

GRAPHIC
MOMENT
平面时刻



GRAPHIC 平面
DESIGNERS' 设计
WORK 作品
COLLECTION 作品集

图书在版编目(CIP)数据

平面时刻: 英文 / 深圳市艺力文化发展有限公司编
— 大连: 大连理工大学出版社, 2010.9
ISBN 978-7-5611-5765-7

I. ①平… II. ①深… III. ①平面设计—英文 IV.
①J506

中国版本图书馆CIP数据核字(2010)第168683号

出版发行: 大连理工大学出版社

(地址: 大连市软件园路80号 邮编: 116023)

印刷: 利丰雅高印刷(深圳)有限公司

幅面尺寸: 210mm × 270mm

印 张: 19

插 页: 4

出版时间: 2010年9月第1版

印刷时间: 2010年9月第1次印刷

责任编辑: 初 蕾

特约编辑: 常玉静

责任校对: 仲 仁

装帧设计: 洪 辉

ISBN 978-7-5611-5765-7

定 价: 260.00元

电 话: 0411-84708842

传 真: 0411-84701466

邮 购: 0411-84703636

E-mail: designbook@yahoo.cn

URL: [http:// www.dutp.cn](http://www.dutp.cn)

如有质量问题请联系出版中心: (0411) 84709246 84709043

Preface

Most graphic designers will recall the moment when they discovered graphic design. They can remember that almost peculiar instant when they decide, with enthusiasm and determination, to become a designer. For some that moment comes swiftly. For others it takes years of trial and error, flirtations with other disciplines before making that leap at all.

But when that instant strikes, it is hard to ignore. The imagination is ignited. The gaze widens. The landscape grows rich in meaning. To the would-be graphic designer, something invariably clicks inside. I was seventeen when I had this moment. I adored art growing up and found comfort in drawing and painting. But my fascination with communication, love of beautiful things, curiosity about technology and obsession with words came together and manifested as graphic design.

My father shortly after introduced me to the only graphic designer he knew, Henry Steiner, who created iconic pink and black shopping bags in the 80's for Lane Crawford amongst numerous other commissions. I secured an internship at his namesake studio in Hong Kong, and spent my time pouring through his archive of Print magazines,

and learning about the design process. I was intimidated but elated, trying to soak up as much as I could during the two-week period. One year later I was accepted into a degree program in New York. I found something I believed in, and I was on my way.

I am lucky to be a graphic designer. I have loved every part of my journey— from working at a publishing company, to a photographer's studio, to an interactive agency to establishing Whitespace. Each experience along the way presented new challenges in design thinking and doing. Style is no more important than substance. Inspiration can come from the unlikeliest of sources. Typography is visceral. Relationships are everything. Some of my best moments came from making mistakes or working with difficult parameters, as often the results are better because of them. It takes a lot of energy to create resonant messages and beautiful design. At the end of day, the satisfaction comes from having someone turn a namecard in their hands, over and over, because they adore what you've done with it. Or know a product is flying off the shelves because not only the content is delicious but so is the packaging. Photographer Henri Cartier-Bresson believed in the 'decisive moment' as his philosophy to achieving

great imagery. This was the point in which you pull the trigger of the camera, and capture that instant that will never exist again. The seconds that lead up that moment, the environment, the light and the subject all come together magically to form that image. If you miss it, it will be lost forever. He took this concept from 17th century Cardinal de Retz who had written, 'Il n'y a rien dans ce monde qui n'ait un moment decisif' which translates to 'There is nothing in this world that does not have a decisive moment' and based his lifelong passion for photography on this idea.

In a way, this same notion applies to design. The careful articulation of an idea arises from a singular, decisive, graphic moment – that one, in particular, that was made when they chose to become a designer. Everything else that stems is the journey.

Graphic Moment brings together an international group of creatives from London, Hong Kong, New York, Madrid and numerous other cities, sharing their experiences and best moments. Ask them what brought them here? All of them will have different stories to tell of their design, process, solutions and experiences. Although the designers

in this volume come from diverse backgrounds and possess unique styles, they are united through a mutual understanding and passion for visual design.

Enjoy these moments.

