



# DCIV — P02

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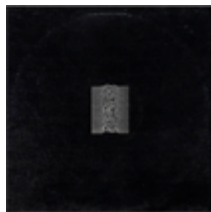


DESIGN / MÚSICA / SUBCULTURA

## ESPÍRITO DE INDEPENDÊNCIA

*edição especial*

*tema, estrutura, suportes, layout, linguagem, identidade*



**[CONTEXTO]**

The story of the 1970s punk and the new wave has been told many times, but its importance for the development of British design cannot be overstated. [...]

The music designers who emerged in the 1970s, starting with Jamie Reid, ..., enjoyed the best of both worlds. They were given considerable freedom, their work was immediately perceived as being at the leading edge of visual pop culture, yet they distanced themselves from the mundane design business.[...]

[Barney Bubbles'] projects for the hippie rock group Hawkwind in the early 1970s made a deep impression on designer--in-the making Malcolm Garrett, and Neville Brody acknowledge the influence of his new wave work.[...]

For Garrett and Saville, who had studied together at school and college, as well as for Brody, inspiration came not from the previous generation of designers, or from that generation's heroes such as Rand and Bass, but from Pop Art and from the modernist typographers of the 1920's. Herbert Spencer's *Pioneers of Modern Typography* (1969) became their set text. As a student, Garret took a close interest in Dada and Surrealism; Brody looked to Dada, Oliver to Surrealism. In the mid-1970s, while living in Ireland, Bubbles, too, had belatedly put himself through a crash course in Cubism, Dada, Constructivism and other 20th-century art movements.[...]

Brody chose to work in the music business because he thought that it was the only field that would offer opportunities for experimentation. Other graphic designers of his generation shared some of his assumptions, but no one else conveyed the idea so persistently, through every utterance, that design could be a vehicle for a personal point of view. This simply was not the way the most graphic designers thought or talked at this time. Brody's position as art director of *The Face* magazine, from 1982 to 1988, gave him greater visibility as a designer than any of his contemporaries or elders, and his impact was confirmed by his 1988 retrospective at London's Victoria & Albert Museum. Ultimately, his example as a new kind of international design star — a role that he did not much relish — was probably at least as significant as his work.

Rick Poyner, *Design Without Boundaries*, 2000.

## [CONTEXTO]

The Kraftwerk cover [The Man-Machine] was an early sign of a postmodern phenomenon that rapidly became a trend. In graphic design, it was particularly apparent on record sleeves, a small boom industry at the time and a field that had always allowed a high degree of experimentation, though the trend was by no means confined to this area. Before the 1980s were very far advanced, these years has been dubbed “the age of plunder” and by the decade’s end it was common to see newspaper and magazine articles lamenting it as “the age of parody”. The literary critic Frederic Jameson, writing in 1983, summarized the prevailing cultural obsession with the past. All the styles and worlds that can be invented by writers and artists have already been invented, he argued and after 70 or 80 years of classical modernism, the result is exhaustion. “In a world in which stylistic innovation is no longer possible, all that is left is to imitate dead styles in the imaginary museum [...]”.

[...]

In 1990, declaring that “All art is theft” Garrett coined the term “Retrievalism” to describe his method. “We live in a Retrievalist world where the past is a bottomless pit that can be infinitely ransacked. Invention is a myth. We create only from using what already exists. There are no new colours. Retrievalism acknowledges the past, yet detests nostalgia. We must by necessity retrieve from the past to re-invent the future. This is a new Futurist age”.

[...]

In a well-illustrated article in *The Face* titled “The age of plunder”, published in 1983, the cultural critic Jon Savage launched on of the earliest broadsides (certainly in Britain) against the use and abuse of historical form. [...] Savage took the view that this visual plunder was a symptom — one of many — of a Thatcherite political culture in which everything is turned into a disposable consumer commodity. “The past then, is being plundered in Pop as elsewhere in order to construct a totality that is seamless, that cannot be broken. It is a characteristic of our age that there is little sense of community, of any real sense of history, as THE PRESENT is all that matters”. Refashioned in our own image and reduced to triviality, history’s lessons can be ignored.

