

# Youth mental health

## **An opportunity:**

a commission from  
the Norfolk & Suffolk  
NHS Foundation  
Trust (NSFT)

# At the start of things:

*If you just have **process**, its hard to come up  
with something really interesting and special.*

*And if you just have pure **personal insight**  
and **inspiration** its potentially a very risky way  
of going about things.*

*Design and innovation is a way to bring those  
two practices together*

*to help make sure that we make things that  
genuinely touch and improve people's lives.*

**Matt Marsh**  
Design consultant

John Thackara

university  
of the arts  
london

ual:

Seminar Room A208

Chelsea College of Art and Design

5pm Monday 9 February 2010

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- 1 An introduction to**  
Nick Bell and  
Fabienne Lee-Perrella
- 2 The case for change**  
A repositioning.  
(the message)
- 3 Action**  
Ways to act.  
(what to do with message)
- 4 First opportunity to act**  
The commission from  
the NHS.

1/4

# Introduction

An introduction to the  
Early Lab co-founders and  
their work.

# Fabiane Lee-Perrella

Lecturer in 3D Design  
Camberwell College of Arts

# Fabiane Lee-Perrella

3D

I am a 3D designer/artist

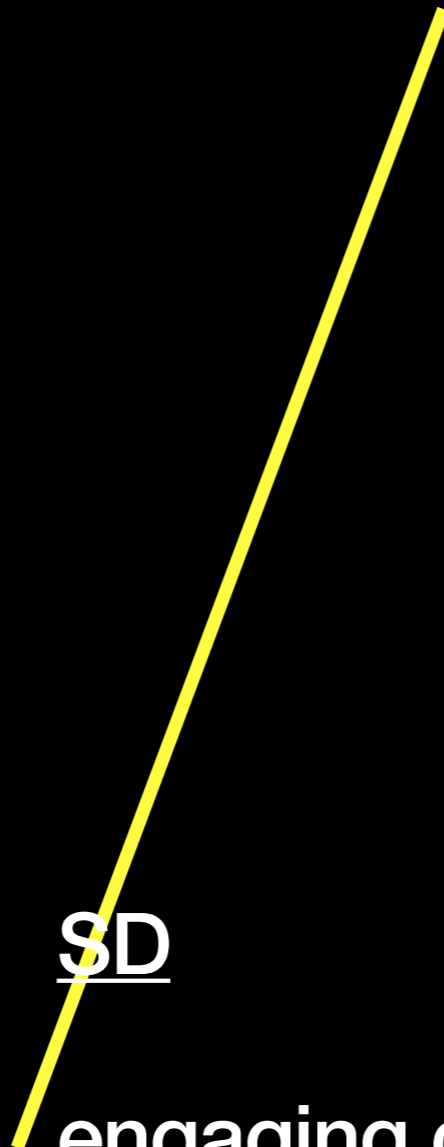
# Fabiane Lee-Perrella

3D

I am a 3D designer/artist

SD

engaging communities



# Fabiane Lee-Perrella

3D

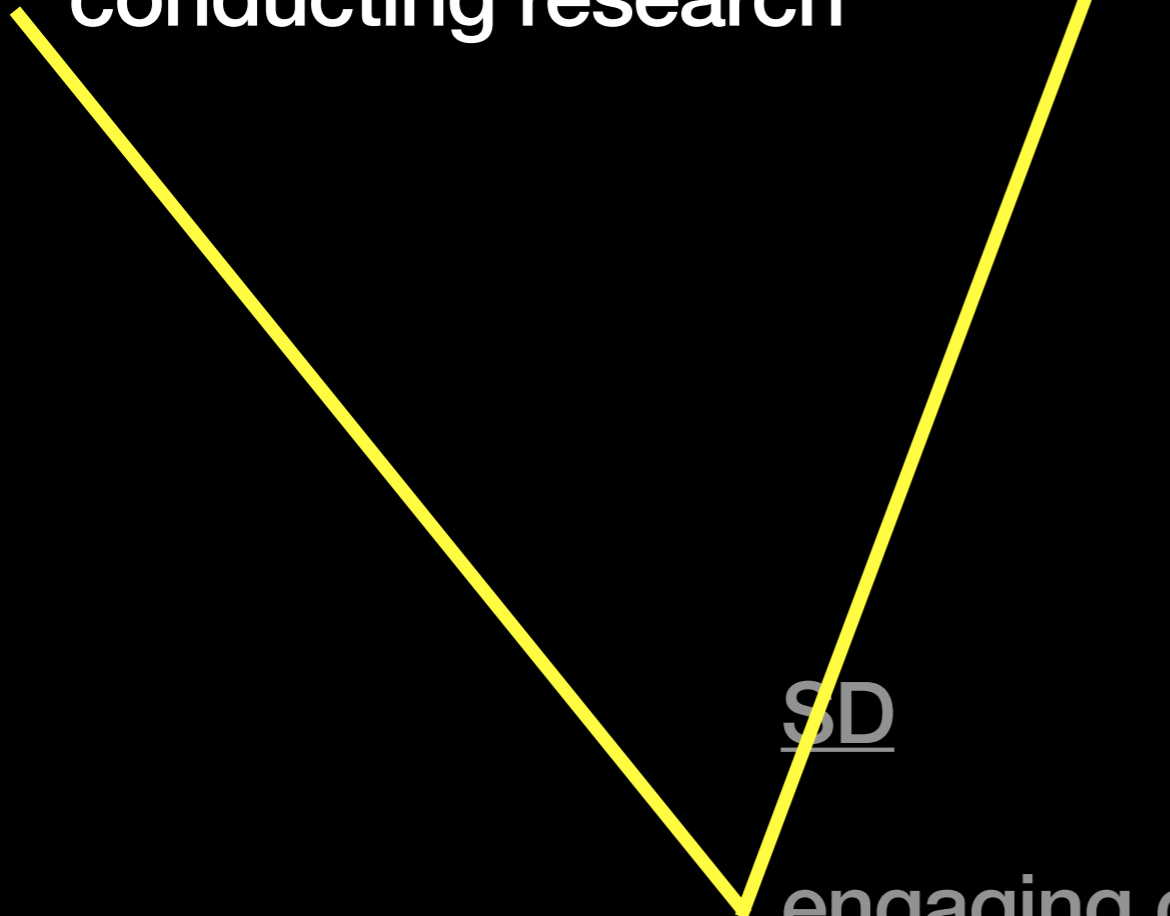
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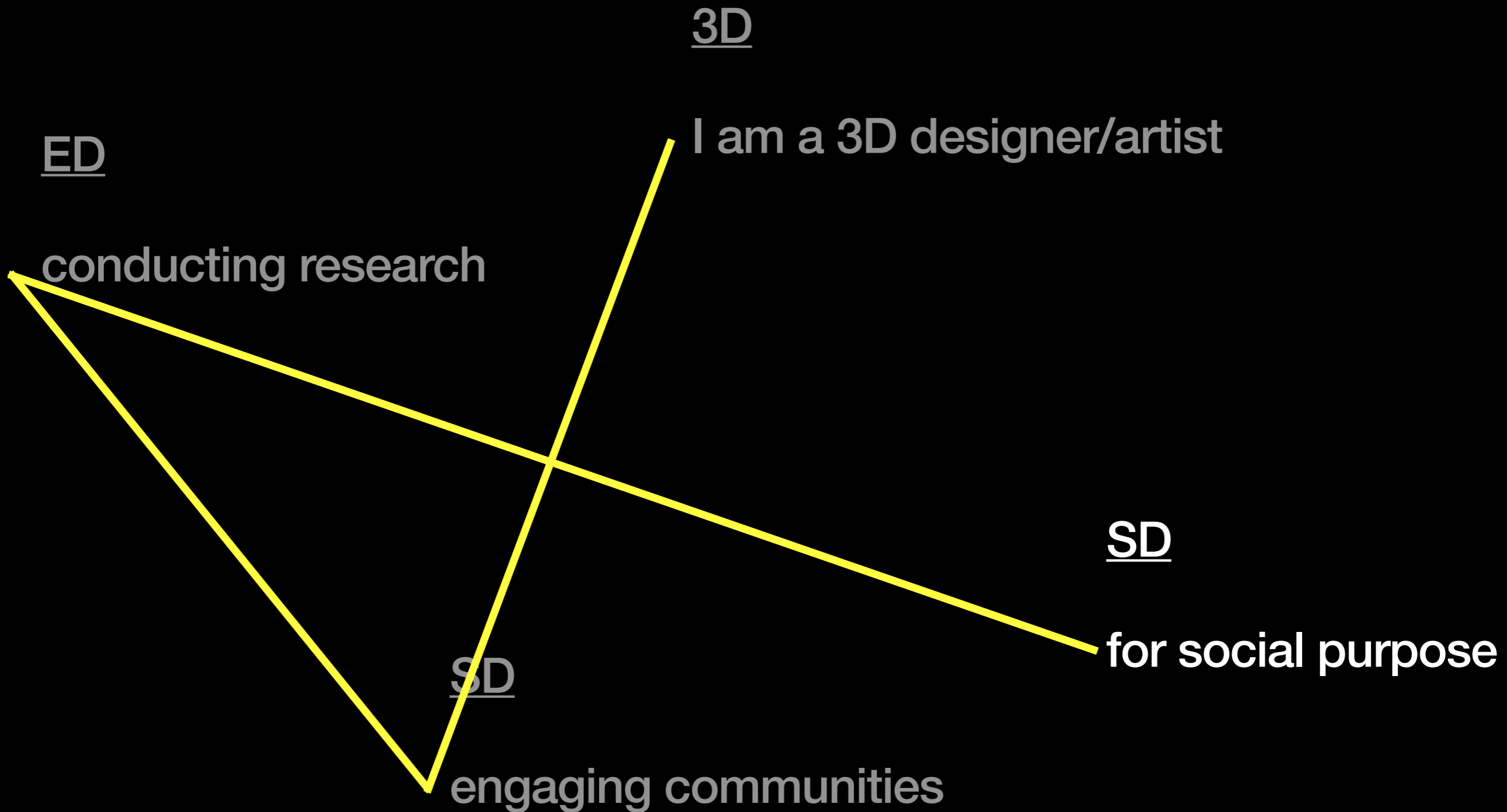
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# Fabiane Lee-Perrella





