Discovering paper design

A paper design journey related through internship experiences
Report of internship for obtaining a Master grade
Faculdade de Belas Artes da Universidade do Porto
Master in Graphic Design and Editorial Projects
Director: Dr. Eduardo Aires
Supervisor: Pr. Rui Vitorino Santos
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I was a paper enthusiast since I was little. As far as I remember, I was drawing, cutting and gluing to create things. Later, I got more and more interested about this medium and I decided to orientate my studies and career to design, and especially editorial design. At the end of my bachelor in visual communication, I did a revealing internship in a little design studio, in Montréal. Later, I continued studying and I ended up at the Fine Arts faculty of Porto’s University. In order to conclude my studies, I did two more internships in studios which both had different visions of design and got my second paper design working experience which was a life changer.

When it was the time to choose the subject of my final year project, it was naturally that paper design came up. Since 2013, I discovered a big and eclectic world which -at my opinion- deserves to be known for his specificities and possibilities.

I started looking for existing publications, articles and videos. There are very few publications or research about paper design. Some books are offering a window for artists or papercraft tutorials, but you can mostly find some short articles online explaining this type of design. This report will explain you my journey and will be my contribution to enhance and explore the world of paper design.
- Credits

For Pr. Rui Vitorino Santos for his help, sympathy and guidance through the whole year,
For Dr. Eduardo Aires for his guidance,
For Stefan for being at my side at any moments,
For my parents and my friends.
Introduction
This report has for objective to research and discover paper design and will be divided in three parts. The main question we will try to answer was: "What is paper design?"

The first part will be a **practical research**. Since the best way to learn and discover something is to make the experience, internships was the most relevant way to do it. I will report my experiences in several design studios, with a special attention to the internship realized at Ink Studio. This process will allows us to create some rough idea of what paper design is and how it can exist in "business world". The reason why I decide to emphasize the experience at Ink Studio is because it's a Belgian studio known for its paper design projects and it was the most relevant to this report and to the paper design manual which resulted. I learned a lot during those three months as a paper designer intern, with international impacts and I wanted to develop this knowledge. Through those several internships, we can collect information about paper design but also learning about basic techniques, rules in paper design or small advices.

In order to dig deeper in the subject, the second part will be a **theoretical reflection** about paper design. Its objective is to explain as best as possible paper design, its history and facets. To provide a wide diversity of paper design styles, we will discover a range of chosen artists which are working with paper and therefore discovering their process and specificities. Some of those artist had been contacted by email or Skype and were asked several questions about their background, thoughts about paper, process and projects but also what future they would imagine for paper design in this actual design world. Others had been giving interviews in other publications which were relevant for this research and I choose therefore to integrate them in this report.

The third part will be a report about the **paper design manual** which I created and which can be used as a starting package about paper design. We will go through the reason of its creation and its process of creation.

Finally, we will make the **conclusion** of what we've learned about paper design and discuss some thought about future research.
Chapter I
Practical research
My love for paper design started in December 2012 when I arrived in Montréal. I was about to start a 6-months-internship to conclude my bachelor program in visual communication. I was going to be an intern in a small design studio with one special characteristic: They were specialized in papertoy design. This experience will become the fundamental cornerstone of many of my choices, years after. During this internship, I discovered the basics of paper design and the world of papertoy and the passion for paper design.

The year after I started a masters program at the Faculdade de Belas Artes in Porto and decided to do another internship to conclude my masters program because I felt that I could learn more by experiencing than by studying a subject. This subject will be "paper design" and at the end, I did two internships.

The first one took part in November 2014 in a communication design studio in Cologne and didn't fulfill my expectations in paper design so I decided to do another internship which I started in January 2015. I was a graphic designer and paper designer in a studio based in Brussels and it was revealing.

In this practical research chapter, I will report those three internships, explaining how they were relevant, show what I did, the paper projects I've worked on and what I learned in order to lead to the second chapter which will be a theoretical reflection about paper design.

Those three internships allowed me to discover that there was more than one way in paper design and I became curious. I wanted to learn more about paper design and that's when I decided to write this report based on this.

This chapter will divided in chronological order and will start with the internship report of the Hartiatoys studio and the papertoy collection which were developed. Then we will jump two years after this first experience for the internship report of Bel Epok and its achieved projects. And finally the internship report at Ink Studio with a close-up on the "2015" paper design project which was created but with a short view on the other projects which are not paper design related. After going through my logbook, we will finally determine the impacts of the internships.
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Hartiatoys
Hartiatoys is a French-Canadian company based near Montréal (Canada) which creates paper crafting toys called Couplicoles; an invented word for “couper, plier, coller” (cut, fold, glue). With almost 20 themes, Hartiatoys proposes to children to learn motor-skills and 3D thinking. I did my first internship in this company and that’s where I caught my love for paper and especially, paper design. I worked on two papertoy collections: Far West and Paper theater but also on smaller kits called “Kirigami mobile” on the theme of Christmas and Easter.

− The agency

Hartiatoys is a very small studio based in Deux-Montagnes, near Montréal in Canada. They are part of another design studio called SadDogDesign but Hartiatoys is mainly in charge of the creation of papertoy. Their name comes from the slavic word Hartia which means paper; in fact, the art director himself is Bulgarian. Their concept is to conceive paper toys to entertain children ages 6 to 12 and to allow them to develop their motor skills and three-dimensional thinking.

Based on the kirigami model, Hartiatoys tries to reduce as much as possible the difficulty and gluing parts. They have more than 50 colorful models of animals, birds, and other lovable characters available in a very simple but efficient design.

− The location

The studio is located in 425 Rue Antonin Campeau in Deux-Montagnes, at 20 min from Montréal. The atmosphere is really friendly and with a family atmosphere because it’s inside a real house and everything happens there: the creation, the test, the photoshoot, the creation of the manuals, the packaging creation and the delivery.

− The papertoys

Divided in three categories, each one has his specialty:

× Couplicoles
  × Creation of full size characters
  × Each box contains 12 characters, the landscape and a manual
  × 19 themes

× Postal cards
  × Creation of small characters
  × Each package contains 12 characters
  × 12 themes

× Kirigami mobile
  × Creation of small characters into a mobile
  × Each package contains paper sheets, instruction guides, scoring tool, thread to build a mobile.
  × 14 themes

− The team

× Atanas Mihaltchev Art director
× Maria Valkova Human resources
× Sophie Casalini Strategic planner
× Borislav Nicolov Translator
× Anna Mihaltchev Translator
× Alexandra Foriers Intern graphic design
- The experience and learnings

Duration of the internship: 6 months
Date: December 2012 - April 2013
Position occupied: Graphic designer & toy developer

Working at Hartiatoys allowed me to take a first step into the world of paper design. Before starting my internship there, I didn’t know what paper toys where, like many people. It looked pretty easy and basic from the outside, mainly because of the design style of the toys; but, trust me, I learned the hard way what “it’s complicated to do uncomplicated”. The style of the toys is pretty simple and represent simple iconic figures. This choice has been made in order to facilitate the creation of the toys by the children alone. Actually, the toys have been created for children from the age of 6 years old to 12 years old. Hartiatoys has 3 products: Couplicoles, postal cards and kirigami mobiles.

During my stay in the studio, I created two complete sets of characters and their landscape; “Far West” collection & “Paper Theater” collection, but also their postal cards versions and two entire kirigami mobiles collections; “Christmas” & “Easter”. In total, I developed from the scratch 36 characters including 2 mobiles and 2 landscapes. Yes, it’s a lot.

The process was quite hard to get at the beginning but the more I was practicing, the faster I was going. At the end, I felt like a little papertoy machine and I was reusing the models I created earlier and learning from my mistakes. Each creation of a new collection was starting with a to-do step: a brainstorming with the whole team. We were all taking the morning to speak about the team, do sketches together and think about the landscape.

This step done, we were choosing 12 characters (or 6 for the kirigami mobile) that we would develop and then we decided by which character we could start. Usually, I was working on his step alone because we had clients projects going on in the studio on the side.

I was doing sketches with 3D view that I will, later, submit to my art director and, usually, I had some details to modify and I could start the “blanco” step. “Blanco” is the French word for White out which is the first try out of the project in paper. It is made on a white paper usually which has the same grammage than the final paper. It allows you to check if the character is correctly build, if the size is good, if it’s easy to create for a children and if there isn’t too many creation steps. This part always gives surprises and it’s the most important one because maybe a flap is too short, there is 3 millimeters too less or this folding step could be easier. It was such a brain-teaser, it was driving you crazy sometimes but when you had the solution, you felt so proud!

After this, I was submitting the white out to my art director and, if it was accepted, I was starting to develop the character on Illustrator software. I was also adding the folding, cutting and gluing marks and starting to think about how to explain clearly and properly to the children the different creation steps in the manual. I usually printed out this digital version and building it, without any design on it obviously. If this step was a success, I was starting the real creative part of the job: Creating the design of the toys. This part was restrictive because I had to follow the design direction of the studio. After all those try out, color tests and building moments, the character was finished. For the kirigami mobile, it was the same process except that the characters where a bit smaller and I had to balance the weight of each character so the mobile is balanced is stable.

That’s it for the toy creation part: It was a mixture between paper engineering and paper design. Concerning the landscape, it was really easy and fast because it consist in 4 sheets of paper which are glue next to each other and display a landscape from a sky-view. I was creating everything in a few hours with he help of Illustrator.
My work wasn’t ending there though. I was also creating the manuals for every collection and papertoy. I discovered there that it was hard to explain to someone, especially children, something that you are doing instinctively. We were also helping on the box creation itself, the packing (which gave me several hand burns) and even the marketing part. I was lucky enough to participate to the New York Toy Fair of 2013 in New York City where I could meet clients and sell what I created weeks before. This even last a full week, it was exhausting but I’ve met so many interesting people and build a network. I learned so much in this company because I was really doing a lot, on every side. It was tiring, stressful and blow-minding but it was so rewarding to build something from nothing, something that children will play with and to be really part of it at 200%.
- Learning about papertoys

When we started working on the *Far West* collection, we first did a big brainstorming of the character which could be represented. We stopped our mind to 12 characters including this trapper. The first step was the sketches (which I didn’t keep) and the creating on Illustrator followed (see the picture below). As you can see, I divided the character in several parts which the user will assemble later on by following the steps written in the user’s manual.

You will find three different marks. The one gluing line is represented with (............), the "mountain" fold will create a fold in and is represented with regular lines such as (- - - -) and the "valley" fold will create a fold out and is represented by irregular lines and dot alternated (- . - . - . -). Those lines are very usual in papertoy design, they help the user into the different steps and they became an untold convention.

Once that the marks are done, I started creating the design by using mainly the mirror tool in order to create a symmetry and a coherence. Knowing how to create patterns, mirrors effect and the pantone colors are the basic.

The final result is a A4 sheet with simple shapes that the child needs to cut out with scissors and assemble later by following the users manual. Concerning the user’s manual, we were in charge of writing it, step by step, and then translate into English (in bigger companies there is a translation team but here we didn’t) but also to give a difficulty note for the realization so the children can adapt and ask for help if needed.
– Bel Epok

Bel Epok studio
Bel Epok
Time to affirm the choices

Bel Epok is a German design studio based in Cologne (Germany) which works for fashion, cosmetic and luxury industries. They create publicity, publications, product design as well as interior design; they are a 360° communication agency. I did my second internship there in 2014 in order to discover if I could fit in a more corporate and luxurious environment but nevertheless in contact with the edition world. This part will be short because I didn’t learn about paper design strictly speaking but more about myself in this short-time internship.

− The agency

Founded in 2001 the agency has steadily grown its international customer portfolio with clients such as Adidas, Bulgari, L’Oréal, M2 Beauté, Peek & Cloppenburg or Swarovski. Bel Epok is a 360° design and communication agency built around a core team of 20 designers specialized in product, interior or graphic design. The studio focuses its work on the fashion and cosmetics industries and by nature understands the design and manufacture of exquisite, intelligent products. Bel Epok has its headquarters in Cologne and a branch office in Zurich.

− The location

The studio is located in 14A Weißenburgstraße in Köln. The neighborhood is called Agnesviertel and it’s quite a fancy residential area with a church, a kindergarten, yoga studios, fancy restaurants and two metro stations. The studio itself it’s placed in a old typical building from Cologne and consists in a big open space with separate work stations.

− The competences

× Brand development
× Corporate design (in Zurich)
× Product design
× Packaging design
× In-store design
× Showcase design
× Communication (in Zurich)
× Art & culture (in Zurich)

− The team

× Tobias Mücksch  Art director
× Judith Riemenschneider Design director
× Viktoria Kappe Human resources
× Dominique Streffens Assistant HR
× Eva Hartmann Graphic designer
× Frauke Müller Comptability
× Jan Strelow Graphic designer
× Lukas Friedrich Graphic designer
× Marcel Spohr Graphic designer
× Stephanie Herse Graphic designer
× Carmen Nacher Graphic designer
× Amanda Selvi Intern graphic design
The experience and learnings

**Duration of the internship:** 1 month  
**Date:** November 2014 - December 2014  
**Position occupied:** Graphic designer

Unlike my previous internship at Hartiatoys, the one at Bel Epok left me quite defeated. It was a very short internship from a duration of only one month. I started this internship in order to try out a more conventional design division (if you consider that paper design is unconventional) and check if I could develop myself in a more-business-than-creative working environment. I liked pretty much the fact that this studio was doing a lot of editorial projects, which would allow me to stay in the world of paper. But I felt really quickly that I didn’t fit properly to the spirit of the studio. It’s the inexistent link to paper design which make me decide not to pursue my way in this studio.

I was very motivated when I started for many reasons. First, it was my last internship as part of my studies. Secondly, I was starting my path in Germany with a trainee-program who lead to a fixed-term contract. In conclusion, it was the perfect deal. During the interview, we spoke a bit about the company, a lot about my projects, my work at Hartiatoys and my interest for paper design. They told me that they wanted me to work on tactile design projects in order to bring along my knowledge and allow them to provide new services to their clients, something more fresh. It sounded very interesting. The reality was slightly different. I did very few tasks and I felt so neglected as a graphic designer that I decided to abort this internship and try my luck somewhere else (which will lead me to a great adventure but I didn’t know it at this moment).

During this month, I mainly worked for other graphic designer of the company by doing small editorial design task and I didn’t work properly speaking on paper design. During my free hours, I started thinking about paper design, about my future in design but especially about this report and the publication that I will create. I started the main part of my research at this period and I got the certainty about my love for tactile design and paper design in particular.

It’s for this reason that I think it’s relevant to include this experience even if it’s not paper design related because it put me on the path of this report and the creation of the paper design manual.
Achieved projects (paper design unrelated)

- Svarowski elements (Crystal products)
  Image retouching for the cover of a presentation guideline folder for the client and image retouching for jewelry table presentation on Illustrator.

