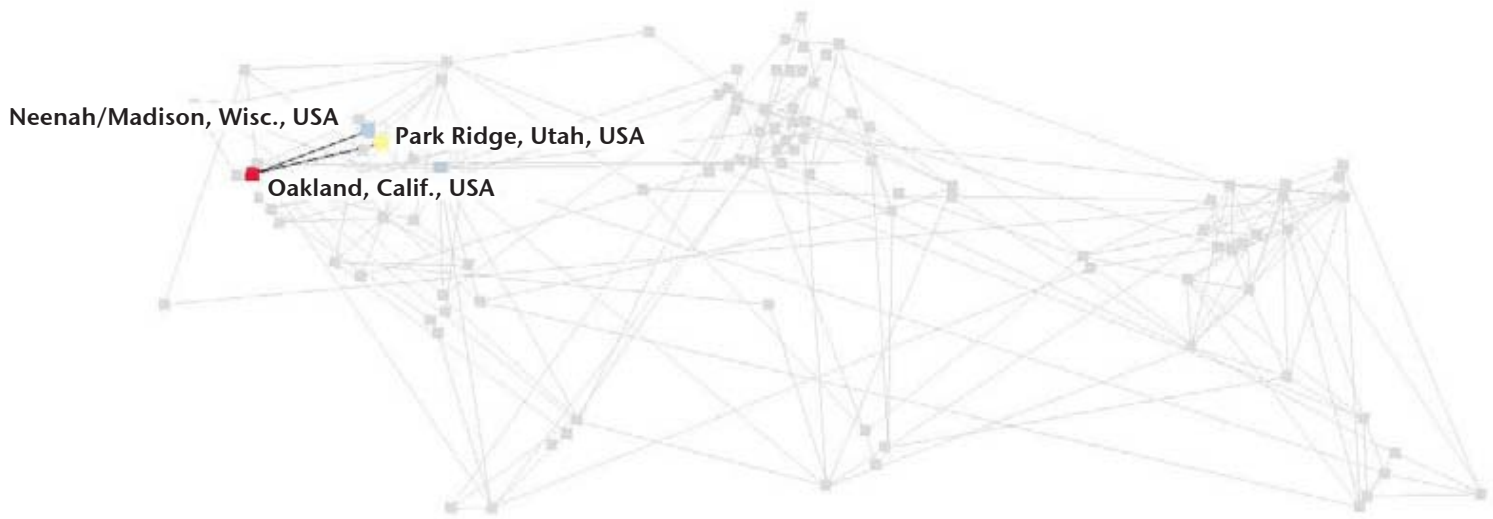




Fat Govno/Typeface/2008



EL CAPITAN/Menu for favourite posh eaterie, just outside Bucharest/2007



Jason Munn

www.thesmallstakes.com
jason@thesmallstakes.com

Birthplace: Park Ridge, Utah, USA

Residence: Oakland, California, USA

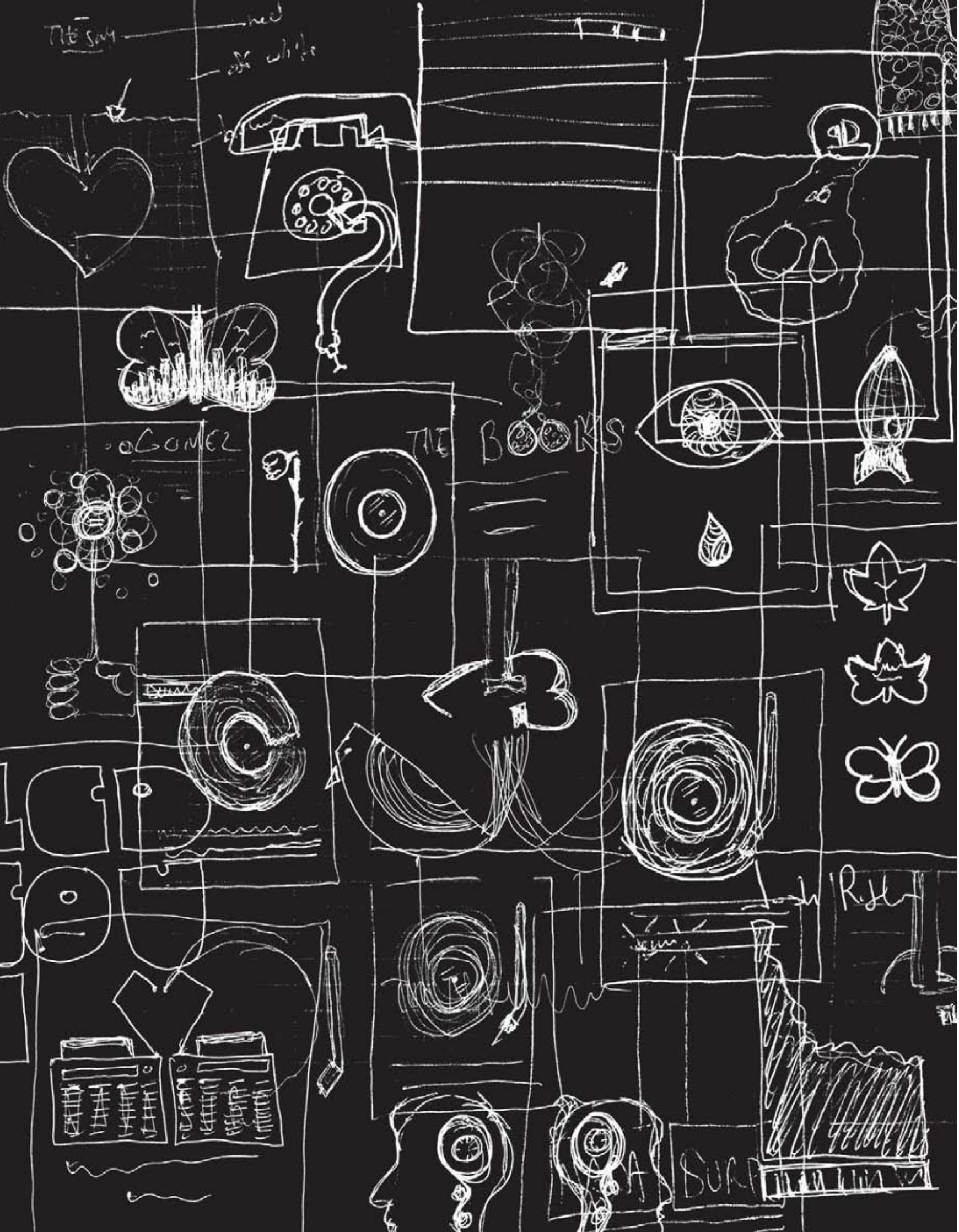
Connecting cities: Neenah and Madison, Wisconsin, USA

THE STUDIO OF JASON MUNN, The Small Stakes, is located in Oakland, California. His posters are already emblematic in the American independent music scene having worked with musicians such as the Pixies, Cat Power, Sufjan Stevens, Death Cab for Cutie, and Animal Collective, among others.

Since 2003 this designer has worked for various national and international clients in different print media, including everything from book covers, posters, and album art, to T-shirts and illustrations. His work has been highlighted in publications such as *Print*, *Communication Arts*, *Computer Arts*, *Etapes*, and *Creative Review*. He has also participated in numerous exhibitions, and his work forms part of the permanent collection of the Modern Art Museum of San Francisco.

His work stands out thanks to his skilful construction of elegant visual metaphors of great purity and simplicity. He uses shapes and colors to transmit an idea where the conceptual process of each piece plays an important role in the execution.

The classic studios of Paul Rand and Saul Bass as well as more contemporary offerings such as Patent Pending and Aesthetic Apparatus serve as the designer's greatest influences.



THE SUN

THE WHITE

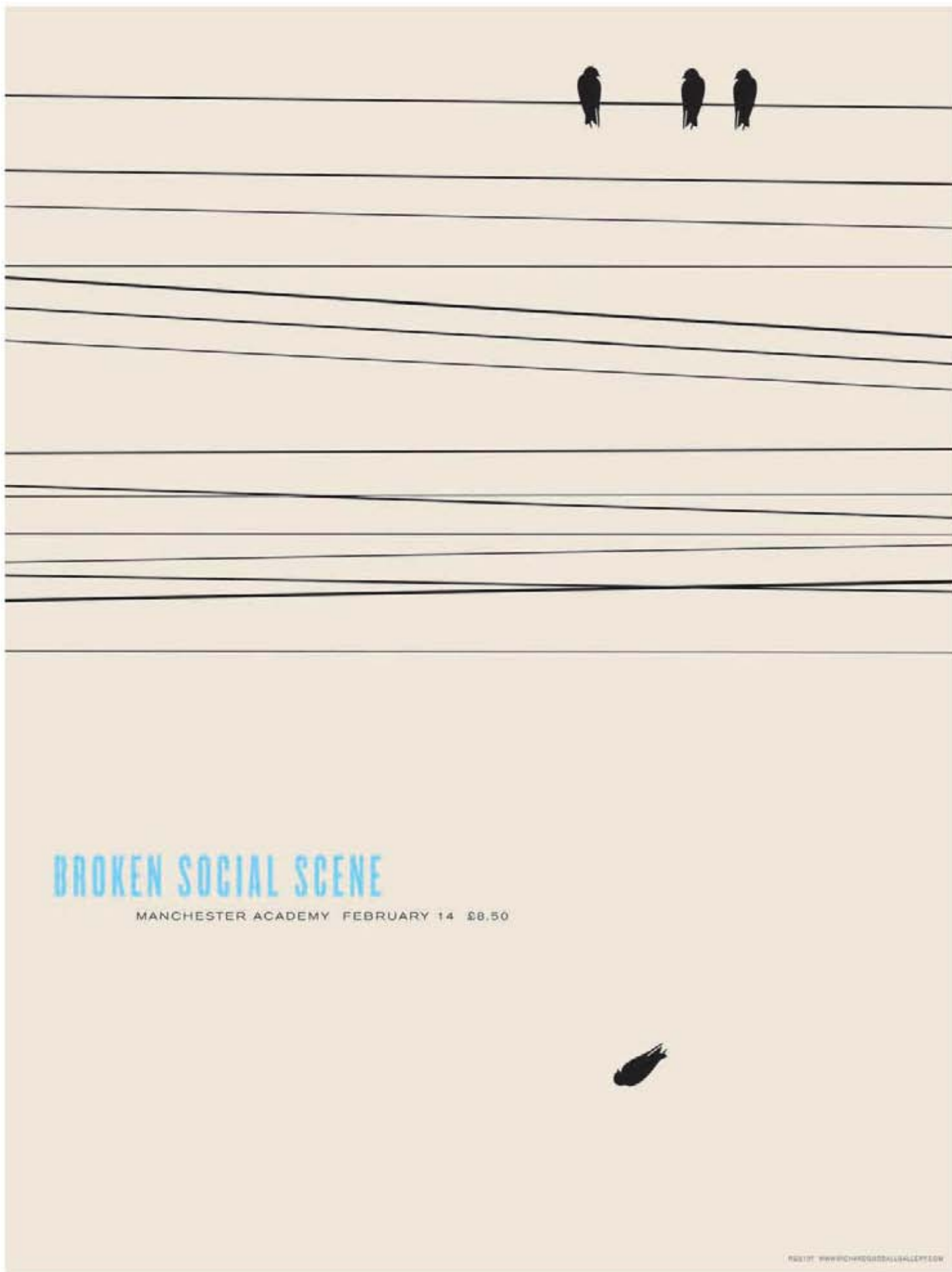
GOMER

THE BOOKS

LAD

R. J. R.

BURP



Broken Social Scene/Poster/2006



Death Cab For Cutie, Hurricane Katrina Benefit Show/Poster/2005

NOISE POP AND ANOTHER PLANET ENTERTAINMENT PRESENT

TREASURE ISLAND MUSIC FESTIVAL

MODEST MOUSE • SPOON • BUILT TO SPILL • THIEVERY CORPORATION • GOTAN PROJECT • M.I.A. • KINKY

DJ SHADOW & CUT CHEMIST • CLAP YOUR HANDS SAY YEAH • AU REVOIR SIMONE • ZION I • M.WARD

TWO GALLANTS • GHOSTLAND OBSERVATORY • FLOSSTRADAMUS • SEA WOLF • EARLIMART

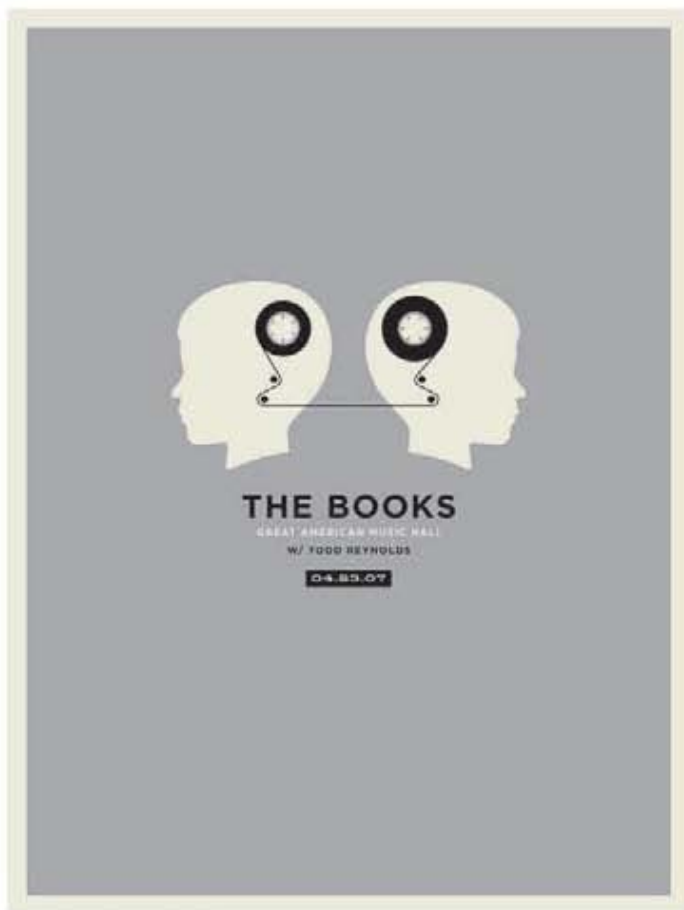
DEVIL MAKES THREE • STREET TO NOWHERE • TRAINWRECK RIDERS • FILM SCHOOL

DENGUE FEVER • HONEYCUT • WEST INDIAN GIRL • MOCEAN WORKER • KID BEYOND

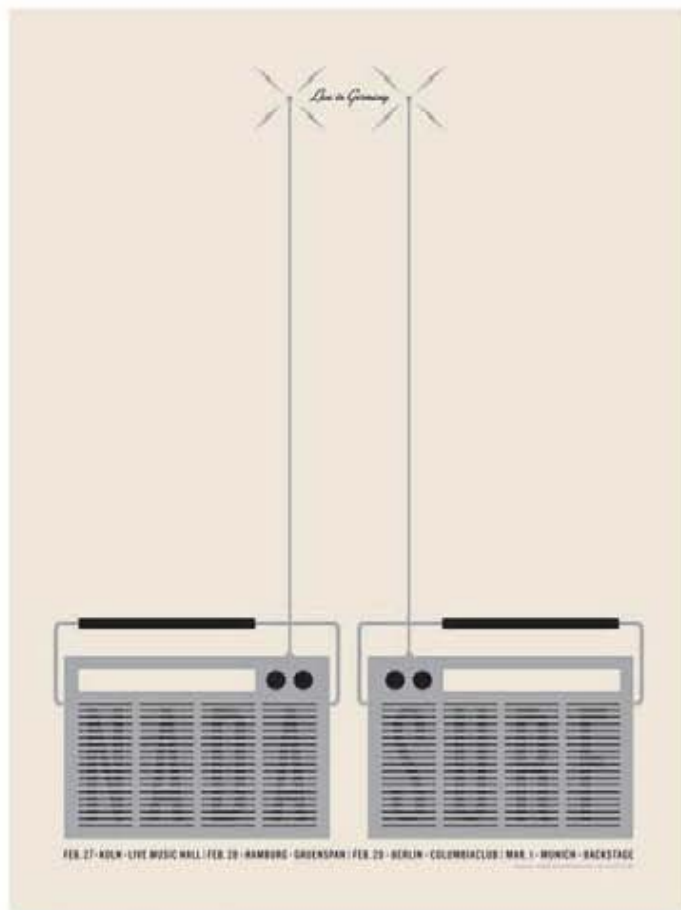
SEPTEMBER 15 & 16, 2007



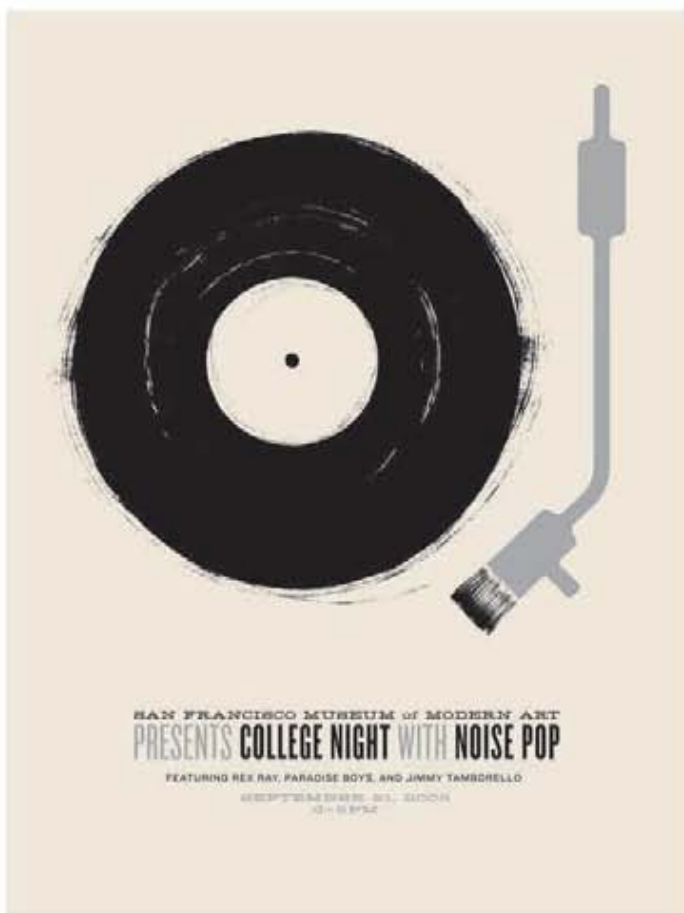
Treasure Island Music Festival/Poster/2007



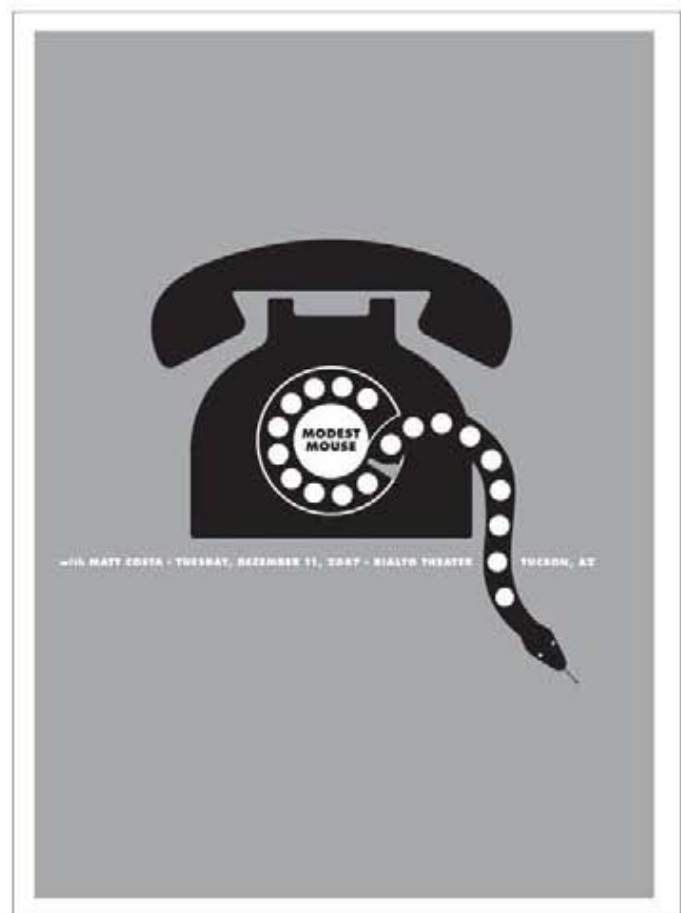
The Books/Poster/2007



Nada Surf/Poster/2008



College Night, San Francisco Museum of Modern Art/Poster/2006



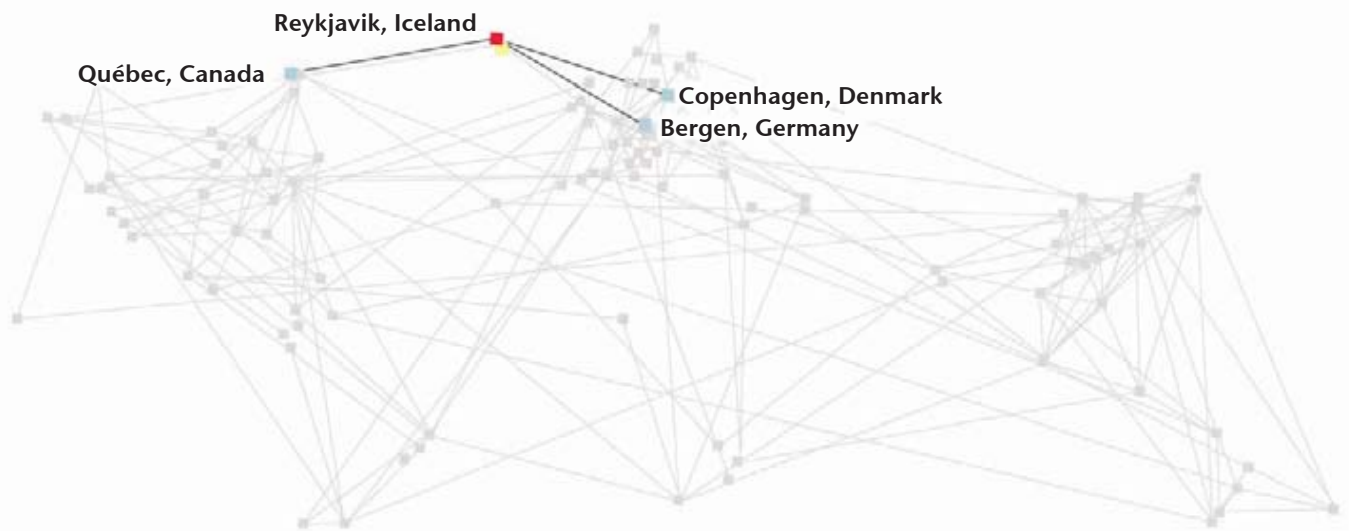
Modest Mouse/Poster/2007



Cat Power/Poster/2004



Pixies/Poster/2004



Jónas Valtýsson

www.jonasval.com
jv@jonasval.com

Birthplace: Reykjavik, Iceland

Residence: Reykjavik, Iceland

Connecting cities: Bergen, Germany/Québec, Canada/Copenhagen, Denmark

REYKJAVIK IS THE MOST northern capital in the world: during winter there are only four hours of solar light and during the summer the nights are as bright as the days. It is also home to the graphic designer and photographer Jónas Valtýsson.

He graduated from the Icelandic Art Academy and lives and works in the city of Reykjavik. However he admits

that his heart remains in a place called Mosfellsbær on the west coast of Iceland “where the mountains see everything and the trees keep secrets.”

For this designer, his greatest passion is the development of projects for the music industry. He states that his love of music is what led him to dedicate himself to design and photography. His main objective is to search for formal and stylistic beauty.

“I’ve just graduated from university so I don’t have a studio as yet. My apartment is basically where I carry out my projects. It can prove disastrous when I’m cooking pancakes, making collages, and working with images on the computer, all on the same table. But it is great – home sweet home.”



Before
our love
got lost
you said
I am as
constant as
a northern
star

Where is
that?

That?

if you want me I'll be in the bar in the blue T.V. screen light. I drew a map of Canada on the back of a CAPTAIN COCAINE

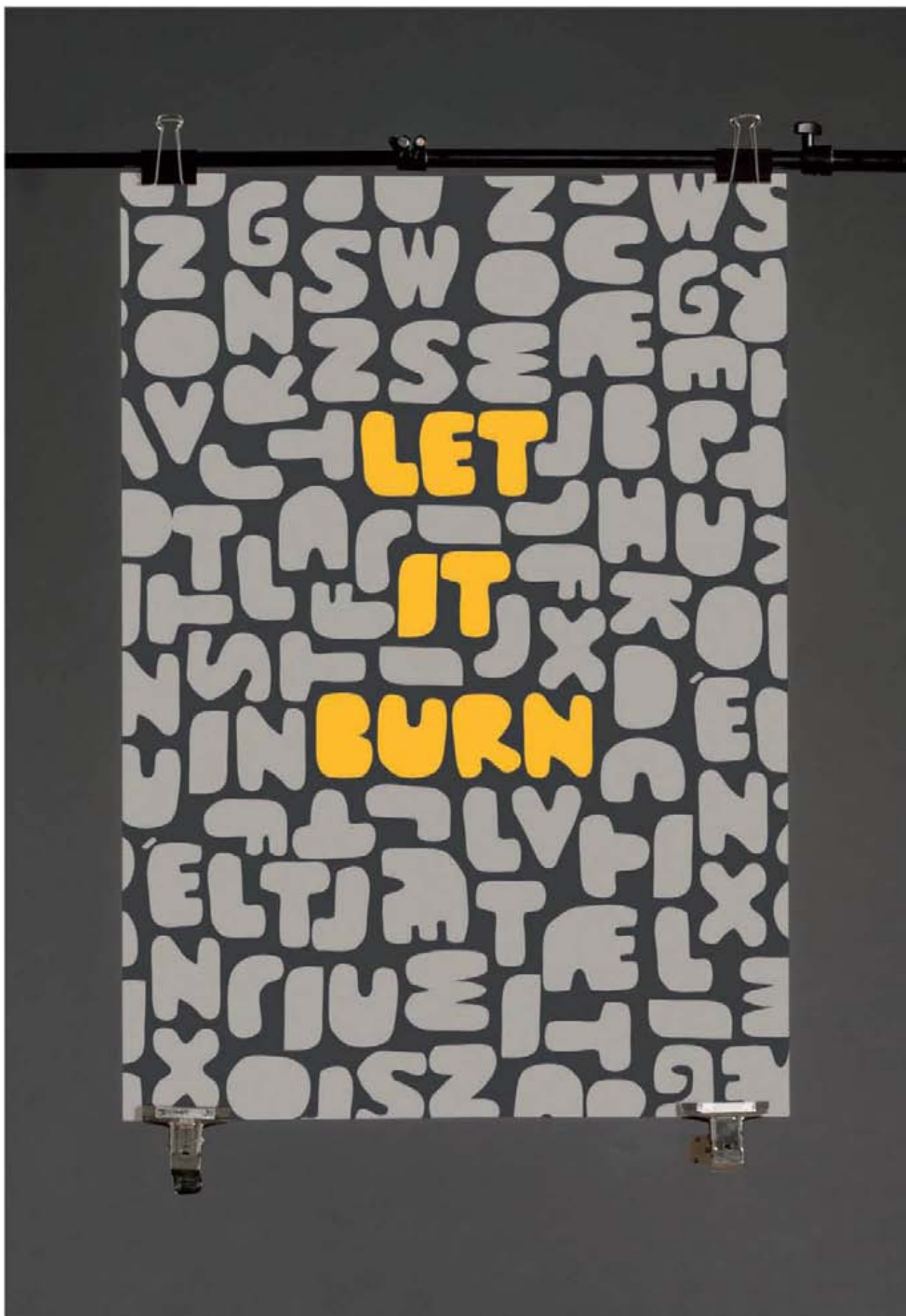
OH I COULD DRINK

So bitter and so sweet

AND I WOULD STILL

my feet OH

feet. oh in a box of pens



Skar/Typeface/2006

Breakbeat.is & Barinn
í samstarfi við Tuborg kynnur



Útvarpsþátturinn Breakbeat.is er á X-inu 97.7
öll miðvikudagskvöld kl. 22.00 - 00.00

Þessi Tuborg er ekki á Höfuð Reykjavíkur og
þessum samstarfi hefur verið ákveðið til framtíðar



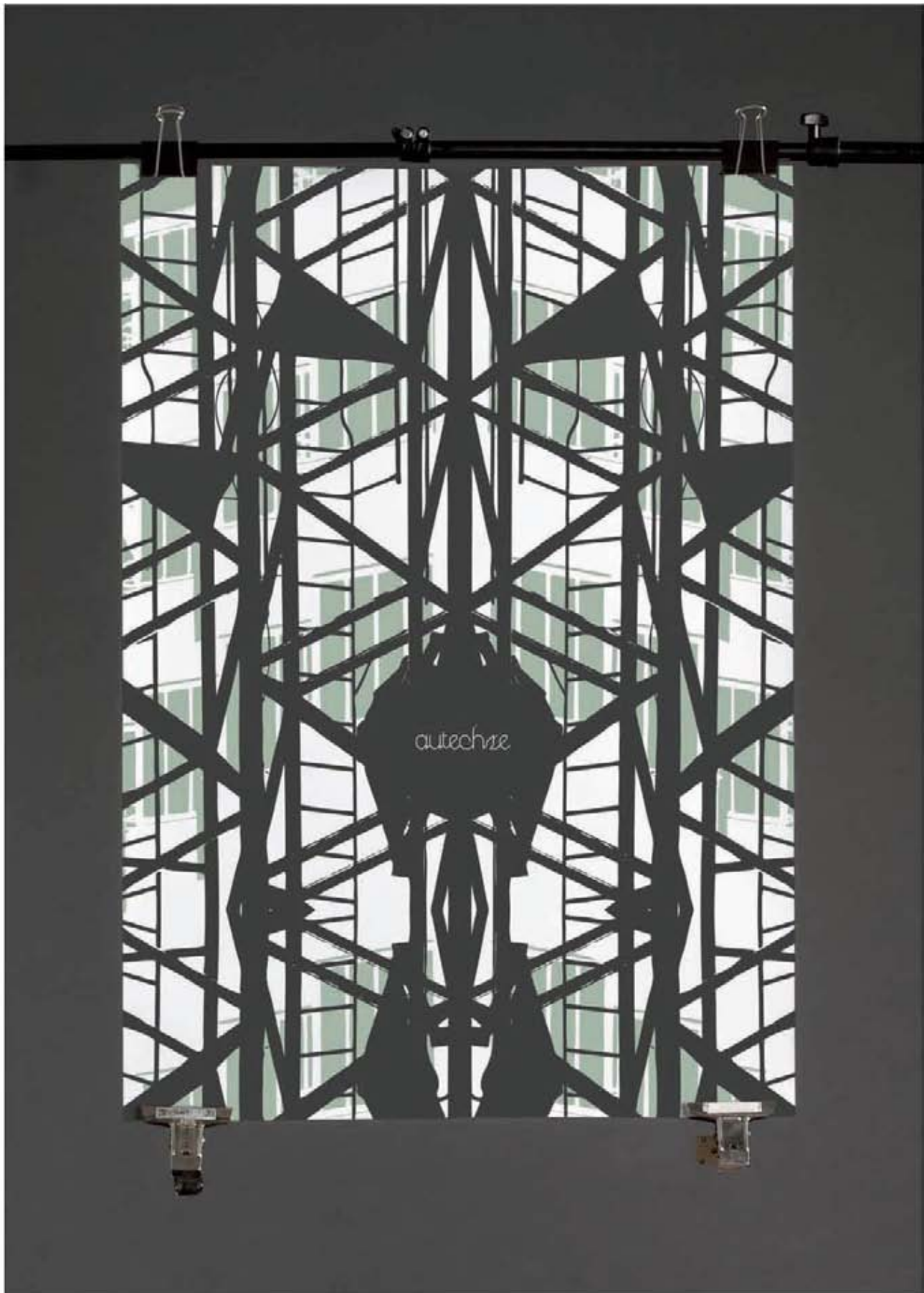
Elephantiasis/Typeface/2006



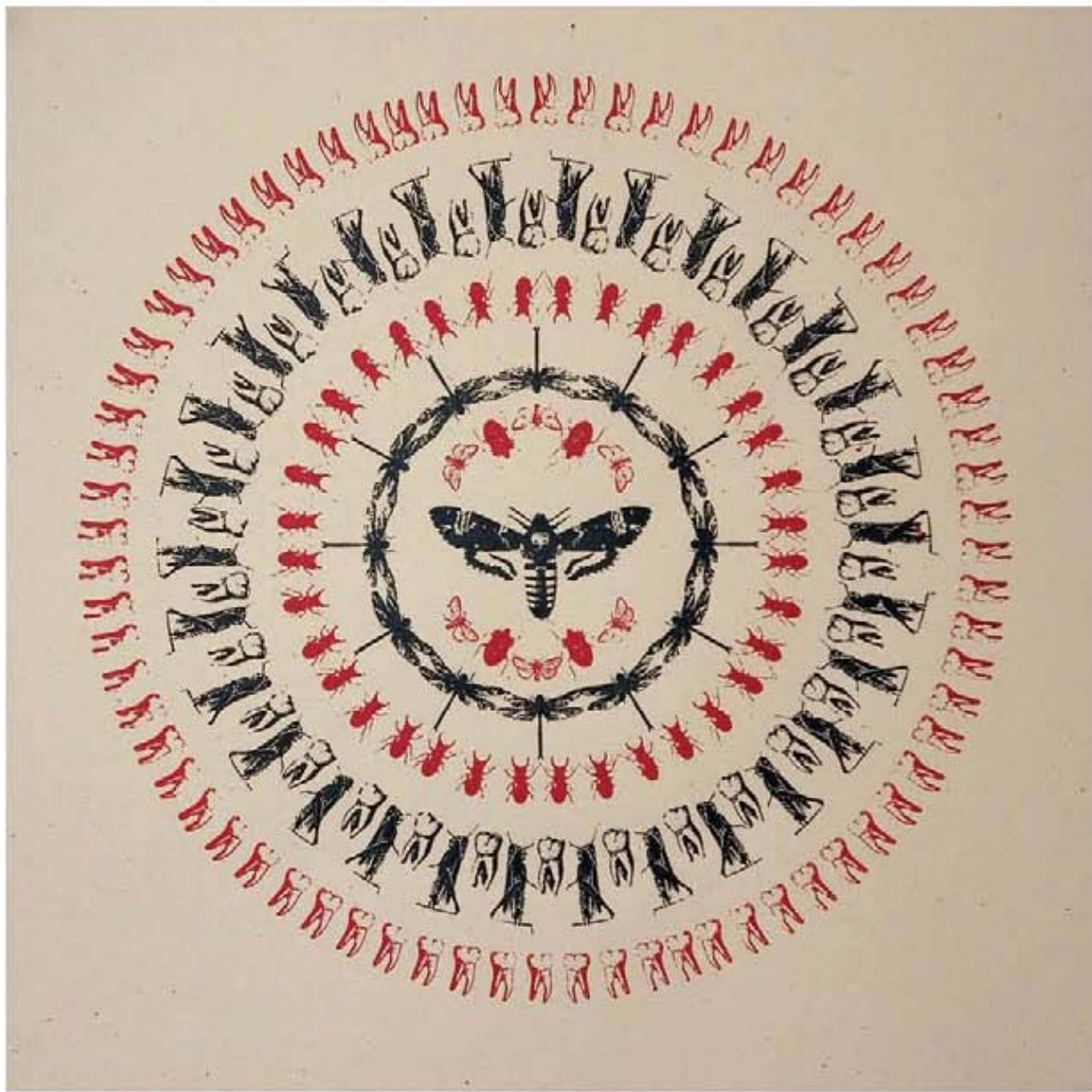
Eulogy for evolution/CD cover/2006



Phonebook/Phonebook cover/2007



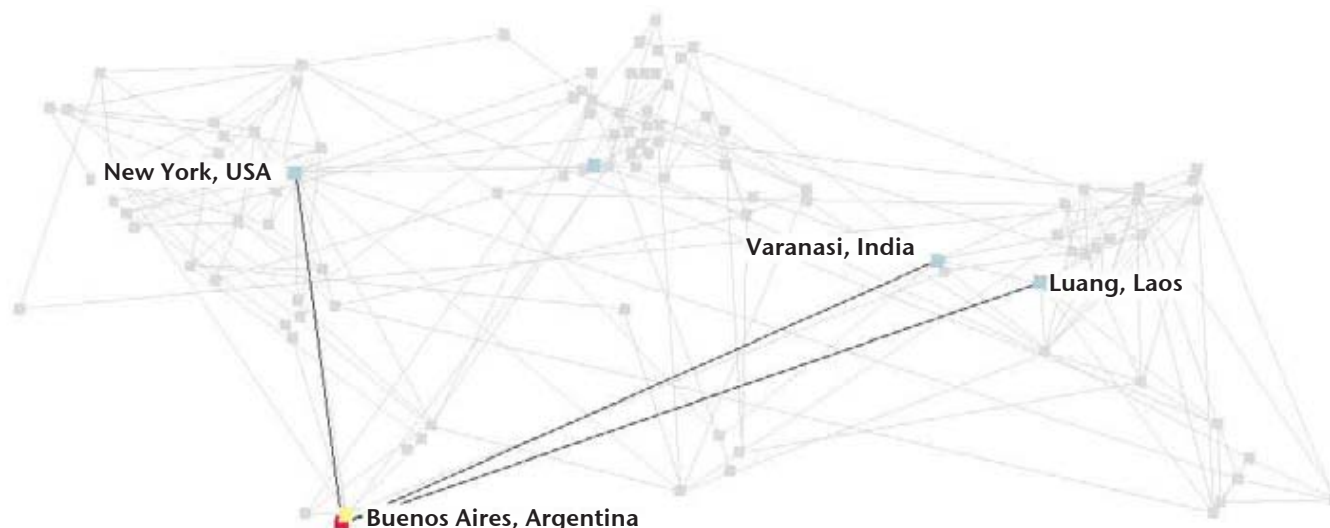
Béton Brut/Poster/2008



Heterocera/Poster/2006



Béton Brut/CD Cover/2008



Juan Pablo Cambariere

www.rarosobjetos.com.ar
info@rarosobjetos.com.ar

Birthplace: Buenos Aires, Argentina

Residence: Buenos Aires, Argentina

Connecting cities: New York, USA/Varanasi, India/Luang, Laos

"I AM 35 AND I LIVE AND WORK in Buenos Aires. Despite frequent economic troubles, Buenos Aires is a marvelous place in which to live. It's a city full of... should I say everything?"

"Everything is also what I do in my one-man studio – I design, I take photos, I illustrate, I answer the phone, and do any thing else that needs doing. This does not mean that I am an expert in all these areas but, understanding my

limits, I manage to develop decent work. – Necessity is the mother of self-invention.

"Since 1997 I have been in charge of the design of 'No,' a weekly supplement for the national newspaper *Página 12*. Working for a newspaper gives me good training as I have fixed deadlines every day. I usually have no longer than three hours to create the cover page – from discussing the idea to producing the final artwork.

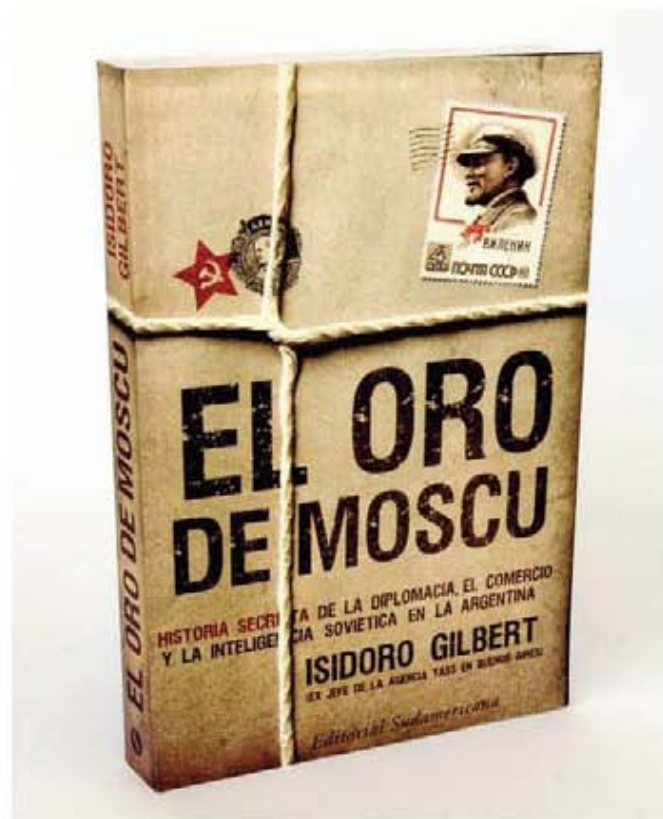
"I love posters but printing costs are very high in Argentina. Therefore I began to work with stencils – a technique which has allowed me to express my feelings directly on the street, without censure.

"I have completed courses in graphic design and fine arts (sculpture). As a combination of both disciplines I am currently working on a project called 'Easy on power,' which involves a system of wooden puppets."





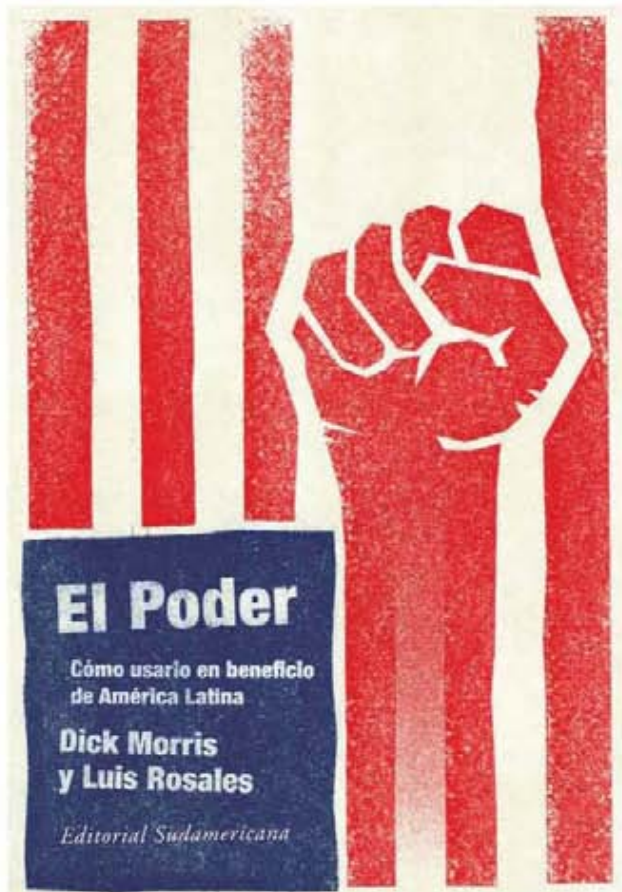
Lived lives/Book cover/2005



Gold from Moscu/Book cover/2007



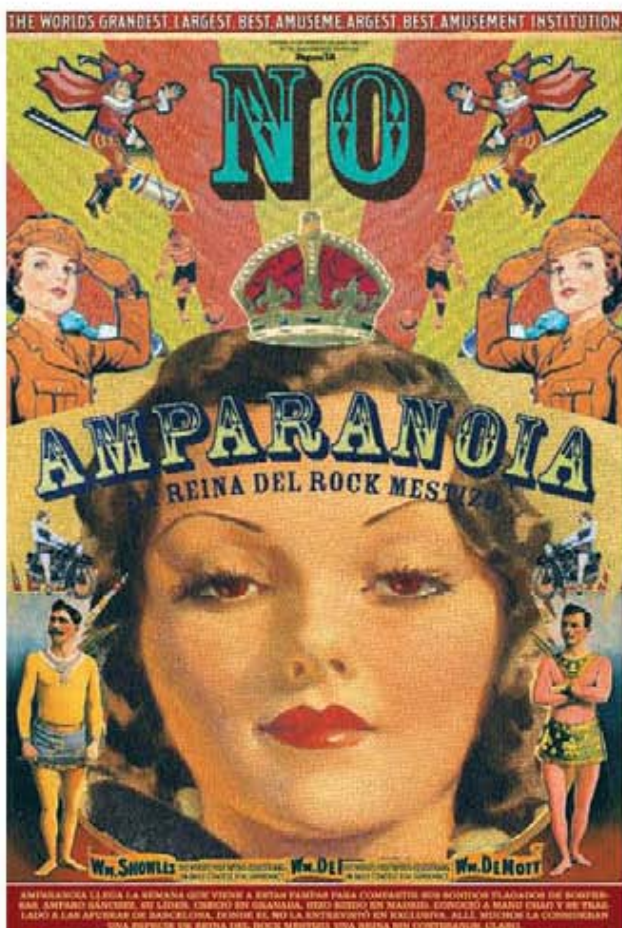
Adding and abetting/Book cover/2008



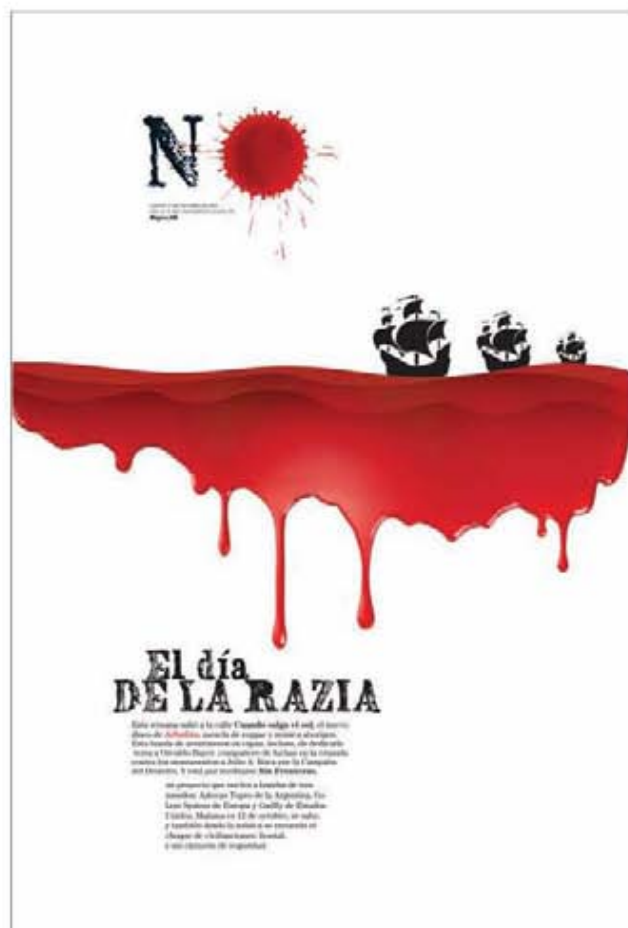
Power/Book cover/2008



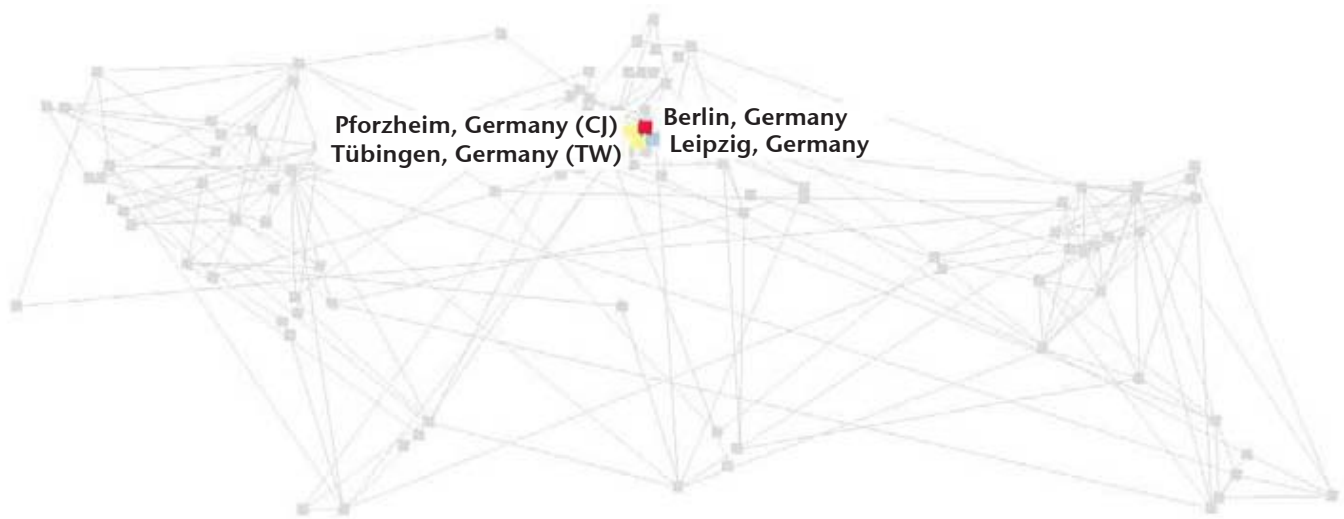
Documentary denounce films/Cover for newspaper supplement/2005



Mixed blood rock/Cover for newspaper supplement/2006



Conquest and genocide 1492/Cover for newspaper supplement/2008



jungundwenig

Christopher Jung and Tobias Wenig
www.jungundwenig.com
info@jungundwenig.com

Birthplace: Pforzheim, Germany (CJ)/Tübingen, Germany (TW)

Residence: Berlin, Germany

Connecting cities: Leipzig, Germany

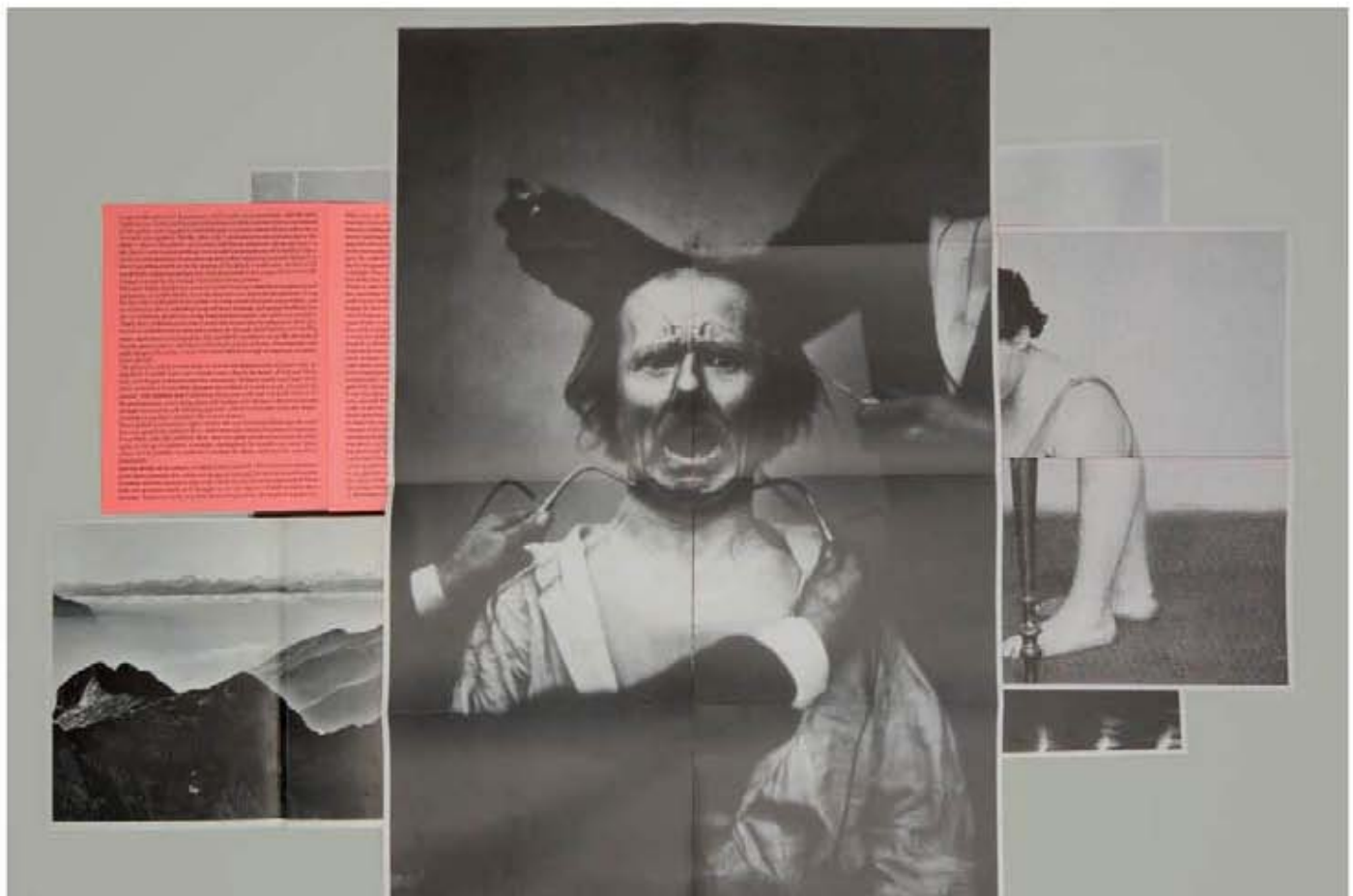
JUNGUNDWENIG IS THE CREATIVE studio of Cristopher Jung and Tobias Wenig. This design duo met when they were studying at the Visual Arts Academy in Leipzig in 1999. They began working together in 2004, specializing in design for books and magazines and art for albums, cinema, and multimedia for clients on the arts and culture scene.

When developing their projects, the designers are greatly influenced by their most immediate surroundings. They find inspiration in the works of people such as Cyan, Günter Karl Bose, and Markus Dreben, as well as the outstanding Leipzig typographers Jan Tschichold and Walter Tiemann.

As well as creating seductive images of short duration, this creative team endeavors not to forget its roots. It is worried by the

fact that formal questions form the main body of critical discourse, while content and purpose are, unfortunately, not questioned in the same way.

jungundwenig are also passionate about music and find most satisfaction in the smallest of things – “a letter that resembles an animal, an almost empty page with only two or three elements on it, a pleasantly colored surface... it could be anything.”



Dr. Jekyll and Mr. Hyde/Book/2007



Giardini di mirò/Album cover/2006

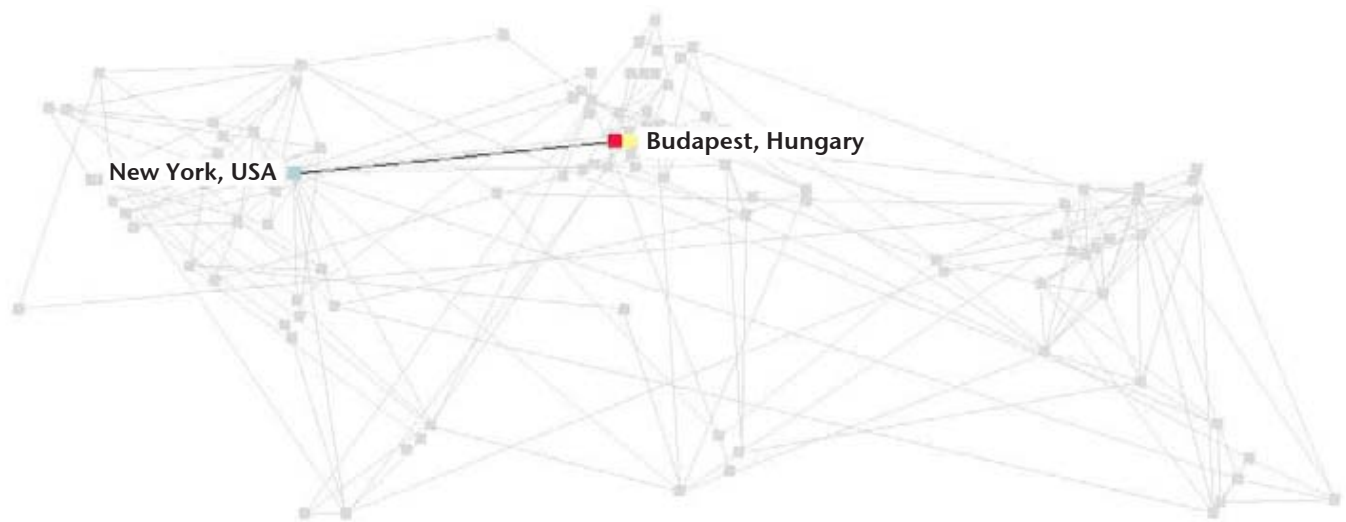


Giardini di mirò/Album cover/2006



VVZ/Book/2005





Karoly Kiralyfalvi

www.extraverage.net
hello@extraverage.net

Birthplace: Budapest, Hungary

Residence: Budapest, Hungary

Connecting cities: New York, USA

EXTRAVERAGE IS THE BRAND that identifies the products and the design of Karoly Kiralyfalvi, an independent visual artist/graphic designer who lives and works in Budapest.

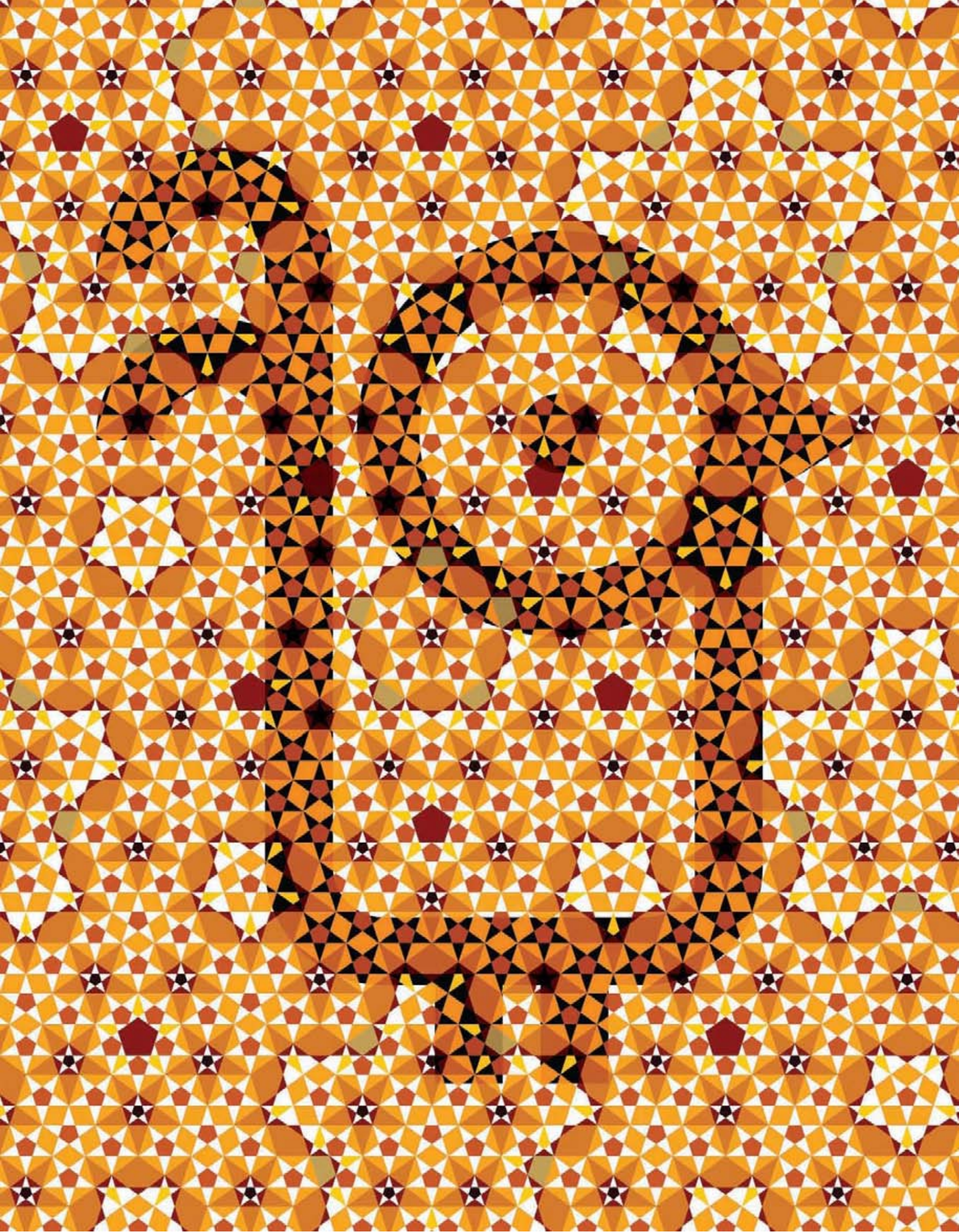
He is passionate about drawing and computers and has been interested in the visual arts since he was a boy, influenced by his father who was an artist, a poet, and a sculptor. In 2001, he began to design printed projects and websites for

different local and international studios and clients. His work has been included in the books *Los Logos*, volumes 3 & 4, *Play Loud*, and *Graphicum*, a recent compilation of Hungarian contemporary design. He has also had work reviewed in magazines such as *IdN*, *ROJO*, and *Computer Arts*.

His inspiration comes from his own past and also day-to-day experiences. Music, nature, certain magazines, and websites are key reference points in his visual

language. The influence of urban art is also apparent – embodied in customized spray cans, skateboards, and sneakers.

Extraverge believes that it is paramount for a designer to maintain a fresh approach and to work with different clients and themes. His aesthetic style, according to the artist himself, “is rooted in the seventies’ aesthetic with a little contemporary make-up.”





Coming Strong/Digital print/2008



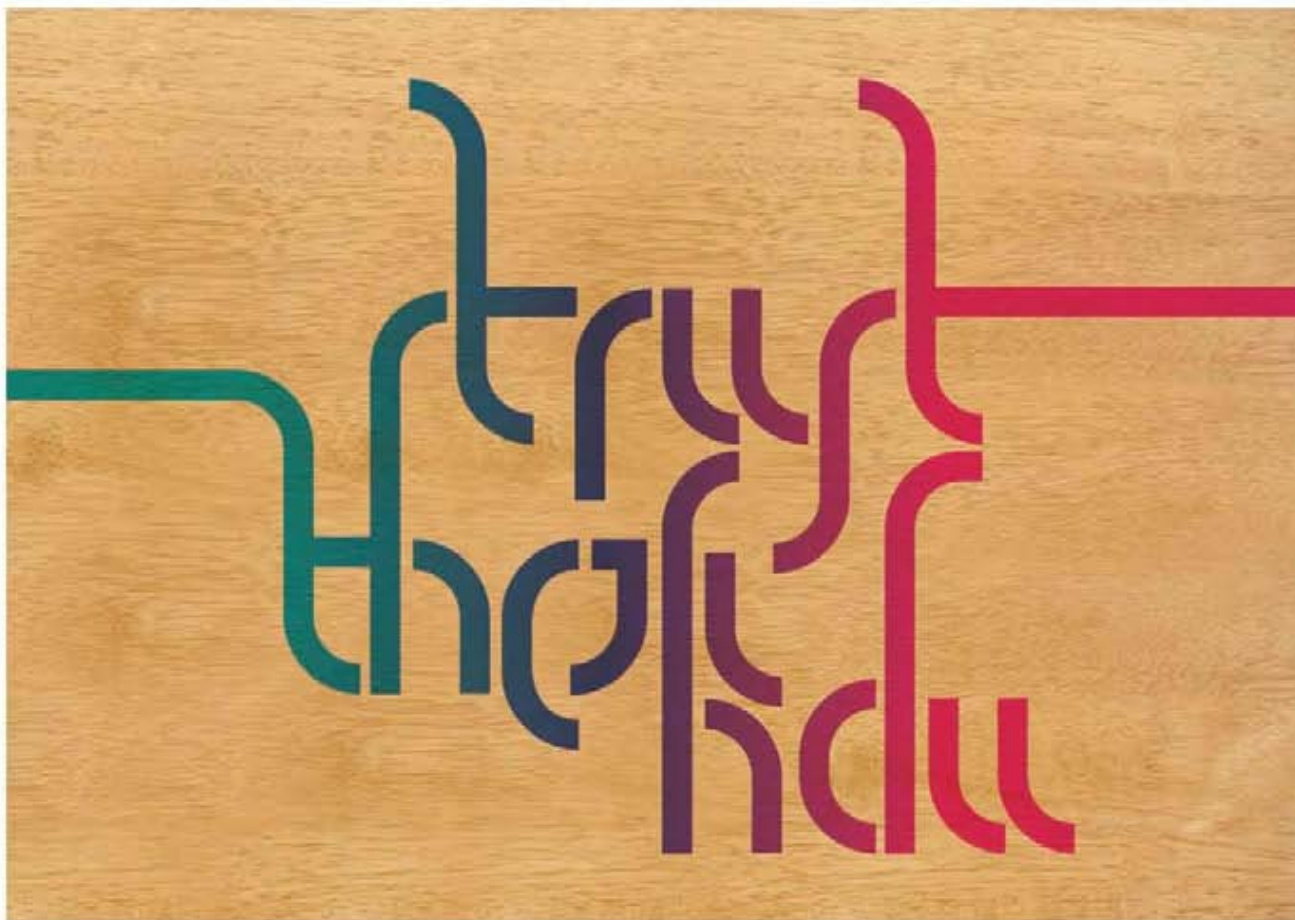
Escape the City Limits/Vinyl on wood/2008



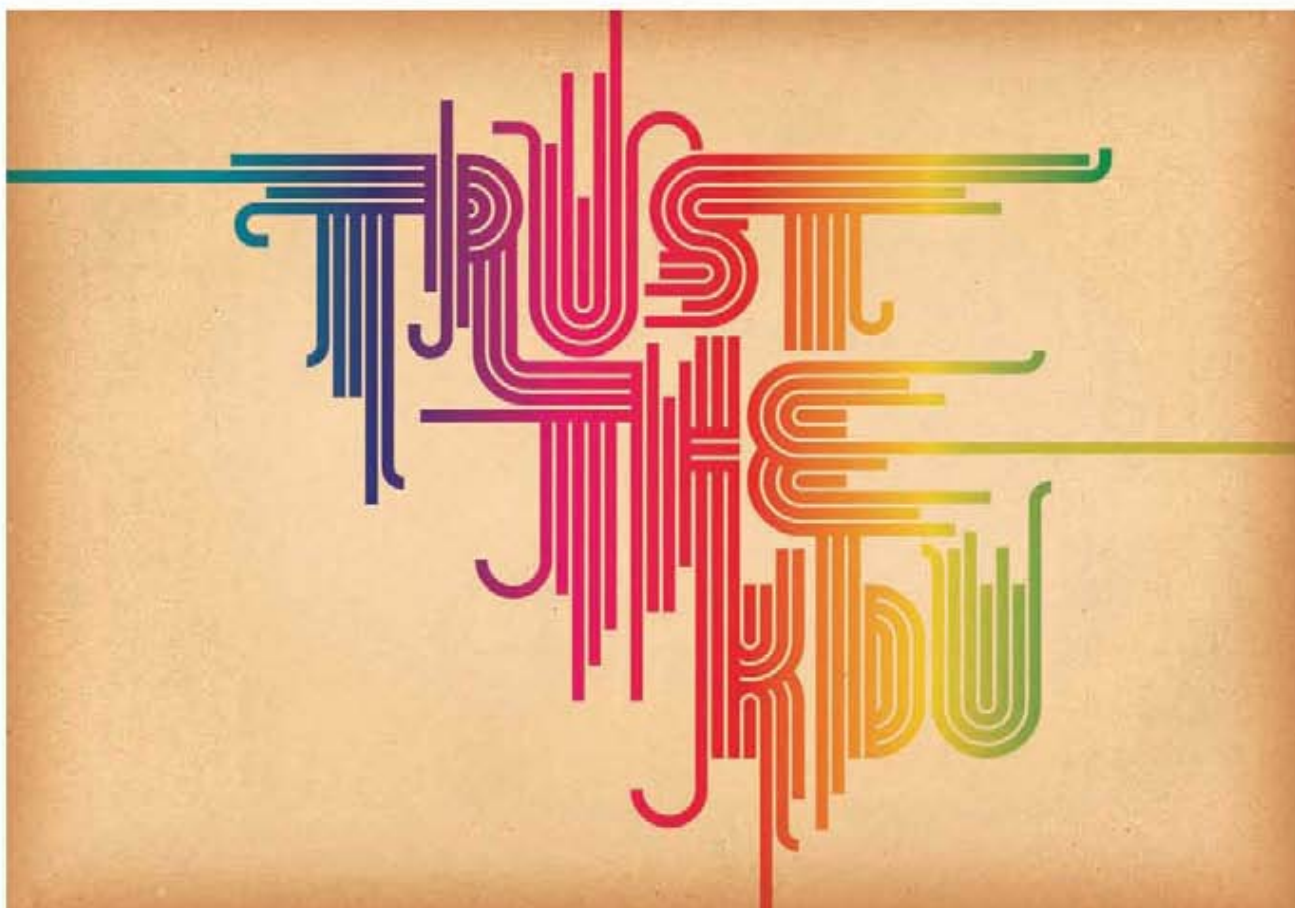
This Ain't no Halfsteppin/Vinyl on wood/2008



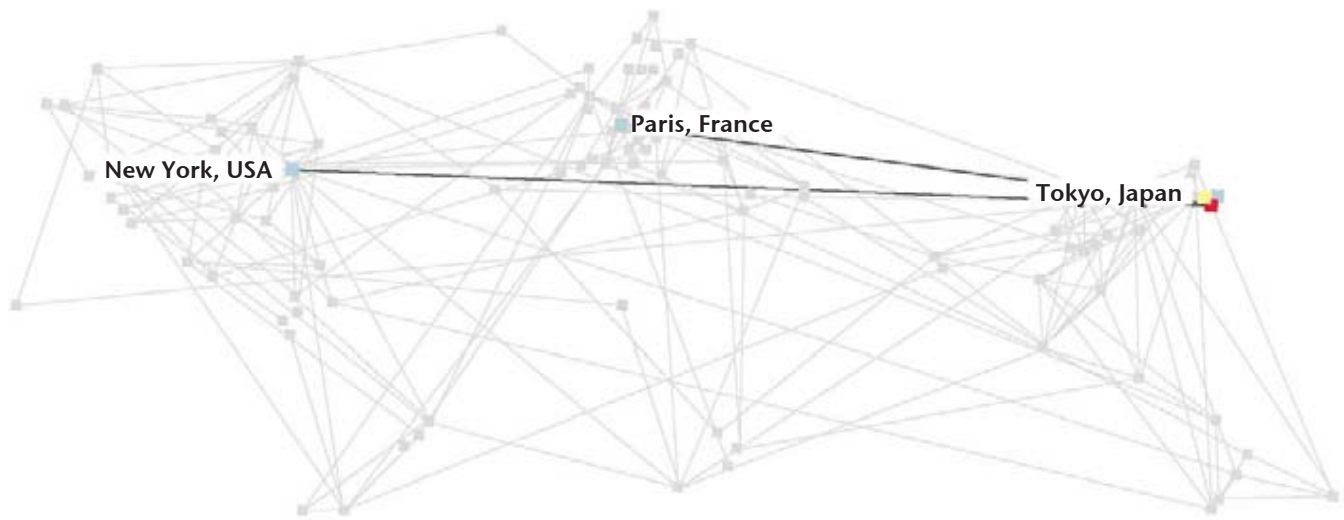
Coming Correct/Citylight poster/2008



Trust the KDU/Digital print/2008



Trust the KDU/Digital print/2008



Kashiwa Sato

www.kashiwasato.com
info@samurai.sh

Birthplace: Tokyo, Japan

Residence: Tokyo, Japan

Connecting cities: Tokyo, Japan/New York, USA/Paris, France

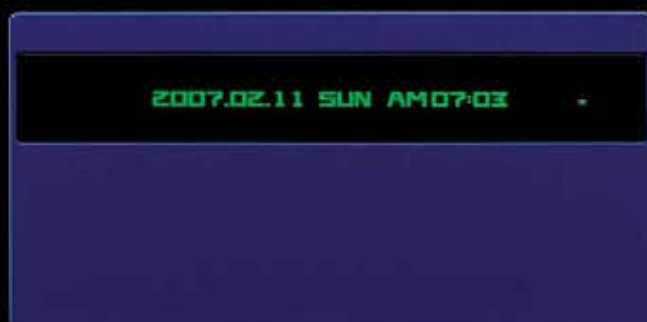
SAMURAI IS THE STUDIO of Kashiwa Sato, one of the most prolific designers in Japan. He is a Tama Art University graduate and has been working independently since the year 2000, specializing in the development of projects in graphic design, visual identity, video, art direction, advertising, and industrial design.

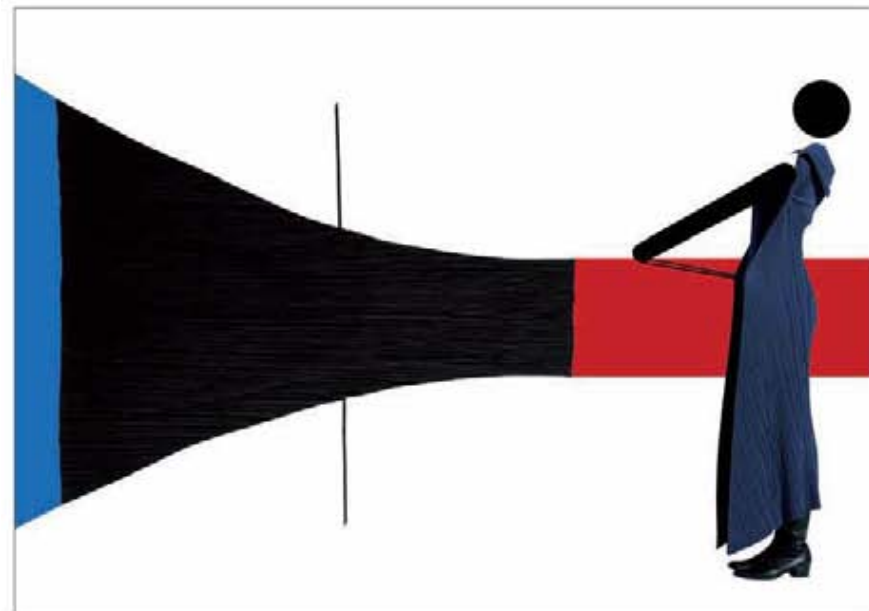
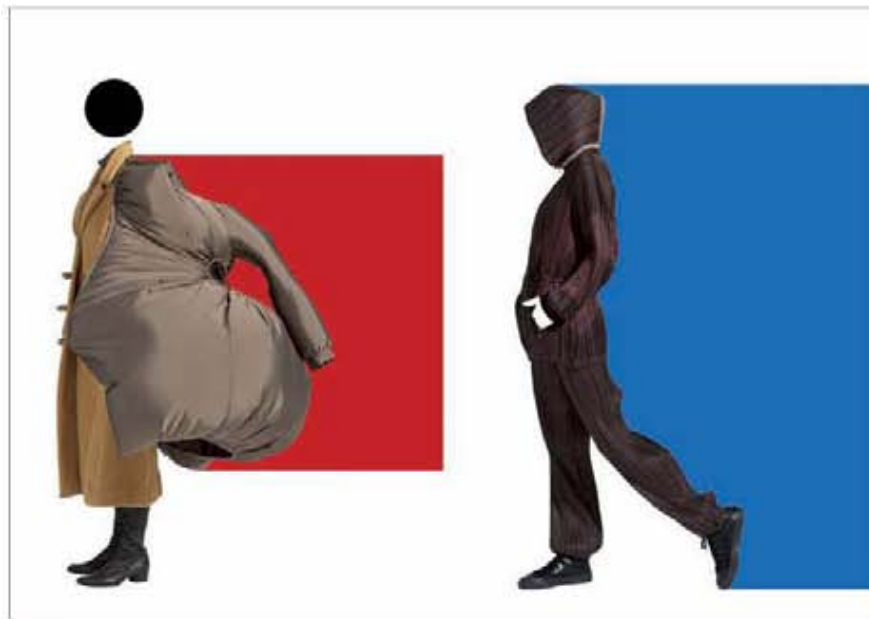
In the role of creative director Sato develops a whole strategy for every project with the assistance of a team of

four designers. He was born in Tokyo in 1965 and can count among his merits the Tokyo Art Directors Club Grand Prix, a gold medal from the Type Directors Club of Tokyo and the Mainichi Design award.

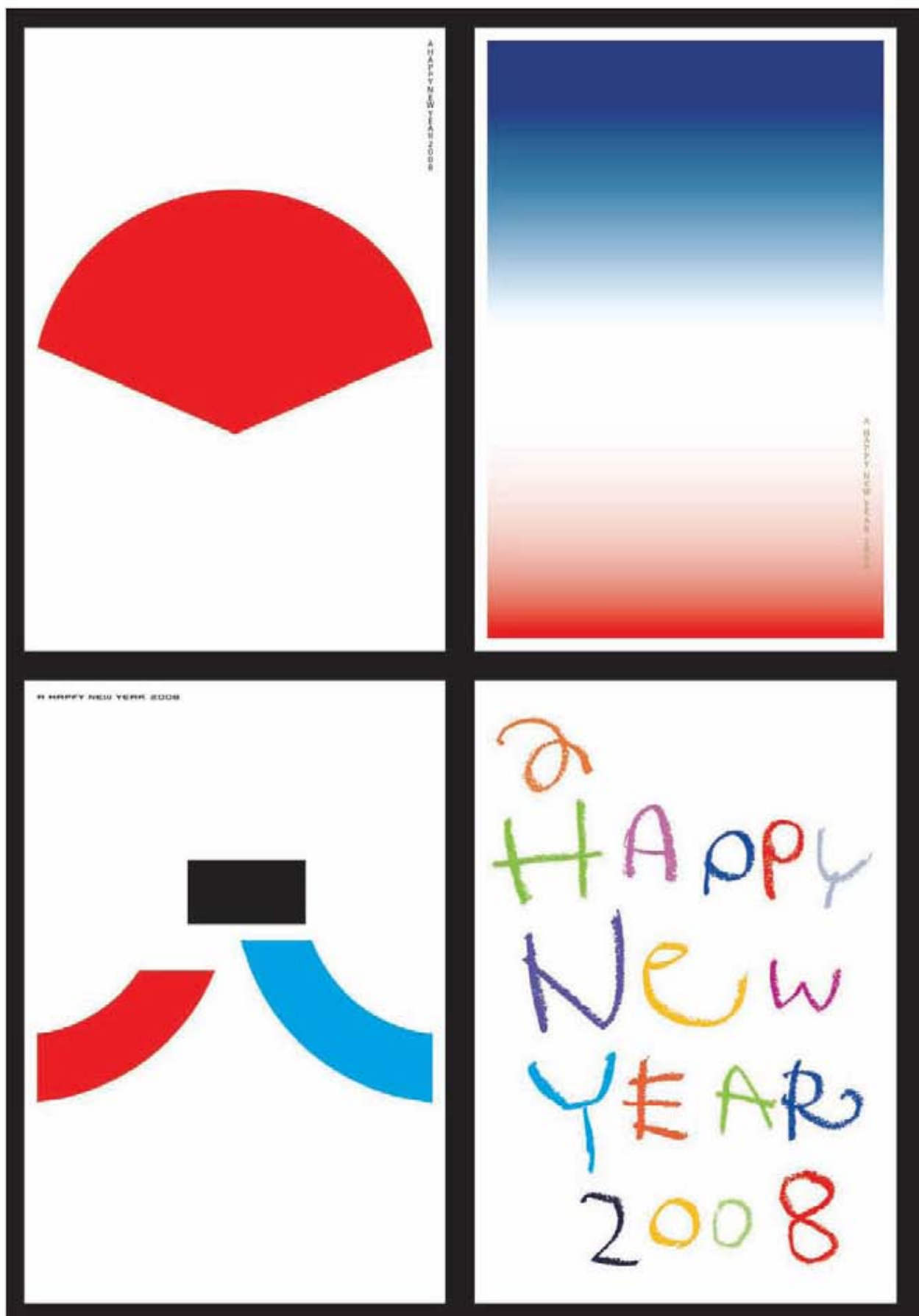
His work has been critically acclaimed both locally and internationally. He has also published the monographic books *All About Kashiwa Sato* and *Ultimate Method for Reaching the Essentials*.

According to Sato, his work is characterized by its powerful visual inventiveness and a defined language. His precise artistic control in each stage of the process is fundamental. He endeavors to create pieces that draw attention to the product in the same way as they question each other.

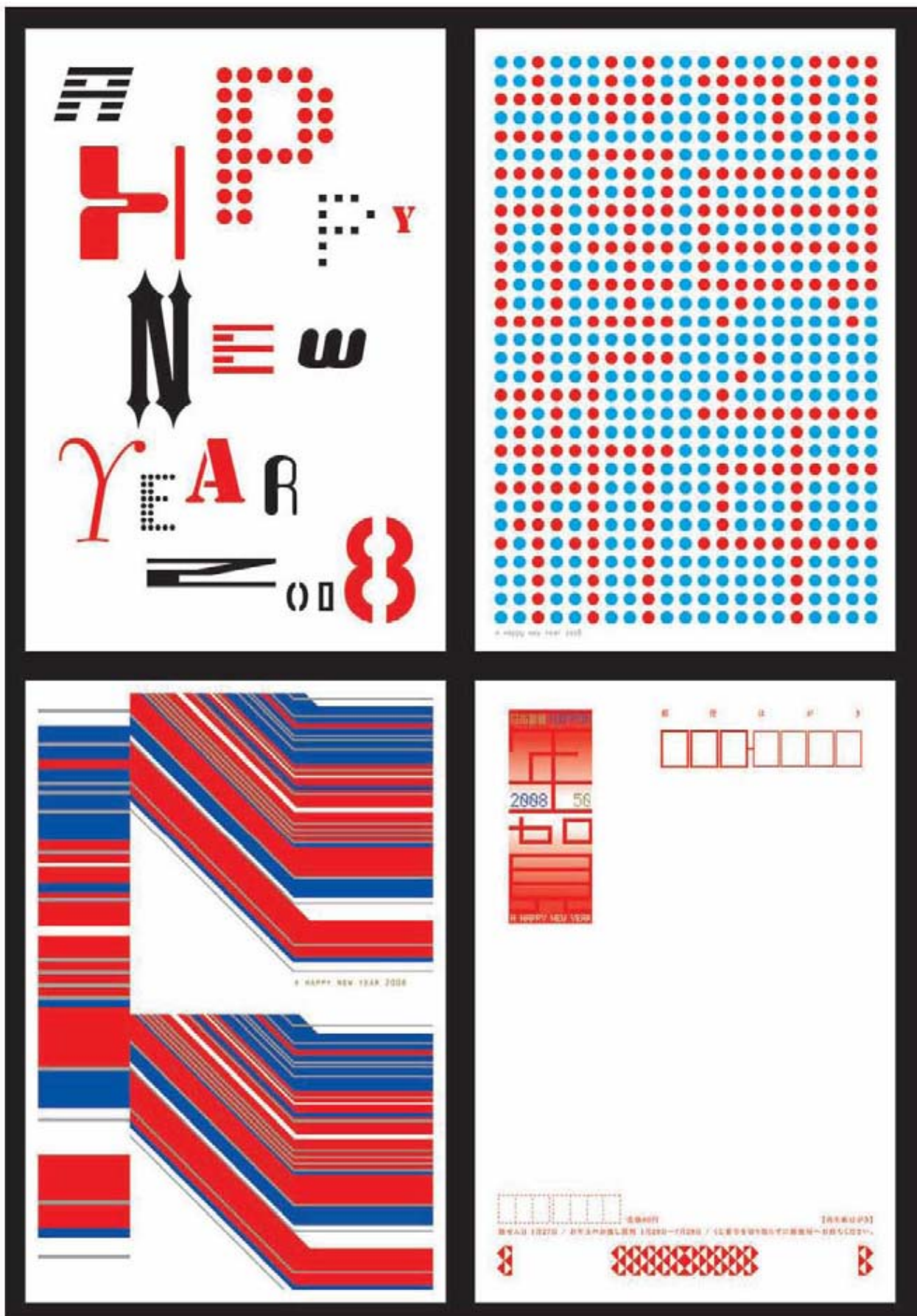




Issey Miyake Fête/Catalog/Creative director: Kashiwa Sato; graphic designers: Ko Ishikawa, Gen Eto, Yoshiki Okuse; illustrator: Kashiwa Sato/2006



2008 New Year Cards/Greeting cards/Creative director: Kashiwa Sato; graphic designers: Yoshiki Okuse and Kashiwa Sato/2007



Uniqlo/Bottles/Creative director: Kashiwa Sato; graphic designers: Ko Ishikawa, Gen Eto, Tomoatsu Kasahara/2007



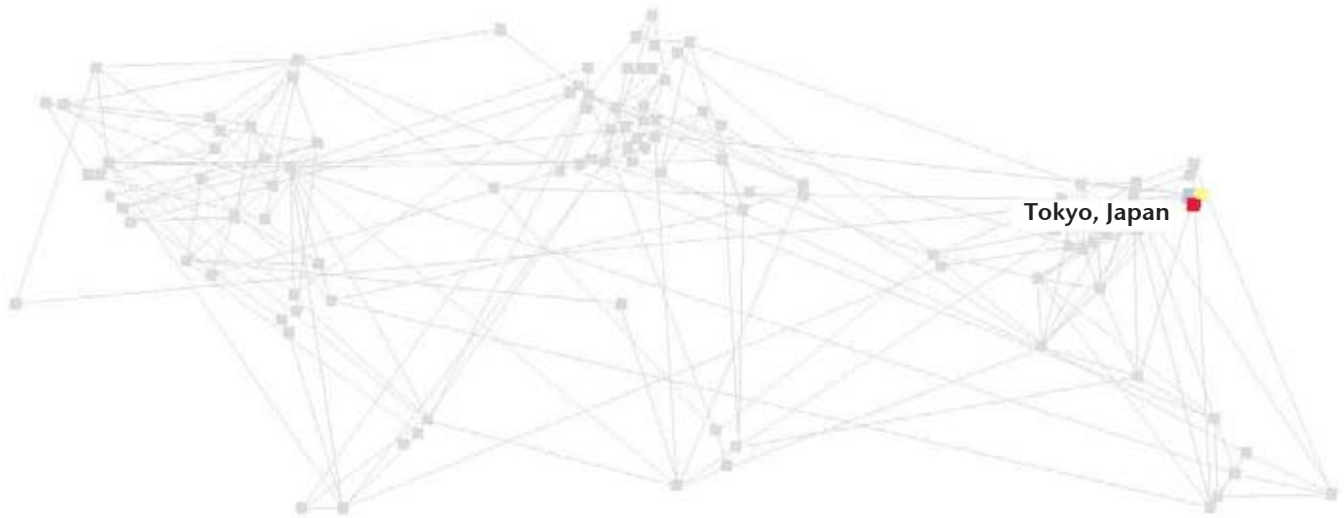
Uniqlo/Bottles/Creative director: Kashiwa Sato; graphic designers: Ko Ishikawa, Gen Eto and Tomoatsu Kasahara/2007



Tokyo Bar/Visual identity/Creative director: Kashiwa Sato; graphic designer: Gen Eto/2007



Uniqlo/Packaging/Creative director: Kashiwa Sato and Markus Kierztan; graphic Designers: Ko Ishikawa, Gen Eto and Tomoatsu Kasahara/2007



Kazunari Hattori

hattori@flyingcake.com

Birthplace: Tokyo, Japan

Residence: Tokyo, Japan

Connecting cities: Tokyo, Japan

KAZUNARI HATTORI LIVES and works in Tokyo. He graduated with degrees in music and fine arts from National University and currently works developing visual projects for diverse media, including editorial and advertising design, packaging design, and visual identity.

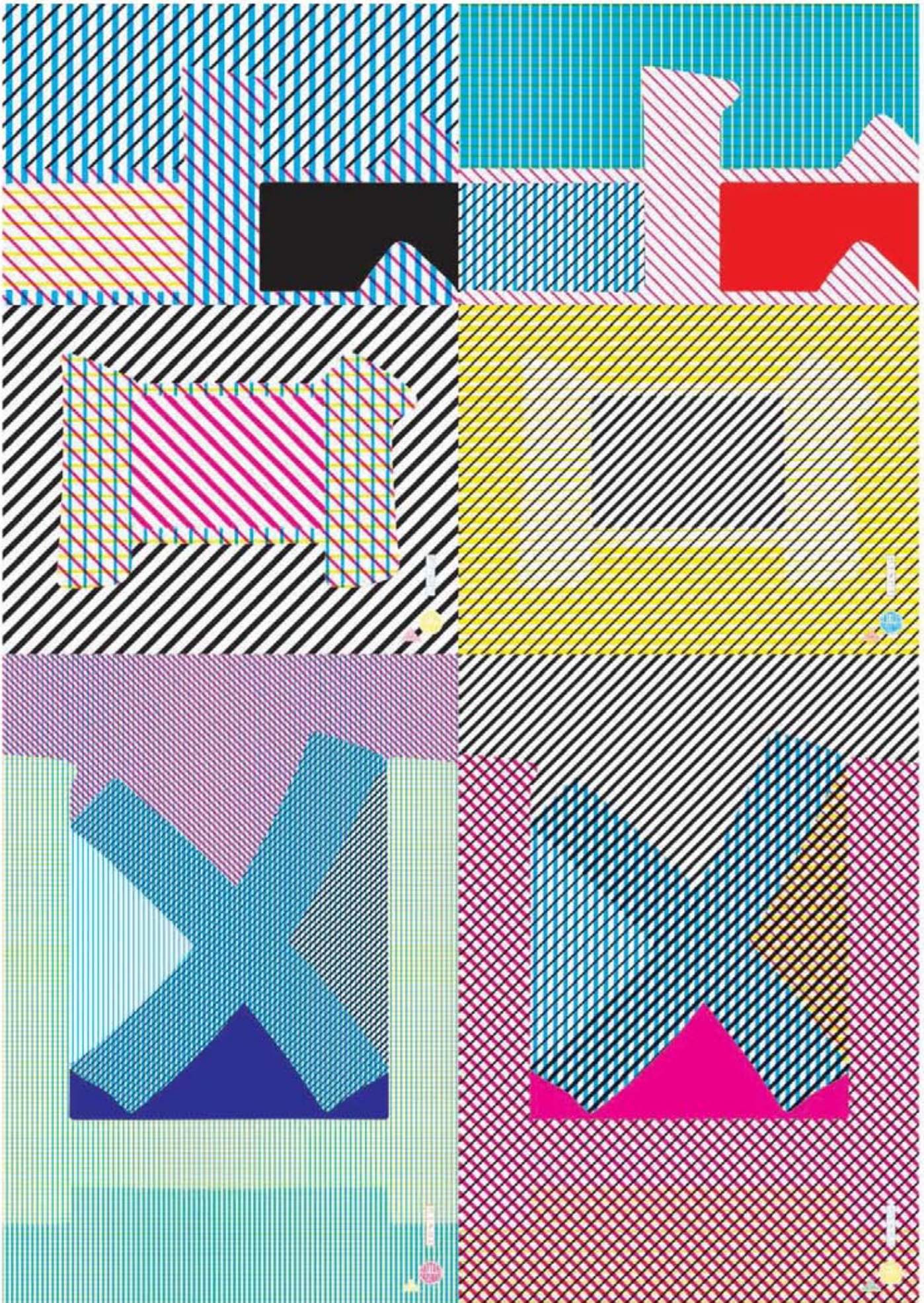
The work of this renowned designer and art director, considered one of the most promising figures in contemporary Japanese graphic design, has been

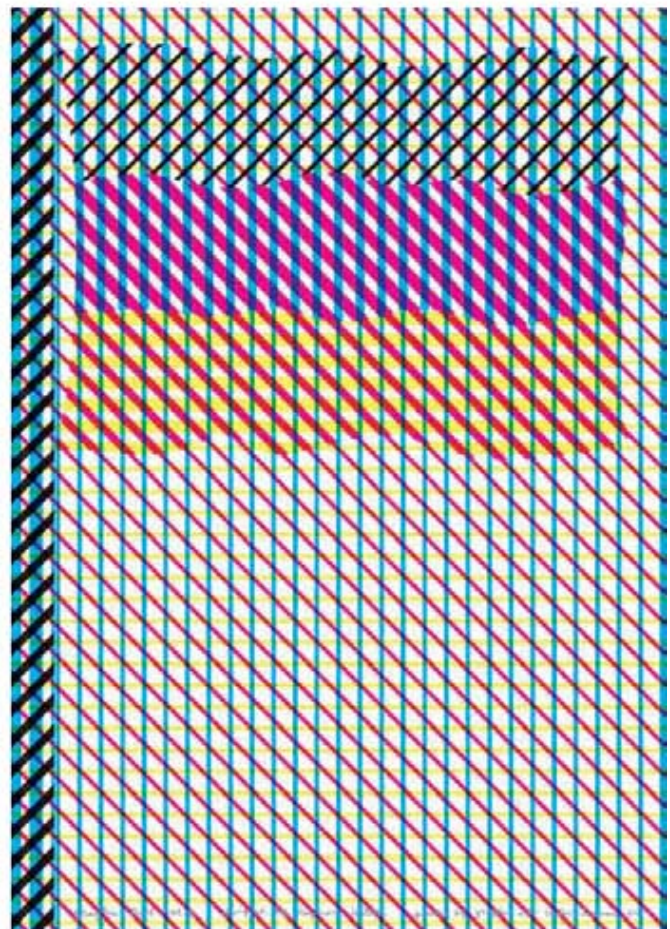
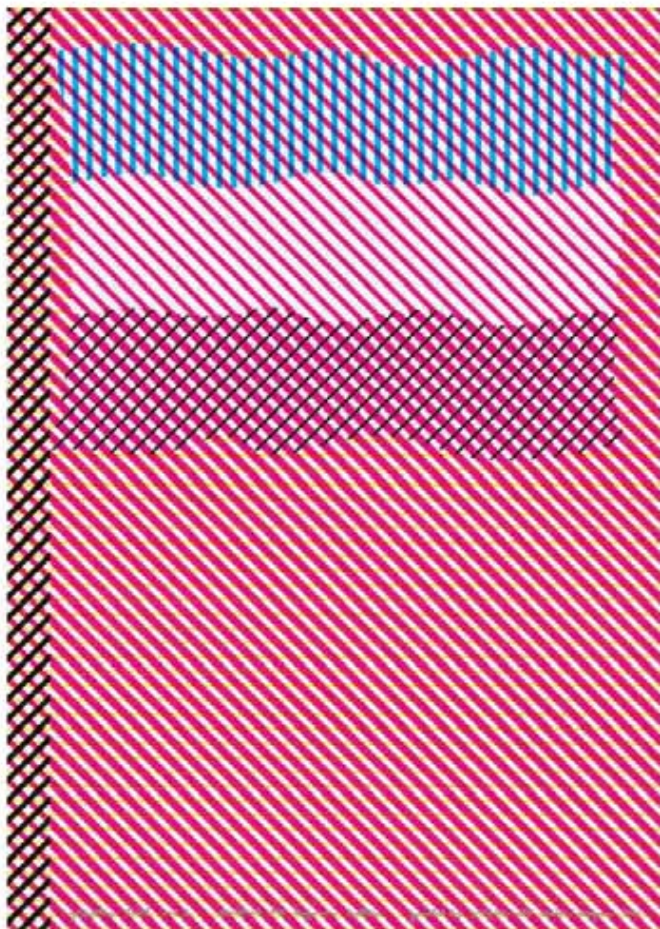
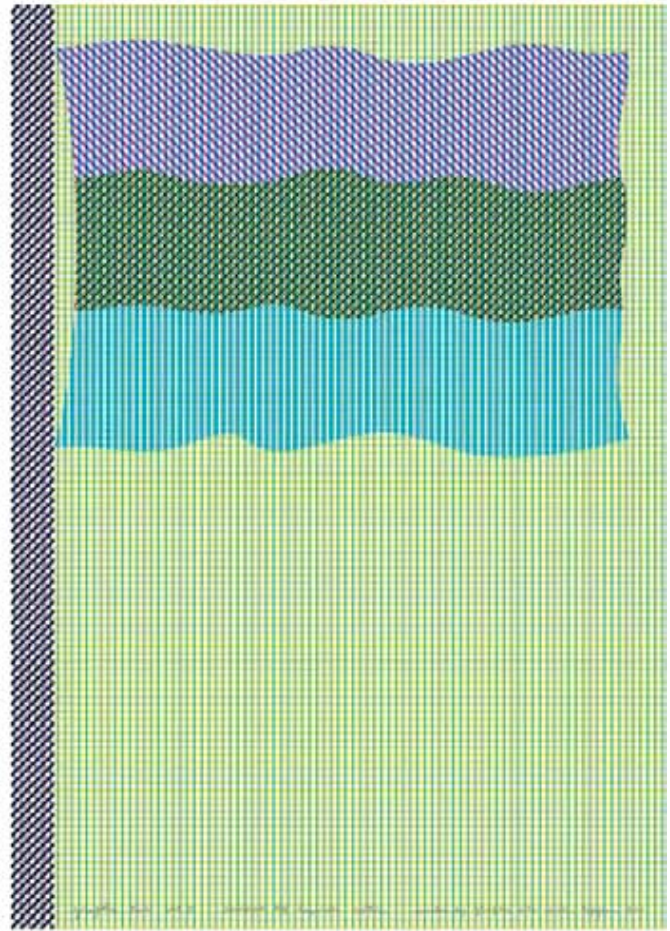
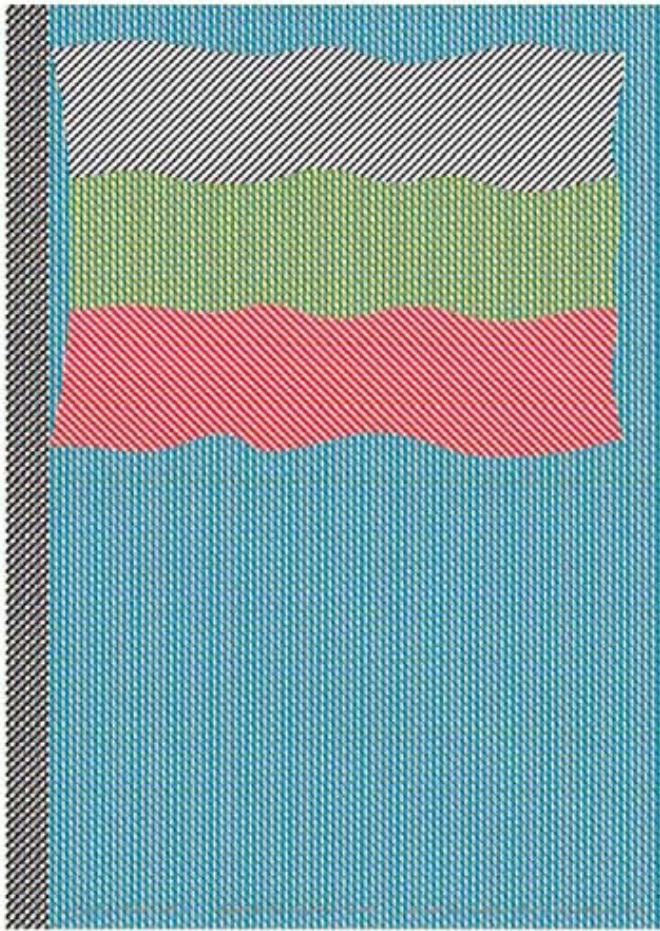
recognized on various occasions with international prizes such as the Tokyo ADC Award, the Member's Award and the Tokyo TDC Member's Prize. In 2007, he received the Grand Prix at the TDC Annual Awards.

In addition, since 2003 he has worked as art director for the bi-monthly magazine *Ryuko Tsushin*. He is particularly passionate about this project, and he participates in each stage of the process, from the conceptualization to the production, with

the objective of constructing images that are relevant to the time when they were produced.

For this visual communicator, the typographic work is of the utmost importance and in spite of not considering himself a specialist in the field, he admits that he enjoys playing intuitively with the text – finding a certain mystery and seductiveness in the letters, which takes them beyond their function of mere signs.