Wickerd, Crossway Foundation







The Festival of Britain Celebrations

DAN PLANT, VASHI SEYMOUR  
AND  
ISIS SOPHIA PLANT

**DBI**  
2011

The Festival of Britain Celebrations

PAUL WIGAN, CLARE GRANT  
AND  
EMET WIGAN

**DBI**  
2011

The Festival of Britain Celebrations

MIKE BARTY  
AND  
TONY HALLIDAY

**DBI**  
2011

The Festival of Britain Celebrations

**DBI**  
2011

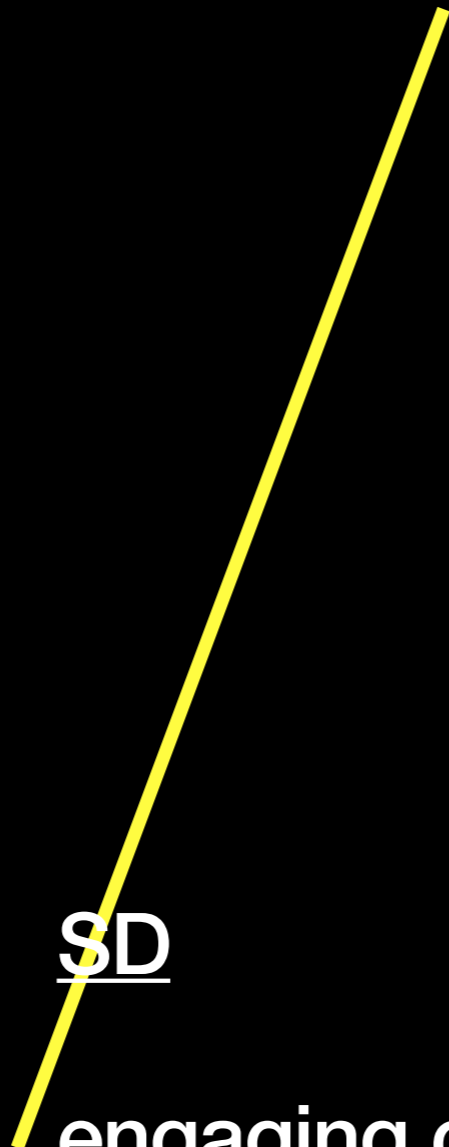
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Manual Colourido, Brazil



# Manual Colourido, Brazil





Project Morrinho, South Bank Centre favela

Project Morrinho, South Bank Centre favela



# Fabiane Lee-Perrella

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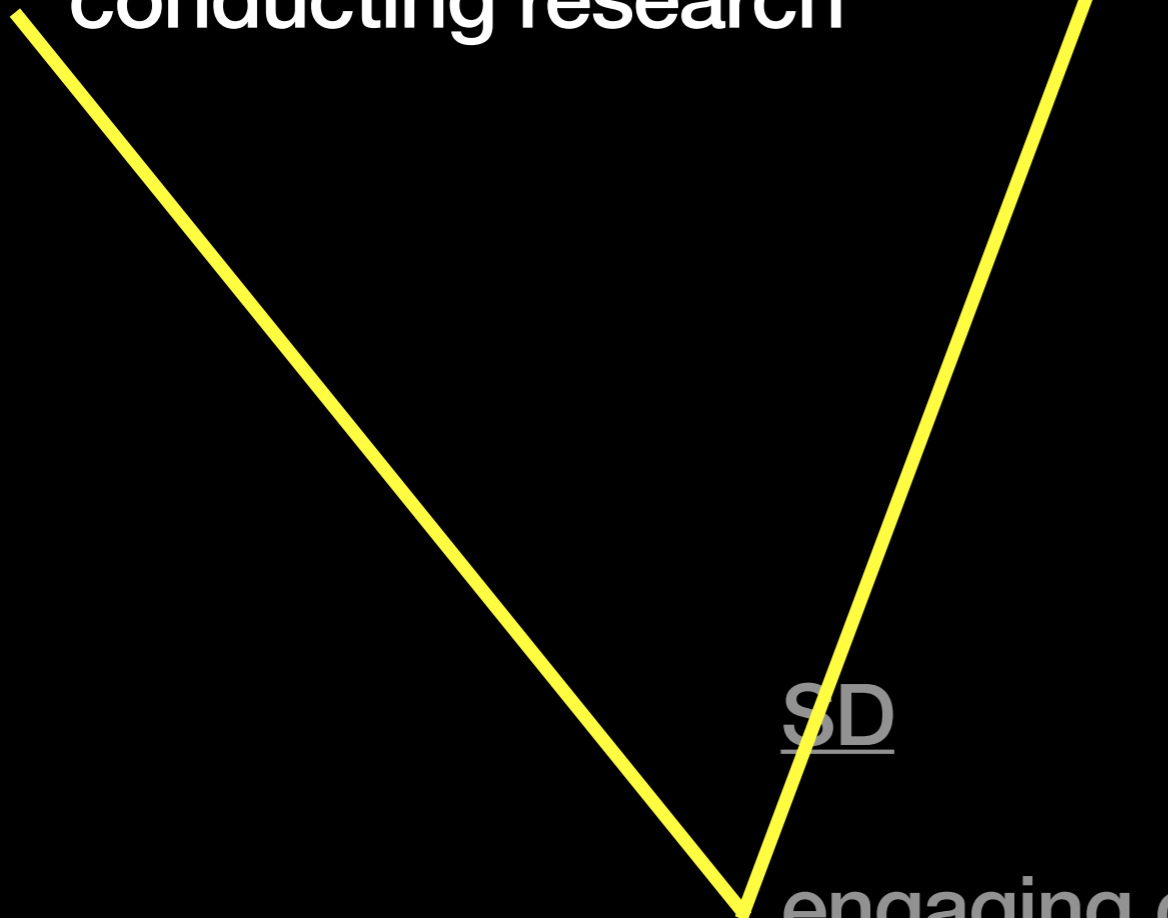
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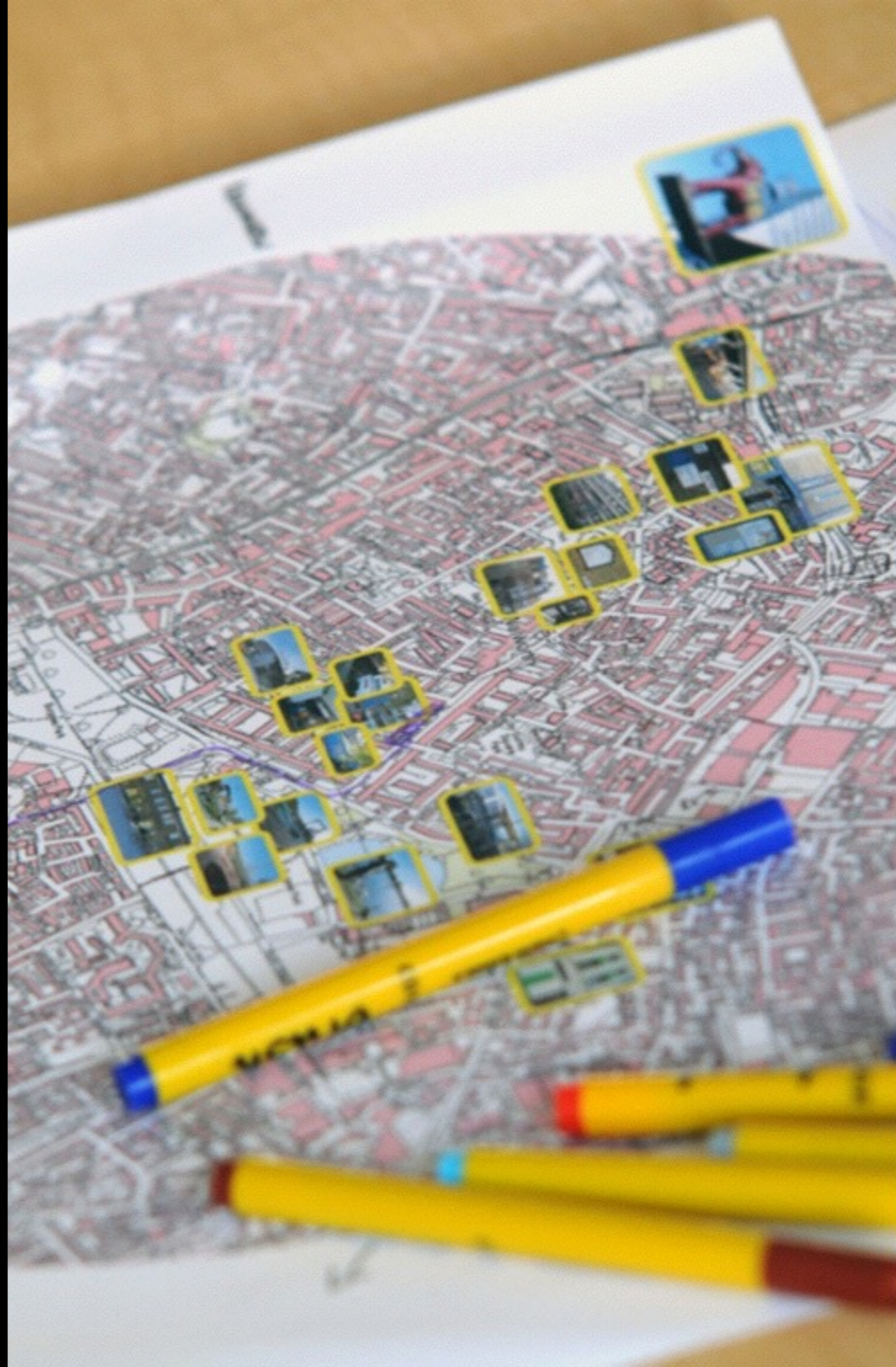
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Public art programme, Stockwell Park