Danielle Huthart, Whitespace

CONTENTS

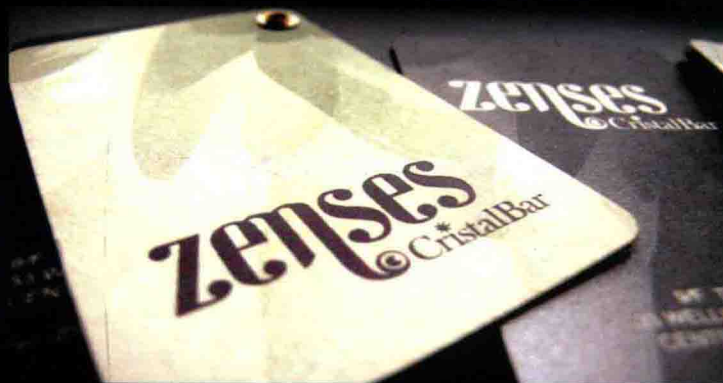
008-027	.....	On Your Mark Design Laboratory
028-055	.....	Whitespace
056-061	.....	Tadas Karpavičius
062-079	.....	Julien Vallée
080-082	.....	Chantal Hendriksen
083-089	.....	Beau Monroe
090-095	.....	Andy Allen
096-128	.....	TomTor Studio
129-131	.....	Dorian
132-137	.....	Josh Finklea
138-148	.....	Alberto Hernández
149-169	.....	Matthias Dunkel
170-171	.....	Kimberley Chan
172-185	.....	Juan Camilo Rojas
186-209	.....	Mike Abbink
210-217	.....	Ellen Tongzhou Zhao
218-223	.....	Deconstructed
224-225	.....	Blacksheep
226-227	.....	Laura Pregger
228-233	.....	Jonas Hegi
234-239	.....	Juan Ramon Pastor
240-243	.....	SHH
244-257	.....	Trapped in Suburbia
258-265	.....	Toormix
266-273	.....	Minga
274-296	.....	Zoo Studio