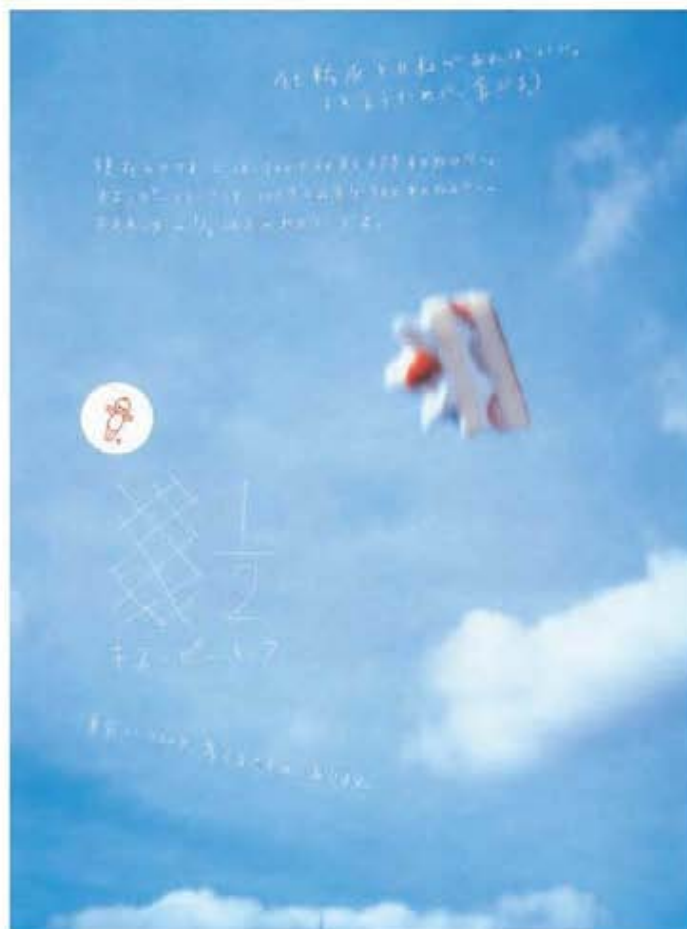




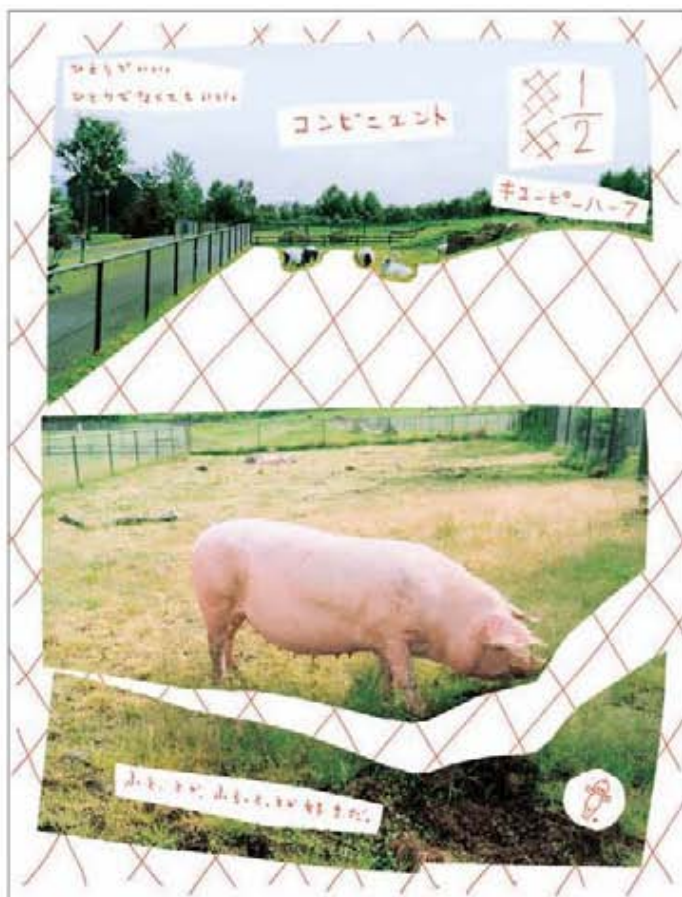
Flag/Posters/Experimental printing exhibition/2007



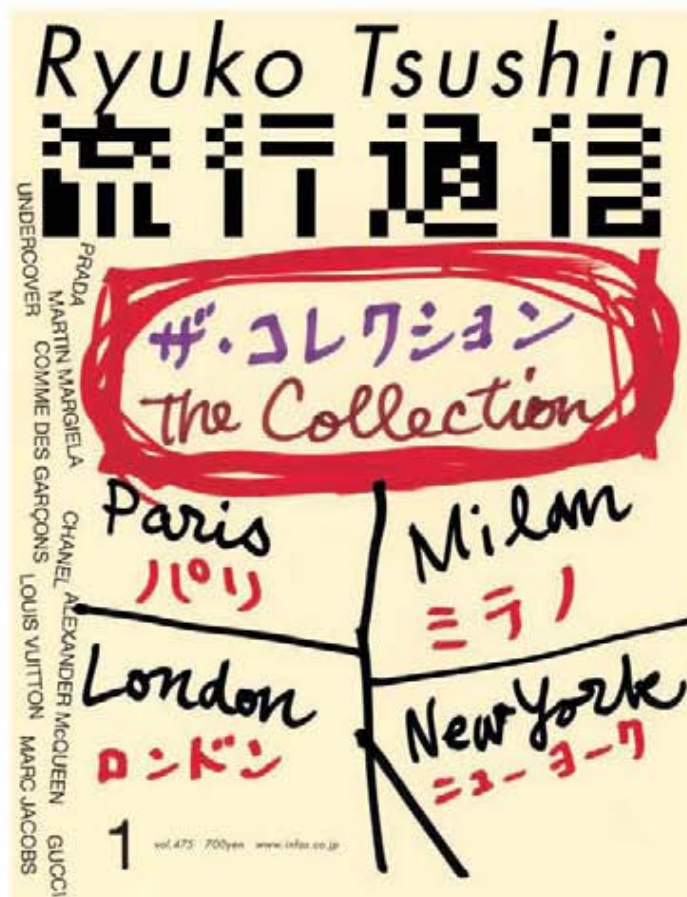
Mayonaka/Magazine cover/2008



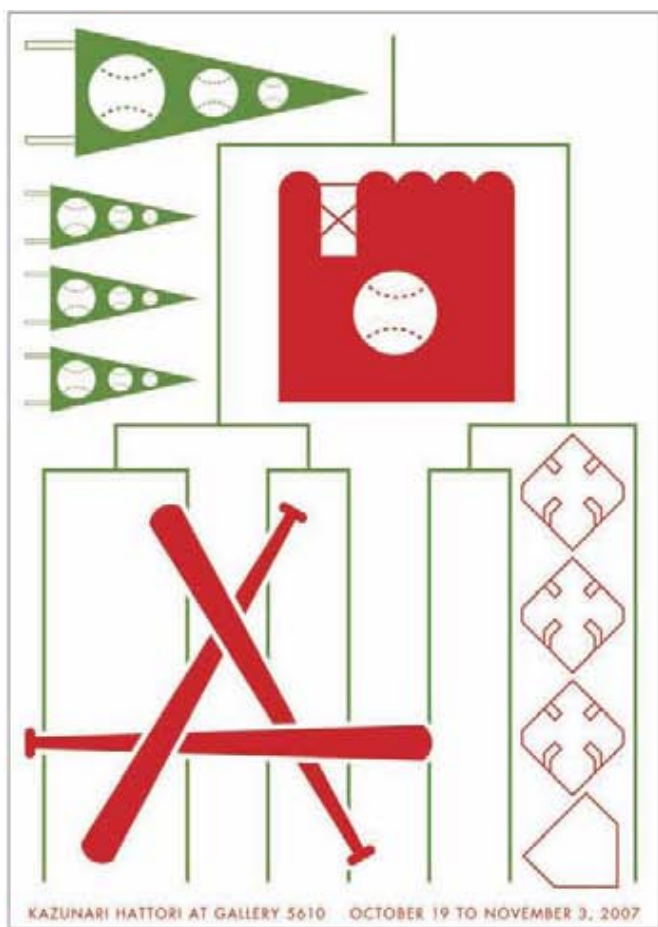
Kewpie Half (calorie-off mayonnaise)/Print advertisement/1999



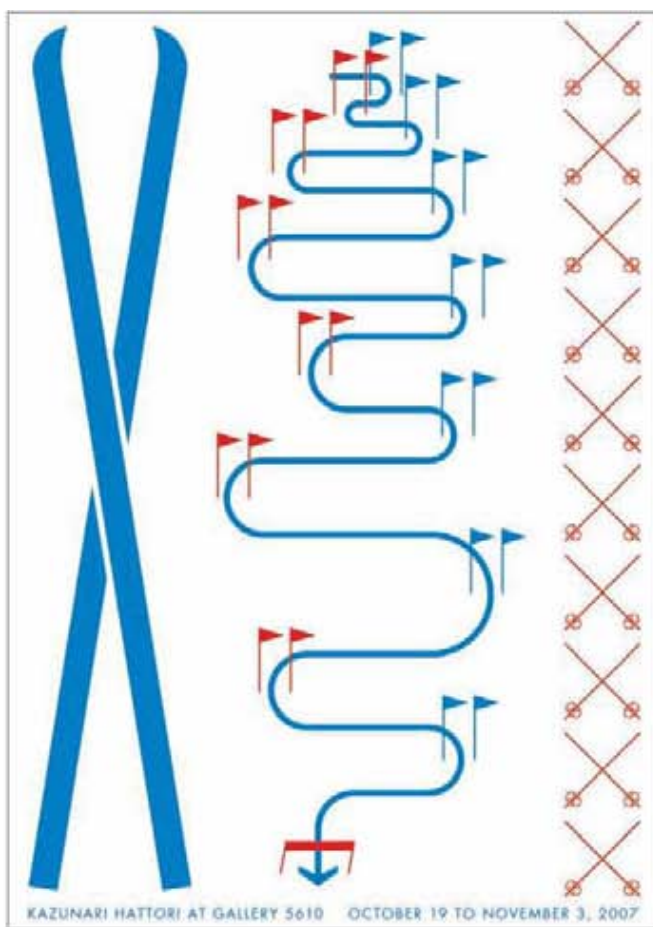
Kewpie Half (calorie-off mayonnaise)/Print advertisement/2004



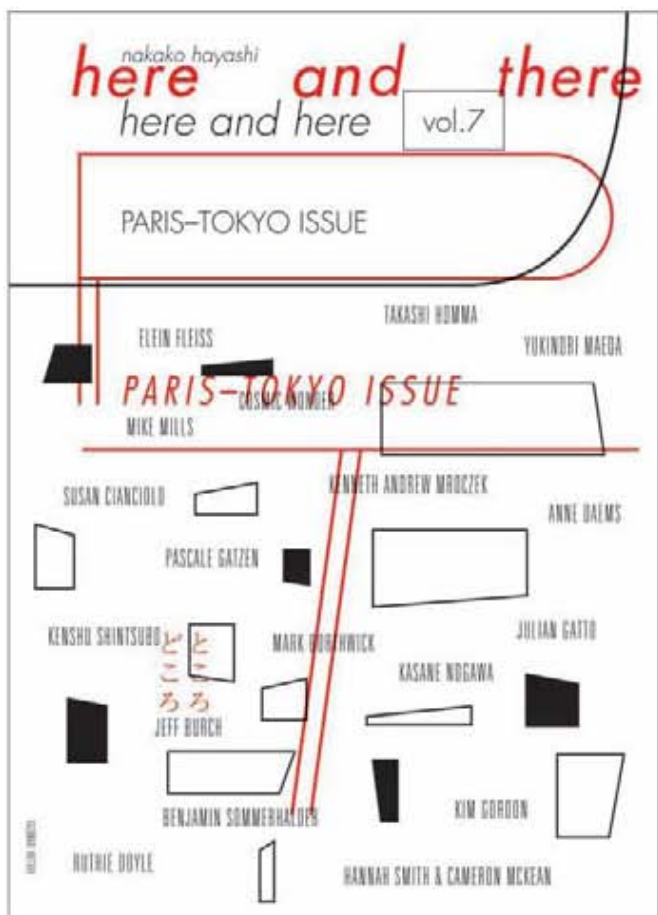
Ryuko Tsushin/Magazine cover/2002



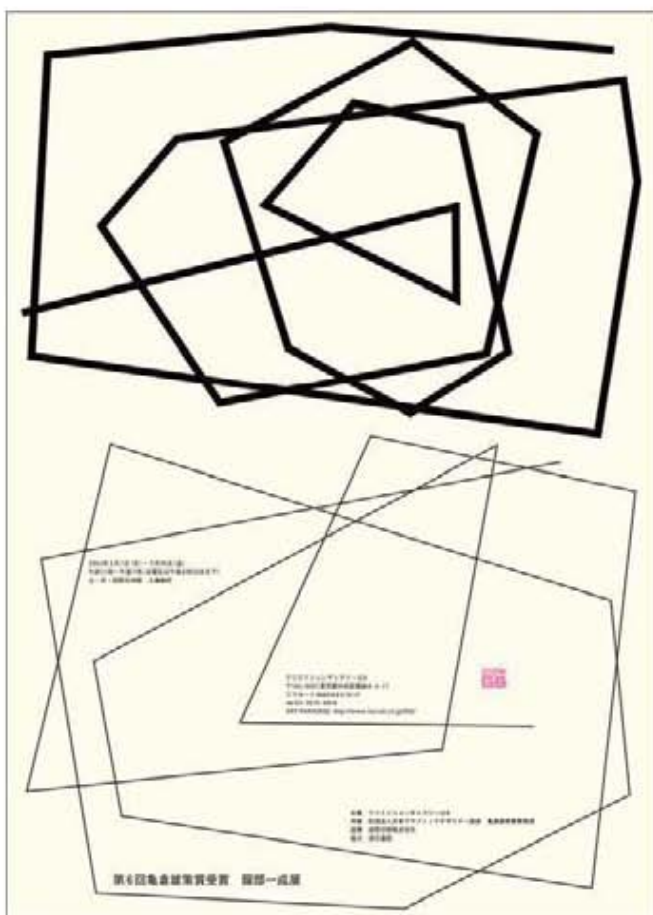
Sport/Poster/2007



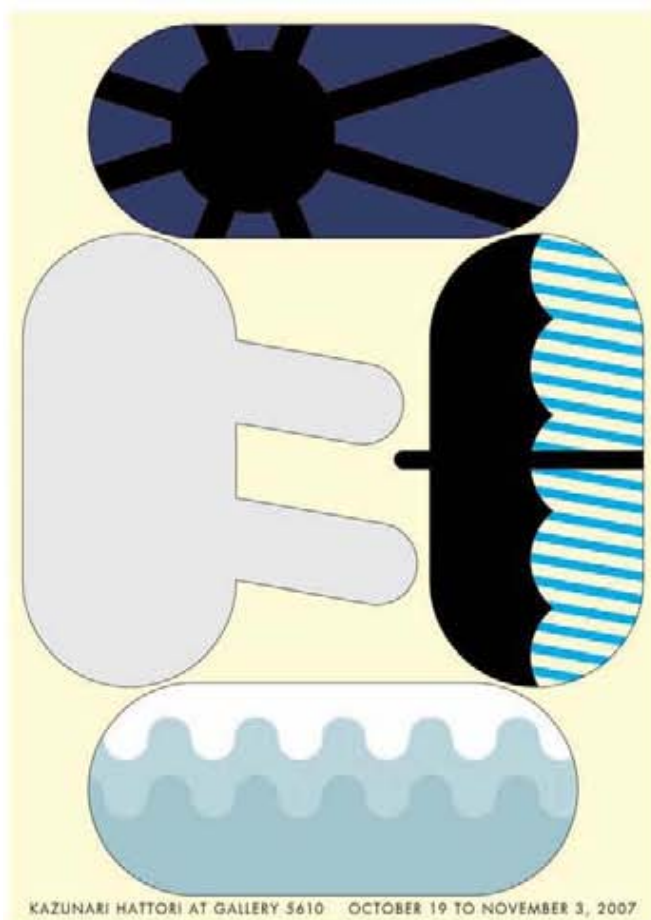
Sport/Poster/2007



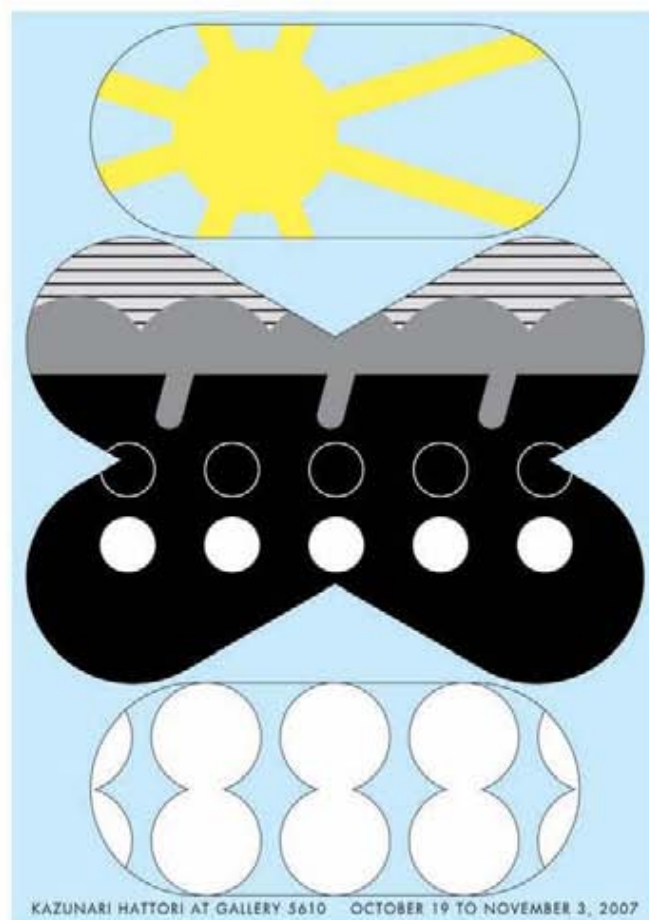
here and there vol.7/Poster/2008



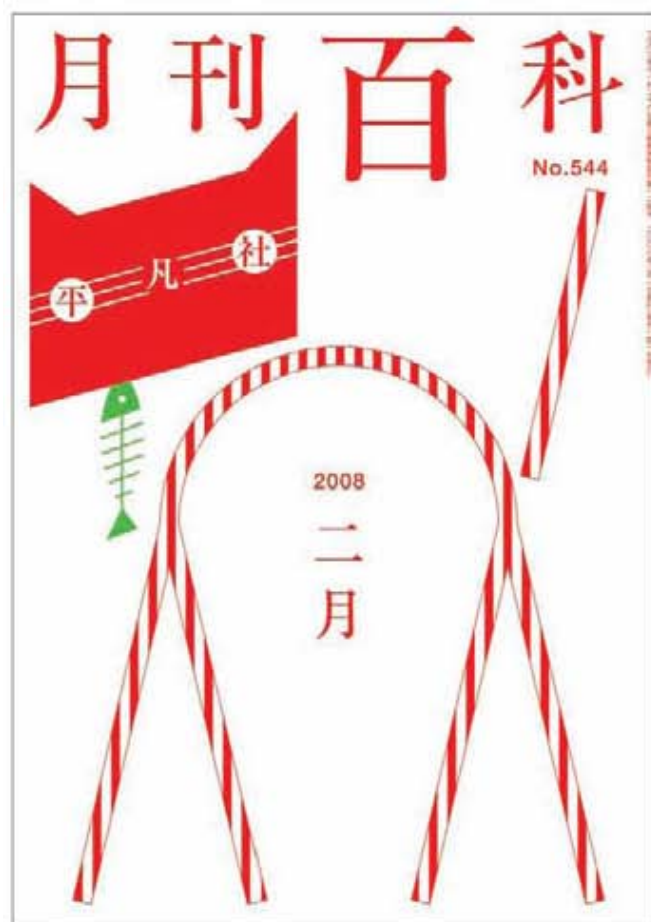
Kazunari Hattori Exhibition/Poster/2004



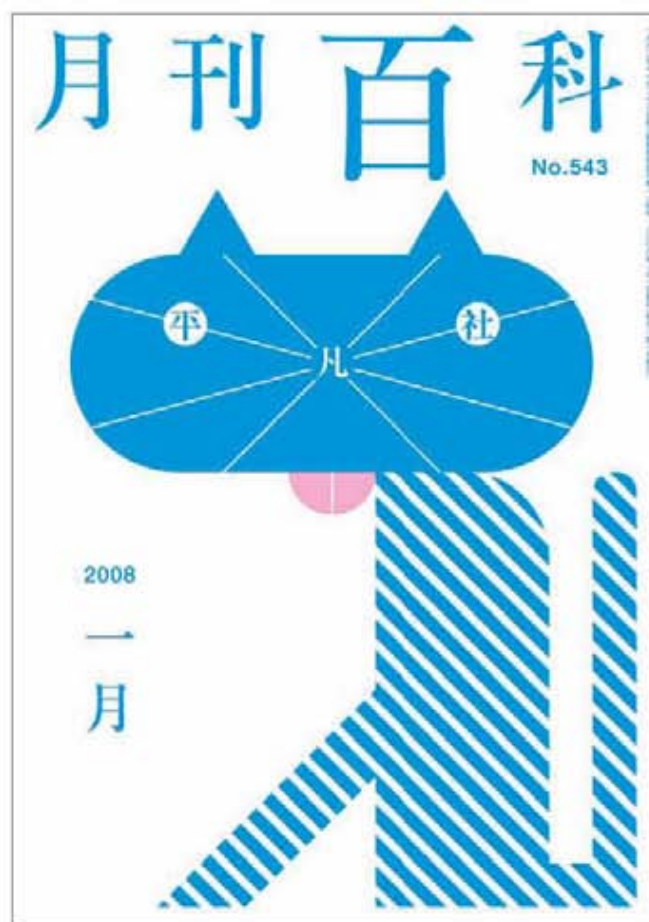
Weather Forecast 1/Poster/2007



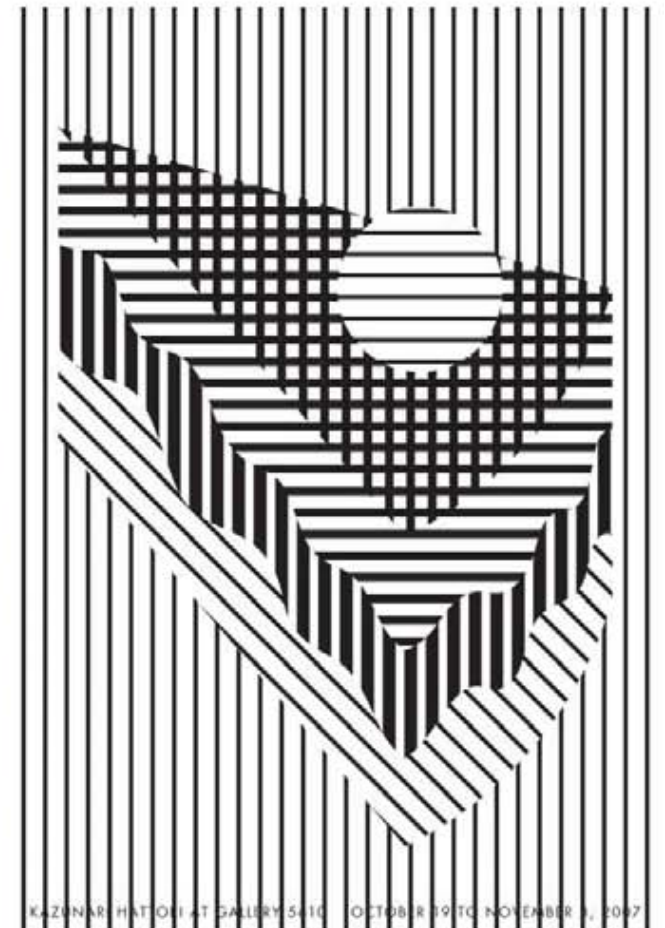
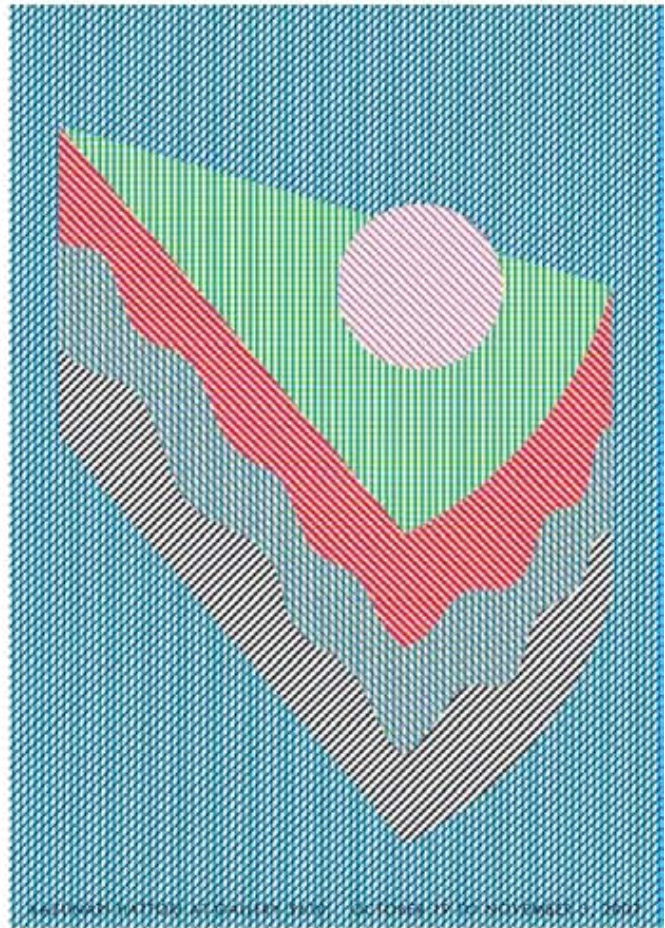
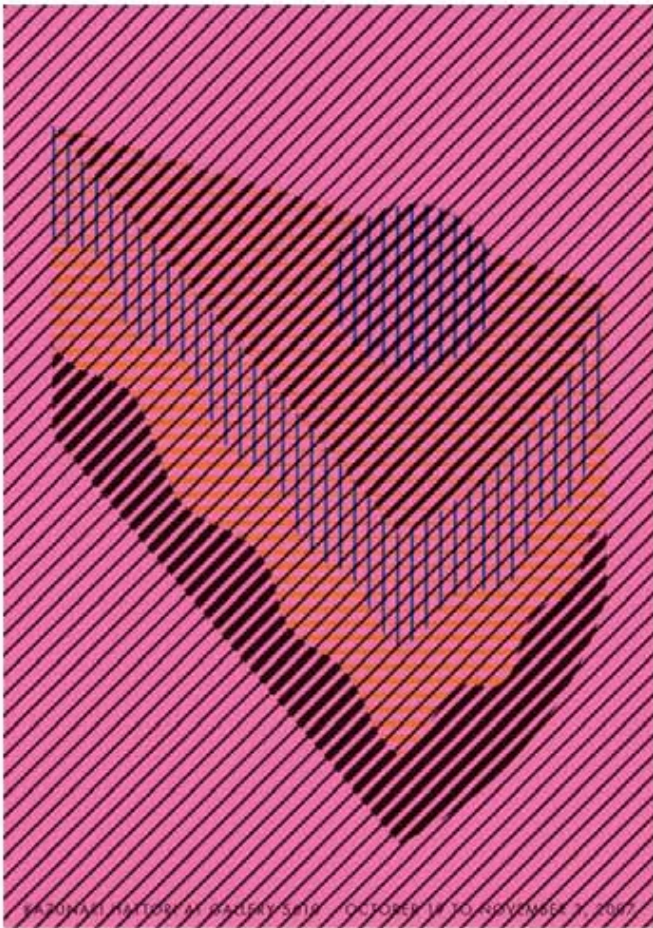
Weather Forecast 1/Poster/2007



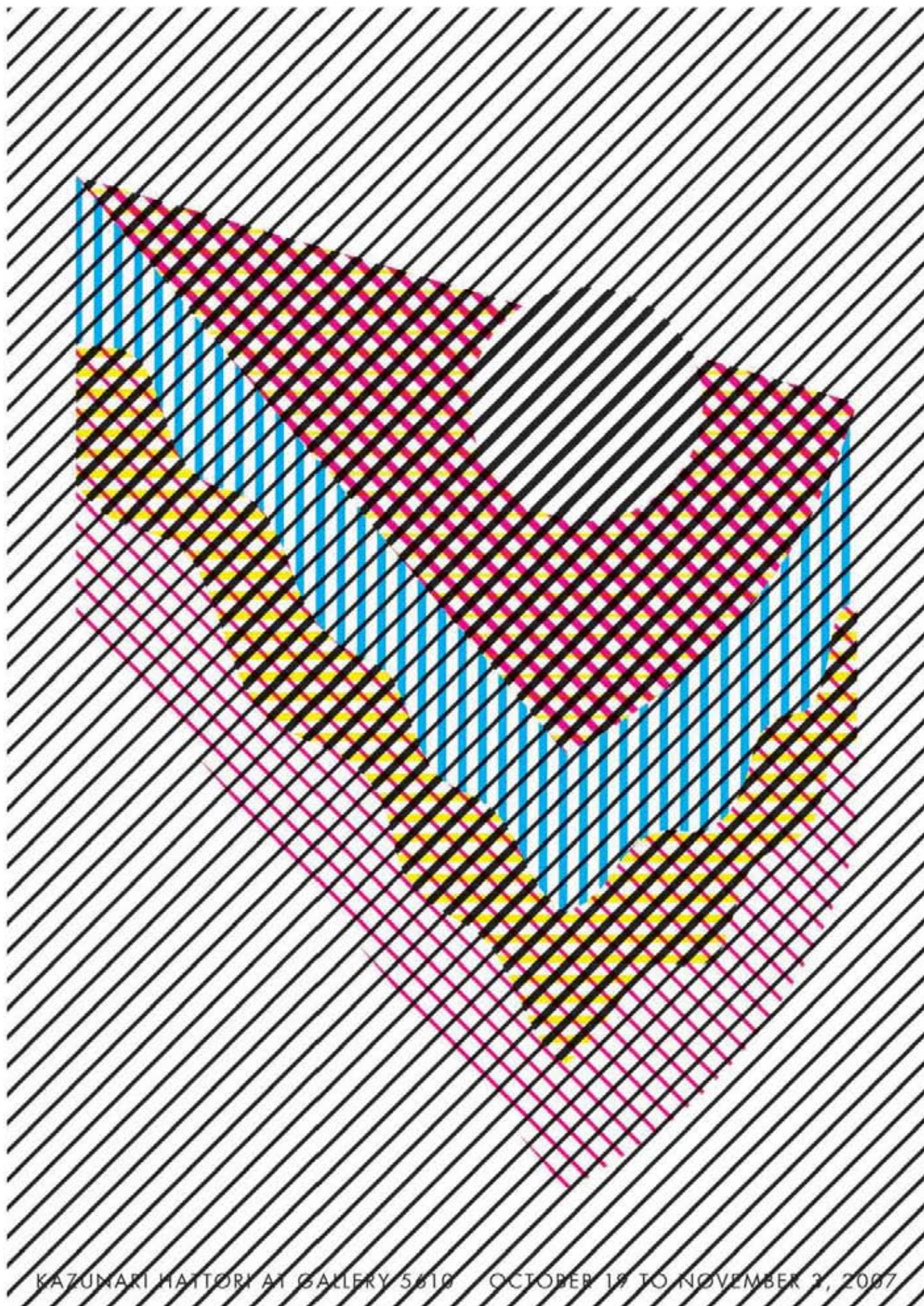
Gekkan-Hyakka/Magazine cover/2008



Gekkan-Hyakka/Magazine cover/2008

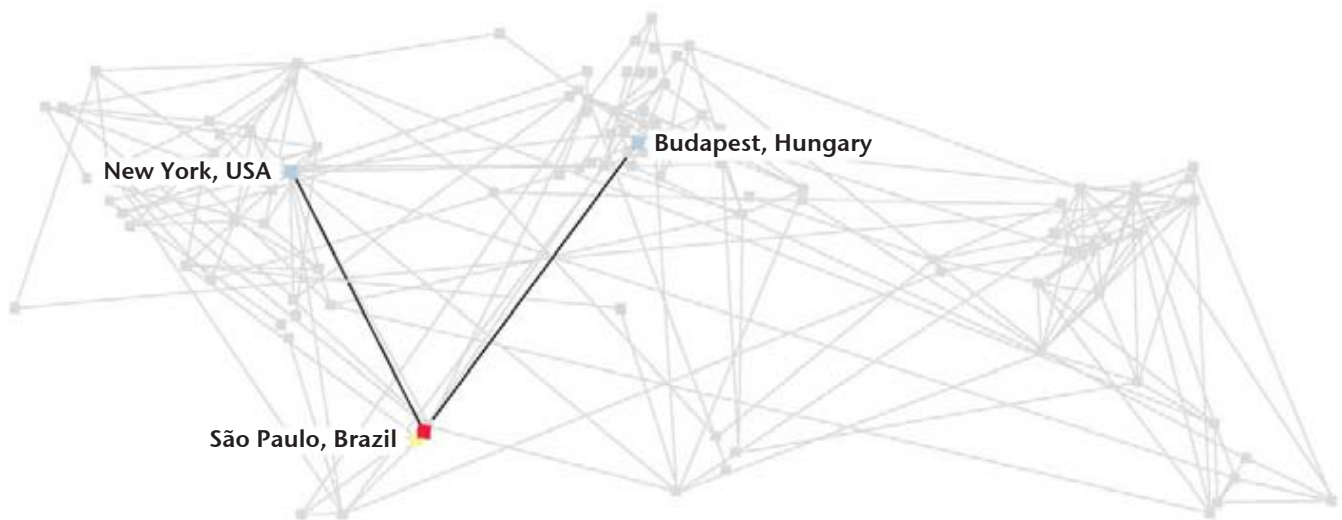


Cake/Posters/2007



KAZUNARI HATTORI AT GALLERY 5810 OCTOBER 19 TO NOVEMBER 3, 2007

Cake/Poster/2007



Kiko Farkas

www.kikofarkas.com.br
estudio@kikofarkas.com.br

Birthplace: São Paulo, Brazil

Residence: São Paulo, Brazil

Connecting cities: New York, USA/Budapest, Hungary

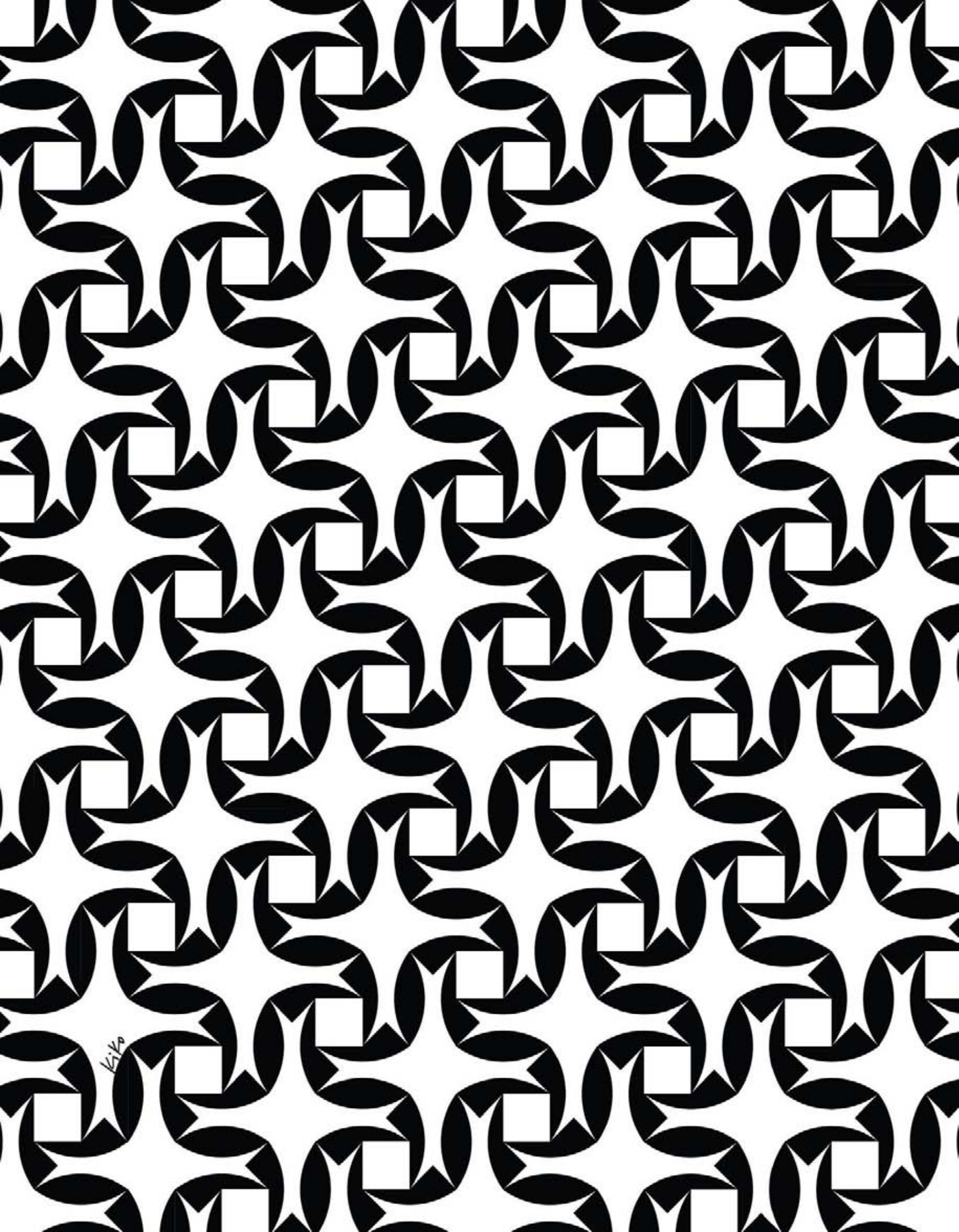
THE CREATIVE SPACE of the renowned Brazilian designer Kiko Farkas, Máquina Estúdio, is located in the metropolitan São Paulo – the city that never stops.

He is an architect, designer, and illustrator, and his work has been published in international magazines such as *Print*, *Novum*, and *Communication Arts*. He has also participated in numerous exhibitions which include, The Colorado Poster

Biennale, The Warsaw Poster Biennale, The Toyama Poster Triennial and the Brno Poster Triennial, among others.

In 2004, he held his first solo exhibition with an impressive series of posters designed for the São Paulo State Symphonic Orchestra – a large scale project which involved creating 67 posters in record time. Also in 2004 he won a national competition for creating a tourism-based identity for Brazil.

His work shows a clear predilection for geometric shapes, the use of patterns, and series, which, when repeated, create rhythms and harmonies. It has an almost fractal aesthetic that is fluid and effective in communicating the desired message.





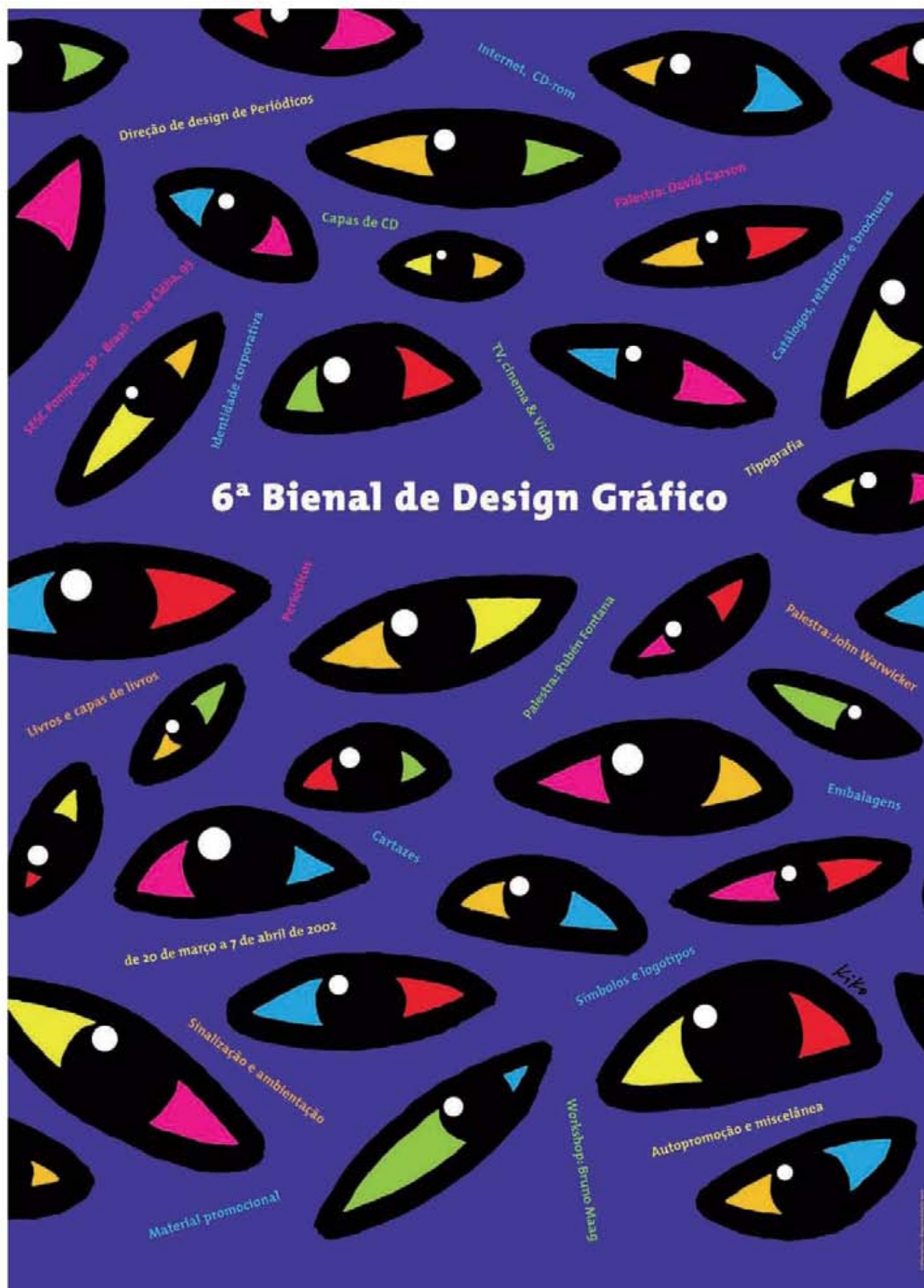
OSEPS/Poster/Marker pen/2006



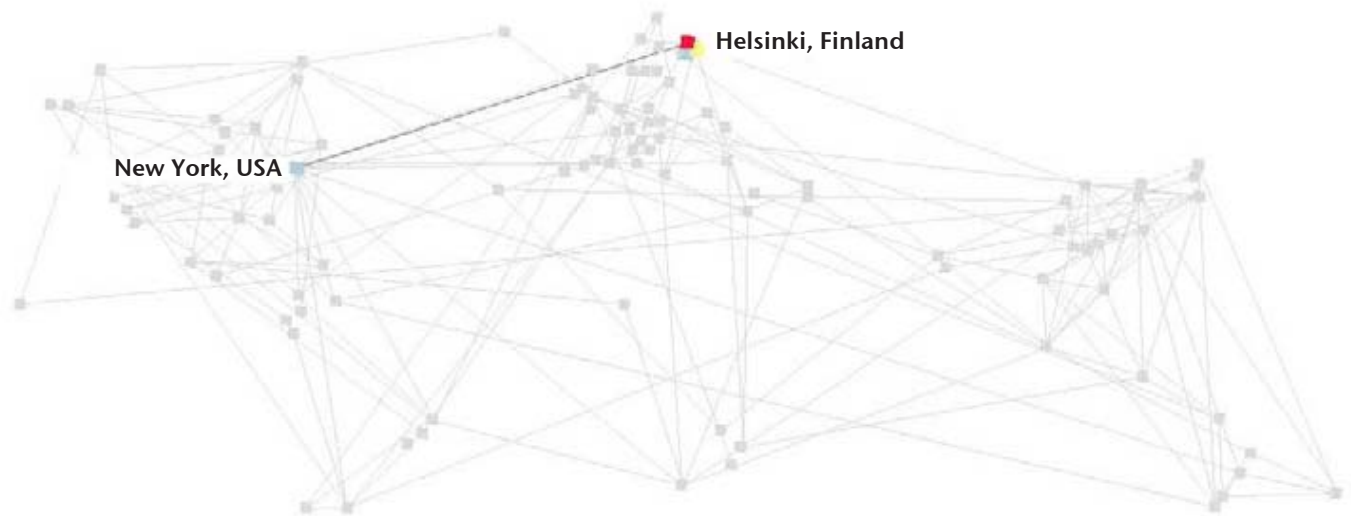
OSEPS/Posters/Illustration/2007



OSEPS/Posters/Digitized keys/2006



ADG/Poster/Marker pen/2002



Kokoro & Moi

Teemu Suviala and Antti Hinkula

www.kokoromoi.com

info@kokoromoi.com

Birthplace: Helsinki, Finland

Residence: Helsinki, Finland

Connecting cities: Helsinki, Finland / New York, USA

FORMERLY KNOWN AS Syrup Helsinki, Kokoro & Moi is a multidisciplinary design consultancy. It was created in 2001 by Teemu Suviala and Antti Hinkula, both graduates of the Institute of Design at the University of Lahti. They specialize in visual identity design, creative direction, art direction, graphic design, and interactive design.

Kokoro & Moi work for local and international clients who range from large multi-nationals to small companies and public and cultural institutions.

They have blossomed thanks to their innovative work, their passion for excellence, and their dedication to each of the projects with which they are involved. They believe strongly in being original and in the power of good design in brand strategies. They seek equally to go

beyond the traditional barriers of design and incorporate digital elements, thus broadening their horizons as designers.

Their colorful designs are set against atmospheres that are seemingly taken from the world of comics. Suviala and Hinkula say that their creative process is similar to sampling electronic music. They mix their own images, instead of sounds, in a style that transcends the conventional aesthetic canons of beauty.

YE LADS OF GRACE
AND SPRUNG FROM
WORTHY STOCK



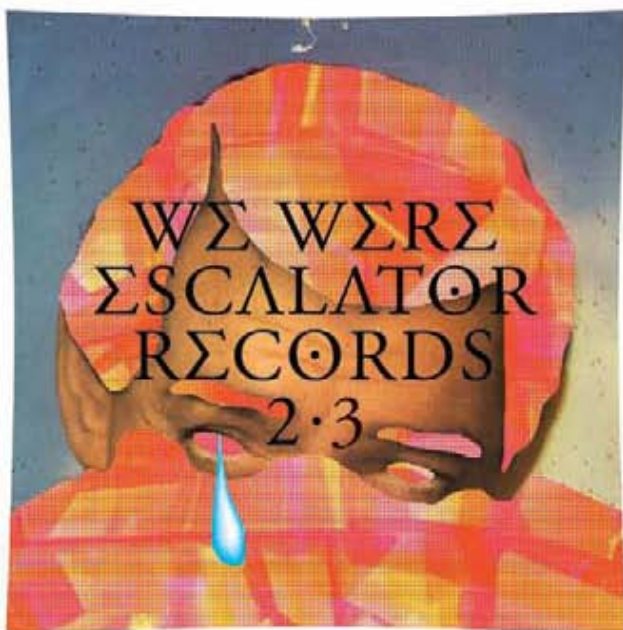
GRUDGE NOT TO
BRAVE MEN
CONVERSE WITH
YOUR BEAUTY



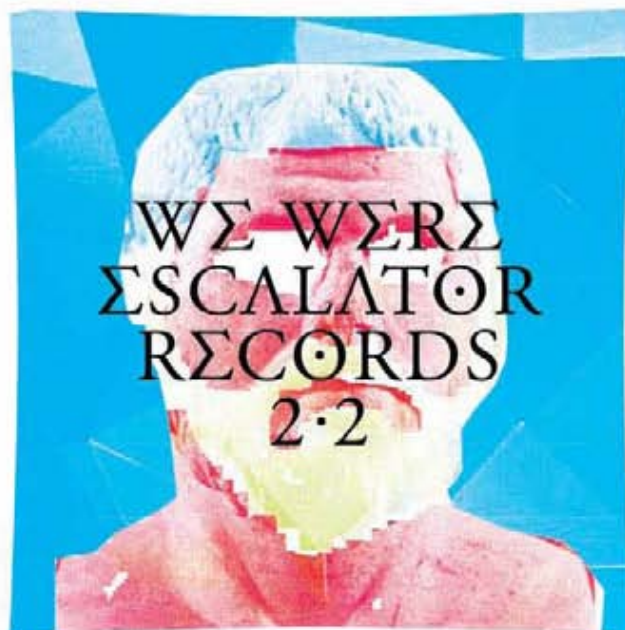
IN CITIES OF
CHALCIS, LOVE,
LOOSER OF LIMBS



THRIVES SIDE BY SIDE
WITH COURAGE.



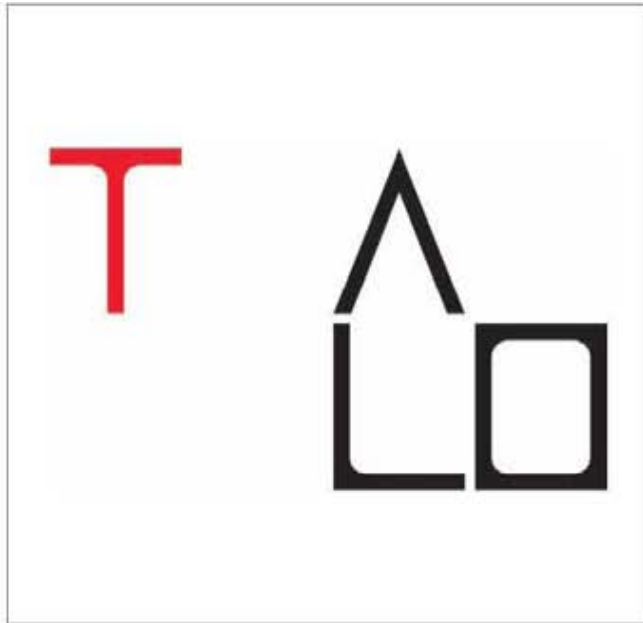
We Were Escalator Records 2.3/CD packaging/2008



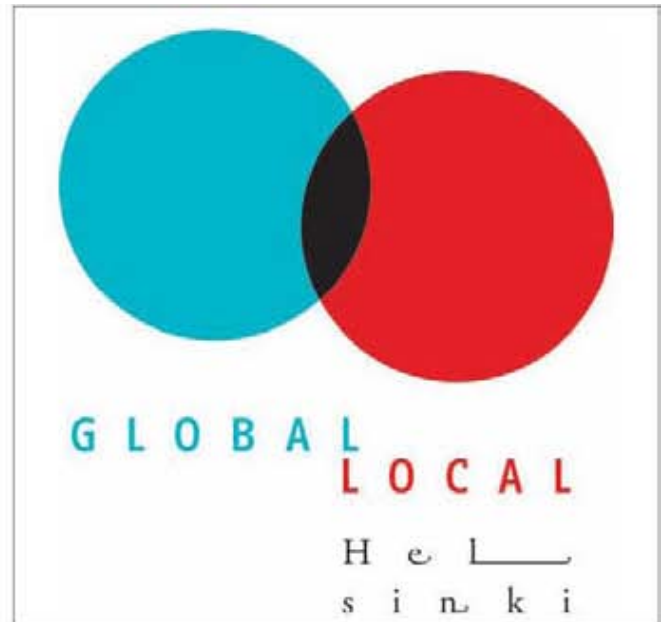
We Were Escalator Records 2.2/CD packaging/2008



Bon Bon Kakku/Promotional material, 2008



Talo/Logo/2007



Global Local/Logo/2005



Bon Bon Kakku/Fabric design/2008



Bon Bon Kakku/Fabric design/2008



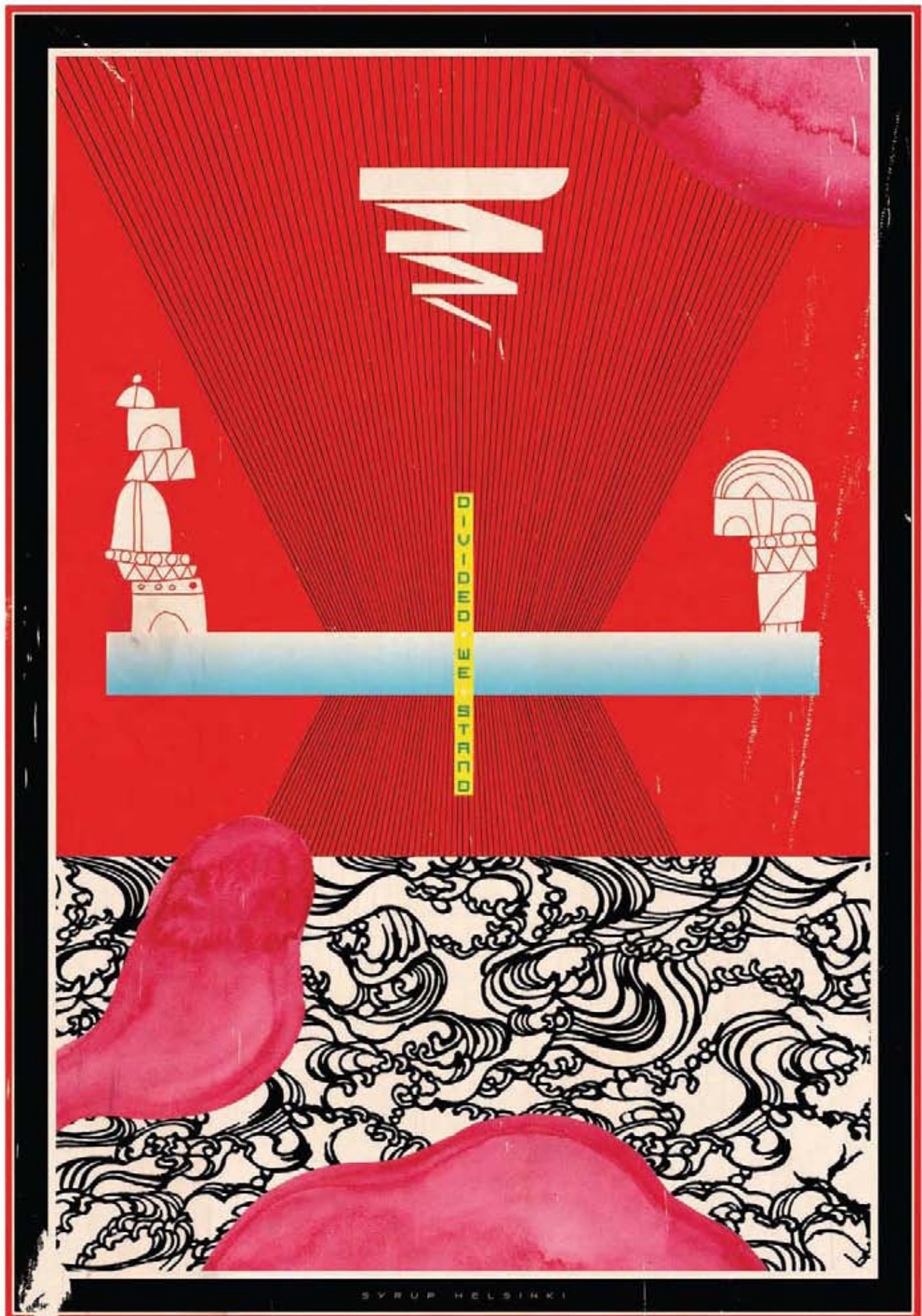
Escalator Records/Logo/2006



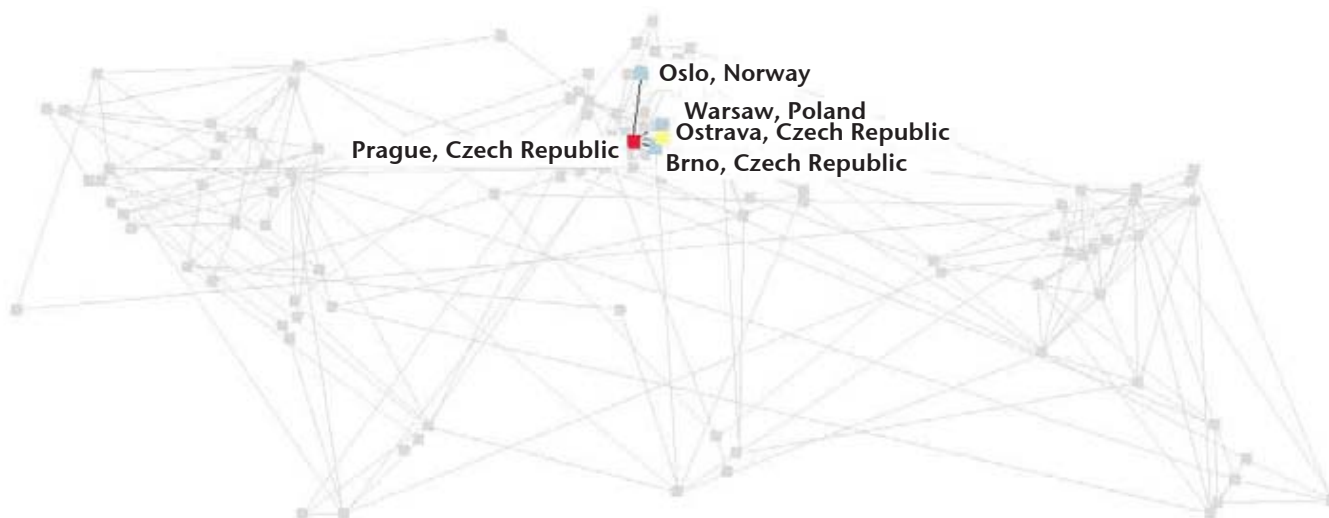
The Crash: Selected Songs/CD packaging/2005



New York Magazine/Illustration/2006



Nord Magazine/Illustration/2006



Kolektiv.info Studio

www.kolektiv.info
kolektiv@kolektiv.info

Birthplace: Ostrava, Czech Republic

Residence: Prague, Czech Republic/Ostrava, Czech Republic

Connecting cities: Oslo, Norway/Brno, Czech Republic/Warsaw, Poland

KOLEKTIV.INFO STUDIO is the name of the studio comprising the designers Lukas Kijonka, Michal Krul, and Jan Košťátko. This creative team, with operational bases in two different Czech cities, Prague and Ostrava, develop projects for commercial and corporate clients as well as for musical and cultural institutions.

This recreational, daring and non-conformist collective works is mainly in the area of printed matter and publications. They design advertising campaigns, ads, books, flyers, and posters.

Colors, geometry, photography, and music are essential elements in its work. The studio members participate actively in the underground music scene in the Czech Republic, creating visual sessions for events and festivals as well as their own music.

“Kolektiv.info Studio is a trio, three is a base, and three is a team. Graphic design, music, new media, and the rediscovery of old media is what we do.

We began in an industrial village in the provinces and have grown and presented our work on glossy paper in glazed publications which lie on tables in the metropolitan bookshops.”



KO

WWW KOLEKTIV

KO

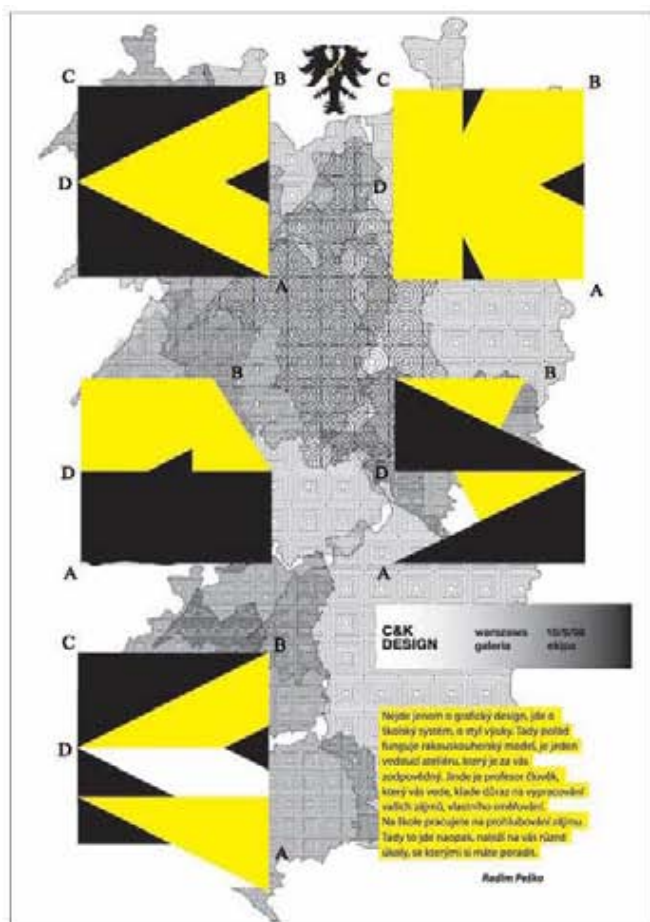
WWW KOLEKTIV INFO

INFO

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C&K Design/Poster for Warsaw exhibition/2008



C&K Design/Poster for Warsaw exhibition/2008

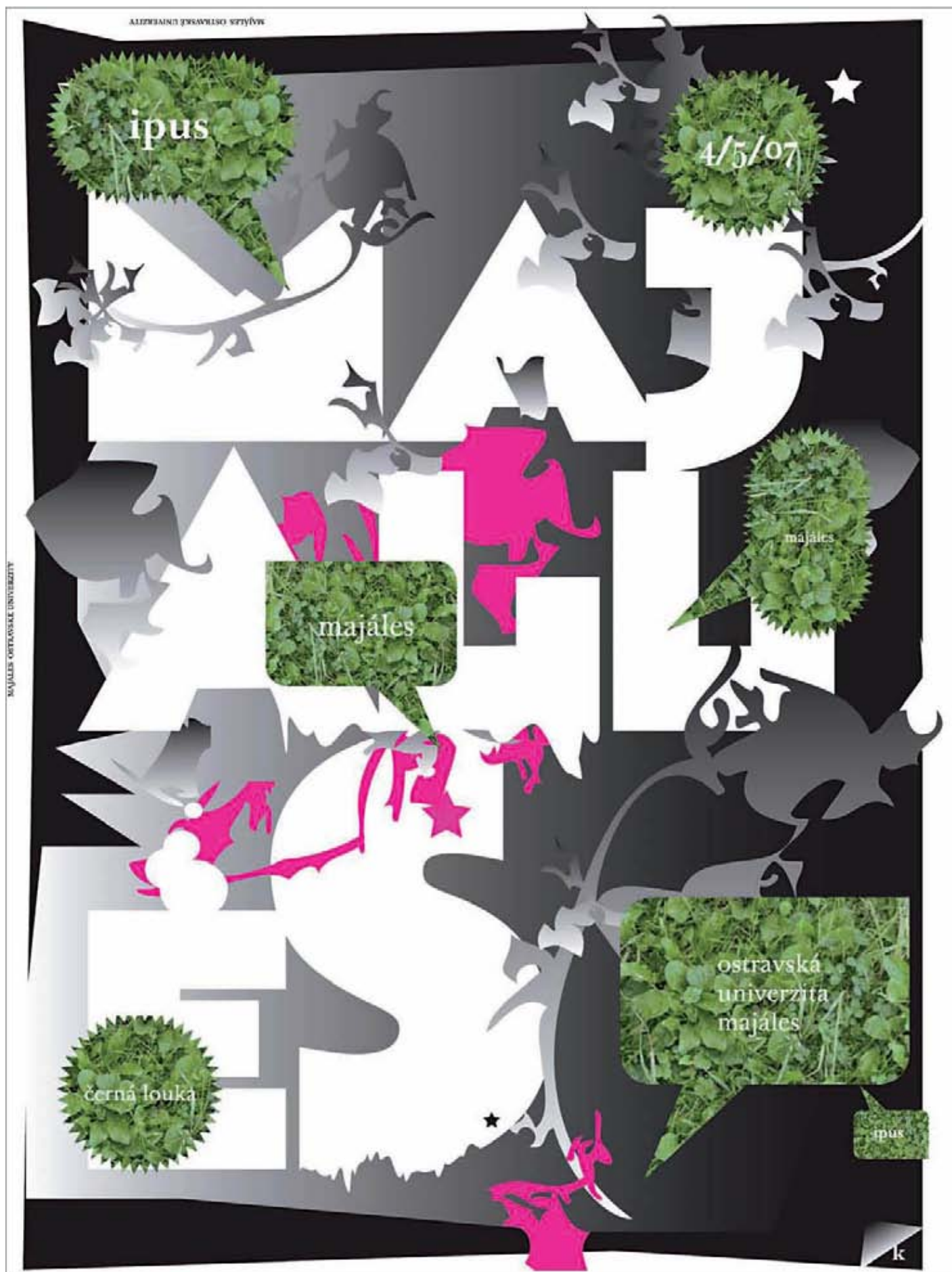


Summer Film School/Posters/2008



Summer Film School/Posters/2008

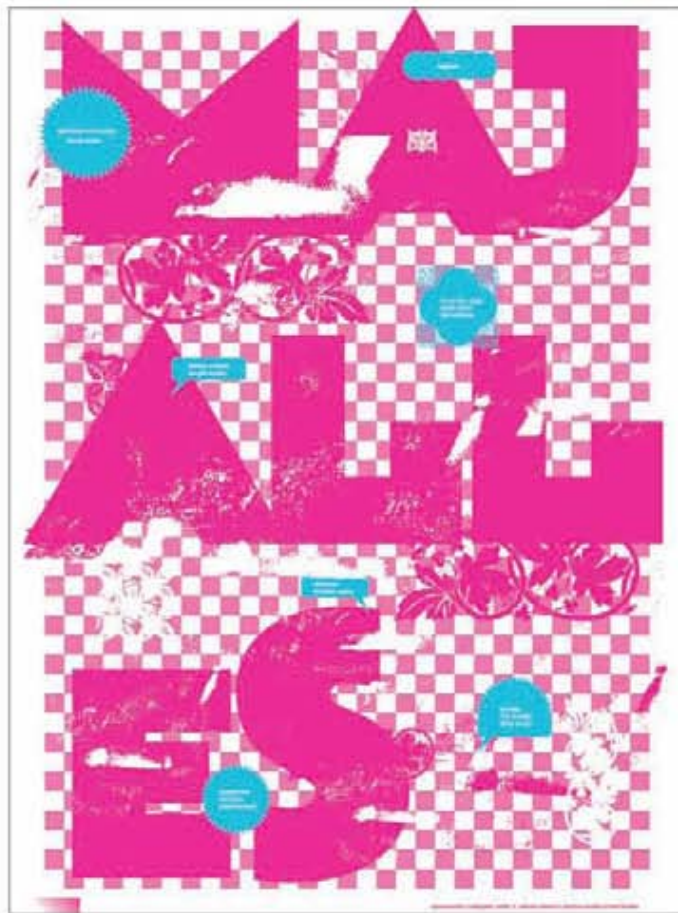




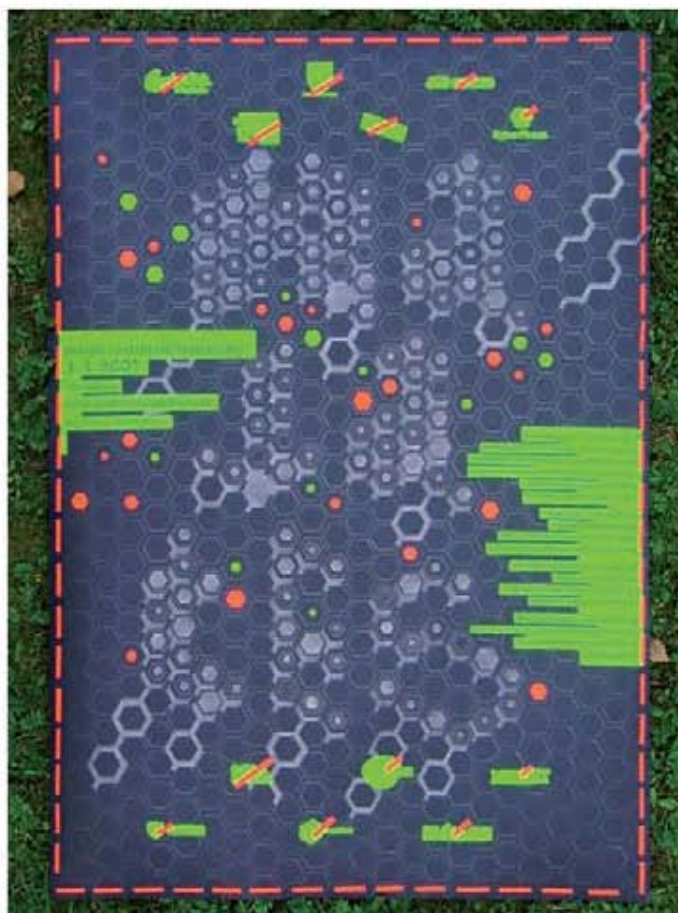
Majáles 2007/Poster for music festival/2006

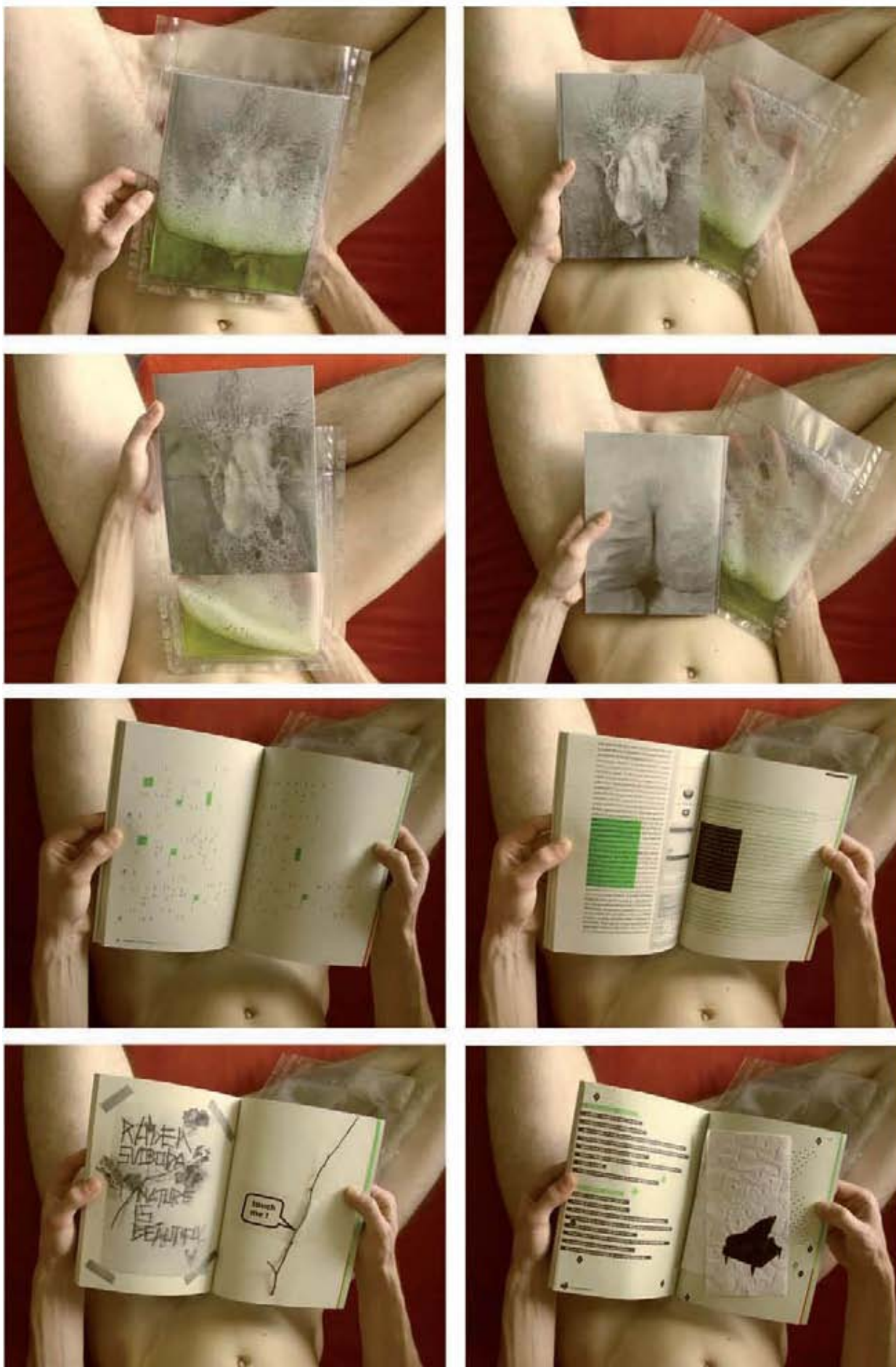


Majáles 2007/Posters for music festival/2006



Majáles 2007/Posters for music festival/2006





Soap magazine III/Magazine/2004



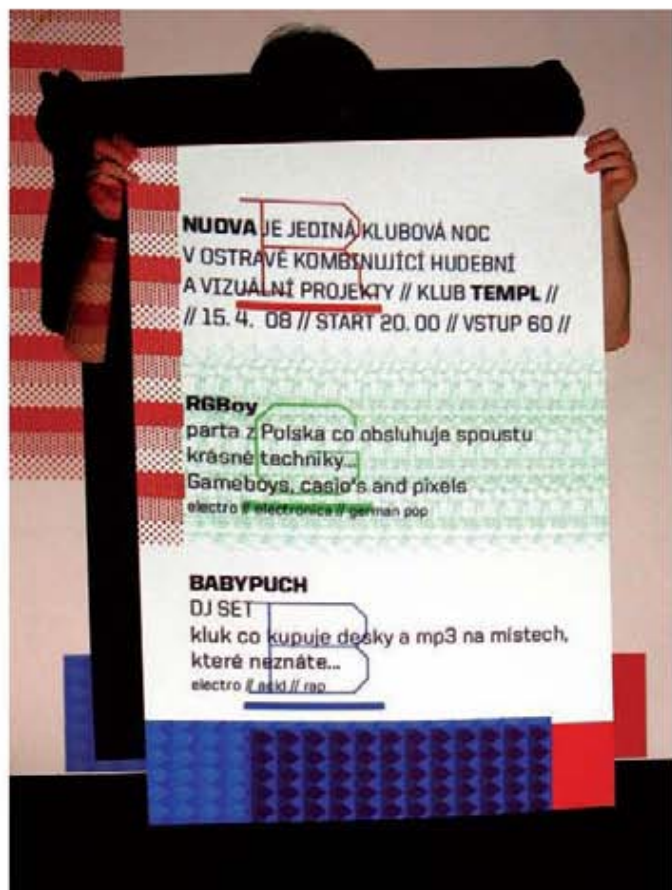
Holiday posters/Poster/2005



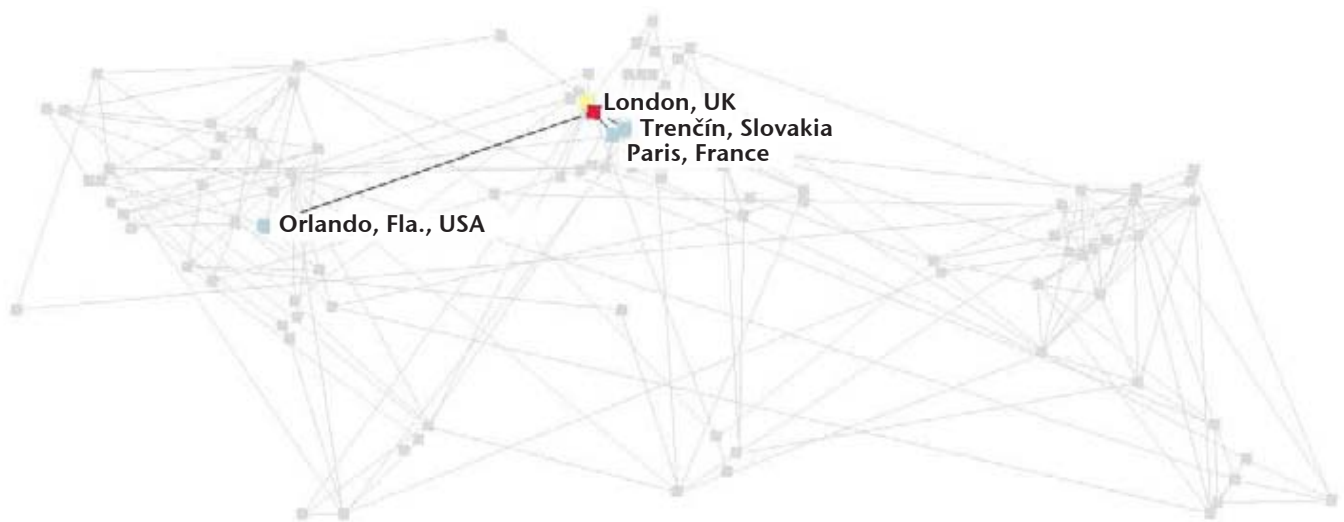
Holiday posters/Poster/2005



Holiday posters/Poster/2005



NUova parties/Poster/2008



La Boca

www.laboca.co.uk
eatme@laboca.co.uk

Birthplace: London, UK

Residence: London, UK

Connecting cities: Paris, France/Orlando, Florida, USA/Trenčín, Slovakia

LA BOCA, THE DESIGN STUDIO of Scott Bendall and Alain de la Mata, is located on the legendary Portobello Road in London's west end. Founded in 2002, this creative team introduces themselves as one of the best examples of the new generation of graphic designers in the United Kingdom.

They specialize in the development of graphics for the music, film, and fashion industries. Their visual work covers a wide spectrum, from limited-edition record covers and cinematographic posters to large scale advertising campaigns for national and international clients.

"Inspired," "cosmic," "insane," and "surrealist" are just some of the adjectives with which this "precariously balanced" independent circus, led by three designers and a creative editor, describe themselves.

Their work possesses a provocative flavor, evident in their designs for the record label DC Recordings, which have been exhibited in various galleries in Paris and Ambers. Some of their projects have also been reviewed in periodicals such as *Computer Arts*, *Graphics International*, *Grafik*, and *Groove*, among others, and have been included in the book *Super Sonic Visuals* published by Die Gestalten Verlag in 2007.





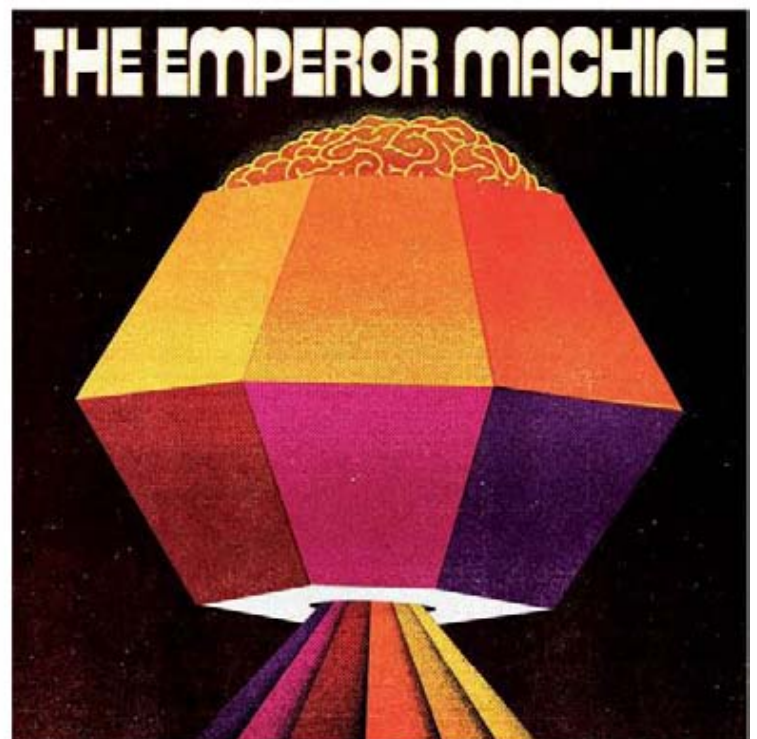
Aimee Tallullah is Hypnotised, The Emperor Machine/Album cover/2004



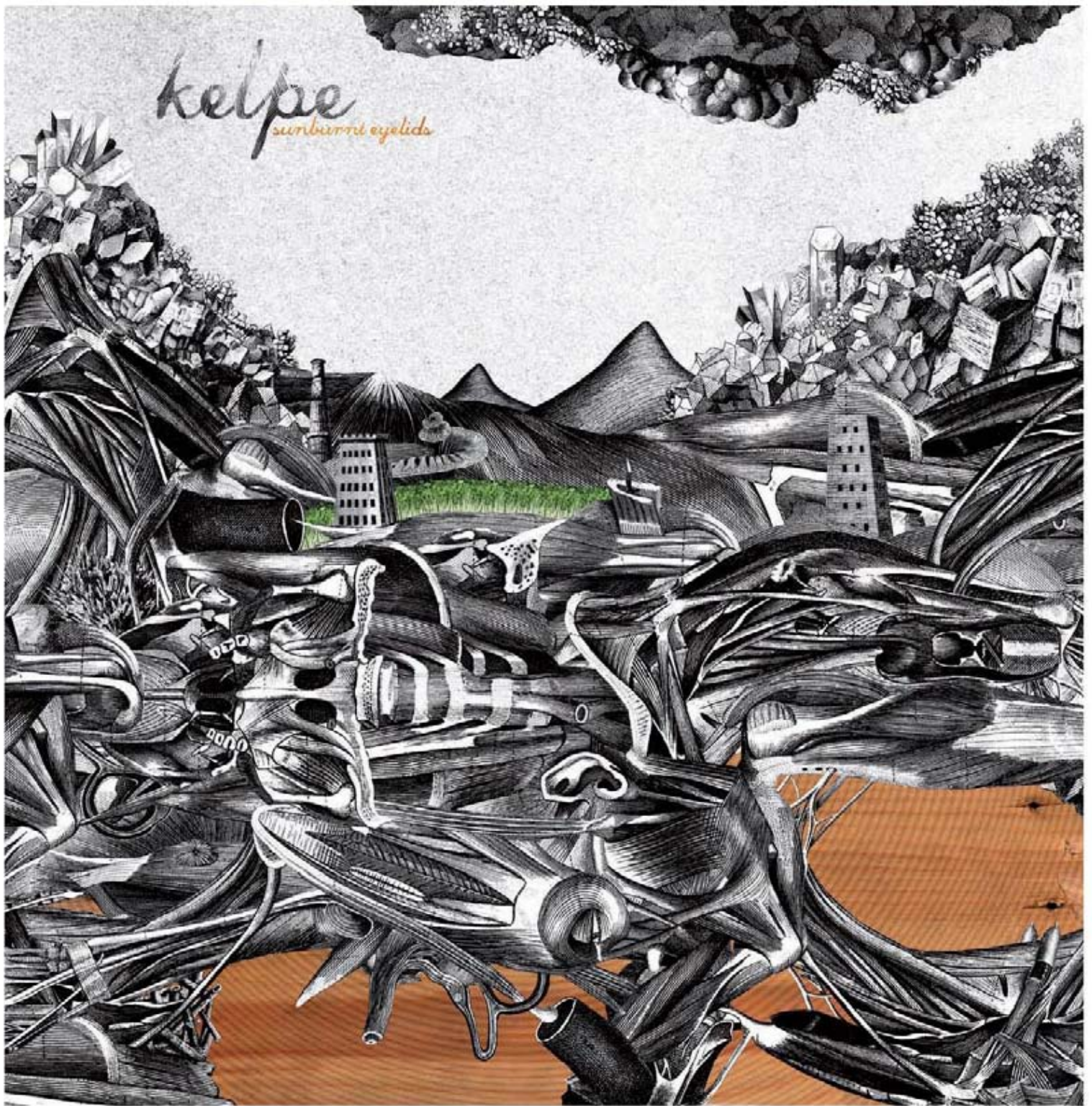
Interrupted Time, White Light Circus/Album cover/2007



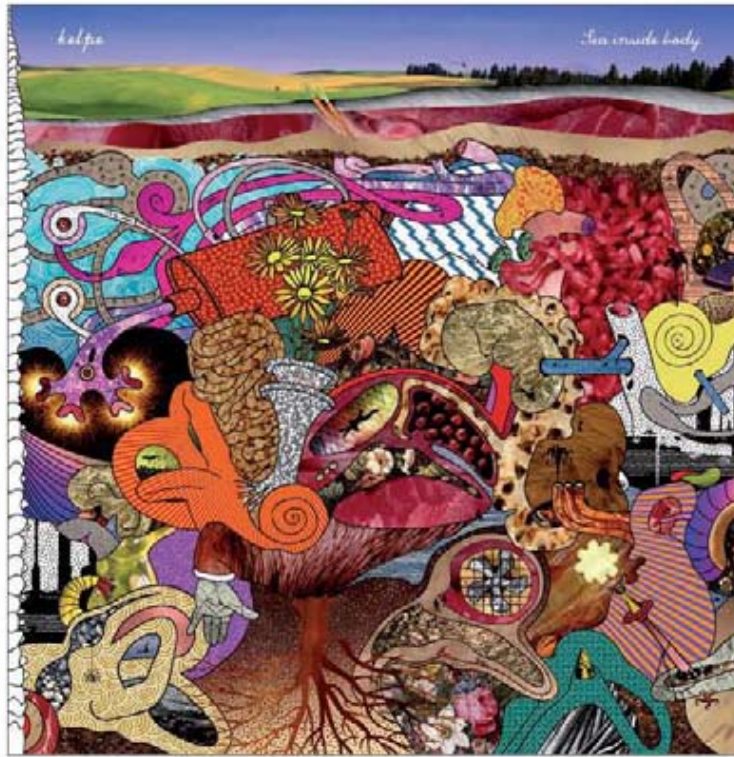
Signal Failure, Padded Cell/Album cover/2005



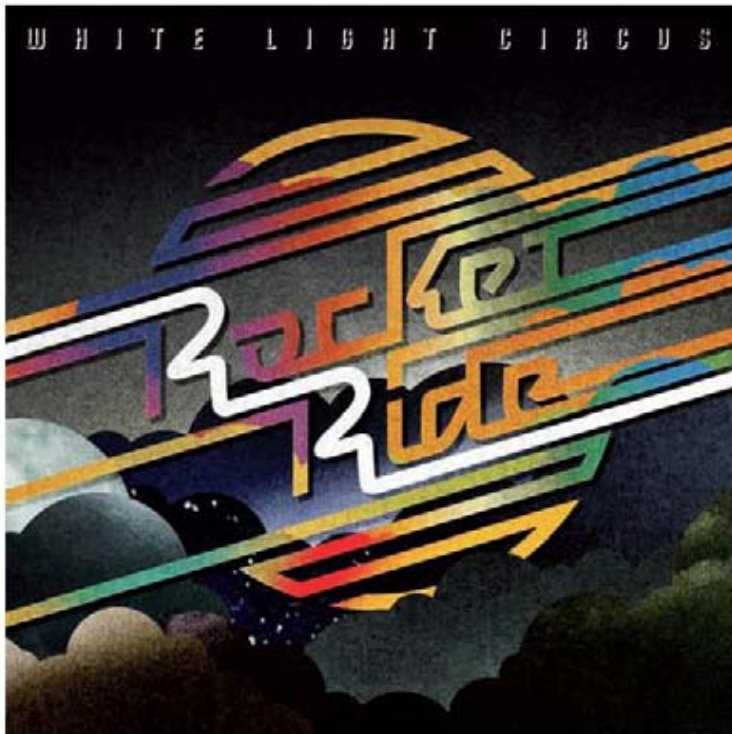
Vertical Tones & Horizontal Noise Part 3, The Emperor Machine/Album cover/2006



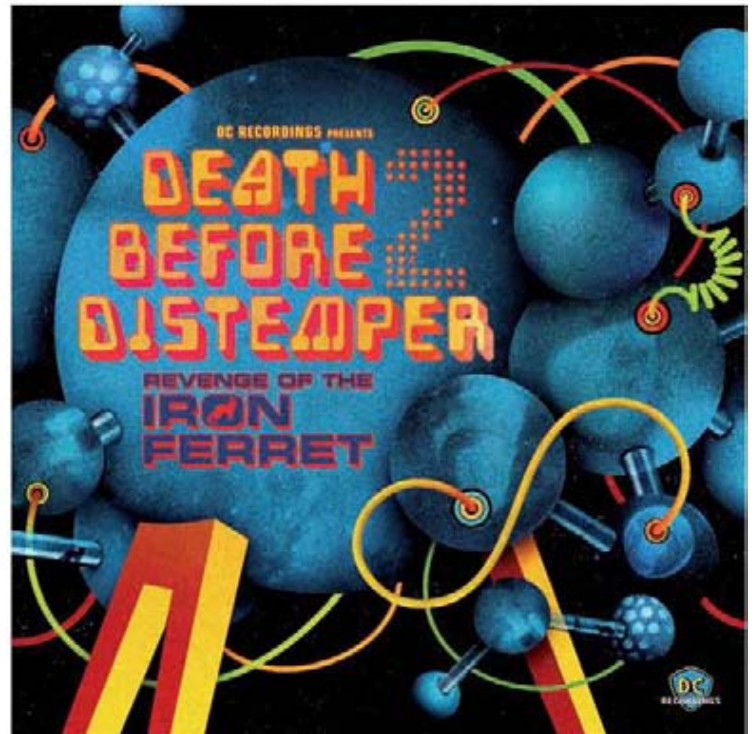
Sunburnt Eyelids, Kelpe/Album cover/2005



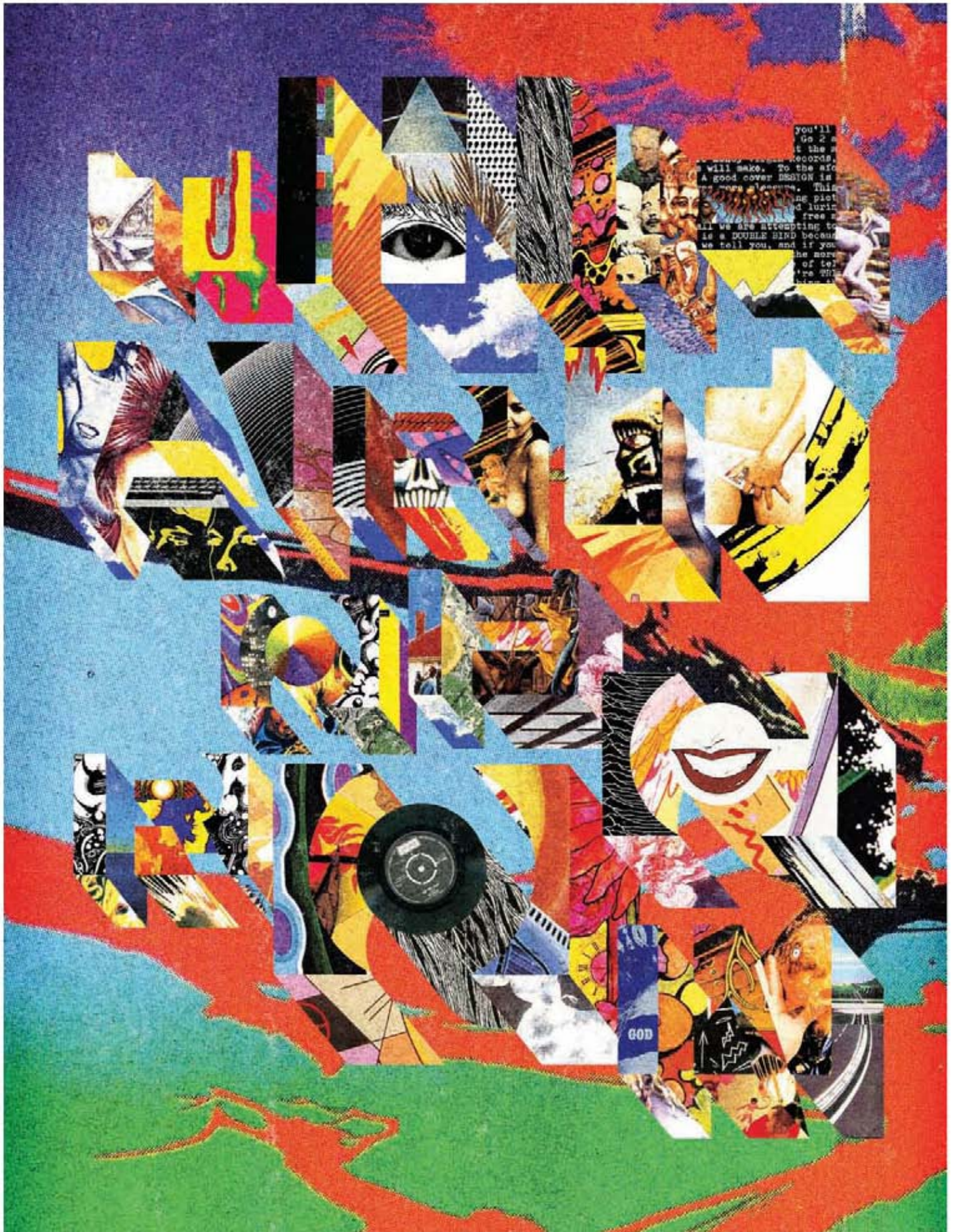
Sea Inside Body, Kelpa/Album cover/2004



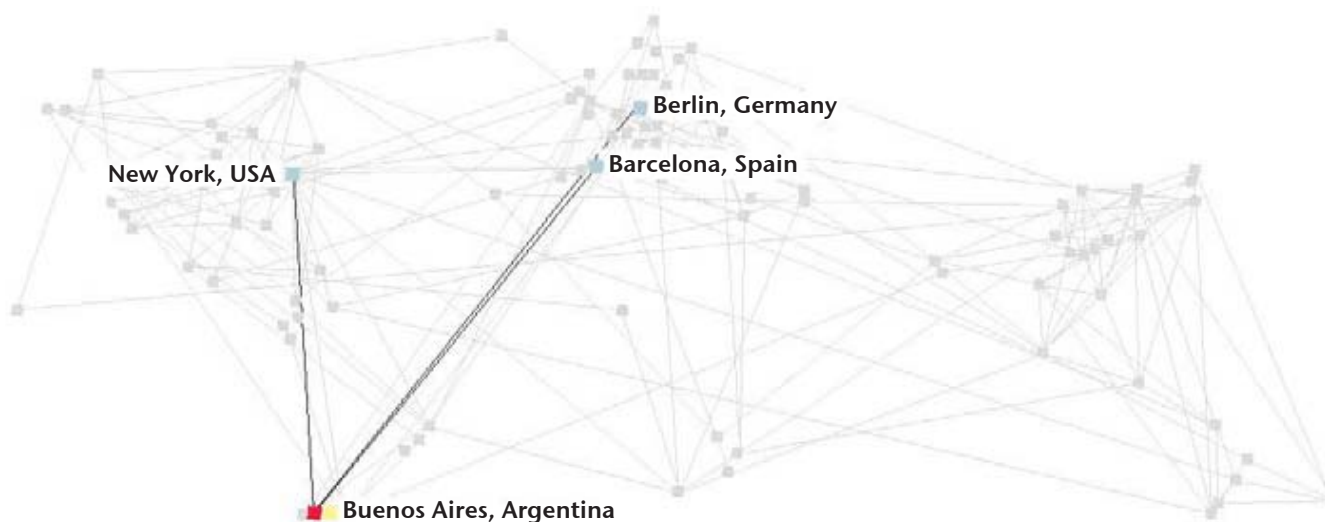
Rocket Ride, White Light Circus/Album cover/2006



Death Before Distemper, Volume 2/Album cover/2008



The Art of Rock/Wad magazine/2008



Laura Varsky

www.lauravarsky.com.ar
lv@lauravarsky.com.ar

Birthplace: Buenos Aires, Argentina

Residence: Buenos Aires, Argentina

Connecting cities: Berlin, Germany/New York, USA/Barcelona, Spain

LAURA VARSKY LIVES and works in Buenos Aires. She graduated as a graphic designer in 1999 and since then has given typography classes at the university there.

Since 1996 she has been working independently. Her first steps were in the underground independent music scene. She gradually specialized in album design and printed material, given her passion for the relationship between graphics and the musical universe. In 2003, she began

to experiment with illustration. In 2004, she published *Verdesolar*, a book of poems by Victoria Viajera that she illustrated, and she coauthored *Peleonas, mentirosas y haraganas*, published by Ediciones del Eclipse. In 2006, she received a Latin Grammy for the art direction of the *Café de los Maestros* album.

She is a great admirer of the avant-garde work of the twentieth century and finds inspiration in the work of artists such as

Beardsley, Mucha, Klimt, Josef Hoffmann, Margaret and Charles Rennie Mackintosh, and Hundertwasser, among others.

She admits that she especially enjoys projects for children in which she creates more space for play and it is not necessary to establish a literal relationship between the image and the text.



ESTAMOS INVITADOS TÉ. La TETERA es de porcelama
 a tomar el T. - lama PERO NO SE VE*
 LA leche TIENE FRÍO Y LA
 -dré un sobretodo MÍO LARGO
 HASTA LOS PIES* CUIDADO CUANDO BEBAN, SE
 LES VA A CAER LA NARIZ DENTRO de TAZA Y ESOR
 NO ESTÁ* dete- de UNA TOSTADA SE
 BIEN* días de una escondió la
 miel, la MANTECA muy enojada la petó en INGLÉS
 *. Mañana SE LO LLEVAN PRESO A UN CORONEL
 Por pinchar a la mermelada M con un alfiler* PARECE QUE
 EL AZÚCAR SIEMPRE negra fue y DE UN SUSTO SE
 PUSO blanca TAL COMO LA VEN, *. OX
 UN PLATO TIMORATO SE CASÓ ANTEY.
 A SU esposa LA cafetera LA TRATA
 de usted* LOS pobres coladores
 TIENEN MUCHA SED
 PORQUE el agua SE LES
 ESCAPA cada 2 por 3 *

cancién

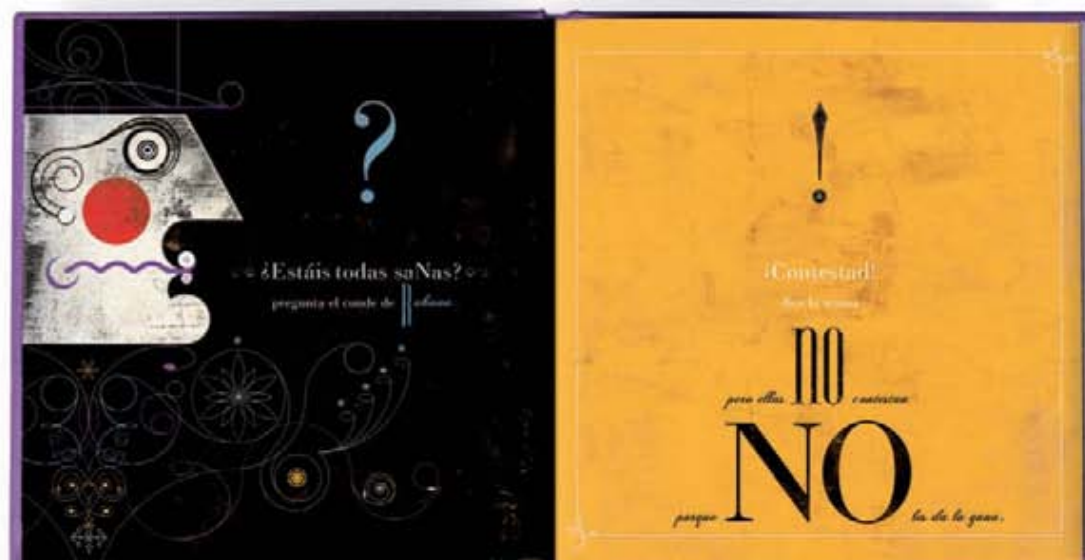
de TOMAR
 EL
 TÉ

de Maria Elena Walsh





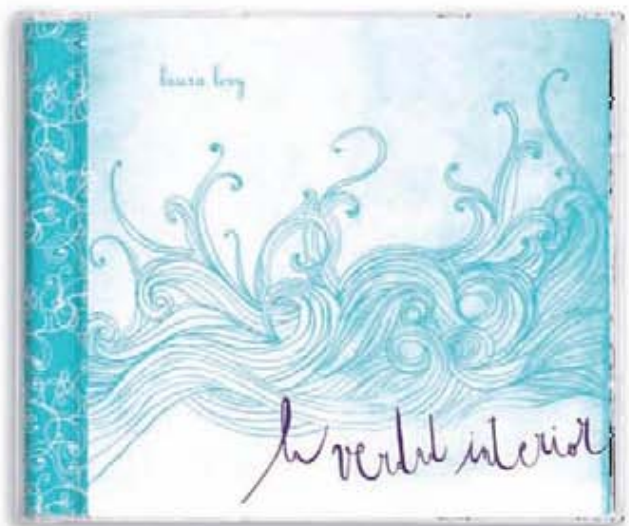
The ugly duckling/Illustration/Ink and digital/2004



Peleonas, mentirosas y haraganas/Book design/Illustrations: Christian Montenegro/2007



Felicidades/CD cover/Illustration: Christian Montenegro/2007



La verdad interior/CD cover/Illustrations/2006



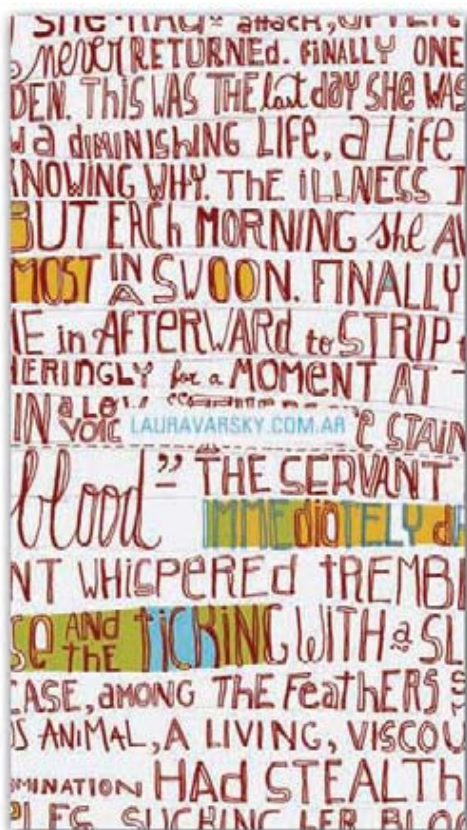
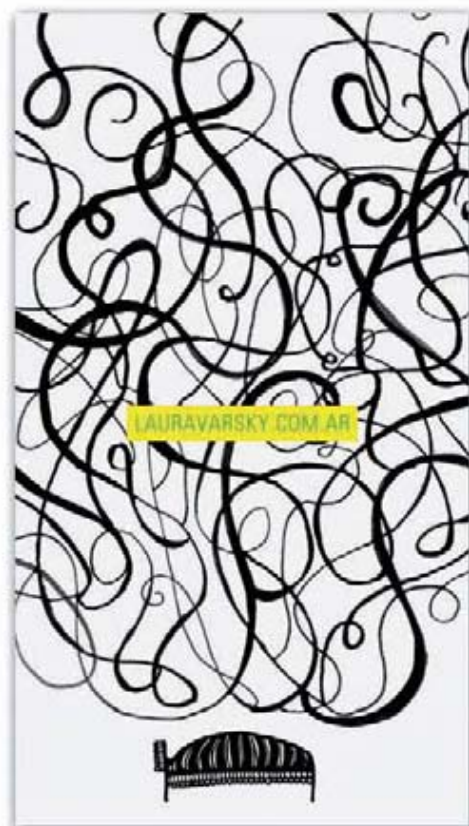
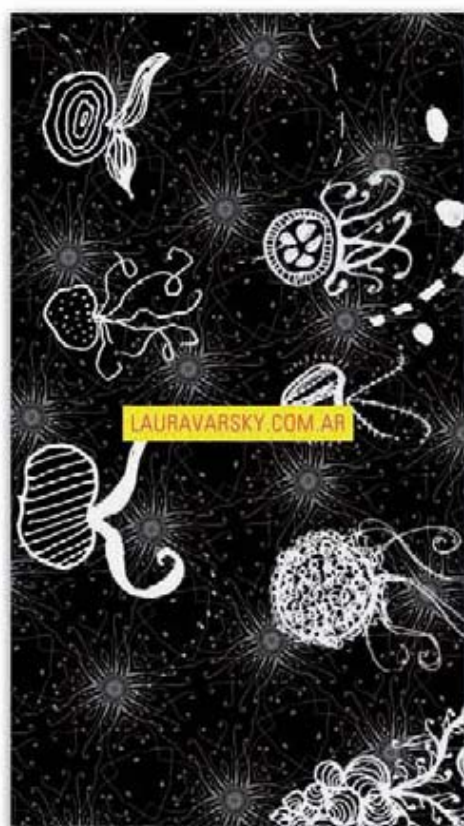
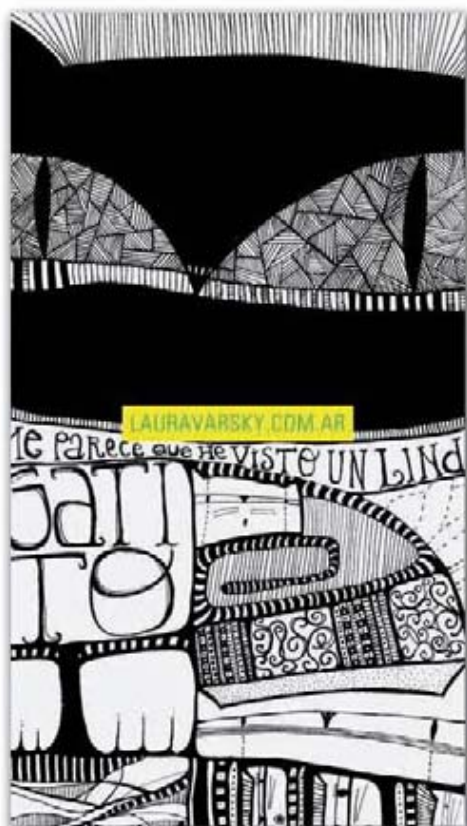
Miau!/DVD cover/Illustration/2006



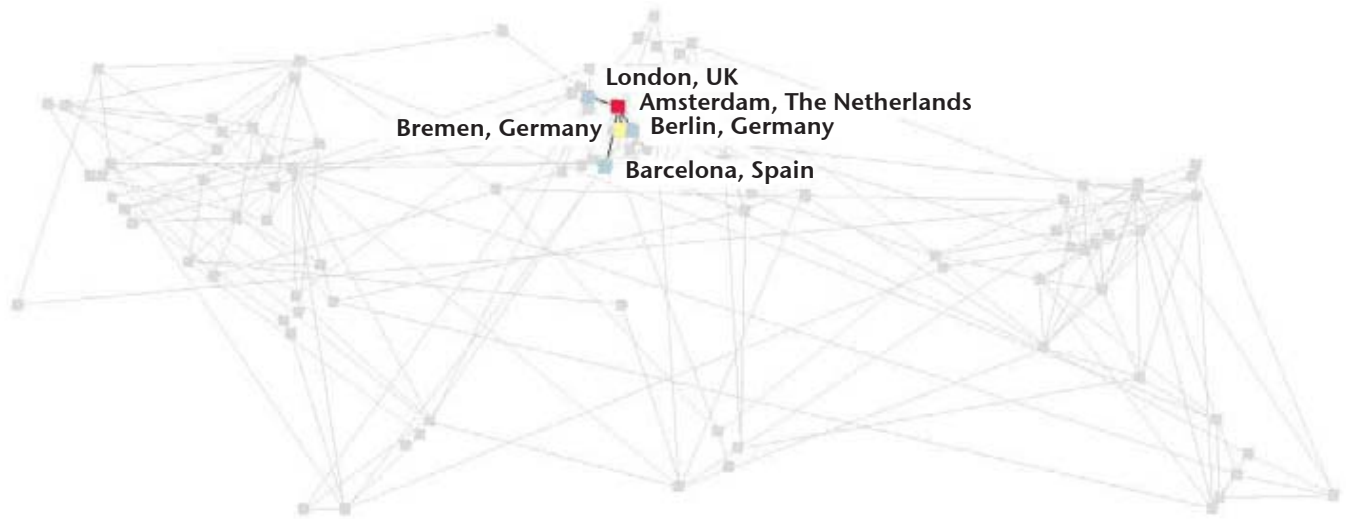
Guau!/CD cover/Illustration/2004



Guau!/CD cover/Illustration/2004



LV/Personal cards and illustrations/2006



Lena Panzlau

www.lenasbuero.com
mail@lenasbuero.com

Birthplace: Bremen, Germany

Residence: Amsterdam, The Netherlands

Connecting cities: Barcelona, Spain/Berlin, Germany/London, UK

LENA PANZLAU IS A YOUNG independent graphic designer who was born in Bremen. She currently lives and works in Amsterdam. Since 2006 she has worked independently developing commercial and personal projects.

The portfolio of this visual communicator includes projects for clients in different areas. Her work ranges from corporate design to editorial design, catalogs, posters, flyers, interior design, and projects

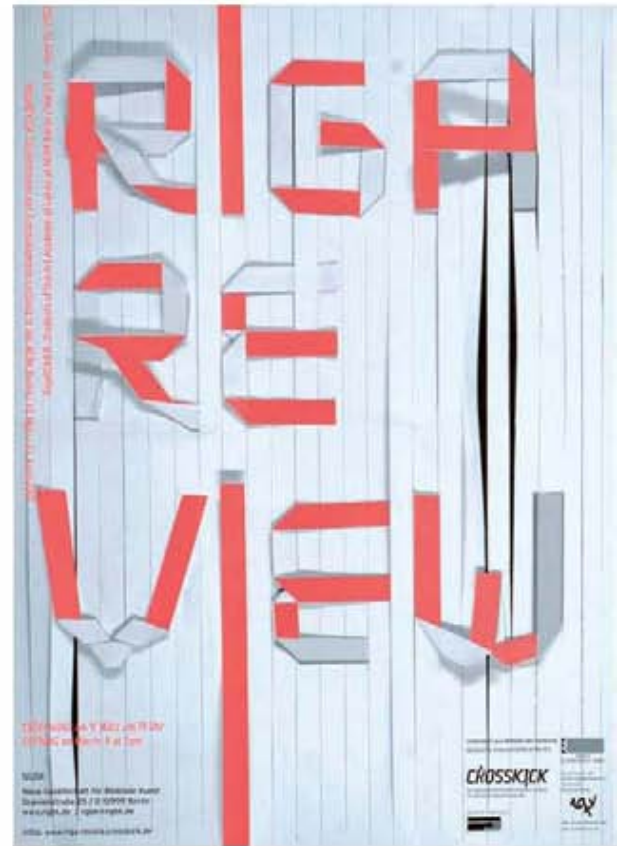
for digital media. With a touch of irony and a sense of humor, experimentation with 3D typography is evident in the majority of her work. She also pays great attention to the packaging.

She graduated from the Gerrit Rietveld Academy in The Netherlands and from the Kunst-hochschule art school in Berlin. She also forms part of a network of multidisciplinary visual artists who are adamant in eliminating the traditional

boundaries which have, until now, kept art and design apart. Many of her projects have been developed within this collective.

She says that she loves working with everything that can touch and be touched. She considers her work to be conceptual, intelligent, and always attractive.





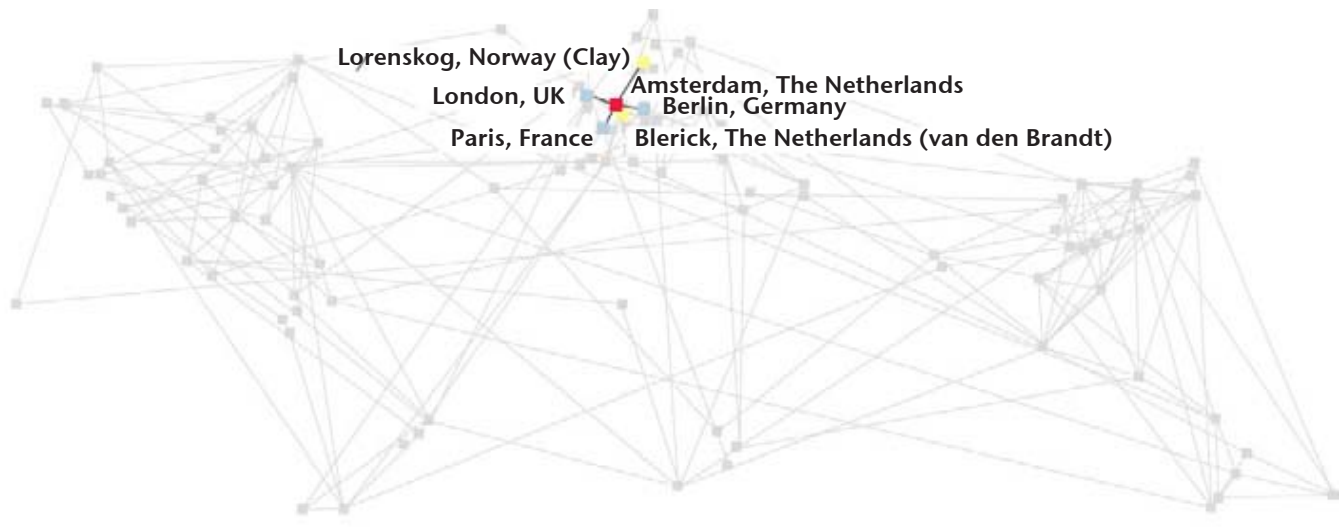
The Riga Review Project/Graphic and exhibition design (for a Berlin-Riga artist exchange and exhibition at the NGBK Gallery-Berlin)/In collaboration with Lena Roob/2007



Berlin Babylon/Corporate identity for an arthouse-cinema/2007



True Type Series – Berlin/Exhibition/2008



Lesley Moore

Karin van den Brandt and Alex Clay
www.lesley-moore.nl
mail@lesley-moore.nl

Birthplace: Blerick, The Netherlands (KVDB)/Lørenskog, Norway (AC)

Residence: Amsterdam, The Netherlands

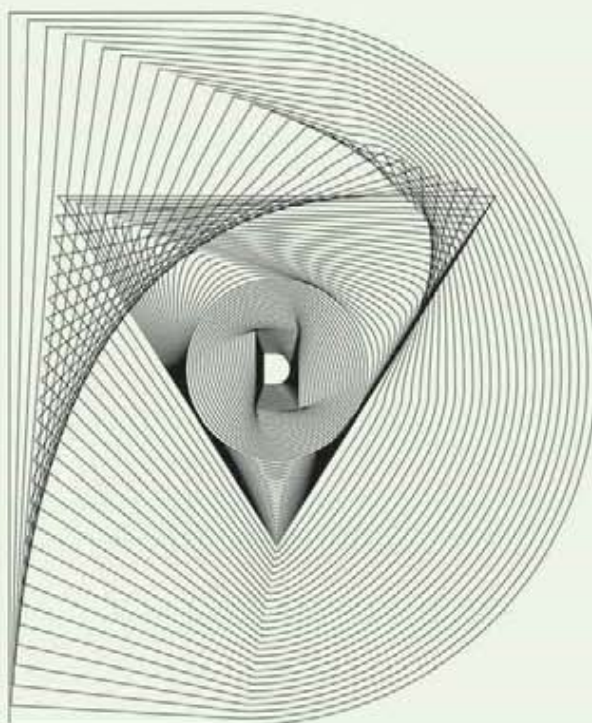
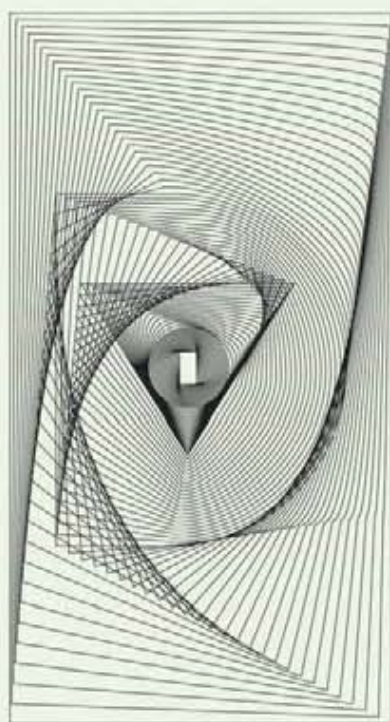
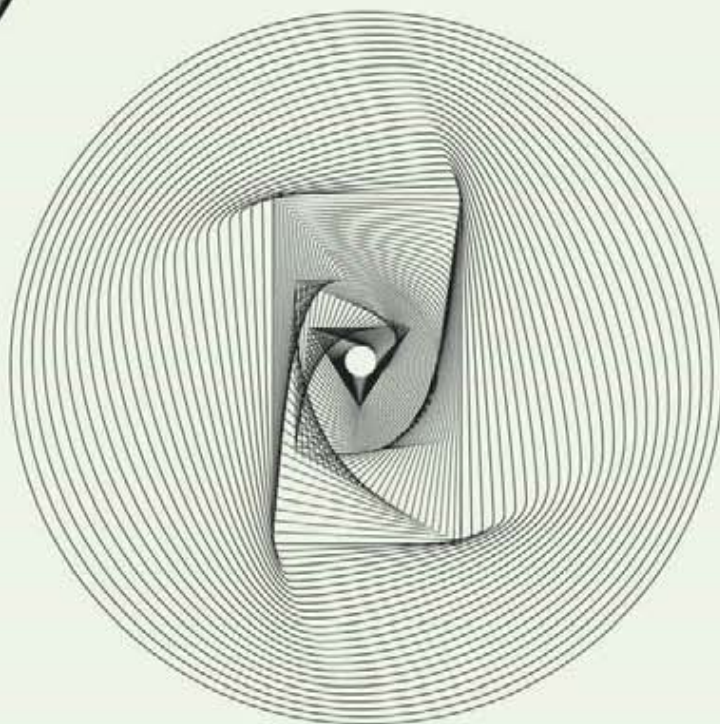
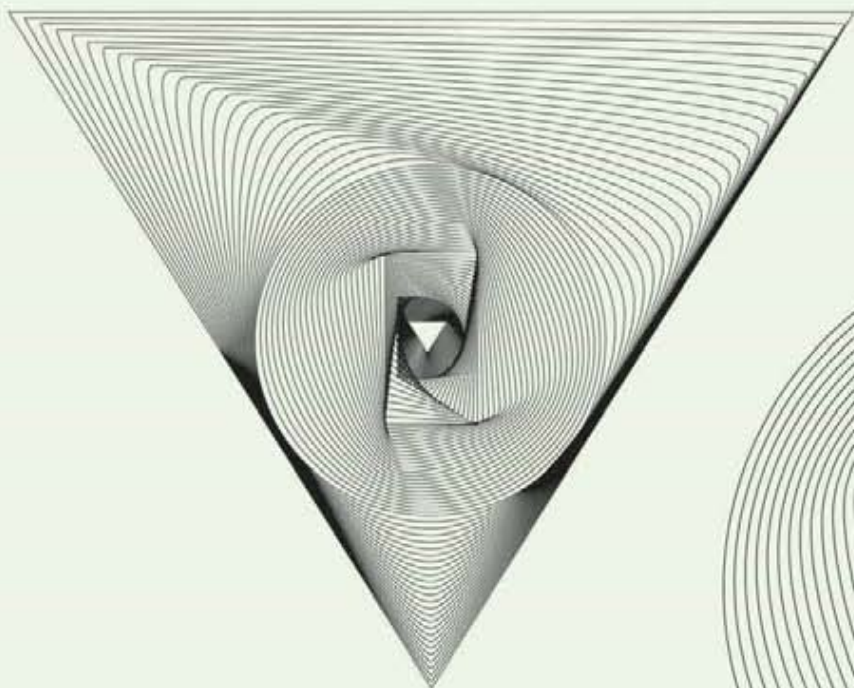
Connecting cities: London, UK/Berlin, Germany/Paris, France

LESLEY MOORE, THE GRAPHIC DESIGN agency founded in 2004 by Karin van den Brandt and Alex Clay, is located in Amsterdam, otherwise known as the “Venice of the north” because of its canals and unique architecture. Their portfolio includes a wide range of projects from the development of visual identities to art direction and design for printed media and exhibitions.

Together with Herman van Bostecen and the Dutch studio De Designpolitie, van den Brandt and Clay are also part of the Gorilla collective, a group which publishes a graphic column on the front page of one of the main Dutch newspapers *De Volkskrant*. It involves a critical and scathing visual interpretation of everyday life. These series were honored in 2007 by the Dutch Design Awards, the European Design Awards and Red Dot Design Award, among others.

In 2009, the studio received the European Design Awards prize for their work on redesigning *Mark* magazine, a bi-monthly publication on architecture, from the same publishing house as *Frame* magazine.

The name of the studio, Lesley Moore, is a play on words which the designers have created from the Goethe’s famous quote “Less is more” – the motto taken by Mies van der Rohe also.





Tuttobene presentation/Newspaper/Exhibition by Lesley Moore & Silke Spinner/Photography: Alberto Ferrero/2007

the ideal
stencil letter
for logo
design



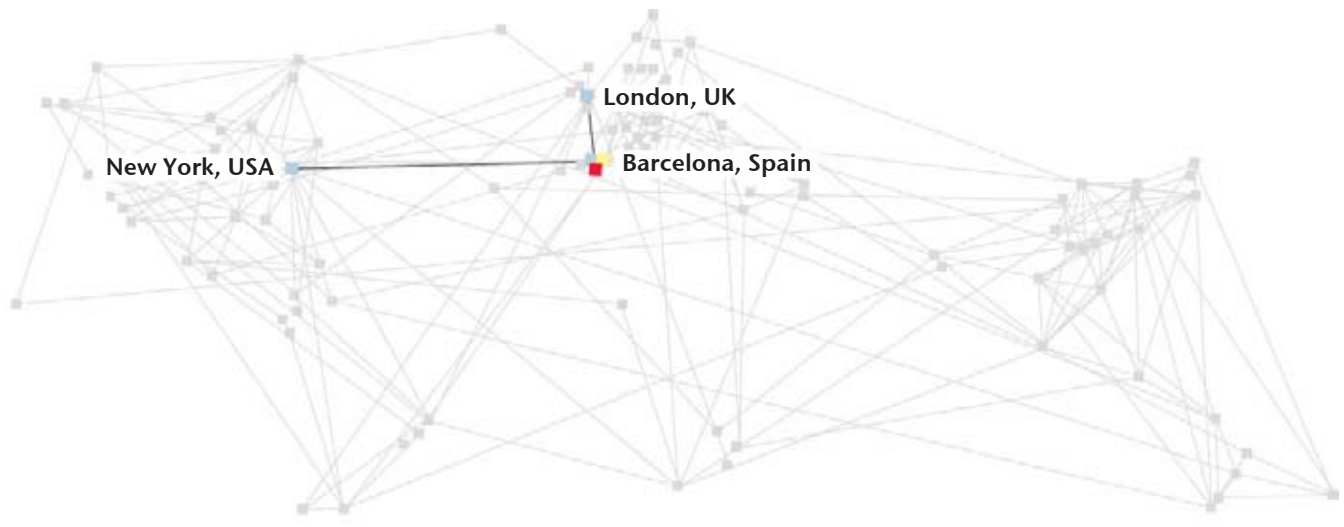
The wall is the landscape/Exhibition lettering for interior designer Robbert de Goede/Stencil/2005



Mark – Another magazine/Magazine art direction and design/2007



Mark – Another magazine/Magazine art direction and design/2007



Losiento

Borja Martínez
www.losiento.net
borja@losiento.net

Birthplace: Barcelona, Spain

Residence: Barcelona, Spain

Connecting cities: Barcelona, Spain/London, UK/New York, USA

LOSIENTO IS THE NAME of the agency founded by designer Borja Martínez in Barcelona in 2005. It is dedicated to the development of commercial and personal projects, each as important as the other, since Martínez considers that experimentation is vital for design.

This creative agency has worked for various local and international clients on printed projects and publications, environmental graphics, interventions in

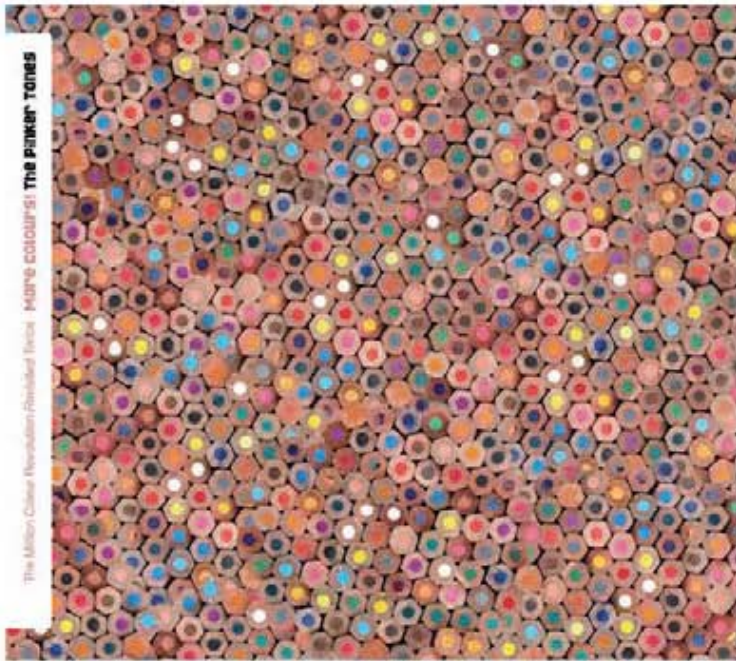
space, art direction for the fashion industry, music projects, corporate communication, brands and visual identity, packaging design, and signage. In 2006, it was selected for the Laus prize for its design of The Pinker Tones album.

Its philosophy is about humor and having fun. The graphic execution should be precise on every project and the final product impeccable. The search for excellence is fundamental in order to achieve optimal results.

In his personal projects, Martínez works with experimental graffiti, using materials such as glue and sand. He also works with 3D typography, made with mirrors or food. Combined with reactive photographs, his work transmits powerful messages to highlight global inequalities and the problem of climate change.

Losiento translates to “I feel it” but it also means “I’m sorry.”





