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**Nokia Brand Magazine**  
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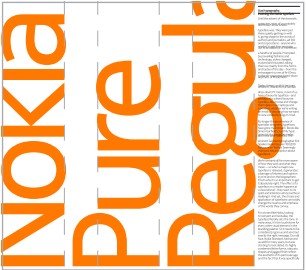

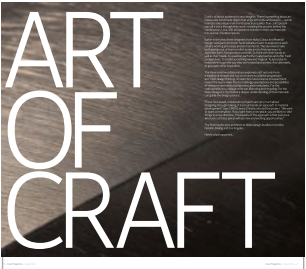
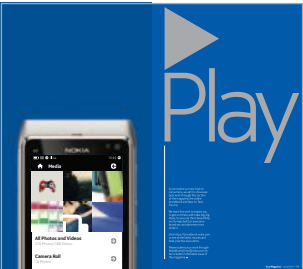


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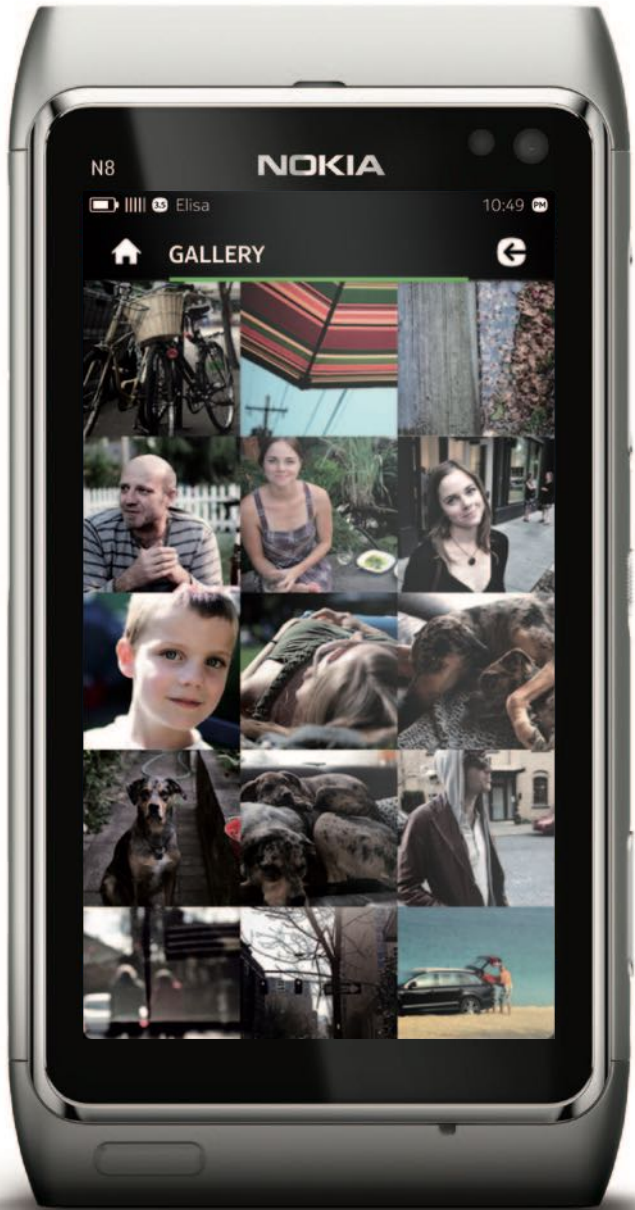
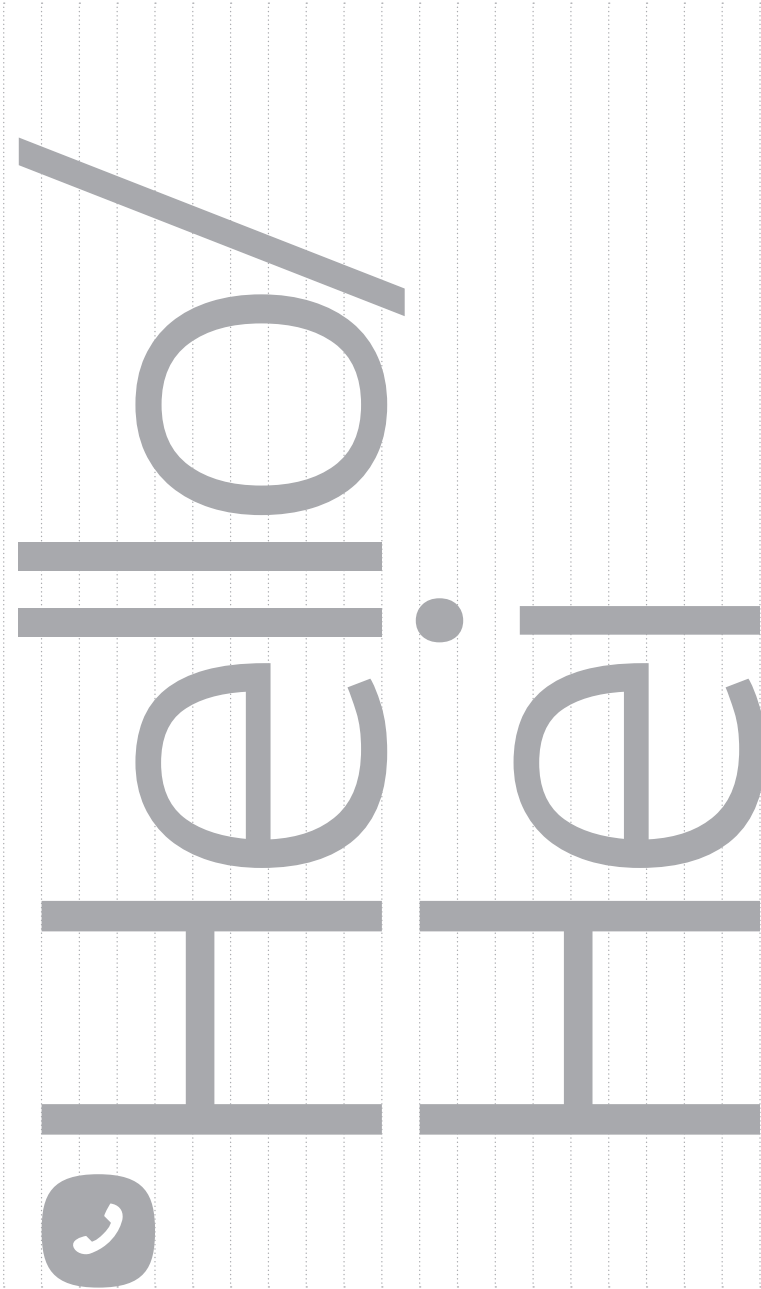


**Richard Crabb**  
Head of Art Direction,  
Brand Identity at Nokia

A big welcome to Uusi, our very first Nokia brand magazine.

Great brands embrace change, even thrive on it. And Uusi signals a change at Nokia, after all... it means new. Not a new brand or identity, but a whole new way of looking at how we create differentiation and cut-through in an increasingly cluttered world of brands.

David Bowie, a pioneer of reinvention, sang about ‘ch-, ch-, ch-, ch-, changes’ back in the 70s. Madonna constantly shifted her music and image throughout the 80s and 90s. And now Lady Gaga’s doing the same in the 00s. They are iconic brands who know exactly how to keep their fans interested, but also – crucially – how to attract and keep new ones.



So how has Nokia Brand Identity been changing?

In our drive for clarity, last year we switched from a categorised identity system, to one Nokia identity. A further push for simplicity followed, as we rationalised to seven core identity assets, revealed in the new online brand book launched on 11.10.10.

As our business gears up in 2011 to build great mobile products, we have a very coherent strategy. The next billion, a third eco-system, and future disruptions, delivered through devices, software, UI, and services – a very compelling story.

Our identity is simple and clear, ready for conversations with customers and consumers in this exciting new world. Our evolving brand essence will help us stay relevant, engaging hearts and minds all over the world. We want to create valuable, memorable relationships that last.

Change and evolution brings opportunity. The moment is right to reinvigorate our brand, so we look, feel, and sound like no one else. The stage is set to create a truly seamless experience for anyone who touches us through devices, software, UI, services and what we say and do. Incisive thinking and inspiring principles will help us create the benchmark for global brand identity.

As we evolve our new-look campaigns, we aim to showcase the best work through this magazine, the online brand book, and face-to-face forums. We want you to know what’s going on and why.

The next stage is a new typeface, a hugely significant milestone you can read all about in this magazine. We also reveal how we create our unique photographic style; some inspirational thinking behind our new brand essence; and the beauty and craft that will inspire the great mobile products of the future.

We hope you enjoy our new brand identity philosophy. We want it to inspire you to make these big ideas happen, to execute them beautifully, and to help build an awesome brand we’re even more proud of.

We are really looking forward to working with you on co-creating our new brand look and feel. ●

# Giving new meaning to Connecting People





## Giving new meaning to Connecting People

Optimism and Opportunity – two vital ingredients for the revitalisation of Nokia.

As part of Nokia's transformation, Stephen Elop challenged the company to give a powerful new meaning to 'Connecting People', and so to reinvigorate the heart of the Nokia brand.

To do this well, we need to understand the mindset of our target consumers better. At Nokia World last year, Niklas Savander talked about these 'Nokia people', and what makes them different.

"Nokia people follow their own path. They are participants in life, not spectators. They see life's opportunities, even when times are tough. And when the opportunity comes their way, they go for it. What we really do is help [these] people grab life's opportunities and experience life's joys."