- Kurz (Jewelry and watches)
  Creation of a paper model for a packaging box already imagined. Photoshooting of a Kurz catalogue. Christmas front-design concept for the Kurz shop in Zurich which was a composition of different Christmas gifts surrounding watches.
Chapter I · Practical research

Kurz Christmas front-design in Zurich.

Kurz photoshoot and retouching
Montblanc (Luxury products)

Creation of several Illustrator models from the Montblanc collection available online. Those Illustrator models will be used as a guideline.
× Jake*s (Clothing line)

Logo development.
– Ink Studio

On the right:

On the left:
"Lost Boat", 2012
Ink Studio
Ink Studio is a Belgian design company born in 2006 which offers multiple design services like visual communication, branding communication, web design, illustration or even photography. They have a consultancy approach and they try to find solutions through graphic design. In general they propose the normal vision of visual communication but their big strength is their paper design part. For a few years now, Ink is producing more and more paper projects for clients – but also personal projects – and they are becoming a figure of paper art in Belgium.

− The agency

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− The location

The studio is located in the municipality of Saint-Gilles in Brussels, Belgium. The neighborhood is quite poor but easy to access from the train station of Bruxelles Midi. The studio is based in a business incubator; meaning that there is a lot of start-ups sharing the same building, resources and, if needed, helping each others. It’s a very young, dynamic and creative environment.

− The competences

- Visual communication
- Paper design
- Front store design
- Web design and web development
- Illustration
- Photography

− The team

× Cédric Philippi Art director
× Thibaut van Boxtel Illustrator
× Michäel Collin Administrator
× Damien Crémer Web developer
× Gregory Mattheus Web designer
× Jessica Duquesne Intern graphic design
× Victor Destrebecq Intern graphic design
× Simon Van Cauteren Intern marketing
× Victor Bouchentouf Intern marketing
× Marie Evrard Intern web design
Duration of the internship: 3 months
Date: January 2015 - March 2015
Position occupied: Graphic designer & paper designer

Ink Studio was the revelation. I was so happy that they directly admitted me in their studio in such a short time for a such long internship. I started looking for a new internship place as soon as I left the one at Bel Epok. In less than one month, I contacted Ink Studio which I knew from their projects and name, I got an interview and I started the next month for a three months internship. It was great! Next to the daily work which consisted on classic graphic design (flyers, layouts, front store design, etc) I was working on a lot of paper design projects. My first experience at Hartiatoys encouraged them to let me work on tactile design projects and I had the chance to work on the annual paper design project of the studio and even a project for Alexander McQueen brand.

× First project : The annual paper design project
My paper design experience started directly on my arrival in the studio. It was January and we had one month to create from ashes a full large-scale paper design project to give our wishes to clients. It was a challenge! Of course, we couldn’t do it during the working hours because it was an internal project and we had a lot of things already going on. The first step was the reflection. The paper project had to represent the spirit of the studio and the new direction that they are taking this year: Paper design and ecological awareness. We got one week where we all thought about the project separately, we had to present at the end of this week sketches, researches and moodboard (Pinterest and Behance became my best friends). We got a brainstorming at the beginning of the following week where we decided what we will do. The final sketch has been drawn by the illustrator of the team, Thibault and we could all add things. Of course, this draw was preliminary and it will probably change during the realization. We decided one night where we could all stay at the office in order to create this project and it was a Thursday. We finished working at 17h and started directly by creating the number “15” which will be the center of the creation. Made with foam board and masking tape, I learned some special cutting techniques in order to make the link-ups invisible (I will explain the techniques I learned in the third part of this publication). On top of this foam board shape, we glued paper and decorated. Around it, we could create what we wanted; diamond rocks, a yellow building crane, a bird, flowers, trees, etc.

The project took us the whole night, we left the studio at 6 in the morning. No need to say that we didn’t work the next day. For some objects (like the bird or the platform itself), we used a 3D software in order to visualize in the space how the project will look like before actually starting because if a mistake was done, we would have to start everything all over again, which will be a waste of time and
material. The next week, we prepared the **shooting**, we did the last alterations on Photoshop and our marketing team (which also helped on the paper design creation) prepared the wishes newsletter in English, French and Dutch which were going to be send to the clients of Ink Studio. When everything was done, we realized how much this was an amazing professional and personal experience because we were doing what we all love and we were surrounded by paper the whole week.

Later, we posted the project on **Behance** and all other **social medias** and we got so positively surprised about the feedback that the design community gave us. It’s an amazing feeling to experience: Being noticed for a project you’ve worked hours for is so rewarding! We got thousand of views, likes, share so as my personal portfolio account. Months later, I still have approximatively 10 likes on the project and 2 subscription to my profile per day. It was a great publicity and I even got contacted through **Twitter** to do a short interview for the Fedrigoni Club Portugal. This interview was released on the 16th of June 2015 as "Hand-made e Eco-friendly, o papel inspira jovens talentos" (link available at the bottom of this page).
Sketching page from the development of the "2015" project
Second project: Alexander McQueen

The second paper project I would like to emphasize is the one I’ve realized for Alexander McQueen brand. We were commissioned by a Belgian communication agency called Wildvertising and they asked us to realize two perfume boxes which will consist in a white flower-shape kirigami pop-up. This was challenging because I worked alone on the development of those two box samples and I had to create a lot of versions in order to test the folding, strength, paper type, mechanism and design. It was a very good paper engineering exercise considering the fact that it was a client project too. First, I had to take the dimensions of the two boxes and do a little sketch in order to check out the rough dimensions of the papercraft. I passed then on Illustrator where I could vectorized my shape and print it out to have a perfect balance and symmetry. Then I glued the flowers to two pieces of foam board which were at the size of the boxes and I was checking if the opening system was working. If not, I had to check the angle of opening in order to create a tension which will bring the pop-up effect. It was only trying and trying again until we found the perfect size, flower shape and pop-up effect. We used a thick white cream paper which was resistant to folding and which has a soft touch.

The result was two boxes with black interior and white flowers which were popping out from the box when you open this one.

In conclusion, Ink Studio teach me a lot of things about paper design, design in general and myself. I knew already some basic techniques that I learned at Hartiatoys but I learned a lot of new techniques about paper engineering (pop-up methods, tension on paper, paper grammage,...) but also on paper sculpting, especially during the 2015 Paper Project (using foam board to create a strong basis, creating paper pattern, specific paper design tools, geometric shapes,...). It’s at this exact moment that I thought that it could be interesting and relevant to collect all the things I knew about paper design, and especially the things that I’ve learn during those internships into a publication. At first, I wanted to do it only for myself and keeping it on a notebook but then I realized that it could be useful to other people interested by paper design. That’s how my paper design manual was born.

The graphic designers which are working at Ink Studio are all passionate and they were able to transfer their love for paper design and tactile design to me. I would never thank them enough to have giving me this opportunity.
- Achieved projects (paper design unrelated)

× Vegasme (Vegan restaurant)
Logo research, logo development and client presentation. The client is a vegan restaurant which will open in a nice neighborhood of Brussels. The key words are ‘bio’, ‘nature’, ‘fresh’, ‘young’ and obviously, vegan.
Service Citoyen (Citizen service project)

The ‘Service Citoyen’ — Platform for a Citizen Service — is a non-profit association which wants to create a citizen service for 18 to 25 y.o. young people in Belgium. We had to modify their existing identity and communication (website, folders, flyers,…). The new logo should be attractive to young people but also politics to gain some founds. For now, I don’t know which logo has been chosen but I know that those four had been selected by the client.
× Altissia (E-learning company)
The client is a already-existing e-learning company based in Brussels, Paris, Madrid, Sao Paulo and Casablanca. They want a new graphic communication, oriented corporate in order to present their services to potential clients. The company’s logo is already fixed and is quite difficult to marry with a contemporary design.
Marlière (Bakery)

Marlière is a bakery located in Brussels which needed a new front shop design. The project was very interesting and complete. We had to create different versions of the project, meeting the clients and speaking with them, looking for decorations items (lamps, plants,...) and even sending the projects to the organism which gives works allowance.
Ferme du hameau du Roy (Bakery)

La Ferme du Hameau du Roy is a institution in Belgium. They only have 3 shops around Brussels, they product everything themselves (flour, milk, eggs, everything) and they target a well-off costumer base. They are a long-term client with Ink Studio and we had to modify their new menu for 2015 while keeping their universe.
× Creative Skills Europe (European platform for audiovisual and live performance sectors)

CSE is a new European platform employment and training in the audiovisual and live performance sectors. We had to create a whole identity and propose several ideas which the client will choose at the end. The result is very corporate and modern.
- Logbook

**Jour 7 - 13.11.2014**

Nouvelle journée. Savoir que c’est ma dernière journée m’aide à tenir. J’ai décidé d’annuler aujourd’hui car Tobias veut que je finisse apparemment (joke!). Il y a des concerts, apparemment pour des troupes danse à Studio. Je travaille sur une 5e version des scénarios des produits déodorants pour Judith et Stéphane. Elle me demande si je vais une virée des magasins. On décide que depuis que j’ai pris une décision, tout le monde me donne du bus!

*L’occasion de jouer à échecs*

- *Mon* guide: Bon Sûrement.

À midi, je rencontre Judith et lui annoncer mon départ, tout s’est bien passé et je peux vendre.

En attendant je fais mes paquets en cadeau.

J’ai reçu une réponse de l’Agence Divine à Düsseldorf, j’ai un peu marqué gén à win.

*Pas de nouvelles*
Jour 1

- Réunions avec les équipes du projet
- Réunion avec les équipes de production
- Réunion avec les équipes de marketing
- Projection de films de référence
- Appel d'offres

- Réalisation de maquette pour la présentation finale

- Définition des critères de sélection pour les propositions

- Présentation des résultats finaux

- Construction du briefing final

- Définition des contrats d'utilisation

- Réunion avec les clients finaux

Jour 2

- Réunion avec les équipes de production
- Réunion avec les équipes de marketing
- Projection de films de référence
- Appel d'offres

- Réalisation de maquette pour la présentation finale

- Définition des critères de sélection pour les propositions

- Présentation des résultats finaux

- Construction du briefing final

- Définition des contrats d'utilisation

- Réunion avec les clients finaux
– Impact

«Christmas Marquet», 2012
Noelia Luzano
There is a lot of informations that we can extract from those internship experiences. I worked in 3 different places in 3 different countries -even continent!- But, above all, with 3 different vision of design and spirits. Hartiatoys was a small Canadian design studio, doing very few business-related projects and a lot of papertoy, with a very strong design and handmade spirit; they were doing everything by themselves, from the creation to the sales by passing to the packaging and wrapping of the products. Bel Epok as a serious German company was bigger, had very selected clients with a predefined design style and was therefore more international. Ink Studio was the balance between those two previous studios; a small and young team with a start-up spirit and with innovating and experimenting projects. And of course, a publics recognition in term of paper design in Belgium.

At Hartiatoys I learned to respect a predetermined style of design, I had no pressure of deadline or monitoring and above all, I learned the basis of paper design and tactile design through the development of papertoy collection. I worked on all aspects of a company which sells also its products: I was designing, packing, wrapping, meeting clients, answering calls and selling products (without forgetting the great adventure at the New York Toy Fair 2012). I liked pretty much this realistic part of working in a studio. And I was getting more and more curious about paper design in general, starting even to do it on my spare time to decorate my home or creating gifts for friends. Hartiatoys made me realize that we could have fun while working on design, that we could live from our love for paper. I started thinking that I could maybe work in this field, one day.

Two years later came Bel Epok. I wanted to try out another design field, see if I would like to work in a less experimental design studio, creating traditional projects such as layouts, logos,... The experience didn't meet my expectations and I came back to my first love: Paper design. I started thinking about this report, doing research paper design, reading articles and thinking about what the future could bring and what I would like to create. Bel Epok was the first steps for the creation of my paper design manual and for this report; I started contacting artists for the interviews, writing some ideas on my logbook and also contacting Ink Studio to ask them if they were looking for an intern next month.

That's how Bel Epok lead me to Ink Studio. I developed myself and my skills at Ink, I was part of a team which I liked and which liked me, I was even in charge of the other interns (because I was older, I already had previous experiences and I knew about paper design) and I could experience everything. I was asking questions about paper design and the previous paper projects of the studio, I was reading all the paper design related books which were in the bookcase and trying out techniques and new type of paper. I was working a lot, on different type of projects but on two paper design projects which gave me confidence in my paper design skills, knowledge, techniques, professional contacts (through Behance or meetings) and an overview about paper engineering. Ink gave me the wish to discover more about paper design, to learn more techniques and tricks and to build my own projects and post them on Behance or Instagram and therefore, starting this report and giving content to the paper design manual.

After those three experiences, I had things to say and to discover about paper design and that's by keeping those learning in mind that I started doing my research about paper design and creating the paper design manual.
Chapter II
Theoretical reflection
Chapter II · Theoretical reflection

2. Chapter II: Theoretical reflection

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What is tactile & paper design?
Design is always changing, evolving. The last past years, handmade form of design started to appear more often in the design field. More of design creations which were once made by digital imagery are now being replaced by pictures of real, handcrafted sets and illustrations. Some of them are made with fabric, metal, ceramic, clay, cardboard or paper. They are all part of the movement called tactile design.

But what is tactile design? Well, there was no official definition and it’s quite hard to define itself. Something tactile is something that you can experience, that you can touch, that has a texture, that has a dimension. We could say that tactile design is a type of graphic design. It offer another way to express an idea through a more manual than digital result. The purpose are the same, the rules are the same but there is a prominence of handmade techniques in tactile design. Cutting, gluing, sewing, layering, knitting,… The techniques and medium are infinite and can be combine. At the end, what matter is the creative process.

And we arrive to what is important; The creative process.
Let’s take the example of Toyota Europe’s publicity campaign called “Stories of Better”, a series of paper crafted animations, which was developed by Saatchi & Saatchi London and introduces Toyota’s concept of “Always a Better Way” in a colorful and dynamic stop motion animation. The animations are bursting from the pages of a pop-up story book. Everything could have been designed with a 3D software. It would have been neat, clean and probably much faster and cheaper than creating it on paper like they choose to do. The result is completely different from what you have seen before; it’s mixing animation and story telling, in a more human than digital way, you can actually see that paper was used to create this publicity spot.,The creation process was tridimensional and that’s why the final product, the publicity spot which result, is stimulating the notion of space between objects, dimensions but, most importantly, the textures.

Paper is the one of the best medium to work with while doing tactile design projects. It’s cheap, it’s easily replaceable, it’s noble but simple, it has a lot of characteristics and offers a huge panel of possibilities. This is paper design.
Paper design is an old tradition and its techniques are existing for years but it became more present recently and can be considered as a trend of those days in the world of design.