More Colors, The Pinker Tones/CD cover/2007



Crushed Faces/Crushed paper balls portraits/2008



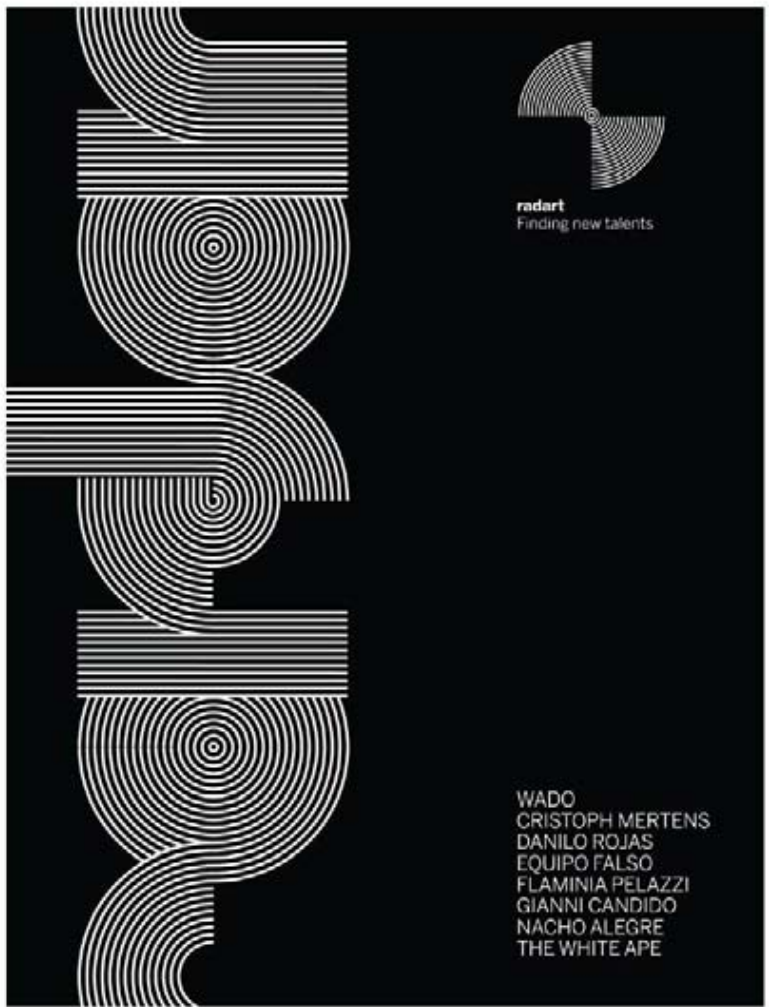
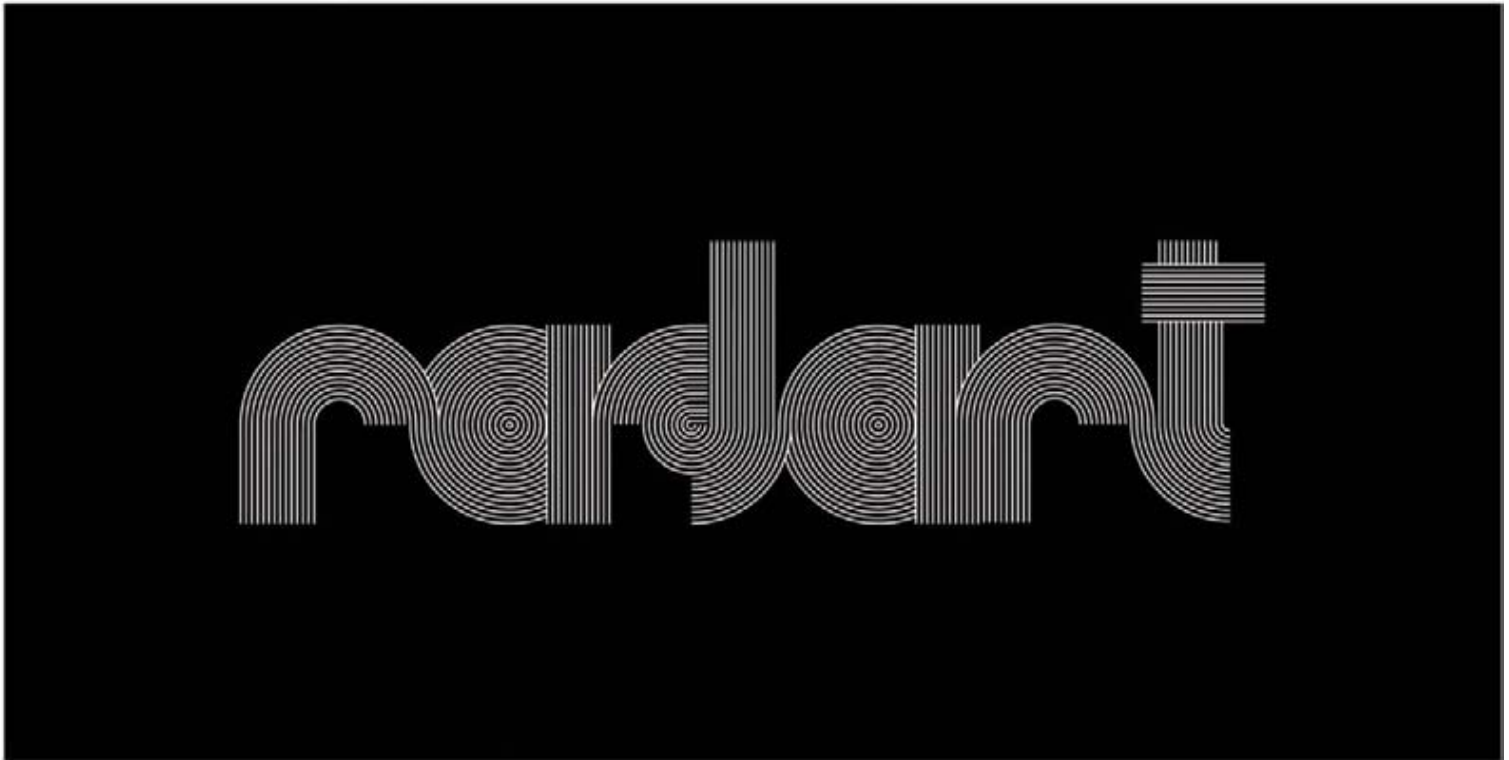
Mag Roll/Magazine rolled typeface/2007



Bazaar/Sand stencil/2006



Wild Animals, The Pinker Tones/CD cover/2008



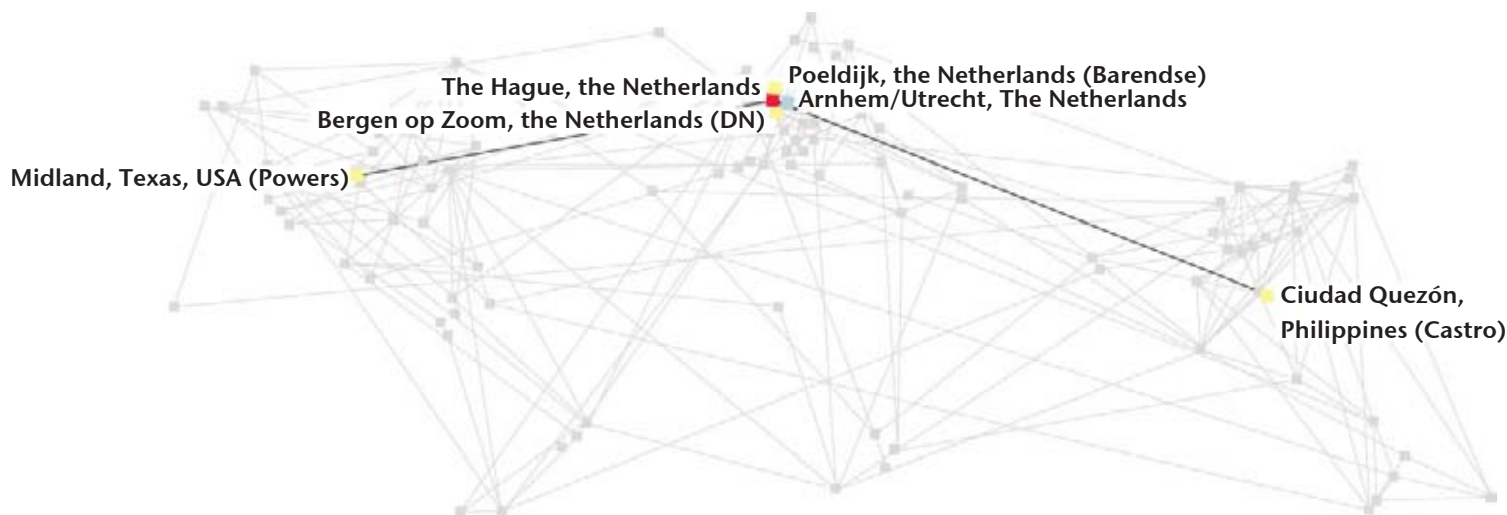
Radart/Logo and poster design/2008



Puig/City scents kit/Welcome pack kit for Puig International Meeting that contains four scents from different places of Barcelona/2007



Existence exit/Public space intervention/Vinyl-adhesive/Using adhesive vinyl to change the meaning of subway signage and symbols/2006



LUST

**Thomas Castro, Dimitri Nieuwenhuizen, Jeroen Barendse
and Daniel Powers**
www.lust.nl
lust@lust.nl

Birthplace: Ciudad Quezón, Philippines (TC)/Bergen op Zoom, The Netherlands (DN)/Poeldijk, The Netherlands (JB)/Midland, Texas, USA (DP)

Residence: The Hague, The Netherlands

Connecting cities: Arnhem, The Netherlands/Utrecht, The Netherlands

THIS DESIGN TRIO FOUNDED the LUST studio together in 1996 in The Hague. Their work includes projects for traditional and printed media, interactive media and motion graphics, typography, and other personal work.

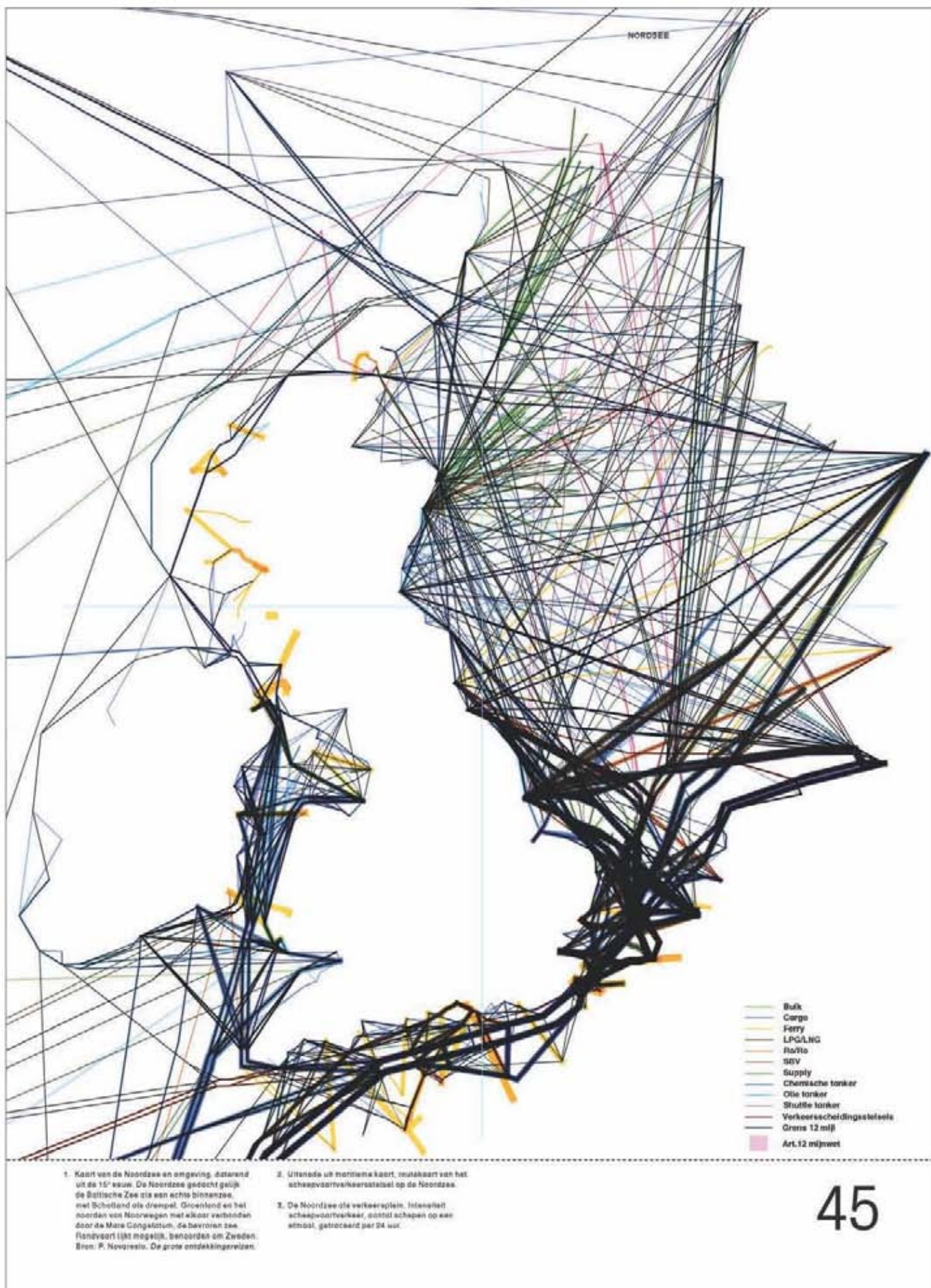
They are constantly searching for and locating new areas for graphic design for the development of software and new audiences. For them, design is a process. Each piece of work is based on a concept that is the result of extensive investigation.

Their work methodology involves a design based on processes and generative systems. This enables them to develop an analytical system, which leads to the creation of something that will possibly design itself.

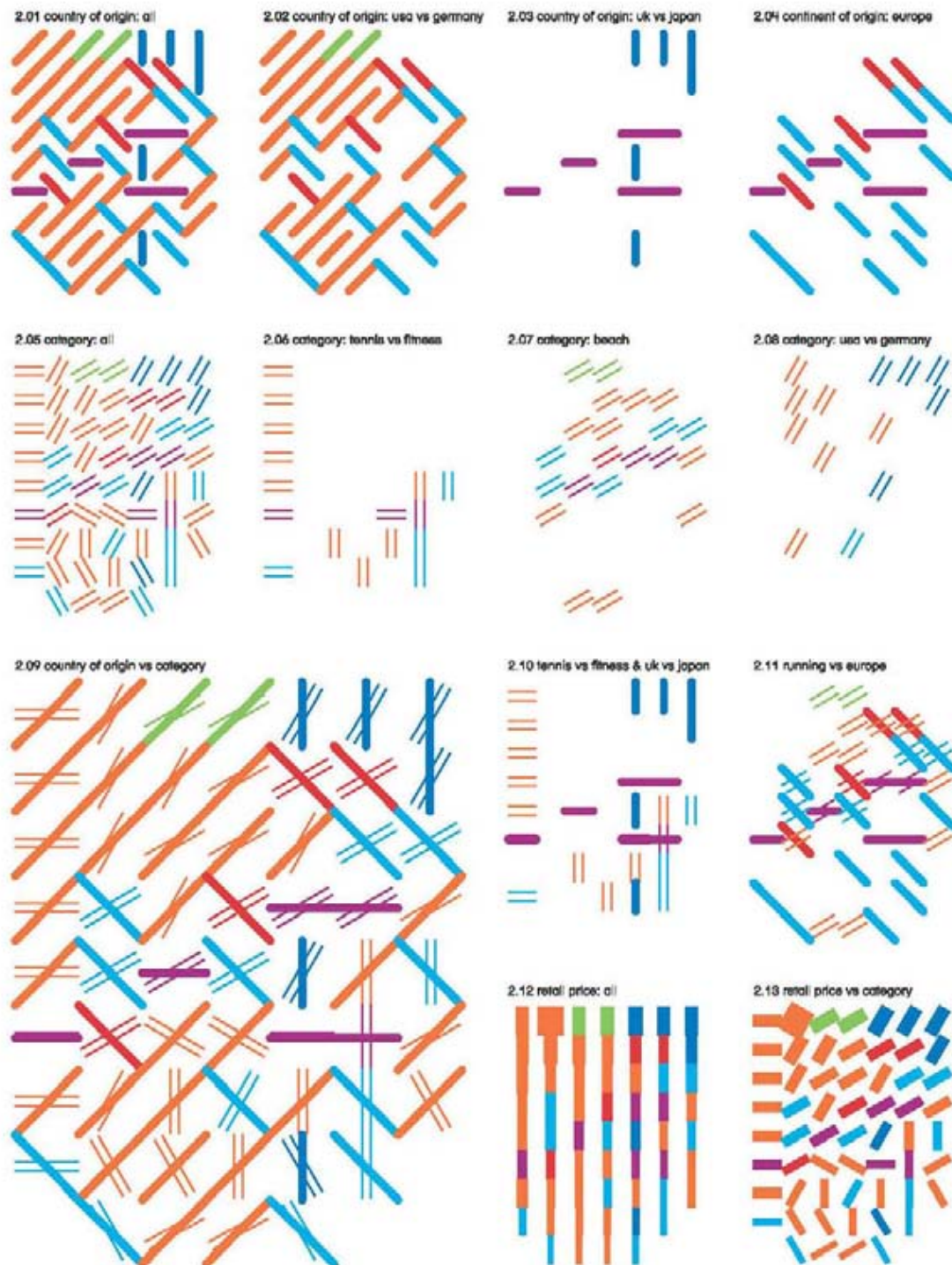
This studio often works with urbanism and architectural firms, publishing houses, music groups, galleries, and both public and private artistic and cultural institutions. They also conduct workshops and courses around the globe.

Castro, Barendse, and Nieuwenhuizen are professors at different Dutch academies. Since 2000 they have sponsored De Program, an international summer workshop for students and professionals in The Hague. They have also co-organized, since 1998, the Zefir7 series of conferences and have received an investigation grant from the Metropolitan University in Leeds.





The North Sea: Cartography of One of the Worlds Great Seas/Map and Atlas/Self initiated project with Steven van Schuppen and Jan de Graaf (ed.)/2004



Design Atlas for Global Shoes/Ideas for Outsoles, Uppers & Lacing Patterns/For Marketing, Inventing a Different Marketing Language, André Platteel/2003

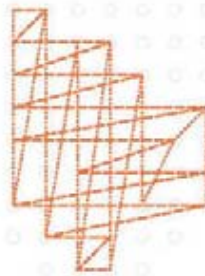
3.01 eye movement: left-right



3.02 eye movement: top-bottom



3.03 eye movement: nike



3.04 eye movement: adidas



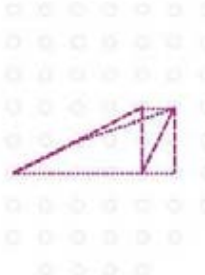
3.05 eye movement: adidas vs nike



3.06 eye movement: adidas vs nike



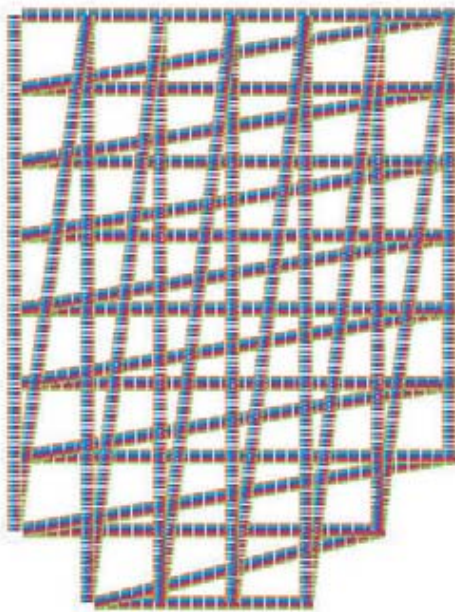
3.07 eye movement: reebok



3.08 eye movement: asics



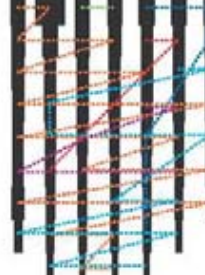
3.09 eye movement: left-right vs top-bottom



3.10 price: high-low



3.11 eye movement vs retail price



3.12 price vs eye movement: adidas



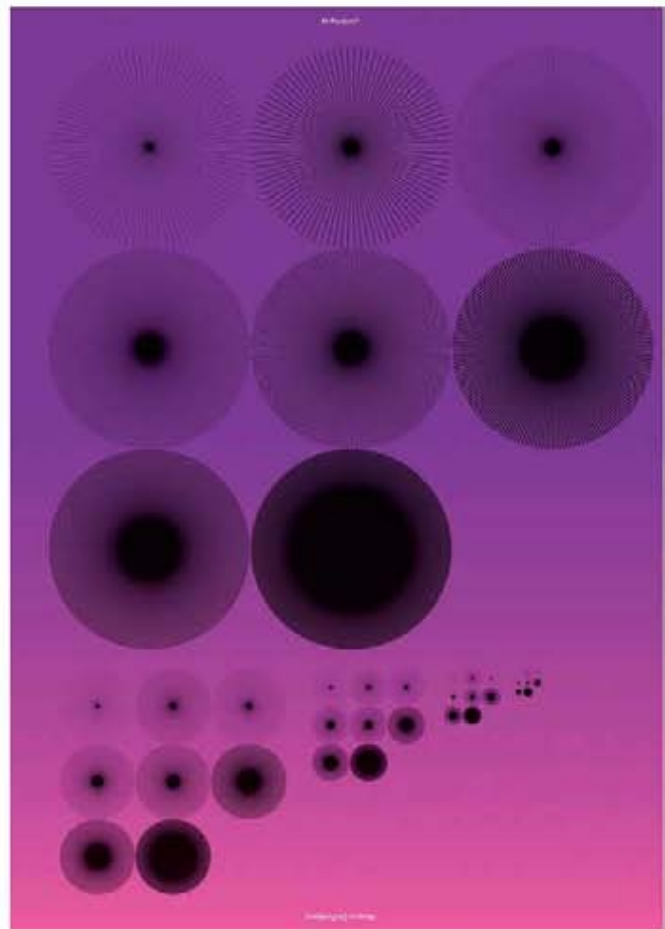
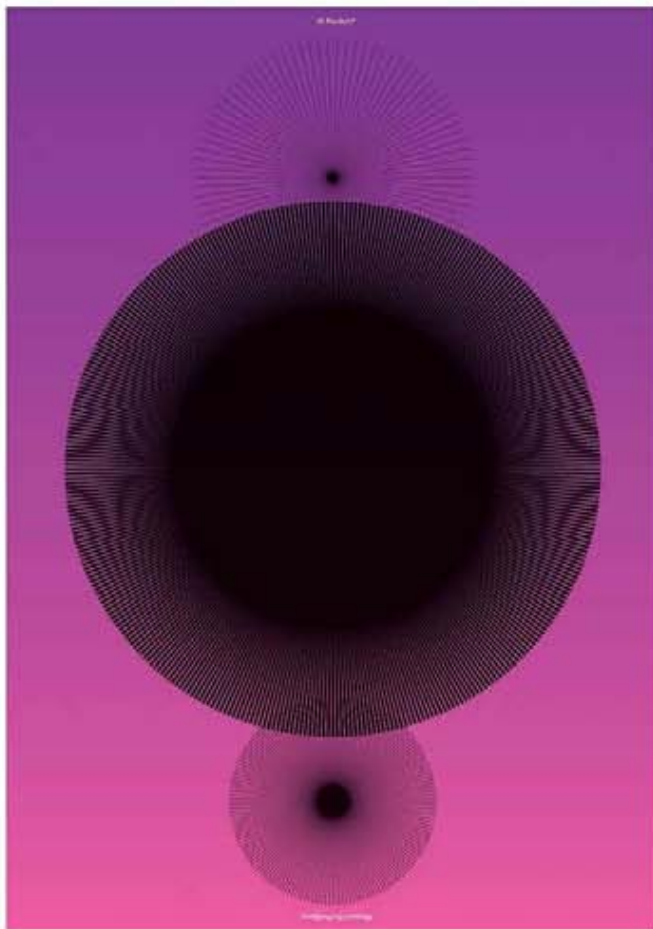
3.13 price vs eyemovement: nike





Mondriaan Stichting Jaarverslag

2004



At Random? Networks and cross-pollinations, Museum De Paviljoens, Almere/Invitation series/2008



Machine

Paul du Bois-Reymond and Mark Klaverstijn

www.ourmachine.com

we@ourmachine.com

Birthplace: Berlin, Germany (PBR)/Amsterdam, The Netherlands (MK)

Residence: Amsterdam, The Netherlands

Connecting cities: New York, USA/Berlin, Germany/Paris, France

IN 1996, PAUL DU BOIS-REYMOND and Mark Klaverstijn commenced their work together with the name of Dept. Today, known as Machine, this collective currently has its base in Amsterdam. These designers work on a wide range of projects – many linked to music – and have developed album art, logos, typography, posters, visuals for live shows, and even webpages. In addition to their commercial projects, they also work independently on their own personal creations.

For Machine, the difference between art and design is not important and it endeavors to approach each project with the same attitude, although this may vary depending on the nature of the project. They specialize in combining text and images and in this way search to explore the possibilities of typography as an image.

Although they blend different media and disciplines, music is their permanent source of inspiration. Their Ourmachine

records project is a record label under which they produce their own music. Ourmachine.com defines itself as a creative, autonomous space, in which to share and experiment with ideas.

As well as working on their first album, du Bois-Reymond and Klaverstijn teach classes in the graphic design department at the Rietveld Academy of Art in Amsterdam.

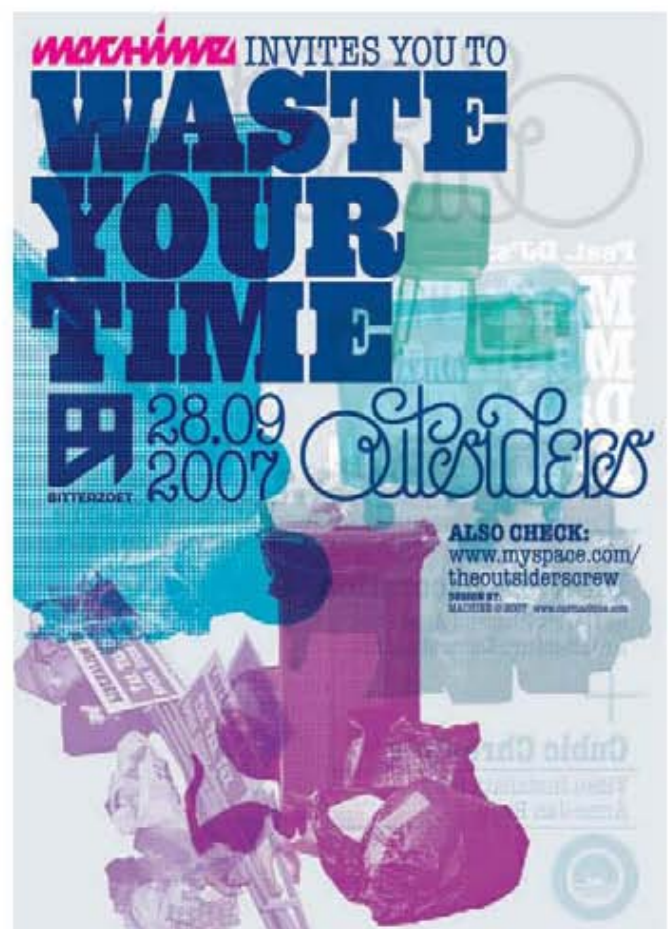
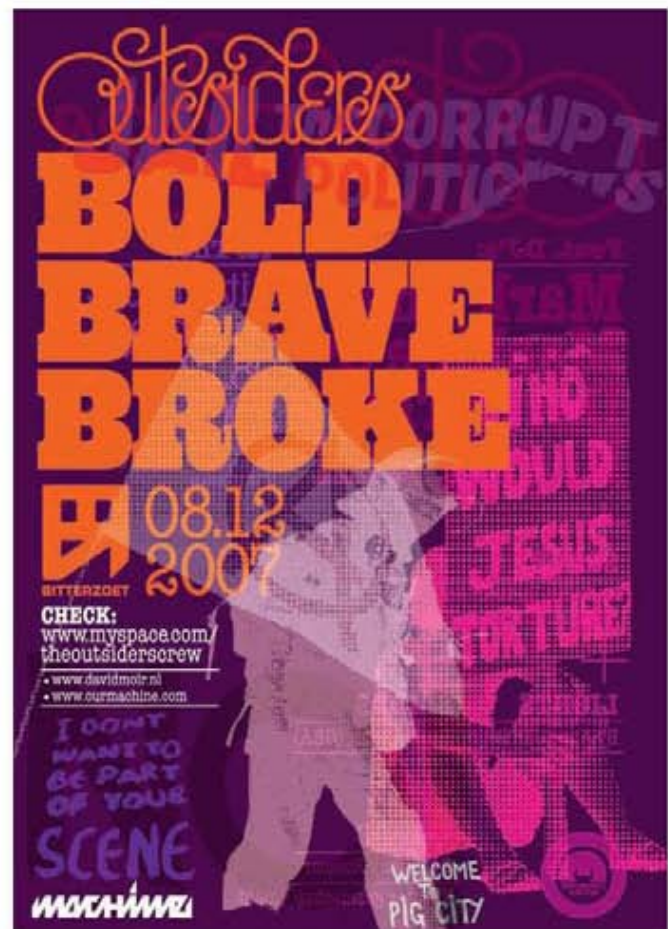




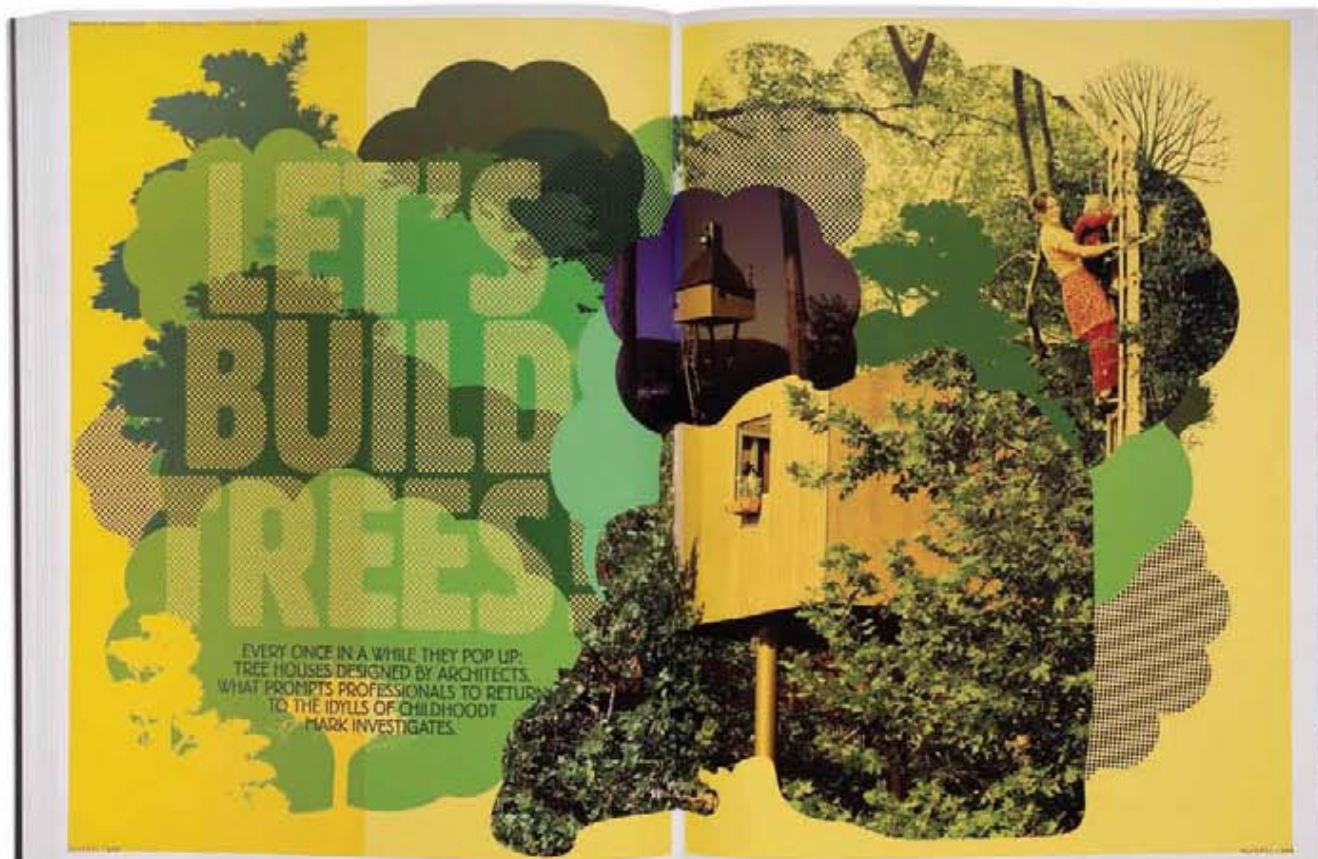
Jackson Conti/Album cover/2008



Build an ark/Album cover/2007



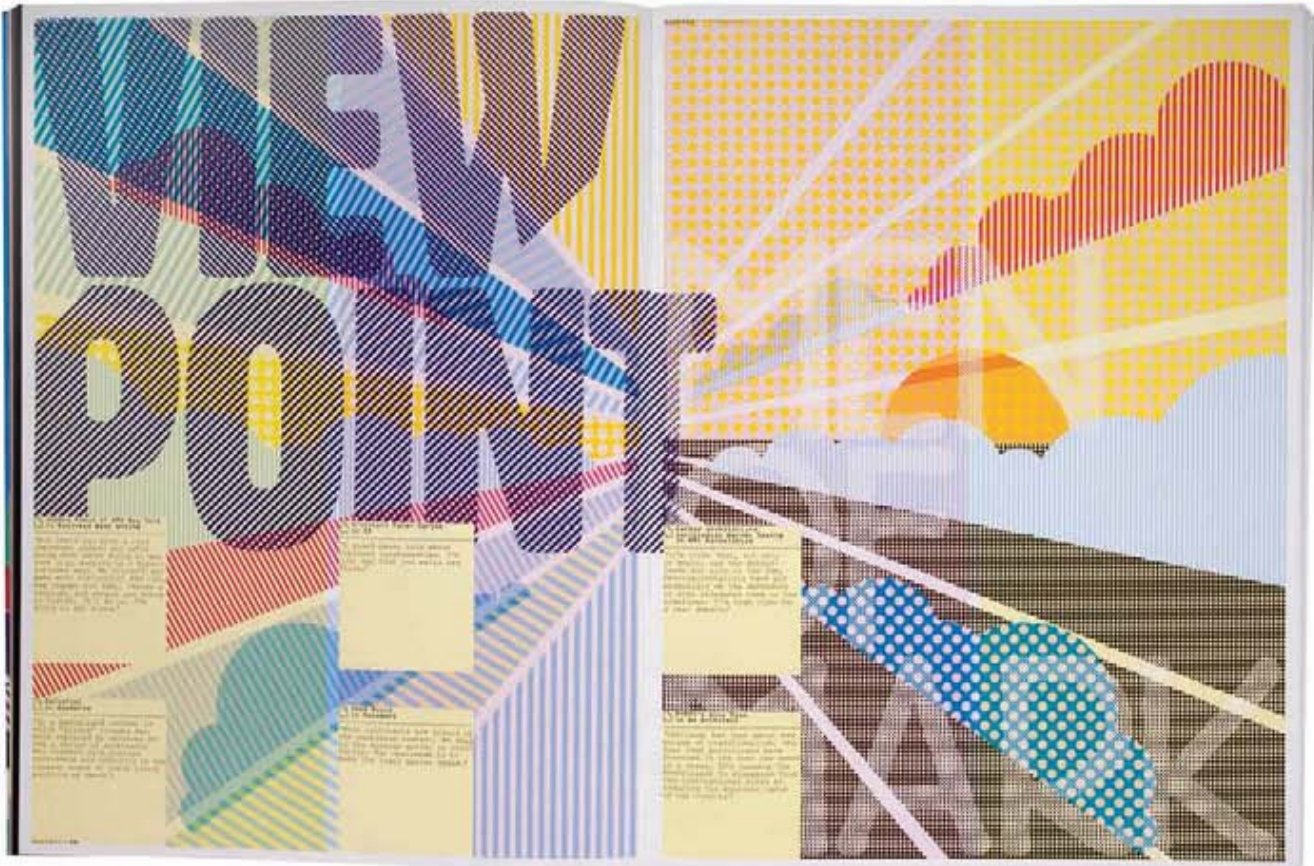
Outsiders/Flyers/2007-2008



Mark magazine/Interior spreads/2005-2006



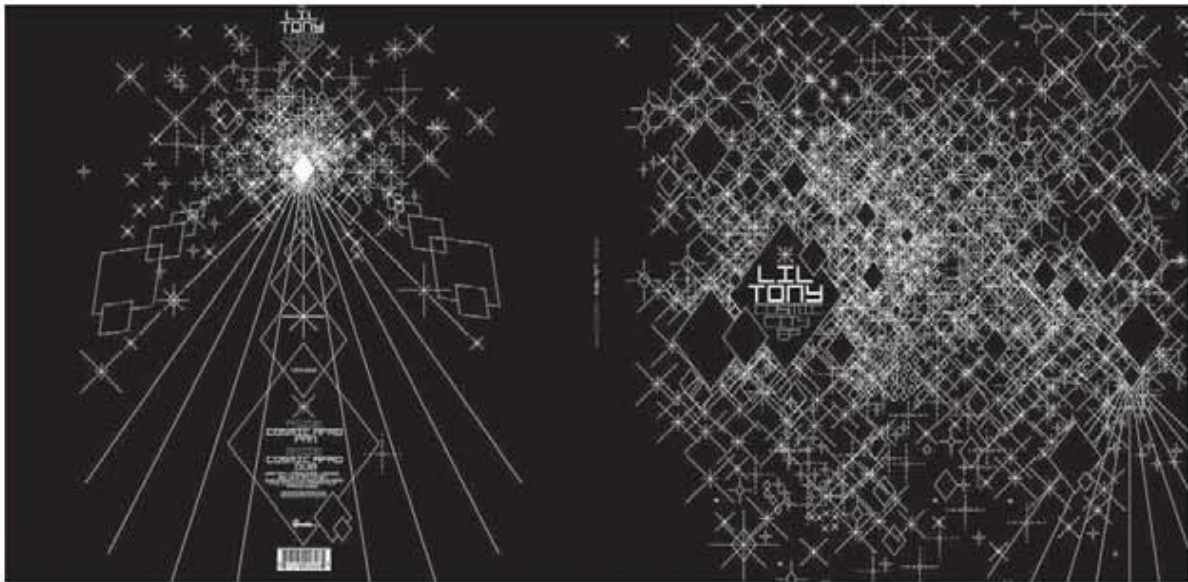
Mark magazine/Interior spreads/2005-2006



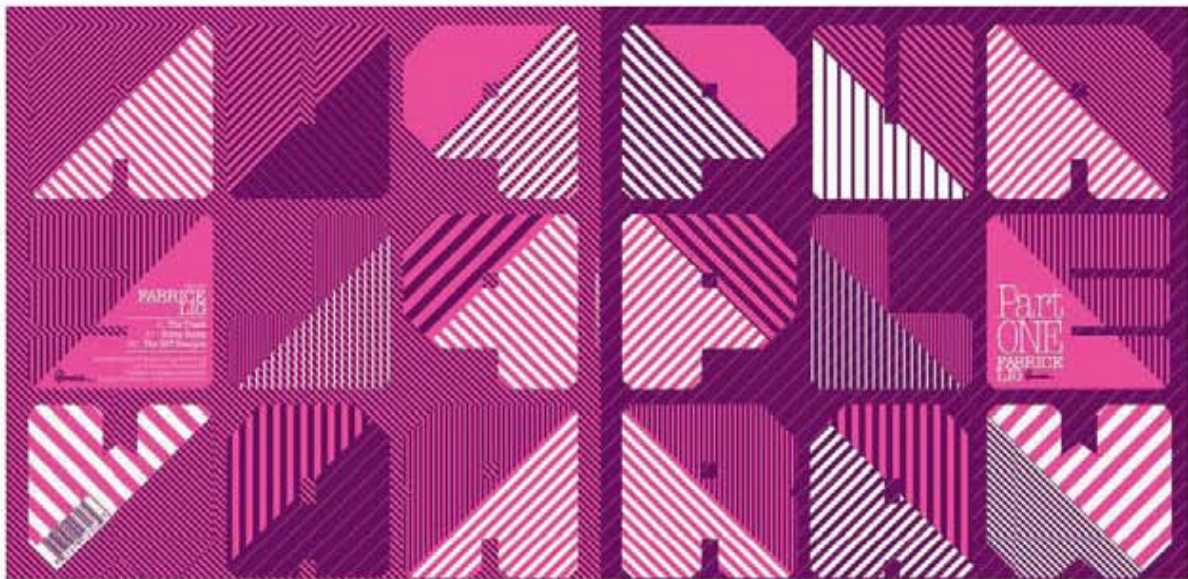
Mark magazine/Interior spreads/2005-2006



Mark magazine/Interior spreads/2005-2006



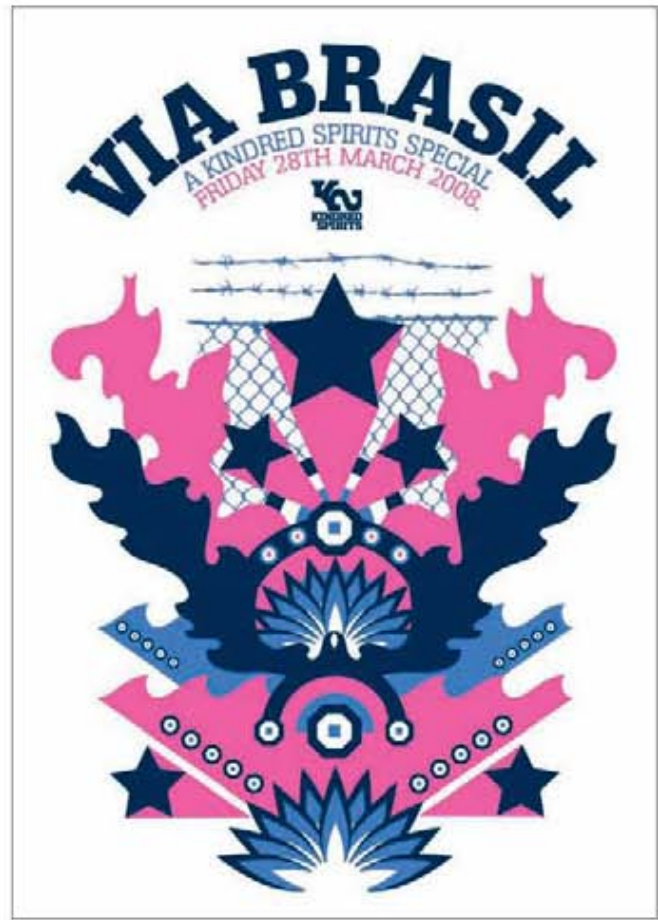
Cosmic City/Album cover/2008



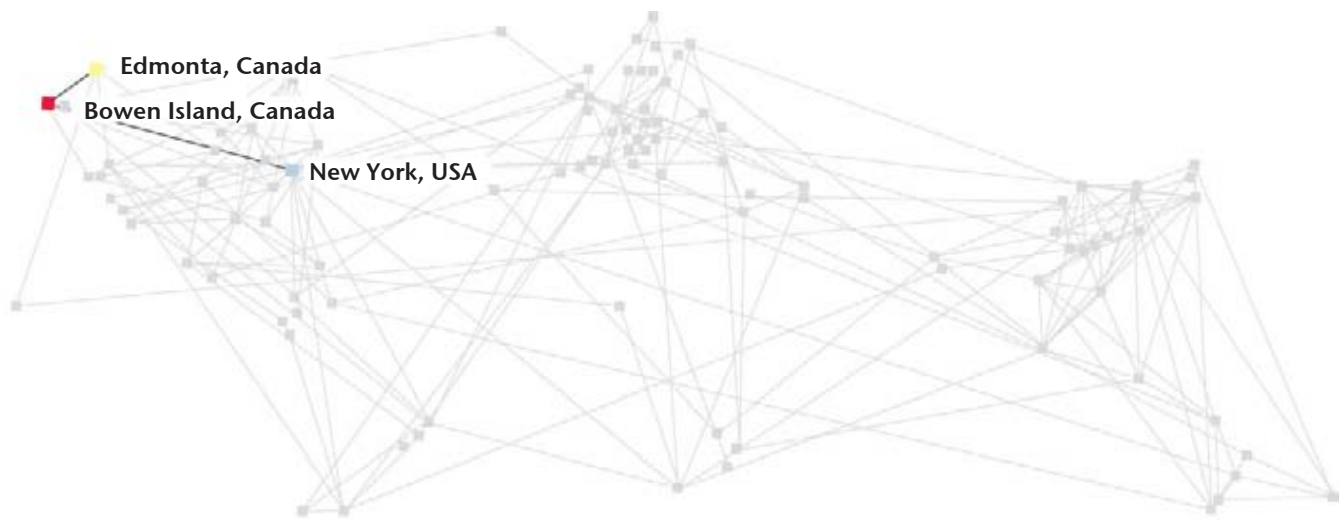
Versatile/Album cover/2007



Papaia/Album cover/2008



Via Brazil/Flyers/2007-2008



Marian Bantjes

www.bantjes.com
contact@bantjes.com

Birthplace: Edmonton, Canada
Residence: Bowen Island, Canada
Connecting cities: New York, USA

THE STUDIO/HOUSE OF Marian Bantjes is framed by the exceptional scenery of Bowen Island. Bantjes is a graphic artist specializing in the development of typographical characters and ornamental illustration.

This visual communicator, with a strong background in illustration, began her career by working ten years as a typographer. Subsequently she became part of the Digitopolis firm in Vancouver where she designed for cultural, educative,

and corporate organizations. In 2003, she began to develop projects independently and has continued to combine her experience by blurring the traditional boundaries between art, design, illustration, and typography.

This designer has created numerous collections for renowned international brands and publications such as the newspaper *The Guardian* and the magazines *Wallpaper**, and *Wired*. She is currently part of the board of directors

of the Canadian Society of Graphic Designers and teaches typography classes in the Emily Carr Institute in Vancouver. Her work forms part of the collection of the Cooper-Hewitt National Museum of Design.

She has developed a deeply feminine style of organic inspiration, which she harmonizes with the sensuality of the ornamental patterns, in order to shape her spectacular figures and backgrounds.

Delicious

your smell so sweet

IT BRINGS ME TO MY
KNEES

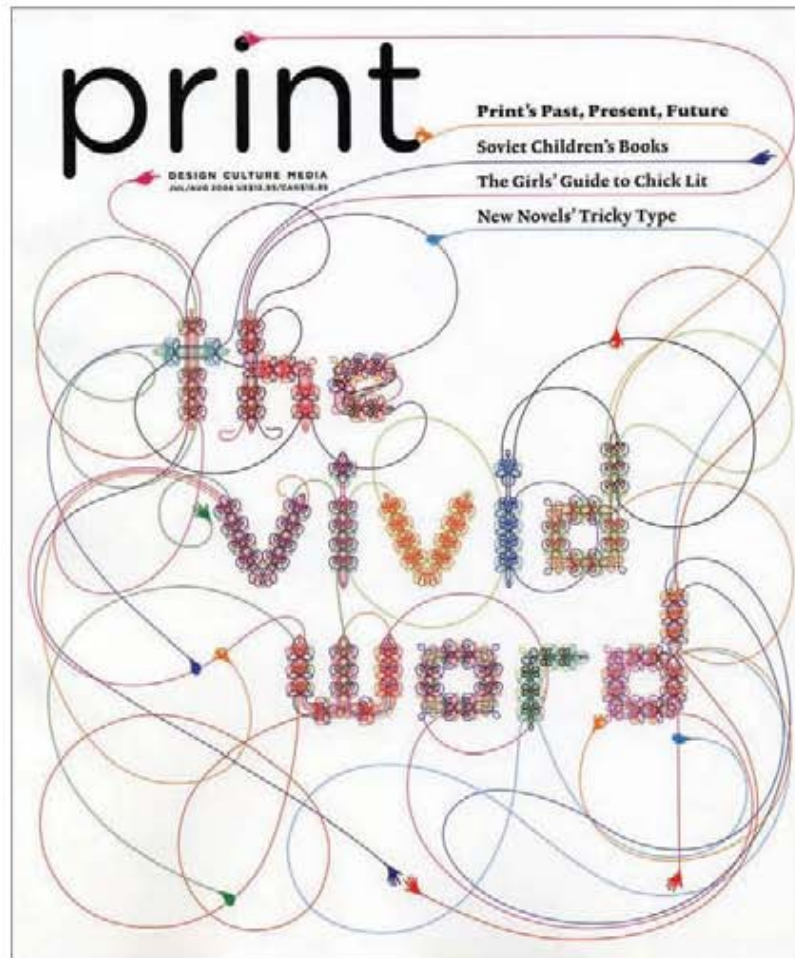
at the oven door

I LICK

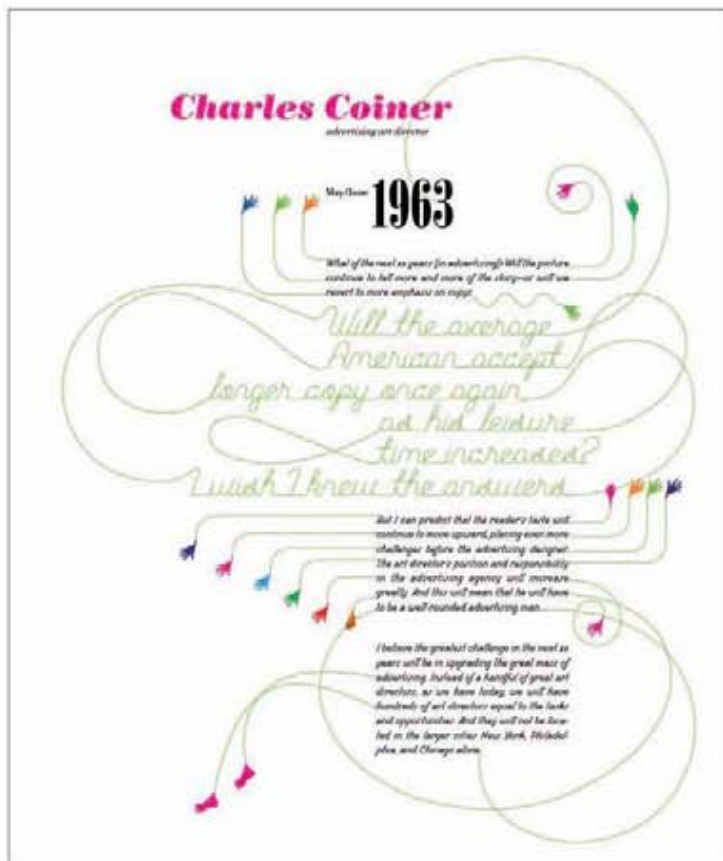
your taste

FROM MY FINGERS

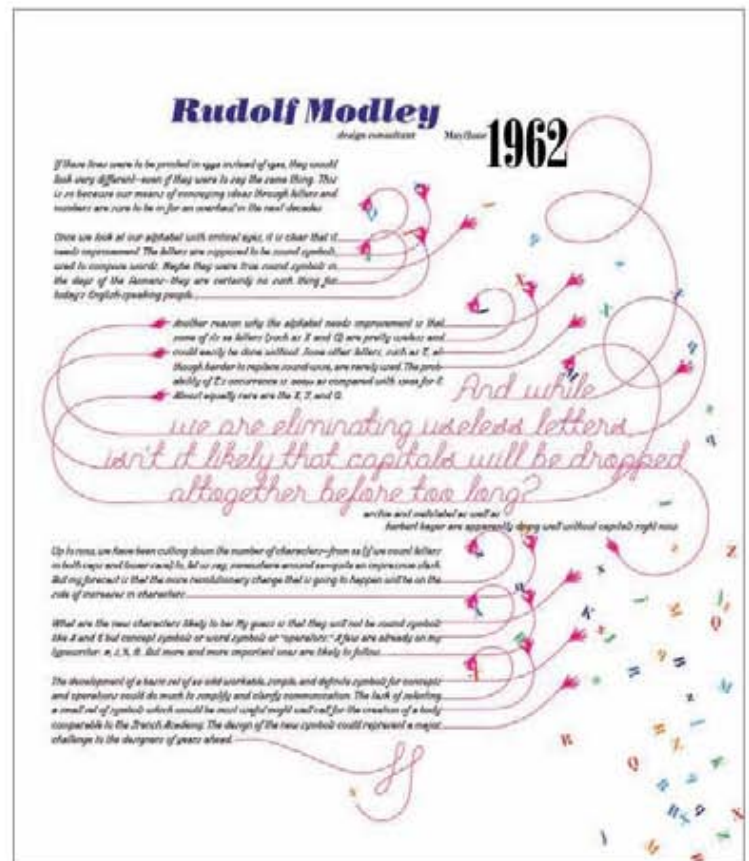
and wrap up your



Print/Magazine cover and eight interior pages/2006



Print/Magazine cover and eight interior pages/2006



Print/Magazine cover and eight interior pages/2006

Wallpaper*

APRIL 2007

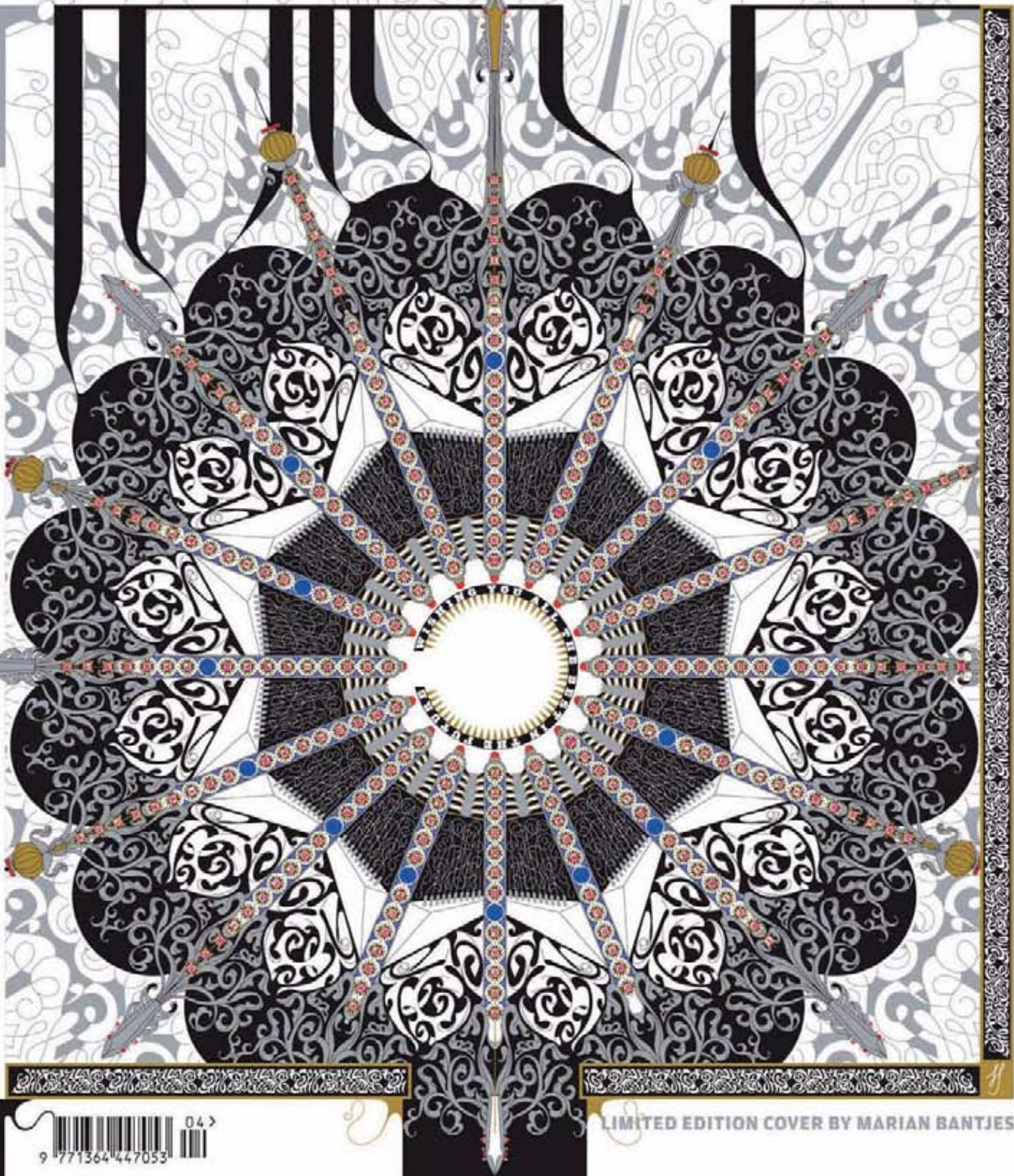
Interiors special | Global retail | Japan Expo | Dictator décor | The W* weekend home | Robert Mallet-Stevens | Manila | Wellington

Wallpaper*

APRIL 2007

*INTERNATIONAL DESIGN INTERIORS LIFESTYLE

UK £4.00
US \$8.90
AUSTRALIA \$ 9.99
CANADA \$ 11.50
DENMARK DKK 75.00
FRANCE € 7.00
GERMANY € 6.75
HOLLAND € 7.50
ITALY € 9.50
NORWAY NOK 79.00
SOUTH AFRICA RAND 69.95
SPAIN € 7.00
SWEDEN SEK 69.00
SWITZERLAND CHF 16.00

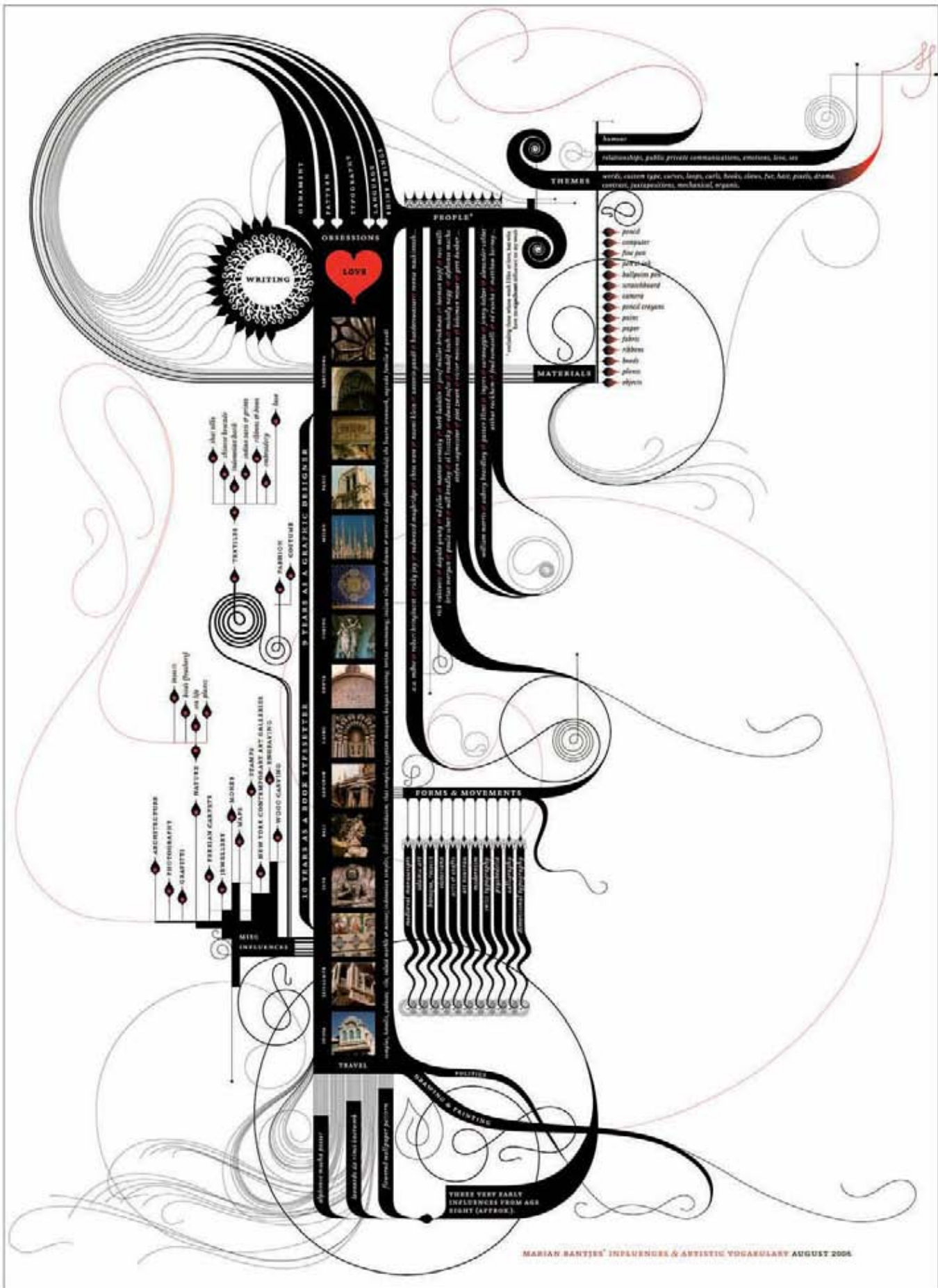


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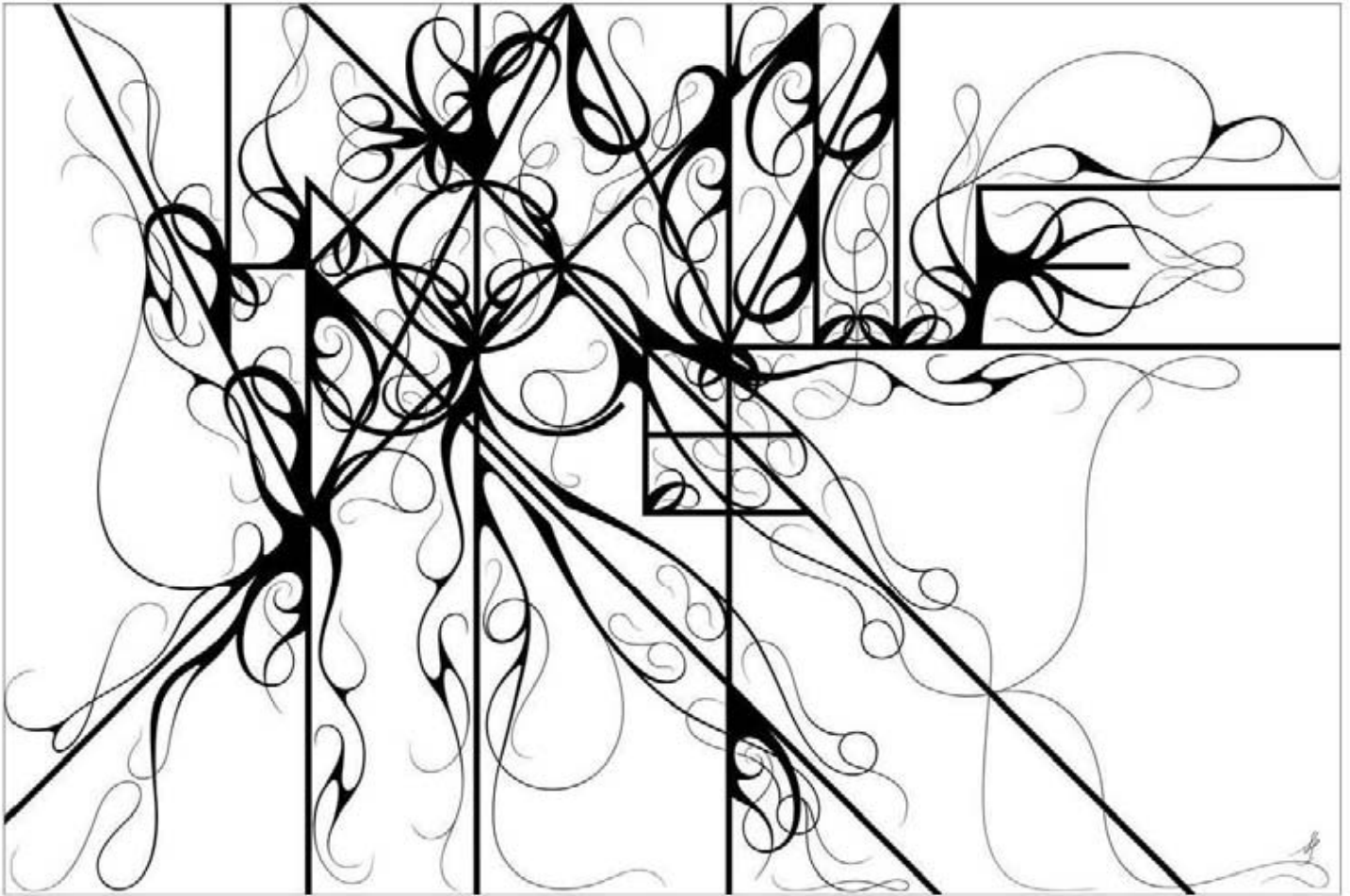


LIMITED EDITION COVER BY MARIAN BANTJES

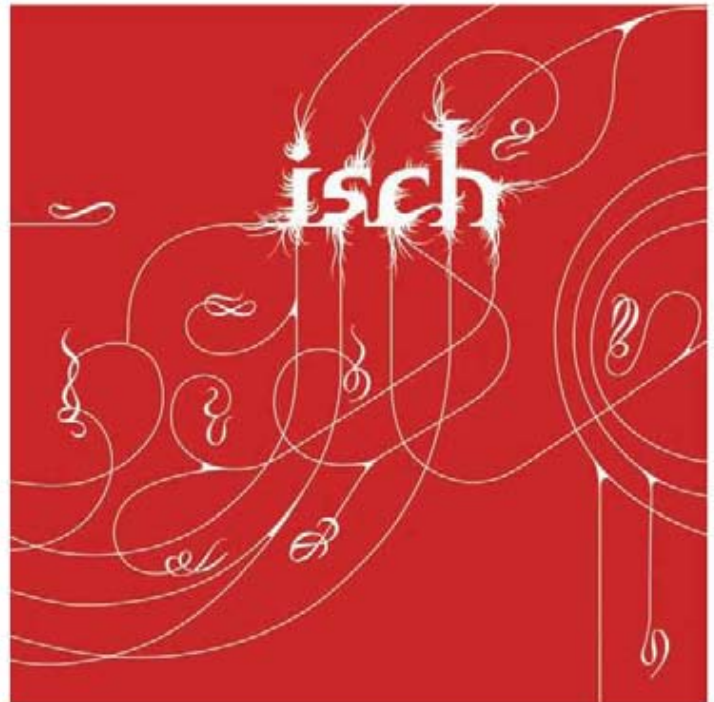
Wallpaper/Magazine cover/2007



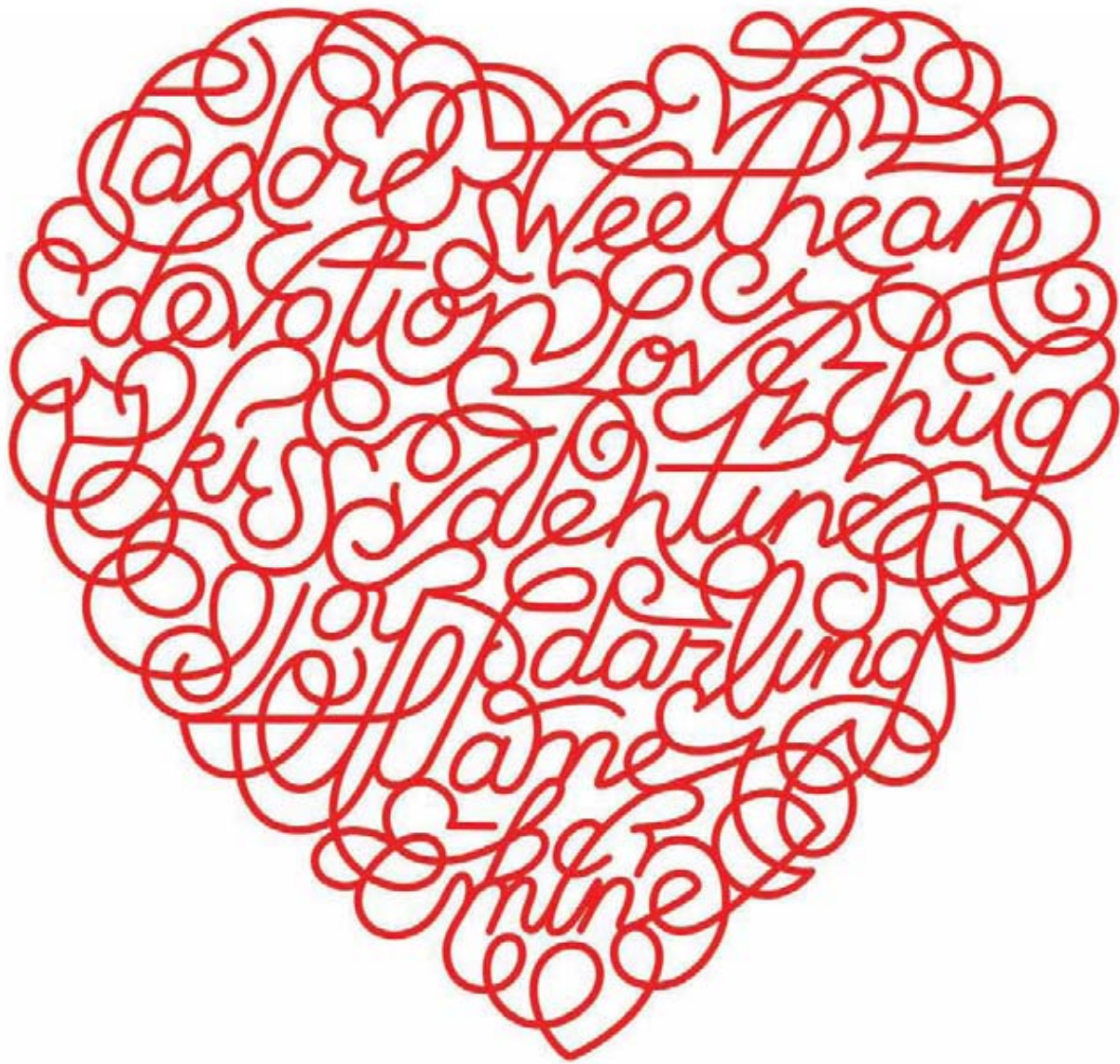
Influence map/Personal project/2006



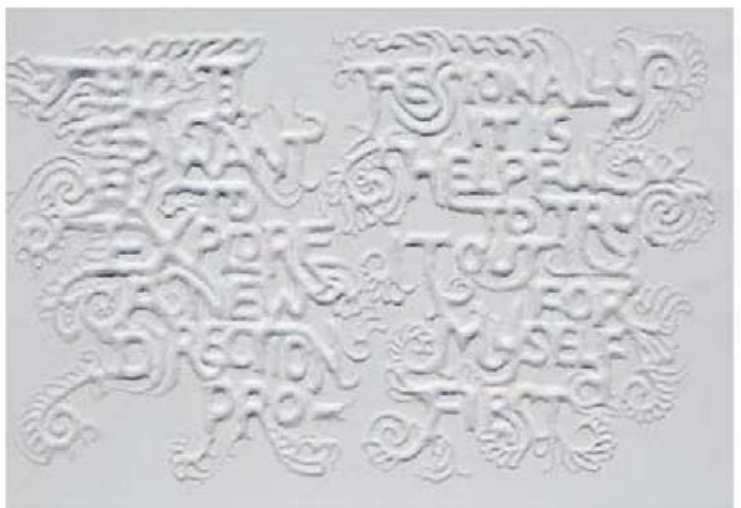
Knoxville Voice/Illustration design/6ft x 4 ft/2007



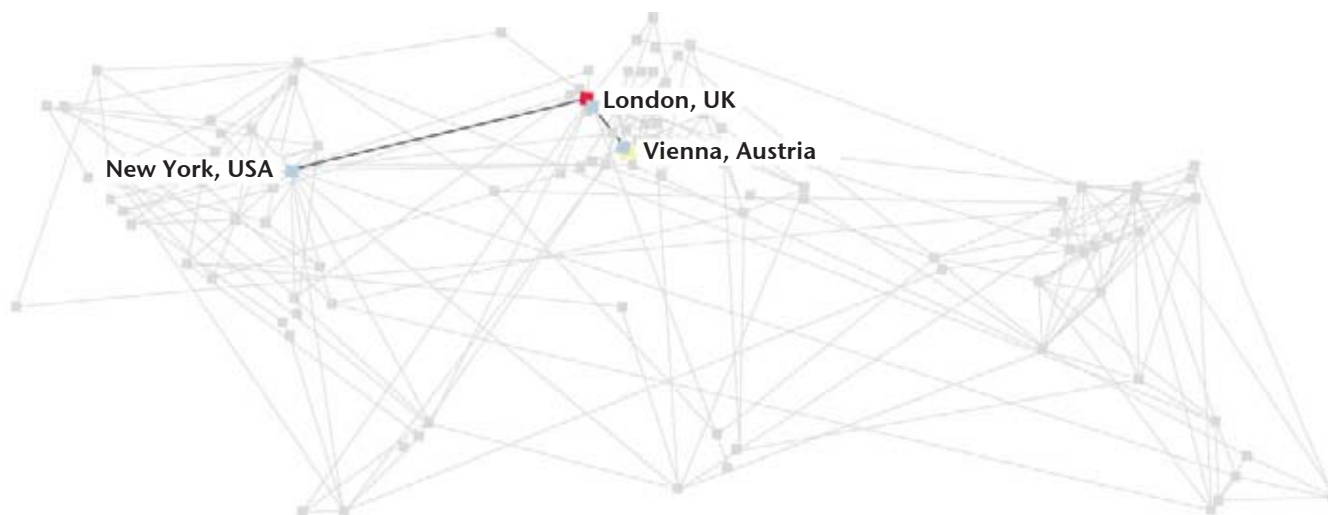
Kunsthau Bregenz Billboards/Installation/Creative director: Stefan Sagmeister/2006



Saks Valentine/Valentine's day advertisement/2008



Sugar/Type treatment/Creative director: Stefan Sagmeister/2008



Marion Mayr

www.marionmayr.net

info@marionmayr.net

Birthplace: Vienna, Austria

Residence: London, UK

Connecting cities: London, UK/Vienna, Austria/New York, USA

MARION MAYR HAS HER operational base in London. The work of this graphic designer possesses a surprisingly conceptual coherence and she concentrates mainly on developing projects for printed media with a special interest in typography.

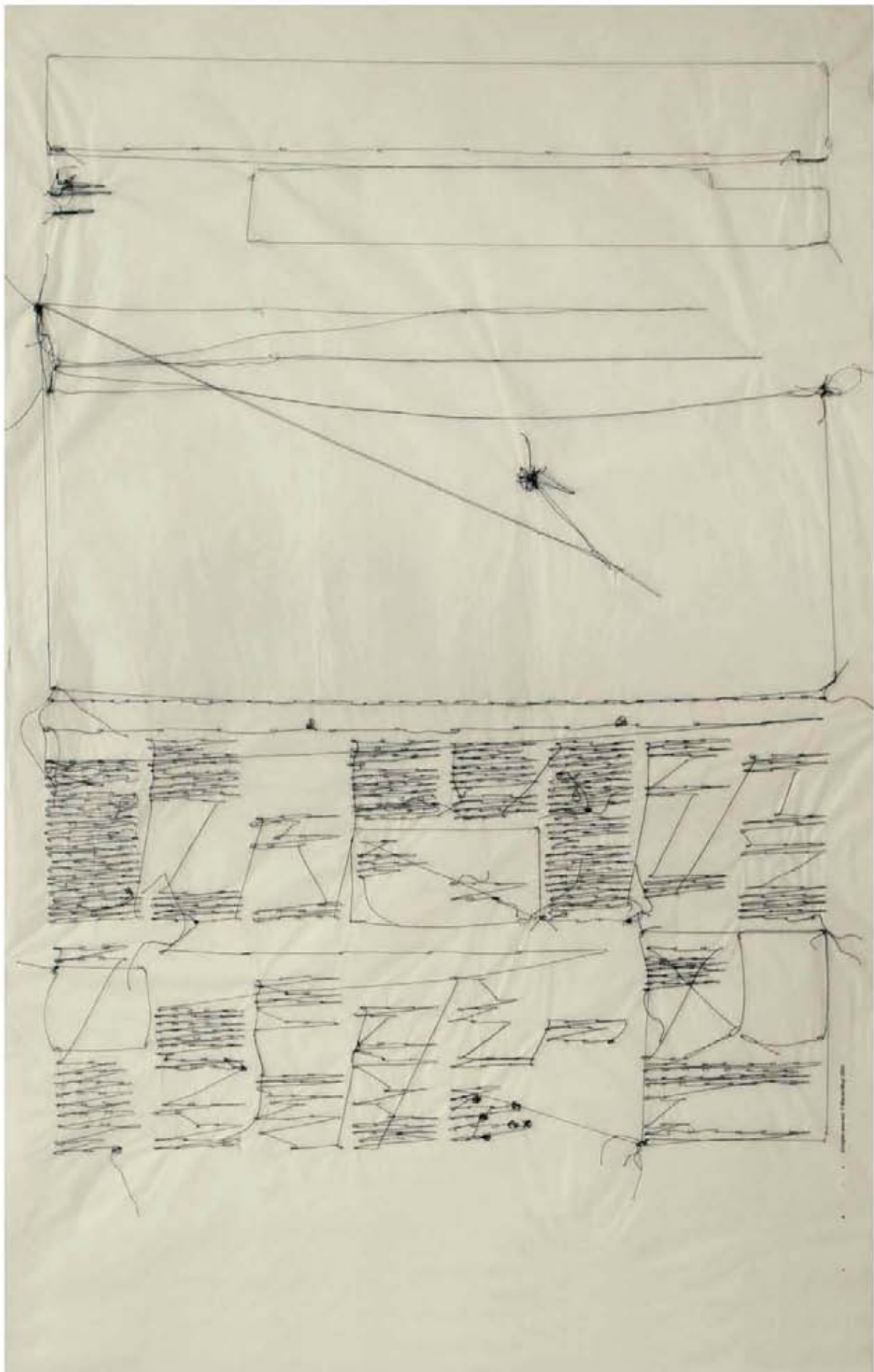
Having graduated with degrees in graphic design and media art from the University of Vienna of Applied Arts, she undertook a master's degree at Central Saint Martins

College of Art and Design in London. Since 2005 her work has led to numerous distinctions from important institutions such as the AIGA and the Type Directors Club, among others.

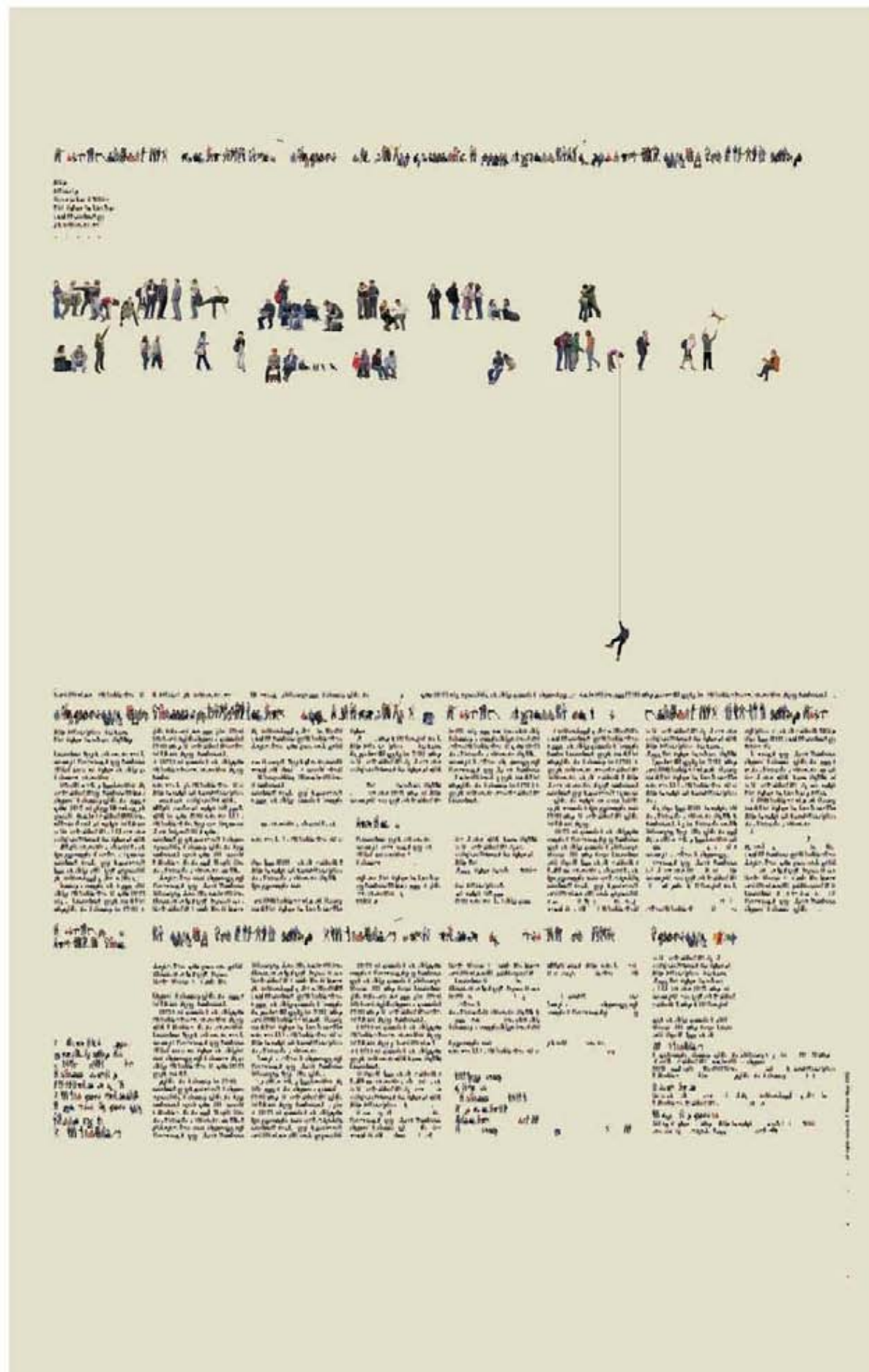
She has worked for different studios and clients as art director and independent designer in London, New York, and Vienna, for names such as Stefan Sagmeister, Saatchi Design, Phaidon Press, Falter Verlag, and Deuticke Verlag.

Recently, she has been constructing small worlds and creating forms for all kinds of content with which she can express her observations, her conscience, and her perception of life. Her global travels have enriched her work with extremely varied influences. Her wholehearted dedication to work and high standards enhances her motivation when taking on new projects. "I hope to be able to maintain this passion."

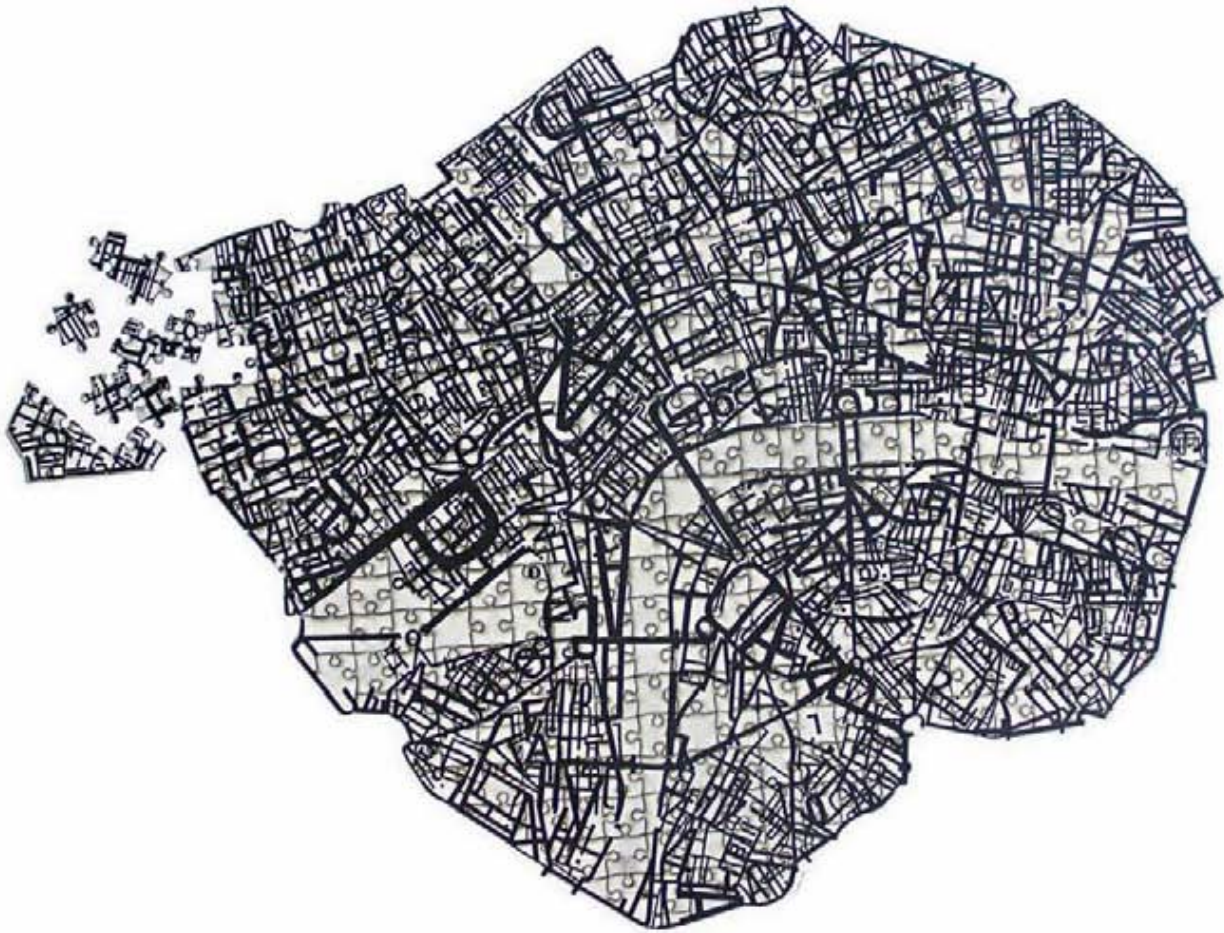




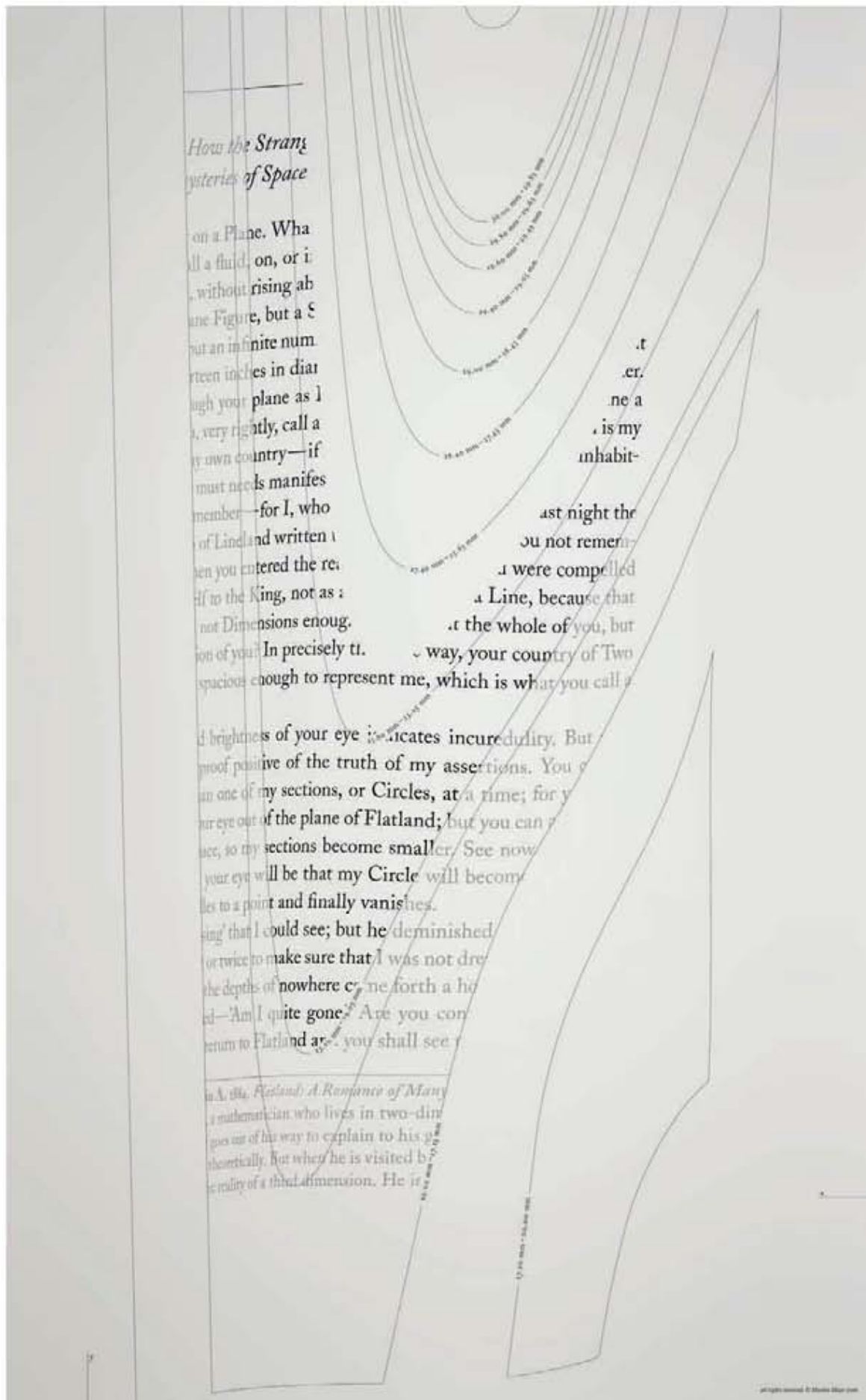
Hidden Characters/Poster/Hand sewn, japanese paper/2005



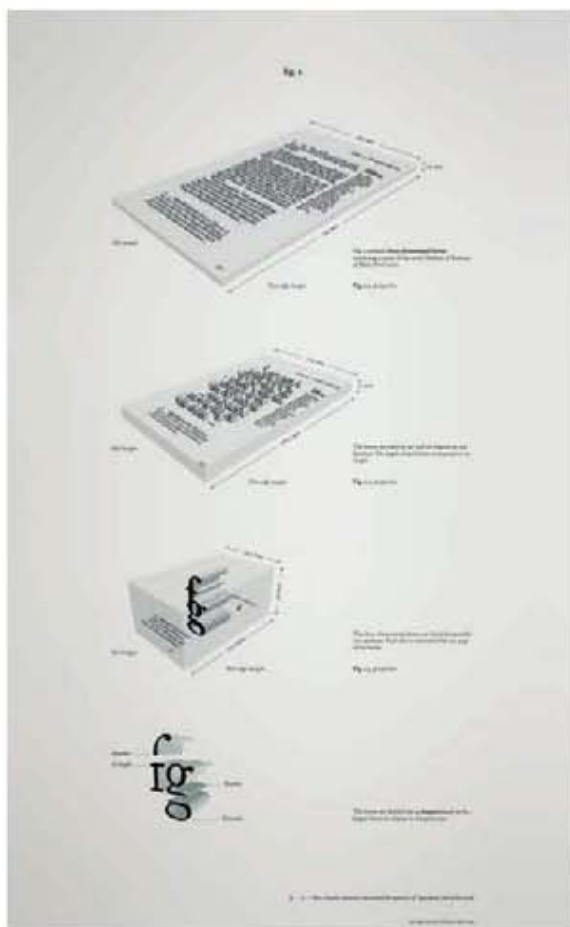
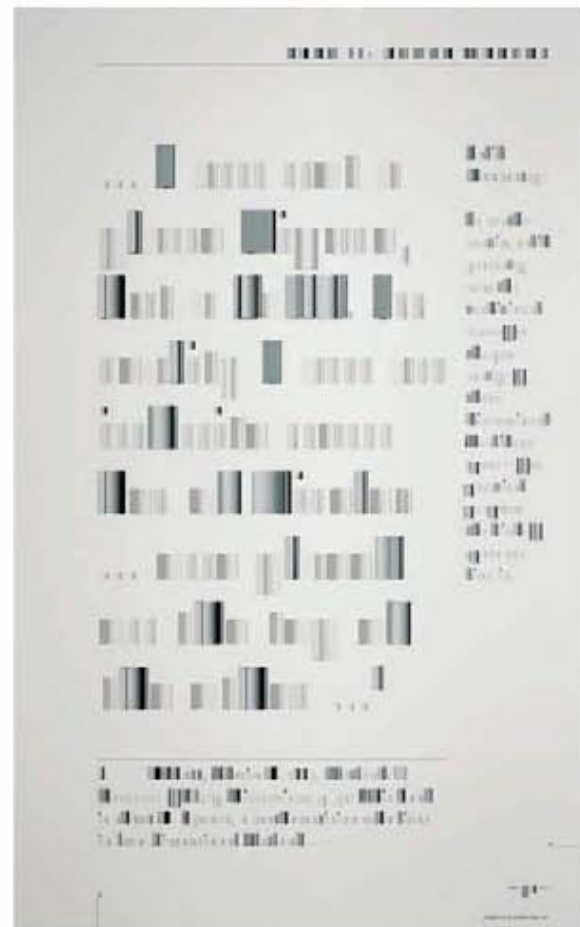
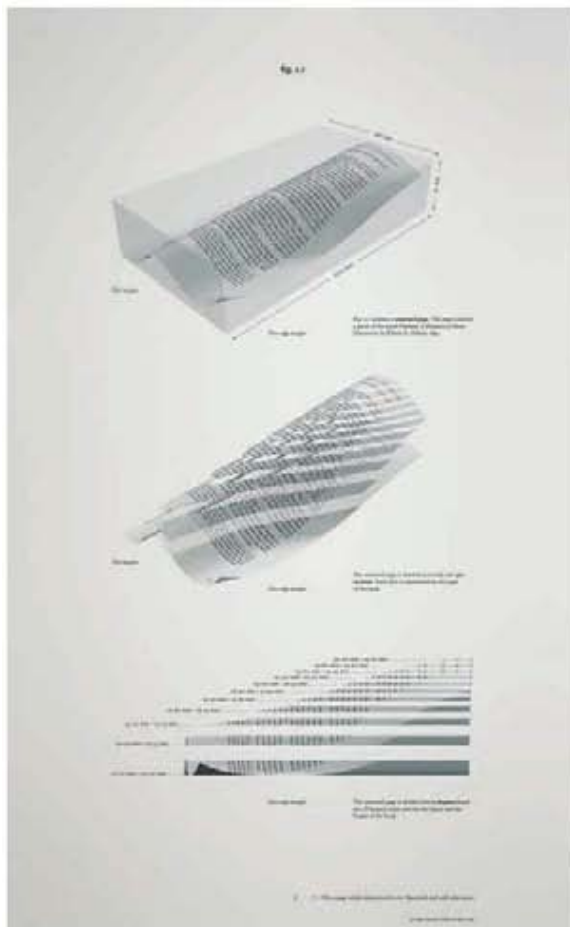
Hidden Characters/Poster/Scaled photographed people/2005



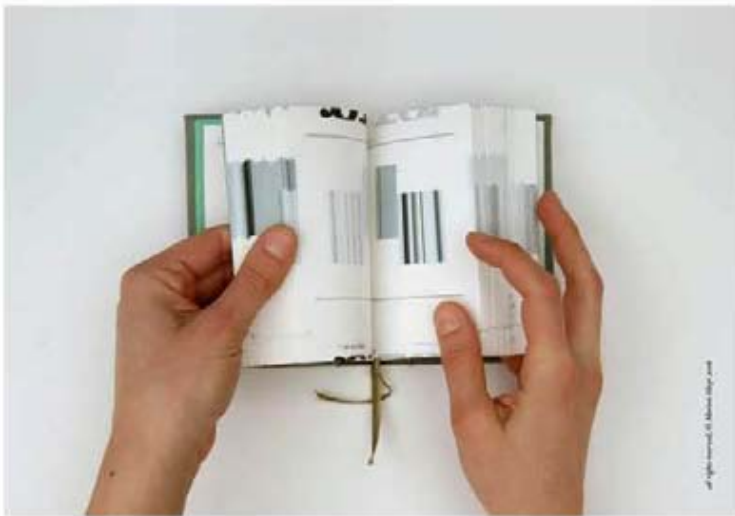
Condensed Univers/Puzzle/2004



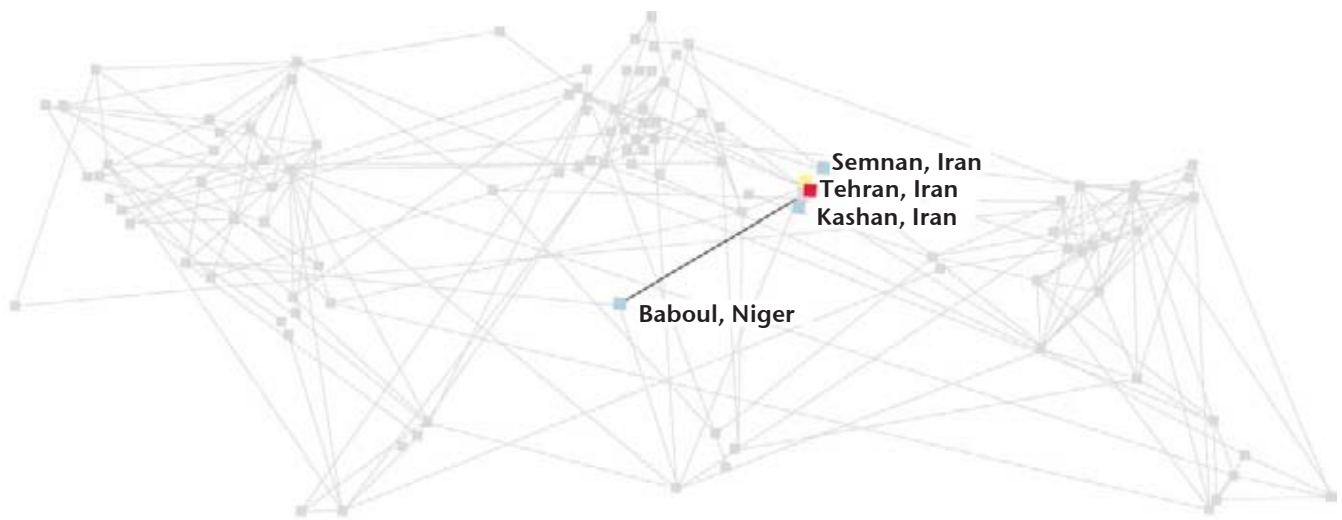
Dissected Matter/Poster/Experimental design on three-dimensional typography/2006



Dissected Matter/Posters/Graphic diagram of the experimental design process/2006



Dissected Matter/Books/The format and layout of the books are based on a Fibonacci series. The books enclose a convixed page and three-dimensional letters/2006



Mehdi Saeedi

www.mehdisaeedi.com
info@mehdisaeedi.com

Birthplace: Tehran, Iran

Residence: Tehran, Iran

Connecting cities: Baboul, Niger / Semnan, Iran / Kashan, Iran

MEHDI SAEEDI LIVES AND WORKS in Tehran. He graduated with a degree in art and design from the University of Cambridge and worked as creative director and graphic designer for different advertising agencies. In 1998, he founded his own studio from where he has developed projects for important cultural institutions in Iran, such as the Tehran Museum of Contemporary Art and the Academy of Art, as well as important musical centers and various companies related to the local cinema industry.

His work has been recognized in national and international competitions, among which include The Islamic World International Poster Biennale, The Kharkov International Eco Poster and Graphic Art Biennale in Ukraine, The Mexican international Poster Biennale, and the Slovakian International Poster Triennial.

A lot of his work has been reviewed in well-known local and international publications and some of his work

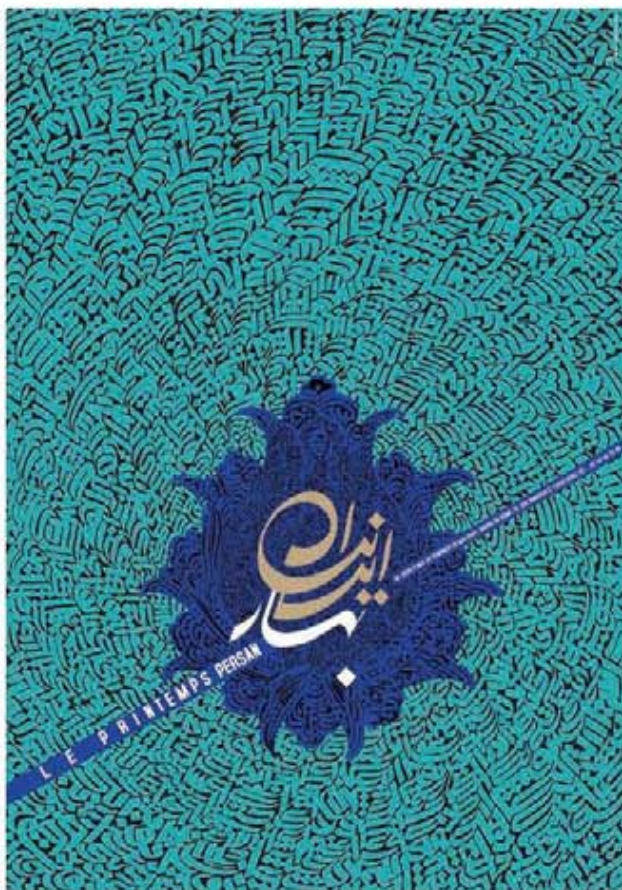
can be seen in galleries and museums around the world. In 2004, the Tehran Museum of Contemporary Art published a monographic compilation of his work.

He actively partakes as organizer and commissioner in exhibitions such as the 5th Generation of Iranian Graphic Designers in 2006. He is a member of the Society of Iranian Graphic Designers (IGDS) and since 2005 has worked as professor at various universities in his country.

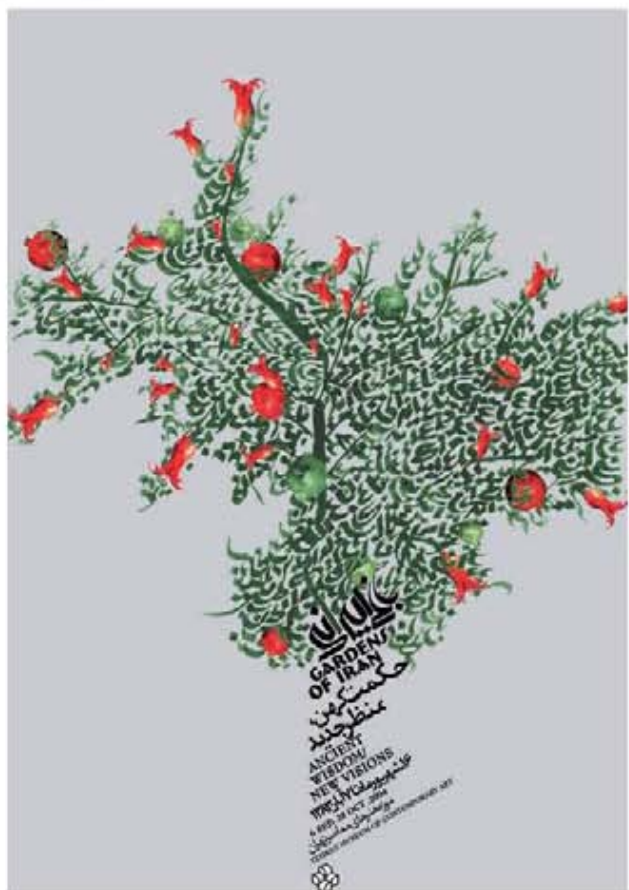




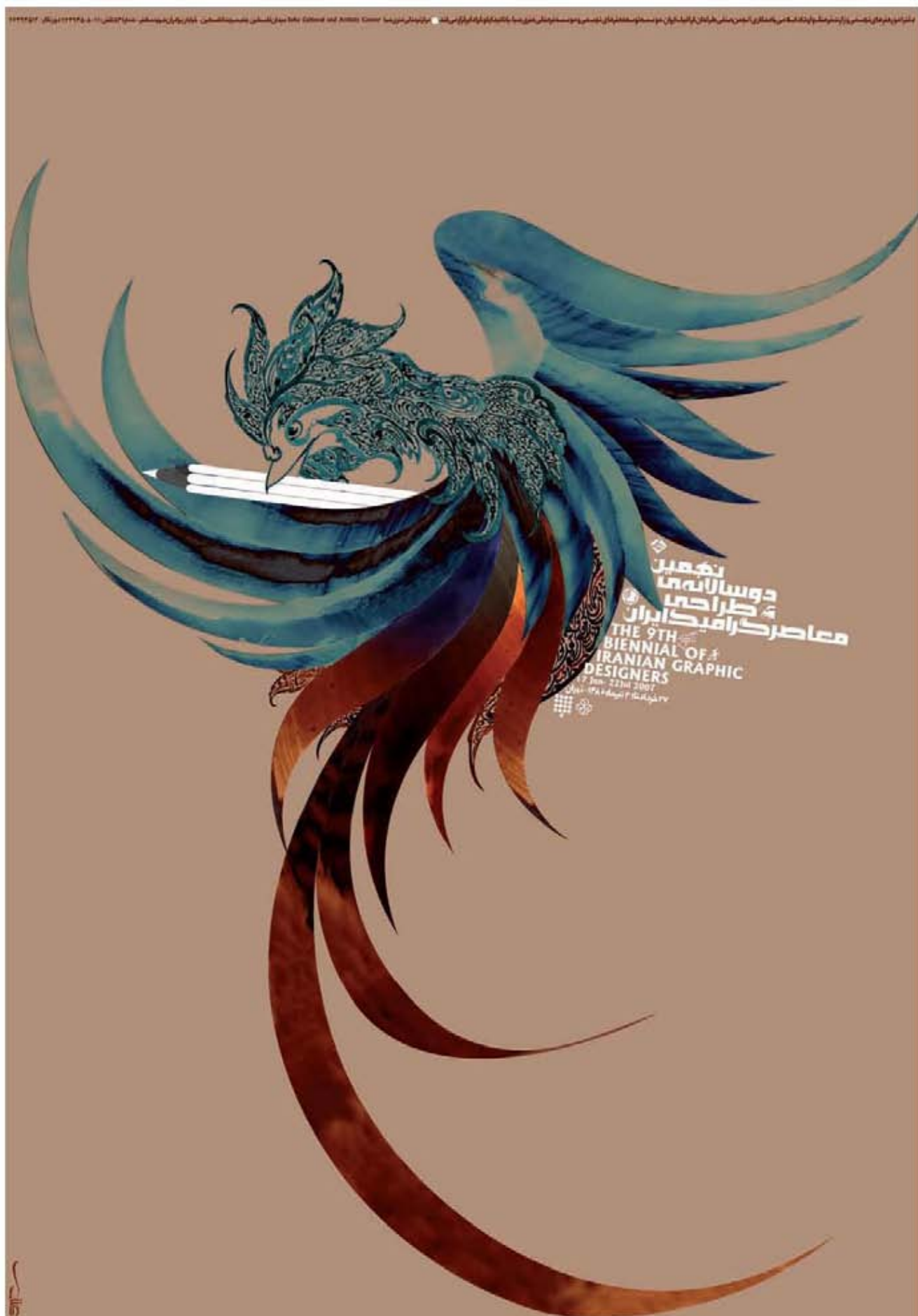
Ladies and gentleman I represent the new symbol of peace/Poster/Screen print/2006



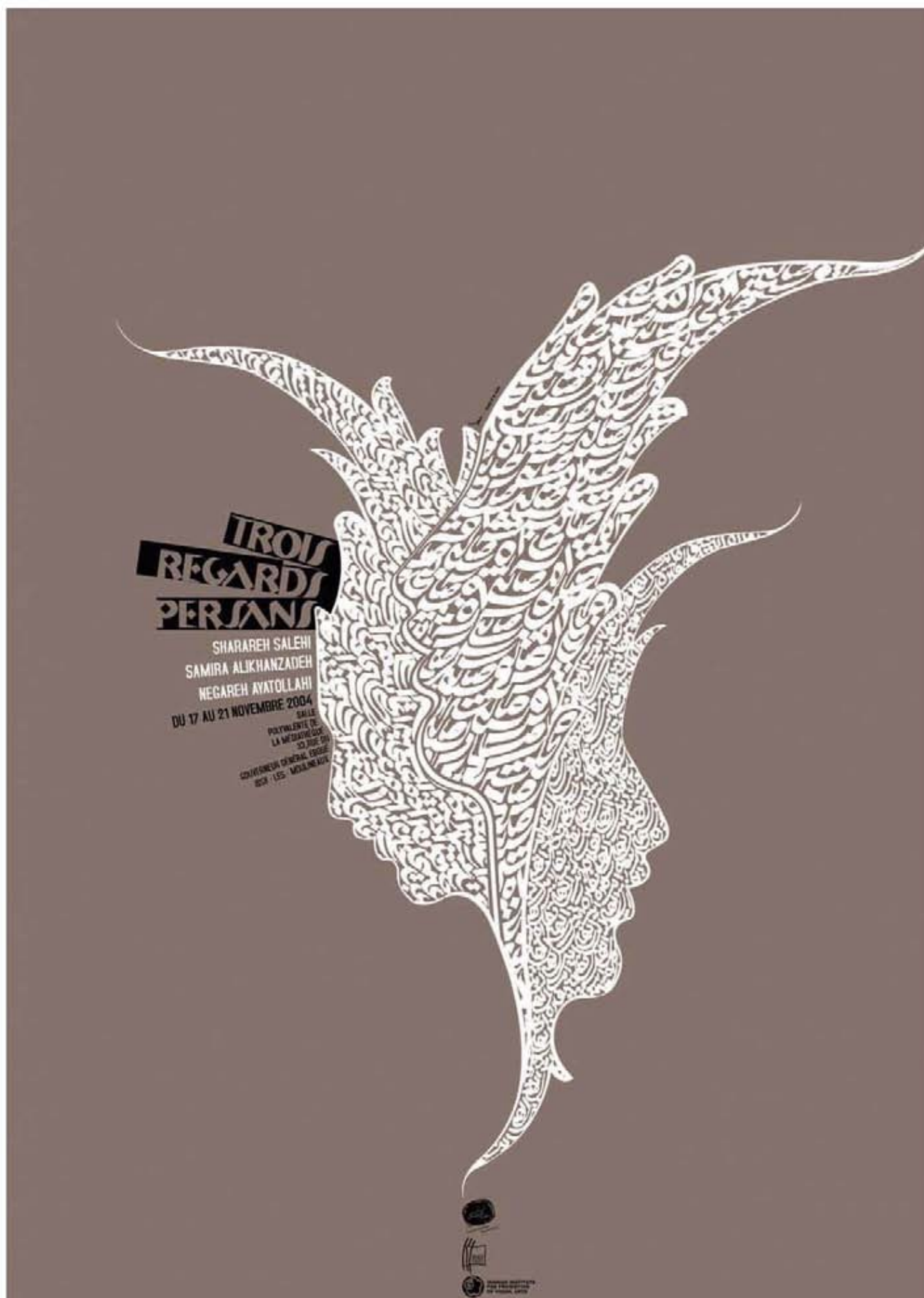
The Iranian Spring/Poster/Offset/2004



Gardens of Iran/Poster/Digital print/2004



The 9th Biennial of Iranian Graphic Designers/Poster/Digital print/2007



Three Iranian Look/Poster for painting exhibition by three Iranian women artists/Screen print/2004



14th Ritual Music Festival (Zekro Zakeri)/Poster/Offset/2004



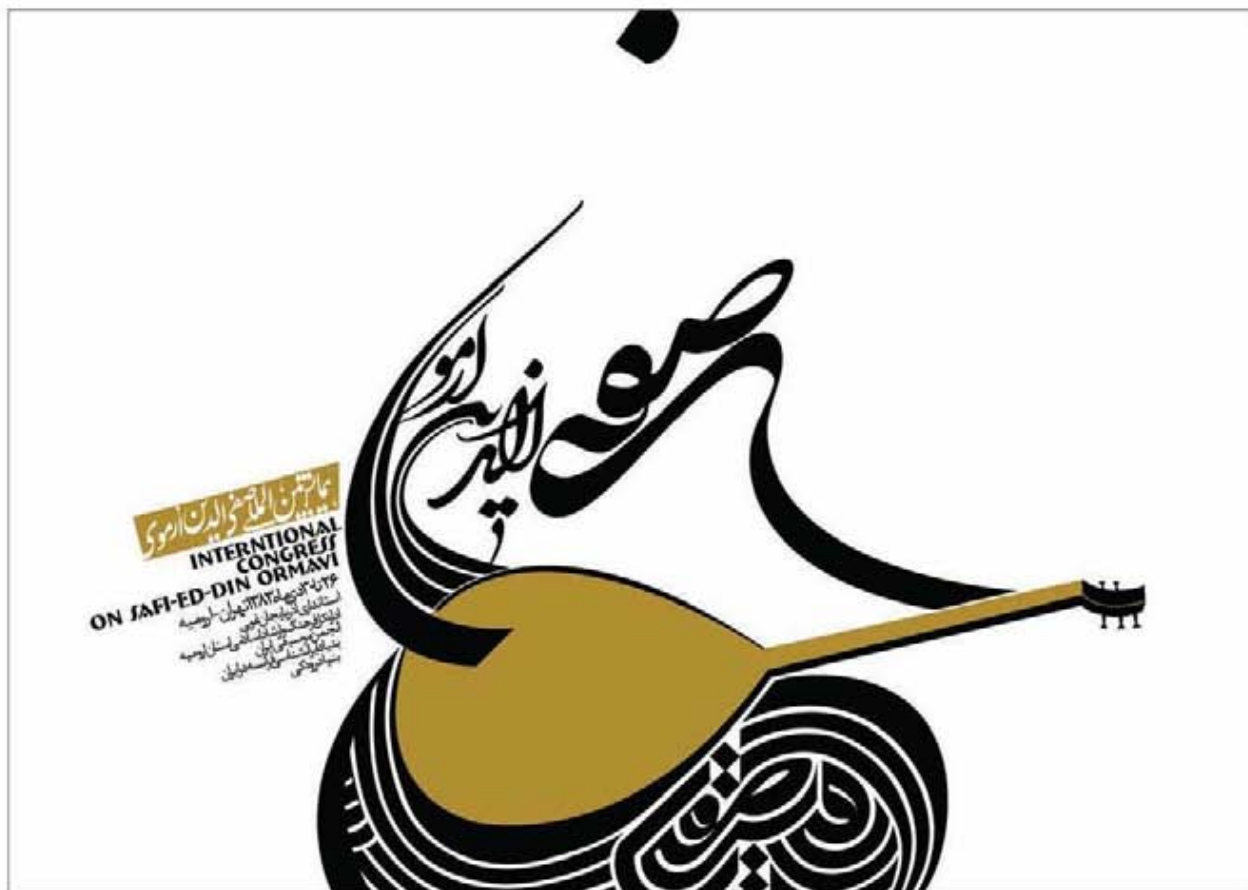
1st Iranian Typography Biennial Poster Exhibition/Poster/Digital Print/2005



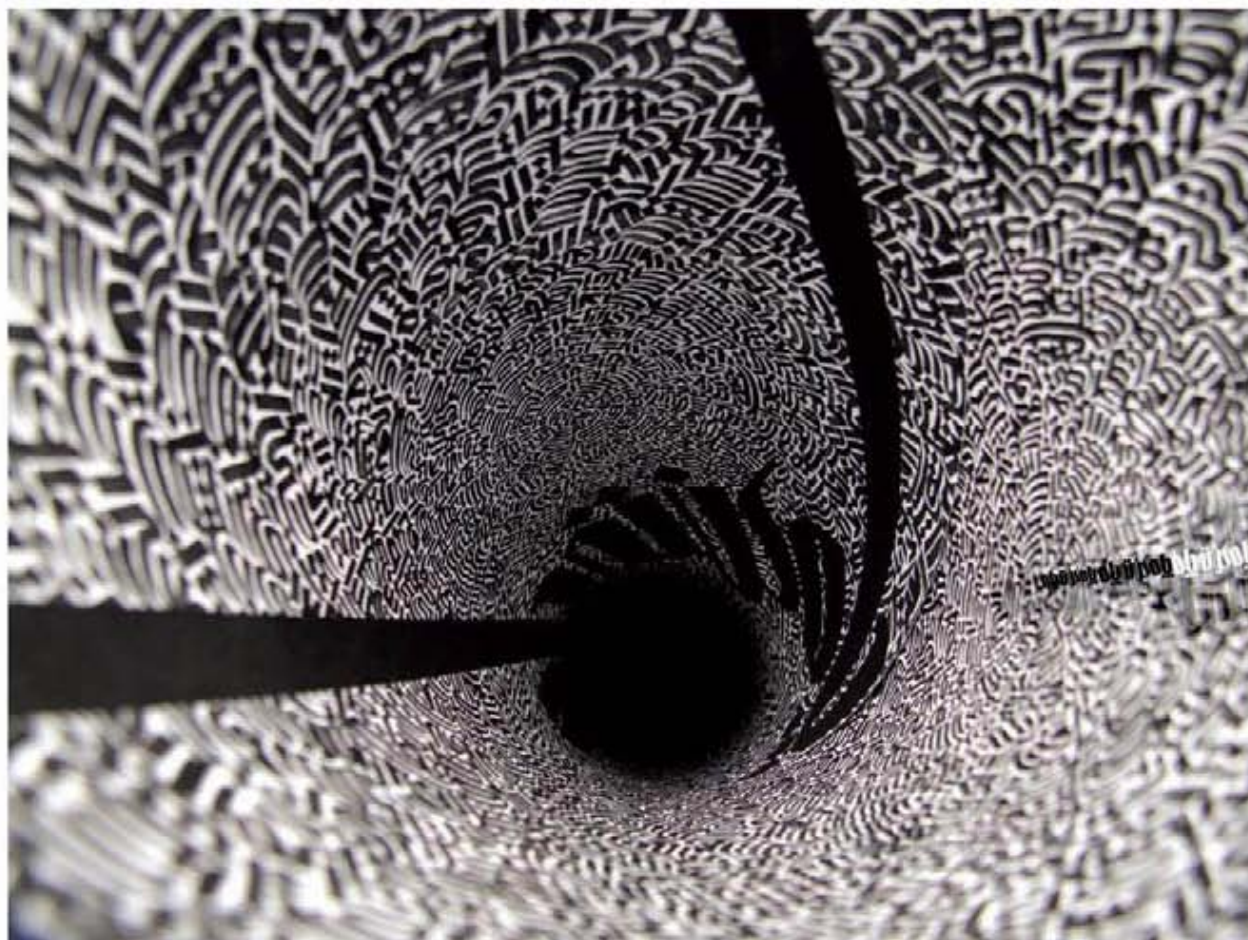
Shiraz, Iranian Paradise/Poster/Offset/2005



End of dark night is light/Poster/Digital print/2005



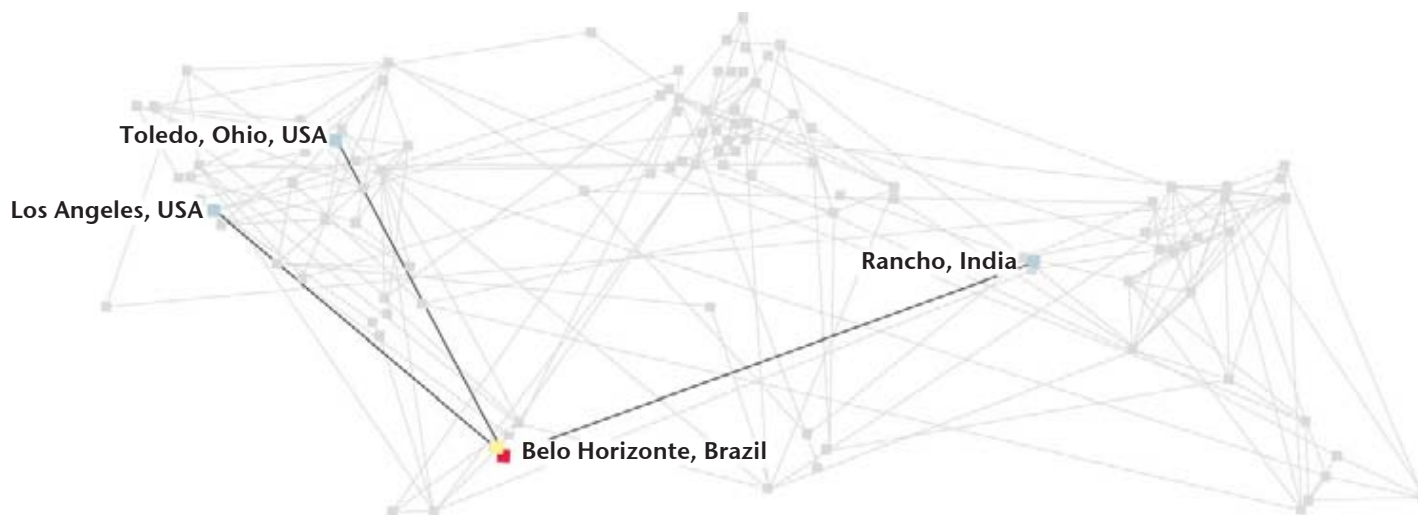
Safi Edin Ormavi International Conference/Poster/Screen print/2004



If you dig a pit for someone else, you fall into it yourself/Poster/Digital print/2006



Shamse Tabrizi Festival/Poster/Offset/2008



Misprinted Type

Eduardo Recife

www.misprintedtype.com/www.eduardorecife.com

recife@misprintedtype.com

Birthplace: Belo Horizonte, Brazil

Residence: Belo Horizonte, Brazil

Connecting cities: Los Angeles, USA/Rancho, India/Toledo, Ohio, USA

BELO HORIZONTE IS THE THIRD biggest city in Brazil, after São Paulo and Rio de Janeiro and serves as base camp for Misprinted Type, the alter ego of the artist Eduardo Recife.

