

PAGES 26-29

Andreas Gnass
U9 visuelle Allianz
Offenbach am Main
Germany

PAGES 30-33

Andrew Stevens
Graphic Thought
Facility (GTF)
London
United Kingdom

PAGES 34-37

Annelys de Vet
Brussels
Belgium

PAGES 38-41

António S. Gomes
barbara says...
Projeto Próprio
Lisbon
Portugal

PAGES 42-45

Ben Branagan
London
United Kingdom

PAGES 46-49

Bernd Hilpert
unit-design
Frankfurt am Main
Germany

PAGES 50-53

Brian Webb
Webb&Webb Design
London
United Kingdom

PAGES 54-57

Christina Heusser
Enigma
Basel
Switzerland

PAGES 58-61

Daniel Eatock
London
United Kingdom

PAGES 62-65

Danima Djokic
Project Triangle
Stuttgart
Germany

PAGES 66-69

Emmi Salonen
Studio Emmi
London
United Kingdom

PAGES 70-73

Eric & Marie Gaspar
Eric&Marie
Paris
France

PAGES 74-75

Fons Hickmann
Fons Hickmann mo23
Berlin
Germany

PAGES 78-81

Hans Dieter Reichert
HDF Visual
Communication
East Malling
United Kingdom

PAGES 82-85

Holger Jacobs
Mind Design
London
United Kingdom

PAGES 86-89

Hoon Kim
Why Not Smile
New York
USA

PAGES 90-93

Hyoun Youl Joe
Hey Joe
Seoul
South Korea

PAGES 94-97

Isabelle Swiderski
Seven25
Vancouver
Canada

PAGES 98-101

James Goggin
Museum of
Contemporary Art
Chicago
USA

PAGES 102-105

Jan Wilker
karlssonwilker
New York
USA

PAGES 106-109

Julia Gayard
Julio
Berlin
Germany

PAGES 110-113

Kai von Rabenau
mono graphie
Berlin
Germany

PAGES 114-117

Ken Garland
London
United Kingdom

PAGES 118-121

Kirsty Carter
A Practice for Every-
day Life
London
United Kingdom

PAGES 122-125

Kristine Matthews
Studio Matthews
Seattle
USA

PAGES 126-129

Lars Harmsen
MAGMA Brand
Design
Karlsruhe
Germany

PAGES 130-133

Laurent Lacour
Hauser Lacour
Frankfurt am Main
Germany

PAGES 134-137

Liza Enebeis
Studio Dumbur
Rotterdam
The Netherlands

PAGES 138-141

Lucinda
Newton-Dunn
Space-to-think
Los Angeles
USA

PAGES 142-145

Maki Suzuki
Abiже^h
London
United Kingdom

PAGES 146-149

Marc van der Heijden
Studio Dunbar
Rotterdam
The Netherlands

PAGES 150-153

Margaret Calvert
London
United Kingdom

PAGES 154-157

Marion Fink
Basel
Switzerland

PAGES 158-161

Martin Lorenz
TwoPoints.Net
Barcelona
Spain

PAGES 162-165

Matthias Görlich
Studio Matthias
Görlich
Darmstadt
Germany

PAGES 166-169

Michael Georgiou
G Design Studio
Athens
Greece

PAGES 170-173

Nikki Gonnissen
Thonik
Amsterdam
The Netherlands

PAGES 174-177

Oliver Kimpel
Büro International
London
United Kingdom

PAGES 178-181

Paul Barnes
London
United Kingdom

PAGES 182-185

Prem Krishnamurthy
Project Projects
New York
USA

PAGES 186-189

Plural
Chicago
USA

PAGES 190-193

KK Outlet/
Kesselskramer
London
United Kingdom

PAGES 194-197

Robbiani
Visual Studies
Berne
Switzerland
Sascha Lobe

PAGES 198-201

L2M3
Stuttgart
Germany

PAGES 202-205

Sagmeister Inc.
New York
USA

PAGES 206-209

Sven Voelker
Sven Voelker Studio
Berlin
Germany

PAGES 210-213

Richard Walker
Tim Balaam
Hyperkit
London
United Kingdom

PAGES 214-217

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

PAGES 218-221

Yasmin Khan
Counterspace
Los Angeles
USA

PAGES 222-225

Stefan Sagmeister
Yves Fidalgo
Fulguro
Lausanne Switzerland

EDITORS/AUTHORS

Frank Philipp & 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

TITLE

I used
to be
a design
student

AUTHORS AND EDITORS

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

PUBLISHER

Laurence
King
Publishing

PUBLISHER LOGO

I used to be a design student

Then

Now

IMPRINT INFORMATION

Published in 2013 by
 Laurence King Publishing Ltd
 361–373 City Road
 London EC1V 1LR
 United Kingdom
 email: enquiries@laurenceking.com
www.laurenceking.com

COPYRIGHT © TEXT AND DESIGN
 Frank Philippin & Billy Kiosoglou, 2013

This book was produced by
 Laurence King Publishing Ltd,
 London

Frank Philippin & Billy Kiosoglou
 have asserted their right under
 the Copyright, Designs and
 Patent Act 1988, to be identified
 as the Authors of this Work.

All rights reserved. No part of this
 publication may be reproduced
 or transmitted in any form or by any
 means, electronic or mechanical,
 including photocopy, recording or
 any information storage and
 retrieval system, without prior
 permission in writing from the
 publisher.

A catalogue record of this book is
 available from the British Library.

ISBN
 978 1 85669 898 6

AUTHORS & EDITORS

Frank Philippin &
 Billy Kiosoglou

BOOK DESIGN

Brighten the Corners
www.brightenthecorners.com

PAPER

Yulong Pure & Thai Woodfree

TYPEFACE

Akzidenz Grotesk Medium

Printed in China

ACKNOWLEDGEMENTS

First of all, we'd like to thank the
 Hochschule Darmstadt (Germany),
 where Frank is a professor, for granting
 the sabbatical during which the
 research for this project took place.
 Without this great academic tradition,
 it would have been impossible to give
 this book the kick-start, time and
 attention it needed.

Thank you also to the tutors and
 designers who were influential during
 our studies. At Camberwell College of
 Arts, London: primarily Andy Long but
 also Alex Lumley, Jim Fielding and
 Lawrence Zeegen; at the Royal College
 of Art: Margaret Calvert, David Cross,
 Dan Fern, Ian Gabb and Alan Kitching;
 and, of course, all the other people in
 both places who had an impact on us in
 one way or another during our studies.

For later years, when we were trying
 to find our way in the 'real world', we
 have the following people to thank:
 Jeremy Myerson at the Helen Hamlyn
 Research Centre, Nina Lemmens at the
 DAAD (German Academic Exchange
 Service) and all our other clients who
 have enabled us to run a successful
 design studio for the last 13 years.

Regarding teaching, I (Frank) must
 greatly thank (or perhaps blame)
 Adrian Spaak, for without him I would
 have never committed to it in the
 way that I have done.

Our thanks also go to everyone at
 Laurence King Publishing, especially
 Jo Lightfoot who supported the project
 from the start and Susie May for her
 help in the editorial process.

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.

PHOTO CREDITS

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 Elba Sonnecken,
 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 Klinger (central two).

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

Thank you all!

BACKGROUND

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.

THE PROCESS

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.

THE QUESTIONS

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 GEORGIOU
08:00	It varied	09:00 – 09:30	09:00	Mostly around 08:00	10:00
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRÄW	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 GRÄW	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
Muscle-driven transport	Bus	Train	The tram	Driving	Car
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Train	Mountain bike	Walking	Train	Walking	The tube
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
By foot	Car (VW Beetle, 1200cc), bus, train, tram	Bicycle (second-hand)	Bicycle	-	Walking
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Bicycle or rail	Public transportation	Bus	Underground	-	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
Bus (in British style)	1: Bicycle 2: Car	-	Walking	Public transport	Bicycle
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRЛИCH	MICHAEL GEORGIOU
Bicycle (of course – being Dutch and poor)	Train	Bicycle	Car or bike	Walking	Car
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRÄW	RICHARD WALKER
Bicycle	Bicycle	Walking, running and train	Walking	Walking, biking	Walking
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Bicycle	Flying	Train	Bicycle	Foot	Bicycle
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
Car	My red Peugeot 205 GTI	1 CYCLE 2 WALK 3 TRAIN, CAR			

What was your favoured mode of transport?

Then

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

What is your favoured mode of transport?

Now

ANDREAS GNASS I didn't have a favourite food	ANDREW STEVENS Rigatoni Siciliana	ANNELYS DE VET -	ANTÓNIO S. GOMES Pasta fredda	BEN BRANAGAN Bacon sandwich	BERND HILPERT Kellogg's Smacks
BRIAN WEBB Chinese	CHRISTIAN HEUSER Pasta pesto	DANIEL EATOCK Fruit	DANIJELA DJOKIC Fast food	EMMI SALONEN Vegetarian	ÉRIC & MARIE GASPAR Cadbury's
FONS HICKMANN Cake	HANS DIETER REICHERT German (Currywurst mit Fritten)	HOLGER JACOBS German potato pancakes	HOON KIM Korean BBQ	HYOUN YOUL JOE Korean	ISABELLE SWIDERSKI Good home-made food
JAMES GOGGIN Japanese	JAN WILKER Anything from the students' cafeteria	JULIE GAYARD -	KAI VON RABENAU Pasta with tuna	KEN GARLAND Tomato Soup	KIRSTY CARTER 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 Pasta	LARS HARMSEN Pasta	LAURENT LACOUR Tafelspitz	LIZA ENEBEIS Marmite	LUCINDA NOBLE Probably pasta	MAKI SUZUKI Being French and being a vegetarian was a national joke... (Full answer, p. 229)
MARC VAN DER HEIJDE Pasta	MARGARET CALVERT Pasta	MARION FINK Hummus, and the soups and spicy sauces of my Korean flatmate	MARTIN LORENZ All kinds	MATTHIAS GÖRSLICH Whatever was available within a limited budget	MICHAEL GEORGIOU Spaghetti bolognese
NIKKI GONNISSEN Indonesian (my mother comes from Indonesia)	OLIVER KLIMPPEL Cheap	PAUL BARNES Pasta	PREM KRISHNAMURTHY Taco Bell bean burritos	RENATA GRÄW I love all things food, but I am addicted to just one: coffee	RICHARD WALKER Indian food
SANDRA HOFFMANN Canadian	SASCHA LOBE Italian cuisine	STEFAN SAGMEISTER Zürich veal with cream sauce and mushrooms	SVEN VOELKER Käsespätzle (Thimble dumplings made with cheese)	TIM BALAAM Bread	URS LEHNI -
YASMIN KHAN Anything that wasn't dehydrated	YVES FIDALGO Pasta	RANKING LIST 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 75kg	ANDREW STEVENS 67kg	ANNELYS DE VET Same (as now)	ANTÓNIO S. GOMES 68kg	BEN BRANAGAN Lighter (than now)	BERND HILPERT Approx. 70kg
BRIAN WEBB 60kg	CHRISTIAN HEUSSER 70kg	DANIEL EATOCK 54kg	DANIJELA DJOKIC 10kg less	EMMI SALONEN -	ÉRIC & MARIE GASPAR 64kg/50kg
FONS HICKMANN 70kg	HANS DIETER REICHERT 66kg	HOLGER JACOBS 75kg	HOON KIM 65kg	HYOUN YOUL JOE Approx. 61kg	ISABELLE SWIDERSKI 50kg
JAMES GOGGIN 70kg	JAN WILKER 72kg	JULIE GAYARD 52kg	KAI VON RABENAU 75kg	KEN GARLAND 57kg	KIRSTY CARTER 53kg
KRISTINE MATTHEWS 58kg	LARS HARMSEN Not enough	LAURENT LACOUR 71kg	LIZA ENEBEIS A bit less (than now)	LUCINDA NOBLE 51kg	MAKI SUZUKI 65kg
MARC VAN DER HEIJDE 75kg	MARGARET CALVERT -	MARION FINK -	MARTIN LORENZ 72kg	MATTHIAS GÖRЛИCH Too much	MICHAEL GEORGIOU 70kg
NIKKI GONNISSEN 71kg	OLIVER KLIMPЕL 60kg	PAUL BARNES 65kg	PREM KRISHNAMURTHY 63kg	RENATA GRÄW I was 4kg lighter than now	RICHARD WALKER 80kg
SANDRA HOFFMANN 62kg (of which 10kg was 'Schoggi' after moving to Switzerland...)	SASCHA LOBE Not enough...	STEFAN SAGMEISTER 82kg	SVEN VOELKER 74kg	TIM BALAAM 60kg	URS LEHNI 67kg
YASMIN KHAN 48kg	YVES FIDALGO Can't remember really	AVERAGE/HEAVIEST/LIGHTEST		A 65KG H 82KG L 48KG	

How much did you weigh?

Then

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

How much do you weigh?

Now

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

What type of exercise did you do?

Then

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

**What type of exercise
do you do?**

Now

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

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 <i>Steal This Book</i> 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	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
4	7	8	5	6	5
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
6	8	5	8	3	8(×2)
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
6	7	8	7	6	7
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
6	6	5	6	6	6
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
6	6½	6	6	6	7
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIOU
6	4	7	10	7	5
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
6	7	4	5½	6	4
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
10½	5	7	6	7	6
YASMIN KHAN	YVES FIDALGO	AVERAGE/LONGEST/SHORTEST			
6	4	A 6½ 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 (x 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 16 3/4 L 58 S 7			

How many years have
you been working?

Now

ANDREAS GNASS ('98)



ANDREW STEVENS ('94)



ANNELYS DE VET ('95)



ANTÓNIO S. GOMES ('95)



BEN BRANAGAN ('97)



BERND HILPERT ('96)



BRIAN WEBB ('68)



CHRISTIAN HEUSSER ('99)



DANIEL EATOCK ('98)



DANIJELA DJOKIC ('98)



EMMI SALONEN ('00)



ÉRIC & MARIE GASPAR ('99)



FONS HICKMANN ('93)



HANS D. REICHERT ('82)



HOLGER JACOBS ('97)



HOON KIM ('07)



HYOUN YOUL JOE ('03)



ISABELLE SWIDERSKI ('96)



JAMES GOGGIN ('97)



JAN WILKER ('98)



JULIE GAYARD ('95)



KAI VON RABENAU ('98)



KEN GARLAND ('53)



KIRSTY CARTER ('93)



KRISTINE MATTHEWS ('96)



LARS HARMSEN ('94)



LAURENT LACOUR ('00)



LIZA ENEBEIS ('96)



LUCINDA NOBLE ('99)



MAKI SUZUKI ('98)



MARC V. D. HEIJDE ('93)



MARGARET CALVERT ('62)



MARION FINK ('99)



MARTIN LORENZ ('97)



MATTHIAS GÖRLICH ('00)



MICHAEL GEORGIOU ('84)



NIKKI GONNISSEN ('93)



OLIVER KLIMPEL ('96)



PAUL BARNES ('92)



P. KRISHNAMURTHY ('98)



RENATA GRAW ('08)



RICHARD WALKER ('96)



SANDRA HOFFMANN ('90)



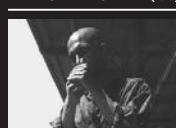
SASCHA LOBE ('90)



STEFAN SAGMEISTER ('84)



SVEN VOELKER ('99)



TIM BALAAM ('98)



URS LEHNI ('99)



YASMIN KHAN ('04)



YVES FIDALGO ('00)



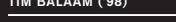
YVES FIDALGO ('00)



YVES FIDALGO ('00)



YVES FIDALGO ('00)



YVES FIDALGO ('00)



Portrait

Then

ANDREAS GNASS ('09)



BRIAN WEBB ('09)



ANDREW STEVENS ('10)



CHRISTIAN HEUSSER ('10)



ANNELYS DE VET ('10)



DANIEL EATOCK ('10)



ANTÓNIO S. GOMES ('10)



DANIJELA DJOKIC ('10)



BEN BRANAGAN ('10)



EMMI SALONEN ('10)



BERND HILPERT ('10)



ÉRIC & MARIE GASPAR ('10)



FONS HICKMANN ('10)



HANS D. REICHERT ('10)



HOLGER JACOBS ('10)



HOON KIM ('11)



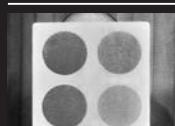
HYOUN YOUL JOE ('10)



ISABELLE SWIDERSKI ('10)



JAMES GOGGIN ('10)



JAN WILKER ('10)



JULIE GAYARD ('10)



KAI VON RABENAU ('10)



KEN GARLAND ('11)



KIRSTY CARTER ('11)



KRISTINE MATTHEWS ('10)



LARS HARMSEN ('11)



LAURENT LACOUR ('10)



LIZA ENEBEIS ('11)



L. NEWTON-DUNN ('10)



MAKI SUZUKI ('10)



MARC V. D. HEIJDE ('10)



MARGARET CALVERT ('04)



MARION FINK ('10)



MARTIN LORENZ ('10)



MATTHIAS GÖRLICH ('11)



MICHAEL GEOGIOU ('10)



NIKKI GONNISSEN ('10)



OLIVER KLIMPEL ('11)



PAUL BARNES ('11)



P. KRISHNAMURTHY ('10)



RENATA GRAW ('11)



RICHARD WALKER ('10)



S. HOFFMANN ROBBIANI ('10)

SASCHA LOBE ('11)

STEFAN SAGMEISTER ('10)

SVEN VOELKER ('09)

TIM BALAAM ('10)

URS LEHNI ('10)

YASMIN KHAN ('10)



YVES FIDALGO ('10)



Portrait

Now

PAGES 26–29 Andreas Gnass Hochschule Darmstadt Germany	PAGES 30–33 Andrew Stevens Royal College of Art London United Kingdom	PAGES 34–37 Annelys de Vet Hogeschool voor de Kunsten Utrecht The Netherlands	PAGES 38–41 António S. Gomes Faculdade de Belas Artes da Universidade de Lisboa Portugal	PAGES 42–45 Ben Branagan Kingston University London United Kingdom	PAGES 46–49 Bernd Hilpert ENSCI Les Ateliers Paris France
PAGES 50–53 Brian Webb Canterbury College of Art United Kingdom	PAGES 54–57 Christian Heusser Hochschule für Gestaltung und Kunst Basel Switzerland	PAGES 58–61 Daniel Eatock Royal College of Art London United Kingdom	PAGES 62–65 Danijela Djokic Hochschule für Gestaltung Schwäbisch Gmünd Germany	PAGES 66–69 Emmi Salonen University of Brighton United Kingdom	PAGES 70–73 Éric & Marie Gaspar Central Saint Martins College of Art & Design London United Kingdom
PAGES 74–77 Fons Hickmann Fachhochschule Düsseldorf Germany	PAGES 78–81 Hans Dieter Reichert Universität-Gesamthochschule Essen Germany	PAGES 82–85 Holger Jacobs Royal College of Art London United Kingdom	PAGES 86–89 Hoon Kim Rhode Island School of Design Providence USA	PAGES 90–93 Hyoun Youl Joe Dankook University Seoul South Korea	PAGES 94–97 Isabelle Swiderski Emily Carr Institute of Art & Design Vancouver Canada
PAGES 98–101 James Goggin Royal College of Art London United Kingdom	PAGES 102–105 Jan Wilker Staatliche Akademie der Bildenden Künste Stuttgart Germany	PAGES 106–109 Julie Gayard Camberwell College of Arts London United Kingdom	PAGES 110–113 Kai von Rabenau Central Saint Martins College of Art & Design London United Kingdom	PAGES 114–117 Ken Garland Central School of Arts & Crafts London United Kingdom	PAGES 118–121 Kirsty Carter University of Brighton United Kingdom
PAGES 122–125 Kristine Matthews Royal College of Art London United Kingdom	PAGES 126–129 Lars Harmsen Hochschule Pforzheim Germany	PAGES 130–133 Laurent Lacour Hochschule für Gestaltung Offenbach am Main Germany	PAGES 134–137 Liza Enebeis Royal College of Art London United Kingdom	PAGES 138–141 Lucinda Noble Royal College of Art London United Kingdom	PAGES 142–145 Maki Suzuki Royal College of Art London United Kingdom
PAGES 146–149 Marc van der Heijde Academy of Art and Design St. Joost Breda The Netherlands	PAGES 150–153 Margaret Calvert Chelsea College of Art London United Kingdom	PAGES 154–157 Marion Fink Royal College of Art London United Kingdom	PAGES 158–161 Martin Lorenz Hochschule Darmstadt Germany	PAGES 162–165 Matthias Görlich Hochschule Darmstadt Germany	PAGES 166–169 Michael Georgiou Vakalo College of Art & Design Athens Greece
PAGES 170–173 Nikki Gonnissen Hogeschool voor de Kunsten Utrecht The Netherlands	PAGES 174–177 Oliver Klimpel Hochschule für Grafik und Buchkunst Leipzig Germany	PAGES 178–181 Paul Barnes University of Reading United Kingdom	PAGES 182–185 Prem Krishnamurthy Yale College New Haven USA	PAGES 186–189 Renata Graw University of Illinois at Chicago USA	PAGES 190–193 Richard Walker Camberwell College of Arts London United Kingdom
PAGES 194–197 Sandra Hoffmann Schule für Gestaltung Basel Switzerland	PAGES 198–201 Sascha Lobe Hochschule Pforzheim Germany	PAGES 202–205 Stefan Sagmeister Universität für angewandte Kunst Wien Austria	PAGES 206–209 Sven Voelker Hochschule für Künste Bremen Germany	PAGES 210–213 Tim Balaam Camberwell College of Arts London United Kingdom	PAGES 214–217 Urs Lehni Hochschule Luzern Switzerland
PAGES 218–221 Yasmin Khan CalArts – California Institute of the Arts Valencia USA	PAGES 222–225 Yves Fidalgo ECAL – Ecole cantonale d'art de Lausanne Switzerland	PAGES 226–231 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 Andreas Gnass U9 visuelle Allianz Offenbach am Main Germany	PAGES 30–33 Andrew Stevens Graphic Thought Facility (GTF) London United Kingdom	PAGES 34–37 Annelys de Vet Brussels Belgium	PAGES 38–41 António S. Gomes barbara says... Projeto Próprio Lisbon Portugal	PAGES 42–45 Ben Branagan London United Kingdom	PAGES 46–49 Bernd Hilpert unit-design Frankfurt am Main Germany
PAGES 50–53 Brian Webb Webb&Webb Design London United Kingdom	PAGES 54–57 Christian Heusser Equipo Basel Switzerland	PAGES 58–61 Daniel Eatock London United Kingdom	PAGES 62–65 Danijela Djokic Projekttriangle Stuttgart Germany	PAGES 66–69 Emmi Salonen Studio Emmi London United Kingdom	PAGES 70–73 Éric & Marie Gaspar ÉricandMarie Paris France
PAGES 74–77 Fons Hickmann Fons Hickmann m23 Berlin Germany	PAGES 78–81 Hans Dieter Reichert HDR Visual Communication East Malling United Kingdom	PAGES 82–85 Holger Jacobs Mind Design London United Kingdom	PAGES 86–89 Hoon Kim Why Not Smile New York USA	PAGES 90–93 Hyoun Youl Joe Hey Joe Seoul South Korea	PAGES 94–97 Isabelle Swiderski Seven25 Vancouver Canada
PAGES 98–101 James Goggin Museum of Contemporary Art Chicago USA	PAGES 102–105 Jan Wilker karlssonwilker New York USA	PAGES 106–109 Julie Gayard Jutojo Berlin Germany	PAGES 110–113 Kai von Rabenau mono.graphie Berlin Germany	PAGES 114–117 Ken Garland London United Kingdom	PAGES 118–121 Kirsty Carter A Practice for Everyday Life London United Kingdom
PAGES 122–125 Kristine Matthews Studio Matthews Seattle USA	PAGES 126–129 Lars Harmsen MAGMA Brand Design Karlsruhe Germany	PAGES 130–133 Laurent Lacour Hauser Lacour Frankfurt am Main Germany	PAGES 134–137 Liza Enebeis Studio Dumbar Rotterdam The Netherlands	PAGES 138–141 Lucinda Newton-Dunn space-to-think Los Angeles USA	PAGES 142–145 Maki Suzuki Äbäke London United Kingdom
PAGES 146–149 Marc van der Heijde Studio Dumbar Rotterdam The Netherlands	PAGES 150–153 Margaret Calvert London United Kingdom	PAGES 154–157 Marion Fink Basel Switzerland	PAGES 158–161 Martin Lorenz TwoPoints.Net Barcelona Spain	PAGES 162–165 Matthias Görlich Studio Matthias Görlich Darmstadt Germany	PAGES 166–169 Michael Georgiou G Design Studio Athens Greece
PAGES 170–173 Nikki Gonnissen Thonik Amsterdam The Netherlands	PAGES 174–177 Oliver Klimpel Büro International London United Kingdom	PAGES 178–181 Paul Barnes London United Kingdom	PAGES 182–185 Prem Krishnamurthy Project Projects New York USA	PAGES 186–189 Renata Graw Plural Chicago USA	PAGES 190–193 Richard Walker KK Outlet/ Kesselskramer London United Kingdom
PAGES 194–197 Sandra Hoffmann Robbiani Visual Studies Berne Switzerland	PAGES 198–201 Sascha Lobe L2M3 Stuttgart Germany	PAGES 202–205 Stefan Sagmeister Sagmeister Inc. New York USA	PAGES 206–209 Sven Voelker Sven Voelker Studio Berlin Germany	PAGES 210–213 Tim Balaam Hyperkit London United Kingdom	PAGES 214–217 Urs Lehni Lehni-Trüb, Rollo Press, Corner College Zürich Switzerland
PAGES 218–221 Yasmin Khan Counterspace Los Angeles USA	PAGES 222–225 Yves Fidalgo Fulguro Lausanne Switzerland	PAGES 226–231 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

Andreas Gnass (U9 visuelle Allianz)

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, 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

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

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.

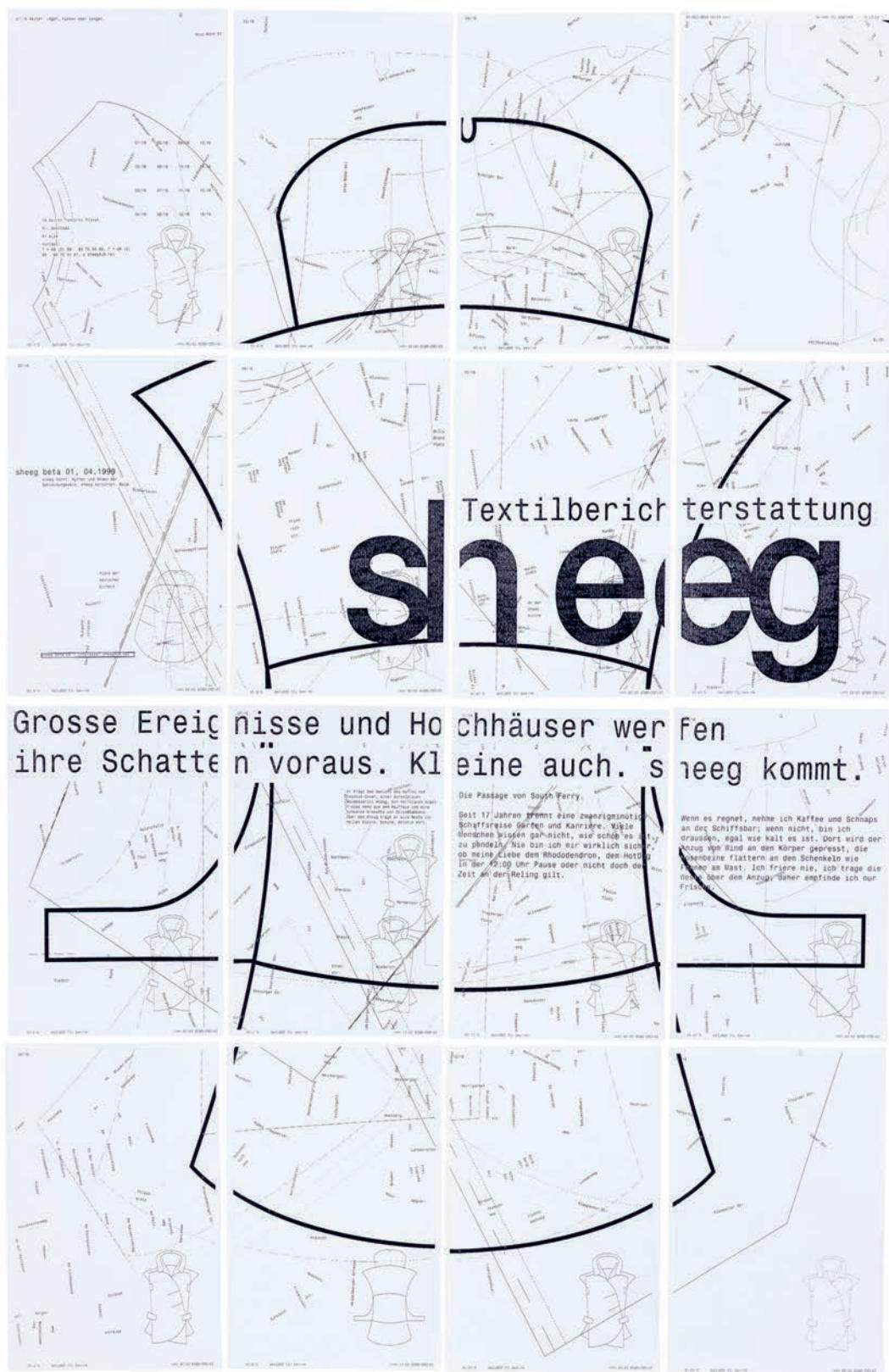
OUTCOMES
Expand the briefing!

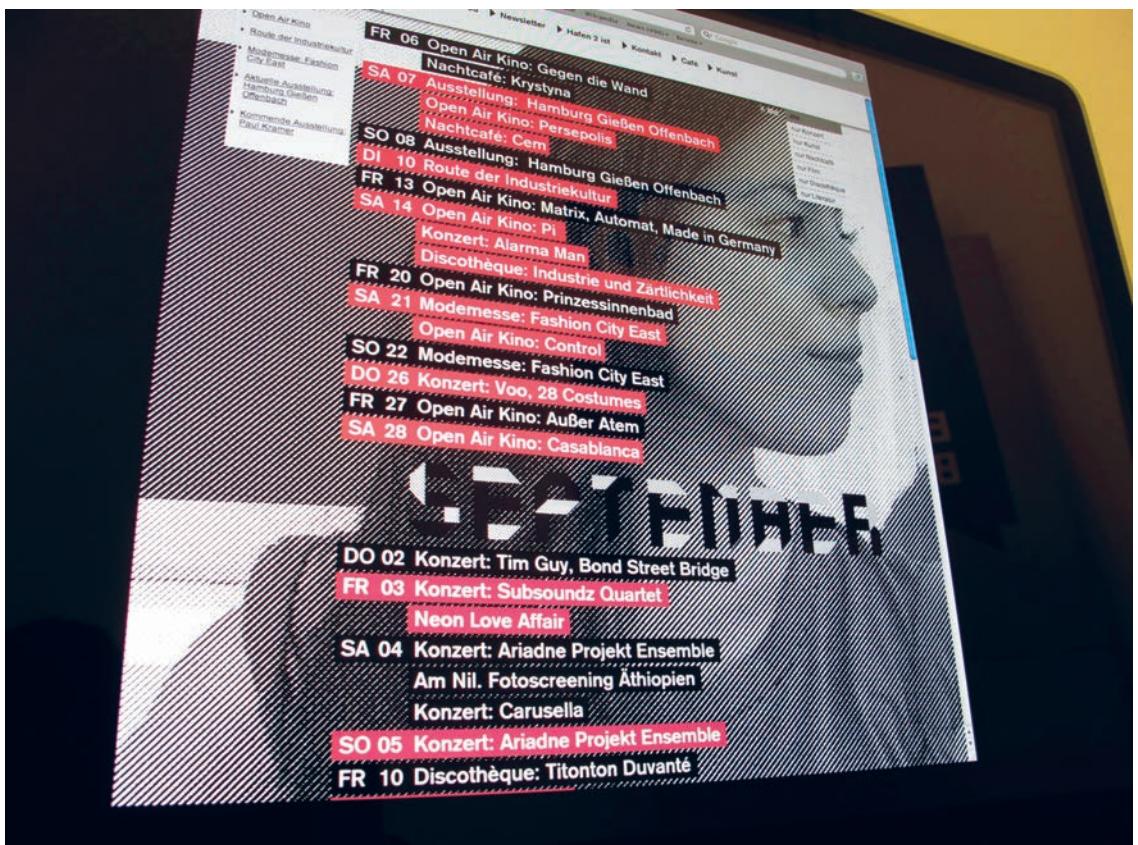
FEEDBACK
The brand is well known and highly recognizable while being in constant flow.

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.

**Project Now**





Andrew Stevens

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 SIMILARITIES
THEN AND NOW
Physicality, reference
to the vernacular,
mixing rawness with
graphic things.

Project Then

Andrew Stevens (Graphic Thought Facility)

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)

FAVOURITE FOOD NOW
Home-cooked peasant food (pasta, rice)

YOUR MOST VALUED POSSESSION NOW
Camper van

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.

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

Paul Reas



DIGITAL
AUDIO
COMPACT
DISC

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

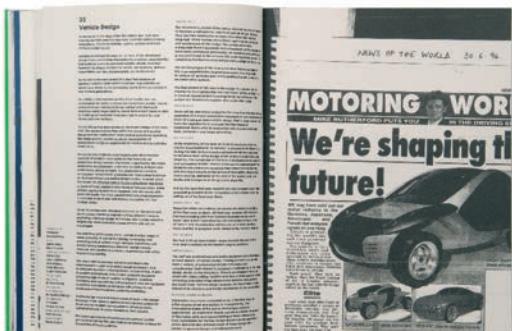
10

10

10

10

10</



Annelys de Vet

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 SIMILARITIES
THEN AND NOW
The quality of repetition, the strength of patterns.