In the meanwhile, paper design can be call in several ways: paper art, paper craft,... Trice Boelens, a former art director who release the book “The Complete Photo Guide to Paper Crafts” refer to paper design as a “collection of art forms employing paper or cardboard as the primary artistic medium for the creation of three-dimensional objects”. It’s a good definition. But is also very diversified. In that way, paper design can be collage, papier maché, paper cut, piñata, paper toys, silhouettes, paper layering, paper folding,... It’s almost impossible to list them all because there is so many ways to mix those techniques and there is no specific words created for that. Paper design is at its beginning and there is so much to learn from it.

After this small clarification concerning tactile and paper design, we will go deeper in the subject from its origins and by meeting designers and analyzing their interviews and discovering their projects.
– Short history of paper and paper design
Very few books or articles are writing about paper design, tactile design or even paper cutting design. I orientated myself with a publication from the English designer and illustrator Owen Gildersleeve called “Paper Cut: An Exploration into the Contemporary World of Papercraft Art and Illustration” published in 2014 and I tried to find a clear history pattern for the emergence of paper design. Nevertheless, I couldn’t start writing this project without speaking about the medium which allowed paper design to exist - Paper.

Through the history of civilization, we can elect paper as one of the most important invention made by humans. This thin material made from moist fibers was use over the centuries to spread text and images and allow communication across cultures and generations. Inexpensive, accessible, convertible, natural and lasting, its is the perfect tool to allow images production and written word for the mass production.

Paper was invented in ancient China during the Han dynasty and spread slowly to the west via the Silk Road. Therefore, papermaking and paper manufacturing in Europe was started by Muslims living on the Iberian Peninsula. Earlier, other paper-like materials were in use including papyrus, parchment, palm leaves and vellum, but all of these were derived from materials which were expensive or in limited supply, or required extensive hand-processing to produce a satisfactory finish. In the contrary, paper was made from wood or rags and could be produced anywhere, and once large scale production techniques had been developed it could be manufactured in almost any quantity at moderate cost.

Etymologically speaking, the word “paper” is derived from “pápyros”, the Ancient Greek word for the papyrus plant. Papyrus is a thick, paper-like material produced with the Cyprus papyrus plant which was used in ancient Egypt and other Mediterranean cultures for writing, long before the making of paper like we know it, in China.

The history of modern paper starts during the Eastern Han Dynasty in the second century BC in China when a Chinese eunuch called Cai Lun invented the pulp paper making process. Before, the documents were originally written on bone or bamboo which was heavy and hard to transport. An alternative exist which was silk but it was too expensive. Cai Lun was an official attend to the Imperial Court and he created a sheet of paper using mulberry, bark, silk and other bast fibers suspended in water. Although there was already some forms of ways to keep track on something by using one or bamboo but it was not very convenient to use, transport or keep and that is why Cai Lun’s invention was so revolutionary; It was the improved version of paper with a better durability and production system. Over the next 2000 years, the craft and tools used to produce paper have become more complex and efficient even if the principle and process is almost the same.

The Chinese were using paper exclusively for the imperial courts (for purposes of wrapping or padding protection for delicate objects or for safety reasons as the padding of poisonous ‘medicine’) ¹ but, over time, the pro-

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duction spread to the whole China. It was used for letter writing, transcription of text but also as a creative medium for leisure purposes. One of the most enjoyable moments in Chinese life tradition is the festivals and celebrations. It’s around this time that paper-cutting appeared. The Chinese were using paper to create decoration for those parties by cutting banners, butterflies and pieces of money that they will place in women’s hair at spring. They were also creating scenes and decorations for people’s home or even Chinese theaters.

After its origin in central China, the production and use of paper spread steadily through the Middle East to medieval Europe in the 13th century but the art of paper-cutting began to spread in the sixth century from China to the Buddhist monks in Vietnam and Tibet to Japan.

Although cheaper than any other writing medium (such as vellum or silk), paper remained expensive, at least in book-sized quantities, through the centuries, until the advent of paper making machines in the 19th century, which could make paper with fibers from wood pulp. The Fourdrinier papermaking machine was patented in 1801 and was the basis for most modern papermaking. Together with the invention of the practical fountain pen (by Lewis Edson Waterman who patented it in 1884) and the mass-produced pencil of the same period, and in conjunction with the advent of the steam driven rotary printing press, wood based paper caused a major transformation of the 19th century economy and society in industrialized countries; Paper was becoming cheaper to produce which means that you could find cheaper paper products such as schoolbooks, books and newspapers but it was also the beginning of personal diaries and writing letters.
Connected to the short history of paper design

In Japan, the art of kirigami was developed and consisted in a mixture of origami and paper-cutting (More infos on "Paper Design manual: An introduction to the world of paper design"). In the eight century, the Silk Road brought this art form to spread until Middle East and the reaches of Europe. In India for example, paper-cutting was used for the worship of Krishna and involved cutting intricate stencils scenes from the life of the god. In the 1300s, paper-cutting began to appear in Israel and was used by the Jewish community to create religious artifacts and decorations for the Jewish holiday of Shavuot.

At the end of the fifteen century, paper-cutting finally reach Europe in countries like Ukraine and Poland on the upper classes. When paper became cheaper and more accessible, this art dorm spread to countryside. Farmworkers were creating decorative pieces called Wycinanki for their homes or for some religious celebrations. Those pieces were usually representing people, animals or plants.

Slowly, paper-cutting made his way to whole Europe and appeared in Switzerland, France and Germany in the sixteen century where he was called Scherenschnitte (can be translate by « scissor cut »). Those creations were created with black and white paper using symmetrical shapes, valentine silhouettes and love letters.

A huge step forward happened during the mid-nineteenth century in the world of paper production with the mechanize production of paper. The demand of paper, craft and reading material was higher but the production was faster which allowed paper to be acquired extremely cheaply,
making it indispensable for art and craft creations.

Over the twentieth century, a lot of artists started working with paper-cutting as a art form, while the traditional forms which were already known were still going. One of the best example is the French artist Henri Matisse which devoted 14 years of his life to creating decoupages. He was diagnosed with abdominal cancer in 1941 and was wheelchair-bound after a surgery. This new state made a real challenge to paint and sculpt so he turned to a new medium. He was arranging pieces of colored paper into compositions. Those compositions allowed him to have a second life and led him to create some of his best creations.

Handcrafted creations and digital world

With the arrival of the early mechanical analog computers and the blooming economy which followed the end of World War II, graphic design and illustration was experiencing a new birth. By the 90’s, digital medias were more advanced and Internet was born; Paper became a obsolete way to communicate and emails took over written letters, newspaper started to be replaced by an online version and advertising started to turned to digital solutions. The artists were moving from handcrafted image-making to pixels and vectors with softwares like Aldus Freehand or Corel.

More recently, there was a resurgence in handcrafted illustration and artists were trying to find a way to create pieces less perfect, more human. This new wave of handcraft raised with digital media and the two are strongly linked. For most of the paper design artists now, digital is a inevitable step in their creation; With 3D softwares you can model you art work, print the plans and cut them out or you can retouch the image after the image has been photographed.
In order to be used, the handcrafted sets need to be photographed; before the days of digital photography, it was laborious and expensive but the advances from now allow the sets to be shot and edited in the same day.

Internet is also a big player in the story of tactile design because it promotes papercraft on a way which would have never be possible before. That’s how websites such as Behance or DeviantArt allowed the artists to present their work and style to the world. Styles were before specific to a culture but nowadays, technologies facilitate the mobility of those techniques and styles who can be combines and developed to create a new approach on design.

In a wish to complete this research and have a wide panel of the variety existing in paper design existing, I interviewed contemporary designers which are working with paper as a medium in a way which can be describe as paper design. Those 15 designers will describe themself and their work, explain their specificity and vision of design but will also contribute to a better understanding of what is paper design and the diversity of techniques which are existing. Later on, we will analyze those interviews which will lead us to another step.
– Overview of techniques, artists and projects

«ING talks», 2014
Ryan Romanes
In order to present as many techniques and types of paper design as possible, I decided to select a range of designers who are working with paper. All the designers which are interviewed are different from their vision, their approach, their process, their inspirations and of course, their projects.

I contacted them, some of them accepted to be interviewed by me, others didn’t answer. I also regrouped a series of articles and interviews found online, but also books, and I transcribed some of the most interesting interviews.

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NB: The different techniques presented in this section will be developed and analyzed as the second object of this report as a publication. See "Paper design manual: An introduction to paper design".
Ollanski

Born in 1981, Oliver “Ollanski” Bieräugel is a Berlin-based multi-media illustrator and award winning paper engineer. He's drawing, painting and does papercraft work. Everything is handmade. Ollanski is very talented and dedicated to what he does. His background is from a totally different field - he holds a degree in Biomedicine and he has worked at the Marx Planck Institute for Molecular Genetics in Berlin. However, in December 2008 he quit his PhD position to pursue his true passion and has since been working as a freelance illustrator for a worldwide clientele. Using only paper, double-sided tape and a scalpel, Ollanski’s handcrafted creations are highlighted by their hyper-realistic designs with punchy colors and playful mise-en-scene.

Why changing from biomedicine to graphic design? Wasn’t it scary to change so drastically your field of expertise?

I was always interested in science, linguistics and art so I did never feel that it was a dramatic or scary change in my field of expertise or profession. I was always doing what I liked so in that regard I never changed. The reason why I changed in the first place was because I was unhappy working in science. Studying science was fun but working in science was horrible and so I just decided to do something else I would like. In that case drawing and crafting.

What is your usual working process on a paper project?
Compiling ideas, working on a concept, fine tuning the concept, producing the paper crafts, photographing the crafts, delivery of the images to the client.

How is it to be an award winning paper engineer?
It is a lot of hard work. I work almost every day all year around. It’s the opposite of glamorous and sometimes it can get quite isolated because it’s long hours at my desk. However it is fun and I get to listen to a lot of radio from around the world, music or watch series...

What are your favorite tools to work with?
The crafting knife and scissors I bought in Tokyo. Perfection!

What is your favorite project you’ve worked on so far?
I have a couple of favorite projects. But I guess the fast food and the “believe” special for Nöjesguiden are my two favorites. They really let me do whatever I wanted and it was a lot of fun. I also particularly like the projects I’m working on now for myself such as my private projects. But I don’t know if or when I’ll be finished with those...

You did a lot of project with Cris Wiegandt. How did you two meet? What is your force when working together?
I knew of her and I knew she was also living and working in Berlin like me so I just contacted her. We met and got along great and eventually we have been working on many projects with each other.
What do you think the next generation of young creators (like you) have for advantages or disadvantages with the new technologies in design? Do you think that tactile design (especially paper design) has a future?

Basically I only see advantages with the new technologies in design for me because I produce all the actual work by hand and I don’t technically need any technology for that. But the technology makes it easier which is cool. Also the technology allows me to distribute my work easily, it makes networking around the globe possible and social media is only possible through the technology we have these days.

I do definitely thing that tactile design has a future. The hype will probably go up and down as time passes - like any hype or fashion. But there is always demand for good design and even paper design.
What's next for you?

I’m working on several bigger advertising projects right now - some as a team with Cris Wiegandt and some alone. These are projects for some big names: Pepsi, Playstation, Rauch juices from Austria but I've also been commissioned for magazine illustrations and an exclusive art piece. I think I’m booked until mid September. After that I will go on a two week vacation I think. And then I would like to work on my own project and I want to apply for artist residencies in Japan and Korea. Let’s see if that works! But I recently got a new agent in the UK and since spring I’m with a new Scandinavian agent on top of my German and Dutch agents so I’m sure they will keep me busy :) .
Zim & Zou is a French studio based in Nancy formed by Lucie Thomas and Thibault Zimmerman. When just twenty-five, the duo met while studying graphic design at art school and later decided to join forces. The studio likes to approach design in a contemporary manner, experimenting in various fields such as paper sculpture, installation and illustration.

I couldn’t imagine writing this project without them, that why I took the opportunity to retranscribe the interview I found on the «Paper Cut» publication, written by Owen Gildersleeve, here since they didn’t answer my interview proposition.

Thibault, can you tell us a bit about your background and how Zim & Zou formed?
We met while studying graphic design at art school. After the diploma, we worked as freelancers with our own clients, but we helped each other so much on every job that we decided to team up.

You both studied graphic design but now work predominantly as image-makers. Why the transition? Does your training in graphic design play a part in the way you work now?
Yes, you’re right - today we don’t really feel like we’re graphic designers. I guess our initial training led us to find our style as illustration. Now, I think our graphic design training plays a part mainly in the way in which we compose the installations.

On the top: «Back to Basics», 2011
On the bottom left: "SXSW", 2014
On the bottom right: "Vitamins & Placebo", 2013
Zim and Zou
What led you to start using paper in your work, and what is it about the material that attracts you to keep using it?

We felt like we needed to get away from our screens and start working with real materials. That’s where paper came in; it’s a material with an infinity of shades, sizes, thicknesses, and textures. It’s quite a cheap material that almost everyone can access in one way or another. We find that paper gives an illustration warmth and depth.

Your work is extremely vibrant, using bold colors and forms. How did you develop this style, and what were your inspirations?

We started using our particular color palette while working on the Paper Game project for which we re-created two Game Boys out of paper. The first one was a scale replica, with the Game Boy gray color scheme. We found it was quite a good reproduction, but with a flashy new harmony of color, the project took a whole new direction. We found it very interesting to create as true a reflection of the original as possible, but with a totally different color scheme. We then tried to explore different colors and treatments. Our work is always inspired by a lot of things; we always try to be aware of our personal environment as well as the world in general, so everything we see can be a source of inspiration. We’re very curious people in everyday life.

Could you briefly take us through your general working method, from the initial ideas stages to final outcome?

After receiving a commission, we start talking about concepts, then we draw our ideas, considering the materials we’ll be using and all the technical aspects involved in working with them. Once the concept has been chosen by the client, we begin creating the pieces. That probably takes the longest because we like to work by hand; we don’t usually work on a computer. When the elements are finished, we install them for the photo shoot in our studio, or at a professional photographer’s studio if the project has a bigger budget. Depending on the kind of installation we’re working on, it can take a lot of time to build the set, especially if we have to hang elements.
You are based in Nancy in the northeast of France. What is the current illustration scene like where you are? Is paper a popular illustration tool?

Here in Nancy, there is a very dynamic graphic design scene; it’s home to one of the last galleries to exhibit graphic design: MyMonkey gallery. Paper is not really well represented in illustration because Nancy is a quite small city, so the art form remains rare in the area. Thanks to the Internet, we can work on an international stage, but we often have to travel to Paris for photo shoots and meetings.