This independent designer, photographer, typographer, and illustrator, who was born in 1980, has developed important commercial projects for publications such as the *New York Times*, *The Guardian*, *Ray Gun*, and *Tokion*, among others. His web-

page offers a varied sample of his work, including his commercial work and also, through Misprinted Type, a selection of his personal projects, among which feature his typographic families which can be downloaded as freeware.

In his collages, Recife digs up vintage images that he processes manually to create textures and stains which give a more human and warm look to his imagery. He is also inspired by graffiti

and grunge typography, designing alphabets and fonts of a great formal beauty.

"I have been drawing since I was a child. At school all my exercise books were filled with drawings instead of notes. I used to tattoo my friends with a black ink pen and draw on any kind of surface when I was bored... I believe this is what I do best... It's a therapy, a hobby and a job that makes me happy."

MIS-

PRINTED
TYPE

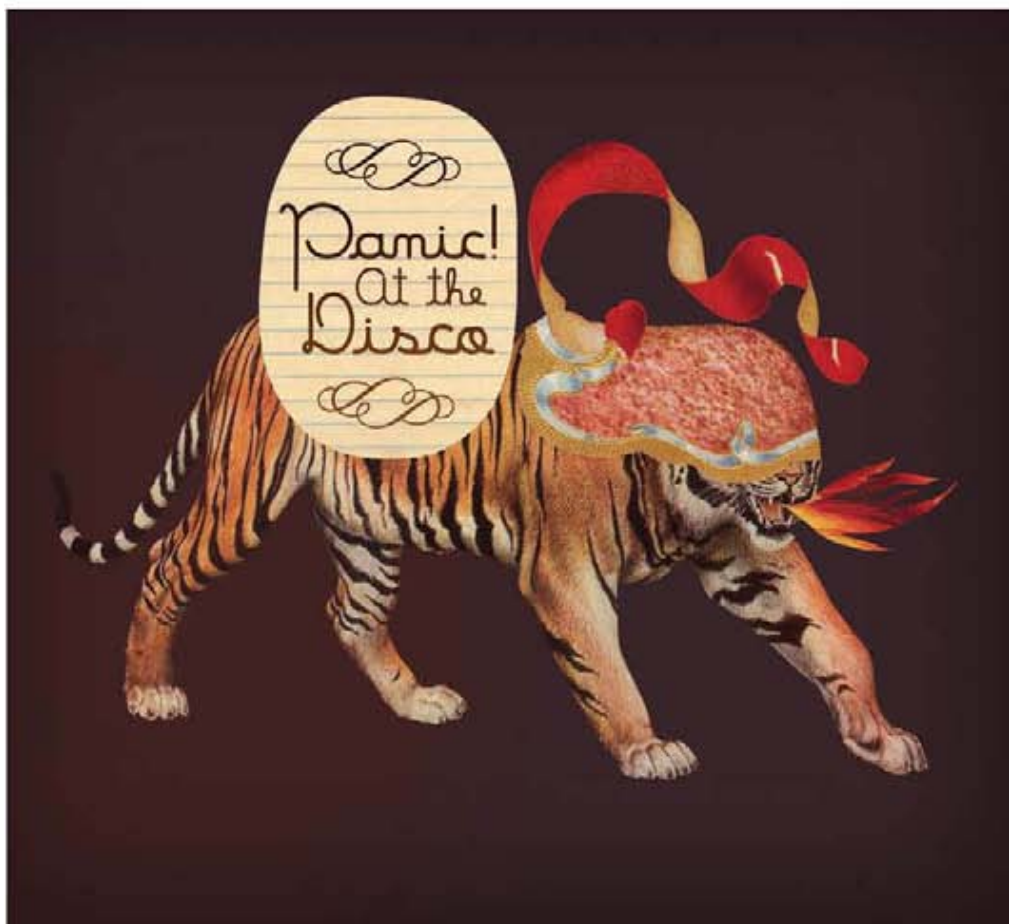
Due to uncontrollable pigment fading, ink discoloration and paper aging, the colors in this poster will change in approximately 10 years.



Maybe/Print/Digital collage/2005



Handmade/Typeface/Handdraw/2008



Panic at the Disco/T-shirt/Digital collage/2007



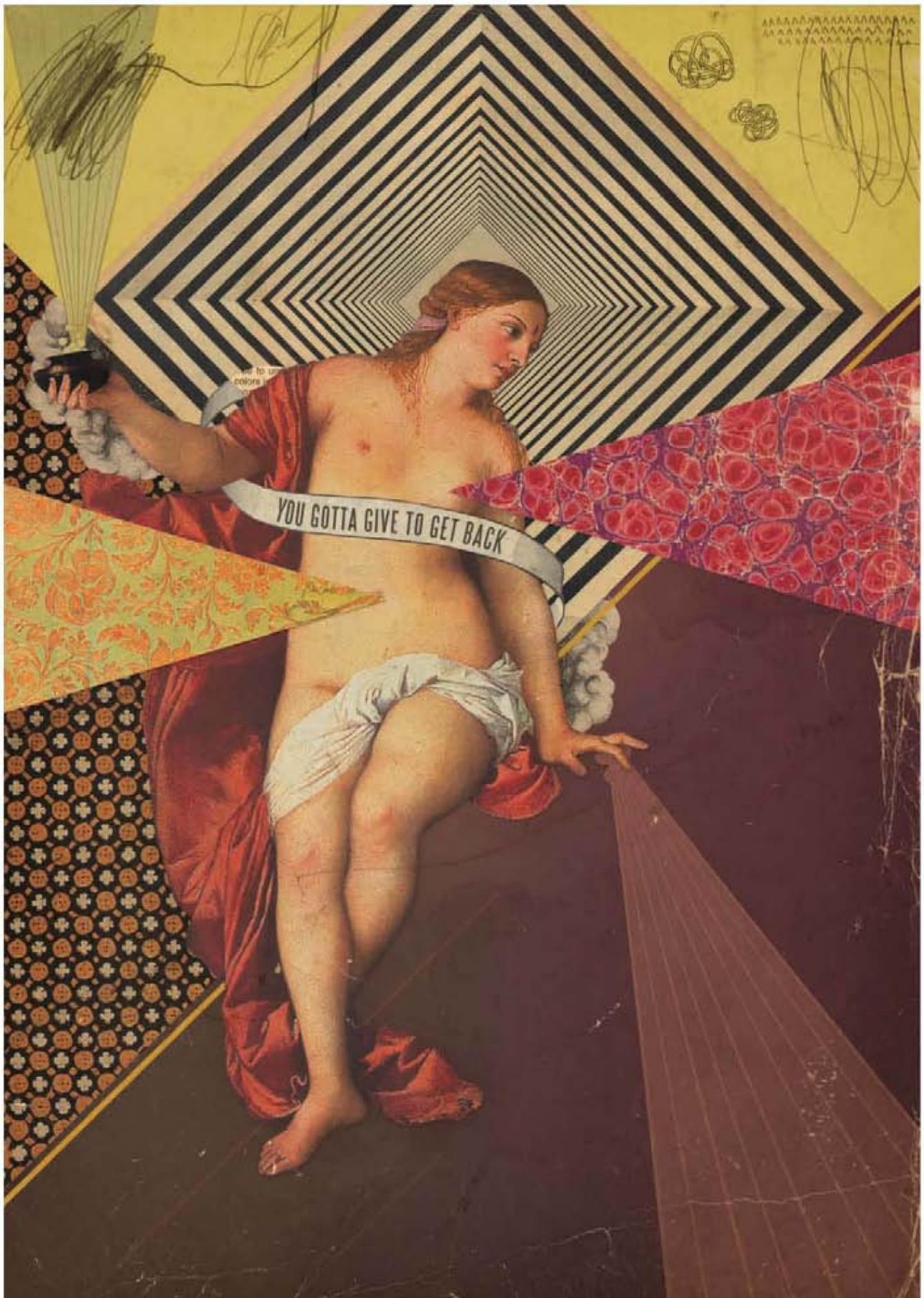
E o Amor?/Print/Digital collage/2004



Fastmuse/Magazine illustration/Digital collage/2006

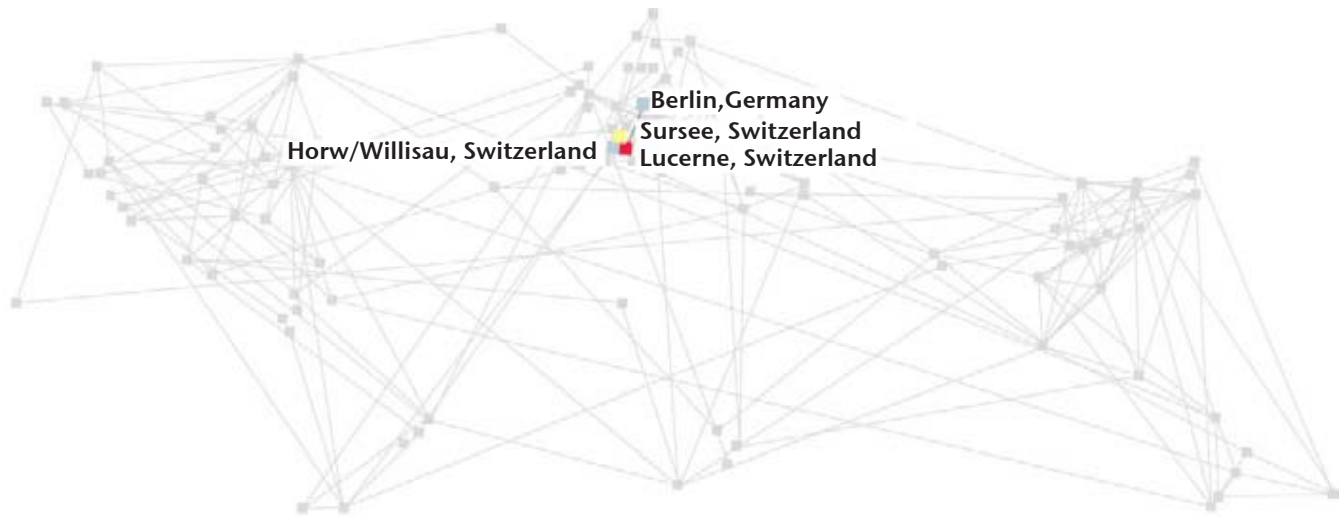


Brightside/Print/Digital collage/2007



You Gotta Give to Get/Print/Digital collage/2008





Mixer

Erich Brechbühl
www.mixer.ch
erich@mixer.ch

Birthplace: Sursee, Switzerland

Residence: Lucerne, Switzerland

Connecting cities: Horw, Switzerland/Willisau, Switzerland/Berlin, Germany

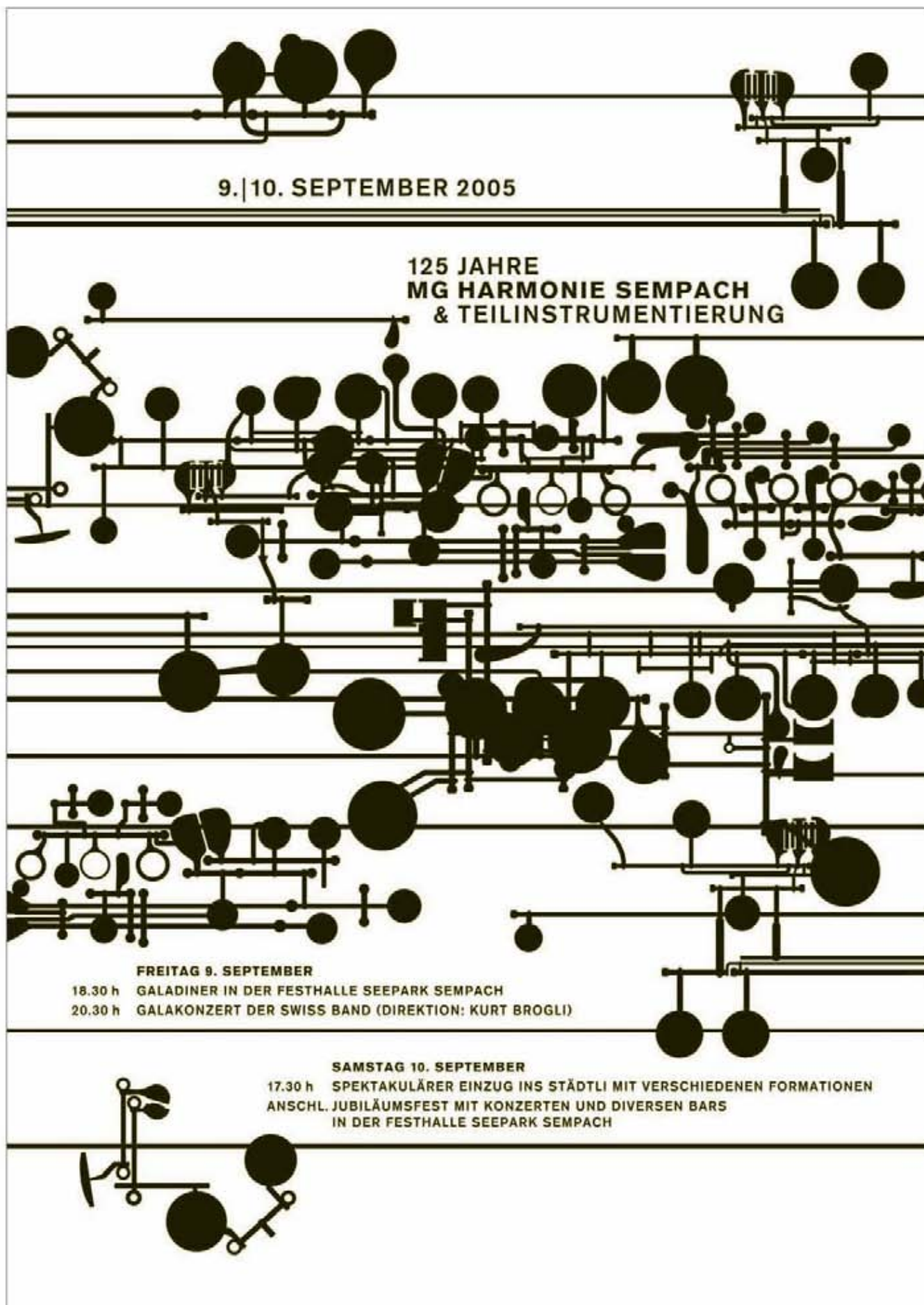
THE SWISS DESIGNER Erich Brechbühl began signing his work “Mixer” in 2003. This precocious designer began his career at thirteen when he founded Mix Pictures, an organization that acts as a creation unit in the production of short films and cultural events. After working as a typography apprentice near Lucerne he undertook a work placement in graphic design at the studio of Niklaus Troxler in Willisau. He subsequently settled in Berlin where he is carrying out a work placement at the Metadesign studio.

His work has received many prizes in various international competitions, including the Red Dot Awards, Trnava Poster Triennial, Lahti Poster Biennale, Swiss Poster Award, and Concours international d’offices in Chaumont, where his work forms part of important international collections. In 2007, he was the youngest member of the Alliance Graphique Internationale (AGI).

Mixer claims he draws his inspiration from theater and music. In addition to his work as a designer, he also organizes musical and artistic events at a cultural forum in Lucerne.

His work stands out for its solid and direct graphic line with minimal elements in order to express his message with clarity. “Good design is even better when it is irritating and surprising. People do not want to be bored.”





9.|10. SEPTEMBER 2005

125 JAHRE
MG HARMONIE SEMPACH
& TEILINSTRUMENTIERUNG

FREITAG 9. SEPTEMBER

18.30 h GALADINER IN DER FESTHALLE SEEPARK SEMPACH

20.30 h GALAKONZERT DER SWISS BAND (DIREKTION: KURT BROGLI)

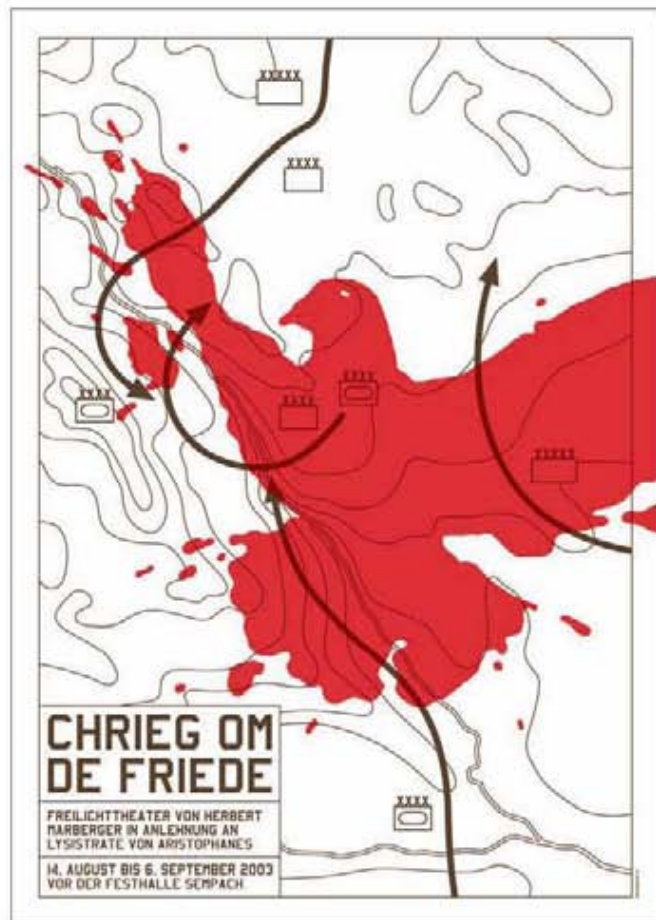
SAMSTAG 10. SEPTEMBER

17.30 h SPEKTAKULÄRER EINZUG INS STÄDTLI MIT VERSCHIEDENEN FORMATIONEN
ANSCHL. JUBILÄUMSFEST MIT KONZERTEN UND DIVERSEN BARS
IN DER FESTHALLE SEEPARK SEMPACH

125 Years MG Harmonie Sempach/Poster/Screen print/2005



125 Years Bourbaki Panorama/Poster/Digital print/2006



War for Peace/Poster/Screen print/2003



Theatersport/Poster/Screen print/2001



10 Years im Schteiel/Poster/Screen print/2007

THEATER WALZMÜHLE

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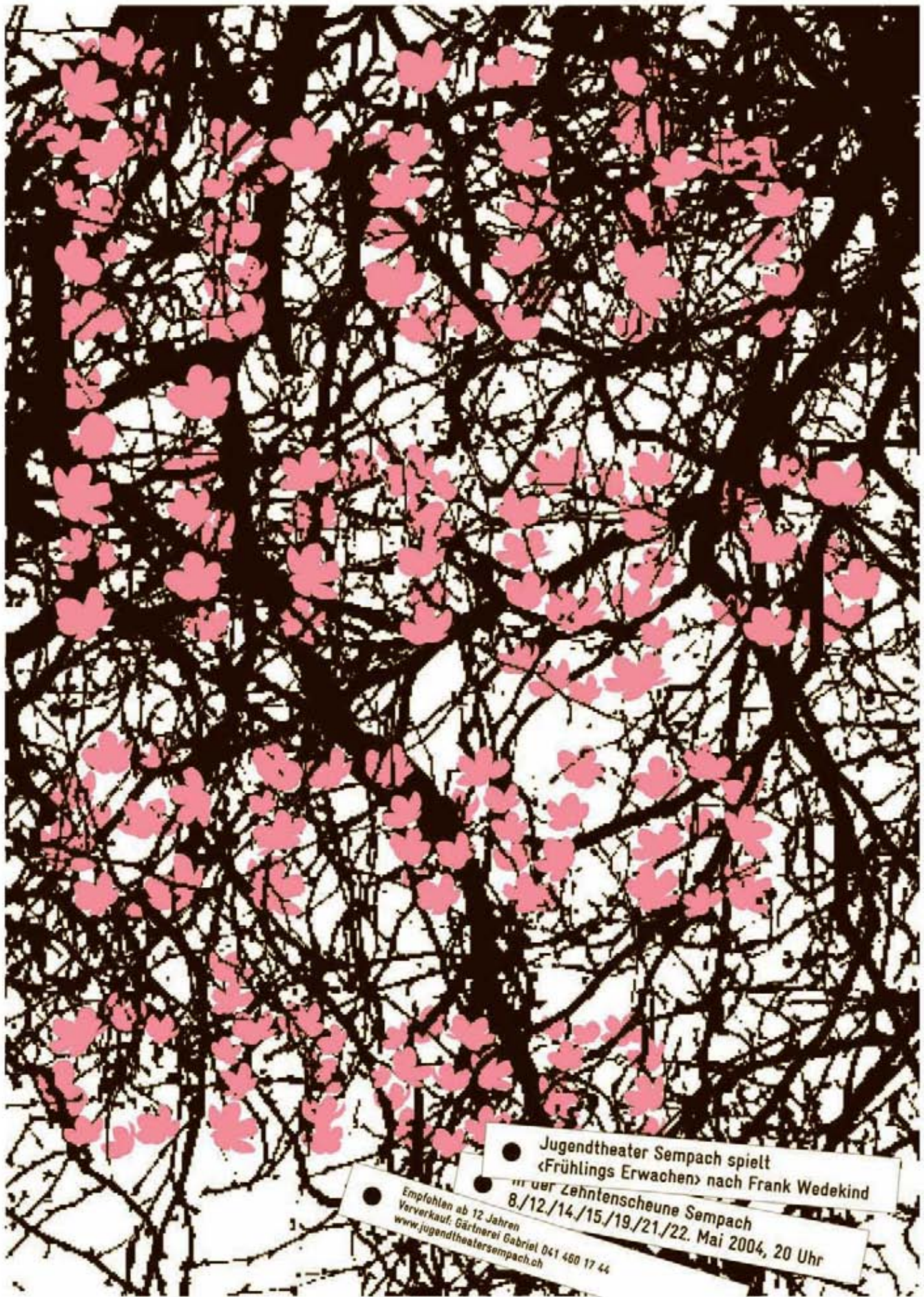
WWW.ETERNAM.CH

Sennentuntschi/Poster/Screen print/2005

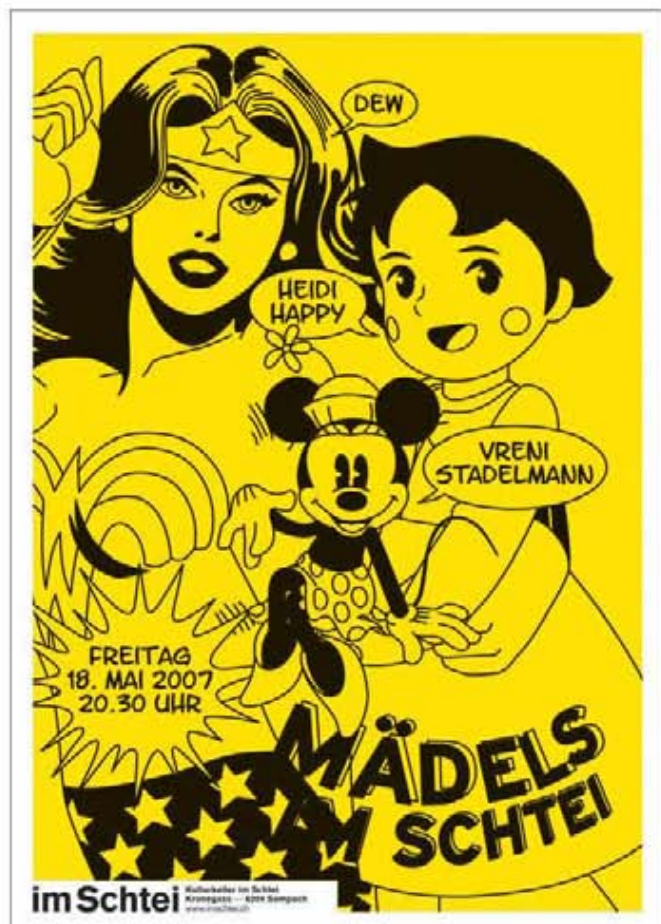
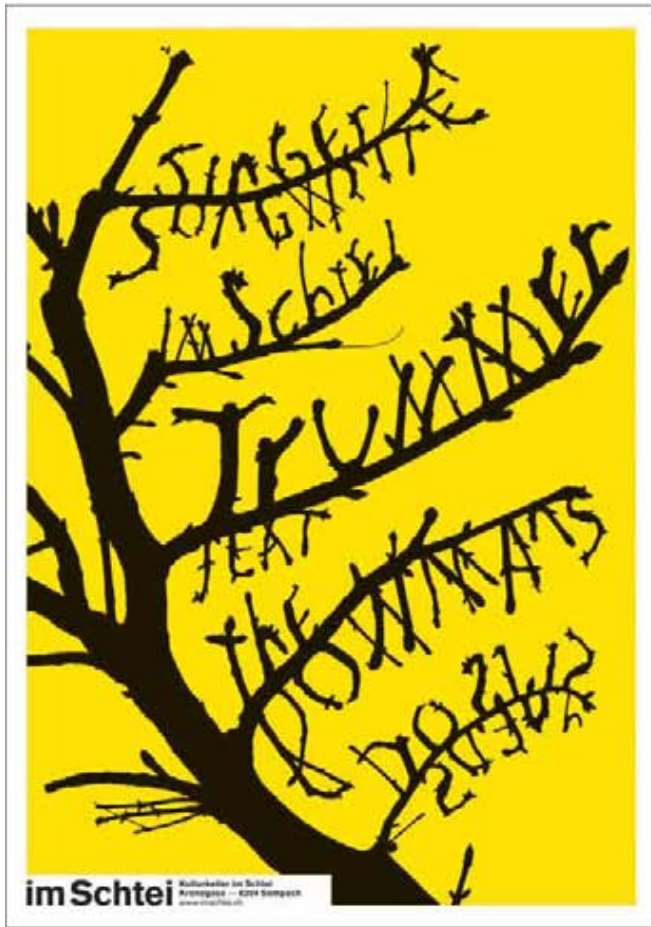


JUGENDTHEATER SEMPACH SPIELT
 EIN STÜCK SCHNEEWITTCHEN
 AM 13./14./18./19./20./21. SEPTEMBER 02
 JEWEILS 20 UHR
 IN DER ZEHNTENSCHUNE SEMPACH
 VORVERKAUF: GÄRTNEREI GABRIEL 041 460 17 44
 WWW.JUGENDTHEATERSEMPACH.CH

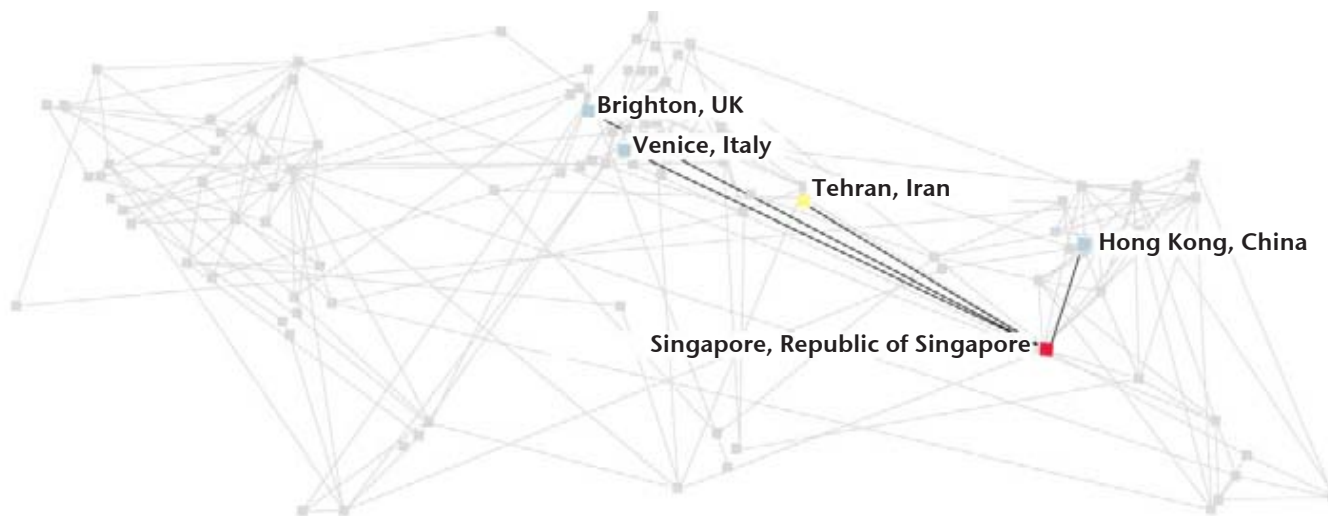
Prettier than you/Poster/Screen print/2002



Spring's Awakening/Poster/Screen print/2004



im Schtei/Poster series/1997-today



Mojoko

Steve Lawler
www.stevelawler.com
steve@stevelawler.com

Birthplace: Tehran, Iran

Residence: Singapore, Republic of Singapore

Connecting cities: Hong Kong, China/Brighton, UK/Venice, Italy

SINGAPORE IS HOME to Steve Lawler. His studio, Mojoko, was founded in 2005 – according to the designer himself – as a personal reaction to the over-excessive use of computers.

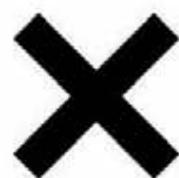
Having graduated with a degree in graphic design from Brighton University, in the United Kingdom, he obtained a Fabrica grant in Italy where he worked for two years in the new media department.

Subsequently he developed graphic projects for the fashion industry in Italy until he moved to his current setting.

In his role as creative director, art director, and graphic designer he has worked for important advertising and fashion agencies in Asia, developing commercial as well as experimental projects. He is currently a consultant at Kult, an unconventional agency in

Singapore. In addition, he contributes to the design of publications and teaches workshops and art courses for both children and adults.

He dedicates the majority of his time to design, painting, screen printing, and new media. The rest of his time he spends wandering about and picking up dark pieces of paper from the ground – “one man’s waste is another man’s painting.”



威滅

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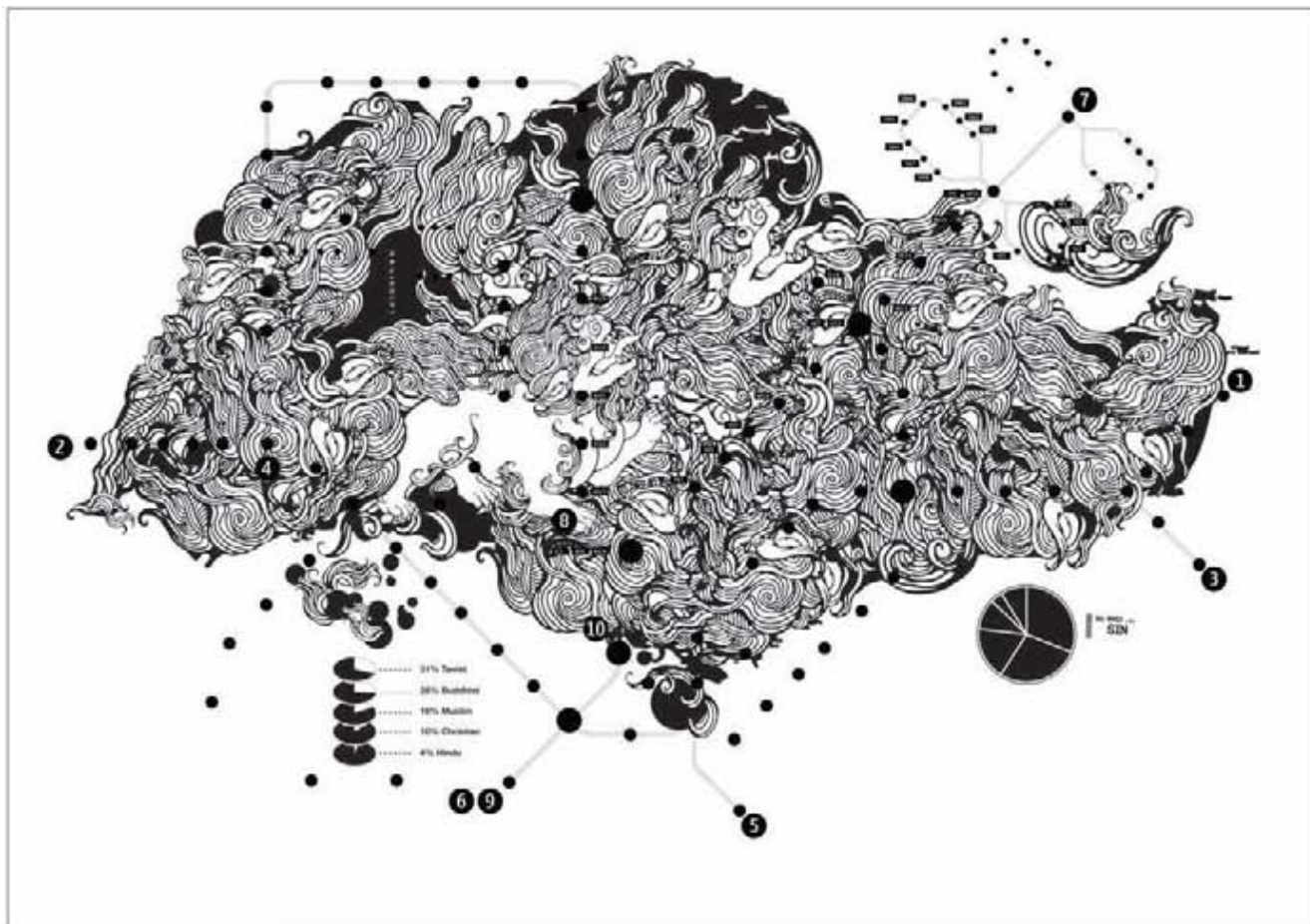


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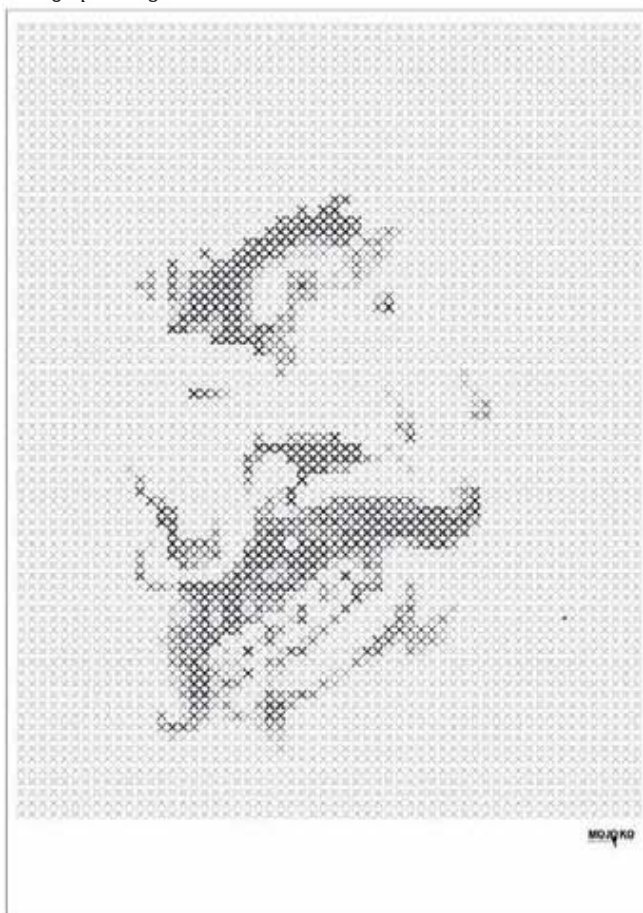
MOJO KO



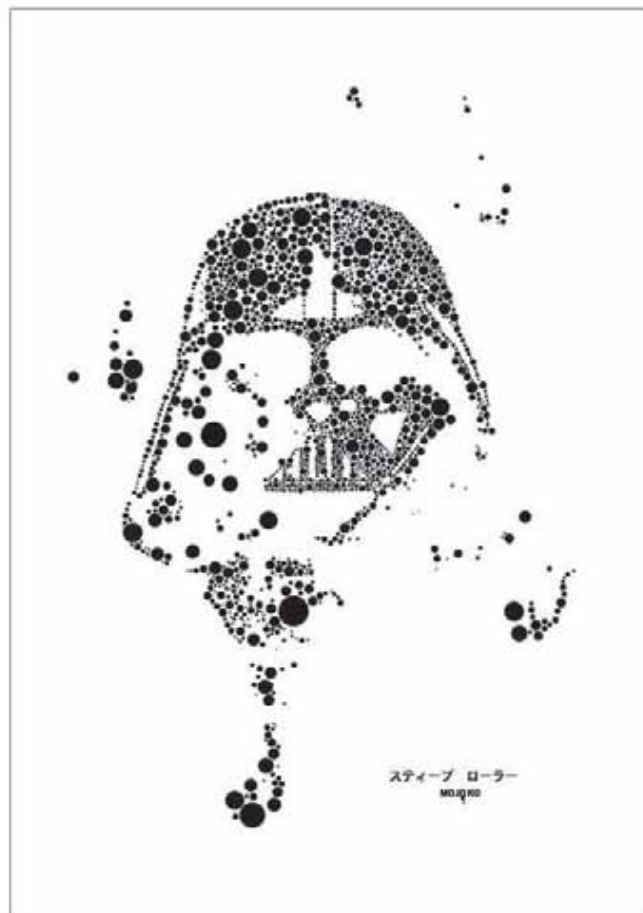
MojokoThai/Digital print/2008



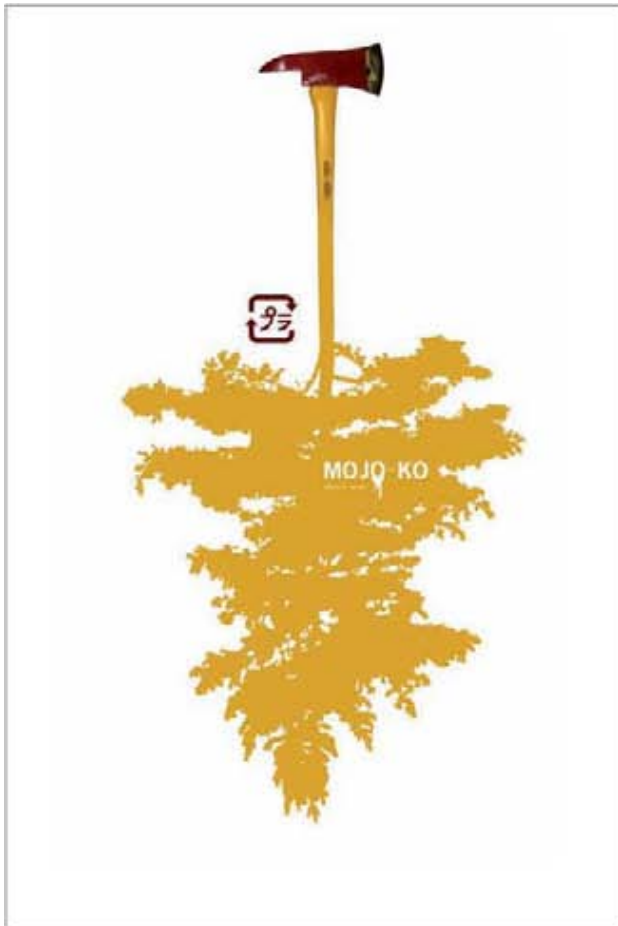
Demographic/Digital/2007



Dirty Sanchez/Poster/Screen print on canvas/2008



Dot Vader/Poster/Screen print on canvas/2008



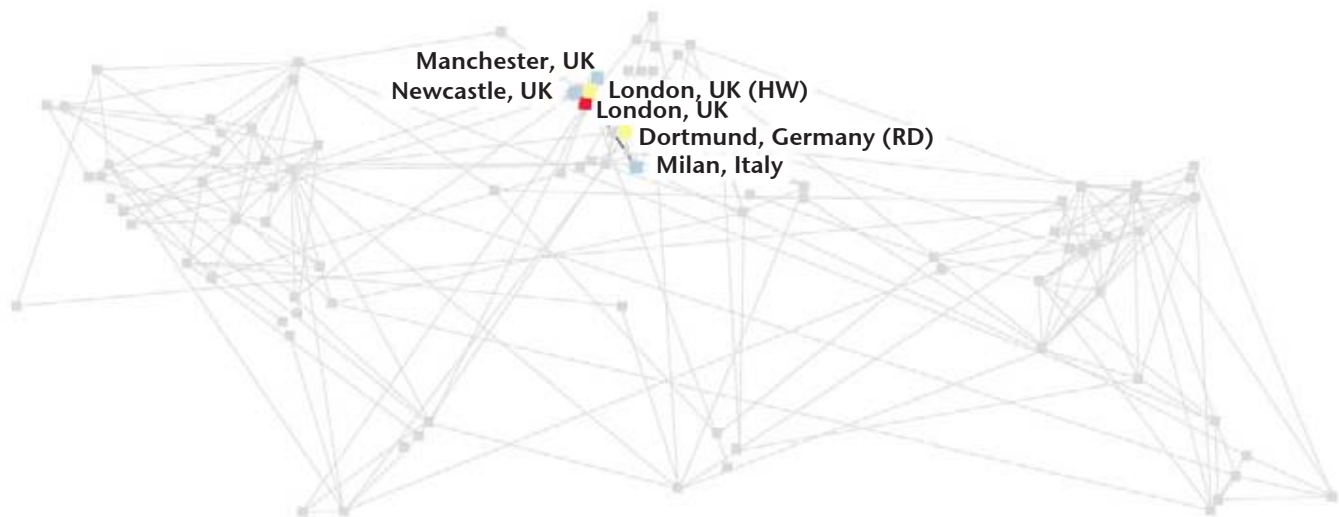
Deforestation/Digital artwork for T-shirt design/2007



GeishaMonster/Screen print on canvas/2007



Lawler vs. Bunch/Visual identity/2007



Multistorey

Rhonda Drakeford and Harry Woodrow
www.multistorey.net
us@multistorey.net

Birthplace: Dortmund, Germany (RD)/London, UK (HW)

Residence: London, UK

Connecting cities: Milan, Italy/Newcastle, UK/Manchester, UK

THIS LONDON-BASED creative group works as much for fashion and industrial design firms as it does for large multinational corporations.

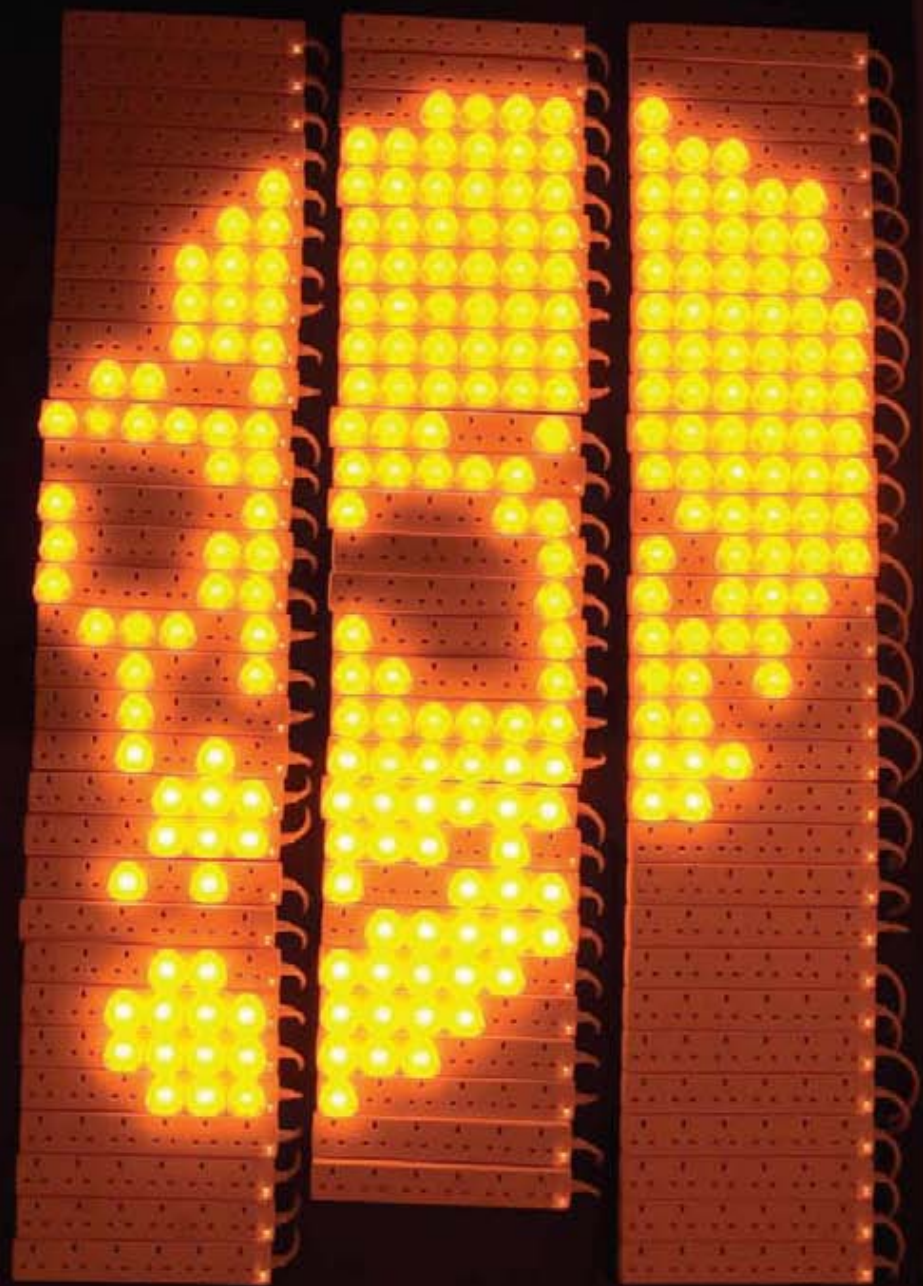
Multistorey has worked on projects of brand, visual identity, art direction, packaging design, exhibitions and events, printed matter, advertising campaigns, and websites. Each assignment is a new challenge for them. In each job they look

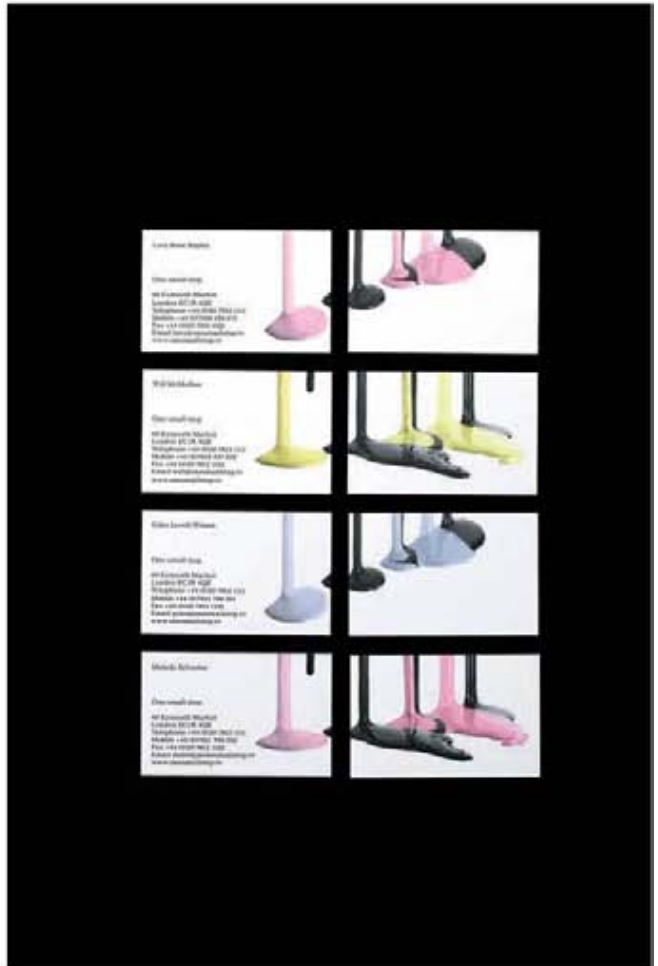
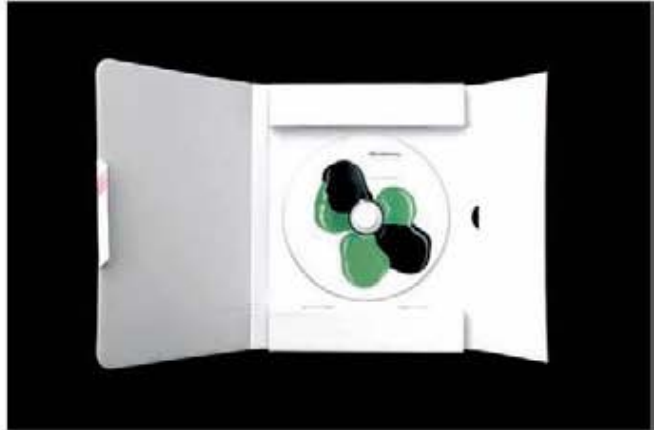
for a certain condition and specific solution. It is evident that consistent and functionalist ideas form the basis of all their work.

Rhonda Drakeford and Harry Woodrow are adamant about the importance of design in contemporary society and about the idea that it should never be static. Their work aims to be accessible for all audiences, regardless of the level of visual training. Elitist design is not for

them. Some of their creations have been reviewed in publications such as *Grafik* and the Japanese magazine *+81*.

In addition and increasingly, these designers are moving toward an environmentally sensitive work methodology. They believe that this does not, in any way, detract from creativity and does, actually, make life more interesting.

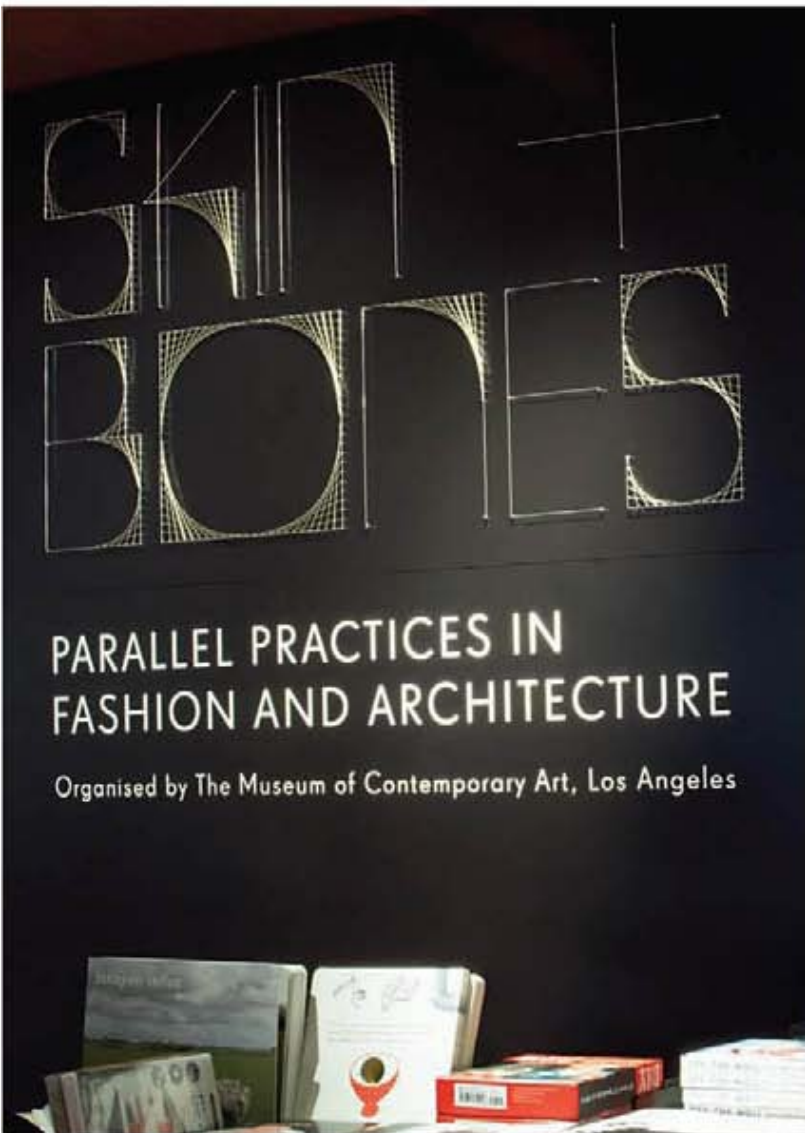




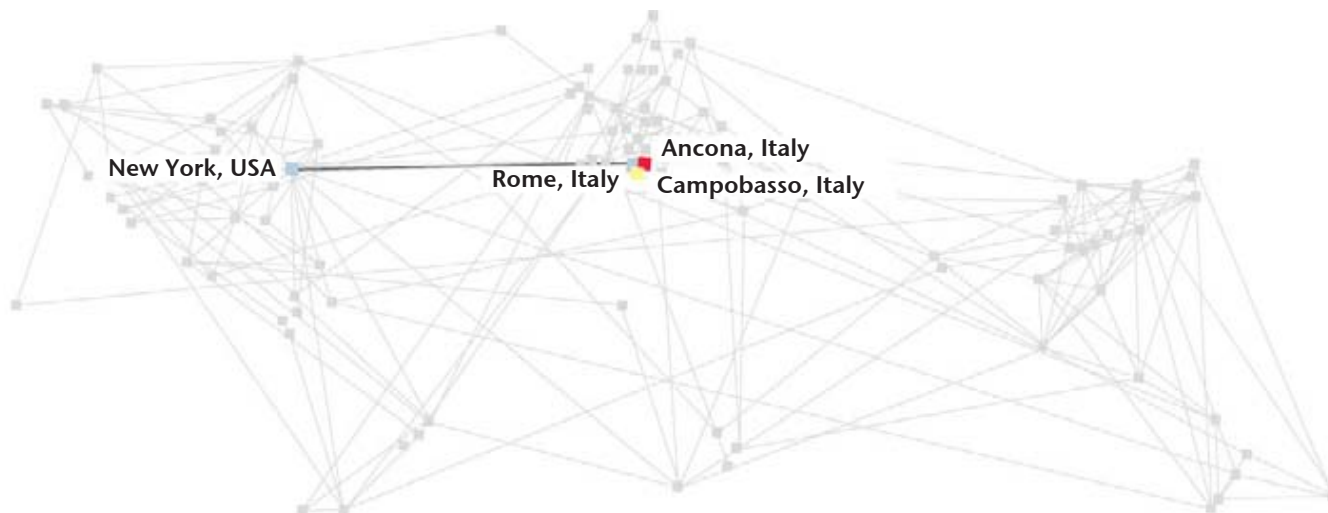
One Small Step/Corporate identity: letterhead, folder, DVD and case, business cards/2005



Super Design Market/Exhibition signage/Screen print and vinyl on Correx/2006



Skin+Bones/Exhibition signage/Plastic pins and metallic thread on MDF/2008



Nazario Graziano

www.ngdesign.it/www.revolverlover.net
me@ngdesign.it

Birthplace: Campobasso, Italy

Residence: Ancona, Italy

Connecting cities: Rome, Italy/New York, USA

DESIGNER NAZARIO GRAZIANO runs NGDesign, a studio specializing in graphic design, illustration, art direction, “...clouds, rain, and rainbows”, in the seaport of Ancona in central Italy.

NGDesign has worked with many publications such as *IdN*, *New York Magazine*, *Chicago Magazine*, and *Entertainment Weekly*, among others.

The studio’s work has been included in the books *Postcards*, *Musikgraphiks*, and *Spaghetti Grafica* as well as exhibited in shows such as “Attraversamenti” and “This is Rome.”

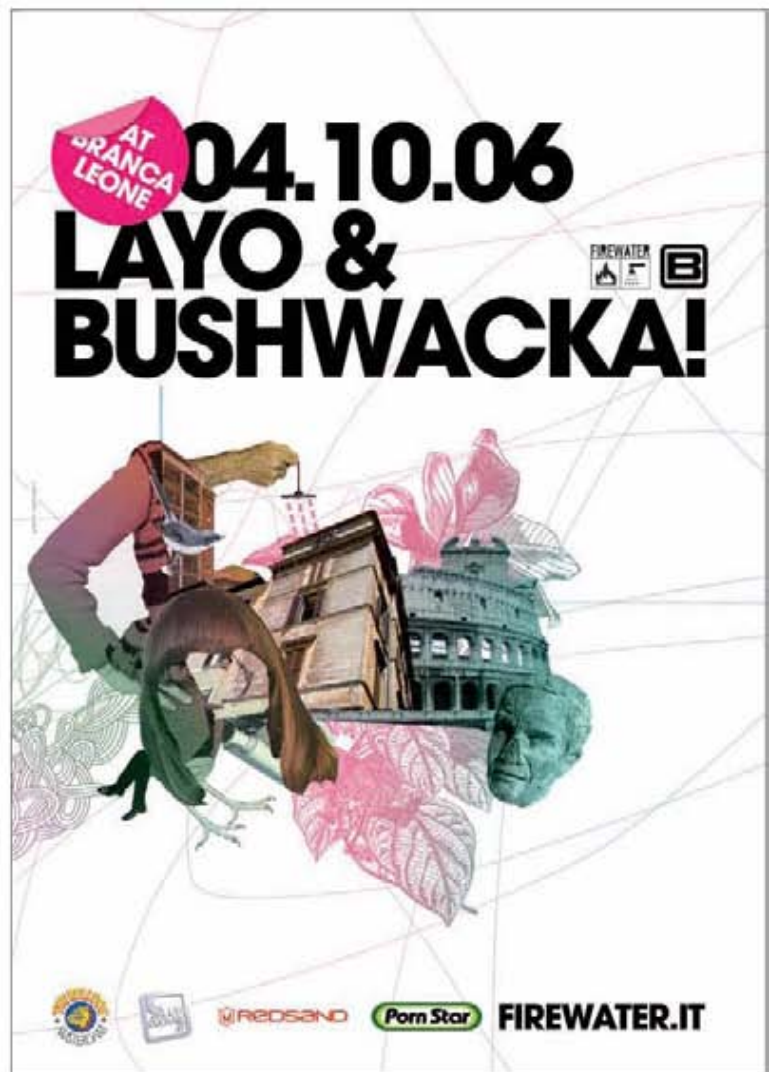
Graziano is founder of the RevolverLove network, a reference website which contains a selection of links to online portfolios. He is also editor of the digital

publication *ANTI*, a magazine made by artists for artists. Created as a thematic series, each edition includes work from different talents from all over the world.

Working with other artists and creating communication networks is the best way to grow, according to this designer, who also believes blogs and free digital magazines are the places to experience the new power of graphics.

NAZARIO GRAZIANO

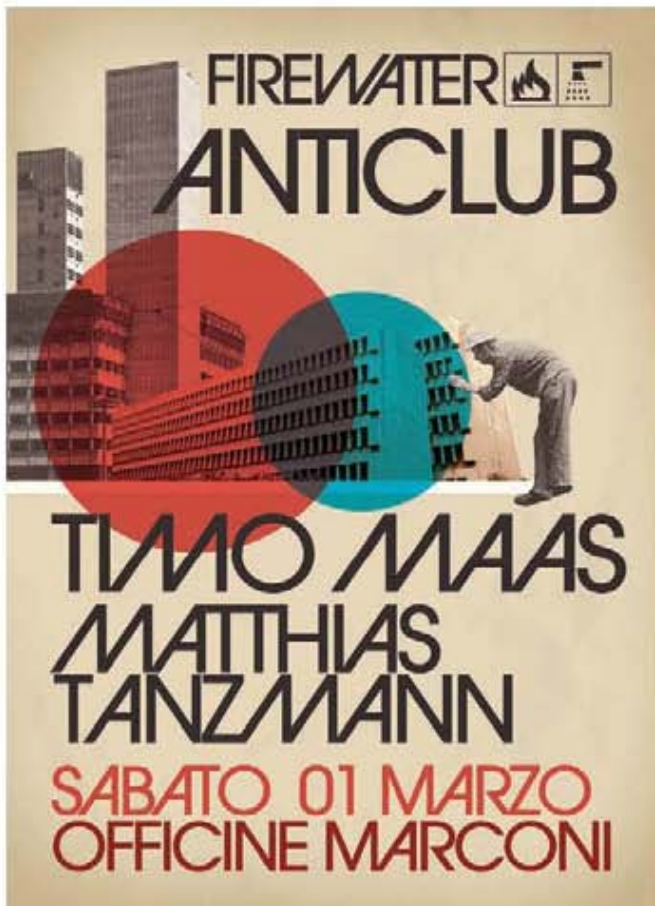




Firewater/Flyers and poster/Art direction/2006-2007



Firewater/Flyers/Art direction/2007-2008



Anticlub/Flyers and poster/Art direction/2007

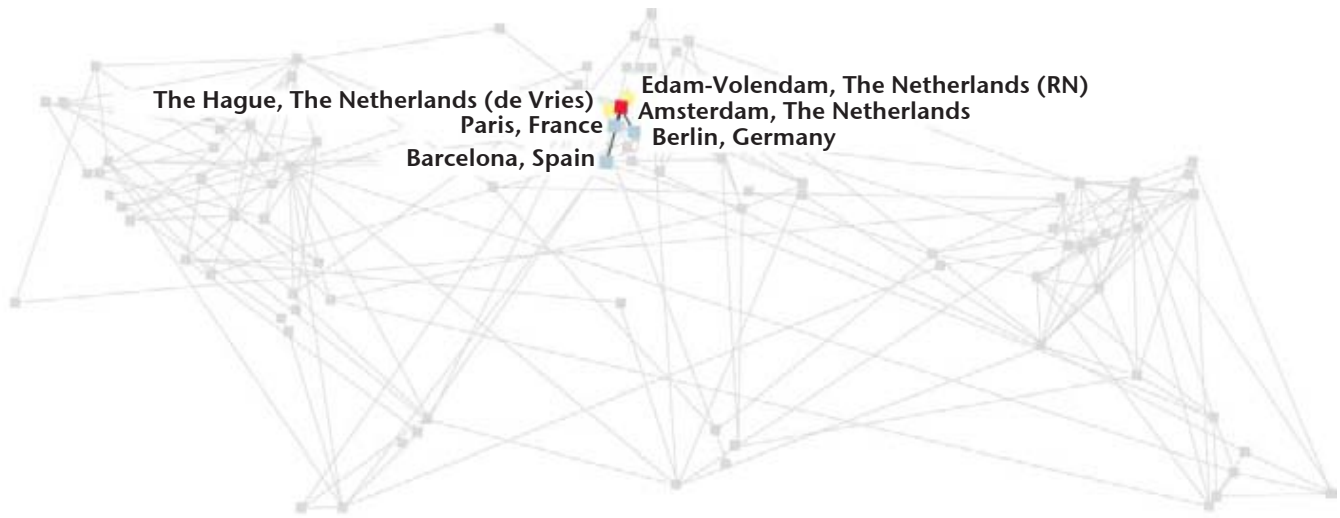


Cloudhand/Personal project/Print/2007



Toxic.fm/Illustration series for Swiss Radio: Toxic.fm./2007





Niessen & de Vries

Richard Niessen and Esther de Vries

www.niessendevries.nl

info@niessendevries.nl

Birthplace: Edam-Volendam, The Netherlands (RN)/The Hague, The Netherlands (EDV)

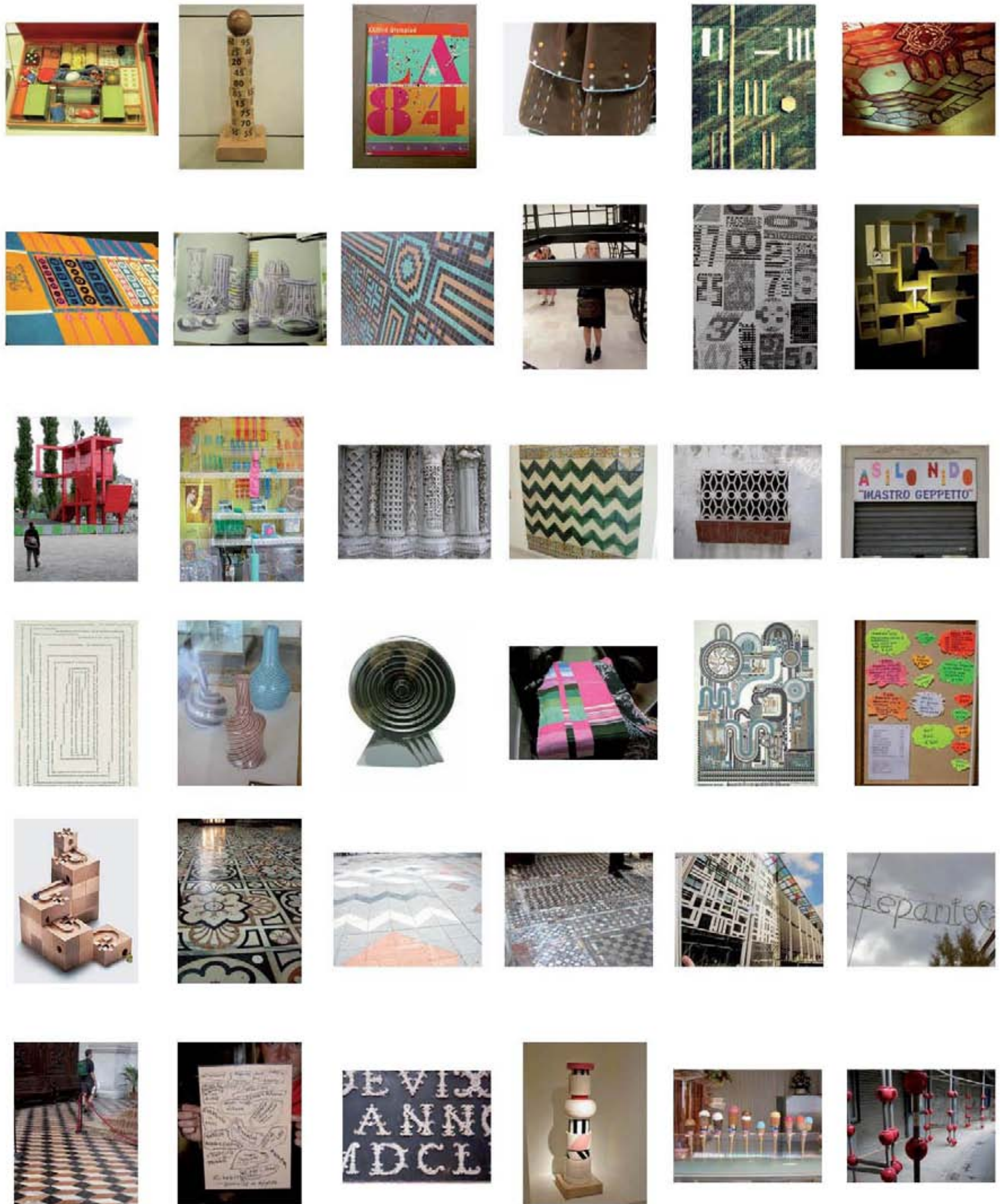
Residence: Amsterdam, The Netherlands

Connecting cities: Barcelona, Spain/Berlin, Germany/Paris, France

AMSTERDAM FORMS PART of the great Dutch conurbation of Randstad, one of the largest in Europe. It is here that the studio Niessen & de Vries, run by the designers Richard Niessen and Esther de Vries, is located. Since 2005 they have developed graphic projects together, specifically for clients in the world of art and culture.

In their work process this creative team favors a close collaboration with their clients and is constantly searching for new ideas that go beyond the simple visual representation. Their methodology involves durability by way of the use of layers instead of one single concept. They also put great emphasis on the selection of materials and printing processes. Their style is characterized by the systematic use of modular elements, which are combined with images and texts displayed in apparent tension.

In addition to her design work, de Vries runs a small publishing house, Uitgeverij Boek, which specializes in the publication of artists' books and art books for children. She has also taught classes in the Real Academy of Art (KABK) in The Hague. Niessen develops his skill as a musician with the band Howtoplays and is a professor at the renowned Gerrit Rietveld Academy in Amsterdam.



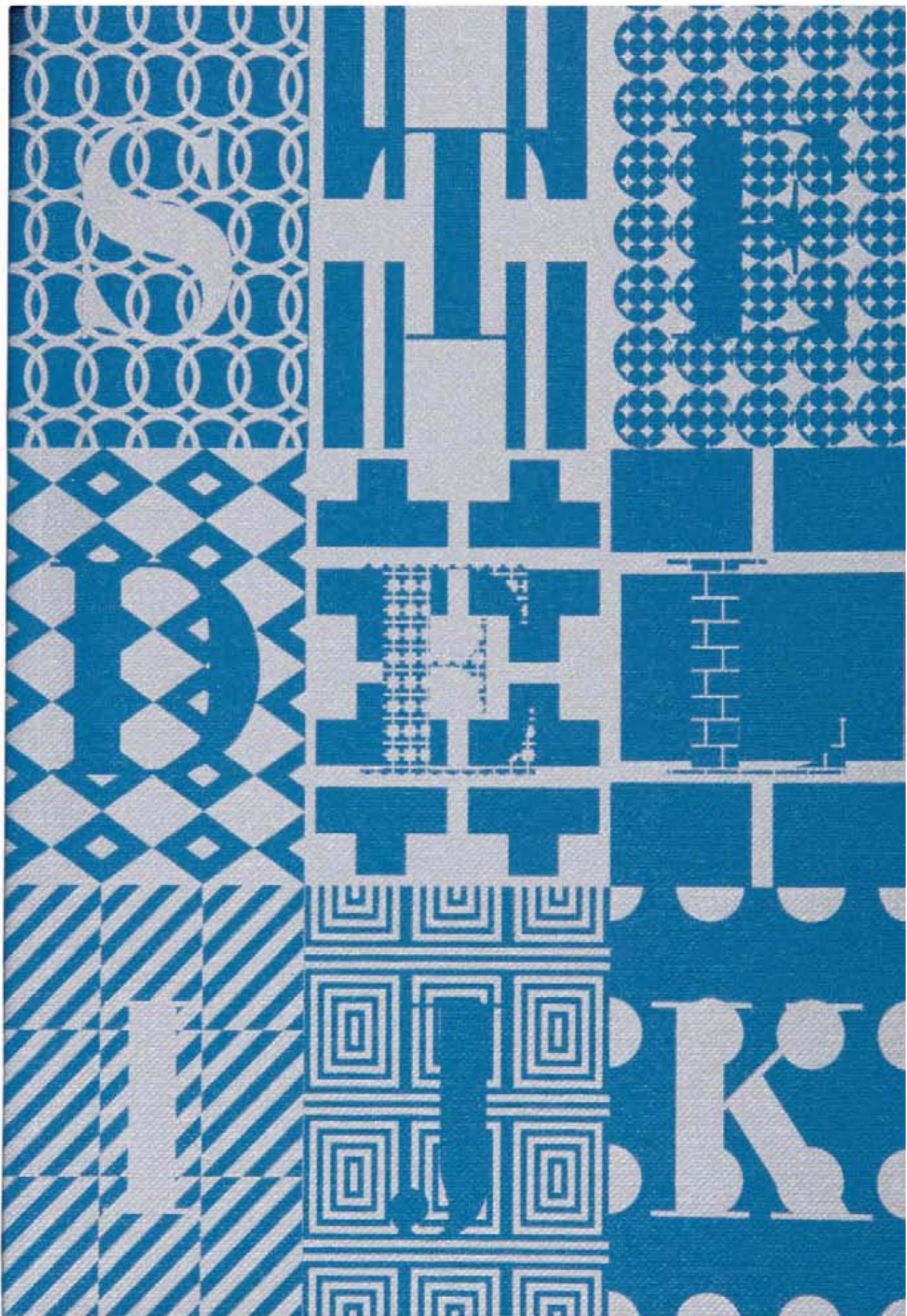


De Droomintendant/Brochure/Offset/2007

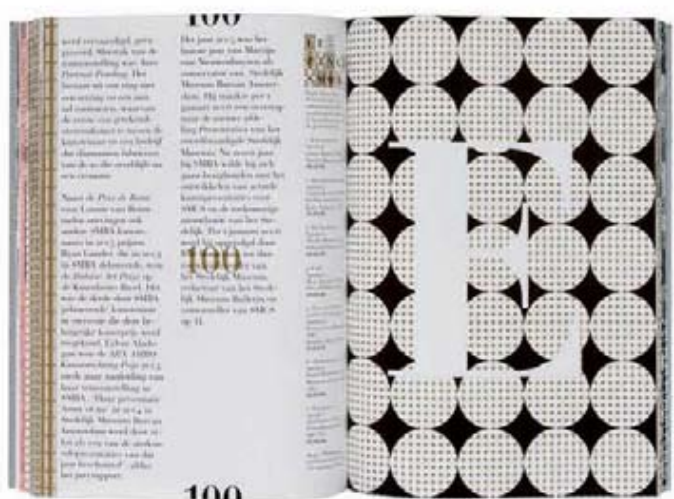
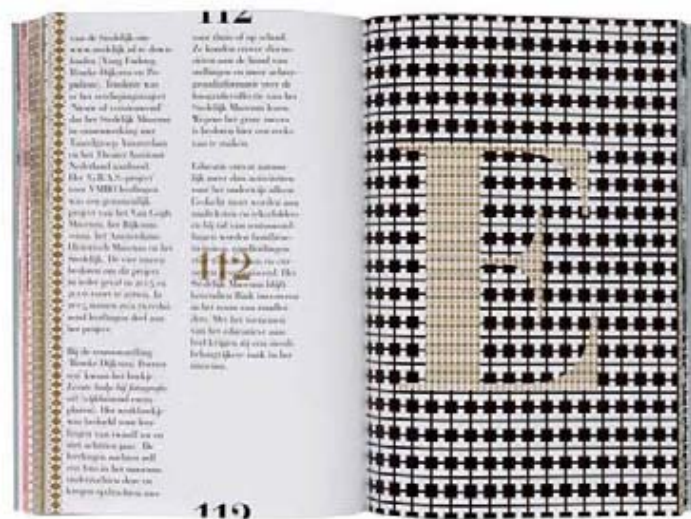
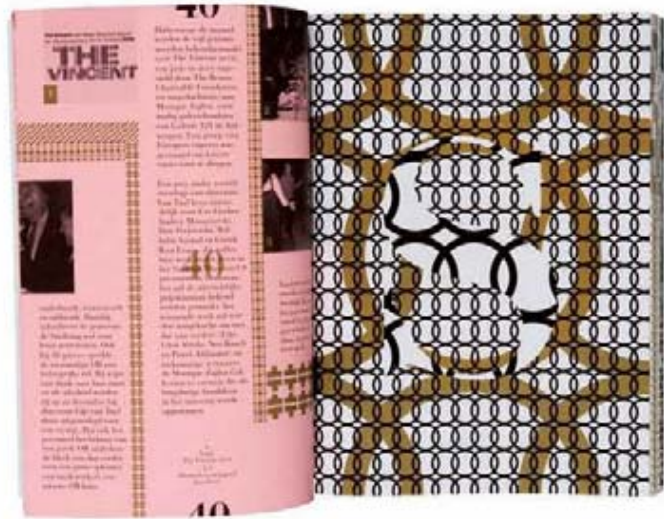


Vouwblad/Promotional poster/Festoon, offset and punching/2007

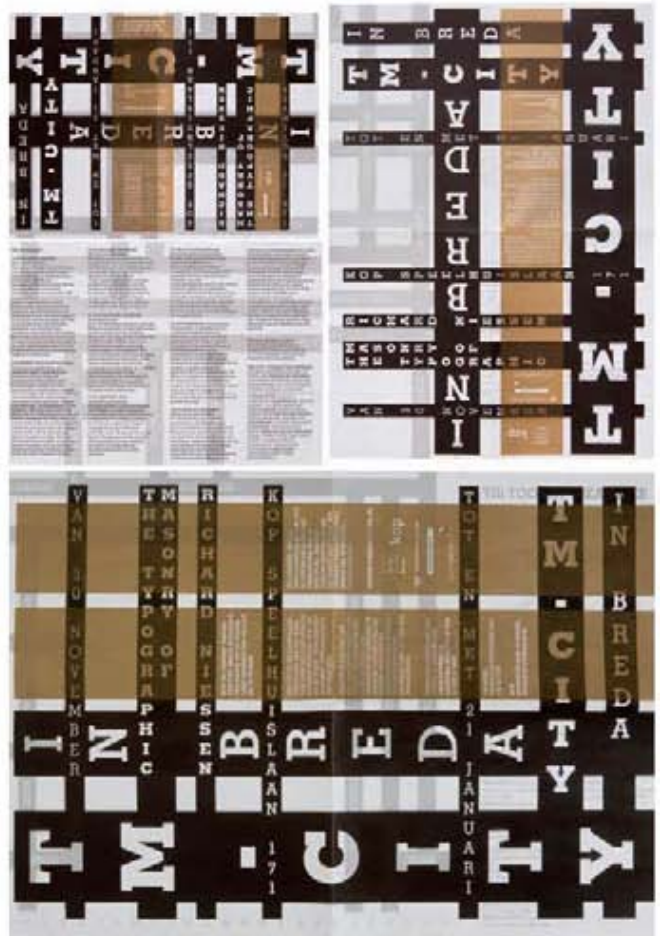
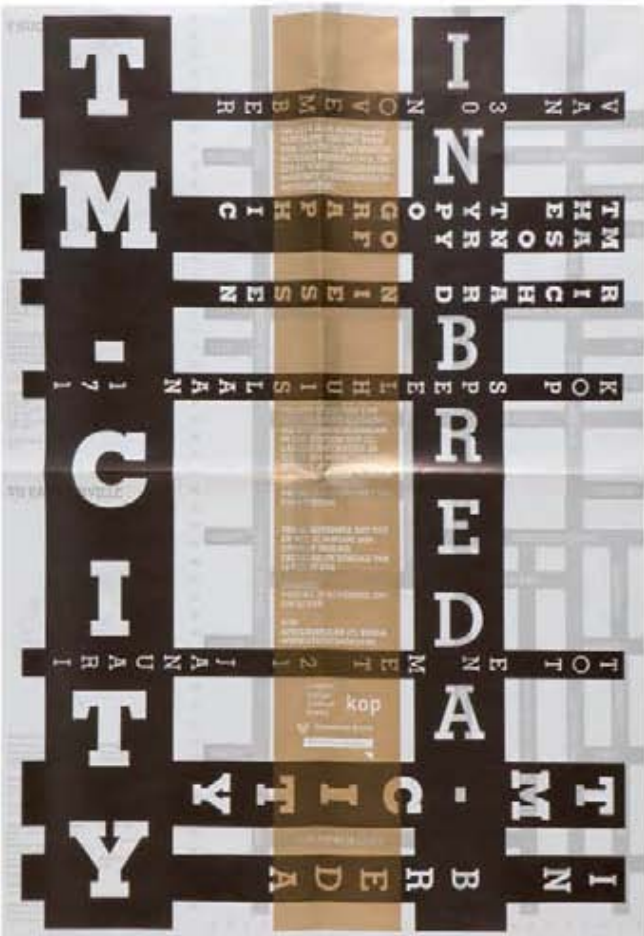




Stedelijk Museum Annual Report 2005/Book/Offset/2006



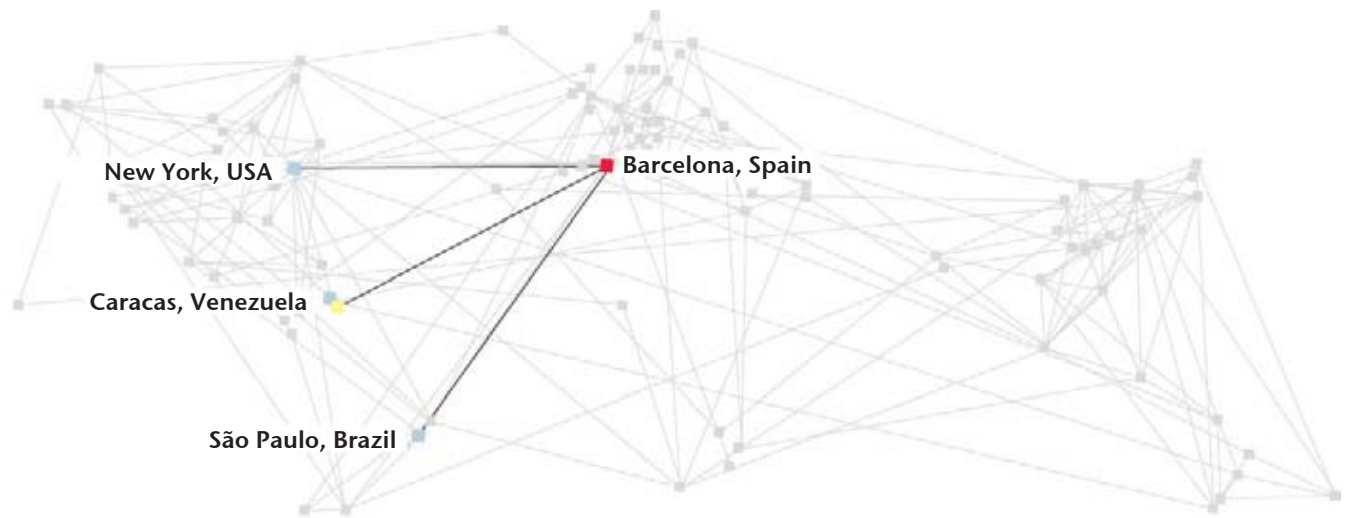
Stedelijk Museum Annual Report 2005/Book/Offset/2006



TM-City/Brochure and posters/Offset/2007



Stedelijk Museum New Years Card/Offset/2008



Nodomain

www.no-domain.com
ese@no-domain.com

Birthplace: Caracas, Venezuela

Residence: Barcelona, Spain

Connecting cities: New York, USA/São Paulo, Brazil/Caracas, Venezuela

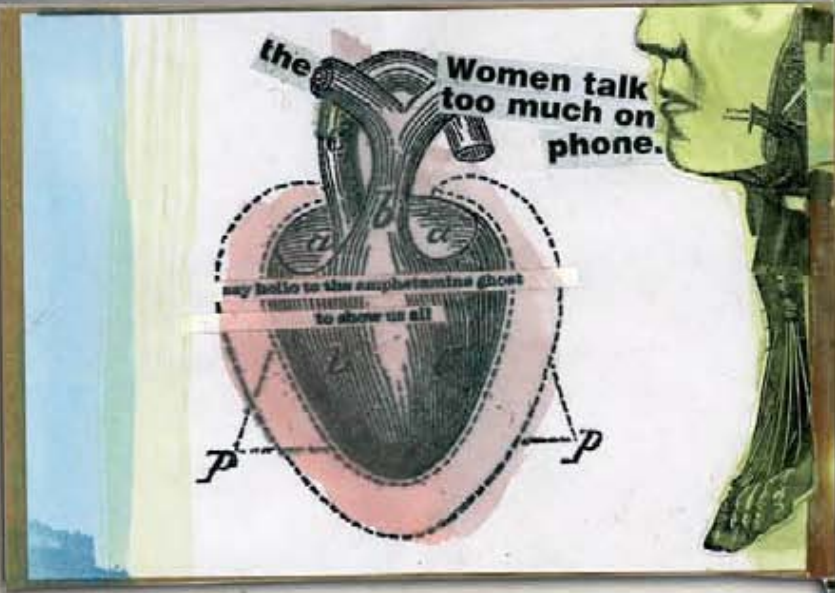
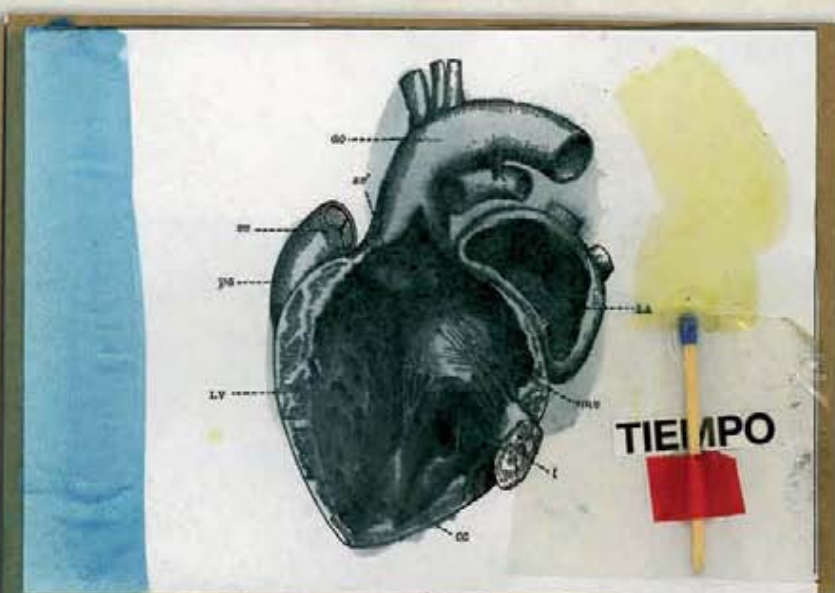
UNDER THE CREATIVE DIRECTION of visual communicator Joaquín Urbina, the audiovisual and graphic studio Nodomain develop printed and animated projects for important local and international clients. They combine this work with a long list of live visual performances for festivals such as Sónar in Barcelona, Guadalajara, São Paulo, Buenos Aires, and Frankfurt, Sperm in Prague, Bitfim in Hamburg, Mapping in Geneva, DESIGNMAI in Berlin, Full Pull in Malmö, and Número-Proiecta in Lisbon, among others.

Their work has been defined as a mix of graphic design and video-art, combined with illustration, animation, and experimentation, blended with advertising and large doses of pop, lo-fi, hi-fi, and improvisation.

Their work has received many distinctions, including the Laus prize given by the Foster in Arts and Design (FAD).

“We all come from a very chaotic city and chaos is a vital part of our creative process. However, within our chaos, each member of the group has his or her own discipline.

“We work on more than two or three projects simultaneously, so we are used to the pressure of deadlines. We establish responsibilities and priorities and we believe in the capacity of each of us to do the work.”



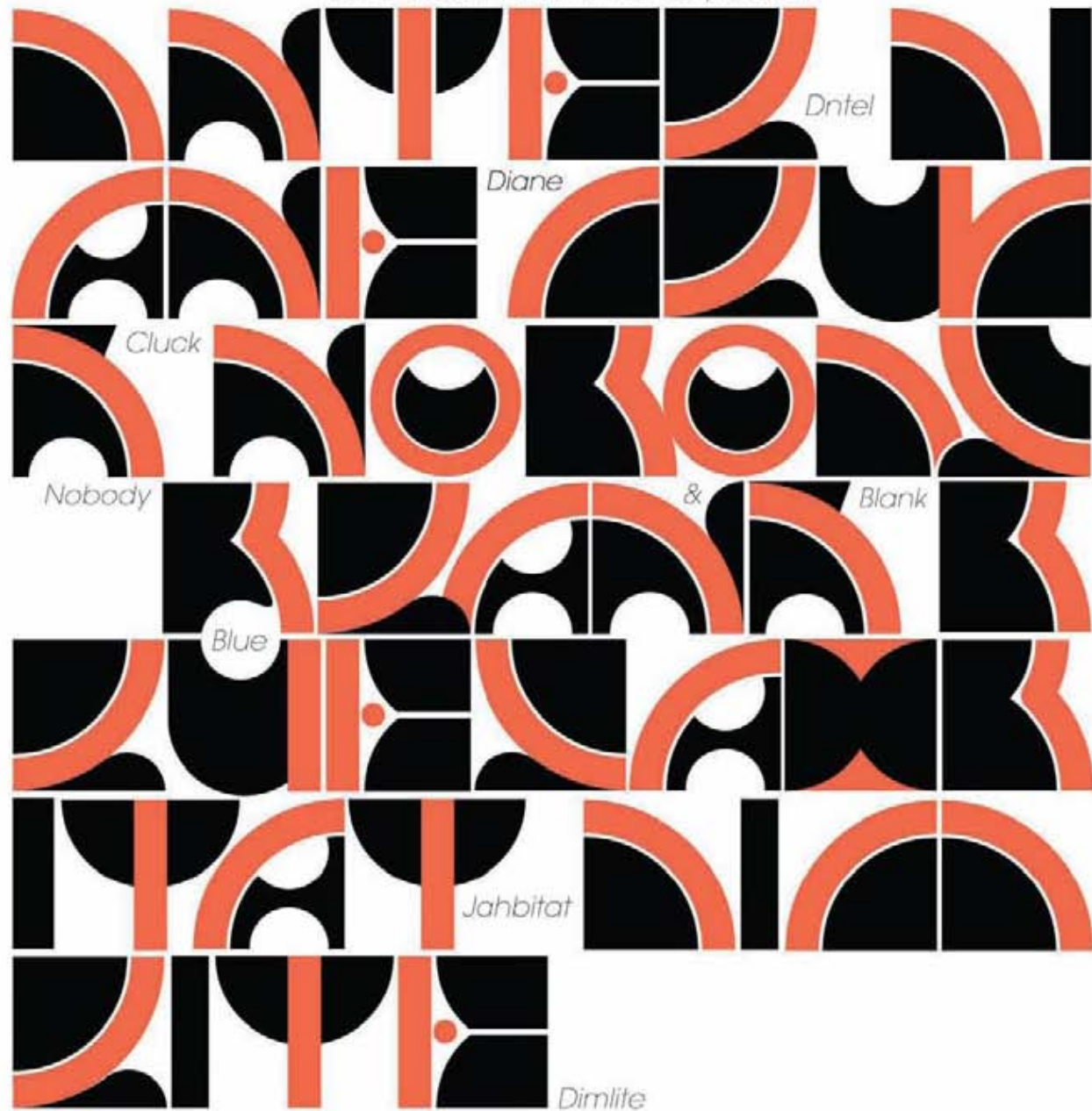


Night Of The Brain/Flyer/2007



Espers/Poster/2006

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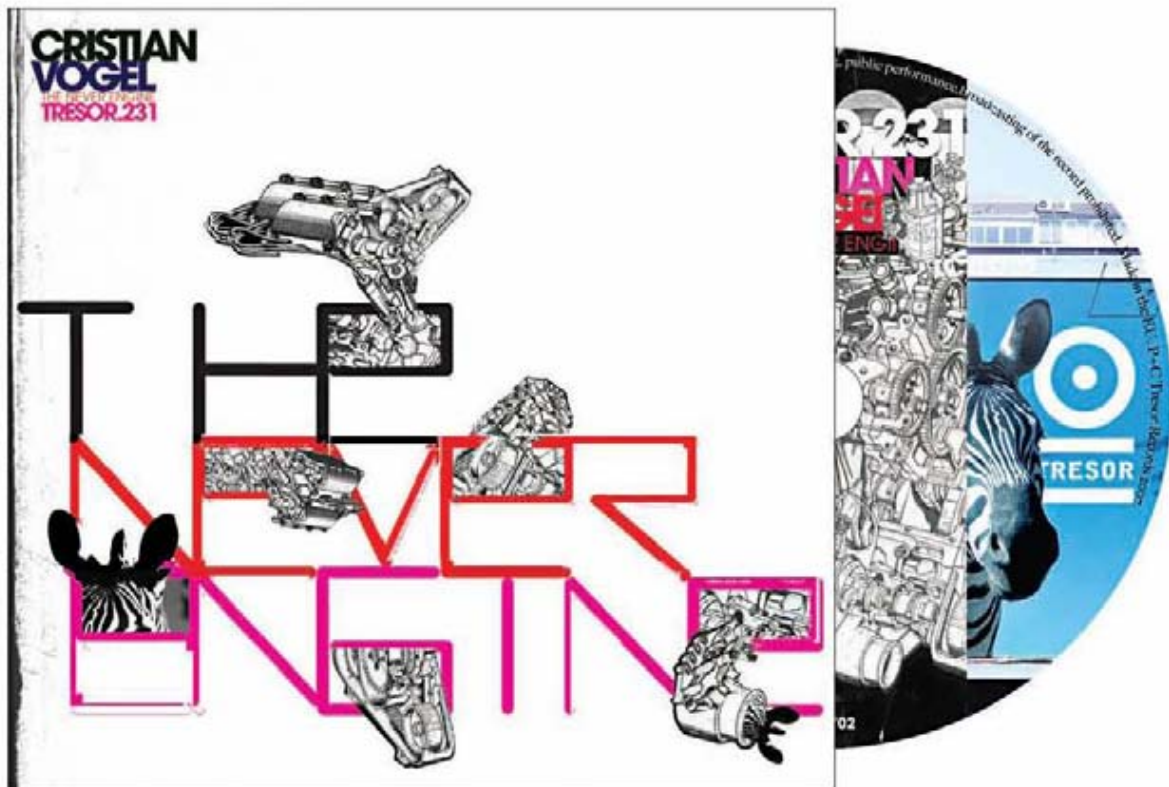
Dimlife

Jueves 6 de septiembre • HORA: 21.00-05.00 • LUGAR: Sala Becool/Plaza Joan Llongueras 5. <M> L5 Hospital Clínic
BUS: N0, N12, 6, 7, 15, 32, 33, 34, 63, 67, 68 • ENTRADA: 15 euros/10 euros after 02.00 ► INFO: lovelyskyboat.com

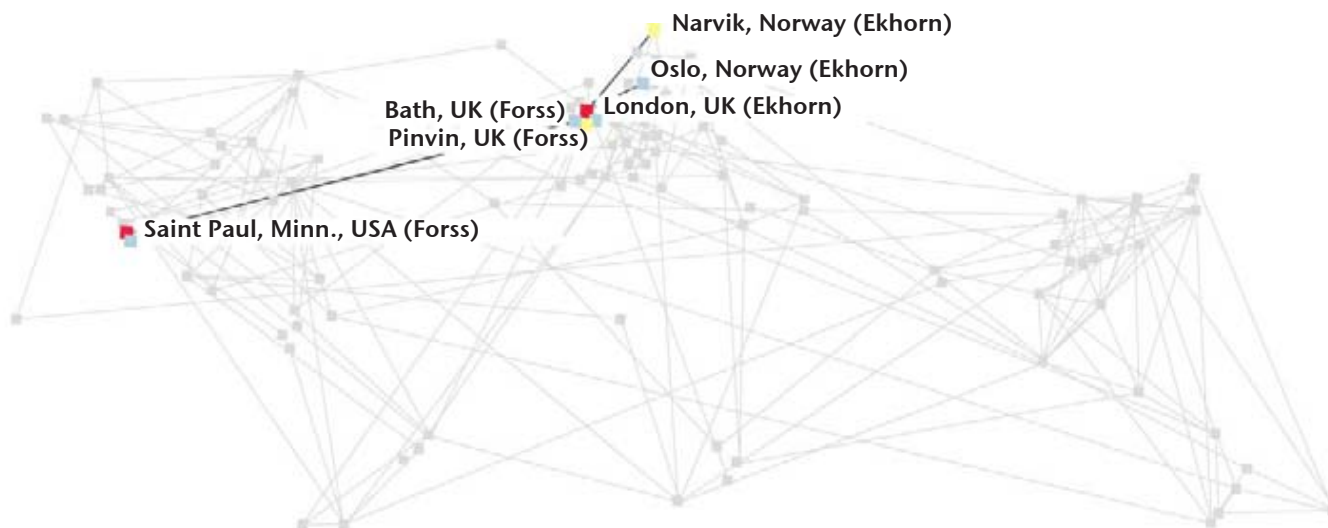
Dublab/Poster/2006



Cafe Neon/CD cover/2007



The Never Engine, Cristian Vogel/CD cover/2007



Non-Format

Kjell Ekhorn and Jon Forss

www.non-format.com

info@non-format.com

Birthplace: Narvik, Norway (KE)/Pinvin, UK (JF)

Residence: London, UK (KE)/Saint Paul, USA (JF)

Connecting cities: Oslo, Norway; London, UK (KE)/Bath, UK; London, UK; Saint Paul, Minnesota, USA (JF)

NON-FORMAT IS THE STUDIO run by the designers Kjell Ekhorn and Jon Forss with bases in London and St. Paul. They began working together in 1999 designing art for albums. This creative team works on diverse projects, which include art direction and design and illustration for clients in the industries of music, art, fashion, and advertising.

The graphic work of Non-Format has been selected to feature in various publications and has been reviewed in many specialist magazines such as *Creative Review*, *Dazed & Confused*, *Grafik*, *No*, *IdN*, and *Shift*.

In 2007, Die Gestalten Verlag published their monographic book titled *Non-Format Love Song*. The publishing house Pyramid also published an edition in 2006 as part of the Design and Designer series. They are responsible for the redesign and the

art direction of the British magazine *The Wire* as well as being directors of *Varoom*, a periodical specialist publication on illustration and images.

The studio is highly recognized and has received many distinctions from prestigious organizations such as the D&AD, Creative Review Annual, New York Art Directors Club, and the Tokyo Type Directors Club, among others.

GIVE CHANCE

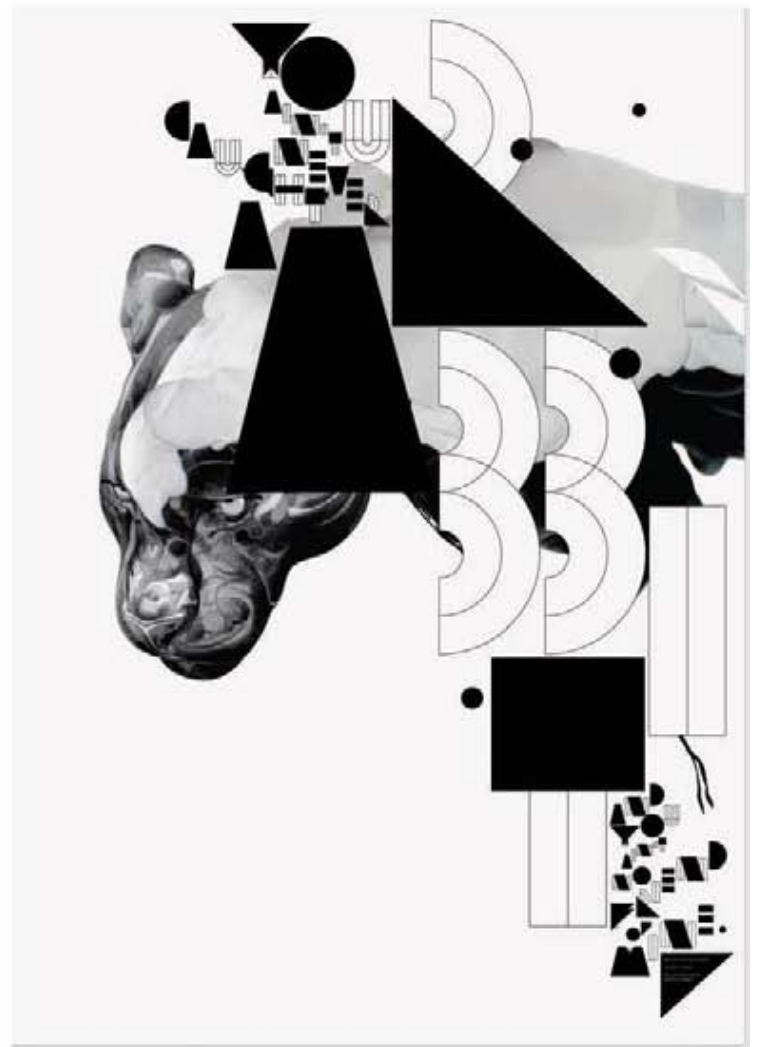
AN



CHANCE



Mega Breakfast, The Chap/Poster/2008



You Ain't Never Caught A Rabbit/Poster/2007



LoAF/Music packaging/2006-2008



Danceflaw, Cursor Miner/Poster/2006



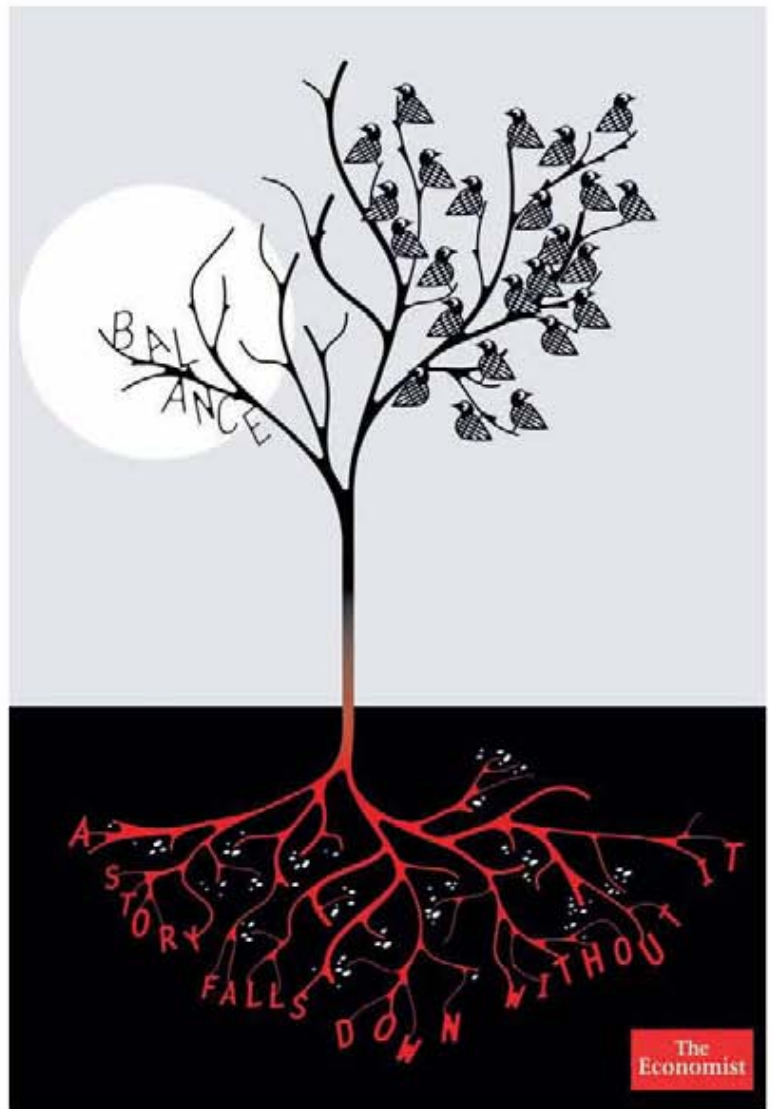
Hanne Hukkelberg Rykestrasse 68/Music packaging/2006



Prism 1, Stateless/Music packaging/2007



Curiosity, The Economist/Press & billboard advertising/2007



Balance, The Economist/Press & billboard advertising/2008

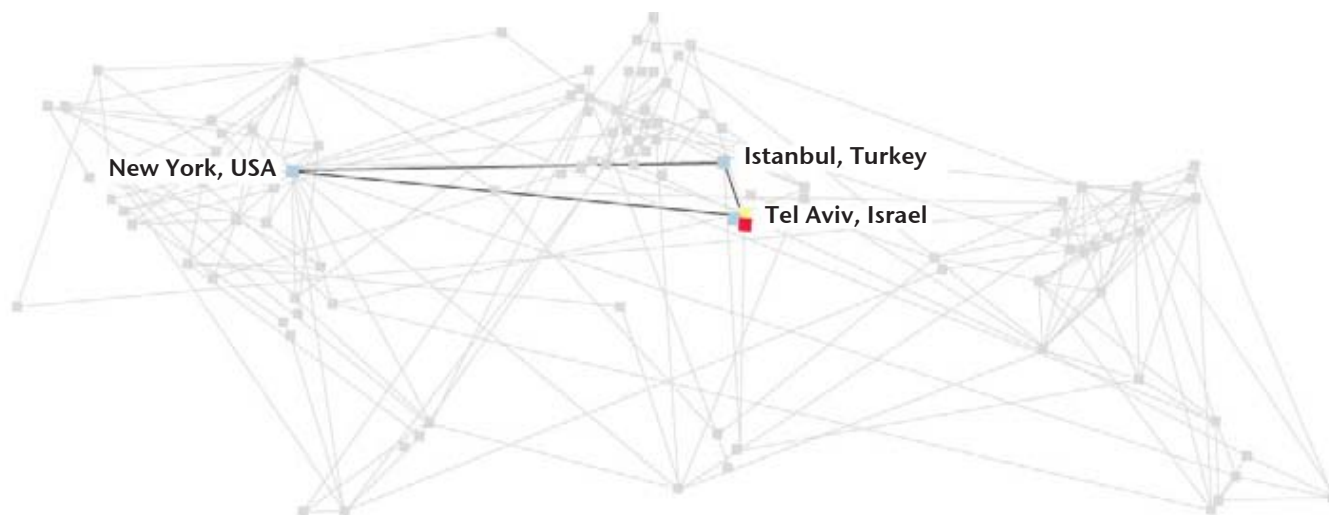


Bloodstream, Stateless/Music packaging/2007



Moog Acid/Music packaging/2007





Oded Ezer

www.odedezer.com
oded@odedezer.com

Birthplace: Tel Aviv, Israel

Residence: Tel Aviv, Israel

Connecting cities: Tel Aviv, Israel/New York, USA/Istanbul, Turkey

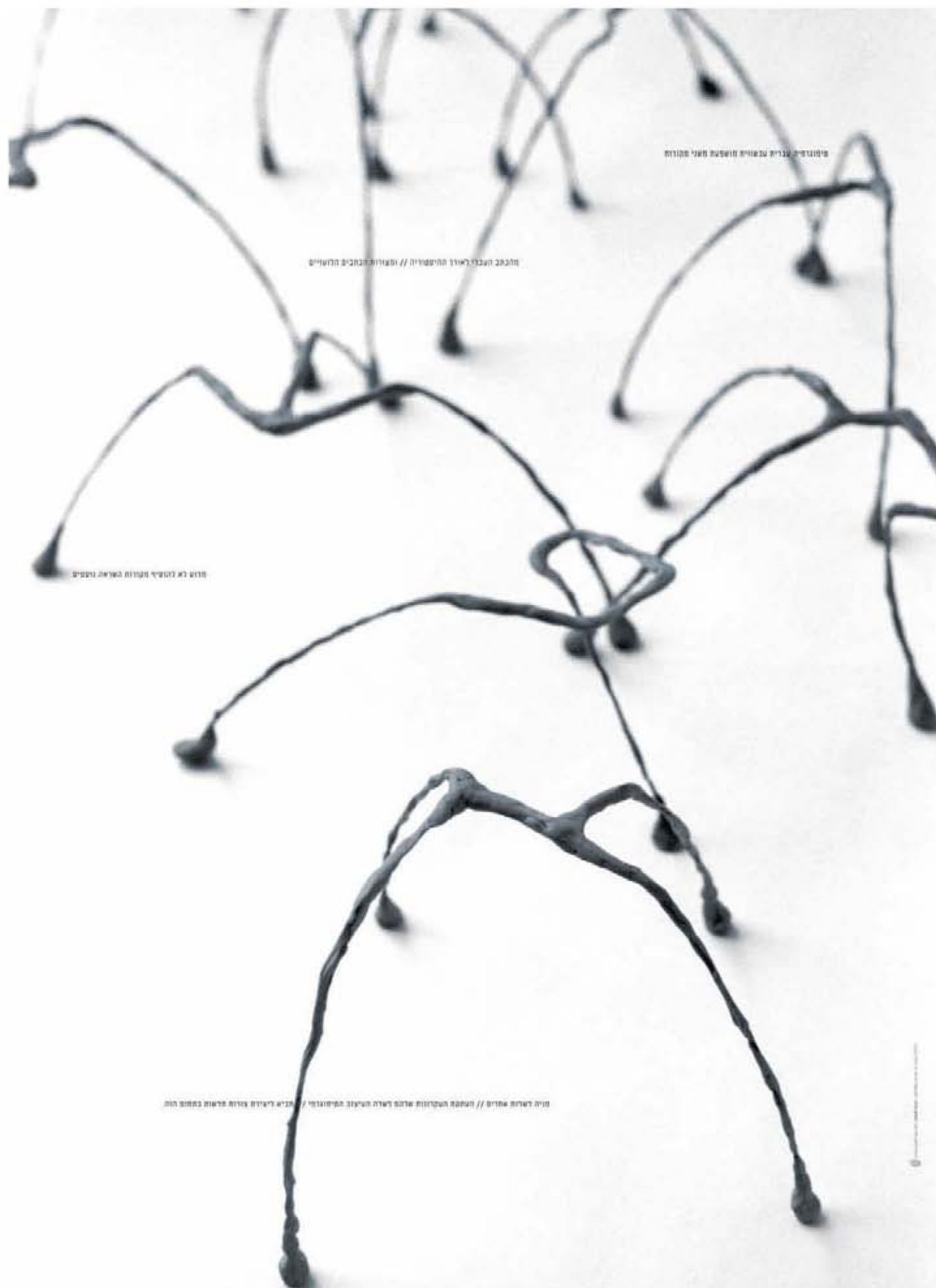
ODED EZER WAS BORN IN 1972 and studied visual communication at Bezalel Academy of Art and Design in Jerusalem and at Middlesex University in the United Kingdom, specializing in the typographic aspects of the design of brands and publications.

He is a typography and graphic design professor at the Ramat Gan School of Design and Engineering and at the WIZO design school in Israel. His posters and

graphic work have been exhibited and published around the world. He has also received numerous international distinctions from institutions such as the Nagoya Center of Design in Japan, the Type Directors Club of New York, and the Ningbo International Poster Biennale in China, as well as many others. His work forms part of the collections at the Israeli Art Museum, the Museum für Kunst und Gewerbe in Hamburg, and the Museum für Gestaltung in Zurich.

In addition to his commercial work, he also develops experimental artistic projects with typography exploring new forms of communication with characters in Hebrew. These include The Finger project, an imaginary landscape created with letters in Hebrew, and the Now project – in homage to the work of the Israeli visual communicator David Tartakover. He views his creation in terms of “meditation” rather than work.