ZENSES
© CristalBar

Zenses
PISSARRO
DINING





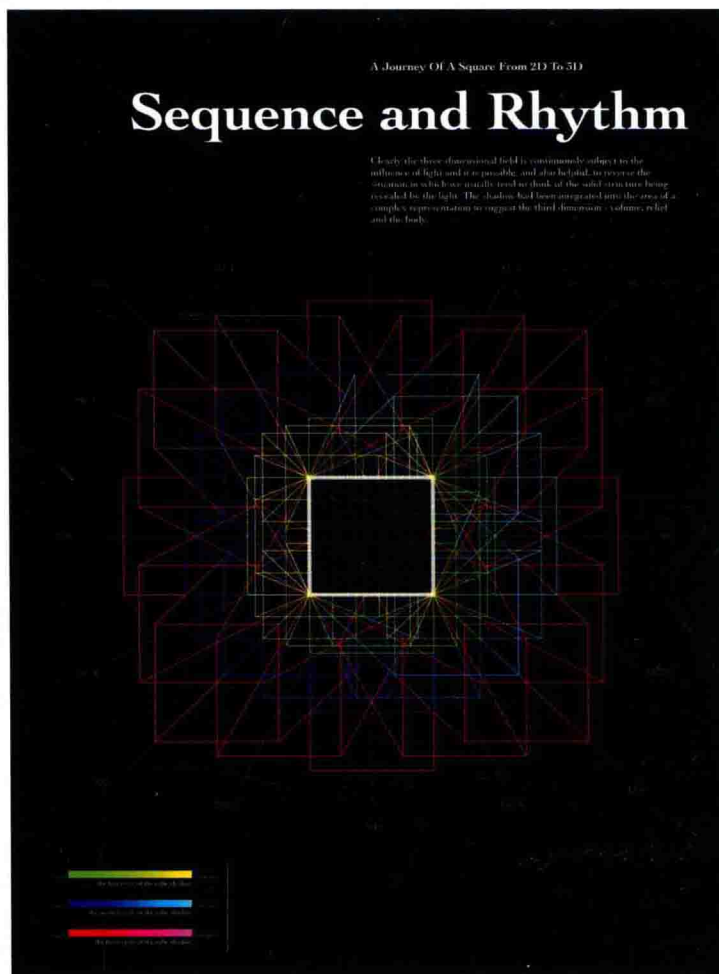
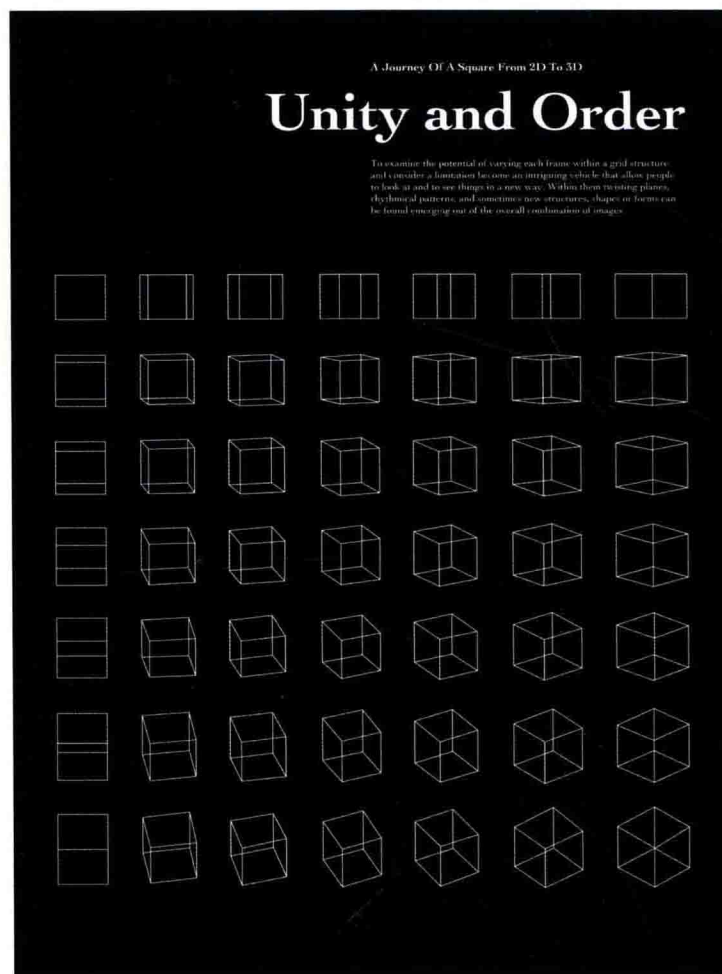
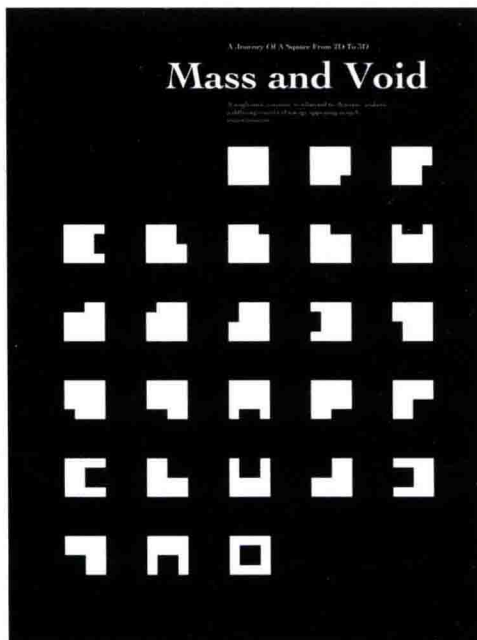
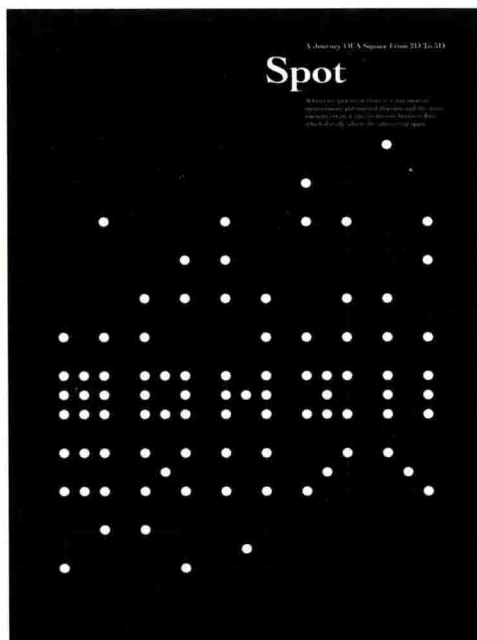
Zenses Cristal Bar & Pissarro Dining Brand Identity
 Zenses is a funky bar and restaurant at The Loop building, LKF, Hong Kong.



Designer / On Your Mark Design Laboratory

Title / Zenses Cristal Bar & Pissarro Dining a series of corporate and promotional materials from logo, cards, menus... for Zenses.

The mind-bending touch is the bar countertop which is covered with more than 300,000 Swarovski crystals illuminated with multicoloured LEDs. With every wall, ceiling, and floor plastered in strangely cute-yet-abstract graphics by Iceland illustrator Katrin Olina; custom-made unique furniture by designer Michael Young; and OYM handled the branding.