In the following article, author and psychologist Professor Richard Wiseman explains more about an important dimension that makes 'Nokia people' who they are – their optimism. He also articulates why living up to our new brand essence of 'Connecting People to more of life's opportunities through mobile', will be so appealing to them.

And finally he offers us a challenge as Nokia employees – to find our optimism every day, showing how our attitude to the changes happening in Nokia today will have a crucial effect on our future success.

Pessimists are often very down on optimism, arguing that you can choose to see the glass as half full or half empty, but either way, it's still half empty. Or, to put it another way, they believe that although optimism may help you cope with the slings and arrows of outrageous fortune, it won't stop them hitting you.

Recent research suggests that this is simply untrue. A few years ago, Sonja Lyubomirsky from the University of California, and her colleagues, set about the mammoth task of reviewing hundreds of studies in which experimenters had encouraged people to be more optimistic and then monitored the effects of their new-found positive mindset.

...although optimism may help you cope with the slings and arrows of outrageous fortune, it won't stop them hitting you.

Optimism makes people more resilient because they believe everything will be fine in the long run, and therefore persevere in the face of failure until that belief becomes a reality.







Sociologists have estimated that, on average, we all know approximately three hundred people on first name terms.

Optimists encounter an especially large number of people in their daily lives, and the more people they meet, the greater their chances of running into someone who will have a positive impact on their lives.

After trawling through the data from hundreds of studies involving over a quarter of a million participants, the researchers discovered several tangible benefits to being optimistic. In the workplace optimists were more creative, more productive and better managers. Outside of work they were less stressed and had more robust immune systems. Not only that, but when researchers looked at studies that had tracked the lives of optimists and pessimists over a long period of time, they discovered that the optimists were more likely to be happily married and even live longer. Why should this be the case?

Part of the answer concerns a key psychological trait known as resilience. Negative life events happen to everyone. However, some people quickly rebound from such set-backs whilst others are dragged down by the smallest of problems. Optimism makes people more resilient because they believe everything will be fine in the long run, and therefore persevere in the face of failure until that belief becomes a reality.

Even more important is the link between optimism and connectivity. A few years ago I conducted an experiment into the social networks of optimists. The experiment was based upon an idea briefly mentioned by American journalist Malcolm Gladwell in his book, 'The Tipping Point'. To explore social connectivity, Gladwell carried out an informal study in which he presented people with a list of surnames and asked them to indicate if they knew people with that surname. I wondered whether it might be possible to use the same idea to understand the relationship between optimism and social connectivity.

I asked thousands of people to come online and complete two simple questionnaires. The first was a standard measure of optimism (e.g., 'Do you expect good things to happen to you in the future?') while the second consisted of a list of fifteen common British surnames and instructions to indicate if they were on first name terms with at least one person with each surname. The results were dramatic. Almost 50% of optimists ticked eight or more of the names, compared to just 25% of pessimists. In short, convincing evidence that optimists are far more sociable than most.



So how might optimists benefit from their greater sociability? Jean-Paul Sartre was wrong to believe that ‘hell is other people’. In fact, spending time with others usually has several positive effect on our lives. Sociologists have estimated that, on average, we all know approximately three hundred people on first name terms. When we meet someone and start chatting to them, we are only one handshake away from the people that they know. Let’s suppose that you are at the party and start chatting to a woman. You have never met the woman before, but she seems friendly and you mention that you are thinking of changing jobs. It is unlikely that your new acquaintance would be in a position to hire you, but she might know someone who is. By chatting to the woman, you are only a handshake away from the three hundred people that she knows on first name terms. Optimists encounter an especially large number of people in their daily lives, and the more people they meet, the greater their chances of running into someone who will have a positive impact on their lives.

Then there is the relationship between optimism and spotting opportunities.

A few years ago I carried out another very simple experiment. I gave both optimists and pessimists a newspaper, and asked them to look through it and tell me how many photographs were inside. On average, the pessimists took about two minutes to count the photographs whereas the optimists took just seconds. Why? Because the second page of the newspaper contained the message “Stop counting – There are 43 photographs in this newspaper.” This message took up half of the page and was written in type that was over two inches high. It was staring everyone straight in the face, but the pessimists tended

to miss it and the optimists tended to spot it. Just for fun, I placed a second large message half way through the newspaper. This one announced: “Stop counting, tell the experimenter you have seen this and win £250.” Again, the pessimists missed the opportunity because they were too busy looking for photographs.

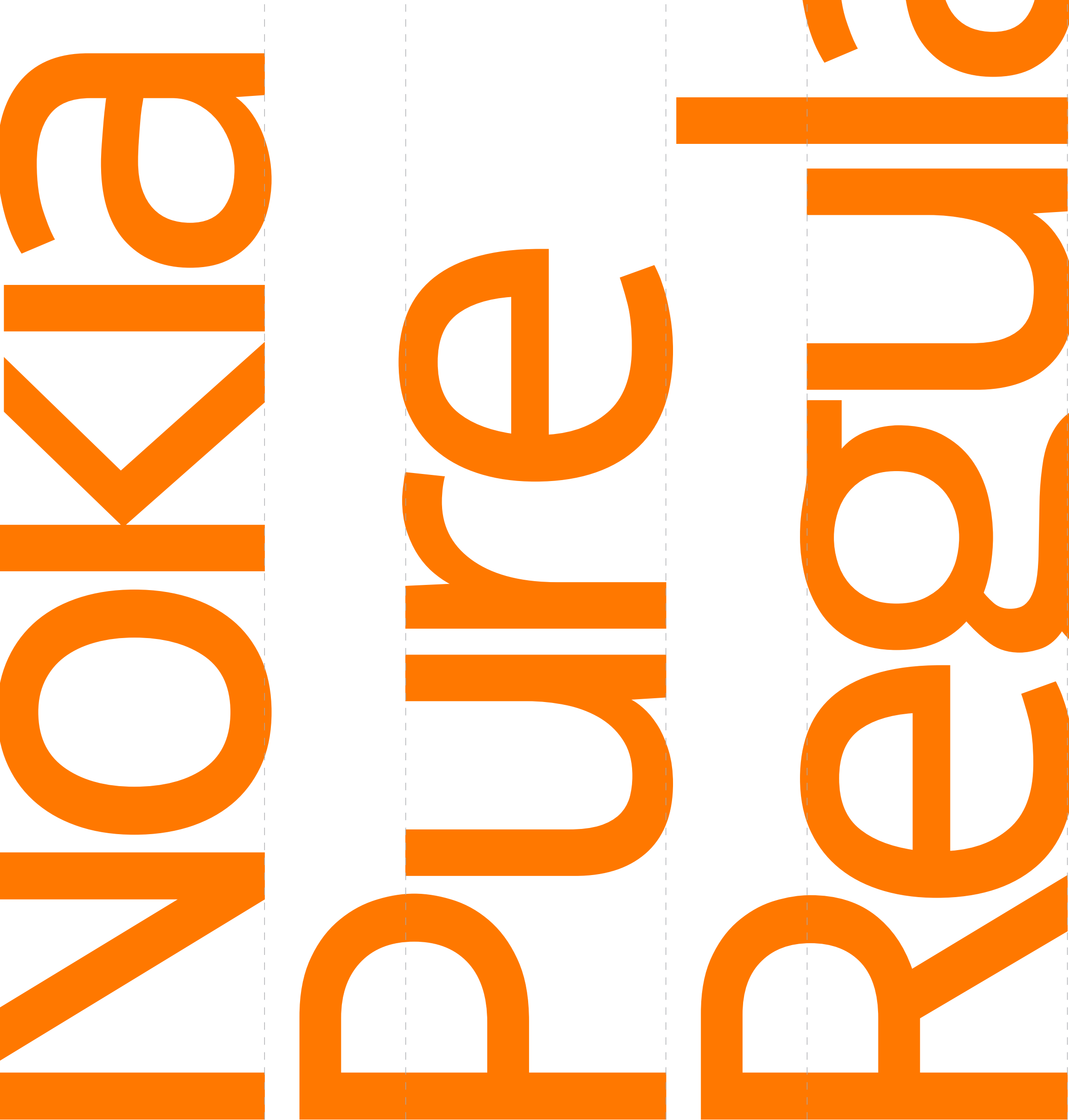
Why are pessimists less likely to spot opportunities? Pessimists are generally much more tense and anxious than optimists, and research has shown that such anxiety disrupts people’s ability to notice the unexpected. Often, the harder we look, the less we see. Because of this, pessimists can miss chance opportunities because they are too focused on looking for something else. They go to parties intent on finding their perfect partner and so miss opportunities to make good friends. They look through newspapers determined to find certain types of job advertisements and as a result miss other types of jobs. Optimists are more relaxed and open, and therefore see what is there rather than just what they are looking for.

In short, making people more optimistic will not just make them see the glass as half full. Instead, they will be more likely to persevere in the face of failure, connect with others and spot opportunities. As Henry Ford’s old adage goes, ‘Whether you believe you can, or you can’t, you are right’. ●

**Richard Wiseman**  
Richard is Britain’s only professor for the Public Understanding of Psychology and has an international reputation for his research into unusual areas, including deception, luck, humour and the paranormal. He is frequently quoted by the media and his research has been featured on over 150 television programmes across the world.

Often, the harder we look, the less we see.





