Graphic Design for the 21st Century

100 of the World's Best Graphic Designers

Charlotte & Peter Fiell

TASCHEN

Avant-garde graphics from around the globe

We are now at one of the most important turning points in the history of graphic design; the influence of art, film, and music has never been stronger, and the advent of new computer technologies has catapulted graphic design into a whole new dimension. Covering a vast range of cutting-edge graphic design, this book presents a sweeping look at today's most progressive graphic currents—from signage and packaging to branding and web-design. Featuring the work and visions of 100 leading graphic designers, this unique guide documents the best of contemporary graphic design worldwide—from Europe, America, Asia and Australia—and offers designers' in-their-own-words predictions about the future of this fast-moving and omnipresent discipline. Alphabetical designer entries also include examples of recent work as well as biographical and contact information, making this not only an inspiring sourcebook, but also an exceptional and invaluable reference work.

Die Avantgarde des Grafikdesigns rund um den Globus

Wir befinden uns heute an einem der bedeutendsten Wendepunkte in der Geschichte des Grafikdesigns. Der Einfluss von Kunst, Film und Musik auf diese schnelllebige und allgegenwärtige Disziplin war noch nie so groß wie heute, und das Aufkommen der Computertechnik hat das Grafikdesign in eine völlig neue Dimension katapultiert. Der vorliegende Band bietet einen Überblick über das neueste Verpackungsdesign, die Gestaltung von Marken und Orientierungssystemen sowie Webdesign. Dieses einzigartige Handbuch stellt die Arbeiten von 100 führenden Grafikern aus Europa, Amerika, Asien und Australien vor und zeigt das beste zeitgenössische Grafikdesign der Welt; es enthält persönliche Visionen der Designer über die Zukunft des Grafikdesigns. Die alphabetisch geordneten Designerprofile umfassen neben Beispielen der neuesten Arbeiten biografische Daten und Kontaktadressen und machen die vorliegende Publikation damit nicht nur zu einer unschätzbaren Quelle der Inspiration, sondern auch zu einem außergewöhnlichen Nachschlagewerk.

Graphismes d'avant-garde des quatre coins de la planète

Nous vivons actuellement un tournant crucial dans l'histoire du graphisme : les influences de l'art, du cinéma et de la musique ne se sont jamais autant fait sentir et l'avènement des nouvelles technologies numériques a catapulté la création dans une toute nouvelle dimension. Couvrant une vaste gamme de graphismes de pointe, ce livre offre un large panorama des tendances les plus innovatrices du jour, puisant dans des domaines aussi variés que la signalisation, l'emballage ou la valorisation de marques et l'infographie. Présentant le travail et la vision de cent graphistes parmi les plus éminents, ce guide unique en son genre examine la création graphique contemporaine en Europe, en Amérique, en Asie ou en Australie. Il offre les prévisions de chaque graphiste sur l'avenir de cette discipline omniprésente et évoluant rapidement. La présentation des créateurs par ordre alphabétique inclut des exemples de leurs travaux les plus récents, des informations biographiques et leurs coordonnées, ce qui en fait non seulement une excellente source d'inspiration mais également un ouvrage de référence exceptionnel et précieux.

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Graphic Design for the 21st Century

Grafikdesign im 21. Jahrhundert
Le design graphique au 21^{e} siècle

Endpapers
"Demented Forever Series" for Erste Liga Gastronomie. Büro für form, 2001.

Pages 4–5
Billboard for Adbusters. Jonathan Barnbrook, 2002.

Pages 10–11
Advertisement for Rote Fabrik (CH). François Chalet, 2001.

© 2003 TASCHEN GmbH
Hohenzollernring 53, D–50672 Köln
www.taschen.com

Editorial coordination: Sonja Altmeppen, Cologne
Design: UNA (London) designers, London
Production: Ute Wachendorf, Cologne
German translation: Annette Wiethüchter, Berlin
French translation: Philippe Safavi, Paris

Printed in Italy
ISBN 3-8228-1605-1

Acknowledgements
We would like to express our immense gratitude to all those designers and design groups who agreed to take part in this project – there wouldn't have been a book without your participation. Additionally we offer our thanks to Anthony Oliver for his excellent new photography that was specially undertaken for this project. Lastly and by no means least we must give a very special mention to Eszter Karpati, our research assistant, whose good nature and formidable researching skills have driven the project from start to finish.

Danksagung
Als Herausgeber möchten wir allen Grafikern und Grafikdesignbüros von Herzen danken, dass sie sich an diesem Buchprojekt beteiligt haben. Ohne Ihre bereitwillige Mitwirkung hätte es diesen Band nicht gegeben. Wir bedanken uns auch bei Anthony Oliver für seine ausgezeichneten Neuaufnahmen, die er eigens für dieses Buch angefertigt hat. Last not least müssen wir unbedingt unsere Forschungsassistentin Eszter Karpati lobend erwähnen, deren Geduld und Findigkeit das ganze Vorhaben von Anfang bis Ende vorangetrieben haben.

Remerciements
Nous aimerions exprimer toute notre gratitude aux graphistes et groupes de graphistes qui ont accepté de participer à ce projet ; sans eux, ce livre n'existerait pas. Merci à Anthony Oliver pour ses excellentes photos prises spécialement pour cet ouvrage. Enfin, et non des moindres, une mention spéciale à Eszter Karpati, notre documentaliste, dont le bon caractère et les formidables talents de recherche ont guidé ce projet du début à la fin.

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DESIGNERS...
STAY™
away
from
UNITED ARTISTS Theatres

That Want
You To
LIE
for them.'
Tibor Kalman
first things first manifesto 2000
www.adbusters.org
DONREY

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602-607 Gunnar Pór Vilhjámsson
608-613 Why Not Associates
614-619 Martin Woodtli
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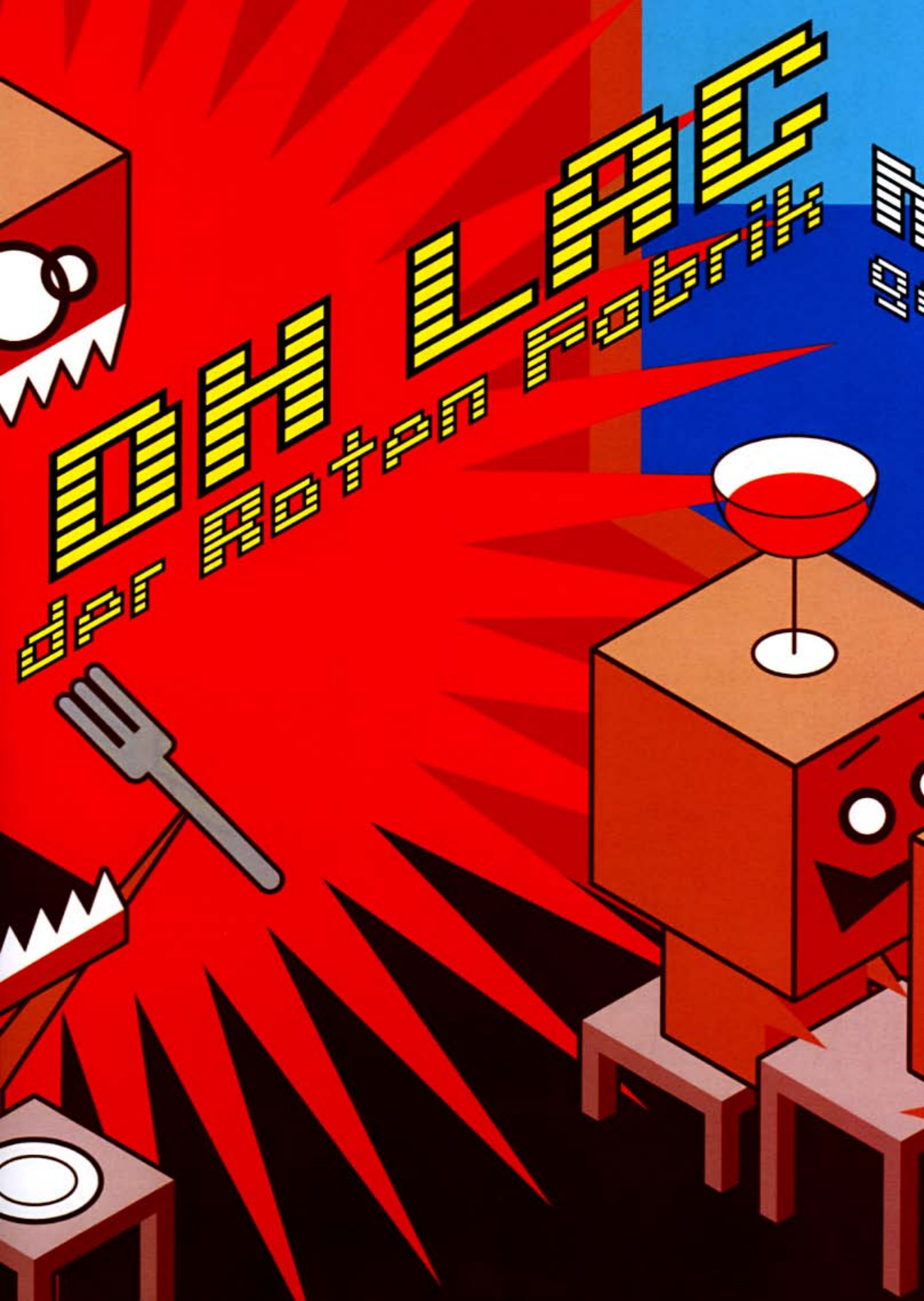
Le Piège du Retour


OH LAC
der Kotan Fabrik

Graphic Design for the 21st Century

Over the last decade the practice of graphic design has undergone a momentous change as pixels have become a handy substitute for print and software has lessened the profession's reliance on its traditional tools of pen and paper. In no other discipline of design has computer technology had such a transforming impact, and this is why "Graphic Design for the 21st Century" has been dedicated to the thoughts and visions of designers working at today's graphic coalface. The one hundred designers included in this celebration of contemporary graphic design have been specifically selected for the forward-looking nature of their work. From the Netherlands and Switzerland to America and Iceland to Japan and Australia, this book features a truly international sampling of graphic design that reveals a shared desire to communicate ideas and values in the most visually compelling way possible.

Throughout our daily lives we are surrounded and peppered by graphic messages. Indeed they have become so much part of the fabric of every-day modern life – from breakfast cereal packaging and advertising billboards to logos on clothes and television company identities – that often we register their codes only on a subconscious level. Against an ever-present insidious backing track of visual Muzak, graphic designers vie for the viewer's attention by shaping communication that is not only visually arresting but also frequently intellectually contesting. To this end they can either grab attention in a bold and direct manner or slowly reel us in with visual ambiguity or double-coded meaning. In an ever-expanding sea of information and images the best attention "snaggers" are those who bait their hooks with meaningful content, quirkily intelligent humour and/or,

Grafikdesign im 21. Jahrhundert

Im letzten Jahrzehnt hat sich im Bereich des Grafikdesigns ein revolutionärer Wandel vollzogen, da Pixel zum leicht verfügbaren Ersatz für Druckerzeugnisse geworden sind und Software dazu geführt hat, dass die Grafiker immer seltener auf ihre traditionellen Arbeitsmittel, nämlich Bleistift und Papier, zurückgreifen. In keinem anderen kreativen Fach hat die Computertechnik derart drastische Wirkungen gezeitigt und deshalb widmet sich »Grafikdesign im 21. Jahrhundert« den Ideen und Visionen der Gestalter, die das Feld der zeitgenössischen Gebrauchsgrafik kultivieren. 100 Designer sind aufgrund des zukunftsträchtigen Charakters ihres Schaffens ausgewählt worden und haben Beiträge zu diesem Band geliefert. Die Beispiele reichen von den Niederlanden und der Schweiz über Island und Amerika bis nach Japan und Australien, so dass dieses Buch eine wahrhaft internationale Musterkollektion grafischer Arbeiten darstellt, denen der gemeinsame Wunsch zugrunde liegt, Ideen und Werte mit größtmöglicher Überzeugungskraft visuell umzusetzen.

Im täglichen Leben stürmen von allen Seiten unzählige grafische Botschaften auf uns ein – von der Packung der Frühstücksflocken und Werbeplakaten bis zu Markenzeichen auf Kleidungsstücken und den Logos der Fernsehsender. Sie alle sind so sehr Teil unseres modernen Alltagslebens geworden, dass wir ihre Codes schon gar nicht mehr bewusst wahrnehmen. Angesichts der allseits schleichend um sich greifenden »Hintergrund-Bildberieselung« wetteifern die Gebrauchsgrafiker um die Aufmerksamkeit des Publikums, indem sie ihre Botschaften so gestalten, dass sie nicht nur optisch attraktiv, sondern häufig auch intellektuell anspruchsvoll und pfiffig sind. Zu diesem Zweck nehmen sie

Le design graphique au 21e siècle

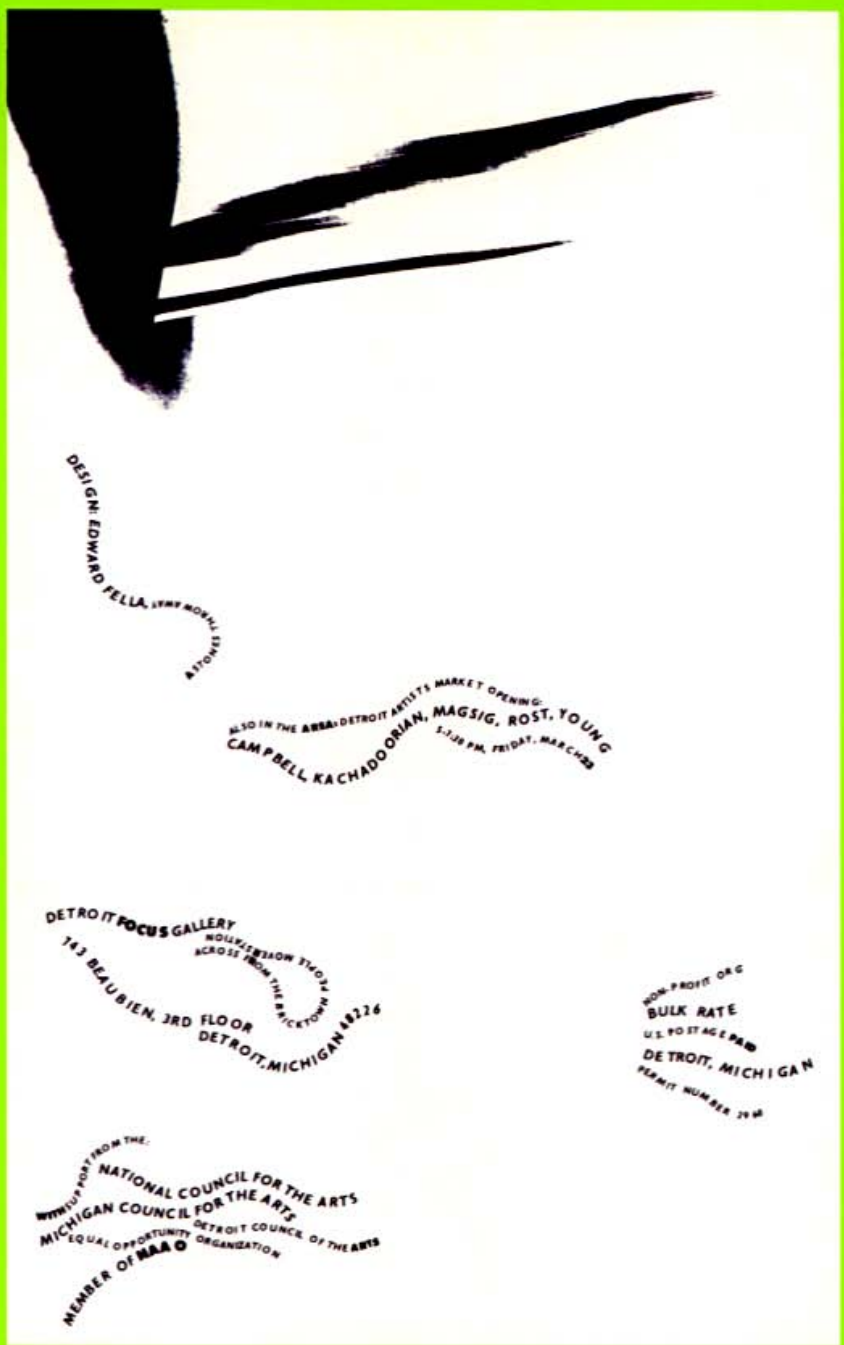
Au cours de la dernière décennie, les arts graphiques ont connu une véritable révolution, les pixels prenant le pas sur les caractères d'imprimerie et les logiciels diminuant la dépendance du secteur vis-à-vis de ses outils traditionnels tels que le crayon et le papier. Aucune autre discipline du design n'a été autant transformée par l'impact de l'informatique. C'est pourquoi « Le design graphique au 21e siècle » célèbre le design graphique contemporain en se consacrant aux idées et à la vision des tenants actuels de la profession. Les cents graphistes présentés ici ont été choisis tout particulièrement pour leur travail résolument orienté vers l'avenir. Des Pays-Bas à la Suisse, des Etats-Unis à l'Islande, du Japon à l'Australie, cet ouvrage propose un échantillonnage vraiment international des arts graphiques, reflétant un désir partagé de communiquer des idées et des valeurs de la manière la plus engageante qui soit.

Tout au long de la journée, nous sommes entourés et mitraillés de messages graphiques. Ils font désormais tellement partie du tissu quotidien de notre vie moderne – boîtes de céréales du petit-déjeuner, affiches publicitaires, logos de vêtements, sigles de chaînes de télévision etc. – que, le plus souvent, nous n'enregistrons leurs codes qu'à un niveau subconscient. Sur cette toile de fond omniprésente et insidieuse de gribouillis, les graphistes rivalisent pour attirer l'attention du public en élaborant une communication qui, non seulement accroche le regard, mais, souvent, interpelle l'intellect. Pour ce faire, ils peuvent capter notre attention d'une manière directe et frappante ou

Opposite Poster for "Sensation" exhibition. Why Not Associates, 1997.

ROYAL ACADEMY OF ARTS
PICCADILLY LONDON W1
YOUNG BRITISH ARTISTS FROM THE SAATCHI COLLECTION
SENSATION
18 SEPTEMBER – 28 DECEMBER 1997
CLOSED 25 DECEMBER
OPEN DAILY 10AM-6PM

Right Flyer for Detroit Focus Gallery. Ed Fella, 1990.



more rarely, genuinely new formal inventiveness. Because of the overwhelming bombardment of visual communications that we all experience on a daily basis, we have not only become more visually literate and culturally savvy in the deciphering of the intentions that lie at the root of the codes, but also our senses have become increasingly jaded by the stylistic sameness of much mainstream, "strategic," marketing-led communication. These days, for something to catch our attention for more than just a few seconds it has to be really thought-provoking or amusing. More than at any other time in the short but prolific history of graphic design, the current pressure on professional practitioners to produce distinctively authentic work that conveys a message in a uniquely captivating way is greater than ever. And that's not all; graphic design just got bigger. The profession has broadened as the boundaries between creative disciplines have become increasingly blurred through the application of – and opportunities presented by – new democratising digital technologies.

For the vast majority of designers in this survey the computer has become their primary tool, but given this, there is also a desire by many to break out of the constraining limitations imposed by off-the-shelf software programmes. The Internet and advanced computing power has delivered greater speed to graphic design practice, yet at the same time this technologically-driven acceleration has also increased the stylistic obsolescence of graphic design solutions – what appears cutting-edge one year will seem old hat the next as new ways of making graphic design provide novel possibilities of expression. Over the last decade graphic design has grown from a primarily static medium of encapsulated messages (books, posters, display ads, etc.) to one that is increasingly about movement and play, and is open to interaction since the advent of screen-based so-called graphic user interfaces (GUI). This

unsere Aufmerksamkeit entweder auf forsche, direkte Weise gefangen oder sie umgarnen uns langsam, nach und nach, mit bildlichen oder sprachlichen Doppeldeutigkeiten. In der heute unaufhörlich wachsenden Informations- und Bilderflut sind diejenigen am erfolgreichsten, die den Betrachter mit sinnvollen Inhalten, witzigen, geistreichen und/oder – was eher selten ist – wirklichen

chercher à nous embobiner lentement en créant une ambiguïté visuelle ou des doubles sens. Dans cet océan d'informations et d'images en expansion constante, ceux qui parviennent le mieux à nous «accrocher» sont ceux qui nous appâtent avec un contenu intelligent, original, humoristique et/ou, plus rare, une véritable inventivité dans la forme. Du fait du bombardement incessant

does not mean, however, that we should be writing obituaries for the printed page. New computer technologies have actually made the execution of books easier – leading to the proliferation of small print-run publications show-casing the work of individual graphic designers. Indeed, this type of publication, along with the numerous journals, exhibitions and award ceremonies dedicated to graphic design, help to raise the profile of this omnipresent yet often invisible profession, while also facilitating the cross-pollination of ideas amongst practitioners. The Internet has also had an enormous impact on the transference of ideas between graphic designers, and has helped to instigate an unprecedented level of collaboration between different design communities throughout the world. It is, however, printed publications such as this one that not only tangibly demonstrate through words and pictures the cultural flux of contemporary graphic design, but may well remain the most accessible record of work made from sprinklings of pixel dust as new media platforms perpetually render not-so-new ones obsolete. In comparison to print, New Media is in its infancy and today's pioneering generation of graphic designers are still grappling with how best to mine its communicative potential. The evolution of graphic design has been and will continue to be inextricably linked with the development of technological tools that enable designers to produce work with ever-greater efficiency.

Apart from illustrating the current output of one hundred leading graphic designers, this survey also includes "in-their-own-words" explanations of their personal approaches to the many challenges faced by anyone currently working in the contemporary visual communications field. The selected designers have also provided their own vision statements of what they think the future of graphic design will hold. Apart from illustrating some of the most interesting graphic design currently being produced, this book also offers insightful predictions on the course of graphic design in the future regarding its convergence with other

formalen Neuheiten ködern. Da täglich unzählige visuelle Botschaften und Informationen auf uns herniederprasseln, sind wir nicht nur beschlagener und gewitzter geworden, was unsere visuelle Wahrnehmung und das Entziffern der Absichten hinter den grafischen Codes angeht, sondern auch abgestumpft gegenüber dem stilistischen Einheitsbrei eines Großteils der gängigen »strategischen«, marktorientierten Werbung. Damit etwas heute unsere Aufmerksamkeit länger als nur einige Sekunden gefangen hält, muss es wirklich amüsant sein oder zum Nachdenken anregen. In der kurzen, aber höchst produktiven Entwicklungsgeschichte der Gebrauchsgrafik standen die Grafiker noch nie unter so großem Druck wie zurzeit, originelle, sich aus der Masse hervorhebende Entwürfe zu liefern, die Werbebotschaften auf unnachahmliche und fesselnde Weise transportieren. Das ist noch nicht alles: Die Welt der Gebrauchsgrafik ist in dem Maße größer geworden, in dem sich die Grenzen zwischen den verschiedenen künstlerisch-gestalterischen Berufen verwischt haben, und zwar durch die Nutzung der neuen, erweiterten Möglichkeiten, die von der allen verfügbaren modernen digitalen Technik geboten wird.

Die meisten der in diesem Band vorgestellten Grafiker benutzen den Computer als Hauptarbeitsmittel. Dennoch verspüren viele den Wunsch, die von der handelsüblichen Software gezogenen Grenzen zu überschreiten. Das Internet und die höhere Rechenleistung der Computer haben die Entwurfsarbeit zwar erheblich beschleunigt, diese von der Technologie erhöhte Geschwindigkeit hat aber auch zum raschen Veralten grafischer Lösungen und Stilmerkmale geführt: Was dieses Jahr hochmodern erscheint, ist schon nächstes Jahr ein alter Hut, wenn neue Techniken auch neue Ausdrucksmöglichkeiten eröffnen. In den letzten zehn Jahren hat sich die Gestaltungsarbeit des Grafikdesigners von einem überwiegend statischen Medium mit fixierten Botschaften (Bücher, Anzeigen, Plakate) zu einem Medium entwickelt, bei dem es zunehmend um Bewegung und Spiel geht, denn mit dem

de communications visuelles que nous subissons quotidiennement, nous avons développé inconsciemment une vaste culture de l'image et avons appris à déchiffrer les intentions qui se cachent derrière les codes. En outre, nos sens sont blasés par l'aspect répétitif des styles de communications « stratégiques » traditionnelles guidées par des intérêts commerciaux. De nos jours, pour qu'un message retienne notre attention pendant plus de quelques secondes, il doit vraiment faire réfléchir ou amuser. Plus qu'à n'importe quelle autre époque dans la courte mais prolifique histoire des arts graphiques, les professionnels subissent une pression sans précédent pour produire un travail authentique et original qui transmette un message d'une manière unique et captivante. Mais ce n'est pas tout. L'importance du graphisme ne cesse de croître. Le secteur s'est élargi à mesure que l'application et les possibilités offertes par les nouvelles technologies numériques ont démocratisé les disciplines créatives et ont rendu de plus en plus floues les frontières qui les séparaient autrefois.

L'ordinateur est devenu l'outil principal de la grande majorité des graphistes présentés ici, même si beaucoup d'entre eux expriment également le désir de se libérer des contraintes imposées par les logiciels proposés dans le commerce. L'internet et la puissance informatique permettent de travailler toujours plus rapidement mais accélèrent aussi le processus d'obsolescence stylistique des graphismes. Ce qui semble révolutionnaire cette année paraîtra désuet l'année prochaine quand de nouvelles manières de concevoir les projets graphiques offriront d'autres possibilités d'expression. Au cours de la dernière décennie, le graphisme est passé d'un média essentiellement statique servant à transmettre des messages fixes (livres, affiches, publicités, etc.) à un outil mobile et ludique, ouvert à l'interaction depuis l'avènement des « Interfaces Utilisateurs Graphiques » (IUG) sur écran d'ordinateur. Cela ne signifie pas pour autant la mort de la page imprimée. En effet, les nouvelles technologies informatiques ont rendu plus facile la réalisation des livres,

disciplines (such as fine art, film, illustration, music), its continuing love affair with advanced technology, its complicity with corporate globalisation, and its adoption of the poetic ambiguity of post-modern cultural interpretation over the direct clarity of modern universal communication. In an attempt to make sense of where graphic design might be heading, we have identified a number of the common concerns and themes raised by the selected designers. These are: the blurring of boundaries between disciplines; the importance of content; the impact of advanced technology; the desire for emotional connections; the creative constraints imposed by commercial software; the distrust of commercialism; the increasing quantity, com-

Aufkommen so genannter grafischer Benutzeroberflächen (graphic user interfaces, GUI) z. B. wird der bisher passive Betrachter zur Interaktion eingeladen. Das heißt allerdings nicht, dass wir nun Nachrufe auf das gedruckte Wort schreiben sollten, denn neue Computertechniken haben tatsächlich die Herstellung von Büchern erleichtert, was eine wachsende Zahl von Publikationen in kleinen Auflagen zur Folge hatte, mit denen sich einzelne Grafiker profilierten. Tatsächlich tragen solche Publikationen im Verbund mit den zahlreichen Zeitschriften und Ausstellungen sowie Preisverleihungen für hervorragendes Grafikdesign dazu bei, das Profil dieser allgegenwärtigen, oft jedoch unsichtbar und anonym wirkenden Berufsgruppe zu

entraînant la prolifération de petites publications sur papier présentant le travail de graphistes indépendants. De fait, ce genre de brochures, tout comme les nombreuses revues, expositions et remises de prix consacrées aux arts graphiques, contribuent à hausser le niveau de cette profession omniprésente mais souvent invisible, tout en facilitant la pollinisation croisée des idées parmi ses praticiens. L'internet a également eu une influence considérable sur la transmission des idées entre graphistes et favorisé la constitution d'un réseau de collaboration sans précédent entre différentes communautés de professionnels à travers le monde. Toutefois, ce sont des ouvrages imprimés tels que celui-ci qui, non seulement exposent de manière tangible avec des mots et des images les courants culturels des arts graphiques contemporains, mais demeureront l'archive la plus accessible de travaux réalisés à partir de poudre de pixels tandis que de nouvelles plates-formes médiatiques rendront perpétuellement obsolètes celles qui les ont précédées. Comparés à l'imprimerie, les médias numériques n'en sont qu'à leurs premiers balbutiements et la génération actuelle de graphistes avant-gardistes en sont encore à chercher à mieux comprendre leur potentiel communicatif. L'évolution des arts graphiques a toujours été et continuera d'être inextricablement liée au développement des outils technologiques qui permettront aux graphistes de travailler avec une efficacité toujours plus grande.

Cet ouvrage ne se contente pas de présenter la production actuelle de cent graphistes de premier plan mais leur permet également d'expliquer avec leurs propres termes leur démarche personnelle face aux nombreux défis auxquels sont confrontés tous ceux qui travaillent aujourd'hui dans le domaine de la communication visuelle. Les graphistes sélectionnés ont également exprimé leur vision de ce que l'avenir réserve aux arts graphiques. Outre le fait de présenter certaines des créations graphiques les plus intéressantes du moment, ce livre émet également des prédictions sur l'évolution du design graphique à la lumière de ses

plexity and acceleration of information; the need for simplification; and (last but by no means least) the necessity of ethical relevance.

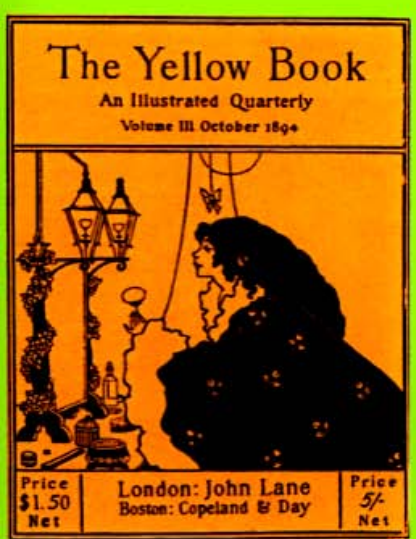
To better understand how graphic design got to this stage of development, it is perhaps necessary to briefly outline the evolution of this relatively young profession. While the increasing cross-disciplinary aspect of graphic design practice may seem a new phenomenon, this is not really the case. In the late 19th century the graphic arts* most visibly manifested themselves in the design of large advertising posters in the Art Nouveau style – from the cabaret posters by Henri de Toulouse-Lautrec (1864–1901) to the advertisements for Job cigarette papers by Alphonse Mucha (1860–1939). This kind of commercial art was often undertaken by practicing artists and architect/designers and as such was highly influenced by contemporary developments in the fine and applied arts. The new profession of graphic design was, however, mainly confined to the creation of posters and books, and was closely related to the British Arts & Crafts Movement's promotion of "art" printing. At this stage, even when mechanised printing was used, the results often still appeared hand-printed. It was not until the early years of the 20th century that the so-called "graphic arts" were used to develop comprehensive and integrated corporate identities. In

schärfen und zugleich die wechselseitige Anregung ihrer einzelnen Mitglieder untereinander zu fördern. Das Internet hat den Gedanken- und Erfahrungsaustausch unter den Grafikern entscheidend vorangetrieben und dazu beigetragen, ein in dieser Intensität und Ausdehnung noch nie da gewesenes Maß an Kooperation rund um den Globus zu schaffen. Es sind allerdings Druckerzeugnisse wie das vorliegende Buch, die den Gang des zeitgenössischen Grafikdesigns nicht nur in Texten und Bildern belegen, sondern auch die zugänglichste und dauerhafteste Informationsquelle aus bunten Rasterpunkten bleiben werden, denn die neuesten Internetportale werden kontinuierlich die weniger neuen ersetzen und überflüssig machen. Im Vergleich zum gedruckten Wort und Bild stecken die »neuen Medien« noch in den Kinderschuhen und die zeitgenössischen Pioniere der Computergrafik sind noch damit beschäftigt, das digitale Potenzial in all seinen Facetten zu erforschen und zu erschließen. Die Entwicklung des Grafikdesigns wird auch weiterhin unauflöslich mit der Entwicklung der dafür notwendigen Technologie – Hardware wie Software – verknüpft bleiben, die es den Grafikern erlaubt, mit immer größerer Effektivität zu arbeiten.

Das vorliegende Buch illustriert nicht nur das aktuelle Schaffen von 100 führenden Grafikdesignern bzw. Designbüros, sondern enthält auch deren Selbstdarstellungen und Erklärungen zu ihren persönlichen Auffassungen über die zahlreichen Herausforderungen, denen sich heute jeder, der im Bereich der visuellen Kommunikation arbeitet, stellen muss. Auch geben die ausgewählten Designer wunschgemäß Auskunft darüber, wie sie die Zukunft des Grafikdesigns sehen. In diesem Überblick findet der Leser nicht nur Abbildungen einiger der interessantesten Arbeiten aus jüngster Zeit, sondern auch fundierte Informationen über die Zukunft des Gewerbes,

liens avec d'autres disciplines (telles que les beaux-arts, le cinéma, l'illustration, la musique), de sa longue histoire d'amour avec la technologie de pointe, de sa complicité avec la mondialisation, et de sa prédilection pour l'ambiguïté poétique de l'interprétation culturelle postmoderne par rapport à la clarté de la communication universelle moderniste. En cherchant à cerner les orientations futures du design graphique, nous avons identifié un certain nombre de préoccupations et de thèmes communs soulevés par les graphistes sélectionnés. Il en ressort les points suivants : l'effacement des frontières entre les disciplines ; l'importance du contenu ; l'impact de la technologie de pointe ; l'envie de retrouver des liens émotionnels ; les contraintes créatives imposées par les logiciels commerciaux ; la méfiance du mercantilisme ; la quantité, la complexité et l'accélération croissantes de l'information ; le besoin de simplification ; (enfin mais non des moindres) la nécessité d'une déontologie pertinente.

Pour mieux comprendre comment les arts graphiques en sont arrivés à ce stade de développement, il est sans doute utile de retracer l'évolution de cette profession relativement jeune. L'aspect multi-disciplinaire du design graphique peut paraître relativement nouveau mais ce n'est pourtant pas un phénomène récent. A la fin du 19e siècle, les arts graphiques* s'exprimaient de la manière la plus



Opposite Poster for Fuse, promoting new digital typeface. Research Studios, 2001.
Left Cover for the Yellow Book, volume III. Aubrey Beardsley, 1894.
Top Poster for Divan Japonais. Henri de Toulouse-Lautrec, 1892.

1907, for example, Peter Behrens (1868–1940) was appointed artistic adviser to the well-known German manufacturer AEG, and subsequently became the first designer to introduce such a programme. Designers were, however, still jacks-of-all-trades. One day they would be designing furniture and lighting, the next day textiles or ceramics, and because of this graphic design was seen as just another field in which artists or architect/designers could try their hand. The well-known logo of the Carlsberg brewery, for instance, was initially devised by the Danish ceramicist and furniture designer Thorvald Bindesbøll (1846–1908) in 1904.

The emergence of this new discipline during the early years of the 20th century led to the founding of the American Institute of Graphic Arts (AIGA) in New York in 1914 – the first organization to be specifically set up for the promotion of what was then termed "graphic arts". It was not until the First World War, however, that the importance of graphic design as a tool for propaganda was firmly established, most notably by James Montgomery Flagg (1877–1960), who created the famous "I Want You for US Army" recruiting poster showing Uncle Sam (based on a self-portrait). Following the war's end, the Art Directors Club was founded in New York in 1920 so as to raise the status of advertising – a growing area of the graphic arts that was distrusted by the general public because of the false claims and visual excesses that had become associated with it. The Art Directors Club subsequently staged exhibitions and produced publications that showcased the most creative advertising work, and in so doing helped to establish a greater professionalism within graphic design practice. Reflecting the discipline's move away from the subjectivity of fine art to the objectivity of design, the American typographer William Addison Dwiggins (1880–1956) reputedly first coined the term "graphic design" in 1922.

After the enormous upheavals of the First World War, many people put their faith in new technology and

seine Verflechtung mit anderen Disziplinen – bildende Kunst, Film, Illustration, Musik –, seine enge Beziehung zur neuesten Technik, seine Komplizenschaft mit der wirtschaftlichen Globalisierung und darüber, dass Grafiker heute vielfach der poetischen Vieldeutigkeit postmoderner kultureller Interpretationen den Vorzug vor der universellen Klarheit der Moderne geben. Im Bemühen um eine sinnvolle, begründete Aussage über den Weg, den das Grafikdesign einschlagen wird, haben wir zunächst einmal bei den ausgewählten Vertretern des Fachs eine Reihe von gemeinsamen Zielen und Themen identifiziert: den Wunsch nach Aufhebung des fachlichen Schubladendenkens, die vorrangige Bedeutung von Inhalten, den Einfluss modernster Technologie auf die Arbeitsergebnisse, den Wunsch nach emotionalen Verbindungen und nach Überwindung der von der handelsüblichen Software gezogenen Grenzen, das Misstrauen gegenüber dem Kommerz, die zunehmende Menge, Komplexität und Beschleunigung der Informationsflüsse, die Notwendigkeit der Vereinfachung und – last, but not least – die Notwendigkeit ethisch vertretbarer Entwürfe.

Zum besseren Verständnis der aktuellen Situation des Grafikdesigns muss man vielleicht zuerst einmal die Entwicklung dieses relativ jungen Berufszweigs zurückverfolgen. Der zunehmend interdisziplinäre Charakter der Berufspraxis mag als neues Phänomen erscheinen, ist es aber eigentlich nicht. Im späten 19. Jahrhundert hat sich die Kunst der Gebrauchsgrafik* am deutlichsten in großen, im Jugendstil bzw. im Stil des Art nouveau entworfenen Werbeplakaten niedergeschlagen – von denen, die Henri de Toulouse-Lautrec (1864–1901) für Pariser Cabarets schuf, bis zur Job-Zigarettenwerbung von Alphonse Mucha (1860–1939). Derartige »kommerzielle Kunstwerke« stammten häufig von ansonsten freischaffenden Künstlern sowie Architekten und kunsthandwerklichen Gestaltern und waren daher meist stark von den Entwicklungen in der bildenden und angewandten Kunst ihrer Zeit geprägt. Der neue Beruf des Gebrauchsgrafikers war eng

visible à travers les grands placards publicitaires de style Art nouveau, des affiches de cabaret d'Henri de Toulouse-Lautrec (1864–1901) aux publicités pour le papier à cigarette «Job» d'Alphonse Mucha (1860–1939). Cette forme d'art commercial étant souvent confiée à des artistes et des architectes / designers, elle était donc fortement influencée par les développements contemporains dans les beaux-arts et les arts appliqués. Le nouveau métier de graphiste, lui, se limitait principalement à la création d'affiches et de livres et était étroitement apparenté à la promotion de l'imprimerie «d'art» de l'Arts & Crafts Movement britannique. A cette époque, même avec l'impression mécanique, les résultats semblaient souvent imprimés à la main. Il fallut attendre le début du 20e siècle pour que les «arts graphiques» soient utilisés pour développer des identités d'entreprises complètes et intégrées. En 1907, l'architecte – designer Peter Behrens (1868–1940) fut nommé conseiller artistique de la célèbre firme allemande AEG, inaugurant un nouveau type de collaboration de ce genre. A l'époque, les créateurs étaient encore des hommes-orchestres, concevant tantôt des meubles et des luminaires, tantôt des tissus et des céramiques, etc. De ce fait, le graphisme n'était considéré que comme un domaine parmi tant d'autres dans lequel ils pouvaient exercer leurs talents. Le célèbre logo des brasseries Carlsberg, notamment, fut

mass-production, which had already given the world an array of technical marvels from telephones and wireless radios to automobiles and aeroplanes. Sweeping artistic tradition away with industrial progress, there was a quasi-religious belief in the benefits of standardisation and an overwhelming desire to strip everything from furniture and lighting to posters and books down to their purest and most elemental form. At the same time new movements in fine art – Futurism, Constructivism

Top Poster for the US Army. James Montgomery Flagg, 1917.
Opposite Trademark for AEG. Peter Behrens, c.1908.

verknüpft mit der Förderung der Druckgrafik durch die britische Arts-and-Crafts-Bewegung und konzentrierte sich auf die Gestaltung von Plakaten und Büchern. Damals sahen selbst maschinengedruckte Arbeiten vielfach immer noch wie Handdrucke aus. Erst in den ersten Jahren des 20. Jahrhunderts bediente man sich der so genannten grafischen Künste, um umfangreiche integrierte Firmenauftritte in Text und Bild zu entwickeln. Ein Beispiel: 1907 wurde Peter Behrens (1868–1940) Architekt und künstlerischer Berater der AEG in Berlin und in der Folge der erste »Designer«, der ein solches Programm einführte. Jeder irgendwie

conçu à l'origine par le céramiste et créateur de meubles danois Thorvald Bindesbøll (1846–1908) en 1904.

Au cours des premières années du 20e siècle, l'émergence de cette nouvelle discipline entraîna en 1914 la création à New York de l'A.I.G.A. (American Institute of Graphic Arts), la première organisation fondée tout particulièrement pour la promotion des «Arts Graphiques». Toutefois, ce ne fut qu'après la Première Guerre mondiale que l'importance du design graphique comme outil de propagande fut fermement établie, notamment par James Montgomery Flagg (1877–1960), auteur de la célèbre affiche de recrutement «I Want You for US Army» montrant l'Oncle Sam (d'après un autoportrait). Après la fin de la guerre, l'Art Directors Club fut fondé à New York en 1920 pour promouvoir le statut de la publicité, un domaine des arts graphiques qui ne cessait de prendre de l'importance mais qui suscitait la méfiance du grand public en raison des annonces mensongères et des excès visuels qui lui étaient associés. L'Art Directors Club organisa des expositions et fit paraître des publications présentant les publicités plus créatives, favorisant ainsi un plus grand professionnalisme au sein du métier de graphiste. Reflétant le nouveau statut de cette discipline, qui s'éloignait de plus en plus de la subjectivité des beaux-arts pour se rapprocher de l'objectivité du design, le typographe américain William Addison Dwiggins (1880–1956) aurait été le premier à employer le terme de «design graphique» en 1922.

Après les grands bouleversements de la Première Guerre mondiale, nombreux furent ceux qui misèrent sur les nouvelles technologies et la production de masse, ces dernières ayant déjà donné au monde tout un assortiment de merveilles techniques allant du téléphone et de la T.S.F aux automobiles et aux avions. Balayant la tradition artistique par le progrès industriel, ils avaient une foi quasi religieuse en la standardisation et un désir de dépouillement qui s'appliquait à tout, des meubles aux luminaires en passant par les livres et les affiches, cherchant les formes les

and De Stijl – emerged that also had a profound impact on the evolution of graphic design. Strongly influenced by these avant-garde impulses, graphic designers associated with the Bauhaus developed a new rational approach to graphic design, which involved the use of bold geometric forms, lower-case lettering and simplified layouts. Often incorporating photomontages, this new kind of graphic design was not only visually dynamic but also had a communicative clarity. Graphic designers aligned to Modernism rejected individual creative expression in favour of what was described by Jan Tschichold (1902–1974) as "impersonal creativity." At the Bauhaus designers such as László Moholy-Nagy (1895–1946), Herbert Bayer (1900–1985) and Joost Schmidt (1893–1948) sought to codify a set of rational principles for graphic design practice through their endorsement of sans-serif typography, asymmetrical compositions and rectangular fluid grids, a preference for photography over illustration, and the promotion of standardized paper sizes.

Prior to and during the Second World War, the Swiss School built on the Bauhaus' developments in order to create a Modern form of graphic design known as the International Graphic Style, which had a

kreativ-künstlerisch tätige Mensch wurde damals noch als »Hans Dampf in allen Gestaltungsgassen« angesehen, der heute vielleicht Möbel und Lampen und morgen Textilien oder Keramiken entwerfen konnte. Aus diesem Grund galt die Gebrauchsgrafik nur als eins von mehreren Betätigungsfeldern für Architekten und Künstler. Das bekannte Logo der Brauerei Carlsberg zum Beispiel wurde 1904 vom dänischen Töpfer und Möbeldesigner Thorvald Bindesbøll (1846–1908) entworfen.

Die Entwicklung des Grafikdesigns als separatem Berufszweig führte 1914 zur Gründung des New Yorker American Institute of Graphic Arts (AIGA), der ersten Institution, die gezielt zum Zweck der Förderung der »grafischen Künste« geschaffen wurde. Erst im Ersten Weltkrieg setzte sich jedoch das Grafikdesign als wichtiges Propagandamittel endgültig durch, vor allem durch die Arbeit von James Montgomery Flagg (1877–1960), Urheber des berühmten Rekrutierungsplakats mit der Überschrift »I Want You for US Army«, auf dem Onkel Sam (nach einem Selbstporträt Flaggs) als Anwerber erscheint. Nach dem Ersten Weltkrieg, im Jahr 1920, gründete sich in New York der Art Directors Club mit dem Ziel, der Gebrauchsgrafik mehr Anerkennung zu verschaffen, da dieses Gewerbe aufgrund falscher Behauptungen seiner Kritiker und eigener »darstellerischer Exzesse« beim breiten Publikum in Verruf geraten war. In der Folge veranstaltete der Art Directors Club Ausstellungen und gab Publikationen heraus, in denen die besten kreativen Werbegrafiken gezeigt wurden. Dadurch trug der Club zur Professionalisierung des Grafikdesigns bei. Der amerikanische Typograf William Addison Dwiggins (1880–1956) prägte 1922 den Begriff »graphic design«, der die Abkehr des neuen Berufszweigs von der Subjektivität der schönen Künste und seine Hinwendung zur Objektivität der

plus pures et élémentaires. Parallèlement, de nouveaux mouvements artistiques – le futurisme, le constructivisme, De Stijl – devaient marquer profondément l'évolution du design graphique. Très influencés par ces impulsions avant-gardistes, les graphistes associés au Bauhaus développèrent une nouvelle méthodologie rationnelle basée sur un recours à des formes géométriques simples, des lettres en bas de casse et des mises en pages épurées. Incorporant souvent des montages photographiques, ce nouveau type de graphisme était non seulement visuellement dynamique mais savait également communiquer avec clarté. Les graphistes associés au modernisme rejetèrent l'expression créative individuelle à la faveur de ce que Jan Tschichold (1902–1974) avait décrit comme de « la créativité impersonnelle ». Au sein du Bauhaus, des créateurs tels que László Moholy-Nagy (1895–1946), Herbert Bayer (1900–1985) et Joost Schmidt (1893–1948) cherchèrent à codifier une série de principes rationnels pour la pratique du design graphique, caractérisés par une typographie aux caractères sans empattement, des compositions asymétriques, des quadrillages rectangulaires et fluides, une préférence pour la photographie plutôt que pour l'illustration, ainsi que la pro-

Top Cover design for Novyi LEF magazine. Alexander Rodchenko, c.1928.
Left Cover for Bauhaus catalogue. Herbert Bayer, 1925.
Opposite Poster for the Stedelijk Museum's "Industrial Design" exhibition, Amsterdam. Vilmos Huszár, 1929.

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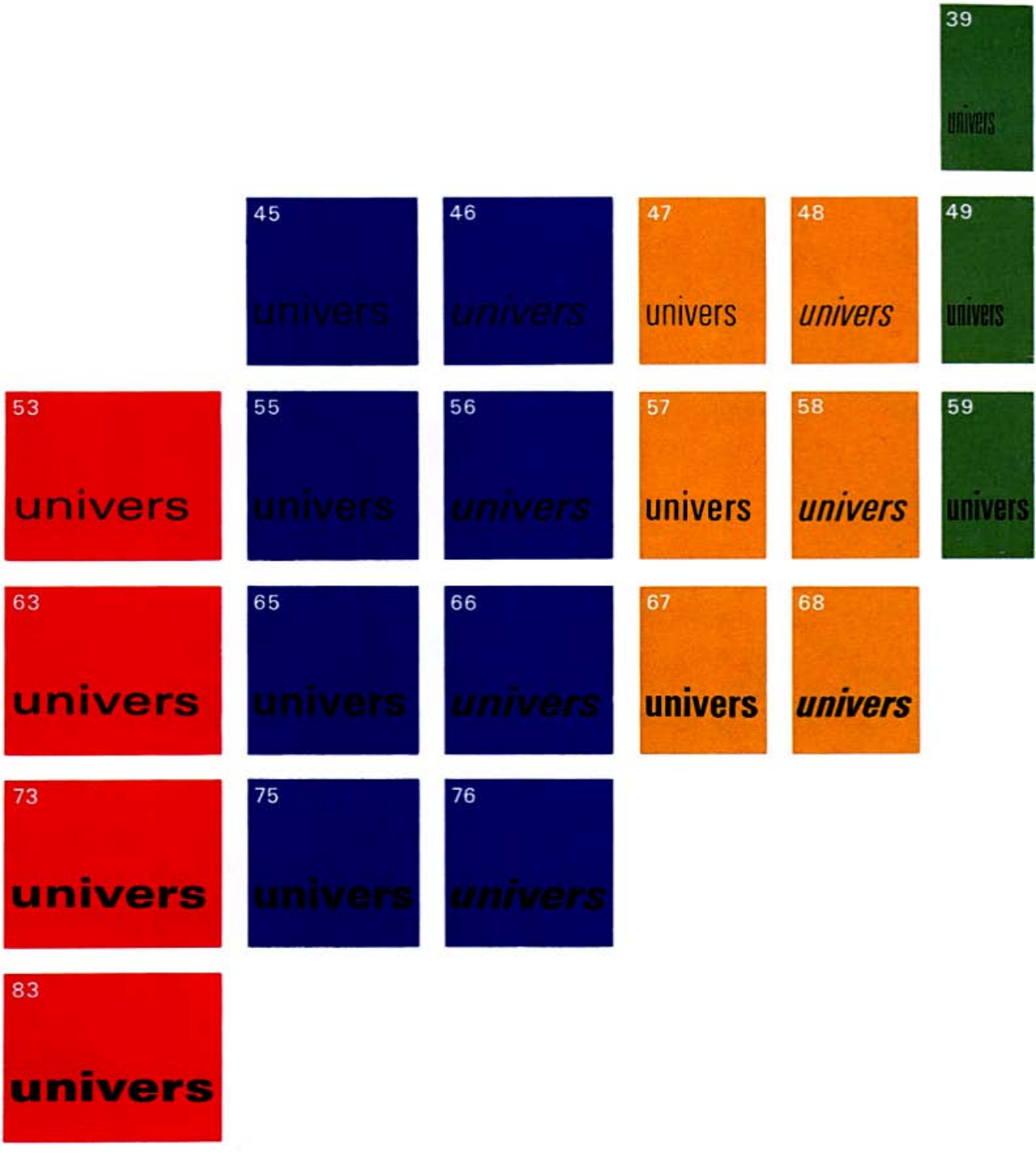
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strong reductivist aesthetic that incorporated lots of "white space" and "objective photography" (i.e. realistic images). Precise, direct, and clinical, Swiss School graphic design was centred on the Modernist precept that "Form Follows Function."

During the Second World War, graphic designers, especially in Britain and America, produced bold propaganda posters that similarly displayed the formal purity and aesthetic economy of Modernism. Wartime designers such as Abraham Games (1914–1996), F.H.K. Henrion (1914–1990), and Jean Carlu (1900–1997), fused bold images with short yet powerful slogans, such as "Talk Kills," "We're in it together," and "America's Answer! Production," so as to produce a kind of non-narrative visual shorthand that conveyed the given public information message in the most direct manner possible. This type of high-impact visual communication that sought universal perception was later used for commercial purposes.

Opposite "Univers" typeface for Deberny & Peignot. Adrian Frutiger, 1954–57.
Top Poster for the British Ministry of Information. Frederick Henri Kay Henrion, 1943.
Right Poster for the Kunstgewerbemuseum, Zurich. Joseph Müller-Brockmann, 1960.

präzisen zeichnerischen Gestaltung reflektierte.

Nach den gewaltigen Umwälzungen, die der Erste Weltkrieg mit sich gebracht hatte, setzten viele Menschen ihre Hoffnung in neue Techniken und die Massenproduktion, die der Welt bereits eine Reihe technischer Wunderwerke von Telefonen und Radios bis zu Automobilen und Flugzeugen beschert hatten. Indem sie die kunsthandwerkliche Überlieferung zugunsten des industriellen Fortschritts aufgaben, glaubten sie mit nahezu religiöser Inbrunst an die Wohltaten der Standardisierung und gaben dem überwältigenden Drang nach, alles und jedes – von Möbeln und Beleuchtungskörpern über Plakate bis hin zu Büchern – auf die reinsten, elementarsten Formen zu reduzieren. Gleichzeitig gab es andere, neue Strömungen in der bildenden Kunst – Futurismus, Konstruktivismus, De Stijl –, welche die Entwicklung des Grafikdesigns ebenfalls entscheidend prägten. Unter dem Einfluss dieser avantgardistischen Impulse entwickelten die mit dem Bauhaus verbundenen Grafiker einen neuen rationalen Ansatz für ihre Kunst mit vorzugsweise geometrischen Formen, Kleinbuchstaben, vereinfachten Layouts und vielfach auch Fotomontagen. Diese neue Gestaltungsweise wirkte nicht nur dynamisch, sondern besaß auch große Klarheit in der Aussage. Die der Moderne verpflichteten Grafiker verwarfen den individuellen schöpferischen Ausdruck zugunsten dessen, was Jan Tschichold (1902–1974) als »unpersönliche Kreativität« bezeichnete. Künstler wie Làsló Moholy-Nagy (1895–1946), Herbert Bayer (1900–1985) und Joost Schmidt (1893–1948), die am Bauhaus lehrten, schufen einen Kodex rationaler, sachlicher Prinzipien des Grafikdesigns, zu denen serifenlose Schrifttypen, asymmetrische Kompositionen und fließende rechtwinklige Raster ebenso zählten wie genormte Papiermaße und der Vorrang der Fotografie vor der gezeichneten Illustration.

Vor und während des Zweiten Weltkriegs baute die Schweizer Schule des Grafikdesigns auf den Bauhausprinzipien auf, um eine

motion de formats de papier standardisés.

Avant et pendant la Seconde Guerre mondiale, l'Ecole suisse s'inspira des apports du Bauhaus afin de créer une forme moderniste de graphisme connue comme le « style graphique international ». Sa forte esthétique réductionniste intégrait beaucoup « d'espaces blancs » et de « photographie objective » (à savoir des images réalistes). Précis, direct et clinique, le graphisme de l'Ecole suisse était centré sur le principe moderniste : « la forme suit la fonction ».

Pendant la Seconde Guerre mondiale, les graphistes, notamment en Grande-Bretagne et aux Etats-Unis, produisirent des affiches de propagande stylisées très influencées par la pureté formelle et l'économie esthétique du modernisme. Les créateurs travaillant pendant la guerre, tels qu'Abraham Games (1914–1996), F. H. K. Henrion (1914–1990) ou Jean Carlu (1900–1997), conjuguèrent des images fortes avec des slogans brefs mais puissants tels que Talk Kills (« La parole tue ») ; We're in it together (« Serrons-nous les coudes ») et America's Answer : Production ! (« La réponse de l'Amérique : la production ! »), réalisant une sorte de raccourci visuel non narratif qui transmettait au public ciblé l'in-

After the Second World War, graphic designers working in the United States, such as Herbert Matter (1907–1984) and Paul Rand (1914–1996), utilized the European avant-garde approach of dynamically combining typography and imagery in order to produce eye-catching, expressive and at times humorous graphic design work for high profile corporate clients, such as IBM and Knoll International. From the immediate postwar years to the late 1950s, there was a dramatic increase in the use of design as a marketing tool, which led to greater specialisation in design practice. By now, graphic design was recognised as a distinct profession rather than just a branch of a general design vocation. During this period the Swiss School's influence spread internationally through the success of Modern typefaces such as Helvetica designed by Max Miedinger (1910–1980) and Edouard Hoffmann in 1957, and Univers designed by Adrien Frutiger (b.1928) that same year, and also through the launch of the journal "New Graphic Design" in 1959. Large corporations increasingly employed graphic designers to help them differentiate their products in an ever-more competitive marketplace. At this time Modern graphic design became almost completely detached from its social foundations and instead became inextricably linked to the consuming desires of corporate advertising. In 1958 the Canadian-born communications theorist Marshall McLuhan (1911–1980) began undertaking an in-depth

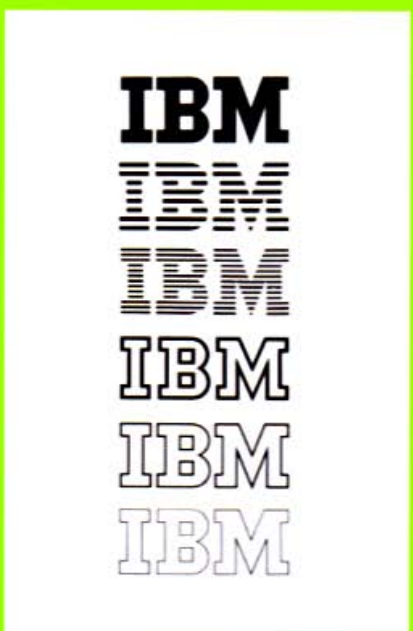
moderne Form der Gestaltung zu entwickeln, die als Internationaler Grafikstil bekannt wurde und geprägt war von einer stark reduktionistischen Ästhetik mit vielen »weißen Flächen« und »objektiven Fotos« (d. h. realitätsgetreuen Bildern). Präzise, direkt und mit klinischem Blick stützte sich die Schweizer Schule auf das Motto der Moderne: »form follows function« – die Form folgt dem Zweck.

Im Zweiten Weltkrieg schufen besonders britische und amerikanische Grafiker gewagte Propagandaplakate, die in ähnlicher Manier die Reinheit und Ökonomie der Gestaltungsmittel der Moderne belegen. Amerikanische Grafiker wie etwa Abraham Games (1914–1996), F. H. K. Henrion (1914–1990) und Jean Carlu (1900–1997) verbanden in den Kriegsjahren starke Bilder mit kurzen, schlagkräftigen Slogans wie »Talk kills«, »We're in it together« oder »America's answer! Production«, um mit einer Art Bildstenografie die vorgegebene Botschaft so unmittelbar wie möglich auszudrücken. Diese hoch wirksame visuelle Kommunikationsmethode zielte darauf ab, von allen Bürgern wahrgenommen zu werden, und wurde später auch für kommerzielle Zwecke eingesetzt.

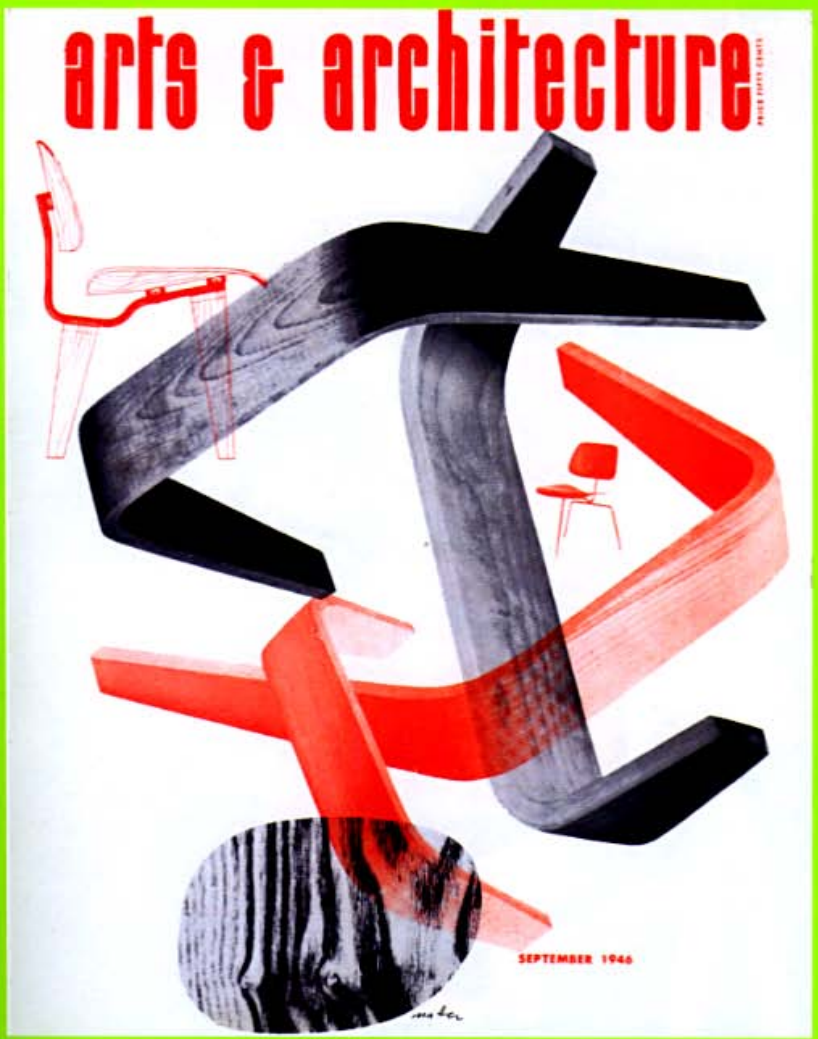
Nach dem Zweiten Weltkrieg folgten viele in den USA tätige Grafiker wie Herbert Matter (1907–1984) und Paul Rand (1914–1996) dem Ansatz der europäischen Avantgarde, indem sie typografische und bildliche Elemente mischten und so augenfällige, ausdrucksstarke und mitunter humorvolle Arbeiten für bedeutende Unternehmen wie IBM und Knoll International schufen. Von der unmittelbaren Nachkriegszeit bis Ende der 50er Jahre des 20. Jahrhunderts kamen grafische Werbemittel zunehmend im Marketing zum Einsatz, was zur größeren Spezialisierung der Grafikdesigner führte. Inzwischen wurde der Beruf des Werbegrafikers als eine spezifische Profession innerhalb der größeren Gruppe grafisch-

formation de la manière la plus directe possible. Ce type de communication à fort impact visuel visant à être universellement déchiffrable fut ensuite repris à des fins commerciales.

Après la Seconde Guerre mondiale, les graphistes travaillant aux Etats-Unis, dont Herbert Matter (1907–1984) et Paul Rand (1914–1996), utilisèrent la démarche européenne avant-gardiste en combinant de façon dynamique la typographie et l'iconographie pour produire des affiches accrocheuses, expressives et parfois humoristiques pour de grandes compagnies telles qu'IBM ou Knoll International. Entre les années de l'immédiate après-guerre et la fin des années 1950, on assista à l'essor considérable du design en tant qu'outil de commercialisation, ce qui entraîna une plus grande spécialisation. Le graphisme était désormais reconnu comme une profession à part entière et non plus comme une simple branche du design. Au cours de cette période, l'influence de l'Ecole suisse se fit sentir à l'échelle internationale grâce au succès de nouveaux types de caractères modernistes tels que Helvetica, créé par Max Miedinger (1910–1980) et Edouard Hoffmann en 1957, et Univers, conçu par Adrien Frutiger (né en 1928) la



Top Identity emblem for the Festival of Britain. Abraham Games, 1951.
Right Logo for IBM. Paul Rand, 1956.
Opposite Cover for "Art and Architecture" magazine. Herbert Matter, 1946.



analysis of contemporary advertising and subsequently concluded, "the Medium is the Massage" (a pun on the term "Mass Age" and an allusion to the media's soft pummelling of culture). What this "Oracle of the Electronic Age" had identified was that image had become more important than content. Of perhaps even greater significance, however, was McLuhan's questioning of where electronic media were ultimately taking society – a subject for debate that has certainy more pertinence now than when it was first raised.

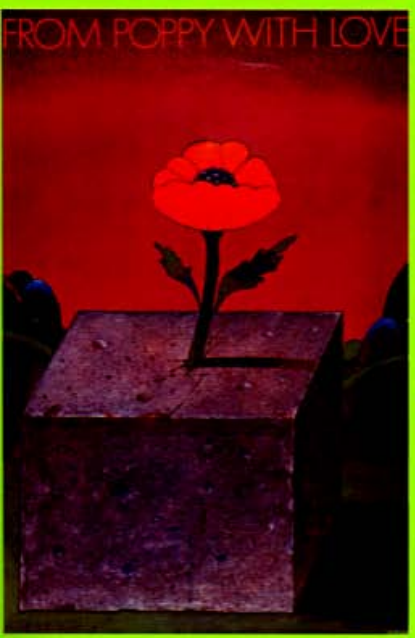
By the late 1960s there was a fundamental questioning of Modernism and its de-humanizing aesthetic blandness. A new generation of graphic designers, including Wolfgang Weingart (b.1941) began ex-

gestalterischer Tätigkeiten anerkannt. In dieser Zeit wurde die Schweizer Schule weltweit bekannt und einflussreich, und zwar aufgrund des Erfolgs der von Schweizern entwickelten neuen Druckschriften: der Helvetica (1957) von Max Miedinger (1910–1980) und Edouard Hoffmann und der Univers (ebenfalls 1957 entstanden) von Adrien Frutiger (*1928) sowie infolge der Gründung der Zeitschrift »New Graphic Design« im Jahr 1959. Große Unternehmen stellten immer mehr Grafiker ein, um ihre Produkte in einem hart umkämpften Markt durch auffällige Werbung aus der Masse der Konkurrenzprodukte herauszuheben. In dieser Zeit erfolgte die fast völlige Loslösung der Gebrauchsgrafik von ihren gesellschaftlich-kulturellen Wurzeln, so dass sie seither als Werbegrafik untrennbar mit den

même année, ainsi que par le lancement en 1959 de la revue « New Graphic Design ». Un nombre croissant de grandes compagnies engagèrent des graphistes pour les aider à différentier leurs produits sur des marchés de plus en plus compétitifs. A cette époque, le design graphique moderniste se détacha presque entièrement de ses racines sociales pour devenir inextricablement lié aux exigences impérieuses de la publicité. En 1958, Marshall McLuhan (1911–1980), célèbre théoricien canadien spécialisé dans la communication, entama une analyse approfondie de la publicité de son temps et en conclut : « The Media is the Massage » (« Le média constitue le message en soi » ; jeu de mots sur le terme « Mass Age », l'âge des masses, et référence à l'aplanissement de la culture par les médias). Cet « oracle de l'ère électronique » avait déjà compris que l'image primait désormais sur le contenu. Plus important encore, McLuhan s'interrogeait sur la direction dans laquelle les médias électroniques entraînaient la société, un sujet à controverse qui est encore plus pertinent aujourd'hui qu'il ne l'était alors.

Vers la fin des années 1960, on assista à une profonde remise en cause du modernisme et de sa neutralité esthétique déshumanisante. Une nouvelle génération de graphistes, dont Wolfgang Weingart (né en 1941), expérimentèrent des compositions plus expressives tout en continuant à suivre la démarche moderniste de l'Ecole suisse. D'autres, tels que Milton Glaser (né en 1929), furent très influencés par le pop art, lui-même fortement inspiré par la publicité. Des artistes comme Andy Warhol (1928–1987), Richard Hamilton (né en 1922) et Peter Blake (né en 1932) puisaient leur inspiration dans le langage visuel de la culture populaire, brouillant encore un peu plus les distinctions entre les beaux-arts et l'art commercial. A la fin des années 1960, une pléthore d'affiches de protestation contre la guerre du Viêt Nam démontrèrent que les graphistes n'avaient pas besoin de recourir à une approche moderniste pour créer des travaux transmettant un message avec force. Tout au long de la décennie, le gra-

CANNABIS
GLORY
NAMIC DUO
EXPOSED



perimenting with more expressive compositions while continuing to follow the Modern approach of the Swiss School. Other graphic designers such as Milton Glaser (b.1929) were highly influenced by Pop Art, which had itself been influenced by commercial art. With artists such as Andy Warhol (1928–1987), Richard Hamilton (b.1922) and Peter Blake (b.1932) looking to the visual language of popular culture for inspiration, the distinctions between fine and commercial art became hazier. In the late 1960s, a plethora of anti-Vietnam War protest posters showed that designers did not have to use a Modernist approach in order to produce work that powerfully conveyed a message. Throughout the 1960s, graphic design expanded into new areas of visual communication such as television and film title sequences. The discipline was now also playing an increasing role in the dissemination of cultural publicity and public information as well as commercial advertising. By the late 1960s graphic designers were also beginning to ex-

Opposite Photograph by Patric Ward for the Observer magazine showing a hoarding of psychedelic posters, 1967.
Top Poster for Poppy Records. Milton Glaser, 1967.
Right Poster for Staatlicher Kunstkredit. Wolfgang Weingart, 1978/79.

Zielen der konsum- und absatzorientierten Wirtschaft assoziiert wird. 1958 begann der kanadische Kommunikationswissenschaftler Marshall McLuhan (1911–1980) mit der Arbeit an seiner gründlichen Untersuchung der aktuellen Situation im Bereich der Werbegrafik und folgerte: »The medium is the massage,« (Wortspiel mit dem Begriff »Mass Age« – Massenzeitalter – und der sanften Bearbeitung der Gesellschaft durch das Medium). Mit seinem »Orakel des Elektronikzeitalters« stellte McLuhan fest, dass das Bild wichtiger geworden war als der Inhalt. Von noch größerer Bedeutung war möglicherweise die von McLuhan gestellte Frage, wohin die elektronischen Medien die Menschheit letzten Endes führen würden – ein Diskussionsthema, das mit Sicherheit heute noch wichtiger ist als damals.

Ende der 60er Jahre wurden die Konzeptionen der Moderne und ihre menschenfeindliche ästhetische Fadheit grundlegend in Frage gestellt. Eine neue Grafikergeneration, zu der auch Wolfgang Weingart (* 1941) zählte, begann mit expressiveren Kompositionen zu experimentieren, während sie andererseits dem modernen Ansatz der Schweizer Grafikschule treu blieb. Andere Grafiker wie Milton Glaser (* 1929) waren stark von der Pop Art geprägt, die ihrerseits Einflüsse aus der Werbegrafik aufgenommen hatte. Durch das Schaffen von Künstlern wie Andy Warhol (1928–1987), Richard Hamilton (* 1922) und Peter Blake (* 1932), die ihre Inspiration aus der Bildsprache der Alltagskultur bezogen, verwischten sich die Grenzen zwischen der bildenden Kunst und freien Grafik einerseits und dem zweckbestimmten Grafikdesign (Gebrauchs-/Werbegrafik) andererseits. Eine Fülle von Anti-Vietnamkrieg-Plakaten der späten 60er Jahre belegen, dass ihre Urheber keinen klassisch-modernen Ansatz benötigten, um Grafiken mit starker Aussagekraft zu schaffen. In den 60er Jahren eroberte das Grafikdesign neue Gebiete der visuellen Kommunikation, unter anderem das Fernsehen und die Vor- und Abspannsequenzen von Spielfilmen. Grafiker spielten nun außer im Bereich der

phisme s'étendit à de nouveaux domaines de la communication visuelle tels que la télévision et le cinéma. La discipline jouait désormais un rôle croissant dans la diffusion de la culture et de l'information publique tout comme dans la publicité. Vers la fin de cette période, les graphistes commencèrent également à exploiter les grandes avancées technologiques survenues dans le tirage photographique, qui leur offraient une liberté créative bien plus grande ainsi qu'une impression couleur moins chère et de meilleure qualité.

A la fin des années 1960 et au cours des années 1970, le graphisme devint encore plus étroitement associé au marketing, de nombreuses sociétés commandant de nouveaux logos – langage universel du capitalisme d'entreprise – afin d'être toujours plus compétitives sur un marché de plus en plus planétaire et basé sur l'image. En réaction à la banalité et à l'uniformité du langage visuel de l'entreprise, l'ère du verseau fut marquée par l'apparition tonitruante et kaléidoscopique du poster psychédélique, soit l'antithèse même de l'affiche inspirée de l'Ecole suisse. Devant le désenchantement croissant face au modernisme et sa récupération par les multinationales, de nombreux graphistes cherchèrent des alternatives. En Grande-Bretagne à la fin des années 1970, le mouvement punk servit de catalyseur à la naissance d'une nouvelle approche,

ploit the enormous changes taking place in photographic print technology, which allowed them a far greater degree of creative control and provided them with cheaper and better quality colour printing.

Graphic design became even more closely tied to marketing during the late 1960s and the 1970s with many companies commissioning new logos – the universal language of corporate capitalism – in an effort to compete more effectively in an increasingly global and image-based world. As a reaction against the ascendancy of the banal uniformity of corporate visual language, the Age of Aquarius saw the lurid kaleidoscopic dawn of the psychedelic poster, which was the very antithesis of the Swiss School. In response to growing disenchantment with Modernism and its perceived complicity with big business, many other designers began seeking alternative approaches to graphic design. In the late 1970s, the Punk movement acted as a catalyst for the birth of a new approach to graphics in Britain, which was exemplified by the Sex Pistols' God Save the Queen record sleeve (1977) designed by Jamie Reid (b.1940). This brash rough-and-ready-made anarchic style not only captured the energy and frustrated anger of contemporary youth-culture, but also intentionally mocked the staid aesthetic refinement of Modernism.

Around the same time a New Wave of post-modern graphic design swept Holland and America. Although retaining certain Swiss School elements, New Wave graphic design subverted the holy grid of Modernism and playfully incorporated eclectic cultural references from art, photography, film, advertising and iconic graphic designs from the past. New Wave designers such as Jan van Toorn (b.1932) and April Greiman (b.1948) replaced Modern objectivity with a post-modern subjectivity that evoked viewer response through a new kind of visual poetry. Inspired by the emergence of new forms of electronic media, Californian New Wave work incorporated deconstructed compositions so as to produce a sense of messages being

kommerziellen Werbung auch eine wichtige Rolle in der Verbreitung sozio-kultureller Inhalte und Informationen von öffentlichem Interesse. Ab Ende der 60er Jahre nutzten Grafikdesigner außerdem die revolutionäre neue Offset-Drucktechnik, die mit Druckfilmen arbeitet. Sie erlaubte ihnen ein größeres Maß an kreativer Steuerung des Herstellungsprozesses und lieferte billigere Farbdrucke von besserer Qualität.

Ende der 60er und in den 70er Jahren rückte die angewandte Grafik in noch größere Nähe – und Abhängigkeit – vom Marketing, als viele Unternehmen neue Firmenlogos – Universalvokabeln des privatwirtschaftlichen Kapitalismus – in Auftrag gaben. Damit sollte ihre Wettbewerbsfähigkeit in einem globalen und imageabhängigen Markt gesteigert werden. Als Reaktion auf den Vormarsch banaler Uniformität in der öffentlichen Selbstdarstellung der Industrieunternehmen erlebte das Zeitalter des Wassermanns die grelle kaleidoskopische Geburt des psychedelischen Plakats – der exakten Antithese des rationalen Designs der Schweizer Schule. Infolge ihrer wachsenden Unzufriedenheit mit der Nüchternheit der klassischen Moderne und dem Gefühl, zu Komplizen des Big Business geworden zu sein, suchten viele Grafiker nach alternativen Gestaltungsarten und -mitteln. Die Punk-Bewegung der späten 70er Jahre gab in Großbritannien den Anstoß zu einer neuen grafischen Kunstrichtung, für die das Plattencover der LP »God Save the Queen« (1977) der Sex Pistols beispielhaft ist. Der Entwurf stammte von Jamie Reid (* 1940). Dieser grellbunte, krude, anarchische Stil hielt nicht nur die Energie und frustrierte Wut der damaligen Jugendkultur im Bild fest, sondern nahm auch ganz bewusst die konservativ-seriösen ästhetischen Raffinessen der Moderne auf die Schippe.

Etwa zur gleichen Zeit kam in den Niederlanden und den USA die New

illustrée par la pochette du disque des Sex Pistols « God Save the Queen » (1977), réalisée par Jamie Reid (née en 1940). Ce style anarchique, agressif et fruste traduisait l'énergie et la colère frustrée de la jeunesse tout en parodiant intentionnellement le raffinement esthétique et guindé du modernisme.

Vers la même époque, un nouvelle vague de graphismes postmodernes déferla sur la Hollande et les Etats-Unis. Tout en conservant certains des éléments de l'Ecole suisse, ils détournaient le sacro-saint quadrillage moderniste en introduisant de manière ludique des références éclectiques à l'art, à la photographie, au cinéma, à la publicité et aux motifs graphiques emblématiques du passé. Des graphistes new wave tels que Jan van Toorn (né en 1932) ou April Greiman (née en 1948) remplacèrent l'objectivité moderniste par une subjectivité postmoderne qui

Right Logos for Shell and BP. Raymond Loewy Associates, 1967 & 1968. Logos for Alitalia and Spar. Landor Associates, 1969 & 1970.
Opposite Cover for the Sex Pistols' "God Save the Queen" single. Jamie Reid, 1977.

filtered through layers, which in turn affected a strong three-dimensional quality or visual depth. Using Apple Macintosh software, designers created a language of hybrid imagery with encoded messages, while the seemingly random placement of collage-like images provided their work with a refreshing vitality. In 1982, the launch of the large-format graphic magazine Emigre by Rudy VanderLans (b.1955) and Zuzana Licko (b.1961) disseminated the ideas be-

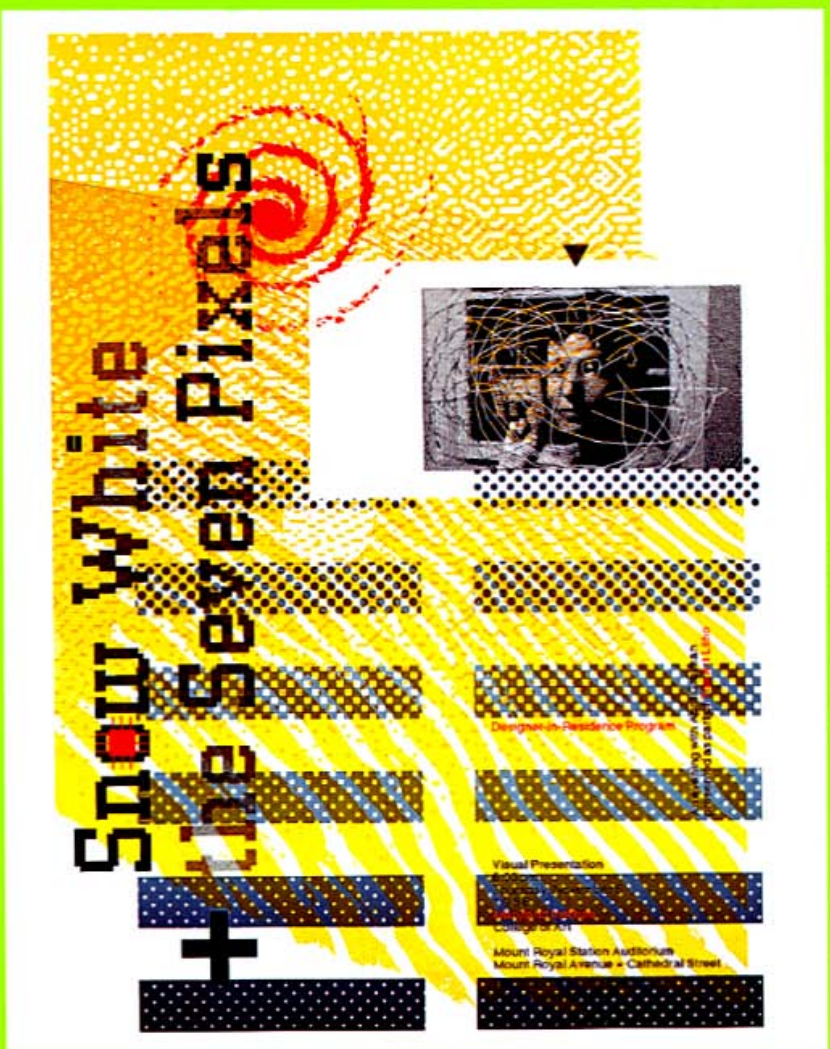
Wave des postmodernen Grafikdesigns auf. Obwohl sie bestimmte Elemente der Schweizer Schule beibehielten, warfen die New-Wave-Grafiker doch insgesamt das geheiligte Paradigma der Moderne über den Haufen und bauten spielerisch Versatzstücke aus Malerei und Plastik, Fotografie und Film, Werbung und historischen Grafik-»Ikonen« in ihre Entwürfe ein. Grafiker wie Jan van Toorn (* 1932) und April Greiman (* 1948) ersetzten klassisch-moderne

évoquait la réaction du spectateur à travers une forme de poésie visuelle. Inspirée par l'émergence de nouveaux médias électroniques, la nouvelle vague californienne proposait des compositions déconstruites qui créaient l'impression de messages filtrés par des couches superposées, ce qui apportait en retour une forte qualité tridimensionnelle ou de la profondeur visuelle. A l'aide des logiciels d'Apple Macintosh, les graphistes inventèrent un langage ico-

hind this new movement in graphic design to a much wider international audience. Eventually, post-modernism came to mean a multiplicity of graphic styles (often appropriated), which were characterised by visually arresting, layered compositions of frequently indecipherable meaning.

During the 1980s the increasing emphasis on image over content led to the meteoric rise of "the brand", which, with the right help from graphic designers, transcended national preferences to become a globally understood seal of approval. Companies such as Levi's and Nike were quick to understand that "cutting-edge" graphic design could give their products a distinct competitive advantage. At a time when the social glue of traditional institutions,

Objektivität durch postmoderne Subjektivität und ihre neue Art visueller Poesie fand bei den Betrachtern Anklang. Inspiriert von den neuen elektronischen Medien schufen kalifornische New-Wave-Grafiker auch dekonstruierte Kompositionen, um den Eindruck zu erwecken, dass die grafisch umgesetzten Inhalte durch mehrere Schichten gefiltert waren, was eine deutlich dreidimensionale Qualität bzw. optische Tiefe erzeugte. Unter Einsatz von Apple-Macintosh-Software entwickelten Designer in Kalifornien eine Art hybride Bildsprache mit verschlüsselten Botschaften, während die scheinbar zufällige Platzierung von collagenhaften Bildern ihren Arbeiten eine erfrischende Vitalität verliehen. 1982 gründeten Rudy van der Lans (* 1955) und Zuzana Licko (* 1961) die Zeitschrift



nographique hybride contenant des messages codés, tandis que l'insertion apparemment aléatoire d'images rappelant des collages donnait à leurs travaux une vitalité rafraîchissante. En 1982, le lancement de la revue de typographie grand format « Emigre » par Rudy VanderLans (né en 1955) et Zuzana Licko (née en 1961), propagea les idées de ce nouveau mouvement à un public international beaucoup plus vaste. Au bout du compte, le postmodernisme en vint à signifier une multiplicité de styles graphiques (souvent récupérés) caractérisés par des compositions multicouches, visuellement frappantes et au sens fréquemment indéchiffrable.

Au cours des années 1980, la primauté croissante de l'image sur le contenu entraîna l'essor météorique de la « marque » qui, avec l'aide avisée des graphistes, transcendait les préférences nationales pour devenir un label d'approbation compris partout dans le monde. Des compagnies telles que Levi's et Nike comprirent rapidement qu'un design graphique « dans le vent » pouvait donner à leurs produits un net avantage sur la concurrence. A une époque où se fragmentait la cohésion sociale des institutions traditionnelles, de la famille nucléaire à la religion organisée, les marques offraient aux consommateurs un sentiment d'appartenance à un groupe, « sans les responsabilités », qui les aidaient à définir leur propre image. Façonner une marque consiste avant tout à projeter des aspirations et à créer des désirs. C'est l'emballage (le style) plutôt que le produit (le contenu) qui nous séduit à un niveau affectif, d'où le fait que certains logos commerciaux soient vénérés comme de véritables idoles. Toutefois, le facteur de « bien-être » s'émousse rapidement quand on sait que ces baskets ou ces vêtements aux prix exorbitants ont été fabriqués par des ouvriers du Tiers Monde payés une misère. Un sentiment de culpabilité peut alors rapidement venir ternir les ors de la marque. Tout au long des années 1980 et jusqu'au début des années 1990, les graphistes se sont fait les complices de l'essor fulgurant de ce culte du logo, au point de paraître presque totalement insen-

from the nuclear family to organized religion, was becoming unstuck, brands offered the consumer a no-strings-attached sense of belonging while helping them define their self-image. Branding is essentially all about the projection of aspirations and the creation of desires. It is the package (style) rather than the product (content) that appeals to us on an emotional level, and this is the reason why certain commercial logos are worshipped like religious idols. The feel-good factor of a brand, however, can be quickly eroded with the knowledge that those ludicrously expensive trainers, clothes, etc. have been made by wage-slaves in the Third World – quite simply the gilt can turn to guilt. Throughout the 1980s and early 1990s the graphic design profession aided and abetted the meteoric rise of "the brand" and appeared almost completely blinkered to the ills of rampant consumerism.

By the early 1990s, post-modernism had escaped from the confines of design institutions and the music and art scenes and became widely embraced by corporate marketeers desperately searching for the elusive elixir of cool – the very life blood of branding. At long last the gulf between progressive educational theory and mainstream professional practice appeared to have been bridged. There was, however, a growing realisation among a new generation of Late Modern designers – many of whom are included in this survey – that style and content are equally important in the creation of Good Design solutions. Today's New Pluralism in graphic design must be seen on the one hand as a response to the greater multiculturalism of today's global society, and on the other as being prompted by the strong desire of designers to develop their own unique style, which enables them to stand out from the crowd. Many designers are challenging traditional notions of beauty with provocative work that expresses radical ideas. The majority of image-makers working today have been strongly inspired by developments in art and film and have incorporated aspects of these disciplines into their work, which has in turn led to a

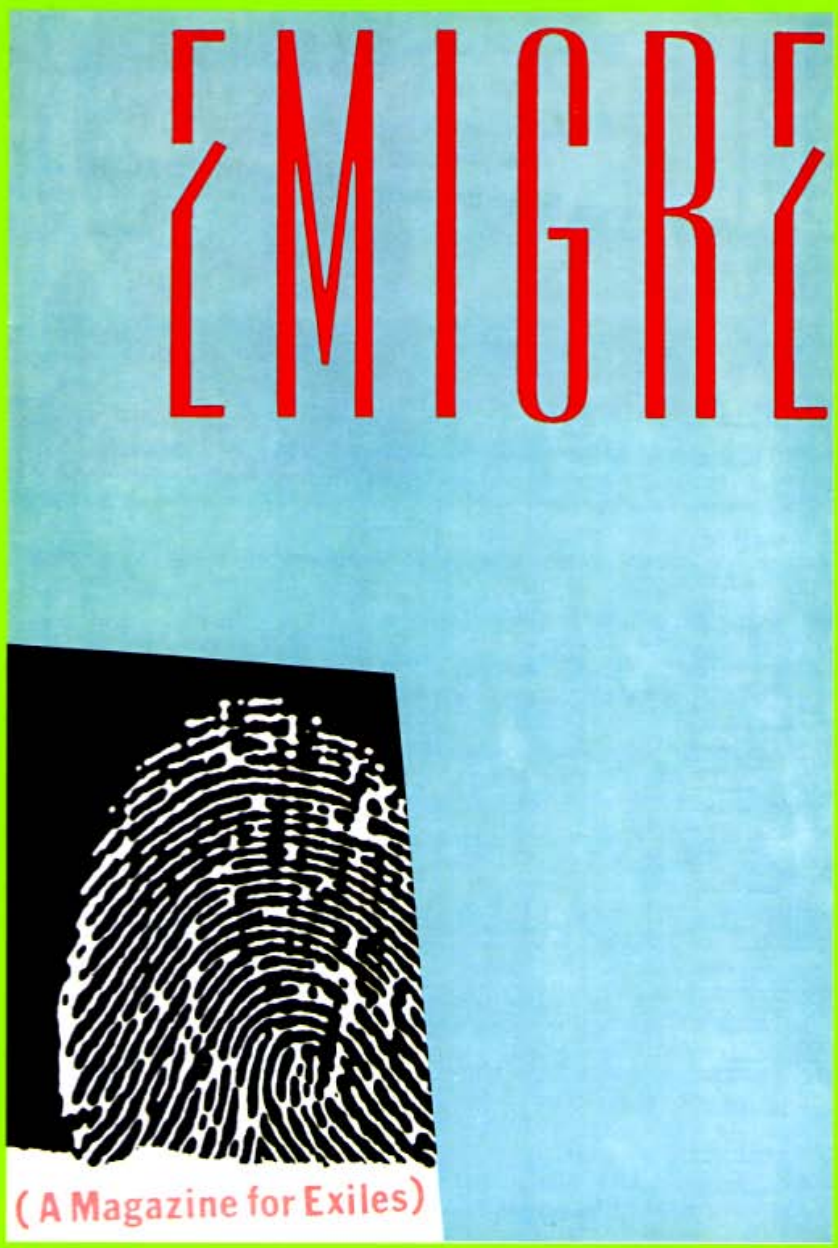
Opposite Poster for "Snow White + Seven Pixels" presentation. April Greiman, 1986.
Right Calendar for Mart. Jan van Toorn, 1972.

»Emigre«, die einem breiteren internationalen Publikum das Gedankengut der neuen Strömung in der Gebrauchsgrafik vermittelte. In diesem kreativen Bereich bedeutete Postmoderne schließlich eine Fülle unterschiedlicher Stile (häufig auch übernommener Formen), die sich durch optisch reizvolle, geschichtete Kompositionen mit häufig unentzifferbarer Bedeutung auszeichneten.

In den 80er Jahren führte die wachsende Bevorzugung von Bild und Piktogramm gegenüber dem Text zum kometenhaften Aufstieg der »Marke«, die mit kongenialer Unterstützung des Grafikers nationale Vorlieben hinwegfegte, um zum weltweit akzeptierten Gütesiegel zu werden. Firmen wie Levi's und Nike begriffen sehr schnell, dass eine treffsichere Werbung ihren Produkten entscheidende Wettbewerbsvorteile verschaffen konnte. In einer Zeit, in der der gesellschaftliche Leim in Form überlieferter Institutionen – von der Kleinfamilie bis zur kirchlich organisierten Religion – seine bindende Kraft zu verlieren begann, boten Marken den Konsumenten das Gefühl der Zusammen- und Zugehörigkeit ohne Verpflichtungen und halfen ihnen, ihr Selbstbild zu definieren, denn bei der Markenbildung geht es im Wesentlichen um die Projektion von Hoffnungen und Zielsetzungen und um die Erzeugung von Wünschen. Es ist die Verpackung (Stil) und nicht das Produkt (Inhalt), die uns emotional anspricht, und das ist auch der Grund dafür, dass bestimmte Markenzeichen buchstäblich vergöttert werden. Der Wohlfühlfaktor einer Marke kann sich jedoch schnell verflüchtigen, wenn man erfährt, dass diese oder jene wahnsinnig teuren Sportschuhe, Pullover usw. von Lohnsklaven in der Dritten Welt angefertigt worden sind – aus dem Wohl- kann schnell ein Schuldgefühl werden. In den 80er und frühen 90er Jahren unterstützte und förderte die gesamte Grafikdesignbranche den Aufstieg der »Marke« und es schien fast, als sei sie angesichts der Übel eines ungebremsten Konsumdenkens mit Blindheit geschlagen.

sibles aux maux du consumérisme galopant.

Au début des années 1990, le postmodernisme s'était échappé des confins des institutions du design, de la musique et de l'art pour être largement récupéré par les départements de marketing dans leur quête désespérée de l'élixir volatil du «cool», le nerf de la stratégie de marque. Finalement, le gouffre entre la théorie pédagogique progressiste et la pratique professionnelle au sens large semblait avoir été comblé. Toutefois, parmi la nouvelle génération de graphistes du «modernisme tardif», dont bon nombre figurent dans cet ouvrage, on a pu observer une prise de conscience croissante du fait que le style et le contenu sont aussi importants l'un que l'autre dans la création de solutions pour un «Bon Design». Le nouveau pluralisme d'aujourd'hui doit s'interpréter, d'une part, comme une réaction au multiculturalisme accru de notre société planétaire et, de l'autre, comme l'expression du puissant désir des graphistes de développer leur propre style afin de se démarquer du lot. Bon nombre d'entre eux remettent en question les critères traditionnels de beauté en réalisant des projets provoquants qui expriment des idées radicales. La majorité de ceux qui fabriquent des images aujourd'hui ont été fortement inspirés par les nouveaux courants de l'art et du cinéma et ont intégré des aspects de ces disciplines dans leurs travaux, ce qui, en retour, a élargi l'interprétation de



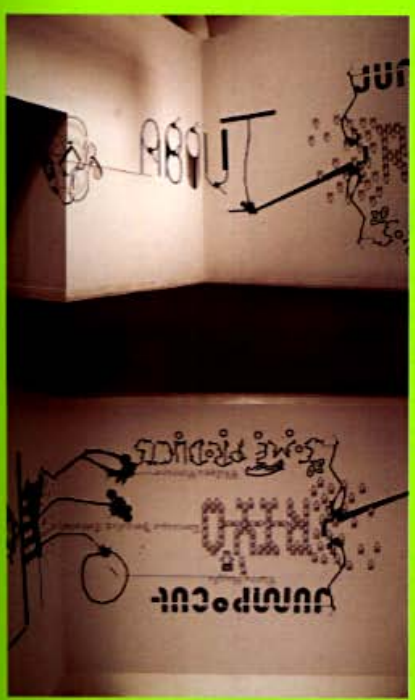
broader interpretation of what actually constitutes graphic design. Designers such as M/M (Paris), Mevis & van Deursen and Jonathan Barnbrook have developed close associations with the art world; however, their work in most cases remains constrained by the client's brief and as such can never match the complete creative freedom of art unless it is undertaken by themselves, for themselves. Increasingly designers are therefore subsidizing self-initiated exploratory and experimental work that allows them to express their

Anfang der 90er Dekade war die Postmoderne aus den Beschränkungen der Designinstitutionen, der Musik- und Kunstszene ausgebrochen und eroberte die Welt der Marketingfachleute, die verzweifelt auf der Suche waren nach dem schwer zu fassenden Elixier, dem Herzblut der Markenbildung, dem man den Namen »Cool« gegeben hatte. Endlich war die Kluft zwischen progressiver Bildungstheorie und gängiger Berufspraxis überwunden, so schien es. Allerdings machte sich unter den jüngeren Grafikern der

ce que constitue exactement le graphisme. Des graphistes tels que M/M (Paris), Devis & van Deursen ou Jonathan Barnbrook ont tissé des liens étroits avec le monde de l'art. Toutefois, dans la plupart des cas, leur travail demeure assujetti au projet de leur client et, à ce titre, ne peut prétendre à la liberté créative d'un art à part entière, à moins d'être entrepris par eux-mêmes pour eux-mêmes. Afin de laisser parler leur propre créativité et d'exprimer leurs idées personnelles, un nombre croissant de graphistes financent donc leurs travaux exploratoires et expérimentaux avec les revenus de commandes commerciales bien rémunérées (c'est notamment le cas de Jonathan Barnbrook). Beaucoup ont compris que l'ambiguïté peut créer une impression de mystère, ce qui aide à capter puis à retenir l'attention du spectateur. De par ce phénomène, le graphisme est souvent utilisé non plus pour résoudre des problèmes de communication mais pour soumettre des énigmes au public. On remarque également un nombre croissant de graphistes produisant des travaux qui reposent davantage sur le texte, avec un message unique direct et puissant qui n'est plus ouvert à une multitude d'interprétations. La forme directe des messages vient souvent du fait que l'annonceur incarne un idéal et veut promouvoir sa cause avec la plus grande clarté possible. Depuis le début des années 1990, le « subvertising » (jeu de mots entre subvert, « ébranler, faire échouer » et advertising, « publicité ») avec son carambolage de messages commerciaux fait preuve d'une grande efficacité communicative dans sa tentative de mener une révolution antimondialiste. En effet, on paraît aujourd'hui de plus en plus convaincu que la simplification est souvent le meilleur moyen de filtrer l'information dans un océan sans fond de futilités. Il semble qu'à l'avenir, les graphistes auront l'obligation de devenir des « architectes de l'information » afin de créer des outils qui aideront l'utilisateur à mieux naviguer sur les eaux complexes de l'ère numérique.

La longue complicité entre le métier de graphiste et les grandes entre-

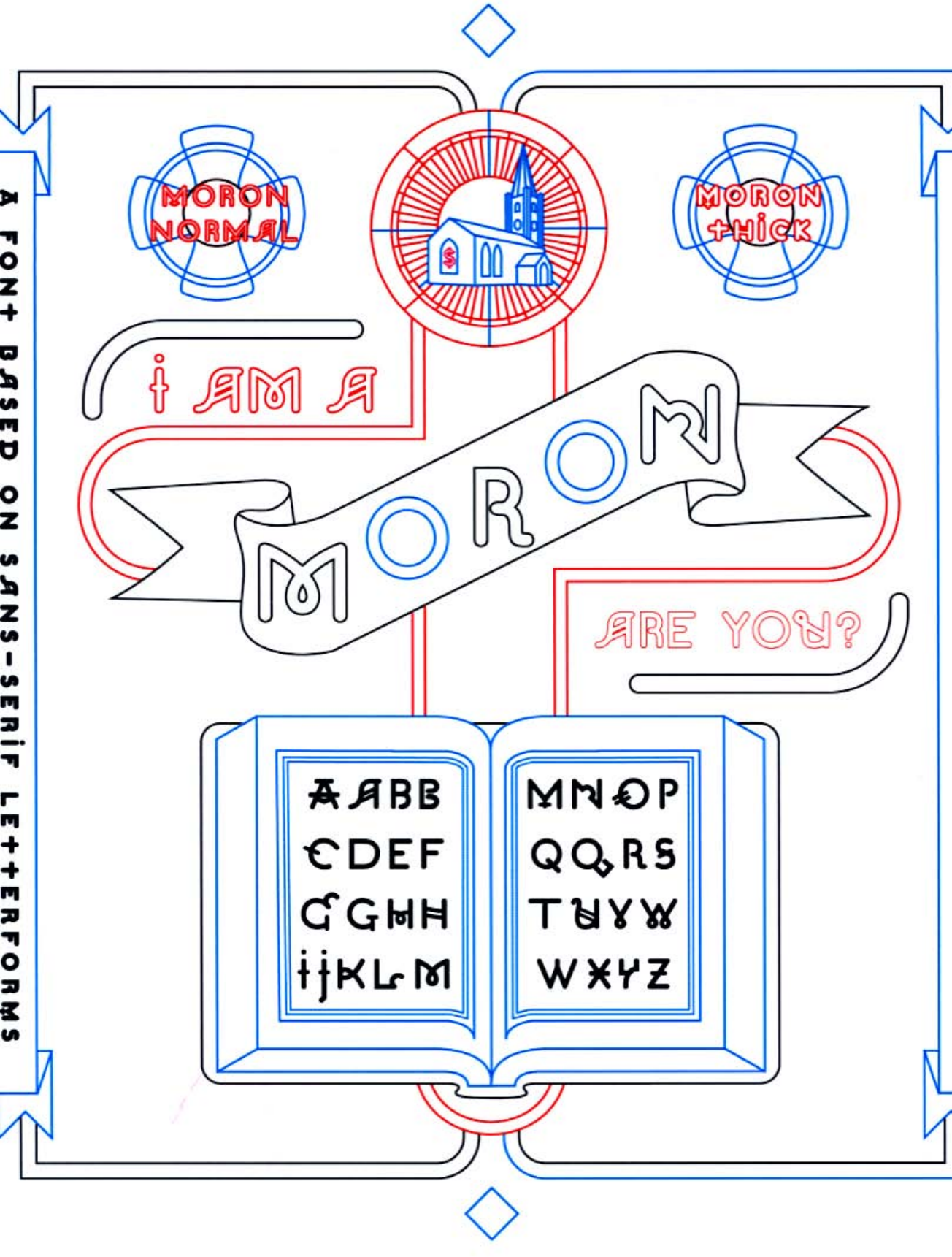
own creative individuality and personal ideas with revenues from well-paid commercial work (Jonathan Barnbrook for instance). Many have realised that uncertain meaning can evoke a sense of mystery, which can help to capture and hold the viewer's attention. This phenomenon has led graphic design to be used not as a means to solve a communication problem, but as a way of posing the viewer with a communicative riddle. There are also, however, a growing number of designers who are producing more text-based work, which has a single, powerfully direct message that is not open to a multitude of interpretations. Often the directness of messages comes about because the communicator stands for an ideal and wants to promote his/her cause with the utmost clarity. Since the early 1990s, "Subvertising" with its jamming of corporate messages has displayed a strong communicative directness in its attempt to help spearhead an anti-globalisation revolution. Certainly there is now a growing realisation that simplification is often the best way to filter information from an endless ocean of trivia, and that in the future the onus will be on graphic designers to become "information architects" so that they can create

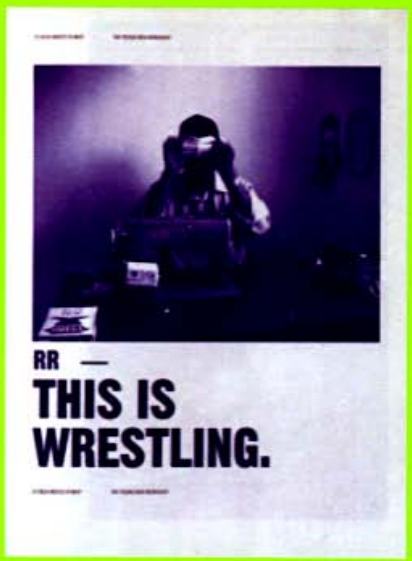


Spätmoderne – von denen viele in diesem Buch vertreten sind – die Erkenntnis breit, dass Stil und Inhalt für gute Designlösungen gleichermaßen erforderlich sind. Der aktuell herrschende neue Pluralismus im Grafikdesign muss einerseits als Folge der größeren Multikulturalität unserer Weltgemeinschaft gesehen werden und andererseits als Ergebnis des ausgeprägten Bemühens vieler Designer um ihren ureigenen Stil, der sie von der Masse abhebt. Viele Grafiker stellen die herkömmlichen Schönheitsbegriffe in Frage, und zwar mittels provokanter Arbeiten, in denen sie radikale Konzepte ausdrücken. Die meisten heute tätigen Bildermacher lassen sich stark von Kunst und Film inspirieren und verarbeiten diese Anregungen, was dazu geführt hat, dass der Begriff Grafikdesign derzeit weiter gefasst und interpretiert wird als früher. Designer wie M/M (Paris), Mevis & van Deursen und Jonathan Barnbrook pflegen enge Beziehungen zur Kunstszene. Ein Großteil ihrer Arbeitsleistung ist jedoch den Vorgaben der Kunden unterworfen und sie können daher niemals die völlige schöpferische Freiheit des bildenden Künstlers erlangen, es sei denn, in ihrer Freizeit zum eigenen Vergnügen. Daher subventionieren Grafikdesigner (zum Beispiel Jonathan Barnbrook) in zunehmendem Maße eigene experimentelle Initiativen aus den Erlösen gut bezahlter Aufträge aus der Wirtschaft. Diese Projekte erlauben es ihnen, künstlerische Individualität zu entwickeln und eigene Ideen umzusetzen. Viele haben erkannt, dass unbestimmte Inhalte etwas Geheimnisvolles haben, das geeignet ist, die Aufmerksamkeit des Betrachters auf sich zu ziehen und gefangen zu halten. Aufgrund dieses Phänomens werden grafische Entwürfe nicht länger als Mittel zur Lösung einer Kommunikationsaufgabe gesehen, sondern als Chance, den Betrachter in das kommunikative Rätsel einzubeziehen. Andererseits gibt es eine

Opposite Emigre magazine, issue 1. Rudy Vanderlans, 1984.
Left Wall-painted title sequence for the Biennale di Venezia. M/M (Paris) in collaboration with Philippe Parreno, Pierre Huyghe and Dominique Gonzalez-Foerster, 1999.
Top Eye magazine. UNA (London) designers, illustration Jasper Goodall, 2001.

prises a conduit à l'expansion rapide et à la mondialisation d'une culture commerciale. Il est peut-être temps pour ces professionnels de s'interroger sur les fondements éthiques du travail qu'ils produisent. Le graphisme a été trop longtemps utilisé cyniquement comme un moyen d'inciter les consommateurs des pays industrialisés à acheter plus de produits dont ils avaient besoin alors que, dans les pays en voie de développement, des millions de gens n'ont toujours pas accès à l'eau potable, à suffisamment de nourriture, à des médicaments de base et à une éducation même rudimentaire. Pire encore, ces produits superflus sont souvent réalisés dans des ateliers clandestins par des ouvriers exploités et appartenant aux couches les plus démunies de notre société planétaire. Les graphistes ont trop souvent aidé les entreprises à mettre leurs marques en valeur, masquant ces détails sous des campagnes bien léchées. Plutôt qu'aider à vendre des produits discutables – des boissons alcoolisées pour adolescents, des cigarettes, des mauvais produits alimentaires, des voitures polluantes et autres produits pétrochimiques nuisant à l'environnement, ils pourraient mettre leur ingéniosité communicative au service de préoccupations sociales et écologiques vitales. De fait, c'est ce qui est en train de se produire au ni-veau populaire comme on peut le constater en feuilletant le magazine « Adbusters ».


A FONT BASED ON SANS-SERIF LETTERFORMS
MORON NORMAL
MORON THICK
i AM A
MORON
ARE YOU?
A B C D E F G H I J K L M
M N O P Q R S T U V W X Y Z



tools that help the user to better navigate the complex seas of the digital age.

The long-standing complicity of the graphic design profession with big business has led to the rapid expansion and globalisation of commercial culture, and perhaps it is now time for practitioners to question the ethical basis of the work they produce. For too long, graphic design has been cynically used as a means to induce people in the developed world to buy more products they don't really need, when in developing nations literally millions still do not have access to clean water, sufficient food, basic medicines or rudimentary education. To make matters worse, these superfluous marketing-driven products are often made in exploitative sweatshops by the most deprived members of our global society. Yet all too frequently, graphic designers have helped corporations gloss over such brand-depreciating details with slick ad campaigns. Rather than helping to sell questionable products – from alcopops, cigarettes and junk food to gas-guzzling cars and environmentally damaging petrochemicals – graphic designers could use their

Opposite Specimen sheet for the typeface 'Moron'. Jonathan Barnbrook, 2001.
Top "Los Amorales" book for Artimo. Mevis & van Deursen, 2001.
Right Corporate flag for Adbusters. Shi Zhe Yung, 2000.

wachsende Anzahl von Grafikern, die stärker auf Text basierende Arbeiten mit einer einzigen, eindrucksvoll direkten Botschaft entwickeln, die eben nicht eine Vielzahl von Interpretationen zulässt. Die Unmittelbarkeit entsteht in diesen Fällen, weil der Mitteilende ein Idealist ist, der seinen »Fall« mit äußerster Deutlichkeit und Klarheit vorbringen will. Seit Anfang der 90er Jahre hat die Praxis des »Subvertising« (subverting und advertising = Subversion und Werbung) mit ihrer Verballhornung von Firmenwerbungen eine ausgeprägte Direktheit des Kommunikationsstils an den Tag gelegt, die dazu dienen soll, den Kampf gegen die Globalisierung anzuführen. Auf jeden Fall wächst heute die Erkenntnis, dass Vereinfachung in vielen Fällen die beste Methode ist, um wichtige Informationen aus einer endlosen Flut von Trivialitäten herauszufiltern, und dass Grafiker in Zukunft die Pflicht haben, sich zu »Informationsarchitekten« auszubilden, damit sie Werkzeuge schaffen, die dem Benutzer dabei helfen, die vielfältigen Klippen des Computerzeitalters mit mehr Geschick und Effizienz zu umschiffen.

Die lange währende Allianz der Gebrauchsgrafiker mit dem Big Business hatte die rasche Expansion und Internationalisierung der Konsum- und Werbekultur zur Folge und es ist daher vielleicht für die in diesem Bereich arbeitenden kreativen Köpfe an der Zeit, die ethischen Grundlagen ihrer Arbeit zu überprüfen. Allzu lange ist die grafische Kunst auf zynische Weise dazu missbraucht worden, die Menschen in den hoch entwickelten Ländern zum Kauf von Produkten zu verleiten, die sie nicht wirklich brauchen, während buchstäblich Millionen in den unterentwickelten Ländern noch nicht einmal sauberes Trinkwasser, ausreichend Nahrungsmittel und die nötigsten Medikamente haben oder eine rudimentäre Schulbildung genießen. Die Situation wird noch dadurch verschlimmert, dass die von den Marketingabteilungen im Westen georderten überflüssigen Waren häufig unter unmenschlichen Bedingungen von den ärmsten Mitgliedern der globalen Gesellschaft zu Hungerlöhnen hergestellt werden.

Par-dessus tout, les graphistes d'aujourd'hui doivent reconnaître qu'ils sont investis d'une responsabilité particulière (et la capacité d'y faire face) non seulement vis-à-vis de leurs clients mais face à la société dans son ensemble. Le pouvoir persuasif phénoménal du design graphique pourrait être maîtrisé et orienté de manière à modifier radicalement la façon dont nous réfléchissons aux questions importantes de l'avenir, du réchauffement de la planète à la dette du Tiers Monde. Bien que tous les travaux réalisés par les graphistes ne relèvent pas du domaine de la prise de décision éthique, la profession doit encore faire basculer la balance du commercial au social si elle veut rester une force culturelle pertinente et vitale.

**Note des auteurs : dans cet essai, nous examinons le design graphique en termes de combinaison de textes et d'images. Naturellement, la typographie en tant que spécialisation des arts graphiques a une histoire beaucoup plus longue.*

communicative ingenuity to highlight vital social and environmental concerns. In fact this is already happening at a grassroots level, as can be gleaned from a casual perusal of Adbusters magazine.

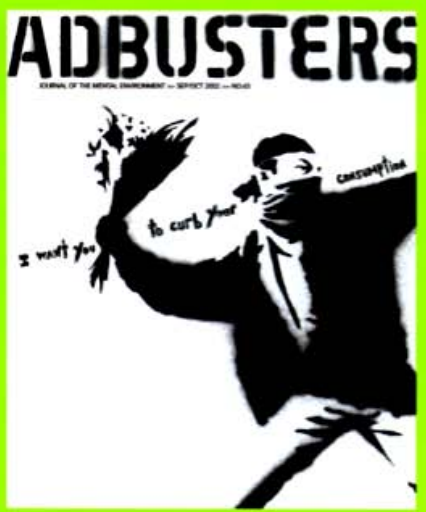
Above all else, graphic designers working today need to acknowledge that they have a special responsibility (and ability to respond) not just to the needs of their clients, but also to those of society as a whole. The phenomenal persuasive power of graphic design could be harnessed and directed in such a way that it radically alters the way people think about the important issues of the future, from global warming to third world debt. Although not all the work done by graphic designers falls into the realm of ethical decision-making, the profession still needs to tip the balance from the commercial to the social if it is to remain a relevant and vital cultural force.

**Please note: for the purpose of this essay we are viewing graphic design in terms of the combination of text and image. Typography as a specialisation of graphic design has, of course, a much longer history.*

Allzu oft haben Werbegrafiker den westlichen Firmen noch geholfen, derartige »markenschädigende« Informationen mittels Hochglanz-Werbekampagnen zu vertuschen. Anstatt Beihilfe zum Absatz fragwürdiger Produkte zu leisten – von Alcopops (alkoholhaltigen Limonaden), Zigaretten und ungesundem Fastfood bis zu bleispuckenden Autos und umweltschädlichen Chemikalien –, könnten Grafiker ihr kommunikatives Talent dazu benutzen, lebenswichtige soziale und ökologische Belange ans Licht der Öffentlichkeit zu bringen. Tatsächlich passiert das schon jetzt – und zwar an der Basis –, wie man schon beim flüchtigen Durchblättern der Zeitschrift »Adbusters« (Anzeigensprenger) bemerkt.

Vor allem anderen aber müssen Grafiker einräumen, dass sie eine besondere Verantwortung dafür tragen (und auch dazu fähig sind), nicht nur die Bedürfnisse ihrer Auftraggeber zu erfüllen, sondern auch die der Gesellschaft als Ganzes. Die phänomenale Überzeugungskraft des Grafikdesigns könnte so mobilisiert und eingesetzt werden, dass sie eine radikale Umkehr im Denken der Menschen über wichtige Zukunftsfragen herbeiführt – von der Erwärmung der Erdatmosphäre bis zum Schuldenberg der Entwicklungsländer. Obwohl nicht alle Arbeiten von Grafikdesignern den Bereich ethischer Entscheidungsfindungen berühren, müssen die Mitglieder der Profession noch den Schritt vom überwiegend kommerziellen zum überwiegend sozialen Engagement vollziehen, wenn sie eine relevante und lebendige kulturtreibende Kraft bleiben wollen.

**Anmerkung: In diesem Essay beschreiben die Begriffe Gebrauchsgrafik oder Grafikdesign die Zusammenstellung von Text und Bild. Die Typografie als spezielle Form der Gebrauchsgrafik blickt natürlich auf eine viel längere Geschichte zurück.*



Opposite Poster for Commonwealth Heads of Government Meeting protest march. Inkahoots, 2001.
Left Exhibition graphics and projected typo-animated audio-visual installation debating the issues relating to nuclear power for the Science Museum at BNFL Visitors Centre, Sellafield, UK. UNA (London) designers, 2002.
Top Adbusters magazine. Cover design Banksy, Art Director Paul Shoebridge, 2002.

Aboud Sodano

"It's only a job, but a good job."

Opposite page:

Project
Paul Smith Spring / Summer 2002 advertising print campaign
Photography: Sandro Sodano

Title
Irreverence

Client
Paul Smith, London

Year
2002

Paul Smith

PAUL SMITH

WESTBOURNE HOUSE, 122 KENSINGTON PARK ROAD, LONDON W11 • 120 KENSINGTON PARK ROAD, LONDON W11 • 40-43 FLORAL STREET, LONDON WC2 • 44-45 SLOANE AVENUE, LONDON SW3 • 7 THE COURTYARD, THE ROYAL EXCHANGE, CORNHILL, LONDON EC3 • 22 BOULEVARD RASPAIL, 75007 PARIS • 108 FIFTH AVENUE, NEW YORK, NY 10011 • PALAZZO GALLARATI SCOTTI, VIA MANZONI 30, 20121 MILANO • www.paulsmith.co.uk

"I really don't think that my vision of the future of graphic design is that relevant or indeed important. Every aspiring designer should stick to his or her beliefs. What I do care about in my work is that it is original, appropriate, and never patronising. My long-term goal is to achieve a healthy and equal balance between design that works strategically but doesn't pollute the environment, and design that creatively pushes boundaries, whether they be aesthetic or about choice of medium. I would ideally like to use the skills that I have as a designer to take on board some social responsibility, as I am actually aware that it is designers of my generation and the one previous that are responsible for the saturation of the High Street with ubiquitous and meaningless design."

»Ich glaube wirklich nicht, dass meine Vision des Grafikdesigns der Zukunft so relevant oder gar bedeutungsvoll ist. Alle aufstrebenden Grafiker und Grafikerinnen sollten ihren Überzeugungen treu bleiben. Mir ist bei meinen Arbeiten wichtig, dass sie originell und passend sind und niemals gönnerhaft wirken. Langfristig verfolge ich das Ziel, eine gesunde Ausgewogenheit zwischen strategisch wirksamen – dabei aber nicht zur Umweltverschmutzung beitragenden – Entwürfen und einem Design herzustellen, das kreativ Grenzen überschreitet, egal ob diese im Bereich von Stil und Ästhetik liegen oder in der Wahl des Mediums. Am liebsten würde ich meine Fähigkeiten und mein erworbenes Wissen als Grafiker dafür einsetzen, soziale Verantwortung zu übernehmen, weil mir bewusst ist, dass die Designer meiner Generation und der Generation meiner Eltern für die allgegenwärtige, sinnlose Grafik unserer Einkaufsstraßen verantwortlich sind.«

«Je ne pense pas que ma vision de l'avenir de la création graphique soit pertinente ni ait la moindre importance. Tout aspirant graphiste devrait s'en tenir à ce qu'il croit. Ce qui m'importe dans mon travail, c'est qu'il soit original, approprié et jamais condescendant. Mon objectif à long terme est de parvenir à un équilibre sain entre un graphisme stratégiquement efficace mais respectueux de l'environnement et un stylisme qui repousse de manière créative les frontières tant esthétiques que celles liées au choix du média. Dans l'idéal, j'aimerais me servir de mon savoir-faire pour assumer une forme de responsabilité sociale, car je me rends compte que les graphistes de ma génération et de celle qui nous a précédés ont saturé les rues de nos villes d'images omniprésentes et insignifiantes.»

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Design group history
1989 Co-founders Alan Aboud and Sandro Sodano graduated from Saint Martin's School of Art, London
1990 Established partnership and formed Aboud Sodano
Alan Aboud appointed worldwide Art Director for Paul Smith
Responsible for the image of all Paul Smith lines
1992 Working with The Terrence Higgins Trust, Aboud Sodano created charity's first non-gender specific HIV-AIDS information cards
1993 Produced the promotion and advertising for The Whitney Museum of American Art's retrospective exhibition of the works of Nan Goldin
1995 Designed and art directed "The Lady is a Tramp", by David Bailey
1998 Commenced moving image work; completed 'Paul's Shorts', a ten-minute set of short stories for Paul Smith's accessories range, co-directed with Rory Hanrahan
1999 Commenced working with Levi Strauss Europe, integral part of the creation of Levi's Engineered Jeans; working closely with Caroline Parent, Creative Director of Levi Strauss, established the concept and brand values for the reinvention of the Levi's Brand Creative consultants on the Levi Strauss advertising account at BBH, London
2001 In conjunction with Hasan & Partners, Helsinki, Alan Aboud executed the concept and art direction of Hennes and Mauritz advertising campaigns; "You can find inspiration in anything*", a book about the life of Paul Smith, a project that Aboud Sodano conceived with publisher Robert Violette and designed for Violette Editions

Founders' biographies
Alan Aboud
1966 Born in Dublin
1989 BA (Hons) Graphic Design, Saint Martin's School of Art, London
1995 Birth of twin boys, Victor Sylvester and Milo Van
Sandro Sodano
1966 Born in Newport, Wales
1989 BA (Hons) Graphic Design, Saint Martin's School of Art, London
2001 Birth of daughter Constanza Velvet

Recent awards
2002 Silver Award, British D&AD; Silver Cube Award, New York Art Directors Club; Gold Award, Art Directors Club of Europe

Clients
Citizen Watches
Inter Parfums
Joï˙x
Paul Smith
Peters and Beach
Purple Public Relations
Violette Editions
Visionary Living
Yoshinaga

Project
A book about the life of Paul Smith (image featuring thirty different covers available)

Title
You can find inspiration in anything, and if you can't, look again

Client
Violette Editions, London

Year
2001

Project
Levi's Engineered Jeans outdoor print campaign
Photography: Rankin

Title
Twisted to fit

Client
Bartle Bogle Hegarty, London

Year
2000

Opposite page:

Project
Paul Smith Autumn Winter 2002 advertising print campaign
Photography: Sandro Sodano

Title
Opposites

Client
Paul Smith, London

Year
2002

Paul Smith

PAUL SMITH

WESTBOURNE HOUSE, 122 KENSINGTON PARK ROAD, LONDON W11 • 120 KENSINGTON PARK ROAD, LONDON W11 • 40-44 FLORAL STREET, LONDON WC2 • 84-86 SLOANE AVENUE, LONDON SW3 • 7 THE COURTYARD, THE ROYAL EXCHANGE, LONDON EC3 • 22-24 BOULEVARD RASPAIL, 75007 PARIS • 108 FIFTH AVENUE, NEW YORK, NY 10011 • PALAZZO GALLARATI SCOTTI, VIA MANZONI 30, 20121 MILANO • www.paulsmith.co.uk

Acne

"Work hard. Have fun."

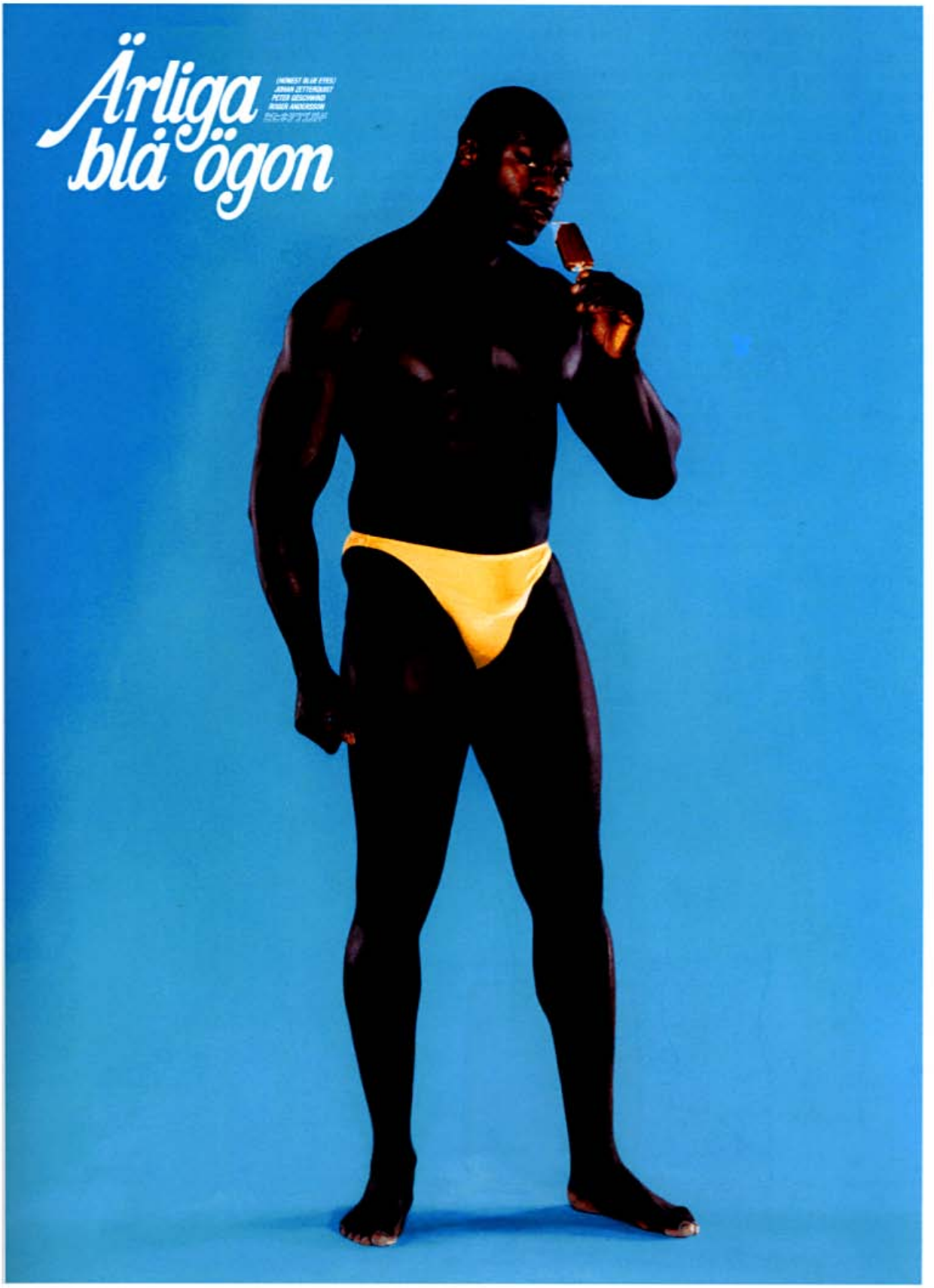
Opposite page:

Project
Art project: Ärliga blå ögon

Title
Ärliga blå ögon / Honest blue eyes

Client
Peter Geschwind / Johan Zetterquist / Roger Andersson

Year
2001


Ärliga blå ögon

"We live in a 24hr design-driven society where nothing is left undesigned. A need for more graphic design is nowhere to be found in this image infrastructure. Instead, we are in search of great ideas. Design is only a translation of great ideas. Great ideas are what we remember from history and what will make a difference in the future."

»Wir leben heute in einer Welt, die rund um die Uhr von Design getrieben ist, in der es nichts Ungestaltetes mehr gibt. In dieser piktografischen Infrastruktur lässt sich nirgends ein Bedarf für mehr Grafikdesign entdecken. Statt dessen suchen wir nach herausragenden Ideen, denn Grafik ist immer nur die Übersetzung großer Ideen. Aus der Geschichte bleiben immer die großen Visionen in Erinnerung und die werden auch in Zukunft etwas bewegen und verändern.«

«Nous vivons dans une société où tout passe en permanence par le design. Dans cette infrastructure de l'image, nous n'avons pas besoin de plus de graphisme. En revanche, nous sommes en quête de bonnes idées. La création graphique n'est que la traduction de bonnes idées. Elles sont ce que nous retenons de l'histoire et ce qui fera la différence à l'avenir.»

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F +46 8 555 799 99

E contact@acne.se

Design group history
1996 Co-founded by Tomas Skoging, Jonny Johansson, Jesper Kouthoofd and Mats Johansson in Stockholm
1998 founded ACNE Action Jeans company
1999 founded Netbaby World Online entertainment company
2000 founded ACNE Film production company; ACNE set up its own advertising agency

Founders' biographies
Tomas Skoging
1967 Born in Uppsala, Sweden
1995 Berghs Advertising School, Stockholm
Jonny Johansson
1969 Born in Karlskrona, Sweden
Self-taught
Jesper Kouthoofd
1970 Born in Gothenburg, Sweden
1995 Berghs Advertising School, Stockholm
Mats Johansson
1968 Born in Stockholm
1993–1995 Berghs Advertising School, Stockholm
Pontus Frankenstein (Acne Creative)
1970 Born in Jönkoping, Sweden
1996 Beckmans School of Design, Stockholm
David Olsson (Acne Film)
1975 Born in Stockholm
Self-taught

Recent awards
2000 Shortlisted, Cannes Lions (x 4); Winner, EPICA; Jury's Special Prize, Utmärkt svensk form (Excellent Swedish Design); Best Music Video, Grammy (Sweden); Advertising Effectiveness Award (Film); Shortlisted, Swedish Golden Egg (Film)
2001 Advertising Effectiveness Awards (Film); Fashion Designer of the Year, Elle Magazine, Stockholm; shortlisted, Cannes Lions (x 1); Winner, EPICA; Finalist, EPICA; Winner, Eurobest Lansforsäkringar; shortlisted, Swedish Golden Egg, (Graphic Design); Silver (x 2), Swedish Golden Egg (Film & Print)
2002 Shortlisted, Swedish Golden Egg (x 2 Film & x 1 Radio); Bronze Award, Clio (Graphic design & product design)

Clients
Diesel
Ericsson
Harvey Nichols
H&M
JC
Microsoft
Nissan
Nokia
OLW
SAS
Telia
TV4
Whyred

Project
Scandinavian Airlines / children concept

Title
Ole

Client
SAS / Scandinavian Airlines

Year
2000

Opposite page:

Project
Zoovillage

Title
Spring campaign

Client
Zoovillage.com

Year
2000

Your local streetwear store. Open 24hrs.

zoovillage.com

Project
Book – cover and inlay design

Title
Media så funkar det /
Media – How it works

Client
Mattias Hansson /
Bokförlaget DN

Year
2000

Project
Digibird / packaging

Title
Sparrow

Client
Wunderkind / Acne

Year
2001

Alexander Boxill

"Appropriate, creative, structured."

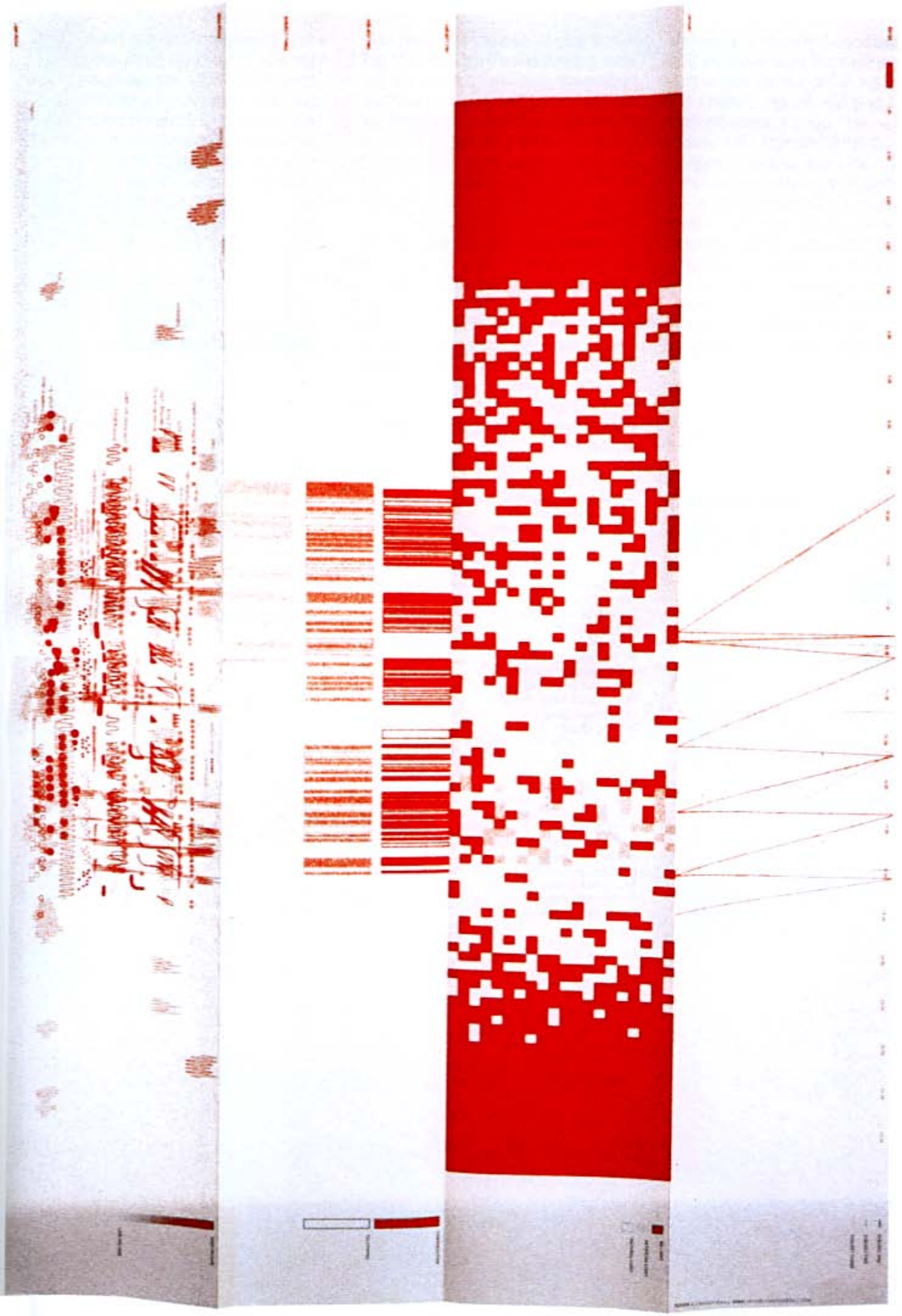
Opposite page:

Project
Company Brochure

Title
Company brochure

Client
Self-published

Year
2001



"If this question is about us, then we find it very difficult to answer as the future is one thing we try not to think about ... graphic design doesn't exist in isolation and our interests do not lie in just graphic design. Our vision, our design and our needs change as we respond to the changes around us. However, if this question is a more generic probe, then the 'future' would seem to equal an education system which continually increases the amount of graphic design students while decreasing the amount of tutors ... and therefore the 'vision' would seem to predict bad news for us all."

»Wenn es bei dieser Frage um unsere eigene berufliche Zukunft geht, haben wir Schwierigkeiten, sie zu beantworten, denn wir versuchen, überhaupt nicht an die Zukunft zu denken ... Der Grafiker lebt und arbeitet ja nicht abgeschieden von der Welt und wir interessieren uns auch nicht nur für Grafik. Unsere Vision, unsere Entwürfe und Bedürfnisse wechseln je nachdem, wie wir auf die Veränderungen in unserer Umgebung reagieren. Wenn sich die Frage jedoch auf die Fachdisziplin bezieht, denken wir bei ›die Zukunft‹ an das Bildungssystem, das immer mehr Grafikstudenten hervorbringt, während es zugleich die Anzahl der Lehrer verringert ... dann würde unsere Zukunftsvision wohl eher düster aussehen.«

«Si la question porte sur nous, il nous est très difficile de répondre dans la mesure où nous essayons de ne pas penser à l'avenir... Le graphisme seul n'existe pas et nous ne nous intéressons pas au graphisme en soi. Notre vision, notre objectif et nos besoins changent à mesure que nous réagissons aux changements autour de nous. Si la question est d'ordre générique, l'avenir semble nous réserver un système éducatif où il y aurait toujours plus d'étudiants en design graphique et de moins en moins de professeurs... donc une ‹vision› plutôt pessimiste pour tous.»

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E info@
alexanderboxill.com

Design group history
1994 Co-founded by Jayne Alexander-Closs and Violetta Boxill in London

Founders' biographies
Jayne Alexander-Closs
1969 Born in Neath, Wales
1989–1992 BA (Hons) Graphic Design, Central St Martins College of Art and Design, London
1992–1994 MA Graphic Design, Royal College of Art, London
1994+ Lectured at Central St Martins College of Art and Design, London; Middlesex University; Portsmouth Polytechnic; Colchester University
Violetta Boxill
1970 Born in London
1989–1992 BA (Hons) Graphic Design, Middlesex University
1992–1994 MA Graphic Design, Royal College of Art, London
1994+ Lectured at Central St Martins College of Art and Design, London; Middlesex University; Portsmouth Polytechnic; Colchester University

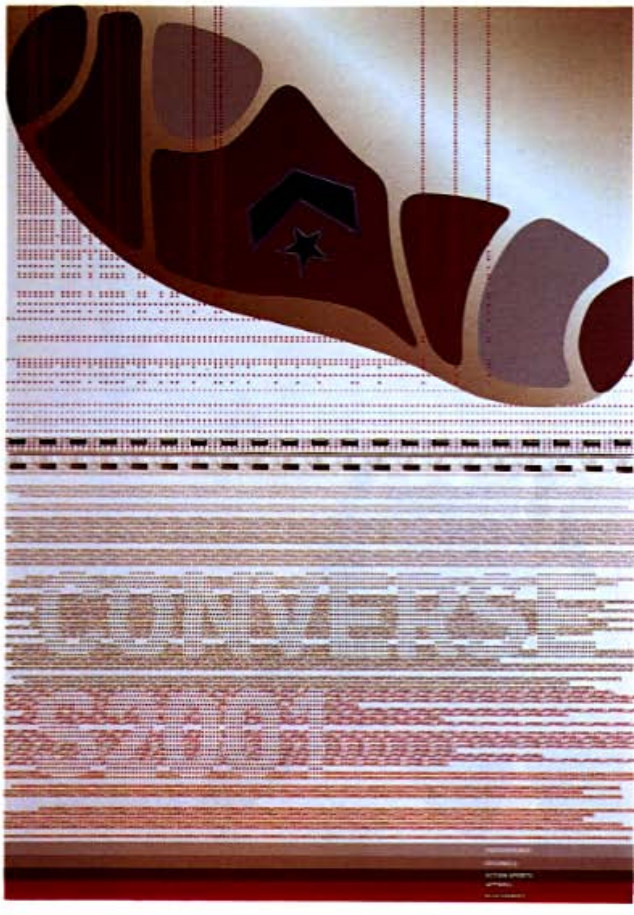
Clients
British Council
Business Design Centre
Converse
Design Council
Habitat
Hayward Gallery
Laurence King Publishing
NAM
Royal College of Art
Somerset House Trust
Thames and Hudson

Project
Product style guide

Title
Converse Fall 2001

Client
Converse Europe

Year
2001



Project
Product style guide

Title
Converse Summer 2001

Client
Converse Europe

Year
2001

Opposite page:

Project
Part of the creative package + identity for a new art fair

Title
Fresh Art Fair

Client
Business Design Centre

Year
2001

FRESH ART IS A NEW ART FAIR THAT WILL PROVIDE A RARE PLATFORM FOR INDIVIDUAL INDEPENDENT ARTISTS TO SHOW AND SELL THEIR WORK DIRECTLY TO AN ENTHUSIASTIC BUYING AUDIENCE

THE CONCEPT FOR A NEW ART FAIR

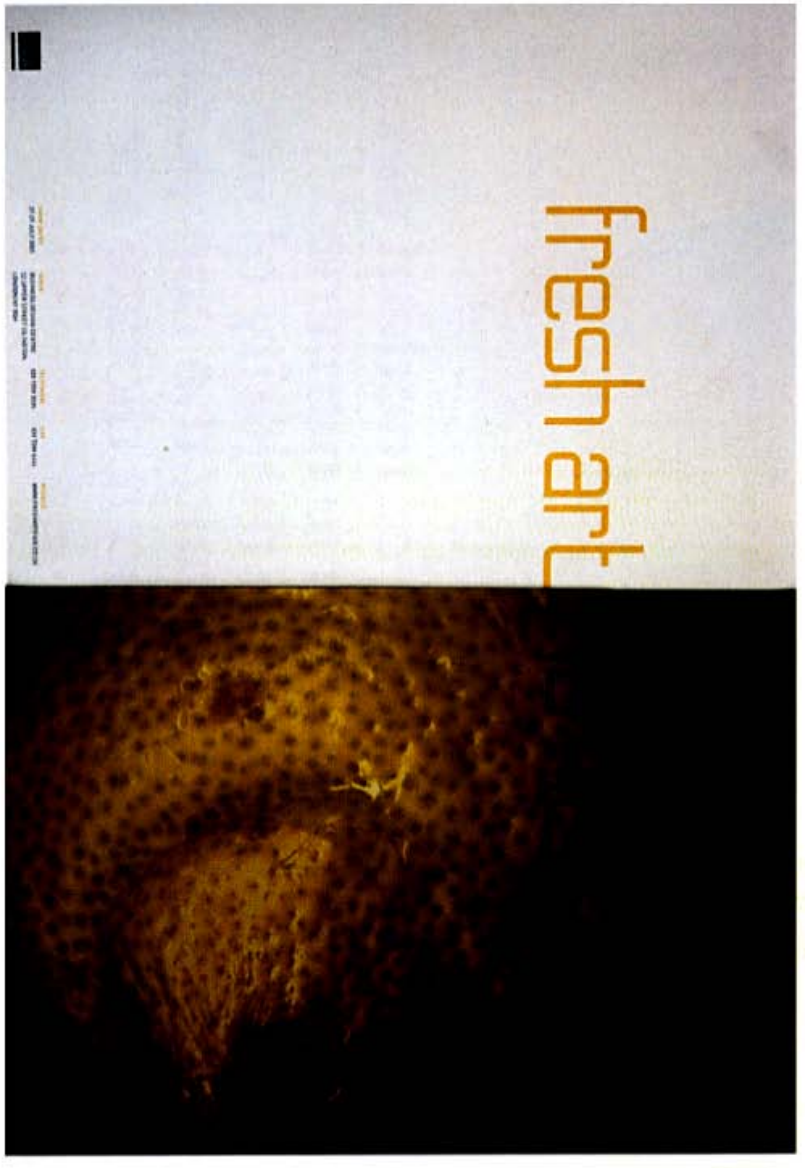
Artists will be allocated stands within specific zones including:

- Painting
- Sculpture
- Print
- Photography
- Drawing
- New Media

There will also be a provision for Fine Art Studio groups to participate within these specified zones.

In addition fresh art will provide a vibrant and competitive atmosphere for fine art college graduates to launch their careers. These graduate artists will flourish within a dedicated suite.

A selection panel will be put in place to ensure the quality of the artists selected to exhibit within these zones. Potential exhibitors will be approached through current partnerships with organisations such as Bluecoat and AKS in addition to our current list of artists as well as through [illegible] highly [illegible] as Art Review magazine.



Ames Design

"Amidst all of the hype of modern design and computers, we have remained true by generating the majority of our designs by hand, viewing the computer as a tool and not letting it dictate our designs."

Opposite page:

Project
Rock poster

Title
East Block

Client
Pearl Jam

Year
2000

dismemberment
plan
prague 6.14 katowice 6.15 budapest 6.16 ljubljana 6.19
2000
Ames Design / Perihelium Press

"Rage against the machine. The almighty computer has made every housewife and hobbyist a 'designer', bringing mediocrity to the masses. We predict a backlash sparking a throwback era of design in which designers are craftsmen performing a craft. The phrases 'Make it pop' and 'It's got to be more sexy' will be dead to us."

»Wüten gegen die Maschine. Der allmächtige Computer hat aus jeder Hausfrau und jedem Hobbykünstler einen ›Designer‹ gemacht und damit massenhaft Mittelmaß verbreitet. Wir prognostizieren, dass eine Gegenreaktion einsetzen und eine rückwärtsgewandte Design-Epoche einleiten wird, in der Designer wieder als Kunsthandwerker ihr Handwerk und ihre Kunst ausüben werden. Phrasen wie ›es muss poppig sein‹ oder ›es muss sexier sein‹ werden dann nichts mehr bedeuten.«

«Sus à la machine! L'ordinateur tout-puissant a fait de toutes les ménagères et de tous les amateurs des ‹créateurs›, apportant la médiocrité aux masses. Nous prédisons un retour de bâton, suscitant un renouveau de l'époque où le graphiste était un vrai artisan. Les expressions ‹Rends-le popu› ou ‹Faut que ça soit plus sexy› n'auront plus aucun sens pour nous.»

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F +1 206 633 2057

E ames@speakeasy.net

www.amesbros.com

Design group history
1996 Co-founded by Coby Schultz and Barry Ament in Seattle, Washington

Founders' biographies
Coby Schultz
1971 Born in Helena, Michigan
1993 Graphic Design, Montana State University
1994–1995 Freelance designer, Seattle
1996+ Co-founder, Ames Design, Seattle

Barry Ament
1972 Born in Big Sandy, Michigan
1992 Graphic Design, Montana State University Dropout
1993–1996 Graphic Designer, Pearl Jam Inc., Seattle
1996+ Co-founder, Ames Design, Seattle

Recent exhibitions
2002 "Paper, Scissors, ROCK!: 25 years of Northwest Punk Poster Design", USA travelling exhibition

Recent awards
1999 Grammy Nomination
2001 Bronze, One Show

Clients
Amazon.com
Bates USA
Bozell
EMP
Epic Records
Fallon McElligott
Foote, Cone & Belding
Geffen Records
Giro Helmets
Got Milk?
House of Blues
K2 Snowboards
Kompan Playgrounds
MTV
Morrow Snowboards
Neil Young
Nike
Nissan
Pearl Jam
Phish
PowerBar
Red Bull
Ride Snowboards
Sony Music
TBWA/Chiat/Day
Virgin Records
Warner Bros.
Weiden & Kennedy

Project
Play poster

Title
Dr. Faustus

Client
Sensurround Stagings

Year
2002

Project
Rock poster

Title
10th Anniversary

Client
Moe.

Year
2001

Project
Snowboard

Title
Fuse Series

Client
K2 Snowboards

Year
2000

Opposite page

Project
Play Poster

Title
The Clive Barker Project

Client
Sensurround Stagings

Year
2002

FRANKENSTEIN IN LOVE

OR THE LIFE OF DEATH BY CLIVE BARKER

THE HISTORY OF THE DEVIL

OR SCENES FROM A PRETENDED LIFE BY CLIVE BARKER

SENSURROUND STAGINGS PRESENTS

THE CLIVE BARKER PROJECT

PERFORMED IN REPERTORY **JUNE 20TH - JULY 27TH**

AT THE ART FARM

835 WYLIE ST. TH-SA AT 8 PM **ALL SEATS $12**

FOR RESERVATIONS, DIRECTIONS, AND A COMPLETE SCHEDULE OF PERFORMANCES CALL (484)524-8302 OR VISIT US ONLINE AT www.sensurroundstagings.com

Peter Anderson

"Graphic design should evolve and challenge existing systems of language and perception."

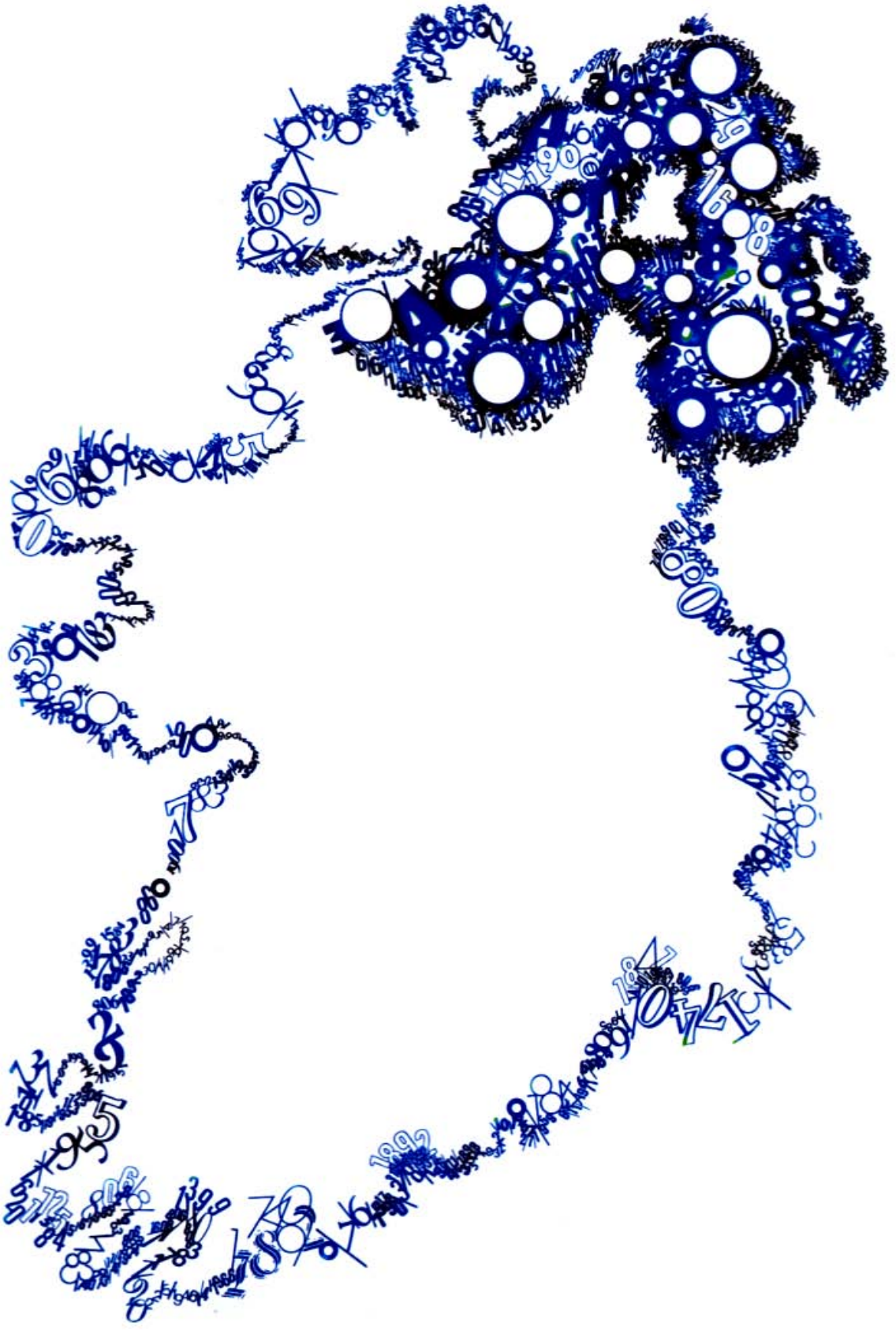
Opposite page:

Project
World touring exhibition
"Ultravision"

Title
"Transglobal numerals"
Northern Ireland series 1

Client
The British Council

Year
2000–2001



"Graphic design can control language and also shape our visual urban environment. It is for this reason that I believe we should not allow it to be thrown together in its conceptual construction. Technology has forced changes that many designers and clients have not yet grasped. We have been released from designing solely in blocks and grids, we can embrace the fluid and the organic. We should communicate in an advanced and ever evolving manner, not using quick one-line sellers, not cute, not retro, not post post-modern but real, practically applied and above all, new. We can and should change the way we see the everyday world."

»Grafische Entwürfe sind in der Lage, unsere Sprache zu beherrschen und unsere sichtbare städtische Umwelt zu formen. Deshalb sollten wir nicht zulassen, dass beides beim konzeptionellen Aufbau vermengt wird. Die technische Entwicklung hat uns Veränderungen aufgezwungen, die vielen Grafikern und ihren Auftraggebern noch gar nicht klar sind. Wir sind davon befreit worden, nur in festen Blöcken und Rastern zu denken, wir können uns dem Fließenden und Organischen zuwenden. Wir sollten auf eine fortschrittliche, sich weiterentwickelnde Weise kommunizieren und reale, praktisch anwendbare und vor allem neue Designs liefern. Wir können und sollten unsere Betrachtungsweise der Alltagswelt ändern.«

«Le graphisme peut contrôler le langage et façonner notre environnement visuel urbain. C'est pourquoi nous ne devrions pas le laisser être amalgamé avec sa construction conceptuelle. La technologie a imposé des changements que les graphistes et leurs clients n'ont pas encore eu le temps d'assimiler. Nous avons été libérés des contraintes des blocs et des quadrillages et pouvons désormais travailler dans le fluide, l'organique. Nous devrions communiquer d'une manière pointue, en évolution permanente, sans recourir aux petites phrases accrocheuses, au mignon, au rétro, au post postmoderne mais avec du vrai, du pratique et, surtout, du neuf. Nous pouvons et devrions changer la façon dont nous voyons le monde de tous les jours.»

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E Pete@
interfield.freeserve.co.uk

www.interfield-design.com

Biography
1989–1992 BA(Hons) Graphic Design, distinction in critical studies, Central St Martins College of Art and Design, London
1992–1994 Post Graduate Advanced Fine Art Printmaking and Photomedia, Central St Martins College of Art and Design, London

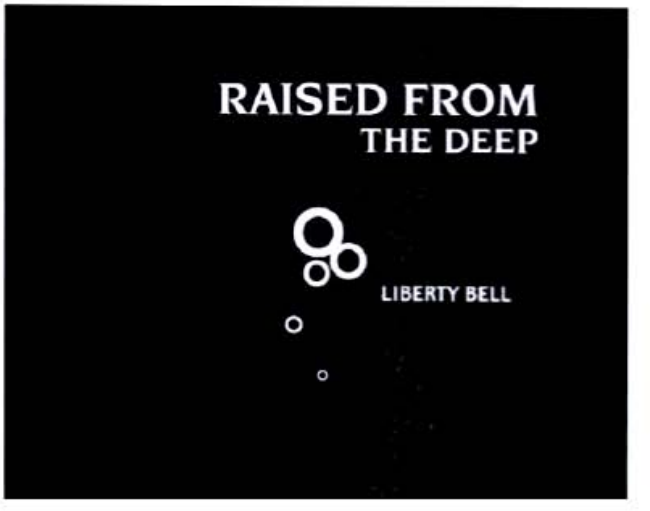
Recent exhibitions
1998 "An Island's Language", commissioned one-man show, St Lucia Fine Art, St Lucia, West Indies; "Poles of Influence", Island Installation; St Lucia Fine Art, St Lucia, West Indies
1999–2001 "Ultravision", British Council Millennium world touring exhibition
2001 "British Experiment", Westside Gallery, New York; "Innovation Stones", British Design Council, currently touring worldwide

Project
European Union press Advertising Campaign (One of ten posters / double page spreads)

Title
Plants and flowers

Client
Fallon/European Union

Year
2000–2001

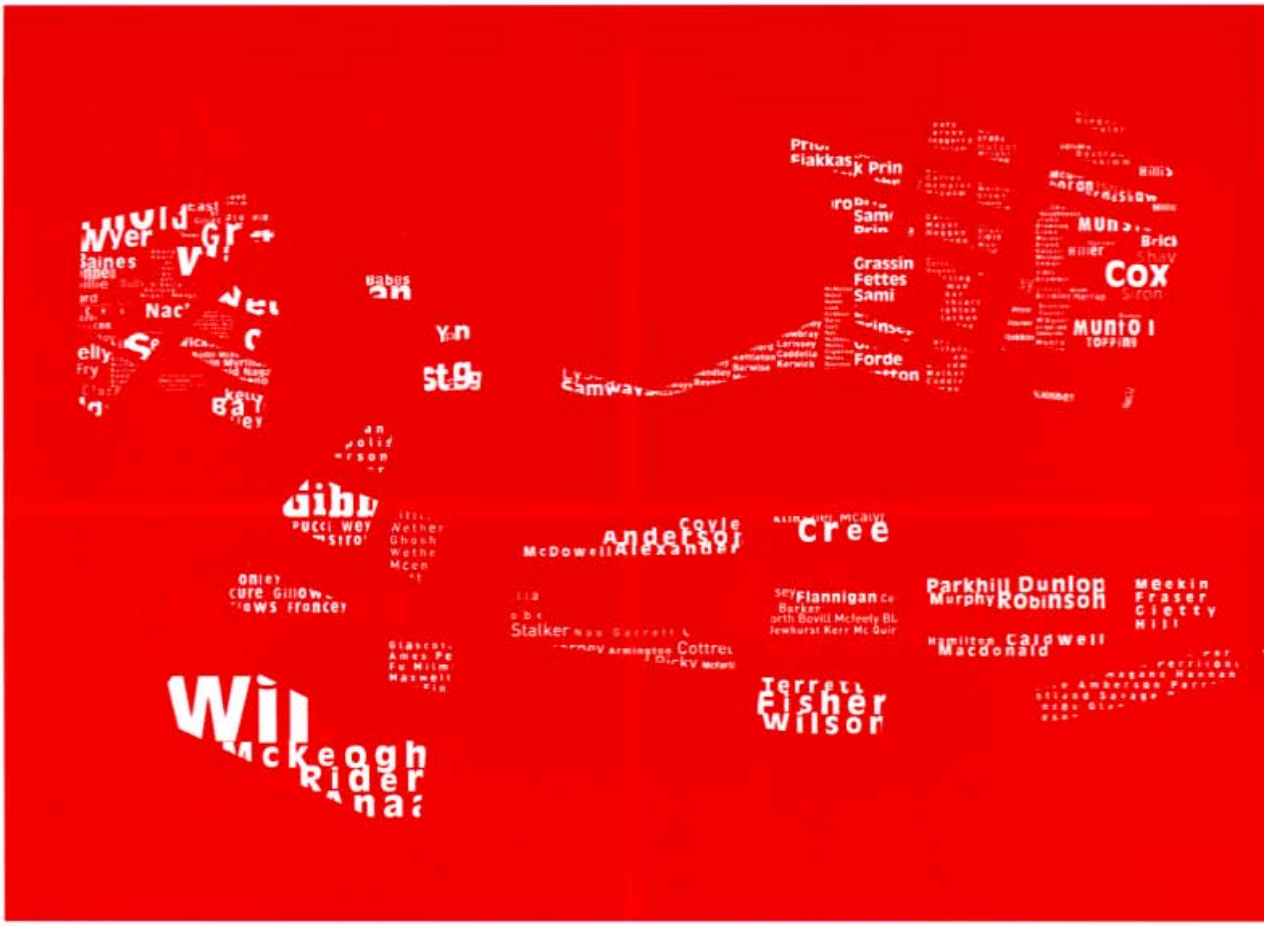


Project
Title sequence for Channel Four documentary

Title
Raised from the Deep

Client
John Tober @ Juniper communications

Year
2001

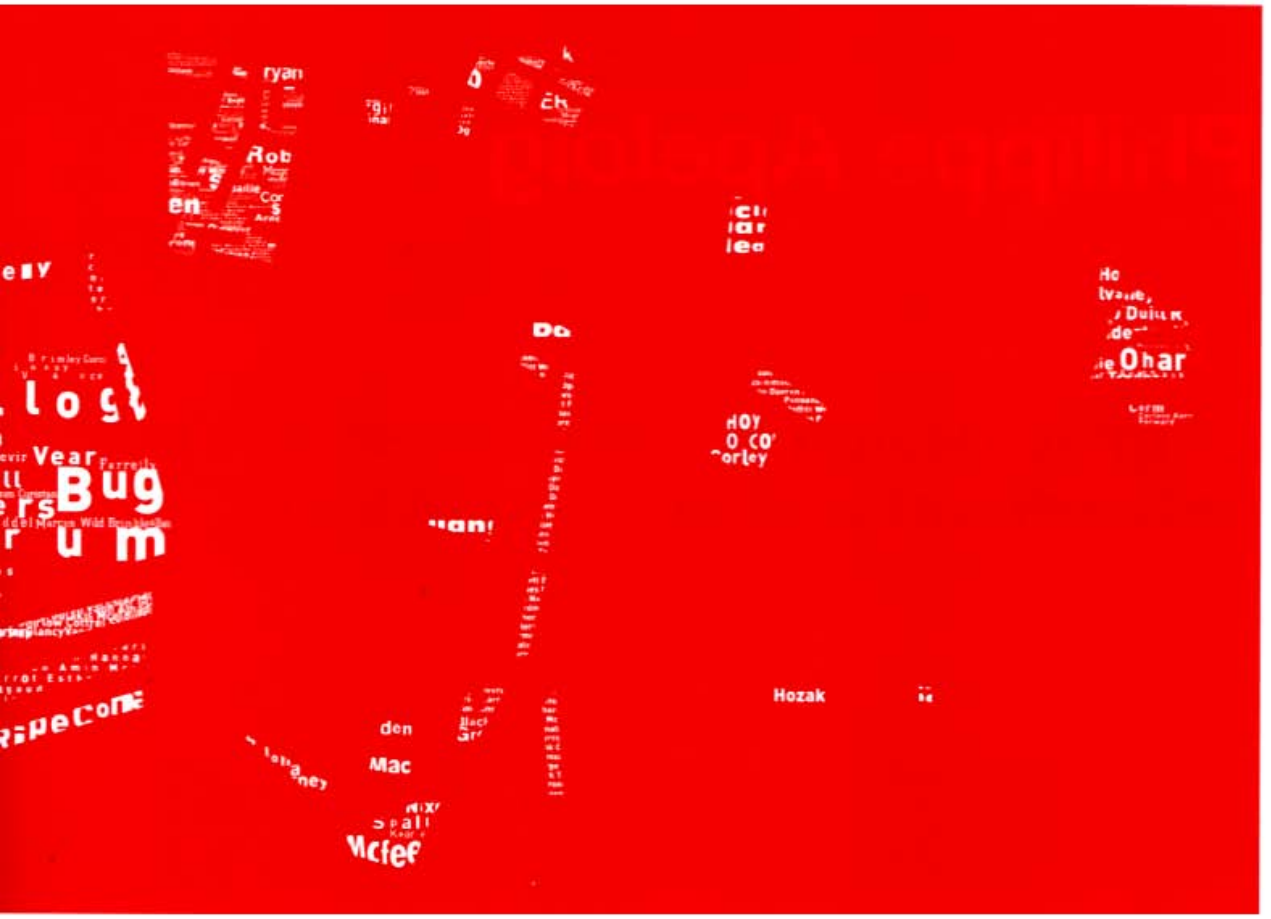


Project
Treble page spread IT Magazine (issue Experiment). Also Cayenne Stationary: voucher cover

Title
Moving Surnames, Northern Ireland series 2

Client
IT Magazine. Cayenne.

Year
2001


ryan
Rob
Vear
Bug
Hozak
Mac
Mcfee
Ohar

Philippe Apeloig

"Graphic design is the intersection point between art and communication."

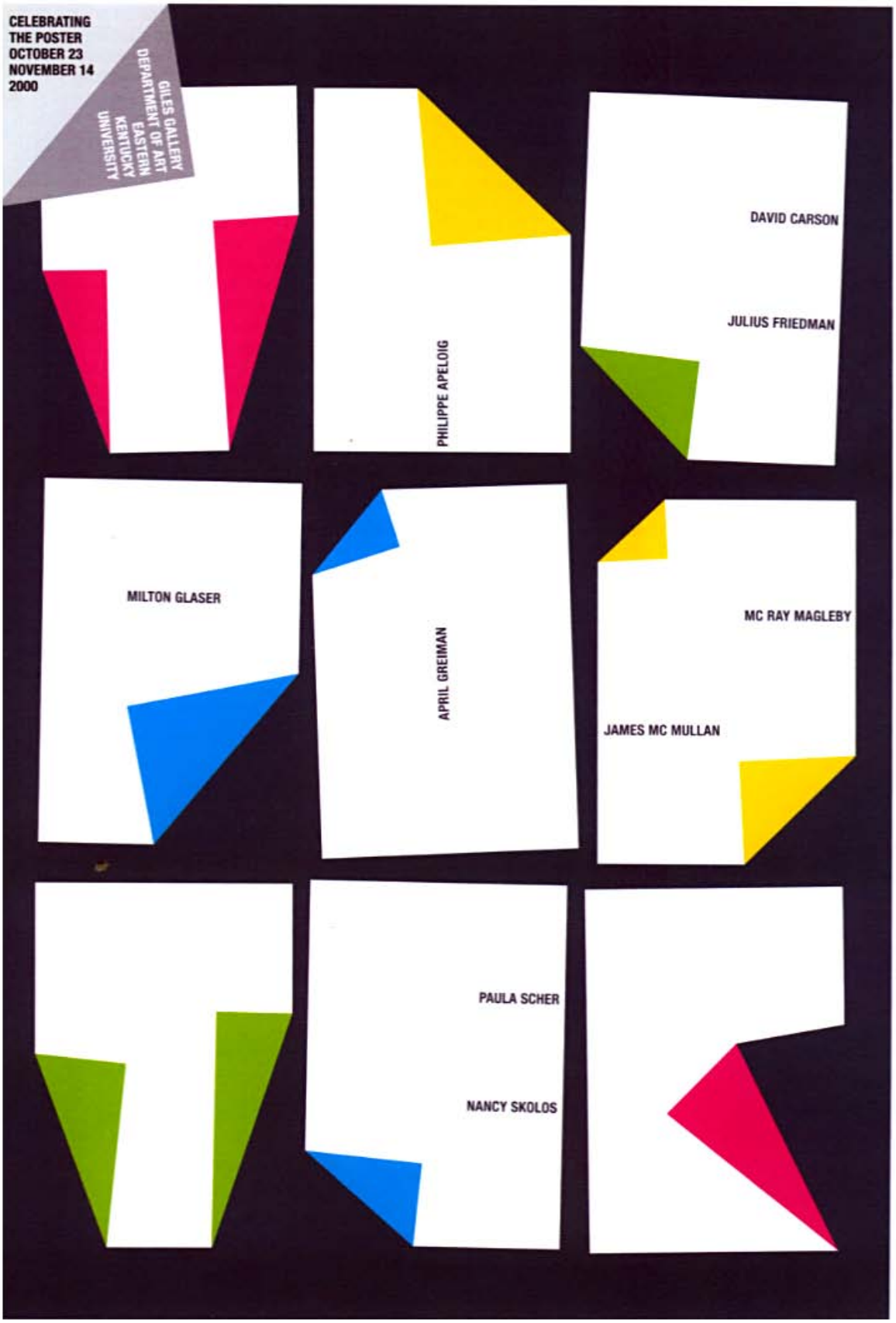
Opposite page:

Project
Poster for a group exhibition

Title
Celebrating the Poster

Client
Eastern Kentucky University, Richmond, USA

Year
2000


CELEBRATING
THE POSTER
OCTOBER 23
NOVEMBER 14
2000
GILES GALLERY
DEPARTMENT OF ART
EASTERN
KENTUCKY
UNIVERSITY
PHILIPPE APELOIG
DAVID CARSON
JULIUS FRIEDMAN
MILTON GLASER
APRIL GREIMAN
MC RAY MAGLEBY
JAMES MC MULLAN
PAULA SCHER
NANCY SKOLOS

"Having come of age at a time when the computer was introduced and subsequently embraced as a radical new design tool and solution, I and other designers of my generation are seeing it now dominate almost every aspect of design. Design is fundamentally idea-oriented, and designers carry profound influence in their power to shape and communicate cultural concepts. The future of design lies as much in this active and critical role within society as it does in the further development of technology. Graphic design is the art of visualizing ideas, activating space, intuiting proportion. It is the result of meticulous attention to detail. Good graphic design prompts the viewer to meditate, often unconsciously, on potent word/image combinations. Good graphic design is always memorable."

»Da ich in einer Zeit groß geworden bin, in der der Computer aufkam und als radikal neues Gestaltungswerkzeug angewendet wurde, erlebe ich wie andere Grafiker meiner Generation, dass er fast das ganze grafische Gestalten beherrscht. Unsere Arbeit beruht auf Ideen und wir Grafiker üben mit unserer Vermittlung kultureller Konzepte tief greifenden Einfluss aus. Die Zukunft unserer Zunft liegt ebenso in dieser kritischen Rolle wie in der technischen Weiterentwicklung. Grafikdesign ist die Kunst, Gedanken zu visualisieren, Flächen und Räume zu aktivieren und Proportionen zu erspüren. Sie ist das Ergebnis minutiöser Detailarbeit. Gutes Grafikdesign lässt den Betrachter – oft unbewusst – über eindringliche Text-Bild-Kompositionen nachdenken. Gutes Grafikdesign bleibt immer im Gedächtnis haften.«

«Les graphistes semblent se libérer de l'utilisation systématique de l'ordinateur, qui a été considéré comme l'outil miracle capable de résoudre tous les problèmes graphiques. Le design est une question de concept et de communication. Notre avenir sera guidé par le développement des nouvelles technologies et par le rôle actif et critique des designers dans la société. Certes il ne s'agit pas de négliger les aspects techniques: la composition d'une page, le souci des proportions, la qualité de la typographie et l'usage des couleurs; mais le graphisme est avant tout l'art de visualiser des idées. J'aime qu'une affiche donne l'idée de mouvement, de spontanéité, et cela résulte d'un contrôle minutieux de chaque détail. Je veux interpeller le public, le pousser à méditer sur la combinaison entre mot(s) et image(s). Le résultat doit se fixer dans la mémoire.»