Project Then

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. 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
-

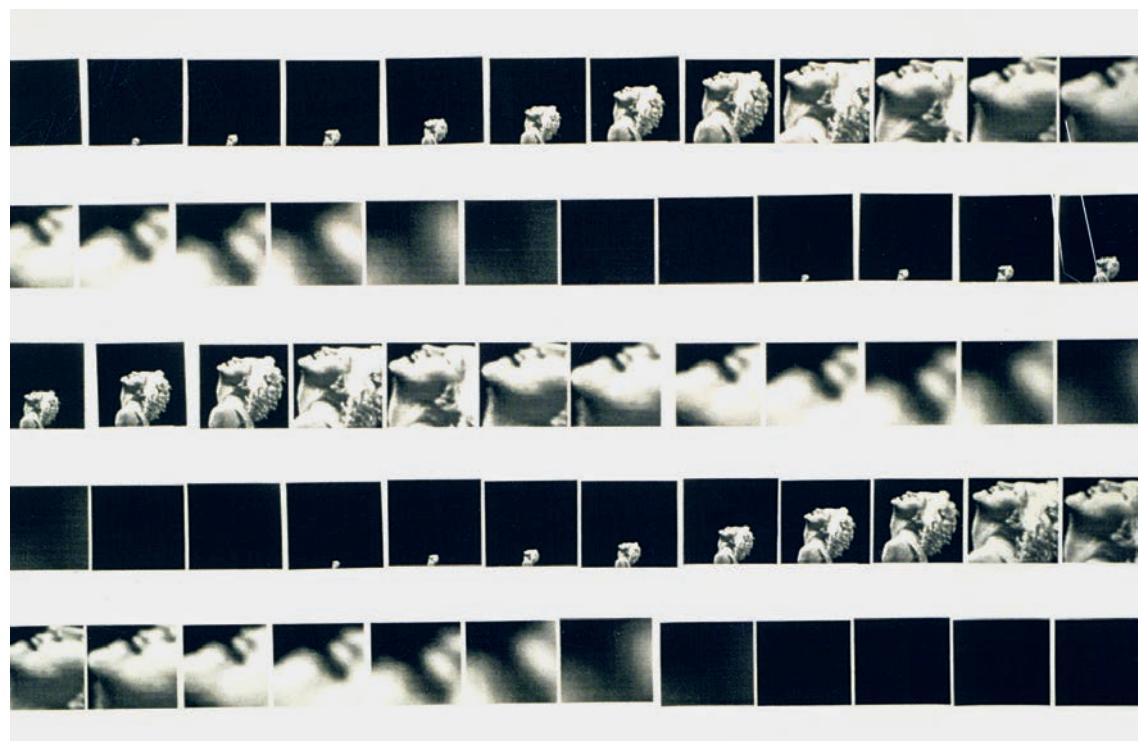
YOUR MOST VALUED POSSESSION NOW
-

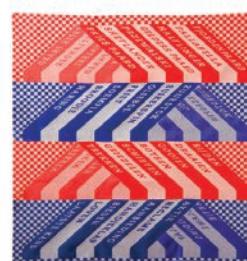
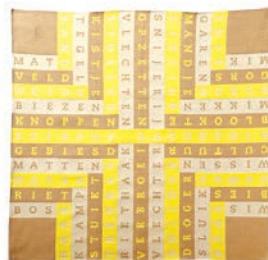


Project Now

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.





António Silveira Gomes

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.

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 Videotheque 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.

FAVOURITE FOOD THEN
Pasta fredda

YOUR MOST VALUED POSSESSION THEN
At the time I didn't care much about stuff



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),
Patrícia 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

FAVOURITE FOOD NOW
Spaghetti alle vongole

YOUR MOST VALUED POSSESSION NOW
My young daughter

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.

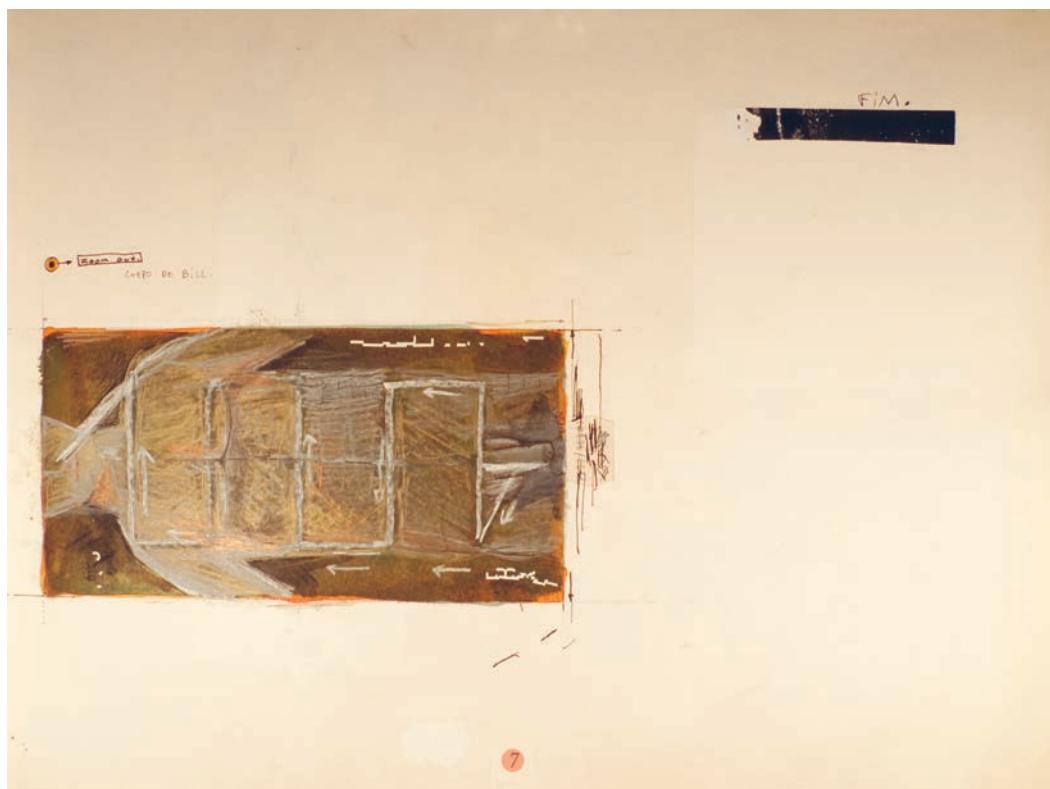
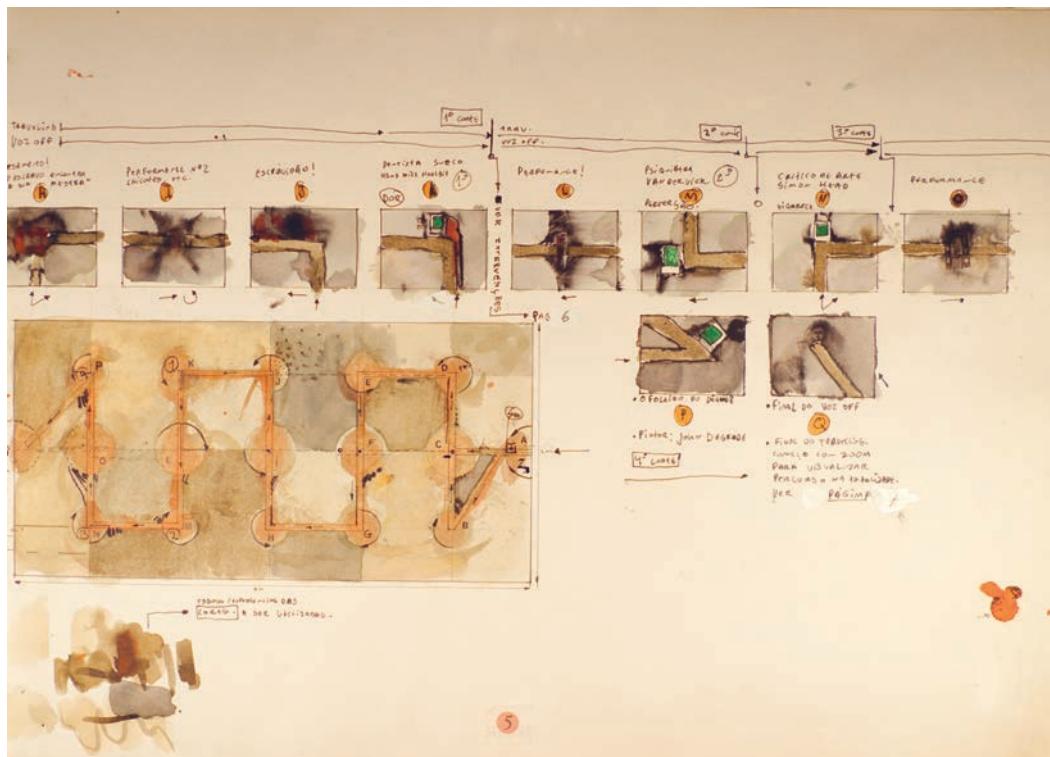
FEEDBACK
Most responses were positive.

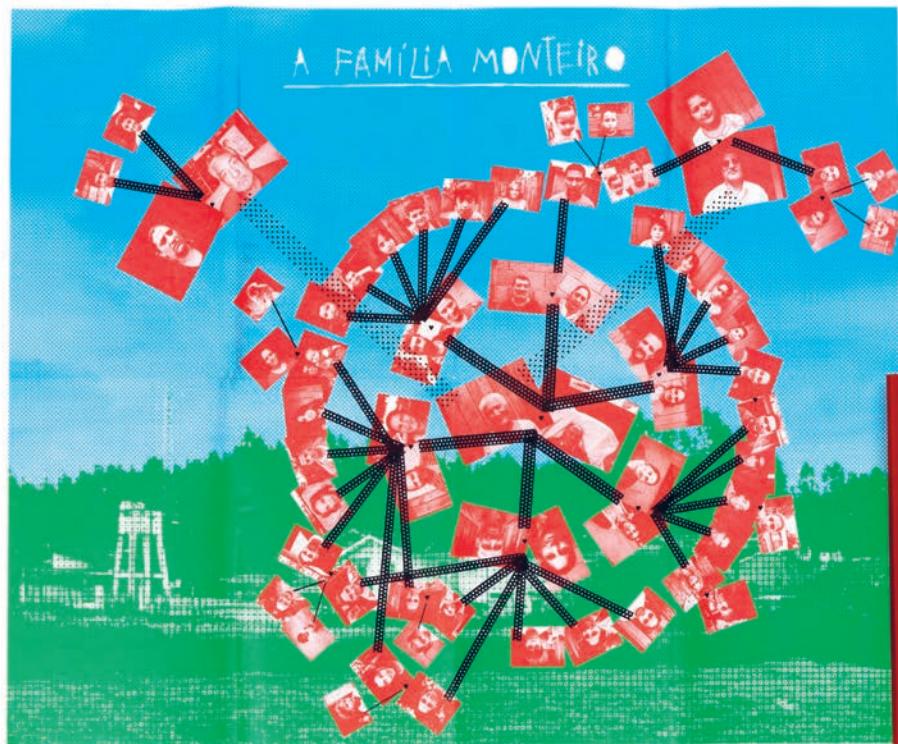
DO YOU TEACH?
Currently guest lecturer at the Universidade de Coimbra – Faculty of Computer Sciences (Portugal). Lecturing Design III (studio practice).

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





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 THENNo one thing really
comes to mind

Project Then

Ben Branagan

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

Openness +
ResilienceYEAR OF PROJECT
2010PROFESSIONAL PROJECT BRIEF
Design of template and
initial poster for a series
of talks organized by the
Graphic Design
Department at Epsom
UniversityCLIENT
UCA Epsom Graphic
Design DepartmentTECHNOLOGY
Mac, offset lithoTIME SPENT
2 daysTYPEFACE
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
RendangYOUR MOST VALUED
POSSESSION NOW
No one thing really
comes to mind

Project Now

and I've
done nearly
nothing
all day,

near'ly
nothing all day.

If I get my way.

When it's six o'clock

Yes
Six p.m.
done

I'll do half as much tomorrow

JONATHAN BARNBROOK U.C.A. 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
malalexander1@ucreative.ac.uk

University for the Creative Arts, Epsom
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 SIMILARITIES THEN AND NOW
Apart from an approach that was similar, both projects deal with space, perception and context.

Project Then

Bernd Hilpert (unit-design)

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.

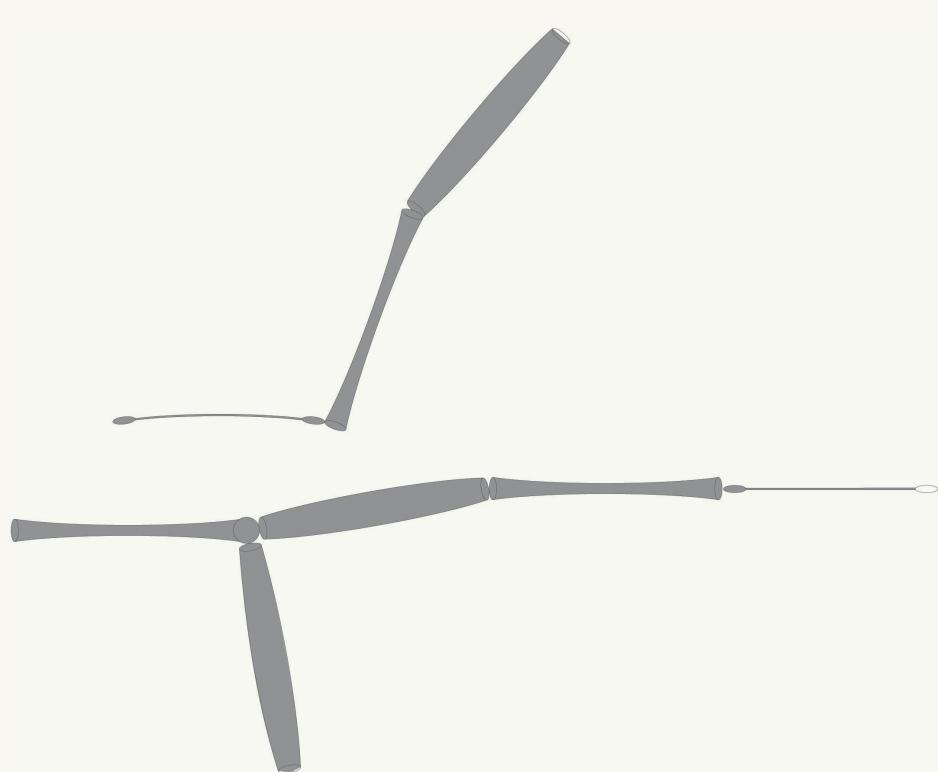
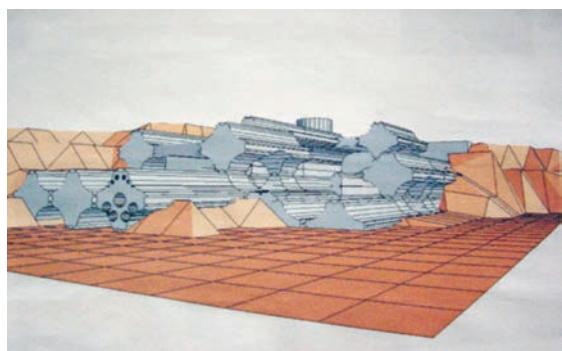
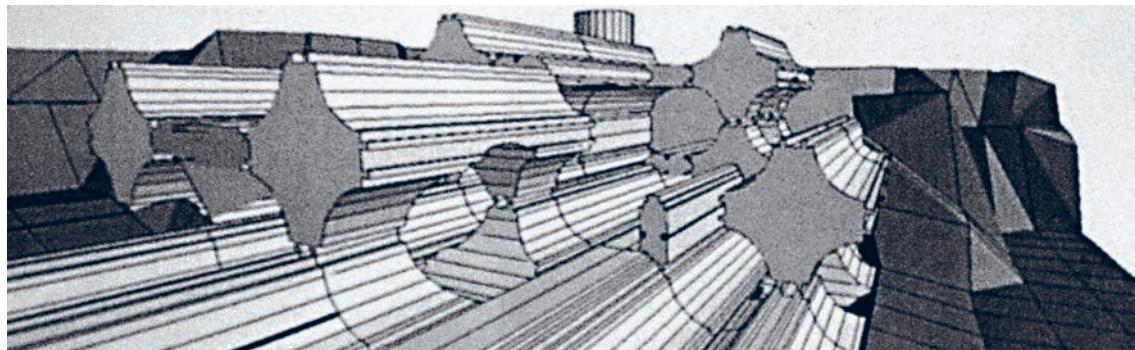
WHAT DO YOU DISLIKE ABOUT IT?
See answer opposite (then).**OUTCOMES**

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.





Brian Webb

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
5x4 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 5x4 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



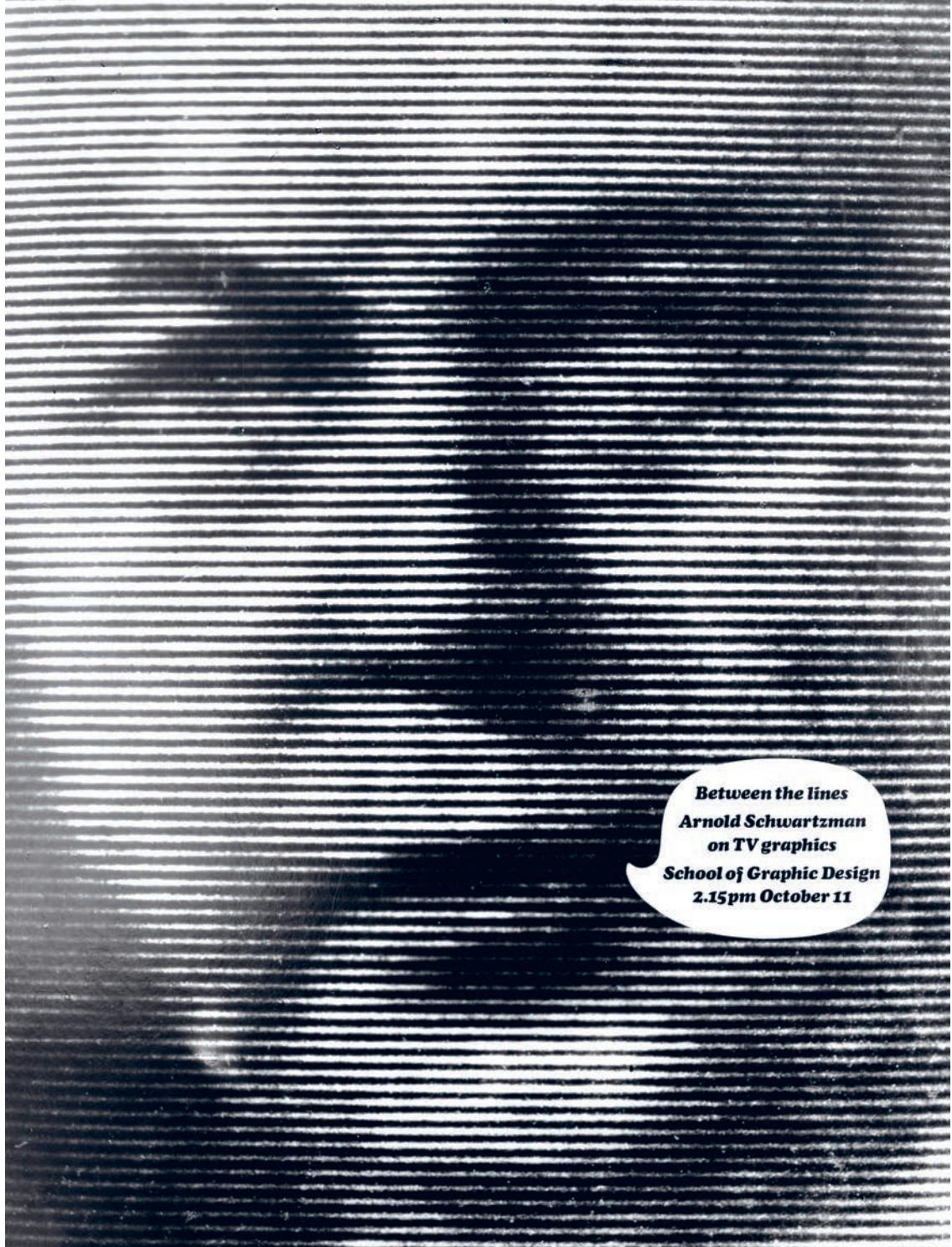
Project Then

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

Brian Webb (Webb & Webb Design)

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**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.**Project Now**



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



Christian Heusser

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.

Christian Heusser (Equipo)

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 Fonseka.

TECHNOLOGY
Photography, Photoshop, Illustrator, InDesign

TIME SPENT
3 days

TYPEFACE
DIN

FAVOURITE FOOD NOW
Anything that has been prepared in the oven

YOUR MOST VALUED POSSESSION NOW
My vinyl collection

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.

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 Hirn Garten
Louis Strong
19.11.1999 21Uhr

forum

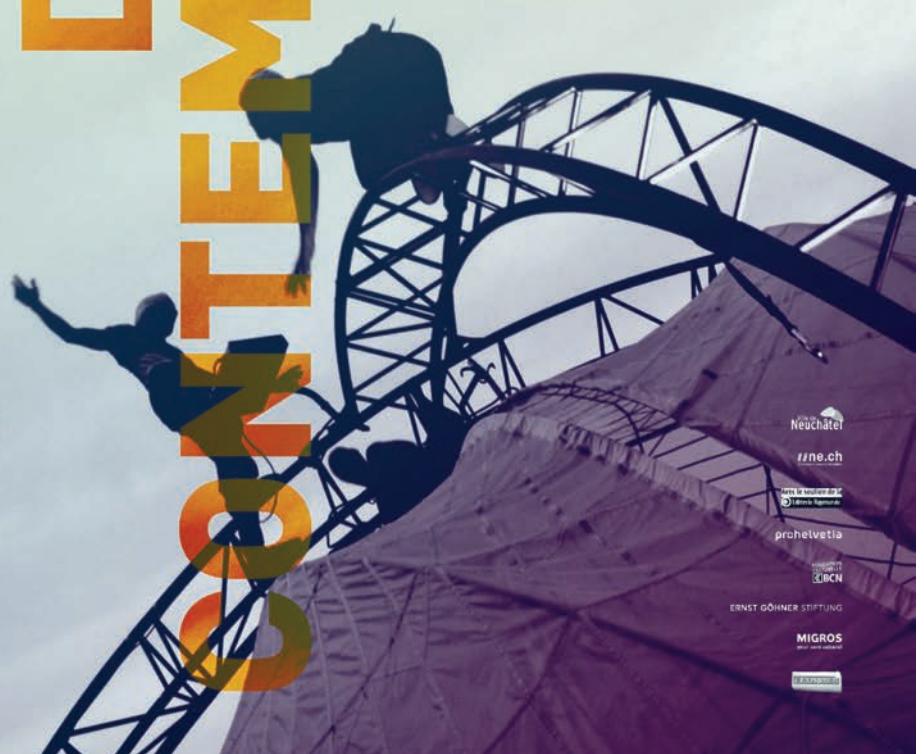
für
zeitgenössische



FESTIVAL DE DANSE CONTEMPORAINE

3 - 18 JUILLET 2010
NEUCHÂTEL SCÈNE OUVERTE

T 032 730 46 65 M 079 478 21 31 WWW.ADNE-SCENE-OUVERTE.CH



Neuchâtel

UNE.CH

Office de tourisme de Neuchâtel

Office du tourisme de la Côte

prohelvetia

Ministère de la culture et de la communication

ERNST GÖHNER STIFTUNG

MIGROS

GRANDE BIBLIOTHEQUE

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

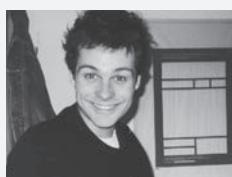
WHY DO YOU LIKE THIS PROJECT?
Sculpture as a punchline.

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.**

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 & 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



DO YOU TEACH?
Yes, at many places.

IS IT POSSIBLE TO
TEACH DESIGN?
50% possible.

Project Now





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
1998STUDENT PROJECT BRIEF
Design a new information
systemCOLLEGE
Hochschule für
Gestaltung Schwäbisch
Gmünd (Germany)TUTOR(S)
Prof. Frank ZebnerTECHNOLOGY
DirectorTIME SPENT
4 monthsTYPEFACE
ArialWHY 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 foodYOUR MOST VALUED
POSSESSION THEN
My 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.

Danijela Djokic (Projekttriangle)

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.

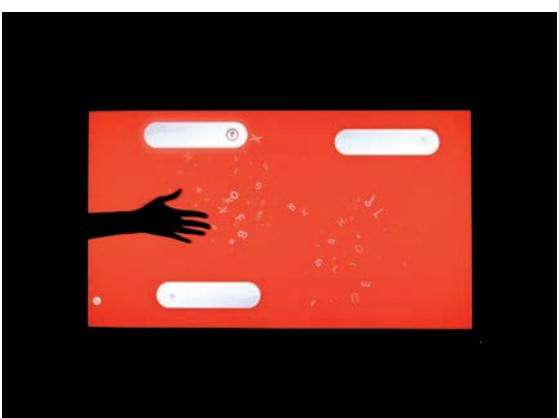
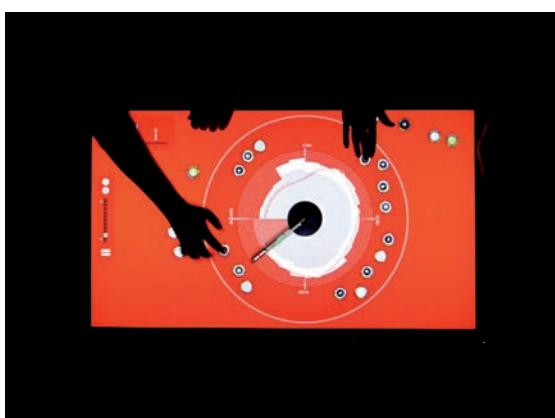
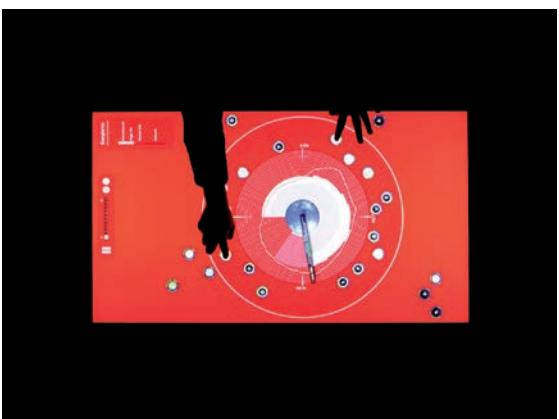
FAVOURITE FOOD NOW
Slow food**YOUR MOST VALUED POSSESSION NOW**
My watch, my bike,
my pictures and
one piece of art

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.

Project Now

A 4x6 grid of 24 medical images, likely from a CT scan or MRI, showing various anatomical structures. The images include: 1. Lungs (2 images). 2. Brain (4 images). 3. Eye (2 images). 4. Spine (2 images). 5. Mouth/Teeth (4 images). 6. Hand (2 images). 7. Foot (2 images). 8. Other internal organs (4 images). Each image is accompanied by a small yellow and blue icon in the bottom right corner.



Emmi Salonen

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.

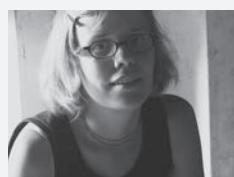
WHAT DO YOU DISLIKE ABOUT IT?
I don't like the lack of attention to detail on the student work. But I suppose I didn't know what to look for. Now I would remake the label and shoot the image, not scan it and do the work in Photoshop.

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.

Emmi Salonen (Studio Emmi)

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 typographics 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

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.'

TIME SPENT

5 months

TYPEFACE

Officina

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.

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?'

DO YOU TEACH?
No.

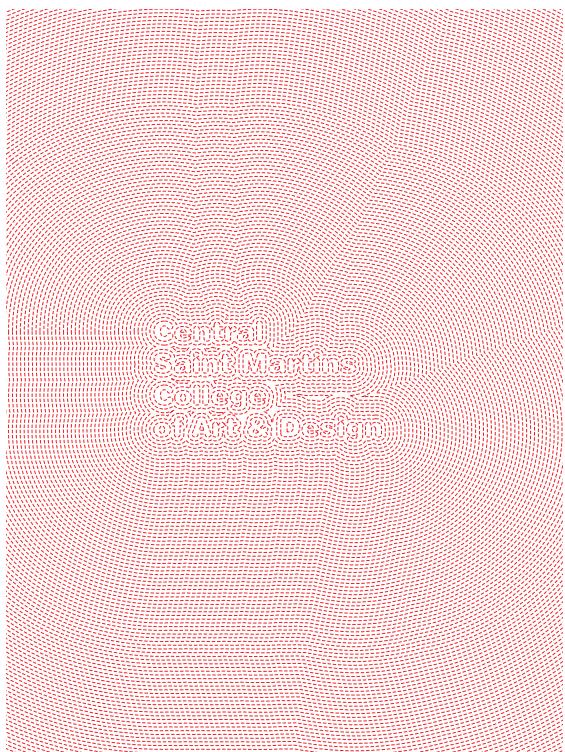
IS IT POSSIBLE TO
TEACH DESIGN?
The best tutors we had
in the two colleges we
attended were not
practitioners. What they
taught was about ideas
and concepts. They told
us how to re-question
a brief and how to
structure an idea. If we
had to teach, we would
follow this. How a
project finally looks is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

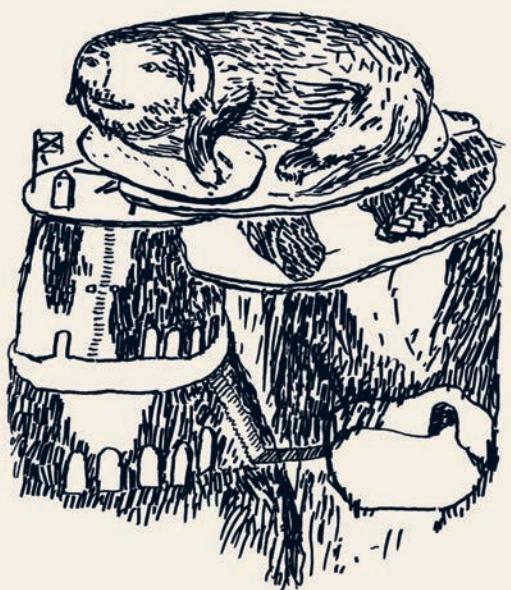
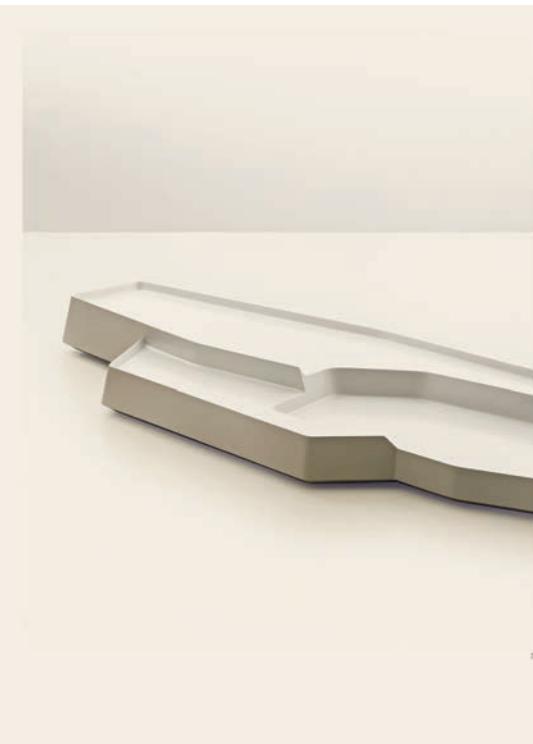
FAVOURITE FOOD NOW
Le pot-au-feu

YOUR MOST VALUED
POSSESSION NOW
Computer



Project Now





Fons Hickmann

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
-



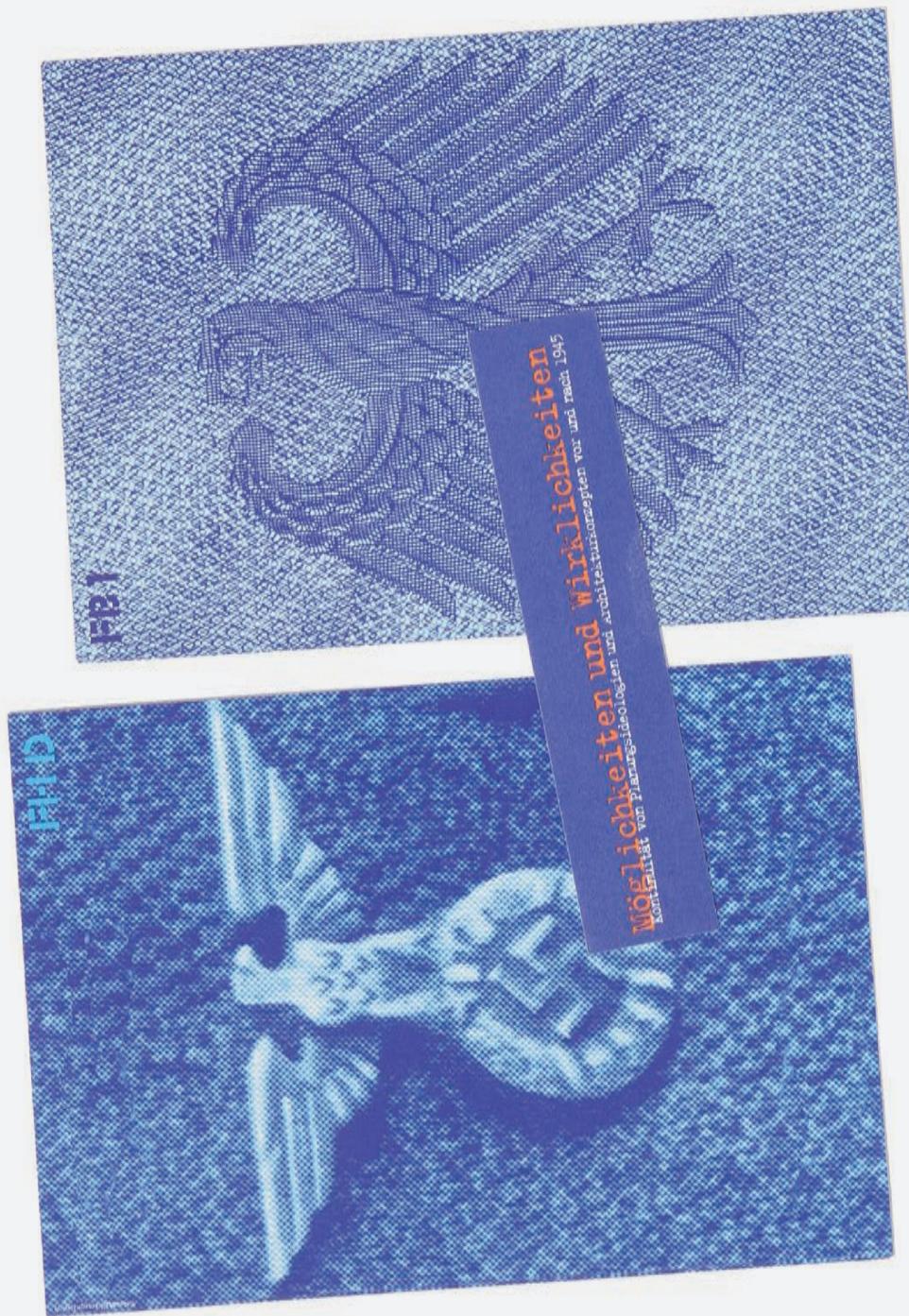
PROJECT SIMILARITIES
THEN AND NOW
Birds

Project Then

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**
-**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.**Project Now**





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 Nienheysen,
Lazió 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

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?

