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celebration *generation*
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Contents:

- Introduction	page 1
- Politics	3
- Technology	11
- Backlash	24
- Conclusion	33

List of Plates.

Fig 1.1 The Prodigy's "MUSIC FOR THE JILTED GENERATION" album cover: Photographer: Stuart Haygarth.

Fig 1.2 Inside illustration of the Prodigy's "MUSIC FOR THE JILTED GENERATION" CD sleeve. Artist: Les Edwards.

Fig 2.1 Original Mandelbrot shape. Produced using KPT Mandelbrot filter for Adobe Photoshop™. Produced by Darragh Nolan.

Fig 2.2 Fractal image produced using KPT Julia Set 3 filter for Adobe Photoshop™. Produced by Darragh Nolan.

Fig 2.3 Fractal image produced using KPT Julia Set 3 filter for Adobe Photoshop™. Produced by Darragh Nolan.

Fig 2.4 Fractal image produced using KPT Julia Set 3 filter for Adobe Photoshop™. Produced by Darragh Nolan.

Fig 2.5 Fractal image produced using KPT Julia Set 3 filter for Adobe Photoshop™. Produced by Darragh Nolan.

Fig 2.6 Fractal image produced using KPT Julia Set 3 filter for Adobe Photoshop™. Produced by Darragh Nolan.

Fig 2.7 Front of flyer for Venus De Milo club Boston. Produced by A&A Graphics.

Fig 2.8 Texture image produced using KPT Texture Explorer filter for Adobe Photoshop™. Produced by Darragh Nolan.

Fig 2.9 Texture image produced using KPT Texture Explorer filter for Adobe Photoshop™. Produced by Darragh Nolan.

Fig 2.10 Texture image produced using KPT Texture Explorer filter for Adobe Photoshop™. Produced by Darragh Nolan.

Fig 2.11 Business card. Designer: Paul Rivas/Rivas Grafix.

Fig 2.12 Flyer design for Parallel Universe rave. Designer: Silas Hickey/cloBBer.

Fig 2.13 Flyer design for Temple of Sound.

Fig 2.14 Multi-gatefold interior of Jam and Spoon's album "Tripomatic."

Designed by KM7 at Trust.

Fig 2.15 Flyer design for Smitheys Wine Bar. Designer: Ian Swift.

Fig 2.16 Flyer design for a club called "Truth." Designer: Rick Klotz.

Fig 3.1 Ian Swift's cover designs for "Straight No Chaser" fanzine.

Fig 3.2 Examples of 'sixties Blue Note album covers.

Fig 4.1 Pod "PEOPLE" flyer.

Fig 4.2 Ormond Multimedia Centre flyer.

Fig 4.3 Cover for Autechre's album "Amber." Designers: The Designers
Republic.

Fig 4.4 Flyer for a club called "The Kitchen."

Fig 4.5 Flyer for a club called "The Kitchen."

Fig 4.6 Cover for the Aphex Twin's album "Selected Ambient Works."

Fig 4.7 Cover for the Aphex Twin's EP "madreporic plate."

Fig 4.8 Flyer for a club called "POD."

Fig 4.9 Flyer for a club called "POD."

Fig 4.10 Flyer for a club called "POD."

Fig 4.11 Designer Dave Chapman/Inconceivable Arts.

Fig 4.12 Flyer for "Hot Dog Bitch" at the Kitchen.

Fig 4.13 Emigre's Template Gothic Bold typeface.

Fig 4.14 Flyer for "Underground Solution" at the Pod.

Fig 4.15 Emigre's Triplex Condensed Serif Black typeface.

Fig 4.16 Flyer for Venus De Milo club, Boston.

Fig 4.17 Emigre's Variex typeface.

Fig 4.18 Flyer for "The Revolution" at Axis club, Boston

Fig 4.19 Magazine insert on the London club scene for Tokyo's Meets
Regional magazine. Designer: Ian Swift.

Fig 4.20 Cover of DJ mix album "Renaissance."

Fig 4.21 Flyer for "Shine at the manor New Year's Eve."

Introduction

After much consideration, the subject I have undertaken to research and discuss is the effects of the many aspects of rave culture on its contemporary graphics. As yet, rave culture has not received the same critical analysis as previous musical movements and their resultant culturally related design.

One of the reasons that I chose to study rave culture, is that the young and their trends play a very important role in shaping design in our society, and rave culture is one which is currently still running and has affected many aspects of our society today. It may never reach the same status as previous musical movements, but it deserves the analysis that the others have received.

My aim is to analyse the direct and indirect effects that the many aspects of this culture have had in the shaping of what is now recognisably rave design. I intend to examine how the apathy of the rave generation and the general outlaw-nature of the culture have indirectly affected the design. I also intend to examine the music technology used and the rave musician's techniques and then establish connections between those and the technology and techniques used within rave design. I also intend to examine how the Apple Macintosh has caused a split within rave design. I will then finally discuss the resultant stylistic characteristics that these aspects have molded. In order to explore these aspects, I will be selecting various pieces of rave design, from album covers and club flyers to illustrate my points. I also intend to give the reader an understanding of how the culture functions, and how it differs from previous musical cultures.

Rave: Definition

"Rave" is now an umbrella term for numerous types of contemporary music: dance, techno, ambient, hip-hop, hardcore, garage, jungle, dub, trance, house, acid and such obscure crossovers such as hip-house, acid-house, trip-hop, ambient dub and acid-jazz.

Background:

Ibiza was the only place to be in the Summer of 1985. A tiny Balearic island off the coast of Spain, it became the centre of the pop culture universe for one, or maybe two, summers. This wasn't because of its beaches or the delightful cobbled streets of its ancient capital. Ibiza's claim to fame was a string of huge and literally fantastic nightclubs like Ku, Pasha, Glory's and the appropriately named 'Amnesia' which were packed out with Europe's most devout hedonists.

It was all very mid-eighties Yuppie and yet at the same time flavoured by the carefree spirit of the Hippies who had invaded Ibiza in the 'sixties. 1985 was the summer when the drug Ecstasy and post-disco 'house music' became all the rage in Ibiza. Augmented by the bright, bold, casual yet sexy clothes on offer in Ibiza's many boutiques, it added up to a distinctive 'Balearic' lifestyle which would be influential for years to come... it became clear that this emerging subculture had a reality beyond holiday-fuelled exuberance.

(Polhemus, 1994, p115)

The youth culture of the 'sixties, were a new generation who were becoming increasingly politically conscious, taking firm stands against the establishment and professing a "make love, not war" mentality, inspired by both LSD and the overall mediocrity and social repression of the time. On the other hand, the participants of rave culture appear to have very little to say in relation to political issues. (Thorgerson, 1989, p 8-9) It is possible to compare the much frowned upon rave culture to the psychedelic revolution with regard to its anti - establishment attitude and its inherent use of drugs, but it would be both unfair to the 'sixties generation and untruthful if one were to say that rave culture has much to profess politically. The lack of political reference within rave music is likely to be a result of the culture's use of drugs and the music's lack of lyrical content. This is unlike its sister culture, rap, where bands like "The Disposable Heroes of Hiphoprisy," discuss issues from "the Gulf war to racism and Television" (Higginbotham, 1992, p64) within their tracks. Ghetto originating gangster rappers such as Ice Cube drag polemicism into their music by swearing violently about issues such as police brutality inspired by the L.A. riots and the Rodney King controversy.

After battling through a large array of old and new tracks, from the many sectors of rave, there was a severe lack of exceptions to my previous point. Most of the sparse lyrical content contained within these rave tracks was either drug related or seemingly nonsensical. This is probably due to the fact that most of the listeners pay very little heed to whatever vocals are being poured out through the loudspeakers. If they do, it is most likely that they have taken mind - altering drugs and imagine that what is being said is prophetic genius. The one exception to this rule is a track by The Prodigy called "Wind it Up," which features vocals requesting "equal rights and justice in this time." This lack of political reference within

such a large music culture doesn't say much for its ethics. Any of the other politically-related statements within the music are a result of the general outlaw-nature of the activities of the participants, which in turn resulted in the criminalising of outdoor rave events in the form of the Criminal Justice Bill. One reason for this lack of political intention is the categorisation of the participants within the unfriendly "Generation X" term.

Generation X

Generation X is a term used to describe the youths of today by those who don't understand them. They are described as being "apathetic, they don't care, they just sit about whingeing, playing computer games, escaping with Ecstasy and listening to tuneless techno." (Bernstein, 1994, p42) Eric Lindsay of an English band called "These Animal Men," describes his brother who could be categorised in this way.

My younger brother never goes out, he just listens to his ambient music and plays computer games. I'm not slagging it, that's what he's happy with. There's no way you'd get him and his friends out to gigs. They sit around, smoke hash, play computer games and listen to their music. They don't care who made it either, they just care that it takes them to somewhere else when they're listening to it. Maybe that's a progression from the way it used to be, where it was all about idolising other people because they could play guitars." (Smith & Benson, 1994, p85)

This apathy has affected both rave music and design. As rave musicians remain anonymous, they have no fear of creating a bad image of themselves, and are therefore fearless when it comes to experimentation. Also, as there are no heroes or idols to market, the graphic design must rely on other means of creating identities, which has partially led to the use of technology as the basis for designing. This apathetic self-indulgent behaviour has also caused the development of a somewhat condescend-

ing attitude from the onlookers towards the participants, and has its origins in to the outlaw spirit of rave events before the popularisation of rave nightclubs.

Mike Messex, DJ and designer (MDM Graphics), was involved in the early underground scene and remembers the processes involved. The sheer novelty of these events would result in thousands of kids eager to participate. He'd make up a basic announcement, either handwritten or using ransom-note pasted-up lettering, and have it printed at the local copy shop.

When the word got out, we'd go and find a location downtown, snip the bolts off the door, and pull everything in: the visuals, tons and tons of sound equipment, forty or sixty cases of beer, no IDs required. Then we'd charge ten bucks, and just go on-line. That was before the vice squad was hip to busting these things. (Dooley, 1993, p46)

The process for attending such events wasn't an easy one either. Flyers for such events informed you of the name and date of the event, but your only chance of attending the event rested within the phone number located somewhere on the flyer, as even the organisers themselves were unsure of the exact location. When the night arrives,

You call. You're directed to a map point, a location where you're given further directions. If you're as persistent as Alice in pursuit of the white rabbit, eventually you score a pass for \$20 and find yourself, late into the night, ascending a freight elevator in a downtown industrial building. The door opens and BANG, you're hit with it all at once: a collage of sights and sounds and lights and tastes and movements. Crowds of party-goers in their teens and early twenties, are swirling and pulsing with exuberant, self absorbed abandon,... DJs propel the dancers on a non-stop joyride.
(Dooley, 1993, p45)

It is the apathetic nature of the resultant Generation X audience which allows the music to possess its almost tribal qualities. The music itself

attempts to "create a plateau of bliss that can neither be exceeded nor released." (Reynolds, 1994, p56) It is the repetitive qualities of the music that make it reminiscent of tribal music, and makes it conventionally unacceptable.

Tautology is rave's essence; its about the celebration of celebration. And as someone once said, tautology is bliss... repetition functions as a machine... E, works as both a fuel and a lubricant. It melts bodily and psychological rigidities, releasing oceanic feelings of connection and empathy, loosening bodily movement and enabling dancers to lock into the groove. E can be like a capsule of Zen, promoting a willingness to 'let sounds be'... Rave's epileptic bombardment of stimuli (staccato beats and strobes) reflects the subculture's essence: "nympholepsy" "an ecstasy or frenzy caused by the unattainable." (Reynolds, 1994, p55-56)

"Headlong into the drug culture."

The inherent use of the drug Ecstasy within rave culture has caused it a serious amount of damage. MDMA, Methylenedioxymethamphetamine, is the drug that began the whole saga.

It was totally unlike all previously known drugs. It seemed to be both manageable and safe when it first appeared, but then it made the transition from the therapist's office to the street utilising acid house culture as a vehicle. (McDermott, 1994, p20) The use of this drug is undoubtedly one of the culture's largest problems, as the two are connected so frequently that one suggests the other. It is used by the participants as an escapist form of unadulterated self-indulgence. It represents happiness in its most naive form. Unlike the LSD of the 'sixties ("a middle class countercultural drug for those with bohemian time on their hands,") Ecstasy's limited durational effects make it ideal for kids who have obligations on Monday morning. (Ross, 1994, p11) Although the music itself strives to produce the same sort of effects as the drug, and various attempts have been made at safer, more legal alternatives, the use of Ecstasy continues to fuel in par-

ticular the underground sector of the rave scene.