Rick Poynor, *No More Rules*, 2003.

**[INTERDISCIPLINARIDADE]**

From the 1970s onward, art schools were the point of origin for interdisciplinary and multidisciplinary work. For students they were not so much a desired goal as the lesser evil in third-level educational environment in that they provided enough freedom to be able to develop one's own ideas. Trends in music such as punk and new wave motivated numerous art students to make music themselves. Art schools were not only the ideal place to perform; the audiences were also more open than elsewhere to unusual musical ideas, crazy outfits, and spectacular performances. The importance of art schools as breeding grounds for noteworthy pop music around 1980 can be seen in the following illustrious lineup of former art students: Tina Weymouth (Talking Heads), Glen Matlock (Sex Pistols), Joe Strummer (The Clash), Marc Almond (Soft Cell), and PJ Harvey all became famous through their music.

Malcolm McLaren, who studied at a variety of different art academies — such as Goldsmith's College — before going down in the history of pop music as the founder of punk esthetics, played a special role in Britain.

With the aim of provoking and breaking taboos, he not only made the term 'punk' popular in England together with the band he managed — the Sex Pistols — but also established punk as a hybrid and alienating style using situationist strategies and in close collaboration with the artist Jamie Reid and with Vivienne Westwood (with whom he ran a boutique, initially called Let it Rock and from 1974 named Sex). In later years, he summarized his ambitions as follows: It was about creating a glorious adventure from non-existent talent and unprofessionalism. Most of my ideas and art products are simply the result of my attitude to life. And are intended to cause unrest.

In the case of the musical genres mentioned here, more importance was placed on the energy of the acoustic expression and the authenticity of the presentation than on musical virtuosity and perfectionism. It was not necessary to provide proof of professional training; on the contrary, at the beginning of the 1980s, an intentional dilettantism was extremely popular both in pop music and in the visual arts.

For a whole series of artist-musicians/musician-artists, the principle that a good punk song only needed three chords applied just as much as the do-it-yourself attitude. The Geniale Dilletanten (Dilettante Geniuses), who took an interdisciplinary approach, were among the bands that emerged from this context. Their work was presented above all at the Festival genialer Dilletanten (Festival of Dilettante Geniuses) held on September 4, 1981, at the Tempodrom venue in Berlin (featuring, among others, Einstürzende Neubauten, Frieder Butzmann, and Christiane F.) and in a book published by Wolfgang Müller in 1982. In the introductory text, Müller explains that he understands genius as an intensity in dealing with the material. Musically speaking, this meant in those days above all that: Anyone can make noise, for that you don't need digital recording equipment or a 36-track studio with thousands of sophisticated elements.

[...]

Such a free approach to the disciplines is characteristic of the 1980s, in which numerous artists did not confine themselves to one form of expression but were filmmakers, painters, performance artists, architects, musicians, authors, critics, and theorists all at the same time, operating in equal measure in various fields, with Warhol as an important point of reference.

Justin Hoffman and Sandra Naumann, *Artist-musicians and musician-artists*, 2010.

## INTRODUÇÃO

O “espírito de independência” identificado por Rick Poynor associa-se a uma geração de designers que emerge nos finais dos anos 1970 e consegue tirar partido do melhor de dois mundos, assumindo liberdade criativa ao mesmo tempo que o seu trabalho vai sendo gradualmente percebido como estando na vanguarda da cultura *pop*. Estes designers aproveitam o legado do espírito *punk* expresso pela música, mas também manifesto nas atitudes sociais, na moda e no *lifestyle*, segundo uma postura independente. À medida que o movimento *punk* foi sendo filtrado pela cultura popular e *mainstream*, diversifica-se em facções como a *new wave* e o pós-*punk* e desdobra-se em estilos diversos, com expressão tanto a nível musical como a nível gráfico e visual.