KEY IDEAS. 03

Wednesday 11th of May 10.30  
The Wilson Road Lecture Hall  
Camberwell College of Arts

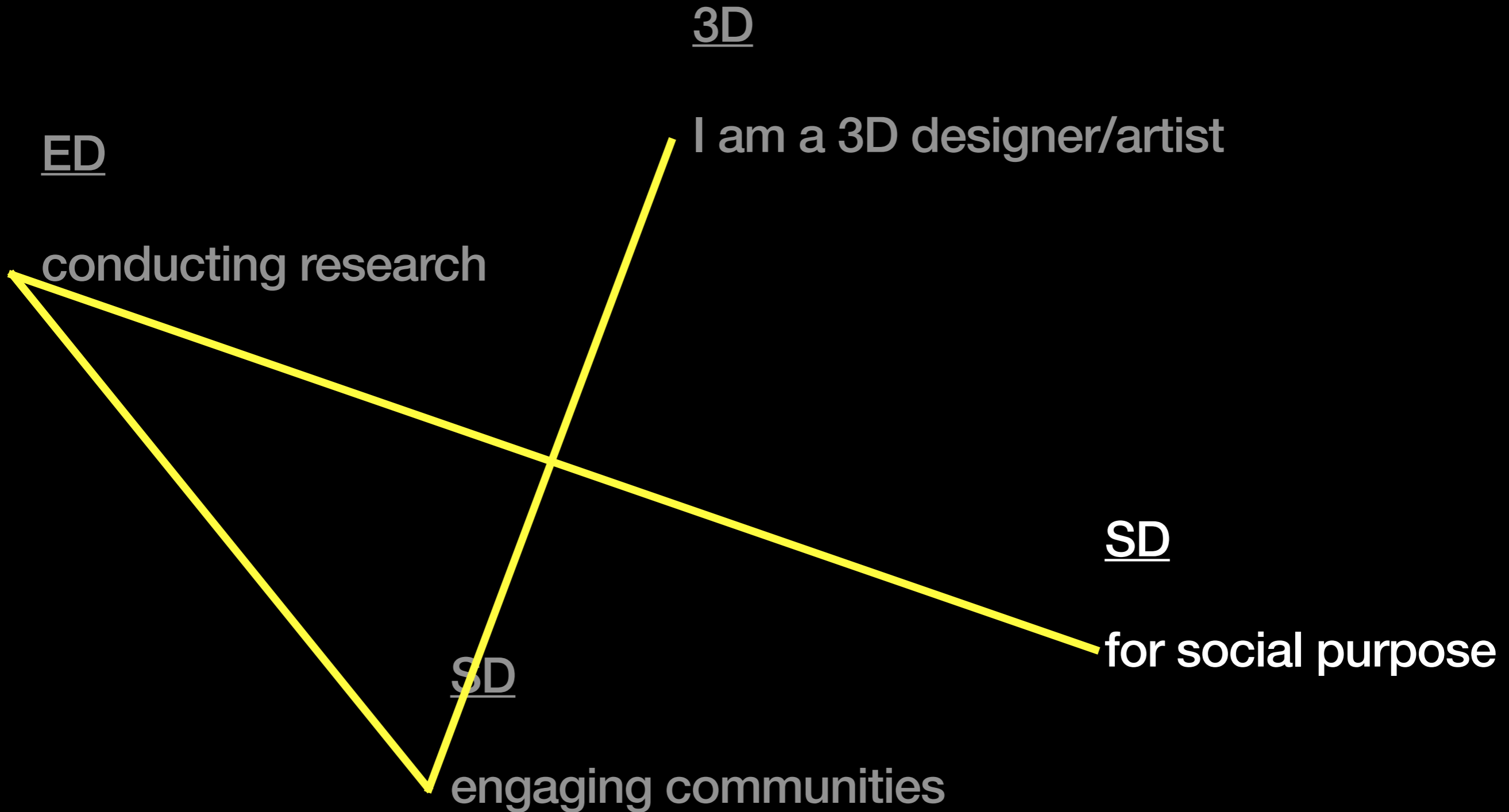


Society

Public art programme, Stockwell Park



# Fabiane Lee-Perrella





# Nick Bell

UAL Chair of Communication Design

# Nick Bell

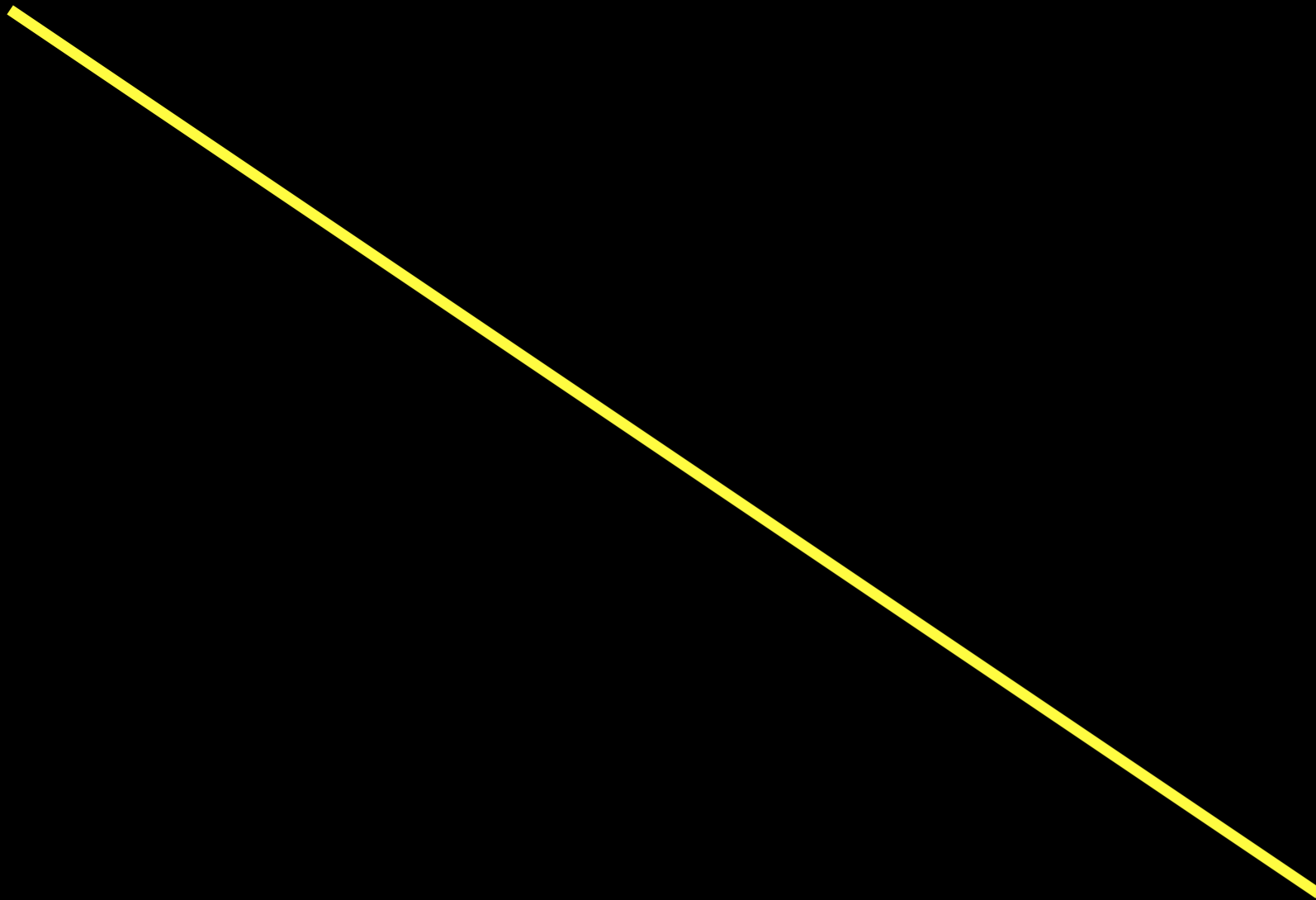
2D

I am an editorial designer

# Nick Bell

2D

I am an editorial designer



3D

designing environments

# Nick Bell

2D

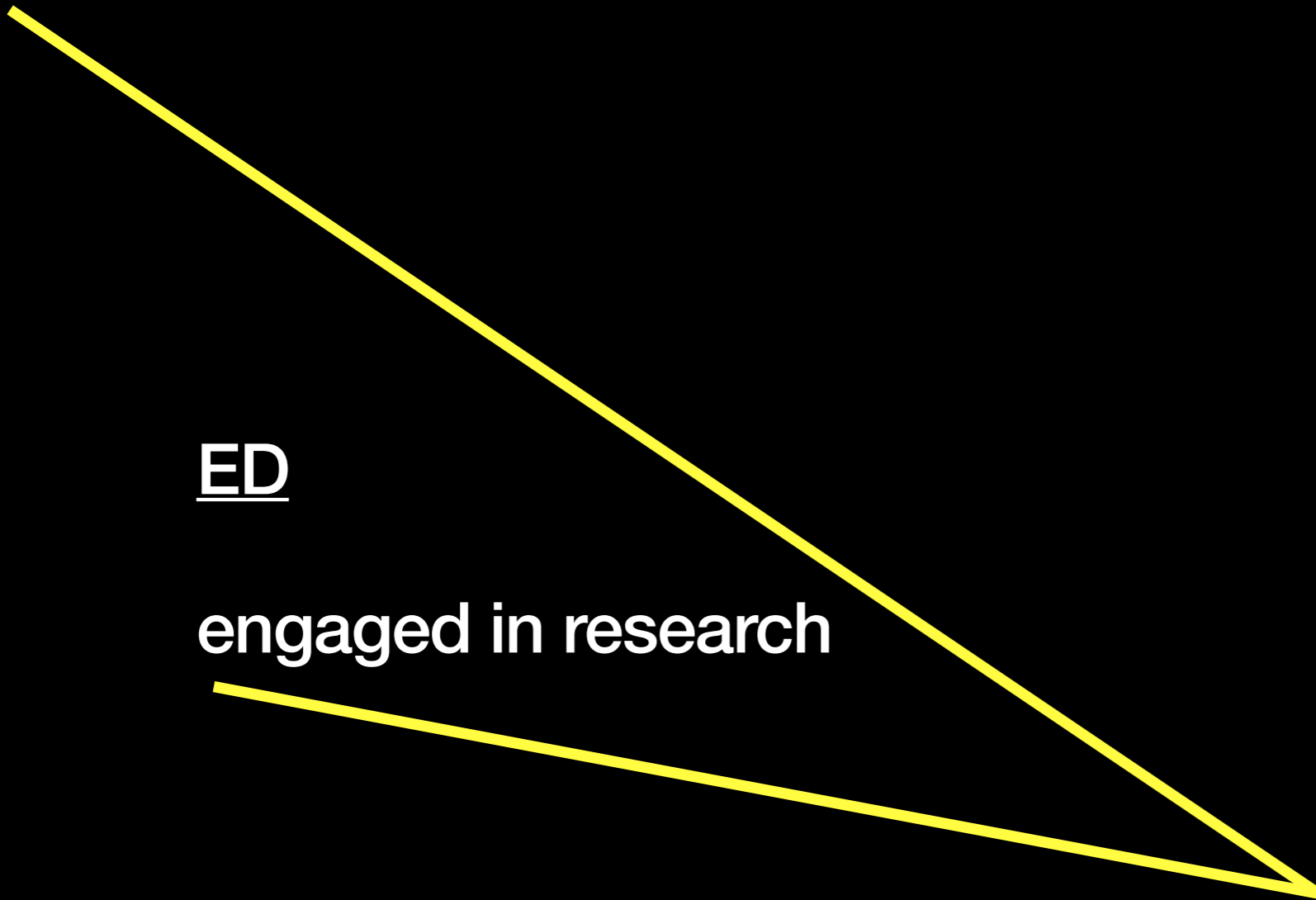
I am an editorial designer

ED

engaged in research

3D

designing environments



# Nick Bell

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SD

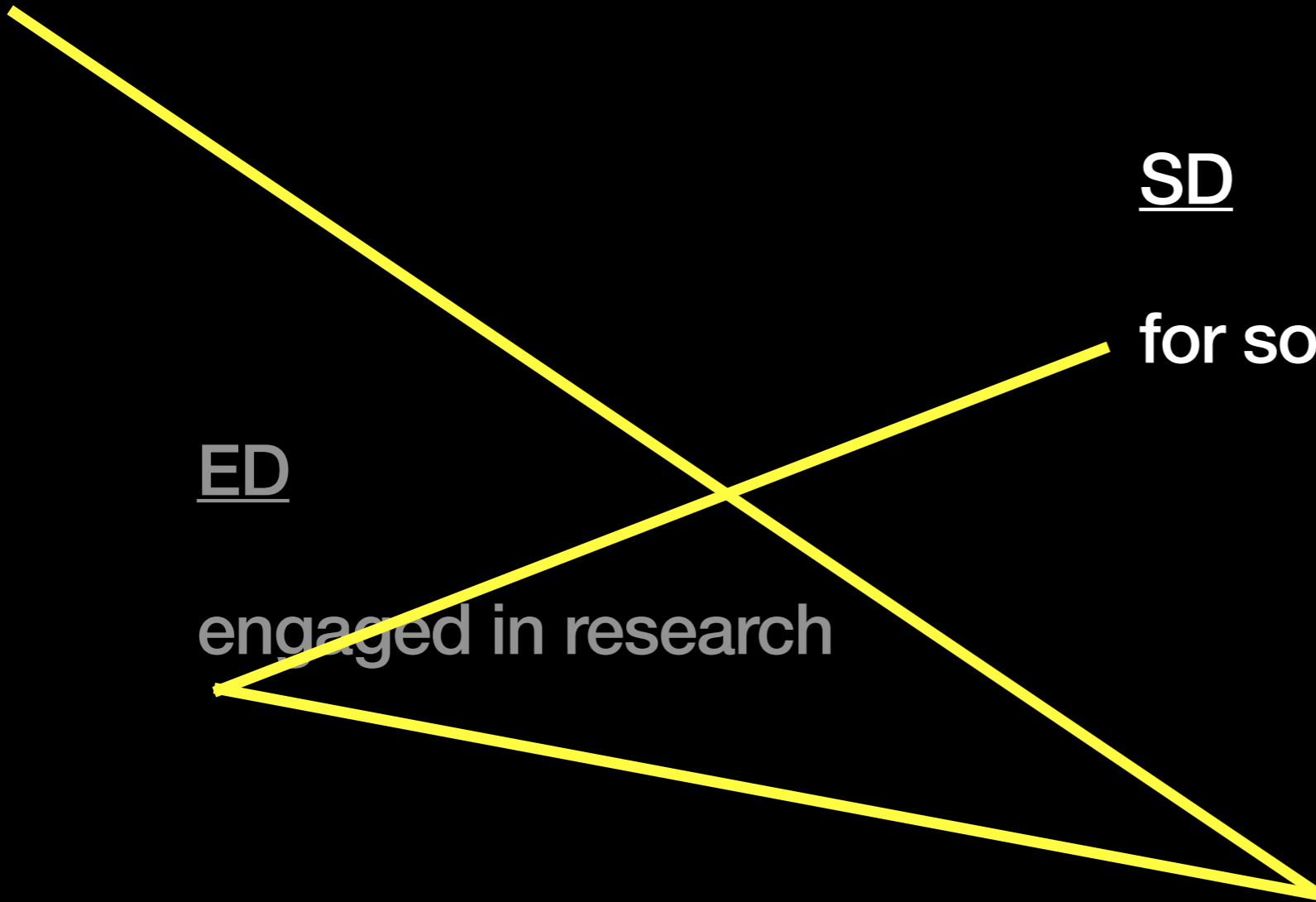
for social purpose

ED

engaged in research

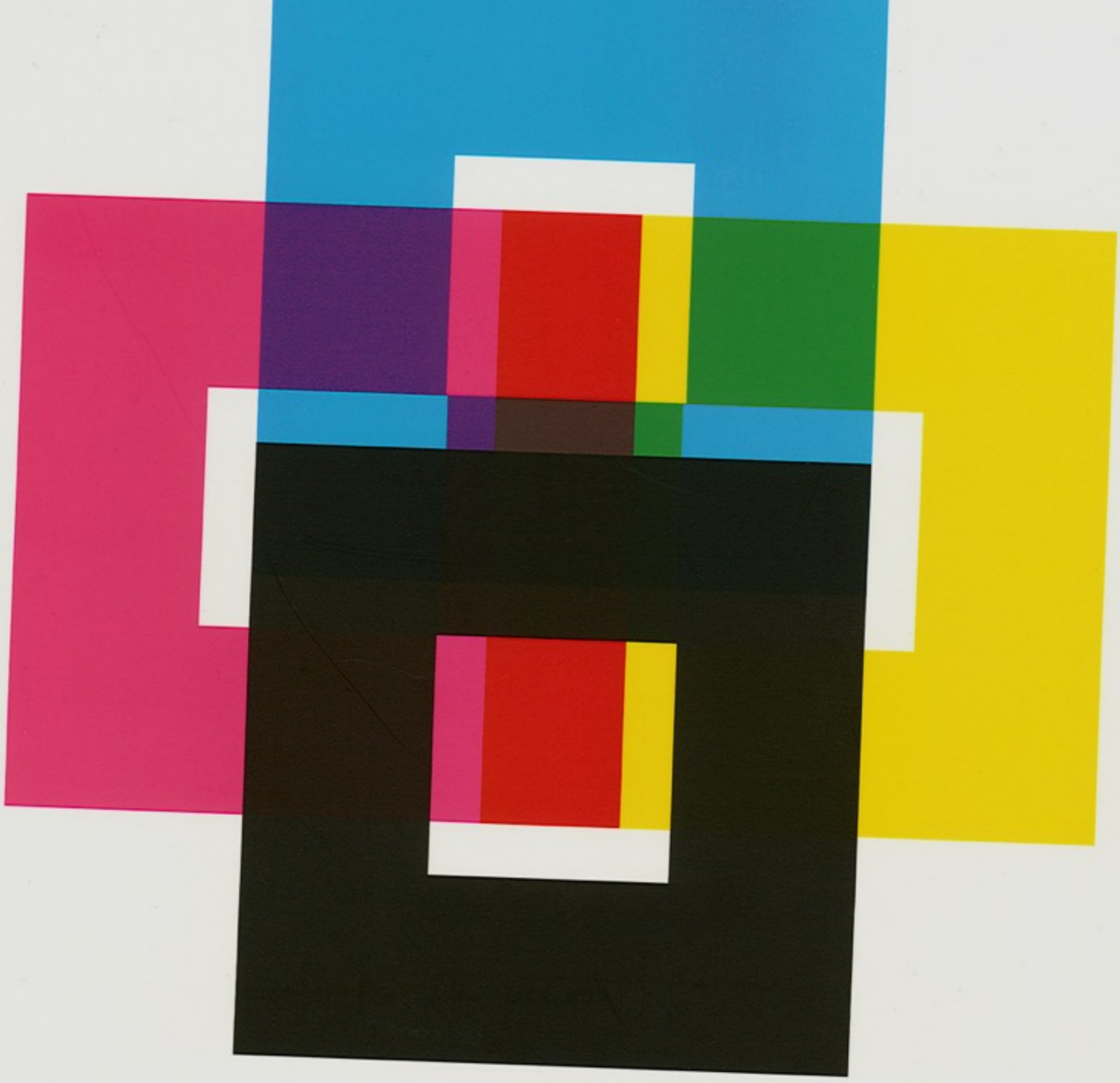
3D

designing environments



**>EYE 1** Blue Note: a milestone in album cover design | Studio Dumber and the Dutch post office | Bruno Zevi on the future of graphic design | Posters of freedom from Eastern Europe | British TV graphics: better than the programmes? | Eckhard Jung: Germany's rebel with a cause **>EYE 2** Jan van Toorn: the Dutch designer unmasked | Fortune: America's most beautiful magazine | Green graphics: a contradiction in terms? | New directions in German poster typography | Pentagram's Alan Fletcher in the Eye interview | Is good typesetting possible on the Macintosh? | Jake Tilson: maestro of photocopy graphics **>EYE 3** Willy Fleckhaus: director of the Bauhaus School Academy of Art | Pierre Bernard of Grapus in the Eye interview | Legibility: is it time to reconsider the rules? | Over how to make a flexible corporate identity | Random thoughts on the technology of type design **>EYE 4** London photography: the new abstraction | Magazines: from subculture to Beach Culture | Why Wolfgang Weingart gave up graphic design | International art of the museum logo | Henryk Tomaszewski and the painted word | Whatever happened to political graphics? **>EYE 5** Dutch book design: every picture tells a story | East German Graphics come in from the cold | Money talks: the graphic language of banknotes | Photographs: Geoff Korn, commercial Surrealist | Why manga are the best | Japan: a design catalogue with Masumi Miyajima | The Soviet career of Barney Bubbles | Template Gothic: