

Quentin Newark

Rebel i traditionens tegn

Phil Baines arbejder i en tegnestue i haven bag det lille rækkehus, hvor han bor med sin kone og deres to piger. Tegnestuen har han selv bygget i mursten, og taget er højt med dekorativt kammede tegl i tagryggen. Stilen passer ikke til huset, og den lille bygning ser ud til at høre hjemme et helt andet sted, som var den drattet ned her efter et forgangent liv som venteværelse på en jernbanestation et sted ude på landet.

I tegnestuen er der mørkt som i en hule, det enlige vindue ud mod haven gjorde Phil ikke stort nok. Gradvis vænner øjet sig til halvmørket, og overalt på vægge, hylder og loftets bjælker dukker fotografier, rustne gamle skilte, postkort, huskesedler, udkast, prøvetryk og stakke af bøger frem af mørket. Midt i dette kaos standser blikket ved et standur af karton og en konvolut med adressaten kalligraferet i den skønneste håndskrift.

Phil rydder et lille hjørne og stiller et krus te frem til mig. Af de tøvende bevægelser fornemmer jeg, at samtalen gør ham utryg. Armene foldes over brystet, mens han retter blikket bort. Phil er så kendt blandt designere, at denne åbenlyse lampefeber kommer helt bag på mig.

Her må der lidt baggrund til, for gennem formgivningens verden skærer en gabende kløft sig. På den ene side af kløften står de eventyrlystne, oprørske teknofiler, der citerer dekonstruktivistiske filosoffer for det synspunkt, at formgivning er et personligt udtryk. Teknofilerne kredser om det tilfældige, bramfri og modsætningsfyldte, og deres foretrukne computer kalder de ved kælenavnet Mac'en. På kløftens anden side står modernisterne, der holder fast ved orden, hierarki, klarhed og enkelhed. Som formgivere omtaler de computeren slet og ret som instrument og redskab.

Phil havde i den utroligt succesrige bog *Typography Now* flere arbejder med. Udgivelsen af denne bog i 1991 er en milepæl i nyere engelsk formgivning, og blandt formgivere fremtvang den et behov for at vælge side. Bogen var med til at udskille en gruppe, sågar en

QUENTIN NEWARK begyndte sin karriere hos Pentagram med at designe alle bogomslag for forlaget Faber & Faber. Han arbejdede sammen med Alan Fletcher i fem år, bl.a. på tryksager for Victoria & Albert Museum, et logo til

byen Tokyo og et skilteprogram til lufthavnen i Stansted. Siden 1991 har han drevet tegnestuen Atelier Works sammen med John Powner. De har senest stået for udformningen af *Design*, et tidsskrift udgivet af Design

Council, af en designudstilling for det britiske udenrigsministerium, en hjemmeside for Arts Council og alt trykt materiale fra det nye River & Rowing Museum i Henley-on-Thames.



skole, af eksperimenterende og meget synlige typografiske formgivere, og her blandt dem fik Phil en central placering.

Før Phil nedsatte sig som formgiver, var han i gang med at uddanne sig til katolsk præst. Det har givet ham en grundig historisk ballast, og de fire århundreders typografi og tryk forud for modernismen ved han mere om end nogen anden formgiver, jeg har truffet.

Phil giver ikke nogen klar grund til, at han i sin tid forlod præsteseminariet. Noget valg mellem Gud og typografisk formgivning var der afgjort ikke tale om. Han havde løst flere opgaver for en udstilling af kunsthåndværk, og oplevede større personlig glæde ved formgivning, end prærestudierne bød ham.

Da Phil havde fundet vej ind på Royal College of Art, gav han sig målbevidst til at udæske modernismen. Han hadede måden, modernismen blev formidlet som ortodoksi, og hele den klippefaste tro på, at for formgiveren er der ingen anden mulighed. Form følger af funktion, fastslår modernismen. Om genstanden fungerer, er det eneste, der for alvor tæller: Er resultatet læseligt? Blot at nyde dens udseende er forkert. Men Phil følte, at modernismen i virkeligheden havde bevæget sig ind i en blindgyde, hvor ingen risiko, ingen bevægelse og intet fremskridt var muligt. Og for formgivningen var det et problem. Hvorfor denne forbenede holdning, når hele samfundet er flydende og i bevægelse, drevet af den mægtigste revolution siden industrialiseringen?