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F +33 1 43 55 44 80

E apeloigph@aol.com

Biography
1962 Born in Paris, France
1981–1985 Art and Applied Arts, École Nationale Supérieure des Arts Appliqués/École Nationale Supérieure des Arts Décoratifs, Paris
1984 Diplôme of the École Nationale Supérieure des Arts Appliqués BTS Visual Arts (Brevet de Technicien Supérieur), Paris

Professional experience
1983 Internship, Total Design, Amsterdam
1985 Internship, Total Design, Amsterdam
1985–1987 Graphic designer, Musee d'Orsay, Paris
1988 Internship, April Greiman's studio, Los Angeles
1989 Founded Philippe Apeloig Design in Paris
1992–1998 Taught typography, École Nationale Supérieure des Arts Décoratifs, Paris
1993 Art Director, Le Jardin des Modes, Paris
1993–1994 Grant from the French Ministry of Culture to research typography at the French Academy of Art, Villa Medici, Rome
1997+ Design consultant, Musée du Louvre, Paris
1999+ Full-time faculty member, Cooper Union for the Advancement of Science and Art, New York
2001+ Curator, Herb Lubalin Study Center of Design and Typography, Cooper Union for the Advancement of Science and Art, New York

Recent exhibitions
1998 Solo exhibition, DDD Gallery, Dai Nippon Printing, Osaka
1999 Solo exhibition, GGG Gallery, Dai Nippon Printing, Tokyo
2000 International Poster Exhibition in Tokushima, Japan; Eastern Kentucky University, Richmond, Kentucky; "Graphic Design, Philippe Apeloig Graphic Design / Posters, Imaging and Multimedia", The Cooper Union School of Art, New York City; "The Lingering Memory": Philippe Apeloig Posters, solo exhibition, Maryland Institute College of Art
2000–2001 Coexistence, Museum on the Seam, Jerusalem, world touring exhibition
2001 "Inside the Word", solo exhibition, Galerie Anatome, Paris; "Le Musée s'affiche – Posters for Museums", solo exhibition, Maison Française of NYU; Graphismes, exhibition at the French National Library for the 50th anniversary of the AGI, Paris; "Nouveau Salon des Cent", exhibition for the centenary of Toulouse-Lautrec's death, touring exhibition; "Typo-Janchi", Seoul typography biennale, Korea
2003 Solo exhibition, University of the Arts, Philadelphia USA

Recent awards
1998 Certificate of Excellence, STD, International TypoGraphic Awards 98, England
1999 Special Jury Award, Tokyo Type Directors Club
2000 Certificate of Typographic Excellence, New York Type Directors Club
2001 Red Dot Award for High Design Quality, Germany

Clients
Achim Moeller Fine Art, New York
American Jewish Historical Society
Arc en rêve, Centre d'Architecture, de Design et d'Urbanisme
Association Française d'Action Artistique
Carré d'Art, Contemporary Museum of Art and Library
Cité du Livre in Aix en Provence
Ecole Nationale Supérieure des Arts Décoratifs, Paris
Editions Odile Jacob, Paris
Fnac
Imprimerie Nationale, France
Institut National d'Histoire de l'Art, Paris
Knoll
Linotype Library, Germany
Maison Française de New York University
Musée d'Art et d'Histoire du Judaisme, Paris
Musée des Beaux-Arts de Montréal
Musée du Louvre
Musée d'Orsay
Octobre en Normandie Festival
Réunion des Musées Nationaux, Paris

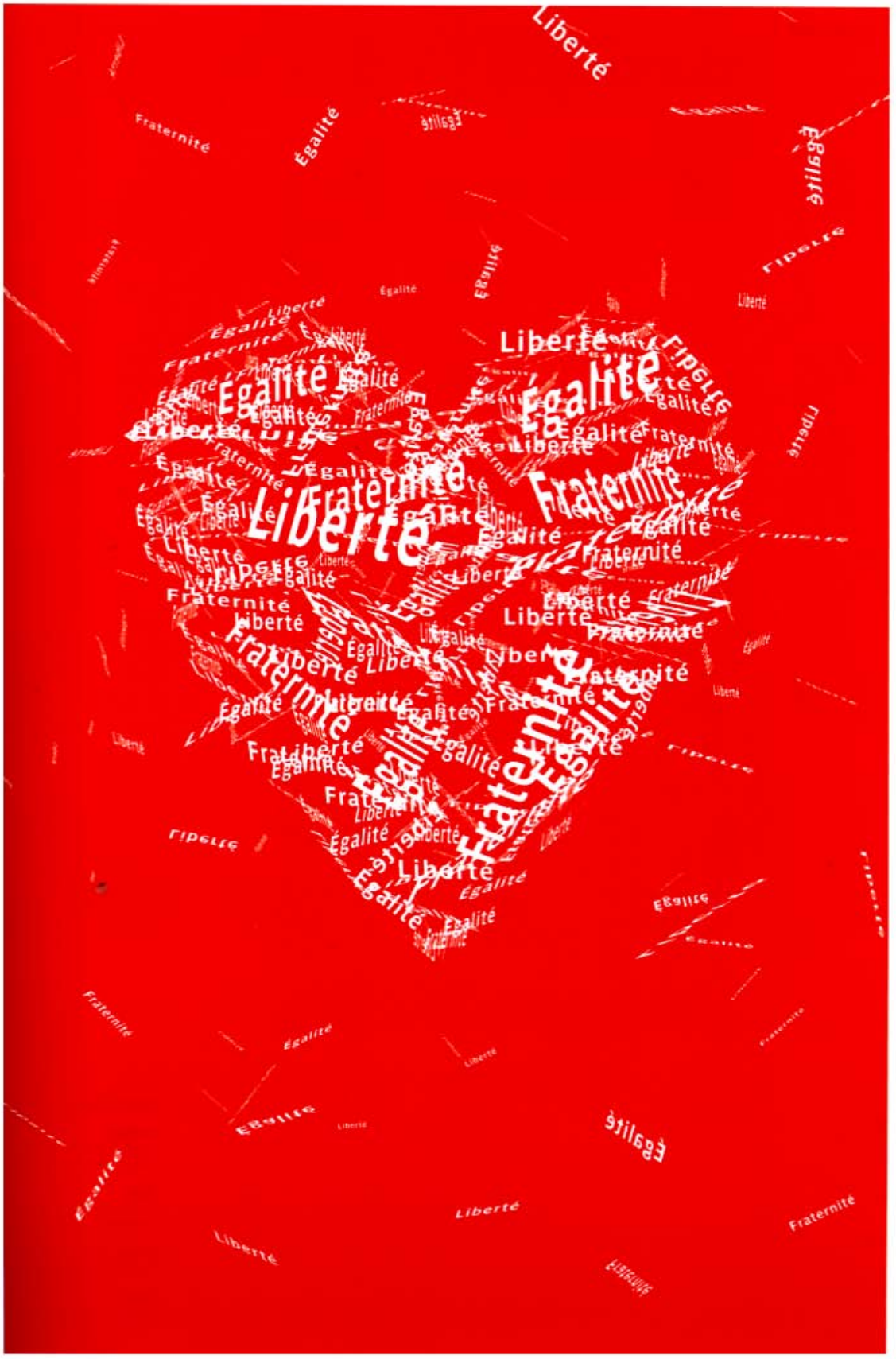
Opposite page:

Project
Project for the French National Board of Education

Title
Liberté / Egalité / Fraternité

Client
French Ministry of National Education

Year
2001


Liberté
Égalité
Fraternité

Project
New Year's Eve Card

Title
New Year's Eve Card

Client
Philippe Apeloig Studio

Year
2001

Opposite page:

Project
Poster for Linotype,
Essen, Germany

Title
3rd Design Type Contest
Linotype

Client
Linotype

Year
1999

Call for entries
3. Type
Design Contest
3rd International
Digital Type
Design Contest.
Deadline:
October, 31, 1999
Put your own creations
to the test!
Send us your best
digital font(s).
An international jury
will choose the winners
in four font categories.
Categories:
1. Text Fonts
2. Headline Fonts
3. Experimental Fonts
4. Symbols
Jury:
Andrew Boag (UK)
Irma Boom (NL)
Adrian Frutiger (CH)
Gabriele Günder (D)
Bernd Möllenstädt (D)
Jean François Porchez (F)
Wolfgang Weingart (CH)
Winning awards
total of 40,000 DM
For detailed contest
conditions see reverse

August Media

"What is special about our studio is that we are a collective of editors, writers, publishers and designers. The exchange of ideas between these specialisms gives our work a particular perspective."

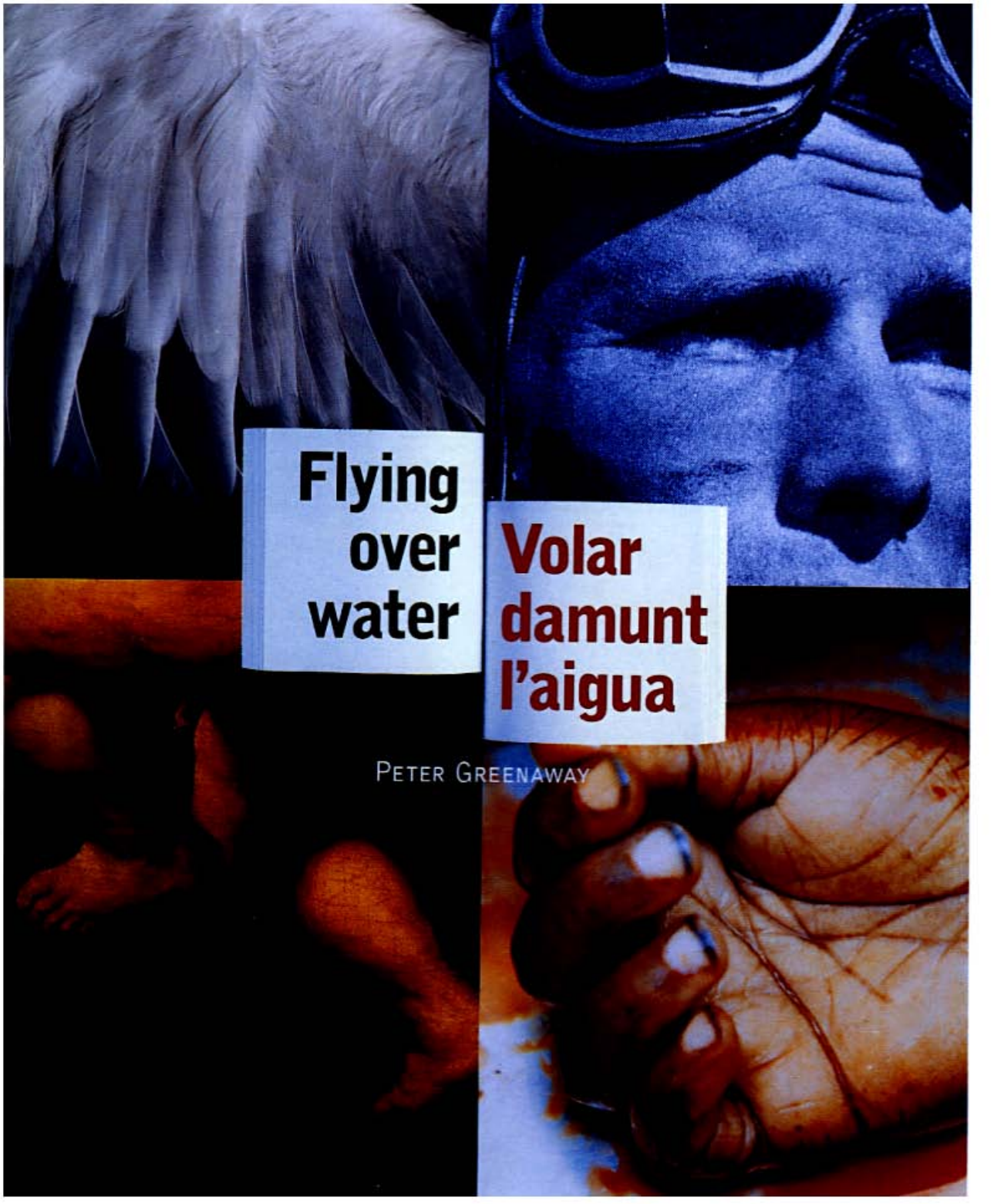
Opposite page:

Project
Cover of exhibition catalogue

Title
Flying over Water

Client
Merrell Holberton

Year
1997



Flying over water

Volar damunt l'aigua

PETER GREENAWAY

"Designers will learn to read and write."

»Grafiker werden lesen und schreiben lernen.«

«Les créateurs apprendront à lire et à écrire.»

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F +44 20 7284 4011

E scoates@
augustmedia.co.uk

Design group history
1998 Co-founded by Stephen Coates and Nick Barley in London

Founders' biographies
Stephen Coates (Creative Director)
1962 Born in Cambridge, England
1981–1984 BA Graphic Design, Newport College of Art and Design
1985–1989 Art Director, Blueprint magazine, London
1990–1998 Art Director, Eye magazine, London
1991–1995 Art Director, Design Review magazine, London
1993–2002 Art Director, Tate magazine, London
1998+ Art Director, Sight and Sound magazine, London
1998+ Member, Alliance Graphique Internationale (AGI)
2000 Co-editor, Impossible Worlds, London (August/Birkhäuser)

Nick Barley (Publishing Director)
1966 Born in Yorkshire, England
1984–87 BA Social Psychology, University of Kent
1994–1998 Publisher, Blueprint magazine, London
1993–1998 Publisher, Tate magazine, London
1992–1994 Publisher, Eye magazine, London
1994–1998 Publisher, Design Review magazine, London
1998 Editor, Leaving Tracks (August/Birkhäuser, London)
1999 Publisher, Product of our Time, London; Editor, Lost and Found, Basel (Birkhäuser/British Council)
2000 Publisher, Nothing, London; Editor, Breathing Cities, (August/Birkhäuser, London)
2001 Publisher, Obey the Giant, London; Editor, City Levels, London (August)

Recent exhibitions
1999–2001 "Lost and Found: Critical Voices in British Design" (Curator), British Council touring exhibition, Frankfurt, Mons, Warsaw, Bordeaux and Stockholm
1999 "Identity Crisis" (Designer of exhibition graphics), The Lighthouse, Glasgow; "Cities on the Move", Hayward Gallery, London
2000 FAT/foa/muf, Arc en Rêve Centre d'Architecture, Bordeaux; "Louise Bourgeois", Tate Modern, London; "Poetry Lounge", South Bank Centre, London; "Brand New", Victoria and Albert Museum, London
2001 "Brassaï", Hayward Gallery, London
2002–2003 "The Book Corner", British Council touring exhibition, Milan, London and Venezuela

Recent awards
1998 Merit, Art Directors Club, USA; Honourable Mention, Annual Design
2001 Finalist, The Most Beautiful Swiss Book of the Year

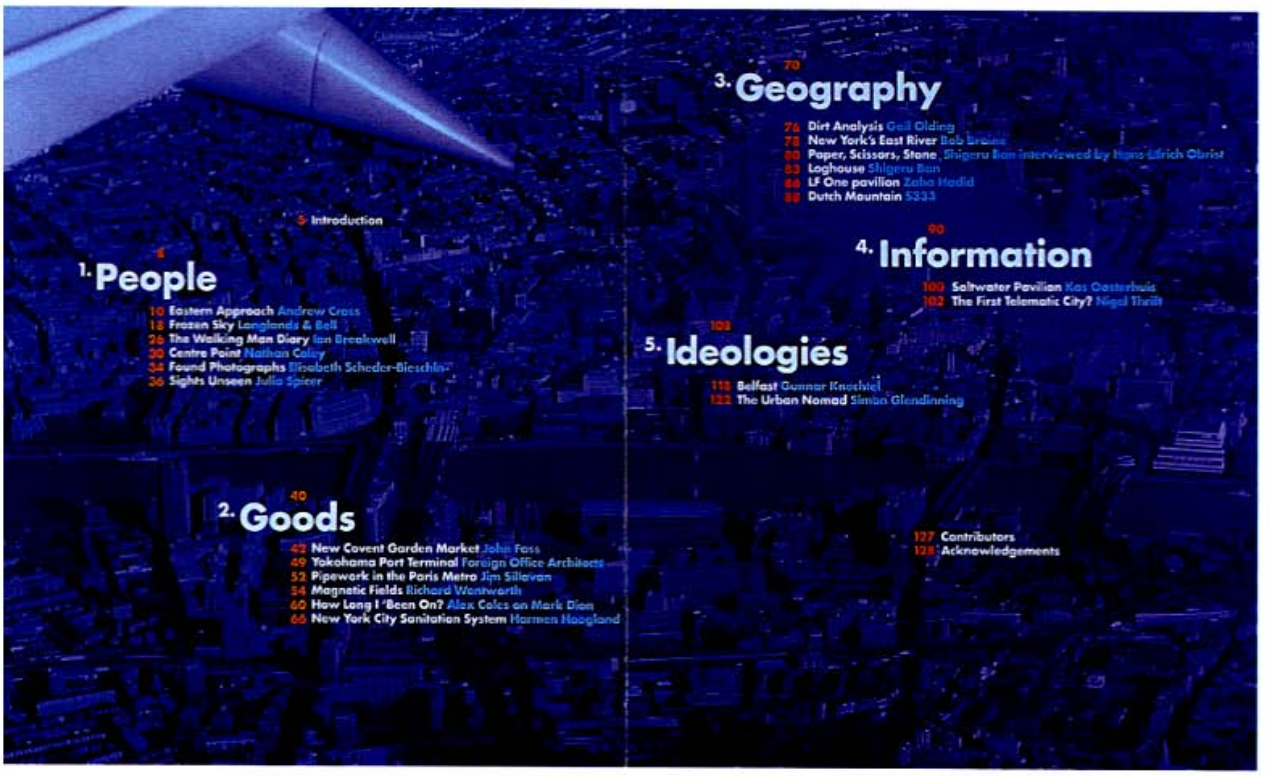
Clients
Angel Property Group
Agnews Gallery
Arts Council of England
BBC
Birkhäuser Verlag
Booth Clibborn Editions
British Council
British Film Institute
Channel 5
Hayward Gallery
Emap
Faber and Faber
Glasgow 1999
Institute of Contemporary Arts
Laurence King Publishing
London Arts
MACS Shipping
Modus Publicity
Phaidon Press
Reed Business Information
Royal Society for the Arts
South Bank Centre
Spafax Airline Network
Tate
Victoria & Albert Museum

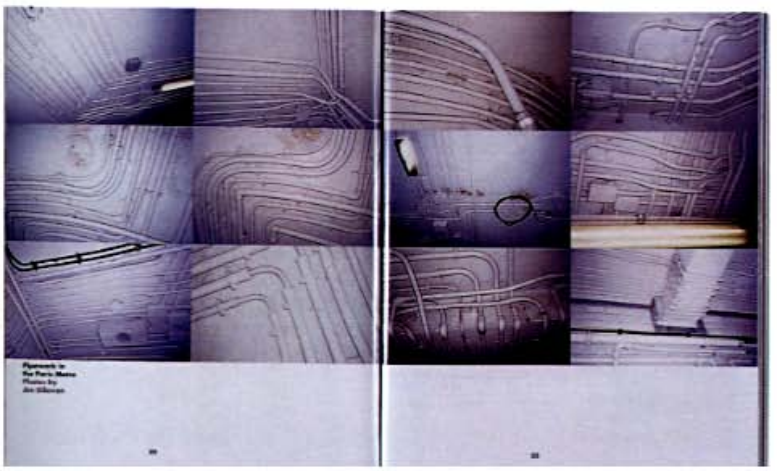
Project
Spread from exhibition catalogue

Title
Flying over Water

Client
Merrell Holberton

Year
1997





Project
Book spread

Title
Breathing Cities

Client
August / Birkhäuser

Year
1999

A CIP catalogue record for this book is available from the Library of Congress, Washington D.C., USA.

Deutsche Bibliothek
Cataloging-in-Publication Data

Carchitecture / ed. by Jonathan Bell. – Basel ; Boston ; Berlin : Birkhäuser; London : August, 2001
ISBN 3-7643-6454-8

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© 2001 Birkhäuser – Publishers for Architecture, P.O. Box 133, CH-4010 Basel, Switzerland.
Member of the BertelsmannSpringer Publishing Group.
© 2001 August Media Ltd,
118-120 Golden Lane,
London EC1Y 0TL, UK

Printed on acid-free paper produced of chlorine-free pulp.
TCF ∞
Printed in Italy

ISBN 3-7643-6454-8
9 8 7 6 5 4 3 2 1

Author: Jonathan Bell, with additional texts by Liz Bailey, Clare Dowdy, Sandy McCreery, Heather Puttock and Austin Williams.

August
Publishing director: Nick Barley
Art director: Stephen Coates
Project editor: Alex Stetter
Editorial assistant: Ruth Ward
Picture researcher: Heather Vickers
Production coordinated by:
Uwe Kraus GmbH

Publisher's acknowledgements:
Fiona Bradley, Nicole Lüniger, Marit Münzberg, Anne Odling-Smee, Anni Scheder-Bieschin, Elisabeth Scheder-Bieschin, Robert Steiger, Veronika Stetter.

Author's acknowledgements:
Alex de Rijke, Catherine Croft.

Special thanks to Alex Adie.

www.birkhauser.ch
www.augustmedia.co.uk

www.carchitecture.net

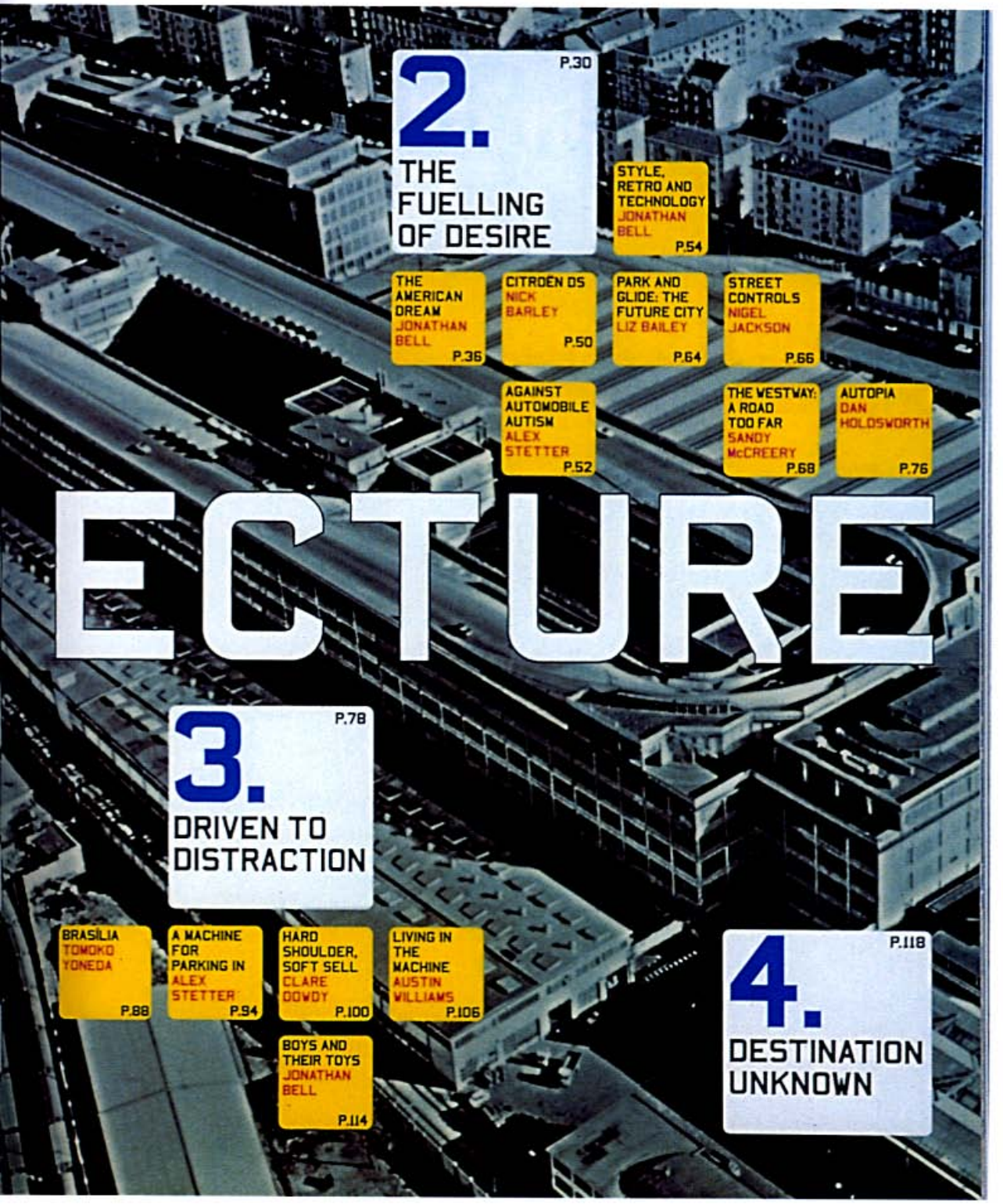
Opposite: Matté-Trucco's Fiat Factory at Lingotto, Turin (1914-26)

Project
Book spread

Title
Carchitecture

Client
August / Birkhauser

Year
2001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THE AMERICAN DREAM JONATHAN BELL P.36
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DESTINATION UNKNOWN

Jonathan Barnbrook

"Language is a virus, money is a nasty disease."

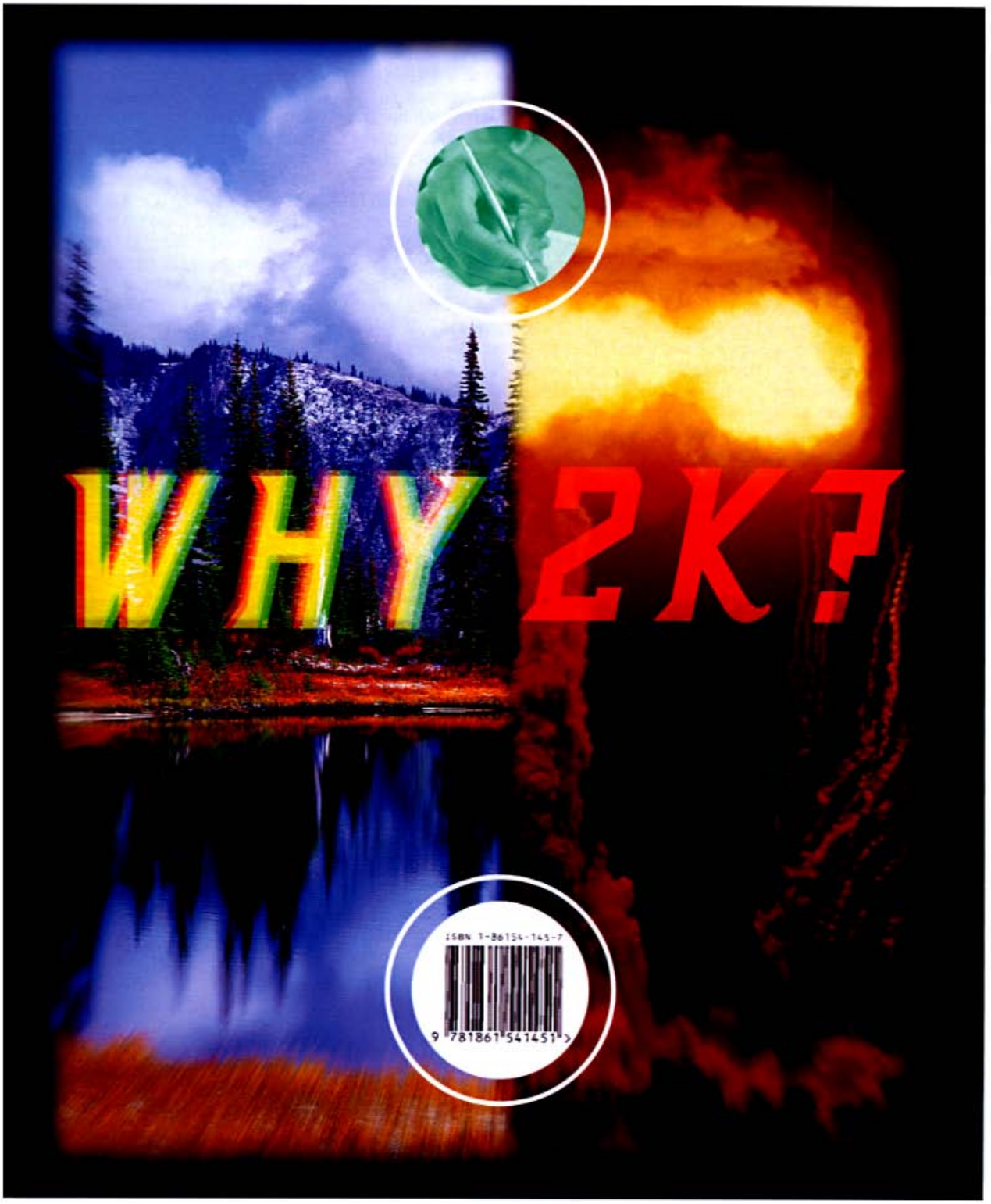
Opposite page:

Project
Why2K? A book published for the Millennium featuring excerpts of British writing from the past 150 years

Title
Cover for 'Why2K?'

Client
Booth-Clibborn Editions

Year
2000


WHY 2K?
ISBN 1-86154-145-7
9 781861 541451

"There was a time when it was thought that design had an important role in society. It could tell people meaningful information or try to improve our ways of living. Today we seem to have forgotten that design has this possibility. The kind of work that designers seek are the ones for the coolest sports companies, not the ones that will have the most effect on society or add most to culture. It is time for designers to realise that design is not just something 'cool' and that design is also not just about money. We need to take our profession seriously and engage in cultural and critical discussion about what we are doing and aiming for. The modernist idea that designers are transparent messengers with no opinions of their own is no longer valid. We cannot just do our design and say issues such as unethical work practices are not our problem. We cannot say that a lack of meaningful content is not a problem. If we want the respect and attention we think we deserve, then we need to think about what happens to our work when it is seen in society and about the kind of work we want to participate in. Design STILL has the potential to change society and we should start remembering this once more."

»Es gab einmal eine Zeit, in der man Design eine bedeutende gesellschaftliche Rolle zuschrieb. Es konnte sinnvolle Informationen übermitteln oder versuchen, unsere Lebensart zu verbessern. Heute scheinen wir das vergessen zu haben. Grafiker bemühen sich um Aufträge von den coolsten Sportartikelherstellern und nicht von denen, die am meisten für Gesellschaft und Kultur tun. Es ist an der Zeit, dass sich Grafikdesigner bewusst machen, dass es nicht nur darum geht, cool zu sein und Geld zu verdienen. Wir müssen unseren Beruf ernst nehmen und uns an der kritischen Kulturdebatte über unser Tun und unsere Ziele beteiligen. Das Bild vom Gestalter als bloßem Vermittler ohne eigene Ansichten ist längst überholt. Wir können nicht nur an unseren Entwürfen arbeiten und behaupten, Fragen wie unwürdige Produktionspraktiken gingen uns nichts an, das Fehlen sinnvoller Inhalte sei nicht unser Problem. Wenn wir uns die Anerkennung verschaffen wollen, die wir unserer Meinung nach verdienen, müssen wir uns gut überlegen, was unsere Arbeit bewirkt und uns nach Auftraggebern umschauen, die wir unterstützen möchten. Das Grafikdesign hat immer noch das Potenzial, die Gesellschaft zu verändern, und das sollten wir uns wieder ins Gedächtnis rufen.«

«Il fut un temps où l'on pensait que le graphisme jouait un rôle important dans la société. Il pouvait transmettre aux gens des informations utiles ou tenter d'améliorer nos conditions de vie. Aujourd'hui, on semble avoir oublié ces fonctions. Les créateurs cherchent avant tout à travailler pour les compagnies de sport les plus branchées plutôt que sur des projets susceptibles d'avoir un effet sur la société ou d'enrichir la culture. Il serait temps qu'ils se rendent compte que le design n'est pas qu'une affaire ‹branchée› de gros sous. Nous devons prendre notre profession au sérieux et engager un débat culturel et critique sur ce que nous faisons et ce que nous recherchons. L'idée moderniste selon laquelle le graphiste serait un messager transparent sans opinion personnelle n'est plus valable. Nous ne pouvons plus nous contenter de livrer nos travaux en déclarant que des questions telles que le respect de l'éthique professionnelle ne nous concernent pas. Nous ne pouvons plus dire que l'absence d'un contenu qui ait un sens n'est pas un problème. Si nous voulons le respect et l'attention que nous pensons mériter, nous devons réfléchir à ce que devient notre travail une fois lancé dans la société et sur le type de projets auxquels nous avons envie de participer. Le design a ENCORE le potentiel de changer la société. Ne l'oublions plus.»

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Biography
1966 Born in Luton, England
1988 BA (Hons) Graphic Design, Central St Martins College of Art and Design, London
1989 MA Graphic Design, Royal College of Art, London

Professional experience
1990 Founded Barnbrook Design, London

Recent exhibitions
1999 "Lost and Found", worldwide touring exhibition by British Council of Contemporary British Design
2001 "Contemporary Graphic Design", Bibliothèque Nationale de France, Paris

Recent awards
1998 Gold Prize, The Tokyo Type Directors Club; Gold Award, New York Type Directors Club; Gold Award and Best of Show, Art Directors Club of New York

Clients
Adbusters
Barbican Gallery
Beams
Damien Hirst
Institute of Contemporary Arts, London
Museum of Contemporary Art, Los Angeles
Saatchi Gallery
White Cube Gallery

Project
Letterform from the typeface "Moron"

Title
Moron Font

Client
Virus Fonts

Year
2001

Opposite page:

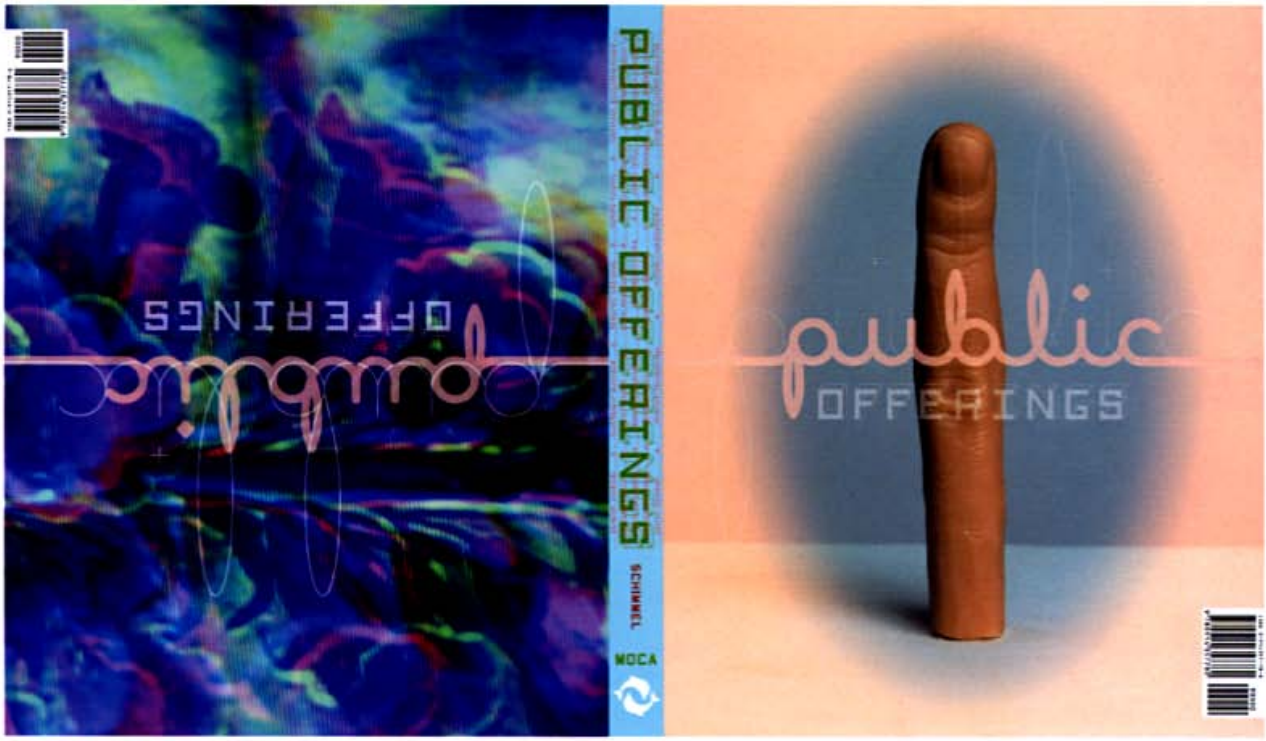
Project
A series of works that appeared in a South Korean magazine about the North Korean regime

Title
North Korea: building the brand

Client
Self-published

Year
2001

Fig 2. SPOT THE DIFFERENCE 그림 2. 다른 곳을 찾아보세요.

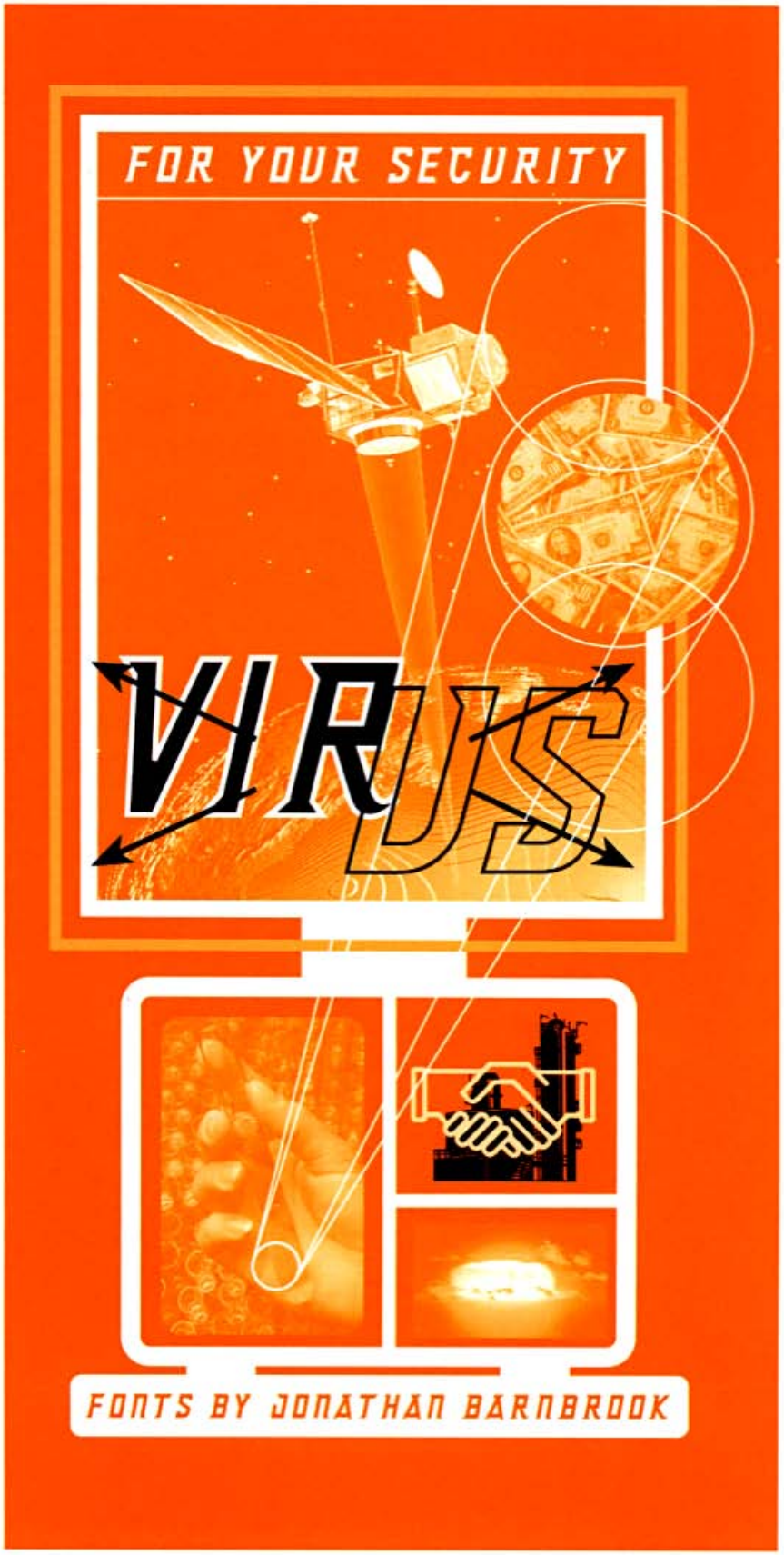


Project
Exhibition catalogue for Museum of Contemporary Art, Los Angeles

Title
Public Offerings cover

Client
Museum of Contemporary Art, Los Angeles

Year
2001



Project
A leaflet for the font company Virus set up to release the fonts of Jonathan Barnbrook

Title
For Your Security, Virus leaflet cover

Client
Self-published

Year
1999

Ruedi Baur

"The questions that concern me are not simply those of graphic design but issues of orientation, identification and information."

Project
Personal exhibition

Title
Installation U. Eur. + CH
ou other nationalities,
Strasbourg

Client
La Chaufferie

Year
1999

"Graphic design is merely one tool among many intended to resolve questions related to orientation, identification and information. In the future we must further enhance our teamwork, and realise in more effective fashion our interdisciplinary approach; respond even better to questions of sense and message, given today's superabundance of ambient information; attempt to break down the barriers between art and design, and between self-initiated and commissioned work; further transcend the limitations of graphic design."

»Die angewandte Grafik ist nur ein Medium von vielen, die in der Lage sind, die mit Orientierung, Identifikation und Information einhergehenden Fragen zu lösen. In Zukunft müssen wir noch besser im Team zusammenarbeiten und unsere Projekte in noch stärkerem Maße interdisziplinär entwickeln, und zwar im Hinblick auf die Überfülle der von allen Seiten auf uns einstürmenden Informationen. Künftig müssen wir versuchen, die Barrieren zwischen Kunst und Gebrauchsgrafik zu durchbrechen, zwischen dem freien Schaffen und Auftragsarbeiten. In Zukunft müssen wir die Grenzen des Grafikdesigns noch weiter als bisher überschreiten.«

«Le graphisme n'est qu'un outil parmi d'autres susceptible de résoudre les questions liées à l'orientation, l'identification et l'information. Il nous faut à l'avenir encore mieux travailler en équipe, encore mieux aborder nos projets avec une approche transdisciplinaire. Il nous faut à l'avenir encore mieux répondre aux questions de sens, de message, dans le contexte de surabondance d'informations qui nous entoure. Il nous faut à l'avenir tenter de briser les limites entre l'art et le design, entre le travail d'auteur et le travail de commande. Il nous faut à l'avenir encore mieux dépasser les limites du graphic design.»

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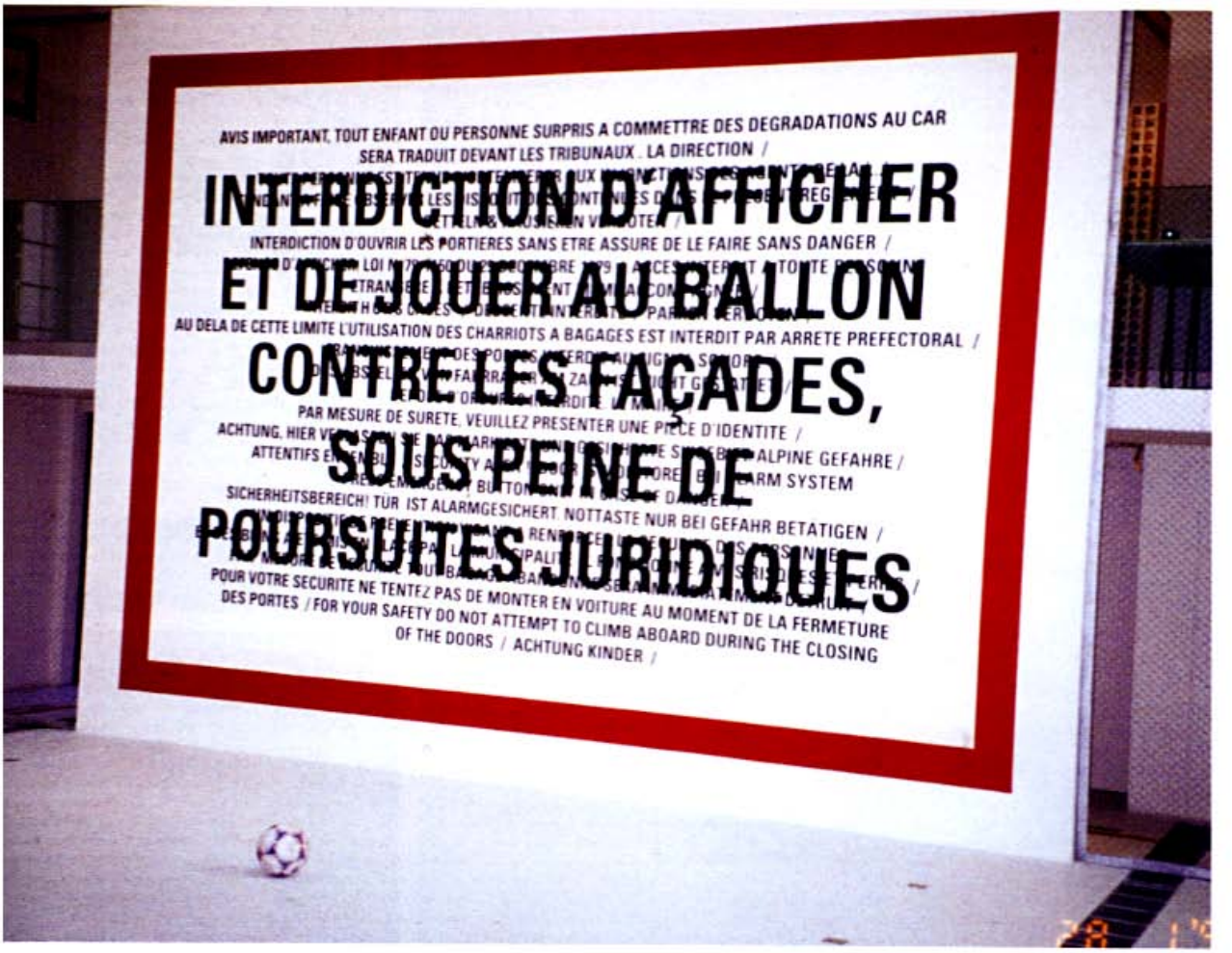
Biography
1956 Born in Paris
1975–1980 Graphic Design, Zurich School of Applied Arts
Apprenticeship with Michael Baviera, Zurich and Theo Ballmer, Basel

Professional experience
1980 Co-founded Plus Design Studio with Serena Feuerste, Zurich
1981 Co-founded BBV Studio with Michael Baviera and Peter Vetter, Lyon, Milan and Zurich
1982 Established own studio in Lyon
1984–1988 Founded and directed the design gallery Projects, Villeurbanne, France
1988 Transferred activities to Paris, working with Denis Coueignoux and Chantal Grossen
1989 Partnership with Pippo Lionni; founded the Intégral Concept Studio and subsequently created the studio Intégral Ruedi Baur et Associés, Paris
1989–1994 Managed the design department at the École des Beaux-Arts de Lyon in collaboration with Philippe Délis
1990–1992 Curated the Design à la Maison du livre exhibition space in Villeurbanne in collaboration with Blandine Bardonnet
1991 Member of the Alliance Graphique Internationale (AGI); Philippe Délis became the third partner in Intégral Concept
1993 Guest Professor at the Hochschule für Gestaltung, Offenbach, Germany
1994–1996 Organized a postgraduate course on the theme Civic Spaces and Design, École des Beaux-Arts de Lyon
1995 Appointed Professor and Head of System Design, Leipzig Academy of Visual Arts (Hochschule für Graphik und Buchkunst, HfGB)
1997–2000 Rector, Leipzig Academy of Visual Arts
1998–1999 Intégral Concept is expanded to include three new studios: Lars Muller (Baden), Studio Vinaccia (Milan), Lipsky et Rollet (Paris) and two designers: Christine Breton (Marseille) and Pierre-Yves Chays (Chamonix)
1999 Founded the Leipzig Institute of Interdisciplinary Design

Exhibitions
1989 "Ruedi Baur, conception sur papier" (solo exhibition), Maison du Livre, de l'Image et du Son, Villeurbanne
1991 "Design: Ruedi Baur, Pippo Lionni", Institut für Neue Technische Form, Darmstadt
1994 "Ruedi Baur, intégral concept" (solo exhibition), DDD Gallery, Osaka; GGG Gallery, Tokyo; "Processes in process" (solo exhibition), Design Horizonte, Frankfurt/Main
1995 "Meine Augen schmerzen" (solo exhibition), Museum für Kunst und Gewerbe, Hamburg
1998 "Pixel compressions" (solo exhibition), Central Academy of Arts & Design, Beijing
1999 "U. Eur. + CH ou other nationalities" (solo exhibition), La Chauffene, Strasbourg

Clients
Archaeological Museum Kalknese
Biennale de l'environnement, Seine-Saint-Denis
Centre culturel Tjibaou, Nouméa
Centre national de documentation pédagogique
Centre Georges Pompidou
Cité des sciences et de l'industrie
Cité internationale de Lyon
Cité internationale universitaire de Paris
City of Lyon
City of Nancy
City of Saumur
City of Tourcoing
Domaine national de Chambord
Expo 02 (Swiss national exhibition)
French Ministry of Education
International exhibition Lisbon 1998
Inselspital Berne
Landesmuseum Zurich
Le Cargo, Grenoble
L'Expo 2004 (international exhibition Seine-Saint-Denis)
Mission 2000 en France
Musée d'art moderne et contemporain de Genève
Pôle universitaire européen de Strasbourg
Suermondt Ludwig Museum, Aachen
Union centrale des arts décoratifs



Project
Personal exhibition

Title
Installation U. Eur. + CH
ou other nationalities,
Strasbourg

Client
La Chaufferie

Year
1999

Project
Design of the façade and signage for the Ésisar school

Title
Ésisar Valence

Client
DDE de la Drôme, rectorat de l'académie de Grenoble, Drac Rhône-Alpes

Year
1997

Opposite page

Project
Design of the façade and signage for the Ésisar school

Title
Ésisar Valence

Client
DDE de la Drôme, rectorat de l'académie de Grenoble, Drac Rhône-Alpes

Year
1997

Jop van Bennekom

"Refusal and unwillingness are the starting points of most of my work."

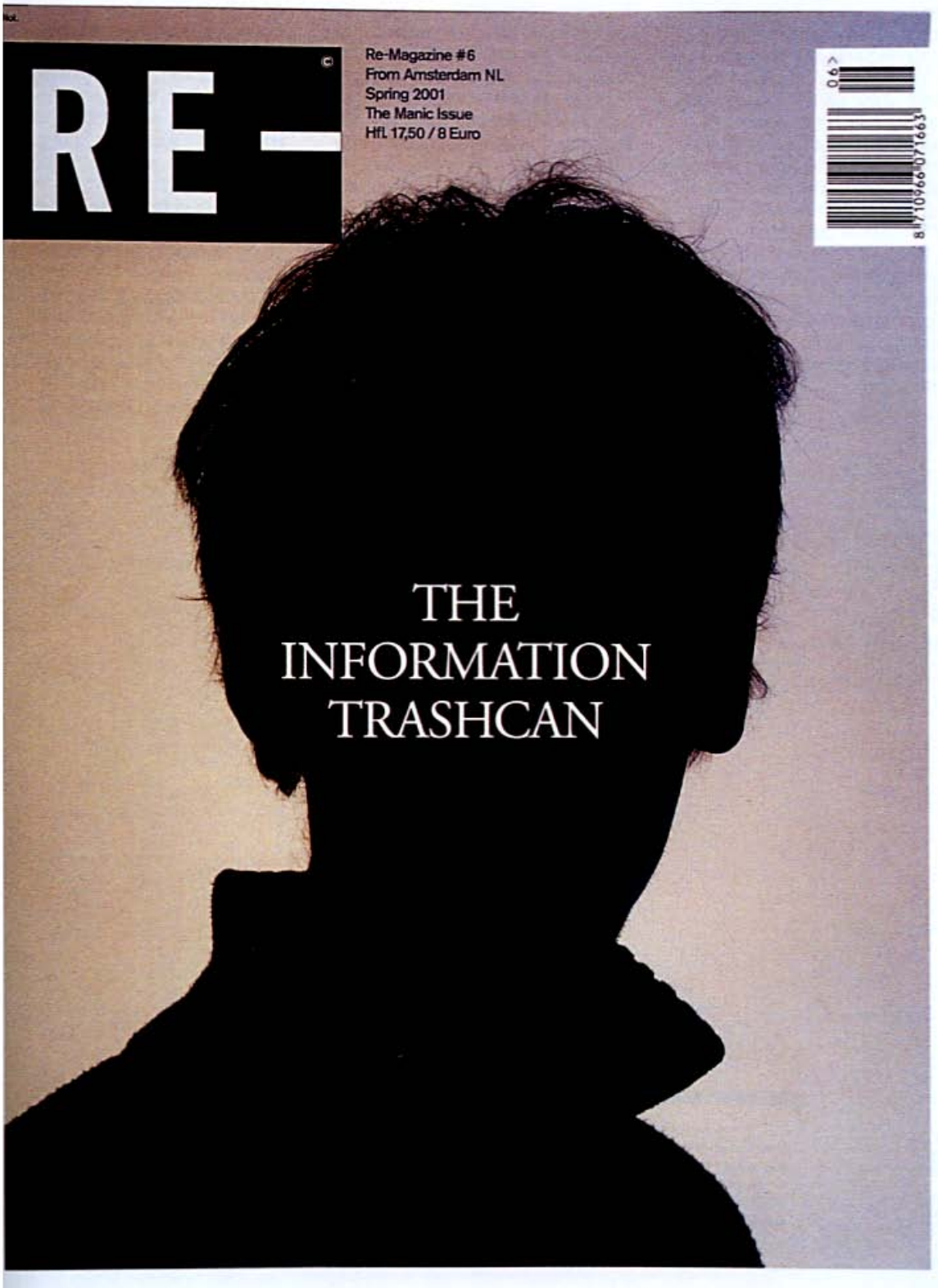
Opposite page:

Project
Re-Magazine #6

Title
The Information Trashcan

Client
Self-published

Year
2001



Page 1 continues on page 2.

"I have an unwillingness to represent and refuse to make things one dimensional. My work is complex in its layering and in the positions it takes. I write, edit and photograph – design is just a part of the complex process by which I try to mix all the elements into a new language. In terms of what the future of graphic design will hold, I believe in the old adage, 'Never trust a book by its cover.' I mistrust design now that it has become part of strategy and marketing. The content within the visual aspects of graphic design has become less interesting. Let's concentrate on what we want to communicate, what things represent. Let's de-sign."

»Ich bin nicht gewillt, als Repräsentant für etwas dazustehen, und weigere mich, die Dinge eindimensional darzustellen. Meine Arbeiten sind vielfätig geschichtet, auch in den Positionen, die sie verkörpern. Ich schreibe, fotografiere und betätige mich als Redakteur und Herausgeber. Grafisches Gestalten ist nur ein Teil des komplexen Prozesses, in dem ich alle Elemente zu einer neuen Audrucksform zusammenzusetzen versuche. Was die Zukunft des Grafikdesigns angeht, so glaube ich an den alten Spruch: ›Verlasse dich nie auf Äußerlichkeiten.‹ Ich misstraue der Gebrauchsgrafik, nun, da sie zur Waffe der Marketingstrategen geworden ist. Der inhaltliche Aspekt visueller Kommunikationen ist nicht mehr so interessant. Konzentrieren wir uns auf das, was wir vermitteln wollen, auf das, für das die Dinge stehen. Let's de-sign!«

«Je rechigne à représenter et refuse de réaliser l'unidimensionnel. Mon travail est complexe en ce qu'il repose sur une série de strates et prend des positions. J'écris, je monte, je photographie. Le graphisme n'est qu'une partie du procédé complexe par lequel j'associe tous ces éléments pour créer un nouveau langage. Pour ce qui est de l'avenir de la création graphique je m'en tiens au vieil adage: ‹On ne juge pas un livre sur sa couverture›. Je me méfie du graphisme maintenant qu'il est devenu un outil stratégique de marketing. Le contenu de ses aspects visuels est devenu moins intéressant. Concentrons-nous sur ce que nous voulons communiquer, sur ce que représentent les choses. Dé-signons.»

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Biography
1970 Born in Scherpenzeel, The Netherlands
1989–1994 BA Graphic Design, Hogeschool voor de Kunsten, Arnhem
1995–1997 MA Graphic Design, Jan van Eyck Academy, Maastricht

Professional experience
1997+ Founded "Re-Magazine" – Chief-Editor and Designer
1998–1999 Art Director, "Blvd" lifestyle magazine
1998–2000 Editor/Designer of "Forum" architectural magazine
2000+ Taught at the Graphic Design Department of the Rietveld Academy, Amsterdam
2000+ Art Director of "SO" fashion label by Alexander van Slobbe
2001: Founded BUTT and KUTT, faggot and dyke zine

Recent awards
2000 Young Designer Award, The Amsterdam Fund for Arts; Art Director of the Year 2000, Mercur Magazine Awards of The Netherlands
2001 Dutch Design Prize

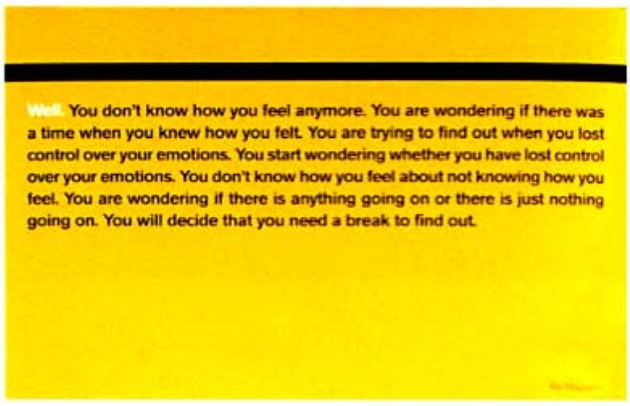
Clients
Artimo
Centraal Museum Utrecht
De Appel
De Volkskrant
Dutch Ministry of Finance
Forum Magazine
So by Alexander van Slobbe
Van Drimmelen
Viktor & Rolf

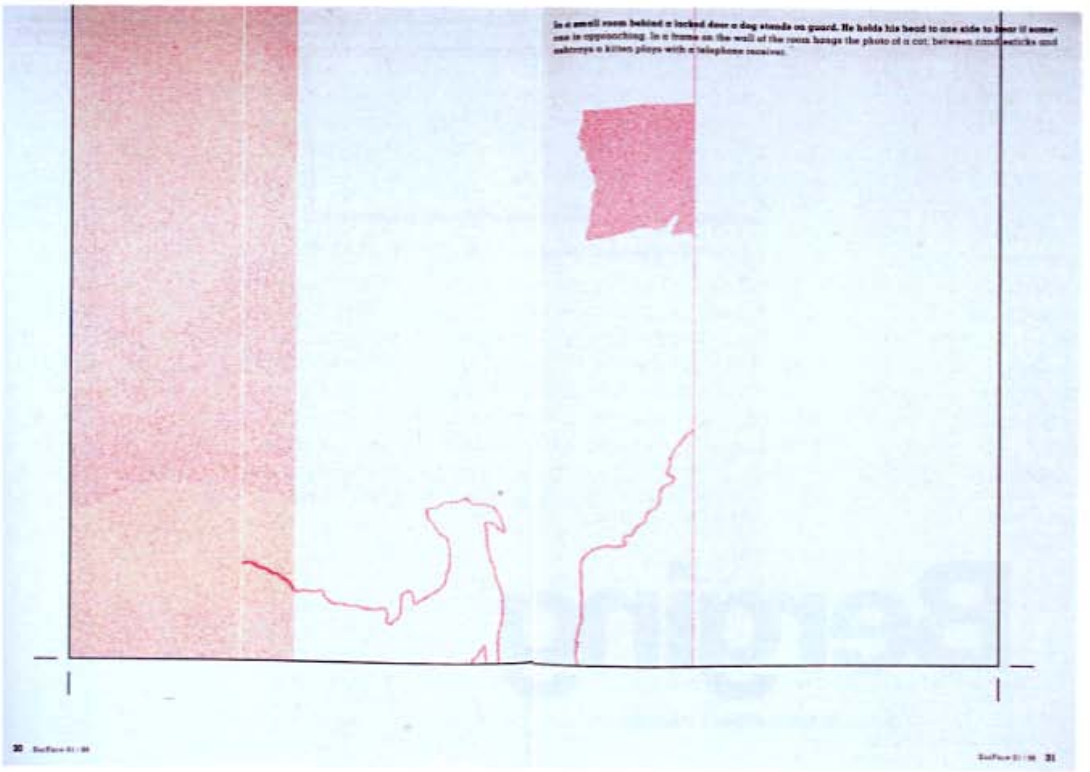
Project
Graffiti stickers for Re-Magazine

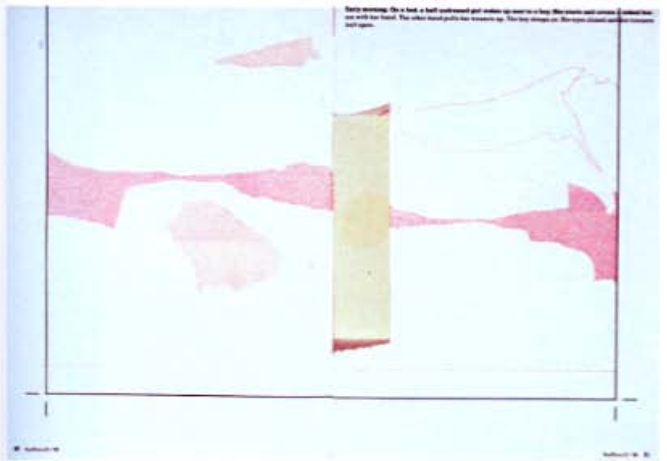
Title
Dead End

Client
Self-published

Year
2000







Project
Surface, a re-make of a fashion magazine, reproduced eighty-three percent on forty-four pages

Title
Surface

Client
Plaatsmaken Publisher

Year
1998

Project
Forum Magazine

Title
Berging / Storaget

Client
A et A, architectural society and publisher

Year
1999

02.
Bewaar als...

PAGINA 004
OPENING ARTIKEL 05: DE NEDERLANDSCHE BANK REVISITED
Revisited
OPENING ARTIKEL 05: DE NEDERLANDSCHE BANK REVISITED
05.
de Nederlandsche
Bank
revisited

Irma Boom

"I try to answer the commissioner's request by raising a new question."

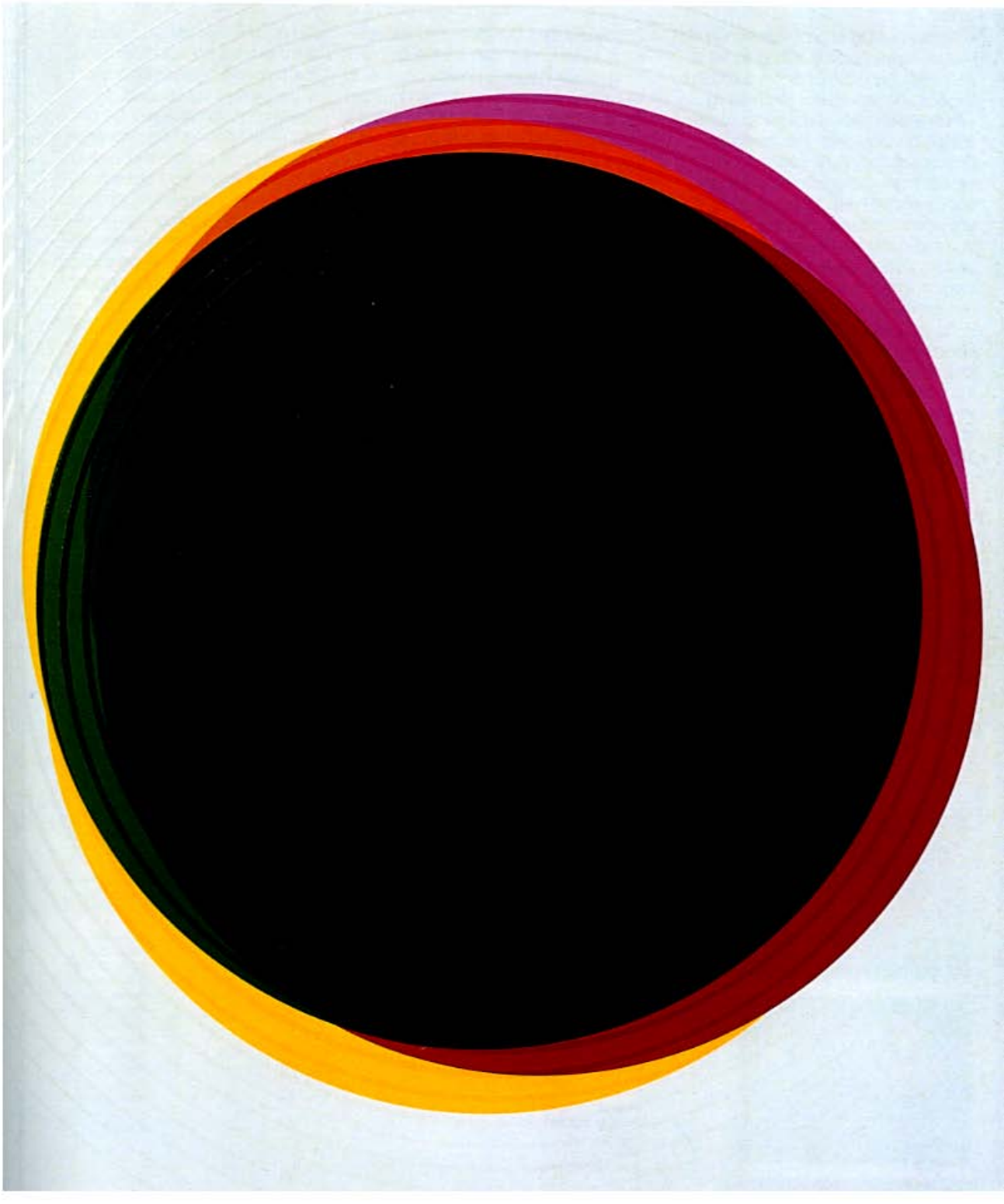
Opposite page:

Project
Book on the 50th anniversary of the company

Title
Light Years 2000–1950

Client
Zumtobel Staff, Austria

Year
2000



"Graphic design is an interesting profession when one is asked to be a participating developer on a project. Graphic design is not interesting when a designer is asked to make things on demand. The making process is a mutual 'journey' in which both the commissioner and the designer have to be open to the unknown and unexpected. Because you cannot always describe things in words, meetings are important in the search for a direction. When graphic design is a developing process, there is no guarantee of success. My experience in this matter is that it is very interesting and necessary to have a long relationship with a few clients to establish a working method that is valuable for both parties. If there is no time to invest in this, I have no time."

»Der Beruf des Designers ist interessant, wenn man sich an der Entwicklung eines Projekts beteiligen soll. Er ist uninteressant, wenn man nur der Erfüllungsgehilfe des Auftraggebers ist. Der Entstehungsprozess ist eine gemeinsame ›Reise‹, auf der sowohl Auftraggeber als auch Grafiker offen sein müssen für das Unerwartete. Weil man nicht alles nur durch Reden klären kann, muss man sich persönlich treffen. Wenn grafisches Gestalten ein Entwicklungsprozess ist, gibt es keine Erfolgsgarantie. Ich habe erfahren, dass es interessant und notwendig ist, eine gute Beziehung mit wenigen Kunden aufzubauen und eine Arbeitsmethode zu entwickeln, die von beiden Parteien geschätzt wird. Wenn sie keine Zeit dafür investieren wollen, habe ich auch keine Zeit für sie.«

«Le graphisme est un métier intéressant quand on nous demande de participer à l'élaboration d'un projet. Il cesse de l'être quand on doit travailler sur commande. Le processus de réalisation est un ‹voyage› à plusieurs où le commanditaire et le graphiste doivent être ouverts sur l'inconnu et l'inattendu. Comme on ne peut pas tout décrire avec des mots, les réunions servent à chercher une direction. Lorsque le graphisme est un processus de développement, la réussite n'est pas garantie. Je sais d'expérience qu'il est très intéressant et nécessaire d'entretenir une longue relation avec quelques clients afin d'établir une méthode de travail précieuse pour tout le monde. Je n'ai pas de temps pour ceux qui n'ont pas le temps de s'investir dans ce genre de rapports.»

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Biography
1960 Born in Lochem, The Netherlands
1979–1985 AKI, School of Fine Art, Enschede, The Netherlands

Professional experience
1985–1990 Senior designer, Government Publishing, Printing Office, The Hague
1991+ Founded own studio, Irma Boom Office, Amsterdam
1992+ Lecturer, Yale University, New Haven, Connecticut
1998–2000 Tutor, Jan van Eyck Akademie, Maastricht

Recent exhibitions
1998 "Do Normal", San Francisco Museum of Modern Art; "Irma Boom on her Books" (solo exhibition), Stroom Center for Visual Arts, The Hague
2000 "19th International Biennale of Graphic Design", Brno, Czech Republic
2001 "Typojanchi", Seoul, Korea; "Graphisme(s)", Bibliothèque National de France, Paris; "Boom Beyond Books" (solo exhibition), Gutenberg Prize Leipzig, Leipziger Stadtbibliothek, Germany
2002 "Double Dutch", Totem Gallery, New York; "Road Show" (touring exhibition), New York (AIGA), Paris (Institut Néerlandais), Mulhouse (Musée des Beaux-Arts/Villa Steinbeck), Valencia (Musée des Beaux-Arts), Baltimore (Maryland Institute College of Art), Barcelona (ADGFAD/Laus 01), Erasmushuis, Djakarta, Stuttgart (Design Center)

Recent awards
1998 Overall Winner, Lutki & Smit Annual Report Competition, Culemborg
1999 Award (x4), Collectieve Propaganda van het Nederlandse Boek (CPNB)
2000 Gold Medal, Schönste Bücher aller Welt, Leipzig
2001 Award (x3), Collectieve Propaganda van het Nederlandse Boek (CPNB)
2002 Silver Medal, Schönste Bücher aller Welt, Leipzig

For total oeuvre
Gutenberg Preis 2001

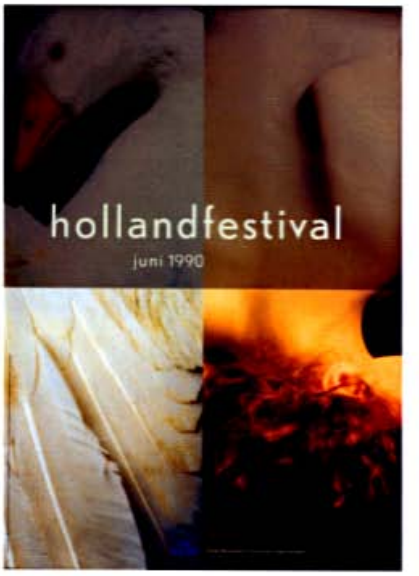
Clients
Architectural Association, London
AVL/Joep van Lieshout
Berlin Biennale
Birkhäuser Verlag
Centraal Museum Utrecht
De Appel
Ferrari
Forum for African Arts (Cornell University)
Foundation De Appel
Het Financieele Dagblad
KPN/Royal PTT Nederlands
Mondriaan Foundation
NAi publishers
Oeuvre AKZO Coatings
Office for Metropolitan Architecture (OMA)
Oktagon Verlag
Paul Fentener van Vlissingen
Paul Kasmin Gallery
Prince Claus Fund
Prins Bernhard Foundation
Royal Ahrend NV
Royal Library
Rijksmuseum
SHV Holdings NV
Sliewe Galerie,
Stedelijk Museum
Stichting CPNB
Stichting De Roos
Stroom
Thoth publishers
United Nations New York
Vitra International
World Wide Video Festival
Zumtobel

Project
Postage stamps

Title
Dutch Butterflies

Client
Royal Dutch PTT, The Netherlands

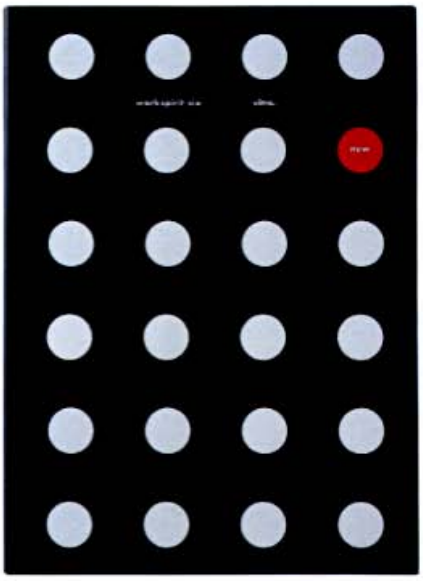
Year
1993

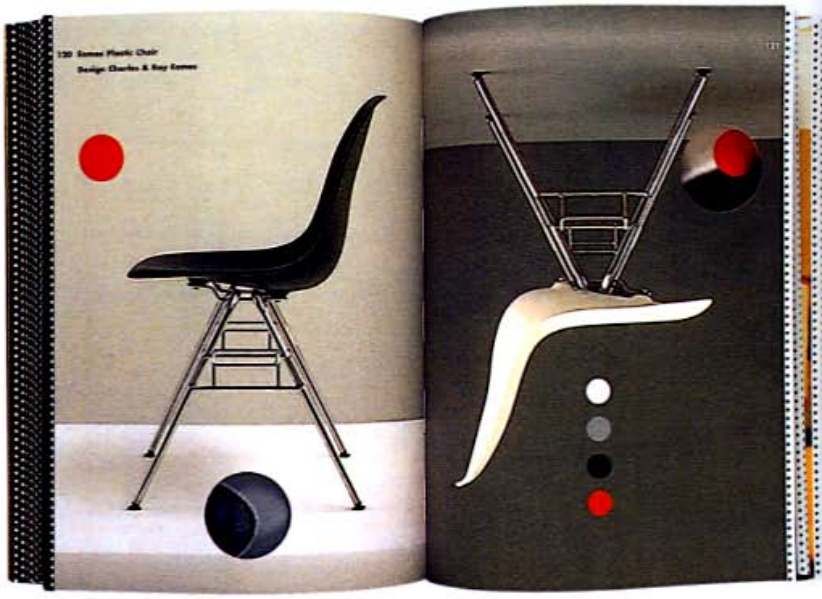


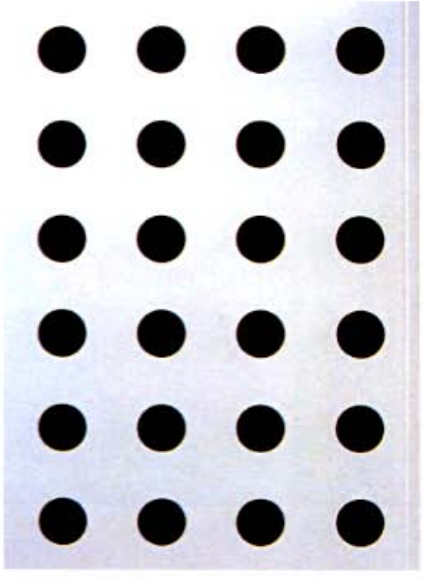
Project
Poster for Holland Festival on Dance and Opera (top right: the basic poster)

Client
Holland Festival, The Netherlands

Year
1990







Project
Book as inspiration source

Title
Workspirit

Client
Vitra, Birsfelden,
Switzerland

Year
1998

Opposite page:

Project
Book focusing on the most salient examples of the SHV mentality over the past 200 years

Title
Think Book

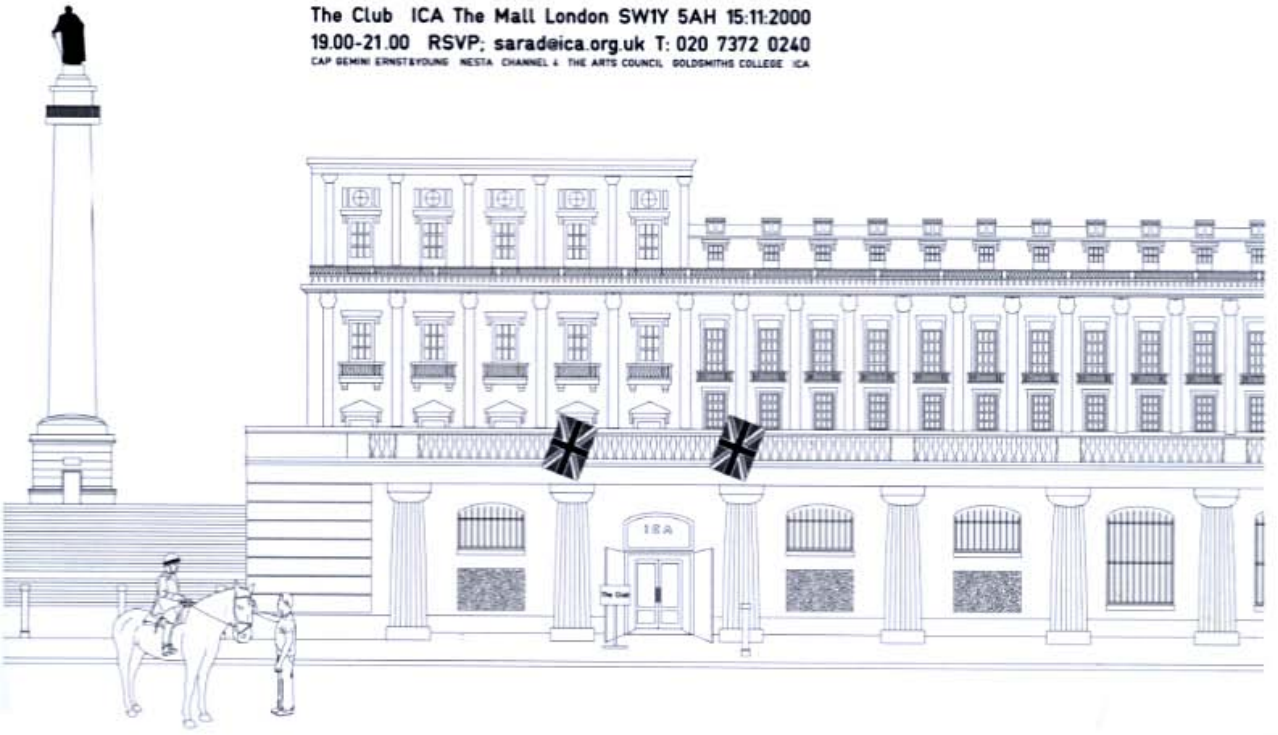
Client
SHV NV, The Netherlands

Year
1996

makro
makro
is alleen
toegankelijk voor
detaillisten,
op de
foto-afdeli
Agfa CT18
kleurendia film,
36 opnamen
Kodachrome
schilder-afdeling
witkwasten
rond en ovaal
vanaf
1.10
vanaf
25
150

Bump

"Honesty, Humour, Integrity, Boredom, Anger, Deceit."



Project
Poster for ICA night called "The Club"

Title
The thin black line

Client
Institute of Contemporary Art

Year
2000

"Teeth that don't need brushing, Cars that drive themselves, Duodesic Domes over City Centres so you don't get wet when it rains, Shoes that never wear out, Dogs that don't need walking, Robots that will iron your pants, Matter travel will be a thing of the past."

»Zähne, die nicht mit der Bürste geputzt werden müssen; Autos, die ohne Fahrer fahren; geodätische Kuppeln über Stadtzentren, damit man vom Regen nicht nass wird; Schuhe, die ewig halten; Hunde, die nicht Gassi geführt werden müssen; Roboter, die deine Hosen bügeln; tatsächliches Reisen wird der Vergangenheit angehören.«

«Des dents qui n'ont pas besoin d'être brossées. Des voitures qui se conduisent toutes seules. Des dômes géodésiques au-dessus des villes pour ne pas se mouiller quand il pleut. Des souliers qui ne s'usent jamais. Des chiens qu'on n'est plus obligé de promener. Des robots qui repassent les pantalons. Le voyage à travers la matière appartiendra au passé.»

Bump
The Workhouse
31 Charlotte Road
London EC2A 3PB
UK

T +44 20 7729 4877
F +44 20 7739 4854

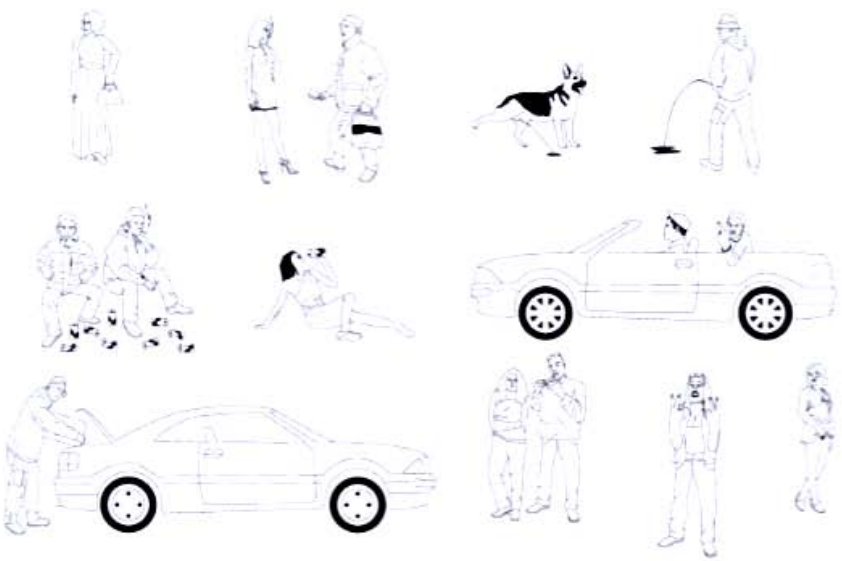
E mike-watson@
btconnect.com

Design group history
1995 Co-founded by Jon Morgan and Mike Watson in London

Founders' biographies
Jon Morgan
1971 Born in Essex, England
1993–1995 MA Illustration, Royal College of Art, London
Mike Watson
1965 Born in Carlisle, England
1993–1995 MA Illustration, Royal College of Art, London

Recent exhibitions
1999 "Shopping", curated by FAT; "Stealing Beauty", ICA, London; "Ultravision", British Council touring exhibition of graphic design
2000–2001 "Village Fete", Victoria & Albert Museum, London
2001 "Jam 2", Barbican Art Gallery, London

Clients
British Council
Dazed and Confused
Eyestorm.com
Fulham Football Club
ICA
Leagas Delaney
Levi Strauss
M&C Saatchi
Ogilvy and Mather
Royal Academy Schools
Tank

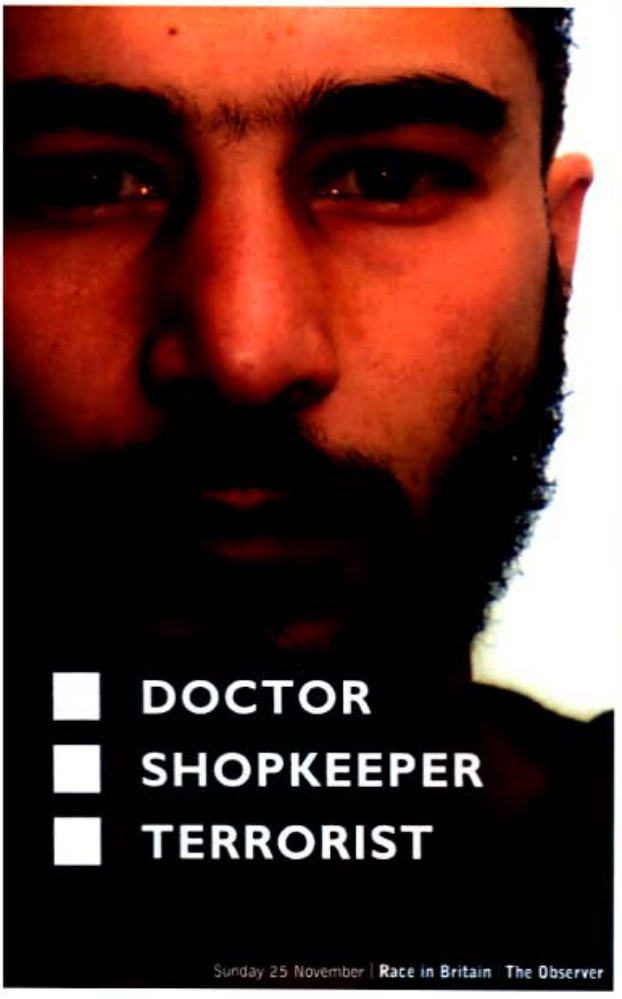


Project
STEALING BEAUTY @ the ICA

Title
MODEL CITIZENS

Client
Product for Bump Industries

Year
1999

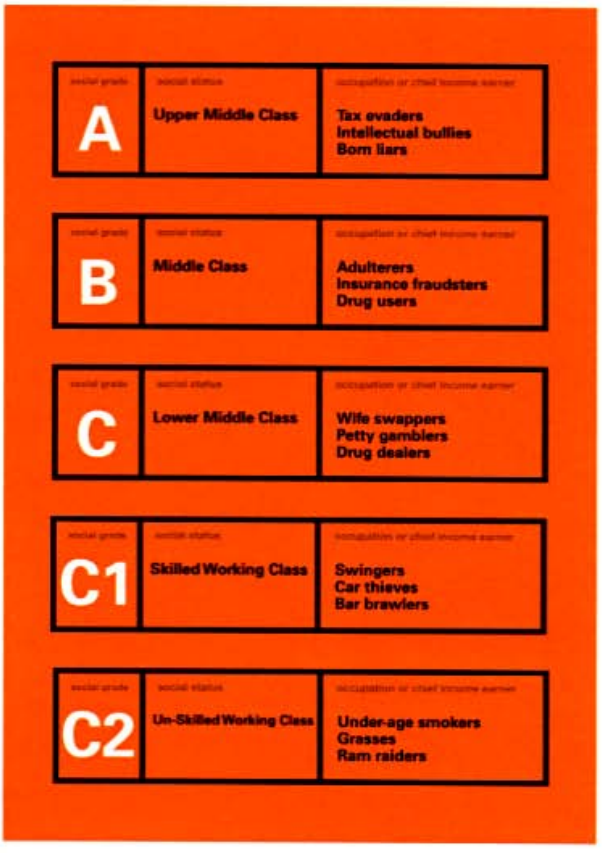


Project
The Observer Race Audit advert

Title
Doctor, Shopkeeper, Terrorist

Client
Ogilvy and Mather

Year
2001

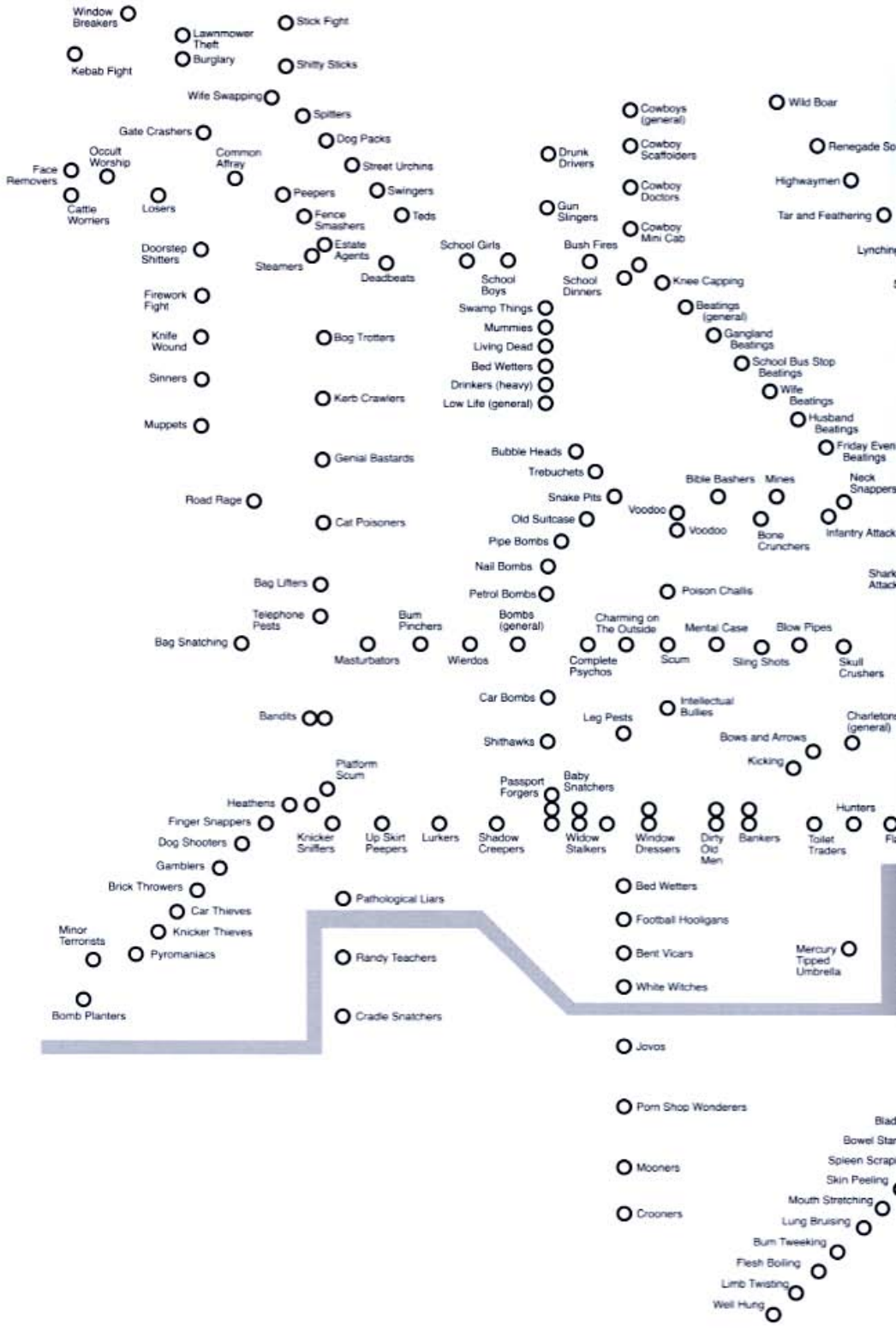


Project
T-shirt collaboration

Title
ABC 123

Client
Beams / Jipi Japa

Year
2002

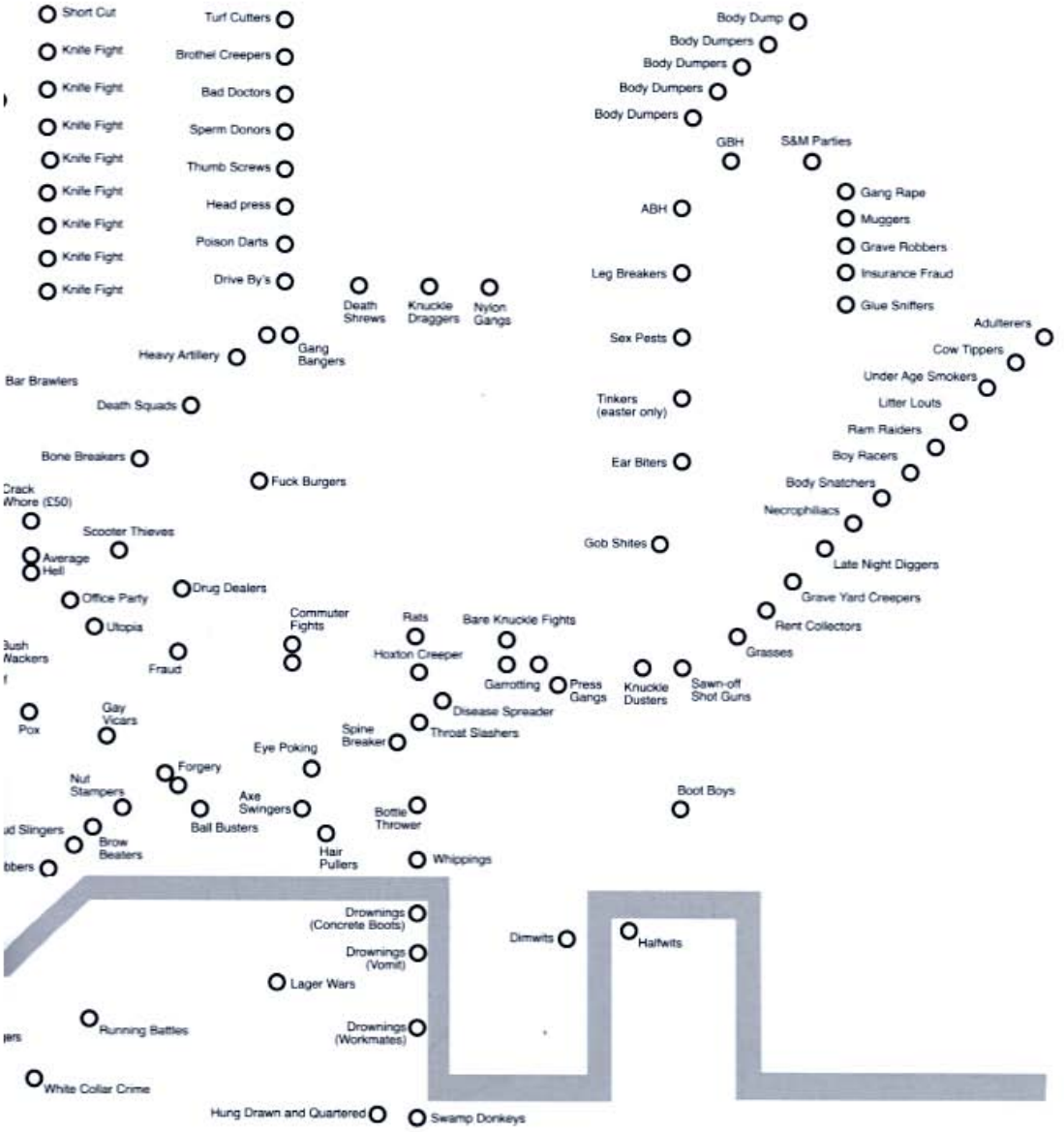


Project
Map made for The Barbican's JAM 2 exhibition

Title
Train of Thought

Client
Bump products

Year
2002



Train of Thought

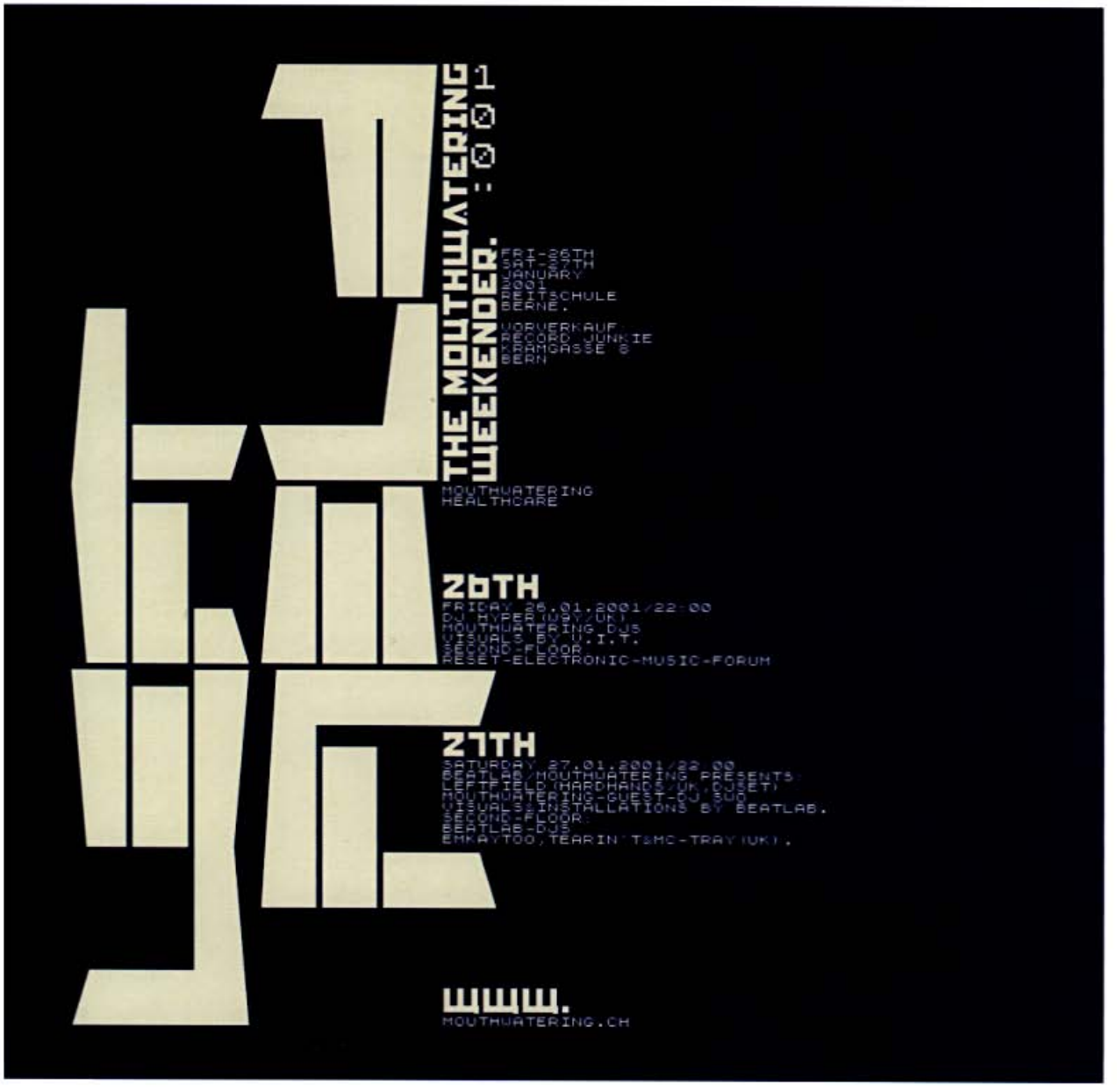
The trouble map of London

- Run for your Life
- Hide
- Beg
- Offer Cash
- Cry
- Pray
- Shit Pants
- Take Life
- Point At Others
- Ignore
- Lash Out
- Look For Weapons
- Undress Slowly
- Go Fugazzi

© bump 2001

Büro Destruct

"surprising – smiling – giving into that eerie feeling delivered to you by buro destruct"



Project
Leftfield Concert poster/flyer

Title
Leftfield

Client
Reitschule Dachstock, Berne

Year
2001

"We are not interested in the future of graphic design. We are living in the present of graphic design. Tomorrow will be another present day."

»Die Zukunft des Grafikdesigns interessiert uns nicht. Wir leben in der Gegenwart des Grafikdesigns. Morgen wird wieder heute sein.«

«Nous ne nous intéressons pas à l'avenir de la création graphique. Nous vivons dans le présent du graphisme. Demain sera un autre aujourd'hui.»

Büro Destruct
Wasserwerkgasse 7
3011 Berne
Switzerland

T +41 31 312 63 83
F +41 31 312 63 07

E bd@bermuda.ch

www.burodestruct.net
www.typedifferent.com

Design group history
1992 Destruct Agency (art agency) founded to encourage and promote young artists by HGB Fideljus in Berne
1993 Graphic designer, Lopetz joined Destruct Agency, which became a graphic design bureau known as Büro Destruct
1995 MBrunner, H1Reber, Pedä Siegrist and Heiwid joined the office
1996 HGB Fideljus left office to concentrate on artistic activities
1999 The book "Büro Destruct" published by Die Gestalten Verlag
2000 Designed "Eletronic Plastic" book for Die Gestalten Verlag
2001 Designed and edited the book "Narita Inspected" for Die Gestalten Verlag
2002 Launched the BD typefoundry
www.typedifferent.com

Founder's biography
HGB Fideljus
1971 Born in Berne, Switzerland
1987–1990 Studied Photography at the School of Arts, Berne

Professional experience
Classified Information

Recent exhibitions
Classified Information

Recent awards
Classified Information

Clients
Classified Information

Project
Nisen Toyko Exhibition

Title
Electronics Empire

Client
Nisen Tokyo

Year
2000

Opposite page

Project
Monthly programme poster (B4)

Title
Love May

Client
Kulturhallen Dampfzentrale

Year
2001

LOVE
LOVE
LOVE
LOVE

Project
Monthly programme poster

Title
KD Kiste

Client
Kulturhallen Dampfzentrale

Year
1999

Opposite page

Project
Nisen Exhibition

Title
BD-City 2.000

Client
Nisen Tokyo

Year
1999

2
20
200
2000
20000
200000
200
20
20000
20
BD-CITY 2.000
200000
2000
20
弐千大阪

büro für form

"Good graphic design is the result of the endless search for beauty in things."

Project
Demented Forever Series
Part 03
60 x 60 cm lightbox
images

Title
Demented Forever Series

Client
Erste Liga Gastronomie
GmbH

Year
2001

"While the boundaries within the possibilities of design are changing day by day, the creators are becoming more responsible for the messages hidden in every piece of their work. Graphic design will spread a lot more than simple matter, beauty, emotions or style. It could even be a vision for life. The only thing missing so far is a bit more pathos ..."

»Weil sich die Grenzen innerhalb der Möglichkeiten des Grafikdesigns ständig verschieben, tragen die Gestalter immer mehr Verantwortung für die Botschaften, die in jeder ihrer Arbeiten versteckt sind. Grafikdesign wird viel mehr verbreiten als nur Dinge, Schönheit, Gefühle oder Stil. Es könnte sogar zur Lebensart werden. Das Einzige, was noch fehlt, ist ein bisschen mehr Pathos ...«

«Si les frontières au sein des possibilités graphiques reculent sans cesse, les créateurs sont de plus en plus responsables des messages cachés dans tous les éléments de leur travail. Le graphisme s'étendra bien au-delà de la simple matière, beauté, émotion et style. Il pourrait devenir une vision de la vie. Il ne lui manque à présent qu'un petit peu plus de pathos...»

büro für form
Hopf & Wortmann
Hans-Sachs-Strasse 12
80469 Munich
Germany

T +49 89 26 949 000
F +49 89 26 949 002

E info@buerofuerform.de

www.buerofuerform.de

Design group history
1998 Co-founded by Benjamin Hopf and Constantin Wortmann in Munich
2000 Alexander Aczél joined the team as Head of Graphics

Founders' biographies
Benjamin Hopf
1971 Born in Hamburg
1993–1998 MA Industrial Design, University of Design, Munich
1996 Department of Advanced Studies, Siemens Design, Munich
Constantin Wortmann
1970 Born in Munich
Self-taught
1996–1997 Freelance Designer, Ingo Maurer, Munich
Alexander Aczél
1974 Born in Munich
1995–1996 Media Designer, Mediadesign Akademie, Munich
1996–2002 Freelance work for various clients
1999+ Member of the Institution of Unstable Thoughts, Kiev
2000+ Head of Graphics, büro für form, Munich

Exhibitions
2000 "Don't walk with strangers", Fashion Show for TAK2, Praterinsel, Munich; "Amdamdes" (Projections & Installation), Praterinsel, Munich
2002 "Demented Forever" (Backlight exhibition), Erste Liga, Munich; "Slut Machine" (Backlight exhibition), Erste Liga, Munich

Recent awards
2000 IF-Award, Best of Category, Hanover; Design for Europe, Kortijk, Belgium

Clients
Bajazzo Verlag
Beast Media
BMG Ariola
Burda Verlag
Cedon Museumshops
Chili Entertainment
Classicon
Condé Nast Verlag
Cream 01
D-Code
Fingermax
Haberlein & Maurer
Habitat
Kundalini
Mu Meubles
Next Home Collection
Osram Lighting
Piranha Media
Publications Verlag
Serien Lighting
Serviceplan
Siemens
Start
SZ Magazin
TAK2

Project
Decorative Patterns

Title
Patterns02. (Artist Logo)

Client
BMG Ariola, Germany

Year
2000

Opposite page:

Project
Decorative patterns

Title
Patterns04. (T-Shirt-Logo)

Client
Tak2 Clothing Company

Year
2000

DON T GO WITH
STRAMGERS

Project
Demented Forever Series
Part 01
60 x 60 cm lightbox
images

Title
Demented Forever Series

Client
Erste Liga Gastronomie

Year
2001

DON T GO WITH
STRAMGERS

François Chalet

"Graphic design – a smiling cat with a tie."

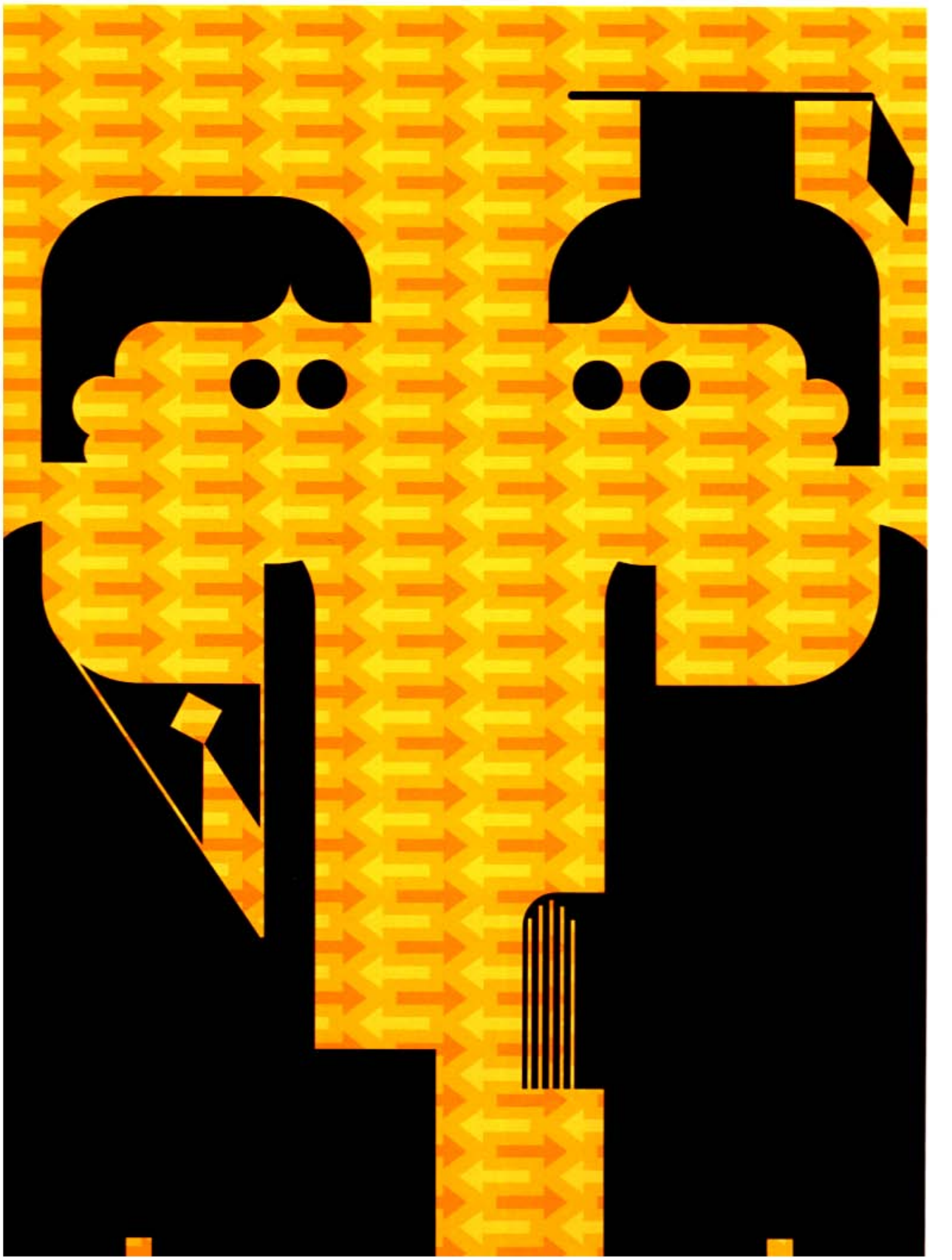
Opposite page:

Project
Illustration

Title
Education meets Business

Client
Swissair gazette, Switzerland

Year
2001



"More cats, more dogs. In the future there will be more cats, black ones, white ones, blue ones, but there also will be more dogs. I don't like dogs. The cats will have to be clever, because they will be in the minority as they always have been. They are also smaller than dogs. So, things will change, it's the eternal story of dogs and cats."

»Mehr Katzen, mehr Hunde. In Zukunft wird es mehr Katzen geben – schwarze, weiße, blaue –, aber auch mehr Hunde. Ich mag Hunde nicht. Die Katzen werden clever sein müssen, denn sie werden – wie schon immer – in der Minderheit sein. Außerdem sind sie kleiner als die meisten Hunde. So wird sich alles ändern, das ist die ewige Geschichte von Hunden und Katzen.«

«Plus de chats, plus de chiens. A l'avenir, il y aura plus de chats, des noirs, des bleus, mais il y aura aussi plus de chiens. Je n'aime pas les chiens. Les chats devront être malins, parce qu'ils seront en minorité, comme toujours. Ils sont aussi plus petits que les chiens. Donc, les choses changeront, c'est l'éternelle histoire des chiens et des chats.»

François Chalet
Prima Linea
52, boulevard du Montparnasse
75015 Paris
France

T +33 1 53 63 23 00
F +33 1 53 63 23 01

E bonjour@francois-chalet.ch
E agency@primalinea.com

www.francoischalet.ch
www.primalinea.com

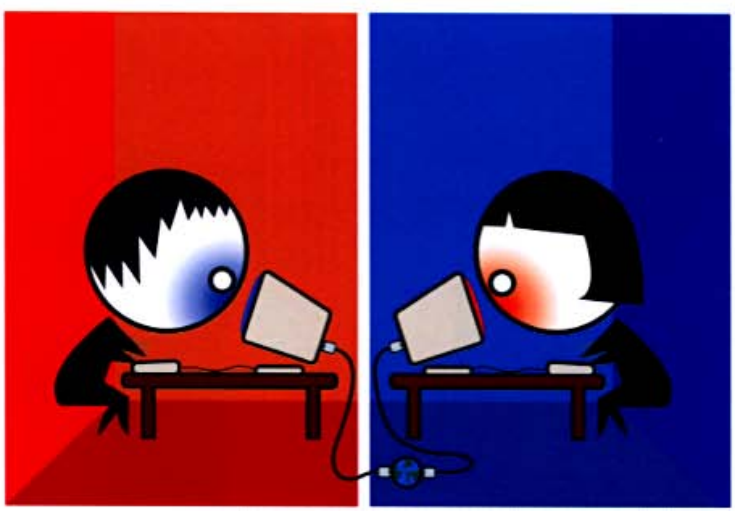
Biography
1970 Born in Chêne-Bougeries, Geneva
1990–1996 Studied at the School of Graphic Design, Berne

Professional experience
1997–1998 Own graphic design and illustration studio in Berne
1998–2001 Own graphic design and illustration studio in Zurich
2000 Book "Chalet" published by Die Gestalten Verlag
2001+ Worked for the agency and production firm Prima Linea, Paris

Recent exhibitions
1999 "Gallery de la Création", Galerie Artazart, Paris; "Release-Party Berliner No.02-magazine", Berlin
2000 Gallery de la Création, Galerie Artazart, Paris
2002 Chalets Frühling, Museum für Kunst und Gewerbe, Hamburg

Recent awards
2000 Third prize for Illustration Category, Art Directors Club, Germany; Third prize for Corporate Design Category, Art Directors Club, Switzerland

Clients
Absolut OP Vodka
Allegra
Annabelle
Annabelle Creation
Ars Electronica
Beam Records
CB News
Computer Weekly
Debis
Docomo
Ego
Expo.02
Escolette
Facts
Fantoche
Gruntz
GSoA
Harper's Bazaar
IDN
Internet Standard
Jail
Jetzt
Le Monde
MTV
MTV Music Awards
OK assurances
Page
Popnet
Resolve
Riff Raff
Rote Fabrik
Schweizer Familie
soDA
SSR
Strategie
Süddeutsche Zeitung
TV3
Zoo

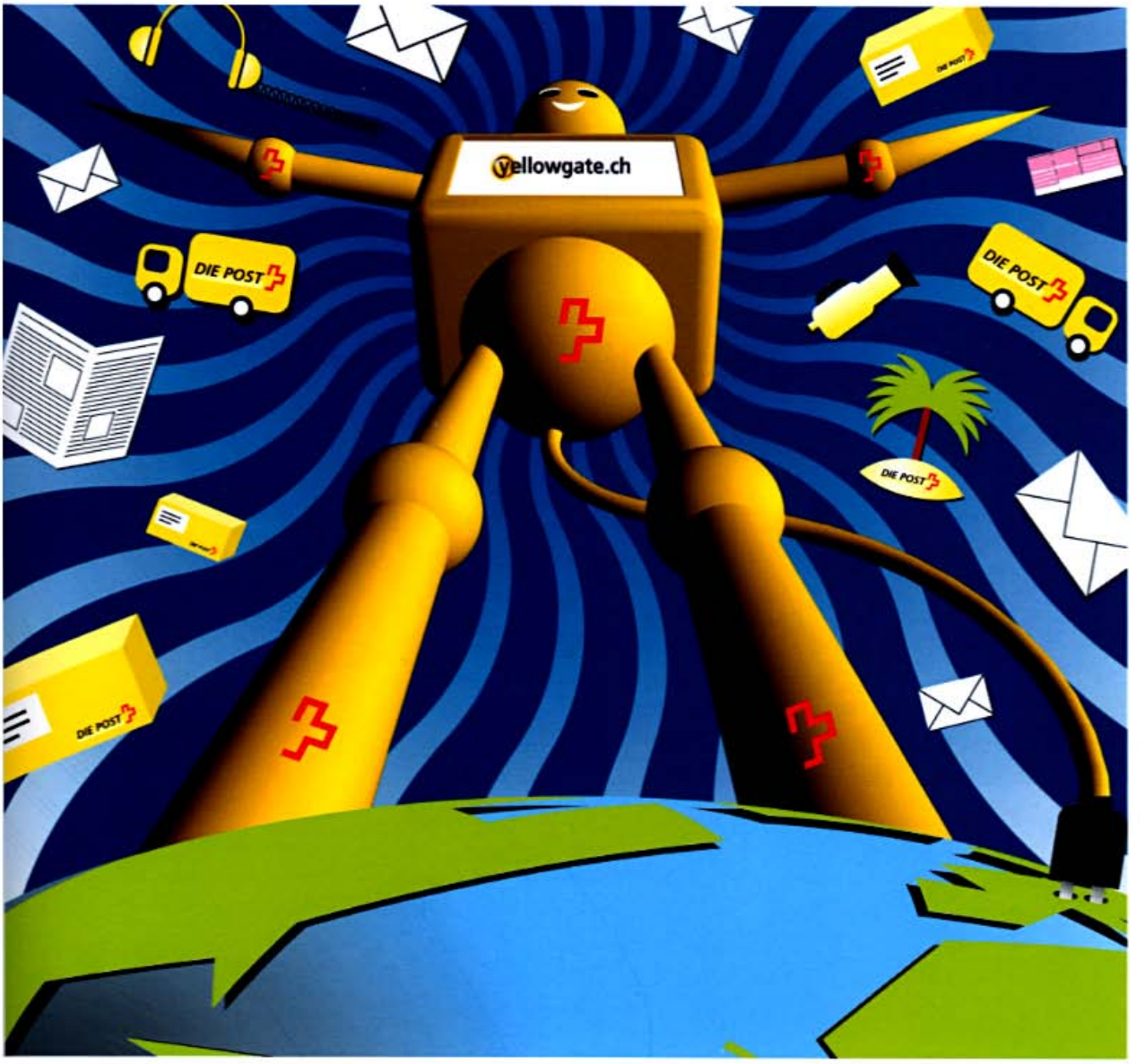


Project
Illustration

Title
Internet

Client
Schweizer Familie, Switzerland

Year
1999

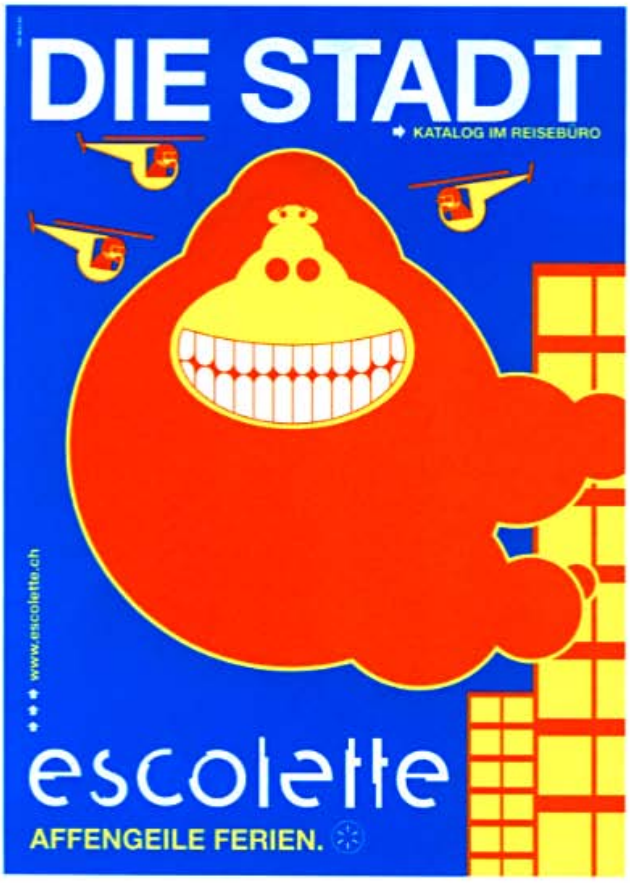


Project
Illustration

Title
The Swiss Post conquers the world

Client
Internet Standard, Switzerland

Year
2000



Project
Poster for campaign

Title
Die Stadt

Client
Escolette (CH)
Agency: fam. muller

Year
2000

Project
Illustration

Title
Sport

Client
Gruntz (CH)

Year
2002

Opposite page:

Project
Illustration

Title
Berlin

Client
Berliner

Year
2001

Warren Corbitt

"What is thought to be the edge is only the beginning."

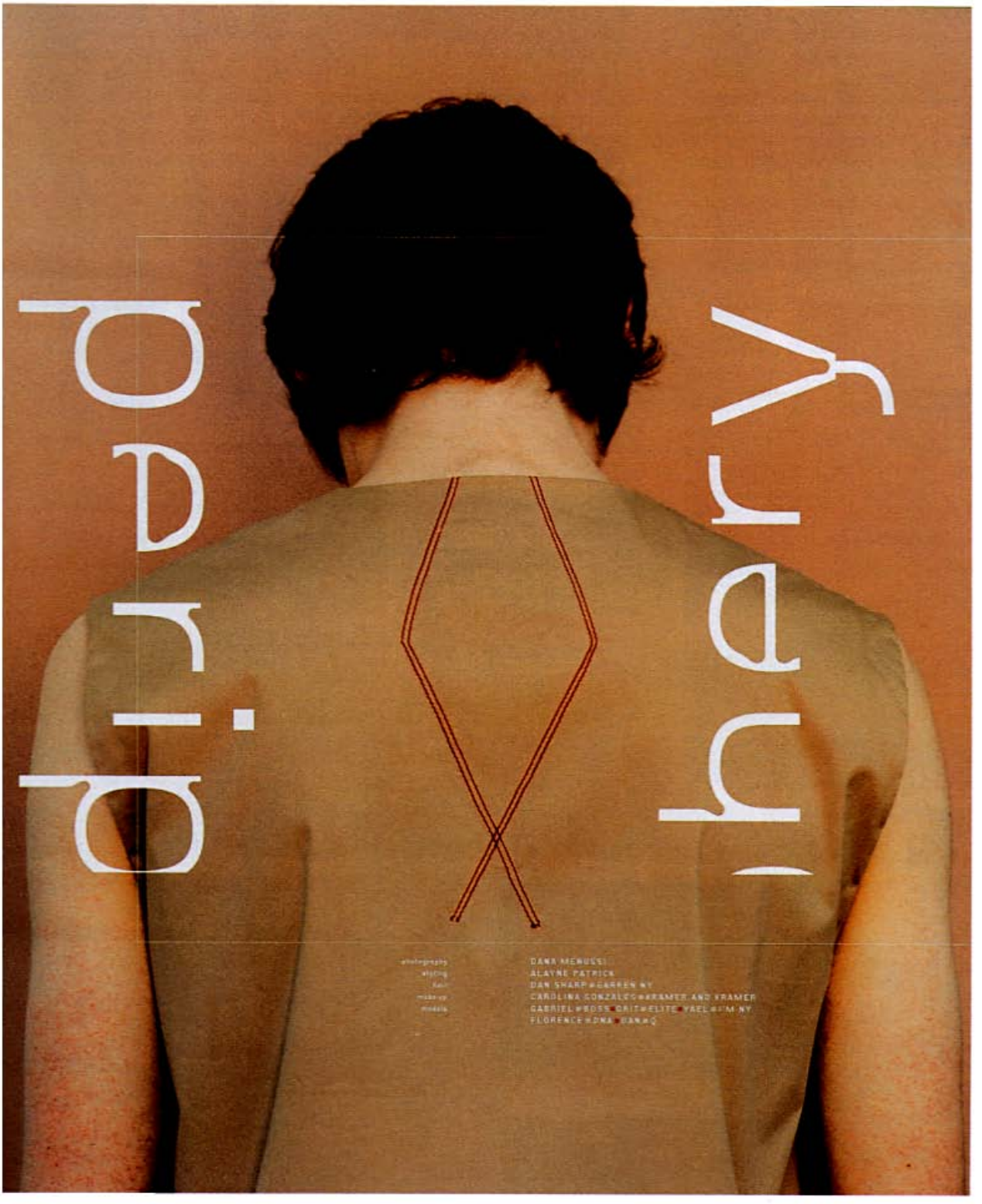
Opposite page:

Project
Magazine spread

Title
periphery

Client
Raygun Magazine,
Los Angeles, CA, USA

Year
1998


drip
dry
photography DANA MENUCCI
styling ALAYNE PATRICK
hair DAN SHARP @ GARREN NY
make-up CAROLINA GONZALEZ @ KRAMER AND KRAMER
models GABRIEL @ BOSS • DRITA @ ELITE • YAEL @ IM NY
FLORENCE @ DNA • DANA @

"Shift and progression are implicit to any process of making. When one goes about the daily practice of manufacturing meaning – of defining points of access, framing the interaction, and ultimately determining the entry and exit points – it is only natural that the shifts in the space WE inhabit, the ontological sac of being, will be influenced, will be bumped. This is nothing new – but what is peeping through the haze is the recognition that the image makers in our midst do more than make pretty pictures."

»Wechsel und Fortschritt gehören implizit zu jedem Herstellungsprozess. Wenn man täglich mit der Praxis der Produktion zu tun hat – damit, Zugangspunkte zu definieren, den Interaktionsrahmen und schließlich die Anfangs- und Endpunkte festzulegen –, dann ist es nur natürlich, dass der von uns bewohnte Raum sich verändert, dass der ontologische Beutel des menschlichen Seins beeinflusst und gerüttelt wird. Das ist nicht neu, aber durch den Nebel schimmert die Erkenntnis, dass die Bildermacher in unserer Mitte mehr tun als nur hübsche Bildchen zu erzeugen.«

«Le déplacement et la progression sont implicites dans tout processus de réalisation. Lorsqu'on s'attache quotidiennement à fabriquer du sens, à définir des points d'accès, à encadrer l'interaction et enfin à déterminer les points d'entrée et de sortie, il est normal que les glissements de l'espace que NOUS habitons, la poche d'existence ontologique, en soient affectés, bousculés. Cela n'a rien de nouveau mais à travers le brouillard pointe la reconnaissance que les faiseurs d'images parmi nous font plus que de fabriquer de jolies images».

Warren Corbitt
54 West 21st Street
Suite 501
New York City
NY 10010
USA

T +1 212 929 7828
F +1 212 929 7638

E warren@one9ine.com

Biography
1970 Born in Wilmington, North Carolina
1993 BA Political Theory, Vassar College, Poughkeepsie, New York
1999 MFA 2D Design, Cranbrook Academy of Art, Bloomfield Hills, Michigan

Professional experience
1993–1997 Worked at GQ, Condé Nast, House& Garden and Esquire
1996–1997 Founding art director at Swoon.com, a web vehicle for Condé Nast
1997 Lead Art Director, CKS Site Specific, New York City, New York
1998 Co-designed Ray-Gun Magazine, Santa Monica, California
1999 Co-founded one9ine with Matt Owens

Recent exhibitions
1998 "Parasite", Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan; "RETinevitable 1", Brooklyn Bridge Anchorage, New York City
1999 "Juried Summer Show", Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan; "Opening", Zao, New York City
2001 "Young Guns 3", Art Directors Club, New York City

Recent awards
1998 Silver Award, Society of Publication Designers
2000 Art Directors Club, Young Guns
2001 100 show, American Center for Design; Silver Award, Society of Publication Designers

Clients
American Documentary/POV
Cooper-Hewitt, National Design Museum
Council for Fashion Designers of America
ESPN Magazine
The Museum of Modern Art
Sony Electronics
Sony Music
Sundance Channel
V2 Records
Wella

Project
Postcard series

Title
The Alternative Pick

Client
The Alternative Pick, NYC, NY, USA

Year
2002

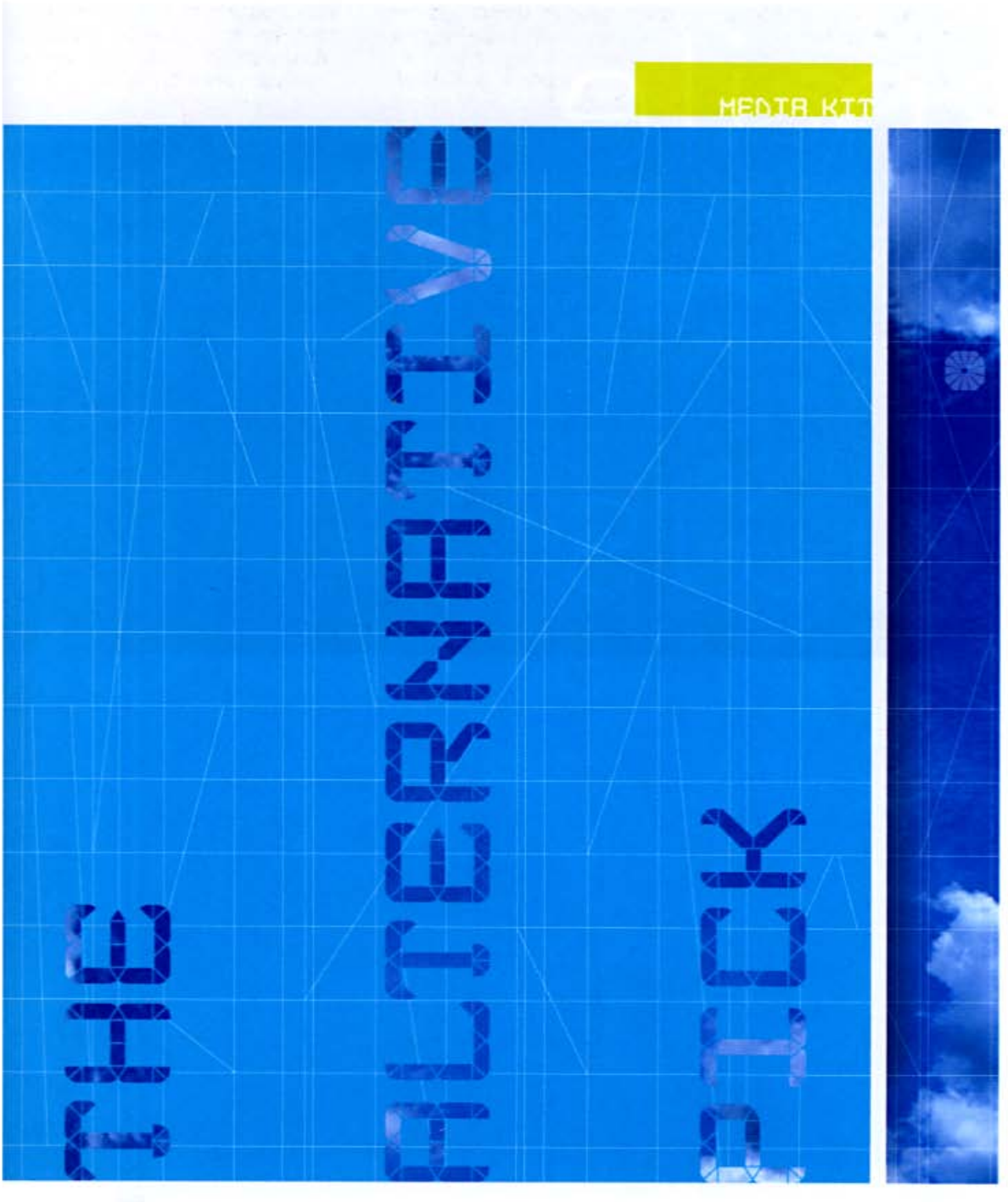
Opposite page:

Project
Media kit

Title
The Alternative Pick

Client
The Alternative Pick, NYC, NY, USA

Year
2002


MEDIA KIT
THE ALTERNATIVE PICK

Project
Magazine spread

Title
smiley smile

Client
Raygun Magazine, Los Angeles, CA, USA

Year
1998

Opposite page:

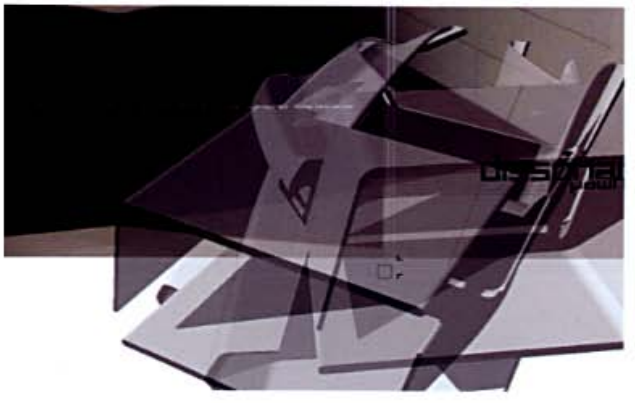
Project
Interactive piece for "The Remedi Project"

Title
implicit proportion

Client
Self-published for "The Remedi Project"

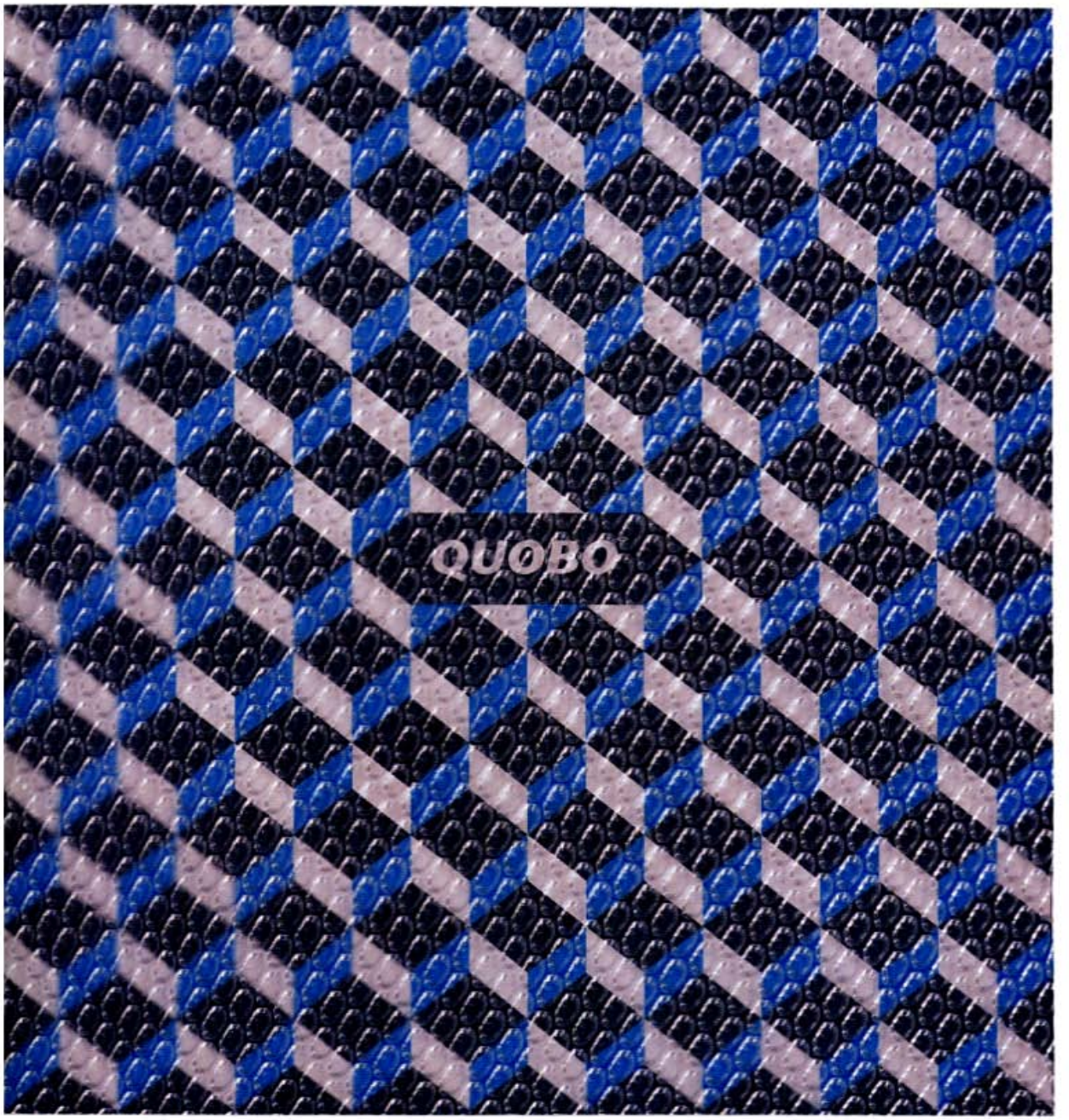
Year
2000

IMPLIED ORNORATION



Cyan

"It doesn't make sense to simplify impulses emanating from culture and society to make them easily digestible."



Project
Exhibition catalogue
(cover)

Title
Quobo – art in berlin
1989–1999

Client
IFA – institute for foreign
cultural relations

Year
2000

"A vision in graphic design has to respond to society, politics, economy, techniques and culture. Impulses from outside are translated into visual language and in turn establish a possibility for communication and identification. Graphic design mediates, reveals, includes, transforms, conceals. Not only to demand attention, but be aware of the things that do not only deserve attention but may even require thought and consideration. This means to consequently respect aspects of living together. Graphic design is never an end in itself."

» Eine Vision für das Grafikdesign muss auf die herrschende gesellschaftliche, politische, wirtschaftliche, technische und kulturelle Situation eingehen. Impulse von außen werden in eine Bildsprache übersetzt und eröffnen ihrerseits Chancen zur Kommunikation und Identifikation. Grafikdesign vermittelt, deckt auf, bezieht ein, verändert, versteckt. Nicht nur, um Beachtung zu fordern, sondern um die Dinge bewusst zu machen, die neben Aufmerksamkeit auch Nachdenken und Betrachtung erfordern. Das heißt, dass man die verschiedenen Aspekte des menschlichen Miteinanders konsequent respektieren muss. Grafikdesign ist niemals Selbstzweck. «

« Pour envisager la création graphique, il faut prendre en compte la société, la politique, l'économie, la technique et la culture. Les impulsions externes sont traduites en langage visuel et, à leur tour, établissent une possibilité de communication et d'identification. Le graphisme sert d'intermédiaire, il révèle, inclut, transforme, dissimule. Il permet d'attirer l'attention mais également de prendre conscience de ce qui nécessite de l'attention, voire de la réflexion et de la considération. Cela implique de respecter des aspects de la vie en commun. Le graphisme n'est jamais une fin en soi. »

Cyan
Strelitzer Strasse 61
10115 Berlin
Germany

T +49 30 283 3004
F +49 30 283 2869

E mail@cyan.de

Design group history
1992 Founded by Daniela Haufe and Detlef Fiedler in Berlin
1996 Cyanpress founded for the design and publication of books
2000 Group joined by Susanne Bax
2000+ Daniela Haufe and Detlef Fiedler are professors at the Academy of Visual Arts, Leipzig
2001 Group joined by Katja Schwalenberg
2001+ Group became a member of AGI

Founders' biographies
Daniela Haufe
1966 Born in Berlin (GDR)
Detlef Fiedler
1955 Born in Magdeburg, Germany
1977–1982 Studied architecture at the Hochschule für Architektur und Bauwesen, Weimar

Recent exhibitions
1998 "Permanent Design Exhibition", The Museum of Modern Art, New York
1999 "Plakate Grafik-Design", Museum für Gestaltung, Zurich
2000 "Graphistes Autour du Monde", Echirolles, France; "Poster Bienale", Hongbo, China
2001 "Typo-Janchi", Seoul

Recent awards
1992–2000 "100 Best Posters" (award received annually), VDG (Verband der Grafik-Designer)

Clients
Academy of Fine Arts, Berlin
Bauhaus Dessau Foundation
British Council, Berlin
IFA – institute for foreign cultural relations
Kulturamt Leipzig
Radio Free, Berlin
Staatsoper, Berlin

Project
Series of invitation cards for a sound art gallery

Title
Singuhr — hörgalerie in parochial 2001

Client
Singuhr — hörgalerie in parochial

Year
2001

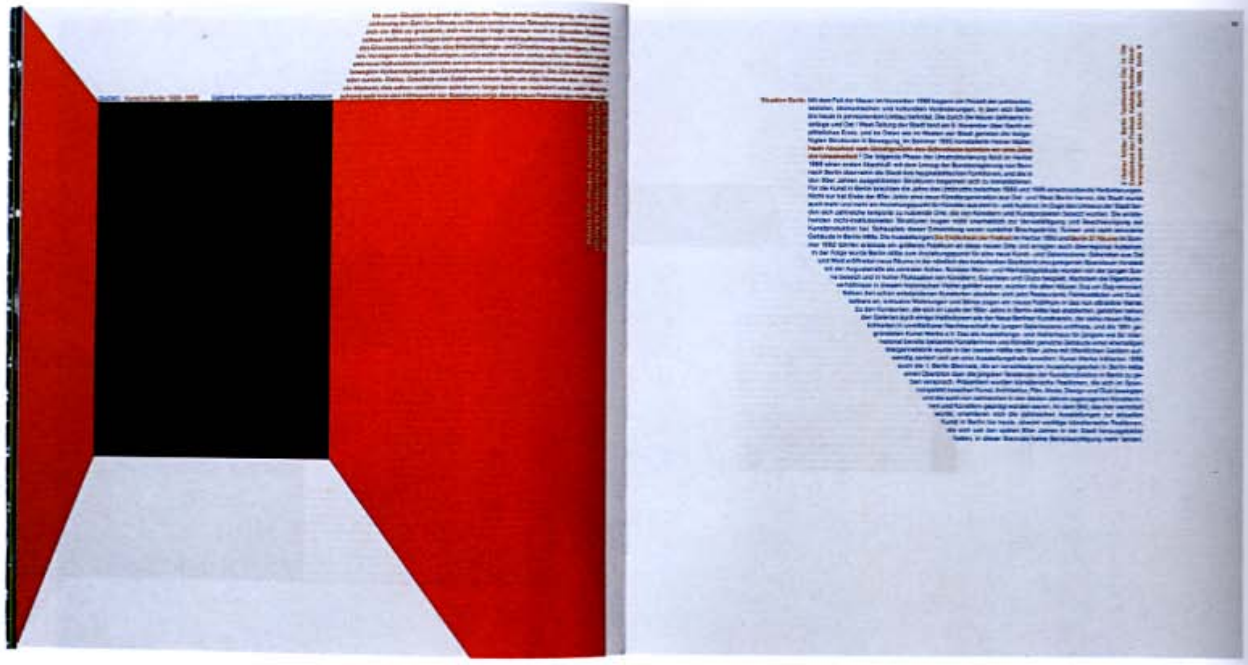
Opposite page:

Project
Poster for a sound art gallery

Title
Singuhr — hörgalerie in parochial 2000

Client
Singuhr — hörgalerie in parochial

Year
2000

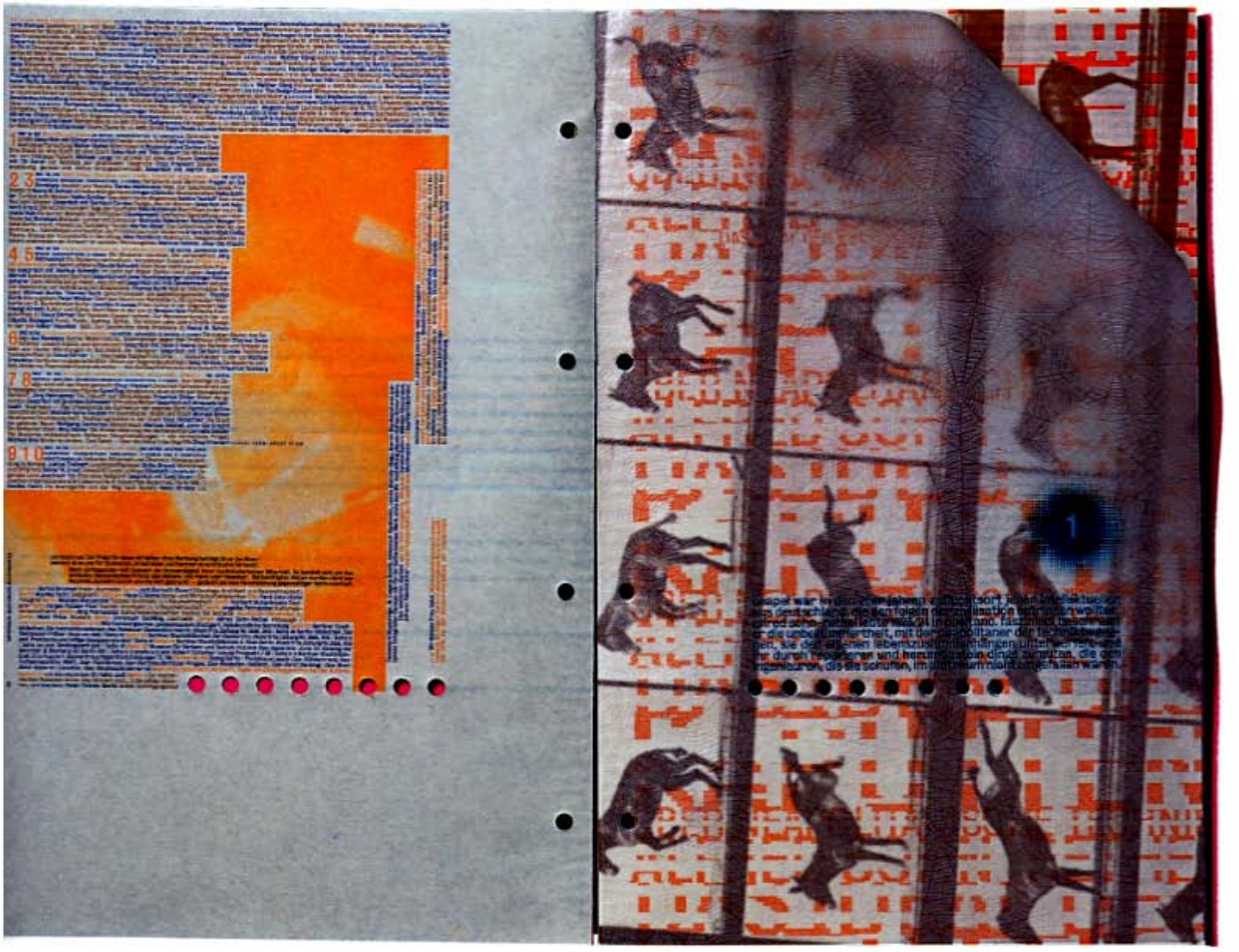


Project
Exhibition catalogue
(twin pages)

Title
Quobo – art in berlin
1989–1999

Client
IFA – institute for foreign
cultural relations

Year
2000



Project
Design magazine

Title
Form+zweck

Client
Form+zweck / cyan

Year
1996

DED Associates

"I am a camera!"

Opposite page:

Project
Gifthorse 5

Title
Earth

Client
Sioux Records

Year
2001

THE CREATURES
FIRE
INTROVERT
NEUROTIC
UPTER
TENDER

"The evolution of Graphic Design is intrinsically linked to the evolution of the tools by which we deliver those designs. Whilst the fundamentals will remain fixed – 'the necessity to provoke a response through visual means' – the process by which we arrive at that response will be driven by such forces as the homogenising of software and technology, as well as that of cultures and the quest for ever increased speed in communication. It is through the fervent nature of tools such as the internet, which allows the innovative and eager individual as much favour as those key figures or groups already established. It is here that new visual forms of communication will grow and envelop us all."

»Die Geschichte der Gebrauchsgrafik ist eng verknüpft mit der Entwicklung der Arbeitsmittel, mit denen wir die Grafiken erstellen. Während die Grundlagen dieselben bleiben – die Notwendigkeit, mit visuellen Mitteln eine Reaktion hervorzurufen – wird der Prozess, mit dessen Hilfe wir die Reaktion erzeugen, von Kräften wie der Homogenisierung von Software und Technologie sowie von Kulturen und der Suche nach immer schnelleren Kommunikationsmöglichkeiten bestimmt werden. Die ungestüme Natur von Arbeitsmitteln wie dem Internet lässt innovativ denkende dynamische Individuen ebenso zum Zug kommen wie bereits etablierte Schlüsselfiguren oder Gruppen. Hier werden neue Formen der visuellen Kommunikation entstehen und uns alle umgeben.«

«L'évolution de la création graphique est intrinsèquement liée à celles des outils qui nous permettent de concevoir nos travaux. Si les bases fondamentales restent les mêmes («la nécessité de susciter une réaction par un moyen visuel»), le processus par lequel nous atteindrons cette réaction sera déterminé par des forces telles que l'homogénéisation des logiciels, de la technologie et des cultures, ainsi par que la quête de moyens de communication toujours plus rapides. Des outils tels qu'Internet apporteront au particulier inventif et déterminé les mêmes avantages qu'aux créateurs éminents ou aux groupes déjà établis. C'est à ce niveau que de nouvelles formes de communication se développeront et nous engloberons tous.»

DED Associates Ltd.
The Workstation
15, Paternoster Row
Sheffield S1 2BX
UK

T +44 114 2493939
F +44 114 2493940

E ded@dedass.com

www.dedass.com

Design group history
1991 Founded by Jon Daughtry and Nik Daughtry in Sheffield, England

Founders' biographies
Jon Daughtry
1970 Born in Sheffield
1988–1990 HND Graphic Design, Lincoln College of Art and Design
1990–1992 MA Graphic Design, Central St Martin's College of Art and Design, London
Nik Daughtry
1970 Born in Sheffield
1988–1990 HND Communication Graphics, Sheffield College
1990–1992 MA Graphic Design, Central St Martin's College of Art and Design, London

Clients
Chinese Arts Centre
Chrysalis Music
Galaxy 105
Mastercard
Millennium Experience
MTV
Nissan
Particle Systems
Tate
TBWA

Project
Gifthorse 3

Title
Fuck

Client
Sioux Records

Year
2000

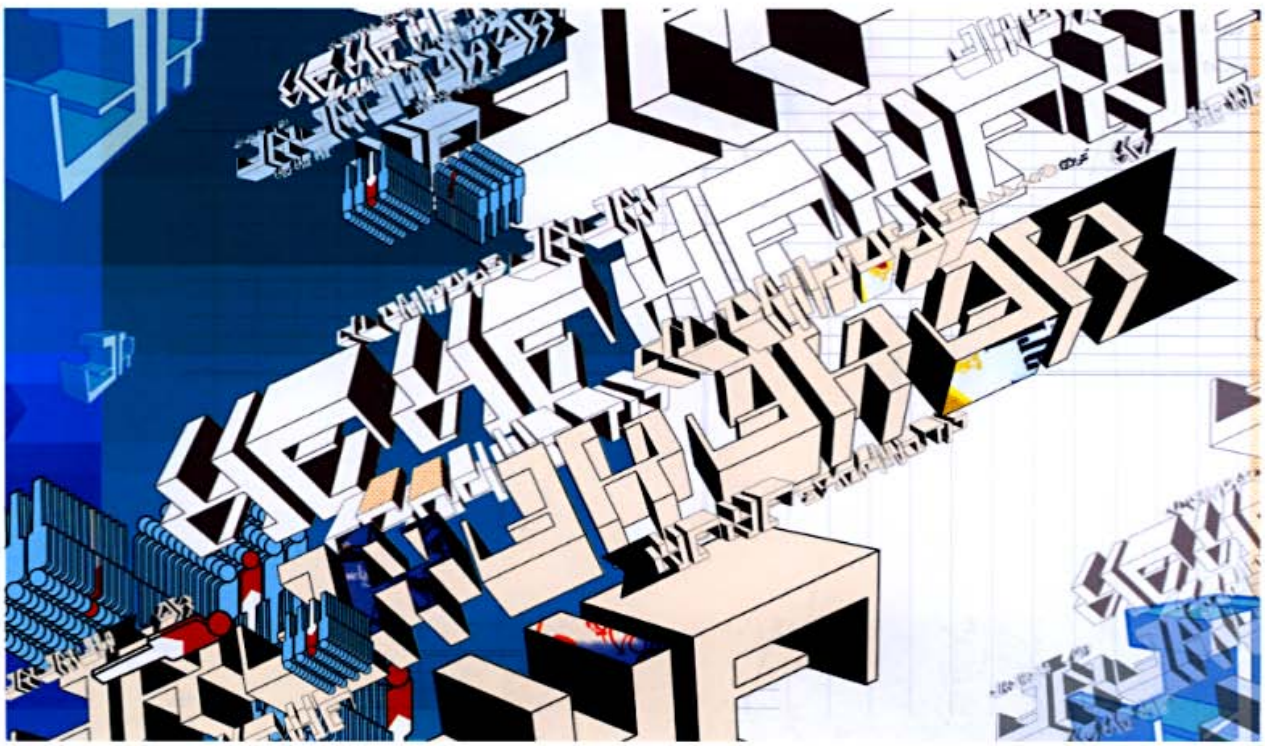
Opposite page:

Project
Travel Sickness

Title
Daddy's Girl/Duck Boys

Client
Die Gestalten Verlag

Year
2000



Project
Do Not Inflate [as this may impede your exit]

Title
Various

Client
Laurence King Publishing

Year
2001

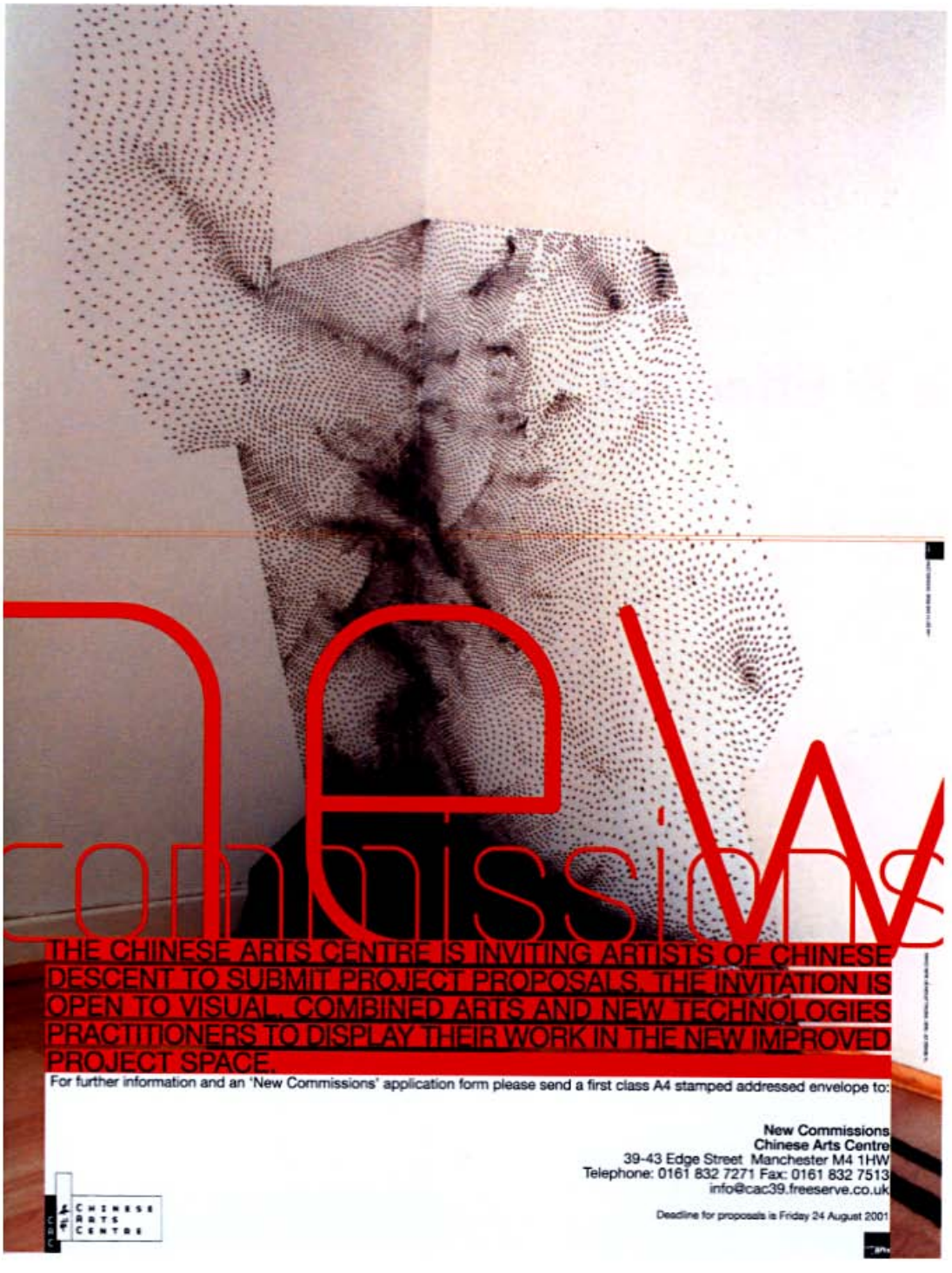
Opposite page

Project
A0 Poster campaign

Title
New Commissions

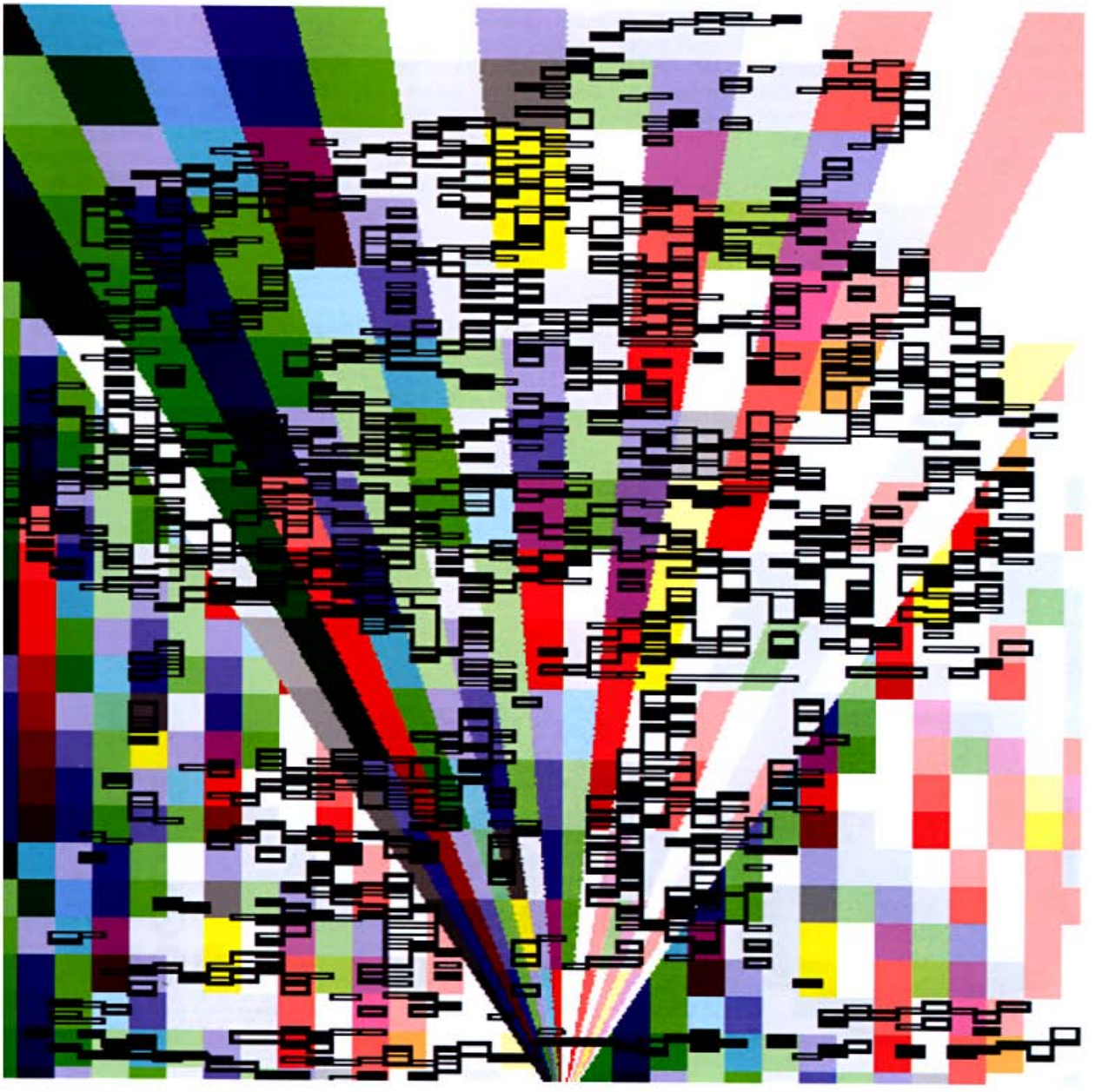
Client
Chinese Arts Centre

Year
2001


new
commissions
THE CHINESE ARTS CENTRE IS INVITING ARTISTS OF CHINESE DESCENT TO SUBMIT PROJECT PROPOSALS. THE INVITATION IS OPEN TO VISUAL, COMBINED ARTS AND NEW TECHNOLOGIES PRACTITIONERS TO DISPLAY THEIR WORK IN THE NEW IMPROVED PROJECT SPACE.
For further information and an 'New Commissions' application form please send a first class A4 stamped addressed envelope to:
New Commissions
Chinese Arts Centre
39-43 Edge Street Manchester M4 1HW
Telephone: 0161 832 7271 Fax: 0161 832 7513
info@cac39.freeserve.co.uk
Deadline for proposals is Friday 24 August 2001
CHINESE ARTS CENTRE

Delaware

"Simple & Effective."



Project
2nd album "SURFIN' USSR"

Title
Fireman

Client
Self-published

Year
1997

"Graphic design is all about plain living and high thinking. We are a Japanese supersonic group that rocks design and believes that design rocks. The Delaware style is a mixture of music, visual images & texts that is both minimal and pop."

»Beim Grafikdesign geht es um einfaches Leben und komplexes Denken. Wir sind eine japanische Überschallgruppe, die die Designwelt beben lässt und davon überzeugt ist, dass das Grafikdesign die Welt bewegt. Der Delaware-Stil ist eine Mischung aus Musik, Bildern und Texten, die Minimalismus und Pop vereint.«

«Le graphisme est avant tout une affaire de vie dépouillée et de pensée évoluée. Nous sommes un groupe supersonique japonais qui balance du design et qui pense que le design, ça balance. Le style Delaware est un mélange à la fois minimaliste et pop de musique, d'images et de textes.».

Delaware
2C Tokiwamatsu
1-20-6 Higashi
Shibuya-ku
Tokyo 150-0011
Japan

T +81 3 3409 4944
F +81 3 3409 4944

E mail@delaware.gr.jp

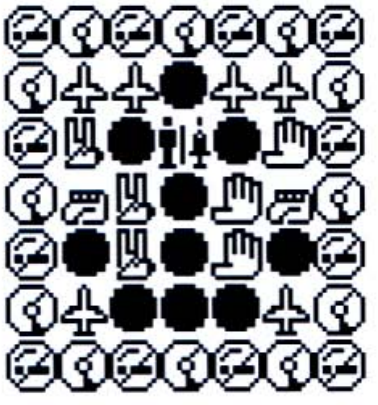
www.delaware.gr.jp

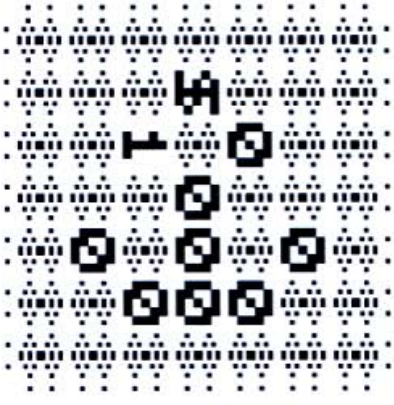
Design group history
1993 Founded by Masato Samata in Tokyo

Founder's biography
Masato Samata
1959 Born in Gumma, Japan
Self-taught

Recent exhibitions
2000–2001 "Mobile Gallery", i-mode online show
2001 "Artoon at PS-1", PS-1, New York; "JaPan Graphics", RAS Gallery, FAD, and Convent dels Angels, Barcelona

Clients
DoCoMo
Fukoku-Seimei
Iwata-Ya
Yutaka-Shoji



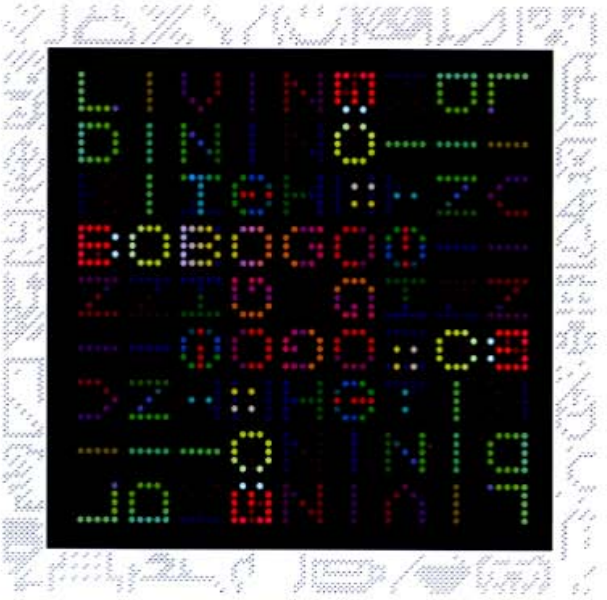


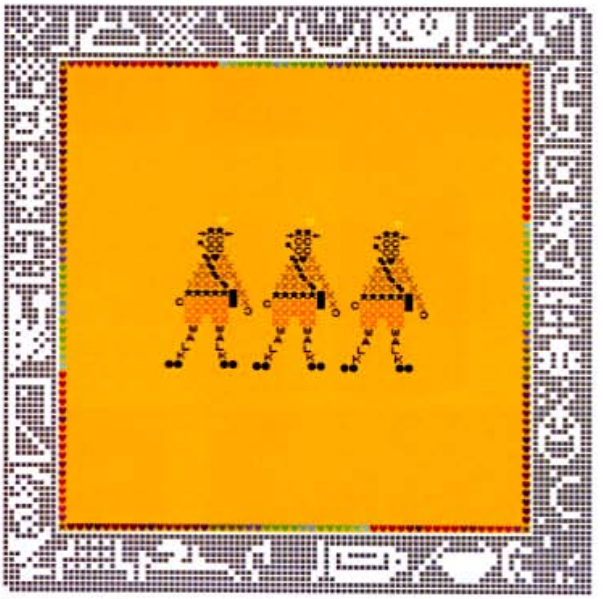
Project
i-mode official site
"MOBILE ART"

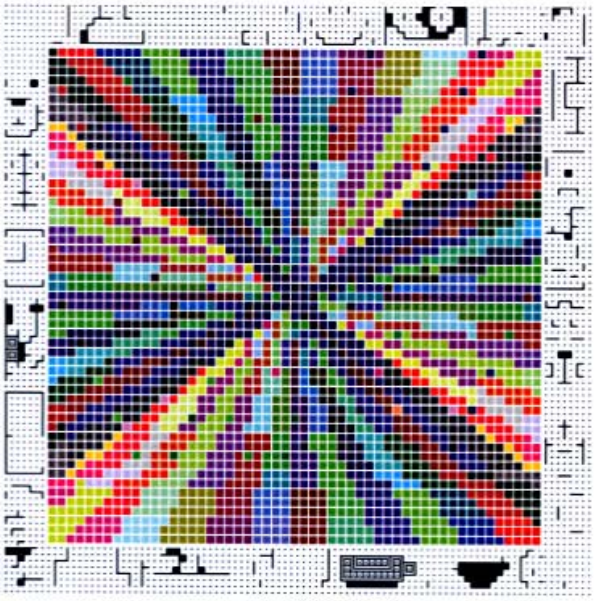
Title
Disc of We Are Alone (left)
Flower Life (center)
Flower (right)

Client
NIPPON Enterprise ltd. &
DICE ltd

Year
2002





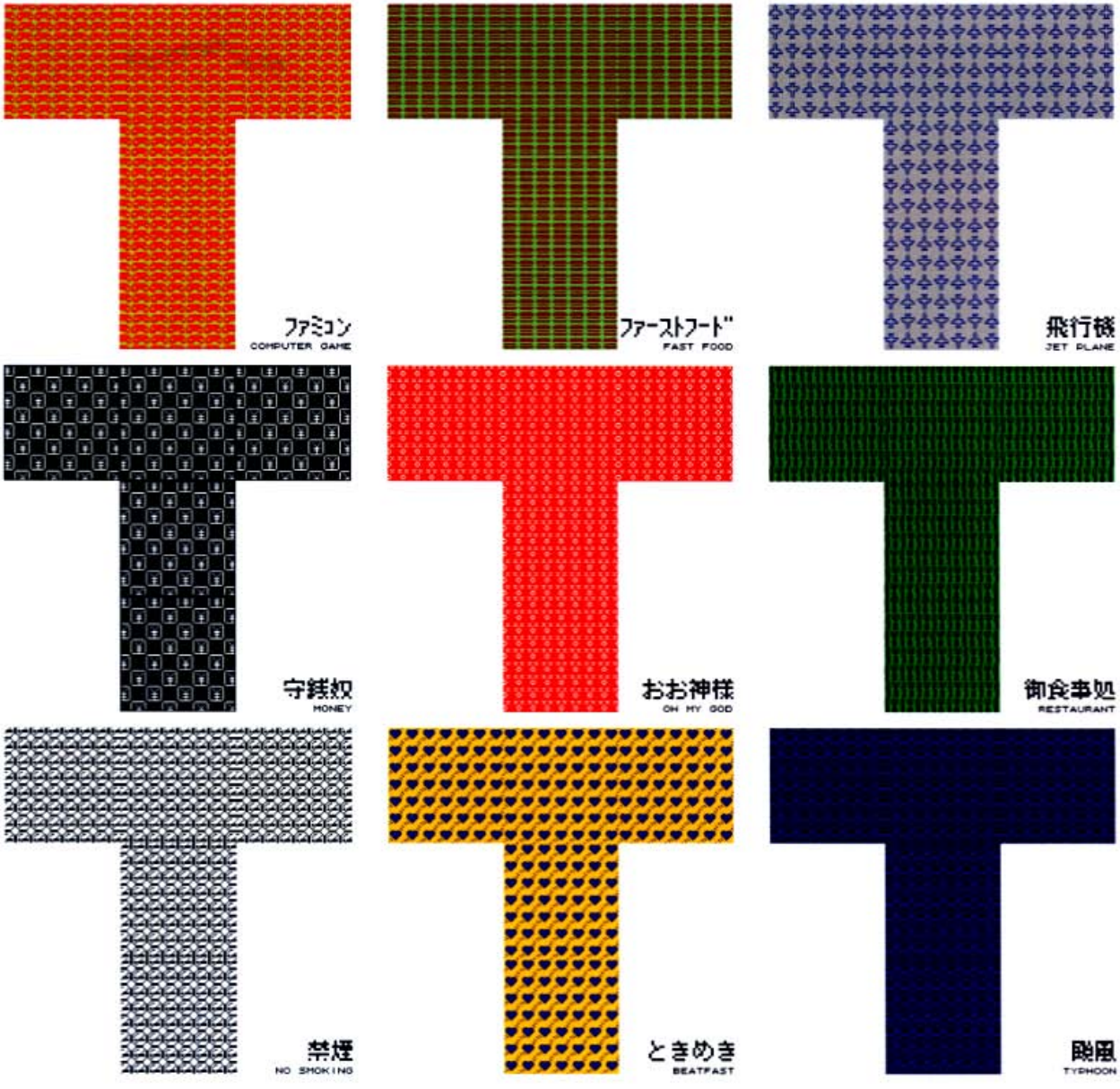


Project
4th album "ARTOON"

Title
Livin' Dinin'
Kitchen (top left)
Take A Walk (top right)
We Are Alone
(bottom left)
Yeah Yeah Yeah
(bottom right)

Client
Self-published

Year
2001

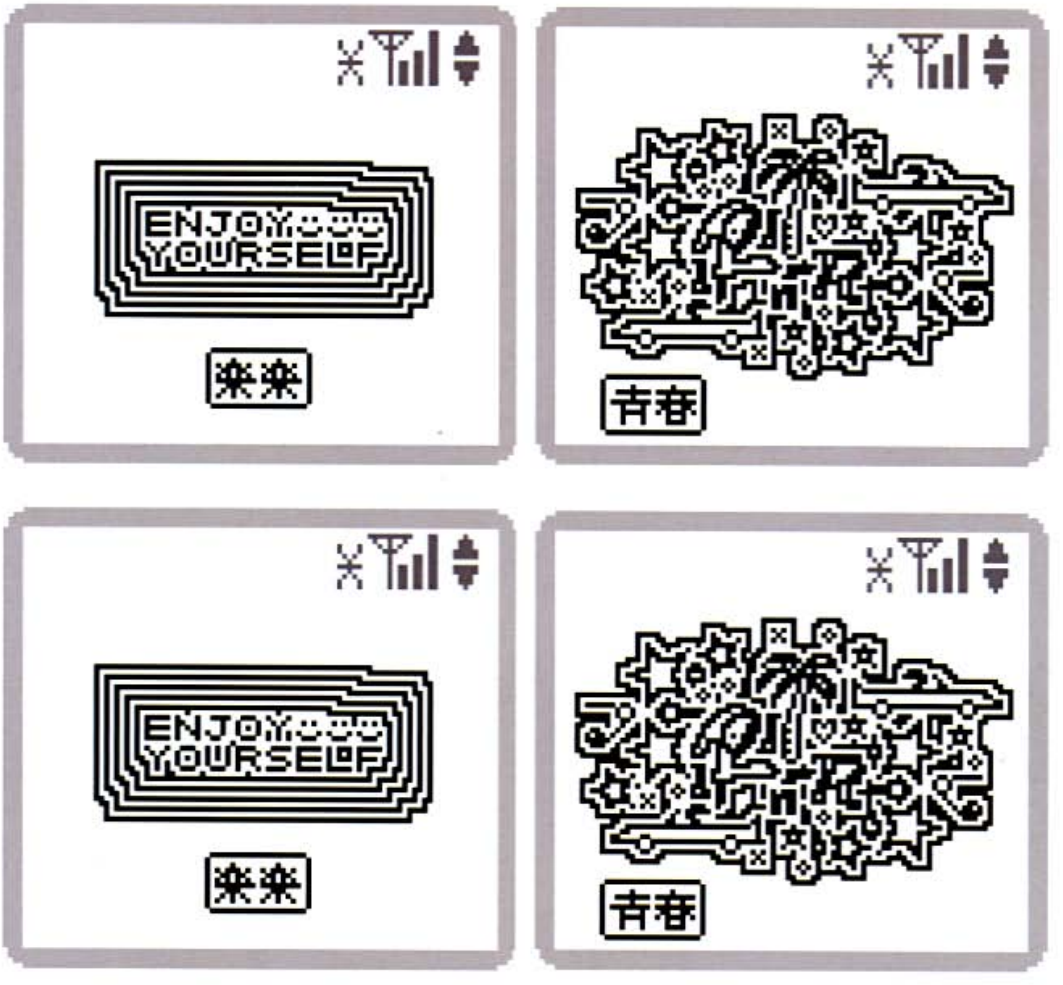


Project
Homepage "FREEware/ DELAware" issue 62

Title
Kimono Dress

Client
Self-published

Year
2001



Project
"MOBILE GALLERY" on i-mode

Title
Graphic DUB

Client
Self-published

Year
2001

Dextro

"Access to the subconscious by the use of cannabis."

