

International Design Conference TYPO Returns to London to Explore Design as a Social Act

London, October 19, 2012

The international Design conference TYPO London returns to the British capital today, again taking place at the Logan Hall of the Institute of Education in the heart of Bloomsbury. The theme for this year's TYPO is »Social«. »The conference is an ideal opportunity to find out how some of the world's thought leaders in the creative field are addressing social questions in their working lives«, said Head of Programme **Adrian Shaughnessy**.

The two day programme features some 40 veritable A-list stars in the fields of communication and design, digital media, marketing and advertising, technology, culture, entertainment and business.

Ken Garland for instance, who in 1963 wrote and proclaimed the The First Things First manifesto »in favour of the more useful and more lasting forms of communication « and demanded »Reversal of priorities in favour of the more useful and more lasting forms of communication.« Design and its responsibility in our society has been Ken's topic for the last 50 years. At TYPO London he will share his ideas on where design's priorities are now.

Vaughan Oliver, who in the eyes of many is the epitome of the graphic designer as artist. His record covers for the mythical 4AD label are examples of graphic design at its most poetic and emotive. As one reviewer wrote recently about Oliver's deluxe packaging of the all the Pixies albums: »... it's not really a music collectible but rather a graphic art collectible. It's an awesome thing.«

Tony Chambers is one of the very few art directors in charge of a high profile magazines. He has been Editor-In-Chief of Wallpaper*, one of the great success stories in magazine publishing, since March 2007.

Kate Moross is a prolific graphic artist, art director and filmmaker who has worked extensively within the music industry. She works as art director for Simian Mobile Disco, Jessie Ware and L-Vis 1990. Her commercial clients include Nike, Kiehl's, Glastonbury, Nokia, and Cadbury. Creative Review spotted Kate's potential when she was still a student: »Moross' work is wonderfully varied in style though invariably colourful and eye-catching, as she utilises hand-drawn elements, isometric and interlocking shapes and patterns, hand-drawn illustration and also vector graphic work.« We are looking forward to see Kate present her latest projects on stage.

Paula Scher promises to be one of the highlights of the conference. A Pentagram partner since 1991, Scher's landmark identity for The Public Theater 'fused high and low into a wholly new symbology for cultural institutions, and her recent architectural collaborations have re-imagined the urban landscape as a dynamic environment of dimensional graphic design' (AIGA).

Bibliothèque is an independent design studio based in London, founded in 2003 by designers **Tim Beard**, **Jonathon Jeffrey** and **Mason Wells**. Famous for their typographic rigour and conceptual strength, Bibliothèque has earned an international reputation as an innovative company working in the fields of brand identity, spatial and digital design. Their great passion for design has led them to stage exhibitions most notably in 2007, when they funded and curated an exhibition of the designer Otl Aicher's 1972 Olympic Identity from their archive of mid-century graphic design.

Olympic Identity is a topic that also independent Creative Director **Patrick Cox** knows a lot about. Formerly Executive Creative Director of Wolff Olins, he worked on the controversial logo and brand design of the London 2012 Olympic Games. Today he works with organisations and individuals facing complex design and innovation challenges. He says: »Clients' needs have changed, and the branding and communications industry has struggled to adapt... to create meaningful shifts companies have to make new things and create new brand-defining experiences.«

Founded by **Kirsty Carter** and **Emma Thomas**, the design agency **A Practice for Everyday Life** is increasingly regarded as one of London's leading exponents of cultural branding. Working on everything from brand identity, print to signage, wayfinding and exhibition design, they have recently completed the exhibition design and

publication of »Bauhaus: Art as Life« at Barbican Art Gallery, and a new visual identity for Witte de With Center for Contemporary Art in Rotterdam.

Participants can also look forward to Erik Kessels, co-founder and creative director of the international communications agency **KesselsKramer**, located in Amsterdam and London. An avid collector, has published the alternative photo magazine »Useful Photography« as well as several books on vernacular photography. He has also curated numerous exhibitions. Album Beauty, his current exhibition at the FOAM Photography Museum Amsterdam, is an ode to the vanishing era of the photo album as told through his collection. Icelander Hjalti Karlsson and Jan Wilker from Germany, who have recently celebrated the 11-year anniversary of their Manhattan-based design agency Karlssonwilker Inc., will also take the stage. Their highly original work for a diverse mix of cultural and commercial clients, from local non-profits to such big names as MoMA, MTV, the Guggenheim Museum, Capitol Records, the Art Director's Club, Warner Bros. and the New York Times Magazine has garnered numerous awards.

True to their belief that »books should be as visually interesting as the stories they tell,« **Anna Gerber and Britt Iversen**, founders of book publisher Visual Editions, have all but revolutionized the traditional book form with creative design. »Tree of Codes« by Jonathan Safran Foer is a striking example of what they call a »great looking story«. Safran Foer literally carved out his story by cutting into and out of his favourite book, »The Street of Crocodiles« by Bruno Schulz.

”With legendary graphic designer and bookmaker **Irma Boom** we found the perfect speaker to round off the conference.” said Adrian Shaughnessy. „Irma brings the single mindedness and absolute dedication to her craft that characterises all great designers. It is impossible to hear her speak and not want to be a better designer. Any creative practitioner who feels that their career is flagging should be obliged to attend a talk given by her.”

Explaining the choice of »Social« as the theme of this year's conference, »Since all conferences are, by their nature, social events, it might seem odd to have the word 'social' as the theme of TYPO London« Adrian Shaughnessy concedes. »When we think of the word social in the context of design we tend to think of 'design-for-good' or 'design-not-for-profit.' This sounds rather worthy and pious. But perhaps there's a new way of thinking about design that puts social concerns at the heart of what designers do. As businesses, institutions, and even governments come to accept the importance of social action – rather than merely paying lip service to it – maybe designers can lead the way? But TYPO is also about sharing professional experiences: I hope people will use the two days to join the social debate; meet, talk, network and enter the social whirl. «

In that spirit, in addition to the main talks, the conference offers several workshops, intimate lectures and break out sessions where participants can enter into a dialogue with the speakers, as well as an informal get-together on Friday night. And on Sunday, TYPO London facilitator **Erik Spiekermann** and **Phil Baines** will take a number of attendees on a 2-hour typographic bike tour through Bloomsbury.

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University of London, Logan Hall

20 Bedford Way, London WC1H 0AL, United Kingdom

www.typotalks.com/london

TYPO Talks

TYPO aims to transcend the restraints of a typical trade conference. It inspires, offers insights and experiments, encourages the exchange of knowledge and is a creative playground for communication professionals. Based on many years of experience gained in Berlin – TYPO Berlin is in its 17th year running as Europe's biggest and most successful design event – TYPO has recently been able to establish itself also in the English-speaking world, notably with first successful conferences held in London and San Francisco. About 1,000 visitors and around 70 journalists and bloggers from all around the world attended TYPO London 2011. The response by participants and the media was extraordinarily positive. TYPO's slightly tongue in cheek claim: »International Design Conferences: Design, culture,

society – with a little bit of kerning« is based on the fact that the conferences began in 1995 with a strong focus in typography. Since then, they have evolved into a much broader platform exploring communication and design, digital media, marketing and advertising, technology, culture, entertainment and business. In an eclectic mix of talks, influential thinkers cover social trends, ideas, concepts, technological innovation and the valid principles of good design.

Press contact:

Achim Klapp, +49 30 - 257 970 16, Wilhelm Noeldeke, +49 30 - 230 031 77, press@typotalks.com