How do you manage your time, and what tricks have you discovered along the way to help you speed up the process?

We’re always trying to be more precise in the planning stages before we begin the modeling process. We produce accurate rough to avoid late changes. When we’re cutting shapes, we try to align them on the paper sheets and then cut them in batches.

Looking forward to the future, what direction would you like to take your studio?

In the future, we would really love to keep working on window displays, we love the fact that people can see our craft directly - there’s more complicity between the viewer and the project that way. We would love to keep exhibiting in France but all over the world too. Being able to travel thanks to what you love to do is really a great opportunity.
Finally, what words of wisdom would you give to people who are just starting out? We’d just say something very commonly heard but still so true: Believe and take pleasure in your work. In our opinion, there is not right or wrong answer in art. You just have to understand why one answer might be better than another. Put briefly, we all started from nothing - so just go ahead!

«The Future of Food», 2012
Zim and Zou

Victoria Bee is a Belgian paper designer and illustrator. She is graduated in Belgium from the same bachelor than I (ESIAJ, Namur, Belgium) and I knew her projects for long time. She worked and lived in Montreal, Paris and London but she’s now in the vibrant city of Berlin.

**Why did you choose design?**

As a child I used to draw non-stop, manufactured things with what I found, I was making necklaces and bracelets, decoration for windows, bag, t-shirt, I drew on my bag to make it unique,… I spent hours in magazines cutting everything that inspired me to make large unrealistic collages. So I think that design has always been part of my life, every detail account and I find inspiration in everything and anything.

**Why did you orientate your work to paper design? Was it a client proposal?**

During my graphic design studies I didn’t do so much « tactile design », and besides it does not really interested me because I felt stressed and limited by time, I did not like the pressure and competition with others. But once out of school, when I was waiting to go to Canada, I spent five months in my room asking myself what I would do. I started to make paper illustrations for fun because I had found a packet of cardboard sheets left. I was surprised but soon I was asked to do more and we even offered to pay me. A few months after I landed a position of junior art director in an advertising agency, far from scissors and cutters. I was bored and the only times that I liked were during the client presentations because I had to stick everything on the big cardboard. I thought it was lame to do that, until I realized that the other people working in the studio started to asked me to prepare presentations for them. A year after my arrival, I decided to leave the agency and I promised myself to get a more manual work in a design studio. A person who had seen my previous projects commissioned me to create the paper masks (which I never do before). After that I was able to create a beautiful portfolio and I got my first job as paper engineer in a studio in London.

«Une petite gâterie pour vous», 2014
Victoria Bee
**What is your creative process - from inception to creation - ?**

For a personal project, I start with a small sketch then visual test with the right materials and if it pleases me I start the creation, even if I need to trash everything if I am not happy with the result in progress. I am an interior structure and covers everything with paper to give the desired effect and adds details. I adapt as and when my ideas. For a professional project is start with a sketch, a PDF presentation, tests and then we discuss with the client. Once I started working, I send some «work in progress» to the client if I have a doubt or a question. From a technical perspective it happens in the same way as a personal project.

**What are you working tools?**

For the sketch I need pencil and paper of course. For the construction itself I need paper, cardboard (and foam board), cutter, scissors, masking tape, gel glue, cutting board.

«Nearly Normal Calendar 2014», 2014
Victoria Bee for Nearly Normal studio
You create paper cut scenes but also objects and set in paper, oscillating between 2D and 3D. What type of paper design do you prefer?
Undoubtedly 3D, although this is much more work and it tend to be more complicated. We can afford more things and above all, we can turn around the project to see the multiple angles.

You lived and worked in Montreal and London and now Paris. - What do you think is the most inspiring city of the three?
To be right, I just moved to Berlin! I spent 14 months in Montreal and I was impressed by the freedom in art. It’s a North American city, everything was quite far from the little old Europe heavy history, where you learn the basic principles of Art. I spent six months in Paris and I took the opportunity to see lots of museums and all the art the city could offer, but the arrogance of the people irritated me and I got a little disinterested in all that because I don’t want to be part of this world. In London, I finally breathed and I could visit major museum collections which are quite impressive, the English people have great taste and dare much more than in France, I was very impressed and inspired. But of all the cities where I stepped, it is undoubtedly Berlin where I was most shocked! This city is full of creative studios and artists, they are at every street corner and every wall of the city. The city has over 160 museums and rich history. It’s exciting and for the first time I feel really good somewhere. And art shops are a must here! Nothing comparable with those in Paris, Montreal and London.

Do you think he can compete with “traditional” design (creation of 3D software, ..)?
In one sense it is already in competition, but I’m pretty sure it will never outperform 3D creation. I ran many times into the lack of budget of client who eventually create everything in 3D for less time, less equipment, fewer people and paid a much simpler delivery. People do not have patience if it’s just business.

What’s next for you?
Test new materials and make much larger projects! And collaborate with other artists.

On the right page, top
«Love my cats», 2012
Victoria Bee

On the right page, bottom:
«Highly modified corn», 2015
Victoria Bee
NB: Original interview in French available in the appendix.
Fideli Sundqvist

Agnes Cecilia Fidel Siri Charlotte Sundqvist, or Fideli Sundqvist for short is a Swedish artist based in Stockholm. She calls herself image maker, prop designer and paper artist but for sure, we can say that she is a very talented paper designer. She graduated in 2001 with a degree in Graphic Design and Illustration and started her paper design career by creating a tale book for her graduation project called Tilly and Gul entirely made out of paper. She is now counting clients such as Louis Vuitton, Canon or Ibis Hotels. She also wrote one of the few books speaking about paper design called “I love paper”.

Tell us a little about your background — what path led you to what you’re doing now?
I was born and raised in Uppsala, a small university town c. 40 minutes north of Stockholm. My mother is a potter and an artist and my father is a scholar and he often worked at home. So you could say I grew up with two parents whose work and interests mingled with each other, where they could also work, but on their own time. The fact that I can choose how to utilize my workday lets my work and passion merge since that’s what I have experienced since I was young and I have never thought about my profession as conventional “work”. When I was 14 years old, I became very interested in music, I played in bands and gathered vinyl records. In doing this I began to see illustration and design as an art form and I had never seen it in that way before. It was like a real “eye-opener” and I was completely mesmerized. There was one albums artwork that struck me in the heart. It was Bright Eyes “Lifted – or The Story Is In The Soil”. The cover gives the illusion of being an old book, with illustrations carved in linoleum.

This is where my interest in “cutting” began. My mom and I took the train to Stockholm and bought all the material I needed for linoleum cuts. Then I was swallowed up in the craft. I cut a series of images that were about a boy (I called him Isma) who lived at a lighthouse with all his longings and dreams.

How did these experiments with lino cuts eventually lead to your working with paper?
Both in terms of craft and graphic expression, the linoleum technique reminded me a lot of paper cuts, both in craft and graphic expression. Then my brother went as an exchange student to China and came home with a book of paper-clips (real silhouettes behind plastic pockets). I was 18 years old and completely moved by this technique. The thought that someone worked with so much detail and time, touched me in a special way. So I started to make my first silhouettes and that was the funniest thing I had ever done. And so I thought much more about the expression on paper cuts than the linoleum.
Shortly thereafter, I discovered a book of Rob Ryan illustrations in a shop in London. I was really astounded by his poetic images. I think that handcrafts really inspire me. You can manipulate paper in a variety of ways, its function and its style. I liked making the linoleum cuts very much, but I thought that the result were too rustic and old-fashioned. With paper, I could get an airier, modern feeling, which is important to me. As I worked on more 3D projects, I felt even more strongly that paper cutting went hand in hand with what I want and strive for.

**What led you to your transition from creating 2D to 3D paper cut artworks?**

My 2D paper cuts were really just another type of drawing, and I had no idea that I would be able to build 3D illustrations with paper - I had never seen that kind of images before. I remember the first 3D project I did: a product with folding.
animals. I was very excited about the transformation from the flat sheet to a 3D object. I was very fond of it, but I did not know how to use it. What was it? A sculpture, a product, or an illustration?

At the same time, I started thinking about what to do for my final project at school. I spend months thinking about what I wanted to do, but I never felt that I really loved any of the ideas I came up with. But then one evening I imagined a 3D set in my mind that made for an interesting illustration context. I was very curious and expectant to develop what I had in my mind. It felt so right, even before I had started doing it.

Your work explores the theme of everyday life using bright but sophisticated color palettes. How did you develop this style and what were your inspirations?

I tend to find inspiration in a lot of Japanese design, and in some fashion designers. When I find it hard to find the right colors for a piece, I usually start Googling. I can often, almost straight away, think “This is good, this feels right”, but sometimes it’s hard in the sketching process on the computer to find exact color matches. When I go to buy paper, I usually put together color palettes in the shop, because it’s easier to get the feeling of it when you see it there and then. When it comes to creating shapes and style, I don’t think I’m able to be so precise - it just seems to turn out the way it turns out. There always seems to be a common thread to the lines and shapes I make, which is both good and bad. For a while I hated it, but now I feel more comfortable with it. But I have found out that, by experimenting with colors, I can control the feel of a piece, while the shapes and lines are still made by my own hands.

Could you take us through your general working method?

I mostly work with briefs and the client usually has a pretty clear idea of what they want. So first I’ll go to meetings and we’ll discuss the idea, color, size and composition. Then I start sketching and writing in my notebook. Once I have a quite clear idea of what I want to do, I make pretty accurate sketches in Adobe Illustrator - these will be very similar to the final piece. These sketches bounce back and forth with the client, which I think works really well. I used to do sketches in paper but it took such a long time to amend them, or change the color scheme. As soon as the sketches are approved, I start to build. Now that I’ve been working for some time, I can convert them to 3D in my head without having to make physical sketches.

The sketching part is the longest part of the process. When I do my own projects, I spend the most of time thinking about ideas. Once I’ve decided what I’m going to do and how I want it to look, the cutting stage often goes smoothly and is the fun bit, even though it usually takes a while to start cutting. But as soon as I’ve started, I feel like I become a little paper-cutting machine.

When all items are complete, they are packed and it’s time for the photography. Most of the time, my works are photographed in studio by professional photographers, alongside the client and me. Once the photos are taken, my work on the project is done.

What would you say have been your most challenging projects so far?

My most challenging project was probably my final degree project because everything was so new for me - working on it felt so lonely. I had so much self-doubt and was so unsure of how the piece would turn out because I had no reference points at this stage: how I would make it, what it would look like. I just had an image in my head. It was also important and nervous time in my life. Soon I’d have to finish university and start living a life in the real world.
Working by hand can be quite time consuming? How do you manage your time and what tricks have you discovered along the way to help you to speed up the process?
It does not take as long as people think, or rather, I think I have an ability to work super-effectively and accurately when I have some time pressure. I have learned a neat way to create a schedule for a project. I write a to-do list with everything that must be done: the paper that need to be bought, a list of meetings that need to be arranged, and a list of pictures with the exact items that will need to be made. Maybe it sound a bit boring, but it is so easy for me to make a big mess of it all in my head (and on my desk!), So this is really helpful. And I really like crossing out jobs I’ve done on the list. It works as a motivation to carry on working. The more you plan and know exactly what you’re doing, the better the chance of getting things done and staying in a good mood.

Looking forward to the future, what direction would you like to take your work?
I would like to work more on artistic projects. I hope I’ll become better known and move outside of Sweden. And I think I will move further away from the “sweet” expression of paper, still working with my hands, but exploring other materials. I can even imagine working in teams and collaborating with different disciplines, including music, theatre and stop-motion. Simply put, making fun and exciting projects!
Jaqueline Diedam

Jaqueline Diedam is a freelance designer and illustrator from Brazil, she is currently living in Cologne. She is in her final year of study as an Integrated Design student at KISD (Köln International School of Design - Germany). And she studied two years of Product Design at the UFPR (Universidade Federal do Paraná - Brazil).

She is passionate about the fields of illustration ranging from watercolor and gouache but she created two works in three-dimensionally crafted paper designs. The case study of the Cologne Guide follows.

Can you present yourself?
My name is Jaqueline Diedam, I'm Brazilian but I live in Cologne (Germany) since 4 years.

What first got you into design? Why did you decide to use paper for the «Cologne Guide » paper project?
I first started studying Product Design, in Brazil, because I love to create 3D objects and the process. But now, I study Integrated Design at KISD, because it mixes different areas in the course of studies. During my study at KISD, me and my group decided to use paper because we wanted to illustrate Cologne with an abstraction of reality. Illustrations with other mediums or photographies would not have the impact we wanted.

What was your working process on the « Cologne Guide » paper project?
Our process was very intense, we decided first on the topics, then we conducted surveys to find out what was important for the students that would receive the guide, after that, the creation part was a lot of sketching, to be able to find a scene that would look nice made of paper. All the cutting, gluing and putting the scenes together was the funniest part.

What inspires you?
I get inspired by people that are not afraid of trying new things.

What do you think the next generation of young creators (like you) have for advantages or disadvantages with the new technology compared with the traditional techniques?
In my opinion, you have to learn how to do it without technology as well as with it, and then choose if you want to take the shortcuts, or not.

What is, for you, the future of paper in graphic design?
I think the future for paper design has a lot to do with laser cutters and 3D printing.

How do you enjoy living and working in Köln? Is it inspiring you?
I love Cologne, I’ve been in love with this city since my first day here, it’s a city that is very open, and very tolerant, people are easy going. I love the Sudstadt area, because is calm and fresh.

What’s next for you?
For me, I plan to graduate next year, and to continue working as an illustrator.

«Not just another guide to Cologne», 2014
Jaqueline Diedam, Raoul Döring and Yuki Fukuda
Being part of KISD and the Cologne University of Applied Sciences enables students to participate in a growing exchange program that connects universities around the globe. Being confronted with a new culture and city, many students can’t help but feel a bit lost. So how can a university help international students to settle in faster and provide a ‘tool’ for exploration?

This was one of the central questions that we asked ourselves when coming together to tackle the problem in the context of a self-initiated project. Although there were information brochures provided by the faculty, material dealing with the local culture simply didn’t exist.

With these issues in mind, we evaluated the existing information and developed their own concept to fill this gap and to provide a helpful tool for international students coming to Cologne.

The result is Not just another guide to Cologne, a guide book giving first-hand, direct information, made by students for students. It features twelve categories, from food to seasonal events, cultural and emergency information, as well as regional travel tips.

To make this happen, the visual concept took a different direction to that found in the ordinary tourist guide. Leaving the two dimensional, digital world, we decided to visualize the cover, as well as the title pages for each of the twelve sections of the guide, with photographs of detailed scenes from Cologne constructed from colored paper. These colorful paper models took about three hundred working hours to complete and, in the end, around a hundred meters of tape was used to fix 120 square meters of cardboard and paper together. The layout was kept visually simple and clean, to provide an easy-reading experience and to enable the reader to quickly take in the content.

