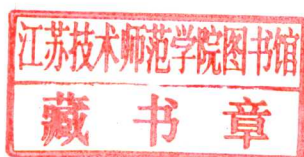




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graphics alive

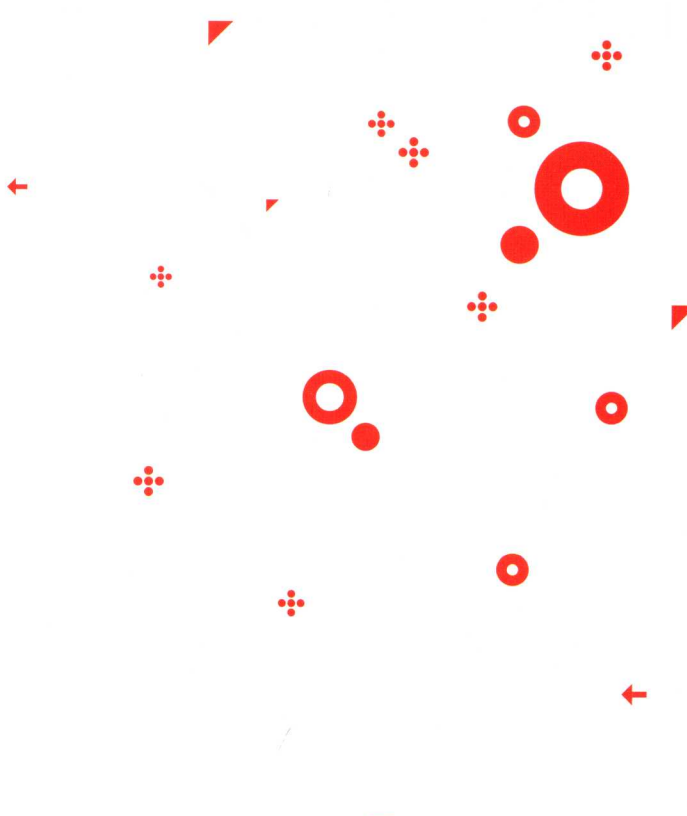


江苏技术师范学院图书馆



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viction:ary™



graphics alive

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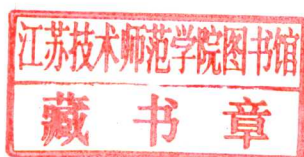
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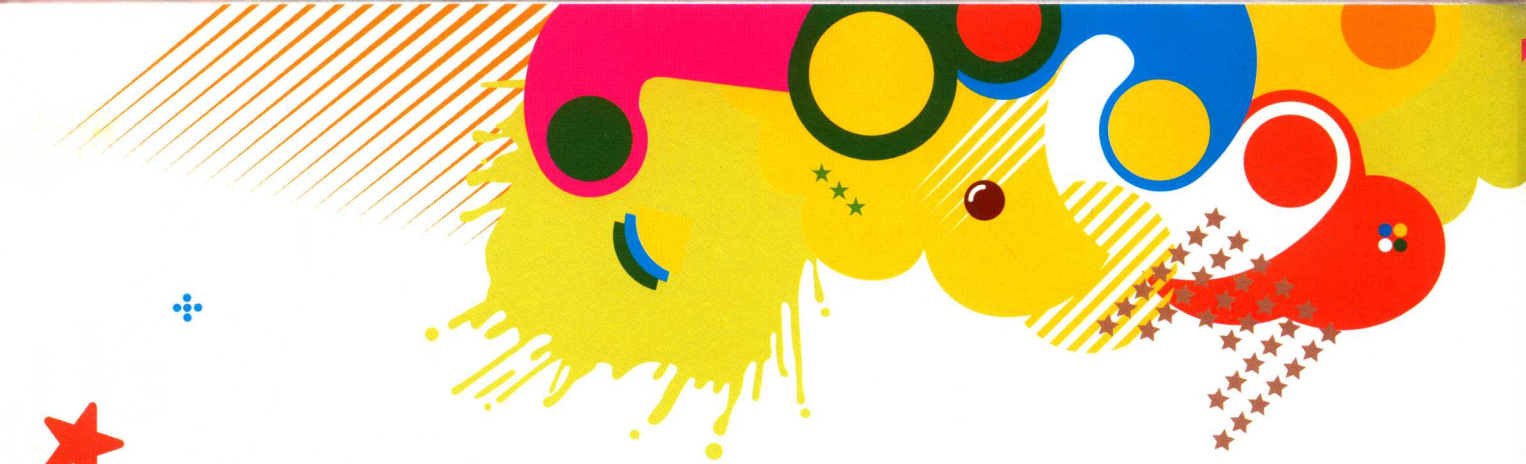