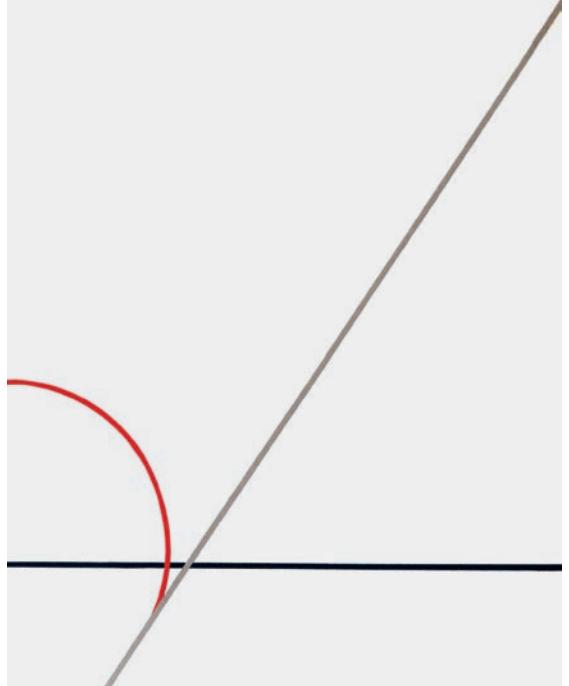
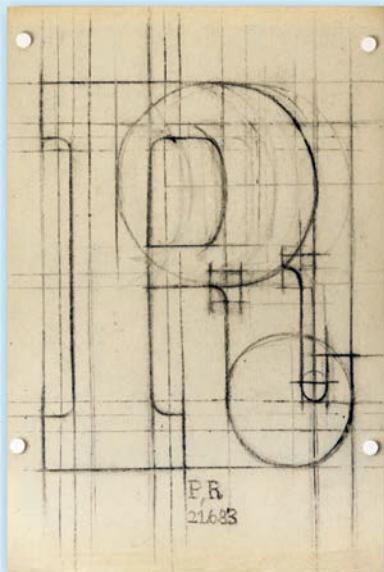
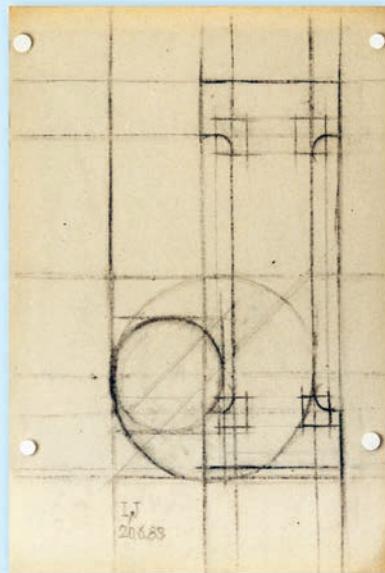
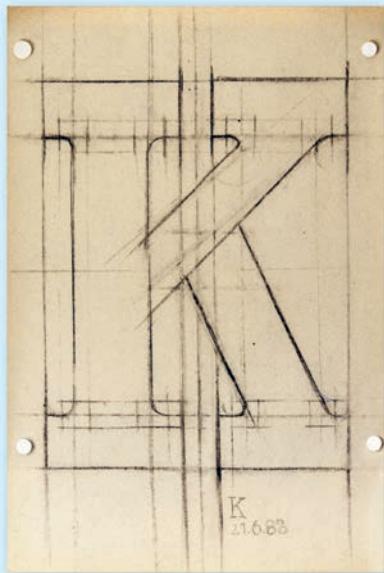
Yes, you can teach various elements of design: discipline, how to see things differently, how to develop responsibility in communication, how to develop personality. I teach students to become self-motivated and see design as a valuable profession/service to society. I teach them to see design as holistic,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

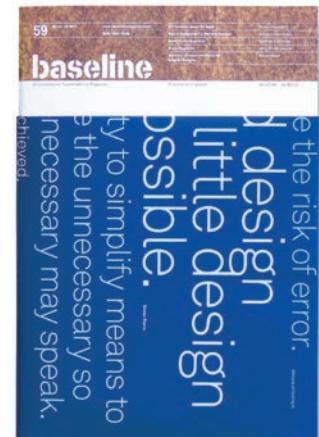
FAVOURITE FOOD NOW
Italian (pasta, antipasti and salad)

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 THENMy 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.

Holger Jacobs (Mind Design)

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

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

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'.

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

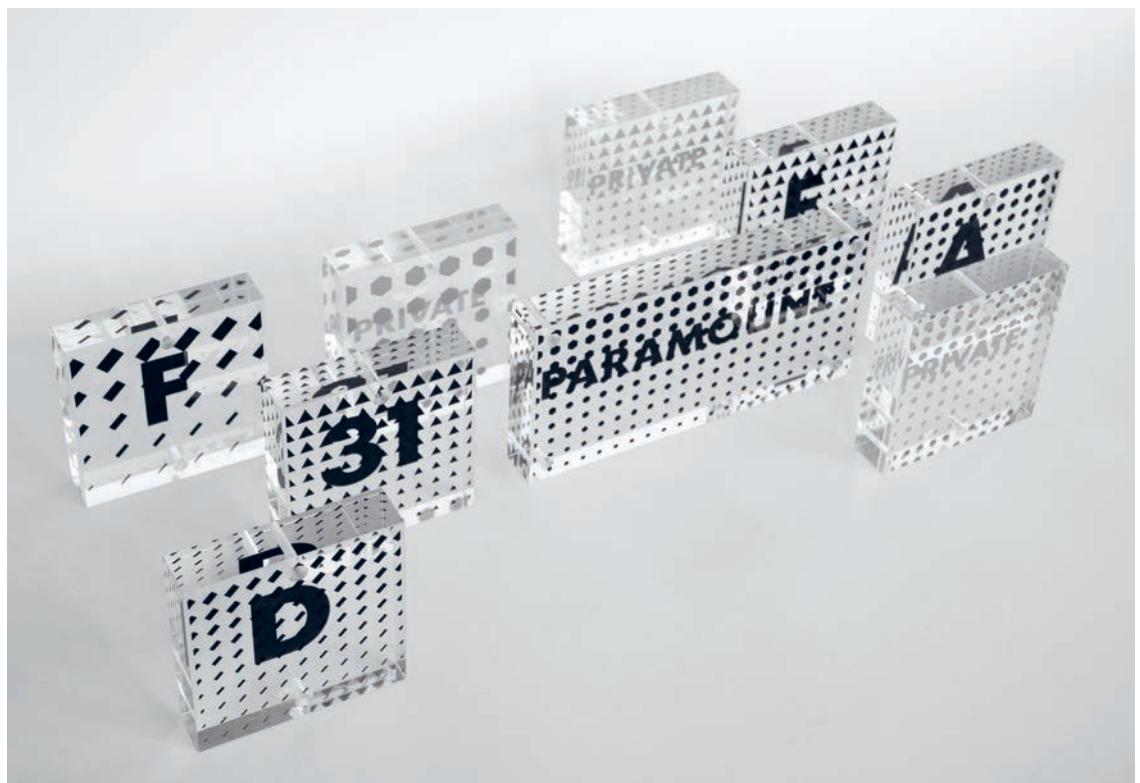
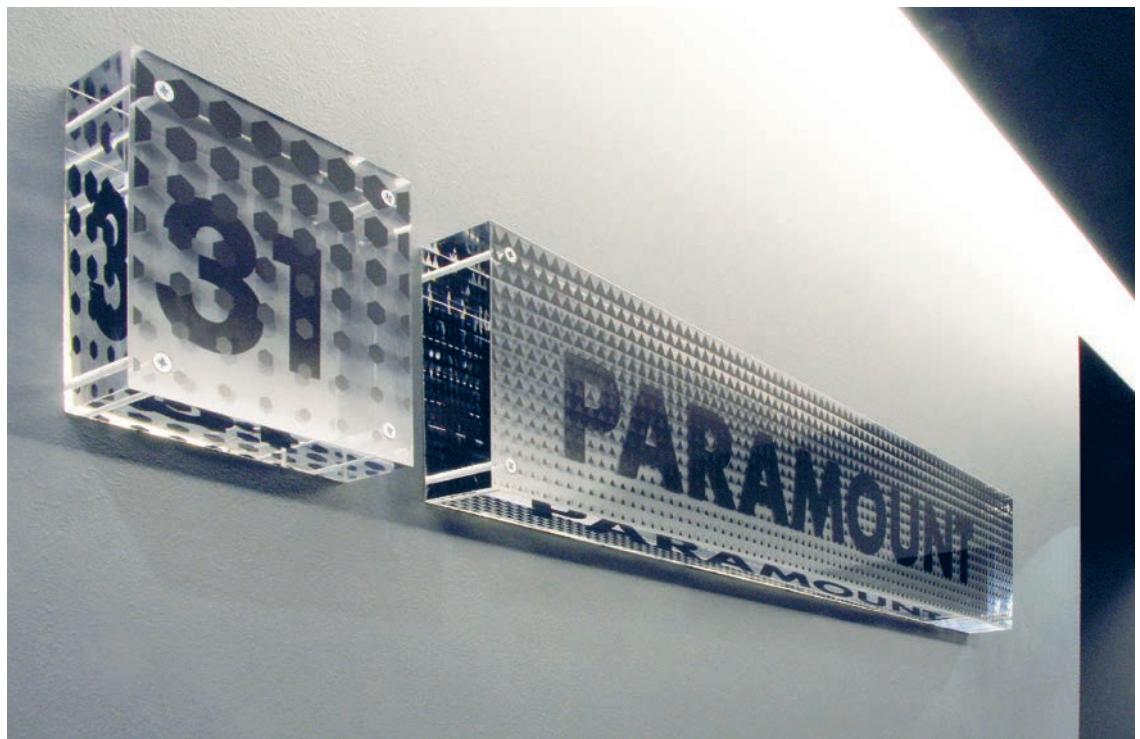
IS IT POSSIBLE TO
TEACH DESIGN?
My college education
was not very systematic.
In Germany I started
studying illustration
because graphic design
seemed very technical
and boring to me at the
time. It was only when
I came to England that
I became interested in
typography, because it
was taught in a more
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

word swallow

S



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

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.

FAVOURITE FOOD THEN
Korean BBQ

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



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

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

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.

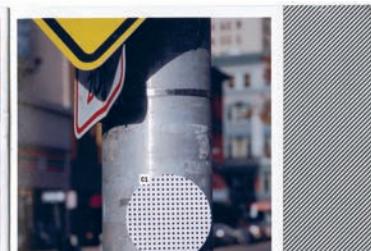
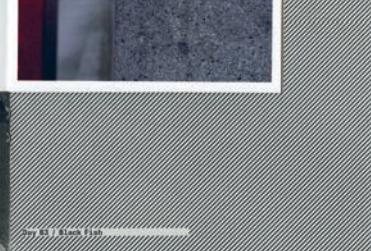
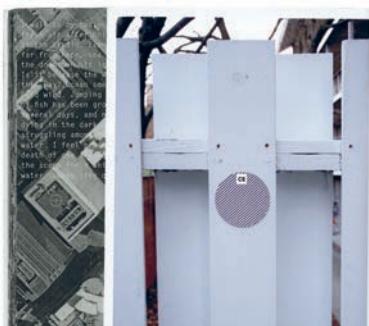
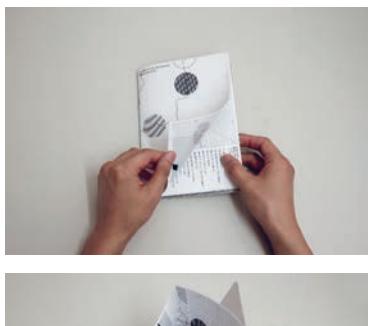
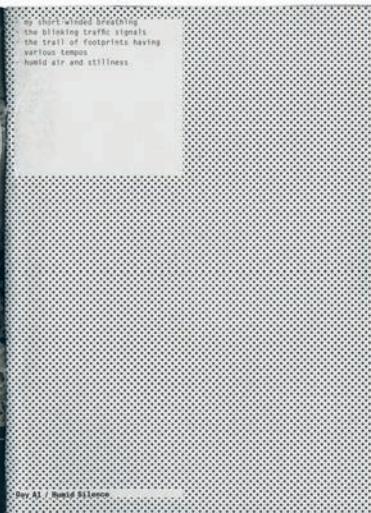
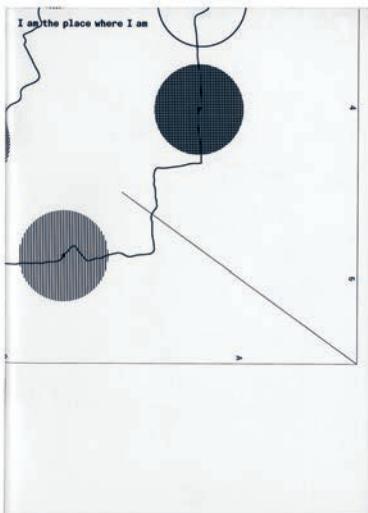
OUTCOMES
How to visualize space within various media is still something I am learning. I have thought a lot about how features can illustrate the real space: a minimal identity, print media with multiple pages that reflect the dimension of time, a website requiring various interaction and kinetic hierarchy,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

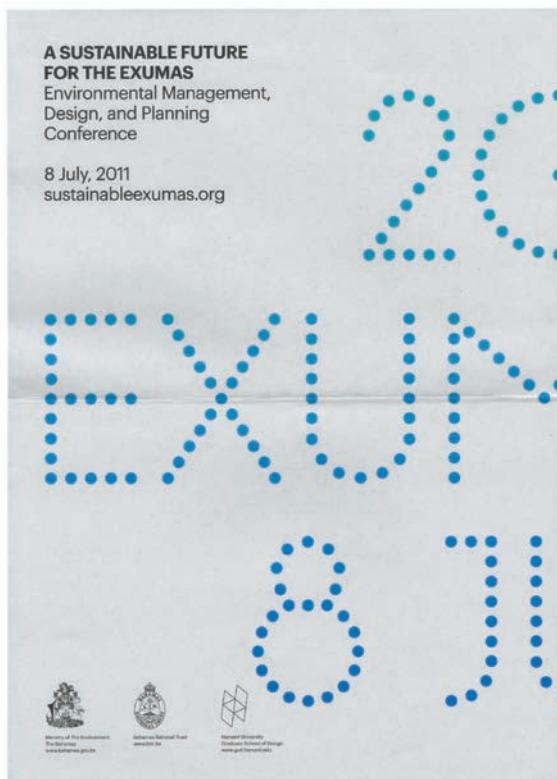
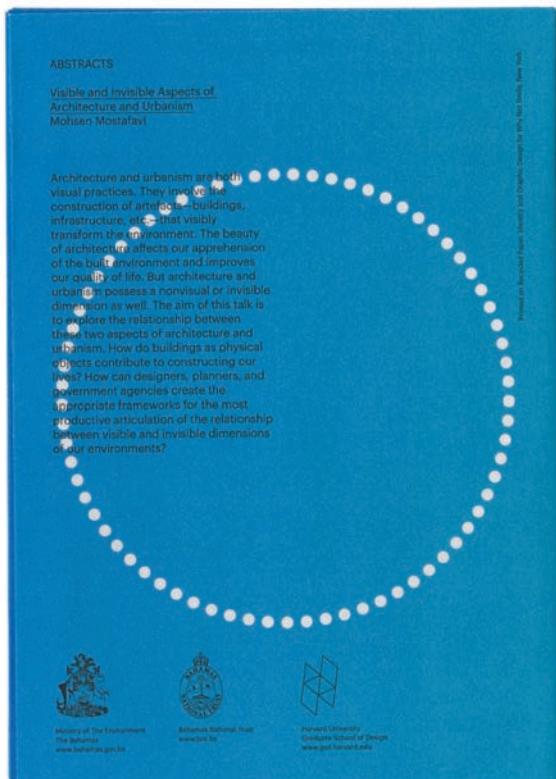
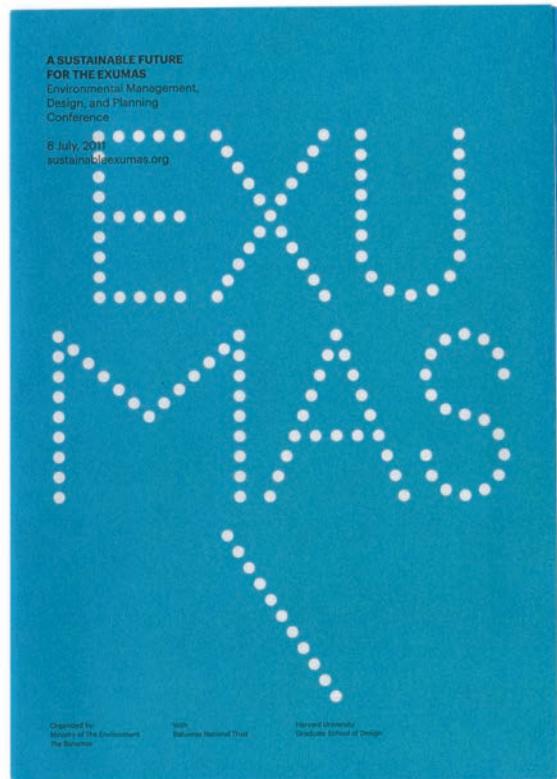
DO YOU TEACH?
Pratt Institute, New York (USA), Graduate Visual Communication Design Department, Graduate Thesis, and Harvard University, Cambridge (USA), Graduate School of Design, Portfolio and Graphic Design.

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.



Project Now





Hyoun Youl Joe

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 SIMILARITIES
THEN AND NOW
Formal approach of
dealing with typography.

Project Then

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?

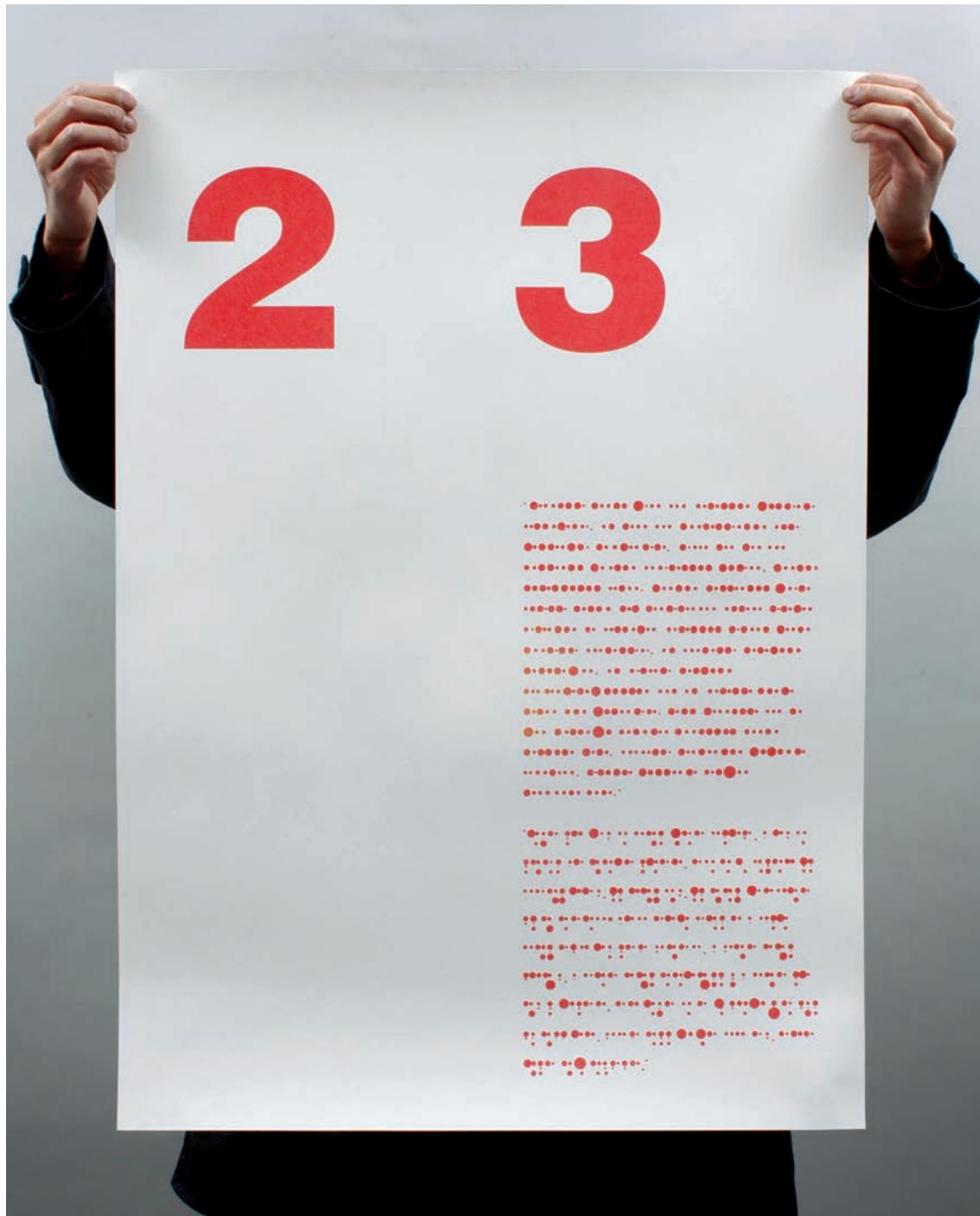
Most Korean students studying graphic design have great difficulty in solving problems by themselves, since their attitude to learning is a passive one. I quite often see beautifully executed results, but the causal relationship between process and outcome is unclear and insufficient. As a tutor at college,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





Isabelle Swiderski

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 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.

**Project Then**

Isabelle Swiderski (Seven25)

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.

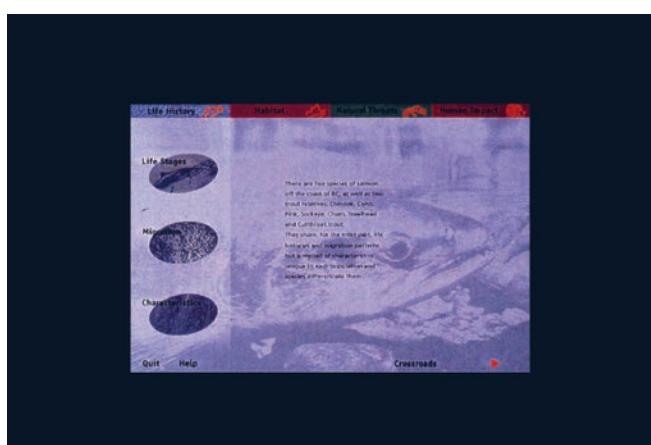
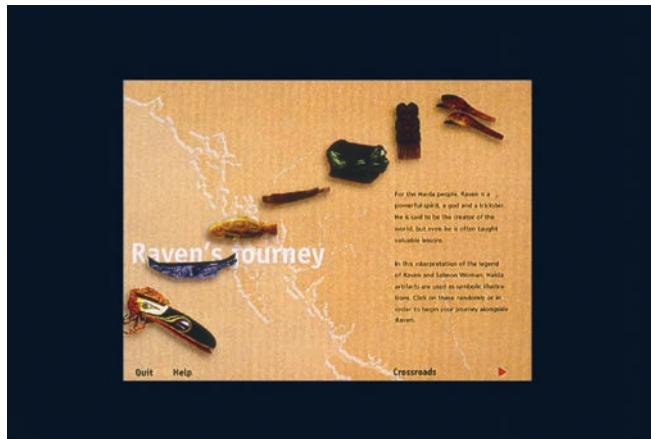
DO YOU TEACH?
Varied course at Emily
Carr University of Art &
Design (Canada).
Currently 4th year of
BA, Advanced Print
Publications.

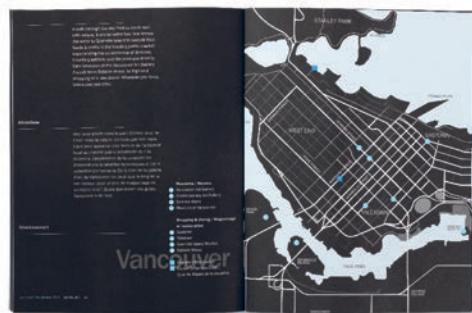
IS IT POSSIBLE TO
TEACH DESIGN?
It is possible to teach
the principles of design
as well as its history and
evolution in context.
A student only becomes
a designer when they
internalize the principles
and connect them to
their own life experience
and approach to develop
their own voice. But
that's only 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?

FAVOURITE FOOD NOW
Good home-made food

YOUR MOST VALUED
POSSESSION NOW
MacBook Pro
(sad, I know)

**Project Now**





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).

OUTCOMES

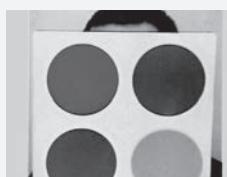
An appreciation for letterpress, and the basic act of actually printing the work you've typeset as a designer. The project was one of several I made at the RCA that connected printed matter to a conceptually logical spatial situation: here, a revolving postcard rack, suggesting a spinning globe.

FEEDBACK

No negative feedback.

FAVOURITE FOOD THEN
 Japanese

YOUR MOST VALUED
 POSSESSION THEN
 My Ricoh GR
 35mm camera



Project Then

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.

James Goggin (Museum of Contemporary Art Chicago)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

For both: Studiousness

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
Ricoh 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 Extrapolab, 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.

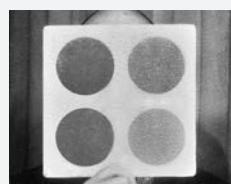
FEEDBACK
No negative feedback.

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, history in general, politics, 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@
werkplaatstypografie.org

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

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

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.

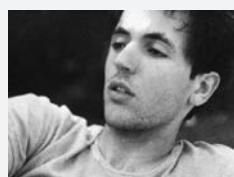
FAVOURITE FOOD THEN

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.

Jan Wilker (karlssonwilker)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

Curiosity and openness +
Staying open and curiousYEAR OF PROJECT
2006PROFESSIONAL PROJECT BRIEF
Catalogue design for the
Guggenheim's biannual
Hugo Boss Art PrizeCLIENT
The Guggenheim
FoundationTECHNOLOGY
Illustrator/InDesignTIME SPENT
3 months, on and offTYPEFACE
Akzidenz GroteskWHY 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' cafeteriaYOUR MOST VALUED
POSSESSION NOW
My healthDO 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



8 DM Juni 1998
07112578854

red tape more music & raw goodies

lavahead
Anton Corbijn
STiNG & Pavarotti
BENNY GOODMAN's 60.
PAUL NEWMAN SINGT und
viele Neuheiten + specials



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.

Julie Gayard (Jutojo)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

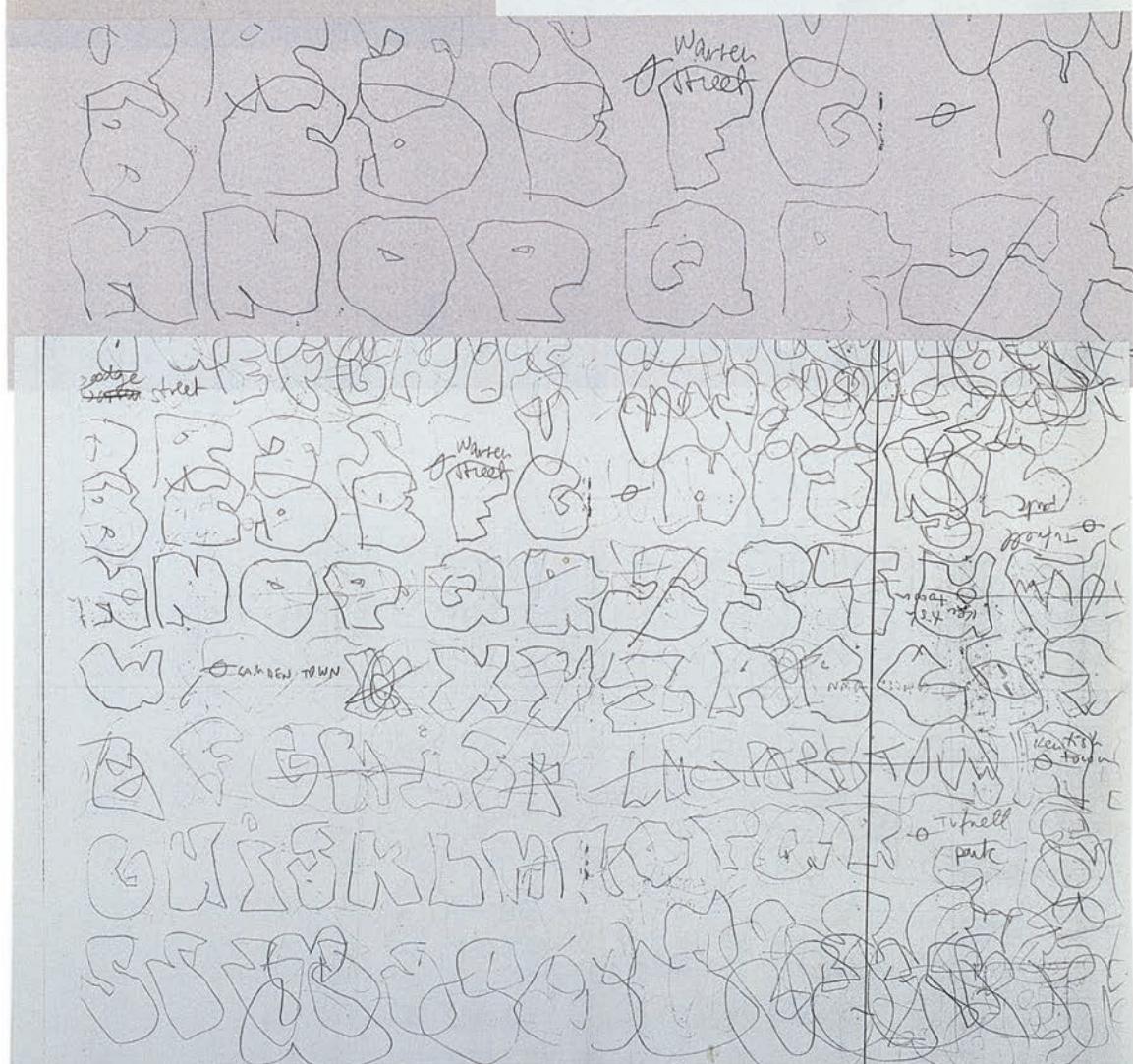
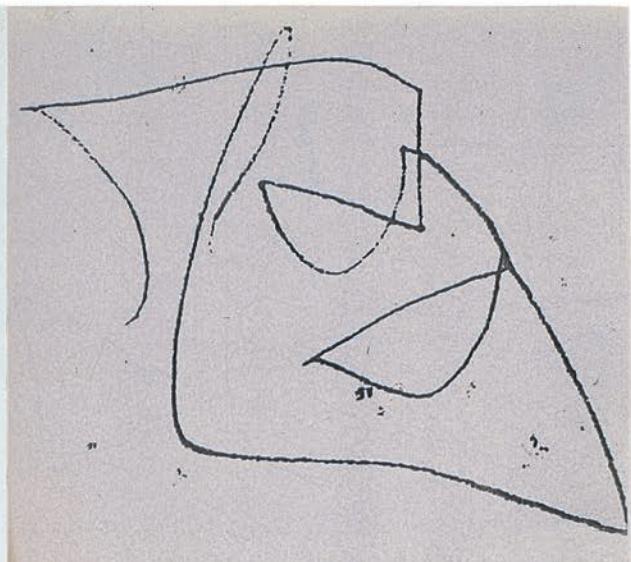
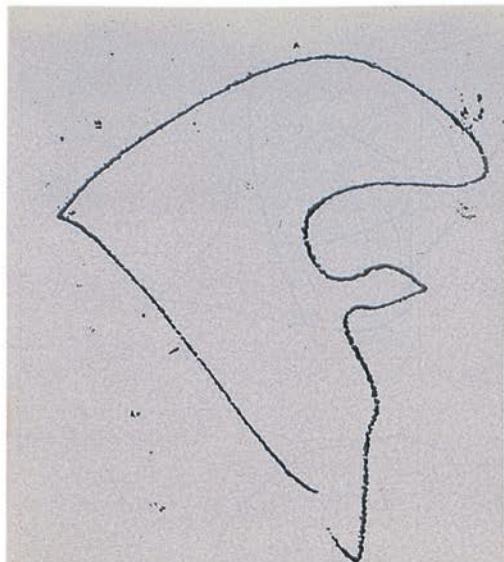
For both: Enthusiasm**YEAR OF PROJECT**
2008**PROFESSIONAL PROJECT BRIEF**
Design record sleeves
for a series of 12-inches
called Based On
Misunderstandings – with
a crafty feel and cheap
production**CLIENT**
Sonar Kollektiv Records**COLLABORATOR(S)**
Jutojo Partners Toby
Cornish and Johannes
Braun**TECHNOLOGY**
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 misunder-
standings') – 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 some-
times. 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**



• SOULPHICTION
GHANA WADADA (THE LOST MEN REMIX)

• EVA BE FEAT. PEGAH FERYDONI
SHE WALKS ALONE (MARCUS WORGULL REMIX)

1

SEEING



BASED ON MISUNDERSTANDINGS 1

Kai von Rabenau

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?

FAVOURITE FOOD THEN
Pasta with tuna

YOUR MOST VALUED
POSSESSION THEN
My Nikon camera

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.

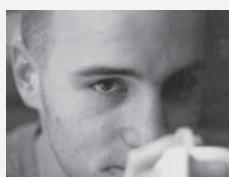
WHAT DO YOU DISLIKE ABOUT IT?
I would probably change the typography a little now, but on the whole, I still like it very much.

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.



