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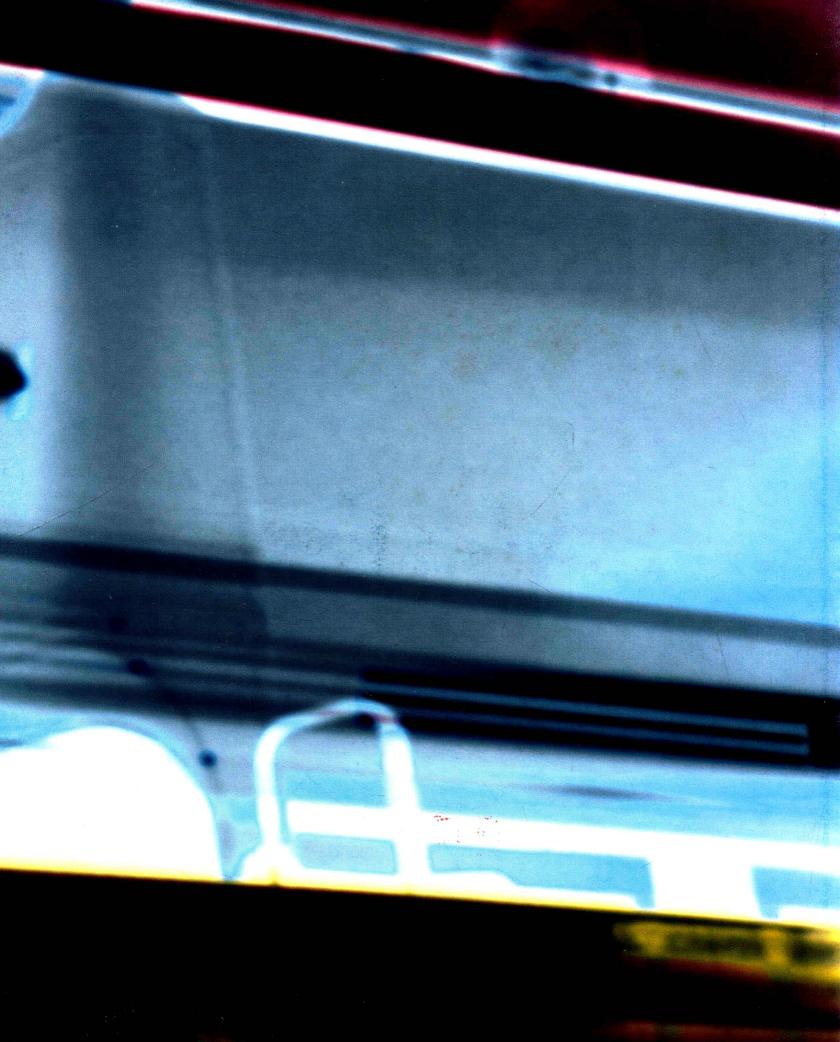
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NEW DESIGNED ON LONDON