typeface for the 1990s? | How Rick Volpicelli reinvented himself | New typography from the Netherlands | The history of education posters: do any good? | Multimedia: the printed page takes flight **>EYE 7** Type design after the digital revolution | Enigma: from type foundry to record label | Oz Cooper: macromarketing with type | Why Not Associates: order out of chaos | Learning from soap powder and tableids **>EYE 8** American special issue | Shole: a new look at the work of the Quanta Group | Designing Meluhar's message | Design history: the unauthorised version | Alamy: Brodovitch's Portfolio magazine | Alternative America: Raw Books and Graphics | Are we missing the post-modernism? **>EYE 9** The unimportant classicism of Derek Birdall | Cult of the ugly: what it means, where it's heading | Video packaging design: who calls the shots? | Max Bittorf: the commercial face of Modernism | American dream: Vaughan Oliver and Shiro Ohtake | Design as art: the book jackets of Alvin Lustig | Does illustration have a future after the computer? | Edward Wright: dissident of British Modernism | Deconstruction derby: Crank and the cowboys **>EYE 11** Recast the images: the designs of Karel Martens | Matthew Carter: from hot metal to digital type | The young craft of the comic book letterer | Jeffrey Keedy: a cradle-to-grave guide to typography | Why artists paint pictures of words | Fuck a British magazine that burns off the page | Now experimental faces and custom built fonts **>EYE 12** New futurists: Malcolm Garrett and P. Scott Makela | Karel Teige and the 1920s Czech avant-garde **>EYE 13** Ladislav Sutnar: pioneer of information design | Clarity and contradiction: Juma Boom's best books | Tomato: forget the problem, follow the process | Why there is such a thing as design for society | Perfume packaging's undoing by its own success? **>EYE 15** Make it new: Fuse's quest to go beyond typography | Bruce Mau: when is the producer also the author? | The Composing Room: crucible of American design | How Alan Kitching was liberated and Rehm | What is this thing called graphic design criticism? **>EYE 17** Advertising's long lost mother of graphic design | Form, purpose and Modernism in the new Berlin | Lucille Tonazzari: experiments in the language