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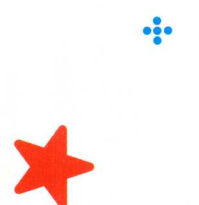


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Graphic design is everywhere, touching everything we do, everything we see, and everything we buy. As I sit here typing this paper, I look around and I see magazine covers, food packaging, posters, my Paul Smith handbag, my iPod with designer's skin, and many other objects that are plastered with graphics.




Graphic is a visual language. It is made to transmit some kind of information. Men have been using this language since the beginning of time to portray our thoughts, feelings and most importantly, our message to the world we live in. Like any language, this visual language involves a particular visual vocabulary and a particular visual grammar. Certain common notational habits, such as the drawing of lines between entities that have some kind of relationship, the arrangement of entities, or the use of different colors in order to indicate categories of some kind, are shared by many of these visual languages.

To ask about how this visual language started to expose around us, we should maybe 'credit' it to capitalism and consumerism running in our culture. Businesses and organizations need to effectively communicate their products and ideas to the mass of consumers out there. Designers therefore at their essence become communicators. They creatively shape a product to com-

municate the company's target. The information created within might be the same as the one that is conveyed to people and that is what triggers their mind to buy. It can also be a totally different information and feeling from what the audience received. In whichever way, the importance is that a powerful message is conveyed - a message that portrays value, quality, uniqueness and experience. It hits the emotional qualities in people and influences their choices.

The current state of the graphic design industry is a bustling one. Graphic design is no longer the supporting character, but the leader in defining the visual tone of any brand or any product. Every day the effort becomes more and more challenging for today's graphic designers to envision and create unique designs with powerful messages to compete with the multitude of advertisements that seep into our daily lives.

In this book, we talk about graphics that create a kind of relationship with us. It is not only a relationship between audience and the entity, like we would get from reading a flyer or seeing a poster, but also a relationship with our lives. This relationship encompasses all the design disciplines - including fashion design, architectural design, industrial design, interactive design, etc. Most of us can recognize the value of good design in major undertakings such as building a



house; Few of us give it much thought in our daily items. Graphics that appear in our daily living and our surroundings are very often mostly neglected or forgotten. To a lot of people, design is like a trend, but rather an art of making objects look beautiful. It is true that many designers are going under the trend, however, good design isn't reliant on anything. It can be made with tools in a computer; it can be made with fabric; it can even be made by a paper box that people are going to dump.

'Graphics Alive' brings you to discover the omnipresent power of 'graphics being alive' around us. From big to small, from head to toe, the survey comprises of study of top international brands to unique projects by design experts and also up-and-coming designers.

The graphics in this book can be categorized in Four levels in relation to their distance with us. This distance however, not just measured physically but also as a position with an individual. While an individual can be symbolized as a seed, the graphics here can be symbolized as a tree growing From sprouts, to trunks, then branches, and Finally leaves.

SPROUT

The graphics under 'sprout' have the most intimate relationship with us, both physically and mentally. These are mostly wearable graphics that directly indicate a person's 'root' - individuality. They make the image of how we want to be and what impression we like to give, just like a certain kind of seed grows a certain kind of plant. Imagine how a person wearing a t-shirt which says 'rock & roll' would make a difference From a person wearing a Vault49 shirt with Fine illustration.

TRUNK

This 'trunk' will bring you to graphics within a 'touchable' distance. They deal more with people's lifestyle and daily habits. We see graphics on the toothbrush we use in the morning, on the coffee mug From breakfast, on the iPod we listen to on the way to school, and on the cushion we sit on during evening TV time. These graphics are very personal which reflect our taste and style, each representing one individual, just like how a trunk comes From a seed. If you pay attention to these graphics, you will Find that graphics are actually inseparable with us.