For a brief period, it was as though everybody was doing it. Then all of a sudden, they started to drop. Inexplicable collapses, many leading to deaths, began to occur in clubs all over the country. At the same time, the enormous growth in demand led to a massive growth in counterfeit MDMA. There were also many tablets, oxygenating tablets for fish tanks, paracetamol, -you name it, somebody somewhere was passing it off as an E. (McDermott, 1994, p20)

Alternative attempts have been made at producing similar effects legally. At one event the Shamen staged, they had a sideshow where Dream Machines were demonstrated. They were contraptions whose light reproduced alpha waves and stimulated an altered state of consciousness, and they claimed that it could be used as a replacement for drugs. (Lester, 1990, p36) Other attempts include organic substances such as Nutmeg and Khat, pharmacological ones such as Dr Collis Browne's Compound, Potter's Herbal cigarettes and excell, and chemical replacements such as Butyl Nitrate and solvents. The bottom line is that drugs affect and alter bodily functions, so there is no such thing as a "safe high", and Ecstasy continues to flood the market as the number one rave recreational drug regardless of its adverse effects.

It is the inherent use of this drug that forces the whole of the rave culture into its existence as a "vast-collective womb space", explaining the use of children's TV themes in the music and childish symbols as drug symbols, some even named after 'seventies sweets. Drugs are also responsible for bringing out the other side, "the dark side," in the hardcore sector of the rave scene, which utilises horror movie sounds and speech samples in an attempt to whip the audience up into an even greater frenzy. (Reynolds, 1994, p56) Although the problem is clearly the apathetic youths' hedonistic approach to the use of these drugs, another factor to

consider is that they are illegal. The lack of quality control has caused deaths and, in turn, the condemnation of the whole culture. This, bundled with the general outlaw nature of rave events has forced the wrath of the law upon it, in the form of the Criminal Justice Bill.

The Criminal Justice Bill

The Criminal Justice and Public Order Bill (1994)

is a large schedule that tightens the law and extends police powers in many areas. It includes the loss of an individual's right to silence; the right to breaking up of groups of travellers exceeding five vehicles, and increased penalties for 'soft drugs.' (Duncan, 1994, p155)

Clause 58 empowers the police to intervene and discontinue the playing of music "wholly or predominantly characterised by the emission of a succession of repetitive beats." (Lay, 1994, p62) Section 63, clause 2 empowers the police to halt an event with only ten people attending where an officer reasonably believes one hundred people may ultimately be present. This can mean not only arrest for the people attending or organising the event, but also the confiscation of the sound equipment until the 'conclusion of proceedings' which may be sold or destroyed. The owner of the equipment may even be charged for the removal or destruction costs. Section 64 allows the police to enter a house without a warrant if they 'reasonably believe' any of the occupants are organising events that are likely to become unlawful. (Duncan, 1994, p155) It has in effect, criminalised the unlicensed events that characterised the outlaw aspect of rave culture that the establishment just couldn't control. It has resulted in the only political outbursts that the rave culture has to its name. However, this still doesn't equal any 'sixties attempts at achieving peace, as the rave generation are only 'fighting for their right to party'. Numerous demonstrations were a hopeless attempt at fighting the Criminal Justice Bill, such as

the Advance Party Trafalgar Square demonstration. Their anger was demonstrated not only in Trafalgar Square, but also in the music and graphic design. Released on 24th October 1994 was a four track EP entitled "Repetitive Beats," from a collaboration of DJs and rave musicians with the intent to push the Criminal Justice Bill into the limelight, as many are ignorant to its existence. A group from Manchester named "Autechre" took particularly sarcastic action against the Bill by producing a single called "Anti". Two of the tracks are extremely repetitive, while the third called "Flutter" is one which features totally non-repetitive beats.

It's basically showing how stupid the whole thing is. There is a repetitive melody, but as far as the beats go, to take the clause literally, you should be able to play this all night without the party being stopped. At the moment we're working on some tracks that would take two days before the beats repeat," (Lay, 1994, p64)

The anger has shown its face quite notably in the Prodigy's recent album, "Music for the Jilted Generation." The title, quite obviously expressing anger at the establishment, is not the only suggestion of revolt. Track three, entitled "Their Law," features a lyric which says "What we're dealing with here is a total lack of respect for the law," and goes on to say "F**k them and their law." Although this may be an attempt at obtaining a larger following, it displays all the qualities of an album revolting against the establishment and the Criminal Justice Bill. The cover (Fig.1.1) features a sculpture by Jonathan Tucker Bill which is also an obvious expression of anger and furthers the meaning of the album's title. The sculptor says "I did the sculpture in a mood of frustration to express the anger I felt at the time." (Sandhu, 1994, p19) The inside illustration (Fig 1.2) again furthers these expressions of anger.

All of these factors have contributed somewhat towards affecting rave design. The Generation X participants' escapist self-indulgent and apa-

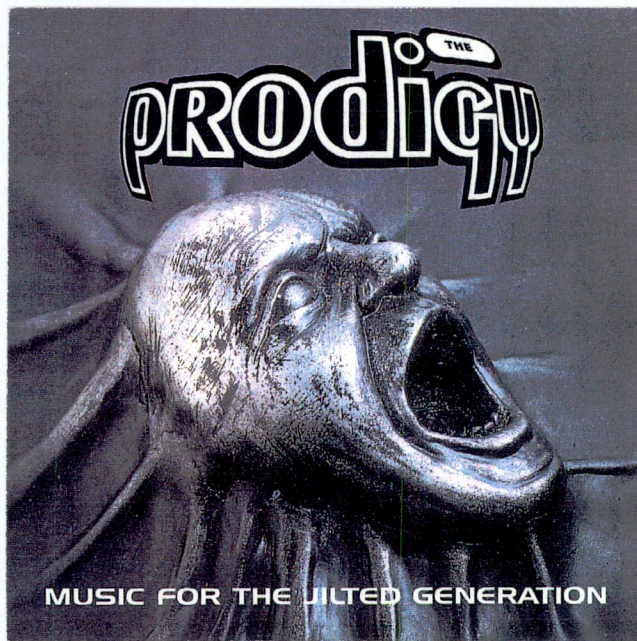


Fig 1.1 Cover for the Prodigy's "Music for the jilted generation" album.

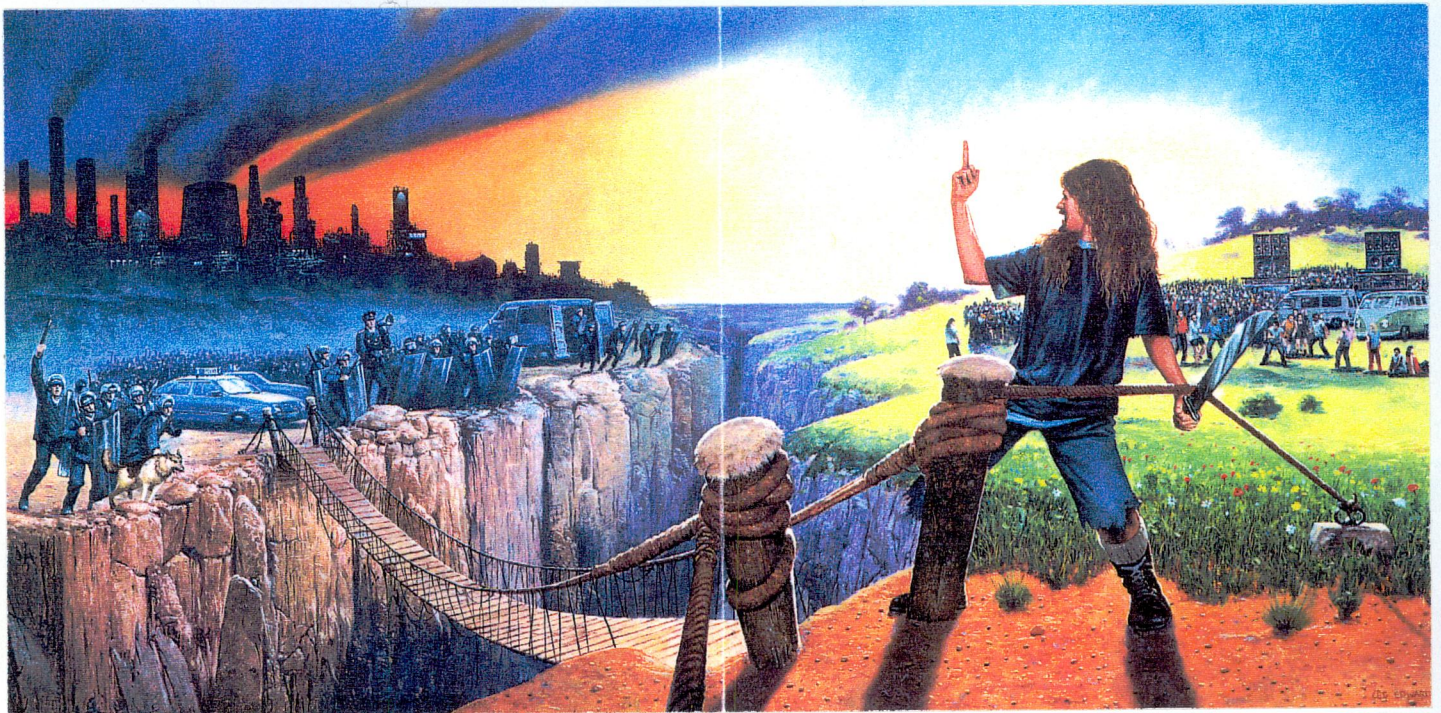


Fig 1.2 Inside illustration from the Prodigy's "Music for the jilted generation" album cover.

thetic behaviour, their inherent use of drugs and the general illegal nature of their actions, has caused the criminalising of the rave events that characterised rave and attracted so many people towards it. In turn the law pushed the culture further underground. The Criminal Justice Bill has, as we have seen, affected a certain amount of the music and design, forcing rebellious and anti-establishment attitudes to be expressed through them.

Within this chapter, my aim is to describe the technology used in both the music and design within rave culture, and how they have both directly and indirectly affected rave design. It is necessary to have a full understanding of the music technology and its effects on rave music to then compare it to the design technology and see how it has influenced the methods used to create rave design.

In his 1939 essay "Goal: New Music; New Dance," John Cage prophesied an electronic music of the future made by and for dancers: "What we can't do ourselves will be done by machines and electrical instruments which we will invent." (Reynolds, 1994, p55) Although one would have been sceptical at the time of these prophecies, it is remarkable how accurate John Cage's predictions were. He also said "The conscientious objectors to modern music will... attempt everything in the way of counter revolution. Musicians will not admit we are making music... New and original sounds will be labelled as 'noise!' (Reynolds, 1994, p55)

The technology involved within rave culture is, without a doubt, the backbone behind most aspects of it, and possibly is the paramount reason behind its existence. Sequencers, Samplers and Synthesisers have all played an important part in the molding of this particular brand of electronic music, and have inevitably become the concealed assistants behind the creative process involved. It has become no longer necessary to have the technical ability to play conventional musical instruments to create music.