Men hvis Phil ikke lod sig omklamre af modernismen, hvordan kunne han så finde sig til rette med den katolske tro? Religion synes jo at rendyrke skellet mellem rigtigt og forkert. Phils svar lyder ikke helt tilfredsstillende. Fra han var ganske ung, indkapslede det religiøse liv ham i en sådan grad, at tvivlen ingen sprække fandt. Modernismens forbenede regelsæt mødte han derimod med sin fulde skeptiske forstand. Først søgte han tilbage til fortidens typografiske udtryk, og inspireret af renessancens bogkunst lærte han sig at sætte blytyper og håndtere pressen. Han læste fascineret tidskriftsartikler om schweizeren Wolfgang Weingarts og den amerikanske formgiver April Greimans vilde eksperimenter med plakatkunst.

Venstre side:
 »Lumen de lumine«
 (lys fra lys). Design
 af et påskelys, 1997.
 Format 17×73 cm.

TypoGraphic

[49] Journal of the International Society of Typographic Designers [std]

BAINES
 DONAY
 JURY
 SMITH
 SWANN
 TRIGGS
 WOOD

TypoGraphic 49
 Journal of the international
 Society of Typographic
 Designers [std].
 Format A4 (21 × 29,7 cm)

UK students are certainly confident compared to their European and American counterparts. American design education is very tutor-led. Some Cranbrook students came to the studio recently saying things like 'my tutor thinks this about my work, I got a third for this and 80% for that'. I said, 'Yes but what do you think?' 'Oh... just of your confidence, and they didn't, they literally did not know what to say. The best American designers, like Stralbury Thompson and Paul Rand were outsiders, I mean...outliers...but they did what they did because they just hated everything else. I would love to talk to Paul Rand and show him my work but I know he would just hate it and we would end up...grrrr... But then I always prefer the risk of an argument... I just can't play safe.

CAL SWANN

⌠ ⌡ ⌢ ⌣ ⌤ ⌥ ⌦ ⌧ ⌨ 〈 〉 ⌫ ⌬ ⌭ ⌮ ⌯ ⌰ ⌱ ⌲ ⌳ ⌴ ⌵ ⌶ ⌷ ⌸ ⌹ ⌺ ⌻ ⌼ ⌽ ⌾ ⌿ Ⓚ Ⓛ Ⓜ Ⓨ Ⓩ ⓐ ⓑ ⓓ ⓔ ⓖ ⓗ ⓘ ⓙ ⓚ ⓛ ⓜ ⓞ ⓟ ⓠ ⓡ ⓢ ⓣ ⓤ ⓥ ⓦ ⓧ ⓨ ⓩ ⓪ ⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱ ⓲ ⓳ ⓴ ⓵ ⓶ ⓷ ⓸ ⓹ ⓺ ⓻ ⓼ ⓽ ⓾ ⓿ Ⓚ Ⓛ Ⓜ Ⓨ Ⓩ ⓐ ⓑ ⓓ ⓔ ⓖ ⓗ ⓘ ⓙ ⓚ ⓛ ⓜ ⓞ ⓟ ⓠ ⓡ ⓢ ⓣ ⓤ ⓥ ⓦ ⓧ ⓨ ⓩ ⓪ ⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱ ⓲ ⓳ ⓴ ⓵ ⓶ ⓷ ⓸ ⓹ ⓺ ⓻ ⓼ ⓽ ⓾ ⓿

The dimension of graphic design has changed dramatically in the last five or ten years due largely to the impact of electronic systems and online message social skills. The two major effects are that professional design groups require far fewer human resources to do far more work, and most importantly, graphic design has gone from being done by everyone with desktop publishing facilities. To add other new facilities which are developing at an incredible rate, multimedia and the World Wide Web, the picture becomes totally different to the traditional professional consciousness of graphic design.

