





Category	Graphic Design	Words by	Zach Pritz
Feature on	Alex Trochut	The life and career of Spanish-born NYC-based Alex Trochut, and how he became a hot commodity in the world of design.	
Saucy And Restrained		Word count	1730
Fate is a funny thing, especially in hindsight. The grandson of a noted printer, Spanish-born, NYC-based graphic designer Alex Trochut, forged his own path in the field, with little knowledge of his family pedigree. Instead, he largely relied on his own instincts and interests, a formula that has today made him sought after by the world's largest brands. Successful in several creative fields, Trochut balks at the idea that he is an artist. That title is a sacred cow reserved for those who are committed to self-expression, he believes, and he's little more than an actor interpreting his clients' scripts.			
Alex Trochut is the adventurous sort. It's not so much that he's likely to take off to Nepal to climb Mount Everest on a whim, but that he's one of those rare human creatures who finds comfort, even pleasure, in delving into the unknown.			
Small case in point: We're in a bar across from his studio in Brooklyn, NY, savoring a bit of beers, few of which we have ever heard of. It's the very reason why he's brought me here.			
•There are a bunch of places like this around New York now, he tells me.			
•They're great because you never know what you'll find. There's always something new to try.			
He applies this same mindset on a larger scale to his practice.			
•The techniques I use really depend. I like to get lost in every project, he tells me. •There's something about learning something new each time I start anew, rather than doing the same thing over and over and over. I could master something and do it again and again, but my drive will just decrease by repeating this process. Uncertainty brings excitement to the process, and that feeling is carried in the result, he says.			
That process is one that can vary greatly from project to project, and it relies on intuition as much as it does on refined skillset and fixed parameters.			
When he starts with a variety of references, he does not push forward until he feels comfortable that what he's creating is uniquely his own. The process can comprise a variety of techniques, from illustration to lettering and so on, which is why Trochut's output is difficult to pigeonhole and his strengths hard to define.			
•I like the term visual craftsman because in the end what you're doing is crafting something visually, he says. •I don't go very deep into any specific subject. Like I'm not very good at typography. I'm not good with alphabets. I prefer lettering.			
What he is good at is pleasing his clients, which has made the 37-year-old a hot commodity in the graphic design world, with some of the world's biggest brands and artists having employed his creative services. In the past few years alone, he's worked for the likes of McDonald's and Nike and has designed eye-popping album covers for the Rolling Stones and Katy Perry.			
Trochut is consistent in that he is non-committal about his style, which occupies, as he puts it, a sweet spot between geometric and organic, legible and abstract, saucy and restrained.			
As easily influenced by 1960s graphic designer Rick Griffin as he is by kinetic artists such as the Venezuelan Carlos Cruz-Diez and contemporary art world stars Damien Hirst and Jeff Koons, it's a style that's not gone unnoticed by his peers. In 2017 and 2018, the Global Association for Creative Advertising and Design (GACAD) bestowed upon him the prestigious •Wood Pencil award, and in 2015, he was even a Grammy nominee thanks to the artwork he created for the rock band Alagna's self-titled album.			
Trochut's current success is, in a way, a matter of destiny. Born in 1981 in Barcelona, he entered the world just a year after his grandfather, himself a noted printer, passed away.			
Inspired by Shalimar, Joan Trochut made his name from a 250-piece modular alphabet that he developed at the tender age of 22. Having taken over his father's printing press during the mid-20th century, he eventually fell on hard times because of his inability to keep up with technological advances.			
This led Alex's own father to shield him from the field of graphic design, instead nudging him towards a life in the business world. Alex was having none of it, influenced by the album covers and skateboard graphics that were ubiquitous during his childhood, Trochut was persuaded to have a go at graphic design.			
•When I told my father I wanted to be a graphic designer, he wasn't happy about it.			
Trochut laughingly recalls. •But in a way, I was supposed to do it.			
It isn't until he studied at Barcelona's design school Einaia that he came to understand the influence his grandfather had, not only on him but on the Spanish design community as a whole.			
•My teachers recognized my surname and asked if I was related to Joan Trochut, and when I said yes, they said, 'well duh, the bar is high.'			
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