Project Then

Kai von Rabenau (mono.graphie)

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



Ken Garland

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 SIMILARITIES
THEN AND NOW**
Monsters.**Project Then**

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

For both: An open mind

YEAR OF PROJECT
2009PROFESSIONAL PROJECT BRIEF
I set my own brief.
Wherever I go in the
world, I look out for fire
hydrants that excite meCLIENT
Self-initiatedTECHNOLOGY
PhotographyTIME 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 cameraDO 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 exploring

YEAR 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 Gleasowe, Pablo Lafuente, Charles Esche (Afterall Books)

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

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

TECHNOLOGY
Adobe InDesign, Photoshop

TYPEFACE

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

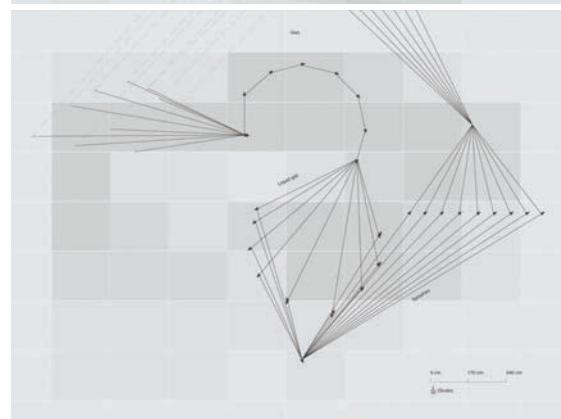
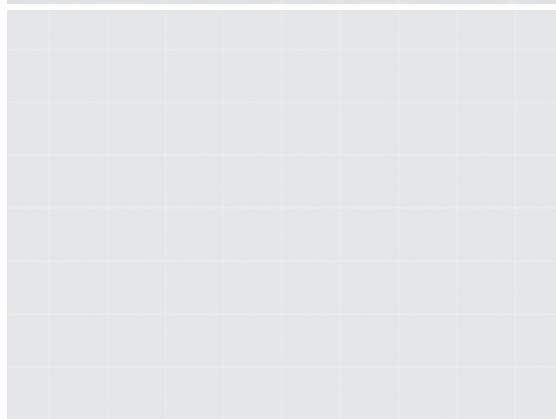
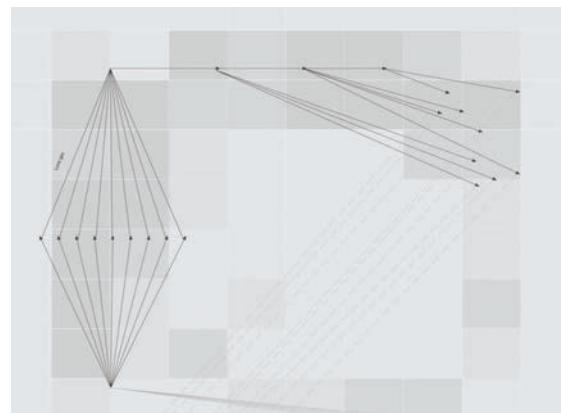
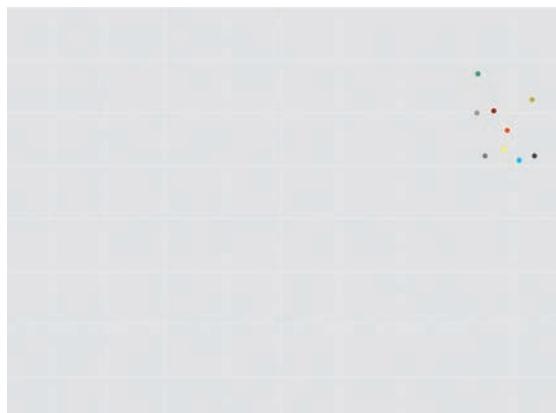
WHY DO YOU LIKE THIS PROJECT?
This was one of my favourite projects we produced in 2010 – the series seems to sum up our passion, love and interest in contemporary art. The research/history and our growing knowledge of this subject is what perhaps makes our studio somewhat specialist in this field. This 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 want 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.



Project Now



Duthie's naming of the parts (Publication)	Resume of narrative (Dictionary)	Technical Definition
Blow	Metaphor for the female genital.	Blow
Willy Wag	The rhythmic depression of the sexual desires and propensities.	Shrinking off
Great Pleasure	Thrusts for propagation directed to the Bedchamber.	The come on
Recovery	In a state of temporary excitement, usually from propensities they strive to escape through the conjugal valve, where it is known.	Stretches
Chastel	The Chastel has been given birth to its master. It consists the cutting, instead of the penis, which is born apparently to have control over the Stretches.	Regulation



Blow	The action's birth from the sexual excitement of the penes, as seen the master from above the Stretches.	Blow
Chastel	Constricts the pen in a tight	Blow
Chastel Machine	Metaphor for the male genital. The machine fails to release the master, 'told their pen' chastel.	Machine
Double Whoopee	The apertures sexual rectally, unbarred through the Chastel Whoopee.	Whoopee
Doublet	Some of the deepest penes, that last part of the pen are now attempting to achieve contact or union with this latter appearance.	Doublet
Masterpiece	Even as the Bedchamber goes and acquire in articulation the Bedchamber parts are being informed that the pen is up - it is then made	Masterpiece



Kristine Matthews

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)

FAVOURITE FOOD THEN

Pasta

YOUR MOST VALUED

POSSESSION THEN

My latest design project

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 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.



Project Then

Kristine Matthews (Studio Matthews)

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 Pisnanont was great in collecting lots of responses from the local community for the 'IDEA' wall.

FAVOURITE FOOD NOW
Pasta

YOUR MOST VALUED POSSESSION NOW
My children Finn and Nell

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

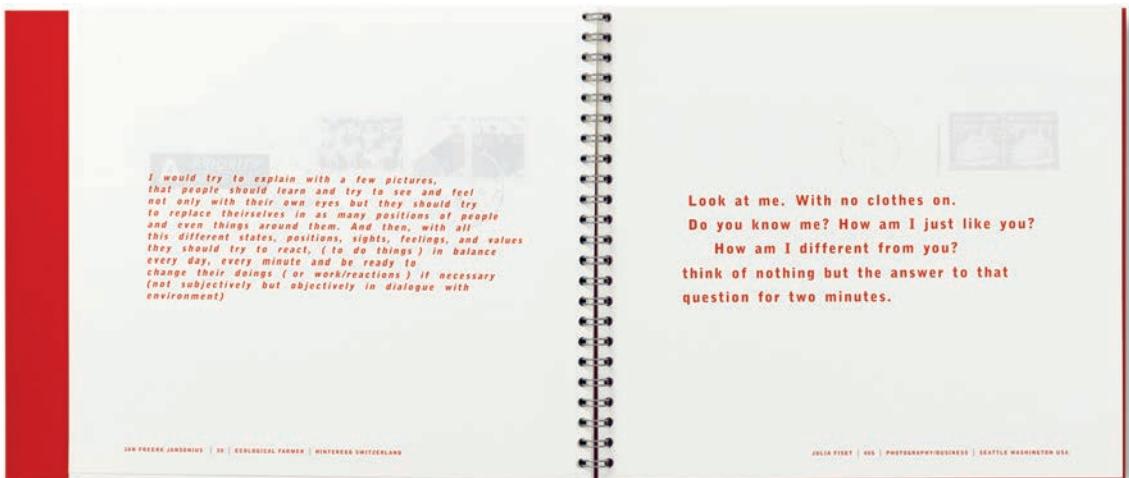
Positive: The client loved it and we got great feedback from the community at the opening. Who can resist having their ideas burned into wood?

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.



Project Now





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.

Lars Harmsen (MAGMA Brand Design)

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).

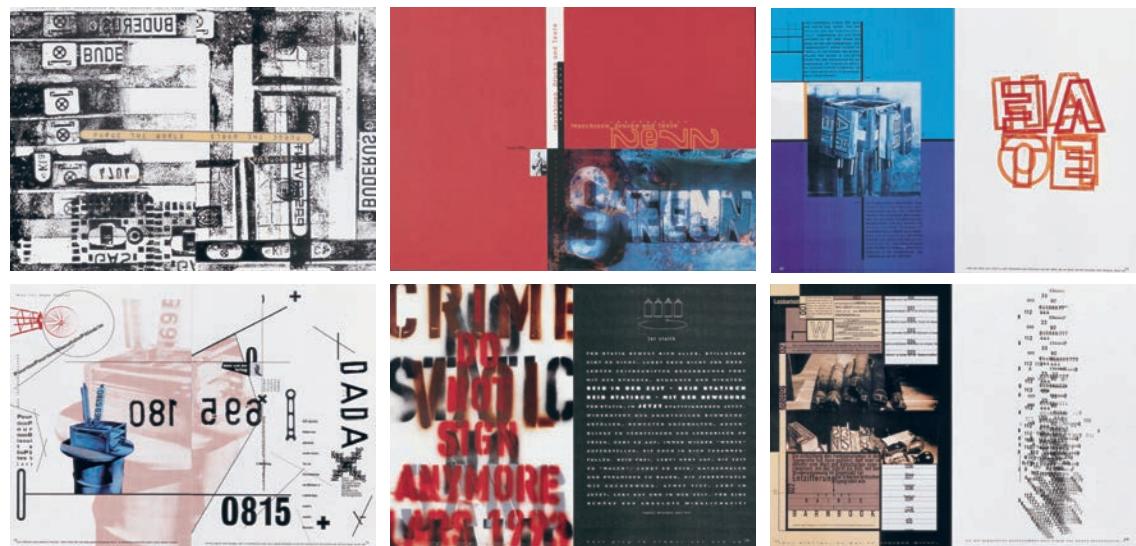
IS IT POSSIBLE TO TEACH DESIGN?
Design is about seeing and putting together, organizing. I encourage students to check all kinds of path. They have to discover the world and themselves. Nowadays a lot of students are imprisoned in a shelter of wealth. Everything seems to be accessible, easy, cool. I 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.

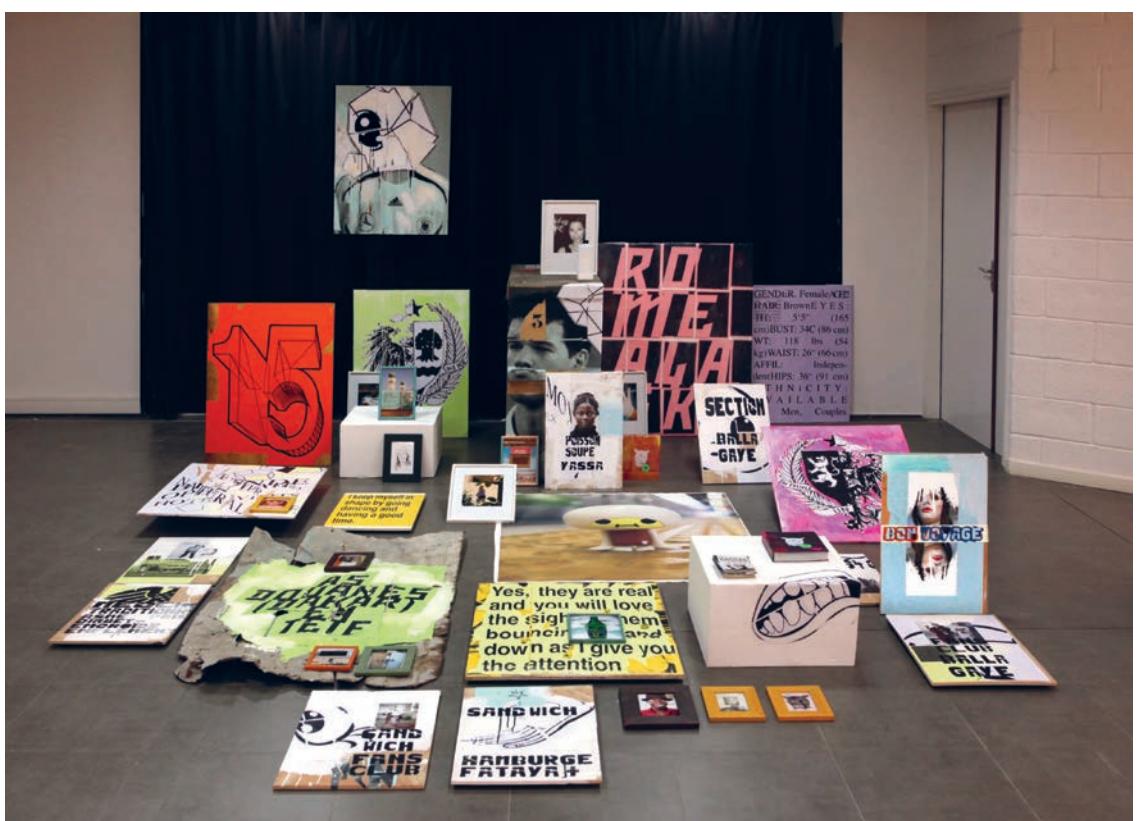
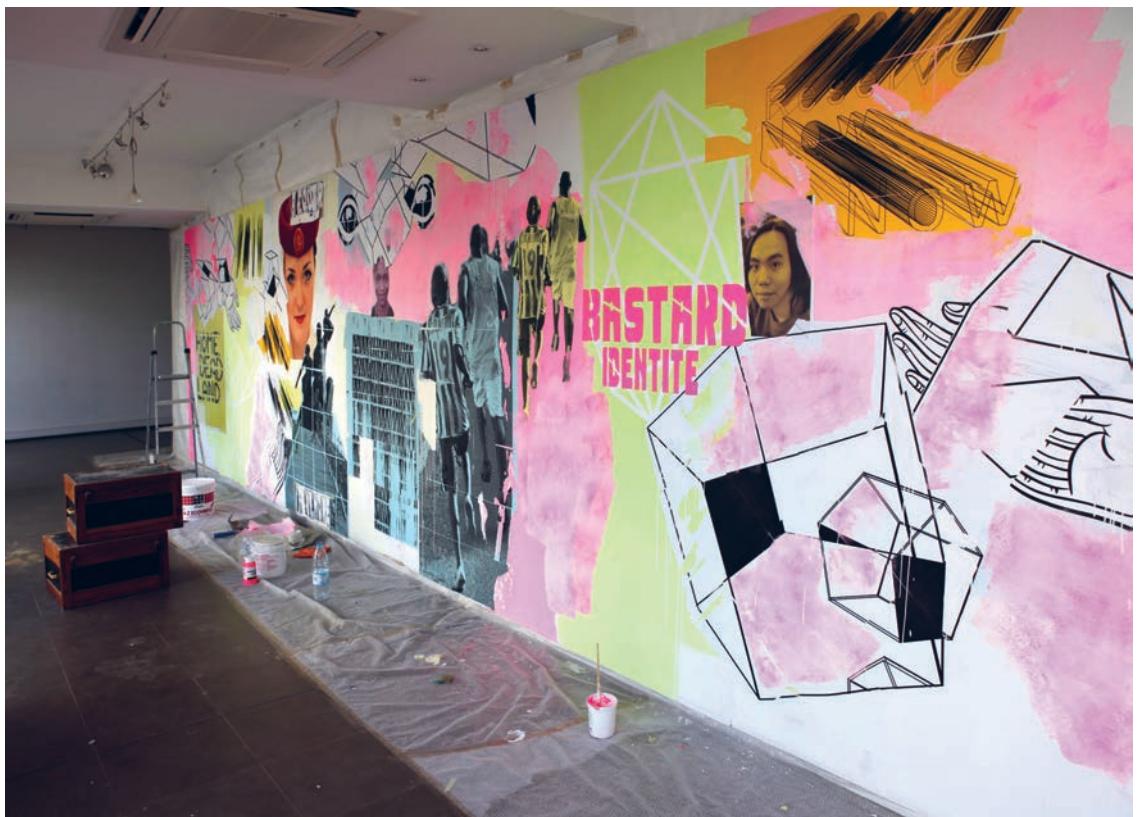
FAVOURITE FOOD NOW
Home-cooking and good restaurants. There is a great Lebanese restaurant here in Karlsruhe that I love to go to

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





Laurent Lacour

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 Südstraum, a region south of Leipzig (Germany).
 2: Photographic (visual) and contextual research on the development (history and heritage) of Südstraum 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 Südstraum 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
TafelspitzYOUR MOST VALUED
POSSESSION THEN

-



PROJECT SIMILARITIES
THEN AND NOW
The interdisciplinary approach and the depth of research.

Project Then

Laurent Lacour (Hauser Lacour)

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 inter-disciplinary 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)

**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 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.

Project Then

Liza Enebeis (Studio Dumbar)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

Curiosity + A sense of humour

YEAR OF PROJECT
2010

PROFESSIONAL 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 phase

TECHNOLOGY
Hand-drawings redrawn
in Illustrator

TIME SPENT
1 year

TYPEFACE
Univers

FAVOURITE FOOD NOW
Marmite

YOUR MOST VALUED
POSSESSION NOW
My books

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.

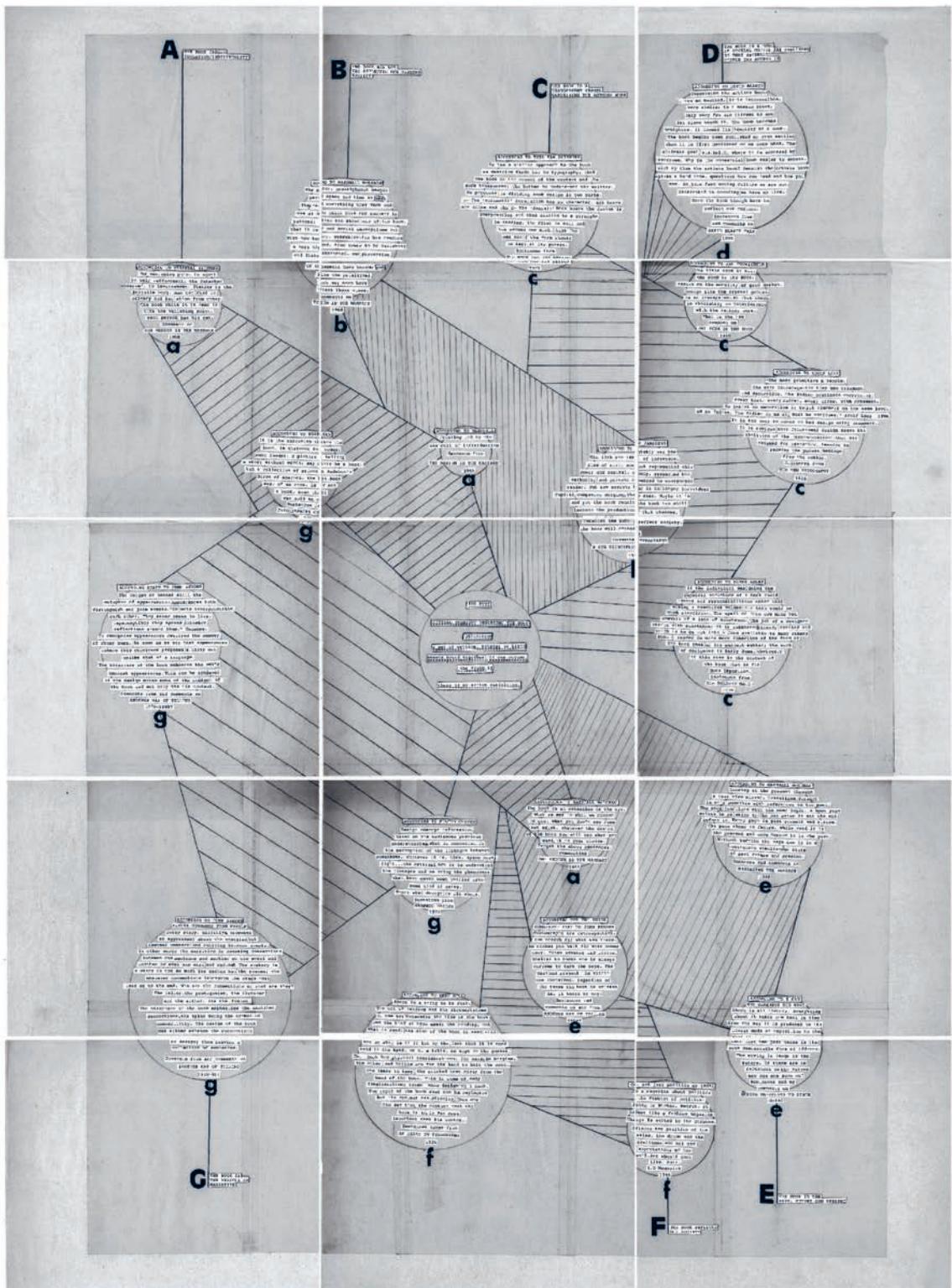
OUTCOMES
Everything is possible.

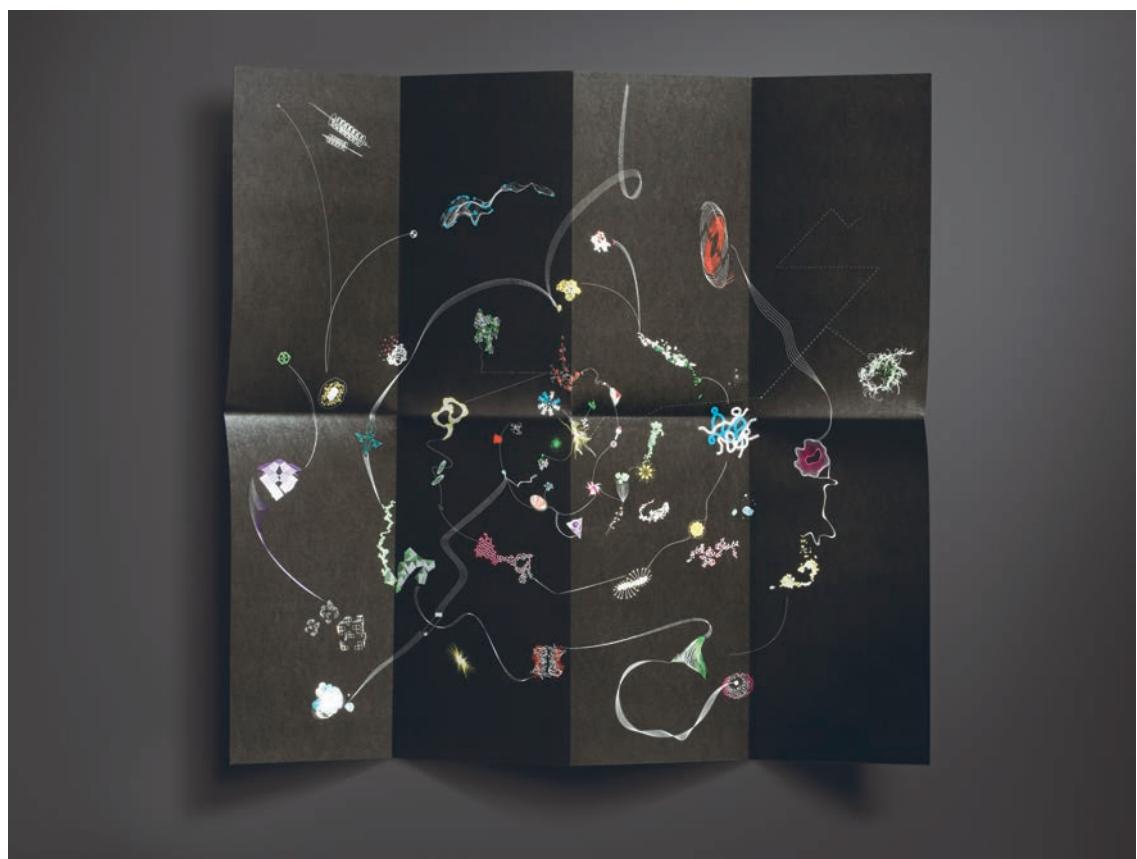
FEEDBACK
The project received a lot
of reactions as it was
not the usual approach for
a university identity.

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.

**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!

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

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.

Lucinda Newton-Dunn (space-to-think)

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.

FAVOURITE FOOD NOW
Japanese food of various kinds

YOUR MOST VALUED POSSESSION NOW
Same as then

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.

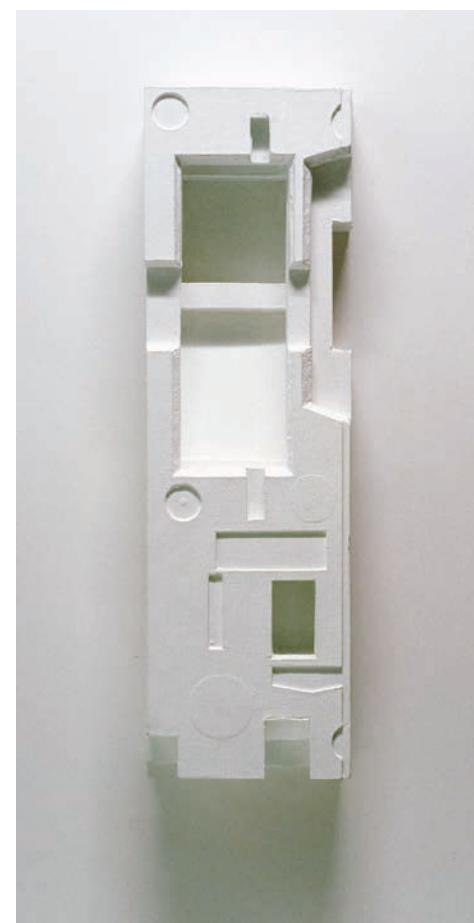
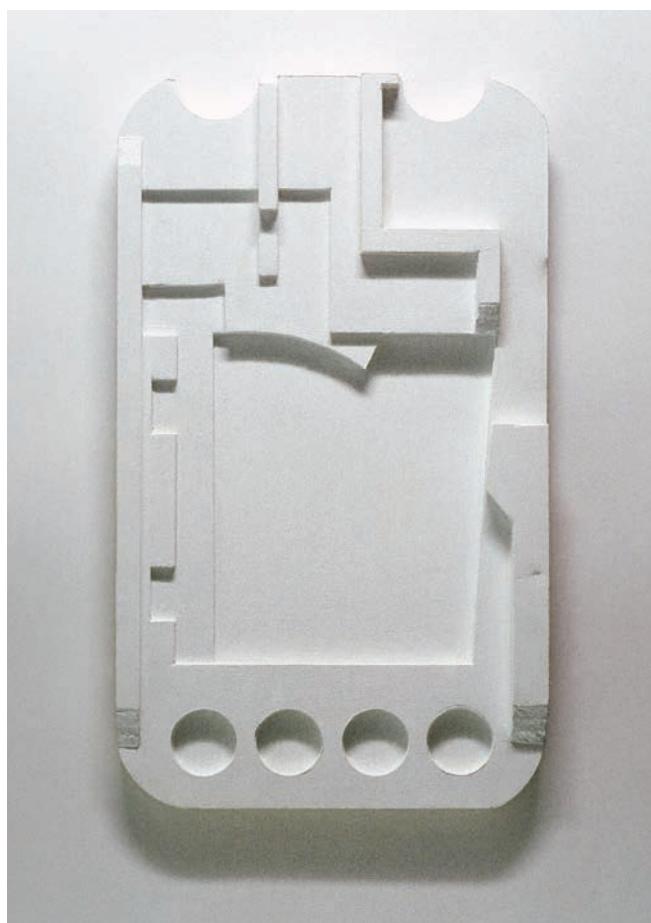
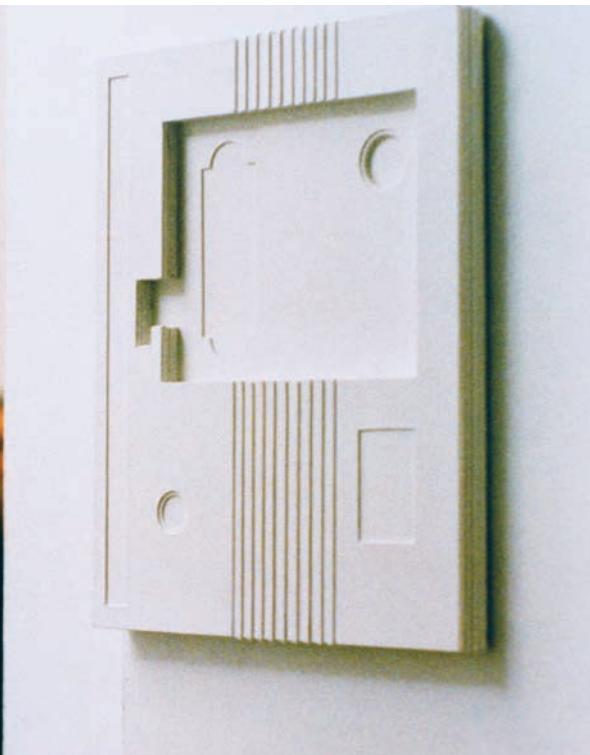
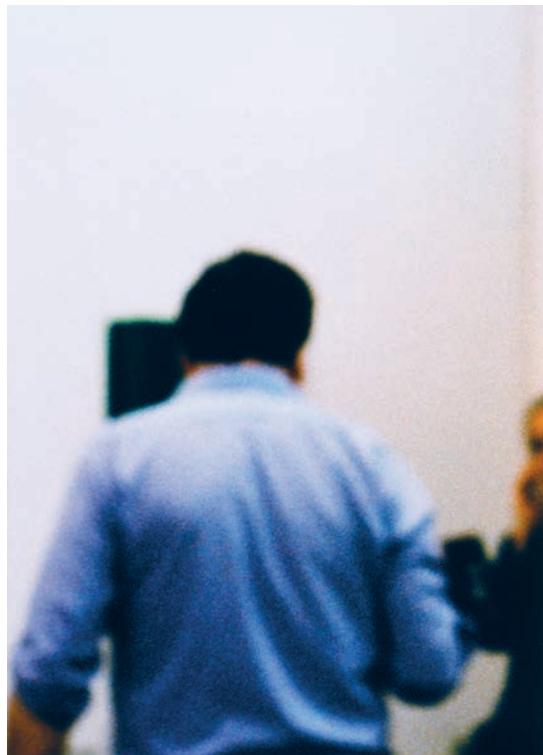
IS IT POSSIBLE TO TEACH DESIGN?

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.



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

Maki Suzuki (Åbäke)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

For both: Try everything**YEAR OF PROJECT**
2010**PROFESSIONAL PROJECT BRIEF**
Design a short text by
artist Eline McGeorge**CLIENT**
Hollybush Gardens
(gallery)**COLLABORATOR(S)**
Åbäke members**TECHNOLOGY**
Offset printing,
staple-binding**TIME SPENT**
3 weeks from idea
to production**TYPEFACE**
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'.

FAVOURITE FOOD NOW
Fish, still**YOUR MOST VALUED
POSSESSION NOW**
A copy of *Steal This Book*
by Abbie Hoffman**Project Now**

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.



INTRO SAFECURES	1	안전장치	40
ITS NAME & FUNCTIONS	1	제품명과 기능	41
W/ TO SET THE CLOCK	3	각부의 명칭과 취급방법	42
COOK COOKING RICE	3	시작/정지하는 법	44
INTRO	4	제작자와 판매처	45
TO COOK RICE (COOKING PRE-WASHED RICE)	4	제작자와 판매처	47
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52
S AND HINTS (How to Set Time to Cooking Rice)	14	판란판 사용방법(타이머 예약 취사)	53
EATING / REPLACEMENT PARTS	15	제작자와 판매처	55
W/ TO COOK TASTY RICE	16	인정인가 취사하는 요령	56
DOUBLE SHOOTING GUIDE	18	인정인가 취사하는 요령	57
Using the Lithium Battery	19	리튬 전지 교환에 대하여	58
ESPECIFICATIONS	20	제작자	58

安全注意事項	21	安全上の注意	59
機器の構成と使用方法	23	各部の名前と扱い方	61
物の調整方法	25	時計の合わせ方	63
電源の切	26	ごみの分別	64
電源の切	28	瓶の開き方	66
電源の切	31	ご飯の炊き方(無洗米の炊き方)	69
温度の測定と使用方法	32	通常の炊飯(やさしい保温)	70
温度保溫、休憩保溫	33	あつこか再加熱	71
測定	34	便利な使い方(タイマー予約炊飯)	72
物の使用方法(定时預約の煮飯)	35	お手入れと清掃用品	74
故障修理、電子零件交換	37	上部の取扱	75
機器の廃棄方法	38	故障かなと思ったときは	76
リチウム電池の交換	39	リチウム電池(交換について)	77
子役電池の交換	39	は 様	78

ZOJIRUSHI CORPORATION



W/ TO SET THE CLOCK	5	시작/정지하는 법	45
COOK COOKING RICE	6	제작자와 판매처	47
W/ TO COOK RICE (COOKING PRE-WASHED RICE)	7	제작자와 판매처	48
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52
S AND HINTS (How to Set Time to Cooking Rice)	14	판란판 사용방법(타이머 예약 취사)	53
EATING / REPLACEMENT PARTS	15	제작자와 판매처	55
W/ TO COOK TASTY RICE	17	인정인가 취사하는 요령	56
DOUBLE SHOOTING GUIDE	18	인정인가 취사하는 요령	57
Using the Lithium Battery	19	리튬 전지 교환에 대하여	58
ESPECIFICATIONS	20	제작자	58

安全注意事項	5	安全上の注意	59
機器の構成と使用方法	6	各部の名前と扱い方	61
物の調整方法	7	時計の合わせ方	63
電源の切	8	ごみの分別	64
電源の切	10	瓶の開き方	66
電源の切	13	ご飯の炊き方(無洗米の炊き方)	69
温度の測定と使用方法	14	通常の炊飯(やさしい保温)	70
温度保溫、休憩保溫	15	あつこか再加熱	71
測定	16	便利な使い方(タイマー予約炊飯)	72
物の使用方法(定时預約の煮飯)	17	お手入れと清掃用品	74
故障修理、電子零件交換	18	上部の取扱	75
機器の廃棄方法	19	故障かなと思ったときは	76
リチウム電池の交換	20	リチウム電池(交換について)	77

Läs hela bruksanvisningen för användning.

AVCHD

DIGITAL
VIDEORECORDER

HDMI

Panasonic

SD

VIERA

LEICA

W/ TO SET THE CLOCK	5	시작/정지하는 법	45
COOK COOKING RICE	6	제작자와 판매처	47
W/ TO COOK RICE (COOKING PRE-WASHED RICE)	7	제작자와 판매처	48
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52
S AND HINTS (How to Set Time to Cooking Rice)	14	판란판 사용방법(타이머 예약 취사)	53
EATING / REPLACEMENT PARTS	15	제작자와 판매처	55
W/ TO COOK TASTY RICE	17	인정인가 취사하는 요령	56
DOUBLE SHOOTING GUIDE	18	인정인가 취사하는 요령	57
Using the Lithium Battery	19	리튬 전지 교환에 대하여	58
ESPECIFICATIONS	20	제작자	58

Läs hela bruksanvisningen för användning.

AVCHD

DIGITAL
VIDEORECORDER

HDMI

Panasonic

SD

VIERA

LEICA

W/ TO SET THE CLOCK	5	시작/정지하는 법	45
COOK COOKING RICE	6	제작자와 판매처	47
W/ TO COOK RICE (COOKING PRE-WASHED RICE)	7	제작자와 판매처	48
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52
S AND HINTS (How to Set Time to Cooking Rice)	14	판란판 사용방법(타이머 예약 취사)	53
EATING / REPLACEMENT PARTS	15	제작자와 판매처	55
W/ TO COOK TASTY RICE	17	인정인가 취사하는 요령	56
DOUBLE SHOOTING GUIDE	18	인정인가 취사하는 요령	57
Using the Lithium Battery	19	리튬 전지 교환에 대하여	58
ESPECIFICATIONS	20	제작자	58

Läs hela bruksanvisningen för användning.