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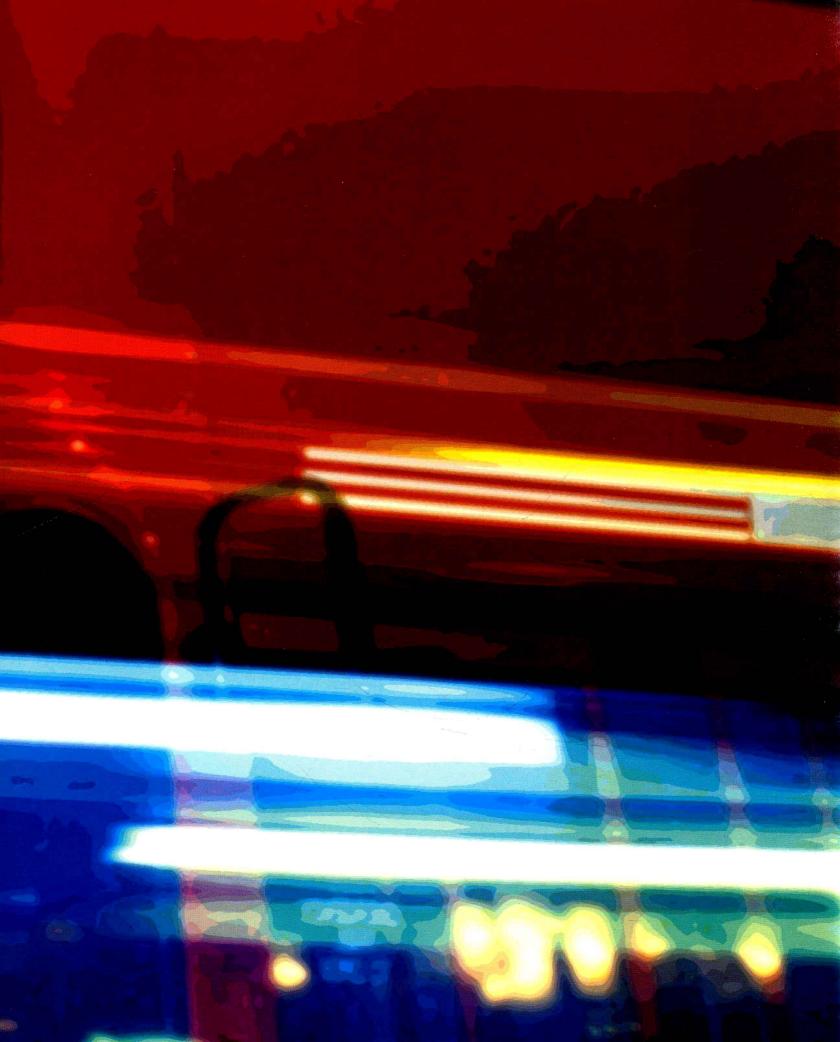
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Most of all, on behalf of everyone involved in the production of *New Design:* London, I thank the many cooperative, thoughtful, and enthusiastic graphic designers who kindly have shared their work and their ideas with us, and who have allowed us to reproduce them here.



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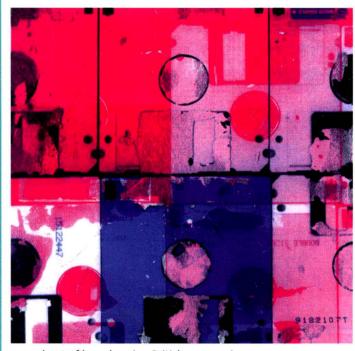
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Some three decades after Beatlemania, Carnaby Street, and the hysteria of the miniskirted, bell-bottomed "British invasion" rocked America and infused a still-nascent, global pop culture with curiously accented, dandy-defiant style, "Swinging London," as Time famously dubbed in 1966 the ancient hometown of legendary colonizers and kings, is swinging again. Or so the trend-chasing mass media on both sides of "the pond" and the United Kingdom's New Labour government itself, with its catchy "Cool Britannia" sloganeering, would have Britons and foreigners alike believe.

Still, something essential has been overlooked in the distinctly postmodern, government attempt to brand a country with all the polish and time-tested techniques of skilled marketers. And in the way the media have responded breathlessly and on cue. That is, quite simply, that "swinging" London never really left. Never mind, for starters, the nonstop permutations of sounds, from glam-rock to punk to rave-fueling house, that have



Music-club flyer ART DIRECTOR: Robbie Bear DESIGNER: Robbie Bear



poured out of here, keeping British pop music perennially front and center on the world stage; in recent decades, in the design arts, too, this major center of research and innovation has consistently brought forth new ideas that have affected everything from magazine publishing to restaurants and retailing. And designers the world over have been paying attention.

London in the late twentieth century doesn't just swing-it buzzes, throbs, hums and

Fragments Records collateral material ART DIRECTOR: Mitch DESIGNER: Mitch

pounds with an infectious energy that, from one imaginative design effort to the next, is helping to build a vision of the much-ballyhooed "new" Europe with more ingenuity and flair than even some longtime Britain-watchers may recognize. New Yorkers may be proud of their "city that never sleeps"; across the sea, steeped in tradition and with an eye on the promises of a new century just around the corner, Londoners get the job done, sleepthe Underground, famously, is not a 24-hour affair-and may even find time to take afternoon tea.