**Uusi typography.  
Evolving the Nokia typeface**

Until the advent of the domestic computer, most of us probably didn't even know what a typeface was. They were just there quietly getting on with it, giving shape to the words of authors and journalists, ad folk and corporations – anyone who needed to get their message out to an audience of more than a handful of people. Prompted by prevailing fashions and technology, styles changed, evolved and mutated, taking their cue mainly from the forms and tastes of the day – from the extravagant curves of Art Deco, to the no-nonsense pared-down aesthetic of Modernism.

Today, things couldn't be more different. Thanks to the familiar drop-down PC menu, most of us have a favourite typeface – and perhaps also a least favourite typeface. We choose and change them daily on our laptops and e-readers, whether we're writing an email or choosing how we want to view a website, blog or novel.

No longer the provenance of specialist designers, typefaces have gone mainstream. Books like Simon Garfield's 'Just My Type', aimed at the everyday reader, are in the best-seller list. The eminent German typographer Erik Speikermann has over 100,000 followers on Twitter. Seemingly everyone has an opinion about typefaces.

We're certainly all far more aware of how they work and what they mean – so when a major new typeface is released, it generates a barrage of interest and opinion in print and on the blogosphere. That's why it's so important to get it absolutely right. The effect of a typeface on a reader happens at a visceral level – they react to its spirit and intention almost without realising it. And yet, the choice and application of typefaces can totally change the nuance and emphasis of the words they convey.

For a brand like Nokia, looking to reinvent and revitalise, the typeface literally sets the tone. In many ways, it's the touchstone for every other visual element in the branding palette. So it needs to be considered, rigorous and send out exactly the right message. Our old face, Nokia Standard, had served us well for many years, but was starting to look dated. Its highly condensed letterforms, staccato shapes and jagged finish reflect the aesthetic of its particular age, and the fact that it was specifically



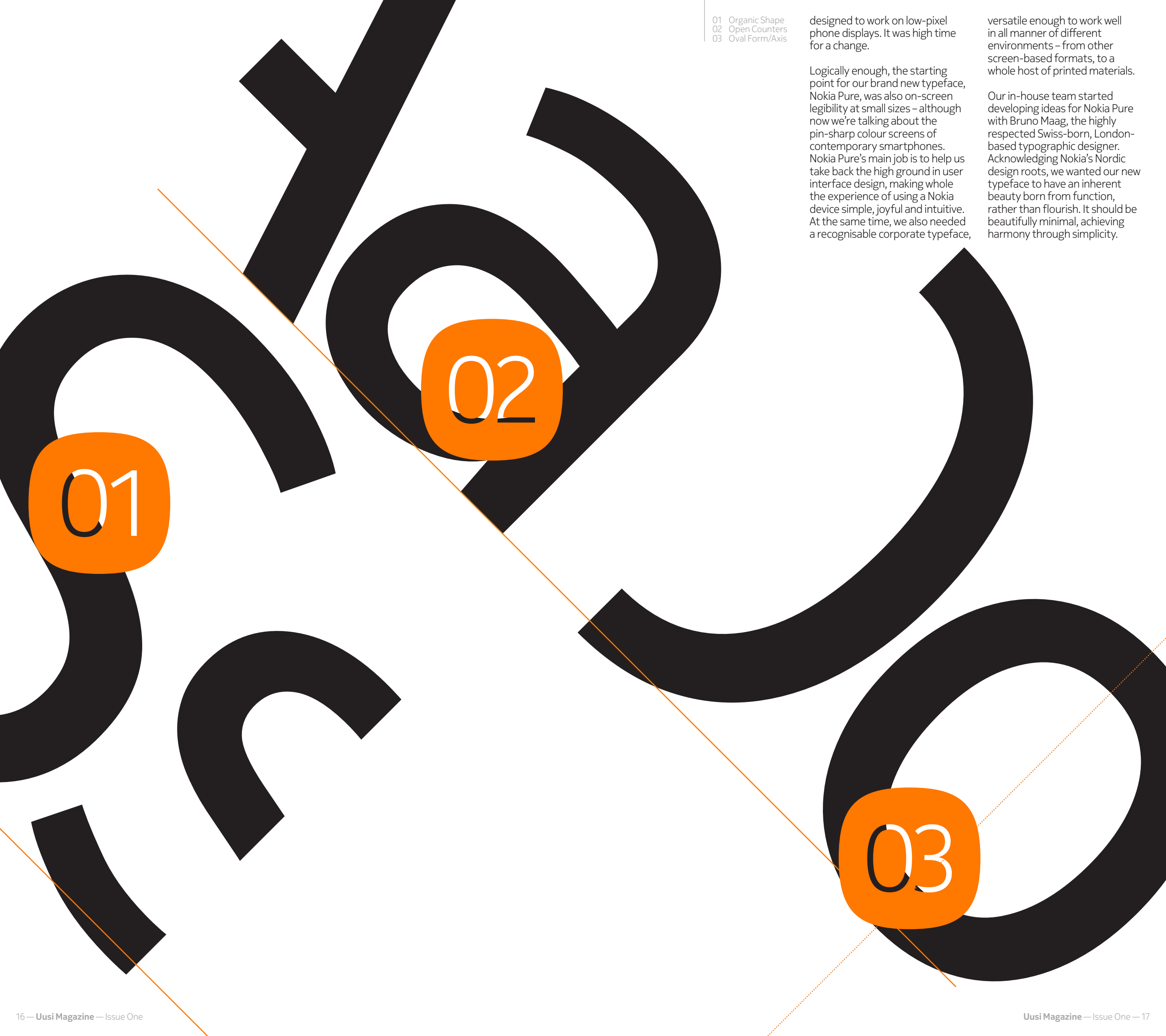
- 01 Organic Shape
- 02 Open Counters
- 03 Oval Form/Axis

designed to work on low-pixel phone displays. It was high time for a change.

Logically enough, the starting point for our brand new typeface, Nokia Pure, was also on-screen legibility at small sizes – although now we're talking about the pin-sharp colour screens of contemporary smartphones. Nokia Pure's main job is to help us take back the high ground in user interface design, making whole the experience of using a Nokia device simple, joyful and intuitive. At the same time, we also needed a recognisable corporate typeface,

versatile enough to work well in all manner of different environments – from other screen-based formats, to a whole host of printed materials.

Our in-house team started developing ideas for Nokia Pure with Bruno Maag, the highly respected Swiss-born, London-based typographic designer. Acknowledging Nokia's Nordic design roots, we wanted our new typeface to have an inherent beauty born from function, rather than flourish. It should be beautifully minimal, achieving harmony through simplicity.





Like classic Finnish design houses Iittala and Arabia, and the architects Alvar Aalto and Reima Pietilä, our typeface should celebrate the purity of form.

It was decided early on that we should create a humanist sans face – one without serifs, but with different weights and thicknesses in the strokes. This style of typeface is unfussy and modern, without being cold or machine-like. It references the natural calligraphic form of handwriting, and brings a more recognisable shape to characters, which is especially useful on screen.

Nokia Pure also needed to feel open, inviting and friendly, reflecting Nokia’s heritage in approachable, human design. So we were after organic, flowing forms – nothing stressed, mechanical or too obviously ‘on trend’. There were other considerations too, notably that the design should translate across many different alphabets – everything from Greek and Cyrillic, to Arabic and Japanese. And because creating a new typeface is such a huge investment in time, skill and money, we had to have one capable of doing its job for at least a decade.

“It was a balancing act,” admits Bruno Maag. “An elegantly simple typeface that doesn’t draw attention to itself, but is still distinctive and different. For me, it’s the rhythm of the typeface and the relationship between characters that’s critical. After all, when it’s set in Arabic, you still need to know that it’s Nokia, and this is achieved by creating a recognisable rhythm.”

That’s why Nokia Pure is based on the idea of seamless, fluid motion. The generous, rounded characters seem almost to flow into each other, as if there’s no beginning