"I couldn't play a conventional instrument but I found I could manipulate sounds using technology," said Brian Eno, the man the post rave generation are calling the ambient Godhead. (Jones, 1993, p153) The depths to which the technological world has evolved to facilitate the creation of electronic music is quite extraordinary. It is possible to emulate almost any instrument using one of today's professional standard keyboard synthesis-

ers. Most popular in the world of synthesis is a keyboard known as a workstation, which features a drum machine, an effects unit, a sequencer and a library of sounds varying from the entire instrumentation of an orchestra to the sound of a distorted electric guitar and sounds which can only be comparable to the sounds used in obscure science fiction movie soundtracks. Another machine which is popular, particularly within the rave culture, is the sampler, which receives a segment of sound from a sound source such as a compact disc or a microphone and converts it into digital information for later re-editing or playing. It first appeared as an extremely expensive machine years ago, to which it met a lot of sceptical response. The potential of such a machine had not been realised until the late 'eighties with the advent of "Hip-Hop," a particular brand of music which was largely responsible for the creation of rave even though it still exists in a more developed form. It brought dance music as "collage art" into the limelight. "The hottest dance tracks consist of irresistible beats laced liberally with hunks of found sound sampled from numerous diverse sources." (Gehr, 1988, p16) This was more noticeable during this period as the sources of the pilfering were usually recognisable. Tim Simenom, the man behind the late 'eighties act, Bomb the Bass recorded a track called "Beat Dis," which he described as "basically my Top twenty dance records of eighty seven crammed into a six-minute song." The mix includes

the Dagnet theme, James Brown, Arethra Franklin, Prince, Hugo Montenegro playing Ennio Morricone's themes from The Good, The Bad and the Ugly, the Bar-Kays wah-wah guitar riff from "Son of Shaft,"... a Russian voice inviting the listener to play roulette, alarm noises and a takeoff on BBC-style how-to records (swiped from a previous Coldcut record) (Gehr, 1988, p16)

Sampling has brought about controversial law suits from the late

'eighties onwards as artists have stolen huge chunks of songs for inclusion on their own tracks. This promptly caused problems as many questions arose in relation to the sampling of copyrighted material. "How much of a song could lawfully be borrowed or stolen from another record- a beat? A note? A phrase? A scream? A solo? A drum break? A chorus?." (Gehr, 1988, p16) This also brought about the editing and re-editing of samples so that the sources of the samples were totally unrecognisable. "The most provocative samplers strive to disengage quotations from their sources and frequently change them beyond recognition before repossessing them." (Gehr, 1988, p16) With sampling as a tool, the new musicians aren't remotely limited as to what sounds they may desire, as its just a matter of finding it and pressing the sample button on that most unconventional instrument, the sampler. Even if one is totally bemused as to what sounds to sample, there are libraries of sounds, available on disk and even sample CDs with thousands of sounds crammed onto them, mostly copyright free, ranging from vocal screams to lyrical raps to gregorian chants, some even including full drum and bass loops. The sample CD appears to be the most uncreative of additions to the rave creation world. It is possible, armed only with a sampler, to build a rave track entirely from the provisions of these cds, using pre-made drum loops, bass riffs and vocal hooks. It partially solves the problem of copyright, but doesn't say much for creativity. Some artists have taken sampling that one step further; in contrast to sampling other people's work are allowing people to use their samples for their own personal use. Rave act, The Shamen, included the samples they had used for their track named "Move any Mountain" on the CD of the same name and invited others to remix the track as they were tired of doing so.

One particular development, the "Musical Instrument Digital Interface," known to electronic musicians as the Midi port at the back of all the rela-

tively recent music technology, has played a large part in making electronic music, and consequently rave, possible. It has been described as " the technological esperanto that lets all the machines talk to one another." (Harrison, 1993, p77) This enables all midi equipped machines to synchronise and receive control messages from whatever device one wishes to become the master. The sequencer enables one to record as many tracks of electronic music as determined by the limitations of the sequencer. They come in various forms such as Master Tracks Professional 5.0™ for the Apple Macintosh, which can record up to sixty four tracks of sequenced sound, separate stand-alone units, and a less powerful equivalent bundled within workstations. To the electronic musician they act as a recording studio, and sometimes as a substitute for playing ability, as the manipulation allowed within such devices can produce results otherwise impossible to create. It is possible to program a sequencer note by note, nullifying the necessity for playing ability. Once a sequencer is programmed, playing live becomes a relatively simple task. Most rave musicians don't play live in the conventional sense. It becomes a task of merely letting the sequencer control all of the slave musical devices, while the 'musician' mixes all of the different tracks channelled through the system. The Aphex Twin, an artist at the forefront of the ambient sector of rave describes his method of playing live:

I'm not Richard Clayderman, I don't actually play in the normal sense. I have about forty tracks running in the computers that I can choose from, to go into or come out of, and I concentrate on mixing and altering them, making it loads over the top. That's the important bit, making it extreme," (Harrison, 1993, p77)

This kind of action is a direct result of the flexibility of today's technology and would displease anyone with an affectionate regard for conventional ideas.

Bedroom-based music creation

Technology has progressed so much in present times that with a couple of thousand pounds, or less, it is possible for anybody with plenty of enthusiasm to set up a bedroom-based studio. With the equipment of which I have spoken, sequencers, samplers, keyboard synthesisers and additional provisions such as mixing desks and/or recording equipment, one could commence their voyage to super stardom. This is the means by which many of rave's successes have climbed their way to the top, and indeed how many of the seemingly anonymous rave music audible on pirate radio stations and other underground musical outlets are currently releasing their ideas. Liam Howlett the man behind The Prodigy created "Charly," the single which catapulted them into the charts, and the whole of their 1991 debut album "Experience," which launched them to the top of the rave scene, from his bedroom at his father's house. (Eshun, 1994, p37) It seems that from the top of the success ratings to the bottom, there are young people creating rave music from the homely surroundings of their bedrooms. This, in turn, has caused the amount of record labels to rise drastically within recent years. Never before has there been such a sizable amount of small record labels flooding the market with the results of the creativity of these bedroom beatboys. "Some of the best music I've heard this year has been bedroom music."-Bob Mould (Ward, 1994, p10) Rave musicians and Dj's themselves have also been involved in the genesis of these record labels. The entrepreneurial actions of these bedroom beatboys and DJs involving themselves in multiple aspects of the culture are what has made rave the segregated 'eco-system' that it is, and have been inspired by what has been described as the "sound system theory."

It's business and commitment from a very early age. When you're young and you want a flash car and nice clothes, the only arena for

that is the sound system. You work from nine to five, then you DJ from some towerblock flat, then you work a rave all night with bags under your eyes. You carry your own boxes, do your own PR, buy your own records. But you can come out and DO BUSINESS."- Trevor Nelson (Rose, 1991, p43)

Design Technology

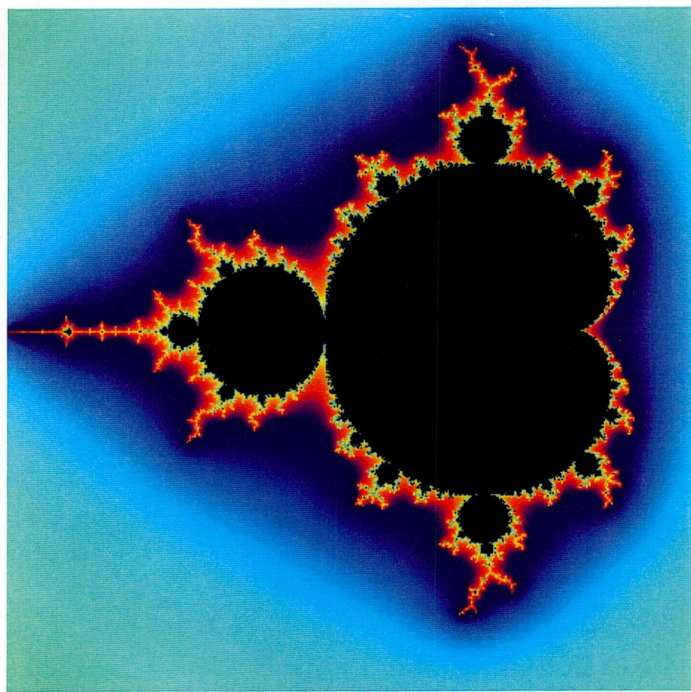
Although John Cage's essay was a prophecy specifically foreseeing the creation of advanced musical technology and the resultant music, his predictions could also be related to the design technology. "What we can't do ourselves will be done by machines... which we will invent." I am, of course referring to the extremely sophisticated provision, the Apple Macintosh. In the context of rave culture, the Macintosh is very similar in function to the technology involved in the creation of the music, of which I have already spoken. In a purely musical context, it can function as an extremely powerful sequencer with the addition of the relevant software and a Midi interface, and with the addition of a Soundcard, as a professional standard sampler, but in relation to a function for which it is most famously known, design, it provides the basis for visually emulating what all of the music technology can do. It can act as a visual synthesiser and sampler, plus offering the powerful manipulative and merging tools that allow sophisticated collaging techniques could be compared functionally to the purpose of an audio sequencer, for putting all the pieces together.

Visual Synthesis

There are numerous programs available for the Apple Macintosh that facilitate visual synthesis. They range from ray-tracing and 3d modelling programs to others that offer fractal and/or texture generation. When involving complicated images such as the ones produced by such programs, the only program worth considering for the manipulation and col-

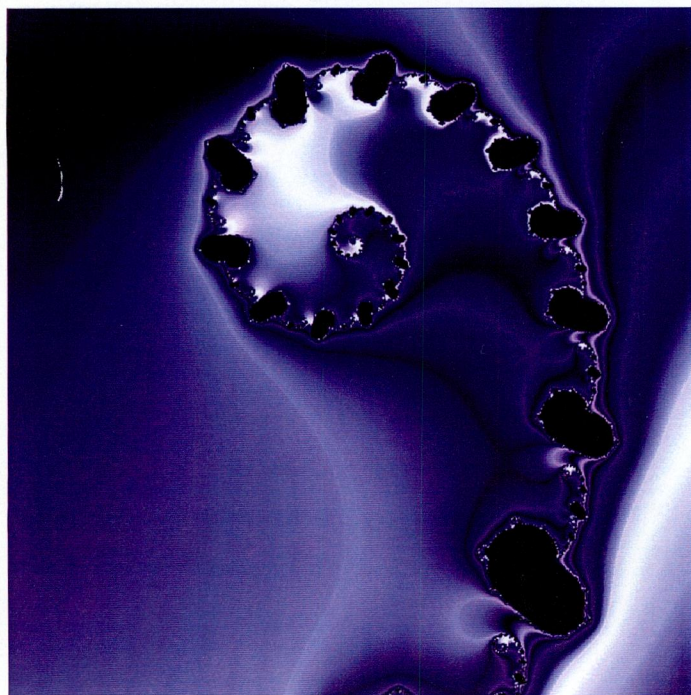
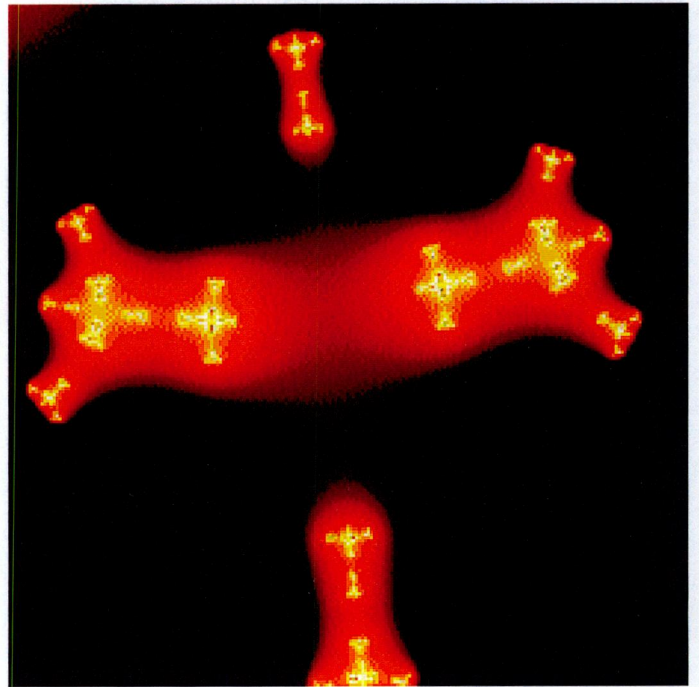
laging of these is Adobe Photoshop™. It has been described as "the essential software package that allows you to warp... graphics beyond the realm of copyright infringement." (Dooley, 1993, p42) Photoshop itself comes supplied with extremely powerful manipulative tools, most notably the filters, which allow the user to warp or stylise selected images in numerous ways. It is possible to purchase extra third party software for this program with the benefit of gaining specialist filters, depending on the user's intentions. There are photography filters available from Andromeda, which perform similar functions to filters available for conventional cameras; Gallery Effects filters from Aldus, which will transform all or part of a selected image into a particular style of illustration, ranging from coloured pencil to Watercolour painting; and a range of filters called Kai's Power Tools (KPT), which offer fractal and texture generation, and a basic form of ray-tracing included in its range. The KPT filters are most relevant, as they produce the kind of photoreal yet surreal images synonymous with rave graphics.