All of the powerful, important aspects of visual communication that work in concert with advertising, publishing, retailing, architecture, transportation and tourism, fashion, and, yes, even government, have

played their vital roles in the eruption of activity that has made "British design" a potent force and not just a name. Consider just a few examples of this creative outpouring during the past two decades, including Neville Brody's inventive typography for the 1980s style magazine The Face; the emergence of such design-focused publications as Blueprint, Eye, and Wallpaper*; the trend-setting interiors and visual-identity programs for large retailers like Virgin Megastores; the Design Museum, the revitalization of London's riverfront, and the infusion of investments and ideas that design impresario and restaurateur Sir Terence Conran and his collaborators have made there:



Packaging for foods marketed by Conran Design Partnership DESIGN: CD Partnership with Morag Myerscough DESIGNERS: Morag Myerscough, Dan Thomas, Charlie Thomas PHOTOGRAPHER: Alan Newnham ILLUSTRATOR: Elizabeth Frazer Myerscough

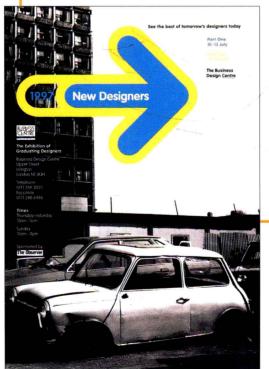


Virgin Megastores brochure CREATIVE DIRECTOR: lain Crockart DESIGNER: Simon Elliott VOUCHERS, CREATIVE DIRECTOR AND DESIGNER: Lain Crockart

Richard Rogers's Lloyd's Building, Colin St. John Wilson's new British Library at St. Pancras, the reconstructed Globe theater, and new construction or renovations in nearly every district of London; and, thanks to the likes of Paul Smith, Vivienne Westwood and Alexander McQueen, the city's bold reclaiming, from Milan and Paris, of its erstwhile title as Europe's fashion capital.

As in Tokyo, Los Angeles, or Paris, design studios in London turn up in every configuration. Some are large and corporate in mindset and structure, with the resources to produce consistently slick work. Others are small outfits of from one to a dozen or so ambitious, risktaking comrades in arms who take aim against the blandness of conventional, anonymous design. Like their counterparts in other media centers around the world, they are helping to define more clearly the graphic designer's role as author of a style or of a mode of communicating visually that has its own strong, distinctive voice. Often they must—and with impressive results, do-stretch limited budgets for smaller jobs during the early stages of their careers to make the most of less-costly materials and production methods. And thanks to cellular phones, portable computers and the new entrepreneurial spirit of the age upon which creative types have seized, self-employed, itinerant designers who work alone or hop from one studio to another, depending on where the work is, also have become a significant breed.

"We enjoy the freedom and the variety of projects that so far have come with being a small company," notes Jayne Alexander, who, with Violetta Boxill, is one-half of Alexander Boxill Visual Communication. Their neat, uncluttered little studio, outfitted with computers, is located in the Clerkenwell district of

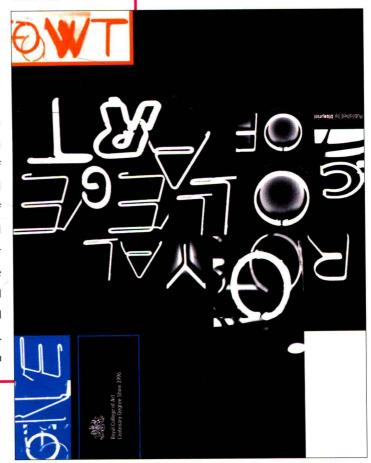


"New Designers" program ART DIRECTORS: lavne Alexander. Violetta Boxill DESIGNERS: Jayne Alexander, Violetta Boxill

100 Watt typeface for Royal College of Art poster ART DIRECTORS: Jayne Alexander, Violetta Boxill DESIGNERS: Jayne Alexander, Violetta Boxill

east-central London. This neighborhood has become a center for designers and craftspeople of all stripes.

