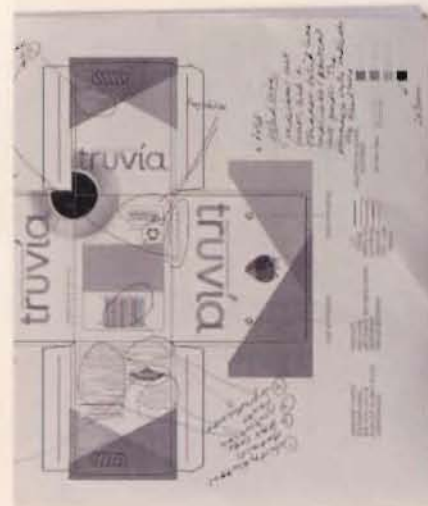
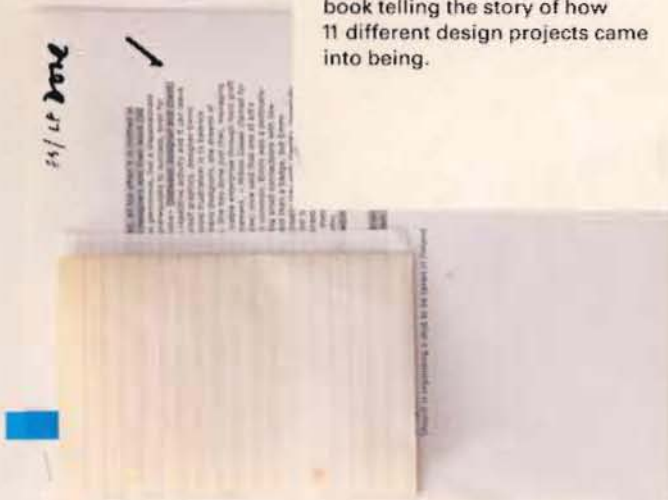


Design Diaries: Creative Process in Graphic Design

»Design Diaries« is a 240-page book telling the story of how 11 different design projects came into being.

Design projects from:

Stefan Sagmeister
Borries Schwesinger
Homework
Meirion Pritchard
Emmi Salonen
Dalton Maag
Frauke Stegmann
Bond and Coyne
Experimental Jetset
Paula Scher
Airside



When Laurence King Publishing asked if we would put together a proposal for a book about the process of graphic design our collective hearts sank. Wrongly fearing that a grandiose, but necessarily reductive, form of »how to do it« book was required, we set about listing all the reasons we thought this a bad idea. We found, however, that in articulating our discomfort we were by default formulating an approach – and then of course we were hooked. Luckily LKP were too... ↗

Our approach ↗ Graphic design is an idiosyncratic business. The term seems currently at its most indefinable – readily applied to both a small, self-initiated niche project produced by a one-person practice and to the highly commercial work of a multinational and interdisciplinary agency. It encompasses the routine work of walk-in print shops as much as the experiments of highly focused and driven designers, for whom work is their *raison d'être*. So, from the outset we thought that this book had to make clear the breadth of activity that constitutes graphic design, and we were determined to communicate our conviction that one-size-fits-all formulas are not only hard to find but undesirable to apply. Instead there are personal, flexible and evolving methodologies and it was these that we were excited to explore. ↗ Our brief was that, amongst other things, the book should be educational. We took this partly to mean »revelatory« and set about developing a structure that would allow us to tell design stories in significant depth so that lessons could be learnt and conclusions could meaningfully be drawn. We identified that one of our objectives was not to focus on final pieces of work or on contributors as personalities – but to tell the individual story of several contrasting design projects. We started by identifying what types of venture these should be and which designers we would most like to approach. ↗ Alongside wanting to cover a variety of projects, we were determined that our contributors be varied in background and age. Seeing no merit in portraying the activity disingenuously, we wanted to encourage them to be as honest as possible and we looked forward to asking questions that would perhaps generally be prohibited! Overall our goal was that our contributors and their work should collectively be international in reach and relevance so that »Design Diaries«, as it quickly became known, would represent the diversity and richness of current graphic design. ↗ Of course this all sounds easier than it turned out to be! The paucity of older women graphic designers became all too obvious, for example, as did the rarity of practitioners whose work isn't orientated towards the West. But with the inclusion of projects as diverse as an identity for a fashion label in Cape Town, a font for the new transport system in Dubai and a book on the design of forms we hope that »Design Diaries« goes some way to disclosing what it means to produce graphic design today. We found it to be tortuous but magical, competitive but restorative, indulgent but valuable and utterly absorbing... ↗

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Emmi Salonen	Finland	UK
Dalton Maag	Switzerland / France / UK	UK / Brazil
Frauke Stegmann	Namibia	South Africa
Bond and Coyne	UK	UK
Experimental Jetset	The Netherlands	The Netherlands
Paula Scher	USA	USA
Airside	UK	UK