lab | Peter Schaeffer: tenth pioneer of American design | The British love affair with corporate identity | Book art: Johanna Drucker's words made flesh | Contemporary covers: the 20 second pick-up | Absolutely Fabious: an audience with Mr. B. **>EYE 19** Enigma variations: Studio Dumber at the theatre | Children's book typography: the new avant-garde | The Walker Art Center's snap-on identity | Josef Müller-Brockmann: design is a language—so use it | Complexity, contradiction and Jeffery Keedy | Concrete poetry: a movement ahead of its time | Fashion graphics: dreams that money can buy | Why Lars Müller decided to publish himself | Darker visible: the image world of Amy Guip **>EYE 21** Peter Greenaway: towards a graphic cinema | Sue Coe: image maker with a social conscience | Why Rick Yonneau never forgets the client | Design for music: reinterpreting the classic annual reporter: epic stories of corporate glory | Mc Company's high-res quest for techno excess | Trainspotting: what are they trying to sell us? **>EYE 22** Cornel Windlin: the new face of Swiss graphics | London's ICA: play centre of the avant-garde | The art of making contemporary catalogues | Fashion fusion: clothes get the type treatment | Dan Furr: the Royal College of Art's next stop | Big ideas that built the American art director | To an overload of imagery just make us dumb? **>EYE 23** How WA Dwigins invented graphic design | Why British art directors put type in its place | Pierre di Sculler: letterforms for reading aloud | David James: techno's craft conceptualist | Teaching Swiss typography: recovering the body from early German design | Pick a card: Brian Eno's new Oblique Strategies | Multiple meanings: the posters of Uwe Leesch | Lester Beall's quest for space, time and content | Michael Bierut: designer, design glut critic **>EYE 25** "Everything you know is wrong" says Paul Elliman | Warm printing: Sandberg's sensual catalogues | Canadian designers: culture in a cold climate | Capture the moment: the aesthetics of transience | Creatia: in search of national design identity | Milton Glaser: "Structure, clarity, form, history" | Learn to stop worrying and love the Web **>EYE 26** Gunter Rambow: posters with a political edge | Graphic scores: music escapes the