

DISEÑO DE LIBROS, FOLLETOS Y CATÁLOGOS

王绍强 编著



大连理工大学出版社

INNOVATIVE BOOK
AND PROMO DESIGN

DESIGN DE LIVRES,
BROCHURES ET CATALOGUES

DESIGN INNOVATIVO
PER LIBRI E PROMO

DISEÑO DE LIBROS,
FOLLETOS Y CATÁLOGOS

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王绍强 编著

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By Karin Langeveld, Co-founder and designer of Trapped in Suburbia

Imprint – Innovative book and promo design

We love a good book that surprises your senses and tickles your brain, love the smell of fresh printed paper, love to walk through a good bookshop and flick through the pages. We just can't resist a well-designed book! The feeling of embossed type on a cover, experimental binding, fold-outs, the use of different types of paper or other materials. All of this adds up to the experience of a book.

Graphic design, whether it's a book, website, exhibition, identity or a poster, should be an experience. It is essential to interact with your audience, and this is what makes a good design stick. People will sooner remember your design if you give them a business card with a story. If you can use a little humour along the way, all the better. Graphic design isn't just about making pretty pictures; it is about getting your message across and telling a story. The physical shape, or tactility of the graphic design is an important and effective medium to tell your story. Our choice of materials follows from the content. This therefore makes it not only an aesthetic choice but also primarily a conscious decision based on the content. We are designers who like to walk out of our comfort zone, to challenge clients, our audience and ourselves. We like to give them room to play, make them think and interact with our graphic designs.

When you use this approach, every graphic design is an adventure and you'll hardly ever know if you are going to succeed when you first get an idea. Extensive knowledge of materials is the key and it often feels like you are stepping in the shoes of product designers or architects. Like every design it starts with a brainstorm, sketches and research. Lots and lots of research. Will a certain type of ink do the trick? Can we print it on concrete? Does it work on other surfaces? How long-lasting is the ink, won't it smudge? Is it safe for children? Where can we find a supplier? Can it be folded, sewn, die-cut, and silk screened or lasered? And one of the most important questions, is the client open-minded enough to go along with our plan?

These are just a handful of the many questions that need to be answered before you can even begin to draw the first line of your design. If you are trying to make an innovative design, chances are that you'll need to figure out everything from scratch and that a solution can't be found just around the corner. This is what makes it difficult, but also what makes it really challenging and so much fun!

For the publication of *Creative City The Hague* (page 094), we wanted to create a book that would be like a puzzle piece, fitting together with other copies. The book was about creative people from The Hague who come together to form a creative city. For this we needed to die-cut through the complete book. When we did a test run, it turned out that the die-cut knife was blunt after 6 books, so unfortunately no success there. We needed to find a die-cut that would be extremely strong. After an extensive search we ended up in Belgium in a small factory that die-cuts auto parts from steel. The owner of the factory had a son who studies graphic design and he told his dad that this project was too cool not to do. So they took on the job and after a period of testing they made a perfect die-cut right through the publication.

To create innovative design isn't taking the easy route – it can be a real challenge. You'll usually have to stretch the boundaries of the brief, exhaust your knowledge of materials, challenge your suppliers, think outside the box, circle and square at the same time. Fortunately you will also have lots of fun and it's definitely worth all the effort.

De Karin Langeveld, Co-fondatrice et designer de Trapped in Suburbia

Imprint – Design de livres, brochures et catalogues

Nous aimons qu'un livre nous surprenne et stimule notre intellect, nous aimons sentir l'odeur des pages d'un livre neuf et nous adorons flâner dans une librairie de qualité et feuilleter de beaux ouvrages. On ne peut tout simplement pas résister à un livre au design remarquable ! L'effet des lettres en relief sur la couverture, la reliure expérimentale, les pages dépliantes, l'utilisation de papiers différents ou de tout autre matériau. Tout cela contribue à construire l'expérience d'un livre.

La conception graphique devrait être une expérience, qu'il s'agisse d'un livre, d'un site Internet, d'une exposition, d'une identité ou d'une affiche. L'interaction avec le public est cruciale, et c'est grâce à elle qu'un bon design reste gravé dans la mémoire. On se souviendra plus facilement de votre design si vous accompagnez votre carte de visite d'une petite histoire. Pour ce faire, il est encore meilleur d'agrémenter votre récit d'un brin d'humour. La conception graphique n'est pas qu'une histoire de création de belles images; il faut aussi délivrer un message et une histoire. La forme ou le rendu tactile est un moyen important et efficace de raconter votre histoire. La sélection des matériaux se fait en fonction du sujet traité. Il s'agit donc d'un choix non seulement esthétique mais aussi consciemment élaboré en fonction d'un contenu précis. En tant que designers, nous aimons prendre des risques, « bousculer » notre public, nos lecteurs et nous-mêmes. Nous aimons leur laisser un espace pour jouer, réfléchir et interagir avec nos conceptions graphiques.