BRANCHES

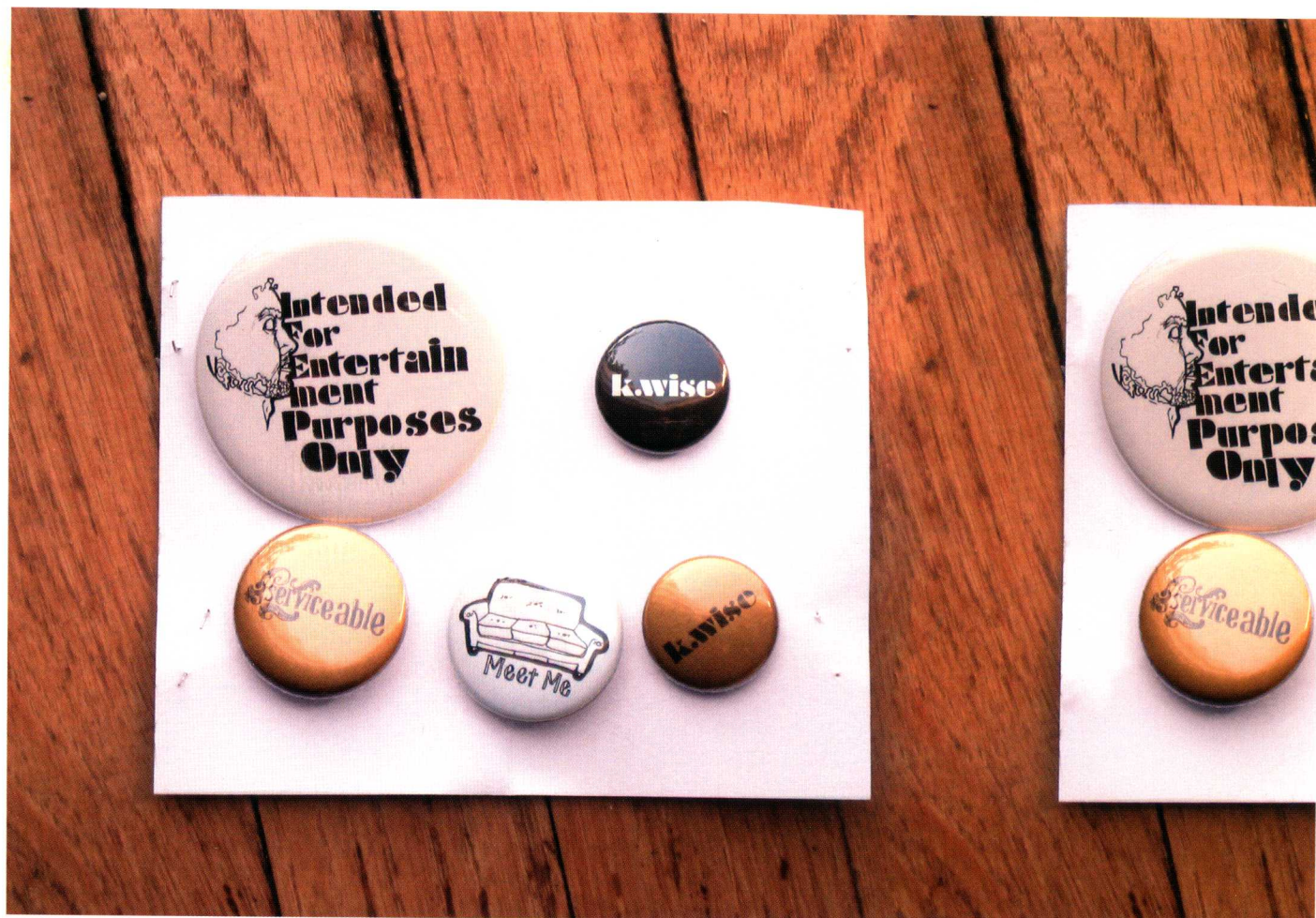
This 'branches' will bring you to visit some places that are Filled with graphics. No matter it is our home, our office, or a hotel, there is a place that we stay in and it can be Filled with graphics. Have you ever thought that graphics can be applied to the toilet bowl you sit on everyday? Or to the door you walk through every time you leave your house? Since the 80s/ 90s, we have adapted a minimal concept. Most of us now prefer a white wall instead of using colourful wallpaper we once had during the 70s. Is it because we have Forgotten? Or is it because people nowadays have never realized the beauty of graphics? These graphics make us believe that graphics can be integrated into anything, and anywhere!