"fractal (Frak'tel),n,any one of a class of highly irregular and fragmented shapes or surfaces not represented in classical geometry," The relevant filters are the Mandelbrot set filters and the Julia filters one, two and three. Their function is to create and allow the user to explore these mathematically calculated shapes. Fig 2.1 is the original Mandelbrot shape to be explored, with which it is possible to zoom in or out of, while the resolution is re-calculated. This kind of flexibility allows an almost infinite number of possibilities as well as the large list of presets available within the filter. Figs 2.2 to 2.6 are examples of the extreme variations of results possible within these three fractal creators. There are separate programs available for such synthesis, but the addition of such a program available within Photoshop allows for instant access to its manipulative tools. The type in Fig 2.7 is an example of fractal generation in use, with both psychedelic

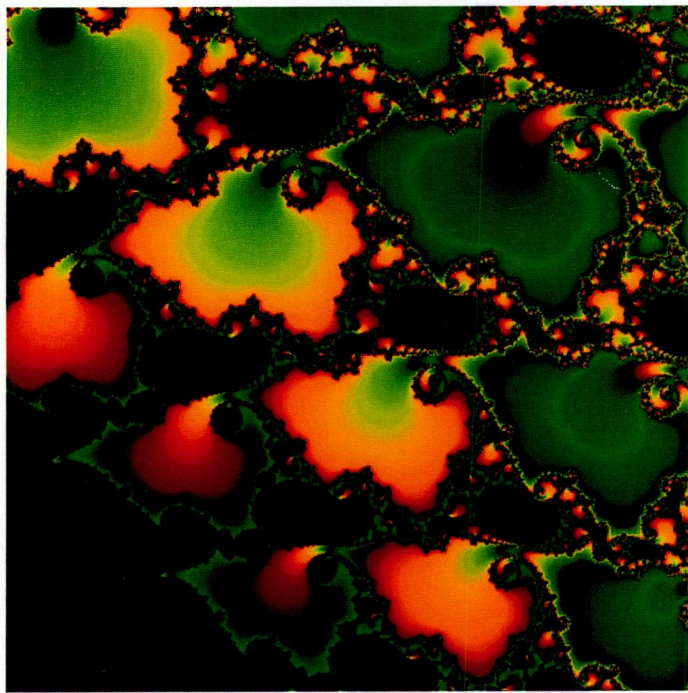


<- Fig. 2.1 Original Mandelbrot shape.
Produced using KPT Mandelbrot filter for
Adobe Photoshop™.

Fig. 2.2 Fractal image produced using KPT
Julia Set 3 filter for Adobe Photoshop™.

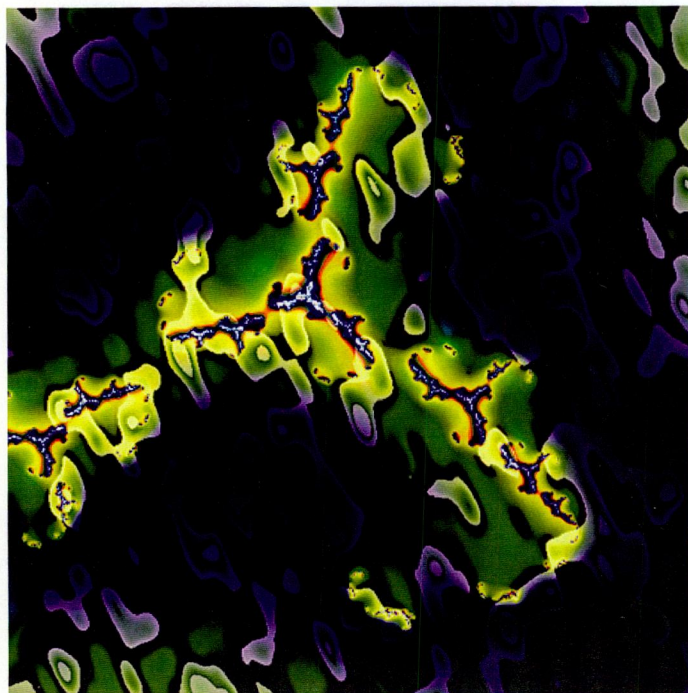
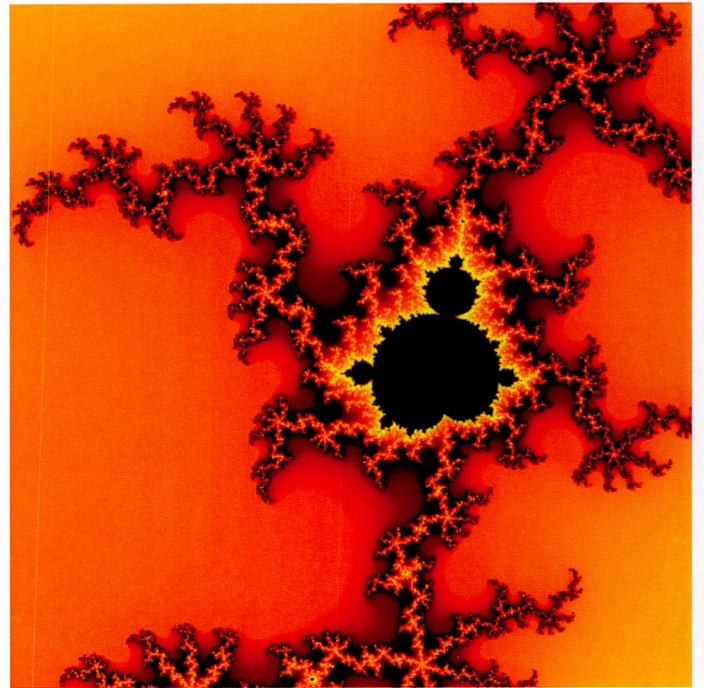


<- Fig. 2.3 Fractal image produced using KPT
Julia Set 3 filter for Adobe Photoshop™.



<- Fig. 2.4 Fractal image produced using KPT Julia Set 3 filter for Adobe Photoshop™.

Fig. 2.5 Fractal image produced using KPT Mandelbrot filter for Adobe Photoshop™. ->



<- Fig. 2.6 Fractal image produced using KPT Julia Set 3 filter for Adobe Photoshop™.

and surreal connotations. Although the overall design doesn't display a vast knowledge of conventional design theory and legibility plays a secondary role in the style-legibility struggle, this example displays the fact that fractals play a part in the attempt to communicate the visuals obtainable at raves: "Slides flash on the dripping walls, digital images mutate on the screens, strobes and lasers split the light." (Plant, 1993, p5)

The next relevant filter is the Texture Explorer, also in the KPT range and acts as another true visual synthesiser. As the information supplied with the software, which adds these functional filters, says "it opens the door to a much larger space of the kinds of things not seen before.... textures not scanable, as they do not exist." It produces random textures by algorithmic mathematical calculations, and are inaccessible by other means. Apart from the presets provided, the results are almost totally random, with very limited control, so there are an infinite number of possibilities available with this tool. Figs 2.8 to 2.10 are examples of the diversified results possible. Using this is just a matter of letting the computer randomise, until a suitable texture is created. In Fig 2.13, the word "december" is an example of texture synthesis in use.

The other form of visual synthesis available comes in the form of 3D modelling/ray tracing programs. As with the other types, the computer does most of the work. Its basically a matter of creating or importing shapes into these programs, such as Swivel 3D™ Pro, selecting A light source and/or texture maps for the objects and then letting the computer render the result. Fig 2.11 is an example of 3D type in use.

Visual Sampling

Just as sampling plays a sizable part in the creation of rave music, visual sampling exists to a large extent in rave design. The Macintosh add-ons, the scanner and video grabber act as the basis for the sampling of

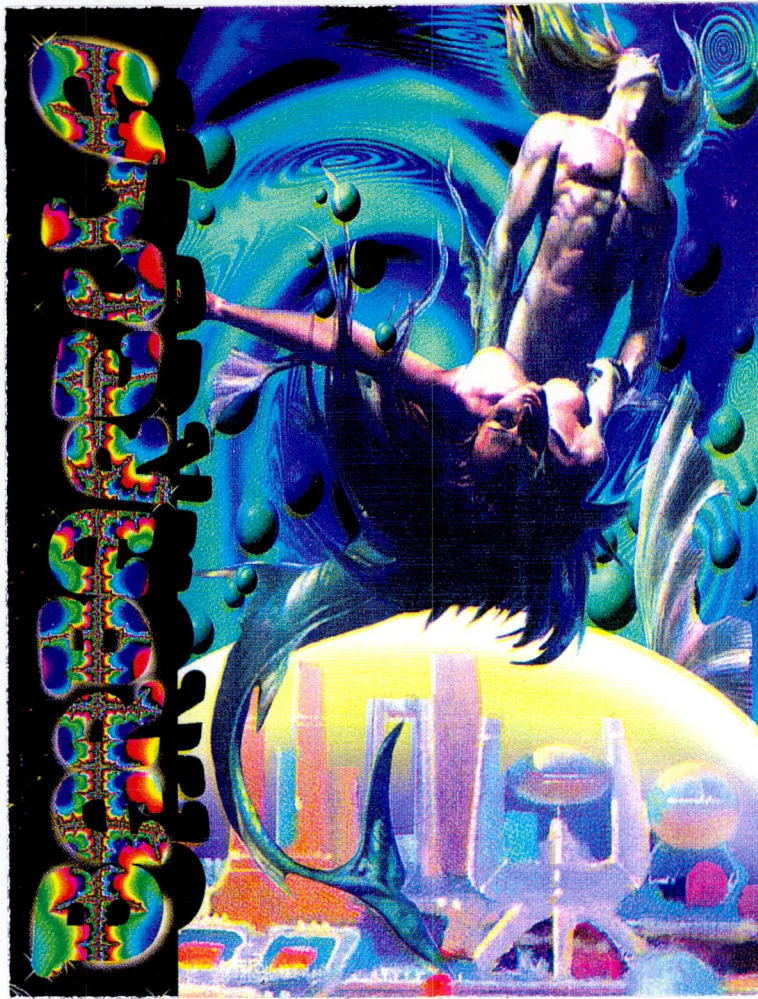


Fig 2.7 Front of flyer for Venus De Milo club Boston.
Produced by A&A Graphics.

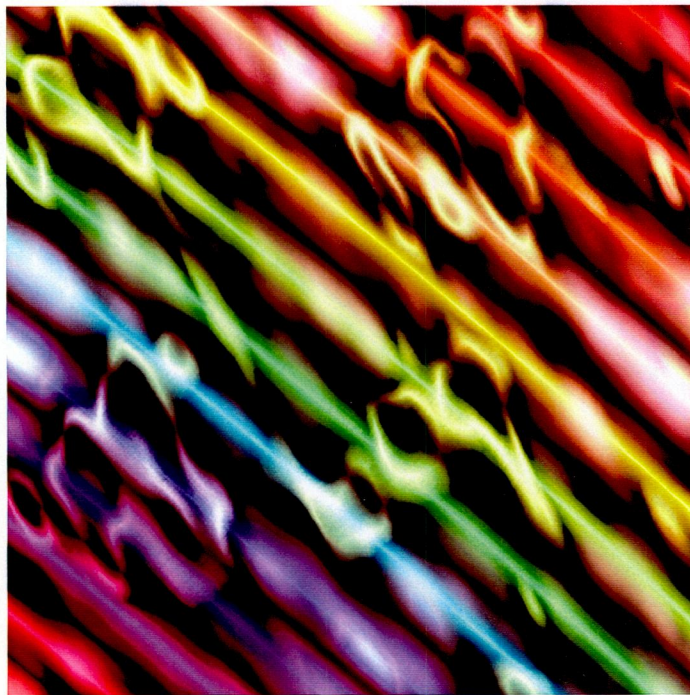


Fig. 2.8 Texture image produced using KPT
Texture Explorer filter for Adobe Photoshop™.

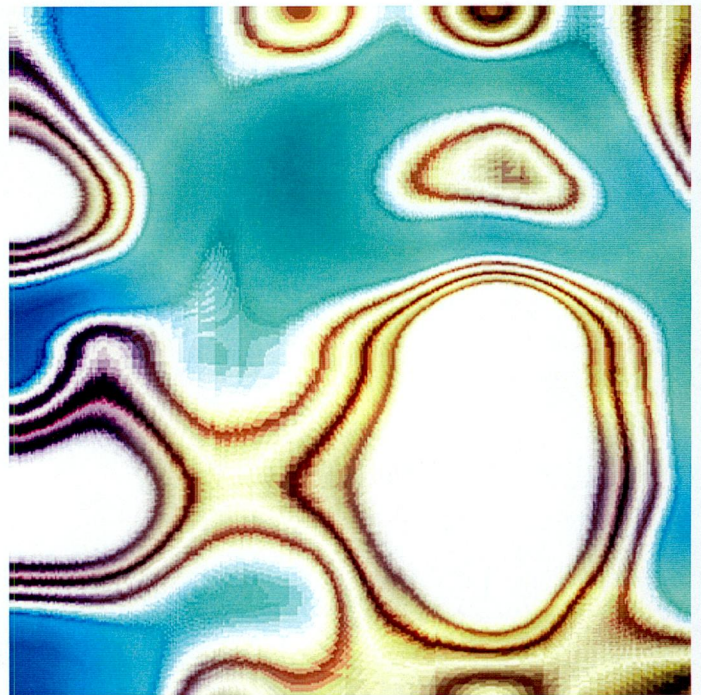


Fig. 2.9 Texture image produced using KPT
Texture Explorer filter for Adobe Photoshop™.