Vu sous cet angle, chaque nouveau graphisme est une nouvelle aventure et vous pourrez difficilement savoir si vous parviendrez à vos fins lorsqu'une idée vous vient à l'esprit. Une connaissance approfondie des matériaux est essentielle et l'on a souvent l'impression de prendre la place des product designers ou des architectes. Tout design commence par un brainstorming, des croquis, et de la recherche. BEAUCOUP, beaucoup de recherche. Existe-t-il une encre qui fera l'affaire ? Peut-on imprimer sur du béton ? Cela fonctionne-t-il sur d'autres supports ? Combien de temps l'encre tiendra-t-elle, ne risque-t-elle pas de baver ? Est-ce sans danger pour les enfants ? Où trouver un fournisseur ? Le livre peut-il être plié, cousu, découpé, sérigraphié ou imprimé au laser ? L'une des questions les plus importantes étant : le client est-il assez ouvert d'esprit pour nous suivre ?

Beaucoup de questions auxquelles il faudra répondre avant même de commencer à dessiner ne serait-ce que la première ligne de votre projet. Si vous essayez d'innover, vous devrez probablement partir de zéro et tout concevoir : les solutions ne seront pas forcément à portée de main. C'est ce qui rend la tâche difficile mais tellement stimulante et divertissante !

Pour la publication de Creative City The Hague (page 094) nous voulions créer un livre en forme de pièce de puzzle à assembler. L'ouvrage avait pour sujet les gens créatifs de La Hague qui, ensemble, forment une ville créative. Pour le réaliser, nous avions besoin de découper le livre complet. Lors des tests il s'est avéré que la lame s'émoussait au bout de six livres. Pas de réussite à ce stade. Après des recherches approfondies nous avons atterri en Belgique dans une petite entreprise qui découpe des pièces d'acier pour les automobiles. Le fils du propriétaire de l'usine, étudiant en graphisme, dit à son père que notre projet était trop « cool » pour ne pas y prendre part. Ils acceptèrent de s'en occuper et, après plusieurs essais, finirent par réaliser une parfaite découpe durant tout le processus de publication.

Créer un design innovant, ce n'est pas choisir la facilité et cela peut se révéler être un véritable challenge. Vous serez souvent amené à repousser les limites de votre cahier des charges, à tout connaître sur les matériaux, à lancer des défis à vos fournisseurs, à sortir des sentiers battus, et à voir plus loin, toujours plus loin. Heureusement, vous vous amuserez beaucoup et cela en vaut largement la peine.

Di Karin Langeveld, Co-fondatrice e designer di Trapped in Suburbia

Imprint – Design innovativo per libri e promo

Adoriamo i buoni libri che sorprendono i sensi e stuzzicano la mente, adoriamo il profumo della carta fresca di stampa, amiamo girare in una buona libreria e amiamo sfogliare le pagine. Non riusciremo mai a resistere a un libro con un buon design! La sensazione della stampa a rilievo sulla copertina, le rilegature sperimentali, i pieghevoli, l'uso di vari tipi di carta o altri materiali. Tutto contribuisce a costruire l'esperienza di un libro.

Il disegno grafico deve essere un'esperienza, che si tratti di un libro, di un sito internet, di un'esibizione, di un'identità o di un poster. È importante per interagire con il proprio pubblico, e fa in modo che un buon design faccia presa. La gente ricorderà più facilmente il vostro design se il vostro biglietto da visita racconta una storia. E se si riesce a usare un po' di humour qua e là, tanto meglio. Il disegno grafico non consiste solo nel creare immagini piacevoli: il senso è far arrivare il messaggio e raccontare una storia. La forma concreta o la tattilità del disegno grafico è un mezzo importante ed efficace per raccontare la propria storia. La nostra selezione dei materiali è conseguente al contenuto, quindi la scelta non è solamente estetica ma anche, e primariamente, una scelta consapevole in base al contenuto. Siamo designer a cui piace lavorare fuori dalla comfort zone e creare nuove sfide per i clienti, per il nostro pubblico e per noi stessi. Ci piace regalare loro uno spazio per giocare, farli pensare e interagire con il nostro design grafico.