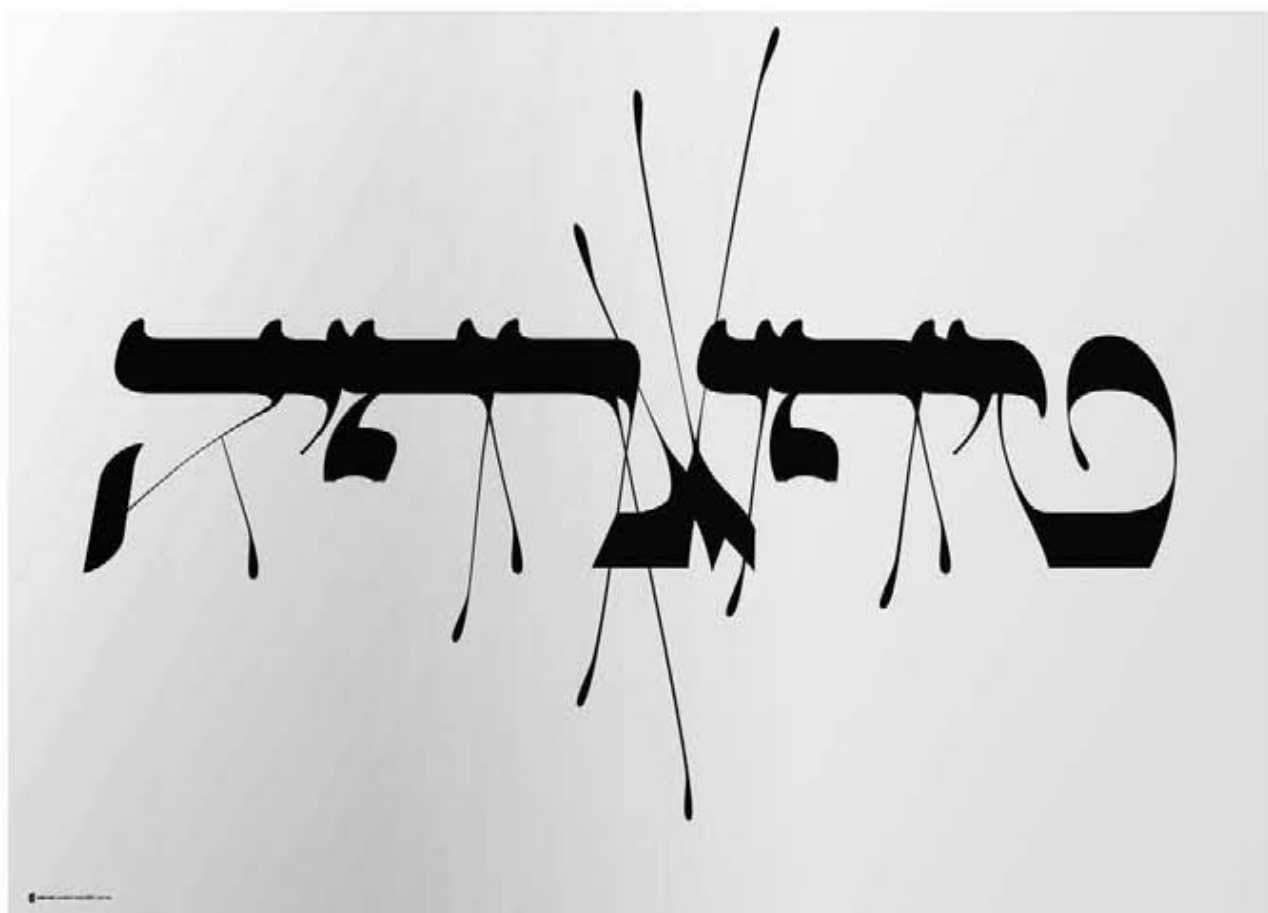




Plastica/Poster/B/W process printing/2001



Unimportant & Nothing/Poster/Photograph: Shaxaf Haber/2004



Typography/Poster/B/W process printing/2004



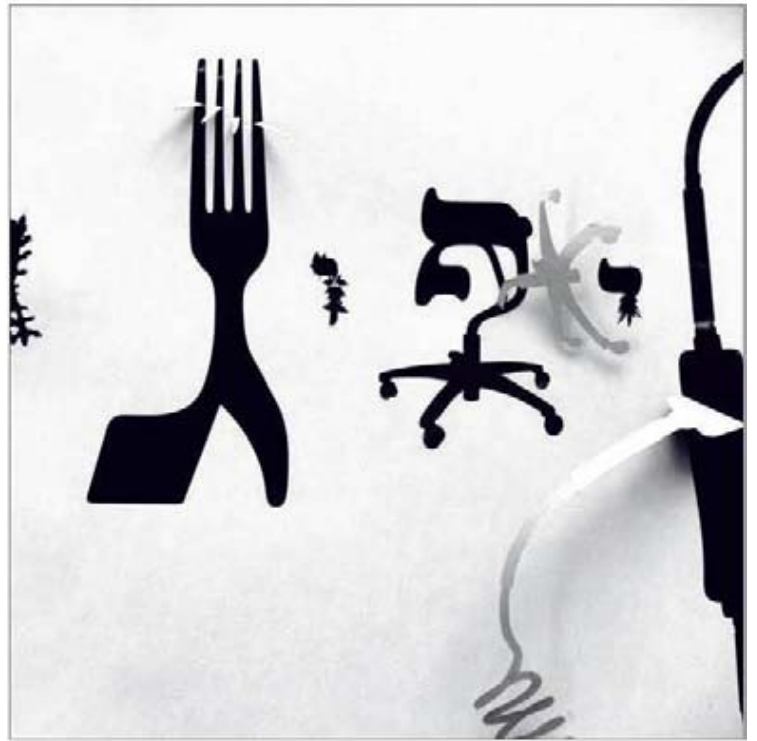
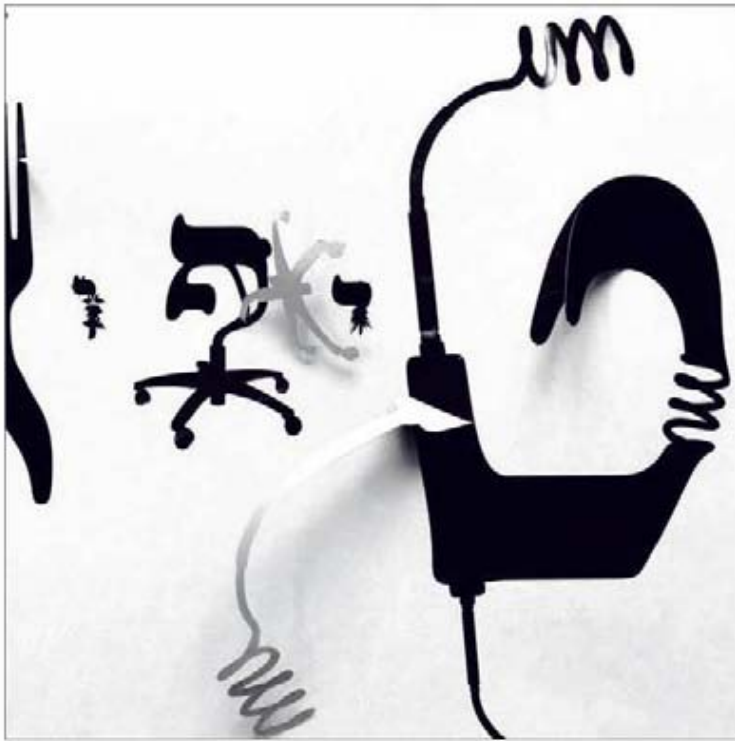
Now/Poster/B/W process printing/Photograph: Shaxaf Haber/2004



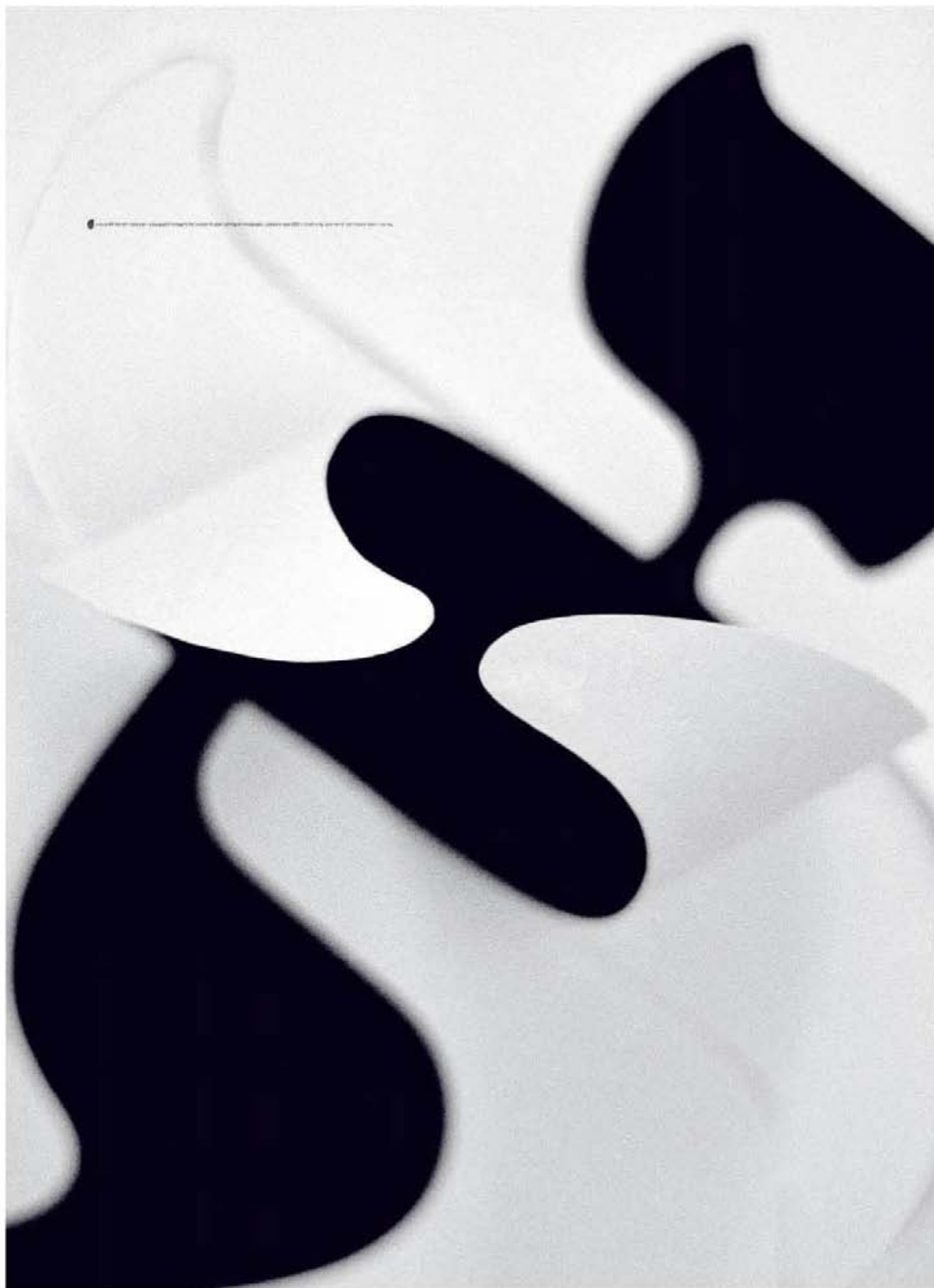
The Message/Poster/B/W process printing/2001



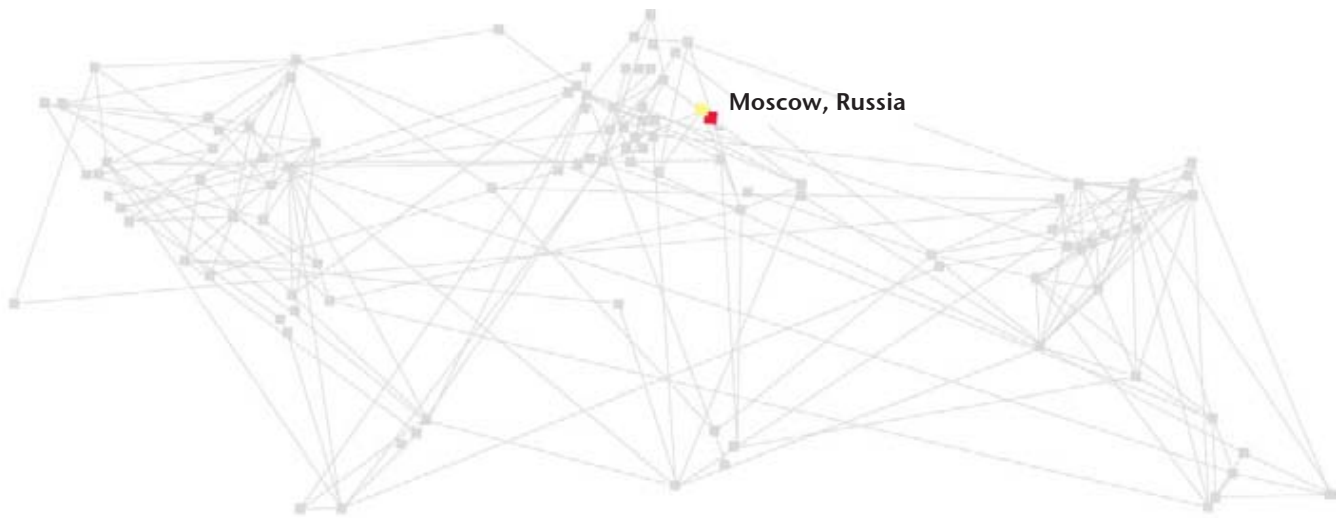
The Chorus of the Opera/Poster/B/W process printing/2000



Tybrid/Poster/4 square pannels 1.64x1.64 ft./B/W process printing/2007



Alef/Poster/B/W process printing/2003



OSTENGRUPPE

Igor Gurovich, Anna Naumova, Eric Belousov and Dmitry Kavko
www.ostengruppe.com
if@ostengruppe.com

Birthplace: Moscow, Russia

Residence: Moscow, Russia

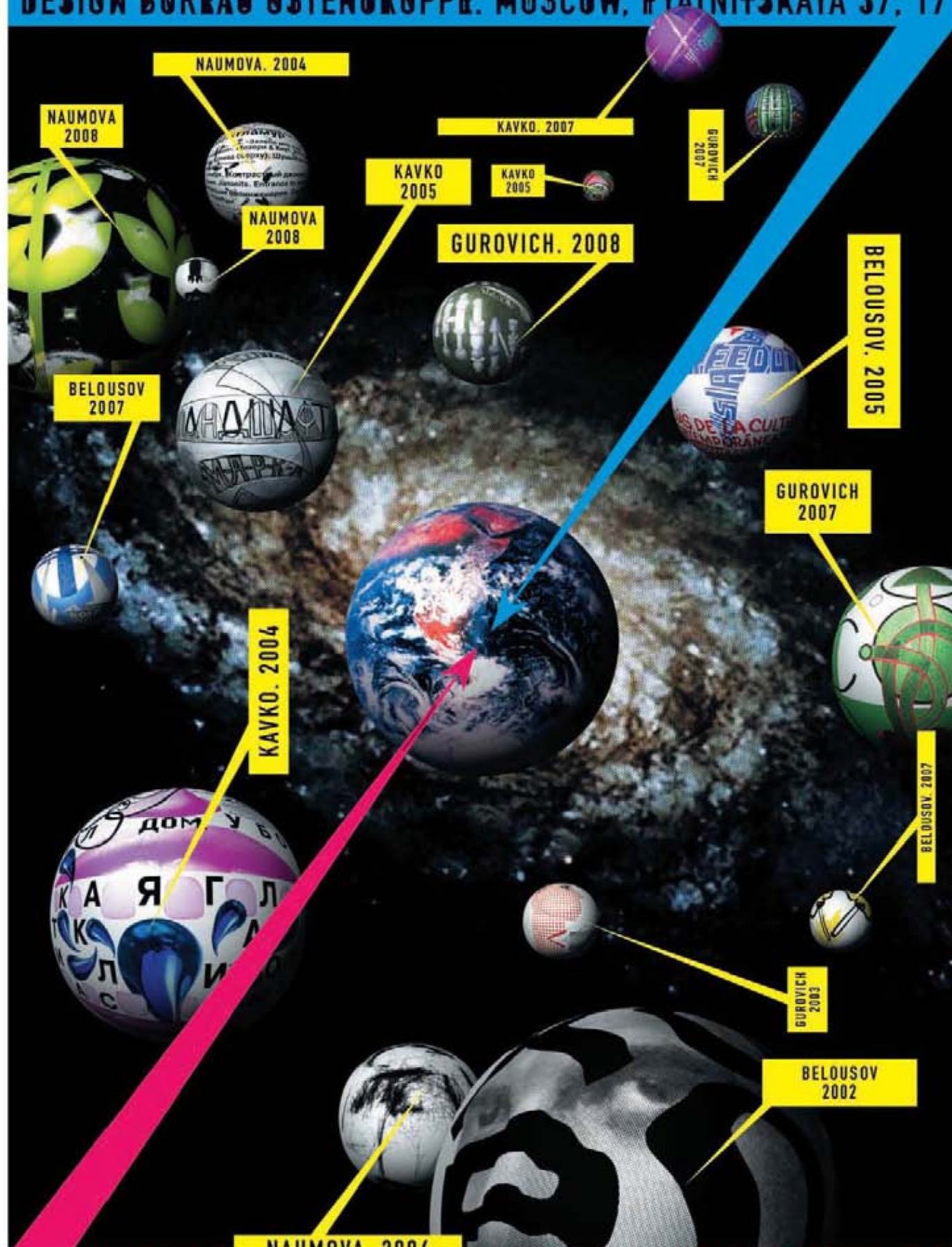
OSTENGRUPPE IS THE design studio founded by Eric Belousov, Igor Gurovich, and Anna Naumova in 2001. In 2003, designer Dmitry Kavko joined the team.

The studio develops their work with inspiration drawn from modern functionalist design, undertaking projects of a diverse nature – graphics, television, projects for Internet, video, interior design, furniture design, fashion design, and set design for events. Many of the posters

designed by this creative studio have been selected for participation in the Toyama International Poster Triennial, the Brno, Warsaw and Mexico City International Poster Biennales, and the Chaumont International Poster and Graphic Arts Festival. They have received various prizes at international competitions and their work has been published in books such as *Moscow Style*, *The Anatomy of Design*, and *All Men are Brothers*, among others.

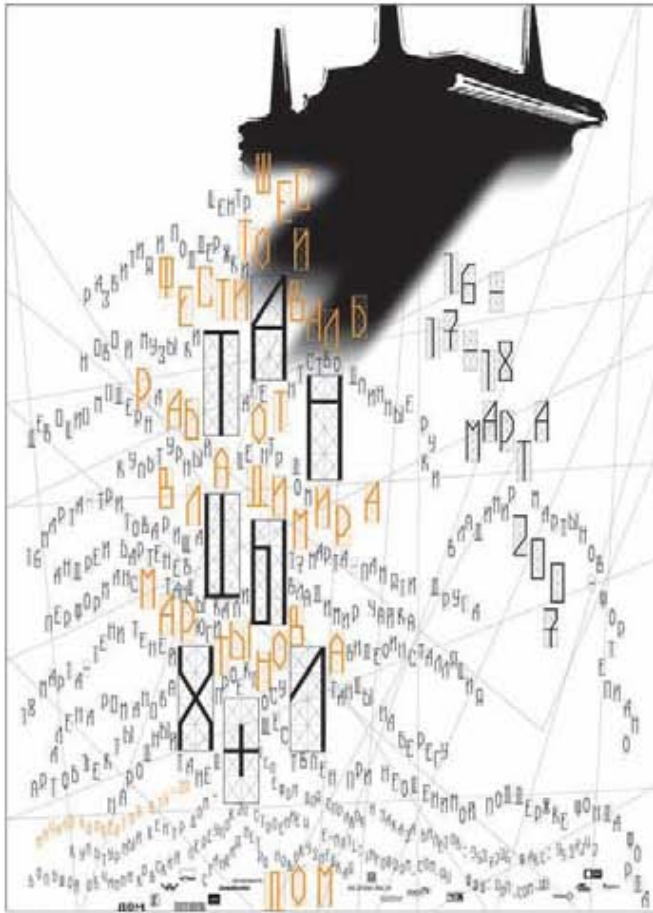
OSTENGRUPPE's team has also edited, designed, and published books which include *Golden Bee* for the 7th Moscow International Poster Biennale and *Ein, zwei, drei*, a book which presents a series of posters created by different members of the studio. The group also participates frequently in local and international exhibitions and is invited to give talks and conferences on their work in Russia and abroad.

DESIGN BUREAU OSTENGRUPPE. MOSCOW, PYATNITSKAYA 37, 17



OSTENGRUPPE. UBLIKUVALSKA RAZSTAVA. 5. 6. ~~2000~~ 12. 9. 2000

MLB GALERIJA AMLA, TRG REPUBLIKE 2, LJUBLJANA PRIPRAVLJEN EMZIN ZAVOD ZA KREATIVNO PROJEKCIJO



X+1 Fortepiano concerts/Poster/Design: Eric Belousov/2007



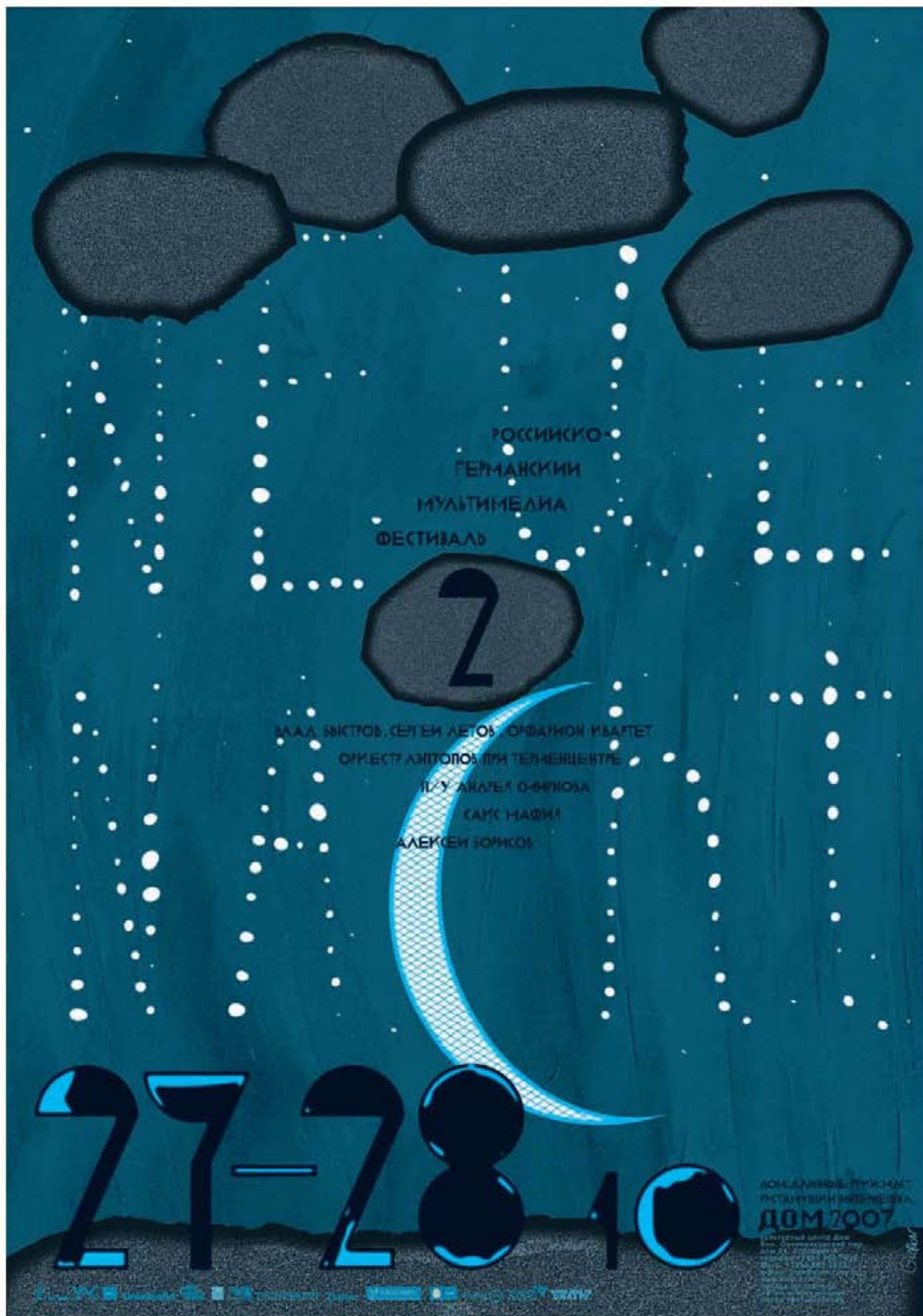
Artists of game cinema/Poster/Design: Igor Gurovich/2008



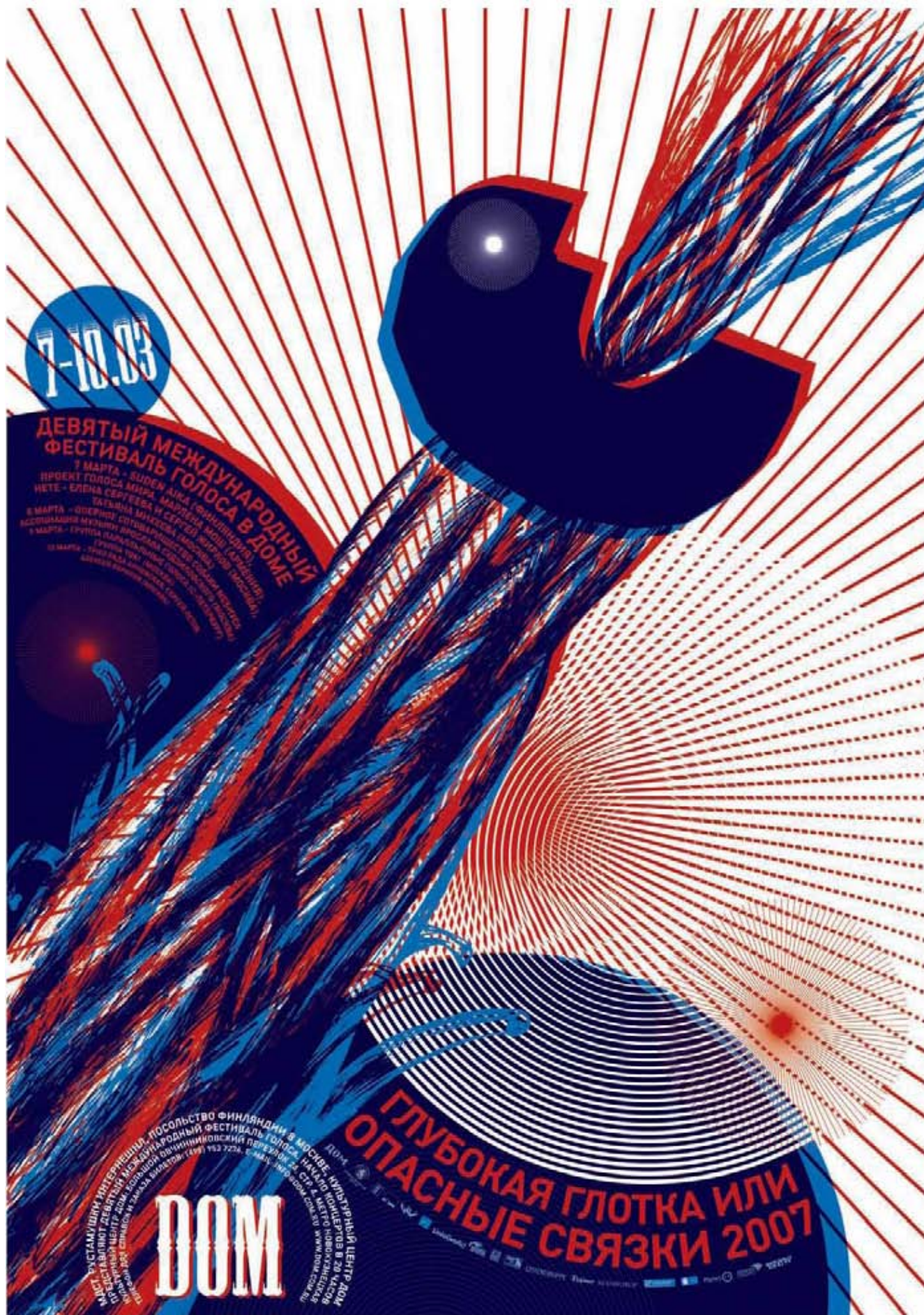
We don't play in TV-box/Poster/Design: Anna Naumova/2008



Fiesta/Poster/Design: Eric Belousov/2008



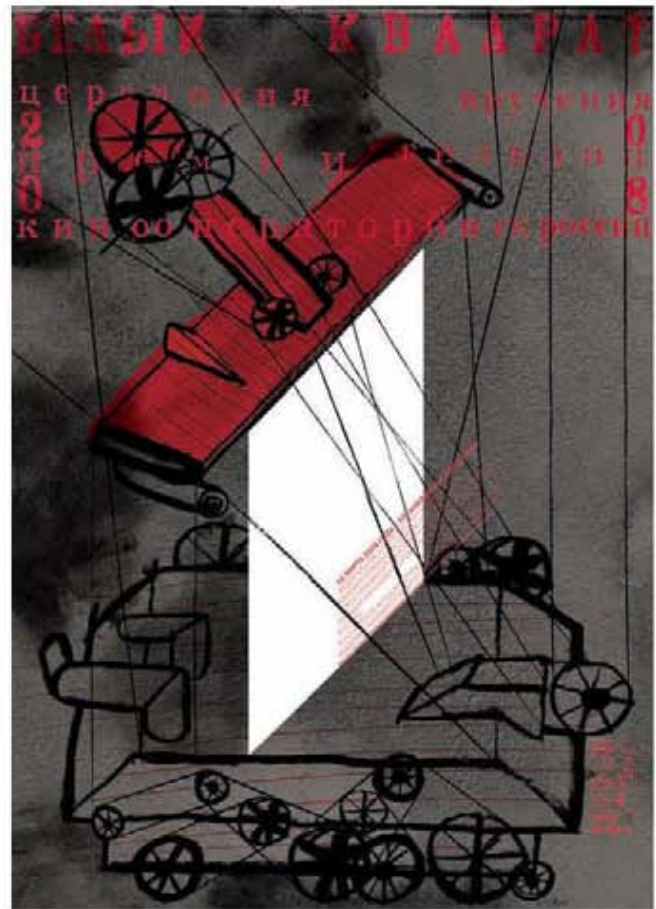
Russian, German Multimedia Festival/Poster/Design: Igor Gurovich/2008



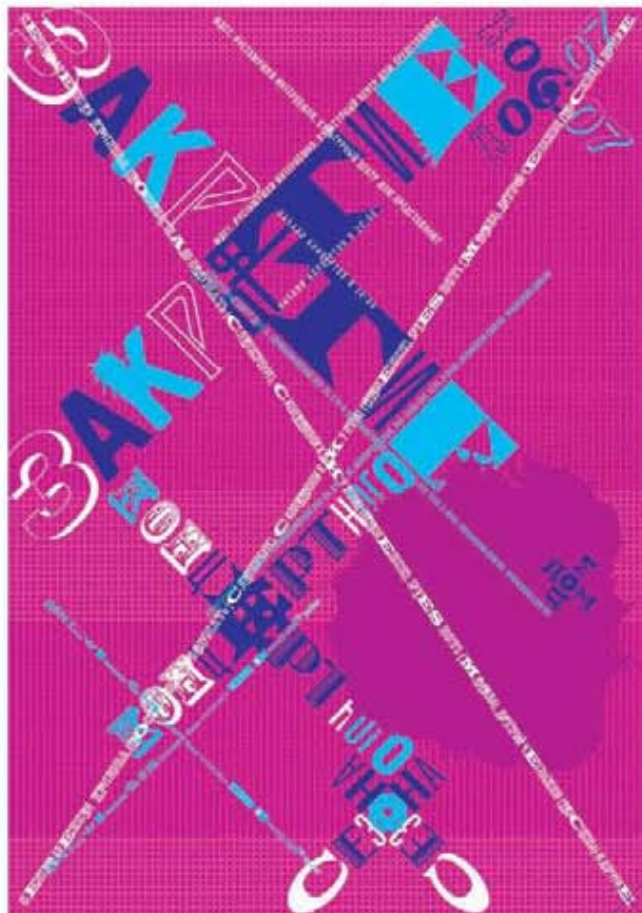
Deep throat, Voice Festival/Poster/Design: Eric Belousov/2007



Vladimir Martynov works Festival/Poster/Design: Anna Naumova/2008



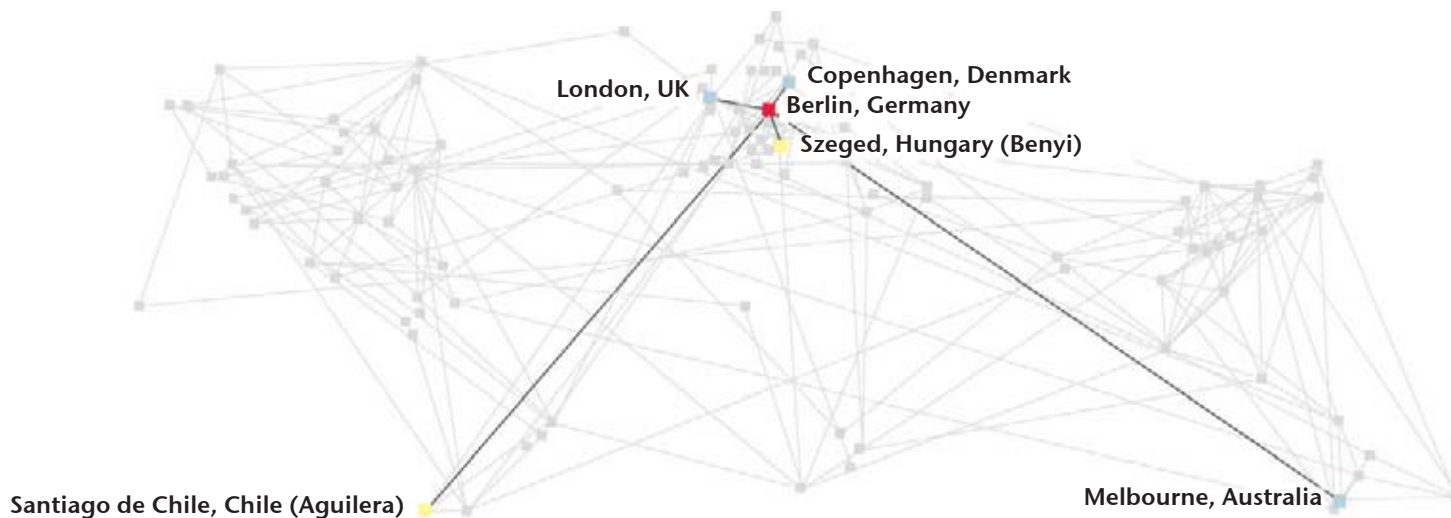
White square/Poster/Design: Igor Gurovich/2008



Concert season closing/Poster/Design: Dmitry Kavko/2007



4'33 Band/Poster/Design: Eric Belousov/2008



Pandarosa

Ariel Aguilera and Andrea Benyi

www.pandarosa.net

info@pandarosa.net

Birthplace: Santiago de Chile, Chile (AA)/Szeged, Hungary (AB)

Residence: Berlin, Germany

Connecting cities: Melbourne, Australia/London, UK/Copenhagen, Denmark

PANDAROSA HAS ITS BASE in Berlin and is formed by the designers, Ariel Aguilera and Andrea Benyi – a duo who began working together in Melbourne, Australia, creating graphics and illustrations for clients from the music and art industries, for the most part.

Their work involves graphic projects, exhibitions, installations, projections, short films, webpages, animations, and interior design. Their projects have

been reviewed in specialist magazines including *Artichoke*, *Grafik*, *Tokion*, and *Frame*. They have also been invited to participate in publications such as *Hidden Track*, *Graphics Alive*, and *Dotmov 2004*. Several of their animation projects have been exhibited at international festivals such as DOTMOV, Japan, Onedotzero, United Kingdom, AMODA, United States Contrast, France, and The Krakow Film Festival, Poland.

They participate frequently in shows and exhibitions in galleries and art spaces, in their role as artists and curators. In this way, they believe they are able to demonstrate the possibility of a co-existence between art and design.

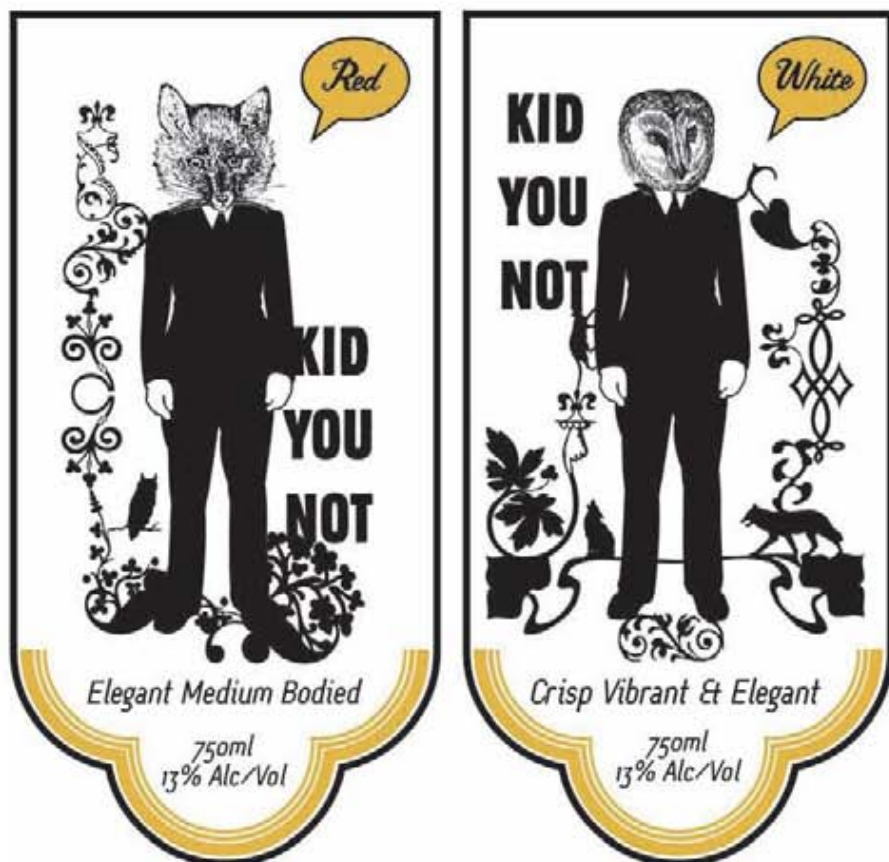
First and foremost the duo develops their ideas and emotions regarding each project. Their aim is to stimulate the imagination rather than just describe visually. Akin to imagination itself, they do not follow trends, but construct images with a purposely random effect.



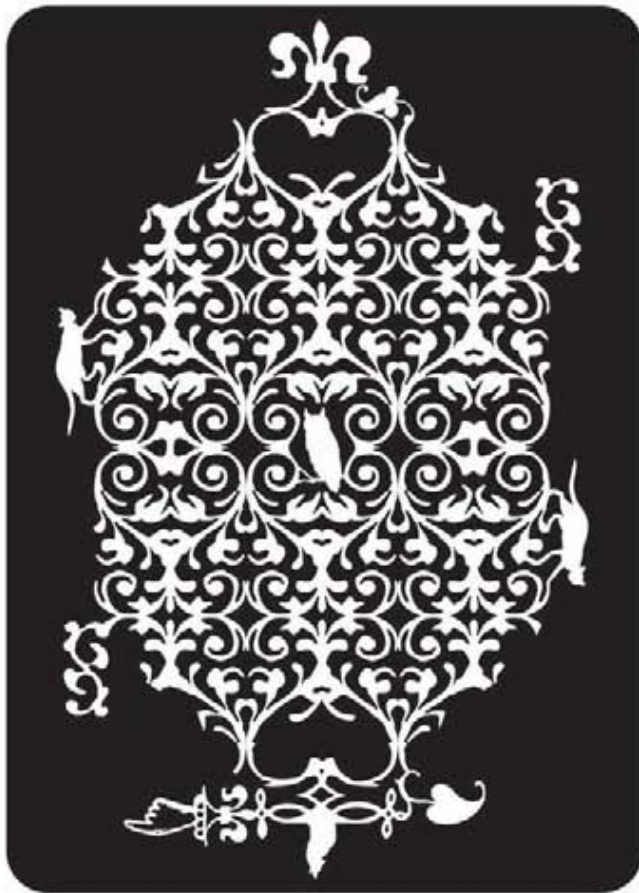


The Brown Kids would stay down there, eating those mysterious grapes from the Secret Vine and telling tales, until they heard Father Brown's truck heading back up the road. Then they would gather their things and rush back over the bridge, up the big hill, past the vines and by the lake back home.

KYN wines/Illustration, label design, playing card set & "Golden" book/2007



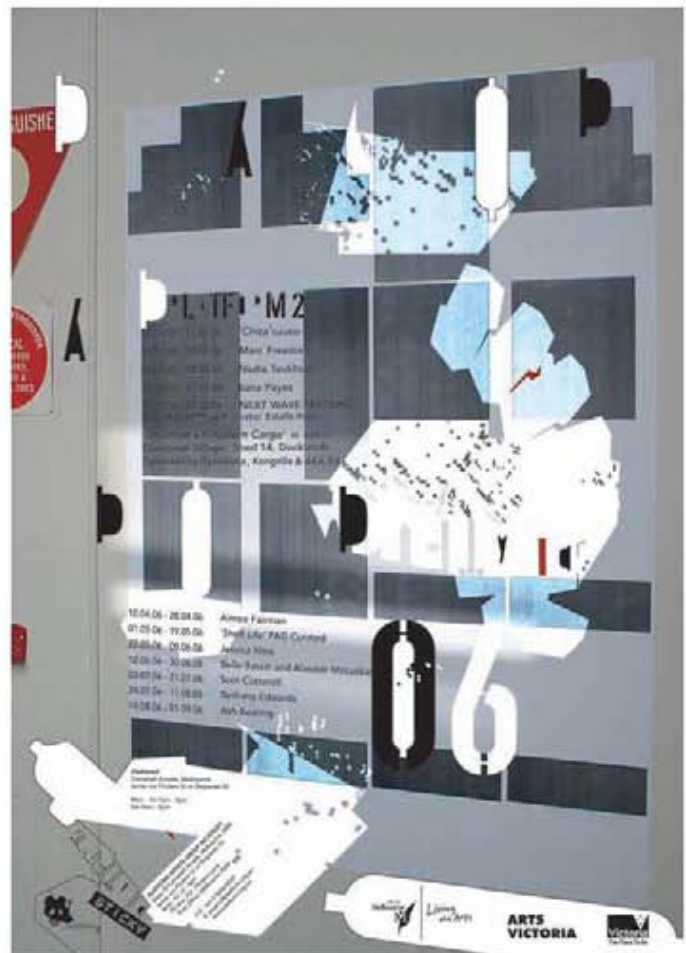
KYN wines/Illustration, label design, playing card set & "Golden" book/2007



KYN wines/Illustration, label design, playing card set & "Golden" book/2007

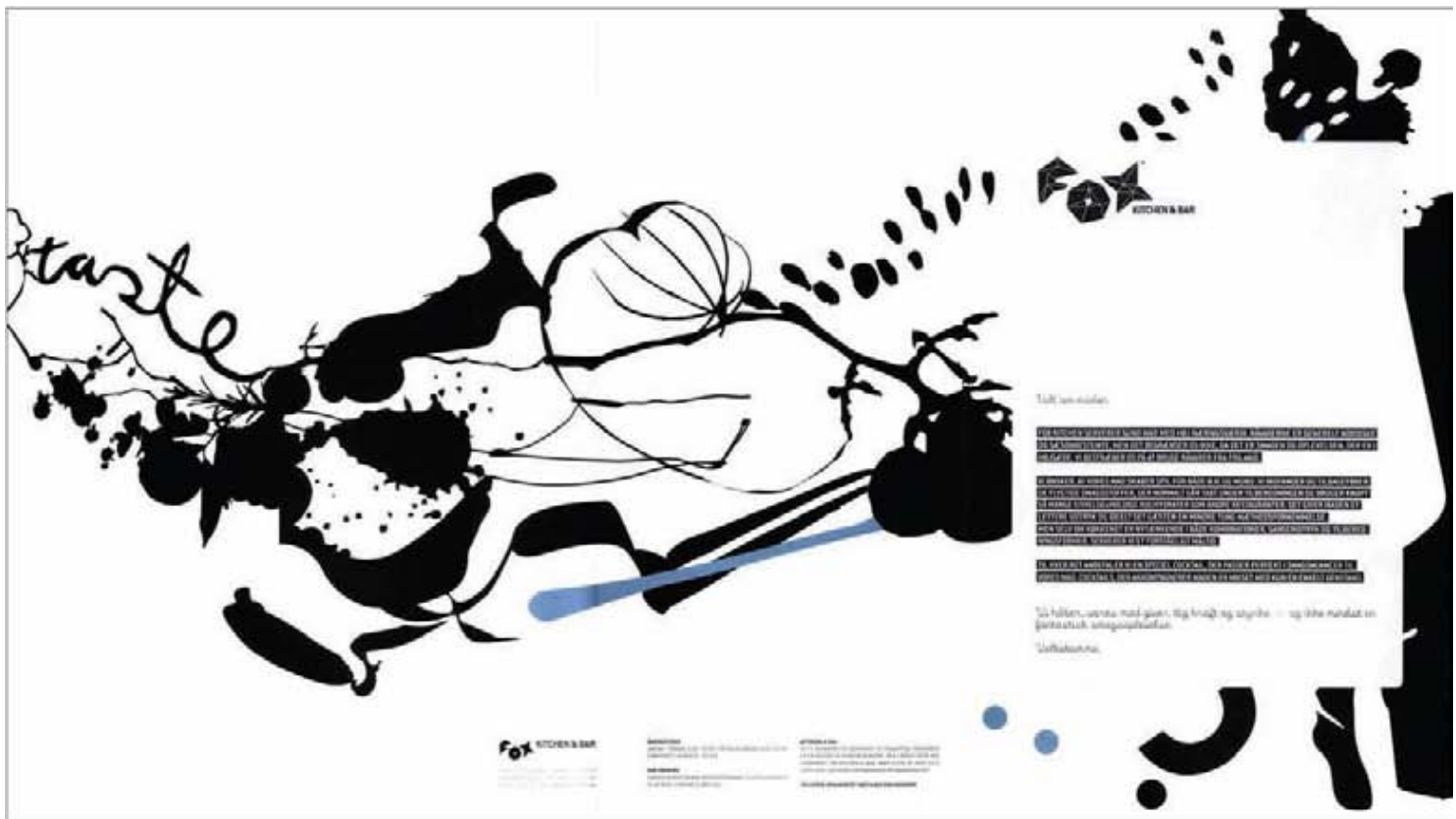


The world of two nocturnal pandas/Exhibition invitation/2008

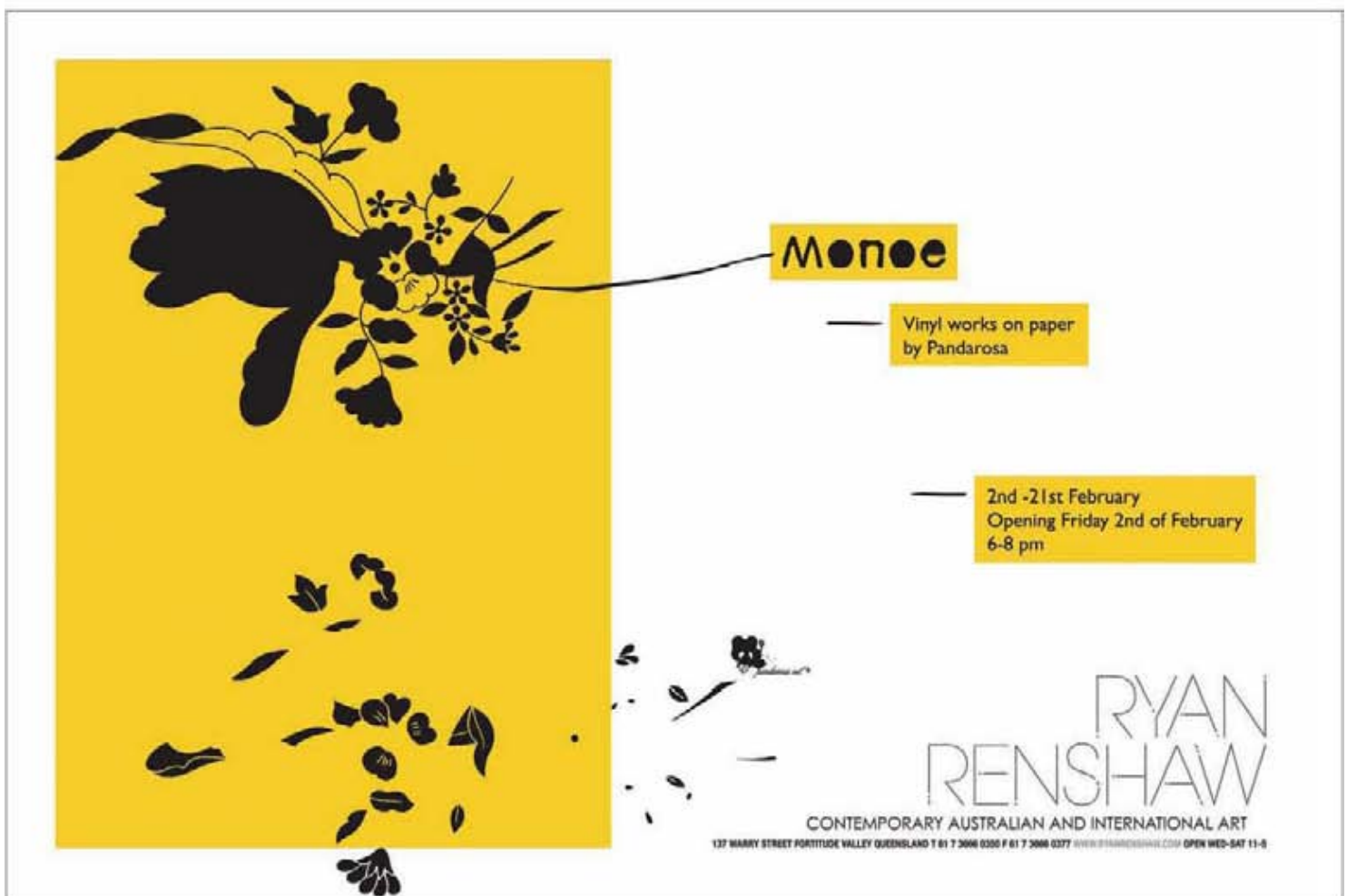


The Flamingos/Illustration/2008





Fox Kitchen & Bar/Menu/2006



Monoe/Exhibition invitation/2007



Pixelgarten

Adrian Niessler and Catrin Altenbrandt
www.pixelgarten.de
hallo@pixelgarten.de

Birthplace: Göttingen, Germany (AN)/Hanau, Germany (CA)

Residence: Frankfurt, Germany

Connecting cities: Berlin, Germany/Amsterdam, The Netherlands/Tokyo, Japan

THE MULTIDISCIPLINARY space headed by Adrian Niessler and Catrin Altenbrandt in Frankfurt is not a classic design studio – it is more unconventional and fun.

Both designers graduated from the Offenbach University Art School and their projects are often on the cusp of design and fine art. Going beyond these limits is vital for them in order to generate ideas and find new avenues for visual communication.

They specialize in art direction and illustration but also develop projects of installation, animation, and fashion and are set for new challenges. They enjoy combining analogue techniques and digital techniques to create something new and different.

Books such as *Young German Design*, *Tactile*, *Lemon Poppy Seed*, and *Data Flow* have featured their work and their work has also been reviewed in magazines such as *Shift*, *Computer Arts China*, and *Wired*.

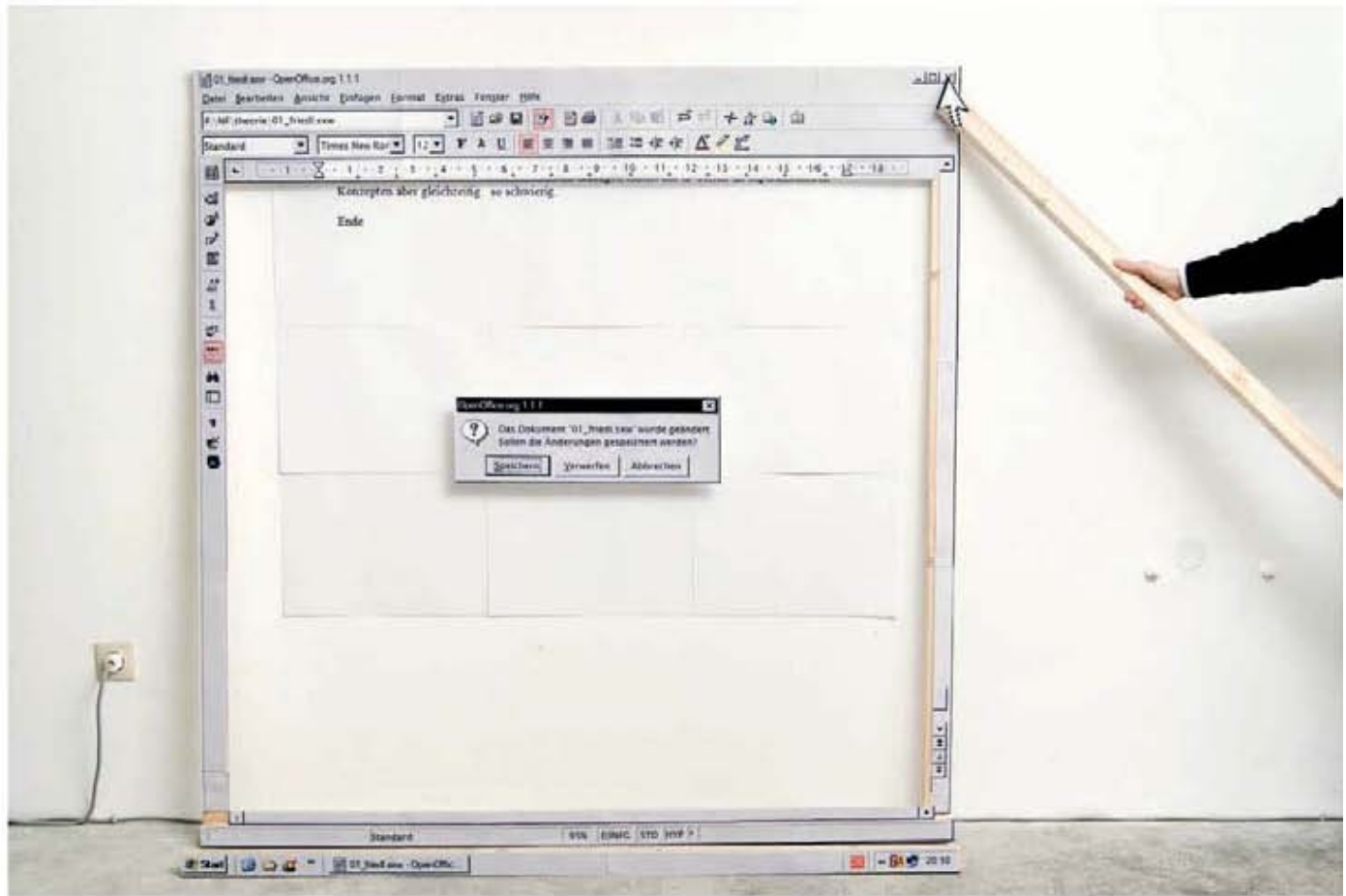
The work of Pixelgarten can be found in all kinds of media, from a wall in Berlin built from 1,500 light bulbs, to classic black and white posters for an editorial project.

IT CAN
BE A LONELY
JOURNEY
you



I'M ALL FOR FUGG UP

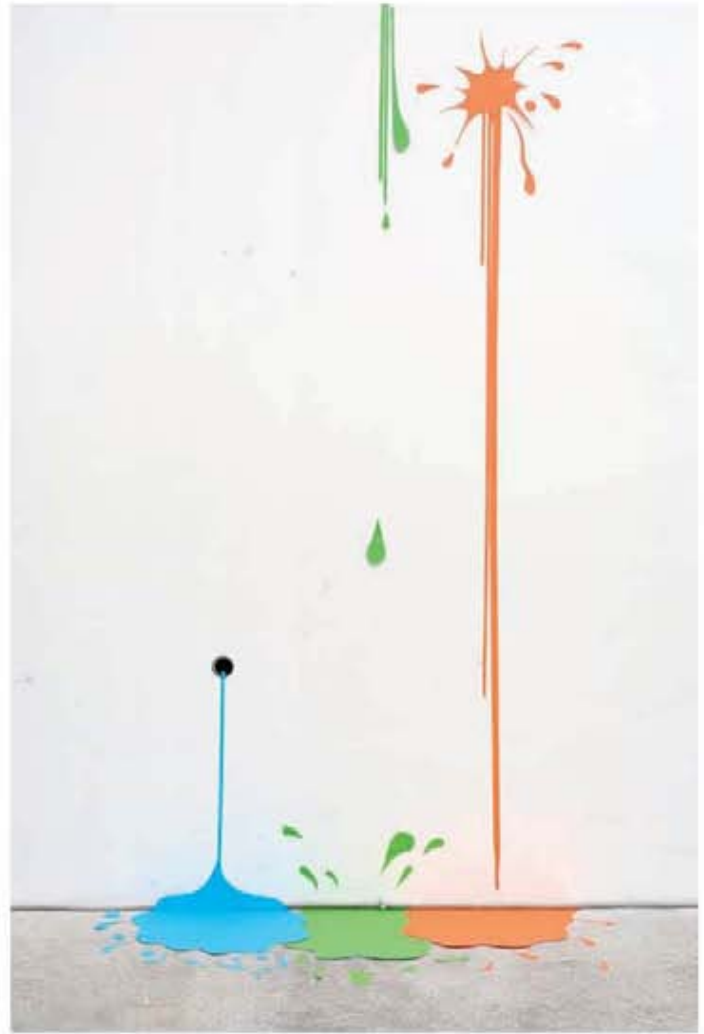




Um was es nicht geht/Photography, installation/2006



Um was es nicht geht/Photography, installation/2006



Tactile/Book cover/2007



Beef/Magazine spreads/2007

form

The Making of Design

form 314, Mai/Juni 2007, Deutschland (English) www.formmag.de

Deutschland 16,50 EUR, Österreich 17,50 EUR
Belgien 7,50 EUR, Schweden 14,00 SEK, Schweiz 12 CHF
Australien 20,00 AUD, Spanien 10,00 EUR



Eff! Oh! Err! Emm!

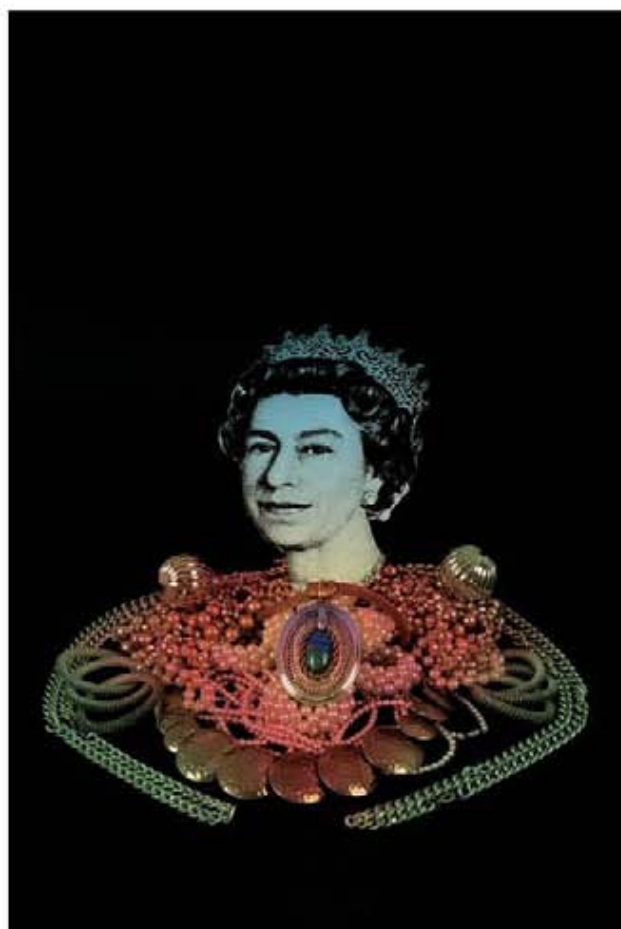
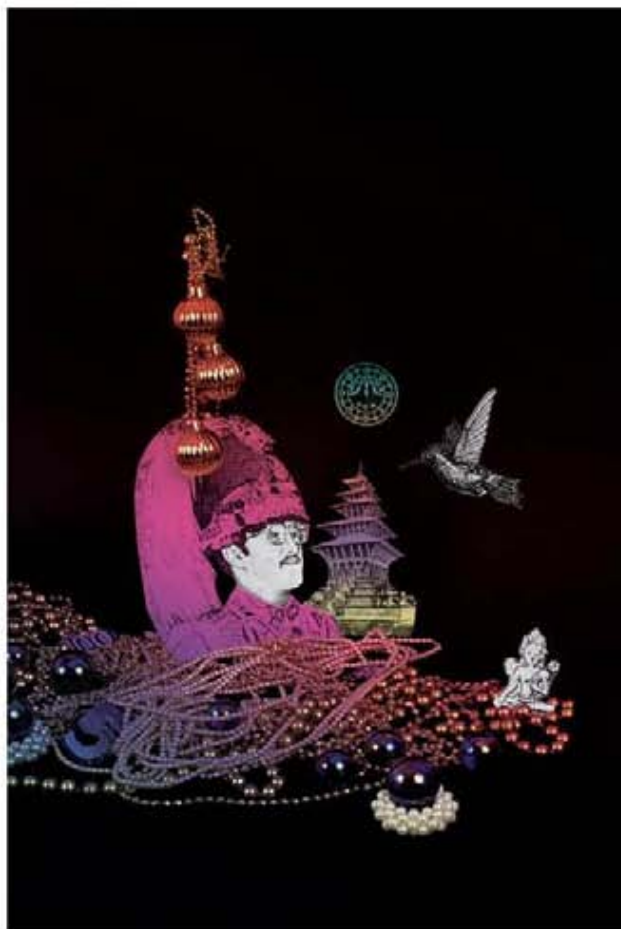
Celebrating 50 Years of form

- 78 Heiß: Eames im Feuerwehrhaus**
Happy Birthday, Charles Eames!
- 84 Barnbrook im Interview**
Out now: The Barnbrook Bible
- 92 Mit großer Veredelungsstrecke**
Inside: Big Finishing Feature





FORM/Magazine illustration/2007



Money/Beef magazine illustrations/Still life photography/2008



Qian Qian

www.q2design.com
q2design@gmail.com

Birthplace: Chengdu, China

Residence: New York, USA

Connecting cities: Beijing, China/Edinburgh, Scotland/Springfield, Missouri, USA

QIAN QIAN IS A Chinese multidisciplinary artist, designer, illustrator, and art director. He graduated with a degree in design for digital media from the University of Edinburgh in Scotland and today he lives and works in New York.

His work stands out due to the strong mix of influences resulting from his personal career, whereby he combines and reinterprets his own experiences.

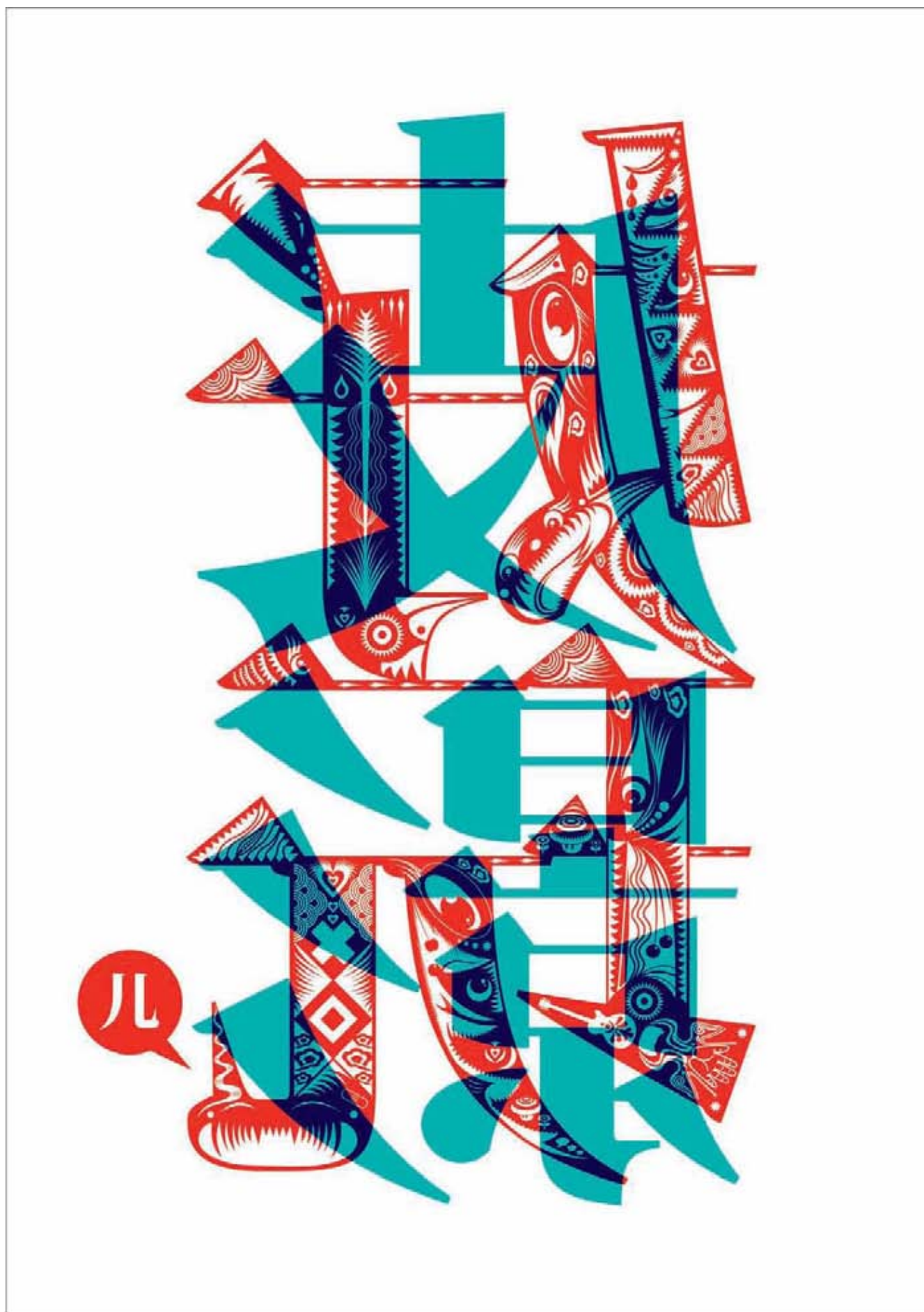
During the creative process he uses graphic design tools to produce the structure and composition of the project and then develops his personal expression through illustration.

In 2005, he organized the exhibition *Get It Louder*, a large-scale event in China. Considered among the “20 under 30 New Visual Artists” by *Print* magazine, his work has been reviewed and exhibited in

important institutions such as the Victoria & Albert Museum in London and the Lincoln Center in New York.

Qian currently works independently developing his personal projects, as well as working for advertising agencies, although in the future he plans to open his own studio. For this designer, style is nothing more than a viewpoint that moulds itself to each project and moment.





Shadow Play Is Fun!/Poster/2006



Nanxiang Steam Bun/Poster/2006



Shiseido/Illustration/2004.



The Current Group/Poster/2006



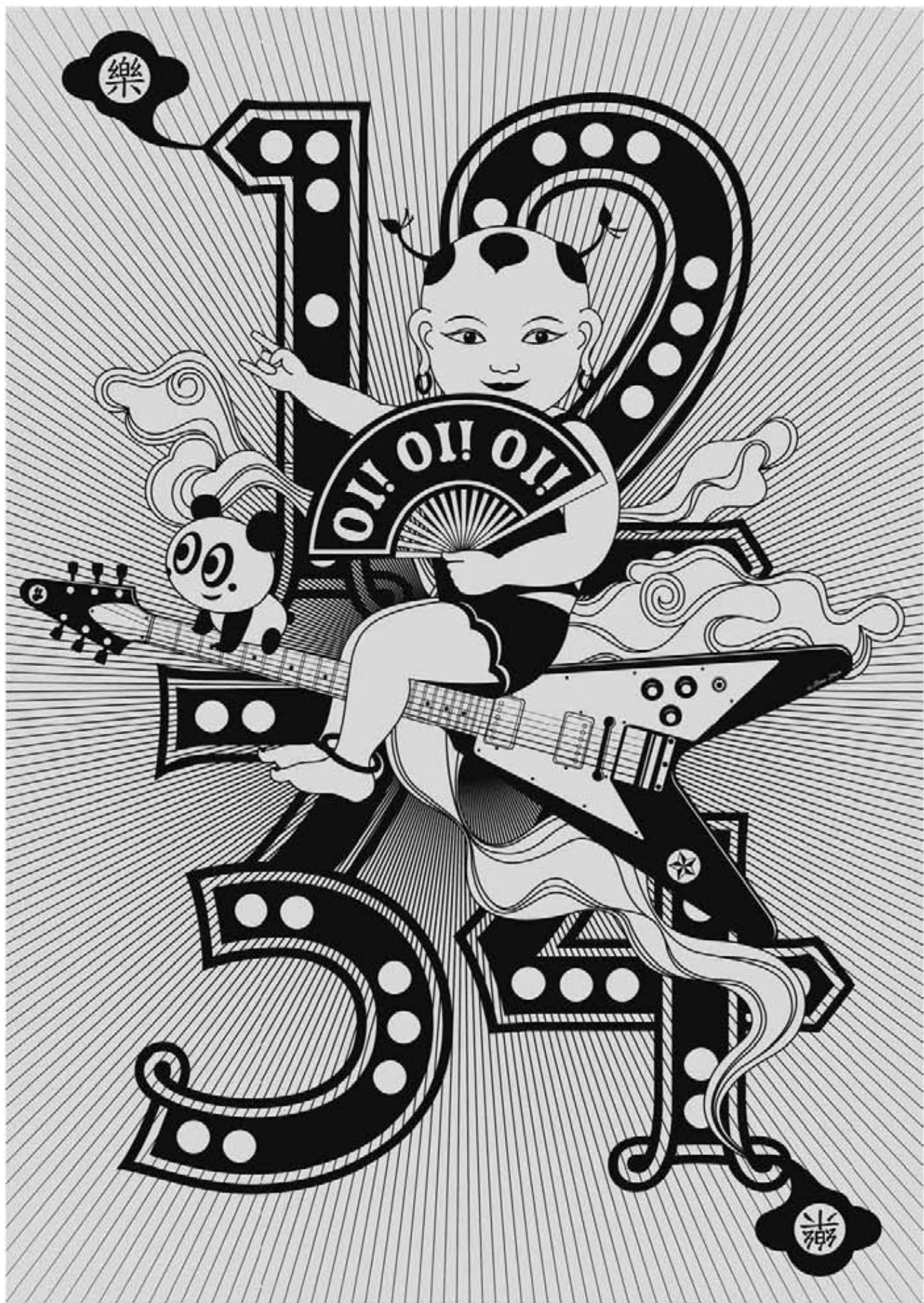
Nike Air Riders/Print advertisement/2006



Happy Ending/Illustration/2005



MaoMao/Illustration/2006



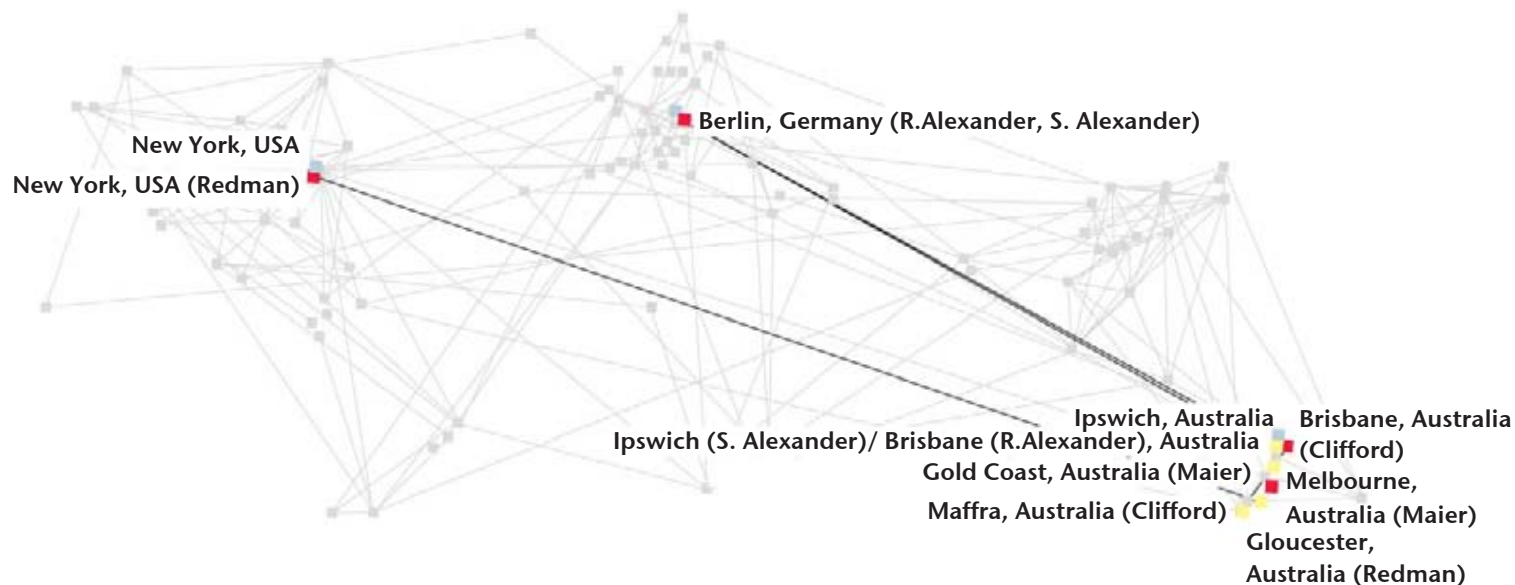
Flying V Boy/Poster/2007



One Show Interactive/Animation/2007



Space Badminton/Illustration/2007



Rinzen

Steve Alexander, Rilla Alexander, Adrian Clifford, Karl Maier and Craig Redman
www.rinzen.com
they@rinzen.com

Birthplace: Ipswich, Australia (SA)/Brisbane, Australia (RA)/Maffra, Australia (AC)/Gold Coast, Australia (KM)/Gloucester, Australia (CR)

Residence: Berlin, Germany (RA, SA)/Brisbane, Australia (AC)/New York, USA (CR)/Melbourne, Australia (KM)

Connecting cities: Brisbane, Australia/Berlin, Germany/New York, USA

FIVE MEMBERS, four towns of residence, and three continents: Rinzen has made a name for itself as a result of the special way in which this globally dispersed art and design group works together – from Brisbane to Melbourne and from Berlin to New York.

The studio evolved in the year 2000 as a result of the audio visual remix project RMX, a kind of “exquisite corpse” of a surrealist style, whereby each participant intervenes in the piece before passing it

onto the next player. In their own words: Rinzen is a synonym of play, not work. In 2001, they produced a monographic book published by Die Gestalten Verlag and their projects have been reviewed in international publications such as *Nylon*, *Relax Magazine*, and *Tokion*.

Their daring, spontaneous work has been exhibited from Mexico to Tokyo, including an exhibition of their posters and album art at the Louvre Museum in Paris and the design of a series of characters for the

Prado Museum in Madrid. They have also created visuals for important electronic music events. Their designs can be found as easily in wallpaper and textiles as on bicycles and toys.

Despite the strong international influences in its work, Rinzen is greatly inspired by the so-called “Australian attitude” – presenting what makes the Australian culture prominent within a contemporary global context.

New York

Melbourne

Brisbane

Berlin





Rinzen/Poster/Screen print/2007



50 Exhibition/Poster/2007



Solar Powered/Posters/Screen prints/2007

BUNJI GARLIN CLAUDE VONSTROKE BOYZ NOISE STRICTLY KEV GRUFF RHYS COMMIX

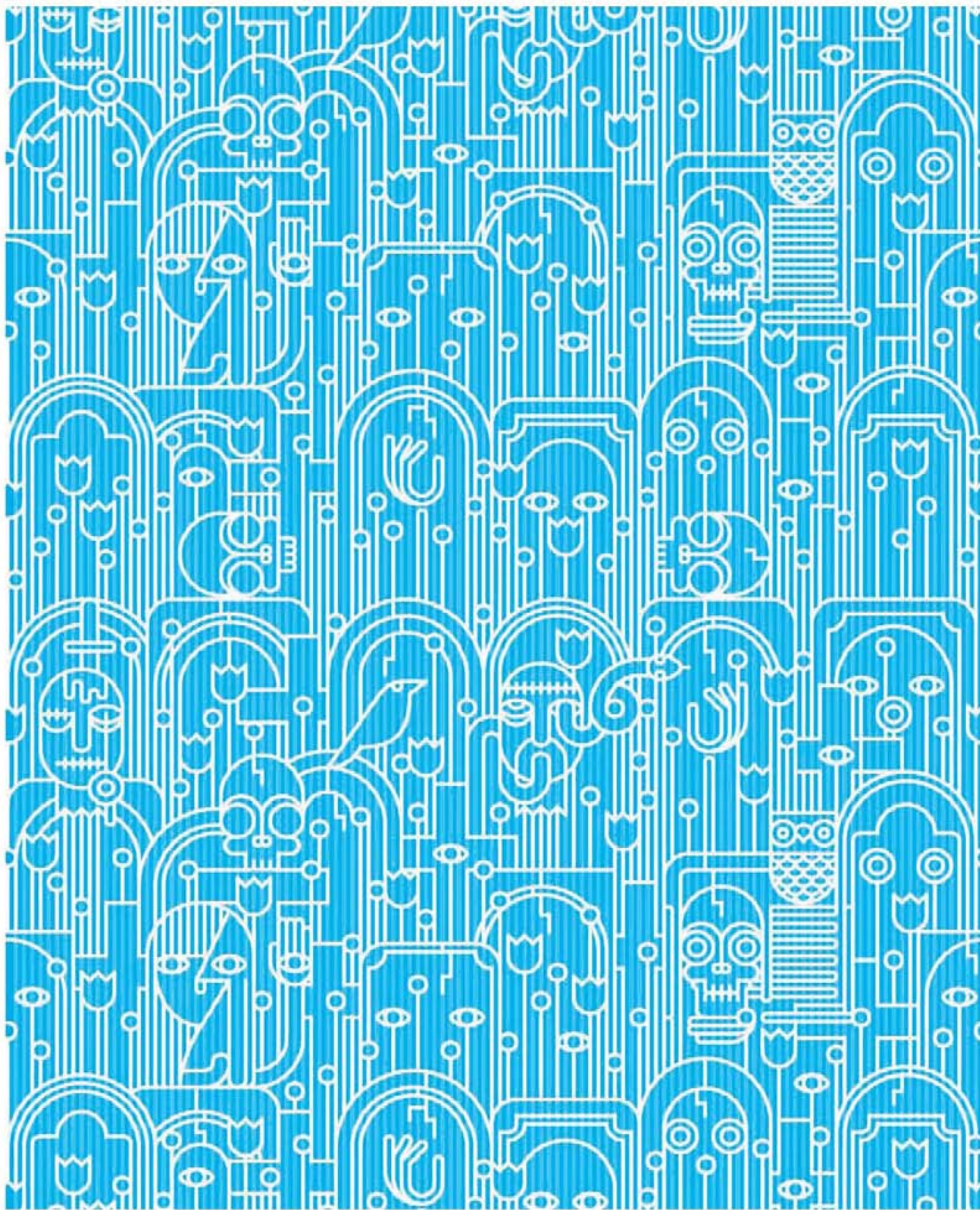
XLR8R

ACCELERATING MUSIC

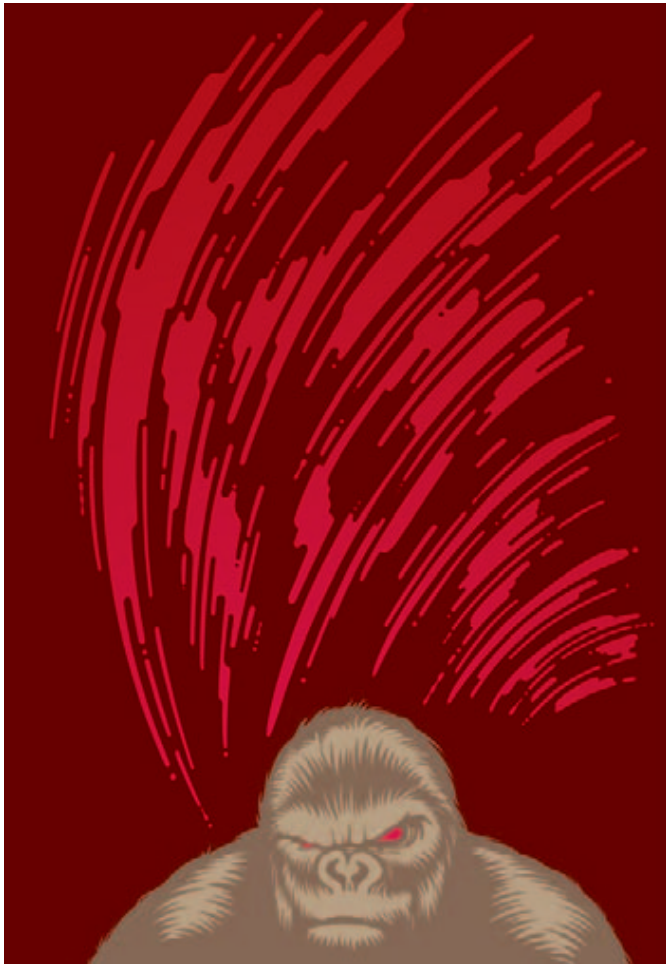
113
DECEMBER
2007



XLR8R/Magazine cover/2007



In the Milky Night/Poster/Wallpaper/2006



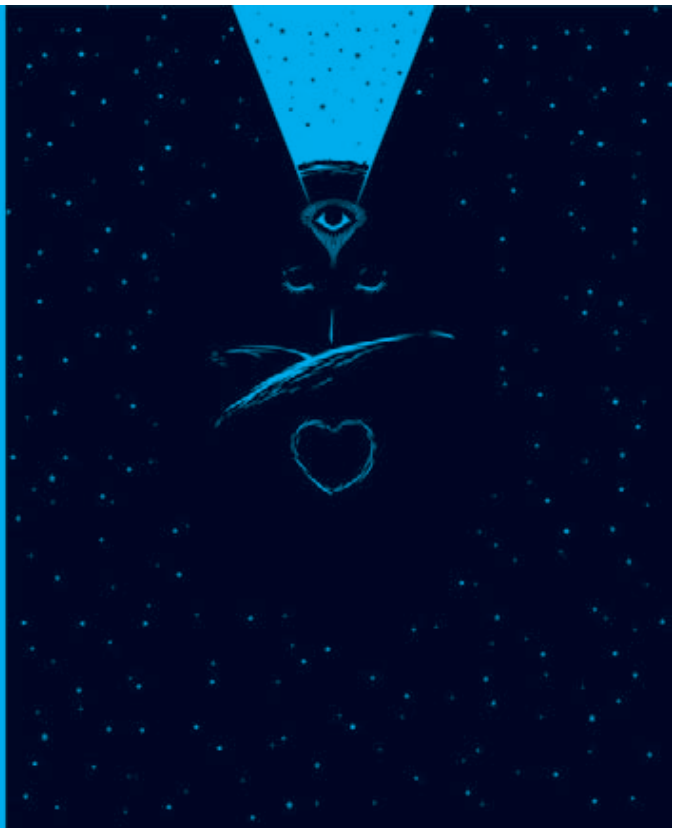
Kon/Illustration/2006



In the Milky Night/Poster/Ink on Paper/2006



In the Milky Night/Poster/Digital Print on Canvas/2006





Sagmeister Inc.

Stefan Sagmeister
www.sagmeister.com
info@sagmeister.com

Birthplace: Bregenz, Austria

Residence: New York, USA

Connecting cities: Hong Kong, China/Denpasar, Indonesia/Amsterdam, the Netherlands.

NEW YORK CITY, the world's third largest urban expanse after Tokyo and Mexico City, is where the renowned designer and art director Stefan Sagmeister has his studio – a creative space that he runs with his business partner, designer Matthias Ernstberger.

Specializing in the development of graphic projects for the commercial, music, and advertising industries, his visuals for figures such as the Rolling Stones, Talking Heads, and Lou Reed are emblematic in contemporary design. He also actively

participates in projects of a social nature such as the “True Majority” initiative, a collective of five hundred artists and business people who were against the war in Iraq and who suggested a reduction in military spending and greater investment in education.

Born in Austria in 1962, Sagmeister studied applied arts at Vienna University and went on to earn a master's degree at the Pratt Institute in New York, having obtained the Fulbright grant. His work has been recognized with prizes and

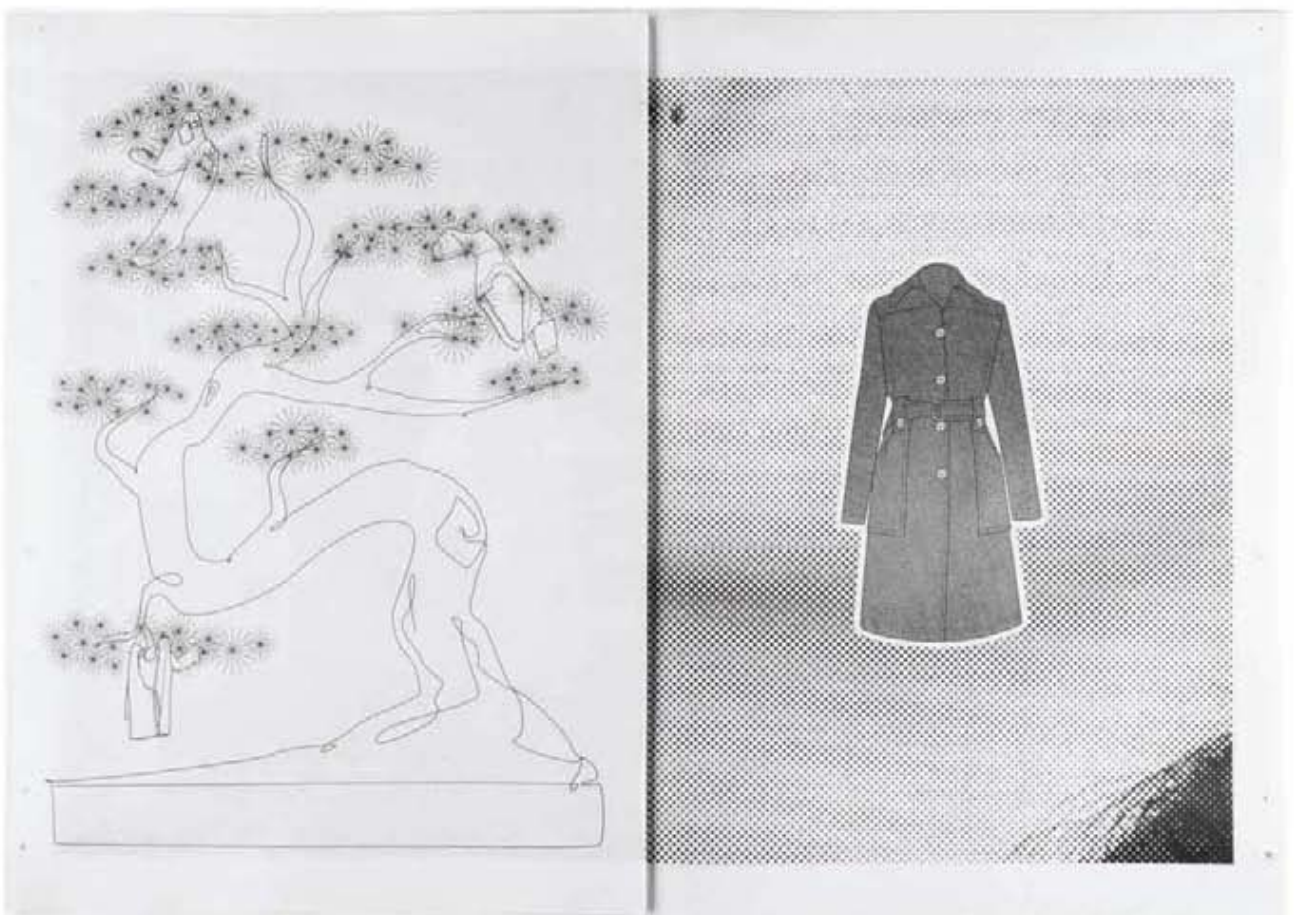
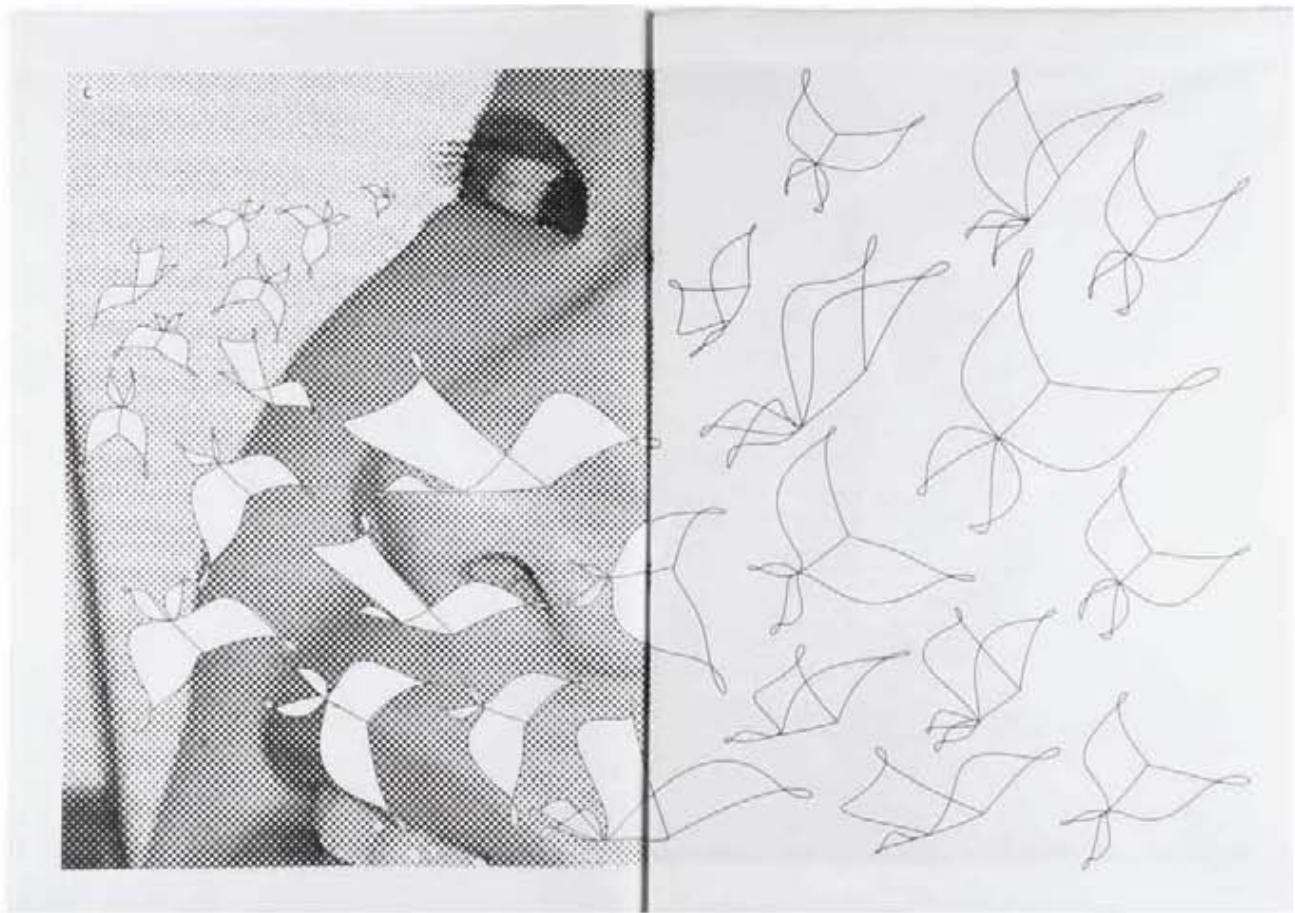
distinctions in many international design competitions and has been exhibited in cities such as Zurich, Vienna, New York, Berlin, Tokyo, Osaka, Prague, Cologne, and Seoul. He is also an outstanding lecturer at an international level.

Through his work he explores new ways of portraying ideas. He also experiments with many techniques and materials, where content is always more important than style. His design work is provocative and emotionally strong, thus reaching out to the hearts of his audience.

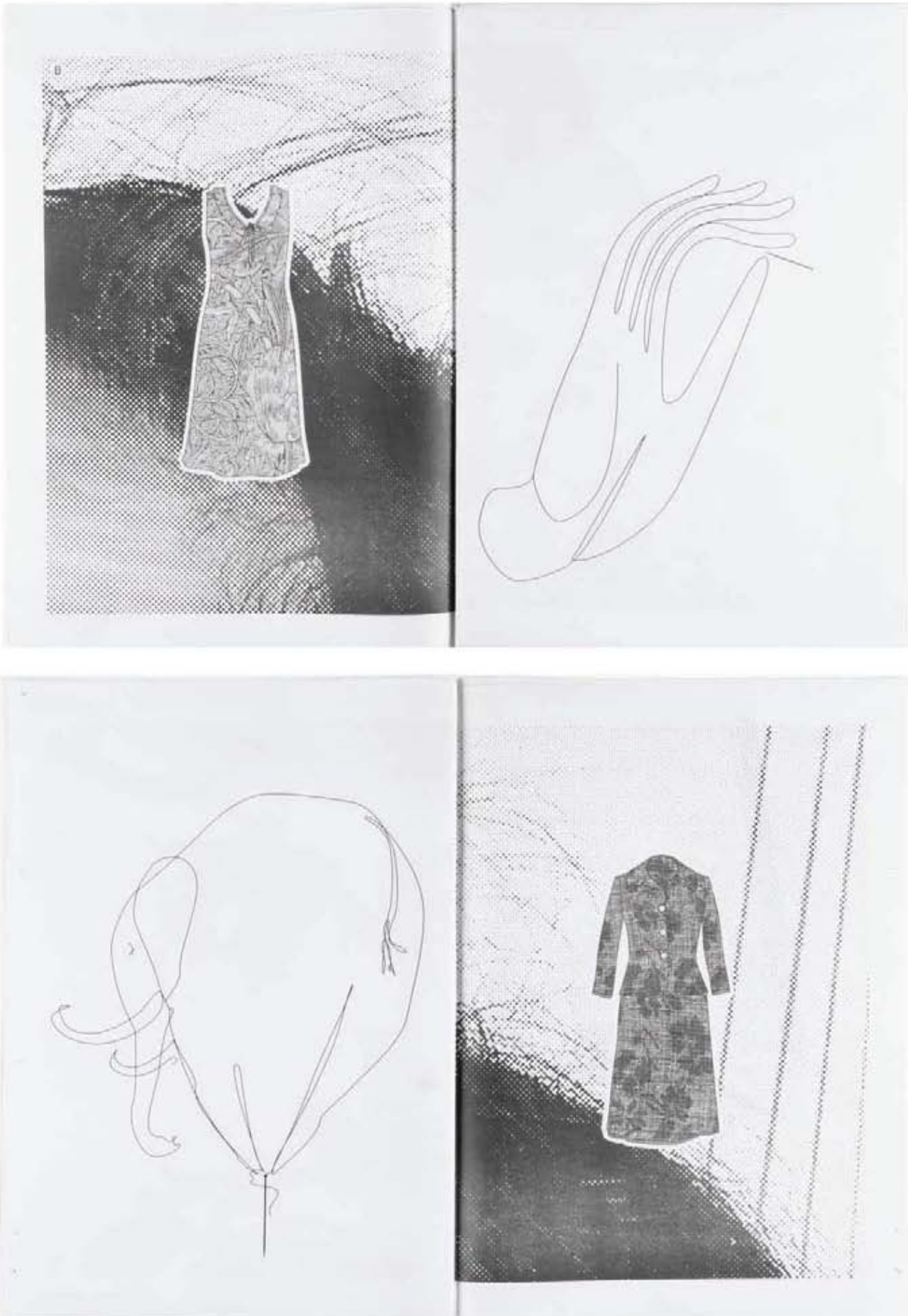


68 CHAMBER OF COMMERCE 1901

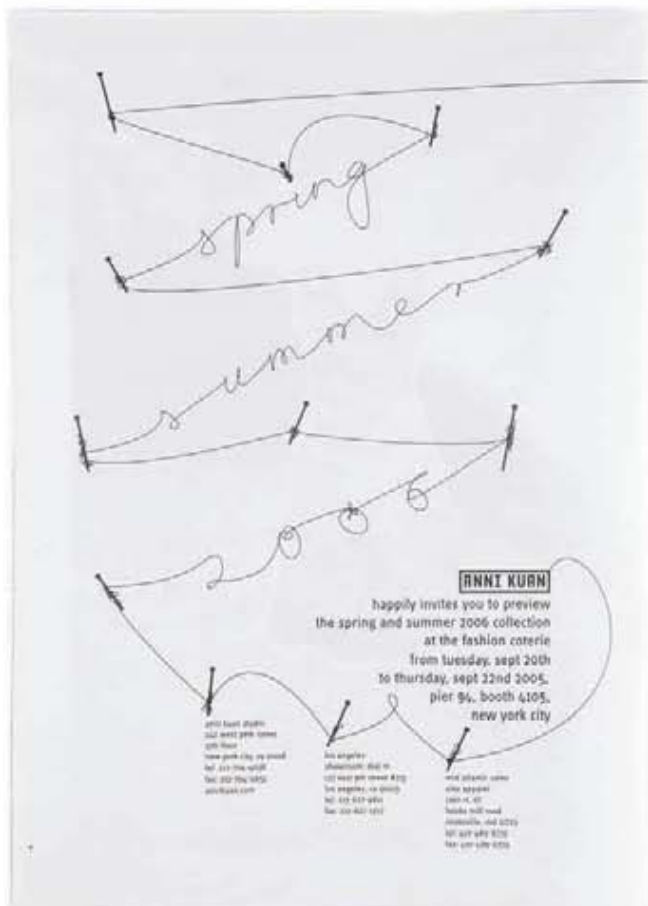
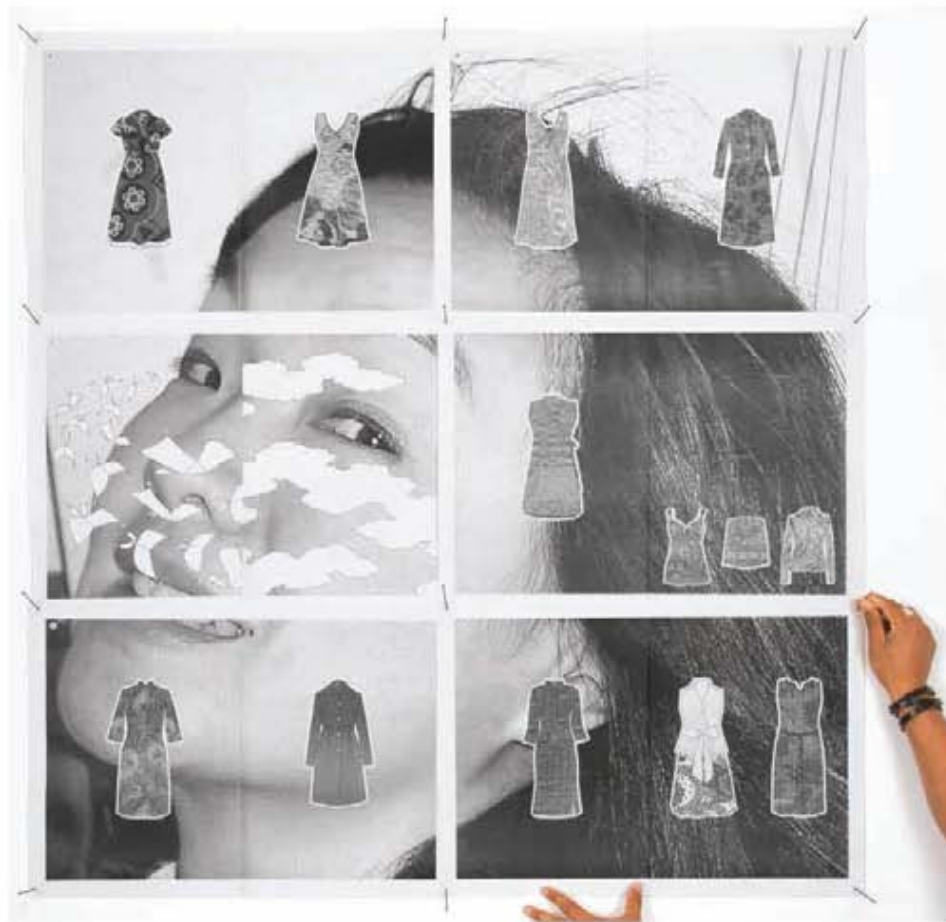
I never lost them, they lost me



Anni Kuan Spring-Summer 2005/Mailer/Creative director: Stefan Sagmeister; design and illustration: Richard The/2005



Anni Kuan Spring-Summer 2005/Mailer/Creative director: Stefan Sagmeister; design and illustration: Richard The/2005

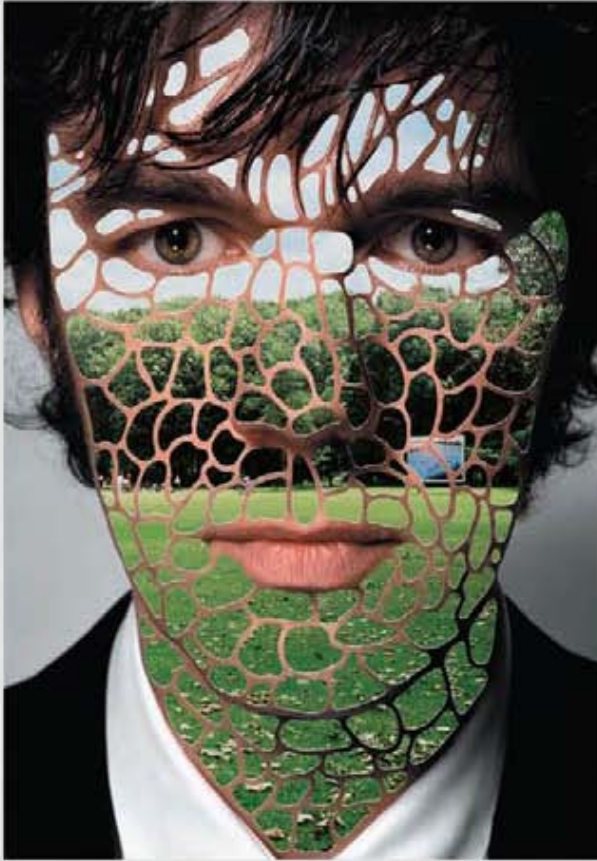


Anni Kuan Spring-Summer 2005/Mailer/Creative director: Stefan Sagmeister; design and illustration: Richard The/2005



Complaining is silly. Either act or forget/Photogram on newsprint paper/Design: Stefan Sagmeister; typography: Matthias Ernstberger, Richard The/2005

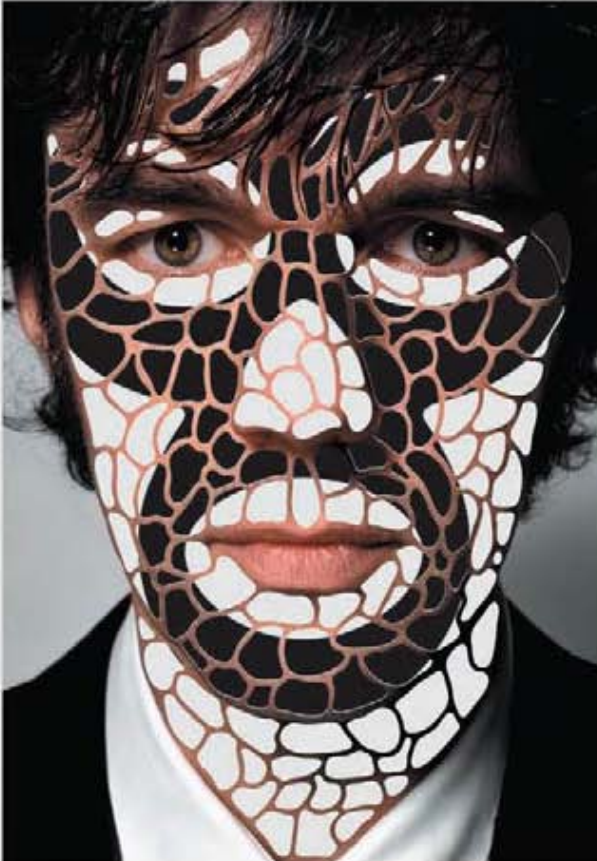
THINGS I HAVE LEARNED



THINGS I HAVE LEARNED



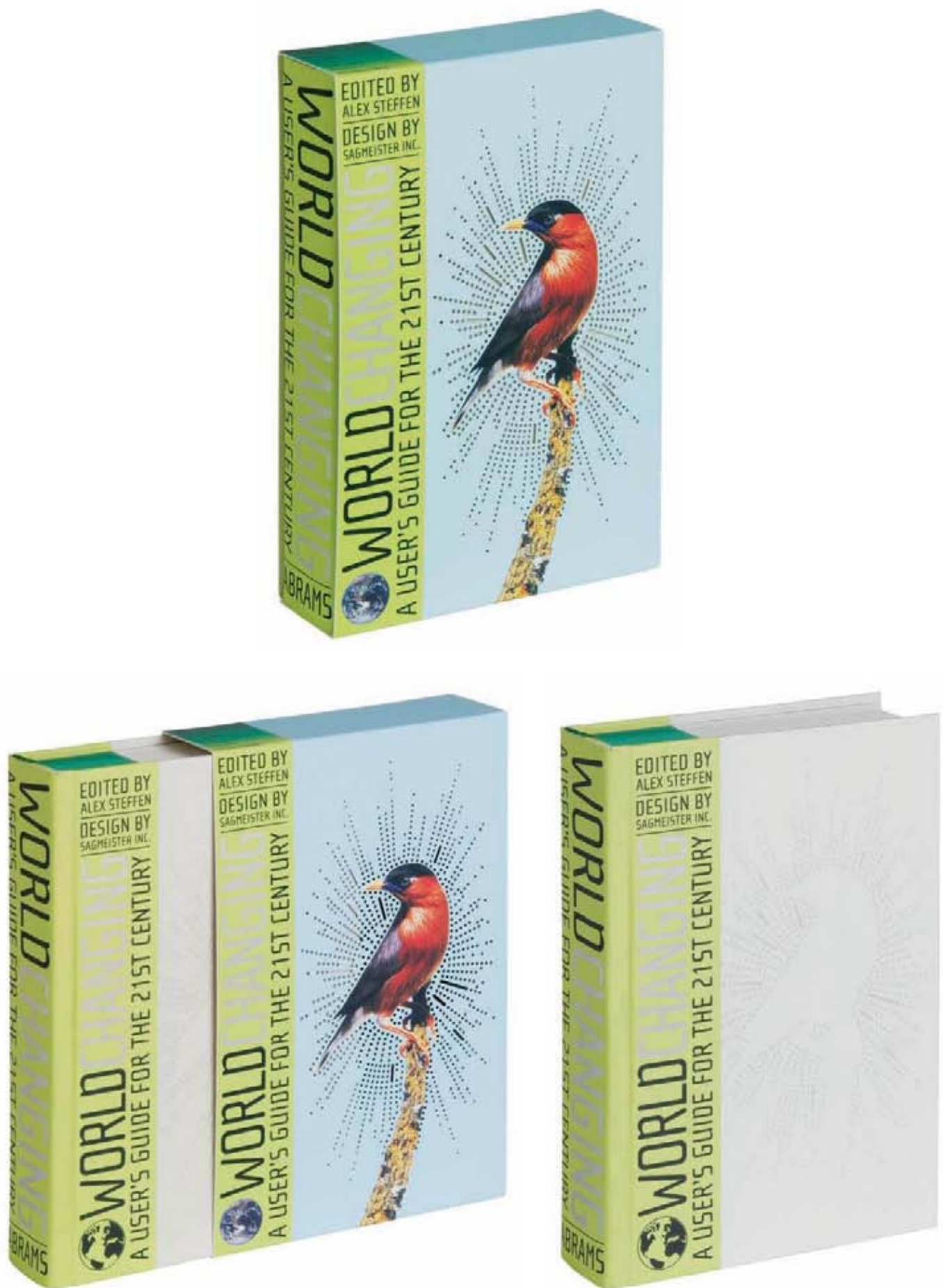
THINGS I HAVE LEARNED



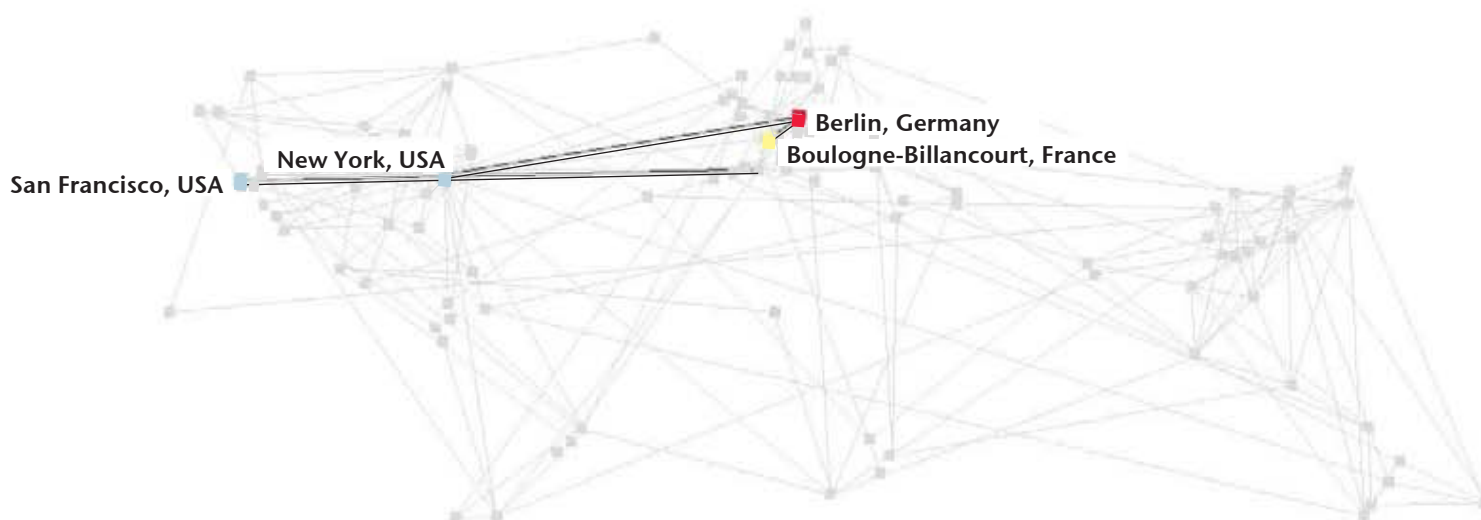
THINGS I HAVE LEARNED



Things I have learned in my life so far/Book/2008



Worldchanging. A user's guide for the 21st century/Book/Printed on recycled paper, the book cover yellows over time, allowing the sun to imprint the cover through the die-cut holes of the slipcase/Art direction: Stefan Sagmeister; design: Matthias Ernstberger, Roy Rub/2006



Slang

Nathanaël Hamon
www.slanginternational.org
nat@slanginternational.org

Birthplace: Boulogne-Billancourt, France
Residence: Berlin, Germany
Connecting cities: New York, USA/San Francisco, USA

NATHANAËL HAMON IS SLANG. He was born in France, grew up in the United States, and has been living in Berlin since 2000. After graduating with a degree in art history, he worked as art director in advertising, and since 2006 has run his own studio independently. His work includes posters, books, typography, illustration, and album art and recordings.

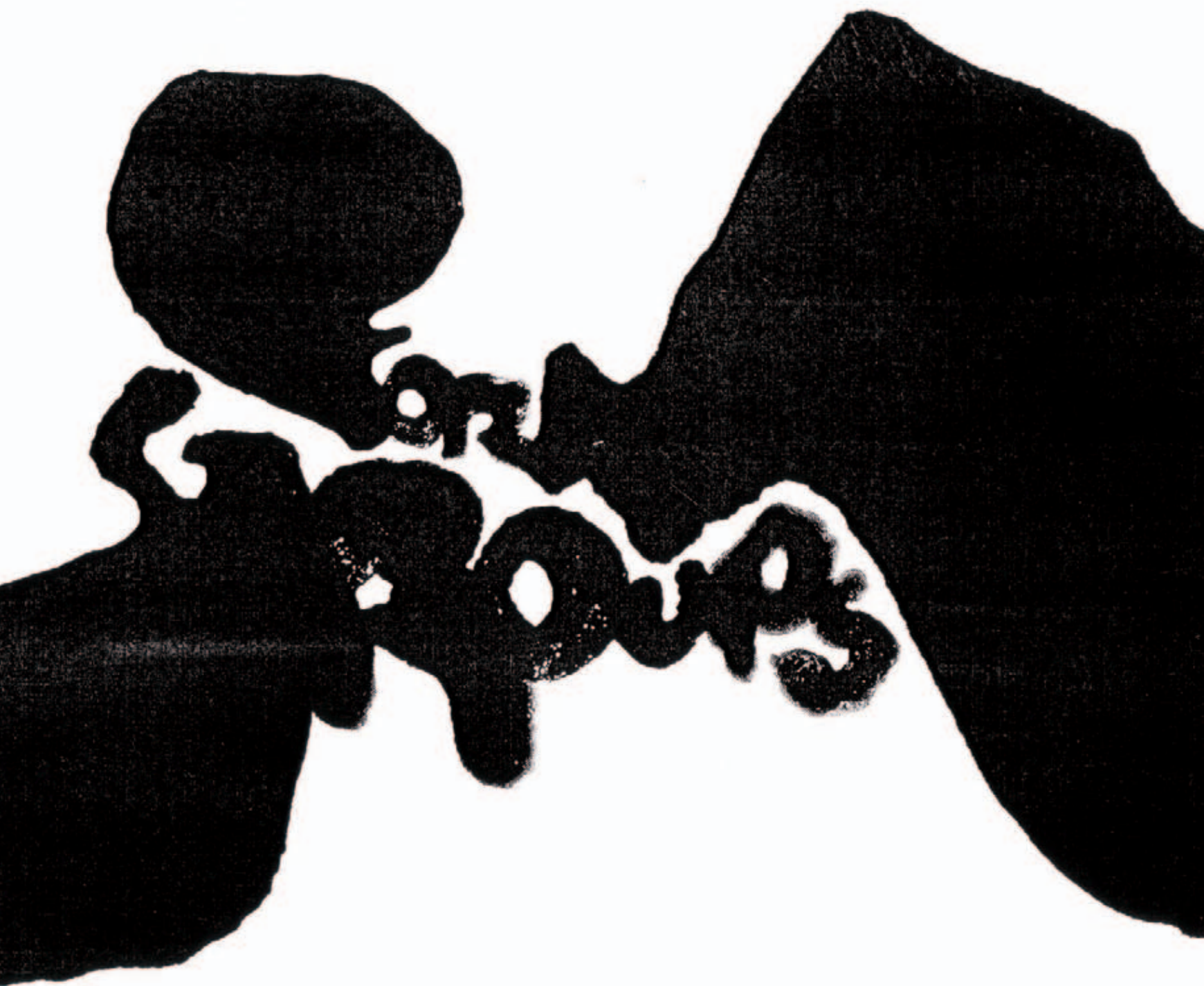
His creations have been included in various publications such as *Best of Disc Art*, *Crack: World New Graphic Design*

2007/2008, Logo Design, and *Tres Logos*, among others, and has been reviewed in magazines such as *Lodown Magazine*, *I/O*, and *Creative Review*. In 2006, he received the Silver Award from ADC Germany for the design of the book *Heimspiel*.