AVCHD

DIGITAL
VIDEORECORDER

HDMI

Panasonic

SD

VIERA

LEICA

W/ TO SET THE CLOCK	5	시작/정지하는 법	45
COOK COOKING RICE	6	제작자와 판매처	47
W/ TO COOK RICE (COOKING PRE-WASHED RICE)	7	제작자와 판매처	48
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52
S AND HINTS (How to Set Time to Cooking Rice)	14	판란판 사용방법(타이머 예약 취사)	53
EATING / REPLACEMENT PARTS	15	제작자와 판매처	55
W/ TO COOK TASTY RICE	17	인정인가 취사하는 요령	56
DOUBLE SHOOTING GUIDE	18	인정인가 취사하는 요령	57
Using the Lithium Battery	19	리튬 전지 교환에 대하여	58
ESPECIFICATIONS	20	제작자	58

Läs hela bruksanvisningen för användning.

AVCHD

DIGITAL
VIDEORECORDER

HDMI

Panasonic

SD

VIERA

LEICA

W/ TO SET THE CLOCK	5	시작/정지하는 법	45
COOK COOKING RICE	6	제작자와 판매처	47
W/ TO COOK RICE (COOKING PRE-WASHED RICE)	7	제작자와 판매처	48
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52
S AND HINTS (How to Set Time to Cooking Rice)	14	판란판 사용방법(타이머 예약 취사)	53
EATING / REPLACEMENT PARTS	15	제작자와 판매처	55
W/ TO COOK TASTY RICE	17	인정인가 취사하는 요령	56
DOUBLE SHOOTING GUIDE	18	인정인가 취사하는 요령	57
Using the Lithium Battery	19	리튬 전지 교환에 대하여	58
ESPECIFICATIONS	20	제작자	58

Läs hela bruksanvisningen för användning.

AVCHD

DIGITAL
VIDEORECORDER

HDMI

Panasonic

SD

VIERA

LEICA

W/ TO SET THE CLOCK	5	시작/정지하는 법	45
COOK COOKING RICE	6	제작자와 판매처	47
W/ TO COOK RICE (COOKING PRE-WASHED RICE)	7	제작자와 판매처	48
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52
S AND HINTS (How to Set Time to Cooking Rice)	14	판란판 사용방법(타이머 예약 취사)	53
EATING / REPLACEMENT PARTS	15	제작자와 판매처	55
W/ TO COOK TASTY RICE	17	인정인가 취사하는 요령	56
DOUBLE SHOOTING GUIDE	18	인정인가 취사하는 요령	57
Using the Lithium Battery	19	리튬 전지 교환에 대하여	58
ESPECIFICATIONS	20	제작자	58

Läs hela bruksanvisningen för användning.

AVCHD

DIGITAL
VIDEORECORDER

HDMI

Panasonic

SD

VIERA

LEICA

W/ TO SET THE CLOCK	5	시작/정지하는 법	45
COOK COOKING RICE	6	제작자와 판매처	47
W/ TO COOK RICE (COOKING PRE-WASHED RICE)	7	제작자와 판매처	48
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52
S AND HINTS (How to Set Time to Cooking Rice)	14	판란판 사용방법(타이머 예약 취사)	53
EATING / REPLACEMENT PARTS	15	제작자와 판매처	55
W/ TO COOK TASTY RICE	17	인정인가 취사하는 요령	56
DOUBLE SHOOTING GUIDE	18	인정인가 취사하는 요령	57
Using the Lithium Battery	19	리튬 전지 교환에 대하여	58
ESPECIFICATIONS	20	제작자	58

Läs hela bruksanvisningen för användning.

AVCHD

DIGITAL
VIDEORECORDER

HDMI

Panasonic

SD

VIERA

LEICA

W/ TO SET THE CLOCK	5	시작/정지하는 법	45
COOK COOKING RICE	6	제작자와 판매처	47
W/ TO COOK RICE (COOKING PRE-WASHED RICE)	7	제작자와 판매처	48
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52
S AND HINTS (How to Set Time to Cooking Rice)	14	판란판 사용방법(타이머 예약 취사)	53
EATING / REPLACEMENT PARTS	15	제작자와 판매처	55
W/ TO COOK TASTY RICE	17	인정인가 취사하는 요령	56
DOUBLE SHOOTING GUIDE	18	인정인가 취사하는 요령	57
Using the Lithium Battery	19	리튬 전지 교환에 대하여	58
ESPECIFICATIONS	20	제작자	58

Läs hela bruksanvisningen för användning.

AVCHD

DIGITAL
VIDEORECORDER

HDMI

Panasonic

SD

VIERA

LEICA

W/ TO SET THE CLOCK	5	시작/정지하는 법	45
COOK COOKING RICE	6	제작자와 판매처	47
W/ TO COOK RICE (COOKING PRE-WASHED RICE)	7	제작자와 판매처	48
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52
S AND HINTS (How to Set Time to Cooking Rice)	14	판란판 사용방법(타이머 예약 취사)	53
EATING / REPLACEMENT PARTS	15	제작자와 판매처	55
W/ TO COOK TASTY RICE	17	인정인가 취사하는 요령	56
DOUBLE SHOOTING GUIDE	18	인정인가 취사하는 요령	57
Using the Lithium Battery	19	리튬 전지 교환에 대하여	58
ESPECIFICATIONS	20	제작자	58

Läs hela bruksanvisningen för användning.

AVCHD

DIGITAL
VIDEORECORDER

HDMI

Panasonic

SD

VIERA

LEICA

W/ TO SET THE CLOCK	5	시작/정지하는 법	45
COOK COOKING RICE	6	제작자와 판매처	47
W/ TO COOK RICE (COOKING PRE-WASHED RICE)	7	제작자와 판매처	48
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52
S AND HINTS (How to Set Time to Cooking Rice)	14	판란판 사용방법(타이머 예약 취사)	53
EATING / REPLACEMENT PARTS	15	제작자와 판매처	55
W/ TO COOK TASTY RICE	17	인정인가 취사하는 요령	56
DOUBLE SHOOTING GUIDE	18	인정인가 취사하는 요령	57
Using the Lithium Battery	19	리튬 전지 교환에 대하여	58
ESPECIFICATIONS	20	제작자	58

Läs hela bruksanvisningen för användning.

AVCHD

DIGITAL
VIDEORECORDER

HDMI

Panasonic

SD

VIERA

LEICA

W/ TO SET THE CLOCK	5	시작/정지하는 법	45
COOK COOKING RICE	6	제작자와 판매처	47
W/ TO COOK RICE (COOKING PRE-WASHED RICE)	7	제작자와 판매처	48
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52
S AND HINTS (How to Set Time to Cooking Rice)	14	판란판 사용방법(타이머 예약 취사)	53
EATING / REPLACEMENT PARTS	15	제작자와 판매처	55
W/ TO COOK TASTY RICE	17	인정인가 취사하는 요령	56
DOUBLE SHOOTING GUIDE	18	인정인가 취사하는 요령	57
Using the Lithium Battery	19	리튬 전지 교환에 대하여	58
ESPECIFICATIONS	20	제작자	58

Läs hela bruksanvisningen för användning.

AVCHD

DIGITAL
VIDEORECORDER

HDMI

Panasonic

SD

VIERA

LEICA

W/ TO SET THE CLOCK	5	시작/정지하는 법	45
COOK COOKING RICE	6	제작자와 판매처	47
W/ TO COOK RICE (COOKING PRE-WASHED RICE)	7	제작자와 판매처	48
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52
S AND HINTS (How to Set Time to Cooking Rice)	14	판란판 사용방법(타이머 예약 취사)	53
EATING / REPLACEMENT PARTS	15	제작자와 판매처	55
W/ TO COOK TASTY RICE	17	인정인가 취사하는 요령	56
DOUBLE SHOOTING GUIDE	18	인정인가 취사하는 요령	57
Using the Lithium Battery	19	리튬 전지 교환에 대하여	58
ESPECIFICATIONS	20	제작자	58

Läs hela bruksanvisningen för användning.

AVCHD

DIGITAL
VIDEORECORDER

HDMI

Panasonic

SD

VIERA

LEICA

W/ TO SET THE CLOCK	5	시작/정지하는 법	45
COOK COOKING RICE	6	제작자와 판매처	47
W/ TO COOK RICE (COOKING PRE-WASHED RICE)	7	제작자와 판매처	48
EP WARM / TIPS AND HINTS	8	청소방법	50
Regular Keep Warm Extended Keep Warm	12	보온/란지판 청소방법	51
W/ TO COOK RICE (COOKING RICE)	13	제거법	52

Marc van der Heijde

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/studioudumbar>

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

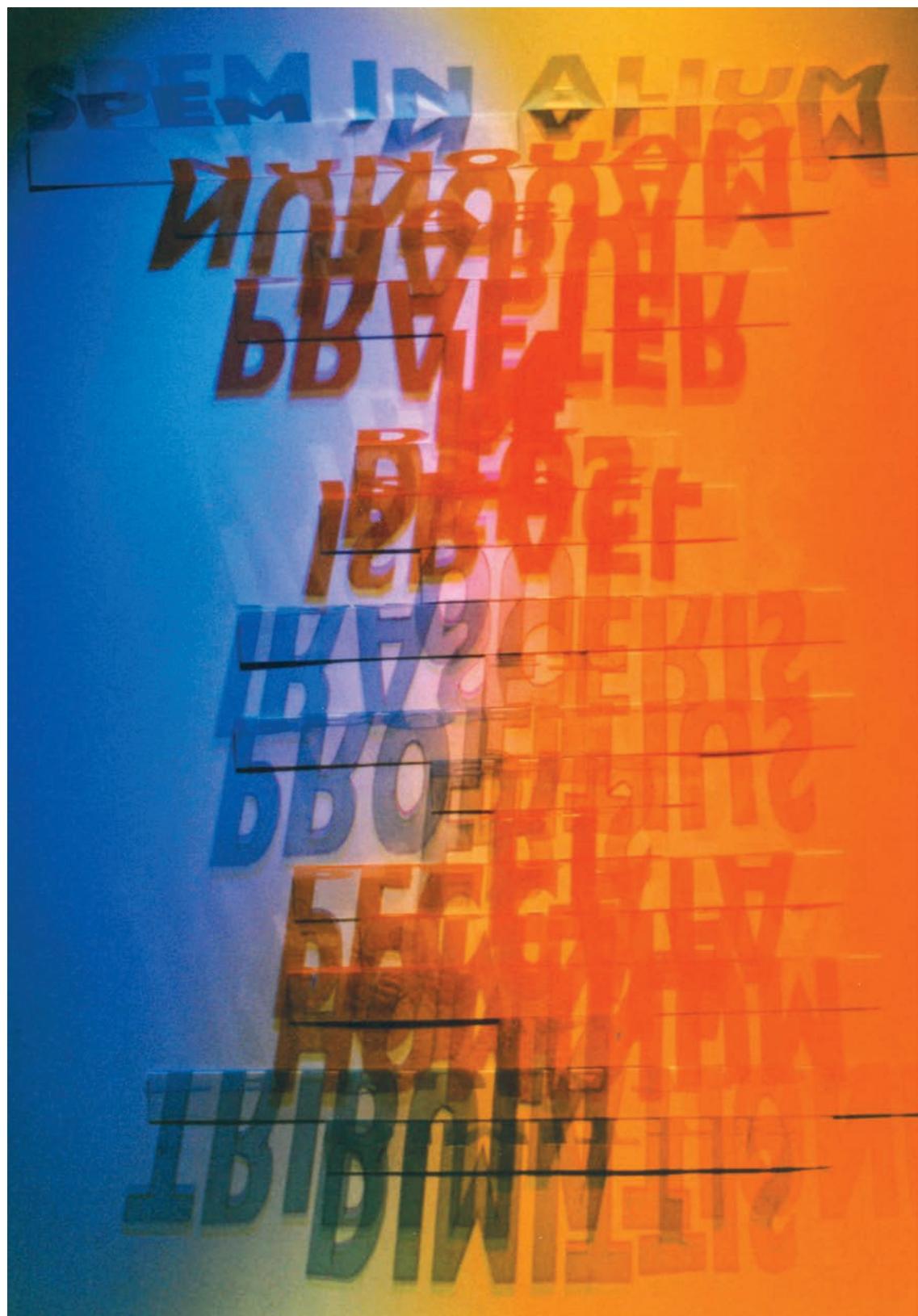
This project gave me a chance to work with Paul van der Laan, a Dutch type designer educated at the Royal Academy in The Hague. The original typeface, Franklin Gothic, was adapted for the purpose of opening up letterforms, and the resultant NKK Gothic font was designed in three different weights. Great 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





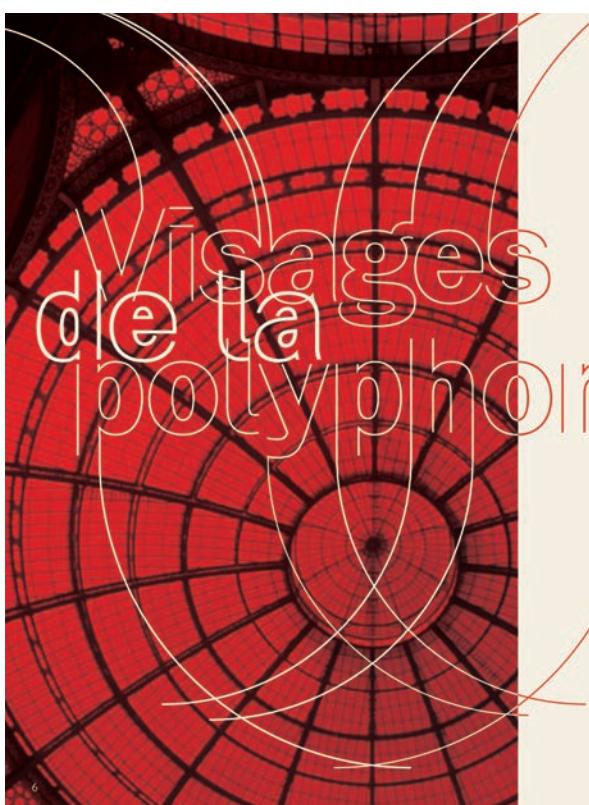
William Byrd 1540-1623 — Responses uit *The Great Service*
 David Lang 1957 — *Again* (after Ecclesiastes)
 William Byrd 1540-1623 — Psalm
 Howard Skempton 1947 — *Rise up, my love* 2003
 William Byrd 1540-1623 — *Te Deum*
 Jack Body 1943 — *Five Lullabies* 1988
 William Byrd 1540-1623 — *Magnificat*
 Gavin Bryars 1943 — *And so ended Kan'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 1605 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 sindsdien een snelle gegetoerd 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 internationale 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.

15



Willem Ceuleers 1964 — *Twee Madrigalen* op teksten van Francesco Petrarca
 Raymond Schroyens 1933 — *Door de nevel 'n van de avond*
 Saskia Macris 1964 — *Soleil, cœur du monde*
 Mateus de Perusio 2e helft 14e eeuw-15de 1488 — *Puisque la mort*
 Jacobus Clemens non Papa 1500-1555/56 — *Qui consolabatur*
 Pieter Maessens ca. 1505-1555 — *Venant de Lyon, Tota pulchra es*
 Bertrandus Vaqueras ca. 1450-1507 — *Agnus Dei uit de Missa 'Baysies Moy'*
 Thomas Ashewell ca. 1468-na 1513 — *Agnus Dei uit de Missa 'Ave Maria'*
 Michelangelo Rossi 1605-1656 — *O Miserere d'amante*
 Matheus de Sancte Johanne fl. ca. 1380, Avignon — *Science na nul annem*

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 hoogtepunten 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 Maessens en Clemens non Papa meegezogen 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 era. Zowel Ceuleers als Macris laten zich in hun koorwerken inspireren door de vocale polyfonie van de zestiende eeuw. Dit programma is hiermee een kolfje 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 SIMILARITIES
THEN AND NOW
Appropriating the
discipline of drawing for
a particular purpose.

Project Then

Margaret Calvert

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



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.

Project Now





Margaret Calvert '08

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 NOW**

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

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), 6x4.5 cm
(Hasselblad), the usual
Mac software: Adobe
Photoshop, Adobe
Illustrator...

TIME SPENT
2 years

TYPEFACE
FF DIN

FAVOURITE FOOD NOW
Pasta and good wine

YOUR MOST VALUED
POSSESSION NOW
My flat

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).

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.



Project Now



SAMMLUNG MODERNE KUNST KUNST IN DER PINAKOTHEK DER MODERNE EIN JAHR



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.

Martin Lorenz (TwoPoints.Net)

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 kindsYOUR 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

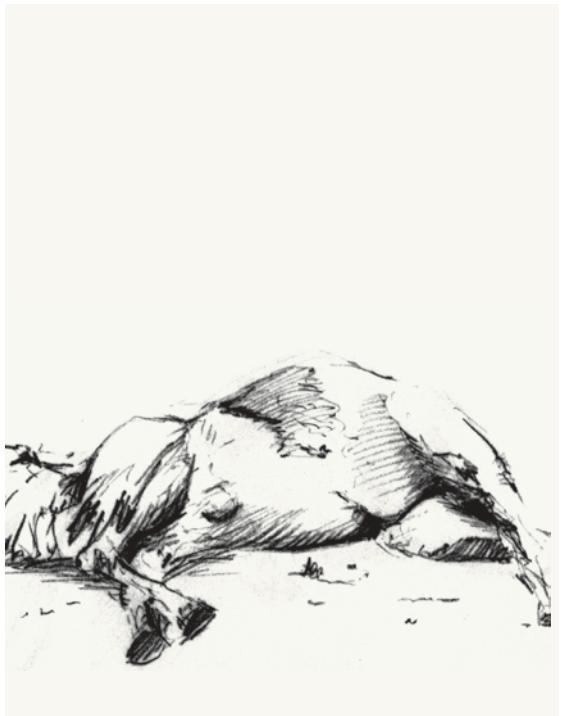
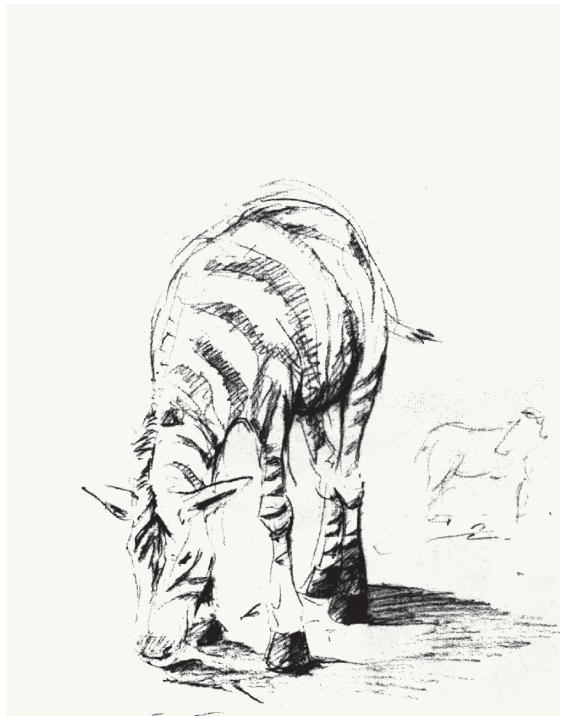
'The work from Two Points for our Helsinki Design Lab visual identity captures the spirit of our endeavour: it's systematic, nimble, and founded in really sharp thinking about the various mediums that the identity needs to suit. In this way, the visual identity of our Helsinki Design Lab is similar to 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.)

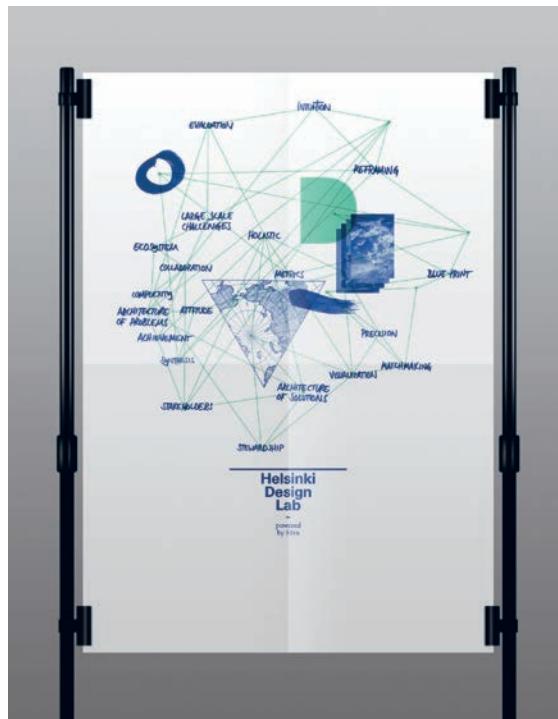
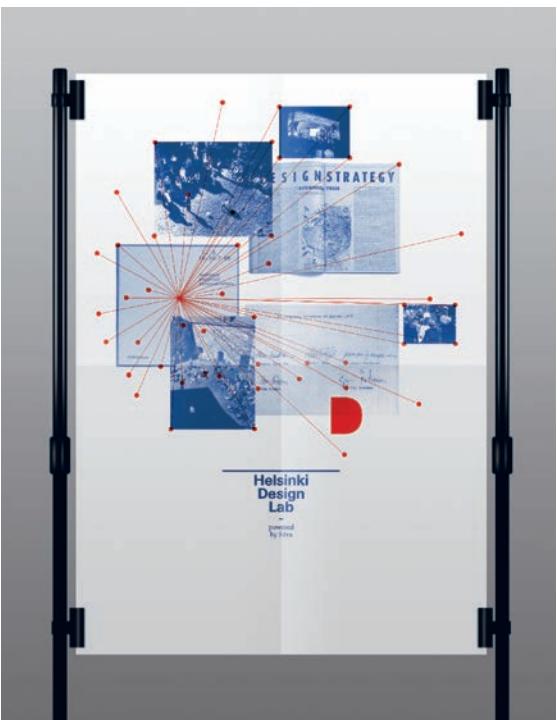
DO YOU TEACH?
I am co-director of the Postgraduate Degree of Applied Typography at the private design school ELISAVA in Barcelona (Spain). I teach mostly flexible visual systems.

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





Matthias Görlich

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

FAVOURITE FOOD THEN
Whatever was available
within a limited budget

YOUR MOST VALUED
POSSESSION THEN
–

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.



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 Nicolaus 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.

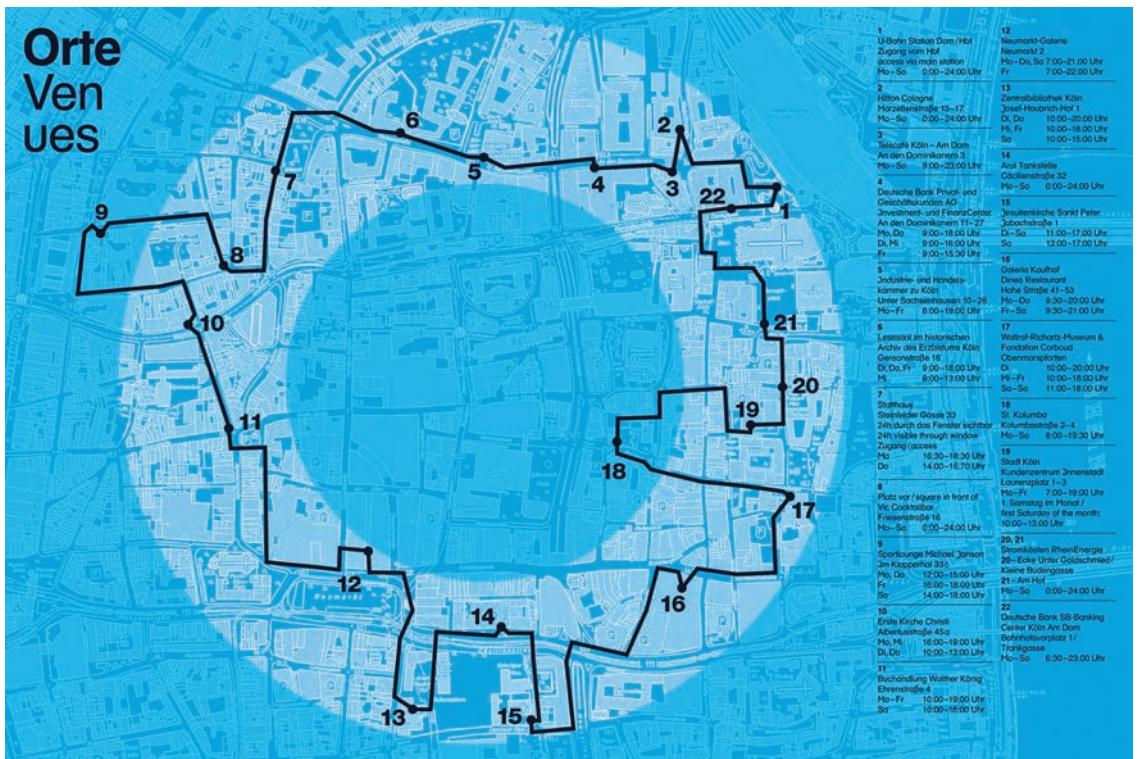
FAVOURITE FOOD NOW
Whatever is available

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

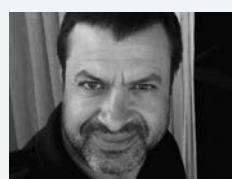
PROJECT SIMILARITIES
THEN AND NOW
Simplicity.

Michael Georgiou (G Design Studio)

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**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.**Project Now**



THIS IS AN E48 SIZE POSTER

A-8000		B-8000		C-8000	
A8	800 + 1200	80	1000 + 1500	80	4000 European countries
A1	500 + 800	80	700 + 1000	80	ALBANIA
A2	200 + 300	80	300 + 500	80	ARMENIA
A3	200 + 300	80	300 + 500	80	AUSTRALIA
A4	140 + 210	70	170 + 250	70	BAKU
A5	70 + 100	60	80 + 120	60	BELARUS
A6	70 + 100	60	80 + 120	60	BOSNIA & HERZEGOVINA
A7	27 + 52	50	30 + 60	50	CROATIA
A8	27 + 52	50	30 + 60	50	CZECH REPUBLIC
A9	27 + 52	50	30 + 60	50	ESTONIA
A10	27 + 52	50	30 + 60	50	FINLAND
A11	27 + 52	50	30 + 60	50	FRANCE
A12	27 + 52	50	30 + 60	50	GERMANY
A13	27 + 52	50	30 + 60	50	HUNGARY
A14	27 + 52	50	30 + 60	50	ICELAND
A15	27 + 52	50	30 + 60	50	ITALY
A16	27 + 52	50	30 + 60	50	LATVIA
A17	27 + 52	50	30 + 60	50	LITHUANIA
A18	27 + 52	50	30 + 60	50	MALTA
A19	27 + 52	50	30 + 60	50	MOLDOVA
A20	27 + 52	50	30 + 60	50	MONTENEGRO
A21	27 + 52	50	30 + 60	50	NORWAY
A22	27 + 52	50	30 + 60	50	PORTUGAL
A23	27 + 52	50	30 + 60	50	RUSSIA
A24	27 + 52	50	30 + 60	50	SERBIA
A25	27 + 52	50	30 + 60	50	SLOVAKIA
A26	27 + 52	50	30 + 60	50	SLOVENIA
A27	27 + 52	50	30 + 60	50	SWEDEN
A28	27 + 52	50	30 + 60	50	TURKEY
A29	27 + 52	50	30 + 60	50	UNITED KINGDOM

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

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.

FAVOURITE FOOD THEN
Indonesian (my mother comes from Indonesia)

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



Project Then

Nikki Gonnissen (Thonik)

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.

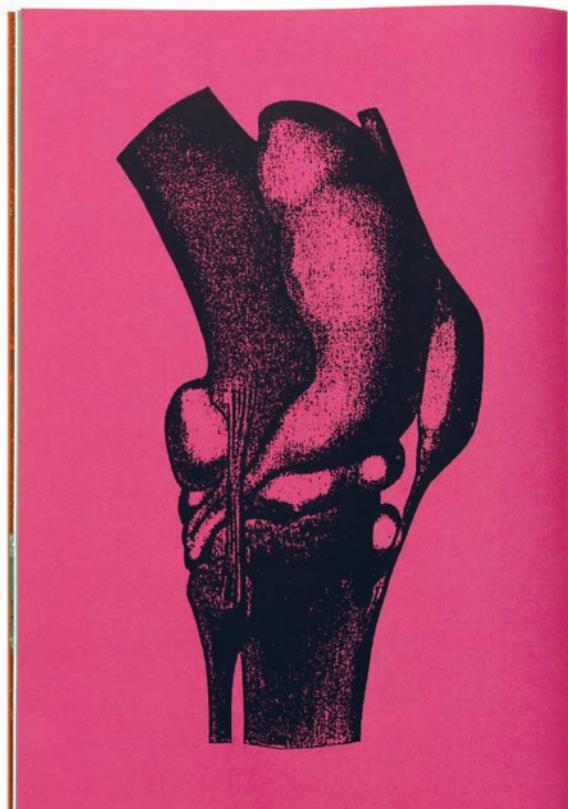
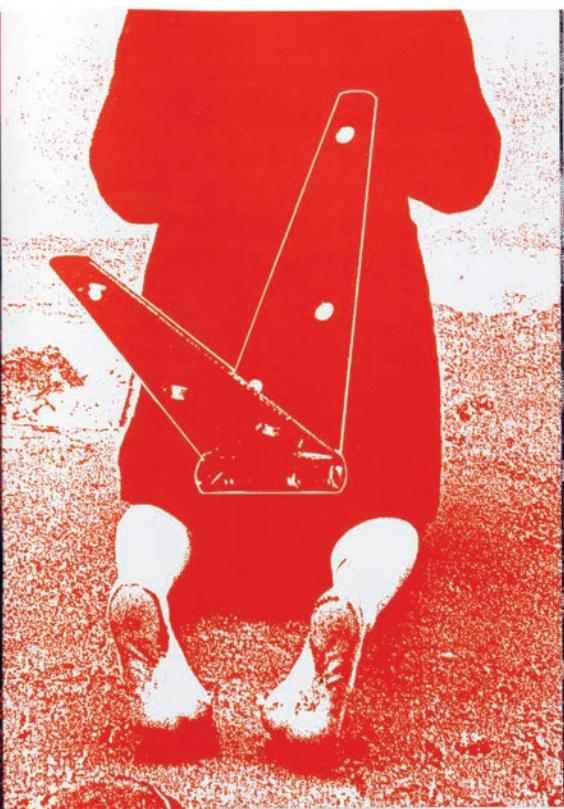
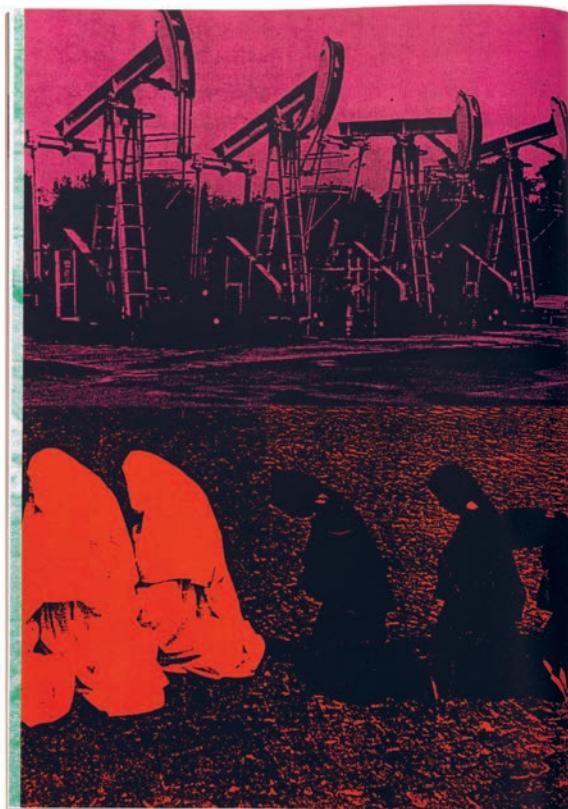
FAVOURITE FOOD NOW
Indonesian, Japanese, French

YOUR MOST VALUED POSSESSION NOW
Family, books, shields, ceremonial outfits, bis poles from the Asmat

**Project Now**

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.



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



Oliver Klimpel

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 neoclassical 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.

Oliver Klimpel (Büro International)

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



Project Now

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).

