

“You gotta love fruit, baby. ‘Cause that’s a pain in the ass.”
—Frank Stallone

**Maximum impact
in a mini format**

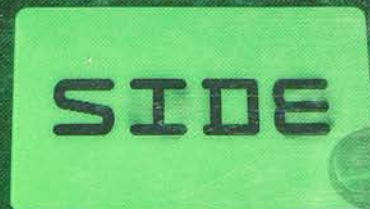
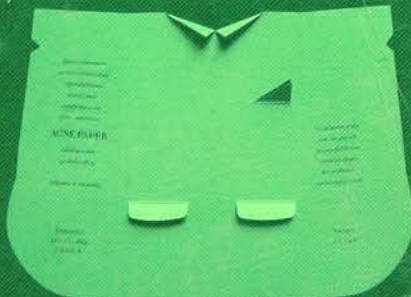
**Un maximum
d’impact dans un
mini format**

**Máximo impacto en
formato mini**

**mini
graphics**



Portfolio
Advice Day™



sandu

"The digital content that is out there at the moment is really exciting, but it doesn't beat holding a tactile print work in your hand."



Thisislove is a multidisciplinary platform focusing on communication design. Their projects pretend to question the process of creation and interaction between people, objects and signs.

They make ideas real, with a great eye for detail and hidden meanings, without intending any particular sense of style.

They might work towards a variety of aesthetic, verbal and conceptual ends, establishing a cool normality.

From communication design to web or experimental media projects, they focus and focused on art direction, graphic design, human-computer interactions.

Interview with/

Thisislove



02

Quite a part of your projects direct to corporate identity, communication and packaging. How did you get foot in these small but iconic design projects?

These are not small projects but small objects in measure. Beyond the corporate imaged system, we always try new, forward-looking languages in visual communication, replacing empty meanings with creative statements, specific for each single object.

Take the project "Get a Light" Invitation for example. What did the client want from you when they first approached you?

In the case of this invitation, the same as on the entire communication strategy and graphic language developed for their brand, they wanted the object to "talk". The question-answer was replaced by the dynamic information's structure.

What do you usually do for inspiration?

Lot of thinking, lot of reading, lot of talking (not necessary falling outside the usual).

In Revelation-an official invitation for Jaeger, how did you break the convention of an invitation and make it interactive?

Breaking the conventions of daily communication objects pass by providing them an higher status than its real function. To understand the medium beyond the content, on structures that integrate information and intention to seduction. The final form must function alone for itself.

Image is identity, to communicate is a choice.

Do you have any expectation for the receiver's reaction when they get the invitation?

We expect some relationship, a short dialogue.

We take the invitation not only as a vector of promotion, but

as an act of translating the identity into a thinking, graphic, durable form.

The analogies we usually create are to be freely interpreted by the receivers and the objects should be cherished rather than thrown away.

Have you recently received any invitation from friends? What are they about?

I do receive a lot on the social networks. The digital content that is out there at the moment is really exciting, but it doesn't beat holding a tactile print work in your hand.

As the studio grows bigger and bigger, will you still keep accepting projects which may be just a business card or a piece of print work? Do you think those "mini" designs are "big" enough to communicate your ideas?

We will still work always with the same aesthetical and conceptual integrity, independently of the object, the project dimension or the visibility associated.

As a designer, what does "mini" mean to you? Please list five items that you think are "mini".

Maxi - Midi - Mini

A baby, a Portuguese beer, a short skirt, a cherry tomato, a map.

What do you think are the key elements in making a difference with "mini" graphic works?

To measure is to know, size needs to serve the message.

2nd B-day Invitation/

Designer/

Joana Areal,
Inês Veiga

Client/

Get a Light™

Work Type/
Invitation



Description/

The invitation was an envelope unfolded into a map of Lisbon centre the location of the anniversary event was signed, revealing in his interior the invite card with a black printed "2" in the front and the event information in back.