Designer / On Your Mark Design Laboratory Title / Square from 2D to 3D

Winning Poster Design 3rd place in International Design Awards 2008

Based on the theory of Spot-Line-Mass-Unity; captured the shadow of a square and finished it with Rhythm.



It is not about photography;
It is about warm and happiness memories.



It is a "1" or it could be read an arrow.



It is a ZERO.



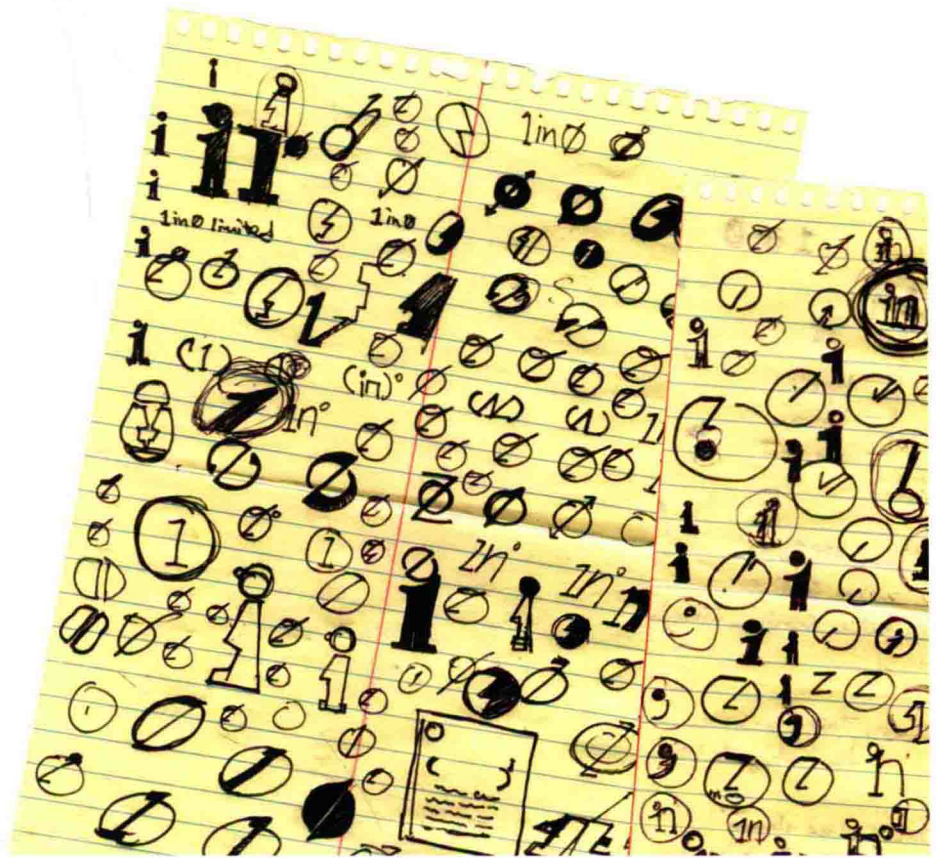
It is a "Z" and it is a process.



It is the important point which clients what.



We listen to our clients, know what they want. We think, we make and it becomes our creations. When the project ends, both of us and our clients left warm and happiness memories at the end. Just like using the self-shooting mode to capture treasurable moments with friends.



Designer / On Your Mark Design Laboratory Title / 1in0

Winning Logo Design 2nd place in International Design Awards 2008

1in0 Limited is a Hong Kong-based design house and would like to rebrand themselves, starting from a set of new logo, business card and letterhead.

made to love

Venilla suite
made to love



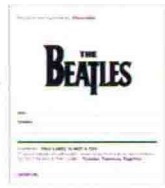
made to love



Designer / On Your Mark Design Laboratory Title / Venilla suite

Corporate identity for footwear brand – Venilla suite (I.T Apparel Ltd.)
A series of promotional materials including logo, print-ad, postcard, product catalogue and packaging.

Art Director: Godfrey Kwan / Paul Moo
Designer: Leo Chan



Awards



Winning DFA Best Design from Greater China

CHOCOOLATE



BLACK CHOCOOLATE



WHITE CHOCOOLATE



Designer / On Your Mark Design Laboratory **Title** / CHOCOOLATE

Packaging Design for local casual wear brand—CHOCOOLATE (I.T Apparel Ltd.)

Received the 'DFA Best Design from Greater China' award in the HKTDC Innovative Technology & Design 2007.