Project
dextro.org

Title
/

Client
Self-published

Year
1993

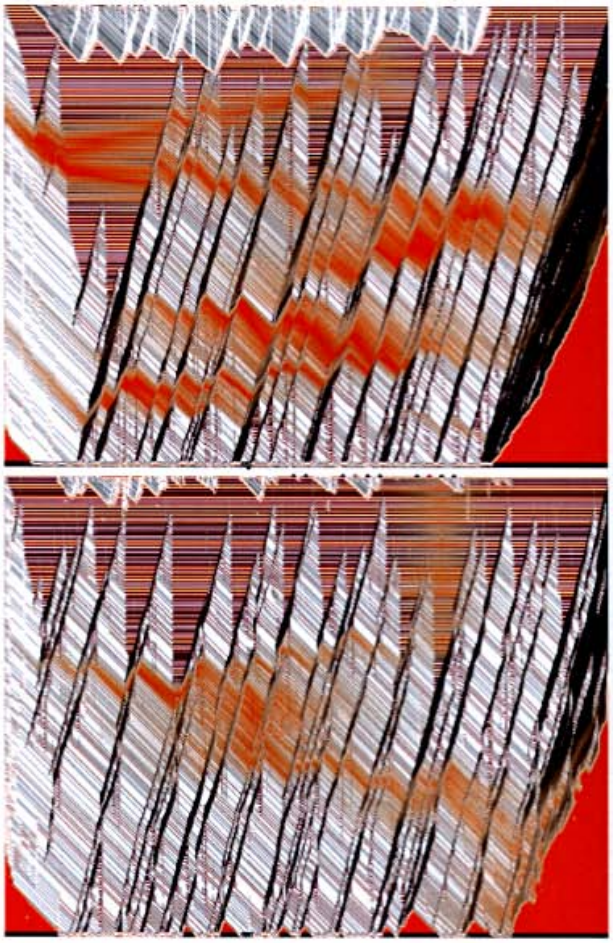
"Peace by rehabilitating the right hemisphere of the brain."

» Frieden durch rehabilitierung der rechten gehirnhälfte.«

« La paix par la réhabilitation de l'hémisphère droit du cerveau. »

Dextro
E dextro@dextro.org

Biography
Born in Austria
Self-taught
Freelance designer in Vienna, Tokyo and Berlin
1994+
www.dextro.org
1997+
www.turux.org



Project
dextro.org

Title
/

Client
Self-published

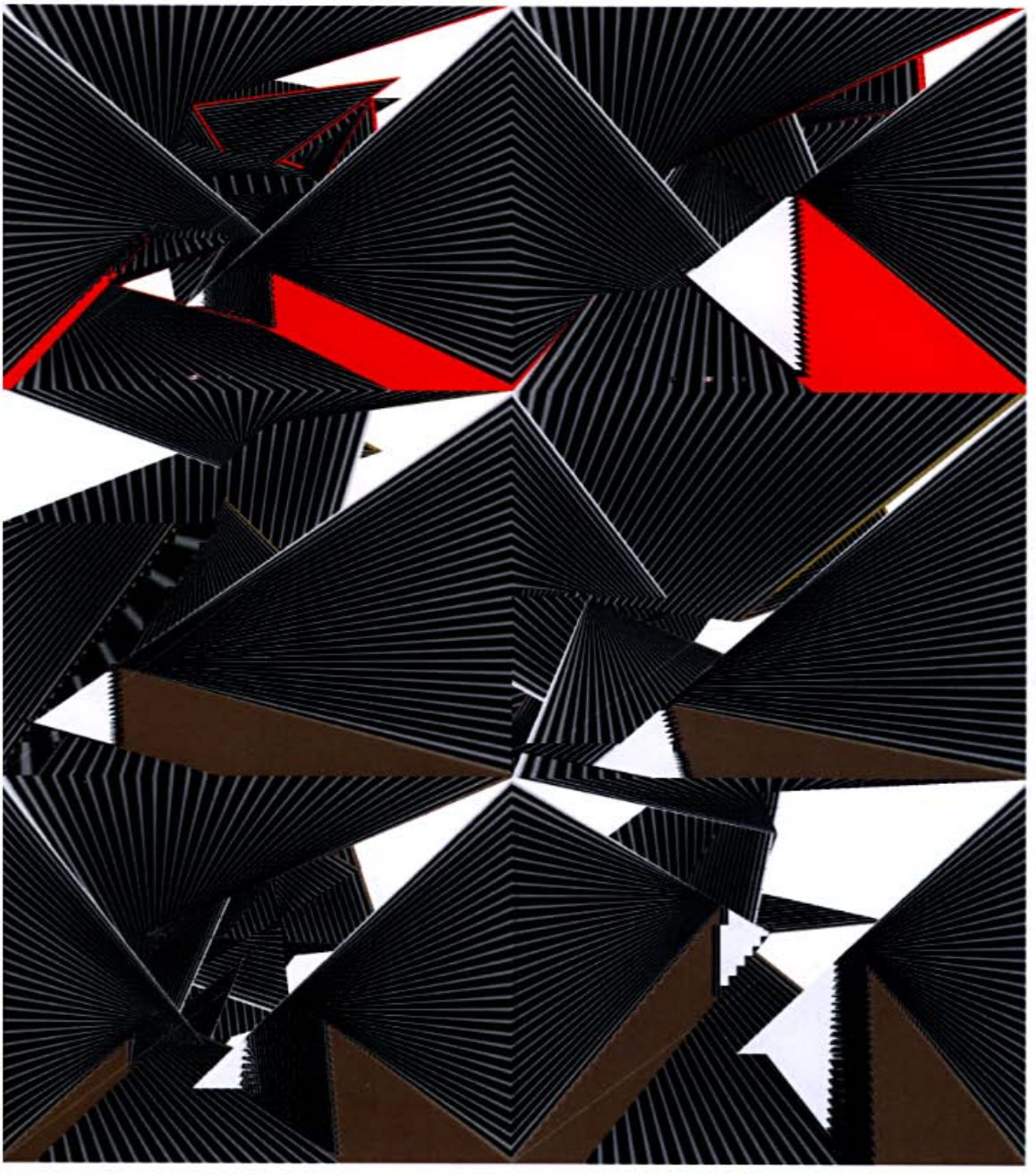
Year
2000

Project
dextro.org

Title
/

Client
Self-published

Year
2000

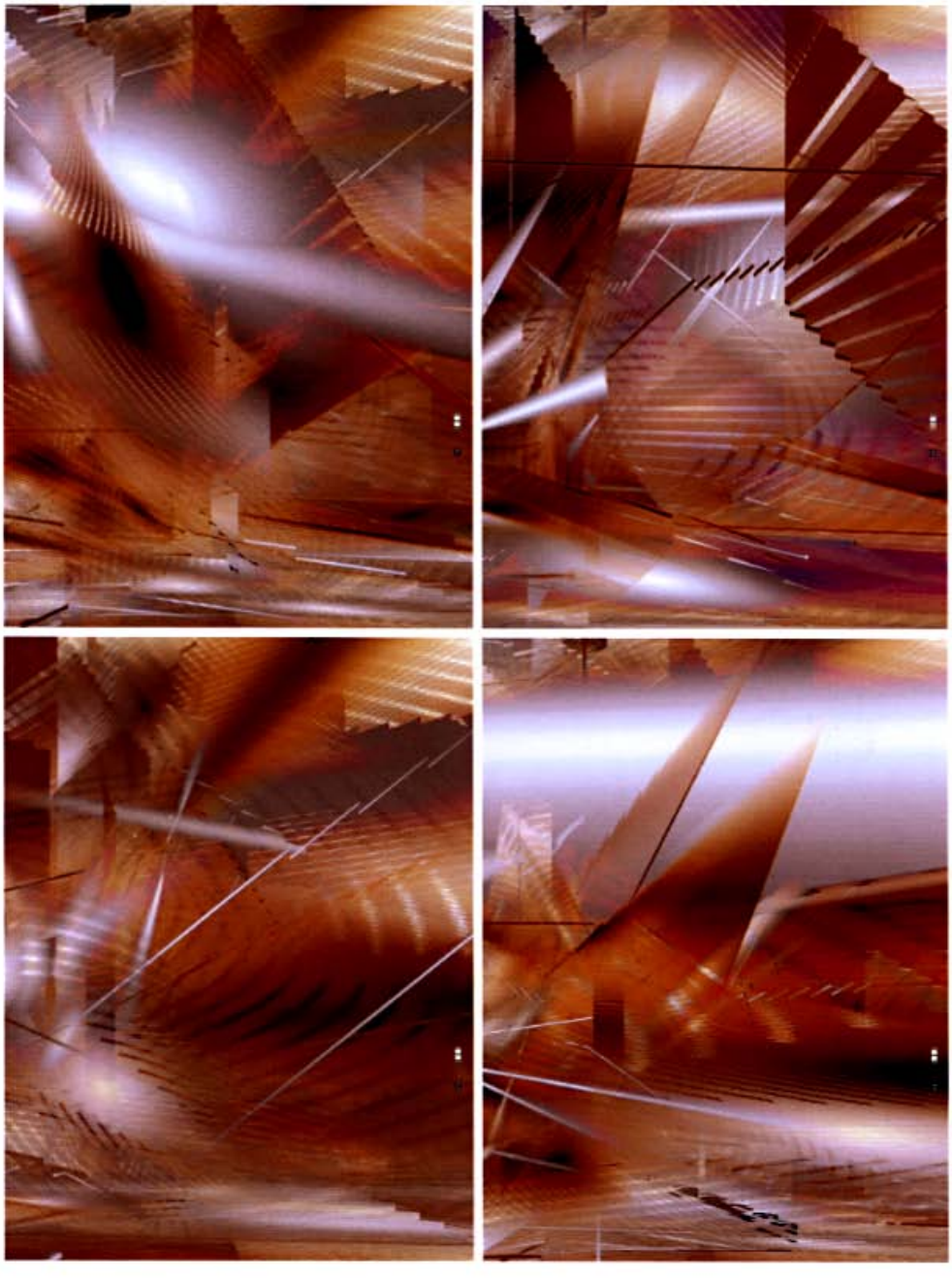


Project
dextro.org

Title
I

Client
Self-published

Year
1999



Project
dextro.org

Title
/

Client
Self-published

Year
1993

Project
dextro.org

Title
/

Client
Self-published

Year
2000

Daniel Eatock / Foundation 33

"Say YES to fun & function & NO to seductive imagery & colour!"

Opposite page:

Project
Custom utilitarian greeting card

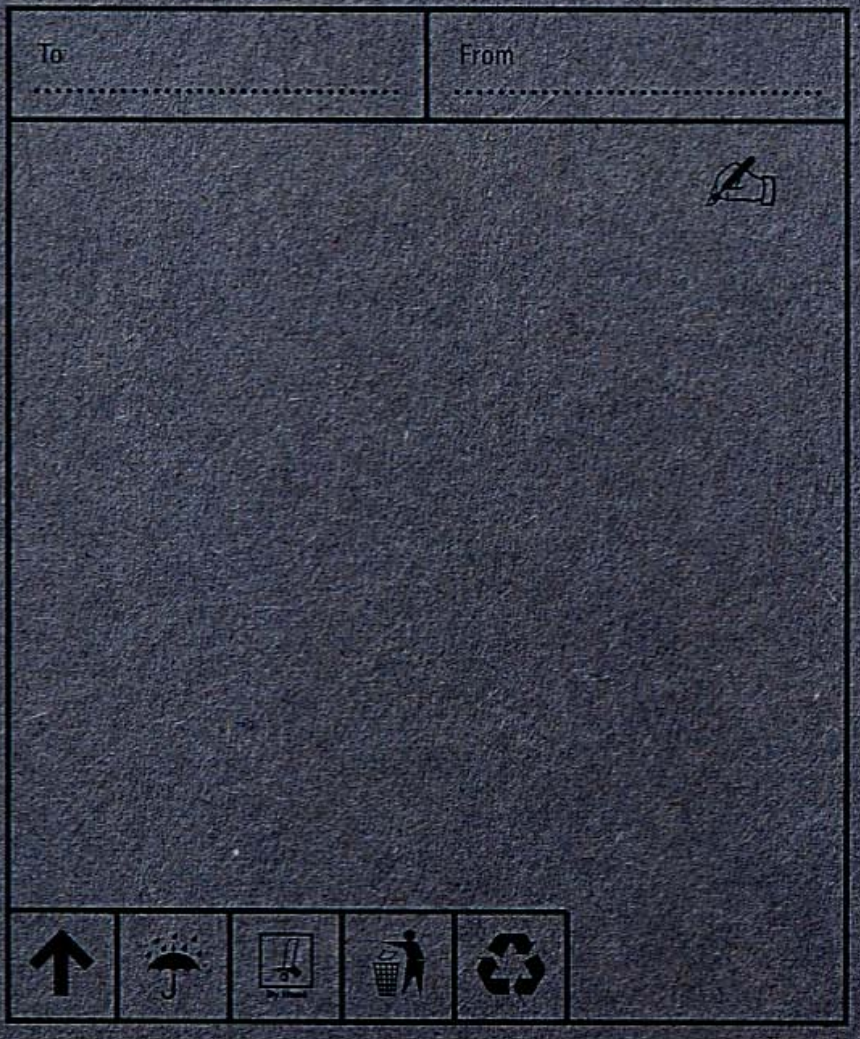
Title
Custom utilitarian greeting card

Client
Self-published

Year
1998

CUSTOM CARD

Please write or draw a personal message for the card's recipient in the space below.



"Graphic Design is artistic, attractive, bad, basic, beautiful, bland, blurred, colourful, communicative, complex, conceived, conceptual, contradictory, contrived, creative, cultivated, current, dapper, dark, decorative, easy, elegant, entertaining, essential, exciting, expensive, fashionable, fast, functional, funky, good, gray, grunge, hard, high, illuminating, illustrative, imaginative, important, inevitable, informative, intelligent, interesting, interpretive, layered, lively, low, modern, necessary, needed, new, numbered, polished, pop, popular, problematic, punk, real, refined, retro, revealing, slow, smart, stimulating, structured, stylish, subjective, subversive, tasteless, tailored, tidy, tight, trendy, visionary."
(Daniel Eatock)

»Grafikdesign ist aktuell, anregend, attraktiv, aufregend, aufschlussreich, ausgeflippt, bunt, dekorativ, dunkel, durchgeplant, einfallsreich, elegant, elementar, erhellend, fesch, funktional, funky, geschliffen, gedämpft, geschmacklos, grau, grunge, gut, hart, illustrativ, informativ, intelligent, interessant, interpretativ, kommunikativ, komplex, konzeptuell, konzipiert, kostspielig, kreativ, kultiviert, künstlerisch, langsam, lebhaft, leicht, maßgeschneidert, modern, modebewusst, neu, nummeriert, notwendig, ordentlich, pfiffig, poppig, populär, problematisch, punky, real, raffiniert, retro, schön, schlecht, schlicht, schnell, schmuck, strukturiert, subjektiv, subversiv, trendy, unerlässlich, unscharf, unterhaltsam, vielschichtig, visionär, wesentlich, wichtig, widersprüchlich, wortkarg.«
(Daniel Eatock)

«Le design graphique est artistique, attirant, bas, basique, beau, bon, branché, chic, chiffré, coloré, communicatif, complexe, conçu, conceptuel, contemporain, contradictoire, convenu, coûteux, créatif, cultivé, décoratif, drôle, éclairé, élégant, essentiel, facile, flou, fonctionnel, fringant, funky, gris, grunge, hard, illustratif, imaginatif, important, inévitable, informatif, intelligent, intéressant, interprétatif, lent, lisse, malin, mauvais, moderne, polymorphe, nécessaire, net, neutre, nouveau, pop, populaire, problématique, punk, rapide, raide, raffiné, réel, rétro, révélateur, sombre, stimulant, subjectif, subversif, sur-mesure, tendance, tendu, utile, visionnaire, vivant, vulgaire.»
(Daniel Eatock)

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London E2 6QQ
UK

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F +44 20 7739 8989

E eatock/solhaug@
foundation33.com

www.foundation33.com

Design group history
1999 Co-founded by Daniel Eatock (graphic designer) and Sam Solhaug (architect)

Founders' biographies
Daniel Eatock
1975 Born in Boulton, England
1996–1999 MA Graphic Design, Royal College of Art, London
1998–1999 Graphic design intern at the Walker Art Center, Minneapolis, Minnesota; Current Senior Lecturer in Graphic Design at the University of Brighton
Sam Solhaug
1968 Born in Minneapolis, Minnesota
1984–1988 Studied Architectural Environmental Design at the Otis/Parsons Art Institute, Los Angeles and the Parsons School of Design, New York
1987–1989 Worked for Michele Saee, Los Angeles
1989 Worked for Morphosis, Los Angeles
1990–1991 Worked for Shunji Kondo Architecture Studio, Tokyo
1992–1993 Worked for Diller & Scofidio, New York

Recent exhibitions
2001 "Design Now", Design Museum, London; "Multi-Ply Furniture", Pentagram Gallery, London

Recent awards
2000 Award, Annual Design Review; "40 under 30" Award, I.D. magazine

Clients
ADC-LTSN
Alex Poots Artistic Events
Channel Four Television
Design Museum
Eatock Family
Maguffin
Mazorca Projects
Opus Magnum
Walker Art Center

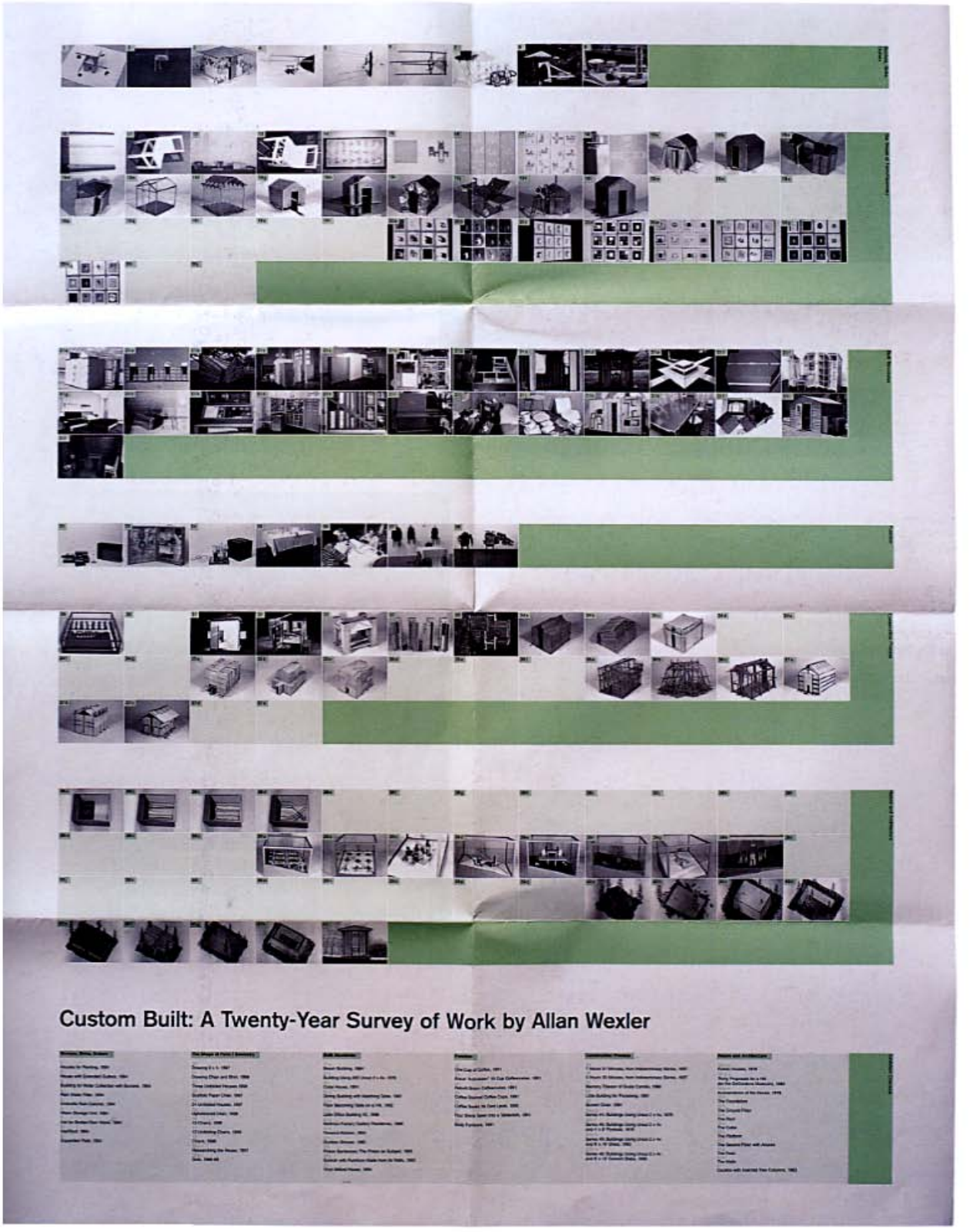
Opposite page:

Project
Poster

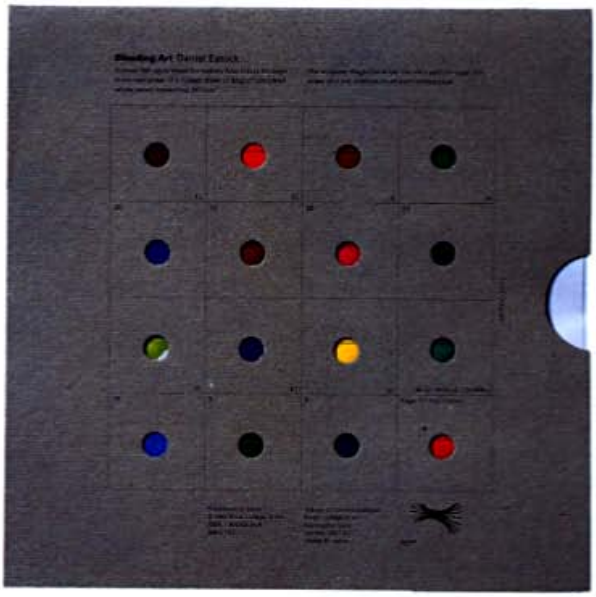
Title
Custom Built: A Twenty-Year Survey of Work by Allan Wexler poster

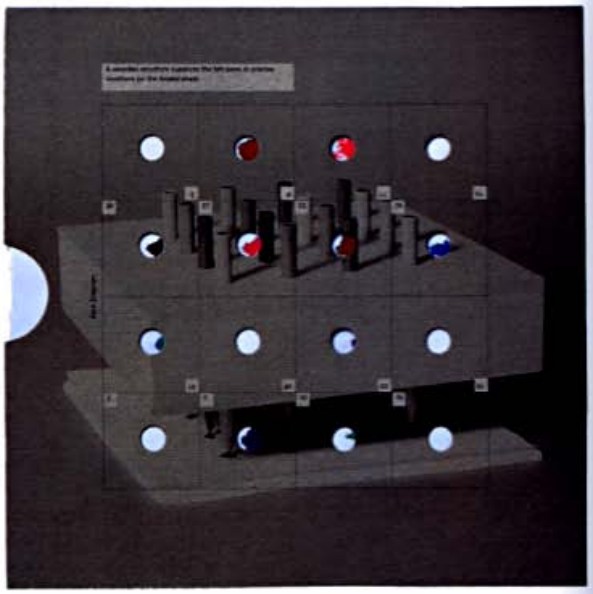
Client
Atlanta College of Art Gallery and City Gallery at Chastain

Year
1999



Custom Built: A Twenty-Year Survey of Work by Allan Wexler



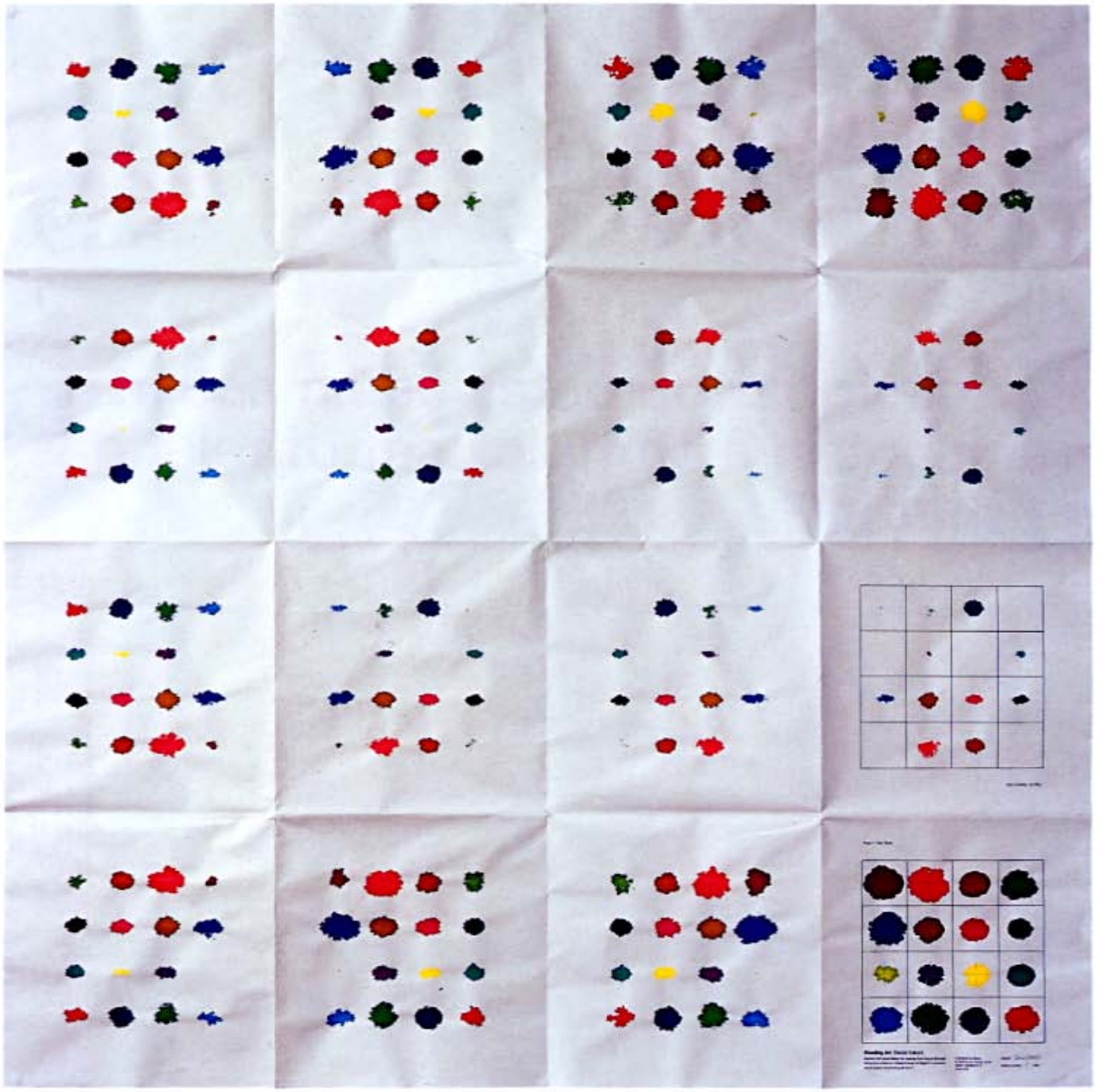


Project
Bleeding Art publication
(folded sheet, slip case)

Title
Bleeding Art publication

Client
Self-published

Year
1998



Project
Bleeding Art publication
(unfolded sheet)

Title
Bleeding Art publication

Client
Self-published

Year
1998

Paul Elliman

"Every designer operates as an active participant in a complex set of relations. Isn't that it?"

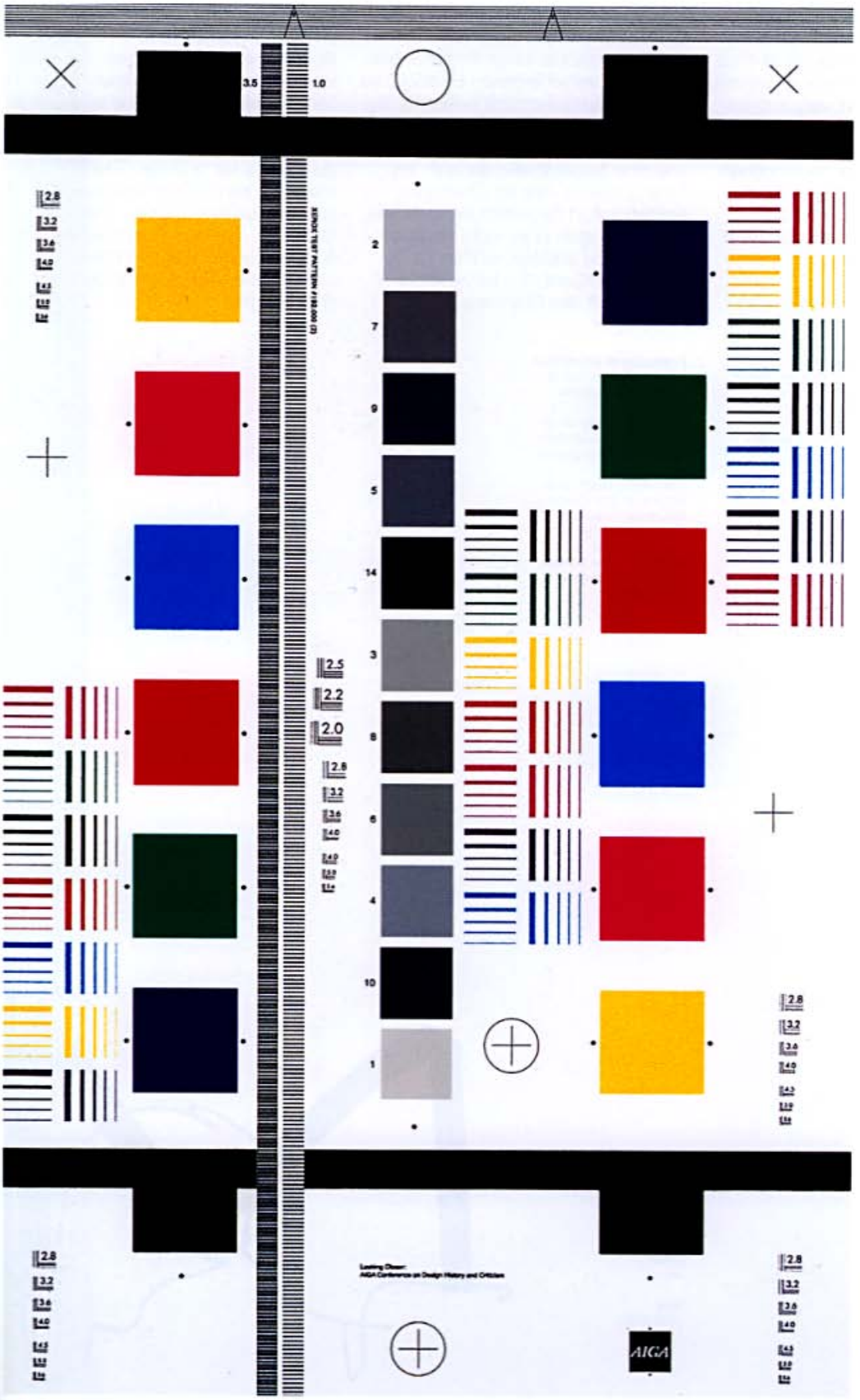
Opposite page:

Project
Looking Closer: AIGA Conference on Design History and Criticism New York, February 24–25, 2001

Title
Poster/Mailer/Print test pattern

Client
AIGA NYC

Year
2001


3.5
1.0
2.8
3.2
3.6
4.0
4.5
5.0
2
7
9
5
14
3
8
6
4
10
1
2.5
2.2
2.0
AIGA

"I was in an online chat room and one of the people in the conversation sent a rainbow through the layers of chat, rippling the text line by line in moving bands of colour. It was very impressive, like a wave of colours crashing onto the beach. Everybody immediately posted things like 'wooooooah, dude,' or 'far out'. And somebody else wrote something like 'cool, maybe that's the future of graphical design!'"

»Ich befand mich in einem Internet-Chatroom und ein Gesprächsteilnehmer schickte einen Regenbogen durch die verschiedenen Beiträge, so dass die Textzeilen sich wellenförmig in dahineilenden Farbbändern aufbauten. Das war sehr eindrucksvoll, wie eine bunte Welle, die auf den Strand zuläuft. Alle im Chatroom tippten sofort Begeisterungsrufe wie ›Aaahhh‹, ›geil‹ oder ›echt abgefahren‹ ein. Ein anderer schrieb so etwas wie ›Cool, das ist vielleicht die Zukunft des Grafikdesigns!‹«

«L'autre jour, dans un forum de discussion en temps réel, un des participants a envoyé un arc-en-ciel entre les couches de la conversation, faisant onduler le texte ligne après ligne par faisceaux colorés. C'était très bien fait, comme une vague de couleurs qui déferle sur la plage. Tout le monde a immédiatement tapé des commentaires du genre ‹Woooah, mec!› ou ‹Génial!› Puis quelqu'un a écrit quelque chose comme: ‹Super, c'est peut-être ça, l'avenir de la création graphique!›»

Paul Elliman
47 Lion Mills
394 Hackney Road
London E2 7ST
UK

T +44 20 7613 0378

E paul.elliman@yale.edu

Biography
1961 Born in London
1981–1982 Foundation course, Portsmouth School of Art
1982+ Self-taught

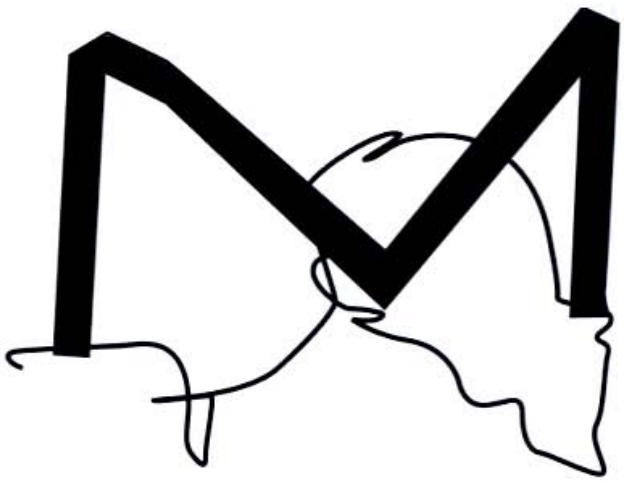
Professional experience
1984–1986 Member of City Limits Magazine collective
1986–1988 Designer of Wire Magazine, London
1990+ Freelance graphic designer
1991–2002 Taught and lectured at East London University; University of Texas, Austin; Jan van Eyck Academie, Maastricht; Yale School of Art, New Haven, Connecticut

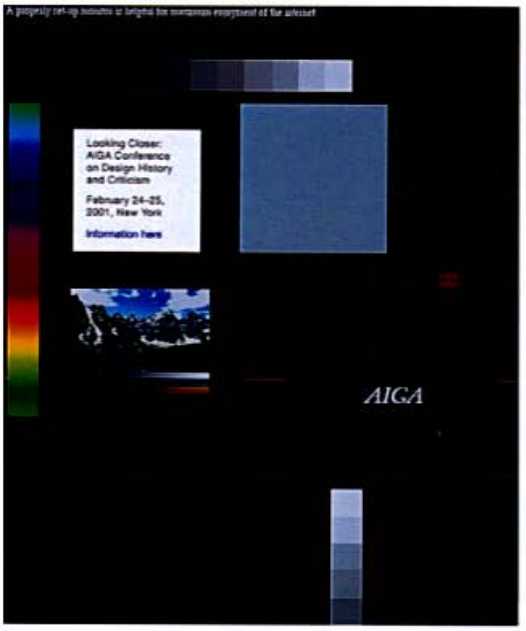
Project
Bits

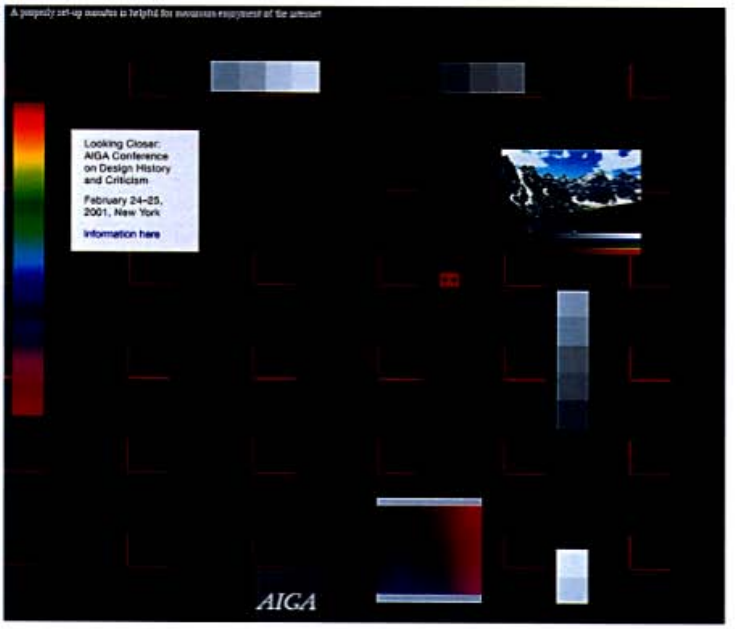
Title
M

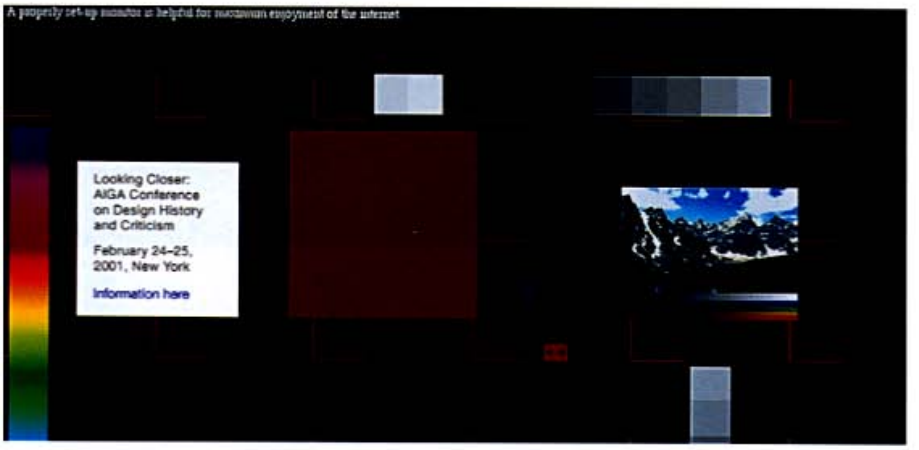
Client
n/a

Year
1990–2002









Project
Looking Closer: AIGA Conference on Design History and Criticism, New York, February 24–25, 2001

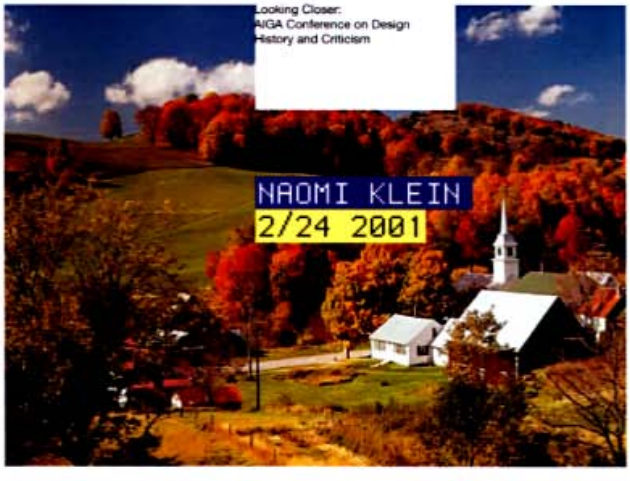
Title
Website/Monitor tests

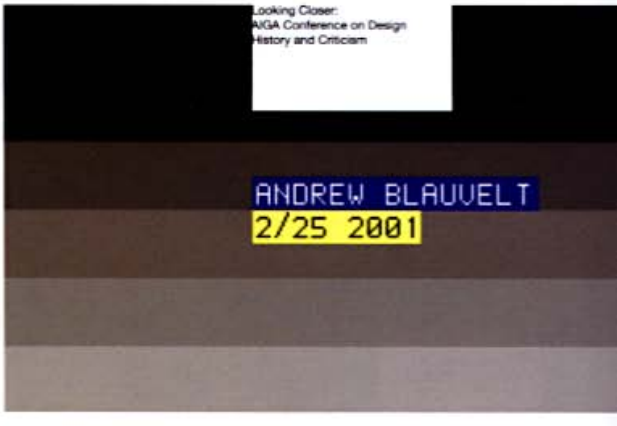
Client
AIGA NYC

Year
2001

Looking Closer:
AIGA Conference on Design
History and Criticism
STEVEN JOHNSON
2/24 2001

Looking Closer:
AIGA Conference on Design
History and Criticism
NEAL GABLER
2/25 2001


Looking Closer:
AIGA Conference on Design
History and Criticism
NAOMI KLEIN
2/24 2001


Looking Closer:
AIGA Conference on Design
History and Criticism
ANDREW BLAUVELT
2/25 2001

Looking Closer:
AIGA Conference on Design
History and Criticism
ANDREA CODRINGTON/
PETER HALL/
JULIE LASKY/
MARTY NEUMEIER/
MARTIN C.PEDERSEN/
VéRONIQUE VIENNE
2/24 2001

Looking Closer:
AIGA Conference on Design
History and Criticism
AIGA STAFF:
RICHARD GREFé
DEBORAH ALDRICH
PAMELA AVILES
KELLEY BEAUDOIN
MOLLY BEVERSTEIN
2/25 2001
NEXT PAGE →

Opposite page:

Project
Looking Closer: AIGA Conference on Design History and Criticism New York, February 24–25, 2001

Title
Conference titles/Projector tests

Client
AIGA NYC

Year
2001

Project
Cover of Everything Magazine

Title
Everything Magazine

Client
Everything Magazine, London

Year
2001

Experimental Jetset

"We believe in the abstraction of functionality, and the functionality of abstraction."

Opposite page:

Project
Letterhead, postcard, business card

Title
Giljam, Plaisier, Jacobs & Sillem (four-sided letterhead)

Client
Giljam, Plaisier, Jacobs & Sillem

Year
1998

ir Peter Plaisier
Architect bna
Willemsparkweg 132
1071 HP Amsterdam
T 020 6755625
F 020 6723284
ir Peter Plaisier
Architect bna
ir Peter Plaisier
Architect bna
ir Taco Sillem
Architect
ir Taco Sillem
Architect

"On utopia, materialism and dialectics. We don't see our designs as possible means to achieve a perfect future society. We'd rather look for perfection in the material reality of the design itself: utopia IN design, not THROUGH design. Rather than regarding our work as an accumulation of images, or as 'visual communication', we are more interested in underlining the physical proportions of graphic design. We create objects, not images. Other points of interest include dialectics and paradoxes. The way static objects trigger dynamic situations, for example. Or the notion that abstraction, a movement away from realism, is in fact a movement towards reality. And, what we consider as the essence of our work, the naive idea of searching for absolute solutions for relative problems."

»Über Utopie, Materialismus und Dialektik
Wir betrachten unseren Ansatz nicht als Möglichkeit, eine zukünftige perfekte Welt zu erschaffen. Wir suchen lieber nach der Perfektion in der materiellen Realität des Designs selbst: Utopie IM Design, nicht DURCH Design. Wir sehen unsere Arbeit nicht als eine Ansammlung von Bildern oder als ›visuelle Kommunikation‹, wir sind eher an der Betonung der physischen Proportionen des Grafikdesigns interessiert. Wir schaffen Objekte, nicht Bilder. Ebenfalls von Interesse sind Dialektik und Paradoxe. Zum Beispiel die Art, wie statische Objekte dynamische Situationen auslösen. Oder die Vorstellung, dass Abstraktion, eine Bewegung, die vom Realismus wegführt, eigentlich eine Bewegung zum Realismus hin ist. Und – dies betrachten wir als Essenz unserer Arbeit – die naive Idee, nach absoluten Lösungen für relative Probleme zu suchen.«

«De l'utopie, du matérialisme et de la dialectique.
Nous ne considérons pas nos créations comme un moyen de construire une société future parfaite. Nous préférons rechercher la perfection dans la réalité matérielle du graphisme lui-même: l'utopie DANS le graphisme, et non PAR lui. Plutôt que de considérer notre travail comme une accumulation d'images ou de la ‹communication visuelle›, nous visons à mettre en valeur les proportions physiques du graphisme. Nous ne créons pas des images mais des objets. Parmi nos autres centres d'intérêts: la dialectique et les paradoxes; la manière dont les objets statiques déclenchent des situations dynamiques; ou encore la notion que l'abstraction, un mouvement se démarquant du réalisme, soit en fait un mouvement vers la réalité; enfin, l'essence même de notre travail, l'idée naïve de chercher des solutions absolues à des problèmes relatifs.»

Experimental Jetset
Jan Hanzenstraat 37
1st floor
1053 SK Amsterdam
The Netherlands

T +31 20 468 6036
F +31 20 468 6037

E experimental@jetset.nl

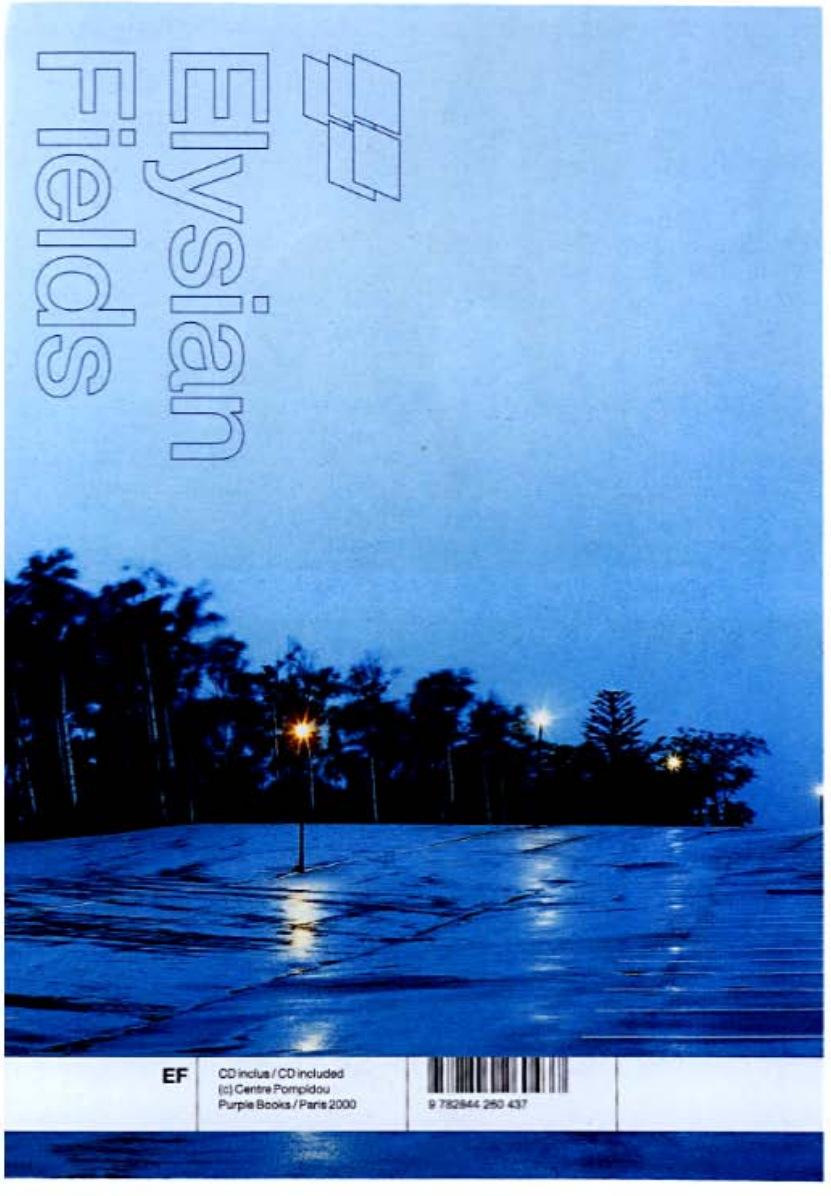
www.experimentaljetset.nl

Design group history
1997 Co-founded by Erwin Brinkers, Marieke Stolk and Danny van den Dungen in Amsterdam

Founders' biographies
Erwin Brinkers
1973 Born in Rotterdam
1993–1998 Studied Graphic Design at the Gerrit Rietveld Academy, Amsterdam
Marieke Stolk
1967 Born in Amsterdam
1993–1997 Studied Graphic Design at the Gerrit Rietveld Academy, Amsterdam
2000+ Teaches at the Gerrit Rietveld Academy, Amsterdam
Danny van den Dungen
1971 Born in Rotterdam
1992–1997 Studied Graphic Design at the Gerrit Rietveld Academy, Amsterdam
2000+ Teaches at the Gerrit Rietveld Academy, Amsterdam

Recent exhibitions
1998 "Salon International de l'Affiche", UNESCO House, Paris; "Do Normal", San Francisco Museum of Modern Art, Streetwise, Kunsthal, Rotterdam; "Standpunten", Kunsthal, Rotterdam; Standpunten 2, De Witte Dame, Eindhoven; "SuperNova (Black Metal Machine)", Bureau Amsterdam SM, Amsterdam
1999 "AEX (Modular Meaning)", Stedelijk Museum, Amsterdam; "Modes d'Emploi", FBK, Amsterdam; "31 Flavours of Doom", De Gele Rijder, Arnhem
2000 "Elysian Fields", Centre Georges Pompidou, Paris; "Dutch Graphic Design in Context", Graphic Bienale, Brno, Czech Republic
2001 "Movement", Sendai Mediateque, Tokyo, "HD Holland Design", ACTAR RAS Gallery, Barcelona

Clients
BodyCom Technologies
Centre Georges Pompidou
Colette
De Appel
Droog Design
Dutch Royal Mail PTT/KPN
Gingham Inc.
Keupr & Van Bentm
Maastricht Art Fair
Netherlands Design Institute
Purple Institute
So by Alexander van Slobbe
Stedelijk Museum, Amsterdam
Witte De With



Project
Catalogue for group show

Title
Elysian Fields
(organized according to phases of sleep)

Client
Centre Georges Pompidou / Purple Institute

Year
2000

Project
Catalogue for group show

Title
The People's Art
(catalogue featuring
twenty seperate dust
covers)

Client
Witte de With

Year
2001

Project
Magazine

Title
Emigre 57
(Lost Format
Preservation Society)

Client
Emigre

Year
2000

Extra Design

"Make it as simple as it can be."

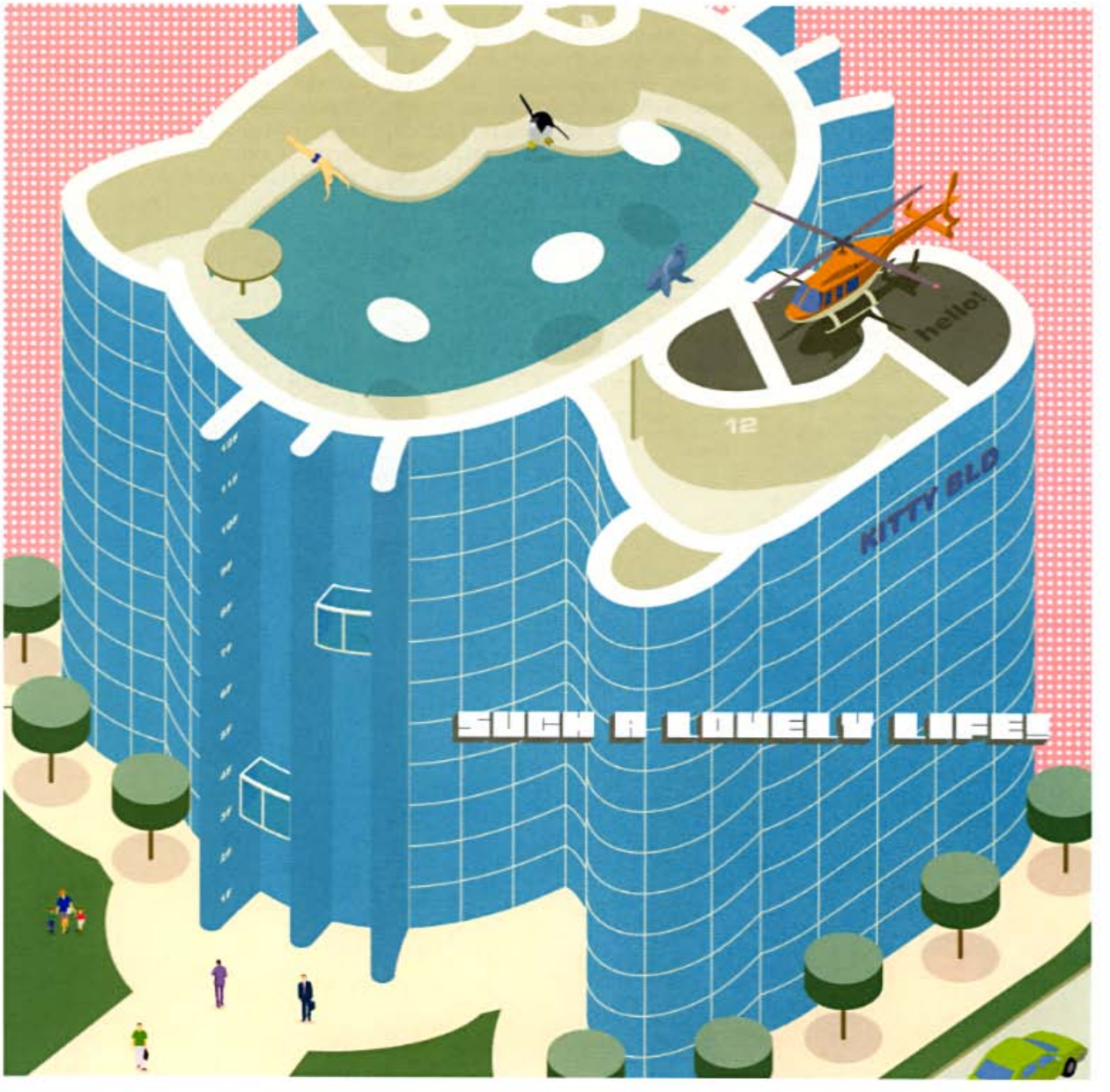
Opposite page:

Project
Illustration

Title
Kitty Building

Client
IdN

Year
2000


hello!
12
KITTY BLD
SUCH A LOVELY LIFE!

"It's hard to tell. What will be happening in the future is something we can't even imagine at this moment. A couple of years ago, we didn't expect to use internet and email this often. It's essential for us now. The future of graphic design is something we can't predict."

»Das ist schwer zu sagen. Was noch geschehen wird, können wir uns im Moment noch nicht einmal vorstellen. Vor einigen Jahren hätten wir auch nicht gedacht, dass wir Internet und E-Mail so ausgiebig und ständig benutzen würden. Dabei sind inzwischen beide für uns unerlässlich. Die Zukunft des Grafikdesigns lässt sich unmöglich vorhersagen.«

«C'est difficile à dire. A l'heure actuelle, on ne peut même pas imaginer ce que sera l'avenir. Il y a quelques années, qui aurait cru qu'on utiliserait autant l'internet et le courrier électronique? Aujourd'hui, ils nous sont devenus indispensables. On ne peut pas prédire l'avenir du graphisme.»

Extra design
E shin@extra.jp.org

www.extra.jp.org
www.extract.jp
www.kgkgkg.com

Design group history
1997 Founded by Nobutaka Sato in Sapporo, Japan
1998 Shin Sasaki joined design group

Founders' biographies
Nobutaka Sato
1973 Born in Japan
Shin Sasaki
1974 Born in Japan

Recent exhibitions
2000 "Nisen Tokyo Exhibition", Journal Standard Shinjuku, Tokyo;
2001 "Poster Exhibition", IdN Fresh Conference 2001, Hong Kong; "one-dotzero", Saatchi & Saatchi Gallery, Tokyo; "I love Utopia", Zouk, Singapore

Recent awards
2001 Gold Prize, Sapporo Art Directors Club

Clients
Air Do
Creative Review
IdN
MTV2
Orix
So-net Channel
Soulbossa Production
Ricoh

Project
Magazine Cover

Title
Extra Design

Client
Design Plex

Year
2001

Opposite page, top:

Project
Postcards

Title
Brown, & BB

Client
Self Promotion

Year
2000

Opposite page, bottom:

Project
Illustration

Title
Eating, & Fake

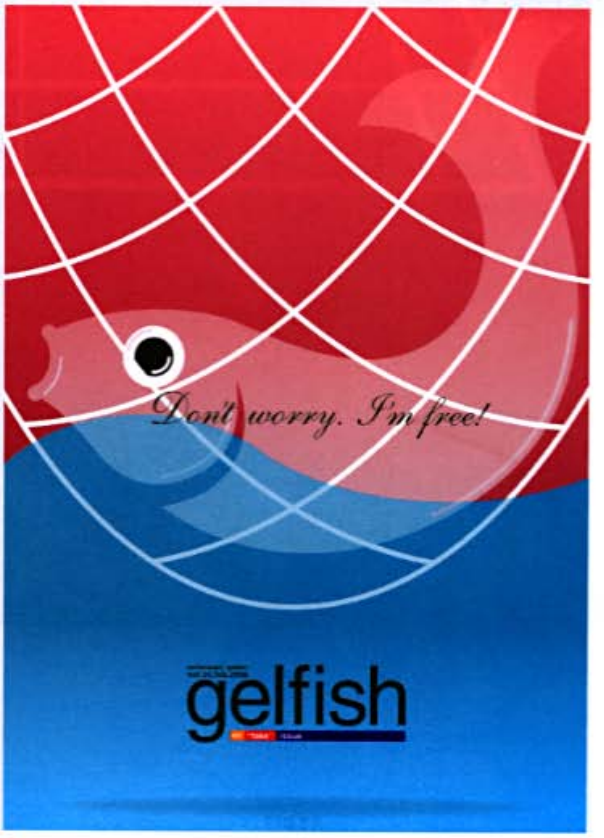
Client
Selfish

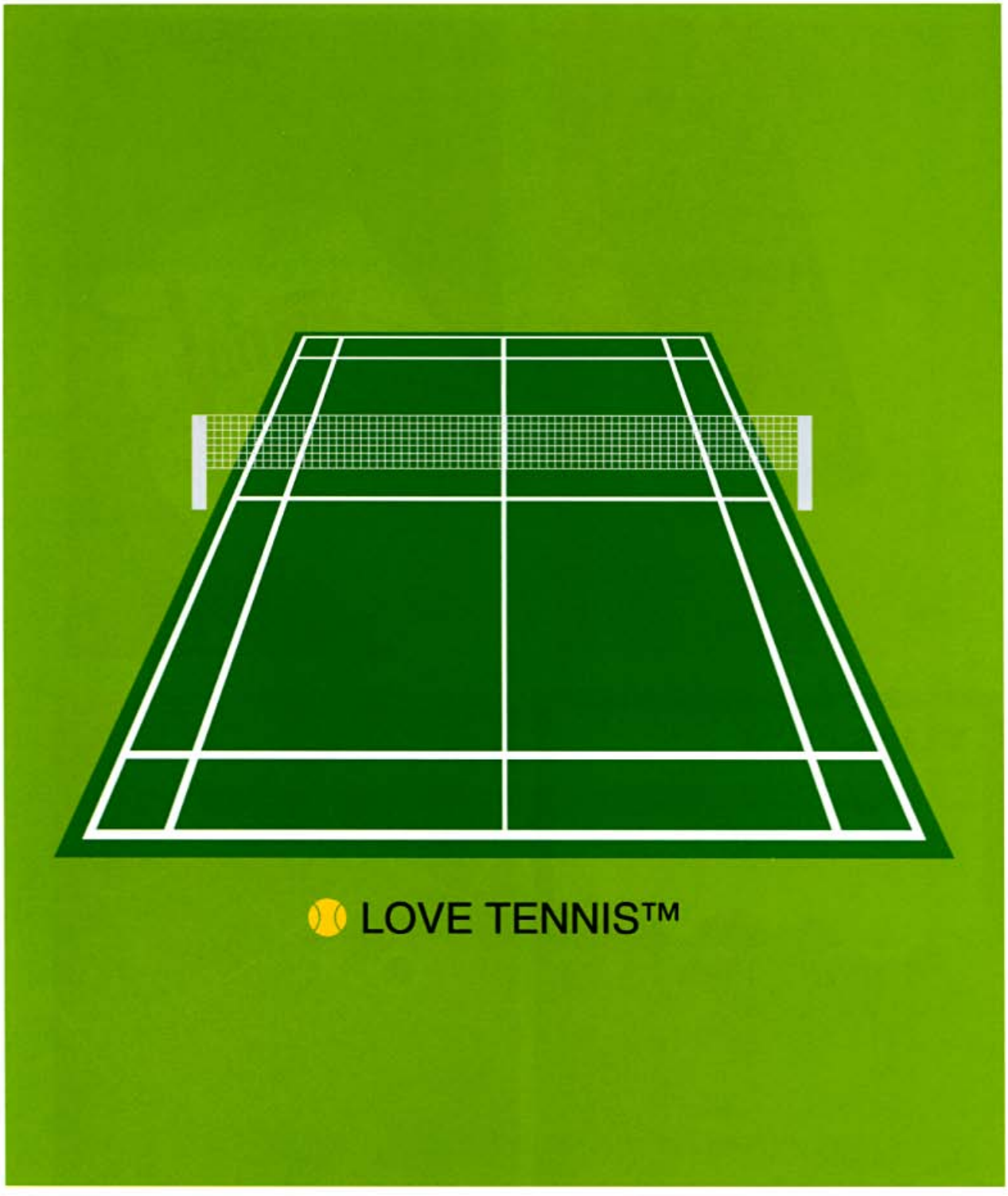
Year
2000

BRAUN with EXTRA DESIGN
BRAUN

Chocola BB with EXTRA DESIGN
Chocola
BB
150錠
チョコラBB

YUM /jʌm/
People sometimes say 'yum' or 'yum yum' to show that they think something tastes or smells very good.


Don't worry. I'm free!
gelfish


LOVE TENNIS™

Opposite page:

Project
T-shirt

Title
Love Tennis

Client
Zoomit

Year
1999

Project
Page Layout

Title
Dictionary

Client
Club King

Year
2001

Farrow Design

"A designer is duty bound to push the client as far as they will go."

Project
CD packaging
Sculpture: Yoko by Don Brown courtesy of Sadie Coles HQ

Title
Spiritualized
Let it come down

Client
Spaceman/Arista

Year
2001

"Clarity, Form, Function." » Klarheit, Form, Funktion.« « Clarté, forme, fonction. »

Farrow Design
23–24 Great James Street
Bloomsbury
London WC1N 3ES
UK

T +44 20 7404 4225
F +44 20 7404 4223

E studio@
farrowdesign.com

www.farrowdesign.com

Design group history
1995 Founded by Mark Farrow in London

Founder's biography
Mark Farrow
1960 Born in Manchester, England
Self-taught
1986–1990 3A, London
1990–1996 Farrow, London
1996+ Farrow Design, London

Recent exhibitions
1998 "Experimentadesign 99", Lisbon
2000 "Sound Design 2000", British Council, global touring exhibition

Recent awards
1997–1998 Award (x10), Music Week CAD
1998 Award, Most Outstanding Record Sleeve, D&AD
2001 Award, Most Outstanding Consumer Website, D&AD
2002 Award, Most Outstanding Music Packaging Design, D&AD; Gold Award, Art Directors Club of Europe

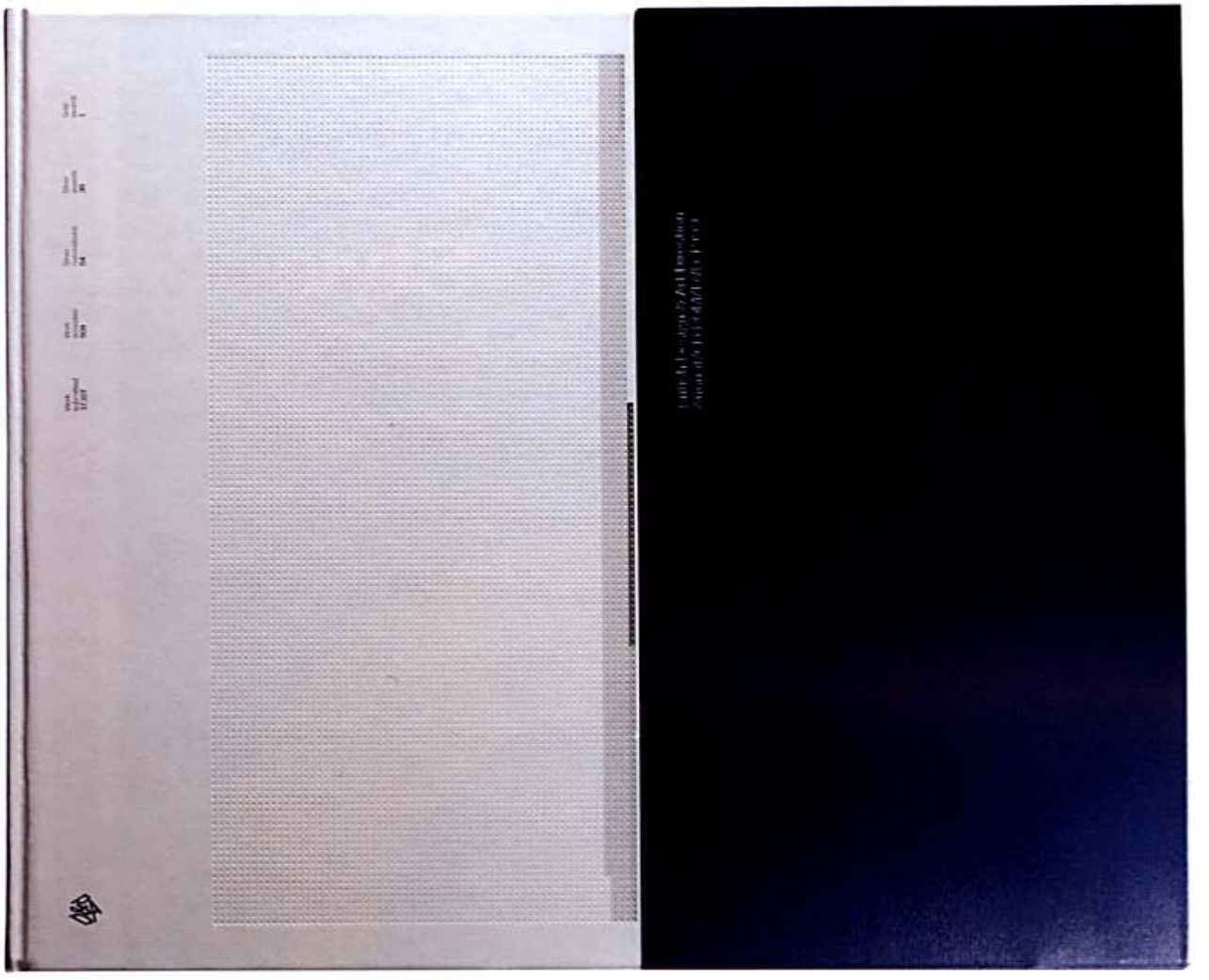
Clients
Atlantic Bar & Grill
BMG Records
Booth-Clibborn Editions
British Museum
Channel 5
Coast
Cream
Cream Records
D&AD
EMI Records
Epic Records
Gruppo Limited
Harvey Nichols
Levi Strauss Europe
London Records
Mash
MTV
Jasper Morrison
Museum für Gegenwartskunst, Basle
Marc Newson Limited
Parlophone Records
Saatchi & Saatchi
Sadie Coles HQ
Science Museum, London
SCP
Sony Music
Tate Modern
Virgin Records
WEA Records
Wilkinson Eyre Architects

Project
CD packaging

Title
Dave Clarke
Archive one

Client
Deconstruction

Year
1996

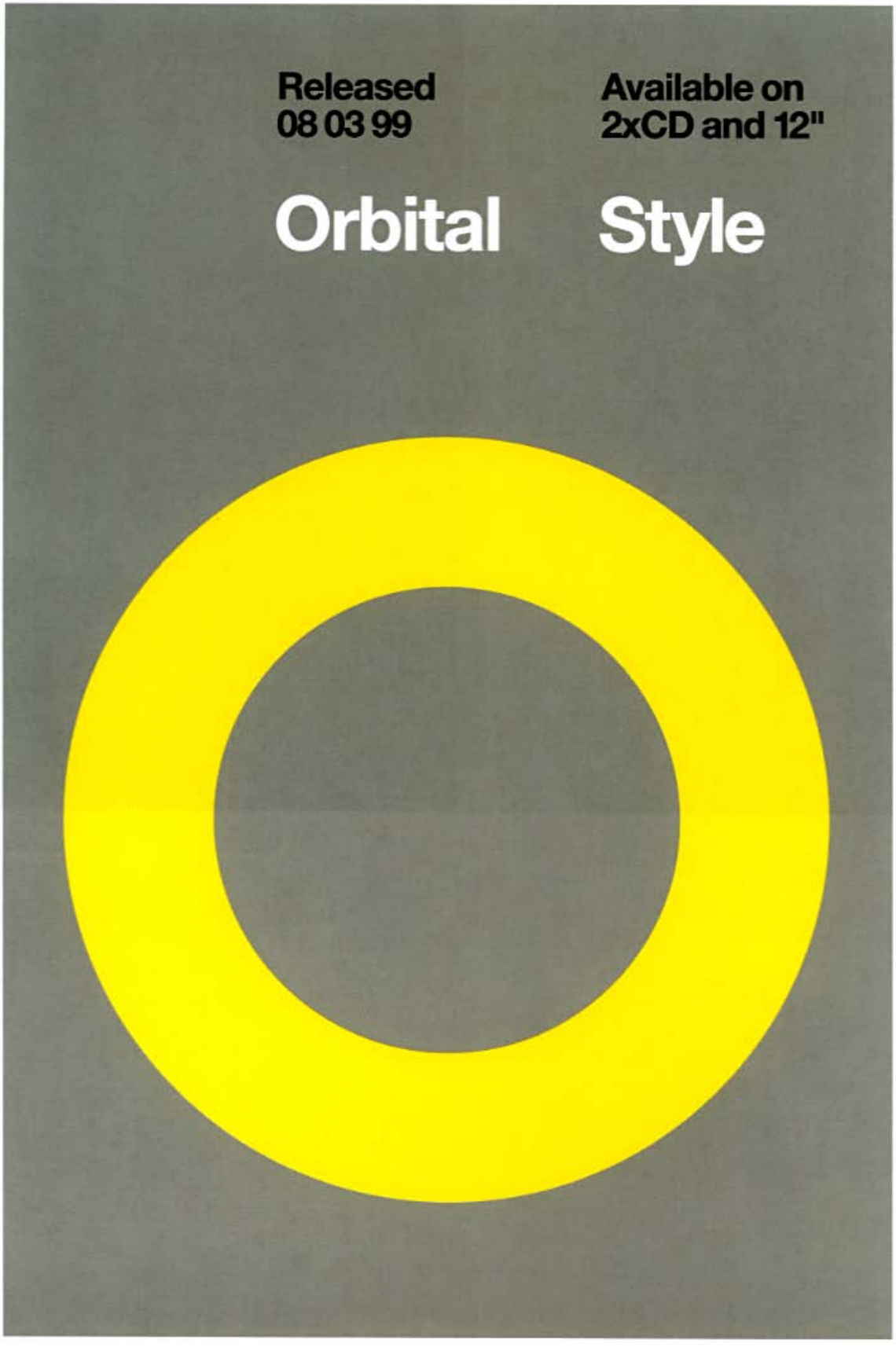


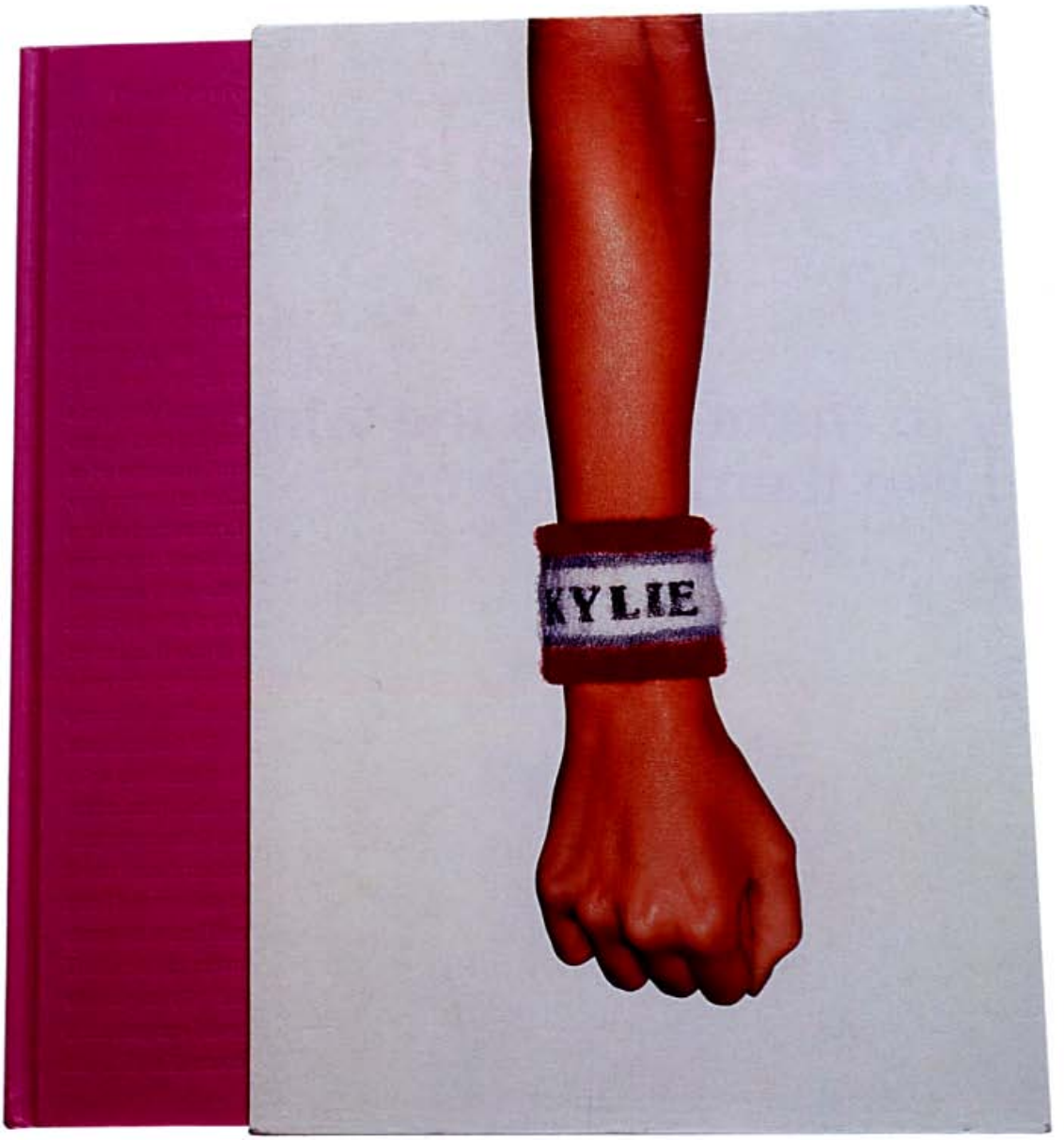
Project
Book cover

Title
D&AD Annual

Client
D&AD

Year
1999


Released
08 03 99
Available on
2xCD and 12"
Orbital
Style



Opposite page:

Project
Poster

Title
Orbital
Style

Client
London Records

Year
1999

Project
Book design

Title
Kylie

Client
Darenote Ltd /
Booth-Clibborn Editions

Year
1999

Fellow Designers

"We try to make things the way we would like them ourselves."

Opposite page:

Project
Poster

Title
Banana

Client
Fellow Designers, exhibition

Year
2000

"Good design today is probably very similar to what was good design yesterday and what will be good design tomorrow. The graphic expression may change but outstanding design will always stand out."

Love, Eva & Paul.

»Gute Grafik ist heute wahrscheinlich so ziemlich dasselbe wie es gute Grafik gestern war und morgen sein wird. Die Ausdrucksformen mögen sich ändern, aber herausragendes Design wird immer aus der Masse hervorstechen.«

Love, Eva & Paul.

«Le bon graphisme d'aujourd'hui répond probablement aux même critères que celui d'hier et que celui de demain. L'expression graphique peut changer, mais les créations exceptionnelles sortent toujours du lot.»

Love, Eva & Paul.

Fellow Designers
Hälsingegatan 12
113 23 Stockholm
Sweden

T +46 8 33 22 00
F +46 8 31 24 10

E paul@
fellowdesigners.com

www.fellowdesigners.com

Design group history
1997 Paul Kühlhorn and Eva Liljefors founded Fellow Designers after graduating: Paul from Konstfack (University College of Arts, Crafts and Design), Stockholm and Eva from Beckmans School of Design, Stockholm
2000 Fellow Designers joined Agent Form (Swedish design agency)
1998–2001 Taught graphic design at Beckmans School of Design and Konstfack, Stockholm

Recent awards
1998 Affe – Best Swedish Poster of the Year, Rabarbers
1999 Affe – Best Swedish Poster of the Year, Sårskorpor
2000 Guldägget, Silver Egg for Posters, Stockholm City Theatre

Clients
Adidas
Cultural Centre of Stockholm
Dagens Nyheter
Memfis Film
Moonwalk
Raptus
Respons
Sonet Film
Stockholm City Theatre
Svensk Form
Telia

Project
Magazine

Title
Bang

Client
Bang

Year
1999

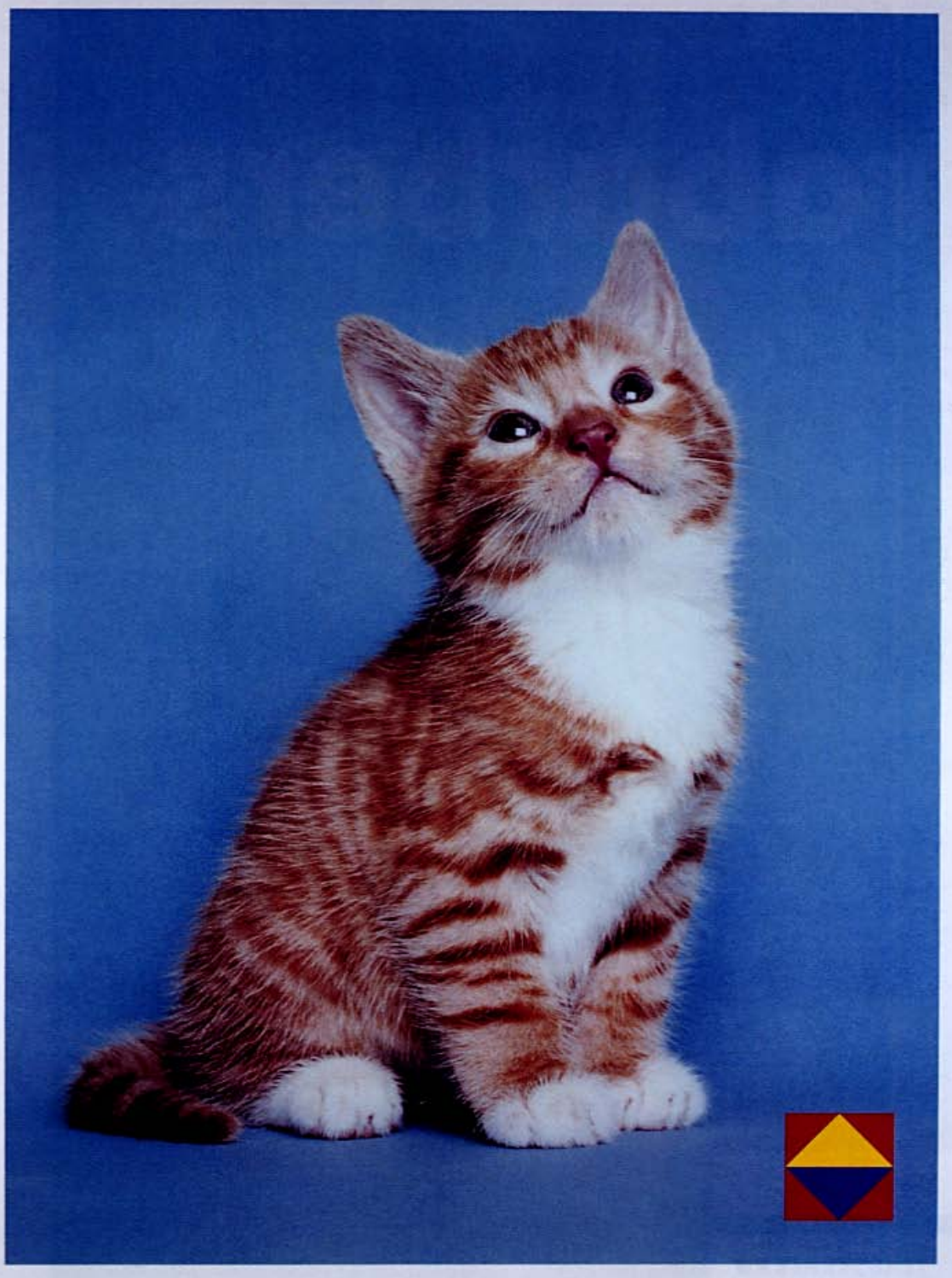
Opposite page:

Project
Poster
Photo: Martin Runeborg/Bauer

Title
Excellent Swedish Design

Client
Utmärkt Svensk Form

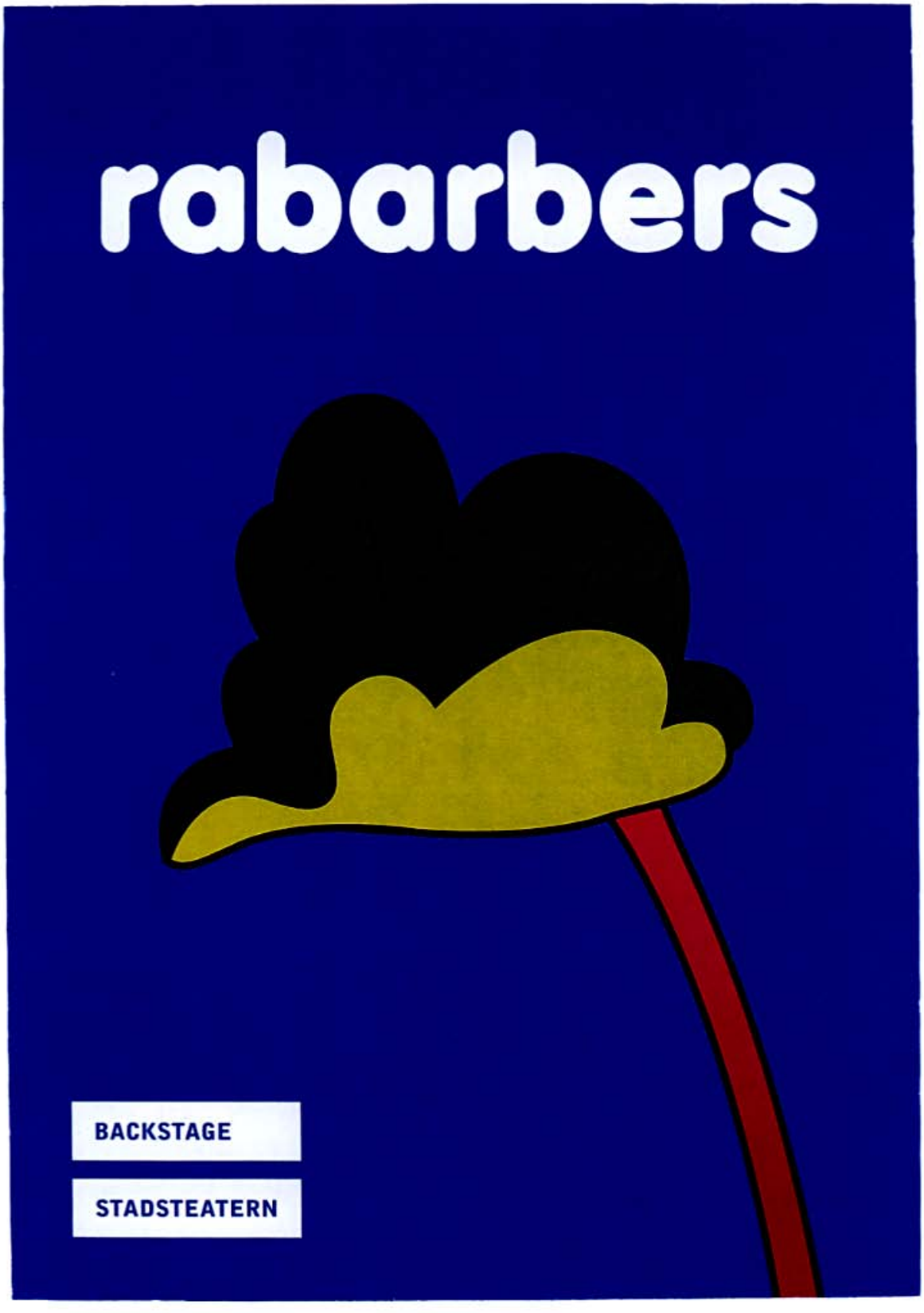
Year
2001

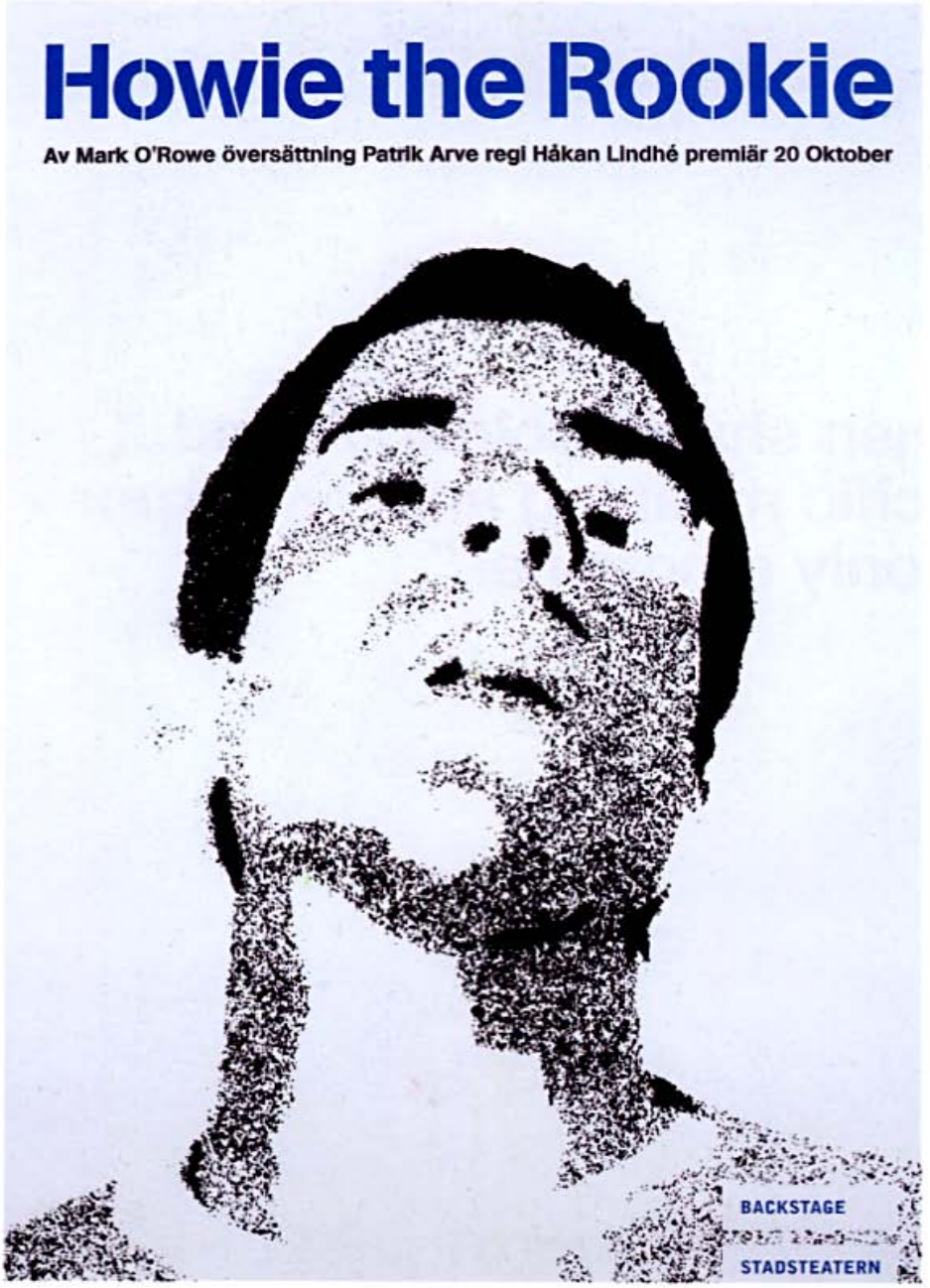


Utmärkt Svensk Form 2001
13 sept – 28 okt

Svensk Form
Skeppsholmen

Stockholm
www.svenskform.se


rabarbers
BACKSTAGE
STADSTEATERN



Opposite page:

Project
Theatre poster

Title
Rabarbers

Client
Stockholm city theatre

Year
1998

Project
Theatre poster
Image: Jonas Banker

Title
Howie the Rookie

Client
Stockholm city theatre

Year
2000

Flúor

"Design: When shape, colour, sound… have a specific meaning and/or purpose that is not only emotional."

Opposite page:

Project
Catalogue

Title
26os Encontros Gulbenkian de Música Contemporânea

Client
Fundação Calouste Gulbenkian

Year
2002

/Contém índice completo de compositores, obras e intérpretes dos Encontros Gulbenkian de Música Contemporânea 1977/2001

26os Encontros Gulbenkian de Música Contemporânea

oriente / ocidente

20 maio 02 junho 2002

"Design is all about knowing the past, the present, the future. These three words and meanings will lead us into processes and methods that result in an objective and clear response. This relation will break existing boundaries in communication and will create new ones regarding the interaction with time, space and imagination.
In the last decades of the 20th century graphic design established itself in the minds of a wider audience, not only as the materialization of an idea but as a part of it. The content experience is more related to its visual interpretation than ever before. That's the cultural space that graphic design is conquering.
Media and technologic boundaries are less evident, making design less attached to a specific media solution and more related to a style and content. This will simply push us into new solutions. The recent remixes of past trends in mainstream media are only possible because of the relevance that they had in their own time. As language is becoming global and ideas more specific, graphic design is growing, becoming an important cultural reference."

"No formulas, only elements"

»Beim Grafikdesign geht es um die Kenntnis der Vergangenheit, Gegenwart und Zukunft. Diese drei Begriffe führen zu Prozessen und Methoden, die ihrerseits in objektiven Lösungen resultieren. Diese Beziehung wird bestehende Kommunikationsbarrieren überwinden und im Bereich der Interaktion zwischen Zeit, Raum und Vorstellungskraft wieder neue Hindernisse schaffen.
In den letzten Jahrzehnten des 20. Jahrhunderts hat sich Design im Bewusstsein der breiteren Öffentlichkeit nicht nur als Umsetzung einer Idee, sondern als deren Bestandteil durchgesetzt. Das Begreifen des Inhalts hat heute mehr mit der grafischen Interpretation zu tun als je zuvor. Hier liegt das kulturelle Feld, das die Gebrauchsgrafik gerade erobert.
Die Grenzen der Medien und der Technik sind weniger klar, was zu einer schwächeren Bindung des grafischen Entwurfs an spezifische Medien und einer stärkeren Bindung an Stil und Inhalt führt. Die jüngste Wiederbelebung früherer Trends in den Massenmedien war nur möglich, weil diese Strömungen zu ihrer Zeit relevant waren. In dem Maße, in dem die Ausdrucksformen globaler, die Ideen dagegen spezifischer werden, entwickelt sich das Grafikdesign weiter und wird zum wichtigen kulturellen Bezugspunkt.«

»Keine Formeln, nur Elemente«

« En création graphique, il faut avant tout connaître le passé, le présent et le futur. Ces trois mots et leur sens nous guident à travers des processus et des méthodes qui débouchent sur des réponses claires et objectives. Cette relation brisera les frontières qui existent au sein de la communication et en créeront de nouvelles concernant l'interaction du temps, de l'espace et de l'imagination.
Au cours des dernières décennies du XX^e siècle, la création graphique s'est imposée non plus uniquement comme la matérialisation d'une idée mais comme une partie de l'idée. L'expérience du contenu est plus que jamais liée à son interprétation visuelle. C'est l'espace culturel que le graphisme est en train de conquérir. Les limites des moyens et de la technologie sont moins évidentes, le rendant moins dépendant d'une solution spécifique à un média et davantage lié à un style et à un contenu. Cela nous poussera simplement vers de nouvelles solutions. Les remix récents des tendances du passé n'ont été rendus possibles que grâce à la pertinence qu'elles avaient à leur propre époque. A mesure que le langage devient plus planétaire et les idées plus spécifiques, la création graphique se développe, devenant une référence culturelle importante. »

« Pas de formules, rien que des éléments »

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Design group history
2000 Founded by Ana Maria Empis, Carlos Rei, Filipe Caldas de Vasconcellos, Isabel Lopes de Castro, Lénia Silveira, Leonel Duarte and Pedro Santos

Founders' biographies
Ana Maria Empis
1973 Born in Lisbon
1991–1995 Degree in Communication Sciences, Universidade Autónoma de Lisboa
1995–1996 Collaboration at national newspaper "Publico" – Stock and Capital Markets, Lisbon
1996–1997 Junior Account Manager at GD – Publicidade e Design
1997–2000 Senior Account Manager at Ricardo Mealha, Atelier de Design, Lisbon
2000–2001 Founding Partner and Account Manager Senior at Flúor Design & Comunicação, Lisbon

Carlos Rei
1972 Born in Lisbon
1990–1992 Bachelor of Ceramics Design at ESAD-Escola Superior de Arte e Design, Caldas da Rainha, Portugal
1992–1996 Bachelor of Communication Design at University of Lisbon
1996–2000 Senior Designer at Ricardo Mealha, Atelier de Design
2000 Founding Partner and Senior Designer at Flúor Design & Comunicação
Filipe Caldas de Vasconcellos
1974 Born in Lisbon
1990–1992 Buckingham Browne & Nichols School, Cambridge, Massachusetts
1992–1995 B.A. Art History and Communication, American University in Paris
1995–1996 Junior Account Executive at MKT Publicidade, Lisbon
1996–1998 Senior Account Executive and Account Executive at Ammirati Puris Lintas, Lisbon
1998–1999 International Account Manager at Ammirati Puris Lintas, Paris
1999 Account Supervisor at Young & Rubicam, Lisbon
1999–2000 Executive Director at Ricardo Mealha, Atelier de Design, Lisbon
2000–2001 Founding Partner at Flúor Design & Comunicação
Isabel Lopes de Castro
1974 Born in Lisbon
1992–1997 Degree in Communication Design, University of Lisbon
1997–1998 Junior Designer at Finalissima, Arte & Desenho, Lisbon
1998–2000 Senior Designer, Ricardo Mealha, Atelier de Design
2000–2001 Founding Partner and Senior Designer at Flúor Design & Comunicação

Lénia Silveira
1973 Born in Huambo, Angola
1992 1st year at ISCSPE-Instituto Superior de Ciências Sociais e Políticas, Lisbon
1992–1995 Customer Service Agent at TWA, Lisbon
1995–2000 Office Manager at Ricardo Mealha, Atelier de Design
2000 Founding Partner and Office Manager at Flúor Design & Comunicação
Leonel Duarte
1974 Born in Santarém, Portugal
1992–1997 Degree in Communication Design at University of Lisbon
1993–1997 Freelance designer
1998–2000 Senior Designer at Ricardo Mealha, Atelier de Design
2000–2001 Founding Partner and Senior Designer at Flúor Design & Comunicação

Pedro Santos
1973 Born in Lourenço Marques, Mozambique
1993–1997 Degree in Communication Design, IADE-Instituto Superior de Design e Marketing, Lisbon
1993–1998 Post Graduate Degree at EINA – Escola de Desseny i Arte, Barcelona
1993–1997 Freelance designer
1995–1996 Practising Designer at ARTVISÃO, Comunicação e Imagem, Lisbon
1997–1999 Junior Designer at Euro RSCG Design, Lisbon
1999–2000 Senior Designer at Ricardo Mealha, Atelier de Design
2000–2001 Founder and Senior Designer at Flúor Design & Comunicação

Recent awards
2001 Bronze Award, Clube de Criativos de Portugal

Clients
Associação Industrial Portuguesa
Associação ModaLisboa
Associação de Turismo de Lisboa
Lisboa Welcome Center
Mercado da Ribeira
Câmara Municipal de Silves
Causaefeito
Cerger
Companhia Portuguesa de Higiene
Danone Portugal
Departamento de Estatística do Trabalho, Emprego e Formação Profissional
Discovery Park
Dilop
eartweb.net
Fundação Calouste Gulbenkian
Fundação Luso-Americana
Fundação Oriente
guiadoseventos.com
Grupo Media Capital-Telelista
ICEP
Inland Promoção Imobiliária
Instituto das Comunicações de Portugal
Instituto Português de Museus
Jornal Público
Laboratórios Azevedos
Marina Cruz Cabeleireiros
Museu do Chiado
Museu Nacional de Etnologia
Pedro Salgado
PT Prime
Quercus
Região de Turismo do Algarve
Resul Equipamentos de Energia
Socosmet
Táscomforme.com
W Investimentos
Whitehouse Imobiliária

Project
Catalogue

Title
Surrealismo em Portugal 1934–1952

Client
Museu do Chiado

Year
2002

Project
Catalogue

Title
26os Encontros
Gulbenkian de Música
Contemporânea

Client
Fundação Calouste
Gulbenkian

Year
2002

20 seg.
Nieuw Ensemble
Emilio Pomárico,
Ellen Schurting,
Nigel Robson,
Shi Kelong,
Dong Ya,
Fang Wanling,
Obras-Primas de Compositores Chineses
Chen Olgang
Piséria Lyrique II
Xu Shuya
Xu Zhaosong
Mo Wuping
Fan II
Guo Wenjing
Suite da ópera Wolf Cub Village
maio
maio

Fold 7

"We make design with big, strong legs and child-bearing hips."

Opposite page:

Project
Illustrations for Create Online opening pages, contents and cover

Title
Generation Web

Client
Create Online

Year
2000

7

"Due to the almost complete take-over of computers in our modern world, there has been a fusion of, and easier access to, all media. From your home computer you can build websites, make music, edit videos, design logos and so on. Technology has opened doorways to everywhere for everyone. Web design has become a 'hobby'. Everyone is now a designer. In the future, many design agencies will become 'style' agencies. Computer software will be created to offer 'design styles'. Like Photoshop filters today can create a Van Gogh or Matisse 'style', soon you'll be able to input your data and just select a style – Swiss Style, Vaughan Oliver Style, Dance Compilation CD Style – and your computer will do the rest of the work. We believe that being able to use a design package and being a designer are not the same thing. Good design comes from strong ideas, and it takes a human brain, not a computer, to create ideas. Fold 7 predicts a re-birth of hand skills, and a new found interest in the simple pleasure of drawing. Mankind in general, in an attempt to slow down the destruction of this planet, will move towards a more organic way of living, a natural and nature loving way of life. This will be reflected in the work of 'true' designers. The computer junkies will disappear under a self-made mountain of vector graphics, and on this mountain the Fold 7 School of Doodling on Post-It Notes will be founded. We better start growing our hair now ..."

»Die Eroberung der modernen Welt durch den Computer hat die Fusion und Offenheit sämtlicher Medien gebracht. Vom häuslichen Computer aus können wir Internetportale aufbauen, Musik spielen, Videos editieren, Logos gestalten usw. Die Technik hat allen überall die Türen geöffnet. Webdesign ist zum Hobby geworden und jeder zum Designer. Künftig werden viele Designbüros zu ›Stilberatungsagenturen‹ mutieren. Man wird Programme mit ›Designstil-Angeboten‹ entwickeln. Wie man schon heute mit Photoshop-Filtern im Stil von Van Gogh oder Matisse arbeiten kann, wird man bald nur noch die eigenen Daten eingeben und einen Stil auswählen müssen (Schweizer Schule, Vaughan Oliver, Dance Compilation CD), der Computer erledigt den Rest. Gutes Design erwächst jedoch aus starken Ideen und für die braucht man ein Menschenhirn und keinen Computer. Fold 7 glaubt an das Comeback handwerklicher Fertigkeiten und an ein neues Interesse an den einfachen Freuden des Zeichnens. Um die Zerstörung unseres Planeten aufzuhalten, werden sich die Menschen weltweit einer ›organischeren‹ Lebensweise zuwenden, einem naturverbundenen Leben. Das wird sich auch im Schaffen der ›wahren‹ Designer bemerkbar machen. Die Computerfreaks werden unter einem selbst angehäuften Berg aus Vektorgrafiken verschwinden, auf dessen Gipfel man die ›Fold-7-Schule der Kritzeleien auf gelben Haftzetteln‹ gründen wird. Wir sollten schon mal unsere Haare wachsen lassen ...«

«Dans notre monde moderne, la prise de pouvoir des ordinateurs a entraîné la fusion et une plus grande accessibilité de tous les moyens de communication. Depuis notre ordinateur, on peut construire des sites Internet, faire de la musique, monter des bandes son, créer des logos, etc... L'infographie est devenue un violon d'Ingres. Désormais, tout le monde crée. A l'avenir, de nombreux bureaux de design deviendront des ‹bureaux de styles›. Des logiciels proposeront des ‹styles de graphisme›. Bientôt, il suffira d'entrer ses données et de choisir un style: le style suisse, le style Vaughan Oliver, le style CD de compilation Dance et l'ordinateur se chargera du reste. Mais pour nous, savoir utiliser un logiciel et être un créateur sont deux choses différentes. Le bon graphisme naît de bonnes idées, or les bonnes idées sortent d'un cerveau humain. Fold 7 prédit la renaissance du travail à la main, un regain d'intérêt pour le plaisir simple de dessiner. L'humanité dans son ensemble, dans une tentative pour ralentir la destruction de la planète, s'orientera vers une manière de vivre plus organique, plus naturel et écologique. Cela se reflétera dans le travail des ‹vrais› créateurs. Les accros de l'ordi disparaîtront, engloutis sous la montagne de leurs propres graphiques vectoriels et, au sommet de cette montagne, Fold 7 fondera l'école de l'art de faire des gribouillis sur des post-it. On ferait mieux de se laisser pousser les cheveux dès maintenant.»

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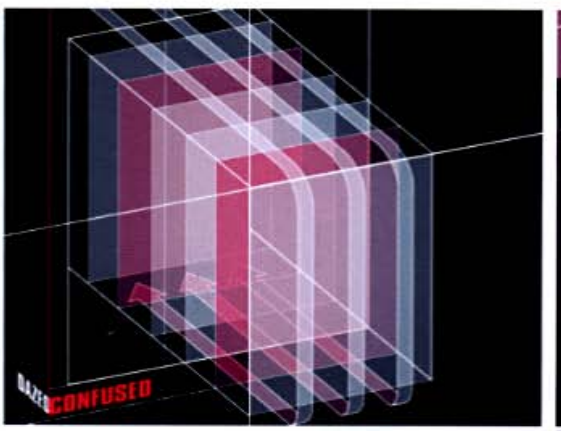
Design group history
1995 Co-founded by Ryan Newey and Simon Packer in London

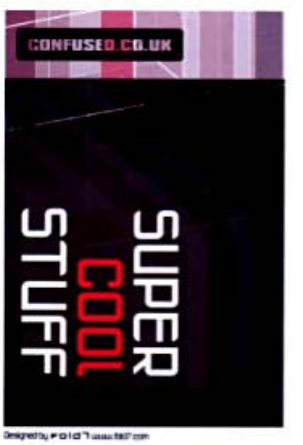
Founders' biographies
Ryan Newey
1974 Born in Kingswinford, Midlands, England
1990–1992 Photography ND, Stourbridge College of Art
1992–1994 Photography and Design HND, Bournemouth and Poole College of Art and Design
1994–1995 Postgraduate degree in Design, Bournemouth and Poole College of Art and Design

Simon Packer
1972 Born in Gloucester, England
1990–1992 Graphic Design ND, Nene College
1992–1994 Graphic Design HND, Bournemouth and Poole College of Art and Design
1994–1995 Postgraduate degree in Design, Bournemouth and Poole College of Art and Design

Recent awards
1999 Commendation European Design Annual; Gold award, Association of Illustrators; Silver Award for Best Use of Illustration, Creative Circle
2000 Named Best Website Design for www.confused.co.uk
CADS 2002: Winner Best TV Ad

Clients
Canon
Dazed and Confused
EMI
Firetrap
Harvey Nichols
London Records
Ministry of Sound
Muji
Orange
Ted Baker
Virgin





Project
Early spread for the experimental Fold 7 book "Chemistry", published August '02 by Laurence King, using previous work for Muji as a base

Title
Muji Re-Mixed

Client
Self-published

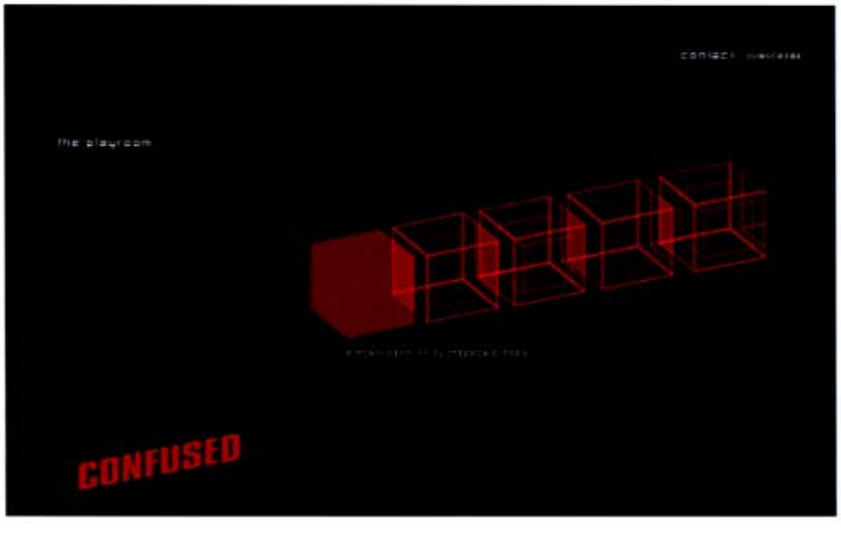
Year
2002

Project
Press ads for www.confused.co.uk

Title
Super Cool Stuff

Client
Dazed & Confused

Year
2001

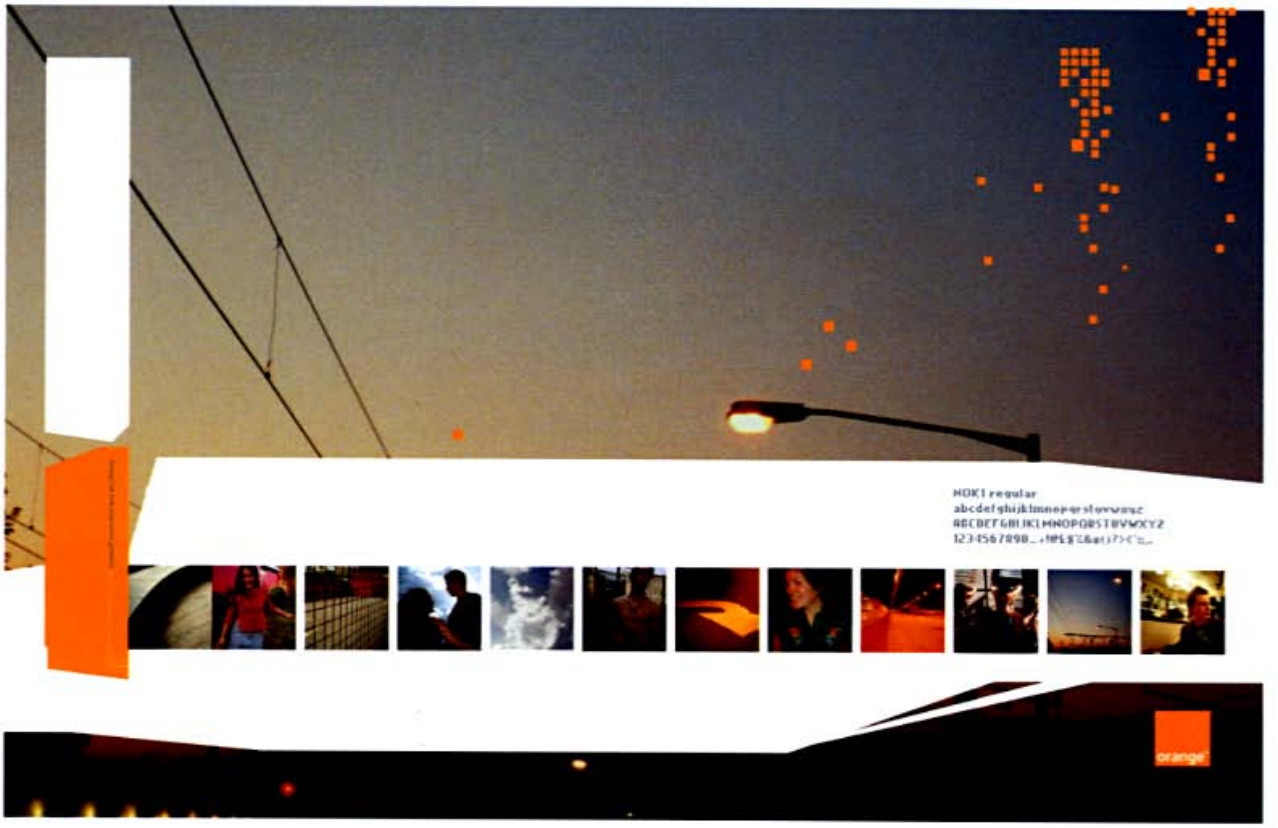


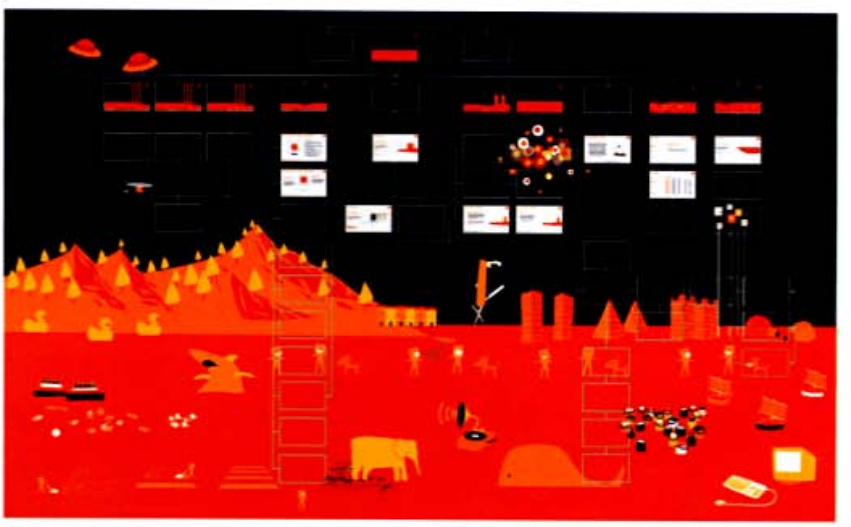
Project
www.confused.co.uk

Title
Main navigation, Decks + Bass (music reviews) page, Play Room

Client
Dazed & Confused

Year
2000





Project
Orange Out Here

Title
Market research mood board

Client
Orange

Year
2001

Project
Orange Brand Guidlines site

Title
Site plan

Client
Orange

Year
2001

Dávid Földvári

"Ugly=Beautiful"

Opposite page:

Project
Personal work, part of a sequence of five images

Title
We believe

Client
Self-published

Year
2002

"There is still a fear of the unknown and a lack of trust that exists in current art direction, which in turn leads to designers and illustrators all too often producing comfortable and unchallenging work in order to survive. This leads to the mass media being flooded with an endless amount of visual information that essentially all looks the same, and as a result it fails to excite or convey anything new. Graphic designers and illustrators aren't machines that can churn out the same product endlessly, and the most successful projects are always those that allow for creative freedom and experimentation."

»Unter Artdirectors herrscht immer noch Angst vor allem Unbekannten und mangelndes Vertrauen, was Grafiker und Illustratoren allzu oft dazu veranlasst, gefällige und unprovokante Entwürfe zu produzieren, um zu überleben. Das führt dazu, dass die Massenmedien mit einer ausufernden Flut visueller Informationen überladen werden, die im Wesentlichen alle gleich aussehen und weder aufregend sind noch etwas Neues bringen. Grafiker und Illustratoren sind keine Maschinen, die kontinuierlich das immer gleiche Produkt ausstoßen können, und am erfolgreichsten sind schließlich immer die Projekte, die schöpferische Freiheit und Experimente zugelassen haben.«

«La peur de l'inconnu et la méfiance perdurent parmi les directeurs artistiques d'aujourd'hui. Du coup, les graphistes et les illustrateurs produisent trop souvent des travaux pépères et sans grand intérêt pour survivre. Les médias se retrouvent ainsi inondés d'un flot ininterrompu d'informations visuelles où tout se ressemble, n'apportant rien de nouveau ni d'excitant. Les créateurs ne sont pas des machines qui peuvent ressasser le même produit à l'infini et les projets les plus réussis sont toujours ceux qui laissent la part belle à la liberté, la créativité et l'expérimentation.»

Dávid Földvári
Big Photographic
Warehouse D4
Metropolitan Wharf
Wapping wall
London E1W 3SS
UK

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E bp@bigactive.com

www.bigactive.com

Biography
1973 Born in Budapest
1992–1996 BA(Hons) Graphic Design and Illustration, Brighton University, Sussex
1999–2001 MA Communications, Royal College of Art, London

Professional experience
1999+ Freelancer, represented by Big Photographic, London

Recent exhibitions
2001 "UKNY", Trump Tower, New York

Clients
Dazed & Confused
Foot Action USA
London Records
Nike
Nova Magazine
Penguin
Random House
Real Pitch Project

Project
Album cover for the band "A"

Title
HiFi Serious

Client
London Records, UK

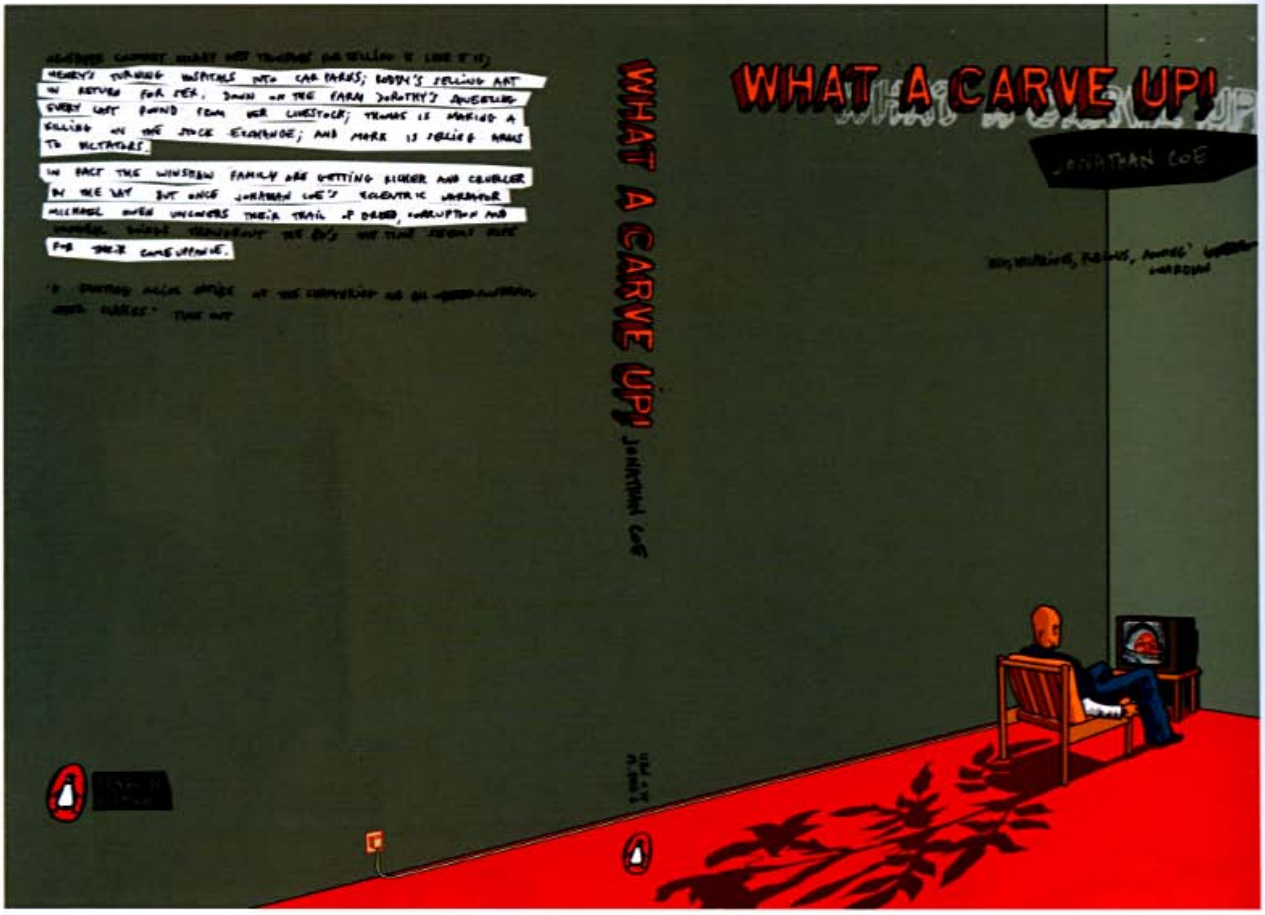
Year
2002

Project
Single sleeve prototype
for the band "A"

Title
Flamespitter (early work in
progress for "Starbucks")

Client
London Records, UK

Year
2002



Project
Book cover

Title
"What A Carve Up" by Jonathan Coe

Client
Penguin, UK

Year
2001

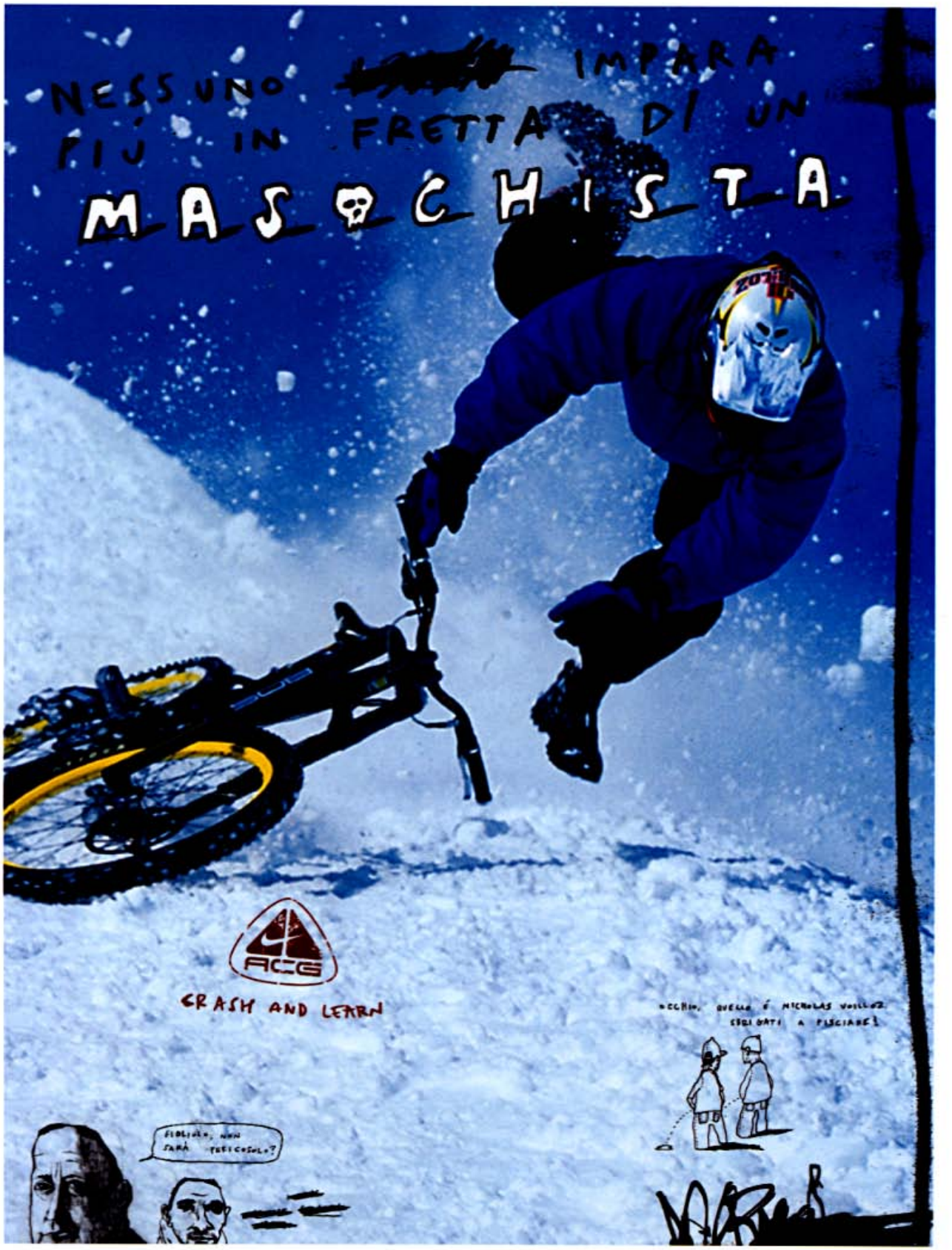
Opposite page:

Project
"Crash and Learn" ad campaign, part of a sequence of four images

Title
Masochist (Italian version)

Client
Nike ACG, Wieden Kennedy Amsterdam, The Netherlands

Year
2001


NESSUNO IMPARA
FIÚ IN FRETTA DI UN
MASOCHISTA
ACG
CRASH AND LEARN

Form

"The future and past make the present inspiring."

Opposite page:

Project
Form promotional poster

Title
Form In Oslo (Homage to Freia)

Client
Self-published

Year
2002

Form
137
Form® in Oslo
Faglig seminar
Visueltdagene 2002
Vika Kino
26.04.2002 @ 14.45

"Simplicity and directness underline the way that we work. There's an honesty in trusting what feels instinctively right, and a strength in accepting one's emotions without hiding behind intellectual pretension and over-laboured strategy.
The 21st century is a myriad of graphic ideas and styles – from futuristic to retro, from high street commercialism to underground cool. We don't deliberately set out to create a style. We work with clients to create concepts and solutions that solve their problems, but which also look and feel great to us. We experiment with images, typography and paper stocks, drawing on references that stretch from music and films to fine art. A minimalist layout, for example, counterbalanced with a strong use of imagery, colour and logo design is what drives us. Good design is essentially timeless.
Our recent move into clothing with the UniForm label is another example of how we've mixed styles and formats, transferring graphics onto fabrics, experimenting with different printing techniques, materials and finishes. There should be no constraints when it comes to design but there is a certain amount of obsession in continually striving to push the boundaries."

»Einfachheit und Direktheit kennzeichnen unsere Arbeit. Es ist ehrlich, auf das zu vertrauen, was man instinktiv für richtig hält, und es zeugt von Stärke, Gefühle zuzulassen, ohne sich hinter intellektuellen Prätentionen und ausgeklügelten Strategien zu verstecken.
Das Grafikdesign des 21. Jahrhunderts wird aus unzähligen grafischen Ideen und Stilen bestehen – von futuristisch bis retro, von Massenwerbung bis subkultur-cool. Wir arbeiten nicht bewusst auf einen eigenen Stil hin. Wir entwickeln zusammen mit unseren Kunden Konzepte und Lösungen, die den Zweck erfüllen, von denen wir aber auch selbst begeistert sind. Wir experimentieren mit Bildern, Typografie und Papiersorten und verarbeiten Elemente aus Musik, Film und bildender Kunst. Ein minimalistisches Layout kombiniert mit kraftvoller Bildsprache, Farben und Logo ist für uns zum Beispiel eine reizvolle Aufgabe. Gutes Design ist im Großen und Ganzen zeitlos.
Unser Einstieg ins Modegeschäft mit der Marke UniForm ist ein weiteres Beispiel dafür, wie wir Stile und Anwendungen verbinden: Wir übertragen grafische Entwürfe auf Stoffe und experimentieren mit Stoffdrucktechniken, Materialien und Appreturen. Das Gestalten sollte keinen Zwängen unterliegen, doch hat das ständige Bemühen um die Überwindung von Grenzen etwas von Besessenheit.«

«Nous travaillons dans un style simple et direct. Il y a une honnêteté dans le fait de se fier à ce que l'on ressent instinctivement comme étant correct et une force dans le fait d'accepter ses émotions sans se cacher derrière des prétentions intellectuelles et des stratégies laborieuses.
Le XXI[e] siècle est une myriade d'idées et de styles graphiques. Nous ne cherchons pas délibérément à créer un style. Nous travaillons avec des clients pour concevoir des concepts et des solutions à leurs problèmes mais d'une manière qui nous plaise et nous apporte quelque chose. Nous expérimentons avec des images, des typographies et des textures de papier, puisant nos références dans la musique, le cinéma ou les beaux-arts. Ce qui nous inspire, par exemple, c'est une mise en page minimaliste contrebalancée par une iconographie forte, des couleurs vives et un logo bien dessiné.
Notre incursion récente dans le domaine de la mode avec la marque UniForm est une autre illustration de la manière dont nous mélangeons les styles et les formats, transférant les graphismes sur des tissus. En graphisme, il ne devrait pas y avoir de contraintes, mais il y a un côté obsessionnel à vouloir toujours repousser les limites.»

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Design group history
1991 Co-founded by Paul West and Paula Benson in London

Founders' biographies
Paul West
1965 Born in Weymouth, England
1983–1984 Art Foundation course, Shelly Park School of Foundation Studies, Boscombe, Dorset
1984–1987 BA (Hons) Graphic Design, London College of Printing, London
1987–1989 Designer, Peter Saville Associates, London
1989 Freelance designer, with Vaughan Oliver / V23, London
1989–1990 Designer, 3a (now Farrow Design), London
1991 Co-founded Form, London
1997 Co-founded UniForm (clothing label), London

Paula Benson
1967 Born in Durham, England
1984–1985 Art Foundation course, Gloucester College of Arts & Technology, Cheltenham
1985–1988 BA (Hons) Graphic Design, Central St Martins School of Art and Design, London
1988–1989 Designer, The Design Solution, London
1989–1990 Freelance designer
1991 Co-founded Form, London
1997 Co-founded UniForm (clothing label), London

Recent awards
2000 Silver Award nomination, D&AD Awards; Finalist (x2), Corporate Brochures Donside Awards

Clients
BMG Records
Darkside FX
Dazed and Confused
Design Council
East West Records
Fabulous Films
Girls 4 Football
MTV
Mute Records
Staverton
The Moving Picture Company
Translucis
Universal/Island Records
Virgin Records
Vision on Publishing
VH1

Opposite page:

Project
Safe-T UniForm

Title
Safe-T UniForm range and press release

Client
UniForm

Year
2002

Safe-T UniForm®
VORSICHT!
ATTENZIONE!
PRECAUCIÓN!
CUIDADO!

Safe-T UniForm®
www.uniform.uk.com
UNI:2114FO, RM

Safe-T UniForm

Safe-T UniForm®
Suggested use for T-shirt in the event of an emergency:*
UNI:2114FO, RM

Project
Monkey!

Title
Video series

Client
Fabulous Films

Year
2000

Opposite page:

Project
Left: Event banner
Right: Title sequence

Title
design in business week
2001

Client
Design Council

Year
2001

WHY IS IT SO COMPLICATED?
Design Council
design in business week 2001
26 October - 2 November
GET INSIDE YOUR CUSTOMERS HEADS
SURPRISE ME!
I ONLY WEAR BLUE
ASK ME WHAT I WANT

Tina Frank

"I want you to fall into my pictures and stay with them for some time."

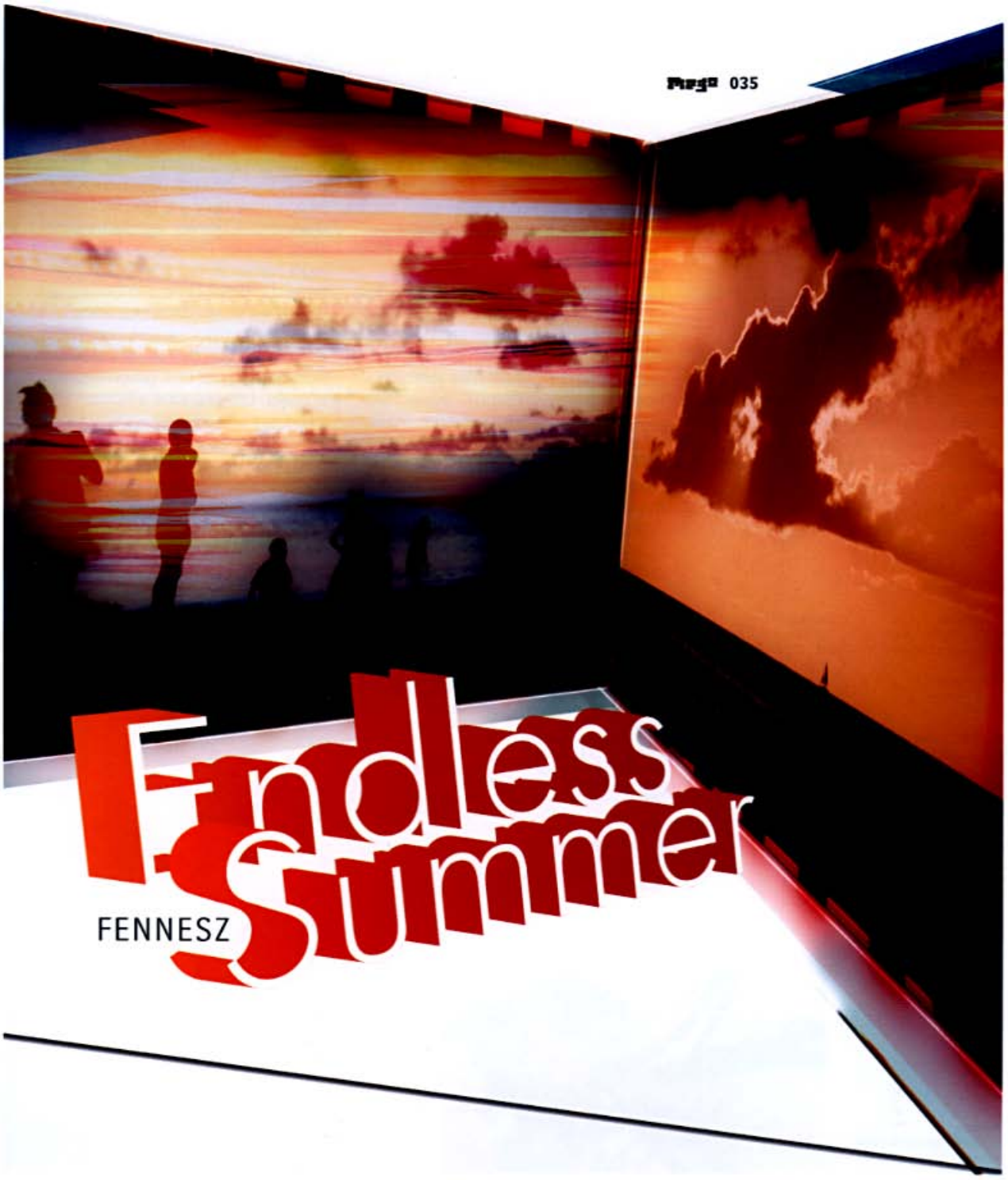
Opposite page:

Project
CD Sleeve for MEGO 035: Endless Summer, by Christian Fennesz

Title
Endless Summer

Client
Mego

Year
2001


035
Endless Summer
FENNESZ

"It will be a 'wow' and a 'zoom', some things going fast, other things really slow. Design will become sound and sound will become design. Design will become anything and everything will become design. Even no-design will be designed. The public nowadays is already much more aware of graphic design than – lets say some 20 years ago. Even the regular school kid already knows the hipster-advantage of the perfect cool logo on their mobile telephones. Design will be needed in even more spaces, places we haven't yet thought about. We will be bombarded with moving design on every little street corner. What the poster-advertisements on the street are now will become big screens with flying pixels. Websites built to function as posters on the streets and used as starting points for the daily soap opera. I don't know yet if I will like it."

»Es wird ›wow‹ machen und ›zoom‹, manche Dinge werden superschnell sein, andere wieder richtig langsam. Design wird zu Sound und Sound wird zu Design. Design wird Nichts werden und alles wird zu Design. Selbst ›non-designte‹-Dinge werden absichtlich so entworfen. Die Öffentlichkeit ist heutzutage bereits viel aufmerksamer auf Design als – sagen wir – vor 20 Jahren. Selbst ein Schulkind kennt bereits den Hipster-Vorsprung, den Coolness-Faktor beim richtigen Logo am Display des eigenen Mobiltelefons. Design wird an immer mehr Stellen benötigt, an Plätzen, an die wir vorher noch gar nicht gedacht haben. Wir werden bombardiert werden mit bewegtem Design an jeder Straßenecke. Was heute die Straßenposter sind, werden in Zukunft riesige Bildschirme mit fliegenden Pixeln sein. Webseiten gebaut als Poster auf der Straße, als Startpunkte für die tägliche Seifenoper. Keine Ahnung, ob mir das gefallen wird …«

«Ce sera un ‹Hou la la!› et un ‹Zoom!›, certaines choses allant vite, d'autres très lentement. La création graphique deviendra sonore et le son deviendra graphique. Le graphisme deviendra tout, et n'importe quoi deviendra du graphisme. Même le non graphisme sera soumis au graphisme. Aujourd'hui, le public est déjà beaucoup plus au fait qu'il y a une vingtaine d'années. L'écolier lambda est déjà conscient de l'image qu'apporte le logo parfaitement cool de son portable. Le graphisme s'imposera dans plus d'espaces, dans des lieux auxquels nous n'avons pas encore pensé. A chaque coin de rue, nous serons bombardés par des graphismes animés. Les grandes affiches d'aujourd'hui seront remplacées par des écrans géants aux pixels volants. Des pages web seront conçues comme des affiches de rue et serviront de points de départ à des feuilletons à l'eau de rose quotidiens. Je ne sais pas encore si ça me plaira beaucoup.»

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U.R.L. Agentur für Informationsdesign GmbH
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www.url.at
www.frank.at

Biography
1970 Born in Tulln, Austria
1989–1992 Studied Design at the Graphische Lehr- und Versuchsanstalt, Vienna

Professional experience
1992–1993 Designer, MetaDesign, Berlin
1994 Designer, Nofrontiere, Vienna
1995 Started own studio Inwirements Tina Frank, Vienna
1995 Co-founder and Art Director, U.R.L. Agentur für Informationsdesign GmbH, Vienna
1997 Co-founder, Skot (videoband), Vienna
1999 Co-founder, Lanolin (label dedicated to visual experiments)
2000 Co-founder, U.R.L., Berlin

Clients
Blumenkraft [TM]
Ellert Fotografie
design now austria
FontShop Austria
FontShop Germany
idea records
Kunstnet Austria
Mego / M.DOS / M.DBS
Mica (Music Information Center Austria)
Scope
UMG Germany
Zoom Kindermuseum

Project
LP Sleeve for MEGO 004: instrument, by Christian Fennesz

Title
instrument

Client
Mego

Year
1995

Project
LP Sleeve for MEGO 001:
fridge trax, by General
Magic & Pita

Title
fridge trax

Client
Mego

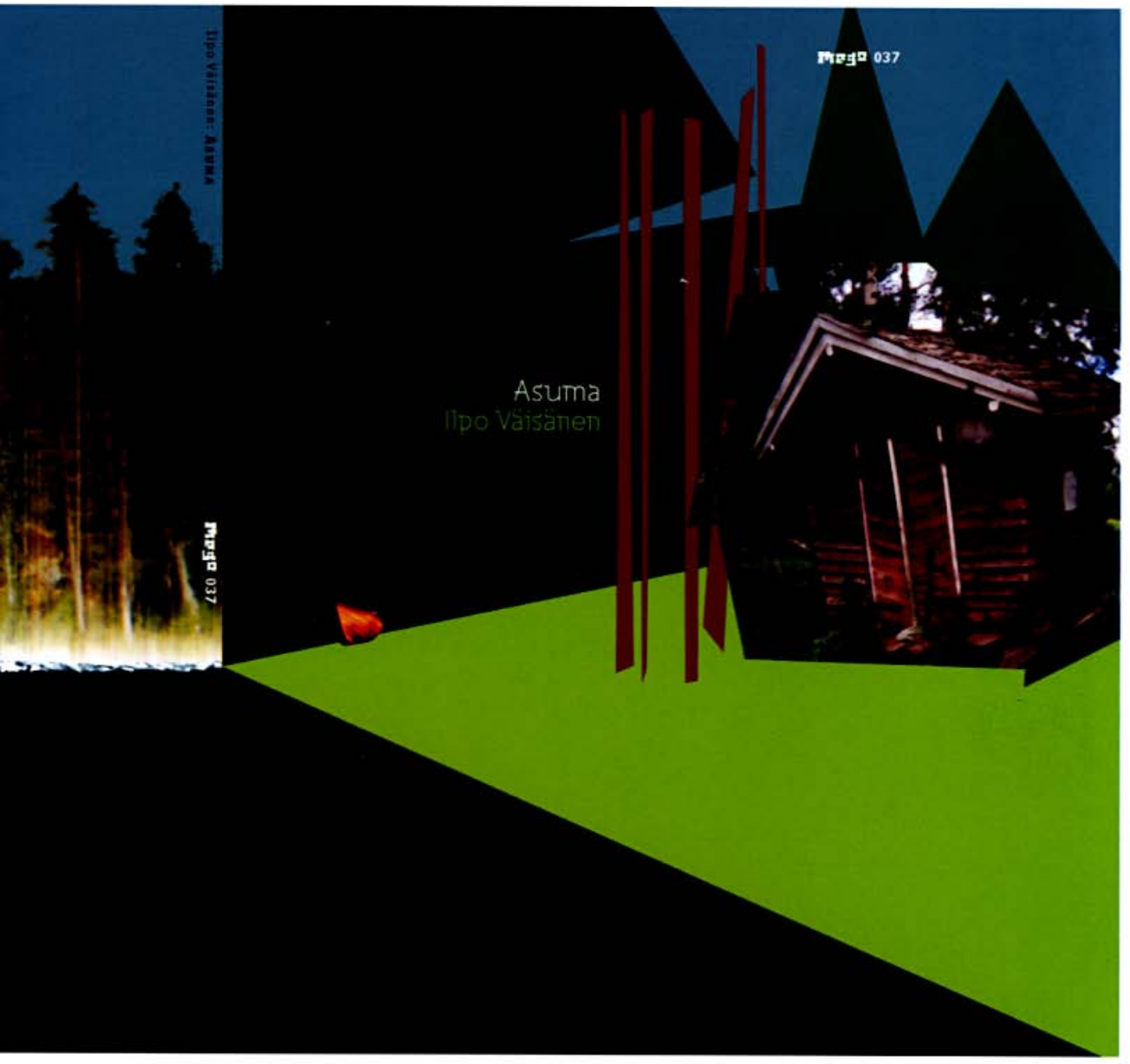
Year
1995

Project
CD Sleeve for MEGO 037
asuma, by Ilpo Väisänen

Title
asuma

Client
Mego

Year
2001


Ilpo Väisänen: Asuma
Mego 037
Asuma
Ilpo Väisänen
Mego 037

Vince Frost

"Love It!"

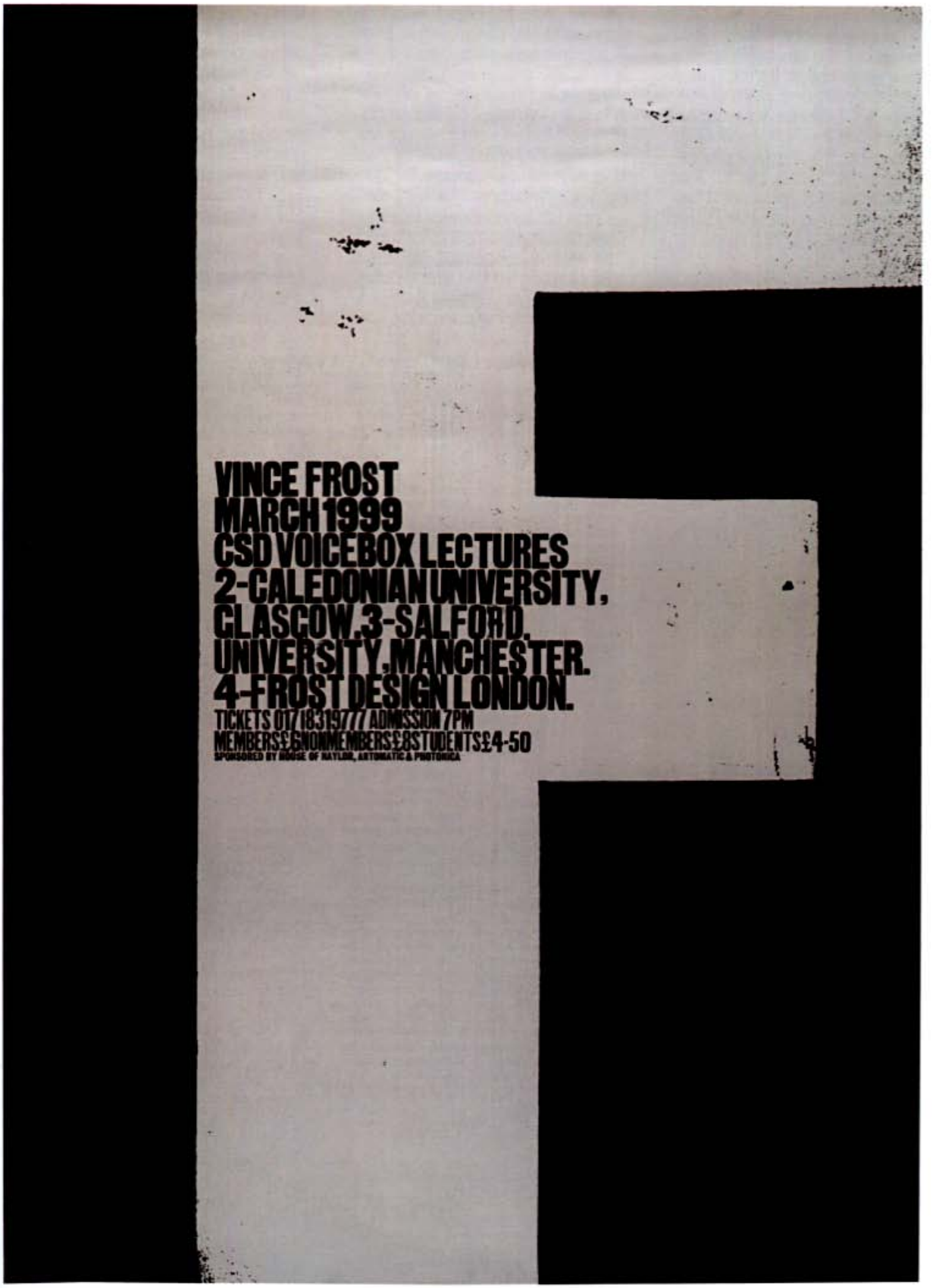
Opposite page:

Project
CSD Lecture poster

Title
Frost lecture tour poster

Client
Charter Society of Design

Year
1999


VINCE FROST
MARCH 1999
CSD VOICEBOX LECTURES
2-CALEDONIAN UNIVERSITY,
GLASGOW.3-SALFORD.
UNIVERSITY,MANCHESTER.
4-FROST DESIGN LONDON.
TICKETS 0171 831 9777 ADMISSION 7PM
MEMBERS£6NONMEMBERS£8STUDENTS£4-50
SPONSORED BY HOUSE OF NAYLOR, ARTOMATIC & PHOTONICA

"Our guiding principle at Frost Design is that we never let anything bland or recessive out the door. We accept that our work has to fight for attention amid a daily onslaught of media messages. Of course our work has to communicate the right proposition, be relevant to the target audience and use cost-effective media. That's taken as read. But above all, it has to get noticed. It must have impact. We create work that demands to be seen."

»Unser Prinzip bei Frost Design ist es, niemals etwas Langweiliges oder Rückschrittliches aus dem Haus zu lassen. Wir akzeptieren, dass wir darum kämpfen müssen, unserer Arbeit im Wust der täglich durch diverse Medien vermittelten Informationen Beachtung zu verschaffen. Natürlich müssen unsere Projekte die richtigen Angebote machen, die Zielgruppe tatsächlich ansprechen und kosteneffiziente Mittel einsetzen. Das wird vorausgesetzt. Vor allem aber müssen sie bemerkt werden, Wirkung zeigen. Unsere Entwürfe wollen gesehen werden.«

«Chez Frost Design, nous avons pour principe de ne jamais laisser sortir de nos bureaux quelque chose de neutre ou de récessif. Nous sommes conscients que notre travail doit s'efforcer de retenir l'attention dans un déluge permanent de messages médiatiques. Naturellement, il doit communiquer la bonne proposition, avoir un sens pour le public ciblé et être rentable. Cela paraît évident. Mais avant tout, il doit se faire remarquer. Il doit avoir un impact. Nous créons des travaux qui exigent d'être vus.»

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Sans Walk
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UK

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F +44 20 7490 7995

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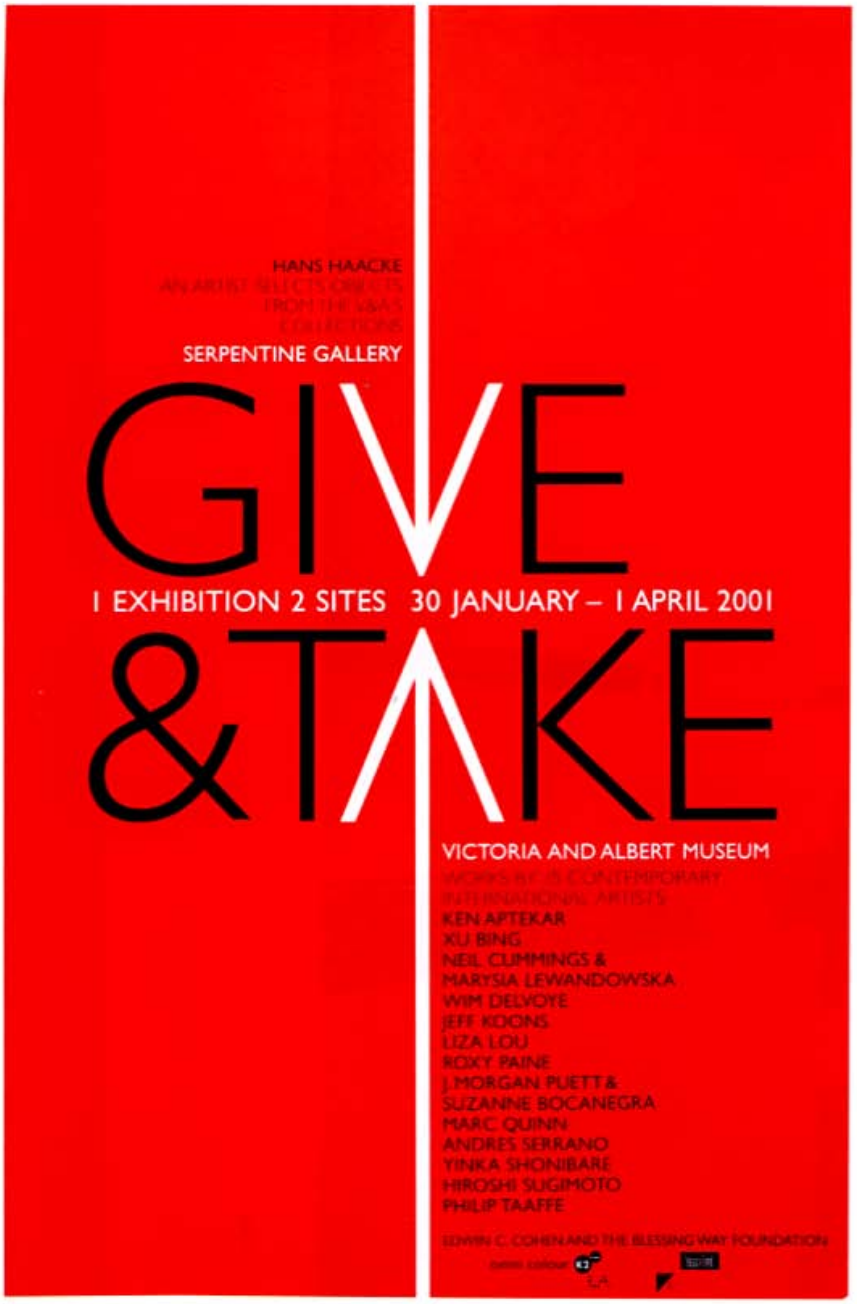
www.frostdesign.co.uk

Design group history
1994 Founded by Vince Frost in London

Founder's biography
Vince Frost
1964 Born in Brighton, England
1965 Spent 16 years in Canada
1981 Graphic Design, West Sussex College of Design
1988 Freelance designer, Howard Brown and Pentagram, London
1989 Joined Pentagram on full-time basis
1992 Associate, Pentagram, London
1994 Founded Frost Design, London
1995 Art Director, The Saturday Independent Magazine, London
1996 Elected Fellow Chartered Society of Designers (FCSD)
2001 Art Director, Laurence King Publishing, London; Bath University Lecture; Design Indaba Lecture, Cape Town, South Africa; D&AD Awards Judging, Brighton; LAUS Awards Judging, Barcelona; University of Delaware, Newark, Delaware; ISTD Awards Judging; D&AD Lecture New Blood; Design Indaba Workshop Series 1 'A Frosty Day In Durban'; Design Indaba Workshop Series 2 'A Frosty Day In Cape Town'
2002 ICAD Judging Ireland; AIGA Lecture, Washington, DC; AGDA (Australian Graphics Design Association); 'A Frosty Day Down Under' 7 City's Sydney, Canberra, Brisbane, Hobart, Adelaide and Perth; University of Delaware, Newark, Delaware; The Typographic Circle @ RIBA; Elected AGI Member

Recent awards
1997 Merit Award (x4) and Distinctive Merit Award, Art Directors Club (ADC), 76th Annual Awards; Bronze, VK Paper Honour for the Best Typography and Silver, Typeworks Honour for Best Typography, Creative Circle; Shortlisted for Graphic Designer of the Year, BBC Design Awards; Merit (x3), D&AD Awards; Graphis Awards (x2); Distinctive Merit and Merit, New York Art Directors Club
1998 Merit (x4) and Silver Nomination, D&AD Awards
1999 Tokyo Type Director's Club award, TDC Annual; Merit Award, Art Directors Club (ADC), 78th Annual Awards; Highly Commended, The 10th Design Week Awards; Certificate of Excellence (x6), European Design Annual
2000 17th International Poster Biennale, Warsaw; Distinction Award, Art Directors Club (ADC), 79th Annual Awards; Winner, The 11th Design Week Awards; Highly Commended, The 11th Design Week Awards; Merit Award, Society of Publication Designers (SPD), USA; Certificate of Excellence (x3), European Design Annual 2001 Graphis Letterhead 5 (x2), D&AD Annual (x2), Silver nominated for D&AD Typography for Advertising, Elected Member ISTD
2002 Graphis Annual (x4)

Clients
400 Films
4th Estate Publishing
Architecture Association
Arts Foundation
Burnham Niker
Cicada
Clarks
D&AD
Design Council
Douglas and Jones
Faber and Faber
Financial Times
Fusion
Glassworks
Great Eastern Dining
Independent
Rooms
News International
Nike
Nokia
Laurence King Publishing
LIFT
Phaidon Press
Photonica
Polaroid
Polydor
Poole Pottery
Rotovision
Royal Mail
Sony
Serpentine Gallery
Thunderchild
Time Inc
Victoria & Albert Museum
Verdant
Violette Publishing
Virgin Records
Wapping Project



Project
Identity and Signage for joint exhibition between the Victoria & Albert Museum and Serpentine Gallery

Title
Give & Take

Client
Victoria & Albert Museum / Serpentine Gallery

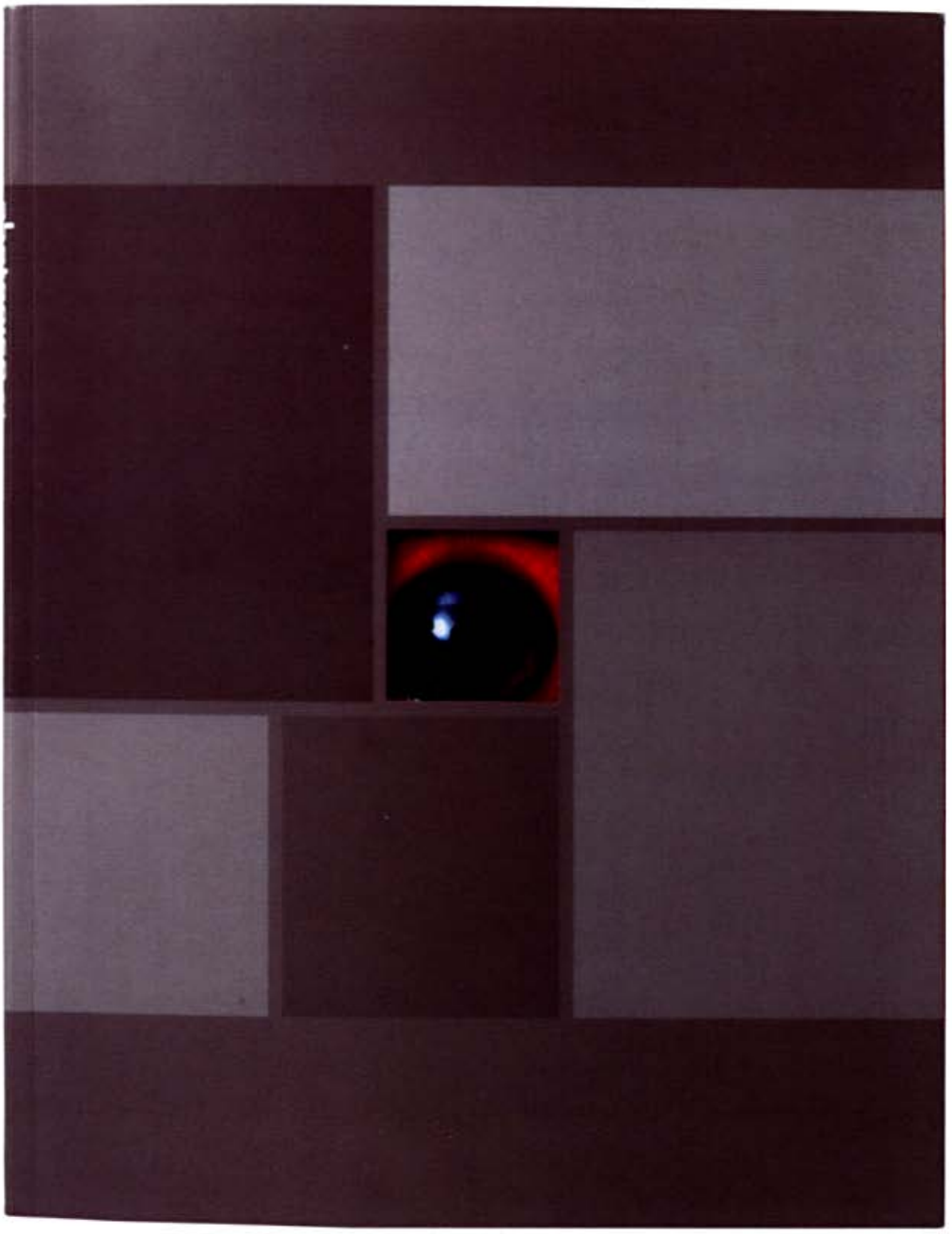
Year
2000

Project
Poster

Title
LIFT 01

Client
London International Festival of Theatre

Year
2000



Project
Photonica European Catalogue

Title
Photonica E 43

Client
Photonica

Year
1999

Gabor Palotai Design

"Design is [redacted]"

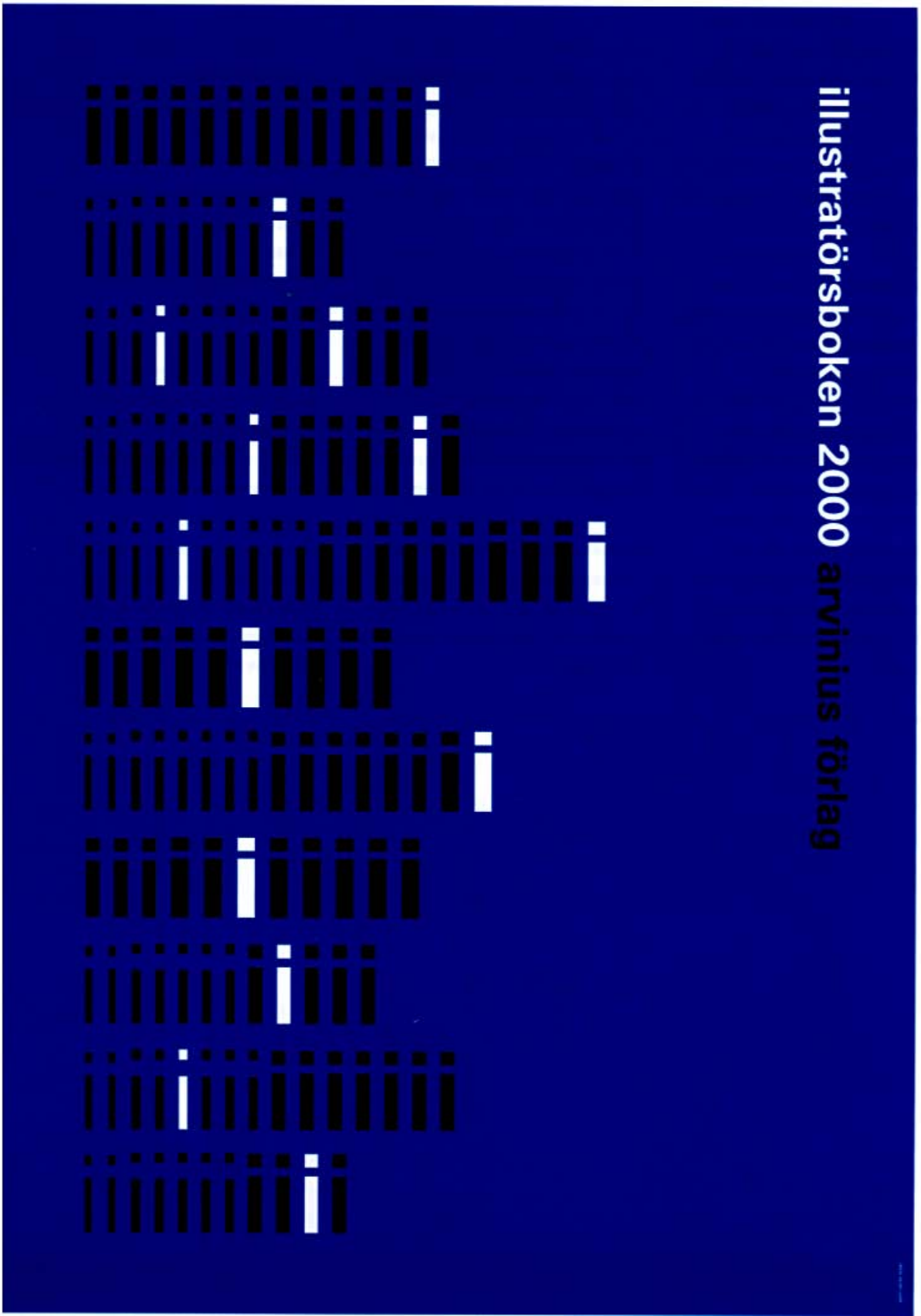
Opposite page:

Project
Poster

Title
Illustratörsboken 2000

Client
Arvinius Förlag

Year
2000


illustratörsboken 2000 arvinius förlag

" Design is [redacted] "

» Design ist [redacted] «

« Le design est [redacted] »

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E gabor@gaborpalotai.com

www.gaborpalotai.com

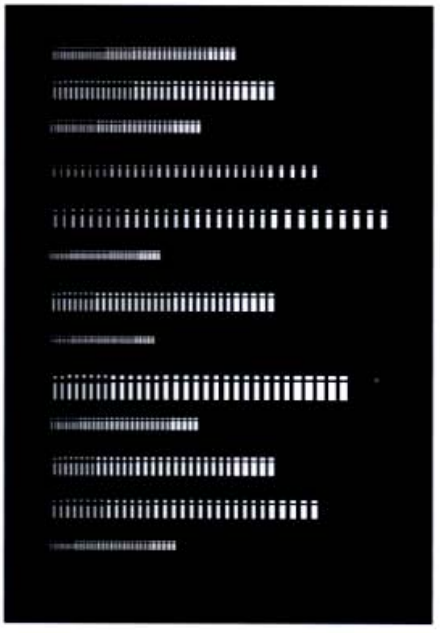
Biography
1956 Born in Budapest
1975–80 National Academy of Arts, Crafts and Design in Budapest (MA)
1981 Moved permanently to Stockholm
1981–83 The Royal Swedish Academy of Fine Arts, Stockholm
1982–83 Beckmans School of Design, Stockholm

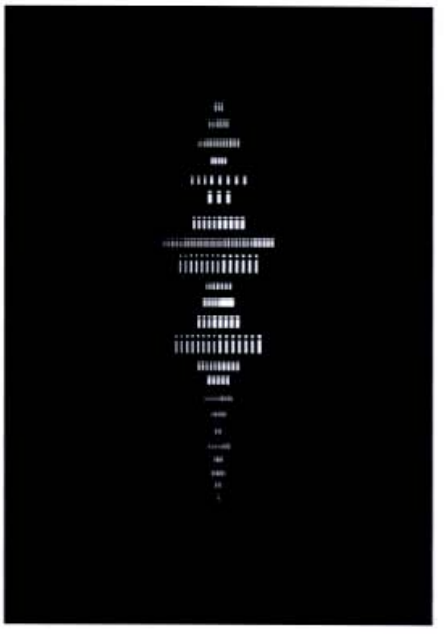
Professional experience
1983–1990 Art Director and graphic designer for advertising agencies
1988 Established Gabor Palotai Design
1991–2001 Guest professor in different design schools in Stockholm

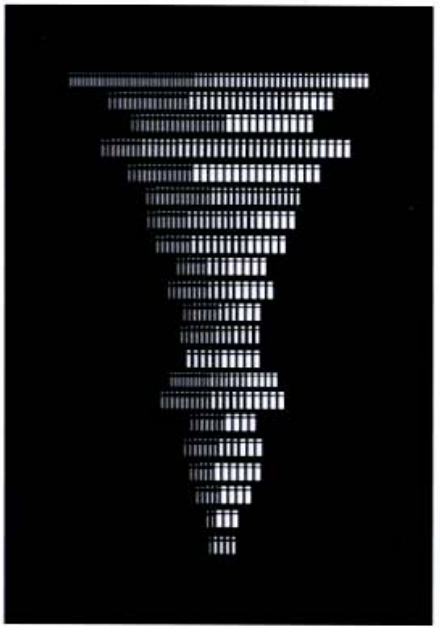
Recent exhibitions
1983–2001 Participation in a number of design exhibitions, e.g. in Stockholm, Berlin, London, Gothenburg, Malmö etc.
One man exhibitions in Stockholm, Gothenburg, Helsinki, Paris, Budapest

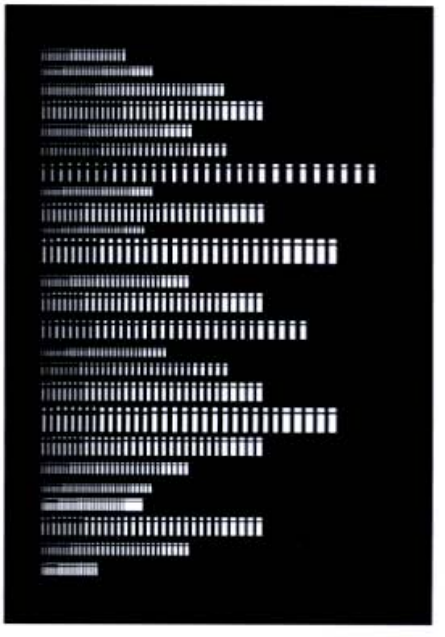
Recent awards
1984–2001 Excellent Swedish Design Awards (x18), Stockholm
1987–2001 Received numerous other awards including The Golden Egg Awards and nominations by the Swedish Advertising Federation
1984–2001 Five working scholarships, Arts Grants Committee, Stockholm

Clients
Consulting on a broad range of design projects. During many years as a graphic designer made works for most of the biggest Swedish companies. Works also in the field of experimental photography and textile design.







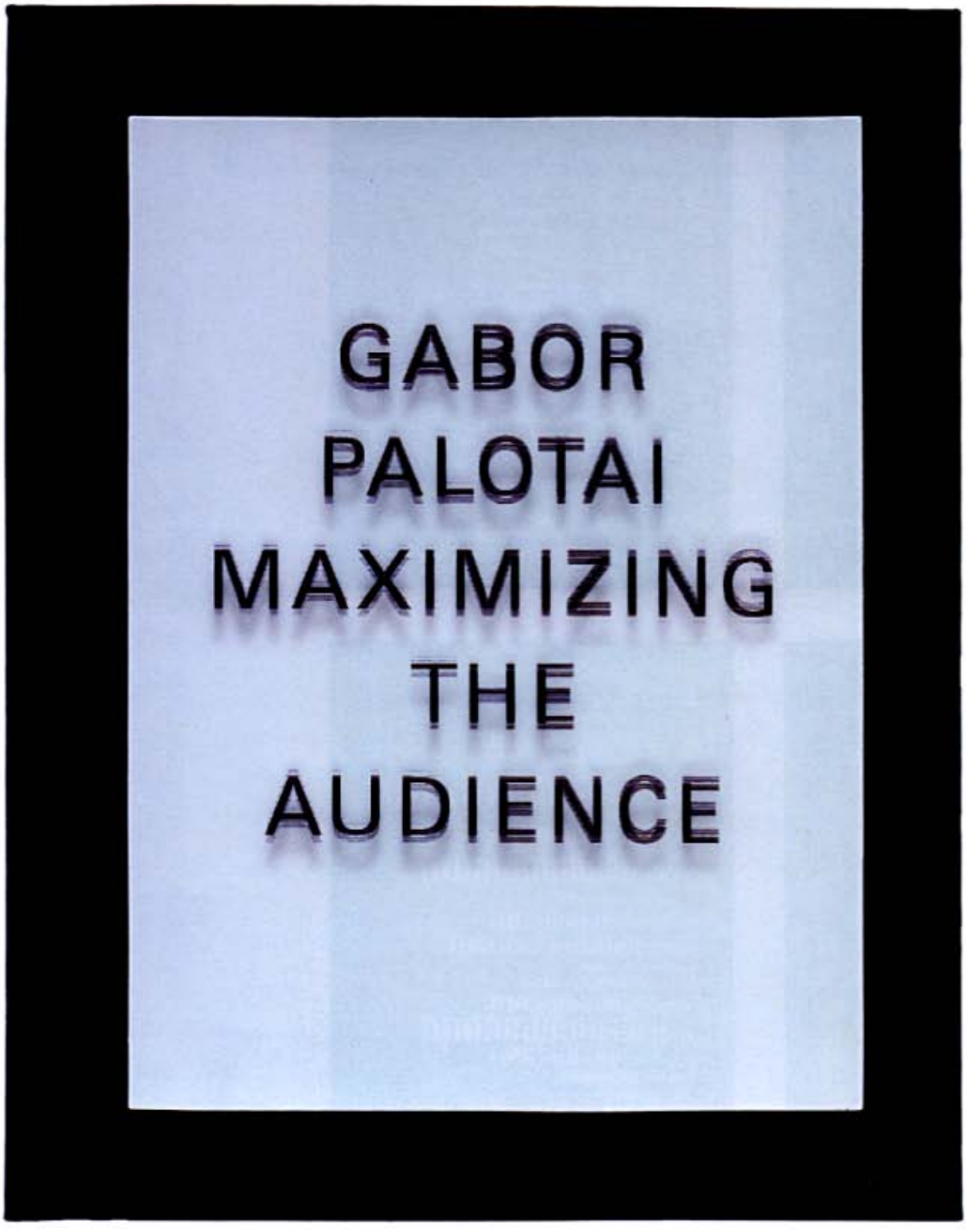


Project
Book about illustrators

Title
Illustrations for Arvinius Förlag

Client
Arvinius Förlag

Year
2000

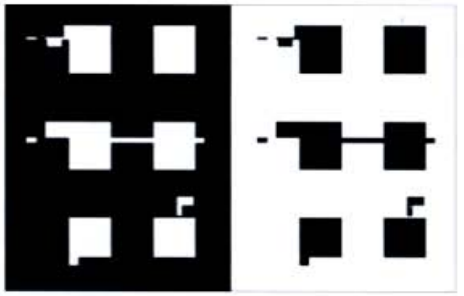
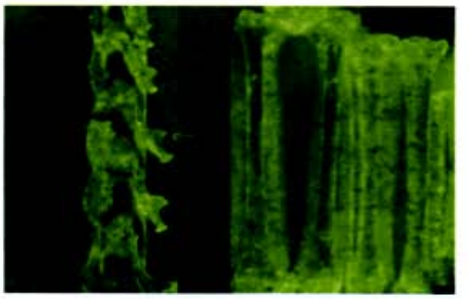
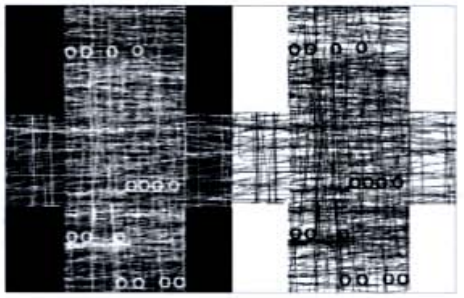
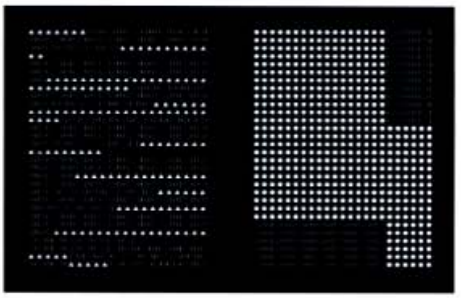


Project
Maximizing the audience (bookjacket). Gabor Palotai Graphic Designer Works 85–2000

Title
Maximizing the audience

Client
Self-published

Year
2000

Project
Maximizing the audience (details from the book). Gabor Palotai Graphic Designer Works 85–2000

Title
Maximizing the audience

Client
Self-published

Year
2000

James Goggin

"Hand-made, lost-found, multi-coloured, faux-naïf, simple-abstract, content-driven."