The choice of the word “Slang” is no mere coincidence. According to the designer, this word shares common characteristics with his style of graphic design: freshness, sensibility, a fun element, and the constant reinvention of itself. For Hamon,

“Slang” refers to an informal language that is experienced, felt, and very much a part of life for certain groups of people.

This interest in issues of communities and minorities has led the artist to develop, as a personal project, a series called “Coexistence.” He uses flags as graphic elements to encourage reflection on concepts such as cohabitation, tolerance, commitment, and identity.





Trial and Error, Apparat/CD cover/Offset/2001

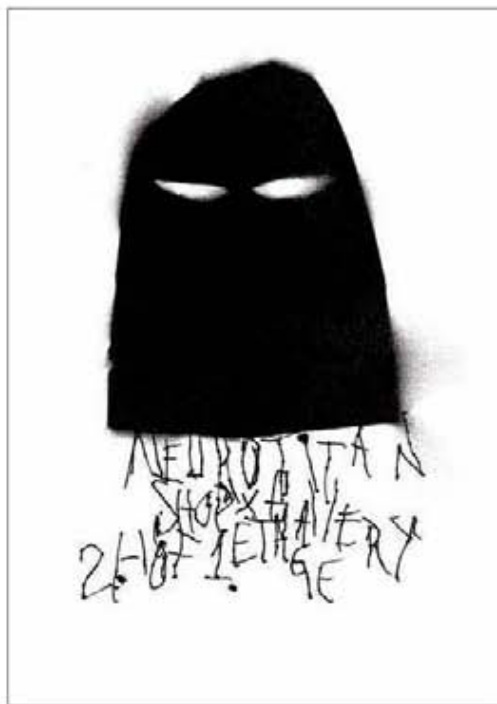


Special Gunpowder, Dj /Rupture/CD cover/Offset/2004



Wintersleep, Anders Ilar/CD cover/Offset/2005





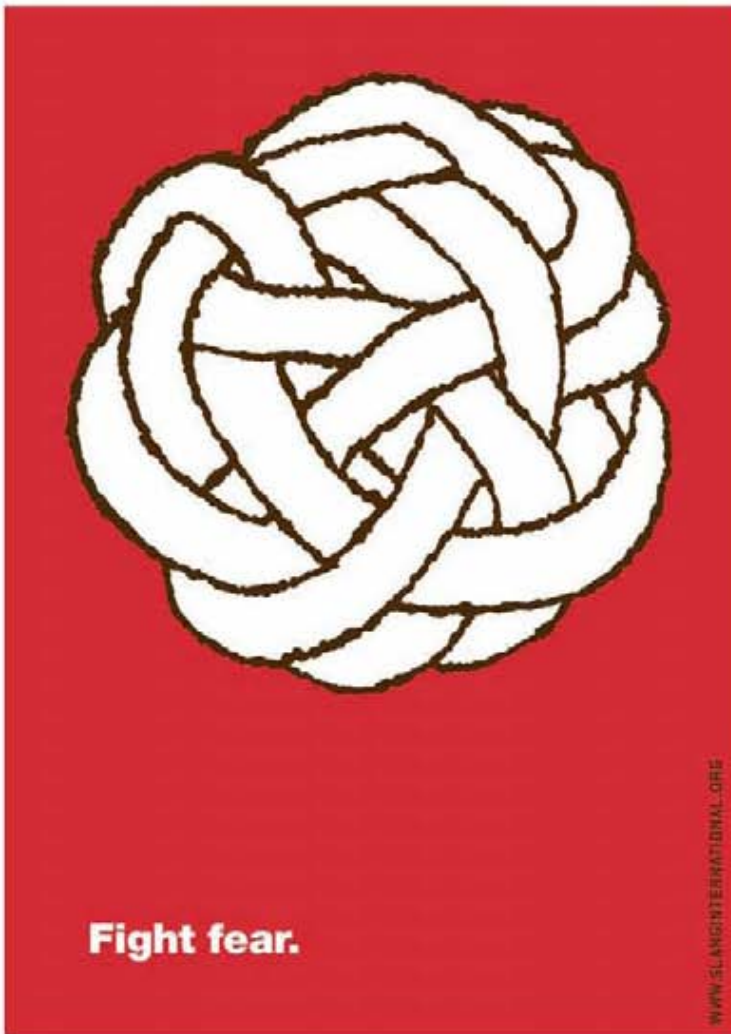
Neurotitan/Poster/Photocopy/2008



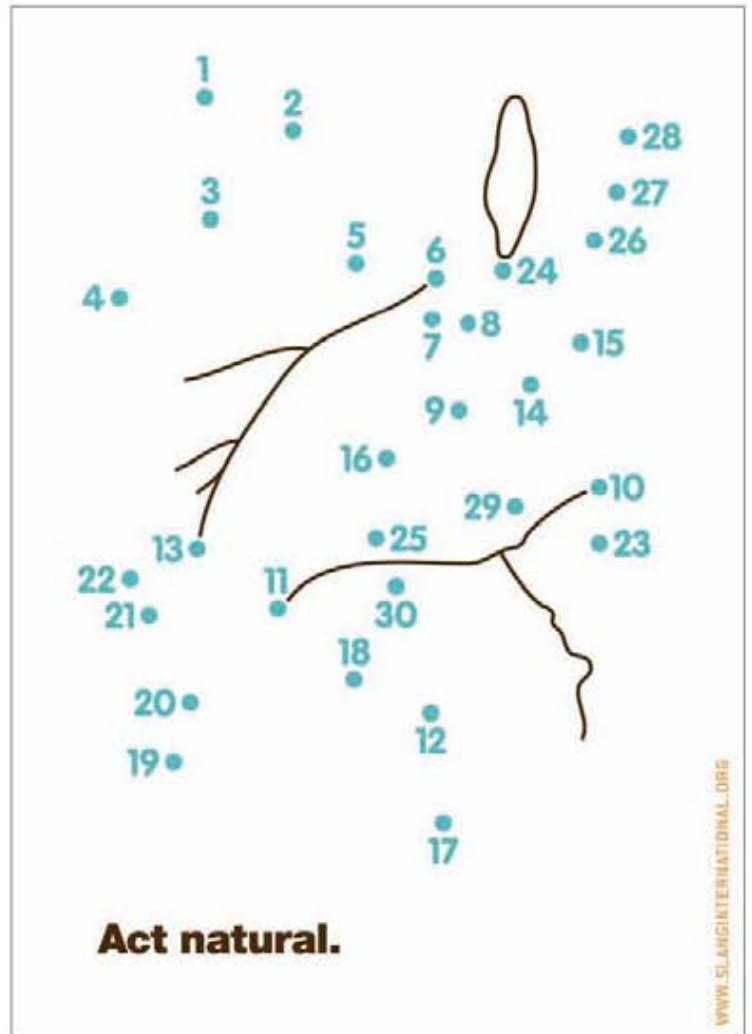
Explode, Agf/Delay/CD cover/Offset/Illustration: Kaisa Kemikoski/2004



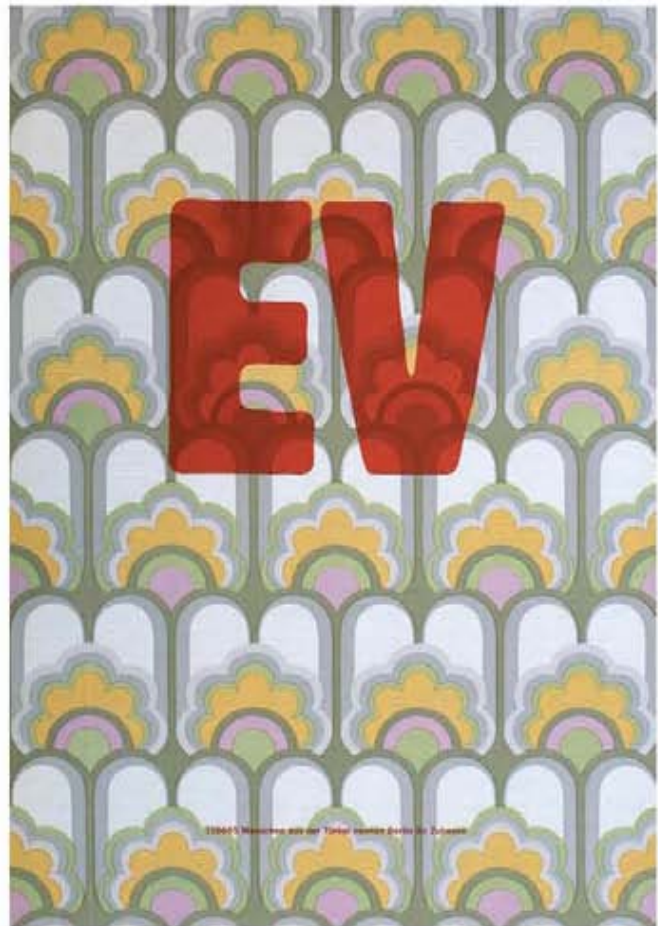
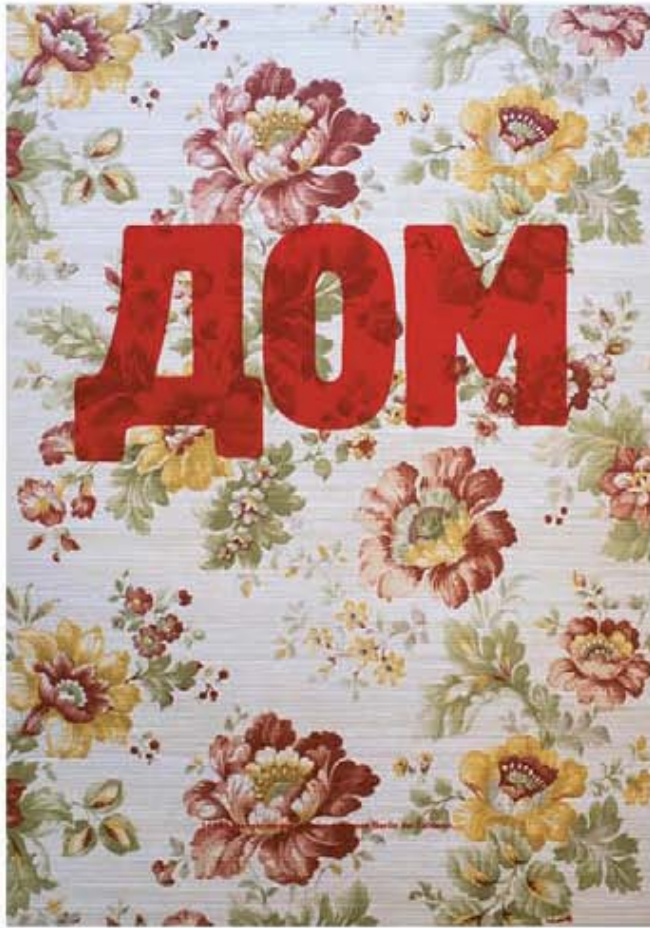
Shockout Vol.2: Oppositional Ambitions/CD cover/Offset/2008



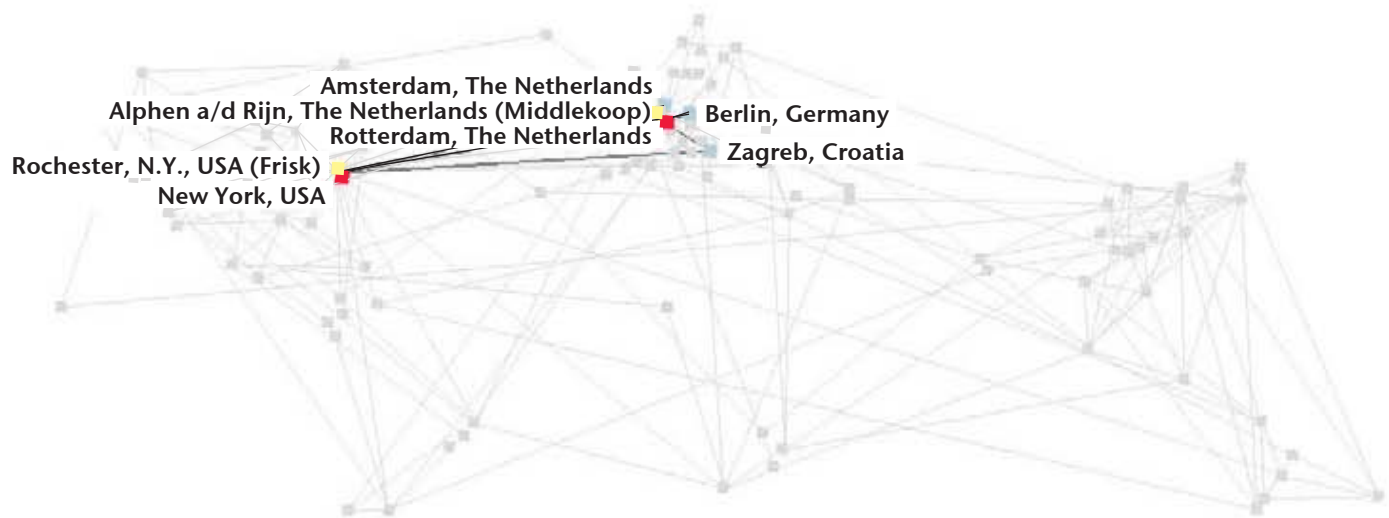
Public Service Announcement/Postcards/Screen print/2008



Coexistence 3/Flags/In collaboration with Jaana Davidjants/2007



Home/Poster series/Screen print/In collaboration with Jaana Davidjants/2007



Strange Attractors Design

Ryan Pescatore Frisk and Catelijne van Middelkoop
www.strangeattractors.com
mail@strangeattractors.com

Birthplace: Rochester, New York, USA (RPF)/Alphen a/d Rijn, The Netherlands (CVM)

Residence: New York, USA/Rotterdam, The Netherlands

Connecting cities: Amsterdam, The Netherlands/Berlin, Germany/Zagreb, Croatia

IN 2001, THE DESIGNERS Ryan Pescatore Frisk and Catelijne van Middelkoop founded the Strange Attractors Design studio. With two operational bases, one in Europe and the other in America, the international studio offers innovative ideas and solutions for visual, cultural, and commercial communication.

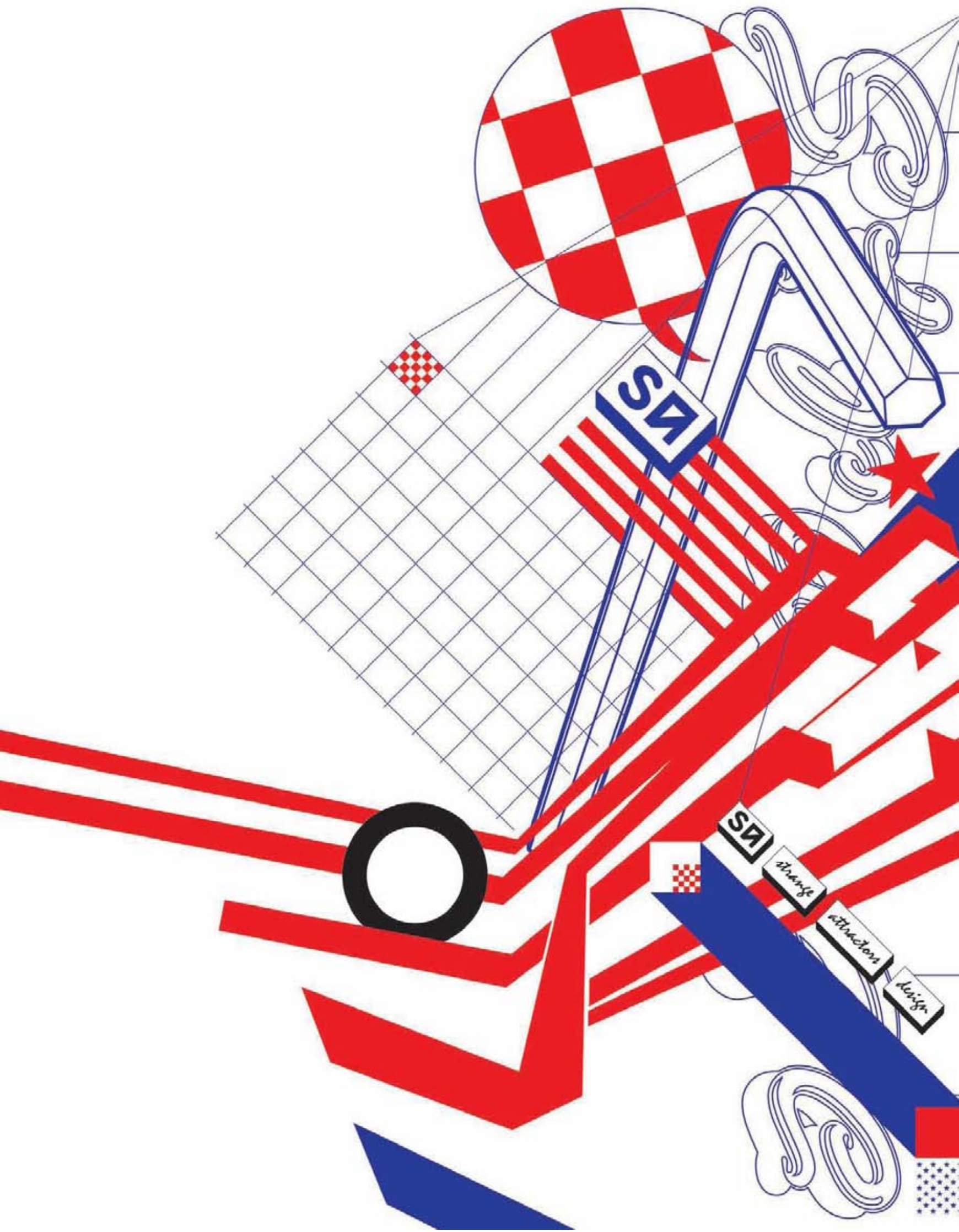
Both designers are active design researchers and educators and have taught workshops and conferences all

over the world, including Zagreb, Split, Moscow, Prague, Berlin, Amsterdam, Rotterdam, New York, and Chicago. They are both invited professors at the Eindhoven Design Academy. Catelijne is also a graphic design professor at the Royal Academy of Art in The Hague.

Their work has been featured in various books and periodicals and is part of the permanent collection at the Boijmans Van Beuningen Museum in Rotterdam.

They were nominated for the Design Prize of Rotterdam and the Design Prize of Germany in 2007.

For Strange Attractors, each design project results in a tailor-made and personalized solution. The studio offers a series of rich experiences and distinct messages as an alternative to what they see as global banality in a context of what they call “neo-modern generic communication.”





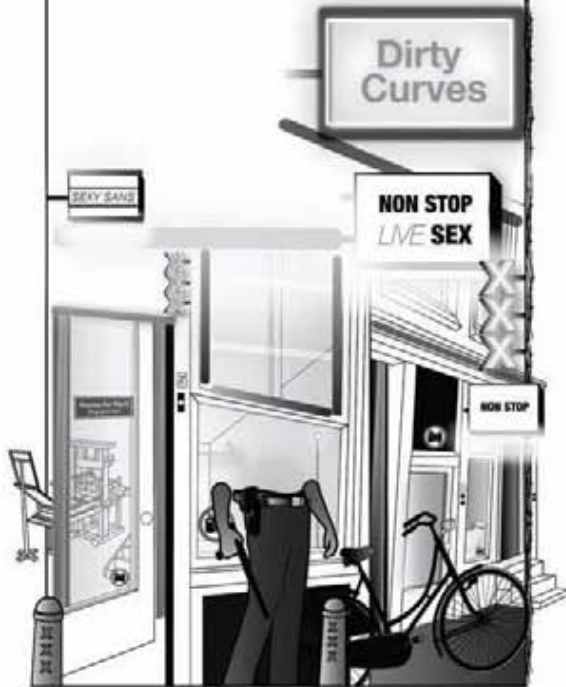
Vive Le Papier Électronique/Poster/2007



Big Type says more/Typographic installation/2006

"...In the battle between the old and the new, it is not a question of creating a new style for its own sake. But new needs and new contents create new forms which look utterly unlike the old. And it is just as impossible to argue away these new needs as it is to deny the need for a truly contemporary style of typography. That is why printers today have a duty to concern themselves with these questions. Some have forged ahead with energy and creative success; for the rest, however, it seems that there is still almost EVERYTHING to do!"

[P.13-14] *The New Typography*, Jan Tschichold (1928). Translation: Rusul Mo Luan



[P.16] *The New Typography*, Jan Tschichold (1928). Translation: Rusul Mo Luan



Chapter 1. Introduction.

"The New Typography, after being violently attacked and often decisively condemned, has now established itself in central Europe. Its manifestations confront modern man at every step. Even its most ardent opponents have eventually had to resign themselves to accepting it"

[P.1] *The New Typography*, Jan Tschichold (1928). Translation: Rusul Mo Luan



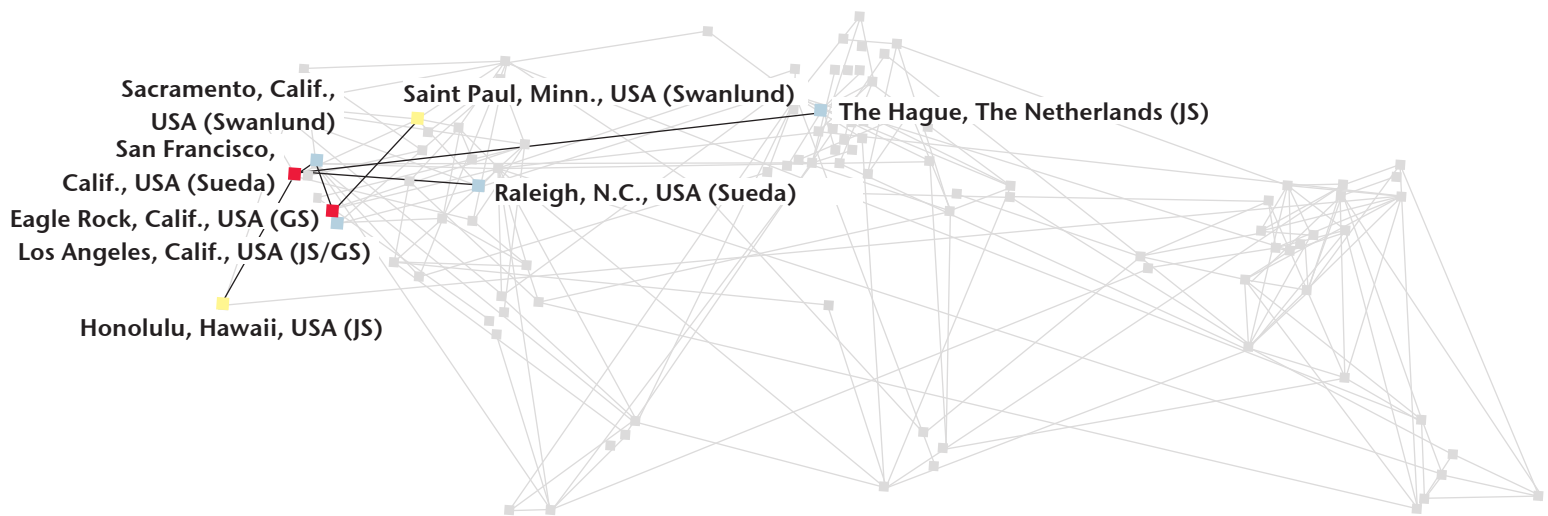
The New Typographers/Visual essay/2005



Yesterday I lost my Helvetica/AIGA lecture invitation/2006



Punktypeface and specimen/2005



Stripe

Jon Sueda and Gail Swanlund
www.stripela.com
jsueda@sbcglobal.net/gail@stripela.com

Birthplace: Honolulu, Hawaii, USA (JS)/Saint Paul, Minnesota, USA (GS)
Residence: San Francisco, USA (JS)/Eagle Rock, California, USA (GS)
Connecting cities: Los Angeles, California, USA; The Hague, The Netherlands; Raleigh, North Carolina, USA (JS)/Los Angeles, California, USA; Sacramento, USA (GS)

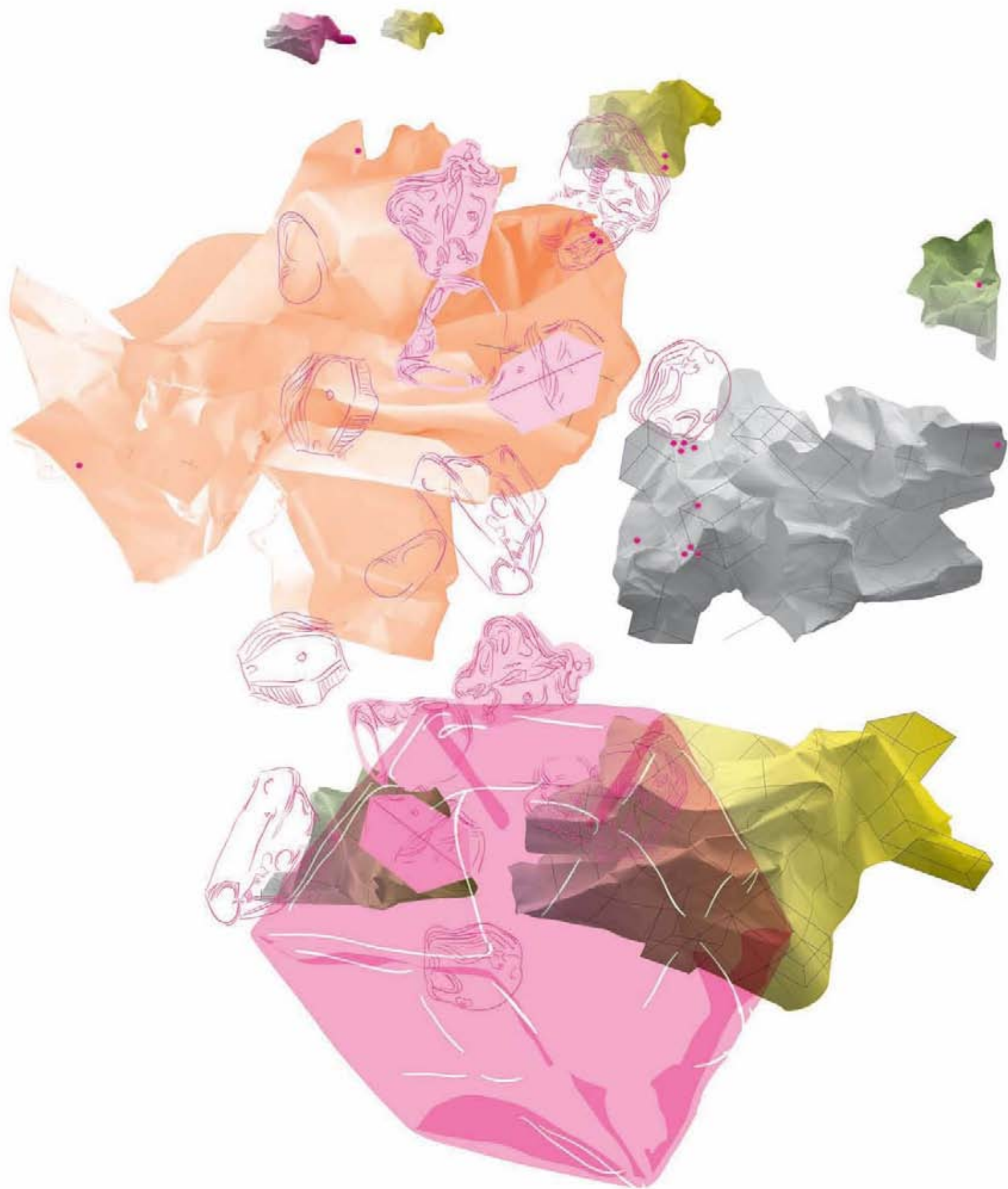
THE GRAPHIC SERVICES agency, Stripe, founded by Jon Sueda and Gail Swanlund, is joined by a team of designers, photographers, illustrators, writers, editors, and investigators on each project. The studio has headquarters in Los Angeles and in San Francisco where they generate, organize, calculate, assemble, and dream about words, in order to produce solutions which relate directly to their audiences.

Sueda and Swanlund are California College of the Arts (CCA) graduates. Swanlund is a professor at CalArts where she co-directs the graphic design program. These two designers both share a curiosity and appreciation for all things odd and strange, a passion for intelligent ideas and the pure exuberance of creating – this is a feature of their work.

The work of this graphic studio has been reviewed in specialist magazines, including *Idea*, *Grafik*, *Ping*, and *Creative Review*.

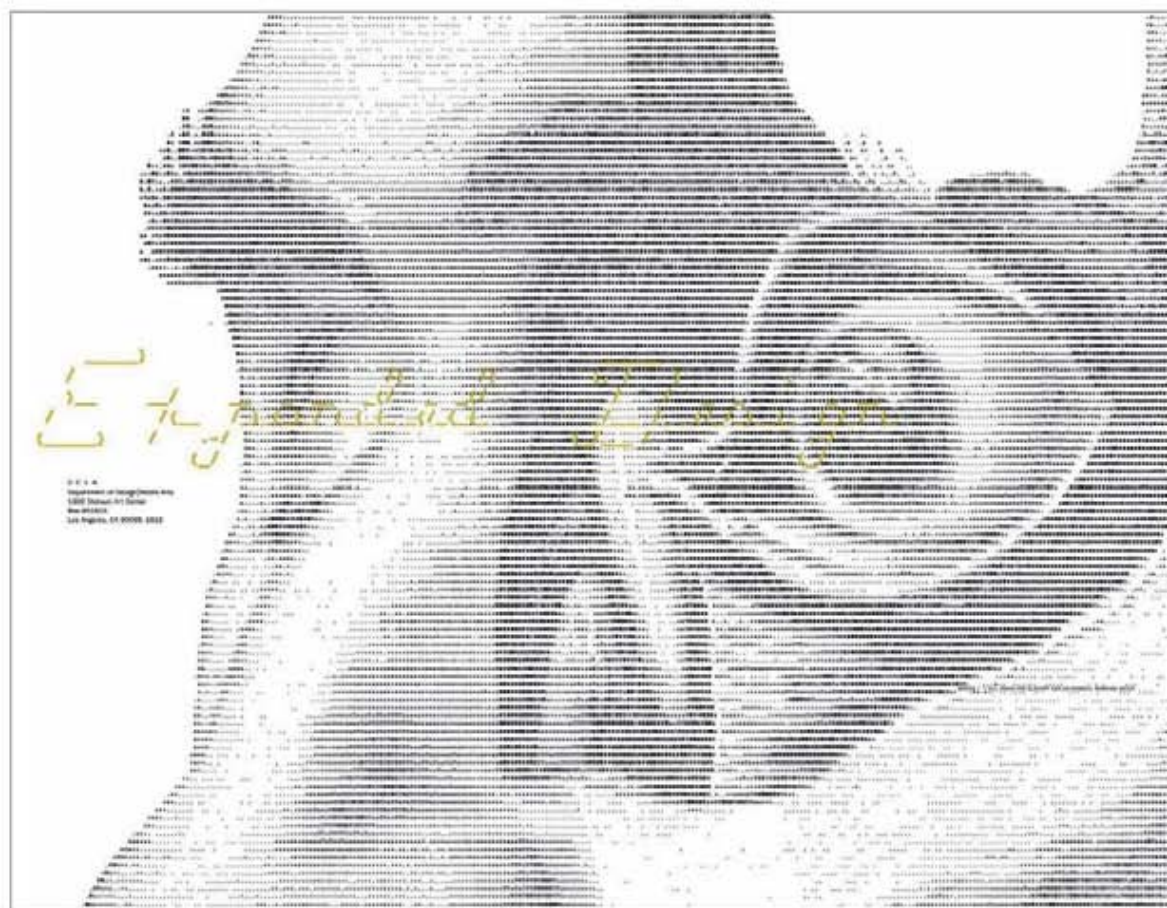
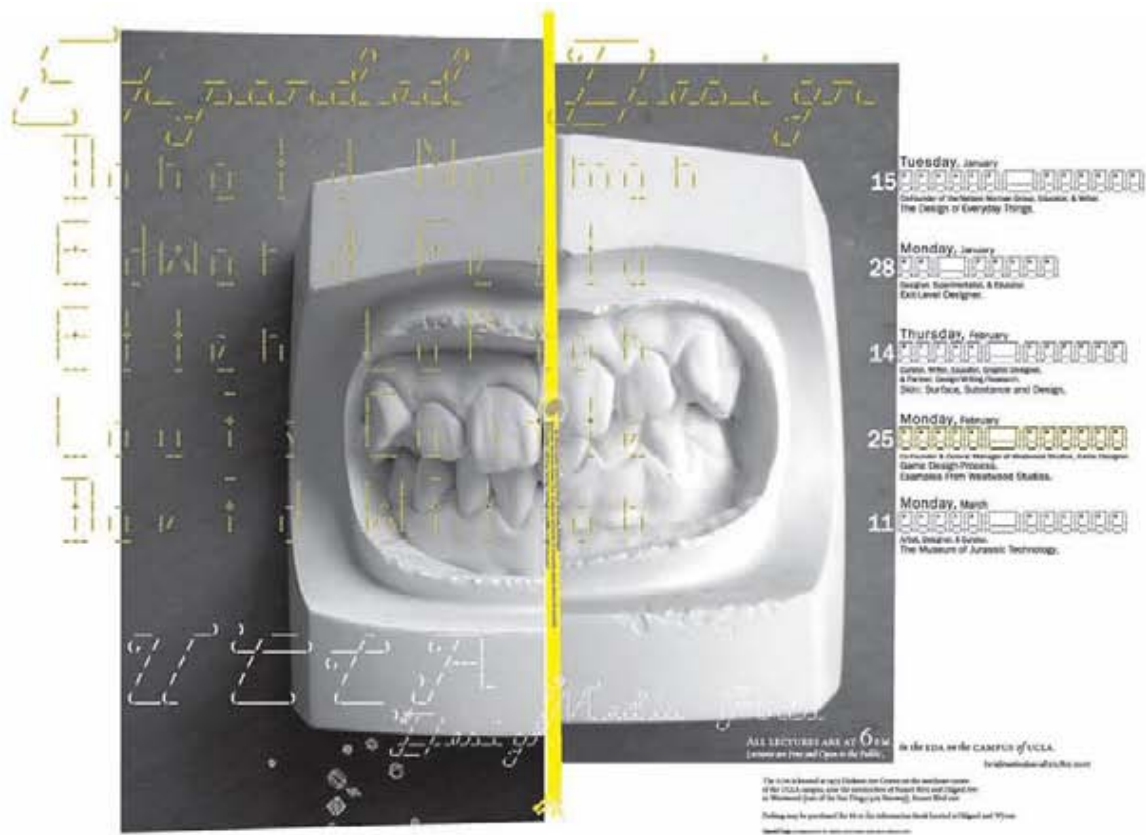
They have also been selected to participate in exhibitions at international art spaces and in important publications.

Collaboration is a vital part of their design process. The discussion, friction, and creative energy that is generated during the collaborative process is an essential ingredient, which “gives way to the mysterious and the unknown which then turns into the tangible and visible.”

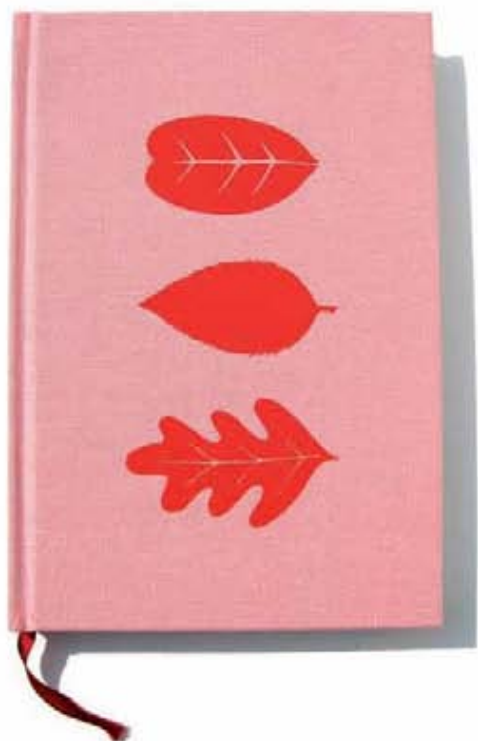




Earthquakes and Aftershocks/Poster/Screen print/2005



Expanded Design Poster. UCLA Design Lecture Series/Poster/In collaboration with Geoff Kaplan (General Working Group)/2001



Margaret Kilgallen: *In the Sweet Bye & Bye*/Exhibition Catalogue/In collaboration with Michael Worthington (counterspace)/2005



Andrea Bowers: *Nothing is Neutral*/Exhibition Catalogue/2006



RESULT FORMED BEFORE (Receipt) (Of) (Clients) (Problem)/Happening/Installation piece at LACE. Part of group show entitled "Draw a Line and Follow It"/Posters/2007



STUART BAILEY & DAVID REINFURTI Director Exhibitions, USA/UK
JULIA BORN NL/CH
DIMITRI BRUNI & MANUEL KREBS DE/CA
PETER BUCHANAN-SMITH DE/CA
SUL KI & MIN CHOI KR
ELLIOTT EARLS US
PAUL ELLIMAN UK
EXPERIMENTAL JETSET NL
ÉRIC GASPARD & MARIE BERTHOLLE FR and Mexico, FR
JAMES GOGGIN FR/GERM, UK
HARMINE LOUWÉ NL
KEI MATSUSHITA JP
LUNA MAURER & JONATHAN PUCKEY DE/NL
MEVIS & VAN DEURSEN NL
SCOTT STOWELL Open, US
MANUEL RAEDER DE/CA
ROUND AUST
JON SUEDE & GAIL SWANLUND Stripe, US
CORNEL WINDLIN CH

Grafický design v Graphic Design in the

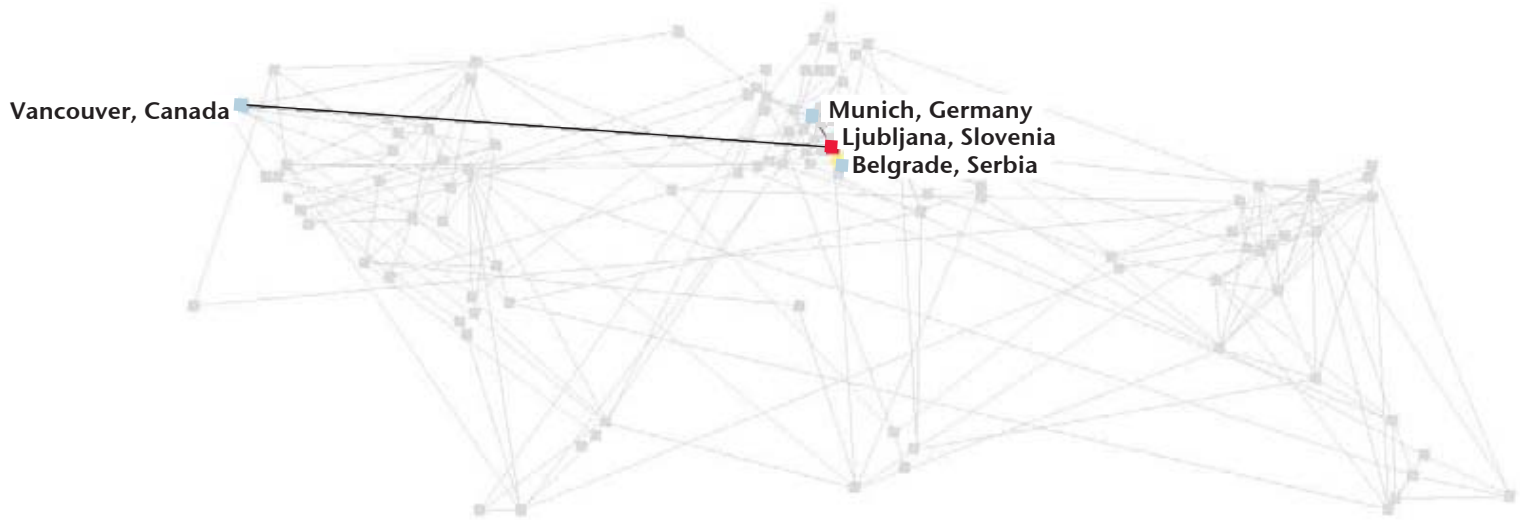
**BÍLÉ WHITE
KRYCHLI CUBE**

Vernisáž 13. 6. 2006 / Opening 13. 6. 2006

Otevřeno denně mimo pondělí a úterý od 10 do 18 hodin, ve čtvrtek do 19 hodin / Open daily except Monday and Tuesday from 10am to 6pm, Thursday until 7pm.

Do 19.10.2006 / Until 19.10.2006
Moravská galerie v Brně / Moravian Gallery in Brno
Průběžná prodejna / Permanent Shop
Vstupné 60, 40 / Entry fee: 60
www.moravskagalerie.cz

Graphic Design in the White Cube Poster/International Biennale of Graphic Design Brno, Czech Republic/Poster/2006



Studio 360

Vladan Srdić
www.thesign.org.uk
studio@thesign.org.uk

Birthplace: Belgrade, Serbia

Residence: Ljubljana, Slovenia

Connecting cities: Belgrade, Serbia/Munich, Germany/Vancouver, Canada

STUDIO 360, THE AGENCY of designer Vladan Srdić, is located in the town of Ljubljana. The company offers solutions combining architecture and brand design. His experience in two and three-dimensional design has led him to “create strategic brand development, effective results, and satisfied clients.”

The branding department of Studio 360 is devoted to the development of work for advertising, illustrations, packaging, graphics, and Web design.

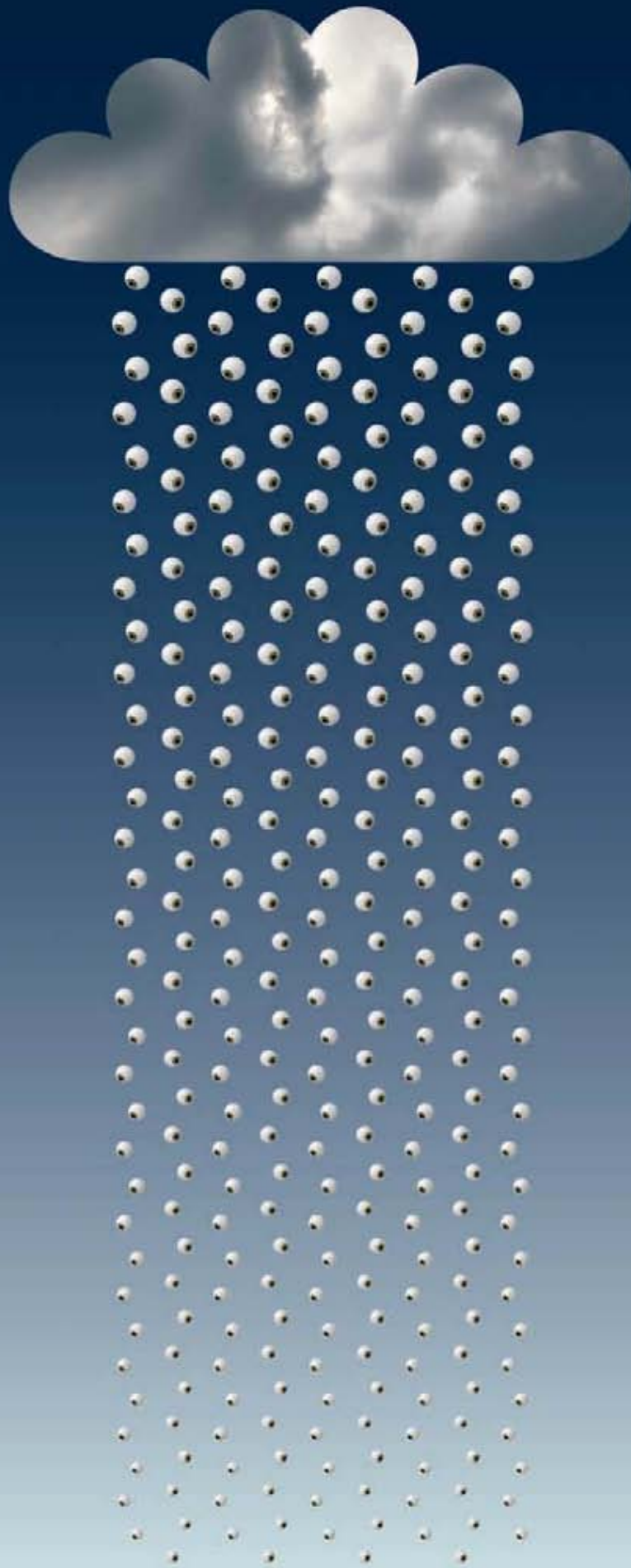
Their philosophy is to communicate with a sophisticated and fresh style, which always involves double entendres. Every project is important to them and they blend aesthetic principles, shape, and function with the promise of creating powerful concepts and added value for their clients.

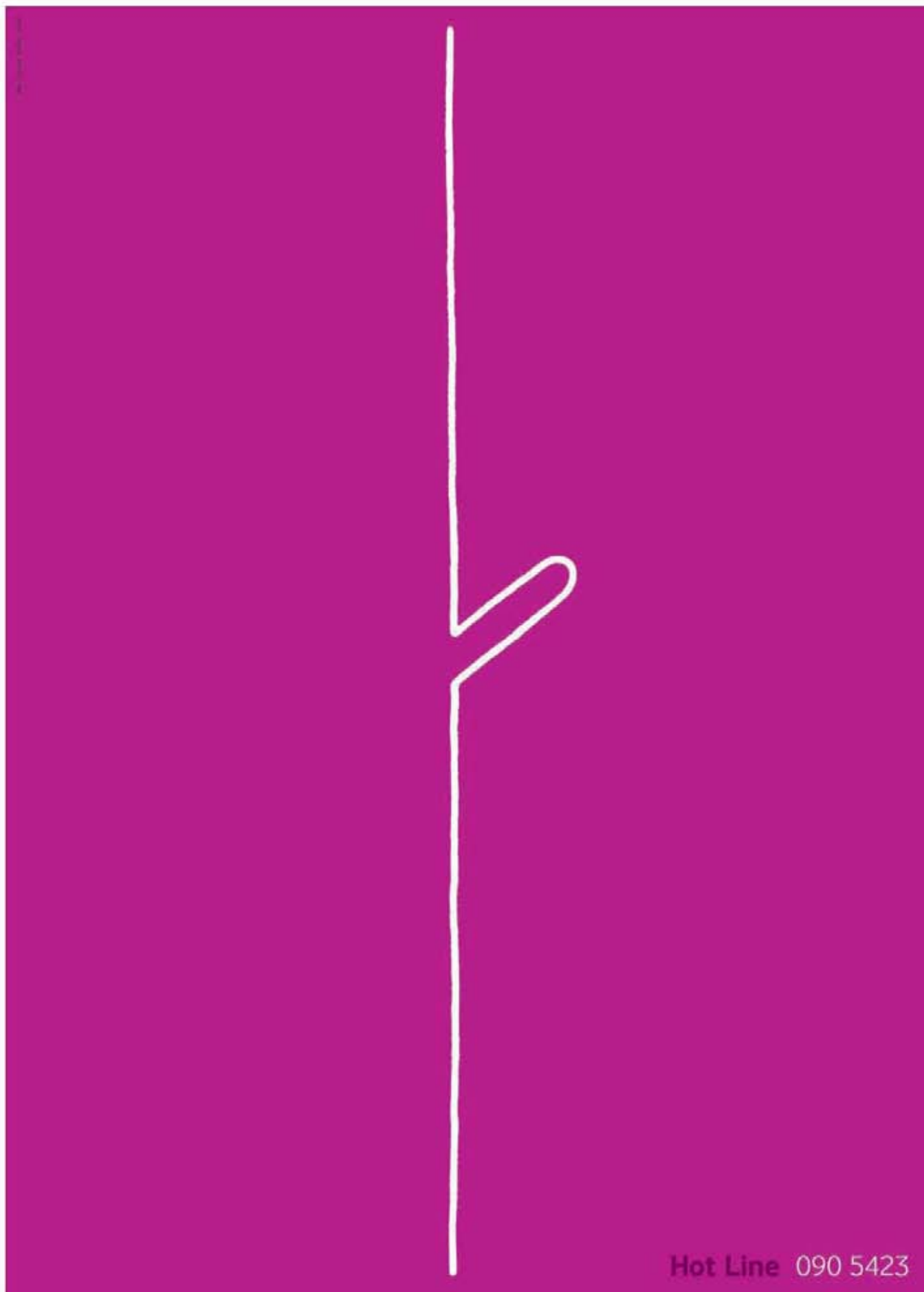
The architectural department focuses on the creation of flexible design concepts and investigation into building techniques that offer a better quality of life. Their

philosophy is based on simplicity, attention to detail, and an intelligent use of materials.

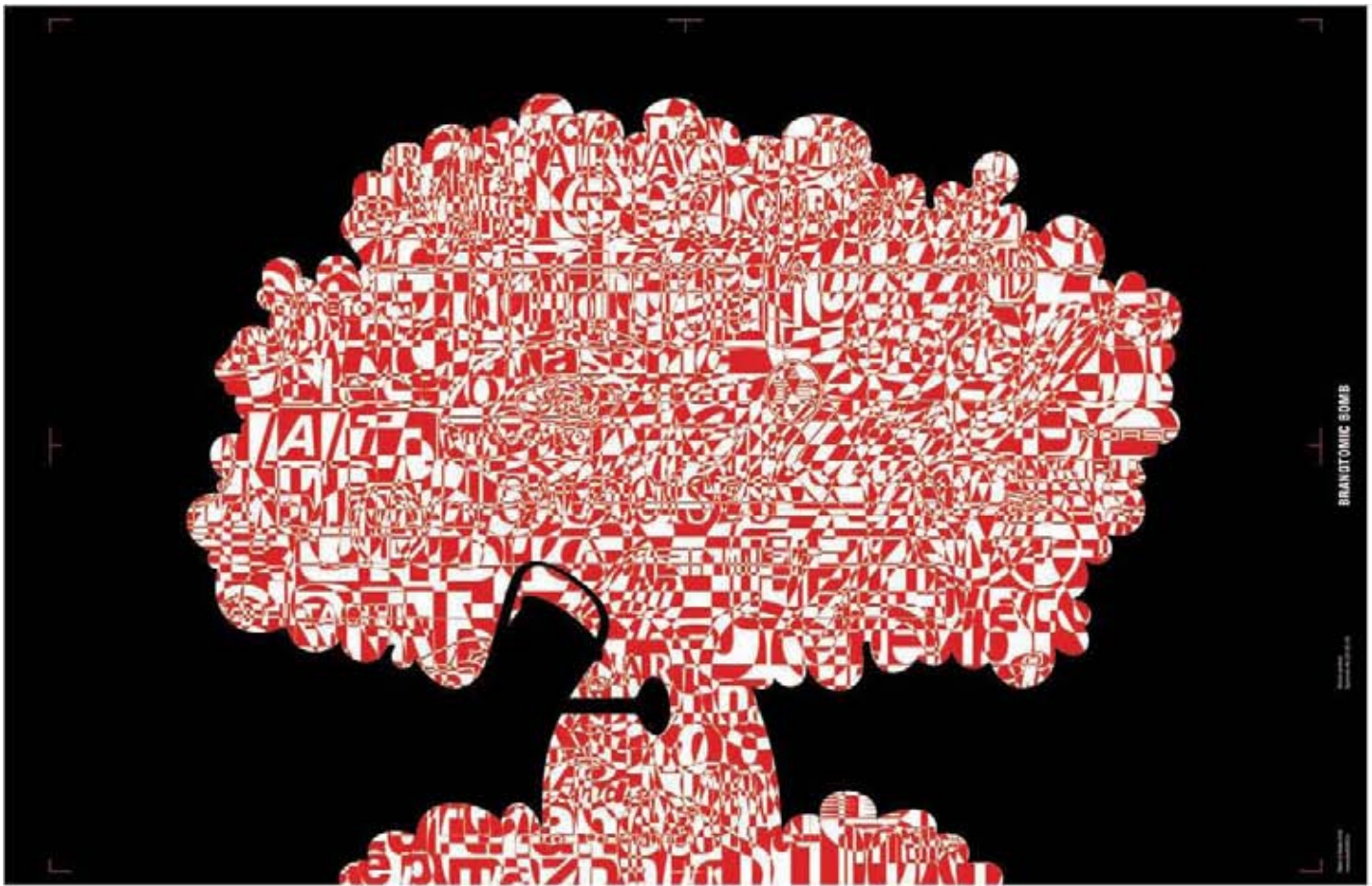
This studio’s work has been reviewed in important publications and has been awarded numerous prizes in local and international competitions. “Ten years of experience and dedication ensure excellence. We are flexible, quick, and able to produce total solutions for architectural as well as graphic projects.”

EYES WITHOUT A FACE
© 2007 The New York Times Company

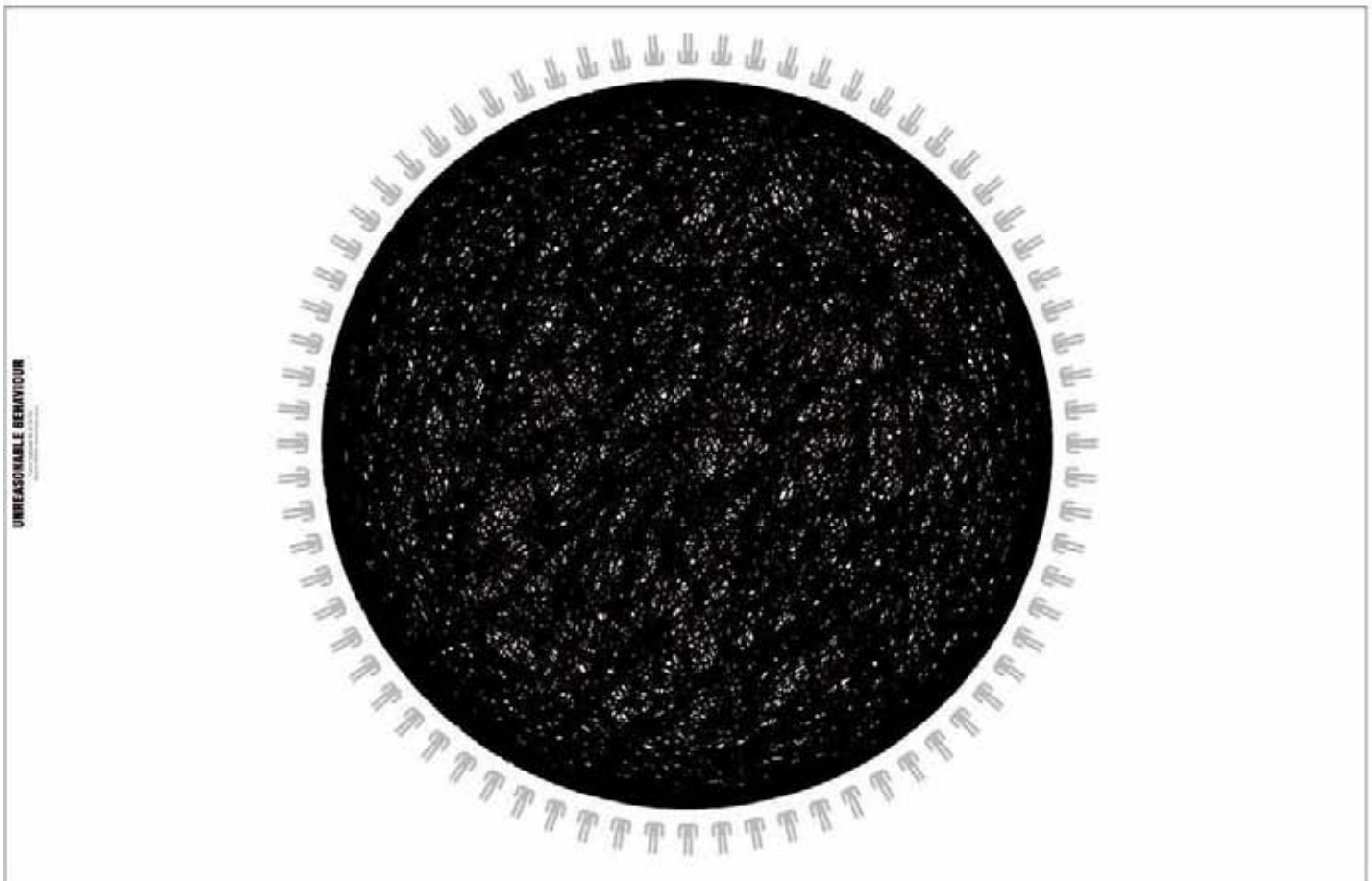




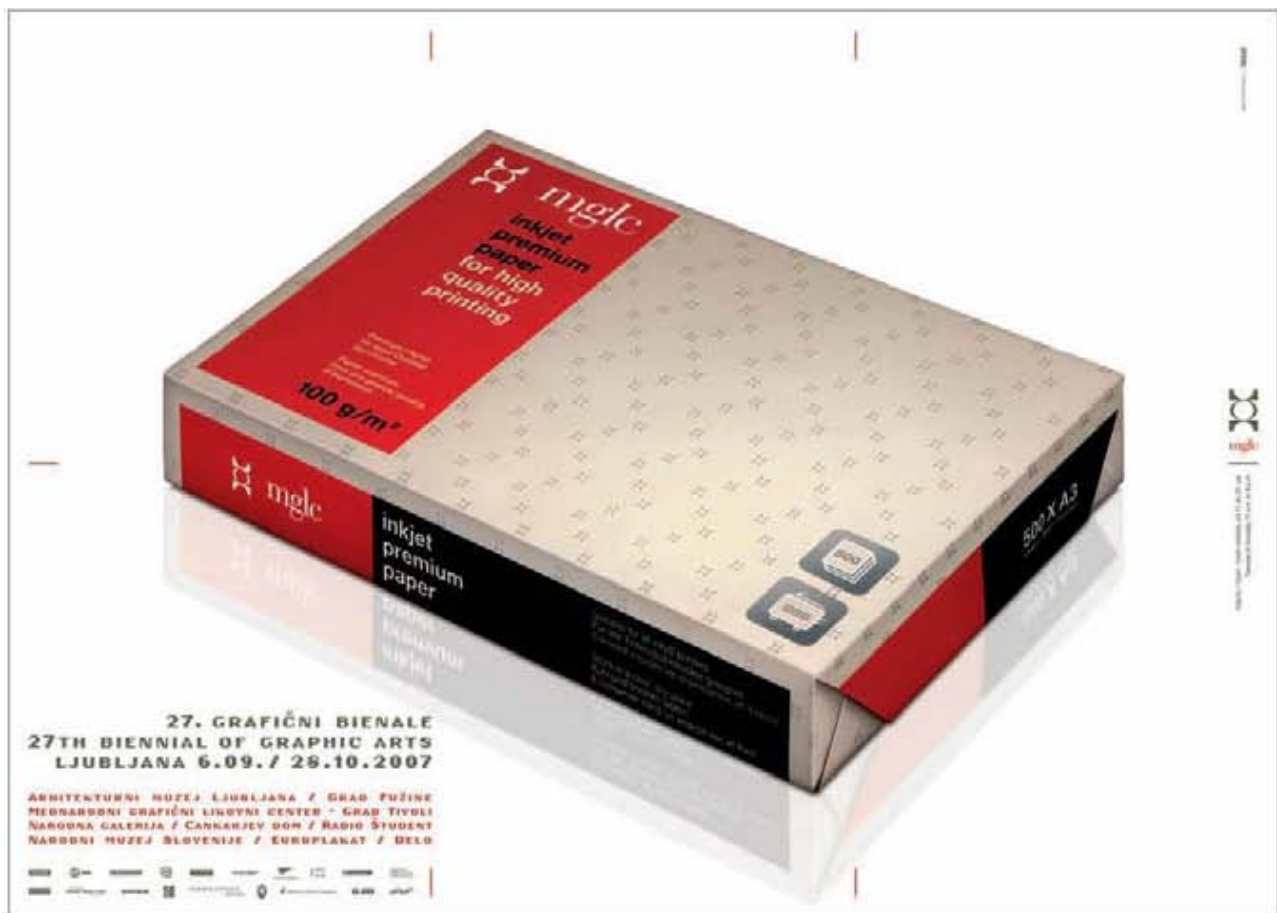
Hot-line/Print advertisement/2000



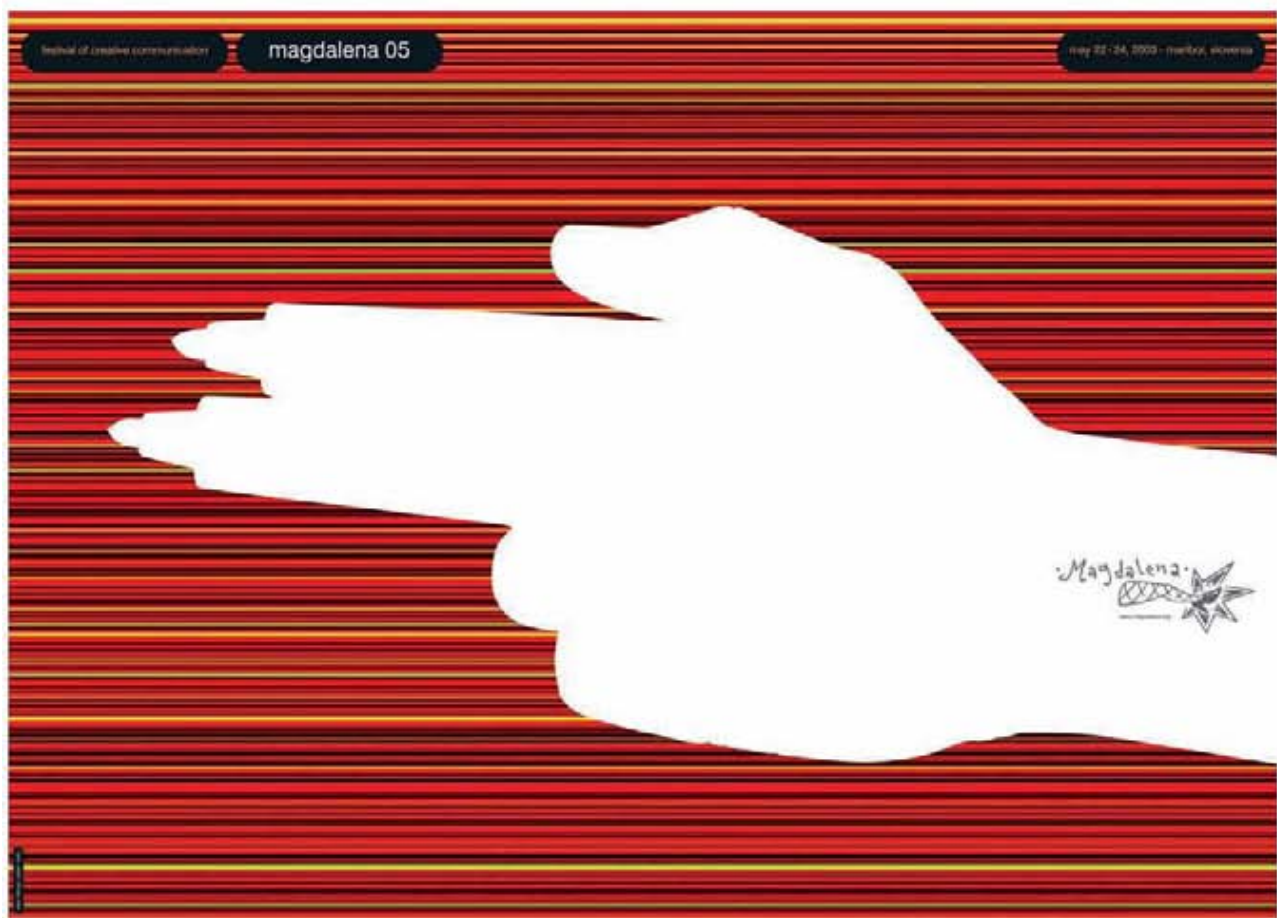
Atomic Gardens/Poster/2005



T-error/Poster/2005



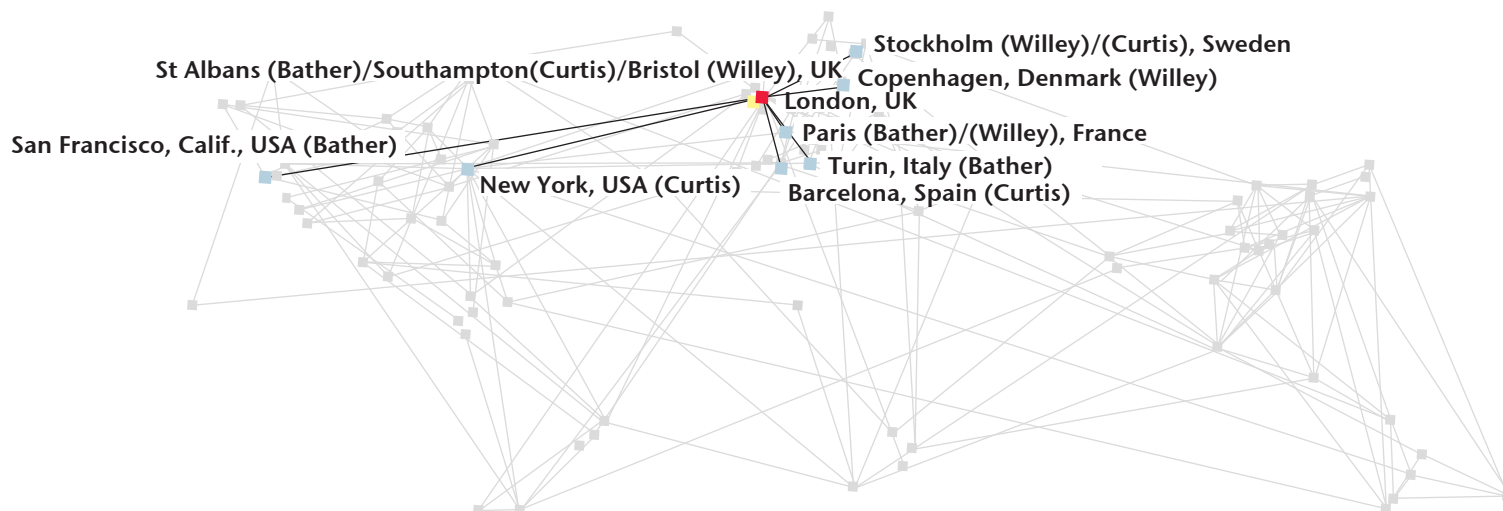
MGLC/Poster/2006



Magdalena/Poster/2005



Trnava Festival/Poster/2006



Studio 8

Zoë Bather, Matt Curtis and Matt Willey
www.studio8design.co.uk
info@studio8design.co.uk

Birthplace: St Albans, UK (ZB)/Southampton, UK (MC)/Bristol, UK (MW)

Residence: London, UK

Connecting cities: Paris, France/San Francisco, California, USA/Turin, Italy (ZB)/Barcelona, Spain/Stockholm, Sweden/New York, USA (MC)/Stockholm, Sweden/Copenhagen, Denmark/Paris, France (MW)

STUDIO 8 IS A RENOWNED London graphic design studio. Its work includes projects of editorial design, exhibitions, signage, corporate publications, webpages, and visual identity development.

Matt Willey and Zoë Bather were creative directors at the studio of outstanding designer Vince Frost before opening their own studio in London in 2005. With an impressive career in the world of visual communication they aim to imbue each project with the richness of their

experience, knowledge, and enthusiasm in order to produce seductive and intelligent creative solutions.

Studio8 is in charge of the art direction and design of the well known biannual magazine *Graphic*. In 2008, they were awarded gold and silver for the best magazine at the Chimera Prize in Poland for their work on the design and art direction of *Futu Magazine*. They received the Platinum Award at the Graphics Poster Annual and at the Design Week

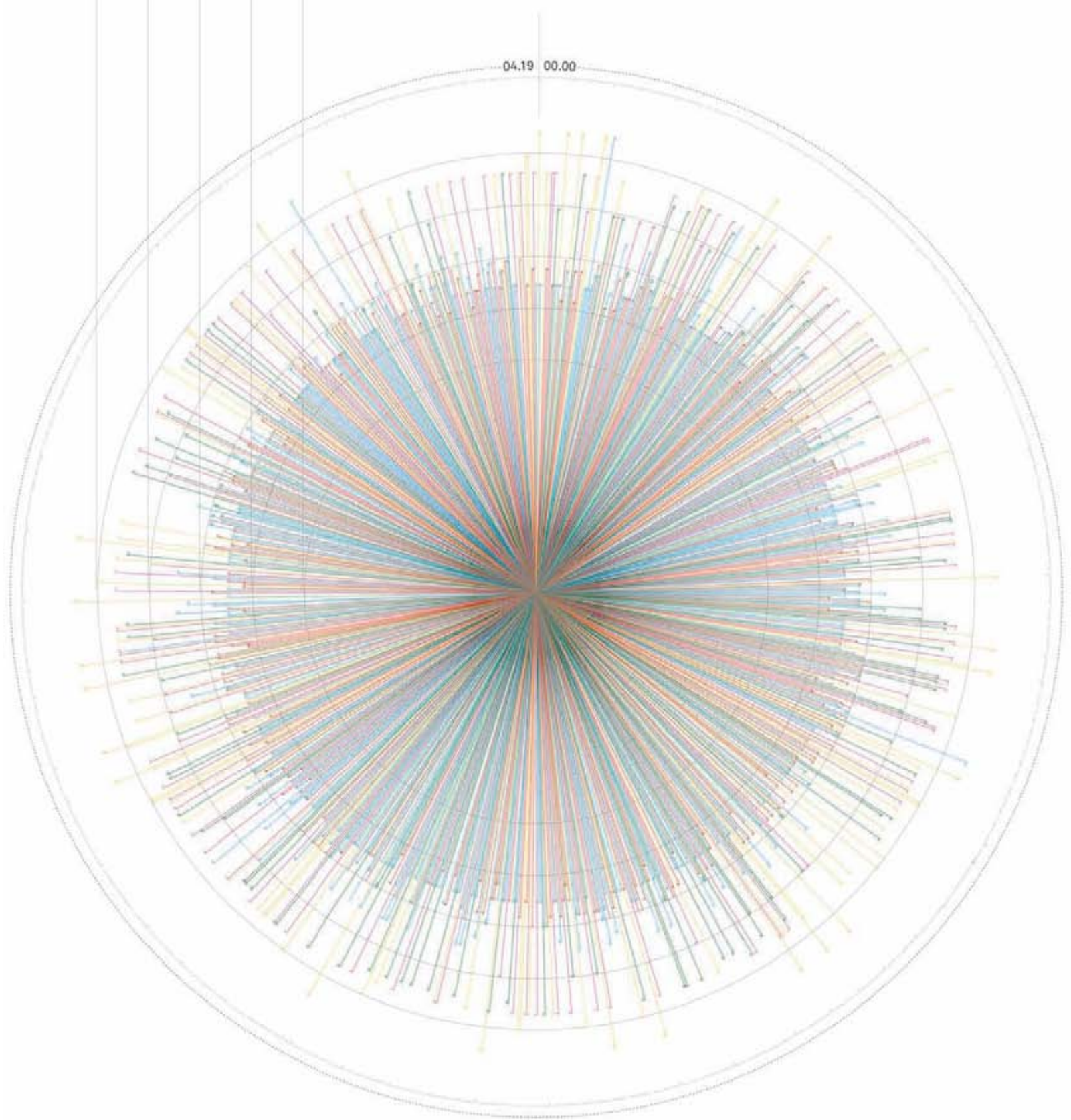
Awards in the Editorial Design category. They can also boast mentions of excellence by the Art Directors Club in New York and the Type Directors Club in New York and Tokyo.

The majority of their work smacks of minimalism, where the chromatic and graphic simplicity strengthens the typographic elements, enabling each piece to communicate its message in a direct and resounding manner.

Hearing level

20dB 30dB 40dB 50dB 60dB

04.19 00.00



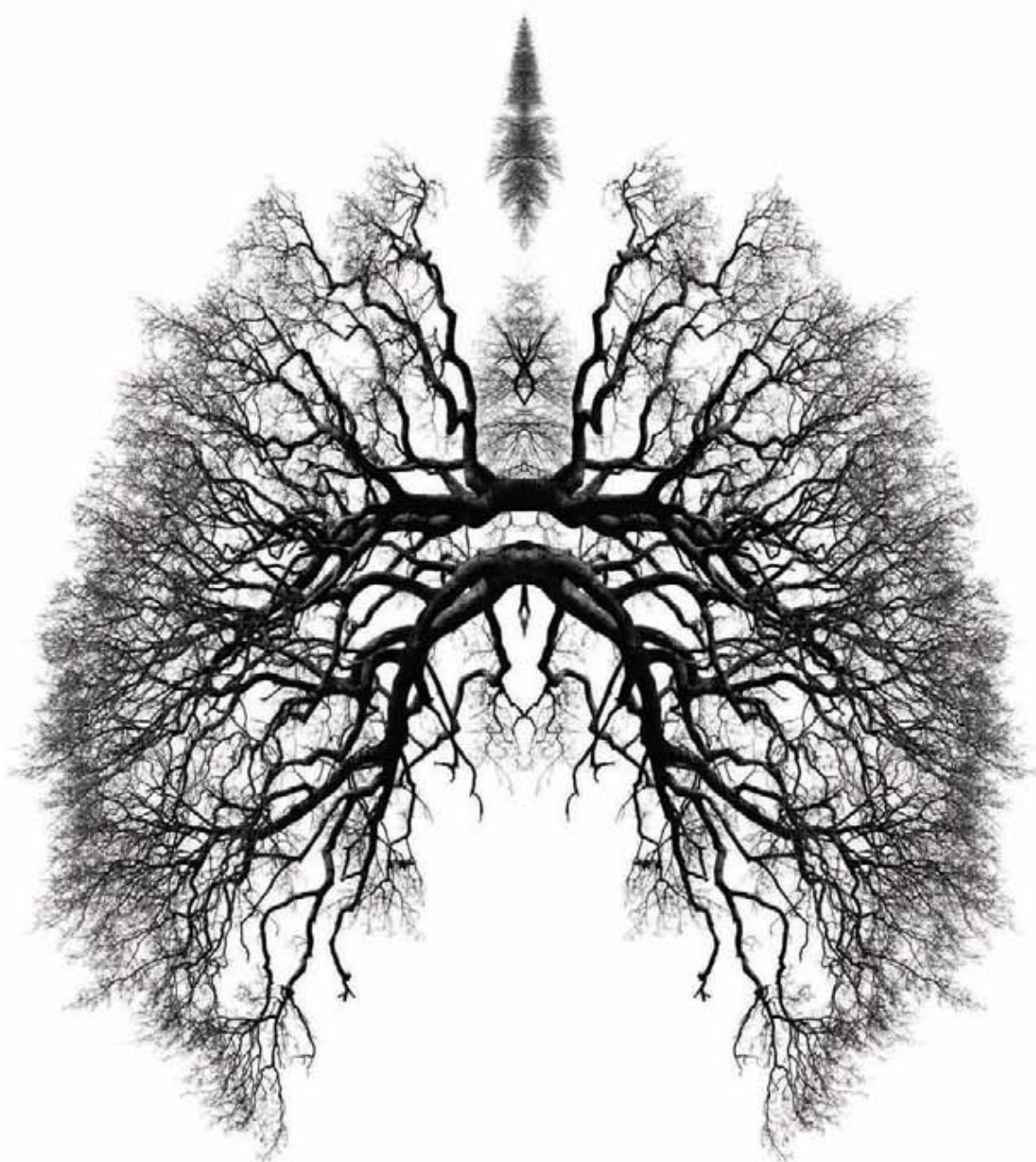
'Simple Twist Of Fate'
Bob Dylan

Frequency

250-500	(b, d, e, j, l, m, n, u, v, z)
500-1k	(a, i, o, r)
1k-2k	(ch, g, h, p, sh)
2k-4k	(k, t)
4k-8k	(f, s, th)
	(c, q, w & x were omitted)

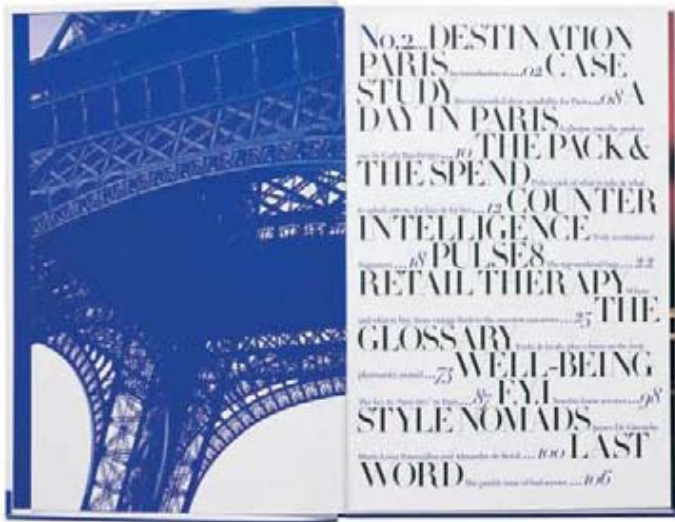


At This Rate/Booklet/Creative directors: Matt Willey, Giles Revell; designer: Matt Willey/2007



BREATHE

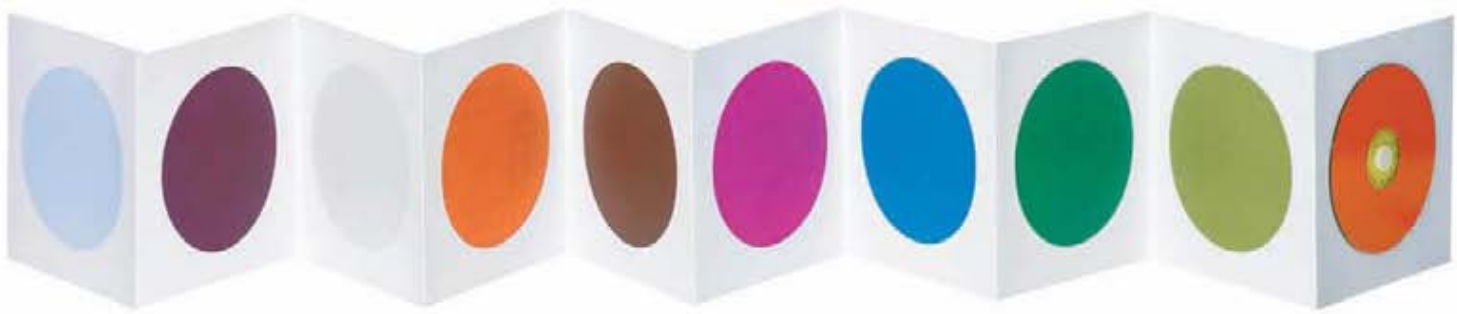
Plants are the lungs of the earth. The distribution of forests has been a building factor in climate change. With millions of acres of old growth forests cleared every year, the world is slowly suffocating, and the lives of generations to come are at risk.



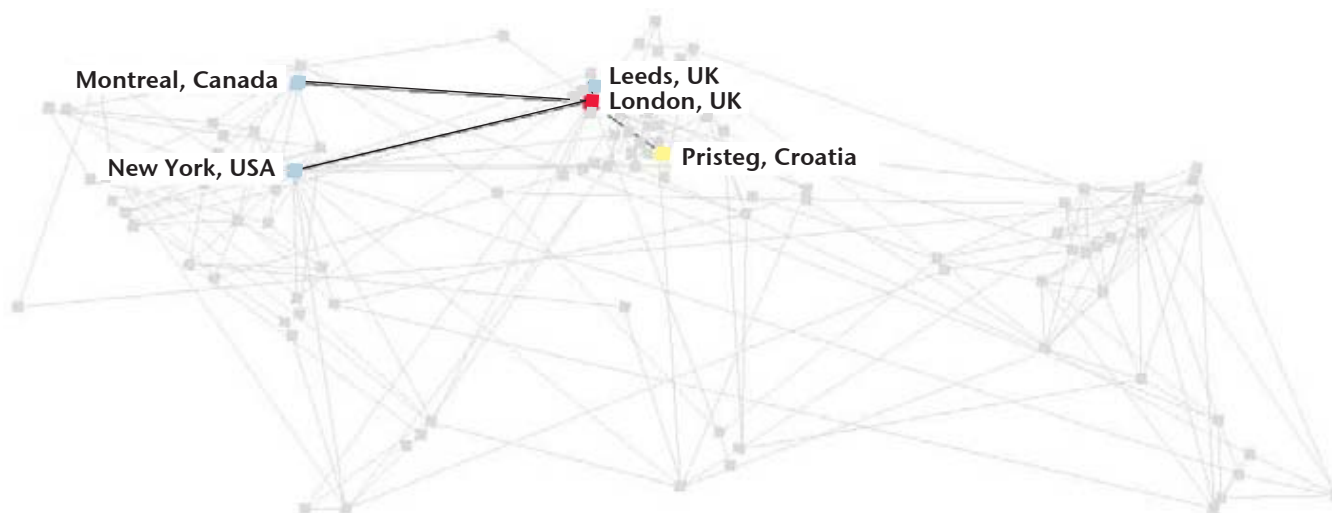
NB Pulse/Book/Art direction and design/Creative directors: Matt Willey, Zoë Bather; designers: Matt Willey, Zoë Bather, Matt Curtis/2007



The Circus Space/Annual Report/Creative directors: Matt Willey, Zoë Bather; designers: Matt Willey, Zoë Bather/2006



Abbeydale Grange School/Visual Identity/Creative directors: Matt Willey, Zoë Bather; designer: Zoë Bather/2006



The Luxury of Protest

Peter Crnokrak

www.theluxuryofprotest.com

info@theluxuryofprotest.com

Birthplace: Pristeg, Croatia

Residence: London, UK

Connecting cities: Montreal, Canada/Leeds, UK/New York, USA

PETER CRNOKRAK IS a graphic designer and art director who lives and works in London. In 2007, he established his own studio, The Luxury of Protest, while designing for the Nick Bell Design studio.

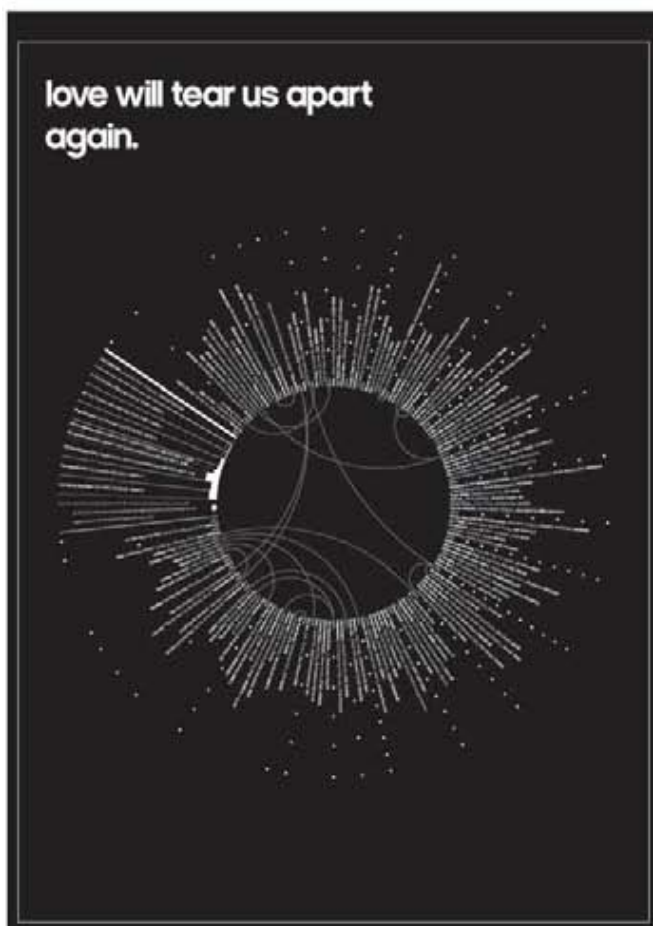
His work methodology as a designer is based on analysis and investigation, an approach inherited from his academic background as a graduate of biological science with a doctorate in the field of evolution genetics.

His creations have been reviewed in publications such as *Print*, *Creative Review*, *Grafik*, and *IdN*, and included in compilation books such as *Logo Design 2* (Taschen), *Logos* (Rotovision), and *Data Flow* (Die Gestalten Verlag). He has also participated in diverse collective exhibitions and has been awarded prizes in international competitions such as the European Design Awards, STEP Annual Design, and Coupe Design Annual Competition.

The message this designer portrays depends heavily on the project in question. The majority of his work shows a plural and anti-dogmatic approach, defending his position as author without distinguishing between the design and the art, even when it is a commercial project.

Crnokrak says he finds as much inspiration in music as in politics and considers graphic design to be more effective than poetry.





Love Will Tear Us Apart Again/Poster/Screen print, white ink on GF-Smith Plike/2007



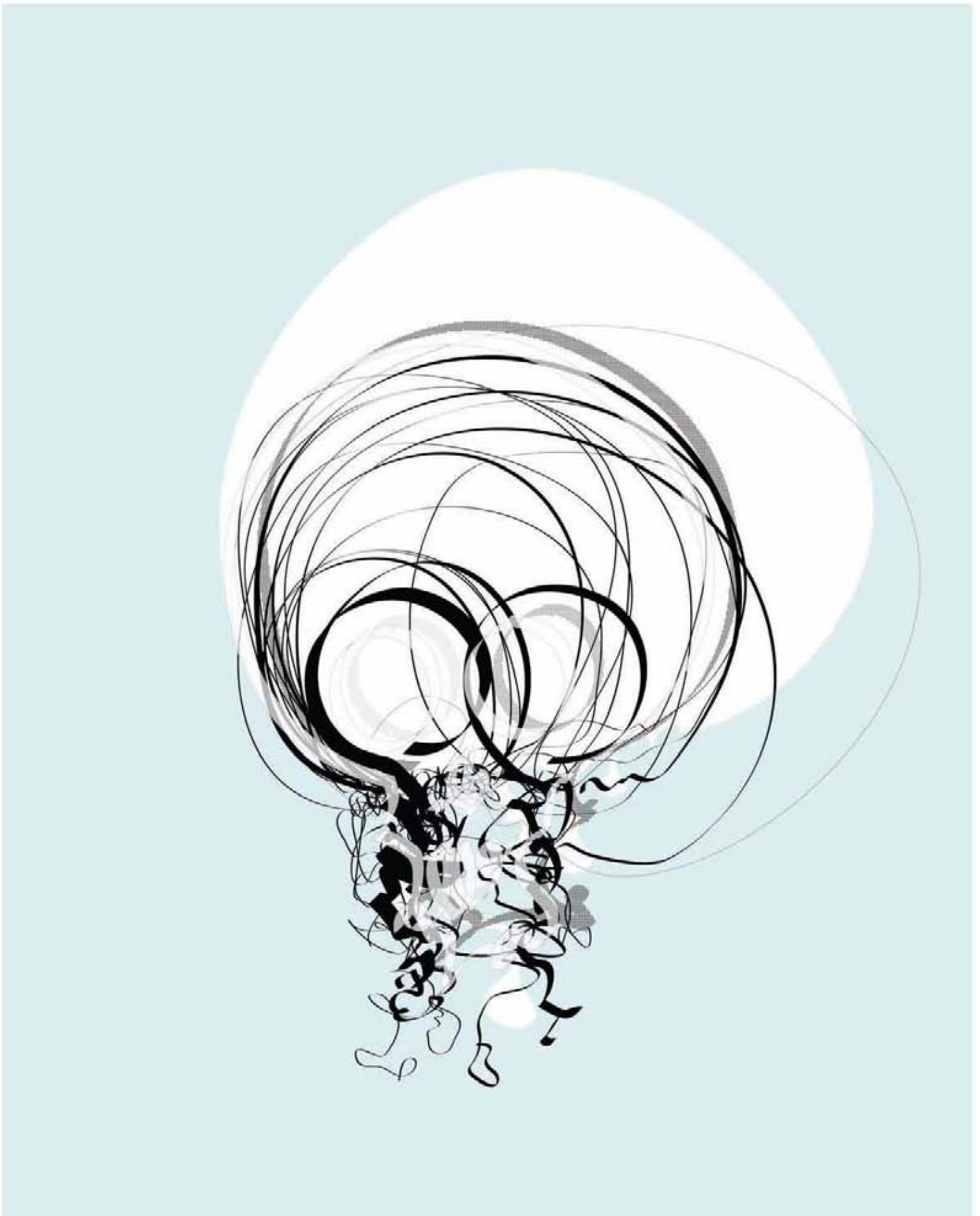
We Look Good Together/Poster/Digital plotter print/2007



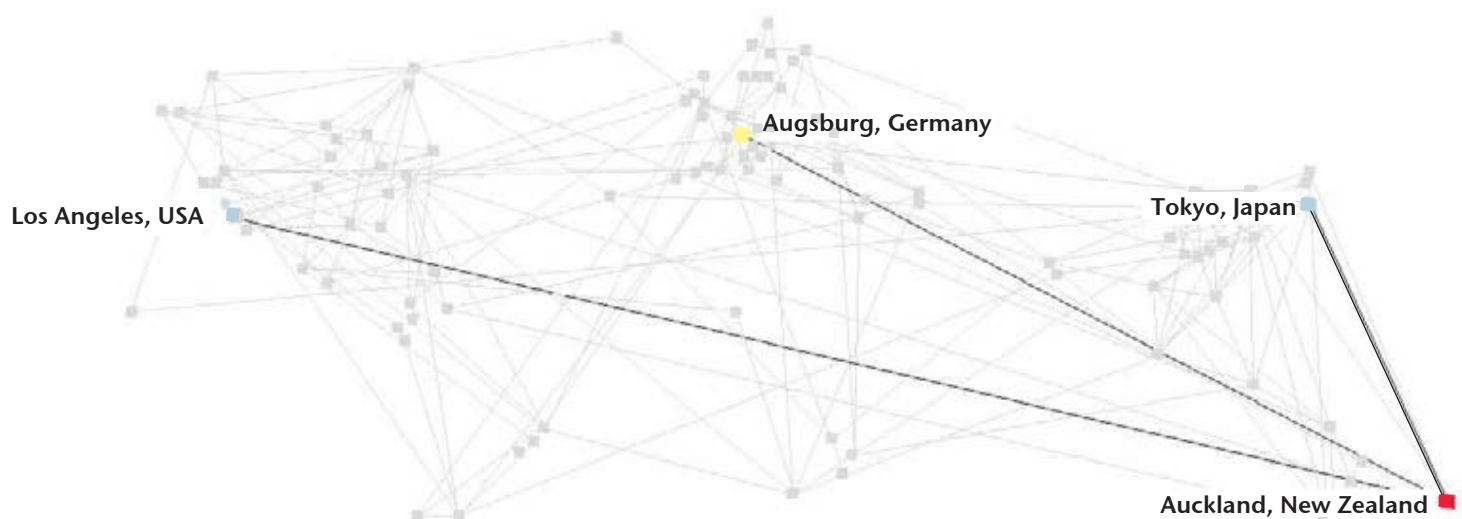
2dots – Hiroshima/Poster/Lambda print on glossy duraflex plastic/2007



2dots – Hiroshima/Poster/Lambda print on glossy duraflex plastic/2007



Skulligraphy/Poster/Lambda print on glossy duraflex plastic/2006



The Rainbowmonkey

Markus Hofko
www.rainbowmonkey.de
info@rainbowmonkey.de

Birthplace: Augsburg, Germany
Residence: Auckland, New Zealand
Connecting cities: Tokyo, Japan/Los Angeles, USA

THE RAINBOWMONKEY IS the pseudonym of the visual artist, musician, and independent designer, Markus Hofko. He was born in Germany and currently lives and works in Auckland.

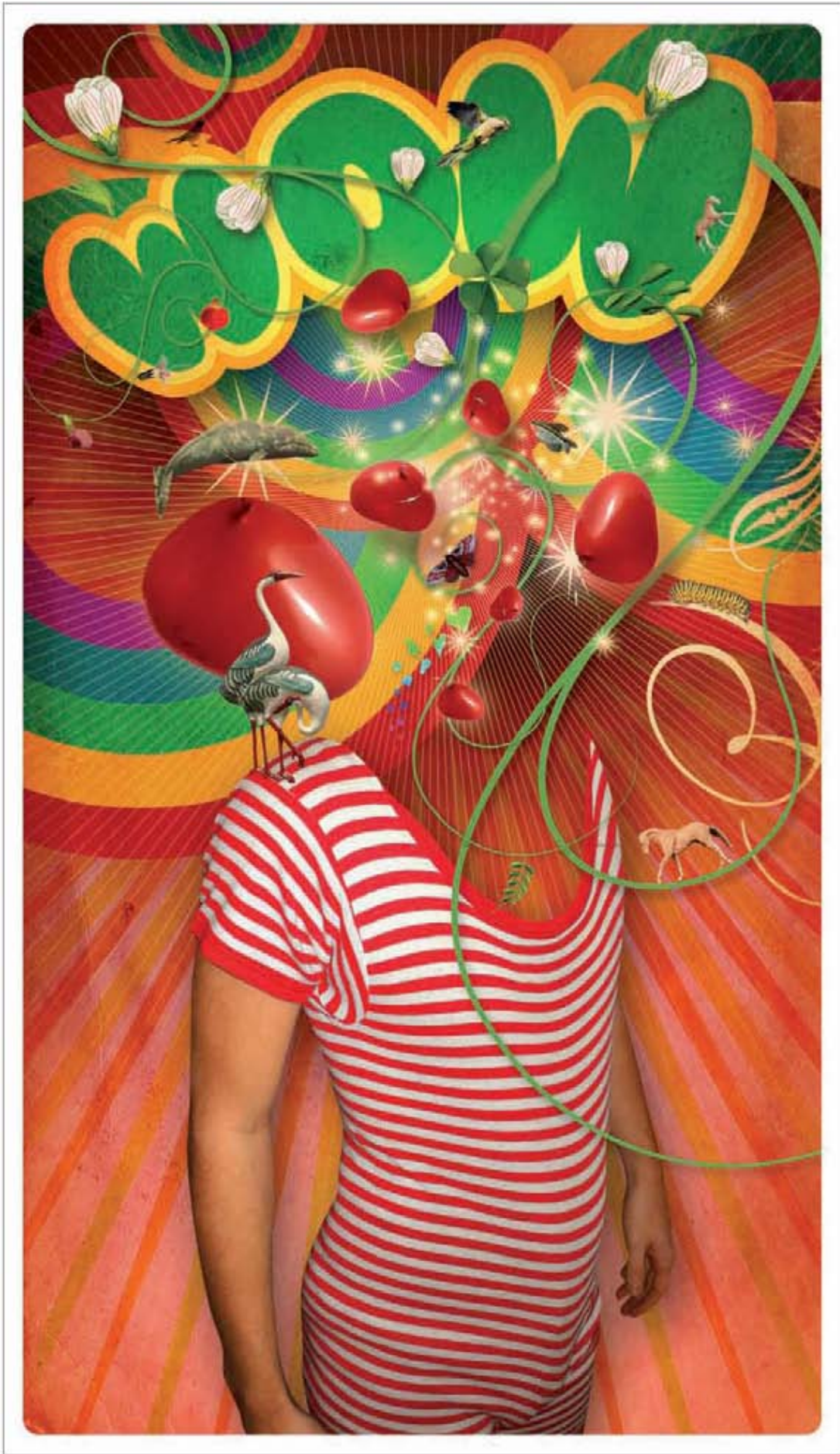
This versatile visual communicator has worked for various clients in the world of art, fashion, and television. He works toward a powerful visual language which is unique in each project. Rather

than create his own style as designer, he endeavors to reinvent himself on every occasion, ensuring that each design possesses its own individual characteristics.

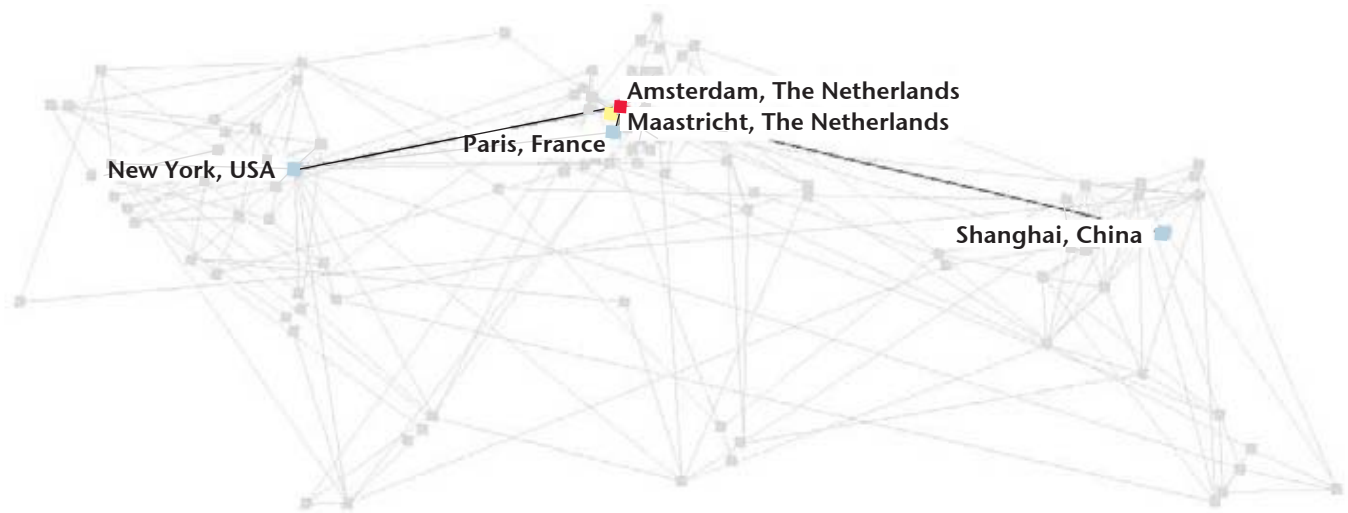
One of his personal projects "Pie Paper," a piece carried out in collaboration with Simon Oosterdijk, is a publication about "art, nature, science, and other miscellaneous areas of modern life."

Maintaining the focus on detail and on high standards is essential for this designer. His skills range from sound design to the design of printed materials, 3D design, illustration, and motion graphics. His main objective is to make the world a more colorful place and to unleash the primal instinct that lies within every person. His philosophy is to be fun, narrative, experimental, focused, and microscopic – "to be a primate."





Wow/Poster/Personal project/2007



Thonik

www.thonik.nl
studio@thonik.nl

Birthplace: Maastricht, The Netherlands

Residence: Amsterdam, The Netherlands

Connecting cities: Shanghai, China/New York, USA/Paris, France

THE DESIGNERS NIKKI GONNISSEN and Thomas Widdershoven founded the Thonik visual communication studio in 2000. This creative duo has been working together since 2003, formerly as Gonnisson en Widdershoven. The name Thonik is formed by joining together the first three letters of the names of the founders.

The building that houses the studio was created by the architecture firm MVRDV. It is a unique construction covered with

green painted polyurethane and has been featured in various architecture and interior design magazines.

Thonik specializes in the realization of graphic design projects, mostly in the field of printing. They also develop communication concepts for advertising campaigns with a notably original style and conceptual approach. Their main objective is to build bridges between the aesthetic experience and social reality. Their work shows great strength in both cultural and political spectrums.

This recognized studio forms part of the elite of contemporary Dutch design and their work has been widely acclaimed at a national and international level. They have received many distinctions and prizes, such as the Rotterdam Design Prize in 2007, and their work has been reviewed in numerous books and specialist magazines.

空间力量

托尼克设计展 Thonik Design
上海美术馆 2008.5.24 - 6.8

开幕仪式 Opening : 2008.5.24 3pm 上海美术馆 Shanghai Art Museum

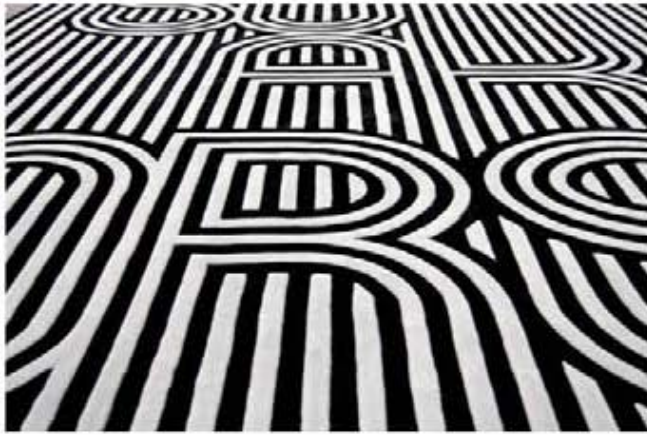
策展人: 龚彦 Curator: Gong Yan

主办: 零时艺术中心 上海美术馆 Host: O Art Center Shanghai Art Museum



上海视觉艺术学院

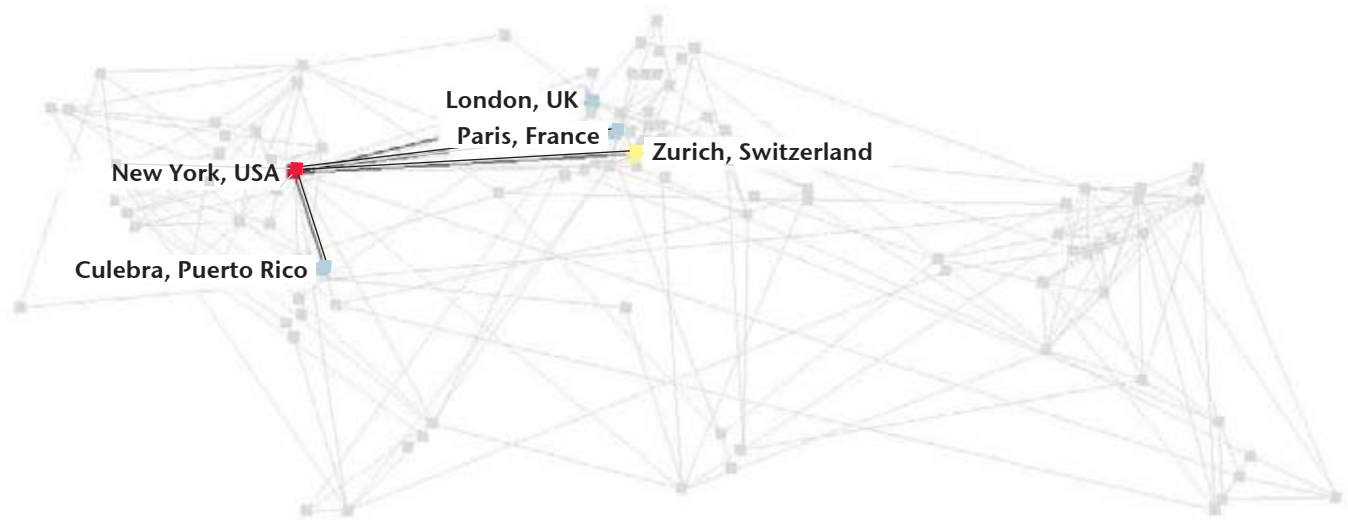




POWER Thonik Design/Thonik studio retrospective/Shanghai Art Museum/2008



Out There Architecture Beyond Building/Graphic identity for the 11th International Architecture Venice Biennale/2008



Tiziana Haug

www.inthehabit.com
tiziana@inthehabit.com

Birthplace: Zurich, Switzerland

Residence: New York, USA

Connecting cities: London, UK/Culebra, Puerto Rico/Paris, France

SINCE 1998 TIZIANA HAUG has been living in New York. Once she had finished her master's degrees at Central Saint Martins College of Art and Design, in London, and at the Pratt Institute, in New York, she began working for important design studios, such as Point One Percent, The Apartment, and Wolff Olins, as well as developing other projects independently.

She has carried out a wide variety of work, which includes editorial design, typography, graphic interventions in space, textile design, packaging, and webpages.

Her work has been reviewed in an article about up-and-coming talents in *Step Inside Design Magazine*. She was also named a "Young Gun" by the Art Directors Club. She has received numerous distinctions and her work has been published in various magazines such as *Tokyo TDC*, *Grafik*, *New York Magazine*, *V Magazine*, and *Frame*, among others.

Haug feels that her origins influence her work. Although she does not classify her work as typically Swiss, she admits that she has a natural tendency toward order and a minimalist approach in the use of graphic elements. Her company, In the habit, owes its name to her habit of designing every day. Design is part of her daily routine, something which just happens naturally, "like a habit."

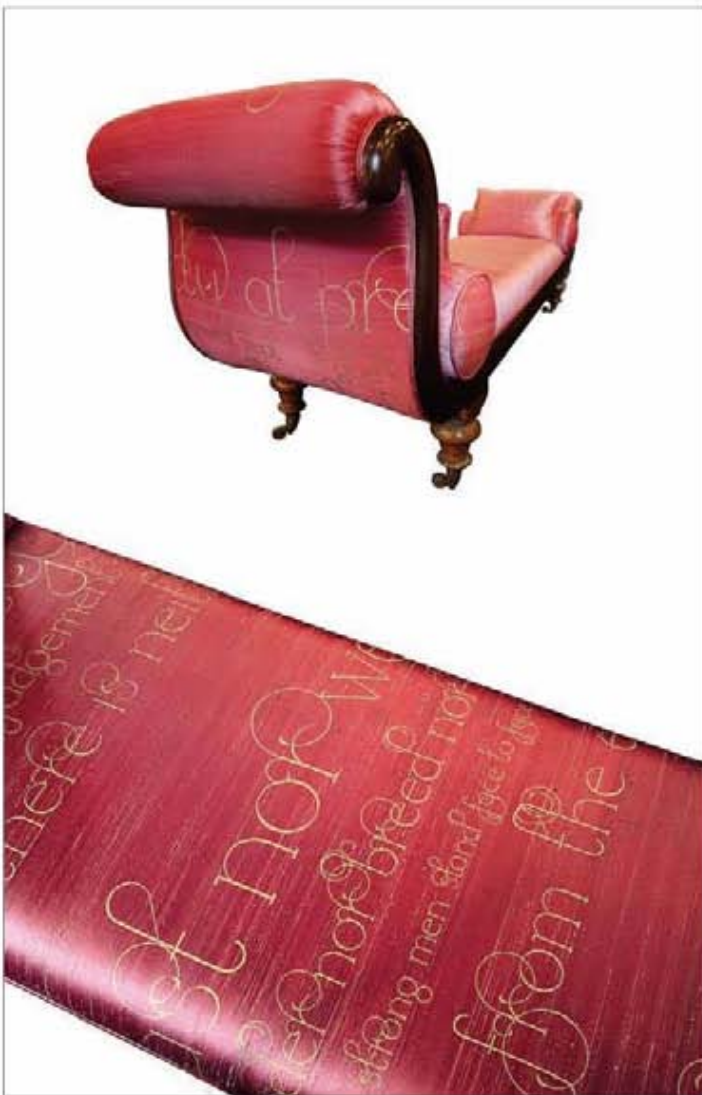




ADC Paper Expo/Mailer and poster/Designers: Tiziana Haug and Steve Rura/2007



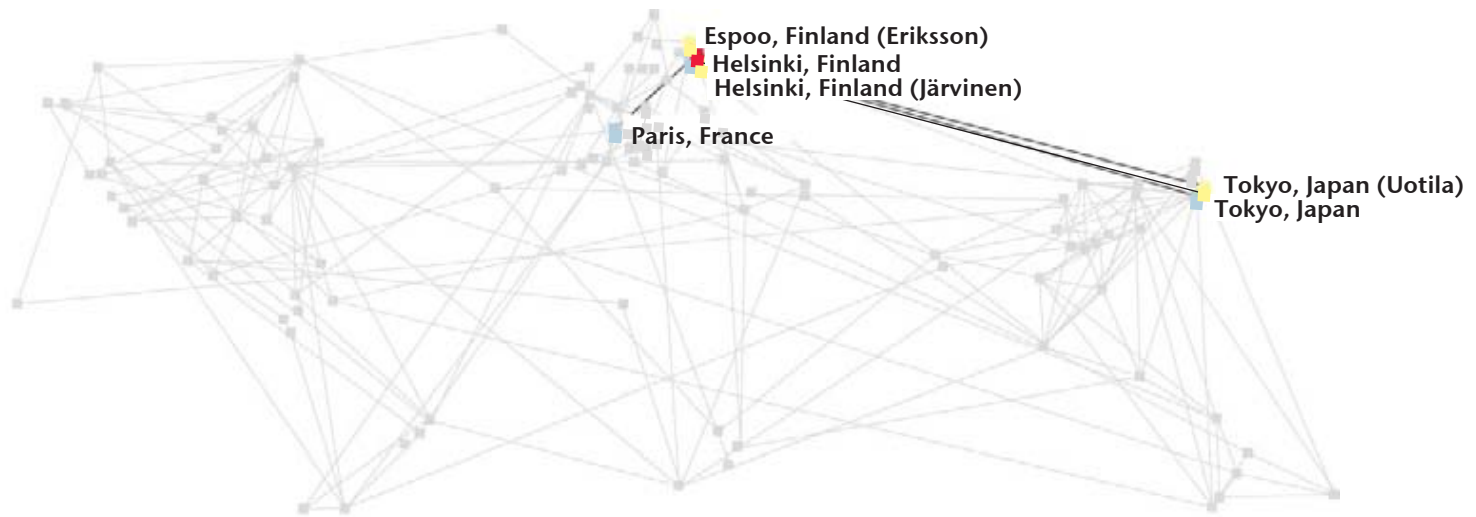
The 27th Letter/Typeface and posters/2008



Annular/Typeface/Creative director: Stefan Boubil; design: Tiziana Haug; studio: The Apartment/2005



Sweet/Typographic illustration/2007



TNOOC

Jonatan Eriksson, Inka Järvinen and Antti Uotila
www.tnooc.com
inkajarvinen@gmail.com

Birthplace: Espoo, Finland (JE)/Tokyo, Japan (AU)/Helsinki, Finland (IJ)

Residence: Helsinki, Finland

Connecting cities: Paris, France/Tokyo, Japan/Helsinki, Finland

LOCATED IN HELSINKI, on the shores of the Gulf of Finland, this independent design triad, which has been working together since 2006, mainly develops design projects for the worlds of art, music, and fashion, working with all kinds of applications from visual identity to illustration.

They all graduated from the University of Art and Design in Helsinki. Jonatan Eriksson is the technological link in the group, “who knows a lot about computers but not much about the real world.” Inka Järvinen graduated with degrees in graphic design as well as fashion design and since 2006 has created her own line of T-shirts “Girls of Boredom.” In addition to her work as graphic designer and independent illustrator, Antti Uotila is also a musician and forms part of the Finnish electronic music group The Millionaires.

TNOOC creates with an aesthetic that draws inspiration from the avant-garde styles of surrealism, Dadaism, and pop art. They love old science-fiction films and in most of their work they use the collage as a technique and screen printing as a process.