rigid grid | The diaphanous machines: Web design reviewed | Star designers help out the big-name brands | Why Mieke Gerritzen likes to keep it simple | Picture magazines were the eyes on the world | The design language of subversive publishing **>EYE 27** Gen merchants: Peter Girardi's Funny Carbage | An avalanche of design books at the end of print | Erik Nitzsche's information for a brave new world | Don't buy this: global consumerism challenged | My typographies—a slide lecture by Paul Elliman | Remote control: images engage in conversation | Gérard Davis Clavel: "Transform the commission" **>EYE 28** The graphic language of The Architectural Review | Corporate alchemy: money, magic and light | John Plunket: surfing the new media in print | Designers' travelogue: China, Hong Kong, Taiwan | Post Tool Design: serious doodling on screen | Misunderstanding media: opaque icons galore | Streetwise curators: The Museum of the Ordinary **>EYE 29** Lawrence Weiner: fabricator of fine art with language | The whipping intruder: design is advertising #1 by Rick Poyner | Germano Facetti's lasting images for Penguin book covers | Toscani, Fabrica, Bonetton: taking trouble to market | Essay by Anthony Oliver | Reputation: George Lois looks back on a lifetime of big ideas **>EYE 30** Watch what happens when Tomato comes out to play | General Idea: A 25-year mission to info@ art and design | Terry Jones winks and cautions: "fashion to me is a game" | Computer game design: life, death and the cheat mode | Visual prose | Up against the wall: posters by James Victore | Design is advertising #2: nomadic resistance **>EYE 31** Illustration allows stories to unfold in time and space | Nine designers in Los Angeles—west coast latitudes | Adrian Frutiger: black and white and two dimensions | When Tschichold made history with a trade journal | Ornament: the Owen Jones Memorial Trophy by GT **>EYE 32** Wittgenstein's typography: the "casket" unlocked | E pluribus unum: the tale of a commonplace letter | Pablo Ferro... the time it takes to run the titles | Robin Fior: the search for a revolutionary language | On the impossibility of neutrality: an A-Z of images | Basel principle dismantled in style by Müller+Hess | Enfant terrible Piet Schreuders ignores the cano