Designers como Malcolm Garrett, Neville Brody, Peter Saville ou Vaughan Oliver, ilustram este período e, tendo já formação académica (em design), em vez de seguirem o caminho expectável de se tornarem designers num estúdio de design estabelecido, começam a traçar o seu caminho profissional em ligação ao meio da música, cultura urbana ou até em afinidade com subculturas (crenças, normas e valores particulares) com o seu carácter reactivo às normas culturais prevalecentes (e intuito de mudança). Desta forma, a linguagem que assumem rejeita as normas e fórmulas instituídas do design, abraçando as influências *pop* e das vanguardas do início do século XX (*dada*, futurismo, etc.).

Esta atitude reconfigura-se, na década de 1980, em direcção a uma depuração da linguagem gráfica, como é visível no trabalho de Brody ou do colectivo 8vo. Inicia-se uma reavaliação do modernismo e procura-se equacionar a função do design numa sociedade de consumo massificado. Muitos designers e estúdios assumiam a ideia de expressão individual, tentando manter-se independentes e em ‘pequena escala’, a fim de preservar uma autonomia criativa, em grande parte, cultivada no contexto da música.

Na transição para os anos 1990 ganha expressão a ideia de que o pensamento sobre design, tradicionalmente afirmado em publicações, podia ser afirmado através da prática criativa noutros domínios. Colectivos como *Tomato*, *Fuel* e *Why Not Associates* começam a assumir uma prática autoral, enquanto afirmação de um ponto de vista próprio. Em simultâneo, começa a surgir igualmente uma vertente de depuração gráfica que reflecte uma reacção neo-modernista ao pós-modernismo. Paralelamente a esta tendência, designers como Jonathan Barnbrook assumem uma postura de intervenção crítica sobre a sociedade num crescente envolvimento com a dimensão política da prática projectual.

### Desenvolvimento

Como ponto de partida para a elaboração de uma edição especial (discográfica) explora-se o triângulo temático design, música e subcultura, sendo que cada um desses vértices pode assumir predominância temática. O tema e conteúdo da edição será definido mediante pesquisa em torno do universo cultural e trabalho de designers, artistas e/ou músicos, que reflectem o espírito de independência anteriormente citado.

Embora o equadramento temático do enunciado se situe num espectro temporal entre os anos 1970 e 1990, focando essencialmente o contexto britânico, poderão expandir o tema mediante pesquisa sobre movimentos culturais, subculturas, contraculturas que tenham uma relação lógica com os motes do enunciado e em que a música e linguagem visual associada seja um veículo importante para a afirmação de convicções e de uma ideologia particular.

Podem explorar conceitos transversais à linguagem visual e ao universo musical, focando estratégias específicas (como apropriação, recuperação, remistura), nomeadamente, a forma como as ferramentas digitais expandem a criação gráfica e musical, não só a nível da produção mas também dos meios e suportes de distribuição e comunicação, entre outros aspectos pesquisados, considerados relevantes e passíveis de exploração.

**[SOM, MÚSICA POP, MONTAGEM]**

Pop music has inherited the montage and the hopes placed in it in a completely different sense. [...] It has been characteristic for pop music from the very beginning — and in this it represents a radicalization of avant-garde ideas as well as, interestingly enough, of strategies by the culture industry — that the work of art, the performance, the song, the votive image of the star are taken into the world and leave the sphere of the protected space of art. This strategy by popular arts, the beginnings of which have perhaps always existed, was industrialized and professionalized in the post-war era, enabling the triumph of a second culture industry after the film industry, but at the same time also creating the condition that was pinned to pop music hopes for countercultures. [...]

A clear dichotomy, however, already became apparent during the 1970s: an electronic discourse that operated on a futuristic-posthuman level versus an “angry” pre-to post-punk continuum that used quotes and montage. At first, electronic futurism stood between an admiration of the machine as access to higher — even spiritually higher — spheres in the hippie and drug tradition on the one hand (e.g. the *Kosmische Kuriere*), and the affirmation of electronic machines as a sign of progress in terms of civilization, of modernity and technically resolved, formerly social conflicts on the other hand (e.g. *Kraftwerk*). However, both of these were clearly integral and not montagelike. On the contrary: It seemed to be precisely a sign of the new electronic culture in the 1970s and even still of the synthipop of the early 1980s [e.g. *Tangerine Dream*] that the fiddled-with and amateur-like quality that had characterized pop music for so long would be left behind in favor of an integral and atmospherically well-rounded sound. This is precisely the reason why for a very long time, the use of the synthesizer in pop music had the reputation of not only not being exactly the politically progressive side of pop music, but also as, so the speak, the rock bottom of montage and also the transfer of an originally ambivalent futurist constellation into the sheer reactionary.