Get a Light™ Invitation/

Designer/

Joana Areal

Client/

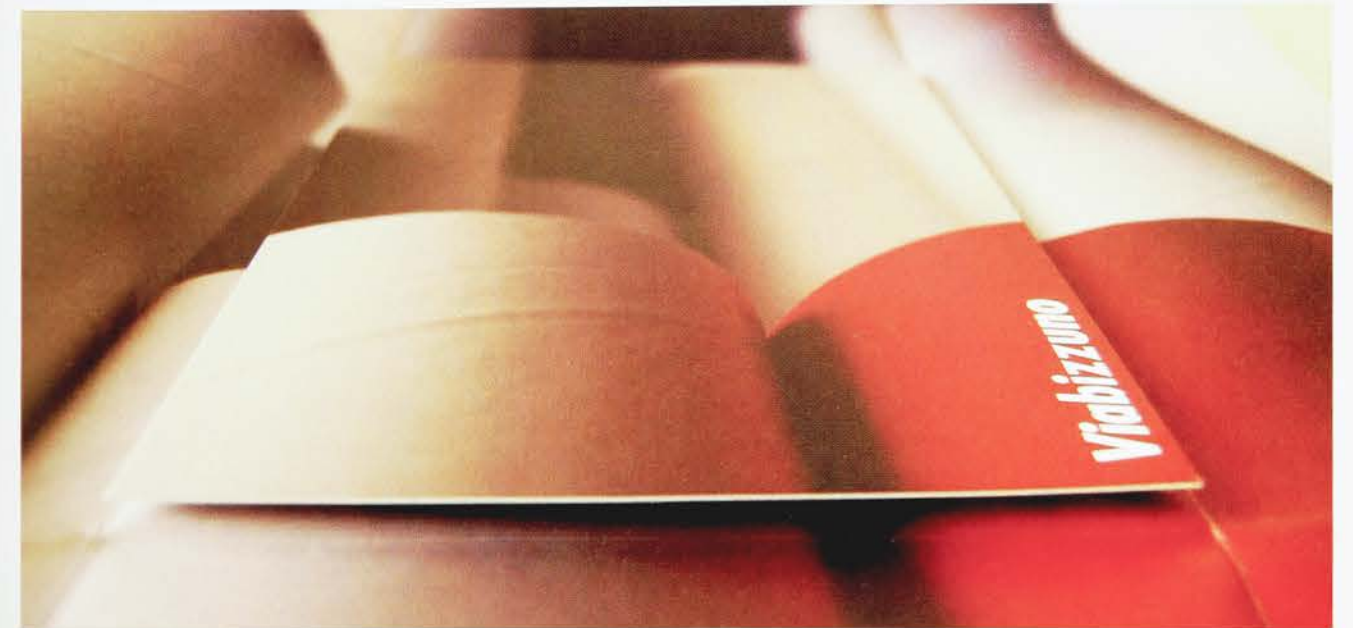
Get a Light™

Work Type/
Invitation



Description/

For Vasco Portugal's Launch at Get a Light's show-room, the invitation was a folded poster with the invite card inside, making allusion to paper architecture and different levels of light and shade. The invite card merged with the poster's interior through repetition of the printed lamps image in both objects.



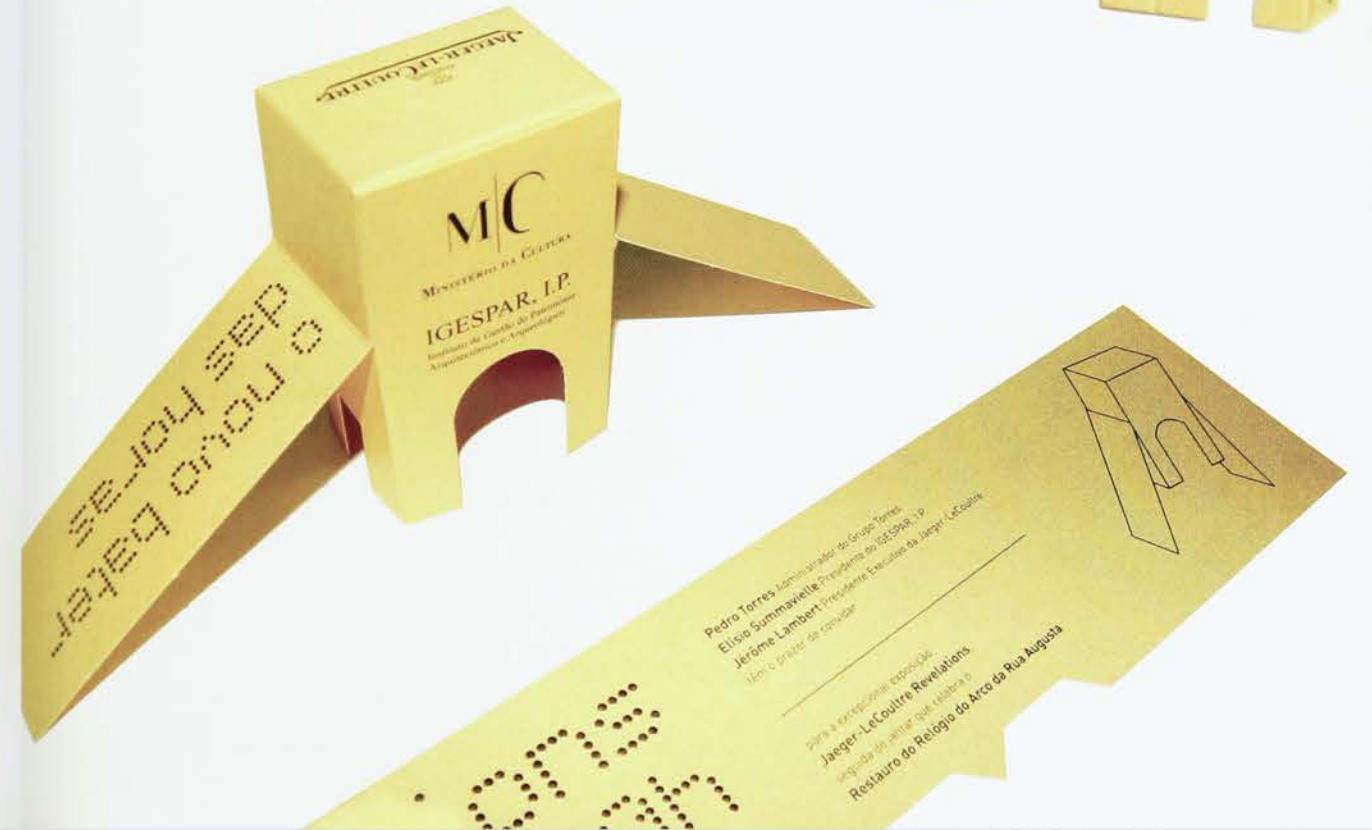
New Wok!