LEAVES

Graphics are not just about one's Feeling; they can be everywhere and connect to everyone. We see them on the street, at an exhibition, in the traffic, etc. Nowadays, as people increase their quality of living, they concern about the experience they involve in every level of living. When we go to a shopping mall, we don't just buy things but we want to enjoy the whole shopping experience. The graphics appear with this 'leaves' bring their extent to the most- they emphasize on the interaction with people. Thus, the audiences here become vital. They give an instant impression and make us appreciate the beauty within them.



Dane White Jeremyville Panagrafik Stephanie Wenzel
 Akinori Oishi Diana Dart Jody Barton Pandarosa Stephen Bliss
 Angela Lidderdale Dibone Jon Burgerman PKMIta Potipoti Suso33
 Dustin Amery Hostettler Joshua Longo Raoul Sinier
 Antoine+Manuel e-Types Grotesk REBEL8 Syrup Helsinki
 Asteria eBoy Kinpro redstr/collective TADO
 BIC eP Klaus Happaniemi regina
 Birgit Amadori Evah Fan Koa Rinzen Toyculture.com
 Boris Hoppek FL@33 Maja Sten The Ronin Trafik
 Carmen Garcia Huerta Marc Atlan Sarah Chihat Tsang Kin-mah
 Friends With You MASA Vault49
 Chillichilly Michael Sans ShuffleArt Viagrafik
 Container fuseproject Shufflesome Yacada
 Geneviève Gauckler Miki Amano Simone Legno
 Hanna Werning Multistorey SpY Yummi Design
 House Industries MusaCollective Stefan Marx
 Naughtyfish Zedz
 JB National Forest
 Neasden Control Centre
 Niko Stumpo



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Designer: **// Angela Lidderdale **// FL@33 **Client:** **// K.Wise
 // FL@33 **Description: **// Buttons for the Fall/Winter 2006
 K.Wise Collection. The theme for the collection was 'The
 Americans'. **// Selected international designers, illustrators
 and artists are invited to submit one to four designs for this
 one inch (25mm) button badge series. Stereohype sells 'B.I.O.
 series' badges separately and gives them away as a free
 surprise badge with purchased stereohype T-shirts.

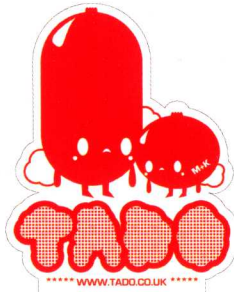
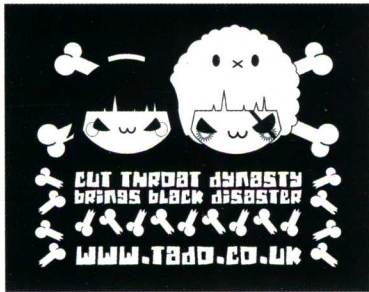
Opposite page

Designer: TADO **Client:** TADO **Description:** Beware of the
 Happy Death Brigade!