[...]

It was during this period [punk and new wave] that that fundamental break between the relation between material and method, object and processing, which became known as the digital revolution, became apparent. This was the moment at which the electronic generation of sound was suddenly subject to a different paradigm. [...] the issue was the promise of generating sound digitally and electronically to be a perfect imitation of that produced by non-electronic instruments.

[...]

The historical sampling euphoria, which took place from the mid-1980s to the early 1990s, was also accompanied by an idea of the adequacy of the cultural epoch and the technological tool: The sampler, which would soon be viewed and used as an electroquote machine, was regarded as a technology typical of postmodernism, as an ideal tool for the administration of inactualities. Here one can also recognize a parallel to the futuristic as well as the Soviet enthusiasm for the montage, where there was also a feeling for a close and genuine relationship between the historical project of communism (or fascism or World War I and its mechanized militarism) and the new artistic technologies.

Diedrich Diederichsen, *Montage/Sampling/Morphing*, 2005.

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## METODOLOGIA

Segundo critérios compatíveis com o enquadramento temático anterior devem realizar uma edição, essencialmente discográfica, que tem como mote obras, artistas ou géneros musicais e fenómenos culturais associados. O conceito editorial, identidade visual e carácter “especial” da edição deverá ser definido de acordo com o tema circunscrito a partir da pesquisa (e.g. focando um movimento, estilo, subcultura ou contracultura e/ou artistas, designers, obras musicais associadas).

Devem atender ao facto de determinados conteúdos como a música já não dependerem necessariamente de um suporte físico para a sua distribuição. Como tal, o estatuto “especial” desta edição não se configura apenas em termos temáticos mas na forma como promove a veiculação de conteúdos e valores, a sua reavaliação, preservação, disseminação. Devem assim considerar a natureza do suporte e as funções de comunicação inerentes à expressão e veiculação de um tema e conteúdo de acordo com a sua relevância cultural, histórica e/ou contemporânea. Em suma, devem procurar reinterpretar, segundo um olhar actual, a postura e “espírito de independência” que pautava esta produção cultural.

Podem usar conteúdos pré-existentes (recolher, compilar e editar) ou, se desejável, produzir conteúdos (textos, imagens, animações, vídeos, etc.) atendendo à gestão adequada dos recursos e tempo disponível para desenvolver o trabalho. A definição das componentes finais da edição implica necessariamente um suporte de registo e distribuição (seja este físico ou digital), uma identidade visual associada e/ou embalagem e os materiais de comunicação inerentes (capa, booklets, etc.). A edição pode ser complementada por outros objectos e suportes (web, vídeo, cartaz, etc.) que no seu conjunto definam uma estratégia de comunicação da sua linha editorial e universo conceptual.

## CALENDÁRIO

086-08-10 MAIO.

- 2ª – lançamento + TPC – definição dos grupos (3 a 4 pessoas) + pesquisa para definição do tema (*recolher referências bibliográficas, textos, citações e iconografia sobre figuras e relação com o contexto em que actuam*),
- 4ª – comunicação dos grupos + aproximação ao conceito da edição discográfica, considerando tema e conteúdos + TPC – *pesquisa de exemplos com directrizes similares*.
- 6ª – desenvolvimento dos conteúdos e componentes de acordo com o conceito da edição (trazer a pesquisa) + TPC – *estabilização de conteúdos e pesquisa de objectos afins em termos editoriais, identidade visual e linguagem gráfica*.

13-15-17 MAIO

- 2ª – definição do título e identidade, atendendo aos conteúdos e ao carácter especial da edição (suporte, formato) + TPC – *conteúdos + pesquisa (suportes, linguagem)*
- 4ª – desenvolvimento da estrutura, articulação de conteúdos (esquema de conteúdos). + TPC – *pesquisa de objectos afins, layout e linguagem gráfica*.
- 6ª – articulação de conteúdos, componentes e suportes.