Opposite page:

Project
Screen-print

Title
Golden Boxes

Client
Self-published

Year
2002

"It should be remembered that graphic design, in comparison to contemporary art or architecture for example, is still a largely invisible discipline to the general public. Fashion and architecture are self-explanatory in terms of their presence in everyday society, whereas graphic design frequently occupies an area of transparency: when looking at a sign, reading a book or opening a milk carton, its purpose is primarily that of a conduit, transmitting information between content and user. Designers who combine this functional latency with a bold, thoughtful, playful and at times cryptic (even subversive) aesthetic have the most success by not only informing the audience, but also engaging them – making them read between the lines. While the work of graphic designers will continue to achieve ever-increasing visibility – particularly through multi-disciplinary practice in the realms of fashion, film, music and internet – whether or not it's actually recognised as graphic design is another story."

»Man darf nicht vergessen, dass die Arbeit der Grafiker im Gegensatz etwa zur zeitgenössischen bildenden Kunst oder Architektur von der breiten Öffentlichkeit kaum wahrgenommen wird. Mode und Architektur erklären sich selbst, weil sie uns alltäglich begegnen und umgeben, während die Erzeugnisse der Grafiker häufig gewissermaßen unsichtbar sind: Wenn die Menschen ein Schild sehen, ein Buch lesen oder eine Milchtüte öffnen, dann fungieren diese Dinge vor allem als Medium, das dem Benutzer Informationen über den Inhalt vermittelt. Designer, die diese funktionelle Latenz mit kühner, durchdachter, spielerischer und mitunter rätselhafter (ja sogar subversiver) Ästhetik kombinieren, sind deshalb am erfolgreichsten, weil sie das Publikum nicht nur informieren, sondern auch mental beanspruchen – es zwischen den Zeilen lesen lassen. Die Arbeit der Grafikdesigner wird sich auch weiterhin zunehmend bemerkbar machen – besonders durch fachübergreifende Projekte in den Bereichen Mode, Film, Musik und Internet –, ob das dann aber noch als Grafikdesign aufgefasst wird, steht auf einem anderen Blatt.«

«Il faut se souvenir que le graphisme, comparé à l'art contemporain ou à l'architecture notamment, est une discipline encore largement inconnue du grand public. La mode et l'architecture s'expliquent d'elles-mêmes par leur présence quotidienne dans la société, alors que la création graphique occupe fréquemment une zone de transparence: quand on regarde un panneau de signalisation, qu'on lit un livre ou qu'on ouvre une brique de lait, elle sert avant tout de vecteur, transmettant l'information entre le contenu et l'utilisateur. Les graphistes qui conjuguent cette latence fonctionnelle avec une esthétique audacieuse, réfléchie, ludique et parfois cryptique (voire subversive) sont ceux qui réussissent le mieux, non seulement à informer le public, mais également à le séduire, à lui faire lire entre les lignes. Si le travail des graphistes continue à être de plus en plus visible, notamment à travers des pratiques multidisciplinaires dans les domaines de la mode, du cinéma, de la musique et de l'internet, cela ne signifie pas pour autant qu'il soit forcément reconnu en tant que création graphique.»

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www.practise.co.uk
www.all-weather.org

Biography
1975 Born in Tamworth, Australia
1994–1997 BA (Hons) Visual Communication, Ravensbourne College of Design and Communication, London
1997–1999 MA Graphic Design, Royal College of Art, London

Professional experience
1999 Established own studio "Practise" in London
1999–2000 Lectured and organized workshops in the UK and Switzerland
2000 Started clothing label in collaboration with his wife, Shan, under the name "Shan James"
2001 Both "Practise" and "Shan James" moved to Auckland, New Zealand, for one year. Continued working in UK, Europe and Japan
2002 Founded clothing label "All Weather", making screen-printed T-shirts and sweatshirts

Recent exhibitions
1999 "A Grand Design", Victoria & Albert Museum, London
2001 "Inside Out", Kiasma Museum of Contemporary Art, Helsinki
2001 "Favourite Things", Hat on Wall Gallery, London

Recent awards
1998 National Magazine Company Award
1999 Royal College of Art/Penguin Book Essay Prize

Clients
Anthony d'Offay Gallery
Book Works
Booth-Clibborn Editions
Browns Focus
Channel 4
Concrete PR/Concrete Shop
Fallon (London)
fig-1
Helen Hamlyn Research Centre
Lineto
Preen
Random House
Routledge
Royal College of Art
Shan James
Victoria & Albert Museum
ZOO

Project
Screen-printed cotton T-shirt, Spring/Summer 2002 collection

Title
Air T-shirt

Client
Shan James

Year
2001

Opposite page:

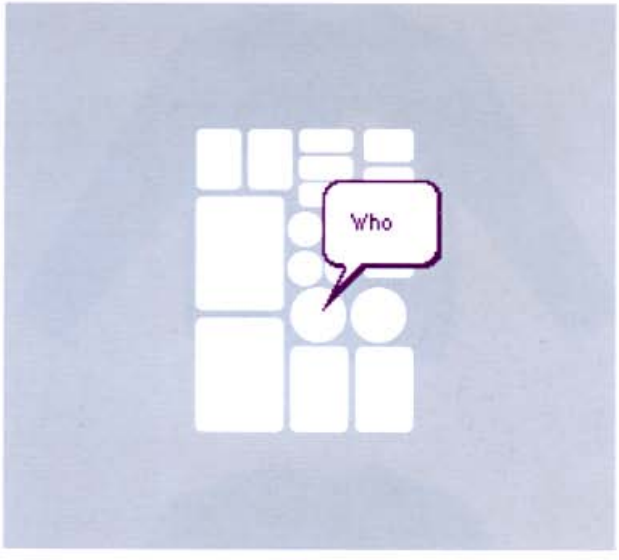
Project
Screen-printed T-shirts + sweatshirts

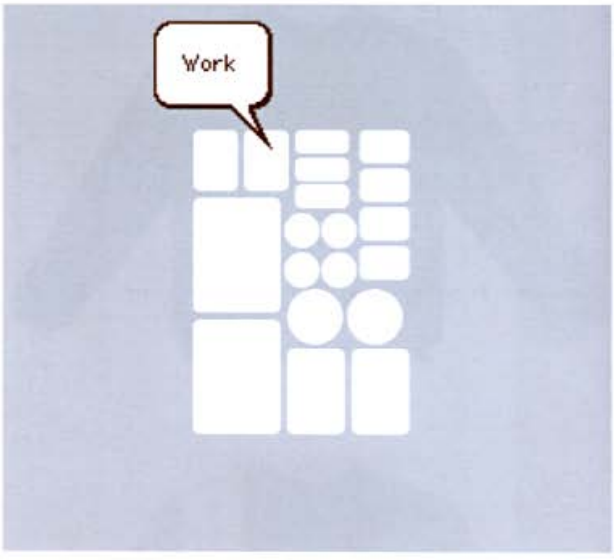
Title
All Weather

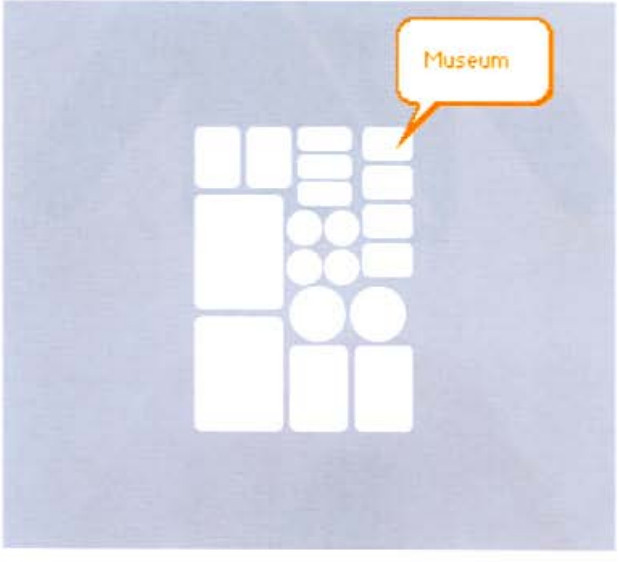
Client
Self-published

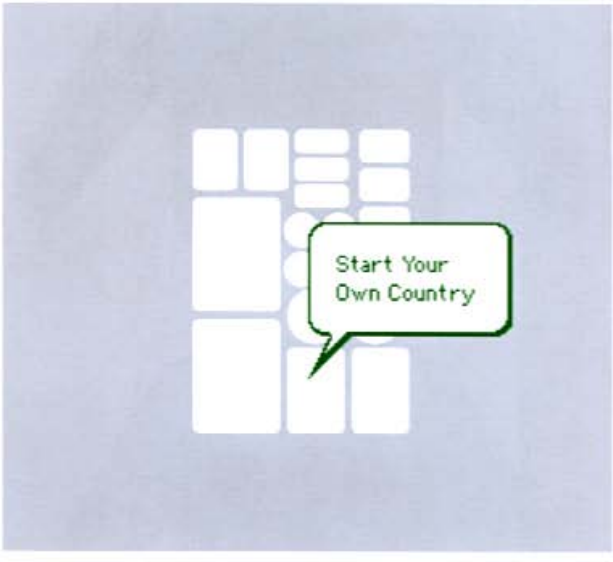
Year
2001/2002

SWEDEN
VS
POKEMON







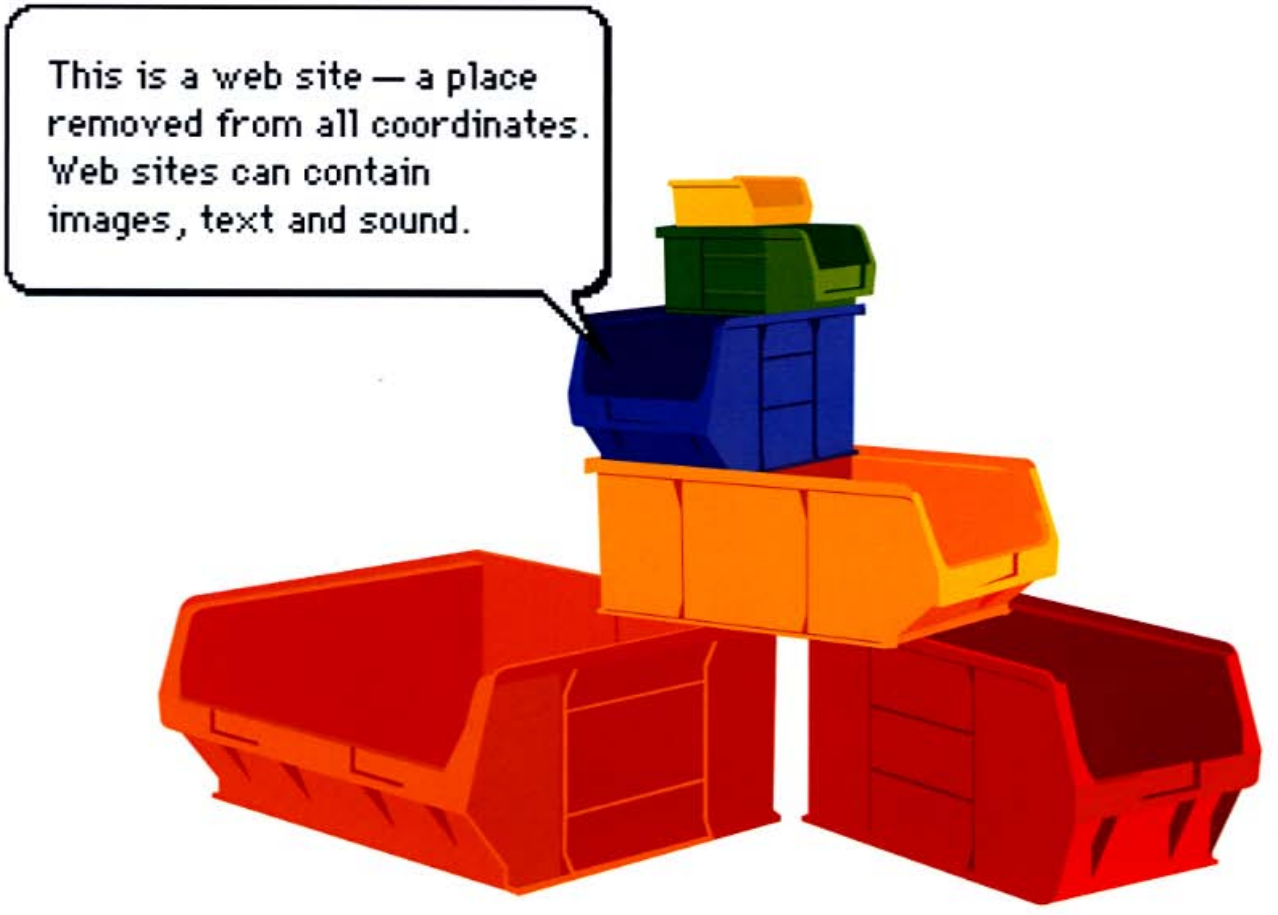


Project
Website

Title
practise.co.uk

Client
Self-published

Year
2001



Project
Website

Title
practise.co.uk

Client
Self-published

Year
2001

April Grieman

"No prophecy here."

Opposite page:

Project
Selby Gallery Poster

Title
"Objects in Space," Selby Gallery, Ringling School of Art

Client
Selby Gallery

Year
1999

above nature and
above time
october25-november24,1999
@
Selby Gallery

"I believe that all designers come to a task with a unique way of ordering that is particular to their past experiences, and perhaps even their genetic structure. As a student I became aware of these tendencies, and began to trust and develop them. Ideas, hunches and personal visualizations result from that integration of mind and body. Intuition is a kind of non-thinking that cuts through socialization, and is therefore our highest form of intelligence."

»Meiner Meinung nach macht sich jeder Grafiker an die Lösung einer Aufgabe, indem er sie als Erstes je nach Berufs- und Lebenserfahrung und vielleicht sogar Veranlagung nach einem bestimmten System ordnet. Das habe ich schon während des Studiums beobachtet und verfolge und entwickle jetzt selbst diese Instinkte. Einfälle, Eingebungen und persönliche Bilder kommen aus der Einheit von Geist und Körper. Intuition als eine Art des Nicht-Denkens ist unabhängig von der Sozialisation und daher die höchste Form von Intelligenz.«

«Chaque graphiste a sa manière unique d'organiser ses nouvelles missions en fonction de son expérience et, peut-être même, de sa structure génétique. Je m'en suis rendue compte quand j'étais étudiante. J'ai alors appris à me fier et à développer ces tendances. Les idées, les intuitions et les visualisations personnelles découlent de cette intégration de l'esprit et du corps. En tant que ‹non pensée› échappant à la socialisation, l'intuition est notre forme d'intelligence la plus élevée.»

April Greiman
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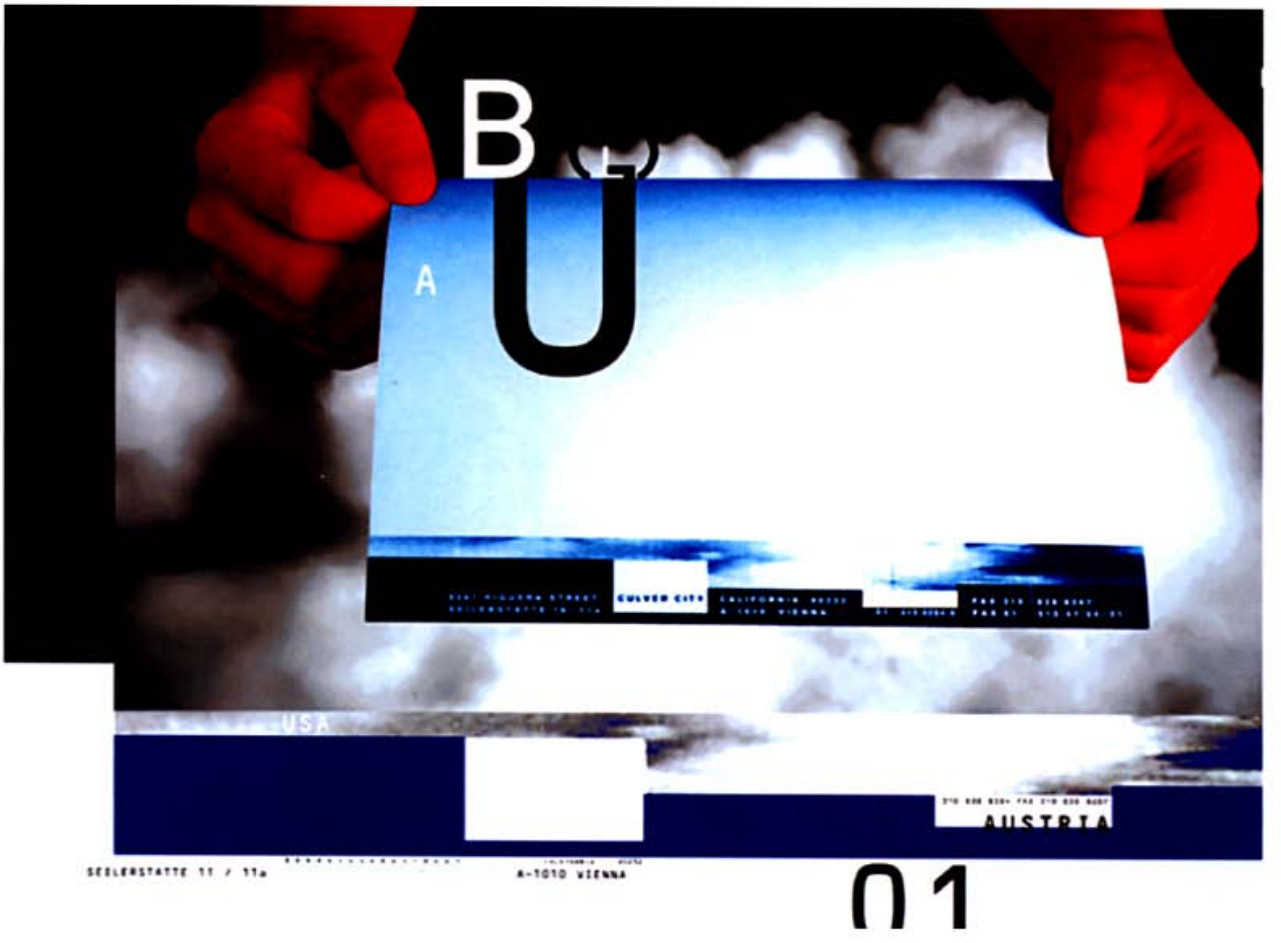
Biography
1948 Born in Rockville Center, New York
1966–1970 BFA, Major in Graphic Design, Minor in Ceramics, Kansas City Art Institute, Kansas City, Missouri
1970–1971 Studied Graphic Design under Wolfgang Weingart and Armin Hofmann, Allgemeine Kunstgewerbeschule, Basle, Switzerland

Professional experience
1971–1976 Assistant Professor, Philadelphia College of Art
1972–1976 Freelance work in New York City
1974–1975 Anspach, Grossman & Portugal;
1975–1976 Consultant to the Museum of Modern Art with Emilio Ambasz (Curator of Design)
1976 Moved to Los Angeles, California;
1977 Established own design office, April Greiman
1982–1984 Director of Design Department, California Institute of the Arts
1990 Published "Hybrid Imagery: The Fusion of Technology and Graphic Design"
1994 Published "It's notwhatAprilyou thinkItGreimanIs," Arc en Rêve, Artemus Publishers;
1995 19th Amendment Commemorative Stamp, US Postal Service Commission
1998 Published, "April Greiman: Floating Ideas into Time and Space", Ivy Press, Watson-Guptill Publications
2001 Published "Something from Nothing" Rotovision Publisher
2002 April forms new "trans-media" design firm, April Greiman / Made in Space

Recent exhibitions
1986 "April Greiman, One Woman Show", Reinhold/Brown Gallery, New York
1987 "April Greiman: Large Scale Posters", touring one-woman exhibition; Pacific Wave, Fortuny Museum, Venice
1988 "The Modern Poster", Museum of Modern Art, New York
1989 "April Greiman", Israel Museum, Jerusalem; One Woman Show, Turner Dailey Gallery, Los Angeles; "Design USA", United States Information Agency – touring exhibition USSR; "The Decade of the Eighties", Western Carolina University
1989–1990 "Graphic Design in America", travelling exhibition, Walker Art Center – Minneapolis, New York City and London
1991 "The International Poster Exhibition", Tel Aviv Museum of Art
1992 "Redroto", Yokohama Creation Center, Japan
1994 "It'snotwhatAprilyou thinkitGreimanis", One-Woman Show, Arc en Rêve Centre d'Architecture Bordeaux, France
1996 "And She Told Two Friends", Woman-Made Gallery, Chicago
1998 "Posters American Style", National Museum of American Art / Smithsonian Institution
2001 "Hybrid Imagery: The Fusion of Technology and Graphic Design", Eisner Museum of Advertising and Design, Milwaukee
2002 "USDesign 1975–2000", Denver Art Museum, Denver, Colorado

Awards
1987 Grant Winner, Computer Graphic Studies, National Endowment of the Arts; Winner, UNESCO Competition, Design Quarterly #133
1988 Winner, "The Modern Poster" Competition, The Museum of Modern Art, New York; Grand Prize, 1st "MacIntosh Masters Art" contest, Mac World
1990 Award, Fashion Group International, "Look West," Los Angeles
1993 Bronze Medal, Stiftung Buchkunst, Frankfurt Book Fair; "From the Center", Southern California Institute of Architecture (Sci-Arc)
1998 Medalist, American Institute of Graphic Arts (AIGA); Chrysler Award for Innovation
2000 Finalist, 1st National Design Award, Communication Design
2001 Star of Design, Pacific Design Center, Los Angeles; Kansas City Art Institute, Honorary Doctorate
2002 Lesley University, Art Institute of Boston, Honorary Doctorate

Clients
Amgen
@Schindler House
AOL / Time Warner
California Institute of the Arts
Coyuchi
Davis Polk & Wardwell
Experience Music Project
General Dynamics
Johnson Fain Architects
Knoll, Group Design
La Jolla Playhouse
MAK Center
PacTel
Quarterdeck
Roto Architects
Samitaur Constructs
Sears
Southern California Institute of Architecture
US West
Vitra International
Xerox



Project
Logo and Identity System

Title
Letterhead,
Coop Himmelb(l)au

Client
Coop Himmelb(l)au
Architects, Vienna and
Los Angeles

Year
1990

Project
AIGA Poster

Title
Objects In Space

Client
AIGA / Orange County, California

Year
1999

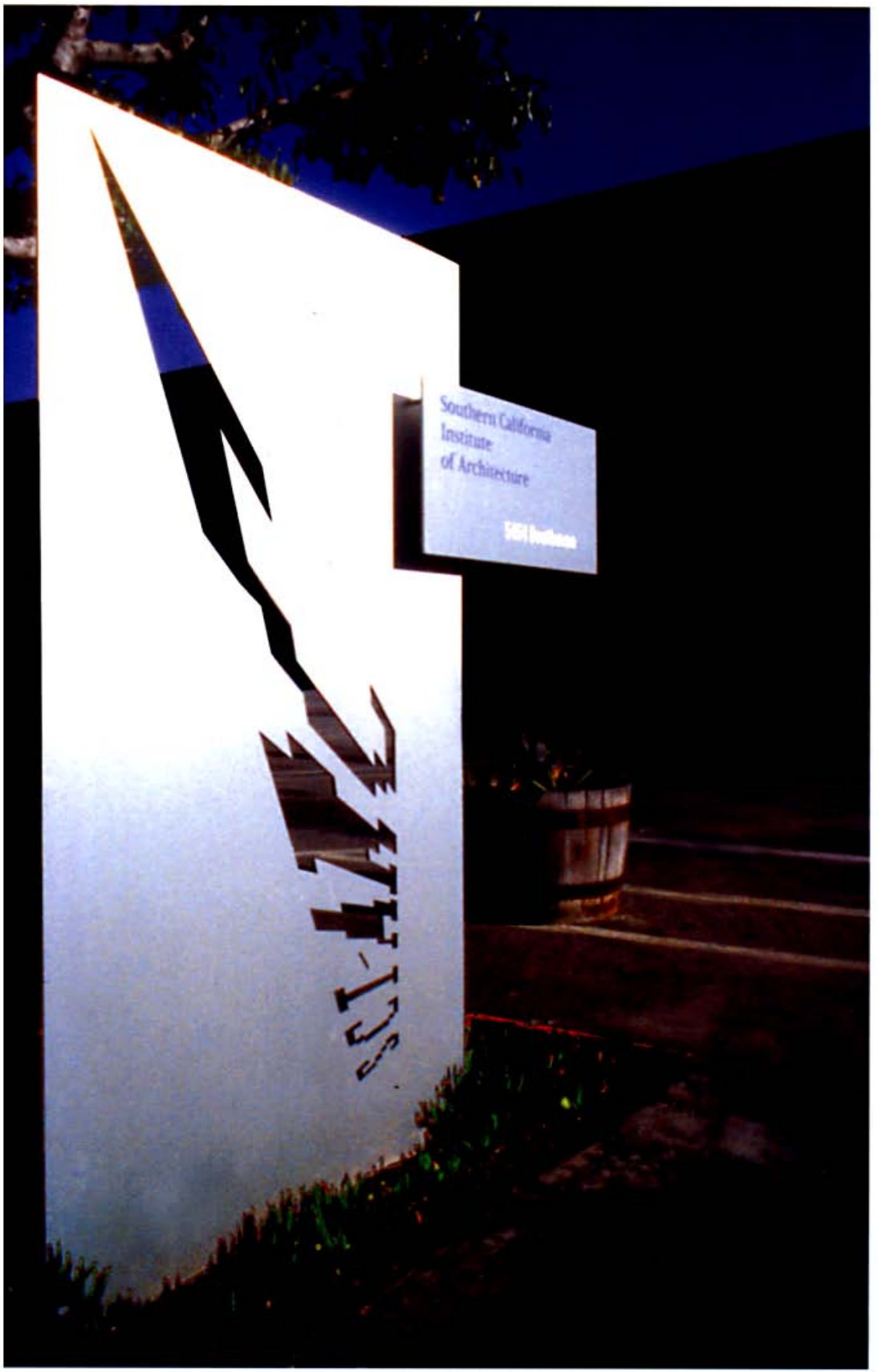
Opposite page:

Project
Exterior Signage

Title
Main Exterior Signage

Client
Southern California Institute of Architecture (Sci-Arc)

Year
1994


Southern California
Institute
of Architecture

Fernando Gutiérrez

"It all begins with an idea (ideas make money: money doesn't make ideas) and you respond to that idea, using your knowledge to present it in the most seductive, engaging manner possible."

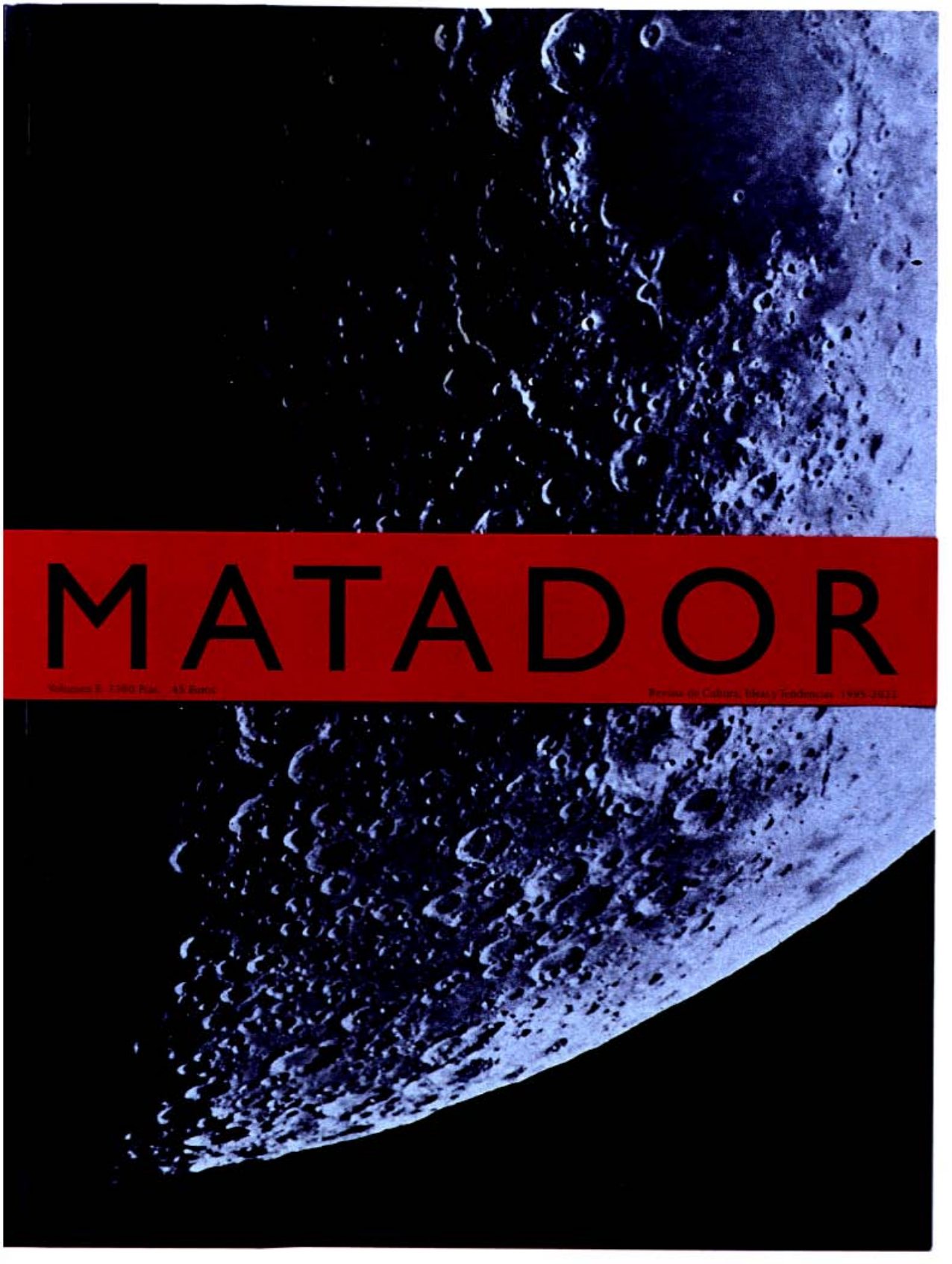
Opposite page:

Project
Magazine cover design

Title
Matador Volume E

Client
Matador / La Fabrica

Year
2000


MATADOR

"There are more design students and more designers than ever. There are more magazines than ever. More access to information than ever. And more information to decipher than ever. Craft and vocation are being left behind. Good design will prevail, but the amount of bad design is overwhelming. We shouldn't be misled. The struggle continues."

»Es gibt heute mehr Grafikstudenten und Grafiker als je zuvor. Mehr Zeitschriften als je zuvor. Leichteren Zugang zu Informationen als je zuvor. Und mehr zu entschlüsselnde Informationen als je zuvor. Handwerk und Berufung werden vernachlässigt. Gutes Design wird sich durchsetzen, aber die Menge von schlechtem Design ist überwältigend. Wir sollten uns nicht in die Irre führen lassen. Der Kampf geht weiter.«

«Il n'y a jamais eu autant de créateurs et d'étudiants graphistes. Il n'y a jamais eu autant de publications. Jamais l'information n'a été aussi accessible et il n'y a jamais eu autant d'informations à déchiffrer. L'artisanat et la vocation restent sur la touche. La bonne création perdurera mais on est submergé par des réalisations médiocres. Ne nous égarons pas. Le combat continue.»

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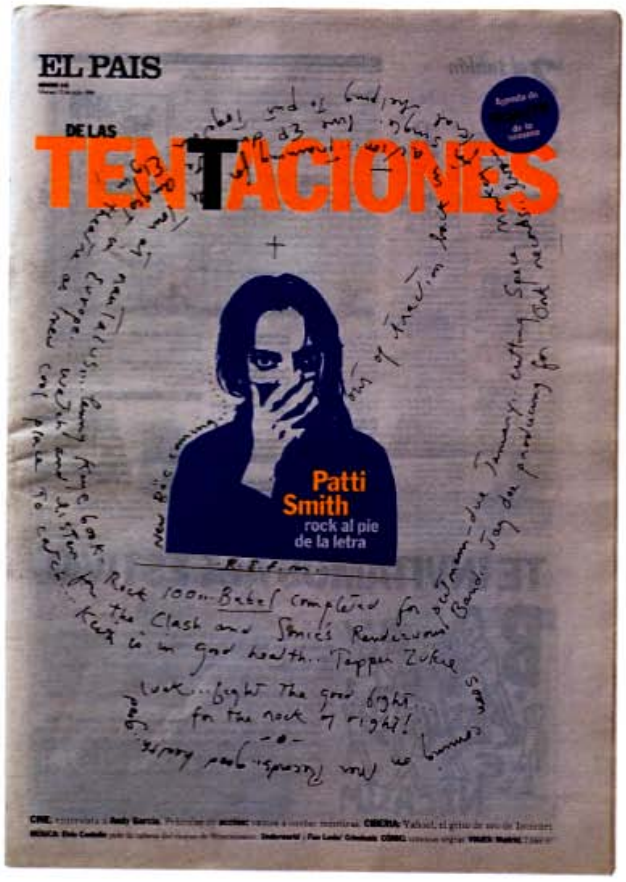
www.pentagram.co.uk

Biography
1963 Born in London
1983–1986 BA Graphic Design, London College of Printing

Professional experience
1986–1992 Graphic designer, CDT Design, London
1990 Graphic designer, Summa, Barcelona
1991 Associate, CDT Design, London
1993–2000 Co-founding partner of Grafica, Barcelona
2000 Became a partner of Pentagram

Recent awards
2001 New York Art Directors Club Silver Award, Colors magazine

Clients
Colors
Hermes
El Pais
EPS magazine
La Compania de Vinos
Matador
Phaidon Press
Reina Sofia
Telmo Rodriguez
Tentaciones
The Friday Supplement
Vanidad



Project
Editorial

Title
Tentaciones

Client
El Pais

Year
1994–the present

Project
Magazine cover design

Title
Vanidad

Client
Vanidad

Year
1998

Project
Magazine cover design

Title
Colors – pictured: issue 43

Client
Benetton Group Spa / La Fabrica

Year
2000–the present

Project
Exhibition catalogue

Title
F[r]icciones

Client
Aldeasa / Museo Nacional
Centro de Arte Reina
Sofía, Madrid

Year
2000

Ippei Gyoubu

"Coexistence of the bright and dark sides."

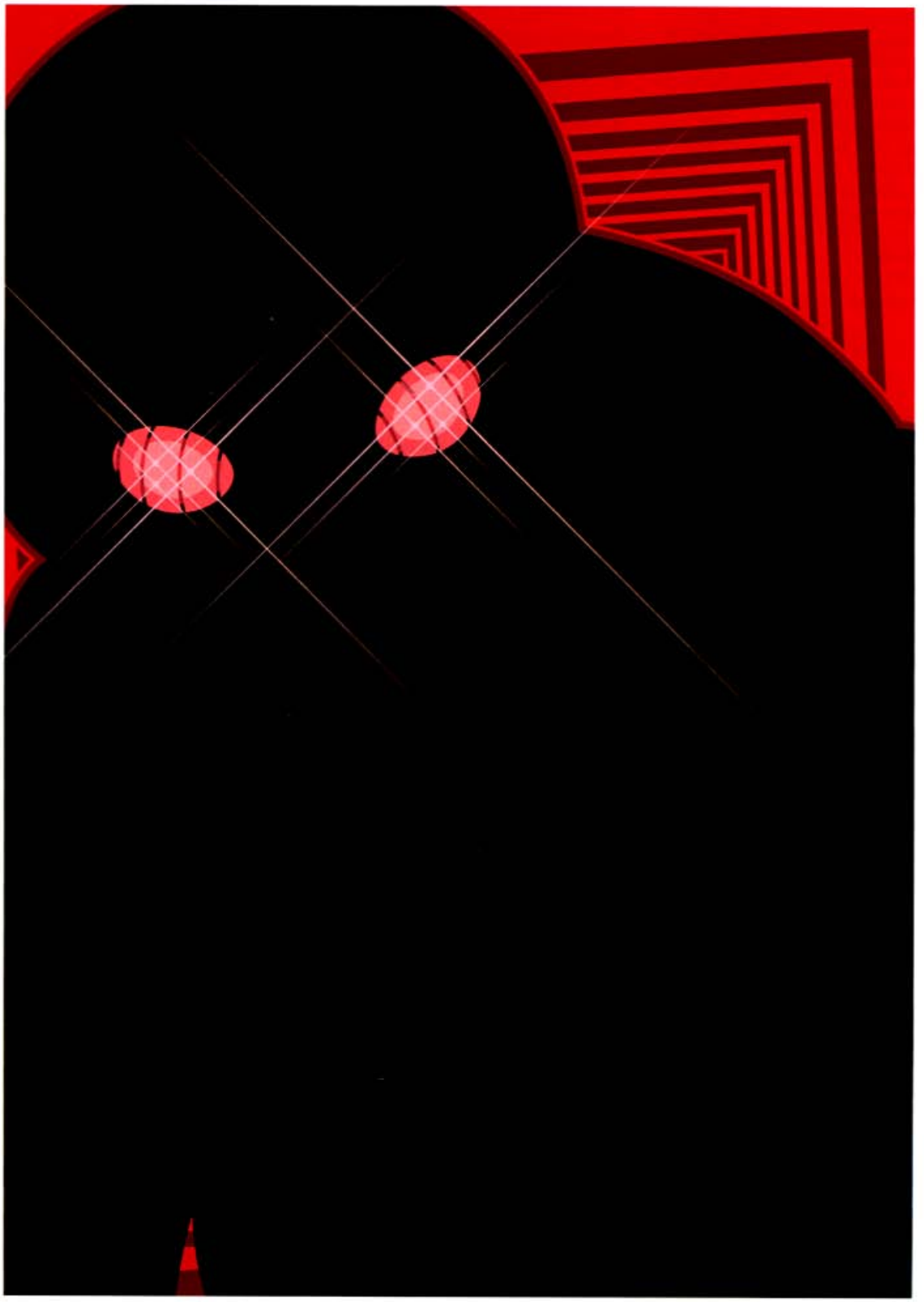
Opposite page:

Project
Event flyer

Title
Camou

Client
Camou

Year
2001



"I consider graphic design to be 'all things'. I think that the point of calling it graphic design will become nonsense, and that the obstacle of the name will be lost from now on. This means graphic design will become 'natural'. Graphic design is not a sublime thing, but probably has already reached the stage where it has transcended the wall which is not visible to all eyes, and has formed a still newer form. And it will continue expanding from now on, because graphic design is 'all things'."

»Für mich ist Grafikdesign allumfassend. Irgendwann wird man an den Punkt kommen, denke ich, an dem die Bezeichnung unsinnig geworden ist und keine Einschränkung mehr bildet. Das heißt, grafisches Gestalten wird ›natürlich‹, selbstverständlich sein. Die Gebrauchsgrafik schwebt keinesfalls in höheren Sphären, hat aber dennoch vermutlich ein Stadium erreicht, in dem sie die nicht für alle sichtbare Fachgrenze bereits überschritten und eine noch aktuellere Ausprägung gebildet hat. Das Grafikdesign wird von jetzt an expandieren, eben weil es allumfassend ist.«

«Je considère la création graphique comme toutes choses». Le fait de l'appeler graphisme n'aura plus de sens et l'obstacle que représente ce nom sera oublié. En d'autres termes, le graphisme deviendra ‹naturel›. La discipline en soi n'a rien de sublime, mais elle a probablement déjà franchi le cap où elle a transcendé ce mur que tout le monde ne peut pas voir pour revêtir une forme encore plus nouvelle. Elle continuera à s'étendre parce que le graphisme est ‹toutes choses›».

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net.ne.jp/ippei_gyoubu/

Biography
1974 Born in Japan
1989 Art high school
1992 Kobe Design
University Art College

Professional experience
1996–2001 Character designer, SNK (Japanese video game company)
2001 Began working as a freelance designer

Clients
Bijutsu Shuppan-Sha
Knee High Media Japan

Project
Character from comic strip "MAMMOTH" magazine

Title
The SPANKY

Client
Knee High Media Japan

Year
2001

Opposite page:

Project
Comic strip

Title
planet of the fusion

Client
Bijutsu Shuppan-Sha

Year
2001

また今度したのか？
ああ。
「組合本部」ってそんなに面白い出来事なのか？
面白いだぜ！
退屈な仕事だしな。

いつまでも寝ぼけてんじゃねーよ。
仕事だぜ
今行く。

サイボウ・・・ヘビ・シャボ・・・今度は何だ？
ナイルナオトカザ・・・・・・
トカゲ？
分かるはずも、「組合」なんて一回すりゃ十分だろうがよ。

まったくDNAが騒ぐぜ・・・
今日もクモ野郎のシータはよく喰る。うるさくてたまらねぇ。
絶対的に、昆虫と動きした脳ってのはおしゃべりなのがまいらしい。
オレの名はユウゾーという。前世紀の名前らしいが、気に入っている。
オレ達は殺しを仕事にしている。
こんな汚れもまった地球にもまだ、美味とかいうくだらねえものに踊り回されてる奴らがいる。「人間らしく」とはほとんどバカがいやがる。そいつらに夢をぶちこむだけの楽な仕事だ。・・・・・・別に恨みはねぇがな。

オレ達はそいつらの夢を敬意と皮肉を込めて、「オリジナル」って呼んでる。
着いたぜ。
「美術」もねぇもんだ。
ガン
「オリジナル」は7億い収監スーツを着に着ている。それもブサイクなのを。

合言葉。
！

オレはロマンチックなガキじゃない。ケツっぺたの「オリジナル」の巻なんて、ネズミのケツ以下だって思ってた。
でもこの日は何か違ってた。間違いなく・・・
そう、この瞬間から何かが、何かが違ってたんだ。
もっ、もういねぇ。
あい、ユウゾー。次から一緒でいいぜ、俺からっていねぇ。
この日も、これで終わるハズだった・・・・・。
帰って、シャワーを浴びて、サボテンに水を・・・。

あい、ユウゾー。
シャワールームも見とけよ。まだオマケがいるかもしれねぇ。
・・・・・
ボォオオオンとしてんじゃねぇよ！
とっとと行きやがれ!!!
7

Project
Illustration for Comickers magazine

Title
Marshmallow

Client
Bijutsu Shuppan-Sha

Year
2001

Hahn Smith Design Inc.

"No rabbits, no hats."

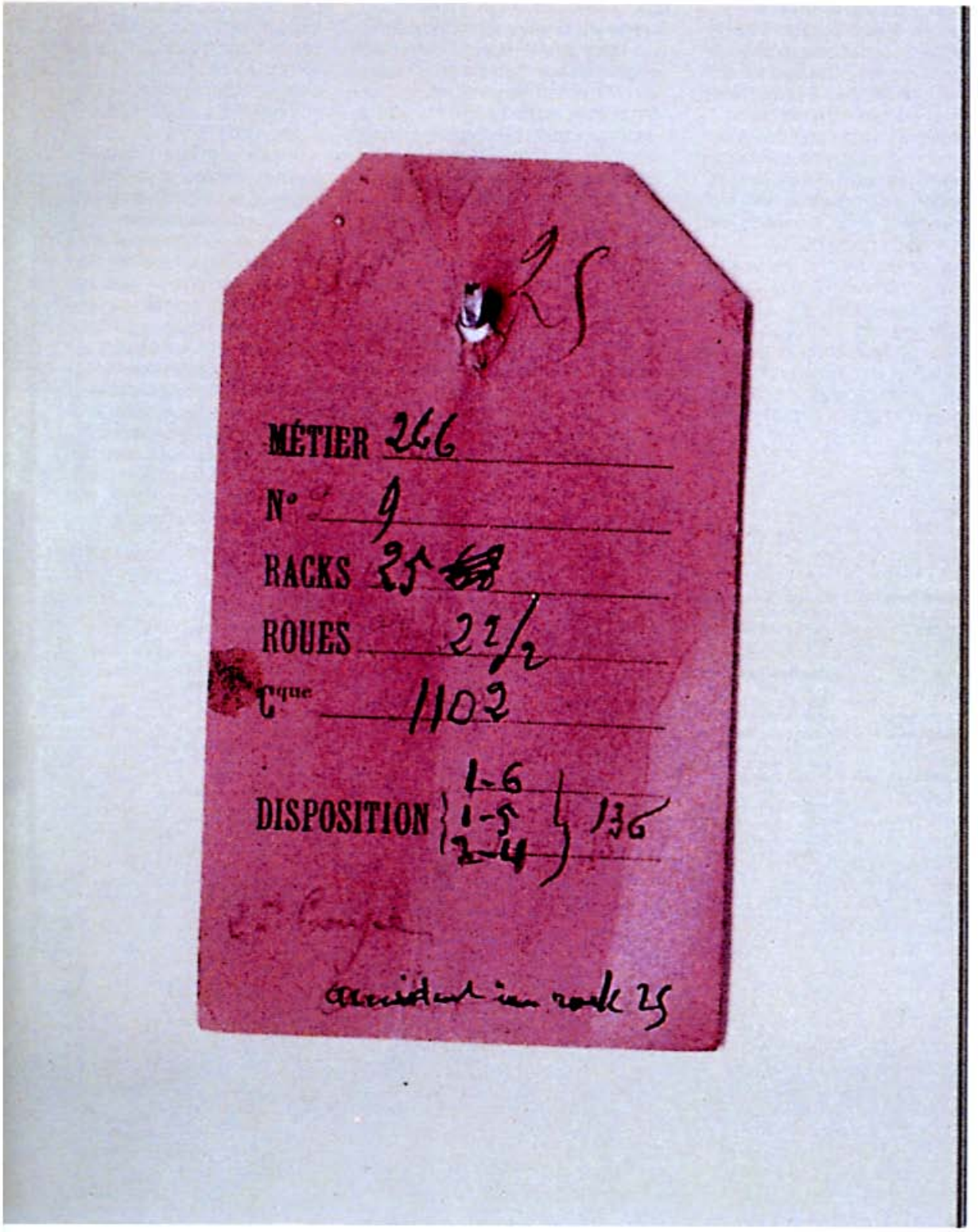
Opposite page:

Project
Exhibition catalogue

Title
Arnaud Maggs: Works 1976–1999

Client
The Power Plant Contemporary Art Gallery

Year
1999


MÉTIER 266
N° 9
RACKS 25
ROUES 22/2
Cque 1102
DISPOSITION 1-6 1-5 2-4 136
accident in rack 25

"The best work will always be teamwork. A great game of tennis or hockey is between two skill sets. Design is always at its best when there are challenges and responses, whether it is between the client and designer, writer and designer, designer and artist, or a collaboration between designers. As exciting as the opportunities are that new technology create – and the speed and reach that are now possible – it always comes down to vision and content which will make good work endure. Good design should always consider the way we live and the broadest possible context. We're not sages, we're just trying to do the best we can, to add something to the world, and to earn a decent living."

»Die besten Lösungen entstehen immer als Gemeinschaftsarbeiten. Ein tolles Tennis- oder Hockeymatch ergibt sich aus dem Zusammenspiel von Könnern. Design ist immer dann am besten, wenn es sich Herausforderungen stellt, gleichgültig, ob diese aus dem Zusammentreffen von Auftraggebern und Designern, Autoren und Designern, Künstlern und Designern oder Designern untereinander entstehen. So spannend die von der neuen Technologie gebotenen Möglichkeiten mit ihrer Geschwindigkeit und Reichweite auch sind, letzten Endes kommt es auf die Idee und den Inhalt an, um einer guten Arbeit dauerhaften Wert zu verleihen. Gutes Design sollte immer unsere Lebensart und einen möglichst umfassenden Kontext berücksichtigen. Wir sind keine Weisen, wir versuchen nur unser Bestes zu tun, einen Beitrag zu leisten und genug Geld zu verdienen, um gut zu leben.«

«Les meilleures réalisations seront toujours des travaux d'équipe, comme un beau match de tennis ou de hockey nécessite d'opposer deux équipes compétentes. La création graphique est toujours plus performante lorsqu'il y a des défis et des réponses, que cela se passe entre le client et le créateur, le rédacteur et le créateur, le créateur et l'artiste ou au sein d'une collaboration entre graphistes. Aussi excitantes que soient les possibilités créées par les nouvelles technologies – ainsi que leur vitesse et leur portée – on en revient toujours à la vision et au contenu qui font qu'un bon travail tient la route ou pas. Le bon graphisme devrait toujours prendre en compte la manière dont on vit et le contexte le plus large possible. Nous ne sommes pas des sages, nous essayons simplement de faire de notre mieux, d'apporter quelque chose au monde et de gagner convenablement notre vie.»

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F +1 416 504 8444

E studio@
hahnsmithdesign.com

Design group history
1995 Founded by Alison Hahn and Nigel Smith in Toronto

Founders' biographies
Alison Hahn
1957 Born in Toronto
1981–1985 BFA, Art History and Textile Design, Nova Scotia College of Art and Design, Halifax, Canada
Nigel Smith
1962 Born in Toronto
1981–1984 Fine Art and Graphic Design, Ontario College of Art, Toronto

Recent exhibitions
1998 "AIGA 50 Books Awards", New York; "i-D magazine – Annual Design Review", New York
1999 "100 Show", American Center for Design, Chicago
2000 "Design Effectiveness Award", Toronto
2001 "National Post/Design Exchange Awards", Toronto
2002 "AIGA 50 Books Awards", New York

Recent awards
1997–1999 Nominated annually for the Chrysler Awards
1998 Ontario Association of Art Galleries Award; AIGA 50 Books Award; Advertising and Design Club of Canada Award; American Association of Museums, Publications Design Competition; I.D. magazine – Annual Design Review
1999 Design Effectiveness Awards – Finalist; Design Effectiveness Awards – Silver; 100 Show – American Center for Design
2000 Presidential Design Awards; Design Effectiveness Awards; Alcuin Society Award for Excellence in Book Design
2001 National Post – Design Exchange Awards; Ontario Association of Art Galleries Award
2002 American Association of Museums
2002 AIGA 50 Books Award

Clients
Art Gallery of Toronto
Canadian Broadcasting Corporation
CIBC Development Corporation
Cooper-Hewitt, National Design Museum
Design Exchange
Dia Center for the Arts
Flammarion Publishers
George R. Gardiner Museum of Ceramic Art
Harvard Design School
Mattel
The Museum of Modern Art, New York
National Film Board of Canada
Power Plant
Rizzoli International Publications
Steelcase Canada
The Whitney Museum of American Art

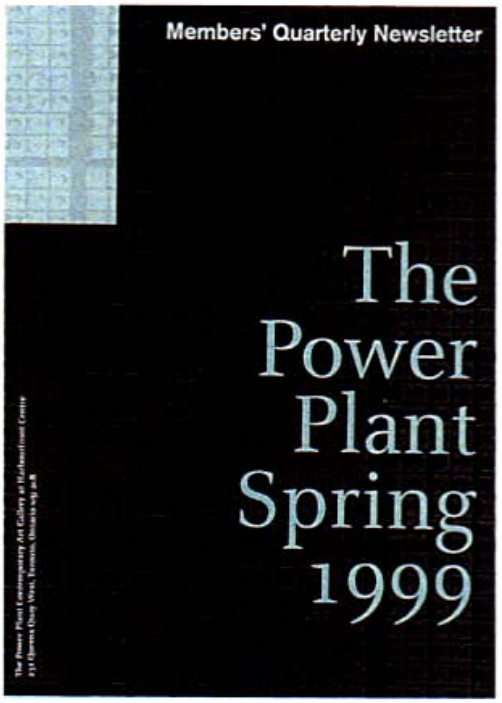
Opposite page:

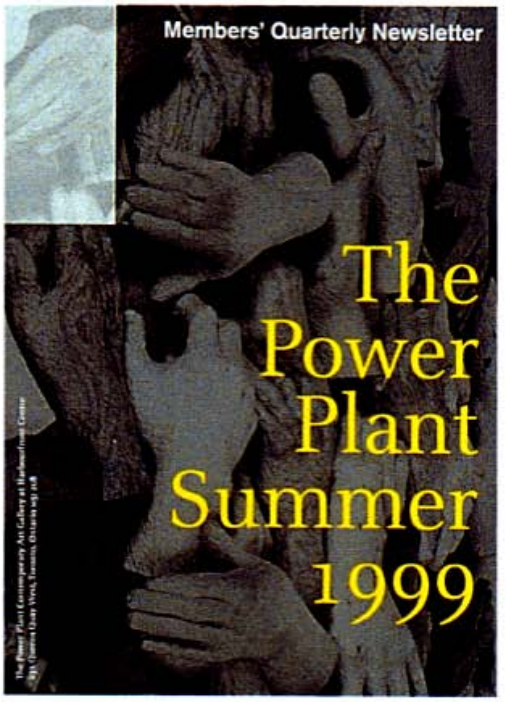
Project
Newsletter & gallery brochures

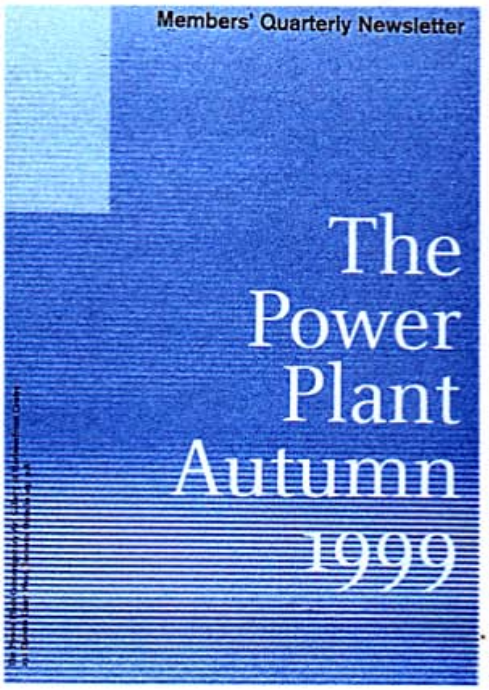
Title
The Power Plant members' quarterly newsletter

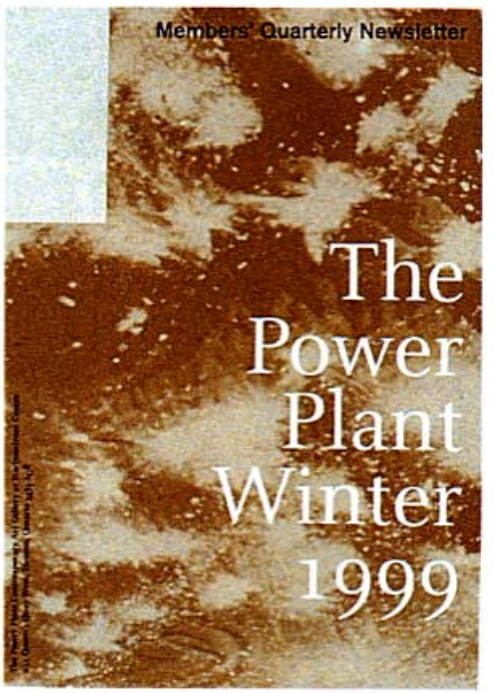
Client
The Power Plant Contemporary Art Gallery

Year
1999


Members' Quarterly Newsletter
The Power Plant Spring 1999

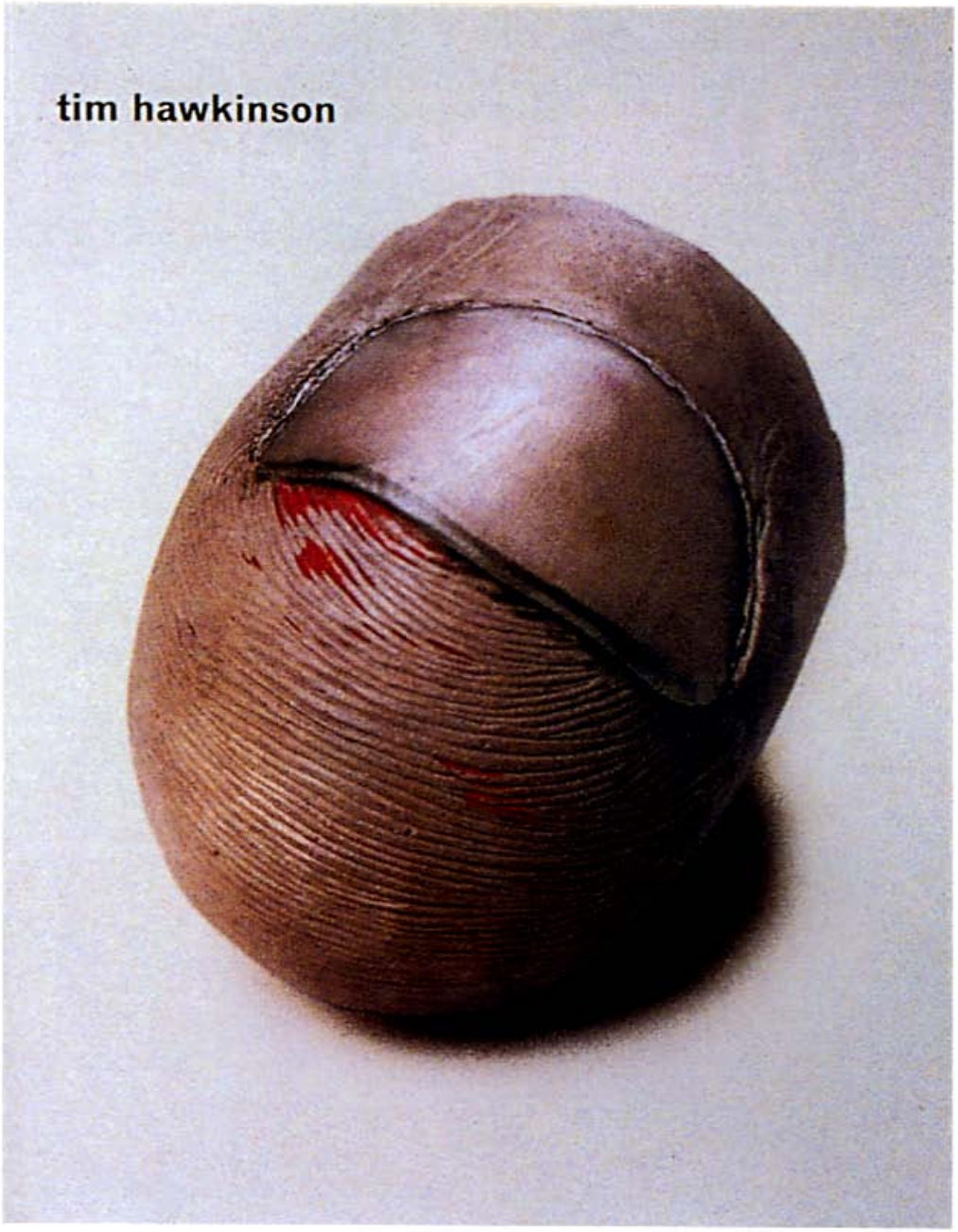

Members' Quarterly Newsletter
The Power Plant Summer 1999


Members' Quarterly Newsletter
The Power Plant Autumn 1999


Members' Quarterly Newsletter
The Power Plant Winter 1999

Pluralism

THE AMERICAN CENTURY



Opposite page:

Project
Exhibition graphics

Title
The American Century, Part 2, 1950–2000

Client
The Whitney Museum of American Art

Year
1999

Project
Exhibition catalogue

Title
Tim Hawkinson

Client
The Power Plant Contemporary Art Gallery

Year
2000

Fons M. Hickmann

"Displace yourself!"

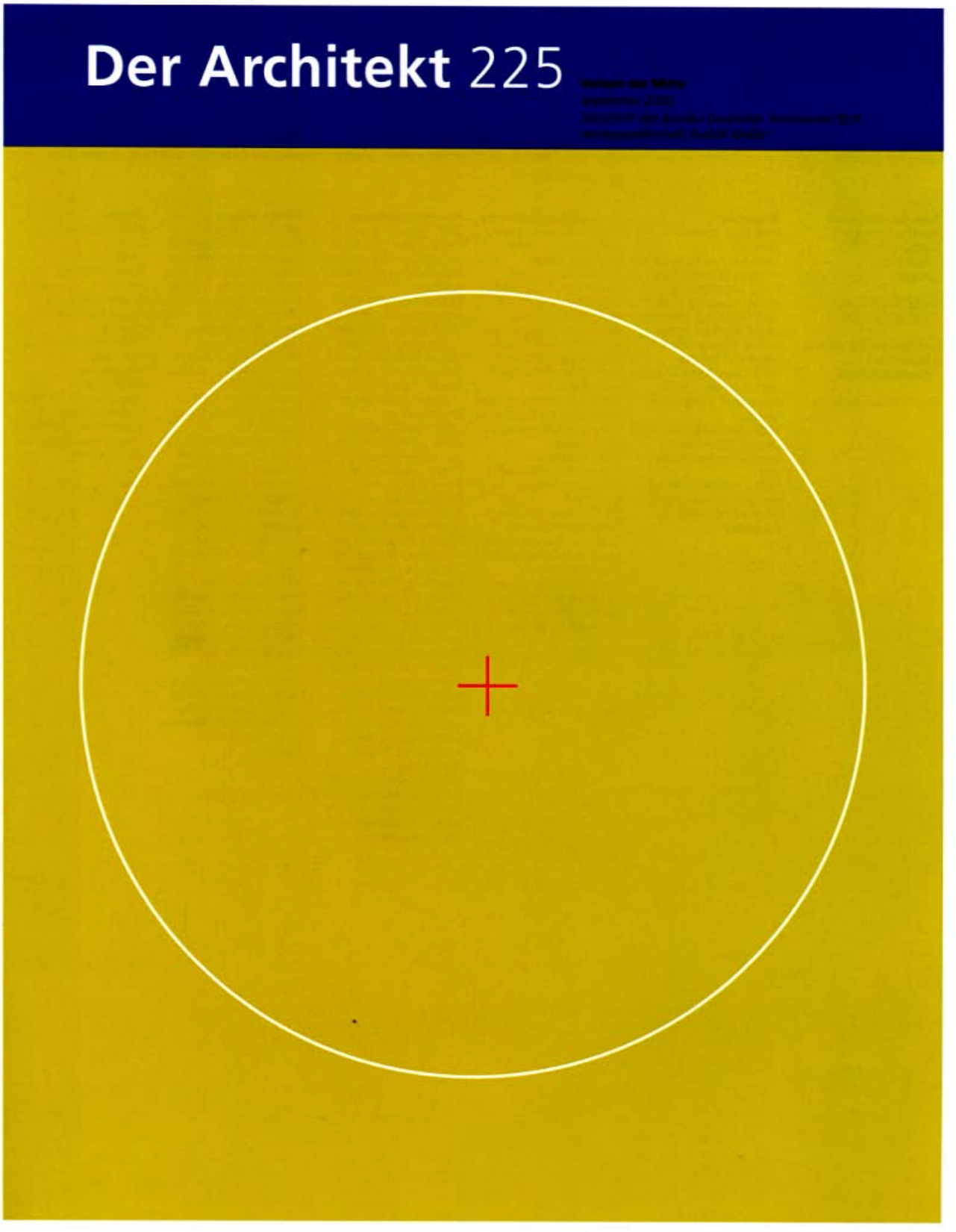
Opposite page:

Project
Magazine

Title
Der Architekt

Client
BDA

Year
2001


Der Architekt 225

"Learn everything you can. Try everything that comes along. Look at everything there is to see. Search, experiment, make mistakes, fail, stand up. Turn religious, turn conservative, turn radical. And then forget all about it and find your own way to create."

»Lerne, was du kannst. Probiere aus, was du willst. Siehe, was es gibt. Suche, experimentiere, mache Fehler, steige auf Berge und gehe durch Täler. Werde fromm, werde verdorben, werde konservativ und werde radikal. Und dann vergiss all das und lerne, deinen eigenen Weg zu gestalten.«

« Apprends tout ce que tu peux. Essaye ce que tu veux. Vois ce qu'il y a à voir. Cherche, expérimente, fais des erreurs, échoue et relève-toi. Deviens mystique, deviens dépravé, deviens conservateur et deviens radical. Et ensuite oublie tout cela et trouve ton propre chemin afin de créer. »

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E hickmann@fonshickmann.de

www.fonshickmann.de

Biography
1966 Born in Hamm, Germany
1968 Afflicted by bouts of typographic fever, since falling into a bowl of alphabet soup as a child
1972 Beginning of school career spent on soccer pitches between Dortmund and Schalke
1991 Crowned as "Guaredisch the First" by the Düsseldorf Typographic Society
1993 Diploma in Graphic Design, University of Applied Design Düsseldorf
1993+ Studies in Philosophy and Communication Science, Düsseldorf and Wuppertal

Professional experience
1995 Co-founded Kairos with Gesine Grotrian-Steinweg, Nicolai Sokolow and Volker Bertelmann in Düsseldorf
1996+ Member of TDC, ADC, AGD and ABC
1997 Brief comeback as a striker for the "Tapezistische Fussballfreunde" and winner of the "Golden Fruitcake"
1997+ Lectured at various universities, participated in juries and in numerous publications
1999 Professor of Typography, University of Applied Design, Dortmund
2001 Co-founded Fons Hickmann m23 with Gesine Grotrian-Steinweg and Simon Gallus in Berlin
2001+ Professor of Cognitive Dissonances, All Media and Applied Soccer, University of Applied Arts, Vienna

Recent exhibitions
1998 "Type Directors Show", New York; International Biennale Warsaw, Museum Plakatu; Bienal del Cartel en Mexico, Mexico City; "Die 100 Besten Plakate", Berlin; "Brno Design Exhibition", Czech Republic; "Triennale of the Stage Poster", Sofia, Bulgaria; "Golden Bee 4", Moscow; "Festival d'Affiches de Chaumont"
1999 "Type Directors Show", New York; "Die 100 Besten Plakate", Berlin; "International Poster Exhibition", Ningbo, China
2000 International Biennale Warsaw, Museum Plakatu; Bienal del Cartel en Mexico, Mexico City; "Type Directors Show", New York; "Die 100 Besten Plakate", Berlin; "Festival d'Affiches de Chaumont"; Museum on the Seam, Jerusalem; "Poster Exhibition", The Museum of Modern Art, Toyama, Japan
2001 "Die 100 Besten Plakate", Berlin; "International Poster Exhibition", Ningbo, China; "Hong Kong Poster Festival", Hong Kong
2002 "Displace yourself!" (Fons Matthias Hickmann Design on paper and screen), Heiligenkreuzer Hof Gallery, Vienna

Recent awards
1998 The 100 Best Posters, Berlin; German Prize for Communication Design; Golden Bee Award, Moscow; Special Award for Poster Art, Triennal, Sofia; Excellence Award, Type Directors Club New York
1999 Excellence Award, Type Directors Club New York; The 100 Best Posters, Berlin; German Prize for Communication Design
2000 German Prize for Communication Design; Honorary Diploma VDG Germany; Bronze Medal, Joseph Binder Award; Excellence Award, Type Directors Club New York; The 100 Best Posters, Berlin; Tokyo TDC Award, Japan
2001 The 100 Best Posters, Berlin; Excellence Award, Poster Exhibition, Ningbo, China
2002 Excellence Award, Type Directors Club New York; First Prize, Kieler Woche (Corporate Design Contest), Germany; ADC Awards, Germany; The 100 Best Posters Jury, Berlin; Red Dot Award, Germany

Clients
Ärzte ohne Grenzen
BDA
BMW
Busse & Geitner Architects
Escale Gallery
Frau + Mutter KFD Magazin
Grotrian Pianoforte Company
IFA Galleries
Kieler Woche
Laboratory for Social and Aesthetic Development
Staatstheater Oldenburg
Theaterhaus Düsseldorf
UMA records
VMI
Zefa

Project
Books and catalogues

Title
Time Out

Client
Zefa

Year
2001

Project
Poster

Title
Lettre à l'atelier

Client
Théâtre Parlant

Year
1997

Opposite page:

Project
Illustration

Title
Football is coming home

Client
Page magazin

Year
2001

PRSE: 31 Jan 2001 13:35:08
...Die 10 Kreativsten der Kreativen laden wir ein, auf einer Seite der Page das Thema Kreativitaet zu visualisieren.
Einsendeschluss: Dienstag, den 13.2.01 !!!
FONS: 31 Jan 2001 20:52:15
...aber warum denn so knapp? in der Zeit schaffe ich gerade mal einen halben Topflappen zu häkeln...
PRSE: 01 Feb 2001 10:29:11
...halber Topflappen wär auch nicht schlecht...
FONS: 01 Feb 2001 12:16:10
na gut, gehe Wolle kaufen...

Kim Hiorthøy

"John Cage said that all he knew about method was that when he was not working he sometimes thought he knew something, but then when he was working, he found that clearly he knew nothing."

Project
Seven-inch record sleeve

Title
Torture Happiness/Den fula skogen bakom köket

Client
Smalltown Supersound

Year
2000

"For graphic design in the future I think it's important to eat well, and to sleep. But also to read books and learn things and to know about them from as many different perspectives as possible. I further believe that it's good to rely on intuition and to practice solidarity with other people and to practice punk rock."

»Damit das Grafikdesign eine Zukunft hat, ist es meiner Meinung nach wichtig, gut zu essen und genug zu schlafen. Aber auch Bücher zu lesen und neue Dinge zu lernen und sie aus so vielen Blickwinkeln wie möglich zu betrachten. Außerdem halte ich es für gut, sich auf die Intuition zu verlassen, solidarisch mit anderen Menschen zu sein und Punk-Rock zu spielen.«

«Pour l'avenir du graphisme, je pense qu'il est important de bien se nourrir et de dormir. Mais aussi de lire des livres, d'apprendre, et d'examiner les choses sous le plus d'angles possibles. Je crois également qu'il est bon de se fier à son intuition, d'être solidaire des autres et de pratiquer le rock punk.»

Kim Hiorthøy
Seilduksgata 25
0553 Oslo
Norway

T +47 22 38 36 02
F +47 22 80 61 01

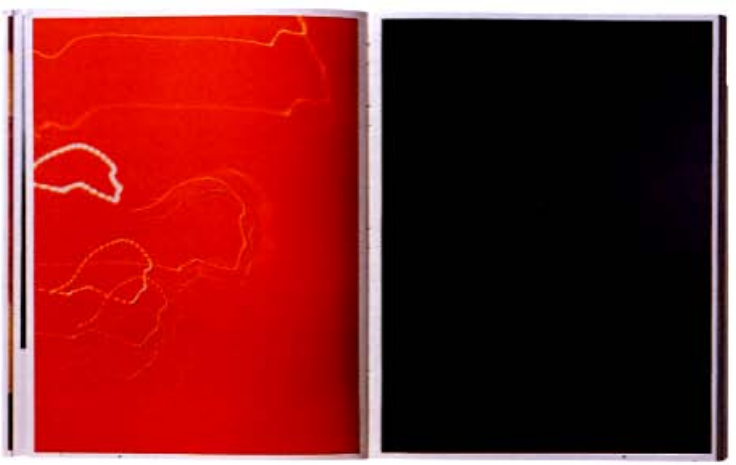
E kimimi@online.no

Biography
1973 Born in Trondheim, Norway
1991–1994 Trondheim Art Academy
1994–1995 School of Visual Arts, New York
1995–1996 Trondheim Art Academy
1999–2001 Royal Danish Academy of Fine Art, Copenhagen

Recent exhibitions
1998 "Shoot", Galleri G.U.N, Oslo; "Biennale Syd", Kristiansand Kunstforening; "Fellessentralen", Kunstnernes Hus, Oslo
1999 "Tegninger", solo exhibition (drawings), Nils Aas Kunstnersenter, Inderøy
2000 "Sprung!", B.S.A, Copenhagen; "design. scan", Scandinavian Design Center, New York; "eMotion Picture", Galleri f15, Jeløya
2001 "13", Tornato Gallery, London; "Inspirert Design", Kunstindustrimuseet, Oslo; "Tegninger for en hundrings", solo exhibition (drawings), Tegnerforbundet, Oslo
2002 "Contemporary Illustration in Europe", Teatrio, Bolzano; "Form 2002", Norsk Form, Oslo; solo exhibition (paintings), Trøndelag Kunstnersenter, Trondheim
2003 Fotogalleriet, Oslo

Recent awards
1995 Spellemanns Award best record sleeve
1996 Spellemanns Award best record sleeve
1997 Spellemanns Award best music video
1998 Norwegian Cultural Council Award for best children's book (illustration); Spellemanns Award best record sleeve; Norsk Forms Award, young designer of the year (graphic design)
2000 Gold Award for Illustration, Visuelt

Clients
Adidas
EMI Records
Rune Grammofon
Smalltown Supersound
Sony Music
Stickman Records

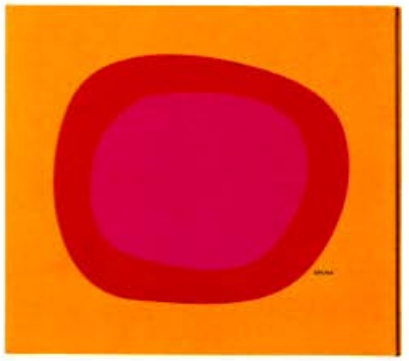


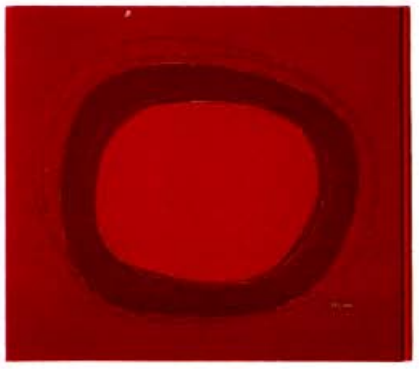
Project
Book of own work (spread)

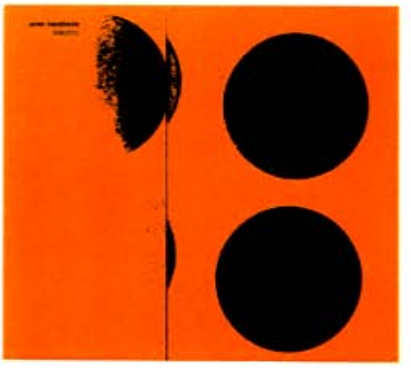
Title
Tree Weekend

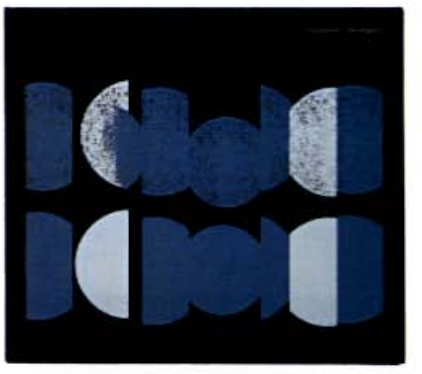
Client
Die Gestalten Verlag

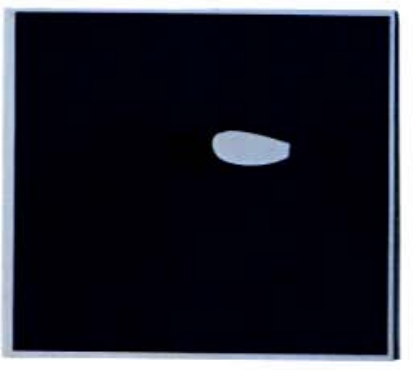
Year
2000











From top left:

Project
Record sleeve

Title
SPUNK: Det eneste jeg vet er at det ikke er en støvsuger

Client
Rune Grammofon

Year
1999

Project
Record sleeve

Title
SPUNK: Filtered Through Friends

Client
Rune Grammofon

Year
2001

Project
Record sleeve

Title
Arne Nordheim: Electric

Client
Rune Grammofon

Year
1998

Project
Record sleeve

Title
Biosphere/Deathprod: Nordheim Transformed

Client
Rune Grammofon

Year
1998

Project
Record sleeve

Title
Tove Nilsen: Flash Caravan

Client
Rune Grammofon

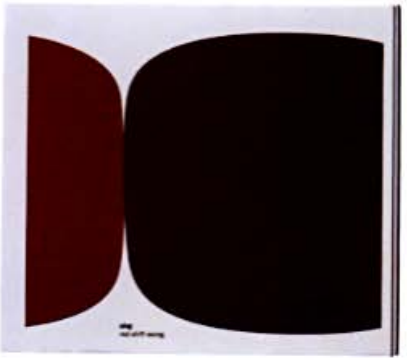
Year
1998

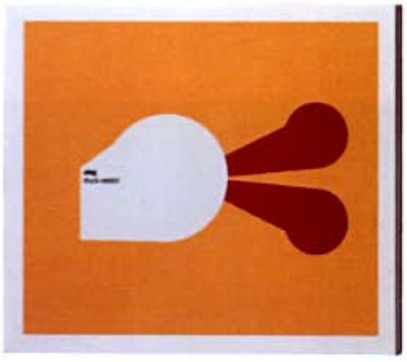
Project
Record sleeve

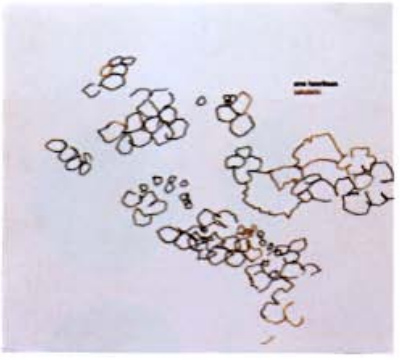
Title
Nils Økland: Straum

Client
Rune Grammofon

Year
2000







From top left:

Project
Record sleeve

Title
Alog: Red Shift Swing

Client
Rune Grammofon

Year
1999

Project
Record sleeve

Title
Alog: Duck-Rabbit

Client
Rune Grammofon

Year
2001

Project
Record sleeve

Title
Tore Elgarøy: The Sound of the Sun

Client
Rune Grammofon

Year
2001

Project
Record sleeve

Title
Jazzkammer: Timex

Client
Rune Grammofon

Year
2000

Project
Record sleeve

Title
Arve Henriksen: Sakuteiki

Client
Rune Grammofon

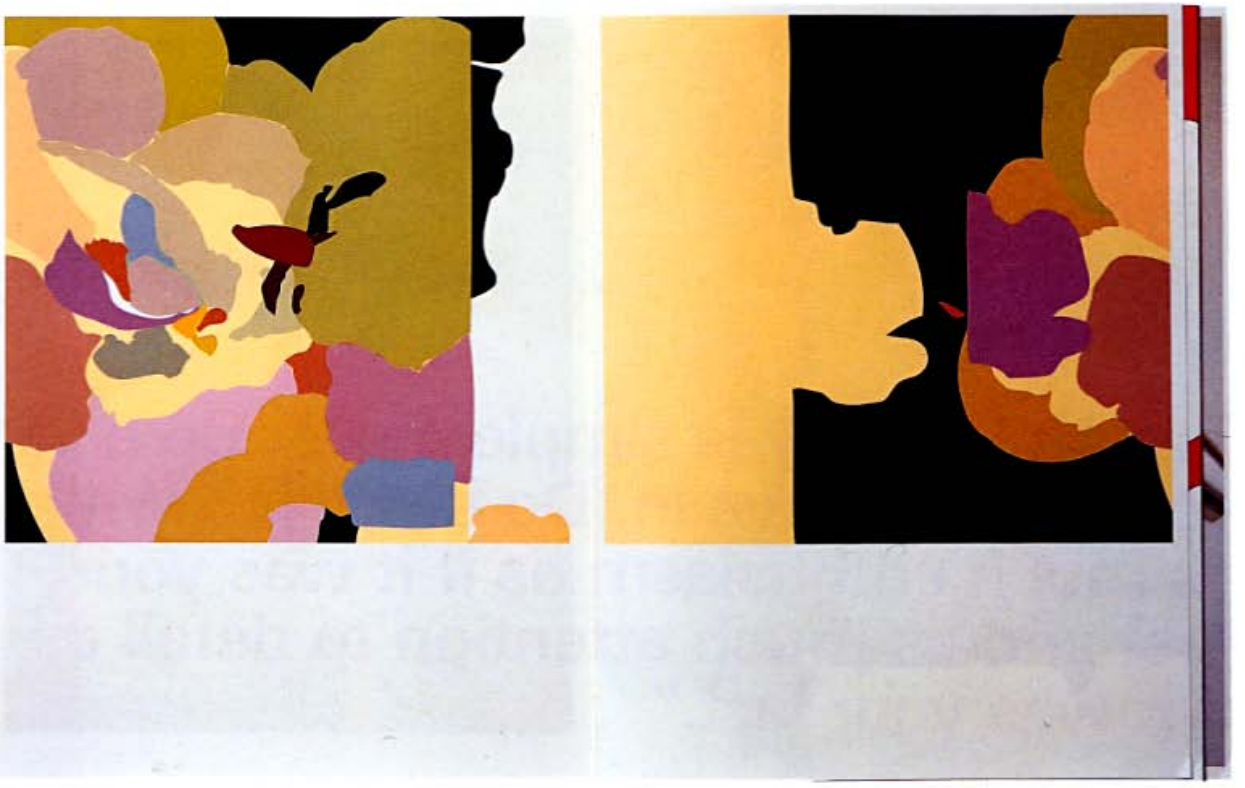
Year
2001

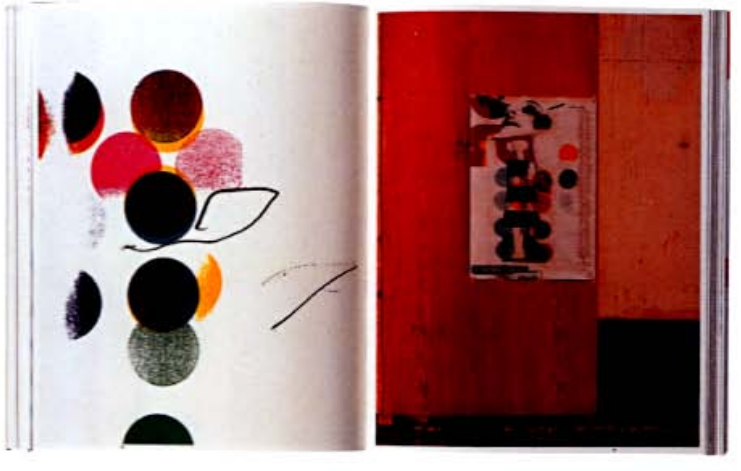
Project
Record sleeve

Title
Chocolate Overdose: Whatever

Client
Rune Grammofon

Year
1998





Project
Book of own work
(spreads)

Title
Tree Weekend

Client
Die Gestalten Verlag

Year
2000

Hi-ReS!

"Our philosophy is simple: never do a job you don't believe in. Do every job with as much enthusiasm as if it was your first and as much attention to detail as if it was your last."

Project
Website
www.mindthebanner.com

Title
Mind The Banner

Client
NTT Data

Year
2001

"The future of design definitely doesn't lie in one discipline such as web design alone, for us it lies in the connection of design, architecture, the moving image, etc. The web doesn't allow for many things due to the limitations of the screen, the browser etc., but what it can do is to combine many different things and turn them into one and that's the strength of it. No picture on a site will ever be as impressive as a print-out of the same design on A0. It's movement, interaction, the idea of being connected and sound that make the web special."

» Die Zukunft des Grafikdesigns liegt für uns definitiv nicht in einer Spezialisierung wie dem Webdesign allein, sondern in der Fusion von Grafik, Architektur, bewegten Bildern u.Ä. Aufgrund der Beschaffenheit von Bildschirm, Browser usw. bietet das Internet zwar nur begrenzte Möglichkeiten, man kann damit aber viele verschiedene Dinge zu etwas Ganzem kombinieren und genau das ist seine Stärke. Kein Bild auf einer Internetseite wird jemals so eindrucksvoll sein wie der Ausdruck des Bildes im Format A0. Es sind Bewegung, Interaktion, weltweite Verbindungen und Ton, die das Internet zu etwas Besonderem machen.«

« L'avenir du graphisme ne dépend pas que d'une seule discipline telle que l'infographie. Pour nous, il réside dans sa rencontre avec d'autres domaines tels que l'architecture, les images animées, etc. Le web ne permet pas de faire tout ce qu'on veut car il est limité par l'écran, le navigateur etc, mais il tient sa force du fait qu'il peut combiner de nombreux éléments différents et les transformer en un seul. Aucune image d'un site ne sera jamais aussi impressionnante que le tirage sur papier au format A0 du même graphisme. Ce sont le mouvement, l'interaction, l'idée d'être connecté et le son qui rendent le web spécial. »

Hi-ReS!
47 Great Eastern Street
London EC2A 3HP
UK

T +44 20 7684 3100
F +44 20 7684 3129

E info@hi-res.net

www.hi-res.net

Design group history
1999 Co-founded by Florian Schmitt and Alexandra Jugovic in London; launched soulbath.com

Founders' biographies
Florian Schmitt
1971 Born in Frankfurt/Main
1992–1997 Studied Art, Hochschule für Gestaltung Offenbach, Germany
Alexandra Jugovic
1968 Born in Frankfurt/Main
1990–1996 Studied Art, Hochschule für Gestaltung Offenbach, Germany

Recent exhibitions
2001 "Semi-detached", interactive installation commissioned by the LUX centre for PANDAEMONIUM, The London Biennial of Moving Images
www.pandaemonium.org.uk

Recent awards
2001 Silver Award Interactive & Digital Media (Most Outstanding Consumer Website), D&AD Awards; Film Category and Peoples Choice Award, 5th Annual Webby Awards; Gold Award Interactive Media, Art Directors Club of Europe; Best Interactivity, Flash Film Festival London; Best Experimental Site, Flash Film Festival New York
2002 Film Category, 6th Annual Webby Awards; Net Excellence, Net Vision and Honorary Mention, Prix Ars Electronica; Best Experimental Site, Flash Film Festival San Francisco; Silver Award Interactive Media, Art Directors Club New York

Clients
Artisan Entertainment US
EMI Records
IFC Films US
Lexus
Mitsubishi Motors Japan
Newmarket Films
Ninja Tune Records
NTT Data Japan
SONY Computer Entertainment Europe
Source Records
Virgin Continental Europe
Virgin Records UK

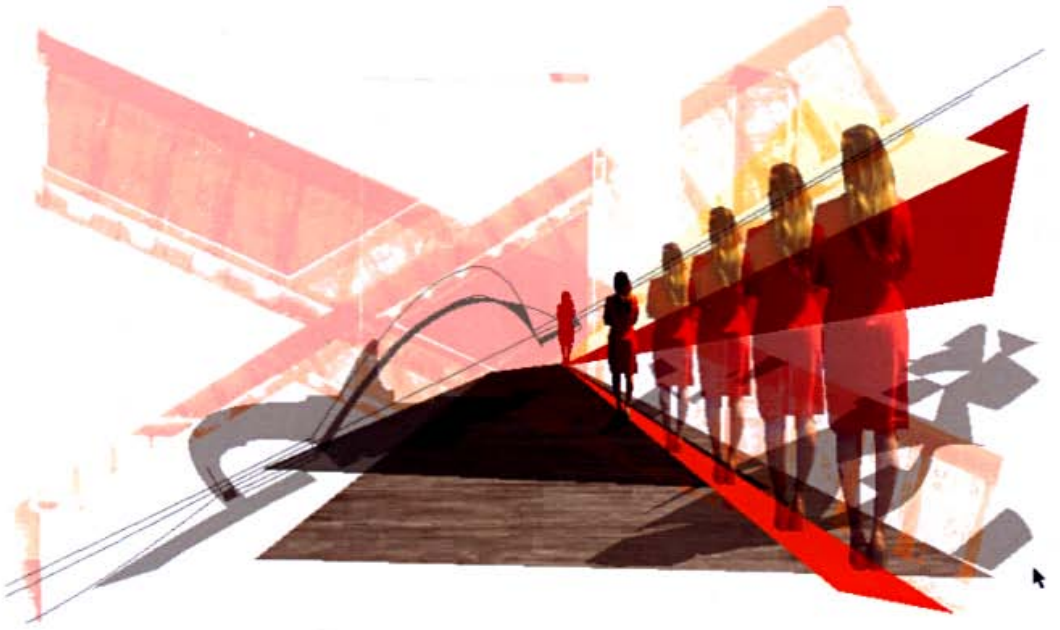
Opposite page:

Project
Website
www.requiemforadream.com

Title
Requiem for a Dream

Client
ARTISAN Entertainment

Year
2000



Project
Website
www.donniedarko.com

Title
Donnie Darko

Client
Newmarket Films

Year
2001

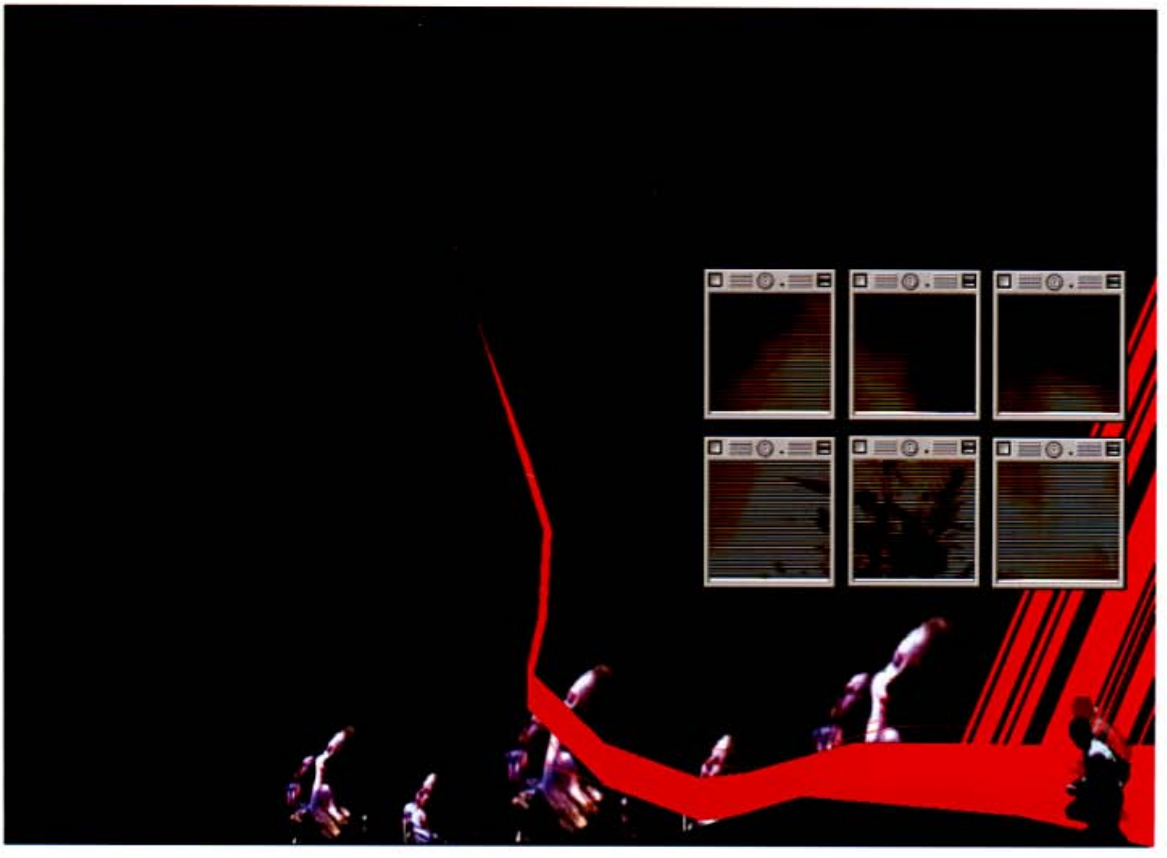
Opposite page:

Project
Website
www.donniedarko.com

Title
Donnie Darko

Client
Newmarket Films

Year
2001



Angus Hyland

"Continental modernism meets British eclecticism."

Opposite page:

Project
Magazine cover design

Title
Nikkei Design, issue dated April 1999

Client
Nikkei Design

Year
1999

日経デザイン
NIKKEI DESIGN
4
1999
特集／流通のデザイン
●陳腐化と停滞をブランディングで打破
特別リポート／アップルを蘇らせたデザインの力
LOGO

"The discipline of graphic design will continue to evolve through technological and aesthetic advances, adapting to meet the needs of the market in an increasingly fashion-conscious world."

»Der Beruf des Grafikers wird sich infolge technischer und ästhetischer Fortschritte entwickeln und sich den Erfordernissen des Marktes in einer zunehmend modebewussten Welt anpassen.«

«Le graphisme continuera à évoluer au fil des progrès techniques et esthétiques, s'adaptant pour satisfaire les besoins du marché dans un monde de plus en plus axé sur la mode.»

Angus Hyland
Pentagram Design Ltd.
11 Needham Road
London W11 2RP
UK

T +44 20 7229 3477
F +44 20 7727 9932

E email@pentagram.co.uk

www.pentagram.com

Biography
1963 Born in Brighton, England
1982–1986 BA (Hons) Media and Production Design, London College of Printing
1987–1988 MA Graphic Design, Royal College of Art, London

Professional experience
1988 Founded his own studio
1996+ Director, Pentagram
2001 Edited Pen and Mouse: Commercial Art and Digital Illustration (Laurence King)

Recent exhibitions
1998 "Work From London", British Council touring exhibition
1999 "Ultravision", British Council touring exhibition
2000 "Symbol", London College of Printing
2001–2002 "Picture This", British Council touring exhibition, curated by Angus Hyland

Recent awards
1999 D&AD Silver Award; Big Cnt Critics Awards (x2)
2000 Grand Prix, Scottish Design Awards
2002 Top Ten Graphic Designers in the UK, Independent on Sunday's selection

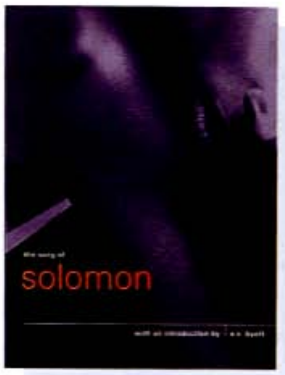
Clients
Asprey
BBC
BMP DDB
British Council
British Museum
Canongate Books Ltd
Crafts Council
DCMS
Eat
EMI
Garrard
Getty Images
Globe Theatre
The Imagebank
Penguin Books
Royal Academy
Royal College of Art
Victoria & Albert Museum
Virgin Classics

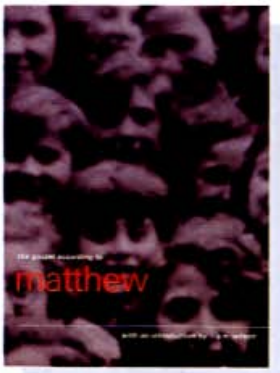
Project
Poster design

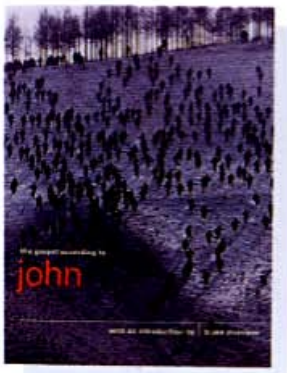
Title
"Tear Me Up" poster (for a student subscription offer to the magazine Creative Review)

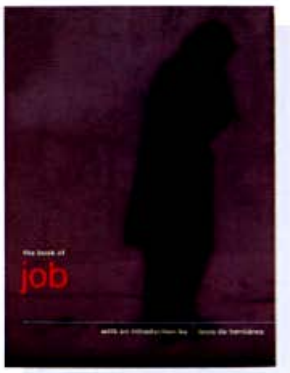
Client
Creative Review

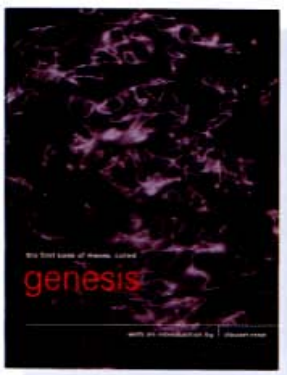
Year
1996

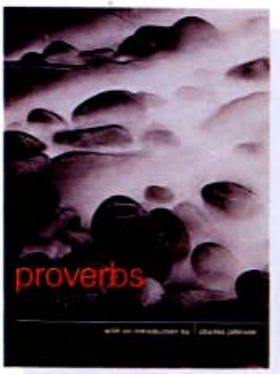


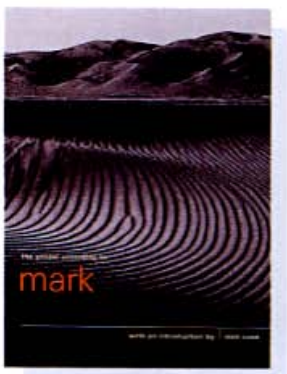


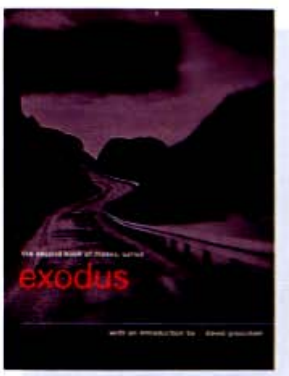


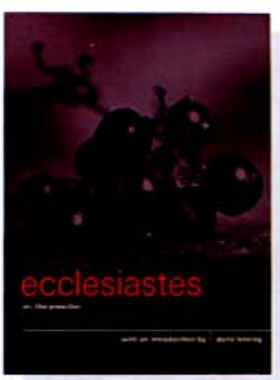


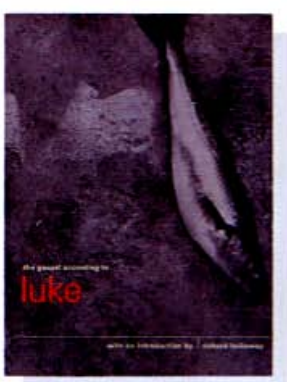












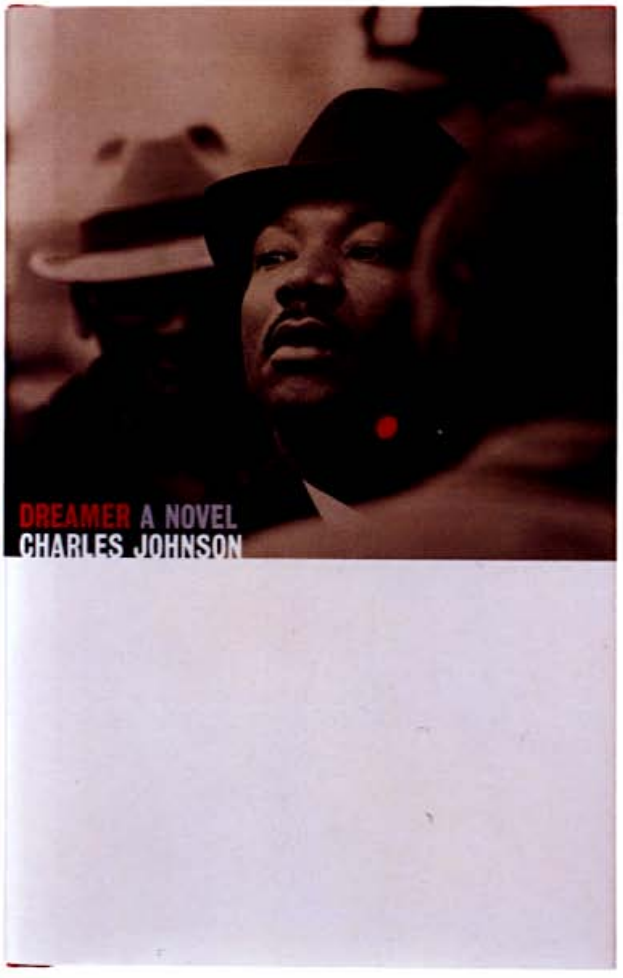
Project
Book design and packaging

Title
The Pocket Canon Bibles

Client
Canongate Books

Year
1998

CRAFTS COUNCIL
Crafts Council Gallery,
44a Pentonville Road,
Islington, London N1 9BY
Tel 0171 278 7700
5 minutes from
Angel tube
Free entry.
Tues to Sat 11-6,
Sun 2-6, Closed Mon
& Disabled Access
NO PICNIC
9.7.98-
30.8.98



Opposite page:

Project
Poster

Title
"No Picnic" exhibition

Client
Crafts Council

Year
1998

Project
Book cover

Title
Dreamer by Charles Johnson

Client
Canongate Books

Year
1999

Project
Book cover design

Title
Scar Culture by Toni Davidson

Client
Canongate Books

Year
1999

Hideki Inaba

"Thinking is very difficult and very easy."

Opposite page:

Project
Magazine cover

Title
SAL magazine.
Vol. 003 cover art

Client
SAL

Year
2001

magazine.
Vol.003
Autumn 2001 FACE Issue Free

"Either everything will be called design or nothing will be called design. The public will decide the direction of design."

»Entweder wird alles als Design bezeichnet werden oder nichts. Die Öffentlichkeit wird die Richtung bestimmen, die das Grafikdesign einschlägt.«

«Soit tout sera appelé design soit rien ne sera appelé design. Le public décidera de l'orientation du graphisme.»

Hideki Inaba
Hideki Inaba Design
PK108 2-32-13
Matsubara Setagaya-ku
Tokyo 156-0043
Japan

T +81 3 3321 1766
F +81 3 3321 1766

E inaba@t3.rim.or.jp

Biography
1971 Born in Shizuoka, Japan
1993 Degree in Science and Engineering, Tokai University, Japan

Professional experience
1997 Started as a freelance graphic designer in Tokyo
1997–2001 Art Director, +81 magazine, Japan
1997+ Art Director, GASBOOK series, Japan
2001+ Art Director, SAL free magazine, Japan

Recent exhibitions
2001 "Movement", Sendai Mediatheque, Sendai, Japan; "Buzz Club", P.S.1, New York
2002 "JaPan Graphics", RAS Gallery, Barcelona

Clients
+81
GASBOOK / DesignEXchange
IdN / Hong Kong
NTT
SAL
Shift Production
Sony Music
Walt Disney
Wella Japan

Project
CD cover

Title
RE:MOVEMENT 1

Client
SAL

Year
2001

Opposite page

Project
Magazine cover art

Title
"IdN" magazine (Hong Kong) cover art

Client
IdN systems design limited

Year
2001

Opposite page:

Project
Magazine

Title
Artwork from "+81" magazine

Client
+81

Year
2000

Project
Magazine covers

Title
"+81" magazine
vol. 10
vol. 11

Client
+81

Year
2000–2001

Inkahoots

"Direct Design Action!"

Opposite page:

Project
Street poster

Title
Business is Booming – Blockade the Stock Exchange

Client
M1 Alliance

Year
2001

M1 : 01/05/01 : 7AM

BLOCKADE **

THE STOCK EXCHANGE

CANCEL THIRD WORLD DEBT

ABOLISH THE WORLD BANK, IMF AND WTO

ECOLOGY BEFORE ECONOMY

OUR WORLD IS **NOT FOR SALE**

BUSINESS IS BOOMING

capitalism blows me away

BLOCKADE: 7AM TUESDAY 1ST MAY 2001, AUSTRALIAN STOCK EXCHANGE, 123 EAGLE ST, BRISBANE.

CONTACT: EMAIL M1BRIS-SUBSCRIBE@YAHOOGROUPS.COM; PHONE 3831 2644; WEB WWW.M1BRISBANE.IWARP.COM

"Like the child that closes its eyes and imagines it can't be seen, design now seems wilfully blinded to the anti-human consequences of consumer capitalism. We release rushing torrents of words, images and sounds that often say nothing at all, and at worst deceive and degrade our humanity. We also create electric works with the potential to explore new ways of knowing ourselves. Inkahoots believes our visual language is a site for the organisation of social power. We can close our eyes and pretend the world isn't there, or we can begin to imagine a better world."

»Wie das Kind, das sich vorstellt, dass man es nicht mehr sehen kann, wenn es seine Augen geschlossen hat, so scheint Design im Augenblick willentlich blind zu sein für die Konsequenzen des Konsumkapitalismus. Wir veröffentlichen reißende Ströme von Wörtern, Bildern und Klängen, die oft nichts sagen und im schlimmsten Fall unsere Menschlichkeit täuschen und degradieren. Wir schaffen auch elektrische Werke, die uns neue Möglichkeiten bieten, uns selbst kennen zu lernen. Inkahoots glaubt, dass unsere visuelle Sprache ein Ort ist, an dem soziale Macht organisiert werden kann. Wir können unsere Augen schließen und so tun, als ob die Welt nicht da sei. Oder wir können uns eine bessere Welt vorstellen.«

«Comme l'enfant qui, en fermant les yeux, imagine qu'il est devenu invisible, la création semble s'être délibérément mise des œillères pour ne pas voir les conséquences de la consommation capitaliste. Nous déversons des torrents de mots, d'images et de sons qui ne veulent souvent rien dire et qui, dans le pire des cas, trompent et dénaturent notre humanité. Nous réalisons également des travaux dynamiques qui pourraient nous permettre d'explorer de nouvelles manières de nous connaître nous-mêmes. A Inkahoots, on estime que notre langage visuel constitue un espace où organiser le pouvoir social. Nous pouvons fermer les yeux et faire semblant que le monde n'est pas là, ou nous pouvons imaginer un monde meilleur.»

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Design group history
1990 Founded in Brisbane as a community access screenprinting collective working with unions, activists, grass roots political organizations and artists
1994 Became a dedicated multidisciplined design studio focusing on community, cultural and progressive commercial clients. Partners Robyn McDonald (b. 1958) and Jason Grant (b. 1971)

Clients
Aboriginal & Torres Strait Islander Commission
Anti-Discrimination Commission
Arts Queensland
Children by Choice
Crime & Misconduct Commission
Domestic Violence Resource Centre
Eco Domo
Ecological Engineering
Family Planning Assoc.
Feral Arts
Foresters ANA
Historic Houses Trust
Kooemba Jdarra
Legal Aid
Murriimage
Queensland Community Arts Network
Queensland Needle & Syringe Program
Queensland Prostitution Licensing Authority
Social Action Office
Tenants Union
Youth Advocacy Centre

Opposite page:

Project
Visual identity / business cards

Title
Various

Client
Various

Year
1999–2002

Project
CD packaging

Title
Quietly Building an Empire

Client
The Carousel

Year
2001

Project
Visual identity / promotional poster

Title
Foresters ANA Friendly Society

Client
Foresters ANA Friendly Society

Year
2002

Project
Promotional book

Title
Public x Private

Client
Self-published

Year
2000

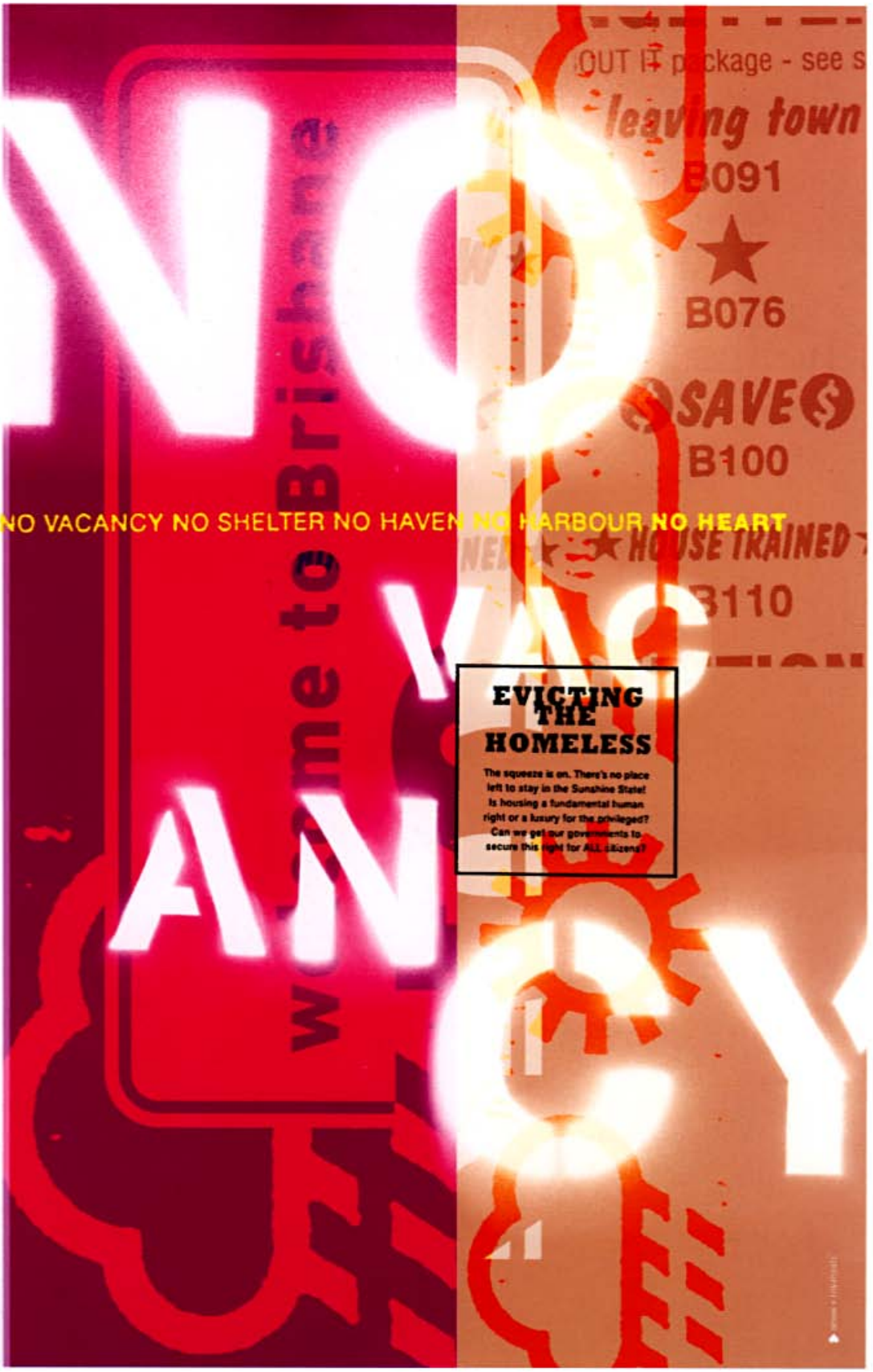
Opposite page:

Project
Protest poster

Title
No Vacancy – Evicting the Homeless

Client
West End Community House

Year
2001


NO VACANCY NO SHELTER NO HAVEN NO HARBOUR NO HEART
EVICTING THE HOMELESS
The squeeze is on. There's no place left to stay in the Sunshine State! Is housing a fundamental human right or a luxury for the privileged? Can we get our governments to secure this right for ALL citizens?
leaving town
B091
B076
SAVE
B100
B110

Intro

"Aesthetics first"

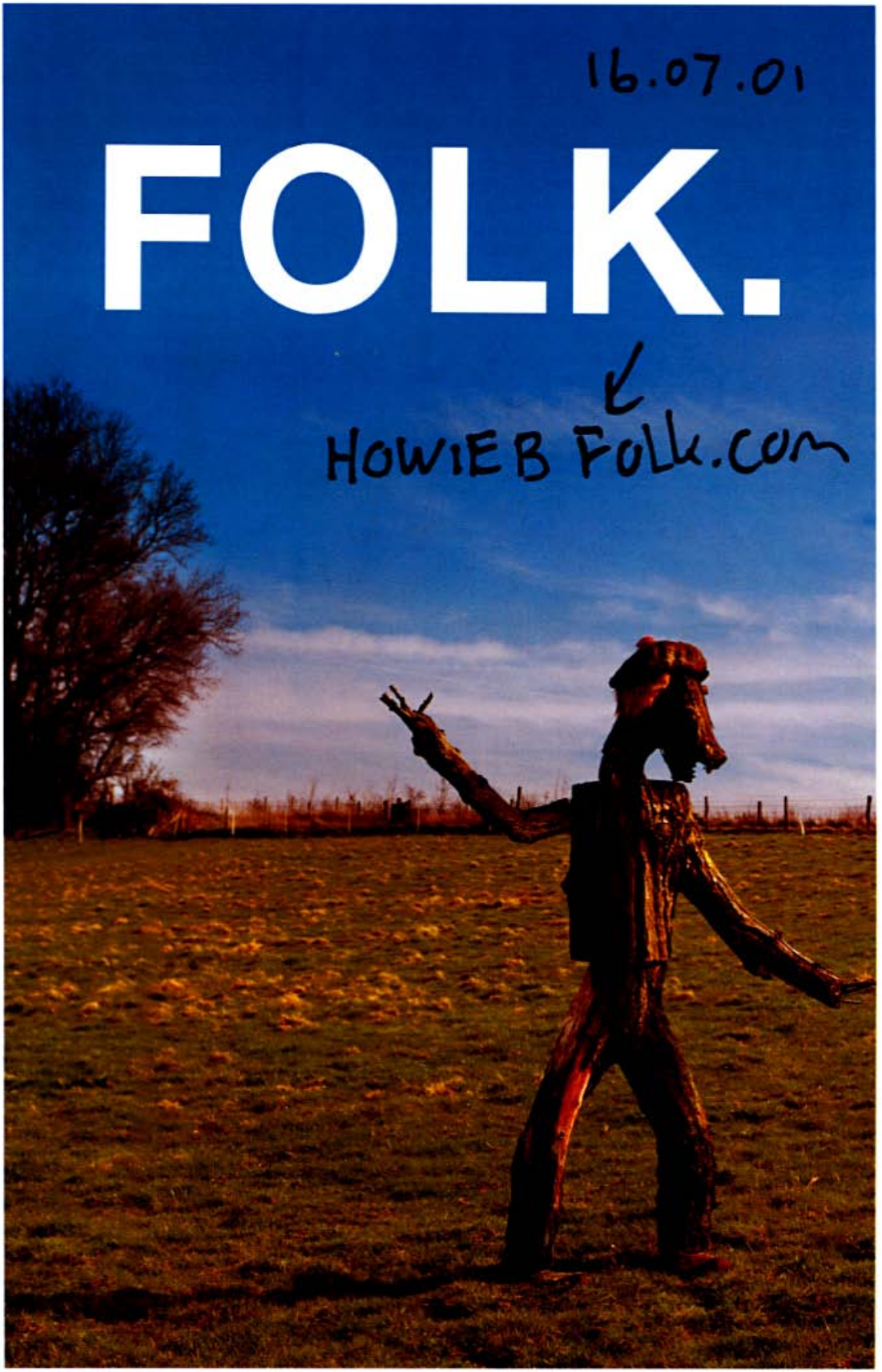
Opposite page:

Project
Poster

Title
Howie B - Folk

Client
Polydor

Year
2001


16.07.01
FOLK.
HOWIEB FOLK.com

"The increasing use of graphic design as a purely commercial tool is devaluing its currency. The big design groups, and the big buyers of design, talk about 'difference', but they really mean sameness: everything looks the same. Design has been supplanted by branding, but no member of the public ever said: look at that branding! It means that design is becoming a visual sandwich-spread, and the result is blandness, uniformity and timidity. And paradoxically this is being done at a time when interest in visual culture has reached a high-point."

»Die Tatsache, dass die Gebrauchsgrafik in zunehmendem Maße ausschließlich zur Werbung eingesetzt wird, wertet sie ab. Die großen Designbüros und die großen Auftraggeber sprechen von ›Unterschied‹, meinen in Wirklichkeit aber ›Gleichheit‹: Alles sieht gleich aus. Design ist durch Markenbildung ersetzt worden, aber keiner würde sagen: ›Guck dir mal diese Markenbildung an!‹ Das bedeutet, dass die grafische Gestaltung zum visuellen Brotaufstrich geworden ist, und das Resultat sind Reizlosigkeit, Uniformität und Ängstlichkeit. Paradoxerweise geschieht das zu einer Zeit, in der das Interesse an der visuellen Kultur einen Höhepunkt erreicht hat.«

«Le recours croissant au graphisme comme un outil purement commercial le dévalue. Les grands bureaux et les grands acheteurs de graphisme parlent de ‹différence› mais il faut plutôt comprendre ‹uniformité›: tout se ressemble. Le design a été supplanté par la stratégie de marque mais personne dans la rue ne s'est jamais écrié ‹Oh, regarde cette stratégie de marque!›. Cela signifie que la création graphique est en train de devenir une pâte à tartiner visuelle. Le résultat est monotone, neutre et timoré. Paradoxalement, cela se produit à une époque où l'on s'est rarement autant intéressé à la culture visuelle.»

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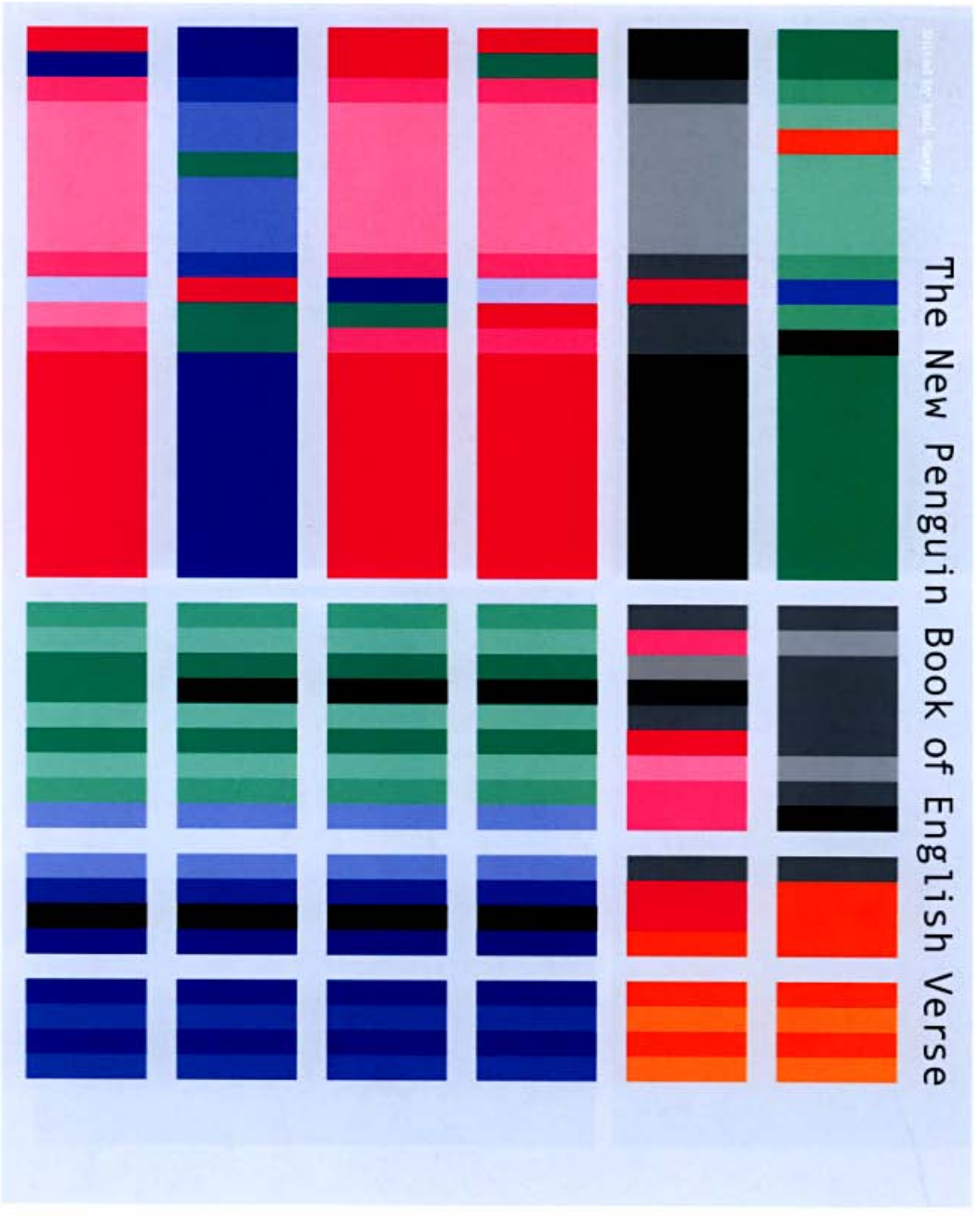
www.introwebsite.com

Design group history
1988 Co-founded by Katy Richardson and Adrian Shaughnessy in London

Recent exhibitions
1998 "Sound Design", Levi's Gallery, London (a travelling exhibition of UK record sleeve design)
2000 "Sonar Festival", Barcelona

Recent awards
1998 Best Design Team, CADS
2001 Best Design Team, CADS
2002 Best Direct Mail, Design Week Awards; Best Album Design, CADS

Clients
Art Fund
Barbican
BBC
British Council
Channel 4
Deutsche Bank
EMI
Mute
Penguin
Royal Academy of Music
Sony



Project
Book cover

Title
The New Penguin Book of English Verse

Client
Penguin

Year
2001

Project
Record covers

Title
Depeche Mode – singles
1986–98

Client
Mute

Year
1998

Project
CD booklet

Title
Primal Scream –
Exterminator

Client
Creation

Year
2000

Gila Kaplan

"To play the strands of a spider's web as if they were cello strings."

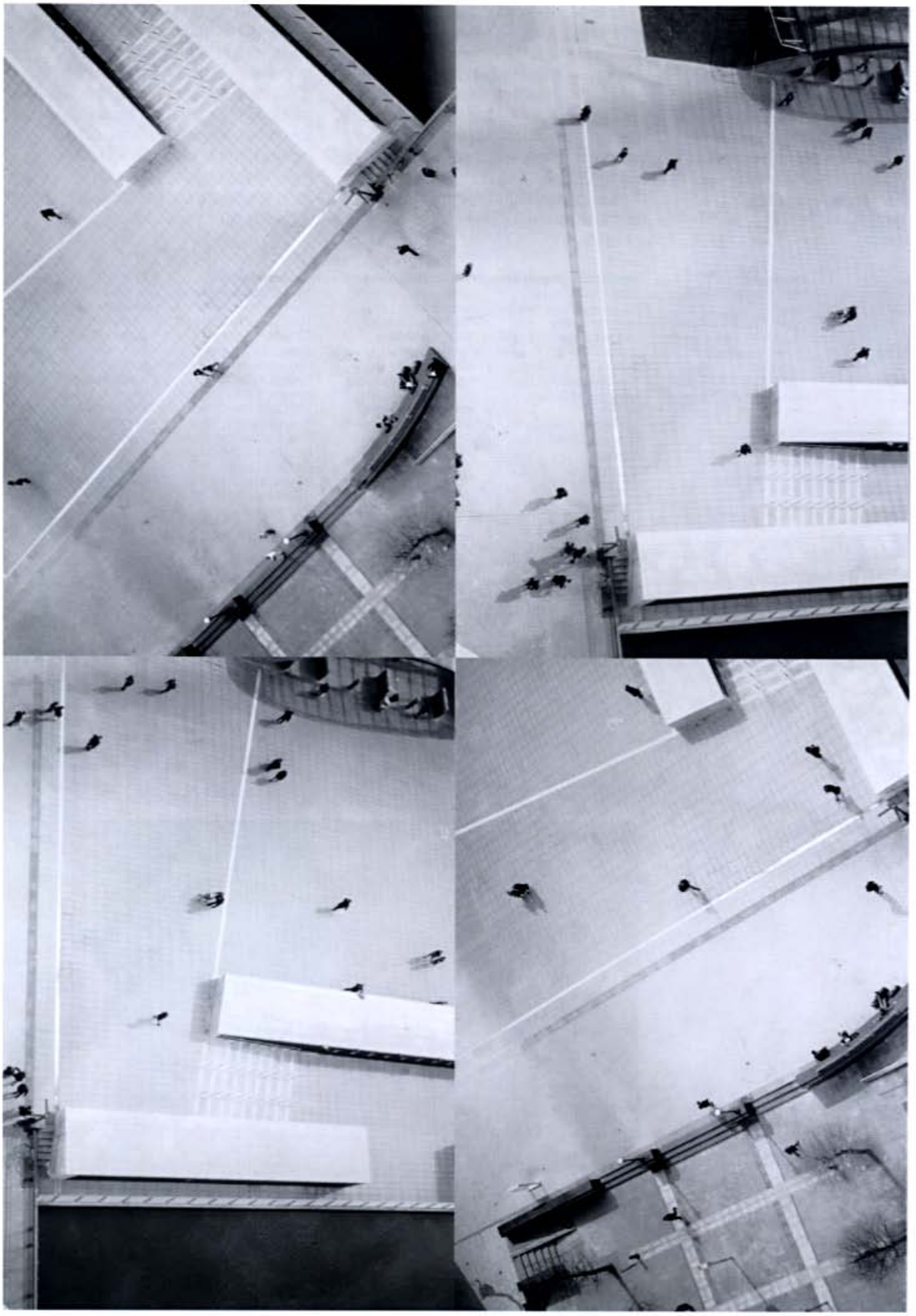
Opposite page:

Project
Series of five artists' books in collaboration with author Sami Berdugo

Title
Local

Client
Self-published

Year
2000



"We all need to talk in a language that everyone can understand. In Europe; in Asia; on the moon ... graphic design will continue to write the dictionary between the language of art and the language of the everyday. In this dictionary a book, painting or film will not be an object but a process. Just as pink is not Pantone 182 or then again – perhaps it is?"

»Wir sollten alle eine Sprache sprechen, die allgemein verständlich ist. In Europa, in Asien oder auf dem Mond – überall wird das Grafikdesign das Wörterbuch für die Vermittlung zwischen Kunst- und Alltagssprache fortschreiben. In diesem Wörterbuch wird ein Buch, ein Gemälde oder ein Film nicht als Objekt, sondern als Prozess aufgeführt. Ähnlich wie Pink nicht Pantone 182 ist – oder etwa doch?«

«Nous avons tous besoin de parler un langage que tout le monde puisse comprendre. En Europe, en Asie, sur la Lune... le graphisme continuera d'écrire le dictionnaire entre le langage de l'art et celui de tous les jours. Dans ce lexique, un livre, un tableau ou un film ne sera pas un objet mais un procédé. Tout comme le rose n'est pas du Pantone 182 – à moins qu'il ne le soit?»

Gila Kaplan
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Tel Aviv 64382
Israel

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E g_kaplan@zahav.net.il

Biography
1971 Born in Tel Aviv, Israel
1992–1996 BA Graphic Design, Bezalel Academy of Art & Design, Jerusalem
1998–2000 MA Graphic Design, Royal College of Art, London

Professional experience
1996–1998 Graphic designer, various design studios, Tel Aviv
2000+ Independent studio, Gila Kaplan / Graphic Design, Tel Aviv; Tutor, Shenkar School of Engineering and Design, Tel Aviv
2000 Tutor, Camera Obscura School of Art, Tel Aviv

Recent exhibitions
1999 "Stilts", The Israel Association of United Architects, Tel Aviv
2001 "September", Camera Obscura, collaboration, Tel Aviv; The America Israel Cultural Foundation, award winners, collaboration, Tel Aviv

Recent awards
1998 Tuition Scholarship, The Gee Trust, London
1999 The America Israel Cultural Foundation Award, Tel Aviv; Commendation, The Folio Society Illustration Awards, (RCA), London
2001 First Prize (book design), Oberon Book Award, Royal College of Art, London; Exhibition Support, Cultural & Educational Department/Municipality of Tel Aviv

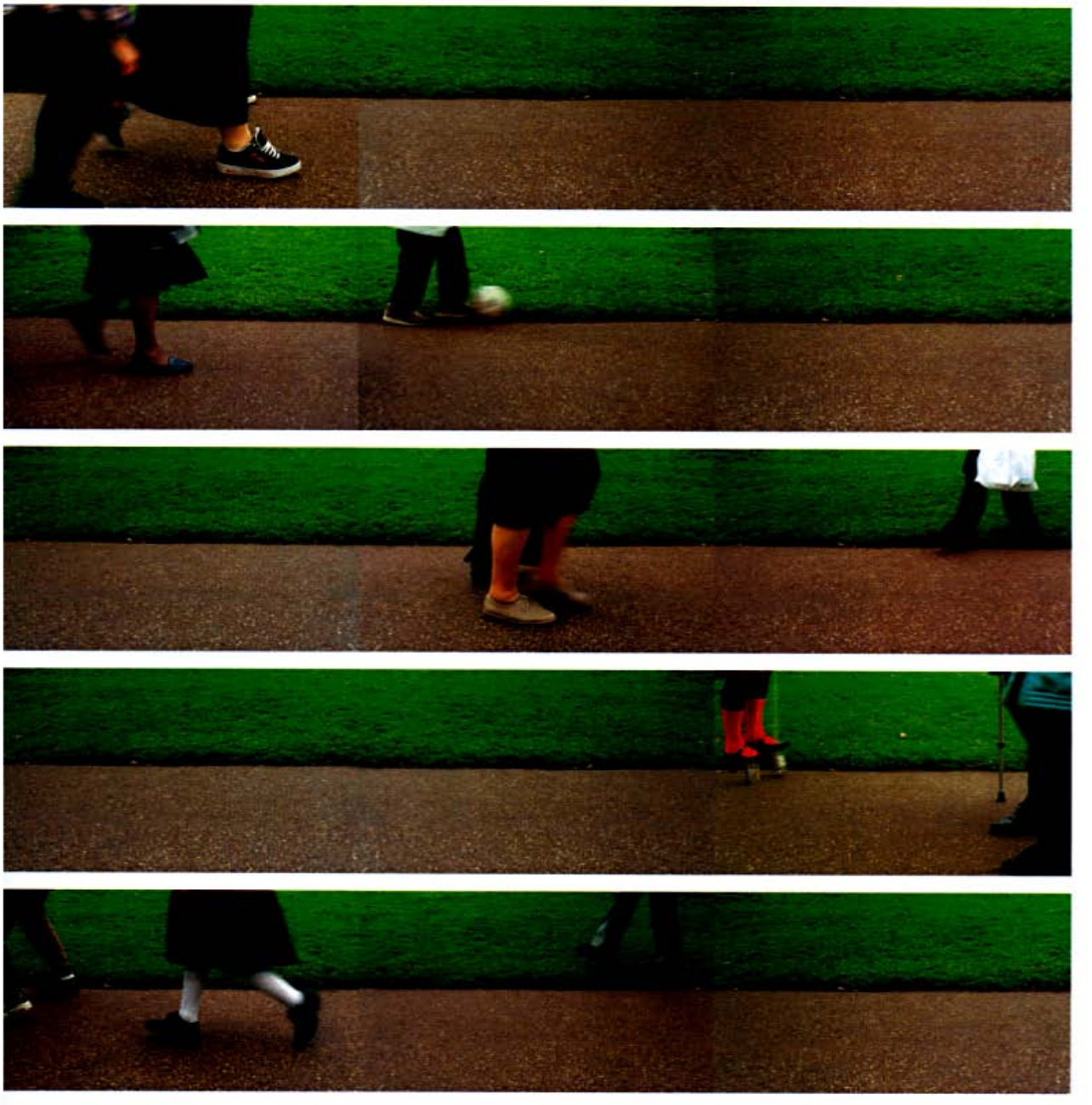
Clients
Am Oved Publishers
Babel Publishers
Bio-kine
Cure-tech
e-muse
Herzeliya Museum
Nozar Theater
Office 414 / Architecture & Landscape
Orna & Ella Sommer Contemporary Art Gallery
The Israel Association of United Architects
Zmora Bitan Publishers

Project
Series of five artists' books in collaboration with author Sami Berdugo

Title
Background Music

Client
Self-published

Year
2000

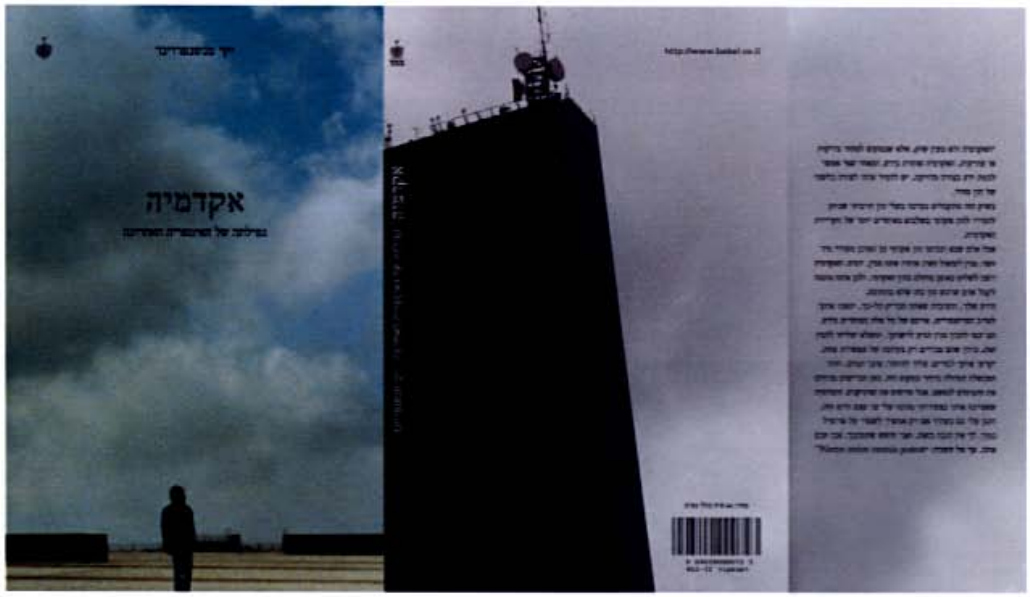


Project
Series of five artists' books in collaboration with author Sarni Berdugo

Title
Background Music

Client
Self-published

Year
2000



Project
Book cover

Title
Quel petit vélo à guidon chromé au fond de la cour? by George Perec

Client
Babel Publishers

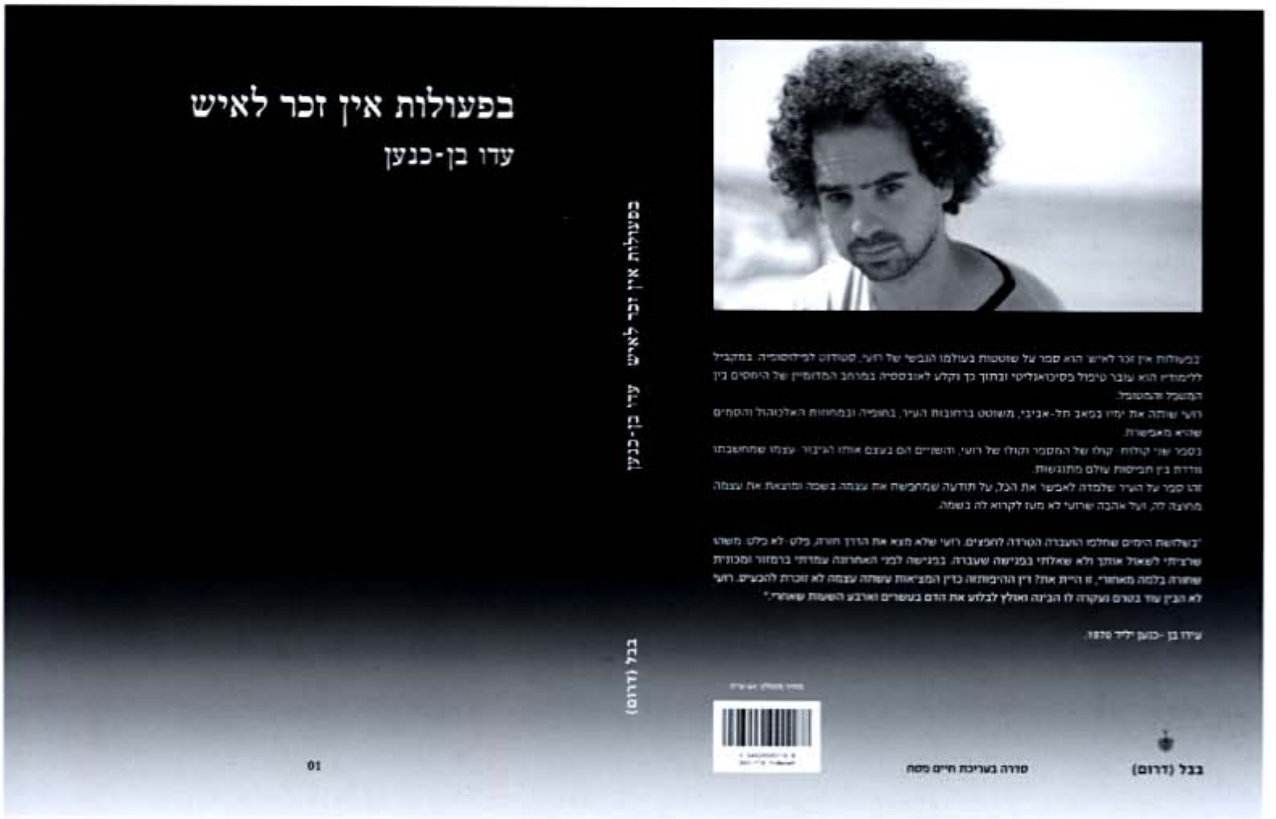
Year
2002

Project
Book cover

Title
Academia by Yaki Menschenfreund

Client
Babel Publishers

Year
2001



Project
Book cover

Title
There is no man in the action by Tido Ben Knaan

Client
Babel Publishers

Year
2002

KesselsKramer

"What is graphic design?"

Opposite page:

Project
Smartlappen (tearjerker)
Festival campaign

Title
I only cry at Smartlappen

Client
Smartlappen Festival

Year
2001

Ik huil alleen op het
Smartlappenfestival
UTRECHT
16-18 NOV
2001
toegang gratis - www.smartlappenfestival.nl

"Graphic design is dead. It has been killed by computers with super-high speed chips, gigabyte overload and things called fire-wires. Don't worry. What matters today is not to execute, to kern, or to crop. The idea is the high-chieftain, the lord of the manor. A 'graphic designer' might want to make a film. Send a letter. Or even make a laser sculpture in the shape of a handbag. So be it! Now the real fun begins ..."

»Die Gebrauchsgrafik ist tot. Ihre Mörder sind Computer mit ultrahochleistungsfähigen Chips, massenhaft Gigabytes und Fire-wires genannten, blitzschnellen Verbindungen. Keine Sorge. Was heute zählt, ist nicht die Ausführung, das Unterschneiden oder Beschneiden. Die Idee ist der Häuptling, der Herr der Dinge. Ein ›Grafikdesigner‹ will vielleicht einen Film machen, einen Brief schreiben oder gar eine Laserskulptur in Form einer Handtasche schaffen. So sei es! Jetzt beginnt das eigentliche Vergnügen ...«

«Le graphisme est mort. Il a été tué par les ordinateurs, les puces ultra rapides, les surcharges de gigaoctets et des machins appelés des ‹firewire›. Pas de panique. L'important aujourd'hui n'est pas d'exécuter, de créner, de rogner. L'idée est d'être le grand chef, le seigneur du château. Un ‹créateur graphique› peut décider de tourner un film, d'envoyer une lettre, ou même de réaliser une sculpture au laser en forme de sac à main. Ainsi soit-il! La fête ne fait que commencer...»

KesselsKramer
Lauriergracht 39
1016 RG Amsterdam
The Netherlands

T/F +31 20 530 1060

E churchi@
kesselskramer.nl

Design group history
1996 Co-founded by Erik Kessels and Johan Kramer in Amsterdam
1997 Matthijs de Jongh joined the team as Strategy Director; Pieter Leendertse joined the team as Production Director
1998 Engin Celikbas joined as Managing Director

Founders' biographies
Erik Kessels
1966 Born in The Netherlands
1983–1986 Trained at St Lukas Technical College, Boxtel
1986–1991 Art Director, Ogilvy & Mather, Eindhoven and Amsterdam
1991–1993 Art Director, Lowe, Kuiper & Schouten, Amsterdam
1994 Art Director, Chiat Day, London
1995 Art Director, GGT London
1996 Co-founder, KesselsKramer, Amsterdam

Johan Kramer
1964 Born in Utrecht, The Netherlands
1979–1980 Butcher Trade School, Brunswick, Germany
1980–1982 Studied at Ozu Film School, Bombay
1982–1984 Dog-trainer, Amsterdam
1984–1986 Copywriter, FHV/BBDO, Amsterdam
1986–1991 Copywriter, PMSvW/Young & Rubicam, Amsterdam
1994 Copywriter, Chiat Day, London
1995 Copywriter, GGT, London
1996 Co-founder, KesselsKramer, Amsterdam
2002 Part-time Film Director and Managing Director, KesselsKramer, Amsterdam

Clients
Diesel Jeans
Fila, The Netherlands
Hans Brinker Budget Hotel
ONVZ
Oxfam International
Radio 1
Remy Cointreau Group

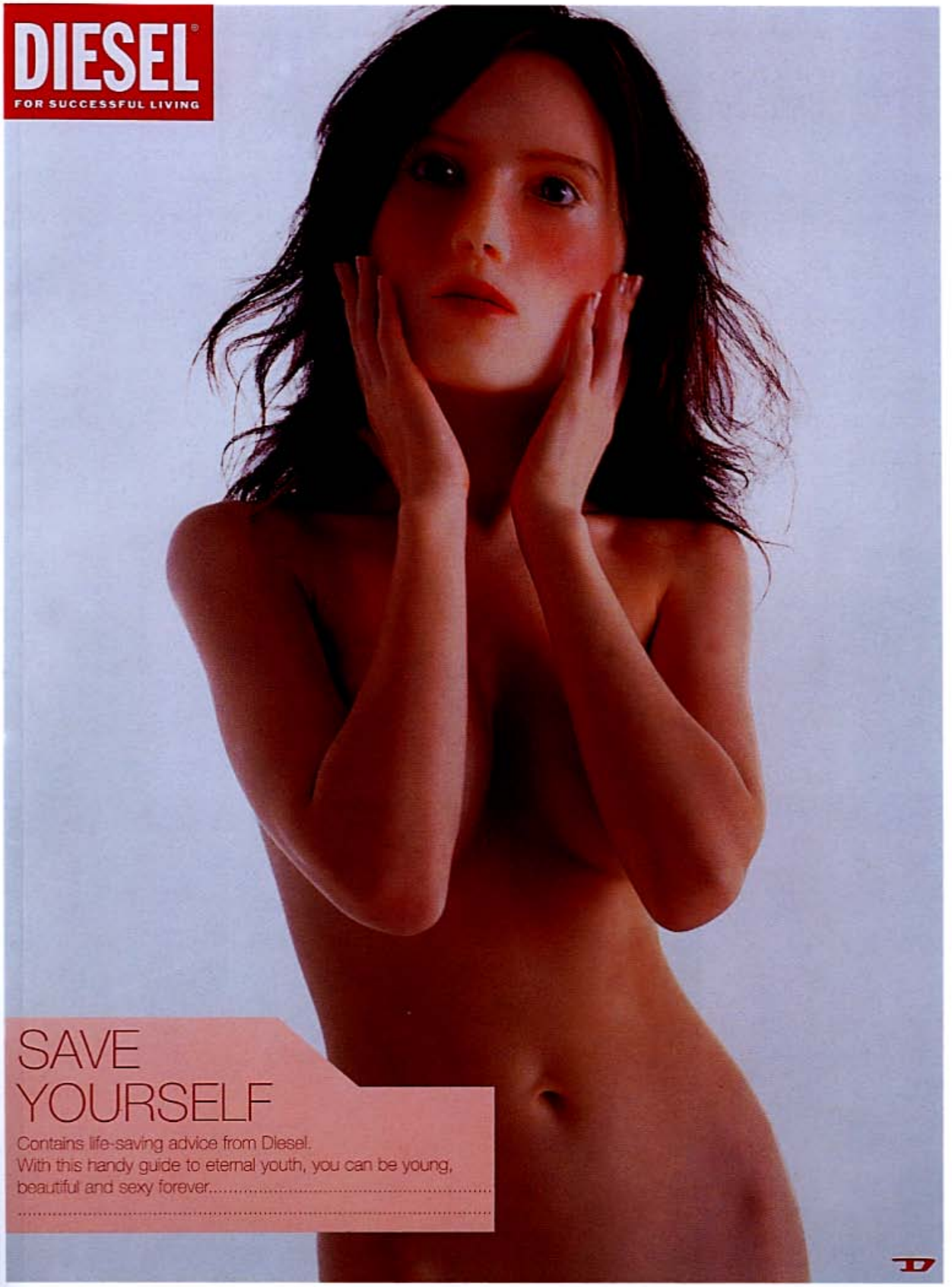
Opposite page:

Project
Diesel Autumn/Winter catalogue

Title
Save Yourself

Client
Diesel Jeans

Year
2001

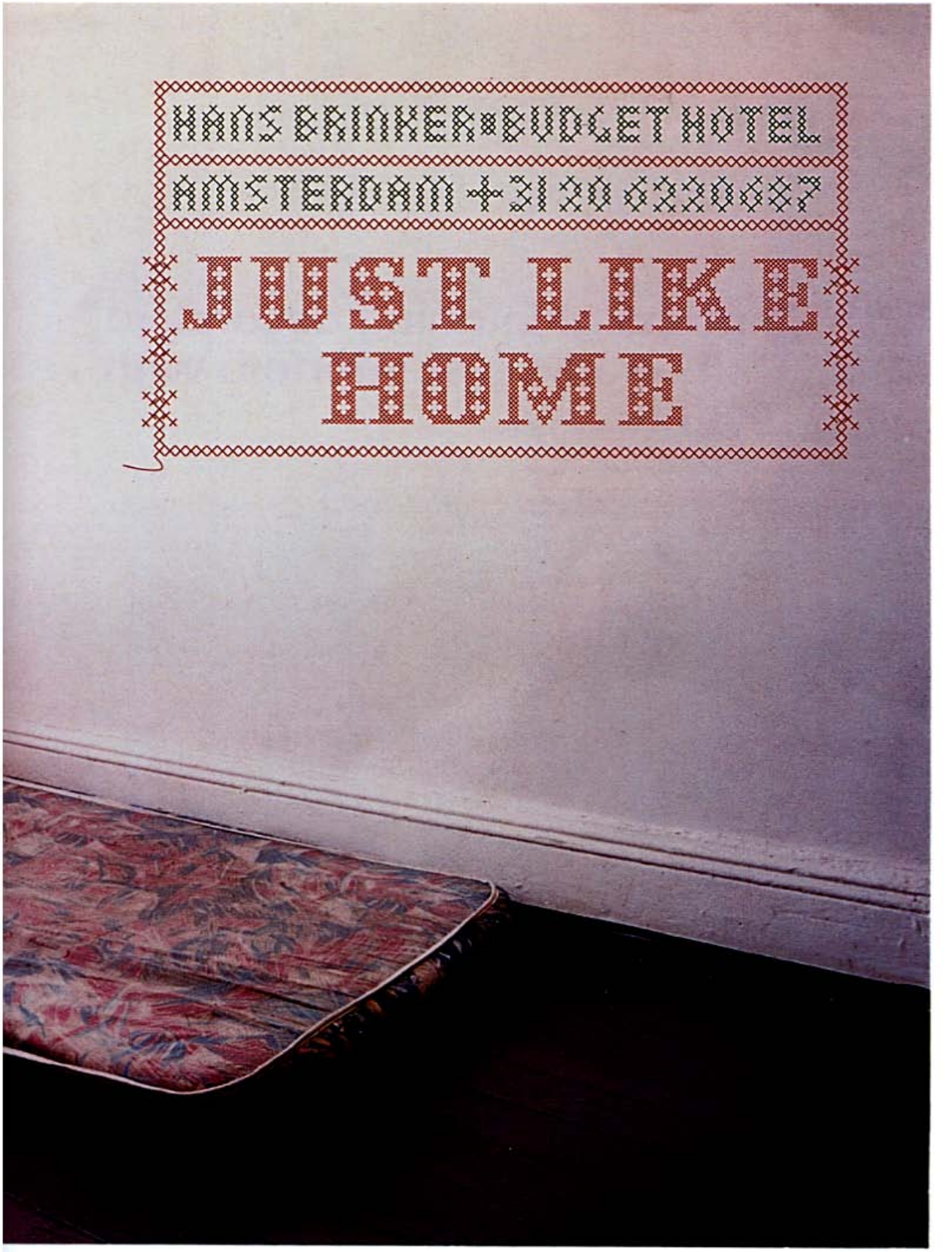

DIESEL
FOR SUCCESSFUL LIVING
SAVE YOURSELF
Contains life-saving advice from Diesel.
With this handy guide to eternal youth, you can be young, beautiful and sexy forever.....

Project
Brochure for hotel

Title
Just Like Home

Client
Hans Brinker Budget Hotel

Year
2001


HANS BRINKER BUDGET HOTEL
AMSTERDAM +31 20 6220687
JUST LIKE HOME

Scott King

"There's no point in doing decorative design... it would just interfere with what I had to say..."

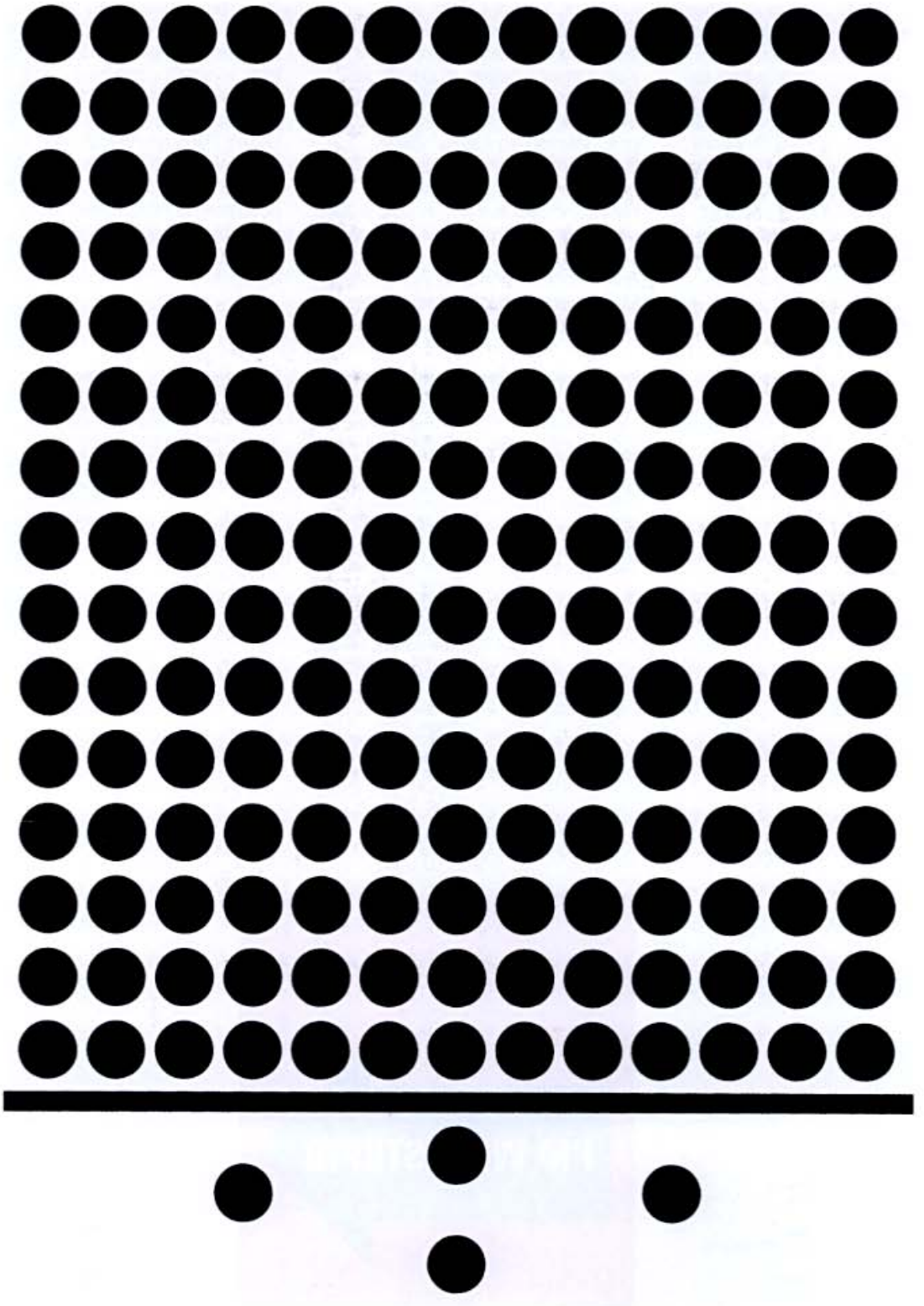
Opposite page:

Project
Poster

Title
Joy Division, 2 May 1980, High Hall, The University of Birmingham, England

Client
Self-published

Year
1999



Joy Division, 2 May 1980, High Hall, The University of Birmingham, England

"For me the worth of graphic design is its role in heightened moments of popular culture, the times when graphic design has contributed to inflicting change on society at large (Wyndham Lewis' 'Blast', Paris '68, British Punk ...). I approach all my projects from the point of view that they are potentially a vehicle that can comment on different aspects of society, while making work that is visually exciting."

»Für mich liegt der Wert der Gebrauchsgrafik in der Rolle, die sie in Hochzeiten der populären Kultur spielt, Zeiten, in denen sie zu allgemeinen gesellschaftlichen Veränderungen beigetragen hat (z. B. Wyndham Lewis' ›Blast‹, Paris 1968, oder die britische Punkbewegung). Ich gehe bei allen meinen Projekten davon aus, dass sie potenziell ein Vehikel für einen Kommentar zu verschiedenen gesellschaftlichen Phänomenen darstellen. Dabei versuche ich, optisch ansprechende Arbeiten zu produzieren.«

«Pour moi, la valeur du graphisme réside dans son rôle lors des moments forts de la culture populaire, lorsqu'il contribue à apporter du changement dans la société dans son ensemble (‹Blast› de Wyndham Lewis, Paris en mai 68, le punk britannique). J'aborde chacun de mes projets comme s'ils avaient le potentiel de commenter différents aspects de la société, tout en réalisant un travail qui soit visuellement excitant.»

Scott King
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magnani.co.uk

Biography
1969 Born in East Yorkshire, England
1988–1992 BA (Hons) Graphic Design, University of Hull

Professional experience
1993–1996 Art Director, i-D magazine, London
1997+ Co-founder of CRASH project, London
1999+ Represented as an artist by Magnani gallery, London
2000+ Scott King Limited, London
2001–2002 Creative Director, Sleazenation magazine, London

Recent exhibitions
1998 "The Problem Is You", ICA, London; "London's Burning with Boredom Now", billboard, Cubitt, London
1999 "How Shall We Behave?", Robert Prime, London; CRASH, ICA, London; CRASH, billboard, the Westway, London, commissioned by the ICA; "Urban Islands", Cubitt, London
2000 "The Robin Hood Complex", Forde, Geneva; "Etat des Lieux #2", Centre d'Art Contemporain, Fribourg; "Flatplan", Magnani, London
2001 "Part True Part False Like Everything", San Filippo, Torino
2002 "Scott King", Magnani, London; "Air Guitar", various galleries, UK

Recent awards
2001 Total Publishing Magazine Design Awards, Best Front Cover of the Year; and Best Designed Feature of the Year

Clients
Blast First / Mute
Earl Brutus
Institute of Contemporary Arts (ICA)
Malcolm McLaren
Michael Clark Dance Company
Pet Shop Boys
Sleazenation Magazine

Project
Print

Title
I'M WITH STUPID

Client
Scott King

Year
2001

Opposite page:

Project
Magazine

Title
Sleazenation

Client
Sleazenation

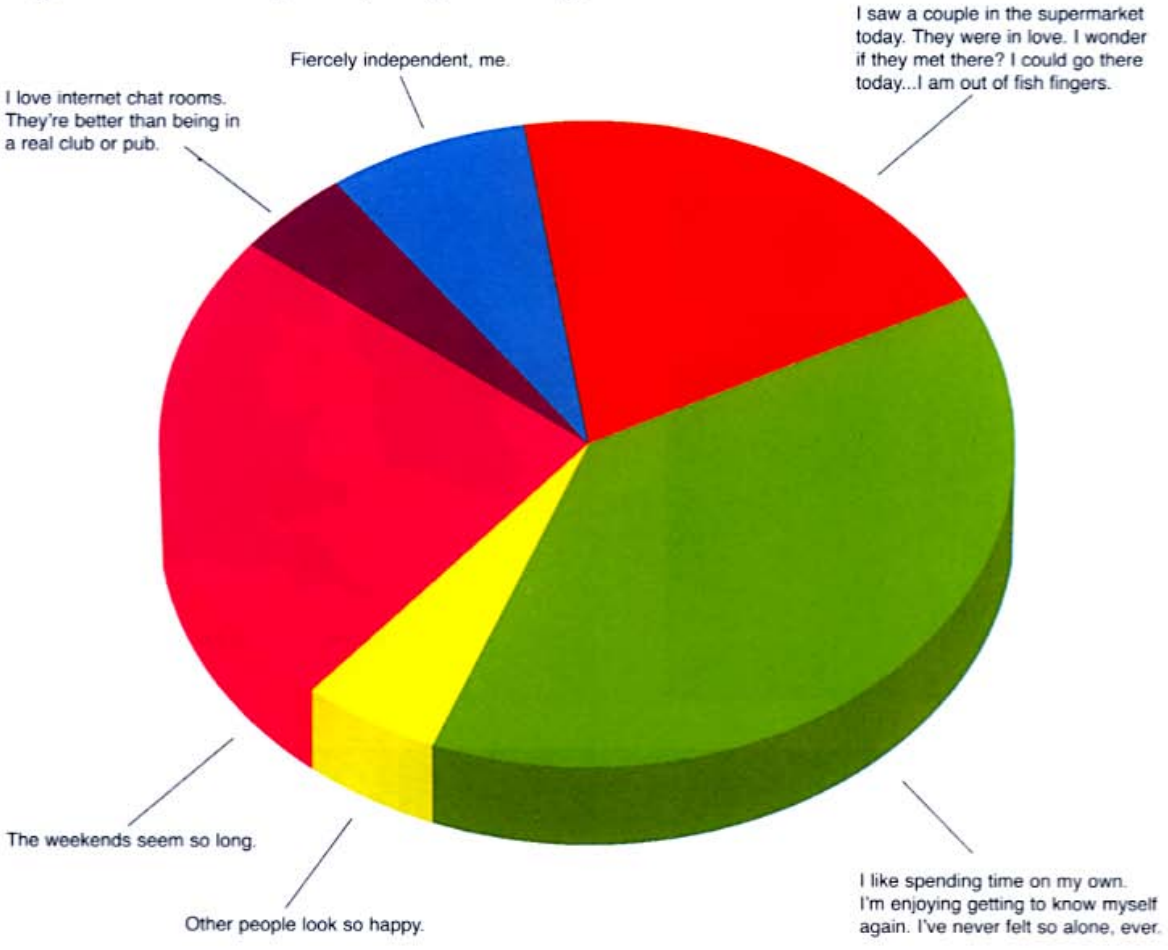
Year
2001

SLEAZENATION
A MOLOTOV COCKTAIL OF FRONTLINE FASHION, ART, MUSIC AND DESIGN WITH ADDED INSOUCIANCE
BOMB CULTURE
HELMUT NEWTON
MOCHIAI
THE ANTWERP SIX
GENESIS P-ORRIDGE
NOBUYOSHI ARAKI
FUTURA 2000
AUTECHRE
KLAUS NOMI

SLEAZENATION
AN ABUNDANCE OF SUBLIME FASHION, ART, MUSIC AND DESIGN WITH A PEEK AT BLONDIE'S FLUFFER
Some people should be shot
Our photographers take on Britain

Sonic Youth
y

Fig. 03: **Pet Shop Boys** I get along



Project
CD single sleeve

Title
I Get Along

Client
Parlaphone Records

Year
2002

Project
CD artwork for Earls Brutus album "Tonight You are the Special One"

Title
I've got a Window Wednesday

Client
Island Records

Year
1998

Jeff Kleinsmith

"There are no accidents."

Opposite page:

Project
Show poster

Title
Sky Cries Mary

Client
Rockcandy, Seattle

Year
1994

SKY CRIES MARY
AT ROCK CANDY
THE ELASTIC PURE JOY
FRI SEPT 2

"Inasmuch as anyone's vision is able to penetrate into the future, it seems apparent that the future of graphic design lies in an unfortunate infatuation with technological gimmickry. The survival of design as a vital, evocative and relevant means of communication rests solely on the shoulders of those more committed to its practice than to forecasting its future. That said, the future of the sector of graphic design that interests me lies with as-yet-unknown young designers. Their new synthesis of influences (standing on the shoulders, or stepping in the faces of their forebears), seeing with new eyes – this is all far more exciting to me than the progress of the semantics of imagery, or upcoming trends in technology. Also, it seems, computers will be quite big."

»Wenn man überhaupt daran glaubt, dass man in die Zukunft blicken kann, erscheint es offensichtlich, dass die Zukunft des Grafikdesigns in der unglückseligen Vernarrtheit in technisch erzeugte Effekthascherei liegt. Das Überleben der Gebrauchsgrafik als lebendiges, ausdrucksstarkes und relevantes Kommunikationsmittel ruht ausschließlich auf den Schultern derjenigen, die sich engagiert mit seiner Ausführung statt mit seiner Zukunft beschäftigen. Davon abgesehen interessiert mich persönlich, welche gestalterischen Wege junge, noch unbekannte Designer beschreiten werden. Sie werden die Einflüsse von Designern (in deren Fußstapfen sie treten bzw. denen sie auf die Füße treten werden) zu neuen Formen verschmelzen, sie werden eine neue Sicht der Dinge haben – das finde ich viel spannender als die Fortschritte in der Semantik der Bilder oder neue technologische Entwicklungen. Außerdem, so scheint es, wird der Computer eine wichtige Rolle spielen.«

« Pour autant que l'on puisse se projeter dans le futur, tout porte à croire que l'avenir du graphisme réside dans le triste engouement pour les gadgets technologiques. La survie de la création en tant que moyen de communication vital, évocateur et pertinent repose entièrement sur les épaules de ceux qui sont engagés dans sa pratique plutôt qu'entre les mains des devins. Ceci dit, l'avenir du secteur graphique qui me concerne dépend de jeunes créateurs encore inconnus. Leur synthèse des influences passées (marchant sur les traces de leurs prédécesseurs ou les piétinant), leur regard neuf… tout ceci est bien plus excitant pour moi que le progrès de la sémantique de l'image ou les nouvelles tendances de la technologie. En outre, il semble que les ordinateurs joueront un rôle assez important. »

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E jeff@
thepatentpending.com

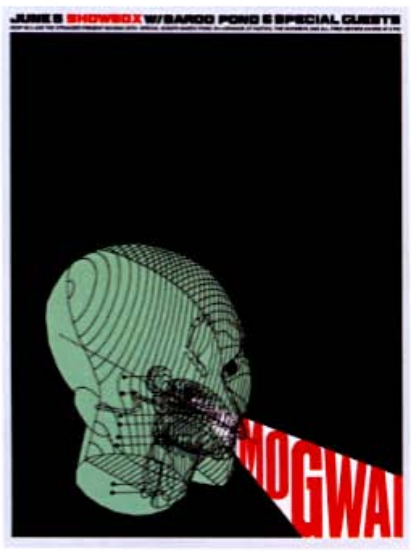
www.subpop.com
www.
thepatentpending.com

Biography
1967 Born in Salem, Oregon
1985–1990 BA Graphic Design, University of Oregon

Professional experience
1989+ Co-owner, New Rage Records, Seattle
1990 Counter help, Zebra Copy, Seattle
Assistant Art Director, The Rocket Magazine, Seattle
1992 Co-founder, BSK / BLT Screen Printing, Seattle
1993 Art Director, The Rocket Magazine, Seattle
1994+ Art Director, Sub Pop Records, Seattle
2000+ Founder, Patent Pending, Seattle

Recent exhibitions
1994 "Poster Show", OK Hotel, Seattle
1995 Permanent collection, Rock and Roll Hall of Fame, Cleveland
1996 "Poster Show", Vox Populi, Seattle
1997 "NW Poster Show", Mike King Gallery, Portland
1998 "NW Poster Show", Mike King Gallery, Portland
1999 EMP feature, Online Gallery, Permanent Collection, Seattle
2000 "Jeff Kleinsmith: 100 Posters and 12 Paintings", Roq La Rue Gallery, Seattle
2002 "Paper, Scissors, ROCK!: 25 years of Northwest Punk Poster Design", Pacific Northwest College of Art, Portland, OR; "The Art of Sub Pop Records", Ground Zero Gallery, Hawaii; "Poster Show", S.S. Nova Gallery, Cincinnati

Clients
C/Z Records
Columbia Records
Crocodile
DreamWorks Records
Elektra Records
Empty Space Theatre
Experience Music Project
Graceland
Interscope Records
Moe
One Reel
Paramount
Sonic Boom Records
Sub Pop Records
Terminus Records
The Moore Theatre
The Rocket Magazine
V2 Records
Verve Records



Project
Show poster

Title
Mogwai

Client
The Showbox

Year
2001

Project
Show poster

Title
Afghan Whigs

Client
Rockcandy

Year
1993

Project
Show poster

Title
Supersuckers

Client
Graceland

Year
2000

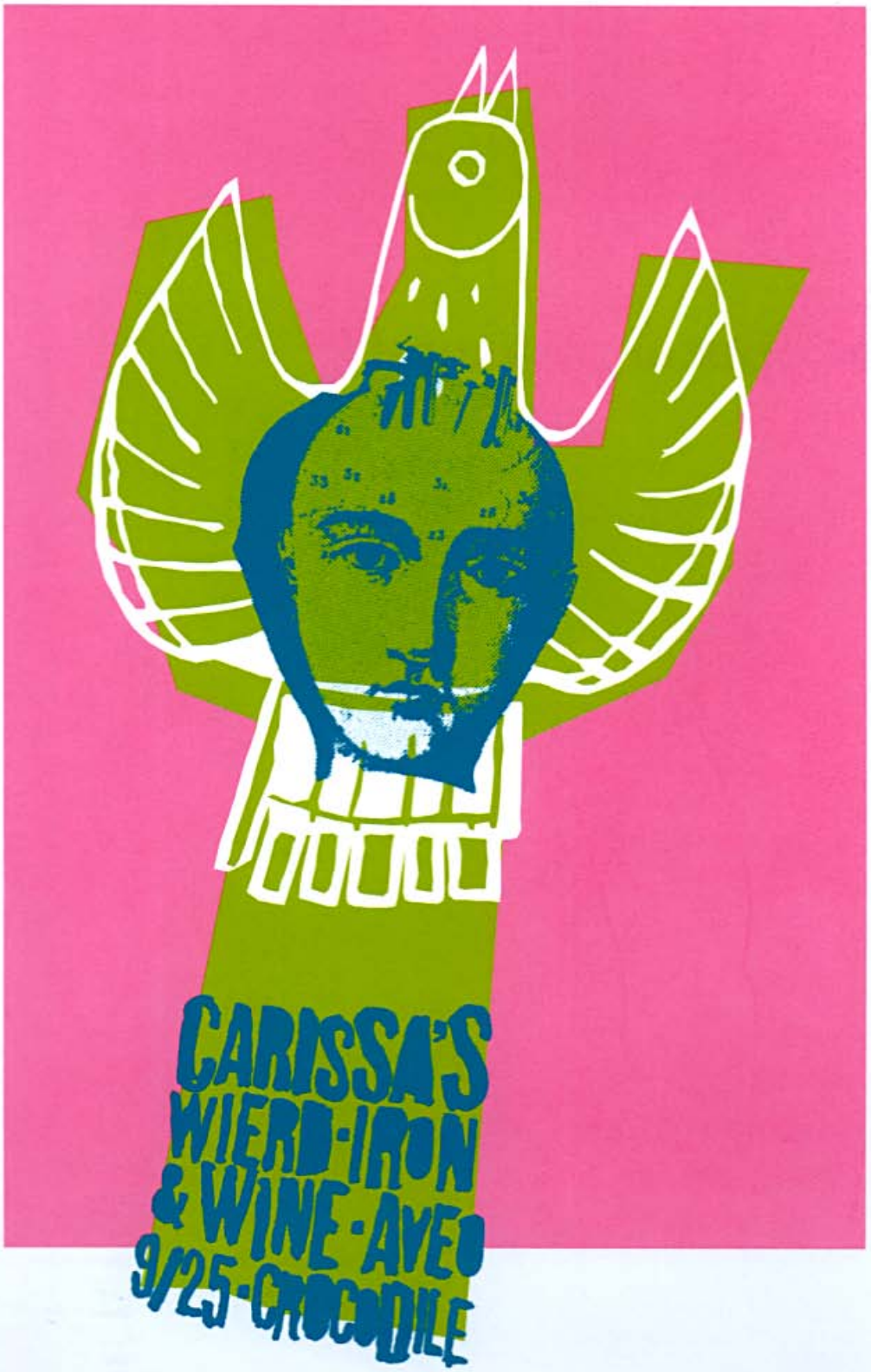
Opposite page:

Project
Show poster

Title
Carissa's Wierd

Client
The Crocodile Cafe

Year
2002


CARISSA'S
WIERD·IRON
& WINE·AVEO
9/25·CROCODILE

KM7

"Fight for optical pleasure!"