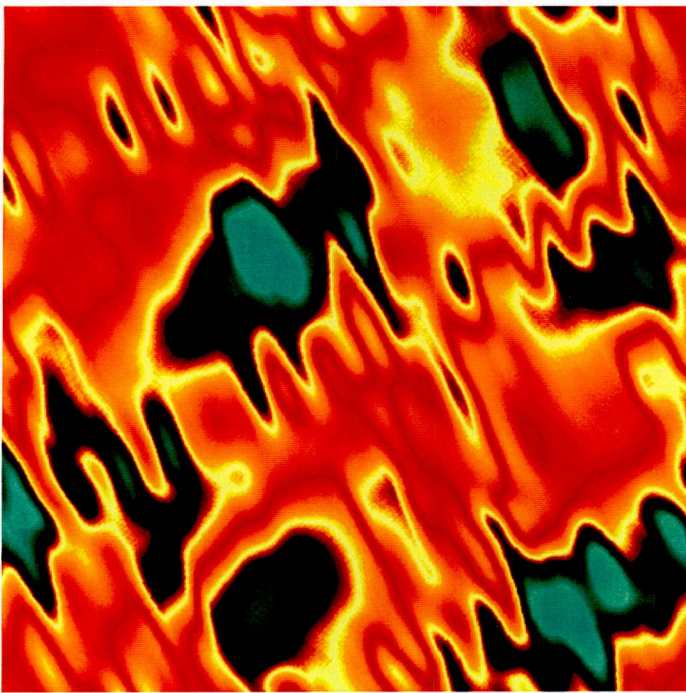


Fig. 2.10 Texture image produced using KPT Texture Explorer filter for Adobe Photoshop™.

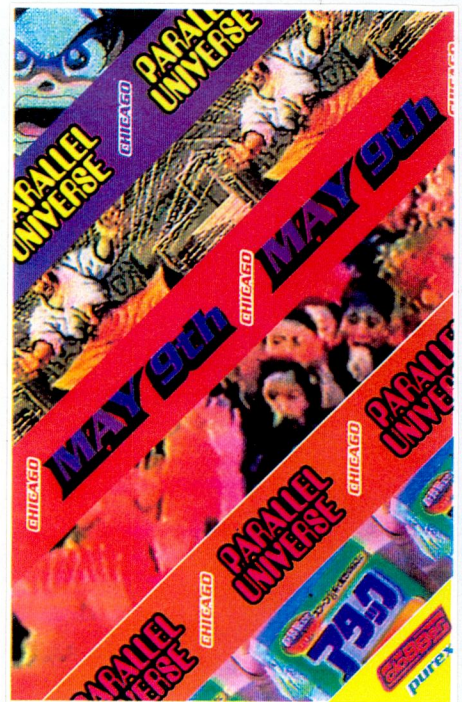


Fig 2.12 Silas Hickey's flyer design for the Parallel Universe rave.

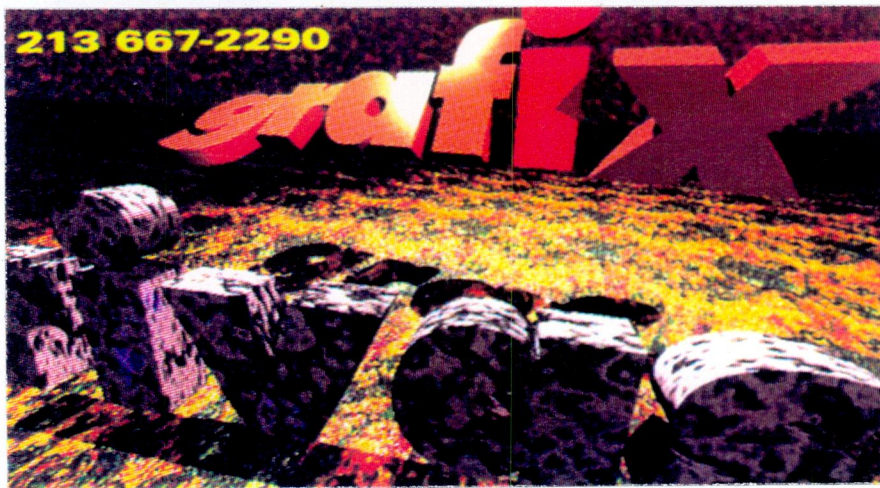


Fig 2.11 Example of 3D type in use. Designer Paul Rivas/Rivas Grafix.

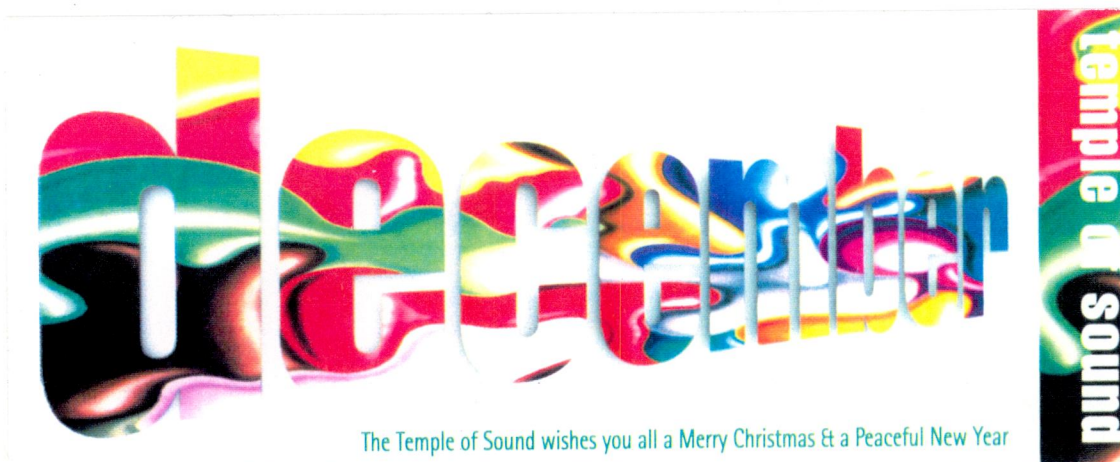


Fig 2.13 Temple of sound "December" flyer. Example of texture synthesis in use

images. The interaction between the different sectors of rave culture plays an important part in stabilising the similarities and continuity between the music and the design within it. Mike Messex, Designer and DJ "creates flyers the way he programs album cuts on the turntables: quickly, instinctively, sampling a variety of sources, mixing it up." (Dooley, 1993, p47) As with audio sampling, there are various methods of thievery. The first is purely appropriative, removing images from various sources and incorporating them into a "language of one's own formulation." (Gehr, 1988, p16) Silas Hickey, when promoting the Parallel Universe rave in Chicago "did video grabs from a Nintendo game and, from Japanese TV, an animated cartoon, a detergent commercial, and a riot." (Dooley, 1993, p47) (Fig 2.12)

This kind of direct sampling, similar to audio pilfering, breaks down the barriers of limitation as to what images the designer may use and also extracts the need for the designer to create his or her own images. "What makes this art so powerful is the utter irreverence, the utter illogic of it." - Raymond Roker (Dooley, 1993, p122) Although Photoshop allows you to warp scanned visuals beyond the realm of copyright infringement, "many designers, in keeping with the outlaw spirit of the event, choose to ignore such legal niceties." (Dooley, 1993, p42)

Fig 2.14 shows the multi gatefold inside of commercial rave band, Jam and Spoon's Album "Tripomatic". It contains computer driven images of textures and sampled imagery in their apparent attempt to recreate the mystical qualities sometimes associated with the drug driven atmosphere that surrounds the rave culture. The top section of this cover displays part of the logo taken from the Ariel washing powder box, while the right hand side section uses the BBC closedown image with the familiar picture of a young girl's face concealed by what appears to be a jam jar. This kind of sampling strives to be provocative by utilising common everyday images

collaged with shallow conceptual ideas relating to the group's identity. Though this particular example may be intended to appear amusing, it could also be an attempt at making the group seem familiar to its audience by using images such as these. This unapologetic perverting of existing graphic marks has become part of the visual vocabulary of design groups such as the Sheffield based Designer's Republic. "I've always been fascinated by trademarks," explains the Designer's Republic's Ian Anderson. On a cover for a group called Soho, he used letterforms inspired by Sony's corporate identity, while the nuclear symbol is now directly related to Birmingham's Pop Will Eat Itself. (Davies, 1992, p42)

The device of suggesting or using copyrighted images was inspired by the late 'eighties trend of bootlegging, "the pressing and distribution of illicitly generated discs." (Rose, 1991, p48) Fig 2.15 shows a club flyer designed by Ian Swift, which "mocks the idea of copyright with the Chanel logo." (Rose, 1991, p49) Rick Klotz, also an established rave designer, based one of his designs around a laundry detergent box, Fig 2.16. Mike Messex, of MDM Graphics took this interpretive form of sampling one step further by basing novelty flyers around products themselves, instead of merely product identities.

There was one club called the Chocolate Bar, where I did flyers that were chocolate bars. I made the label so that it would resemble Hershey's, only it would say Chocolate...So we used to go out and hand out ..hundreds and hundreds of candy bars. People... wouldn't expect to get a flyer you could eat. (Dooley ,1993, p47)

On another occasion, he produced flyers that resembled parking tickets, so as people arrived at their cars, they thought they had been ticketed. (Dooley ,1993, p47) This form of sampling, "a street level version of Pop Art," is one which Rick Klotz calls "Mini-Mart art."

As Rave culture draws influences from an almost infinite number of



Fig 2.14 Multi-gatefold interior of Jam and Spoon's album "Tripomatic." Designed by KM7 at Trust.



Fig 2.15 Flyer design for Smitheys Wine Bar. Designer: Ian Swift.

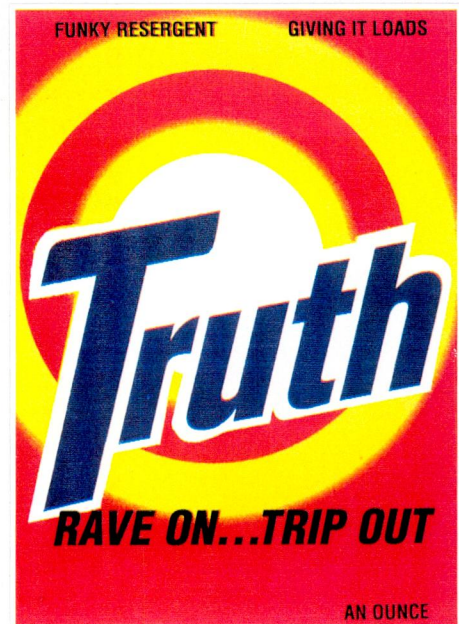


Fig 2.16 Flyer for a club called Truth. Designer: Rick Klotz.

sources, it is fitting that sampling should play such a large part of the design. It also parallels the methods used by DJs and rave musicians.

Bedroom-based Design creation

As with music technology, it has also become possible for anyone to obtain a graphic design set-up capable of producing professional results on a relatively tight budget. The use of the Apple Macintosh by amateurs also mimics the prolific output of inexperienced youths flooding the market with the produce of their bedroom-based musical creations.

Using the equipment that I have discussed, Mac and/or scanner and synthesis software, it is not merely possible for the inexperienced to promote themselves into the market, it is already happening. This is a direct result of the ease of use and accessibility of today's technology.

Entrepreneurial youths have succeeded in taking design jobs from the professionals, and can afford to do so due to their lack of overheads and the abundance of time which they have on their hands.

Now you got these new kids on the block who took computer classes at school, and you help them out and the next thing you know they're underbidding you, charging a hundred bucks a flyer and putting in forty hours on a flyer. -Mike Messex (Dooley, 1993, p123)

Similarly to bedroom based music creation, some of these kids are possibly suited to creation of rave design, as they are part of the culture and understand the workings of it, have possibly taken the drugs, and will produce results relating to their experiences. The down side to this is that they are likely to have a severe lack of knowledge relating to conventional design theory, and the results are usually hit and miss.

