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01 BATMAN VS CRISIS. This free-spirited design is created from the heart to portray the universal icon Batman.

02 TRUTH. Bold typography is used to bring out the message in a hard-hitting manner, as the brief demanded.

03 THE LAST OF US. Typography in this design is placed where it's meant to be, like a full stop in a sentence.

Based in Poland, **Krzysztof Domaradzki** is a graphic designer, illustrator and an artist working in various fields of graphic communication. In 10 years of his experience, he has designed for various global brands like Audi, Volkswagon, Sony Erickson etc. Today, he runs a design studio by the name of Citadel.
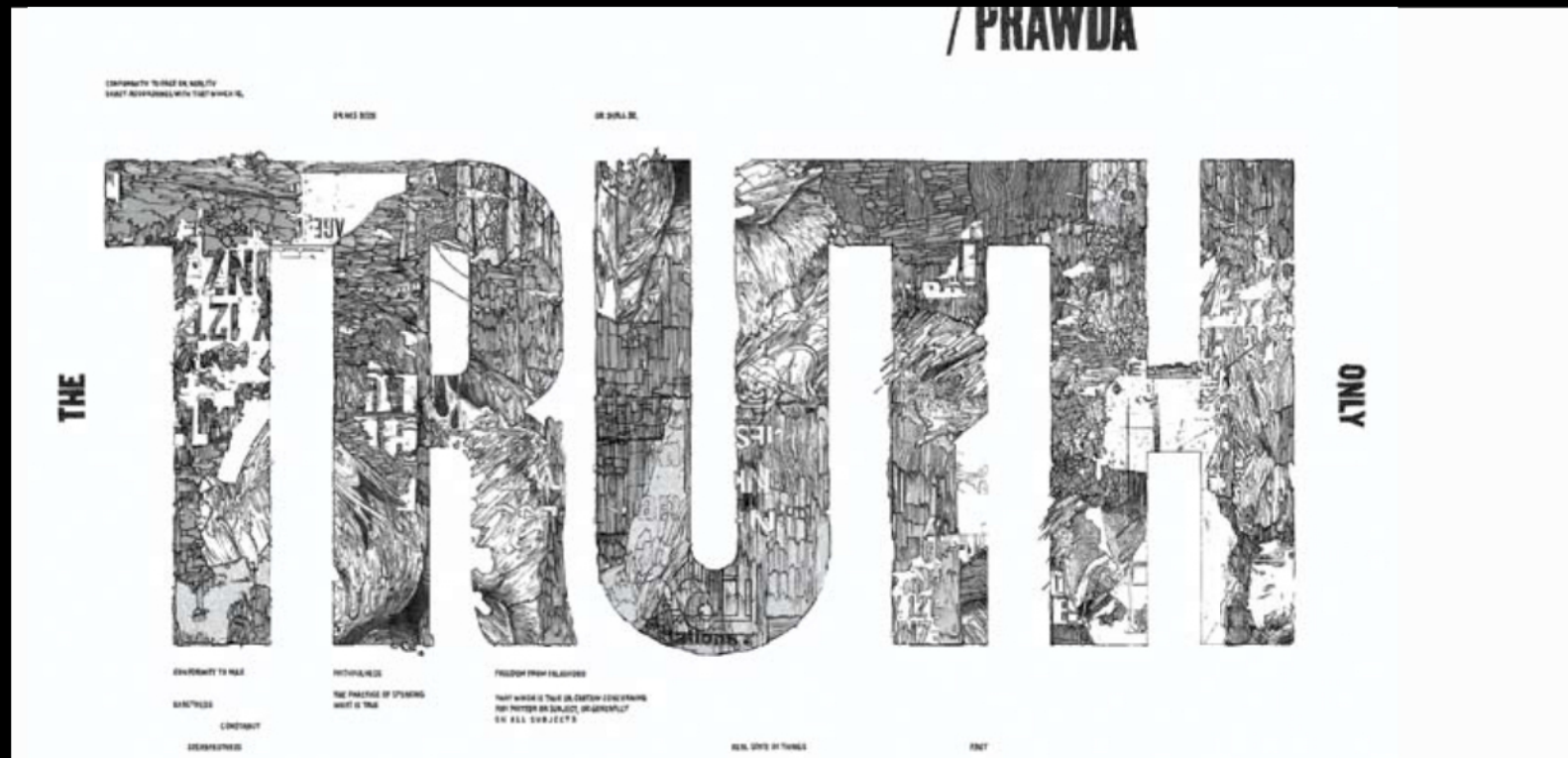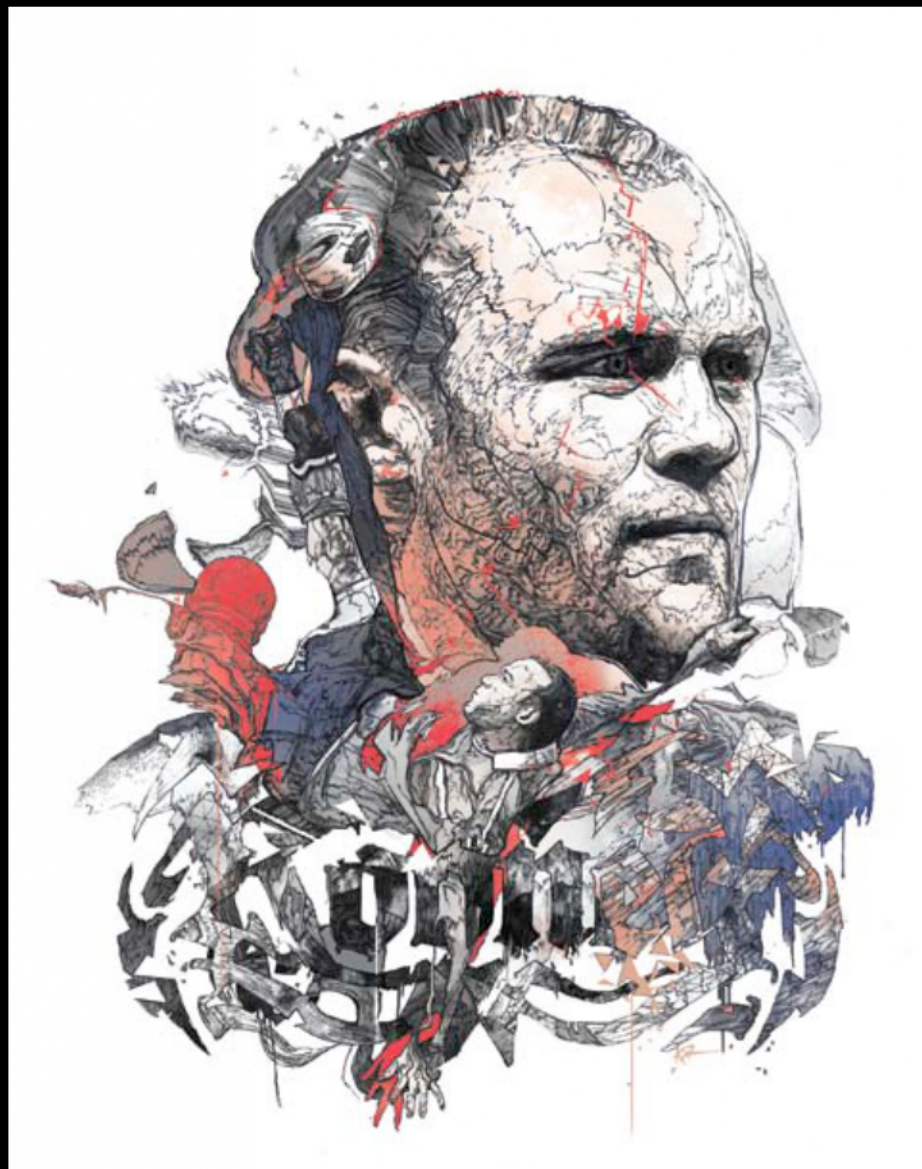

