



THEME PROMO & CAMPAIGN GRAPHICS

SENSATION

J534 / W41



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Sponsored by Design 360°
– Concept and Design Magazine

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CONTENTS

009 PROJECTS

250 INDEX

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Why is this book a sensation?

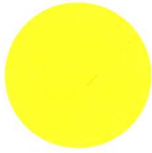
Because this book is here to celebrate
braveness, inventiveness and
entrepreneurship.

When you flick through the pages, one
project after another catches your eyes.

There is no uncertainty in the works. They
are bold and they speak up.

This book represents the designers
who know that the only way to make a
difference is by crossing boundaries
beyond anyone's expectations.

- Liza Enebeis
Creative Director, Studio Dumbar



FOREWORD

The Happy Ending of Queenie and the Graphic Designer – A Fairy Tale of the Sensation Book

Pieter Vos, Graphic Designer, Director of 75B

Once upon a time there was a girl named Queenie. Her exotic name gave away more than she could imagine. In the wild west (Los Angeles for instance), far eastern girls introduce themselves with names like Shine, Liv, Flower, Freedom, Silver, Mercedes and so on. Probably because names like Chei Lin, Wie Whou or Lang Souanch are just too difficult to recall for the non lingual "wild western boys and girls". This way of communicating is much more effective than graphic design can be. Therefore graphic design is not always the answer, ladies and gentlemen. Graphic designers mostly think they can solve every problem, but they mostly don't.

Graphic Designers are mainly fetishists. They are in love and awe of what they do every day. Their holiday pictures are shots of strange signing and weird typography. Even mothers of graphic designers (my mother for instance) stopped asking for my holiday pictures.

Nobody is asking for graphic design, but it rises from out of nowhere. In this book you can see pictures taken in public streets. These pictures are presented as proof of design-existence. Mostly those designs don't blend in the scenery, but stand out like aliens just landed on planet earth. My interest always goes out to the surroundings and not to the designs. For instance (Flow, p.188). In this picture it might have been raining, but the water also dried up quickly. The sun is shining and it could also be water from street cleaning. The typefaces on the buildings are abstract and I am recommended to "invest in Finland". Is this picture taken in Finland? Probably not. France?

Have a quick look in the book and then return to this fairy tale. Not to be misspelled as "fairy tail", a manga story by Hiro Mashima (in the wild west his name could be "Hero Shemale"). I always seemed to have misspelled the word "fairy tale" and even on Wikipedia they warn you. (That's why I spelled it right this time and found out about "Hero Shemale", so now it all makes sense?)

As a designer, mainly graphic, but also artistic, architecturalistic and productistic, I have mixed feelings about these kind of books you now have in your hands. Speaking of hands, another trick by designers is to hold their work while photographing it. This way you see it's made by a person. The works become more human and sincere (and less alienated).

It's these extraordinary designs put together that makes the book even more unreal and without direct function. Is it graphic eye candy? Is it to get inspired (read stealing). Maybe this book is just to honor the works? Or do these books sell like hell? The makers could also suffer from the same sort of fetish graphic designers are drawn to. A nice element about it all is that we are doing something. Making a poster, making a book, creating an identity instead of doing nothing. Do before don't.

Personally I find our work not relevant, but then again it is very nice to practice. I don't like to see our work after it has been printed. It quickly finds its way to our super-archive. Our works are so well organized and treated like they were my own children, although my children are not archived. The reason we have an archive is also because we try to make relevant work in the graphic design field even if we know it never will be. This fact is the great mystery of contradictions. Why do we all want to be relevant and meaningful? Did we then choose the right profession? Or would pediatrician or fireman be a better choice?

Even more complex about this fairy tale is that there is no such thing as good design. Design has to do with the context and the audience. For instance, when arriving on the moon, there is a sign saying: welcome on mars. This could be interpreted as funny, but also be very worrying.

Therefore it would have been nice in this book to have inserted normal holiday pictures or pictures of hobbies like doll houses and bird watchers in Iceland. In this strange context the designs maybe become more real.

Queenie, the main character of this tale, asked me to write this foreword. I am the graphic designer, but who is reading this tale? Designers are watchers and thinkers, not readers. Therefore a little test: #1. When you are a (student) graphic designer, mail the word "fetish" to sandu.queenie@hotmail.com. #2. When you are in search of a designer, mail the words "super client" to sandu.queenie@hotmail.com. #3. When you are a researcher or an outsider or an architect, mail the word "misc" to sandu.queenie@hotmail.com. Entries are endless and if you want to know the outcome, I will be waiting for you at the top of the Mount Everest.

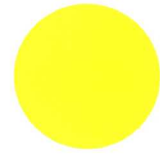
This book doesn't need text, but it wants contemporary graphic design pictures. We sent some of those pictures and we are in the book. Why do we do that? We never get new assignments from those books. It only takes a lot of time. Searching the right high-resolution images and selecting the best projects of our studio takes a lot of time. Sending it to someone (like Queenie) we never met before, without knowing it will be used at all, is a strange feeling. Our work is traveling more than we do. At this exact moment our work is showed in Zagreb, Moscow, Amsterdam and Hangzhou. Later (now, when you are reading it) it is shown in this book (p.138-139, p.148-153). This graphic designer is very happy he doesn't need to travel. So Queenie, if you want to meet me I am at our office in Rotterdam. We make great pots of tea and our lunches are supersonic organic fantastic. Basil is always around and we start at 12:30. We are closed on Fridays and you don't find us at overtime.