HGB

DETLEFF ULRICH

EICH FOTOGRAFIE
PROF. TIMM RAUTERT
RAUM 2.10. 2.06
WESTFLÜGEL

Menschenseins besteht nicht
aus dem, was er will; er will wissen, wofür er
er Großquisitor-/Dostojewski

HAUPTRAUM
07.01.97 - 24.01.97
ERÖFFNUNG 07.01.97
18.00 UHR

Willy-Brandt-Haus Leipzig

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

apply now to **start in October**

For further information call + 44 (0)20 7514 7022,
e-mail: info@csm.linst.ac.uk or visit:
www.csm.linst.ac.uk

THE LONDON
INSTITUTE CENTRAL SAINT MARTINS
COLLEGE OF ART AND DESIGN CAMBERWELL
COLLEGE OF ARTS CHELSEA COLLEGE OF
ART AND DESIGN LONDON COLLEGE OF FASHION
LONDON COLLEGE OF PRINTING

Paul Barnes

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 Dijck, 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

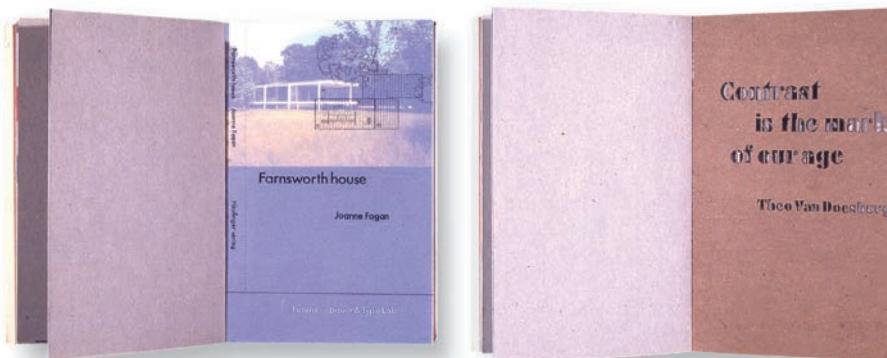
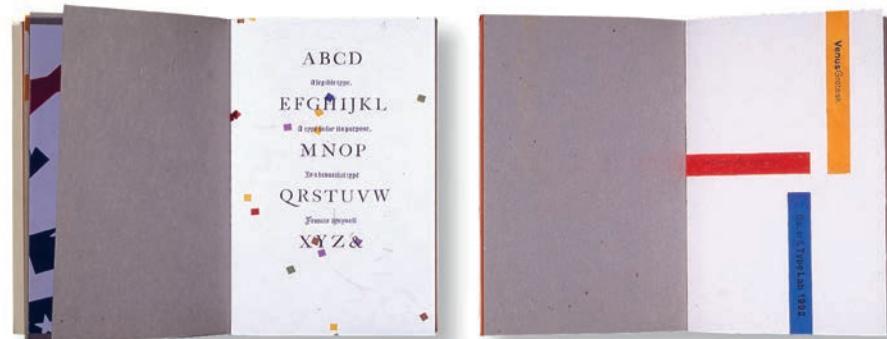
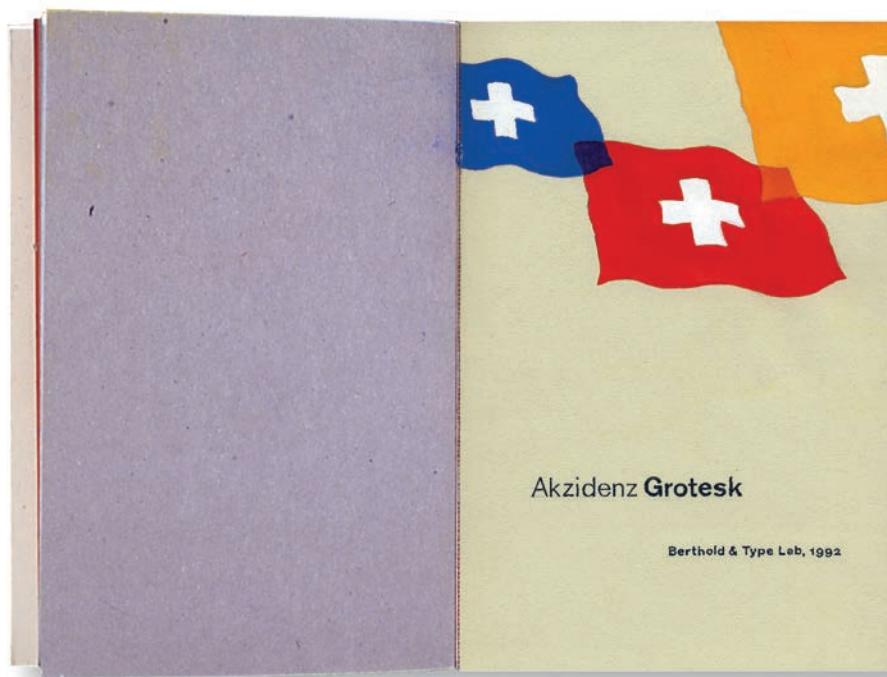
Both have their roots in the handmade and the past and how the past can inform the future.

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.**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.**FAVOURITE FOOD NOW**
Sushi and home-
made bread**YOUR MOST VALUED
POSSESSION NOW**
–

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

16 STYLES

8 REGULAR, 8 ITALICS

FEATURES

PROPORTIONAL, OLD-STYLE FIGURES

PROPORTIONAL LINING FIGURES

SMALL CAPS

FRACTION

DISCRETIONARY LIGATURES

First designed in 1997 for a logotype, Dala Floda eventually became the headline typeface for the art magazine *frize* 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
Autobiographical
Photojournalism
Grindavíkurbær
Decompensates
Setzmaschinen

DALA FLODA ROMAN, 60 PT

DALA FLODA ROMAN NO. 2, 60 PT

DALA FLODA MEDIUM, 60 PT

DALA FLODA BOLD, 60 PT

DALA FLODA BLACK, 60 PT

DALA FLODA FAT, 60 PT

Officiation
KVITSØY
Distinctive
Contributes
ANTIQUE
Bichromatic

DALA FLODA ROMAN, 100 PT | [ALTERNATE, DISCRETIONARY OR LIGATURE]

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 35 mm camera, Photoshop

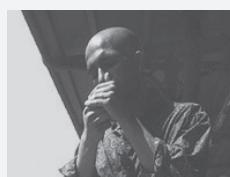
TIME SPENT
2–3 weeks

TYPEFACE
Agenda

FAVOURITE FOOD THEN
Taco Bell bean burritos

YOUR MOST VALUED
POSSESSION THEN
My 4×5 camera

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.



Project Then

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.

Prem Krishnamurthy (Project Projects)

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

FAVOURITE FOOD NOW
Chicken shawarma

YOUR MOST VALUED
POSSESSION NOW
My notebooks from
the past years

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.



Project Now





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.

Renata Graw (Plural)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

For both: Curiosity,
experimentation, patienceYEAR 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

FAVOURITE FOOD NOW
... I am addicted to just
one: coffee

**YOUR MOST VALUED
POSSESSION NOW**
My hands

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.

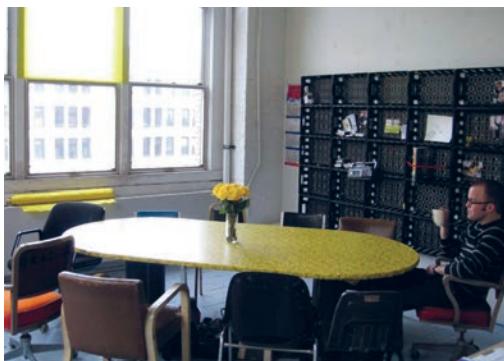
DO YOU TEACH?
University of Illinois at
Chicago (USA), Graphic
Design and Typography.

**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.



Project Now



Independent Culture Art Politics Action

LOM
PEW

MAGAZINE
2010
114



114

number 114
volume 16
issue 3
January 10

Richard Walker

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.

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

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.

Richard Walker (KK Outlet/KesselsKramer)

A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

Develop a thick skin +
Be punctual and politeYEAR OF PROJECT
2010PROFESSIONAL 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 ArtsTECHNOLOGY
LetterpressTIME SPENT
1 dayTYPEFACE
Grot something or other (it was the biggest font they had)FAVOURITE FOOD NOW
CheeseYOUR 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 pointWHY 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**



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 Reiss-nagel 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 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.



Project Then

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 Synesthesia.
Inventory of Aspects.
A booklet accompanying
a workshop to increase
the awareness of
synesthesia. The aim
of this study is to initiate
visual evidence of the
synesthetic phenomenon
that has recently been
made verifiable through
neuroscientific research.
The investigation develops
a design-specific metho-
dology for synesthetic
research, which will
provide insight into
synesthesia 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
synesthesia.

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

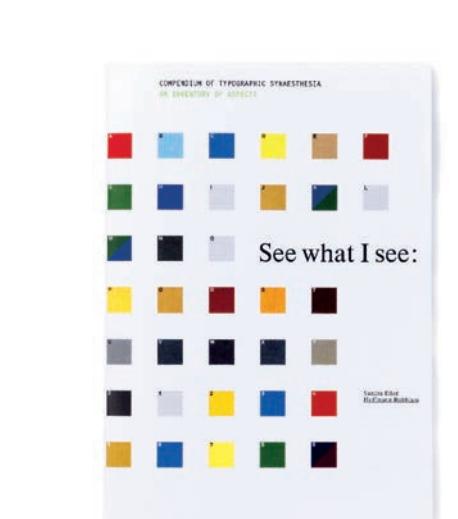
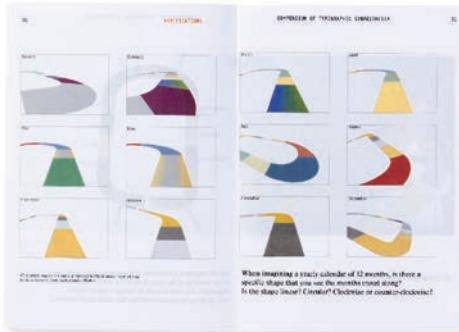


Project Now

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

IS IT POSSIBLE TO
TEACH DESIGN?
I try.





Sascha Lobe

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



Project Now

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...

ROCK FOR SKATES!
FLO + DIE SCHANDE
CHRIS LEONHARDT
SODA
SA 4.4. 20UHR
KUPFERDAECHLE
REFORLIHEIM
SWITZERLAND

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 SIMILARITIES
THEN AND NOW
Variations on a theme.

Project Then

Stefan Sagmeister (Sagmeister Inc.)

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.

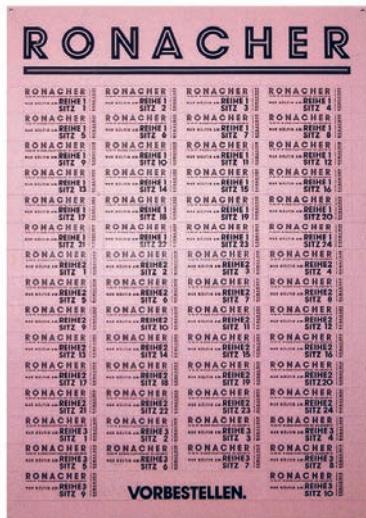
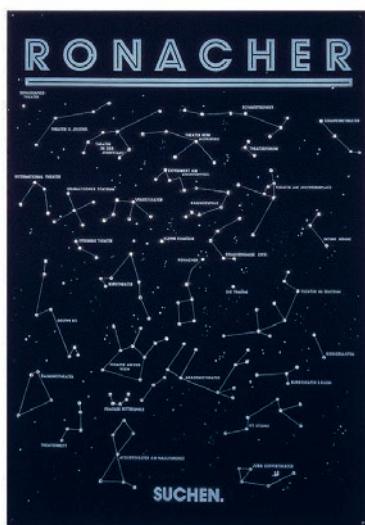
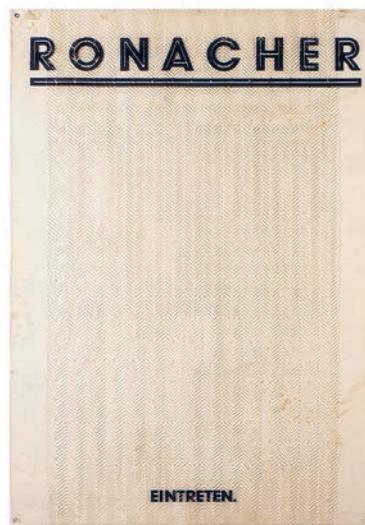
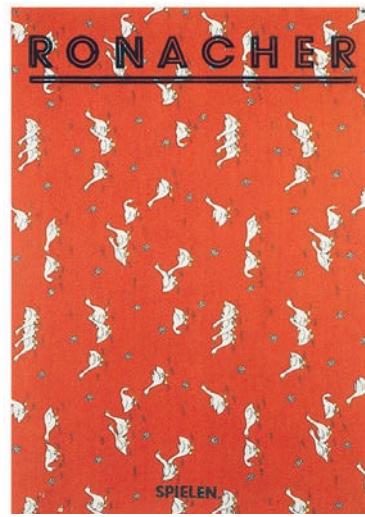
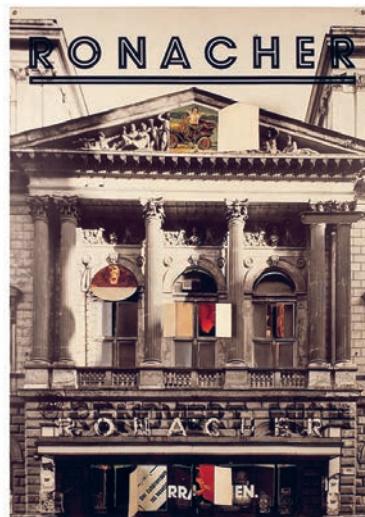
FAVOURITE FOOD NOW
Tiny bow Shanghainese
soup dumplings

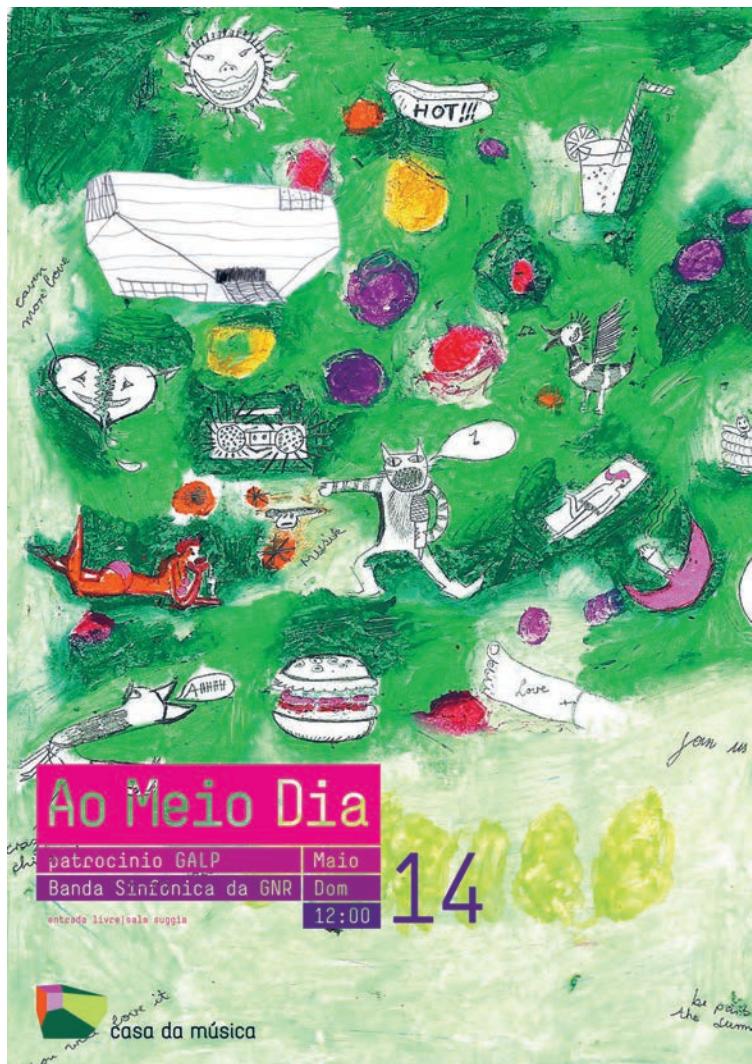
YOUR MOST VALUED
POSSESSION NOW
My dad's watch

**Project Now**

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.





Sven Voelker

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

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

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.



Project Then

Sven Voelker (Sven Voelker Studio)

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

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

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

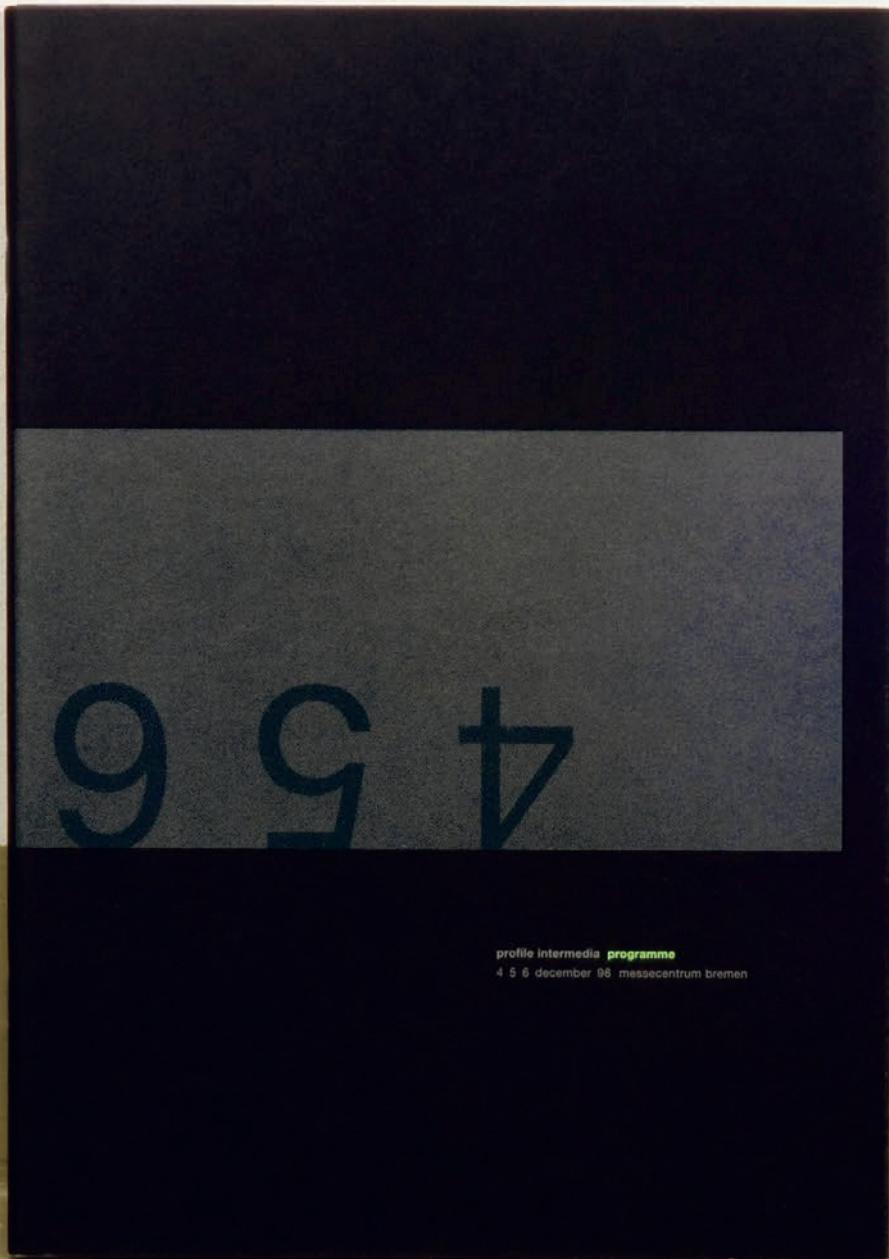
It is a good project and it has
received good feedback.
But because being successful
is not the most important thing
at art schools, we have to
make it more risky. The theme
of our next issue will be 'error'.
Hopefully we will be able to
make mistakes.

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 main-
tain 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.



Project Now



profile intermedia **programme**

4 5 6 december 98 messecentrum bremen

Some Magazine, Repair



A Magazine between Design and Art
Issue #0 Autumn 2010
www.somemag.com
9 Euro

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

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.

Tim Balaam (Hyperkit)

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

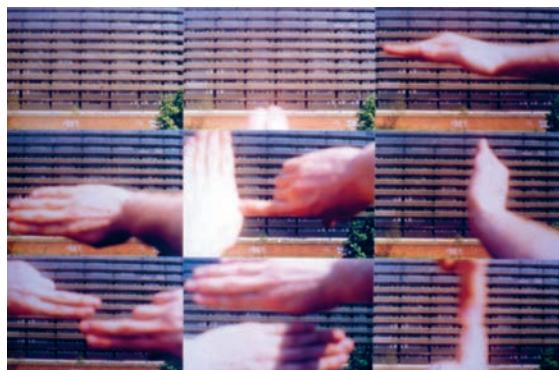
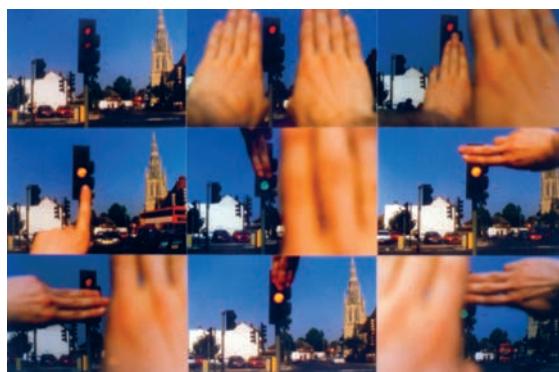
YOUR MOST VALUED
POSSESSION NOW
Sepak takraw ball



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.

Project Now





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 some-
thing 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 profes-
sionally 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

Urs Lehni (Lehni-Trüb, Rollo Press, Corner College)

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
2½ 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.

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

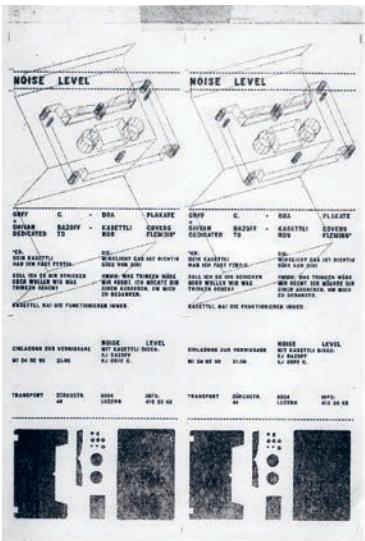
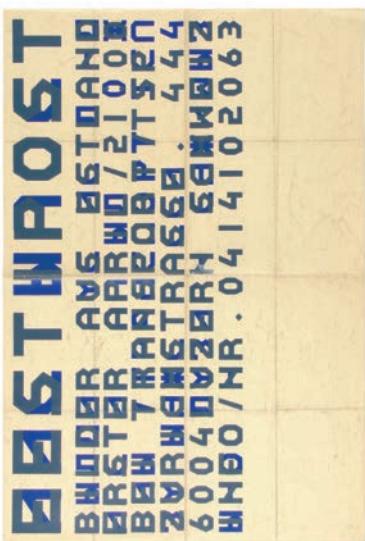
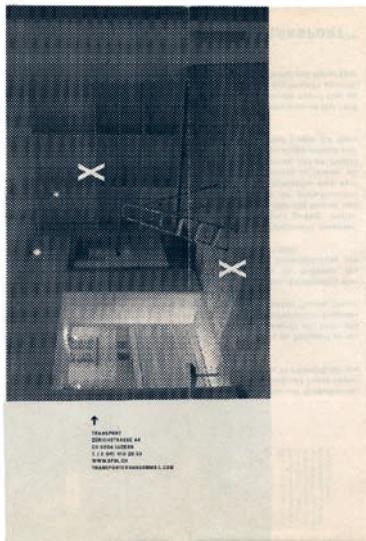
IS IT POSSIBLE TO TEACH DESIGN?
I think it's possible as a teacher to trigger some kind of thinking that is related to design in the broadest sense. During my education, this impulse came mainly through frustration with the lack of any curriculum whatsoever, which resulted in us taking the initiative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

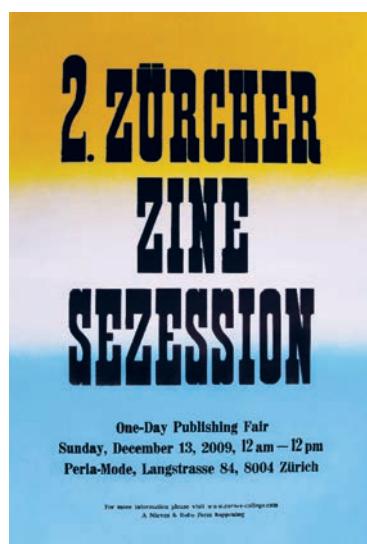
FAVOURITE FOOD NOW
–

YOUR MOST VALUED POSSESSION NOW
Wedding ring



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.

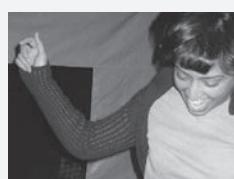
WHAT DO YOU DISLIKE ABOUT IT?
I would make things stranger,
less familiar, less polite.

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.

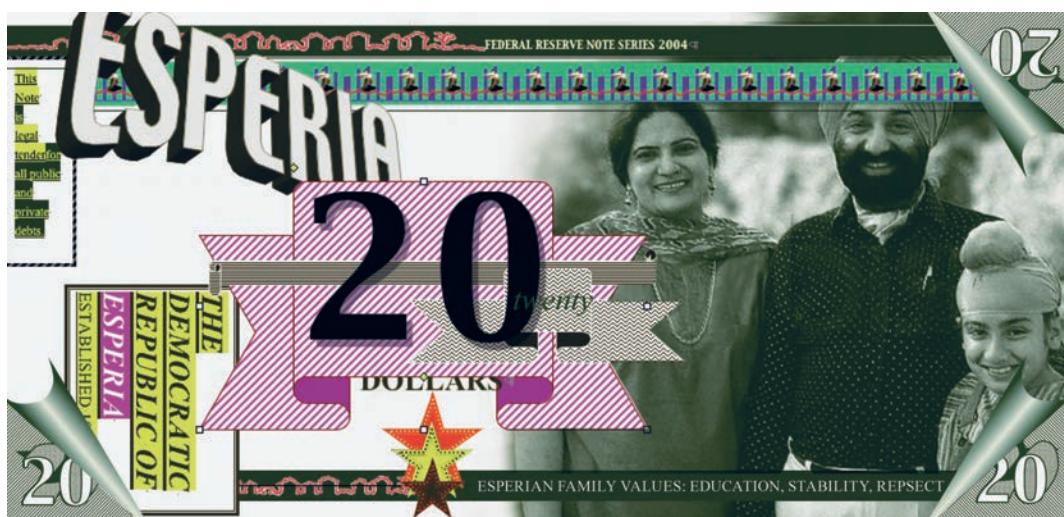
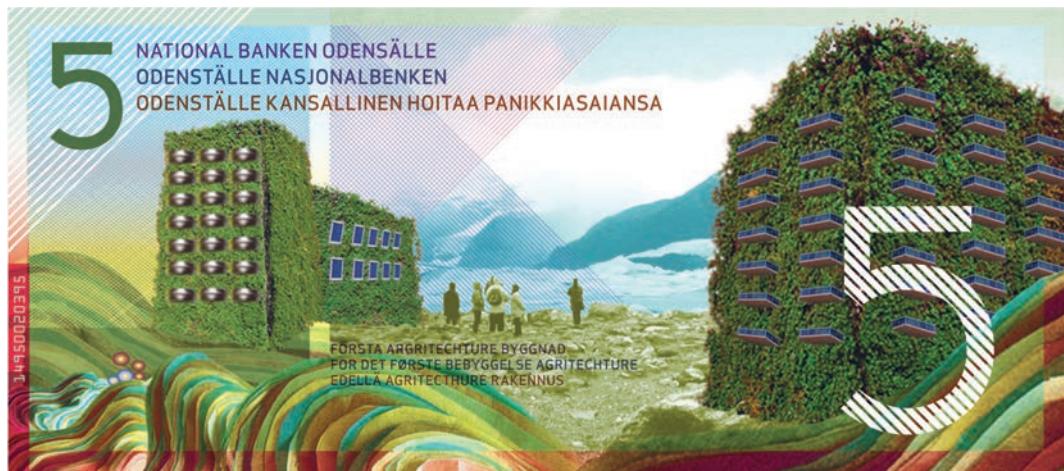
Yasmin Khan (Counterspace)

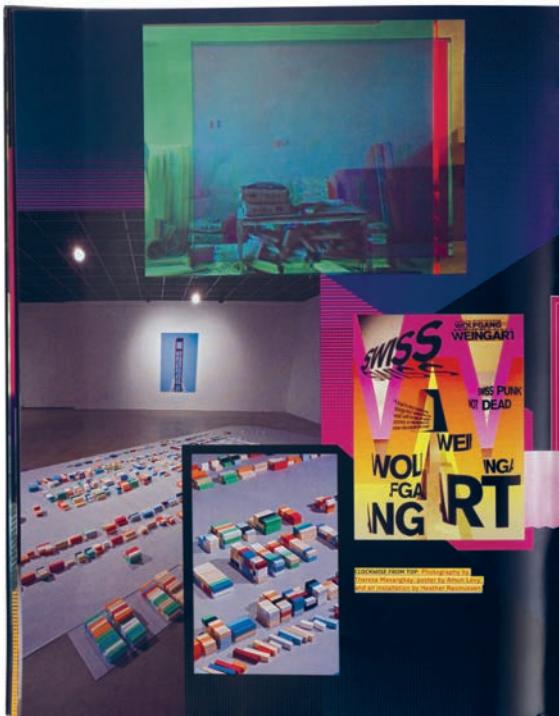
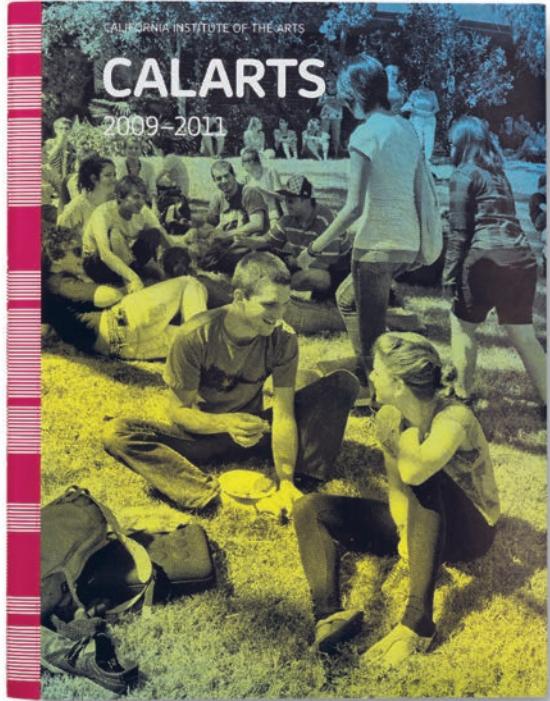
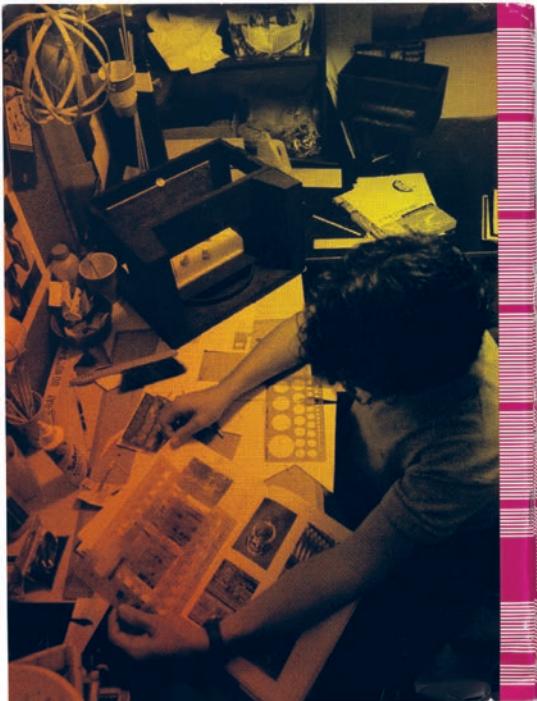
A VALUABLE QUALITY FOR A DESIGN STUDENT + A DESIGN PROFESSIONAL

For both: Scepticism

YEAR OF PROJECT
2009PROFESSIONAL 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 GuntherTECHNOLOGY
Adobe CS5 and various
imagemaking techniques,
including photography
and digital collageTYPEFACE
RolletaFAVOURITE FOOD NOW
Peaches in pie, in cobbler,
in anything or just by
themselvesYOUR MOST VALUED
POSSESSION NOW
Not sureWHY 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 uncom-
fortable and unfamiliar.
I also developed a very
thick skin. I teach the
same thing.

Now





PROGRAMS

THE SCHOOL OF ART OFFERS UNDERGRADUATE AND GRADUATE PROGRAMS IN THE AREAS OF ART, GRAPHIC DESIGN AND PHOTOGRAPHY.

UNDERGRADUATE PROGRAMS LEAD TO THE **BACHELOR OF FINE ARTS (BFA)** DEGREE.

GRADUATE PROGRAMS LEAD TO THE **MASTER OF FINE ARTS (MFA)** DEGREE.



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

Work hard + Don't work too much

YEAR OF PROJECT
2000STUDENT 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 projectTECHNOLOGY
Photography (Ekta),
computer vector design,
offset printingTIME SPENT
1 weekTYPEFACE
Akzidenz GroteskWHY 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
PastaYOUR MOST VALUED
POSSESSION THEN
My comics collectionPROJECT SIMILARITIES
THEN AND NOW
The process.