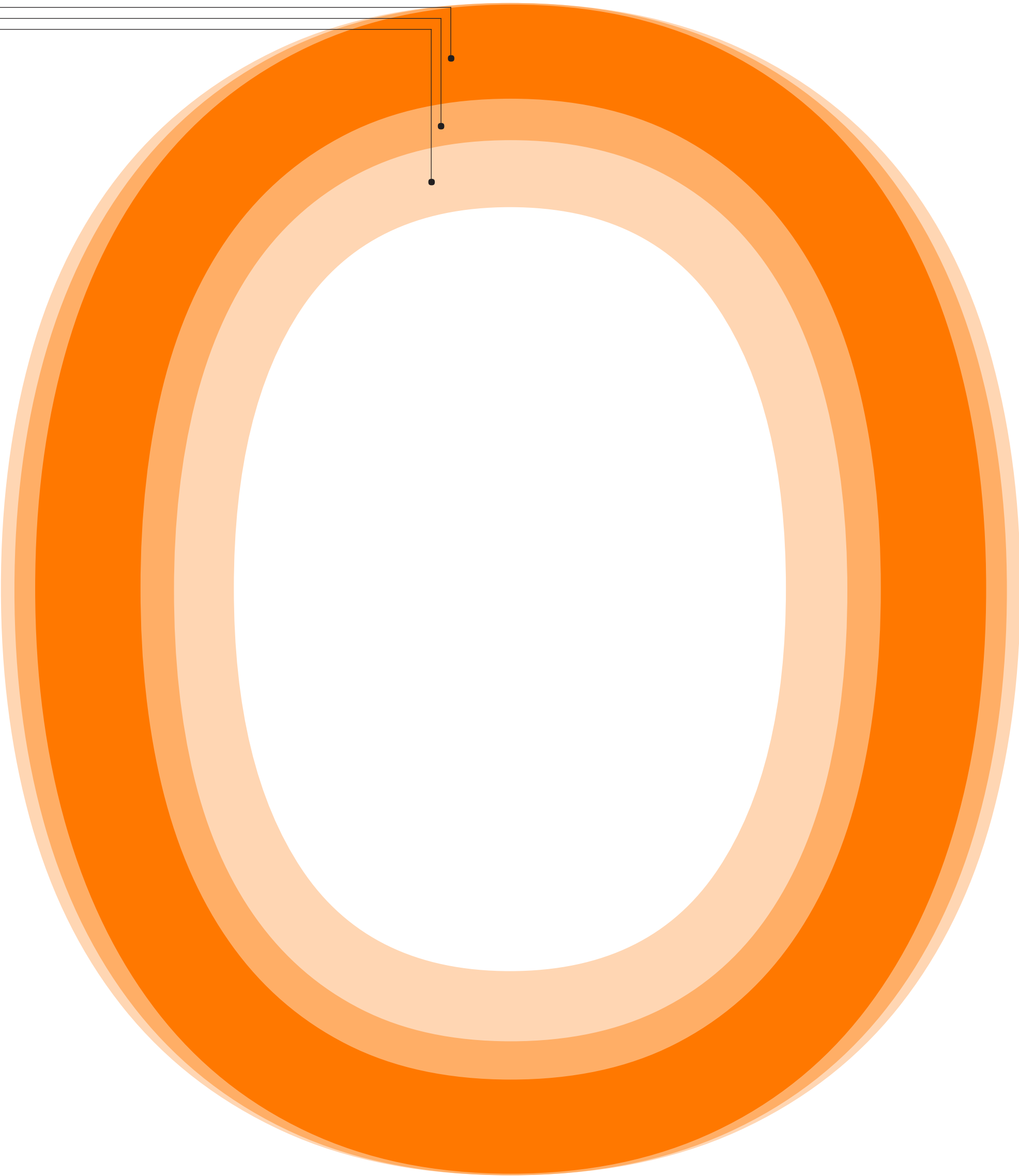
and no end. Their movement is gentle and pleasing, like ripples on a pond. “First and foremost, the typeface is extremely legible wherever you happen to see it,” says Maag. “Nokia Pure is contemporary without being fashionable, which should give it longevity. It’s one thing drawing a beautiful letter, but another making a whole set work to a high quality. A coherent typeface is an essential part of a coherent branding strategy.”

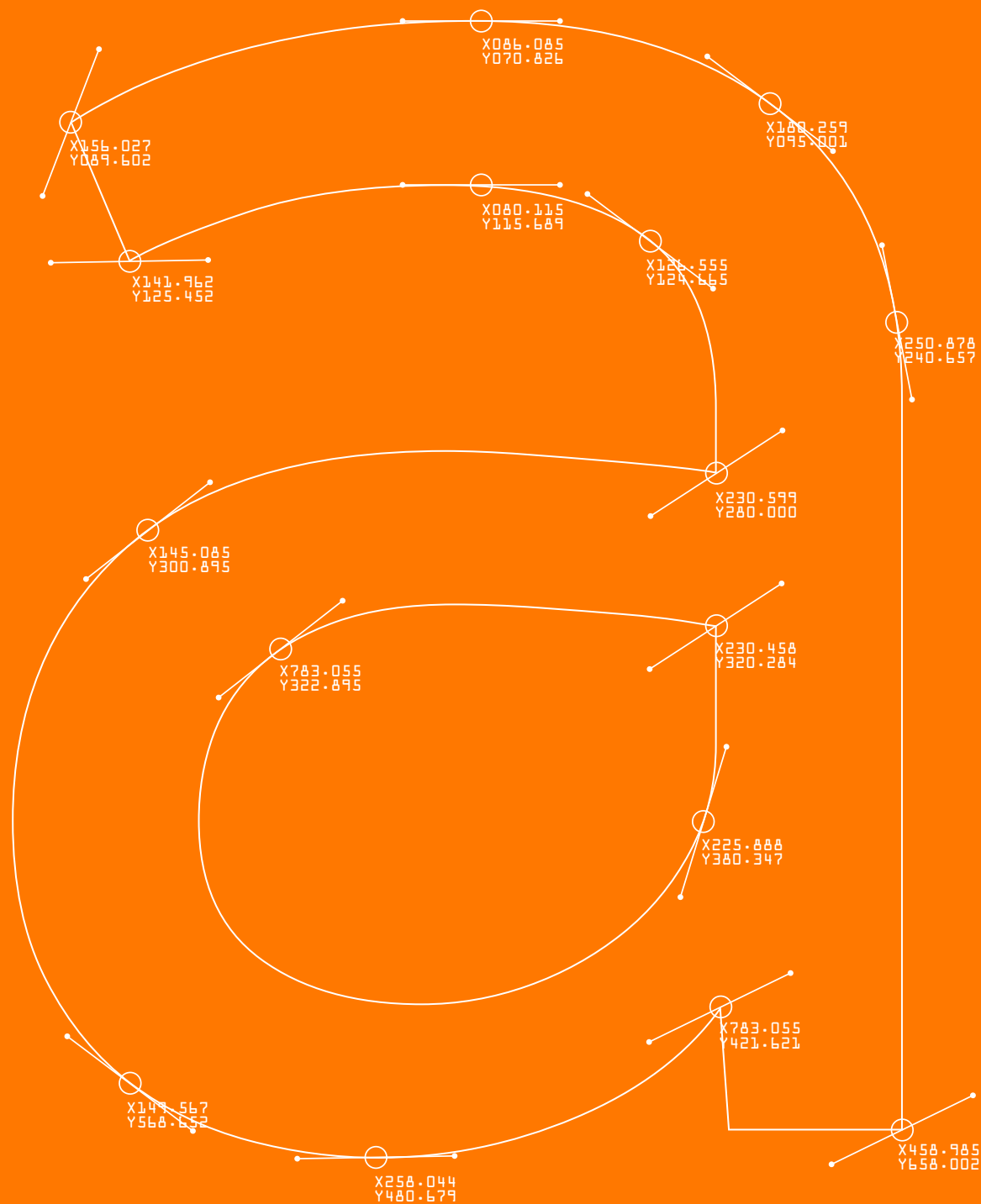
So the new font also helps us create a sense of harmony. Harmony between the various different parts of a large, global company. And harmony between the different elements of the Nokia brand and design language. Its form reflects the new iconic ‘surround shape’, which frames the function buttons and apps on the MeeGo user interface. These are curvature-continuous forms, a graphic detail that is also apparent in the Nokia Pure letterforms.

Typefaces  
without serifs  
tend to look  
more streamlined  
and modern



Nokia Pure Light  
Nokia Pure Regular  
Nokia Pure Bold





Light  
25/26pt

Light  
20/21pt

Regular  
15/16pt

Bold  
10/11pt

Bold  
6.5/7.5pt

Nokia Pure also sits well with the timeless aesthetic of the familiar Nokia logotype, which is recognised all over the world – a younger companion which helps keep it looking fresh, relevant and engaging. As a pairing, the logo and new-style ‘Connecting People’ strapline create a sense of natural ease and fit.

Several ‘signature characters’ – which have subtle stylistic quirks – were developed to give the typeface additional personality. This includes the strikingly simple upper and lower case ‘k’ (which will appear regularly in the word Nokia), and the lowercase ‘f’, ‘j’ and ‘t’, which have a slightly exaggerated shape to make them more readable. The ‘w’ sits unusually low in the centre, while the ‘4’ is rendered in a more contemporary open style, with the vertical stroke falling shy of the leading edge.

Maag stresses how important it is to choose and handle these signature characters carefully. They need to appear often enough not to appear incidental, yet mustn’t detract from the overall feel of the font. A well-loved accessory rather than a shirt or pair of jeans.

**But of course, application is all. We’ve tested Nokia Pure extensively, on packaging and posters, on hand-held devices and computer screens, in metre-high letters and as 6.5pt body copy. And the good news is that it works beautifully wherever we’ve tried it. What’s more, it’s ours. Completely and utterly. Nokia Pure belongs to us... every last dotted i and crossed t of it, from A-Z.**

Designing and rolling out a new typeface takes time, patience and skill. It’s been a long haul, but we can be proud of Nokia Pure. It sends out the right signals about the Nokia brand – where we’re going and where we want to be. It’s our type, and it suits us.





Ever since cavemen daubed crude drawings on their walls, imagery has played a part in our culture, history and society. It has been used to record and make sense of the world around us, but also to express every conceivable kind of emotion. Images are a very direct form of communication, but at the same time, they can be highly sophisticated, conveying subtle nuance and meaning.

A well-executed image can delight and shock, amuse and agitate, illuminate and elaborate. Generations of artists, illustrators and photographers have developed different styles and approaches to skillfully invite different reactions, exploring the emotional possibilities of their media.

# NOKIA IMAGE MAKING



NOKIA  
IMAGE  
MAKING

THERE'S  
MORE THAN  
ONE WAY TO  
LOOK AT IT



NOKIA

At Nokia, we harness the power of imagery by using it in ways that are true to life, differentiating our brand and the way people perceive us. We leave plenty of scope for creativity and expression, but our images should naturally feel like they are part of an ongoing series, and build a picture of character and distinction.

in time. Nokia imagery should feel spontaneous, capturing activity and energy, embracing the here and now. We're documenting real moments and credible stories, images that have meaning and make an emotional connection with the viewer. It's dynamic, it's curious and it's engaging. And it's part of a continuous journey.

