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Graphic Thought  
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United Kingdom

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Brussels  
Belgium

António S. Gomes  
barbara says...  
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Lisbon  
Portugal

Ben Branagan  
London  
United Kingdom

Bernd Hilpert  
unit-design  
Frankfurt am Main  
Germany

Brian Webb  
Webb & Webb Design  
London  
United Kingdom

Christian Heusser  
Equipo  
Basel  
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Daniel Eatock  
London  
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Danijana Djokic  
Punktriangle  
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Germany

Emmi Salonen  
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United Kingdom

Éric & Marie Gaspar  
Éric & Marie  
Paris  
France

Fons Hickmann  
Fons Hickmann m23  
Berlin  
Germany

Hans Dieter Reubert  
HDR Visual  
Communication  
East Malling  
United Kingdom

Holger Jacobs  
Mind Design  
London  
United Kingdom

Hoon Kim  
Why Not Smile  
New York  
USA

Hyoung Youl Joe  
Hey Joe  
Seoul  
South Korea

Isabelle Swiderski  
Seven25  
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Canada

James Goggin  
Museum of  
Contemporary Art  
Chicago  
USA

Jan Wilker  
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New York  
USA

Julie Gayard  
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Germany

Kai von Rabenau  
mono graphia  
Berlin  
Germany

Ken Garland  
London  
United Kingdom

Kirsty Carter  
A Practice for Every-  
day Life  
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United Kingdom

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USA

Maki Suzuki  
Åbåke  
London  
United Kingdom

Marc van der Heide  
Studio Dumar  
Rotterdam  
The Netherlands

Margaret Calvert  
London  
United Kingdom

Marion Fink  
Basel  
Switzerland

Martin Lorenz  
TwoPoints.Net  
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Spain

Matthias Görlich  
Studio Matthias  
Görlich  
Darmstadt  
Germany

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G Design Studio  
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Greece

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Amsterdam  
The Netherlands

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United Kingdom

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London  
United Kingdom

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Project Projects  
New York  
USA

Plural  
Chicago  
USA

KK Outlet/  
Kesselskramer  
London  
United Kingdom  
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Robbiani  
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Switzerland  
Sascha Lobe

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Germany

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New York  
USA

Sven Voelker  
Sven Voelker Studio  
Berlin  
Germany

Tim Balaam  
Hyperkit  
London  
United Kingdom

Urs Lehni  
Lehni-Trüb,  
Rollo Press,  
Corner College  
Zürich  
Switzerland

Yasmin Khan  
Counterspace  
Los Angeles  
USA

Yves Fidalgo  
Fulguro  
Lausanne Switzerland

Frank Philippin & Billy Kiosoglou  
Brighten the Corners  
London/Darmstadt  
United Kingdom/Germany

## 50 graphic designers

Then  Now

I USED TO BE A DESIGN STUDENT

FRANZ KAFKA

---

Roads grow  
out of  
travelling them!

MANFRED KRÖPLIN

---

Without attitude,  
it's just shuffling  
things around

STEVE MALKMUS

---

No more  
absolutes,  
no more  
absolutes



# I used to be a design student



Then



Now

See back cover

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it would have been impossible to give  
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attention it needed.

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design studio for the last 13 years.

Regarding teaching, I (Frank) must  
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have never committed to it in the  
way that I have done.

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Last, and definitely not least, a big  
thank you goes to all the designers  
who took part in this project. Finding  
the time to patiently answer our  
numerous questions and to track down  
old student works while running an  
established design practice isn't easy,  
so we greatly appreciate their support  
and contribution!

We would also like to thank all the  
designers who contributed to our  
research but whom we were not able  
to feature in the final book.

Thank you all!

Portrait photos on inside flaps,  
comparative spread pages 22–23 and  
on designer project spreads of António  
S. Gomes (then/now) by José  
Albergaria/Pedro Ca, Bernd Hilpert  
(then/now) by Eibe Sönnecken,  
Danijela Djokic (now) by Tom Ziora,  
Emmi Salonen (now) by Jere Salonen,  
Fons Hickmann (now) by Johannes  
Bock, Kirsty Carter (now) by Martin  
Hartley, Lars Harmsen (now) by Halim  
Dogan, Laurent Lacour (then) by Meike  
Lacour, Liza Enebeis by Dennis Koot,  
Margaret Calvert (now) by Steven  
Speller, Oliver Klimpel (now) by  
Anna Gille and Sebastian Kissel,  
Sascha Lobe (now) by Michael  
Schnabel, Sven Voelker (then/now)  
by Marcus Meyer/Frederik Busch.

Work photos on designer project  
spreads of Emmi Salonen (now) by  
Jere Salonen, Kristine Matthews (now)  
by Doug Manelski (top and bottom two)  
and Cassie Klingler (central two).

Portrait photos of the authors (page  
256) by Tagore Leet (then) and  
Kai von Rabenau (now).

The idea for this project came when we were invited to give a talk at our old college, Camberwell College of Arts (London, UK), 12 years after our graduation. For the talk, we presented old student projects alongside work we had done in the 'professional world' and looked for connections between them.

Initially, we weren't sure how fruitful this comparison would be, but we quickly realized that the connections were there once we started looking. These were sometimes conceptual, other times visual, but there was also a certain attitude that permeated the work. So, without necessarily being able to say exactly why, the work always felt that it belonged to the same people.

The students responded very well to the talk because they could relate to the college work and see how it fed into future projects. We also felt that it helped bridge the student and professional worlds a little, demystifying the transition from one to the other, reassuring students that they needn't tremble with awe at the professional world, but instead remember that most practising designers used to be design students too.

And it was also strangely reassuring for us to revisit old projects and see that no matter how much our lives and work may have changed and developed, there was something there that was still fundamentally the same.

Realizing that other people's work would also offer such insights, we invited graphic designers to share both a student project and a professional project with us. These two works could be similar conceptually or visually, or share a certain attitude or approach. They didn't have to be the designers' favourite projects but, rather, memorable projects of which they were fond, or which they considered to be defining in their development as a professional.

Our selection of contributors was pretty personal: some we had met during our studies (fellow students or tutors), others during our teaching (fellow tutors or students) and others are practising designers whose work we have always liked. Between them, the designers featured in this book have a total of 832 years of working experience and have spent 309½ years studying (see pages 20–21).

The aim of this publication is to trace the links between past and present work, and look at each designer's particular methodology and attitude. We see this book as a resource students can use and will hopefully learn from, as well as something teachers can use in their practice.

For professionals, the book provides a great opportunity to have a peek at colleagues' student work. And for the participating designers, it's an opportunity to get all those unseen student projects (brilliant or slightly confused) out of the black leather portfolio, and give them a much-deserved public platform.

Being a designer is often a vocation, so it's difficult to split the person from the work. We therefore asked contributors to give us feedback not only on their practice and influences, but on such incidental things as their weight, favourite food or their most valued possession, to help get a sense of what the person behind the work might be like. We decided to look at all these personal details alongside each other, comparing responses of different people to the same questions, for an overall 'portrait' of the design community (see pages 8–23 and 234–253).


#### TEACHING DESIGN

Teaching for the past 15 years has made me very interested in the different means by which good design finds its expression. What I often see is that attitude (towards design, and also towards life in general) plays a major role in the kind of solutions one finds, and consequently in the kind of designer one becomes. A better description for this is the German 'Haltung', which describes attitude and mindset, as well as one's posture – a person's stance, notional and physical. It is the 'Haltung' of each contributor that we are looking for in this project. What kind of 'Haltung' do different graphic designers have? How important is it in creating a piece of design? What role does it play in how one's work is received by others? Is it subject to change? Is 'Haltung' individual or can we adopt that of another? And most of all: does 'Haltung' visibly manifest itself in moments when things fall into place, when we realize and understand, when the penny drops?

– FRANK PHILIPPIN

## A certain way of doing things

### Preface

Wake-up time  
Mode of transport  
Favourite food  
Weight  
Exercise  
Most valued possession  
Student years  
Portrait  
  
Then

Wake-up time

Mode of transport

Favourite food

Weight

Exercise

Most valued possession

Professional years

Portrait

\_\_\_\_\_

Now

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
08:00	08:30 – 09:00	09:00	10:00	Earlier than I wanted to	09:00
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
08:00	07:30	07:00 – 10:00	08:30 – 12:30	Around 08:00	08:00
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
12:00	07:00	09:00	10:00	It depended on my daily condition and classes	07:00 – 07:30
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
09:00 or 10:00	10:00 – 11:00	09:00	09:00	Late	07:30
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
08:30ish	06:30	07:00	08:00	08:30	08:00
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
08:00	It varied	09:00 – 09:30	09:00	Mostly around 08:00	10:00
NIKKI GONNISSSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
Around 08:00	07:00	07:00	09:00 – 11:00	07:00	10:00
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Early	09:00	06:00	09:00	07:00 – 08:00	Around 08:00
YASMIN KHAN	YVES FIDALGO	AVERAGE / EARLIEST / LATEST			
Stayed up from night before	07:30 (train to catch)	A 08:46 E 06:00 L 12:30			

What time did you get up  
each morning?

\_\_\_\_\_

Then

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
07:00	09:30	07:00	06:00– 08:00	Later than I need to	07:00
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
07:45	08:15	07:00– 10:00	07:45	Around 08:00	07:00
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
10:00	07:30	09:00	08:00	It depends on projects – usually at 08:30	05:30
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
07:00	07:00– 08:30	09:00	09:00	Not so late	07:30
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
06:30ish	06:30	07:00	07:30	06:15	09:00
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
07:30	It varies	07:30	07:00	08:00 at the latest	07:00
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
Around 08:00	08:00	05:00– 07:00	07:00– 09:00	I don't use an alarm clock, but generally I wake up around 07:30	06:30
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Very early	06:00	06:00	07:30	07:00	Around 08:00
YASMIN KHAN	YVES FIDALGO	AVERAGE/EARLIEST/LATEST			
05:30	No rule, I go to work by bike	A 07:22 E 05:00 L 10:00			

What time do you get up  
each morning?

\_\_\_\_\_

Now

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
<b>Muscle-driven transport</b>	<b>Bus</b>	<b>Train</b>	<b>The tram</b>	<b>Driving</b>	<b>Car</b>
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
<b>Train</b>	<b>Mountain bike</b>	<b>Walking</b>	<b>Train</b>	<b>Walking</b>	<b>The tube</b>
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
<b>By foot</b>	<b>Car (VW Beetle, 1200cc), bus, train, tram</b>	<b>Bicycle (second-hand)</b>	<b>Bicycle</b>	<b>-</b>	<b>Walking</b>
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
<b>Bicycle or rail</b>	<b>Public transportation</b>	<b>Bus</b>	<b>Underground</b>	<b>-</b>	In Brighton, I lived a stone's throw away from the university and walked every morning along the seafront... (Full answer, p. 228)
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
<b>Bus (in British style)</b>	<b>1: Bicycle 2: Car</b>	<b>-</b>	<b>Walking</b>	<b>Public transport</b>	<b>Bicycle</b>
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIOU
<b>Bicycle (of course – being Dutch and poor)</b>	<b>Train</b>	<b>Bicycle</b>	<b>Car or bike</b>	<b>Walking</b>	<b>Car</b>
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
<b>Bicycle</b>	<b>Bicycle</b>	<b>Walking, running and train</b>	<b>Walking</b>	<b>Walking, biking</b>	<b>Walking</b>
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
<b>Bicycle</b>	<b>Flying</b>	<b>Train</b>	<b>Bicycle</b>	<b>Foot</b>	<b>Bicycle</b>
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
<b>Car</b>	<b>My red Peugeot 205 GTI</b>	1 CYCLE 2 WALK 3 TRAIN, CAR			

What was your favoured mode of transport?

Then

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
Transport with no system-forced stop-overs	Bus	Train	Imperial Speeder Bike or any other form of individual transportation	Walking	Car
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Train	Race bike	Walking	Car and train	Cycling	Le métro
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
By foot	Car (Volvo V50), bus, train, tube, plane	There are several bicycles to choose from (mostly new)	Car	-	Walking
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Bicycle or high-speed rail	Public transport	Bicycle	Bicycle	-	I walk to work every day – I live really close to our East London studio, it's a ten-minute walk
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
Car (in American style)	1: Bicycle 2: Walking 3: Train 4: Aeroplane Cars don't mean much to me. Walking is about having time	-	Walking	By foot (but currently have to drive everywhere)	Four bicycles
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
Car; I don't drive much but really enjoy it when I do. I have a 1976 gold metallic Mercedes-Benz 280 SE (it's a classic)	Train	Bicycle	Walking	Taking the train and walking	Bicycle
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
Bicycle	Walking	Walking, running, cycling and train	Walking	Walking, biking, flying across oceans	Taxi
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Bicycle and train	Flying	Train	Porsche	Car	Bicycle
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
Car	My Cannondale	1 CYCLE 2 WALK 3 TRAIN			

What is your favoured mode of transport?



Now

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
I didn't have a favourite food	Rigatoni Siciliana	-	Pasta fredda	Bacon sandwich	Kellogg's Smacks
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Chinese	Pasta pesto	Fruit	Fast food	Vegetarian	Cadbury's
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
Cake	German (Currywurst mit Fritten)	German potato pancakes	Korean BBQ	Korean	Good home-made food
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Japanese	Anything from the students' cafeteria	-	Pasta with tuna	Tomato Soup	I've always kept a very balanced diet. It makes me happy to eat well. When I had little money, food was... (Cont. opposite – now)
KRISTINE MATTHEWS	LARS HARMSSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
Pasta	Pasta	Tafelspitz	Marmite	Probably pasta	Being French and being a vegetarian was a national joke... (Full answer, p. 229)
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
Pasta	Pasta	Hummus, and the soups and spicy sauces of my Korean flatmate	All kinds	Whatever was available within a limited budget	Spaghetti bolognese
NIKKI GONNISEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
Indonesian (my mother comes from Indonesia)	Cheap	Pasta	Taco Bell bean burritos	I love all things food, but I am addicted to just one: coffee	Indian food
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Canadian	Italian cuisine	Zürich veal with cream sauce and mushrooms	Käsespätzle (Thimble dumplings made with cheese)	Bread	-
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
Anything that wasn't dehydrated	Pasta	1 PASTA 2 CHEAP, CHOCOLATE, KOREAN, VEGETARIAN 3 ALL OTHER FOOD			

What was your favourite food?

\_\_\_\_\_

Then

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
Still don't have a favourite food. I do like fish, different kinds of pasta and good entrecôte and lamb though	Home-cooked peasant food (pasta, rice)	-	Spaghetti alle vongole	Rendang	Good restaurant food (typical local kitchen – all over the world)
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Japanese	Anything that has been prepared in the oven	Fruit	Slow food	Vegetarian	Le pot-au-feu
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
Cake	Italian (pasta, antipasti and salad)	Anything Japanese, except for the crab brain that my wife's relatives invited me to taste once	Korean BBQ	Seafood, Korean and Japanese	Good home-made food
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Probably still Japanese – or Korean	Anything but from the students' cafeteria	-	Schnitzel	Gambas al aquillo (giant prawns in garlic)	...never cut, it was always my top priority. I perhaps eat out a little more now. In terms of favourites, it has always been chocolate
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
Pasta	Home-cooking and good restaurants. There is a great Lebanese restaurant here in Karlsruhe I love to go to	Tafelspitz	Marmite	Japanese food of various kinds	Fish, still
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
Thai food	Pasta	Pasta and good wine	All kinds	Whatever is available	Spaghetti bolognese
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
Indonesian, Japanese, French	Japanese	Sushi and home-made bread	Chicken shawarma	I love all things food, but I am addicted to just one: coffee	Cheese
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Italian, Ticinese	Japanese cuisine	Tiny bow Shanghainese soup dumplings	Käsespätzle (thimble dumplings made with cheese)	Bread	-
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
Peaches in pie, in cobbler, in anything or just by themselves	Pasta	1 JAPANESE 2 PASTA 3 KOREAN			

What is your favourite food?

\_\_\_\_\_

Now

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
75kg	67kg	Same (as now)	68kg	Lighter (than now)	Approx. 70kg
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
60kg	70kg	54kg	10kg less	-	64kg/50kg
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
70kg	66kg	75kg	65kg	Approx. 61kg	50kg
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
70kg	72kg	52kg	75kg	57kg	53kg
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
58kg	Not enough	71kg	A bit less (than now)	51kg	65kg
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
75kg	-	-	72kg	Too much	70kg
NIKKI GONNISEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
71kg	60kg	65kg	63kg	I was 4kg lighter than now	80kg
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
62kg (of which 10kg was 'Schoggi' after moving to Switzerland...)	Not enough...	82kg	74kg	60kg	67kg
YASMIN KHAN	YVES FIDALGO	AVERAGE/HEAVIEST/LIGHTEST			
48kg	Can't remember really	A 65KG H 82KG L 48KG			

How much did you weigh?



Then

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
75 kg	73 kg	Same (as then)	78 kg	Heavier (than then)	Approx. 75 kg
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
73 kg	75 kg	54 kg	10 kg more	-	64 kg/50 kg
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
80 kg	77 kg	80 kg	65 kg	66 kg	59 kg (all muscle of course)
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
80 kg	75 kg	56 kg	80 kg	64 kg	53 kg
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
61 kg	A little more, but still not enough	75 kg	A bit more (than then)	54 kg	73 kg
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
80 kg	-	-	75 kg	Far too much	85 kg
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
67 kg	65 kg	75 kg	86 kg	I am 4 kg heavier than then	80 kg
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
52 kg	Too much...	89 kg	77 kg	70 kg	71 kg
YASMIN KHAN	YVES FIDALGO	AVERAGE/HEAVIEST/LIGHTEST			
50 kg	I don't weigh myself, really. Don't have scales at home...	A 70 KG H 89 KG L 50 KG			

How much do you weigh?



Now

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
Skiing, skateboarding	Football	Trampolining	None	Dancing	Freeclimbing
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Walking	Nothing	Cycling, walking	Roller-skating, biking, swimming, jogging	Yoga, swimming and running	None/None
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
None	Running, Taekwondo	Occasionally yoga for stress relief	Push-ups in dorm	-	Football, strength training
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Walking and cycling as a mode of transport	Very little daily exercise, smoking over a pack a day	-	None	Table tennis	Tennis
KRISTINE MATTHEWS	LARS HARMSSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
Not much	Cycling, mountain- biking, swimming, surfing, skiing, cross-country, sailing... (Cont. opposite – now)	Windsurfing, mountain- biking, funsports	-	Walking quickly everywhere	Cycling
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
I played some squash; the only sport I enjoy	Walking	None (apart from cycling to college)	Taekwondo	None	None
NIKKI GONNISSSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
Basketball	Football (very rarely) and a lot of walking	Running	None	Capoeira	Cycling, walking
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Cycling, hiking, swimming, wandering, water-skiing	Skiing, tennis	None	None	Running and swimming	Skateboarding
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
Cigarette breaks	Not sure	1 NONE 2 CYCLE 3 WALK			

What type of exercise  
did you do?

\_\_\_\_\_

Then

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
<b>Badminton, snowboarding</b>	<b>Football</b>	<b>Bicycling my son to school every day</b>	<b>Aikido (but haven't done any sports since my daughter's birth)</b>	<b>Running</b>	<b>-</b>
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
<b>Walking</b>	<b>Cycling</b>	<b>Cycling, walking, running</b>	<b>Roller-skating, biking, swimming, jogging</b>	<b>Yoga and climbing</b>	<b>None/Aikido</b>
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
<b>None</b>	<b>Running, swimming</b>	<b>Cycling, jogging</b>	<b>Overall exercise at a gym three times a week</b>	<b>-</b>	<b>Track, conditioning, strength training</b>
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
<b>Walking and cycling as a mode of transport</b>	<b>Tennis in the early mornings during summer season, no more smoking</b>	<b>Kalaripayattu</b>	<b>Cycling, swimming, Feldenkrais</b>	<b>Walking</b>	<b>Tennis</b>
KRISTINE MATTHEWS	LARS HARMSSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
<b>Not much</b>	<b>...I just love sport, but I would never go to a gym</b>	<b>Jogging, snoring every night</b>	<b>-</b>	<b>Yoga occasionally</b>	<b>Cycling</b>
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
<b>I have stopped going to the gym, as it gives me no pleasure – so currently I am a lazy bastard</b>	<b>Walking</b>	<b>Running, cycling</b>	<b>Gym</b>	<b>Still nothing</b>	<b>Cycling</b>
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
<b>Basketball, rowing, the gym</b>	<b>Swimming (if at all) and a lot of walking</b>	<b>Running, swimming, gym and cycling</b>	<b>None</b>	<b>Sometimes I catch a yoga class, but mostly I just move the mouse around</b>	<b>Cycling, walking</b>
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
<b>Bird-watching, cross-country skiing, cycling, gliding, hiking, ice skating, kayaking, snowshoeing, strolling, swimming, wandering, yoga</b>	<b>Tennis, skiing</b>	<b>Running</b>	<b>None</b>	<b>Not enough running and swimming</b>	<b>Running</b>
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
<b>Yoga</b>	<b>Cycling</b>	1 CYCLE 2 NONE, RUN 3 WALK			

What type of exercise do you do?

Now

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
<b>Bike</b>	<b>Sony Walkman</b>	-	<b>At the time I didn't care much about stuff</b>	<b>No one thing really comes to mind</b>	<b>My professional equipment</b>
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
<b>Books</b>	<b>My Mac G4</b>	<b>None</b>	<b>My bike, my pictures and one piece of art</b>	<b>iMac G3</b>	<b>Camera</b>
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
-	<b>VW Beetle 1200cc</b>	My sketchbooks – I was pretty poor and can't remember owning anything else of real value	<b>Family and one external hard drive that had all the data in my life</b>	<b>Books</b>	<b>Walkman</b>
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
<b>My Ricoh GR 35mm camera</b>	<b>My computer</b>	-	<b>My Nikon camera</b>	<b>My portable radio</b>	All my Apple products and I am not ashamed to admit it. I love my iPad, iPhone, MacBook Pro. I have had a Mac since I was 13 years old
KRISTINE MATTHEWS	LARS HARMSSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
<b>My latest design project</b>	<b>My camera and my first computer</b>	-	<b>My books</b>	My family, my photos, my Mac (sad but true), my ability to see things in a certain way	<b>Comic books collection</b>
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIOU
<b>A German Perzina piano from the 1920s</b>	<b>My work</b>	<b>Computer + Sony camera</b>	<b>Comic collection</b>	-	<b>A watch</b>
NIKKI GONNISSSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
<b>If family is a possession, my family</b>	-	-	<b>My 4×5 camera</b>	<b>My camera</b>	I had an original copy of How to Have a Number One the Easy Way by the KLF
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
A toolbox with instruments (Swann-Morton scalpel, marble, roller, Caran... (Full answer, p.231)	<b>Books</b>	<b>Silkscreen equipment</b>	My most expensive asset at the time was a Paul Smith suit – actually, it was the first G3 PowerBook for approx. £4,000	<b>Sepak takraw ball</b>	<b>Self-restored Vespa Tourist 150 (1960)</b>
YASMIN KHAN	YVES FIDALGO	RANKING LIST 1 COMPUTER 2 CAMERA 3 BOOKS			
<b>Not sure</b>	<b>My comics collection</b>				

What was your most valued possession?

\_\_\_\_\_

Then

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
Family	Camper van	-	My young daughter	No one thing really comes to mind	The studio in which I am a partner
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Books	My vinyl collection	None	My watch, my bike, my pictures and one piece of art	MacBook Pro	Computer
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
-	House, office	Hand-built Italian racing bicycle	Family and four external hard drives that sync twice a day automatically and still contain all the data in my life	Books and my works	MacBook Pro (sad, I know)
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
My Ricoh GR Digital II camera	My health	-	My Leica camera	My cheap digital camera	Documenta 5 poster by Ed Ruscha in 1972 – it's my favourite piece of graphic design. I love that he made type up out of little ants
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
My children Finn and Nell	It's not a 'valued possession', but my family is something very important to me now, more than anything else	My kids (but – oh – I don't possess them)	My books	Same as then	A copy of Steal This Book by Abbie Hoffman
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
A Japanese Yamaha grand piano from the 1990s	My work	My flat	Book collection	-	My art collection
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
Family, books, shields, ceremonial outfits, bis poles from the Asmat	Currently my new sofa, otherwise a painting by Peter McDonald and a few books	-	My notebooks from the past years	My hands	I have an original May '68 poster. It's the one with the riot policeman holding a baton... (Full answer, p. 230)
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
The diamond necklace from my husband	Books	My dad's watch	My most beautiful material thing is a 40-year-old Porsche	Sepak takraw ball	Wedding ring
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
Not sure	My bike	1 BOOKS, FAMILY/CHILDREN 2 COMPUTER 3 CAMERA			

What is your most valued possession?



Now

ANDREAS GNASS 4	ANDREW STEVENS 7	ANNELYS DE VET 8	ANTÓNIO S. GOMES 5	BEN BRANAGAN 6	BERND HILPERT 5
BRIAN WEBB 6	CHRISTIAN HEUSSER 8	DANIEL EATOCK 5	DANIJELA DJOKIC 8	EMMI SALONEN 3	ÉRIC & MARIE GASPAR 8 (× 2)
FONS HICKMANN 6	HANS DIETER REICHERT 7	HOLGER JACOBS 8	HOON KIM 7	HYOUN YOUL JOE 6	ISABELLE SWIDERSKI 7
JAMES GOGGIN 6	JAN WILKER 6	JULIE GAYARD 5	KAI VON RABENAU 6	KEN GARLAND 6	KIRSTY CARTER 6
KRISTINE MATTHEWS 6	LARS HARMSSEN 6½	LAURENT LACOUR 6	LIZA ENEBEIS 6	LUCINDA NOBLE 6	MAKI SUZUKI 7
MARC VAN DER HEIJDE 6	MARGARET CALVERT 4	MARION FINK 7	MARTIN LORENZ 10	MATTHIAS GÖRLICH 7	MICHAEL GEORGIU 5
NIKKI GONNISEN 6	OLIVER KLIMPEL 7	PAUL BARNES 4	PREM KRISHNAMURTHY 5½	RENATA GRAW 6	RICHARD WALKER 4
SANDRA HOFFMANN 10½	SASCHA LOBE 5	STEFAN SAGMEISTER 7	SVEN VOELKER 6	TIM BALAAM 7	URS LEHNI 6
YASMIN KHAN 6	YVES FIDALGO 4	AVERAGE / LONGEST / SHORTEST A 6¼ L 10½ S 3			

How many years  
did you study?

Then

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
13	22	12	15	8	15
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
44	10	13	17	10	10(×2)
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
21	25	15	9	7	16
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
13	10	13	11	58	9
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
22	19	16	16	12	11
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
16	53	13	13	12	19
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
19	12	19	12	12	15
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
26	20	23	11	11	13
YASMIN KHAN	YVES FIDALGO	AVERAGE/LONGEST/SHORTEST			
12	9	A 16¾ L 58 S 7			

How many years have  
you been working?



Now

ANDREAS GNASS ('98)



BRIAN WEBB ('68)



FONS HICKMANN ('93)



JAMES GOGGIN ('97)



KRISTINE MATTHEWS ('96)



MARC V.D. HEIJDE ('93)



NIKKI GONNISSEN ('93)



SANDRA HOFFMANN ('90)



YASMIN KHAN ('04)



ANDREW STEVENS ('94)



CHRISTIAN HEUSSER ('99)



HANS D. REICHERT ('82)



JAN WILKER ('98)



LARS HARMSSEN ('94)



MARGARET CALVERT ('62)



OLIVER KLIMPEL ('96)



SASCHA LOBE ('90)



YVES FIDALGO ('00)



ANNELYS DE VET ('95)



DANIEL EATOCK ('98)



HOLGER JACOBS ('97)



JULIE GAYARD ('95)



LAURENT LACOUR ('00)



MARION FINK ('99)



PAUL BARNES ('92)



STEFAN SAGMEISTER ('84)



ANTÓNIO S. GOMES ('95)



DANIJELA DJOKIC ('98)



HOON KIM ('07)



KAI VON RABENAU ('98)



LIZA ENEBEIS ('96)



MARTIN LORENZ ('97)



P. KRISHNAMURTHY ('98)



SVEN VOELKER ('99)



BEN BRANAGAN ('97)



EMMI SALONEN ('00)



HYOUN YOUL JOE ('03)



KEN GARLAND ('53)



LUCINDA NOBLE ('99)



MATTHIAS GÖRLICH ('00)



RENATA GRAW ('08)



TIM BALAAM ('98)



BERND HILPERT ('96)



ÉRIC &amp; MARIE GASPAR ('99)



ISABELLE SWIDERSKI ('96)



KIRSTY CARTER ('93)



MAKI SUZUKI ('98)



MICHAEL GEORGIU ('84)



RICHARD WALKER ('96)



URS LEHNI ('99)



Portrait

Then

ANDREAS GNASS ('09)



BRIAN WEBB ('09)



FONS HICKMANN ('10)



JAMES GOGGIN ('10)



KRISTINE MATTHEWS ('10)



MARC V. D. HEIJDE ('10)



NIKKI GONNISSEN ('10)



S. HOFFMANN ROBBIANI ('10)



YASMIN KHAN ('10)



ANDREW STEVENS ('10)



CHRISTIAN HEUSSER ('10)



HANS D. REICHERT ('10)



JAN WILKER ('10)



LARS HARMSSEN ('11)



MARGARET CALVERT ('04)



OLIVER KLIMPEL ('11)



SASCHA LOBE ('11)



YVES FIDALGO ('10)



ANNELYS DE VET ('10)



DANIEL EATOCK ('10)



HOLGER JACOBS ('10)



JULIE GAYARD ('10)



LAURENT LACOUR ('10)



MARION FINK ('10)



PAUL BARNES ('11)



STEFAN SAGMEISTER ('10)



ANTÓNIO S. GOMES ('10)



DANIJELA DJOKIC ('10)



HOON KIM ('11)



KAI VON RABENAU ('10)



LIZA ENEBEIS ('11)



MARTIN LORENZ ('10)



P. KRISHNAMURTHY ('10)



SVEN VOELKER ('09)



BEN BRANAGAN ('10)



EMMI SALONEN ('10)



HYOUN YOUL JOE ('10)



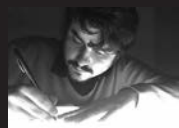
KEN GARLAND ('11)



L. NEWTON-DUNN ('10)



MATTHIAS GÖRLICH ('11)



RENATA GRAW ('11)



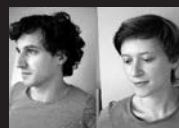
TIM BALAAM ('10)



BERND HILPERT ('10)



ÉRIC &amp; MARIE GASPAR ('10)



ISABELLE SWIDERSKI ('10)



KIRSTY CARTER ('11)



MAKI SUZUKI ('10)



MICHAEL GEORGIU ('10)



RICHARD WALKER ('10)



URS LEHNI ('10)



Portrait

Now

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Marc van der Heijde Academy of Art and Design St. Joost Breda The Netherlands	Margaret Calvert Chelsea College of Art London United Kingdom	Marion Fink Royal College of Art London United Kingdom	Martin Lorenz Hochschule Darmstadt Germany	Matthias Görlich Hochschule Darmstadt Germany	Michael Georgiou Vakalo College of Art & Design Athens Greece
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Nikki Gonnissen Hogeschool voor de Kunsten Utrecht The Netherlands	Oliver Klimpel Hochschule für Grafik und Buchkunst Leipzig Germany	Paul Barnes University of Reading United Kingdom	Prem Krishnamurthy Yale College New Haven USA	Renata Graw University of Illinois at Chicago USA	Richard Walker Camberwell College of Arts London United Kingdom
PAGES 194–197	PAGES 198–201	PAGES 202–205	PAGES 206–209	PAGES 210–213	PAGES 214–217
Sandra Hoffmann Schule für Gestaltung Basel Switzerland	Sascha Lobe Hochschule Pforzheim Germany	Stefan Sagmeister Universität für angewandte Kunst Wien Austria	Sven Voelker Hochschule für Künste Bremen Germany	Tim Balaam Camberwell College of Arts London United Kingdom	Urs Lehni Hochschule Luzern Switzerland
PAGES 218–221	PAGES 222–225	PAGES 226–231			
Yasmin Khan CalArts–California Institute of the Arts Valencia USA	Yves Fidalgo ECAL–Ecole cantonale d'art de Lausanne Switzerland	Appendix 1 with additional information on the education and further influences of the 50 designers			

## Student work of 50 graphic designers

## Projects Then

PAGES 26–29	PAGES 30–33	PAGES 34–37	PAGES 38–41	PAGES 42–45	PAGES 46–49
Andreas Gnass U9 visuelle Allianz Offenbach am Main Germany	Andrew Stevens Graphic Thought Facility (GTF) London United Kingdom	Annelys de Vet Brussels Belgium	António S. Gomes barbara says... Projecto Próprio Lisbon Portugal	Ben Branagan London United Kingdom	Bernd Hilpert unit-design Frankfurt am Main Germany
PAGES 50–53	PAGES 54–57	PAGES 58–61	PAGES 62–65	PAGES 66–69	PAGES 70–73
Brian Webb Webb & Webb Design London United Kingdom	Christian Heusser Equipo Basel Switzerland	Daniel Eatock London United Kingdom	Danijela Djokic Projekttriangle Stuttgart Germany	Emmi Salonen Studio Emmi London United Kingdom	Éric & Marie Gaspar Éric and Marie Paris France
PAGES 74–77	PAGES 78–81	PAGES 82–85	PAGES 86–89	PAGES 90–93	PAGES 94–97
Fons Hickmann Fons Hickmann m23 Berlin Germany	Hans Dieter Reichert HDR Visual Communication East Malling United Kingdom	Holger Jacobs Mind Design London United Kingdom	Hoon Kim Why Not Smile New York USA	Hyoun Youl Joe Hey Joe Seoul South Korea	Isabelle Swiderski Seven25 Vancouver Canada
PAGES 98–101	PAGES 102–105	PAGES 106–109	PAGES 110–113	PAGES 114–117	PAGES 118–121
James Goggin Museum of Contemporary Art Chicago USA	Jan Wilker karlssonwilker New York USA	Julie Gayard Jutojo Berlin Germany	Kai von Rabenau mono.graphie Berlin Germany	Ken Garland London United Kingdom	Kirsty Carter A Practice for Everyday Life London United Kingdom
PAGES 122–125	PAGES 126–129	PAGES 130–133	PAGES 134–137	PAGES 138–141	PAGES 142–145
Kristine Matthews Studio Matthews Seattle USA	Lars Harmsen MAGMA Brand Design Karlsruhe Germany	Laurent Lacour Hauser Lacour Frankfurt am Main Germany	Liza Enebeis Studio Dumbar Rotterdam The Netherlands	Lucinda Newton-Dunn space-to-think Los Angeles USA	Maki Suzuki Åbåke London United Kingdom
PAGES 146–149	PAGES 150–153	PAGES 154–157	PAGES 158–161	PAGES 162–165	PAGES 166–169
Marc van der Heijde Studio Dumbar Rotterdam The Netherlands	Margaret Calvert London United Kingdom	Marion Fink Basel Switzerland	Martin Lorenz TwoPoints.Net Barcelona Spain	Matthias Görlich Studio Matthias Görlich Darmstadt Germany	Michael Georgiou G Design Studio Athens Greece
PAGES 170–173	PAGES 174–177	PAGES 178–181	PAGES 182–185	PAGES 186–189	PAGES 190–193
Nikki Gonnissen Thonik Amsterdam The Netherlands	Oliver Klimpel Büro International London United Kingdom	Paul Barnes London United Kingdom	Prem Krishnamurthy Project Projects New York USA	Renata Graw Plural Chicago USA	Richard Walker KK Outlet/ Kesselskramer London United Kingdom
PAGES 194–197	PAGES 198–201	PAGES 202–205	PAGES 206–209	PAGES 210–213	PAGES 214–217
Sandra Hoffmann Robbiani Visual Studies Berne Switzerland	Sascha Lobe L2M3 Stuttgart Germany	Stefan Sagmeister Sagmeister Inc. New York USA	Sven Voelker Sven Voelker Studio Berlin Germany	Tim Balaam Hyperkit London United Kingdom	Urs Lehni Lehni-Trüb, Rollo Press, Corner College Zürich Switzerland
PAGES 218–221	PAGES 222–225	PAGES 226–231			
Yasmin Khan Counterspace Los Angeles USA	Yves Fidalgo Fulguro Lausanne Switzerland	Appendix 1 with additional information on the work experience and further influences of the 50 designers			

## Professional work of 50 graphic designers

### Projects Now

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

# Shout out loud when your idea is good, shut up if not + Don't take yourself too seriously

## YEAR OF PROJECT 1999

STUDENT PROJECT BRIEF  
Self-initiated diploma project to design a fashion publication that had nothing to do with fashion

COLLEGE  
Hochschule Darmstadt (Germany)

TUTOR(S)  
Prof. Sandra Hoffmann Robbiani (see also pp. 194–197)

COLLABORATOR(S)  
Brita Wiesbach (design), Marijan Kojic (text)

TECHNOLOGY  
Brain

TIME SPENT  
200 hours

TYPEFACE  
Monospace 821, animated Helvetica

WHY DO YOU LIKE THIS PROJECT?  
Because it was a jump in at the deep end – I had no contacts and no ideas about business. I like the self-made aspects and that the project is taken beyond the pure design aspects. The project was also the starting point of the collaboration with Brita Wiesbach, which is still ongoing.

WHAT DO YOU DISLIKE ABOUT IT?  
To have worked on the project after our diploma. We only managed a short comeback as a T-shirt warehouse called 'sheeg.com'.

OUTCOMES  
Brief yourself!

FEEDBACK  
It worked – we got the industry contacts and realized a nearly 'real' photoshoot and a printed supplement.

## PROJECT SIMILARITIES THEN AND NOW

Our goal was to make a real-life project as a diploma project, not a fantasy project. A fashion magazine in Darmstadt was a really absurd idea in the Darmstadt of 1999. The aesthetics grew around the plan of connecting with fashion people but with nearly no budget to spend. So at the end there was no style/look that we liked because of its beauty or coolness – it had one story, a basis and was still fragile and searching – not like a dogma. The sum of elements and media made the message.

The Hafen 2 project developed in a similar way. In the beginning, the client had different ideas on how to establish a new urban place with music/café/art in Offenbach am Main (Germany). But there was no clear idea of where exactly the journey would lead. Like our diploma project, the Hafen 2 was considered as temporary – based in a harbour wasteland, the buildings should have been demolished within a few years. While searching and specifying its way of being the design grew and changed. It was distorted and rebuilt. For me it's great to see design as a vivid aspect, not as the end of a road.

FAVOURITE FOOD THEN  
I didn't have a favourite food

YOUR MOST VALUED  
POSSESSION THEN  
Bike



## Project Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Curiosity and a little bit of modesty + Staying relaxed

## YEAR OF PROJECT

2004–ongoing

## PROFESSIONAL PROJECT BRIEF

Corporate identity for Hafen 2, a non-profit association 'suesswasser e.V. – Art and Culture in Offenbach's harbour' plus a network of many associated creative minds

## CLIENT

Hafen 2, Offenbach am Main (Germany)

## COLLABORATOR(S)

Brita Wiesbach Gnass, Sabrina Hahn, Valerie Rapp

## TECHNOLOGY

Brain

## TIME SPENT

100 hours

## TYPEFACE

OSK, Akzidenz Grotesk

## WHY DO YOU LIKE THIS PROJECT?

We support this cultural project with special pricing, but have a lead position according to every question of visual communication. I also like the fact that it is playful.

## OUTCOMES

Expand the briefing!

## FEEDBACK

The brand is well known and highly recognizable while being in constant flow.

## FAVOURITE FOOD NOW

I still don't have a favourite food. I do like fish, different kinds of pasta and good entrecôte and lamb, though

## YOUR MOST VALUED

POSSESSION NOW

Family



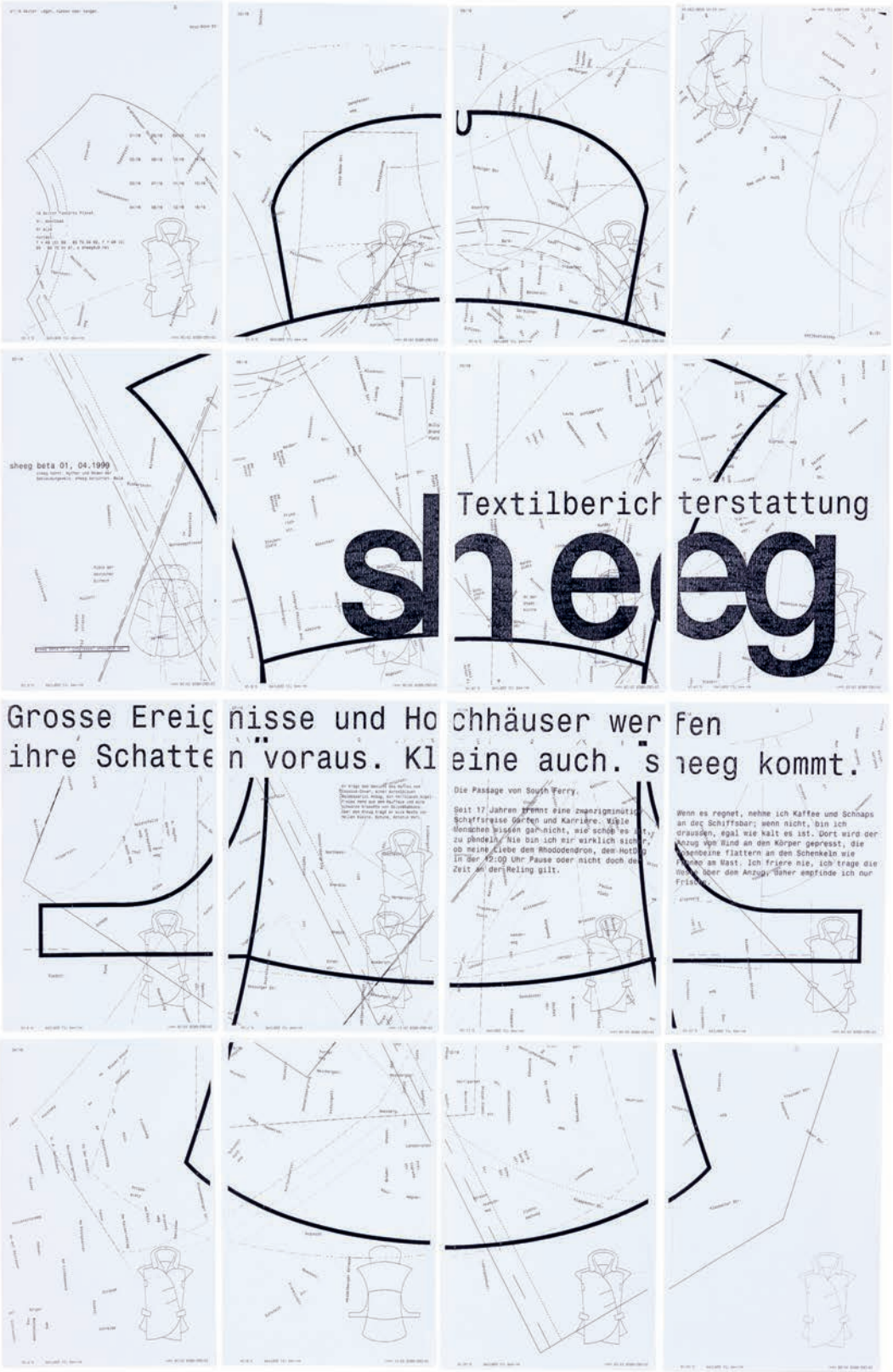
### Project Now

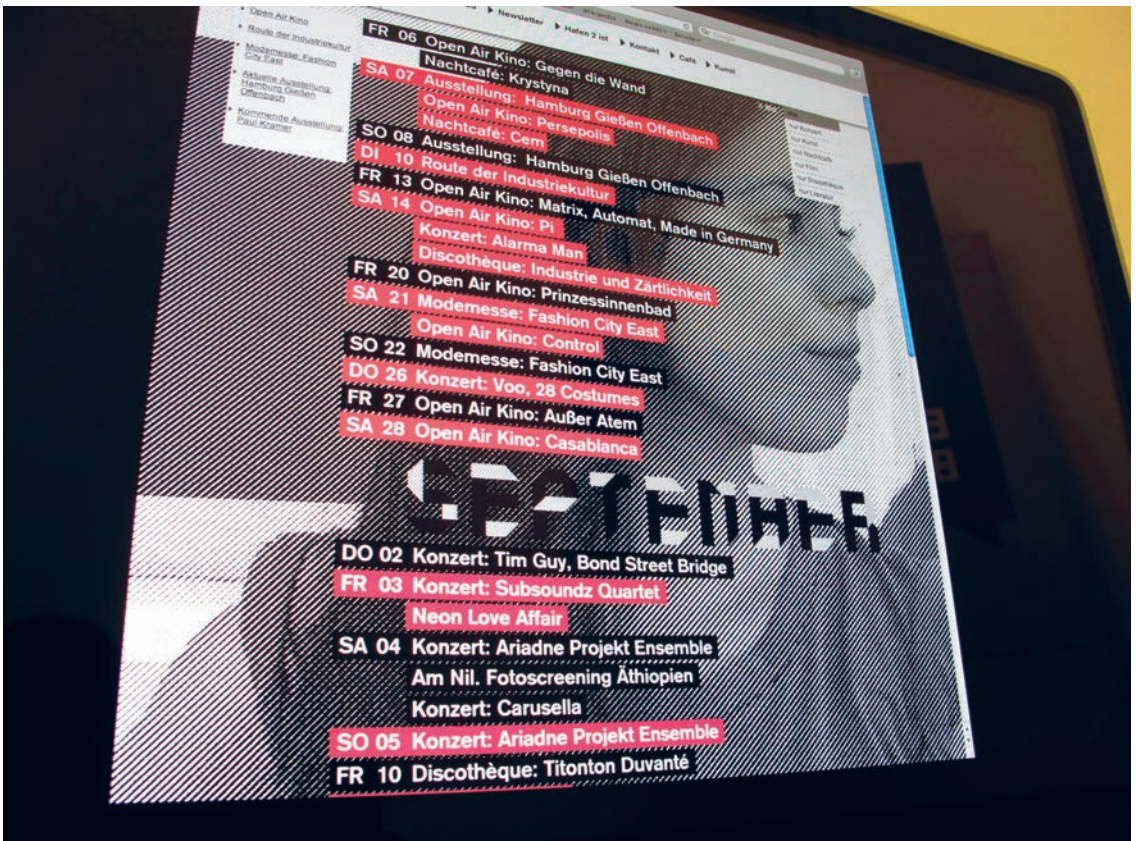
## DO YOU TEACH?

Typography – one year in Darmstadt, three years at the Free University of Bolzano. I stopped in 2010 because I was a little bit bored of not having enough time for designing, and it was a very long way to travel between Bolzano (Italy) and Offenbach (Germany).

## IS IT POSSIBLE TO TEACH DESIGN?

The main aspect in teaching design is to sensitize the students to ask the important questions. The second point is to give answers to some basic questions. That's all.





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

**Learn the basics of good type, layout and colour – it won't make you a mundane designer. It will give you a foundation and a better chance to get a job + Don't forget there are students in other departments – you may find yourself working with them after college**

## YEAR OF PROJECT

1990

## STUDENT PROJECT BRIEF

Invite a speaker to college and design a poster for it. I chose the photographer Paul Reas

## COLLEGE

Royal College of Art, London (United Kingdom)

## TUTOR(S)

Margaret Calvert was head of course then, Derek Birdsall was head the previous year, but mostly I spoke with peers on this project

## TECHNOLOGY

Litho and silkscreen

## TIME SPENT

2–3 months

## TYPEFACE

Snell Roundhand (an unrefined vision of refinement)

## WHY DO YOU LIKE THIS PROJECT?

I grew up when photographers like Paul Reas, Paul Graham and Martin Parr were working, photographing the dusty corners of places, rather than the Henri Cartier-Bresson traditional black-and-white approach to the world, and in that work I could see a Britain that I recognized. This is something I also try to do with my work, and that is very much present in this project: observation, reference to the vernacular. I also like the use of the typeface Snell Roundhand – a very unrefined vision of refinement.

## WHAT DO YOU DISLIKE ABOUT IT?

The overprinted typography should dominate more; it should have been stronger. Also, I kept the box white so that the images would read better but that wasn't necessary, and in retrospect I see it was a compromise. I should have left it brown, and just printed onto it as it was.

## FEEDBACK

Some posters fell down during the degree-show exhibition and the cleaners binned them, so I guess that's a negative feedback. My peers liked it, although I don't think it has much commercial appeal.

## FAVOURITE FOOD THEN

Rigatoni Siciliana

## YOUR MOST VALUED POSSESSION THEN

Sony Walkman



## Project Then

## PROJECT SIMILARITIES THEN AND NOW

**Physicality, reference to the vernacular, mixing rawness with graphic things.**

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Energy + Clarity

### YEAR OF PROJECT

1999

### PROFESSIONAL PROJECT BRIEF

Design the prospectus for the Royal College of Art, working within an existing budget and with the different college departments

### CLIENT

Royal College of Art, London (United Kingdom)

### COLLABORATOR(S)

GTF members + illustrator Kam Tang

### TECHNOLOGY

Offset

### TIME SPENT

At least 6 months

### TYPEFACE

Futura Bold and a monospace font (I think Souvenir)

### WHY DO YOU LIKE THIS PROJECT?

It was the first time we were given the whole budget for design and production, and could really consider a project in its entirety. We were able to change the usual full-colour, coated-paper approach and instead print the job in a single colour, but use the money saved to print on good paper. Then, full colour came in at the start of the prospectus, for the illustrations of Kam Tang, a visual journey of the MA course. I especially like the treatment of the imagery for each department, as this can be very tricky when dealing with different departments from within the college with different ideas about the type of images required. Instead, we proposed to scan the college's press clippings (of which the RCA has a rich archive). This was more relevant as it showed the scope of the work, but crucially tied the whole prospectus together graphically, as every department was described through photocopied press

clippings. I especially like the presence of a News of the World clipping for the Vehicle Design spread (not sophisticated, but important) and the map of the RCA building, essentially a scan of the previous year's prospectus.

WHAT DO YOU DISLIKE ABOUT IT? Nothing really.

### OUTCOMES

We were asked to do the prospectus for the following year.

### FEEDBACK

Good, as we were also asked to do it for the following year. I don't know if it increased or decreased application numbers, though.

### FAVOURITE FOOD NOW

Home-cooked peasant food (pasta, rice)

### YOUR MOST VALUED POSSESSION NOW

Camper van



### DO YOU TEACH?

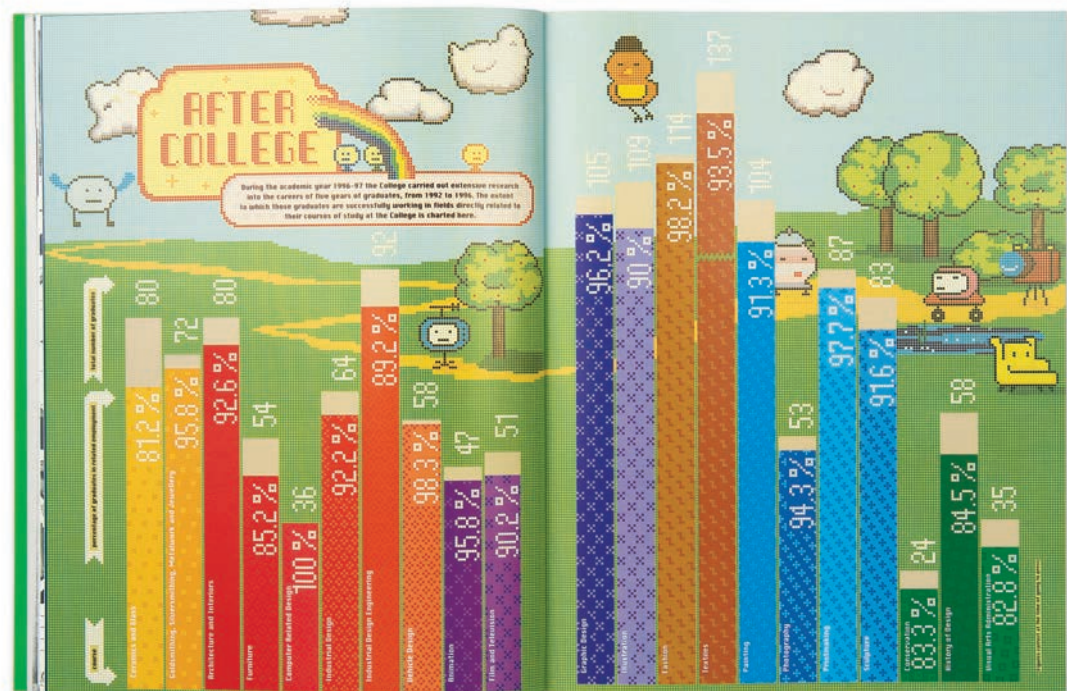
I have been external examiner at Chelsea College of Art and Design, London (UK). More recently at the National College of Art and Design (NCAD) in Dublin (Ireland).

### IS IT POSSIBLE TO TEACH DESIGN?

It's not possible to teach a sensibility, but by encompassing creativity, resourcefulness and originality you can create the framework for someone to develop.

## Project Now





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Use your own vision and mentality in order to form design decisions + Don't believe your professor

## YEAR OF PROJECT

1995

## STUDENT PROJECT BRIEF

Make different sequences within the theme of 'climax'. I chose to focus on the concept of 'orgasm'.

## COLLEGE

Hogeschool voor de Kunsten (HKU), Utrecht (The Netherlands)

## TUTOR(S)

Paul Gofferjé

## TIME SPENT

3 months

## WHY DO YOU LIKE THIS PROJECT?

The image is about pop culture and the representation of sex. It's a still of Madonna's 'Like a Virgin' video clip that has been repeated only by zooming in. Nothing changes, but the repetition makes the story. The other image is a remake with a remake. A sex doll is photographed from the same perspective as Madonna in her clip, and that image is screenprinted on tiles, referring to traditional 'Delftsblauwe' tiles. Again, the repetition changes the representation and makes the vulgar images safe and normal.

## FEEDBACK

Invitation to exhibit it at two external places.

## FAVOURITE FOOD THEN

-

## YOUR MOST VALUED POSSESSION THEN

-



### Project Then

## PROJECT SIMILARITIES THEN AND NOW

The quality of repetition, the strength of patterns.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Same for both: Use your own vision and mentality in order to form design decisions

### YEAR OF PROJECT 2011

#### PROFESSIONAL PROJECT BRIEF

Develop a calendar for a new area in the Dutch village Puttershoek. I designed 12 tea towels, one for each month, with regional lists of words that express the cultural or botanical characteristics of the village. The tea towels were produced by the Textile Museum in Tilburg.

#### CLIENT

Binnenmaas (village) & SKOR

#### TIME SPENT

3 years

#### TYPEFACE

Ceacilia by Matthias Noordzij

### WHY DO YOU LIKE THIS PROJECT?

This is a set of 12 tea towels that together create a calendar of the Dutch village Puttershoek. Each towel represents a local theme or story that is specific for the month. So in September it shows the types of apples and potatoes that are being picked in that month; in October it shows the process of making sugar in approximately 30 words because the village is famous for its sugar factory. The calendar as a whole puts the normal at the centre and shows how special and characteristic that is. The graphic design is based on old Dutch tea towels.

### FEEDBACK

The local people appreciate the project a lot; much more than they realized before it was finished – they never could imagine what the full project actually meant. There is also a website, big monthly banners in the quarter, a publication for all new citizens and a website, [www.kalenderputtershoek.nl](http://www.kalenderputtershoek.nl). The locals were proud and excited that 'their' story was woven in the towels. At the same time, people who are not connected to the village appreciate the set of towels for the design and the particular stories. I've sold more towels to outsiders than to insiders. The project was shortlisted for the Dutch Design Awards.

### FAVOURITE FOOD NOW

-

### YOUR MOST VALUED POSSESSION NOW

-



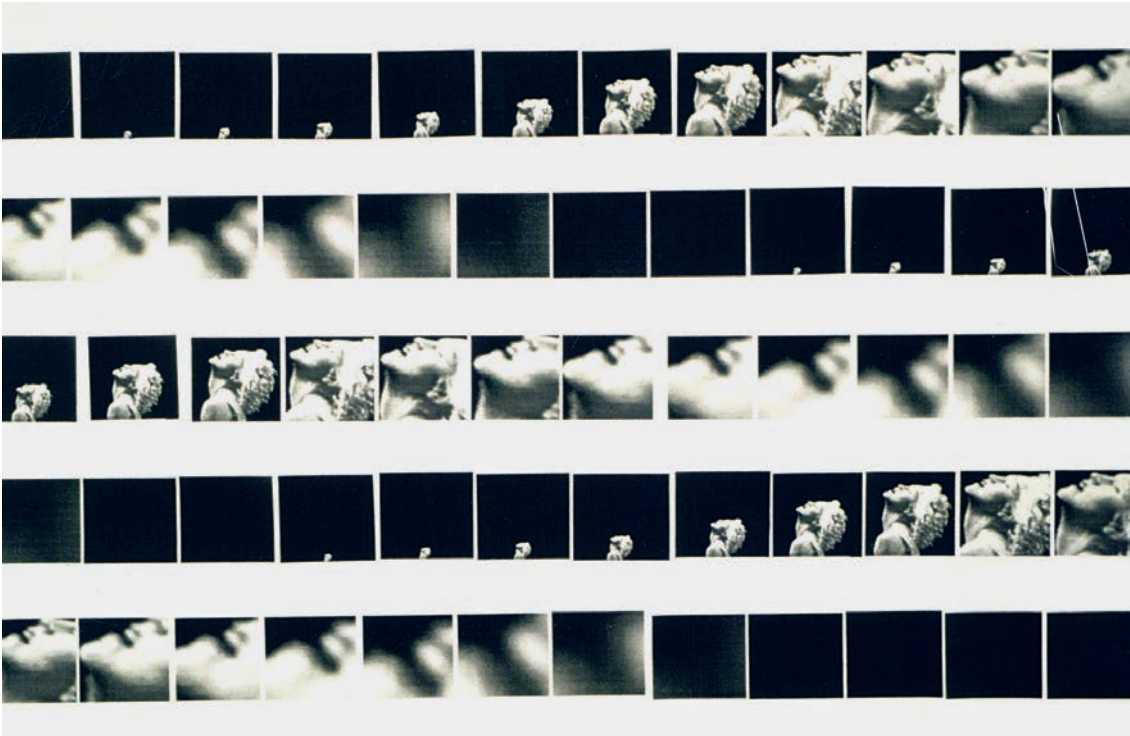
## Project Now

### DO YOU TEACH?

**Previously:** Design Academy Eindhoven (The Netherlands), Communication Department  
**Currently:** Head of Design Department, Sandberg Instituut Amsterdam (The Netherlands).

### IS IT POSSIBLE TO TEACH DESIGN?

Yes.





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

**Design affects the way we perceive information. Students must understand the consequences of their work before placing a new artefact into the world + I would like to quote Cedric Price: 'Technology is the answer, but what was the question?'**

#### YEAR OF PROJECT 1995

#### STUDENT PROJECT BRIEF

To make a short documentary film to be presented in a class critique simulating a festival ambience, for which we also had to design a poster and a booklet

#### COLLEGE

Faculdade de Belas Artes da Universidade de Lisboa, Lisbon (Portugal)

#### TUTOR(S)

Aurelindo Ceia

#### COLLABORATOR(S)

José Albergaria (co-author) Pedro Correia (voice dubbing and translations)

#### TITLE OF PROJECT

b.b.w: The Life and Times of Bill Burst Williams

#### TECHNOLOGY

Hi8 amateur camcorder, Polaroid Sx70 film, Letraset, photocopied images, Rotring artpen, Indian ink, Tipp-Ex, sticky tape, watercolours, paintbrushes, a PC and an overused Epson jet printer, scenery paper and glue.

#### FAVOURITE FOOD THEN

Pasta fredda

#### YOUR MOST VALUED

POSSESSION THEN

At the time I didn't care much about stuff

#### TIME SPENT

1 month

#### TYPEFACE

Letraset, hand-lettering (mostly scrawl), system font (probably Arial)

#### WHY DO YOU LIKE THIS PROJECT?

Our response to the brief was inadvertently closer to the mockumentary form, which made the whole experience more interesting as a learning device – playing with narrative to reach a critical understanding of an artist's work, in this case, that of the artist Bob Flanagan.

#### WHAT DO YOU DISLIKE ABOUT IT?

Nothing.

#### OUTCOMES

The storyline for the film was a fake (five-minute) biopic constructed around the artist and poet Bob Flanagan in an attempt to understand the relationship between his art and the excruciating pain he felt during his performances. We first traced his identity (under a fictitious name) and then cross-examined his work through the eyes of four stereotypical art-scene characters. Due to technical restrictions, the film was shot in one take. We designed a huge map/collage to be the main scenery and making

the film involved walking over it, shooting one continuous take, and dubbing live music from tapes and doing sound effects like a bad Kung Fu movie. We had to shoot the film more than once to get it right, so in a way it was like choreography. It was a physically tiring project and we felt a certain satisfaction when we managed to get it right. Making the scenery – a 4x2-metre illustrated chart – and then walking all over it as we filmed also put us in a destructive relationship with our own work, echoing Flanagan's sadomasochism. We never had any particular fondness for Flanagan's performance work, yet as we delved deeper into his writings we encountered an incredible consistency in his thought.

#### FEEDBACK

There were some negative responses, given the brutality of Flanagan's work. Still, the film was later chosen for an experimental video festival and it now belongs to the Lisbon Municipal Videothèque archives. We never got to send the film to Bob Flanagan because he passed away soon after, in 1996.

#### PROJECT SIMILARITIES THEN AND NOW

The contexts were very different, but there were nonetheless natural similarities between the projects. The student project is about a body of work that spreads over 20 years of suffering; the professional one is a moment in time where two communities mingle and celebrate over a thousand years of difference. Both challenge us as designers to represent problems of identity: an artist with a chronic disease and the identity he constructs through his work; the autonomy of a Gypsy community that bought land in a European country and began to settle. Each problem is addressed in both projects through a mapping device: a family tree, a street map or an imaginary cartography functions as scenery. And both projects were made with minimal costs in resources such as fonts and paper output. In the case of the Baralha project, we worked not-for-profit.