Project Then

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

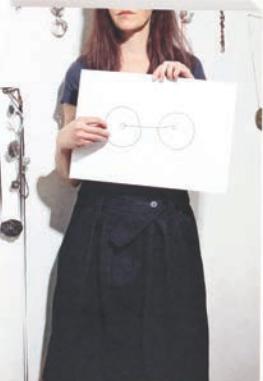
**DO YOU TEACH?**
Workshops in France
(Lyon) for graphic and
product design
students.**IS IT POSSIBLE TO
TEACH DESIGN?**
If such things as design
schools exist, it must be
that design is taught in
them. But if I remember
correctly, you don't learn
to be a designer at
school.**Project Now**

Yves Fidalgo, Photographe, Graphiste, Design,
Artiste Peintre, Sculpteur, Illustrateur, Photographe,
Instituteur, Professeur, Directeur d'École, Professeur
Universitaire, Professeur à l'École d'Art et Design, Théâtre
Directeur, Professeur
Auteur, Photographe, Illustrateur,
Auteur de livres, Photographe, Directeur
CV: 1982-1983: Université de Genève
1983-1984: Université de Genève
1984-1985: Université de Genève
1985-1986: Université de Genève
1986-1987: Université de Genève
1987-1988: Université de Genève
1988-1989: Université de Genève
1989-1990: Université de Genève
1990-1991: Université de Genève
1991-1992: Université de Genève
1992-1993: Université de Genève
1993-1994: Université de Genève
1994-1995: Université de Genève
1995-1996: Université de Genève
1996-1997: Université de Genève
1997-1998: Université de Genève
1998-1999: Université de Genève
1999-2000: Université de Genève
2000-2001: Université de Genève
2001-2002: Université de Genève
2002-2003: Université de Genève
2003-2004: Université de Genève
2004-2005: Université de Genève
2005-2006: Université de Genève
2006-2007: Université de Genève
2007-2008: Université de Genève
2008-2009: Université de Genève
2009-2010: Université de Genève
2010-2011: Université de Genève
2011-2012: Université de Genève
2012-2013: Université de Genève
2013-2014: Université de Genève
2014-2015: Université de Genève
2015-2016: Université de Genève
2016-2017: Université de Genève
2017-2018: Université de Genève
2018-2019: Université de Genève
2019-2020: Université de Genève
2020-2021: Université de Genève
2021-2022: Université de Genève
2022-2023: Université de Genève
2023-2024: Université de Genève
2024-2025: Université de Genève
2025-2026: Université de Genève
2026-2027: Université de Genève
2027-2028: Université de Genève
2028-2029: Université de Genève
2029-2030: Université de Genève
2030-2031: Université de Genève
2031-2032: Université de Genève
2032-2033: Université de Genève
2033-2034: Université de Genève
2034-2035: Université de Genève
2035-2036: Université de Genève
2036-2037: Université de Genève
2037-2038: Université de Genève
2038-2039: Université de Genève
2039-2040: Université de Genève
2040-2041: Université de Genève
2041-2042: Université de Genève
2042-2043: Université de Genève
2043-2044: Université de Genève
2044-2045: Université de Genève
2045-2046: Université de Genève
2046-2047: Université de Genève
2047-2048: Université de Genève
2048-2049: Université de Genève
2049-2050: Université de Genève
2050-2051: Université de Genève
2051-2052: Université de Genève
2052-2053: Université de Genève
2053-2054: Université de Genève
2054-2055: Université de Genève
2055-2056: Université de Genève
2056-2057: Université de Genève
2057-2058: Université de Genève
2058-2059: Université de Genève
2059-2060: Université de Genève
2060-2061: Université de Genève
2061-2062: Université de Genève
2062-2063: Université de Genève
2063-2064: Université de Genève
2064-2065: Université de Genève
2065-2066: Université de Genève
2066-2067: Université de Genève
2067-2068: Université de Genève
2068-2069: Université de Genève
2069-2070: Université de Genève
2070-2071: Université de Genève
2071-2072: Université de Genève
2072-2073: Université de Genève
2073-2074: Université de Genève
2074-2075: Université de Genève
2075-2076: Université de Genève
2076-2077: Université de Genève
2077-2078: Université de Genève
2078-2079: Université de Genève
2079-2080: Université de Genève
2080-2081: Université de Genève
2081-2082: Université de Genève
2082-2083: Université de Genève
2083-2084: Université de Genève
2084-2085: Université de Genève
2085-2086: Université de Genève
2086-2087: Université de Genève
2087-2088: Université de Genève
2088-2089: Université de Genève
2089-2090: Université de Genève
2090-2091: Université de Genève
2091-2092: Université de Genève
2092-2093: Université de Genève
2093-2094: Université de Genève
2094-2095: Université de Genève
2095-2096: Université de Genève
2096-2097: Université de Genève
2097-2098: Université de Genève
2098-2099: Université de Genève
2099-20100: Université de Genève

HES-SO

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

ANNELIES 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...PROJETO PRÓPRIO)

EDUCATION: Lisbon (PT), Faculdade 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 Fuza 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, Gyorgy 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 p. 256), Daniel Estock (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 fixpencil, 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 1971-2003, Derek Forsyth Partnership 1969-71, Michael Tucker4 and 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?: Ephemera, 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 Sympathy) / 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 / Lacaton & 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, Gyptian & 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), Foundation / Paris (F) (Eric only), Olivier de Serres, DSA (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, Lonnie

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. B. King, Thelonious Monk, John Coltrane, Charlie Parker, Louis Armstrong, Youssou N'Dour, Tinariwen, Errol Garner, Lou Reed, Capercaille (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, Otti 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 spec 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 Kaijima (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 Sugura, Matsuda Yukimasa, Sangsoo Ahn, S/O Project, Strike-Communication, Sulki & Min, Vi-nyl, Wolfgang Weingart, Workroom / Antoni Muntadas, Daniel Eatoek (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 Deurzen, Na Kim, Min Oh, Julia Born, Karel Martens, Paul Elliman, Sara De Bondt, Sheila Levant 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 (PRACTICE)

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, Public Image Ltd, 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, Krunk, 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 Deurzen, 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 Garcia, Leonor Antunes,

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: Autecure, 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

Tuba 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 them 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

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: Jessie Collins and Anthony Froschaug

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 FAVOURED 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), Equisit 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/Manfredi (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 HARMSEN
(MAGMA BRAND DESIGN)

EDUCATION: Saarbrücken (D), Werbeagentur M&D, Vocational Training in Prepress Repro / Basel (CH), Kunsthochschule 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, BTEC 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: Interested in some more experimental ideas from artists such as John Cage. Various classical music and Ninja Tunes, Bjork, 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 off-cuts, 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 (ÅBÄKE)

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&site 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 pescatarian since ARTISTS/ WORKS OF ART THAT INFLUENCE YOU: Today the people we work with influence us: Aurélien Froment, Ryan Gander, Benoit Maire, Johanna Billing. Someone we have not worked with but shared a residency with and understood the brilliance of: Jean-Luc Mouliène

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), Jessy 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 Horst (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 / Gorilla Sufi ANY OTHER INFLUENCES THEN/NOW: Sandra Hoffmann (see pp. 194–197), Christian Pfestor, Petr van Blokland, Peter Verheul, Michel Hoogendoorn,... 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 / Zurich (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, Zurich (CH)) PREVIOUS EMPLOYMENT: Kram/Weisshaar (Stockholm, SE) and as a freelancer for unit-design (Offenbach, D), Ade Hauser Lacour (Frankfurt am Main, D), Ecat (Zurich, 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 Brandlhuber 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 Böhmer, 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 Reinhardt for extending the field of design and Enzo Mari's approach to do-it-yourself design, etc.

AUTHORS/BOOKS THAT INFLUENCE 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 GEORGIU
(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: Wozko'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 conceptional form follows function; Pipiotti Rist; Emily Kngwarreye

OLIVER KLIMPPEL
(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 Korger, 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: Leonardo.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, WORKar MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: Radiohead, John Coltrane, Tricky, Björk, Bill Evans / Vampire Weekend, Dirty Projectors, Van Morrison, Cookies, Sleigh 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 GRAW
(PLURAL)

EDUCATION: Chicago, University of Illinois at Chicago, Master of Fine Arts (M.F.A.), Graphic Design / Rio de Janeiro, Pontifícia 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 Moore, Leonardo Sonnoli, Willi Kunz, Geoff McFetridge, Non-Format, László Moholy-Nagy, Dexter Sinister, Sonnenzimmer, Cyb Richli + Fabienne Burri, the list 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), iD 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 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 trained 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 / Zurich (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 / Ousel

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 typometer, 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, Klebefolie from EPA, 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. Dwiggins, Karl Gerstner, April Greiman, Kurt Hauer, 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 Duerrenmatt, Eugen Gomringer, James Joyce, Birgit Kemper, 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 gefreone Herz (Xavier Koller), Hohenfeuer (Fredi 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, Francoise 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 Katché, 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 ARCHITECTS/BUILDINGS THAT INFLUENCED YOU THEN/NOW: Guenther Domenig / Herzog & de Meuron MUSICIANS/ALBUMS THAT INFLUENCED YOU THEN/NOW: King Crimson / Sigur Rós

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 / Sixth Rodriguez, Mia ANY OTHER INFLUENCES THEN/NOW: Mentor, then: Denise Gonzales Crisp DID YOU OWN ANY SORT OF COLLECTION THEN/NOW?: Books

YVES FIDALGO (FULGUR)

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 (Teat Modern, Prada Shop Tokyo, Basel Station Building), Diller and Scofidio (Cloud in Yverdon for Expo2002 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 Bouroullec, Olivier Sited, Florence Doléac (all our teachers at college). Also Jean Prouvé, And Castiglioni, And Charles and Ray Eames. And all the Droog stuff. Marti Guixé, Richard Hutten, 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

**No plan B,
sorry**

ANDREW STEVENS

No plan B

ANNELYS DE VET

**Study
maths**

ANTÓNIO S. GOMES

I remember planning to do an intensive casino croupier course while I was trying to think of plan B

BEN BRANAGAN

I was always really into drawing and making things and knew I wanted to do something related to this

BERND HILPERT

Architecture

BRIAN WEBB

Didn't know it then but a design historian

CHRISTIAN HEUSSER

No plan B

DANIEL EATOCK

**Racing-car
driver**

DANIJELA DJOKIC

**Researcher
at the MIT**

EMMI SALONEN

**Photo-
graphy**

ÉRIC & MARIE GASPAR

No plan B

FONS HICKMANN

Porn actor

HANS DIETER REICHERT

-

HOLGER JACOBS

There never was a plan B but looking back I might have enjoyed being a carpenter

HOON KIM

If I had been something like colour-blind, I would have become a dentist

HYOUN YOUL JOE

**Pilot, doctor,
mathematician**

ISABELLE SWIDERSKI

**Amazingly to me now,
a criminal lawyer**

JAMES GOGGIN

**Artist,
architect or
hip-hop
producer**

JAN WILKER

**Architect,
scuba-diving
teacher**

JULIE GAYARD

**There was
no plan B**

KAI VON RABENAU

Acting

KEN GARLAND

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

KIRSTY CARTER

A writer – I also love making books, so if I were not designing them anymore then I could have authored them

KRISTINE MATTHEWS

**Astronomy
(distant
second)**

LARS HARMSEN

**My dream
was to be a
bush pilot**

LAURENT LACOUR

Architecture

LIZA ENEBEIS

**There was
no plan B**

LUCINDA NOBLE

**To be honest
I didn't really
have a plan B**

MAKI SUZUKI

**Being a designer
was my second
choice –
I studied
marketing**

MARC VAN DER HEIJDE

There was no plan B – I am still working my butt off for plan A

MARGARET CALVERT

-

MARION FINK

**Psychology
or
languages**

MARTIN LORENZ

There was no second choice, since I was 16 – before I could have imagined being a cook

MATTHIAS GÖRLICH

Plan B was to go into marketing – thank god this didn't happen

MICHAEL GEORGIU

**Interior
designer**

NIKKI GONNISSEN

There was no plan B – I always felt that there had to be a balance between design, art and society

OLIVER KLIMPEL

I had applied to study journalism too. I'm glad I got into the course in art school, so much better this way!

PAUL BARNES

Historian

PREM KRISHNAMURTHY

**Artist, then
curator**

RENATA GRÄW

**Graphic
design is
my plan B**

RICHARD WALKER

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

**First choice:
fighter pilot**

SASCHA LOBE

I wanted to study electrical engineering and become an engineer – that would have been the alternative to design and architecture

STEFAN SAGMEISTER

Had none

SVEN VOELKER

-

TIM BALAAM

**Professional
athlete**

URS LEHNI

I didn't really have one and my parents also didn't force me to come up with one

YASMIN KHAN

Writing

YVES FIDALGO

Engineer

RANKING LIST

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 HARMSEN

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

-

TIM BALAAM

Sculptor

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 GRÄW

I would probably have to become an artist or just a world traveller (can't hurt to dream!)

RICHARD WALKER

Curating

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 HARMSEN	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 GEORGIOU
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 GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRÄW	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 16% 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
Yes	Yeah, I think so	Yes	Yes – there is so much I still don't know	Probably	Yes, but there are times when I have doubts
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Yes	I guess so	No	Maybe	Yes	Yes
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
No	Yes	Yes	Yes I would	Yes, I am enjoying what... <small>(Full answer, p. 227)</small>	Yes
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Maybe not	Yes	Maybe I would have concentrated on photography instead – or a musical instrument	Ah, that's a difficult question... I don't know	Absolutely without question	Yes! I love being a designer, ... <small>(Full answer, p. 228)</small>
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
Absolutely	No, I don't think so <small>(Full answer, p. 228)</small>	No	Yes, without a doubt	Yes, although I remain somewhere between being a designer and an artist	Yes
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
Yes – but I still wish I had known then what I know now!	Yes	Yes	Yes, definitely	Yes	Certainly
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
Yes	Yes, it's a pretty good choice	Not sure	Probably	I would probably have become a designer sooner	Actually, I'm an art director...
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Why not?	Absolutely	Yes	I would probably do it again	Yes	I guess so, although maybe combined with another profession
YASMIN KHAN	YVES FIDALGO	YES/NO/PERHAPS			
Yes	Yep	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 HARMSEN	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 GEORGIOU
4 (on average)	About 5	8–10	14 (of unfocused sketching)	Certainly more than today	8
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRÄW	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	ANDREW STEVENS Discussions with peers	ANNELYS DE VET By living	ANTÓNIO S. GOMES Ideas usually came during the process of making or working with a certain medium	BEN BRANAGAN Listening, talking, drawing, making, reading, writing, going to places – it depended on the nature of the project	BERND HILPERT Thinking, reading, discussing, writing, sketching, again and again...
BRIAN WEBB Collect information, analyze, synthesize	CHRISTIAN HEUSSER I simply started with an idea and developed it from there	DANIEL EATOCK Intuition	DANIJELA DJOKIC Back to zero. Start from zero with every new project. Find the basic problem and try... (Cont. opposite – now)	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	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
FONS HICKMANN I took a shower	HANS DIETER REICHERT Library and discussions with fellow students	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)	HOON KIM I used to research into related fields to have a good understanding between those... (Full answer, p. 227)	HYOUN YOUL JOE From the environment around me and based on my experience	ISABELLE SWIDERSKI Mostly through words, bouncing ideas off fellow students, feedback from tutors, library
JAMES GOGGIN Wholeheartedly, and excitedly	JAN WILKER I consciously tried as many avenues as possible – I looked at everything as if it were a brain exercise	JULIE GAYARD Writing, drawing in a sketchbook, researching within books	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	KEN GARLAND I tended to hoard images and sooner or later they formed a coherent group	KIRSTY CARTER Research is key to a successful project or idea; I/we spend a great deal of... (Cont. opposite – now)
KRISTINE MATTHEWS Brainstorm, then chase up interesting leads	LARS HARMSEN Books and magazines, public and university libraries	LAURENT LACOUR Visual research, thinking, discussing, searching (teamwork)	LIZA ENEBEIS I always start writing; I describe all the images that I will create	LUCINDA NOBLE Pretty much the same process creatively then and now – it varies of course from ... (Cont. opposite – now)	MAKI SUZUKI Usually, there are ideas around and they are constantly developed as a reaction to a situation
MARC VAN DER HEIJDE There is no one way. You might want to approach an idea from a visual angle... (Cont. opposite – now)	MARGARET CALVERT e.g. Walked around supermarkets looking at packaging, having been given a packaging brief for spices	MARION FINK Just observing, playing around, talking to people	MARTIN LORENZ Intuitively	MATTHIAS GÖRLICH Then and now is pretty much the same process. I like to rethink ... (Cont. opposite – now)	MICHAEL GEORGIOU Books
NIKKI GONNISSEN Engage, listen, research, analyze, focus	OLIVER KLIMPPEL –	PAUL BARNES I think life is one long research project. All the time you are being inspired by the world... (Cont. opposite – now)	PREM KRISHNAMURTHY Read books, isolate myself as much as possible, write	RENATA GRAW I learned that you can never predict that something will not work unless you actually begin doing (Cont. opposite – now)	RICHARD WALKER I used to go and have a look at what the others were doing
SANDRA HOFFMANN Horizontally laid-out piles of sketches and notes, snapshots... (Cont. opposite – now)	SASCHA LOBE 'TDS': Thinking, doing... (Cont. opposite – now)	STEFAN SAGMEISTER Talk to client extensively	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	TIM BALAAM Independent and project-specific research such as attending a talk, visiting a museum / exhibition or reading in the library	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
YASMIN KHAN Lots of visual research, identifying specific formal and/or conceptual inspiration, lots of making, assessing, reworking	YVES FIDALGO Taking a shower				

How did you develop/research an idea?

Then

ANDREAS GNASS With a piece of paper and a pen or taking a shower	ANDREW STEVENS Discussion with colleagues and also the web – not for ideas, but things that make the ideas manifest	ANNELYS DE VET By living	ANTÓNIO S. GOMES Now the idea is mostly a cognitive reaction to research, be it open research on the net or bibliographic	BEN BRANAGAN Listening, talking, drawing, making, reading, writing, going to places – it depends on the nature of the project	BERND HILPERT Thinking, reading, discussing, writing, sketching, again and again...
BRIAN WEBB Collect information, analyze, synthesize	CHRISTIAN HEUSSER We team-discuss first ideas, develop them, talk again and reconsider the various sketches – then we decide upon a strategy to follow	DANIEL EATOCK Intuition	DANIJELA DJOKIC ... to get to the bottom of it. Focus on the essential and simple things. Challenge the established	EMMI SALONEN I tend to find out as much as I can about the client and let the inspiration come from their stories	ÉRIC & MARIE GASPAR It is a bit more difficult to do it like then – deadlines are very tight and we lack time
FONS HICKMANN I take a bath	HANS DIETER REICHERT Internet, library, experience, conversations in family and among staff	HOLGER JACOBS I still do research but more sporadically and there is no systematic... (Full answer, p. 227)	HOON KIM Basically, clients and co-workers develop an idea together. I still study related... (Full answer, p. 227)	HYOUN YOUL JOE From the environment around me and based on my experience	ISABELLE SWIDERSKI Lots of ugly sketches + words, travelling, walking around, bouncing ideas off collaborators and colleagues, Internet + library + life
JAMES GOGGIN Wholeheartedly, and excitedly	JAN WILKER It's all very 'organic' in our studio, there's no one set process	JULIE GAYARD Talking to the client about the product and its context. Writing, drawing in a sketchbook,... (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	KEN GARLAND Same as then plus for client work I rely on them showing me as much as possible of their material	KIRSTY CARTER ...time doing it – whether it's a trip to the British Library or a visit to Barbara... (Full answer, p. 228)
KRISTINE MATTHEWS Brainstorm with employees, then have them chase up interesting leads – repeat	LARS HARMSEN Web, books, magazines, interviews	LAURENT LACOUR Visual research, thinking, discussing, searching (teamwork)	LIZA ENEBEIS I always start writing; I describe all the images that I will create	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)	MAKI SUZUKI Same as then plus we also go to a residency once per year
MARC VAN DER HEIJDE ...or very much from a textual one (to deliberately avoid starting... (Full answer, p. 229)	MARGARET CALVERT I start with the idea, then follow through with research, if applicable. Usually within my own... (Full answer, p. 229)	MARION FINK Same as then with more time pressure and less playful	MARTIN LORENZ Intuitively	MATTHIAS GÖRLICH ...the process, for example by starting with something ... (Full answer, p. 229)	MICHAEL GEORGIU Brainstorm, looking around, books
NIKKI GONNISSEN Engage, listen, analyze, focus, use different strategies, make use of experience, use of different strengths by collaborating	OLIVER KLIMPPEL I've recently tried to do more speculative work and read more – less result-driven things... (Full answer, p. 230)	PAUL BARNES ...around – you jot it down on a piece of paper or file it in your mind and then let it grow	PREM KRISHNAMURTHY Read books, isolate myself as much as possible, write	RENATA GRÄW ...it, and it's in the moment of creation that you then discover new understanding, new meaning	RICHARD WALKER I still do (see then)
S. HOFFMANN ROBBIANI ...Post-its, but nothing recurring or systematically organized	SASCHA LOBE ...seeing, thinking, doing, seeing...	STEFAN SAGMEISTER Talk to client extensively	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	TIM BALAAM Research and development is an ongoing process and everything we have seen, read... (Full answer, p. 231)	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)
YASMIN KHAN Tapping into ongoing visual research and long-standing interests; lots of making, assessing and reworking; also collaboration, discussion with peers	YVES FIDALGO See then, hasn't changed much...				

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	Amongst others: Bruce Mau, Ken Garland (pp. 114–117)	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	Wolfgang Weingart, Mary Vieira, Georg Staehelin	Adrian Newey	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)	Alan Fletcher
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
Uwe Loesch	Willy Fleckhaus, Emil Ruder, Wim Crouwel, Wolfgang Weingart, Alexey Brodovitch, Hans Nienhesen, Josef Müller-Brockmann	I was more influenced by visual poets such as Franz Mon and Eugen Gomringer	Karel Martens, David Reinfurt, James Goggin (pp. 98–101), Paul Elliman	Anh Graphics, Doosup Kim, Helmut Schmid, Hong Design, Image and Imagination, Kohei Sugiura, Matsuda Yukimasa, ... (Full answer, p. 227)	April Greiman, Neville Brody
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	Vaughan Oliver	Hans Schleger	Josef Müller-Brockmann
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	Neville Brody, David Carson, Vaughan Oliver	Lars Müller, Ruedi Baur, Wolfgang Weingart	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)	M/M Paris, Bless, Daft Punk, Maison Martin Margiela
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIOU
Amongst many: Piet Zwart, Neville Brody	Hans Schleger and Jock Kinneir – two designers who gave me an insight into graphic design, while I was on the Illustration course at Chelsea	Otl Aicher, Wolfgang Weingart	Friedrich Forssman	We had our 'heroes' (all the Swiss and Dutch), but I can't name anyone in particular	Neville Brody, Paul Rand, Alan Fletcher, Milton Glaser
NIKKI GONNISSEN	OLIVER KLIMPPEL	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	Storm Thorgerson	Tibor Kalman	Nobody in particular	Cornel Windlin
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
Metahaven, Superstudio, Genevieve Gauckler, Antoine + Manuel, Droog	Ronan Bouroullec, Olivier Sibet, 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

ANDREAS GNASS	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
...‘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	–	–	Karl Gerstner, Victor Palla, Paulo Cantos, Lust, Vincent Perrottet	Bruno Munari	My project partners (Peter Eckart, Michel de Boer, Ahn Sang Soo, Roland Lambrette, Vincent van Baar, Zou Zhengfang, Elodie Boyer and many others)
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Everybody, Dada, H.N. Werkman	Jan Tschichold, Richard Paul Lohse, Ruedi Baur	Enzo Mari	John Maeda	...for. Then and now. I’m more influenced by people making things in general than just certain designers	Alan Fletcher
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
David Lynch	Jan Tschichold, Dieter Rams, Anthony Froshaug, Otti Aicher, Helmut Schmid, Derek Birdsall, Irma Boom, North, Harry Beck... (Full answer, p. 227)	I try to avoid specific influences but respect Alan Fletcher, Karel Martens, Tibor Kalman, Lance Wyman, Graphic Thought Facility (pp. 30–33) a lot	Rei Kawakubo, Kenya Hara	Antoni Muntadas, Daniel Harding and Tomas Celizna, Daniel Eatock (pp. 58–61), Lehni-Trüb (pp. 214–217)... (Full answer, p. 227)	Swiss Modernists
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
See then, plus Bruno Munari, Sori Yanagi, Enzo Mari, W.A. Dwiggins and countless others	David O'Reilly, Elliott Earls, Norm, Experimental Jetset	Max Bill, Josef Müller-Brockmann, Mike Mills, Julian House and Dutch designers: Metahaven, Experimental Jetset	Mike Meiré	Piero della Francesca	Derek Birdsall
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NEWTON-DUNN	MAKI SUZUKI
See then + Rosa Loves, We Are What We Do, Droog, Sennep, Hyperkit (pp. 210–213), Non-Format, Cassie Klingsler, Brighten the Corners (p. 256)	–	A lot	Recent extremely talented graduates from The Hague and Rotterdam Academy – I am hoping they will be the next ones to influence all of us	See then + names that come to mind now: Eley Kishimoto, Lena Corwin, Marimekko, Bauhaus, Anni Albers, Charles and Ray Eames	The people who influence us today are people we work with: Alex Rich, Yuri Suzuki, Martino Gamper, Fabien Cappello
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
Amongst many: Lex Reitsma, Piet Gerards	Adrian Frutiger for his passion and commitment, and Thomas Heatherwick for his originality and sense of fun	Maison Martin Margiela	Kurt Schwitters	There are designers whom I respect for their approach e.g. Urs Lehni (pp. 214–217) for rethinking... (Full answer, p. 229)	Alan Fletcher, Paul Rand, Fons Hickmann (pp. 74–77), KesselsKramer (pp. 190–193), Graphic Thought Facility (pp. 30–33)
NIKKI GONNISSEN	OLIVER KLIMPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRÄW	RICHARD WALKER
Wim Crouwel, Jürgen Bey, De Designpolitie, Pierre di Sculio, Catherine Zask, Paul Cox, Metahaven, etc.	Memphis style, Barney Bubbles, Rei Kawakubo, Bart de Baets, Stewart Bailey	Probably the same as then, but even more	Anthony Froshaug, Norman Potter, Klaus Wittkugel, Will Burtin	Ludovic Balland, Daniel Eatock (pp. 58–61), James Goggin (pp. 98–101), Armand Mevis, Maureen Moore... (Full answer, p. 230)	These days my influences haven’t really changed – I think you form an opinion... (Full answer, pp. 230–231)
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Wolf Hirth and Martin Schempp, Bertrand Piccard	‘Inspired’ rather than ‘influenced’: 2×4, Spin, Fanette Mellier, Pam&Jenny, Phillippe Apeloig, Droog, Ronan and Erwan Bouroullec	Tibor Kalman	Allen Ruppertsberg, Otti Aicher, John Warwicker, Bruno Munari, Karel Martens, Max Bill, Richard Paul Lohse, Tibor Kalman, Urs Lehni (LEHNI-TRÜB)	Charles and Ray Eames	Bruno Munari
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
Paperrad, Beige, Metahaven, Hella Jongerius, Keiichi Tanaami	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	<ol style="list-style-type: none"> BRUNO MUNARI, DANIEL VAN DER VELDEN (METAHAVEN) ALAN FLETCHER, CHARLES AND RAY EAMES, DANIEL EATOCK, EXPERIMENTAL JETSET, GRAPHIC THOUGHT FACILITY, JAN TSCHICHOLD, PAUL RAND ANTHONY FROSHAUG, ENZO MARI, KAREL MARTENS, MAX BILL, RICHARD PAUL LOHSE, TIBOR KALMAN, URS LEHNI (LEHNI-TRÜB) 			

Which designers influence you?

Now

ANDREAS GNASS Everyday products	ANDREW STEVENS <i>Gastrotypographical assemblage by Lou Dorfman and Herb Lubalin (1966)</i>	ANNELYS DE VET -	ANTÓNIO S. GOMES <i>Mo' Wax CD packaging, Vladimir Mayakovsky (For the Voice, 1923)</i>	BEN BRANAGAN The record cover to TNT by Tortoise	BERND HILPERT Every day I saw design that had an effect on my projects. Then, more objects were classified as 'design'
BRIAN WEBB <i>'Found' lettering, graphics and type specimens</i>	CHRISTIAN HEUSSER <i>xtre-em poster by Georg Staehelin (1997)</i>	DANIEL EATOCK Post-it note	DANIJELA DJOKIC Victor Vasarely drawings	EMMI SALONEN The book Graphic Agitation (Liz McQuiston)	ÉRIC & MARIE GASPAR The Valentine typewriter for Olivetti by Ettore Sottsass (1969)
FONS HICKMANN Dildos	HANS DIETER REICHERT <i>Twen (magazine) and book covers (Surkamp Verlag) by Willy Fleckhaus and books Typography (Emil Ruder), typography Today' (Helmut Schmid)</i>	HOLGER JACOBS <i>The poem 'silence' or 'silencio' (Eugen Gomringer) and kitschy Japanese magazines</i>	HOON KIM <i>A British poster, Keep Calm and Carry On, various Dutch design</i>	HYOUN YOUL JOE -	ISABELLE SWIDERSKI -
JAMES GOGGIN <i>Olivetti Valentine typewriter, Ettore Sottsass</i>	JAN WILKER <i>Whatever the designers that are mentioned on the spread before did</i>	JULIE GAYARD <i>Film by Hans Richter: Rhythm 23</i>	KAI VON RABENAU 4AD record covers	KEN GARLAND -	KIRSTY CARTER <i>Common Worship for the Church of England designed by Derek Birdsall</i>
KRISTINE MATTHEWS <i>Anything by Tibor Kalman (esp. office map for studio tours), anything by Charles and Ray Eames (esp. House of Cards and Power of Ten)</i>	LARS HARMSEN <i>The early campaigns for Benetton by Oliviero Toscani</i>	LAURENT LACOUR <i>Transfer (book by Lars Müller Publishers)</i>	LIZA ENEBEIS <i>I was in love with Florent by Tibor Kalman for a long time</i>	LUCINDA NOBLE <i>I can't remember any pieces that inspired me in particular</i>	MAKI SUZUKI the PIL record, Album
MARC VAN DER HEIJDE <i>Within the context of my student work (p. 148): the typographical posters of Ton Homburg (Opera) for the... (Full answer, p. 229)</i>	MARGARET CALVERT -	MARION FINK <i>Work for the Olympic Games 1972 by Otl Aicher and Swiss poster design from the 1960s/1970s by Armin Hofmann</i>	MARTIN LORENZ <i>TC 100 by Hans (Nick) Roericht</i>	MATTHIAS GÖRSLICH -	MICHAEL GEORGIOU -
NIKKI GONNISSEN -	OLIVER KLIMPPEL <i>The posters designed by Wolfgang Weingart</i>	PAUL BARNES -	PREM KRISHNAMURTHY Too many to name	RENATA GRÄW <i>I remember the moment I decided to go back and... (Full answer, p. 230)</i>	RICHARD WALKER <i>I've always liked functional design e.g. audience survey maps</i>
SANDRA HOFFMANN <i>Avro (Aero, Anson, Lancaster), Schiff nach Europa, Solar Impulse</i>	SASCHA LOBE Nefertiti bust (Thutmose)	STEFAN SAGMEISTER <i>King Crimson album cover for In the Court of the Crimson King</i>	SVEN VOELKER Apple PowerBook	TIM BALAAM Lego	URS LEHNI -
YASMIN KHAN Sealand identity	YVES FIDALGO The design spirit of Droog				

Which pieces of design influenced you?

Then

ANDREAS GNASS Everyday products	ANDREW STEVENS None	ANNELYS DE VET -	ANTÓNIO S. GOMES XTC's GO TO album cover, Whole Earth Catalogue	BEN BRANAGAN -	BERND HILPERT Every day I see design that has an effect on my projects. Now, more the things of daily... (Full answer, p. 226)
BRIAN WEBB 'Found' lettering, graphics and type specimens plus everything I can't do	CHRISTIAN HEUSSER La cinémathèque française: Projected guidance system in the museum of cinematography in Bercy, Paris (F)	DANIEL EATOCK -	DANIJELA DJOKIC Generative Design	EMMI SALONEN I tend to look at notebooks and stationery in general	ÉRIC & MARIE GASPAR Five Tyres Remoulded by Richard Hamilton (1972)
FONS HICKMANN UFOs	HANS DIETER REICHERT Tractatus Logico-Philosophicus (Ludwig Wittgenstein), Bible, Die Neue Typographie (Jan Tschichold), Typography (Otl Aicher)	HOLGER JACOBS '68 Olympics identity (Lance Wyman)	HOON KIM Fashion design, architecture, novels are more inspiring than graphic design	HYOUN YOUL JOE -	ISABELLE SWIDERSKI -
JAMES GOGGIN Formosa perpetual calendar, Enzo Mari for Danese	JAN WILKER Whatever the designers that are mentioned on the spread before did	JULIE GAYARD Best wishes postcards from Josef and Anni Albers	KAI VON RABENAU 032c and Brand Eins magazines	KEN GARLAND -	KIRSTY CARTER Monty Python Catalogues designed by Derek Birdsall
KRISTINE MATTHEWS The Reverse Ark by Future Farmers and Lego	LARS HARMSEN -	LAURENT LACOUR Established & Sons (product and graphic design)	LIZA ENEBEIS 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	LUCINDA NEWTON-DUNN The beautiful, simple graphics printed on Japanese vegetable boxes	MAKI SUZUKI The Kon-Tiki raft
MARC VAN DER HEIJDE Within the context of my professional work (p. 149): I love the animation Philippe Apeloig made for the Mois du graphisme d'Echirolles	MARGARET CALVERT -	MARION FINK -	MARTIN LORENZ Fröbelgaben (Friedrich Fröbel)	MATTHIAS GÖRLICH -	MICHAEL GEORGIU -
NIKKI GONNISSEN '68 Olympics identity (Lance Wyman) – a mix between psychedelic design of that time and old Mexican designs (local/global mix)	OLIVER KLIMPEL Ringier Annual Report designed by Fischli & Weiss and The Prisoner (film series) by Patrick McGoohan	PAUL BARNES -	PREM KRISHNAMURTHY Too many to name	RENATA GRAW -	RICHARD WALKER I like Boris bikes
S. HOFFMANN ROBBIANI Hardoy Butterfly Chair, Gordon Smith House	SASCHA LOBE Premier case (AG Franzoni)	STEFAN SAGMEISTER Seed Magazine	SVEN VOELKER iPhone	TIM BALAAM Algues by Ronan and Erwan Bouroullec	URS LEHNI -
YASMIN KHAN OZ magazine, Salvador Dalí's Les Diners de Gala cookbook	YVES FIDALGO Maybe Jean Prouvé's pieces				

Which pieces of design influence you?

Now

ANDREAS GNASS

e.g.
Marshall
McLuhan

BRIAN WEBB

Harper Lee (To Kill a Mockingbird),
Herbert Spencer
(Pioneers of Modern
Typography)

FONS HICKMANN

Mikhail
Bulgakov

JAMES GOGGIN

Georges Perec, Lucy
Lippard, Marc Augé,
Zygmunt Bauman,
Paul Auster, Haruki
Murakami, David
Mitchell, J.D. Salinger

KRISTINE MATTHEWS

J.D. Salinger (Raise
High the Roof Beam,
Carpenters and Nine
Stories), Paul Auster,
Chuck Palahniuk (Fight
Club), Donna Tartt
(The Secret History)

MARC VAN DER HEIJDE

Oscar Wilde
(The Picture
of Dorian
Gray)

NIKKI GONNISSEN

Claes Oldenburg
(Notes in Hand), Jan
Brand (Words and
the images), Ovid
(Metamorphoses)

SANDRA HOFFMANN

Hugo Ball,
Simone de
Beauvoir, John
Berger...
(Full answer, p. 231)

YASMIN KHAN

Miranda
July, MFK
Fisher

ANDREW STEVENS

Jon Savage
(England's
Dreaming)

CHRISTIAN HEUSSER

Ulf
Poschardt
(DJ Culture)

ANNELYS DE VET

Isabelle Allende,
Connie Palmen,
J.D. Salinger,
Sigmund Freud,
Paulo Coelho,
Don DeLillo

DANIEL EATOCK

Lucy R. Lippard
(Six Years: the
dematerialization
of the art object)

ANTÓNIO S. GOMES

Marshall McLuhan
(Understanding
Media), Gillo Dorfles
(As Oscilações do
Gosto), William Gibson
(Neuromancer),
Douglas Coupland

DANIJELA DJOKIC

Marshall
McLuhan

BEN BRANAGAN

Italo Calvino
(If on a Winter's
Night a
Traveller), Arthur
C. Clarke (2001)

EMMI SALONEN

Sociology
books

BERND HILPERT

I never
read very
much...