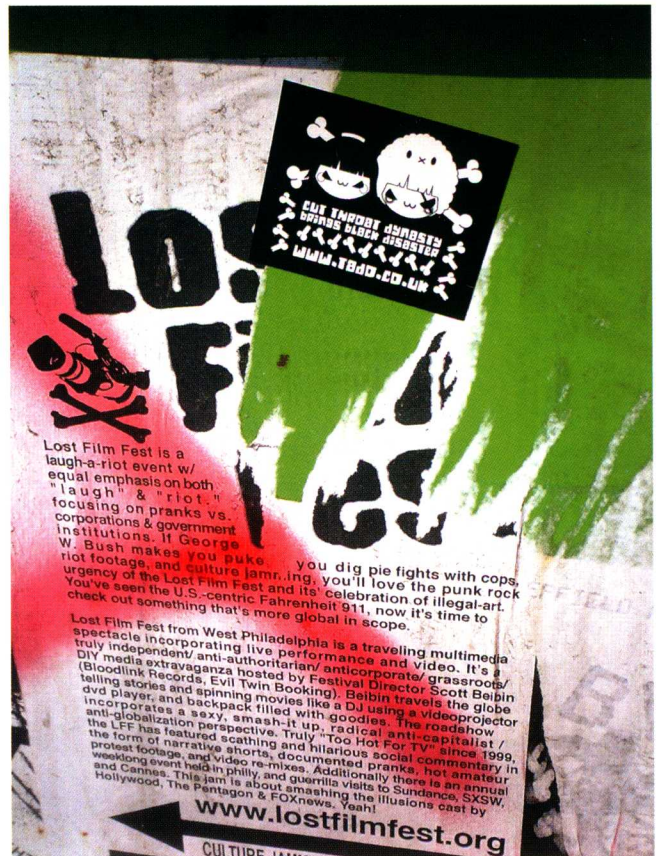
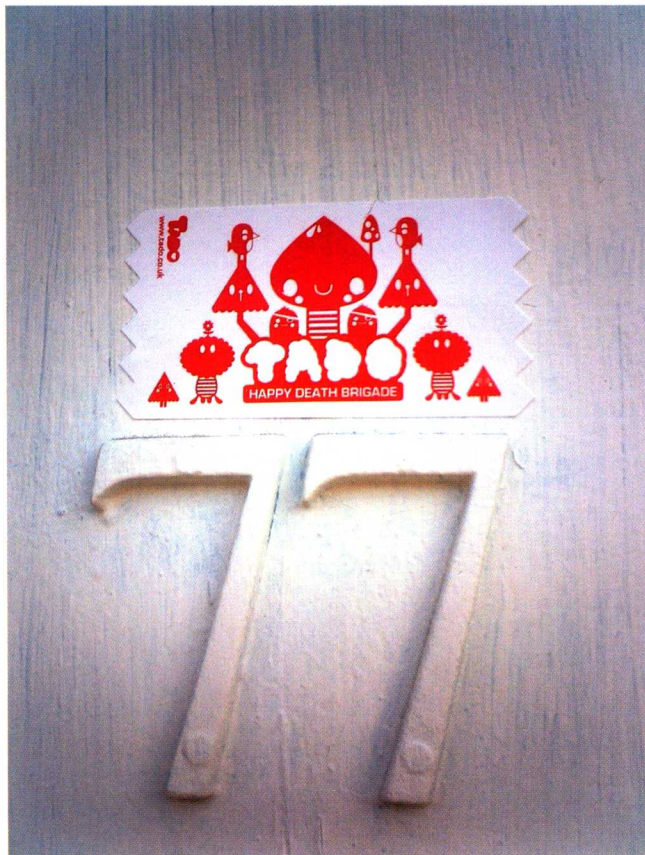


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"I hope the value of the past and art history will disappear and people will be more focusing on the joy of the 'graphic of the moment', I hope icons might be considered a value by their meaning and not by what they are worth in money." — Zedz



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Designer: // MusaCollective // Zedz Client: // Satellite 01





**//

 Designer: **// MusaCollective **// Zedz Client: **// Satellite 01



*//



Designer: *// Diana Dart **// House Industries

Client: *// Little Miss Luzifer **// House33

Opposite page

Designer: Klaus Haapaniemi **Client:** ****// Par 7

****// ****// Bantam **Description:** ****// Print made for Par 7. ****// All-over print made for Italian Fashion label Bantam. ****// Illustration made for Italian Fashion label Bantam.



**//

"In Australia many years ago, certain hazardous products at the supermarket used to be labelled with the word 'flammable', which means it CAN catch fire and explode! But many people used to think 'INflammable' meant it was 'UN-flammable', that is, it could NOT catch fire! So many people were injured by this simple misunderstood word. The government soon realised this and introduced a simple graphic of a fire or flames on dangerous products, and removed the word. This is an example of a simple graphic saving lives, and making life much simpler." — **Jeremyville**



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Designer: Koa **Client:** *// XBOX **// SixPack **Description:** A T-shirt design.

Opposite page

Designer: Jody Barton **Client:** Jody Barton **Description:** A T-shirt produced by 'Ethical Threads' in association with Remploy - the ethical employment agency. Hand decorated by the artist with a freehand cloud pattern in Sharpie Marker.



Designer: TADO **Client:** Generic Hype
Description: T-Shirt design for UK company