## Project Then

## António Silveira Gomes (barbara says... Projecto Próprio)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

**To approach any exercise with a serious attitude even in the simulated scenarios that are common in design schools + To be able to listen even if you feel you know what a client is about to say**

### YEAR OF PROJECT 2010

#### PROFESSIONAL PROJECT BRIEF

To design a book, map, website and signage for a street performance festival that took place within a Gypsy family commune

#### CLIENT

Marco Martins  
(film director and scenographer)

#### COLLABORATOR(S)

Claudia Castelo (art direction and production)  
Alexandre Castro (web and graphic design),  
Patricia Maya (graphic design),  
Maiadouro (printing)

#### TITLE OF PROJECT

Baralha

#### TECHNOLOGY

2 iMacs, laser printer,  
desktop publishing  
software: CS3,  
Fontographer, Google  
Earth

#### TIME SPENT

3 months

#### TYPEFACE

Gentium + 2 custom fonts  
(Cristiana, Deus Viveaqi),  
hand-lettering sampled  
from the walls of the  
Gypsy dwellings

### WHY DO YOU LIKE THIS PROJECT?

The fact that the book embodied a powerful visual statement for the identity of this particular Gypsy family: their need for territorial autonomy as a sedentary group, going against their natural nomadic heritage. We as Europeans become more nomadic as the Gypsy community becomes sedentary. We designed a tree showing the 70 family members and shaped it to resemble the official flag of this ethnic Gypsy group.

### WHAT DO YOU DISLIKE ABOUT IT?

A few insignificant technical details in the binding and layout.

### OUTCOMES

The performance comprised a series of documentary videos and live shows with actors, musicians and choreographers. These were made within the gypsy dwellings and in the surrounding woods. Some were the result of workshops with the community and others were interviews. I visited the camp before our work on the book started and quickly realized that the context wasn't about performance but about understanding and interacting with an incredibly autonomous culture. The project opened my mind towards the complex issues regarding Gypsy integration in Portugal, to their semantic and cultural codes (the Portuguese word for 'gypsy' is quite demeaning) and their social organization as a tribe.

### FEEDBACK

Most responses were positive.

### DO YOU TEACH?

Currently guest lecturer at the Universidade de Coimbra – Faculty of Computer Sciences (Portugal). Lecturing Design III (studio practice).

### IS IT POSSIBLE TO TEACH DESIGN?

Yes. I am a teacher. As a design student, I learned how to appreciate design thinking as an autonomous discipline, to defend my work reasonably and respectfully, accepting an honest critique from my tutors, distinguishing between good and bad ideas, working on developing an idea through creative speculation, working and sharing ideas collaboratively. I also mastered drawing (even though I don't practise it much). Apart from this, a copious amount of theory solidified my understanding of philosophy and history. Nevertheless, I still feel I should have learned more practical skills in school.



## Project Now

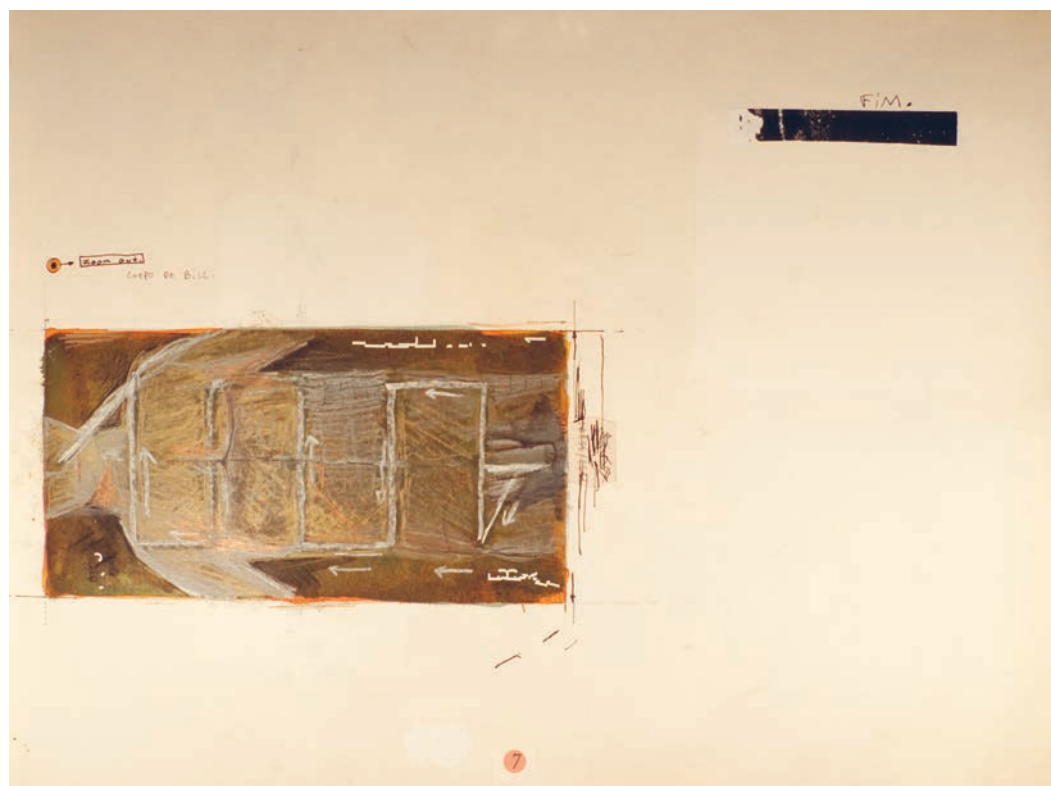
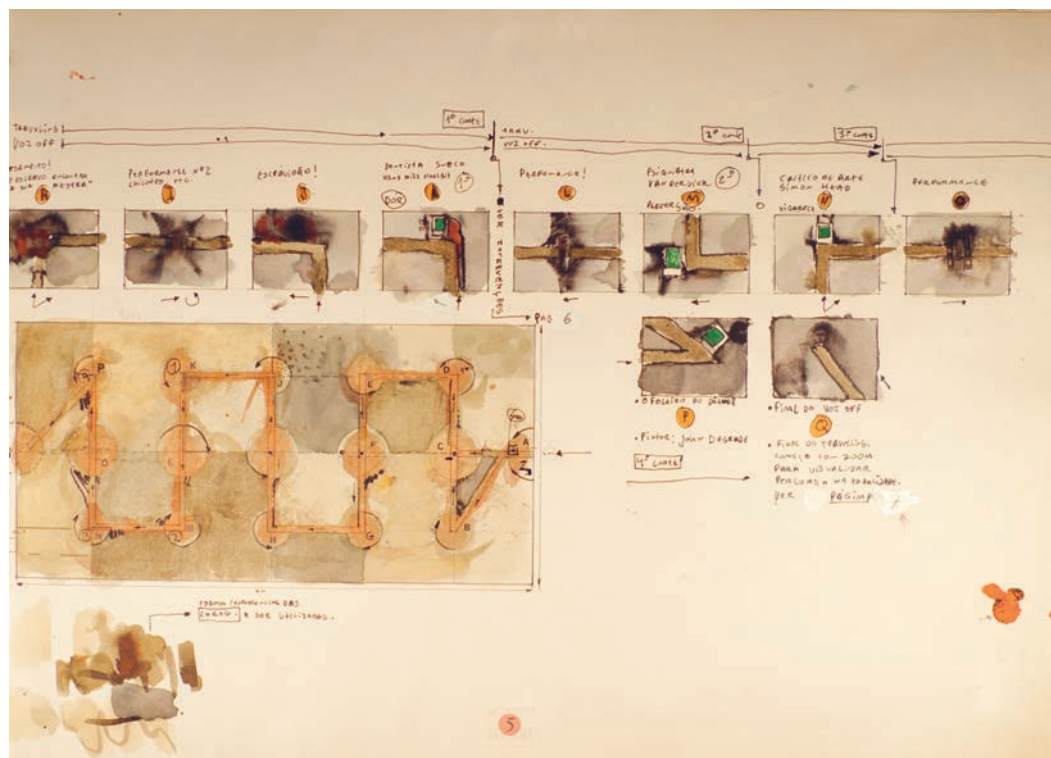
### FAVOURITE FOOD NOW

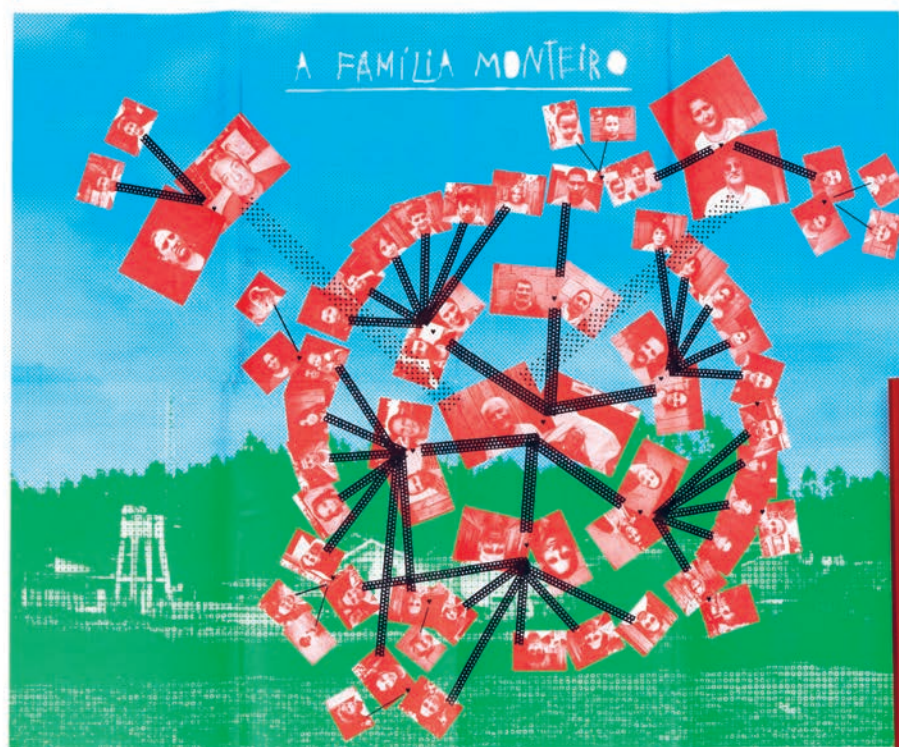
Spaghetti alle vongole

### YOUR MOST VALUED

POSSESSION NOW

My young daughter





ESTE LIVRO É IMPRESSO  
EM PAPEL ESPECIAL,  
INTI-TELBLO, OPACO,  
6-48 COR, PREDADO  
CIANTIFICADAMENTE PARA  
A LEITURA NOCTURNA.



## Ben Branagan

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

### Enjoy yourself + Don't do what you think your tutor wants to see

#### YEAR OF PROJECT

1997

#### STUDENT PROJECT BRIEF

Produce a typographic poster using one of a selection of poems

#### COLLEGE

Kingston University,  
London (United Kingdom)

#### TUTOR(S)

Chris Draper

#### TECHNOLOGY

Letterpress proofing  
printer, photocopier, Mac

#### TIME SPENT

1 day

#### TYPEFACE

Impact

#### WHY DO YOU LIKE THIS PROJECT?

This is one of the first pieces of graphic design I made as a student – I was doing my foundation at the time. It has a loose and casual feel, largely inspired by not knowing what I was doing, which I like a lot. I had a lot of fun in the print workshop making the backgrounds – I still like experimenting with different materials and processes in both my professional and personal work today.

#### WHAT DO YOU DISLIKE ABOUT IT?

The way the typography reads across the page needs a lot of work, and I am not keen on Impact as a font.

#### PROJECT SIMILARITIES THEN AND NOW

There are lots of similarities between the two – a limited colour palette, use of overprinting and processes – these are things that crop up quite a lot in my work. Despite this visual overlap they are, for me, emblematic of two different areas of my practice as a designer. The one from my student days is more indicative of personal motivations and interests in my work that extend beyond a professional context; an outlook on design and communication that really began during my time at art school. The later one is typical of lots of the work I have done while running a small, one-man studio; it's not one of the big or more involving projects that I would naturally refer back to when thinking about my work. It's a smaller, more everyday project that, while much more practical than the first, shares a common outlook.

#### FAVOURITE FOOD THEN

Bacon sandwich

#### YOUR MOST VALUED POSSESSION THEN

No one thing really  
comes to mind



### Project Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Openness + Resilience

### YEAR OF PROJECT 2010

PROFESSIONAL PROJECT BRIEF  
Design of template and initial poster for a series of talks organized by the Graphic Design Department at Epsom University

CLIENT  
UCA Epsom Graphic Design Department

TECHNOLOGY  
Mac, offset litho

TIME SPENT  
2 days

TYPEFACE  
Franklin Gothic

### WHY DO YOU LIKE THIS PROJECT?

This was a small project I undertook alongside some teaching I was doing on the design communication course at Epsom. I originally suggested a different solution for the posters, which at the time I felt was far more interesting and exciting graphically. However, for one reason or another that one didn't make it and this solution emerged in a kind of ad-hoc manner after further discussions with staff at the college. I like solutions that emerge in this organic way. Looking back at it now, I think it works a lot better than the original proposal I submitted. As a simple typographic piece, it's something I am very pleased with.

### WHAT DO YOU DISLIKE ABOUT IT?

The intention for the project was to produce a template or system that would allow posters to be produced at short notice for upcoming talks. Exploiting the positioning and the colour of the overprinted section would give each poster an individual quality while creating a set of posters that worked as a family. Due to complications, the subsequent series never happened, so I was left with a single poster rather than the multiple configurations and versions I had in mind when designing it.

### DO YOU TEACH?

Design Communication, Bachelor & Master of Arts, Chelsea College of Art & Design (UK); Graphic Design Bachelor of Arts, UCA Epsom (UK).

### IS IT POSSIBLE TO TEACH DESIGN?

You can teach design, certainly the technical aspects; the creative side of it is harder. I learned a lot at college, but I have also learned a lot since – I don't see them as two really distinct periods but part of the same development. The most important thing to take from college is an understanding of your own practice, understanding the type of work you want to be involved in and how you will approach it.

### FAVOURITE FOOD NOW Rendang

YOUR MOST VALUED POSSESSION NOW  
No one thing really comes to mind



## Project Now

When it's six o'clock

and I've  
done nearly

**nothing**  
all day,

Yes  
**six p.m.**  
done

**nearly**  
nothing all day.

I'll do half as much tomorrow

**"I get my way."**

# JONATHAN BARNBROOK UCA. EPSOM 15.10.08

**The first of this years EPSOM lecture series.**

Jonathan Barnbrook has emerged in the past two decades as one of the UK's most consistently innovative graphic designers. Pioneering graphic design with a social conscience, Barnbrook makes powerful statements about corporate culture, consumerism, war and international politics. Through his work in both commercial and non-commercial spheres he combines wit, political savvy and bitter irony in equal measures.

Signed copies of 'Barnbrook Bible' will be available.

**Tickets & Information:**

Contact: Maxine Alexander  
malexander1@ucreative.ac.uk

University for the Creative Arts, Epsom  
[www.ucreative.ac.uk/epsom](http://www.ucreative.ac.uk/epsom)

Venue: Epsom Playhouse  
Ashley Avenue, Epsom KT18 5AL  
14:30 | 15.10.08

**UCA**  
university for the creative arts

## Bernd Hilpert

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

**Be sure that your work is relevant + Never think you are the benchmark of the things you do**

### YEAR OF PROJECT

1996

### STUDENT PROJECT BRIEF

We often had very open briefs that dealt with essential questions of our daily life – tools or spaces. The brief for this project was 'thinking about the future way of housing and living'.

### COLLEGE

ENSCI Les Ateliers, Paris (France)

### TUTOR(S)

Prof. Marc Bertier

### COLLABORATOR(S)

The student team and my professor (see above)

### TECHNOLOGY

The most important tool was my fineliner (today the Penxacta). Besides that, it was the Mac with its software (Mac LC III)

### TIME SPENT

6 months, as one of two projects (and without really finishing it)

### WHY DO YOU LIKE THIS PROJECT?

The most important part of the project was to look into a subject: to reflect the background, to discuss the statement, to answer the question. During my student time, we were pushed to open our minds and to look for solutions that were not obvious. Today this is still the basis of my work.

### WHAT DO YOU DISLIKE ABOUT IT?

Nothing. But the result depends on the time of its origin. It reflects your personal background and experience, but is also influenced by trends and the general spirit of the time.

### OUTCOMES

A new level of experience. Each project is a step forwards regardless of whether you think that the result is OK.

### FEEDBACK

The students' work was shown on several occasions, but only in the context of the college.

### FAVOURITE FOOD THEN

Kellogg's Smacks

### YOUR MOST VALUED POSSESSION THEN

My professional equipment



## Project Then

### PROJECT SIMILARITIES THEN AND NOW

**Apart from an approach that was similar, both projects deal with space, perception and context.**

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## To have your own idea + To have your own idea and to be able to realize it

### YEAR OF PROJECT 2009

PROFESSIONAL PROJECT BRIEF  
Design of a visitor  
information system for a  
Nazi concentration camp.

### CLIENT

Mahn- und Gedenkstätte  
Ravensbrück (The  
Ravensbrück National  
Memorial)

### COLLABORATOR(S)

The team in the studio  
and the project partners,  
the client and the architect  
(Wolfgang Lorch + Niko  
Hirsch), other specialized  
designers and – not to  
forget – the people who  
did the production.  
The idea of co-operation  
is essential to my work  
as a designer.

### TECHNOLOGY

The most important tool is my  
Penxacta. Besides that, it is  
the Mac with its software  
(Powerbook G4). Interestingly,  
I still use software I learned  
to use during my time as a  
student – with the old serial  
version.

### TIME SPENT

6 months; as one of  
15 projects

### TYPEFACE

FF Unit

### WHY DO YOU LIKE THIS PROJECT?

For this project, the main  
question was to find a design  
expression that suits the  
sensitive and serious context  
of the site. To bring together all  
dimensions of design to a well-  
balanced and appropriate  
setting; the product and its  
making, the positioning, colour,  
surface, type and the graphic  
layout.

### WHAT DO YOU DISLIKE ABOUT IT?

See answer opposite (then).

### OUTCOMES

See answer opposite (then).

### FEEDBACK

Besides the feedback within  
the team, from colleagues or  
in the specialized press,  
I know that each day there is  
somebody using or reflecting  
the design products I realized  
(without getting the reaction  
of the recipients in most  
cases...).

### FAVOURITE FOOD NOW

Good restaurant food  
(typical local kitchen –  
all over the world)

### YOUR MOST VALUED POSSESSION NOW

The studio in which  
I am a partner



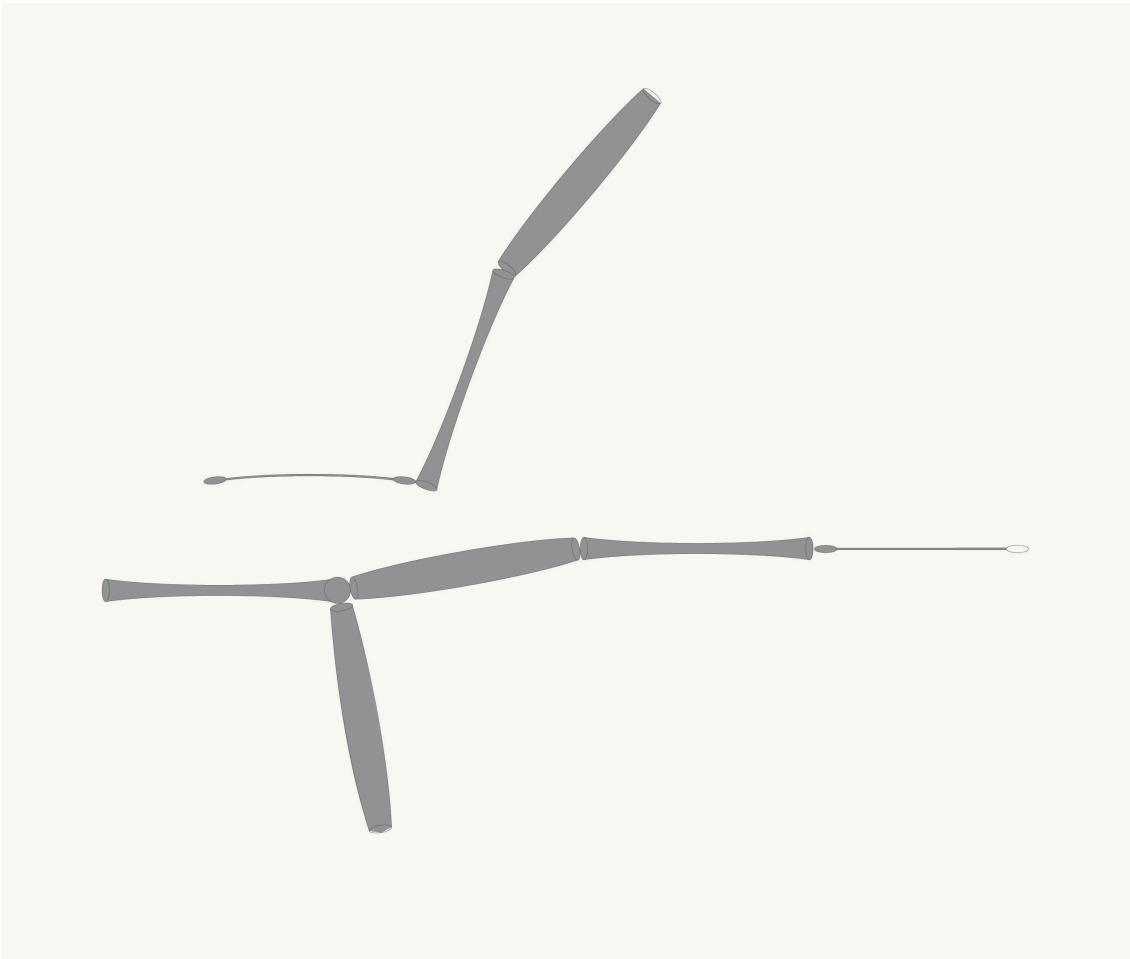
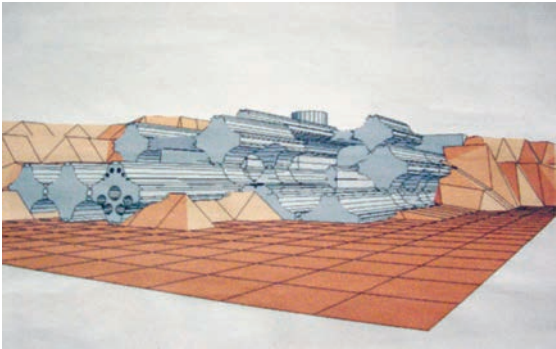
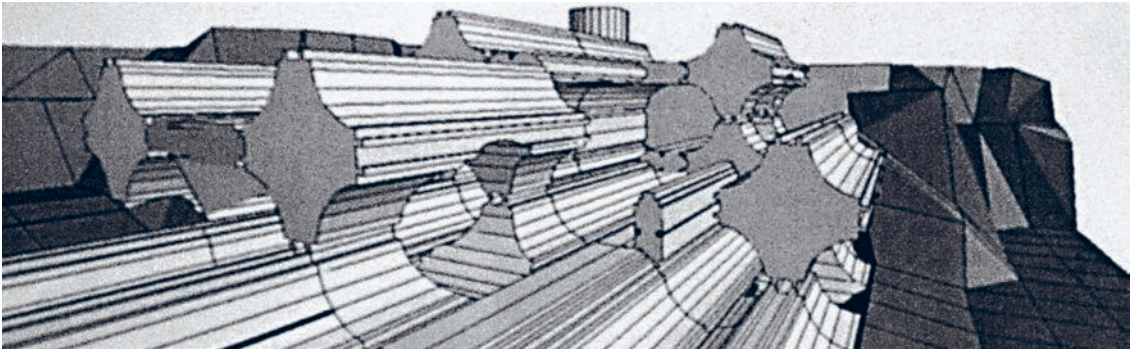
## Project Now

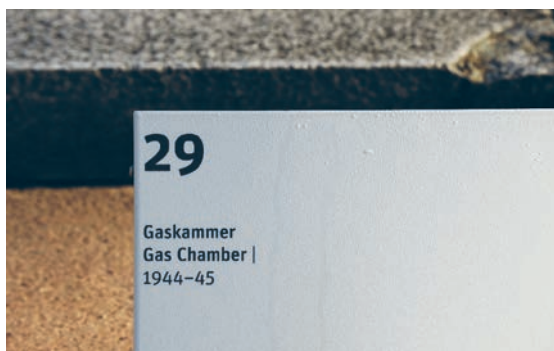
### DO YOU TEACH?

No.

### IS IT POSSIBLE TO TEACH DESIGN?

Yes, it's possible and  
necessary. The designer  
has to be formed on  
different levels:  
personally, technically  
and culturally.





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Don't ever apologize for a job + If you're not enjoying it, don't do it

## YEAR OF PROJECT

1966

## STUDENT PROJECT BRIEF

Design a poster for a lecture

## COLLEGE

Canterbury College  
of Art (United Kingdom)

## TUTOR(S)

Stanley Hickson,  
Head of College

## TECHNOLOGY

5×4 negative and  
photographic print,  
Letraset type

## TIME SPENT

2 weeks thinking,  
2 days doing

## TYPEFACE

Cooper Black Italic

## WHY DO YOU LIKE THIS PROJECT?

My student piece isn't one of the best things I did at college, but it is memorable for several reasons. It was designed in 1966. It's a poster for a lecture by Arnold Schwartzman, who had been at college a few years before me. He was working at ATV television at the time and went on to win an Oscar for his Los Angeles Olympics film. The reason it's memorable for me is that it was about that time I discovered ideas rather than decorating the surface. The lecture was going to be on TV graphics. I thought if I photographed a TV screen (ideally with an image of Schwartzman on it), enlarged it to poster size and called it *Between the Lines*, that it would make an interesting poster. First problem: I didn't own a TV set. The photographing of TV screens was hit and miss with a 5×4 plate camera and I only had a couple of sheets of film.

A friend at college had an old portable TV. There was a lunchtime news programme; I wanted a face and Harold Wilson (the prime minister at the time) appeared on the screen and I took two quick shots. The negatives were very thin when I processed them, but enough to get an image – now I could do it easily on a computer. As I looked at it, I thought the prime minister should be announcing the lecture in a TV-screen-shaped speech bubble. In close up the image was pretty crude. I had thought of putting the type between the lines. As a large poster you could read the face; close up you could read the type, and the image at 425 lines per inch became a pattern. I began to like design with several layers of meaning.

## OUTCOMES

Design is more than surface decoration.

## FEEDBACK

Arnold liked it.

## ANYTHING ELSE

Most of the projects I did at college were typeset and printed letterpress.

## FAVOURITE FOOD THEN

Chinese

## YOUR MOST VALUED

POSSESSION THEN  
Books

### Project Then

PROJECT SIMILARITIES  
THEN AND NOW

An idea doesn't have to be instant; it can sneak up and tap you on the shoulder.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Insatiable curiosity + See above plus a bit of diplomacy

## YEAR OF PROJECT

2009

## PROFESSIONAL PROJECT BRIEF

Design a piece to  
illustrate a lost or  
forgotten word

## CLIENT

The Art of Lost Words  
(The National Literacy  
Trust)

## TECHNOLOGY

Letterpress/inkjet

## TIME SPENT

2 weeks thinking,  
2 days doing

## TYPEFACE

Wood Letter Grotesque,  
Gill Sans Bold

## WHY DO YOU LIKE THIS PROJECT?

As then (see answer opposite)

– using type elements to add  
a layer of meaning.

## OUTCOMES

Using letterpress to solve  
a plegnic (adjective: acting  
by a blow, striking like a  
hammer) process.

## FEEDBACK

A couple of magazines  
reproduced it.

## ANYTHING ELSE

After 30 years of using  
computer type, I now use  
letterpress and computers.

## FAVOURITE FOOD NOW

Japanese

## YOUR MOST VALUED

POSSESSION NOW  
Books



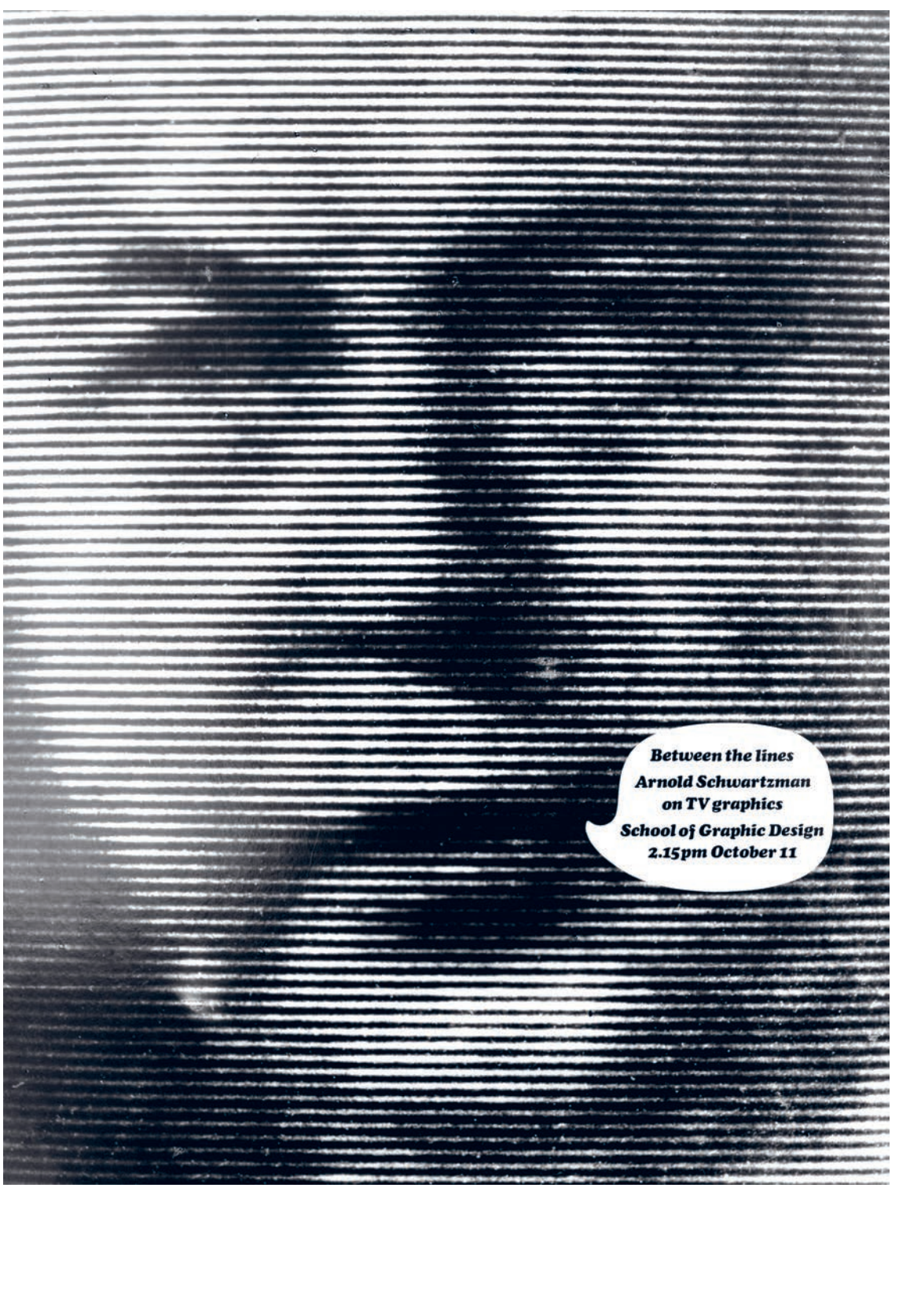
### Project Now

## DO YOU TEACH?

Visiting Professor at  
University of the Arts  
London (UK), Honorary  
Fellow at University  
College of the Creative  
Arts London (UK) and  
lectures, assessing, etc.

IS IT POSSIBLE TO  
TEACH DESIGN?

Yes, if you're lucky. It  
took me five years to  
meet a tutor (Edward  
Hughes) who talked  
about ideas and  
problem analysis.



**Between the lines**  
**Arnold Schwartzman**  
**on TV graphics**  
**School of Graphic Design**  
**2.15pm October 11**



A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

**Try as many disciplines as the school offers, especially those that do not seem to fit your tastes at first glance, and be bold + The first idea isn't always the best one**

**YEAR OF PROJECT**  
1999

**STUDENT PROJECT BRIEF**  
To translate an object of choice only in black and white. After that, design an F4 poster for the chosen object on a freely chosen topic.

**COLLEGE**  
Hochschule für Gestaltung und Kunst Basel (Switzerland)

**TUTOR(S)**  
Michael Renner

**TECHNOLOGY**  
At first drawing by hand, then using Illustrator

**TIME SPENT**  
2 days a week over one semester

**TYPEFACE**  
Frutiger

**WHY DO YOU LIKE THIS PROJECT?**  
It was my first poster.  
I like the size of it.

**WHAT DO YOU DISLIKE ABOUT IT?**  
The influence of the school is too visible. Nowadays I would certainly design it differently.

**OUTCOMES**  
The most important thing was to learn that the sketches had to match the end result in size in order to get a feeling for the proportions.

**FEEDBACK**  
At the time, a fellow student asked me if I had won a contest with that poster. I had to admit that I hadn't sent it in.

**FAVOURITE FOOD THEN**  
Pasta pesto

**YOUR MOST VALUED POSSESSION THEN**  
My Mac G4



**Project Then**

**PROJECT SIMILARITIES THEN AND NOW**  
Both posters deal with contemporary expressions of art, music and dance. The way the type has been used is similar. The main message is big and not set horizontally.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

**The drive to explore and solve problems – to want to discover something new + The ability to throw a good idea overboard and start afresh, even when pressed for time**

YEAR OF PROJECT  
2010

PROFESSIONAL PROJECT BRIEF  
Design the visual concept for the Contemporary Dance Festival in Neuchâtel. Elaborate a low-cost concept, adaptable to several formats, in this case F4.

CLIENT  
ADN Neuchâtel

COLLABORATOR(S)  
I discussed the sketches with my partners at Equipo (Roman Schnyder and Dirk Koy).  
Photography: Anja Fonseca.

TECHNOLOGY  
Photography, Photoshop, Illustrator, InDesign

TIME SPENT  
3 days

TYPEFACE  
DIN

WHY DO YOU LIKE THIS PROJECT?  
The colours, the silence and the space.

WHAT DO YOU DISLIKE ABOUT IT?  
Unfortunately, the picture does not capture the essence of the movement of the dancers.

OUTCOMES  
Working with a client you get along with – amusing, entertaining – is sometimes worth more than making lots of money.

FEEDBACK  
The client still likes it.

FAVOURITE FOOD NOW  
Anything that has been prepared in the oven

YOUR MOST VALUED POSSESSION NOW  
My vinyl collection



DO YOU TEACH?  
Hochschule für Gestaltung und Kunst Basel, Hochschule für Technik Rapperswil, Universität Basel (both Switzerland): a seminar in visual communication in the degree programme of Human Computer Interaction Design.

IS IT POSSIBLE TO TEACH DESIGN?  
I believe it is possible to sensitize students to topics such as type, form, space, images, etc. Then they'll need some time to 'exercise' designing.

**Project Now**

Stadtcasino Basel  
Ulrich Hirngarten  
Louis Strong  
19.11.1999 21Uhr

forum

zeitgenössische  
für

# FESTIVAL DE DANSE CONTEMPORAINE

**3 – 18 JUILLET 2010**  
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ERNST GÖHNER STIFTUNG

MIGROS

MIGROS

Le Cercle

Daniel Eatock

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

Explore, invent +  
Scalpels are very sharp

YEAR OF PROJECT  
1998

STUDENT PROJECT BRIEF  
Self-initiated

COLLEGE  
Royal College of Art,  
London (United Kingdom)

TUTOR(S)  
No tutor

TECHNOLOGY  
Brain & hands

TIME SPENT  
5 minutes

WHY DO YOU LIKE THIS PROJECT?  
Sculpture as a punchline.

OUTCOMES  
Life affirmation.

FEEDBACK  
Smile.

FAVOURITE FOOD THEN  
Fruit

YOUR MOST VALUED  
POSSESSION NOW  
None



Project Then

PROJECT SIMILARITIES  
THEN AND NOW  
Both responses  
to givens.

13

Daniel Eatock

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## For both: curiosity

YEAR OF PROJECT

2010

PROFESSIONAL PROJECT BRIEF

Self-initiated

CLIENT

Made for Book Show at  
Eastside Projects

TECHNOLOGY

Brain &amp; hands

TIME SPENT

5 hours

WHY DO YOU LIKE THIS PROJECT

Sculpture as a punchline.

OUTCOMES

Life affirmation.

FEEDBACK

Smile.

FAVOURITE FOOD NOW

Fruit

YOUR MOST VALUED

POSSESSION NOW

None

**Project Now**

DO YOU TEACH?

Yes, at many places.

IS IT POSSIBLE TO

TEACH DESIGN?

50% possible.





## Danijela Djokic

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

# Do everything with passion + Don't be lazy

## YEAR OF PROJECT

1998

## STUDENT PROJECT BRIEF

Design a new information system

## COLLEGE

Hochschule für  
Gestaltung Schwäbisch  
Gmünd (Germany)

## TUTOR(S)

Prof. Frank Zebner

## TECHNOLOGY

Director

## TIME SPENT

4 months

## TYPEFACE

Arial

## WHY DO YOU LIKE THIS PROJECT?

The simplicity: the simplicity of the visualization and the complexity of the information; the design, that I made it alone, that there are no unexplained questions.

## WHAT DO YOU DISLIKE ABOUT IT?

Nothing.

## OUTCOMES

I discovered my profession.

## FEEDBACK

Diploma grade 1,0.

## FAVOURITE FOOD THEN

Fast food

YOUR MOST VALUED  
POSSESSION THENMy bike, my pictures and  
one piece of art

## Project Then

PROJECT SIMILARITIES  
THEN AND NOW

The challenge to present highly complex themes simply, in terms of visualization and content; to maintain a subtly playful approach; to make the information architecture clear. The enthusiasm the applications evoke in the user.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Ambition and passion + See above and business sense

YEAR OF PROJECT  
2010

PROFESSIONAL PROJECT BRIEF  
Design a multi-touch table  
with 5 applications

CLIENT  
Milla & Partner GmbH and  
E.ON Kraftwerke GmbH

COLLABORATOR(S)  
Freelancer: Florian  
Streckenbach

TECHNOLOGY  
Flash

TIME SPENT  
4 months

TYPEFACE  
Polo

WHY DO YOU LIKE THIS PROJECT?

The fun in using it, the easy  
way of explaining complex  
data, the collaboration between  
designer, programmer, sound  
designer, conceptual designer,  
client, etc.

WHAT DO YOU DISLIKE ABOUT IT

The colour, but it is the  
brand colour...

OUTCOMES

I learned new skills.

FEEDBACK

Red Dot Award 'Best of the  
Best' 2010, iF Award 2011,  
Designpreis Deutschland  
2012 nomination.

FAVOURITE FOOD NOW  
Slow food

YOUR MOST VALUED  
POSSESSION NOW  
My watch, my bike,  
my pictures and  
one piece of art



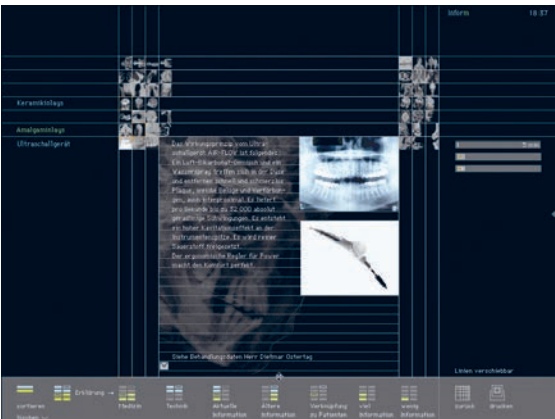
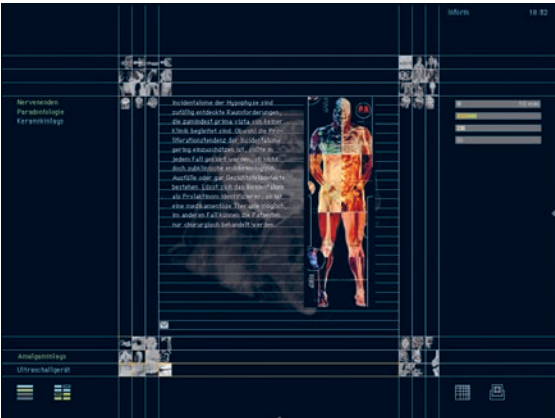
### Project Now

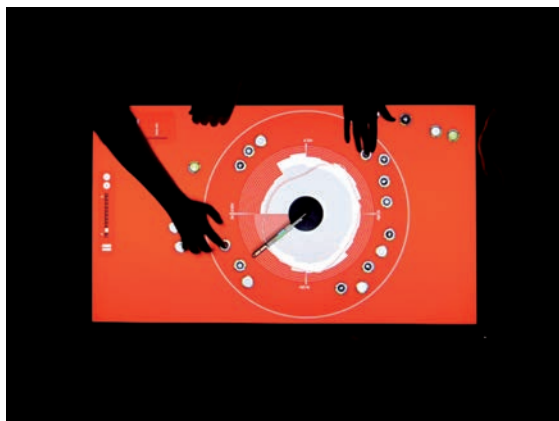
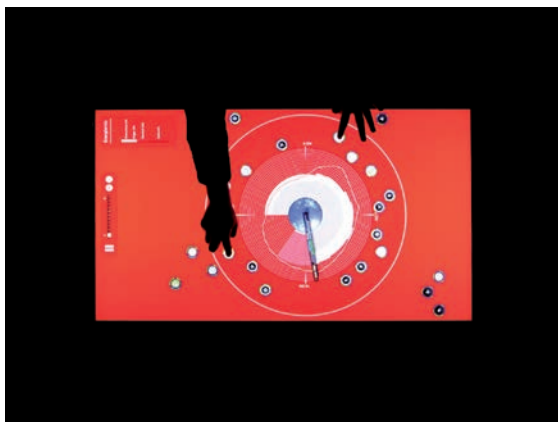
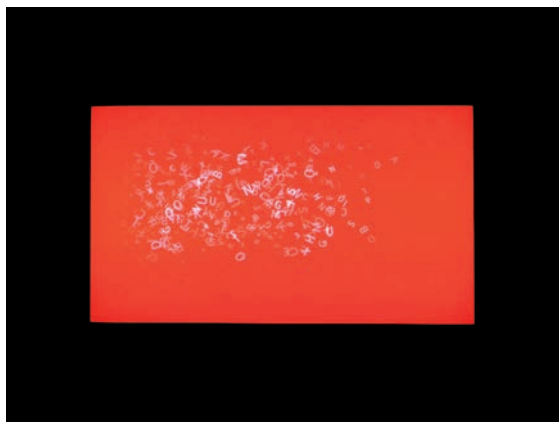
DO YOU TEACH?

Yes, at Fachhochschule  
Potsdam (Germany),  
Interface Design,  
Information Architecture  
and Visualization.

IS IT POSSIBLE TO  
TEACH DESIGN?

The basis of all is to  
learn the basics. This is  
what you can teach.  
To get another point of  
view is what students  
can learn. But creativity  
and an aesthetic feeling  
is something you  
can't learn.





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

**Avoid automatically applying your  
'style' to a project – let each  
assignment influence you, your  
approach and the way you work +  
Be nice to people, be respectful**

YEAR OF PROJECT  
2000

STUDENT PROJECT BRIEF  
Editorial design: design  
a front cover for Baseline  
magazine, for a feature  
on a chosen subject.  
Mine was excessive  
packaging.

COLLEGE  
University of  
Brighton (United  
Kingdom)

TUTOR(S)  
Lawrence Zeegen

TECHNOLOGY  
QuarkXPress

WHY DO YOU LIKE THIS PROJECT?  
I like the simplicity of the  
outcome. It also talks about  
the same issue that is at the  
core of my practice over a  
decade later: environment and  
sustainability.

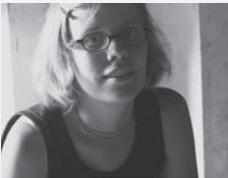
WHAT DO YOU DISLIKE ABOUT IT?  
I don't like the lack of attention  
to detail on the student work.  
But I suppose I didn't know  
what to look for. Now I would  
remake the label and shoot the  
image, not scan it and do the  
work in Photoshop.

OUTCOMES  
I learned something.

FEEDBACK  
I can't remember.

FAVOURITE FOOD THEN  
Vegetarian

YOUR MOST VALUED  
POSSESSION THEN  
iMac G3



Project Then

PROJECT SIMILARITIES  
THEN AND NOW  
I like that both of  
the designs have an  
idea behind them,  
a reasoning. Both  
editorial design briefs,  
that required a captive  
cover design. Neither  
has decorative trims  
added to the final  
layout, playing with  
core elements and  
simplicity. Both deal  
with environmental  
and sustainability  
issues.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## For both: listening and a willingness to learn

### YEAR OF PROJECT 2008

PROFESSIONAL PROJECT BRIEF  
Year Book conveying information about the past and future of the Finnish Institute in London (United Kingdom)

CLIENT  
The Finnish Institute in London (United Kingdom)

TECHNOLOGY  
InDesign

### WHY DO YOU LIKE THIS PROJECT?

Because it is an example of current work that I like style-wise, and it's designed with the environment in mind; printed with vegetable-based inks on recycled stock, with minimum print. In fact, there is no print at all on the cover.

### OUTCOMES

I learned something and got paid.

### FEEDBACK

People seem to like the simplicity of the solution.

### FAVOURITE FOOD NOW Vegetarian

YOUR MOST VALUED  
POSSESSION NOW  
MacBook Pro



## Project Now

### DO YOU TEACH?

**Yes. I lecture in graphic design at various universities, including Nottingham Trent, Ravensbourne and Brighton (all UK).**

### IS IT POSSIBLE TO TEACH DESIGN?

**Of course you can teach design. It helps if one wants to learn it. There is no real right or wrong way of designing, but you can help with pointing out what to look for as a tutor, in order to make things look good or look a certain way.**

# baseline

international typography magazine

no31 2000





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

Try all the techniques you can while you are at college; try not to be afraid of design solutions that look bizarre and weird and don't match the surrounding visual landscape + Don't forget humour and fantasy in your work

YEAR OF PROJECT  
1999

STUDENT PROJECT BRIEF  
To design the degree show catalogue of the graphic design department

COLLEGE  
Central Saint Martins  
College of Art & Design,  
London (United Kingdom)

TUTOR(S)  
Geoff Fowle

COLLABORATOR(S)  
Holly Mackenzie and  
Tomako Takasu for  
the photographs

TECHNOLOGY  
Offset printing and  
die-cutting

TIME SPENT  
5 months

TYPEFACE  
Officina

WHY DO YOU LIKE THIS PROJECT?  
We like the way the objects, printed scale 1, are very simply displayed on the page. Objects are juxtaposed without any commentary. The viewer is engaged to think his own narration.

WHAT DO YOU DISLIKE ABOUT IT?  
The cover of the inside brochure is weak.

OUTCOMES  
It was basically our first printed project, so we learned a lot while conceiving it. It eventually figured in the D&AD annual the year after.

FEEDBACK  
'We don't see the work of the students so this catalogue is useless.'

FAVOURITE FOOD THEN  
Cadbury's

YOUR MOST VALUED  
POSSESSION THEN  
Camera



Project Then

PROJECT SIMILARITIES  
THEN AND NOW  
On both projects, objects are displayed on the pages in a very simple way. Texts concerning those pictures are placed at the end of the publications to allow pictures a wider life. The chronology of the work of the Bouroullecs is erased, the property of the students' objects also.

10(×2)

Éric &amp; Marie Gaspar (Éric and Marie)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Openness – students shouldn't wear the graphic designer jacket + Punctuality, reliability

YEAR OF PROJECT  
2008

PROFESSIONAL PROJECT BRIEF  
To design a catalogue for an exhibition about two designers

CLIENT  
Ronan & Erwan Bouroullec

COLLABORATOR(S)  
Ronan & Erwan Bouroullec

TECHNOLOGY  
Offset printing

TIME SPENT  
3 months

TYPEFACE  
Century Schoolbook, Monotype Grotesk

WHY DO YOU LIKE THIS PROJECT?  
Similarly (see answer opposite – then), we like the dialogue we built between drawings and photographs.

WHAT DO YOU DISLIKE ABOUT IT?  
The photoengraving is not optimal.

OUTCOMES  
We got a better comprehension of the two designers.

FEEDBACK  
'What have you done for this project, really?'

FAVOURITE FOOD NOW  
Le pot-au-feu

YOUR MOST VALUED POSSESSION NOW  
Computer



### Project Now

DO YOU TEACH?

**No.**

IS IT POSSIBLE TO TEACH DESIGN?

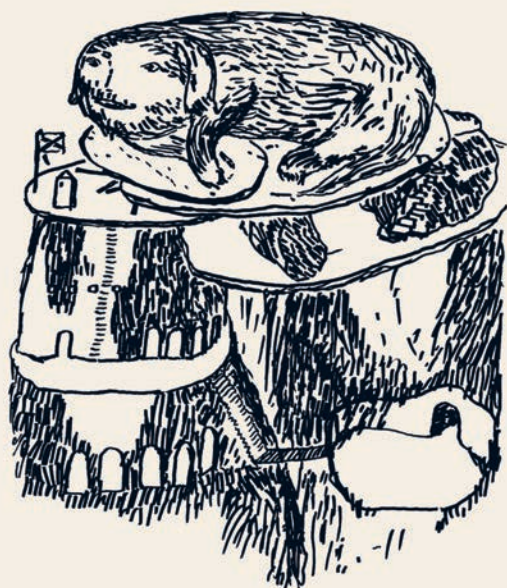
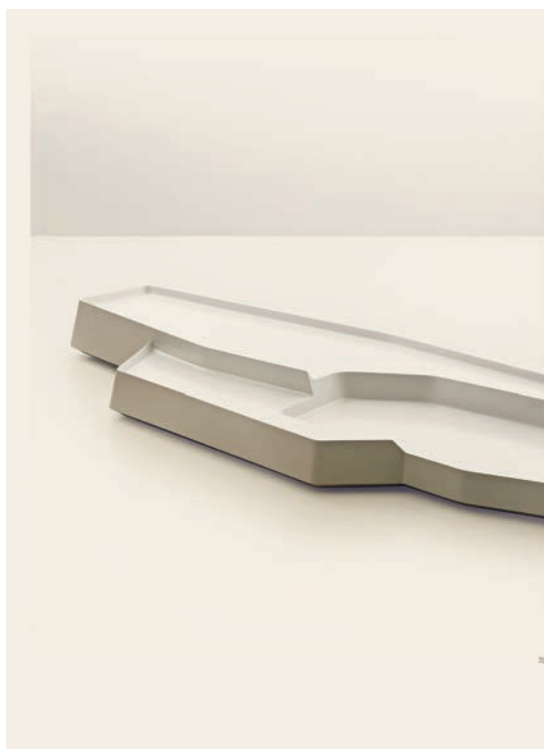
**The best tutors we had in the two colleges we attended were not practitioners. What they taught was about ideas and concepts. They told us how to re-question a brief and how to structure an idea. If we had to teach, we would follow this. How a project finally looks is the student's concern, not really the tutor's.**





Ronan & Erwan Bouroullec

*Objets Dessins Maquettes*



A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Be curious + Be afraid but go for it nonetheless

## YEAR OF PROJECT

1993

## STUDENT PROJECT BRIEF

Create a poster on the theme of 'ideology and planning concepts before and after 1945'

## COLLEGE

Fachhochschule  
Düsseldorf (Germany)

## TUTOR(S)

Can't remember

## COLLABORATOR(S)

Oliver Iserloh,  
Stefan Nowak

## TECHNOLOGY

Screenprinting

## TIME SPENT

4 weeks

## TYPEFACE

Typewriter

## WHY DO YOU LIKE THIS PROJECT?

Because of its complexity.

## WHAT DO YOU DISLIKE ABOUT IT?

The bad printing. We didn't have enough money and had to squeegee it ourselves.

## OUTCOMES

A poster.

## FEEDBACK

Uwe Loesch said,  
'Ah, you did that!'

## ANYTHING ELSE

I am using the question to say that nuclear energy isn't a good idea.

## FAVOURITE FOOD THEN

Cake

## YOUR MOST VALUED

POSSESSION THEN

-



### Project Then

PROJECT SIMILARITIES  
THEN AND NOW

Birds

21

## Fons Hickmann (Fons Hickmann m23)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Curiosity + Curiosity

YEAR OF PROJECT  
2010

PROFESSIONAL PROJECT BRIEF  
Create a poster on the theme of 'search for freedom and hunt it down!'

CLIENT  
Labor für Soziale und Ästhetische Entwicklung (Laboratory for Social and Aesthetic Development)

TECHNOLOGY  
Screenprinting

TIME SPENT  
1 day

TYPEFACE  
Helvetica

WHY DO YOU LIKE THIS PROJECT?  
Because of its simplicity.

WHAT DO YOU DISLIKE ABOUT IT?  
The uncertainty whether it is brilliant or banal.

OUTCOMES  
A poster.

FEEDBACK  
Thorsten Nolting said 'Thanks', Lena said 'Burner!' and Uma said 'Oha'.

ANYTHING ELSE  
See answer opposite.

FAVOURITE FOOD NOW  
Cake

YOUR MOST VALUED  
POSSESSION NOW  
-



## Project Now

DO YOU TEACH?  
Professor at the University for Applied Arts Vienna (Austria) until 2007. Since 2007, Professor at Universität der Künste Berlin (Germany) in Graphic Design.

IS IT POSSIBLE TO TEACH DESIGN?  
It's not possible to teach someone how to be talented, but one can encourage students to explore new paths and show them where the entrances to those paths might be.





Suche Frieden und jage ihm nach!  
Eine konspirative Kochübung in friedlicher Absicht  
von, mit und ohne Thorsten Nolting und Team  
7. Dezember 2010 um 12 Uhr und 18 Uhr

Labor  
für soziale und ästhetische Entwicklung  
vor der Bergerkirche Düsseldorf

## Hans Dieter Reichert

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

**Sometimes it's hard, but hang in there; be true to yourself; earn less money but do better work; think about your responsibility within society + 'Anyone who has never made a mistake has never tried anything new' and 'Only a life lived for others is a life worthwhile' (Albert Einstein)**

## YEAR OF PROJECT

1983

## STUDENT PROJECT BRIEF

Type studies

## COLLEGE

Universität-  
Gesamthochschule  
Essen (Germany)

## TUTOR(S)

Hans Nienheisen,  
Lazló Lakner,  
Willy Fleckhaus

## TECHNOLOGY

Paste-up, photocopy,  
PMT darkroom, Letraset,  
photo composition

## TIME SPENT

Forgot

## TYPEFACE

Hand-rendered

## WHY DO YOU LIKE THIS PROJECT?

Designing, experimenting,  
thinking, creating.

## OUTCOMES

Learning a skill, self-esteem.

## FEEDBACK

Encouraging remarks and  
constructive critique,  
good mark.

PROJECT SIMILARITIES  
THEN AND NOW

In my view, there are similarities or traces in my approach between 1983 and 2011: then, I drew my freehand constructed letterforms in an analytical style. I tried to understand, tried to make the information transparent and tried to communicate my thoughts. I still work this way today. There are also similarities or traces in my attitude towards design. In the abstraction exercise 'Life, death, eternity', it is the aim of designing something that has moral undertones, even philosophical tendencies, and to be honest and straight. In terms of style, there are similarities between then and now too – the use of a crafted (striving for perfection) linear, straight, reductionist, clean design – 'almost Calvinistic'. I do like engineered, electronic and hand-produced

products. The reason I publish Baseline magazine and related items in printed and in electronic form is that I believe in communicating and sharing views, thoughts, experiences and, if you like, philosophies. Although that deeper thought, the moral purpose of publishing, was not apparent to me when I was studying, it just led towards it later on in my professional life. It is a bit like 'one follows one's inner voice'. Also life 'suggests' the way one takes! It seems to me that I approach graphic design from a point of view that relates more to 'thinking/calculating, analyzing, reducing, simplifying, structuring, planning', rather than emotional graphic design. Its roots might be in my cultural upbringing – but in the field of graphic design I have a tendency to approach graphic solution mostly with typography/photography rather than illustration and painting.

## FAVOURITE FOOD THEN

German (Currywurst  
mit Fritten)

## YOUR MOST VALUED

POSSESSION THEN  
VW Beetle 1200cc



## Project Then

25

## Hans Dieter Reichert (HDR Visual Communication)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

**Idealism, motivation, perseverance, talent, honesty, curiosity + Communication skills, open-mindedness, willingness to learn, ability to see one's place and responsibility within society and to provide a good service as well as explaining it**

### YEAR OF PROJECT 2011

PROFESSIONAL PROJECT BRIEF  
Design of a magazine  
(Baseline)

CLIENT  
Bradbourne Publishing Ltd.

COLLABORATOR(S)  
Clients, office staff,  
authors, printers,  
programmers. (Designer:  
Johnathon Hunt; design  
assistants: Peter Barnes,  
Luke Borgust, Chloe  
Wooldridge; contributing  
editor: Arnold  
Schwartzman)

TECHNOLOGY  
Apple Mac, programming

TIME SPENT  
Several days/weeks  
per issue

TYPEFACE  
Various – mainly  
Akkurat (sans serif) and  
Kingfisher (serif)

### WHY DO YOU LIKE THIS PROJECT?

Interaction between author,  
designer, printer and  
distributor. Learning about the  
various subjects. Baseline  
discussions (subject: editorial  
contents and its visual  
interpretation/design among  
members of staff). Educational  
purpose. Knowledge transfer  
and how to communicate in  
a visually effective and  
purposeful way.

OUTCOMES  
Pleasure, intellectual  
exchange.

FEEDBACK  
Compliments, increased sales  
and invitations to guest  
lectures, professional  
recognition in the academic  
and professional world.

### DO YOU TEACH?

I taught Visual  
Communication at:  
Bath Spa University  
(UK), 1989–99; Reading  
University (UK), 1999–  
2005; assessor at  
Northampton University  
(UK), 2000–05; guest  
lectures in the UK,  
USA, Switzerland and  
Germany.

### IS IT POSSIBLE TO TEACH DESIGN?

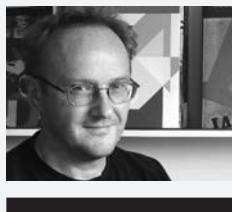
Yes, you can teach  
various elements of  
design: discipline,  
how to see things  
differently, how to  
develop responsibility  
in communication,  
how to develop  
personality. I teach  
students to become  
self-motivated and see  
design as a valuable  
profession/service  
to society. I teach  
them to see design  
as holistic, and  
encourage them to  
be curious about  
everything.

### FAVOURITE FOOD NOW

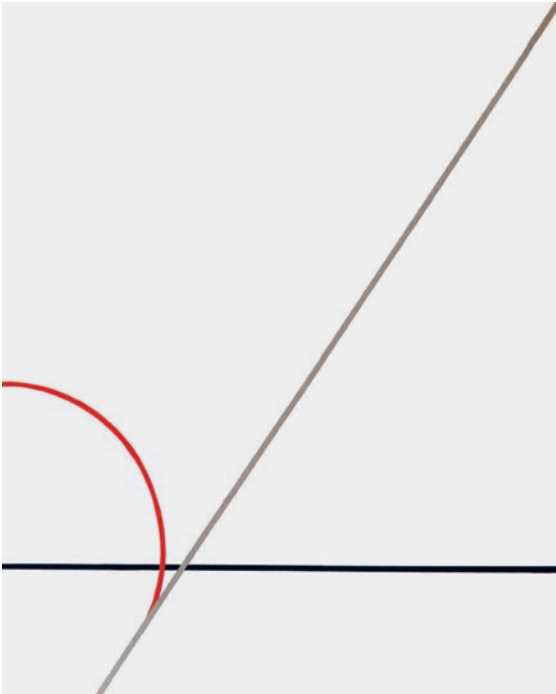
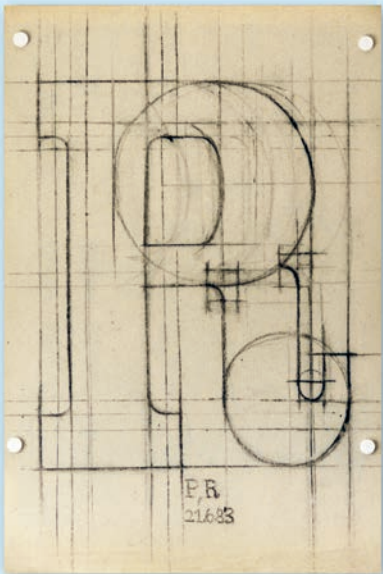
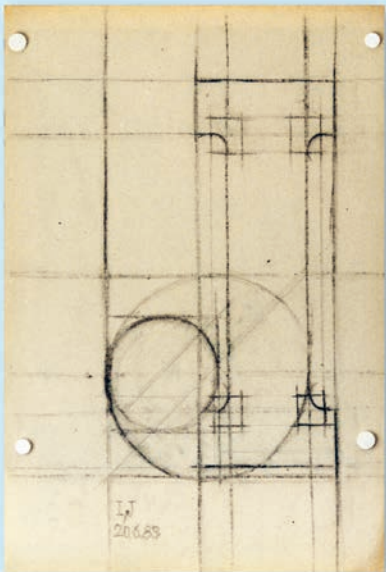
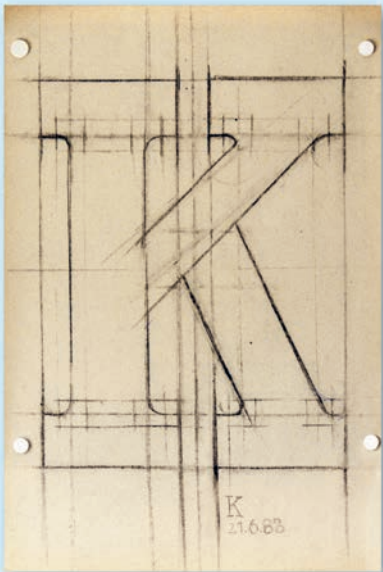
Italian (pasta, antipasti  
and salad)

### YOUR MOST VALUED POSSESSION NOW

House, office



## Project Now





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

**Learn the basics of typography, punctuation and printing. Experiment and don't rush into producing 'professional'-looking work. If you are committed, hard-working and love what you do, things will happen + Never follow a particular style just because it seems popular**

YEAR OF PROJECT  
**1997**

STUDENT PROJECT BRIEF  
**Self-initiated**

COLLEGE  
**Royal College of Art,  
London (United Kingdom)**

TUTOR(S)  
**Russell Warren-Fisher**

COLLABORATOR(S)  
**Matthew Rudd was my  
first-year 'assistant' at the  
college and he helped  
me a great deal**

TECHNOLOGY  
**Laser-cut vinyl letters on  
painted wooden blocks**

TIME SPENT  
**Just a few days**

TYPEFACE  
**Helvetica**

WHY DO YOU LIKE THIS PROJECT?  
**It was a simple project (but  
had a complex meaning).**

OUTCOMES  
**It was the last project I did in  
college and somehow marks  
the end of a journey exploring  
the relationship between  
content and form.**

FEEDBACK  
**The fashion chain Whistles  
showed my work in their shop  
windows.**

FAVOURITE FOOD THEN  
**German potato pancakes**

YOUR MOST VALUED  
POSSESSION THEN  
**My sketchbooks – I was  
pretty poor and can't  
remember owning  
anything else of real value**



**Project Then**

PROJECT SIMILARITIES  
THEN AND NOW

**Both projects deal with  
materiality. In Splitwords  
I was curious to explore  
the 'physical' aspect  
of words and how their  
meaning can change.  
For the Paramount  
signage, we printed  
patterns on the front of  
thick blocks of clear  
acrylic while the actual  
information went on  
the back. Depending  
on the angle of view,  
this information is more  
or less obstructed.**

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Never, ever think it's 'cool' being a designer + Willingness to take risks

YEAR OF PROJECT  
2008

PROFESSIONAL PROJECT BRIEF  
Identity and signage for a club and restaurant occupying the top three floors of a London skyscraper

CLIENT  
Paramount

COLLABORATOR(S)  
My colleague Craig Sinnamon

TECHNOLOGY  
Screenprinting on acrylic

TIME SPENT  
About 3 months

TYPEFACE  
Futura

WHY DO YOU LIKE THIS PROJECT?  
It was a complex project (but had a simple meaning).