Designer/	Client/	Work Type/	Description/
Joana Areal	NEW WOK™	Identity 	The identity for NEW WOK's, an Asian fusion cuisine restaurant, was based on one element that built the entire identity system: the black pixel. A pixel-based typography was applied to all information, statements, and menus along with a photograph of an Asian boy sending us a kiss, saying, "come on sweetie!"



Revelations!

Designer/	Client/	Work Type/	Description/
Joana Areal	Torres Distribuição	Invitation 	Official invitation for Jaeger LeCoultre's exhibition and ceremony celebrating Arc of Rua Augusta's watch refurbishing in Lisbon with the main theme as "The new beat". It could be manipulated to construct a paper tower, similar to Rua Augusta's Arc, with wings which were the metaphor for the idea of a new era coming and that once again time flies.



Get a Tree!

Designer/

Joana Areal,
Inês Veiga

Client/

Get a Light™

Work Type/

Greeting



Description/

It was a limited edition Christmas gift for Get a Light's clients, consisting in a postal package that contained a small vase cup, closed with a lid and filled with sand and pine seeds, and a leaflet with detail information about caring and maintaining Pines Trees and their "side effects".



Tag Heuer Invitation/

Designer/

Joana Areal

Client/

Torres Joalheiros

Work Type/

Invitation



Description/

Invitation for new shop opening party introducing the new limited edition watch "Tag Heuer - Chrono Motoracing". Inside the square envelope, the invitation unfolded into an aerodynamic shape revealing the details of the party. The main principles were the delicate lines and smooth edges, directly associated with Motoracing; along with speed, action and time.



Romain Lenancke

Romain Lenancke is currently living in Lyon (France) and work in his town and Paris. He's an interdisciplinary designer, specialized in creating intelligent solutions for corporate, packaging, print media and illustration.

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Rumors

Rumors is a multi-disciplinary design studio founded in 2008 by Andy Pressman, Renda Morton and Holly Gressley.

p274-275

Ryan Crouchman

Having studied design at Central Saint Martins in London, Ryan has worked both within agency and freelance contexts over the past ten years. Ryan is based in Montréal Canada, and his practice focuses mainly on branding and identity design.

p061, p111

Ryan Hurley

Ryan Hurley is a freelance graphic designer based in East London. Gaining experience at several design agencies in London and Amsterdam he now works with a diverse range of studios as well as on private commissions. His eclectic portfolio covers print, new media and branding with each project following a creative, idea led, intelligent approach.

p226-227, p290-p291

Sagmeister Inc.