Seguendo questo approccio, ogni disegno grafico è un'avventura, senza alcuna reale certezza di riuscita una volta avuta l'idea iniziale. La conoscenza approfondita dei materiali è la chiave, e spesso si avverte la sensazione di camminare in un terreno riservato a product designer o architetti. Come per qualsiasi design, inizia tutto con un brainstorming, con bozzetti e ricerca. UN SACCO di ricerca. Esiste un inchiostro che si dimostrerà azzeccatto? Possiamo stamparlo su cemento? Funziona anche su altre superfici? L'inchiostro durerà a lungo o comincerà a sbavare? È sicuro per i bambini? Dove possiamo trovare un fornitore? Può essere piegato, cucito, fustellato, serigrafato o stampato al laser? Infine (una delle domande più importanti), il cliente è abbastanza aperto mentalmente da procedere con il nostro piano?

Un bel po' di domande, alle quali sarà necessario trovare risposte ancora prima di iniziare a tracciare la prima linea del disegno grafico. Quando si cerca di creare un design innovativo, è probabile che sarà necessario concepire tutto quanto da zero, e che le soluzioni non saranno esattamente a portata di mano. Per questo è così difficile, ma per questo è anche così stimolante e divertente!

Per la pubblicazione di Creative City The Hague (pagina 094), abbiamo voluto creare un libro che si possa ricomporre con altri come in un puzzle, incastrandosi con altre copie. Il libro tratta di personaggi creativi nella città dell'Aia, che tutti insieme formano una città creativa. Per questo motivo abbiamo dovuto fustellare tutto quanto il libro. Una volta eseguito il test, abbiamo scoperto che la lama della fustellatrice aveva perso il filo dopo 6 libri, quindi purtroppo niente da fare. Dovevamo trovare una fustellatrice davvero robusta. Dopo una ricerca esaustiva siamo finiti in Belgio, in una piccola fabbrica che fustella pezzi per automobili dall'acciaio. Il proprietario della fabbrica ha un figlio che studia disegno grafico, che ha detto al padre che questo progetto era troppo cool per non farlo. Alla fine hanno accettato il lavoro e dopo un periodo di test hanno realizzato una fustellatura perfetta dall'inizio alla fine della pubblicazione.

Creare design innovativo significa non prendere la strada sicura, e trovarsi di fronte vere e proprie sfide. Sovente sarà necessario espandere i confini del conosciuto, dare fondo alle proprie conoscenze sui materiali, proporre sfide ai propri fornitori, ragionare fuori dagli schemi e dai soliti cerchi e quadrati, tutto allo stesso tempo. Fortunatamente, c'è sempre da divertirsi molto, e di certo vale sempre la pena.

*Karin Langeveld,
cofundadora y diseñadora
de Trapped in Suburbia*

Imprint – Diseño de libros, folletos y catálogos

Nos gustan los buenos libros, los que atrapan los sentidos y acarician la mente; el olor del papel recién impreso, pasearnos por una buena librería, hojear y recorrer las páginas. ¡Un libro bien diseñado es algo irresistible! El tacto de las letras en relieve en una portada, la encuadernación experimental, los desplegables, el empleo de distintos tipos de papel y de otros materiales: todo ello hace más intensa la vivencia del libro.

El diseño gráfico debe crear una experiencia del libro, del sitio web, de la exposición, de la identidad corporativa o el cartel. La interacción con el público es importante, y es lo que da solidez a un buen diseño. La gente recordará mejor nuestro diseño si la tarjeta de visita que les entregamos contiene una historia, y si le hemos añadido un poco de humor, mejor todavía. El diseño gráfico no consiste tan sólo en hacer imágenes bonitas, sino en transmitir un mensaje y contar una historia. La parte física, la sensación táctil del diseño gráfico, es un aspecto importante y eficaz de la comunicación de la historia. La elección de materiales se deriva del contenido y, por ello, no se trata sólo de una elección estética sino también, y ante todo, de una elección consciente basada en el contenido. Como diseñadores, nos gusta salirnos de los caminos trillados, presentar desafíos a los clientes, al público y a nosotros mismos. Nos gusta darles espacio para jugar, hacer que piensen e interactúen con nuestros diseños.