OUTCOMES  
The design for Paramount was our first attempt to develop a visual identity that was not based on a singular logo. Instead we developed a flexible system of abstract patterns that express the height of the building.

FEEDBACK  
The project was published in several books and magazines.

ANYTHING ELSE  
As in college, I am still suspicious of the idea of a fixed 'meaning'. Working mostly on identity projects, I often reject concepts that aim to be a visual translation of 'brand values' and look for a certain honesty and directness in form. The Paramount identity is a good example, as it relates to architecture and certain features of the building. It was difficult to explain this to the client, who originally wanted to put more emphasis on 'exclusivity' and communicate a certain 'up-market feel'.

FAVOURITE FOOD NOW  
Anything Japanese, except for the crab brain that my wife's relatives once invited me to taste

YOUR MOST VALUED POSSESSION NOW  
Hand-built Italian racing bicycle

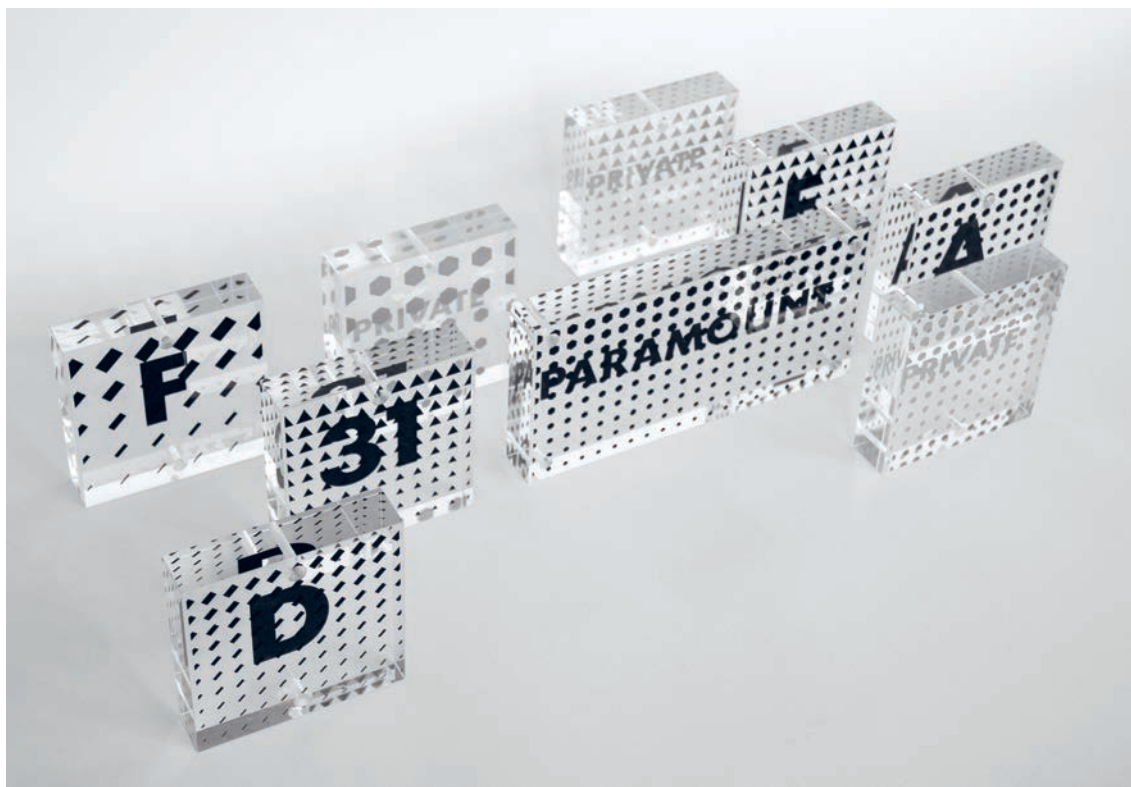
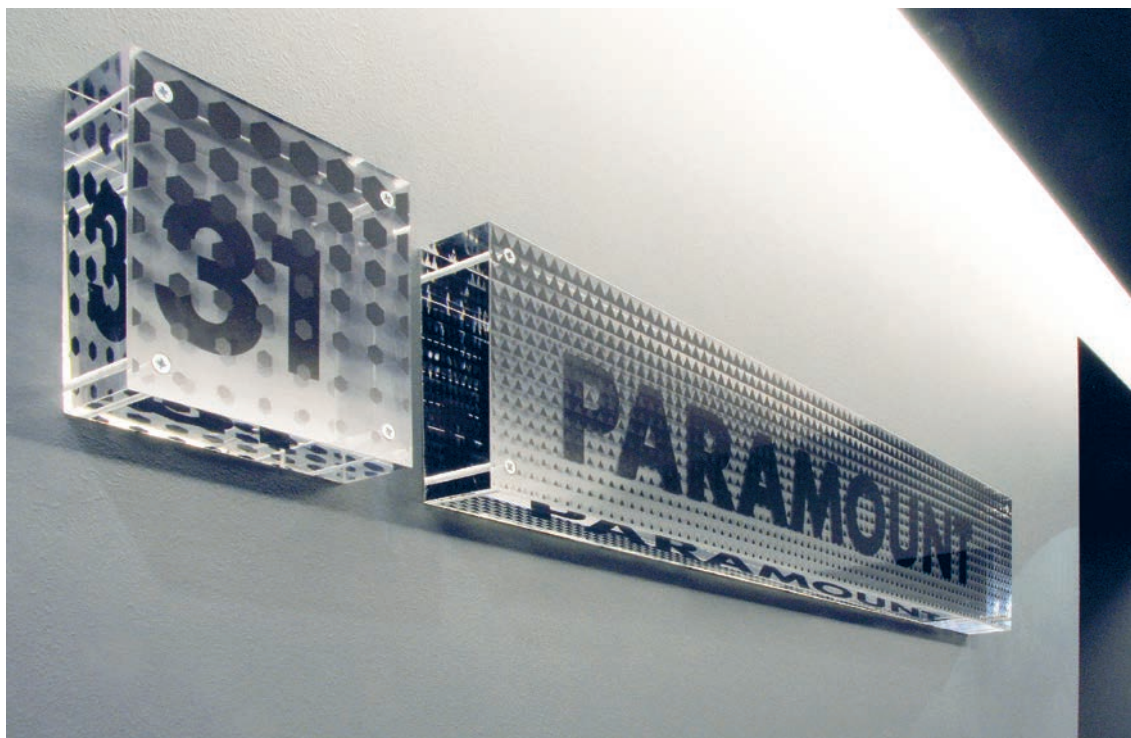


DO YOU TEACH?  
Currently Visiting Professor for Typography at Fachhochschule Düsseldorf (Germany).

IS IT POSSIBLE TO TEACH DESIGN?  
My college education was not very systematic. In Germany I started studying illustration because graphic design seemed very technical and boring to me at the time. It was only when I came to England that I became interested in typography, because it was taught in a more experimental way as a form of self-expression. Actually, it was not taught at all; our tutors just encouraged us to mess around with type on the photocopier. During my MA, I focused more on ideas than on style and used the time to teach myself the typographic basics I rejected so much in Germany. Looking back at my education, I think it is very important to teach the basics of typography and go through simple exercises of 'form finding'. This might be boring and hard work, but many ideas develop through experimentation with form, not just through concept development and research.

### Project Now





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Build up broad possibilities for your future, but those possibilities and goals should be specific + Everyone changes every single second – your thoughts may change as you grow

### YEAR OF PROJECT 2006

**STUDENT PROJECT BRIEF**  
'I am the place where I am' – a map of Providence onto which are transposed the symbols of aural memories of places. This project explores the possibilities of bridging the gap between public space and personal space. This map provides subjective representations of personal memories of places, inviting users to visit them, to revisit the artist's memories, and experience their own auditory sense of the area.

**COLLEGE**  
Rhode Island School of Design, Providence (USA)

**TUTOR(S)**  
David Reinfurt

**FAVOURITE FOOD THEN**  
Korean BBQ

**YOUR MOST VALUED POSSESSION THEN**  
Family and one external hard drive that had all the data in my life

**TECHNOLOGY**  
Digital print, hand binding, etc.

**TIME SPENT**  
4 months

**TYPEFACE**  
Univers Mono and Courier – Univers Mono is a customized typeface for Wire, a British magazine I worked on as a designer. James Goggin (see also pages 98–101) was an art director for the magazine and my boss at his studio (Practise).

**WHY DO YOU LIKE THIS PROJECT?**  
School projects always encourage an experimental approach, which enables the designer to think and act more deeply and more broadly with enough time.

**WHAT DO YOU DISLIKE ABOUT IT?**  
If I had had a bigger fund, I would have spread the map books out throughout public places for free to encourage citizens to linger and engage in public spaces.

**OUTCOMES**  
I learned how spaces, people and sounds are related and interact with each other. Also, how to represent the topic in print media with paper quality – size, weight, thickness, texture and sound.

### PROJECT SIMILARITIES THEN AND NOW

Both projects are firmly related to the relationships between real spaces and spaces of graphic media. I believe designing graphic media is comparable to constructing and composing architectonic elements. A piece of paper, an interactive and scrollable browser, or a transforming print format is a space given to designers. To get the essence of an idea, the designer must guide the audience to explore and experience the surrounding spaces.



### Project Then

## Hoon Kim (Why Not Smile)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

### Curiosity + Punctuality

#### YEAR OF PROJECT 2011

#### PROFESSIONAL PROJECT BRIEF

A Sustainable Future for the Exumas – Environmental Management, Design, and Planning is an international conference addressing both current strategies and future possibilities for the Exumas. The event was held by the Ministry of the Environment of the Commonwealth of the Bahamas in conjunction with the Bahamas National Trust and the Harvard University Graduate School of Design.

#### CLIENT

Harvard University Graduate School of Design, Cambridge (USA)

#### COLLABORATOR(S)

Two senior designers, one developer and one intern

#### TECHNOLOGY

Offset print, etc.

#### TIME SPENT

3 months

#### TYPEFACE

Pin – a typeface that Why Not Smile has been working on for many months; 15 weights in its family will be published soon. It is inspired by Pinball, a classic typeface found in an old Letraset catalogue.

#### WHY DO YOU LIKE THIS PROJECT?

Projects with real clients require a logical approach through specific processes and methodology, which leads to the best result within a given timeline.

#### WHAT DO YOU DISLIKE ABOUT IT?

We preferred a specific print skill for gradation colours, but couldn't find any printer to do it in the States. Consequently, the print quality was not that good. Now for the book, which is the last part of the project, we are trying to find better ways to represent gradations by mixing PMS and CMYK.

#### OUTCOMES

How to visualize space within various media is still something I am learning. I have thought a lot about how features can illustrate the real space: a minimal identity, print media with multiple pages that reflect the dimension of time, a website requiring various interaction and kinetic hierarchy, etc.

#### DO YOU TEACH?

Pratt Institute, New York (USA), Graduate Visual Communication Design Department, Graduate Thesis, and Harvard University, Cambridge (USA), Graduate School of Design, Portfolio and Graphic Design.

#### IS IT POSSIBLE TO TEACH DESIGN?

I always encourage students to be critical thinkers, focusing on design philosophy and methodology, as well as design authorship, as I learned at school. Graphic design is not only about visual substances. It meets a wide variety of studies and fields such as technology, new media, public environments, language, literature, philosophy, psychology and architecture. Hence, in courses, students need an organized curriculum focusing on how to analyze and establish correlations judiciously as an author and director.

#### FAVOURITE FOOD NOW

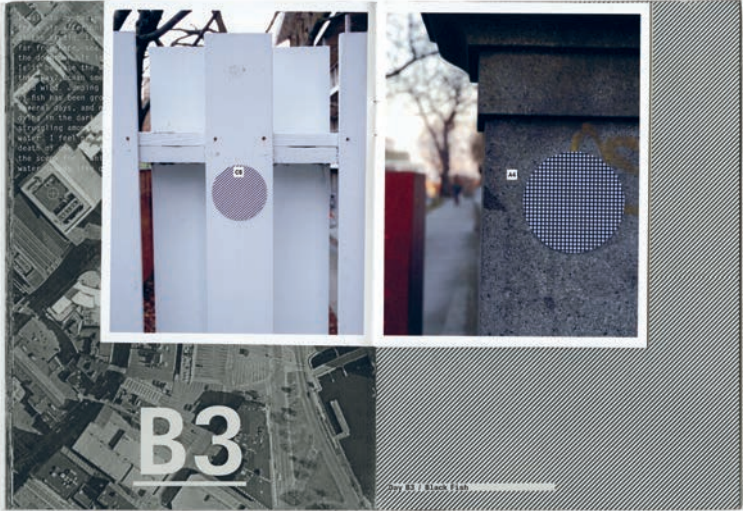
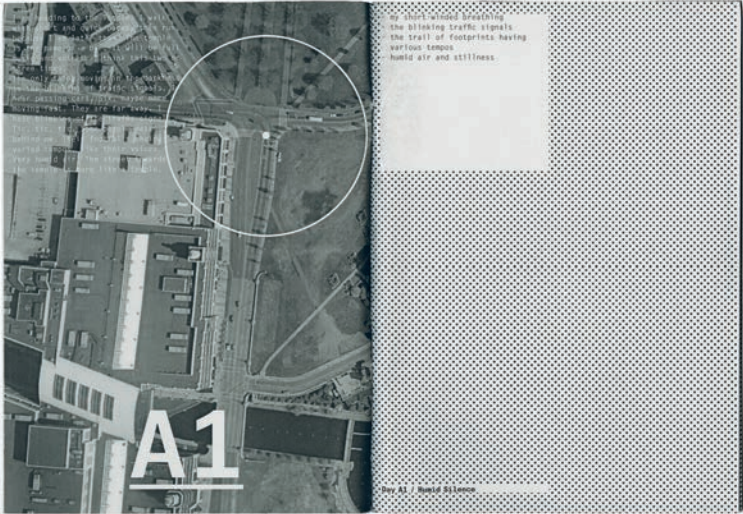
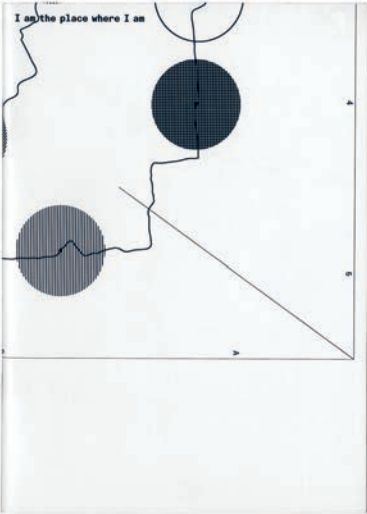
Korean BBQ

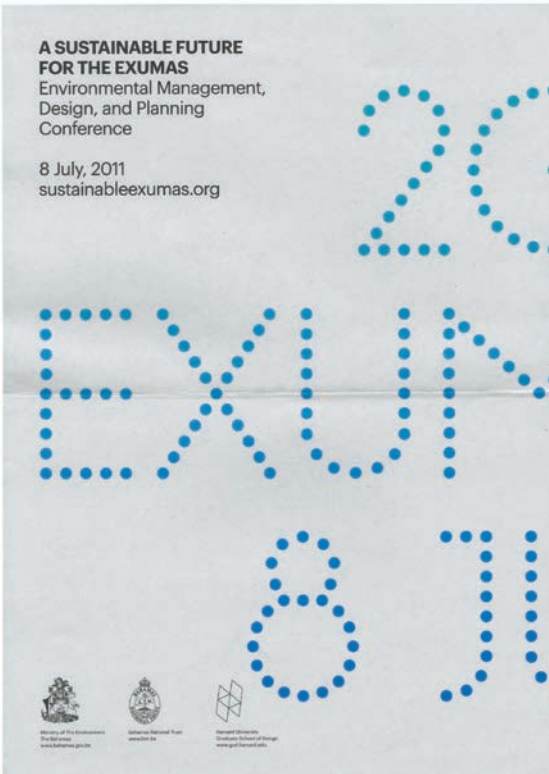
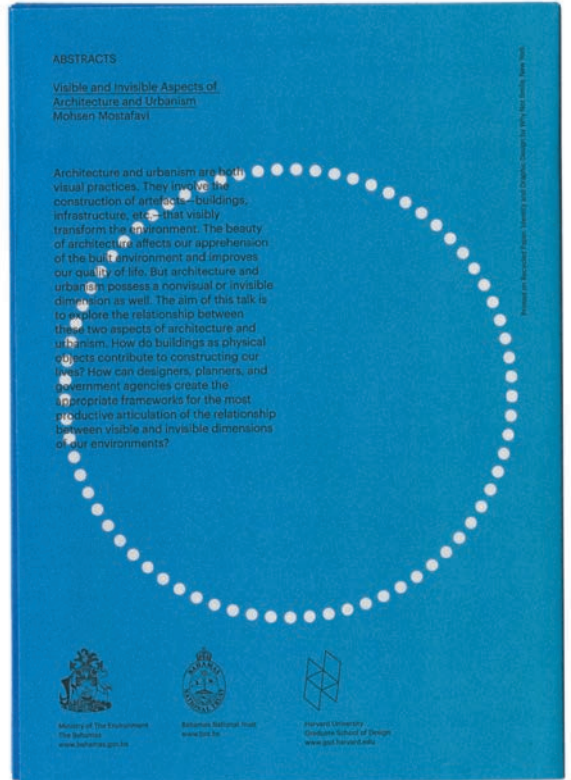
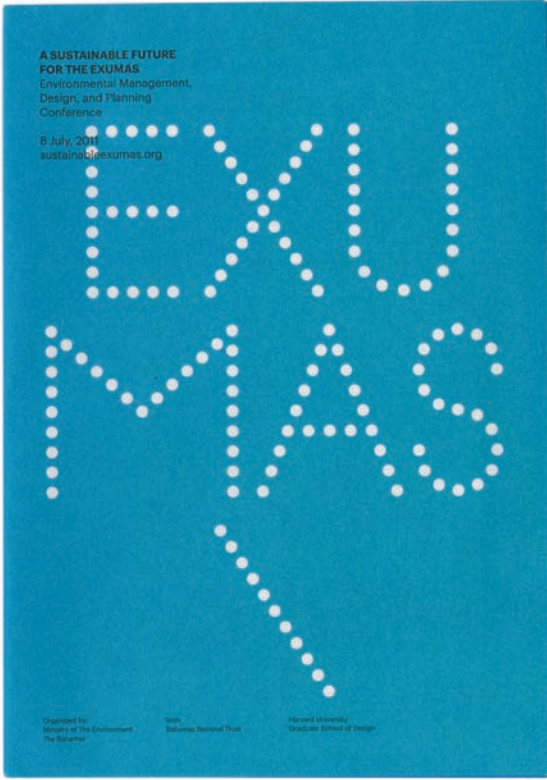
#### YOUR MOST VALUED POSSESSION NOW

Family and four external hard drives that sync twice a day automatically and still contain all the data in my life



### Project Now





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Be generous in experimentation and have confidence + Be honest about your work

### YEAR OF PROJECT 2003

#### STUDENT PROJECT BRIEF

A research project about Hangeul's each-phoneme system. For the project, I designed a new font based on the typeface that Kim-Do-Bong designed as a proposal for the each-phoneme writing system.

#### COLLEGE

Dankook University,  
Seoul (South Korea)

#### TUTOR(S)

Professors at the college  
and classmates of mine

#### COLLABORATOR(S)

Mostly classmates

#### TECHNOLOGY

Offset print for the poster and  
book

#### TIME SPENT

Approx. 3 months as a  
research project

#### TYPEFACE

Kim-Do-Bong Bold. I designed  
the font and, based on that,  
have since proposed a new  
Korean typeface system.

#### WHY DO YOU LIKE THIS PROJECT?

I was totally into the Korean  
typography system at that time.  
I wrote a B.F.A. thesis entitled  
The Possibility of Each-  
Phoneme System of Hangeul.  
I also designed a Korean  
typeface – Kim-Do-Bong,  
which has a different  
typographic system. I spent a  
lot of time writing the research  
paper and designing the font.

#### WHAT DO YOU DISLIKE ABOUT IT?

This was very time-consuming  
and I feel that it needs even  
more research to support the  
point I was trying to make.

#### OUTCOMES

Understanding Korean  
typography – its character,  
structure, system and history.

#### FEEDBACK

Positive: modernity, simplicity,  
dryness. Negative: simplicity,  
dryness, lack of function.

#### FAVOURITE FOOD THEN

Korean

#### YOUR MOST VALUED

POSSESSION THEN

Books



### Project Then

#### PROJECT SIMILARITIES THEN AND NOW

Formal approach of  
dealing with typography.

## Hyoun Youl Joe (Hey Joe)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

### Confidence and experimentation + Understanding co-workers' needs and thoughts (clients, editors, curators, artists, etc. ...)

#### YEAR OF PROJECT 2010

#### PROFESSIONAL PROJECT BRIEF

To design a poster, a postcard and the exhibition graphics for the exhibition *The Letter from Huynh Mai*.

This exhibition was created to remember the Vietnamese woman Huynh Mai, who was killed by her Korean husband.

#### CLIENT

The independent curator  
Jihye Kim

#### COLLABORATOR(S)

Curator: Jihye Kim; co-ordinators: Yoonyoung Kim, Hayoung Lee; photo and documentation: Jihye Ahn; artists: Kyungmi Kim, Sunmi Kim, Soorin Kim, Jisu Kim, Jin Kim, Junghyun Park, Hyewon Park, Jangmi Beak, Yurim Song, Hyejung Shim, Hyesook Yong, Jinsuk Kim, Gahyun Yoon, Woonyung Ja, Jangeun Cho, Nguyen Thi Chau Giang, Inkyung Huh

#### TECHNOLOGY

Offset printing for the book and poster, copperplate stamp for the postcard, rubber stamp for the exhibition design

#### TIME SPENT

Approx. 1 month

#### TYPEFACE

SM Gung Seo Regular,  
Courier Regular

#### WHY DO YOU LIKE THIS PROJECT?

I could somewhat understand how hard Vietnamese people's life is in Korea as foreigners, because I studied in the USA. The exhibition *The Letter from Huynh Mai* communicates not only a Korean bias towards strangers, but also the political-social tension between Korea and Vietnam.

#### WHAT DO YOU DISLIKE ABOUT IT?

After completing this project, I visited Vietnam for another related project. The work was done without having visited/experienced Vietnam before. Now that I have been there, I would totally redesign it all.

#### OUTCOMES

An understanding of how to work/collaborate with others (curators, artists, photographers, clients).

#### FEEDBACK

Simplicity, symbolic meaning.

#### DO YOU TEACH?

Graphic Design and Editorial Design at Dankook University and Kookmin University, Seoul (South Korea).

#### IS IT POSSIBLE TO TEACH DESIGN?

Most Korean students studying graphic design have great difficulty in solving problems by themselves, since their attitude to learning is a passive one. I quite often see beautifully executed results, but the causal relationship between process and outcome is unclear and insufficient. As a tutor at college, I try to create an active environment through diverse discussions.

#### FAVOURITE FOOD NOW

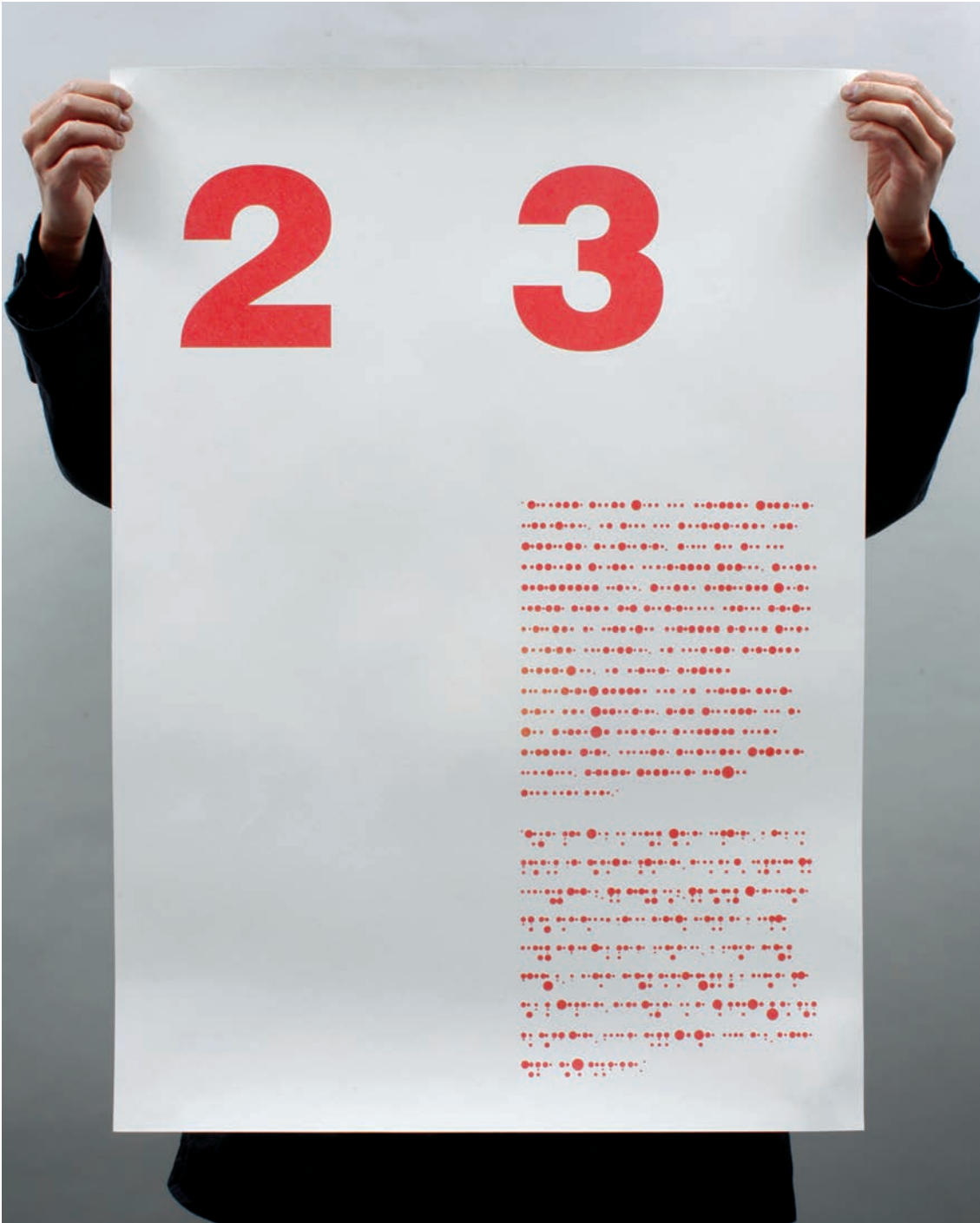
Seafood, Korean and Japanese

#### YOUR MOST VALUED POSSESSION NOW

Books and my works



## Project Now

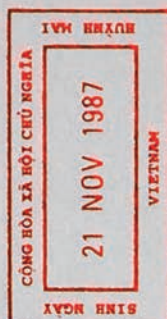


# 후인마이의 편지

THE LAST LETTER FROM  
HUYNH MAI

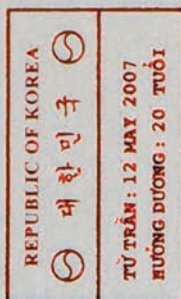


SPACE:  
KTEG SANGSANG  
MADANG  
121-838



A FICTION FOR  
KOREAN OF  
MULTICULTURAL  
SOCIETY

DATE:  
2011.01.07 (FRI) -  
02.15 (TUE)



OPENING:  
2011.01.07  
6PM



2007



A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Sketch, sketch, sketch + Don't fall in love with your ideas

YEAR OF PROJECT  
1996

STUDENT PROJECT BRIEF  
As part of a year-long graduation project, we were meant to identify a need or issue and propose a solution. The brief I set for myself was to shed some light on the reasons behind the impending collapse of wild salmon stocks on the western coast of Canada. Title of work: Spirit in the Water.

COLLEGE  
Emily Carr Institute of Art & Design, Vancouver (Canada)

TUTOR(S)  
Deborah Shackleton

TECHNOLOGY  
Pen and paper,  
Macromedia Director

TIME SPENT  
No idea

TYPEFACE  
Officina

FAVOURITE FOOD THEN  
Good home-made food

YOUR MOST VALUED  
POSSESSION THEN  
Walkman

WHY DO YOU LIKE THIS PROJECT?  
I still think the concept is strong.

WHAT DO YOU DISLIKE ABOUT IT?  
I would design it differently.

OUTCOMES  
It is one of the most memorable 'aha' moments of my student life. I would say I learned the meaning of concept while working on that project. What you might call the 'penny dropping'.

FEEDBACK  
Mostly positive due to the use of technology and the ties between native folklore and scientific reality.



Project Then

PROJECT SIMILARITIES  
THEN AND NOW  
**Both display a desire to balance concept/idea and craft/materials. I still believe that strong ideas can be rendered beautifully and that this combination is the most desirable. This is not an original thought, but nevertheless it's one that fuels my approach to design. When I further develop my processes and technical abilities, the work steadily improves and remains fulfilling.**

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Curiosity + Tact

## YEAR OF PROJECT

2010

## PROFESSIONAL PROJECT BRIEF

To design a functional programme for the CPA's biennial conference

## CLIENT

Canadian Payments Association

## TECHNOLOGY

Pen and paper, CS4

## TIME SPENT

About 45 hours

## TYPEFACE

Akkurat

## WHY DO YOU LIKE THIS PROJECT?

The cover works nicely by subtly underlining the theme of the conference.

## WHAT DO YOU DISLIKE ABOUT IT?

There are always details I wish to tweak after the fact.

## OUTCOMES

That having clients who trust you and value your work leads to more enjoyable and better work.

## FEEDBACK

Positive feedback for use of materials and usability.

## FAVOURITE FOOD NOW

Good home-made food

## YOUR MOST VALUED POSSESSION NOW

MacBook Pro  
(sad, I know)



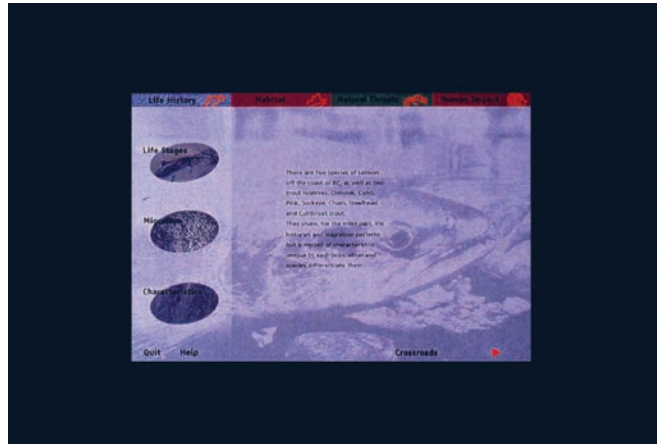
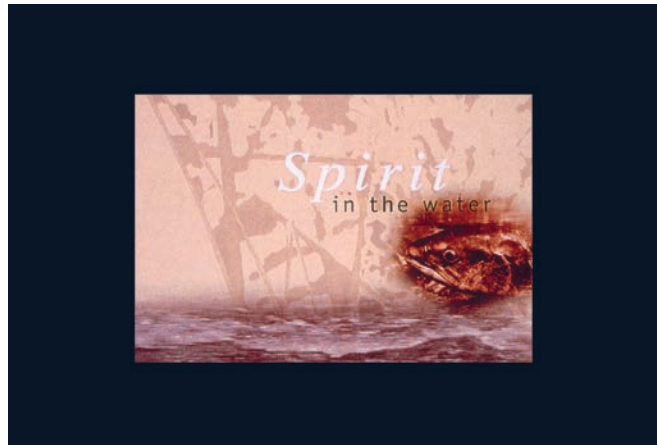
## Project Now

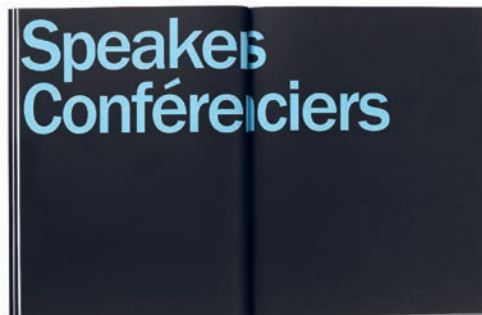
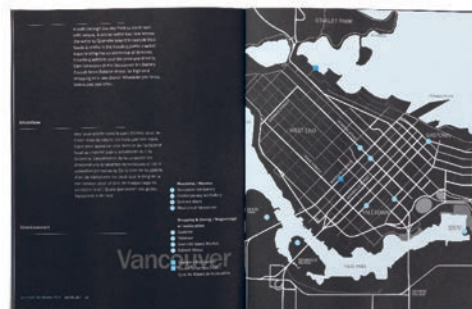
## DO YOU TEACH?

Varied course at Emily Carr University of Art & Design (Canada). Currently 4th year of BA, Advanced Print Publications.

## IS IT POSSIBLE TO TEACH DESIGN?

It is possible to teach the principles of design as well as its history and evolution in context. A student only becomes a designer when they internalize the principles and connect them to their own life experience and approach to develop their own voice. But that's only my opinion. I happen to teach design and try to balance technical apprenticeship with idea development methodologies. I've observed that there seems to be no time for formal client-management tips. Perhaps that's for the best?





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Keep studying + Beware of graphic design

### YEAR OF PROJECT

1998

### STUDENT PROJECT BRIEF

Open brief, edition of 5×50 postcards printed during letterpress classes at RCA with Alan Kitching. My idea was to take the grid of a revolving postcard rack (5 columns by 10 rows = 50 cards) and place it over a map of the world. From each grid square, a major city or body of water was chosen. Each name was typeset letterpress – cities printed with red, waters with blue. Five sets of 50 postcards were produced, and then set out geographically onto the rack, top to bottom (north to south) and around the five columns, east to west. A 51st card was also printed, titled *In Transit*. This was the name of the project, but also documented the unseen transit of a postcard navigating its way from the sender to the recipient.

### COLLEGE

Royal College of Art, London (United Kingdom)

### TUTOR(S)

Alan Kitching

### TECHNOLOGY

Letterpress

### TIME SPENT

2 weeks (approx.)

### TYPEFACE

Helvetica

### WHY DO YOU LIKE THIS PROJECT?

This is a project I could still imagine doing today; there is nothing I would change. A lot of my work relies on serendipity and chance. Here it involved coming across an old postcard rack in the Holborn area of London, outside a pharmacy that had closed down. I eventually pulled it in to my studio at the RCA, and it sat there for many months before I came up with a project to make use of it. The postcard project involved many themes that recur in my work: the postcard as a valid medium, alternative cartographic representations of the world, attempts at making graphic manifestations of a sense of place, and at making the intangible visible (the transitional state of a postcard between dispatch and delivery).

### FAVOURITE FOOD THEN

Japanese

### YOUR MOST VALUED POSSESSION THEN

My Ricoh GR 35mm camera

### OUTCOMES

An appreciation for letterpress, and the basic act of actually printing the work you've typeset as a designer. The project was one of several I made at the RCA that connected printed matter to a conceptually logical spatial situation: here, a revolving postcard rack, suggesting a spinning globe.

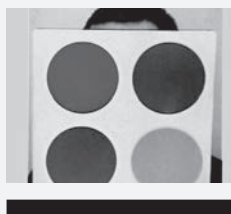
### FEEDBACK

No negative feedback.

### PROJECT SIMILARITIES THEN AND NOW

There is a certain consistent logic in typeface choice, which you can find in a lot of my projects. For *In Transit*, I wanted the postcards to feel generic, the idea of the postcard as a touristic proof of location ('I was really here') distilled to its logical graphic conclusion: just a place name printed on a blank card, no picture necessary. Helvetica Bold worked for this, and, if I recall correctly, the main reason could well have

been the fact that the set of Helvetica lead type contained enough characters for me to set up all 50 postcards without having to take the settings apart for different place names. The two colours of red for cities and blue for seas were borrowed from general map and atlas colour palettes. For *Interstate*, the road signage of the USA and The Netherlands dictated type choice without having to really think about it. The colours were an admittedly obvious combination of stars and stripes, Dutch flag and a slight De Stijl reference with the yellow. Again, these self-determined parameters set up a rational system that allowed me to avoid worrying about such design distractions as typeface and colour choice.



## Project Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## For both: Studiosness

YEAR OF PROJECT  
2010

PROFESSIONAL PROJECT BRIEF  
Self-published postcard, announcing my studio and family move from Arnhem to Chicago, printed on a Ricoh colour stencil duplicator at Knust in Nijmegen, The Netherlands, on my very last day before leaving for the USA.

CLIENT  
Myself

TECHNOLOGY  
Ricoth Priport JP8500  
Digital Duplicator

TIME SPENT  
1 day (approx.)

TYPEFACE  
Interstate

WHY DO YOU LIKE THIS PROJECT?  
I'll take any chance I can get to make more postcards, and it is of course a logical format for a moving card. Since high school, the typefaces I have most appreciated have been vernacular, engineered (rather than necessarily 'designed') specimens. Having moved around a lot growing up, the subtle differences in commonplace typographies like road signage and car licence plates drew my attention as the first indicators of cultural difference when arriving in a new country.

FAVOURITE FOOD NOW  
Probably still Japanese – or Korean

YOUR MOST VALUED  
POSSESSION NOW  
My Ricoh GR Digital II camera

The typeface (actually the FHWA Series fonts, aka 'Highway Gothic' developed by the United States Federal Highway Administration in the 1940s) is one that I grew up with when visiting the USA, and from my early years in Australia and New Zealand, where the font is also used for road signage. In its contemporary Hoefer & Frere-Jones redrawn format, the font was overused (UK supermarket chain Sainsbury has plastered its branches with it for years) and is therefore not one I would ever really use myself. But given that the font is also used on Dutch road signage, it seemed appropriate to acknowledge this little-known Dutch–American design connection. Hence the postcard's title: Arnhem–Chicago Interstate.

WHAT DO YOU DISLIKE ABOUT IT?  
The Ricoh's yellow ink is slightly too bright, making 'Chicago' a bit difficult to read.

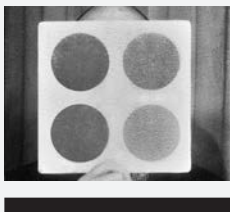
OUTCOMES  
I was finally able to spend some time at Knust, the stencil-printing part of Extrapool, an experimental art/sound/print arts and residency centre in Nijmegen. It was a place I'd admired from afar, and then visited a few times with Werkplaats students. But it

was only in my last days of living in The Netherlands that I was finally able to print a project with them. I asked Joyce, the resident printing expert, a lot of questions about stencil printers, inks and comparisons between Ricoh and Riso models (the two main Japanese companies that manufacture stencil printers). As a result, I hired a new Riso MZ 1090U – one of my first acts as Director of Design, Publishing and New Media upon arriving at the Museum of Contemporary Art Chicago.

FEEDBACK  
No negative feedback.

DO YOU TEACH?  
Intermittent and itinerant visiting critic and lecturing. Most recently: CalArts (California Institute of the Arts), Valencia (USA); Elam School of Fine Arts, Auckland (NZ); Konstfack, Stockholm (SE); ISIA (Istituto Superiore Industrie Artistiche), Urbino (Italy); Werkplaats Typografie, Arnhem (NL); ArTEZ Institute of the Arts, Arnhem (NL); ECAL (Ecole cantonale d'art de Lausanne), Lausanne (CH). Lecturing about typography, graphic design, contemporary art, design history and theory, and architecture.

IS IT POSSIBLE TO TEACH DESIGN?  
I think there has to be something to start with, a certain instinct, motivation and interest. A lot of what I consider to be good design involves a capacity for reading, critical thought, writing and research. And a wide-ranging knowledge of design and art history, philosophy, critical theory, cultural studies, literature, film, etc. I'm still trying to catch up in this regard, and think that a much more rounded liberal arts programme should be taught as a fundamental part of any graphic design programme. It is possible to teach typography, however, and I'm amazed how many contemporary graphic design courses seem to leave this part out. In the same way that I think graphic design study should involve all of the aforementioned fields, I also think typography should be taught across all other fields: in art, architecture, English literature, law, science, etc. It's the foundation of written language, crucial for everyone to have a good understanding of.

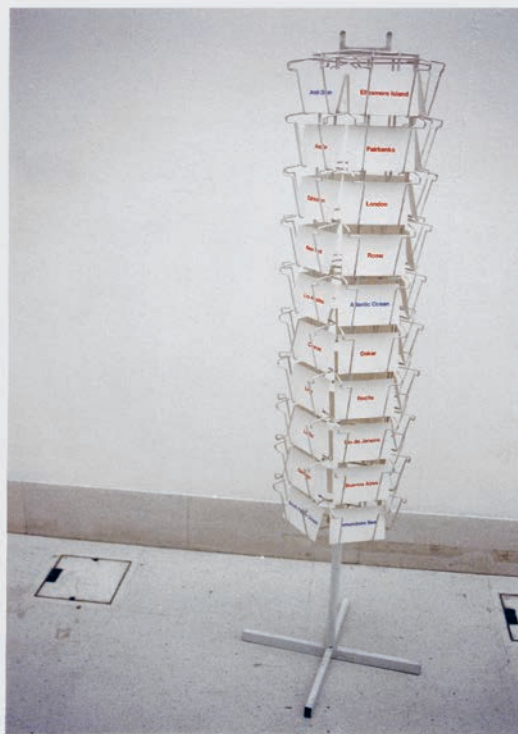


## Project Now

# In transit

## Barents Sea

# Los Angeles





**James Goggin**  
**Course Director**  
**Werkplaats Typografie**  
**Agnietenplaats 2**  
**6822 JD Arnhem**  
**The Netherlands**  
**james@**  
**werkplaats typography.org**

**Design Director**  
**Museum of**  
**Contemporary Art**  
**220 East Chicago Avenue**  
**Chicago IL 60611**  
**United States of America**  
**jjoggin@mcachicago.org**

**James Goggin**  
**Shan Connell**  
**Beatrix & Audrey**  
**Amsterdamseweg 122a**  
**6814 GH Arnhem**  
**The Netherlands**

**5320 Thayer Street**  
**Evanston IL 60210**  
**United States of America**  
**studio@practise.co.uk**

**www.practise.co.uk**

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

**You suck – use this status wisely, then it's only temporary + It's a long-distance run, not a sprint**

## YEAR OF PROJECT

1998

## STUDENT PROJECT BRIEF

Create a magazine, with cover and interior spreads

## COLLEGE

Staatliche Akademie der Bildenden Künste Stuttgart (Germany)

## TUTOR(S)

Prof. Pospischil

## TECHNOLOGY

Freehand/Photoshop

## TIME SPENT

1 week

## TYPEFACE

Handwriting in Freehand with Wacom tablet

## WHY DO YOU LIKE THIS PROJECT?

Other than a faint romantic feeling for my first cover design assignment in school, nothing.

## OUTCOMES

I remember that specific little rush one gets when creating.

## FEEDBACK

Nothing in particular.

## FAVOURITE FOOD THEN

Anything from the students' cafeteria

## YOUR MOST VALUED

## POSSESSION THEN

My computer



**Project Then**

## PROJECT SIMILARITIES THEN AND NOW

Obviously the reduced colour palette, with mainly black type on white, as well as a generally very playful approach. I am still not good with colours, it seems.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Curiosity and openness + Staying open and curious

## YEAR OF PROJECT

2006

## PROFESSIONAL PROJECT BRIEF

Catalogue design for the  
Guggenheim's biannual  
Hugo Boss Art Prize

## CLIENT

The Guggenheim  
Foundation

## TECHNOLOGY

Illustrator/InDesign

## TIME SPENT

3 months, on and off

## TYPEFACE

Akzidenz Grotesk

## WHY DO YOU LIKE THIS PROJECT?

This is still one of my favourite  
projects, due to the complete  
lack of intellectual construct  
in its creation.

## OUTCOMES

See opposite page (then),  
only stronger.

## FEEDBACK

Positive throughout.

## FAVOURITE FOOD NOW

Anything but from the  
students' cafeteria

## YOUR MOST VALUED

POSSESSION NOW  
My health



## DO YOU TEACH?

I teach at Parsons  
School of Design in  
New York (USA),  
a class about 'process',  
and I frequently hold  
workshops, also on  
'process'.

IS IT POSSIBLE TO  
TEACH DESIGN?

Yes, but I can't offer  
any proof yet.

### Project Now





Julie Gayard

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

Have fun with the projects and  
your fellow students +  
Take the fun seriously

YEAR OF PROJECT

1994

STUDENT PROJECT BRIEF

Describe your journey  
to college through  
typography

COLLEGE

Camberwell College  
of Arts, London (United  
Kingdom)

TUTOR(S)

Darren Lago

TECHNOLOGY

Pen on paper, photocopier

TIME SPENT

2 weeks

TYPEFACE

No particular fonts –  
photocopied fonts, drawn  
fonts, handwriting,  
typewriter (no computer  
yet)...

WHY DO YOU LIKE THIS PROJECT?

The directness of it. I took  
the brief literally, with a twist:  
I let the journey describe  
itself through typography:  
the movements of the tube  
itself are drawing the lines of  
the letters; my hand is just  
holding the pen.

WHAT DO YOU DISLIKE ABOUT IT?

Why is it just a big page  
full of sketches? Why didn't  
I turn it into a font?

OUTCOMES

I remember enjoying the  
looseness of the lines, and the  
fact that I was not controlling  
the pen but the shakings of  
the tube was. It felt childish  
but good. Maybe it felt  
refreshing compared to other  
projects that were usually  
more idea-based.

FEEDBACK

My friend Ed Gill, also a  
student at Camberwell and  
a graffiti artist, really liked an  
'F' of it. I enlarged it.

ANYTHING ELSE

Sometimes the pressures  
of a deadline force you to be  
intuitively effective with  
minimum effort and time!

FAVOURITE FOOD THEN

-

YOUR MOST VALUED

POSSESSION THEN

-



Project Then

PROJECT SIMILARITIES  
THEN AND NOW

Obviously the hand-  
drawn type, both small  
doodles blown up  
much bigger. But also:  
the stripped-bare  
looseness and lightness  
of both of them,  
the childish style.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## For both: Enthusiasm

## YEAR OF PROJECT

2008

## PROFESSIONAL PROJECT BRIEF

Design record sleeves for a series of 12-inches called Based On Misunderstandings – with a crafty feel and cheap production

## CLIENT

Sonar Kollektiv Records

## COLLABORATOR(S)

Jutojo Partners Toby Cornish and Johannes Braun

## TECHNOLOGY

Pen on paper, scanner, Photoshop and InDesign, press plant for record sleeves

## TIME SPENT

2 weeks

## TYPEFACE

Avenir, Akzidenz Grotesk, Century Gothic...

## WHY DO YOU LIKE THIS PROJECT?

The lightness of it. And the fact that I did it almost absent-mindedly, like a doodle, and they liked it instantly.

## WHAT DO YOU DISLIKE ABOUT IT?

The fact that the three covers from the series are all slightly different on the back. I don't remember why; I think the artist wanted slight changes, or it was cheaper to not print the whole back solidly? I wonder...

## OUTCOMES

Finding that I should draw more often and that it is refreshing to do something very intuitive and quick, effortless yet effective.

## FEEDBACK

It's unreadable! But that's the point ('based on misunderstandings') – so it's OK.

## ANYTHING ELSE

See answer opposite (then).

## DO YOU TEACH?

No.

## IS IT POSSIBLE TO TEACH DESIGN?

I think teaching design should be a mix of design theory, technical and craft skills, and learning how to develop ideas. At Camberwell College I learned to think of graphic design in a wider sense – that it is not just layout and typography, but also an idea, which can be communicated through a performance, a song, a photo, a film... which was mind-opening, but also confusing sometimes. I think I got lost in all the possibilities sometimes and probably that's why my projects never came to an actual final stage!

## FAVOURITE FOOD NOW

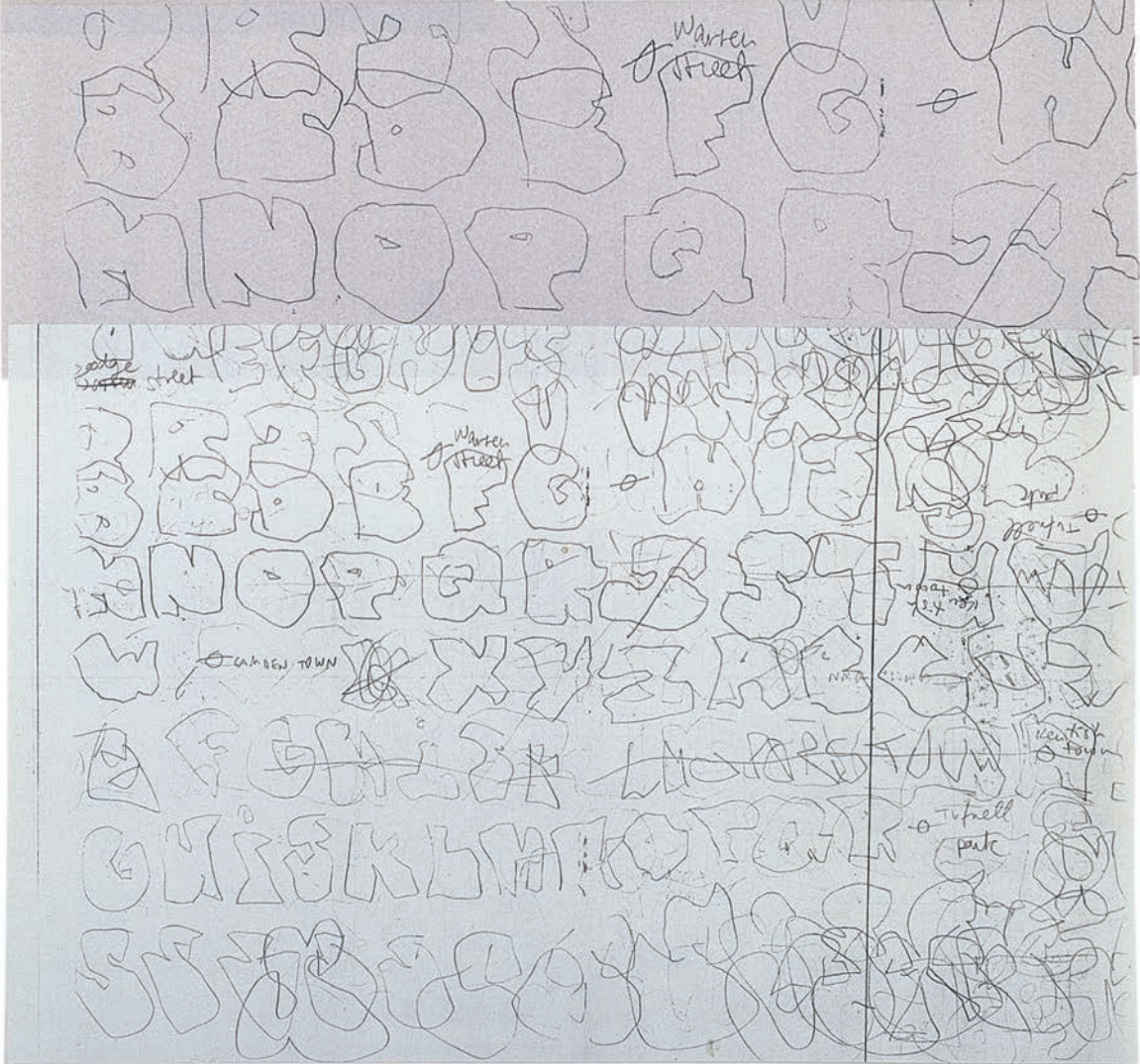
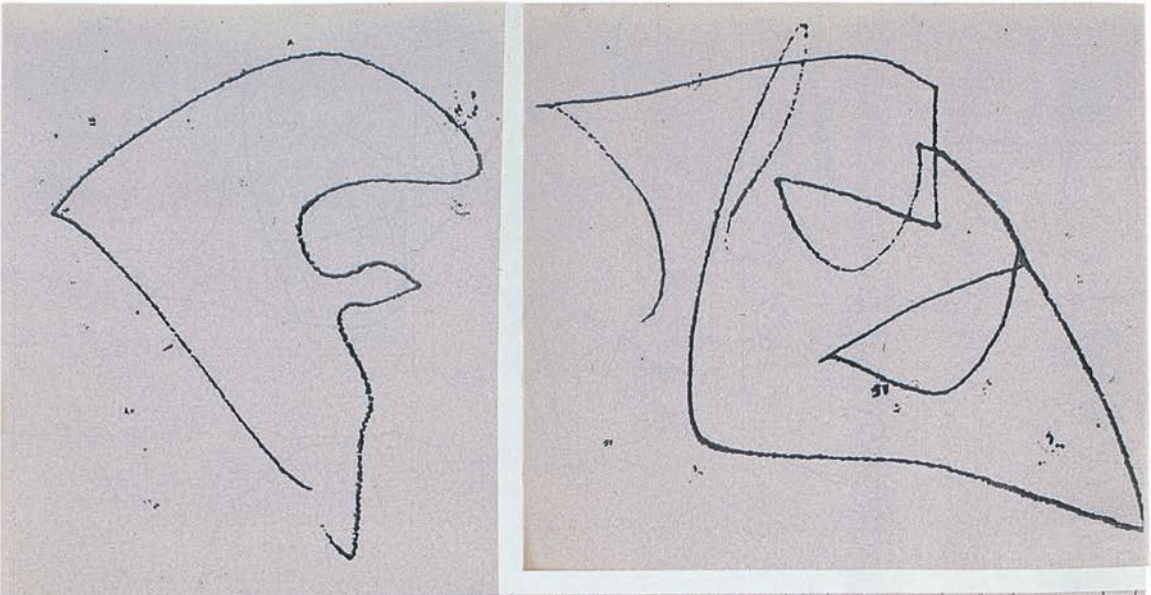
-

## YOUR MOST VALUED POSSESSION NOW

-



## Project Now



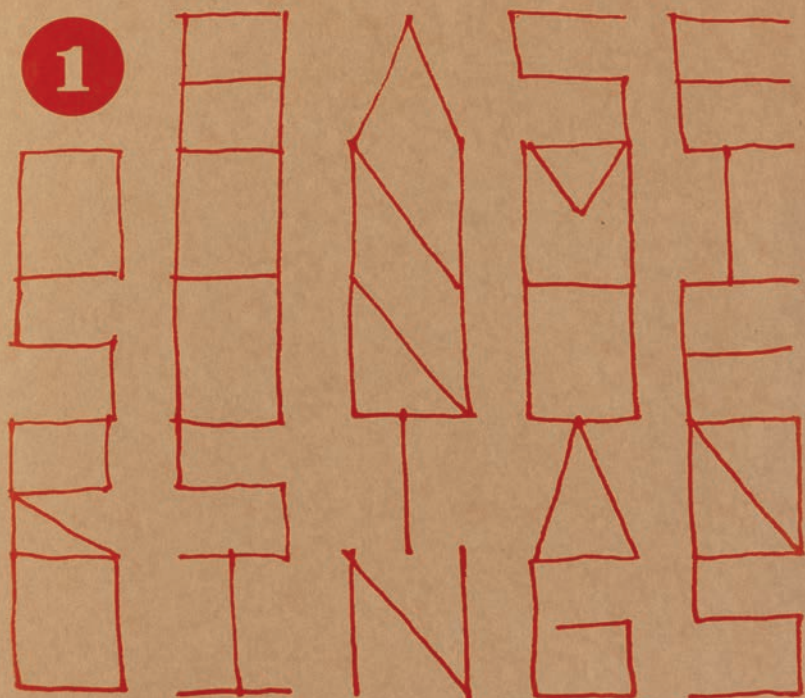
A SOULPHICTION

GHANA WADADA (THE LOST MEN REMIX)

B EVA BE FEAT. PEGAH FERYDONI

SHE WALKS ALONE (MARCUS WORGULL REMIX)

1



A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Follow your own path + Don't do it for the money or glamour – neither will come true

### YEAR OF PROJECT 1998

#### STUDENT PROJECT BRIEF

The visualization of music, taking three different genres (pop, jazz, classical); this work represents the album *Tabula Rasa* by Arvo Pärt

#### COLLEGE

Central Saint Martins  
College of Art & Design,  
London (United Kingdom)

#### TUTOR(S)

Chris Corr

#### TECHNOLOGY

35mm black-and-white  
photography and  
screenprint

#### TIME SPENT

1 month

#### TYPEFACE

If only I could  
remember...  
maybe Times?

#### WHY DO YOU LIKE THIS PROJECT?

I like the simplicity of it, which works well with the music it is meant to capture; the bowls were photographed in a staircase in Prague, where they were placed to catch raindrops leaking through the ceiling – in the last piece of *Tabula Rasa* is a passage that is very reminiscent of dripping water.

#### WHAT DO YOU DISLIKE ABOUT IT?

I would probably change the typography a little now, but on the whole, I still like it very much.

#### OUTCOMES

I learned that you can't control everything: I had gone through a long and tedious process of setting up an image that I had had in my mind to capture the mood of the music; it was a staged studio shot that finally felt lifeless and contrived and had very little in common with the recording I tried to visualize, which has a certain lightness and depth hard to put into two dimensions. At the end of the album, if you listen very carefully, you can hear the musicians leave the room one by one – it was that sort of 'reality' that was missing.

Desperate for some sort of solution, I went through my archives of photographs and came across this image, which I'd taken on a spur of the moment, and I realized that this photograph had everything that I'd wanted to recreate in the studio. In short, it was perfect, and I learned that sometimes you have to discard all your previous ideas and let life take over to find a solution to a project. I also believe that it was this image that got me accepted to the MA course at the RCA, since the head of the course back then was a huge fan of the album by Arvo Pärt and could obviously relate to my interpretation.

#### FEEDBACK

The image was part of the visual aspect of my BA thesis on the visualization of sound; it received very good feedback from my tutors, as far as I can remember.

#### PROJECT SIMILARITIES THEN AND NOW

Visually, they definitely share a certain aesthetic that is reduced and controlled, but also very graphic and composed. Even though I was a student in graphic design, I quickly discovered that I was more interested in the image-making side of design – namely photography – than in typography or layout. At college, I still wanted to learn as much as possible about everything, so I tried to combine photography with other areas, such as typography and screenprinting in this example. Later you learn that you need to focus to go further, deeper, so I eventually decided to concentrate on photography. But I think that my background in graphic design is still very visible in the work that I produce today, even though I do not consider myself to be a designer anymore.

#### FAVOURITE FOOD THEN

Pasta with tuna

#### YOUR MOST VALUED POSSESSION THEN

My Nikon camera



### Project Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Insistence and genuineness + Insistence and detachment

### YEAR OF PROJECT 2010

### PROFESSIONAL PROJECT BRIEF

One image from the self-initiated portraits series *Typologies 03: The Nameless – Iran Orphans*, which assembles portraits according to varying parameters

### CLIENT

Self-initiated

### TECHNOLOGY

Medium-format colour photography

### TIME SPENT

3 weeks

### WHY DO YOU LIKE THIS PROJECT?

I like the simplicity of it, where you rely simply and purely on your subject, without any additional effects or tricks; the distanced posture of the photographer versus the obvious humanity of the portrayed.

### OUTCOMES

This image and this series made me change my mind about where I want to go with my photography; after working for ten years in mainly editorial photography, which is very close to graphic design in terms of working to a given brief, finding the best possible solution to a problem within a given set of circumstances, this series made me want to work in a different environment to have more freedom to produce images that will stand on their own.

### FEEDBACK

The image hasn't really been exhibited yet, so there's been little feedback so far.

### ANYTHING ELSE

Funnily enough, with *mono.kultur*, we just finished our latest issue on ECM records, who published the *Tabula Rasa* album. So another circle comes to an end.