Concomitantly, in most graphic design courses, the model is one that is based on the art school uptake model, despite the various changes to that environment which have occurred since then. First the Polytechnic takeover, then the Council for Academic Awards (CAA) took over the DfES to award BA Honours degrees, and finally the substantial establishment of the so-called level playing field for us all which happened in Australia a few years ago. All of which should have heralded some dramatic re-thinking. Despite those changes, the course models have not changed much...it's just got much more difficult to teach that kind of course in the new climate of economic contraction. If we take the first paragraph seriously, and one person is going to substitute with such a self-evident upper case, readability will have changed to the typographic instruction which is based on form over function (see Hellday, 1993, and many others) (1)

An expressive/visually dominated graphic etc course is not what the community needs for the next century

But a starting point is beginning. A succession of recent articles (Chenault, Rindopp, Buchanan, Margolis, Scarsone, Warkita, 10-1) at all and conferences such as 'Information 95', sharing the future of graphic design' (Nagat, 1995), and 'New Era: new typography' in Manchester (November 1995) at two recent examples of educationists getting together—and this here of 'Typography—at least indicates a new awareness that we have a problem

New problems require new solutions. The next century graduates need to have many of the graphic skills we now have, but also the ability to conceptualise the form that communication must have in order to be absorbed through (primarily) the eye/cognitive route to understanding. But the emphasis must be on making regular access to information as easy as possible, not making the form a vehicle for artistic 'selfishness' (Black 1995). The new graduates must have an attitude where the graphic/author—and by author I mean the author of the message—has the choice either to make information accessible to the reader or to use graphics as commercial art in the tradition of McLaughlin, Neufuss, Wolfgang Weingart, etc. The new communication graduates must have a broad knowledge of communication theory, linguistics, semiotics and information technology, and how writing skills at the same level as the 'graphic liter' we assume to be the knowledge/skills base for graphic design graduates.

The interesting part is that we already have these programmes—courses in communication media in most universities faculties normally offer information technology, media and cultural studies and, as often as not, professional writing. So Douglas (1) would, maybe we should just talk to our neighbours. What humanities is missing is that essential link of visual communication—in what is primarily a visual media. The combination of the above disciplines together with information technology as interactive electronic media and global communication systems would be formidable. Career opportunities for graduates would be very diverse—in government, commerce, publishing, broadcasting, multimedia, education, etc

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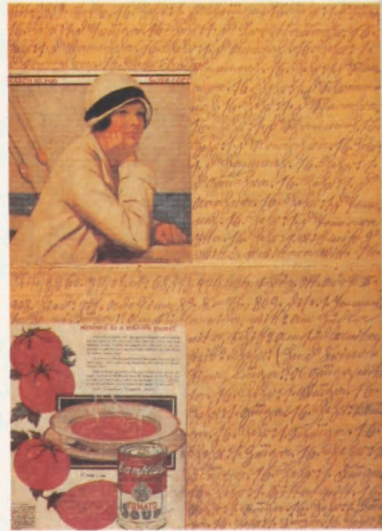
John Maizels **RAW** Outsider Art
CREATION and beyond

with an introduction
by Roger Cardinal



MAIDON

John Maizels: *Raw creation - Outsider Art and beyond*.
To opslag fra bogen
samt for- og bagside
af smudsomslag.
Format 29x25 cm.



Small text block at the bottom left of the collage image, likely a credit or description.

Small vertical text on the left margin of the page.

1897-1911, Devotee and Martin Gropius-19 and finally his great nephew, the
modernist architect Alvaro Siza-1941. The drawings are an integral part
of the narrative, illustrating particular passages of time, and indeed the
graphic imagery and text, often were intertwined. Attached and bound into
the books, the drawings hold our attention to the very fabric of the text. Plans are
on paper measuring up to 10 centimeters and of the largest drawings, 10
centimeters. From the *Cradle to the Grave*, measure up to 10 centimeters and
is held twice times* Wolff's letters provided his text to many

The narrative begins with the fictitious emigration of the Wölfli family to America and is subsequently transformed into a journey 'researching nature' more or less over the entire globe. In his imagination Wölfli sees himself initially in the company of his mother, brothers and sisters; later the group grows larger and larger as more and more friends join it, and finally takes shape as the 'Naturforscher-Schweizer-Avantt-Gaarde' (Vanguard-of-the-Swiss-Hunters-and-Nature-Researchers-Journey). Wölfli dates everything which happens on this journey exclusively and precisely within the years 1866 and 1872. In this way he is documenting for himself a fictitious childhood from the age of two to eight years.