All our photography and illustration must reference our 'Connecting People' story.

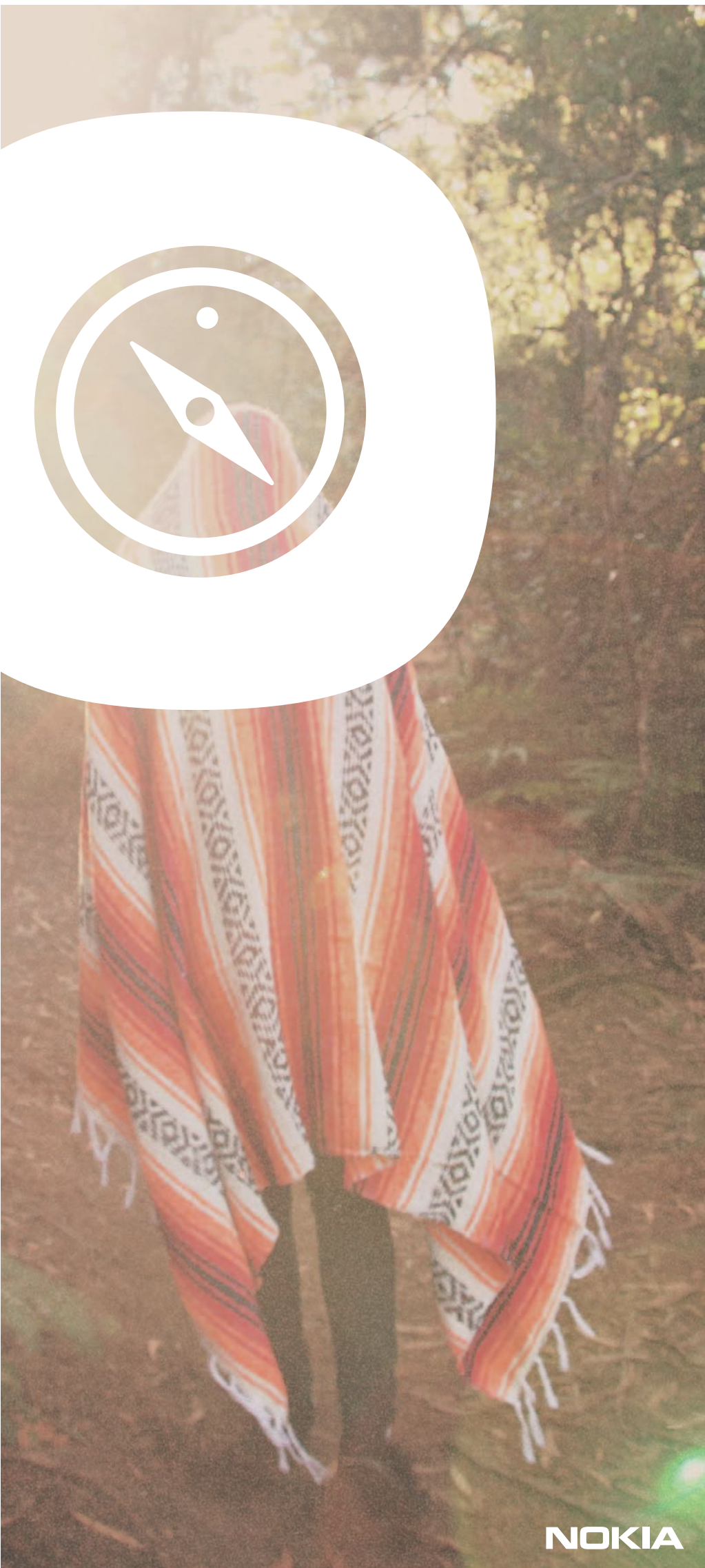
Above all our images are always real.

It's helpful to think of the image as a still from a movie or animation – a moment captured





NOKIA



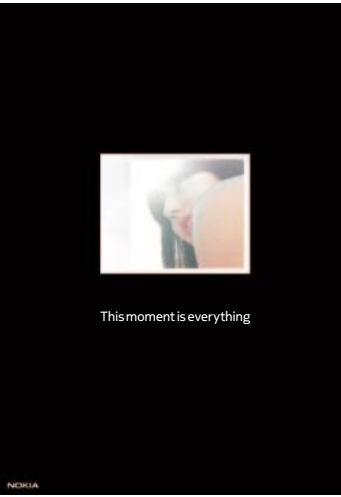
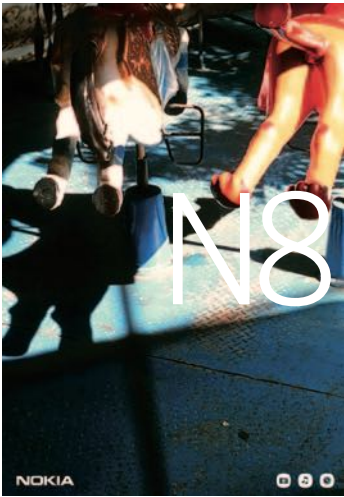
NOKIA



12 megapixel  
camera with Carl  
Zeiss optics, Xenon  
flash and HD video  
recording











NOKIA  
IMAGE  
MAKING

# SPOTLIGHT ON JANE STOCKDALE

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## Introducing Jane Stockdale

Jane Stockdale has rapidly established herself as one of the most sought-after documentary photographers in the UK. We asked her to give us an insight into how she captures reality – which is key to Nokia brand image making, and essential in creating the mood, feeling and excitement for the perfect shot.



**Do you think you have a style, and if so, how would you describe it?**

I guess my documentary style might be described as simple, honest and real.

**Is every experience a learning experience, and if so, what have you learned most recently?**

You learn new things everyday. Recently I've been shooting a documentary project on diamond mining in Botswana in collaboration with a film crew. We've been up at 4.30am going down to the mine in hard-hats and fluoro safety jackets learning about how it all happens. It's a massive operation – for every tonne of rock they blast they might find a 1 carat diamond.

**Do you approach your personal work differently to how you approach commercial commissions?**

It depends on the project but for personal work I have more freedom.

**On commercial projects, how tightly are you briefed?**

This also depends a lot on the project. Sometimes my brief can be very open to document something as it happens. On other projects sometimes the brief can be more specific if the art director wants to capture a certain shot. But I always like to leave space for experimentation.

**Do you have an idea of what you want to capture before you get there or do you just react to what's going on?**

For documentary projects I like to keep it open and just document what's happening.

**How much preparation do you do before a shoot?**

I always like to know as much as possible before I start a project and tend to prep a lot in advance. Prepping in advance makes shoot days much more relaxed and chilled.

**How do you take control of unpredictable situations?**

I play it by ear. Sometimes I tell a joke to try to make people laugh.



**In a crowd of people, how do you go about composing a shot?**

Photography's really intuitive so I don't really think too much about it. I guess I just always keep my eyes and ears open and try to anticipate in advance what's going to happen.

**For every photograph you present, how many do you discard?**

This also really depends on the project. Before when I shot on film every frame I took would count and be really important. With digital photography we have the ability to take more photos but I don't necessarily think this is a good thing. I like the constraints of shooting on film and when each shot is considered.

**Do you ever retouch your photographs?**

Not really. I mean if it's a commercial job for a client sometimes a photo might need to be retouched for whatever reason. With my personal work I don't really retouch my images, just subtle changes that I might make if I was printing the photo in a darkroom.





**For you, what makes an exciting photo?**

One that feels real and makes me feel something.

**How much of it is down to luck and how much is down to skill?**

I reckon anyone can get lucky and take a great photo. Once in a while my mum takes a good photo. The trick is to try to take great photos all the time.

**What makes a photo look real?**

If it is real. ●





# ART

# OF

# CRAFT

Craft is all about authenticity and integrity. There's something about an impeccable handmade object that sings with pride and passion – subtle nuances and unique marks lend a precious quality. True craftspeople can tell a story through their work, revealing the process behind the construction. Love, skill, and patience transform their raw materials into special, cherished pieces.

Earlier in the year, three designers from Nokia Colour and Material Design were partnered with hand-picked artisans to experience each other's working processes and environments. The idea was to take both parties out of their comfort zones and to find new ways to approach form, function and materials. To think with their hands as well as their heads. To question each other's approaches and offer fresh perspectives. To create something new and magical. To add value to materials through the way they are treated and worked. And ultimately, to give each other inspiration.