### FAVOURITE FOOD NOW

Schnitzel

### YOUR MOST VALUED POSSESSION NOW

My Leica camera



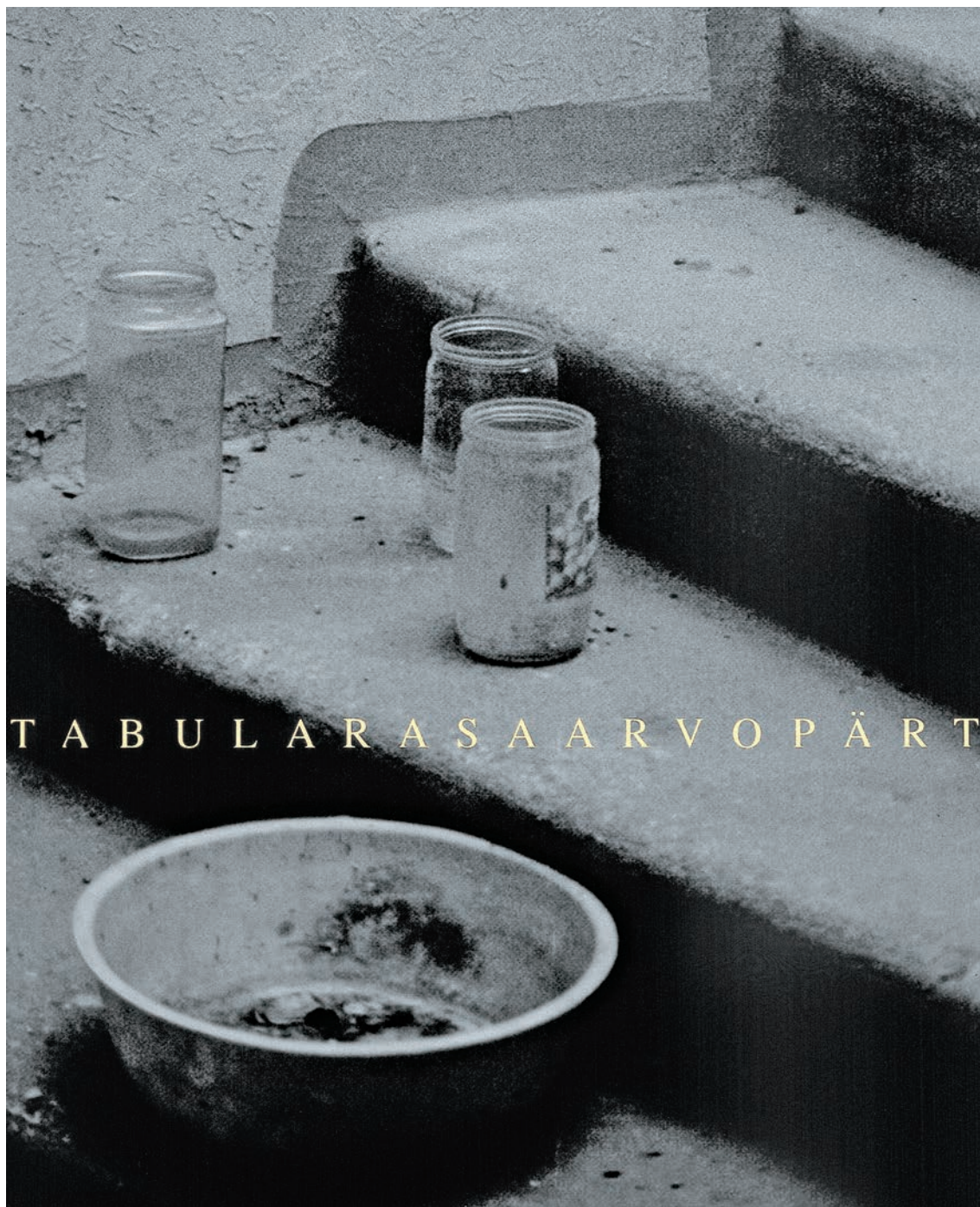
## Project Now

### DO YOU TEACH?

**No – only individual workshops, mainly at Bezalel Academy in Jerusalem (Israel).**

### IS IT POSSIBLE TO TEACH DESIGN?

**Yes, I do. I learned a lot at college, namely to sharpen a sense for aesthetics and composition, but also how to develop and edit ideas, to find my own personal approach. I think design teaching needs to maintain an individual approach, to let students build their own style and creative process. And to develop a sense for quality – what is good and what isn't.**



T A B U L A R A S A A R V O P Ä R T



A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Acquire skills + No warning

## YEAR OF PROJECT

1953

## STUDENT PROJECT BRIEF

Experimental typography  
project using found items  
of letterpress

## COLLEGE

Central School of Arts &  
Crafts, London (United  
Kingdom)

## TUTOR(S)

Edward Wright

## TECHNOLOGY

Letterpress

## TIME SPENT

3 hours

## WHY DO YOU LIKE THIS PROJECT?

Because I like making  
creatures out of anything.

## WHAT DO YOU DISLIKE ABOUT IT?

Nothing, I love it.

## FEEDBACK

Edward Wright, who ran the  
project, loved it.

## ANYTHING ELSE

I have always seen monsters  
(and I'm sure I'm not the only  
one) in the most mundane of  
materials. In 1953 it was spare  
bits of type matter; in 2009  
it was fire hydrants.

## FAVOURITE FOOD THEN

Tomato soup

YOUR MOST VALUED  
POSSESSION THEN

My portable radio



### Project Then

PROJECT SIMILARITIES  
THEN AND NOW  
**Monsters.**

58

Ken Garland

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## For both: An open mind

### YEAR OF PROJECT

2009

### PROFESSIONAL PROJECT BRIEF

I set my own brief.

Wherever I go in the world, I look out for fire hydrants that excite me

### CLIENT

Self-initiated

### TECHNOLOGY

Photography

### TIME SPENT

3 months

### WHY DO YOU LIKE THIS PROJECT?

The Jewish fire hydrant excited me particularly, as it had 'chutzpah'.

### FEEDBACK

People email me about the book to tell me they love it.

### FAVOURITE FOOD NOW

Gambas al aquillo  
(giant prawns in garlic)

### YOUR MOST VALUED

### POSSESSION NOW

My cheap digital camera



### DO YOU TEACH?

Currently at University of Brighton (UK), Visiting Professor in Graphic Design. Overall 53 years as a teacher.

### IS IT POSSIBLE TO TEACH DESIGN?

Skills and relations between arts.

## Project Now





## Kirsty Carter

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## None

YEAR OF PROJECT  
2001

## STUDENT PROJECT BRIEF

This project was set to choose an example of rationalist graphic communication and a contrasted example of its 'irrational' counterpart. I chose Tufte/Duchamp, Duchamp/Tufte, Esoteric/Exoteric. Edward Tufte (author of *Visual Explanations*) represents for me the extreme of the scientific analysis of visual problems. He intends a clarity of expression, an immediacy of communication. Marcel Duchamp intended his *Large Glass* to reveal its secrets through slow release with a deliberate obscurity of expression. His analysis of visual problems was highly personal, even eccentric.

## STUDENT PROJECT BRIEF CONT.

What if Tufte chose to express a visual analysis using Duchamp and vice versa? My study of the two artists suggests that my previous perception of them as extremes was an oversimplification. They share similar methods of creativity.

## COLLEGE

University of Brighton  
(United Kingdom)

## TUTOR(S)

Daniel Eatock (see also pp. 58–61), Frank Philippin (see also p. 256), Lawrence Zeegen

## TECHNOLOGY

Freehand, QuarkXpress

## TYPEFACE

Helvetica Neue Bold,  
Helvetica Neue Medium

## WHY DO YOU LIKE THIS PROJECT?

This was the beginning of many projects in my last year at Brighton University where I was exploring my interest in conceptual art, reading, gaining knowledge about contemporary art. This was a very positive time.

## WHAT DO YOU DISLIKE ABOUT IT?

The visual language of this project is very pragmatic, dry and lacks real feeling; the visualization of the design was not my top priority. It was an exercise in research and dealing with information. Of course now, both the concept and visualization of my projects fit better together, I am more confident designing. My last year at Brighton was a lot about experiments and research and why I wanted to continue my education and go straight into postgraduate studies, as it was clear to me I was still developing, and my very particular way of being a designer, bringing together my interests.

PROJECT SIMILARITIES  
THEN AND NOW

The strongest similarity is of course the subject matter. I never wanted our studio or myself to develop a distinct visual style; the project is born from research and content that determines its form. For example, each of the projects are approached typographically in very different ways, a justified sans-serif compared with a sans-serif left-aligned book and that is just the beginning. People work with us because of our approach, not because they want a particular visual style. Every project ends up looking so different because they are often very different projects. More importantly, the book feels more confident and uses colour!

## FAVOURITE FOOD THEN

I've always kept a very balanced diet. It makes me happy to eat well. When I had little money, food was...

(Cont. opposite – now)

YOUR MOST VALUED  
POSSESSION THEN

All my Apple products and I am not ashamed to admit it. I love my iPad, iPhone, MacBook Pro. I have had a Mac since I was 13 years old



## Project Then

## Kirsty Carter (A Practice for Everyday Life)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

To explore +  
To keep exploringYEAR OF PROJECT  
2010/11

PROFESSIONAL PROJECT BRIEF  
Exhibition Histories book series. To produce 15 books, each dedicated to a contemporary art exhibition since 1955, publishing 3 books per year and feeling like a book series with a target audience of academics, curators and students.

## CLIENT

Lucy Steeds, Teresa Gleadsove, Pablo Lafuente, Charles Esche (Afterall Books)

## COLLABORATOR(S)

A Practice For Everyday Life (the whole studio was involved in some shape or form)

## TECHNOLOGY

Adobe InDesign, Photoshop

## TYPEFACE

Adobe Garamond Regular, Adobe Garamond Italic, Neuzeit Office Bold, Neuzeit Office Italic, Neuzeit Office Regular

## WHY DO YOU LIKE THIS PROJECT?

This was one of my favourite projects we produced in 2010 – the series seems to sum up our passion, love and interest in contemporary art. The research/history and our growing knowledge of this subject is what perhaps makes our studio somewhat specialist in this field. This is one of the first publications we have designed that is now printing its 2nd edition; I am sure that is a sign of success!

## DO YOU TEACH?

I have never had a regular teaching position at any college, but I have been a visiting lecturer and lectured at many. One or two years into A Practice for Everyday Life, we were regularly asked to teach, but we (Emma Thomas and I) both felt we weren't ready to teach then and how much knowledge we could really pass on at that point. Now it's perhaps a different story. We did and still do often teach in the capacity of lecturing and workshops. I have taught at many different institutions and different kinds of students all over the world. We love this way of teaching, where you can set workshops, give a huge amount of enthusiasm and input into a brief to get the students thinking; it makes us excited to see what they will produce. The only trouble is that we never build up a relationship with any of the students, which I am sure is where the real joy begins!

IS IT POSSIBLE TO  
TEACH DESIGN?

Of course! I think it is an incredible education, a design education. It was time to evolve, experiment, research, collect, investigate and learn. Some of my teaching was quite formal; we learned typography formally at Brighton in workshops about 'Typographic detailing' but also had time to just explore my concepts. At the Royal College I had access to an incredible library of books and periodicals and other designers' archives. I would have never had this without a design education. Throughout my education I had conversations, dialogues and critiques with some of the most inspiring design practitioners, which I learned a lot from, both what I wanted to be and what I didn't want to be. But most importantly, I was taught by the great people around me – the fellow design students I was at college with.

## FAVOURITE FOOD NOW

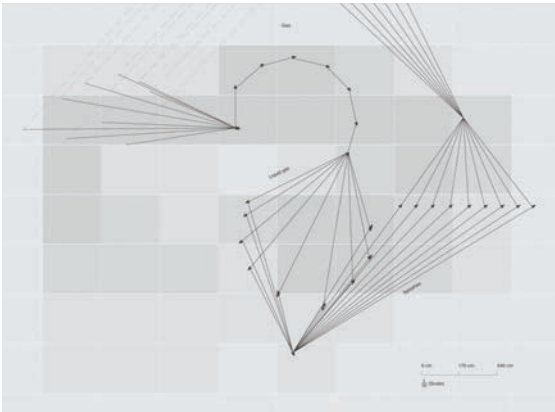
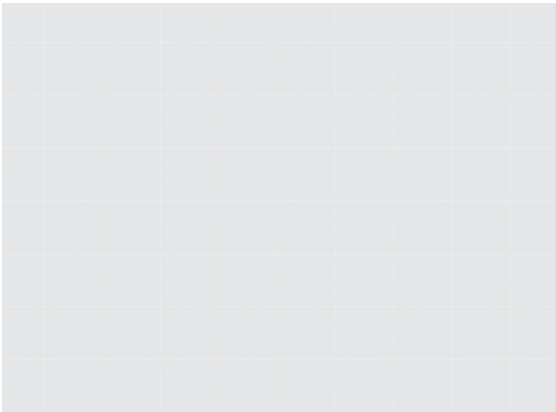
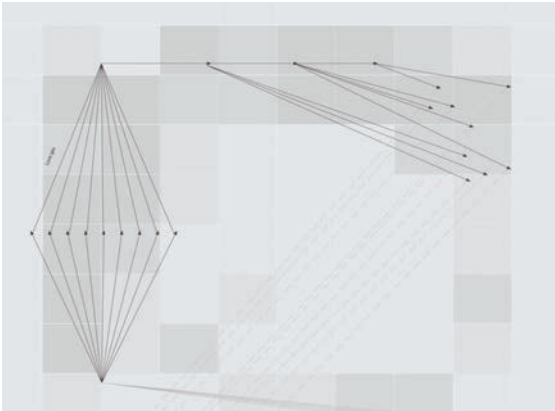
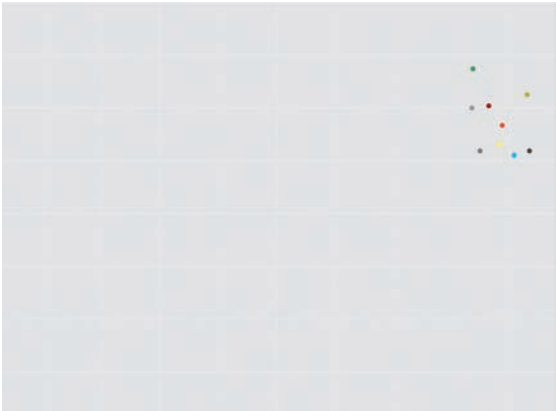
...never cut, it was always my top priority. I perhaps eat out a little more now. In terms of favourites, it has always been chocolate

YOUR MOST VALUED  
POSSESSION NOW

Documenta 5 poster by Ed Ruscha in 1972 – it's my favourite piece of graphic design. I love that he made type up out of little ants



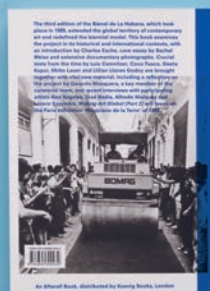
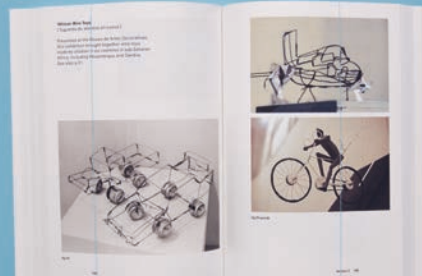
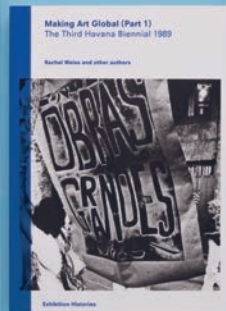
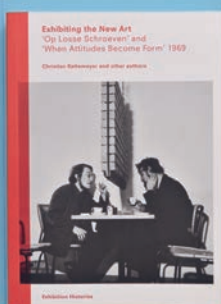
## Project Now



Duchamp's turning of the parts		
Phenomena	Resume of narrative (abstract)	Technical Solution
Step	Integrator for the formal gesture.	Yes
Why Not	The extraneous expression of the central gesture and processes.	Steering off
Good Practice	Through the communication to the audience.	The same as
Structure	In a state of turbulent excitement, and in a similar fashion they often go to sleep through the existing form, where it is found.	Structure
Chance	The Chance was back problem on its content, it controls the cutting, instead of the audience, which is just dependent to each other with the device.	Regulation



Structure	The audience further explore the content of the gesture, as they are brought from across the distance.	Decision
Form	Combining the gesture into a part.	Phenomena
Structure Machine	Integrator for the risk gesture. The Structure takes to release the audience, "find their own" structure.	Regulation
Structure Machine	The audience second visually, dependent through the Chance phenomenon.	Regulation
Structure	Some of the risk gesture, and in the last gesture the audience is often visible in the last gesture.	Structure
Adjustment	It is not the Structure gesture and response to anticipate the Structure gesture in the last gesture.	Form



A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

**a: To American students in particular:**  
**Travel the world. Live in another country**  
**b: Take risks. Now is the time to do it +**  
**Don't let your fears get in the way of**  
**admitting what you really want –**  
**then go after that thing**

#### YEAR OF PROJECT 1996

#### STUDENT PROJECT BRIEF

A self-initiated project. A brief to myself. Coming out of a more commercial design background and entering grad school, I was interested in the idea of introducing chance/luck/randomness to my work. I wanted to create a project to let loose in the world and see what came back. (Also, other people have more interesting ideas than I do, so I thought I would ask lots of people to send me theirs.)

#### COLLEGE

Royal College of Art,  
London (United Kingdom)

#### TUTOR(S)

Siobhan Keaney, Margaret Calvert, Richard Bonner-Morgan, Russell Warren-Fisher (I can't remember if one in particular was offering significant critique on this project...; they each tutored me at various times at the Royal College)

#### COLLABORATOR(S)

My collaborators were the 100 people I sent cards to (especially the ones who responded...)

#### TECHNOLOGY

Postcards printed letterpress. Book cover printed letterpress, inside pages printed offset (printing donated by the White Dove Press)

#### TIME SPENT

Oh goodness, I can't remember. It lasted at least three or four months altogether, I think. (Long, pleasant hours in the letterpress studio making the cards and cover / Happy times at the postbox collecting replies as they trickled in / Forever trying to make the handwriting look good in the book before hitting on the idea of translating handwriting to its typeset equivalent.)

#### TYPEFACE

Helvetica Compressed (title),  
Bell Gothic (body)

#### WHY DO YOU LIKE THIS PROJECT?

I like that the book is now all around the world, tucked onto various people's bookshelves. Even for non-designers, people tend to remember it, as the content is so personal.

#### WHAT DO YOU DISLIKE ABOUT IT?

I'd probably change the title of Now Here This. Then again... maybe not.

#### OUTCOMES

Good fodder for some handwriting analysis.

#### FEEDBACK

Positive: I think people were pleasantly surprised to find that if they made the effort to fill in and send back the card, they eventually got a book in return. Negative: Some friends of my parents accused me of incorrect spelling (in the title). It's supposed to be word-play, referring to where you are (not what you hear). Makes me wonder how many other people silently pity my spelling faux pas.

#### ANYTHING ELSE

Looking at Now Here This and the subsequent global onslaught of email, social media, blah blah, I lament the rapid decline of the postal service and the personal letter. The variety of stamps that I received on the replies to Now Here This could have merited their own project. Some students of mine recently did a project on this subject, which I love: [www.positivepost.org](http://www.positivepost.org)  
Long live the stamp!

#### PROJECT SIMILARITIES THEN AND NOW

**Both feature content collected from the audience of the project itself. Maybe it's laziness, but I always find that if you ask the right question of your audience, you will get unexpected results that are much more interesting than what you would come up with yourself, even if you stared hard at a blank sheet of paper for days on end. Now Here This certainly proved that to me, and I have returned to the idea for various professional projects. There is nothing better than crafting the right question (and by that I mean, not too specific, but not too general), then waiting to see what people come up with. I never cease to be entertained and inspired.**

#### FAVOURITE FOOD THEN Pasta

YOUR MOST VALUED  
POSSESSION THEN  
My latest design project



## Project Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Willingness to work hard and at the same time take risks + Ability to read people well

### YEAR OF PROJECT 2010

**PROFESSIONAL PROJECT BRIEF**  
The SCIDpda (Seattle Chinatown International District Preservation & Development Authority) wanted to create a resource centre for the neighbourhood, which includes Chinese, Japanese and Korean communities. It would become the go-to spot for business owners and residents to find out about local programmes and resources. In line with SCIDpda's mission, it would work to improve the local neighbourhood and build cross-cultural communities.

### CLIENT SCIDpda

**COLLABORATOR(S)**  
Cassie Klingler, designer at Studio Matthews. And the client Joyce Pisanant was great in collecting lots of responses from the local community for the 'IDEA' wall.

### TECHNOLOGY

Title sign ('IDEA') is made up of wood blocks laser-etched with written replies that were collected using photocopied response cards. The rest of the interior was a combo of wood and caster structures, IKEA curtain rails used for the display system, paper posters and some yellow vinyl graphics. The oversize flipable map is printed direct to substrate, two-sided on an eco corrugated board.

### TIME SPENT

Start to finish, about six months for the whole space. (Several long months trying to figure out what the client needed the space to be and to do; another month to work out the design for the space, including collecting the responses for the IDEA title; then high-speed build-out in a few weeks to meet with their grant deadline!)

### TYPEFACE

Various handwriting for block signage. Helvetica throughout space (the client needed to be able to use templates of ours to create new posters, etc., but they work on PCs with a bare-bones font list. So Helvetica/ Arial was the safest bet).

### WHY DO YOU LIKE THIS PROJECT?

It was one of those nice situations where the client has been pummelled into low expectations by previous projects. They are used to working in poor facilities without much of a public 'face'. The Idea Space gives them a showpiece. We did it for a pittance, but their gratitude and excitement makes all the difference. I went in the other day to see how it's faring over a year later and they had updated posters up and it was neat as a pin. Very gratifying.

### OUTCOMES

See answer opposite (then).

### FEEDBACK

Positive: The client loved it and we got great feedback from the community at the opening. Who can resist having their ideas burned into wood?

### DO YOU TEACH?

I am an Assistant Professor in Visual Communication Design at the University of Washington, Seattle (USA) and teach Exhibition Design, Design Foundations, Graduate Seminars, Visualizations, etc.

### IS IT POSSIBLE TO TEACH DESIGN?

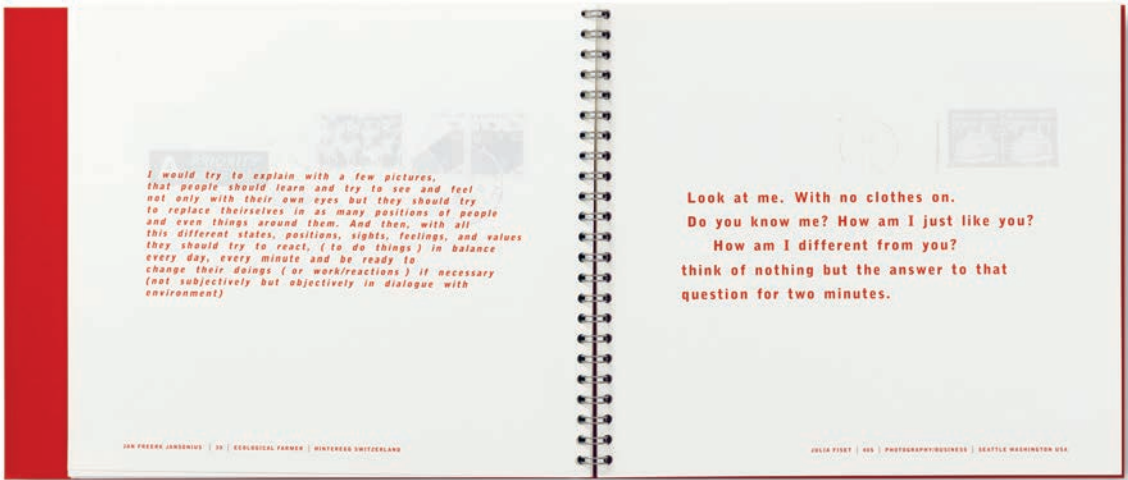
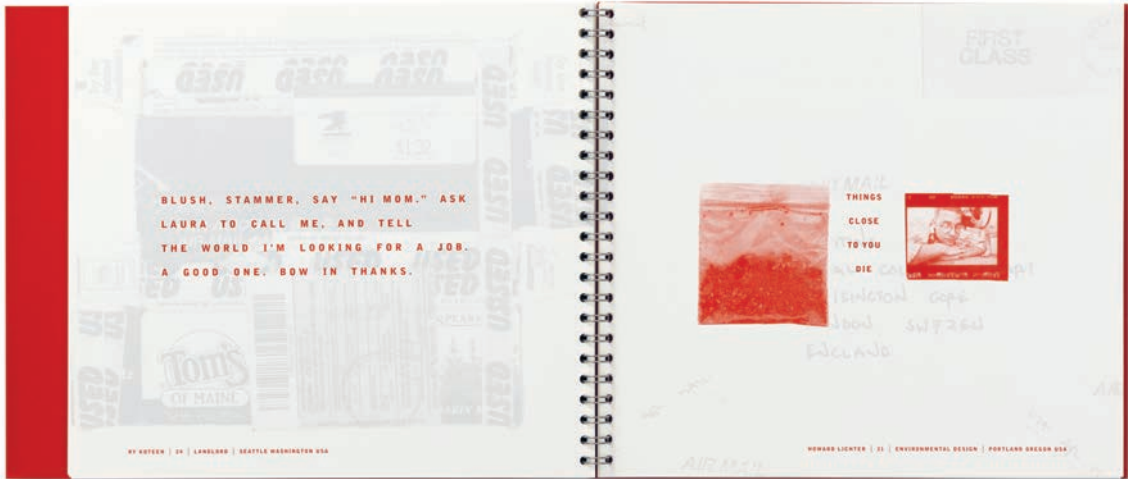
I think you can certainly teach the basic tenets of design; good typography, what makes a photograph compelling, blah blah. But though I am a university design professor (aside from my studio), I am still uncomfortable in the role of saying what is 'right' and what is 'wrong' in design. Who am I to say? This probably makes me not as strong a teacher as I should be. I prefer showing my own design work and leaving it for the audience to decide whether it is 'good' in their book.

### FAVOURITE FOOD NOW Pasta

**YOUR MOST VALUED POSSESSION NOW**  
My children Finn and Nell



## Project Now





61/2

Lars Harmsen

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Work awake + Get out of the dogma house

## YEAR OF PROJECT

1992

## STUDENT PROJECT BRIEF

Self-initiated diploma thesis: creating experimental typography with the help of self-built printing machines

## COLLEGE

Hochschule Pforzheim (Germany)

## TUTOR(S)

Prof. Manfred Schmalriede and Prof. Thomas Ochs

## TECHNOLOGY

The printing machines were built out of wood and steel. The typesetting was done on a Macintosh SE and printed on a 300 dpi laser printer. Photography and typography were then collaged page by page and colour-copied on a Canon colour copy machine. A book documents the process, the machines and the final prints.

## TIME SPENT

4 months

## TYPEFACE

Chicago, DIN and a bunch of custom-made fonts

## WHY DO YOU LIKE THIS PROJECT?

Was done during the time of transition between analogue and digital. It was a very intense project done in a very short time, completed with no diversions.

## OUTCOMES

Great satisfaction and the love of working on both self-commissioned projects and assigned ones.

## FEEDBACK

'Best Graphic Design diploma thesis of the year'.

## FAVOURITE FOOD THEN

Pasta

## YOUR MOST VALUED POSSESSION THEN

My camera and my first computer



### Project Then

## PROJECT SIMILARITIES THEN AND NOW

**Both are self-commissioned work and have handmade as well as digital elements.**

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Curiosity + Intelligence

## YEAR OF PROJECT

2010

## PROFESSIONAL PROJECT BRIEF

Design an exhibition about identity at the Goethe Institute in Dakar, Senegal

## CLIENT

Goethe-Institut Dakar, Senegal

## COLLABORATOR(S)

André Rösler (illustration), Christian Ernst (photography) and a local sign-painter using stencils

## TECHNOLOGY

Black-and-white laser prints on wood board, oil on canvas, photo prints, wall paintings

## TIME SPENT

2 weeks

## TYPEFACE

Helvetica and custom-made fonts (e.g. stencil typefaces from the sign-painter we worked with)

## WHY DO YOU LIKE THIS PROJECT?

It was a great opportunity to visit Senegal and meet extraordinary people. It was a very intense project carried out in a very short time, with no diversions.

## WHAT DO YOU DISLIKE ABOUT IT?

A few more weeks would have been good to work with more local artists.

## OUTCOMES

Inspiration. And a small book presenting text from Muhsana Ali and Amadou Kane-Sy, both from Senegal ('A cause de mon histoire personnelle, je n'ai pas d'attachement à une seule identité') and showing our work.

## FEEDBACK

The ambassador of Germany in Dakar bought four pieces of work.

## DO YOU TEACH?

Professor of Typography and Design at Fachhochschule Dortmund (Germany).

## IS IT POSSIBLE TO TEACH DESIGN?

Design is about seeing and putting together, organizing. I encourage students to check all kinds of path. They have to discover the world and themselves.

Nowadays a lot of students are imprisoned in a shelter of wealth. Everything seems to be accessible, easy, cool. I hate that. I want them to jump off the cliff and learn to fall, not to be perfect, not to be safe, not to think it's over before it starts. They have to walk on glass. New is dead, long live new. The happy accident is a hook. To teach design you have to bring people to reflect on what they are doing and why they are doing it. Design is not about making things nice. A designer is not a hairdresser. A designer should be able to see, hear, smell and taste more than others in order to reflect and act.

## FAVOURITE FOOD NOW

Home-cooking and good restaurants. There is a great Lebanese restaurant here in Karlsruhe that I love to go to

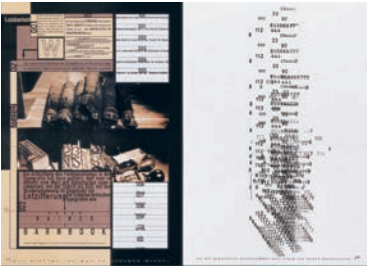
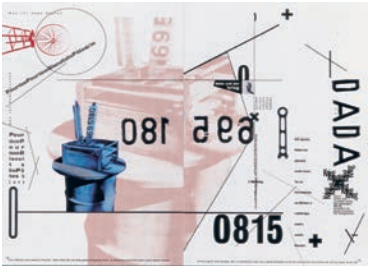
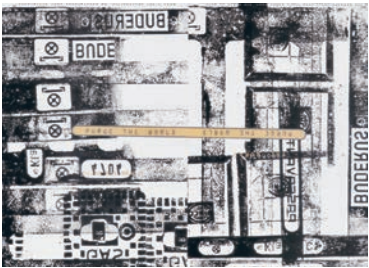
## YOUR MOST VALUED

## POSSESSION NOW

It's not a 'valued possession', but my family is something very important to me now, more than anything else



## Project Now





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Think big + Don't think small

### YEAR OF PROJECT

2000

### STUDENT PROJECT BRIEF

1: Development of art/design projects to establish an identity for Südraum, a region south of Leipzig (Germany).  
2: Photographic (visual) and contextual research on the development (history and heritage) of Südraum with interviews, etc.

### COLLEGE

Hochschule für Gestaltung Offenbach am Main (Germany)

### TUTOR(S)

Prof. Ruedi Baur

### COLLABORATOR(S)

Many people from the region: politicians, landscape architects, cultural organizations, etc.

### TECHNOLOGY

Digital imaging, video, photography, graphic design, sound recordings, product design, modelling (mixed materials), etc.

### TIME SPENT

1 year

### TYPEFACE

Not relevant

### WHY DO YOU LIKE THIS PROJECT?

The deep and thorough research we conducted into Südraum meant that the project was relevant to and was well received by the local population and official bodies. The aesthetic decisions we made on the project were also informed by the research we had carried out. The implementation of the project was based on a multi-disciplinary communication design approach, and drew on other areas of expertise as well (see Collaborators).

### OUTCOMES

Knowledge.

### FEEDBACK

Very positive feedback and reactions, especially in the local press.

### FAVOURITE FOOD THEN

Tafelspitz

### YOUR MOST VALUED

POSSESSION THEN

-



## Project Then

### PROJECT SIMILARITIES THEN AND NOW

The interdisciplinary approach and the depth of research.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

**Good conceptual thinking, quick in bringing ideas to paper (or any other media) and open to any kind of culture + See above, plus very good at managing discourse with clients**

## YEAR OF PROJECT

2009

## PROFESSIONAL PROJECT BRIEF

Development of a fair (consumer electronics and home appliances – IFA 2009) identity for Siemens

## CLIENT

Siemens Elektrogeräte GmbH, Ulrich Twiehaus

## COLLABORATOR(S)

Meso: digital imaging; Franken Architekten: architecture, exhibition stand construction, etc.

## TECHNOLOGY

Digital imaging, video, photography, graphic design, sound recordings, architectural design, interactive design and programming

## TIME SPENT

6 months

## TYPEFACE

Not relevant

## WHY DO YOU LIKE THIS PROJECT?

It was an exciting interdisciplinary project with the focus on teamwork. Very interesting interactive exhibits and a good symbiosis between architecture and design.

## WHAT DO YOU DISLIKE ABOUT IT?

The client, who didn't stick with us afterwards despite our good work.

## FEEDBACK

Very positive feedback/ reaction, awards, etc.

## FAVOURITE FOOD NOW

Tafelspitz

## YOUR MOST VALUED

POSSESSION NOW

My kids (but – oh – I don't possess them)




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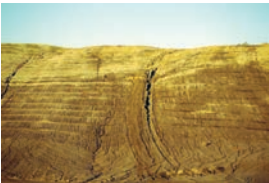
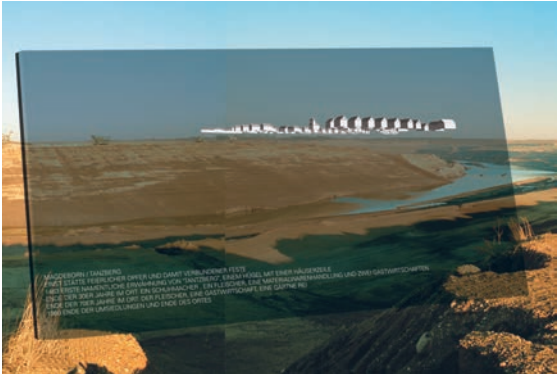
**Project Now**

## DO YOU TEACH?

Professor of Corporate Design at Fachhochschule Düsseldorf (Germany).

## IS IT POSSIBLE TO TEACH DESIGN?

Yes it is; but it is more about teaching a kind of thinking and discourse than teaching visual skills.





Liza Enebeis

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

Whatever you do, explore the extremes, and don't lose your sense of humour + If there is something else you want to do apart from design then do something else

YEAR OF PROJECT  
1996

STUDENT PROJECT BRIEF  
The project was specifically designed for the Work in Progress Show just before our graduation

COLLEGE  
Royal College of Art, London (United Kingdom)

TUTOR(S)  
Liz Leyland

TECHNOLOGY  
A mix between hand-drawing and a typewriter

TIME SPENT  
2 months

TYPEFACE  
Typewriter

WHY DO YOU LIKE THIS PROJECT?  
Because of its roughness. The project was mapping points of view on the definition of the book.

WHAT DO YOU DISLIKE ABOUT IT?  
I wish I hadn't sliced it into 15 pieces – I am still not sure what I was thinking.

OUTCOMES  
An insight about the nature of the book.

FEEDBACK  
It was generally liked, with comments such as 'it's typically Dutch' (which I found strange at the time).

FAVOURITE FOOD THEN  
Marmite

YOUR MOST VALUED POSSESSION THEN  
My books



Project Then

PROJECT SIMILARITIES THEN AND NOW  
There are more similarities in the concepts than in the visual style. Both projects map information, one in words and the other with images, although the starting point to both was the same: in-depth research.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Curiosity + A sense of humour

YEAR OF PROJECT  
2010PROFESSIONAL PROJECT BRIEF  
Redesign the identity for  
the University of Twente  
(The Netherlands)CLIENT  
University of Twente  
(The Netherlands)COLLABORATOR(S)  
For this particular project  
we were a fixed team of  
three at Studio Dumbar  
and another eight people  
on and off depending on  
the phaseTECHNOLOGY  
Hand-drawings redrawn  
in IllustratorTIME SPENT  
1 yearTYPEFACE  
Univers

## WHY DO YOU LIKE THIS PROJECT?

I like the concept of creating  
a universe for a University, and  
enjoyed collaborating with the  
designers in the studio to  
create the map that was the  
basis for the identity.WHAT DO YOU DISLIKE ABOUT IT?  
Nothing yet.OUTCOMES  
Everything is possible.FEEDBACK  
The project received a lot  
of reactions as it was  
not the usual approach for  
a university identity.

## DO YOU TEACH?

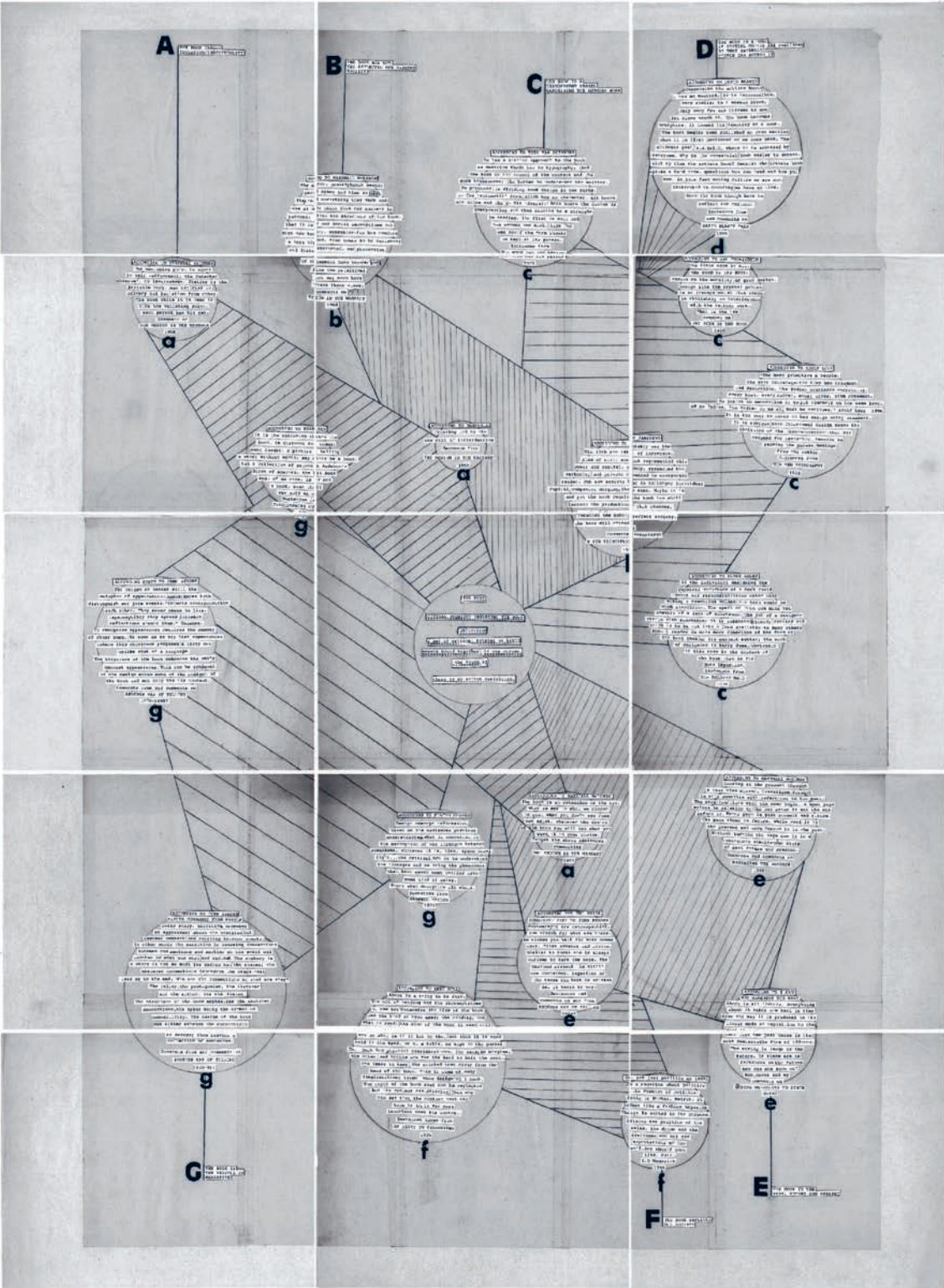
No.

IS IT POSSIBLE TO  
TEACH DESIGN?

I think it's possible to  
teach design. At college  
I learned my most  
important lesson:  
'staying foreign'. The  
more comfortable you  
are in a situation, the  
more likely you are  
to let things go by  
unnoticed. Travel to a  
foreign country, and  
suddenly you notice  
different sounds, smells,  
colours, temperatures,  
structures, behaviours...  
For the locals these  
things go by unnoticed;  
locals are immune to  
their surroundings.  
As designers, photog-  
raphers and creatives,  
we are constantly  
seeking to be in a non-  
immunized state, to be  
able to look at the same  
question and always  
solve it in a different  
way. Immunity is our  
worst enemy. If we learn  
to remain foreign we  
will always see what  
goes by unnoticed.  
This is what I would  
like to teach.

FAVOURITE FOOD NOW  
MarmiteYOUR MOST VALUED  
POSSESSION NOW  
My books

## Project Now





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

**Make the most of your time, facilities and access to people and resources. And enjoy! + Foresee the challenges in the professional world and start considering how you will incorporate them into your design vision**

#### YEAR OF PROJECT 1999

**STUDENT PROJECT BRIEF**  
Self-initiated project.  
A series of wall-mounted relief pieces based on a collection of original pieces of polystyrene packaging.

**COLLEGE**  
Royal College of Art,  
London (United Kingdom)

**TUTOR(S)**  
Richard Bonner-Morgan,  
Margaret Calvert (see also  
pp. 150–153), Lol Sargent

**TECHNOLOGY**  
Scalpel knife, ruler, foam  
board and paint – the  
pieces were constructed  
by eye

**TIME SPENT**  
1 week

**WHY DO YOU LIKE THIS PROJECT?**  
I loved making something three-dimensional by hand, and I'm surprised to find that I still think they're beautiful objects! At the time, I mounted them around the Stevens Building at the Royal College of Art and they blended in beautifully with the moulding on the walls, which I loved.

**WHAT DO YOU DISLIKE ABOUT IT?**  
I would have liked to cast them in plaster.

**OUTCOMES**  
Apart from slicing my finger with my scalpel blade working late one night(!), I got a lot of satisfaction out of constructing something with my hands. It was a 'seed' project that led to many other ideas.

**FEEDBACK**  
I think the pieces went pretty much unnoticed!

#### ANYTHING ELSE

The polystyrene relief piece is perhaps a strange example from my student work. It was a small, insignificant project (in terms of my overall portfolio), but having thought about it, it emphasizes to me how important those sketchy little pieces can be, and how important I still find it to make time simply to follow an inspired creative urge to make something out of those seemingly meaningless little ideas that pop into my head!

#### PROJECT SIMILARITIES THEN AND NOW

**I am still very much following my own lead. From my experience, my strongest work comes from those projects that are self-initiated or that I have most freedom to play around with. I am still fascinated by detail, bringing attention to the everyday, and the juxtaposition of function and beauty. Also, I continue to enjoy how things can be interpreted by the viewer/user in multiple ways.**

**FAVOURITE FOOD THEN**  
Probably pasta

**YOUR MOST VALUED  
POSSESSION THEN**  
My family, my photos,  
my Mac (sad but true),  
my ability to see things  
in a certain way



## Project Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## To be self-motivated, passionate and proactive + To be passionate, believe in your approach but remain open to changes – communicate clearly

## YEAR OF PROJECT

2010/11

## PROFESSIONAL PROJECT BRIEF

Design a print for a furoshiki (Japanese wrapping cloth) 90×90cm based on the concept of folding and wrapping. This project also involved developing the identity of the brand and marketing it.

## CLIENT

Link, Tokyo

## COLLABORATOR(S)

Kyoko Bowskill,  
Hennie Haworth

## TECHNOLOGY

Artwork produced from a process involving photography, drawing by hand, and finally output in Illustrator on the Mac. Printed on 100% cotton by a traditional Japanese furoshiki printer in Tokyo – a type of screenprinting process.

## TIME SPENT

A year (from conceptualizing to production and sales, etc.)

## TYPEFACE

Handwritten

## WHY DO YOU LIKE THIS PROJECT?

It is something tangible, useful, beautiful and sustainable.

## WHAT DO YOU DISLIKE ABOUT IT?

I would have produced it at less expense and got someone else to do the marketing!

## OUTCOMES

I learned a lot about working long-distance and about many aspects of business in the product world.

## FEEDBACK

There has been some bewilderment over what this product is! People are amazingly intimidated by the introduction of a very simple but 'new' concept into the Western market. However, we are discovering ways to make it more accessible and there have been many great reviews on the blogosphere and in particular, compliments on the quality of the product (high Japanese production quality).

## DO YOU TEACH?

No.

## IS IT POSSIBLE TO TEACH DESIGN?

I think you can certainly teach aspects of design. I wish I had been taught more of the fundamentals in terms of layout, colour theory, typography, business, etc. In the British design education system (at least where I studied) it seems that most focus is put on concept development. At the time I was happy developing the conceptual side of things but being young and inexperienced (I came straight through the school and college system), I didn't have the

foresight personally to pursue an adequate amount of research in the more technical and business-orientated side of design. Tutors didn't really push that either. So I came away from college conceptually strong, but lacking the more structural, workmanship skills of design. It's quite hard as a student to know what to focus on during your time at college and guidance can be quite vague. Time is limited and it is the opportune moment to experiment with ideas and media, but it is also a great time to learn some of the nitty-gritty. More design theory should be encouraged and internships should be made a compulsory part of a design course.

## FAVOURITE FOOD NOW

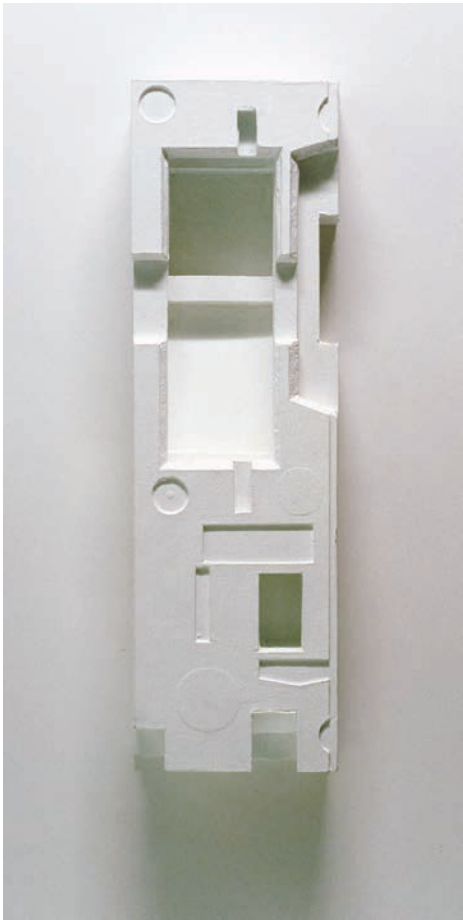
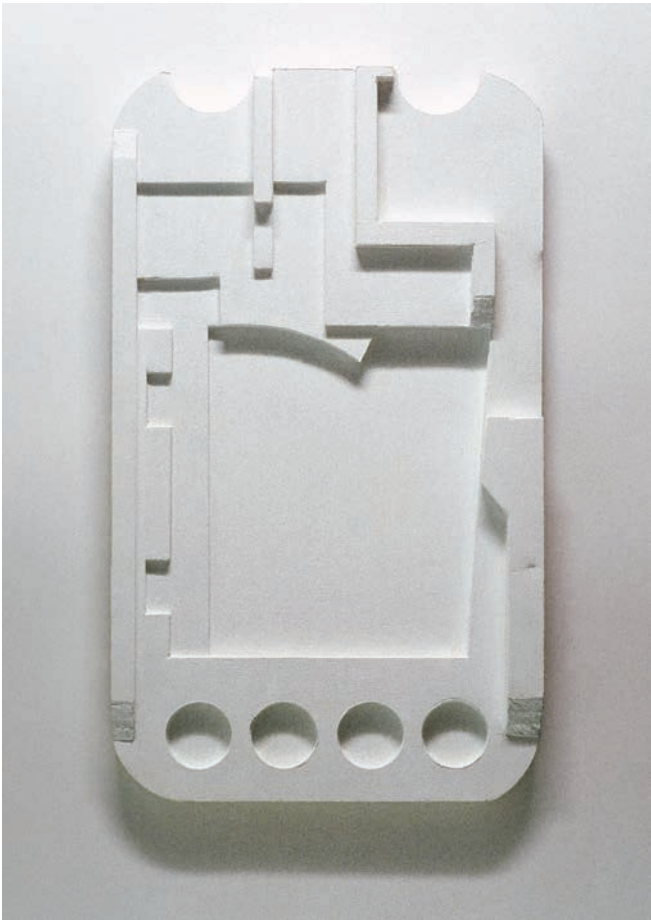
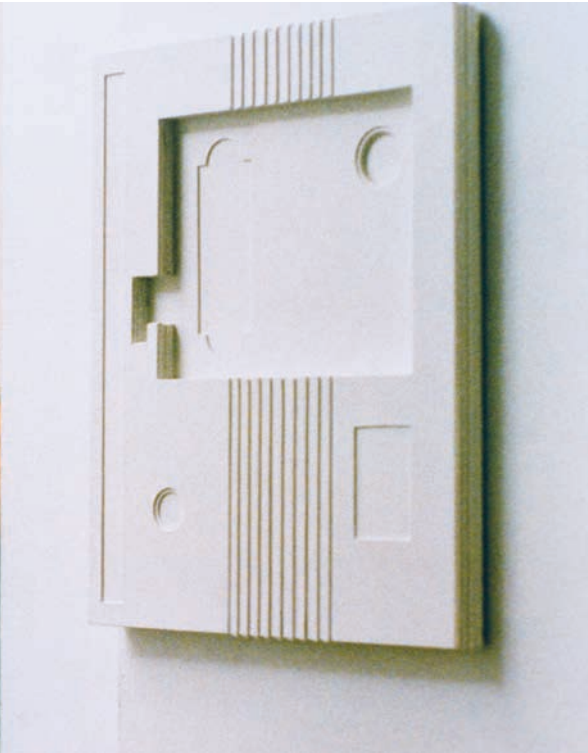
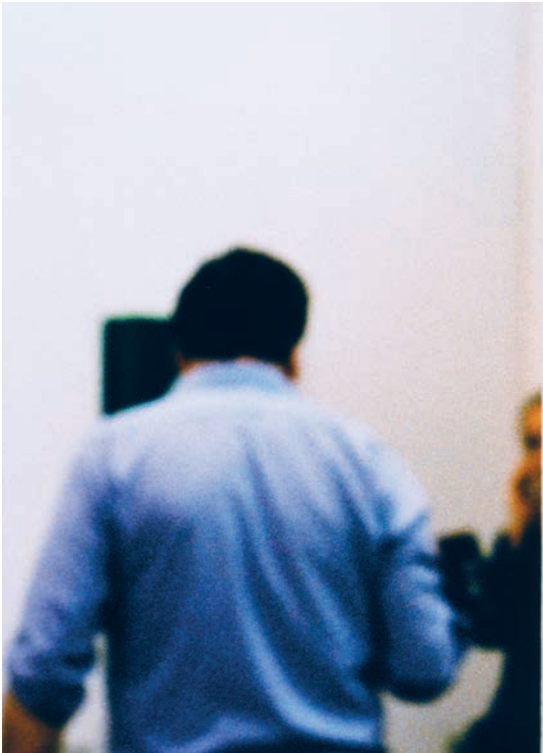
Japanese food of various kinds

## YOUR MOST VALUED POSSESSION NOW

Same as then



### Project Now





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Try everything + Don't read, watch, look at design compilation books or blogs

## YEAR OF PROJECT

1998

## STUDENT PROJECT BRIEF

Express your given colour in a way that makes us see it as if for the first time. Nicole Udry got purple and I got turquoise.

## COLLEGE

Royal College of Art, London (United Kingdom)

## TUTOR(S)

Margaret Calvert (see also pp.150–153)

## COLLABORATOR(S)

Nicole Udry, classmate

## TECHNOLOGY

Digital inkjet printout, wood and foam board

## TIME SPENT

1 week, among other projects

## WHY DO YOU LIKE THIS PROJECT?

It is very difficult to remember the whole process, but the idea was that Nicole had chosen red and I, blue. To design a compromise of our collaboration, we printed out a very ugly drawing of the same dog in red on one side and blue on the other on a wooden stick. On the day of the presentation we turned the stick in our hands so the dog would somehow be purple. I like my own uncertainty of such a work. It somehow made sense (why a dog at all? why that dog?). What is perhaps most likely is that it gave me the hope that I could work towards something not only that people could find challenging but that I also would consider an eyesore. At the time Nicole was also on a similar quest, perhaps even more so as she did study graphics in Switzerland.

## WHAT DO YOU DISLIKE ABOUT IT?

Too late. Definitely the ugliest thing.

## OUTCOMES

Mixed feelings about disappointing a teacher I admired (see Feedback) and feeling guilty that I should have tried to please her. This has followed me since. A client, a commissioner or a collaborator is not someone to please or 'service'.

## FEEDBACK

Margaret Calvert: 'I am so disappointed'.

## PROJECT SIMILARITIES THEN AND NOW

In both projects we acknowledge they are not logical-conceptual, a tautological idea leading to one, often single, 'solution'. The design decisions are rather convoluted and spiral out of our own comfort zone. Of course once we get there we need to go further as comfort installs itself almost immediately. They also have in common that they force handlers, readers, receivers to wonder about them as performative objects. Obviously a book is always also an object, but in this case, I remember the slight shame at spinning the dog in front of the class or seeing people discard the book as a piece of trash they cannot throw away but would never put next to a 'real' publication.

## FAVOURITE FOOD THEN

Being French and being a vegetarian was a national joke... Studying at the Royal College of Art (London, UK), where many cosmopolitan truths collide, I met Glaswegian and Swedish non-meat eaters who proved me wrong and I have been pescetarian since

## YOUR MOST VALUED POSSESSION THEN

Comic books collection



### Project Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## For both: Try everything

YEAR OF PROJECT  
2010PROFESSIONAL PROJECT BRIEF  
Design a short text by  
artist Eline McGeorgeCLIENT  
Hollybush Gardens  
(gallery)COLLABORATOR(S)  
Åbäke membersTECHNOLOGY  
Offset printing,  
staple-bindingTIME SPENT  
3 weeks from idea  
to productionTYPEFACE  
Chicago, New York  
and Arial

## WHY DO YOU LIKE THIS PROJECT?

The text was a meta-fiction of a person who could possibly try to contact someone in a democratic country. To design it, we felt it needed to bring out the world in which it would have been written, namely a fictitious totalitarian regime. This led us to design a whole 'computer manual' around the text to camouflage it from 'the thought police'. There is an overall fascination for vernacular design, but it usually is in the safe area of the just-vintage. For this publication, we used the most contemporary manuals as models, resulting in a rather revolting result in terms of our own tastes.

## WHAT DO YOU DISLIKE ABOUT IT?

Too late. Definitely the ugliest thing.

## OUTCOMES

A client, a commissioner or a collaborator is not someone to please or 'service'.

## FEEDBACK

Eline McGeorge on her return from an exhibition in Oslo, where the booklets were stacked as a sculpture people could take parts from: 'Nobody took one; they thought it was a computer manual'.

## DO YOU TEACH?

Tutor at the Royal College of Art, London (UK) from 2004 to 2010.

## IS IT POSSIBLE TO TEACH DESIGN?

Yes, education is part of our practice. We have never given the same brief twice, which makes it difficult to test the validity of a method, but we believe in experimentation as a principle of education, which implies lots of errors lived together with students. We have never taught at BA level regularly, so it is difficult to say.

FAVOURITE FOOD NOW  
Fish, stillYOUR MOST VALUED  
POSSESSION NOW  
A copy of *Steal This Book*  
by Abbie Hoffman

## Project Now



START SAFEGUARDS	1	반전안전 주의	40
ITS NAMES AND FUNCTIONS	3	각부의 명칭과 취급방법	42
W TO SET THE CLOCK	5	시각 맞추는 법	44
TO COOK RICE	6	취사하기 전에	45
W TO COOK RICE	8	취사방법 (후제인)	47
TO COOK RICE (COOKING PRE-WASHED RICE)	11	보온/관리된 사용방법	50
EP WARM TIPS AND HINTS	12	보온의 보존 - 취침 보존	51
Regular Keep Warm/Extended Keep Warm	13	재가열	52
Warm Function	14	관리된 사용방법 (타이머 예약 취사)	53
S AND HINTS (How to Set the Timer to Cooking)	15	손질방법/교환부품	54
REPLACEMENT PARTS	16	인장기 취사하기 - 설명	55
W TO COOK TASTY RICE	17	고정인가? 설치위치	57
COUL SHOOTING GUIDE	18	인장 전지 교환에 대하여	58
ing the Lithium Battery	20	정 령	58
IFICATIONS	20		

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AVCHD HD PICTURE PROFILE HDMI VIERA LEICA

W TO SET THE CLOCK 6 | 시각 맞추는 법 | 45 || TO COOK RICE | 8 | 취사하기 전에 | 47 |
W TO COOK RICE	11	취사방법 (후제인)	50
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Jetën e Punësimit Mode  
沒有任何東西可以看到到處尋  
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Dalahol a Sziváruány

TR 198366

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A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Search for your personal quality, the strength that defines you – and develop that further + No tutor knows the answer

### YEAR OF PROJECT 1993

#### STUDENT PROJECT BRIEF

Self-initiated project: six images for three classical music pieces. On the following spread is sketch material for one of the six images only; a design to fit a Renaissance piece called *Spem In Alium* by Thomas Tallis. It is a very particular piece, composed for 40 singers without accompaniment. At places, all 40 singers simultaneously have their own part; texts are interwoven at the cost of audibility to form something extremely complex and beautiful.

### COLLEGE

Academy of Art and Design  
St. Joost, Breda  
(The Netherlands)

### TUTOR(S)

Team of tutors, among them  
Henk Cornelissen, Hartmut  
Kowalke and Jaap van Triest

### TECHNOLOGY

Staged photography,  
no use of the computer

### TIME SPENT

6 months

### TYPEFACE

Gill

### WHY DO YOU LIKE THIS PROJECT?

I have selected one of the sketches for *Spem In Alium*, because I find it more interesting than the final piece. I didn't crop or manipulate it; it shows the honest set-up, which I like. In the end, the design used limited elements; text in colour foil, two light sources and a camera. But the way they come together visualizes to my mind exactly the aural essence of the piece as I heard it.

### WHAT DO YOU DISLIKE ABOUT IT?

Looking back, I dislike some of the images because they just feel too random. Although not a necessity, I now think it could have been interesting to make them into more of a collection; that the images dealing with music from various periods still share something, or make a collection. Logically, I now see many more possibilities than back then.

### OUTCOMES

Another six months at the academy to try something else!

### FEEDBACK

I can't remember any particular reactions from that time, but I am sure my mother liked them.

### PROJECT SIMILARITIES THEN AND NOW

It was Eric Gill who said: 'I think that if you look after goodness and truth, beauty will take care of itself.' I like the idea of a restraint on elements, interesting enough for the process to lead to strong images that feel right. The truth in both projects is the fact that you take the essence of a piece (interwoven texts) or an organization (singing texts) and stay close to it. Although 'right' seems to be a subjective connotation, the reception of the Dutch Chamber Choir's identity validates the approach. The challenge is to get your client to recognize himself – but in a way that surprises him and others.

### FAVOURITE FOOD THEN Pasta

### YOUR MOST VALUED POSSESSION THEN

A German Perzina piano  
from the 1920s



## Project Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Curiosity + Curiosity (hey, I used to be a design student too)

YEAR OF PROJECT  
2006/2007

PROFESSIONAL PROJECT BRIEF  
A new visual identity for the Dutch Chamber Choir (Nederlands Kamerkoor) to suit the world-renowned ensemble

CLIENT  
Nederlands Kamerkoor; Leo Samama (general manager) and Anne Douqué (business manager)

COLLABORATOR(S)  
Daniel Markides, Ties Alfrink (graphic designers), Simon Scheiber (motion designer), Paul van der Laan (type designer)

TECHNOLOGY  
Graphic design and type design, with ubiquitous use of the computer

TIME SPENT  
6 months

TYPEFACE  
Franklin Gothic (as basis for NKK Gothic) and Eureka

WHY DO YOU LIKE THIS PROJECT?  
The choir always performs text-based material. That is, let's say, the tangible part. But music is ephemeral; the moment the text is sung and music made, it is gone. We set out to do something paradoxical: to capture in form this fleeting character of music.

FAVOURITE FOOD NOW  
Thai food

YOUR MOST VALUED POSSESSION NOW  
A Japanese Yamaha grand piano from the 1990s

Starting with the textual content, we adjusted letterforms by breaking open their closed shapes. This led to a unique typeface that is the core of the identity: any text set in that font immediately refers to the choir, both visually and in the character of their 'product'.

WHAT DO YOU DISLIKE ABOUT IT?  
We made one series of posters. We had to work with an overload of information that greatly diminished their impact. The graphic style's relative lightness does require clear choices.

OUTCOMES  
The identity won a Red Dot Award and the corporate animation was awarded a European Design Merit. Over time, it hasn't lost its initial appeal at all; I still respond to the freshness of this unique and fitting design. The animation can be seen online: <http://vimeo.com/studiodumbar>

FEEDBACK  
It was a genuine pleasure getting feedback from the members of the choir when they saw the end result. These people are very committed to the group and their work, and so were critical and demanding. We presented the concept of the identity

through animation and the response was overwhelming. Choir members even suggested using the techniques in every single performance. And we still get very good reactions whenever the identity and animation are shown to students, designers and potential clients.

ANYTHING ELSE  
This project gave me a chance to work with Paul van der Laan, a Dutch type designer educated at the Royal Academy in The Hague. The original typeface, Franklin Gothic, was adapted for the purpose of opening up letterforms, and the resultant NKK Gothic font was designed in three different weights. Great care has also been given to the typography of the programme listings, at the top of the right pages. Single text lines almost always bring together the composer's name, when he lived, the name of the piece and when it was written. The Eureka typeface has some very sharp characteristics and we spent quite some time looking for the right font size, spacing, etc. to bring harmony to its appearance.

DO YOU TEACH?  
No.

IS IT POSSIBLE TO TEACH DESIGN?  
The most important thing I learned at the Academy was to look. Drawing is a fundamental stage; it releases you from what you (think you) know, and forces you to concentrate on what you actually see. The next step is interpretation, but now in a conscious manner. If I were a tutor, I would teach typography. That requires the same kind of looking. I like the idea of studying 'historic' examples, principles, etc. and then letting the students think to what extent they want to get away from that.