Wölfli's perception of himself changed dramatically during the course of his autobiography. In *From the Cradle to the Grave* he refers to himself as: Naturalist, poet, writer, draughtsman, composer, farm labourer, dairy-hand, handyman, gardener, plasterer, cement-layer, railway worker, day-labourer, knife grinder, fisherman, boatman, hunter, migrant-worker, grave digger, and soldier of the third Section of the third company of the Emmenthal Battalion. Hooray! In the *Funeral March*, however, he has become: St Adolf II, Master of Algebra, Military Commander-in-Chief and Chief Music-Director, Giant-Theatre-Director, Captain of the Almighty-Giant-Steamship and Doctor of Arts and Sciences, Director of the Algebra-and-Geography-Textbook-Production Company and Fusilier General. Inventor of 160 original and highly valuable inventions patented for all time by the Russian Tsar and hallelujah the glorious victor of many violent battles against Giants.

Chapter 2: THE PHENOMENON OF ADOLF WOLFLI

Adolf Wolff (1864–1950), a patient in a mental institution for most of his adult life, was a prolific artist whom many today regard as a creative genius. His life, psychological condition and art were the subject of a book by his doctor, Walter Morgenthaler, *Ein Geisteskranker als Künstler* (A Mentally Ill Patient as an Artist), published in 1919. Morgenthaler's familiarity with developments in contemporary art enabled him to see the significance of Wolff's work. He was one of the first to argue that a mentally ill person could be considered a serious artist. ¹ Frustrated and abandoned as a child himself,



Wolff's work is a testament to his artistic talent. Some of his drawings are shown here.

The phenomenon of Adolf Wolff



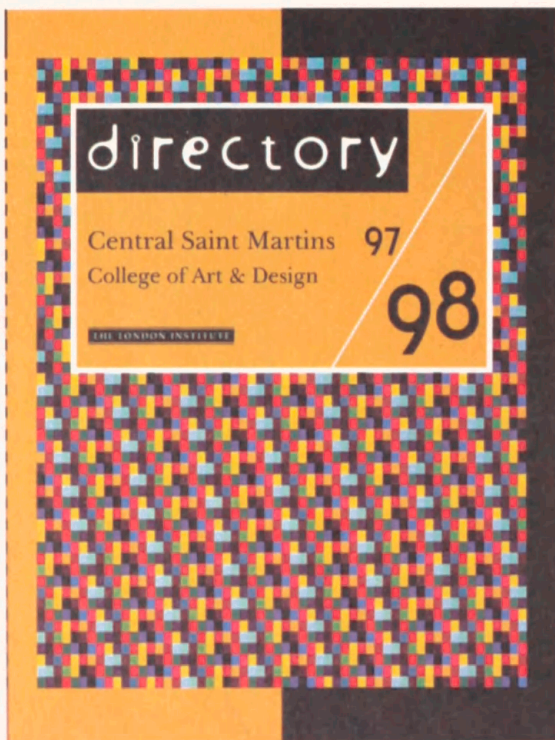
Wolff's work is a testament to his artistic talent. Some of his drawings are shown here.

Morgenthaler's encouragement Wolff produced countless single-sheet drawings in addition to his epic auto-biography. Some, referred to as 'Tinsel-art', were sold to the visitors who began to appear at the Waldau clinic in the 1910s. Others were given away as presents or used as paper for music. Although smaller in scale and scope than the illustrations in his books, they nevertheless have a unique interest of their own. Many are a synthesis of geometric patterns, with human forms surrounded by ornate decorative and symbolic borders, while later drawings draw on his imagery of mandala forms and symmetrical archetypal composition. Although not part of the book themselves, these works still relate to Wolff's great narrative and have influenced on their reverse to specific events. ² Morgenthaler's interest in collecting objects and pictures created by mental patients led him to ask his companion Wolff to decorate two large wooden parallel cubicles. These were to contain both his collection and that of the Swiss Psychiatric Society, which later formed the nucleus of the Waldau Museum. Wolff drew directly on the irregular parts of the wood

VISIONARY / INTUITIVE
 E / CONTEMPORARY-
 OLK / ALTERNATIVE
 ELF-TAUGHT / MARGINAL
 NAL / OUTSIDER / VISIONARY
 ONARY / INTUITIVE / CONTEMPORARY-
 FOLK / ALTERNATIVE / SELF-TAUGHT / MARGINAL
 L / OUTSIDER / VISIONARY / INTUITIVE / CONTEMPORARY-
 FOLK / ALTERNATIVE

Jackie Frost, *Johnny Flower*
 Publishing Director, Phaidon
 100 Brookline Avenue, New York, NY 10019

PHAIDON



Som slutpunkt for Phils studietid står de flortynde lysesvøb med typografisk udsmykning, der utvivlsomt er dette års mest bemærkelsesværdige arbejde. Høje, hvide alterlys blev hyllet i skrøbeligt, gennemsigtigt papir påtrykt store overlappende bogstaver i rødt og sort. Det var på en og samme tid nyt, middelalderligt, aldeles upraktisk og med en sært dyb religiøs klang.