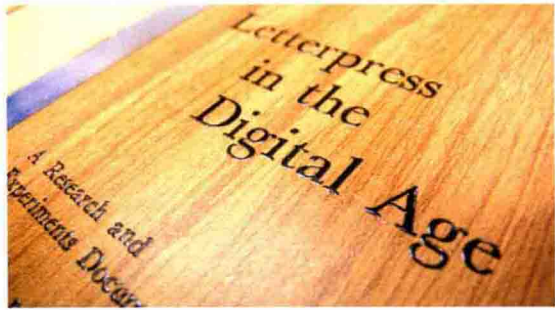
Creative Director: Wallace Kwan

Art Director: Godfrey Kwan

Designer: Leo Chan

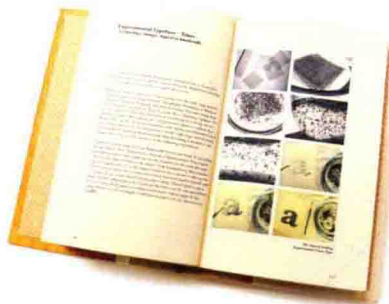
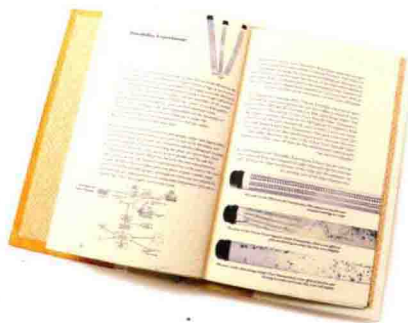
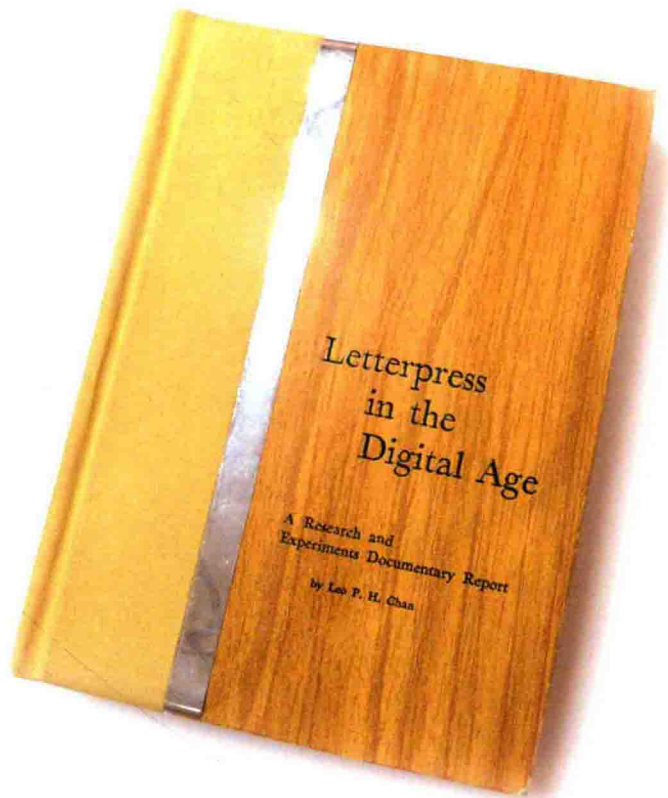
BOARD 1

A documentary and research of what, when, where & who would still use letterpress and found out why design colleges are still teaching this 'old-school' printing technique in this digital typeset era. It is featuring some interviews with designers, artists and the British Library Early-Prints Departments, and also some experiments of playing around the technology changes between handcraft and digital.



Letterpress, like every other craft, has been and continues to be affected by digital technology. In conclusion, we have discovered that through the learning of older technologies, we are able to challenge ourselves to be more questioning about our use of new technologies.

We should not only focus the basic principles of setting wood/metal type, but also involve them in experimentation and play. The future of letterpress lies in design and creative thinking. Designers who come to recognize that unique qualities the medium is capable of providing and other qualities that we have yet to discover will ensure that it survives. In return, letterpress will restore to its user the opportunity to extend the design process beyond the computer screen.



Designer / On Your Mark Design Laboratory Title / Letterpress in the Digital Age

A documentary and research of what, when, where & who would still use letterpress and found out why design colleges are still teaching this 'old-school' printing technique in this digital typeset era. It is featuring some interviews with designers, artists and the British Library Early-Prints Department, and also some experiments of playing around the technology changes between handcraft and digital.