### Project Now





William Byrd 1540-1623 — Responses uit *The Great Service*  
 David Lang 1957 — *Again (after ecclesiastes)*  
 William Byrd 1540-1623 — *Psalm*  
 Howard Skempton 1947 — *Rise up, my love* 2002  
 William Byrd 1540-1623 — *Te Deum*  
 Jack Body 1944 — *Five Lullabies* 1988  
 William Byrd 1540-1623 — *Magnificat*  
 Gavin Bryars 1943 — *And so ended Kant's travelling in this world* 1997  
 William Byrd 1540-1623 — *Nunc dimittis*

**Paul Hillier dirigent**

Abonnementconcerten in Amersfoort, Amsterdam (Concertgebouw), Arnhem, Den Haag, Leeuwarden en Utrecht

William Byrd componeerde zijn *Great Service* waarschijnlijk aan het einde van de zestiende eeuw (de eerste editie ervan dateert van 1606 en is een handschrift van Byrds collega John Baldwin). Het werd pas in het begin van de twintigste eeuw ontdekt in Durham Cathedral en heeft sedertdien een snelle zegetocht gemaakt als een van de mooiste voorbeelden van Elizabethaanse Katholieke religieuze muziek. Immers, ondanks alle religieuze stormen in het Engeland van Elizabeth I en Jacobus I, bleef Byrd zijn levenlang een overtuigd Rooms-Katholiek. Met dit magistrale tienstemmige werk van Byrd komt de internationaal vermaarde

koordirigent Paul Hillier na lange tijd weer terug bij het Nederlands Kamerkoor (voor het eerst en laatst stond hij in 1995 voor het koor). De verschillende delen van *The Great Service* worden afgewisseld met vier hedendaagse werken, waarin de sfeer van de Engelse polyfonie en het intense geloof dat uit Byrds muziek spreekt sterk op de voorgrond staan. De werken van de Amerikaan David Lang, de Britten Howard Skempton en Gavin Bryars, en de Nieuw-Zeelandse componist Jack Body passen wonderwel in dit bijzonder rijke vocale kader. Kortom, een bijzonder programma onder leiding van een bijzondere dirigent.

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Willem Ceuleers 1964 — *Twee Madrigalen* op teksten van Francesco Petrarca  
 Raymond Schroyens 1933 — *Door de nevel'n van de avond*  
 Saskia Macris 1964 — *Soleil, coeur du monde*  
 Mateus de Perusio 2e helft 14e eeuw-1458 — *Puisque la mort*  
 Jacobus Clemens non Papa 1500-1552/56 — *Qui consolabatur*  
 Pieter Maessins ca. 1509-1555 — *Venant de Lyon, Tota pulchra es*  
 Bertrandus Vaqueras ca. 1450-1507 — *Agnus Dei uit de Missa 'Baysiez May'*  
 Thomas Ashewell ca. 1478-na 1513 — *Agnus Dei uit de Missa 'Ave Maria'*  
 Michelangelo Rossi 1600-1656 — *O Misericordia d'amarante*  
 Matheus de Sancte Johanne fl. ca. 1380, Avignon — *Science na nul annemi*

**Paul Van Nevel dirigent**

Abonnementconcerten in Amsterdam (Muziekgebouw aan 't IJ), Arnhem, Den Haag, Leeuwarden en Utrecht

Paul Van Nevel heeft voor het Nederlands Kamerkoor ook dit seizoen weer een zeer bijzonder programma samengesteld, met ditmaal hoogtenpunten uit de vocale polyfonie: *Visages de la polyphonie*. Vanuit de Ars Subtilior van Matheus de Sancte Johanne uit Avignon en de vijftiende-eeuwse Gotiek van Mateus de Perusio, Bertrandus Vaqueras en Thomas Ashewell wordt de luisteraar via de Vlaamse en Nederlandse Renaissance van Pieter Maessins en Clemens non Papa meegenomen naar het laat zestiende-eeuwse Humanisme

van Michelangelo Rossi en bovendien de hedendaagse polyfone werk van Willem Ceuleers, Raymond Schroyens en Saskia Macris. Maar dan met het hedendaagse werk voor de pauze en de oude meesters erna. Zowel Ceuleers als Macris laten zich in hun koorwerken inspireren door de vocale polyfonie van de zestiende eeuw. Dit programma is hiermee een kolffje naar de hand van Paul Van Nevel en naar de kelen van de zangers van het Nederlands Kamerkoor!

7

## Margaret Calvert

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

### Enjoy + Don't waste time

## YEAR OF PROJECT

1956

## STUDENT PROJECT BRIEF

Life drawing in pen  
and ink

## COLLEGE

Chelsea College of Art,  
London (United Kingdom)

## TUTOR(S)

Leonard Rosoman

## TECHNOLOGY

Pen and ink

## TIME SPENT

A morning

## WHY DO YOU LIKE THIS PROJECT?

Discovering that I could draw.

## OUTCOMES

An ability to be totally  
obsessed with the project  
in hand.

## FAVOURITE FOOD THEN

Pasta

## YOUR MOST VALUED

POSSESSION THEN

My work



### Project Then

PROJECT SIMILARITIES  
THEN AND NOWAppropriating the  
discipline of drawing for  
a particular purpose.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Energy, enthusiasm and imagination + An ability to communicate and initiate great ideas

### YEAR OF PROJECT 2008

PROFESSIONAL PROJECT BRIEF  
Painting depicting  
Woman at Work for the  
Royal Academy of Art  
2008 Summer Exhibition

CLIENT  
Humphrey Ocean,  
Curator of the Royal  
Academy of Art 2008  
Summer Exhibition

TECHNOLOGY  
Acrylic paint on top of  
a metal Roadworks sign  
that I designed in the  
1960s.

TIME SPENT  
4 days

### WHY DO YOU LIKE THIS PROJECT?

Simply because it is unique (almost a self-portrait), in that it relates to the Man at Work roadworks pictogram that I designed in the 1960s. I liked the idea of substituting the image of a woman for the workman, in the context of work usually considered appropriate only for men. I also was attracted to the idea of painting over a slightly rusted old sign found lying abandoned in the street; thus giving it an added value once exhibited in the Royal Academy.

### FEEDBACK

Someone wanted to buy the painting.

FAVOURITE FOOD NOW  
Pasta

YOUR MOST VALUED  
POSSESSION NOW  
My work



## Project Now

### DO YOU TEACH?

Initially invited to teach Royal College of Art, London (UK) Industrial Design students typography. Taught part-time in the Graphic Design Department from 1966. Eventually retired as a senior tutor in 2001. Head of Graphic Design from 1987 to 1991.

### IS IT POSSIBLE TO TEACH DESIGN?

Yes. It's possible to teach an ability to draw and communication.





## Marion Fink

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

# Keep it simple + Don't mix ideas

## YEAR OF PROJECT

1999

## STUDENT PROJECT BRIEF

Self-initiated moving-image studies

## COLLEGE

Royal College of Art,  
London (United Kingdom)

## TUTOR(S)

Margaret Calvert  
(see pp. 150–153)

## COLLABORATOR(S)

Ben Duckett

## TECHNOLOGY

Sony Mini DV handycam

## TIME SPENT

1 month

## WHY DO YOU LIKE THIS PROJECT?

The simplicity of framing a  
space, leading the viewer's  
eye and adding iconic value.

## OUTCOMES

Learning by doing.

## ANYTHING ELSE

Ideas come more easily  
without a concrete brief in  
your mind.

## FAVOURITE FOOD THEN

Hummus, and the soups  
and spicy sauces of my  
Korean flatmate

## YOUR MOST VALUED

POSSESSION THEN  
Computer + Sony camera

## Project Then

PROJECT SIMILARITIES  
THEN AND NOWThe conceptual and  
formal approach of the  
frame (as described  
above) as a cultural  
symbol for giving  
something a meaning or  
even calling it art.

13

## Marion Fink (at the time of this project in 2004: KMS Team, Munich)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

### Curiosity and persistence + Curiosity and persistence plus using your resources in a sustainable way

YEAR OF PROJECT  
2004

PROFESSIONAL PROJECT BRIEF  
Identity and opening  
campaign for the Museum  
of Modern Art Munich  
(Pinakothek der Moderne)

CLIENT  
Pinakothek der Moderne,  
Munich

COLLABORATOR(S)  
KMS Team (Marc Ziegler,  
Xuyen Dam)

TECHNOLOGY  
Super 8, 35mm slides  
(Nikon), 6 x 4.5 cm  
(Hasselblad), the usual  
Mac software: Adobe  
Photoshop, Adobe  
Illustrator...

TIME SPENT  
2 years

TYPEFACE  
FF DIN

WHY DO YOU LIKE THIS PROJECT?  
Same answer as  
opposite (then).

WHAT DO YOU DISLIKE ABOUT IT?  
The font!

OUTCOMES  
Doing and still learning.

ANYTHING ELSE  
Same answer as  
opposite (then).

FAVOURITE FOOD NOW  
Pasta and good wine

YOUR MOST VALUED  
POSSESSION NOW  
My flat



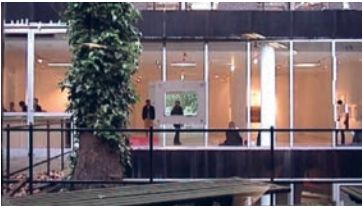
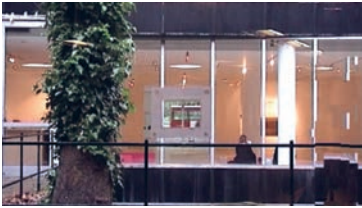
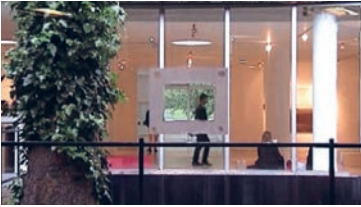
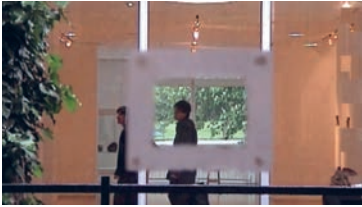
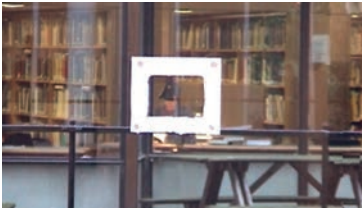
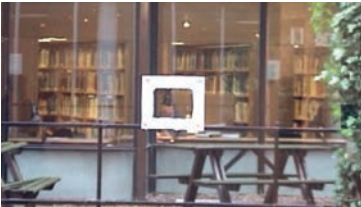
### Project Now

DO YOU TEACH?

**Professor of typography  
and information design  
at Hochschule für  
Gestaltung und Kunst,  
Basel (Switzerland).**

IS IT POSSIBLE TO  
TEACH DESIGN?

**I learned at college to  
bounce ideas around,  
but often I felt the  
tutors/school wanted  
to force a certain style  
upon the students.  
In teaching today,  
I try to strengthen the  
students' strong points  
and weaken their weak  
points. They should  
find their own voice  
and attitude rather  
than copying someone  
else's.**



**SAMMLUNG MODERNE KUNST**  
**KUNST IN DER**  
**PINAKOTHEK DER MODERNE**  
**EIN JAHR**

**PINAKOTHEK DER  
MODERNE**

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Learn to learn + Don't be arrogant

## YEAR OF PROJECT

1997

## STUDENT PROJECT BRIEF

Draw the animals in  
the zoo

## COLLEGE

Hochschule Darmstadt  
(Germany)

## TUTOR(S)

Prof. Osterwalder

## TECHNOLOGY

Charcoal

## TIME SPENT

1 afternoon

## WHY DO YOU LIKE THIS PROJECT?

I like the strength of the drawing. As the animals were constantly moving, one only had the time to draw the most essential things, but this makes you think about what is important to draw and what isn't. You need to memorize the shades and forms you have seen because in the next second the animals will have moved to a different position. It was fun, because I wasn't doing anything else than drawing in those years and my hand was fluent. I draw much worse these days.

## OUTCOMES

It made me grow.

## FEEDBACK

Prof. Osterwalder: 'Man erkennt die Schweizer Schule' (One does recognise the Swiss school).

## FAVOURITE FOOD THEN

All kinds

## YOUR MOST VALUED

POSSESSION THEN  
Comic collection

### Project Then

PROJECT SIMILARITIES  
THEN AND NOW

**Both projects only use what is needed, not more, not less. Even though they appear visually playful, they are highly minimalistic.**

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## For both: Be autodidactic

YEAR OF PROJECT  
2010

### PROFESSIONAL PROJECT BRIEF

Develop a visual identity for the Helsinki Design Lab, which defines itself as follows: 'We believe that the scale and complexity of today's challenges are more effectively addressed when design is a leading voice co-ordinating many, rather than a service applied to pre-defined problems. With a specialized ability to bring synthesis to complex problems, to work from conception to implementation, and to visualize complex relationships, the strategic designer plays a lead role in addressing the issues faced by contemporary society. Helsinki Design Lab (HDL), a project initiated by Sitra – the Finnish Innovation Fund – fosters state-of-the-art knowledge, capability and achievement in the area of strategic design in order to improve global supply of this essential 21st-century problem-solving skill.'

FAVOURITE FOOD NOW  
All kinds

YOUR MOST VALUED  
POSSESSION NOW  
Book collection

CLIENT  
Sitra, the Finnish  
Innovation Fund

COLLABORATOR(S)  
Lupi Asensio

TECHNOLOGY  
Acrylic paint and  
computer

TIME SPENT  
2 months

TYPEFACE  
Univers & Minion

WHY DO YOU LIKE THIS PROJECT?  
The driving idea of the visual identity is drawn from the 'space' occupied by the strategic framework of the HDL, which draws together a diverse group of actors and entities from various fields. These actors, each one a specialist in his field, contributes a unique point of view within a group that can offer a more holistic definition of the problem, thereby creating the opportunity for a more effective range of solutions. The Strategic Designer acts as an enzyme, co-ordinating the process. The visual identity is coherent with the idea of the institution. It is highly flexible without losing recognizability.

OUTCOMES  
It made me grow.

FEEDBACK  
'The work from Two Points for our Helsinki Design Lab visual identity captures the spirit of our endeavour: it's systematic, nimble, and founded in really sharp thinking about the various mediums that the identity needs to suit. In this way, the visual identity of our Helsinki Design Lab is similar to how Sitra sees a role for strategic design operating as part of the solution to today's large-scale challenges: a reflexive capability responding intelligently to real-world needs. We at Sitra are very pleased with the work from Two Points and are constantly receiving compliments on the uniqueness and attention to detail that our visual identity embodies.' (Bryan Boyer, Design Lead at Sitra, the Finnish Innovation Fund.)

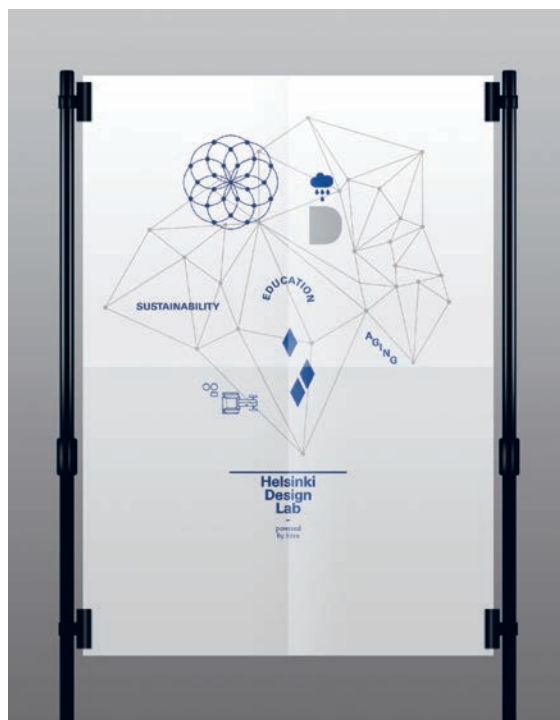
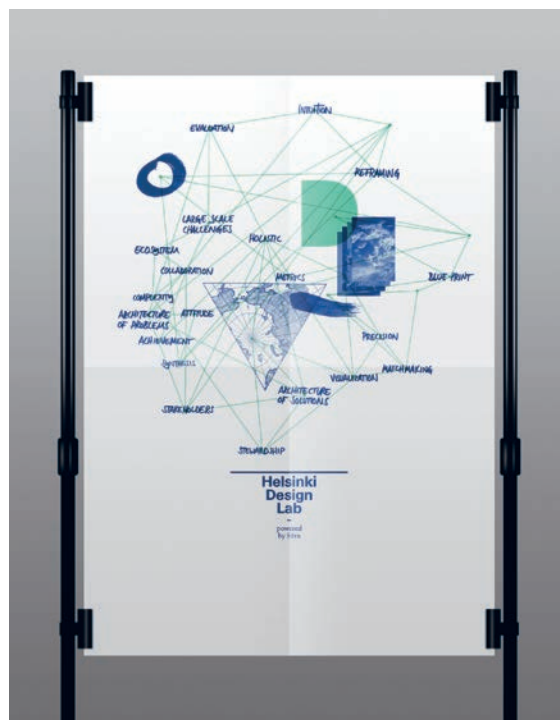
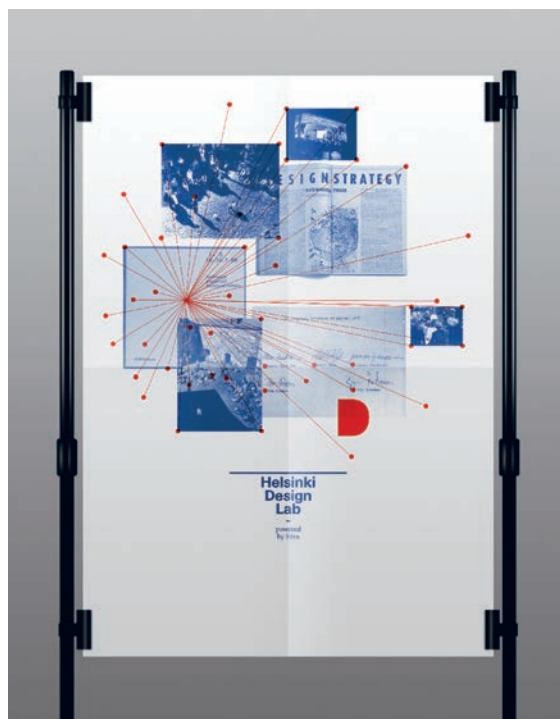
DO YOU TEACH?  
I am co-director of the Postgraduate Degree of Applied Typography at the private design school ELISAVA in Barcelona (Spain). I teach mostly flexible visual systems.

IS IT POSSIBLE TO  
TEACH DESIGN?  
No, design cannot be taught, but a teacher can help the student to develop rational and emotional design methodology and train his eye for visual communication, which involves studying design history as well.



## Project Now





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Find it out for yourself + There are easier ways to earn money, honestly

### YEAR OF PROJECT 2000

STUDENT PROJECT BRIEF  
Design a series of posters  
and a programme for an  
imaginary theatre

COLLEGE  
Hochschule Darmstadt  
(Germany)

TUTOR(S)  
Prof. Sandra Hoffmann  
(see also pp. 194–197)

COLLABORATOR(S)  
Florian Walzel

TECHNOLOGY  
Silkscreen-printing and  
stamps on existing  
surfaces (posters, the  
street, houses, etc.) and  
for the programme we  
used Xerox machines

TIME SPENT  
6 months

TYPEFACE  
Trade Gothic

### WHY DO YOU LIKE THIS PROJECT?

What I like most about the project is that the original briefing was quite strict but that we found some flexible parts in it. So in the end we were not designing posters to announce a play for an imaginative theatre, but we took the play directly onto the streets by the means of posters.

### WHAT DO YOU DISLIKE ABOUT IT?

This project was one of the most physically exhausting projects I ever did; this came out of a great lack of experience paired with a lot of ambition. Looking back, this physical/psychological 'borderline' experience turned out to be a key ingredient in all the projects I really like. Paradoxically, now, running a design studio, I try to avoid those moments of total exhaustion as much as possible.

### FEEDBACK

Our posters got destroyed after the presentation (don't know whether that's a positive or negative sign); maybe it was pure coincidence. In general, we received a positive reaction, I think mainly because we were 'rethinking the brief' a bit more drastically than expected and the project was executed in the city. I once received a drastic (but very honest and true) reply from one of the Swiss superstar designers, saying that the choice of the form and technique was purely a formal one. Things would have been a lot easier to produce in a different technique, which would have led to a different visual outcome. He was right.

### PROJECT SIMILARITIES THEN AND NOW

One of the links between both projects might be the strategy of 'rethinking the brief'. With the Cologne project, we tried to look at a spatial strategy differently (at least for me as a graphic designer and most certainly also for the audience, who were expecting an architectural proposal for a new building). With the other project we did this by not designing posters that announce theatre plays but by using the posters to start the play on the street. The other aspect that links both projects is that they both deal with our physical environment. The places we live in were objects of design, of interventions by simple means.

FAVOURITE FOOD THEN  
Whatever was available  
within a limited budget

YOUR MOST VALUED  
POSSESSION THEN

-



### Project Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Curiosity and being excitable + Curiosity and scepticism, in constant conflict with one another

### YEAR OF PROJECT 2007

#### PROFESSIONAL PROJECT BRIEF

To come up with a proposal for a spatial strategy for an art institution that (at that time) did not have a physical presence. In this case, one of the concepts was applied to an exhibition in the city of Cologne.

#### CLIENT

Curator Nikolaus Schafhausen and Vanessa Joan Müller of European Kunsthalle Cologne. They commissioned a research project titled Spaces of Production from architects Nikolaus Hirsch, Philipp Misselwitz, Markus Miessen and me.

#### COLLABORATOR(S)

Architects Nikolaus Hirsch, Philipp Misselwitz and Markus Miessen. The design was done in collaboration with Miriam Rösch.

#### TECHNOLOGY

A guide was produced in offset printing (2c), which was distributed as part of a local magazine. Sites of interventions were marked with little stickers. The works by the artists were done using very diverse techniques.

#### TIME SPENT

3 months

#### TYPEFACE

Modified version of Schulbuch Grotesk

#### WHY DO YOU LIKE THIS PROJECT?

I think re-reading the city by the means of graphic design and maps played an important role in the project. And maps and diagrams became a major interest for me for the following projects. I think there is some power within the visualization of space, and this can be an interesting domain for graphic design.

#### FEEDBACK

I think in general the project was well received, although it was part of a bigger project that was seriously discussed within Cologne's cultural scene. In the end we delivered the framework and the works by the artists were up for discussion.

#### DO YOU TEACH?

I taught at Hochschule Wiesbaden (Germany), Hochschule Darmstadt (Germany) and in Zurich (Switzerland). I often conduct workshops and do lectures in various cities e.g. Paris, Aachen, Mumbai and Lucerne. Currently I am working as a researcher at Universität Stuttgart (Germany), Institute for Urban Planning, concentrating on the visual representation of urban space and at the Institute for Design research, Design2-context, in Zurich (Switzerland).

#### IS IT POSSIBLE TO TEACH DESIGN?

To answer this question one might first need to define the word 'design' a bit more. If we are talking about teaching the invention of visual form, then I think certain aspects of this can be taught (such as cognition theory, certain aspects of typography, etc.). But what I think can't be taught (or at least has to be taught a lot earlier) is the ability to walk with open eyes; to identify visual phenomena that can then be transformed into new things.

#### FAVOURITE FOOD NOW

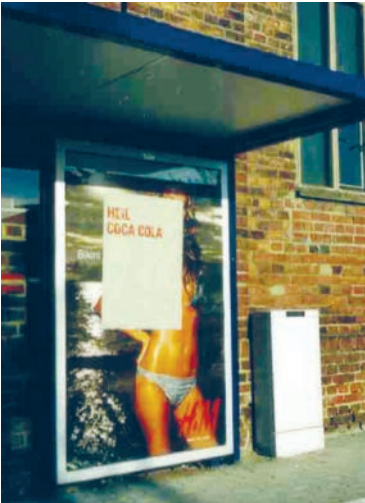
Whatever is available

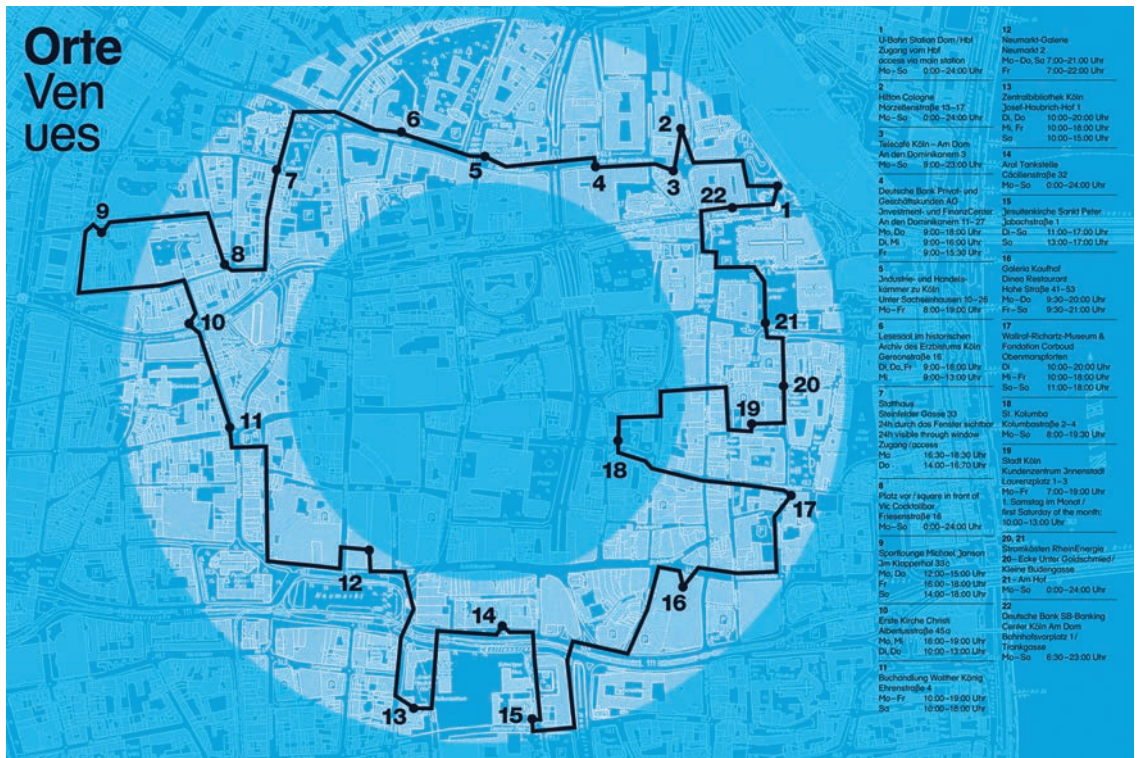
#### YOUR MOST VALUED POSSESSION NOW

-



### Project Now





Michael Georgiou

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

Do as much research as  
you can + Never copy,  
only get influenced

YEAR OF PROJECT  
1984

STUDENT PROJECT BRIEF  
Design a poster for  
a circus

COLLEGE  
Vakalo College of Art and  
Design, Athens (Greece)

TUTOR(S)  
George Pavlopoulos  
(visual artist)

TECHNOLOGY  
Paper, colour markers,  
self-adhesive film

TIME SPENT  
2 weeks

TYPEFACE  
Trade Gothic Condensed

WHY DO YOU LIKE THIS PROJECT?  
Because of the process.

OUTCOMES  
Through this student project  
I realized that in order to  
visualize a concept by hand  
a great deal of effort was  
needed.

FAVOURITE FOOD THEN  
Spaghetti bolognese

YOUR MOST VALUED  
POSSESSION THEN  
A watch



Project Then

PROJECT SIMILARITIES  
THEN AND NOW  
Simplicity.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## A diverse background + Integrity

YEAR OF PROJECT  
2008

PROFESSIONAL PROJECT BRIEF  
Design a poster for the exhibition Mapping (Europe), a co-production of Apeiron Photos and the photography agency Corbis

CLIENT  
Apeiron-Corbis

COLLABORATOR(S)  
Alexandros Gavrilakis

TECHNOLOGY  
Laser-cut Forex® and digital print

TIME SPENT  
3 days

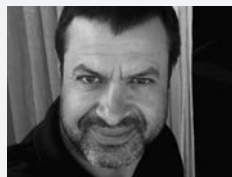
TYPEFACE  
Helvetica

WHY DO YOU LIKE THIS PROJECT?  
Because of the concept.

OUTCOMES  
A strong concept was visualized easily due to technology.

FAVOURITE FOOD NOW  
Spaghetti bolognese

YOUR MOST VALUED POSSESSION NOW  
My art collection



### Project Now

DO YOU TEACH?  
**Vakalo College of Art and Design (Greece), Graphic Design.**

IS IT POSSIBLE TO TEACH DESIGN?  
**I have been a graphic design tutor since 1992. The thing I try to pass on is the importance of conducting research before starting to design.**



## THIS IS AN E48 SIZE POSTER

A SIZE	B SIZE	C SIZE
A0 841 x 1191	B0 1000 x 1414	48 EUROPEAN COUNTRIES
A1 594 x 841	B1 707 x 1000	
A2 420 x 594	B2 500 x 707	ALBANIA
A3 297 x 420	B3 353 x 500	ARMENIA
A4 210 x 297	B4 250 x 353	AUSTRIA
A5 148 x 210	B5 175 x 250	AZERBAIJAN
A6 105 x 148	B6 125 x 175	BELGIUM
A7 74 x 105	B7 88 x 125	BELARUS
A8 52 x 74	B8 63 x 88	BULGARIA
A9 37 x 52	B9 44 x 63	ROMANIA AND REPUBLIC OF MOLDOVA
A10 26 x 37	B10 31 x 44	GERMANY
		CYPRUS
		CZECH REPUBLIC
		DENMARK
		ESTONIA
		FINLAND
		FRANCE
		GREECE
		HUNGARY
		IRELAND
		ISRAEL
		ITALY
		LATVIA
		LITHUANIA
		LUXEMBOURG
		MALTA
		MOLDOVA
		MONTENEGRO
		NETHERLANDS
		NORWAY
		POLAND
		PORTUGAL
		ROMANIA
		RUSSIA
		SLOVAKIA
		SLOVENIA
		SPAIN
		SWEDEN
		SWITZERLAND
		TURKEY
		UKRAINE
		UNITED KINGDOM
		UNITED STATES

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Set some goals and try to reach them + No warnings

YEAR OF PROJECT  
1993

STUDENT PROJECT BRIEF  
The Knee was my final exam project. It was a self-initiated project

COLLEGE  
Hogeschool voor de Kunsten Utrecht  
(The Netherlands)

TUTOR(S)  
Wim Wal

TECHNOLOGY  
Silkscreen printing

TIME SPENT  
6 months

TYPEFACE  
Joanna

FAVOURITE FOOD THEN  
Indonesian (my mother comes from Indonesia)

YOUR MOST VALUED POSSESSION THEN  
If family is a possession, my family

WHY DO YOU LIKE THIS PROJECT?  
It was a private project, and I therefore created my own private world.

WHAT DO YOU DISLIKE ABOUT IT?  
Certain spreads didn't come out so well.

OUTCOMES  
It was very difficult to get my own thoughts clear.

FEEDBACK  
I got my diploma.

PROJECT SIMILARITIES THEN AND NOW  
I think it starts with ambition. Both projects are very ambitious. In 1993 there were no colour printers, and I wanted to make a real publication, not one with sticky Letraset type. So I made a big effort to silkscreen the book. I found a publisher who sponsored the project. Like all students, I wanted to show my complete self within this book. I would never try this again; it was horrible. Now when I look back at the project I think I already identified with social issues. The whole 'knee' book is about falling, being overthrown, being a failure. It's about hierarchy, and I had a deep sympathy for the fallen person and the lower social classes. I used pictures and texts from books and newspapers, and made some myself, of workmen on their knees, praying men, pilgrims, a shot-down man, wounded people, etc.

The nrc (professional) project was ambitious because we approached it from a designer's and not an advertisement agency's perspective. The brief was

to make a new advertising campaign, and we did, but for us it was important also to rebrand all forms of communication – business cards, commercials, the newspaper itself, radio spots, the Internet, etc.

There is a similarity in content between the two projects also. I have read this newspaper for years now, so I was already personally engaged. It publishes news in an independent but critical way, it is forward-looking, it approaches people not as consumers but as citizens with their own opinions. Its subjects are social and political. We decided to use the news in order to advertise the newspaper itself. So, for example, we featured a photo of the pope and accompanied it with the word: 'truth?' So nrc is announcing and commenting on the news of the day through an advertisement in its own newspaper. So another similarity is the engagement within the approach.

Also important is changing the context, and therefore also changing the form or altering the content. Stylistically there are similarities too, such as the use of pictures and contrasting simple signs. In the case of the 'knee' book, a hinge above a pilgrim woman kneeling. In the case of nrc, the 'guillemet' alongside a picture of the pope.



Project Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

**Being able to focus and collaborate, being ambitious, interested, communicative + Being able to focus and collaborate, being ambitious, interested, practical, realistic, communicative but also having an experimental attitude**

**YEAR OF PROJECT**  
2010

**PROFESSIONAL PROJECT BRIEF**  
To create a new advertising campaign for Holland's most intellectual newspaper company

**CLIENT**  
nrc Media

**COLLABORATOR(S)**  
Thonik studio staff

**TECHNOLOGY**  
Cross media

**TIME SPENT**  
6 months

**TYPEFACE**  
Lexicon

**WHY DO YOU LIKE THIS PROJECT?**

This is a project in the midst of society. We developed a new brand: nrc, along with a new theme, 'ik denk nrc' (I think nrc). nrc now has different products: nrc Handelsblad, nrc next and nrc.nl. In the design for the brand, the 'guillemet' (angle quote) has the lead.

**OUTCOMES**

It was very exciting to work for a newspaper that I had been reading myself for years. We shared many values.

**FEEDBACK**

The project was very successful; we had a lot of positive reactions. But we also had some negative ones – those came from the advertising scene, mostly on blogs. I think we came, as graphic designers, too close to their area of expertise.

**FAVOURITE FOOD NOW**

Indonesian, Japanese, French

**YOUR MOST VALUED POSSESSION NOW**

Family, books, shields, ceremonial outfits, bis poles from the Asmat



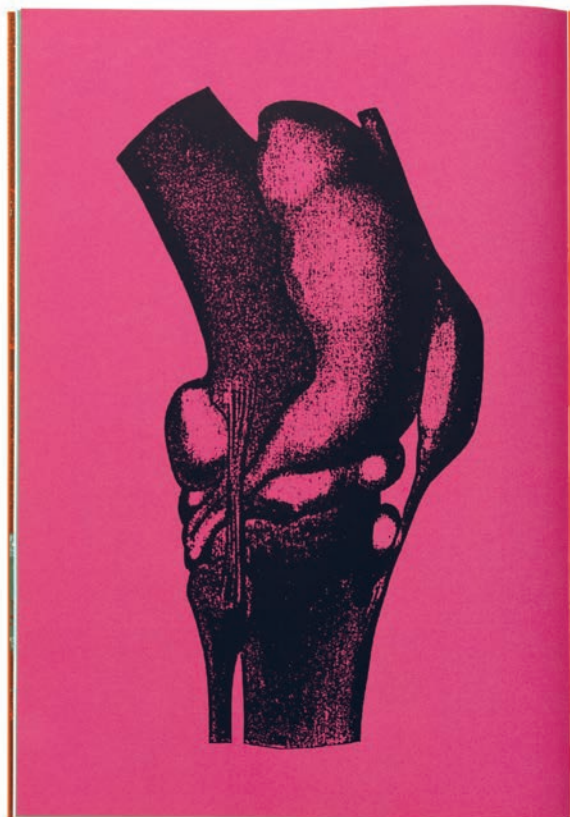
**DO YOU TEACH?**

At the moment I teach on the Masters course in Graphic Design at the Academy of Art and Design, St. Joost, Breda (The Netherlands).

**IS IT POSSIBLE TO TEACH DESIGN?**

It is very hard for students to focus.

**Project Now**



Een knie loopt eenzaam over  
straat. Het is een knie, niet meer!  
Het is geen boom, is geen granaat.

Het is een knie, niet meer!  
In de oorlog werd een man aan het  
slot van top tot teen doorzeefd.  
Alleen een knie bleef buiten schot,  
vandaar dat die nog leeft. En  
eenzaam voortgaat over straat.  
Het is een knie, niet meer! Het is  
geen boom, is geen granaat. Het is

waarheid  
ik denk **nrc** >

lees **nrc** handelsblad >  
nu 4 weken 15 euro  
ga naar [nrc.nl](http://nrc.nl)



A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## More courage – who dares wins + Think about it

YEAR OF PROJECT  
1996

STUDENT PROJECT BRIEF  
Design posters for a series of student exhibitions for one class in the photography department of the Leipzig art college.  
Title: Fin Sans

COLLEGE  
Hochschule für Grafik und Buchkunst Leipzig (Germany)

TUTOR(S)  
Prof. Rolf Felix Müller (Klasse Illustration)

COLLABORATOR(S)  
The photography students involved

TECHNOLOGY  
Inkjet and laser printout, manual cropping

TYPEFACE  
Molli, a display typeface by Typoart, the former type foundry of East Germany, and Helvetica Extended

WHY DO YOU LIKE THIS PROJECT?  
Its design was very much at odds with what was taught at the college and what graphics looked like in Leipzig. It was fun – and looked nice inside the college building on the neo-classical columns. I enjoyed using Molli, the typeface, because it seemed such a weird/‘vernacular’ choice at the time...

WHAT DO YOU DISLIKE ABOUT IT?  
It is very much of its time and doesn't look that special today. It might have only worked in the very specific context of the college. I had the idea at the time to have the diagonal line going back and forth like a metronome from one show to the next to the next. There were not enough shows to make that clear...

OUTCOMES  
It was nice to bring a different idea of visual communication to the announcement for a college show. I've done more projects with that photography class and am working, as we speak, on a book for the photographer who ran that unit at the time, Timm Rautert.

FEEDBACK  
‘Not legible, too confusing, not respectful enough...’

FAVOURITE FOOD THEN  
Cheap

YOUR MOST VALUED  
POSSESSION THEN  
-



### Project Then

PROJECT SIMILARITIES  
THEN AND NOW  
I basically selected the pieces because they are quite different. But they share a leaning towards the typographic.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Being self-motivated and brave, cheeky, not risk-averse + Able to foresee the consequences and results of processes plus generosity

### YEAR OF PROJECT 2003

#### PROFESSIONAL PROJECT BRIEF

Design of promotional/recruitment poster for the newly started Masters course at Central Saint Martins College of Art & Design: MA Creative Practice for Narrative Environments. To be sent out to other colleges and other institutions.

#### CLIENT

Tricia Austin, Course Leader, MA Creative Practice for Narrative Environments at Central Saint Martins College of Art & Design

#### TECHNOLOGY

Offset litho, 2 colours

#### TYPEFACE

Times New Roman

### WHY DO YOU LIKE THIS PROJECT?

I like it for its proportional pun and deadpan fun. However, I like to think there's a chance of profundity in it. But I selected this poster because of its quite different idea of a poster to the one done in 1996.

### WHAT DO YOU DISLIKE ABOUT IT?

The weak spot of the project is probably the distribution of the posters and the dependence on people of putting the posters up on message boards where there is stiff competition for space. I do know from friends, though, that posters did hang at least in some UK colleges.

### OUTCOMES

I did more work for the course and came in as a visiting tutor a few times.

### FEEDBACK

'Not catchy enough, no image, too discreet.' 'Nice and simple.'

### FAVOURITE FOOD NOW

Japanese

### YOUR MOST VALUED POSSESSION NOW

Currently my new sofa, otherwise a painting by Peter McDonald and a few books



### DO YOU TEACH?

**I am a Professor for System-Design at the Hochschule für Grafik und Buchkunst Leipzig (Germany).**

### IS IT POSSIBLE TO TEACH DESIGN?

**Yes: Craft. Techniques and camaraderie. Fairness. Thoroughness and being critical. 'Doubt, Delight and Change' (Cedric Price).**

## Project Now



## MA Creative Practice for Narrative Environments Central Saint Martins College of Art and Design

NEW COURSE

- pioneers collaborative practice between architects, designers, curators and writers
- work in museums, visitor centres, speciality stores, themed entertainment venues, corporate HQs
- introduces you to an international industry network
- integrates film, objects, text, sound and image
- 2 year course; 3-days per week Subject to validation

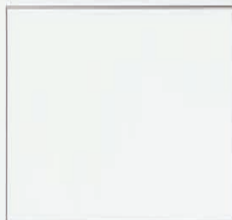
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THE LONDON  
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COLLEGE OF ARTS CHelsea COLLEGE OF  
DESIGN CROYDON COLLEGE OF COMMUNICATIONS  
LONDON COLLEGE OF PRINTING



Design: Oliver Klimpel at Büro International  
© 2003 Oliver Klimpel

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

Look at the books in the library + Don't expect to get your way at all times

YEAR OF PROJECT

1992

STUDENT PROJECT BRIEF

A type specimen made at the University of Reading

COLLEGE

University of Reading (United Kingdom)

TUTOR(S)

Paul Stiff

TECHNOLOGY

Hand rendering, letterpress type, photocopying (B&W/colour), painting, laser-printed type from Apple Macintosh using Pagemaker software

TIME SPENT

3 weeks

TYPEFACE

Akzidenz Grotesk, Bauer Bodoni, Kuenstler Schrift, Caslon, Caslon Black, Futura Black, Futura, Monotype Garamond, Wilhelm Klingspor Schrift, Caslon Ornaments, Kilmer, Optima, Palace, Univers, Van Dijk, Venus

WHY DO YOU LIKE THIS PROJECT?

For the enjoyment of manufacturing something using all the technology; from working by hand, to hand-setting, to using the Macintosh and creating something physical from many materials.

OUTCOMES

It crystallized a way of thinking and aesthetic I had been practising when at college; it reached its end conclusion in this project. It was the end of being a student.

FEEDBACK

It seemed well received.

ANYTHING ELSE

In most of the work you do, you almost always feel it could be better or done differently. With both of these projects (student and professional shown overleaf) they are exactly as I envisaged them and I am proud of them.

FAVOURITE FOOD THEN

Pasta

YOUR MOST VALUED

POSSESSION THEN

-



Project Then

PROJECT SIMILARITIES THEN AND NOW

**Both have their roots in the handmade and the past and how the past can inform the future.**

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Curiosity + Curiosity and patience

## YEAR OF PROJECT

1997–2010

## PROFESSIONAL PROJECT BRIEF

Self-initiated typeface design (Dala Floda)

## CLIENT

Self-initiated

## COLLABORATOR(S)

Commercial Type  
(Christian Schwartz and  
Berton Hasebe)

## TECHNOLOGY

Apple Macintosh,  
Illustrator, Fontographer  
and Fontlab software

## TIME SPENT

13 years on and off

## TYPEFACE

It is a font – Dala Floda

## WHY DO YOU LIKE THIS PROJECT?

Having an idea and taking  
it to its conclusion and doing  
it to the best of one's level  
of craft.

## WHAT DO YOU DISLIKE ABOUT IT?

The length of time it took  
to design.

## OUTCOMES

Finally learning and under-  
standing how to make  
a typeface from an idea.

## FEEDBACK

It seemed to be well  
received.

## FAVOURITE FOOD NOW

Sushi and home-  
made breadYOUR MOST VALUED  
POSSESSION NOW

-

## DO YOU TEACH?

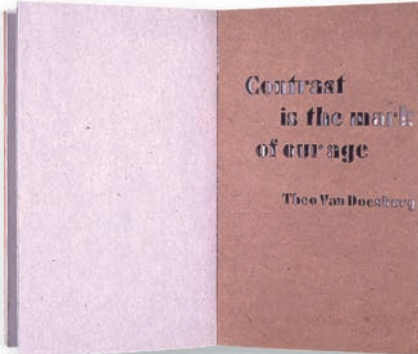
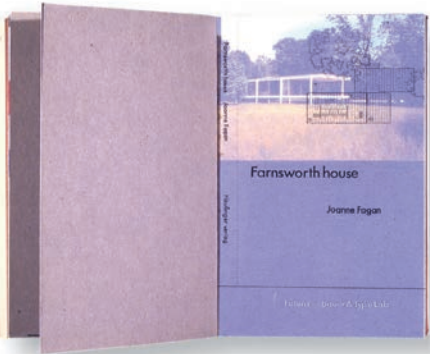
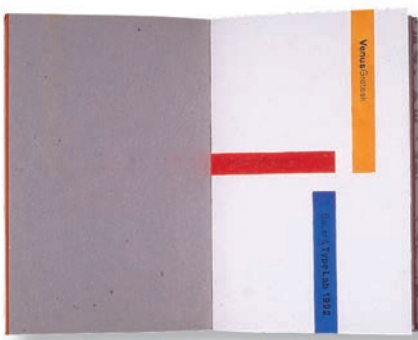
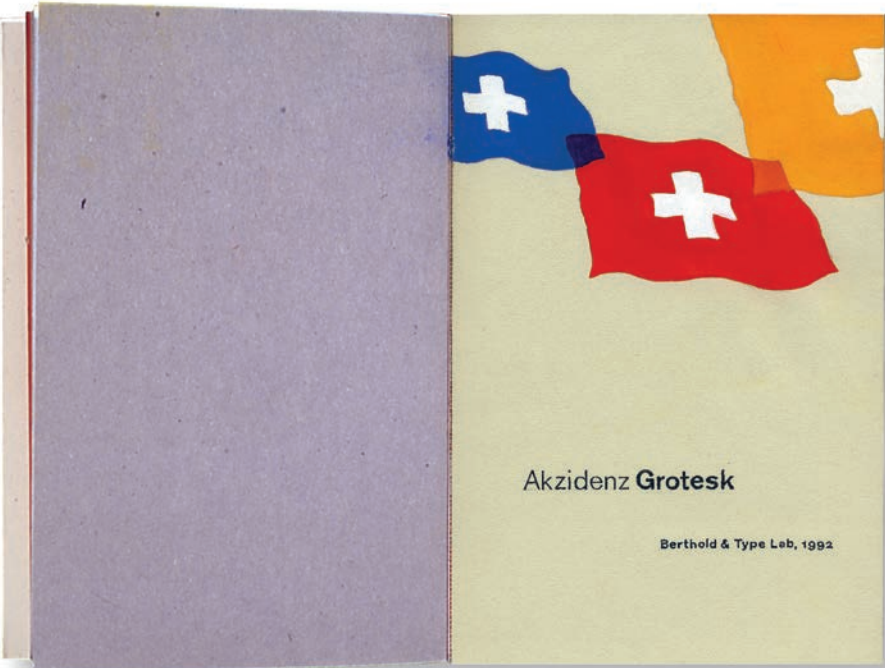
No

IS IT POSSIBLE TO  
TEACH DESIGN?

I think if we accept that design is in part technical or craft, then it's possible to teach people the craft and technics of design. The problem is how we teach the 'creative' part of design. That seems to be more elusive. I think also that the history of design is also teachable, and probably in my opinion a vital thing for design education. Certainly at the University of Reading, I learned the technical, craft and historical aspects of typography.



## Project Now



# Dala Floda

Dala Floda has its roots in the typefaces of the Renaissance but adds the twist of being a stencil letterform. Originally inspired by worn gravestone lettering and lettering on shipping crates, the elegance of the forms belies their everyday origins.

## PUBLISHED

2010

## DESIGNED BY

PAUL BARNES

## US STYLES

8 WEIGHTS W/ ITALICS

## FEATURES

PROPORTIONAL OLDSTYLE FIGURES  
 PROPORTIONAL LINED FIGURES  
 SMALL CAPS (ROMAN)  
 FRACTIONS  
 SWASH CAPITALS  
 DISCRETIONARY LIGATURES

First designed in 1997 for a logotype, Dala Floda eventually became the headline typeface for the art magazine *frieze* in 2005. Since then the family has grown considerably, with the addition of an italic and a range of heavier weights, all the way up to a fat weight. Its stencil form makes it well suited for headline use and especially for logotypes.

Dala Floda Roman

*Dala Floda Italic*

Dala Floda Roman No. 2

*Dala Floda Italic No. 2*

Dala Floda Medium

*Dala Floda Medium Italic*

Dala Floda Bold

*Dala Floda Bold Italic*

Dala Floda Black

*Dala Floda Black Italic*

Dala Floda Fat

*Dala Floda Fat Italic*

Sesquicentennials

DALA FLODA ROMAN, 80 PT

Autobiographical

DALA FLODA ROMAN NO. 2, 80 PT

Photojournalism

DALA FLODA MEDIUM, 80 PT

Grindavíkurbær

DALA FLODA BOLD, 80 PT [SWASH -1]

Decompensates

DALA FLODA BLACK, 80 PT

Setzmaschinen

DALA FLODA FAT, 80 PT

Officiation  
 KVTTSØY  
 Distinctive

DALA FLODA ROMAN, 100 PT [ALTERNATE 1, DISCRETIONARY &amp; LIGATURES]

Contributes  
 ANTIQUE  
 Bichromatic

DALA FLODA ITALIC, 100 PT [SWASH A Q]

## Prem Krishnamurthy

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

# Pay close attention to the things you like and why + Don't be lazy in your work, thinking or actions in the world. Always seek to overperform

## YEAR OF PROJECT

1998

## STUDENT PROJECT BRIEF

Create a series of movie posters for screenings of three films by a single filmmaker (who was assigned randomly)

## COLLEGE

Yale College,  
New Haven (USA)

## TUTOR(S)

Michael Rock

## TECHNOLOGY

Illustrator, Nikon 35mm  
camera, Photoshop

## TIME SPENT

2-3 weeks

## TYPEFACE

Agenda

## WHY DO YOU LIKE THIS PROJECT?

First, one major outcome of the project was that I received the assignment at random to watch at least three films by David Lynch. Having barely seen his work before, I took the opportunity to watch nearly all of his films before deciding which ones to make posters for. His films made a great impression on me then, in the way that they uniformly found pockets of deep strangeness and uncanny activity within the contours of everyday American life. So the brief itself proved to be a learning experience. Over the course of developing the poster concept, I came to the solution of actually creating three posters (in one case, a still image on a DVD), which I would insert into locations that possessed the weirdness intrinsic to Lynch's films; the final step would be photographing them to create the finished posters. This approach seemed natural enough to me, as it combined my existing interest in photographing interiors with a self-referential approach to design. And it turned out, back then, to be the perfect method of making a set of graphic posters for these very particular films.

## WHAT DO YOU DISLIKE ABOUT IT?

The typography and design of the posters within the posters.

## OUTCOMES

This was the first time that I had tried to combine my interests in photography and design in a conscious and compact manner. I also realized that graphic design could become spatialized and inhabit real contexts; this interest in the particularities and specificity of spaces continued to grow over the years.

## FEEDBACK

When these posters were shown in an undergraduate end-of-semester art show, a graduate design student remarked that they were the best pieces in the show, which was quite flattering.

## PROJECT SIMILARITIES THEN AND NOW

Although I see the two projects as quite different in essential approach, I find them to have a common interest in situating graphic design within real spaces and also allowing design to spread in unusual ways. Both projects collapse representation and presentation in different ways. Also, for me, the earlier project presages my later deep engagement with exhibitions and physical spaces that nevertheless demonstrate a certain self-awareness.

## FAVOURITE FOOD THEN

Taco Bell bean burritos

## YOUR MOST VALUED

POSSESSION THEN

My 4x5 camera



## Project Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Desire + Resolve

### YEAR OF PROJECT 2008

### PROFESSIONAL PROJECT BRIEF

Design an exhibition on the city planning and radical thinking on urbanism and space of Otto Neurath

### CLIENT

Stroom Den Haag  
(The Netherlands)  
(Curator: Nader Vossoughian)

### COLLABORATOR(S)

Adam Michaels,  
Chris Wu

### TECHNOLOGY

Adobe InDesign,  
Illustrator, Photoshop

### TIME SPENT

2 months

### TYPEFACE

Neutraface 2 Display,  
FF Bau, Plantin

### WHY DO YOU LIKE THIS PROJECT?

After Neurath: The Global Polis was an exhibition in The Hague, The Netherlands, in 2008.

Without delving too much into the content of the show [more information on the show is here: <http://bit.ly/hWVGZ6>], the exhibition served as an interesting opportunity to test out several ideas in exhibition design, which again came directly from the subject matter itself. Given Otto Neurath's forward-thinking ideas about 'mass-produced exhibitions', we decided to create a set of posters for the show that would present the wall texts within the exhibition while also functioning as take-aways that could serve as a secondary, portable mini-exhibition in the home of the visitor or in other contexts.

### WHAT DO YOU DISLIKE ABOUT IT?

The typography of the posters, perhaps.

### OUTCOMES

This was the first exhibition I had designed where I had not visited the exhibition space previously; as such, this was a useful learning experience in visualizing a space through virtual models only, and then adjusting the installation to match the actual space.

### FEEDBACK

The exhibition was very well received in the architecture and design press, and in general by the public. The take-away posters ran out before the show's end – also a good sign.

### DO YOU TEACH?

Generally yes, though currently no. Past teaching includes: University of Connecticut (USA), advanced design, senior thesis. Parsons The New School for Design (USA), senior thesis. Rhode Island School of Design (USA), graduate elective course. University of the Arts Bremen (Germany), visiting designer workshop.

### IS IT POSSIBLE TO TEACH DESIGN?

Yes, otherwise I wouldn't teach! Though in college, I actually learned not so much about design – apart from good typography, which is one thing you can teach that is essential! – but, rather, about how to think about design. And I happened to have enough self-awareness to know what things I was very weak in, and to work very hard to get better at them.

### FAVOURITE FOOD NOW

Chicken shawarma

### YOUR MOST VALUED

POSSESSION NOW

My notebooks from  
the past years



## Project Now





## Renata Graw

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

# One can never say something won't work until they have done it + Don't be afraid to fail

YEAR OF PROJECT  
2008

## STUDENT PROJECT BRIEF

**Café 4102:** Our friend and colleague Phillip Matesic approached us during our final thesis semester as he had decided to change the format of his thesis paper from a theoretical paper to a small book. The book would capture the essence and 'dialogue' of his café project and remain as a document of an ephemeral installation. As Phillip said, 'I have one week to develop a sample version and have no skills with a layout program. I have been working in Word just to get a feel for the image + text relationship and will now work with real photos and cut-out text. Would you or anyone you know in the Graphic Design programme be willing to help me lay out the book?' Though it was an intense time for all of us, we gladly accepted the project.

COLLEGE  
University of Illinois at Chicago (USA)

TUTOR(S)  
Phillip Matesic (client and friend)

COLLABORATOR(S)  
Jeremiah Chiu, Phillip Matesic

TECHNOLOGY  
Hands, photography, computers

TIME SPENT  
1 week

TYPEFACE  
Nimbus Condensed Rounded and Scala Serif

WHY DO YOU LIKE THIS PROJECT?  
This project was really the first in-school, but self-initiated, project Jeremiah and I (now Plural) collaborated on fully from start to finish. We enjoyed the opportunity to create a real, tangible piece, we liked the fact that it felt like a real, client-based project, where we were in charge of all aspects from designing and editing to printing and producing.

## OUTCOMES

Besides the tangible product, both Café 4102 and Lumpen Magazine served as platforms to explore and experiment with what we knew, skills and otherwise, and what we were interested in/studying at the time. I think we were fortunate in both projects to work with great collaborators who really allowed us and the projects to realize their full potential (well, as full as could happen within one week). With Café 4102 we gained the experience of working together outside of a school assignment, which, in a way, led to us starting our own studio practice.

## FEEDBACK

Phillip and his colleagues were pleased with the outcome and we like to think it served as a successful documentation of his project.

FAVOURITE FOOD THEN  
I love all things food, but... (Cont. opposite – now)

YOUR MOST VALUED POSSESSION THEN  
My camera



## Project Then

## PROJECT SIMILARITIES THEN AND NOW

**Both projects were fun; labours of love. The opportunity to collaborate with artists and makers to explore and experiment with new ways of experiencing the world is why we do what we do.**

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## For both: Curiosity, experimentation, patience

### YEAR OF PROJECT 2010

#### PROFESSIONAL PROJECT BRIEF

**Lumpen Magazine:** Ed Marszewski, founder and overlord of Public Media Institute, contacted us about redesigning Lumpen Magazine to begin its 18th year. As the scheduling had been revised, there was very little time left before the issue was to be released to print. With only one week ahead of us, we were to rethink every aspect of the magazine from the logo/masthead and format to the typesetting and layout.

#### CLIENT

Ed Marszewski (Public Media Institute)

#### COLLABORATOR(S)

Jeremiah Chiu, Ed Marszewski

#### TECHNOLOGY

Hands, photography, computers

#### TIME SPENT

1 week (a very intense week)

#### TYPEFACE

Golden Type, Bodoni, Univers among others – a lot of drawn type too

### WHY DO YOU LIKE THIS PROJECT?

We took this project on as a challenge, but also to create a piece that would showcase what we were capable of, as we were, and still are, interested in creating/ designing publications. We liked the challenge of creating something that tested our limits, both in time and skill, resulting in something meaningful. What we liked the most was working with Ed, who really understood the relationship between client and designer, and valued our insight and research, which ultimately allowed us to push ourselves further and try out things we had never tried before.

### WHAT DO YOU DISLIKE ABOUT IT?

Nothing. Design decisions are made with the knowledge and experience you have at the time. Lumpen is an ongoing project, it has been evolving from one issue to the next. We enjoy that. For us, it serves as a document of the time; one that we can go back to and remember the decisions, preferences, ideas, revolutions of that moment.

### OUTCOMES

With Lumpen Magazine, we received quite a bit of recognition from our peers and the professional field alike (see feedback). With the recognition, we have been fortunate to gain a few new clients who are interested in collaborating on meaningful projects. Lumpen continues to serve as a project where we can explore our current ideas and constantly collaborate with a variety of artists, writers, etc....

### FEEDBACK

Ed and his readers/community were thrilled with the new redesign, as it created a new experience that was bold, fresh and engaging. Since then, Lumpen has received recognition from Communication Arts, PRINT Magazine, Taiwan DPI and the Type Directors Club.

### ANYTHING ELSE

Because this project now and the project then were very fast projects, we didn't have time to doubt our decisions. There was time to develop only one idea, so we had to focus on the task at hand.

### DO YOU TEACH?

University of Illinois at Chicago (USA), Graphic Design and Typography.

### IS IT POSSIBLE TO TEACH DESIGN?

Yes. I believe it is possible to teach design technique. It is important to learn the rules so you can break them, and to learn the history so you can understand your role in it. More important is to teach how to see and think critically and creatively.

### FAVOURITE FOOD NOW

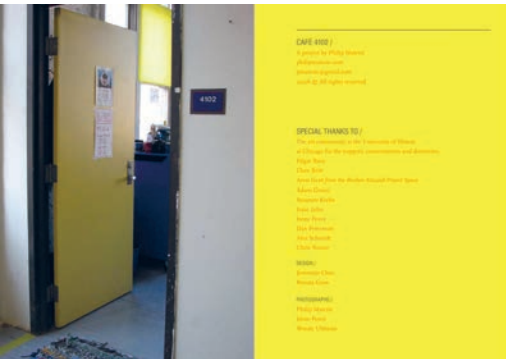
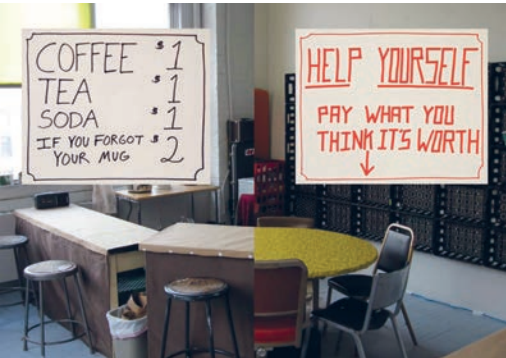
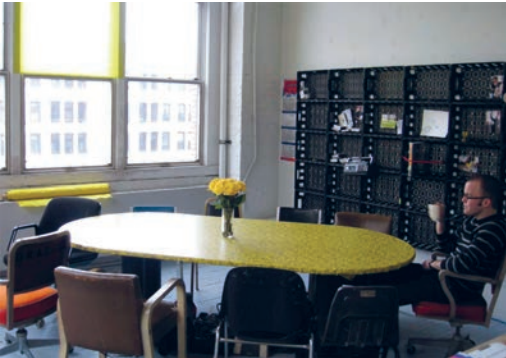
... I am addicted to just one: coffee

### YOUR MOST VALUED

POSSESSION NOW  
My hands



## Project Now



*Independent Culture Art Politics Action*

MAGAZINE  
2010

114

number 114  
volume 18  
issue 3  
January 10

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

# Always finish your work + Don't feel obliged to have an opinion on everything. If you don't know, say you don't know

## YEAR OF PROJECT

1996

## STUDENT PROJECT BRIEF

I think the college brief was a one-day project run by Scott King. Something about 'breaking the rules of communication'.

## COLLEGE

Camberwell College of Arts, London (United Kingdom)

## TUTOR(S)

Scott King

## COLLABORATOR(S)

Stewart, the printmaking technician at Camberwell College of Arts

## TECHNOLOGY

Silkscreen

## TIME SPENT

1 day

## TYPEFACE

Looks like Gill Sans extra bold

## WHY DO YOU LIKE THIS PROJECT?

I liked the sense of urgency. I liked the fact you could make an attention-grabbing poster with a lot of words.

## WHAT DO YOU DISLIKE ABOUT IT?

I was going for a 'Pushpin' look, but got it a bit wrong.

## FEEDBACK

Scott King dismissed the work as 'a bit old', but was impressed I managed to finish it in one day.

## ANYTHING ELSE

The rule, 'Too many words are counter-productive if you want to grab public attention' is from a list of rules written by Bill Drummond in the manual How to Have a Number One the Easy Way by The KLF. It was a rule they applied to making pop records. I was seeing if the same rule applied visually. I thought I was being clever at the time, but looking at it again I think it's a bit naff.

PROJECT SIMILARITIES  
THEN AND NOW

They were both made at Camberwell College of Arts. I know someone who knows someone who works in the letterpress room, and he did me a favour. They are both playing with words and type. They both state the literal obvious and are a bit ironic. They both used traditional techniques – silkscreen and letterpress. They both took a similar amount of time to make. They both have similar influences from 1960s collectives – namely Pushpin and Fluxus.

## FAVOURITE FOOD THEN

Indian food

YOUR MOST VALUED  
POSSESSION THEN

I had an original copy of How to Have a Number One the Easy Way by the KLF



## Project Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Develop a thick skin + Be punctual and polite

### YEAR OF PROJECT 2010

**PROFESSIONAL PROJECT BRIEF**  
Poster for an exhibition at KK Outlet. The exhibition was called We're All Art Directors. Erik Kessels asked all the art directors from KesselsKramer to show their personal work. I was just asked to make something to go on a sandwich board outside the gallery.