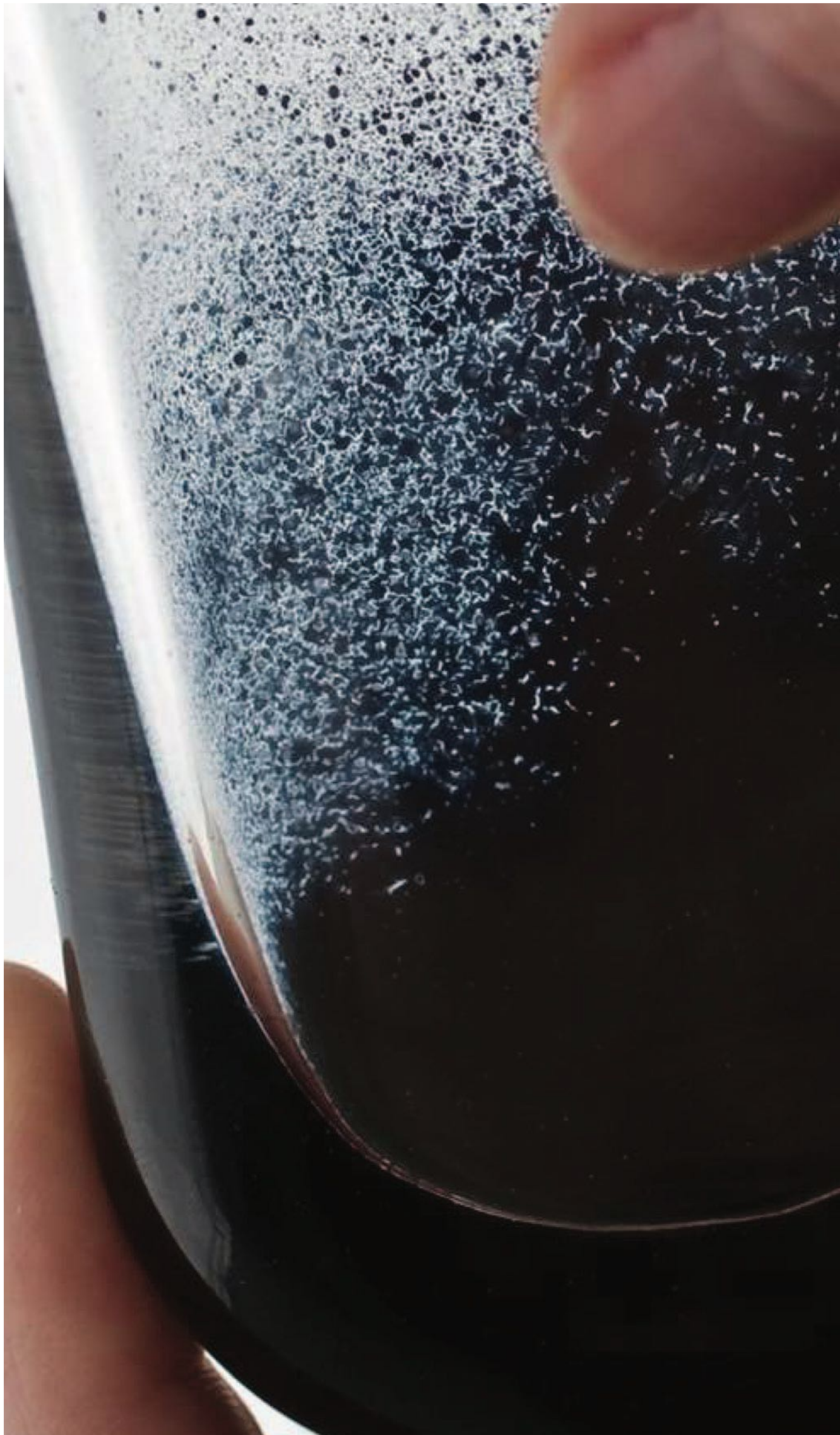
The three creative collaborations explored craft not only from a traditional perspective, but as a means to achieve progression and fresh design thinking. An open brief and a licence to experiment meant the teams were free to challenge assumptions and possibilities of relevant materials including metal, glass and plastic. For the craftspeople, this unusual remit was liberating and revealing. For the Nokia designers, it provided a deeper understanding of how materials can guide the design process.

“These fast-paced, collaborative projects are very much about designing through making, it is a truly hands-on approach to material development,” says CMD's Lianne Christie, who led the project. “We want to spark conversation. If you start from a new place, you are likely to take things in a new direction. The beauty of this approach is that everyone who looks at these pieces will see new and exciting opportunities.”

The final results were exhibited at Nokia design studios in London, Helsinki, Beijing and Los Angeles.

Here's what happened...





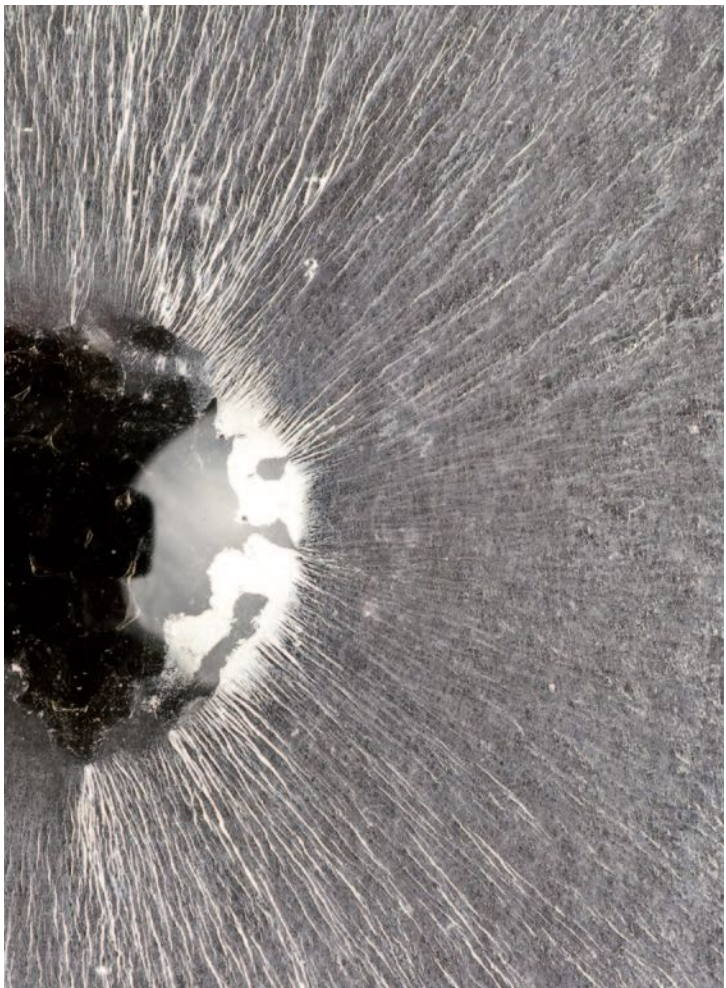
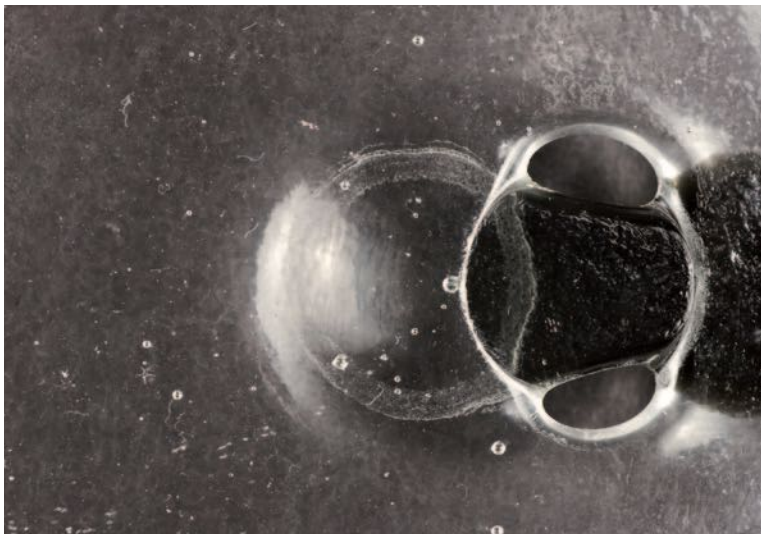
**Heather Gillespie and  
Claire Canning**

Based in Cumbria in the north of England, Heather Gillespie is one of the UK's finest up-and-coming glass artists. Widely exhibited and much admired, she painstakingly blows, cuts and engraves intricate, intriguing one-off pieces using traditional diamond, stone and copper wheels to create beautiful, esoteric textures and forms.