Af Phils arbejde ser folk som oftest kun udstillingsstykker i tidskrifter og designårboøger. Hans mål er at gøre trykte bogstaver dekorative og få os til at tænke nærmere over, hvad vi har med at gøre. Og hele tiden driver han bogstaverne frem for at se, hvor langt det er muligt for dem at gå. Formgivere med ståsted i modernismen lader sig let provokere af denne type arbejde: Hvad skal det til for, hvem er klienten, hvad vil formen opnå?

Men ud over sine mere kunstfærdige arbejder er Phil også en succesrig kommerciel formgiver. Sådan oplever han også sig selv, som håndværker og ikke pioner. Efter sin afgang fra Royal College of Art fandt Phil ingen tegnestue værd at arbejde for, så han gav sig i kast med bogomslag, brevhoveder, invitationer, og hvad der i øvrigt bød sig af muligheder. Af bestillinger med høj profil har Phil haft flere,

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Through the work of staff and students, Central Saint Martins continues to build on the success of its past, by pushing the boundaries of both the practice of art & design, and art & design education: students are encouraged to challenge prevailing ethic and graduate as leaders and innovators. The college is determined to sustain and enhance quality and be a centre of excellence, so that for its students, Central Saint Martins will continue to provide an unrivalled opportunity to select the best career pathway, enabling them to realise their potential and make a significant contribution to the new millennium.

Central Saint Martins believes that its graduates, both artists and designers, have a strategic role to play in setting the agendas by which we shape our lives, not only now but in the future, whether we are in a learning or working environment, enjoying our leisure time or old age, or with disability.

Professor Margaret Buck
Head of College

Katalog 97/98 for Central Saint Martins College of Art & Design, designet af Phil Baines og hans underviser-kollega Ian Hands. Sat med skrifter, tegnet af eks-studerter og skolens lærere:
Ian Hands: *Brooklyn Sans* og *Qwerty*
Phil Baines: *Hauser* og *Toulon*
Sophia Einarson: *Martian Sperm*
Jon Barnbrook: *Mason Sans*
Tom Hingston: *MetroLink*.
Format 25,6 x 21,8 cm.

MA
DESIGN
STUDIES

Course Director: Geoff Crook
1 year full-time,
2 years part-time

THINK ABOUT THIS

QUESTIONS:
WHAT DOES IT MEAN?
WHAT IS ITS FUNCTION?
WHAT IS ITS SIGNIFICANCE?
WAS IT DESIGNED?

ANSWERS:

30

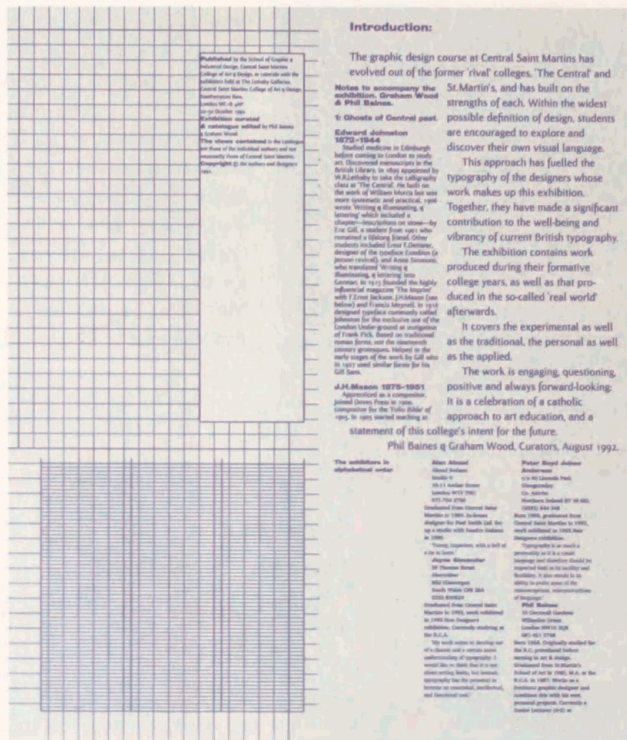
design should be led by understanding not by style, the course is unique in approaching issues of marketing, management, design theory, and the practice of design from the designer's perspective. the course also challenges received positions and approaches, and encourages participants, irrespective of background or current position, to make informed judgements about the future of design and informed choices about a new career or a change of direction. the course may be studied either full-time (one year) or part-time (two years, with a postgraduate diploma exit after one year). those interested should have research interests in either design, architecture, marketing, management, design theory or education.