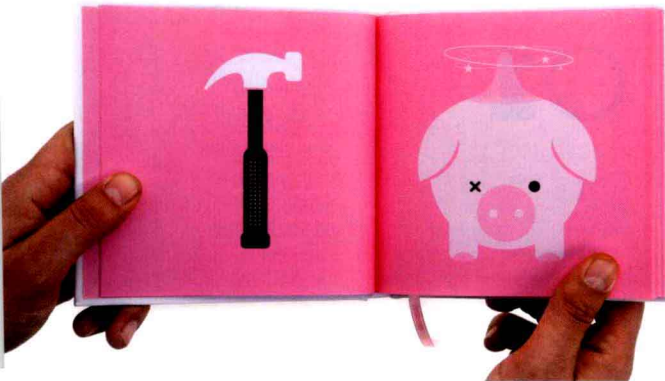
Con este enfoque, cada diseño gráfico se convierte en una aventura, y al concebir la idea inicial es difícil prever el resultado. La clave es un conocimiento exhaustivo de los materiales, y a menudo nos ponemos en la piel de los diseñadores de productos y de los arquitectos. Como todos los diseños, el nuestro empieza con un brainstorming, bocetos e investigación. Mucha, mucha investigación. ¿Existe un tipo de tinta que responda a nuestra idea? ¿Podemos imprimirlo en cemento? ¿Funcionará sobre otras superficies? ¿Es resistente esta tinta, no se correrá? ¿Es segura para los niños? ¿Dónde podemos encontrar un proveedor? ¿Puede el material doblarse, pegarse, troquelarse, serigrafiarse o grabarse con láser? Y, una de las preguntas más importantes: ¿el cliente estará abierto a nuestras propuestas?

Son sólo algunas de las muchas preguntas que debemos responder incluso antes de realizar el primer trazo del diseño gráfico. Si queremos lograr un diseño innovador, lo más probable es que tengamos que empezar desde cero y que las soluciones no aparezcan a la vuelta de la esquina. Esto es lo que lo hace tan difícil, pero también tan atractivo y tan divertido.

Para la edición de Creative City The Hague (página 094) queríamos crear un libro que se montara como un rompecabezas. El libro trata de personas de The Hague que se unen en una ciudad creativa. Para poder realizar nuestra idea, necesitábamos atravesar todo el libro con una troqueladora. Hicimos una tirada de prueba, y resultó que la cuchilla del troquel se mellaba después de cortar seis libros: tendríamos que encontrar una troqueladora extremadamente dura. Después de mucho buscar, acabamos en Bélgica, en una pequeña fábrica que troquelaba componentes de acero para automóviles. El dueño de la fábrica tiene un hijo que estudia diseño gráfico, y fue él quien convenció a su padre de que el proyecto era demasiado seductor como para no hacerlo. Así que aceptaron el encargo y, después de un periodo de pruebas, consiguieron un corte perfecto a través de todo el libro.

Crear diseños innovadores no es tarea fácil: puede ser un gran desafío. Casi siempre habrá que poner a prueba los límites del encargo, agotar los conocimientos sobre materiales, plantear retos a los proveedores, usar el pensamiento lateral y buscar la cuadratura del círculo. Por fortuna, también será muy divertido y, sin duda, valdrá la pena.