Queenie please don't confuse this graphic designer with a complaining grumpy old guy. This designer is just a small thinker. As a graphic designer you can make the smallest things as big as you want. The dot of the "i" can be a daytime occupation. Making small things big can also be confused with acting emotional. You hear people saying, "Is he still talking about that?" When you zoom in on very tiny happenings in life, people think you are emotional. As a graphic designer things can be looked at in million ways. This way things make more sense and become easier to understand and work with. With a new assignment this can be very helpful because you have all the grip you need to zoom in on the most relevant part of the message (not to be confused with massages and happy endings). Even for a moment graphic design can feel relevant this way! Bye Queenie, this graphic designer wishes you hereby to live happily and ever after.

FOREWORD

The Fairy Tale Is to Be Continued

Wu Qiaohui (Queenie Wu), Executive Editor



This is Queenie, the character of the fairy tale. Yet I'm not another abstract character like Snow White or Sleeping Beauty in any beautiful fairy tale. I'm real.

To a far eastern girl, an English name is necessary when getting in touch with westerners. But to me the English name is not as efficient as Pieter thought because if you search "Queenie" on Facebook you get more than 10,000 results and the number is still growing. As far as I know, I'm sharing the name with many of my friends' friends or friends' friends' friends... I found it very frustrating not to have a unique English name of my own. But that's the fact – a name cannot always represent a person, that's also why you need a photo on your ID card, passport or any other credentials (though the photo on my ID card is super ugly and can hardly be associated with myself in the flesh). One's image is what identifies him/ her. Similarly, a brand, an event, etc. needs visual identity to be recognized. In this case, graphic designers are able to lend a hand to solve this problem.

The book contains eye-catching works from around the world. All together, the projects can be taken as a visual feast or "eye candy" as Pieter described it. We aspire to make the book inspiring and functional but how designers will use this book, I cannot say for sure. At least, however, for a designer, to see more works of designers from different districts, different cultural background, holding different viewpoints is always beneficial in that he may get to know the diverse approaches to the same issue.

The works in this book may be relevant or not relevant. But who is to judge and how? And what does "relevant" even mean? It can be big or it can be small. Probably no one in the entire world can do something relevant from an extremist's points of view. But the process each graphic designer undertakes in order to create something to wow the public is relevant. Or, to put it another way, as Pieter said, the process of thinking, studying and zooming in the most relevant part of the message.

Speaking of "wowing the public", I'm fond of the word Pieter used to describe the works in this book – alienated, which means they are too distinct to be associated with the things on this planet we encounter every day. What is original? Something you've never met before – something alien. Perhaps it's the alien-like graphics that capture people's attention and stimulate their nerves so as to attract them to buy a certain product or to participate in a certain event. Hereby another problem can be solved by graphic designers.

After saying all of the above, I don't mean to object to any of Pieter's perspectives. Pieter has taught me the most important thing – to think and to think critically. The attitude of critical thinking is indispensable for designers to create, to innovate, to walk down an original path. Without the text, we would not be able to see the perspectives regarding graphic design shared by Pieter, which also inspires critical thinking. At the same time, criticizing something means you are brave enough to be criticized yourself. Be bold, accept this path, and hold onto this attitude. The fairy tale is not solely about me and Pieter, it is to be continued, by every designer and even every human being...

CONTENTS

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250 INDEX

256 ACKNOWLEDGEMENTS

Office Supply & Stationery: Name card, letterhead, envelope, note book, pen / pencil, ticket, chest card

Campaign Material: Flyer, leaflet, pamphlet, brochure, catalog, tabloid, invitation, greeting card, postcard, tape, sticker, pin, bag, T-shirt, slipper

Advertisement: Poster, banner, light box, billboard, flag, vehicle ad, newspaper / magazine ad, website

Premium: Well-made souvenir, handkerchief, mug

Packaging: Packaging bag, packaging box, dixie cup, paper cone, CD / DVD cover

Display: Display board, display stand, tag

Environmental Signage: Signboard, direction sign, backdrop



Design Agency: Ken-tsai Lee Image Design Company / Designer: Ken-tsai Lee, Cheng, Chung-Yi / Illustrator: Zhan, Yu-Shu / Client: Kun Shan University

ADC Young Guns 8 Exhibition in Taiwan

Art Directors Club present the Young Guns show to honor the young designers who are under 30. Fifty young designers were chosen to present in the exhibition to travel around the world. Kun Shan University in Taiwan was about to hold an exhibition to showcase the winners of the Young Guns 8 and commissioned Ken-tsai Lee to develop the exhibition design. Since the show selected 50 young designers as finalists for the exhibition, in Chinese, when describing people who are outstanding from the other, he or she must have three heads and six arms, so Ken-tsai Lee asked illustrator Zhan, Yu-Shu to create 50 monsters to represent the 50 young designers.