the study programme includes seminar interaction with leading design and business professionals, team building, design as problem solving and includes an analysis of design as management, design as theory, design as marketing and design by designers.

D

DESIGN IS NOT ONLY ABOUT BRILLIANCE, CREATIVITY AND STYLE. THE BEST DESIGN DECISION MAKERS ALSO HAVE CONSIDERABLE CRITICAL & ANALYTICAL ABILITIES, A SOPHISTICATED UNDERSTANDING OF MARKETS, A KNOWLEDGE OF HOW DESIGN IS 'MANAGED', AND A MATURE AND REFLECTIVE AWARENESS OF DESIGN THEORY.

31



bl.a. skrifttegning til tv-reklamer og specielle publikationer for Monotype. Men hovedparten af hans kommercielle bestillinger udspringer af denne beskedne start, mest for kunstgallerier og forlæggere. Projekterne holder sig på et begrænset plan, og Phils kontakt til klienterne er tæt. Han er ikke Phil Baines Design Ltd., men slet og ret Phil, der til større opgaver såsom bøger med glæde trækker på to af sine tidligere studerende. I kommercielle bestillinger med dæmpet og konventionel typografering spores dog stadig et forfriskende instinkt for at overraske, særligt gennem de grafiske udtryk, han skaber for afsnittet. I valg af materialer og teknikker går Phil ofte hånd i hånd med traditionel forarbejdning: kraftigt oplagspapir, vævede omslag (shirting), serigrافي og prægning.

Phil er ikke, som flertallet opfatter ham. Han er ægtfølt, belæst, omhyggelig og fuld af respekt for andre. Hans udstillingsstykker i designår-bøger er som siderne i et manifest, der udforsker en idé og dykker ned i et hvad-om-man-nu. De er tænkt som eksperimenter, slag i ansigtet på modernismen.

For at forstå alt dette må man kaste et indgående blik på formgivningens historie. Modernismen var faktisk kørt fast i sporet,

"catholic" katalog, designet af Phil Baines sammen med Graham Wood. Format 14,7 × 35 cm.

Højre side: 2 AT (59,4 × 84,1 cm) Plakater for skolens MA-kurser. Designet af Phil Baines og Cathrine Dixon.

Skrifter øverst: Brooklyn Sans af Ian Hands samt Toulon & ligatures af Phil Baines.

På den nederste plakat er der brugt: Metrolink af Tom Hingston samt Toulon & ligatures af Phil Baines

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opslugt af en unuanceret trang til at lovgive om formgivning. Alt skulle gøres på samme måde og efter samme regler. Phil, og med ham alle, der søger større råderum for personlige udtryk, er part i samme helhed som funktionalismens formgivere, blot bevæger de sig ad en anden forgrening. Phil arbejder og tænker i samme ånd som El Lissitsky, Piet Zwart, Herbert Bayer og mylderet af typografiske formgivere før dem. Formgivere drevet af ønsket om at skabe nye ting, friske ting, ting, der er helt deres egne.

Phil nærer ingen ambition om at lede designafdelingen ved Central Saint Martins, hvor han underviser to dage om ugen. Han er tilfreds med at lære fra sig ved eksempler og praktisk vejledning og som designer at suge til sig fra sine opgaver. For ham er det nok at stille sine klienter tilfreds frem for at udæske dem, men lykkes det at overtale de modigste til at acceptere selvlysende bogstaver sat baglæns, så bliver tilfredsheden ikke mindre af den grund.