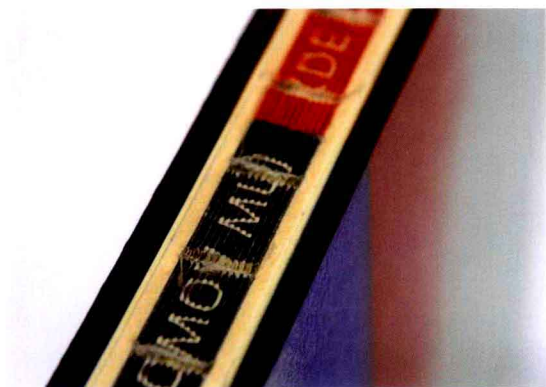
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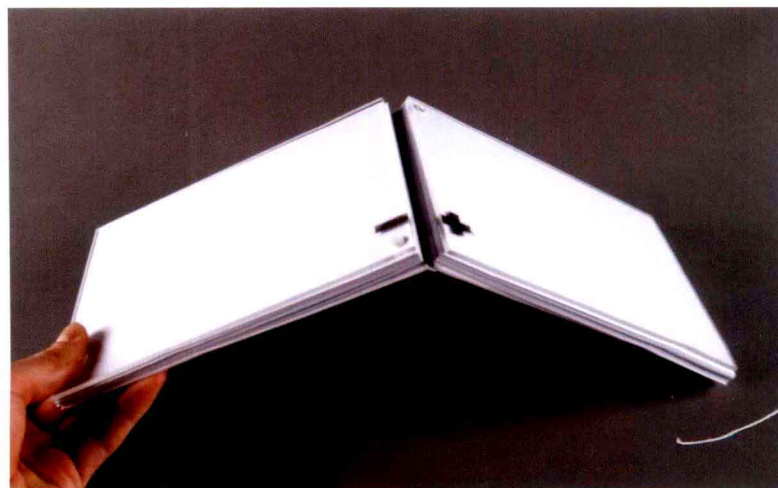
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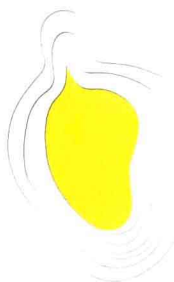
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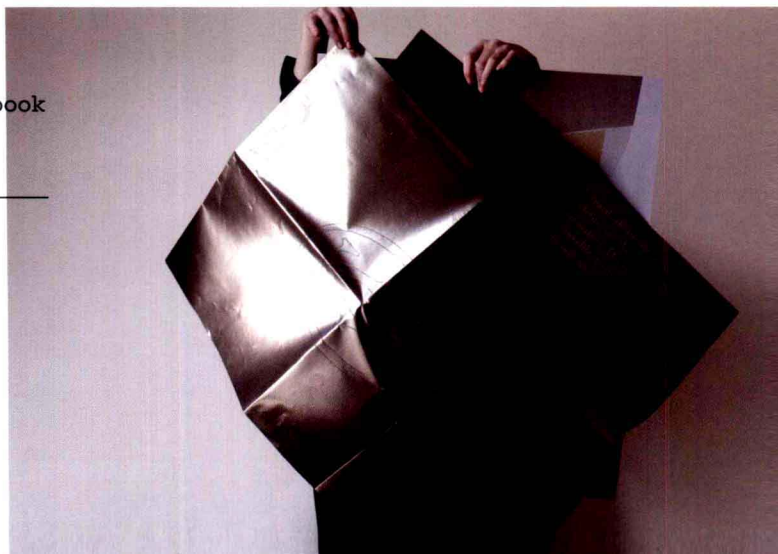
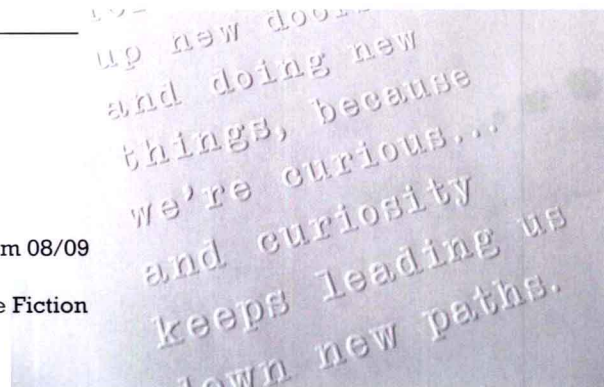
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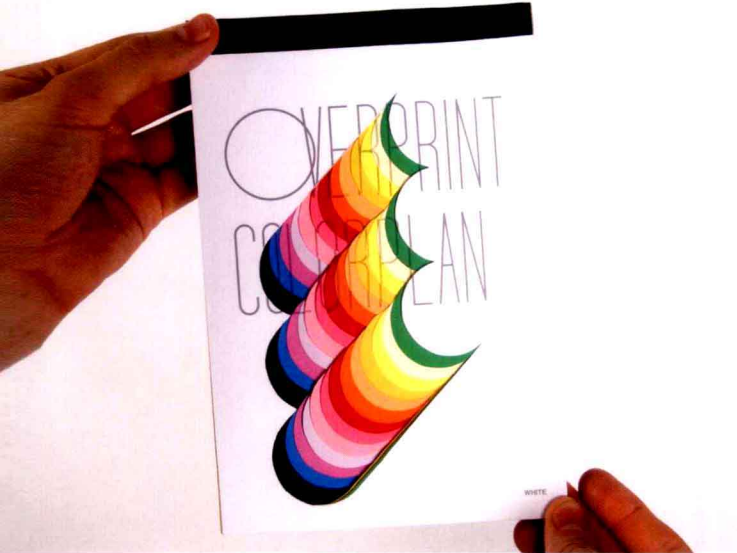
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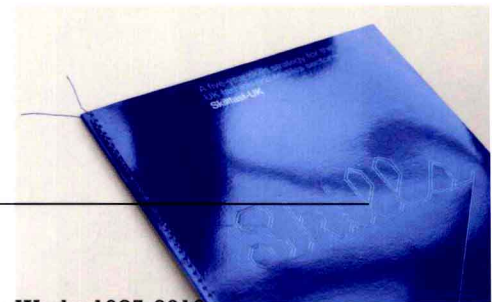
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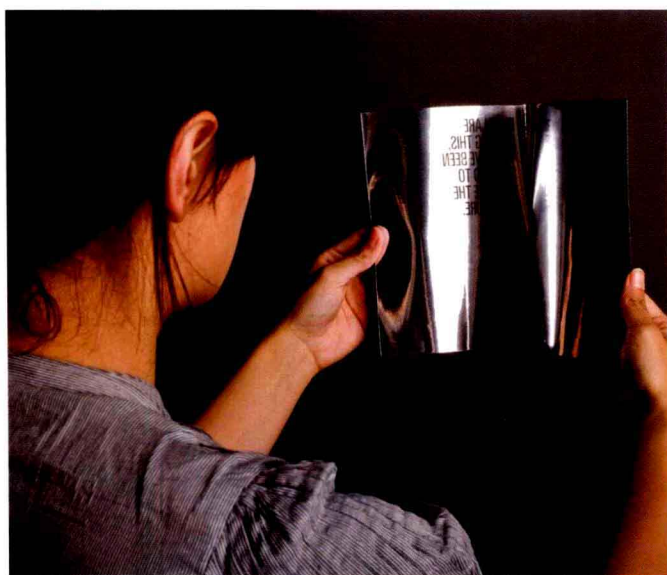