THE INTERNATIONAL REVIEW OF GRAPHIC DESIGN **43** VOL.11 SPRING 2002



Martin Parr, Phaidon



# Martin Parr

Val Williams

PHAIDON

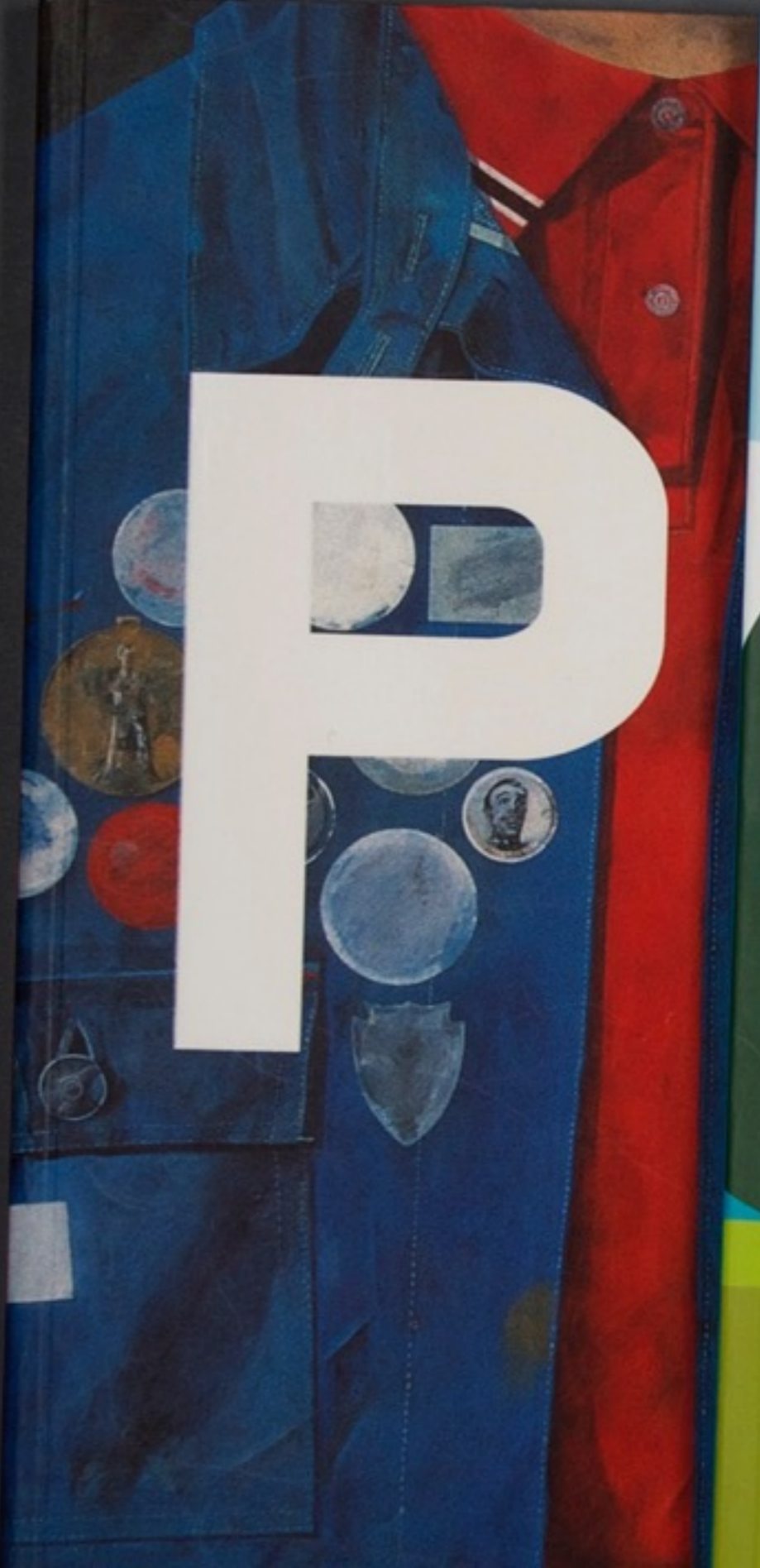
Martin Parr's photographs  
uncomfortable. He has made  
the food we eat, the clothes  
we go; scrutinized the very  
Some might say that Martin  
our lack of taste and good ju  
it all, latterly in the brightest  
our petty vanities to the world  
perhaps a more honed sense



Independent  
British Graphic Design  
since the Sixties

Edited by  
Rick Poynor

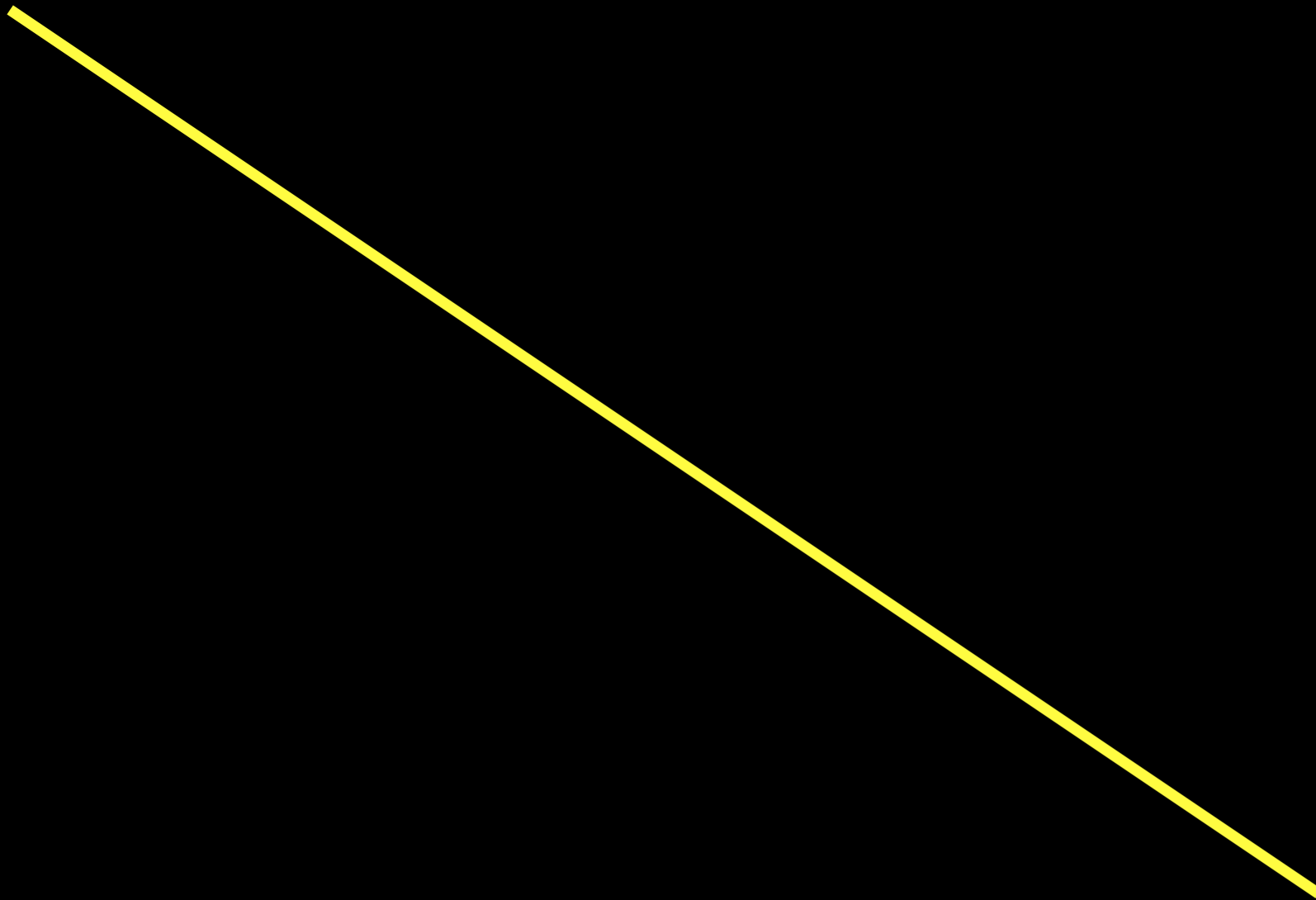
# communications



# Nick Bell

2D

I am an editorial designer



3D

designing environments

...conception  
...exposure of fathers  
to radiation is likely  
to cause leukaemia  
in children

DR CALUM MUIR, DIRECTOR OF CANCER REGISTRATION IN SCOTLAND, 1995

Many believe that exposure to radiation in any dose causes cancer.  
But advances in biology bring a new understanding.  
Low level radiation is actually beneficial.

There were always hidden dangers.  
Chernobyl just exposed that.  
You'll never know how many people feel.  
Once it gets into the water supplies, into the atmosphere, it's there for years.

...the radiation in the future



Climate science gallery, Science Museum

# atmosphere

Creating the atmosphere gallery

Working out what's happening to our climate really matters for our choices today and into the future. Science doesn't have 'final answers', but it's a powerful way to make sense of this incredible and complex planet.

atmosphere aims to help you make sense of that science - to see for yourself what's happening, why, and what could be around the corner...

This gallery has been created with the support of a huge range of individuals, from scientific institutions and organisations to businesses and governments. Working together, we can push ideas further and find solutions faster - something we all need to be good at in a climate-changing world.