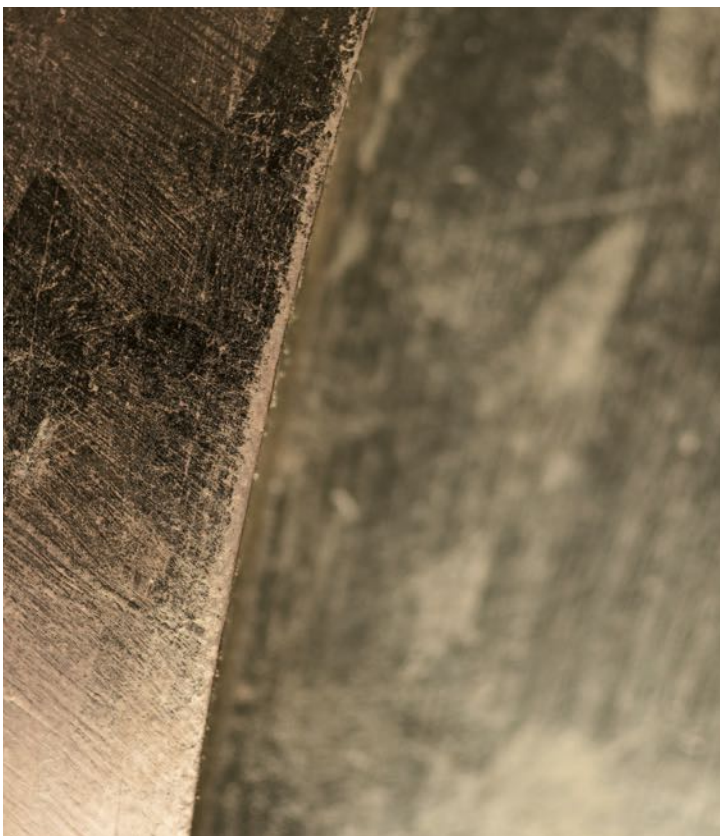
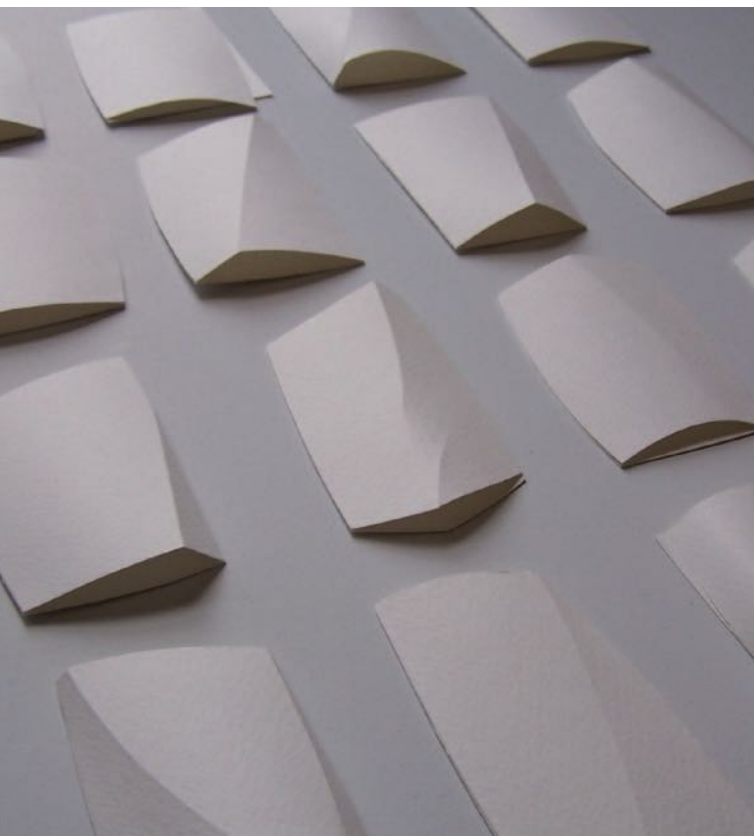
Heather was teamed with Claire Canning from Nokia CMD. Claire has a background in fashion and textiles, and before joining Nokia in London, had worked in the fashion industry. Their mission was to play with the ethereal and luxurious qualities of glass, exploring the possibilities of the medium, and finding ways to foster a fertile creative partnership. The experiment was as much about two creative spirits coming together as the hands-on process of glassmaking and decoration.

“SEEING MOLTEN  
GLASS GLOWING  
WITH SHADES OF  
RED, YELLOW AND  
ORANGE, SWIRLING  
IN A LARGE POT IN  
THE GLASS FURNACE  
INTRIGUES ME.”

Using bespoke tools which meant they could achieve forms and finishes that would otherwise be impossible, Heather and Claire experimented with different textures, finishes and opacity. These mused on the essence and limitations of glass, and playing with the way light passes through it. Glass is considered fragile and delicate, but they found ways of creating ergonomic objects that felt solid and robust. The pair also used age-old etching techniques to make marks and surface effects, creating a sense of depth and pattern. The result was a series of highly tactile flat and blown samples that bring out the inherent qualities in the medium of glass and inspired new lines of thought about potential interface navigation.







## Esther Lord and Laura Perryman

Esther Lord is a highly inventive, award-winning silversmith. Based in the bustling Jewellery Quarter of Birmingham, UK, she makes hand-crafted sculptural pieces which question the relationship between form and surface finish.

Esther collaborated with Laura Perryman from Nokia CMD, experimenting with metal forms and surfaces. Suitably enough, Laura’s background is in surface pattern design, and she now works as a colour and materials designer for Nokia. It’s a role that she says demands “an intelligent approach to the marriage of aesthetic and function”. So both parties brought complementary skills to the project, and pushed each other in unexpected directions. My current work is an exploration of containment and volume, light and surface pattern, used to create unique and handcrafted silver vessels.

## “AN INTELLIGENT APPROACH TO THE MARRIAGE OF AESTHETIC AND FUNCTION.”

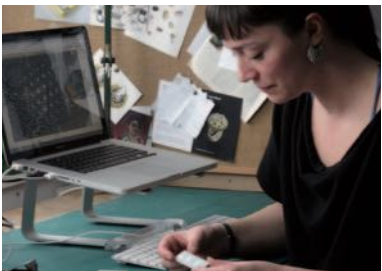
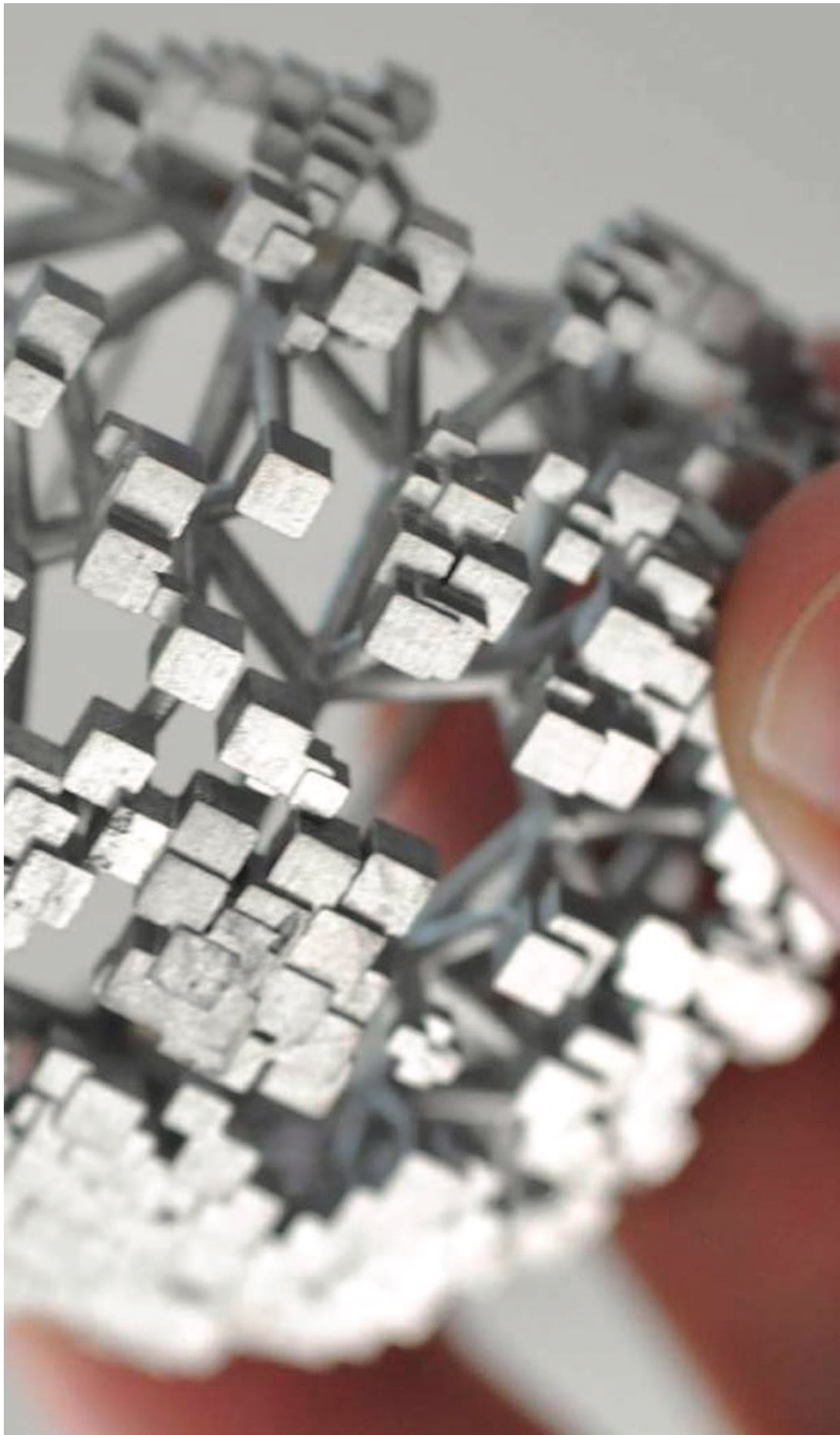
Allowing the treatment of the material to create a diverse colour palette, the various objects Esther and Laura made together were born from aspects of balance, composition and seamlessness. First of all, pieces of paper were carefully scored and folded into a series of abstracted forms; these templates were then recreated in different metals.

The shapes explored folding and interlocking seams, creating interesting lines and refraction of light. Different materials and finishes were used to find out how surface can affect people’s perception of form.

Esther’s hand-created forms were then replicated using Nokia’s CAD modelling software, which shed light on how digital tools impose limitations and push forms in particular directions. The project sparked discussions on how materials inform and influence design thinking and outcomes.