02

NOT POLES APART

*Not only history and culture, Poland is also a country rich in design. Illustrator and graphic designer, **Krzysztof Domaradzki,** believes typography is a universal language and the basic principles are the same. He talks to us, giving his insights into design.*

CG: Tell us about yourself. What motivated you to take up design? How has your education and experience made you what you are today?
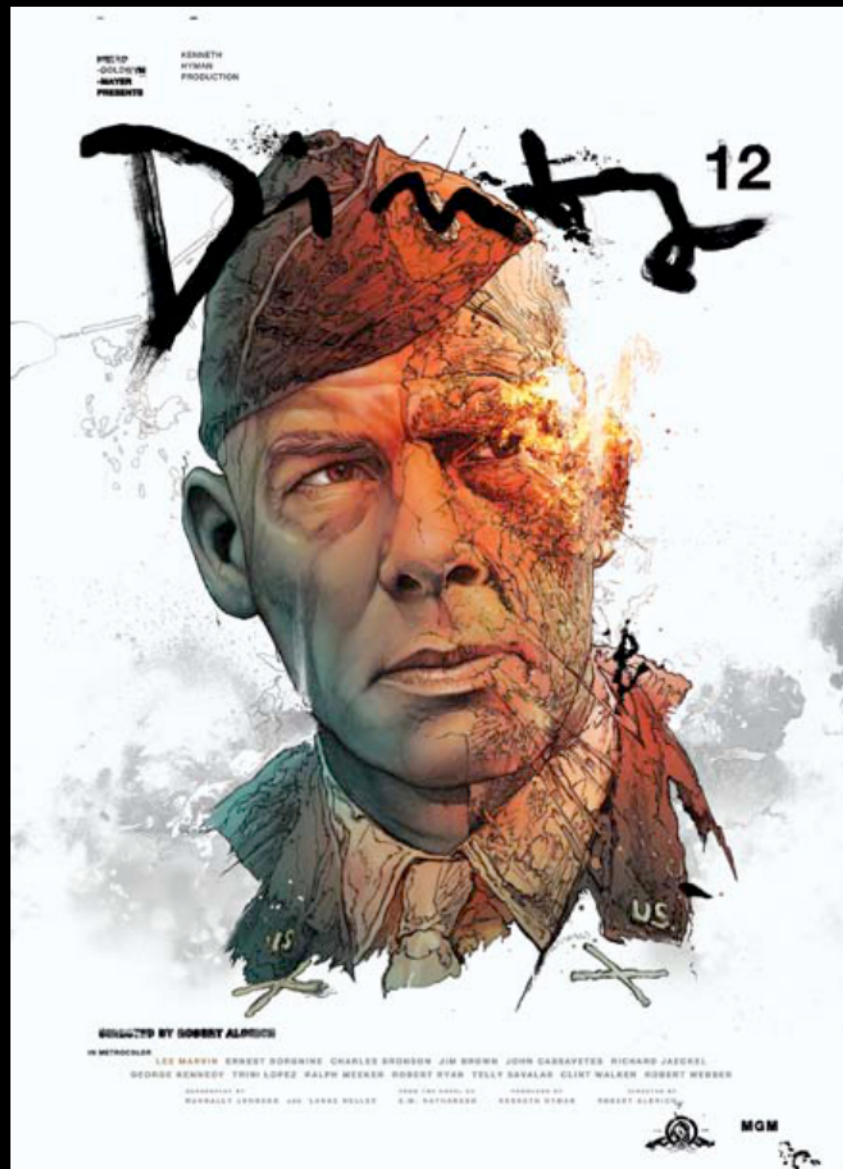
KD: Ever since I was a little kid I always loved creating things, mostly drawing. Naturally for me, I continued with my passion as I grew older and after finishing high school, I went on to study etching and drawing at the Academy of Fine Arts in Poznan. After finishing the Academy, I began to work for an advertising agency →

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04 06 NIKE HERO TEES. These illustrations marries visual with the name to complete the story.

05 MELANCHOLIA. Spacing and balance are key while working with scripts of different languages, in this case South Korean and English.

07 DIRTY DOZEN. The famous movie from the past presented in a new avatar using computer and design programs.

08 FHIAEP BOOK COVER The combination of a serious type font and visual is ideal for this book cover.

04   05   07

It was by that time when I discovered that graphic design was something I was really drawn into. It's quite funny, because I didn't have any computer experience at that time but during the next 10 years, working both as a freelancer and an art-director for various agencies, I managed to catch up and combine the knowledge gained at the Academy with computer skills. I haven't looked back ever since. What I love most about the design is that you never get to do the same thing twice. Each day brings new challenges and learning.

CG: **How is the Polish design sence different and unique from the rest of the world? Have you worked on some international brands?**
KD: The Polish design scene is not all that different from the rest of world. Poles are very creative people, very hungry for success. It's only the mentality of the viewer that is probably a little different, and that is also changing rapidly. As the internet has made everything much easier and more global, I can work for an international client sitting miles away, like Audi, Diesel, Nike, Pepsi, Sony Ericsson, The New Yorker or Volkswagen.

CG: **Your designs are simplistic in nature, yet have a lot going on within them. What all do you communicate through your designs? How do you do so?**
KD: I simply try to speak my own language by focusing on themes I'm intrigued or inspired by and take pleasure in what I do. Practicing various techniques and styles help me not to linger

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FACING HEALTH INEQUALITIES A EUROPEAN PERSPECTIVE

over the same lane for too long. I believe that one should not ask himself why or what for too often. That's because the need for creation doesn't require any justification or explanation - you just sit down and do it. And that is how I try to approach each personal and often commercial project.

CG: **Your designs incorporate words and visuals. Why do you need both in your design? What does a visual add to your design that words can't and vice-versa?**
KD: A visual doesn't always require words. However, letters and typography in general often help to bring a deeper meaning into what I do. Usually visual follows a basic idea/concept while words, if they do appear, help to build the image as a whole. They often work like a frame for the illustration.

CG: **You've worked using English as well as your own language. How would you say they are different when it comes to design? What challenges do you face?**
KD: I have worked with many languages such as English, German, Swedish and even South Korean. The most important thing is to understand what you're typing. The rest is pretty much the same as with any language. Remember, basic typography rules, like spacing, balancing etc, don't change. However, big type treatments might work for the Korean script but not quite as much as the Polish. It's important to understand the differences and differentiate design forms ←

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