Frisson/Graphic identity for a fashion show/2008



Näytös07/Graphic identity for a fashion show/2007



Fortune/Logo/2007



JÄNNÄRI

Jännäri/Logo/2007



Magic Recoveries, Disco Ensemble/Album cover/2008





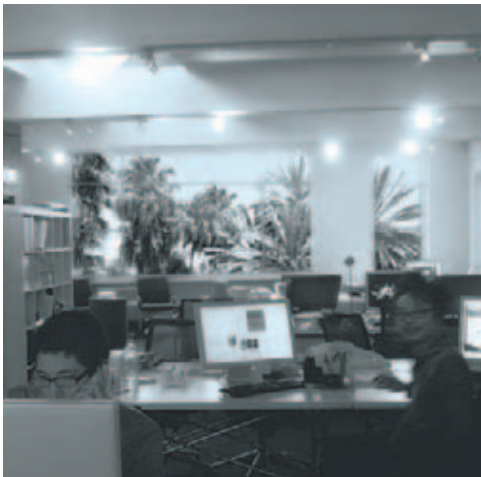
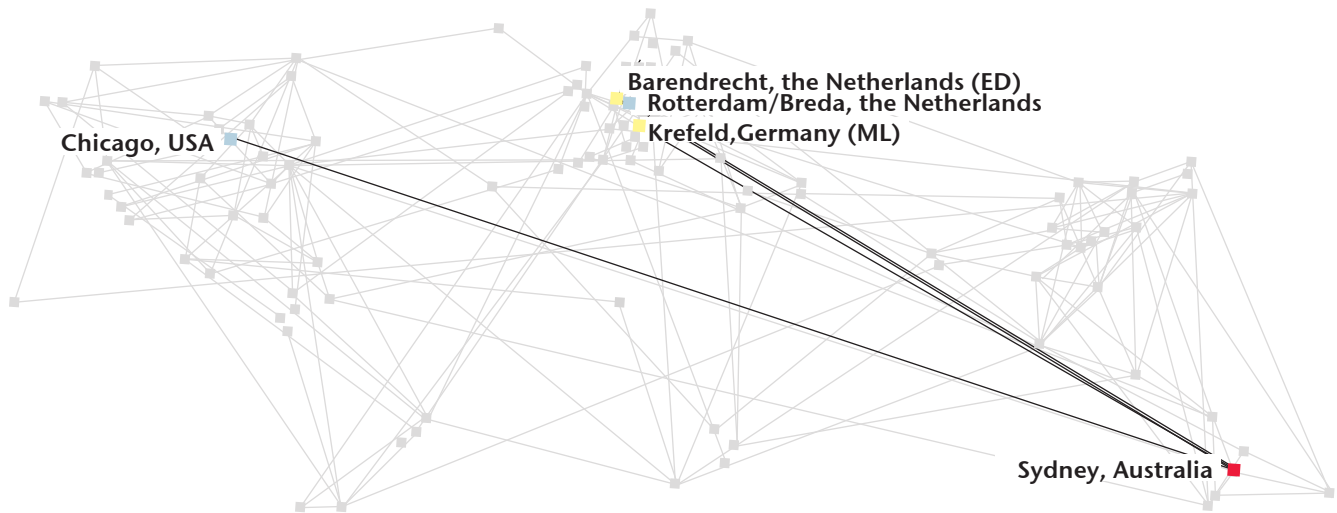
Tuli & Savu/Magazine design and layout/In collaboration with Jaakko Pietiläinen (www.frck.fi)/2007



Most Sexiest Music, The Millioners/CD cover/2007



Vieraalla maalla, Laukuyhtye 5/CD cover/2006



Toko

Eva Dijkstra and Michael Lugmayr
www.toko.nu
info@toko.nu

Birthplace: Barendrecht, the Netherlands (ED)/Krefeld, Germany (ML)

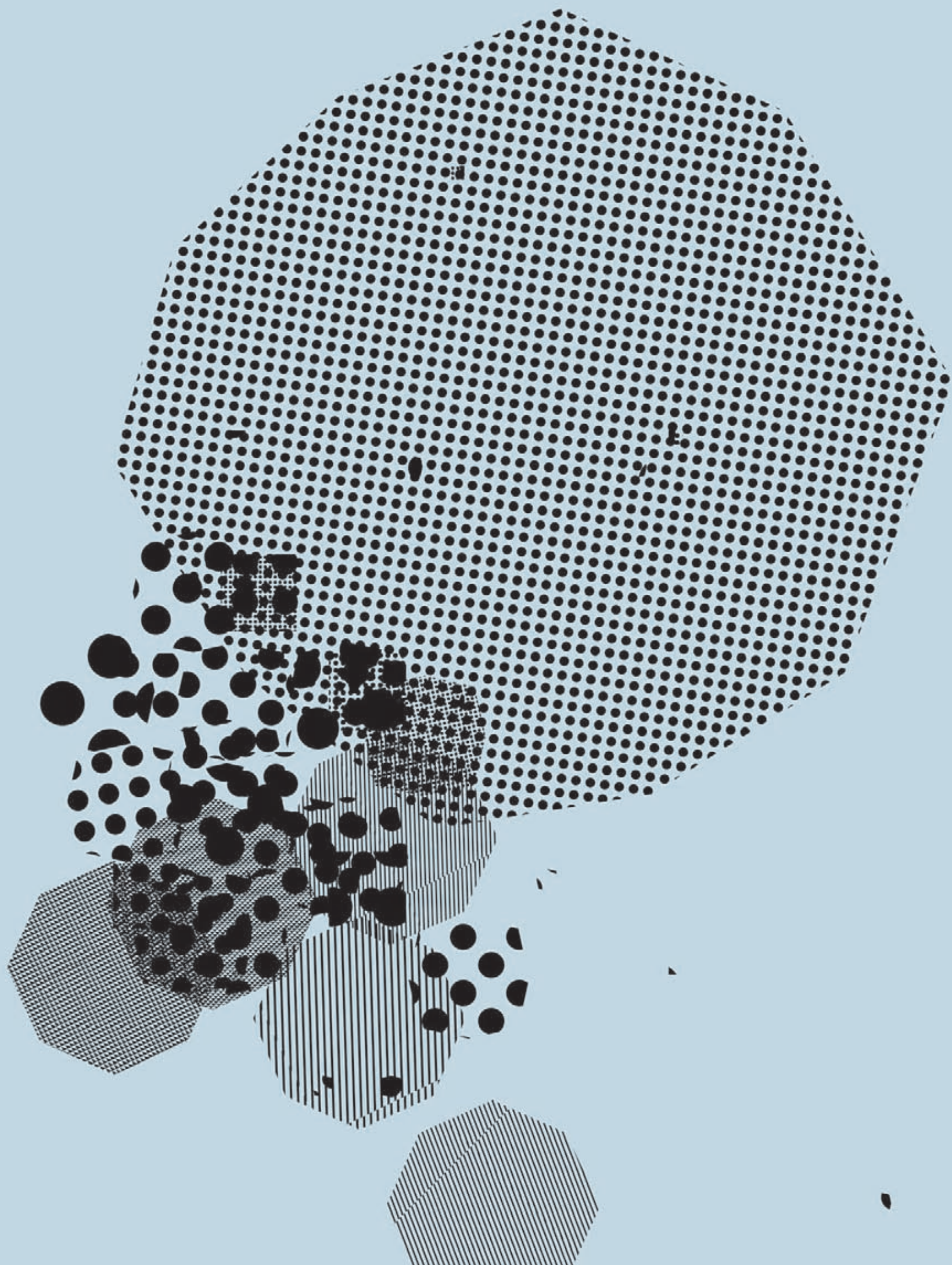
Residence: Sydney, Australia

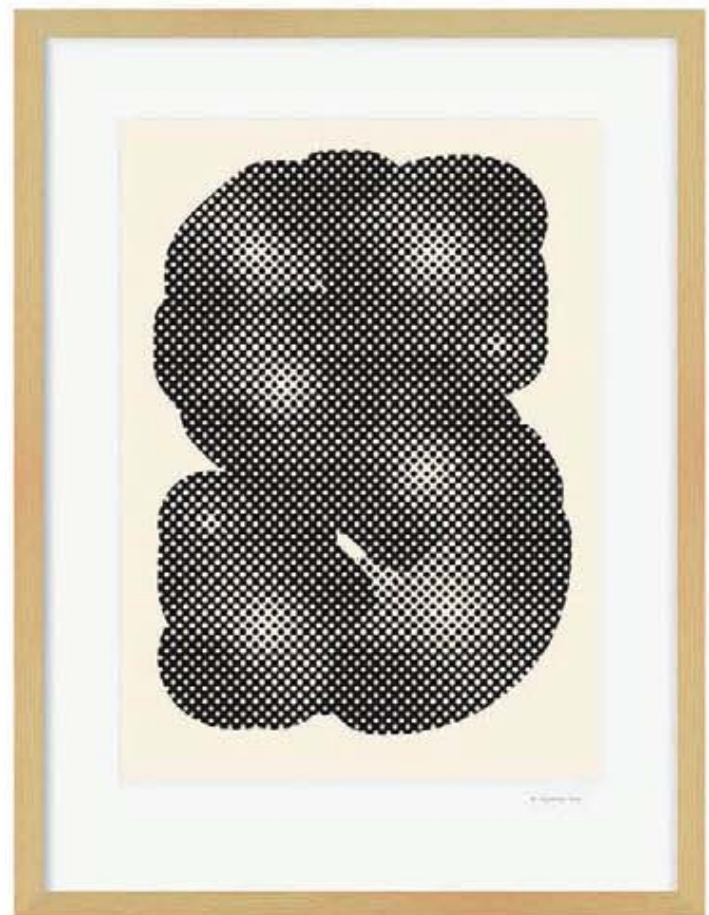
Connecting cities: Chicago, USA/Rotterdam, the Netherlands/Breda, the Netherlands

EVA DIJKSTRA AND Michael Lugmayr are Toko, a multidisciplinary studio founded in 2001, originally based in Rotterdam and currently in Sydney – the largest and oldest city in Australia. They specialize in the areas of editorial design; however, they have also carried out projects which include the design of signage systems, visual identity, posters, flyers, and more.

For Toko, a good design implies the correct balance between a good idea and impeccable execution. They prefer not to use artistic references as a model but rather aim to create unique pieces for each project, whether big or small. Typography plays an important part in their work either through experimentation or creating their own fonts.

Their work has appeared in publications such as *Area 2*, *Super Holland Design*, *Tres Logos*, *Around Europe Design*, among others, and they have been featured in many magazines such as *IDEA*, *Etapes*, *Graphik Magazine*, and *Empty*. The collective responsibility the designers hold for the environment is a constant theme and inherent in their design processes. With this stance they aim to benefit from “restrictions” as a way to create truly sustainable design.





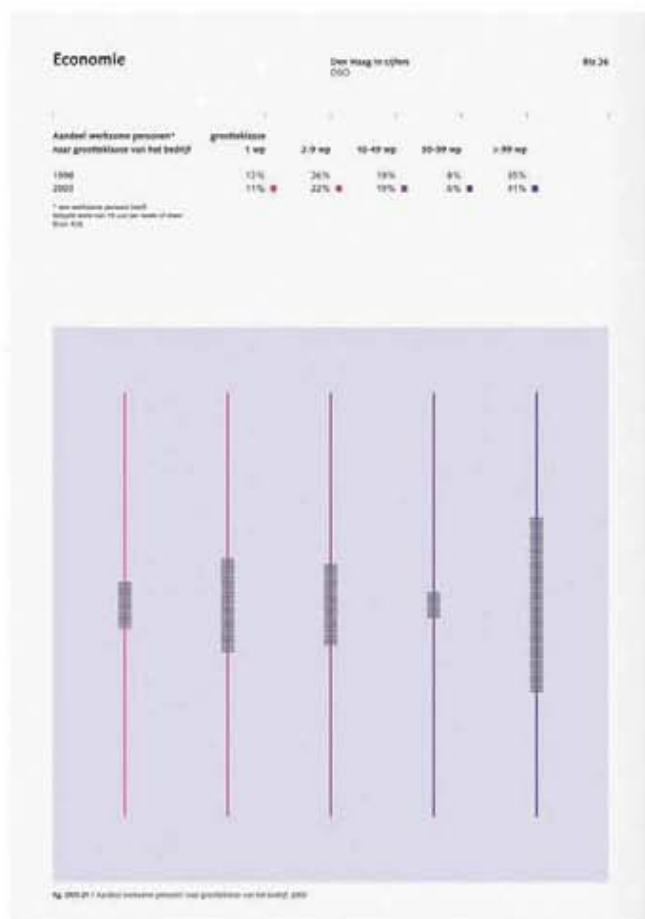
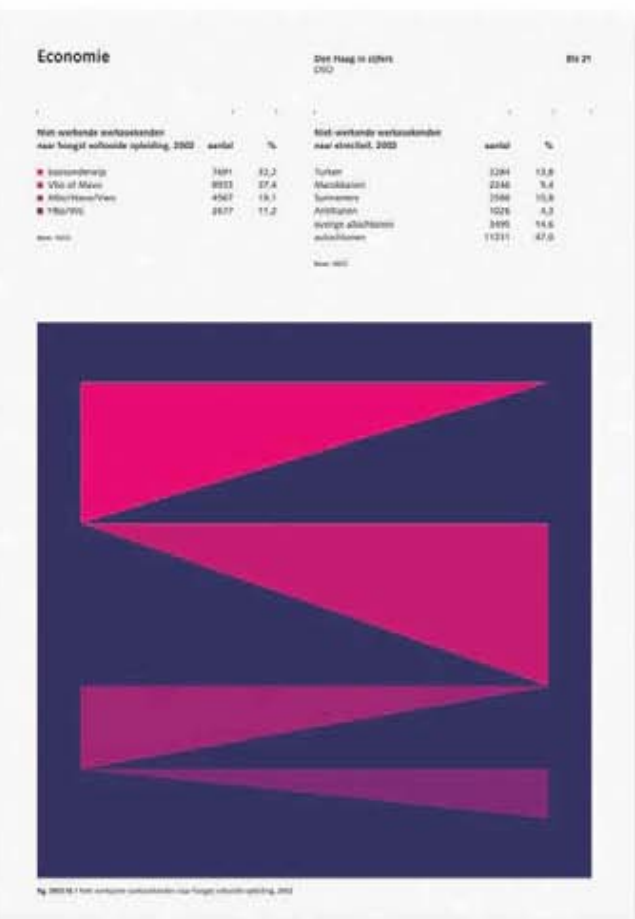
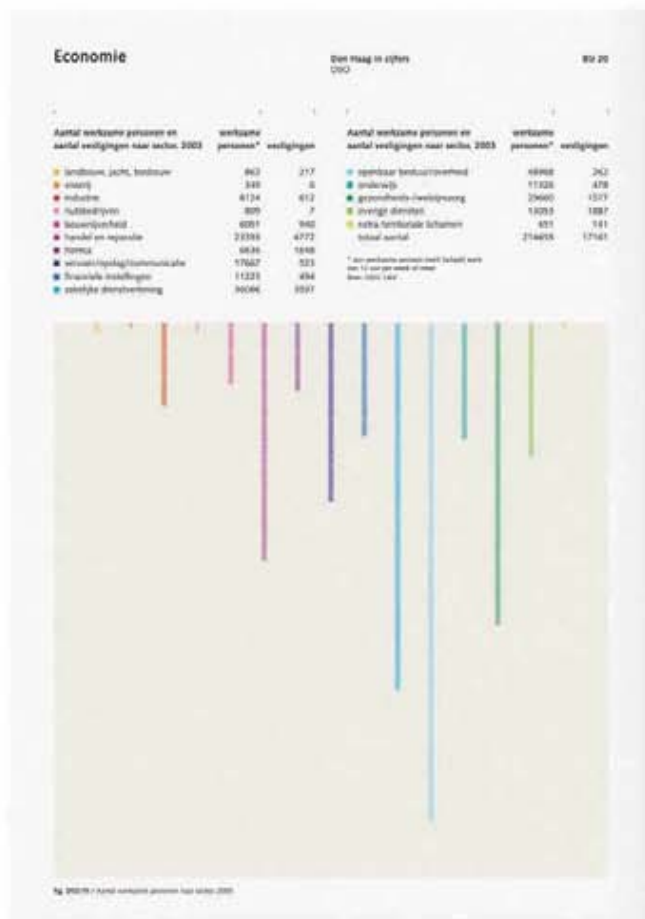
Confused Type/Typographic treatments/2007-2008

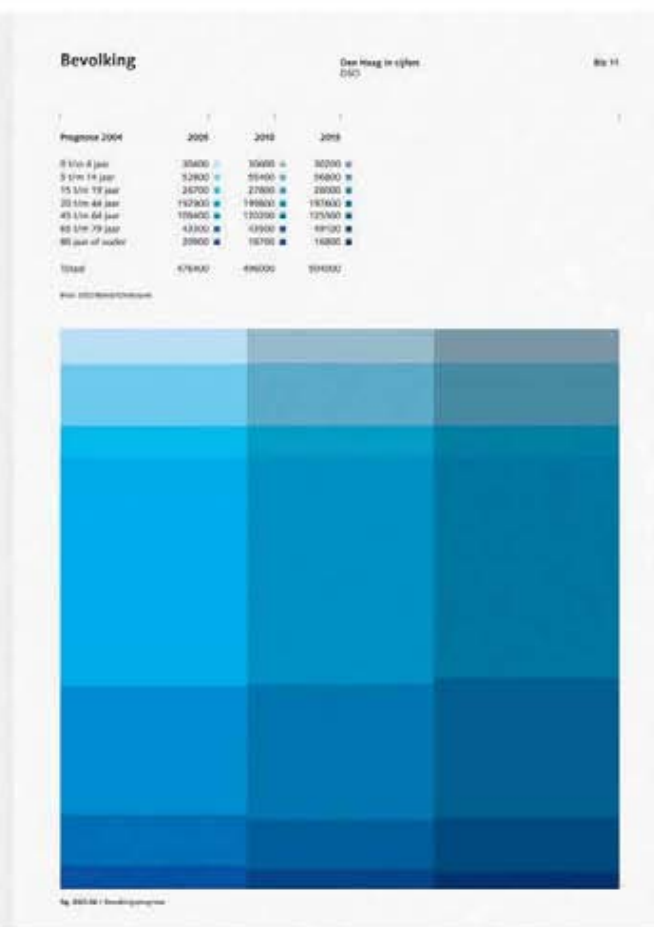
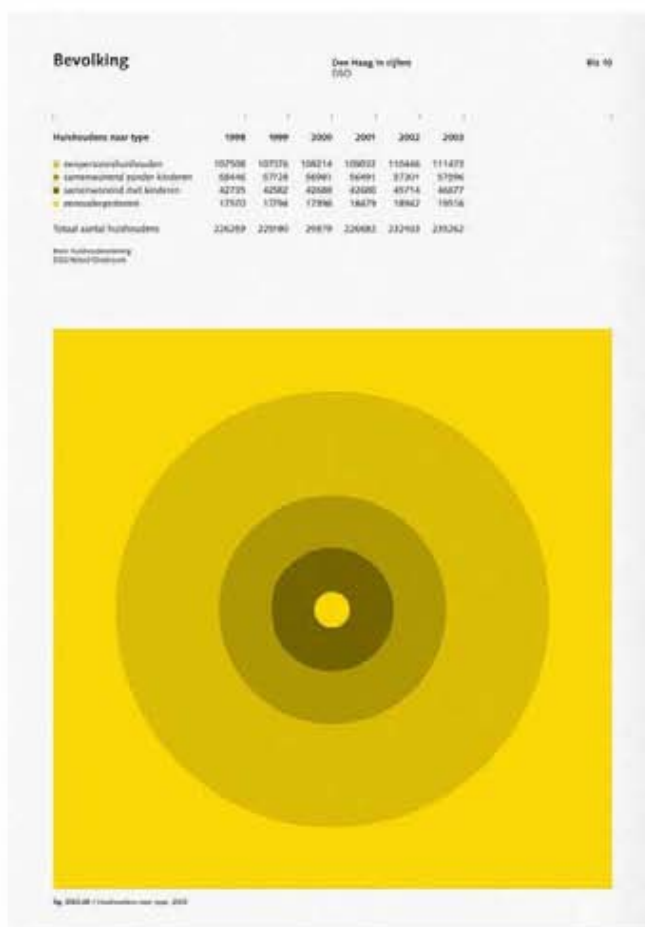
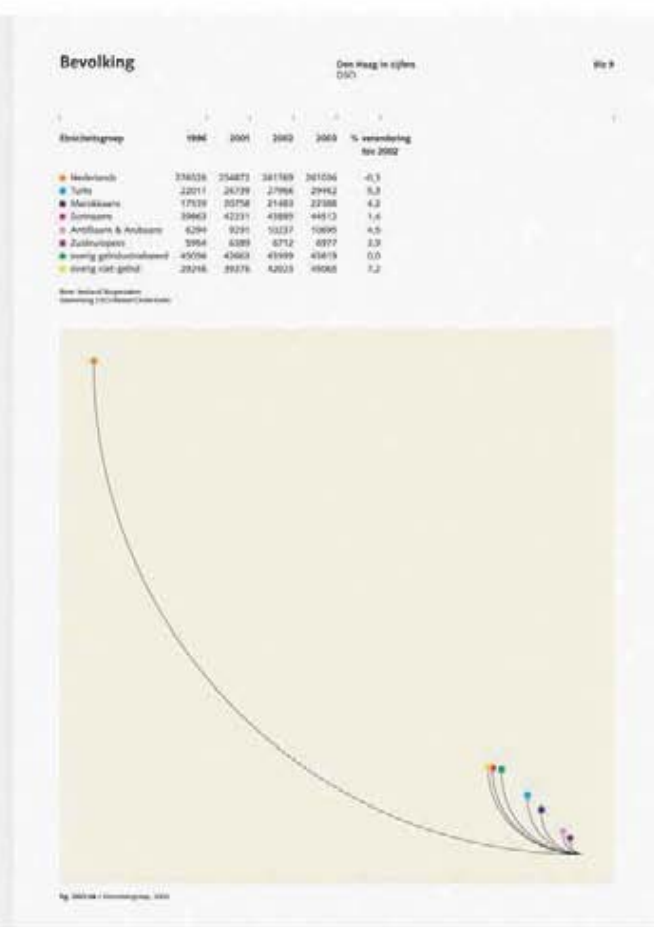


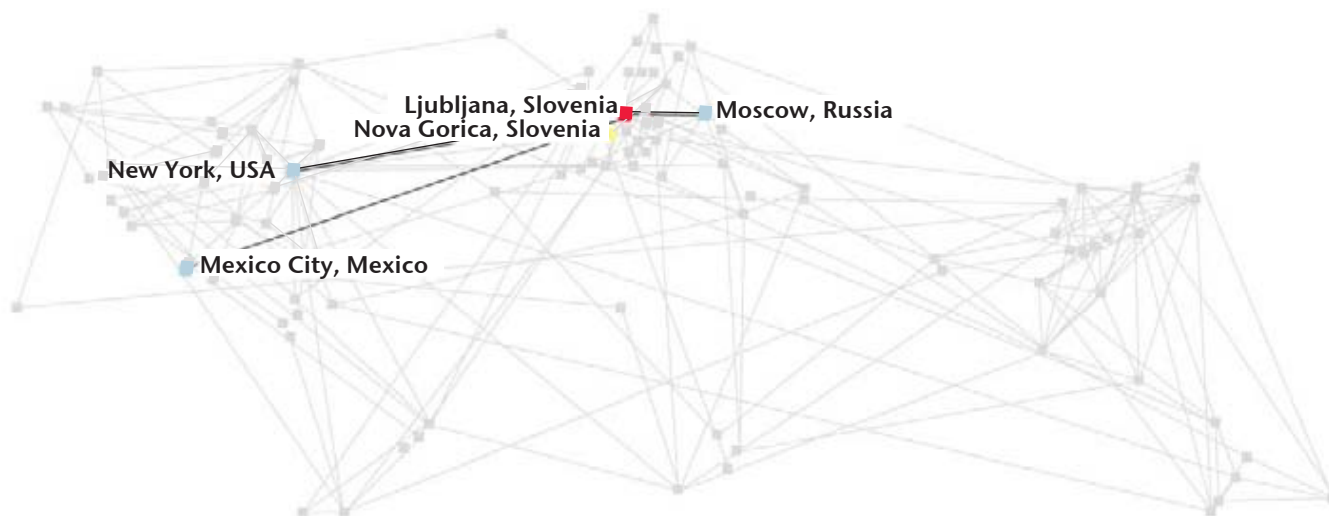
Designed/Newspaper and cards/2007



Gallery Blik/Posters/Screen print on offset/2005







Tomaž Plahuta

www.tomazplahuta.com
tomaz@eno.si

Birthplace: Nova Gorica, Slovenia

Residence: Ljubljana, Slovenia

Connecting cities: Moscow, Russia/New York, USA/Mexico City, Mexico

THE STUDIO OF TOMAŽ PLAHUTA is situated in the town of Ljubljana, in Slovenia, and is “a welcoming space which seeks to reinvent retro mini-maxi and maxi-minimalist design.”

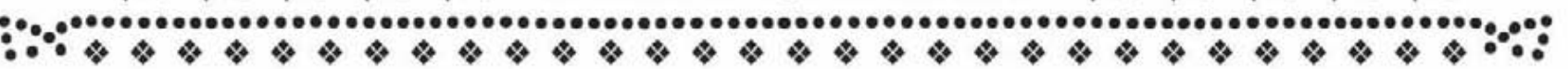
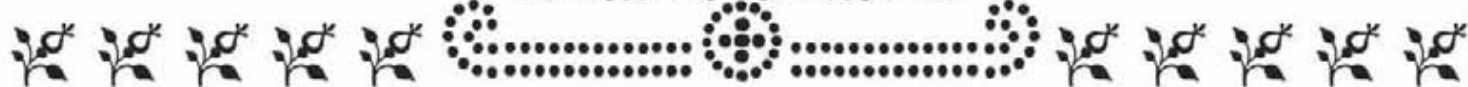
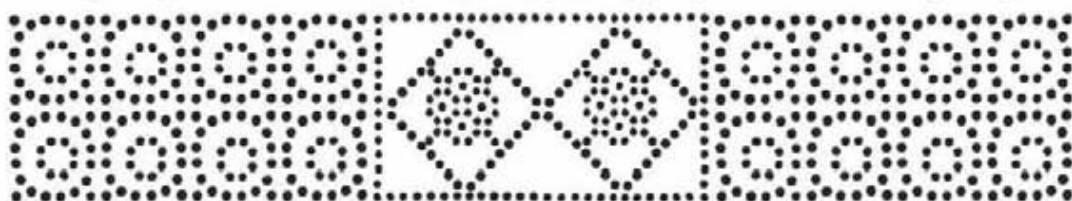
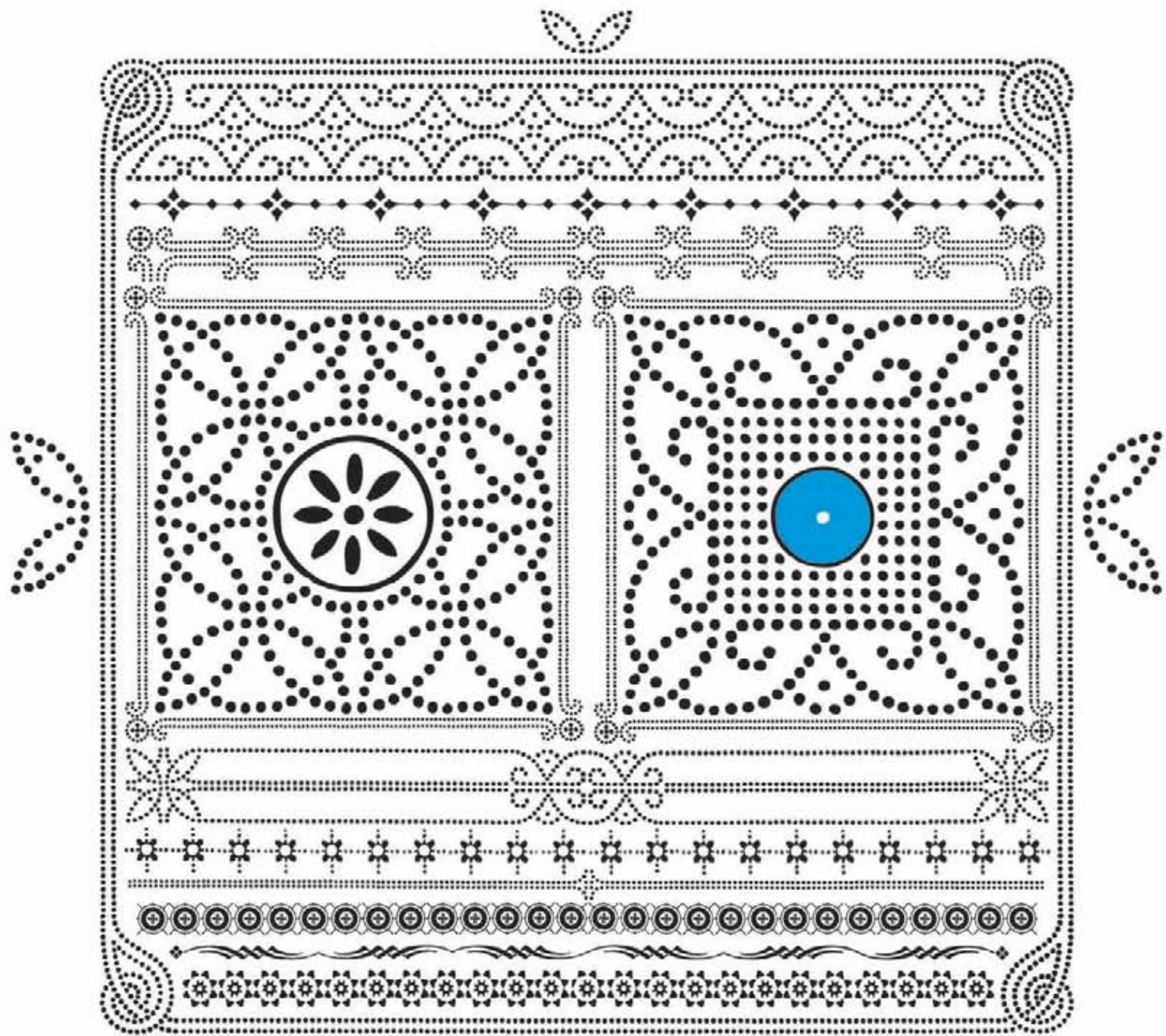
This meticulous designer is a visual communication graduate who believes that following trends does not lead to successful results. He supports the idea of telepathic design and creative communication by using signs and

symbols. In this way the visual experience can be gently and unconsciously absorbed without direct verbal abuse – which is common practice in our least developed societies.

His work has received various distinctions, including the Art Directors Club prize, the Best of the Best of Moscow, and the Slovenia Communication Biennale prize. He has also participated in exhibitions such as the ZGRAF, the Croatian

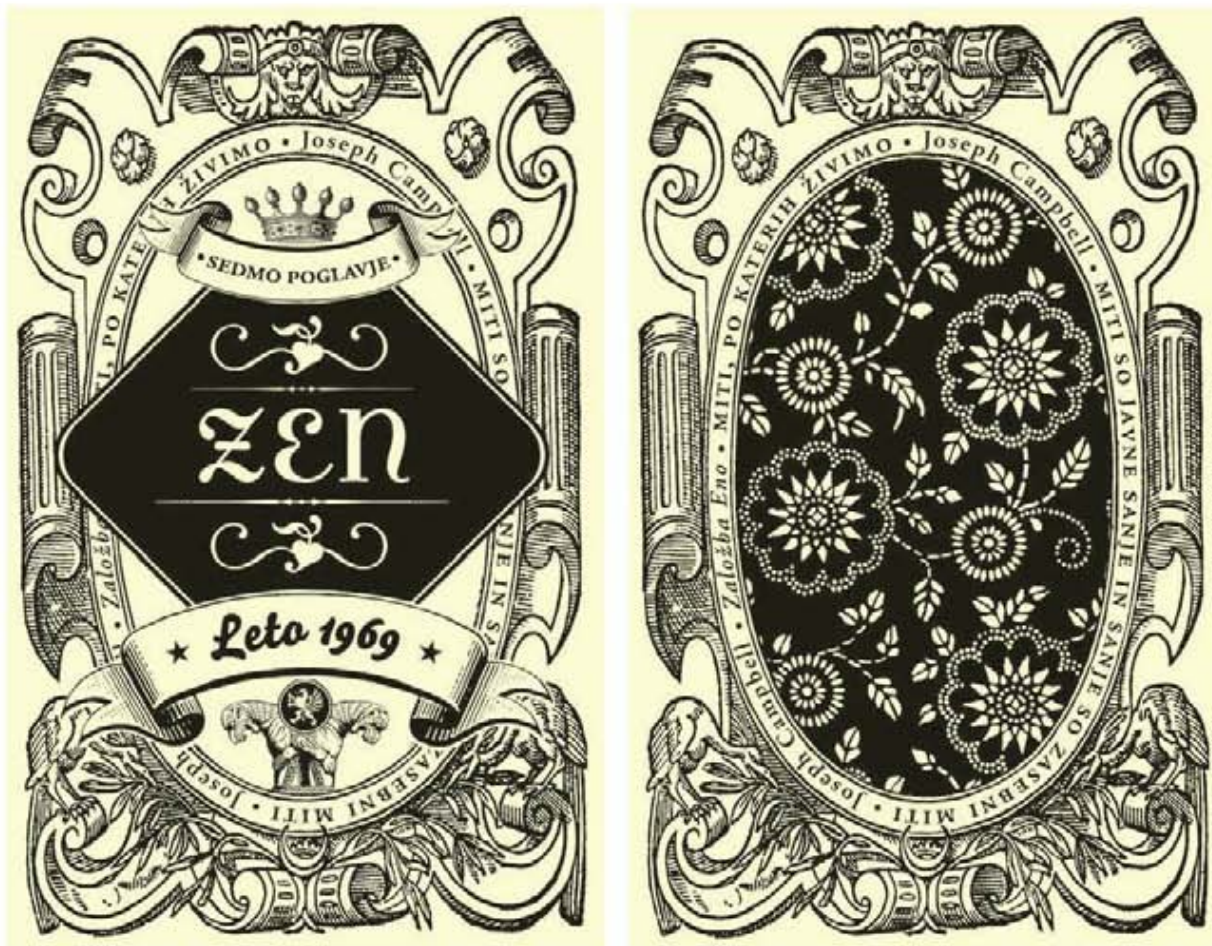
Communication Biennale, and the Moravian Gallery at the Brno Biennale in the Czech Republic.

Plahuta is adamant about making use of “shamanic expression using the digital crystal ball.” He thinks people should follow their interior voice to achieve aesthetic freedom – something uncommon – which is why this designer is here to give help.





Miti po katerih živimo, Joseph Campbell/Book cover/Offset/2007



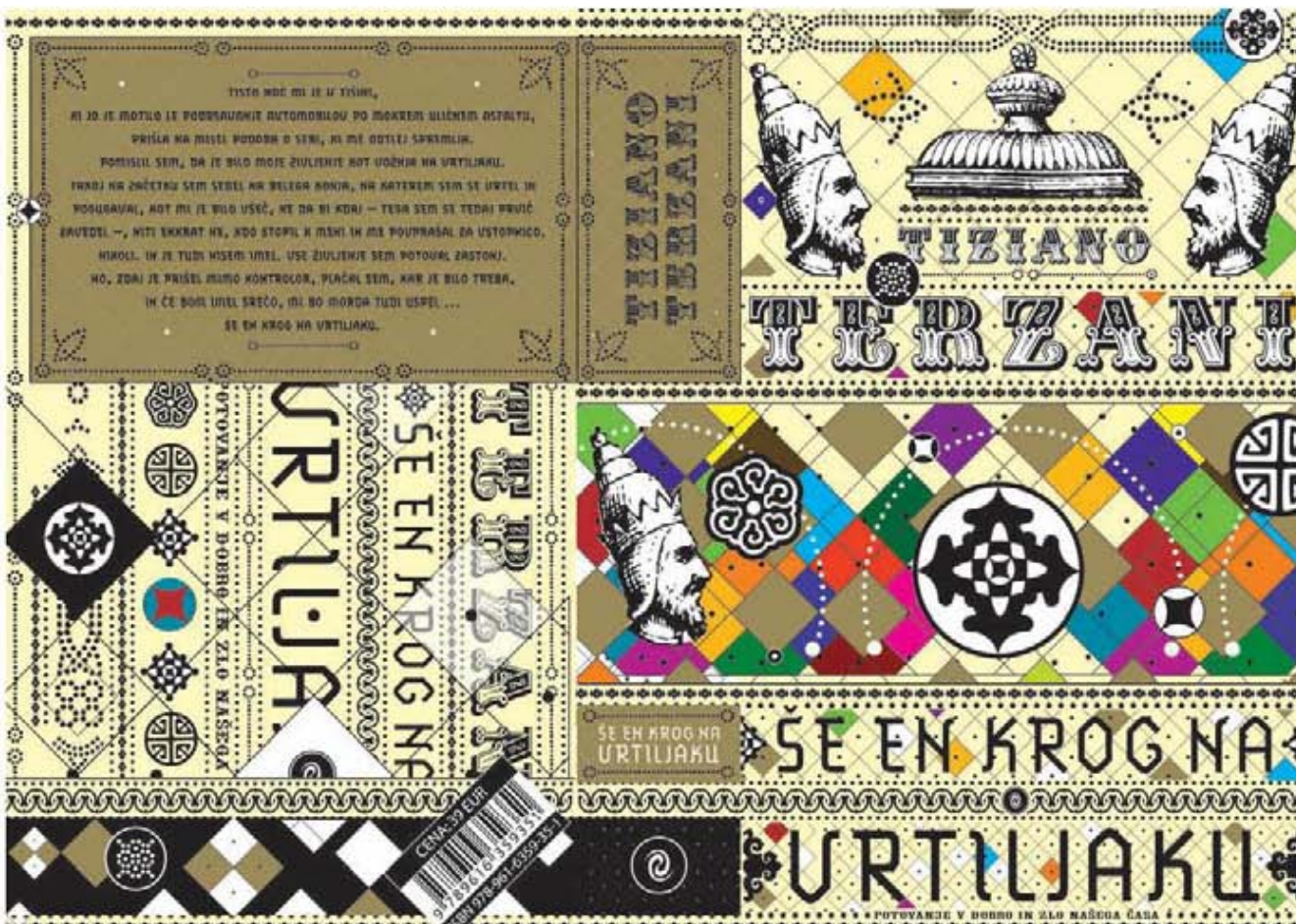
Miti po katerih živimo, Joseph Campbell/Book layout/Offset/2007



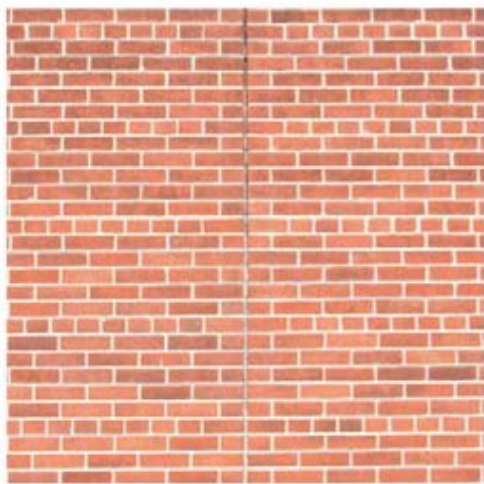
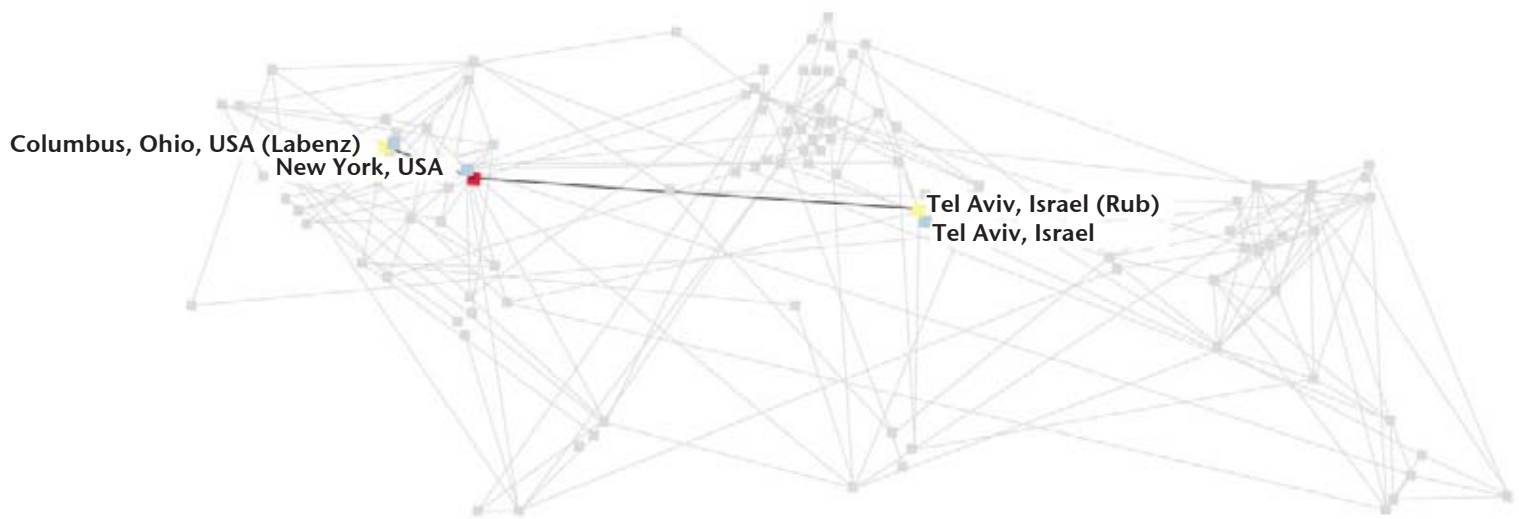
Zgodbe ob kuhinjski mizi, Rachel Naomi Remen/Book cover/
Offset/2005



Skrivnosti govoreče jaguarke, Martin Prechtel/Book cover/Offset/2005



Zadnji krog na vrtljaku, Tiziano Terzani/Book cover/Offset/2008.



Topos Graphics

Seth Labenz and Roy Rub
www.toposgraphics.com
dear@toposgraphics.com

Birthplace: Columbus, USA (SL)/Tel Aviv, Israel (RR)

Residence: New York, USA

Connecting cities: Columbus, USA/Tel Aviv, Israel/New York, USA

TOPOS GRAPHICS IS THE STUDIO of Seth Labenz and Roy Rub located in Brooklyn, New York. It was founded in 2005 and specializes in creating ideas for printing, visual identity design, signage, packaging, and typography. Regardless of the type of client, its objective is to develop each project from its conception to the end product with the same focus and careful attention to detail.

Topos Graphics has developed projects for various clients and has contributed to publications such as *Metropolis Magazine*, *New York Magazine*, and the *New York Times*, among others. It has also worked for important publishing houses such as Chronicle Books, Penguin USA, and Rizzoli.

In 2008, Labenz and Rub were included in *Print* magazine's "20 under 30" – its annual review of new visual artists.

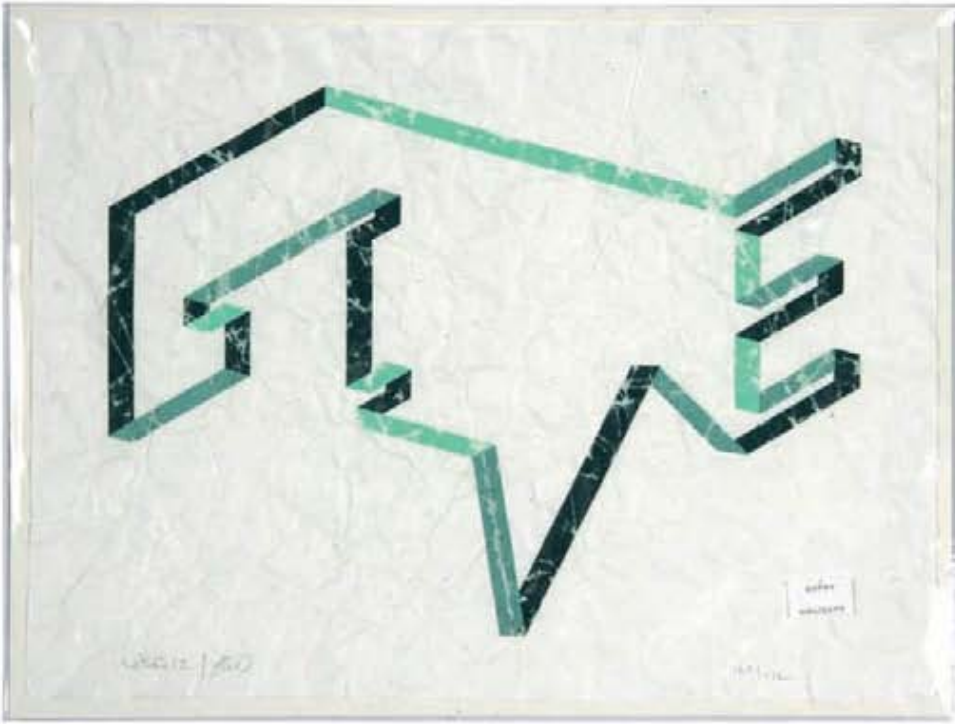
The name Topos Graphics has a special meaning for this design duo. Someone once asked them about their work and when they replied that they were "typographers" the interlocutor understood that they were "topographers." This amused them and was actually not so far from the truth since the idea of "place" is a recurring theme in their work. In most of their projects the notions of home, place and geography are apparent and suggested in many ways.

40° N

42' 52.64"

73° W

57' 46.53"



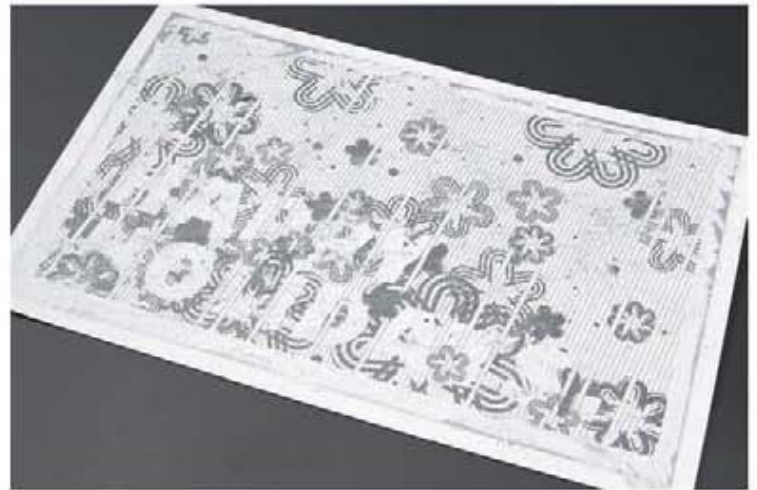
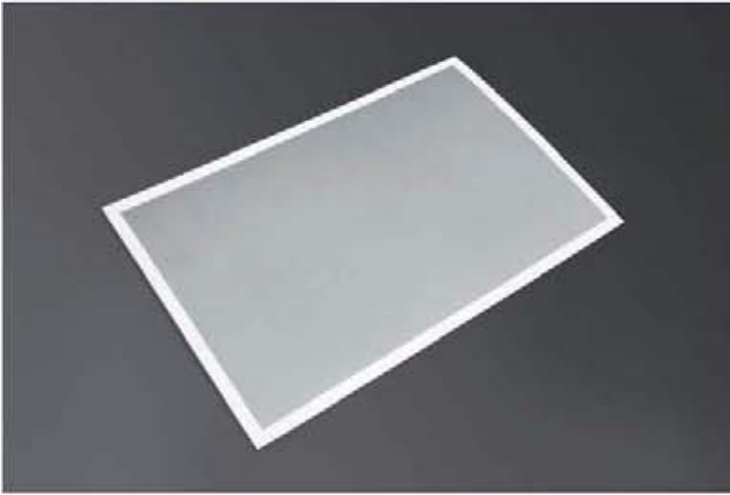
Give/Holiday card/Screen print/2007



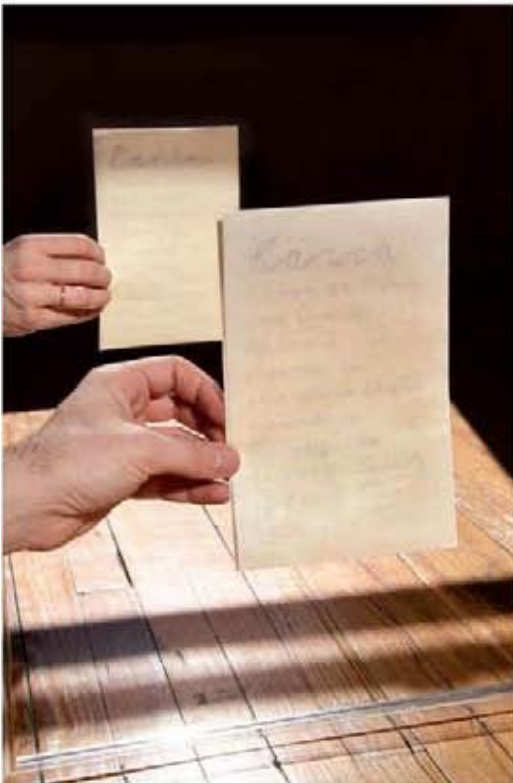
Collective Memory/CD cover/Offset lithography/2007



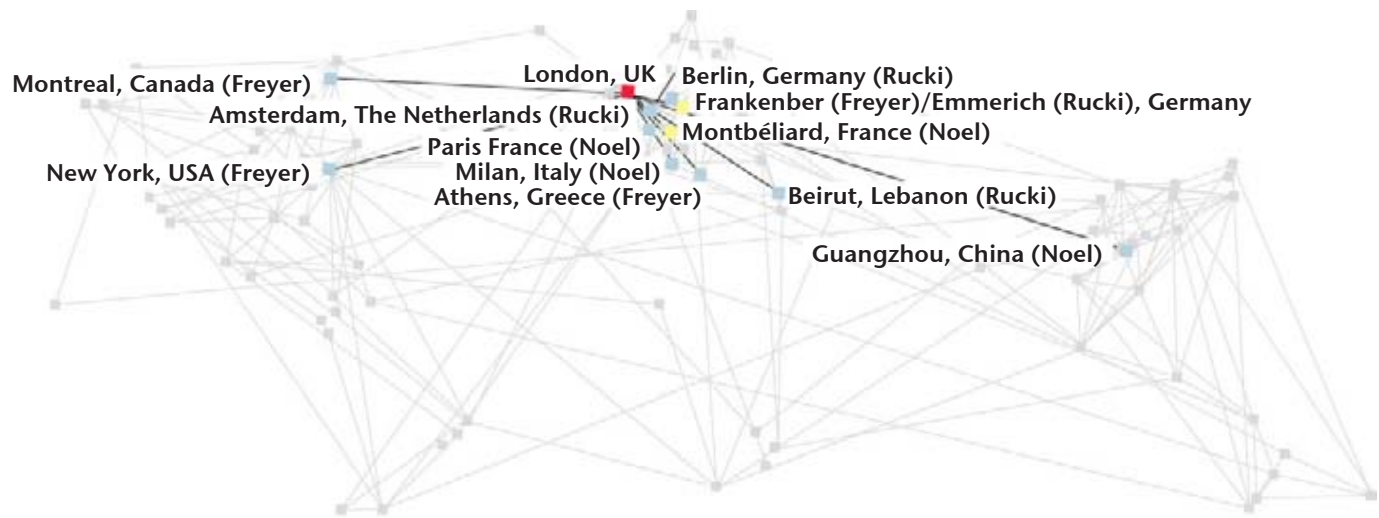
Spam Design/E-mail attachment/SPAM® Modeling and photography/2008



Silver Lining/Holiday card/Scratch-off-stamping, foil-stamping/2007



Cadin+Karen/Wedding invitation/Screen print on Gampi Paper/2007



Troika

Conny Freyer, Sebastien Noel and Eva Rucki

www.troika.uk.com

studio@troika.uk.com

Birthplace: Frankenberg, Germany (CF)/Montbéliard, France (SN)/Emmerich, Germany (ER)

Residence: London, UK

Connecting cities: Montreal, Canada; Athens, Greece; New York, USA (CF)/Milan, Italy; Paris France; Guangzhou, China (SN)/Berlin, Germany; Amsterdam, the Netherlands; Beirut, Lebanon (ER)

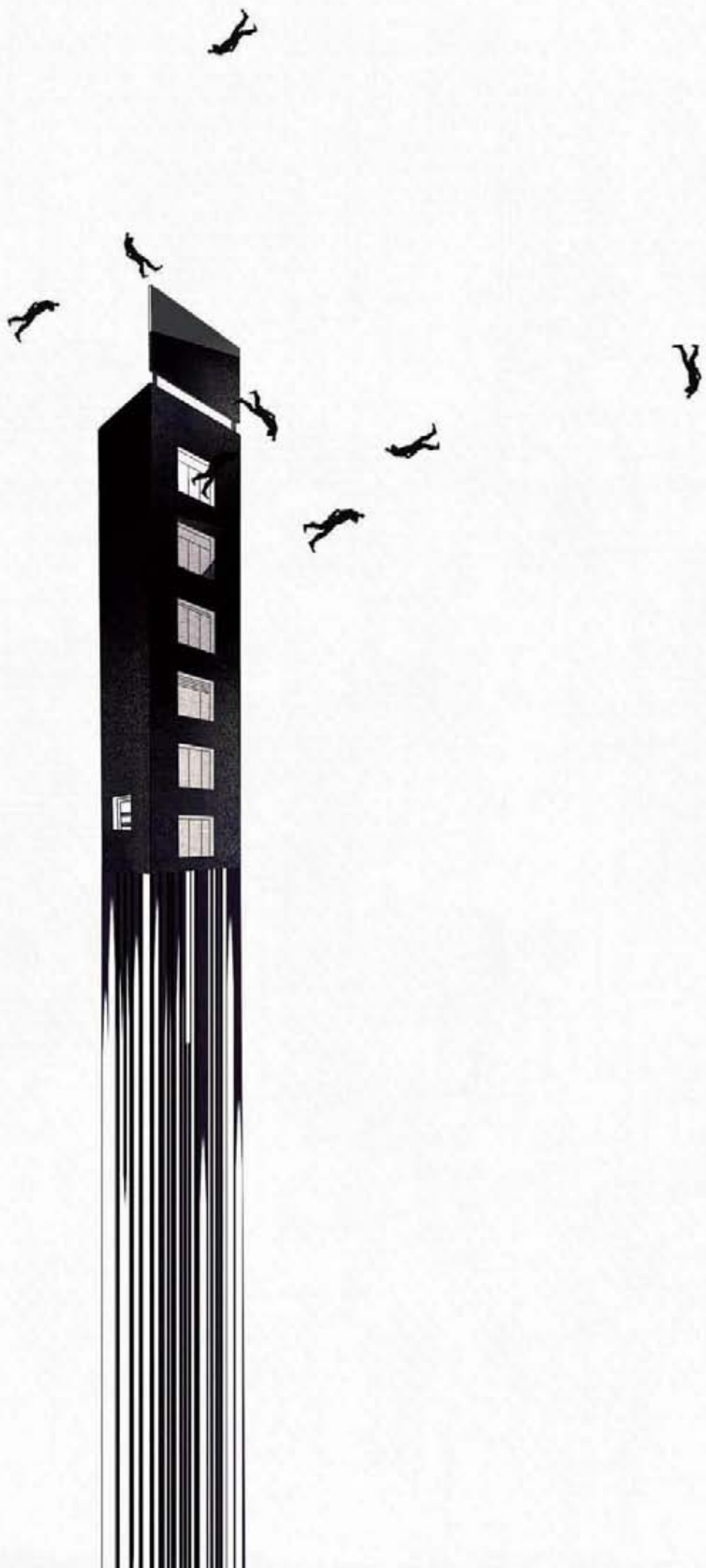
TROIKA IS THE MULTIDISCIPLINARY studio, founded in 2004, by Conny Freyer, Sebastien Noel, and Eva Rucki, who met during their studies at the Royal College of Art in London. Of different professional backgrounds, they all come from the world of graphic and visual communication, art, industrial design, and installation art.

This group creates captivating and visually demanding images for each of their projects. They work with a wide

range of media, from the design of printed material to 3D design. By combining art and design in their processes they reveal their love of simplicity, diversion, and their desire to “provoke.”

Troika have been invited as lecturers and teachers for various academies and educative institutions in America and Europe. Publications such as *I.D.*, *Grafik*, *Creative Review*, *Icon*, *The Guardian*, *Dazed & Confused*, *Wired*, and *Blueprint*, have

featured the work of this creative team. They have also participated in important international exhibitions such as “Design and the Elastic Mind” at the Modern Art Museum in New York, “Volumes” in Luxemburg and the itinerant “Get it Louder” in the People’s Republic of China.



DIGITAL BY DESIGN

CRAFTING
TECHNOLOGY IN
PRODUCTS AND
ENVIRONMENTS
TROIKA



Thames & Hudson

Digital By Design/Book/Written and designed by Troika, published by Thames and Hudson/2008



*All the Time in the World/Electro-luminescent World Clock/Animated Lcd Display/
British Airways/photo © Alex Delfanne/Curated by Artwise Curators 2008*



Firefly Font/Typeface/photo © Alex Delfanne/Artwise Curators 2008



All the Time in the World/Electro-luminescent World Clock/Animated Display/British Airways/photo © Alex Delfanne/Curated by Artwise Curators 2008



SMS Memory Wall/Interactive projection/BBC Electric Proms/2007

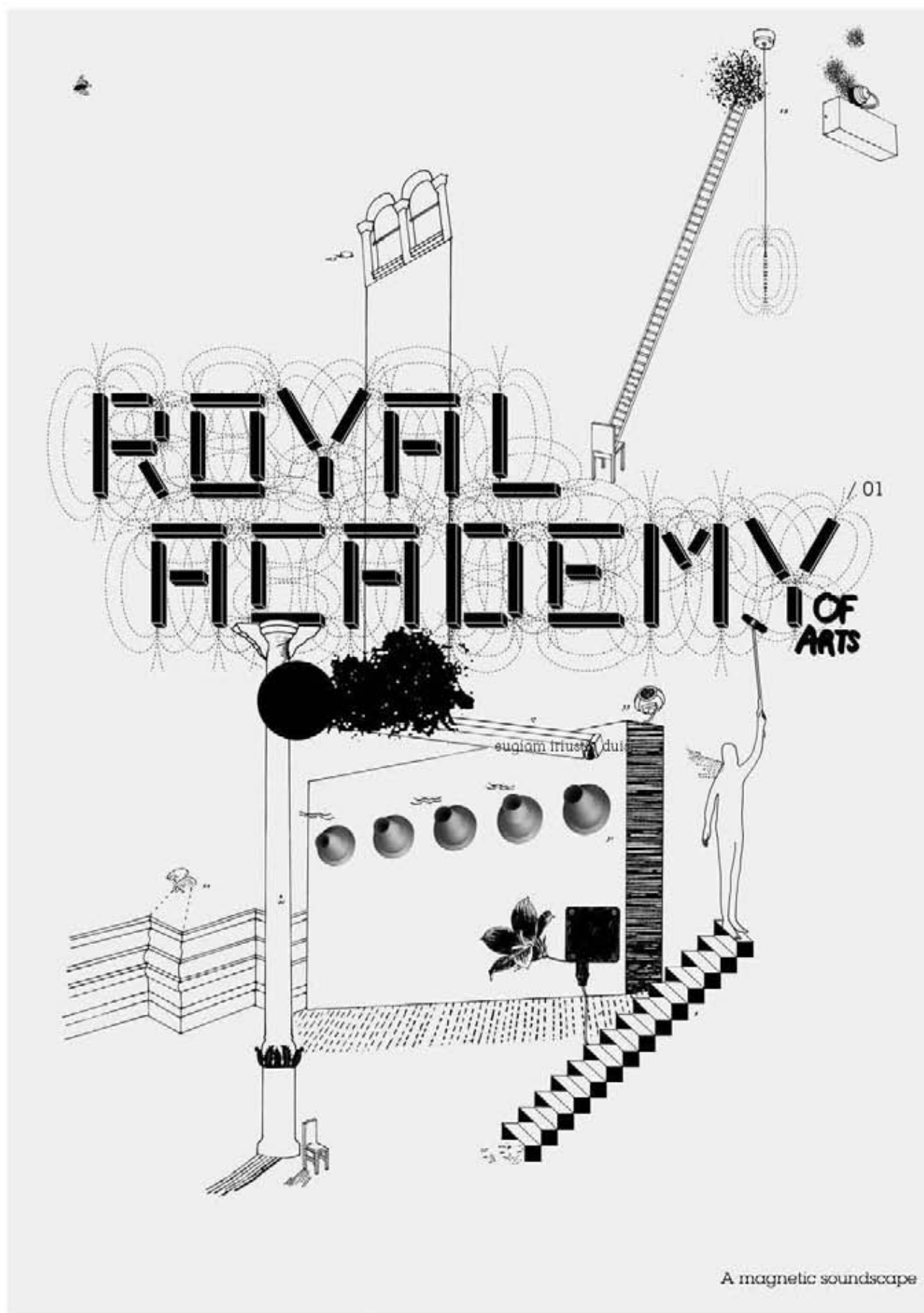


SMS Memory Wall/Flyer/BBC Electric Proms/2007



Listening Post/Graphic identity and exhibition design/Science Museum/2008





Contemporary Patrons Group Exhibition/Poster/Royal Academy/2005



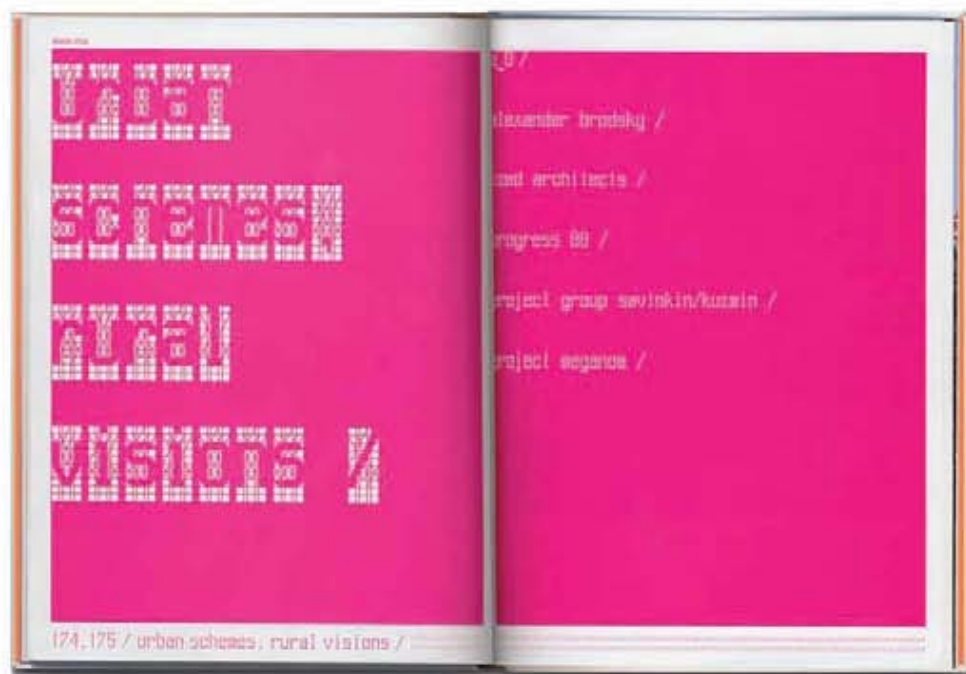
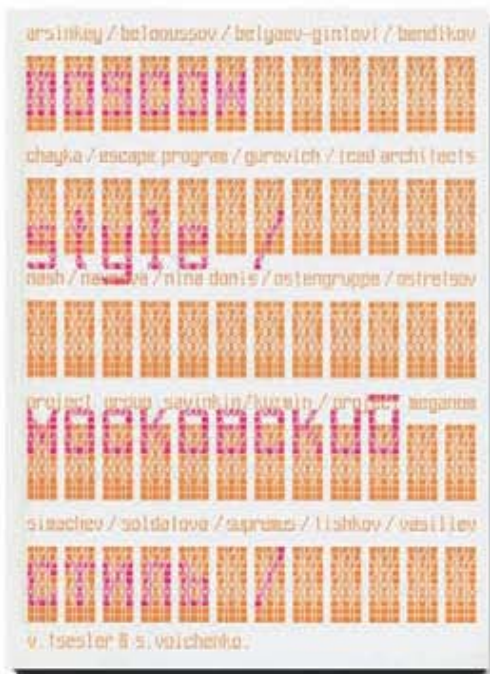
MA Fine Art Show/Exhibition catalogue/
Central Saint Martins College/2005



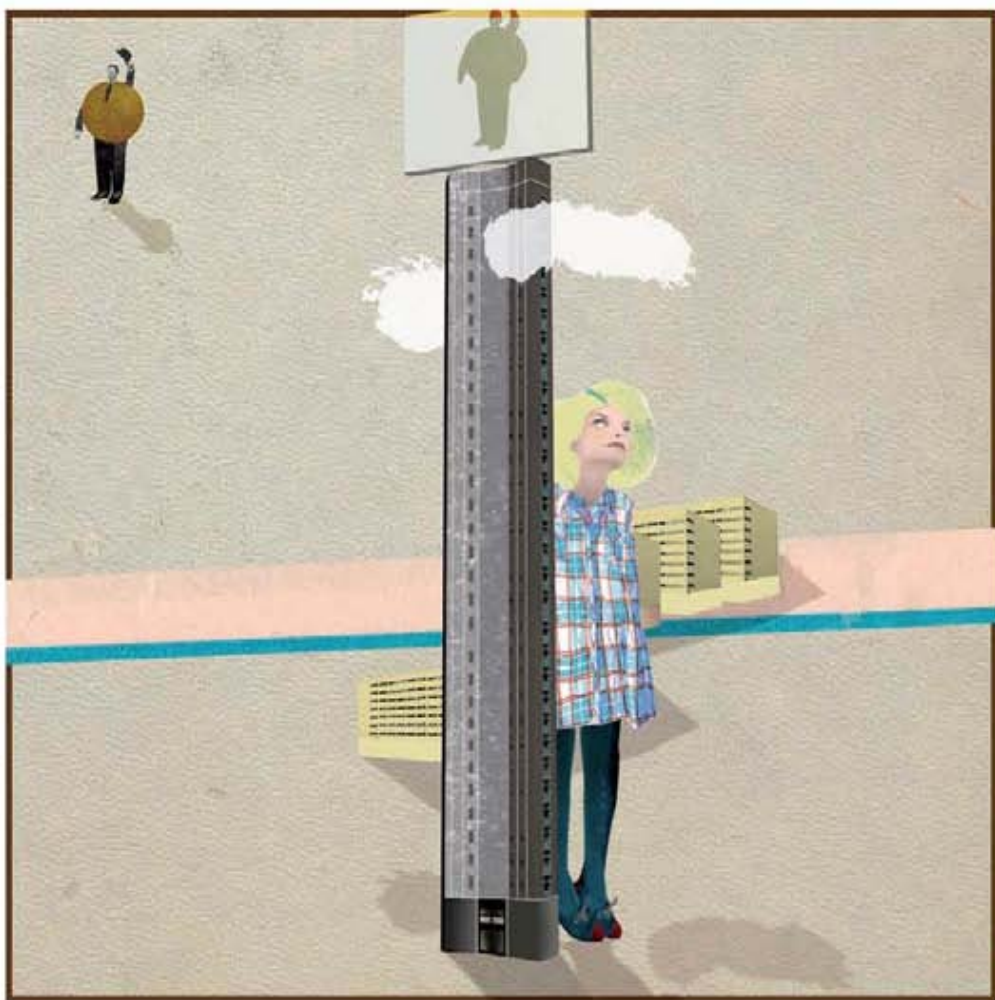
James Carrigan Solo Show/Invite/2006



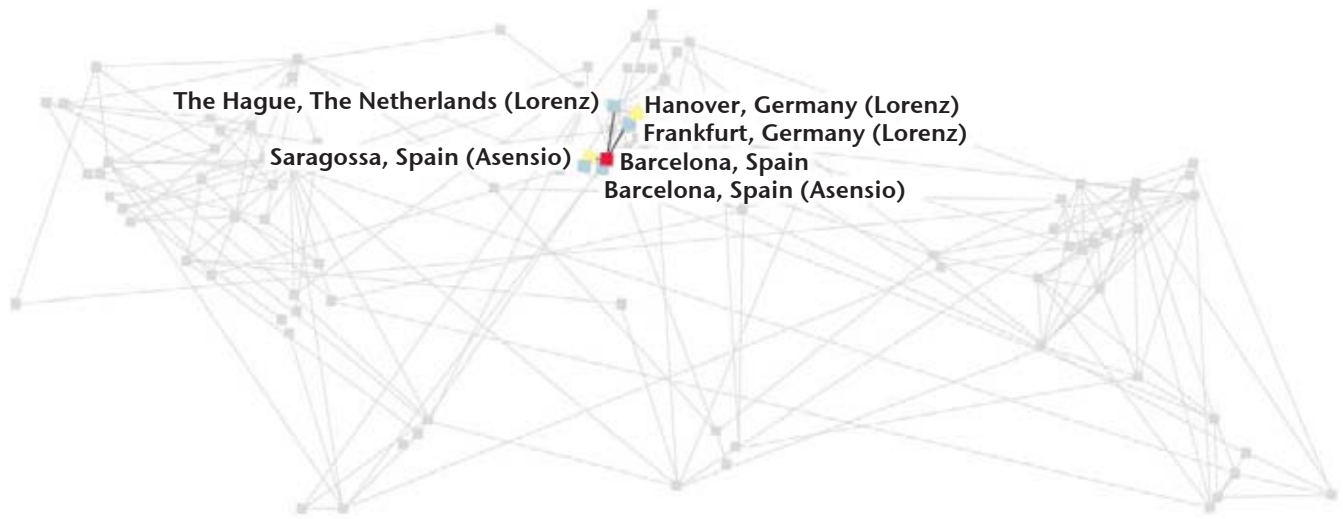
MA Fine Art Show/Exhibition catalogue/Central Saint Martins College/2005



Moscow Style/Book/Published by Booth-Clibborn/2005



Greyworld/Book illustrations/2005



Twopoints.net

Martin Lorenz and Lupi Asensio
www.designby.twopoints.net
info@twopoints.net

Birthplace: Hanover, Germany (ML)/Saragossa, Spain (LA)

Residence: Barcelona, Spain

Connecting cities: The Hague, The Netherlands; Frankfurt, Germany (ML)/
 Barcelona, Spain; Saragossa, Spain (LA)

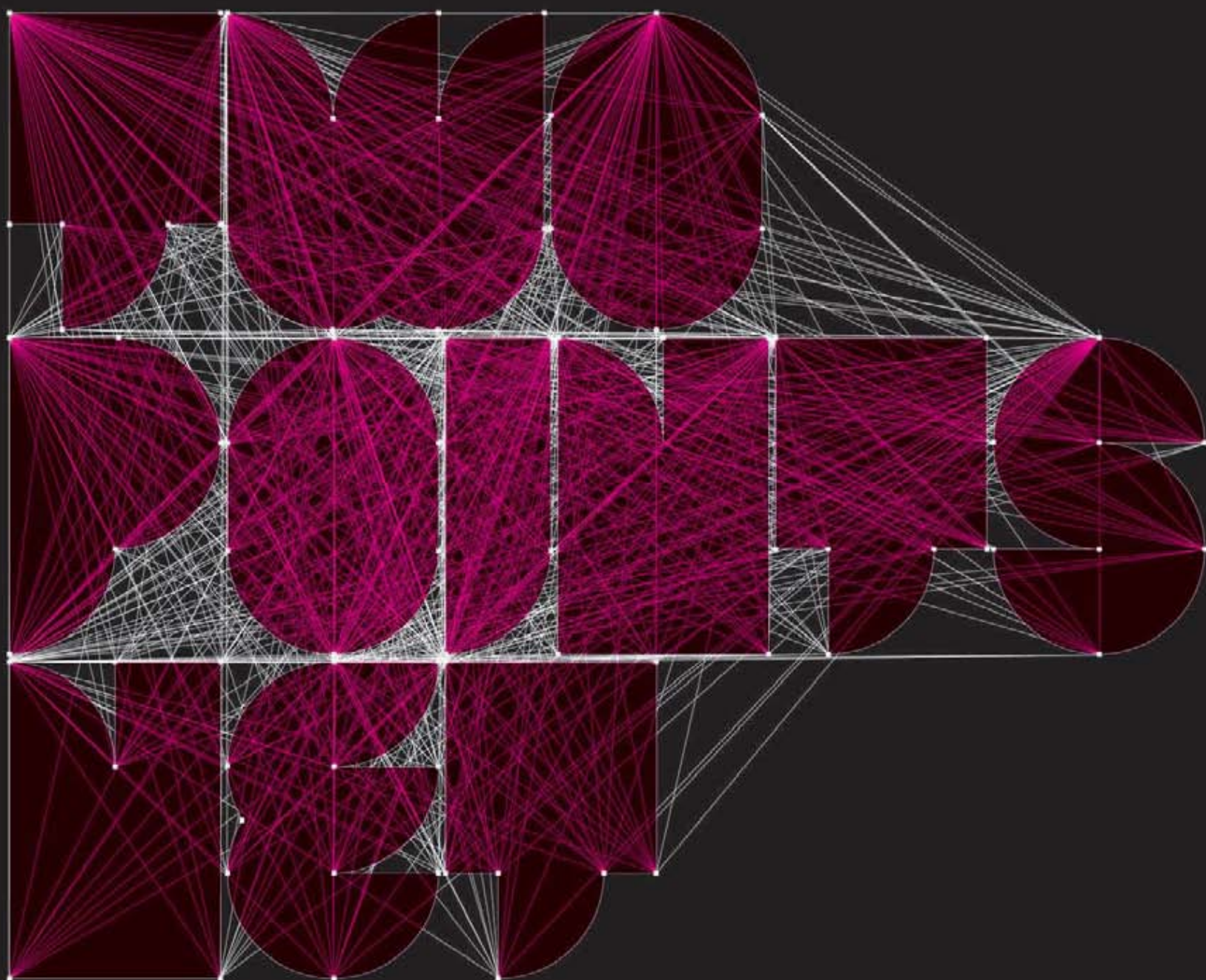
THE BARCELONA-BASED visual communication agency Twopoints.net specializes in the coordination, creation, development, and implementation of visual identity projects.

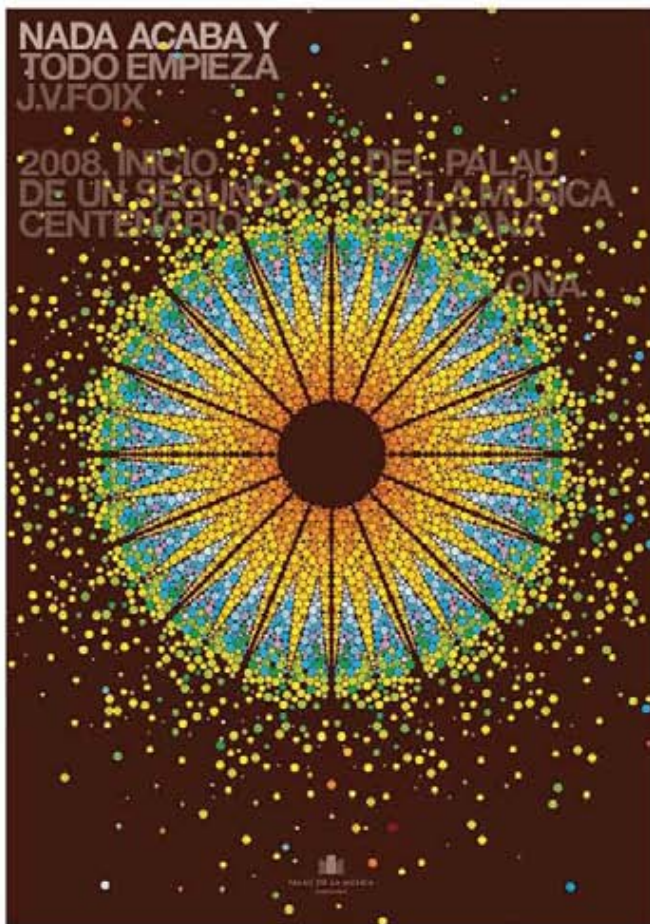
Founded in the year 2000 by Martin Lorenz, Twopoints.net began life in The Hague, The Netherlands, as a platform for personal projects and work combining creative talents from diverse fields and locations. One such project is The One

Weekend Book Series, a document call to “graphic tourism” which involves producing a book in the space of forty-eight hours. Lorenz and another invited artist have a weekend to discover a new town and record it in a book, in the style of a visual diary without the use of a computer.

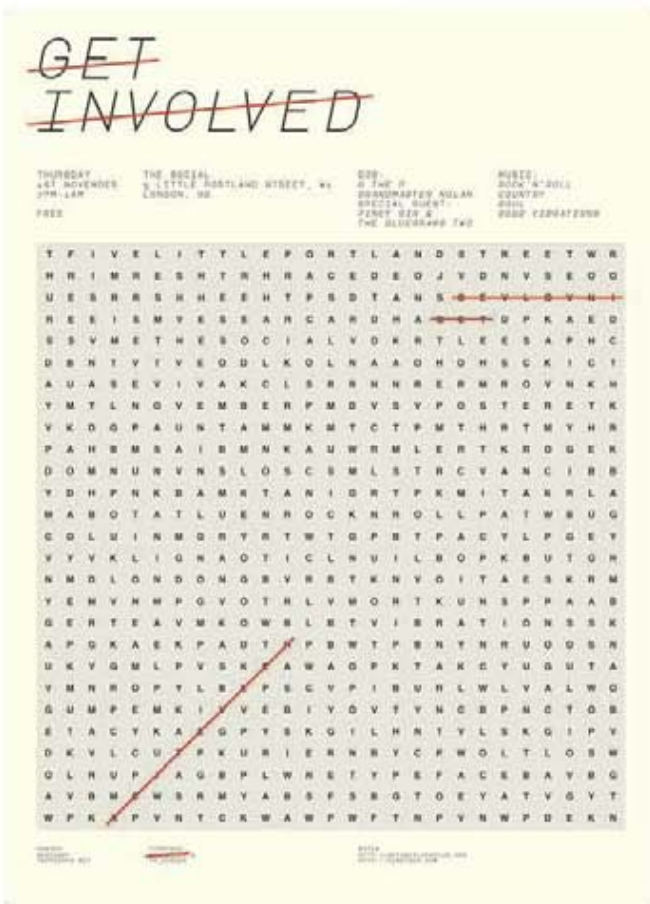
Their work has won various prizes and is frequently reviewed and mentioned in specialist publications. As well as

offering graphic design services, the agency also coordinates and conducts a series of educative workshops for design and visual communication students. The agency’s members have also been invited as professors and lecturers by the Escola Superior de Disseny Elisava and the Instituto Superior de Diseño (IDEP), both in Barcelona.

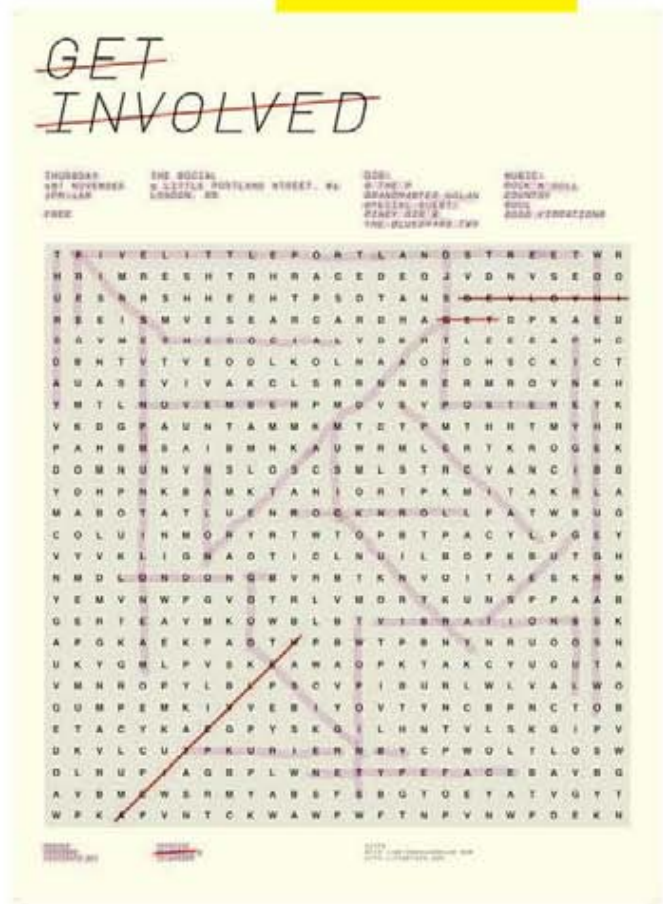


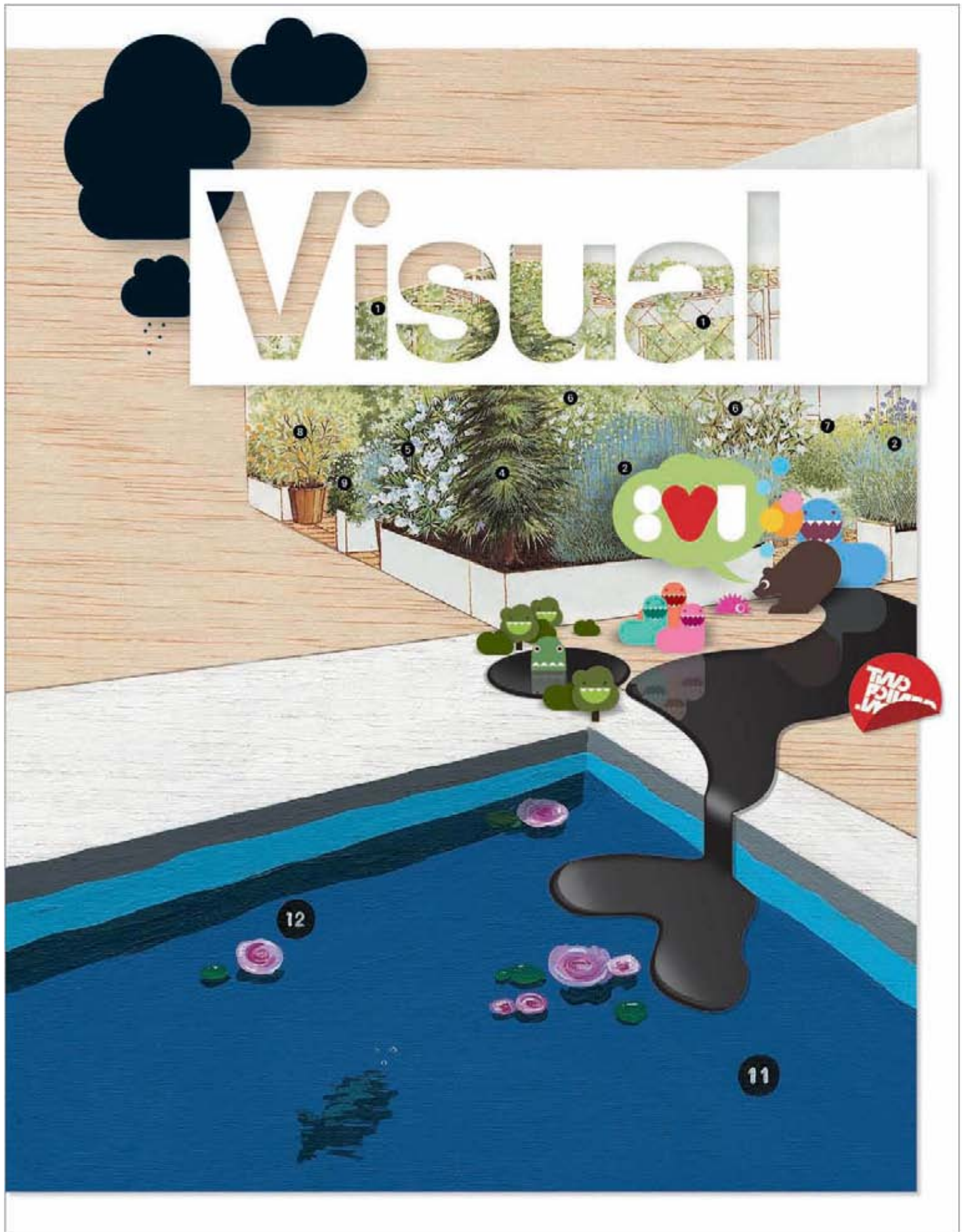


Palau de la Música Catalana/Posters/2007

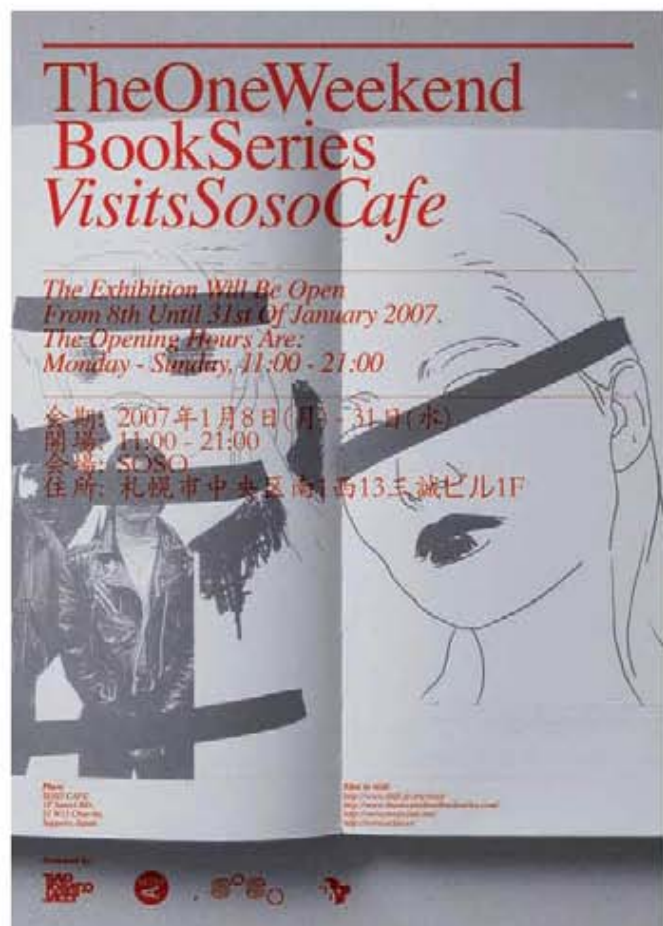
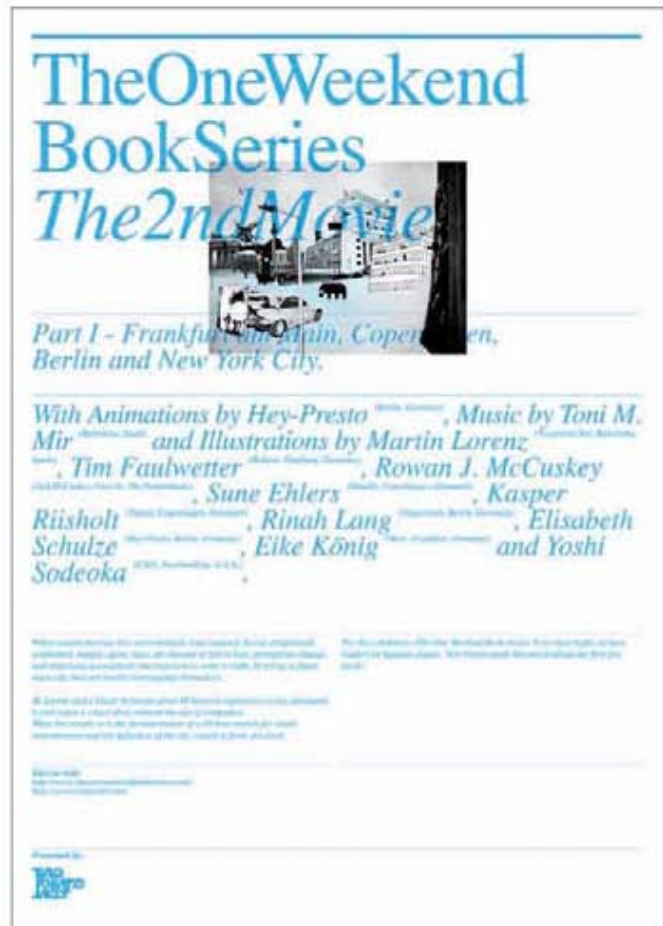


Get Involved/Posters/2007





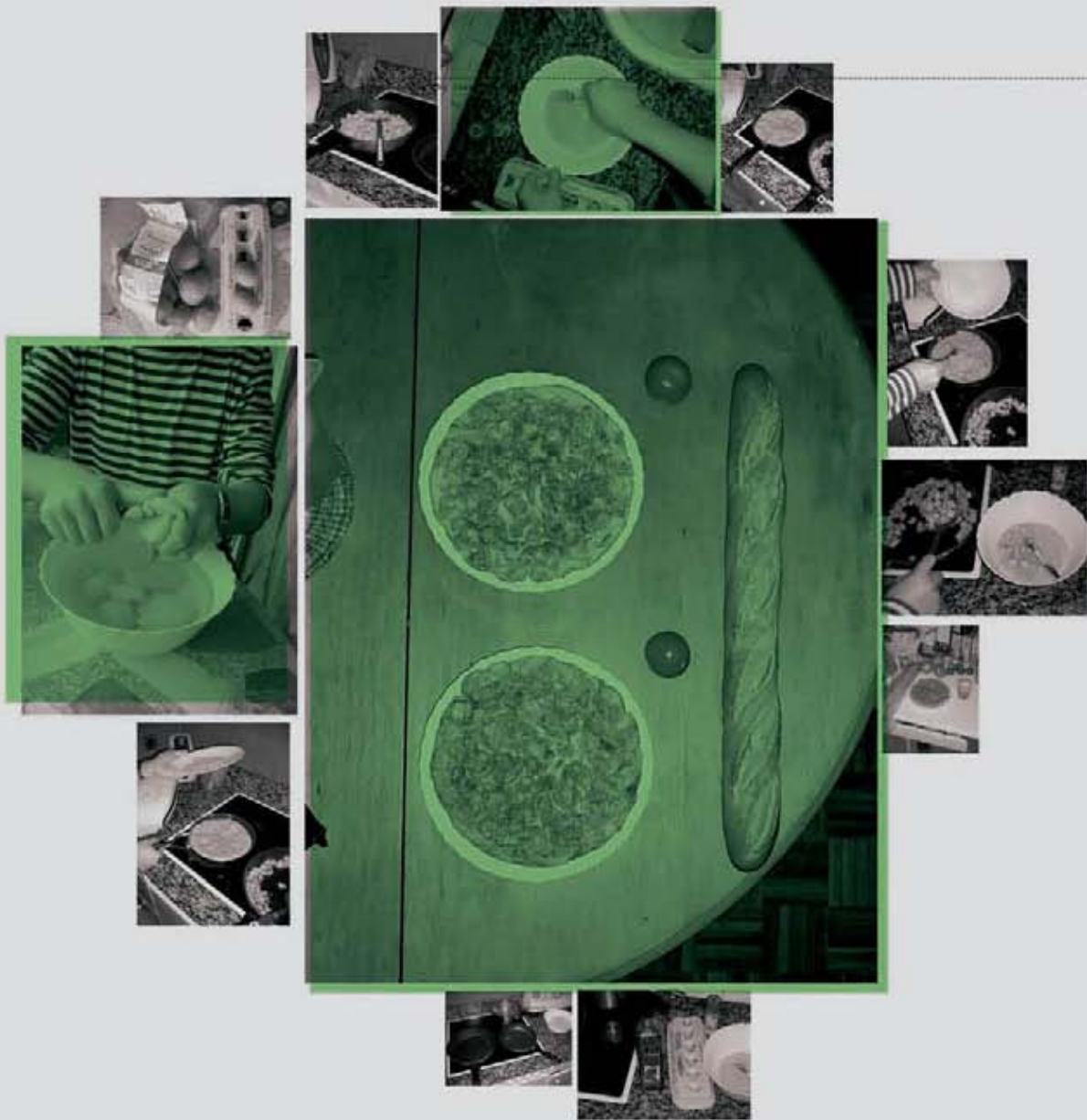
Visual/Magazine cover/2007



The One Weekend Book Series/Book/In each book M. Lorenz and a guest artist are given 48 hours to experience a city, document it and create a visual diary without the use of computers/2003-on going



designa «tortilla de patatas»
 as Mattias tamén chamaba ágora ao que se chama «tortilla de patatas».
 Benavides, 2004



© 2004 Blackwell Publishing Ltd
Journal of Internal Medicine 255: 103–110

- Peel 5 medium sized potatoes
- Cut them into small cubes
- Fry them in a lot of olive oil until they are done