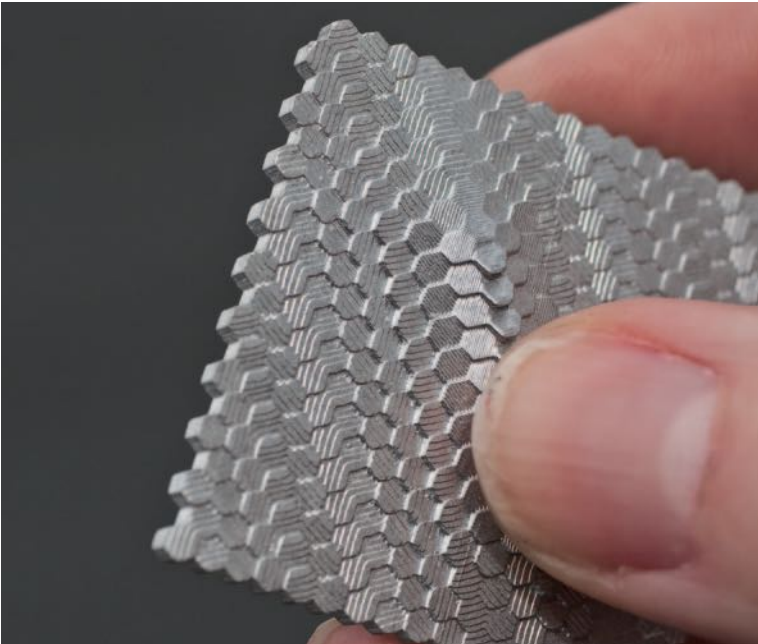
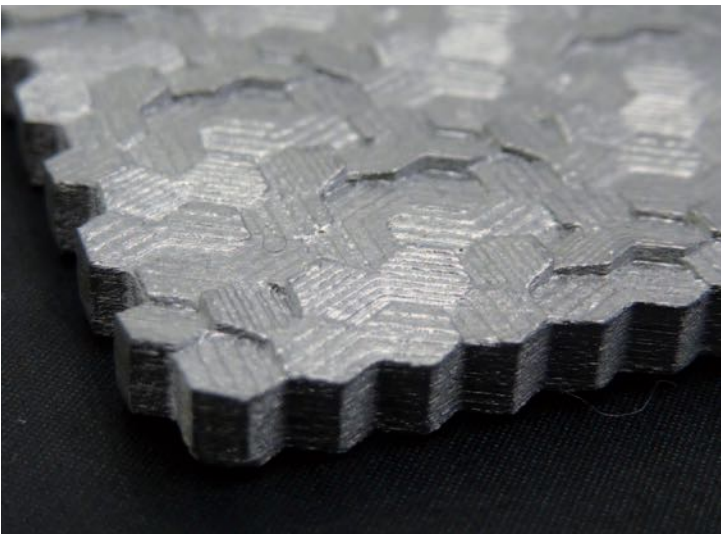
**Jo Hayes Ward and Pinja Rouger**

Jo Hayes-Ward is a leading contemporary jewellery designer who creates distinctive, intricate pieces with an architectural aesthetic. An alumni of the prestigious Royal College of Art in London, she travelled to Nokia HQ in Espoo to take part in a collaborative project with Nokia.

Unusually for an artisan, Jo first creates her designs digitally on computer and then brings them to life using traditional jewellery techniques. This not only allows her to work to a level of perfect accuracy, but to achieve the previously impossible by using rapid manufacturing to realise her ideas.

“MY DESIGNS ARE CONSTRUCTED OUT OF SPHERICAL AND OVAL FORMS THAT ON CLOSER INSPECTION DISSOLVE INTO A FILIGREE OF SHIMMERING CUBES.”

Jo collaborated with Pinja Rouger from Nokia CMD. Pinja works as a colour and materials designer for Nokia, and has a background in industrial design. Pinja and Jo worked together to find new ways of making the digital physical through rapid prototyping. The team focused on pushing the process as far as they could, to create complex design detailing and innovative structures which previously weren't possible. They developed new forms and textural pathways, which could be used to guide users in different ways, and inspire new kinds of experiences and interaction. ●







# Play

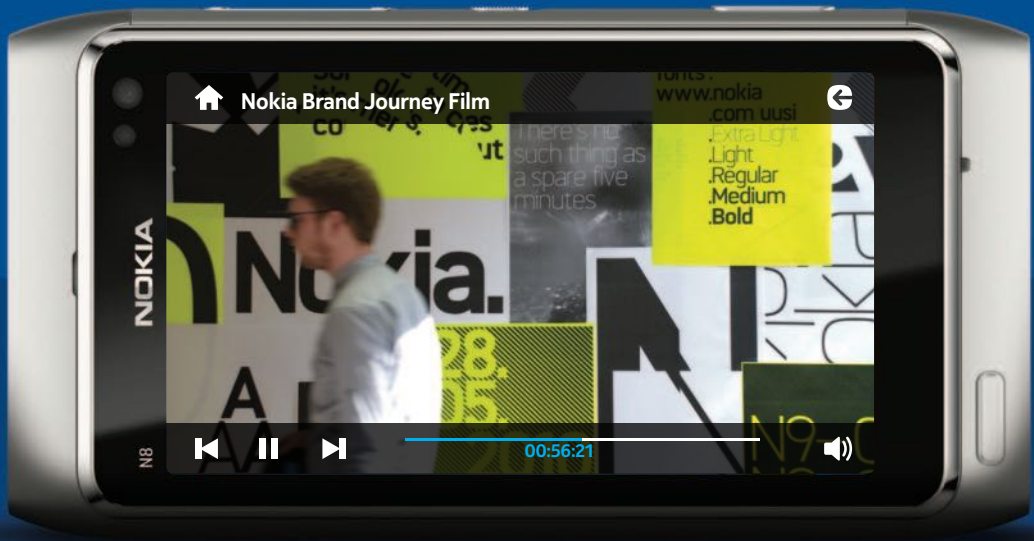
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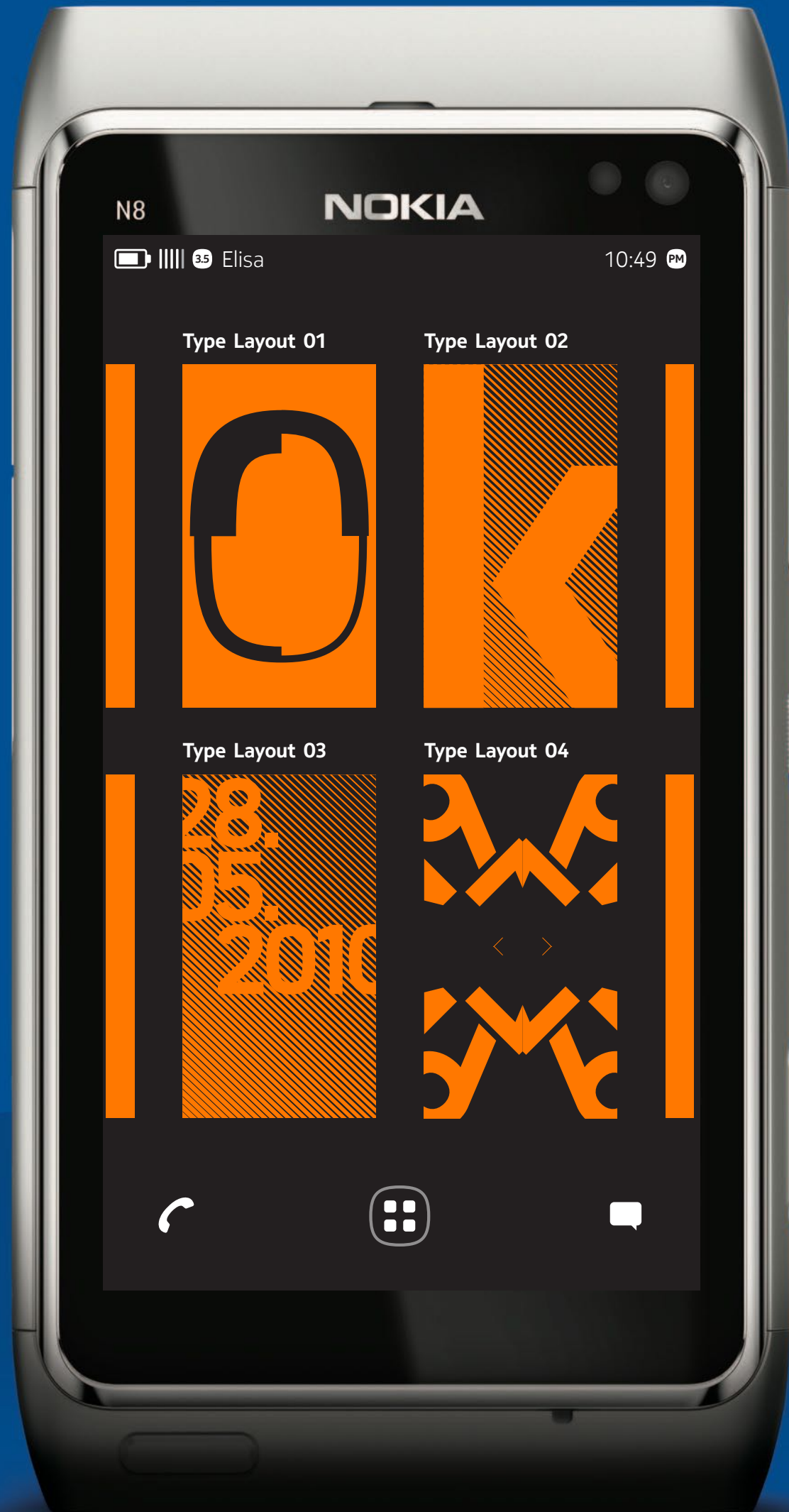


- 1. Early typography exploration.
- 2. Type and image making exploration.





3. Iconic typography exploration.
4. Nokia Design look and feel exploration.





Gallery

5. Nokia Design look and feel exploration.
6. Type and image making exploration.





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