The best work being done now is flyer graphics. This work points to ideas and attitudes that are much more alive in lots of ways than the

work one would term as mainstream. Half of these flyers are completely computer driven, and the people who do them take complete delight in that. They aren't embarrassed or intimidated by the Mac, and the Mac enables them to turn the job around in twenty four, thirty six hours from a piece of handwritten paper or fax all the way through to being printed and out on the street. There's a certain immediacy in it. Some of it's dreadful and some of it's really quite wonderful. It's work done out of a real sense of expression and abandon, with very little heed being paid to traditional concepts about good or bad taste or good design... I think the flyers have a lot to do with the way these people spend their time. They're about dancing and moving and lights and drugs... The body moving and the ears listening inform the eyes in a way that the eyes don't inform themselves. -Mick Haggerty (Dooley, 1993, p51)

This do it yourself attitude to design has even affected specialist sectors such as custom font design. This once very expensive and specialised field has become accessible to all through the ease of use of programs such as Letraset Fontstudio and Altsys Fontographer. "Why use someone else's typefaces,...when you can use your own?" (Barnbrook, 1991, p24) The influx of such attitudes and possibilities within the design of rave culture, is comparable to the graphic styles and ideas that originated during the Punk era. Jamie Reid's "do-it-yourself" graphic style and Terry Jones's "Instant design" techniques have already created the idea that "anyone could do it." (Hall, 1989, p23) Reid's cut and paste design could also be comparable to the use of sampling within rave culture. Reid used letterforms cut from newspaper headlines and articles because of the cost of letraset, "but, there was also a sense of... turning the media back on itself." (Reid, 1987, p38)

As we have seen, the techniques and technology used have directly affected the way that rave design has been approached. They have made possible the use of visual sampling, visual synthesis and manipulative collaging techniques. These same techniques within rave music have formed

the backbone behind the culture itself, and molded rave music and design into what they are. The existence of bedroom-based creation could also be attributed to the ease of use and accessibility of today's technology, consequently abolishing specialist design fields, and pushing both experimental and conventionally bad ideas upon us.

Our fine arts were developed, their types and uses were established, in times very different from the present, by men whose power of action upon things was insignificant in comparison with ours. But the amazing growth of our techniques, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the ancient craft of the Beautiful. In all the arts there is a physical component which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power. For the last twenty years neither matter nor time nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art.

Paul Valéry, PIÈCES SUR L'ART
(Benjamin, 1968, p217)

The advent of the Apple Macintosh has opened up new possibilities regarding the creation of design. "Computer technology has speeded up the visual possibilities and increased the choice of image manipulation." (Jones, 1990, p57) The Mac has introduced faster and more accurate methods of production. "You never have to spec type once you got on a computer." Raymond Roker (Dooley, 1993, p122) "This is the first time people have been offered the ability to control every stage of the design and production process. The computer allows you to compete in terms of speed and quality with the big groups."-Neville Brody (Grant, 1989, p23) The Mac also allows designers to experiment with ideas never before possible, sometimes resulting in conventionally bad design. Design in general has seen the results of the overuse of the Mac, which I will call Mac style. In rave design in particular, due to factors I have previously discussed (drug influences, the effects of music technology on the techniques used within rave design, user friendly software and cheaper technology, which has resulted in bedroom-based creation), there has been an inherent overuse of the Mac as a machine for designing on rather than as a design

tool. "I just like to get where I'm working with my final medium."- Raymond Roker (Dooley, 1993, p122)

It is not uncommon to find images and type layouts that are only vaguely reflective of accepted graphic design within the parameters of rave design. Fig 2.7 exemplifies this point successfully. It is possible to ascertain from this example that the Mac and it's software were used as a basis for designing it. Several Photoshop filters are recognisable within this flyer design; KPT Texture Explorer, KPT Mandelbrot, and KPT Glass Lens Bright. The Texture Explorer was used to create the background blue and green texture, while the use of the Mandelbrot filter is visible within the word "Barbarella." KPT Glass Lens Bright was used to create the shiny spheres that are scattered across the background. The images used within it are presumably sampled, as they display all of the qualities of a bad scan due to their lack of contrast. The type is also lacking one important quality, legibility, and this is due to the use of the customised typeface, and the use of fractals within it.

This illegibility present here ,and in a certain amount of rave design, "has been fuelled by the collapse of the typesetting industry and the placement of powerful graphics software into the hands of people who either don't know or don't care about legibility." "Simple factors govern legibility: typeface selection; size of the type and its x-height; line length; spacing intervals between lines, words and letters; and appropriate contrast between the type and its background."(Meggs, 1992, p110-111)

Lack of knowledge, or apathetic views about these governing factors regarding type and it's legibility, added with the overuse of the Mac as a machine for designing rather than a tool has caused a split within rave design. This split in the design has produced two recognisably different types of design. One relies very heavily on the computer and it's software features, while the other, though still recognisably rave design, uses com-

puter technology as a tool and produces results that are closer to the rules of conventional design theory. creating that defined split between the Mac style and what I will call "Mac counter-active design," for the purpose of discussion. The inherent overuse of garish, brightly coloured visually synthesised textures and samples within rave design has caused a gradually diminishing reaction to the use of these devices. Once the "WOW!" factor of the attention grabbing effects never before seen have been overcome, then the design can be seen for what it is.

Out of the two sectors of rave design, Mac counter-active design bears most resemblance to conventional design, though it is still influenced by the rave culture. Some of its results bear enormous resemblance to the more legible results of previous musical cultures. Ian Swift's covers for "Straight No Chaser" fanzine (Fig 3.1) have obviously been influenced by 'sixties Blue Note album covers (Fig 3.2).

To take all this into account, the inherent overuse of the Apple Macintosh within the rave culture, has caused a split in the design, categorised as Mac style and Mac counter-active design.

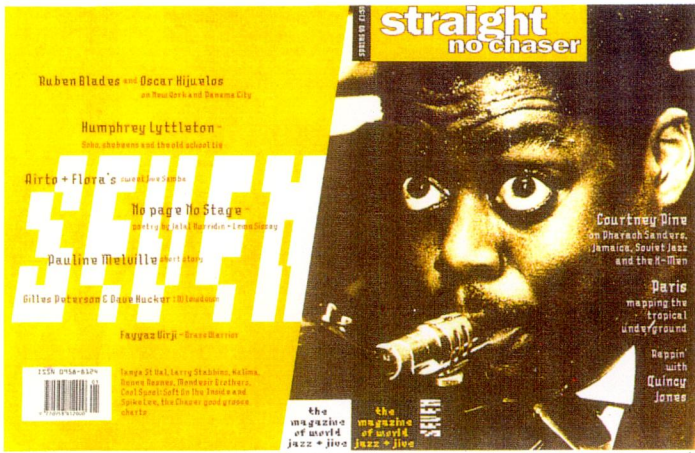
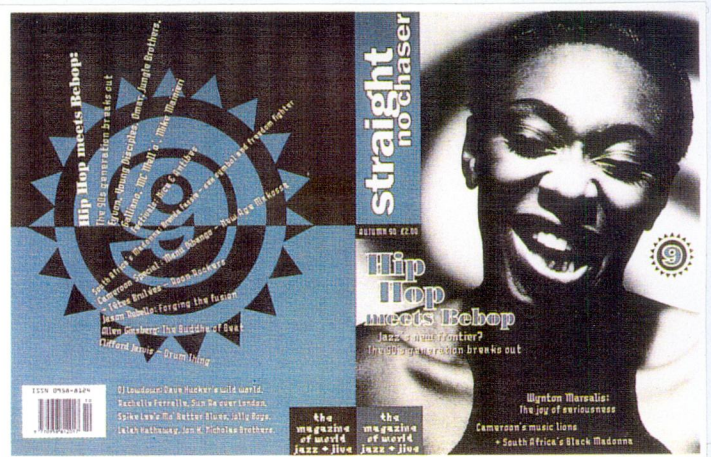


Fig 3.1 Ian Swift's cover designs for "Straight No Chaser" fanzine.

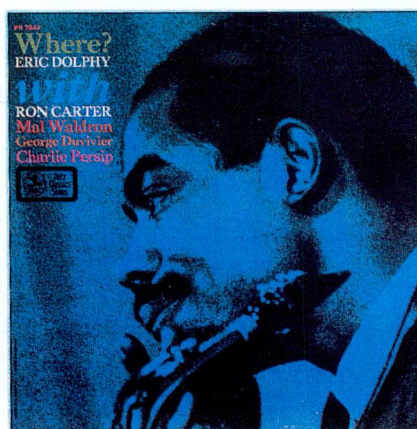
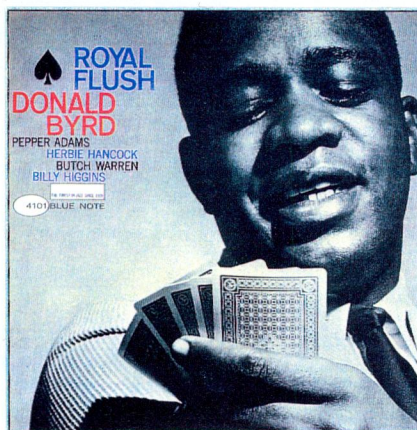
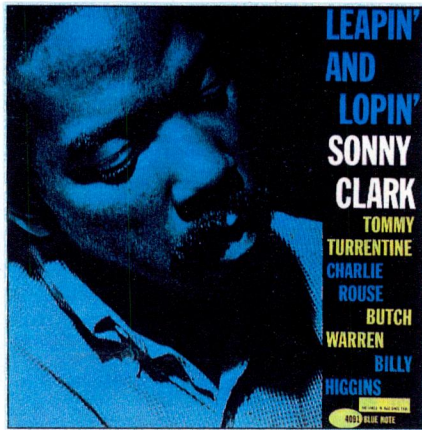


Fig 3.2 Examples of Sixties Blue Note alum covers.

Chapter 4: Stylistic Characteristics

This chapter will deal with the stylistic characteristics of both Mac style design and Mac counter-active design. Unlike punk design, where influential designers such as Terry Jones used a large variety of what Jones calls "devices" to create their own brand of design; "Handmarks, Stencil, Typewriter, Computer, Montage, Block, Print effects, Photocopy, Polaroid, Video and film," (Jones, 1990, p1) rave design is largely dependent on the use of the computer, as we have already discovered, which acts as rave design's main tool. I intend to investigate both sectors of the design to determine what makes them 'rave design.'

Textures:

As we have already seen, the Macintosh's unique synthesis features have played a sizable part in the creation of textures for the Mac style sector of rave design. Although photography is used in both sectors, the tendency within the computer driven sector is to treat and manipulate photographs by various means to create suitable textures. Figs 4.1 & 4.2 display the use of inversion or negative imagery to do so. As Mac counter-active design is a revolt against the overuse of technology, visual synthesis doesn't play any part in the creation of this style. Note how in Fig 4.3 photography is used to replace the function of computer generated textures. This particular example replaces this function while still remaining untreated. Thus we can see that textures are used in both sectors of rave design, yet are created by different means.

The use of cropped imagery is another characteristic of Mac-style rave design. Note how Figs 4.4 and 4.5 are simple in subject matter, accounting for their curious nature, in an attempt to create an identity for this particular club. This technique is also directly related to the use of symbols.