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

- *SLA via app*
- *API Feed points below*
- *API call*

Steven E. Finkelstein

- ```

0. Remove old 2x pass
1. AND this time only a little off/on all
Wait until it is 100%
2. And the appropriate mix
3. Once the egg starts to slip/turn the pass a little slower,
so the tortilla doesn't stick
4. Turn down the heat
5. When the bottom half of the tortilla has become stiff,
cover the pan with a plate,
turn it upside down and
slide the tortilla back into the pan

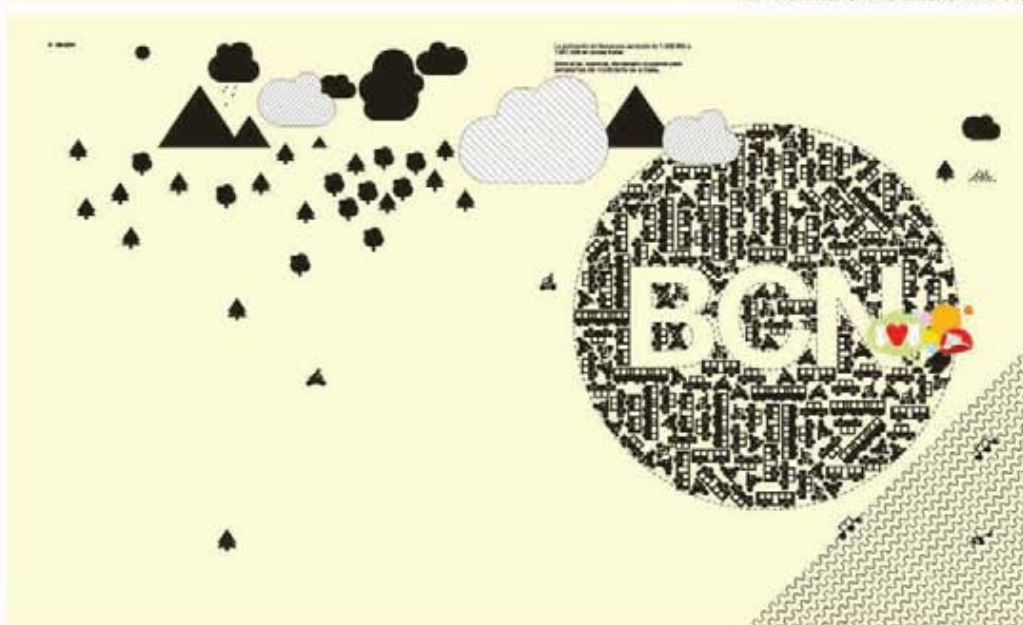
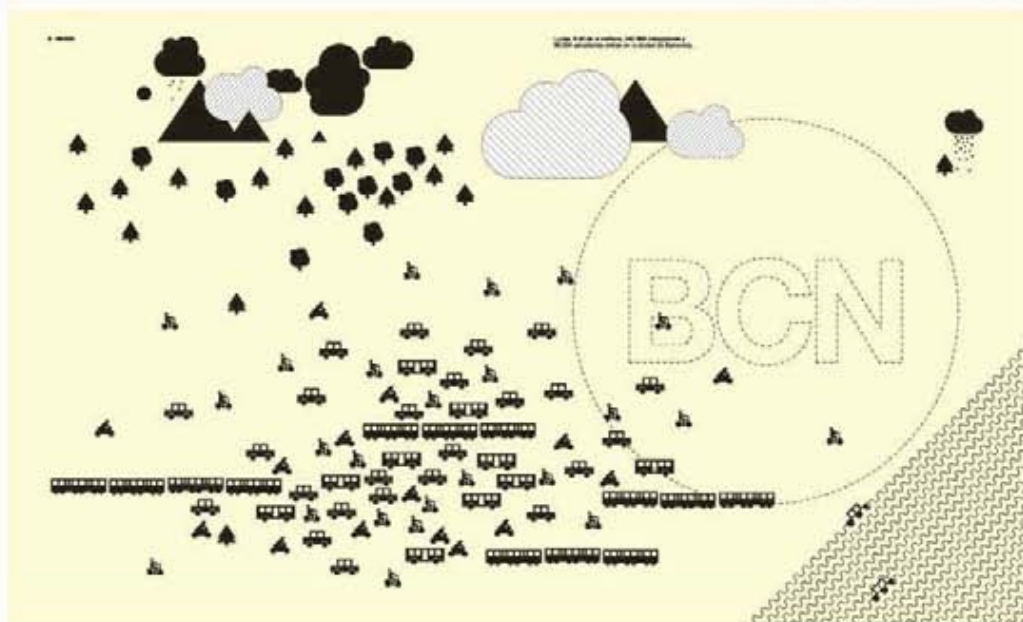
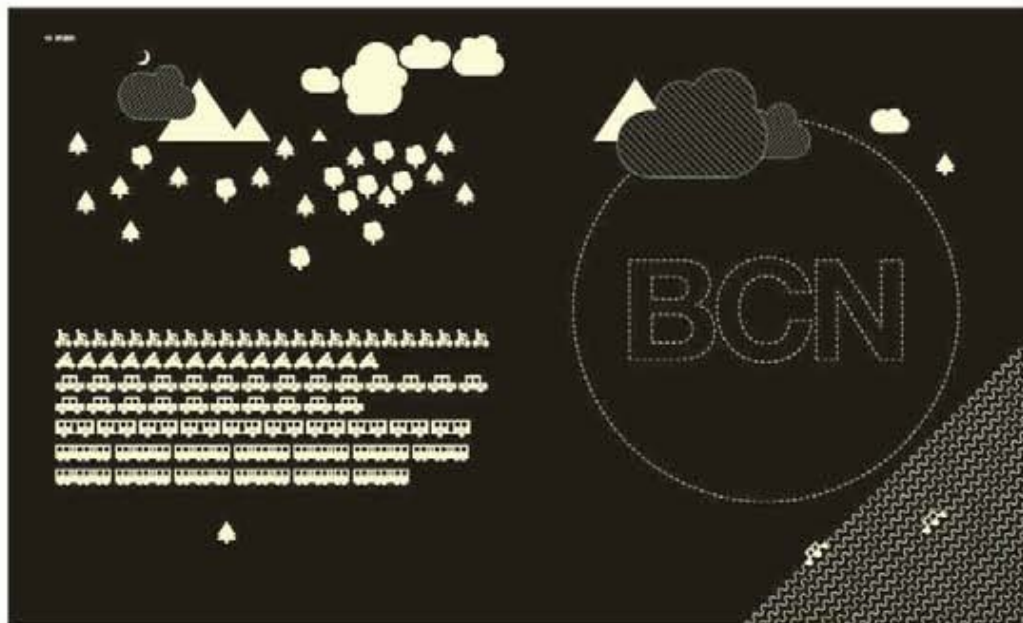
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Wegen der geringen Anzahl an Beobachtungen wurde die Anzahl der Faktoren auf zwei reduziert. Die Faktoren wurden durch Varimax- und Kaiser-Meyer-Olkin (KMO) Verfahren bestimmt. Die KMO-Werte lagen zwischen 0,7 und 0,8, was auf eine gute Zuverlässigkeit der Faktoren hinweist. Die Varimax-Methoden ergaben zwei Faktoren, die die meisten Items erklärten. Die Faktoren wurden durch die Items, die die höchsten Ladungen aufwiesen, benannt. Die Faktoren wurden durch die Items, die die höchsten Ladungen aufwiesen, benannt.

872

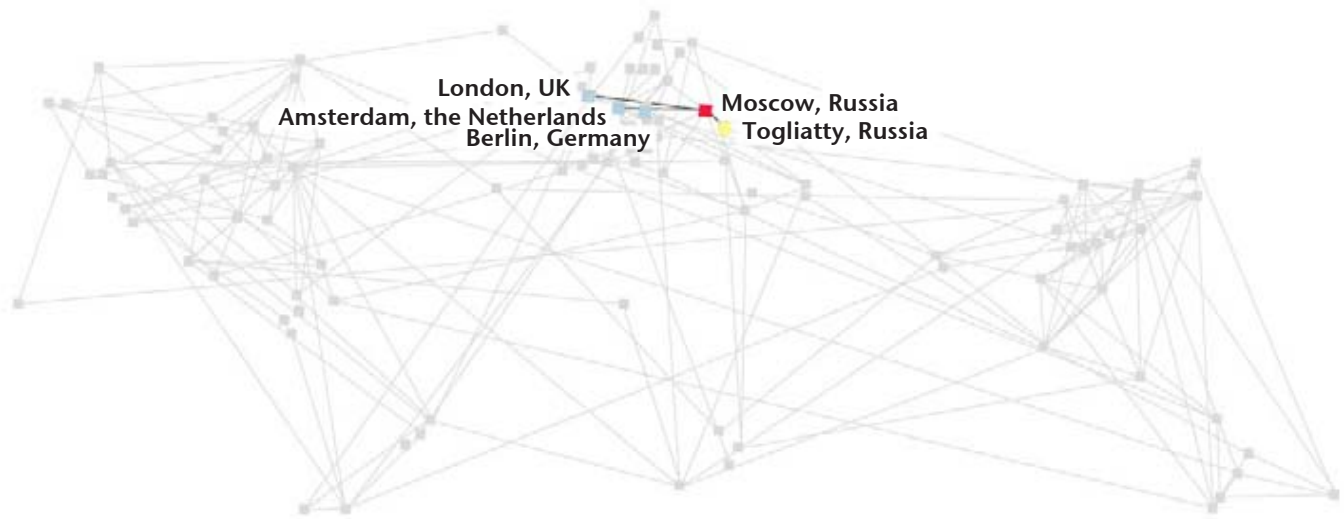


Tortilla Poster/Poster/2006



Creators/Magazine spreads/2006





## Vadik Marmeladov

[www.vadikmarmeladov.com](http://www.vadikmarmeladov.com)  
[vadikmarmeladov@gmail.com](mailto:vadikmarmeladov@gmail.com)

**Birthplace:** Togliatty, Russia

**Residence:** Moscow, Russia

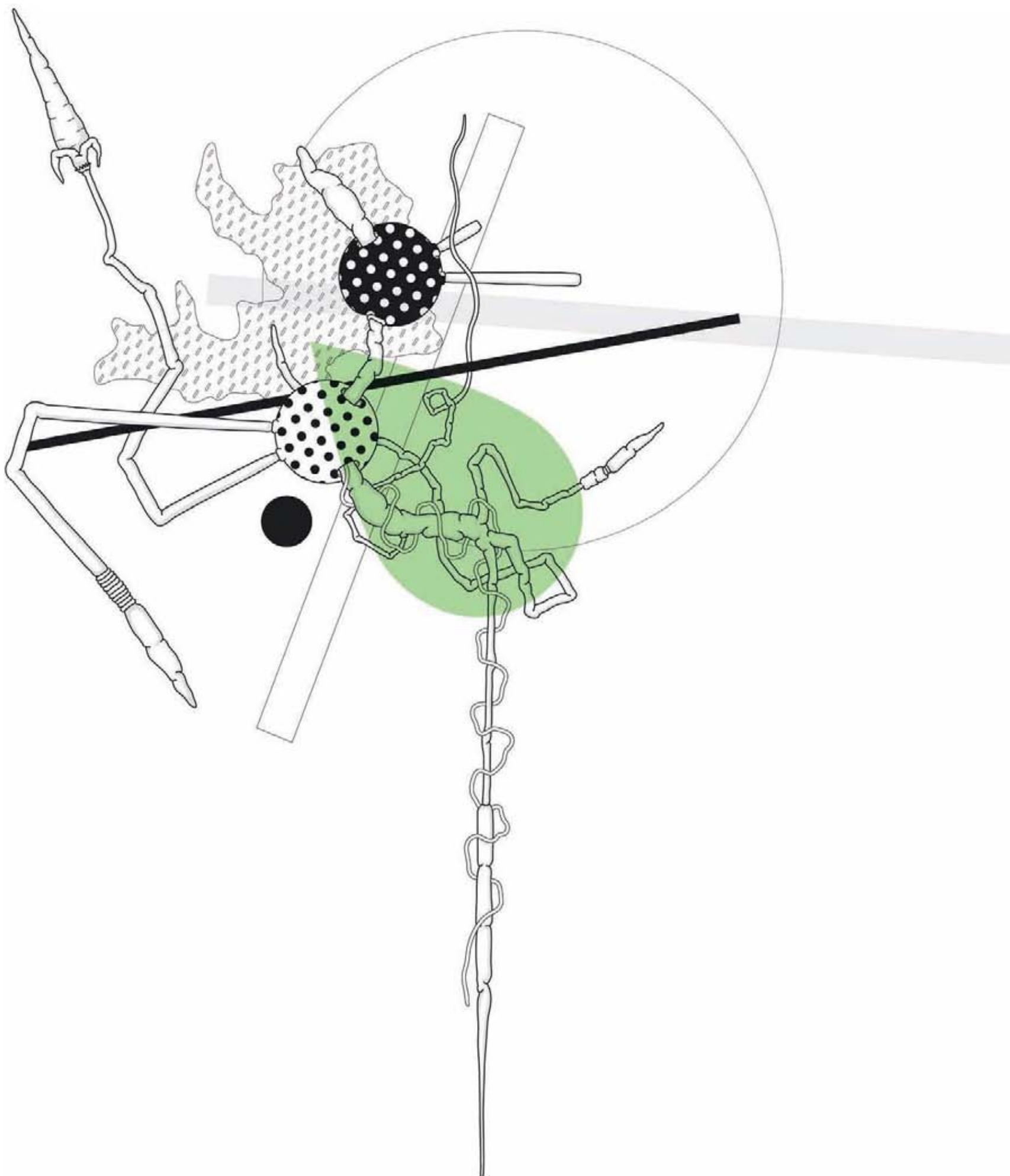
**Connecting cities:** London, UK/Berlin, Germany/Amsterdam, The Netherlands

VADIK MARMELODOV IS a young graphic designer who lives in Moscow. His most important project is his own life and this is exactly how he introduces himself commercially – as his own studio.

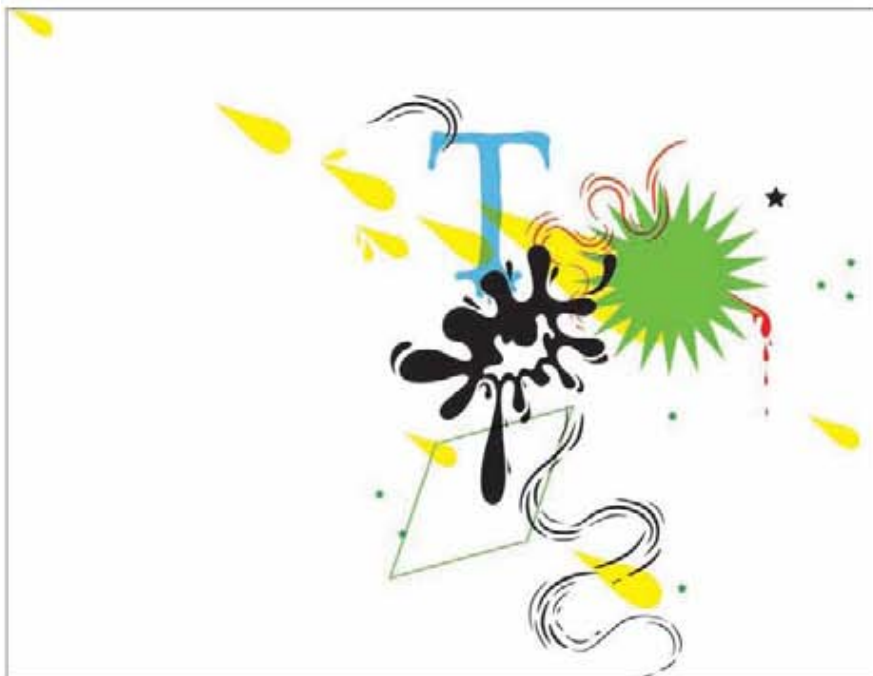
He develops graphic design pieces for traditional media and experimental projects created for new media. One of his most original pieces is the current series “My Time Machine,” a graphic project

which seeks to explore, what the artist calls, the archeology of the cliché. In 2008, this designer formed part of the selection for the “The New Easy” show, an exhibition commissioned by Lars Eijssen, which reflects on contemporary aesthetics. According to Eijssen “a New Easy work is one that looks as though it has been created in three minutes, demonstrating the genius of the artist who knows how to escape from a depressing world with no hope.”

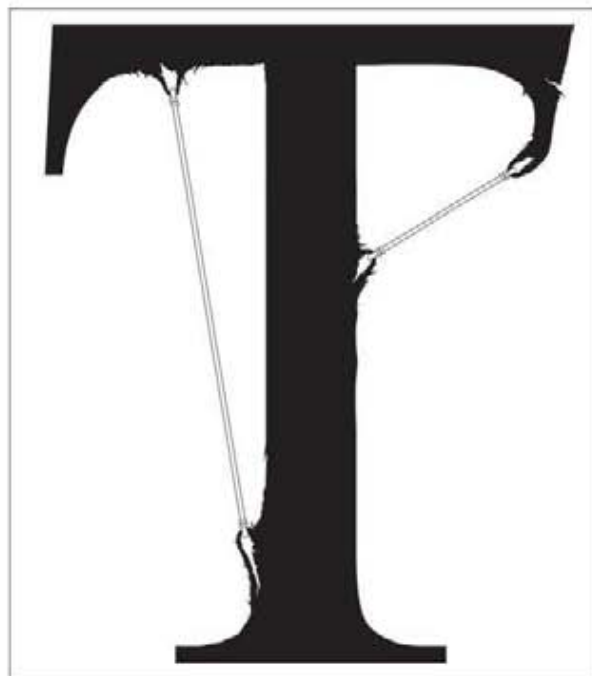
He is currently responsible for the Art Direction of *LAM* (Look at Me) magazine, an HTML publication that specializes in the trends in fashion, art, and music in Moscow. It has become a reference point for the emerging scene of artists, designers, and photographers from this city.



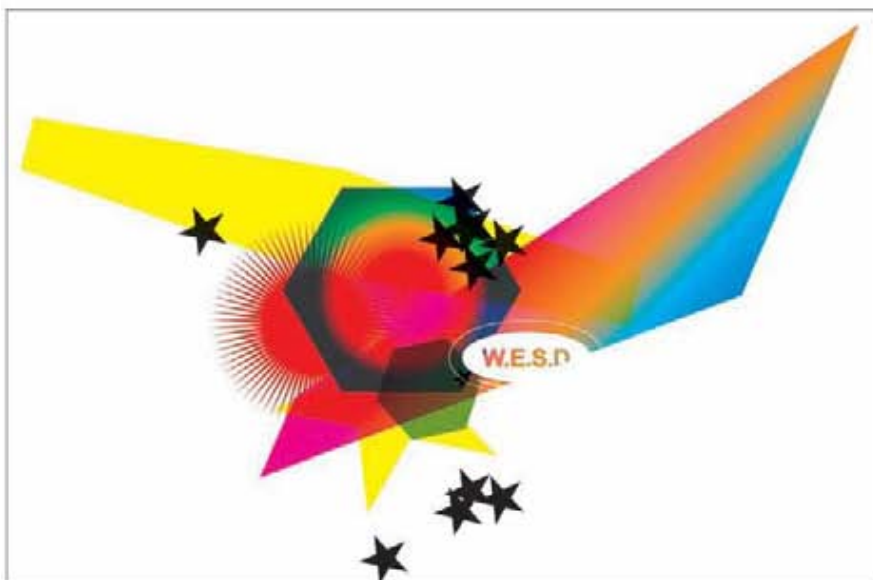




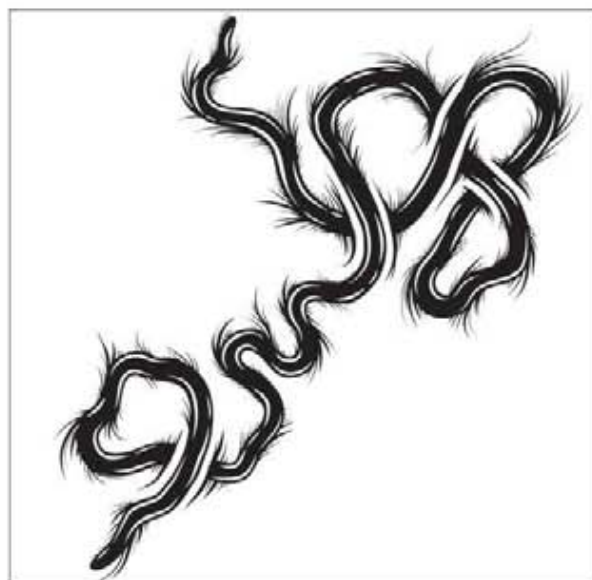
*LAM magazine/Digital magazine illustration/2008*



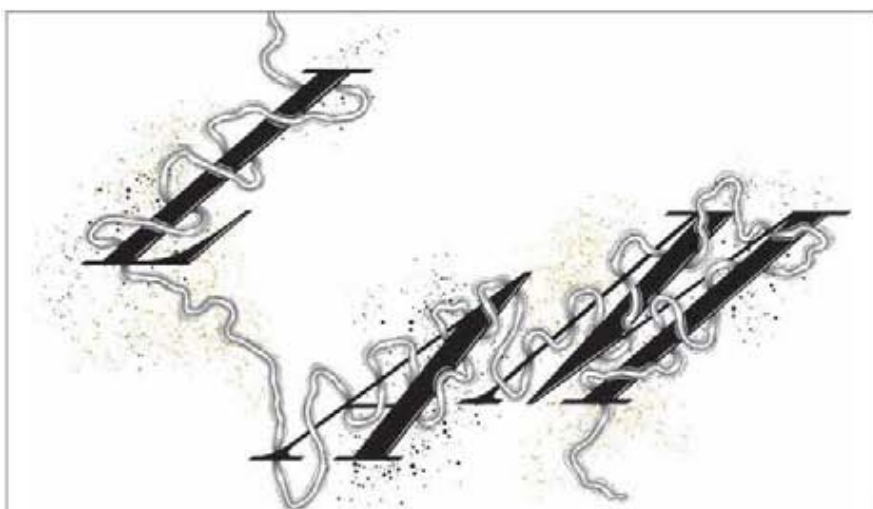
*Another Collusion With My T/Magazine illustration/2008*



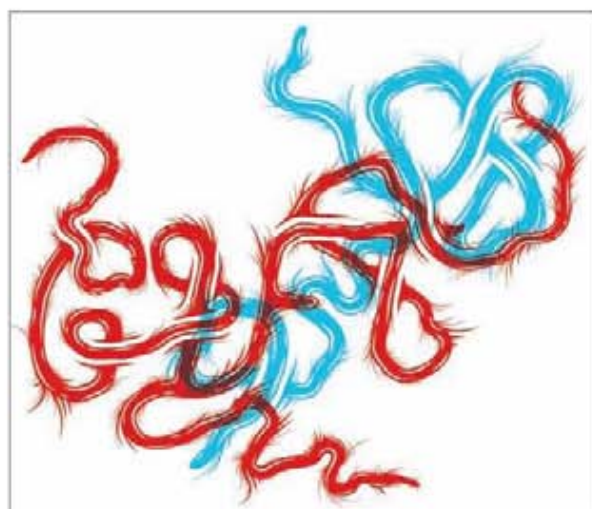
*W.E.S.D./Branding/2005*



*Hairy Gift/Magazine illustration/2008*



*LAM magazine/Digital magazine illustration/2008*

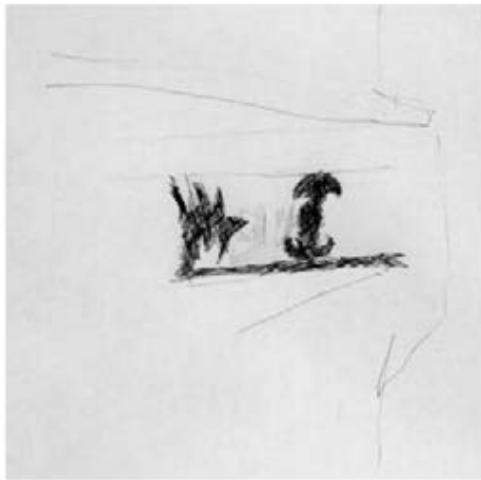
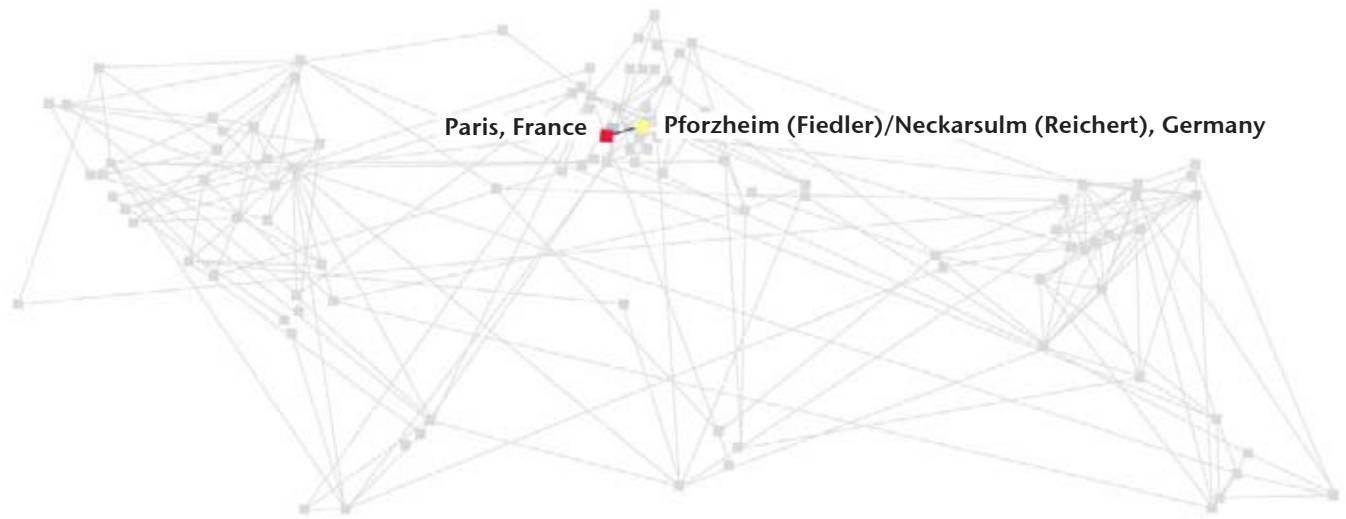


*Hairy Gift/Magazine illustration/2008*



Sensor/Magazine illustration/ 2006





## Vier5

**Marco Fiedler and Achim Reichert**  
[www.vier5.de](http://www.vier5.de)  
[contact@vier5.de](mailto:contact@vier5.de)

**Birthplace:** Pforzheim, Germany (MF)/ Neckarsulm, Germany (AR)

**Residence:** Paris, France

**Connecting cities:** Paris, France

PARIS, CONSIDERED TO BE ONE of the most beautiful and glamorous cities in the world, is the setting for Vier5 studio comprising the designers Marco Fiedler and Achim Reichert, a duo who started working together in 1999 in Frankfurt, Germany.

This creative team endeavors to avoid visually empty phrases, substituting them with creative, individual statements that are developed according to the media and

type of project. They create each one of their pieces with a classic notion of design, using it as a way to draft and construct new forward-looking images in the field of visual communication.

Much of their work has been commissioned by clients from the world of art and culture – including the Museum of Decorative Arts in Frankfurt, Documenta in Kassel, the Bordeaux School of Fine Art, and the Brétigny Center of Contemporary

Art. One of their most well known projects is the publication *Fairy Tale*, a photographic magazine of a thematic nature, designed and published by them.

The use of seemingly hand-created typography stands out in their daring yet simple graphic language. Their *pixeled* shapes refer to a computer aesthetic – a type of digital doodle which has become the emblematic signature of their designs.





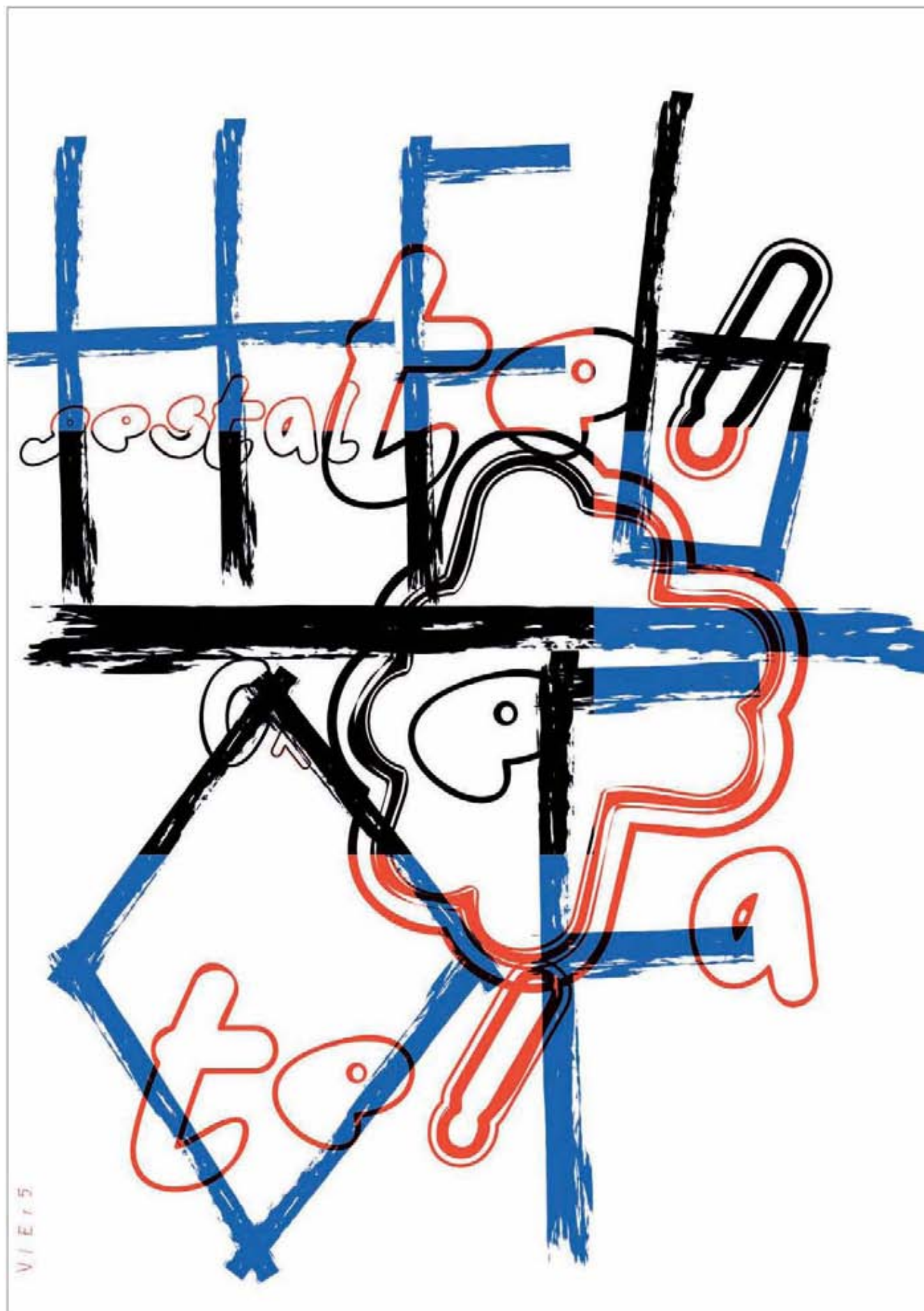




FAIRY TALE: issue architecture and interiors/Textbook, lay-out/Offset/2008

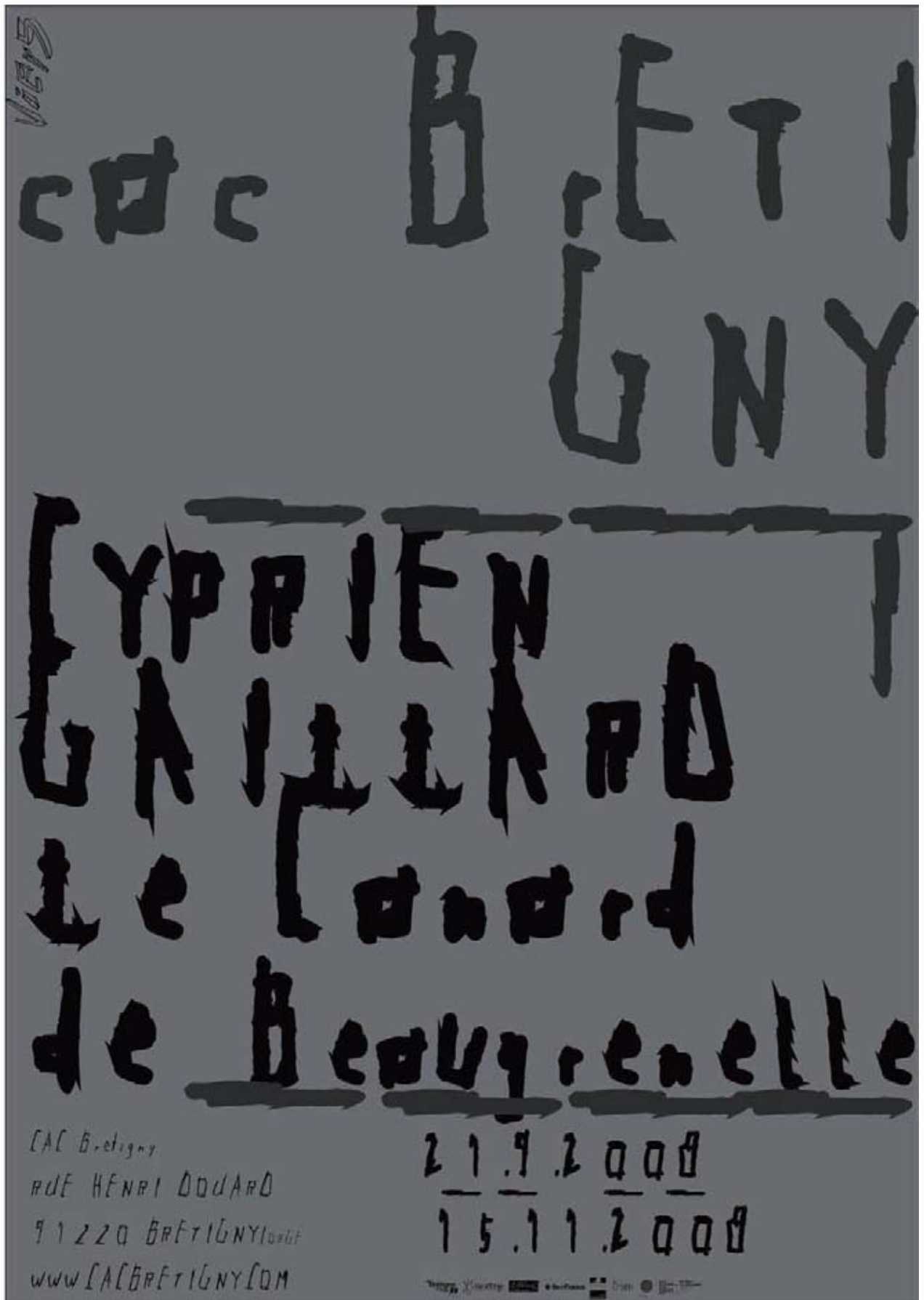


FAIRY TALE: issue architecture and interiors/Textbook, lay-out/Offset/2008

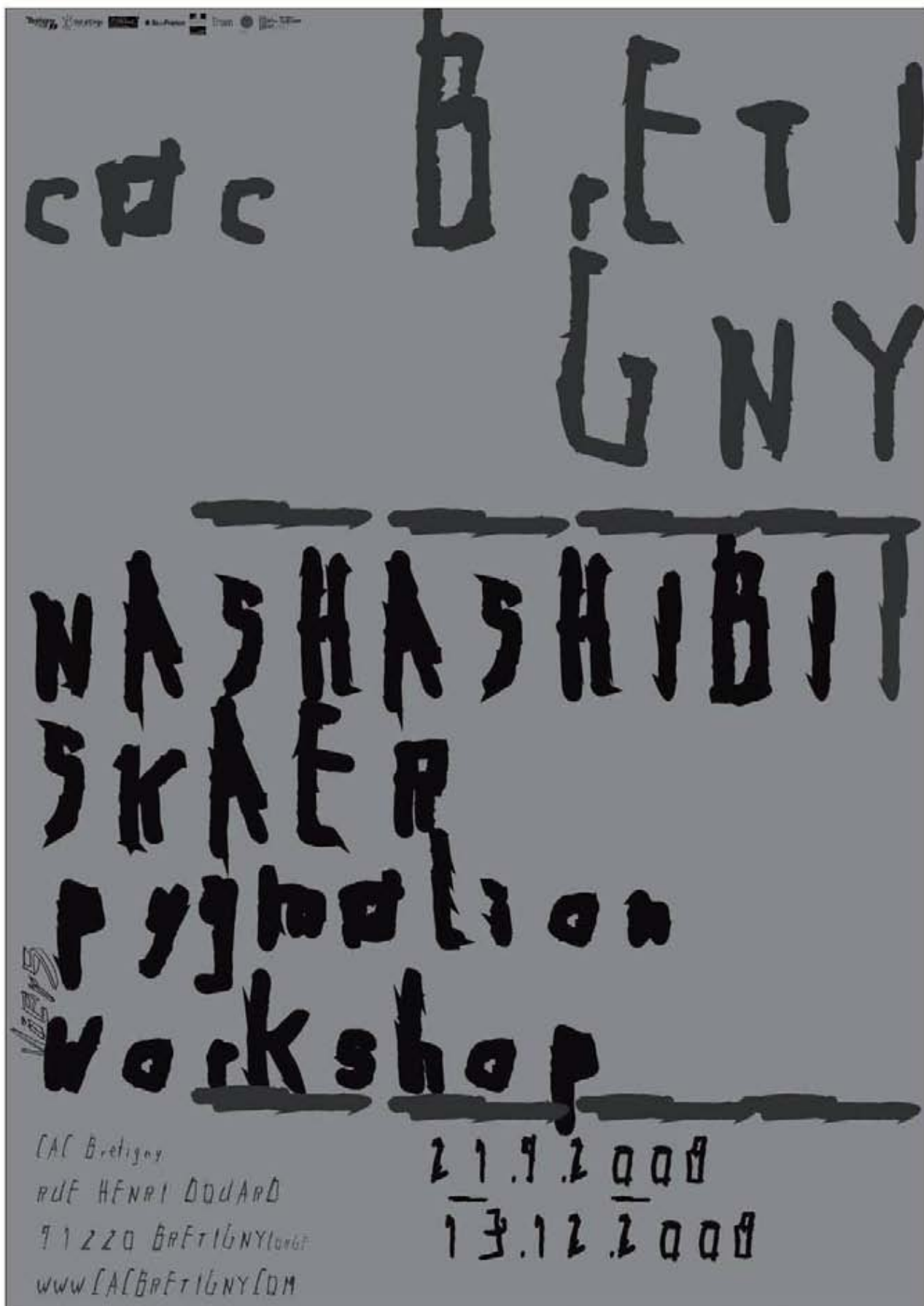


VIER5/Poster/Screen print/2007



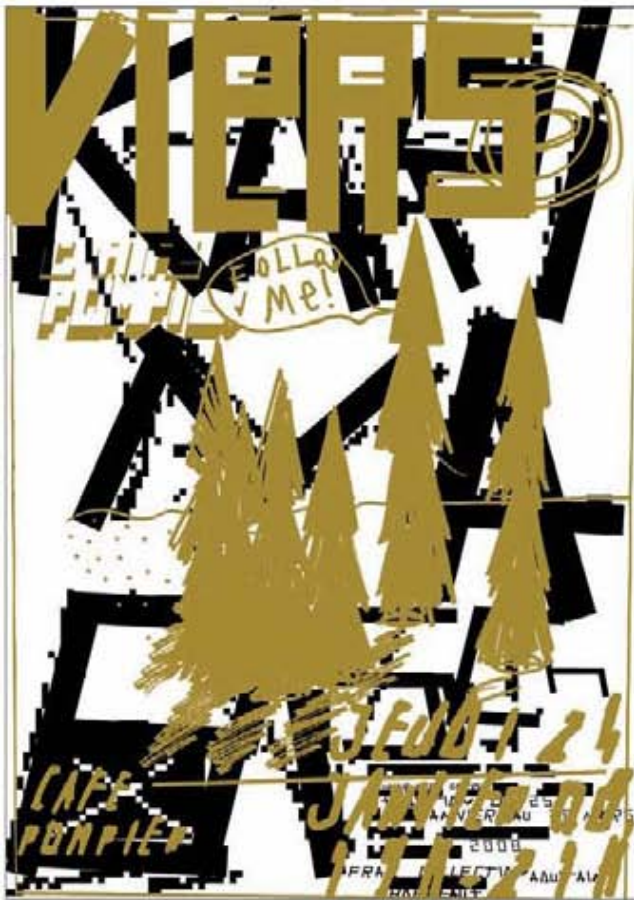


VIER5/Posters for the Centre of Contemporary Art in Brittany for the exhibition of Nashashibi Skaer and Cyprien Gaillard/Offset/2008



VIER5/Posters for the Centre of Contemporary Art in Brittany for the exhibition of Nashashibi Skaer and Cyprien Gaillard/Offset/2008





VIER5/Poster for the Ecole des Beaux Arts in Bordeaux for the lecture of Vier5/Screen print/2008



VIER5/Poster for the Ecole des Beaux Arts in Bordeaux for the lecture of Vier5/Screen print/2008



VIER5/Poster for the Centre of Contemporary Art in Brittany for the exhibition of Roman Ondak/Offset, Screen print (black)/2006



VIER5/Poster for the Centre of Contemporary Art in Brittany/Offset, Screen print (white)/Studio version/2006

Pierre Champion, Président de la Communauté d'agglomération du Val d'Orge,  
Frédéric Meignan, Vice Président à la Culture,  
Bernard Deraux, Maire de Brétigny-sur-Orge,  
Philippe Coma, Adjoint au Maire à la Culture et aux Festivités,  
Dominique Gaudel, Directrice de l'Espace Jules Verne,  
Pierre Gal-Blanc, Directeur du Centre d'art contemporain  
ont le plaisir de vous inviter au vernissage de l'exposition.



Nicolas Chardon, 'L'0'

Exposition du 10 mars au 23 mai 2007

Vernissage le dimanche 10 mars à 14h, bilunch.

Navette gratuite pour le CAC Brétigny au départ de la place du Châtelet,  
Paris à 13h place Théâtre du Châtelet, retour prévu sur Paris à 17h.  
Sans réservation, en fonction des places disponibles.

Entrée libre

Accès en RER C depuis la gare d'Orléans, Etampes,  
arrêt Brétigny. Train ELBA, DUBA, DEBA, ELAC.

Accès en voiture:  
depuis Paris: direction Lyon, sortie Viry-Châtillon, Fleury-Mérogis, puis Brétigny Centre.  
depuis Evry: Francilienne direction Versailles, sortie 39B, dir. Brétigny.  
depuis Versailles: Francilienne direction Evry, sortie 42 Brétigny centre.

CAC Brétigny  
Centre d'art contemporain de Brétigny  
Espace Jules Verne, rue Henri Dauterive  
91220 Brétigny-sur-Orge  
tel 01 60 85 20 76

Centre.

CAC Brétigny  
Centre d'art contemporain de Brétigny  
Espace Jules Verne, rue Henri Dauterive  
91220 Brétigny-sur-Orge  
tel 01 60 85 20 76

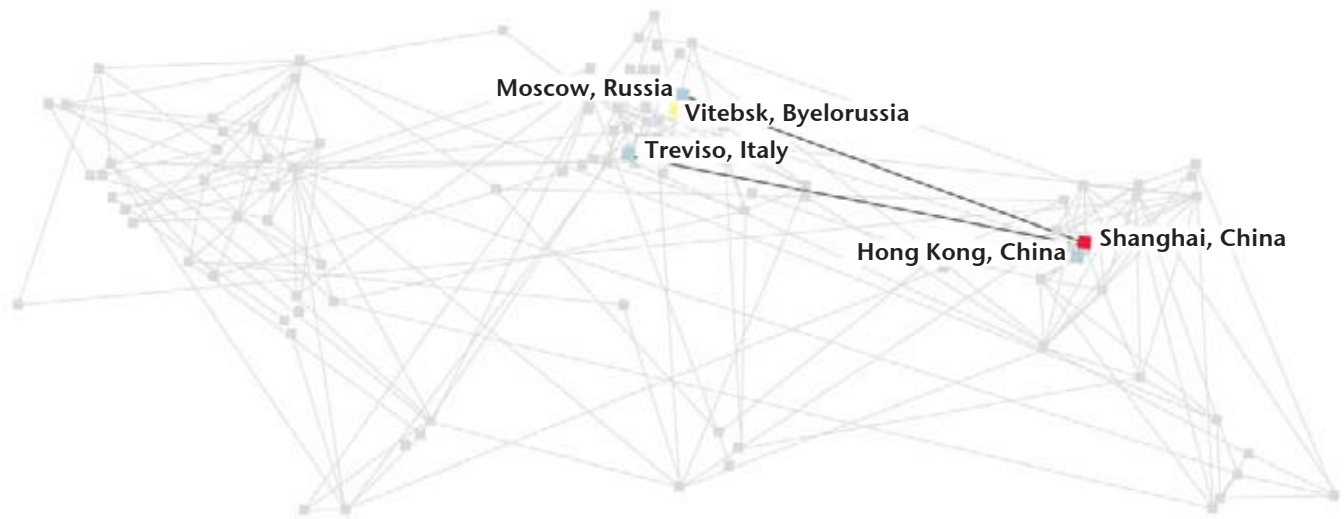
info@cacbrétigny.com  
www.cacbrétigny.com

Accès en RER C depuis Paris: direction Orléans, Etampes,  
arrêt Brétigny. Train ELBA, DUBA, DEBA, ELAC.

Accès en voiture:  
depuis Paris: direction Lyon, sortie Viry-Châtillon, Fleury-Mérogis, puis Brétigny Centre.  
depuis Evry: Francilienne direction Versailles, sortie 39B, dir. Brétigny.  
depuis Versailles: Francilienne direction Evry, sortie 42 Brétigny centre.

info@cacbrétigny.com  
www.cacbrétigny.com





## Vladimir Dubko

[www.vladimirdubko.com](http://www.vladimirdubko.com)  
[mailbox@vladimirdubko.com](mailto:mailbox@vladimirdubko.com)

**Birthplace:** Vitebsk, Byelorussia

**Residence:** Shanghai, China

**Connecting cities:** Treviso, Italy/Moscow, Russia/Hong Kong, China

AFTER GRADUATING WITH a degree in communication design, Vladimir Dubko worked for two years in the interactive department at Fabrica – the center of investigations in Italy. Here he experimented with diverse disciplines and developed commercial projects and personal illustration work. Subsequently, he moved to Moscow where he worked in advertising as art director. He currently works in Shanghai where he designs for important brands in the fashion industry.

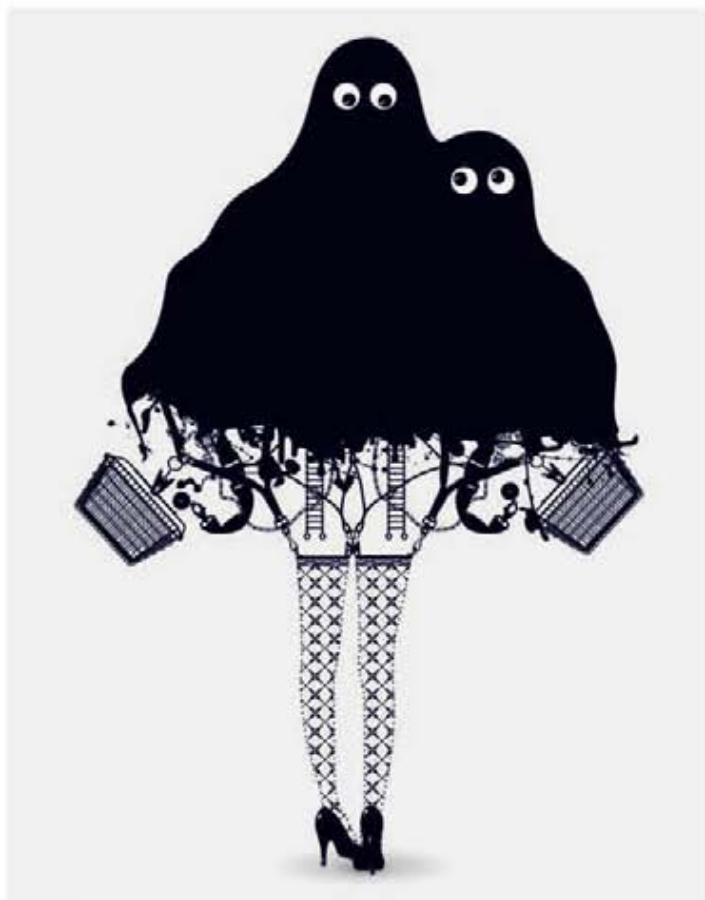
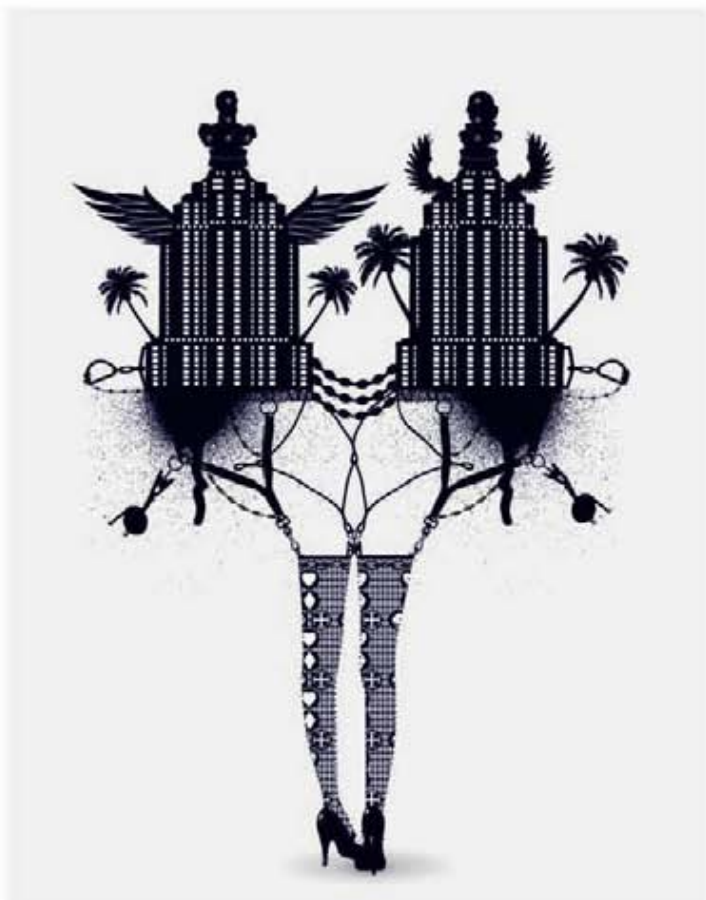
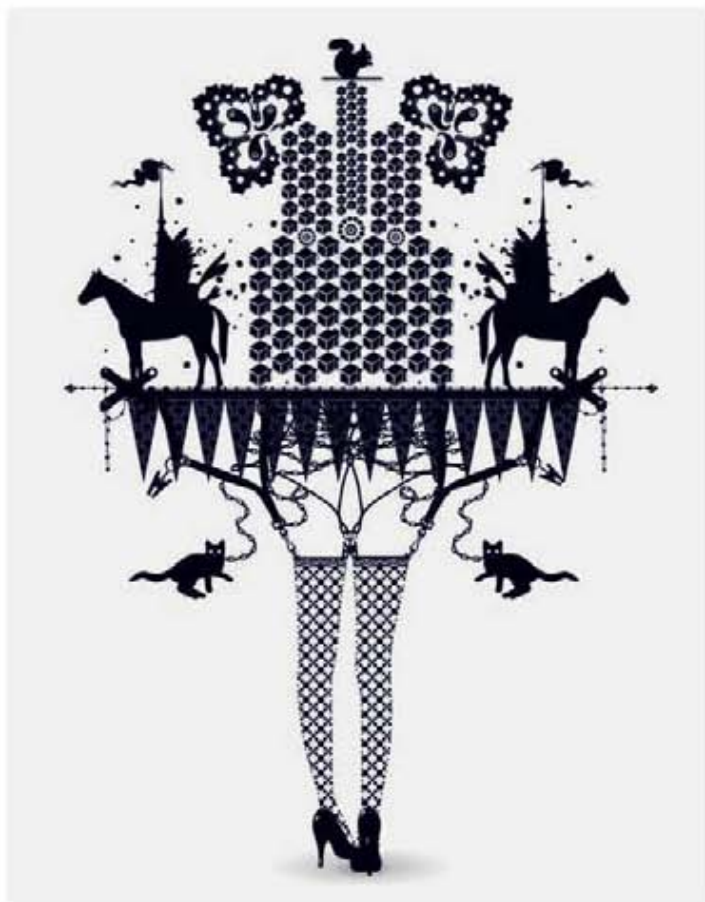
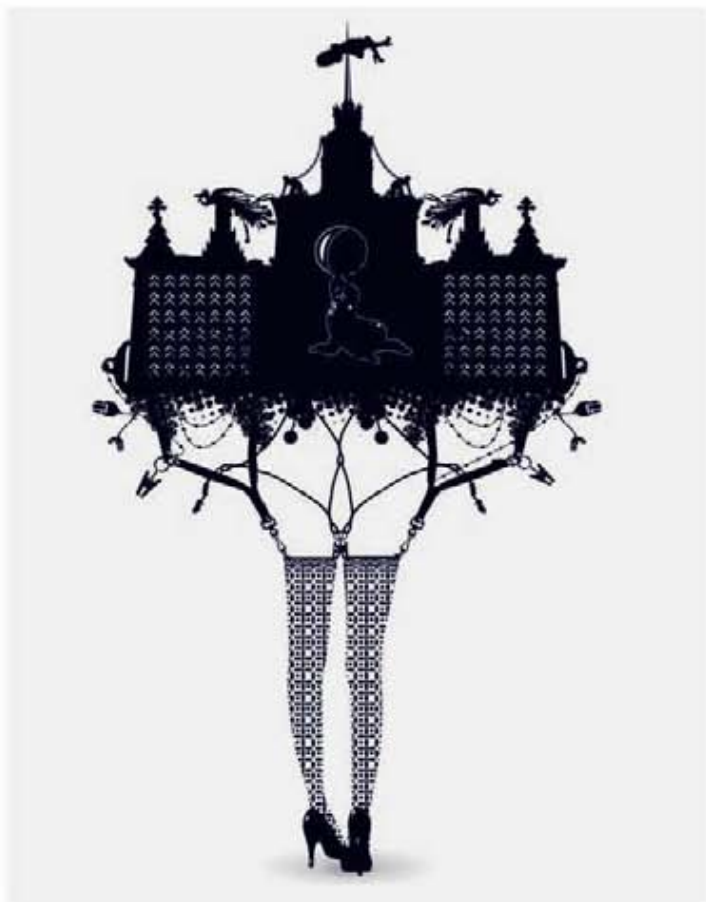
Dubko has worked on various publications such as the German magazine *Vorn* and the Moscow magazine *Fashion Collection*. Some of his projects have been reviewed in publications such as the magazines *Step* and *Beef*. He has also participated in exhibitions and art spaces in Moscow, Stockholm, San Francisco, and the Pompidou Center, in Paris, among others.

His work recreates a fun yet sophisticated stylish blend, which demonstrate the designer's interest in the world of fashion, in which he hopes to continue to develop. His biggest motivation is curiosity, and he firmly believes in design as a "great field in which to explore the world."







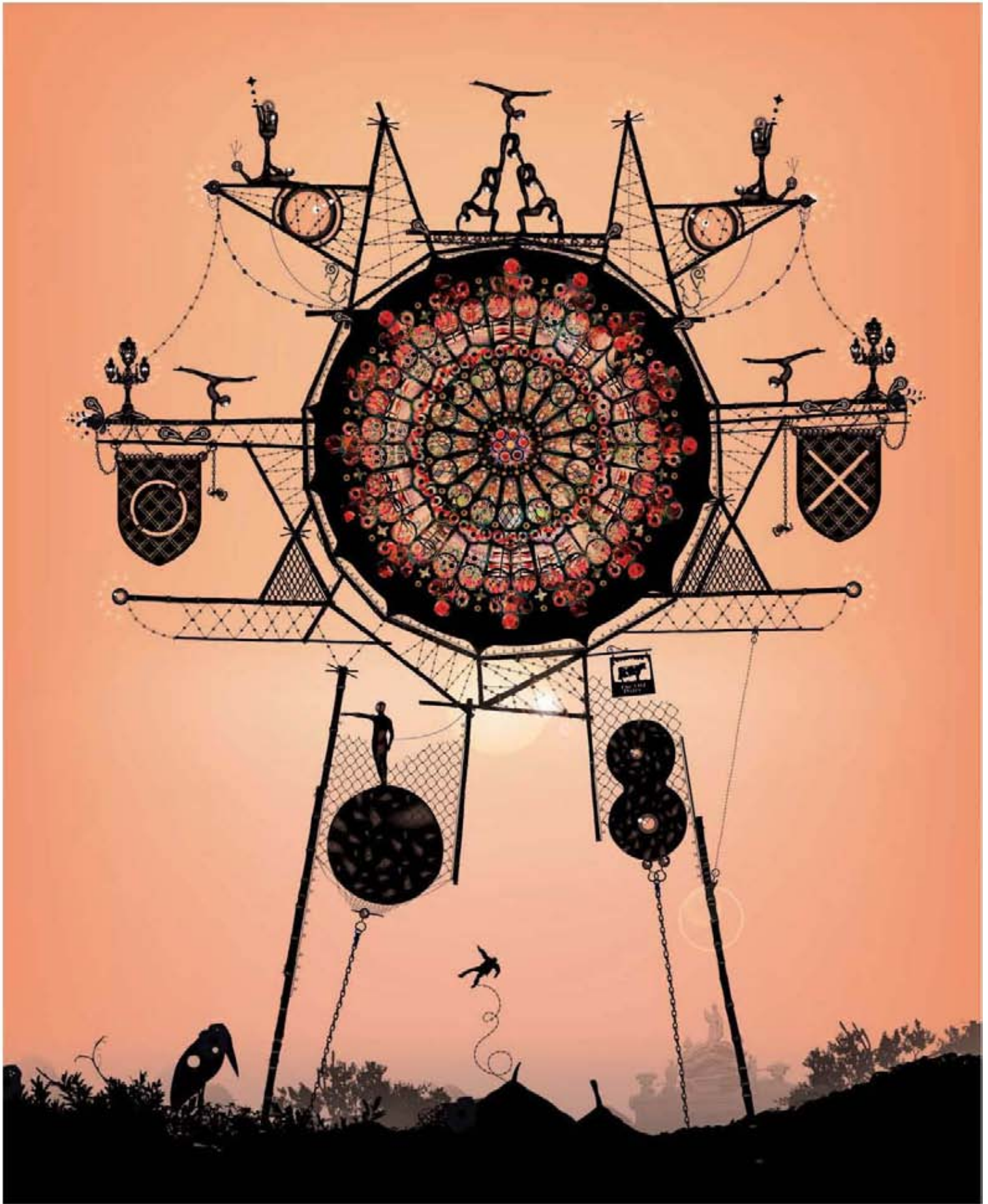


OVS Live More!/Four parts magazine inside cover illustration/2007



ProSays' Twinkle/Advertising campaign image and type design for a cosmetic brand/In collaboration with [www.tommylidesign.com](http://www.tommylidesign.com)/2008





*Beef magazine, Aussteiger/Editorial illustration/2007*





*LEDs, Birds, Roses/Artwork from a self-initiated project Count 2 Nine/2007*



*Moscow, OVS Live More!/Cover illustration and type design/2007*





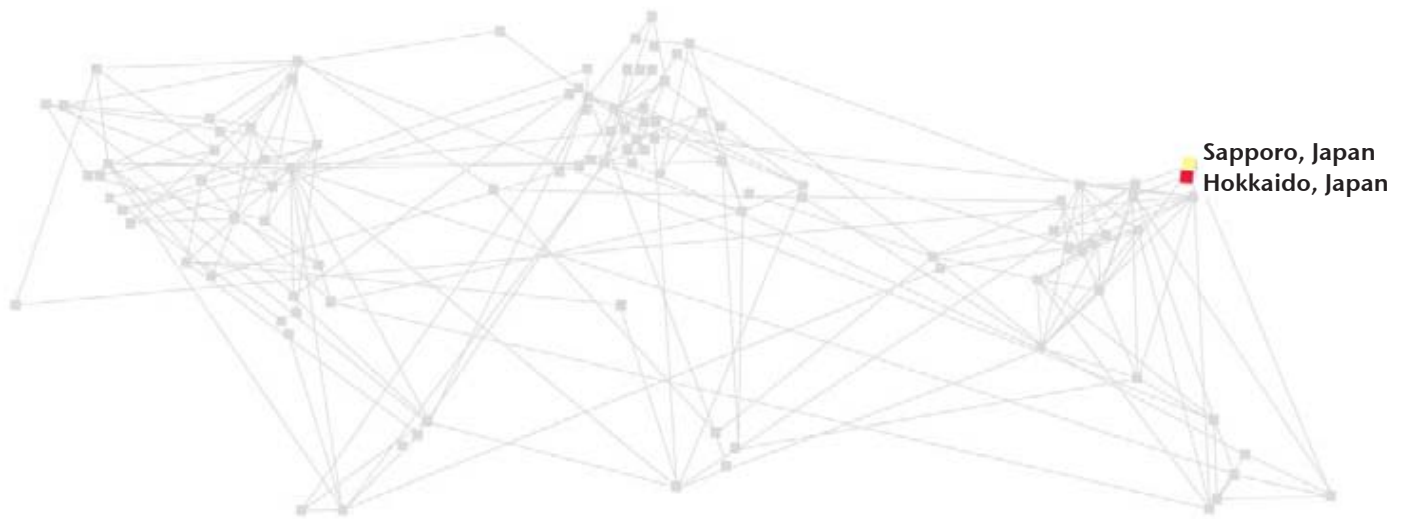
*Good Night, City Hawks!*/Artwork from a self-initiated project Count 2 Nine/2007





*Russian National Cuisine, OVS Live More!/Editorial illustration/2007*





## Wabisabi

Ryohey *wabi* Kudow and Kazushi *sabi* Nakanishi  
[www.homeinc.jp/wabisabitop.html](http://www.homeinc.jp/wabisabitop.html)  
[wabi@homeinc.jp](mailto:wabi@homeinc.jp)

**Birthplace:** Hokkaido, Japan

**Residence:** Sapporo, Japan

SINCE 1999 THIS STUDIO and its team of designers have developed projects for clients in areas as diverse as advertising, cinema, and industrial design.

Ryohey Kudow and Kazushi Nakanishi, who are childhood friends, base their work on the Asian philosophy of *Wabisabi* – a Japanese aesthetic term with notions of fleetingness, impermanence, beauty, and imperfection, combining minimalism with the warmth of nature in order to achieve harmony.

Their carefully illustrated graphic work reflects the influence of the tradition of Asian aesthetics based on simplicity and the use of lines. These designers have created outstanding posters for prestigious institutions such as the Association of Graphic Designers of Japan (JAGDA) as well as visual identities and logos for the Art Directors Club and the Copy Writers Club in Sapporo.

Some of their pieces have been awarded with prizes by the Art Directors Club in New York as well as by the International Toyama and Taiwan Poster Biennales. Their work has been exhibited in shows such as Dotmov 2005, Tree of Life, and SOSO. The duo currently work as art directors for the design agency Home, as well.







Calibonsai/Poster/2005



Taki/Poster/2005





Design Bussan Japan/Book/2008



hormons/Personal project/2006







## Attention.

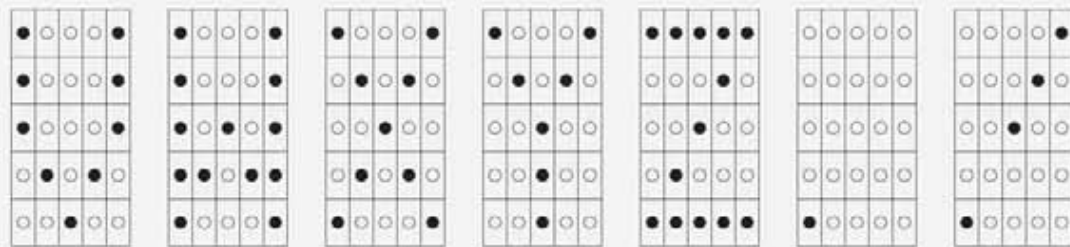
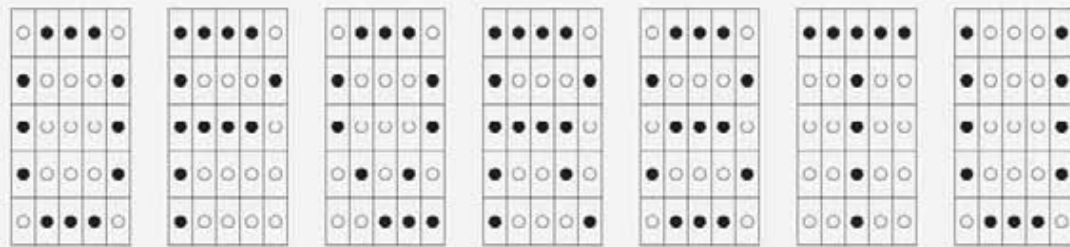
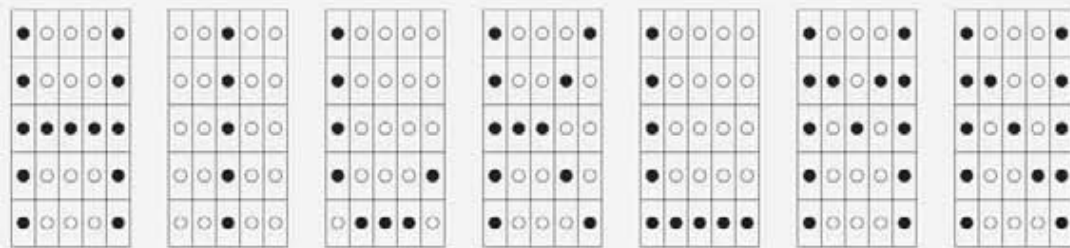
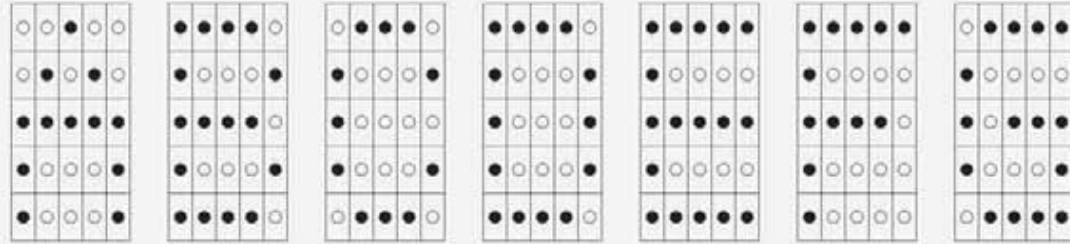
**Bear's kingdom,  
Hokkaido.**

A lot of bears live here.  
They're in the forest, in the mountains, and in the  
city. They're everywhere you go.  
They're very beautiful and strong.  
They're very friendly and kind.

Bears play, they eat, they  
sleep. They're everywhere you go.  
They're very beautiful and strong.  
They're very friendly and kind.  
They're very beautiful and strong.

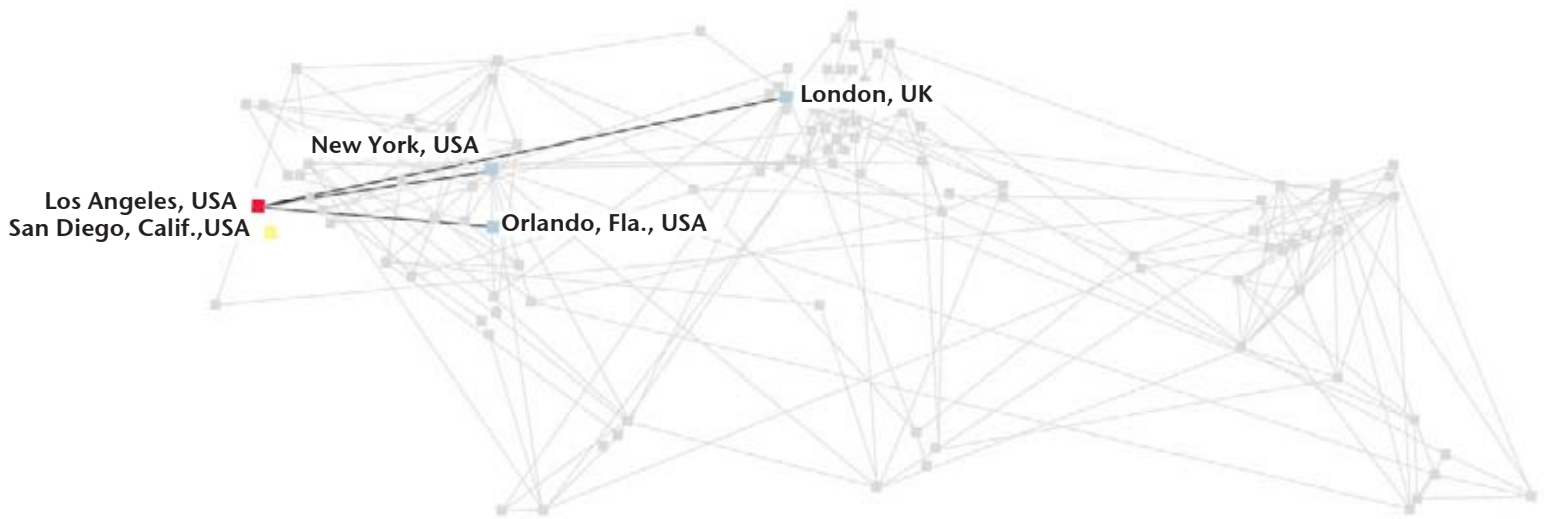
THE LION KING: A FILM BY ROBERT ZEMMEK  
© 1994 WALT DISNEY PICTURES

*Bear's kingdom, Hokkaido/Original typeface/2006*



h105 wbichord





## WeAreNøtYøu

[www.wearenotyou.com](http://www.wearenotyou.com)  
[me@wearenotyou.com](mailto:me@wearenotyou.com)

**Birthplace:** San Diego, California, USA

**Residence:** Los Angeles, USA

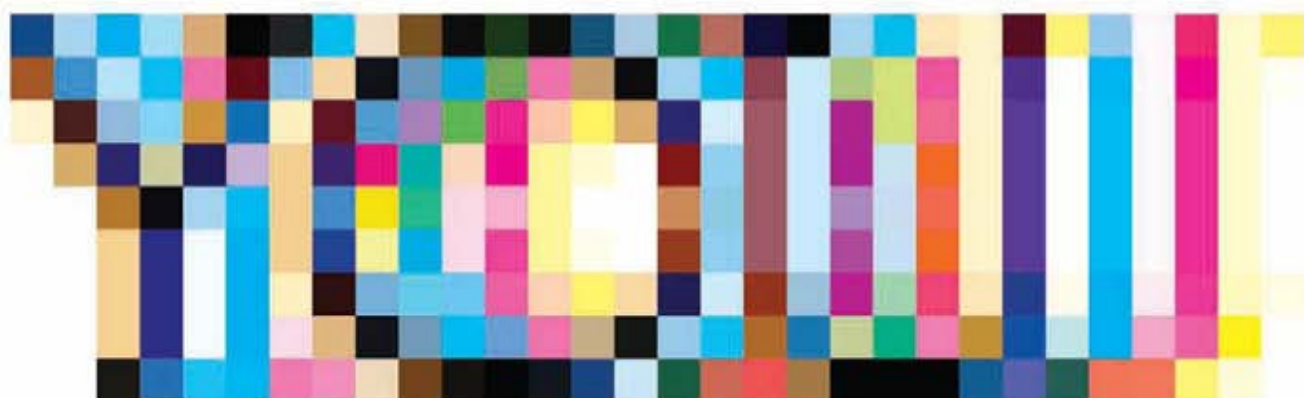
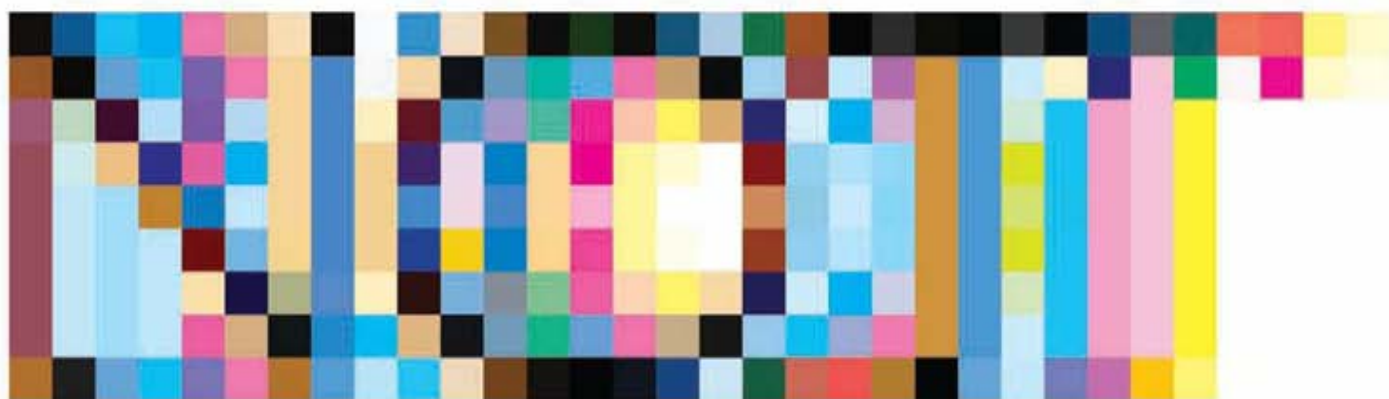
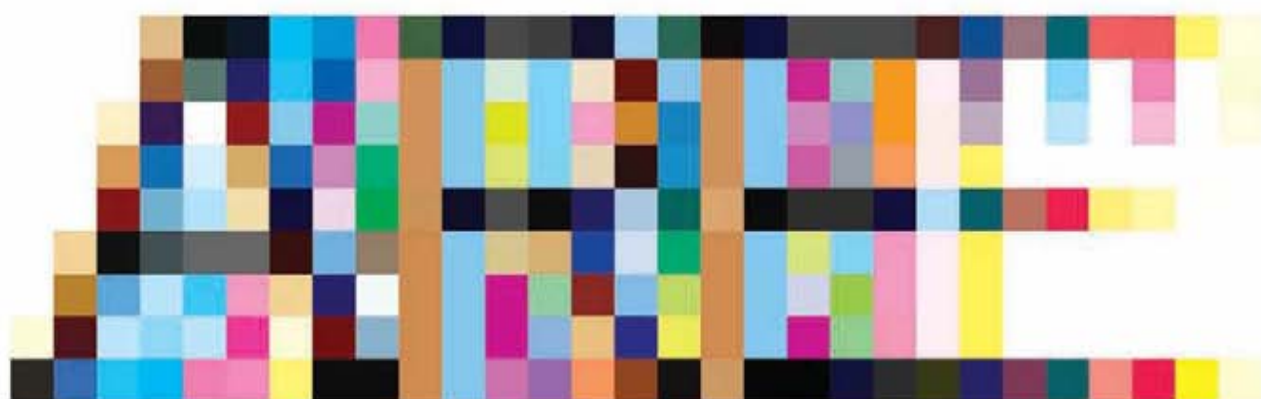
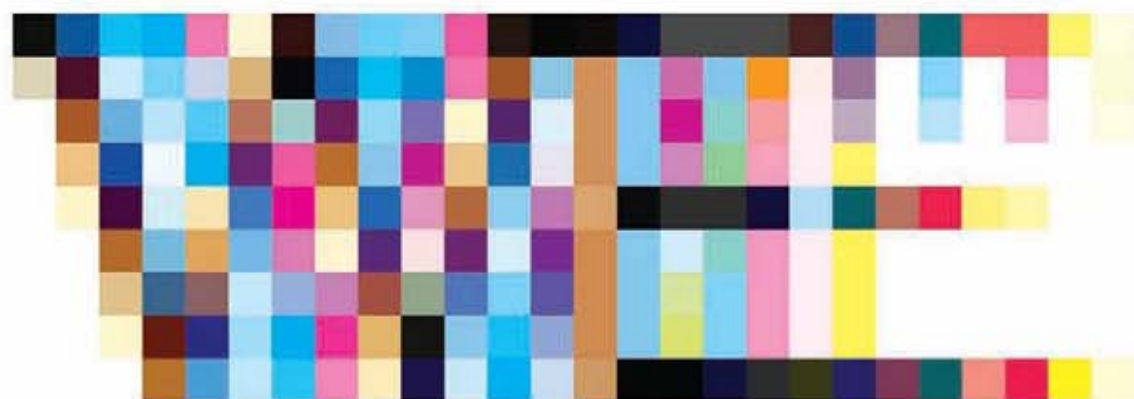
**Connecting cities:** London, UK/New York, USA/Orlando, Florida, USA

THIS STUDIO WAS CREATED by Jarred Eberhardt in Los Angeles in 2007. Its main focus is on branding, printed material, typography, and Web design projects.

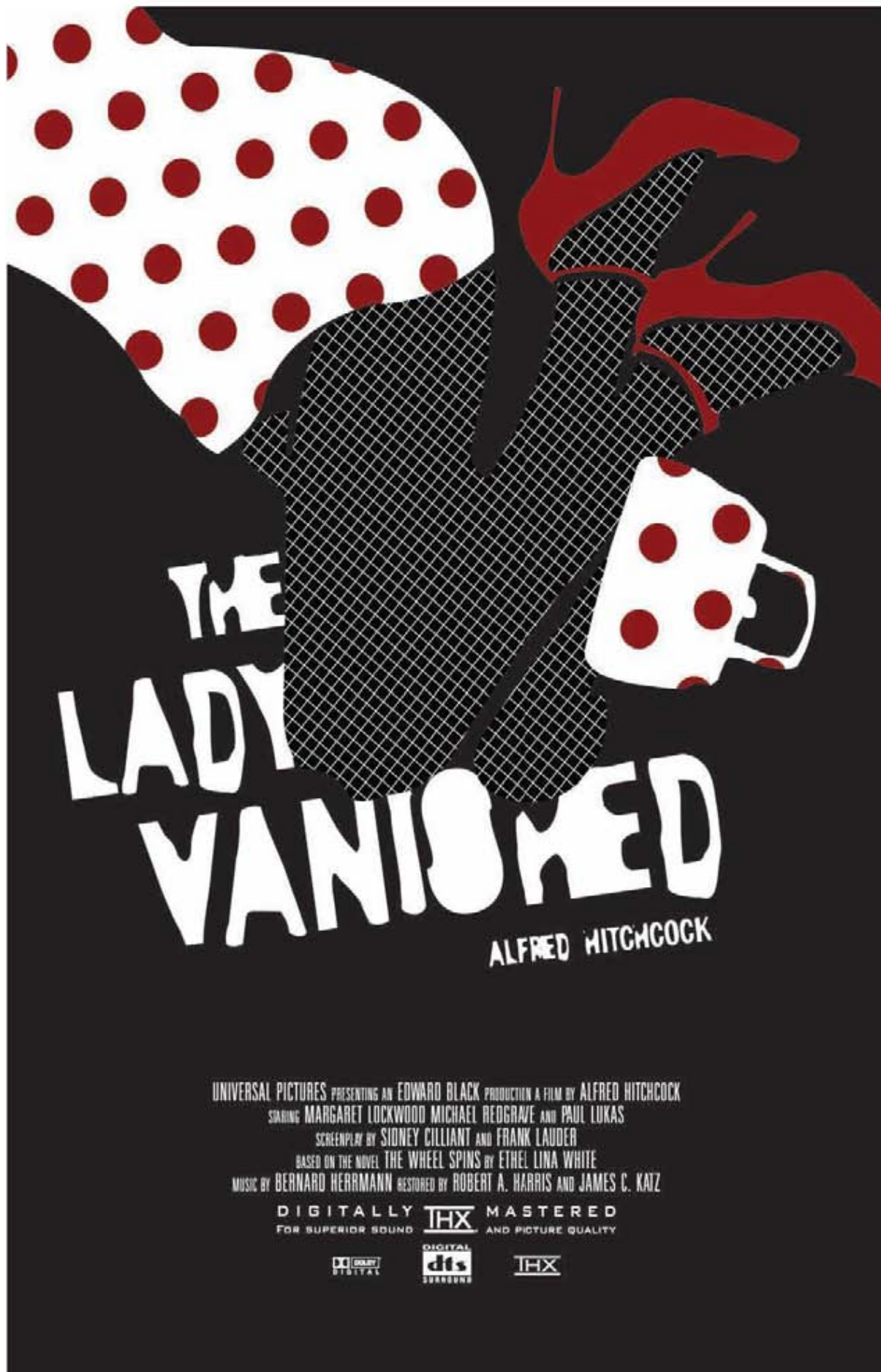
Eberhardt works mostly for the extreme sports industry, although he admits that his creativity knows no bounds and he is comfortable with any field, from clean, traditional corporate design to more daring and experimental terrain. He is a strong believer of the power of the imagination and views design itself as a process.

"WeAreNøtYøu eats, sleeps, and drinks CMYK and RGB. WeAreNøtYøu is not a big studio. WeAreNøtYøu hopes to work with you soon. WeAreNøtYøu believes in the all powerful moustache. WeAreNøtYøu loves Los Angeles but hates L.A. WeAreNøtYøu prefers Burt Reynolds to Steve Gutenberg. WeAreNøtYøu likes the cinema and the music that you would laugh at. WeAreNøtYøu tries to do each thing as though it were being done for the first time. WeAreNøtYøu prefers working on

rainy days. WeAreNøtYøu believes that week days are the thinking person's weekend. WeAreNøtYøu will never abandon you, it will never deceive you, and it will never run from you, nor leave you stranded. WeAreNøtYøu loves Tom Waits and Wu-Tang. WeAreNøtYøu were classed as number one by their mothers. WeAreNøtYøu has something up its sleeve. WeAreNøtYøu is different. WeAreNøtYøu is glad not to be you."





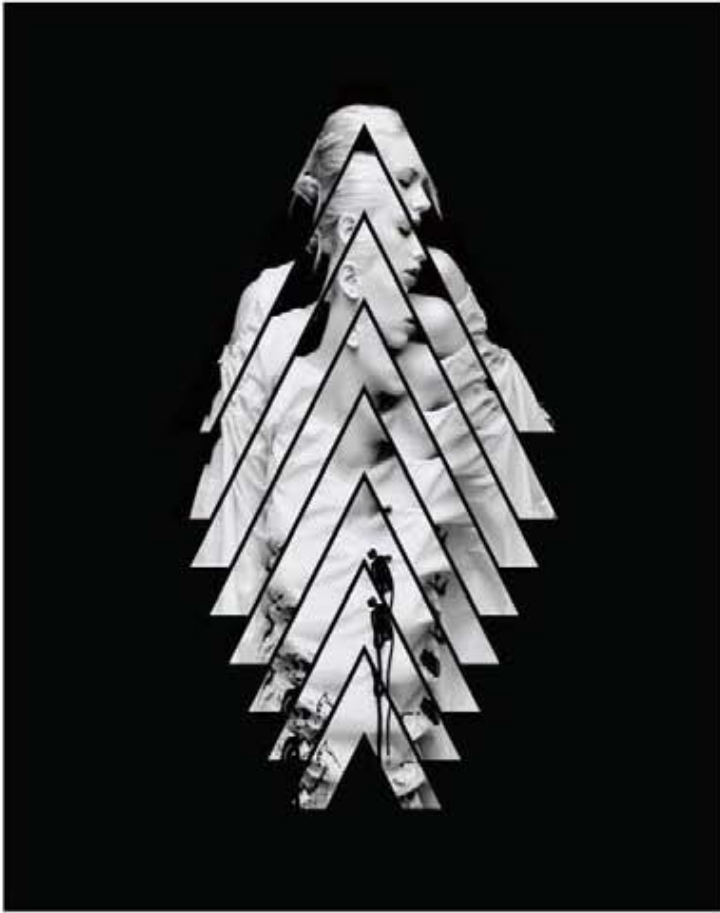


*The Lady Vanished/Poster/2006*

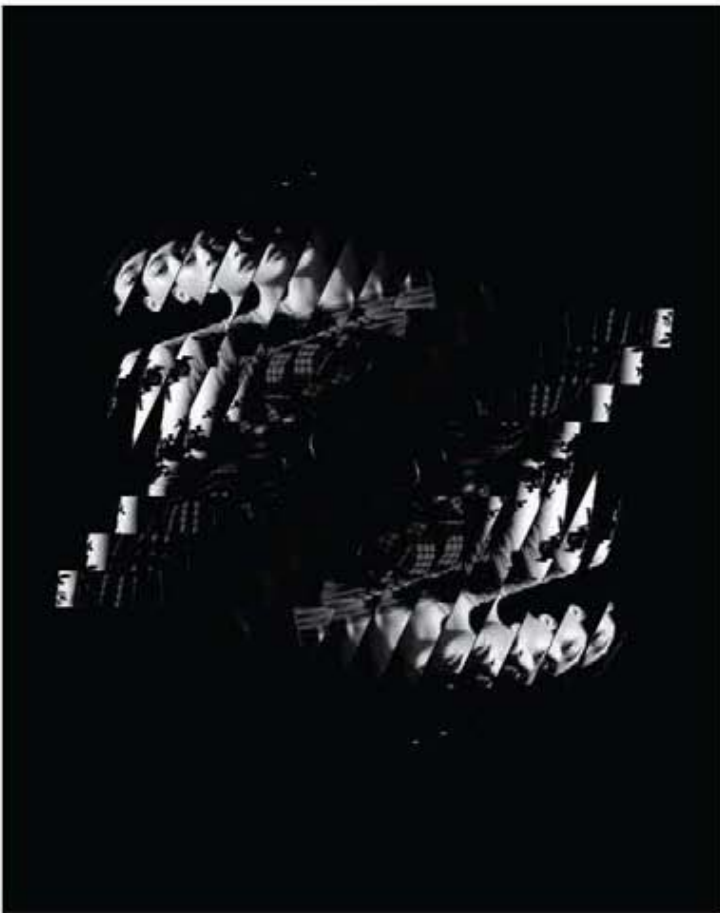


WeAreNøtYøu ■ 571

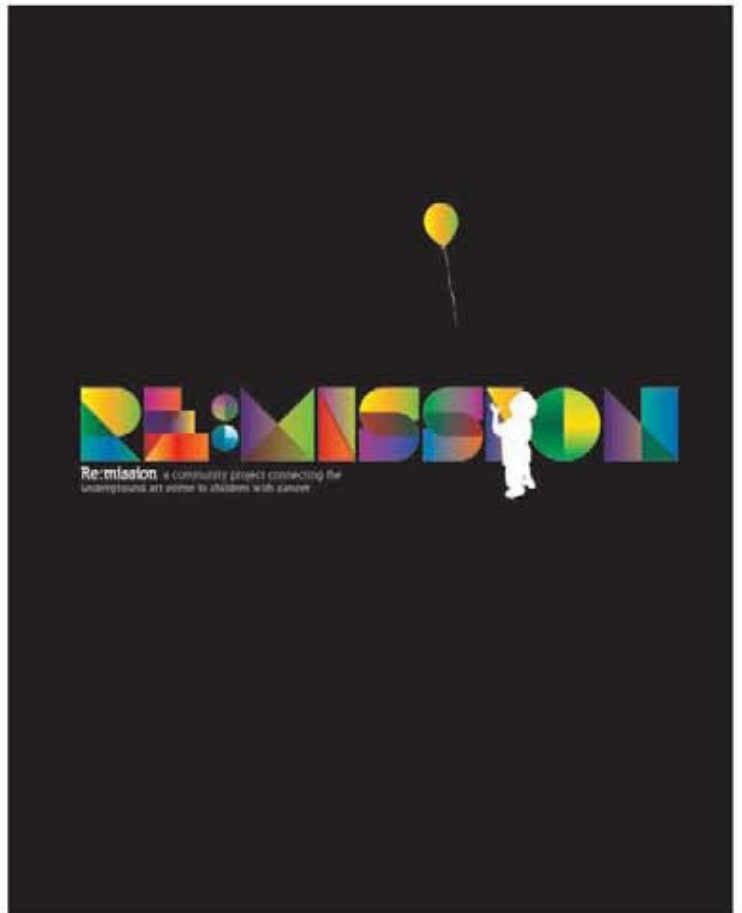




*Static Movement/Posters/2007*



*Static Movement/Posters/2007*

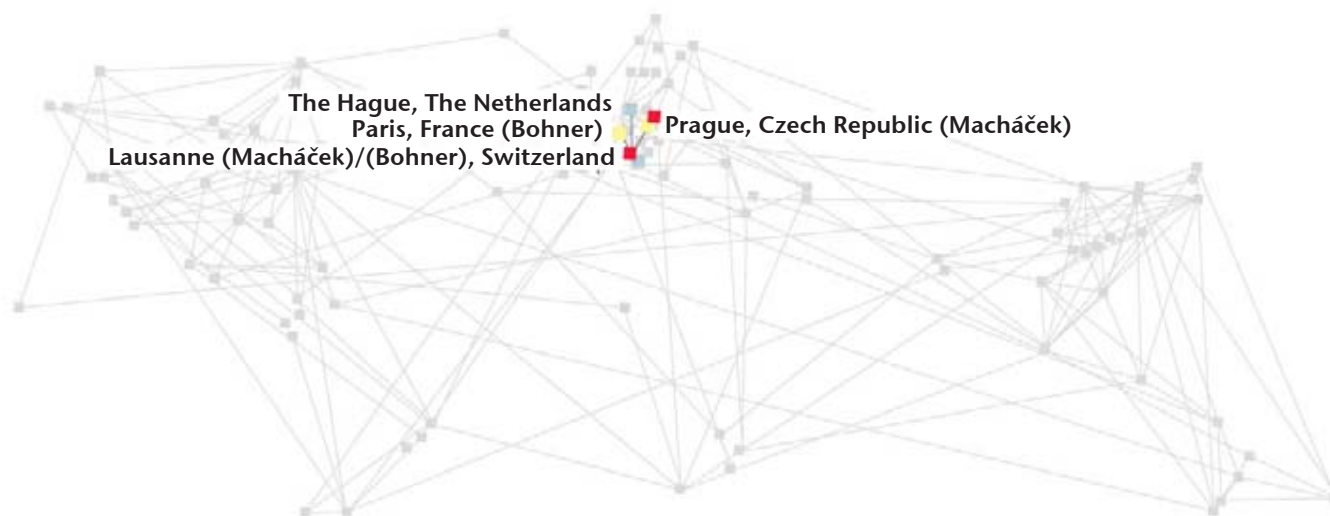


*Remission/Book cover/2008*

**WEST COAST DIRTY SOUTH**  
**FREESTYLE GHETTO HOUSE**  
**HARDCORE BAMBABOUNCE**  
**GOLDEN AGE HORRORCORE**  
**TURNTABLISM MEMPHIS**  
**GRIME MAFIOSO NEO SOUL**  
**REGGAETON SNAP HYPHY**  
**BACKPACK EAST COAST**  
**CHOPPED & SCREWED JAZZ**  
**NEW SCHOOL MIAMI BASS**  
**BALTIMORE CLUB G FUNK**  
**NERDCORE NU METAL**  
**INSTRUMENTAL ACID RAP**  
**OLD SCHOOL NEW JACK**  
**BRAZILIAN FUNK GANGSTA**  
**CHICANO CRUNK ELECTRO**  
**ALTERNATIVE TWO STEP**  
**RAPCORE GHETTO TECH**  
**POLITICAL MIDWEST MOBB**  
**ABSTRACT POP RAP RAGGA**  
**PORNOCORE UK GARAGE**  
**SOUTHERN TRIP HOP**  
**COUNTRY BOUNCE**

 WeAreNotYou





## Welcometo

**Adam Macháček & Sébastien Bohner**

[www.welcometo.as](http://www.welcometo.as)

[mail@welcometo.as](mailto:mail@welcometo.as)

**Birthplace:** Prague, Czech Republic (AM)/Paris, France (SB)

**Residence:** Lausanne, Switzerland; Prague, Czech Republic (AM)/Lausanne, Switzerland (SB)

**Connecting cities:** The Hague, The Netherlands/Lausanne, Switzerland

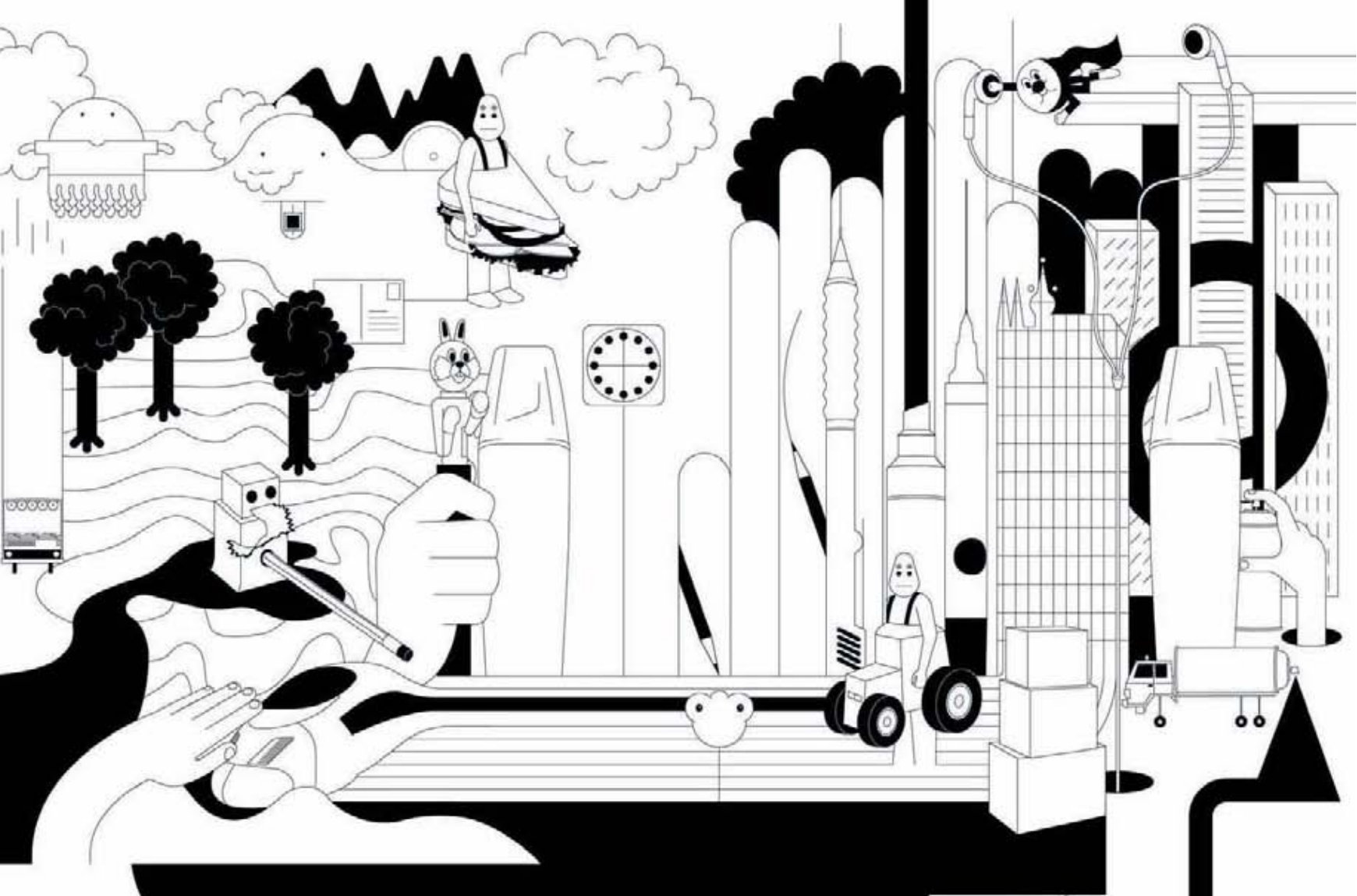
ADAM MACHÁČEK AND Sébastien Bohner are Welcometo – a team of graphic designers, typographers, and illustrators who work together, although they live in Lausanne and Prague respectively.

Macháček graduated from the Academy of Art, Architecture and Design of Prague and Bohner graduated with degrees in design and communication from the Ravensbourne College of London. They

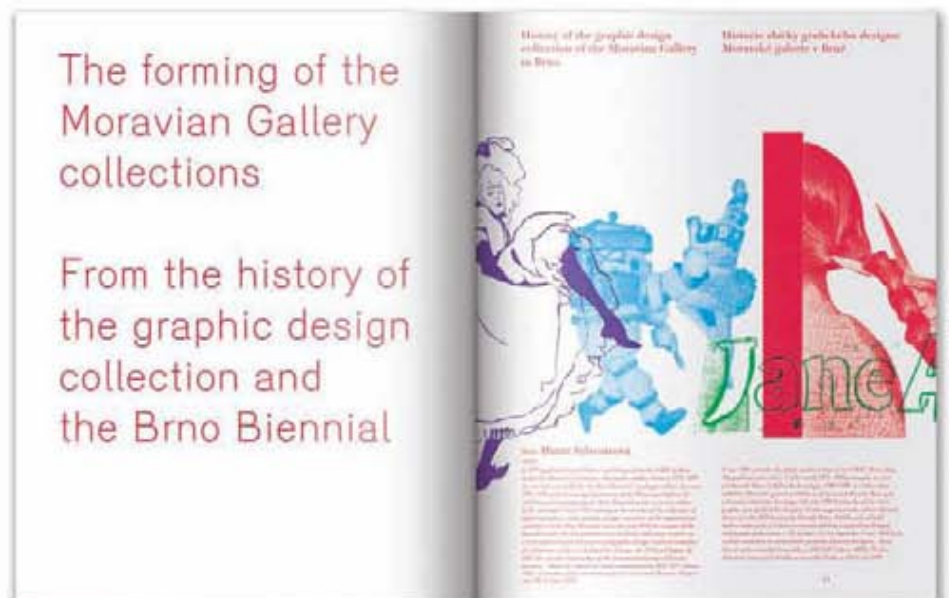
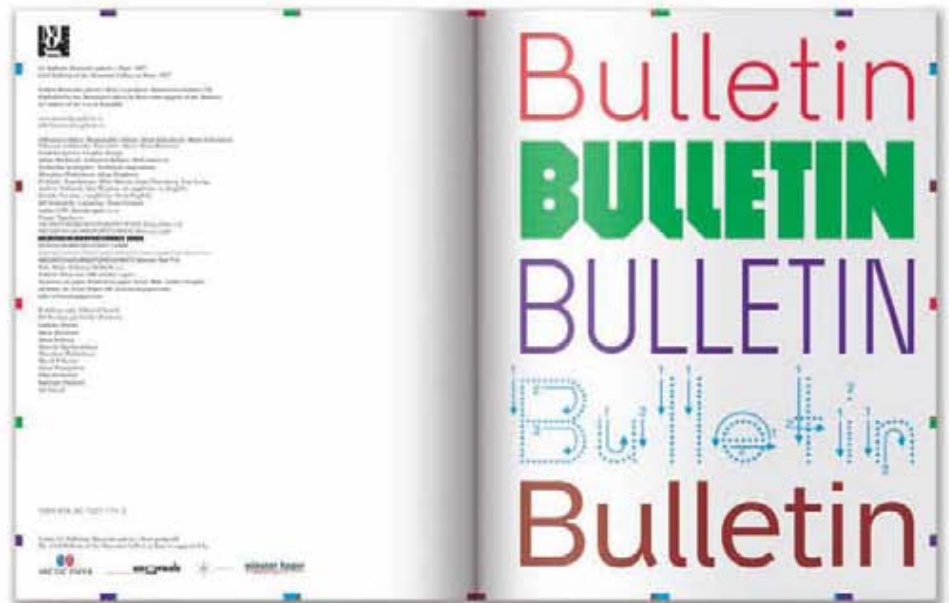
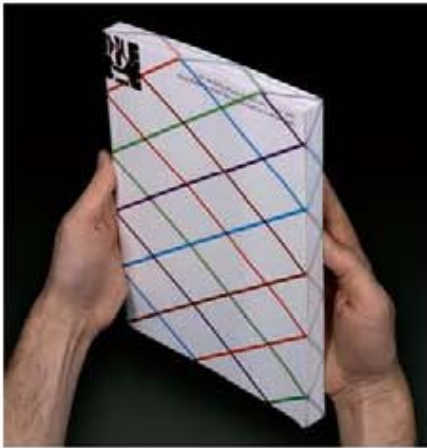
first met during an internship at the renowned Dumbbar studio in The Hague in 2002 and joined forces to develop projects together two years later.

They work mostly on printed and editorial projects, although they have also developed visual identity work, interventions in space and textile design. This duo has contributed to numerous publications such as *Communication Arts*, *Font*, and the Czech magazine *Komfort*.

Their graphic work stands out for its powerful visual and versatile style. The nature of the job dictates whether their work is fun, geometric, and colorful or requires a greater purity and a monochrome aesthetic, showing extreme care and attention to detail. Together they also carry out personal projects as artists and as curators, participating in and/or organizing exhibitions in important spaces such as the Moravian Gallery in Brno and the Academy of Art, Architecture and Design in Prague.







The Moravian Gallery/Bulletin/Sewn paperback/Offset/2007





Streetwear/Book cover/Offset/Published by Chronicle Books/2006



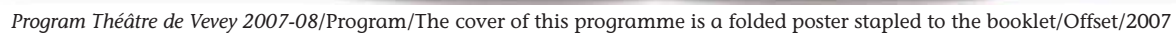
Streetwear/Book spreads/Offset/Published by Chronicle Books/2006



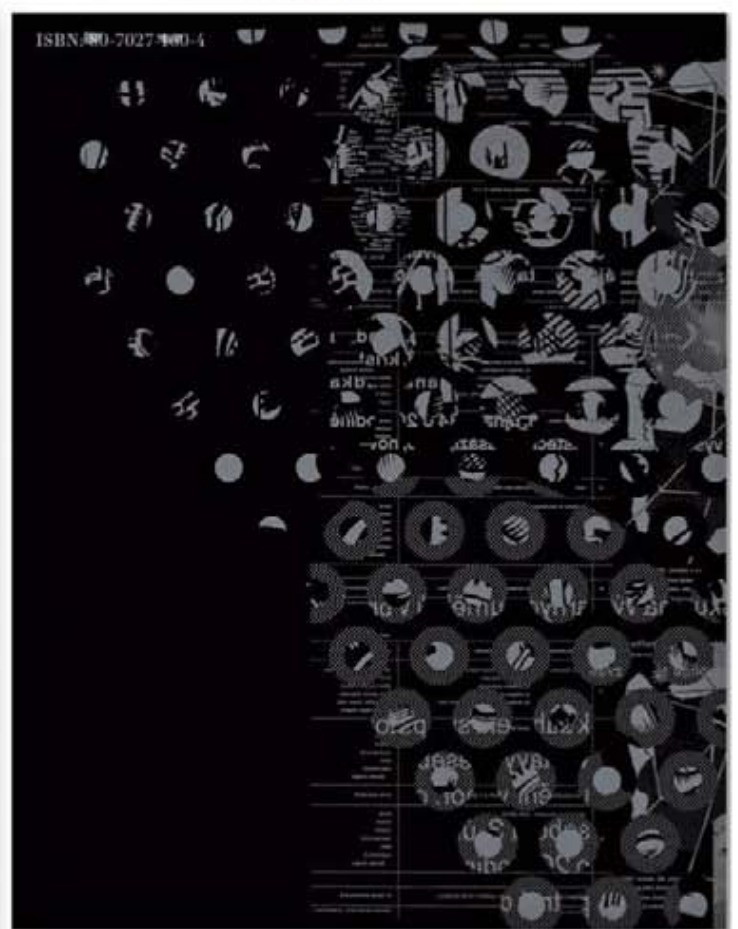
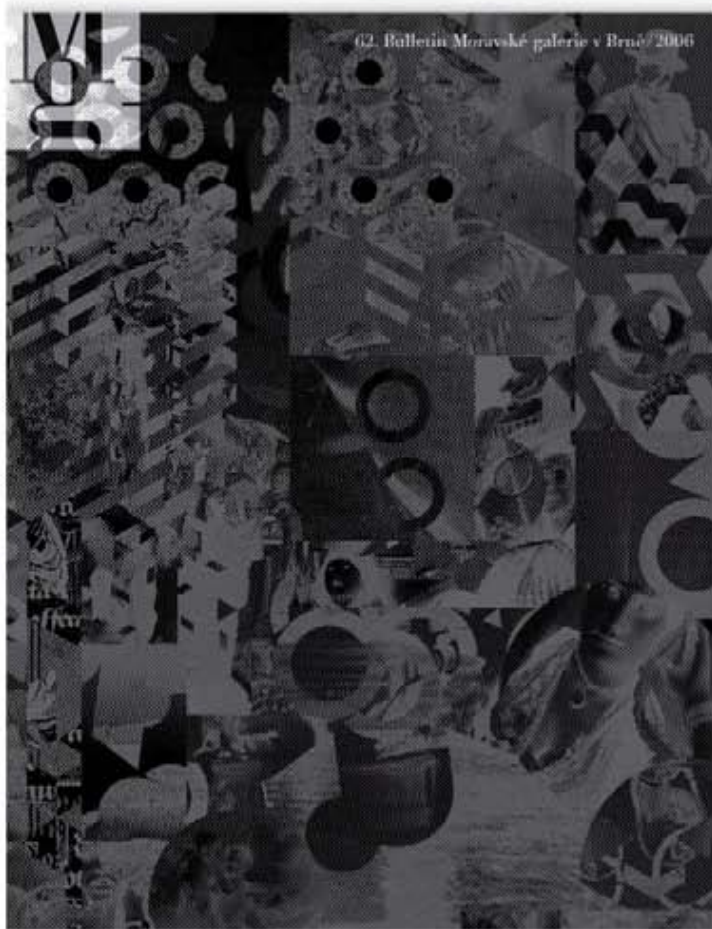


Milan Houser Litky/Poster/Screen print/2008









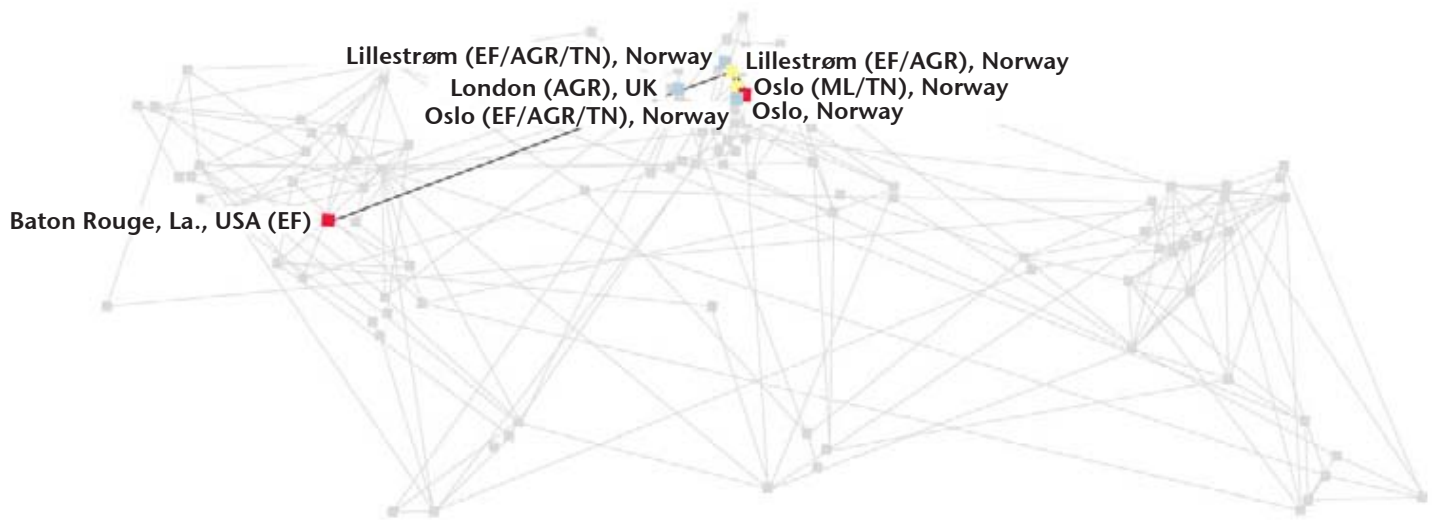
The Moravian Gallery/Bulletin/Sewn paperback/Offset/2006





Chronicle Books Design Fellowship/Poster/Screen print/2006





## Yokoland

Espen Friberg, Aslak Gurholt Rønsen, Martin Lundell and Thomas Nordby

[www.yokoland.com](http://www.yokoland.com)

[info@yokoland.com](mailto:info@yokoland.com)

**Birthplace:** Lillestrøm, Norway (EF and AGR)/Oslo, Norway (ML and TN)

**Residence:** Oslo, Norway

**Connecting cities:** Baton Rouge, Louisiana, USA; Lillestrøm, Norway; Oslo, Norway (EF)/Lillestrøm, Norway; London, UK; Oslo, Norway (AGR)/Oslo, Norway; Stockholm, Sweden (ML)/Lillestrøm, Norway; Oslo, Norway (TN)

THEY SPECIALIZE IN editorial design, but they have also developed various applications ranging from the design of signage systems, murals, set design, and exhibition design to short films, music videos, title sequences, and websites. Yokoland also works for the commercial sector on advertising and visual identity projects.

This creative group participates frequently in collective and solo exhibitions. For the last seven years they have also been the in-house design studio for the Metronomicon Audio record label, a musical project initiated by Friberg and Gurholt Rønsen. In 2006, they launched their monographic book *Yokoland: As we go up we go down* published by Die Gestalten Verlag.

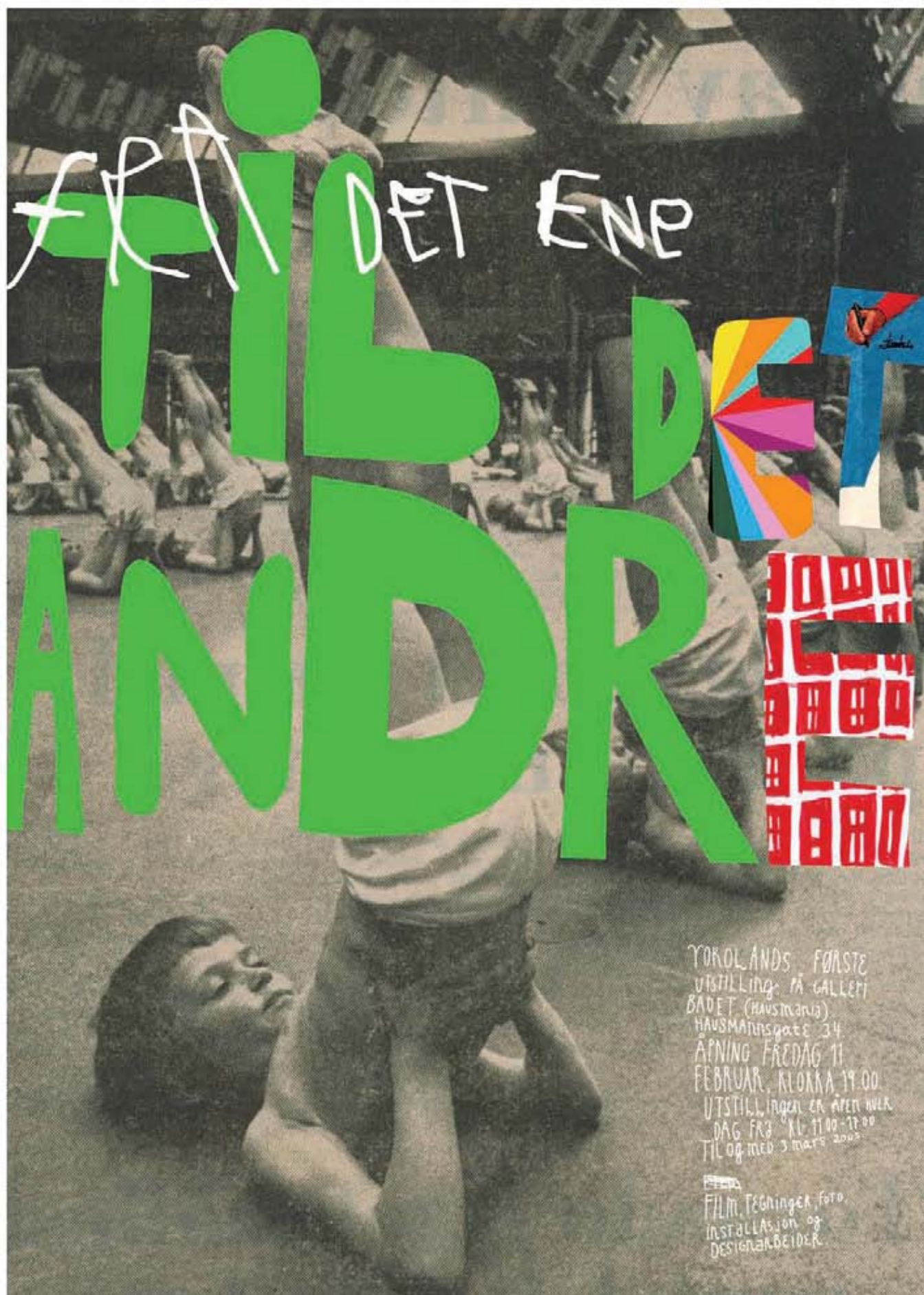
They endeavor to keep an open mind and not to worry unnecessarily about defining limits between the different disciplines in which they partake. They do not believe in just one philosophy and their work can be as conceptual as it can purely aesthetic. They do, however, admit to having a tendency to make things more complicated – “instead of solving problems, we create them!”

*A Traveller's Guide to*  
**YOKOLAND**



E. BETTLER





Fra det ene til det andre/Exhibition poster/Design: Espen and Aslak/2005





### Anachronism

Pronunciation: &#x26;na-kr&#x26;-ni-z&#x26;m

Function: noun

Etymology: probably from Middle Greek *anachronismos*, from *anachronizein* to be an anachronism, from Late Greek *anachronizein* to be late, from Greek *ana-* + *chronos* time

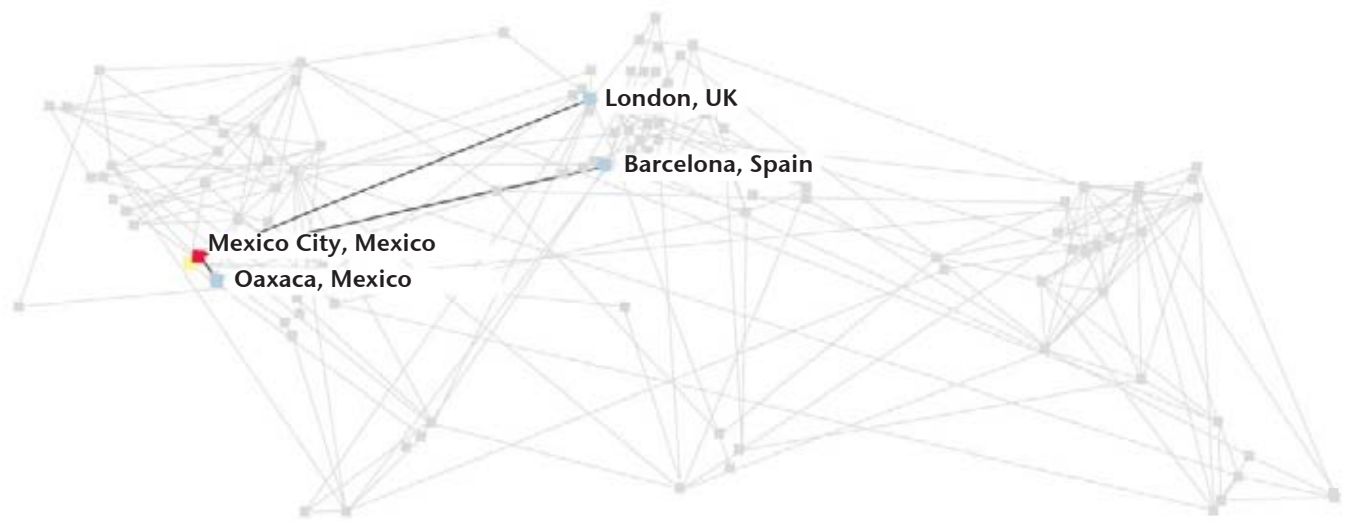
1 : an error in chronology; *especially* : a chronological misplacing of persons, events, objects, or customs in regard to each other

2 : a person or a thing that is chronologically out of place; *especially* : one from a former age that is incongruous in the present



*Anachronisma: Center of the Universe/CD cover/Design: Aslak/2006*





## Zoveck Estudio

**Julio Carrasco and Sonia Romero**

[www.zoveck.com](http://www.zoveck.com)

[valiente@zoveck.com](mailto:valiente@zoveck.com)/[sonaja@zoveck.com](mailto:sonaja@zoveck.com)

**Birthplace:** Mexico City, Mexico

**Residence:** Mexico City, Mexico

**Connecting cities:** Barcelona, Spain/London, UK/Oaxaca, Mexico

AFTER DRIFTING FROM various advertising agencies to publishing houses and other people's studios, Julio "The Brave" Carrasco and Sonia Romero decided to create their own studio in 2004 in Mexico City.

Zoveck defines itself as a design studio that generates ideas and concepts for multimedia, advertising, and printed media. Their philosophy is based on discovering the magic in each project, their enjoyment, and giving their creations soul. They experiment with

things they like and are passionate about, and things they have grown up with and which they experience every day.

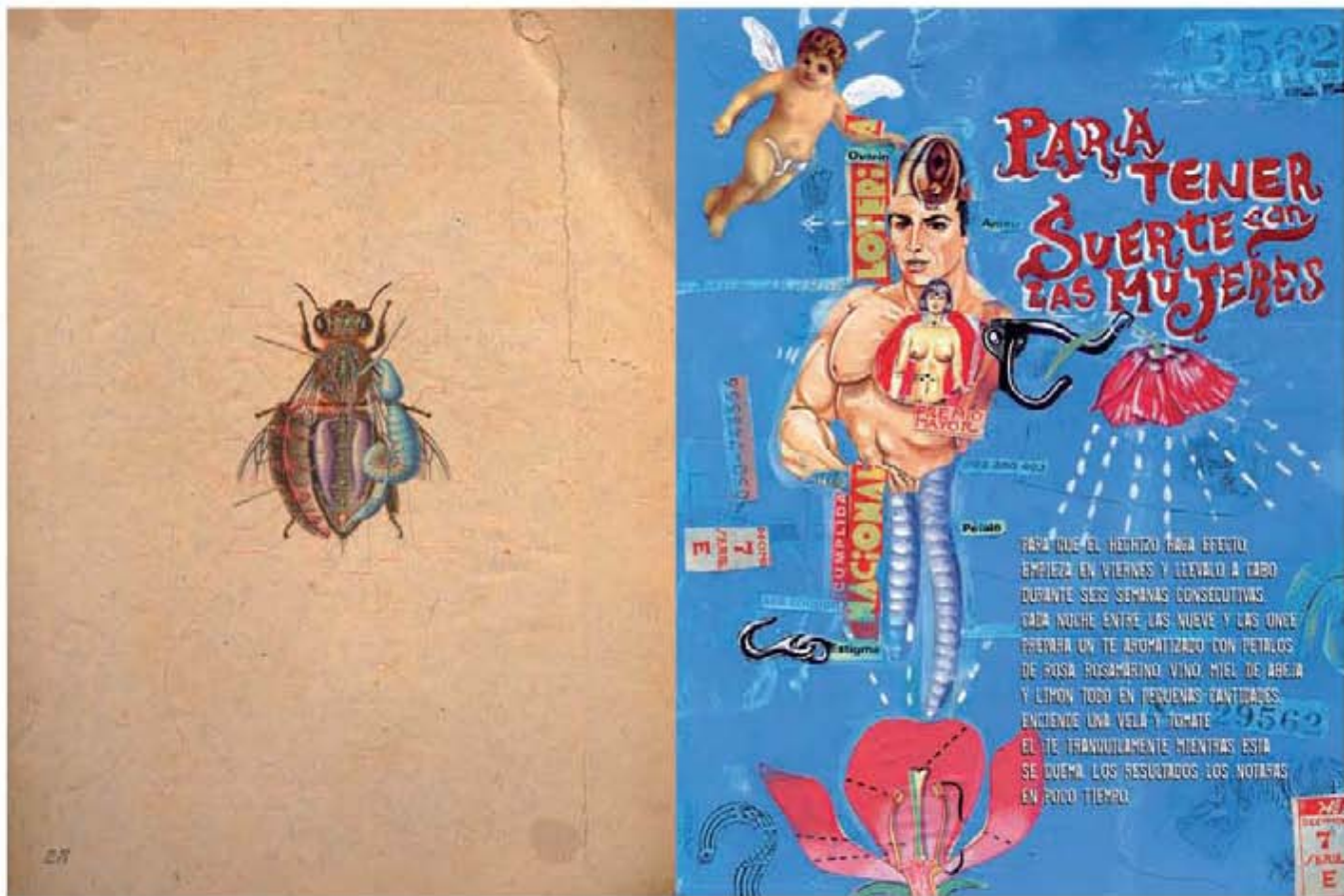
From an aesthetic viewpoint, this duo of designers admit to being heirs of the Fonacot generation – a name identifying a series of lower-middle class housing units in which visual excess predominated, as well as an accumulation of decorative baroque elements and all things kitsch. They admit that they often find inspiration in memories of baptisms and teenage party decorations.

As an active agent on the Mexican cultural scene, the studio participates frequently at exhibitions in art spaces as well as organizing and teaching workshops and educational courses for students and professionals alike. Their work has been included in publications such as *Latin American Graphic Design* and the specialist magazine *Étapes*.









To be lucky with women/Book/Collage/2005



To dream of your husband-to-be/Book/Digital collage/2005





To increase a loved one's passion/Book/Digital collage/2005



To be remembered/Book/Digital collage/2005





Spell to attract/Book/Digital collage/2005

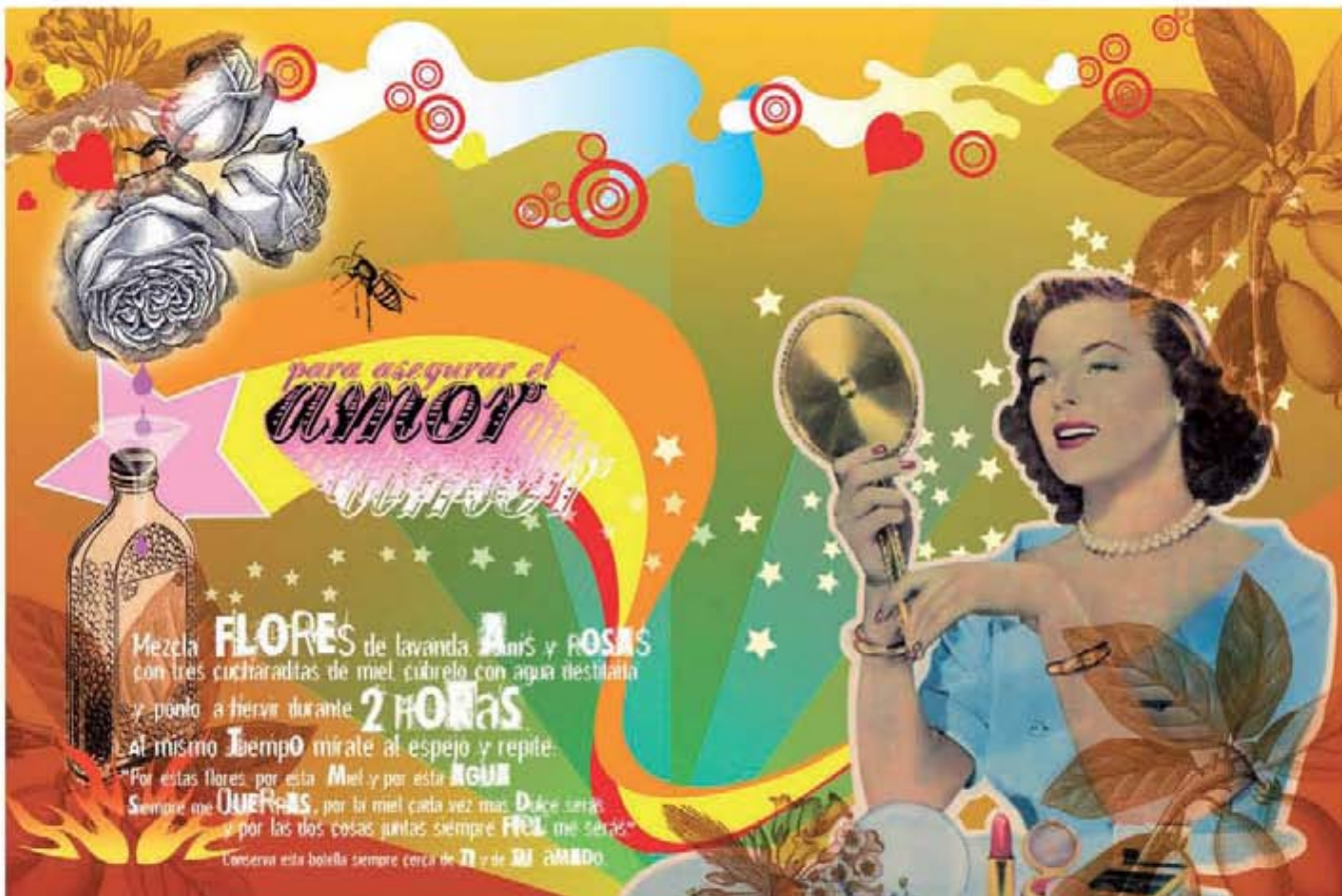


To triumph over your rival/Book/Digital collage/2005



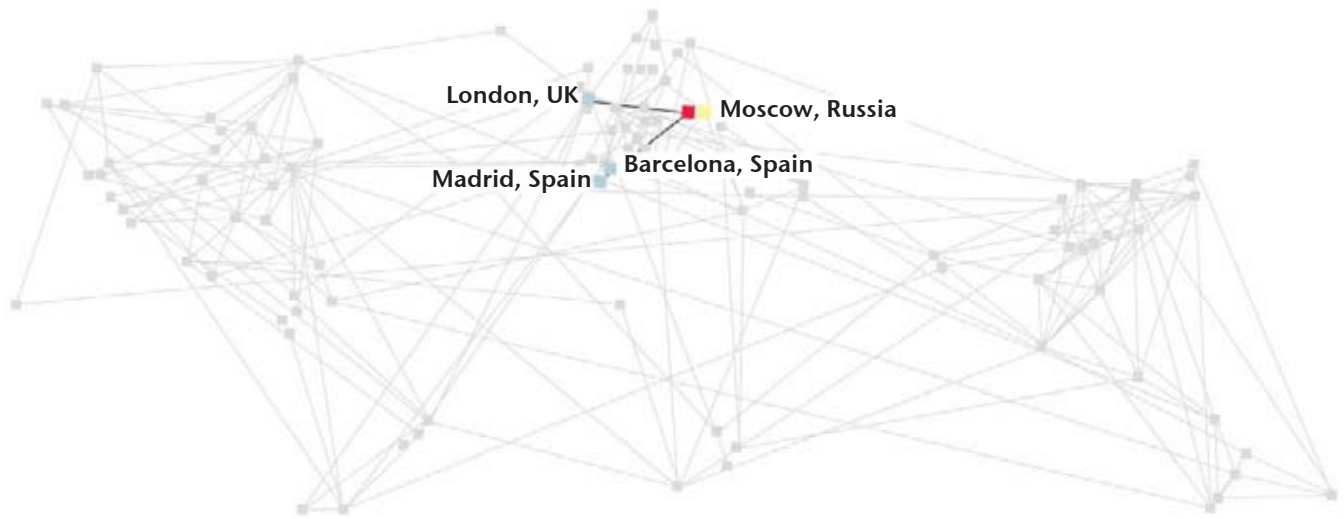


To ensure love and devotion/Book/Digital collage/2005



To ensure love/Book/Digital collage/2005





## Zunge Design

**Protey Temen**  
[www.zungedesign.ru](http://www.zungedesign.ru)  
[protey@zungedesign.ru](mailto:protey@zungedesign.ru)

**Birthplace:** Moscow, Russia

**Residence:** Moscow, Russia

**Connecting cities:** Madrid, Spain/Barcelona, Spain/London, UK

ZUNGE DESIGN FORMS a small studio located in Moscow and boasts renowned designer Protey Temen as creative director. This studio, founded in 2001, specializes in identity design, printed material, editorial design, and the development of visual concepts.

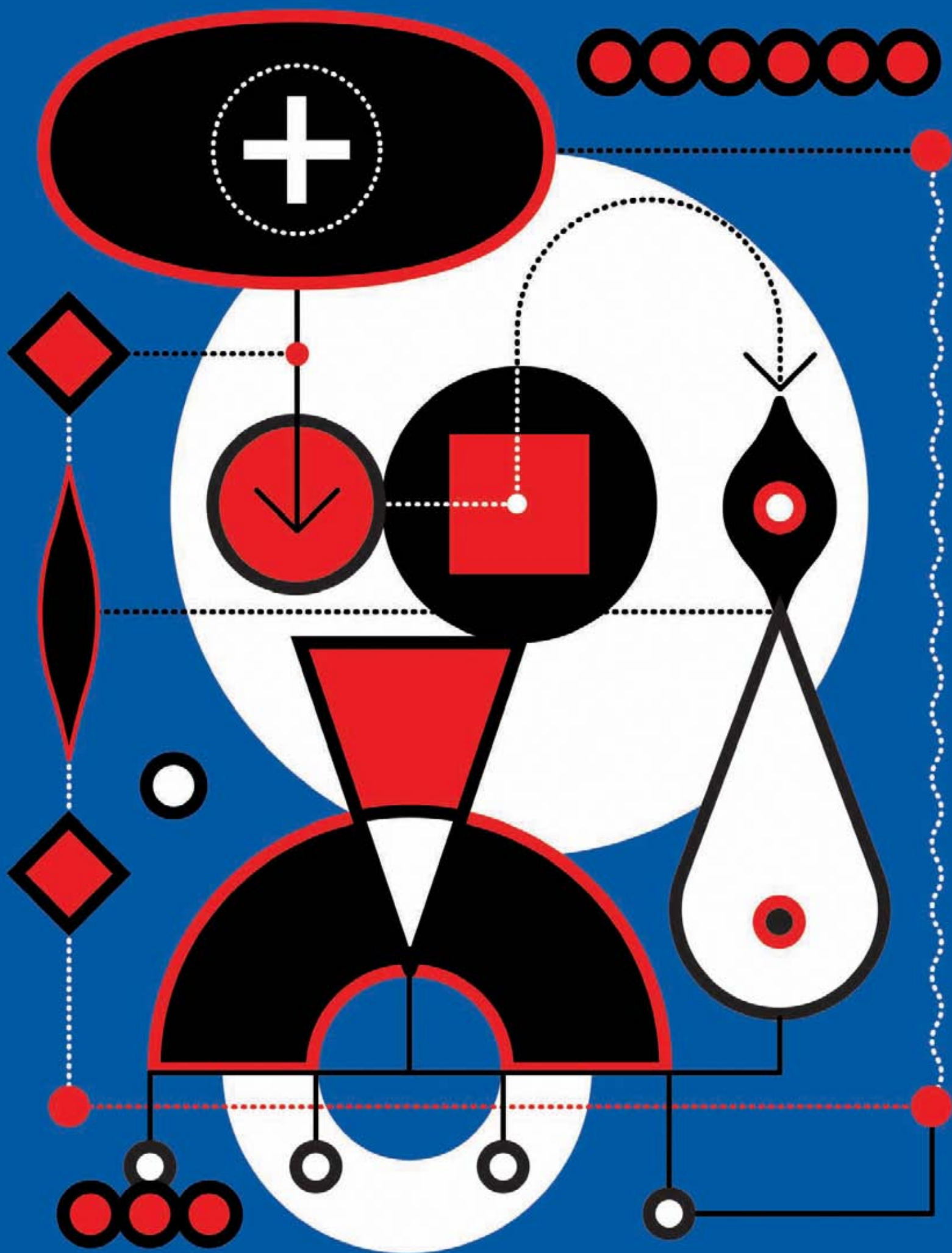
In each project this *atelier* seeks a balance between bright colorful solutions and an effective commercial approach. Its designs have earned various honors at

international competitions such as the Krakow Eco Poster and Graphic Arts Triennial, the Warsaw International Poster Show, and the Sofia Poster Triennial.

In addition to his commercial work, as creative director, where he explores different forms of saturation of visual surroundings, this designer simultaneously develops personal projects such as the "Dobrotarizm" series which could be translated as "Happyism," which

began in 2007 as a reflection on human emotions and the possible manipulation of these emotions. For Temen, graphics based on childlike drawings are his main source of inspiration.

The work of this designer has been shown in exhibition spaces such as Fabrica, the DOM Center in Petrozavodsk, The Zverevskiy Center of Contemporary Art, and the Central House of Artists in Moscow.







Amelia's Magazine/Magazine cover/2007





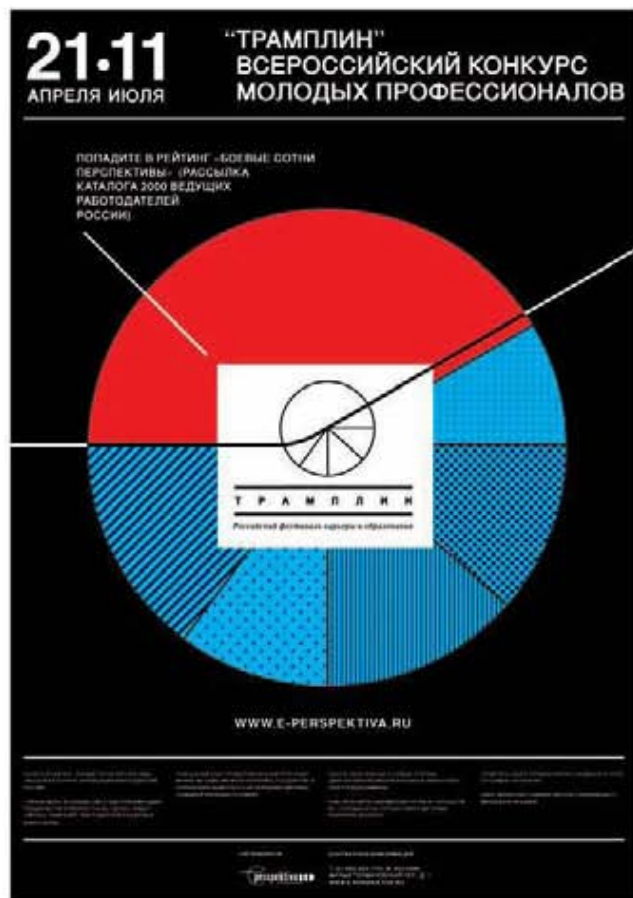
Earl Grey Smokers/Poster/2002-2003



Earl Grey Smokers/Poster/2002-2003



Earl Grey Smokers/Poster/2002-2003

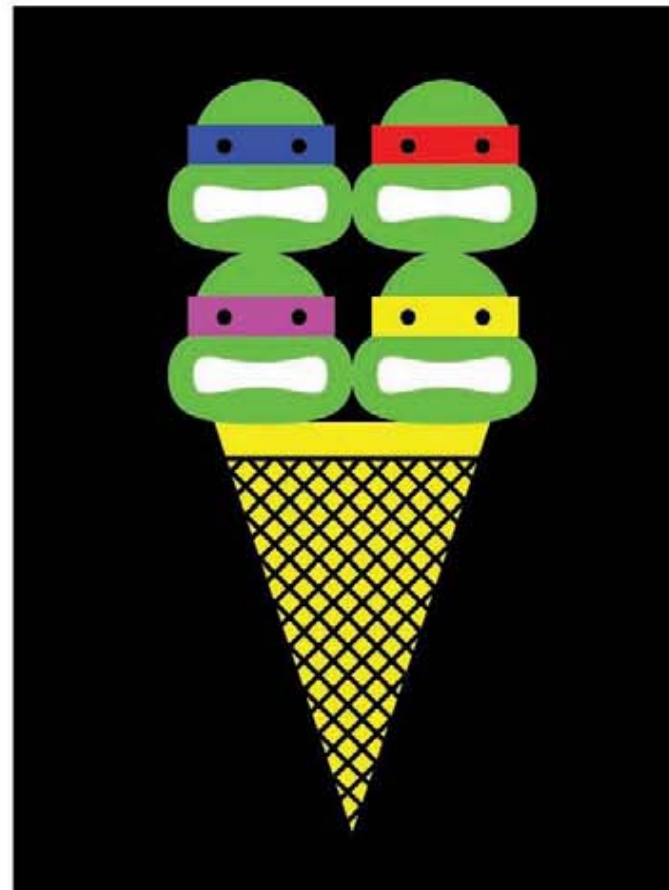


Tramplin Festival/Poster/2008





*Icons of the Dobrotarism/Posters/2007*



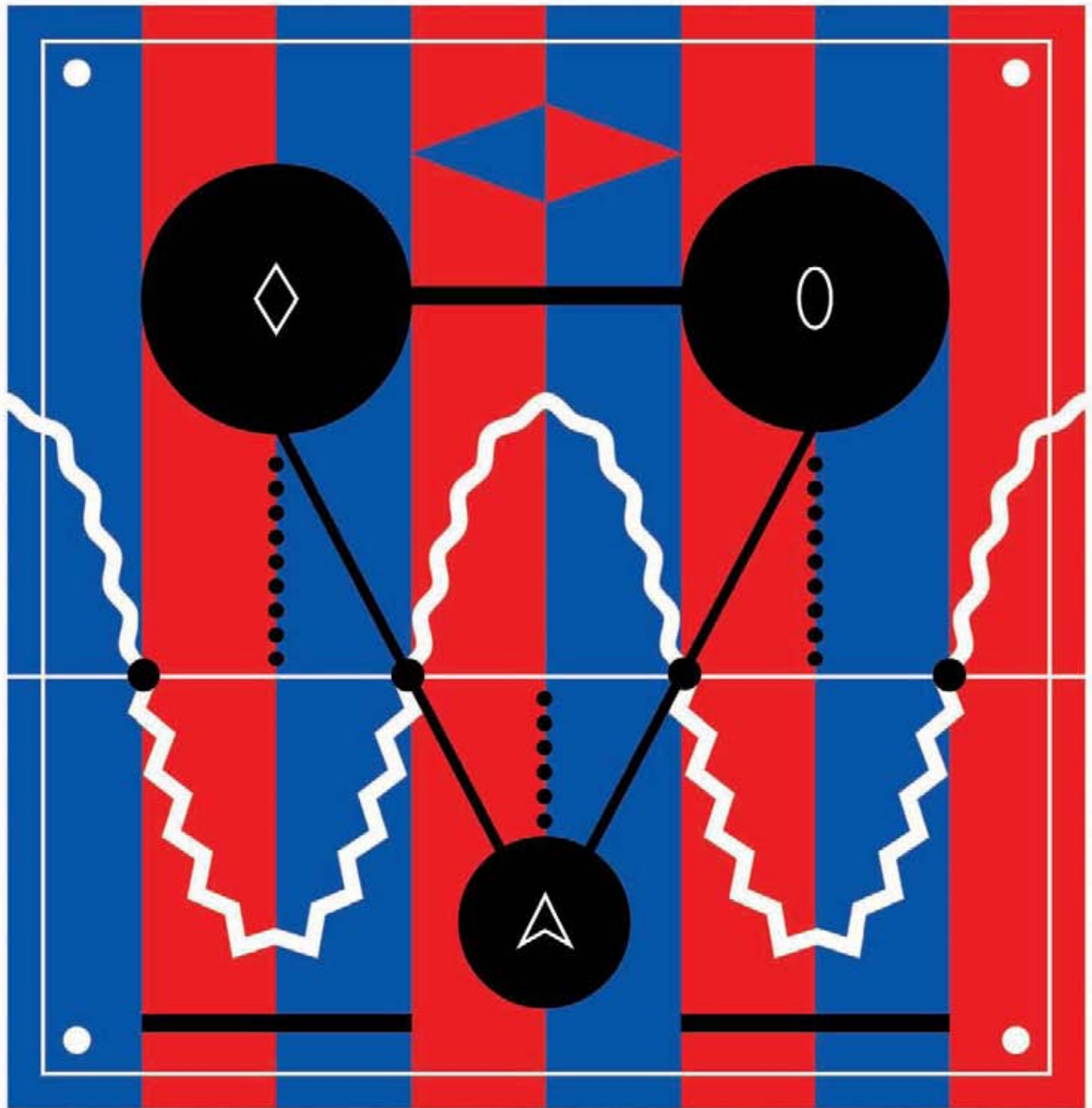
*Ice creams of my dreams/Posters/2007*



Science Against Aging/Poster/2007



# atypica



Atypica/Magazine cover/2008



*Warm Feelings for Norilsk/Posters/2008*



*Zunge goes Arma/Poster/2007*



*Idle conversation/Poster/2007*