ÉRIC & MARIE GASPAR

Christopher
Alexander
(A Pattern
Language)

ISABELLE SWIDERSKI

Jeanette
Winterson,
Baudelaire,
Balzac, Voltaire

KIRSTY CARTER

Georges
Perec

Irvine
Welsh
(Filth)

MAKI SUZUKI

George Orwell
(1984), George
Seferis, Oscar
Wilde

RICHARD WALKER

I haven't/
don't read
much...
(Cont. opposite - now)

HANS DIETER REICHERT

Herman Hesse, Max
Frisch, Max Bense,
Umberto Eco,
Walter Benjamin,
James Joyce,
Norman Potter

JAN WILKER

Franz Kafka
(Kurzgeschichten),
Arthur Schnitzler
(Der Weg ins Freie,
Traumnovelle)

HOLGER JACOBS

Junichiro
Tanizaki (In
Praise of
Shadows)

JULIE GAYARD

-

HOON KIM

Georges Perec,
Haruki
Murakami,
Norman Potter

KAI VON RABENAU

Graham Greene,
Salman Rushdie,
Max Frisch

HYOUN YOUL JOE

Seigo Matsuoka (The
Editorial Engineering
of Knowledge), Matsuda
Yukimasa (Code, Zero,
Designscape), John
Berger, Philip B. Meggs

KEN GARLAND

Evelyn Waugh
(Decline and
Fall)

KIRSTY CARTER

Georges
Perec

Irvine
Welsh
(Filth)

MAKI SUZUKI

George Orwell
(1984), George
Seferis, Oscar
Wilde

LARS HARMSEN

Neville Brody (The
Graphic Language),
Emigre, Face,
Tempo, Wiener
(all magazines)

MARGARET CALVERT

-

LAURENT LACOUR

Lars Müller,
Ruedi Baur,
Wolfgang
Weingart

MARION FINK

Jean Baudrillard,
Marshall McLuhan,
Charles and Ray
Eames (The Powers
of Ten)

LIZA ENEBEIS

Marshall McLuhan
(Understanding Media),
John Berger (Ways of
Seeing), Harold Evans
(Pictures on a Page)

MARTIN LORENZ

Douglas Adams
(Hitchhiker's
Guide to the
Galaxy)

LUCINDA NOBLE

John Pawson
(Minimum), Edward
Tufte, Haruki
Murakami, Paul
Auster

MATTHIAS GÖRLICH

Probably all the coffee-table
books from Die
Gestalten Verlag
(Berlin) but also some
of the older Swiss
design books for the
visuals

RENATA GRÄW

Robert Venturi
(Learning from
Las Vegas)

Irvine
Welsh
(Filth)

MAKI SUZUKI

George Orwell
(1984), George
Seferis, Oscar
Wilde

OLIVER KLIMPEL

Jean Baudrillard,
José Antonio
Muñoz & Carlos
Sampayo, Paul
Scherbarth

SASCHA LOBE

Robert M. Pirsig,
Roland Barthes,
Paul Virilio,
Wolfgang Welsch,
Marcel Proust

YVES FIDALGO

Don't
remember

PAUL BARNES

Jan Tschichold
(Typographische
Gestaltung), Karl
Gerstner (Designing
Programmes)

STEFAN SAGMEISTER

Tom Wolfe

RANKING LIST

1 MARSHALL MCLUHAN
2 GEORGES PEREC, JOHN BERGER
3 HARUKI MURAKAMI, PAUL AUSTER, J.D. SALINGER

PREM KRISHNAMURTHY

Robin Kinross, Italo
Calvino, Georges
Perec, John Berger,
Martin Heidegger

SVEN VOELKER

Salman Rushdie
(Haroun and the
Sea of Stories)

TIM BALAAM

Le Corbusier
(Towards
a New
Architecture)

URS LEHNI

Friedrich
Glauser

Which authors/books
influenced you?

Then

ANDREAS GNASS e.g. Wolf Lotter	ANDREW STEVENS None	ANNELYS DE VET Rüdiger Safranski, Alain Badiou, Peter Sloterdijk, Octavio Paz, Mahmoud Darwish, Bas Heijne, Anna Tilroe, Roland Barthes, Paul Virilio	ANTÓNIO S. GOMES Friedrich Kittler (Gramophone, Film, Typewriter), Neal Stephenson (Snow Crash), Hakim Bey (Temporary Autonomous Zones)	BEN BRANAGAN Italo Calvino (Mr Palomar), Salman Rushdie (Midnight's Children)	BERND HILPERT I never read very much...
BRIAN WEBB Harper Lee (To Kill a Mockingbird), Herbert Spencer (Pioneers of Modern Typography)	CHRISTIAN HEUSSER John Irving (Hotel New Hampshire)	DANIEL EATOCK All books	DANIELA DJOKIC John Maeda	EMMI SALONEN Sociology books	ÉRIC & MARIE GASPAR Fernando Pessoa (The Book of Disquiet)
FONS HICKMANN Matthias Feldbacken	HANS DIETER REICHERT Marshall McLuhan, Vilém Flusser, William of Ockham, Ludwig Wittgenstein	HOLGER JACOBS Graham Harding and Paul Walton (The Bluffer's Guide to Marketing) – for very practical reasons	HOON KIM Georges Perec, Haruki Murakami, Norman Potter	HYOUN YOUL JOE 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)	ISABELLE SWIDERSKI Muriel Barbery, Michael Cunningham, Daniel Pennac
JAMES GOGGIN Brian Holmes, Owen Hatherley, Hari Kunzru, Tom McCarthy, Boris Groys, Hito Steyerl, Vladimir Nabokov	JAN WILKER David Foster Wallace	JULIE GAYARD -	KAI VON RABENAU David Foster Wallace, John le Carré, Leo Tolstoy, McSweeney's (Journal)	KEN GARLAND Cormac McCarthy (The Road)	KIRSTY CARTER Eric Gill (Essay on Typography)
KRISTINE MATTHEWS Richard Scarry (What Do People Do All Day?), Truman Capote (In Cold Blood)	LARS HARMSEN All the hundreds of magazines and books we receive monthly because of our blog and magazine, Slanted	LAURENT LACOUR A lot	LIZA ENEBEIS Recently I read Andy Warhol (From A to B and Back Again). I am not sure if it influenced me but I enjoyed it	LUCINDA NEWTON-DUNN Illustrated children's books (1940s–80s) and photography books such as those of Rinko Kawauchi	MAKI SUZUKI Romain Gary (The Roots of Heaven)
MARC VAN DER HEIJDE Herman Hesse (Siddharta)	MARGARET CALVERT Herbert Spencer (Pioneers of Modern Typography)	MARION FINK Karl Gerstner, Horst Bredekamp, Gottfried Böhm	MARTIN LORENZ Karl Gerstner (Programme Gestalten)	MATTHIAS GÖRLICH Certainly Tomas Maldonado (Umwelt und Revolte) and some other more theoretical books ... (Full answer, p.230)	MICHAEL GEORGIU Steven Heller
NIKKI GONNISSEN At the moment I read Elias Canetti (Crowds and Power) and I love to read novels	OLIVER KLIMPEL David Simon, F. Scott Fitzgerald, Stephen Bayley	PAUL BARNES Jan Tschichold (Typographische Gestaltung), Robin Kinross (Modern Typography)	PREM KRISHNAMURTHY Vikram Chandra, Orhan Pamuk, W.G. Sebald, Bruno Latour, Boris Groys, Michael Pollan	RENATA GRAW Paul Rand (Conversations with Students), Michael Beirut (Seventy-nine Short Essays on Design)	RICHARD WALKER ...but I have a great bookshelf, which is full of books I bought by the metre
S. HOFFMANN ROBBIANI John Langshaw Austin, Simon Baron-Cohen, Lewis Carroll... (Full answer, p. 231)	SASCHA LOBE Dick Francis, Christian Kracht, Ian McEwan, Haruki Murakami, Jason Starr	STEFAN SAGMEISTER Jonathan Franzen	SVEN VOELKER Derek Jarman (Chroma)	TIM BALAAM Kenya Hara (Designing Design)	URS LEHNI Italo Calvino
YASMIN KHAN Jennifer Egan	YVES FIDALGO Jorn Riel	RANKING LIST		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	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
Lienhard von Monkiewitsch, Kasimir Malewitsch,... (Cont. opposite – now)	Photographers Paul Reas, Paul Graham, Martin Parr	Gilbert and George, Fluxus, Daan van Golden, H.N. Werkman, Barbara Kruger, Fischli and Weiss, Willem Sandberg, Tracey Emin, Pippilotti Rist	Gary Hill (Tall Ships), John Baldessari (The Back of all the Trucks), Chuck Close (Portraits), Gerhard Richter (Abstract Paintings), Tony Oursler (Eyes)	Bernd and Hilla Becher, Raymond Pettibon, Michael Landy (Breakdown)	Many – as a part of daily awareness – but no specific influences
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Pop artists, Peter Blake, Ron Kitaj	Nam June Paik	Ed Ruscha	Herbert W. Kapitzki	Street art	Richard Hamilton
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
-	Max Bill, Paul Lohse, Karl Gerstner, Josef Albers, Hannah Höch, Piet Mondrian, Kurt Schwitters, John Heartfield	Bruce Nauman	Sol LeWitt, Richard Serra, Bruno Munari, Max Neuhaus, Ryoji Ikeda, Casten Nicolai	-	Picasso, Degas, Rodin, Annie Leibovitz
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
Francis Alÿs, On Kawara, Gabriel Orozco, Alighiero e Boetti, Olafur Eliasson	David Hockney	Marcel Broodthaers (Atlas), Sol LeWitt (Variations of an Incomplete Open Cube), John Baldessari	Douglas Brothers, Paolo Roversi, Andreas Gursky	William Turner	Marcel Duchamp
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
David Shrigley, Justin Knowles, Fluxus artists, Andy Warhol	Damien Hirst, Nick Night, Jean-Michel Basquiat, Jean Tinguely, Robert Rauschenberg, Marcel Duchamp	Roman Signer	The Chapman brothers	James Turrell, Mark Dion, Ben Nicholson, Andy Goldsworthy, Ellsworth Kelly, Piero Manzoni, Cornelia Parker, 'Thinking Aloud' (Richard Wentworth)	Yves Klein, Piero Manzoni, Joseph Kosuth, Gordon Matta-Clark, Jeff Koons, Marcel Duchamp but mostly Édouard Manet
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIU
Jan Dibbets	Fred Brill, Leonard Rosamund and Brian Robb	Anish Kapoor, Tacita Dean	Pablo Picasso	Concrete Art, Karl Gerstner, Richard Paul Lohse, Charlotte Posenenske, Mark Lombardi, George Maciunas	Andy Warhol, Paul Klee, David Hockney
NIKKI GONNISSEN	OLIVER KLIMPPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRÄW	RICHARD WALKER
Claes Oldenburg (giant objects and soft sculptures like hamburgers, etc....) (Full answer, p. 230)	Fischli and Weiss, Lyonel Feininger, Mike Kelley	Too many to mention	Chauncey Hare, Eugene Atget, Gregory Crewdson, Eleanor Antin	There are so many...: Donald Judd, Dan Flavin, Sol LeWitt, Marina Abramovitz... (Cont. opposite – now)	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	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Monika Dillier, General Idea, Monique Jacot, Frans Masereel plus in part see answer p. 242	Blinky Palermo, Lawrence Weiner, Bernd and Hilla Becher, Jenny Holzer, Donald Judd, Felix Gonzalez-Torres	Vienna Actionists	Peter Greenaway	Dan Graham	Martin Kippenberger
YASMIN KHAN	YVES FIDALGO	RANKING LIST			
Matt Barney, Kara Walker	Things between then and now have got mixed up; I can't really separate them: Damien Hirst, Wolfgang Tillmans... (Cont. opposite – now)	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 Alÿs	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 HARMSEN	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 GRÄW	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 BALAM	URS LEHNI
Della Robbia, Kirsten Johannsen, Ferdinand Hodler, Alex Hanemann, 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 ALÝS, JOSEPH BEUYS, LAWRENCE WEINER, RACHEL WHITEREAD, RONI HORN, SOL LEWITT, THOMAS DEMAND			

Which artists/works of art influence you?

Now

ANDREAS GNASS Coen Brothers, David Lynch	ANDREW STEVENS Blade Runner (Ridley Scott), 2001 – A Space Odyssey (Stanley Kubrick), Brazil (Terry Gilliam)	ANNELYS DE VET -	ANTÓNIO S. GOMES The Falls, A Walk Through H (Peter Greenaway), O Anjo Exterminador, The Discreet Charm of the Bourgeoisie (Luis Buñuel)	BEN BRANAGAN La Haine (Mathieu Kassovitz)	BERND HILPERT David Lynch
BRIAN WEBB Some Like it Hot (Billy Wilder)	CHRISTIAN HEUSSER Björk's music video – All is Full of Love (Chris Cunningham)	DANIEL EATOCK Stan Brakhage, Andy Warhol	DANIJELA DJOKIC Seven (David Fincher)	EMMI SALONEN Twin Peaks (David Lynch)	ÉRIC & MARIE GASPAR Stan Brakhage, Ernie Gehr, Peter Kubelka, Jonas Mekas
FONS HICKMANN Jean-Luc Godard	HANS DIETER REICHERT Jacques Tati (films by and with), Mephisto with Gustaf Gründgens	HOLGER JACOBS Stalker (Andrei Tarkovsky)	HOON KIM -	HYOUN YOUL JOE -	ISABELLE SWIDERSKI NYPD Blue, ER, Louis Malle, Pedro Almodóvar
JAMES GOGGIN Jim Jarmusch, Aki Kaurismäki, Wong Kar-Wai, Patrick Keiller, among others	JAN WILKER The Matrix (Wachowski Brothers), South Park	JULIE GAYARD Jean-Luc Godard, John Cassavetes	KAI VON RABENAU Wim Wenders, Brothers Quay, Peter Greenaway	KEN GARLAND Citizen Kane (Orson Welles)	KIRSTY CARTER Jacques Tati
KRISTINE MATTHEWS Blade Runner (Ridley Scott), Koyaanisqatsi (Godfrey Reggio), Strictly Ballroom (Baz Luhrmann), Breakfast at Tiffany's (Blake Edwards)	LARS HARMSEN Werner Herzog, Wim Wenders, Francis Ford Coppola	LAURENT LACOUR Roman Signer, Fischli and Weiss	LIZA ENEBEIS In the Mood for Love (Wong Kar-Wai), The Pillow Book (Peter Greenaway)	LUCINDA NOBLE 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.	MAKI SUZUKI Twin Peaks (David Lynch)
MARC VAN DER HEIJDE Films by Tim Burton (still now)	MARGARET CALVERT -	MARION FINK Koyaanisqatsi (Godfrey Reggio)	MARTIN LORENZ Being John Malkovich (Spike Jonze)	MATTHIAS GÖRLICH -	MICHAEL GEORGIOU Fantasia and Mary Poppins (Walt Disney), Ingmar Bergman, Luchino Visconti, Pedro Almodóvar, B&W Greek movies
NIKKI GONNISSEN The Dear Hunter (Michael Cimino), Federico Fellini	OLIVER KLIMPPEL Lars von Trier, Eric Rohmer, Werner Herzog	PAUL BARNES -	PREM KRISHNAMURTHY David Lynch, Wong Kar-Wai	RENATA GRAW Luis Buñuel, Jacques Tati, Orson Welles	RICHARD WALKER Star Wars (George Lucas), old Laurel and Hardy films
SANDRA HOFFMANN The Adjuster (Atom Egoyan), The Hockey Sweater (Sheldon Cohen), Naked Lunch (David Cronenberg), Jacques Tati	SASCHA LOBE All of Stanley Kubrick's films	STEFAN SAGMEISTER The African Queen (John Huston)	SVEN VOELKER Peter Greenaway	TIM BALAAM Star Wars (George Lucas)	URS LEHNI Twin Peaks (David Lynch)
YASMIN KHAN -	YVES FIDALGO David Lynch, Quentin Tarantino, François Truffaut, Marco Ferreri, Jacques Tati, Nick Park, Paul Thomas Anderson	RANKING LIST 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)	Curb Your Enthusiasm (Larry David)	-
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
Some Like it Hot (Billy Wilder)	Lost in Translation (Sofia Coppola)	Shane Meadows	Avatar (James Cameron)	Deadwood (David Milch)	João César Monteiro, Andrei Tarkovski
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
Lars von Trier	2001 (Stanley Kubrick), Little Fockers (Paul Weitz), Taxi Driver (Martin Scorsese), The Mission (Roland Joffé), The Deer Hunter (Michael Cimino)	My Neighbour Totoro (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	Valhalla Rising (Nicolas Winding Refn), Breaking Bad (Vince Gilligan)	Gus Van Sant, Agnès Varda	Christoph Hochhäusler, David Simon, Miranda July	No Country for Old Men (Coen Brothers)	John Smith – very funny and brilliant filmmaker
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	Coen Brothers	Spike Jonze, David Lynch	Zabriskie Point (Michelangelo Antonioni)	Documentary and short films	The Wire (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	-	Match Point (Woody Allen)	The Life Aquatic with Steve Zissou (Wes Anderson)	-	Mike Leigh
NIKKI GONNISSEN	OLIVER KLIMPPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRAW	RICHARD WALKER
Dogville (Lars von Trier)	John Smith, Helmuth Costard, Patrick Keiller	-	Jean-Luc Godard, Amie Siegel	Michel Gondry, Godfrey Reggio	I thought the Kite Runner (Marc Forster) was quite good
S. HOFFMANN ROBBIANI	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
Das gefrorene Herz (Xavier Koller), Hoehenfeuer (Fredi M. Murer), Women without Men... (Full answer, p. 231)	All of Stanley Kubrick's films	Adaptation (Spike Jonze)	Alfred Hitchcock	Playtime (Jacques Tati)	The Wire (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	ANDREW STEVENS	ANNELYS DE VET	ANTÓNIO S. GOMES	BEN BRANAGAN	BERND HILPERT
Dealing with different themes and interacting with different characters on every project	Challenging problems, nice clients and subject matter. A chance to find out about other artists and designers. Hard job to complain about really	Being able to act within the power fields that shift our social structures	Making things work. The jack-of-all-trades quality and I like inventing tools (ideas)	Making things, researching subjects, working for myself	You have the chance to follow your interests and you can bring in your personal ideas
BRIAN WEBB	CHRISTIAN HEUSSER	DANIEL EATOCK	DANIJELA DJOKIC	EMMI SALONEN	ÉRIC & MARIE GASPAR
No two days/jobs are the same and solving the problem	With every new project you have to find new ways to tackle the different problems that arise	The idea	The variety of interesting subjects and the permanent learning process	How I keep learning	Independence
FONS HICKMANN	HANS DIETER REICHERT	HOLGER JACOBS	HOON KIM	HYOUN YOUL JOE	ISABELLE SWIDERSKI
Almost everything	Creating and helping to communicate, helping to explain contents visually, serving society	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	Being creative and visionary	Making typefaces, dealing with type, systemizing & editing contents, working with artists, photographers, curators & editors	Every project is an opportunity to learn on so many different levels
JAMES GOGGIN	JAN WILKER	JULIE GAYARD	KAI VON RABENAU	KEN GARLAND	KIRSTY CARTER
How it involves so much that isn't design	The openness – to be able to steadily invent your own area of work, to create in seemingly unlimited situations & environments	To communicate something visually and the craft side of it like going to the printers & discussing ways of making things	Being flexible, being my own boss, working creatively & visually, meeting a lot of people + the variety of work I get to do	Everything	The very talented people I work with
KRISTINE MATTHEWS	LARS HARMSEN	LAURENT LACOUR	LIZA ENEBEIS	LUCINDA NOBLE	MAKI SUZUKI
It is what I would do in my spare time anyway, but I get to make a living at it	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)	Freedom (sometimes), creative approach	I can research so many different fields that are not directly linked to design	I truly love what I do and it comes from the core... (Full answer, p. 228)	The constant need to help destroy the service-related role of the designer
MARC VAN DER HEIJDE	MARGARET CALVERT	MARION FINK	MARTIN LORENZ	MATTHIAS GÖRLICH	MICHAEL GEORGIOU
The fact that every job puts you in a different situation, poses new questions and makes you think again	The process	Work is life and life is work	There is no clear definition of what a designer does, so everyone can find their own approach... (Full answer, p. 229)	I like to produce something useful where there was nothing existing before	The diversity of the projects
NIKKI GONNISSEN	OLIVER KLIMPPEL	PAUL BARNES	PREM KRISHNAMURTHY	RENATA GRÄW	RICHARD WALKER
The fact that I can go deep into a specific subject for a relatively short period of time... (Full answer, p. 230)	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	The freedom and the restrictions	The combination of multiple tasks, bodies of knowledge, contexts, people	I love the 'making' part of being a designer – it is both scary and exhilarating	Coming to work in an inspiring place, working with other people, solving problems & striving to make my clients famous
SANDRA HOFFMANN	SASCHA LOBE	STEFAN SAGMEISTER	SVEN VOELKER	TIM BALAAM	URS LEHNI
The variability of projects, contents, challenges, outcomes, forms, colours	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	That it is an incredibly wide field, with lots of opportunity for change	One can deal with a lot of different things, be independent and get very, very rich	The process of convincing the client to go with our proposed solution	The definition of what you're supposed to do as a designer is very blurry, so you can come up with your own definition
YASMIN KHAN	YVES FIDALGO	Up to now we have never been bored by any project – that's something very valuable			
Practice can change as interests change					

What do you like about working as a designer?

Now

ANDREAS GNASS The relationship between money and time	ANDREW STEVENS Emailing, organizing and planning	ANNELYS DE VET Too many hours spent behind the computer	ANTÓNIO S. GOMES Proofreading – then again it can be fun sometimes	BEN BRANAGAN Projects that don't happen, managing other people's expectations	BERND HILPERT Sometimes personal involvement can be too great
BRIAN WEBB Dealing with money	CHRISTIAN HEUSSER That my own ego still stands in the way when dealing with clients... (Full answer, p. 226)	DANIEL EATOCK The brief	DANIJELA DJOKIC Permanently starting from zero, the exhausting mental brainwork and sitting in front of a computer	EMMI SALONEN The time spent sitting still	ÉRIC & MARIE GASPAR Resistance of materials, and more sadly – clients
FONS HICKMANN The name of the profession	HANS DIETER REICHERT Deadlines, misunderstanding the work of a designer	HOLGER JACOBS When clients (or their marketing departments) are trying to control every small step of a project and ask for constant PDF updates	HOON KIM Being sensitive and meticulous	HYOUN YOUL JOE Obsession	ISABELLE SWIDERSKI 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 The lack of trust	JAN WILKER Its preference of experiences over knowledge	JULIE GAYARD 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	KAI VON RABENAU I hate long working hours, financial insecurity, many of the jobs I have to do plus having to network and promote myself	KEN GARLAND Nothing	KIRSTY CARTER -
KRISTINE MATTHEWS Worrying that my work could be better if I could push myself harder	LARS HARMSEN Email sucks, I am not made for long meetings, I hate to spoil so much life-time on a computer	LAURENT LACOUR Poorly paying, idiotic clients	LIZA ENEBEIS -	LUCINDA NEWTON-DUNN That I cannot easily separate my work from my day-to-day life, which can be... (Full answer, p. 228)	MAKI SUZUKI Nothing
MARC VAN DER HEIJDE Nothing is ever good enough	MARGARET CALVERT Meetings and administration	MARION FINK Work is life and life is work	MARTIN LORENZ There is no clear definition of what a designer does, so nearly everyone can work as a designer (Full answer, p. 229)	MATTHIAS GÖRLICH Some of the working habits that I have adopted	MICHAEL GEORGIU Training clients
NIKKI GONNISSEN Projects were it is too difficult to come to the essence because of difficult hierarchical structures within organization	OLIVER KLIMPEL The self-centredness, the idea that constant networking might be necessary, finding new clients plus sometimes: the hard work	PAUL BARNES Too much time spent in front of computers	PREM KRISHNAMURTHY The narrow focus of much of the profession and many clients	RENATA GRÄW I personally dislike having to 'sell' design	RICHARD WALKER Nothing really – meetings can drag on a bit
S. HOFFMANN ROBBIANI Objectification, waste production, consumption endorsement	SASCHA LOBE The pay	STEFAN SAGMEISTER Badly organized clients	SVEN VOELKER It's very difficult to enter the hermetically sealed area of art. I don't mean to design... (Full answer, p. 231)	TIM BALAAM The process of convincing the client to go with our proposed solution	URS LEHNI That designers often complain about being designers
YASMIN KHAN Being underpaid	YVES FIDALGO The commercial part of it				

What do you dislike about working as a designer?

Now

ANDREAS GNASS
U9 VISUELLE ALLIANZ
u9@u9.net
www.u9.net
Fichtestr. 15a
63071 Offenbach am Main
Germany
T +49 (0)69 8 01 01 50

ANDREW STEVENS
GRAPHIC THOUGHT FACILITY
info@graphicthoughtfacility.com
www.graphicthoughtfacility.com
23-24 Easton Street
London WC1X 0DS
United Kingdom
T +44 (0)20 7837 2525

ANNELYS DE VET
there@annelysdevet.nl
www.annelysdevet.nl
Wielemans Ceuppenslaan 33
1190 Brussels
Belgium

ANTÓNIO SILVEIRA GOMES
(BARBARA SAYS...PROJECTO PRÓPRIO)
projectoproprio@gmail.com
www.barbarasays.com
R. Marquês Ponte do Lima 23 4º
1100-337 Lisboa
Portugal
T +35 (0)121 3472 707

BEN BRANAGAN
ben@benbranagan.co.uk
www.benbranagan.co.uk

BERND HILPERT
UNIT-DESIGN
info@unit-design.de
www.unit-design.de
Holbeinstraße 25
60596 Frankfurt am Main
Germany
T +49 (0)69 6 6057 880

BRIAN WEBB
WEBB & WEBB DESIGN
design@webbandwebb.co.uk
www.webbandwebb.co.uk
16H Perseverance Works
38 Kingsland Road
London E2 8DD
United Kingdom
T +44 (0)207 739 7895

CHRISTIAN HEUSSER
EQUIPO
info@equipo.ch
www.equipo.ch
Amerbachstraße 53
4057 Basel
T +41 (0)61 681 4568
Switzerland

DANIEL EATOCK
daniel@eatock.com
www.eatock.com
7 Minerva Street
London E2 9EH
United Kingdom

DANIJELA DJOKIC
PROJEKTRIANGLE
ddjokic@projektrtriangle.com
www.projektrtriangle.com
Humboldtstraße 4
70178 Stuttgart
Germany
T +49 (0)711 6 20 09 30

EMMI SALONEN
STUDIO EMMI
hello@emmi.co.uk
www.emmi.co.uk
Unit 110, Cremer Business
Centre
37 Cremer Street
London E2 8HD
United Kingdom
T +44 (0)77 5200 1311

ÉRIC & MARIE GASPAR
ÉRICANDMARIE
info@ericandmarie.com
www.ericandmarie.com
45 avenue Montaigne
75008 Paris
France
T +33 (0)14 723 5127

FONS HICKMANN
FONS HICKMANN M23
m23@fonshickmann.com
www.fonshickmann.com
Mariannenplatz 23
10997 Berlin
T +49 (0)30 6951 8501

HANS DIETER REICHERT
HDR VISUAL COMMUNICATION
hans@baselinemagazine.com
www.baselinemagazine.com
Bradbourne House
East Malling
Kent ME19 6DZ
United Kingdom
T +44 (0)173 287 5200

HOLGER JACOBS
MIND DESIGN
info@minddesign.co.uk
www.minddesign.co.uk
Unit 33A, Regents Studios
8 Andrews Road
London E8 4QN
United Kingdom
T +44 (0)207 254 2114

HOON KIM
WHY NOT SMILE
mail@whynotsmile.com
www.whynotsmile.com
10 Jay Street, Ste 801A
Brooklyn, NY 11201
USA
T +1 347 234 5312

HYOUN YOUL JOE
HEY JOE
youljoe@gmail.com
www.hyjoe.net
394-74 Seokyo-Dong 3F
Mapo-Gu, Seoul,
South Korea
T +82 10 8857 9374

ISABELLE SWIDERSKI
SEVEN25
studio@seven25.com
www.seven25.com
309E-896 Cambie Street
Vancouver, BC V6B 2P6
Canada
T +1 604 685 0097

JAMES GOGGIN
PRACTISE
jgoggin@mcachicago.org
studio@practise.co.uk
www.mcachicago.org
www.practise.co.uk
Director of Design, Publishing
and New Media
Museum of Contemporary
Art Chicago
220 East Chicago Avenue
Chicago IL 60611
USA
T +1 312 397 4071

JAN WILKER
KARLSSONWILKER
tellmewhy@karlssonwilker.com
www.karlssonwilker.com
536 6th avenue
New York City, NY 10011
USA
T +1 212 929 8064

LAURENT LACOUR
HAUSER LACOUR
info@hauserlacour.de
www.hauserlacour.de
Westendstraße 84
60325 Frankfurt am Main
Germany
T +49 (0)69 8090 9990

JULIE GAYARD
JUTOJO
info@jutojo.de
www.jutojo.de
Brunnenstrasse 191
10119 Berlin
Germany
T +49 (0)30 2809 3946

KAI VON RABENAU
MONO.GRAPHIE
www.mono-graphie.com
www.mono-blog.com
www.mono-kultur.com
www.mono-gramm.com
Berlin/London
Germany/United Kingdom

KEN GARLAND
ken.garland@talk21.com
www.kengarland.co.uk
London
United Kingdom

KIRSTY CARTER
A PRACTICE FOR EVERYDAY LIFE
m@apracticeforeverydaylife.com
apracticeforeverydaylife.com
Unit 16, 5 Durham Yard
London E2 6QF
United Kingdom
T +44 (0)20 7739 9975

KRISTINE MATTHEWS
STUDIO MATTHEWS
info@studiomatthews.com
www.studiomatthews.com
1517 12th Avenue, Unit 202
Seattle, WA 98122
USA
T +1 206 499 9978

LARS HARMSEN
MAGMA BRAND DESIGN
info@magmabranddesign.de
www.magmabranddesign.de
www.slanted.de
Wendstraße 4
76185 Karlsruhe
Germany
T +49 (0)721 824 8580

Addresses and contact information

Now

LIZA ENEBEIS
STUDIO DUMBAR/TYPERADIO
info@studiodumbar.com
www.studiodumbar.com
dj@typeradio.org
www.typeradio.org
Studio Dumbar
Lloydstraat 21
3024 EA Rotterdam
The Netherlands
T +31 (0)10 448 22 22
Typeradio
Groenewegje 137
2515 LR Den Haag
The Netherlands
T +31 (0)70 427 8115

LUCINDA NEWTON-DUNN
SPACE-TO-THINK
lucinda@space-to-think.com
www.space-to-think.com

MAKI SUZUKI
ÄBÄKE
abakesemail@gmail.com
www.abake.fr
Unit 73b, Regents Studios
8 Andrews Road
London E8 4QN
United Kingdom

MARC VAN DER HEIJDE
STUDIO DUMBAR
info@studiodumbar.com
www.studiodumbar.com
Lloydstraat 21
3024 EA Rotterdam
The Netherlands
T +31 (0)10 448 22 22

MARGARET CALVERT
http://en.wikipedia.org/wiki/Margaret_Calvert

MARION FINK
marion.fink@fhnw.ch
www.fhnw.ch
Fachhochschule
Nordwestschweiz, Hochschule
für Gestaltung und Kunst,
Institut Visuelle
Kommunikation
Vogelsangstraße 15
4058 Basel
Switzerland
T +41 (0)61 695 6751

MARTIN LORENZ
TWOPOINTS.NET
info@twopoints.net
www.twopoints.net
Via Laietana 37
4º Planta / Despacho 32
08003 Barcelona
Spain
T +34 (0)93 318 5372

MATTHIAS GÖRLICH
STUDIO MATTHIAS GÖRLICH
studio@mgörlich.com
www.mgoerlich.com
Soderstraße 16a
64283 Darmstadt
Germany
T +49 (0)6151 785 9780

MICHAEL GEORGIOU
G DESIGN STUDIO
g@georgiougavrilakis.com
www.georgiougavrilakis.com
Miaouli 6, Monastiraki
105 54, Athens
Greece
T +30 (0)210 322 3636

NIKKI GONNISSEN
THONIK
studio@thonik.nl
www.thonik.nl
Vijzelstraat 72, 4.52
1017 HL Amsterdam
The Netherlands
T +31 (0)20 468 3525

OLIVER KLIMPEL
BÜRO INTERNATIONAL
info@burointernational.co.uk
www.burointernational.co.uk
34 Brougham Road
London E8 4PD
United Kingdom
T +44 (0)20 7241 6323

PREM KRISHNAMURTHY
PROJECT PROJECTS
project@projectprojects.com
www.projectprojects.com
161 Bowery, 2nd Floor
New York, NY 10002
USA
T +1 212 509 0636

RENATA GRAW
PLURAL
hello@weareplural.com
www.weareplural.com
1310 N Clybourn Ave
Second Floor
Chicago, IL 60610
USA
T +1 312 804 4020

RICHARD WALKER
KK OUTLET/KESSELSKRAMER
info@kkoutlet.com
www.kkoutlet.com
42 Hoxton Square
London N1 6PB
United Kingdom
T +44 (0)20 7033 7680

SANDRA HOFFMANN ROBBIANI
VISUAL STUDIES
s.e.hoffmann@bluewin.ch
www.otherwords.ch
Wasserwerksgasse 7
3011 Berne
Switzerland
T +41 (0)76 316 25 45

SASCHA LOBE
L2M3
info@L2M3.com
www.L2M3.com
Hoelderlinstrasse 57
70193 Stuttgart
Germany
T + 49 (0)711 99 33 91 60

STEFAN SAGMEISTER
SAGMEISTER INC.
info@sagmeister.com
www.sagmeister.com
206 West 23rd Street, 4th floor
New York, NY 10011
USA
T +1 212 647 1789

SVEN VOELKER
SVEN VOELKER STUDIO
studio@svenvoelker.com
www.svenvoelker.com
Steinstraße 37
10119 Berlin
Germany
T +49 (0)30 23 45 57 86

TIM BALAAM
HYPERKIT
info@hyperkit.co.uk
www.hyperkit.co.uk
822 Parkhall
40 Marcell Road
London SE21 8EN
United Kingdom
T +44 (0)20 7407 8982

URS LEHNI
LEHNI-TRÜB/ROLLO PRESS/
CORNER COLLEGE
office@lehni-trueb.ch
www.lehni-trueb.ch
www.rollo-press.com
www.corner-college.com
Gasometerstraße 32
8005 Zürich
Switzerland
T +41 44 272 95 42

YASMIN KHAN
COUNTERSPACE
yasmin@counterspace.net
counterspace.net
99 N. Hill St.
Los Angeles, CA 90019
USA

YVES FIDALGO
FULGURO
www.fulguro.ch
info@fulguro.ch
Rue du Maupas 28
1004 Lausanne
Switzerland
T +41 (0)21 646 7558

FRANK PHILIPPIN

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 KIOSOGLOU

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.

BRIGHTEN THE CORNERS

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.

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.

HOCHSCHULE DARMSTADT

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.'

BRIGHTEN THE CORNERS

london@brightenthecorners.com
darmstadt@brightenthecorners.com
www.brightenthecorners.com

HOCHSCHULE DARMSTADT

FACULTY OF DESIGN
frank.philippin@h-da.de
www.fbg.h-da.de



Authors Then



Authors Now