Fig 4.1 Pod "PEOPLE" flyer

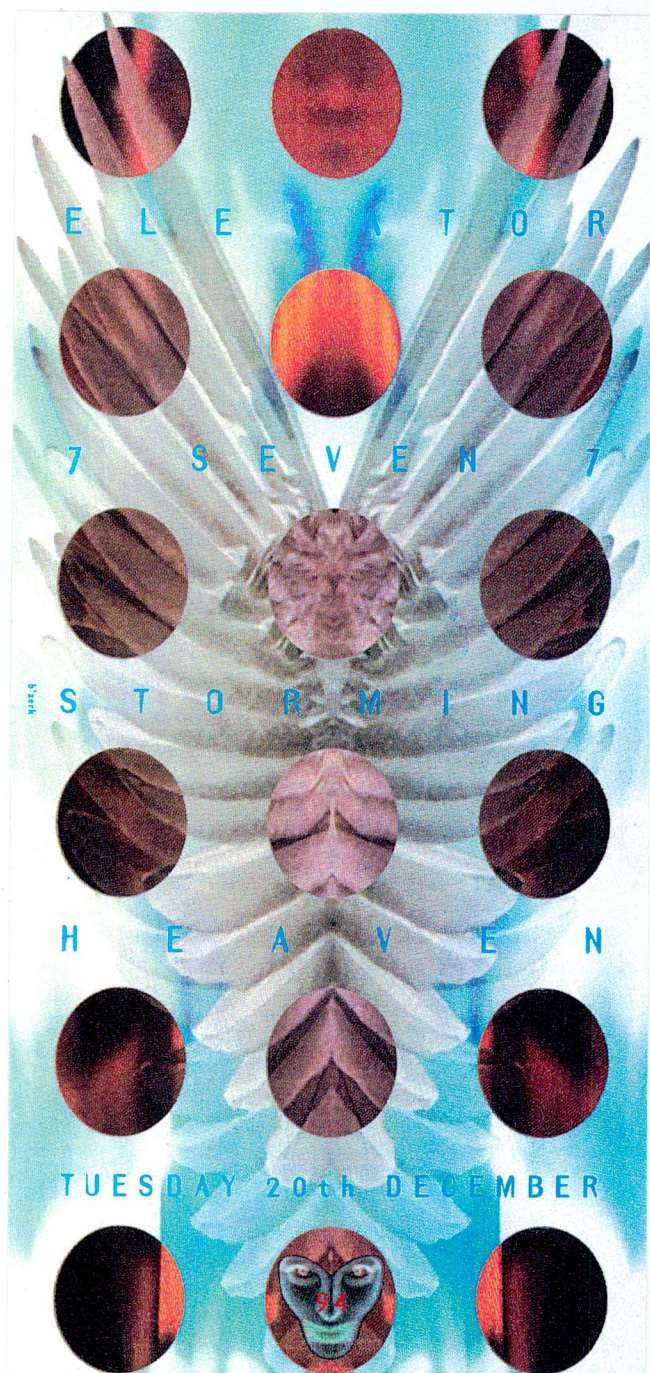


Fig 4.2 Ormond Multimedia Centre flyer



Fig 4.3 Cover for Autechre's album cover "Amber." Designed by the Designer's Republic



Fig 4.4 & 4.5 Flyers for 'The Kitchen'



Symbols:

Unlike most other musical cultures, there are no heroes to market within rave culture, due partially to the large amount of bedroom beatboys. Also since there is a severe lack of lyrical content, there is no necessity to market faces or people as singers. As there are no people playing instruments or performers for the audience to connect with, there has been a partial necessity for artists to create an identity for themselves by other means. This is where the symbol or logo comes into play. In Fig 4.6, we can see the symbol that represents the work of the "Aphex Twin," an extremely successful rave musician, and its alternative use in Fig 4.7. Symbols are used not only as a means of creating identities for artists, but also for separate releases and clubs (Figs 4.8. to 4.10) It seems that rave design has followed the path whereby experimentation eventually leads to simplification. The less-is-more attitude rears its head once again.

Type:

One of the necessities laid out in Michael Dooley's guide to launching a career in club flyers specifies:

A wide selection of fun fonts... Use several styles at once. Give them an outline or two! Skew around with them! Make them dance!
Advanced users will want to get a 3D modelling and rendering program for the blocky-letterforms-in space look." (Dooley, 199?, p42)

These directions seem to be describing exactly how to create Mac style typography. Although the purpose of type is to communicate, it seems that many designers conveniently forget this when producing rave design. Visual synthesis comes into play in many forms within these typographical experiments, and has proven to be extremely necessary when attempting to create that Mac style. The use of 3D type created in ray-tracing/3D modelling programs and the use of visually synthesised textures within the



Fig 4.6 Cover for the Aphex Twin's album "Selected Ambient Works"



Fig 4.7 Cover for the Aphex Twin's EP "madreporic plate"

Spring/Summer Collection
fridays



P O D

£5 before midnight with this ticket £6 after
happy not heavy house tunes with essential club favourites

100% pure Pod

11pm 'till bedtime
Denis at the Door

Spring/Summer Collection
fridays



P O D

£5 before midnight with this ticket £6 after
happy not heavy house tunes with essential club favourites

100% pure Pod

11pm 'till bedtime
Denis at the Door

Figs 4.8- 4.10 Flyers for club called POD.

Spring/Summer Collection
fridays



P O D

£5 before midnight with this ticket £6 after
happy not heavy house tunes with essential club favourites

100% pure Pod

11pm 'till bedtime
Denis at the Door

type make it type that is used as an alternative to photography and/or illustration. The type itself becomes the illustration while legibility takes a back seat. The amount of bedroom-based based designers have contributed towards this inherent lack of legibility. They are more concerned with the amount of effects they can cram into a design, rather than communicating a message. Note how in Fig 4.11 the type's legibility is obscured by numerous factors: the placement of an object in front of it, the confusing and cluttered nature of the background texture & shadow, the obscured placement of the type in 3D and the lack of contrast between it and its background.

All typography has a dual presence on the page: as alphabetical communication, and as visual form and texture. It comprises words to read and forms to see. Traditionally, designers have juggled these two aspects, attempting to achieve a dynamic balance between legibility and expression. Today, some designers have become totally indifferent to legibility. (Meggs, 1992, p111)

The designers involved in the Mac style sector of rave design appear to have largely ignored the parameters governing legibility and become more concerned with using type for illustrative purposes. Fig 4.12 is a prime example of type as illustration. The type is barely distinguishable from the background, which is already cluttered with synthesised textures and objects. The multiple layers of type were obviously not utilising any form of a grid system, which illustrates the indifference to legibility.

Typefaces used:

It is not uncommon to find typefaces from the "Emigre Fonts Library" used within these designs. In Fig 4.2 we can see the use of Template Gothic Bold (Fig 4.13) which can also be found elsewhere in rave design. In Fig 4.14 Emigre's Triplex Condensed Serif Black, (Fig 4.15), can be seen on a



Fig 4.11 Designer Dave Chapman/Inconceivable Arts.

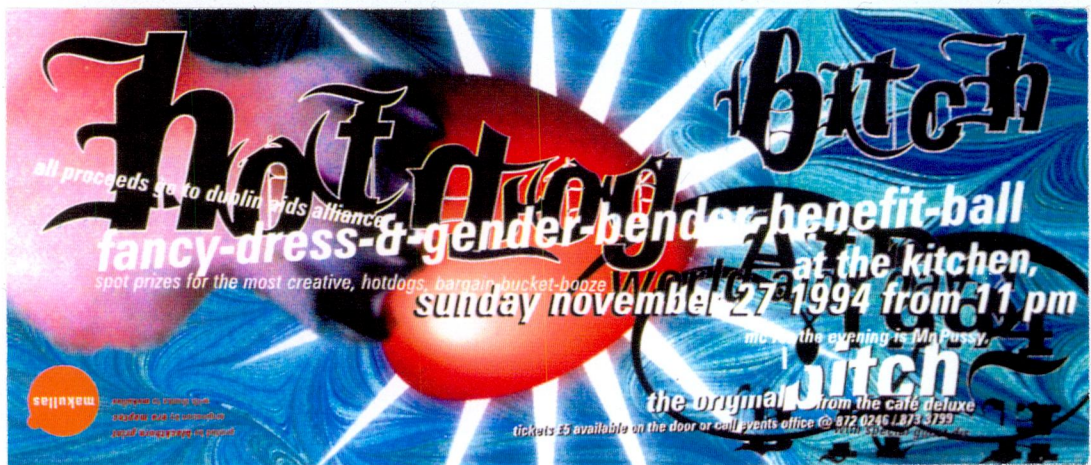


Fig 4.12 Flyer for "Hot Dog Bitch" at the Kitchen.

Pod flyer and in Fig 4.16, Emigre's most recognisable typeface Variex (Fig 4.17) is visible in its regular format. Although legibility is obscured in Fig 4.2 by the size of the type, the large spacing between the letters and lines, and the severe lack of contrast between the type and its background, we can see from the typeface itself (Fig4.13) that more concern was given to their form and style than character recognition. This is true to an even greater extent within the realms of custom font design, and can be seen in Fig 4.18.

There are however similarities within this new breed of custom designed fonts. The lack of concern for character recognition is a direct result of the ease of use of font creation programs such as Letraset Fontstudio and Altsys Fontographer. It is also clear that they have no origins relating to the stroke of a pen or brush, unlike most other letterforms. (Barnbrook, 1991, p24) Note the awkwardness within the type in Fig 4.18 which suggests that their origins are unrelated to hand movements. The designer of this typeface has allowed the computer to assist in the font's design process. Anyone familiar with the workings of the drawing tools within such font programs could see that they have greatly influenced the shape of the letterforms.

Bitmap type and images.

A lot of what has been discussed so far has been affected in some way by technology, but there is another aspect of the design which doesn't betray its computer based origins. The use of bitmap or low resolution graphics and type is the device to which I am referring to. Fig 4.19 displays Ian Swift's celebration of bitmap type. This device strives to be categorised under the 'Mac Style' title.

Another unusual characteristic which has only recently emerged into the realms of rave design, is the use of Renaissance references. In Fig

a A b B c C d D e E f F g G h H
i l j J k K l L m M n N o O p P
q Q r R s S t T u U v V w W x
X y Y z Z 1 2 3 4 5 6 7 8 9 0

Fig 4.13 Emigre's Template Gothic Bold typeface.

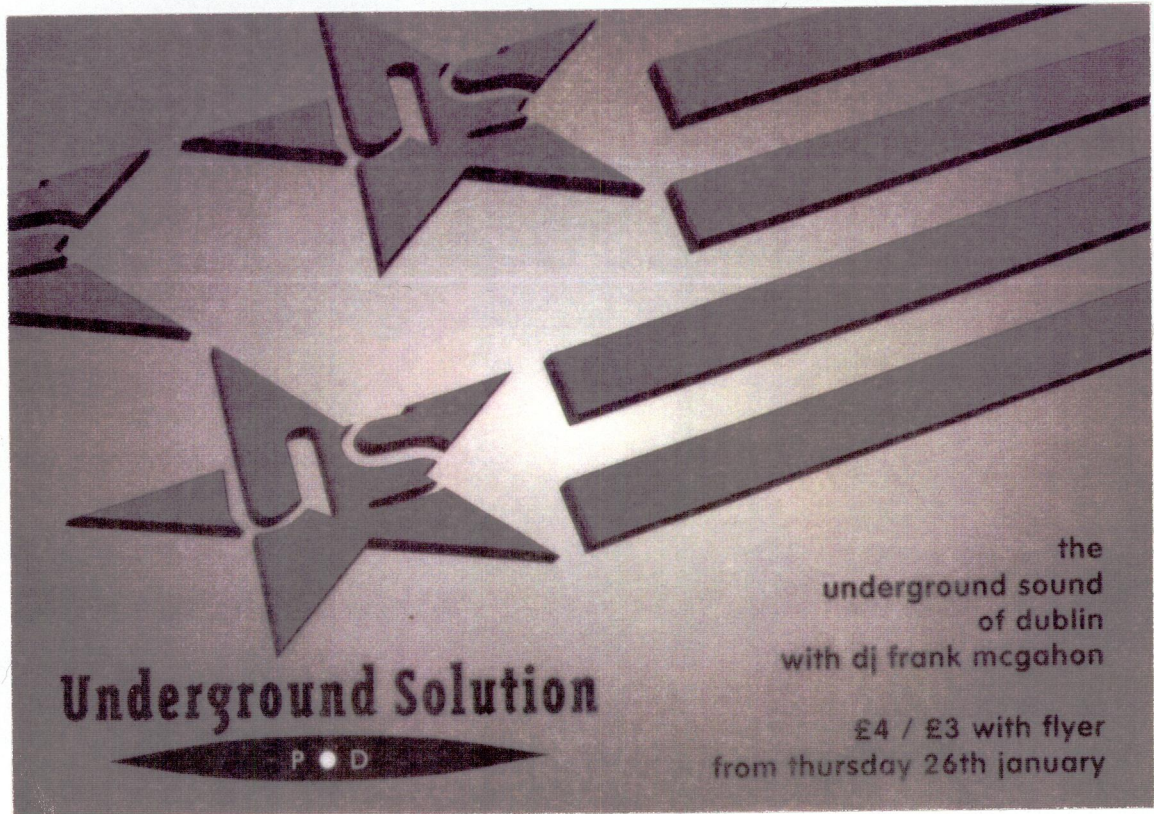


Fig 4.14 Flyer for "Underground Solution" at the Pod.

a A b B c C d D e E f F g G h
H i l j J k K l L m M n N o
O p P q Q r R s S t T u U v V
w W x X y Y z Z 1 2 3 4 5 6 7
8 9 0 1 2 3 4 5 6 7 8 9 0

Fig 4.15 Emigre's Triplex Condensed Serif Black typeface.