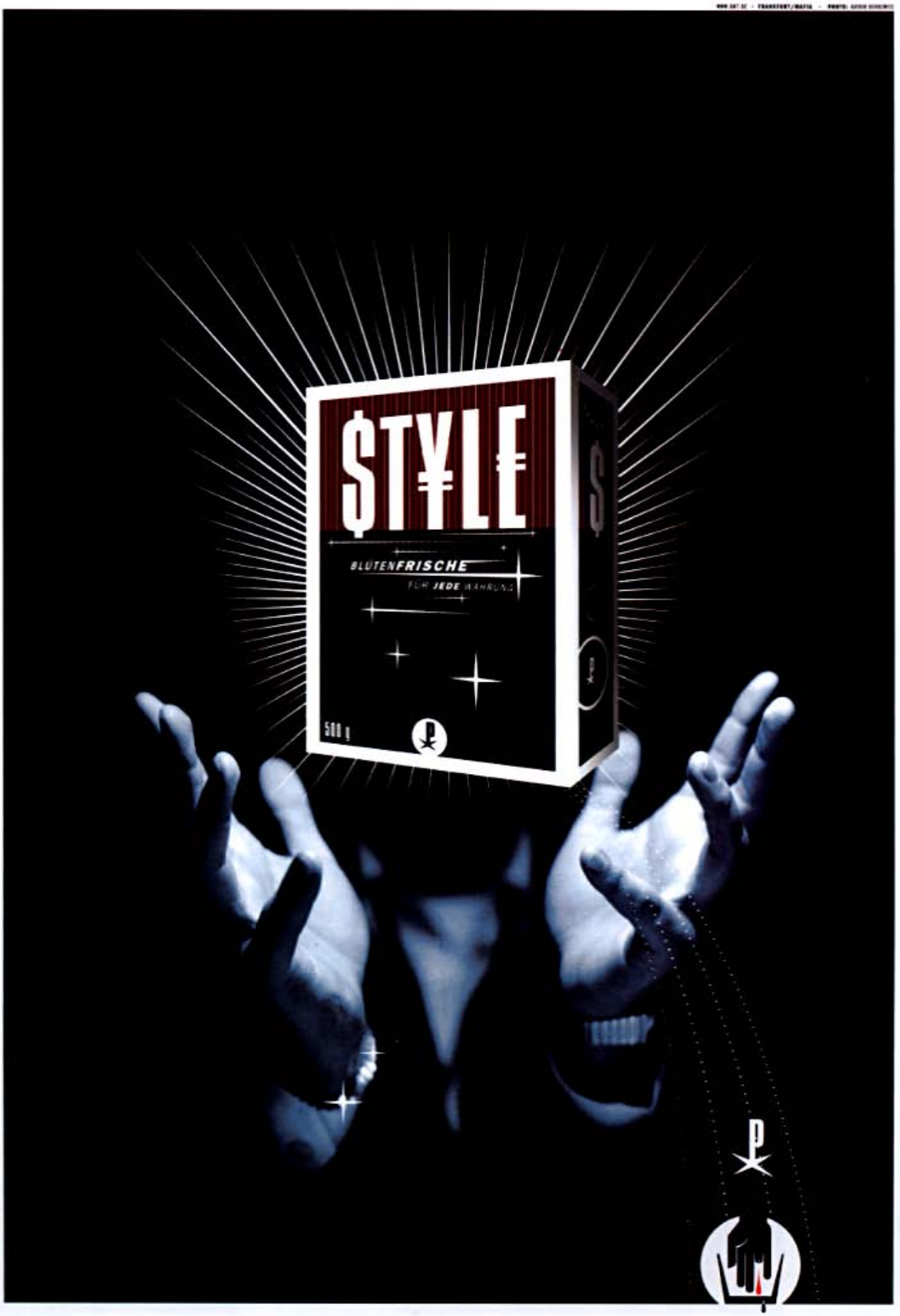
Opposite page:

Project
Magazine spread for the issue "mafia"

Title
Mafia-Style

Client
Styleguide Magazine

Year
2001


$TYLE
BLUTENFRISCHE
FÜR JEDE WAHRUNG
500 g

"Moving in a world in which reality is becoming more and more a subject to the media, in which MTV-isions dominate and transform our personal way of seeing things, in a world where the media are pushing forward an obfuscation of regionality, I simply want to underline the importance of reaching back to your gut feeling. Create, don't imitate!"

»In einer Welt, in der die Realität immer mehr von den Medien gezeichnet wird, die MTVisierung unsere Sicht der Dinge bestimmt und regionale Grenzen verschwinden lässt, empfinde ich persönlich es als besonders wichtig, auf sein eigenes, aus-dem-Bauch-heraus-Gefühl zu vertrauen. Create, don't imitate!«

«Évoluant dans un monde où la réalité est de plus en plus assujettie aux médias, où les MTV-isations dominent et transforment nos manières individuelles de voir les choses, où les médias favorisent l'obscurcissement des caractères régionaux, je tiens simplement à souligner l'importance de se fier à son instinct. Créez, n'imitez pas!»

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Germany

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F +49 69 9621 8122

E mai@km7.de

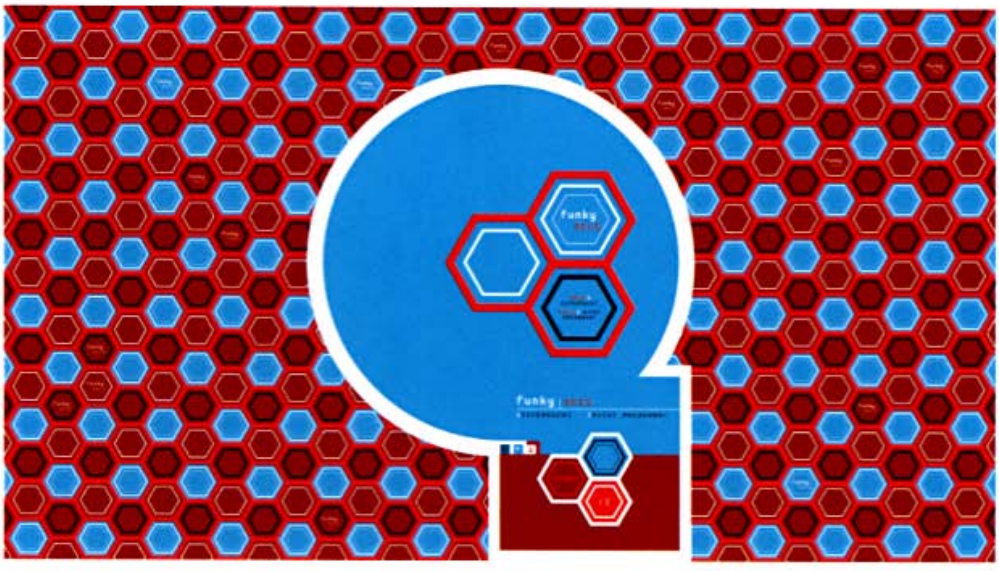
www.km7.de

Design group history
1994 Founded by Klaus Mai in Frankfurt

Founder's biography
1960 Born in Schwäbisch Hall, Germany
1990 Intern, Paul Davis Studio, New York
1991–1994 Art Director, Trust Advertising Acency, Frankfurt
1994 Founded own design studio, KM7

Recent awards
1991 Honourable Mention, Art Directors Club Germany
1993 Honourable Mention (x2), Art Directors Club Germany
1995 Silver Medal and Honourable Mention, Art Directors Club Germany
1996 Award for Best Packaging in Mexico; Silver Medal and Honourable Mention, Art Directors Club Germany
1998 Honourable Mention, Art Directors Club Germany
2001 Honourable Mention (x2), Art Directors Club Germany
2002 Award for Best Designed Book, Stiftung Buchkunst

Clients
Audi
DaimlerChrysler
Die Gestalten Verlag
MTV
Nike
Rockbuch Verlag
Sony Music
Swatch
Universal Music
Volkswagen



Project
CD-Cover for the band "Funky Bees"

Title
Eifersucht

Client
Wolf Promotion

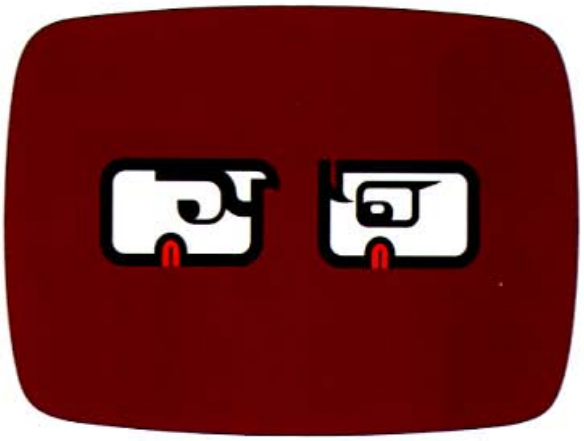
Year
1999

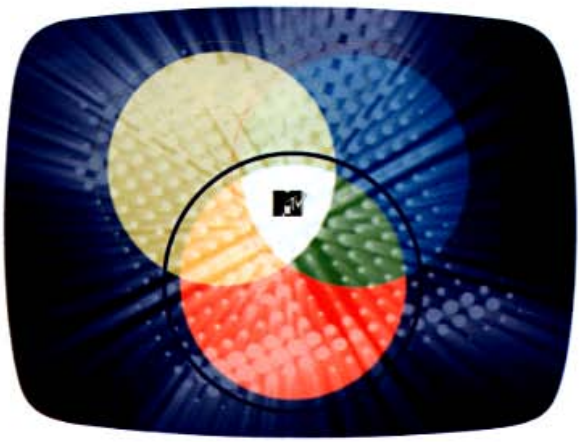
Project
Poster for the compilation "Love Family Trax"
Poster for the event "Love Family Park"

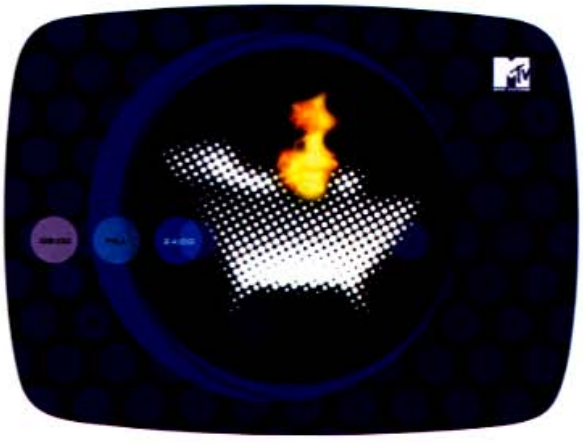
Title
Love Family Park

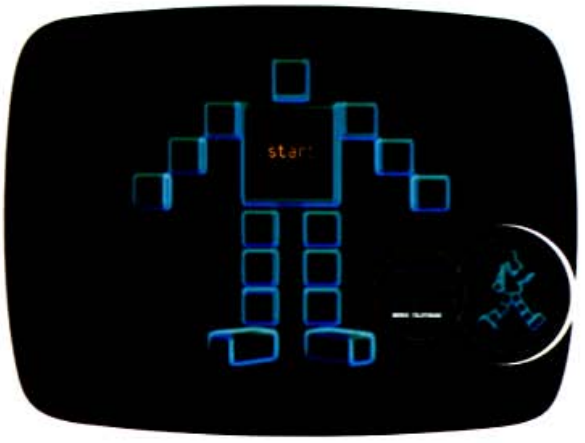
Client
Fedi Chourkair

Year
2001









Project
On-Air-Design for the television station MTV

Client
MTV networks

Year
1999

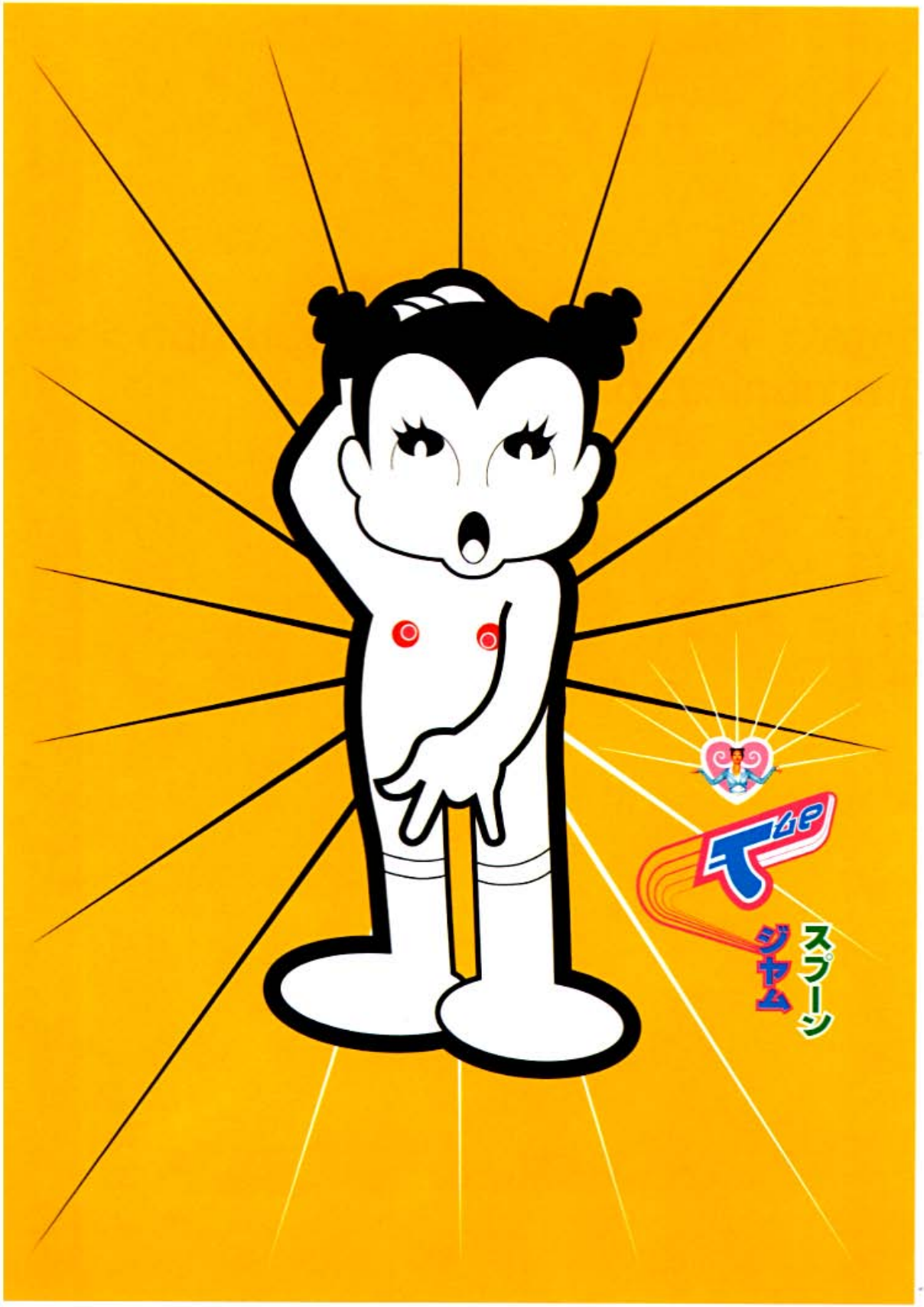
Opposite page:

Project
Album cover for the band "Tokyo Ghetto Pussy"

Title
Disco 2001

Client
Sony Music Entertainment

Year
1997


スプーン
ジャム

Christian Küsters

"Context + Concept + Collaboration >> Communication"

Opposite page:

Project
Exhibition poster

Title
Superstructure

Client
Museum für
Gegenwartskunst, Zurich

Year
1998

Angela Bulloch
SUPERSTRUCTURE
4. April - 14. Juni 1998
Museum für Gegenwartskunst
Limmatstrasse 270
CH-8005 Zürich
Dienstag-Freitag 12-18h
Samstag und Sonntag 11-17h
MIGROS
Kulturprozent
Museum
für
Gegenwartskunst
Zürich

"In the future I think that Graphic Design will become more varied, fragmented and ultimately more specialised. From early on in their careers visual communicators will have to choose their area of specialisation. On the one hand it means that it will become increasingly difficult for the individual designer to work successfully across different disciplines within the field of visual communication. Those disciplines can range from font design to photography and digital retouching, over to animation and feature film and might consequently manifest itself in print, digital media or film. On the other hand, this development inevitably opens up more possibilities for various kinds of collaborations. And from my point of view that's where I think the future is; an interesting collaboration between individuals which at its best creates inspiring work."

» Ich glaube, dass Grafikdesign in der Zukunft variantenreicher, fragmentierter und letztendlich spezialisierter sein wird. Schon früh in ihrer Karriere werden Designer sich aussuchen müssen, auf welchen Bereich sie sich spezialisieren wollen. Einerseits bedeutet das, dass es immer schwieriger für den einzelnen Designer werden wird, in vielen Disziplinen der visuellen Kommunikation tätig zu werden, zu denen von Font-Design, Fotografie und digitaler Bildbearbeitung über Animationen und Feature-Filme alles bis zu Print- und digitalen Medien sowie Film gehören kann. Auf der anderen Seite eröffnet die Entwicklung neue Optionen für alle möglichen Kooperationen. Und von meinem Standpunkt aus sieht die Zukunft genau so aus: eine interessante Zusammenarbeit zwischen Individuen, die im besten Fall inspirierende Arbeiten hervorbringt.«

« A l'avenir, je pense que le graphisme sera plus varié, plus fragmenté et, finalement, plus spécialisé. Dès le début de leur carrière, les communicateurs visuels devront choisir leur spécialité. D'un côté, cela signifie qu'il sera de plus en plus difficile pour le graphiste individuel de naviguer librement d'une discipline à l'autre au sein de la communication visuelle. Ces disciplines iront de la conception de polices de caractère, de la photographie et des retouches numériques aux films d'animation ou de fiction, et pourront donc se manifester sous forme de papier, de média numérique ou de film. D'un autre côté, cette évolution ouvrira inévitablement de nouvelles possibilités à différentes sortes de collaborations. A mon avis, c'est là que se situe l'avenir : dans une collaboration intéressante entre des individus qui, quand elle fonctionne bien, crée des travaux inspirants. »

Christian Küsters
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chkdesign.demon.co.uk

www.acmefonts.net
www.restartinteractive.co.uk

Biography
1966 Born in Oberhausen, Germany
1993 BA(Hons) Graphic Design, London College of Printing
1995 MFA, Yale University School of Art, New Haven, Connecticut
1996 Research trip to Tokyo, Japan (Yale University Travel Fellowship)

Professional experience
1993 Taught and lectured at Yale School of Art, Central St Martin's College of Art and Design, Antwerp Citype conference, London College of Printing, Camberwell College of Arts
1995 Founded CHK Design, London
1996 Founded Acme Fonts (Digital Typefoundry), London
1997 Art Director and Designer, Booth-Clibborn Editions, London
1998 Art Director and Designer, Black Dog Publishing, London
1999+ Art Director, AD Architectural Design magazine, London
2001 Restart: New Systems in Graphic Design, book concept, co-author with Emily King (Thames & Hudson)
2002+ Art Director, MAKE magazine, London
2002 Design Now – Graphics, exhibition concept, co-curator with Emily King and exhibition design with Marcus Maurer, Design Museum, London

Recent awards
1999 New York Type Directors Club Award; Tokyo Type Directors Club Award
2000 Hana Haru Festa 2000, Tokushima, Japan; Tokyo Type Directors Club Award
2001 Tokyo Type Directors Club Award

Clients
Academy Editions
Alexander McQueen
Architectural Association
Black Dog Publishing
Booth-Clibborn Editions
Design Museum London
Institute of Contemporary Arts
Laurent Delaye Gallery
Milch Gallery
Museum für Gegenwartskunst, Zurich
Thames & Hudson
Yale School of Architecture

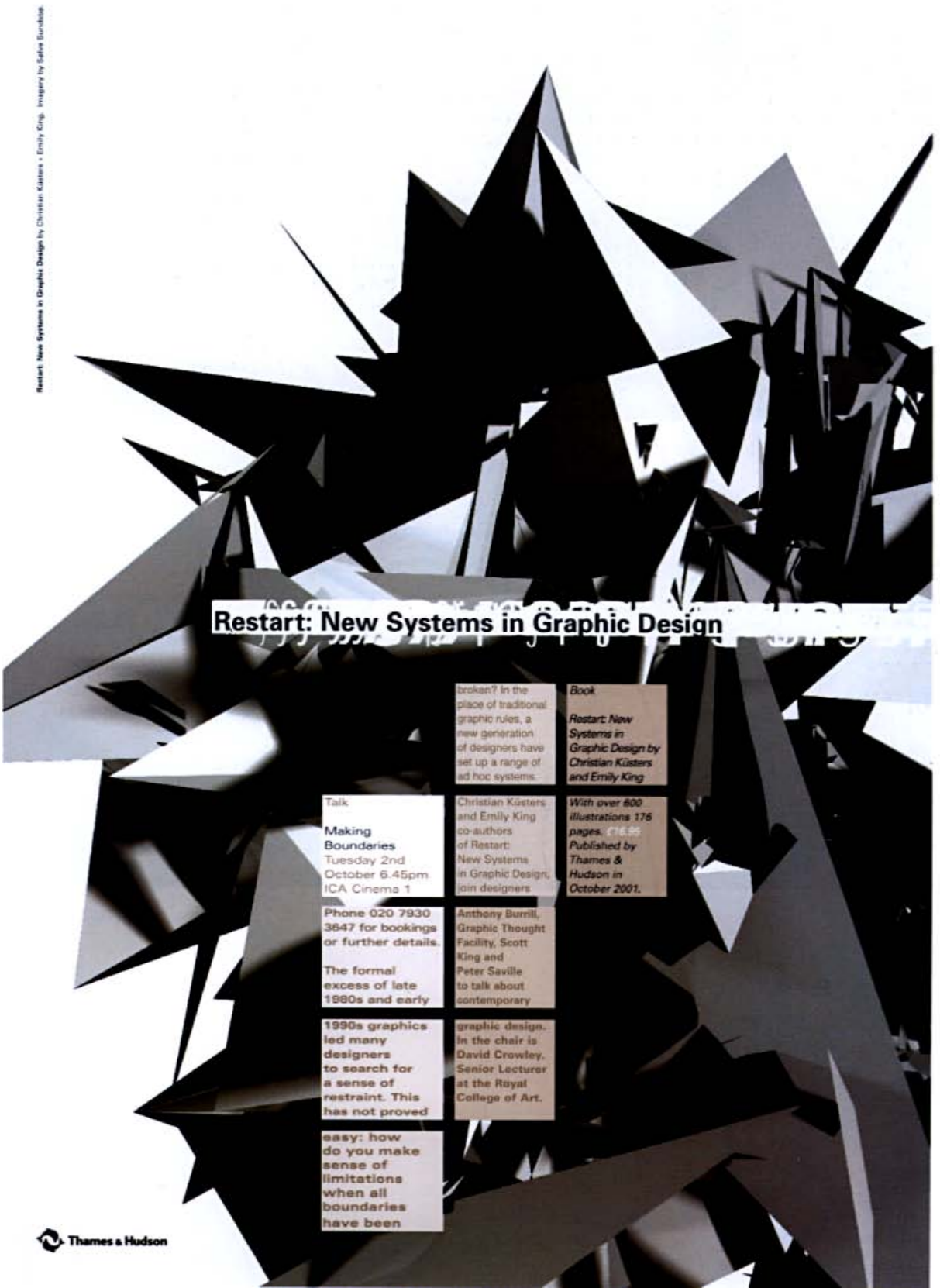
Opposite page

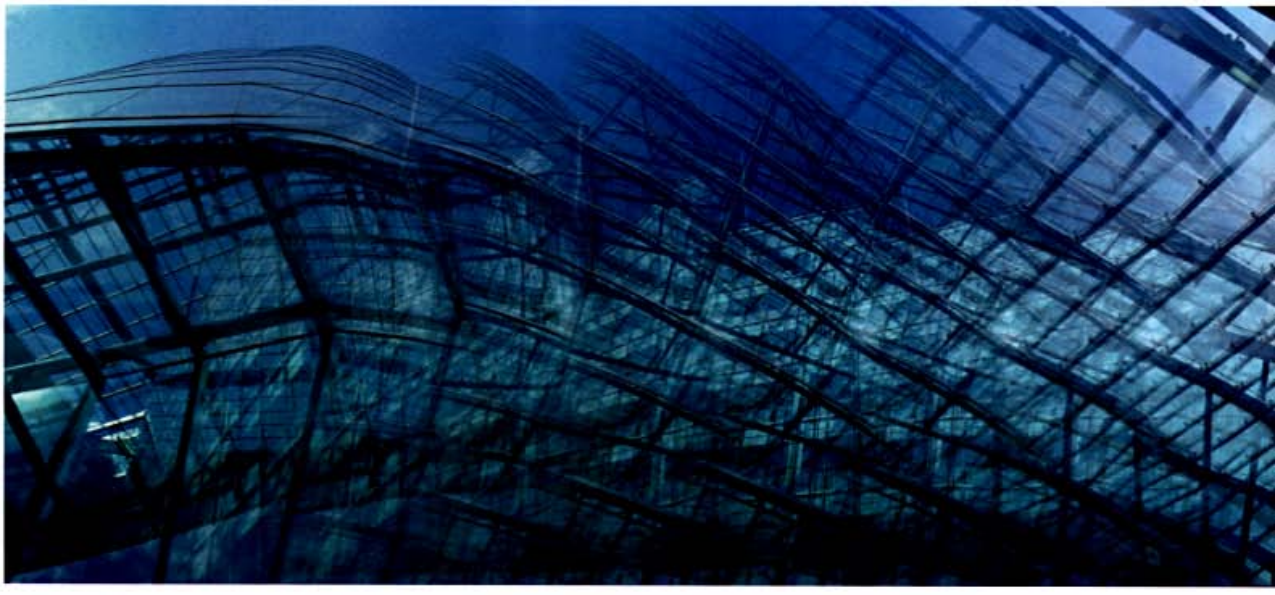
Project
Poster for book launch and lecture for 'Restart'

Title
Restart: New Systems in Graphic Design

Client
Thames & Hudson, London

Year
2001


Restart: New Systems in Graphic Design by Christian Küsters + Emily King. Imagery by Saiwa Sundstöl.
Restart: New Systems in Graphic Design
broken? In the place of traditional graphic rules, a new generation of designers have set up a range of ad hoc systems.
Book
Restart: New Systems in Graphic Design by Christian Küsters and Emily King
Talk
Making Boundaries
Tuesday 2nd October 6.45pm
ICA Cinema 1
Christian Küsters and Emily King co-authors of Restart: New Systems in Graphic Design, join designers
With over 600 illustrations 176 pages. £16.95
Published by Thames & Hudson in October 2001.
Phone 020 7930 3647 for bookings or further details.
Anthony Burrill, Graphic Thought Facility, Scott King and Peter Saville to talk about contemporary
The formal excess of late 1980s and early
1990s graphics led many designers to search for a sense of restraint. This has not proved
graphic design. In the chair is David Crowley, Senior Lecturer at the Royal College of Art.
easy: how do you make sense of limitations when all boundaries have been
Thames & Hudson



Project
Fashion catalogue

Title
Pearl in a Battlefield

Client
Fashion label "justMariOt"

Year
2001

Lateral Net Ltd

"Form follows function follows the heart"

Opposite page:

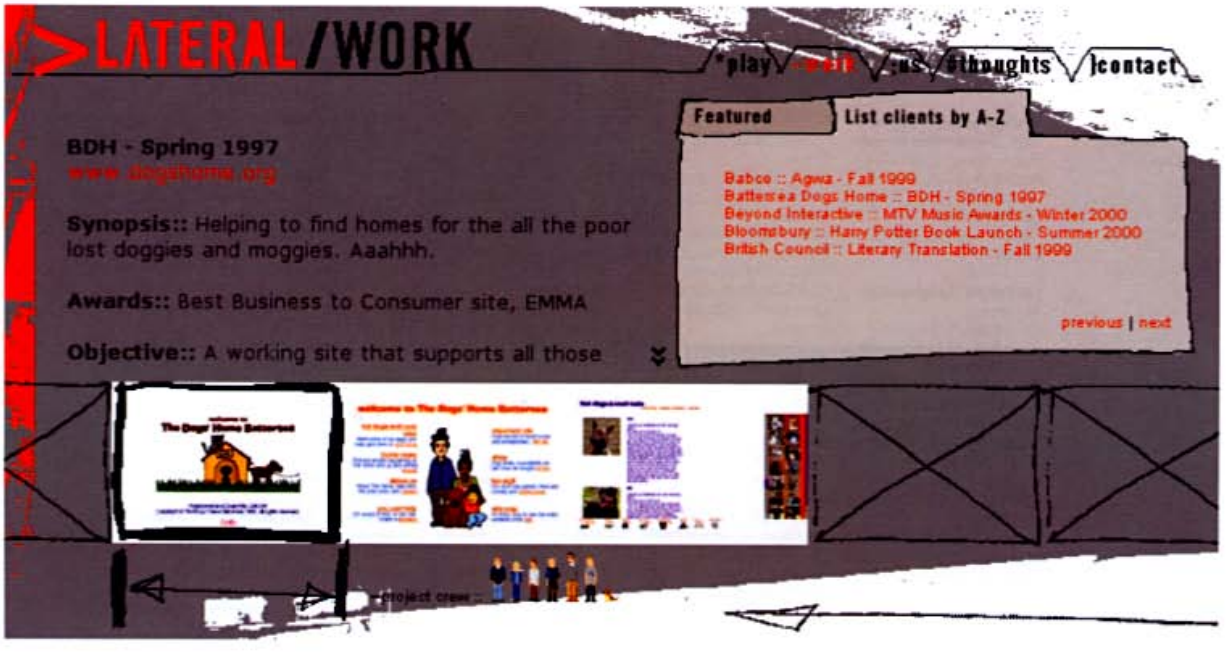
Project
Website

Title
www.lateral.net

Client
Self-published

Year
2001

LATERAL
*play ~work :us #thoughts !contact
Graham saves the day :: 2001-05-04
That cow has a lot to answer for...For a start there's a new game and a new look on www.Boddingtons.com.
BODDINGTONS
News Archive
*~; disclaimer


LATERAL /WORK
*play ~work :us #thoughts !contact
Featured
List clients by A-Z
Babce :: Agwa - Fall 1999
Battersea Dogs Home :: BDH - Spring 1997
Beyond Interactive :: MTV Music Awards - Winter 2000
Bloomsbury :: Harry Potter Book Launch - Summer 2000
British Council :: Literary Translation - Fall 1999
previous | next
BDH - Spring 1997
www.dogshome.org
Synopsis:: Helping to find homes for the all the poor lost doggies and moggies. Aaahhh.
Awards:: Best Business to Consumer site, EMMA
Objective:: A working site that supports all those
project crew

"How does one predict the future? Not having any supernatural powers to speak of, I must use the tried and tested methods of Science Fiction, that of observation, understanding followed by extrapolation. As with the origins of the Universe, the contemporary field of design has returned to the all-encompassing singularity that is known as the pixel. While we leap into this new millennium we embrace the blue shift and as predicted have started going backwards. Simplification, minimalization and sanitization are the buzzwords of the digital design literati. With the bright becoming mute, while those in the dark find themselves feeling increasingly more grey. Hastened perhaps by a generation of designers desiring to recapture their pre-adolescent youth. It would seem in the end that form has finally won its bloody battle against that scourge of all things creative: function. The carcasses of intelligent communication have been left to rot all over the binary front line that is the Internet. If you are to believe any of the above then the following assertions should come as no surprise: 2005 will see the reintroduction of hot metal; 2010 will welcome back the parchment, quill and ink and we'll be back in caves by 2020. So it is written, so it shall be. ;-)"
(Jon Bains – Chairman, Lateral Net)

»Wie sagt man die Zukunft voraus? Da ich keine übernatürlichen Kräfte besitze, muss ich auf die bewährten Methoden der Science Fiction zurückgreifen: zu verstehen und daraus wahrscheinliche Folgen abzuleiten. Wie bei der Entstehung des Universums ist auch das zeitgenössische Design zur elementaren Einheit zurückgekehrt, die wir Pixel nennen. Beim Sprung ins neue Jahrtausend machen wir uns den Wechsel ins blaue Spektrum zu eigen und haben damit begonnen, rückwärts zu gehen. Vereinfachung, Reduktion und Bereinigung lauten die Modeworte der Computerdesignszene. Beschleunigt von einer Designergeneration, die ihre vorpubertäre Jugend wiederfinden möchte. Es scheint, als hätte die Form zu guter Letzt ihren blutigen Kampf gegen die Geißel jeder Kreativität gewonnen, die da heißt Funktion. Man hat die Leichen intelligenter Kommunikation an der binären Front des Internets liegen lassen. Sollten Sie irgendeine der obigen Aussagen für wahr halten, werden die folgenden Sie nicht überraschen: 2005 wird das heiße Eisen wieder eingeführt, 2010 Pergament, Gänsefeder und Tinte und im Jahr 2020 werden wir wieder in Höhlen wohnen. So steht es geschrieben, so wird es sein. ;-)«
(Jon Bains, Vorstand von Lateral Net)

«Comment prédire l'avenir ? N'ayant pas de pouvoirs surnaturels, je dois me rabattre sur les méthodes de science-fiction qui ont fait leurs preuves : l'observation et la compréhension, suivies de l'extrapolation. Comme pour les origines de l'univers, le champ contemporain du graphisme est revenu à l'unicité qui englobe tout, à savoir le pixel. Tandis que nous nous lançons dans ce nouveau millénaire, nous nous acheminons vers la région bleue du spectre et, avons commencé notre régression. Simplification, minimalisation et assainissement sont les mots clefs de l'intelligentsia du graphisme numérique. Les plus vifs sont étouffés et les sombres virent aux gris. Ils sont pressés par une génération de créateurs désireux de retrouver leur jeunesse prépubère. Finalement, il semblerait que la forme ait remporté sa guerre sanglante contre ce fléau de la créativité qu'est la fonction. Les dépouilles pourrissantes de la communication intelligente ont été abandonnées sur le front binaire de l'internet. Si vous croyez ce qui précède, les déclarations qui suivent ne vous surprendront pas : en 2005, nous assisterons au retour du métal chaud, en 2010, à celui du parchemin, de la plume d'oie et de l'encre, en 2020, nous aurons réintégré les cavernes. C'est écrit, il en sera ainsi.;-)»
(Jon Bains, Président de Lateral Net)

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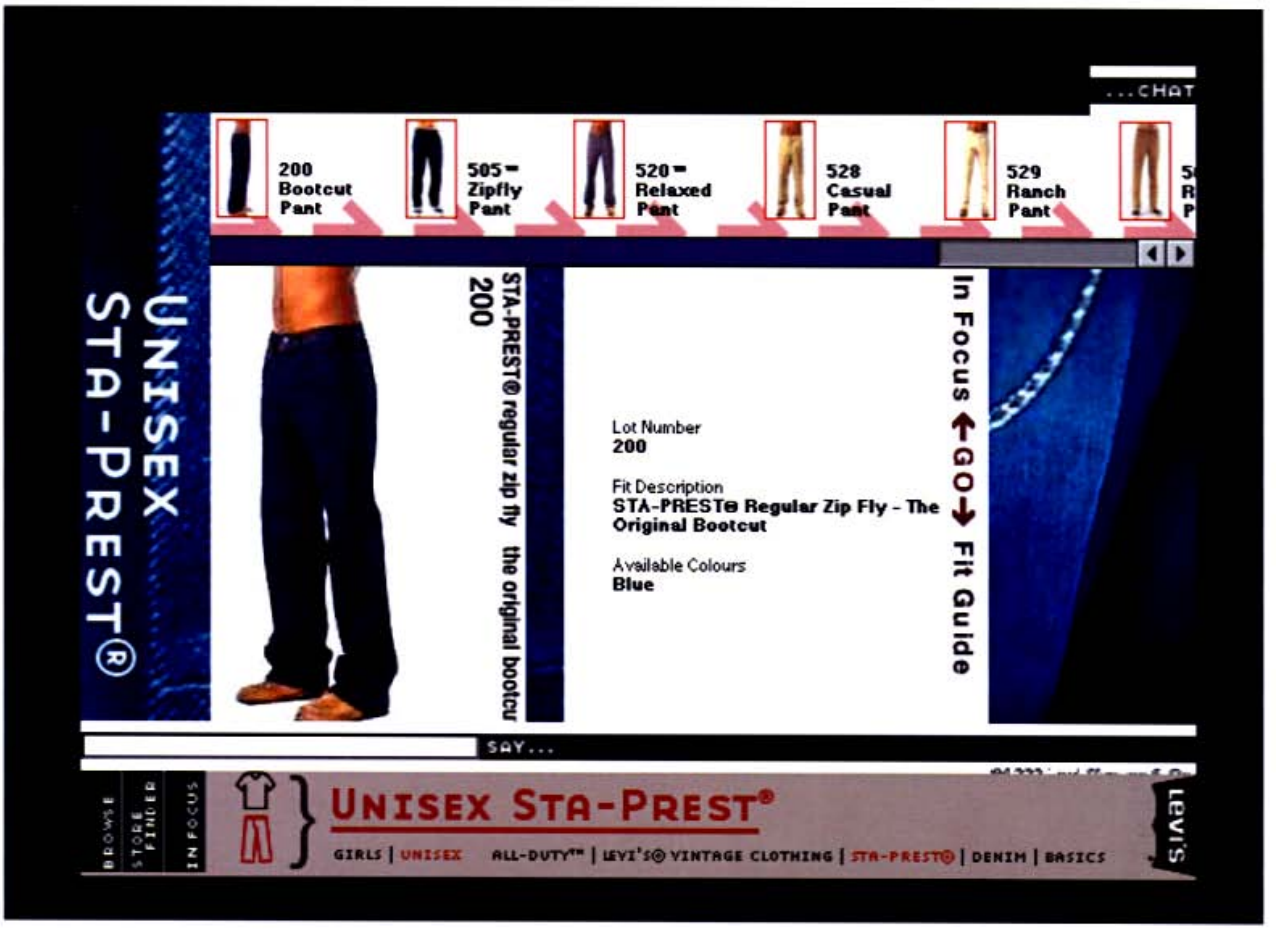
Design group history
1997 Co-founded by Jon Bains, Simon Crab, Dave Hart and David Jones at Winchester Wharf, Clink Street, London
1999 Moved to Hoxton, London

Founders' biographies
Jon Bains
1971 Born in New York
1975 Moved to Scotland
1991 Honourably dropped out of Edinburgh University to set up Convulsion fanzine (first desk top published fanzine and first online fanzine) and the Apocalypse Club (alternative music night), Edinburgh
1994 Launched IUMA (Internet Underground Music Archive by Southern Records), London
1995–1997 Founder, Obsolete (Pioneering new media collective), London
1997+ Co-founder and Chairman, Lateral Net, London

Simon Crab
1963 Born in Liverpool, England
1982–1986 BA Fine Art, Slade College of Art, London
1990–1994 Co-founder, Seven Interactive, London
1995–1997 Member, Obsolete (Pioneering new media collective), London
1997+ Co-founder and Creative Director, Lateral Net, London
Dave Hart
1956 Born in Johannesburg
1980–1982 Brand Manager, Johnson Wax, London
1982–1985 Account Manager, Supervisor and Director, Grey Advertising, London
1987–1989 Account Director, Boase Massimi Pollit, London
1995 Global Development Director, Ogilvy & Mather Worldwide, South East Asia
1995+ In charge of Internet Division, Prince plc. IT Company, London
1995–1997 Partner and Managing Director, H:Kr Limited, London
1997+ Co-founder and Client Services Director, Lateral Net, London
David Jones
1979–1981 Business Studies degree, University of London
1987–1991 Director, Chromatose Films, London
1995–1997 Member, Obsolete (Pioneering new media collective), London
1997+ Co-founder and Creative Director (Concepts), Lateral Net, London

Recent awards
1999 Winner, The Emma Awards, International; Winner, Campaign Media Awards, Best Use of New Media, London; Winner, DMA Awards, Best Use of New Media, London; Winner, Media & Marketing Awards (Europe), Best Use of New Media; Winner, New Media Age Effectiveness Awards, London; Silver Award, The One Show, New York; Winner, New Media Age Effectiveness Awards, Consumer Products and Services, Best Use of Online Advertising
2000 Winner FAB (Food & Beverages) Awards; Best Use of New Media, London; Winner, Media & Marketing Awards, Best Use of New Media, London; Campaign Media Awards, Three finalists in Best Use of Media, Best International Campaign, Best Use of Mixed Media, London
2001 Winner, Media Age Awards, Digital Advertising, Finalist, Brand Building and Sponsorship, London; Revolution Awards, Best Use of Online Advertising, London
2002 Winner, Revolution Awards, Best-Integrated Campaign, London

Clients
Action Aid
Bloomsbury
British Council
Faber and Faber
Foyer Foundation
Interbrew
Levi Strauss
Mars
Microsoft Xbox
New Grafton Gallery
New Media Knowledge
Odeon
Richard Green
RSPCA
Solange Azagury-Partridge
SSM Coal
TCS

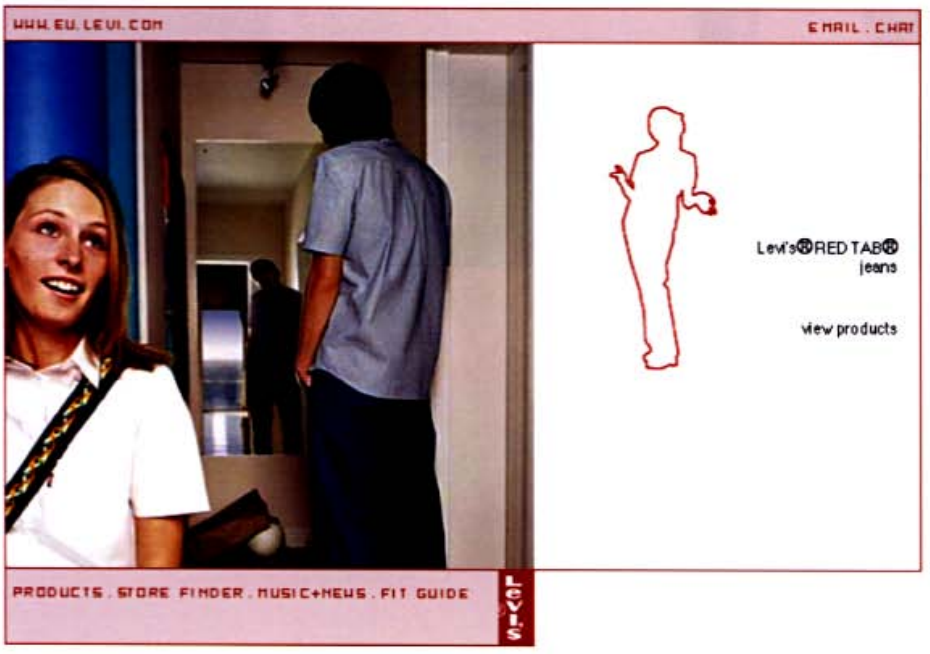


Project
Website

Title
Levi Concept Browser

Client
Levis Strauss

Year
2000



Project
Website

Title
eu.levi.com Spring 2000

Client
Levi Strauss

Year
2000

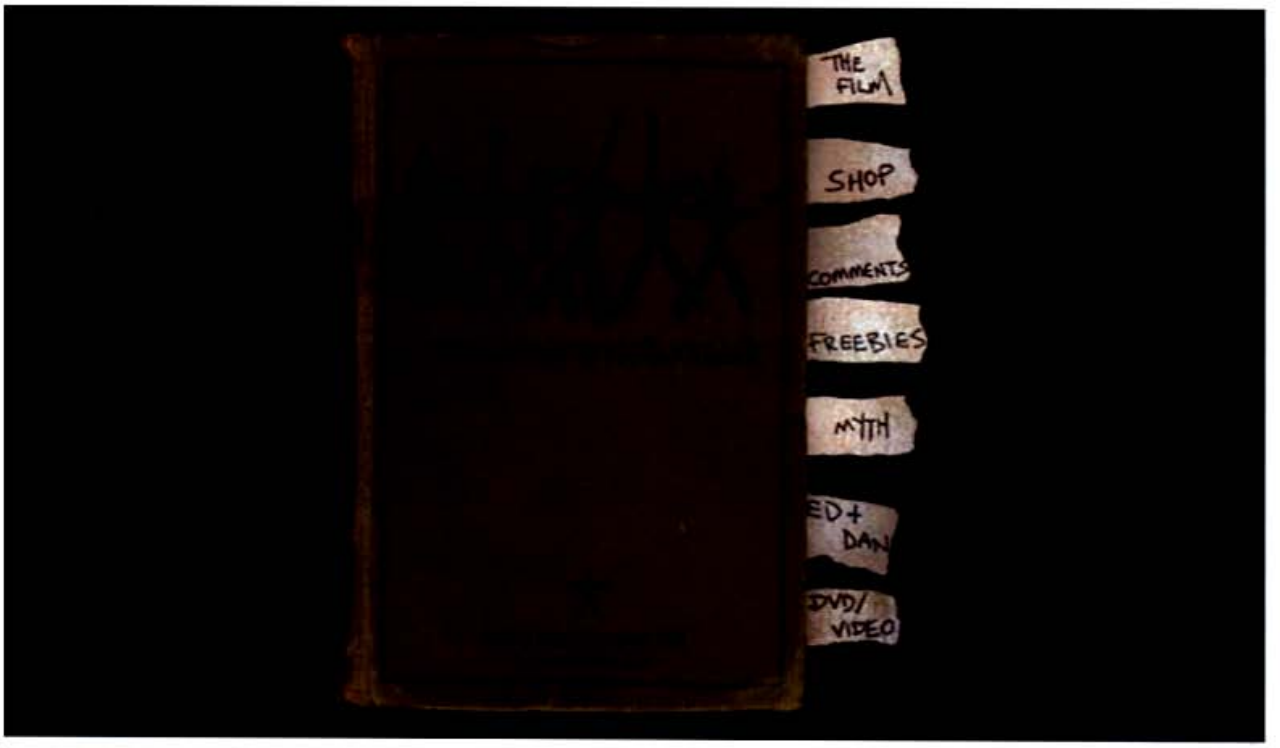
Opposite page:

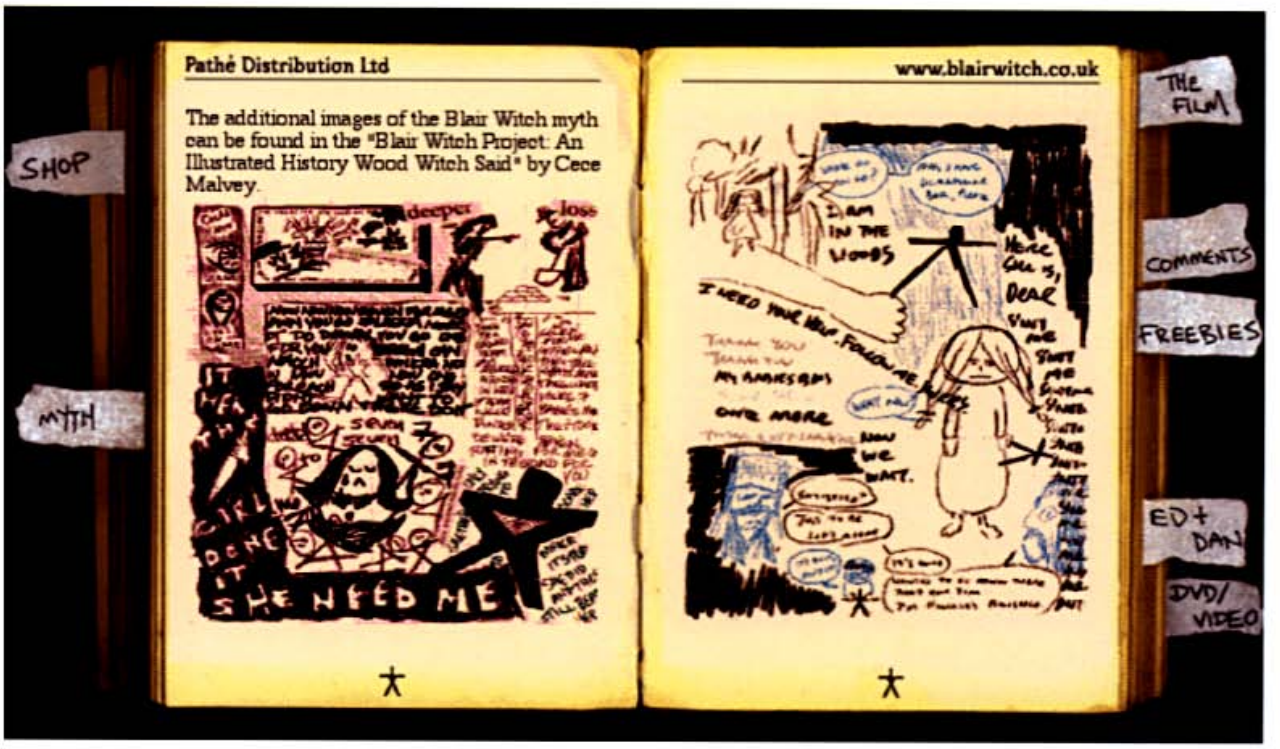
Project
Website

Title
The Blairwitch Project

Client
Pathe

Year
1998


THE FILM
SHOP
COMMENTS
FREEBIES
MYTH
ED + DAN
DVD/ VIDEO


SHOP
MYTH
Pathé Distribution Ltd
The additional images of the Blair Witch myth can be found in the "Blair Witch Project: An Illustrated History Wood Witch Said" by Cece Malvey.
deeper
loss
SHE NEED ME
www.blairwitch.co.uk
I AM IN THE WOODS
I NEED YOUR HELP. FOLLOW ME.
ONE MORE
NOW WE WAIT.
THE FILM
COMMENTS
FREEBIES
ED + DAN
DVD/ VIDEO

Golan Levin

"What is the depth and character of the feedback loop established between the system and its user?"

Project
Dynamic Abstraction

Title
Floccular Portrait
(Paul Yarin)

Client
Self-published

Year
1999

"In one dystopia, we project ourselves into the art supply store of the near future. The wind howls through the room, whose shelves are empty but for three small cartons: Flash, Photoshop, Illustrator. For today's digital designers – many of whom have eagerly adopted the narrow horizons dictated by this small handful of commercial products – this vision is, I claim, already a reality. And the unquestioned hegemony of these tools has launched an unprecedented proliferation of homogeneous and disposable electronic designs. To state that computers can offer an unimaginably greater world of possible forms than these products is not techno-optimism; as computers are provably capable of simulating any other machine, it is mathematical fact. My own work is simply one person's attempt to reclaim computation as a 'personal medium' of expression. In my design practice, I focus the radical plasticity of the computational medium on an examination of non-verbal communications protocols."

»In einer Dystopie projizieren wir uns selbst in den Künstlerbedarfsladen der nahen Zukunft. Der Wind heult durch diesen Raum, dessen Regale bis auf drei kleine Kartons mit Flash, Photoshop und Illustrator leer sind. Ich behaupte einfach mal, dass diese Vision für die heutigen Computerdesigner – von denen viele voller Eifer die von dieser Handvoll handelsüblicher Produkte vorgeschriebenen engen Horizonte akzeptiert haben – bereits Realität ist. Die unangefochtene Hegemonie dieser Arbeitsmittel hat zur beispiellosen Vermehrung homogener elektronischer Wegwerfdesigns geführt. Zu sagen, Computer könnten eine unvorstellbar größere Menge möglicher Formen erzeugen als diese Programme, ist kein Techno-Optimismus, sondern – da Computer erwiesenermaßen in der Lage sind, jede andere Maschine zu simulieren – eine mathematische Tatsache. Meine eigene Arbeit ist einfach der Versuch eines Einzelnen, den Rechner als ›persönliches Ausdrucksmittel‹ zurückzugewinnen. Ich wende die extreme Plastizität des Computermediums auf die Untersuchung non-verbaler Kommunikationsprotokolle an.«

«Imaginons une contre-utopie où nous nous promenons dans un magasin de fournitures d'art du futur. Le vent hurle à travers la salle dont les rayonnages ne contiennent que trois petites boîtes: Flash, Photoshop et Illustrator. Pour les infographistes d'aujourd'hui, dont beaucoup ont adopté avec enthousiasme les horizons étroits dictés par cette poignée de produits, j'affirme que cette vision est déjà une réalité. L'hégémonie incontestée de ces outils a déclenché une prolifération sans précédent de graphismes électroniques uniformes et jetables. Dire que les ordinateurs peuvent offrir un univers de formes possibles infiniment plus vaste que ces produits relève du techno optimisme. Les ordinateurs étant capables de stimuler n'importe quelle autre machine, c'est un fait mathématique. Mon propre travail consiste simplement à tenter de renouer avec la computation comme ‹moyen personnel› d'expression. Dans la pratique, je concentre la plasticité radicale de l'ordinateur sur un examen des protocoles de communications non verbaux.»

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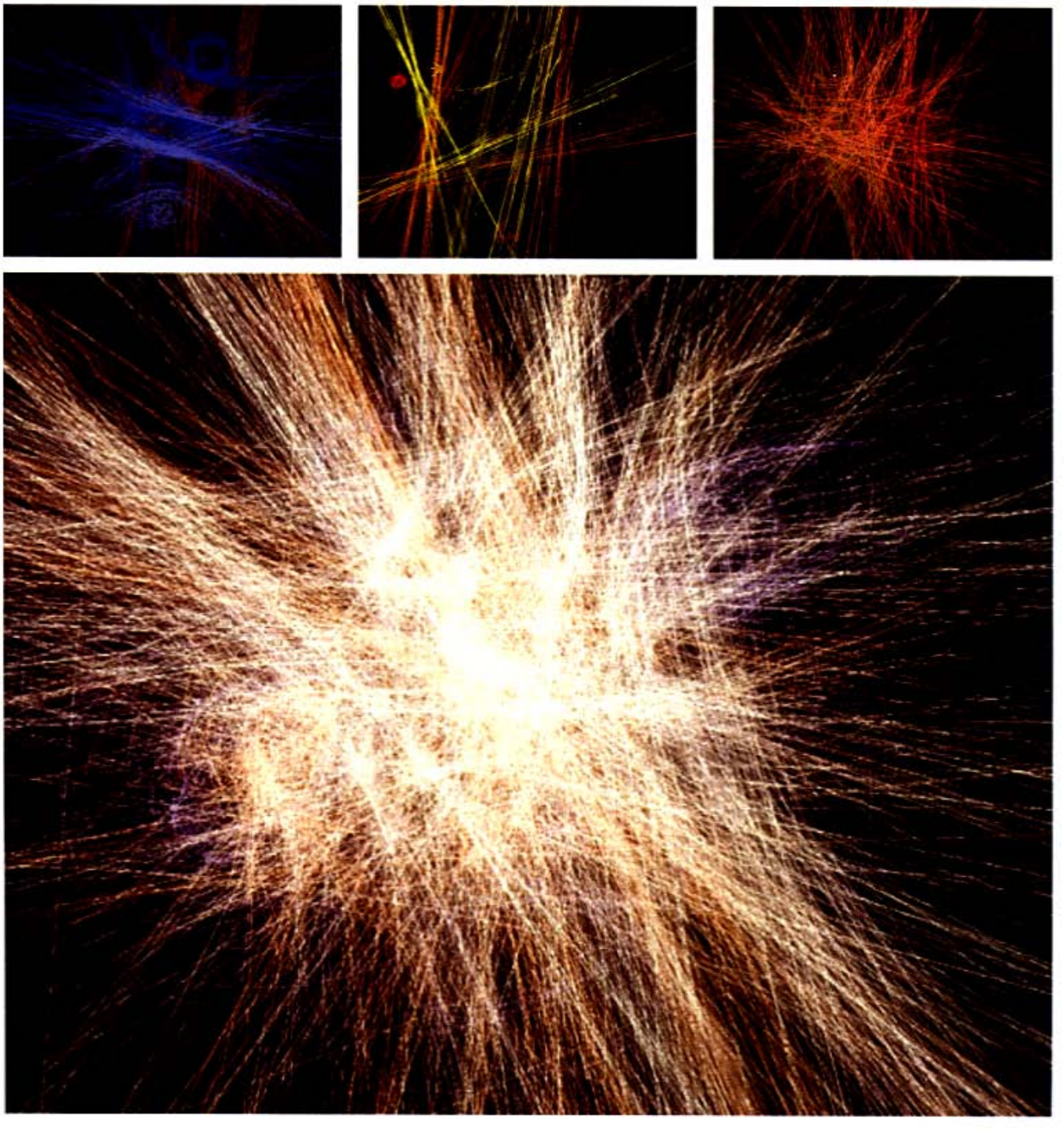
Biography
1972 Born in New York City
1994 BS Art and Design, MIT, Cambridge
2000 MS Media Arts and Sciences, MIT, Cambridge, Massachusetts

Professional experience
1990–1994 Undergraduate Research Assistant, MIT Media Laboratory, Cambridge, Massachusetts
1993–1994 Interface Design Consultant, Boston Digital Corporation, Woburn
1994–1998 Research Scientist and Interaction Designer, Interval Research Corporation, Palo Alto, California
1998–2000 Research assistant, MIT Media Laboratory, Cambridge, Massachusetts
2000–2002 Computational Designer, Design Machine NYC, New York

Recent exhibitions
2001 "Young Guns 3", Art Directors' Club Gallery, New York; "Ars Electronica Museum of the Future", Linz, Austria; Tirana Bienniale, Tirana, Albania; "Animations", P.S.1 Contemporary Art Center, New York; "The Interact '01 Bienniale", Softopia Center, Ogaki, Japan
2002 "Golan Levin/Casey Reas", Bitforms Gallery, New York; "Cibervisión 02", Centre Conde Duque, Madrid; Inaugural Exhibition, Austin Museum of Digital Art, Austin, Texas; "Impressionism Interactive", Fondation Beyeler, Basle, Switzerland; Daejon Municipal Museum of Art, Daejon, Korea

Recent awards
2000 Honorary Mention, Tokyo Type Directors Club Awards, Tokyo; Winner, ASCI Digital 2000 Competition, New York; Bronze Medallist, I.D. magazine Interaction Design Awards, New York; Winner, Communication Arts Interactive Design Annual, Palo Alto, California; Best of Interactive Category, BitByBitDigital juried exhibition, Denver, Colorado; Award of Distinction (2nd prize), Prix Ars Electronica 2000, Linz, Austria
2001 Honourable Mention, Interactive Art Prize, Berlin Transmediale '01, Berlin; Artist's Grant, The Greenwall Foundation, New York; Artist's Grant, The Daniel Langlois Foundation, Montreal; Artist's Grant, The Greenwall Foundation, New York
2002 Artist's Grant, New York State Council on the Arts, New York

Clients
Art+Com
Full Frontal Media
Public Broadcasting Service
StudioAKA
Swiss National Exposition
Turbulence

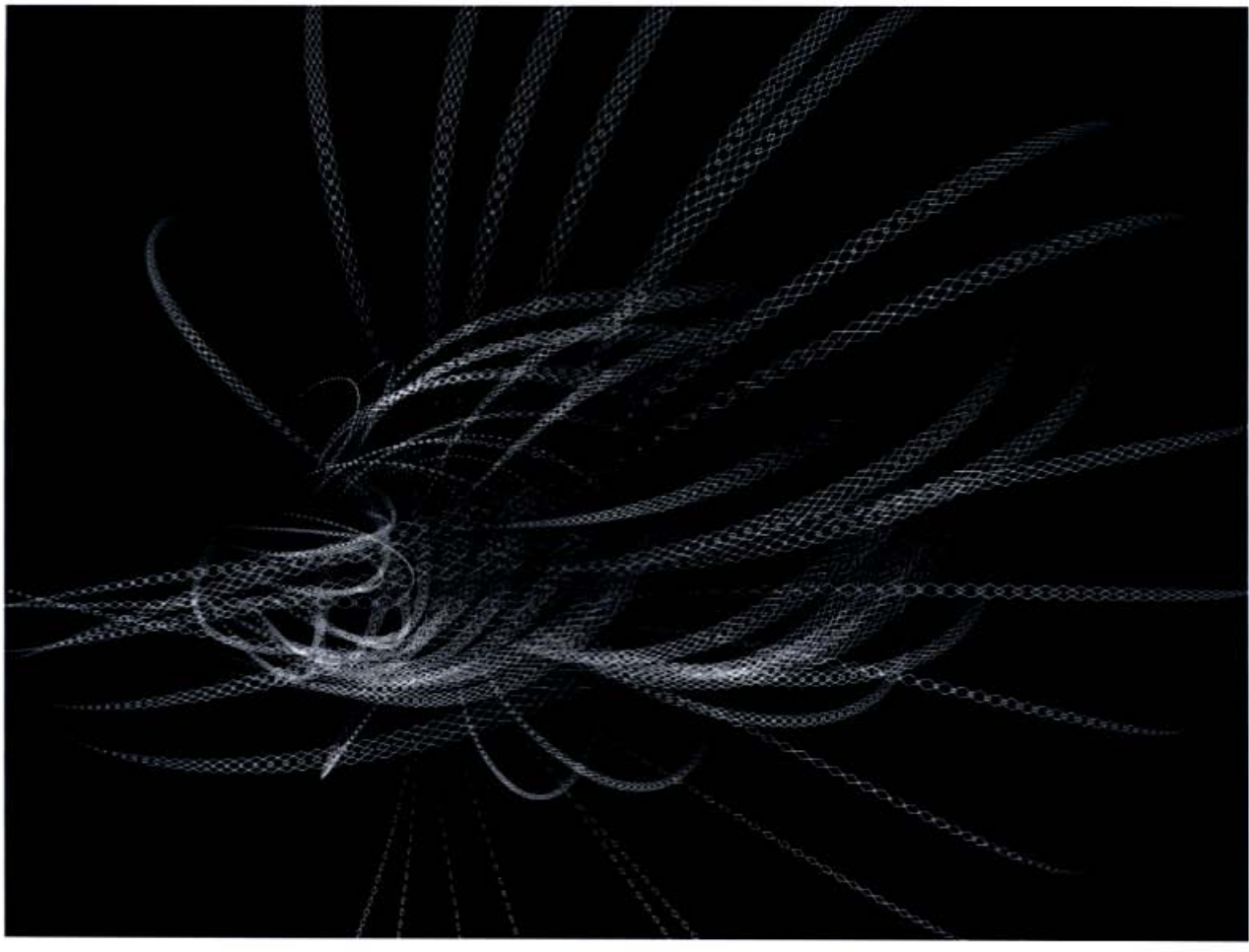


Project
Dynamic Abstraction

Title
Directrix

Client
Self-published

Year
1998

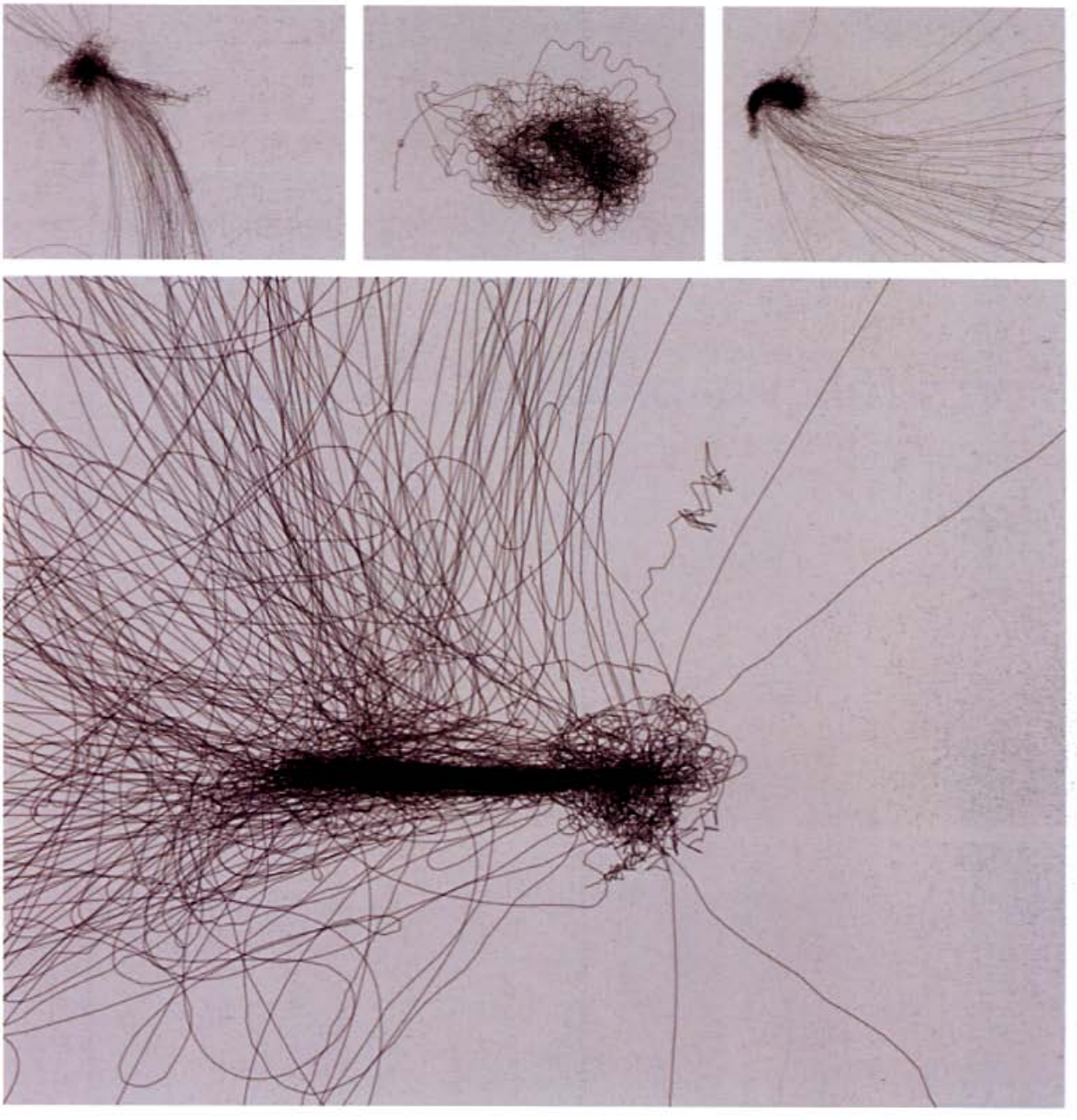


Project
Dynamic Abstraction

Title
Meshy

Client
Self-published

Year
1998



Project
Dynamic Abstraction

Title
Floccus

Client
Self-published

Year
1999–2000

Lust

"Form-follows-process"

Opposite page:

Project
Signage

Title
Signage for Volhardi
Building, The Hague

Client
Wils&Co, Architectu
Platform of The Hag

Year
1999

ARCHITECTUUR

"At the beginning of the 21st century, the decentralization of power and information has produced an extreme number of different cultures and subcultures. People distinguish and define themselves through their direct surroundings, including virtual ones. The complete break with mechanical tools and devices has led to a print culture that is saved by the grace of the human senses. The only right of existence for paper or its substitutes is the natural desire to keep your feet on the ground while your head is in the clouds. The rest of us have become electric."
(Dimi Nieuwenhuizen)

»Zu Beginn des 21. Jahrhunderts hat die Dezentralisierung von Macht und Information eine Fülle verschiedener Kulturen und Subkulturen hervorgebracht. Die Leute definieren sich selbst über ihre unmittelbare Umgebung, einschließlich der virtuellen. Der völlige Bruch mit mechanischen Werkzeugen und Arbeitsmitteln hat zu einer Kultur der Printmedien geführt, die nur durch die Gnade der menschlichen Sinne gerettet wird. Die einzige Daseinsberechtigung des Papiers oder seiner Ersatzstoffe liegt in dem natürlichen Bestreben, mit beiden Füßen auf dem Boden zu bleiben, während der Kopf in den Wolken steckt. Alle anderen hängen am Computer.«
(Dimi Nieuwenhuizen)

«Au début du XXIe siècle, la décentralisation du pouvoir et de l'information a généré une multiplication extrême des cultures et sous-cultures. Les gens se distinguent et se définissent par leur environnement immédiat, y compris le virtuel. La rupture totale avec les outils et les instruments mécaniques a donné lieu à une culture de l'impression sauvée par la grâce des sens humains. La seule raison d'être du papier ou de ses substituts est le désir naturel de garder les pieds sur terre alors que nous avons la tête dans les nuages. Les autres d'entre nous sont devenus électriques».
(Dimi Nieuwenhuizen)

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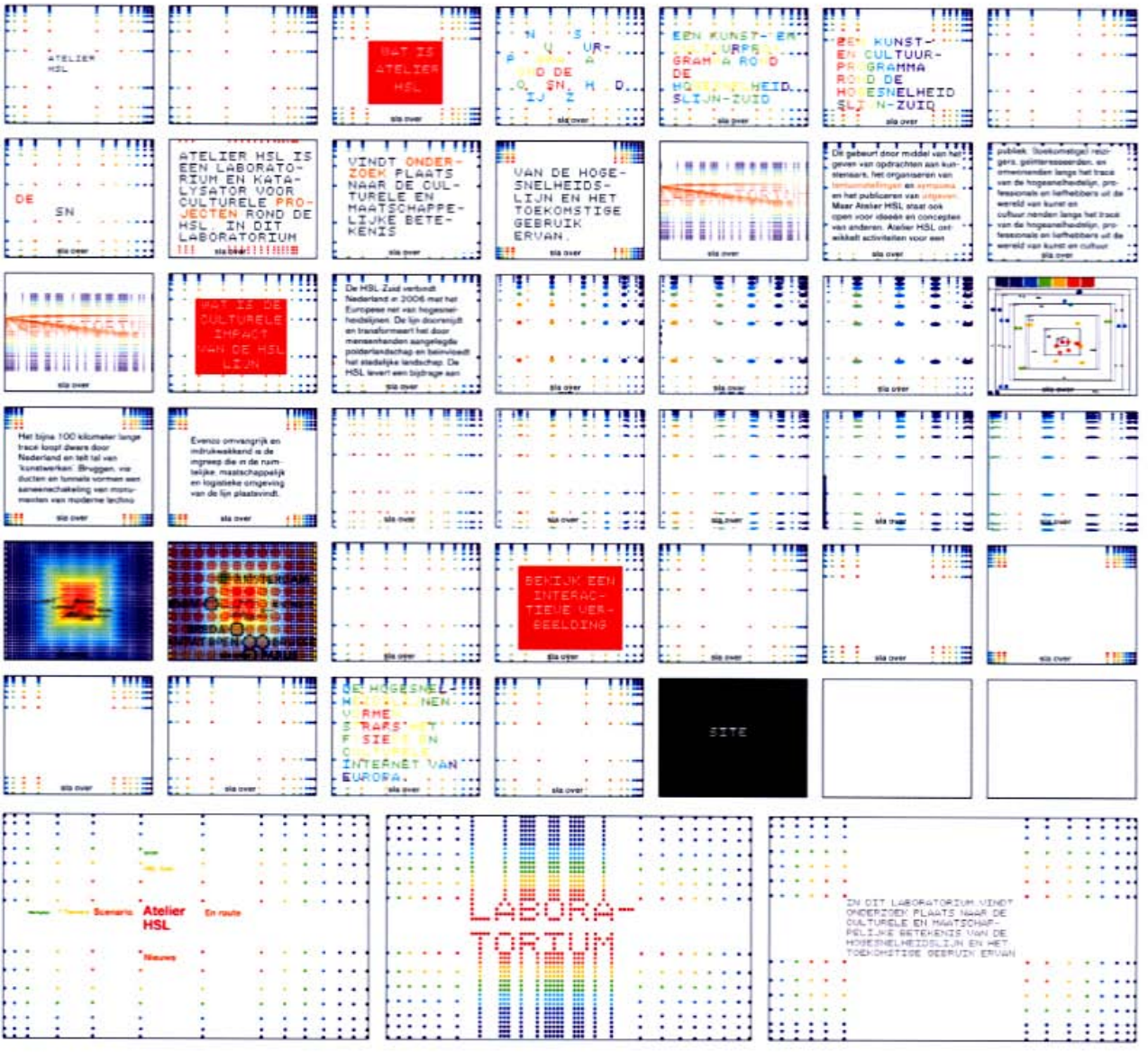
Design group history
1996 Co-founded by Jeroen Barendse and Thomas Castro in Utrecht
1999 Dimitri Nieuwenhuizen joined Lust as a partner
2000 Lust moved into the historical house of the Dutch master, Paulus Potter in The Hague

Founders' biographies
Jeroen Barendse
1973 Born in Poeldijk, The Netherlands
1991–1993 Studied Graphic Design at the Academy of Arts, Utrecht
1993–1995 Studied Graphic Design at the Academy of Arts, Arnhem
1994 Interned with the designer Lex Reitsma, Haarlem
1995 Graduated from the Academy of Arts, Arnhem
1995–1996 Worked as a freelancer for Roelof Mulder, Arnhem
1996 Co-founded Lust
1998–1999 Involved with Werkplaats Typografie, Arnhem
Currently teaches Graphic Design at the Academy of Arts, Arnhem

Thomas Castro
1967 Born in Queson City, Philippines
1975 Emigrated to Placentia, California
1987–1990 Studied Psychology and Fine Art at the University of California
1991–1993 Studied Graphic Design at the Academy of Arts, Utrecht
1993–1995 Studied Graphic Design at the Academy of Arts, Arnhem
1995–1996 Worked for the Barlock design company, The Hague
1996 Co-founded Lust
Dimitri Nieuwenhuizen
1971 Born in Bergen op Zoom, The Netherlands
1991–1993 Studied Industrial Design at the Delft University of Technology
1993–1997 Studied Man and Activity at the Design Academy in Eindhoven
1996 Founded Studio ZOAB
1997 Graduated with "cum laude" and received the "Wolkenkrabber Prize"
1999 Joined Lust as a partner

Recent exhibitions
1997–1998 "A Fictional History of the Internet", Gallery Arti & Amicitiae, Amsterdam
1998 "Do Normal", San Francisco Museum of Modern Art
1999 "Mooi Maar Goed" (Beautiful but Good), Stedelijk Museum, Amsterdam
2000 "InfoArcadia", Stroom hcbk, The Hague; "Le Graphisme Néerlandais", Institut Néerlandais, Paris; Biennale 2000, Brno, Czech Republic
2001 "Exhibit A", Center for Creative Studies, Detroit; "HD (Holland Design/New Graphics)", Galerie Ras, Barcelona

Clients
010 Publishers
3TO Architects
Atelier HSL
Ben & Jerry's
Booth-Clibborn Publishers
City of The Hague
Corus
De Program Workshop
Discreet Logic
Dutch Police
FontWorks UK
Forex Inc.
Huis Marseille: Foundation for Photography
ITO
Jan van Eyck Academie
KPN Research
KPN Telecom
KPN
LOOS
Marshall McLuhan Institute
McKinsey Int'l.
Mecano
Ministry of Foreign Affairs
Museum Boijmans Van Beuningen
Neutelings/Riedijk Architecten
New Media Group
Palmboom & Van den Bout: Urban Planners
Paradiso Club/Concert Hall
PTT Post
Rijksacademie, Amsterdam
Rotterdam 2001: Cultural Capital of Europe
RPHS Architects
ST&M
STROOM hcbk
Third Millennnium Challenge
TNO
TYP
Victor Freijser Achitecture
Productions
Vormgevingsinstituut (Design Institute)
Washington Mutual Bank
Waterweg Centrum
Wils&Co Architecture
Platform The Hague
YD+I
ZAAZ
Zefir7

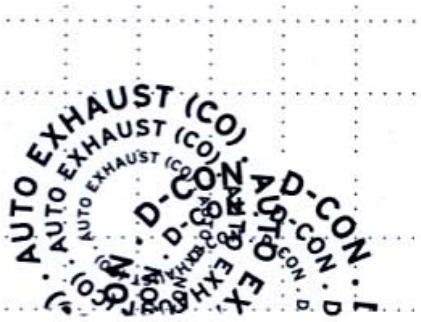


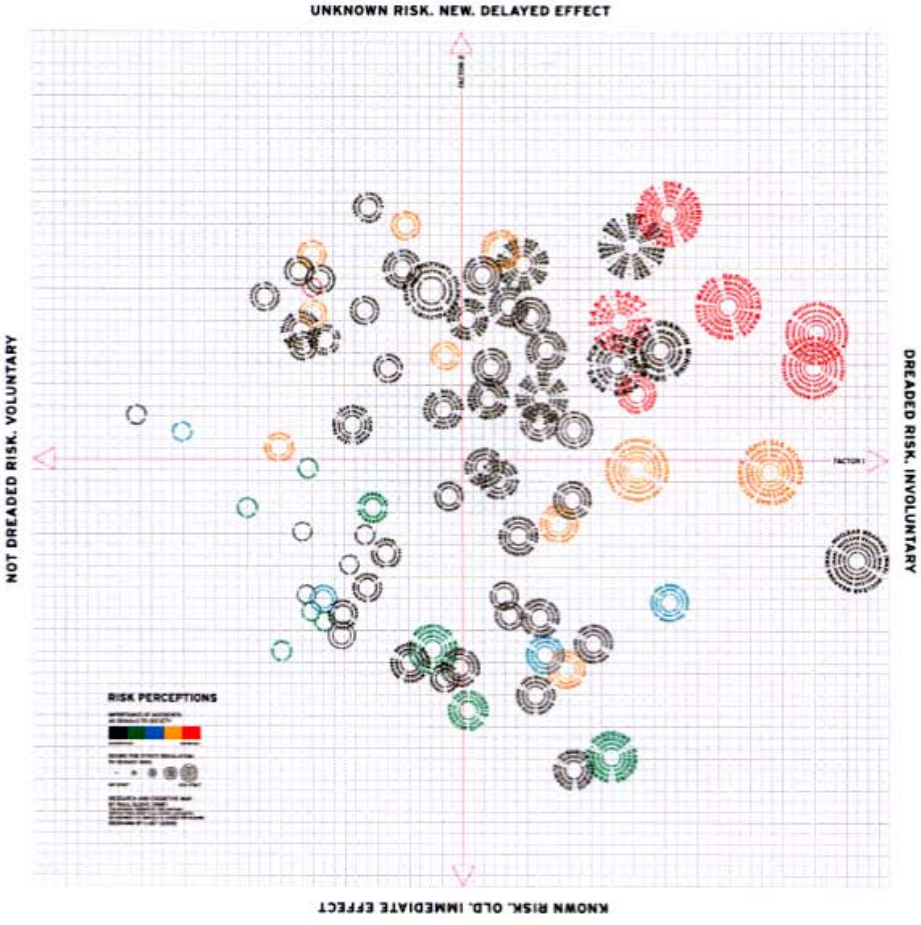
Project
Website

Title
Atelier HSL Website

Client
Atelier HSL, Amsterdam

Year
2001





Project
Exhibition graphics

Title
Risk Perception Carpet for InfoArcadia

Client
Ronald van Tienhoven / Maarten de Reus / Stroom HCBK, The Hague

Year
2000

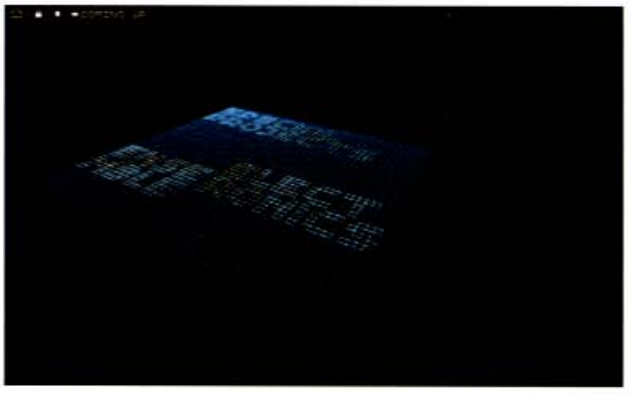
Opposite page:

Project
Website

Title
LOOS Ensemble Website

Client
LOOS Ensemble

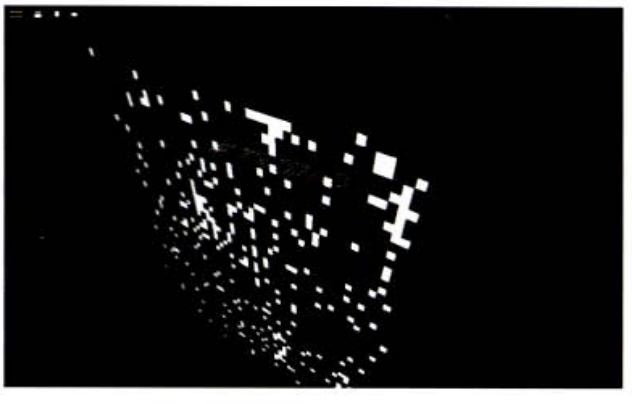
Year
1999–2000



FESTIVALS
DANCE
THEATRE

THE
AESTHETICS

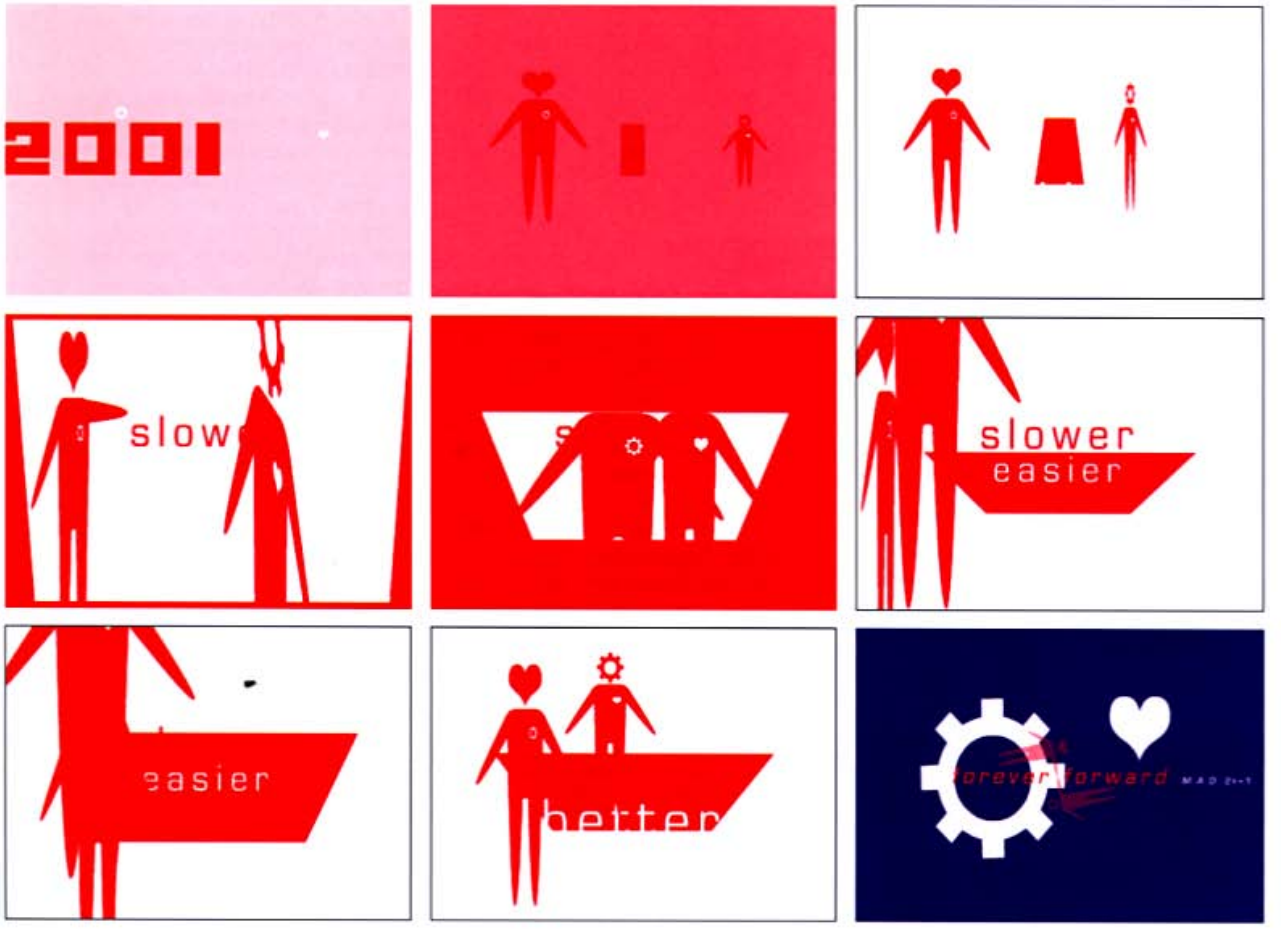
RECORDINGS
PROJECTS
PARTICIPANTS



RECORDINGS
PROJECTS
FUTURE

M.A.D.

"Design is an alternative to ignorance and misconception."



Project
Animated New Year's card

Title
2001

Client
ONE magazine / DIFFA [Design Industries Foundation Fighting Aids]

Year
2001

"Graphic design has certainly been one of the faster changing professions in the last decade, but like all other design disciplines it is a part of today's global crisis. We have always designed for the future: in hope of increased pleasure, comfort, power, efficiency and return on investment. This time around we must design because of the past. We must counter a legacy of designs that left us with too much clutter, misinformation, pollution and dangerous inventions. We have progressively learnt to adapt to a world of increased acceleration and complexity. It is now time for the designed world to adapt back to humanity and for us to bring solutions of slowness and simplicity. Innovation should be defined not by novelty, but by sustainability."

»Die Tätigkeit des Grafikers gehört sicher zu den Berufen, die sich im letzten Jahrzehnt am schnellsten verändert haben, aber wie andere gestalterische Berufe auch ist er an der heutigen weltweiten Krise beteiligt. Wir haben immer für die Zukunft entworfen, in der Hoffnung auf mehr Vergnügen, Komfort, Macht, Effizienz und Rendite. Jetzt müssen wir wegen der Vergangenheit gestalten. Wir müssen der Hinterlassenschaft eines Designs entgegentreten, das uns zu viel Unordnung, Desinformation, Umweltverschmutzung und gefährliche Erfindungen beschert hat. Wir haben gelernt, uns einer sich immer schneller drehenden und immer komplizierteren Welt anzupassen. Jetzt muss sich die gestaltete Welt wieder der Menschheit anpassen und es ist an den Designern, langsamere, einfachere Lösungen zu entwickeln. Innovation sollte nicht als Neuheit, sondern als Nachhaltigkeit definiert werden.«

«Le graphisme est certainement l'une des professions qui a le plus changé au cours de la dernière décennie mais, comme toutes les autres disciplines du design, il participe à la crise mondiale actuelle. Nous avons toujours travaillé pour l'avenir dans l'espoir d'augmenter le plaisir, le confort, le pouvoir, l'efficacité, la rentabilité. Cette fois, nous devons œuvrer en songeant au passé. Nous devons contrer un patrimoine encombré de graphismes, de fausses informations, de pollutions et d'inventions dangereuses. Nous avons progressivement appris à nous adapter à un monde toujours plus rapide et complexe. Il est temps de nous réadapter à l'humanité et d'apporter des solutions de lenteur et de simplicité. L'innovation ne devrait pas être étayée par la nouveauté mais par la viabilité.»

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Design group history
1989 Co-founded by Erik Adigard and Patricia McShane in Sausalito, California

Founders' biographies
Erik Adigard
1953 Born in San Francisco
1976–1979 Studied communication, semiotics and fine art, France
1987 B.F.A. Graphic Design, California College of Arts and Crafts, Oakland
1996–1998 Design Director, Wired Digital, San Francisco
2000 Taught new media at California College of Arts and Crafts (CCAC)
Patricia McShane
1953 Born in Brazzaville, Congo
1972–1975 Studied fine art and photography at San Francisco University
1987 B.F.A. Graphic Design with Distinction, California College of Arts and Crafts, Oakland

Recent exhibitions
1998 "Webdreamer" ResFest, San Francisco, Los Angeles, New York, London; "Wired", San Francisco Museum of Modern Art
1999 49th International Design Conference in Aspen; "Images + Technology", Typo99, Germany
2000 "National Design Triennial", Cooper-Hewitt Design Museum, New York
2001 "Webdreamer", Sundance Film Festival; "010101: Art in Technological Times", San Francisco Museum of Modern Art
2002 "US Design, 1975–2000", Denver Art Museum; "Chronopolis", La Villette, Paris

Recent awards
1998 Chrysler Award for Innovation in Design; Outstanding Achievement, HOW, Self-Promotion Annual; Interactive Media Winner, ACD Web 100; ID, Gold Award, Interactive Media Design Review
1998 First Place, Publish Annual Design Awards

Clients
AIGA
Autodesk
Computers Freedom & Privacy
Condé Nast
Harper Collins Publishing
Hotwired
IBM
IDCA
IDG
Ikonic
Inxight
J. Walter Thompson
Levi Strauss
Lotus
Medior
Microsoft
Mother Jones
New York Times
One Magazine
Raygun
Stop Aids Project
Thames & Hudson
Time Magazine
Weiden & Kennedy
Wired Digital
Wired Magazine
Ziff Davis

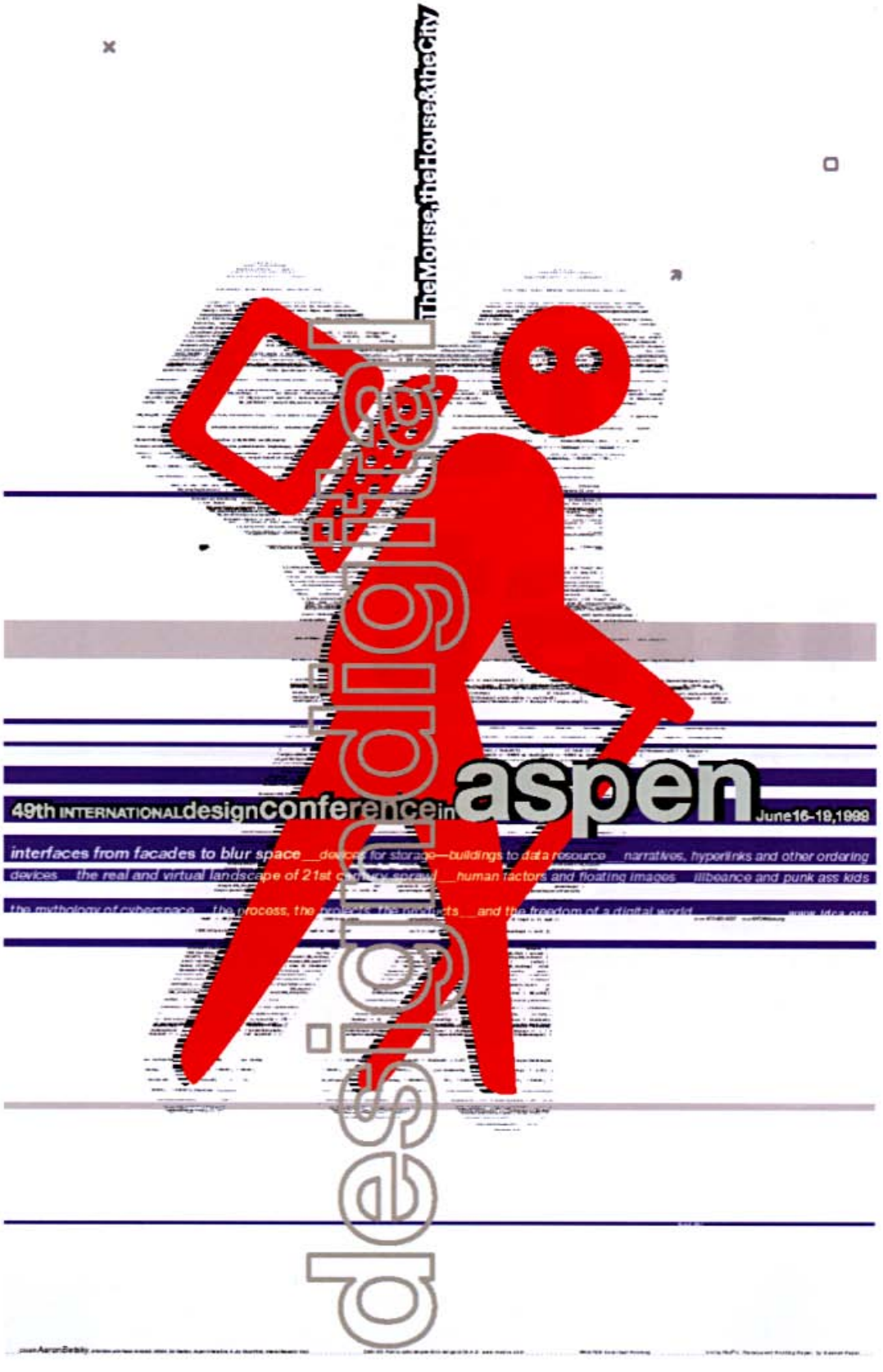
Opposite page:

Project
Poster

Title
Design.Digital: the mouse, the house, the city

Client
International Design Conference in Aspen

Year
1999

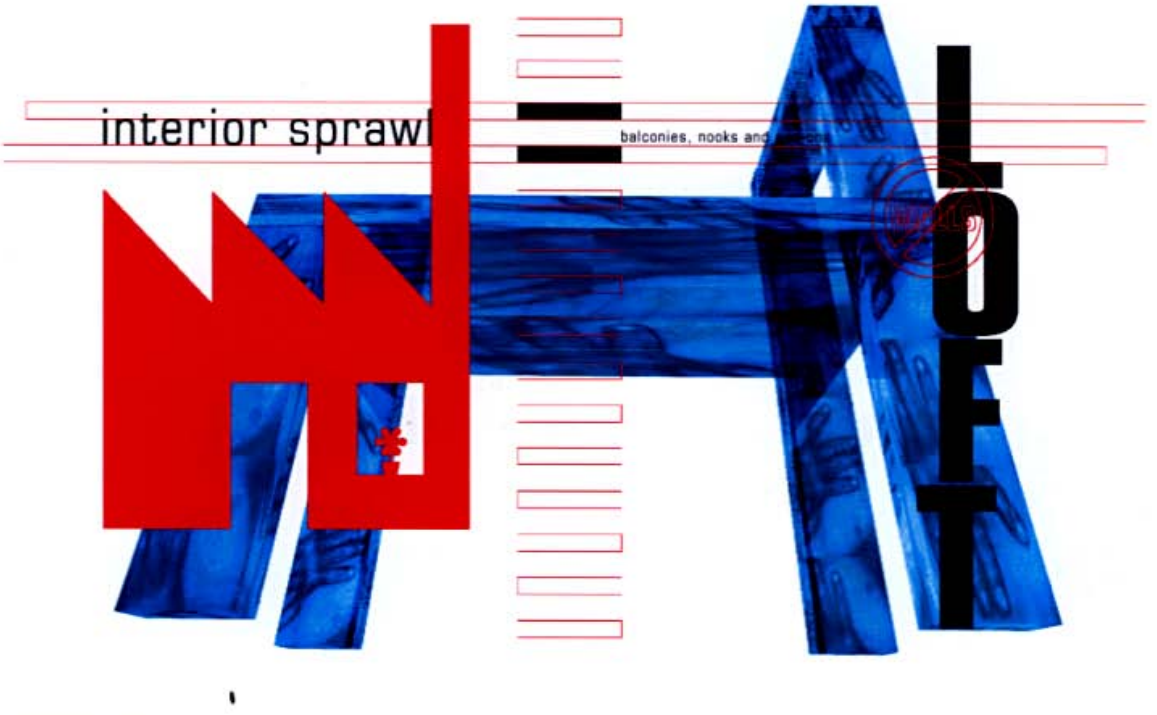

TheMouse,theHouse&theCity
design
49th INTERNATIONAL design conference in aspen June16-19,1999
interfaces from facades to blur space__devices for storage—buildings to data resource__narratives, hyperlinks and other ordering
devices__the real and virtual landscape of 21st century sprawl__human factors and floating images__illbeance and punk ass kids
the mythology of cyberspace__the process, the projects, the objects__and the freedom of a digital world
www.idca.org

Project
Book cover

Title
Architecture Must Burn,
by Aaron Betsky and Erik
Adigard

Client
Thames & Hudson /
Gingko Press

Year
2000



Project
Book spreads

Title
Architecture Must Burn, by Aaron Betsky and Erik Adigard

Client
Thames & Hudson / Gingko Press

Year
2000

Gudmundur Oddur Magnússon

"We must infuse matter with spirit."

Opposite page:

Project
Exhibition poster

Title
Ofeigur Listhus

Client
Ofeigur Gallery /
Dr. Bjarni H. Thoraninsson,
visiotect

Year
2001

· 10. JÚNÍ KL.16.00 · SÝNINGIN ER OPIN TIL 21. JÚNÍ 2000 · SKÓLAVÖRÐUSTÍGUR 5 · 101 REYKJAVÍK ·
ÓFEIGUR LISTHÚS
MYNDLISTARSÝNING
• BJARNI H. ÞÓRARINSSON •
SJÓNHÁTTARFRÆÐINGUR
GUÐMUNDUR ODDUR MAGNÚSSON
GRAFÍSKUR HÖNNUÐUR
· MÓTSTAÐUR 2 · SJÁVER · ÍSVÍS · VÍSIAKADEMÍA ·

"In retrospect I have always been more interested in the use of visual language rather than finding a 'new' one. My masters more or less emphasized that our world is more about manipulating existing forms and ideas than finding new ones. If something 'new' happens, it never happens because you intend it to but because of pure happy accidents. But controlling or masterminding visual language is not an easy process. You need all human resources: from technical skill, historical awareness and research capabilities to emotional sensations and spirituality. I have a sense of a 'new' Middle-Ages era – by this I mean that we must study the inner light – the study of natural light is over anyway. We must infuse matter with spirit. I sometimes hear the argument that graphic designers must work on three levels only; otherwise it's not visual communication – fine art can work on multi-levels but graphic design only on three! If that was true, graphic art would be boring and reduced to the status of a mere product."

»Wenn ich zurückblicke, habe ich mich schon immer mehr für den Gebrauch der bereits vorhandenen Bildsprache interessiert als für die Erfindung einer ›neuen‹. Meine Lehrer haben mehr oder weniger stark betont, dass es in unserem Beruf eher um das Manipulieren bestehender als um das Erfinden neuer Formen und Ideen geht. Etwas Neues geschieht nicht, weil man das beabsichtigt hat, sondern als glücklicher Zufall. Aber die Bildsprache im Griff zu haben ist keine einfache Angelegenheit. Man braucht dafür sämtliche zur Verfügung stehenden Mittel von technischem Können und Forschergeist über Geschichtsbewusstsein bis zu Gefühlen und Spiritualität. Mir kommt die heutige Zeit wie ein neues Mittelalter vor. Damit meine ich, dass wir uns mit dem inneren Licht befassen sollten, weil die Analyse des natürlichen Lichts ja bereits abgeschlossen ist. Wir müssen der Materie Geist einhauchen. Manchmal wird argumentiert, Grafikdesigner dürften nur auf drei Ebenen arbeiten, sonst wäre ihre Arbeit keine visuelle Kommunikation. Die bildende Kunst könne auf sehr viel mehr Ebenen arbeiten und wir Grafiker nur auf dreien! Wenn das stimmte, wäre unsere Arbeit langweilig und auf den Status eines bloßen Produkts reduziert.«

«Avec le recul, je me rends compte que j'ai toujours été plus intéressé par le recours au langage visuel plutôt que par la découverte d'un ‹nouveau› langage. Mes maîtres ont toujours souligné que, dans notre monde, il s'agissait plus de manipuler des formes et des idées existantes que d'en trouver de nouvelles. Quand il se passe quelque chose de ‹neuf›, ce n'est jamais parce qu'on l'a voulu mais par un heureux hasard. Toutefois, contrôler ou organiser le langage visuel n'est pas une mince affaire. Cela requiert toutes les ressources humaines: des compétences techniques, une conscience historique et des capacités de recherche aux émotions et à la spiritualité. Je sens venir un ‹nouveau› Moyen Âge, je veux dire par là que nous devons étudier la lumière intérieure (de toutes manières, l'étude de la lumière naturelle est terminée). Nous devons infuser de l'esprit à la matière. J'entends parfois dire que les graphistes ne doivent travailler que sur trois niveaux, sinon ce n'est plus de la communication visuelle. Autrement dit, les beaux-arts peuvent utiliser de nombreux niveaux mais le graphisme uniquement trois! Si c'était le cas, la création graphique serait ennuyeuse et réduite au statut de simple produit.»

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Iceland

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Biography
1955 Born in Akureyri, Iceland
1976 Foundation course, Icelandic College of Arts and Crafts, Reykjavik
1977 Printmaking, Icelandic College of Arts and Crafts, Reykjavik
1978–1980 Mixed Media, Icelandic College of Arts and Crafts, Reykjavik
1986–1989 Graphic Design, graduated with honours, Emily Carr College of Art and Design, Vancouver, Canada
1994 Workshop with Wolfgang Weingart
1999 Workshop with David Carson

Professional experience
1981–1984 Co-founder and director of The Red House Gallery, Akureyri
1989–1991 Graphic designer, ION design, Vancouver
1991–1992 Graphic designer in Akureyri
1992+ Instructor in graphic design and freelance graphic designer
1995–1999 Head of Graphic Design Department, Icelandic College of Arts and Crafts, Reykjavik
1999+ Director of Studies, Iceland Art Academy

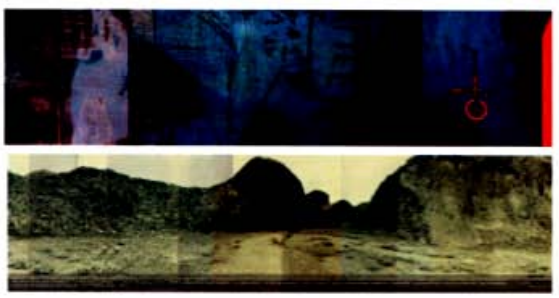
Clients
Akureyri Art Museum
Akureyri Summer Art Festival
Badtaste Record Company
Iceland Art Academy
Iceland Art Festival
Iceland Genomics Corporation
Icelandic Parliament
Icelandic Political Science Association
Kitchen Motors rec. company
Reykjavik Art Museum
Reykjavik Jazz Festival
The Living Art Museum
University of Iceland

Project
CD cover

Title
Kerfill

Client
Badtaste Record Company

Year
1999



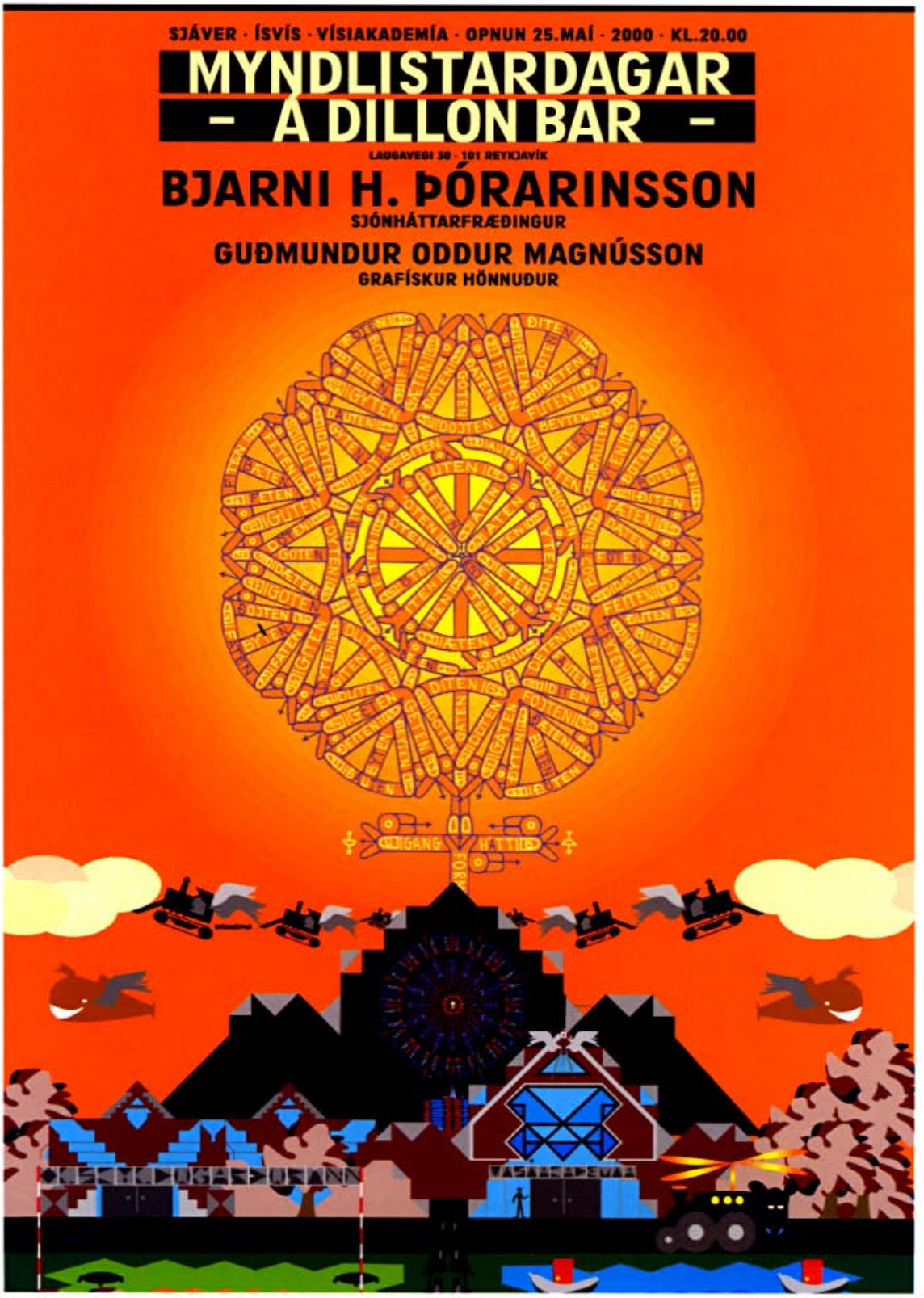
Opposite page:

Project
Exhibition poster

Title
Brilljonskvida

Client
Dillon Bar /
Dr. Bjarni H. Thorarinsson, visiotect

Year
2001


SJÁVER · ÍSVÍS · VÍSIAKADEMÍA · OPNUN 25.MAÍ · 2000 · KL.20.00
MYNDLISTARDAGAR
– Á DILLON BAR –
LAUGAVEGI 30 · 101 REYKJAVÍK
BJARNI H. ÞÓRARINSSON
SJÓNHÁTTARFRÆÐINGUR
GUÐMUNDUR ODDUR MAGNÚSSON
GRAFÍSKUR HÖNNUÐUR

Project
Music and poetry festival poster

Title
The Word Music

Client
Badtaste Record Company

Year
2000

Project
Cover for poetry book

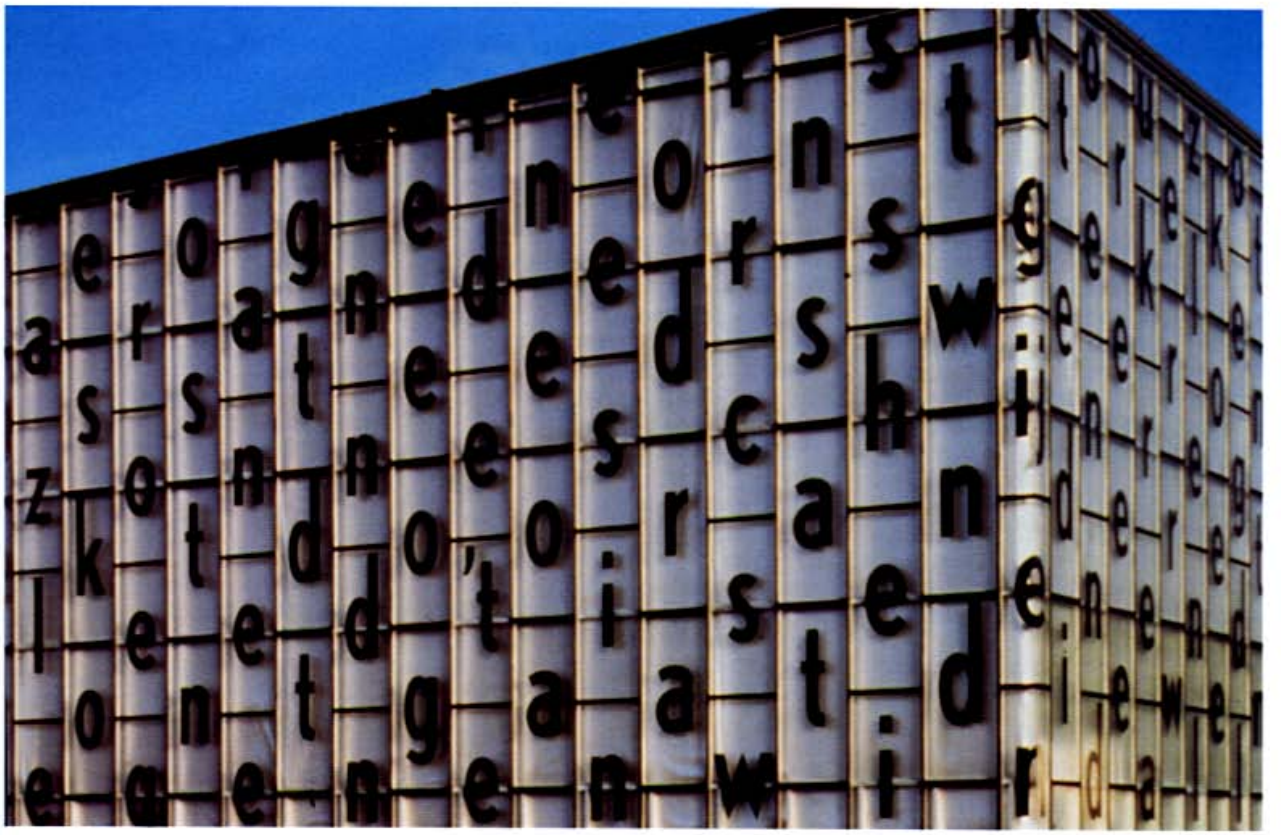
Title
Okkar a milli
(Just Between us)

Client
Mal & Menning
Publishers

Year
1999

Karel Martens

"With the given content, to call attention – in a personal way – to my client's message."



Project
Façade design for the Veenman Printers building, Ede, The Netherlands

Title
The Veenman Printers building, Ede, The Netherlands

Client
Neutelings Riedijk

Year
1996

"Being there. Nowadays the client is no longer an expert who knows about a special product and is concerned to inform the public about it. More often the client is a committee or a general manager, concerned with 'being out there' and visible with its product.
The designer must still possess expertise (insight, knowledge and command of materials and techniques), but his personal signature has become more important. It may be almost the main issue in the struggle for the attention of the public. In addition, the first stages of the technical realization of design are now also in the hands of the designer. So more than ever before, the designer can make his presence visible. With this development, the goal of graphic design, which used to be to inform the public, has become more focused on the designer: for example, being present here in this book. Being there? Information about the product or about the designer? That is the question."

»Präsent sein. Heute ist der Kunde nicht mehr der Experte, der alles über ein Produkt weiß und der Öffentlichkeit sein Wissen mitteilen will. Meistens ist der Kunde ein Ausschuss oder ein Generaldirektor, der mit seinem Produkt in ›der Welt da draußen‹ präsent sein und wahrgenommen werden will. Der Designer muss immer noch ein Spezialist sein, aber sein persönlicher Stil ist wichtiger geworden und vielleicht das entscheidende Merkmal im Kampf um öffentliche Beachtung. Hinzu kommt, dass heute auch die Anfangsphasen der technischen Herstellung beim Grafiker liegen. Deshalb kann er mehr denn je sich selbst, seinen Stil und seine Arbeit in den Vordergrund stellen. So hat sich das Ziel des Grafikdesigns, die Öffentlichkeit zu informieren, stärker auf den Designer verlagert, zum Beispiel, in diesem Buch präsent zu sein. Präsent sein? Information über das Produkt oder über den Designer? Das ist hier die Frage.«

«Etre présent. Aujourd'hui, le commanditaire n'est plus un expert qui connaît parfaitement un produit dont il veut informer le public. Le plus souvent, il s'agit d'un comité ou d'un directeur général surtout soucieux ‹d'être présent› sur le marché et de la visibilité du produit.
Le graphiste reste le détenteur d'un savoir-faire (une compréhension, une connaissance et une maîtrise des matériaux et techniques) mais sa signature a pris de l'importance. Elle peut même devenir l'élément déterminant dans le combat pour attirer l'attention. En outre, les premières étapes de la réalisation technique du graphisme sont désormais entre les mains du créateur. Il peut donc, plus que jamais, rendre sa présence visible. L'objectif de la création graphique, qui était autrefois d'informer le public, est devenu plus centré sur le graphiste lui-même: par exemple, être présent ici dans ce livre. Etre présent? Informer sur le produit ou sur le créateur? Là est la question.»

Karel Martens
Monumentenweg 21A
6997 AG Hoog-Keppel
The Netherlands

E km@
werkplaatstypografie.org

Biography
1939 Born in Mook en Middelaar, The Netherlands
1961 Commercial Art and Illustration Degree, School of Art and Industrial Art, Arnhem

Professional experience
1961+ Freelance graphic designer specializing in typography
1977+ Taught graphic design at Arnhem School of Art; Jan van Eyck Academie, Maastricht; School of Art, Yale University, New Haven, Connecticut
1997 Co-founded the ArtEZ typography workshop with Wigger Bierma for postgraduate education in Arnhem

Recent exhibitions
1999 Nominations for Rotterdam Design Prize, Museum Boijmans Van Beuningen, Rotterdam; "Mooi maar goed" (Nice but Good), Stedelijk Museum, Amsterdam; "Type on the edge: The work of Karel Martens", The Yale University Art Gallery, New Haven, Connecticut
1999–2002 Roadshow of Dutch graphic design, Institut Néerlandais, Paris; Villa Steinbeck, Mulhouse; Musée des Beaux-Arts, Valence; Maryland Institute College of Art, Baltimore; ADGFAD, Laus 01, Barcelona; Erasmushuis, Djakarta; Design Center Stuttgart; Gallery AIGA, New York

Recent awards
1998 Gold Medal, World's Best Book Design Award, Leipzig Book Fair
1999 Nomination for the design of the façade of the Veenman printing works, Ede, Rotterdam Design Prize

Clients
Amstelveen
Apeldoorn
Arnhem
Artez
Bibliotheek TU Delft
Bureau Rijksbouwmeester
De Architecten Cie
De Haan
De Nijl Architecten
Drukkerij Romen en Zonen
Drukkerij SSN
Drukkerij Thieme
Filmhuis Nijmegen
Fonds voor Beeldende Kunsten
Frienden Holland
Geertjan van Oostende
Gelderse Cultuurraad
Hoogeschool voor de Kunsten
Jan van Eyck Academie
Junaan Schrofer
Katholiek Documentatie Centrum
Keppelsch ijzergieterij
Konduktor Elektro
KPN Nederland
Ministry of Finance
Ministry of Justice
Ministry WVC
Museum Boijmans Van Beuningen
NAi Publishing
Nederlandse Staatscourant
Nel Linssen
Neutelings Riedijk Architecten
Nijmeegs Museum 'Commanderie van St. Jan'
Nijmeegse Vrije Akademie
PTT Kunst en Vormgeving
Rijksmuseum Kröller Müller
Kluwer Publishing
Manteau Publishing
Paul Brand Publishing
Simeon ten Holt
Stedelijk Museum
Stichting Altena
Boswinkel Collectie
Stichting Holland in Vorm
Stichting Joris Ivens
Stichting Leerdam
Stichting Nijmeegse Jeugdraad
Stichting Oase
Stichting Post-Kunstvakonderwijs
Stiftung Museum Schloss Moyland
SUN Publishing
Te Elfder Ure
Tijdschrift Jeugd en Samenleving
Van Lindonk Publishing
Van Loghum Slaterus
Vereniging Rembrandt
Wolfsmond
World Press Photo

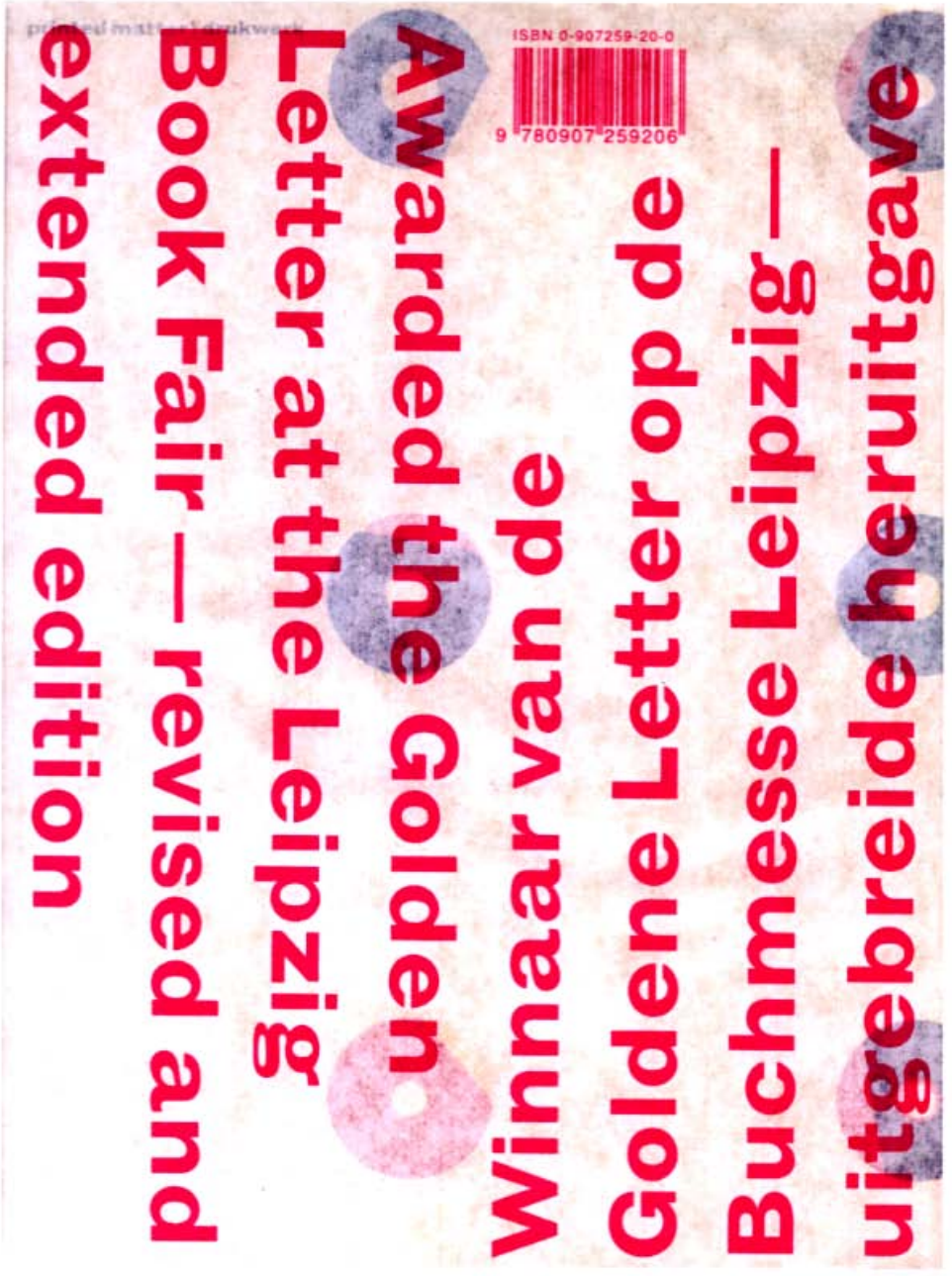
De functie van de vorm

Project
Book designed with Stuart Bailey and Patrick Coppens

Title
Van den Broek en Bakema 1948–1988

Client
NAi Publishers

Year
2000



Project
Book designed with Jaap van Triest

Title
Karel Martens printed matter \ drukwerk

Client
Heineken, Amsterdam / Hyphen Press, London

Year
1996

Opposite page:

Project
Animation

Title
Not for Resale

Client
Self-published

Year
1997–2000

17
16
15
14
13
8
7
6
5
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3
2
1
24
23
22
21
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18
9

Me Company

"Go further out and faster."

Opposite page:

Project
Björk. Selmasongs

Title
Björk as Selma 1

Client
One Little Indian Records

Year
1999

"The modern, technologically enhanced process of graphic design is already causing people to reconsider what the category means. It's branching out into so many new areas, drawing inspiration and knowledge as it goes. This blurring of conceptual and creative boundaries is vital to the development of the category."

»Der moderne, technisch vorangetriebene Prozess des grafischen Gestaltens gibt schon jetzt Anlass darüber nachzudenken, was Grafikdesign eigentlich bedeutet. Grafiker sind heute im Begriff, in viele neue kreative Bereiche vorzudringen und dabei ungewöhnliche Anregungen aufzunehmen und neues Wissen zu erwerben. Und gerade dieses Verwischen konzeptueller und gestalterischer Grenzen ist wesentlich für die Weiterentwicklung des Grafikdesigns.«

«Les procédés modernes de la création graphique, renforcés par la technologie, nous incitent déjà à revoir le sens de cette discipline. Elle étend ses ramifications dans un nombre croissant de nouveaux secteurs, puisant son inspiration et ses connaissances sur le tas. Ce flou croissant des frontières conceptuelles et créatives est vital pour l'évolution de ce domaine.»

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Kentish Town
London NW5 2SA
UK

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F +44 20 7284 0402

E paul@
mecompany.com

www.mecompany.com

Design group history
1985 Founded by Paul White in London
2001 Chromasoma was created to run as a sister company to Me Company

Founders' biographies
Paul White (Founder)
1959 Born in England
Trained as graphic designer and illustrator
Alistair Beattie (Partner)
1970 Born in England
1992 BA (Hons) English Literature and Language, Oxford University

Recent exhibitions
2001 "Luminous", G8 Gallery, Tokyo
2002 "Luminous", Visionaire Gallery, New York

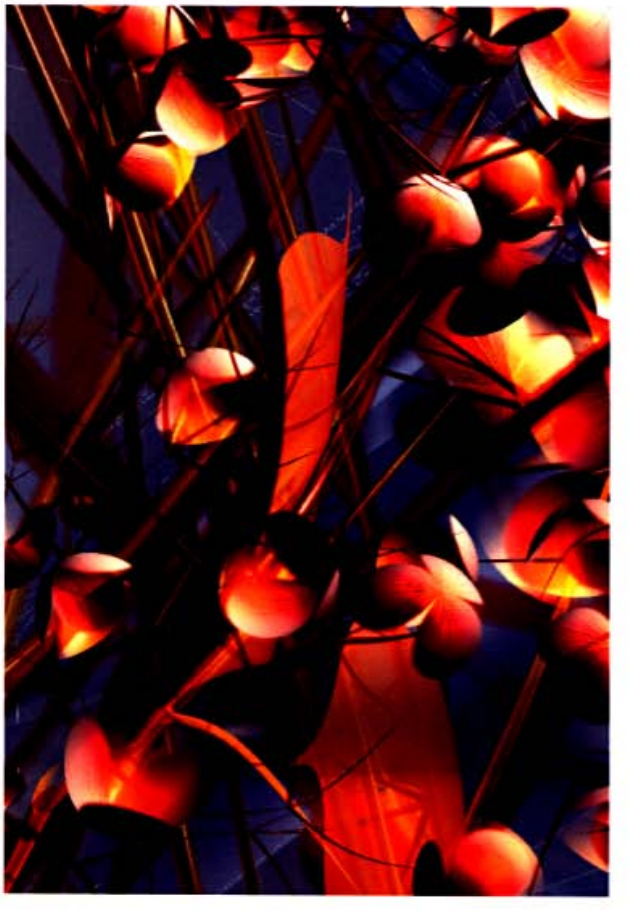
Clients
+81
Apple
Bjork
Cartoon Network
Coca-Cola
Create
Creative
Dave Clarke
East West
FIFA
Fuji
Hussein Chalayan
I.D.
Idea
IdN
Julien McDonald
Kelis
Kenzo
Kinn
Laforet
MCA
Mercedes
MTV
Nike
One Little Indian Records
Review
Shots
Sony Creative
Products
Sony Playstation
Studio Voice
The Face
Toyota
UEFA
Visionaire
V Magazine
Warners
Wired
Zoo
Zoozoom

Project
Big Horror

Title
Pandora 2

Client
Big Magazine

Year
2000



Project
Explorer

Title
Explorer 5.7 &
Explorer 4.2

Client
Self-published

Year
2001

Project
Numero Manga
magazine spreads

Title
Action Gun £
Big Gun

Client
Numero Magazine

Year
2001

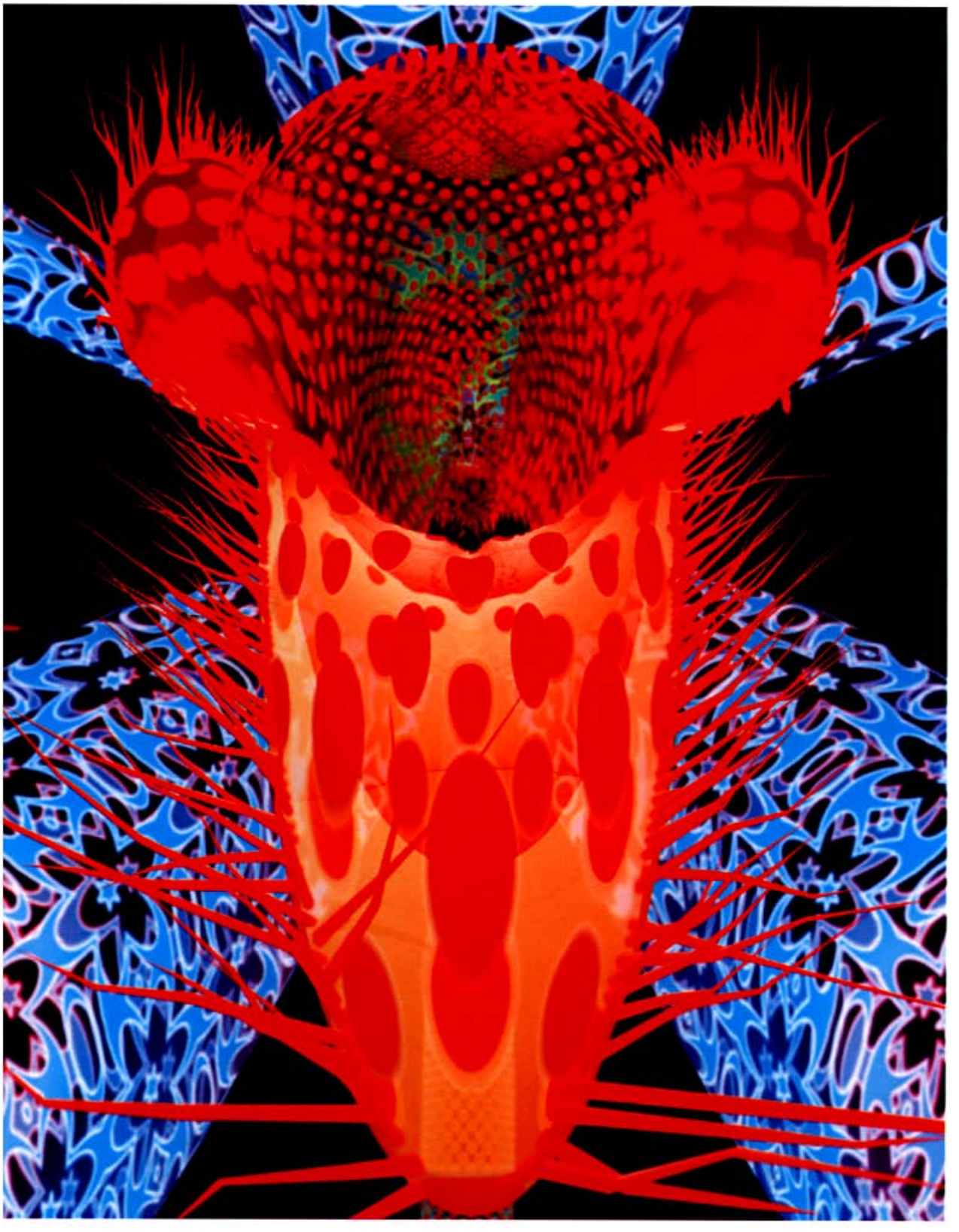
Opposite page:

Project
Numero Orchids
magazine artwork

Title
Coelogyne 2.1

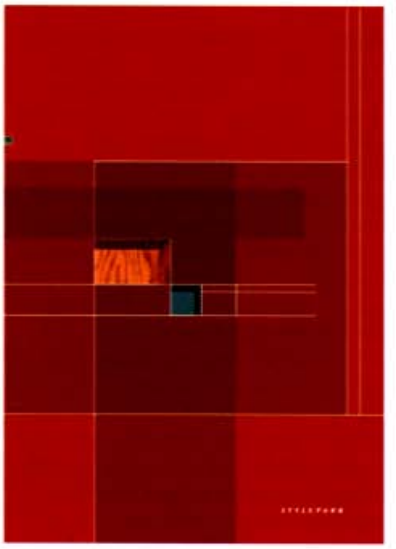
Client
Numero Magazine

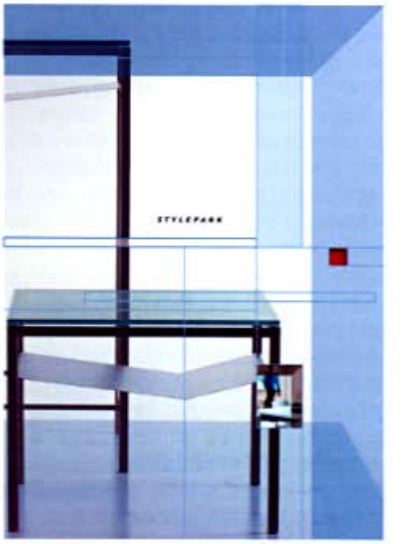
Year
2001

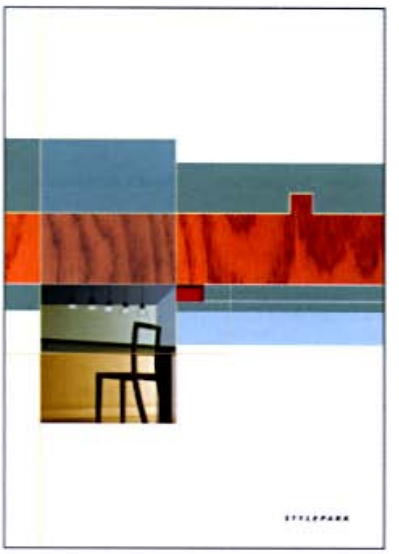


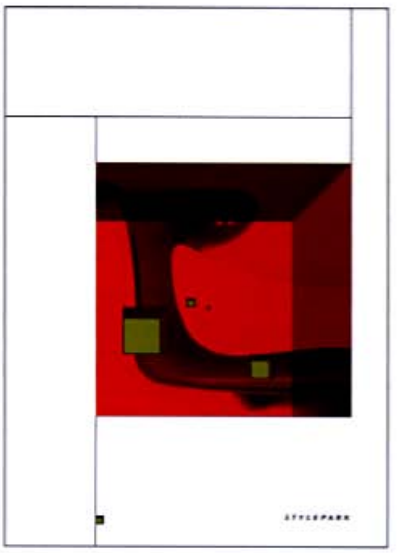
MetaDesign

"Design forms the core of our company and is the focus of all that we do."









Project
Corporate design and brand development of Stylepark.com

Title
Brochure concept

Client
Stylepark

Year
2000

"Our name is MetaDesign because we think beyond design, grasping it as a strategic task. This means that, among other things, we consider and integrate design implementation strategies at the outset of every project. The future of graphic design combines basic design skills with the advanced possibilities of information technology – integrating movement, space and sound into highly complex user experiences. However, high complexity demands clear design strategies, systemizing message and emotion into easily understood communication. Through innovative and experimental use of the changing technological possibilities, graphic designers set the tone in the creation of new visual languages, thus contributing to the emergence of cultural trends."

»Wir heißen MetaDesign, weil wir über das Gestalten hinausdenken und es als strategische Aufgabe ansehen. Das bedeutet unter anderem, dass wir uns bei jedem Projekt zunächst Gedanken über die Umsetzung von Gestaltungsstrategien machen und diese dann verarbeiten. Die Gebrauchsgrafik der Zukunft kombiniert grundlegendes gestalterisches Wissen und Können mit den fortschrittlichen Methoden der Informationstechnologie und verbindet Bewegung, Raum und Ton für die Benutzer zu hoch komplexen Erlebnissen. Hohe Komplexität erfordert jedoch klare Gestaltungsstrategien, die Botschaft und Emotion in leicht verständliche Mitteilung bringen. Infolge neuartiger, auch experimenteller, Anwendungen der sich rasch weiterentwickelnden technischen Gegebenheiten wirken Grafiker essenziell an der Schaffung neuer Bildsprachen mit und leisten so einen Beitrag zu neuen kulturellen Trends.«

«Nous nous appelons MetaDesign parce que nous pensons au-delà du design, l'abordant comme une tâche stratégique. Cela signifie que, entre autres choses, nous concevons et intégrons des stratégies d'applications graphiques au début de chaque projet. L'avenir du graphisme associe les compétences de bases aux possibilités avancées de la technologie informatique, intégrant le mouvement, l'espace et le son dans des expériences d'utilisateurs très complexes. Toutefois, cette grande complexité nécessite des stratégies de design très claires, systématisant le message et l'émotion dans une communication facilement compréhensible. A travers une exploitation innovatrice et expérimentale des possibilités changeantes de la technologie, les graphistes inventent de nouveaux langages visuels, contribuant ainsi à l'émergence de tendances culturelles.»

MetaDesign AG
Leibnizstrasse 65
10629 Berlin
Germany

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F +49 30 59 00 54 111

E mail@metadesign.de

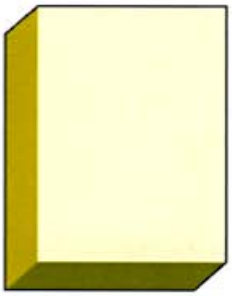
Design group history
1990 Co-founded by Hans C. Krüger, Ulrike Mayer-Johanssen and Prof. Erik Spiekermann in Berlin
1993 MetaDesign West founded in San Francisco
1999 Prof. Erik Spiekermann left the company
2000 MetaDesign Suisse AG founded in Zurich
2001 Hans C. Krüger left the company

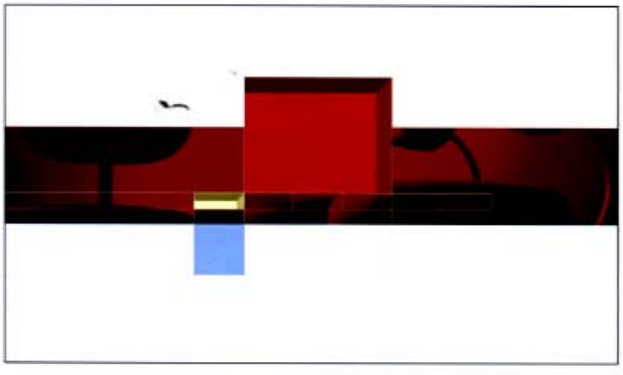
Founders' biographies
Ulrike Mayer-Johanssen
1958 Born in Osterburken, Germany
1976–1979 Studied Stage and Graphic Design, Merz-Akademie, Stuttgart
1981–1986 Visual Communication and Painting, HdK (Academy of Art), Berlin
1987 Partner, FAB Kommunikation, Berlin
1990–1991 Special teaching post at the Institute of Journalism and Communication Politics, Berlin
1992+ Held seminars and workshops for the International Design Centre (IDZ), Berlin; Collaborated with Frauke Bochnig (Psychologist at IDZ); Lectured on the Cultural and Marketing Management course at the HfM (Academy of Music), Berlin
1993+ Held seminars and lecturers for RankXerox Germany on colour and form theory
1997+ Held seminars, lectures and workshops for the European School of Management (EAP)

Recent exhibitions
1997 "Wegbereiter – Innovationen und Design aus Berlin und Brandenburg", touring exhibition, IDZ (International Design Centre Berlin), Berlin, Frankfurt/Main and Leipzig
2000 "Fünfzig Jahre Italienisches und Deutsches Design" (Fifty Years of Italian and German Design), Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn

Recent awards
1999 Merit Award, Art Directors Club, New York; CyberFinalist, Cannes Lions; Excellent Design, Industry Forum Design, Hanover; Gold World Medal, The New York Festival
2000 Shortlist-Winner, TV Movie Award, Shortlist-Winner, Cyber Lions
2001 Red Dot Award
2001, Design Zentrum NRW

Clients
Access
Audi
Berliner Verkehrsbetriebe
Bluewin
Bosch
BP
Bugatti
DMC2
Encyclopaedia Britannica
ETalentWorks
Europäische Verlagsanstalt / Rotbuch Verlag
Gedas
Heidelberger Druckmaschinen
Hewi
IGuzzini
Information Objects
Lucerne Festival
Lamborghini
Nike
Novartis
Popp
Robert Koch-Institut
Roland Berger
Stylepark
The Glasgow School of Art
Verkehrsbetriebe Potsdam
VIAG Interkom
Volkswagen
Voith
Whirlpool





Top:

Project
Corporate design and brand development of Stylepark.com

Title
Basic elements

Client
Stylepark

Year
2000

Bottom:

Project
Online concept and design of Stylepark.com

Title
Online design

Client
Stylepark

Year
2000

Top:

Project
Creation of a new brand

Title
Event architecture, trade fair stand

Client
Bluewin

Year
2000–2001

Bottom:

Project
Creation of a new brand

Title
Event architecture, glass-walled containers and inflatable tent called the "Pneu"

Client
Bluewin

Year
2000–2001

Top:

Project
Creation of a new brand

Title
Interior design, employees area

Client
Bluewin

Year
2000–2001

Bottom:

Project
Creation of a new brand

Title
Corporate site

Client
Bluewin

Year
2000–2001

Mevis & van Deursen

"Our approach is experimental and content-based."

Project
Catalogue cover

Title
From Green Glass to
Airplane – recordings

Client
Artimo / Stedelijk
Museum, Amsterdam

Year
2001

"As a studio we mainly design posters, catalogues and identities for cultural institutions. We don't believe in conventions. Design should reflect contemporary cultural developments. In the future, we will have a better understanding of our world through information. We will even have more access to information through the effect of globalization, new media, cheaper printing techniques and so on. Graphic designers are desperately needed in this development. Their work is the most significant expression of our time."

»Als Firma gestalten wir hauptsächlich Plakate, Kataloge und Logos für Kulturinstitutionen. Wir glauben nicht an Konventionen. Design sollte zeitgenössische kulturelle Entwicklungen abbilden. In Zukunft werden wir aufgrund der verfügbaren Informationen unsere Welt besser verstehen. Die Globalisierung erleichtert den Zugang zu mehr Information durch die neuen Medien, ebenso durch billigere Drucktechniken und anderes mehr. Grafiker sind ganz dringend auf diese Entwicklung angewiesen. Ihr Werk ist erster und wichtigster Ausdruck unserer Zeit.«

«En tant que bureau de graphisme, nous concevons principalement des affiches, des catalogues et des identités pour des institutions culturelles. Nous ne croyons pas aux conventions. Le graphisme devrait refléter les développements culturels contemporains. A l'avenir, l'information nous permettra de mieux comprendre notre monde. Elle nous sera rendue encore plus accessible par la mondialisation, les nouveaux médias, des techniques d'impression meilleur marché, etc. Les graphistes sont indispensables à cette évolution. Leur travail est l'expression la plus significative de notre temps.»

Mevis & van Deursen
Geldersekade 101
1011 EM Amsterdam
The Netherlands

T +31 20 623 6093
F +31 20 427 2640

E mevd@xs4all.nl

Design group history
1987 Co-founded by Linda van Deursen and Armand Mevis in Amsterdam

Founders' biographies
Linda van Deursen
1961 Born in Aardenburg, The Netherlands
1981–1982 Academy voor Beeldende Vorming, Tilburg
1982–1986 BA Fine Art, Gerrit Rietveld Academy, Amsterdam
Armand Mevis
1963 Born in Oirsbeek, The Netherlands
1981–1982 Academy St. Joost, Breda
1982–1986 BA Fine Art, Gerrit Rietveld Academy, Amsterdam

Recent exhibitions
1998 "Standpunten", Kunsthal, Rotterdam; "Mevis & Van Deursen", St Lucas College, Antwerp; "Do Normal", San Francisco Museum of Modern Art; "Best Book Designs", Stedelijk Museum, Amsterdam
1999 "Mooi maar goed", Stedelijk Museum, Amsterdam; "Best Book Designs", Stedelijk Museum, Amsterdam
2000 "Best Book Designs", Stedelijk Museum, Amsterdam; "Mevis & Van Deursen", Zagrebacki Salon, Zagreb
2002 "Design Now: Graphics", Design Museum, London; "Dát was vormgeving – KPN Art & Design", Stedelijk Museum Amsterdam; "Best Book Designs", Stedelijk Museum, Amsterdam

Recent awards
1998 I.D. Forty (40 Best Designers Worldwide), Best Book Design, Amsterdam
1999 Best Book Design, Amsterdam; Nomination Theatre Poster Award
2000 Best Book Design, Amsterdam; Nomination Theatre Poster Award
2002 Best Book Design, Amsterdam

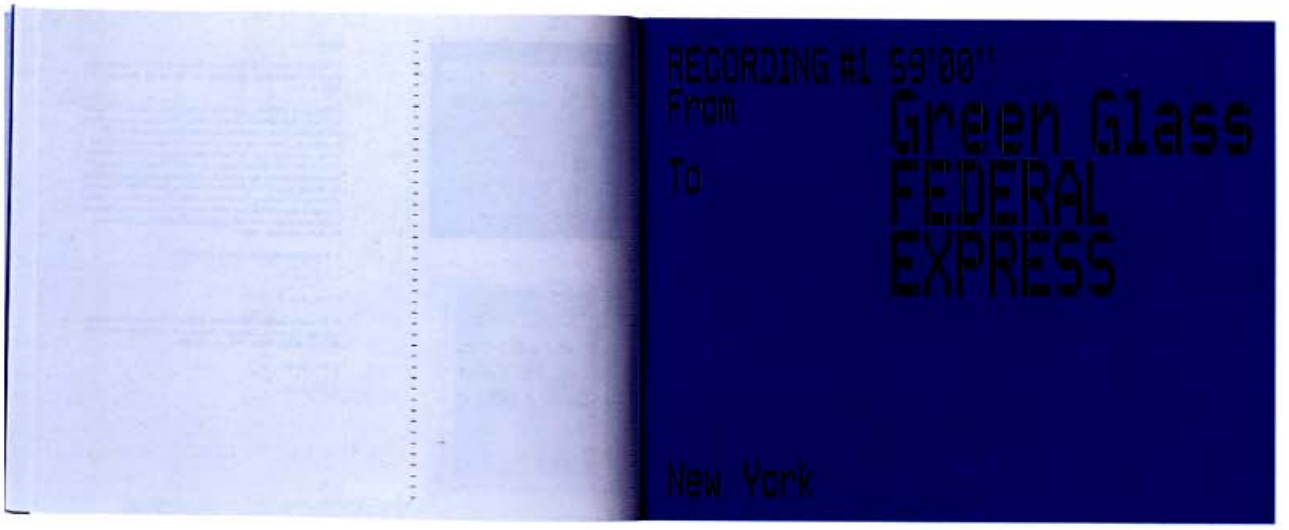
Clients
Artimo Foundation
Bureau Amsterdam
Gastprogrammering Het Ludion-Gent, Amsterdam
Muziektheater
NAi Publishers
Netherlands Design Institute
Stedelijk Museum Bureau Amsterdam
Stichting Fonds voor Beeldende Kunst, Vormgeving en Architectuur
010 Publishing
Thames & Hudson
TPG Post
Viktor & Rolf
Walker Art Center

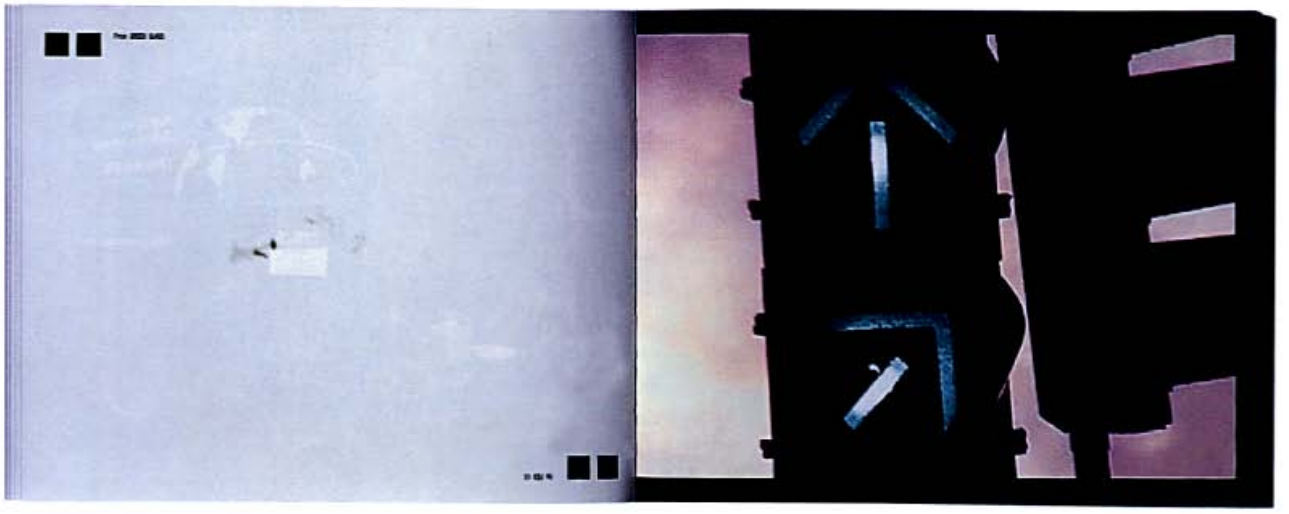
Project
Catalogue

Title
If/Then (single page)

Client
Published by Netherlands Design Institute on the occasion of the "Doors of Perception" conference on Play

Year
1999



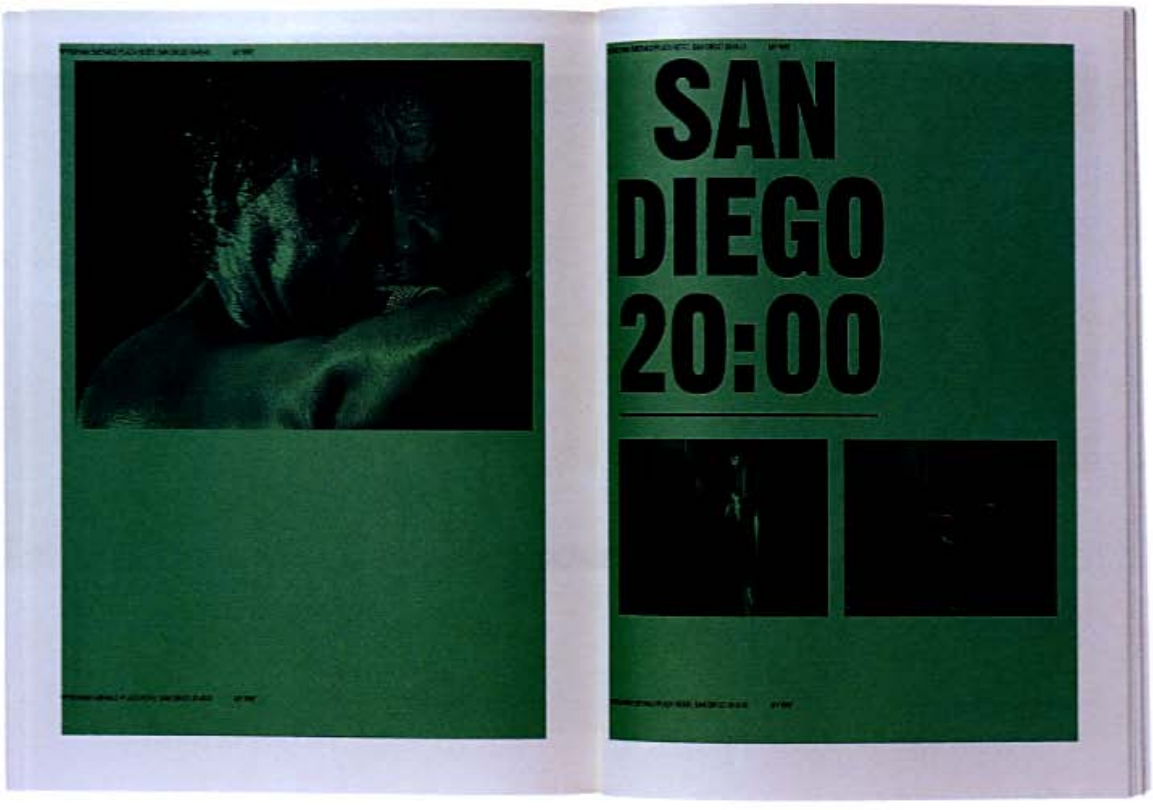


Project
Catalogue spreads

Title
From Green Glass to
Airplane – recordings

Client
Artimo / Stedelijk
Museum, Amsterdam

Year
2001

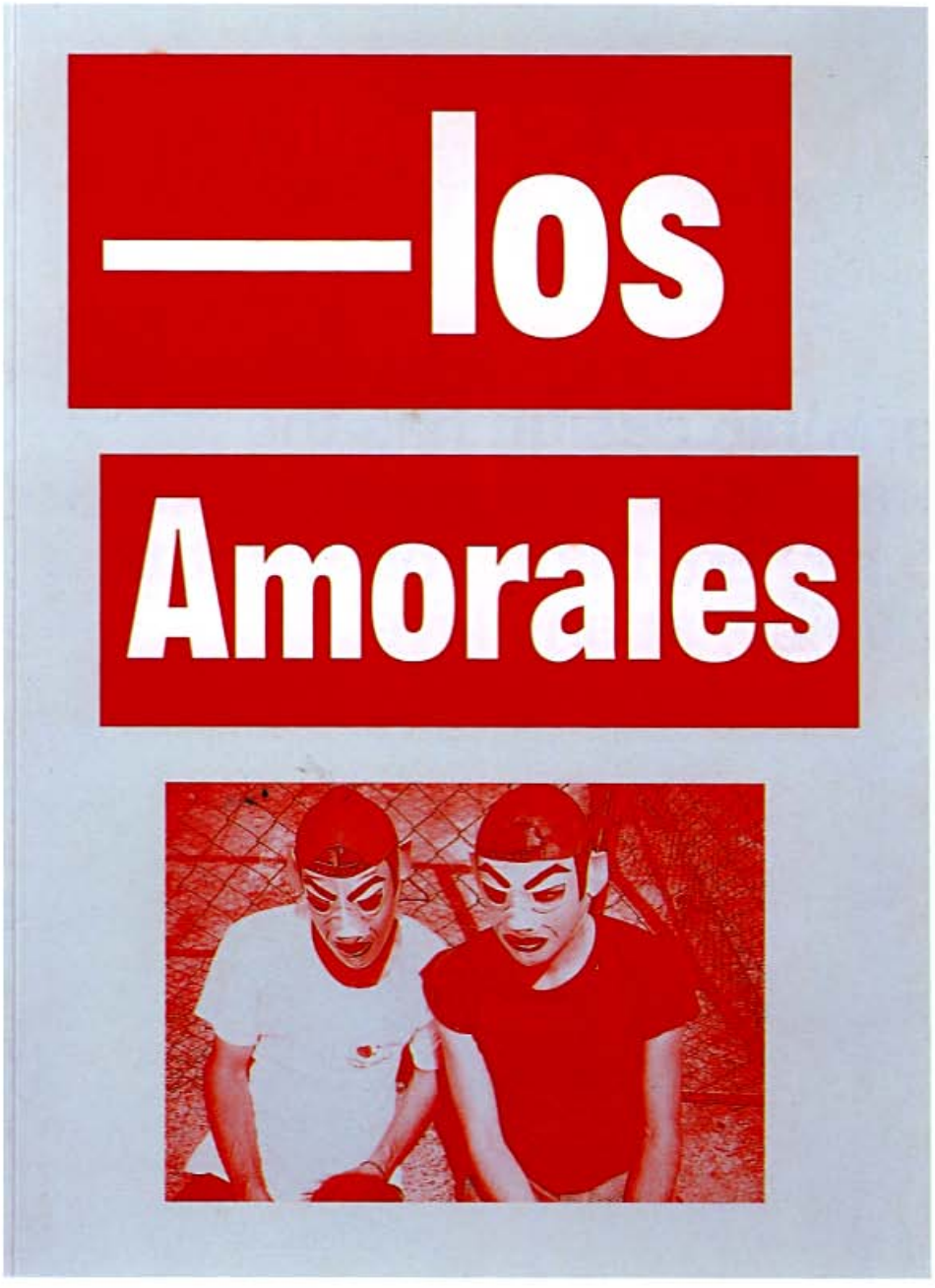


Project
Book

Title
Los Amorales

Client
Artimo

Year
2001



Project
Book

Title
Los Amorales

Client
Artimo

Year
2001

Miles Murray Sorrell / FUEL

"We think graphic design has the biggest potential of all the arts. You can mould it to say anything you want to say, in any voice, at any level."

Project
Book

Title
Fuel 3000

Client
Self-published

Year
2000

"A lot of our work falls outside conceived notions of graphic design, but we have never felt the need to conform to any outside view of who and what we should be. We have always been happy with a combination of commercial and self-generated projects. Each area requires a slightly different approach and that challenge is an interest and a motivation. Our own publications articulate ideas that often have difficulty finding a place in our work as commercial graphic designers. As a group we have always been open to what is happening outside graphic design, and this is expressed in the collaborative nature of our books and films."

»Viele unserer Arbeiten fallen aus dem Rahmen der gängigen Auffassungen von Grafikdesign, aber wir haben nie das Gefühl gehabt, wir müssten uns der Meinung anderer darüber, wer und was wir sein sollten, unterordnen. Wir sind mit der Mischung aus Auftragsarbeiten und eigenen Projekten zufrieden. Jeder Bereich erfordert einen anderen Ansatz, was für uns Herausforderung, Faszination und Motivation zugleich bedeutet. Als Team sind wir immer offen gewesen für alles, was außerhalb der Branche läuft, und das drückt sich in unseren Büchern und Filmen aus, die deutlich den Charakter von Gemeinschaftswerken besitzen.«

«Tous nos travaux sortent du cadre des idées reçues sur le graphisme, mais nous n'avons jamais ressenti le besoin de nous conformer à une vision externe de ce que nous devrions être. Nous avons toujours aimé alterner les travaux de commande et nos propres projets. Chaque domaine requiert une approche légèrement différente, ce qui représente un défi à la fois intéressant et motivant. Nos propres publications formulent des idées qui ont souvent du mal à trouver leur place dans notre travail de graphistes publicitaires. En tant que groupe, nous sommes toujours ouverts à ce qui se passe en dehors du monde de la création graphique, ce qu'on exprime par les nombreuses collaborations dans nos livres et nos films.»

Miles Murray Sorrell / FUEL
33 Fournier Street
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London E1 6QE
UK

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F +44 20 7247 4697

E fuel@fuel-design.com

Design group history
1991 Founded by Peter Miles, Damon Murray and Stephen Sorrell at the Royal College of Art, London
1996 Published "Pure Fuel" (Booth-Clibborn Editions)
2000 Published "Fuel 3000" (Laurence King Publishing)

Founders' biographies
Peter Miles
1966 Born in Cuckfield, Sussex, England
1990–1992 MA Graphic Design, Royal College of Art
Damon Murray
1967 Born in London
1990–1992 MA Graphic Design, Royal College of Art
Stephen Sorrell
1968 Born in Maidstone, England
1990–1992 MA Graphic Design, Royal College of Art

Recent exhibitions
1996 "Jam", Barbican Art Gallery, London
1998 "Powerhouse:UK", London
1999 "Lost & Found", British Council touring exhibition
2000 "UK with NY", British Design Council in New York

Recent awards
1995 D&AD Silver Nomination
1999 Prix Ars Electronica Honorary Mention

Clients
Adidas
Booth-Clibborn Editions
BT Cellnet First
Caterpillar
DAKS Simpson
Diesel
Laurence King Publishing
Levi Strauss
Marc Jacobs
MTV Europe
Sci-Fi Channel
Sony
Tracey Emin
White Cube Art Gallery

Project
Short film

Title
Original Copies

Client
Self-published

Year
1998

Project
Short film

Title
Original Copies

Client
Self-published

Year
1998

Project
Television commercial

Title
Cellnet First

Client
Cellnet First

Year
1999

Opposite page:

Project
Book

Title
Fuel 3000

Client
Self-published

Year
2000

J. Abbott Miller

"Graphic design is a meta-language that can be used to magnify, obscure, dramatize, or re-direct words and images. It can be powerful, elegant, banal, or irrelevant. It's not inherently anything at all, but pure potential."

Opposite page:

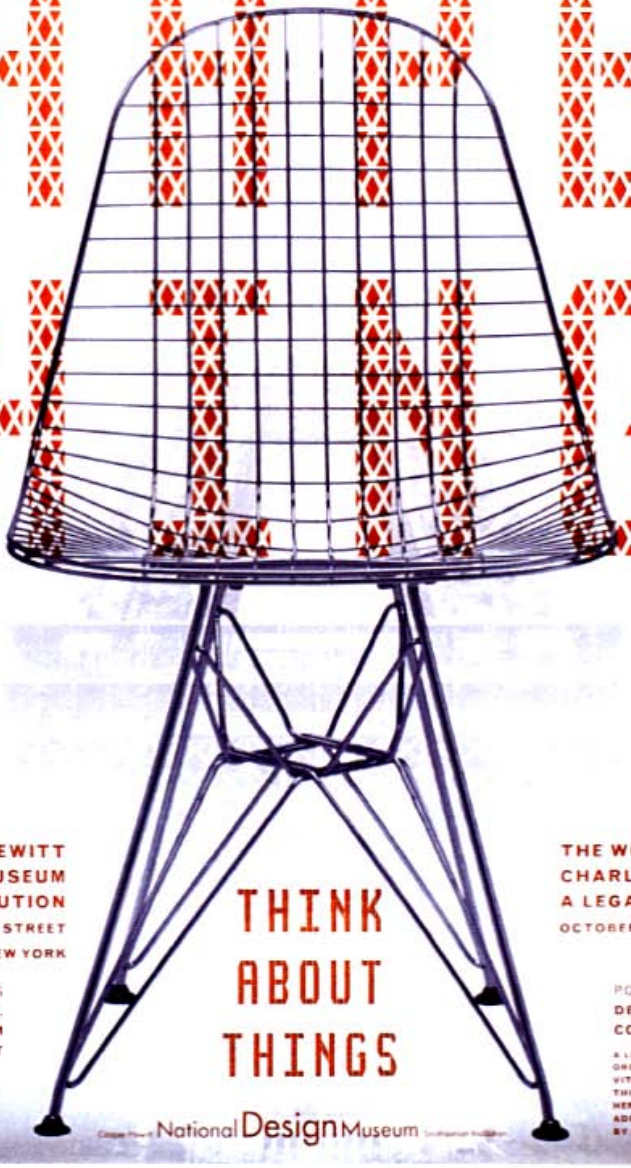
Project
Poster

Title
The Work of Charles and Ray Eames: A Legacy of Invention

Client
Cooper-Hewitt, National Design Museum

Year
2000

DESIGN SHAPES THINGS



COOPER-HEWITT
NATIONAL DESIGN MUSEUM
SMITHSONIAN INSTITUTION
FIFTH AVENUE AT 91ST STREET
NEW YORK, NEW YORK

EXHIBITION SPONSORS
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MAHARAM
SHAW CONTRACT

THINK ABOUT THINGS

National Design Museum

THE WORK OF
CHARLES AND RAY EAMES:
A LEGACY OF INVENTION
OCTOBER 12 1999 — JANUARY 9 2000

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A LIBRARY OF CONGRESS EXHIBITION
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BY CCI, INC., AND THE EAMES OFFICE.

"Graphic design faces a potential absorption into information technologies that combine words, imagery, numerical data, voice, and other sensory communication. As the information technologies of the future lay claim to an ever-broadening synthesis of information formats, design is poised to participate in this culture, or to be swallowed up. Design will have to recognize its future as a humanistic filter for media, a blend of art and science that defends the reader, user, and interpreter of codes."

»Die Gebrauchsgrafik sieht sich von der Vereinnahmung durch die Informationstechnologien bedroht, die Worte, Bilder, numerische Daten, Stimme und andere Formen sinnlicher Kommunikation miteinander kombiniert. Da die Informationstechnologien der Zukunft Anspruch auf eine immer umfassendere Synthese von Informationsformaten erheben, stehen die Grafiker in den Startlöchern, um zu dieser Kulturleistung beizutragen – oder von ihr verschluckt zu werden. Die Branche muss ihre Zukunft in ihrer Funktion als humanistischer Filter der Medien sehen, eine Mischung aus Kunst und Wissenschaft, die Leser, Nutzer und Interpreten von Codes schützt.«

«La création graphique risque d'être absorbée par les technologies de l'information qui associent les mots, les images, les données numériques, la voix et d'autres formes de communication sensorielle. A mesure que ces technologies du futur accapareront une synthèse toujours plus vaste des formats de l'information, le graphisme devra choisir entre participer à cette culture ou se laisser engloutir. Il devra prendre conscience de son rôle de filtre humaniste des médias, mélange d'art et de science qui défend le lecteur, l'utilisateur et l'interprète des codes.»

J. Abbott Miller
Pentagram Design
204 Fifth Avenue
New York
NY 10010
USA

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F +1 212 532 0181

E miller@pentagram.com

www.pentagram.com

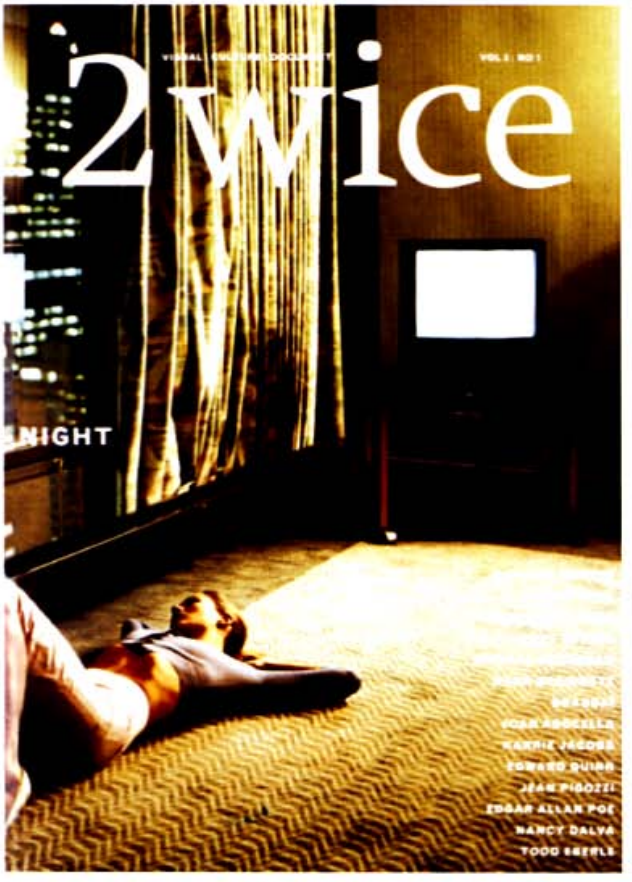
Biography
1963 Born in Gary, Indiana
1981–1985 Art and Design, Cooper Union School of Art, New York
1989–1992 Art History, City University, New York

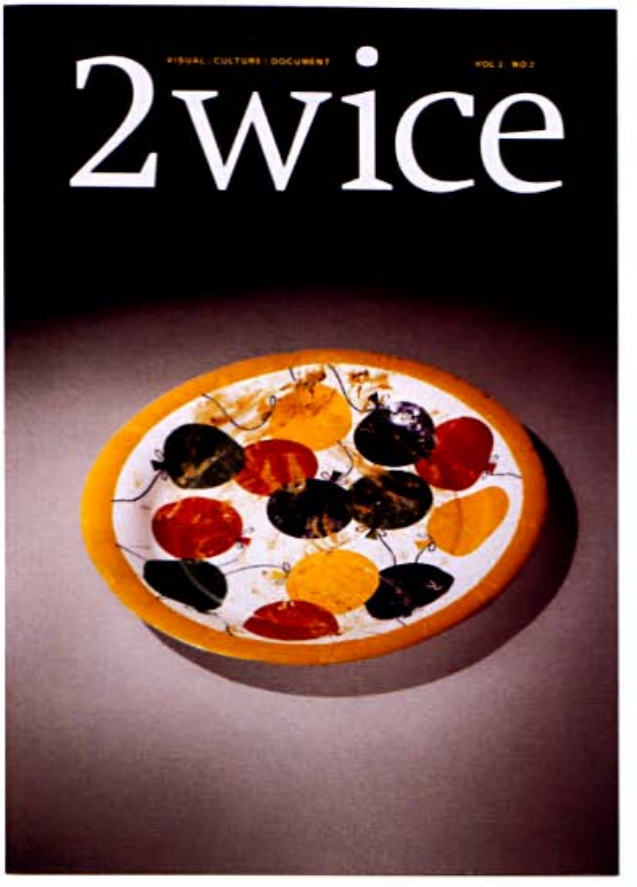
Professional experience
1988+ Taught at various universities in both Europe and the US
1989 Founded studio Design/Writing/Research, New York
1999 Joined Pentagram's New York office as a principal
1997+ Editor of 2wice magazine, New York
1999+ Member, Alliance Graphique Internationale (AGI)
1995+ Member, Editoral Board of Eye magazine, London

Recent exhibitions
1998 "The Multiple", permanent exhibition, Davis Museum and Cultural Center, Wellesley College, Wellesley, Massachusetts
1998–1999 "The 30th Anniversary Covers Tour", touring exhibition for Rolling Stone magazine
1999 "J. Abbott Miller: Design/Writing/Research", Pentagram Gallery, London
1999–2000 "Village Works: Photography by Women in China's Yunnan Province", Davis Museum and Cultural Center, Wellesley College, Wellesley, Massachusetts; "John Bull and Uncle Sam: Four Centuries of British-American Relations", the Library of Congress, Washington
2000 "Art of the Ancient Americas", permanent exhibition, Davis Museum and Cultural Center, Wellesley College, Wellesley, Massachusetts; "Divine Mirrors: The Madonna Unveiled", permanent exhibition, Davis Museum and Cultural Center, Wellesley College, Wellesley, Massachusetts; "RockStyle", the Rock and Roll Hall of Fame and Museum, Cleveland, Ohio
2000–2001 "On the Job: Design and the American Office", the National Building Museum, Washington, DC; "Lennon: His Life and Work", the Rock and Roll Hall of Fame and Museum, Cleveland, Ohio; "Cold War Modern: The Domesticated Avant-Garde", Davis Museum and Cultural Center, Wellesley College, Wellesley, Massachusetts
2002–2003 "Harley-Davidson 100th Anniversary exhibition", worldwide touring show

Recent awards
1998 International Center of Photography Infinity Award, New York

Clients
2wice Arts Foundation
Architecture Magazine
Cooper-Hewitt, National Design Museum
Davis Museum and Cultural Center, Wellesley College
Geoffrey Beene
Guggenheim Museum
Harley-Davidson
Library of Congress
The Museum of Modern Art, New York
National Building Museum
Rock and Roll Hall of Fame and Museum
Rolling Stone
Smithsonian Institution
Vitra
Whitney Museum of American Art



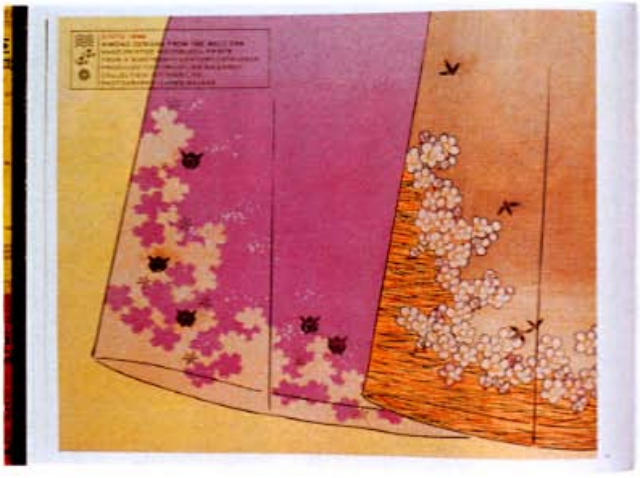


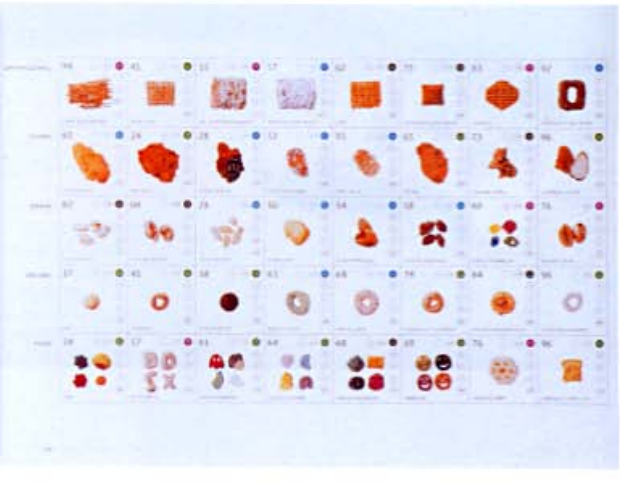
Project
Magazine covers

Title
Editorial design for 2wice magazine

Client
2wice Arts Foundation

Year
1997–present





Project
Magazine spreads

Title
"Rites of Spring" issue of
2wice magazine

Client
2wice Arts Foundation

Year
2000

Project
Exhibition design

Title
Village Works:
Photography by Women
in China's Yunnan
Province

Client
Davis Museum / Cultural
Center, Wellesley College

Year
1999

M/M (Paris)

"It is almost by virtue of a logical development in the history of art that we have been called today to work in the field of design."