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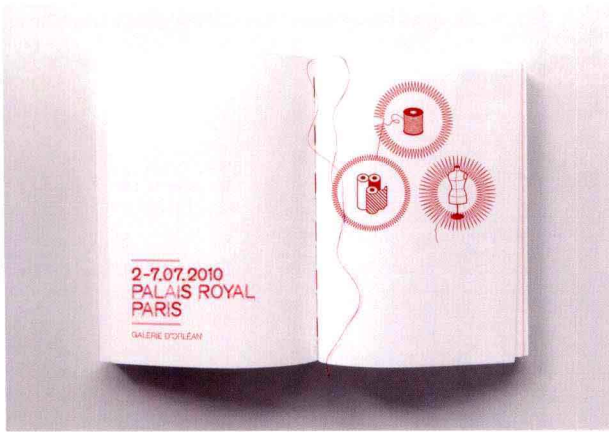
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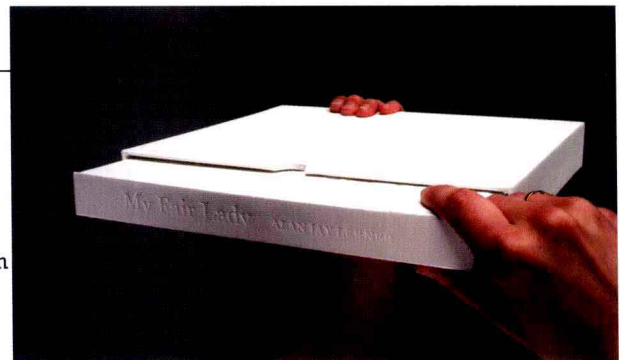
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-  *Texture*
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013

Piglet

Type of Work
Annual report

Design
F33

Specification
150mm x 150mm

Technique
Offset printing, clay money box



Client
Tax Collection Agency for the Region of Murcia

Description
Every year, the Tax Collection Agency for the Region of Murcia publishes its annual report, where information about the Regional Administration tax management – and the services and public management it holds – can be found. F33's proposal was to create a report which could graphically express the idea of "collecting", but in the sense "saving" or "holding in custody". F33 chose the "hucha-cerdito" (piglet money box) – which is a symbol of prosperity and abundance and leads people towards the idea of "sparing all year long..." – and played with the different ways of opening this money box, to include the services where those revenues were invested in.