While still finalizing the project, the concept was presented to Cologne Faculty of Applied Sciences’ International Office, since the goal was to provide as many new students of Cologne with this information as possible. After great interest in the final product, a first-edition print run of 1,000 guides was agreed upon and was published and financed in cooperation with KISD.

NB: This text is from the behance link of the project. The link is available in the appendix.
Tougui

Papertoys are also a consequent part of paper design. Sure, it had been create for recreational reasons but, now more than ever, those little creations are real design masterpieces and some artists are excelling on it. It’s the case of Guillaume Pain, also called Tougui which is a freelance graphic designer established near Annecy in France. His work consist in illustrations but mainly in papertoys. Tougui is one of several proponents of a growing paper toy scene, especially in France. You can find some of his toys in free-download on specialized websites such as paper-toys.fr or papertoysart.com.

Can you present yourself? What is your professional journey?  
My name is Guillaume Pain a.k.a Tougui, I’m an artist, illustrator and freelance papertoy maker. I have graduated sec-
ondary school in applied arts, i did a bachelor in visual communication and i have a graphic designer degree from the Gobelins in Paris.

You are an multi-skilled artist, but what really interests me in this interview is the papertoy! Why have you chosen to focus your work to this form of design?  
I came across this medium by chance, while surfing on a website. The concept of materializing a physical object from A to Z, to be able to transpose my characters in 3D without any intermediary, especially in manufacturing seduced me a lot.

Can you tell us more about papertoys in general? About their origins?  
I think papertoys are present for quite some time. I remembered that when I was a kid, some cereal boxes already offered to cut the packaging to create characters. Even my father told me that in his time the phenomenon was already present.
In terms of origins, papertoys reminds me origami, but I think the similarity stops there because the creation starts from a single sheet and you need to respect a certain folding order to obtain the final shape. Papertoys are using paper in a less poetic way. You are never stuck with a folding step, if it does not pass, cut it! And the most important is especially the design, the paper does not remain white.

What are you favorite tools to work with?  
For the design on screen, mainly Illustrator. For more complex shapes, I am using Blender (a 3D software). Then the basics: paper cutter, scissor, glue and ruler.

What is your creating process?  
I usually start from a sketch, then I work directly on a flat shape. I print the prototype to see the actual 3D rendering. I check if the connections are good, if the balance is OK. Once everything is validated I pass to the colors. I print once more to make sure the connections are good on the complex patterns and I repeat the operation until I am fully satisfied with the papertoy.
We really feel the influence of street art in your work. What are the artists or the things that inspire you the most for your papertoys creation?

Indeed, I am actually quite influenced by street art, it is what shaped my graphic style. I’m also very influenced by the cartoon style of the 50’s and all the wave of post-war commercial illustrations. My graphic style is becoming more assertive and I tend to emancipated myself more and more from my inspirations to affirm the « Tougui » style.

Have you ever tried to create other graphic projects which include paper (like papercut)?

Yes, since I know a bit about 3D I tend to do other creations, less illustrative, more conceptual. Like “low poly » projects, etc ...

Do you think that, in some ways, the economic climate is helping the popularity of paper toys?

From an ecological perspective, it is on trend right now I suppose. Economically, I didn’t really ask myself the question before... It’s true that sharing and exchanging papertoys is (in most cases) free of charge, and this plays a critical part in its popularity. What we can be sure of is that the papertoys is a trend, and people in our society like what’s new and fashionable.

But there is a community growing more and more each day around the papertoys, and I think it is really starting to play a serious part in our visual environment. But for now, I can’t say if it will last or not...

The great thing is that the atmosphere among the community is good, and people are receptive to this medium, let’s hope it will keep going this way.

Do you think that paper has a future in design?

I think paper is inseparable from the « design ». It’s such a perfect medium, easy to work, printable, foldable, which can be cut, which has an enormous palette of color, the grain of the material,…At my level, only the imagination can be a barrier to its use.

What’s next for you?

Exhibitions, a short papertoys film, illustrations and ... more papertoys!

«Pirates», 2013
Tougui
Maud Vantours

Maud Vantours was born in 1985 in France. Designer and visual artist, she lives and works in Paris. Color, graphic design and material have a prominent place in her work. Maud like to start her work from a simple 2D design, and then break it down to develop the volume and express all its facets. Paper has become over time her favorite subject. Paper is blended, cutted accumulated, layered. Maud manage to create inspired paper patterns in three dimensions. The paper material sculpted by Maud turns into a valuable object. Unfortunately, she didn’t answered to my interview proposal but i translated here two of her former interviews which are very enlightening.

What is your background?

After a general baccalaureate, I made the MANAA (upgrade of Applied Arts) and i did the first year at the Fine Arts section of DNAP. More interested in applied arts, i joined Dupéré and followed the textile materials school section. I made a BTS and a license in 2008, since then I am freelance.

What was your graduation project?

It all started with a trip to Cuba where the colors of the houses change at every layer of paint. Because of the wet climate, the paint is peeling and appears the previous colors, making color strata. I developed wall-coverings paper based on the principle of layers and accumulations. Since then I have done much research, worked with different techniques, developed principles that have gradually led me on a more personal style colorful, graphic, volume, dense and very detailed. Six years later, my work is a bit different but it always follows the same logic.

What materials and using what tools do you work?

I work the metal, leather, plastics and especially my personal part rotates around the paper. I shape by hand and rarely uses digital cutting. My own party is more research, it is free. I also want to test new things. What I like is to variate the activities, that is why I’m freelance.
How did you come to work the paper?
I started working paper during my studies of art. Paper is my favorite material, I like his side both fragile and malleable, this bracket is almost imperceptible, but accumulated becomes dense and resistant. I superimposed on the cutting layer by layer to make it gain volume and give it a third dimension. I like the idea of using a common material in the reworking and the sculpting becomes a noble material.

What are the different stages of your work?
First I conducts research in hand or Illustrator. Then I develop the colorful range and I cut. Finally comes the assembly. Concording to the project I can spend 27h, 50h or more on the assembly.
I choose my papers according to the project: thicker, more fibrous, more colorful, more pastel but still dyed. In my work there are two parts: the graphics and colors are taking me more time.

What do you use qualifiers when speaking of paper?
I love paper for its fineness, flexibility, malleability, fragility, an endless choice of colors and textures.

What do you like most about what you do?
I love the creation process, the beginning of the project, it has something exciting mixed with a small dose of apprehension. Still not knowing where we are heading, feel, try to innovate, create a new story, a new aesthetic, then find the idea, develop it and finally produce. In fact it is quite the creative process that I like.

NB: Original interviews from Emballez-moi and Partfaliaz, available in the appendix
Yulia Brodskaya

Russian born Yulia Brodskaya moved to London in 2004. Her interest in papercraft has seen her develop an incredibly distinctive style that is recognized worldwide. Yulia’s modern take on the papercraft practice has since helped her to build an impressive list of clients. In 2009, she was named as that year’s “breakthrough star” by Creative Review Magazine.

Her paper design work use a very specific technique called «Quilling».

This interview is from «Paper Cut» book, written by Owen Gildersleeve. I took the opportunity to retranscribe it here since Yulia didn’t answer my interview proposition.

First, can you tell us a bit about your background? What brought you to the U.K. from Russia?

I was born in Moscow in 1983 and later moved to U.K. in 2004 to get a masters in graphic communication at the University of Hertfordshire. During that year, I always felt the “creative vibe” around me, which never happened in Moscow, so I decided to stay and pursue my career here. I started working as a graphic designer in 2006, but quickly abandoned computer programs in favor of paper-based art. Soon after discovering my passion and unique style, I was lucky enough to earn an international reputation for my paper artworks. I have calculated recently that I’ve worked on more than 120 projects over the past five years!

The techniques you use is called quilling, which is a very traditional method of papercraft. What led you to start working this way?

I’ve always had a special fascination with paper. I’ve tried so many different paper-based methods and techniques, such as origami and collage, but the quilling technique turned out to be “the one” for me. I started using it about five years ago when I was creating a self-promotion to send out to potential clients. I was looking for an eye-catching image with my name on the cover. I created a number of hand-drawn variants, but I didn’t like any of them, and then I remembered an image from an old schoolbook. It shower paper strips standing on the edge, so I tried to make the letters of my name using this technique, and apparently the attempt was successful; over the next couple of months, I switched to paper illustration completely.

Your work is often bold and playful, using bright color palettes against clean white backgrounds. How did you develop this style, and what were your inspirations?

I think it just evolved over time. I started with predominately white paper images, then I tried to use some limited colors. It turned out that the edge-glued color strips against a white background reflect the light in a very interesting way. (The color shadows of the adjacent strips blend and make the whole image richer and visually more interesting).

If your work were a song, what would it be and why?

Interesting question. I can’t name a particular song, but I think it would be something melodic, but not in a sad way - a light “easy-flowing” melody.

Could you briefly take us through your general working method and how you go about planning your artworks?

I always make pencil sketches first and don’t start the paper work until the sketches are approved by the client (or until I’m totally happy with the result, if it’s a personal work). Sketching is a very important stage because once I’ve glued a piece of paper, I can’t remove it, so there is no place for errors. I need to have a very clear idea about what I’m doing from the beginning. However, there is always room to experiment when the actual paper work starts because sometimes it is difficult to see what will work best at the outset. Once the paper is ready, it is photographed. This is a very important stage because lighting can make or break this type of paper artwork: It shouldn’t be complex, but there are certain “no-nos” when it comes to photography.
What tools do you use to create your work? Are there any particular paper stocks that you favor?
I use a cocktail straw and little cocktail sticks for rolling the paper strips. (I didn’t know that there are specially designed tools available when I taught myself to shape the paper strips). I use lots of different types of paper, but in general, I prefer heavy ones that are still flexible enough to be rolled without creasing or exfoliating.

You’ve recently been developing a range of personal works that take a more artistic approach focusing around portraiture. What was your inspiration for this series?
I’m happy to get as many commissions as I do, but after a while, I started to think that I was missing something, so that’s why I decided to dedicate some of my time to personal work. I’ve chosen to work with portraiture because I’m always curious to find out what can and cannot be said within the boundaries of a chosen medium and material - if it is possible to successfully convey meaning and emotions. And what’s more challenging than a person’s face?

Very true! Most of the characters in your personal portraits are based on elderly people. What led you to choose these particular characters to illustrate?
There are two main reasons, I think. One is related to the theme of death in art; there are hundreds and hundreds of works art devoted to the subject. My personal interest is the aspect of approaching death - old age. I’m fascinated by it; It worries me. I have really strong, mixed feelings about it and that make me look through photographs of old people in a search of inspiration for my personal work. Another reason is material - and technique-related: The edge glued paper strips are a great way of depicting the wrinkles. For a younger face, I would probably look for a slightly different paper treatment, but I’m definitely going to attempt that at some point too.

What would you say have been your most challenging project so far?
In general, I enjoy projects most when I’m given creative freedom to follow my own vision and direction; the more rigid and controlling the client, the more stressful any cooperation becomes, and often the result is not as good as when I am given more freedom and control. I suppose this is a common thing among designers and artists.

Looking forward the future, in what direction would you like to take your work?
I would like to explore the fine-art direction a bit more, and maybe look into mass production. Also animation. I have many different plans. I’m sure that the most exciting project in my career is yet to come.
Helen Friel

Paper engineer and illustrator Helen Friel graduated from Central Saint Martins of London in 2009 with a B.A. in graphic design. She now works in London and has create, next to her papercut creations and model-making, some amazing pop-up books. With a desire to talk about all forms of paper design in this project, it was unthink-able for me to forget pop-up design and Helen’s amazing work. She unfortunately did not respond to my interview proposal but I was able to combine two existing interviews. Here they are.

**You studied graphic design but now work predominantly as an illustrator. Why the transition? Does tour training in graphic design play a part in the way you work now?**

The first year of the graphic design degree at CSM gives you a chance to try everything. I was very tempted to pursue typography, but in my second year, I decided to specialized in illustration; it gave me more options to develop my own images. Although the result of my work is now illustration, I think I approach projects from a graphic-design perspective. I love nets and grid systems!

**What led you to start using paper in your work, and what is it about the material that attracts you to keep using it?**

I loved pop-up books when I was little, and when I was at university, the paper trend was just starting. People like Rob Ryan were becoming better known, and I was drawn to the precision that’s involved in paper engineering. I’m not very good with the hit-and-miss nature of painting and drawing, whereas with paper, you can keep evolving the work until it’s exactly as you want it. While I was studying, I did a couple of projects using paper, which went well. It followed from there.

**Could you briefly take us through your general working method?**

Once I’ve nailed down the concept with the client, I go away and create a sketch of the final image. This is crucial because once a set is made, photographed and retouched, it’s tricky to make changes. The next stage is designing the nets for the models, which is done in Adobe Illustrator. I don’t usually make prototypes, because it’s time-consuming, and deadlines are often short, but by cutting pieces on a plotter, any mistakes are pretty easy to rectify. The models are all put together using a glue syringe and UHU glue - it’s the most precise method I’ve found and creates a very strong bond. Then the sets are photographed. If they need to appear to float, they’re wired up, and the wires are retouched out.

**What tools do you use to create your work? Are there any particular paper stock that you favor?**

To cut the work, I use a combination of scalpels and a plotter.
I always have on hand: metal rulers, glue syringes, UHU, a print roller, a cradle, and magic tape. My favorite paper stock is GF Smith's Colorplan. It comes in a beautiful range of colors and is great to work with.

You are currently using paper engineering to create two stop motion animations for Globo TV with Nearly Normal. Do you think that paper engineering is becoming a more versatile medium?

I think it's always been a very versatile medium. Perhaps the difference now is that clients have been convinced that it's worth commissioning so we're seeing it used in more ways commercially. I think something that has changed is that it's now being used on a bigger scale. People realize that paper sets don't need to be tiny, it's a tougher material than it might first appear! At the beginning of the year I made a set for a Harrods fashion shoot which included 12ft high paper windmills. The sticks were made from plastic plumbing pipes and covered in paper - there's a way around everything!

For the Nearly Normal animations we created two types of paper set, one completely 3D with fully articulated characters and the other flat, using layers for depth. It's the first time that something like it will be shown on mainstream Brazilian television and it'll be exciting to see how they receive it.

The development of laser cutting must have broadened the possibilities of what can be achieved with paper. How have you used laser cutting in your projects?

Laser cutting is a brilliant tool but I rarely use it. I have a vinyl plotter in my studio which cuts most of my work, the rest is hand cut. The plotter works in a very similar way to a printer, it simply has a blade instead of a print head. Laser cutters are very expensive (especially for a good one) and the plotter means I have control over the work rather than having to send it off. The automated process is incredibly useful for paper engineers. If I'm prototyping something I can make small changes and re-cut the models very quickly rather than having to cut the entire thing by hand each time. It's also great for designing pop-ups since they need to be as precise as possible.