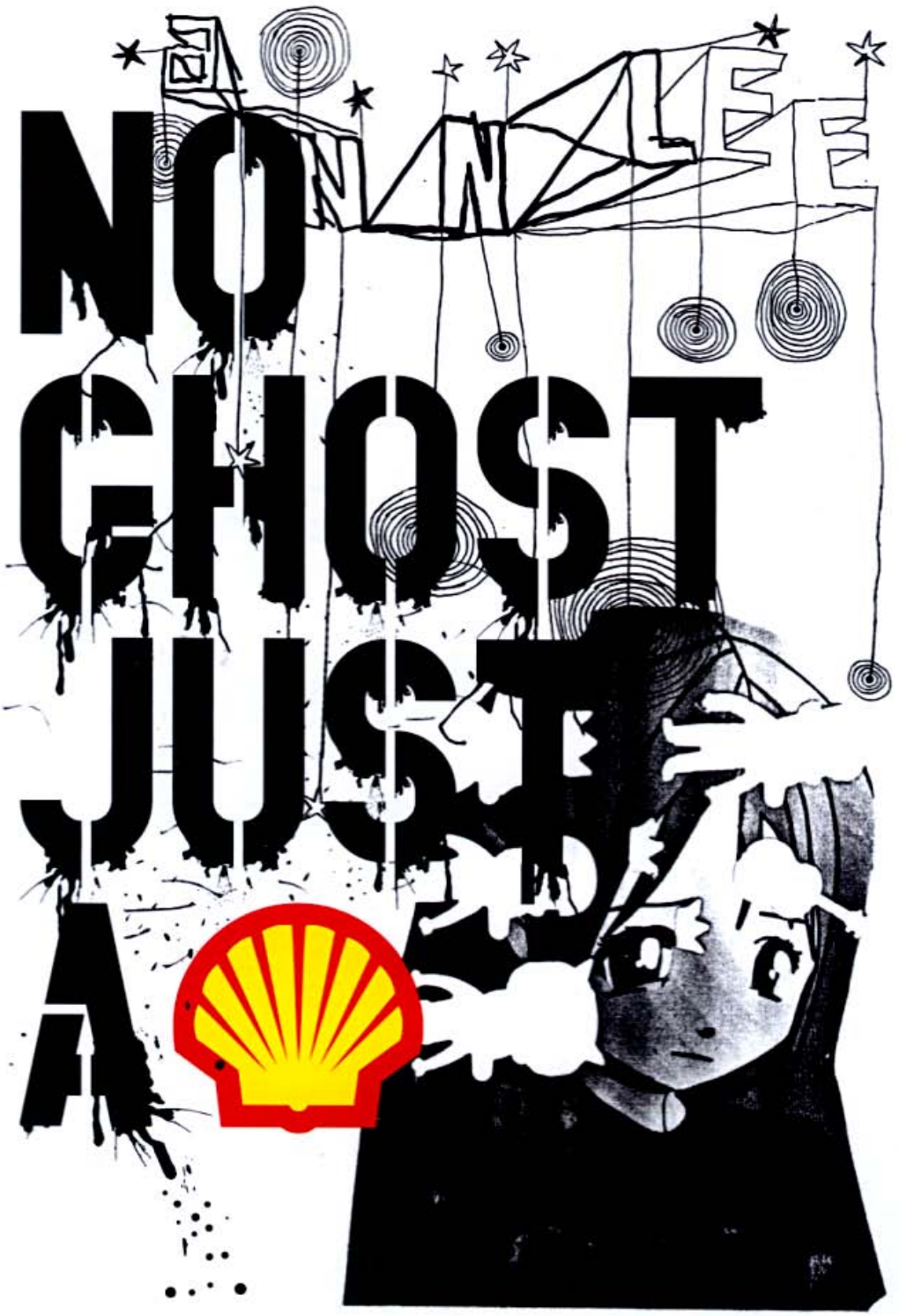
Opposite page:

Project
Generic poster for a series of art films, in collaboration with Pierre Huyghe & Philippe Parreno

Title
Ann Lee: No Ghost Just A Shell

Client
Anna Sanders Films

Year
2000


NONZLEE
NO
GHOST
JUST
A

"An image never interests us as such. Its relevance lies in the fact that it contains the sum of preceding dialogues, stories, experiences with various interlocutors, and the fact that it induces a questioning of these pre-existing values. This is what makes for us a pertinent image. A good image should be in between two others, a previous one and another to come."

»Ein Bild ist nie an sich schon interessant. Seine Relevanz beruht darauf, dass es das Resultat vorhergegangener Gespräche, Geschichten und Erfahrungen verschiedener Menschen ist und es Fragen zu den in ihm ausgedrückten Werten provoziert. Das ergibt dann für uns ein treffendes Bild. Ein gutes Bild sollte zwischen zwei anderen stehen: einem früheren und einem späteren.«

«Une image en elle-même ne nous intéresse pas. Sa pertinence réside dans le fait qu'elle contienne la somme des dialogues, d'histoires et d'expériences antérieures avec divers interlocuteurs et qu'elle induise un questionnement des valeurs préexistantes. C'est ce qui nous la rend pertinente. Une bonne image devrait se situer entre deux autres, une précédente et une à venir.»

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5–7, rue des Récollets
75010 Paris
France

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F +33 1 4036 1726

E anyone@mmparis.com

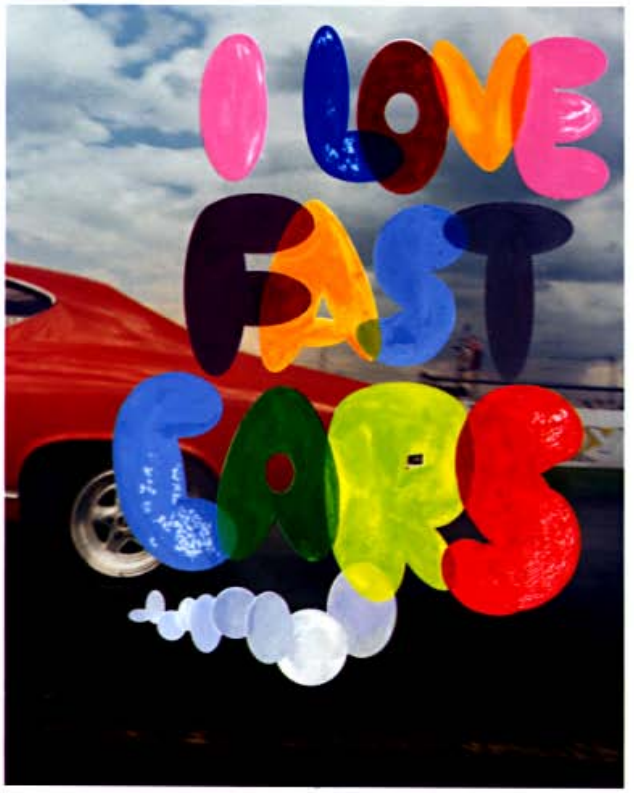
www.mmparis.com

Design group history
1992 Co-founded by Michael Amzalag and Mathias Augustyniak in Paris

Founders' biographies
Michael Amzalag
1968 Born in Paris
1990 École Nationale Supérieure des Arts Décoratifs, Paris
Mathias Augustyniak
1967 Born in Cavaillon, France
1991 MA Graphic Design and Art Direction, Royal College of Art, London

Recent exhibitions
1998 "Museum in Progress, Signs of Trouble", Der Standard, Vienna; "La Table", Air de Paris, Paris; "Festival international d'affiches de Chaumont", Maison du Livre et de l'Affiche, Chaumont; "Silver Space: Allegrette Script", Air de Paris, Paris; "Festivital 98", Reading Electric Power Station, Tel Aviv
1999 "M/M", Y-1, Stockholm; "About", with Pierre Huyghe, Philippe Parreno and Dominique Gonzalez-Foerster, D'Apertutto, Venice Biennale; "Souviens toi l'été dernier", Air de Paris, Paris; "Fastforward: mode in den medien der 90er jahre", Künstlerhaus, Vienna
2000 "Etat des lieux #2", Museum of Contemporary Art, Tucson; Collection JRP, Fri-Art, Fribourg; "Xn 00", Espace des Arts, Chalon-sur-Saône; "Au delà du spectacle", with Pierre Huyghe, Philippe Parreno, Centre Georges Pompidou, Paris; "Let's Entertain", with Philippe Parreno, Walker Art Center, Minneapolis; "One Thousand Pictures Falling From One Thousand Walls", with Philippe Parreno, Mamco, Geneva; "DGF/PH/PP", with Pierre Huyghe, Philippe Parreno and Dominique Gonzalez-Foerster, Kunstverein, Hamburg; "No Ghost Just A Shell", with Pierre Huyghe, Philippe Parreno, Air de Paris/Marian Goodman, Paris and Schipper & Krome, Berlin
2001 "In Many Ways The Exhibition Already Happened", with Pierre Huyghe, Philippe Parreno and R&Sie/François Roche, Institute of Contemporary Arts, London; "We Set Off In High Spirit", with Inez van Lamsweerde & Vinoodh Matadin, Matthew Marks Gallery, New York; "Le Chateau de Turing", with Pierre Huyghe, French Pavilion, Venice Biennale; "Milneufcentseptantesix", with Inez van Lamsweerde & Vinoodh Matadin, Elac (Lausanne), Maison Européenne de la Photographie (Paris); "Cosmodrome", with Dominique Gonzalez-Foerster and Jay-Jay Johanson, Le Consortium, Dijon; "Annlee in Anzen Zone", with Dominique Gonzalez-Foerster, Galerie Jennifer Flay, Paris; "Interludes", with Pierre Huyghe, Stedelijk Van Abbemuseum, Eindhoven; "One Thousand Pictures Falling From One Thousand Walls", with Philippe Parreno, Friedrich Petzel Gallery, New York; "Even More Real Than You", with Pierre Huyghe, Marian Goodman, New York
2002 "Restart: Exchange & Transform", Kunstverein, Munich; "Design Now: Graphics", Design Museum, London

Clients
APC
Balenciaga
Berlin Biennale
Café Etienne Marcel
Callaghan
Calvin Klein
CDDB Théâtre de Lorient
Centre Georges Pompidou
Frac Champagne Ardenne
Galerie 213
Gingham
Hermès
Jeremy Scott
Jil Sander
Little-i Books
Louis Vuitton
Martine Sitbon
Musée d'art moderne de la ville de Paris
One Little Indian Records
Palais de Tokyo
Patrick Seguin
Pearl Union
Pittimagine Discovery
Schirmer/Mosel
Science
Siemens Artsprogram
Source
The Republic of Desire
Villa Medici
Virgin France
Vitra
Vogue Paris
Yohji Yamamoto



Project
A book about muscle cars and drag racing by fashion photographer Craig McDean. Edited & designed by M/M (Paris)

Title
I Love Fast Cars

Client
Powerhouse books

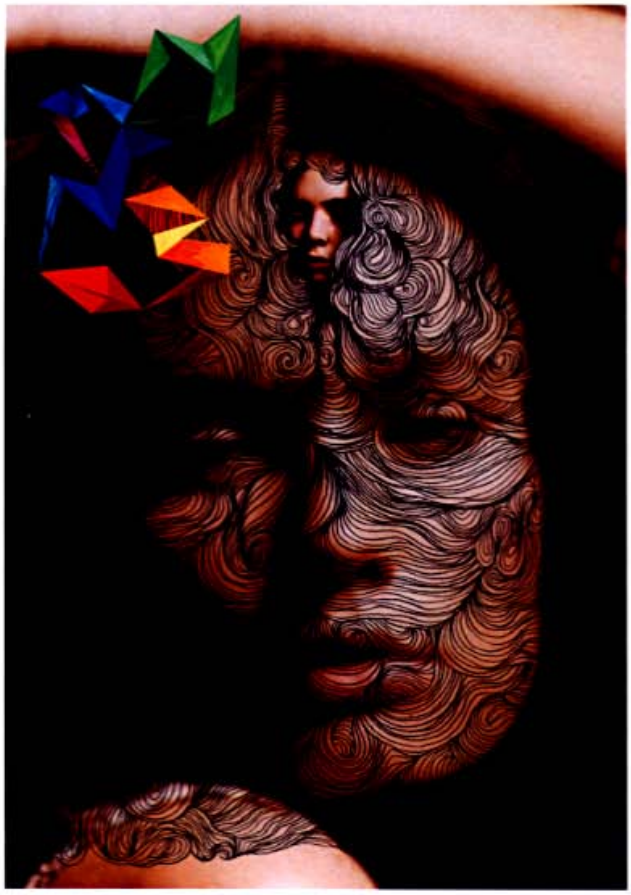
Year
2000

Project
From "French Landscape 1.0", a visual essay by M/M (Paris) for the Guggenheim Magazine. Re-used as a cover image for Documents sur l'art #12

Title
Bébé avec Deleuze

Client
Powerhouse books

Year
2000



Project
Invitation card for
Balenciaga Fall / Winter
2002/03 collection

Title
Balenciaga (Melia)

Client
Balenciaga

Year
2002

Project
Invitation card for
Balenciaga Spring /
Summer 2002 collection

Title
Balenciaga (Christy)

Client
Balenciaga

Year
2002

Opposite page

Project
Theatre poster

Title
Marion de Lorme

Client
CDDB Théâtre de Lorient

Year
1999

AUCO
MARION
VIGNER
DORS

Mutabor

"Mutabor Design is specialized in the evaluation of trends in terms of significance for product brand and media development – and in the translation of these trends into strategic design solutions."

Opposite page:

Project
Designers handbook

Title
Lingua Grafica

Client
Self-published

Year
2001

MUTABOR lingua grafica → Großes Nachschlagewerk Bildsprache

"Society constantly deals with corporative directions and trends that have influence on its visual and linguistic habits. Graphic design constantly deals with the transformation of shapes, content and points of view. The future of graphic design means bringing all of this together and transposing it into strategic design solutions that are relevant to their audience."

» Unsere Gesellschaft beschäftigt sich fortwährend mit Trends und gesellschaftlichen Strömungen, die einen konstanten Einfluss auf unsere Seh- und Sprachgewohnheiten haben. Grafikdesign beschäftigt sich ständig mit der Veränderung von Formen, Inhalten und Sichtweisen. Die Zukunft des Grafikdesigns wird es sein, diese beiden Pole zu vereinen und in strategische Designlösungen umzusetzen, die für sein Publikum relevant sind.«

« La société absorbe en permanence des directives et des tendances dictées par les entreprises et celles-ci influent sur ses habitudes visuelles et linguistiques. La création graphique traite de la transformation des formes, des contenus et des points de vue. L'avenir du graphisme impliquera de les rassembler tous et de les transposer en solutions stratégiques qui aient un sens pour le public visé. »

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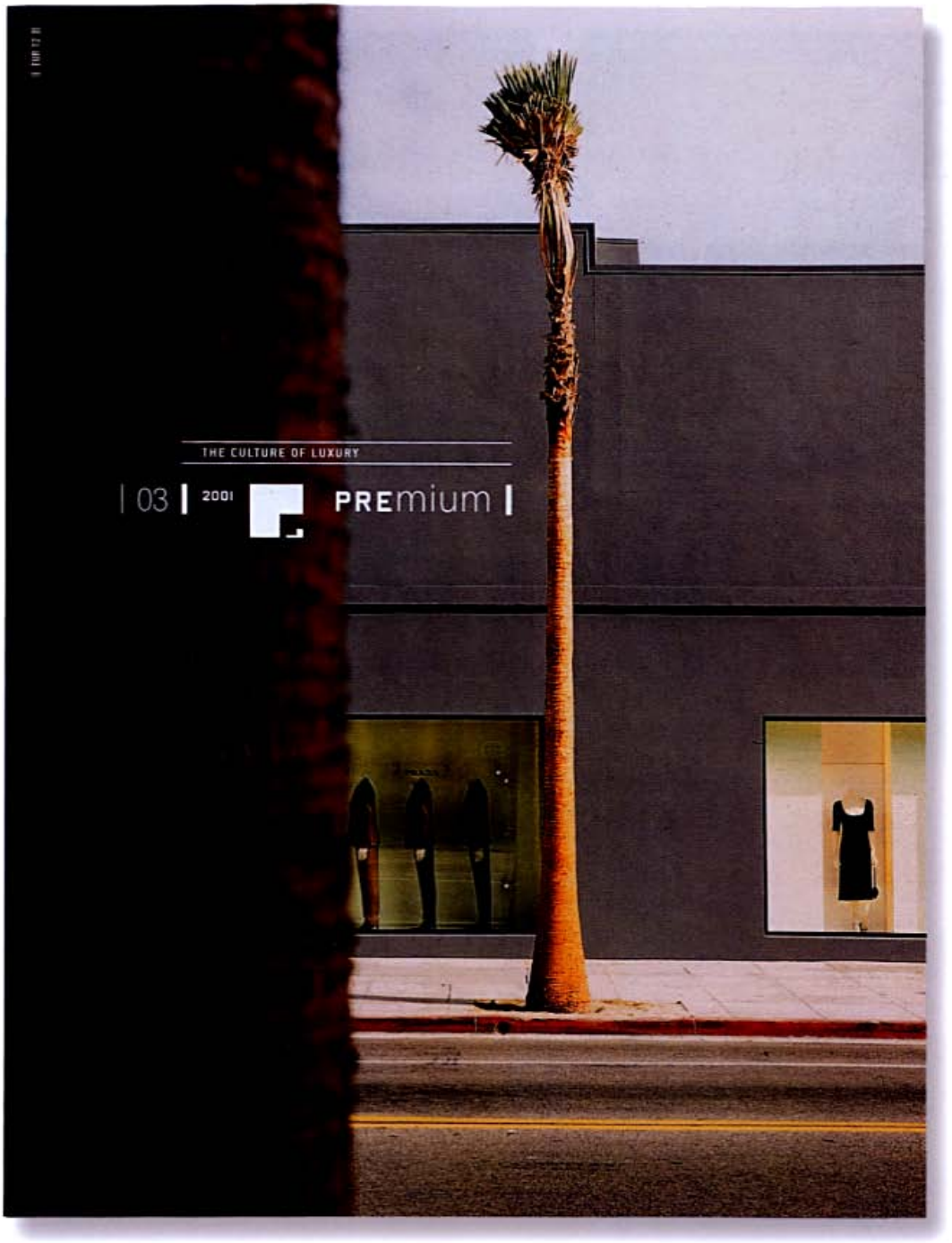
www.mutabor.de

Design group history
Mid-1990 Graphic design magazine Mutabor launched at Muthesius University in Kiel
1998 The co-founders Heinrich Paravicini and Johannes Plass turn the Mutabor design and magazine team into a design agency; Mutabor Design is founded
2000+ Heinrich Paravicini and Johannes Plass serve as jury members of national design awards, give university lectures and attend design conferences; elected as members of the German ADC membership
2002 Mutabor Design is listed in Germany's Top 20 Creative agency ranking, published by "manager magazine", Germany

Founders' biographies
Heinrich Paravicini
1971 Born in Göttingen, Germany; grew up in Paris
1991–1997 Studied Communication Design at Muthesius University, Kiel
1996 Academic design research project together with Johannes Plass in California
1994–1997 Worked as a graphic designer in Kiel, Munich and Paris
Johannes Plass
1970 Born in Osnabrück, Germany
1992–1997 Studied Communication Design at Muthesius University, Kiel
1996 Academic design research project together with Heinrich Paravicini in California
1994–1997 Worked as a graphic designer in Kiel, Hamburg and Munich

Recent awards
1998 High Quality German Design Award (Communication Design)
1999 Awards for typographic excellence (x4), Type Directors Club New York
2000 High Quality German Design Award (Communication Design)
2001 The Most Beautiful German Book Award, Stiftung Buchkunst; Winner, Hamburg Design Award; Merit, Art Directors Club New York; Finalist Shortlist, German Corporate Design Award; First Prize, German Corporate Magazine of the Year; Awards for Typographic Excellence (x3), Type Directors Club New York
2002 Awards for Typographic Excellence (x3), Type Directors Club New York; Distinctive Merit, Art Directors Club New York; Silver medal, Bronze medal (x2), Art Directors Club Germany; Shortlist (x2), D&AD Awards

Clients
Adidas Salomon
BMW
Classen Papier
Coremedia
Distefora Holding
Greenpeace
Hoffmann & Campe Verlag
International School of New Media, Lübeck
Ision Internet
Media Lab Europe, Dublin
Panasonic Germany
Premier Automotive Group
Ravensburger Editions
Sanford Rotring Gmbh
S.Oliver Group
Sinner Schrader
Universal Music

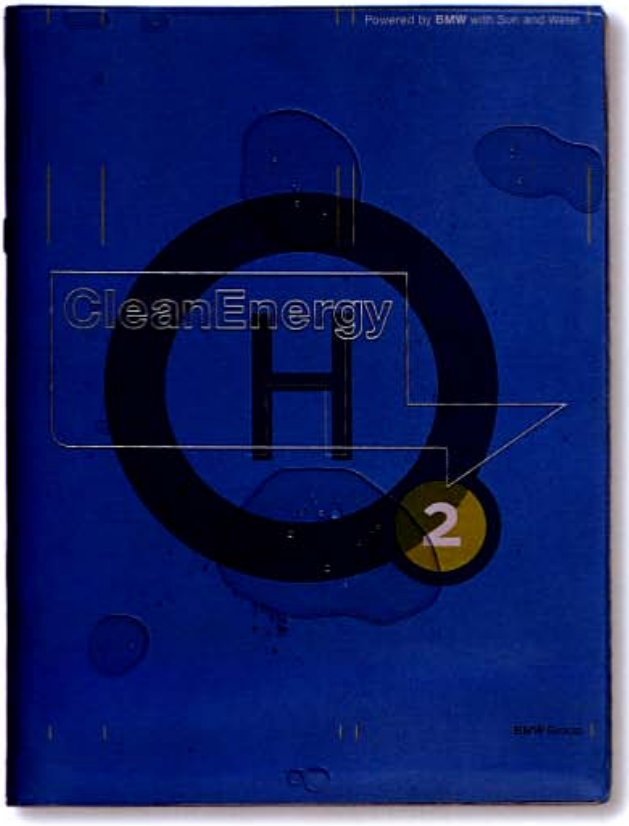


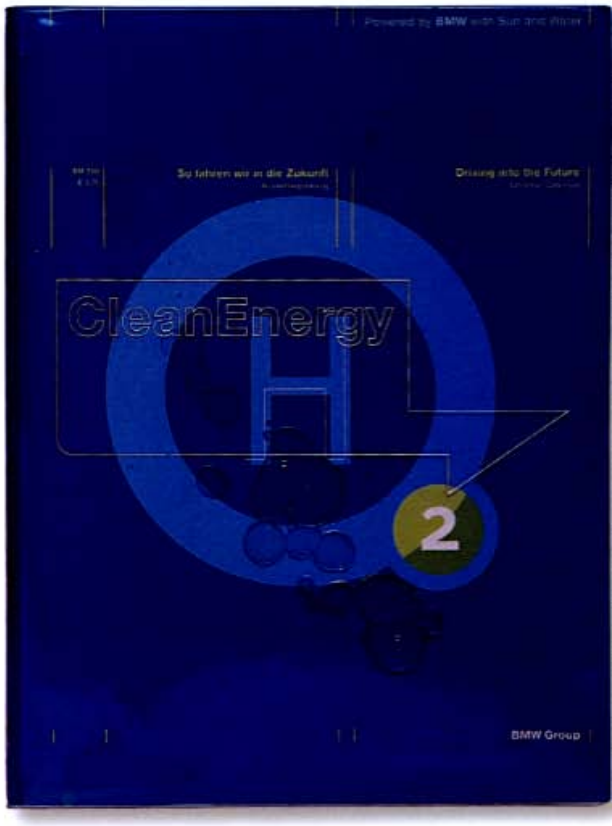
Project
Corporate magazine of Ford Motor Company

Title
Premier Magazine

Client
Premier Automotive Group

Year
2001/2002



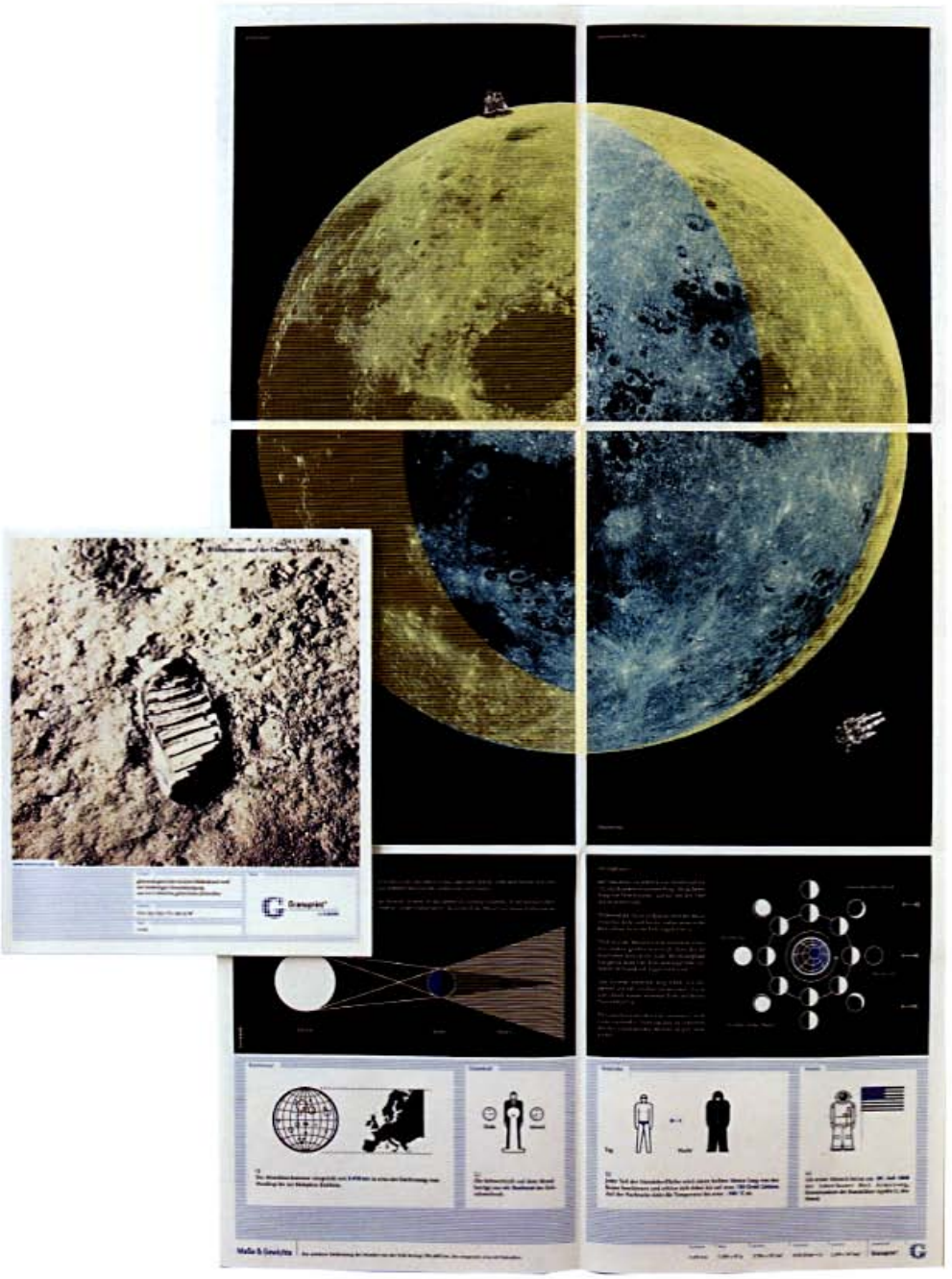


Project
Magazine/catalogue for BMW hydrogen automobiles

Title
BMW Clean Energy Magalogues

Client
BMW

Year
2000



Project
Promotional mailing with poster for a granulated paper

Title
Classen Papier Granuprint Mailing

Client
Classen Papier, Essen

Year
2002

Hideki Nakajima

"To find a brand new form that does not currently exist."

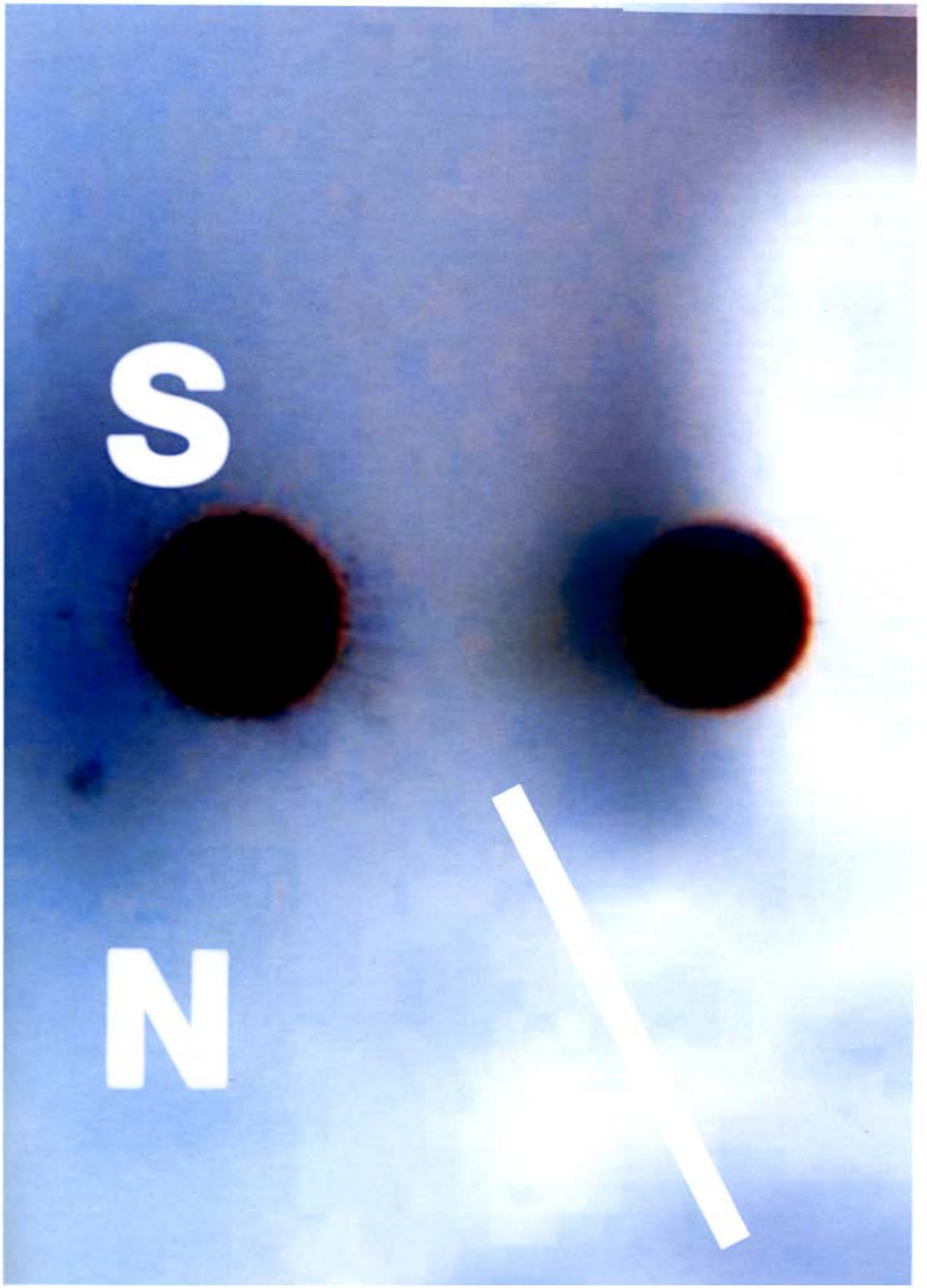
Opposite page:

Project
Poster for 'code exhibition/new village'

Title
S/N

Client
Code

Year
2002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"Just as the invention of the electric guitar and synthesizer gave birth to rock 'n' roll and to techno music, and the invention of the projector gave birth to film, new technology bears new means of expression. In the same way, new technology in graphic design provides new ways of communicating and, perhaps, novel representations. Not only in design but in all fields of expression it is never true to say 'all possible forms of representation have been exhausted.'"

» Die Erfindung der Elektrogitarre und des Synthesizers hat den Rock'n'Roll und die Technomusik hervorgebracht, die Erfindung des Projektors führte zum Film. Jede neue Technologie bringt neue Ausdrucksmittel mit sich. Dementsprechend eröffnen moderne grafische Techniken auch neue Arten der Kommunikation und führen vielleicht zu neuartigen Darstellungsweisen. In keinem schöpferischen Bereich – einschließlich der Gebrauchsgrafik – stimmt die Behauptung, sämtliche möglichen Ausdrucksformen seien ausgeschöpft.«

« Tout comme l'invention de la guitare électrique et du synthétiseur a donné naissance au rock'n'roll et à la musique techno, et celle du projecteur au cinéma, les nouvelles technologies engendrent de nouveaux moyens d'expression. Parallèlement, dans le domaine du graphisme, elles offrent de nouveaux outils de communication et, peut-être, de représentation. En graphisme comme dans tous les autres domaines d'expression, on ne peut jamais dire ‹ on a déjà épuisé toutes les formes possibles de représentations ›. »

Hideki Nakajima
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Shibuya-ku
Tokyo 150-0032
Japan

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F +81 3 5489 1758

E nkjm-d@
kd5.so-net.ne.jp

Biography
1961 Born in Saitama, Japan

Professional experience
1988–1991 Senior Designer, Masami Shimizu Design Office, Tokyo
1992–1995 Art Director, Rockin'on, Tokyo

Recent exhibitions
1994 "Tokyo Visual Groove", Tokyo
1998 "Japan Graphic Design Exhibition", Paris; Art Exhibition for Seiko's Neatnik, Tokyo
2000 "Graphic Wave 5" at ggg, Tokyo
2001 "Takeo Paper Show 2001", Tokyo; "Graphisme(s)", Paris; "Typo-Janchi", Seoul; 032c's "The Searching Stays with You", Berlin and London
2002 code exhibition [new village], Tokyo, Osaka, Kyoto

Recent awards
1995–2000 Gold Award (x5) and Silver Award (x7), The Art Directors Club, New York
1999 Tokyo ADC Award
2000 Best Book Design, 19th International Biennale of Graphic Design, Brno, Czech Republic
2001 Good Design Award, Chicago Athenaeum

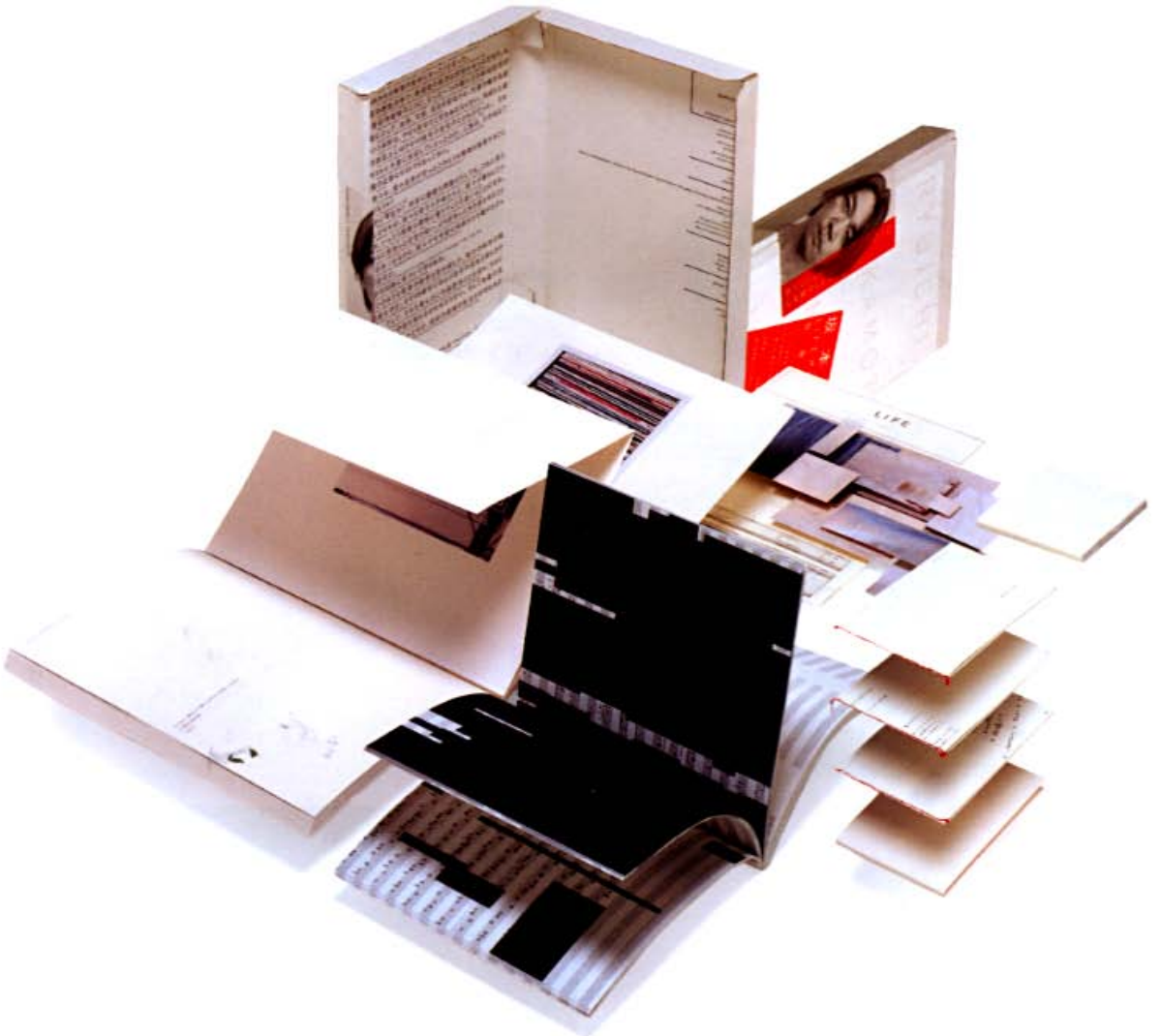
Clients
Issey Miyake
The National Museum of Modern Art, Tokyo
Nestle Japan
PARCO
Rockin'on
Sony Music
Toshiba-EMI
Warner Music Japan
Victor Entertainment

Project
Poster for 'code exhibition/new village'

Title
S/N

Client
Code

Year
2002

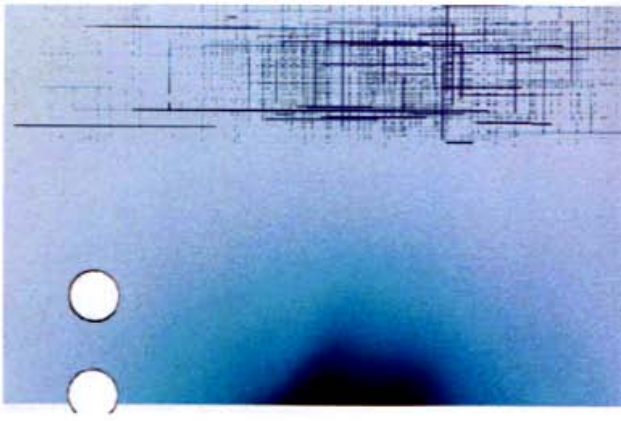


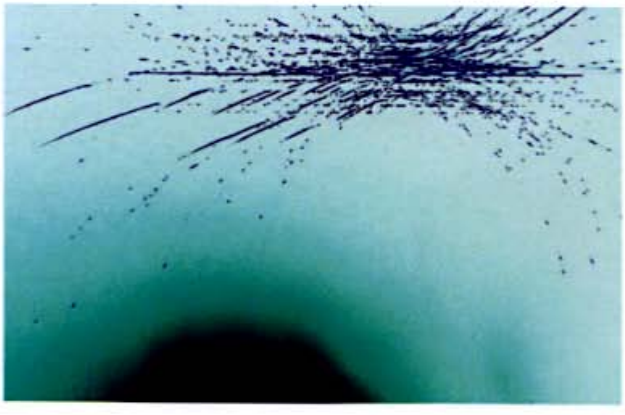
Project
Art box for Ryuichi Sakamoto's opera "LIFE"

Title
Sampled Life

Client
Code

Year
1999



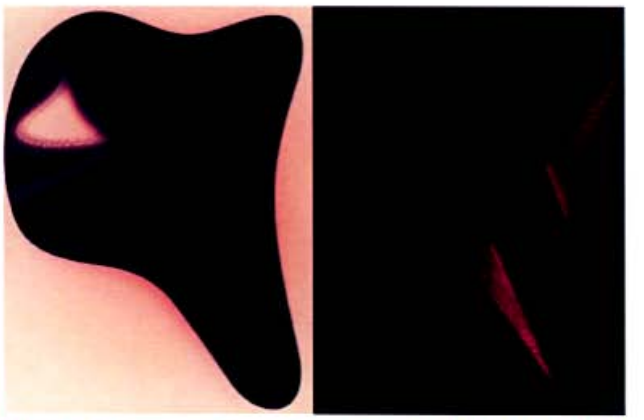


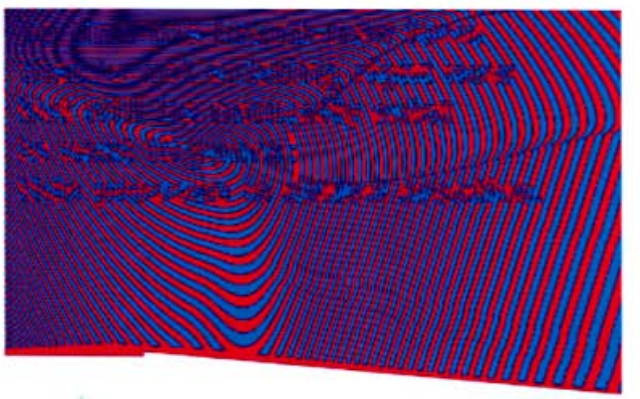
Project
Artwork for 'IDEA' magazine

Title
re-cycling

Client
IDEA

Year
2002





Norm

"Norm follows function."

Opposite page:

Project
Poster

Title
As found

Client
Museum für Gestaltung, Zurich

Year
2001

DIE ENTDECKUNG DES GEWÖHNLICHEN
MUSEUM FÜR GESTALTUNG ZÜRICH
3.MÄRZ–13.MAI 2001
NEW BRUTALISM
INDEPENDENT GROUP
ANGRY YOUNG MEN
FREE CINEMA
KITCHEN SINK
AS FOUND

"Our approach to design, when looking back at the last three years (since we founded Norm), turns out to be quite systematic. We didn't aim for this, we'd even say it's bad to have too much of a system or a language (a project should be treated in the way it deserves). In fact we believe that routine is fatal and that maybe a designer shouldn't design too much. Anyway, that is what we have observed ... We only work with our own fonts, which means, for each project we develop a new typeface. This means that most of our typefaces are relatively rough because they have to be done fast (except for 'Normetica' and 'Simple' that were designed as textfonts). For many designs we use type (and special signs) exclusively. We have a strong preference for vectors, we rarely work with images (this is not a dogma) because we prefer that perfection and purity of a vector at 6400% ... And lastly but most importantly, we try to avoid QuarkXpress because the programme is a real prison."

»Wenn wir auf die drei Jahre seit der Gründung von Norm zurückblicken, stellt sich unser Designansatz als recht systematisch heraus. Das haben wir nicht angestrebt, wir haben gesagt, es sei nicht gut, zu viel System oder eine zu ausgeprägte eigene Sprache zu pflegen (jedes Projekt sollte auf die ihm zustehende Art bearbeitet werden). Tatsächlich glauben wir, dass Routine tödlich ist und Grafiker vielleicht nicht zu viel entwerfen sollten. Das ist jedenfalls unsere Beobachtung... Wir arbeiten nur mit unseren eigenen Schriften, das heißt, für jedes Projekt entwickeln wir ein neues Schriftbild. Deshalb sind unsere Schriftarten alle relativ grob, weil sie schnell entworfen werden müssen (bis auf die vollständigen Schrifttypensätze ›Normetica‹ und ›Simple‹). Unsere Arbeiten sind vielfach rein typografische Lösungen (inklusive Sonderzeichen). Wir haben eine Vorliebe für Vektorgrafiken und arbeiten selten mit Fotos (ohne daraus jedoch ein Dogma zu machen), weil wir die Perfektion und Reinheit eines Vektorbilds bei 6400 % vorziehen... Zuletzt, und das ist das Wichtigste, meiden wir, wenn es geht, QuarkXpress, weil das Programm ein echtes Gefängnis ist.«

«Avec le recul, nous nous rendons compte qu'au cours des trois dernières années (depuis que nous avons fondé Norm), notre approche a été plutôt systématique. Ce n'était pas le but recherché et nous dirions même qu'il n'est pas bon de trop se reposer sur un système ou un langage (un projet devrait être traité comme il le mérite). En effet, nous pensons que la routine est fatale et que, peut-être, un créateur ne devrait pas trop créer. C'est en tout cas ce que nous avons constaté... Nous ne travaillons qu'avec nos propres polices, ce qui signifie que nous développons de nouveaux types de caractères pour chaque projet. Par conséquent, la plupart de nos caractères sont relativement rudimentaires car ils doivent être réalisés rapidement (à l'exception de ‹Normetica› et de ‹Simple› conçus pour le texte courant). Pour de nombreux graphismes, nous utilisons exclusivement des caractères d'imprimerie (et des symboles spéciaux). Nous avons une nette préférence pour les vecteurs. Nous travaillons rarement avec des images (ce n'est pas un dogme) parce que nous préférons la perfection et la pureté d'un vecteur à 6400%... Dernier point, mais essentiel, nous essayons d'éviter QuarkXpress parce que ce programme est une vraie prison.»

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E nrm@norm.to

www.norm.to

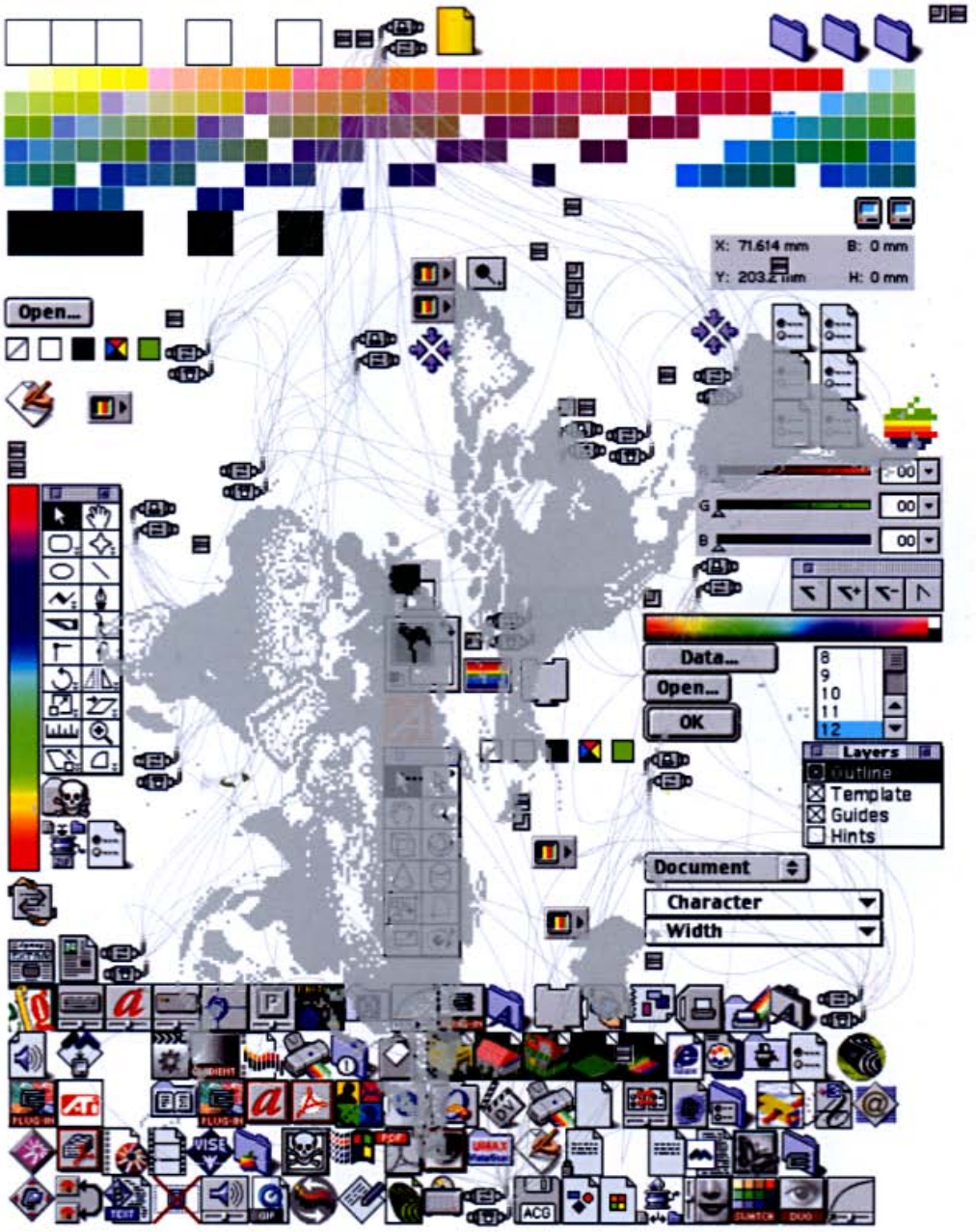
Design group history
1999 Founded by Dimitri Bruni and Manuel Krebs in Zurich

Founders' biographies
Dimitri Bruni
1970 Born in Bienne, Switzerland
1991–1996 Graphic Design, School of Visual Arts, Bienne, Switzerland
1996–1998 Worked for various design studios in Zurich
2000 Professor at the ECAL (École Cantonale d'Art de Lausanne) – Graphic Design Department
Manuel Krebs
1970 Born in Berne
1991–1996 Graphic Design, School of Visual Arts, Bienne
1996–1998 Worked for various design studios in Geneva and Zurich
2000 Professor at the ECAL (École Cantonale d'Art de Lausanne) – Graphic Design Department

Recent exhibitions
1999 "Swiss Federal Prize for Design", Dampfzentrale, Berne
2000 "Submeet", Migrosmuseum für Gegenwartskunst, Zurich; Swiss "Federal Prize for Design", Museum Bellerive, Zurich

Recent awards
1999 Swiss Federal Prize for Design
2000 Swiss Federal Prize for Design

Clients
Family
Migros Museum für Gegenwartskunst, Zurich
Museum für Gestaltung, Zurich
Swiss Federal Office of Culture

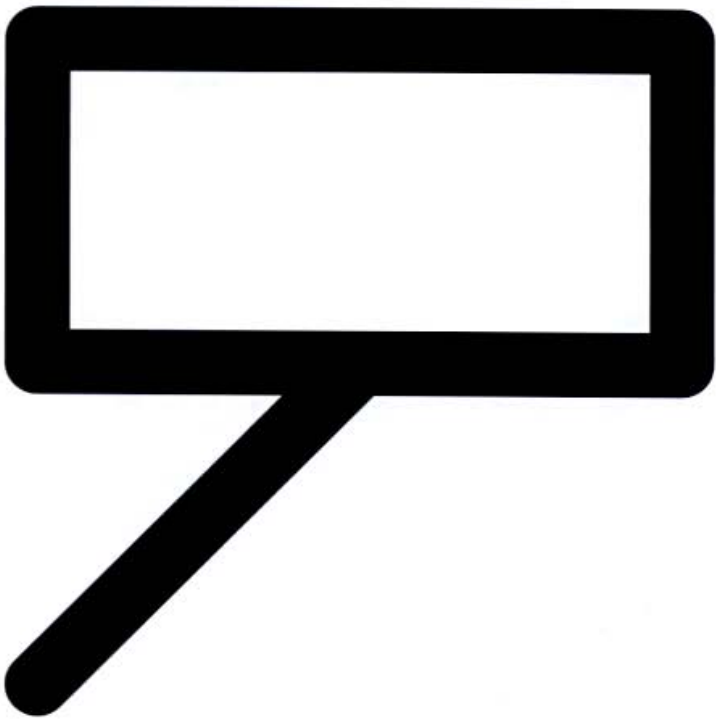


Project
Cover design

Title
International Designers Network

Client
Idn-Magazine, Hong Kong

Year
2001

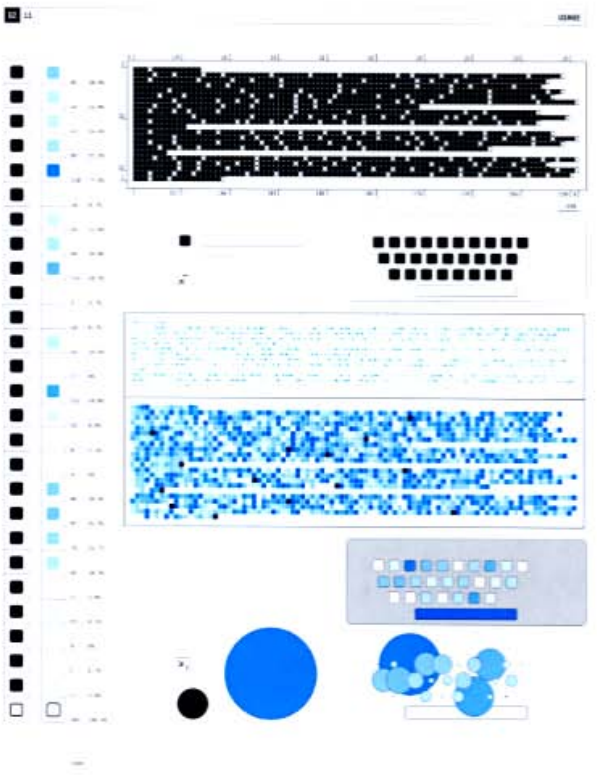


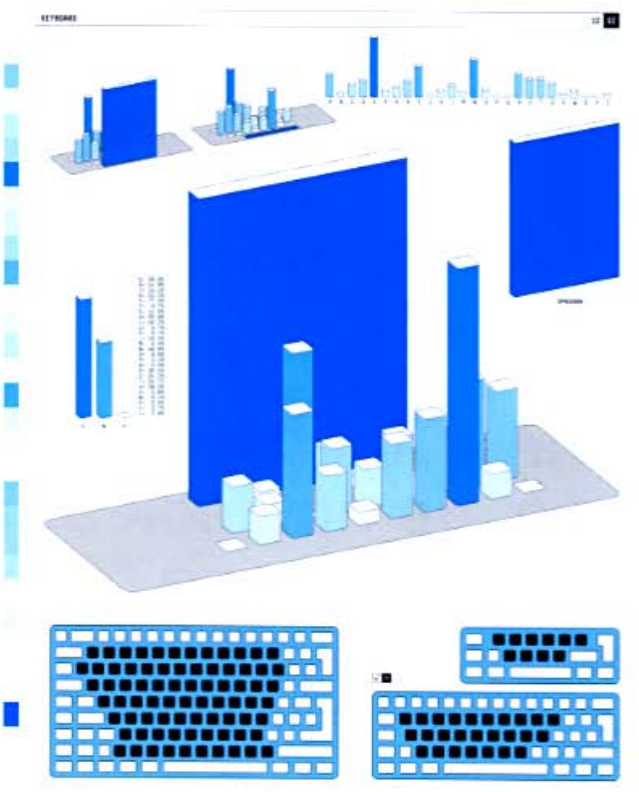
Project
Book

Title
Norm: The Things

Client
Self-published

Year
2002





Martijn Oostra

"There are things that we usually do not see, do not look at. Sometimes you need someone to show you the beauty of these 'ugly' everyday things."

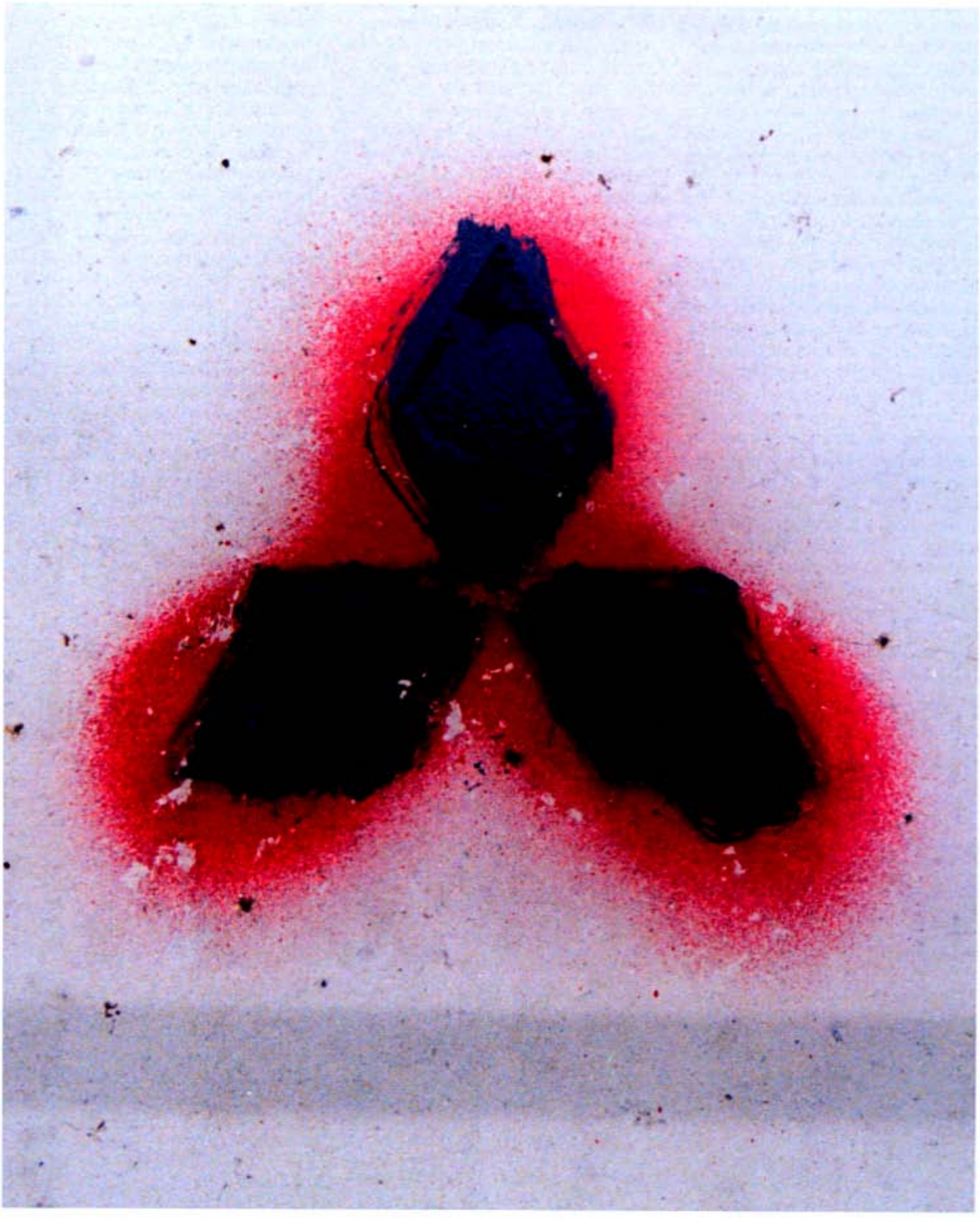
Opposite page:

Project
Magazine submission

Title
Mutation

Client
Ad!dict, Brussels

Year
2001



"The difference between various creative occupations will be less clear in the future. More often designers are seen to be editors and designers of magazines and books, or designer and artist at the same time. I work as a graphic designer, photographer, artist and publicist. My projects vary from video art to typography. There's a continuous thread in all my activities, whether it's a graphic design or an article, it's made with the 'tools' by which I communicate. I find my tools in the media or in public areas (the street). The reality is about reality. One shows how daily life is coded. What is banal in one context becomes meaningful in another. I'm always looking for beauty in triviality, but my work does have meaning, it's about what surrounds us. I look for the details that say as much as the whole and sometimes more. Many designers work in similar individual manners with their design. The message is more important than the aesthetics. In the future designers will be communication specialists, working in diverse areas from art to advertising, from poetry to photography. The difference between the specialisations will be the 'tools' they use."

»Die Unterscheidung zwischen den verschiedenen kreativen Berufen wird in Zukunft undeutlicher werden. Immer öfter sind Grafikdesigner Redakteure und Gestalter von Zeitschriften und Büchern oder Designer und Künstler zugleich. Ich arbeite als Grafiker, Fotograf, Künstler und Publizist. Meine Arbeiten können zur Videokunst oder zur Typografie gehören. Der rote Faden, der sich durch alle meine Tätigkeiten zieht – ob grafisches Gestalten oder Artikel schreiben – sind die ›Werkzeuge‹, mit denen ich arbeite. Ich finde sie in den Massenmedien oder im öffentlichen Raum (auf der Straße). Bei der Realität geht es um Realität. Man zeigt, wie der Alltag verschlüsselt wird. Was im einen Kontext banal wirkt, ist in einem anderen bedeutungsvoll. Ich halte stets Ausschau nach Schönheit im Trivialen, aber meine Arbeiten haben auch inhaltliche Bedeutung, befassen sich mit dem, was uns täglich umgibt. Ich suche die Details, die ebenso viel aussagen wie das Ganze – und manchmal sogar mehr. Viele Grafiker arbeiten in ähnlich individueller Weise wie ich. Der Inhalt ist wichtiger als die Verpackung. In Zukunft werden wir Grafiker Kommunikationsspezialisten sein, die in verschiedenen Bereichen tätig sind: von Kunst bis Werbung, von Dichtung bis Fotografie. Unterscheiden werden sich die Spezialisierungen durch die verwendeten ›Werkzeuge‹.«

«A l'avenir, les différences entre les divers métiers de la création seront moins nettes. La plupart du temps, les graphistes sont considérés comme des rédacteurs et des concepteurs de revues et de livres, ou comme étant à la fois créateurs et artistes. Je travaille en tant que graphiste, photographe, artiste et publicitaire. Mes projets vont de la vidéo artistique à la typographie. Il existe néanmoins un lien entre toutes mes activités: qu'il s'agisse d'une création graphique ou d'un article, elles sont réalisées avec les ‹outils› avec lesquels je communique. Je trouve ces outils dans les médias ou le domaine public (la rue). La réalité parle de la réalité. Il s'agit de révéler les codes de la vie quotidienne. Ce qui est banal dans un contexte prend tout son sens dans un autre. Je recherche toujours la beauté dans la futilité mais mon travail a un sens: il traite de ce qui nous entoure. Je traque les détails qui en disent aussi long qu'une vue d'ensemble, voire plus. De nombreux graphistes travaillent pareillement avec leurs propres méthodes. Le message est plus important que l'esthétique. A l'avenir, les créateurs deviendront des spécialistes de la communication, travaillant dans des domaines aussi variés que l'art et la publicité, la poésie et la photographie. La différence entre ces spécialisations sera les ‹outils› qu'elles requièrent.»

Martijn Oostra
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The Netherlands

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E info@oostra.org

Biography
1971 Born in Waalre, The Netherlands
1994 Worked for Atelier Fabrizi, Paris
1995 Graduated in graphic design at the Arnhem Institute for the Arts; began working as a freelance designer and undertook several projects with the Arnhem-based graphic designer Martijn Smeets

Professional experience
1996 Worked at an advertising agency and a communication agency, granted rights for the BlackMail font to 2Rebels, Montreal
1997 Founded own studio in Amsterdam; Granted rights for five fonts to 2Rebels, Montreal
1999 K 4DTV television station broadcasted video art works, "2e Kostverlorenkade" and "Omdat bouwvakkers ook wel eens moeten" (Construction workers have to go sometimes, too)
2000 Granted rights for EricsSome font to 2Rebels, Montreal; began writing for Adformatie and published other essays

Recent exhibitions
1998 Participated in Millennium Calendar project for CDR Associates, Seoul
2001 "CityJam No.2", Arnhem; "KXvNX", Arnhem

Clients
Adformatie,
Carp*
CDR Associates
Credits
Cult Uur
Dorp & Dal/Fontshop
DrukGoed
G.A.N.G.
I-Jusi
Items
LUST
PARK
4DTV
Quality Services Int.
Randstad
Transportdiensten, Rotterdam
Shift!
Stadsdeel De Baarsjes, Amsterdam
Stadsdeel Westerpark, Amsterdam
Stap TK&O
Stichting Gezondheidszorg voor Dansers
Stichting Hooghuis
Sybolt Meindertsma
Tegenwind
Theater Instituut Nederland
TMPW
Vandejong
Wormgevingsassociatie VeRes

Opposite page:

Project
Magazine submission

Title
Mutation

Client
Ad!dict, Brussels

Year
2001

VERBODEN
TE PARKEREN
WEGSLEEPREGELING
INRIT
DAG EN NACHT
VRIJ LATEN
WEGSLEEPREGELING

WEGSLEEPREGELING
WEGSLEEPREGELING
WEGSLEEPREGELING
Art. 37/1 du C.R
PARKING
POLICIA LOCAL

Project
Television broadcast

Title
Digital Hallucination

Client
Credits (prepublication),
Amsterdam / Adidict,
Brussels / PARK 4DTV,
Amsterdam

Year
1999–2002

Opposite page:

Project
Millennium calendar
project

Title
November 2000

Client
CDR Associates, Seoul

Year
1999

Monday
Lundi
Montag
Lunedi
Maandag
Tuesday
Mardi
Dienstag
Martedi
Dinsdag
Wednesday
Mercredi
Mittwoch
Mercoledi
Woensdag
Thursday
Jeudi
Donnerstag
Giovedi
Donderdag
Friday
Vendredi
Freitag
Venerdi
Vrijdag
Saturday
Samedi
Samstag
Sabato
Zaterdag
Sunday
Dimanche
Sonntag
Domenica
Zondag
- 1 NOV. 2000
- 2 NOV. 2000
- 3 NOV. 2000
- 4 NOV. 2000
- 5 NOV. 2000
- 6 NOV. 2000
- 7 NOV. 2000
- 8 NOV. 2000
- 9 NOV. 2000
1 0 NOV. 2000
1 1 NOV. 2000
1 2 NOV. 2000
1 3 NOV. 2000
1 4 NOV. 2000
1 5 NOV. 2000
1 6 NOV. 2000
1 7 NOV. 2000
1 8 NOV. 2000
1 9 NOV. 2000
2 0 NOV. 2000
2 1 NOV. 2000
2 2 NOV. 2000
2 3 NOV. 2000
2 4 NOV. 2000
2 5 NOV. 2000
2 6 NOV. 2000
2 7 NOV. 2000
2 8 NOV. 2000
2 9 NOV. 2000
3 0 NOV. 2000

Optimo

"We are interested in finding the most appropriate way to communicate an idea."

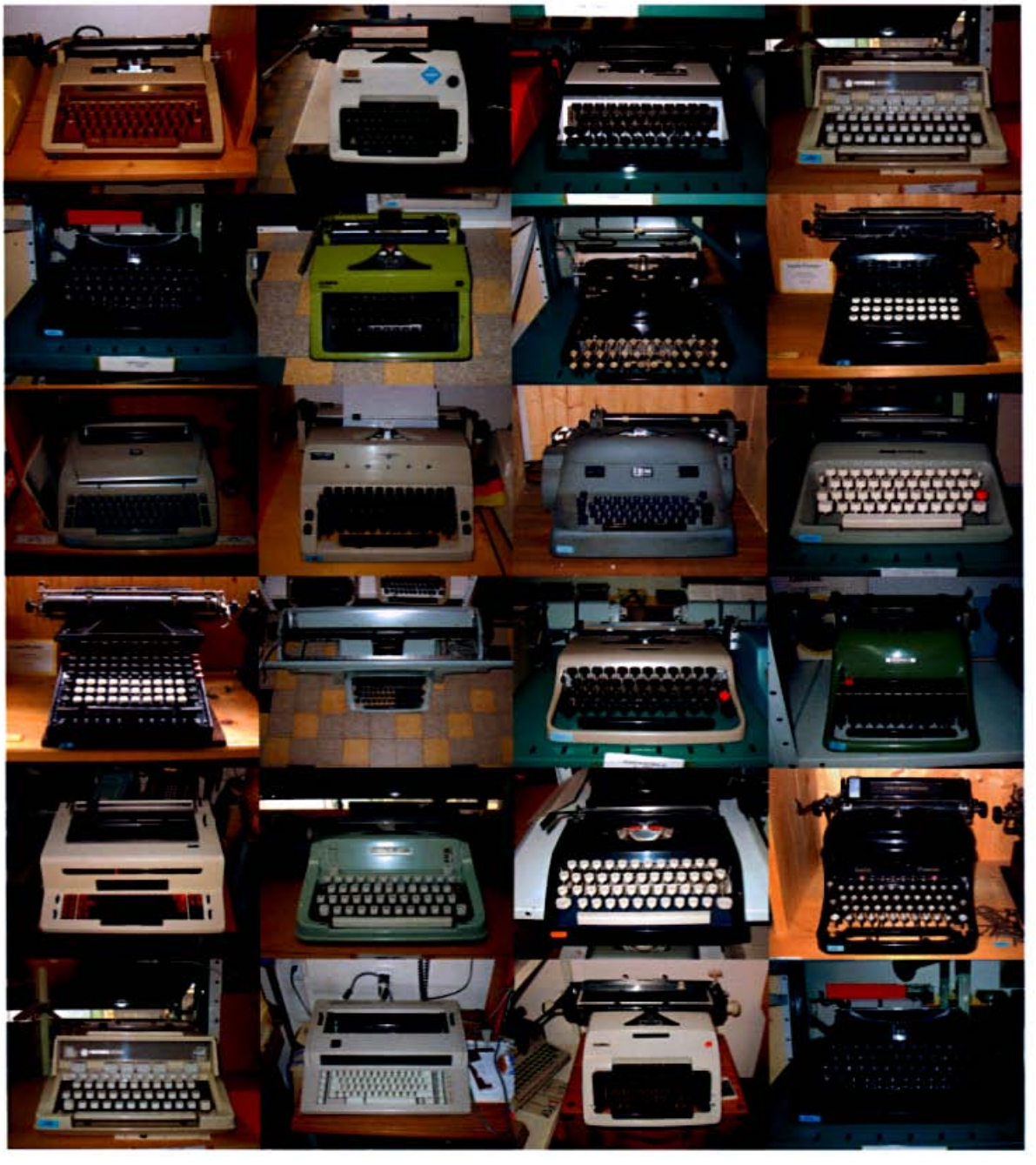
Opposite page:

Project
Poster / Typewriter font collection / Type Specimen: Optimo Executive

Title
Optimo Executive

Client
Optimo Type Foundry

Year
2001



Optimo Executive

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*@&§!?®©

[New Typewriter Collection available on *www.optimo.ch*]

"Real" » Echt« « Réel »

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1205 Geneva
Switzerland

T +41 21 311 51 45
F +41 21 311 52 77

E service@optimo.ch

www.optimo.ch

Design group history
1997 Gilles Gavillet and David Rust established their typographic label and began to publish various typefaces through www.optimo.ch

Founders' biographies
Gilles Gavillet
1973 Born in Lausanne, Switzerland
1993–1998 École cantonale d'art de Lausanne
1996–1998 Welcomex magazine, Lausanne
1997 Cranbrook Academy of Art, Michigan
1998–2001 Cornel Windlin Studio, Zurich
1999 Lectured and conducted a workshop at Vital, Tel Aviv
David Rust
1969 Born in Bienne, Switzerland
1991–1996 École Cantonale d'Art de Lausanne
1996–1998 Art Director, Lysis, Lausanne
1997 Cranbrook Academy of Art, Michigan
1998–2000 Professor, École Cantonale d'Art de Lausanne
1999+ Jury member, "The Most Beautiful Swiss Books" competition
2000+ Expert for the Swiss National Design Awards

Recent exhibitions
1998 Swiss National Design Awards, Basle Art Fair, Switzerland
1999 Swiss National Design Awards, Basle Art Fair, Switzerland
2002 National Design Awards, Museum für Gestaltung Zurich

Recent awards
1998 Winner, Swiss National Design Award
1999 Winner, Swiss National Design Award; Winner, Swiss Poster of the Year Competition
2000 Winner, Swiss Poster of the Year Competition
2002 Winner, Most Beautiful Swiss Books Competition; Winner, Swiss National Design Award

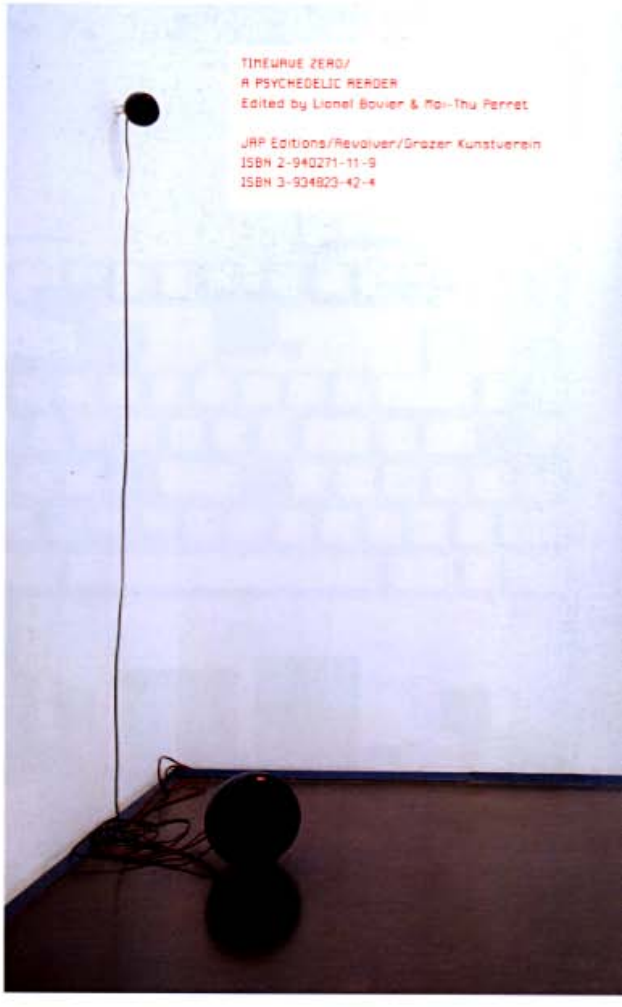
Clients
Crédit Lyonnais Suisse
Lausanne School of Polytechnics
International Red Cross Museum
JRP Editions
NanoDimension
SCI-Arc
Swiss Federal Office for Culture

Project
Multiple Master Font

Title
Ctrl MM

Client
Optimo Type Foundry

Year
1999



Project
Book

Title
Common Ground

Client
Swiss Federal Office of Culture

Year
2002

Project
Book

Title
Timewave Zero –
A Psychedelic Reader

Client
JRP Editions

Year
2001

Across/ Art/Suisse/1975-2000/ Lionel Bovier (éd.)

ISBN 88-8491-003-X
Skira editore
28,97 €/190 F

Project
Book

Title
Across/Art/Suisse/1975-2000

Client
Crédit Lyonnais Suisse S.A.

Year
2001

Matt Owens

"An ongoing examination/conversation between the dynamics and interrelationships of personal exploration and professional practice."

Opposite page:

Project
CD Rom cover and poster

Title
CODEX SERIES 1 and 2

Client
Self-published

Year
1999/2000

1
theCodexseries
narrative exploration beyond the book
Josh Ulm. Tree Axis. Orangeflux. Volumeone.
Persistence of Vision
Josh Ulm.
Fantasy Island
Tree Axis.
Lost Horse
Orangeflux.
Heterotopia
Volumeone.
theCodex series is a quarterly document of new projects by four different talents working in the digital medium, exploring the interrelation of narrative, design and the interactive.

"The definition of where graphic design ends and begins is becoming more and more blurred as technology and functional constraints begin to further determine visual constraints. As a result, I think that 'design' will become more clearly divided along visual and technological lines. I really enjoy the space between the visual and the technological and feel that designers who can negotiate the space between technology and aesthetics will be the most successful in the future. The interrelationship between print and interactive and motion graphics is an interesting space that will become more and more important in the future. Visual language exists all around us and this will not change. How visual language interacts with popular culture, technology and media/mediums will remain at the heart of what makes graphic design as a discipline so interesting and ever-evolving."

»Die Bestimmung der Punkte, an denen die Gebrauchsgrafik beginnt und endet, wird mit den durch Technik und funktionale Zwänge immer enger gezogenen optisch-bildlichen Grenzen zunehmend schwieriger. Meiner Meinung nach wird man ›Design‹ deshalb künftig noch klarer nach visuellen und technischen Kriterien kategorisieren. Mir macht das Spannungsfeld zwischen den visuellen Aspekten und der Technik Spaß und ich glaube, dass diejenigen Grafiker, denen die Verbindung von Technik und Ästhetik gelingt, in Zukunft am erfolgreichsten sein werden. Die Wechselbeziehung zwischen Druckgrafik und interaktiver Grafik mit bewegten Bildern stellt ein interessantes Feld dar, das in Zukunft an Bedeutung gewinnen wird. Wir sind auf allen Seiten von Bildsprachen umgeben und das wird auch so bleiben. Wie sie mit Popkultur, Technik und verschiedenen Medien interagieren, wird auch weiterhin den Kern des Grafikdesigns ausmachen, der es so interessant und entwicklungsfähig erhält.«

«La technologie et les restrictions fonctionnelles déterminant chaque fois plus les contraintes visuelles, on a de plus en plus de mal à définir où commence le graphisme et où il finit. Par conséquent, je pense que la ‹création› sera plus clairement divisée par des frontières visuelles et technologiques. Je me plais bien dans l'espace contenu entre le visuel et le technologique et pense que les graphistes qui s'en sortiront le mieux seront ceux capables de négocier l'aire située entre la technologie et l'esthétique. Les interactions entre l'impression et le graphisme interactif et animé forment un domaine intéressant qui prendra de plus en plus d'importance. Le langage visuel est partout autour de nous et cela ne devrait pas changer. La manière dont il interagit avec la culture populaire, la technologie et les médias restera au cœur de ce qui fait du graphisme une discipline intéressante et en évolution constante.»

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www.volumeone.com

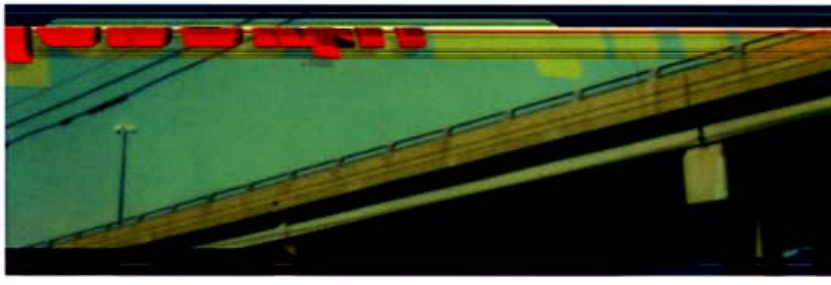
Biography
1971 Born in Dallas, Texas
1993 Graduated from the University of Texas
1994 MFA Graphic Design, Cranbrook Academy of Arts, Michigan

Professional experience
1995–1997 Creative Director, MethodFive, New York
1997 Founded Volumeone in New York
1999 Co-founded the design company one9ine with Warren Corbitt

Recent exhibitions
1999 "Young Guns 2", Art Directors Club, New York; "The Remedi Project", www.theremediproject.com
2001 "Young Guns 3", Art Directors Club, New York; "VideiLisboa", Lisbon; RMX TWO, "Extended Play", Sydney Fresh Conference

Recent awards
1999 Shockwave Site of the Day
2000 Shockwave Site of the Day; Flash Film Festival finalist – flashforward.com
2001 Flash Film Festival finalist – flashforward.com

Clients
Bartle Bogle Hegarty
Cooper-Hewitt, National Design Museum
National Geographic
The Museum of Modern Art, New York
United Nations
Wieden+Kennedy

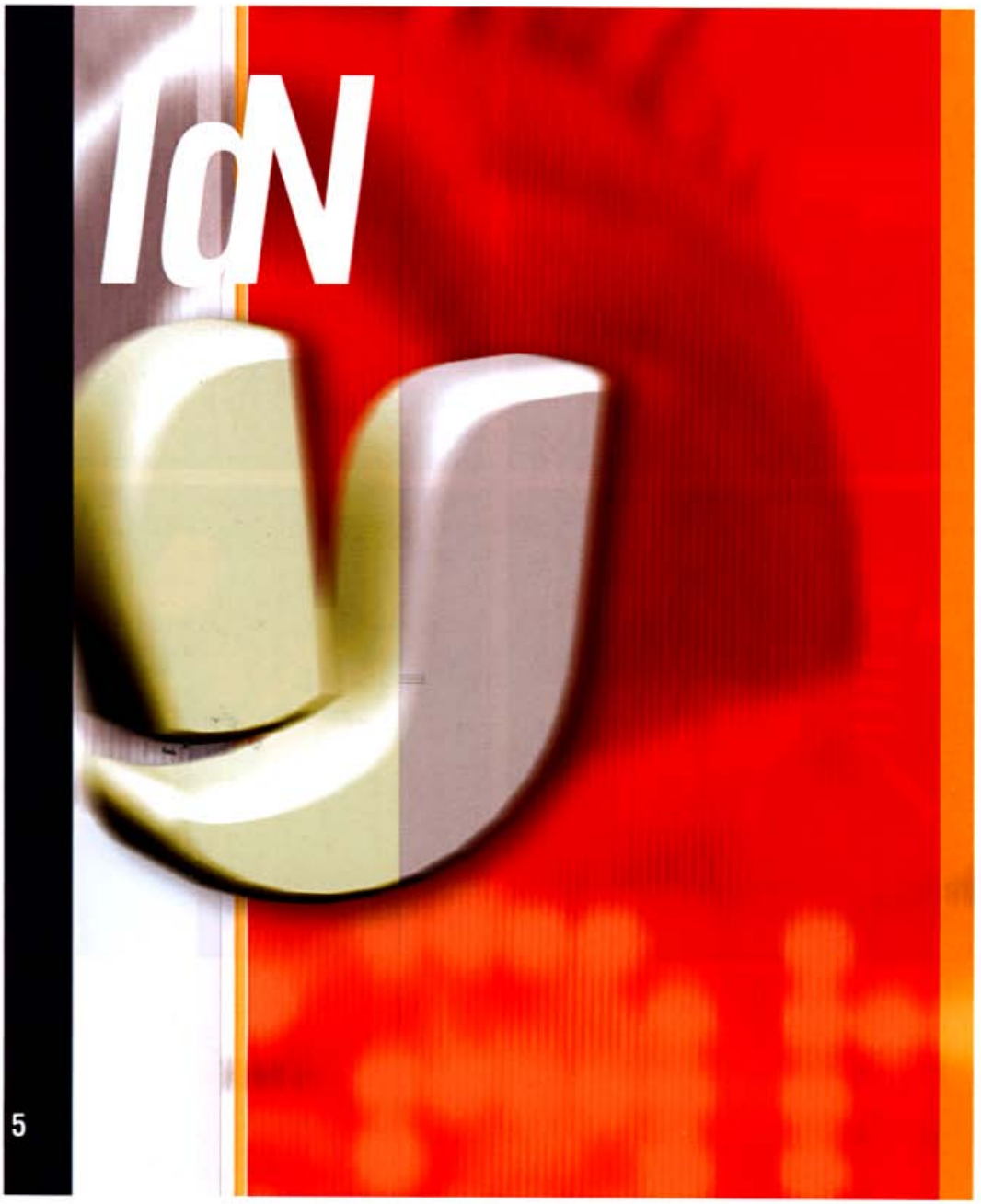


Project
Postcards

Title
Arrival/Departure

Client
Self-published

Year
1999

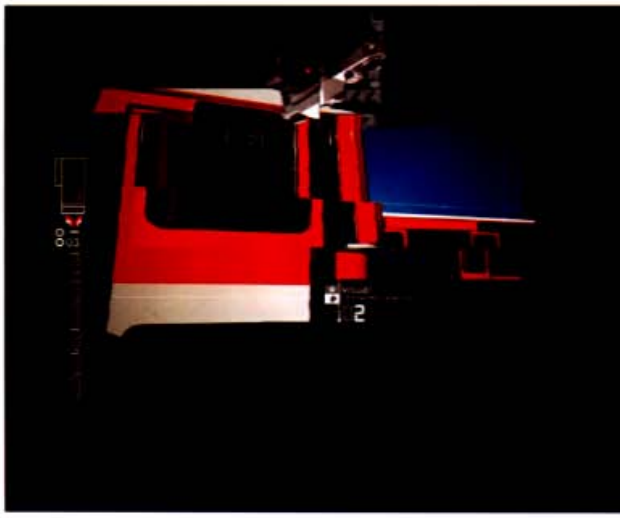


Project
IdN magazine cover

Title
IdN magazine, vol. 6 no. 3
cover

Client
IdN

Year
1999



Project
Website

Title
Volumeone, Spring 2001
(volumeone.com)

Client
Self-published

Year
1997–2001

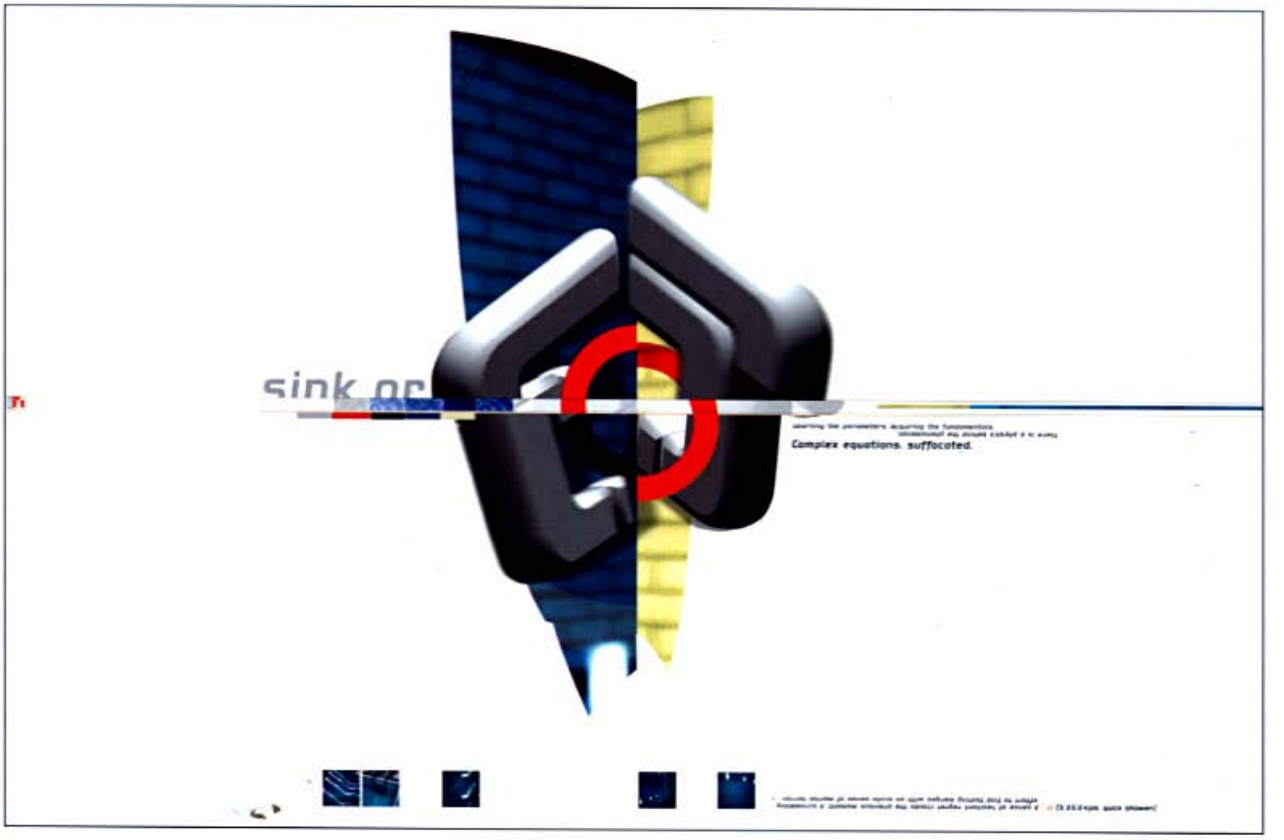
Opposite page:

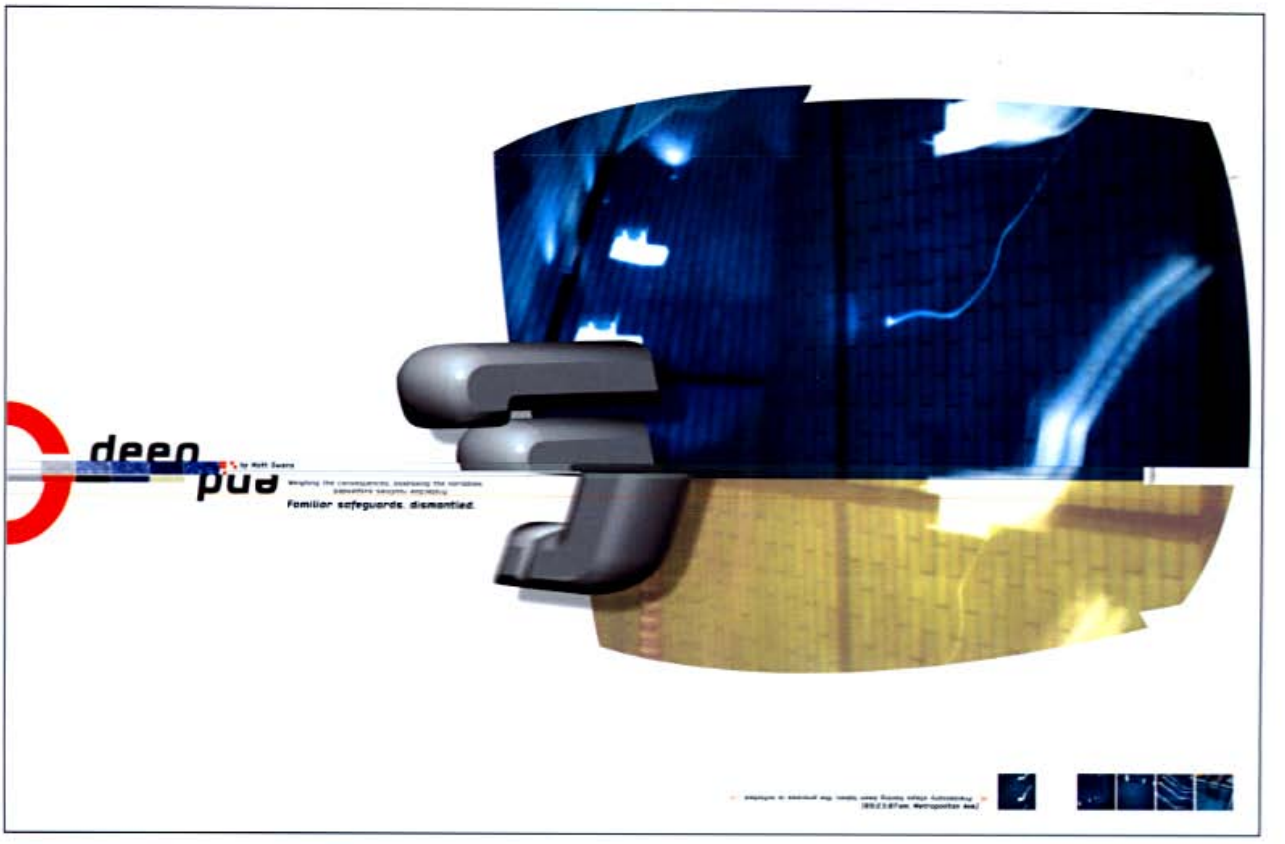
Project
Emigre magazine spreads

Title
Deep End

Client
Emigre Magazine 51

Year
1999


Complex equations, suffocated.


deep pad
by Matt Owens
Familiar safeguards, dismantled.

Mirco Pasqualini

"I like design work because I can express my ideas and my thoughts. I can share my mind..."

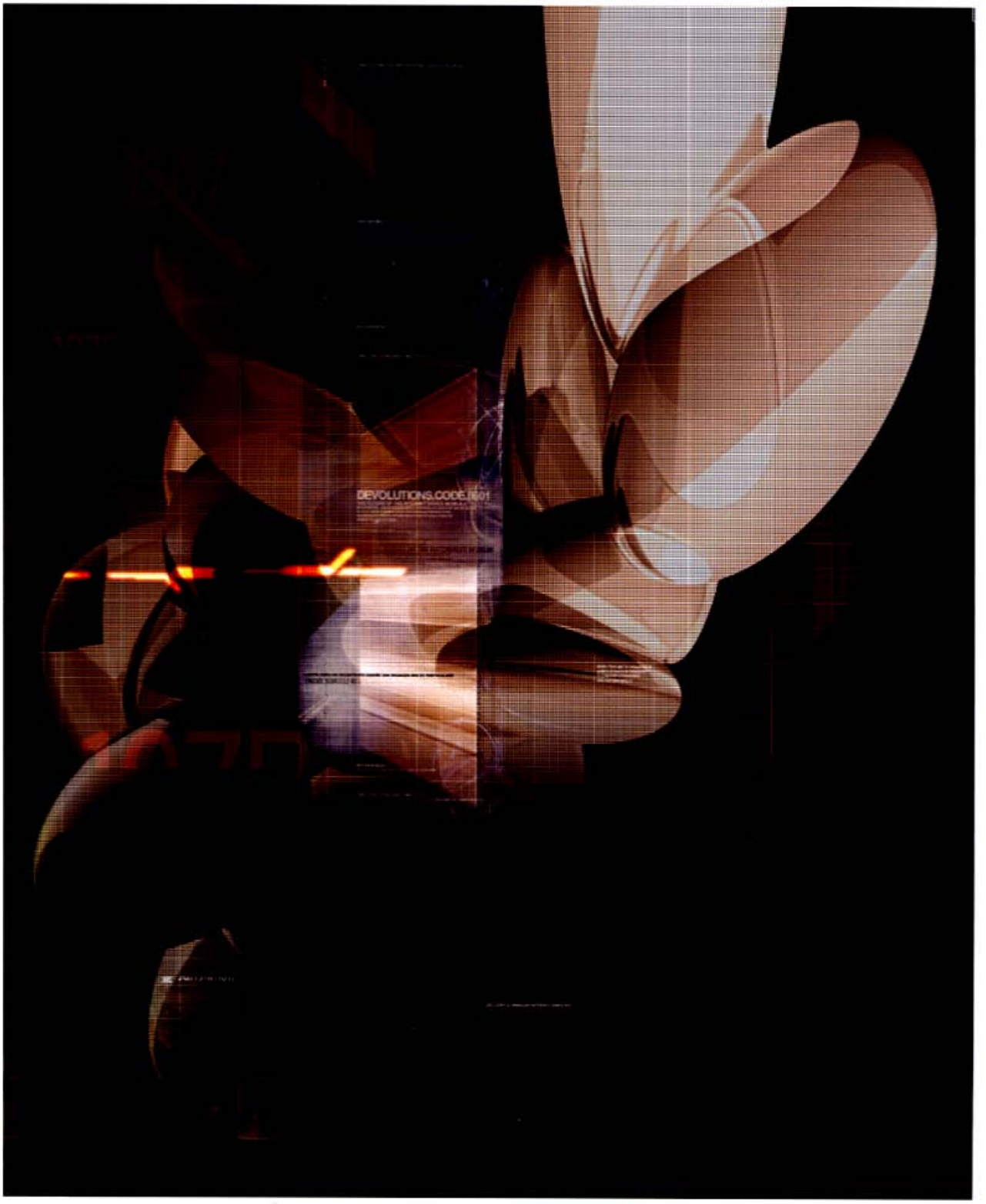
Opposite page:

Project
Personal Book

Title
Graphic Design
Experiment 5

Client
Self-published

Year
2002


DEVOLUTIONS.CODE.001

"I'd like to create and build an entire city – I have been drawing buildings for a long time, I project streets, bridges, plazas; I'd like to create fashion; I'd like to create music; I'd like to cover the Chrysler Building in New York with images; I'd like to open a sunshine bar on a Caribbean beach; I'd like to follow important and creative projects for Human Interface research; I'd like to make drums, taking the wood and working it into an instrument; I'd like to travel for my business more weeks in a year; I'd like to live in Rovigo, in Paris, in New York, in Los Angeles, in Sydney and Tokyo; I'd like to learn every single creative technique; I'd like to have a son; I'd like all that means creativity. I'd like to dream forever ;-)"

»Ich würde gerne eine ganze Stadt entwerfen und bauen. Seit langem schon zeichne ich Gebäude, plane Straßen, Brücken und Plätze. Ich würde gerne Mode machen und Musik komponieren. Ich würde gerne das Chrysler Building in New York mit Bildern bedecken. Ich würde gerne eine Bar an einem Strand in der Karibik eröffnen. Ich würde gerne wichtige kreative Projekte im Bereich der Human Interface Forschung entwickeln. Ich würde gerne Trommeln herstellen, Holz nehmen und daraus ein Instrument bauen. Ich würde gerne jedes Jahr längere Geschäftsreisen als bisher machen. Ich würde gerne in Rovigo, in Paris, New York, Los Angeles, Sydney und Tokio leben. Ich würde gerne jede einzige kreative Technik erlernen. Ich hätte gerne einen Sohn. Ich hätte gerne alles, was Kreativität ausmacht. Ich würde gerne für immer und ewig träumen ;-)«

«J'aimerais créer et construire une ville entière. Je dessine des bâtiments depuis longtemps. J'imagine des rues, des ponts, des places. J'aimerais dessiner des vêtements. J'aimerais composer de la musique. J'aimerais recouvrir d'images le Chrysler Building à New York. J'aimerais ouvrir un bar paillote sur une plage des Caraïbes. J'aimerais suivre des projets importants et créatifs pour la recherche sur les interfaces ergonomiques. J'aimerais fabriquer des tambours, façonnant l'instrument à partir du bois brut. J'aimerais voyager plus souvent pour mon travail. J'aimerais vivre à Rovigo, à Paris, à New York, à Los Angeles, à Sydney et à Tokyo. J'aimerais apprendre toutes les techniques créatives. J'aimerais avoir un fils. J'aime tout ce qui signifie créativité. J'aimerais rêver toujours ;-)»

Mirco Pasqualini
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Veneto (TV)
Italy

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E mirco.pasqualini@ootworld.com

www.mircopasqualini.com

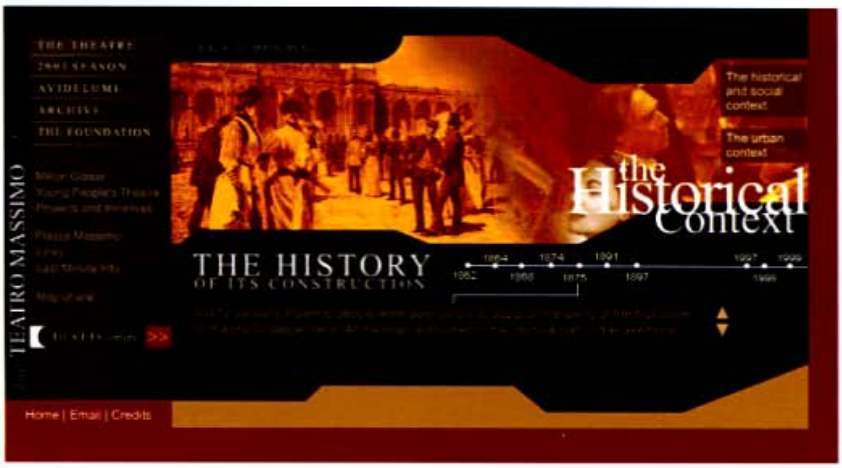
Biography
1975 Born in Lendinara, Italy
1994 Graduated from technical commercial college

Professional experience
1999 Multimedia art director, Seven, Treviso, Italy
2000+ Co-founder and creative director, Ootworld, Italy

Recent exhibitions
2001 "Flashforum IBTS", Milan, Italy; "Flashforum", Perugia, Italy
2002 "Opera Totale", Mestre, Italy

Recent awards
1998 Macromedia Site of the Day (x2), USA
1999 Site of the Week, Communication Arts for Giglio project
2000 New Media Talent 2000, AKQA and Creative Review
2001 Mediastar and Bardi awards, Italy; Silver Lions, Cannes Festival

Clients
Expanets
FILA skates
Giglio
ItaliaOnLine Spa
King's markets
SAI Assicurazioni
Savannah International Trade Center
Sebastian International Hairstyling
Sillary Mayer & Partners
Teatro Massimo di Palermo
Wall Street Journal



Project
Website Teatro Massimo of Palermo

Title
Teatro Massimo

Client
Foundation Teatro Massimo

Year
2000

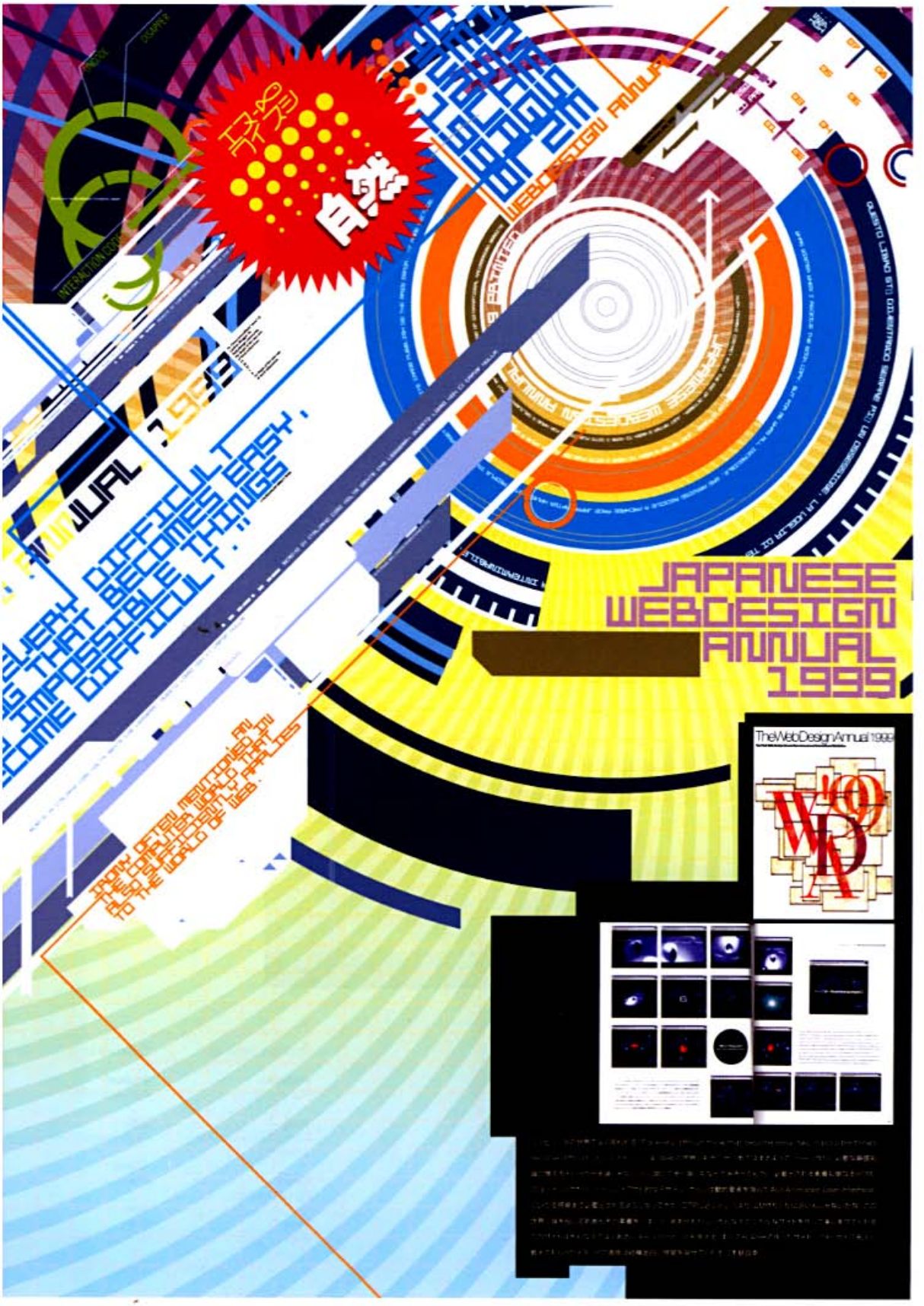
Opposite page:

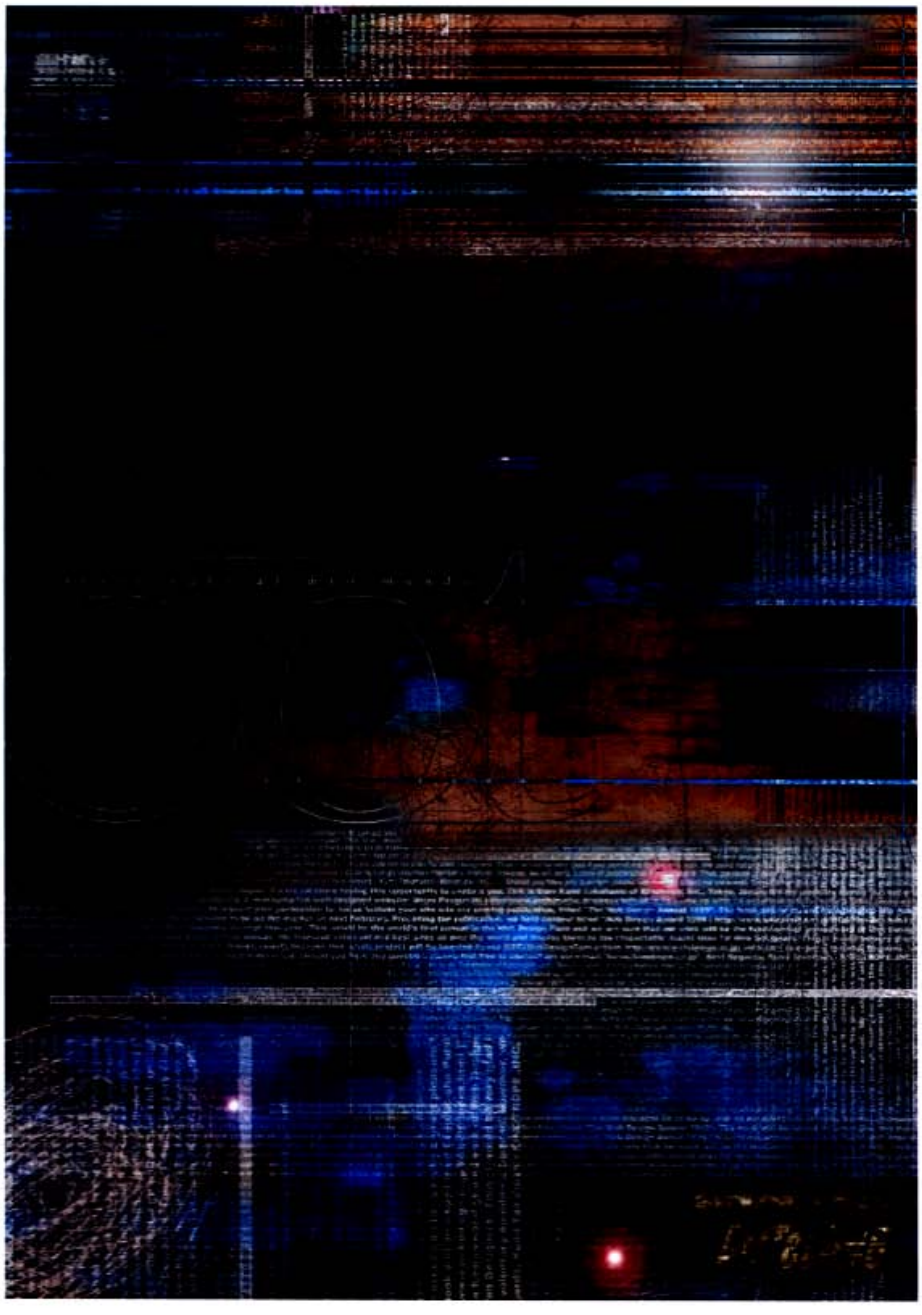
Project
Personal book

Title
Japanese Web Design Annual 1999

Client
Self-published

Year
2000


JAPANESE
WEBDESIGN
ANNUAL
1999
TheWebDesignAnnual1999



Project
Personal book

Title
No words

Client
Self-published

Year
2000

Opposite page, top:

Project
Personal book

Title
Teatro Massimo vision remix

Client
Self-published

Year
2001

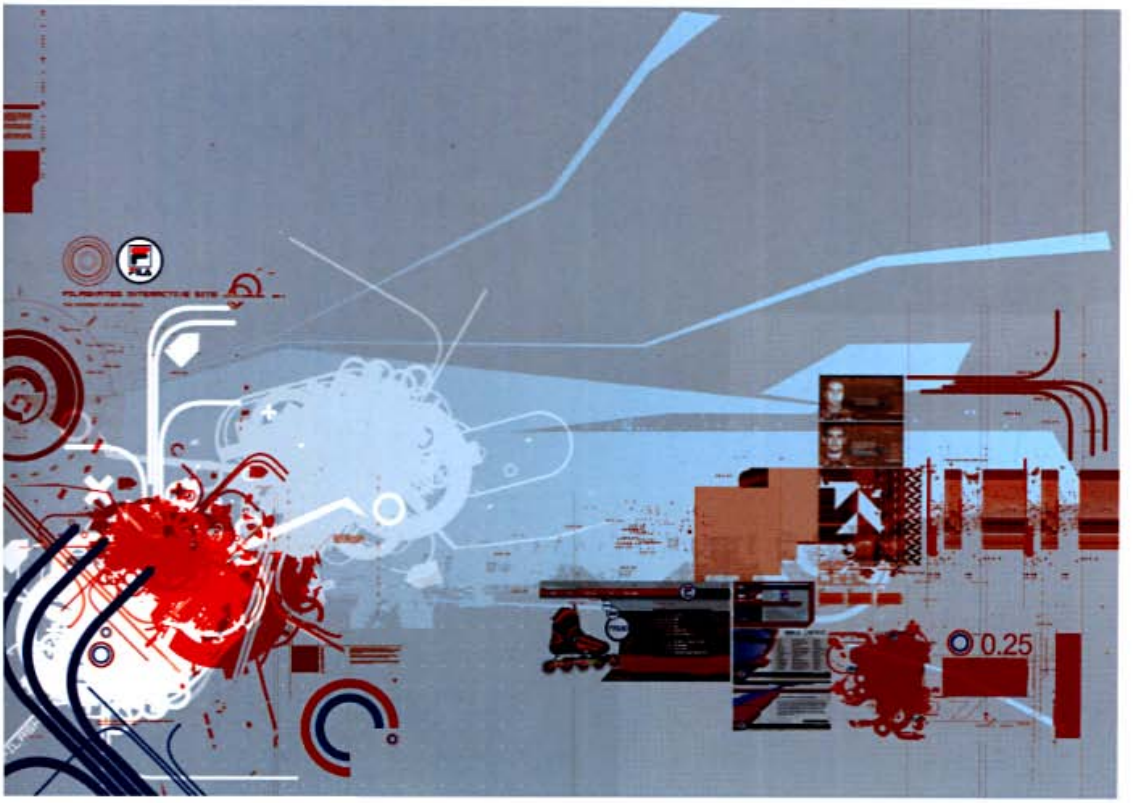
Opposite page, bottom:

Project
Personal book

Title
FILA Skates vision remix

Client
FILA

Year
2001


0.25

Katrin Petursdottir

"We are all just bobbing around."

Project
Illustration

Title
Angel

Client
M.Y. Studio

Year
2002

"I like to tell and produce stories in my work, in a kind of visual comfort which I hope can speak and entertain others as well. In a more detailed way these images spring out of a desire to explore and expand imaginary worlds and to cultivate them in computer-generated environments. With computer technology the possibilities for expressing this has become so detailed and expansive that these worlds have developed their own kinetic momentum within the structures that I have created for them. In modern society we breathe the air of visual communications. It envelops us, inside and outside, and we accept it, under the illusion of making a choice. This is our reality and with the multitude of choices all around us we have become very trained at analysing, making connections and drawing conclusions about the messages and codes we are forced to absorb. I think that it's possible to intertwine different creative languages without making a sticky mixture, and that design in the future will be practised in a much more 'interfused,' fluid way, resulting in a freer mental environment. It definitely won't be just logos."

»Mit meinen Arbeiten erzähle ich gern Geschichten als eine Art visueller Trost, der auch andere Menschen anspricht. Wenn man es genauer betrachtet, entspringen diese Bilder dem Wunsch, imaginäre Welten zu erkunden und zu erweitern und sie in computersimulierten Umgebungen zu kultivieren. Mit der Computertechnik sind die Ausdrucksmöglichkeiten dafür so detailliert und weitreichend geworden, dass diese Welten innerhalb der Strukturen, die ich für sie geschaffen habe, eine Eigendynamik entwickelt haben. In der modernen Gesellschaft atmen wir die Luft der visuellen Kommunikation. Das ist unsere Realität und bei der allgegenwärtigen Fülle von Angeboten haben wir es inzwischen gelernt, in all den uns aufgezwungenen Botschaften und Zeichen Zusammenhänge zu erkennen und daraus Schlüsse zu ziehen. Ich halte es für möglich, verschiedene kreative Sprachen zu mischen, ohne dass dabei etwas Klebriges herauskommt. Ich halte es auch für möglich, dass Design in Zukunft viel übergreifender und fließender sein wird und mehr geistigen Freiraum schafft. Auf keinen Fall wird es sich nur mit Firmenlogos befassen.«

«Dans mon travail, j'aimerais raconter et produire des histoires, trouver une forme de confort visuel qui, je l'espère, parvienne à toucher et divertir les autres. Mes images naissent d'un désir d'explorer et d'élargir des mondes imaginaires et de les cultiver dans des environnements générés par ordinateur. Grâce à l'informatique, les possibilités d'expression sont si détaillées et expansives que ces mondes ont développé leur propre élan cinétique au sein des structures que je leur ai créés. Dans la société moderne, nous respirons l'air des communications visuelles. Il nous enveloppe, et nous l'acceptons, croyant faire un choix. Du fait de la multitude des choix, nous sommes très bien entraînés à analyser, à établir des liens et à tirer des conclusions sur les messages et les codes que nous sommes contraints d'absorber. Je crois qu'il est possible d'entremêler différents langages créatifs sans en faire une mixture poisseuse, et que le graphisme sera pratiqué à l'avenir d'une manière beaucoup plus fluide, débouchant sur un environnement psychologique plus libre. Une chose est sûre, il ne s'agira pas uniquement de logos.»

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M.Y. Studio Ltd.
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Reykjavik 121
Iceland

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E katrin.petursd@lhi.is

Biography
1967 Born in Akureyi, Iceland
1990 Foundation Course, Polycrea, Paris
Design Diploma, Industrial Design, E.S.D.I., Paris

Professional experience
1996 Product Development, Philippe Starck office, Paris
1997 Product Development, Ross Lovegrove studio, London
1998–2001 Product Development, Michael Young – M.Y. Studio Ltd., Reykjavik
2000 Curated Design in Iceland exhibition, Reykjavik
2000–2001 Director of Studies, Iceland Academy of Art, Reykjavik

Recent exhibitions
2000 "Art Is.", Interactive art piece designed in collaboration with an Icelandic artist and Michael Young, National Art Museum, Reykjavik
2001 "Drew", Designers Block, Osaka, Japan; 100% Design, London

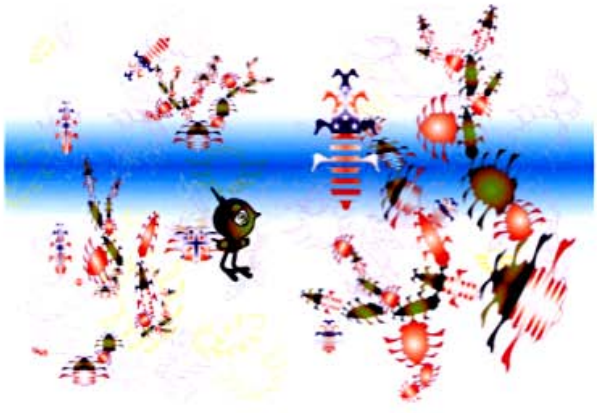
Clients
66 N
Casa Brutus
Channel 2 Iceland
Corian
ERES
Iceland Spring
Idée
Ritzenhoff
Rosenthal
S.M.A.K.

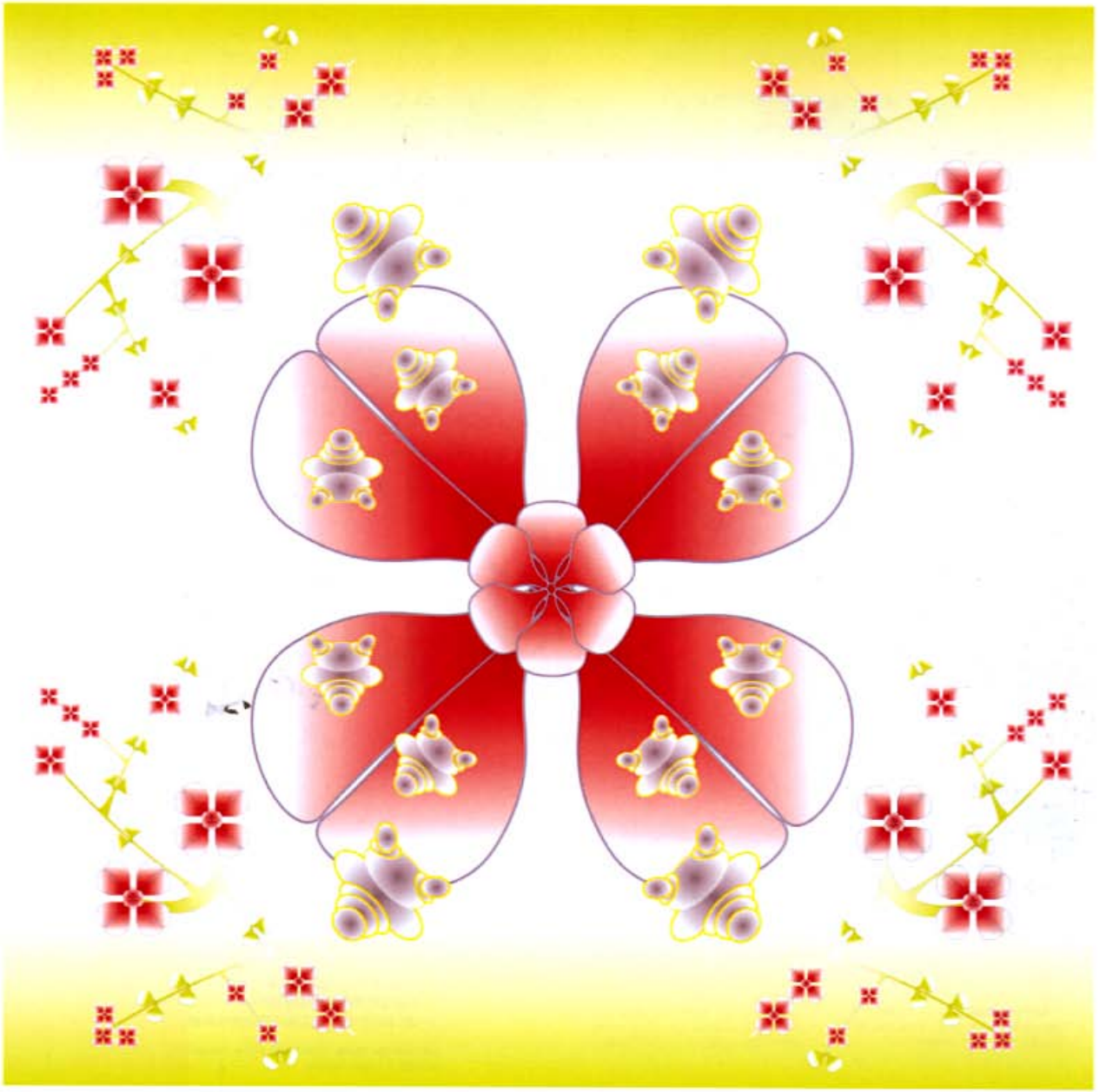
Project
Illustration

Title
Flags

Client
Self-published

Year
2001



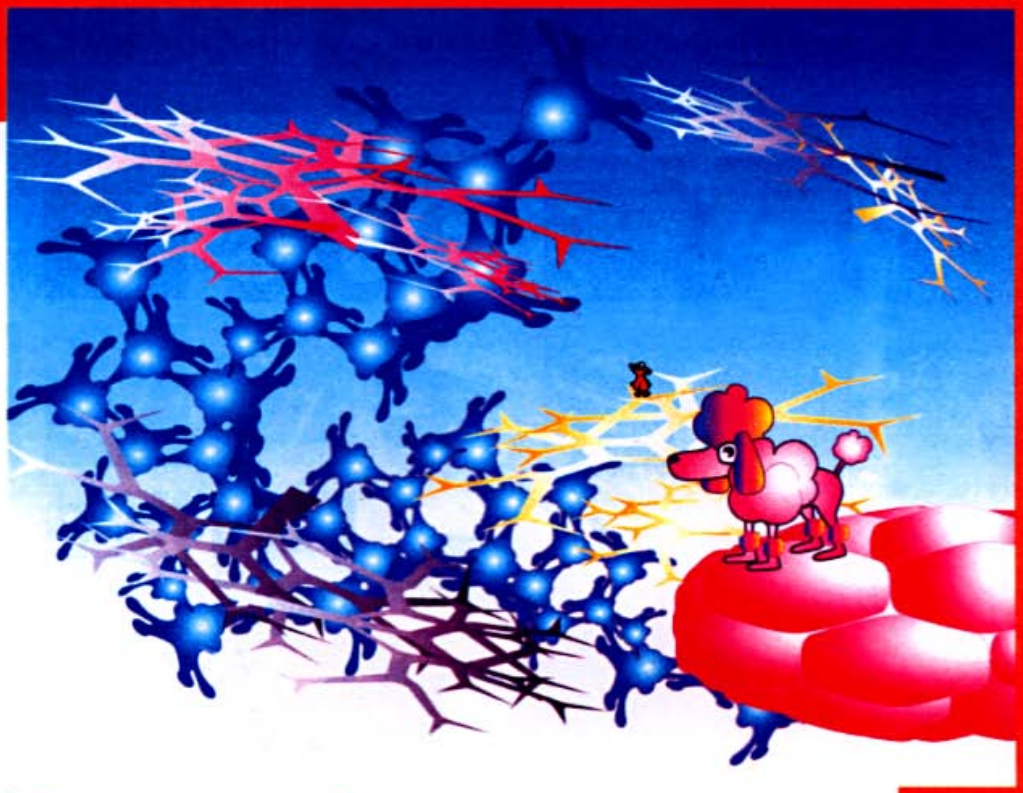


Project
Illustration

Title
flowers&bugs

Client
Self-published

Year
2000



左のオブジェは「マジックワゴン」というストレージテーブル。右は、ヴァイキング・ベースボールの現代版で、もちろん、骨はプラスチックで作ってあります。ともに4月に行われるミラノ・サローネで発表！

マイケル・ヤングとキャトリン・ピータースドッター　マイケルは仕事でノルウェーに行ったり、サローネの準備などで、相変わらずアイスランドをお留守のよう。キャトリンも、洋服のデザインに乗り出してパリまで出張。

❖ パフィン通信

フェロー諸島上空 38,000フィートからのリポート

インターナショナルな犬とは。

マイケルとキャトリンは本当に動物好き。中でも犬がお気に入り。で、今回は世界の犬の性格判断をしてみました（飛行機の中で）。つーか、とどのつまりは人間の国別性格判断か？

text_Michael Young　illustration_Katrin Petursdottir
translation_Chise Taguchi

最近しあなたが、"Animal Planet TV"という、チャンネル番組を見たことがあるなら分かるが、アメリカの犬はドイツの犬に比べてあまり頭がよくない、ということにおおかた気がついていると思う。これは、つまりどういうことかというと、ほとんどの国民性は、犬科王国のメンバーに投影されるということだ。最近の僕みたいに、世界各国の犬を通して友達を作ることに楽しみを発見した人なら、この意味はもっとクリアになるはずだ。

ロンドンのMTVオフィスのとなりにあるクライドは、イギリス産の中でも最高な種類のボクサー犬で、何にでも、とてもブリティッシュな行動」を見せてくれる。クライドは、足を使ってスタジオのドアのノブを回し、さらにドアを押して中に入ってくることができるんだ。だけど、部屋を出る時は、同じ方法ではドアは開かないということが覚えられなくて彼はいつまでもドアを押しつけても、これってすごく典型的なブリティッシュなんだよね。僕の親友のひとり、ジェームス・アーヴァインからクライドの名前の友達、イタリア生まれのロッキーを紹介されたんだけど、これがでかいのなんの。現役でまだ現役の僕の大きさはある犬、それがロッキーノだった。しかし、デブのイタリアンで何が悪い？　って思ったよ、すべて一彼らは歌うじゃないか！

僕らのほとんどが考えるウェールズ人って、羊が好きで女嫌い。これ、ホント。ウェールズのパブはロンドンのソーホーのゲイバーみたいなんだ。宝庫のオーウェンは、彼のウェルシュ・コーギールのベントリーとソファに座りながら、僕のいちばん好きなのは毛深い男、それは君だよ～とかって話しかけるらしいだ。

それから上のスプレーブールの絵を見てくれれば分かると思うけど、アイスランドの犬たちも例外じゃない。なぜなら、アイスランドの人たちって、何か特別な条件があるというよりは、ただ単にマッドだから。

Opposite page:

Project
Illustration

Title
Puffin Mail, May

Client
Casa Brutus, Japan

Year
2002

Project
Illustration

Title
Puffin Mail, Winter

Client
Casa Brutus, Japan

Year
1999

Project
Illustration

Title
Puffin Mail, June

Client
Casa Brutus, Japan

Year
2001

Posttool

"It takes two."

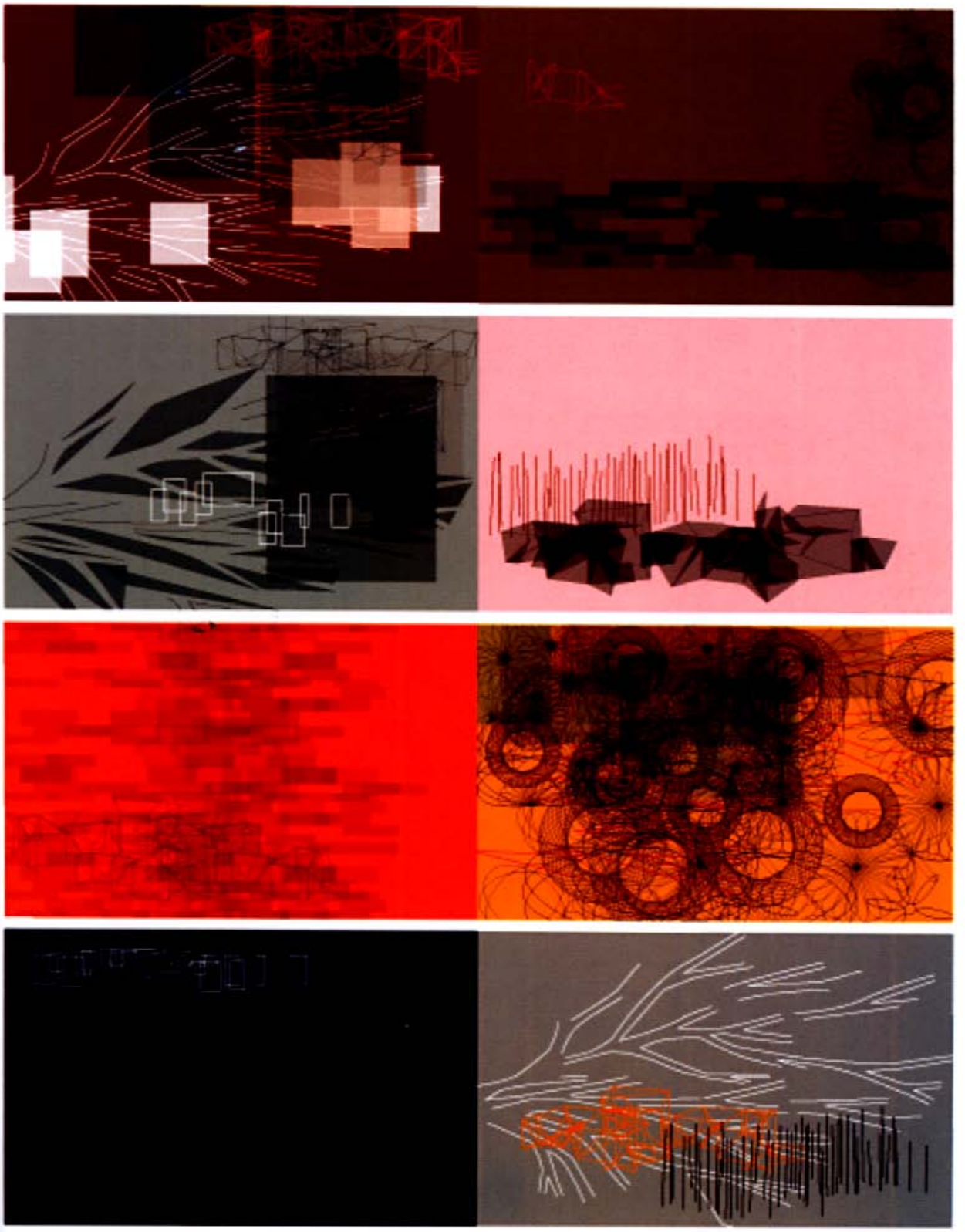
Opposite page:

Project
Real time, interactive, animating, audio-visual organ

Title
Variations (sketches)

Client
2001 Experimental Design Award Exhibition, San Francisco Museum of Modern Art

Year
2001



"If the last millennium was obsessed with the pursuit of information, the coming millennium will surely be preoccupied with the task of making our way through the mass of data we have accumulated. The greatest challenge of the information age that is opening before us is not discovery but navigation. From the beginning, Posttool's most ambitious projects have been concerned with navigation. The proliferation of ideas, information and images that are so striking a feature of our time have rendered our mental geographies so complex that we cannot hope to find our way through them unescorted."

»Wenn wir im vergangenen Jahrtausend von der Jagd nach Information besessen waren, werden wir uns im kommenden sicherlich damit befassen, uns einen Weg durch die Massen der angesammelten Daten zu bahnen. Die größte Herausforderung des Informationszeitalters besteht künftig nicht im Entdecken, sondern im Navigieren. Von Anfang an hat sich Posttool bei seinen ehrgeizigsten Projekten mit Navigation auseinandergesetzt. Das unglaubliche Anwachsen von Ideen, Wissen und Bildern hat unsere mentale Landschaft derart kompliziert, dass wir ohne Lotsen keine Chance mehr haben, uns darin zurechtzufinden.«

«Si le millénaire précédent était obnubilé par la quête de l'information, celui qui commence sera certainement accaparé par la tâche de faire le tri dans la masse de données que nous avons accumulées. Le plus grand défi de l'ère de l'information qui s'ouvre à nous n'est pas la découverte mais la navigation. Dès le début, les projets les plus ambitieux de Posttool y ont été liés. La prolifération des idées, des informations et des images qui constitue un aspect si frappant de notre temps a rendu nos géographies mentales tellement complexes que nous ne pouvons espérer nous orienter dedans sans guides.»

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Design group history
1993 Co-founded by David Karam and Gigi Obrecht in San Francisco

Founders' biographies
David Karam
1969 Born in Rolla, Missouri
Self-taught
Gigi Obrecht
1964 Born in Paris
1986 Graduated in Fine Arts/Art History from Skidmore College, New York

Recent exhibitions
1998 "Four Walls", Artists Explorations in Outer Space, San Francisco
2000 "Cardinal Directions", Cooper Hewitt National Design Museum, Smithsonian Institute, New York City
2001–2002 "Variations", San Francisco Museum of Modern Art

Recent awards
1999 Interactive Silver, I.D. magazine; Best CD-Rom, E-Phos International Festival of Film and New Media, Greece
2000 Chrysler Award Nominee for Innovation in Design
2001 Experimental Design Award, SECA/A+D SFMOMA, San Francisco

Clients
Apple Computers
Autodesk
Body Shop International
California College of Arts and Crafts
CCAC Institute
Chiat Day
Chronicle Books
Colossal Pictures
Dwell Magazine
Frogdesign
Getty Information Institute
Marks & Spencer
Nazraeli Press
Organic Online
Penguin Putnam Publishing
San Francisco AIGA
San Francisco Museum of Modern Art
Sony Pictures Entertainment
Steelcase Seating
Swatch
Teknion Office Systems
Sony
Vh1
Warner Records

Project
Real time, interactive, animating, audio-visual keyboard

Title
Variations (installation)

Client
2001 Experimental Design Award Exhibition, San Francisco Museum of Modern Art

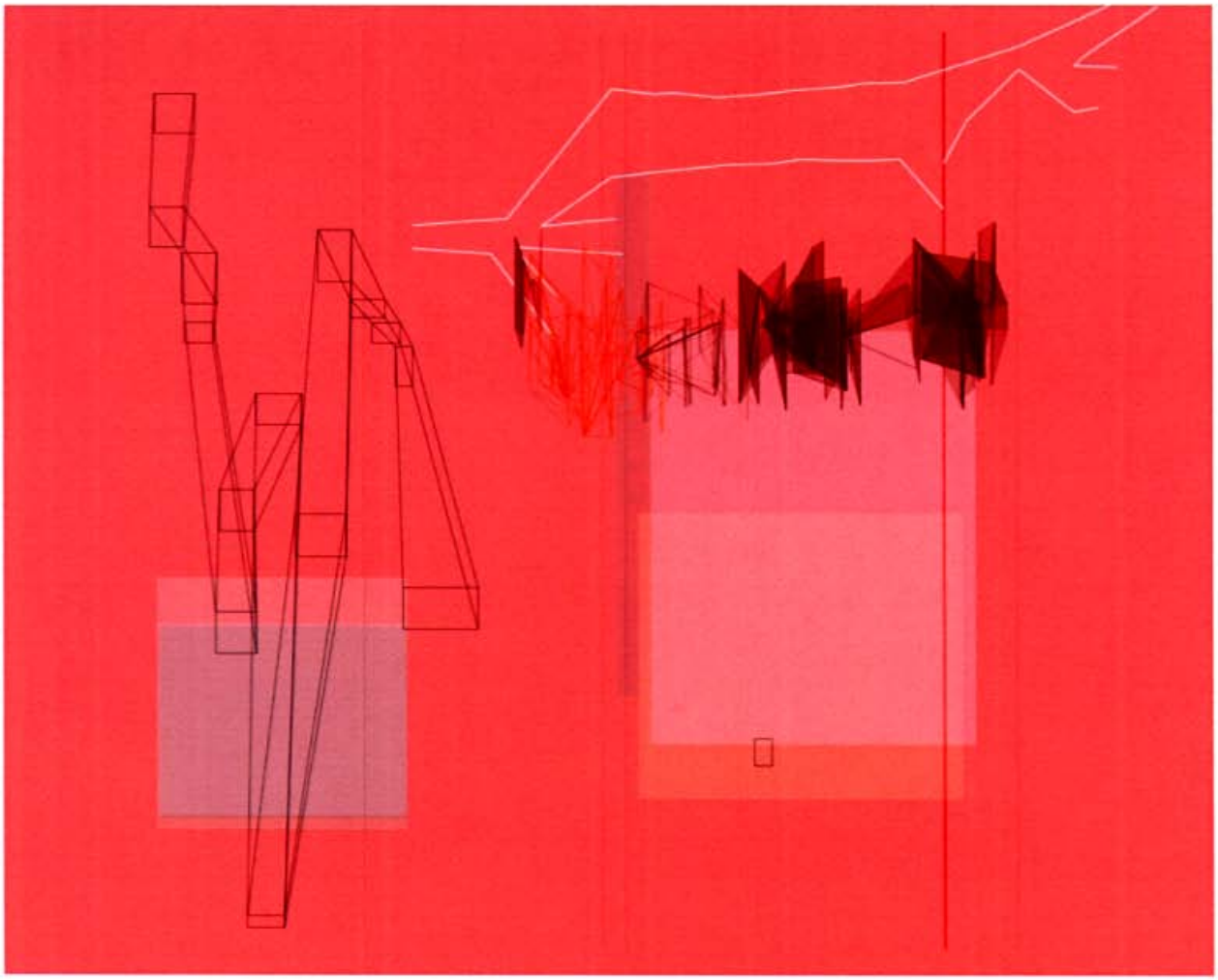
Year
2001

Project
Video installation

Title
Cardinal Directions

Client
Cooper-Hewitt, National Design Museum

Year
2000

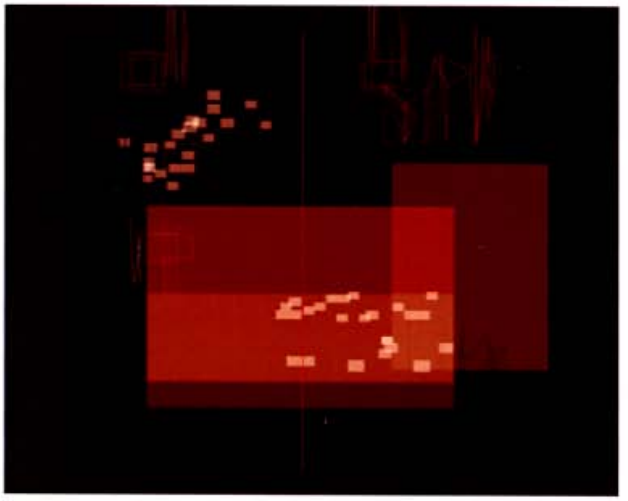


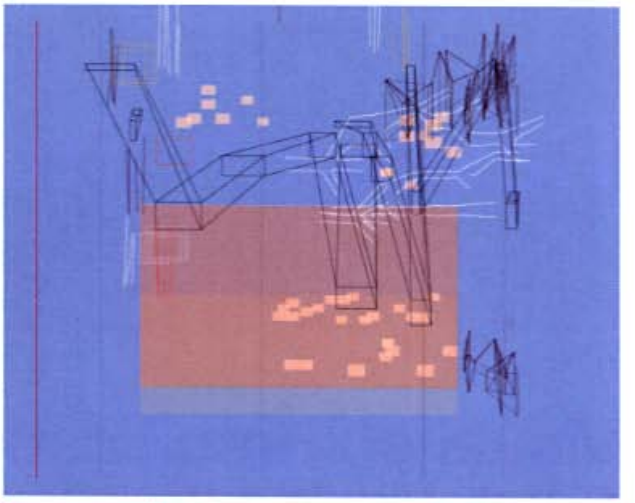
Project
Real time, interactive, animating, audio-visual organ

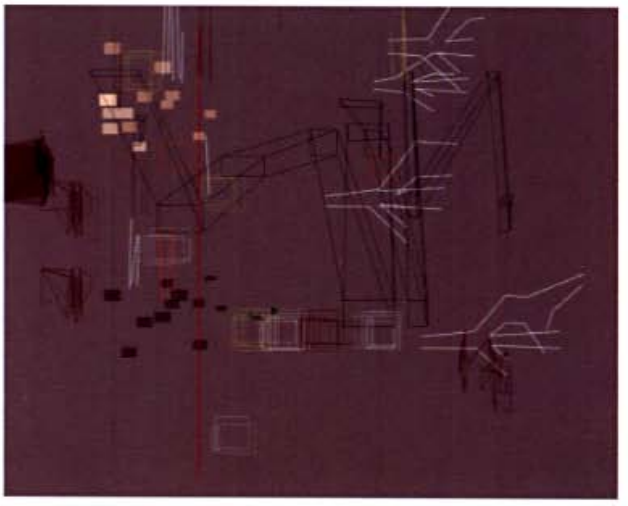
Title
Variations (screenshots)

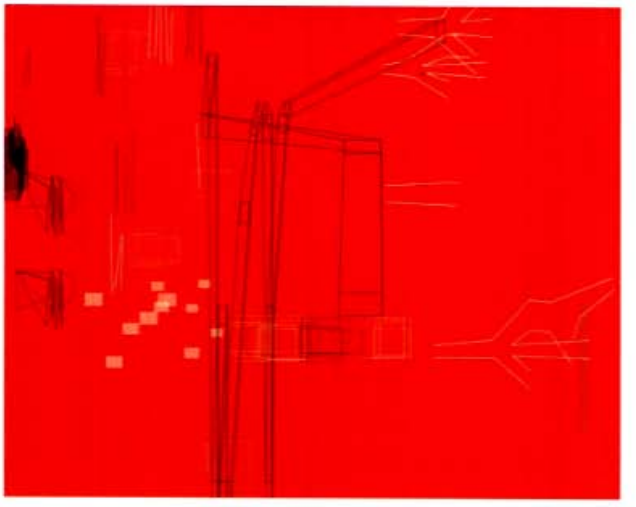
Client
2001 Experimental Design Award Exhibition, San Francisco Museum of Modern Art

Year
2000









Research Studios

"Visual communication is soulfood for the mind."

Opposite page:

Project
Main promotional poster

Title
Fuse 18, Secrets

Client
Self-published

Year
2000

PUBLIC | SECRETS FEATURING ENVIRONMENTAL, TYPEFACES AND POSTERS BY JASON BAILEY,
NEVILLE BRODY, MATTHEW CARTER, BRUCE MAU, JAKE TILSON

"Research Studios is a dynamic, experienced and innovative visual communications and design studio with offices in London, Paris, Berlin, San Francisco and New York, operating across a broad range of commissions and media, from one-off creative projects to complete visual communication strategies. A small team infrastructure maintains a strong human aspect. For each project we work by creating solid systems and constructions over a well researched and rooted foundation or DNA. Over this solidity we then improvise, so as to explore new possibilities while remaining rooted in clear structure and code – a basic language model. Our approach to design is one of an exploratory process leading wherever we can to constantly evolving solutions focused on a criteria of revealing, not concealing, the underlying control mechanisms evident at the root level of visual communication. We attempt to actively engage the viewer emotionally and intellectually by confronting them with ambiguous and often incomplete or abstracted images, usually underpinned by a formal typography, which create a dialogue that by necessity can only be completed by the viewer's own interpretation, ensuring a fluidity of communication. This can help highlight directly the insubstantiality of consumer culture through a kind of experiential shift, and can often create a vital place of quiet, peace and oxygen."

»Research Studios ist eine dynamische, erfahrene und innovative Agentur für visuelle Kommunikation mit Niederlassungen in London, Paris, Berlin, San Francisco und New York. Wir bearbeiten eine breite Palette von Aufträgen und Medien, von kreativen Sonderlösungen bis hin zu kompletten visuellen Kommunikationsprogrammen. Aufgrund unserer Arbeitsweise in kleinen Teams bewahren unsere Entwürfe einen ausgeprägt menschlichen Aspekt. Jedes Projekt wird als ein stabiles System auf dem Fundament einer gründlich recherchierten Grundlage oder DNA entwickelt. Unser Gestaltungsansatz ist ein Erkundungsprozess, der uns zu sich stets entwickelnden Lösungen führt und sich darauf konzentriert, die Steuerungsmechanismen der visuellen Kommunikation aufzudecken statt zu verbergen. Wir bemühen uns, die Gefühle und den Verstand der Betrachter anzusprechen, indem wir ihnen zweideutige, vielfach auch unvollständige oder abstrahierte Bilder zeigen, begleitet von einer entsprechenden Typografie. Diese führt zu einem Dialog mit den Bildern, der nur von der Interpretation durch den Betrachter vervollständigt werden kann und so für eine fließende, unvorhersehbare Kommunikation sorgt. Das streicht – mithilfe einer Art Erfahrungsverschiebung – die Substanzlosigkeit der Konsumkultur heraus und ist oft dazu angetan, einen lebenswichtigen Ort der Stille, des Friedens und Luft zum Atmen zu schaffen.«

«Research Studios est un bureau de graphisme et de communication visuelle dynamique, expérimenté et innovateur avec des agences à Londres, Paris, Berlin, San Francisco et New York. Il gère une vaste gamme de commandes et de moyens de communications, des projets créatifs isolés et des stratégies de communication visuelle complètes. Notre infrastructure en petites équipes nous permet de conserver un caractère très humain. Pour chaque projet, nous créons des systèmes et des constructions solides s'appuyant sur des fondations bien documentées. A partir de cet appui stable, nous improvisons, nous recherchons de nouvelles possibilités tout en restant enracinés dans un cadre et des codes clairs. Notre approche du graphisme repose sur l'exploration, sur une quête de solutions en évolution constante. Notre critère est de révéler, non de cacher, les mécanismes de contrôle sous-jacents à la base de la communication visuelle. Nous tentons de faire intervenir les émotions et l'intellect du public en le confrontant à des images ambiguës, souvent incomplètes ou abstraites, généralement encadrées par une typographie formelle, créant un dialogue qui ne peut être complété que par l'interprétation personnelle de notre interlocuteur. Cela contribue parfois à souligner le caractère insaisissable de la culture de consommation et crée souvent un espace vital de tranquillité, de paix et d'oxygène.»

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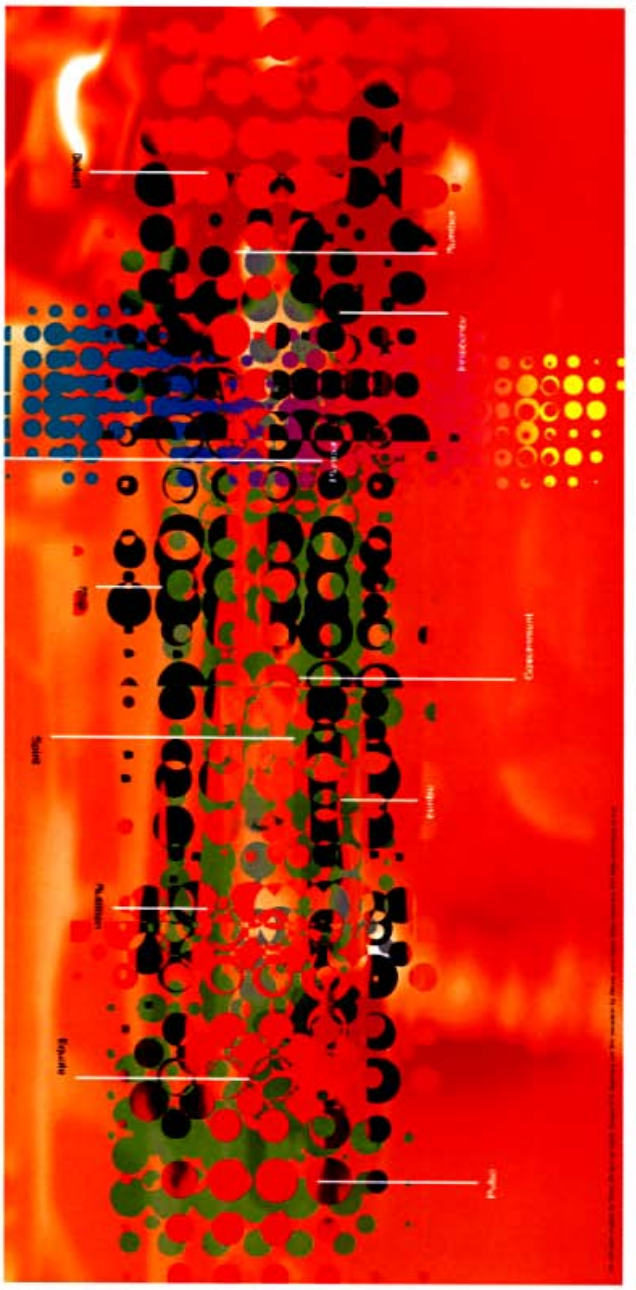
studios.com

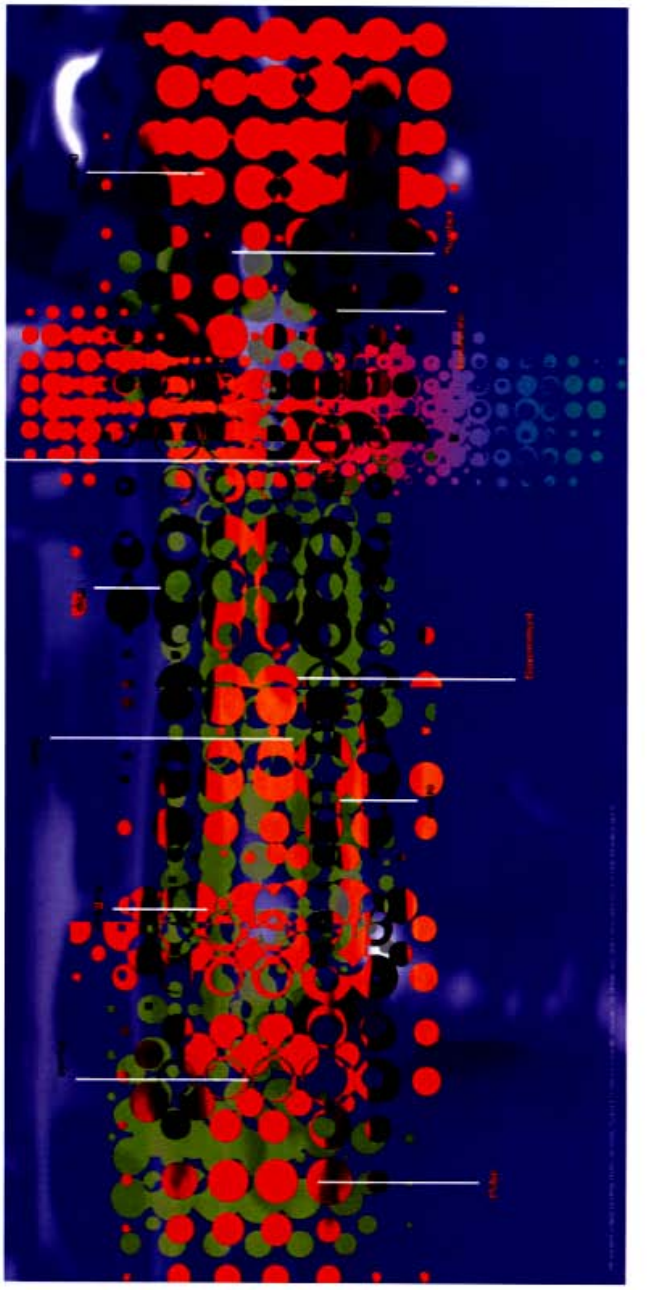
Design group history
1994 Founded by Neville Brody in London

Founder's biography
1957 Born in London
1976–1979 BA (Hons) Graphic Design, London College of Printing
1981–1986 Art Director, The Face magazine
1983–1987 Designer, City Limits, New Socialist and Touch magazines
1986–1990 Art Director, Arena magazine
1994 Founded Research Studios, London, and Research Arts, London, and Research Publishing, London
2000 Established Research Studios in Paris and San Francisco

Exhibitions
1988 "The Graphic Language of Neville Brody" (Retrospective exhibition), Victoria & Albert Museum, London

Clients
AGFA
Allied Dunbar
Amdocs
Armand Basi
Armani
BMW
Body Shop
British Council
British Airways
Calman & King
Camper
Channel Four
Citadium
Dentsu
Deutsche Bank
Domus Magazine
Electrolux
Fiorucci
Guardian Newspaper Group
Haus der Kulturen der Welt
Jean-Paul Gaultier Parfums
Katherine Hamnett
Kenzo
Leopold Hoesch Museum
Maceo
Macromedia
Martell
Max Magazine
Men's Bigi
The Museum of Modern Art, New York
N.B.C.
The National Theatre
Nike
NMEC
ORF
Parco
Pathé
Premiere Television
Reuters
Ricoh
Salomon
Scitex
Sony
Swatch
Thames & Hudson
Turner Network Television
United Artists
Vauxhall
Vitsoe
Yedioth Ahronoth
Young & Rubican
Zumtobel





Project
Box edition of 'The Graphic Language of Neville Brody', Books 1 and 2

Title
Special Poster Insert

Client
Thames and Hudson, London

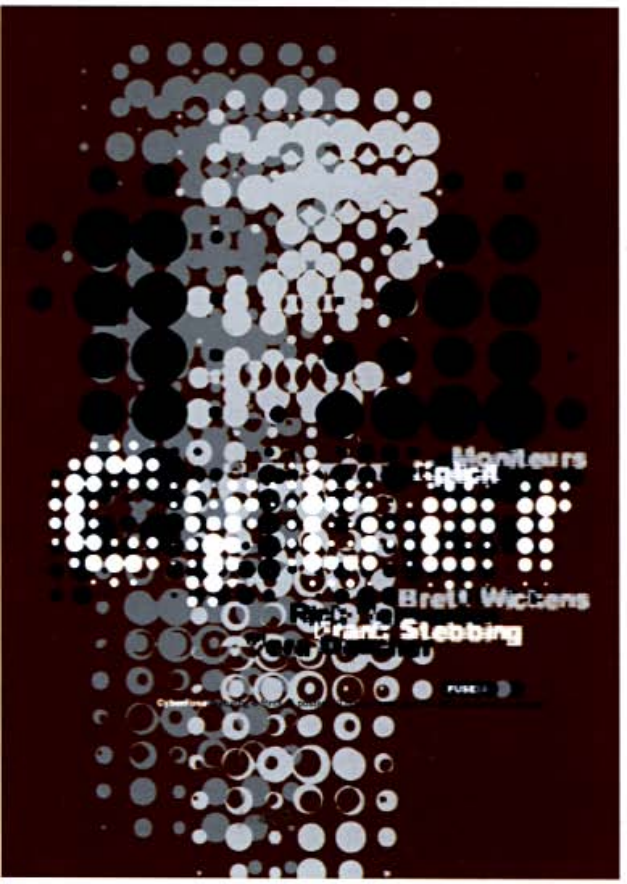
Year
1994

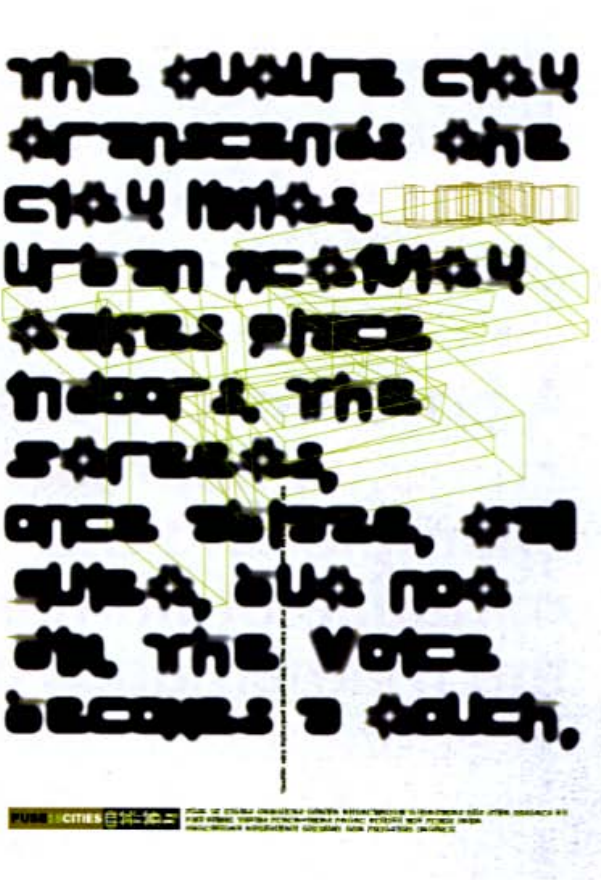
Project
Cover of Typography Issue

Title
MacUser

Client
Dennis Publishing, London

Year
2001





Project
Main promotional poster

Title
Fuse 14, Cyber

Client
FSI, Berlin

Year
1995

Project
Main promotional poster

Title
Fuse 15, Cities

Client
FSI, Berlin

Year
1996

Rinzen

"A post-ironic, post-pastoral, post-humorist approach to graphic design, championing the expression of the very minutiae of human experience through the mathematics of magnitude and direction (with the occasional bitmap)."

Project
RMX (no. 2) book

Title
RINZEN PRESENTS RMX
EXTENDED PLAY
Featuring 30 Contributors
from around the World

Client
Die Gestalten Verlag

Year
2001

"In the future there will be increasingly visually-literate and style-conscious communities, personal graphical representation in real or virtual spaces will become all-pervasive by calm necessity, as omnipresent and invisible as clothing and complexion. The ultimate statement of graphic authorship – 'I am'. Trends will drift, coalesce and divide like pixel clouds as geographical-space will become subservient to idea-space; dreamers, outsiders and heretics will shine like beacons, quickly to be extinguished or exalted … Elsewhere, laws will be passed banning the use of Gill Sans."

»In Zukunft wird es zunehmend visuell bewanderte und stilbewusste Gruppen geben. Die persönliche grafische Darstellung in realen oder virtuellen Räumen wird sich infolge der allgemein stillschweigend anerkannten Notwendigkeit überall verbreiten und ebenso allgegenwärtig und unsichtbar sein wie Kleidung und Teint. Die ultimativen Worte des grafischen Urhebers: ›Ich bin.‹ Trends werden dahintreiben, sich bündeln und wieder zerteilen wie Pixelwolken, wenn der geografische Raum sich dem Ideenraum unterordnet. Träumer, Außenseiter und Häretiker werden wie Leuchtfeuer strahlen, die entweder rasch gelöscht oder aber in den Himmel gehoben werden … Anderswo wird man die Verwendung der Gill Sans gesetzlich verbieten.«

«A l'avenir, il y aura de plus en plus de communautés possédant une grande culture visuelle et une conscience de style. La représentation graphique personnelle s'imposera tranquillement dans tous les espaces réels ou virtuels par nécessité, aussi omniprésente et invisible que les vêtements ou le teint, affirmation même de la qualité d'auteur graphique – ‹Je suis›. Les tendances passeront, fusionneront, se diviseront telles des nuages de pixels tandis que l'espace géographique deviendra subordonné à l'espace idée. Les rêveurs, les marginaux et les hérétiques brilleront comme des balises, rapidement éteintes ou exaltées… Ailleurs, on adoptera des lois pour interdire l'utilisation du Gill Sans.»

Rinzen
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Australia

E they@rinzen.com

www.rinzen.com

Biography
Rinzen is an Australian collective, working on a range of client and personal projects – in print and web design, illustration, fonts, characters, animation and music. Published in magazines such as The Face, Wired, Zoo, Creative Review and Nylon, Rinzen's work has also been exhibited in Australia, Asia and Europe, broadcast on German Music Television station, Viva Plus and included in the Diesel Friendship Gallery. Rinzen is also extremely active in self-initiated and contributor-based projects, participating in a number of online and print-based graphic works, as well as directing the RMX series of projects. RMX Extended Play, the second RMX project, was published in book-form in September 2001. It features the visual remixing talents of around 30 designers from Australia, the US, the UK, Switzerland, Japan and Germany.

Recent exhibitions
2000 "We are the World", Brisbane; "RMX//A Visual Remix Project", Brisbane and Berlin
2001 "Rinzen Presents RMX Extended Play", Sydney, Brisbane and Berlin; "All about Bec", Sydney; "Kitten", Melbourne

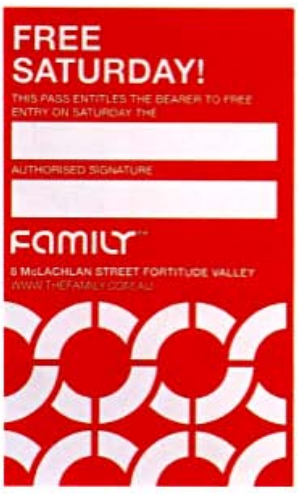
Clients
Black + White
Blue
Brisbane Marketing
Family/Empire/Pressclub
Kitten
Mushroom
The Face
Warner
Wink Media
Wired

Project
Promotional Materials (flyers, stickers, passes)

Title
Family

Client
Family (Nightclub)

Year
2001



Project
Flyers

Title
Who's that Scratching at the Back Door?

Client
Family (Nightclub)

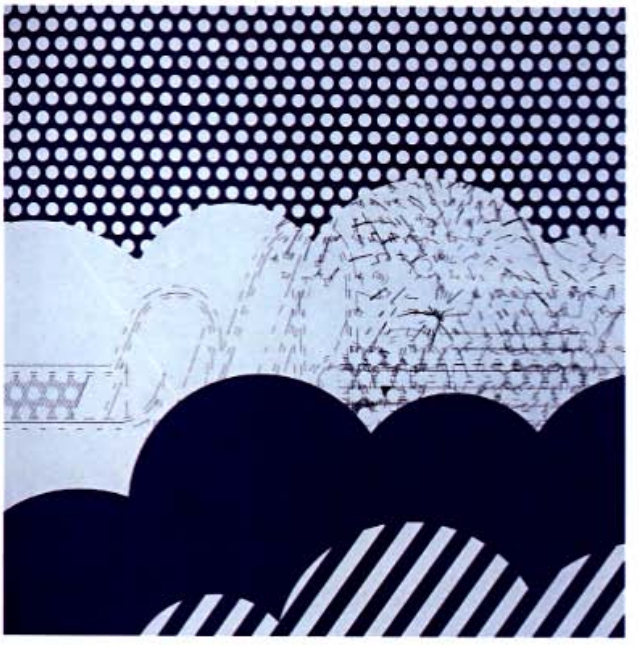
Year
2001

Project
Spreads from RMX (No. 2)
Various contributing designers

Title
RINZEN PRESENTS RMX EXTENDED PLAY

Client
Die Gestalten Verlag

Year
2001



Bernardo Rivavelarde

"Today, graphic design is defined predominantly by the technologies we are creating and using."

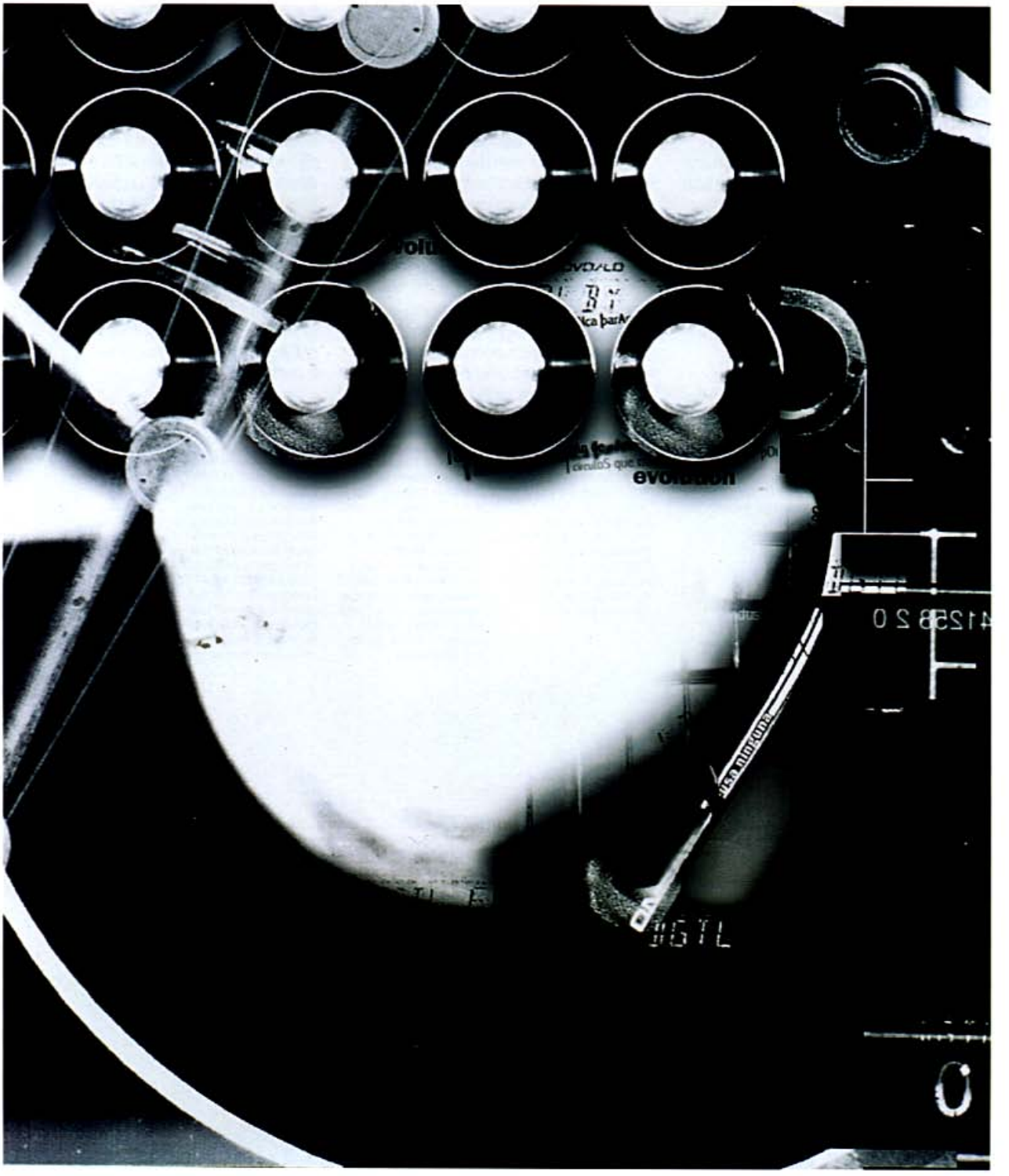
Opposite page:

Project
Digital exhibition
"Escuchando imágenes"
(listening to images)

Title
Digital evolution

Client
IconMedialab

Year
1999



"Well, in my opinion graphic design is being increasingly shaped by technology. Since the early '90s computers have allowed us to create new codes, new visual languages. That is great, but at the same time the risk we have is that in a short period of time most of our creations made with the help of the latest software are not able to live more than one or two years. Quickly something new appears and what we thought was wonderful, now is just ok. It means the relation between the graphic design, designers and computers is still very young and there's a long way to go."