Consultants Christmas Collateral

Type of Work
Promotional material

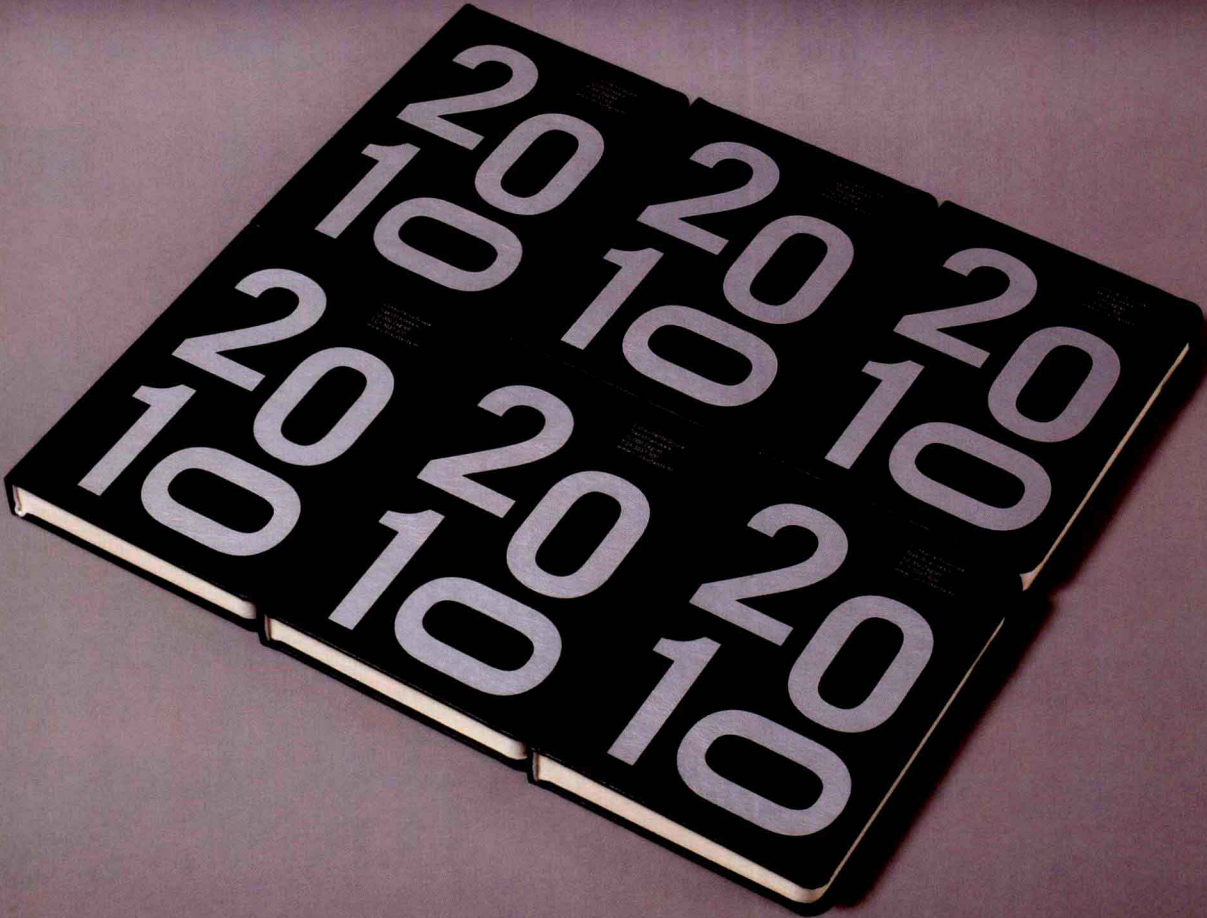
Client
Consultants

Design
Bunch

Specification
150mm x 205mm

Description
Bunch helped the Consultants start the New Year with a new 2010 screen-printed planner in an edition of 200.