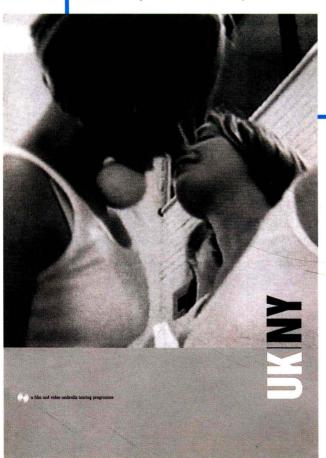
"The learning experiences have been very interesting, too," Boxill wryly observes, recalling how printing companies and other service providers with whom she and Alexander have worked at first thought, from the sound of their company's name, that it was owned and operated by a man. "We've acquired a lot of knowledge very quickly, on the job, and it all has gone right back into our work." Like other designers who savor a sense of independence and whose portfolios reflect it, Alexander and Boxill often shoot their own photography and create their own typefaces for their projects. Like many other young talents on the London

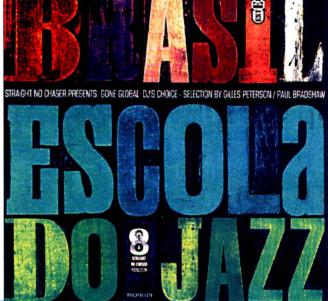


scene, they met at the Royal College of Art (RCA) and, after graduation, developed a professional partnership.

With renowned post-graduate programs (equivalent, in the United States, to those at the master's-degree level) that attract students from across the United Kingdom and abroad, the RCA and Central Saint Martins College of Art and Design, in particular, and several other London art-and-design schools as well, have become much-watched launching pads for British design's imaginative young innovators. After setting up their own studios and building up their portfolios, some of the designers featured in these pages, such as Morag Myerscough, Richard Bonner-Morgan, and Ben Tibbs, have written about or taught design, too. The same influential schools where they once studied now provide forums

Jazz-album cover ART DIRECTOR: Swifty DESIGNER: Swifty





UK/NY film and video program DESIGNER: Richard Bonner-Morgan

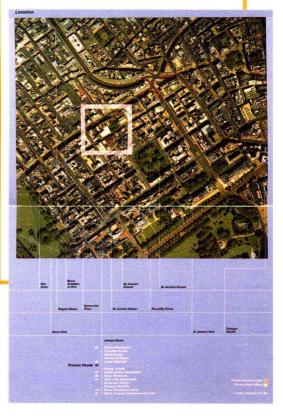


Playground Music Network membership card ART DIRECTION: Automatic DESIGN: Automatic

in and from which these artist-thinkers can promulgate their theories, observations, aspirations, and critiques.

"Overall, the economy is good, and there is a lot of work for visual-communication specialists," according to Emily Hayes, a graphic designer by training and arts administrator who heads up the design-promotion division of the British Council, a government-supported organization that sponsors programs and exhibitions around the world about all forms of British culture. "Certainly, in graphic design, the computer is the dominant and most powerful tool, and there is something of a reigning techno look in a lot of music-related work and in ads or materials aimed at younger audiences. But a tremendous diversity of styles, approaches and philosophies is evident, too, and this is reflected in the many different kinds of design companies at work in London today."

Hayes and other informed observers also note, and even the first-time visitor will find it hard to miss, that an attention and responsiveness to design, a sensibility that experts refer to as "design literacy," is keenly present in contemporary Britain's general environment. It is nurtured, for instance, by the generations-old but still precisely effective signage and graphics of the London Underground. Or, to a designer's eyes, by such everyday treats as the Royal Mail's postage stamps and overall identity scheme or the simple, elegant packaging of the mid-market department-store chain Marks & Spencer's house brand of food products. Attractive, hard-working systems like these sensitize the public to the purposes and functional value of graphic design. They also help raise consciousness about what visual



Prospectus booklet for real-estate developer
ART DIRECTOR: Ian Cartlidge
DESIGNERS: Emma Webb,
Tim Beard, Ben Tibbs
PHOTOGRAPHER: Richard Learoyd
TECHNICAL ILLUSTRATOR: John Hewitt
COPYWRITER: Michael Horsham