»Meiner Meinung nach wird die Gebrauchsgrafik immer stärker von der Technologie geprägt. Seit Anfang der 90er Jahre hat der Computer es uns ermöglicht, neue Codes und Bildsprachen zu entwickeln. Das ist großartig, aber damit riskieren wir auch, dass die meisten unserer mithilfe der neuesten Software entstandenen Arbeiten spätestens nach ein oder zwei Jahren überholt sind. Schnell kommt etwas Neues auf und das, was wir für fabelhaft hielten, ist jetzt nur noch ›ganz in Ordnung‹. Das bedeutet, dass die Beziehung zwischen Grafikdesign, Grafikern und Computern noch immer in den Anfängen steckt und noch einen langen Weg vor sich hat.«

«Le graphisme est de plus en plus façonné par la technologie. Depuis le début des années 90, les ordinateurs nous ont permis de créer de nouveaux codes, de nouveaux langages visuels. C'est très bien, mais nous risquons également de voir la plupart de nos créations réalisées avec les derniers logiciels dépassées au bout d'un ou deux ans. Dès qu'un nouveau programme paraît nous nous précipitons dessus avec émerveillement, pour nous en lasser aussi rapidement. Cela signifie que la relation entre le graphisme, les créateurs et les ordinateurs est très jeune et qu'il y a encore beaucoup de chemin à parcourir.»

Bernardo Rivavelarde
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28007 Madrid
Spain

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F +34 91 5210080

E bernardo@iconmedialab.es
ber@smartec.es

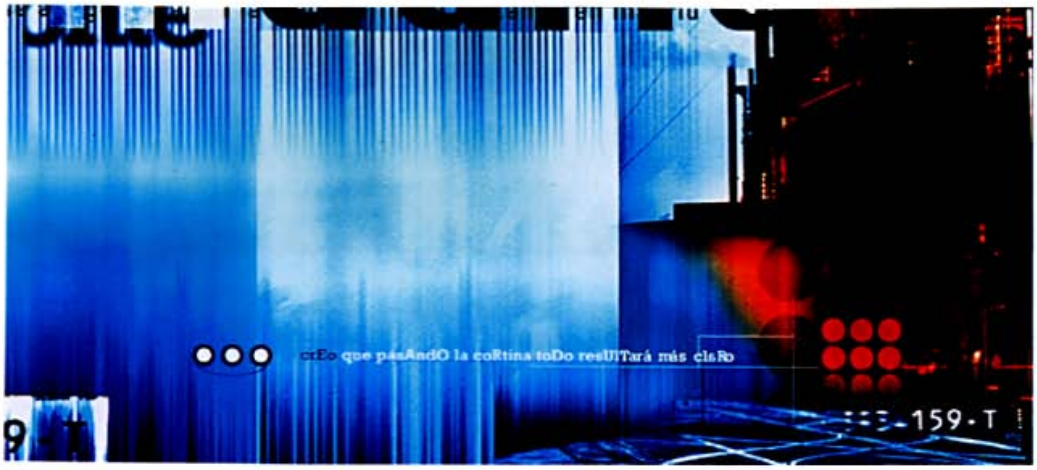
Biography
1970 Born in Santander, Spain
1993 Tecnico Superior de Grafica Publicitana, Escuela De Arte N° 10, Madrid

Professional experience
1994 Designed first Spanish magazine in CD-ROM format, "CD-Magazine"
1995 Art Director, Teknoland, Madrid
1997+ Art Director, Icon Medialab, Madrid
2000 Designed national campaign for the Compania Nacional de Danza (National Ballet)

Recent exhibitions
1999 "Escuchando Imágenes" (Listening to Images), Galeria Valle Quintana, Madrid; "Signs of the Century, 100 Years of Graphic Design in Spain", Reina Sofia Museum, Madrid
2002 Animation multimedia for national ballet choreography, Compañia Nacional de Danza, Spain
2002 "Pasion Diseño Español", Berlin, Vienna and Salamanca

Recent awards
1999 Camara de Comercio Award for Best Business Site, Madrid
1999 LAUS AWARD, Barcelona, for the best non-commercial website with Escuchando imágenes (listening to images) www.iconmedialab.es/ei
1999 MOBIUS AWARD, Barcelona, for the best net-art application with Escuchando imágenes (listening to images) www.iconmedialab.es/ei.

Clients
Air Europa
Airtel
BT
Mapfre
Oni Way
Opel
Suzuki
Telecinco
Vegasicilia



Project
Digital exhibition "Escuchando imágenes" (listening to images)

Title
Cortina de lluvia

Client
IconMedialab

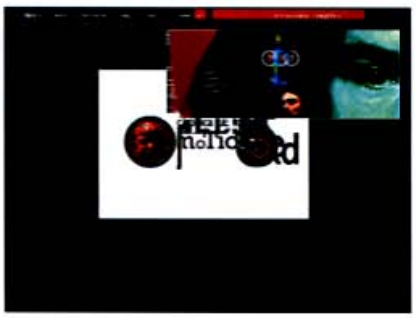
Year
1999

Project
Digital exhibition
"Escuchando imágenes"
(listening to images)

Title
Jardin Clos

Client
IconMedialab

Year
1999

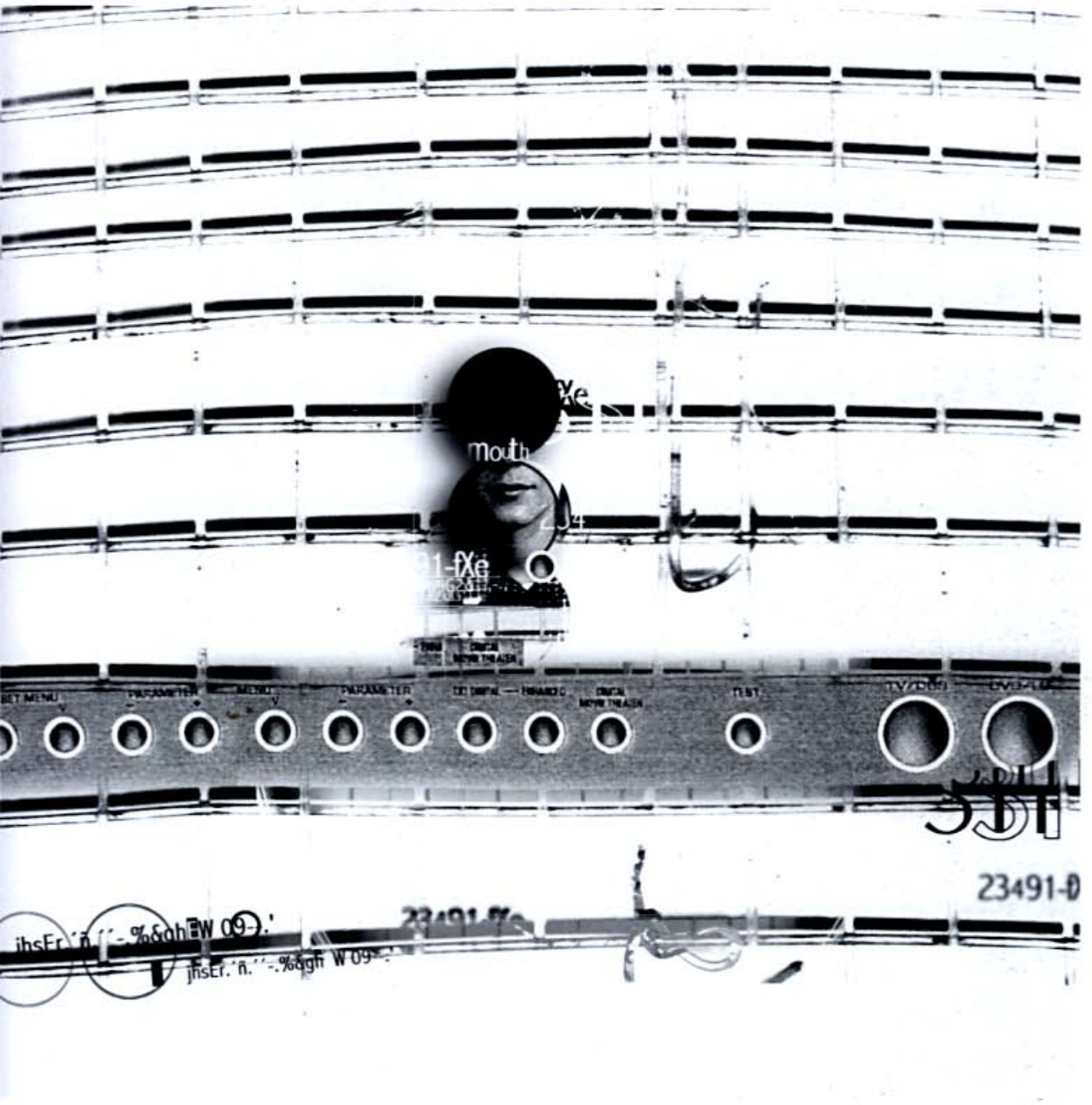


Project
Digital exhibition
"Escuchando imágenes"
(listening to images)

Title
Homepage and
three webpages of
"Escuchando imágenes"
www.iconmedialab.es/ei

Client
IconMedialab

Year
1999



Project
Digital exhibition
"Escuchando imágenes"
(listening to images)

Title
Mouth

Client
IconMedialab

Year
1999

Stefan Sagmeister

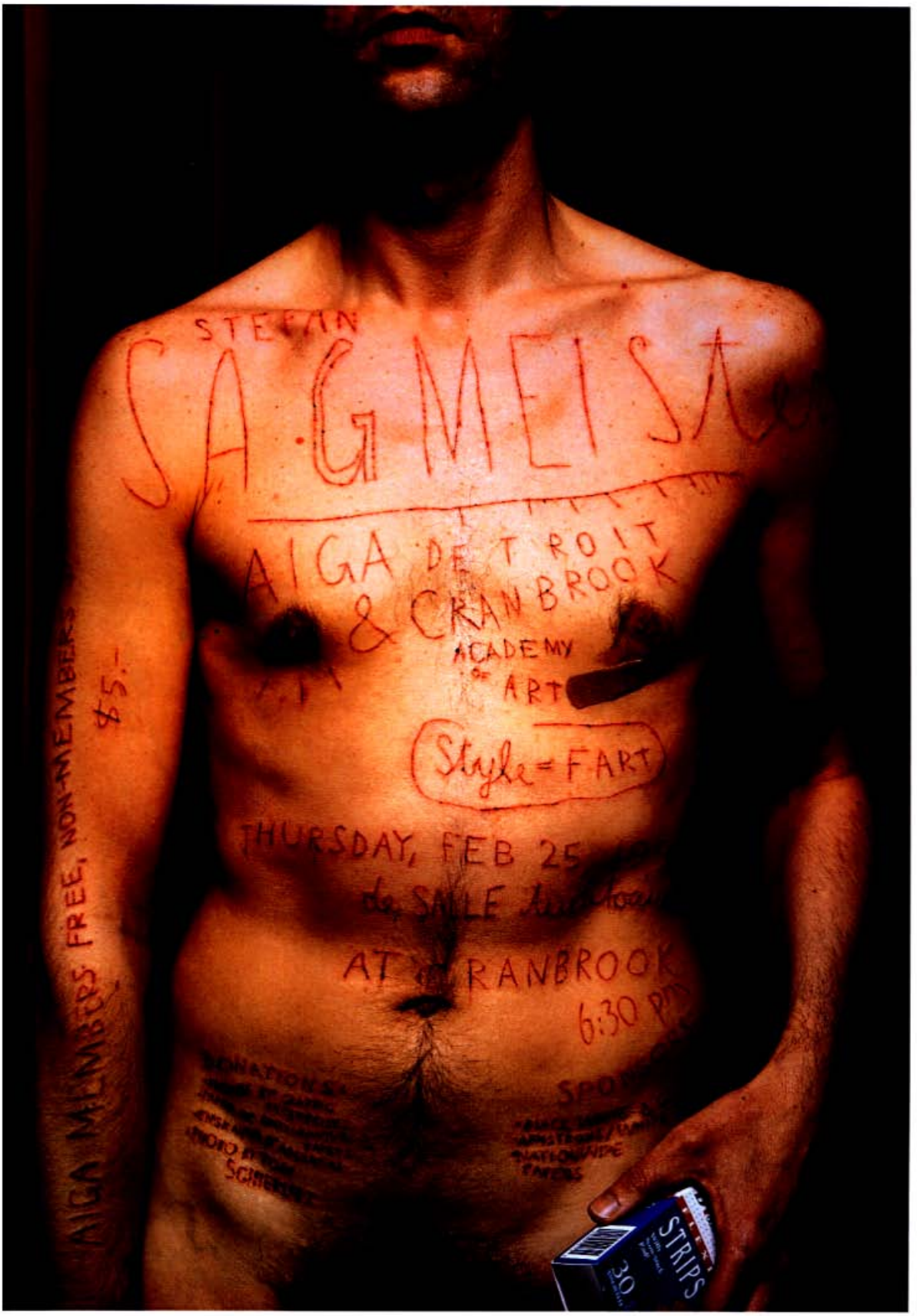
"STYLE = FART"

Opposite page:

Project
Lecture poster

Client
Cranbrook Academy of Art and AIGA Detroit

Year
1999


STEFAN
SAGMEISTER
AIGA DETROIT
& CRANBROOK
ACADEMY
OF ART
Style = FART
THURSDAY, FEB 25
AT CRANBROOK
6:30 PM
AIGA MEMBERS FREE, NON-MEMBERS $5.-
STRIPS

"I am mostly concerned with design that has the ability to touch the viewer's heart. We see so much professionally done and well executed graphic design around us, beautifully illustrated and masterfully photographed, nevertheless, almost all of it leaves me (and I suspect many other viewers) cold. There is just so much fluff: well produced, tongue-in-cheek, pretty fluff. Nothing that moves you, nothing to think about, some is informing, but still all fluff. I think the main reason for all this fluff is that most designers don't believe in anything. We are not much into politics, or into religion, have no stand on any important issue. When your conscience is so flexible, how can you do strong design? I've seen movies that moved me, read books that changed my outlook on things and listened to numerous pieces of music that influenced my mood. Our goal for the future will be to touch somebody's heart with design."

»Mir geht es vor allem um Design, das dem Betrachter zu Herzen gehen kann. Wir sehen überall so viele professionelle Grafikarbeiten, die mich (und ich vermute auch viele andere Betrachter) kalt lassen. Es gibt so viele Schaumschläger, die technisch perfekten, hübschen Schaum produzieren. Nichts, das rührt oder zum Nachdenken anregt. Der Grund für all diese Schaumschlägerei ist, dass die Designer an nichts mehr glauben. Wir haben mit Politik nichts am Hut, mit Religion nicht, haben zu keiner wichtigen Frage einen eigenen Standpunkt. Wenn das Gewissen so wenig ausgeprägt ist, wie kann man dann überzeugendes Design schaffen? Ich habe Filme gesehen, die mich bewegt haben, Bücher gelesen, die meine Sicht der Dinge verändert, und Musikstücke gehört, die meine Stimmung beeinflusst haben. Unser Ziel muss es werden, mit unserem Design die Herzen zu berühren.«

«Je m'intéresse à un graphisme capable de toucher le cœur des gens. Nous voyons partout tant de créations graphiques bien réalisées, joliment illustrées, photographiées de main de maître. Pourtant, la plupart d'entre elles me laissent froid. C'est bien produit, ironique, agréable à regarder, mais ce n'est que du vent. Il n'y a rien qui vous émeuve, rien qui vous fasse réfléchir. Certaines vous informent, mais ça reste du vent. La plupart des créateurs ne croient en rien. Nous nous occupons peu de politique et de religion, nous ne prenons position sur aucune question importante. Avec une conscience aussi flexible, comment réaliser un graphisme fort? J'ai vu des films bouleversants, lu des livres qui ont changé ma vision des choses et écouté des morceaux de musique qui ont influencé mon humeur. A l'avenir, notre objectif sera de toucher le cœur d'un être humain avec notre graphisme.»

Stefan Sagmeister
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www.sagmeister.com

Biography
1962 Born in Bregenz, Austria
1982–1986 MFA Graphic Design, University of Applied Arts, Vienna
1986–1988 MSc Communication Design, Pratt Institute, New York (as a Fulbright Scholar)

Professional experience
1983–1984 Designer, ETC. magazine, Vienna
1984–1987 Designer, Schauspielhaus, Vienna
1987–1988 Designer, Parham Santana, New York
1988–1989 Designer, Muir Cornelius Moore, New York
1989 Art Director, Sagmeister Graphics, New York
1989–1990 Art Director, Sagmeister Graphics, Vienna
1991–1993 Creative Director, Leo Burnett (Hong Kong Office)
1993 Creative Director, M&Co, New York
1993+ Principal of Sagmeister Inc. in New York

Recent exhibitions
2000 "Design Biannual", Cooper Hewitt National Design Museum, New York
2001 "Stealing Eyeballs", Künstlerhaus, Vienna; Solo exhibition, Gallery Frederic Sanchez, Paris
2002 Solo exhibition – MAK, Vienna

Recent awards
Has won over 200 design awards, including four Grammy nominations and gold medals from The New York Art Directors Club and the D&AD plus: 2000 Gold Medal, poster biannual Brno; Gold Medal, Warsaw poster exhibit
2001 Chrysler Design Award
2002 Grand Prize, TDC Tokyo

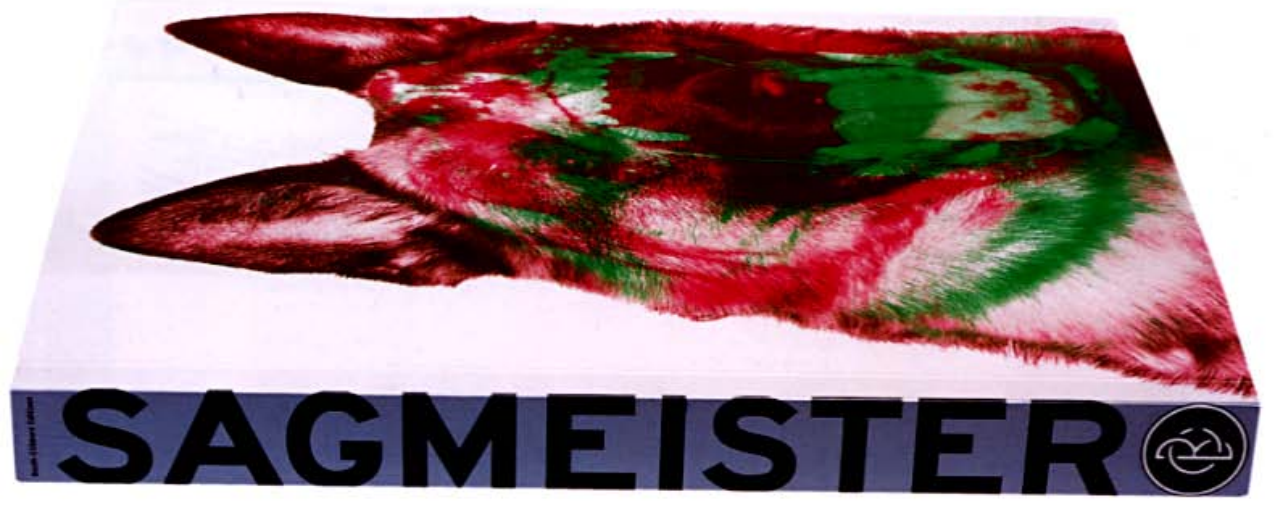
Clients
Aiga Detroit
Amilus
Anni Kuan Design
Booth Clibborn Editions
Business Leaders for Sensible Priorities
Capitol Records
Gotham
Warner Bros.
Warner Jazz

Project
AIGA national conference poster, New Orleans

Title
Jambalaya

Client
American Institute for Graphic Arts

Year
1997

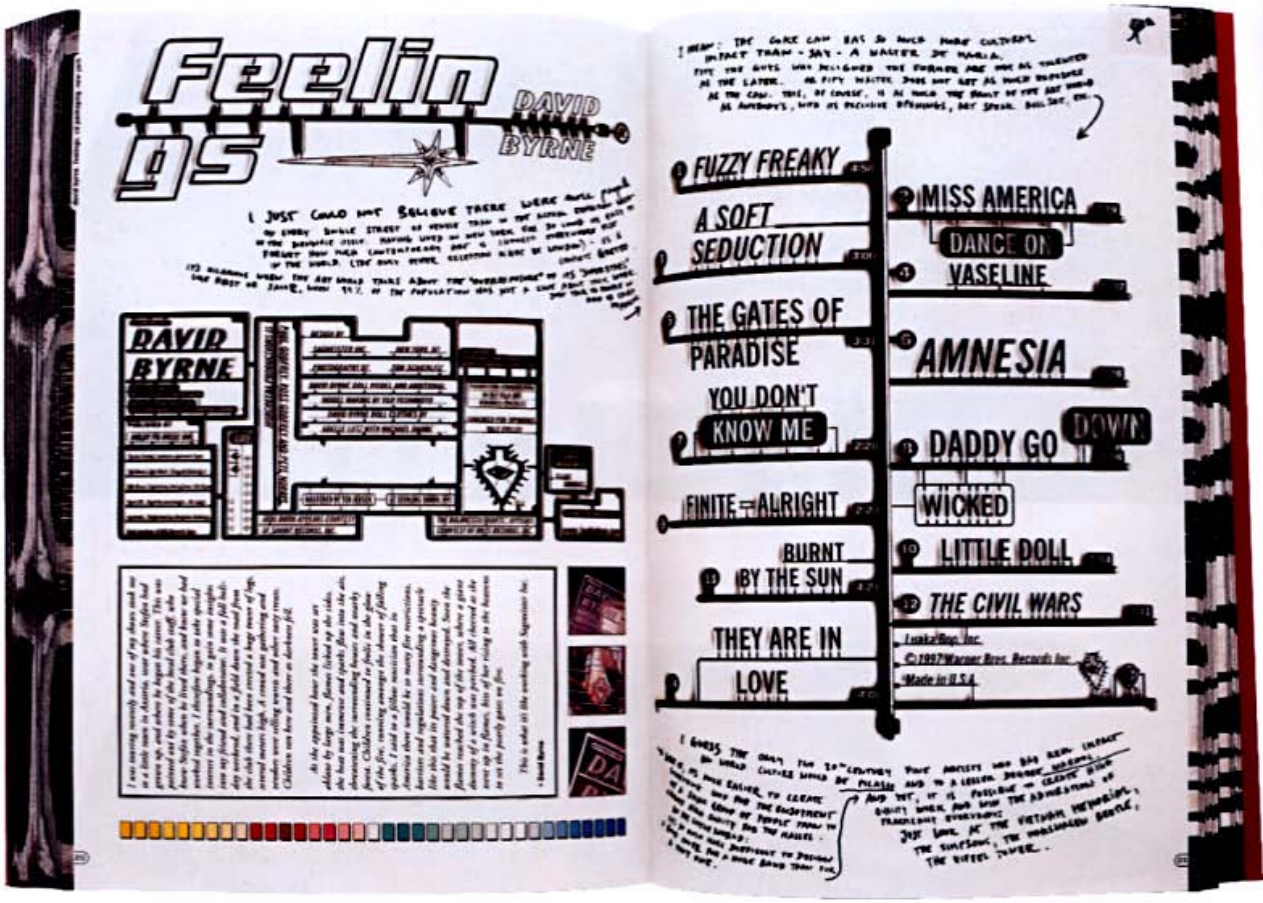


Project
Design monograph

Title
Made You Look

Client
Self-published

Year
2001



Opposite page:

Project
Design monograph

Title
Made You Look

Client
Self-published

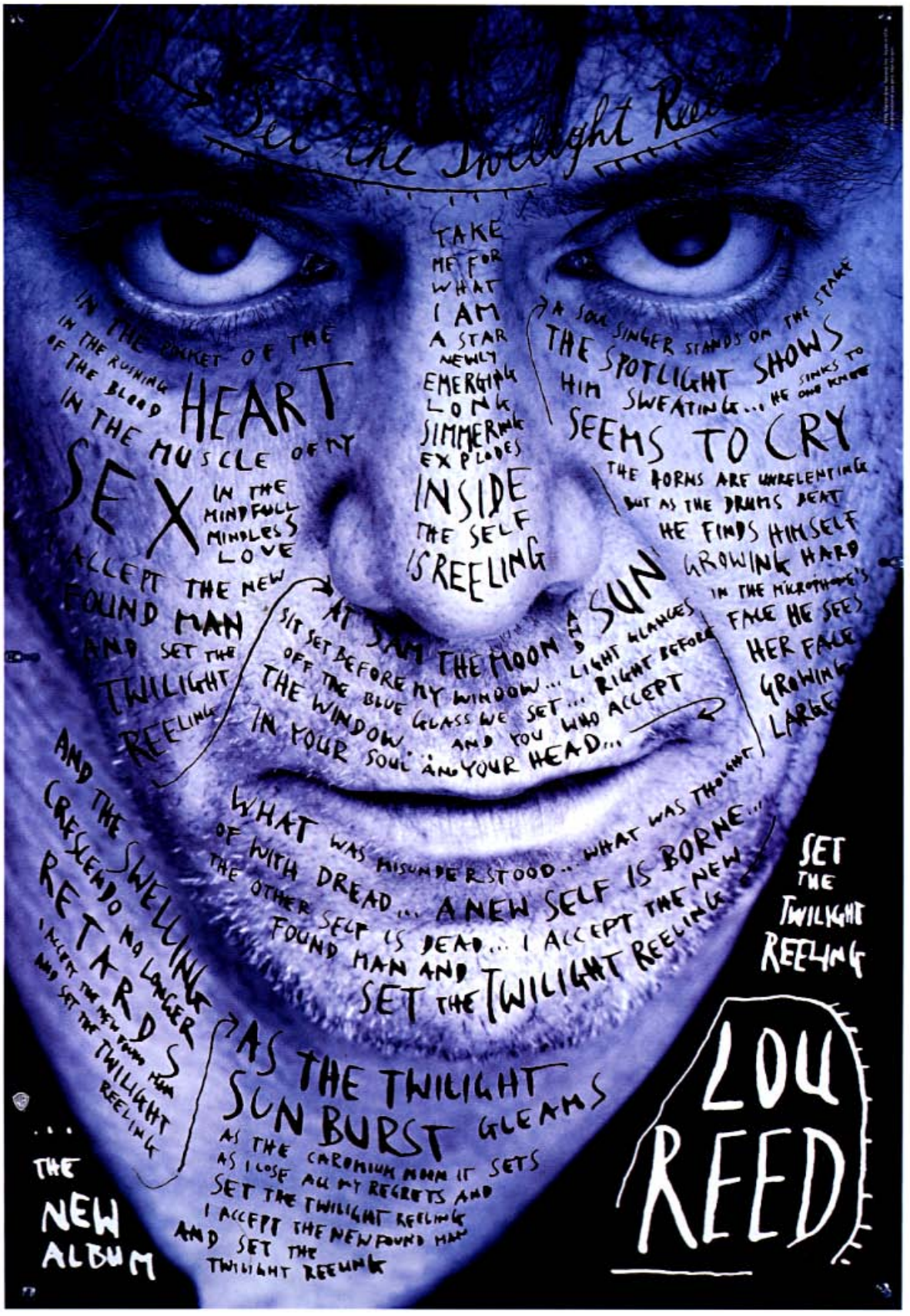
Year
2001

Project
Poster

Title
Set the Twilight Reeling

Client
Warner Bros.

Year
1996


Set the Spotlight Re
TAKE ME FOR WHAT I AM
A STAR NEWLY EMERGING LONG SIMMERING EXPLODES
INSIDE THE SELF IS REELING
A SOUL SINGER STANDS ON THE STAGE
THE SPOTLIGHT SHOWS HIM SWEATING... HE SINKS TO ONE KNEE
SEEMS TO CRY
THE HORNS ARE UNRELENTING BUT AS THE DRUMS BEAT HE FINDS HIMSELF GROWING HARD
IN THE MICROPHONE'S FACE HE SEES HER FACE GROWING LARGE
IN THE POCKET OF THE IN THE RUSHING OF THE BLOOD
HEART
IN THE MUSCLE OF MY
SEX
IN THE MINDFULL MINDLESS LOVE
I ACCEPT THE NEW FOUND MAN AND SET THE TWILIGHT REELING
AT 3AM THE MOON & SUN
SIT SET BEFORE MY WINDOW... LIGHT GLANCES OFF THE BLUE GLASS WE SET... RIGHT BEFORE THE WINDOW AND YOU WHO ACCEPT IN YOUR SOUL AND YOUR HEAD...
WHAT WAS MISUNDERSTOOD... WHAT WAS THOUGHT OF WITH DREAD... A NEW SELF IS BORNE... THE OTHER SELF IS DEAD... I ACCEPT THE NEW FOUND MAN AND SET THE TWILIGHT REELING
AND THE SWELLING CRESCENDO NO LONGER RETARDS
I ACCEPT THE NEW FOUND MAN AND SET THE TWILIGHT REELING
AS THE TWILIGHT SUN BURST GLEAMS
AS THE CHROMIUM MOON IT SETS AS I LOSE ALL MY REGRETS AND SET THE TWILIGHT REELING I ACCEPT THE NEW FOUND MAN AND SET THE TWILIGHT REELING
SET THE TWILIGHT REELING
LOU REED
...
THE NEW ALBUM

Peter Saville

"Do your best."

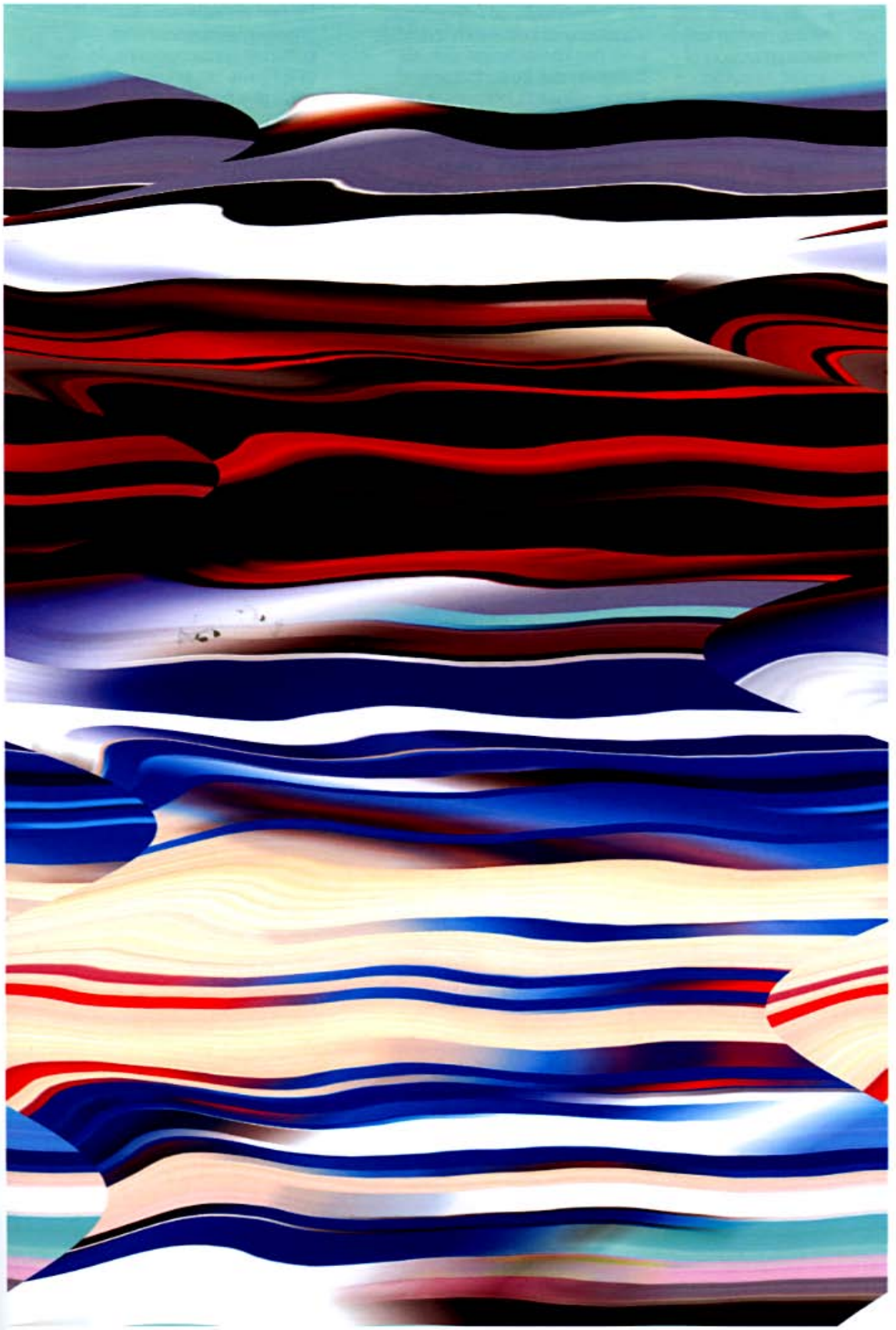
Opposite page:

Project
Illustration

Title
Waste Painting #3

Client
Graphic art Howard Wakefield, Peter Saville & Paul Hetherington

Year
2001



"As the interface of today's social and cultural change, graphic design will continue to evolve as a reflection of the needs and values of its audience and its practitioners."

»Als Schnittstelle des derzeitigen sozialen und kulturellen Wandels wird das Grafikdesign sich als Reflexion der Bedürfnisse und Werte seines Publikums und seiner Schöpfer weiterentwickeln.«

«En tant qu'interface des changements sociaux et culturels contemporains, le graphisme continuera d'évoluer, reflet des besoins et des valeurs de son public et de ses exécutants.»

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E sarah@
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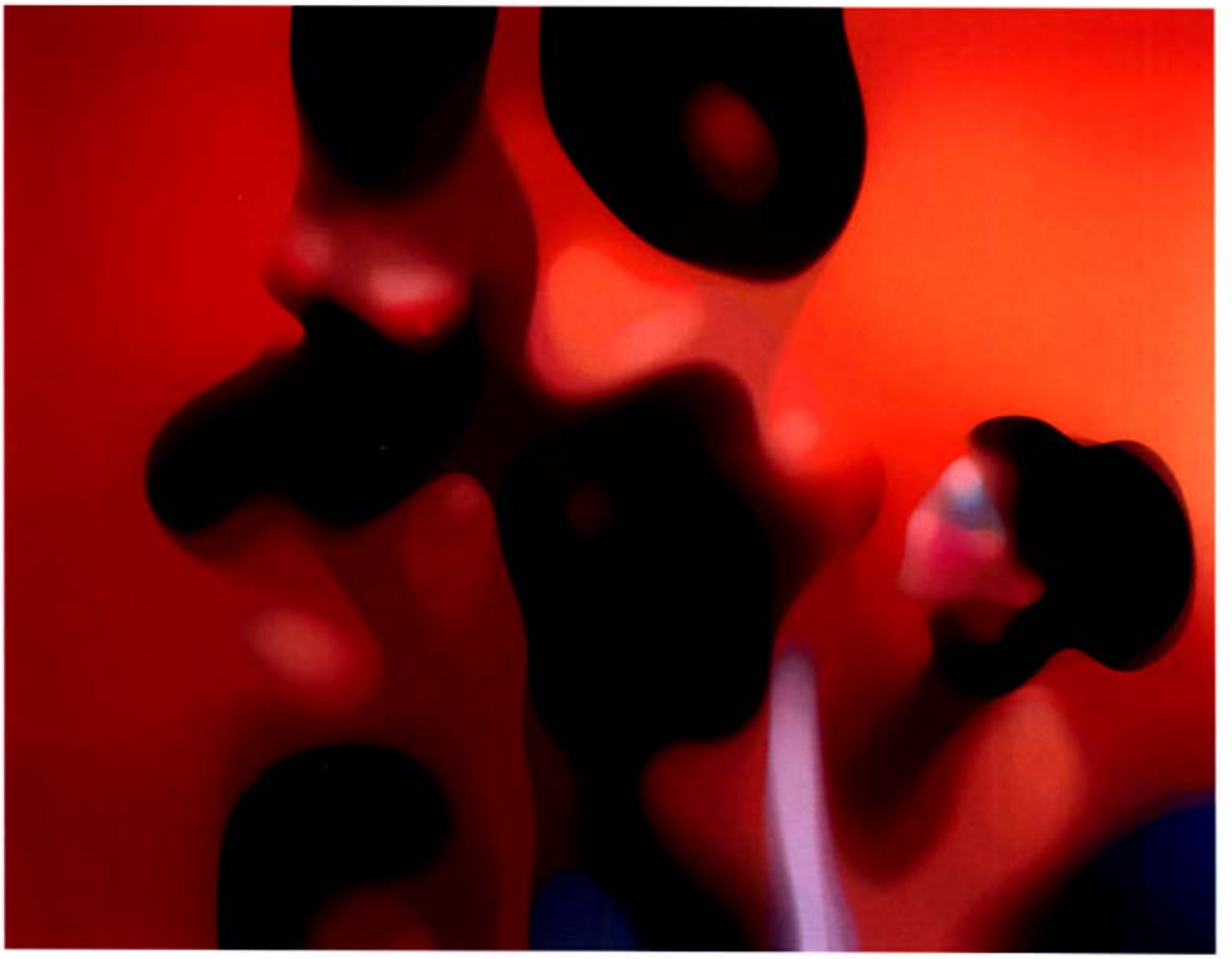
Biography
1955 Born in Manchester, England
1978 BA (Hons) Graphic Design, Manchester Polytechnic

Professional Experience
1979–1991 Founding Partner and Art Director, Factory Records, Manchester
1981–1983 Art Director, Dindisc (Virgin Records), London
1983–1990 Established his own studio, Peter Saville Associates, London
1990–1993 Partner, Pentagram Design, London
1993–1994 Creative Director, Frankfurt Balkind, Los Angeles
1995–1998 Established London office for German communications agency, Meire und Meire
1999 Co-founded multi-disciplinary new media project, SHOWstudio, with photographer Nick Knight
2000–2001 Co-curater, SHOWstudio with Nick Knight, London

Clients
ABC Television
Balenciaga
Brian Eno / David Byrne
Centre Georges Pompidou / La Villette
Channel One
China Crisis
Christian Dior
Chrysalis
Depeche Mode
Digital Entertainment Network
Electronic
Estée Lauder
Factory Communications
Fine Young Cannibals
Fruitmarket Gallery
Gay Dad
Gagosian Gallery
George Michael
Givenchy
Goldie
Gucci / Sapient
Holland & Holland
Institute of Contemporary Arts
Jil Sander
John Cooper Clarke
Joy Division
King Crimson
London Records
Lounge Lizards
Mandarina Duck
Marconi / Pres.co
Martha & The Muffins
Martine Sitbon
Mercedes Benz / Smart Car
Midge Ure
Ministry of Culture
Museum Boijmans Van Beuningen
Natural History Museum
New Order
OMD
Paul McCartney
Peter Gabriel
Pringle of Scotland
Pulp
Richard James
Roxy Music
Selfridges
Sergio Rossi
Stella McCartney
Suede
The Hacienda
Ultravox
Visage
Wham!
Whitechapel Art Gallery
White Cube
Yohji Yamamoto
Y's Company



Project
Illustration. Graphic art
Paul Hetherington &
Howard Wakefield

Title
Sister Honey

Client
Dazed & Confused

Year
1999

Project
CD cover
Art Direction: Peter Saville
Concept: Paul Barnes

Title
Gay Dad "Leisure Noise"

Client
London Records

Year
1999

Project
CD artwork
Photography: Jürgen Teller
Design: Howard Wakefield

Title
New Order "Get Ready"

Client
London Records

Year
2001

Walter Schönauer

"Keep the crowd involved in the project small!"

Opposite page:

Project
Album promotional poster

Title
Mensch

Client
Herbert Grönemeyer

Year
2002

MENSCH
GRÖNEMEYER
DAS NEUE ALBUM 'MENSCH'
JETZT AUCH AUF SACD ERHÄLTLICH
INKL. DER HITSINGLES 'MENSCH' UND 'DER WEG'
AUF GROSSER DEUTSCHLANDTOUR: TICKETS PER POST: 069-944 3660 / CTS EVENTIM: 01805 - 57 0000 (0,12 EURO/MIN)
MENSCH

"During the last few years, more and more graphic designers have been operating in one-person or similarly small studios. Through their work for clients in the industry, where an expansive sense of creativity and individuality prevails, they have been able to maintain an independent image. You can get clients almost anywhere but the symbolism in the design can't be simply a result of your own traditions, you need to find new ways to present it to both local or global audiences."

»In den letzten Jahren sind immer mehr Grafiker dazu übergegangen, in Ein-Mann-Ateliers oder in kleinen Teams zu arbeiten. Durch ihre Auftraggeber, die ein hohes Maß an Kreativität und Individualität fordern, ist es ihnen gelungen, ein unabhängiges Image zu wahren. Kunden findet man überall, aber die Symbolik eines Entwurfs kann nicht ausschließlich das Ergebnis der Kenntnisse und Ideen des Designers sein. Man muss neue Wege und Möglichkeiten finden, um sie sowohl dem lokalen als auch einem internationalen Publikum zu vermitteln.«

«Ces dernières années, de plus en plus de graphistes se sont installés seuls ou dans de petits bureaux. Au travers de leur travail dans ce secteur, dominé par un grand sens de créativité et d'individualité, ils ont su conserver une image indépendante. On peut trouver des clients dans pratiquement tous les domaines mais, en graphisme, le symbolisme ne peut être le seul produit de ses propres traditions. Il faut trouver de nouvelles manières de le présenter au public tant local que mondial.»

Walter Schönauer
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Germany

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Biography
1963 Born in Linz, Austria
1981–1986 Graphic Design School, Vienna

Professional experience
1986–1987 Art Director, Wiener Magazine, Vienna and Munich
1987–1991 Art Director, Tempo Magazine, Hamburg
1991–1993 Art Director, LA Style Magazine, Los Angeles
1996–1999 Owner, Phoor-Design, Hamburg
2000–2002 Co-owner, Pentagon-Design, Berlin

Recent exhibitions
1998 "Baader/Meinhof", Dazed and Confused Gallery, London
1999 "Hans und Grete", Gallery Niemann, Berlin
2000 "re-present! Berlin", Sonar Festival CCCB, Barcelona

Recent awards
1987–2000 Gold (x2), Silver (x5), Bronze (x12), Art Directors Club Germany, Hamburg
1991–1993 Silver (x2), Bronze (x3), Art Directors Club Los Angeles
1998 Silver, CLIO, New York; Silver, ONE Show, London; Silver, NY Festival
2000 Bronze, NY Festival; Silver, CLIO, New York
2001 Finalists (x2), NY Festival

Clients
agnès b.
Beat Records, Japan
Capitol Music
Chicks on Speed Records
DaimlerChrysler
EMI Records
German Telekom
Gronland Records, London
KiepenheuerEWitsch
Linotype
MTV
Palais de Tokyo
SCALO
Schirmer/Mosel
Steidl
Universal Music
Warner Music

Opposite page:

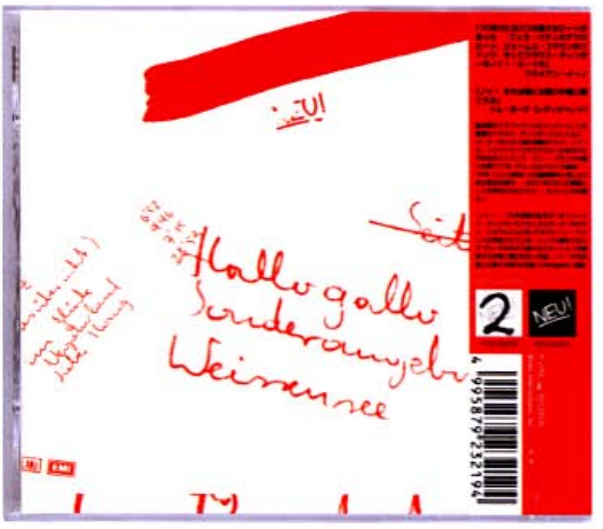
Project
CD's for the 70's cult band Neu! in cooperation with Klaus Dinger and Michael Rother

Title
Neu!

Client
Gronland Records

Year
2001

ノイ!
NEU!


Hallo gallo
Sonderangebot
Weinessig
2
NEU!

ノイ!
2
NEU!
2

NEU!
NEU!
2

ノイ!
75!
NEU!

SEITE 1
151
SEE LAND
LEB WOHL
500
657
851
2048
NEU!
2
SEITE 2
HERO
E-MUSIK
AFTER EIG
1)
2)
3)

Project
Artist's book

Title
Hanayo

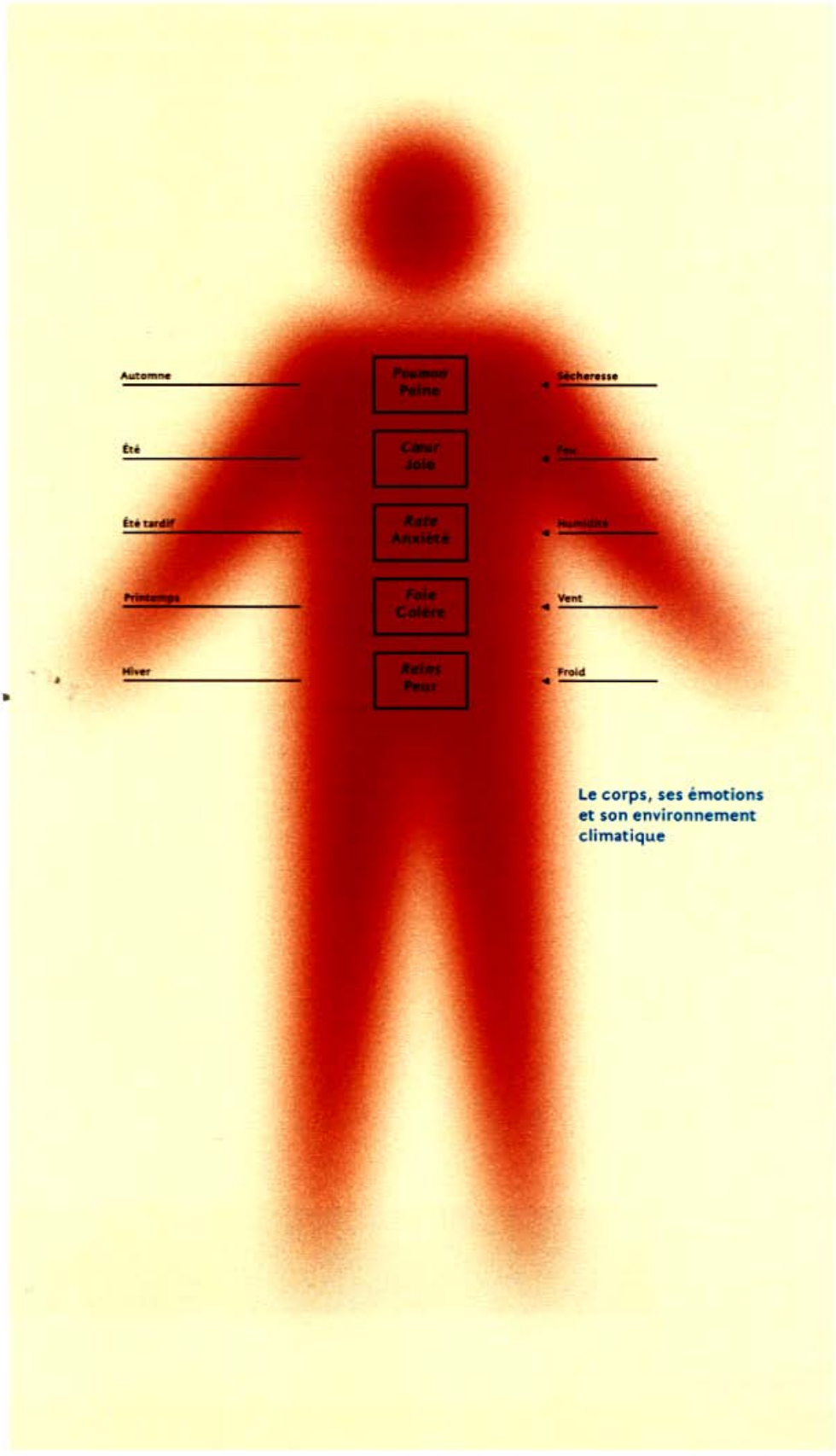
Client
agnès b.

Year
2003

花代子
ROCK 'N' ROLL
JULY '93

Pierre di Sciullo

"Graphic design: see forms and meanings/ forms: see sign (cf. signification) and de-sign/design: see graphic. 'I was walking in the forest when suddenly this graphic design totally modified my life'."



Project
Exhibition "médecines chinoises"

Title
Hierarchy of organs and their relations with feelings and weather

Client
Grande Halle de la Villette, Paris

Year
2001

"Most of the independent graphic designers will be employed by big agencies to clean the windows. The survivors will be the one's who don't ask silly questions such as 'Is it something else other than business?', 'Why is the world of fashion so empty?', 'Am I only a servant of the enterprise?'. If you take the money and run, no problem. But sometimes it's hard to be a citizen of a rich country – you have misgivings. Your way will be the graphic design of nice sentiments, which I call 'Gradenice': war, poverty, Aids, what a shame … In the future I hope the use of media will become more efficient again, so the question of the inner value of the work will appear more and more indecent: my work is good because it is visible – of course it is visible because it is good. But to save this situation commissioners will have to study at art and design schools. This next generation will begin making strong, open, intelligent projects and the sun will shine on a pacified world."

»Die meisten freischaffenden Grafiker werden von den großen Agenturen als Fensterputzer beschäftigt. Überleben werden diejenigen, die keine dummen Fragen stellen wie etwa: ›Geht es außer ums Geschäft noch um etwas anderes?‹ – ›Warum ist die Modewelt so leer?‹ – ›Bin ich nur ein Diener des Unternehmens?‹ Wenn man das Geld nimmt und denkt: ›Nach mir die Sintflut‹, ist das in Ordnung. Manchmal aber ist es gar nicht so leicht, Bürger eines reichen Landes zu sein – man ahnt Böses. Der Weg wird das Grafikdesign angenehmer Gefühle sein: Krieg, Armut, Aids, bedauerlich, aber … In Zukunft, so hoffe ich, wird das Medium wieder wirksamer werden, so dass die Frage nach dem inneren Wert einer Grafik zunehmend als unangebracht gelten wird. Meine Arbeit ist gut, weil sie auffällt – und natürlich fällt sie auf, weil sie gut ist. Die nächste Generation wird starke, offene, intelligente Projekte in Angriff nehmen und die Sonne wird über einer befriedeten Welt aufgehen.«

«La plupart des graphistes indépendants seront engagés dans les grandes agences pour nettoyer les vitres. Les survivants seront ceux qui ne poseront pas de questions bêtes comme: ‹Y a-t-il autre chose que le commerce? Pourquoi le monde de la mode est-il si vide? Suis-je au bout du compte le serviteur des entreprises?› Prends l'argent et tire-toi, ça ne pose pas de problème. Mais quelquefois c'est dur d'être le citoyen d'un pays riche, on a des états d'âme; solution: pratiquer le GRABS, le GRAphisme des Bons Sentiments, à propos de la guerre, du Sida, de la pauvreté, quel dommage… L'usage des médias sera encore plus efficace afin que la question de la valeur même d'un travail semble indécente. ‹Mon travail est bon car il est visible, bien sûr il est visible parce qu'il est formidable en vérité.› Pour sauver la situation les commanditaires feront leur apprentissage dans les écoles d'art et de design. Cette nouvelle génération lancera des projets intelligents, forts et ouverts et le soleil brillera sur un monde pacifié.»

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12, avenue du Château
77220 Gretz Armainvilliers
France

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www.quiresiste.com

Biography
1961 Born in Paris
Self-taught

Professional experience
1983+ Published "Qui? Résiste" (10 issues)
1994+ Workshops and lectures in the art schools of Strasbourg, Orléans, Amiens, Saint-Étienne, Nancy, Besançon, Pau, Valence, Lyon, Cergy-Pontoise, Nevers, Cambrai, Paris, Lausanne, Basle and Tel Aviv

Recent exhibitions
1997 "Aquarelles", La Chaufferie, Strasbourg
1996–1997 "Approche", touring exhibition, Barcelona, Seville, Madrid, Buenos Aires, Chaumont, Paris, Sofia, Warsaw and Prague

Recent awards
1995 Grants from the French Ministry of Culture
1995 Charles Nypel Prize, The Netherlands

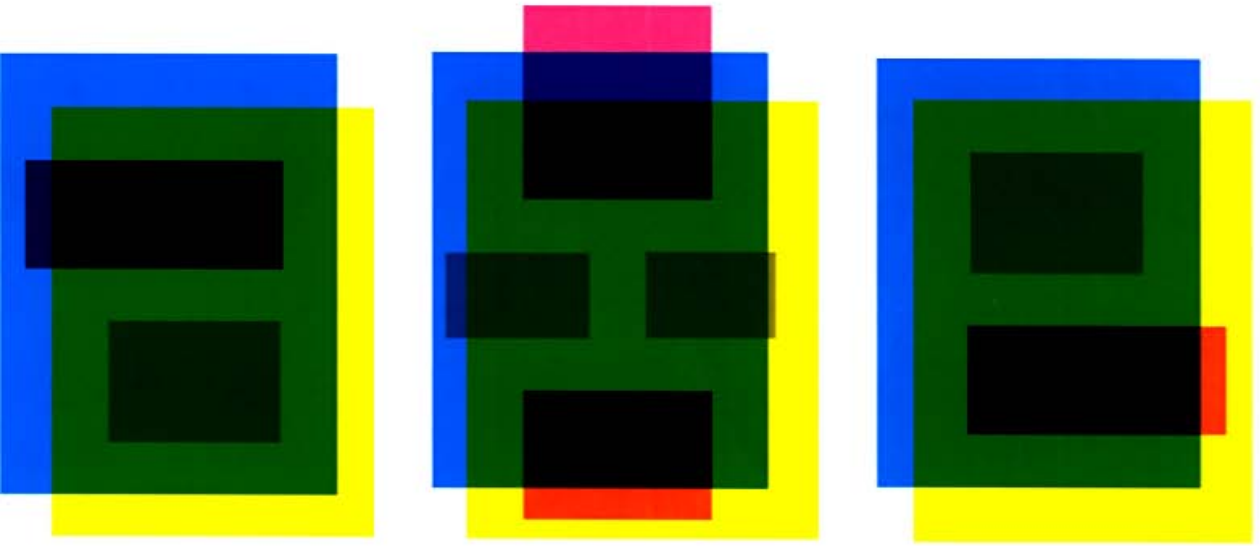
Clients
AFAA (Ministry of Foreign Relations)
City of Nantes
Collège de Pataphysique
Editions Brøndum
Grande Halle de la Villette
Ministry of Culture
Reporters Sans Frontières
Wines Nicolas

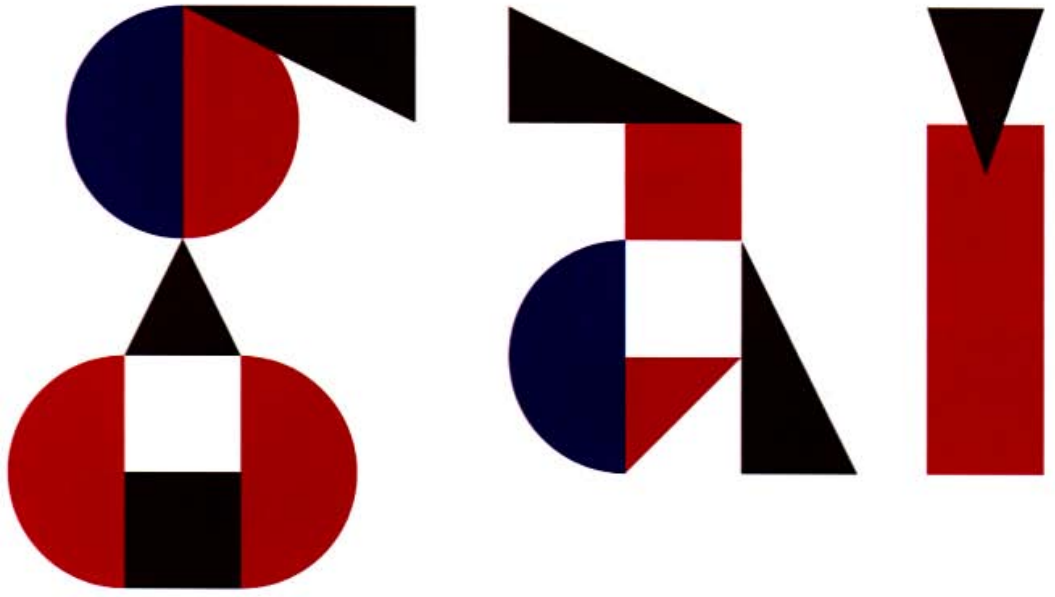
Project
Visual identity of PrimalineaFactory.com

Title
Intro of the Website. This site sells online original creations of graphic artists and designers

Client
Primalinea agency, Paris

Year
2001



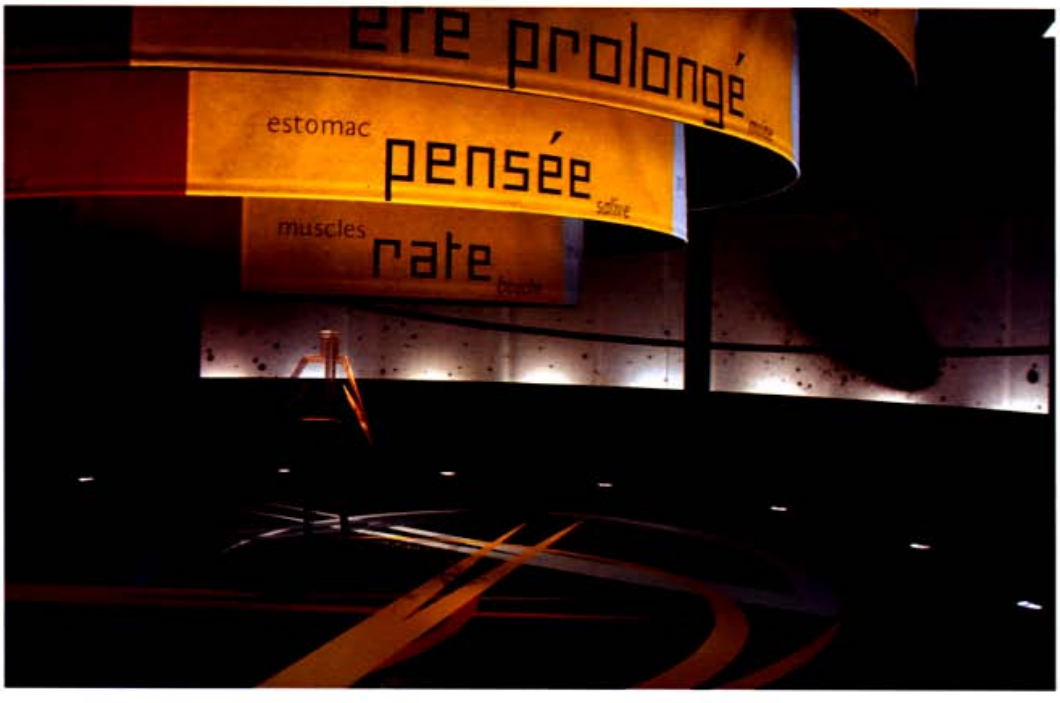


Project
Two typefaces designed specially for glass, easy to cut in this medium

Title
Minimum overlap
Blocs

Client
Self-published

Year
2001



Project
Exhibition "Médecines chinoises"

Title
Médecines chinoises

Client
Grande Halle de la Villette, Paris

Year
2001

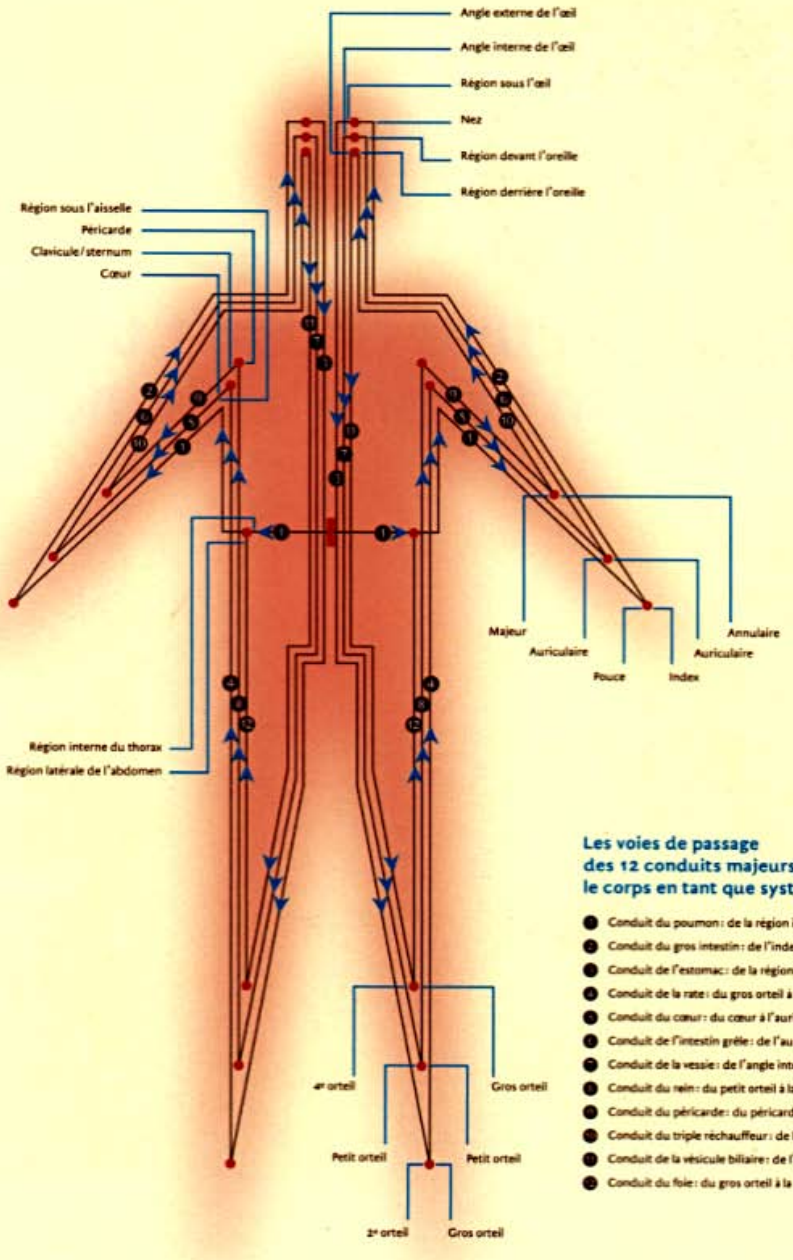
Opposite page:

Project
Exhibition "Médecines chinoises"

Title
Acupuncture: the body as an irrigation system

Client
Grande Halle de la Villette, Paris

Year
2001



Les voies de passage des 12 conduits majeurs : le corps en tant que système d'irrigation

- Conduit du poumon : de la région interne du thorax au pouce
- Conduit du gros intestin : de l'index au nez
- Conduit de l'estomac : de la région sous l'œil au 2e orteil
- Conduit de la rate : du gros orteil à la région sous l'aisselle
- Conduit du cœur : du cœur à l'auriculaire
- Conduit de l'intestin grêle : de l'auriculaire à la région devant l'oreille
- Conduit de la vessie : de l'angle interne de l'œil au petit orteil
- Conduit du rein : du petit orteil à la clavicule/sternum
- Conduit du péricarde : du péricarde au majeur
- Conduit du triple réchauffeur : de l'annulaire à la région derrière l'oreille
- Conduit de la vésicule biliaire : de l'angle externe de l'œil au 4e orteil
- Conduit du foie : du gros orteil à la région latérale de l'abdomen

Carlos Segura

"Communication that doesn't take a chance, doesn't stand a chance"

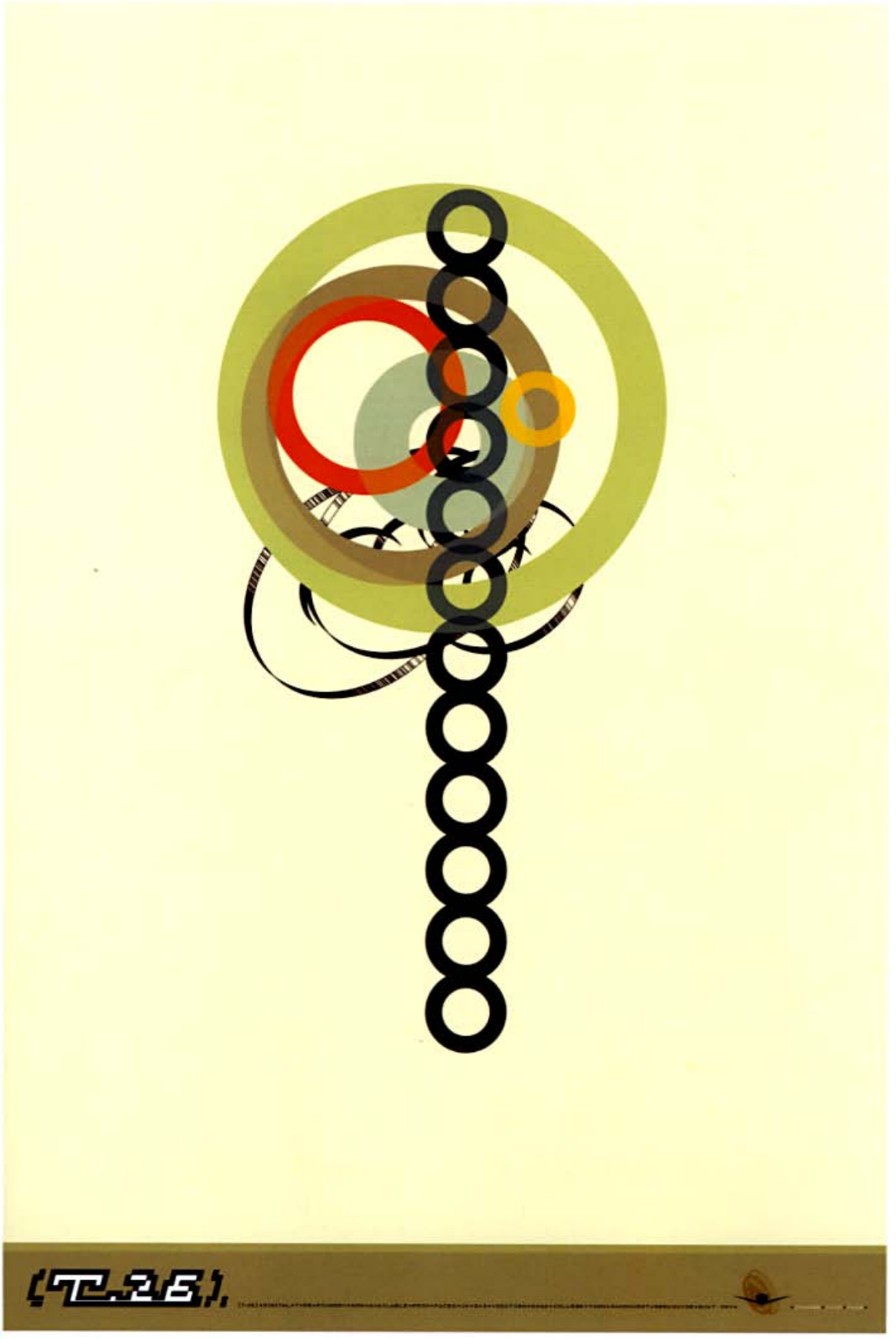
Opposite page:

Project
Poster

Title
Faces

Client
[T-26] Digital Type Foundry

Year
1997


{T.26}

"No clue" »Keine Ahnung« «Aucune idée»

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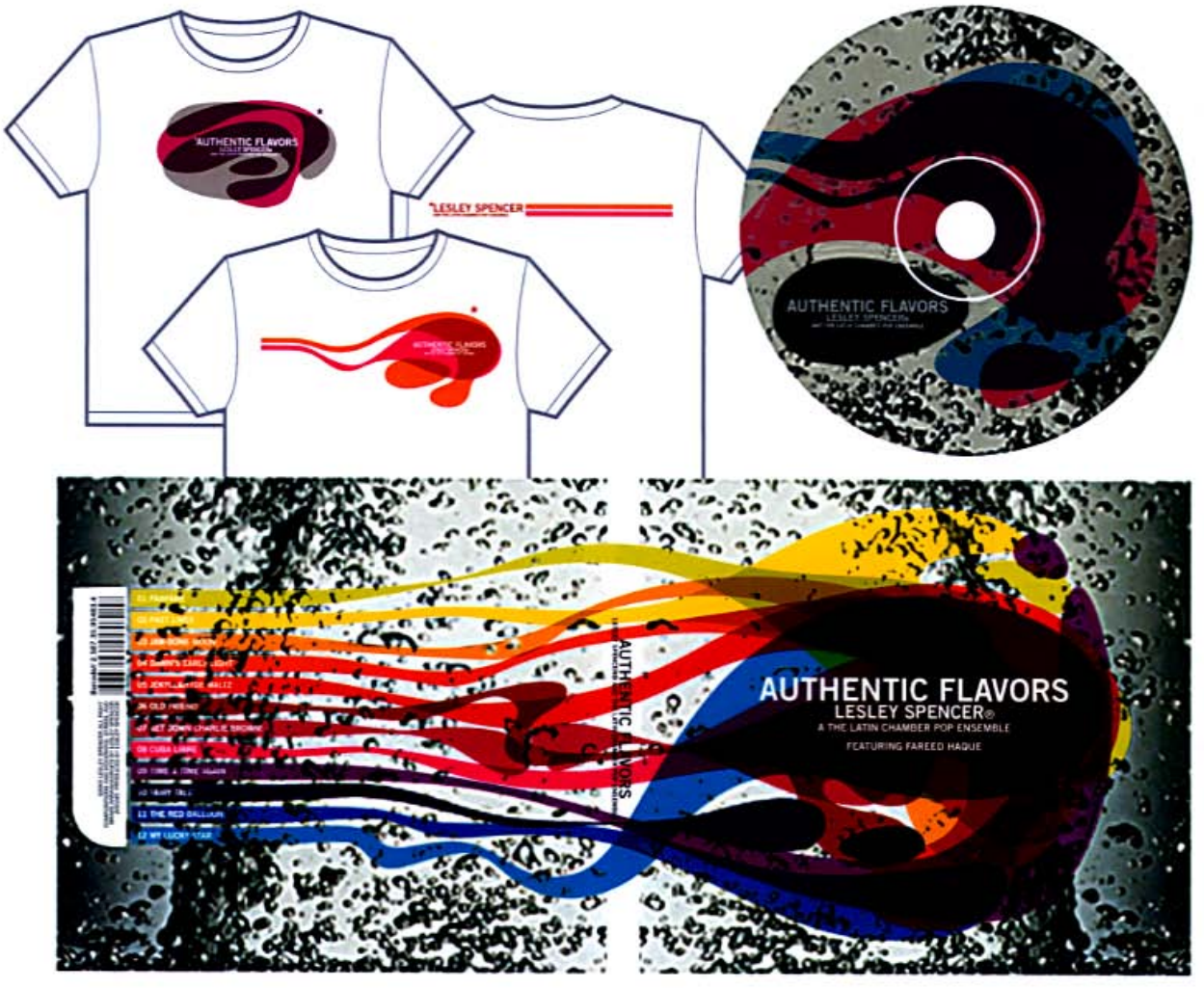
www.segurainteractive.com
www.5inch.com
www.t26.com

Biography
1957 Born in Santiago, Cuba
1965 Moved to Miami
1980 Moved to Chicago
1980–1991 Worked for advertising agencies Marsteller, Foote Cone & Belding, Young & Rubicam, Ketchum, DDB Needham
1991 Founded Segura Inc. in Chicago
1994 Founded [T-26] Digital Type Foundry in Chicago
2000 Founded Segura Interactive
2001Launched 5inch.com

Recent exhibitions
2002 "US Design: 1975–2000", Denver Art Museum

Recent awards
1998 Silver and Certificate of Merit (x2), Chicago Show; Certificate of Merit, 100 Show, American Center for Design; Certificates of Merit (x3), American Corporate Identity, 14th Edition; Certificates of Merit (x2), NY Type Directors Club, TDC44
1999 Certificates of Merit (x2), Logo 2000 Annual
2000 Certificates of Merit (x3), NY Art Directors Club; Certificates of Merit (x4), Tokyo Type Directors Club, 2000 Annual; Certificates of Merit (x2), NY Type Directors Club, TDC46
2001 Bronze, Certificates of Merit (x9) and Special Section in annual, Tokyo Type Directors Club, 2001 Annual; Best of Category (x2) (won a car) and Best of Show, Eyewire Awards
2002 Certificates of Merit (x2), Tokyo Type Directors Club, 2002 Annual

Clients
American Crew
Computer Café
DC Comics
Elevation
Emmis Communications
FTD
Kicksology
Mongoose Bikes
Motorola
MRSA Architects
Plungees
Q101 Radio (Chicago)
Rockwell
Sioux Printing
Swatch
The Syndicate
Tiaxa
TNN



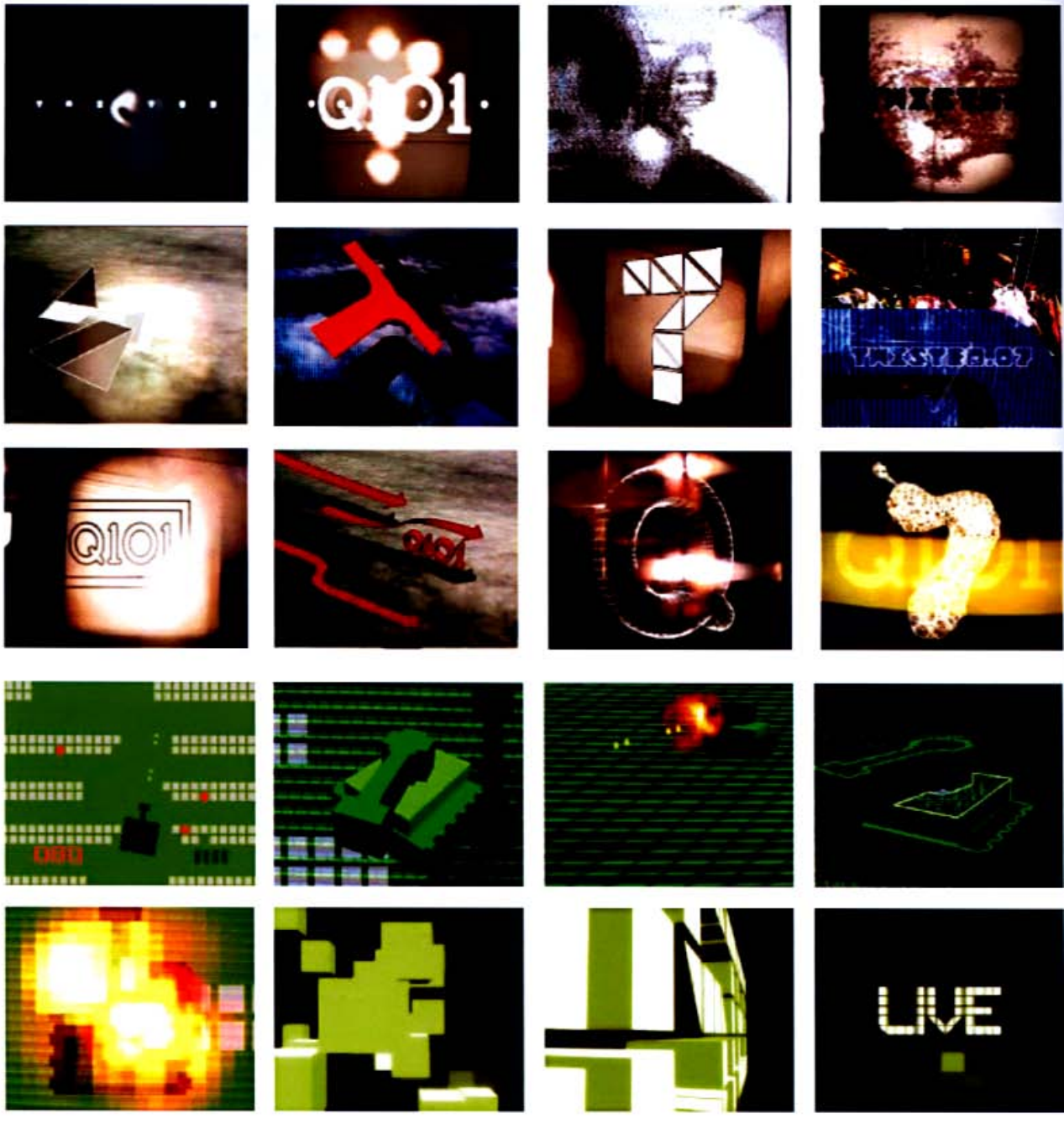
One of a series of Digipak CD sets for Lesley Spencer. This one is *Authentic Flavors* with t-shirts. **AUTHENTIC FLAVORS** LESLEY SPENCER

Project
CD and T-shirts

Title
Authentic Flavors

Client
Lesley Spencer

Year
2002

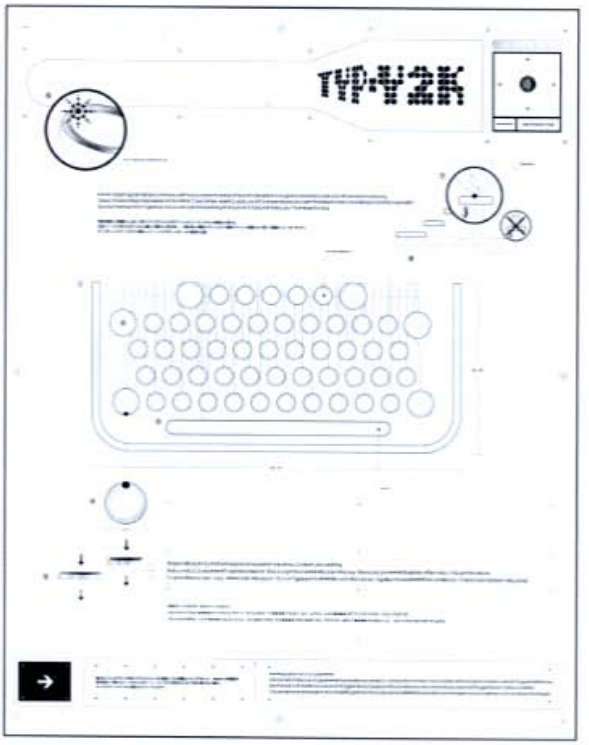


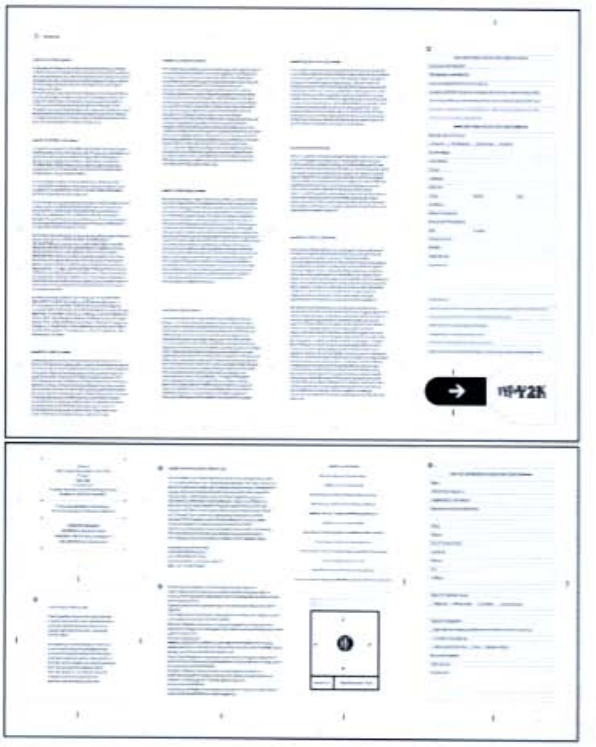
Project
Quicktime movie campaign

Title
Twisted 7

Client
Q101 Radio

Year
2001





Project
Conference material

Title
TYPY2K

Client
New York Type Directors Club

Year
1999

Spin

"Show and tell."

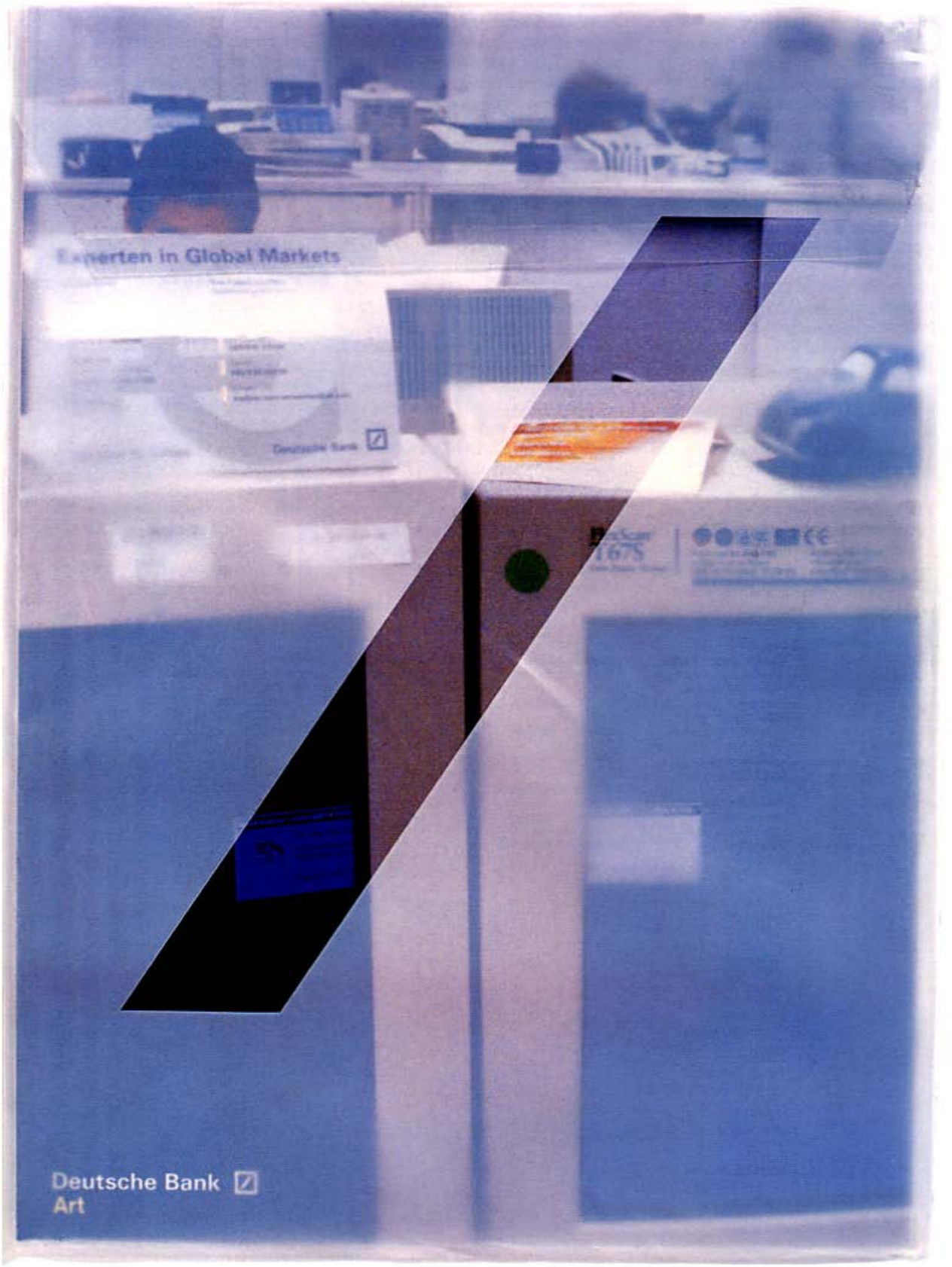
Opposite page:

Project
Magazine

Title
Visuell reverse

Client
Deutsche Bank

Year
2001


Deutsche Bank
Art

"The delivery of information on digital formats will change what we expect from graphic design. The thinking behind the hierarchical and navigational devices employed on the Internet and in mobile phones are already seeping through to print, the moving image and advertising. This influence will continue to grow, affecting and probably improving our ability to cope with increasing amounts of information. Your campaign/publication/website will be ignored if it has nothing to say. There is so much choice that the quality of the content has to match the strength of expression to make an impact. Bells and whistles alone don't cut it. Dumb TV can be turned off, a boring book can be put down. A website told to log off. The masses now have their hands on the means of design production. This might, on the face of it, seem like grounds for a homemade graphic Armageddon. But the amateur efforts of a growing portion of the population will lead to greater visual awareness. As a result good design will be more influential, impactful and important than ever. Then again ..."

»Dass wir Informationen im Digitalformat aufbereiten können, verändert unsere Erwartungen an das Grafikdesign. Die Denkweisen hinter den hierarchischen Navigationsmechanismen von Internet und Handy schleichen sich inzwischen auch in die Druckmedien, den Film und die Werbung ein. Dieser Einfluss wird sich verstärken und unseren Umgang mit wachsenden Datenmengen verbessern. Eine Kampagne, Publikation oder Homepage wird ignoriert, wenn sie nichtssagend ist. Das Angebot ist so groß, dass die Qualität des Inhalts der Ausdruckskraft entsprechen muss, um Wirkung zu zeigen. Bei blöden Fernsehsendungen kann man abschalten, ein langweiliges Buch weglegen, eine Homepage wegklicken. Die Massen haben heute die Mittel der Designproduktion in der Hand. Die Bemühungen einer wachsenden Zahl von Amateuren wird zu einer gesteigerten visuellen Wahrnehmung der Massen führen. Infolge dessen wird gutes Design einflussreicher, wirksamer und wichtiger denn je zuvor sein. Andererseits ...«

«La transmission de l'information sous des formats numériques modifiera ce qu'on attend du graphisme. La pensée derrière les dispositifs de hiérarchisation et de navigation utilisés sur l'internet et dans les téléphones mobiles s'immisce déjà dans l'imprimerie, les images animées et la publicité. Cette influence continuera à s'étendre, affectant et améliorant notre capacité à traiter des quantités toujours croissantes de données. Les campagnes / publications / pages web qui n'ont rien à dire passeront à l'as. Il y a tant de choix que, pour avoir un impact, la qualité du contenu doit être à la hauteur de la force d'expression. Pour se faire entendre, faire du bruit ne suffira pas. Les masses ont désormais entre les mains les moyens de production graphique. Cela pourrait déboucher sur une cacophonie graphique. Mais les efforts amateurs d'une portion croissante de la population entraîneront une plus grande conscience visuelle. Par conséquent, le bon graphisme deviendra plus influent, percutant et important que jamais. A moins que...»

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Design group history
1992 Founded by Tony Brook and Patricia Finegan in London
1997 Warren Beeby (b. 1968 – Nuneaton) joined Spin having previously worked for Time Out (1993–97)

Founders' biographies
Tony Brook
1962 Born in Halifax, West Yorkshire, England
1978–1980 Foundation Course, Percival Whitley College of Further Education, Halifax
1980–1982 SIAD, Somerset College of Arts & Technology
1983–1987 Worked for Shoot That Tiger!, London
1987–1990 Worked for Icon, London
1990–1991 Worked for SMS Communications, London
Patricia Finegan
1965 Born in Manchester, England
1985–1989 BA (Hons) Design Management, London College of Fashion
1989–1990 Worked for Lynne Franks PR, London
1990–1992 Worked for PR Unlimited, London

Recent exhibitions
1998 "Powerhouse:UK", Design Council, London; "One Dot Zero", ICA, London
1999 "One Dot Zero", ICA, London
2000 "One Dot Zero", ICA, London
2001 "Stealing Eyeballs", Künstlerhaus, Vienna; "Great Expectations" (Design Council), Grand Central Station, New York

Recent awards
1998 Silver Award for Most Outstanding CD Rom, D&AD; Silver Interactive Media Award, The International Design Magazine; Global Top Forty Award, The International Design Magazine
2001 Gold Award, Promax (MTV Wrestlers promotion)
2001 Best Development of an Identity in the Last Ten Years, Superbrand
2002 Silver D&AD Award, Television & Cinema Graphics Brand Identity, Channel

Clients
Booth-Clibborn Editions
Bowieart.com
British Council
Central Office of Information
Channel 4
Channel 5
Christie's
Deutsche Bank
Diesel
Electronic Arts
English Heritage
Levi Strauss
Mother
MTV
Nike
Orange
Precise
UBS Warburg
VH-1
Vision on Publishing
Whitechapel Gallery

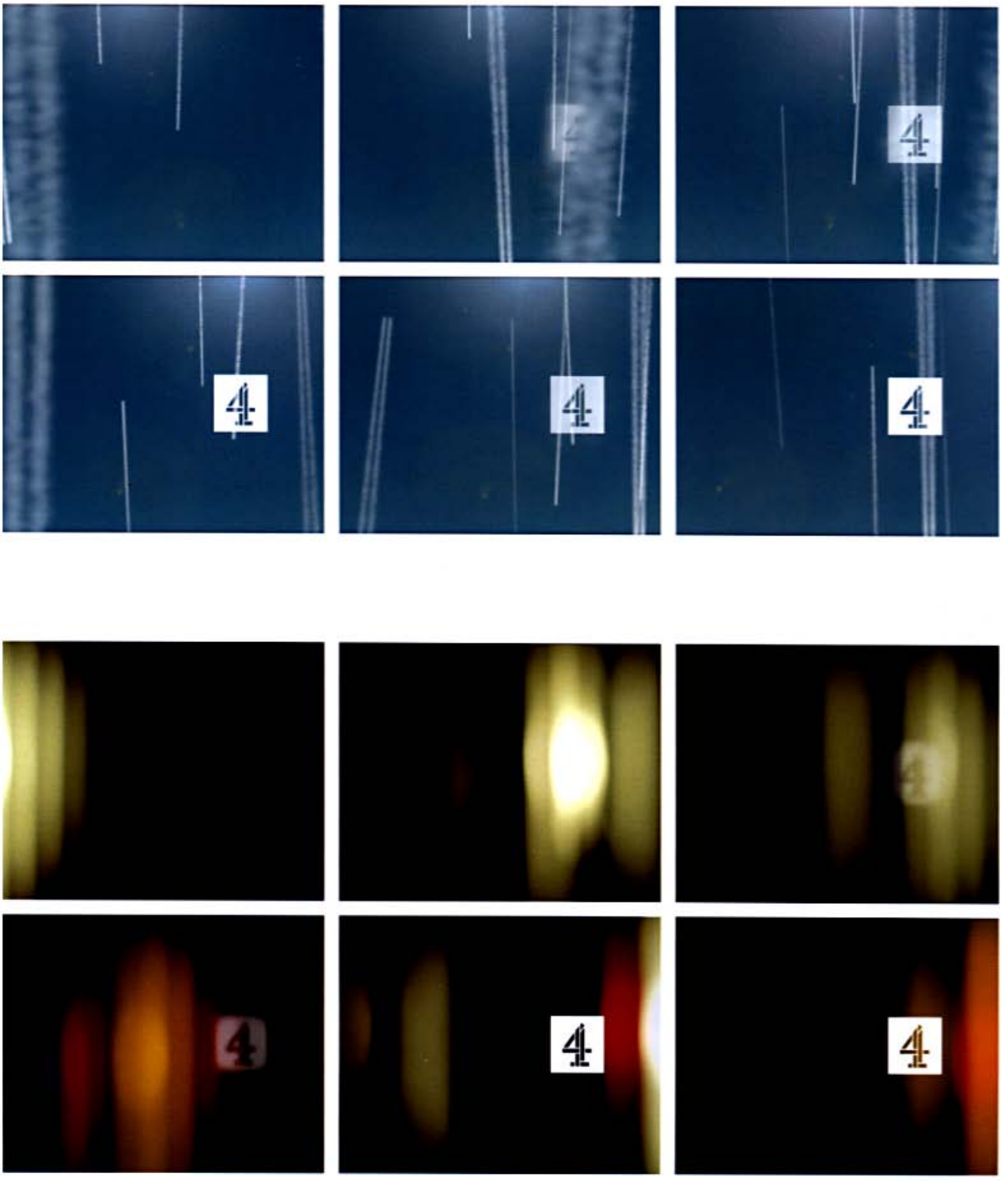
Opposite page

Project
On-Air identity

Title
Vapour trail
Traffic

Client
Channel 4

Year
2002



Project
Magazine

Title
Visuell reverse

Client
Deutsche Bank

Year
2001

_MMK / Puff Daddy auf MTV / Marc Quinn
_Wind in the Willows.
_ein Zustand des wachen Somnambulismus

Kunst–
Kalender–
Geschichte

State

"It's inspiring to work across different mediums, it gives you new methodologies, it means you can attack each new situation with a range of contrasting approaches and ideas."

Opposite page:

Project
re:play (a book about the visual history of video games)

Title
re:play, a page from the book's visual introduction: a sequence of iconic graphic game elements

Client
Laurence King Publishing

Year
1998

"Increased production to meet demand."

»Gesteigerte Produktionsleistung, um den Bedarf zu decken.«

«Une production accrue pour satisfaire à la demande.»

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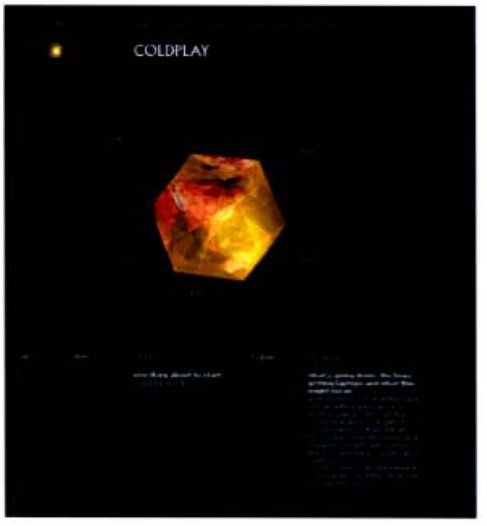
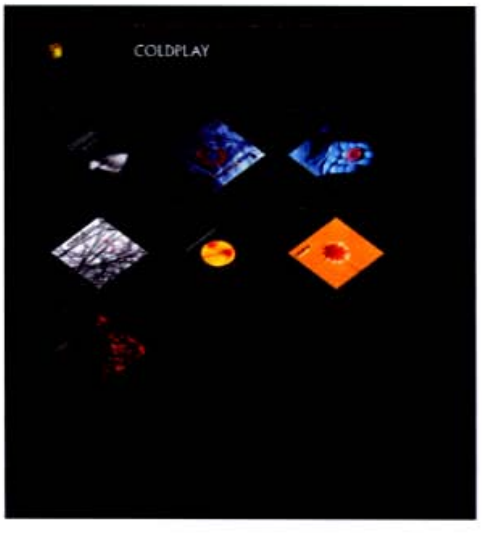
Design group history
1997 Co-founded by Mark Hough, Philip O'Dwyer and Mark Breslin in London

Founders' biographies
Mark Hough
1971 Born in Cambridge, England
1991–1995 BA (Hons) Graphic Design, London College of Printing
1995–1996 MA Communication Design, Central St Martins College of Art and Design, London
1995–1996 Freelance designer, Bell Design & Doublespace, New York
1996–1997 Freelance designer, Raise magazine
Philip O'Dwyer
1974 Born in Dublin
1992–1995 BA (Hons) Graphic Design, Limerick School of Art & Design
1995–1996 MA Communication Design, Central St Martins College of Art and Design, London
1996–1997 Freelance designer, Raise magazine and Wired (UK) magazine

Recent exhibitions
2001 "Onedotzero", Saatchi Gallery, Akasaka, Tokyo

Clients
Barbican
Blackwatch
BT
Creative Review
Dazed & Confused
EC1 Media
EMI/Parlophone
Film Four
Financial Times
Heart
Illuminations TV
Laurence King Publishing
MacUser
Mediasurface
MTV Japan
Ninja Tune
NMR
Onedotzero
Pavement
PD*3
Sapcote
Sega Europe
Sony Computer Entertainment Europe
Soup & Salad



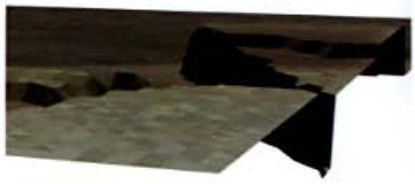


Project
Website

Title
Coldplay

Client
Parlophone

Year
2000



Project
onedotzero5 title sequence

Title
onedotzero5

Client
onedotzero

Year
2001

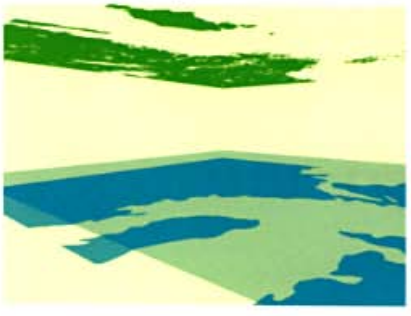
Opposite page:

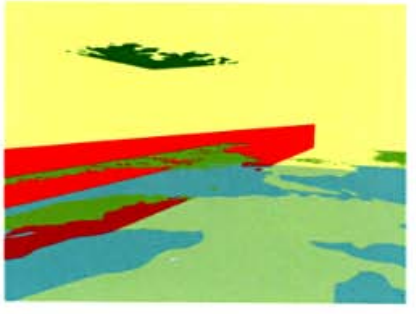
Project
onedottv_global is a twelve-part television series showcasing the work of moving image makers

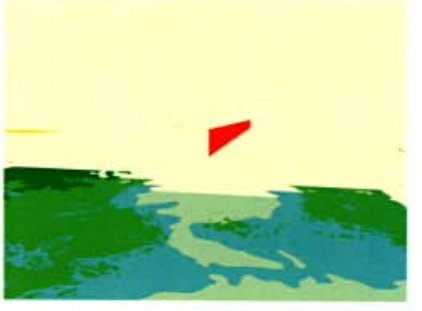
Title
onedottv_global

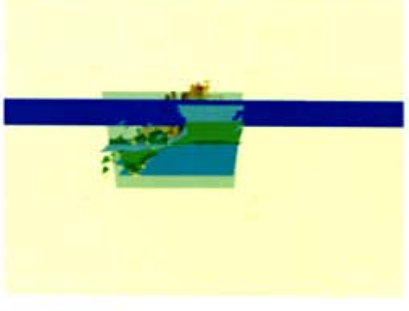
Client
onedotzero

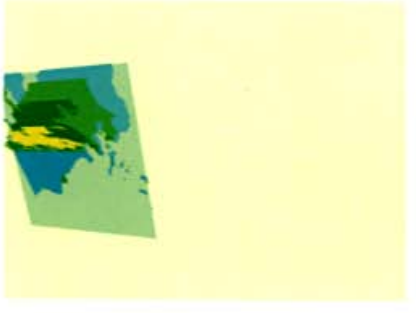
Year
2001

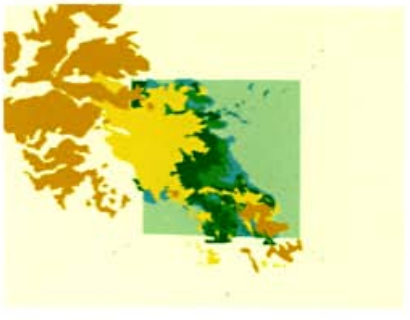


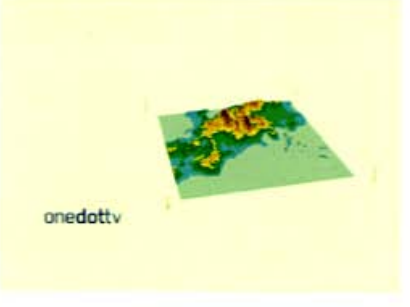


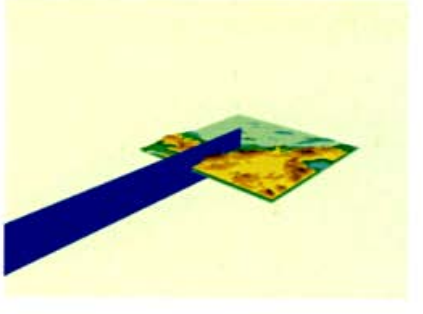









onedottv



onedottv_global

onedottv_global

pioneers of mov

Suburbia

"We are reaching for a perfect synergy of information, image, design and parties."

Project
Magazine cover
Photography by
Phil Poynter

Title
Big Magazine – Horror

Client
Big

Year
2000

"We here at Suburbia are inclined to approach the future sideways – laterally if you like. This way we feel less likely to be caught out by it. Thinking about the future in general was enormously popular in pre-revolutionary Russia, but not so much nowadays. Cultural determinants you see are not really dictated by designers, and there are pitfalls in thinking so. The sands, you might say, on which the future rests are always shifting (this is an adaptation or bastardisation of an old Chinese proverb about trusting those who you do business with), which is definitely something we're going to pay more attention to in the future."

»Wir von Suburbia tendieren dazu, uns der Zukunft von der Seite zu nähern. So haben wir das Gefühl, dass sie uns nicht so schnell ertappen kann. Im vorrevolutionären Russland war es äußerst populär, sich Gedanken über die Zukunft im Allgemeinen zu machen, das ist heute nicht mehr so. Kulturelle Determinanten werden nicht wirklich von den Designern diktiert. Das zu glauben, birgt Risiken. Der Sand, auf dem die Zukunft steht, wandert immer weiter (so könnte man in Abwandlung eines alten chinesischen Sprichworts über das Vertrauen zu denen sagen, mit denen man Geschäfte macht) und das ist definitiv etwas, dem wir in Zukunft mehr Aufmerksamkeit widmen werden.«

«Ici à Suburbia, on tend à aborder le futur de biais, latéralement si vous préférez. On espère ainsi limiter le risque d'être pris de court. Dans la Russie d'avant la révolution, réfléchir à l'avenir était une activité très prisée. Ça l'est moins aujourd'hui. Il serait dangereux de croire que les déterminants culturels apparents sont en fait dictés par les créateurs. Les ‹bancs de sable› sur lesquels repose le futur sont aussi mouvants (j'adapte, ou plutôt je détourne, un vieux proverbe chinois parlant de la confiance que l'on peut accorder à ses partenaires en affaire), un aspect auquel nous serons certainement plus attentifs à l'avenir.»

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Design group history
1998 Co-founded by Lee Swillingham and Stuart Spalding in London

Founders' biographies
Lee Swillingham
1969 Born in Manchester, England
1988–1991 Studied Graphic Design, Central St Martins College of Art and Design, London
1992–1998 Art Director, The Face magazine, London
1998 Creative Director, Suburbia, London

Stuart Spalding
1969 Born in Hawick, Scotland
1987 Foundation Level Art& Design, Manchester Polytechnic
1988–1991 Graphic Design, Newcastle upon Tyne Polytechnic
1992–1998 Art Editor, The Face magazine, London
1998 Creative Director, Suburbia, London

Clients
Alexander McQueen
Anna Molinari
Big
BMG Records
Bottega Veneta
Emap Publishing
Gucci
London Records
Luella
Mercury Records
Patrick Cox
Vision on Publishing
Warner Records

Project
Logo and identity for new fashion magazine

Title
Pop Logo

Client
Emap Publishing

Year
2000

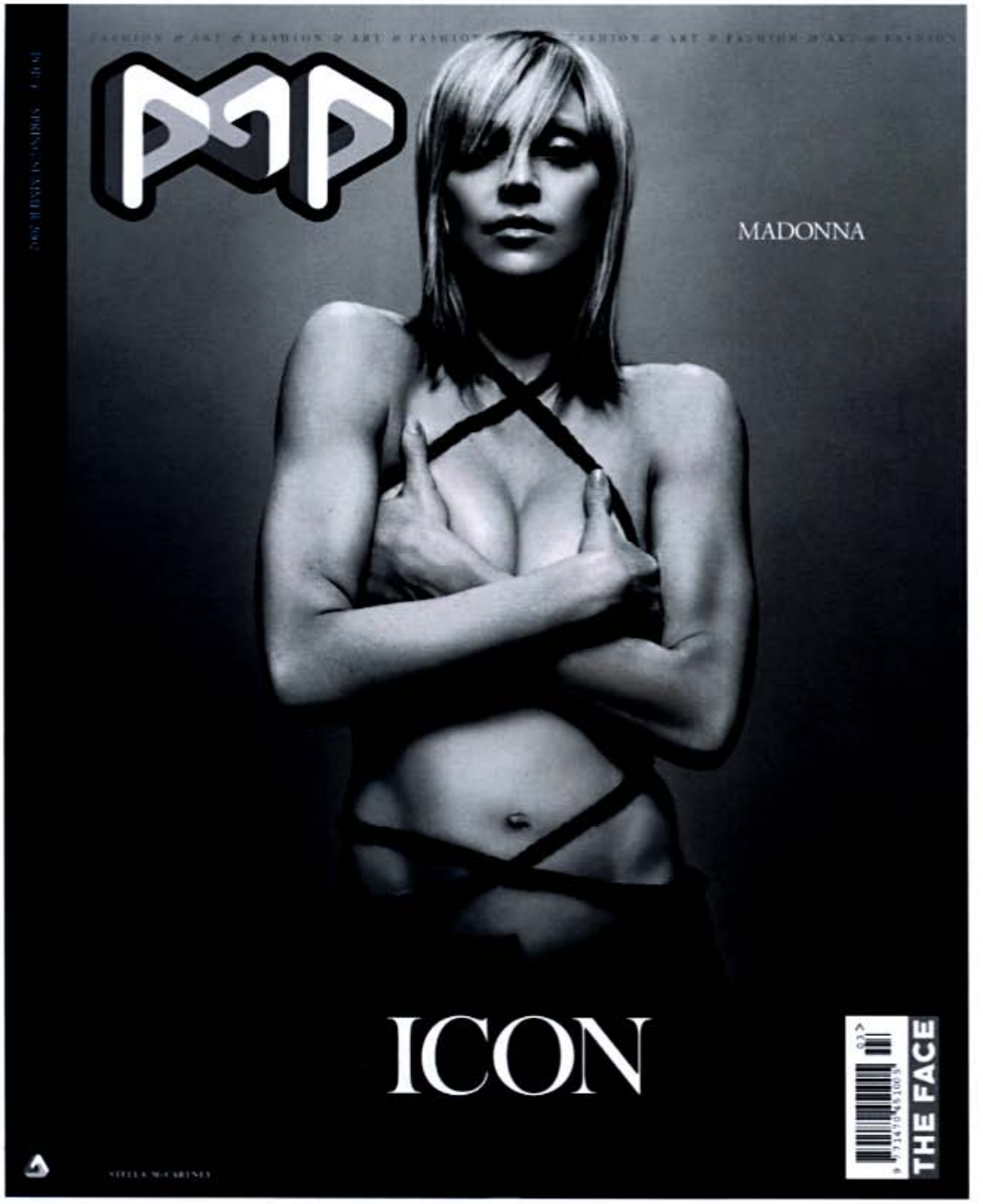
Opposite page:

Project
Creative Review anniversary artwork

Title
Infinity Poster

Client
Creative Review

Year
2001



Project
Magazine cover
Photography by Mert
Allas and Marcus Piggot

Title
Pop, issue 4 – Icons

Client
Emap Publishing

Year
2002

Opposite page:

Project
Magazine spreads
Photography by Mert
Allas and Marcus Piggot

Title
Pop, issue 4 – Icons

Client
Emap Publishing

Year
2002

Stella's

icc

MRS STELLA

ons

Stella McCartney has a famous family and some very famous friends. She knows an icon when she curates one over for dinner. But with the first year of Stella's own label still unfolding, one question remains –

Surface

"It is all about the attempt to find a logical explanation and find an illogical approach, and vice versa."

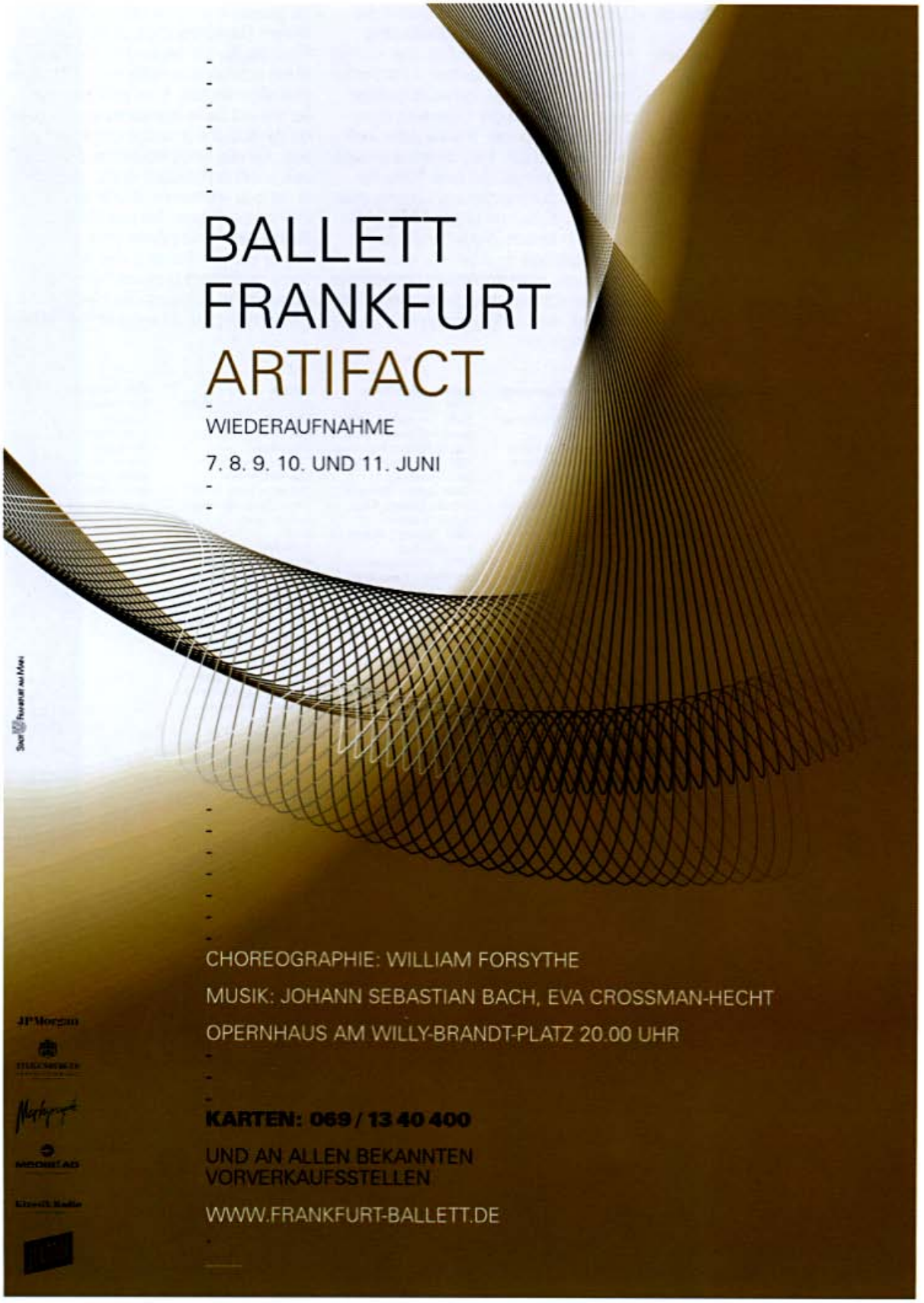
Opposite page:

Project
Ballet poster

Title
Ballett Frankfurt Artifact

Client
Ballett Frankfurt

Year
campaign 2000/01


BALLETT
FRANKFURT
ARTIFACT
WIEDERAUFNAHME
7. 8. 9. 10. UND 11. JUNI
CHOREOGRAPHIE: WILLIAM FORSYTHE
MUSIK: JOHANN SEBASTIAN BACH, EVA CROSSMAN-HECHT
OPERNHAUS AM WILLY-BRANDT-PLATZ 20.00 UHR
KARTEN: 069 / 13 40 400
UND AN ALLEN BEKANNTEN
VORVERKAUFSSTELLEN
WWW.FRANKFURT-BALLETT.DE

"Graphic design only happens through different approaches and views regarding analysis (exact transfer) and subjective artistic positions (vague transfer). Or more specifically, the transposition from the topic or task to design. What interests us in this case is the potential margin of error involved on the path towards finding a possible solution. One of several possibilities lies in working with mappings as an interim phase, swapping the parameters around in the process, and handling the given information as 'freely' as possible."

»Grafikdesign kommt nur durch die unterschiedlichen Ansichten über Analyse (exakter Transfer) und subjektive künstlerische Position (unscharfer Transfer) zustande, genauer gesagt die spezielle Art der Übersetzungsmöglichkeiten von Thema oder Aufgabe ins Design. Hier interessiert uns die Fehlermarge, die eine Rolle für den Weg zur möglichen Lösung spielen kann. Eine von vielen Möglichkeiten ist, in einem Zwischenstadium mit Mappings zu arbeiten, deren Parameter man im Arbeitsprozess hin und her schiebt und dabei möglichst ›frei‹ mit den vorliegenden Informationen umgeht.«

«Le graphisme ne fonctionne qu'au travers de démarches et de vues différentes sur l'analyse (transfert exact) et les positions artistiques subjectives (transfert vague). Plus précisément, au travers de la transposition du sujet ou de la tâche à accomplir en création. Ce qui nous intéresse dans ce cas, c'est la marge d'erreur potentielle dans la recherche d'une solution éventuelle. L'une des possibilités réside dans une phase intermédiaire basée sur le recours à des applications, modifiant progressivement les paramètres et manipulant les informations le plus ‹librement› possible.»

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www.surface.de

Design group history
1997 Co-founded by Markus Weisbeck and Niko Waesche in Frankfurt/Main

Founders' biographies
Markus Weisbeck
1965 Born in Offenburg, Germany
1997 Diploma in Visual Communication, Hochschule für Gestaltung Offenbach
2002 Guest Professor in System Design, Hochschule für Grafik und Buchkunst, Leipzig
Niko Waesche
1968 Born in Singapore
2001 PhD in International Political Economy, London School of Economics

Recent exhibitions
1994 "The Retrographic Beat", Deutscher Werkbund, Frankfurt/Main and Galerie Perdue, Hamburg
1995 "Disc Style", Markthalle, Hamburg
1996 Gestalt: Visions of German Design, IDCA, Aspen Colorado
1997 "Signes", Musée de la Poste, Paris
2000 "Jahresgaben", Frankfurter Kunstverein
2001 "Trade", with Thomas Demand, Andreas Gursky, Blank & Geron, Nina Pohl, Fotomuseum Winterthur, Nederland Foto Institut, Rotterdam; "Dedalic Convention", curated by Liam Gillick, MAK, Vienna
2002 "The Mallory Project", with Siegrun Appelt, Turn & Taxis Palais, Bregenz; "Mapping", with Ruedi Baur, Nikolaus Hirsch, Makoto Saiko (AA London), 1822-Forum, Frankfurt

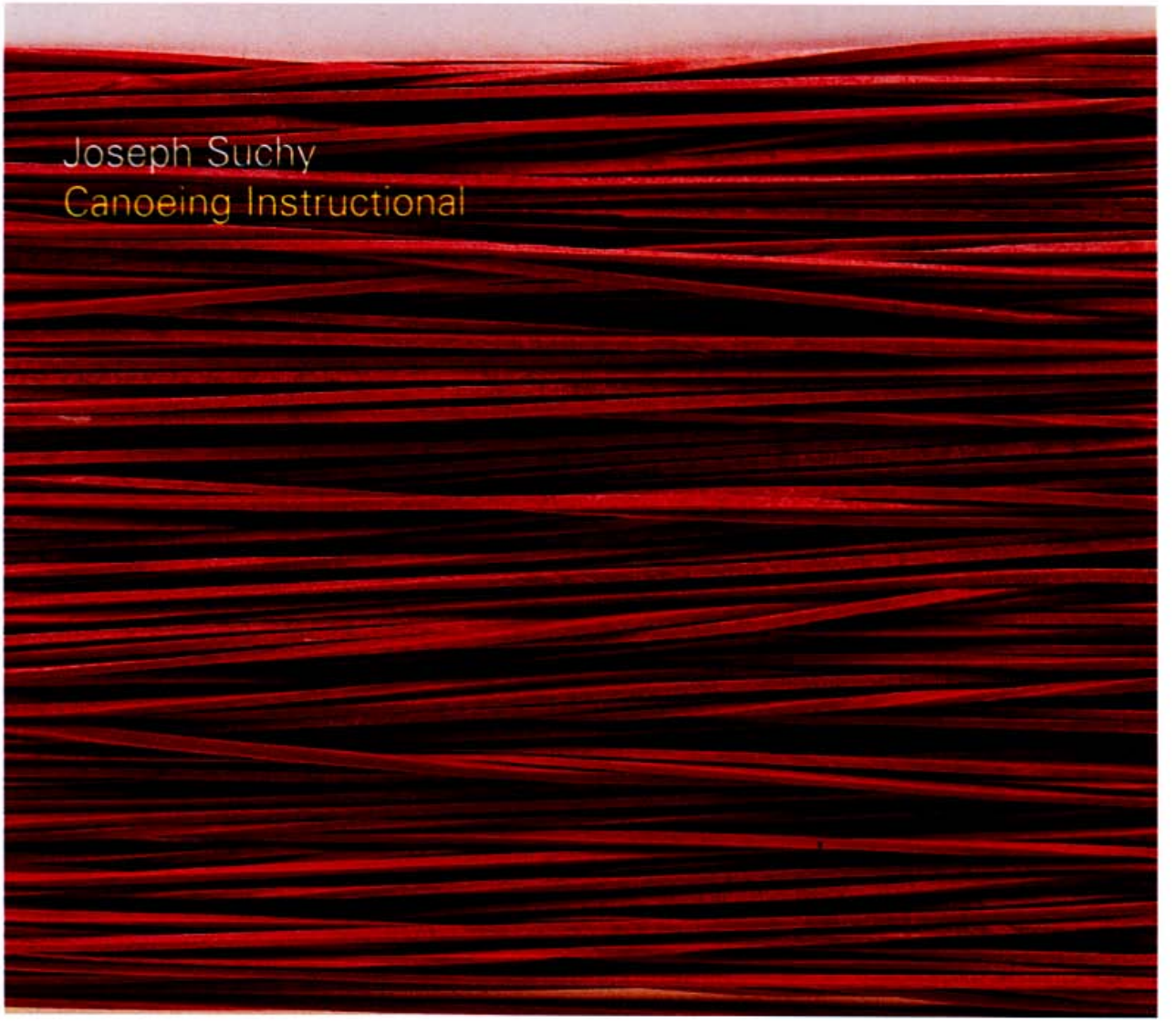
Clients
Ballett Frankfurt/William Forsythe
Best Seven
Birkhäuser
Cocoon Event Gmbh
DaimlerChrysler
Deutsche Bank Kunst
Deutsche Guggenheim
Edition Olms
EnOf
Frankfurter Kunstverein
Frankfurt RheinMain
Galerie Johann König
Galerie Schipper & Krome
Hugo Boss
IFA – institute for foreign cultural relations
Institute of Contemporary Art Boston
Johnen und Schöttle
Jourdan und Müller PAS
Jüdisches Museum Frankfurt
K7 Records
Karaoke Kalk
Kostas Murkudis
Kunsthaus Schloss Wendlinghausen
Lenbachhaus
Lukas & Sternberg
Mille Plateaux
Pitti Immagine
Rhizome
Schirn Kunsthalle
Staubgold
Ursula Blickle Stiftung
Verlag fur Moderne Kunst
Verlag Hatje Cantz
Virgin Records

Project
CD cover

Title
März Love Streams

Client
Karaoke Kalk

Year
2002

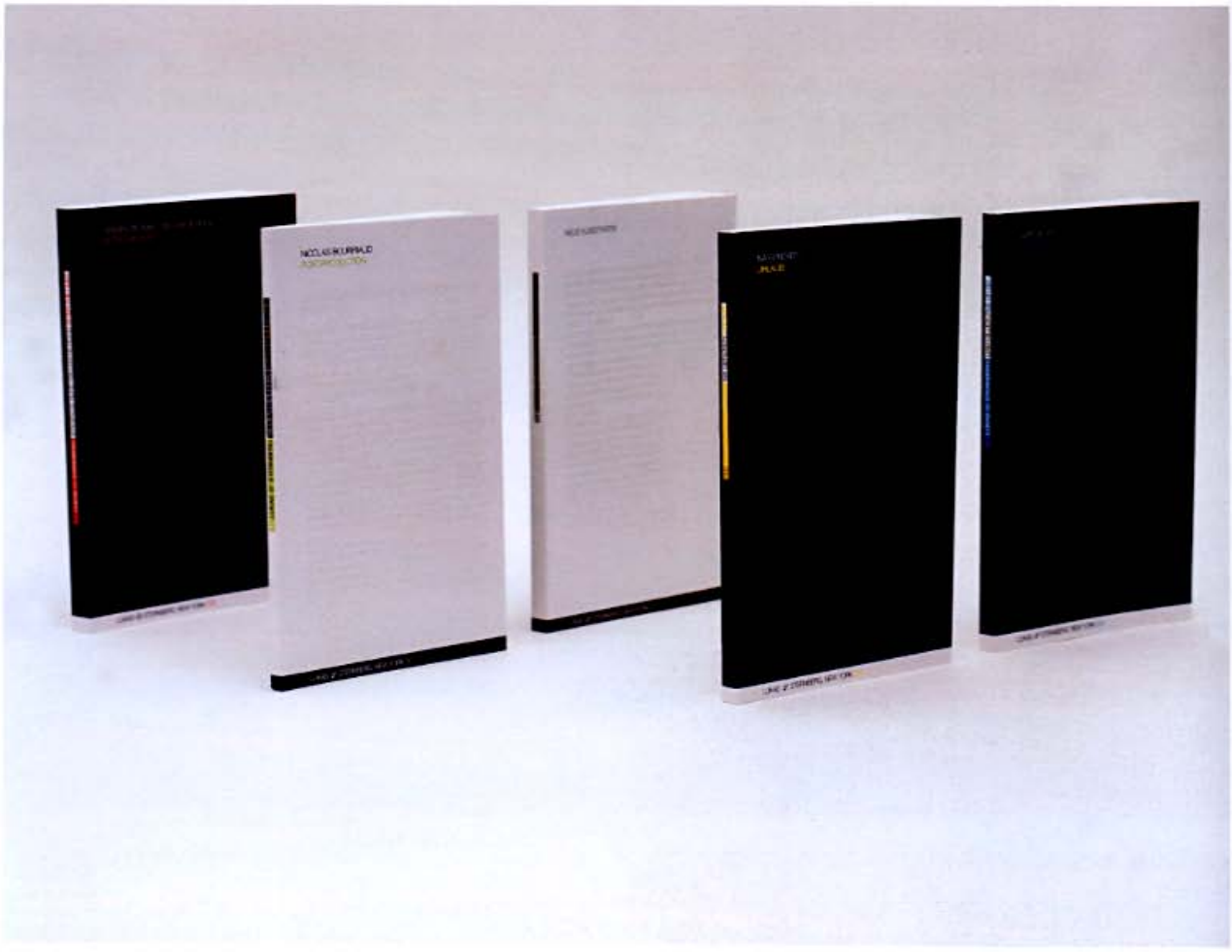


Project
CD cover

Title
Joseph Suchy Canoeing Instructional

Client
Whatness

Year
2002



Project
Pocket-book series on contemporary art

Title
Lukas & Sternberg
001–005

Client
Lukas & Sternberg

Year
2002

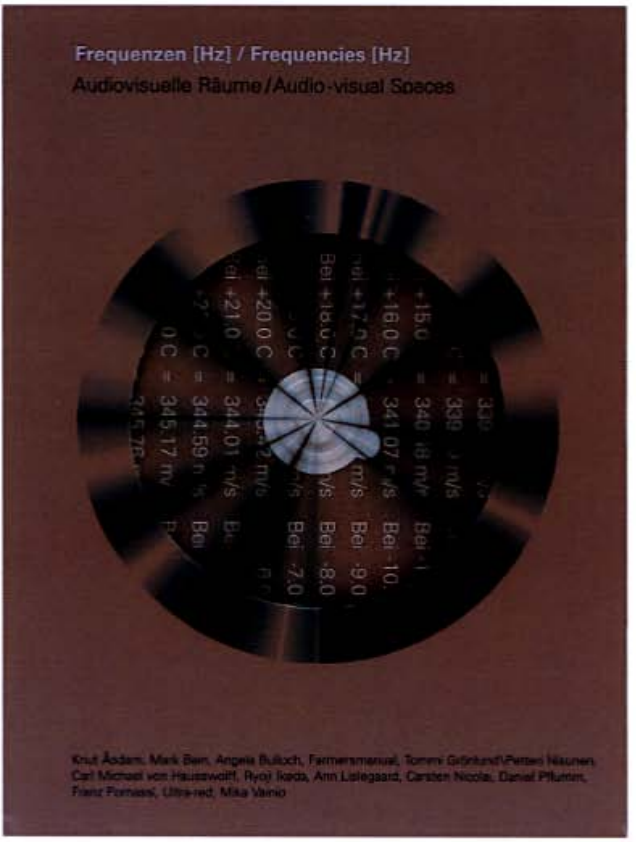
Opposite page:

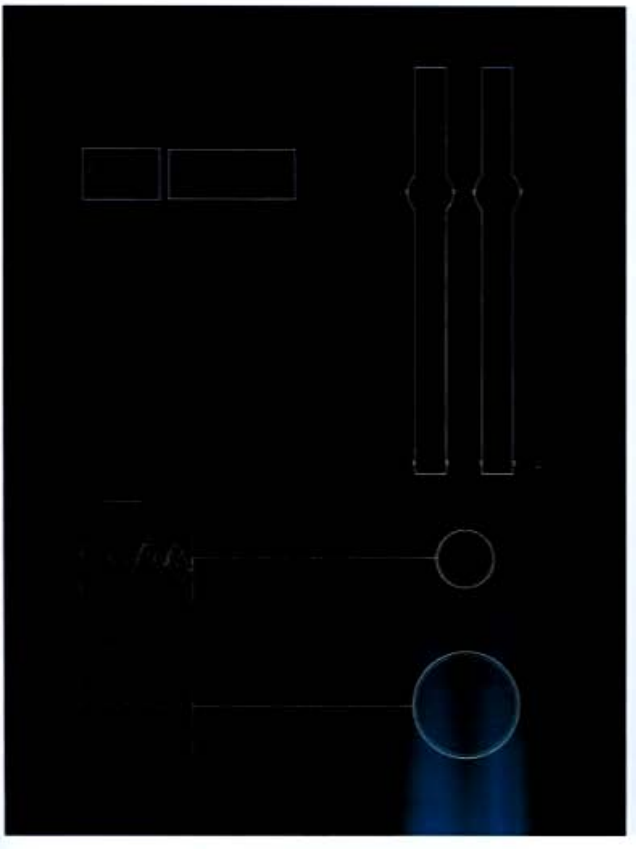
Project
Exhibition catalogue

Title
Frequencies (Hz)

Client
Schirn Kunsthalle,
Frankfurt am Main

Year
2002





57

Carsten Nicolai

Carsten Nicolai arbeitet in den Bereichen Klang und bildende Kunst. Seine Aktivitäten umfassen die Konstruktion von skulpturalen und Bildinstallationen, Aktionen in den Medien und im öffentlichen Raum, die Organisation und Aufführung von Konzerten, er komponiert, produziert und veröffentlicht Musik. Nicolai verknüpft elektronischen Klang und visuelle Kunst, um einen mikroskopischen Blick auf kreative Prozesse zu erzeugen und erforscht elektrische und elektronische Frequenzen, indem er die Eigenschaften und Wirkungen des elektro-akustischen Materials transformiert.
Nicolais Installationen haben häufig einen skulpturalen Charakter, doch bewegen sie sich an der Schnittstelle zwischen Klang und Visualität, da der Künstler vermittels Konstruktionen aus Objekten, Bildmaterial und elektronischem Klang wellenförmige Datenaufzeichnungen erforscht. Die Arbeiten basieren auf Bildstrukturen, die von Klangfrequenzen erzeugt werden und/oder Klang, der aus visuellen Formen und Mustern entsteht. Auf diese Weise beziehen sie sich

Carsten Nicolai works in the fields of visual art and sound, his activities including that of constructing sculptural and visual installations, interventions in the media and urban environment, performing and staging concerts, composing, producing and releasing music. He researches electronics and electric frequencies, converting the principles as well as the effects of the electro-acoustic material.
Nicolai's installations often have a sculptural character, yet address the intersection between sound and visuality as he investigates wave-shaped data through structures produced by objects, visual material and electronic sound. The works rely on visual structures created by sound frequencies and/or sound constructed from visual forms and patterns. In this way they come to refer to sign structures, thus the sound and images become types of logo-related statements. In his active installations (as opposed to his painterly practice) the visual 'statements' are in continuous process, temporarily pinned down then shifting to refer-

Sweden Graphics

"Not by making interesting graphic design but by making graphic design interesting"

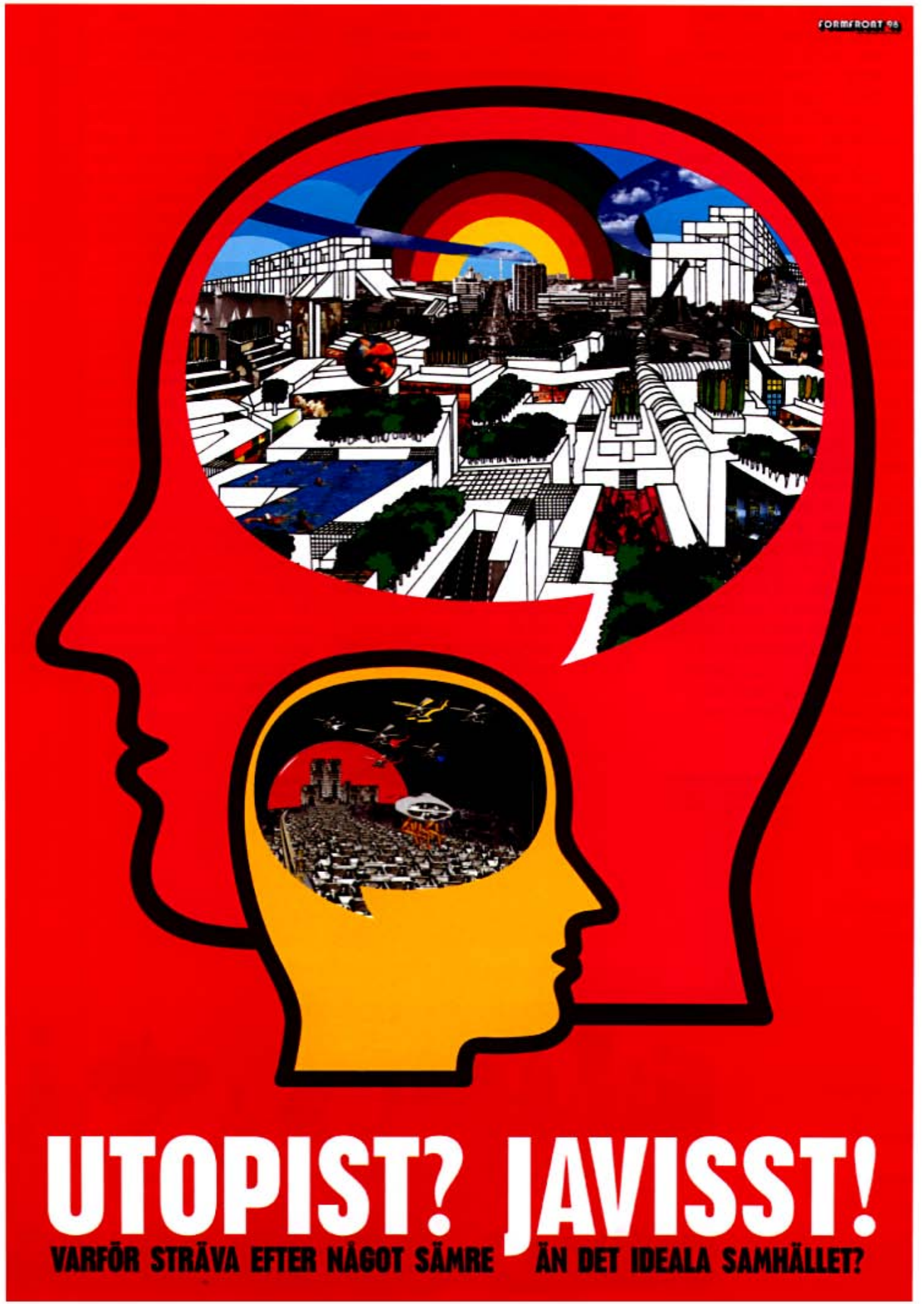
Opposite page:

Project
Poster

Title
Utopist – Javisst

Client
Formfront

Year
1998


FORMFRONT 96
UTOPIST? JAVISST!
VARFÖR STRÄVA EFTER NÅGOT SÄMRE ÄN DET IDEALA SAMHÄLLET?

"After all these years of dedicated work and the problems with embracing new media and technology, graphic design is finally starting to achieve what it really needed all along – an audience. Graphic design has always been a kind of sidekick to almost every other kind of cultural platform such as literature, film, art, advertising, music etc – sometimes appreciated but often neglected. At times debated, but only within the design community itself. But in the last ten years or so a massive interest has started to grow among the younger generation in graphic design as an end in itself. It is our guess that it is mainly through the process of making their own web sites that young people of today automatically gain a hands-on knowledge of typefaces, colour and composition, and that these insights make them more capable and interested in seeking out, evaluating and at best appreciating the work of more professional designers. This is the single most important factor which, in the foreseeable future, will turn graphic design into a means of expression in itself, and more so than ever before. A language that is powerful not only because there are competent speakers but because there are competent listeners. Thank you for your attention."

»Nach all den Jahren Arbeit und Schwierigkeiten mit den neuen Medien und ihrer Technik beginnt die Grafikdesignbranche endlich das zu erreichen, was sie die ganze Zeit über schon gebraucht hätte – ein Publikum. Die Gebrauchsgrafik hat andere Kulturbereiche wie Literatur, Film, Kunst, Werbung, Musik usw. immer begleitet und wurde dabei manchmal geschätzt, oft aber vernachlässigt. Mitunter umstritten, aber nur innerhalb der Grafikerzunft selbst. In den letzten zehn Jahren ist jedoch das Interesse am Grafikdesign an sich gestiegen, besonders unter jüngeren Leuten. Sie haben mit ihren eigenen Internetportalen den praktischen Umgang mit Schriftarten, Farben und Bildkomosition geübt, so dass sie sich nun auch für die Arbeiten professioneller Grafiker interessieren, sie bewerten und – im günstigsten Fall – schätzen lernen. Das ist der wichtigste Faktor, der in naher Zukunft aus dem Grafikdesign ein eigenständiges Ausdrucksmedium machen wird, eine Sprache, die nicht nur deshalb wirkungsvoll ist, weil sie von kompetenten Interpreten benutzt wird, sondern weil sie von kompetenten Zuhörern aufgenommen wird. Vielen Dank für Ihre Aufmerksamkeit.«

«Après toutes ces années de travail acharné et de problèmes pour s'adapter aux nouveaux moyens de communication et à la technologie, le graphisme commence enfin à obtenir ce dont il avait vraiment besoin: un public. Il a toujours été une sorte de parent pauvre de presque toutes les autres plates-formes culturelles telles que la littérature, le cinéma, l'art, la publicité, la musique, etc., parfois apprécié mais le plus souvent négligé. Si on en débattait, cela ne sortait pas de la communauté des créateurs. Toutefois, ces dix dernières années, on a observé un intérêt massif de la nouvelle génération pour le graphisme en tant que tel. C'est probablement en réalisant leurs propres pages web que les jeunes ont acquis sur le tas une connaissance des types de caractères, des couleurs et de la composition. Cela les a incités à rechercher, à évaluer et, au mieux, à apprécier le travail de graphistes plus professionnels. C'est sans doute le principal facteur qui, dans un futur proche, transformera le graphisme en un moyen d'expression à part entière. Un langage qui puise sa force non seulement dans la compétence de ceux qui le parlent mais également dans celle de ceux qui l'écoutent. Merci pour votre attention.»

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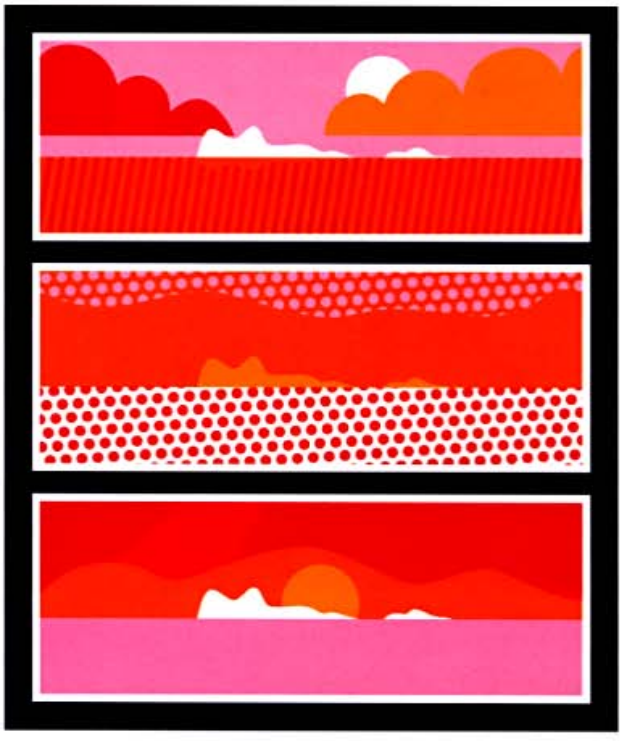
Design group history
1998 Sweden Graphics was founded in Stockholm

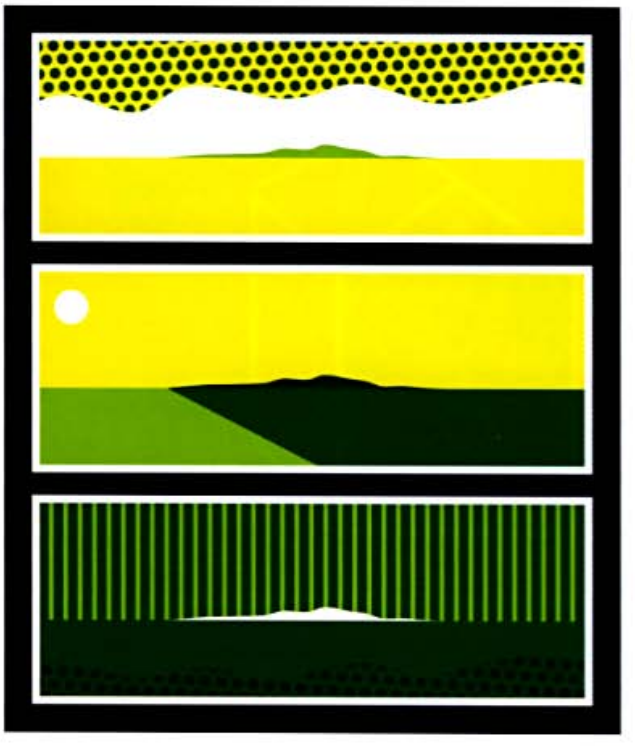
Project
CD covers & tour poster

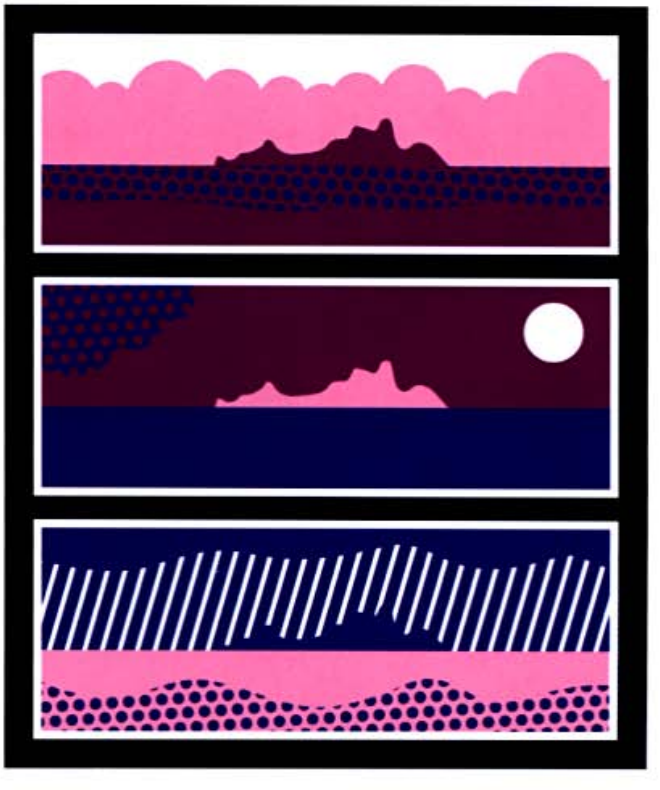
Title
Doktor Kosmos

Client
NONS Records

Year
2000





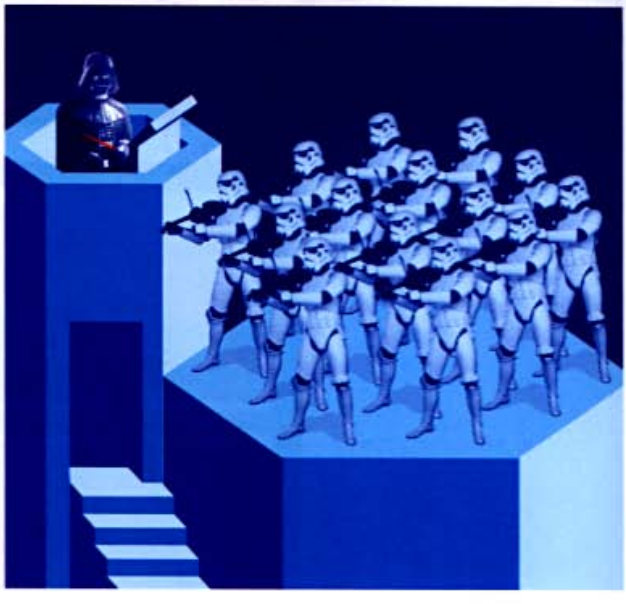


Project
Illustrations

Title
Islands

Client
Raket

Year
2000



Project
Newspaper illustrations
for music review pages

Title
Newspaper illustrations
for music review pages

Client
DN På Stan

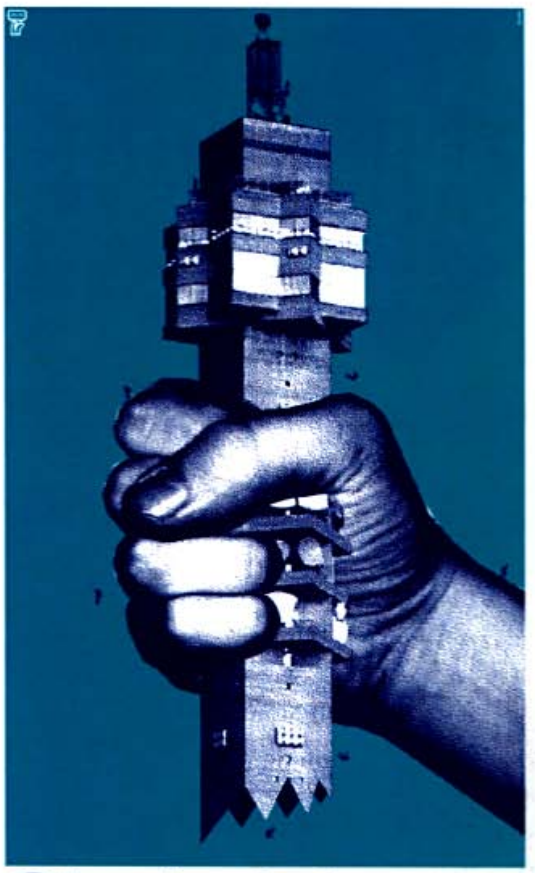
Year
1999–2001

Skala 1:1

En improviserad helaftonsföreställning. Premiär 18 februari

Improvisationsformen i Skala 1:1 är inspirerad av den San Franciscobaserade improvisationsgruppen True Fiction Magazine. Små bitar av historier läggs samman till längre berättelser. Dessa bildar en helhet i full skala som pendlar mellan tid och rum, logik och fantasi, komedi och tragedi. Regina Saisi från True Fiction Magazine inledde med en tre veckor lång workshop varefter Roger Westberg tog över och slutförde repetitionsarbetet. Detta är grunden till en mer fördjupad och variationsrik improvisationsform där publiken lovas en ny händelserik föreställning varje kväll.

Stockholms Improvisationsteater
Torsdag–Lördag kl.19.00 Sigtunagatan 12, T-Odenplan
Biljetter och information
08-30 62 42
www.impro.a.se



Skala 1:1

En improviserad helaftonsföreställning. Premiär 16 Februari

Med en berättarteknik, lik den i Robert Altmans film "Short Cuts", framförs korta sekvenser av historier som läggs samman till längre berättelser. Dessa bildar en helhet i full skala som pendlar mellan tid och rum, logik och fantasi, komedi och tragedi. I varje föreställning skapas helt nya historier och berättelser, karaktärer och öden – vilket gör varje kväll till en premiär.

Stockholms Improvisationsteater
Fredag–Lördag kl.19.00 Sigtunagatan 12, T-S:t Eriksplan
Biljetter och information
08-30 62 42
www.impro.a.se

Project
Flyers

Title
Skala 1:1

Client
Stockholms
Improvisationsteater

Year
2000

Felipe Taborda

"Curiosity, a paper and a pencil is what one needs to make everything happen."

Opposite page:

Project
Poster
design Felipe Taborda / Priscila Andrade
photo Rodrigo Lopes

Title
Dança Brasil

Client
Centro Cultural Banco do Brasil

Year
2000

BRASILCAP | O GLOBO EM MOVIMENTO | CENTRO CULTURAL BANCO DO BRASIL | apresentam

Dança Brasil

6 a 9 abril | **Renata Melo** | São Paulo **F.A.R. 15** | São Paulo

13 a 16 abril | **Cia Teatral do Movimento / Ana Kfouri** | Rio de Janeiro

20, 22 e 23 abril | **Dos à Deux** | Brasil (SP/RJ)/França

27 a 30 abril | **Verve Cia de Dança** | Paraná

4 a 7 maio | **Luiz Carlos Vasconcelos** | Paraíba/Rio de Janeiro

11 a 14 maio | **Cia As Palavras** | Brasil (CE)/Bélgica

6 abril a 14 maio 2000 · Quinta a domingo · 19h30
Centro Cultural Banco do Brasil · Teatro II
Rua 1º de Março 66 · Centro · Rio de Janeiro · (+21) 808 2020

OuroCap
BRASILCAP

CENTRO CULTURAL BANCO DO BRASIL

"Graphic design? Will there be graphic design or will everyone and everything be transformed into Nike, AOL, Microsoft, Coca-Cola, etc, etc. Individuality is what has always been in demand."

»Grafikdesign? Wird es künftig noch Grafikdesign geben oder wird jeder und alles in Nike, AOL, Microsoft, Coca-Cola usw. verwandelt? Individualität war schon immer gefragt.«

«La création graphique? Elle vivra, ou tout et chacun sera transformé en Nike, AOL, Microsoft, Coca-Cola, etc. etc. La demande d'individualité n'a jamais baissé.»

Felipe Taborda
Rua Maria Angélica
428 / 101
Jardim Botânico
22461–150
Rio de Janeiro RJ
Brazil

T +55 21 2527 5153
F +55 21 2537 3844

E felipe.taborda@
pobox.com

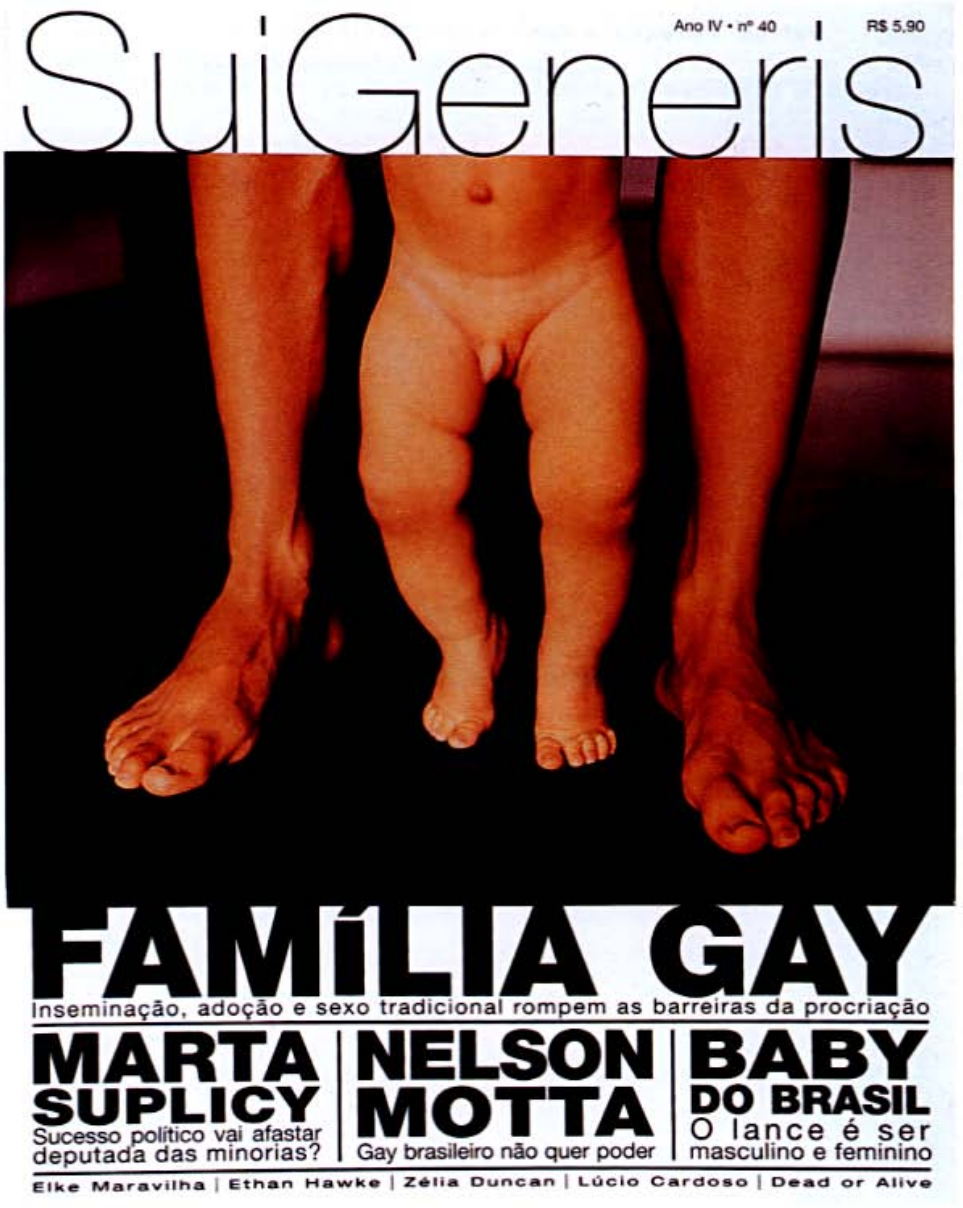
Biography
1956 Born in Rio de Janeiro
1975–1978 BA Visual Communication, Pontificia Universidade Católica, Brazil
1978–1980 Filmmaking and photography, The London International Film School
1980–1982 MA Communication Arts, New York Institute of Technology
1980 Graphic Design with Milton Glaser, School of Visual Art, New York

Professional experience
1984–1988 Head of Design Department, Sigla Records, Rio de Janeiro
1988–1989 Head of Design Department, DPZ Publicidade, Rio de Janeiro
1989–1990 Creative Director, MPM Propaganda, Rio de Janeiro
1990+ Creative Director, Felipe Taborda Design, Rio de Janeiro
1990 Jury Member, XIV Biennale of Graphic Design, Brno, Czech Republic
1993 Jury Member, 7th Annual International Exhibition, The Art Directors Club, New York
1995+ Professor of Graphic Design, Universidade and Pontificia Universidade Católica, Rio de Janeiro
1998 Jury Member, International Poster Biennale, Mexico City
2001 Jury Member, The Art Directors Club 80th Annual Awards, New York; Jury Member, Output 4, Minneapolis and Frankfurt

Recent exhibitions
1990 "International Poster Biennale", Mexico City; "International Poster Biennale", Warsaw
1992 "Biennale of Graphic Design", Brno, Czech Republic
1993 "Quatrièmes Rencontres Internationales des Arts Graphiques", Chaumont, France
1995 "Colorado International Invitational Poster Exhibition"
1996 "International Poster Biennale", Warsaw
1997 "Colorado International Invitational Poster Exhibition"
1998 "International Poster Biennale", Mexico City
1999 "Colorado International Invitational Poster Exhibition"
2000 "Biennale of Graphic Design", Brno, Czech Republic; "International Poster Biennale", Mexico City; "Paisagens Particulares" (with Tom Taborda and Alfredo Britto), Museum of Modern Art, Rio de Janeiro; "Literatura Passageira", Paço Imperial, Rio de Janeiro
2001 "La Danse S'Affiche", Centre du Graphisme et de La Communication Visuelle d'Echirolles, France; "Colorado International Invitational Poster Exhibition"
2002 "Carteles Desde Rio", Museo de Arte y Diseño Contemporâneo, San José, Costa Rica; "Biennale of Graphic Design", Brno, Czech Republic; "International Poster Biennale", Mexico City

Recent awards
1988 President of the Jury Award, XIII Biennale of Graphic Design, Brno, Czech Republic

Clients
Caravana Productions
Centro Cultural Banco do Brasil
Imperial Beer
Lumiar Records
Neon Rio Film Production
O Globo Newspaper
Sony Records



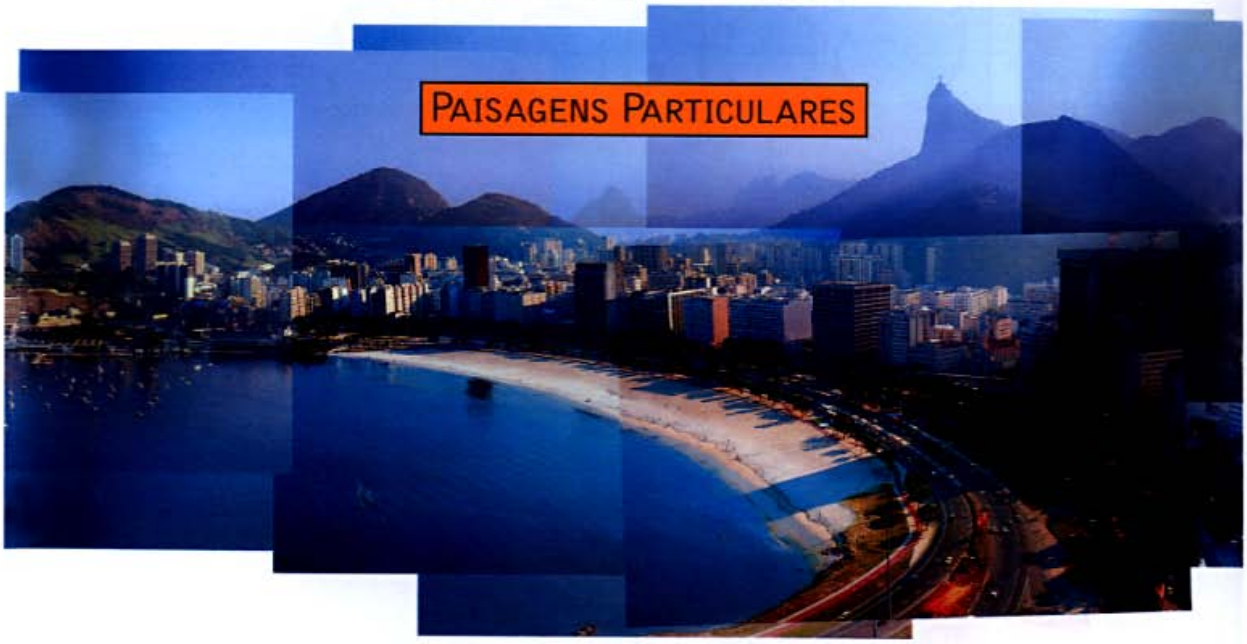
Project
Magazine cover
design Felipe Taborda /
Priscila Andrade / Tonho
photo Marco Frossard

Title
SuiGeneris

Client
SG Press

Year
1998

Felipe Taborda · Tom Taborda



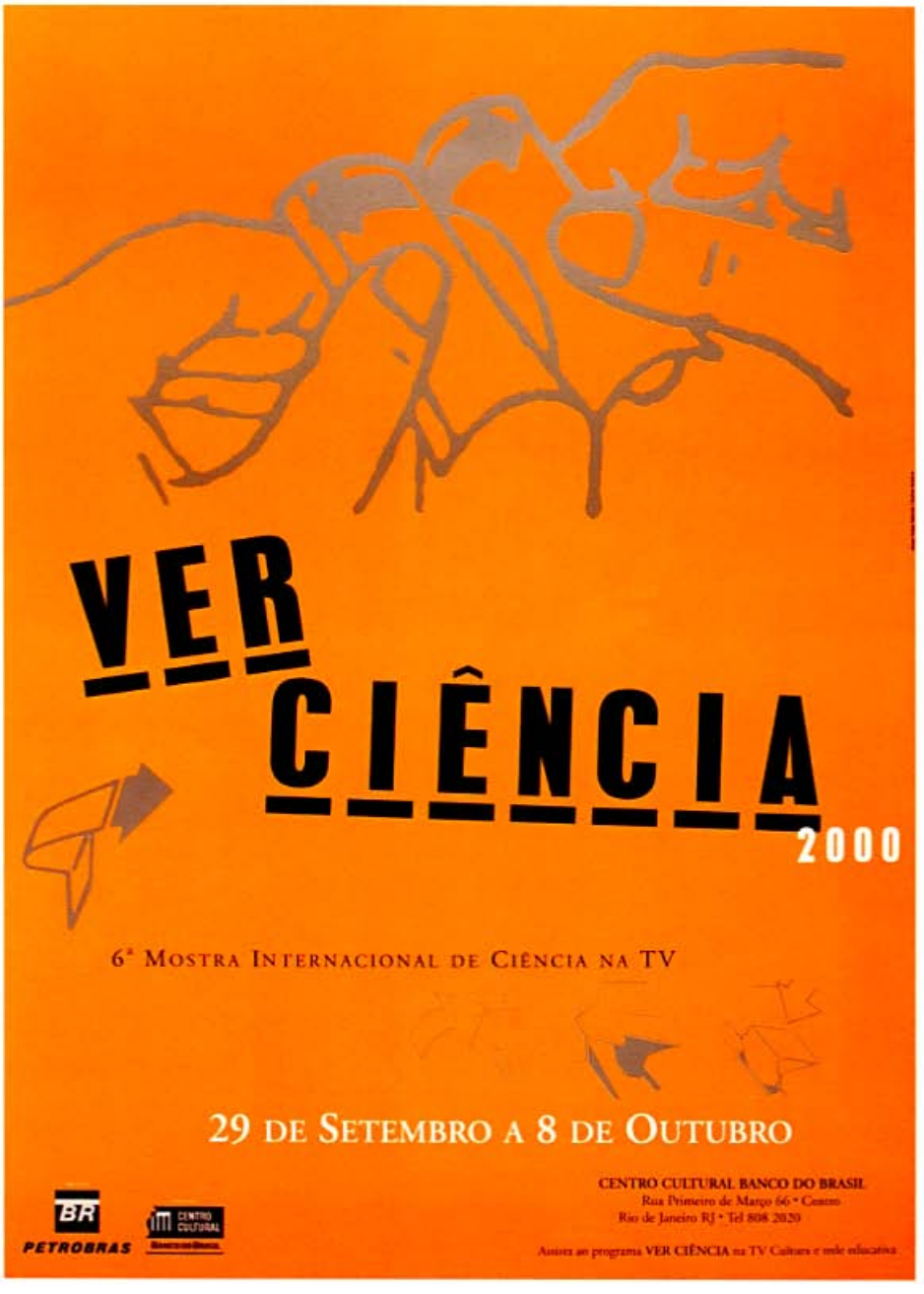
consultor de arquitetura
Alfredo Britto

Project
Book cover
Design: Felipe Taborda / Alexandre Northfleet
Photography: Tom Taborda

Title
Paisagens Particulares

Client
UBS

Year
2000



Project
Poster for an international science festival
Design: Felipe Taborda / Andrea Bezerra

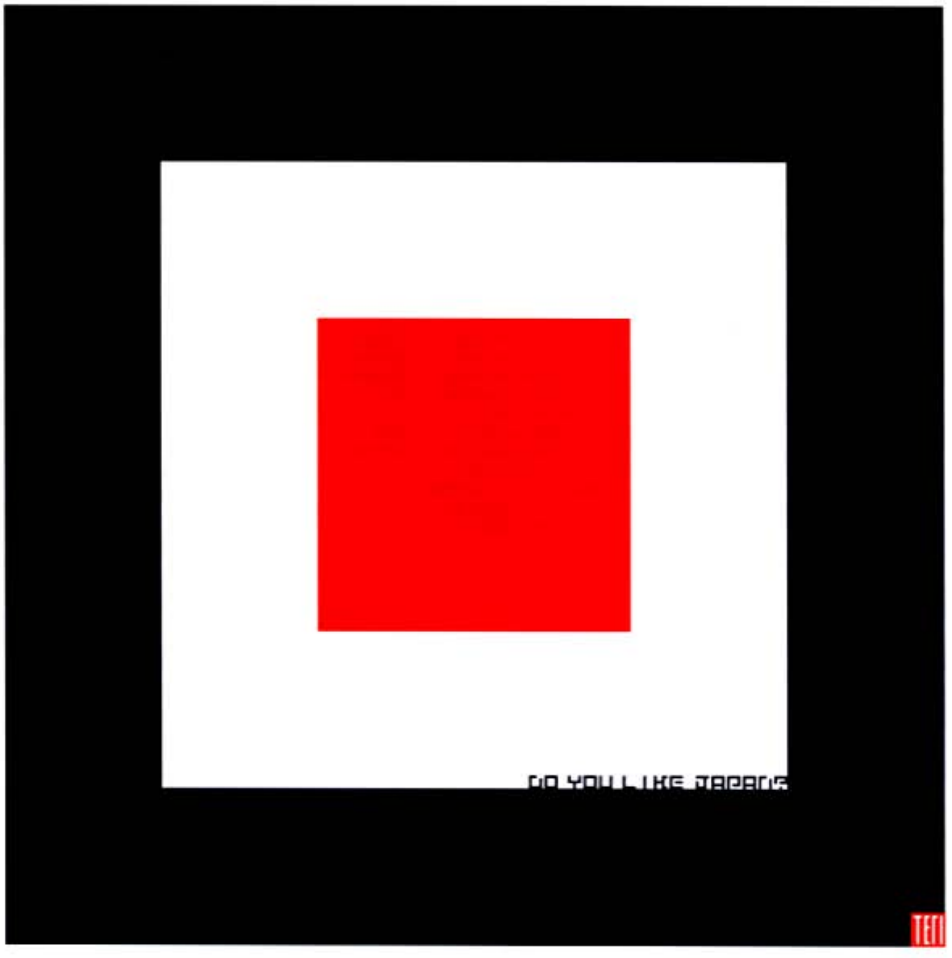
Title
Ver Ciência

Client
Centro Cultural Banco do Brasil

Year
2000

ten_do_ten

“ten means pixel in Japanese.”



Project
ten_do

Title
do you like japan?

Client
Self-published

Year
2001

"ten means pixel in Japanese.
ten may be drawn on anyone.
ten may be drawn on no one.
ten may be understood only by aliens.
ten may be understood only by human beings.
ten may be understood only by Japanese people.
ten may be understood only by you!"