20-22-24 MAIO

- 2ª – desenvolvimento de *layout* e linguagem
- 4ª – finalização de *layout* e linguagem
- 6ª – preparação da apresentação.

27-29-31 MAIO

- apresentação e ponto de situação para admissão à avaliação final

It is through all the various post-punk subcultures in which we were involved (as kids growing up in the 80s) that we became interested in graphic design in the first place. Psychobilly, two-tone ska, new wave, mod, oi, industrial noise, garage rock, skate punk, US hardcore – it was subcultures like these that made us aware of this whole graphic sphere of band logos, record sleeves, fanzines, mini comics, mail art, mix tapes, T-shirt prints, buttons, badges, patches, etc. In a lot of our work, we are still referring to exactly this graphic sphere.

On top of that, a lot of post-punk subcultures used to have this added element of “social mobility” — which is hard to explain, but what we mean is simply this: subcultures can sometimes function as “gateways”, enabling kids to escape from certain fixed social milieus. As working-class teens, growing up in non-academic surroundings, it was through subcultures such as punk and new wave that we first learned about movements such as Surrealism, Futurism and Dada. In that sense, post-punk was a form of education for us.

To give a very banal example of this – the first time we heard about Bertolt Brecht was actually through psychobilly band King Kurt, who once did a cover version of ‘Mack the Knife’ (originally by Brecht and Weill), back in the mid-80s. So yeah, this is just one quick, random example – but you get the idea.

In short – if it wasn’t for post-punk, we would have never gathered the courage and self-respect needed to apply for art school, and to be involved in something as “artistic” as graphic design.

Experimental Jetset, *Pop, subcultures and the future of graphic design*:.  
An interview with Experimental Jetset. 2016.



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**Complementar (Consulta)**

- Poynor, Rick.** 2000. *Design Without Boundaries: Visual Communication in Transition*. London: Booth-Clibborn Editions. DG 6/152

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<https://designmuseum.org/designers/jonathan-barnbrook>

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## ANEXO

### INDICAÇÕES PARA APRESENTAÇÃO

Devem proporcionar uma visão global da edição especial e sua estratégia de comunicação global, justificando opções temáticas, abordagem e resultados.

Devem apresentar o contexto temático, elenco de conteúdos, estrutura global da edição, complementos de comunicação e coerência global em termos de linguagem.

Preparem a apresentação para uma duração de 6 a 8 minutos.

Tragam um pdf (ou outro) para projectar que vos ajude a explicar sucintamente os seguintes aspectos:

**a) tema / conceito / abordagem — 1 a 2 min**

contexto cultural, social, etc + referências temáticas e editoriais  
*ex. título, subtítulo, tópicos (ligação a conteúdo) + refs. projectuais.*

**b) conteúdos e estrutura — 2 a 3 min.**

elenco de conteúdos, organização, distribuição no(s) objecto(s) de comunicação  
*ex. esquema da distribuição de conteúdos na estrutura global*

**c) objectos e suportes — 1 a 2 min.**

objectos e complementos de comunicação, formatos e suportes  
*ex. diagrama dos objectos de comunicação e sua integração*

**d) linguagem e identidade — 2 a 3 min.**

opções de linguagem gráfica e tipografia, referências em que se basearam.  
*com exemplos de tipologias de layout com elementos concretos (grafismo, imagens, tipografia) + refs. projectuais.*

(incluir lista de referências ou fontes de conteúdos usadas).

Saibam começar a apresentação (pelo tema e objectivo do trabalho) e saibam igualmente terminar a apresentação (indicando que aspectos há a resolver e como), mas ilustrando com elementos visuais sempre que possível.

Para acompanhamento, coloquem na Drive o pdf ou keynote da apresentação, identificado por grupo. O PDF final deve ser colocado na Drive até à aula de apresentação.

Todos devem estar presentes no início da aula de apresentação; será feita chamada. A ordem das apresentações é definida pelos docentes.