Are people aware of how much can be achieved with paper more than just a simple pop up card?

Yes, I get less funny looks now when I tell people I'm a paper engineer than I used to. They often know the work of someone like Rob Ryan or have seen paper used in TV ads. Kyle Bean's recent animation for Peugeot shows what can
be achieved using as little post production as possible. People like seeing things that have been made in real life rather than created on a computer. Often with paper animations the ‘making of’ videos get more hits than the actual thing. The V&A’s Power of Making exhibition also showed that there is a resurgence of interest, not just in paper work, but a huge range of traditional crafts used in modern ways. With public interest behind it it’ll be interesting to see where paper goes next. High street window displays and laser cut cards in Paperchase means it’s trickled right down into the mainstream. Eventually people will get used to these and expect to see something new. It’ll be up to paper engineers to push our work and keep the momentum going.

Historically, paper has been used to tell stories using shadow puppetry and origami. Do you have an interest in using paper this way?

I used Javanese shadow puppets as an inspiration in my 2011 Christmas Card - If Winter Comes. I’m in awe of origami artists but it’s a completely different discipline to the work I produce - I think of myself more as a set designer. I’ve read a lot on the history of paper cutting but it’s less an influence on my work than ideas or facts that I find interesting. The ‘If Winter Comes’ image was based on Mummers’ plays that often depict the death and rebirth of a character, symbolizing the end of winter and the coming of spring.

Previous, left and right page: "Revolution", 2013
Helen Fiel

Anouck Boisrobert & Louis Rigaud

It was during my second year of bachelor that I’ve met Louis Rigaud. He came to animate a workshop about pop-up in my school. Few years later, it’s still a pleasure to discover his work with the graphic designer Anouck Boisrobert. Together, they create fun and educational pop-up books. Mixing paper and digital, they propose a huge variety of books, going from the pop-up book to a combination book/digital game, also called interactive books.

Can each of you tell us about your background?
Anouck Boisrobert: I did a formation in crafts at Estienne school, a DMA illustration at Estienne school and then I went to the Decorative Arts of Strasbourg to learn visual didactics.
Louis Rigaud: I have been following for a year the workshops of Sevres in Paris before going to Strasbourg in visual didactics where I’ve met Anouck.

What do you read when you were child/teen?
AB: I had a collection of old book I like reading which belonged to a cousin. The novels of “L’Ecole Des Loisirs”, “Le Club des 5”, “Petit Nicolas”, les “Kamo” de Daniel Pennac... I read a lot of comics too. Teenager, someone offered me a tale book illustrated by Lizbeth Zwerger and it was my first crush on an illustrator.
LR: I was reading a lot of different things, with a predilection for games books, or books which you are the hero. I spent a lot of time to dissect “Les Copains des Bois” and other books of crafts, science experiments or small animals. Teenager I read a lot of novels, often fantastic. I loved Poe or Lovecraft for example.

Tell us about your cooperation, how do you work together?
We are quite complementary and the pop-up allows us to come together to work together easily.

NB: Original interview in French La Mare aux Mots. Link available in the appendix.
Louis handles paper engineering, and Anouck illustrations. It starts with an idea, a desire that comes from both of us. We discuss, we let it mature a little bit. Then we both create small models in paper, we draw to find a graphic path, trying to find a common thread, we continue to do more and more models until we are totally invaded by the project. We update each other, we discuss with our publisher, and we starts to end up with a final layout. Louis likes technical challenges and Anouck like complicated ideas to realize.

"Tip Tap", one of your first book, is release again. Have you been tempted to rework it?

We re-made the cover and changed the colors a bit to make it a little more alive. The book is now more beautiful, and the game can work directly online without the need of the CD. It even works on Linux.

We would have liked to work on other universes, make a tablet version, imagine a multilingual version ... Maybe one day all this will happen, but we had already spent so much time on this project that moving on is also a good thing.

Can you tell us something about your latest book Oh! My hat ?

It's still a pop-up book! But we have this time imagined a story about a boy, a hat and a monkey thief. It’s a hide-and-seek in a city, there is game about graphic shapes and the pop-up is here to unveil “behind the scenes”. We play hide-and-seek with the little monkey, it’s a story about imagination, drawing ...

What are your projects ?

We are working on a new project with “Hélium”, we would like to develop an app together and also think about book ideas for Anouck and games for Louis.
The Makerie

Joyanna, can you tell us a little bit about your studio and your backgrounds? When did you two realize you worked well together?
A lot of very random and animated chats at university definitely gave us the first hints. We met while we were studying graphics in Bath (U.K) and soon started working together on off projects. That led to organizing a lovely third-year exhibition, which was a bit mad but was received really well, and that basically sealed the deal. But, because that would have been too easy, we then ditched each other for a year or two; Julie went off to the high-flying world of advertising and I explored the wondrous studios of other artists. But we kept regrouping occasionally on weekends to talk about stuff that excited us. Our experiences during that time made it clear that working together and making beautiful things in our own way was the best outlet for us.

What led you to start using paper in your work, and what is it about the material that attracts you to keep using it?
I guess we’re just hoked on its versatility, and love that you can create anything from it - anything! The fact that there are such beautiful textures and colors available now is really inspiring, and it’s a pleasure to explore and celebrate those qualities. We’re really into the sumptuous aesthetics that can be achieved by using special and patterned papers, and how prints influence the overall look of a piece.

Your work has a highly detailed and decorative style. How did this style develop, and what were your inspirations?
We like old things, treasures; things that should be preserved, such as antiques and stories. It’s pretty ironic that preserving 3D paper is almost impossible - perhaps we like the challenge? Or we’re just not very well? Who knows, but taking time to create something precious is really important to us, especially now - you figure out so many cool little techniques in the process, which then feed into other ideas or projects. Our overall style has always been very similar to what it is now though, perhaps just refining itself as time has gone on. The need to make pieces fast definitely helps us work the best way to do things.

Could you briefly take us through your general working method?
We usually start by talking about something cool we’ve seen recently, or an idea that we’ve had for a while but needs an outlet. Then we do a lot of incomprehensible drawings to help work out how each part or phase could be achieved; sometimes looking at the techniques we’ll use to make them can reinforce the concept or spark a new one into life. After that, it’s lots of tea and biscuits and more drawings, dividing up the work after we’re clear about the outcome, and then we sit and cut for a few days. Then glue for a few more. We work this way pretty naturally, talking a lot and sharing opinions on Justin Bieber when the creative chat runs low. There’s also the familiar day-before panic session, but we embrace that as part of the process now - knowing always turn out okay really helps.

How do you manage your time, and what tricks have you discovered along the way to help you speed up the process?
The trick to not having time run away is to be very clear about what you are going to make - that and very hard work.
We often have to give up our social lives for the entire length of a project (and projects usually come in batches) and work consistently long hours, so knowing what your priorities are is important. Also, as a team making complex or numerous pieces, it wouldn’t be constructive to let personal whim take over. It’s good to stay focused so everyone knows what’s going on, but of course, if you think of a better way of doing something halfway through a project - which, to some degree, is every time - then it’s quicker to say something and put it into action than to keep plowing on.
Rob Ryan

If you’ve read the previous interview, you should have seen the name Rob Ryan passing. Rob is a hugely influential artist based in London who explores a range of techniques but he is most famous for his highly detailed large-scale paper-cuts. Inspired by Tyrolean paper-cutting, these pieces are based around a single hand-cut artwork. As a reference and inspiration for many paper designer, Ryan made an interesting interview in the «Paper Cut» book from Owen Gildersleeve.

What led you to start using paper in your work?

I’ve always been a printmaker, so I’ve always worked on paper and never really board or canvas, even when I was painting. I guess I started to work with paper rather than on it. It’s not a massive leap really because in screen printing, you often use cut-out stencils, so it was just a matter of making my pictures more about shapes and silhouette than mark-malign. Having said that, essentially my work is marks on paper because it all starts as drawing, and then I cut that line and make it solid. The process of making it what it is more about drawing than anything.

Your work features playful decorative imagery often combined with whimsical phrases. How did you develop this style, and what were your inspirations?

Even when I was at college, I wrote. I kept lots of sketchbooks and wrote down my thoughts - they were kind of like diaries. At the same time, I did my drawings and my prints, and I suppose the two grew up in tandem, fused together, and became one. Sometimes I did pictures with no worlds, and sometimes I did pictures that were all words.
Could you briefly take us through your general working method?

I’m an avid note-taker; I write everything down - my memory is pretty awful these days, and I presume it’s only going to get worse! I also sketch and doodle ideas as they come to me. So I suppose that’s the initial stage. Then I’ll very loosely gather these things together and start to have the beginnings of an idea for a picture. And then I draw. I do sketches, and I throw them away and do more and then I’ll draw it up as a paper-cut and see how it looks. It’ll get it cut out and then sprayed (all my pieces starts as white piece of paper and are colored using spray paint). Then I’ll go back and do it again and improve it. You rarely nail it on the first hit, but that’s how it goes.

What tools do you use to create your paper-cuts? Are there any particular paper stocks that you favor?

I can’t remember the name of the paper I use, but it comes in bigger-than-A1 sheets, it’s about 70-80 gsm, and it’s very smooth. Somebody told me once it was used a lot in the printing of bibles, but I don’t know if that’s true. I use a Swann Morton 10A blade, and I use a certain type of retractable pencil that I sharpen on fine-grade sandpaper. And I use a rubber, a lot!

What have been your most enjoyable project so far?

To tell the truth, I think it always has to be the one I’m currently working on. You have to live in the present and try to do the best job you can at the time. I very much like to think that my best project hasn’t happened yet, I genuinely don’t think that there’s something I’ve done in the past that is better than something I’m yet to do. That’s what keeps you going.
Your paper-cuts seem extremely time-consuming. What techniques do you employ to help you speed up the process?

My workload is really intense, so I don’t really do paper-cutting anymore. It doesn’t really matter whether I cut them out or not because it just involves following a line, and my eyes aren’t too good anymore either, so it’s become quite difficult. But speaking from previous experience, I can say that there’s no point holding on to a blind blade - change them at least every 15 minutes. Move the paper to your advantage so it’s easier to approach. Cut the smallest bits out first and the largest bit last so it is structurally stronger while you’re working on it.

Looking forward to the future, what direction would you like to take your work?

In the short term, I’m working on a trilogy, a set of three children’s books. I’ve just delivered the first one, and they’re quite wordy, which is quite a challenge for me! I don’t know if it’ll work, but you have to try! In the longer term, I would like to take my work in a direction that might surprise me. For the past ten years, my work has been mainly about shape, it’s been quite monochrome, and it’s been about silhouette. Sometimes, I think that I might want to burst out of those constraints, not that I find them particularly constraining? But I do sometimes feel that I might return to painting, who knows? I might even do sculpture! One day, I decided to pick up a scalpel and cut paper instead of drawing on it, so equally I might decide to pick up a paint brush and say “I don’t want to do this paper-cut thing anymore.” Just in the same way I picked up a scalper, I might put one down and pick something else up. But it doesn’t make a difference what medium I work in, so long as I hold on my spirit, and my work still has an emotional impact and vivacity to it. That’s what has run through my work since I started at art college. Your work is part of who you are, and how it manifest itself is just a load of stuffs.
The village grew into a town
and the town grew into a whole city.
The tree grew up to the sky
and the river grew as it flowered towards the sea.

And the flowers, well, they grew until they covered the whole field and from inside the depths of our hearts you grew as well, every single day a tiny bit.

But yet still inside you there will never be a shortage to the amount of love your heart can grow, and day by day and year by year you can grow in your heart still more care and more sympathy and more trust and more kindness until it finally blossoms and its flowers cover the entire world.

More and more of you, and all of the long days and all of the short days will add up to yet more of you until there is no more growing left to be grown.
Marc Hagan-Guirey

Let’s focus now on a special type of paper-cutting technique. Marc Hagan-Guirey, also known as Paper Dandy, is a British designer and artist specializing in the Japanese art from kirigami. He burst onto the scene in 2012 with his groundbreaking debut show Horrorgami, which featured thirteen original kirigami buildings based on infamous haunted locations from cult movies. Since then, Marc has continued working on kirigami commissions for both private and commercial clients.

You only recently started working with paper, having built up a career as a senior creative designer and digital art director. Why the transition? Why paper?

It was all a bit of an accident. Up until April 2012, I was head of design for a boutique advertising agency. I’d been with them for three and a half years, and if I’m honest, I was getting itchy feet. I’ve always been hugely interested in architecture and property, so when an opportunity arose to invest in a large derelict building with a friend - an experienced property developer - I looped at the chance. I became jobless. I’ve always been prepared for such events and decided to take a couple of months off to think what my next move was going to be. That’s when kirigami became my focus. So although I left advertising to make a real house, I ended up making paper houses.
The technique your use is called kirigami, which is a traditional Japanese art form, using a single sheet of cut paper to create the artwork. What led you to start working this way, and what were your inspirations?

I started experimenting with kirigami in October 2009. When I visited Los Angeles in 2010, a friend and my partner had gone to the trouble to arrange for me to be shown around one of my favorite buildings of all time: Frank Lloyd Wright’s 1923 Ennis House. It’s one of Wright’s greatest masterpieces - you’d recognize it as the exterior of Deckard’s apartment in Blade Runner. It’s also the exterior to the mansion in the Vincent Price horror, House on Haunted Hill. Due to unfortunate choices in building materials, it’s long been in a state of despair, and in 1993, a hugely damaging earthquake left it barely clinging to the hill upon which it was built. The charity trying to restore it had run out of money and was forced to put it on the market for something like $15 million. I visited the house with my friends and while returning to the UK, I wanted to make something to commemorate the experience, and I set my mind to making a model of some kind as a gift for them both. That’s when I came across kirigami.

You recently created a series of sets based on infamous haunted buildings cleverly titled Horrogami. How did this series came about, and why did you pick this particular theme?

There are so many existing kirigami replicas of buildings such as St Paul’s Cathedral in London, or the Empire state building in New York, that I really found that area of the art form a bit boring. I’m a huge Addams Family fan and it was pretty clear that’s what my next subject would be. I managed to get hold of the email address of the chap who designed the house: Laurence (Larry) Hubbs. I wrote him an email, attaching some photos of the kirigami model, and a few weeks later, he replied saying how much he loved it. He then sent me super-size scans of his original plans and elevation drawing. Needless to say I sent the model to him. I’ve always been a huge horror film fan, and it suddenly struck me one day that coincidentally, I had made two “haunted” movie houses. Once I realized that, my obsession with horror movies had a new creative outlet, and I set about making more. Thirteen models seemed like a fitting number to work toward. I made a couple more and then took at them to a gallery that saw the potential in the project, and we struck a deal. I began working toward my first solo exhibition, which would open on Halloween night.