»Pixel heißt auf Japanisch ten.
Mit ten kann man alle bezeichnen.
Mit ten kann man niemanden bezeichnen.
ten kann nur von Außerirdischen verstanden werden.
ten kann nur von Menschen verstanden werden.
ten kann nur von Japanern verstanden werden.
ten kann nur von dir verstanden werden!«

«ten signifie pixel en japonais.
ten peut être dessiné sur n'importe qui.
ten ne peut être dessiné sur personne.
ten ne peut être compris que par un extraterrestre.
ten ne peut être compris que par un être humain.
ten ne peut être compris que par les Japonais.
ten ne peut être compris que par vous!»

ten_do_ten
Vira Bianca #504
2-22-12 Jingumae
Shibuya-ku
Tokyo 150-0001
Japan

T/F +81 3 3796 6545

E ten@tententen.net

www.tententen.net

Design group history
2001 Founded by Shinya Takemura in Tokyo

Biography
1996–2001 Worked with the group Delaware as a guitarist who does not play the guitar, as a lead vocalist and as a graphic designer who plays design. Main performances took place at the Mac World Expo '98 in Makuhari and at p.s.1/The Museum of Modern Art in New York in 2001

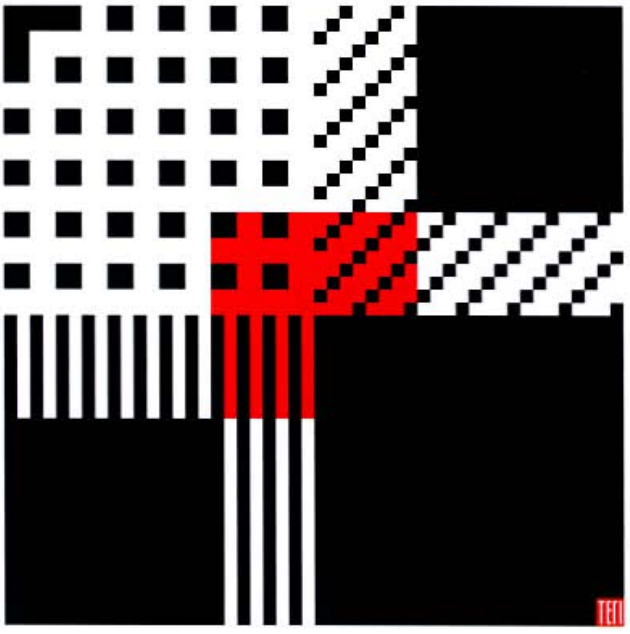
Clients
ClubKing
College Chart Japan
Gakken
Magazine House
NTT
NTT-is
Shift
Tachibana Hajime Design

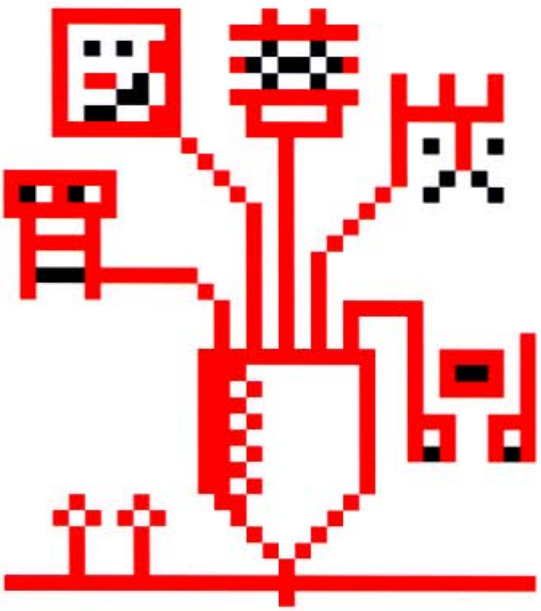
Project
ten_do

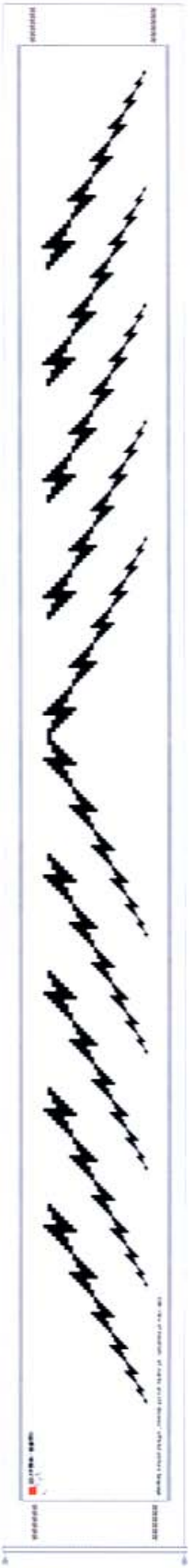
Title
sex pistols

Client
Self-published

Year
2001







Project
ten_do

Title
composition of 2 Ten

Client
Self-published

Year
2001

Project
ten_do

Title
plastics

Client
Self-published

Year
2001

Project
ten_do

Title
hanging scroll

Client
Self-published

Year
2001

Project
ten_do

Title
david bowie's atmosphere

Client
Self-published

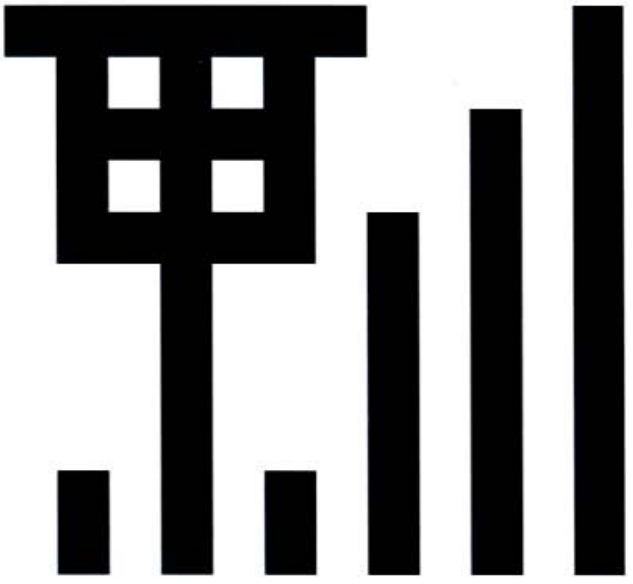
Year
2001

Project
ten_do

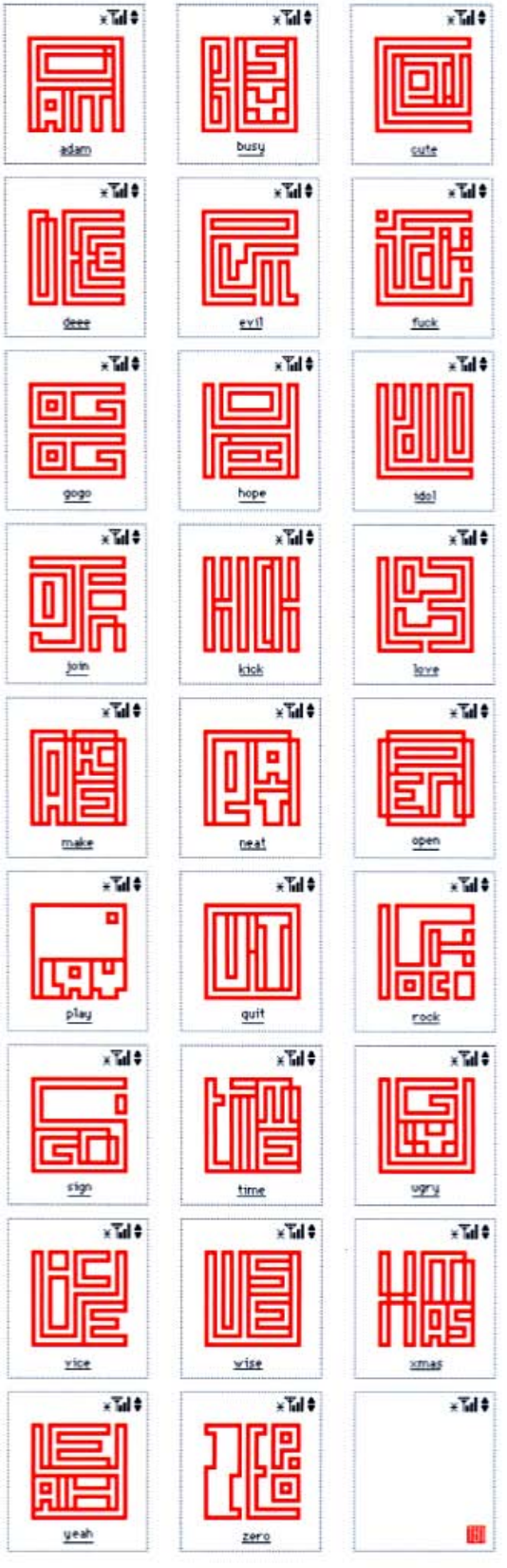
Title
search and destroy
offered to iggy pop

Client
Self-published

Year
2001



tokyo logo mark 点ノテン・ドゥ



Project
ten_do

Title
logo mark of tokyo

Client
Magazine House

Year
2001

Project
ten_do

Title
good morning

Client
Self-published

Year
2001

Project
ten_do

Title
kaneiji

Client
Self-published

Year
2001

The Designers Republic

"Design or Die"

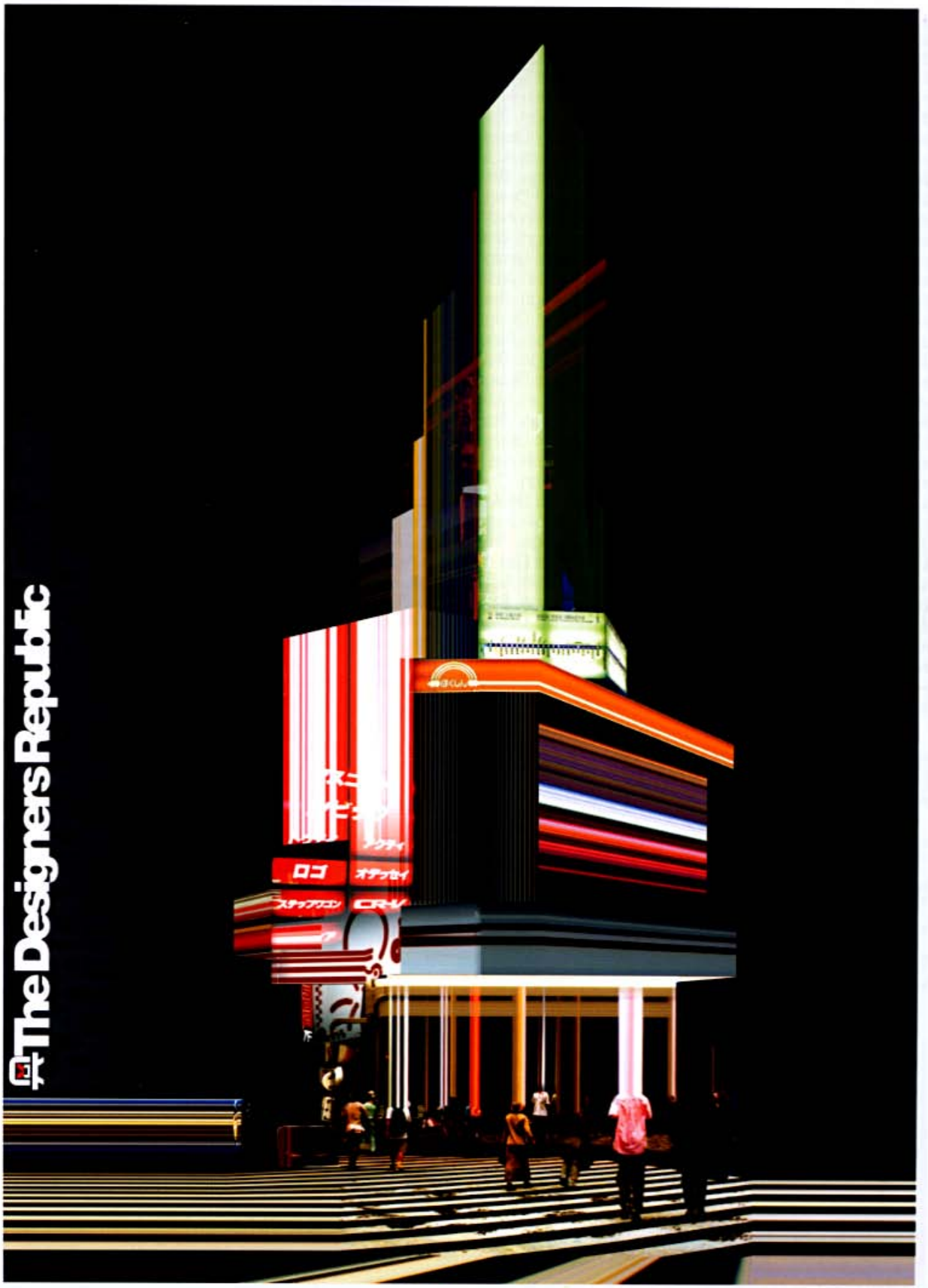
Opposite page:

Project
Poster

Title
Mitdarchitec_ure™

Client
Self-published

Year
2001


The Designers Republic
ロゴ
オデッセイ
CR-V

"Brain Aided Design. Brain Aided Design. Brain Aided Design.

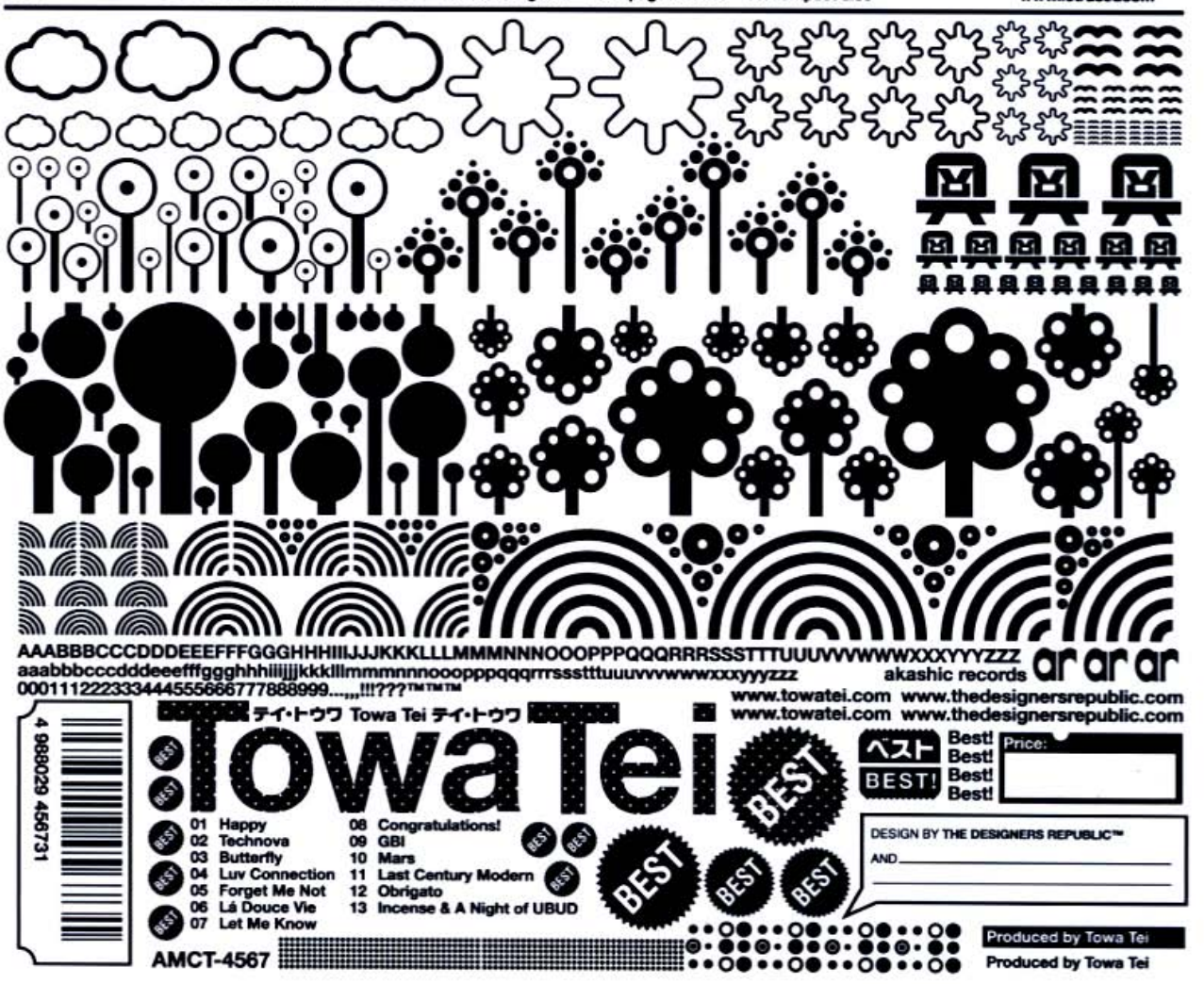
1994
2001

Towa Tei / Best

Cover Design Kit

1 x Letraset sheet
1 x jewel case
1 x 8 page booklet
1 x sticker sheet
1 x trayliner
1 x compact disc

LETRASET
www.letraset.com

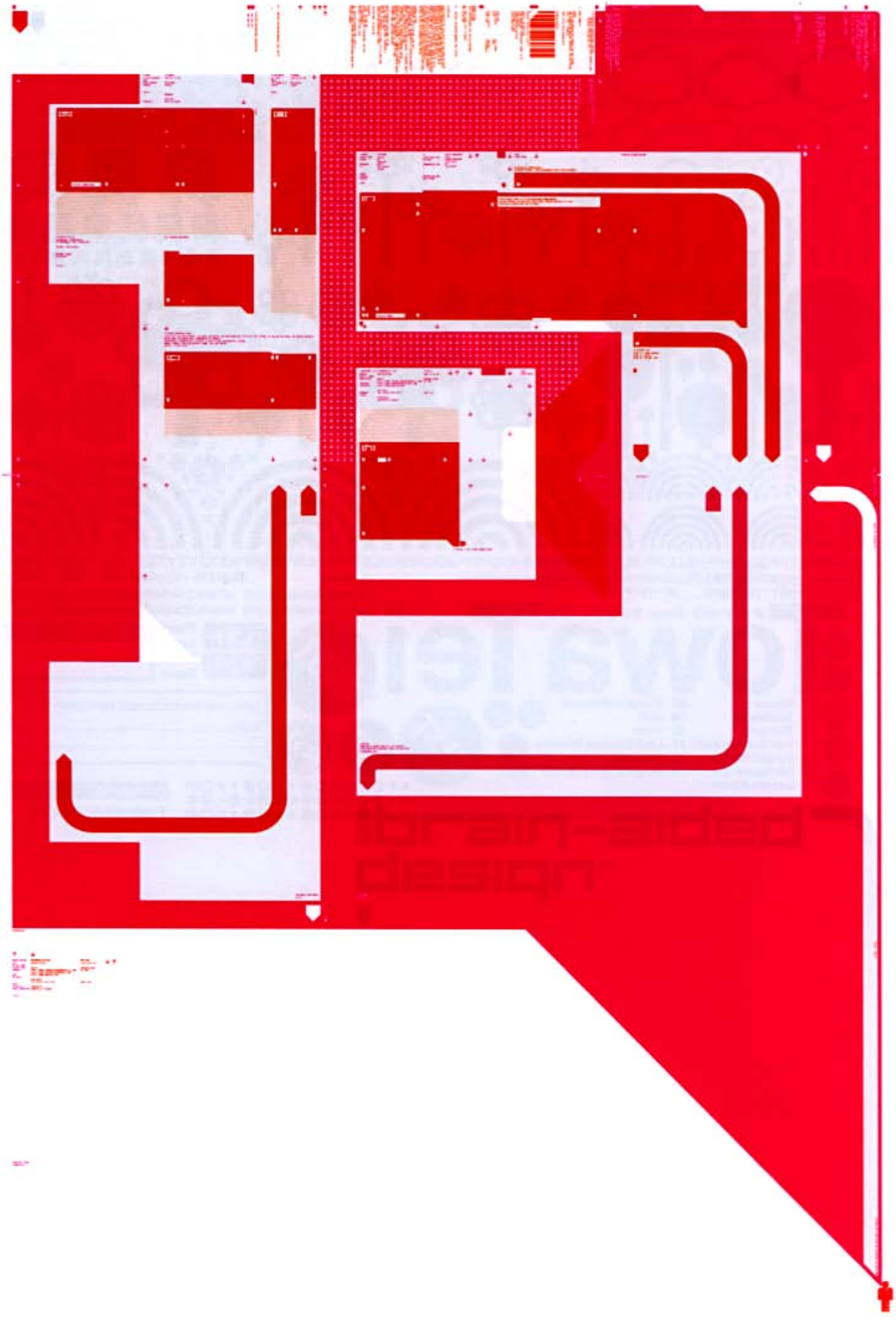


Project
CD packaging

Title
Towa Tei Best

Client
Akashic Records

Year
2001


terrain-aided
design

Opposite page:

Project
Poster

Title
Brain Aided Design™

Client
Self-published / The Peoples Bureau for Consumer Information

Year
2002

Project
Book

Title
The Designers Republic's Adventures in and out of Architecture with Sadar Vuga Arhitekti and Spela Mlakar

Client
Laurence King Publishing / Sadar Vuga Arhitekti

Year
2001

Andrea Tinnes

"With a passion for visual eloquence I try to establish my own place between commerce and art."

Opposite page:

Project
Poster announcing the German filmfestival in Georgia (Eastern Europe)

Title
Tage des deutschen Films in Tbilissi

Client
Medea:
Film/Production/Service

Year
2002

გერმანული ფილმების
ყვირეული თბილისში
19.05. – 22.05.2002
ძმები ყაჯაბაძეების ქუჩა 2 / 380008 თბილისი
MEDEA FILMPRODUKTION UND DAS FILMBÜRO NW
VERANSTALTEN IN ZUSAMMENARBEIT MIT
DER EUROPÄISCHEN KULTURGESELLSCHAFT EKG E.V. UND GOETHE-INSTITUT INTER NATIONES
TAGE DES DEUTSCHEN FILMS
IN TBILISSI
19.05. – 22.05.2002
FILMHAUS TBILISSI
DZMEBI KAKABADSEEBI STRASSE 2 / 380008 TBILISSI / GEORGIEN
UNTERSTÜTZT DURCH DIE UNION DER GEORGISCHEN FILMSCHAFFENDEN, GEORGISCHES NATIONAL KINOZENTRUM,
KULTURMINISTERIUM GEORGIENS, BOTSCHAFT DER REPUBLIK GEORGIEN IN DEUTSCHLAND

"While reflecting on the themes and schemes within graphic design over the last decade the hype of the information superhighway, blind enthusiasm for hardware and software, a bigger is better attitude, the demise of the cutting edge, the chase after the next new thing, the dawn of Helvetica Neo-Modernism, the vector vs. bitmap battles, the buzz about branding, the self-indulgent identity crisis of graphic design – I find myself with a paradoxical and rather romantic vision of the graphic design of the future: a return to graphic design's classical virtues: a return to original ideas, to creative imagination, to skilled craftmanship, to idiosyncratic aesthetics, to political awareness, to social responsibility and to critical attitudes."

»Wenn ich über all die Themen und Programme innerhalb der Grafikdesign-Debatten der letzten Jahre nachdenke – den enormen ›Hype‹ um den ›Information Superhighway‹, den blinden Enthusiasmus für Hard- und Software, den ganzen ›größer, besser, schneller‹-Wahnsinn, den ruhmlosen Niedergang des ›Cutting Edge‹, die ununterbrochene Jagd nach dem nächsten letzten Schrei, das Aufkeimen einer neuen Helvetica-Moderne, die Vector-versus-Bitmap-Schlachten, die übersteigerte Aufregung um den Begriff des ›Brandings‹, die selbst gestrickte Identitätskrise des Grafikdesigns – dann stelle ich paradoxerweise fest, dass meine Vision eines zukünftigen Grafikdesigns ziemlich romantisch anmutet; nämlich eine einfache Rückbesinnung auf seine klassischen Tugenden: intelligente Ideen, kühne Fantasien, ungewohnte Ästhetik, handwerkliches Können, politisches Bewusstsein sowie soziale Verantwortlichkeit.«

«Quand je réfléchis aux thèmes et schémas de la création graphique des dix dernières années, au battage médiatique sur la super autoroute de l'information, à l'enthousiasme aveugle pour le matériel informatique et les logiciels, à l'attitude ‹plus c'est grand, mieux c'est›, à la disparition de l'avant-garde, à la course après la nouveauté, à l'avènement du ‹Néomodernisme Helvetica›, aux combats du vectoriel contre le matriciel, au tintouin autour du ‹branding›, à la crise d'identité complaisante du graphiste, je me rends compte que j'ai une vision paradoxale et plutôt romantique de l'avenir de ma profession: un retour aux vertus classiques, aux idées originales, à l'imagination créative, au savoir-faire artisanal, aux esthétiques individuelles, à la conscience politique, à la responsabilité sociale et aux attitudes critiques.»

Andrea Tinnes
DASDECK
Schliemannsstrasse 6
10437 Berlin
Germany

T +49 30 61 60 95 54
F +49 30 44 03 16 29

E andrea@dasdeck.de

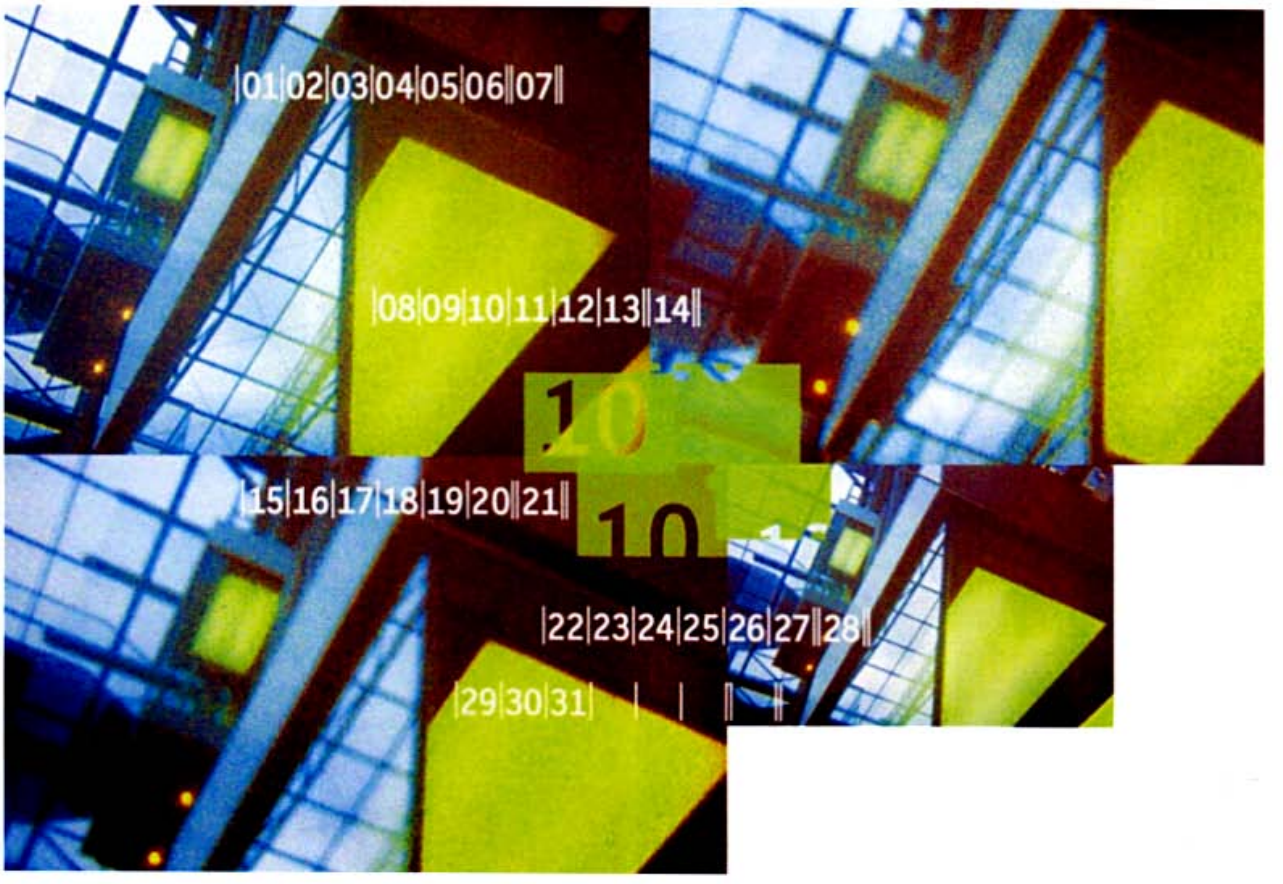
Biography
1969 Born in Puettlingen, Germany
1988–1989 Art History, University of Saarland, Saarbrücken
1989–1996 Diplom FH Communication Design, Fachhochschule Rheinland-Pfalz, Mainz
1992 Exchange programme, Plymouth College of Art and Design
1996–1998 MFA Graphic Design California Institute of the Arts, Valencia/CA

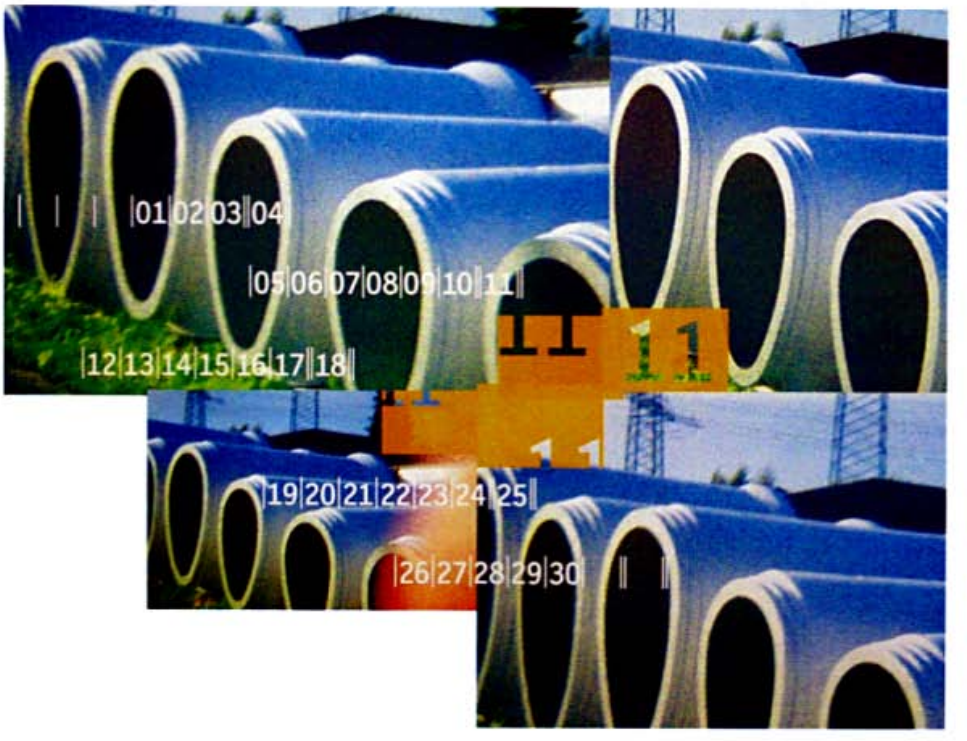
Professional experience
1988 Internship, Villeroy & Boch, Design- and Photostudio, Mettlach/Saar
1991 Internship, Now Design, Saarbrücken
1993 Practical training, Ogilvy and Mather, Marketing & Communications, Frankfurt/Main; internship, Giant Limited, Graphic Design Consultancy, London; internship, the Team, Design Consultancy, London
1994 Freelance designer, Ogilvy and Mather Healthcare, Marketing and Communications, Frankfurt/Main
1995 Internship and subsequent freelance designer, HWL & Partner Design, Frankfurt/Main
1997 Internship, Ciphertype, Los Angeles
1998–1999 Design Assistant to Jeffrey Keedy, Ciphertype, Los Angeles; freelance designer, Lorraine Wild, the Offices of Anne Burdick, CalArts, Los Angeles
1999–2000 Taught typography, Fachhochschule Rheinland-Pfalz, Mainz
2000+ Independent Graphic Designer, Typographer and Type-Designer, DASDECK, Berlin

Recent exhibitions
1999 "TwentySecond" Annual 100 Show, Chicago
2000 "Alphabets, Codes und andere Zeichen", Gutenberg Pavillon, Mainz
2001 "Acceptance, Rebellion, Overdrive, CalArts Type Design 1988–2001", CalArts, Valencia, California
2001 Red Dot Award, Communication Design 2001/2002, Zeche Zollverein, Essen

Recent awards
1999 Selected, 22 Annual 100 Show, American Center for Design, Chicago (awarded work: poster announcing a lecture by the artist Thomas Lawson at CalArts)
1999 Selected, Output 02. Awarded Works of Graphic Design Students, Rat für Formgebung (German Design Council), Frankfurt/Main (awarded work: Family Affair: a family album of font marriages; final Thesis project at CalArts)
2001 Red Dot Award, Communication Design 2001/2002 Design Zentrum Nordrhein-Westfalen (awarded work: Calendar DYWIDAG 2001 Design Studio: Büro für Gestaltung/Lahn; Creative Director: Hardy Lahn; Graphic Design: Andrea Tinnes)

Clients
Atsolute
DasDeck
DYWIDAG
MEDEA
NICI
Sun&Cycle
Walter Bau



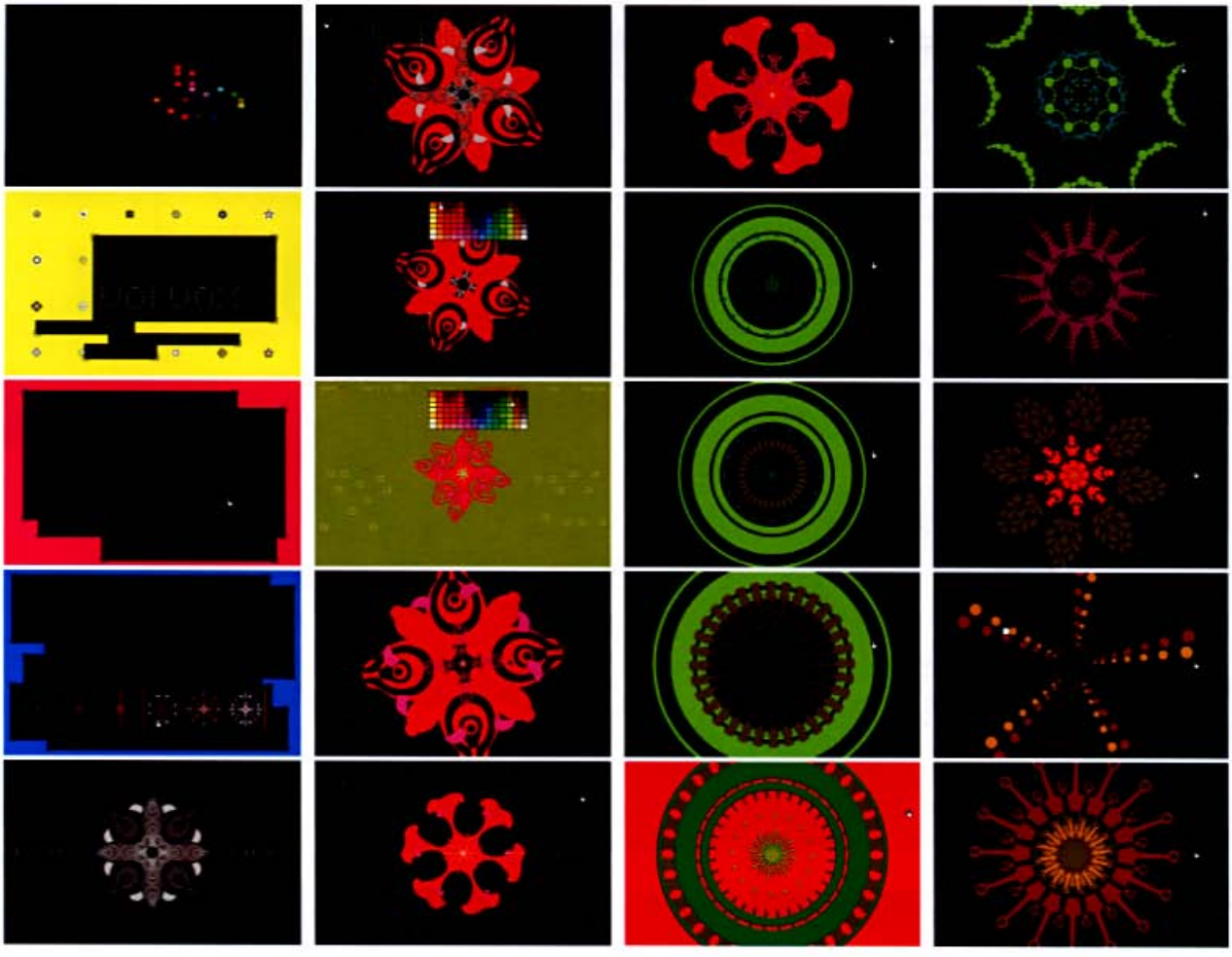


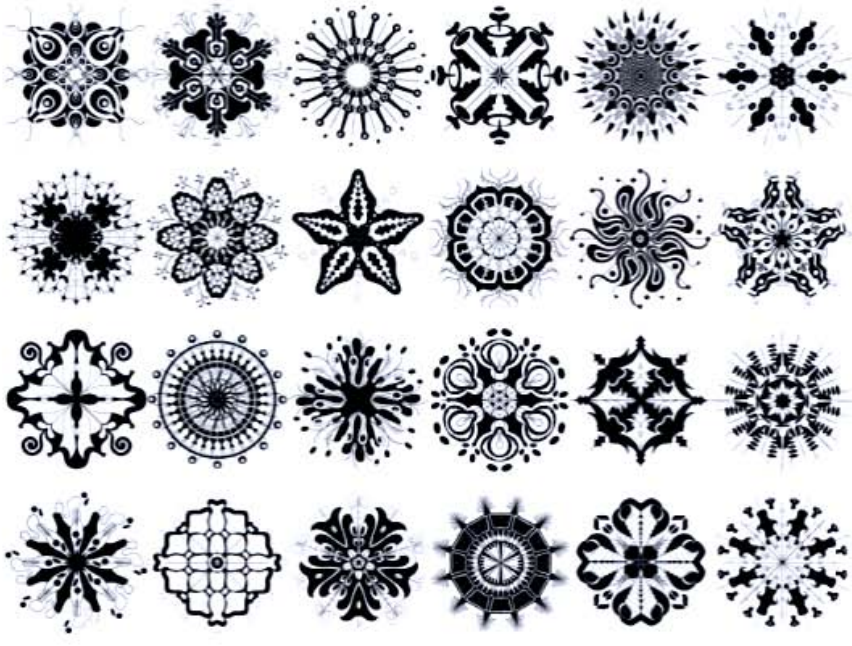
Project
Image calendar 2001

Title
DYWIDAG calendar 2001

Client
Dyckerhoff & Widmann AG, Büro für Gestaltung/Lahn

Year
2000/2001





Project
Font / Interface /
http://volvox.dasdeck.com

Title
Volvox

Client
Self-published /
Martin Perlbach

Year
1999/2002

Project
Poster displaying the typeface "Stitch-me"

Title
Stitch-Me

Client
Self-published

Year
2001

Jan van Toorn

"La liaison dangereuse and the 21st century"

Opposite page:

Project
Poster for a poster exhibition in the Peace-palace, The Hague

Title
War is over

Client
International poster gallery foundation, The Hague

Year
1999

de oorlog voorbij?

war is over

an exhibition of posters on the theme of peace organised by the International Poster Gallery Foundation

een tentoonstelling met affiches over de vrede georganiseerd door de Stichting Internationale Affiche Galerij

curator Jan van Toorn

28 april tm 7 mei 1999

Vredespaleis Den Haag

academiegebouw
Carnegieplein 2*
maandag tm vrijdag
van 11 tot 16.30 uur,
zaterdag en zondag
van 11 tot 15.30 uur
gesloten 30 april, 5 mei

lezing in Theater Zeebelt 28 april 20.30 uur, sprekers o.m. Rudolf de Jong (politicoloog) en Jan van Toorn
Willemstraat 7, toegang fl 10,--, reserveren 070.3656546

*bezoek na schriftelijke aanmelding Bankaplein 1
2585 EV Den Haag
fax 070.3307546
telefoon 070.3307545

ontwerp Jan van Toorn Amsterdam

"The practice of communication design has become increasingly constricted. The thinking, pleasure and risks of the profession have become more and more limited to those of a liaison officer linked to global capitalism and the cultural and political hegemony of the West. Although communication design in itself is unable to change much of the shameless exploitation of people and the natural environment, it is high time for it to relate its own practice and discourse again to social relations. This would in turn give its 'liaison dangereuse' the potential to work on the possibility of a liberating and multi-centred global public sphere."

»Die Praxis des Kommunikationsdesigns sieht sich mit immer mehr Einschränkungen konfrontiert. Die Gedanken, Freuden und Risiken des Berufs beschränken sich mehr und mehr auf die eines Verbindungsoffiziers zum Weltkapitalismus sowie zur kulturellen und politischen Hegemonie der westlichen Länder. Das Kommunikationsdesign allein ist zwar nicht in der Lage, die schamlose Ausbeutung von Menschen und Ressourcen abzuschaffen, dennoch ist es für die in diesem Bereich Tätigen höchste Zeit, ihre Arbeit und Arbeiten auf gesellschaftliche Themen zu beziehen. Das würde dieser verhängnisvollen Liaison die Möglichkeit geben, sich für einen befreienden, multizentrischen, globalen öffentlichen Raum einzusetzen.«

«Le design de communication est devenu de plus en plus étriqué. La pensée, le plaisir et les risques de la profession se sont progressivement réduits aux services d'un officier de liaison à la solde du capitalisme mondial et de l'hégémonie politique de l'Occident. Bien que le graphisme ne puisse pas, en lui-même, faire grand-chose contre l'exploitation sans scrupule des populations et de l'environnement, il est grand temps qu'il réintègre les relations sociales dans sa pratique et son discours. Cela donnerait en retour à sa ‹liaison dangereuse› la possibilité d'œuvrer dans une sphère publique mondiale libératrice et décentralisée.»

Jan van Toorn
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The Netherlands

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E wjvt@xs4all.nl

Biography
1932 Born in Tiel, The Netherlands
1950–1953 Studied graphic design, Institute of Arts and Crafts, Amsterdam

Professional experience
1957+ Freelance designer
1963+ Taught Graphic Design and Visual Communication at various academies and universities in The Netherlands and abroad, including the Gerrit Rietveld Academie, Amsterdam, Rijksacademie, Amsterdam, Technical University, Eindhoven, Technical University, Bandung and the University of Western Sydney
1972+ Member, Alliance Graphique Internationale (AGI)
1989+ Associate Professor, Rhode Island School of Design, Providence
1991–1998 Founding Director, Postgraduate Programme for Fine Art, Design and Theory, Jan van Eyck Academie, Maastricht
1993+ Member, Advisory Board, Visible language magazine, Providence, Rhode Island
1997 Organized the conference "Design beyond design, critical reflection and the practice of visual communication", Jan van Eyck Academie, Maastricht
1997+ Member, Advisory Board, Design Issues magazine, Cambridge, Massachusetts

Exhibitions
1968 "Poster Biennial", Warsaw
1970 "Poster Biennial", Warsaw; Typomundus 20/2, New York
1972 "Poster Biennial", Warsaw; "Jan van Toorn", Museum Fodor, Amsterdam; "Europalia, Stedelijk 60–70", Brussels
1973 "Dutchposters 1956–1970", Nederlandse Kunststichting, Amsterdam
1981 "ZGRAF, International exhibition of graphic design and visual communication", Zagreb
1985 "Wat Amsterdam betreft", Stedelijk Museum, Amsterdam
1986 "Jan van Toorn", De Beyerd, Breda; "Holland in vorm", Stedelijk Museum, Amsterdam
1986–1989 "Rietveld heirs", touring exhibition of Dutch design in the USA
1995 Dutch design, The Museum of Modern Art, New York
2000 "Work from Holland (graphic design in context)", Moravian Gallery and Governor's Palace, Brno, Czech Republic
2001 "Graphisme[s]: 200 créateurs 1997–2001", Bibliothèque Nationale de France, Paris; "Typo-Janchi; first typography biennial", Design Centre, Seoul

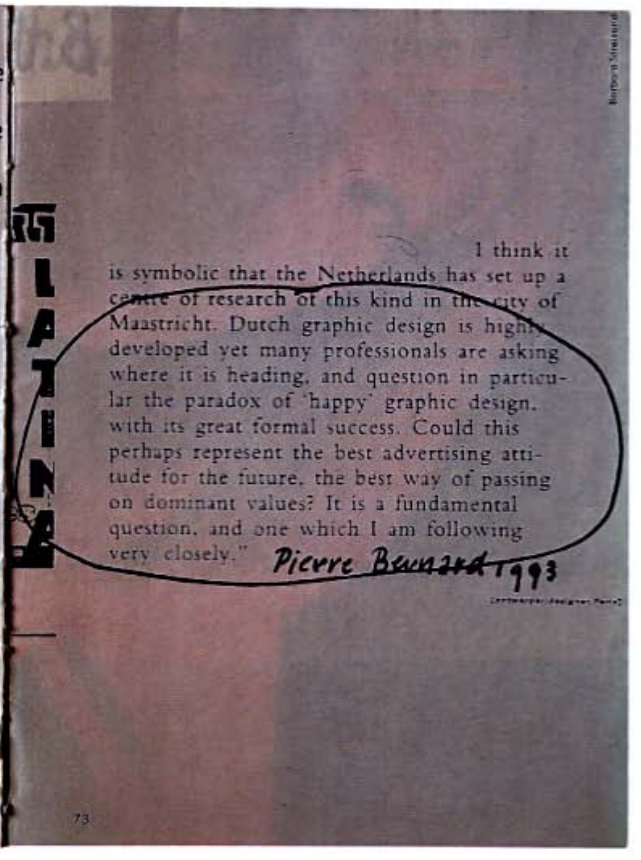
Awards
1965 H.N. Werkman Prize, City of Amsterdam
1972 H.N. Werkman Prize, City of Amsterdam
1985 Piet Zwart prize, The Netherlands

Clients
Ministry of Culture
Mart. Spruijt Printers
Ministry of Public Works
PTT Post
Rosbeek Printers
Stedelijk van Abbemuseum Eindhoven
Utrecht Centraal Museum
Visual Arts Center De Beyerd
V pro television

De eerste dag van de conferentie 'Design beyond design' zal worden besteed aan de discrepantie tussen de sociaal-economische en symbolische werkelijkheid van de mondiale informatie- en consumptiecultuur, aan de perspectieven voor het democratiseren van de media en de rol van visuele producenten en theoretici daarbij. De tweede dag gaat over het ontwerpen dat bewust 'de opheffing nastreeft van de grenzen tussen alledaagse en esthetische ervaring' en behandelt de strategieën en uitdrukkingsvormen van de operationele en reflectieve tradities. Aan de orde komen initiatieven op gebieden buiten het blikveld van het officiële design evenals dialogische vormen van visuele bemiddeling binnen het ontwerpen gericht op onafhankelijke oordeelsvorming en participatie.

The first day of the conference 'Design beyond design' will be devoted to the discrepancy between the socio-economic and symbolic reality of the worldwide information and consumer culture, the prospects for a democratisation of the media, and the role of visual producers and theoreticians in this development. The second day will be devoted to design that deliberately aims at 'abolishing the boundaries between everyday and aesthetic experience' and will deal with the strategies and forms of expression of the operational and reflexive traditions. Initiatives in areas outside the realm of official design will be discussed, as well as dialogic forms of visual mediation within design aimed at the forming of independent opinion and participation.

72



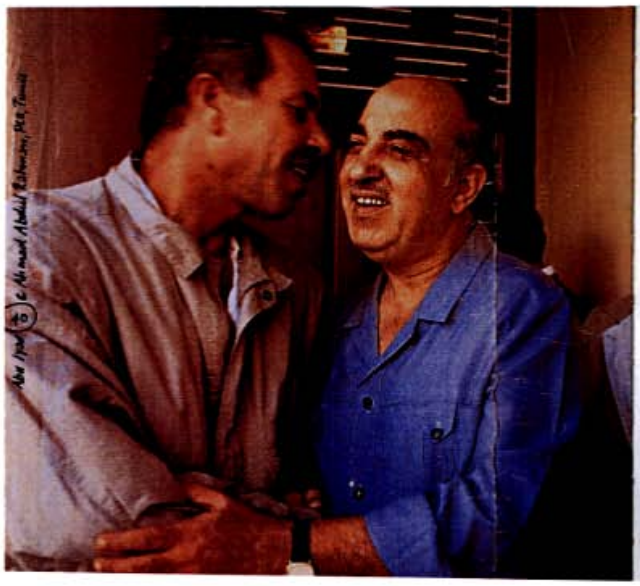
73

Project
Spreads of a brochure announcing the conference "Design beyond design"

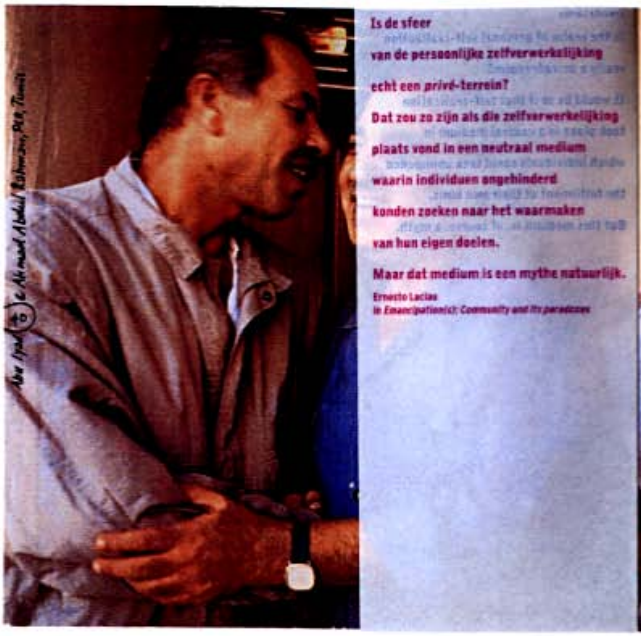
Title
Design beyond design

Client
Jan van Eyck Academie, Maastricht

Year
1997



Is the realm of personal self-realization
really a *private* realm?
It would be so if that self-realization
took place in a neutral medium in
which individuals could seek unimpeded
the fulfilment of their own aims.
But this medium is, of course, a myth.



Is de sfeer
van de persoonlijke zelfverwerkelijking
echt een *privé*-terrein?
Dat zou zo zijn als die zelfverwerkelijking
plaats vond in een neutraal medium
waarin individuen ongehinderd
konden zoeken naar het waarmaken
van hun eigen doelen.
Maar dat medium is een mythe natuurlijk.
Ernesto Laclau
in *Emancipation(s): Community and its paradoxes*

Project
Spread from the goodwill publication

Title
Cultiver notre jardin [visual essay]

Client
Rosbeek printers, Nuth

Year
1999

Opposite page:

Project
Poster on the occasion of the centenary of the death of Toulouse-Lautrec

Title
Le Nouveau Salon des Cent – Exposition internationale d'affiches

Client
Toulouse-Lautrec museum partners' club

Year
2001

NOUVEAU SALON DES CENT
exposition internationale d'affiches
hommage à
Toulouse Lautrec
Dîner du 23 Décembre 1
Huîtres de Burnham
Consommé Royal — Potage St-Hubert

Tycoon Graphics

"Like using a Time-Machine. Leap into the consciousness of the future then bring it back to the present, and design."

Opposite page:

Project
Poster

Title
Atehaca

Client
Toshiba Corporation

Year
2001

"The importance of graphic design as a language will be raised more than ever in the future. Yet on the other hand, as the global trend of youth becomes increasingly sensuous, graphic design will be used as a sensory medium which cannot be described as a verbal language, or as an entertainment tool. As such, the role of graphic design will become more important as a cultural medium and graphic designers will find themselves in high demand."

»Die Bedeutung des Grafikdesigns als Kommunikationssprache wird künftig noch zunehmen. Andererseits wird die Gebrauchsgrafik in dem Maße, in dem Jugendliche in aller Welt zu sinnlicheren Ausdrucksformen tendieren, zum Werkzeug dieser Entwicklung, die sich mit Sprache nicht ausdrücken lässt. Oder aber sie wird zum Instrument der Unterhaltung. Dadurch wird die Gebrauchsgrafik als Kulturmedium an Bedeutung gewinnen und Grafiker werden sehr gefragt sein.«

«A l'avenir, le graphisme en tant que langage prendra encore plus d'importance. Parallèlement, à mesure que la tendance mondiale en faveur de la jeunesse se fera de plus en plus sensuelle, le graphisme servira d'outil pour décrire ce qui ne peut l'être verbalement, ou comme un instrument de divertissement. A ce titre, son rôle de moyen de communication culturel se renforcera encore et les graphistes seront très demandés.»

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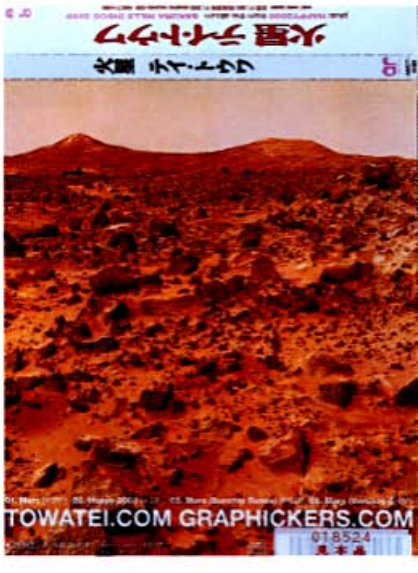
Design group history
1991 Co-founded by Yuichi Miyashi and Naoyuki Suzuki in Tokyo

Founders' biographies
Yuichi Miyashi
1964 Born in Tokyo
1985–1990 Worked for Diamond Heads Inc. in Tokyo
1990 Moved to New York
1991 Returned to Japan and co-founded Tycoon Graphics
1994 Tycoon Graphics was converted into a corporation
Naoyuki Suzuki
1964 Born in Niigata Prefecture
1987–1990 Worked for Contemporary Production in Tokyo
1990 Moved to New York
1991 Returned to Japan and co-founded Tycoon Graphics

Recent exhibitions
2000 "Atlantis Festival Graphic Exhibition", Switzerland; Graphic Wave, Ginza Graphic Gallery, Japan; "International Film Festival Rotterdam", The Netherlands; "Onedotzero", England
2001 "Onedotzero", England; "Tokyo Zone", Café de la Danse, France

Recent awards
1999 Gold Award and Silver Award, Art Directors Club, New York
2000 Merit Award, Art Directors Club, New York

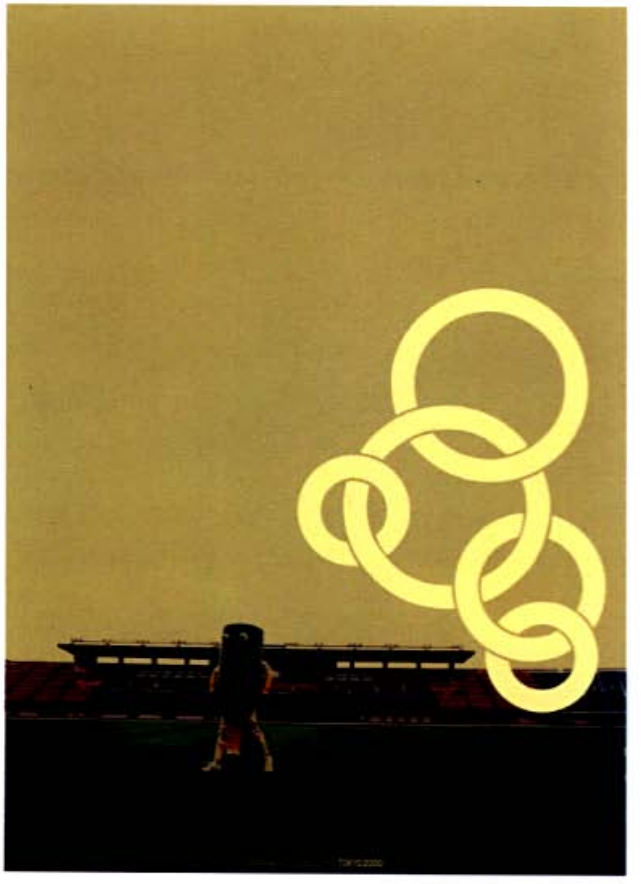


Project
CD cover

Title
Towa Tei "Mars" CD

Client
Akashic Records/East West Japan inc.

Year
2000

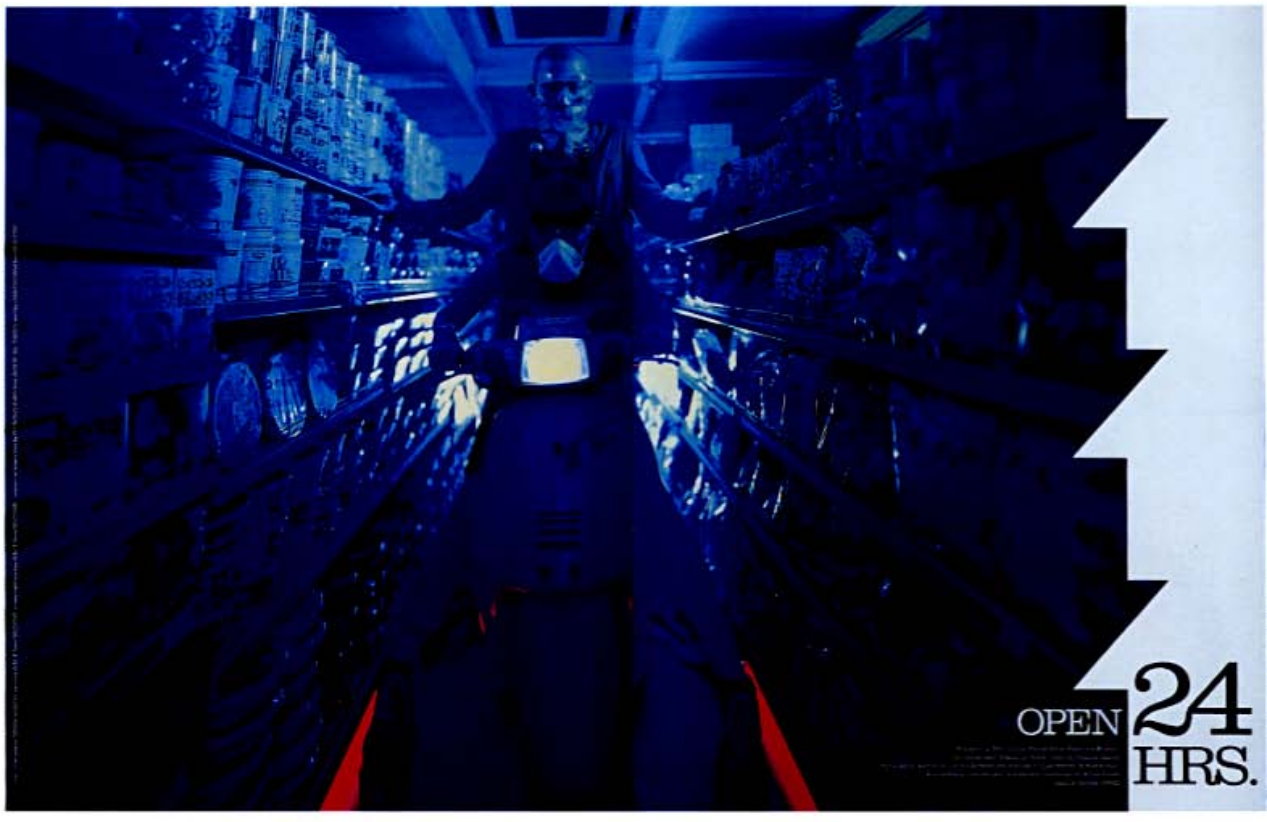


Project
Poster

Title
Champagne Design
poster

Client
Self-published

Year
2000


OPEN 24 HRS.

Project
Big Magazine spreads and cover

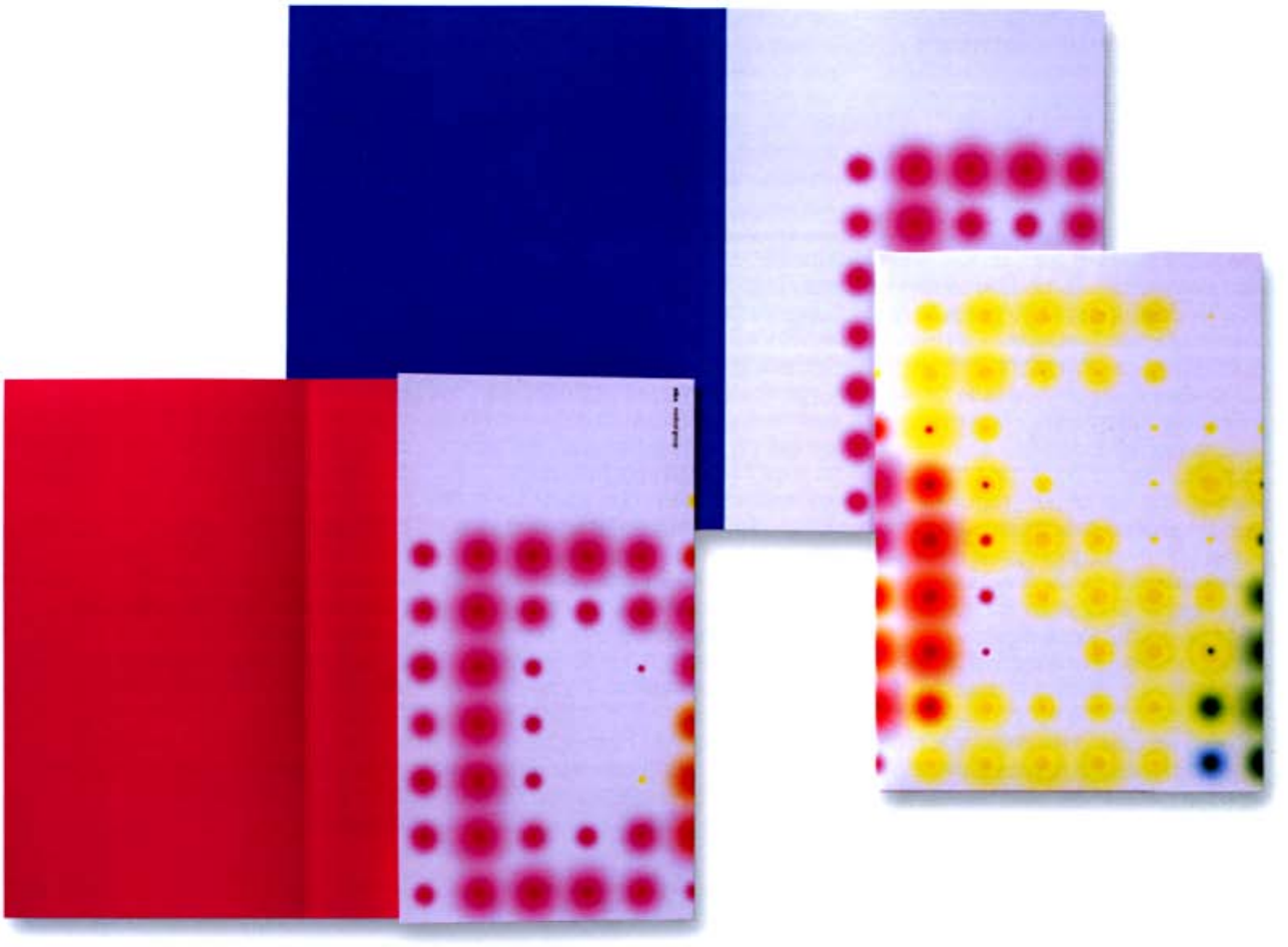
Title
Big EDC! Tokyo Issue

Client
Big Magazine

Year
1998

UNA (Amsterdam) designers

"Get to know the client, understand his particular style of language, fathom his questions, and in your own original and unique voice give a lucid response."



Project
Identity/stationery designed by André Cremer

Title
D&A

Client
D&A medical group

Year
2001

"The creation of a strong cohesion between impressions expressed through printed and digital media demands of a graphic designer a substantial supply of cultural equipment. It places the designer in the vicarious position of director, conductor and composer. Similarly, the designer must have insight into the possibilities of text, image, sound and production. To be able to survive in a world inundated by consultants, communication experts, marketing specialists, co-ordinators and supervisors – in other words those who deem themselves proficient in a variety of disciplines and are thus qualified to be at the vanguard leading the rest of us – requires a certain degree of authority. Authority is not bestowed upon us as a gift. It is accomplished through education and experience. Education encapsulating a broad spectrum of disciplines. Unfortunately, the length of time necessary for training is shortened and learning to be in command of diverse programmes demands time. The vital question is where the much needed general development and broad orientation eventually lands."

»Das Entstehen der starken Kohäsion zwischen den Eindrücken, die mit Druck- und digitalen Medien vermittelt werden, verlangt vom Grafiker ein umfangreiches kulturelles Rüstzeug. Das versetzt ihn in die Position des stellvertretenden Regisseurs, Dirigenten und Komponisten. In ähnlicher Weise muss der Grafiker ein Gespür für das Potenzial von Text, Bild, Klang und Herstellungsverfahren haben. Um sich in einem von Beratern, Kommunikationsexperten, Marketingspezialisten, Organisatoren und Kontrolleuren wimmelnden Markt durchzusetzen – umgeben von Leuten also, die sich in verschiedenen Fachbereichen für kompetent halten und somit für qualifiziert, die Vorhut zu bilden und uns alle anzuführen –, braucht man ein gewisses Maß an Autorität. Die wird keinem geschenkt. Man erlangt sie durch Bildung, mit einem breiten Wissensspektrum. Leider werden die Ausbildungszeiten immer kürzer, während es doch Zeit erfordert, um die verschiedenen Fächer zu beherrschen. Die Hauptfrage ist, wohin die allgemeine Entwicklung und breite Orientierung führt.«

«Pour pouvoir créer une forte cohésion entre les impressions s'exprimant à travers les médias imprimés et numériques le graphiste a besoin d'un important bagage culturel. Il se trouve indirectement dans la position d'un directeur, d'un chef d'orchestre et d'un compositeur. De même, le créateur doit bien connaître les possibilités de texte, d'image, de son et de production. Pour survivre dans un monde surpeuplé de consultants, d'experts en communication, de spécialistes du marketing, de coordinateurs et superviseurs – en d'autres termes de personnes s'estimant compétentes dans une variété de disciplines et donc qualifiées pour nous conduire tous – il faut une certaine autorité. Celle-ci ne tombe pas du ciel, on l'acquiert par une éducation englobant un large éventail de disciplines. Malheureusement, on nous laisse de moins en moins le temps de nous former alors qu'apprendre à maîtriser les différents programmes en demande de plus en plus. La question cruciale est: où nous mènent le développement et l'orientation générale si nécessaires?»

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www.unadesigners.nl

Design group history
1987 Co-founded by Hans Bockting and Will de l'Ecluse in Amsterdam

Founders' biographies
Hans Bockting
1945 Born in Bladel, The Netherlands
1963 College of Art & Industry AKI, Enschede, The Netherlands
1967 HVR Advertising, The Hague
1970 Freelance designer, The Hague
1982 Partner, Concepts, Amsterdam
1987 Partner, UNA, Amsterdam
Will de l'Ecluse
1951 Born in Leyden, The Netherlands
1967 Royal College of Art, The Hague
1972 Ruder and Finn, Jerusalem
1975 HDA International, London
1977 Tel Design, The Hague
1979 Freelance designer, Amsterdam
1982 Partner, Concepts, Amsterdam
1987 Partner, UNA, Amsterdam

Recent awards
1991 Best Annual Report Design
1998, 1999, 2000, 2002 Design Week Awards
1998, 2001 ISTD Typographic Awards
2001 Dutch Letterhead Competition, Red Dot Awards
2001, 2002 ADC Awards, Best Calendar Design

Clients
Asko/Schönberg
Ensemble
Consumer Safety Institute
D&A medical group
De Arbeiderspers
Delta Lloyd
Design Zentrum NRW
F. van Lanschot Bankiers
InnoCap
KLM Royal Dutch Airlines
Meervaart Theatre
National Archives
Royal Picture Gallery
Stedelijk Museum
TEFAF
Wolters-Noordhoff

Project
Series of newsletters designed by Will de l'Ecluse and Majke Wondergem

Title
AskoSchönberg

Client
Asko Ensemble / Schönberg Ensemble

Year
2000

Project
Anniversary publication designed by André Cremer

Title
MemoRAlbilia/100 jaar AutoRAI

Client
Amsterdam RAI International Exhibition & Congress Organizers

Year
2000

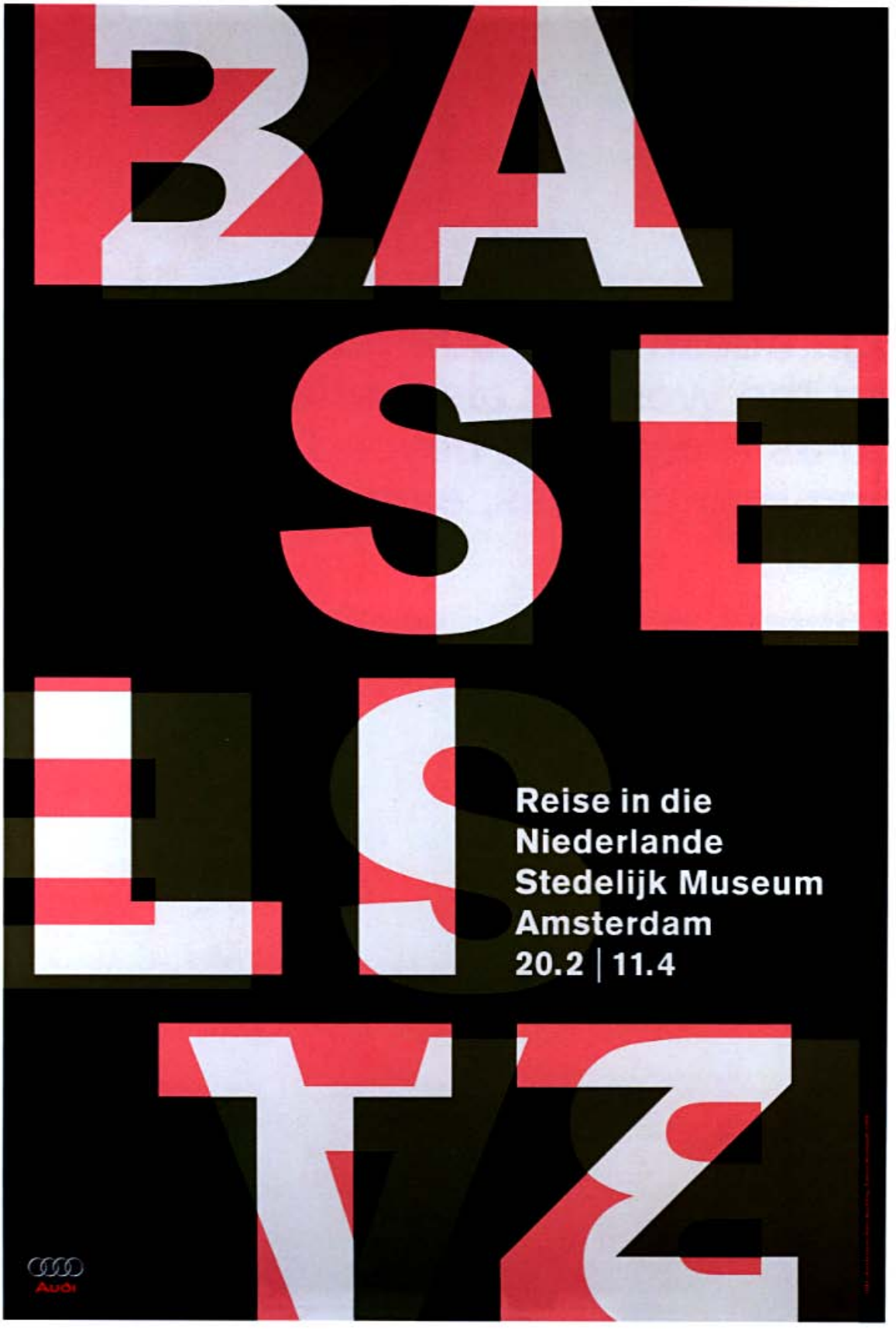
Opposite page

Project
Exhibition poster designed by Hans Bockting and Sabine Reinhardt

Title
Baselitz / Reise in die Niederlande

Client
Stedelijk Museum, Amsterdam

Year
1999


BASELISTA
Reise in die
Niederlande
Stedelijk Museum
Amsterdam
20.2 | 11.4
Audi

Martin Venezky

"Design doesn't just straighten and clarify the world, it also reflects the world as it ventures beyond problem solving into process, experiment and discovery."

Opposite page:

Project
Magazine

Title
Issue 12

Client
Speak Magazine

Year
1998

SPEAK
film fiction conversation music art
HO-HO
TRADE MARK
november/december 98
$4.50
$6.75 Canada

"There is joy in clashing consequence. And there is something to be said in favour of the euphoric, bustling world – for the intense, harmonic, ragged, mysterious, teetering messiness of all things. I take pleasure in making something whole out of unexpected parts. And if that pleasure can be transmitted to others, whether they be clients or viewers, then I feel that I have added something of value to the world. Must all design perform a duty beyond itself, or if it is in service, must its message be transparent? Design doesn't just straighten and clarify the world, it also reflects the world. That doesn't mean that design can't help alleviate suffering, or ease someone's life, or point the way for help and support. But design can also decorate, and in so doing, can add to the beauty and mystery of it all. There is an inherent pleasure in making things that survive even for a short while. And I believe there is a growing body of designers whose disenchantment with the machine may return them to the tool."

» Es macht Spaß, das Zusammentreffen gegensätzlicher Wirkungen zu beobachten. Und die euphorische, geschäftige Welt – die intensive, harmonische, zerrissene, mysteriöse, schwankende Unordentlichkeit aller Dinge – hat etwas für sich. Ich schaffe gerne, aus Teilen, die an der jeweiligen Stelle überraschend wirken, ein neues Ganzes. Wenn sich dieses Vergnügen anderen mitteilt – egal ob Kunden oder Betrachtern –, habe ich das Gefühl, einen wertvollen gesellschaftlichen Beitrag geleistet zu haben. Muss jedes Design einen Zweck erfüllen oder eine einleuchtende Botschaft übermitteln? Design rückt die Welt nicht nur zurecht und erklärt sie, sondern reflektiert sie auch. Zwar kann es auch Leiden mindern, den Menschen das Leben erleichtern oder den Weg zu Unterstützung weisen. Aber Design kann auch dekorativ sein und allem so mehr Schönheit und Geheimnis verleihen. Und ich glaube, die Entzauberung der Maschine könnte viele Grafiker wieder zum Handwerkszeug zurückführen. «

« Les résultats contradictoires peuvent engendrer la joie. Notre monde effervescent et euphorique a du bon: on peut apprécier le chaos intense, harmonique, décousu, mystérieux, vacillant de toutes choses. J'éprouve du plaisir à fabriquer un objet à partir d'éléments insolites. Si ce plaisir peut être transmis aux autres, qu'ils soient commanditaires ou spectateurs, j'ai le sentiment d'avoir ajouté un peu de valeur au monde. Le graphisme doit-il nécessairement apporter quelque chose en plus de sa fonction première, ou son message doit-il être transparent? Il ne se contente pas de redresser et de clarifier le monde, il le reflète. Cela ne signifie pas qu'il ne puisse contribuer à soulager la souffrance, à faciliter la vie d'autrui, ou à indiquer la voie vers l'aide et le soutien. Mais il peut également être décoratif. Il y a un plaisir intrinsèque à réaliser des choses éphémères. Je crois qu'un nombre croissant de créateurs, déçus par la machine, reviendront à l'outil. »

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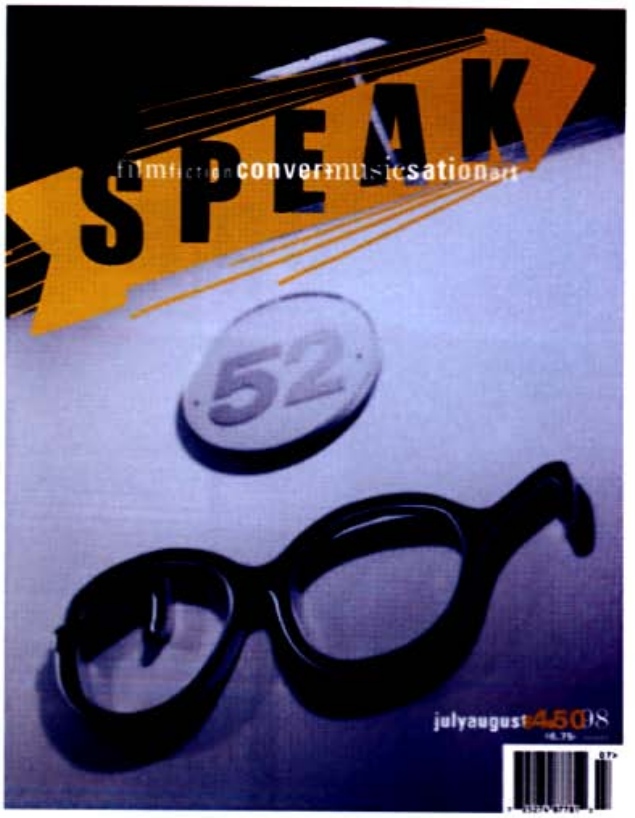
Biography
1957 Born in Miami Beach, Florida
1975–1979 BA Visual Studies (Distinction), Dartmouth College, Hanover, New Hampshire
1991–1993 MFA Design, Cranbrook Academy of Art, Michigan

Professional experience
1993+ Taught at California College of Arts & Crafts, San Francisco
1997 Founded own studio, Appetite Engineers, in San Francisco

Recent exhibitions
2000 "Cooper-Hewitt Design Triennial", Cooper Hewitt National Design Museum, New York
2001 "Martin Venezky: Selections from the Permanent Collection of Architecture and Design", solo exhibition, San Francisco Museum of Modern Art; "Byproduct", Southern Exposure Gallery, San Francisco

Recent awards
1998 100 Show, American Center for Design (ACD), Chicago; Design Achievement Award, I.D. magazine; Book Design Award, 50 Books 50 Covers, American Institute of Graphic Arts (AIGA)
1999 Self Promotion Best of 1999, How magazine; 100 Show, American Center for Design (ACD), Chicago
2000 Museum Publications Design Competition, American Association of Museums (AMM); Regional Design Annual, Print magazine 2000; Design Annual, Communication Arts (CA); Book Design Award, 50 Books 50 Covers, American Institute of Graphic Arts (AIGA); 100 Show, American Center for Design (ACD), Chicago
2002 Honourable Mention, I.D. magazine Design Annual

Clients
American Center for Design
American Institute of Graphic Arts
Blue Note Records
California College of Arts & Crafts
Caroline Herter Studios
CCAC Institute
Chronicle Books
PFAU Architecture
Reebok
Rockport
San Francisco International Gay & Lesbian Film Festival
San Francisco Lesbian, Gay, Bisexual, Transgender Community Center
San Francisco Museum of Modern Art
San Jose Museum of Art
Speak Magazine
Sundance Film Festival



Project
Magazine

Title
Speak, issue 10

Client
Speak magazine

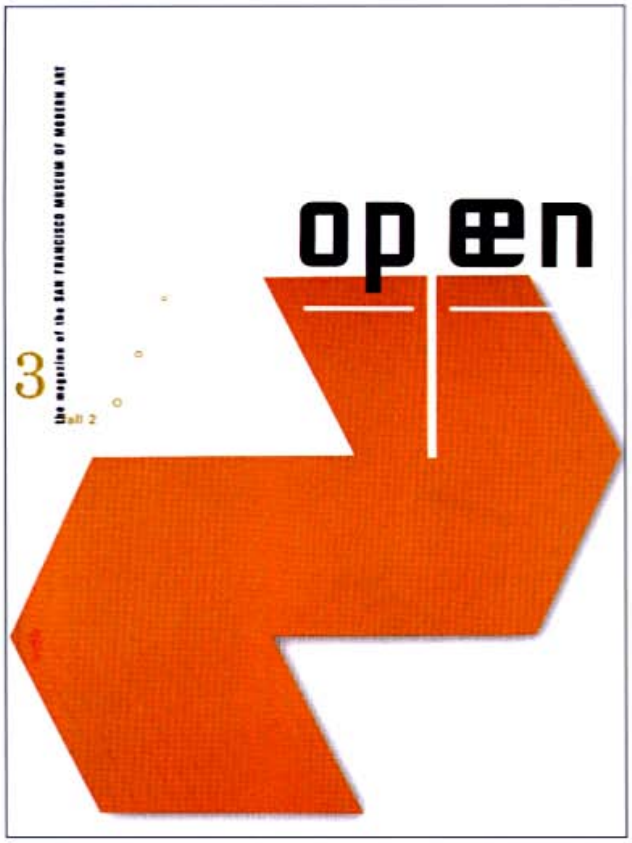
Year
1998

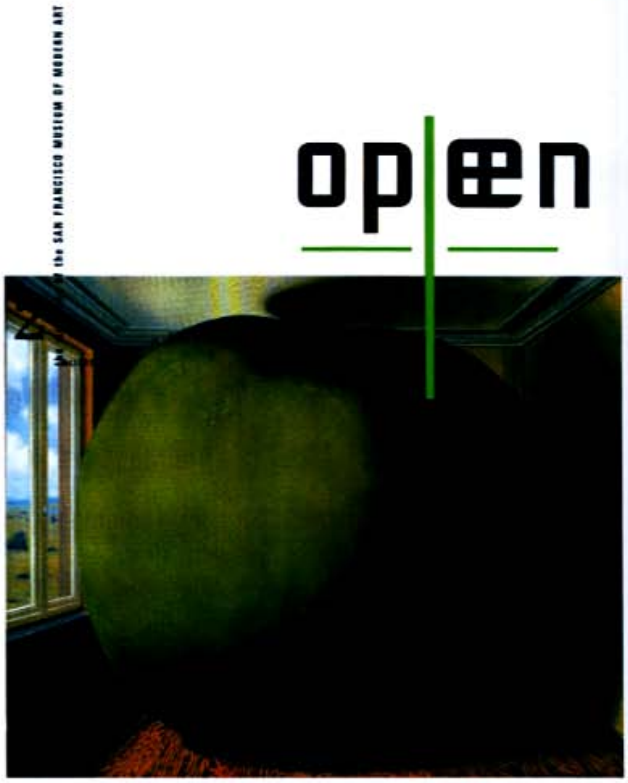
Project
Magazine

Title
Speak, issue 21

Client
Speak magazine

Year
2001





Project
Magazine

Title
Open, issue 3

Client
San Francisco Museum of Modern Art

Year
2000

Project
Magazine

Title
Open, issue 2

Client
San Francisco Museum of Modern Art

Year
2000

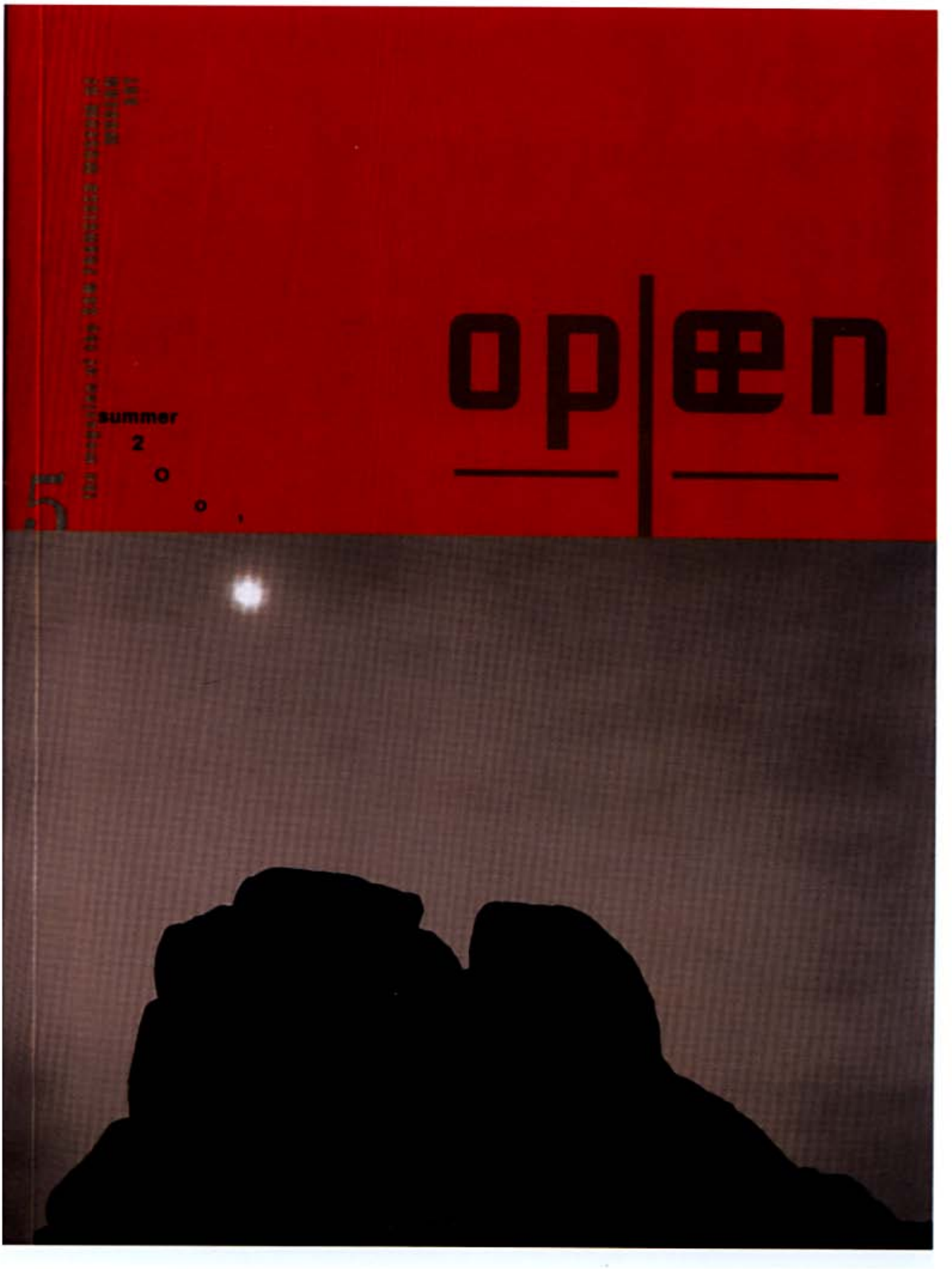
Opposite page:

Project
Magazine

Title
Open, issue 5

Client
San Francisco Museum of Modern Art

Year
2001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51

Alberto Vieceli

"The future of design remains open."

XENIX FEBRUAR 2001

VITAL UND MELANCHOLISCH.
←DAS DOKUMENTARISCHE WERK
VON HEDDY HONIGMANN

OLIVIER ASSAYAS – CINÉASTE→

BRITISH HUMOUR – SHORTS
DOKFILM AM SONNTAG: THE PUNISHMENT
«INDERKINO AM MITTWOCH: HEXEN AUS DER VORSTADT
NOCTURNE: TEUFEL UND DÄMONEN

Project
Poster

Title
Xenix Cinema

Client
Xenix Cinema, Zurich

Year
2001

"For my contribution to this publication I was asked to give my view on the future of graphic design. To be honest, I rarely give any thought to such questions. But I might venture the following. A few years ago, when digital media (web design, CD-ROMs, e-books etc.) were becoming more widespread, it was predicted that this meant the death of print products, and I found myself wondering whether I'd be able to go on designing books for publishers. But reality and consumer habits have shown that developments in the two fields are continuing parallel, and interest in the print media and their design remains an important factor. I have been taking an interest in the SILEX group's marvellous use of sign-like representation."

»Die Anfrage für diese Publikation war mit einer Beschreibung über meine Sicht der Zukunft des Grafikdesigns verbunden – ehrlich gesagt überlege ich mir solche Fragestellungen selten. Aber Folgendes könnte ich hier zum Ausdruck bringen. Als vor einigen Jahren mit der zunehmenden Verbreitung der digitalen Medien (Webdesign, CD-ROMs, elektronische Bücher usw.) das Ende der Printprodukte vorausgesagt wurde, hatte ich Bedenken, ob ich zum Beispiel weiterhin Bücher für Verlage gestalten könnte. Die Realität und die Gewohnheiten der Konsumenten weisen aber auf eine parallele Entwicklung hin und so bleibt das Interesse für das Gedruckte und dessen Gestaltung auch weiterhin von Bedeutung. Mit Interesse verfolge ich die Tendenz zu zeichenhaften Darstellungen, wie sie zum Beispiel die Gruppe SILEX auf wunderbare Weise zeigt.«

«Pour cet ouvrage, on m'a demandé ma vision du futur de la création graphique. Pour être honnête, je me pose rarement ce genre de questions, mais je peux me hasarder aux prévisions suivantes: il y a quelques années, lorsque les moyens numériques (l'infographie, les cédéroms, le livre électronique, etc.) ont commencé à se propager, on a prédit la mort de l'imprimerie et je me suis demandé si je pouvais continuer à concevoir des ouvrages pour des éditeurs. Toutefois, la réalité et les habitudes des consommateurs ont démontré que les deux domaines pouvaient cohabiter et que l'intérêt pour l'objet imprimé et son graphisme demeurait un facteur important. J'ai également commencé à m'intéresser à la merveilleuse utilisation de la représentation sous forme de symboles du groupe SILEX.»

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Switzerland

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E a.vieceli@bluewin.ch

Biography
1965 Born in Zurich
1988–1992 Graphic Design, School of Design, Zurich

Professional experience
1992–1994 Graphic Designer, Polly Bertram & Jul Keyser, Zurich
1995–1996 Graphic Designer, Lars Müller, Baden
1996+ Founded his own graphic design studio, Zurich
2001+ Collaborative ventures with graphic designer Tania Prill, Zurich

Exhibitions
1997 "Swiss Design Competition Show" (Eidgenössischer Wettbewerb für Gestaltung), organized by the Swiss Arts Office, Basle
2001 "Swissmade", an exhibition of contemporary Swiss design, Museum of Applied Arts, Cologne

Awards
1996 Design Prize, Hochparterre magazine, Zurich
1997 Swiss Book Design Award (x2), Zurich
1998 Swiss Book Design Award, Zurich
1999 Swiss Book Design Award, Zurich
2001 Second Prize (collaboration with Tania Prill), competition to design the Munich Playhouse (Kammerspiele); First Prize (collaboration with Tania Prill), Zurich Office of Structural Engineering's Design Competition

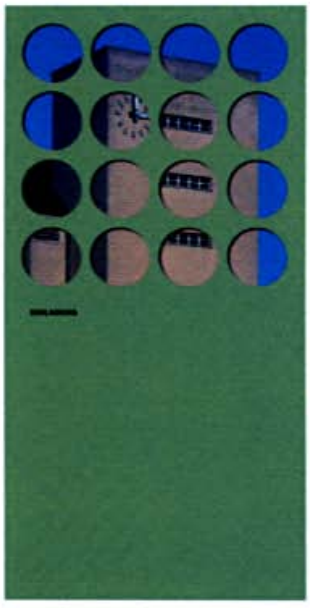
Clients
Atlantis Children's Books
Bildwurf Kinodia
Kontrast Publishing
Leukerbad Festival of Literature
Orell Füssli Publishing
Pro Helvetia Film Department
Ricco Bilger Publishing
RiffRaff Cinema
Sec 52 bookstore
The Selection
Skim.com
Tages Anzeiger
Xenix Cinema
Xenix Film Distributors
Zurich Office of Structural Engineering
Zurich / Tangostadt Opera House

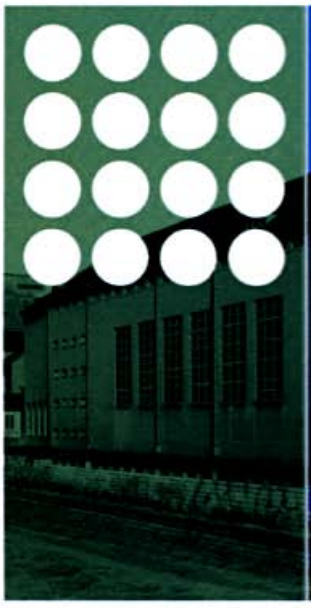
Project
Flyer

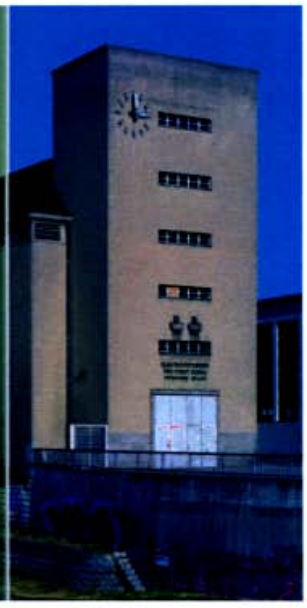
Title
The Sixth International Festival of Literature

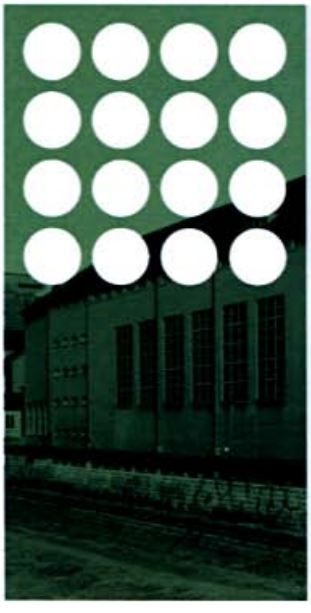
Client
Festival of Literature, Leukerbad

Year
2001









Wir freuen uns, Sie als unseren Special Guest zur **MAGAZIN-FOTONACHT** einzuladen.

Freitag, 31. März 2000, um 20.00 Uhr, im ewz-Unterwerk Selnau, Zürich.

Die MAGAZIN-FOTONACHT präsentiert sich in einem neuen Kleid und bietet neuen Inhalt. In den schönen Industriehallen des Zürcher Elektrizitätswerks zeigt DAS MAGAZIN mit der goldenen Weltrachel die Schweizer Fotografie, was die aktuelle Schweizer Berufsfotografie zu bieten hat.

In Kooperation mit der vfg, Vereinigung fotografischer Gestaltnehmer, zeigt DAS MAGAZIN -The Selection- vfg-, einen Wettbewerb für alle Schweizer Berufsfotografinnen und Fotografen. Eine internationale Jury bewertete über 375 eingereichte Arbeiten und wählte die 19 besten des vergangenen Jahres aus. An der MAGAZIN-FOTONACHT sind diese Arbeiten zum ersten Mal zu sehen. Zusätzlich kürt die Jury an diesem Abend einen «Prinzen oder Prinzessin» der mit dem MAGAZIN-Fotopreis gewürdigt wird. Die 19 besten Arbeiten mit über 100 Bildern reisen nach der Fotonacht als Wanderausstellung durch die ganze Schweiz.

Erleben Sie mit uns die Vernissage dieser einzigartigen Momentaufnahme der Schweizer Fotografie. Wir freuen uns, Sie an diesem Abend begrüssen zu dürfen.

Mit freundlichen Grüssen
DAS MAGAZIN

Roger Köppel Chefredaktor
Dietrich Berg Verlagsleiter

FREIBRIEF MAGAZIN-FOTONACHT

20.00 Uhr
Türöffnung mit Willkommensdrink

20.30 Uhr
Begrüssung durch Roger Köppel, Chefredaktor DAS MAGAZIN, Bruno Hartmann, Geschäftsführung ewz, und einem Gesellschaftsvertreter/Mitglied der Stange Communications SA

21.15 Uhr
Laura Dagnolo zur vfg, Werkschau,
anschliessend Verleihung des MAGAZIN-Fotopreises durch Thomas Cuggini, Kunstmäzen, Benedikt Weiss, Art Director, und Thierry Cantu, Stilredaktor DAS MAGAZIN

24.00 Uhr
Auftritt der Bands: Knuddelmine Schiva, begleitet von der Gino Tuderano Crosby Bass, Rollkoffer und weiss nicht

Durch den Abend führt der «wird-fortsetzt» Monika Schärer.

Es bleiben Sie und bitte Ihre Anmeldung mit beiliegender Karte bis spätestens **17. März 2000**.

ANMELDUNG

Gerne nehme ich die Einladung zur MAGAZIN-FOTONACHT vom Freitag, 31. März 2000, im ewz-Unterwerk Selnau an.

Bitte senden Sie mir:
☐ ein Ticket
☐ zwei Tickets
☐ Ich habe an diesem Abend bereits etwas anderes vor

Name _____

Firma _____

Strasse _____

PLZ/Ort _____

Telefon _____

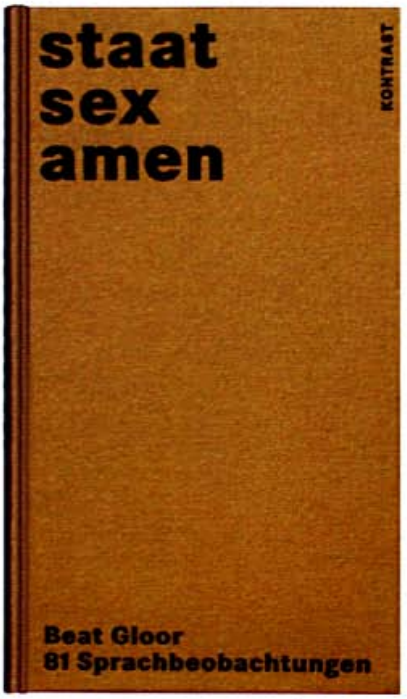
Anmeldung bitte bis spätestens **17. März 2000** zurück an:
DAS MAGAZIN, Margrit Stamm, Werdstrasse 21, 8021 Zürich
Fax 01/248 41 77 oder per E-Mail: margrit.stamm@tagesanzeiger.ch

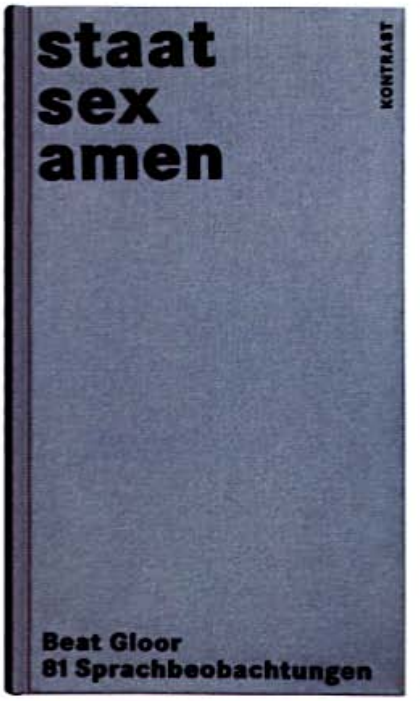
Project
Invitation to photographic exihibtion

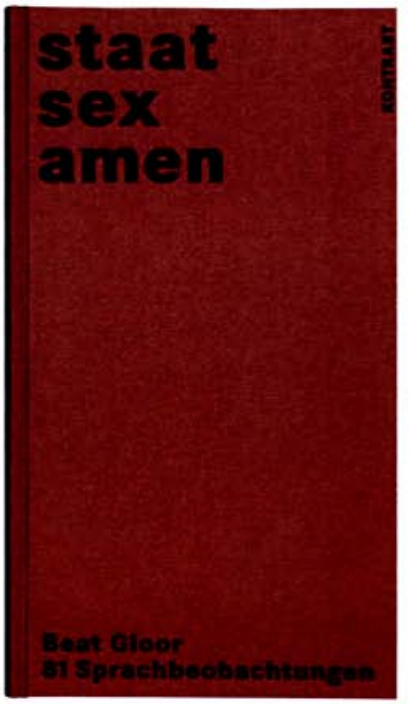
Title
The Selection

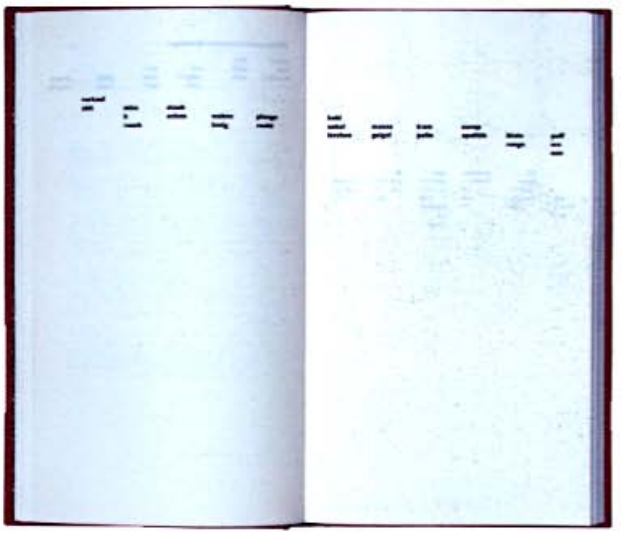
Client
Tamedia AG, Zurich

Year
2000









Project
Book

Title
Staatsexamen

Client
Kontrast Publishing,
Zurich

Year
1999

Gunnar Pór Vilhjámsson

"Relax and enjoy the ride."

Opposite page:

Project
Schedule for Sirkus

Title
Boy

Client
Sirkus

Year
2000

24 11 FÖSTUDAGUR
DJ BROZZI
25 11 LAUGARDAGUR
M.A.I. + MAGSE
WITH SUBTERRANIEN LEVELS
HIP HOP
01 12 FÖSTUDAGUR
DJ KARL
02 12 LAUGARDAGUR
M.A.I. + MAGSE
WITH SUBTERRANIEN LEVELS
HIP HOP
08 12 FÖSTUDAGUR
JIMMY SHOOKES
09 12 LAUGARDAGUR
15 12 FÖSTUDAGUR
DJ DORMA
ALL★STAR
16 12 LAUGARDAGUR
SAMBÁS
Sirkus

"The future of graphic design will be minimal – not so minimal – definitely not minimal – total chaos. Followed by definitely not minimal – not so minimal – minimal – not so minimal – definitely not minimal – total chaos – ∞"

»Die Zukunft des Grafikdesigns ist minimales – nicht so minimales – definitiv nicht minimales – totales Chaos. Gefolgt von definitiv nicht minimalem – nicht so minimalem – minimalem – nicht so minimalem – definitiv nicht minimalem – totalem Chaos – ∞«

«L'avenir de la création graphique sera minimal – pas si minimal – pas minimal du tout – un chaos total. Suivi par pas du tout minimal – pas si minimal que ça – minimal – pas si minimal que ça – pas du tout minimal – un chaos total – ∞»

Gunnar Pór Vilhjámsson
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Iceland

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E gunnar@deluxe.is

www.deluxe.is

Biography
1978 Born in Reykjavík, Iceland
2000–2001 Graphic Design, Iceland Academy of the Arts, Reykjavík

Professional experience
1999–2000 Designer, De Luxe, Reykjavík
2001 Designer, Gott Folk McCann-Erickson, Reykjavík
2001 Designer, De Luxe, Reykjavík

Recent exhibitions
2000 "Design in Iceland", Reykjavík Art Museum

Clients
Minus – Smekkleysa
Reykjavík Guesthouse
Rymi
Sirkus
Skyjum Ofar
Undirtónar
Unglist

Project
Poster for art festival held in Reykjavík for young artists

Title
Unglist 1999

Client
Unglist

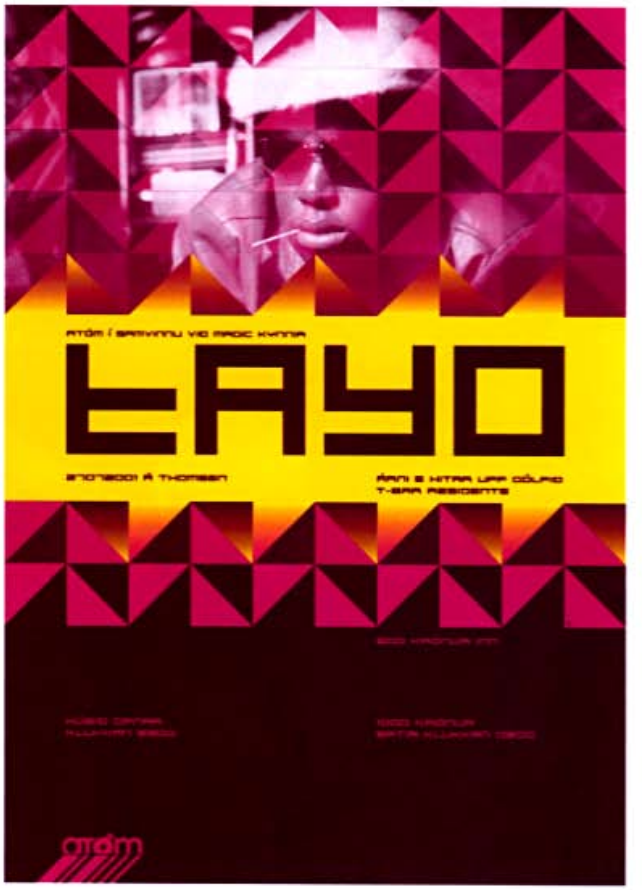
Year
1999

Project
Poster for the famous Drum&Bass radio show Skyjum Ofar

Title
Drumb&BassJungleJazz FunkBreakbeatFusion!

Client
Skyjum Ofar

Year
2000



Project
Poster for Stefnumot

Title
Stefnumot

Client
Undirtonar

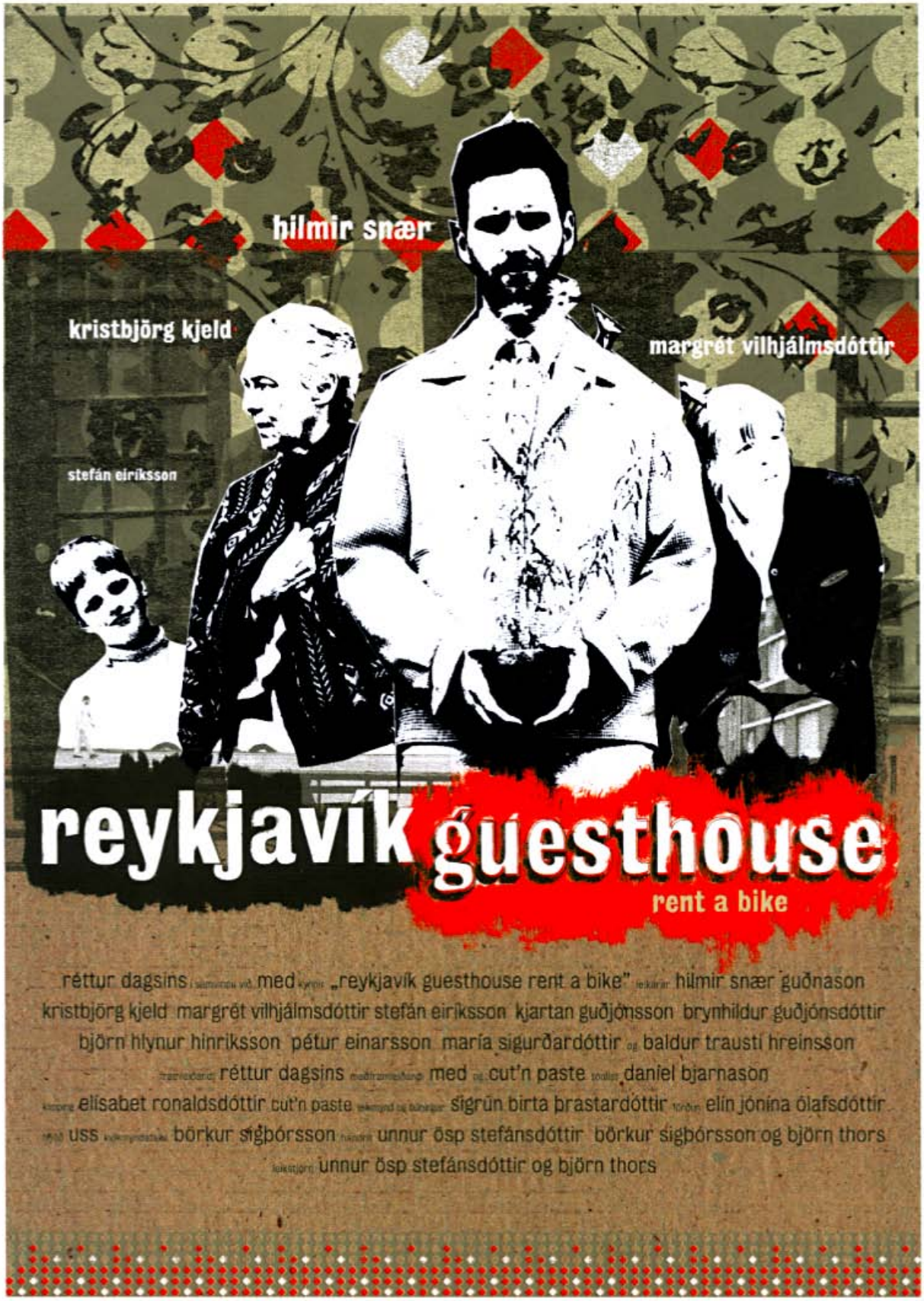
Year
2000

Project
Poster for the dub event
Atom

Title
Tayo

Client
Undirtónar

Year
2001



réttur dagsins í samvinnu við með kynnir „reykjavík guesthouse rent a bike" leikarar hilmir snær guðnason kristbjörg kjeld margrét vilhjálmsdóttir stefán eiríksson kjartan guðjónsson brynhildur guðjónsdóttir björn hlynur hinriksson pétur einarsson maría sigurðardóttir og baldur trausti hreinsson tónlistarmenn réttur dagsins myndbrellur með og cut'n paste tónlist daniel bjarnason kynnir elísabet ronaldsdóttir cut'n paste leikmynd og búningar sigrún birta þrastardóttir förðun elín jónína ólafsdóttir ráðgjöf uss kvikmyndatökustjóri börkur sigþórsson framleiðandi unnur ösp stefánsdóttir börkur sigþórsson og björn thors leikstjórn unnur ösp stefánsdóttir og björn thors

Opposite page:

Project
Poster for the film "Reykjavik Guesthouse – Rent a Bike"

Title
Reykjavik Guesthouse

Client
Rettur Dagsins

Year
2001

Project
CD cover for the hardcore punkrock band Minus

Title
Jesus Christ Bobby

Client
Minus – Smekkleysa

Year
2000

Why Not Associates

"Trying to enjoy it as much as possible, while getting paid."

Opposite page:

Project
Exhibition poster

Title
Malcolm McLaren's Casino of Authenticity and Karaoke

Client
Malcolm McLaren

Year
2001

to your clients?
Concentric Group
Is our Reseller & Promoter Programme right for you?
Here are the options
The benefits of our Reseller programme
Do you want to protect your data?
We offer a security solution to match any need
Virtual Private Network
The right solution for you
What happens next
Contact details
The benefits of our Promoter P
How the programme works
You can rely on Concentric
DRESS UP TO
JEAN PAUL SARTRE
riot
THE BOY
BLUE RA
ANARCHY IS THE KEY DO IT YOURSELF IS THE MELODY
ERREUR FATALE
CASINO
AUTHENTICITY
KARAOKE
BEING

"God only knows" »Gott allein kennt sie« «Dieu seul le sait»

Why Not Associates
22C Shepherdess Walk
London N1 7LB
UK

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F +44 207 253 2299

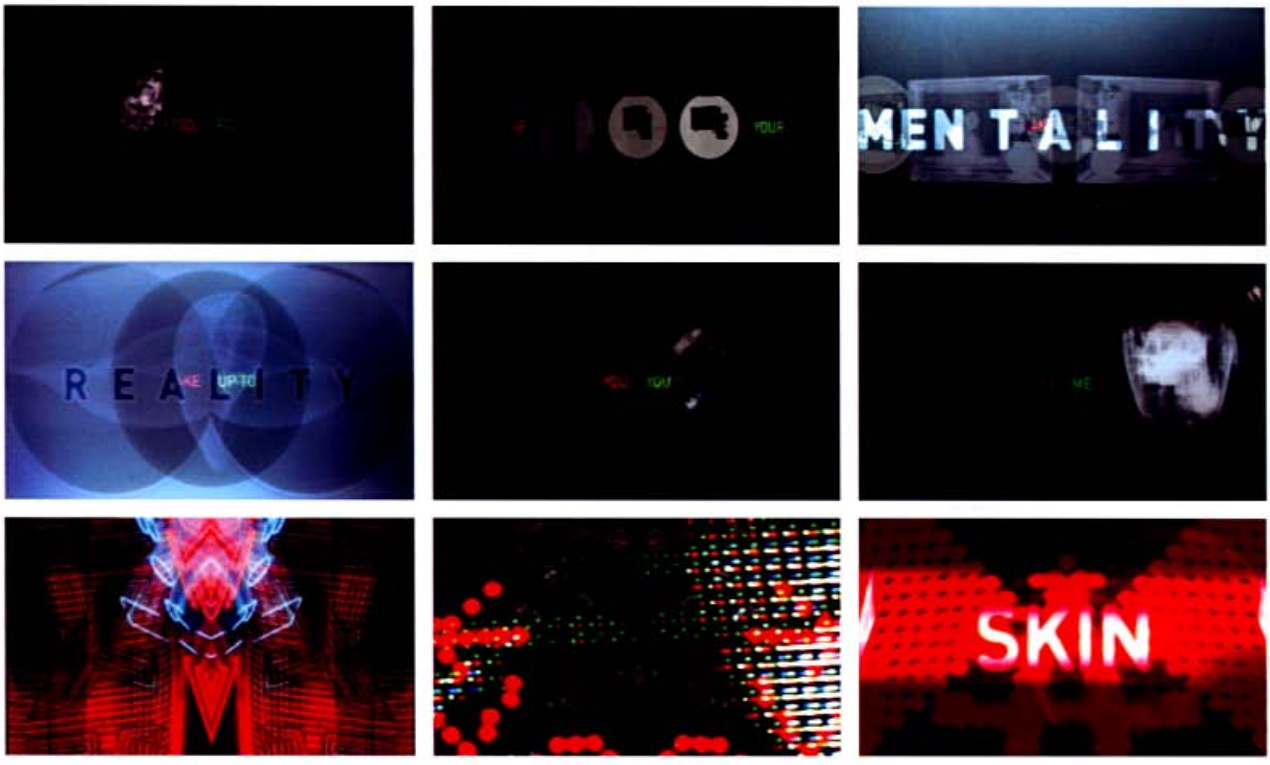
E info@
whynotassociates.com

www.whynotassociates.com

Design group history
1987 Co-founded by Andy Altmann, David Ellis and Howard Greenhalgh in London

Recent exhibitions
2001 "City/Mesto", The Czech Centre, London, Prague

Clients
BBC
Centre Georges Pompidou
Design Museum
Kobe Fashion Museum
Lincoln Cars
Malcolm Mclaren
Nike
Royal Academy of Arts
Royal Mail
Saatchi and Saatchi
The Green Party



Project
Promotional film

Title
Under my skin

Client
Nick Veasey

Year
2001

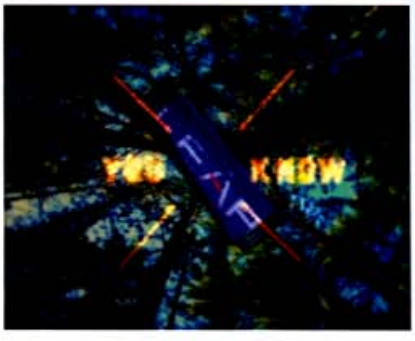
Project
Exhibition installation &
T-shirt design

Title
Malcolm McLaren's
Casino of Authenticity and
Karaoke

Client
Malcolm McLaren

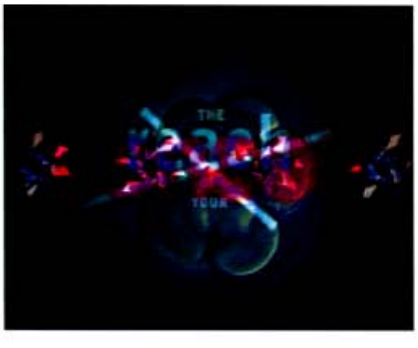
Year
2001

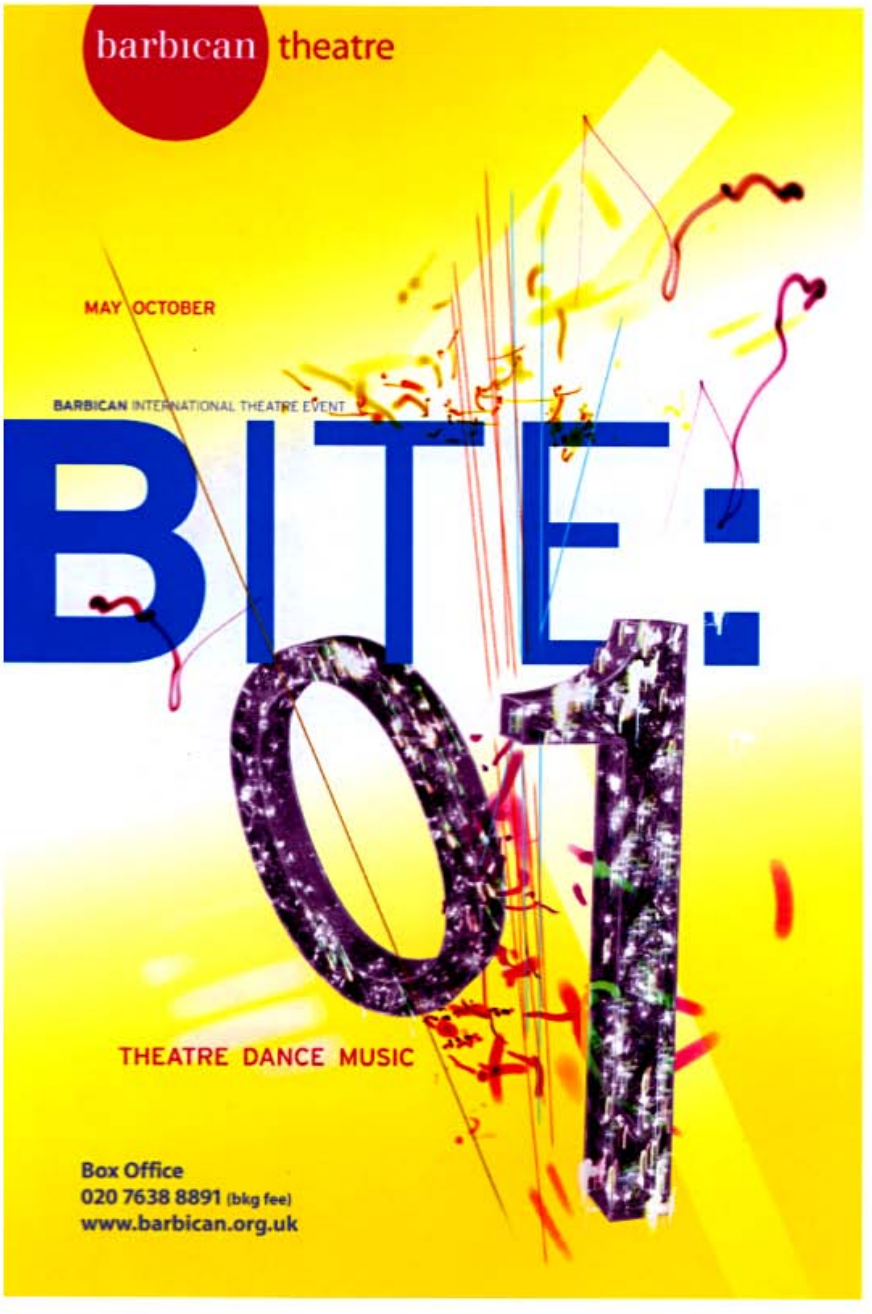
COMPANIES
OLD


KNOW

POWER

OUR
OUR





Opposite page

Project
Television commercial

Title
Forest

Client
Leap Batteries

Year
2001

Project
Exhibition poster

Title
Bite 01

Client
The Barbican

Year
2001

Martin Woodtli

"Search / Find / Reject / Search Again / Find Again / Reject Again"

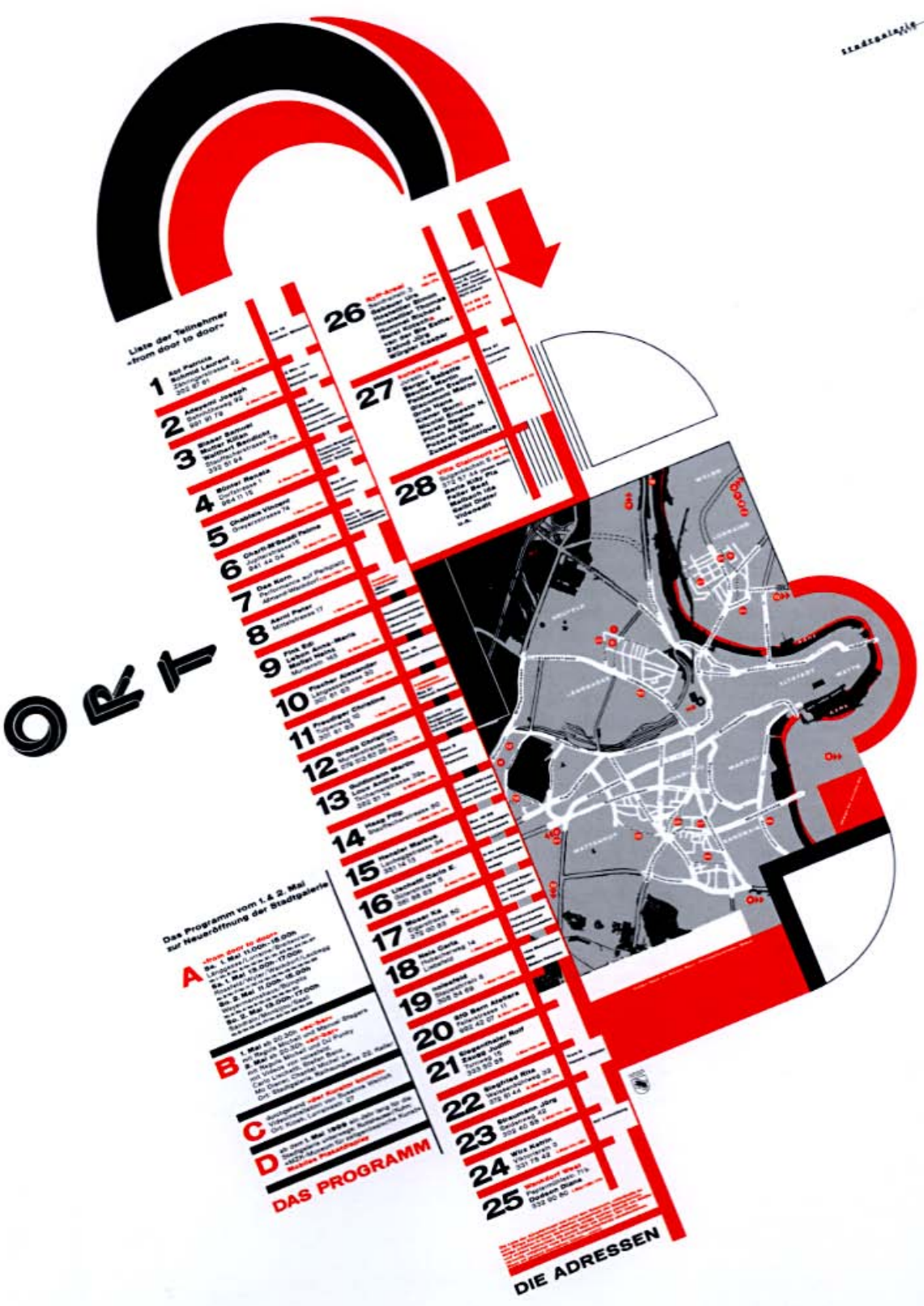
Opposite page:

Project
Poster

Title
from door to door

Client
Stadtgalerie Bern

Year
1999


ORT
Liste der Teilnehmer «from door to door»
1 Ali Pereira
2 Adeyemi Joseph
3 Bauer Balluer
4 Börner Renate
5 Charles Vincent
6 Charli-M'Bodi Pierre
7 Das Kern
8 Kerol Peter
9 Finn Ed.
10 Fischer Alexander
11 Freidiger Christine
12 Gregg Christine
13 Guthmann Martin
14 Hess Fritz
15 Kessler Markus
16 Lischetti Carlo E.
17 Moser Ka.
18 Reis Carla
19 silkefield
20 SKD Bern Atelare
21 Stapferhalter Ruf
22 Siegfried Rita
23 Strausmann Jörg
24 Wix Kamin
25 Stadtdorf Biel
26 Ruth Arabi
27 Schickardt
28 Wix Claudine
Das Programm vom 1. & 2. Mai zur Neueröffnung der Stadtgalerie
A «from door to door»
B
C
D
DAS PROGRAMM
DIE ADRESSEN

"What others are doing was always important to me. I want to get an insight into other people's crafts. I want to know, for example, what happens in the printing process, what can be predicted – not just the various printing techniques in theory ... The computer is an instrument with a lot of givens. I'm investigating what happens when data is exchanged between programs. I use applications in other ways than originally intended ... A lot of people depend far too much on the possibilities of one kind of software and overlook the fact that the apparently zany effects tend to look as if they had been reprogrammed. I combine older and newer versions of programmes, because I've discovered which functions produce errors. While I'm working, I'm always searching for a point at which my preconceptions get shattered ... I've hardly ever made posters, it's not my thing. I want people to break down their preconceptions, to learn to look and to read ... I see myself somewhere between applied graphics and art. My things communicate content mostly based on a client's brief, but always in their own language ... I don't like theoretical models or cornerstones, which already provide a system of co-ordinates for an interpretation."

»Es war mir immer wichtig, was andere machen. Ich will Einblick gewinnen in andere Berufsfelder. Ich will zum Beispiel wissen, was beim Druck passiert, was dabei vorhersehbar ist, und die verschiedenen Drucktechniken nicht nur theoretisch kennen. Der Computer ist ein Instrument mit sehr vielen Vorgaben. Ich untersuche, was bei der Datenübertragung zwischen verschiedenen Programmen passiert. Ich nutze Anwendungen anders als vorgesehen. Viele Leute verlassen sich viel zu sehr auf ein einziges Programm und übersehen dabei, dass die damit erzeugten scheinbar schrägen Effekte nur wie ein bisschen umprogrammiert wirken. Ich kombiniere ältere und neuere Programmversionen, weil ich gemerkt habe, welche Funktionen Fehler produzieren. Bei der Arbeit suche ich immer nach dem Punkt, an dem meine Ausgangskonzeption zunichte gemacht wird. Ich habe kaum je einmal ein Plakat gemacht, das ist einfach nicht mein Ding. Ich will, dass die Menschen ihre vorgefassten Meinungen aufgeben, richtig hinschauen und lesen lernen. Ich sehe mich selbst irgendwo zwischen Gebrauchsgrafik und Kunst. Meine Projekte gehen bei der Vermittlung der Inhalte zwar größtenteils von den Vorgaben des Kunden aus, haben aber immer eine eigene Sprache. Ich mag keine theoretischen Modelle oder Eckdaten, die schon ein ganzes Koordinatensystem für die Interpretation vorgeben.«

«J'ai toujours été attentif au travail des autres. Je veux connaître la manière de procéder de mes confrères. Je veux savoir, par exemple, comment se déroule l'impression, ce qui est prévisible, pas uniquement la théorie des différentes techniques... L'ordinateur est un instrument avec beaucoup d'éléments préétablis. J'étudie ce qui se passe lorsque les données passent d'un programme à l'autre. Je détourne l'utilisation première des applications pour les utiliser à ma manière... Nombre de gens dépendent beaucoup trop des possibilités d'un type de logiciel et oublient que leurs effets apparemment aléatoires finissent par avoir l'air programmé. J'associe les versions nouvelles et anciennes des programmes parce que j'ai découvert quelles fonctions produisent des erreurs. Tout en travaillant, je guette toujours le moment où mes idées reçues s'effondreront en miettes... Je ne réalise presque jamais d'affiches, ce n'est pas mon truc. Je veux que les gens se débarrassent de leurs préjugés, qu'ils apprennent à regarder et à lire... Je me situe quelque part entre le graphisme appliqué et l'art. Mes objets communiquent un contenu basé principalement sur les directives du client mais avec un langage qui leur est propre... Je n'aime pas trop les modèles théoriques ni les principes fondamentaux: ils fournissent à l'avance un système de coordonnées pour une interprétation.»

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8004 Zurich
Switzerland

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F +41 1 291 24 29

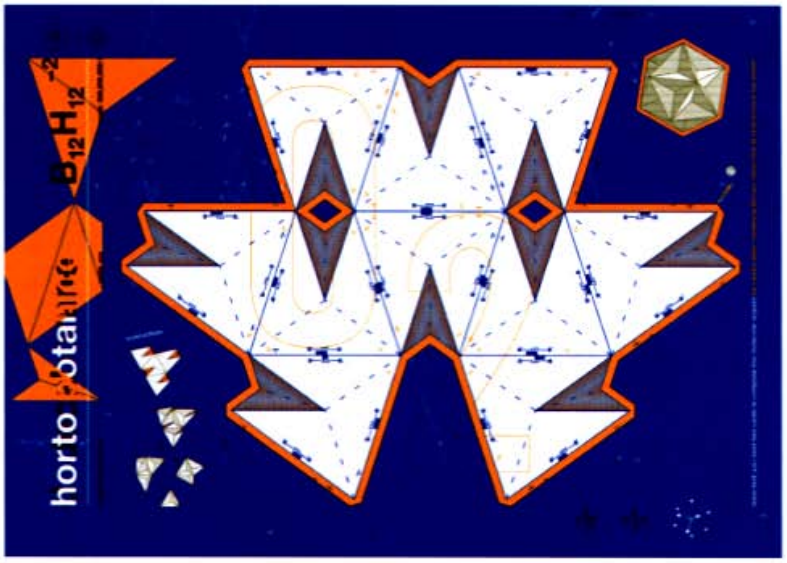
E martin@woodt.li

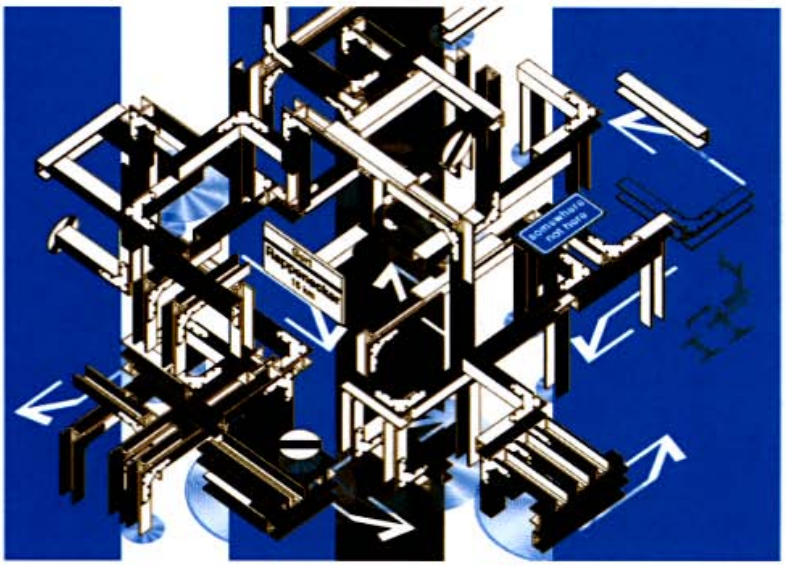
www.woodt.li

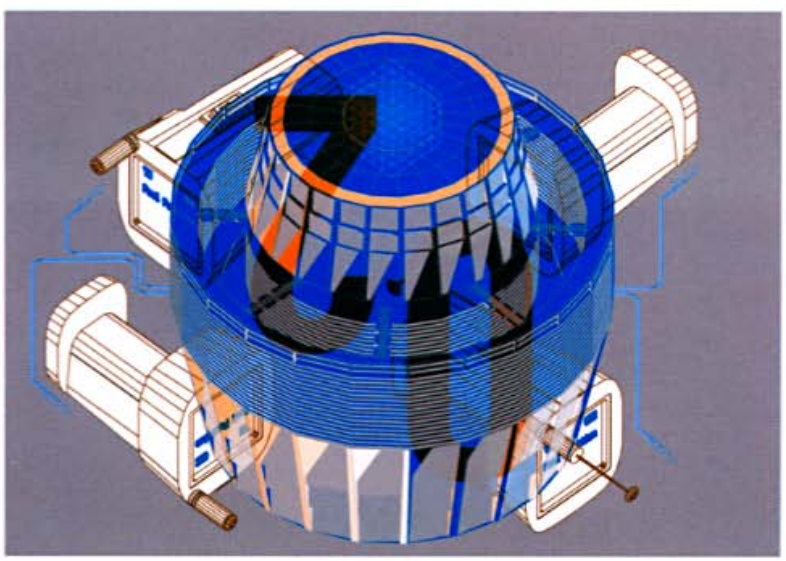
Biography
1971 Born in Berne, Switzerland
1990–1995 Graphic Design, School of Design, Berne
1996–1998 Visual Communication, Academy of Art and Design, Zurich

Professional experience
1998–1999 Worked in New York with David Carson and Stefan Sagmeister
1999 Founded own studio in Zurich
2000 Became a member of AGI
2001 First book about work published

Recent awards
1999 Swiss Federal Design Prize
2000 "The I.D. Forty", I.D. magazine, USA
2001 "IDEA 285", Japan
2001 The most beautiful Swiss books "Book of the Jury"





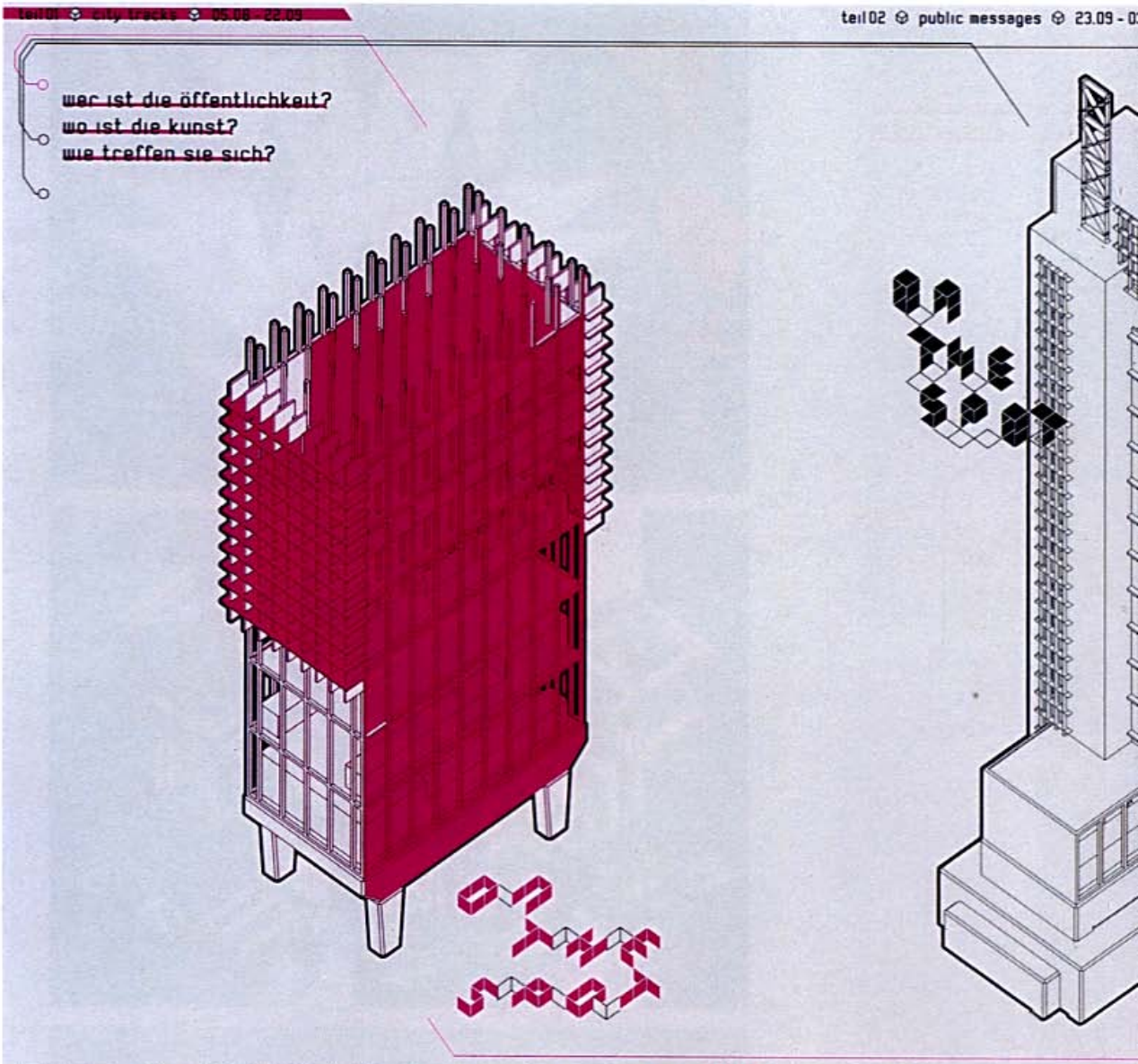


Project
Flyers for an art gallery

Title
Various

Client
Stadtgalerie Berne

Year
2001



Project
Flyer for an art event

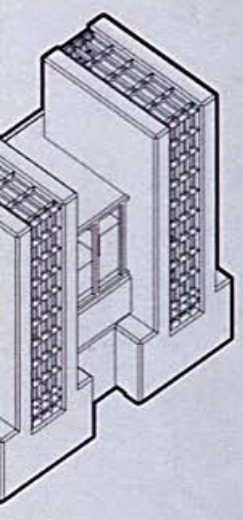
Title
City Tracks

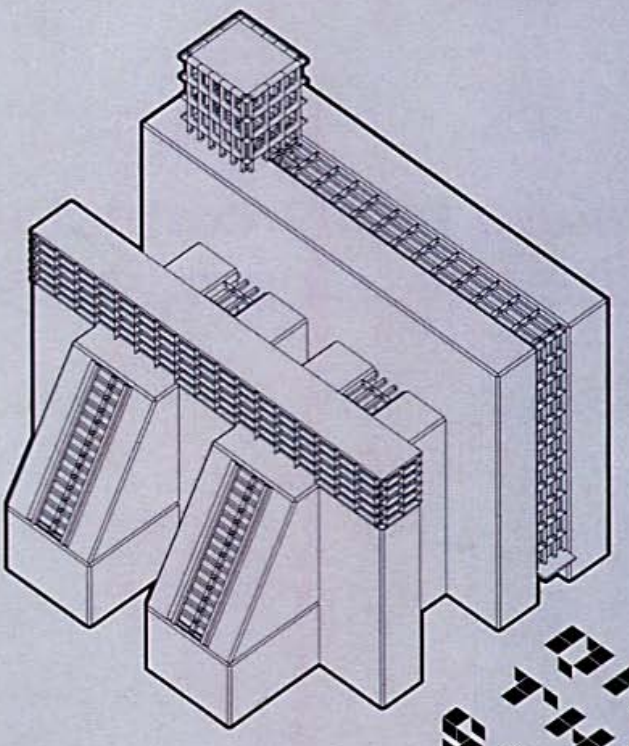
Client
On the Spot

Year
2000

teil 03 ⊖ secret spots ⊖ 04.11 - 25.11

d diverse öffentlichkeiten
ck in progress 05.08 - 25.11





on the spot

reuning [Zürich] ››› Dias/Riedweg [Basel] ››› Andrea Fraser [New York] ››› Peter Friedl [Berlin/Basel] ››› Heinrich Gartentor [Thun] ››› Jens Haaning
Keiser [Zürich] ››› San Keller [Zürich] ››› Daniel Knorr [Berlin] ››› Jan Kopp [Paris/New York] ››› Köppl/Zacek [Zürich] ››› Heinrich Lüber [Basel] ›››
inrichs Sachs [Basel] ››› Karoline Schreiber [Zürich] ››› Markus Schwander [Basel] ››› Sexismus Productions [Zürich] ››› Nika Spalinger [Bern] ›››
h] ››› Philippe Winniger [Zürich] ››› Annie Wu [Zürich] ››› Brigitte Zieger [Paris]

Worthington Design

"There are many correct answers, but they are all smart and sexy."

Opposite page:

Project
Poster

Title
Teatro Amazonas

Client
Sharon Lockhart

Year
2001

TEATRO AMAZONAS BY SHARON LOCKHART

"The future is rarely true to that which is predicted of it. There will either be massive unexpected changes of an unforeseen nature, or disappointment at the futuristic promises of tomorrow that go unfulfilled. Graphic design could disappear or become the most important cultural practice – there is no point worrying about the future of graphic design – whatever happens designers will adapt and change and always find something and some way to make design."

» Die Zukunft hält sich selten an die Prognosen. Entweder erleben wir gewaltige unerwartete Veränderungen von unvorhersehbarer Art oder aber Enttäuschung über unerfüllte Versprechungen. Das Grafikdesign könnte in Zukunft ganz verschwinden oder zur wichtigsten Form kultureller Praxis werden. Es ist sinnlos, sich über die Zukunft der Gebrauchsgrafik Sorgen zu machen. Was auch immer geschieht, die Grafiker werden sich anpassen, ändern und immer einen Weg und eine Möglichkeit finden, etwas zu gestalten.«

« Le futur correspond rarement à ce qu'on avait prédit. Soit on assistera à des changements massifs et inattendus d'une nature imprévue, soit on sera déçu devant des promesses futuristes non tenues. La création graphique pourrait disparaître ou devenir la pratique culturelle la plus répandue. Il ne sert à rien de s'inquiéter sur son avenir, quoi qu'il arrive, les créateurs s'adapteront, changeront et trouveront toujours quelque chose et un moyen de créer. »

Michael Worthington
California Institute of the Arts
24700 McBean Parkway
Valencia
CA 91355
USA

T +1 323 934 3691

E maxfish@attbi.com

Biography
1966 Born in Cornwall, England
1991 BA (Hons) Graphic Design, Central St Martins College of Art and Design, London
1995 MFA Graphic Design, California Institute of the Arts, Valencia

Professional experience
1996+ Faculty CalArts Design Programme, Valencia, California
1998+ Programme Co-Director, CalArts Design Programme, Valencia, California

Recent exhibitions
2002 "Take It It's Yours" (part of the COLA fellowship show), Japanese American National Museum, Los Angeles

Recent awards
1998 Medal Winner, Art Directors Club 77th Annual; 100 Show, American Center for Design
1999 100 Show, American Center for Design
2000 50 books, 50 covers, AIGA
2001 Recipient of COLA Individual Artist Fellowship 2001–2002, Los Angeles; I.D. magazine 47th Annual Design Review

Clients
CalArts
Henry Art Gallery, Seattle
LaEyeworks
MAK Center for Art and Architecture
MOCA Los Angeles
Sci-Arc
The Broad Foundation
Violette Editions

Project
Poster

Title
Adversary poster

Client
Ken Fitzgerald

Year
2001

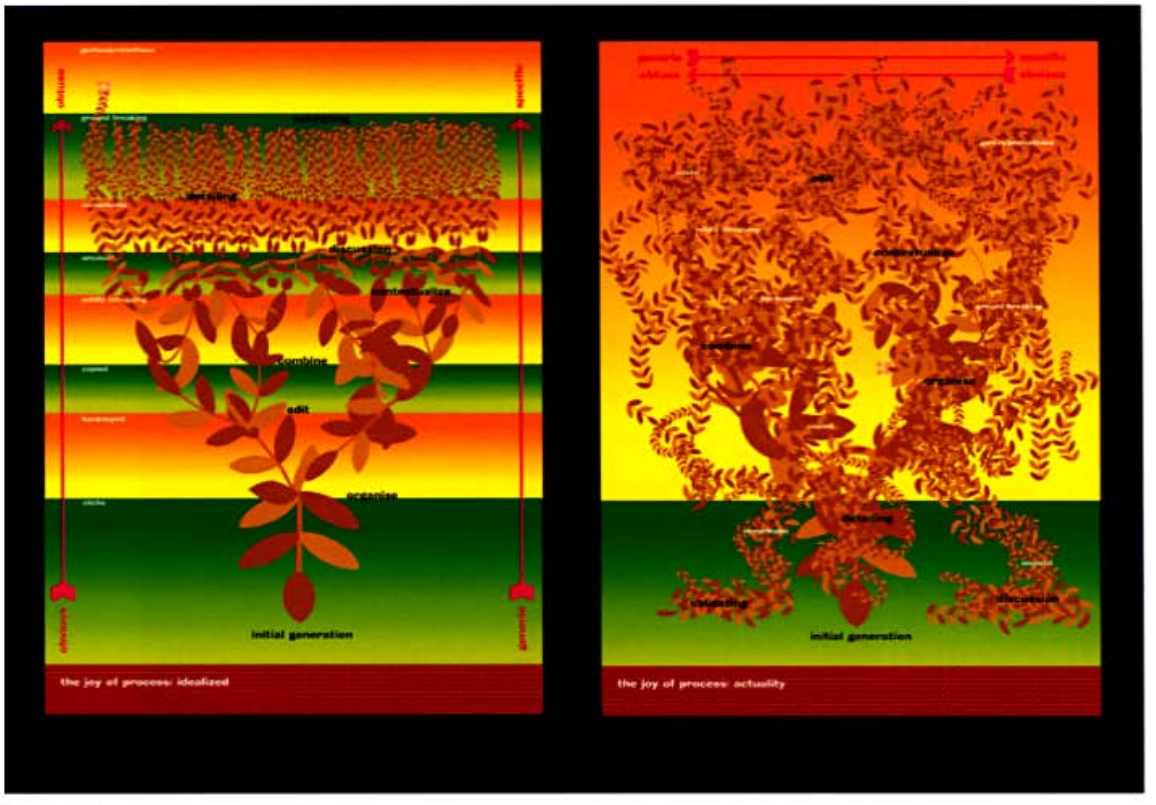
Opposite page:

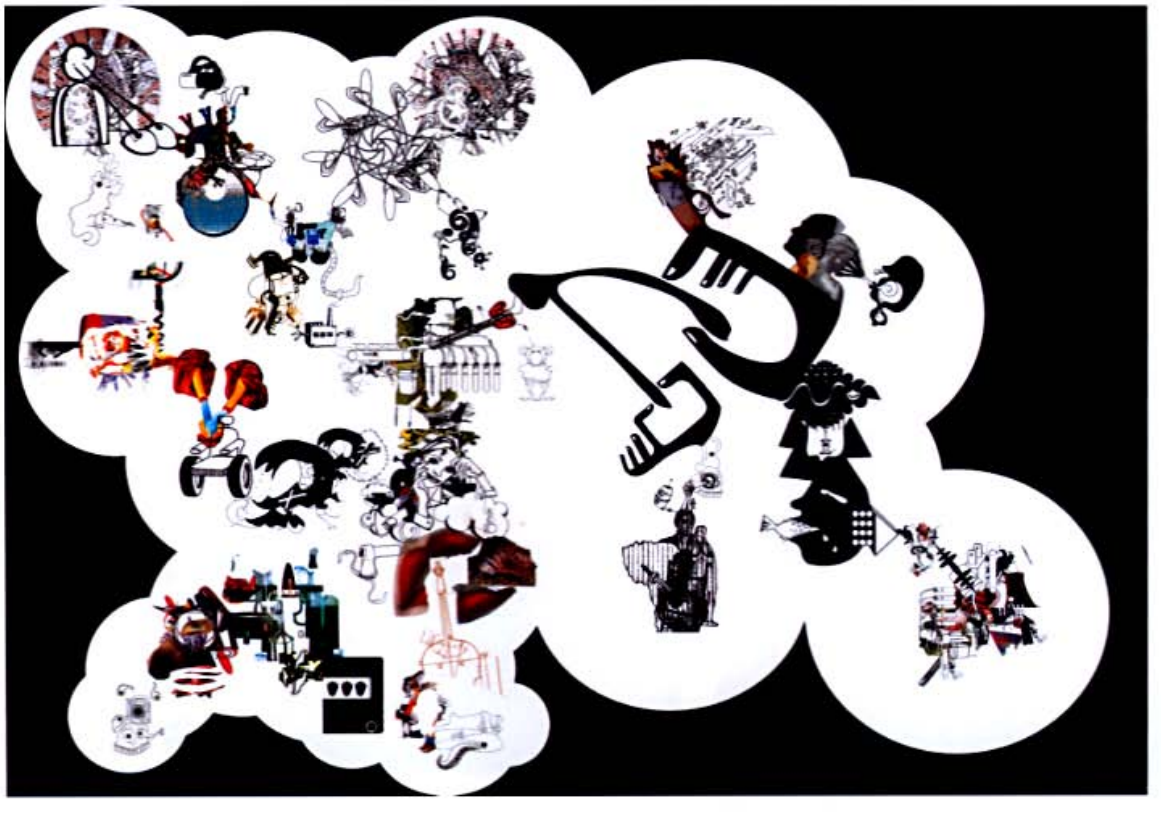
Project
Book

Title
Creative Impulse 6

Client
TBP

Year
2002


abstract
specific
sketching
diagramming
prototyping
combine
edit
organise
initial generation
the joy of process: idealized
sketching
initial generation
the joy of process: actuality

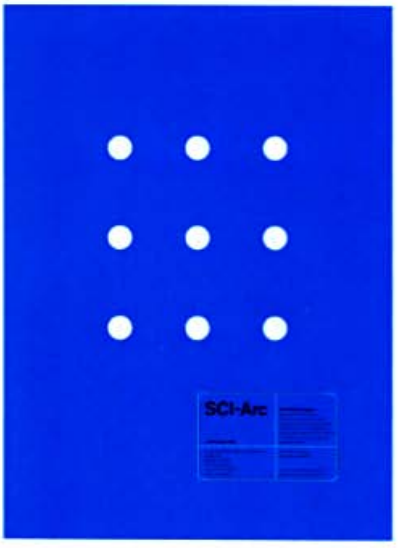


seems to mean

Their system was the idea.
Now your system is the idea
作業中
A training system which beyond a certain point is not experimental.

STYLISTIC AND FRIVOLITY EXISTS WITHIN A SYSTEM
CONSISTING OF PERFORMED
COMPONENTS, ONLY WHEN
THE CONCEPT DRIVING
THE CONSTRUCTION IS
THOROUGHLY CONSIDERED

MAKE
THE
SYSTEM
BREAK
THE
SYSTEM
FOR YOUR
MINIFESTO



Opposite page:

Project
Book

Title
Restart: New systems in Graphic Design, spreads

Client
Self-published

Year
2001

Project
Plastic inflatable poster

Title
Plastic inflatable poster

Client
Sci-Arc

Year
2000

Yacht

"To learn and be better"

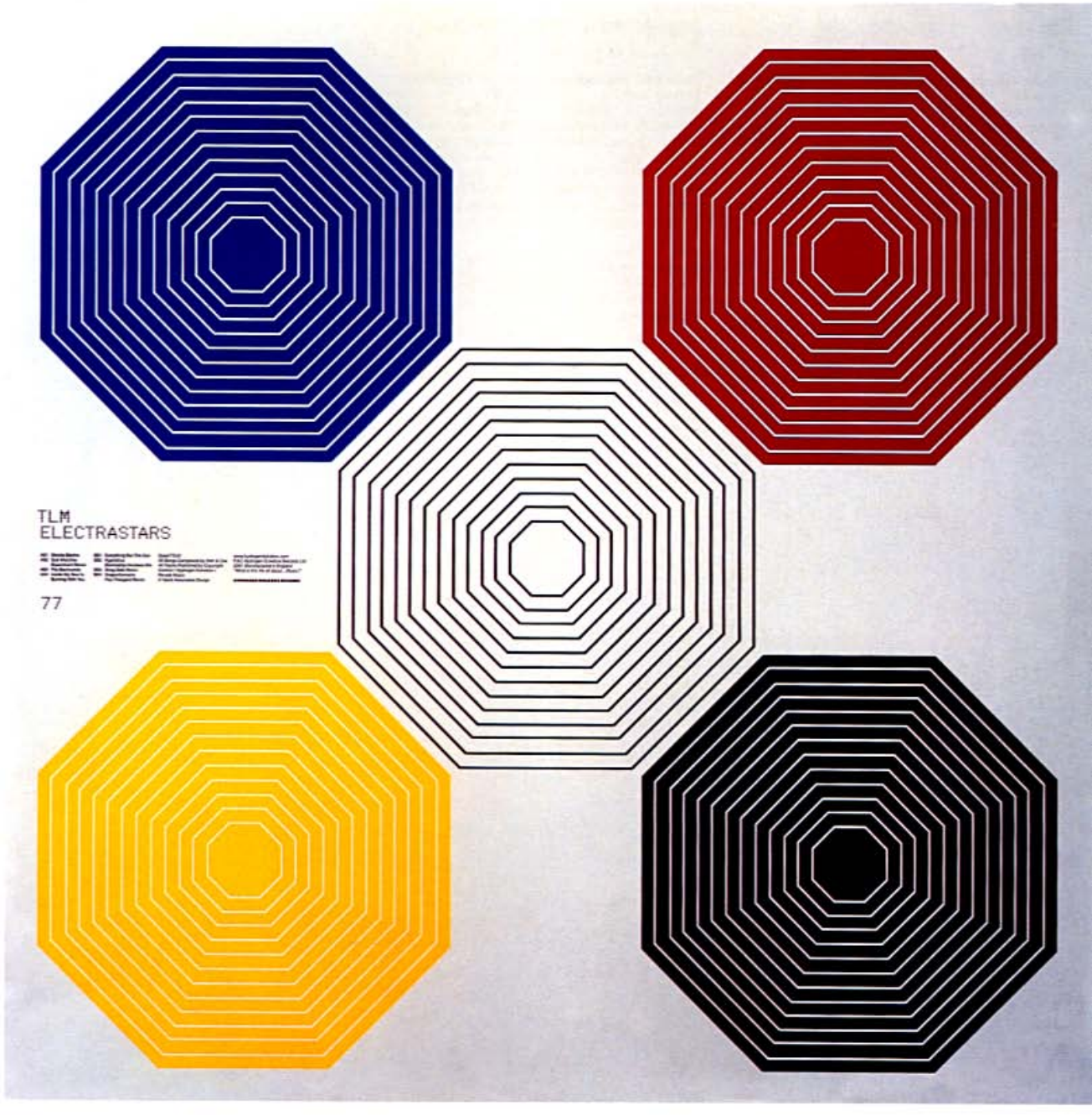
Opposite page:

Project
12" Vinyl sleeve

Title
TLM Electrastars 77

Client
Hydrogen Dukebox

Year
2001


TLM
ELECTRASTARS
77

"To learn and be better." » Dazulernen und besser werden.« « Apprendre et s'améliorer. »

Yacht Associates
Unit 7
Stephendale Yard
Stephendale Road
Fulham
London SW6 2LR
UK

T +44 20 7371 8788
F +44 20 7371 8766

E info@
yachtassociates.com

Design group history
1996 Co-founded by Richard Bull and Christopher Steven Thomson in Kensington, London

Founders' biographies
Richard Bull
1968 Born in London
1987–1989 BTEC Art & Design, Chelsea School of Art, London
1989–1992 BA (Hons) Graphic Design, Chelsea School of Art, London
Christopher Steven Thomson
1969 Born in Bury St Edmunds, England
1987–1989 HND Graphic Design, Salford College of Technology

Recent exhibitions
1998 Opening Installation, Urban Outfitters, London
1999 "Furniture Design Exhibition", sponsored by Sony, Haus, London
2001 "Five Year Retrospective", Waterstones Piccadilly, London

Recent awards
2000 Best Album Design, Music Week Awards
2001 Best Photography, Music Week Awards; Editorial & Book Design, D&AD

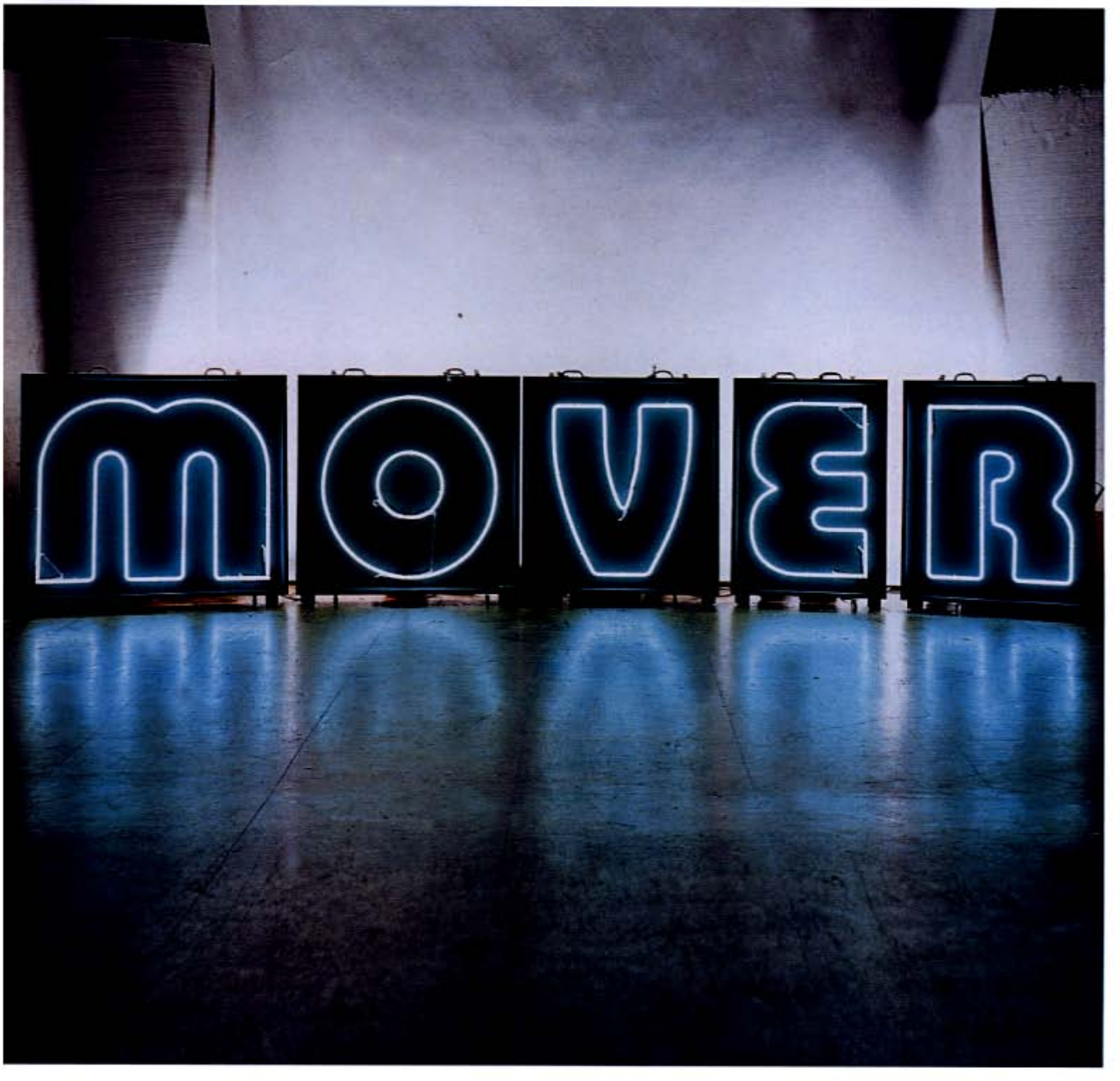
Clients
GettyStone
Millennium Images
Next Level Magazine
Parlophone Records
Penguin Books
Sony
Toshiba EMI
United Business Media
Urban Outfitters
Warwick Worldwide

Project
Magazine commission

Title
2lb's of Pix'n'Mix

Client
Selfish Magazine, Japan

Year
2001



Project
Album sleeve

Title
Mover

Client
A&M Records

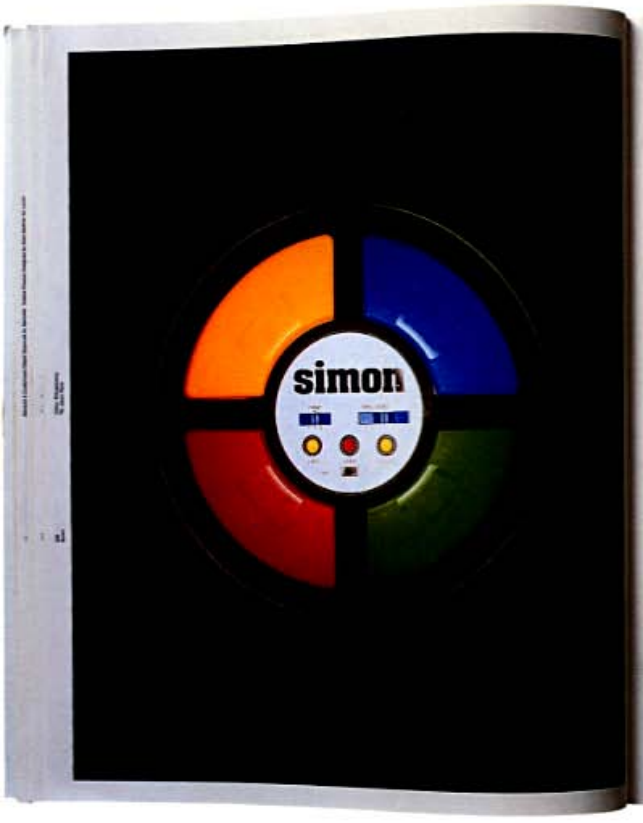
Year
1998

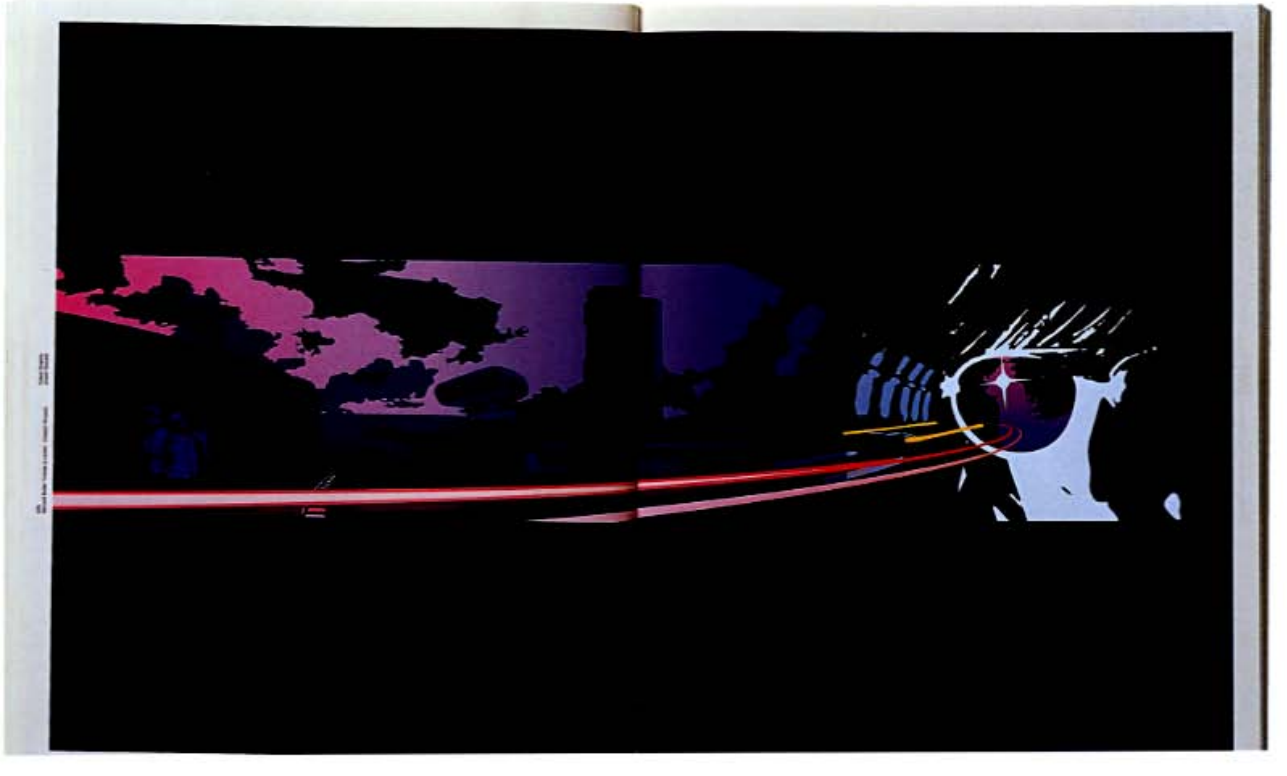
Project
Book

Title
Yacht

Client
Yacht Associates / DGV

Year
2000


simon



Tadanori Yokoo

"It is just produced from inside of me."

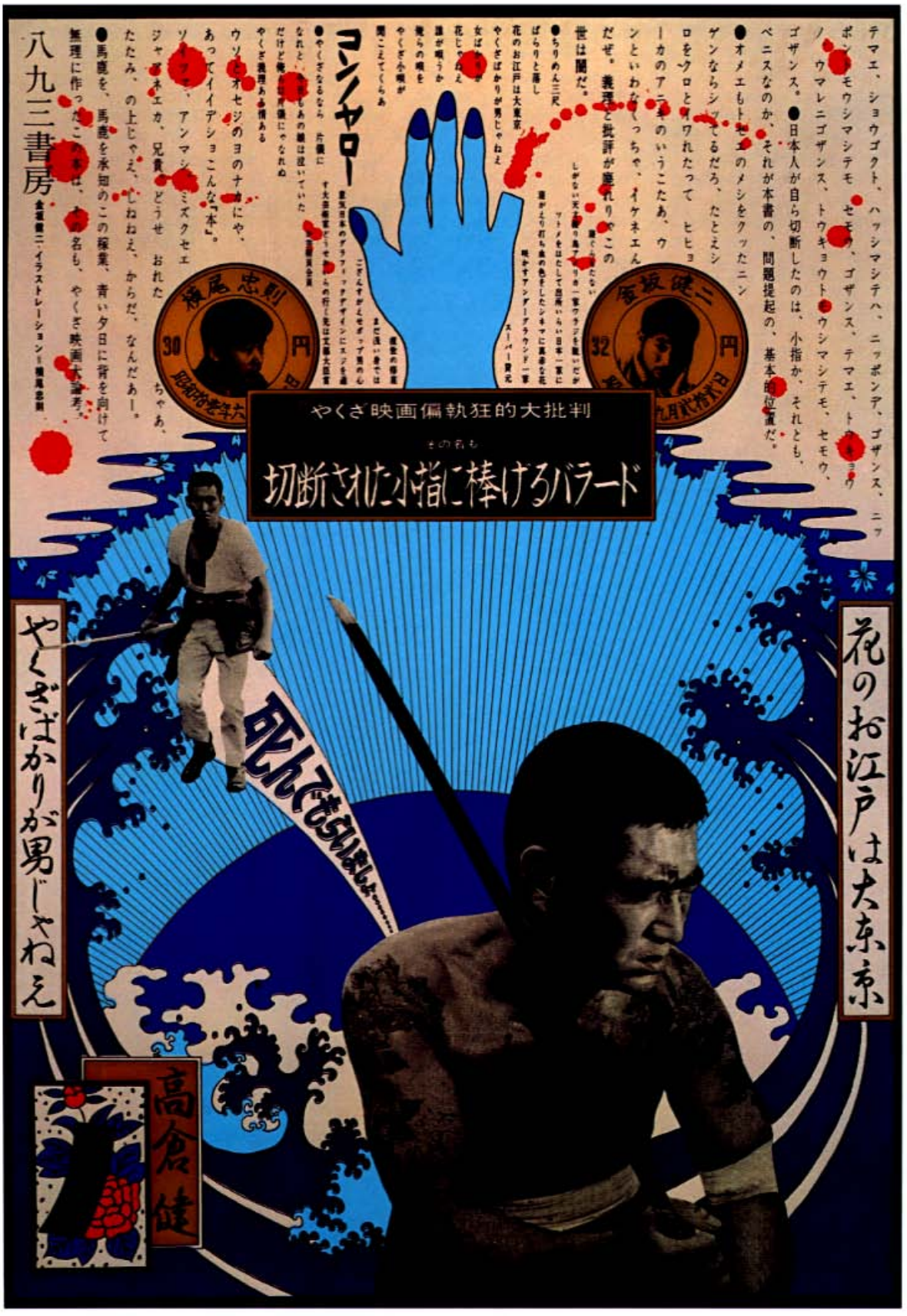
Opposite page:

Project
Poster for the PERUSONA exhibition

Title
A Ballad Dedicated to the Small Finger Cutting Ceremony

Client
Yakuza Shobo

Year
1966


やくざ映画偏執狂的大批判
その名も
切断された小指に捧げるバラード
花のお江戸は大東京
やくざばかりが男じゃねえ
高倉健
八九三書房

"Graphic design was the main aspect of my work until 1980. Around this time, however, I expanded my agenda to include painting. Although I see some differences between fine art and graphic work, it is hard to draw a boundary. After all, they are both created by one individual – me – and drawn from the same aesthetic reservoir. I intend to keep producing work that crosses these genres."

»Bis 1980 war ich vor allem als Grafikdesignerin tätig. Etwa um die Zeit fing ich auch mit dem Malen an. Obwohl ich sehr wohl Unterschiede zwischen bildender und angewandter Kunst erkenne, ist es schwer, sie voneinander abzugrenzen. Schließlich werden beide von ein und der selben Person geschaffen – nämlich von mir – und werden aus der gleichen ästhetischen Quelle gespeist. Ich habe vor, auch weiterhin fachübergreifende Werke zu schaffen.«

«Jusqu'en 1980, le graphisme constituait l'aspect principal de mon travail. Vers cette époque, j'ai élargi mes activités à la peinture. Bien que je constate des différences entre les beaux-arts et le graphisme, j'ai du mal à délimiter une frontière. Après tout, tous deux sont créés par un individu (moi) puisant dans un même réservoir esthétique. Je compte continuer à travailler en allant et venant entre ces genres.»

Tadanori Yokoo
4–19–7 Seijyo
Setagaya-ku
Tokyo157–0066
Japan

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F +81 3 3482 2451

E k-yokoo@s2.ocv.ne.jp

www.tadanoriyokoo.com

Biography
1936 Born in Nishiwaki City, Hyogo Prefecture, Japan
1955 Nishiwaki Hyogo Prefecture high school
Self-taught

Recent exhibitions
1999 Solo exhibition, The Museum of Modern Art, Wakayama; Poster Design of New Japan, Chicago Public Library, Chicago; solo exhibition, Telecommunications Museum, Tokyo; "Ground Zero Japan", Contemporary Art Gallery, Art Tower Mito, Japan
2000 "Seven Banzais: Followers of Taro Okamoto Who Don't Pursue His Path", Taro Okamoto Museum of Art, Kawasaki; solo exhibition, Station Art Museum, Kyoto and other venues; "MOMA Highlights", The Museum of Modern Art, New York; "Modern Contemporary", The Museum of Modern Art, New York
2001 Solo exhibition, Loyola University, New Orleans; "Century City: Fine Arts and Culture of Contemporary Cities", Tate Modern, London; solo exhibition, Hara Museum of Contemporary Art, Tokyo
2002 "The International Posters Exhibition 2002", Museum of Huis ten Bosch, Nagasaki; "Pop Pop Pop", Museum of Modern Art, Ibaraki; "Screen Memories", Contemporary Art Gallery, Art Tower Mito, Japan; solo exhibition, Museum of Contemporary Art, Tokyo; solo exhibition, Museum of Contemporary Art, Hiroshima

Recent awards
1999 Silver Award, New York Art Directors Club
2000 Elected to the Hall of Fame, New York Art Directors Club
2001 Medal with Purple Ribbon, the Japanese Government
2002 Merit Award, New York Art Directors Club; Icograda Award, 20th Brno International Biennial of Graphic Design

Opposite page:

Project
Poster

Title
The 750 Year Anniversary of Nichirenn shu Buddhism.2002.4.28

Client
Nichirenn shu Newspaper Company

Year
2001

THE 750 YEARS ANNIVERSARY OF
NICHIREN SHU BUDDHISM.2002.4.28

Project
Magazine

Title
Brutus

Client
Magazine House Ltd.

Year
1999

Opposite page:

Project
Poster

Title
Koshimaki-Osen

Client
Gekidan Jokyo Gekijo

Year
1966

KOSHIMAKI-OSEN
腰巻お仙
忘却編
劇団状況劇場第八回公演
戸山ハイツ厚かぐら劇場
作・唐 十郎
十月二八→三〇日夜八時
状羅魔
当日発売
A＝四〇〇円
M＝五〇〇円
Z＝八〇〇円
招仙閣
丘
Yokoo

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Designers ahead of time

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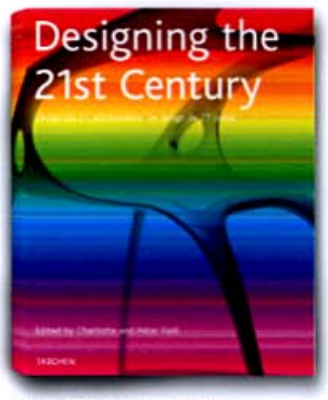
The authors: **Charlotte J. Fiell** studied at the British Institute, Florence, and at Camberwell School of Arts & Crafts, London, where she received a BA (Hons) in the History of Drawing and Printmaking with Material Science. She later trained with Sotheby's Educational Studies, also in London. **Peter M. Fiell** trained Sotheby's Educational Studies in London and later received a MA in Design Studies from Central St Martins College of Art & Design, London. Together, the Fiells run a design consultancy London specializing in the sale, acquisition, study and promot of design artifacts. They have lectured widely, curated a numb of exhibitions and written numerous articles and books on de and designers, including TASCHEN's *Decorative Art* series: *Charles Rennie Mackintosh*, *William Morris*, *1000 Chairs*, *De of the 20th Century*, *Industrial Design A–Z*, and *Scandinavian Design*.



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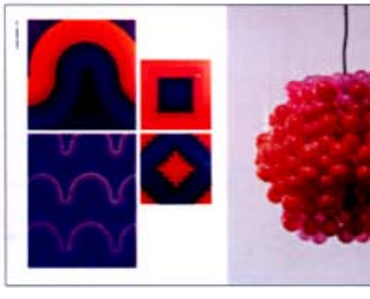

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