**CLIENT**  
KK Outlet/KesselsKramer, London (United Kingdom)

**COLLABORATOR(S)**  
The letterpress technician at Camberwell College of Arts

**TECHNOLOGY**  
Letterpress

**TIME SPENT**  
1 day

**TYPEFACE**  
Grot something or other (it was the biggest font they had)

**FAVOURITE FOOD NOW**  
Cheese

**YOUR MOST VALUED POSSESSION NOW**  
I have an original May '68 poster. It's the one with the riot policeman holding a baton. I love it, but it has a big SS symbol on the shield. My wife won't have it in the house. I've tried explaining that it's actually very anti-fascist, but I see her point

**WHY DO YOU LIKE THIS PROJECT?**  
I've always liked the finger-pointing icon; I think it's quite rude.

**WHAT DO YOU DISLIKE ABOUT IT?**  
I like it as it is.

**OUTCOMES**  
A sense of completion. Jobs tend to drag on in advertising. I've worked on campaigns that have literally taken two years to make four posters.

**FEEDBACK**  
The finger-pointing poster is the biggest-selling poster in our shop at KK Outlet.

**ANYTHING ELSE**  
I think I prefer the finger-pointing poster in relation to the work then.

**DO YOU TEACH?**  
No.

**IS IT POSSIBLE TO TEACH DESIGN?**  
**My tutor used to point me in the direction of what books to have a look at, what exhibitions to go and see and let me get on with it and then hassle me to finish what I'd started. There is an art to being a teacher; just because you work as a designer does not mean you have the ability to teach, and vice versa – I'm not going to pretend I have the ability to teach a class of 30 art students.**



### Project Now



**THIS**  
**WAY**  
**TO THE**  
**FINGER**  
**POINTING**  
**CONVENTION**



10½

Sandra Hoffmann

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Difficult to answer here

### YEAR OF PROJECT

1990

### STUDENT PROJECT BRIEF

Colour class: Colour compositions of 'my coloured days - 7 from 126 compositions'. Visualization exploration searching for the corresponding colour combination of my mental imagery of the words 'Monday to Sunday'.

### COLLEGE

Schule für Gestaltung, Basel (Switzerland)

### FAVOURITE FOOD THEN

Canadian

### YOUR MOST VALUED

### POSSESSION THEN

A toolbox with instruments (Swann-Morton scalpel, marble, roller, Caran d'Ache pens and pencils, Racher typometre, calculating scale, Falzbein, Cementit, Kern compasses, mink paintbrushes, loupe, Juwel stapler, Prismacolor pencil crayons, Gedess pencil sharpener, bulldog clips, magnets, Omega Reissnagel drawing-pins, hole punch, stamp pad and letter stamps, technograph 777 pencils, gyro compass, burnisher, green masking tape, brown paper tape, Post-its, Minox, coloured stones, Klebeband from EPA, Pelikan plaka, sketchbooks from Rebetez, Knetgummi, Ilford canisters...)

### TUTOR(S)

Moritz Zwimpfer (project initiated in a class with Armin Hofmann, Brissago 1986)

### TECHNOLOGY

Plaka, water, paper, paintbrush

### TIME SPENT

1 year of Friday afternoons

### WHY DO YOU LIKE THIS PROJECT?

For the investigation between the interaction of colour and form. Colours in relationship to other colours through change in proportions. Refinement and enrichment of a personal colour vocabulary (SfG-Basics). 'Making' the colour compositions was very satisfying, as well as the joy of 'seeing' my day colours come to life.

### WHAT DO YOU DISLIKE ABOUT IT?

I was not aware that 'my coloured days' are slightly different depending on the language. I would have to make variations in English and in German.

### OUTCOMES

Lovely painting moments overlooking the Rhine. It was often sunny. Interesting dialogue with the instructor.

### FEEDBACK

It was difficult to exactly pinpoint the colours of the days. Although they were in my mind, getting them on the paper was not easy. I didn't know then that not everyone has specific colour correspondences for their days of the week.



## Project Then

### PROJECT SIMILARITIES THEN AND NOW

The similarity between the projects lies in the content, the topic of synaesthesia. At the time of the initial project, it was unknown to me that not everyone experiences this way of 'seeing', or possibly is not aware of it. I am convinced that this way of 'seeing' influences not only everyday life, but also the way of designing and decision-making.

26

## Sandra Hoffmann Robbiani (Visual Studies)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

**Sight and insight, self-initiative +  
As above plus the ability  
to focus, persistence, vigorousness,  
a thick skin, boldness**

### YEAR OF PROJECT 2011

**PROFESSIONAL PROJECT BRIEF**  
Designerly research:  
Compendium of  
Typographic Synaesthesia.  
Inventory of Aspects.  
A booklet accompanying  
a workshop to increase  
the awareness of  
synaesthesia. The aim  
of this study is to initiate  
visual evidence of the  
synaesthetic phenomenon  
that has recently been  
made verifiable through  
neuroscientific research.  
The investigation develops  
a design-specific metho-  
dology for synaesthetic  
research, which will  
provide insight into  
synaesthesia from a  
designer's point of view.

**CLIENT**  
Hessische Hochschulen  
research grant

**TECHNOLOGY**  
Computer-generated

**TIME SPENT**  
3 months

**TYPEFACE**  
Times New Roman,  
Letter Gothic

**WHY DO YOU LIKE THIS PROJECT?**  
Through the interaction  
between design and science,  
new knowledge can be gained  
about the phenomenon of  
synaesthesia.

**WHAT DO YOU DISLIKE ABOUT IT?**  
The terminology is diffuse.  
I am trying to define and  
develop a precise vocabulary  
to accompany the topic.  
The rendering skills could  
be better.

**OUTCOMES**  
This small piece accompanies  
a larger theoretical  
investigation. A productive  
balance between 'making' and  
'thinking and writing'.

**FEEDBACK**  
This research project  
investigates the phenomenon,  
but the reaction of disbelief  
or astonishment still  
accompanies the work.

**FAVOURITE FOOD NOW**  
Italian, Ticinese

**YOUR MOST VALUED  
POSSESSION NOW**  
The diamond necklace  
from my husband

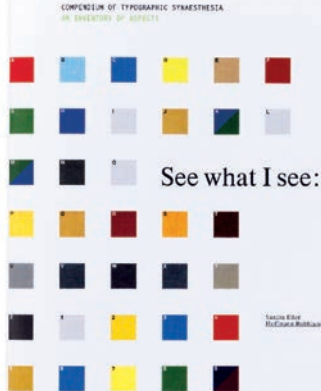
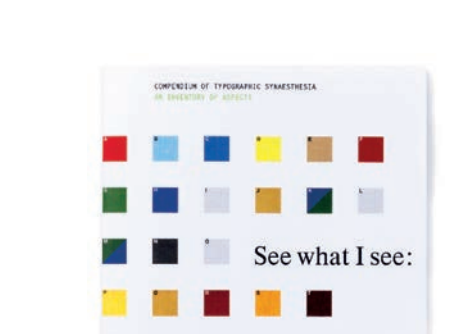
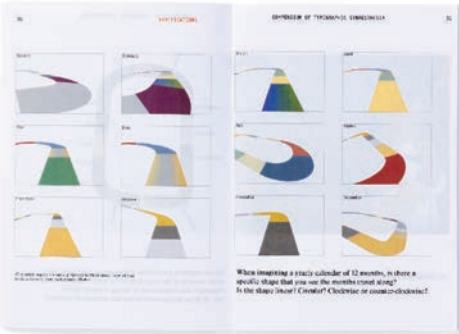
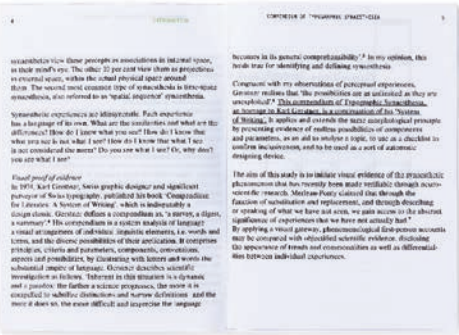


**Project Now**

**DO YOU TEACH?**  
Professor at the  
Hochschule Darmstadt,  
Faculty of Design,  
Darmstadt (Germany).

**IS IT POSSIBLE TO  
TEACH DESIGN?**  
I try.





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Be fast, but don't trip over your own feet + Never stop!

## YEAR OF PROJECT

1990–97

## STUDENT PROJECT BRIEF

Development of an open flexible corporate image that continues to work over a longer period and that always offers new solutions for posters and flyers

## COLLEGE

Hochschule Pforzheim (Germany)

## TUTOR(S)

Self-initiated project for Kupferdächle Pforzheim, a youth club. The project began before I was a student, and I worked on it until after I had graduated.

## TECHNOLOGY

Apple Macintosh, Photoshop, QuarkXPress, offset printing, silkscreen printing

## TIME SPENT

I always spent the time that I felt was necessary for each particular job and that it took until I was satisfied – despite tight deadlines.

## TYPEFACE

Over the course of time, I have experimented with various fonts, starting with Kabel. Interestingly, it was created by Rudolf Koch, who worked at HfG Offenbach from 1921, the school where I teach typography – which is a nice coincidence. Later I used Metro (William Addison Dwiggins) and various fronts by Emigre (e.g. Base).

## WHY DO YOU LIKE THIS PROJECT?

Both projects (then and now) are pieces of work in which a visual image evolved over a period of several years and that had to (and was allowed to) do without any set rules – that's great fun and lets us experiment and try things out. Of course, you learn most from this kind of work. Unfortunately, these are small projects, both in terms of budget and print run, etc.

## FEEDBACK

The works for Kupferdächle mostly met with positive reactions. As a student, of course, it was great that the works were also published by various specialist magazines.

## FAVOURITE FOOD THEN

Italian cuisine

## YOUR MOST VALUED POSSESSION THEN

Books



### Project Then

## PROJECT SIMILARITIES THEN AND NOW

Both projects work with typographical modifications and with layering; those are probably the stylistic devices that suit me best.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

**An open mind towards the world.  
Self-confidence; recognizing one's own  
skills and weaknesses. Good communication.  
The ability to distinguish between and  
to integrate concept and styling +  
Professionals need to be a bit better at figures  
perhaps, but, besides that, all as above**

## YEAR OF PROJECT

2006—ongoing

## PROFESSIONAL PROJECT BRIEF

Development of an open flexible corporate image that continues to work over a longer period and that always offers new solutions for posters and flyers

## CLIENT

Württembergischer Kunstverein, Stuttgart (Germany)

## COLLABORATOR(S)

Ina Bauer, a staff member at L2M3

## TECHNOLOGY

Apple Macintosh, Photoshop, InDesign, offset printing

## TIME SPENT

We usually work between three and five days on a poster for the Württembergischer Kunstverein. Often, this is very difficult due to lack of time. Nevertheless, the yardstick is generally not time but the quality achieved and satisfaction with it.

## TYPEFACE

I have stuck to sans serif fonts, and I still switch fonts, too — at least in this project. From poster to poster, Monotype Grotesque is accompanied by a font that suits the particular topic.

## WHY DO YOU LIKE THIS PROJECT?

See answer opposite (then).

## FEEDBACK

We generally get very positive feedback from graphic artists and designers (and from Iris Dressler and Hans Christ at Württembergischer Kunstverein, the client, too, thank goodness). With artists, it varies a lot; some accept the fact that the designer is an author himself; others would rather do their own posters.

## FAVOURITE FOOD NOW

Japanese cuisine

## YOUR MOST VALUED

POSSESSION NOW

Books

## DO YOU TEACH?

I have been Professor of Typography at the Hochschule für Gestaltung Offenbach (Germany) since 2010 and taught at various colleges before that.

## IS IT POSSIBLE TO TEACH DESIGN?

That's a very difficult question. I think you can create a certain atmosphere in which students work and you can ask the right or wrong questions. And you can offer them a sphere that deals with technical aspects and reflection on the media. The rest is hope...



**Project Now**

ROCK FOR SKATES!  
FLO + DIE SCHANDE  
CHRIS LEONHARDT  
SODA  
SA 4.4.20UHR  
KUPFERDAECHLE  
PFORTHEIM  
DM 15/10

Die  
Chronologie  
der  
Teresa  
Burga  
Berichte,  
Diagramme,  
Intervalle /  
29.9.11



Die Chronologie der Teresa Burga  
Berichte, Diagramme, Intervalle / 29.9.11  
30. September 2011 – 8. Januar 2012  
**Württembergischer Kunstverein Stuttgart**

## Stefan Sagmeister

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

# Work your ass off + Don't be an asshole

### YEAR OF PROJECT

1984

### STUDENT PROJECT BRIEF

To save a historic theatre from destruction by bringing it back to the attention of the Viennese public

### COLLEGE

Universität für angewandte Kunst Wien (Austria)

### TUTOR(S)

Prof. Kurt Schwarz

### COLLABORATOR(S)

Thomas Sandri (manufacturer)

### TECHNOLOGY

Various media

### TIME SPENT

6 months

### TYPEFACE

Custom font

### WHY DO YOU LIKE THIS PROJECT?

It was a fun process to be able to come up with 20 different posters for the same theatre, and, as a student, it was such a thrill that the project was 'real', i.e., that parts of it got produced and were hung all over Vienna.

### WHAT DO YOU DISLIKE ABOUT IT?

I would take the form more seriously.

### OUTCOMES

That was one of only two 'real' projects in my portfolio that I was happy with at the time.

### FEEDBACK

It worked; the theatre was saved, and is now one of the leading theatres in Vienna.

### FAVOURITE FOOD THEN

Zürich veal with cream sauce and mushrooms

### YOUR MOST VALUED

POSSESSION THEN

Silkscreen equipment



## Project Then

### PROJECT SIMILARITIES THEN AND NOW

Variations on a theme.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Tenacity + Curiosity

### YEAR OF PROJECT

2008

### PROFESSIONAL PROJECT BRIEF

To create a visual identity for a music centre in Portugal

### CLIENT

Guta Muera Guedes,  
Casa da Musica

### COLLABORATOR(S)

Matthias Ernstberger,  
Quentin Walesh,  
Ralph Ammer

### TECHNOLOGY

Various media

### TIME SPENT

10 months

### TYPEFACE

Custom font

### WHY DO YOU LIKE THIS PROJECT?

It's a good example of a changing identity really working for the client's interest. Our goal was to show the many different kinds of music performed in one house. Depending on the music it is filled with, the house changes its character and works dice-like by displaying different views and facets of music. A Casa da Musica logo generator was developed – a custom piece of software connected to a scanner that turns any image into an animated and still image Casa da Musica logo within a fraction of a second.

### WHAT DO YOU DISLIKE ABOUT IT?

I would stay involved longer than two years.

### OUTCOMES

We receive many client calls about identities, saying that they saw Casa da Musica.

### FEEDBACK

The identity received a lot of press in design circles and is still properly used even after the marketing director changed.

### FAVOURITE FOOD NOW

Tiny bow Shanghainese  
soup dumplings

### YOUR MOST VALUED

POSSESSION NOW  
My dad's watch



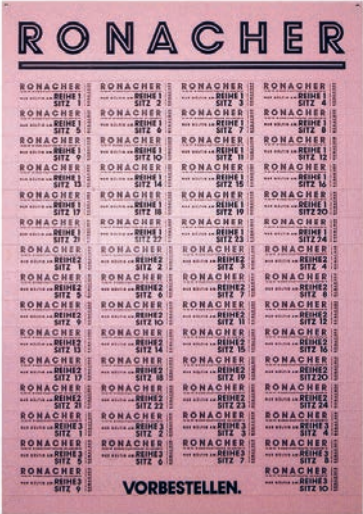
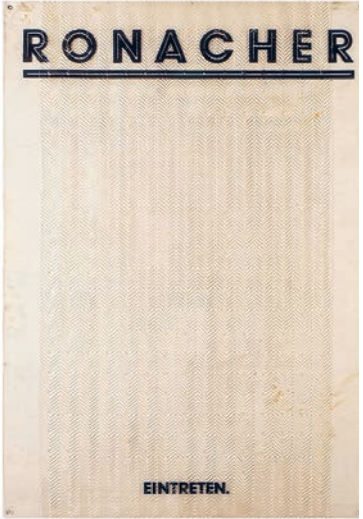
### DO YOU TEACH?

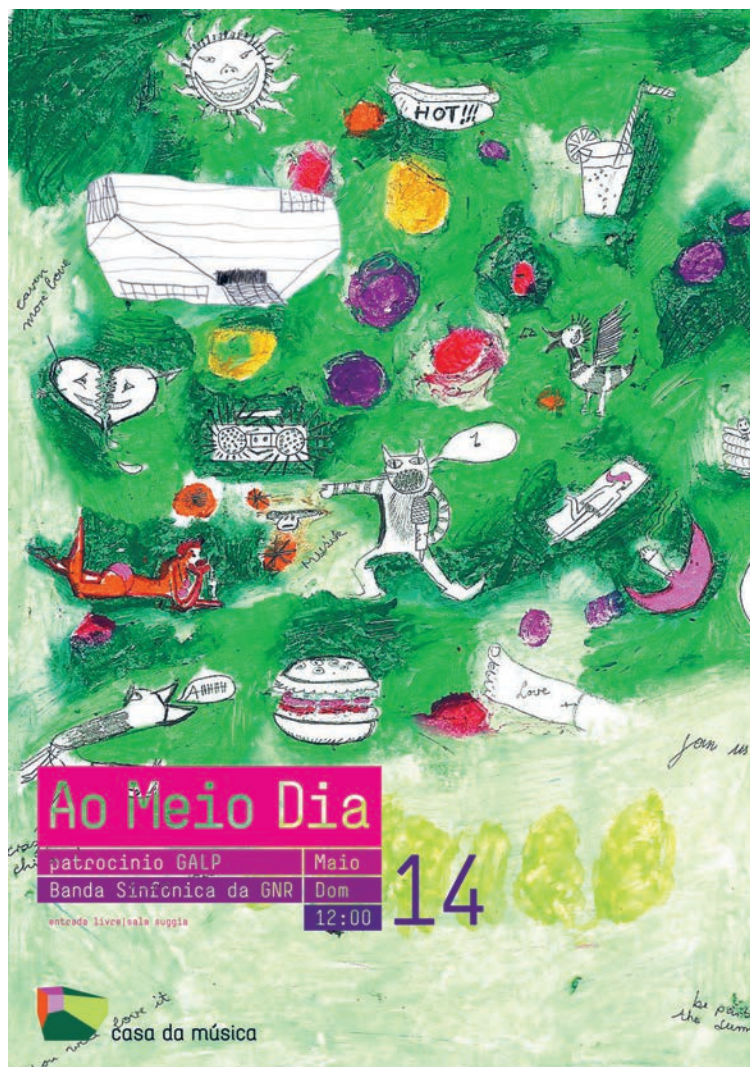
Graduate Design,  
School of Visual  
Arts, New York (USA).  
Course name: Is it  
possible to touch  
someone's heart  
with design?

### IS IT POSSIBLE TO TEACH DESIGN?

I learned the most  
from my classmates.

## Project Now





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

**The years of studying are nice but afterwards it gets even better – it's worth it to finish + If it's at all possible, don't work so much in bars or driving taxis; use the time for studying – it's better brief but intense**

## YEAR OF PROJECT

1998

## STUDENT PROJECT BRIEF

Self-initiated project – programme for a Profile Intermedia conference at the Hochschule für Künste Bremen

## COLLEGE

Hochschule für Künste Bremen (Germany)

## COLLABORATOR(S)

Peter Rea (tutor), Thomas Weiling and Dorthe Meinhardt (fellow students)

## TIME SPENT

18 months

## TYPEFACE

Helvetica

## WHY DO YOU LIKE THIS PROJECT?

It was a mad idea in the first place. That was long before design conferences were a common thing at art schools. Back then, designers went to professional conferences like the Typo Berlin. We wanted to offer an alternative, a Woodstock sort of thing. It was a wonderful thing to see how we, a small group of students, were able to accomplish a huge conference with 1,300 visitors.

## WHAT DO YOU DISLIKE ABOUT IT?

I wouldn't change anything.

## OUTCOMES

This project was very important to me. I met many people during this project who I am still friends with today: John Warwicker (Tomato, UK), Laurie Makela (Los Angeles, USA), Michael Schirner (Germany) but also a lot of journalists and other people within our small world of graphic design.

## FEEDBACK

The Profile Intermedia developed into a wonderful conference series over the years. Many other students have worked in the organizing teams together with Peter Rea over the years. There was much positive feedback, but I have to say that the credits go to a very big group of individuals. Though I must say, nobody after us probably ever had the chance to walk with Peter Greenaway and Laurie Makela through heavy snow at midnight.

## PROJECT SIMILARITIES THEN AND NOW

I think the two projects are very similar. In terms of concept, they are nearly identical. I like to set up a surface on which many people can place something. You can call it a platform or a project, but it is always something that involves others. This was my way of studying and it is the way I teach. Besides this conceptual similarity, both are also very similar in their look. I like Grotesk typefaces and I find it difficult to decide whether I prefer Helvetica, Arial or, now, Francois Rappo's Theinhardt. I am not good at making 'rich' layouts; I prefer it if everything is simple and honest. Sometimes that looks boring, but then you have to make the story even more exciting.

## FAVOURITE FOOD THEN

Käsespätzle (thimble dumplings made with cheese)

## YOUR MOST VALUED

## POSSESSION THEN

My most expensive asset at the time was a Paul Smith suit. Actually, not right – it was the first G3 PowerBook for approx. £4,000



## Project Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## A student should learn to develop his own projects – seminars are OK, self-initiated projects are better + A designer should learn to develop his own projects – clients are OK, self-initiated projects are better

YEAR OF PROJECT  
2010

PROFESSIONAL PROJECT BRIEF  
Self-initiated project – the concept, research and design of a magazine made by students at the Burg Giebichenstein Kunsthochschule Halle (Germany)

CLIENT  
Burg Giebichenstein Kunsthochschule Halle

COLLABORATOR(S)  
A group of students (Juliane Hohlbaum, Rafaela Lorenz, Ulrike Schuckmann)

TIME SPENT  
1 semester

TYPEFACE  
Various

WHY DO YOU LIKE THIS PROJECT?

The students put together a great new magazine in an amazingly short period of time. While doing that, maybe without intention, they created an exceptional platform for all our activities. The magazine is not the final product; it is the beginning of new things. We are able to involve companies like smart or ABSOLUT, artists like Lawrence Weiner, Apparatjik and Luc Tuymans or journalists like Hendrik Lakeberg and Max Dax in our work at the art school.

WHAT DO YOU DISLIKE ABOUT IT?

It is a lot of work. Making a magazine looks easy in the first place, but if you are not a professional journalist, everything is very hard work (except the graphic design at the end).

OUTCOMES

It is the motor of all my activities at the art school. But it is only a motor; what is really interesting is where it can take us. Again it has made clear that graphic design is nice, but a good story is much more. I want designers to work like artists and authors. I don't want them to talk about type sizes, but about words and sentences. A designer who talks about typefaces all the time is like a photographer who talks and talks about his Nikon or a drummer who keeps throwing his mind and money at the latest gear. A good camera has never made a good photographer, a good drum kit never made a good drummer, and using a good typeface will not make you a good designer.

FEEDBACK

It is a good project and it has received good feedback. But because being successful is not the most important thing at art schools, we have to make it more risky. The theme of our next issue will be 'error'. Hopefully we will be able to make mistakes.

DO YOU TEACH?

Professor at the Hochschule für Gestaltung Karlsruhe (Germany) from 2004 to 2010 and since 2010 Professor at the Burg Giebichenstein Kunsthochschule Halle (Germany).

IS IT POSSIBLE TO TEACH DESIGN?

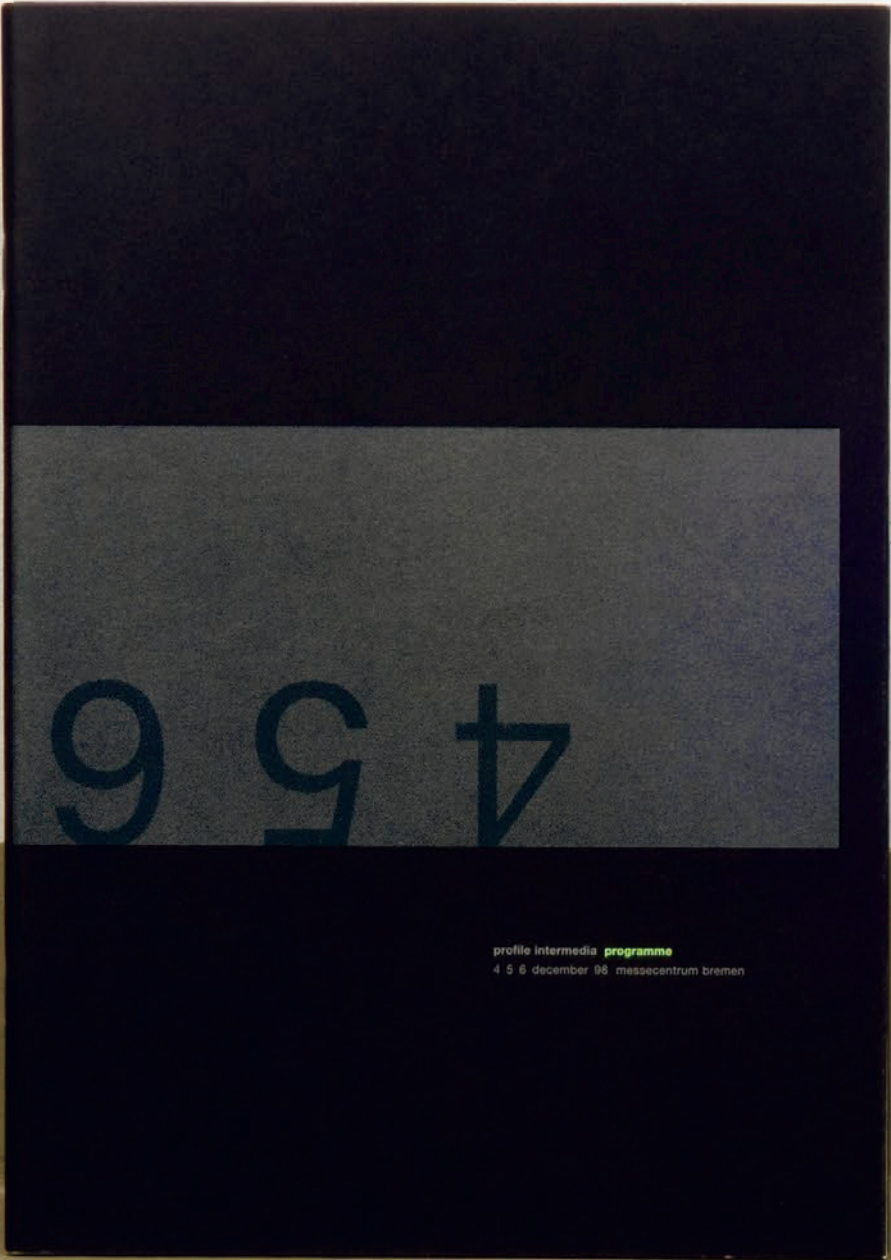
It's definitely possible to teach design. In my experience, this is only possible if the studies are based on a series of projects. A college is a relatively free space for students to develop their own projects, with enough people around who help, advise, criticize and eventually compliment them on their work. If you do this throughout the five years of studies, they learn enough to maintain this outside college too. I disagree with a more school-based approach, as I don't think that works. I think I have done a good job as a professor if my students recognize and set their own targets and reach them. I am looking to educate strong personalities who understand themselves as design entrepreneurs.

FAVOURITE FOOD NOW  
Käsespätzle (thimble dumplings made with cheese)

YOUR MOST VALUED POSSESSION NOW  
My most beautiful material thing is a 40-year-old Porsche



Project Now



# Some Magazine, Repair



A Magazine between Design and Art  
Issue #0 Autumn 2010  
[www.somemag.com](http://www.somemag.com)  
9 Euro

Tim Brauns: Der Sammler, Otto von Busch: Fashion Repair, Roland Roos: Free Repair,  
John Zabrucky: Modern Times, The Arial Press and more.

## Tim Balaam

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

**Personally experience as much art, design and architecture as possible + Having considered this question for some time, I don't have any**

### YEAR OF PROJECT

**1998**

### STUDENT PROJECT BRIEF

**Self-initiated project for graduation show**

### COLLEGE

**Camberwell College of Arts, London (United Kingdom)**

### TUTOR(S)

**Darren Lago**

### COLLABORATOR(S)

**Photographic processing lab**

### TECHNOLOGY

**SLR camera**

### TIME SPENT

**4 weeks**

### WHY DO YOU LIKE THIS PROJECT?

**The simplicity of the project process.**

### OUTCOMES

**It was the first time I outsourced the production of a project.**

### FEEDBACK

**It had a positive impact on my final grade.**

### ANYTHING ELSE

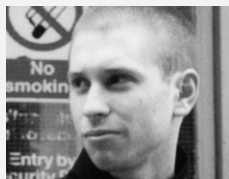
**It was enjoyable to work on at the time.**

### FAVOURITE FOOD THEN

**Bread**

### YOUR MOST VALUED POSSESSION THEN

**Sepak takraw ball**



## Project Then

### PROJECT SIMILARITIES THEN AND NOW

**Both projects simply tell a story.**

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## Open-mindedness + Have an understanding of how things are made

YEAR OF PROJECT  
2010

PROFESSIONAL PROJECT BRIEF  
Identity and interior for  
contemporary men's  
barbershop.

CLIENT  
Joe and Co.

COLLABORATOR(S)  
Four other studio  
members, client, furniture-  
maker, lighting contractor,  
lithographic printer,  
website developer,  
signmaker, enameller

TECHNOLOGY  
Apple iMac

TIME SPENT  
1 year

TYPEFACE  
Custom typeface and  
Akkurat

WHY DO YOU LIKE THIS PROJECT?  
The opportunity to consider  
something in its entirety.

WHAT DO YOU DISLIKE ABOUT IT?  
I think that there are always  
things that you would like  
to change about a project once  
the dust has settled. In this  
particular instance, we would  
change the front of the shop  
so that it could be opened/  
rolled up like a garage door,  
so that in the summer months  
it would become more  
connected to its urban  
surroundings.

OUTCOMES  
Pleasure in seeing designs  
realized on a larger scale.

FEEDBACK  
To date, there have been  
no negative reactions, only  
really positive feedback, which  
I hope will only grow with  
time as the shop and services  
establish themselves.

ANYTHING ELSE  
It was enjoyable to work  
on at the time.

FAVOURITE FOOD NOW  
Bread

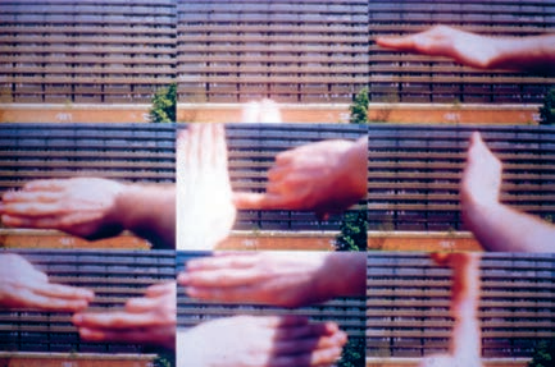
YOUR MOST VALUED  
POSSESSION NOW  
Sepak takraw ball



### Project Now

DO YOU TEACH?  
I taught Graphic Design  
2001–04 at the Kent  
Institute of Art and  
Design (UK) and the  
University of  
Portsmouth (UK).

IS IT POSSIBLE TO  
TEACH DESIGN?  
Yes, I believe the  
technical skills required  
of a designer can be  
taught to anyone, but  
whether those skills are  
applied successfully or  
not depends upon the  
individual's creative  
instinct, something that  
cannot be taught.





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## 'Design is a lot of work' (Cornel Windlin) + Don't be late (again)

YEAR OF PROJECT  
1999

STUDENT PROJECT BRIEF  
Self-initiated diploma  
project – Transport

COLLEGE  
Hochschule Luzern  
(Switzerland)

COLLABORATOR(S)  
Rafael Koch, Markus  
Wohlhüter, Peter Körner

TECHNOLOGY  
Running a public space

TIME SPENT  
Approx. 5 months

TYPEFACE  
Various

WHY DO YOU LIKE THIS PROJECT?  
See answer opposite (now).

OUTCOMES  
As Transport was conceived  
in the context of college  
diploma work, the project  
reached a much smaller  
public than Corner College  
(project opposite) does now.  
Conceptually though, the  
outcome is the same in both  
cases: a public space.

FEEDBACK  
Feedback mostly came from  
fellow students and some  
teachers. It was entirely  
positive, but maybe more  
based on the fact that we had  
done something different than  
for the actual outcome.

PROJECT SIMILARITIES  
THEN AND NOW

**Both projects are basically the same; Transport (1999) could be considered as something like a preliminary version of Corner College. Both projects involve the conception, management and production of a public space that is somewhat focusing on the topic of design in the broadest sense. Transport did this in a rather naive way as, back then, we knew little about both the form and the content of such a venture. Corner College now tries to take on the same idea in a more serious way. Also, it's somewhat more professionally led; it receives funding and provides a more ordered programme.**

FAVOURITE FOOD THEN

-

YOUR MOST VALUED  
POSSESSION THEN  
Self-restored Vespa  
Tourist 150 (1960)



## Then

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## For both: Curiosity

## YEAR OF PROJECT

2008–ongoing

## PROFESSIONAL PROJECT BRIEF

Self-initiated project –  
Corner College

## CLIENT

Self-initiated

## COLLABORATOR(S)

<http://www.corner-college.com/Kollaborateure>

## TECHNOLOGY

Running a public space

## TIME SPENT

2¾ years so far...

## TYPEFACE

Various

## WHY DO YOU LIKE THIS PROJECT?

I didn't think much more about Transport (1999) until I started to show Corner College in some of my talks. Then I realized that Transport was a kind of beta version or study for Corner College. All the essential components were already there. It just took me some years to realize that this is something that I really enjoy doing.

## OUTCOMES

Same as then (see opposite).

## FEEDBACK

In Zürich there's a big crowd of art-and-design-savvy people, so the feedback is delivered on a more objective level. One thing we hear a lot in Zürich is that people really appreciate the intimacy and the simplicity of both our space and the events.

## FAVOURITE FOOD NOW

-

## YOUR MOST VALUED

POSSESSION NOW

Wedding ring



## DO YOU TEACH?

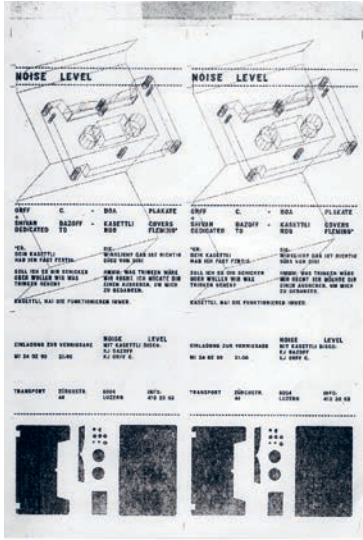
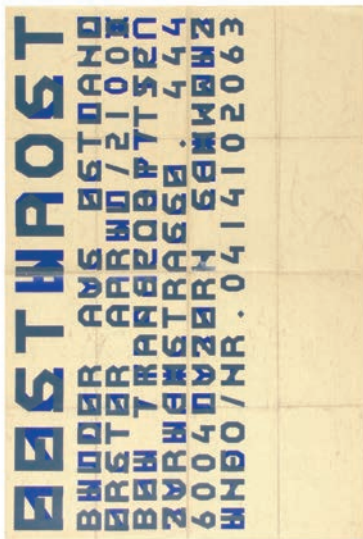
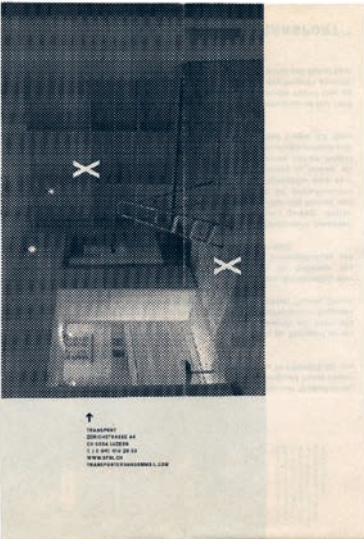
I teach in the Communications Design department at the Staatliche Hochschule für Gestaltung Karlsruhe (Germany).

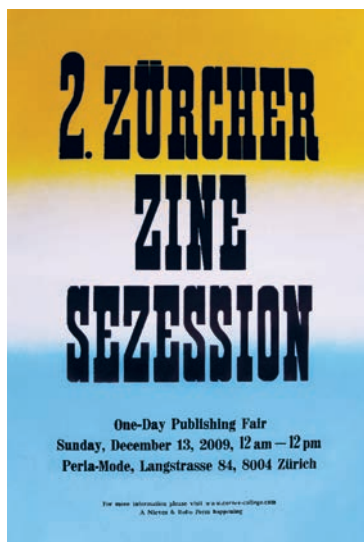
## IS IT POSSIBLE TO TEACH DESIGN?

I think it's possible as a teacher to trigger some kind of thinking that is related to design in the broadest sense. During my education, this impulse came mainly through frustration with the lack of any curriculum whatsoever, which resulted in us taking the initiative and coming up with our own projects.

---

## Now





A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Follow your ideas beyond what you know how to assess + Don't rush to get out into the 'real world' – you're already in it

### YEAR OF PROJECT 2004

**STUDENT PROJECT BRIEF**  
MFA thesis project – a study in speculative design: artefacts of national identity were designed for three imaginary nation-states (stamps, currency, flag and travel poster). The character of each nation-state was based on current social, economic and scientific trends.

**COLLEGE**  
California Institute of the Arts, CalArts (USA)

**TUTOR(S)**  
Lorraine Wild, Michael Worthington, Ed Fella, Jeff Keedy

**TECHNOLOGY**  
Adobe CS3 + various imagemaking techniques including hand-drawing, photography, digital collage

**TYPEFACE**  
OCR

### WHY DO YOU LIKE THIS PROJECT?

I entered graduate school with an interest and background in typography and publication design. I didn't have much skill or experience as an image-maker. This is because I have questionable taste, and at the time, I had no clue how to turn that into an asset.

### WHAT DO YOU DISLIKE ABOUT IT?

I would make things stranger, less familiar, less polite.

### OUTCOMES

A space to explore my interest in speculative design: what it looks like, what its role is, how it might live in a professional practice.

### FEEDBACK

I was too exhausted to remember much about thesis presentation... Although I do remember someone said the work was beautiful...

**FAVOURITE FOOD THEN**  
Anything that wasn't dehydrated

**YOUR MOST VALUED  
POSSESSION THEN**  
Not sure



## Project Then

### PROJECT SIMILARITIES THEN AND NOW

There was a similar interest in representing imaginary worlds. The thesis project did it literally, and the Bulletin metaphorically through student portraits that depicted the student's internal world. There's also a similar interest in experimenting with materials and collage, and a consistent interest in and heavy use of bright colour.

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

## For both: Scepticism

YEAR OF PROJECT  
2009

PROFESSIONAL PROJECT BRIEF  
CalArts Bulletin 2009–2011 – design a catalogue for CalArts that visually distinguishes it from peer institutions. The Bulletin must be comprised of one overview booklet and a set of individual booklets to be used by each of the schools within the Institute. A limited edition of all books stitched together was also produced.

CLIENT  
California Institute of the Arts, CalArts (USA)

COLLABORATOR(S)  
Michael Worthington (Counterspace), Erin Hauber, Randy Nakamura, Cassandra Chae.  
Photography: Scott Groller, Steven Gunther

TECHNOLOGY  
Adobe CS5 and various imagemaking techniques, including photography and digital collage

TYPEFACE  
Rolleta

FAVOURITE FOOD NOW  
Peaches in pie, in cobbler, in anything or just by themselves

YOUR MOST VALUED POSSESSION NOW  
Not sure

## WHY DO YOU LIKE THIS PROJECT?

I think the Bulletin represents the fullness and intensity and exuberance of the programme at CalArts, as well as the bohemian spirit that still pervades the Institute. I think it is beautiful and fussy and loud, and most importantly, it feels committed.

## WHAT DO YOU DISLIKE ABOUT IT?

I would make things subtly stranger, less familiar, less polite.

## OUTCOMES

A space to make a print object that was full and dense and detailed, and to play out my interests in imaginary worlds, trompe l'oeil and other forms of fake 3D. Also provided a way to explore print 'special effects' – use of speciality bindings, inks, materials and formats that distinguish print from screen experience.

## FEEDBACK

Feedback was mixed. Designers responded positively. Evidently some people found it confusing.

## DO YOU TEACH?

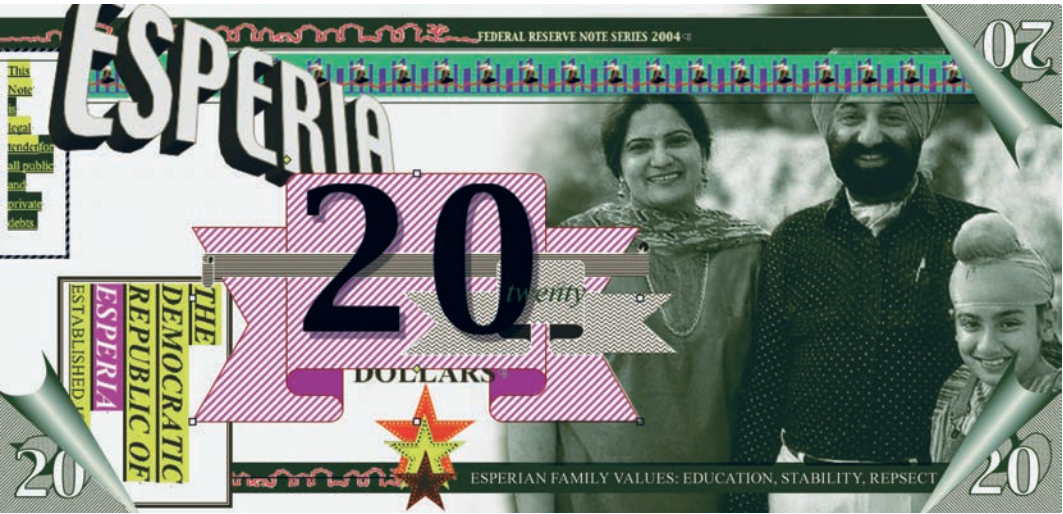
Yes. Senior Lecturer, Otis College of Art and Design, Los Angeles (USA). BFA programme: curriculum co-ordinator for graphic design + instructor for typography, senior project studio, visual language. MFA programme: course in Social Responsibility.

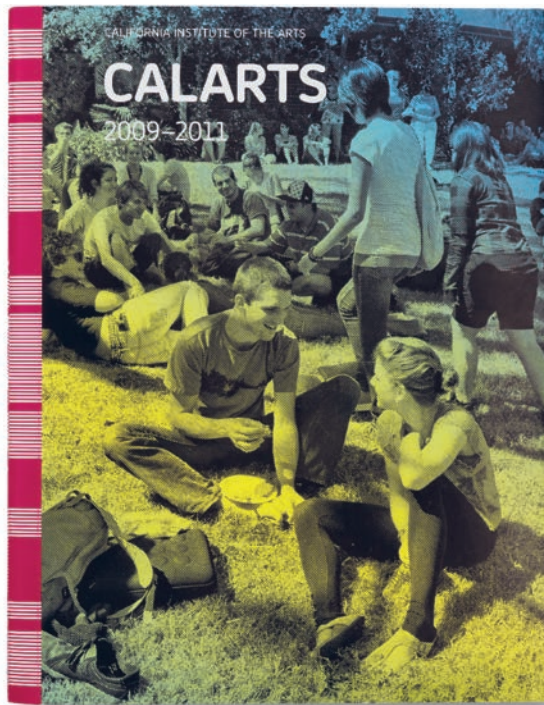
## IS IT POSSIBLE TO TEACH DESIGN?

It better be. That's my day job. What I learned at college and what I teach now: I learned to trust the process, to be curious and sceptical, and how to view my deficiencies (bad taste) as an asset (a particular sensibility). I learned that the difference between nerdy and badass is level of commitment. I learned to like working from a place that is uncomfortable and unfamiliar. I also developed a very thick skin. I teach the same thing.



Now





## Yves Fidalgo

A PIECE OF SOUND ADVICE + A SINGLE WARNING TO A DESIGN STUDENT

## Work hard + Don't work too much

## YEAR OF PROJECT

2000

## STUDENT PROJECT BRIEF

Design the annual poster  
presenting our school  
(competition)

## COLLEGE

Ecole cantonale d'art  
de Lausanne (ECAL)  
(Switzerland)

## TUTOR(S)

On my own for this project

## TECHNOLOGY

Photography (Ekta),  
computer vector design,  
offset printing

## TIME SPENT

1 week

## TYPEFACE

Akzidenz Grotesk

## WHY DO YOU LIKE THIS PROJECT?

The process (going to Spain  
with my father, following him  
on a hunting day).

## WHAT DO YOU DISLIKE ABOUT IT?

The vector drawings.

## OUTCOMES

No money.

## FEEDBACK

Vector drawings on the  
pictures weren't necessary.

## FAVOURITE FOOD THEN

Pasta

## YOUR MOST VALUED

POSSESSION THEN

My comics collection



## Project Then

PROJECT SIMILARITIES  
THEN AND NOW

The process.

## Yves Fidalgo (Fulguro)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

### For both: be hard-working

## YEAR OF PROJECT

2010

## PROFESSIONAL PROJECT BRIEF

Design the communication  
for a charitable exhibition  
about breast cancer

## CLIENT

Ligue Vaudoise contre  
le Cancer

## COLLABORATOR(S)

Cédric Decroux, my  
colleague at Fulguro

## TECHNOLOGY

Photography (digital),  
paper, pens, computer,  
offset printing

## TIME SPENT

6 months

## TYPEFACE

Futura

## WHY DO YOU LIKE THIS PROJECT?

The process (going to 20  
artists' studios to take their  
picture, meeting them,  
getting to know them).

## OUTCOMES

Money.

## FEEDBACK

Good feedback in general.

## FAVOURITE FOOD NOW

Pasta

YOUR MOST VALUED  
POSSESSION NOW

My bike

## DO YOU TEACH?

**Workshops in France  
(Lyon) for graphic and  
product design  
students.**

IS IT POSSIBLE TO  
TEACH DESIGN?

**If such things as design  
schools exist, it must be  
that design is taught in  
them. But if I remember  
correctly, you don't learn  
to be a designer at  
school.**



### Project Now

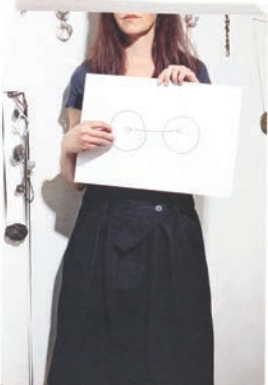
Real Communication Photography, Graphic Design,  
Real Media, Illustration, Design, Digital Services, Web  
Development, Project Management, Video, Audio, Creative  
Consulting, Art Direction, Image Design

Hes 50

Director: Pierre-Fabrice  
Kühnlechner and Sebastian  
A. Schmid, M. Schmid  
CH 1900 Lausanne Switzerland  
Tel: +41 262 817 71 11  
Fax: +41 262 818 36 41  
E-mail: info@hes.ch

Ecole cantonale d'art de Lausanne





ANDREAS GNASS  
(U9 VISUELLE ALLIANZ)

EDUCATION: Darmstadt (D), Hochschule Darmstadt, Diplom (Dipl.-Des. FH), Kommunikations-Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: None ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Mies van der Rohe / Hanns Malte Meyer MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Uncountable ANY OTHER INFLUENCES THEN/NOW: Travelling DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Vinyl / Vinyl and some pieces of art

ANDREW STEVENS  
(GRAPHIC THOUGHT FACILITY)

EDUCATION: Sheffield (UK), Sheffield College, Bachelor of Technology (B.Tech), Graphic Design / Leeds (UK), Leeds Polytechnic, Bachelor of Arts (B.A.), Graphic Design / London (UK), Royal College of Art, Master of Arts (M.A.), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed in own company PREVIOUS EMPLOYMENT: Always GTF DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: No

ANNELYS DE VET

EDUCATION: Utrecht (NL), HKU Hogeschool voor de Kunsten, Bachelor of Arts (B.A.), Graphic Design / Amsterdam (NL), Sandberg Instituut, Master of Arts (M.A.), Design and Fine Arts / Melbourne (AU), RMIT, Sculpture department, artist in residence ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed

ANTÓNIO SILVEIRA GOMES  
(BARBARA SAYS...PROJECTO PRÓPRIO)

EDUCATION: Lisbon (PT), Faculdade de Belas Artes da Universidade de Lisboa (FBAUL), Communication Design / Lisbon (PT), Faculdade de Arquitectura Universidade Técnica de Lisboa, Post-graduate in Design, Communication Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Superstudio (Continuous Monument), Archizoom (mostly sci-fi architecture) / R. Buckminster Fuller (Dymaxion House and 'Bucky Balls'), Didier Fuzza Faustino (One Square Meter House and Stairway to Heaven) MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: John Zorn, Sprung aus den Wolken, His Name is Alive / John Cage, György Ligeti, Karlheinz Stockhausen, Memorize The Sky, Les Troubadours du roi Baudouin – Missa Luba, The Books – The Lemon of Pink ANY OTHER INFLUENCES THEN/NOW: Robin Fior (Graphic designer, teacher and critic of Portuguese graphic design), Rigo 23 (Portuguese-born American artist), Paulo Ramalho (graphic designer and colleague teacher) DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: No / Rare books, encyclopedias and dictionaries of all sorts

BEN BRANAGAN

EDUCATION: Kingston (UK), Kingston University, Foundation Studies, Art & Design / Brighton (UK), University of Brighton, Bachelor of Arts (B.A. Hons) Graphic Design / London (UK), Royal College of Art, Master of Arts (M.A.), Communication Art & Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT:

Sea Design, Thomas.Matthews MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Can (Tago Mago) / Robert Wyatt, Bill Drummond (45) ANY OTHER INFLUENCES THEN/NOW: Idle afternoons with my friends Owen and Dan, Tutors: Frank Philipin (see also pp. 256), Daniel Eatock (see also pp. 58–61), David Crowley, Andrzej Klimowski / Going to the park DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Records / Books

BERND HILPERT  
(UNIT-DESIGN)

EDUCATION: Darmstadt (D), Hochschule Darmstadt, Diplom (Dipl.-Des. FH) / Paris (F), ENSCI Les Ateliers, year studying abroad ARE YOU EMPLOYED OR SELF-EMPLOYED?: Managing director/partner in my own limited company PREVIOUS EMPLOYMENT: One employment and different engagements as freelancer ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Architecture always inspired me most. Archigram, Jean Nouvel, Frei Otto, Dominique Perrault, Bernard Tschumi, Herzog & de Meuron, Ingenhoven, OMA (Rem Koolhaas), MVRDV, Sanaa, Wandel Hoefer Lorch, Meixner Schlüter Wendt and many others. MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Electronic music, still ANY OTHER INFLUENCES THEN/NOW: I admire the perfection and clearness I find in nature's work DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: A collection of different design pieces / Collections on several issues – my source for research and inspiration PIECES OF DESIGN THAT INFLUENCE YOU NOW: Every day I see designs that have an effect on my projects. Now, I'm influenced by everyday objects, like an old wooden camping table from Romania (which can be packed very small!), a ceramic vase found in a 'brocante' in France, a Japanese lacquer painting, my old Caran d'Ache fipencil, French tourist maps of the early 1930s (printed as lithography), a stone with a wonderful decor of lichens, ...)

BRIAN WEBB  
(WEBB & WEBB DESIGN)

EDUCATION: Liverpool (UK), Liverpool College of Art, Intermediate Technical Illustration, Pre Diploma / Canterbury (UK), Canterbury College of Art, Dip. AD ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: Trickett and Webb 1969–71, Michael Tucker & Associates 1967–69 ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Frank Lloyd Wright, I. K. Brunel MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: 1930s Blues singers, Bob Dylan ANY OTHER INFLUENCES THEN/NOW: Edward Hughes at Canterbury, who introduced design as a problem-solving process / Lynn Trickett, we worked and argued together for 30 years DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Ephemeria, printed stuff, books / More expensive versions of the same

CHRISTIAN HEUSSER  
(EQUIPO)

EDUCATION: Basel (CH), Hochschule für Gestaltung und Kunst Basel, Visual Communication, Visueller Gestalter FH

(Visual Designer FH) ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed in my own design studio with my partners Roman Schnyder and Dirk Koy PREVIOUS EMPLOYMENT: Büro für Kommunikationsdesign, Basel ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Mies van der Rohe / Ted Mosby MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Massive Attack (Unfinished Symphony) / Idris Muhammad (Could Heaven Ever Be Like This) ANY OTHER INFLUENCES THEN/NOW: Gregory Vines, one of the best teachers I ever had / Other designers around me, in my own studio or from different small studios in Basel DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Records (vinyl) / Many more records WHAT DO YOU DISLIKE ABOUT WORKING AS A DESIGNER?: That my own ego still gets in the way when dealing with clients – it is difficult not to consider the project as one's own artistic expression, instead having to put the clients' considerations first – the problem of sometimes being more of an artist than a provider of services

DANIEL EATOCK

EDUCATION: Ravensbourne (UK), Ravensbourne College of Design and Communication, Bachelor of Arts (B.A.) Graphic Design / London (UK), Royal College of Art, Master of Arts (M.A.), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: Walker Art Center, Minneapolis (USA) ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Bedsit flat / Lcaton & Vassal MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Nirvana, Camper Van Beethoven ANY OTHER INFLUENCES THEN/NOW: Rupert Bassett / Richard Torchia DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Books / Books

DANIJELA DJOKIC  
(PROJEKTRIANGLE)

EDUCATION: Schwäbisch Gmünd (D), Hochschule für Gestaltung, Diplom-Designer (Dipl.-Des.), Communication Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed and employed (Professor at Fachhochschule Potsdam (D)) ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Tadao Ando / Erhardt + Bottega, Peter Zumthor MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Grandmaster Flash, Prince, George Clinton, etc. / The same now ANY OTHER INFLUENCES THEN/NOW: Prof. Peter Vogt, Prof. Frank Zebner / Prof. Boris Müller, Prof. Frank Heidmann DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: No / Colors magazine

EMMI SALONEN  
(STUDIO EMMI)

EDUCATION: Brighton (UK), University of Brighton, Bachelor of Arts (B.A.), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: None ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Tadao Ando MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Le Tigre, Gossip & The Locust / Gladiators, Gypitan & others DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Notebooks

ÉRIC & MARIE GASPAR  
(ÉRICANDMARIE)

EDUCATION: Lyon (F) (both), Martinière-Terreux, BTS (Brevet de Technicien Supérieur), Visual Communication / Paris (F) (Marie only), ESAG (Ecole supérieure de design, d'art graphique et d'architecture intérieure), Fondation / Paris (F) (Eric only), Olivier de Serres, DSAA (Diplôme Supérieur en Arts Appliqués) / London (UK) (both), Central Saint Martins College of Art & Design, Bachelor of Arts (B.A.), Graphic Design / London (UK) (both), Royal College of Art, Master of Arts (M.A.), Communication Art & Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: None ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Herzog & de Meuron / Alvaro Siza MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: The American minimalists of the 1970s (Philip Glass, Meredith Monk, John Cage...) / Late 19th-century French composers (Debussy, Ravel, Satie...) ANY OTHER INFLUENCES THEN: Geoff Fowle, Al Rees

FONS HICKMANN  
(FONS HICKMANN M23)

EDUCATION: Düsseldorf (D), Fachhochschule Düsseldorf, Photography and Communication Design / Wuppertal (D), Heinrich Heine Universität, Aesthetics and Media Theory ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed and employed (Professor at Universität der Künste Berlin, (D)) ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Football pitches / Parking lots MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Beatles (White Album) / Archives DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Slips / Eggcups

HANS DIETER REICHERT  
(HDR VISUAL COMMUNICATION)

EDUCATION: Iserlohn Letmathe (D), apprenticeship as a compositor / Dortmund (D), Fachhochschule für Gestaltung / Essen (D), Universität-Gesamthochschule Essen and Wuppertal, Communication Design, Vor-Diplom / Basel (CH), Allgemeine Gewerbeschule Basel, Grafik Design / London (UK), University of the Arts, London College of Communication, Media and Production Design, Bachelor of Arts (B.A.) / London (UK), University for the Creative Arts (UCA), Visual Communication, Master of Arts (M.A. Honorary Degree) ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: Total Design bv. (Amsterdam), BRS maatschap van vormgevers bv (Amsterdam), Banks and Miles (London, Hamburg, Brussels), Consultant to UCA (University for the Creative Arts) ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Walter Gropius, Mart Stam, Max Bill, Frank Lloyd Wright, Alvar Aalto, Mies van der Rohe, Le Corbusier / Norman Foster, Renzo Piano, Shigeru Ban, Tony Fretton, Michael Hopkins, Peter Zumthor, Bernard Tschumi, Will Alsop, Herzog & de Meuron MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Hannes Wader, Konstantin Wecker, Marius Müller-Westernhagen, Santana, Randy Crawford, Eric Clapton, Leonard Cohen, Neil Young, Bob Dylan, Bob Marley, Deep Purple, Black Sabbath, Kraftwerk, UFO / Coldplay, Linnie

Donegan, Keith Jarrett, Lee Morgan, Ry Cooder, Gorillaz, Jackson Browne, James Taylor, Company Segundo, Sarod Maestro Amjad Ali Khan, Al di Meola, George Benson, Weather Report, Joni Mitchell, Astrud Gilberto, Stan Getz, Ali Farka Touré, B. King, Theloniou Monk, John Coltrane, Charlie Parker, Louis Armstrong, Youssou N'Dour, Tinariwen, Errol Garner, Lou Reed, Capercallie (Scottish Gaelic folk music), Dubliners ANY OTHER INFLUENCES THEN/NOW: Music, nature, Dutch and English design, Willy Fleckhaus, fellow students, Brian Grimbley, Anthony Froshaug, Günter Gerhard Lange, Adrain Frutiger, 8vo / Nature, music, film, environment, Internet, Michael Twyman, Alan Fletcher DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Magazines, music tapes and records / Music CDs, books, printed ephemera, posters, prints, tools DESIGNERS THAT INFLUENCE YOU NOW: Jan Tschichold, Dieter Rams, Anthony Froshaug, Olaf Aicher, Helmut Schmid, Derek Birdsall, Irma Boom, North, Harry Beck, Paul Lohse, Wolfgang Schmidt, Paul Rand, Jost Hochuli

#### HOLGER JACOBS (MIND DESIGN)

EDUCATION: Cologne (D), Universität Köln, Linguistics and Philosophy / Essen (D), University of Essen, Pre-Diploma, Communication Design / London (UK), Central Saint Martins College of Art & Design, Bachelor of Arts (B.A. Hons), Graphic Design / London (UK), Royal College of Art, Master of Arts (M.A.), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed and employed (Visiting Professor of Typography at the Fachhochschule Düsseldorf (D)) PREVIOUS EMPLOYMENT: Art director at a publishing company in Tokyo (JP) ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Modernist buildings / Art Deco buildings MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Sex Pistols ANY OTHER INFLUENCES THEN/NOW: I was reading a lot about linguistics and post-structuralism. Japan, the culture and the writing system became a big influence even though I did not visit the country until after graduation / Our client Tom Dixon inspired me to explore different materials and to consider the production process as an essential part of the design DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Fonts (I printed a specs sheet for every font I had on my computer), cassette tapes from the 1980s / Still fonts (but I lost the overview), ridiculously cute Japanese stationery, rare bicycle parts HOW DO/DID YOU DEVELOP/RESEARCH AN IDEA THEN/NOW?: I spent a lot of time in the library while in college. Projects were long and complex and research was everything. I even got my first (and only) job when I met the publisher of one of the books I used a lot in my research / I still do research but more sporadically and there is no systematic approach or strategy behind it. I learned to trust sudden inspiration that can come from anywhere. Usually I walk around with the brief in my head for a while and see what happens. I do not believe that there is only one best 'solution' to a brief that evolves as a logical conclusion from research.