One evening I was taking pictures on my iPhone of the prototypes. I filled on Adobe Photoshop canvas with a bold color, set it to full screen, sat the paper model in front of it, and took a picture. It was a bit of a eureka moment really. It suddenly became very theatrical. I started showing people photos of the models in this format and saw a developing trend in their reactions. I felt like it was more than just papercraft now - it gave the observer an opportunity to connect the visual with their own memories. Horror movies that we’ve seen as youngsters seem to really resonate with us as adults, especially those films from the ‘70s and the ‘80s. By giving a viewer a simple snapshot in a very analog format, all their memories of watching the film come flooding back. I knew at this point that the models had to be presented this way, so I spend quite some time working with a framer on developing a display case for them. The result was back-lit acrylic boxed in which the kirigami is presented. I was really quite excited about Horrogami, but I was in no way prepared for how it would go so viral.
Mademoiselle Maurice

Mademoiselle Maurice is a French artist of 29 years. After Architecture studies in Lyon, she moved to Geneve and Marseille before leaving one year in Japan. After the tragic events of March 11 2011 in Japan (earthquakes, tsunami and explosion of the Fukushima nuclear plant), while living in Tokyo, she decided to start composing its plastic and urban works in connection with these facts.

Now based in Paris, Mademoiselle Maurice develops and creates within its mini workpiece countless colorful works in origami. With paper, lace, embroidery or other mixed media, she gives birth to works in direct contact with everyday life.

Why did you orientate your work to paper design? Why did you chose origami?
I chose paper as a medium because I wanted to work with a material which is simple, modest but noble. In addition, the paper is recyclable, can be save and is inexpensive. In addition, the art of paper folding (ORI-KAMI) turns the paper in something poetically complex. I liked it a lot. Overmore, it was using an ancestral knowledge, and thus highlight the DO IT YOURSELF. Manual work is so rewarding; although we tend to forget it in the 21 century, when everything is technology and consumption. Working with paper, folding, it’s like a homecoming, and folding processes has something meditative. I chose the art of origami as a tribute to Japan, and to resume the legend of the 1,000 cranes, the story of Sadako and her pacifist scope and this was the basis for my answer “No to nuclear ». I was in Japan in 2011 during the earthquake, the tsunami and the uncontrolled chain reaction of the Fukushima nuclear plant, so obviously it leaves traces ...

What is your process of working on a project for a major paper as your plans? Do you have any restrictions?
The process takes place in several stages. First I need to appropriate the place/space where the installation will be done. Depending this, I need to consider the format and the shape of the project so that it fits to the surrounding environment, the traffic circulation, the views, etc. Then it’s folding time! Tons of preparation, then the implementation. I love not to impose myself any restriction, especially not on the size of the work and the work to be done. However certain restrictions related to the support and, especially weather for outdoor work are unavoidable.

What are your working tools?
I have little, especially when I install my spectral compositions containing hundreds of origami. I need paper, scissors, something to set (like glue or sticky tape) and that’s it. Often a stepladder or a scale and chalk to draw the forms or lettering on the wall.

You use embroidery and lace but have you tried other forms of design using paper (sculptures, papertoys, papercut, pop-up)?
For paper, I simply stayed on origami. After I made some « nuggets boxes” with falls that I had, to criticize junk food, their poor quality and the over-packaging. I also made some sculptural elements to recreate a « sea floor ». But I haven’t made any papertoys, pop-up or other paper cut projects. On the other hand, collecting a lot of paper and trying to recycle my raw materials, I am thinking about creating elements in paper pulp or papier maché that I will paint to create more sculptural elements.

You work mainly for the cultural sector, which allows more experimental works. Do you think the advertising industry is a traditional sector too from a design point of view?
I don’t think at all that advertising is too traditional, on the contrary. Sometimes the campaigns are very innovative and creative. Many big brands contact me but I do not accept everything for ethical and ecological reasons. Therefore, you have to admit, when the pub seizes the art, it’s not only for

NB: Original interview in French available in the appendix.
the beauty of sharing, for poetry and transmission, but primarily for a business issue, to create needs and encourage the purchase. I’m rather uncomfortable with this Art + Advertising duo. We should not mix everything The few advertising projects that I had accepted in the past were a true collaboration and I like to have a free hand on the project. The “brands” with whom I worked had an ethical, recycled / recyclable projects (Issey Miyake), or invest heavily in sustainable development (Google).

"Travel broadens the mind”. You have traveled a lot and lived in different cities, which has been the most inspiring?
Tokyo inspired me tremendously is that’s down born my work with origami. Then i love the minimalism and effectiveness of the Japanese art. San Francisco also inspired me a lot. Its colors, its free and original spirit. At the end, Tokyo and San Francisco are responding well and are complementing each other in my way to enjoy a city, its landscapes, its traditions and its users.

Between the words « Street-Art » and « Paper Design », which one corresponds you the most?
Let’s say « Paper Street » or « Street Craft ». But after all, I don’t like to be locked in a box or a term, it’s pretty restrictive.

What’s next for you?
There are many, until 2016. Mainly an exhibition in the Vosges with my friend Maksim Lopez, an installation for Emmaus Geneva (a metal origami this time), a residence in Corsica, installations in Marseille at the POC, some projects in Brazil and especially my first solo show in Paris at the Mathgoth gallery! I have a few other projects that I can’t speak for the moment also.
Julianna Szabó

Julianna Szabó is a designer who creates intricate paper illustrations, carefully crafted paper sets which can be backdrop as stop motion animations or paper installations and sculptures. Her work is very elaborate and precise which gives very graphic final pieces. She is very active on Instagram, posting her works in progress, and that’s through this social media that we entered in contact. Here is her interview.

Can you present yourself?
I’m a Hungarian illustrator, graphic designer currently living in Ireland. I’m a creator of intricate paper illustrations and carefully crafted paper sets, installations, sculptures which can be backdrop for stop motion animations. I like to add another dimension to a sheet of paper, bring it to life through stop motion animation. For me it is very exciting to form an image in the back of my mind and see it emerge by modifying this simple material.

What first got you into design?
I have a masters degree in Information Technology but I wanted to learn about the design side as well so I went back to school after we moved to Ireland. I changed my profession because I fell in love with paper craft.

What is your actual project?
At the moment I’m working on a poster design for a Halloween party. I’m using 3D hand crafted cut paper objects to make the poster.

What is your working process on a paper project?
I always start with a drawing, to pin down my ideas. Then make the plans for the 3D objects, then cut and glue everything. The final stage is to make a good photo of the 3D paper object.
You are using different techniques to create your paper projects (quilling, layering,…), mixing 2D and 3D.

What form of paper design do you prefer?
I prefer making 3D objects, but I really like layering paper as well. Sometimes the mixture of the two.

What are you favorite tools to work with?
I love my X-acto knife with Swann-Morton blades. Also a bone folder tool which helps with the folding.

Paper design is not a very common form of design. Do you think that it can compete with « traditional » forms (such as creations with 3D software,…)?
I think that making something with your own hand is rewarding and unique. If I create a 3D apple I’ll make it differently then you will and that makes every design different and unique. Also, people can see the amount of time was put in to the work.

What do you think the next generation of young creators have for advantages or disadvantages with the new technology compared with the traditional techniques?
You never know what the future will bring, but for example 3D printing has some interesting qualities. I’m interested in combining the traditional cut paper technique with modern technologies, such as I did with my graduation project. I combined cut paper illustrations with Kinect (gesture recognition) technology which opened up a whole new possibilities for me.
"Silk Road Film Festival", 2015
Julia Anna Gospodarou
– A lesson to learn

“Memphitextric” 2014
Noelia Luzano
In conclusion...

Of course, there is a lot of lessons to learn in those interviews; from the origins and the passion which host those artists but also from their techniques and advices to young generations of artists who wants to try out paper design. Interviewing those designers gave us a quick view from behind the scene, from the tools they were using but also from their own passion.

If we analyze all interview, the main part of the interviewed artists have a creative and design background, from their study or previous profession. Some studied graphic design, information technology, product design or applied arts but all of them got this early passion for design in general and handmade design in particular. Passion is here a very important factor. They all express an interest for paper, a desire to get away from the screen and digital results and a wish to come back to a more warm and human side of design. This love for their work is perceptible in their project, in the hours that they are passing working on it and of the importance they pay to details and to the realisation. The best exemple to point is Ollanski. He didn’t followed any design studies and gave up to his work in biomedicine to follow his passion in drawing and crafting and do something that he would like.

The passion for the medium they are using is also an important factor. Paper had been choose by those artists for many reasons such as its fineness, flexibility, malleability, fragility, range of choice in terms of thickness, colors, shades, sizes and texture. You can almost build anything from paper with the help of other materials such as glue, rope, foam board, etc. Zim & Zou find that "paper gives an illustration warmth and depth", for Fideli Sundqvist paper gave a "airier, modern feeling" to her cuts and when she passed from lino cutting to paper cutting, she felt that "paper cutting went hand in hand with what she want and strive for". For many designers such as Fideli Sundqvist, starting experimenting with paper lead them to reconsider their work into paper. It’s the case of Maud Vantours which works with many mediums such as metal or leather but still says that "paper is her favorite material" because of its side "both fragile and malleable, this bracket is almost imperceptible, but accumulated becomes dense and resistant."

Their process is quite similar too. A sketch (or several) is the foundation of a good project. The more preparation that you put in your project before even touching a paper, the more efficient you will become. They can avoid loosing time, money and material. The planning stages are crucial and can be increased by to-do lists, work in progress projects, meetings, mind boards and brainstormings. After this period of planning comes the realization. As Fideli Sundvist said
"I have learned a neat way to create a schedule for a project. I write a to-do list with everything that must be done: the paper that need to be bought, a list of meetings that need to be arranged, and a list of pictures with the exact items that will need to be made. Maybe it sound a bit boring, but it is so easy for me to make a big mess of it all in my head (and on my desk!), So this is really helpful. And I really like crossing out jobs I've done on the list. It works as a motivation to carry on working. The more you plan and know exactly what you’re doing, the better the chance of getting things done and staying in a good mood."

I invite you to watch the three videos of the working process of Lobulo, a paper designer located in Barcelona. I used his office pictures to illustrate this part of my research and you will find the videos in the CD annexed to this report.

The realisation of paper project can be time consuming and demanding, especially if it include small cutting parts for exemple. This time can be reduced by practice, experience and the knowledge of some tricks which are simple but useful like Zim & Zou pointed out "When we're cutting shapes, we try to aligne them on the paper sheets and then cut them in batches" which allows them to spare time and energy.

All those designers are different from their speciality. Victoria Bee does papercraft, Yulia Brodskaya does quilling, Tougui creates papertoys and so on. They are all designers, artists and visionary but each one of them has his own preference to paper design, the technique which works for them and for what they feel connected or good at. The best exemple is the one from Yulia Brodskaya. She express "I've always had a special fascination with paper. I've tried so many different paper-based methods and techniques, such as origami and collage, but the quilling technique turned out to be "the one" for me. I started using it about five years ago when I was creating a self-promotion to send out to potential clients. I was looking for an eye-catching image with my name on the cover. I created a number of hand-drawn variants, but I didn't like any of them, and then I remembered an image from an old schoolbook. It shower paper strips standing on the edge, so I tried to make the letters of my name using this technique, and apparently the attempt was successful; over the next couple of months, I switched to paper illustration completely."

As she says, she decided to completely leave behind traditional graphic design to dedicate herself to paper design - and quilling in this case.

Therefore, there is one factor which distinguish the panel of designers that I decided to interview. It’s their location. All of them are living in a different country and even continent. They all have different cultural background which are building their design profile, their style. Victoria Bee and Mademoiselle Maurice both travelled a lot. Victoria lived in Montreal, Paris and Berlin and Mademoiselle Maurice did a revelation trip to Japan and she says that "Tokyo inspired me tremendously is that’s down born my work with origami."

Another important factor about style is the inspiration, what the designer likes which will reflect in its project. Tougui is known for his papertoys with a very strong influence of street style. He says it itself "Indeed, I am actually quite influenced by street art, it is what shaped my graphic style. I’m also very influenced by the cartoon style of the 50’s and all the wave of post-war commercial illustrations. My graphic style is becoming more assertive and I tend to emancipated myself.
more and more from my inspirations to affirm the « Tougui » style." Those inspirations and cultural experiences are what makes each designer so special and so different from each other.

Going through those interviews gave us an idea of how complex and diversified paper design is. There is a wide variety of process and different types of paper design which are existing. We collected a lot of information about types of paper design, designer journeys but especially about techniques and tricks. In order to collect and gather all those informations together, I decided to create a paper design manual which will introduce some basics about paper design by approaching the tools, the basics techniques which are specific to a certain type of paper design and therefore offer a large comprehensive view about what is paper design.
The future of paper design

«In Vitro», 2014
Adrian & Gidi
Now that we have a clearer idea of what paper design is and that we discovered all its complexity and diversity, there is a relevant question that we are able to ask: "What is the future of paper design in a digital world like ours?"

In a desire to be relevant to this report, we will just concentrate about the advances which have a direct impact on our subject - paper design. Therefore, we will not enter into technical details about the technologies which are discussed for the simple reason this is not the subject of this report.

In order to offer a complete answer, we will divide the possible aspects of this question which are paper, mechanical and digital technologies and trend.

Paper is an old material which had by itself some revolutions and technological advances in order to allow a faster production, storage and diversity.

Over the past years, the paper industry tried to put the environmental concerns forward which resulted to the creation of recycled paper but also on the emergence of synthetic papers such as Tyvek or Teslin. Those two synthetic papers had been introduced as printing media as a more durable material than paper a few years ago (1965 for Tyvek and 1985 for Teslin) so it’s not new but it’s only recently that they started to be considered as a possible way to replace paper in daily usage. Until now, those two synthetics papers hadn’t had impact on paper design but it’s a possibility in the future.

In March 2015, Arjowiggins, one of the largest paper manufacturers and the advertising ADSP have partnered to release the PowerCoat Alive. It’s a connected paper which contains a NFC chip (NFC for Near Field Communication chip which allows two compatible devices to connect on a short distance by using short waves) which is surrounded by an antenna made out of silver, allowing the connection between the paper and a mobile device with a NFC chip. This connected paper will allow the advertisement companies to do publicity (for example, you put your phone on the connected paper of a magazine page and you will get a discount coupon on your mobile phone for a product. Except of publicity, this technology opens a new door on editorial design and paper design.