Exploring climate science

atmosphere

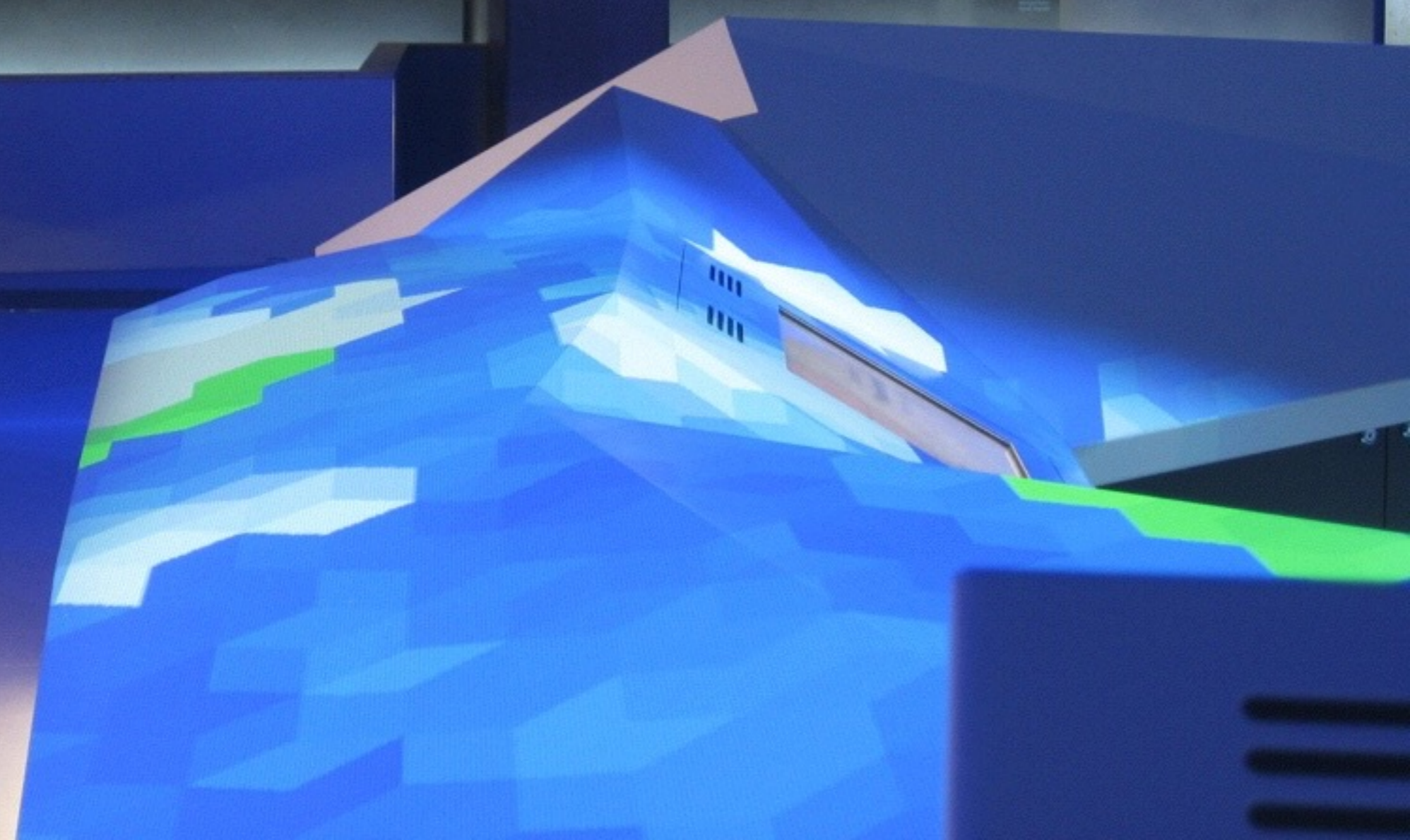
SIEMENS

# atmosphere

Exploring climate science

atmosphere

Science can show us the carbon cycle is being disrupted and how that adds more greenhouse gases.



'From every part of  
my Empire there has  
been spontaneous and  
**Enthusiastic Rally**  
to our common flag'

King George V  
in a speech given  
18 September 1914

In Britain, something extraordinary happened.  
A huge citizen army was created.

In 1914, Field Marshal Lord Kitchener,  
the war minister and hero of Empire,  
was among those who believed that the war  
could last years, not months.

More soldiers would be needed.  
Kitchener called for volunteers  
to join 'Kitchener's Army'.

In the first two months of war alone,  
50,000 young men joined up.  
What made these men leave behind  
their peacetime lives?

Disillusionment, outrage over German treatment  
in Belgium, escape from dreary lives,  
a desire to find adventure  
and to 'do the right thing'  
led men to recruiting offices.

War for Britain meant war for the Empire.  
Thousands of miles away volunteered  
for the same reasons.

**Your country needs you**

...ble  
...normalises a man  
Corporal Oswald Blows,  
28th Battalion,  
Australian Imperial Force

# Nick Bell

2D

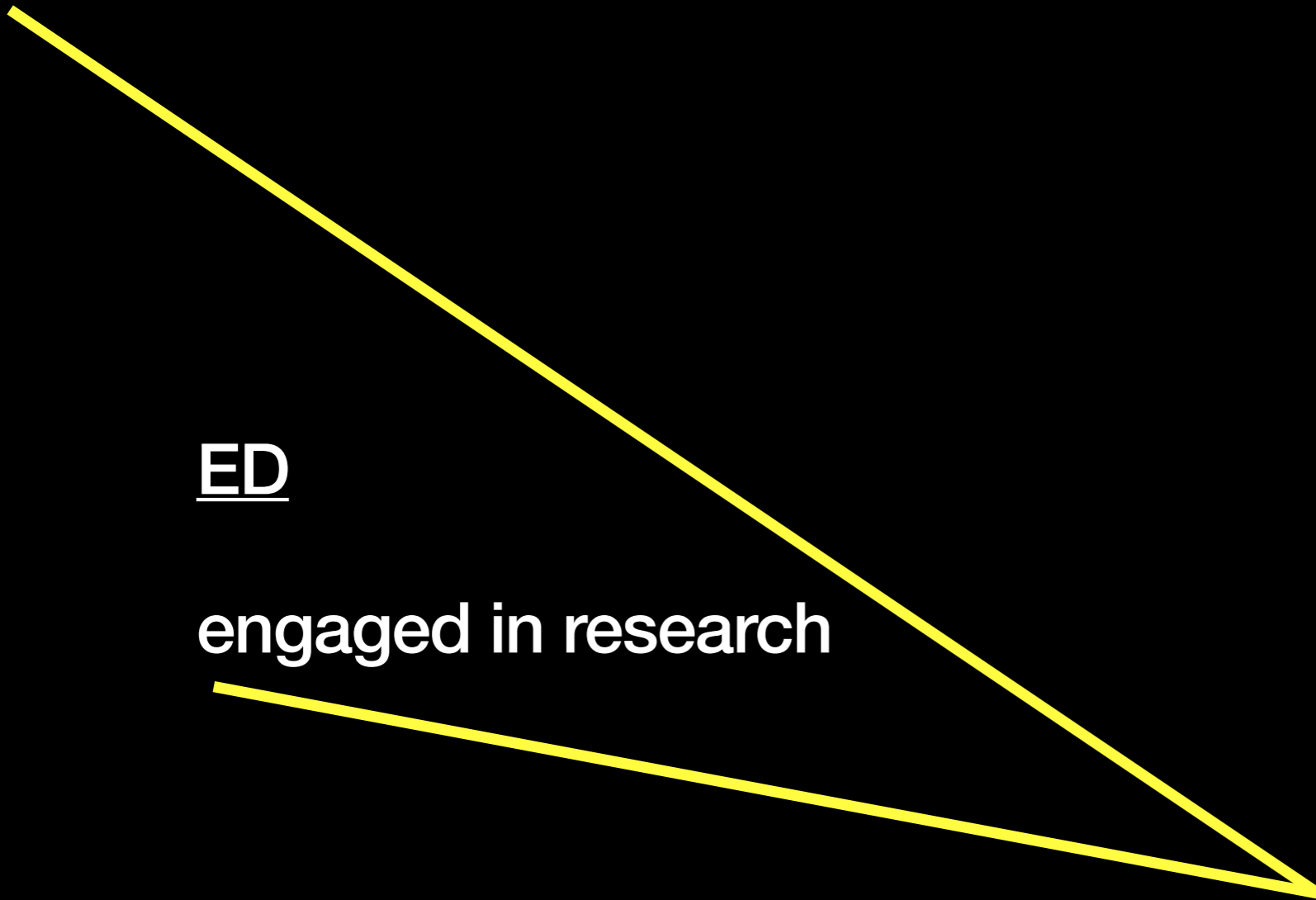
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Friday, 10:00am  
23 May 2014

## An end to the curatocracy?

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[Reviews](#)

'Chaos at the Museum' burned bright. The event was a rare opportunity to share new visions for the future of exhibition design, writes Nick Bell



The most unusual thing about the London conference 'Chaos at the Museum' was that it was devoted to design, *writes Nick Bell.*

Most discussion of museum practice is dominated by curators – whether at conferences or in the media. So it was not surprising that the designers attending 'Chaos at the Museum' (26-27 April 2014) could barely suppress their excitement all day. I've never seen so many smiles since, well, the Martin Creed exhibition at the Hayward. We were like children let out to play at this two-day programme about museums and exhibitions drawn up by designers.



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