A more personal and random approach may scare the client, but often produces more original results

#### HOON KIM (WHY NOT SMILE)

EDUCATION: Providence (USA), Rhode Island School of Design, Master of Fine Arts (M.F.A.), Graphic Design / Seoul (KR), Seoul National University, Bachelor of Fine Arts (B.F.A.), Visual Communication Design / Providence (USA), Brown University, Teaching Certificate ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: Museum of Modern Art – MoMA (New York, USA), Practise (London, UK) (see also pp. 98–101), Crosspoint (Seoul, KR), Imagedrome (Seoul, KR), Samsung Design Membership (Seoul, KR) ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Maya Lin / Yoshiharu Tsukamoto and Momoyo Kajima (Atelier Bow-Wow), Brooklyn Bridge DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: I collected flight sick bags and still do / I like to pick up random small pieces of paper making patterns on the street HOW DID/DO YOU DEVELOP/RESEARCH AN IDEA THEN/NOW?: I used to research related fields to gain a good understanding between those and graphic design. In addition, both the positive and negative feedback of colleagues and teachers was always helpful to keep on the right track. How to screen a lot of information is up to the student's ability – I have learned that through various projects / Basically, clients and co-workers develop an idea together. I still study related disciplines by reading books and Googling to avoid assumptions that might lead to nonsense outcomes

#### HYOUN YOUL JOE (HEY JOE)

EDUCATION: Seoul (KR), Dankook University, B.F.A., Visual Communication Design / New Haven (USA), Yale University, M.F.A., Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: None DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Graphic designers' works / Flyers, cards, product packages, and lots of graphic design stuff that I found on the street. WOULD YOU STILL HAVE BECOME A DESIGNER IF YOU KNEW WHAT YOU KNOW NOW?: Yes, I am enjoying what I am doing now. Actually, I wanted to be an artist and still have a desire to be an artist since artists have their own voice, while most of a graphic designer's job focuses on form and creating the container for contents than on creating their own voice. Nonetheless, I feel that I enjoy making form, no matter what the form is for DESIGNERS THAT INFLUENCED YOU THEN/NOW: Anh Graphics, Doosup Kim, Helmut Schmid, Hong Design, Image & Imagination, Kohei Sugiyama, Matsuda Yukimasa, Sangsoo Ahn, S/O Project, Strike-Communication, Sulki & Min, Vi-nyl, Wolfgang Weingart, Workroom / Antoni Mutzadas, Daniel Eatoock (see pp. 58–61), Daniel Harding & Tomas Celizna, Daniel van der Velden, Experimental Jetset, Hans Gremmen, Helmut Smits, Lehn-Trüb (see pp. 214–217), Mevis en Van Deursen, Na Kim, Min Oh, Julia Born, Karel Martens, Paul Elliman, Sara De Bondt, Sheila Levrat de Bretteville, Sulki & Min, Roel Wouters, Workroom

#### ISABELLE SWIDERSKI (SEVEN25)

EDUCATION: Ottawa (CA), La Cité Collégiale, Foundation, Graphic Design / Vancouver (CA), Emily Carr Institute of Art + Design, Bachelor of Arts (B.A.), Communication Design / London (UK), Royal College of Art, Master of Arts (M.A.), Communication Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Employed by my own studio (with two other employees) ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Not so much / Rem Koolhaas, Zaha Hadid MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: ABBA to Yazz, Madonna to Danny Tenaglia with a dash of jazz / Armin Van Buuren to Beethoven, 2Pac to The Script to Gaga ANY OTHER INFLUENCES THEN/NOW: My somewhat culturally mixed childhood (Canada and France) / Teaching design & studying film DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Music CDs / Cameras (analogue)

#### JAMES GOGGIN (PRACTISE)

EDUCATION: Pontypridd (UK), Mid Glamorgan Centre for Art & Design, Diploma in Foundation Studies, Art & Design / London (UK), Ravensbourne College of Design & Communication, Bachelor of Arts (B.A. Hons), Visual Communication / London (UK), Royal College of Art, Master of Arts (M.A.), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed (1999–2010), employed (2009–2012). Currently Design Director at Museum of Contemporary Art, Chicago (USA) PREVIOUS EMPLOYMENT: Werkplaats Typografie (Arnhem, NL), ECAL – Ecole cantonale d'art de Lausanne (CH) ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Rem Koolhaas (OMA), Foreign Office Architects, Caruso St. John, Archigram / Louis Kahn, Alison & Peter Smithson, Denys Lasdun, James Stirling, David Kohn, Cedric Price, 6a Architects, SANAA, Walter Netsch, Tony Fretton, Sergison Bates MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Kraftwerk, Yo La Tengo, Pavement, St. Etienne, Wu-Tang Clan, Pan Sonic, Carsten Nicolai, Ryoji Ikeda, The Pastels, among others / The above, plus labels more than specific musicians: Stones Throw, Håpna, Kranky, Rune Grammofon, Geographic, Hyperdub, R&S, Wax Trax, among others ANY OTHER INFLUENCES THEN/NOW: Cultural studies, anthropology, Japan, colour theory, cartography / Politics, critical theory, environmentalism DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Stencils, snowglobes / Stencils, books, art WHAT WOULD YOU DO TODAY IF YOU STOPPED DESIGNING?: I would just read all day. I don't think I'll stop designing, but I often think about finding a different system in which to operate as a designer, outside of the studio/client/designer model. My move to a museum is one step in this quest. DESIGNERS WHO INFLUENCED YOU THEN: Charles & Ray Eames, Michael Marriott, Karel Martens, Graphic Thought Facility (see also pp. 30–33), Ettore Sottsass, Mevis & Van Deursen, Ikko Tanaka, Scott King ARTISTS/WORKS OF ART THAT INFLUENCE YOU NOW: See then (p. 242), plus a seemingly infinite list that could include Nathan Coley, Dora García, Leonor Antunes,

Taub Auerbach, Simon Starling, Martin Boyce, Goshka Macuga, John Baldessari, Wallace Berman, Michelangelo Pistoletto

#### JAN WILKER (KARLSSONWILKER)

EDUCATION: Stuttgart (D), Staatliche Akademie der Bildenden Künste, Diplom, Graphic-Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: Two internships during design school (Jung von Matt, Sagmeister Inc. (see also pp. 202–205), no other previous employment MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Putte & Edgar, Queens of the Stone Age / Caribou, DJ Koze ANY OTHER INFLUENCES THEN/NOW: The people who are close to me

#### JULIE GAYARD (JUTOJO)

EDUCATION: London (UK), Chelsea College Of Art, Foundation Studies, Art & Design / London (UK), Camberwell College Of Arts, Bachelor of Arts (B.A.), Visual Communication / London (UK), Royal College Of Art, Master of Arts (M.A.), Graphic Design, not completed ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: None ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Archigram / Treehouses MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Massive Attack, Portishead, Mo' Wax Records, Beastie Boys, Sonic Youth, Stereolab (all for the music AND the artwork) and many more / Sonic Youth, Stereolab, Honest Johns Records (for the music AND the artwork), Moondog and many more ANY OTHER INFLUENCES THEN/ NOW: Friends who were studying with me (Ed Gill, Vassilis Marmatakis, Christina Christoforou, Clare Shilland, Dana Levy, Will Bankhead) and some of their influences (skateboarding and graffiti), my father Patrice Gayard (art director in the 1970s in Paris), tutor Scott King / Still the same as then and some contemporaries and studios in Berlin, London, Holland DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Records HOW DO YOU RESEARCH/DEVELOP AN IDEA NOW?: Talking to the client about the product and its context. Writing, drawing in a sketchbook, researching on the Internet. Trying out typefaces. Talking to the printer about unusual ways of making things – within the restrictions of the budget

#### KAI VON RABENAU (MONO.GRAPHIE)

EDUCATION: London (UK), Camberwell College of Arts, Foundation / London (UK), Central Saint Martins, Bachelor of Arts (B.A.), Graphic Design / London (UK), Royal College of Art, Master of Arts (M.A.), Communication, Art & Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: Always self-employed ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Herzog & de Meuron, Peter Zumthor MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Autechre, Nine Inch Nails, Radiohead / Carsten Nicolai, Talk Talk, Nine Inch Nails ANY OTHER INFLUENCES THEN/NOW: Travel DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: No / Magazines and photography books

## KEN GARLAND

EDUCATION: London (UK), John Cass College, National Diploma Art & Design (NDAD) / London (UK), Central School of Arts & Crafts, National Diploma Art & Design (NDAD), Central Dipl. ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: Too many to list ARCHITECTS/ BUILDINGS THAT INFLUENCED YOU THEN/NOW: Royal Festival Hall MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Rolling Stones ANY OTHER INFLUENCES THEN/NOW: Jesse Collins and Anthony Froshaug

KIRSTY CARTER  
(A PRACTICE FOR EVERYDAY LIFE)

EDUCATION: Cambridge (UK), Cambridge Regional College, Foundation Diploma, Art & Design / Brighton (UK), College: University of Brighton, Bachelor of Arts (B.A. Hons), Graphic Design / Nagoya (JP), Nagoya University of Arts (NUA), 6-month scholarship during University of Brighton, Graphic Design / London (UK), Royal College of Art, Master of Arts (M.A.), Communication Art & Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: Only ever worked for myself, started A Practice for Everyday Life straight after college GENERAL COMMENT ON ALL THE QUESTIONS ABOUT INFLUENCES: Writing down influences is very difficult, as there are so many influences over time and things/people that I read/saw/or listened to many years ago that still influence me now. I tried to choose just one person/thing per question to keep my answers short, but endless books, writers, buildings, artists and musicians influence me ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Eames House (Case Study House No.8) by Charles & Ray Eames / The Hepworth Wakefield by David Chipperfield. It's difficult to think of any other building that has influenced our studio so much (we even drew a typeface for it!); he was a client and is also a fantastic architect MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Blur (The Universal) and Pulp (Common People). I was a teenager growing up in England in the 1990s; these are the two most influential bands of my generation. These two songs would make it into my eight Desert Island Discs (Desert Island Discs is a long-running BBC Radio 4 programme, first broadcast on 29 January 1942. Each week, a guest, or 'castaway', is asked to choose eight pieces of music, a book and a luxury item for their imaginary stay on the island, while discussing their lives and the reasons for their choices. In the studio, the six members of A Practice for Everyday Life prepared their own 'Desert Island Discs'). I spend a lot of time in Gothenburg in Sweden, and Fever Ray's (aka Karin Dreijer Andersson) music is part of this city. I went to see her at a concert in Brixton last year. That might have been the best concert I have ever been to – incredible stage set, lights and odd lyrics. ANY OTHER INFLUENCES THEN/NOW: Emma Thomas (fellow student) at the Royal College / Emma Thomas (my partner in A Practice for Everyday Life) – she is and will always be my biggest influence DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: I think every designer is a collector; I have lots of collections of

sorts tucked away in boxes or on my shelves. Though I must say, I am not a hoarder – the people in my studio get a little annoyed with me, as I am always trying to chuck things out. I don't like mess or chaos and things can eventually weigh you down. I don't own many possessions; what I do own is carefully considered. This has always been the same YOUR FAVOURITE MODE OF TRANSPORT THEN: In Brighton, I lived a stone's throw away from the university where I studied, and I walked every morning along the seafront. I couldn't think of a nicer place to study; it was such a perfect place to study and a lot of fun. During my studies at the Royal College, I lived in East London and cycled 6 miles every day across central London, day in, day out, in all weathers; I can't say I enjoyed it. I love cycling and it is always my first chosen form of transport, but that journey was hard WOULD YOU STILL HAVE BECOME A DESIGNER IF YOU KNEW WHAT YOU KNOW NOW?: Yes! I love being a designer; anyway, I am not very good at anything else, other subjects at school were quite a struggle; art and design were subjects I was very good at at school. My parents are not in creative industries, but their interest grew when they realized they had a little aspiring artist as their daughter and took me to museums and galleries from an early age HOURS SPENT DESIGNING PER DAY THEN/NOW: I think about design and our projects all the time, it's an enormous part of my life, which I am sure is the case for most designers. In terms of physical brainstorming, making, meetings and managing the studio, I would say I work 65 hours a week. The way I work hasn't changed since I was a student – I was very dedicated and hard-working. I worked similar hours HOW DID/DO YOU DEVELOP/RESEARCH AN IDEA THEN/NOW?: Research is key to a successful project or idea; we spend a great deal of time doing it, whether it's a trip to the British Library or a visit to the Barbara Hepworth Garden in St. Ives, time and research is absolutely essential. This hasn't changed since I was a student; I feel my design process has been exactly the same for 13 years (since starting my degree); the only thing that has changed is that there is a client now

KRISTINE MATTHEWS  
(STUDIO MATTHEWS)

EDUCATION: Seattle (USA), University of Washington, Bachelor of Fine Arts (B.F.A.), Graphic Design / London (UK), Royal College of Art, Master of Arts (M.A.), Communication Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed and employed (Assistant Professor in Visual Communication Design, University of Washington, Seattle (USA)) PREVIOUS EMPLOYMENT: thomas.matthews (London, UK) – founder and joint-director, Royal College of Art (London, UK), The Traver Company (Seattle, USA), Edquist Design (Seattle USA) ARCHITECTS/ BUILDINGS THAT INFLUENCED YOU THEN/NOW: Charles & Ray Eames, Herzog & de Meuron / Tom Kundig, Alan Kitching (Olson Kundig Architects), Rem Koolhaas, Weiss/Mannfredi (landscape architects of Seattle's Olympic Sculpture Park), Oskar Shindler, Neutra MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Liz Phair, Pixies, Cake /

Matthew Herbert, The Dodos, and I still listen to Yo La Tengo, Pavement and Bell Helicopter ANY OTHER INFLUENCES THEN/NOW: Living in London, on a course with 25 students from 18 different countries / Teaching design at a university with faculties from all different backgrounds

LARS HARMSSEN  
(MAGMA BRAND DESIGN)

EDUCATION: Saarbrücken (D), Werbeagentur M&D, Vocational Training in Prepress Repro / Basel (CH), Kunstgewerbeschule Basel, I left the college before the end of the first year / Pforzheim (D), Hochschule Pforzheim, Diplom-Designer (Dipl.-Des.), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed and employed (Professor at Fachhochschule Dortmund (D)) ARCHITECTS/ BUILDINGS THAT INFLUENCED YOU THEN/NOW: Frank Gehry / Peter Zumthor MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: David Bowie, Pavement, Primal Scream, Style Council, Jane's Addiction, Prince, some heavy metal... / Coldplay, Moby, electronic stuff,... and all the music I loved to hear when I was a student ANY OTHER INFLUENCES THEN/NOW: Travelling DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Old keys / Passports and identities WHAT DO YOU LIKE ABOUT WORKING AS A DESIGNER?: Working with the people in my studio; I am very happy to have such great partners – Uli Weiß and Florian Gaertner. Making things happen, having ideas and trying to make them work, that's what we do all day WOULD YOU STILL HAVE BECOME A DESIGNER IF YOU KNEW WHAT YOU KNOW NOW?: No, I don't think so. My dream was to be a bush pilot. Seriously. But at that time you had to go into the army to be a pilot. I did my civilian service – I was and am still a militant anti-militarist. Now I am a designer, I love to travel, looking for the unexpected. I hate to make plans when I travel

LAURENT LACOUR  
(HAUSER LACOUR)

EDUCATION: Offenbach am Main (D), Hochschule für Gestaltung (HfG), Diploma (Dipl.-Designer), Visual Communication ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed by my own studio and employed (Professor at Fachhochschule Düsseldorf (D)) PREVIOUS EMPLOYMENT: Freelance for Intégral Ruedi Baur (CH/D/F), Heine/Lenz/Zizka (D), Surface (D) ARCHITECTS/ BUILDINGS THAT INFLUENCED YOU THEN/NOW: Herzog & de Meuron / Alvar Aalto MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: J. S. Bach / Chilly Gonzales ANY OTHER INFLUENCES THEN/NOW: Brazilian culture / Modern artists like Tobias Rehberger, Thomas Zipp DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Stickers, sea shells, gemstones (all then, as a child)

LIZA ENEBEIS  
(STUDIO DUMBAR)

EDUCATION: Paris (F), Parsons School of Design, Bachelor of Arts (B.A.), Communication Design / London (UK), Royal College of Art, Master of Arts (M.A.), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Both PREVIOUS EMPLOYMENT: Pentagram

(London, UK) ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Luis Barragan, Le Corbusier, Zaha Hadid, Rem Koolhaas, Peter Zumthor ANY OTHER INFLUENCES THEN/NOW: Everything and everyone DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Yes – I collect books on all sorts of topics: bibles, Snoopy, flower-arranging, street maps, atlases, primitive art, design, photography, etiquette. And I still keep my old discontinued collections from my childhood such as sugar bags, rocks, match boxes, stamps, coins, stationery, napkins, erasers, pencils, stuffed animals

LUCINDA NEWTON-DUNN  
(SPACE-TO-THINK)

EDUCATION: London (UK), London Guildhall University, Sir John Cass Faculty of Arts, BTCE Diploma Foundation Studies, Art & Design / London (UK), Camberwell College of Arts, Bachelor of Arts Joint Honours Degree (B.A. Hons), Graphics/Fine Art / London (UK), Royal College of Art, Master of Arts (M.A.), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: I have worked freelance pretty much ever since college, starting at Ralph Appelbaum Associates (London, UK), then continuing to work in graphic design, photography, moving image and printed textiles, for various clients in England, Tokyo and the USA ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Tadao Ando / Japanese traditional architecture, modernist and mid-century modern architecture MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: That interested in some more experimental ideas from artists such as John Cage. Various classical music and Ninja Tunes, Björk, The Cardigans / I don't make much time for music these days. I mostly listen to radio programmes on KCRW/public radio, and still enjoy a bit of classical and the choice selection of music I hear my husband play ANY OTHER INFLUENCES THEN/NOW: My family, friends, some tutors, environments, museums / Being a parent, my husband, children's play and toys such as Naef and Galt (1970s) etc., Japanese culture, fashion, design blogs, environments, interiors, mid-century modern furniture DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Collections of found objects usually off the street, collections of my photos and small sketchbooks / Collections of paper offcuts, small plastic objects, fabrics, tenugui (printed Japanese cotton towels), a catalogue of endless photos I shoot from day to day. No art or design collection yet, apart from many art and design books and magazines and a few interesting posters WHAT DO YOU LIKE ABOUT WORKING AS A DESIGNER?: I truly love what I do and it comes from the core, so the fact that I have the opportunity to express myself and make beautiful things is amazing. I love the explorative process and I love that I can take things I notice in everyday life and filter them into my work. I enjoy balancing working within design boundaries and the challenge of answering a brief, with work that retains a certain amount of creative freedom. This is where I sit on the fence between being an artist and being a designer WHAT DO YOU DISLIKE ABOUT WORKING AS A DESIGNER?: I dislike that I cannot easily separate

my work from my day-to-day life, which can be an emotional strain. Design is often undervalued and generally badly paid. Also working on the more 'arty' side of design doesn't pay off business-wise! HOW DID/DO YOU DEVELOP/RESEARCH AN IDEA?: Pretty much the same process creatively then and now – it varies from project to project, but basically I strip a brief down to the basics, look up literal meanings, try to view something from a different angle. Write notes and diagrams, go off on tangents and come back again. Try to move away from the computer and get hands-on with things (recently with drawing and using collage), even when it takes me back to a digital output. I take lots of photos and go through my catalogue of photographs for inspiration, colour and composition references. Now I am more aware of working with the client and their needs and making compromises, so a lot of development comes from discussion. More research is required now into production – how, where and cost, etc. DESIGNERS THAT INFLUENCED YOU THEN: No particular influences. I've always been inspired by a general mixture of styles and approaches. Names that come to mind: Josef Müller-Brockmann, John Maeda, Graphic Thought Facility (see also pp. 30–33)

#### MAKI SUZUKI (ABÂKE)

EDUCATION: Paris (F), École supérieure d'arts graphiques et d'architecture intérieure (ESAG), Foundation course / Paris (F), École nationale supérieure des Arts Décoratifs (EnsAD), Bachelor of Arts (B.A.), London (UK), Royal College of Art, Master of Arts (M.A.), Communication Art & Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed as part of a partnership of 4 people ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Archigram, Tadao Ando / R&SIE MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Pretty Hate Machine, Trent Reznor / Kurt Cobain, still any OTHER INFLUENCES THEN/NOW: I can't remember / Andy Kaufman, Thor Heyerdahl, Emile Ajar, David Attenborough, Subcomandante Marcos DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Records, comics, art ephemera / Tautological objects or things that are errors or aberrations YOUR FAVOURITE FOOD THEN: Being French and being a vegetarian was a national joke... Studying at the Royal College of Art (London, UK) where many cosmopolitan truths collide, I met Glaswegian and Swedish non-meat eaters who proved me wrong and I have been pescetarian since ARTISTS/WORKS OF ART THAT INFLUENCE YOU: Today the people we work with influence us: Aurélien Froment, Ryan Gander, Benoît Maire, Johanna Billig. Someone we have not worked with but shared a residency with and understood the brilliance of: Jean-Luc Mouliné

#### MARC VAN DER HEIJDE (STUDIO DUMBAR)

EDUCATION: Breda (NL), Academy of Art and Design St. Joost, Bachelor of Arts (B.A.), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Employed PREVIOUS EMPLOYMENT: Barlock (The Hague, NL), Total Design (Brussels, BE), NS Design (Utrecht, NL)

ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Frank Lloyd Wright, The Jewish Museum in Berlin by Daniel Libeskind MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Richard Strauss (Vier letzte Lieder), Jessye Norman, Nick Drake (Five Leaves Left) ANY OTHER INFLUENCES THEN/NOW: Close friends and colleagues have always been the biggest influence on me – logically, as these are the people you spend most of your time with. But also because the things we discuss really matter, they go deep DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: During my studies, I started a classical music collection that has become quite extensive over the years. It now covers a range of nine centuries of music. I also love books about typography and lettering HOW DID/DO YOU DEVELOP/RESEARCH AN IDEA?: There is no one way. You might want to approach an idea from a visual angle, or very much from a textual one (to deliberately avoid starting with images). In the end, the way you start is not even the most important issue. Keeping an open mind throughout is much more the key to good development or research. Mind-mapping can provide some structure, without the danger of restrictions PIECES OF DESIGN THAT INFLUENCED YOU: Within the context of the student work (see p. 148) I have selected the typographical posters of Ton Homburg (Opera) for the Apollohuis Eindhoven. Two examples of his work are part of the collection of the Museum of Modern Art, New York. Not his best pieces I think, but it is difficult to find better images from that period. That's a shame, because he made beautiful stuff that captured experimental music in typography

#### MARGARET CALVERT

EDUCATION: London (UK), Chelsea College of Art, National Design Diploma (NDD), Illustration ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: Joined Jock Kinneir (London, UK) immediately after completing my NDD course at Chelsea School of Art, in the late 1950s. Worked on the signing system for Britain's new motorways, soon to be followed by the entire network. The partnership continued through the 1960s, focusing on more signing systems and corporate identities. Kinneir Calvert Tuhill was formed in 1971. Since Jock Kinneir's retirement, I have worked independently ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Pirelli Building, Milan, I (Gio Ponti) / St Pancras London, UK (Gilbert Scott) DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Only memories and objects relating to them HOW DO YOU DEVELOP/RESEARCH AN IDEA?: I start with the idea, then follow through with research, if applicable; usually within my own head, depending on the project. Eventually however, I check something out; it could be the meaning of a word, an image in a book, or information on the Internet

#### MARION FINK

EDUCATION: Würzburg (D) Fachhochschule Würzburg, Architecture (1 year) / Schwäbisch Gmünd (D), Hochschule für Gestaltung, Visual Communication, Diploma (Dipl.-Designer) / London (UK), Royal College of Art, Master of Arts

(M.A.), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Employed (Professor at Basel School of Design, CH) with temporary additional freelance projects PREVIOUS EMPLOYMENT: Pentagram (London, UK), Meta Design (Berlin, D), KMS Team (Munich, D) MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Philip Glass, Depeche Mode, Nightmares on Wax, Archive, Urbs, Nouvelle Vague, Coco Rosie, Ryuichi Sakamoto

#### MARTIN LORENZ (TWOPOINTS.NET)

EDUCATION: Darmstadt (D), Hochschule Darmstadt, Diplom-Designer (Dipl.-Des. FH), Visual Communication / The Hague (NL), Royal Academy of Arts, Bachelor of Arts (B.A.), Graphic- and Typographic Design / Barcelona (ES), Universitat de Barcelona, Master of Arts (M.A.), Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed CURRENT AND/OR PREVIOUS EMPLOYMENT: Partner at Constructing Communication (Barcelona, ES), lecturer at Elisava Design School (Barcelona, ES), editor at The One Weekend Book Series (Barcelona, ES), guest lecturer at Hochschule für Künste Bremen (D), guest lecturer at Willem de Kooning Academie (Rotterdam, NL), lecturer at IED Barcelona (ES), lecturer at IDEP Institut Superior de Disseny (Barcelona, ES), creative director at Hort (Berlin, D) GENERAL COMMENT ON ALL THE QUESTIONS WITHIN THE BOOK ABOUT INFLUENCES: I never really thought any designer was The influence for me, but it would be dumb to say that there aren't any influences. Growing as a designer means a daily struggle with rules and ideas – the rules established by others and yourself. During studying, the strongest influences are teachers and colleagues, who are influenced by others too. In the pre-Internet era, during which I studied, local design tradition still played an important role. So I guess I am pretty much influenced by the post-Ulm, post-Basel and contemporary Dutch design, instead of being influenced by any particular designer, piece of design, book, artist, architect, film, TV, director, musician or album. ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Mies van der Rohe / Hannes Meyer MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Camp Lo / Gonja Sufi ANY OTHER INFLUENCES THEN/NOW: Sandra Hoffmann (see pp. 194–197), Christian Pfestorf, Petr van Blokland, Peter Verheul, Michel Hoogervorst... I am sure I am forgetting many DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Comic and vinyl collection/ Comic, book and vinyl collection WHAT DO YOU LIKE ABOUT WORKING AS A DESIGNER?: There is no clear definition of what a designer does, so everyone can find their own approach, which means one can create his/her own profession within the boundaries of the needs of the market of visual communication WHAT DO YOU DISLIKE ABOUT WORKING AS A DESIGNER?: There is no clear definition of what a designer does, so nearly everyone can work as a designer. Designers selling themselves under what they are worth and offering visual make-up instead of communication mislead about what society generally expects of design and a designer. I often wish designers and society would be more demanding

#### MATTHIAS GÖRLICH (STUDIO MATTHIAS GÖRLICH)

EDUCATION: Darmstadt (D), Hochschule Darmstadt, Diplom Kommunikationsdesigner (Dipl.-Des. FH), Visual Communication / Zürich (CH), Zürcher Hochschule der Künste (ZHdK), Institute for Design Research (Design2context), Master of Advanced Studies (M.A.), Design Research ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed and employed as a researcher (Design2 context, Zürich (CH)) PREVIOUS EMPLOYMENT: Kram/Weisshaar (Stockholm, SE) and as a freelancer for unit-design (Offenbach, D), Ade Hauser Lacour (Frankfurt am Main, D), Eclat (Zürich, CH) among others. But basically I started my own practice while studying design ARCHITECTS/ BUILDINGS THAT INFLUENCED YOU THEN/NOW: Most of my friends at that time were architecture students and I was influenced by discussions about the contemporary Swiss and Dutch architecture scene. I was especially intrigued by Rem Koolhaas' work with OMA as it pushed the boundaries of architecture and also integrated design / I am very interested in all the DIY building concepts from the 1970s. But also contemporary work by people like Jesko Fezer, Arno Brandhuber et al. MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: I can't really tell if music has any impact or influence on my work. I like listening to music, but very rarely while working. Maybe music is too much of a personal thing for me to escape to, instead of having it around me while working ANY OTHER INFLUENCES THEN/NOW: For me there is no then/now here. People like Prof. Dr. Uli Bohnen, former Professor of Design History at the Hochschule Darmstadt, certainly influenced me a lot because he was never talking about 'design history' but always painting a bigger picture where design plays a role in society and where it has responsibilities. Travelling now is a big influence; meeting people with a different cultural background and experience often opens my eyes to new things DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Visual stuff I came across when travelling / The collection continued and was enhanced by a collection of historic design books WHAT WOULD YOU DO TODAY IF YOU STOPPED DESIGNING?: I would most probably do something like selling books (although my problem is that I would rather keep them than sell them). But after working with Urban Planners for the last few years, I became really interested in their understanding of design, so maybe I would work in a different field of design instead of stopping designing HOW DID/DO YOU DEVELOP/RESEARCH AN IDEA?: Then and now is pretty much the same process. I like to rethink the process, for example by starting with something purely visual and developing the idea around that, or by doing it the other way around, or I might only work on a project in the evening, or on the road. The tempo of the process is a lot faster now, though DESIGNERS THAT INFLUENCE YOU NOW: There are some designers who I respect for their approach e.g. Urs Lehni for rethinking the idea of a cultural institution or David Reinfurt for extending the field of design and Enzo Mari's approach to do-it-yourself design, etc.

**AUTHORS/BOOKS THAT INFLUENCED YOU:** Certainly Tomás Maldonado (Umwelt und Revolte) and some other more theoretical books that deal with a broader understanding of design. Strangely, today the books that I really like to flip through are mostly photography books, e.g. Peter Menzel (Material World, The Family of Man) – awfully designed, but the content is extremely interesting

**MICHAEL GEORGIOU**  
(G DESIGN STUDIO)

**EDUCATION:** Athens (GR), Vakalo College of Art & Design, Graphic Design / London (UK), London College of Printing, Higher National Diploma (HND), Typographic studies ARE YOU EMPLOYED OR SELF-EMPLOYED?: Both self-employed and employed (lecturer at Vakalo College of Art & Design, Athens) **ANY OTHER INFLUENCES THEN/NOW:** Folk art, Art Deco, Bauhaus / Folk art, MNP, Sara Fanelli, Adrian Shaughnessy DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Rubbers / Ducks

**NIKKI GONNISSEN**  
(THONIK)

**EDUCATION:** Utrecht (NL), Hogeschool voor de Kunsten Utrecht, Bachelor of Art (B.A.), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed **PREVIOUS EMPLOYMENT:** None **ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW:** Le Corbusier (Ronchamps) / MVRDV: Wozoko's (we commissioned MVRDV to build our studio in 2000), John Kormeling (eccentric and radical) **MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW:** I don't know where to start / Different genres **ANY OTHER INFLUENCES THEN/NOW:** Asmat, Papua New Guinea. I went there for three months in 1996 / Still as then **WHAT DO YOU LIKE ABOUT WORKING AS A DESIGNER?:** The fact that I can go deeply into a specific subject for a relatively short period of time. The whole process from listening, analyzing, conceptualizing, design, implementation and getting it into the world. To engage with certain projects. It is about sharing values. Content and context are important to me **ARTISTS/WORKS OF ART THAT INFLUENCED YOU THEN/NOW:** Claes Oldenburg (his giant objects and soft sculptures like hamburgers, but also knees as statues); Wim T. Schippers (Going To The Dogs – a play with only dogs in it; people were watching dogs barking and peeing for two hours); Jan Hoet (Chambres d'Amis – the first exhibition of art in people's homes in Gent (BE)); John Baldessari for his use of photos and signs, playing with context; Yayoi Kusama (1960s, happenings, orgies, performances, comments on society), Sol LeWitt for his conceptual form follows function; Pipilotti Rist; Emily Kngwarreye

**OLIVER KLIMPEL**  
(BUERO INTERNATIONAL LONDON)

**EDUCATION:** Leipzig (D), Hochschule für Grafik und Buchkunst, Diploma (Dipl.-Designer), Graphic & Book-Design / London (UK), Central Saint Martins College of Art & Design, Post-graduate Diploma (PgDip), Graphic Design / London (UK), Royal College of Art, Master of Arts (M.A.), Communication

**Art and Design ARE YOU EMPLOYED OR SELF-EMPLOYED?:** Self-employed and employed (Professor at Hochschule für Grafik und Buchkunst Leipzig (D)) **PREVIOUS EMPLOYMENT:** None **ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW:** Coop Himmelblau, John Hejduk, Le Corbusier / Lina Bo Bardi, Cedric Price **MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW:** Tortoise, Stereolab, German electronica = music for graphic designers + Flaming Lips, etc. / Music for more mature graphic designer + Brian Ferry + Japan + Animal Collective, etc. **ANY OTHER INFLUENCES THEN/NOW:** Four teachers I'm very happy to have met. Gabriele Kreutzmann, my German teacher at A-levels (Gymnasium) who brought real thinking and debate to the subject of language, literature and ideas – an eye-opener. Hildegard Karger, tutor for Lettering at Hochschule für Grafik und Buchkunst Leipzig: an amazingly meticulous and inspirational craftswoman! Günter Bose, tutor for Typography at Hochschule für Grafik und Buchkunst Leipzig, who introduced me to the idea of discourse within typography and graphic design. Al Rees, researcher/tutor in Film at the Royal College of Art, London (UK) – not so much of a direct influence as a teacher or confidante but someone who brought a previously unknown world (structural filmmaking) to my attention **DID YOU OWN ANY SORT OF COLLECTION THEN/ NOW?:** This is touching a nerve: 1) Besides a traditional idea of collecting meaningful finds and inspirational material it has become more common in recent years also for graphic designers to work with a model of the archive as a system for storing their own and foreign material and using it methodically 2) But: all the work I had done throughout my college education and had kept, and many books and magazines, were lost in the severe flooding of 2002 in Dresden (D), since I had stored it in the basement of my parents' house. I tend not to be sentimental, but it is moments like this – when asked about college stuff and collections – that I wish that at least a few things had survived... Therefore I didn't have too many works I had done as a student to choose from... **HOW DO YOU DEVELOP/RESEARCH AN IDEA NOW?:** I've recently tried to do more speculative work and read more, pursue less result-driven things. That's what my teaching post seems to suggest and allows me to do now. At least I think so. Before it was just project after project. We become victims of our moderate success quickly: you get more work and have more projects to juggle and less time for looking and playing around

**PAUL BARNES**

**EDUCATION:** Reading (UK), University of Reading, Bachelor of Arts (B.A. Hons), Typography & Graphic Communication ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed **PREVIOUS EMPLOYMENT:** Roger Black Inc. (New York, USA), Spin magazine (New York, USA) **ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW:** Rietveld Schröder House, Utrecht (NL) by Gerrit Rietveld / Georgian architecture and industrial architecture **MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW:** The Sound of Young Scotland, Kraftwerk, David Bowie, Joy Division and many others **DID YOU OWN ANY**

**SORT OF COLLECTION THEN/NOW?:** Books / Still books, particularly Insel Verlag (now Suhrkamp Verlag) **DESIGNERS THAT INFLUENCED YOU THEN:** Jan Tschichold, Charles Collett, Robert and George Stephenson, Isambard Kingdom Brunel, Paul Rand, Max Bill, Hermann Eidenbenz, Peter Saville and my tutor, Paul Stiff. Too many to mention, really

**PREM KRISHNAMURTHY**  
(PROJECT PROJECTS)

**EDUCATION:** New Haven (USA), Yale College, Bachelor of Arts (B.A.), Fine Arts – concentration on Graphic Design and photography / Berlin (D), Freie Universität, semester abroad, Comparative Literature and Philosophy / Dresden (D), Hochschule für Technik und Wirtschaft Dresden and Technische Universität Dresden, Performance Studies and Industrial Design History, Fulbright Fellowship ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed **PREVIOUS EMPLOYMENT:** Leonardi.Wollein, Berlin (D), New York Times Magazine, New York (USA), O-R-G, Inc., New York (USA) **ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW:** Paul Rudolph, Daniel Libeskind, Rem Koolhaas / Peter Zumthor, Herzog & de Meuron, WORKac **MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW:** Radiohead, John Coltrane, Tricky, Björk, Bill Evans / Vampire Weekend, Dirty Projectors, Van Morrison, Cookies, Sleight Bells **ANY OTHER INFLUENCES THEN/NOW:** Paul Elliman, John Gambell, Matthew Carter, Rita Jules, Randall Hoyt, Tamara Sussman / My business partners (Adam Michaels & Rob Giampietro) and our employees (Chris Wu, Chris McCaddon, Marina Kitchen) **DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?:** Stamped US pennies from tourist locations / Only my books

**RENATA GRAB**  
(PLURAL)

**EDUCATION:** Chicago, University of Illinois at Chicago, Master of Fine Arts (M.F.A.), Graphic Design / Rio de Janeiro, Pontificia Universidade Católica (PUC-RIO), Bachelor of Fine Arts (B.F.A.), Industrial Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed **PREVIOUS EMPLOYMENT:** Freelance, Brand Image (Chicago, USA) / McMillan Associates (USA) / Ana Couto Design (BR) **ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW:** Oscar Niemeyer, Tadao Ando, Renzo Piano, Herzog & de Meuron, OMA, Mies van der Rohe, Eero Saarinen, Buckminster Fuller **MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW:** Brazilian music: João Gilberto, Caetano Veloso, Gilberto Gil, Os Mutantes, mixed in with: Jimi Hendrix, Janis Joplin, Miles Davis, Wynton Marsalis, Sonny Rollins and others. Although we pretty much listen to all kinds of music in the studio now, from African beats to classical **ANY OTHER INFLUENCES THEN/NOW:** My uncle Ricardo Bacha; he was a psychiatrist and amateur photographer in Brazil. He used to show me art books and we discussed art and philosophy during family gatherings **DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?:** I have never had a collection, although I have a lot of books **DESIGNERS THAT INFLUENCED YOU THEN/NOW:** Tibor Kalman, Wolfgang Weingart, Piet Zwart, Stefan Sagmeister, Karel Martens, Wim

Crouwel, Emil Ruder, Pierre Mendell, Max Bill, Paul Rand, Saul Bass, Paula Scher, Cassandre, Karl Gerstner, Michael C. Place & The Designers Republic / Ludovic Balland, Daniel Eatock (see also p. 58–61), James Goggin (see also p. 98–101), Armand Mevis, Maureen Mooren, Leonardo Sennott, Willi Kunz, Geoff McFetridge, Non-Format, Laszlo Moholy-Nagy, Dexter Sinister, Sonnenzimmer, Cybu Richli + Fabienne Burli, the last goes on... **PIECES OF DESIGN THAT INFLUENCED YOU THEN:** I remember the moment I decided to go back and study graphic design for my Masters. I was in Switzerland taking a workshop with Weingart for the summer of 2005 and he showed us a book by one of his students – Philip Burton. That one book changed my whole perspective on what design could be. At that moment in my life I learned graphic design is really a platform to express the world visually. We, as designers, have the opportunity to create new images, and new forms of presenting and interpreting the world

**RICHARD WALKER**  
(KK OUTLET/KESSELSKRAMER)

**EDUCATION:** Cambridge (UK), Regional College, Foundation / London (UK), Camberwell College of Arts, Bachelor of Arts (B.A. Hons), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Employed **PREVIOUS EMPLOYMENT:** Red Square editing (London, UK), I.D magazine (London, UK), Simple Productions (London, UK), Mother (London, UK), KesselsKramer (Amsterdam, NL), Fallon (London, UK), Weiden and Kennedy (London, UK), Weiden and Kennedy (Amsterdam, NL) **ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW:** Not sure how a building can influence you. The job centre in Peckham was influential in getting me a place on a QuarkXpress evening course / I like The Gherkin (London, UK) by Norman Foster **MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW:** Having an opinion about music at college was very important. Finding bands that were new and good really mattered. The actual music was a bit secondary. I used to like a band called The Makeup at college. I also sided with Blur during the Oasis vs. Blur question / These days I listen to whatever gets played at work. Edward Sharpe and the Magnetic Zeros are worth a listen **ANY OTHER INFLUENCES THEN/NOW:** Scott King was my tutor at Camberwell College. I still see him and still rate him as one of the more relevant artists of our generation / The people who influence me now are the people I work with **DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?:** I have a massive record collection **YOUR MOST VALUED POSSESSION NOW:** I have an original May '68 poster. It's the one with the riot policeman holding a baton. I love it but it has a big SS symbol on the shield. My wife won't have it in the house. I've tried explaining that it's actually very anti-fascist, but I see her point **HOW OLD WERE YOU WHEN YOU FIRST THOUGHT OF BECOMING A DESIGNER?:** I was 24 – I bumped into an old college friend of mine who was wearing a suit and carrying a portfolio. It looked like he was doing very well. He was in fact coming back from an interview at an ad agency. He didn't get the job but we got talking and he explained that it was

easier to get the sort of job he was after if he was in a creative team. He suggested we started working together and we started arguing over who would be the copywriter and who would be the art director. I won the argument and that's when I got the official label. Before that I wanted to be a film director. Before that I was a trainee butcher with Dewhurst's in Royston DESIGNERS THAT INFLUENCED YOU THEN/NOW: I think the biggest influences were the people I used to hang out with or share a flat with. Record covers have always been a great influence too. As I got a bit more interested in design I started buying record sleeves for the designers and not really the music. I've never been a fan of New Order but I am a fan of Peter Saville and began looking at the other work he made. That got me into other music, which got me into other designers, and so on. When I was at college I was a fan of Fluxus. I liked the fact that there was a concept in the design and it was always quite funny. They demystified art and I liked the fact that it was a collective. I also thought that Tomato were really cool. They felt culturally relevant, as they had just done the title sequence for the film *Trainspotting*. My knowledge of graphic design up until then was quite traditional and clean. Tomato looked like they got their hands dirty / These days my influences haven't really changed – I think you form an opinion about art and music and stuff very early on. Those are the things that help shape your taste, which in turn forms your visual personality and design outlook on life. You then take what you like from the world that fits into those taste parameters. The parameters just get bigger ARTISTS/WORKS OF ART THAT INFLUENCED YOU: The South London Gallery was next to college so I got to see a lot of Young British Artists. I think I was fascinated by how much some of this work was being sold for. Before I went to college my sense of modern art came from books like *The Shock of the New* – all very much out of reach. At Camberwell College, at that time, you could go to the pub and see artists that were making waves in the art world propping up the bar. It became within your reach, which for an art student was very inspiring

SANDRA HOFFMANN ROBBIANI  
(VISUAL STUDIES)

EDUCATION: Vancouver (CAN), Capilano College, Diploma, Graphic Arts / Basel (CH), Schule für Gestaltung, post-graduate, Graphic Design / Zurich (CH), Hochschule der Künste, Executive Masters, Cultural Studies in Art, Design and Media / Zürich (CH), Hochschule der Künste/Plymouth University (UK), PhD (Candidate), Z-Node Planetary Collegium, Institute of Cultural Studies in the Arts (in progress) ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed and employed (Professor of Typography at Hochschule Darmstadt (D) ARCHITECTS/ BUILDINGS THAT INFLUENCED YOU THEN/NOW: Tadao Ando, Atelier 5, B.C. Binning, A. Erickson, Buckminster Fuller, Frank Gehry, Zaha Hadid, Herzog & de Meuron, Karl Moser, Luigi Snozzi, Livio Vacchini / VARIOUS MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Barbara, my Baroque-oboe-playing roommate / Ousei

blackbirds (Amsel) ANY OTHER INFLUENCES THEN/NOW: Flight YOUR MOST VALUED POSSESSION THEN: A toolbox with instruments (Swann-Morton scalpel, marble, roller, Caran d'Ache pens and pencils, Racher typomètre, calculating scale, Falzbein, Cementit, Kern compasses, mink paintbrushes, loupe, Juwel stapler, Prismacolor pencil crayons, Gedess pencil sharpener, bulldog clips, magnets, Omega Reissnagel drawing-pins, hole punch, stamp pad and letter stamps, technograph 777 pencils, gyro compass, burnisher, green masking tape, brown paper tape, Post-its, Minox, coloured stones, Klebeband from EPO, Pelikan plaka, sketchbooks from Rebetez, Knetgummi, Ilford canisters...) HOW OLD WERE YOU WHEN YOU FIRST THOUGHT OF BECOMING A DESIGNER?: 7 – it was then when I locked myself in the bathroom until my mother promised to drive me across the scary intersection to an afternoon drawing class DESIGNERS THAT INFLUENCED YOU THEN: Hans Arp, H.C. Berann, Donald Wills Douglas, W.A. Duggins, Karl Gerstner, April Greiman, Kurt Hauert, John Heartfield, Ernst Heinkel, Josef Hoffmann, Armin Hofmann, Howard Hughes, Eduard Imhof, Edward Johnston, Otto Lilienthal, Hans-Rudolf Lutz, Herbert Matter, Willy Messerschmitt, Reginald Joseph Mitchell, Stanley Morison, Bruno Munari, Paul Rand, Paul Renner, Niklaus Stoecklin, Ladislav Sutnar, Jan Tschichold, Wolfgang Weingart, Piet Zwart, et al. AUTHORS/ BOOKS THAT INFLUENCED YOU THEN/NOW: Hugo Ball, Simone de Beauvoir, John Berger, Friedrich Dürrenmatt, Eugen Gomringer, James Joyce, Birgit Kempker, R.D. Laing, Louis L'Amour, Edgar Allan Poe, Antoine de Saint-Exupéry, Susan Sontag, Gertrude Stein / John Langshaw Austin, Simon Baron-Cohen, Lewis Carroll, Emily Carr, Angela Carter, Michel Foucault, Martin Heidegger, Maurice Merleau-Ponty, Dieter Mersch, Laurie Petrou, V.S. Ramachandran, Eva Schuermann, Mary Wollstonecraft, Ludwig Wittgenstein FILMS/DIRECTORS THAT INFLUENCE YOU NOW: Das gefrorene Herz (Xavier Koller), Hoehenfeuer (Fred M. Murer), Women without Men (Shirin Neshat), Beresina oder Die letzten Tage der Schweiz (Daniel Schmid), My Life Without Me (Isabel Coixet), My Winnipeg (Guy Maddin), films by Michael Haneke

SASCHA LOBE  
(L2M3)

EDUCATION: Hochschule Pforzheim (Germany), Diplom-Designer (Dipl.-Des.), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed and employed (Professor at Hochschule für Gestaltung Offenbach (D)) PREVIOUS EMPLOYMENT: None GENERAL COMMENT ON ALL THE ANSWERS GIVEN ON THE SUBJECT OF INFLUENCES THEN/NOW WITHIN THIS BOOK: Everything I like influences me. Everything I don't like doesn't influence me. But it's difficult to distinguish between things that motivate you and influence your thoughts, and things that are formal, stylistic influences. So in that respect I can't really distinguish between things that have fundamentally changed my work and things that merely reflect my interests. All of the names that I give here were/are points of reference for me and 'cut to the core' of my interests ARCHITECTS/ BUILDINGS THAT INFLUENCED YOU THEN/NOW:

Mies van der Rohe, Giò Ponti, Carlo Scarpa / David Chipperfield, SANAA, Valerio Olgiati, Herzog & de Meuron MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Mozart, Miles Davis, Pixies, Tom Waits, Portishead, Beastie Boys, Beck / Bach, Andreas Scholl, Françoise Hardy, Helge Schneider, The White Stripes, Adele, The Avett Brothers, Ezra Furman – music is too fast, ask me tomorrow and I'll write down different ones... ANY OTHER INFLUENCES THEN/NOW: My girlfriend / My wife DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Music, books / Books, music

STEFAN SAGMEISTER  
(SAGMEISTER INC.)

EDUCATION: Vienna (AT), Universität für angewandte Kunst Wien, Bachelor of Art (B.A.) / New York (USA), Pratt Institute, Master of Arts (M.A.) ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Guenther Domenig / Herzog & de Meuron MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: King Crimson / Sigur Rós

SVEN VOELKER  
(SVEN VOELKER STUDIO)

EDUCATION: Bremen (D), Hochschule für Künste, Diplom-Designer (Dipl.-Designer) / London (UK), Middlesex University, Master of Arts (M.A.) ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed and employed (Professor at Kunsthochschule Halle (D)) PREVIOUS EMPLOYMENT: Imagination (London, UK), Plex (Berlin (D)), Professor at Hochschule für Gestaltung Karlsruhe (D) ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Tadao Ando, Rem Koolhaas / SANAA MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Metalheadz, Underworld, Björk / Manu Katchu, Maximo Park, Underworld DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: A matchbox car collection / I have a beautiful collection of posters by the New York artist Lawrence Weiner. Apart from that I own a strange but large collection of pictures and objects from various and very different epochs for which I haven't found a curatorial thread yet WHAT DO YOU DISLIKE ABOUT WORKING AS A DESIGNER?: It's very difficult to enter the hermetically sealed area of art. I don't mean to design the catalogues or posters for museums or galleries, that's boring, but for a designer who is the author of his own work to publish, exhibit or sell art. Art for me is as interesting as big corporate companies for whom I worked. To combine these two areas of practice without using a pseudonym isn't easy at all

TIM BALAAM  
(HYPERKIT)

EDUCATION: Ipswich (UK), Suffolk College, B-Tech, General Art and Design / London (UK), Camberwell College of Arts, Bachelor of Arts (B.A. Hons), Graphic Design / London (UK), Royal College of Art, Master of Arts (M.A.), Graphic Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Director of own company CURRENT AND/OR PREVIOUS EMPLOYMENT: None ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Rem Koolhaas / MVRDV MUSICIANS/ALBUMS

THAT INFLUENCED YOU THEN/NOW: Beastie Boys / Squarepusher ANY OTHER INFLUENCES THEN/NOW: Anything and everything / Kate, my wife and Hyperkit co-founder DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Examples of information graphics / Digital photographs of construction site furniture HOW DO YOU DEVELOP/ RESEARCH AN IDEA NOW?: Research and development is an ongoing process and everything we have seen, read and experienced dictates how we want to design as a studio. This is combined with straightforward research into subjects that are relevant to particular projects

URS LEHNI  
(LEHNI-TRÜB, ROLLO PRESS, CORNER COLLEGE)

EDUCATION: Lucerne (CH), Hochschule Luzern, Bachelor of Art (B.A.) / Maastricht (NL), Jan van Eyck Academie, Post-graduate studies ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed and employed (Professor, Staatliche Hochschule für Gestaltung Karlsruhe (D)) HOW DO YOU DEVELOP/ RESEARCH AN IDEA NOW?: The conception of a situation within which design can happen is very close to the modes with which I also like to work in more recent projects: scores, restrictions, processes, etc.

YASMIN KHAN  
(COUNTERSPACE)

EDUCATION: Los Angeles, CA (USA), University of California, UCLA, Bachelor of Arts (B.A.), Fine Art / Pasadena, CA (USA), Art Center College of Design, Bachelor of Fine Arts (B.F.A.), Graphic Design / Valencia, CA (USA), California Institute of the Arts (CalArts), Master of Fine Arts (M.F.A.), Graphic Design, ARE YOU EMPLOYED OR SELF-EMPLOYED?: Both employed (senior lecturer at Otis College of Art and Design) and self-employed MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Dungen, MIA / Sixto Rodriguez, MIA ANY OTHER INFLUENCES THEN/NOW: Mentor, then: Denise Gonzales Crisp DID YOU OWN ANY SORT OF COLLECTION THEN/ NOW?: Books

YVES FIDALGO  
(FULGURO)

EDUCATION: Lausanne (CH), ECAL – Ecole cantonale d'art de Lausanne, Bachelor of Arts (B.A.), Industrial Design ARE YOU EMPLOYED OR SELF-EMPLOYED?: Self-employed PREVIOUS EMPLOYMENT: None ARCHITECTS/ BUILDINGS THAT INFLUENCED YOU THEN/NOW: Herzog & de Meuron (Tate Modern, Prada Shop Tokyo, Basel Station Building), Diller and Scofidio (Cloud in Yverdon for Expo02 and other works), Jean Nouvel (Congress Building in Luzern, Monolith in Morat, Expo 2002) MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Johnny Cash, Emily Jane White, Sigur Rós, The Clash, Damien Jurado, Jose Gonzales, Moriarty, Kraftwerk, Arcade Fire, God Machine, Elliott Smith DID YOU OWN ANY SORT OF COLLECTION THEN/ NOW?: Comics DESIGNERS THAT INFLUENCED YOU THEN: Ronan Bourouelle, Olivier Sidet, Florence Doléac (all our teachers at college). Also Jean Prouvé. And Castiglioni. And Charles and Ray Eames. And all the Droog stuff. Martí Guixé. Richard Hutton, Fernando and Humberto Campana

Plan B

Age of first design career thought

Hours spent designing

Idea development and research

Influential designers

Influential design pieces

Influential authors and books

Influential artists

Influential directors and films

Likes about working as a designer (only now)

\_\_\_\_\_

Then

Plan B (hypothetical)

Would one do a design career all over again

Hours spent designing

Idea development and research

Influential designers

Influential design pieces

Influential authors and books

Influential artists

Influential directors and films

Dislikes about working as a designer

\_\_\_\_\_

Now

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
No plan B, sorry	No plan B	Study maths	I remember planning to do an intensive casino croupier course while I was trying to think of plan B	I was always really into drawing and making things and knew I wanted to do something related to this	Architecture
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Didn't know it then but a design historian	No plan B	Racing-car driver	Researcher at the MIT	Photography	No plan B
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
Porn actor	-	There never was a plan B but looking back I might have enjoyed being a carpenter	If I had been something like colour-blind, I would have become a dentist	Pilot, doctor, mathematician	Amazingly to me now, a criminal lawyer
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Artist, architect or hip-hop producer	Architect, scuba-diving teacher	There was no plan B	Acting	My teachers thought I would have a career in English literature or history – I loved writing, and I still write a lot in my work	A writer – I also love making books, so if I were not designing them anymore then I could have authored them
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
Astronomy (distant second)	My dream was to be a bush pilot	Architecture	There was no plan B	To be honest I didn't really have a plan B	Being a designer was my second choice – I studied marketing
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIOU
There was no plan B – I am still working my butt off for plan A	-	Psychology or languages	There was no second choice, since I was 16 – before I could have imagined being a cook	Plan B was to go into marketing – thank god this didn't happen	Interior designer
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
There was no plan B – I always felt that there had to be a balance between design, art and society	I had applied to study journalism too. I'm glad I got into the course in art school, so much better this way!	Historian	Artist, then curator	Graphic design is my plan B	My cousin got me a job as a runner in a small editing company – if I had stuck with it I would have been an editor
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
First choice: fighter pilot	I wanted to study electrical engineering and become an engineer – that would have been the alternative to design and architecture	Had none	-	Professional athlete	I didn't really have one and my parents also didn't force me to come up with one
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
Writing	Engineer	1 NONE 2 ARCHITECT 3 PILOT, WRITER			

What was your second choice of career, your plan B?

\_\_\_\_\_

Then

ANDREAS GNASS

## Start to be bored

BRIAN WEBB

## Write more books

FONS HICKMANN

## Playing with the children

JAMES GOGGIN

I would just read all day. I don't think I'll stop designing...

(Full answer, p. 227)

KRISTINE MATTHEWS

## Get depressed

MARC VAN DER HEIJDE

Pursue a career in my other passion: promoting classical music through every means conceivable

NIKKI GONNISSEN

I don't know... changing the world in some way

S. HOFFMANN ROBBIANI

## Go hiking in the Alps

YASMIN KHAN

## Write, teach and cook

ANDREW STEVENS

I realize I'm not going to become a professional footballer... if I didn't have to earn any money, I'd still do design, just without the dull bits

CHRISTIAN HEUSSER

Be unemployed – on second thoughts I would wish I could earn a living by becoming a musician

HANS DIETER REICHERT

## Teaching design, talking about design

JAN WILKER

## More music and teaching

LARS HARMSSEN

Travel, sail, see friends all over the world and work outside

MARGARET CALVERT

## Paint

OLIVER KLIMPEL

I would try to write more, go to another country and try to grow a beard

SASCHA LOBE

Can't stop. If I did stop, I'd probably just be lazy

YVES FIDALGO

## Open a restaurant or bar

ANNELYS DE VET

I couldn't – even if I were to do different things I would still approach them as a designer; my métier is that of graphic design

DANIEL EATOCK

## Play, walk, run, make, cook

HOLGER JACOBS

## Go on a very long cycling trip

JULIE GAYARD

Photography, play music

LAURENT LACOUR

## Never thought about it

MARION FINK

Open a café or write a book

PAUL BARNES

## Travel and bake bread

STEFAN SAGMEISTER

Make documentary movies

RANKING LIST

- 1 OPEN BAR/CAFÉ/SHOP, TEACH, TRAVEL, WRITE
- 2 MAKE ART, COOK
- 3 CURATE, READ

ANTÓNIO S. GOMES

Probably start teaching full-time with the risk of becoming removed from reality and tired of hearing my own voice – if I was braver I'd take up farming

DANIJELA DJOKIC

## Become a writer

HOON KIM

## Run a gallery and curate exhibitions

KAI VON RABENAU

## I would become a father

LIZA ENEBEIS

## There is no plan B

MARTIN LORENZ

## I would paint

PREM KRISHNAMURTHY

Curate or run a museum or open a bar

SVEN VOELKER

-

BEN BRANAGAN

## Swimming in the sea

EMMI SALONEN

## Set up a shop

HYOUN YOUL JOE

Well, maybe I can do something related to design: book store, café, pub, editor, publisher, etc...

KEN GARLAND

What I am doing now: be a photographer – but a photographer in a design context

LUCINDA NEWTON-DUNN

Work in some kind of research/documentary-making, or do some kind of work towards environmental issues

MATTHIAS GÖRLICH

I would most probably do something like selling books – although my...

(Full answer, p. 229)

RENATA GRAW

I would probably have to become an artist or just a world traveller (can't hurt to dream!)

TIM BALAAM

## Sculptor

BERND HILPERT

## Something simple

ÉRIC & MARIE GASPAR

## Anything we can do

ISABELLE SWIDERSKI

## Make films

KIRSTY CARTER

## Reading and writing

MAKI SUZUKI

Cook, start a record label, museum, magazine, write a TV series, become a director, etc.

MICHAEL GEORGIU

## Curating

RICHARD WALKER

I lie awake at night pondering this question

URS LEHNI

I have the romantic idea of working with wood, being a cabinet-maker or something similar – but I never really gave it a try

What would you do today if you stopped designing?

\_\_\_\_\_

Now

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
18	16	15	19	As a teenager	19, but without a clear idea of what it was
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
14/15	Around 15	Young	18	19	14/17
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
-	17	Probably around 5 or 6 when I started to draw, although I didn't know what a designer was then	15	20	16
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Around 12	I think I was around 22, right after I started studying architecture	12	13	17	13 – I was designing all my homework in ClarisWorks and Photoshop on my Macintosh Performa; suddenly I was a graphic designer
KRISTINE MATTHEWS	LARS HARMSSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
9	Around 22/23	16	I must have been very young because I can't remember	18–20. Having had a very creative upbringing, I'd known I wanted to do something artistic ever since I was tiny, though	17
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
Consciously, that would have been around 16	20	16	12 – I loved to draw, but did not have the balls to choose the life of an artist – it took 10 years to love the profession of being a designer	Around 22 – after some internships	20
NIKKI GONNISEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
Around 20	Around 18 – I went to evening classes at the Art Academy Dresden; apart from life drawing we had an introduction to typography – an exciting moment	14	17, perhaps	24. I had studied industrial design before I ever thought of becoming a graphic designer	I was 24 – I bumped... (Full answer, p. 230)
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
7 – it was then when I locked... (Full answer, p. 231)	16	14	Around 18	18	15
YASMIN KHAN	YVES FIDALGO	AVERAGE/YOUNGEST/OLDEST			
25	18	A 16¼ Y 7 O 25			

How old were you when you first thought of becoming a designer?

\_\_\_\_\_

Then

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
<b>Yes</b>	<b>Yeah, I think so</b>	<b>Yes</b>	<b>Yes – there is so much I still don't know</b>	<b>Probably</b>	<b>Yes, but there are times when I have doubts</b>
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
<b>Yes</b>	<b>I guess so</b>	<b>No</b>	<b>Maybe</b>	<b>Yes</b>	<b>Yes</b>
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
<b>No</b>	<b>Yes</b>	<b>Yes</b>	<b>Yes I would</b>	<b>Yes, I am enjoying what...</b> (Full answer, p. 227)	<b>Yes</b>
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
<b>Maybe not</b>	<b>Yes</b>	<b>Maybe I would have concentrated on photography instead – or a musical instrument</b>	<b>Ah, that's a difficult question... I don't know</b>	<b>Absolutely without question</b>	<b>Yes! I love being a designer, ...</b> (Full answer, p. 228)
KRISTINE MATTHEWS	LARS HARMSÉN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
<b>Absolutely</b>	<b>No, I don't think so</b> (Full answer, p. 228)	<b>No</b>	<b>Yes, without a doubt</b>	<b>Yes, although I remain somewhere between being a designer and an artist</b>	<b>Yes</b>
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
<b>Yes – but I still wish I had known then what I know now!</b>	<b>Yes</b>	<b>Yes</b>	<b>Yes, definitely</b>	<b>Yes</b>	<b>Certainly</b>
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
<b>Yes</b>	<b>Yes, it's a pretty good choice</b>	<b>Not sure</b>	<b>Probably</b>	<b>I would probably have become a designer sooner</b>	<b>Actually, I'm an art director...</b>
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
<b>Why not?</b>	<b>Absolutely</b>	<b>Yes</b>	<b>I would probably do it again</b>	<b>Yes</b>	<b>I guess so, although maybe combined with another profession</b>
YASMIN KHAN	YVES FIDALGO	YES/NO/PERHAPS			
<b>Yes</b>	<b>Yep</b>	Y 39 N 3 P 8			

Would you still have become a designer if you knew what you know now?

\_\_\_\_\_

**Now**

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
4	14	24	When the deadlines were tight I worked all night	Not enough	8
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
12, really maybe more	10	0.3	6–16	4–5	9
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
12	10	About 10	12	Over 12	6–10
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Waking hours	3 (but much more talking about it)	4 (the rest I was in the canteen, café or bar)	10	4–12	I think about design and our projects all the time, it's an enormous part of my life, which I am sure is the case for most designers... (Full answer, p. 228)
KRISTINE MATTHEWS	LARS HARMSSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
Too many (around 11)	5	6–12	I didn't/don't have a set schedule or time limit... (Cont. opposite – now)	7–10	10 – except weekends
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
4 (on average)	About 5	8–10	14 (of unfocused sketching)	Certainly more than today	8
NIKKI GONNISEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
A lot	7	7	4–6	Too many	As long as it takes
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Ooofff!	24	16	Probably always more than 8 hours, often until deep into the night	Not sure, design only made up a small part of what I did at college	Approx. 8
YASMIN KHAN	YVES FIDALGO	AVERAGE/MOST/FEWEST			
12+	Let's say 9 – but do I count in the hours spent drinking beer trying to be inspired?	A 9½+ M 24 F 3			

How many hours did you spend designing each day?



Then

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
5	9	24	A lot fewer than I would like to	Not enough	10
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
6, really rather fewer	12	0.2	2	8–10	9
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
7	12–14	About 12 (if admin and paperwork count as designing...)	8	It depends on projects – approx. 6 to 8	0 to 12
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Waking hours	5 (plus another 5 of non-design and office stuff, like reading, talking, eating, writing, meeting, etc.)	4 (the rest I am writing mails, making calls, calculating prices or sitting in a café)	10	7	See opposite (then)
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
Does teaching design count and running a design business? If so: 7 before kids' bedtime, 2 after (if only actually designing, about half an hour)	2–3 of design of 8–10 of work	Designing: 0.3; thinking, concepts: 4; managing: rest	...I only know that I like to start at 09:30 and keep going till 19:00, 21:00, 24:00, 02:00...	0–8, it varies – juggling being a mother and working from home	It depends on the definition – going to a talk, exhibition or trip informs the work or becomes the work, so 24/7
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
8 (designing or having to do with the process of it)	Between 5 and 10	None – talking about it: 8	2 (of focused design execution)	Marginal – work has become more admin and meetings; sometimes I try to take a day off to only do design work	4
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
A lot but different – now it's more thinking of solutions, strategies, approach, etc.	3	4–12	8–12	Not enough	As long as it takes
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Ooofff!	24	8	6.5 (but more on the days I teach)	4	Less than 2
YASMIN KHAN	YVES FIDALGO	AVERAGE/MOST/FEWEST			
Varies, anywhere from 0–12+	Around 9 – less beer, more design	A 7- M 24 F 0			

How many hours do you spend designing each day?