The combination between new papers technologies and paper design are still to discover and will bring surprises. Anouck Boisrobert and Louis Rigaud are the examples related earlier which are mixing new technologies and paper design by proposing an interactive pop-up book. (cf. Video presentation of the project "Tip tap, mon imagier interactif")

There is something that can’t be taken away from the use of paper as a medium is that the resulted creation has something unique. Paper gives a value the the project, a more natural aspect, something human and that’s what it makes it so interesting.

With the arrival in the 90’s of the first computers and therefore of internet and other creation softwares, paper became obsolete and it’s more recently that a resurgence of handcrafted illustration arrived. Designers were trying to find a way to create pieces which were less perfect, more human. This new wave of handcraft raised
with digital media and the two are strongly linked. For most of the paper design artists now (and it goes also for some artists which were interviewed earlier), **digital** became an inevitable step in their creation. A lot of tools are available to assist the designers such as 3D modelling software, 3D printer, laser cutter, digital camera, retouching softwares, etc. All those tools are an alternative and allows the designer to earn time and to discover new techniques - especially with tools such as laser cutter and 3D printers. 3D software are considered as the main enemy of paper design because very often, people in need of design will turn out to 3D instead of paper design. There is a lot of potential reasons to this choice: The budget is smaller on 3D creation because it takes less time, less material, less people and the delivery is easier. On a business aspect, the commissioner has everything to win. This trend of 3D creation may tend to decrease because paper design offers a fresh aspect to design and has this little something that 3D creation doesn’t: Humanity. Laser cutter are already use in the world of paper design, especially for cutting intricate shapes (useful for papercut techniques) and 3D printer but those two technologies are still very expensive even if it fasten the process of assembling and cutting. It would be interesting to see how to combine traditional paper cutting techniques and new technologies. 

To illustrate this statement, we will take two examples. The first one is the project "What’s left behind" of Julianna Szabo which is a combination of paper cut illustrations and gesture recognition with Kinect. She wanted to bring awareness to the impact of improperly discarded gum and she tried to find a connection between traditional techniques (paper cut illustrations in this case) and new technologies. (cf. Video presentation of the project "Whats left behind")
“The interactive display I created encourages people to bin their gum in a fun and engaging way without directly instructing them to do so. Binning the gum makes the display come to life. A door, showing problems chewing gum litter causes, slides out of view to show a happier more livable city. Through this the display shows that the simple act of binning the gum makes the city a better place to live in. The user then can animate parts of the illustration through gesture recognition technology, which also takes photos of the user during interaction.” says Julianna².

The second example is the project “Les aventures du petit train postal” (“The adventures of the little postal train”) of Julie Stephen Chheng which is a “new form of postcards with the most delightful combination of paper and digital design. There are 25 cut-out parts in the box which offer an infinite number of possible combinations. Among these are some special ones which come alive with the help of a smartphone or a tablet”. It works in three different steps: First you need to compose your landscape with the cut-out parts attached by the brass paper fastener, then you download the free application of “the postal train” by scanning a QR code and when you film your composed landscape with the app, an animation is created. (cf. Video presentation of the project “Les aventures du petit train postal”)

To conclude this aspect, we will use the words of Tougui about future of paper design in his interview (page 85 of this report): “Only the imagination can be a barrier to its use”.

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1 Video “What’s left behind” is in the CD annexed to this report or http://www.behance.net/gallery/20630883/Interactive-display
2 Statement from SZABO Julianna on http://www.behance.net/gallery/20630883/Interactive-display
4 Video “Les aventures du petit train postal” is in the CD annexed to this report
Another aspect that we need to discuss are the social medias. They exist in different forms. Facebook, Twitter, Instagram, Behance, Pinterest, Dribble, Tumblr, DeviantArt are the most known but they are so much more. Those platforms allow the designers to display their projects, distribute it easily around the globe (you will see the work of a brazilian designer if you are living in Russia for example), to create their network and get clients. You just need to take a picture of your work, upload it online and it’s almost done.

Communities are existing for any type of design and are allowing you to share your techniques, discover new techniques, ask questions, get comments about your work, compare, etc. But also, to create bond and start new partnerships (such as Ollanski and Cris Wiegandt, Zim & Zou, The Makerie, ...)

Paper design can be consider as a hype or a fashion, especially if we take in account the fact that it exist for long time and that it’s popping up again now. Maybe this hype will go up and down as the time passes, like any fashion, but there is always a demand for good design and therefore, for paper design.

Once again, this subject is found to be very complex and diversify and we can’t predict the future of paper design for sure because the technologies still need to develop and be experiment by paper designers but one thing we can say for sure is that paper design has a long way in front of him and by combining and a bit of imagination, everything is possible.

NB: For more informations about the technologies mentioned above, please check the links on the appendices.
Chapter III
Paper design manual

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– About

My desk in Düsseldorf
As we could deduct from the previous chapters, paper design is a very dense, complex and diversified subject. Since 2012 when I got my first paper design experience and while I was working on this report, I gather so many informations about techniques and tools that it was quite hard to keep everything clear and organized.

I thought that it could be interesting to create a publication in order to guide future designers who have the desire to work with paper design and therefore have a small lexicon or compilation of informations regrouping the main tools, tips and techniques.

I started thinking about how it could exist and I had a look on other publications to see if it was already existing. Since I'm french speaker and that it's quite difficult to find english books in libraries or to order english books (especially when you want to have a look to the content before buying), I mainly checked french publications. They are many publications which are speaking about graphic design in general such as "Petit guide du graphisme" from the Pyramid collection or the "Guide pratique de la création graphique" from Dunod collection but those kind of publications where not what I was looking for.

In front of this lack of published books about paper design in french, I started looking on Amazon UK and Germany websites for english publications about paper design. Those publications were generally very expensive, even more when you took into account the shipping fees. Since I’m a student, I couldn’t afford to buy every publication I wanted but I order several books for the purpose of this report and gathered even more information. An interesting publication which I got is from Fideli Sundqvist called “I love paper” and release in April 2015. Inside this book, there is many paper design templates and tutorials but also some basic techniques and material. However, I found that there was something missing because this book was only speaking about the projects of Fideli and the techniques that she used in her projects. There was nothing about other paper design techniques such origami or quilling for example.

That’s when I decided that I will create this publication.
– Process

During the development of the papercraft
– Concept

Creation of a publication about paper design for beginners.

– Name

"Paper design manual: An introduction to paper design"

– Reason of choice

I choose to do a manual because I want to show techniques and bring an overview to paper design and a manual gives a more practical and ludic aspect to the publication. I like the fact that there will be a final object which can be keep in a library, write down notes and consult when needed.

– Content & organization

With all the informations and knowledge that I learned during my internships and research, I decide to create my own little publications which can be seen as a "survival kit" of paper design and an introduction to all the techniques which are included in paper design.

I decide to divide the publication in four part:

× Basics: We will first speak about paper (since it’s the main used material) and then list all the useful tools (knives, cutting mats, etc.).

× Type of paper design: It will be a presentation of the main types of paper design (Origami, kirigami, papercut, quilling, papercraft, papertoys). Each type of paper will have a small presentation and history followed by an etymological explanation and the presentation of the main techniques used for this type of paper design. If needed, I will add a "bonus" paragraph if this type of paper design need something special.

× Templates: This part will propose several templates which can be personnalize in order to start building a paper design project (such as geometric shapes, papertoy shape) but also ideas of paper design projects by presenting some project of paper designers.

× Notes: This blank space will allow the reader to write down notes about paper design.

– Format

I decided to use an unusual format which is 13 cm x 20 cm. It’s smaller than a A4 and a A5. I choose this format because it’s easy to transport and to keep but also not that small so you can still write notes inside.
− Design

I decided to create a publication with a minimalist design with a handmade spirit. Therefore, I choose materials which are more human than digital. The cover is out of black leather and natural cardboard, with no paint or lacquer on it, to keep a matte finish. At my opinion, cardboard gives this traditional and natural look, also it can get dirty and used and keeps therefore a touch of life.

On the front of the cover is affixed a white sticker label with the name of the publication "Paper design manual: An introduction to paper design" and a space for the owner of the book to write his name (or something else). There is a black closing strip which is on the side of the book in order to close it properly.

Concerning the design of the interior of the publication, it’s simple and minimalist with the use of only one font:

Aaux Pro in Bold, Medium and Regular

− Illustration

I decided to use mainly papercraft illustrations to illustrate the content of the publications. Therefore, I will reproduce the main tools used for paper design in paper craft. I will also create a second "cover" in paper craft which will be the first page that you will discover when opening the book.

The elements below are made out of papercraft:

- Scissors
- Bone folder
- Pencil
- Eraser
- X-acto knife
- Ruler
- Tweezer
- Etc.
- Inspirations

Here are some pictures about my inspirations in terms of form, design and content.
Conclusion and future research
It's now time for conclusions to be drawn. After a year of practical and theoretical research, we are in a legitimate position of taking lessons from what we've learned.

In the first chapter, we discussed the practical research made through experiences in several design studios in Canada, Germany and Belgium. Those experiences lead us to try to know more about paper design in general and started a theoretical thinking process. In this theoretical reflection, we first differentiate tactile design and paper design in order to discover that there was more that one type of paper design and that it was a wide subject. Therefore, we continued the research by discovering designers which were working with paper as a medium. Those interviews were eye-opening and we could put names on techniques, come across techniques and tricks and working process. Those informations will be gathered in a publication called "Paper design manual: An introduction to paper design" which is annexed to this report.

Finally, we took a step back to what we've learned about paper design and we started discussing about how paper design can evolve in the future with the new technologies which are continuously improving. During this questioning, we discovered a very important phenomenon: The combination of old techniques with new technologies could bring new techniques and, therefore, bring paper design further. We can state that paper design has a future, in the near as well as in the distant future.

Paper design is an old worldwide tradition, living for centuries now (with origami and kirigami for example) with old techniques. Of course, those techniques have evolve through the years but remains mainly the same. Therefore, in those past years, paper design has known a upsurge of popularity towards its public. What has changed compared to the past? The vision that the new wave of paper designer put into paper design is modifying the idea that the public has about paper design. Paper design isn't only for sunday crafting with children but is a major player in the world of design and is an art by itself, as the same right than editorial design, interior design or print design for example.

Are paper designers will turn back to digital by using connected papers? How 3D printer will evolve and how could it help the paper design cause? Paper design is a fashion or is there to stay? What are the technical limits to paper design? are all questions which are relevant and which can be discussed. We won't go deeper on this subject because of a lack of time and datas but the redaction of this report led me to think about the future. About the future of paper design, of course but also about my future as designer.

After more than 3 years of keeping an interest to the subject, I'm even more curious about it and I feel the need to continue working with paper design and orientate my career to it in order to learn more techniques and create new projects. It's for this reason that after this report and, by extension, my master program at the FBAUP, I will work in a field which allows me to create paper design. My path is already established because I found a position starting in October 2015 as visual communication designer at Trivago in Düsseldorf (Germany). Therefore, I will be able to work in a field which interest me -travel- but I already know that I will have the chance to propose paper design as an answer to design question. One thing is sure, I will continue doing paper design as a freelancer because I love doing it and I feel that it's the right thing for me.
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- Appendices

- In addition of this report

1. One copy of the publication "Paper Design Manual: An introduction to paper design"

2. CD with:
   - Digital version of this report
   - Original interviews of designers in a PDF (if the interview was translated in English for the report):
     - Mademoiselle Maurice (in french)
     - Victoria Bee (in french)
     - Tougui (in french)
   - Videos of projects which were presented in this report, including:
     - Boisrobert and Rigaud - Tip Tap mon imagier interactif
     - Julianna Szabo - What’s left behind
     - Julie Stephen Chheng - Les aventures du petit train postal
     - Julien Vallée (Gestaltens Interview with a Formidable GraphicMotionPapercraft Designer)
     - Lobulo - A day at Lobulo Studio
     - Lobulo - Lettering a todo volumen - Un curso de Lobulo Ilustrador-set designer en papercraft
     - Toyota Stories of Better, "1,000,000 km Courier"
     - Toyota Story of Better - Brand Introduction Movie
- interview (for Fedrigoni Club PT)

Original interview in Portuguese.

Hand-made e Eco-friendly, o papel inspira jovens talentos

Hoje partilhamos um trabalho magnífico, que nos chegou de uma jovem designer que arranca uma bela carreira ao lado da agência Ink Studio.
Alexandra Jordão, de mãe portuguesa e pai indonésio, não foi uma estudante convencional, e sempre deixou que a sua formação e interesses a levassem por toda a parte, Bélgica, Canadá, Portugal, Alemanha.
Tivemos o prazer de a conhecer um pouco melhor e de lhe colocar algumas questões sobre a sua participação neste projecto; "O sonho tornou-se realidade e foi uma grande experiência", e quis partilhá-la com o Clube dos Amantes do Papel:

Qual era o briefing desta peça em concreto?
Todos os anos a Ink deseja um Bom Ano Novo com um projecto de papel. Este ano foi mais especial para a Ink porque renovaram a sua identidade e assumiram-se como um estúdio orientado para o tactile design e paper art. Outra importante característica é serem um estudo eco-friendly. É possível sentir isso nos seus projectos e foi o que quisemos apresentar nesta peça: um mundo onde a Natureza é cuidada e que continua a crescer em 2015.

Quantas pessoas participaram no projecto, qual foi a tua função e quanto tempo levou a terminar?
Eramos 8 pessoas neste projecto. Cada um de nós tinha a sua função, e por fim trabalhávamos todos juntos. Trabalhávamos depois do expediente até ao dia seguinte! Foi bastante divertido, estávamos juntos a ouvir música enquanto trabalhávamos, a experimentar coisas, a aprender técnicas e a dar asas a nossa imaginação. Depois fizemos a photoshoot e passámos para a pós-produção. No total não sei dizer quantas horas acumulámos, mas posso dizer que requereu paciência, tempo, e paixão.

Porque escolhes o papel como material e expressão? Que qualidades procura nele?
Decidi trabalhar com papel porque e um material simples mas nobre. Existem imensos tipos de papel, cada um com as suas características. É também ecológico e oferece imensas possibilidades, desde escultura até brinquedos de papel, ou até mesmo num simples postal. Não me agrada muito trabalhar horas à frente de um ecrã, e com papel podemos criar algo a partir de nada com as nossas mãos. Algo que podemos tocar e ter depois. Acaba por ser um mix de trabalho e diversão.

A Alexandra está neste momento no seu último ano de mestrado a escrever um estudo sobre o design do papel na Alemanha antes de voltar para o Porto.
Com o seu entusiasmo inato, finaliza a nossa entrevista com ainda mais energia: “Eu tenho um monte de ideias para novos projetos de papel e estou ansiosa para começar!”. E nós para vê-los.
Good luck Alexandra, temos a certeza que vamos ouvir muitas coisas sobre ti no futuro.