Sagmeister Inc. is a design company in New York City. They design all things printed, from posters, brochures, books and annual reports to identity systems, perfume packaging and CD covers. They love what they've done.

p014, p015, p234-235

Sam Frith

Sam Frith is a graphic designer and art director based in Sydney, Australia. He specializes in making brands and companies look good. He does not wish to harp on about "leveraging brand equity" and "a results driven approach" as he believes that graphic design is not a science. He likes to keep things simple.

p153

SB Studio

SB Studio is the atelier of freelance graphic designer Benji Holroyd — with ten years experience working with established design studios specialising in brand identity and development; art direction; printed communication; exhibition and website design.

p019

Seven25

Seven25 is a measure of near-sightedness or an indication of a different way of seeing. It also refers to the uniqueness of their vision as a multidisciplinary consultancy founded in 2000 by Isabelle Swiderski. As a boutique studio they understand the value of collaboration with clients and network of suppliers. They've produced books and publications, packaging and sites etc. for a broad range of clients, through which they provoke discussion and uncover possibilities through their work.

p052, p053, p128-129, p242-243

Soulseven

Soulseven is the moniker of Minneapolis based designer Sam Soulek. Soulseven operates on a contract basis, collaborating with other freelance designers, writers, programmers, photographers and producers. This virtual agency model keeps their work fresh, while sparing clients the costs of a big agency. The current work focus is print & digital media, brand development, strategic marketing & promotions, retail branding and product ideation. Their client base spans from small start-ups to international corporations. When they're not creating, they're hanging out with friends and family, traveling, snowboarding, fly-fishing, or seeing live music.

p248

Spring

Since opening on the first day of spring in March 2006, this independently owned and managed firm in Vancouver, Canada has built itself on the one-word mission statement "grow". This credo is embodied in the growth of clients and indeed the agency itself, but the true strength of "growth" can be seen in design and advertising work that is constantly evolving and innovating.

p048, p094, p142-143

Stas Aki

Stas is a 27 years old designer/artist living in Moscow, Russia, and Art Director at SILA project group. From July 2004 to July 2008 he was working at Art Lebedev Studio, mostly as a graphic designer.

p049

Stas Sipovich

Stas is currently a freelance Graphic Designer and creative consultant who works on identity systems and design strategies for lifestyle, fashion and cultural clients. As well as graphic design he engaged in illustration and participated in different art projects. He has worked with clients that include Adidas, Casadei, Mexx, Ministry of Style and many others.

p043

Studio8 Design

Studio8 Design is an award-winning independent graphic design studio with a reputation for delivering intelligent and engaging creative solutions. Based in central London, Studio8 was established in 2005 by Matt Willey and Zoë Bather. Working with clients both large and small, in the UK and overseas, Studio8 produces a diverse range of work across multiple disciplines. The studio team brings a wealth of knowledge and enthusiasm to every new project and offer a scope of capabilities.

p132-133, p304-305

Studio EMMI

Studio EMMI is an environmentally conscious graphic design practice, based in a converted gun factory, East London. Set up by Emmi Salonen in 2005, the studio specializes in designs for the art, culture, commerce, academia and organizations, using environmentally sound solutions whenever possible.

p216-217, p254

Studio Laucke

Dirk Laucke was born and brought up in Berlin where he graduated in 1994 from University of the Arts (UdK). Since 1995 he lives and works in Amsterdam. In 2000 he founded his own design office Studio Laucke where together with two other graphic designers he executes commissions in the field of corporate and book design. His assignments are mostly related to art and cultural.

p115

Studio Small

Studio Small is a little studio whose focus is on the work they produce and the relationships they build. The studio specializes in creative and strategic art direction for identity, literature, packaging and exhibitions. Their clients include Bafta, Comme des Garçons, Foster + Partners and Margaret Howell.

p164-167

Thisislove Studio

From Communication Design to experimental media projects, one of the main objectives for thisislove is to create a multidisciplinary platform and question the process of creation and interaction between people, objects and signs in their projects. They make ideas real, with a great eye for detail and hidden meanings, without intending any particular sense of style.

p336-345

Tomato Košir

He is a photographer and amateur pole bean cultivator. Since as a little boy, he was more interested in newspaper headlines and signs in hospital waiting rooms, than walking and picking his nose. It was then that his first typeface with 25 characters was created. Two months later, his second typeface made of crayons remained on the table until lunchtime. With his third typeface made of potato dumplings, he poisoned himself in kindergarten at age of three. His works are often reminiscent of a flock of white hens in his childhood, one of which has been used as a house pony and suffered from broken wing.

p318-319

Toby Ng

Toby Ng graduated in graphic design from Central St. Martins, London in 2008. His photography and illustration work have been exhibited in the National Portrait Gallery London in 2008 and 2004 respectively.

p278-279, p314-315

Toko Design

Toko is a multi-disciplinary design studio working for national and international clients in a broad range of fields. Concepts are derived from extensive research to develop contemporary, effective and coherent design solutions, regardless of scale and/or budget.

p096

Topos Graphics

Topos is a design consultancy led by Seth Labenz and Roy Rub, based in Brooklyn, NY. They deliver relevant, meaningful design solutions through the processes of research and investigation. Their methodology employs a wide range of tools, resulting in clear and visually intriguing work.

p097, p220-221, p280-281