Now

ANDREAS GNASS

**With a piece of paper and a pen or taking a shower**

BRIAN WEBB

**Collect information, analyze, synthesize**

FONS HICKMANN

**I took a shower**

JAMES GOGGIN

**Wholeheartedly, and excitedly**

KRISTINE MATTHEWS

**Brainstorm, then chase up interesting leads**

MARC VAN DER HEIJDE

**There is no one way. You might want to approach an idea from a visual angle...**  
(Cont. opposite – now)

NIKKI GONNISSEN

**Engage, listen, research, analyze, focus**

SANDRA HOFFMANN

**Horizontally laid-out piles of sketches and notes, snapshots...**  
(Cont. opposite – now)

YASMIN KHAN

**Lots of visual research, identifying specific formal and/or conceptual inspiration, lots of making, assessing, reworking**

ANDREW STEVENS

**Discussions with peers**

CHRISTIAN HEUSSER

**I simply started with an idea and developed it from there**

HANS DIETER REICHERT

**Library and discussions with fellow students**

JAN WILKER

**I consciously tried as many avenues as possible – I looked at everything as if it were a brain exercise**

LARS HARMSSEN

**Books and magazines, public and university libraries**

MARGARET CALVERT

**e.g. Walked around supermarkets looking at packaging, having been given a packaging brief for spices**

OLIVER KLIMPEL

–

SASCHA LOBE

**‘TDS’: Thinking, doing...**  
(Cont. opposite – now)

YVES FIDALGO

**Taking a shower**

ANNELYS DE VET

**By living**

DANIEL EATOCK

**Intuition**

HOLGER JACOBS

**I spent a lot of time in the library while in college – projects were complex and research was everything...**  
(Full answer, p. 227)

JULIE GAYARD

**Writing, drawing in a sketchbook, researching within books**

LAURENT LACOUR

**Visual research, thinking, discussing, searching (teamwork)**

MARION FINK

**Just observing, playing around, talking to people**

PAUL BARNES

**I think life is one long research project. All the time you are being inspired by the world...**  
(Cont. opposite – now)

STEFAN SAGMEISTER

**Talk to client extensively**

ANTÓNIO S. GOMES

**Ideas usually came during the process of making or working with a certain medium**

DANIJELA DJOKIC

**Back to zero. Start from zero with every new project. Find the basic problem and try...**  
(Cont. opposite – now)

HOON KIM

**I used to research into related fields to have a good understanding between those...**  
(Full answer, p. 227)

KAI VON RABENAU

**I spent hours in the library, researching a topic – then I would start drawing sketches and outlines, focusing in on a solution**

LIZA ENEBEIS

**I always start writing; I describe all the images that I will create**

MARTIN LORENZ

**Intuitively**

PREM KRISHNAMURTHY

**Read books, isolate myself as much as possible, write**

SVEN VOELKER

**I did a lot of research to get to know the subject and the problem – at the time, without real Internet and without Google, this was real work**

BEN BRANAGAN

**Listening, talking, drawing, making, reading, writing, going to places – it depended on the nature of the project**

EMMI SALONEN

**At college I would look at other people's work much more, and try to learn about their way of thinking, how to get to the solution**

HYOUN YOUL JOE

**From the environment around me and based on my experience**

KEN GARLAND

**I tended to hoard images and sooner or later they formed a coherent group**

LUCINDA NOBLE

**Pretty much the same process creatively then and now – it varies of course from ...**  
(Cont. opposite – now)

MATTHIAS GÖRLICH

**Then and now is pretty much the same process. I like to rethink ...**  
(Cont. opposite – now)

RENATA GRAW

**I learned that you can never predict that something will not work unless you actually begin doing**  
(Cont. opposite – now)

TIM BALAAAM

**Independent and project-specific research such as attending a talk, visiting a museum/exhibition or reading in the library**

BERND HILPERT

**Thinking, reading, discussing, writing, sketching, again and again...**

ÉRIC & MARIE GASPAR

**We spent a lot of time in libraries collecting images – we stuck them in sketchbooks and eventually we found ideas from them**

ISABELLE SWIDERSKI

**Mostly through words, bouncing ideas off fellow students, feedback from tutors, library**

KIRSTY CARTER

**Research is key to a successful project or idea; I/we spend a great deal of...**  
(Cont. opposite – now)

MAKI SUZUKI

**Usually, there are ideas around and they are constantly developed as a reaction to a situation**

MICHAEL GEORGIU

**Books**

RICHARD WALKER

**I used to go and have a look at what the others were doing**

URS LEHNI

**I guess back in school we already had established similar working methods to the ones we're using now – just in a very naive way**

**How did you develop/research an idea?**



**Then**

ANDREAS GNASS

**With a piece of paper and a pen or taking a shower**

BRIAN WEBB

**Collect information, analyze, synthesize**

FONS HICKMANN

**I take a bath**

JAMES GOGGIN

**Wholeheartedly, and excitedly**

KRISTINE MATTHEWS

**Brainstorm with employees, then have them chase up interesting leads – repeat**

MARC VAN DER HEIJDE

**...or very much from a textual one (to deliberately avoid starting...**  
(Full answer, p. 229)

NIKKI GONNISSEN

**Engage, listen, analyze, focus, use different strategies, make use of experience, use of different strengths by collaborating**

S. HOFFMANN ROBBIANI

**...Post-its, but nothing recurring or systematically organized**

YASMIN KHAN

**Tapping into ongoing visual research and long-standing interests; lots of making, assessing and reworking; also collaboration, discussion with peers**

ANDREW STEVENS

**Discussion with colleagues and also the web – not for ideas, but things that make the ideas manifest**

CHRISTIAN HEUSSER

**We team-discuss first ideas, develop them, talk again and reconsider the various sketches – then we decide upon a strategy to follow**

HANS DIETER REICHERT

**Internet, library, experience, conversations in family and among staff**

JAN WILKER

**It's all very 'organic' in our studio, there's no one set process**

LARS HARMSEN

**Web, books, magazines, interviews**

MARGARET CALVERT

**I start with the idea, then follow through with research, if applicable. Usually within my own...**  
(Full answer, p. 229)

OLIVER KLIMPEL

**I've recently tried to do more speculative work and read more – less result-driven things...**  
(Full answer, p. 230)

SASCHA LOBE

**...seeing, thinking, doing, seeing...**

YVES FIDALGO

**See then, hasn't changed much...**

ANNELYS DE VET

**By living**

DANIEL EATOCK

**Intuition**

HOLGER JACOBS

**I still do research but more sporadically and there is no systematic...**  
(Full answer, p. 227)

JULIE GAYARD

**Talking to the client about the product and its context. Writing, drawing in a sketchbook...**  
(Full answer, p. 227)

LAURENT LACOUR

**Visual research, thinking, discussing, searching (teamwork)**

MARION FINK

**Same as then with more time pressure and less playful**

PAUL BARNES

**...around – you jot it down on a piece of paper or file it in your mind and then let it grow**

STEFAN SAGMEISTER

**Talk to client extensively**

ANTÓNIO S. GOMES

**Now the idea is mostly a cognitive reaction to research, be it open research on the net or bibliographic**

DANIJELA DJOKIC

**...to get to the bottom of it. Focus on the essential and simple things. Challenge the established**

HOON KIM

**Basically, clients and co-workers develop an idea together. I still study related...**  
(Full answer, p. 227)

KAI VON RABENAU

**No time for all this (see opposite) – now when I get a job deadlines are very tight, so I need to start on the final piece without being able to research/develop much**

LIZA ENEBEIS

**I always start writing; I describe all the images that I will create**

MARTIN LORENZ

**Intuitively**

PREM KRISHNAMURTHY

**Read books, isolate myself as much as possible, write**

SVEN VOELKER

**These days I do a lot of research independently from projects. I know which subjects interest me and I develop projects based on that**

BEN BRANAGAN

**Listening, talking, drawing, making, reading, writing, going to places – it depends on the nature of the project**

EMMI SALONEN

**I tend to find out as much as I can about the client and let the inspiration come from their stories**

HYOUN YOUL JOE

**From the environment around me and based on my experience**

KEN GARLAND

**Same as then plus for client work I rely on them showing me as much as possible of their material**

LUCINDA NEWTON-DUNN

**...project to project but basically I strip a brief down to the basics, look up literal meanings ...**  
(Full answer, pp. 228–229)

MATTHIAS GÖRLICH

**...the process, for example by starting with something ...**  
(Full answer, p. 229)

RENATA GRAW

**...it, and it's in the moment of creation that you then discover new understanding, new meaning**

TIM BALAAM

**Research and development is an ongoing process and everything we have seen, read...**  
(Full answer, p. 231)

BERND HILPERT

**Thinking, reading, discussing, writing, sketching, again and again...**

ÉRIC & MARIE GASPAR

**It is a bit more difficult to do it like then – deadlines are very tight and we lack time**

ISABELLE SWIDERSKI

**Lots of ugly sketches + words, travelling, walking around, bouncing ideas off collaborators and colleagues, Internet + library + life**

KIRSTY CARTER

**...time doing it – whether it's a trip to the British Library or a visit to Barbara...**  
(Full answer, p. 228)

MAKI SUZUKI

**Same as then plus we also go to a residency once per year**

MICHAEL GEORGIU

**Brainstorm, looking around, books**

RICHARD WALKER

**I still do (see then)**

URS LEHNI

**The conception of a situation within which design can happen is very close to the modes with which I also like to work in...**  
(Full answer, p. 231)

**How do you develop/research an idea?**



**Now**

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
The straight lines of Dieter Rams, the clear thoughts of Wolfgang Weingart, the conceptual thoughts of Bauhaus, the... (Cont. opposite – now)	Peter Saville, Neville Brody, Saul Bass, Margaret Calvert (pp. 150–153), Derek Birdsall, Herb Lubalin	–	Ed Fella, Vaughan Oliver, Neville Brody, David Carson, Sebastião Rodrigues	<b>Amongst others: Bruce Mau, Ken Garland (pp. 114–117)</b>	My teachers (mainly Heinz Habermann, Horst Brüning and Marc Bertier)
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
John Gorham, Push Pin Studios, US advertising, Dada, H.N. Werkman	<b>Wolfgang Weingart, Mary Vieira, Georg Staehelin</b>	<b>Adrian Newey</b>	Otl Aicher, Herbert W. Kapitzki, Richard Saul Wurman, Edward Tufte, Marcello Zuffo, etc.	I really couldn't list designers who have influenced me. Except Mike Mills, whom I have much respect... (Cont. opposite – now)	<b>Alan Fletcher</b>
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
<b>Uwe Loesch</b>	Willy Fleckhaus, Emil Ruder, Wim Crouwel, Wolfgang Weingart, Alexey Brodovitch, Hans Nienheysen, Josef Müller-Brockmann	I was more influenced by visual poets such as Franz Mon and Eugen Gomringer	<b>Karel Martens, David Reinfurt, James Goggin (pp. 98–101), Paul Elliman</b>	Anh Graphics, Doosup Kim, Helmut Schmid, Hong Design, Image and Imagination, Kohei Sugiura, Matsuda Yukimasa,... (Full answer, p. 227)	<b>April Greiman, Neville Brody</b>
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Charles and Ray Eames, Graphic Thought Facility (pp. 30–33), Ettore Sottsass... (Full answer p. 227)	Otl Aicher, Max Bill, Wim Crouwel, Tibor Kalman, Stefan Sagmeister (pp. 202–205)	Josef Müller-Brockmann, Max Bill, Mike Mills, Julian House	<b>Vaughan Oliver</b>	<b>Hans Schleger</b>	<b>Josef Müller-Brockmann</b>
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
Tibor Kalman, Sophie Thomas, Holger Jacobs (pp. 82–85), Graphic Thought Facility (pp. 30–33), Alan Kitching, Saul Bass, Josef Müller-Brockmann	<b>Neville Brody, David Carson, Vaughan Oliver</b>	<b>Lars Müller, Ruedi Baur, Wolfgang Weingart</b>	Tibor Kalman – I admire him for his sense of humour and unconventional observations – his approach to design still lives on	No particular influences. I've always been inspired by a general mixture of styles and approaches. Names that come to... (Full answer, p. 229)	<b>M/M Paris, Bless, Daft Punk, Maison Martin Margiela</b>
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIOU
<b>Amongst many: Piet Zwart, Neville Brody</b>	Hans Schleger and Jock Kinneir – two designers who gave me an insight into graphic design, while I was on the Illustration course at Chelsea	<b>Otl Aicher, Wolfgang Weingart</b>	<b>Friedrich Forssman</b>	We had our 'heroes' (all the Swiss and Dutch), but I can't name anyone in particular	<b>Neville Brody, Paul Rand, Alan Fletcher, Milton Glaser</b>
NIKKI GONNISSSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
Piet Zwart, Willem Sandberg, Neville Brody, Malcolm Garrett, Tibor Kalman, Tomato, 8vo, Gert Dumbar, Wim Crouwel, Pierre Bernard	Otl Aicher, Wolfgang Weingart, Peter Saville, Hard Werken, Mevis and van Deursen	Jan Tschichold, Charles Collett, Robert and George Stephenson... (Full answer, p. 230)	Robin Kinross (Design/Writing/Research), Tibor Kalman, Jan Tschichold	Tibor Kalman, Wolfgang Weingart, Piet Zwart, Stefan Sagmeister (pp. 202–205), Wim Crouwel, Karel Martens... (Full answer, p. 230)	I think the biggest influences were the people I used to hang out with/ share a flat with... (Full answer, pp. 230–231)
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Hans Arp, H.C. Berann, Donald Wills Douglas, W.A. Dwiggins, Karl Gerstner... (Full answer, p. 231)	Bauhaus, Ott+Stein, Vaughan Oliver, Neville Brody, Max Bill, Bruno Munari, Charles and Ray Eames, Rei Kawakubo	<b>Storm Thorgerson</b>	<b>Tibor Kalman</b>	<b>Nobody in particular</b>	<b>Cornel Windlin</b>
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
Metahaven, Superstudio, Genevieve Gauckler, Antoine + Manuel, Droog	Ronan Bouroullec, Olivier Sidet, Florence Doléac (all our tutors at college). Also Jean Prouvé. And Achille Castiglioni. And... (Full answer, p. 231)	1 NEVILLE BRODY, WOLFGANG WEINGART 2 TIBOR KALMAN 3 JOSEF MÜLLER-BROCKMANN, MAX BILL			

Which designers influenced you?



Then

<p>ANDREAS GNASS</p> <p>...‘insistence’ of Sandra Hoffmann (pp. 194–197) and the playfulness of Achille Castiglioni. Today this is all in my head like in a big stew</p> <p>BRIAN WEBB</p> <p><b>Everybody, Dada, H. N. Werkman</b></p>	<p>ANDREW STEVENS</p> <p>–</p> <p>CHRISTIAN HEUSSER</p> <p><b>Jan Tschichold, Richard Paul Lohse, Ruedi Baur</b></p>	<p>ANNELYS DE VET</p> <p>–</p> <p>DANIEL EATOCK</p> <p><b>Enzo Mari</b></p>	<p>ANTÓNIO S. GOMES</p> <p><b>Karl Gerstner, Victor Palla, Paulo Cantos, Lust, Vincent Perrottet</b></p> <p>DANIJELA DJOKIC</p> <p><b>John Maeda</b></p>	<p>BEN BRANAGAN</p> <p><b>Bruno Munari</b></p> <p>EMMI SALONEN</p> <p>...for. Then and now. I’m more influenced by people making things in general than just certain designers</p>	<p>BERND HILPERT</p> <p>My project partners (Peter Eckart, Michel de Boer, Ahn Sang Soo, Roland Lambrette, Vincent van Baar, Zou Zhengfang, Elodie Boyer and many others)</p> <p>ÉRIC &amp; MARIE GASPAR</p> <p><b>Alan Fletcher</b></p>
<p>FONS HICKMANN</p> <p><b>David Lynch</b></p> <p>JAMES GOGGIN</p> <p>See then, plus Bruno Munari, Sori Yanagi, Enzo Mari, W. A. Dwiggins and countless others</p>	<p>HANS DIETER REICHERT</p> <p>Jan Tschichold, Dieter Rams, Anthony Froshaug, Otl Aicher, Helmut Schmid, Derek Birdsall, Irma Boom, North, Harry Beck... (Full answer, p. 227)</p> <p>JAN WILKER</p> <p>David Oreilly, Elliott Earls, Norm, Experimental Jetset</p>	<p>HOLGER JACOBS</p> <p>I try to avoid specific influences but respect Alan Fletcher, Karel Martens, Tibor Kalman, Lance Wyman, Graphic Thought Facility (pp. 30–33) a lot</p> <p>JULIE GAYARD</p> <p>Max Bill, Josef Müller-Brockmann, Mike Mills, Julian House and Dutch designers: Metahaven, Experimental Jetset</p>	<p>HOON KIM</p> <p><b>Rei Kawakubo, Kenya Hara</b></p> <p>KAI VON RABENAU</p> <p><b>Mike Meiré</b></p>	<p>HYOUN YOUL JOE</p> <p>Antoni Muntadas, Daniel Harding and Tomas Celizna, Daniel Eatock (pp. 58–61), Lehni-Trüb (pp. 214–217)... (Full answer, p. 227)</p> <p>KEN GARLAND</p> <p><b>Piero della Francesca</b></p>	<p>ISABELLE SWIDERSKI</p> <p><b>Swiss Modernists</b></p> <p>KIRSTY CARTER</p> <p><b>Derek Birdsall</b></p>
<p>KRISTINE MATTHEWS</p> <p>See then + Rosa Loves, We Are What We Do, Droog, Sennep, Hyperkit (pp. 210–213), Non-Format, Cassie Klingler, Brighten the Corners (p. 256)</p> <p>MARC VAN DER HEIJDE</p> <p><b>Amongst many: Lex Reitsma, Piet Gerards</b></p>	<p>LARS HARMSEN</p> <p>–</p> <p>MARGARET CALVERT</p> <p>Adrian Frutiger for his passion and commitment, and Thomas Heatherwick for his originality and sense of fun</p>	<p>LAURENT LACOUR</p> <p><b>A lot</b></p> <p>MARION FINK</p> <p><b>Maison Martin Margiela</b></p>	<p>LIZA ENEBEIS</p> <p>Recent extremely talented graduates from The Hague and Rotterdam Academy – I am hoping they will be the next ones to influence all of us</p> <p>MARTIN LORENZ</p> <p><b>Kurt Schwitters</b></p>	<p>LUCINDA NEWTON-DUNN</p> <p>See then + names that come to mind now: Eley Kishimoto, Lena Corwin, Marimekko, Bauhaus, Anni Albers, Charles and Ray Eames</p> <p>MATTHIAS GÖRLICH</p> <p>There are designers whom I respect for their approach e.g. Urs Lehni (pp. 214–217) for rethinking... (Full answer, p. 229)</p>	<p>MAKI SUZUKI</p> <p>The people who influence us today are people we work with: Alex Rich, Yuri Suzuki, Martino Gamper, Fabien Cappello</p> <p>MICHAEL GEORGIU</p> <p>Alan Fletcher, Paul Rand, Fons Hickmann (pp. 74–77), KesselsKramer (pp. 190–193), Graphic Thought Facility (pp. 30–33)</p>
<p>NIKKI GONNISSEN</p> <p>Wim Crouwel, Jurgen Bey, De Designpolitie, Pierre di Sciullo, Catherine Zask, Paul Cox, Metahaven, etc.</p> <p>S. HOFFMANN ROBBIANI</p> <p>Wolf Hirth and Martin Schempp, Bertrand Piccard</p>	<p>OLIVER KLIMPEL</p> <p>Memphis style, Barney Bubbles, Rei Kawakubo, Bart de Baets, Stewart Bailey</p> <p>SASCHA LOBE</p> <p>‘Inspired’ rather than ‘influenced’: 2x4, Spin, Fanette Mellier, Pam&amp;Jenny, Phillipe Apeloig, Droog, Ronan and Erwan Bouroullec</p>	<p>PAUL BARNES</p> <p><b>Probably the same as then, but even more</b></p> <p>STEFAN SAGMEISTER</p> <p><b>Tibor Kalman</b></p>	<p>PREM KRISHNAMURTHY</p> <p>Anthony Froshaug, Norman Potter, Klaus Wittkugel, Will Burtin</p> <p>SVEN VOELKER</p> <p>Allen Ruppertsberg, Otl Aicher, John Warwicker, Bruno Munari, Anton Stankowski, Helmut Smits, Daniel Eatock and so many more...</p>	<p>RENATA GRAW</p> <p>Ludovic Balland, Daniel Eatock (pp. 58–61), James Goggin (pp. 98–101), Armand Mevis, Maureen Mooren... (Full answer, p. 230)</p> <p>TIM BALAAM</p> <p><b>Charles and Ray Eames</b></p>	<p>RICHARD WALKER</p> <p><b>These days my influences haven’t really changed – I think you form an opinion...</b> (Full answer, pp. 230–231)</p> <p>URS LEHNI</p> <p><b>Bruno Munari</b></p>
<p>YASMIN KHAN</p> <p><b>Paperrad, Beige, Metahaven, Hella Jongerius, Keiichi Tanaami</b></p>	<p>YVES FIDALGO</p> <p>As you go along, your influences are not so definite – there are so many that I really find it wrong to name one over another</p>	<p>RANKING LIST</p> <ol style="list-style-type: none"> <li>BRUNO MUNARI, DANIEL VAN DER VELDEN (METAHAVEN)</li> <li>ALAN FLETCHER, CHARLES AND RAY EAMES, DANIEL EATOCK, EXPERIMENTAL JETSET, GRAPHIC THOUGHT FACILITY, JAN TSCHICHOLD, PAUL RAND</li> <li>ANTHONY FROSHAUG, ENZO MARI, KAREL MARTENS, MAX BILL, RICHARD PAUL LOHSE, TIBOR KALMAN, URS LEHNI (LEHNI-TRÜB)</li> </ol>			

Which designers influence you?



Now

ANDREAS GNASS

## Everyday products

BRIAN WEBB

'Found' lettering, graphics and type specimens

FONS HICKMANN

## Dildos

JAMES GOGGIN

Olivetti Valentine typewriter, Ettore Sottsass

KRISTINE MATTHEWS

Anything by Tibor Kalman (esp. office map for studio tours), anything by Charles and Ray Eames (esp. House of Cards and Power of Ten)

MARC VAN DER HEIJDE

Within the context of my student work (p. 148): the typographical posters of Ton Homburg (Opera) for the... (Full answer, p. 229)

NIKKI GONNISSEN

-

SANDRA HOFFMANN

Avro (Aero, Anson, Lancaster), Schiff nach Europa, Solar Impulse

YASMIN KHAN

## Sealand identity

ANDREW STEVENS

Gastrotypographical assemblage by Lou Dorfsman and Herb Lubalin (1966)

CHRISTIAN HEUSSER

xtre-em poster by Georg Staehelin (1997)

HANS DIETER REICHERT

Twen (magazine) and book covers (Surkamp Verlag) by Willy Fleckhaus and books Typography (Emil Ruder), ypography Today' (Helmut Schmid)

JAN WILKER

Whatever the designers that are mentioned on the spread before did

LARS HARMSSEN

The early campaigns for Benetton by Oliviero Toscani

MARGARET CALVERT

-

OLIVER KLIMPEL

The posters designed by Wolfgang Weingart

SASCHA LOBE

Nefertiti bust (Thutmose)

YVES FIDALGO

The design spirit of Droog

ANNELYS DE VET

-

DANIEL EATOCK

## Post-it note

HOLGER JACOBS

The poem 'silence' or 'silencio' (Eugen Gomringer) and kitschy Japanese magazines

JULIE GAYARD

Film by Hans Richter: Rhythm 23

LAURENT LACOUR

Transfer (book by Lars Müller Publishers)

MARION FINK

Work for the Olympic Games 1972 by Otl Aicher and Swiss poster design from the 1960s/1970s by Armin Hofmann

PAUL BARNES

-

STEFAN SAGMEISTER

King Crimson album cover for In the Court of the Crimson King

ANTÓNIO S. GOMES

Mo'Wax CD packaging, Vladimir Mayakovsky (For the Voice, 1923)

DANIJELA DJOKIC

Victor Vasarely drawings

HOON KIM

A British poster, Keep Calm and Carry On, various Dutch design

KAI VON RABENAU

4AD record covers

LIZA ENEBEIS

I was in love with Florent by Tibor Kalman for a long time

MARTIN LORENZ

TC 100 by Hans (Nick) Roericht

PREM KRISHNAMURTHY

Too many to name

SVEN VOELKER

Apple PowerBook

BEN BRANAGAN

The record cover to TNT by Tortoise

EMMI SALONEN

The book Graphic Agitation (Liz McQuiston)

HYOUN YOUL JOE

-

KEN GARLAND

-

LUCINDA NOBLE

I can't remember any pieces that inspired me in particular

MATTHIAS GÖRLICH

-

RENATA GRAW

I remember the moment I decided to go back and... (Full answer, p. 230)

TIM BALAAM

Lego

BERND HILPERT

Every day I saw design that had an effect on my projects. Then, more objects were classified as 'design'

ÉRIC & MARIE GASPAR

The Valentine typewriter for Olivetti by Ettore Sottsass (1969)

ISABELLE SWIDERSKI

-

KIRSTY CARTER

Common Worship for the Church of England designed by Derek Birdsall

MAKI SUZUKI

the PIL record, Album

MICHAEL GEORGIUO

-

RICHARD WALKER

I've always liked functional design e.g. audience survey maps

URS LEHNI

-

Which pieces of design influenced you?



Then

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
<b>Everyday products</b>	<b>None</b>	-	<b>XTC's GO TO album cover, Whole Earth Catalogue</b>	-	<b>Every day I see design that has an effect on my projects. Now, more the things of daily... (Full answer, p. 226)</b>
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
<b>'Found' lettering, graphics and type specimens plus everything I can't do</b>	<b>La cinémathèque française: Projected guidance system in the museum of cinematography in Bercy, Paris (F)</b>	<b>Post-it note and Pritt Stick</b>	<b>Generative Design</b>	<b>I tend to look at notebooks and stationery in general</b>	<b>Five Tyres Remoulded by Richard Hamilton (1972)</b>
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
<b>UFOs</b>	<b>Tractatus Logico-Philosophicus (Ludwig Wittgenstein), Bible, Die Neue Typography (Jan Tschichold), Typography (Otl Aicher)</b>	<b>'68 Olympics identity (Lance Wymans)</b>	<b>Fashion design, architecture, novels are more inspiring than graphic design</b>	-	-
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
<b>Formosa perpetual calendar, Enzo Mari for Danese</b>	<b>Whatever the designers that are mentioned on the spread before did</b>	<b>Best wishes postcards from Josef and Anni Albers</b>	<b>032c and Brand Eins magazines</b>	-	<b>Monty Python Catalogues designed by Derek Birdsall</b>
KRISTINE MATTHEWS	LARS HARMSSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
<b>The Reverse Ark by Future Farmers and Lego</b>	-	<b>Established &amp; Sons (product and graphic design)</b>	<b>Although I still love Tibor Kalman's work, I am not only drawn to one piece of work by one person, it can be anything I see around me</b>	<b>The beautiful, simple graphics printed on Japanese vegetable boxes</b>	<b>The Kon-Tiki raft</b>
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
<b>Within the context of my professional work (p. 149): I love the animation Philippe Apeloig made for the Mois du graphisme d'Echirolles</b>	-	-	<b>Fröbelgaben (Friedrich Fröbel)</b>	-	-
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
<b>'68 Olympics identity (Lance Wymans) – a mix between psychedelic design of that time and old Mexican designs (local/global mix)</b>	<b>Ringier Annual Report designed by Fischli &amp; Weiss and The Prisoner (film series) by Patrick McGoonan</b>	-	<b>Too many to name</b>	-	<b>I like Boris bikes</b>
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
<b>Hardoy Butterfly Chair, Gordon Smith House</b>	<b>Premier case (AG Franzoni)</b>	<b>Seed Magazine</b>	<b>iPhone</b>	<b>Algues by Ronan and Erwan Bouroullec</b>	-
YASMIN KHAN	YVES FIDALGO				
<b>OZ magazine, Salvador Dalí's Les Diners de Gala cookbook</b>	<b>Maybe Jean Prouvé's pieces</b>				

Which pieces of design influence you?



Now

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÔNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
<b>e.g. Marshall McLuhan</b>	<b>Jon Savage (England's Dreaming)</b>	Isabelle Allende, Connie Palmen, J.D. Salinger, Sigmund Freud, Paulo Coelho, Don DeLillo	Marshall McLuhan (Understanding Media), Gillo Dorfles (As Oscilações do Gosto), William Gibson (Neuromancer), Douglas Coupland	<b>Italo Calvino (If on a Winter's Night a Traveller), Arthur C. Clarke (2001)</b>	<b>I never read very much...</b>
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Harper Lee (To Kill a Mockingbird), Herbert Spencer (Pioneers of Modern Typography)	<b>Ulf Poschardt (DJ Culture)</b>	Lucy R. Lippard (Six Years: the dematerialization of the art object)	<b>Marshall McLuhan</b>	<b>Sociology books</b>	<b>Christopher Alexander (A Pattern Language)</b>
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
<b>Mikhail Bulgakov</b>	Herman Hesse, Max Frisch, Max Bense, Umberto Eco, Walter Benjamin, James Joyce, Norman Potter	<b>Junichiro Tanizaki (In Praise of Shadows)</b>	<b>Georges Perec, Haruki Murakami, Norman Potter</b>	Seigo Matsuoka (The Editorial Engineering of Knowledge), Matsuda Yukimasa (Code, Zero, Designscape), John Berger, Philip B. Meggs	<b>Jeanette Winterson, Baudelaire, Balzac, Voltaire</b>
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Georges Perec, Lucy Lippard, Marc Augé, Zygmunt Bauman, Paul Auster, Haruki Murakami, David Mitchell, J.D. Salinger	Franz Kafka (Kurzgeschichten), Arthur Schnitzler (Der Weg ins Freie, Traumnovelle)	-	<b>Graham Greene, Salman Rushdie, Max Frisch</b>	<b>Evelyn Waugh (Decline and Fall)</b>	<b>Georges Perec</b>
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
J.D. Salinger (Raise High the Roof Beam, Carpenters and Nine Stories), Paul Auster, Chuck Palahniuk (Fight Club), Donna Tartt (The Secret History)	Neville Brody (The Graphic Language), Emigre, Face, Tempo, Wiener (all magazines)	<b>Lars Müller, Ruedi Baur, Wolfgang Weingart</b>	Marshall McLuhan (Understanding Media), John Berger (Ways of Seeing), Harold Evans (Pictures on a Page)	John Pawson (Minimum), Edward Tufte, Haruki Murakami, Paul Auster	<b>Irvine Welsh (Filth)</b>
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
<b>Oscar Wilde (The Picture of Dorian Gray)</b>	-	Jean Baudrillard, Marshall McLuhan, Charles and Ray Eames (The Powers of Ten)	<b>Douglas Adams (Hitchhiker's Guide to the Galaxy)</b>	Probably all the coffee- table books from Die Gestalten Verlag (Berlin) but also some of the older Swiss design books for the visuals	<b>George Orwell (1984), George Seferis, Oscar Wilde</b>
NIKKI GONNISEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
Claes Oldenburg (Notes in Hand), Jan Brand (Words and the images), Ovid (Metamorphoses)	<b>Jean Baudrillard, José Antonio Muñoz &amp; Carlos Sampayo, Paul Scherbarth</b>	Jan Tschichold (Typographische Gestaltung), Karl Gerstner (Designing Programmes)	Robin Kinross, Italo Calvino, Georges Perec, John Berger, Martin Heidegger	<b>Robert Venturi (Learning from Las Vegas)</b>	<b>I haven't/ don't read much...</b> (Cont. opposite – now)
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
<b>Hugo Ball, Simone de Beauvoir, John Berger...</b> (Full answer, p. 231)	Robert M. Pirsig, Roland Barthes, Paul Virilio, Wolfgang Iser, Marcel Proust	<b>Tom Wolfe</b>	<b>Salman Rushdie (Haroun and the Sea of Stories)</b>	<b>Le Corbusier (Towards a New Architecture)</b>	<b>Friedrich Glauser</b>
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
<b>Miranda July, MFK Fisher</b>	<b>Don't remember</b>	1 MARSHALL MCLUHAN 2 GEORGES PEREC, JOHN BERGER 3 HARUKI MURAKAMI, PAUL AUSTER, J.D. SALINGER			

Which authors/books  
influenced you?



Then

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
<b>e.g. Wolf Lotter</b>	<b>None</b>	Rüdiger Safranski, Alain Badiou, Peter Sloterdijk, Octavio Paz, Mahmoud Darwish, Bas Heijne, Anna Tilroe, Roland Barthes, Paul Virilio	Friedrich Kittler (Gramophone, Film, Typewriter), Neal Stephenson (Snow Crash), Hakim Bey (Temporary Autonomous Zones)	<b>Italo Calvino (Mr Palomar), Salman Rushdie (Midnight's Children)</b>	<b>I never read very much...</b>
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Harper Lee (To Kill a Mockingbird), Herbert Spencer (Pioneers of Modern Typography)	<b>John Irving (Hotel New Hampshire)</b>	<b>All books</b>	<b>John Maeda</b>	<b>Sociology books</b>	<b>Fernando Pessoa (The Book of Disquiet)</b>
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
<b>Matthias Feldbacken</b>	Marshall McLuhan, Vilém Flusser, William of Ockham, Ludwig Wittgenstein	Graham Harding and Paul Walton (The Bluffer's Guide to Marketing) – for very practical reasons	<b>Georges Perec, Haruki Murakami, Norman Potter</b>	George Kubler (The Shape of Time), Jan van Toorn (Design beyond Design), C. Danto (After the End of Art), Suksan Tak (Korean Nationalism, Korean Identity)	<b>Muriel Barbery, Michael Cunningham, Daniel Pennac</b>
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Brian Holmes, Owen Hatherley, Hari Kunzru, Tom McCarthy, Boris Groys, Hito Steyerl, Vladimir Nabokov	<b>David Foster Wallace</b>	-	David Foster Wallace, John le Carré, Leo Tolstoy, McSweeney's (Journal)	<b>Cormac McCarthy (The Road)</b>	<b>Eric Gill (Essay on Typography)</b>
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
Richard Scarry (What Do People Do All Day?), Truman Capote (In Cold Blood)	All the hundreds of magazines and books we receive monthly because of our blog and magazine, Slanted	<b>A lot</b>	Recently I read Andy Warhol (From A to B and Back Again). I am not sure if it influenced me but I enjoyed it	Illustrated children's books (1940s–80s) and photography books such as those of Rinko Kawauchi	<b>Romain Gary (The Roots of Heaven)</b>
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
<b>Herman Hesse (Siddharta)</b>	Herbert Spencer (Pioneers of Modern Typography)	Karl Gerstner, Horst Bredekamp, Gottfried Böhm	<b>Karl Gerstner (Programme Gestalten)</b>	Certainly Tomas Maldonado (Umwelt und Revolte) and some other more theoretical books ... (Full answer, p. 230)	<b>Steven Heller</b>
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
At the moment I read Elias Canetti (Crowds and Power) and I love to read novels	<b>David Simon, F. Scott Fitzgerald, Stephen Bayley</b>	Jan Tschichold (Typographische Gestaltung), Robin Kinross (Modern Typography)	Vikram Chandra, Orhan Pamuk, W.G. Sebald, Bruno Latour, Boris Groys, Michael Pollan	Paul Rand (Conversations with Students), Michael Beirut (Seventy-nine Short Essays on Design)	<b>...but I have a great bookshelf, which is full of books I bought by the metre</b>
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
John Langshaw Austin, Simon Baron-Cohen, Lewis Carroll... (Full answer, p. 231)	Dick Francis, Christian Kracht, Ian McEwan, Haruki Murakami, Jason Starr	<b>Jonathan Franzen</b>	<b>Derek Jarman (Chroma)</b>	<b>Kenya Hara (Designing Design)</b>	<b>Italo Calvino</b>
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
<b>Jennifer Egan</b>	<b>Jorn Riel</b>	1 BORIS GROYS, DAVID FOSTER WALLACE, HERBERT SPENCER, HARUKI MURAKAMI, ITALO CALVINO, KARL GERSTNER 2 ALL OTHERS MENTIONED ONCE			

Which authors/books influence you?



Now

ANDREAS GNASS

**Lienhard von  
Monkiewitsch,  
Kasimir  
Malewitsch,...**

(Cont. opposite – now)

BRIAN WEBB

**Pop artists,  
Peter Blake,  
Ron Kitaj**

ANDREW STEVENS

**Photographers  
Paul Reas,  
Paul Graham,  
Martin Parr**

CHRISTIAN HEUSSER

**Nam June  
Paik**

ANNELYS DE VET

Gilbert and George,  
Fluxus, Daan van  
Golden, H.N. Werkman,  
Barbara Kruger, Fischli  
and Weiss, Willem  
Sandberg, Tracey  
Emin, Pipilotti Rist

DANIEL EATOCK

**Ed Ruscha**

ANTÓNIO S. GOMES

Gary Hill (Tall Ships),  
John Baldessari (The  
Back of all the Trucks),  
Chuck Close (Portraits),  
Gerhard Richter  
(Abstract Paintings),  
Tony Oursler (Eyes)

DANIJELA DJOKIC

**Herbert W.  
Kapitzki**

BEN BRANAGAN

**Bernd and Hilla  
Becher, Raymond  
Pettibon, Michael  
Landy (Breakdown)**

EMMI SALONEN

**Street art**

BERND HILPERT

**Many – as a  
part of daily  
awareness –  
but no specific  
influences**

ERIC & MARIE GASPAR

**Richard  
Hamilton**

FONS HICKMANN

-

HANS DIETER REICHERT

Max Bill, Paul Lohse,  
Karl Gerstner, Josef  
Albers, Hannah  
Höch, Piet Mondrian,  
Kurt Schwitters,  
John Heartfield

HOLGER JACOBS

**Bruce  
Nauman**

HOON KIM

Sol LeWitt,  
Richard Serra,  
Bruno Munari,  
Max Neuhaus,  
Ryoji Ikeda,  
Casten Nicolai

HYOUN YOUL JOE

-

ISABELLE SWIDERSKI

**Picasso,  
Degas, Rodin,  
Annie  
Leibovitz**

JAMES GOGGIN

Francis Alÿs,  
On Kawara,  
Gabriel Orozco,  
Alighiero e Boetti,  
Olafur Eliasson

JAN WILKER

**David  
Hockney**

JULIE GAYARD

Marcel Broodthaers  
(Atlas), Sol LeWitt  
(Variations of  
an Incomplete  
Open Cube),  
John Baldessari

KAI VON RABENAU

**Douglas  
Brothers,  
Paolo Roversi,  
Andreas Gursky**

KEN GARLAND

**William  
Turner**

KIRSTY CARTER

**Marcel  
Duchamp**

KRISTINE MATTHEWS

**David Shrigley,  
Justin Knowles,  
Fluxus artists,  
Andy Warhol**

LARS HARMSSEN

Damien Hirst, Nick  
Night, Jean-Michel  
Basquiat, Jean  
Tinguely, Robert  
Rauschenberg,  
Marcel Duchamp

LAURENT LACOUR

**Roman  
Signer**

LIZA ENEBEIS

**The  
Chapman  
brothers**

LUCINDA NOBLE

James Turrell, Mark  
Dion, Ben Nicholson,  
Andy Goldsworthy,  
Ellsworth Kelly, Piero  
Manzoni, Cornelia  
Parker, 'Thinking Aloud'  
(Richard Wentworth)

MAKI SUZUKI

Yves Klein, Piero  
Manzoni, Joseph  
Kosuth, Gordon Matta-  
Clark, Jeff Koons,  
Marcel Duchamp but  
mostly Édouard Manet

MARC VAN DER HEIJDE

**Jan Dibbets**

MARGARET CALVERT

**Fred Brill,  
Leonard  
Rosamund and  
Brian Robb**

MARION FINK

**Anish  
Kapoor,  
Tacita Dean**

MARTIN LORENZ

**Pablo  
Picasso**

MATTHIAS GÖRLICH

Concrete Art, Karl  
Gerstner, Richard  
Paul Lohse, Charlotte  
Posenenske, Mark  
Lombardi, George  
Maciunas

MICHAEL GEORGIUO

**Andy Warhol,  
Paul Klee,  
David  
Hockney**

NIKKI GONNISSSEN

**Claes Oldenburg  
(giant objects and  
soft sculptures like  
hamburgers, etc....**

(Full answer, p. 230)

OLIVER KLIMPEL

**Fischli and  
Weiss, Lyonel  
Feininger,  
Mike Kelley**

PAUL BARNES

**Too many  
to mention**

PREM KRISHNAMURTHY

**Chauncey Hare,  
Eugene Atget,  
Gregory  
Credwson,  
Eleanor Antin**

RENATA GRAW

**There are so  
many...: Donald  
Judd, Dan Flavin,  
Sol LeWitt, Marina  
Abramovitz...**

(Cont. opposite – now)

RICHARD WALKER

**The South London  
Gallery was next to  
college so I got to  
see a lot of 'young  
British artists'...**

(Full answer, p. 231)

SANDRA HOFFMANN

**Monika Dillier,  
General Idea,  
Monique Jacot,  
Frans Masereel  
plus in part see  
answer p. 242**

SASCHA LOBE

Blinky Palermo,  
Lawrence Weiner,  
Bernd and Hilla  
Becher, Jenny Holzer,  
Donald Judd, Felix  
Gonzalez-Torres

STEFAN SAGMEISTER

**Vienna  
Actionists**

SVEN VOELKER

**Peter  
Greenaway**

TIM BALAAM

**Dan  
Graham**

URS LEHNI

**Martin  
Kippenberger**

YASMIN KHAN

**Matt Barney,  
Kara Walker**

YVES FIDALGO

Things between then  
and now have got  
mixed up; I can't  
really separate them:  
Damien Hirst, Wolfgang  
Tillmans...

(Cont. opposite – now)

RANKING LIST

- 1 FLUXUS (GEORGE MACIUNAS), MARCEL DUCHAMP, SOL LEWITT
- 2 ANDREAS GURSKY, ANDY WARHOL, ANISH KAPOOR, BERND & HILLA BECHER, DAMIEN HIRST, DONALD JUDD, DAVID HOCKNEY, FISCHLI & WEISS, JOHN BALDESSARI, KURT SCHWITTERS, KARL GERSTNER, MARTIN PARR, OLAFUR ELIASSON, PIERO MANZONI, PABLO PICASSO
- 3 ALL THE OTHER ARTISTS LISTED

**Which artists/works of art  
influenced you?**



**Then**

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
...Kurt Schwitters, Eadweard Muybridge	-	Lawrence Weiner, John Cage, Barbara Kruger, Hans Haacke, Jenny Holzer, Atlas Group, Khaled Hourani, Peter Friedle, Ai Weiwei, Francis Alijs	Pavel Pepperstein, John Stezaker (Collages), Karl Gerstner (Color Sound), Janet Cardiff (Forty-Part Motet), Allan Ruppersberg (The Singing Posters)	-	Many – as a part of daily awareness – but no specific influences
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Paul Nash	Jean-Michel Basquiat	Anders Jakobsen	Sol LeWitt	Elsa Salonen	Marcel Duchamp
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
-	Joseph Beuys, Gerhard Richter, Henry Moore, Antony Gormley, Barbara Hepworth, Ben Nicholson	Victor Vasarely	Alexander McQueen, Yoshitomo Nara	-	Wolfgang Tillmans, Rachel Whiteread, Louise Bourgeois, Roni Horn, Jenny Holzer
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
See then, plus a seemingly infinite list that could include Nathan Coley, Dora García... (Full answer, p. 227)	-	Same as then plus the work of Josef + Anni Albers. And Line Describing a Cone by Anthony McCall	Mark Borthwick, James Turrell, Ryan McGinley	Piero de la Francesca, Anish Kapoor	Marcel Duchamp – I find endless joy and discovery in his work
KRISTINE MATTHEWS	LARS HARMSÉN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
See then, plus Clare Patey (curator/artist), Future Farmers, Tom Heatherwick, Antony Gormley, Rachel Whiteread, Banksy	Andreas Gursky, Santiago Sierra	Olafur Eliasson	The Chapman brothers and recently I am in awe of Miro's engravings	Donald Judd, Ellsworth Kelly, Bernd and Hilla Becher	Today the people we work with influence us: Aurélien Froment... (Full answer, p. 229)
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
Anish Kapoor	Henri Matisse, Piet Mondrian and Andy Warhol	Thomas Demand, Olafur Eliasson	Pablo Picasso	Situationist movement and how it has developed since its death, Haroun Farocki, Raqs Media Collective	I see many different things and I get influenced by a piece of art or a detail in it
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
John Baldessari for his use of photos and signs, playing with context... (Full answer, p. 230)	John Baldessari, Helmut Smits, Joseph Grigely, Lucy McKenzie	Too many to mention (even more...)	Amie Siegel, Christian Marclay, Joachim Koester, Matthew Buckingham	...Carl Andre, Ilya Kabakov, Wassily Kandinsky, Marcel Duchamp, Robert Smithson and so on	I like Stanley Spencer and Francis Bacon now – both dead
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Della Robbia, Kirsten Johanssen, Ferdinand Hodler, Alex Hanimann, Shirin Neshat, Ursula Stalder, Eduard Spelterini, Kara Walker, Rémy Zaugg	Joseph Beuys, Roni Horn, Ed Ruscha, John Baldessari, Marina Abramovic, Dieter Roth	Jenny Holzer	Max Bill, Derek Jarman, Lawrence Weiner, Wolfgang Tillmans	Donald Judd	Triin Tamm
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
Olafur Eliasson, Sophie Calle	...Andreas Gursky, Anish Kapoor, Olaf Breuning, Olafur Eliasson, Thomas Demand, William Eggleston, Martin Parr, Pierrick Sorin	1 JOHN BALDESSARI, OLAFUR ELIASSON 2 ANISH KAPOOR, JENNY HOLZER, MARCEL DUCHAMP, WOLFGANG TILLMANS 3 ANTONY GORMLEY, ANDREAS GURSKY, ANDY WARHOL, DONALD JUDD, FRANCIS ALYS, JOSEPH BEUYS, LAWRENCE WEINER, RACHEL WHITEREAD, RONI HORN, SOL LEWITT, THOMAS DEMAND			

Which artists/works of art influence you?



Now

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
<b>Coen Brothers, David Lynch</b>	Blade Runner (Ridley Scott), 2001– A Space Odyssey (Stanley Kubrick), Brazil (Terry Gilliam)	–	The Falls, A Walk Through H (Peter Greenaway), O Anjo Exterminador, The Discreet Charm of the Bourgeoisie (Luis Buñuel)	<b>La Haine (Mathieu Kassovitz)</b>	<b>David Lynch</b>
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
<b>Some Like it Hot (Billy Wilder)</b>	Björk's music video – All is Full of Love (Chris Cunningham)	<b>Stan Brakhage, Andy Warhol</b>	<b>Seven (David Fincher)</b>	<b>Twin Peaks (David Lynch)</b>	Stan Brakhage, Ernie Gehr, Peter Kubelka, Jonas Mekas
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
<b>Jean-Luc Godard</b>	Jacques Tati (films by and with), Mephisto with Gustaf Gründgens	<b>Stalker (Andreï Tarkovsky)</b>	–	–	<b>NYPD Blue, ER, Louis Malle, Pedro Almodóvar</b>
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Jim Jarmusch, Aki Kaurismäki, Wong Kar-Wai, Patrick Keiller, among others	<b>The Matrix (Wachowski Brothers), South Park</b>	<b>Jean-Luc Godard, John Cassavetes</b>	<b>Wim Wenders, Brothers Quay, Peter Greenaway</b>	<b>Citizen Kane (Orson Welles)</b>	<b>Jacques Tati</b>
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
Blade Runner (Ridley Scott), Koyaanisqatsi (Godfrey Reggio), Strictly Ballroom (Baz Luhrmann), Breakfast at Tiffany's (Blake Edwards)	<b>Werner Herzog, Wim Wenders, Francis Ford Coppola</b>	<b>Roman Signer, Fischli and Weiss</b>	<b>In the Mood for Love (Wong Kar-Wai), The Pillow Book (Peter Greenaway)</b>	Many of the films Al Rees (lecturer at Royal College of Art, London, UK) used to show in his film seminars – experimental clips, short films, etc.	<b>Twin Peaks (David Lynch)</b>
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
<b>Films by Tim Burton (still now)</b>	–	<b>Koyaanisqatsi (Godfrey Reggio)</b>	<b>Being John Malkovich (Spike Jonze)</b>	–	Fantasia and Mary Poppins (Walt Disney), Ingmar Bergman, Luchino Visconti, Pedro Almodóvar, B&W Greek movies
NIKKI GONNISSSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
<b>The Dear Hunter (Michael Cimino), Federico Fellini</b>	<b>Lars von Trier, Eric Rohmer, Werner Herzog</b>	–	<b>David Lynch, Wong Kar-Wai</b>	<b>Luis Buñuel, Jacques Tati, Orson Welles</b>	<b>Star Wars (George Lucas), old Laurel and Hardy films</b>
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
The Adjuster (Atom Egoyan), The Hockey Sweater (Sheldon Cohen), Naked Lunch (David Cronenberg), Jacques Tati	<b>All of Stanley Kubrick's films</b>	<b>The African Queen (John Huston)</b>	<b>Peter Greenaway</b>	<b>Star Wars (George Lucas)</b>	<b>Twin Peaks (David Lynch)</b>
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
–	David Lynch, Quentin Tarantino, François Truffaut, Marco Ferreri, Jacques Tati, Nick Park, Paul Thomas Anderson	1 DAVID LYNCH (TWIN PEAKS) 2 JACQUES TATI 3 PETER GREENAWAY			

Which films/directors influenced you?

\_\_\_\_\_

Then

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
It's rather the beauty or energy of some scenes (e.g. Paris, Texas; Bullitt; Fargo; 2001) than specific directors/films	-	-	The Flicker (Tony Conrad), Encyclopedia Britannica (John Latham)	<b>Curb Your Enthusiasm</b> (Larry David)	-
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
<b>Some Like it Hot</b> (Billy Wilder)	<b>Lost in Translation</b> (Sofia Coppola)	<b>Shane Meadows</b>	<b>Avatar</b> (James Cameron)	<b>Deadwood</b> (David Milch)	<b>João César Monteiro, Andrei Tarkovski</b>
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
<b>Lars von Trier</b>	2001 (Stanley Kubrick), Little Fockers (Paul Weitz), Taxi Driver (Martin Scorsese), The Mission (Roland Joffé), The Deer Hunter (Michael Cimino)	<b>My Neighbour Totoro</b> (Japanese animation by Studio Ghibli)	-	-	John Cassavetes, Terence Malick, Krzysztof Kieslowski, The West Wing (Aaron Sorkin) and anything else written by him
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Patrick Keiller, Adam Curtis, David Simon, Michael Haneke, Lynne Ramsay, among others	<b>Valhalla Rising</b> (Nicolas Winding Refn), <b>Breaking Bad</b> (Vince Gilligan)	<b>Gus Van Sant, Agnès Varda</b>	<b>Christoph Hochhäusler, David Simon, Miranda July</b>	<b>No Country for Old Men</b> (Coen Brothers)	<b>John Smith – very funny and brilliant filmmaker</b>
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
The Royal Tenenbaums (Wes Anderson), Matt Harding, The Wire (David Simon), Everyone	<b>Coen Brothers</b>	<b>Spike Jonze, David Lynch</b>	<b>Zabriskie Point</b> (Michelangelo Antonioni)	<b>Documentary and short films</b>	<b>The Wire</b> (David Simon)
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
Films by Mike Leigh because of their honesty and films by the Coen Brothers because of their weirdness	-	<b>Match Point</b> (Woody Allen)	<b>The Life Aquatic with Steve Zissou</b> (Wes Anderson)	-	<b>Mike Leigh</b>
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
<b>Dogville</b> (Lars von Trier)	<b>John Smith, Helmuth Costard, Patrick Keiller</b>	-	<b>Jean-Luc Godard, Amie Siegel</b>	<b>Michel Gondry, Godfrey Reggio</b>	<b>I thought the Kite Runner</b> (Marc Forster) was quite good
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Das gefrorene Herz (Xavier Koller), Hoehenfeuer (Fred M. Murer), Women without Men... (Full answer, p. 231)	<b>All of Stanley Kubrick's films</b>	<b>Adaptation</b> (Spike Jonze)	<b>Alfred Hitchcock</b>	<b>Playtime</b> (Jacques Tati)	<b>The Wire</b> (David Simon)
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
-	Federico Fellini, Jean-Pierre Jeunet, Wes Anderson, John Ford, Alfred Hitchcock, Sidney Lumet, Stanley Kubrick, Coen Brothers	1 DAVID SIMON (THE WIRE) 2 COEN BROTHERS 3 STANLEY KUBRICK			

Which films/directors influence you?



Now

ANDREAS GNASS

Dealing with different themes and interacting with different characters on every project

BRIAN WEBB

No two days / jobs are the same and solving the problem

FONS HICKMANN

Almost everything

JAMES GOGGIN

How it involves so much that isn't design

KRISTINE MATTHEWS

It is what I would do in my spare time anyway, but I get to make a living at it

MARC VAN DER HEIJDE

The fact that every job puts you in a different situation, poses new questions and makes you think again

NIKKI GONNISSSEN

The fact that I can go deep into a specific subject for a relatively short period of time...  
(Full answer, p. 230)

SANDRA HOFFMANN

The variability of projects, contents, challenges, outcomes, forms, colours

YASMIN KHAN

Practice can change as interests change

ANDREW STEVENS

Challenging problems, nice clients and subject matter. A chance to find out about other artists and designers. Hard job to complain about really

CHRISTIAN HEUSSER

With every new project you have to find new ways to tackle the different problems that arise

HANS DIETER REICHERT

Creating and helping to communicate, helping to explain contents visually, serving society

JAN WILKER

The openness – to be able to steadily invent your own area of work, to create in seemingly unlimited situations & environments

LARS HARMSSEN

Working with the people in my studio; I am very happy to have such great partners – Uli Weiß and Florian Gaertner...  
(Full answer, p. 228)

MARGARET CALVERT

The process

OLIVER KLIMPEL

Many possibilities and the flexibility – the links to many other fields and that you don't need a big set-up in order to run a design studio

SASCHA LOBE

Putting my own ideas into practice & still being able to integrate overarching processes. Being able to 'play to' all of the senses – including the brain

YVES FIDALGO

Up to now we have never been bored by any project – that's something very valuable

ANNELYS DE VET

Being able to act within the power fields that shift our social structures

DANIEL EATOCK

The idea

HOLGER JACOBS

The variety – I am not interested in a specific subject, so I enjoy working on different challenges for clients to getting my head around them

JULIE GAYARD

To communicate something visually and the craft side of it like going to the printers & discussing ways of making things

LAURENT LACOUR

Freedom (sometimes), creative approach

MARION FINK

Work is life and life is work

PAUL BARNES

The freedom and the restrictions

STEFAN SAGMEISTER

That it is an incredibly wide field, with lots of opportunity for change

ANTÓNIO S. GOMES

Making things work. The jack-of-all-trades quality and I like inventing tools (ideas)

DANIJELA DJOKIC

The variety of interesting subjects and the permanent learning process

HOON KIM

Being creative and visionary

KAI VON RABENAU

Being flexible, being my own boss, working creatively & visually, meeting a lot of people + the variety of work I get to do

LIZA ENEBEIS

I can research so many different fields that are not directly linked to design

MARTIN LORENZ

There is no clear definition of what a designer does, so everyone can find their own approach...  
(Full answer, p. 229)

PREM KRISHNAMURTHY

The combination of multiple tasks, bodies of knowledge, contexts, people

SVEN VOELKER

One can deal with a lot of different things, be independent and get very, very rich

BEN BRANAGAN

Making things, researching subjects, working for myself

EMMI SALONEN

How I keep learning

HYOUN YOUL JOE

Making typefaces, dealing with type, systemizing & editing contents, working with artists, photographers, curators & editors

KEN GARLAND

Everything

LUCINDA NOBLE

I truly love what I do and it comes from the core...  
(Full answer, p. 228)

MATTHIAS GÖRLICH

I like to produce something useful where there was nothing existing before

RENATA GRAW

I love the 'making' part of being a designer – it is both scary and exhilarating

TIM BALAAM

The process of convincing the client to go with our proposed solution

BERND HILPERT

You have the chance to follow your interests and you can bring in your personal ideas

ÉRIC & MARIE GASPARD

Independence

ISABELLE SWIDERSKI

Every project is an opportunity to learn on so many different levels

KIRSTY CARTER

The very talented people I work with

MAKI SUZUKI

The constant need to help destroy the service-related role of the designer

MICHAEL GEORGIOU

The diversity of the projects

RICHARD WALKER

Coming to work in an inspiring place, working with other people, solving problems & striving to make my clients famous

URS LEHNI

The definition of what you're supposed to do as a designer is very blurry, so you can come up with your own definition

What do you like about working as a designer?

Now

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
The relationship between money and time	Emailing, organizing and planning	Too many hours spent behind the computer	Proofreading – then again it can be fun sometimes	Projects that don't happen, managing other people's expectations	Sometimes personal involvement can be too great
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Dealing with money	That my own ego still stands in the way when dealing with clients... (Full answer, p. 226)	The brief	Permanently starting from zero, the exhausting mental brainwork and sitting in front of a computer	The time spent sitting still	Resistance of materials, and more sadly – clients
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
The name of the profession	Deadlines, misunderstanding the work of a designer	When clients (or their marketing departments) are trying to control every small step of a project and ask for constant PDF updates	Being sensitive and meticulous	Obsession	Having to deal with people who either don't like their job or don't respect others. Having to constantly explain the value of design
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
The lack of trust	Its preference of experiences over knowledge	Sitting in front of the computer all day, being only an operator to a client, having to persuade clients and having to find new jobs	I hate long working hours, financial insecurity, many of the jobs I have to do plus having to network and promote myself	Nothing	-
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
Worrying that my work could be better if I could push myself harder	Email sucks, I am not made for long meetings, I hate to spoil so much life-time on a computer	Poorly paying, idiotic clients	-	That I cannot easily separate my work from my day-to-day life, which can be... (Full answer, p. 228)	Nothing
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
Nothing is ever good enough	Meetings and administration	Work is life and life is work	There is no clear definition of what a designer does, so nearly everyone can work as a designer (Full answer, p. 229)	Some of the working habits that I have adopted	Training clients
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
Projects were it is too difficult to come to the essence because of difficult hierarchical structures within organization	The self-centredness, the idea that constant networking might be necessary, finding new clients plus sometimes: the hard work	Too much time spent in front of computers	The narrow focus of much of the profession and many clients	I personally dislike having to 'sell' design	Nothing really – meetings can drag on a bit
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Objectification, waste production, consumption endorsement	The pay	Badly organized clients	It's very difficult to enter the hermetically sealed area of art. I don't mean to design... (Full answer, p. 231)	The process of convincing the client to go with our proposed solution	That designers often complain about being designers
YASMIN KHAN	YVES FIDALGO				
Being underpaid	The commercial part of it				

What do you dislike about working as a designer?

\_\_\_\_\_

Now

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Frank was born in Stuttgart, Germany, in 1967. He first thought of becoming a graphic designer during a 20-month-long civil service stint at a local magazine, where he tried to mimic the style of Neville Brody and David Carson. In 1994, after repeated rejections from the German education system, Frank travelled to London and took a Bachelor of Arts (Hons) course in Graphic Design at Camberwell College of Arts, London (UK). There, he discovered (German) modernism and the work of Jan Tschichold. He also discovered a less Germanic, quirkier approach to design.

During his studies he made an installation about silence, carried out a photographic experiment in Trafalgar Square and involved his peers' mothers in his degree show. Each day, Frank woke up at 09:30, walked to college, spent about six hours a day designing and for dinner often cooked lasagne, which he ate with a tomato and mozzarella salad. He weighed 74 kilos and did no exercise. His most valued possessions were his (cheap) fold-down table and a collection of tapes, which were sent to him regularly by his friend Rainer.

In 1997 Frank began a Master of Arts course in Graphic Design at the Royal College of Art in London, where he worked on a film about the colour green and an installation about the colour white. He also designed his graduating year's (manifesto) poster, was shortlisted for the Millennium Stamp and won the Colonel Varley Memorial Award.

After graduating, Frank completed a one-year research project on 'small print' at the Helen Hamlyn Centre in London.

Billy was born in Athens, Greece, in 1973. He first thought of becoming a designer while making covers for compilation tapes on his bedroom floor. In 1992 Billy moved to the UK for a Foundation Course at Kingston University, where he discovered the books of Franz Masereel and linocut printing. In 1993 he enrolled on a Bachelor of Arts (Hons) course in Graphic Design at Bath College of Higher Education (UK), where he started illustrating and binding his own books. After a year in Bath, Billy moved to Camberwell College of Arts in London (UK) in 1995.

During his course he used a scalpel, an A3 typewriter and his flatmate Frank to teach himself the fundamentals of design. Each day, Billy got up at 11:00, walked to college, spent about two hours designing, and usually cooked Pastitsio with a tomato and feta salad. He weighed 69 kilos and did no exercise. His most valued possession was his double cassette player.

In 1997 Billy went to Greece to complete his military service and, after two years of staring at the walls of an underground army bunker on a Greek island, he returned to London for a Master of Arts course in Communication Art and Design at the Royal College of Art (UK) in 1999. There he produced a giant sheet of writing paper, designed his year-group's catalogue and was selected to design a publication for the college's own imprint, Salvo. At his degree show he was awarded the Oberon Book Award.

During their studies Frank and Billy worked together on several projects, including an installation in their own house and three handmade, (very) limited-edition books by Franz Kafka, Albert Camus and Marguerite Duras.

In 1998 they proudly gave their copy of *The New York Trilogy* to Paul Auster and Fahrenheit 451 to Ray Bradbury, who complimented them on a 'beautiful book, which opens like a butterfly'. He also politely reminded them that it is he who holds the copyright for his text...

In 1999 Frank and Billy brought their faith in their acquired design skills to their current practice, Brighten the Corners. Over the years, they have worked on several projects, large and small, switching between the public sector, the corporate sector and cultural environments. Clients include Anish Kapoor, the British Council, Goethe-Institut, Italian Cultural Institute, German Post Office, Fraunhofer-Institut, Laurence King Publishing, Skira Editore, Frieze, and Bolles + Wilson architects. For more information please visit [www.brightenthecorners.com](http://www.brightenthecorners.com).

Today, Frank is based in the Odenwald region near Darmstadt with his wife Sybille and two children Emil and Juno. He frequently visits London to meet Billy, and Stuttgart for some Maultaschen and music from Rainer's second-hand record shop. If Frank ever stopped designing, he'd take up gardening.

Billy is based in London, frequently visiting Germany for work, and Greece for some sun and deep-fried calamari. If Billy ever stopped designing, he'd write stories.

Frank has been teaching since 1998, when he started as a visiting lecturer at North East Worcestershire College in Redditch, where he met Adrian Spaak (see also acknowledgements, page 4). Further work as visiting lecturer followed, in most cases for a period of up to two years, at Maidstone College, Kingston University and the University of Brighton (all in the UK) and the Merz Akademie in Stuttgart (Germany). Since 2006 Frank has been a professor of Communication Design at the Faculty of Design at the Hochschule Darmstadt (Germany).

In his courses, Frank stresses the importance of concept-driven design to his students, but is also interested in getting them to develop genuine responses to subject matter rather than formulaic ones. His students are therefore encouraged to follow their personal observations and thoughts, ask questions, use their sense of humour, and not dismiss more poetic or abstract paths to a graphic solution. As he likes to say, 'Design isn't just a discipline, it is something done for people by people and, as such, is (or should be) deeply humane.'

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