Technique
Screen printing



014





Libro Laus 2010

Type of Work
Book

Client
adg-fad

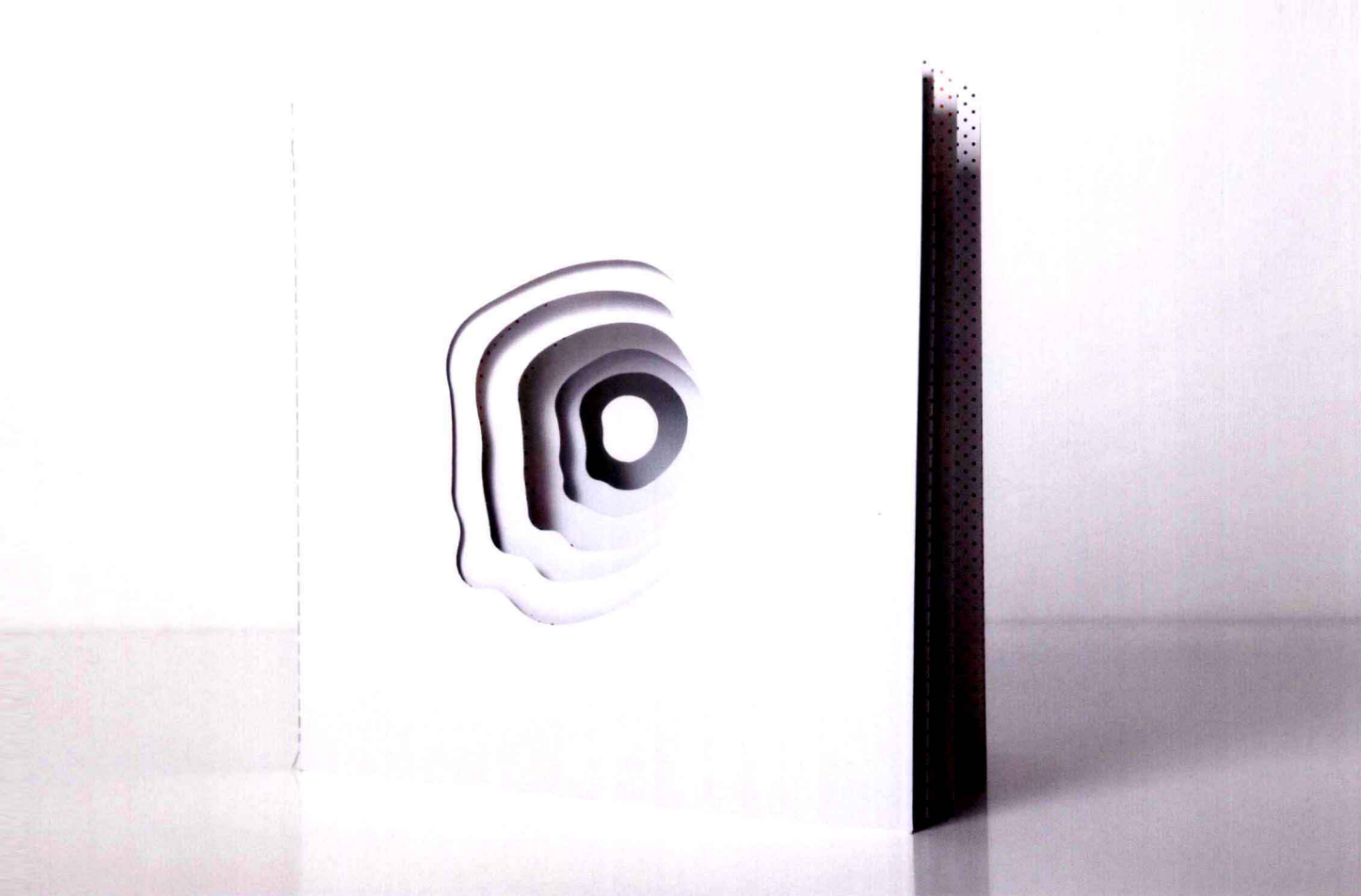
Design
Hey

Specification
148mm x 210mm

Description
Laus 2010 Book, best Spanish graphic design. There are six different models of cover. Each cover is composed by six different pop' set colors without any ink. The text of the cover is printed on acetate plastic.

Technique
Offset CMYK, pop' set papers cover





016

D2

Type of Work
Promotional material

Client
D2 Printers

Design
ilovedust

Specification
220mm x 220mm

Description
D2 wanted to do a promotional piece to showcase their FSC accreditation and to demonstrate the importance of environmental sustainability and responsibility within their industry. FSC is the only certification scheme endorsed by the major environmental charities including WWF, Friends of the Earth, Greenpeace and The Woodland Trust. It details a "chain of custody" so you can ensure the paper products you are using are sourced from responsibly managed forests. ilovedust came up with a unique concept using the innovative combination of layers, cutouts, illustrations and graphics to detail the journey of the paper – from the original forest the tree was grown in, through the pulp mill, the paper mill, the paper merchant – with the journey ending at the finished paper product.

Technique
Full color litho print, incorporating blind embossing, die-cutting and thread-sew binding