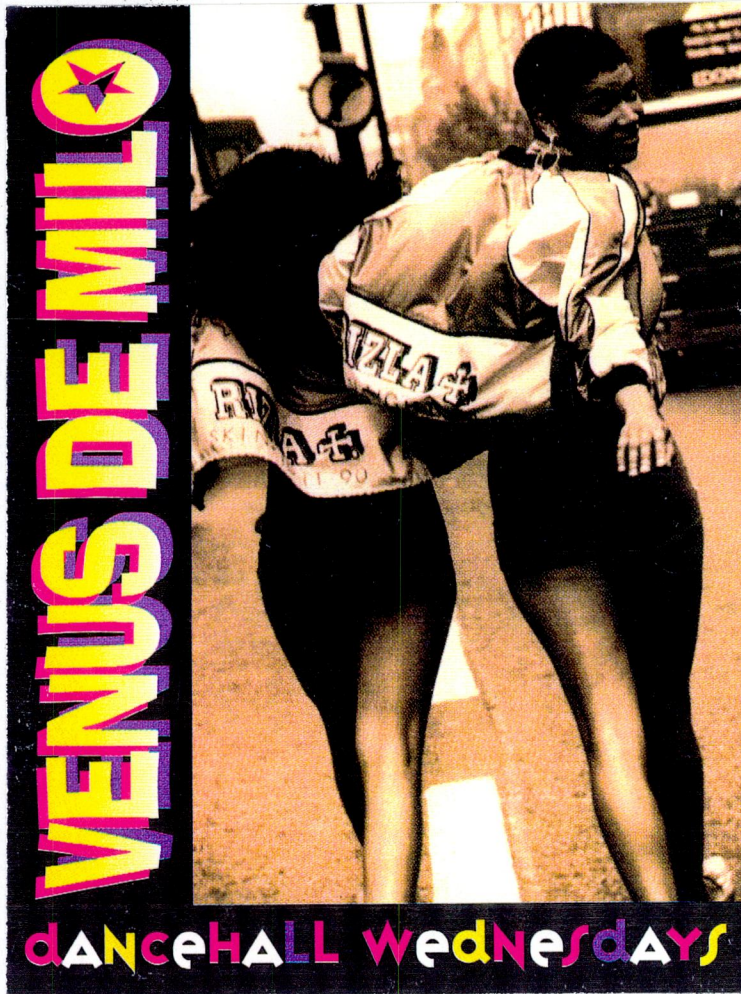


Fig 4.16 Flyer for Venus De Milo club, Boston.



Fig 4.17 Emigre's Variex typeface



Fig 4.18 Flyer for "The revolution" at Axis club, Boston.



Fig 4.19 Magazine insert on the London club scene for Tokyo's Meets Regional magazine. Designer: Ian Swift.

4.20 we can see obvious signs of this, and is furthered by the title of the album. This is not the only example of this to be found though, as in Fig 4.21 we can see the existence of this reference on a flyer.

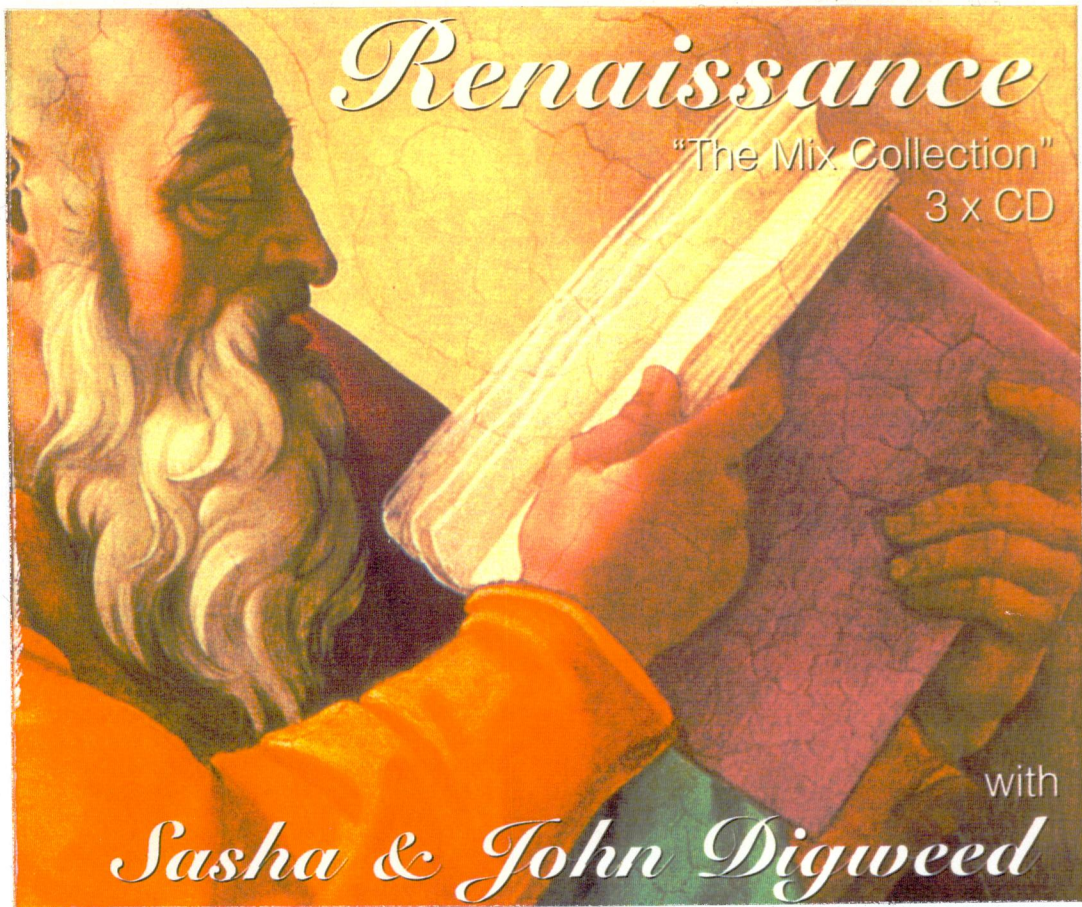


Fig 4.20 Cover of DJ mix album "Renaissance."

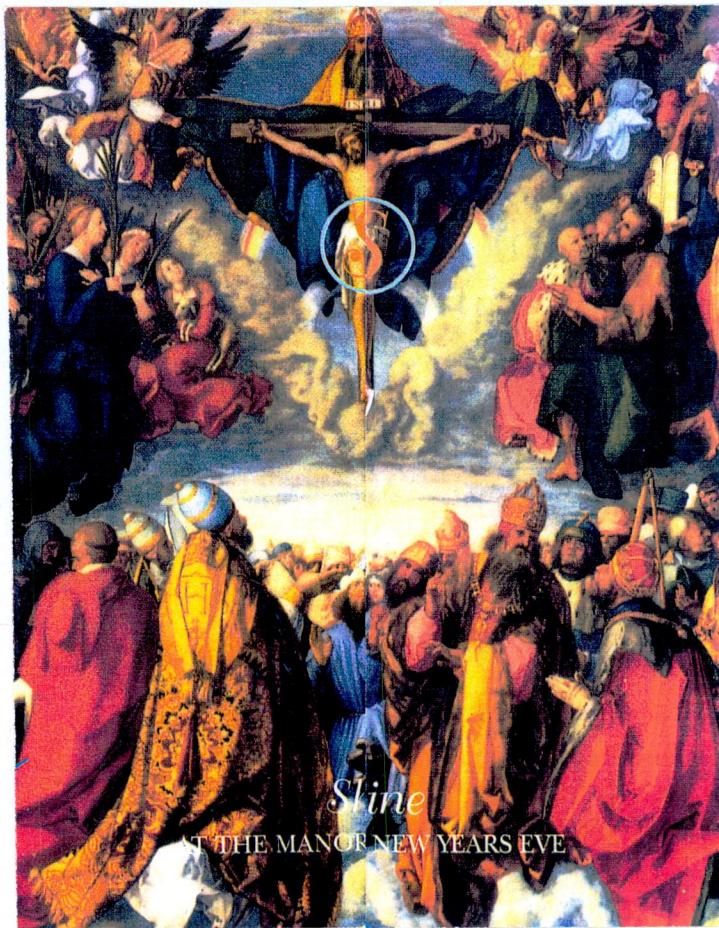


Fig 4.21 Flyer for "Shine at the manor New Year's Eve."

Stylistic Characteristics:

- Typefaces used - typefaces such as
 - Template Gothic
 - Triplex
 - Variex
- Mac style:
 - Visual Synthesis
 - Textures
 - Fractals
 - 3D Graphics
 - Sampling
 - Manipulation & Distortion of images
 - Type:
 - Custom font design
 - Customised type:
 - 3D type
 - Internal Visual Synthesis
 - Outlines
 - Shape editing
 - Bitmap (Low resolution) type
 - Low resolution images

Mac counter-active design

- Symbols
- Cropped images
- Photographs as textures
- 'Sixties Blue Note influences
- Renaissance references

Conclusion:

The task I set myself of analysing such a current culture has proven to be a difficult one, as rave culture has received much criticism. This criticism though, as we have seen, is not without justification. Its methods are far from conventional and have, in effect, drawn much condemnation upon itself.

What we have discovered, is that rave culture is effectively an apathetic generation. Generation X, the term used to describe the youths not understood in today's society, forms the basis of rave's largest problem. Their use of Ecstasy, and their general apathetic views concerning the law and the establishment, have caused the culture to develop an outlaw image. The audience is only concerned with itself and the escapist enjoyment that they experience, partially due to their use of Ecstasy, which lets them experience happiness in its most naive form. As we have seen, this has forced the wrath of the law upon it in the form of the Criminal Justice Bill. This criminalisation of the rave culture resulted in the expression of anger through both the music and its graphic design, and pushed the culture back underground to an extent.

The technology involved in the creation of the music, has had direct influences on the techniques used within the creation of rave design. The use of sampling can be found in many aspects of the culture: DJs mix in snippets of sound, and rave music uses its environment as a visual vocabulary. As sampling and synthesis play such a large part in the creation of it's music, it has also directly prompted in its graphic design the use of visual synthesis, sampling and the technique of pastiching and perverting existing graphic marks. These techniques, influenced by the pervasive overuse of technology within all aspects of the culture, have assisted in the creation of Mac style rave design.

The ease of use and availability of the technology within both the music and design has resulted in rank amateurs involving themselves in

the creation of both. It is no longer necessary for one to possess technical playing ability to launch oneself into the music world. As we have seen, all one needs is the time and patience to learn how to use the technology, and from then on it's just a matter of programming it and letting it do all of the work. This has resulted in amateurs launching themselves into the design world also, using rave flyers as a means. With amateurs behind the creation of a certain amount of rave design, their lack of knowledge or sheer ignorance as to the importance of legibility and communication has produced work which can only be categorised as 'Mac style' design.

Technological backlash has also appeared within the realms of rave design. The inherent overuse of the Macintosh as a machine for designing, as opposed to the use of it as a design tool has caused a certain backlash against itself, resulting in Mac counter-active design. This type of design pays more heed to the rules governing legibility, and displays influences from previous design movements with a similar ethic, yet it is still recognisably rave design.

Rave's design's concepts bear a certain resemblance to design produced during previous musically related movements, yet the vast majority of the graphics are extremely different in appearance. The main differing factor is the use of computer technology, whether it be Mac style design or Mac counter-active design. The latter type of design is the less obvious of the two, bearing in mind the visuals obtainable at rave events. Out of the two sectors, Mac counter-active design bears more resemblance to conventional design. In this way, rave design hasn't broken any barriers in relation to new design concepts, but has succeeded in creating its own niche which is visually different.

With every generation comes an explosion of contemporary and diverse concepts, providing endless possibilities. Essentially designers must react and respond to these concepts and create design that complements the culture of the era. The highly competitive system surrounding

youth culture prompts increasingly necessary experimentation and progression, bestowing upon its beholders a primary insight and understanding of design hereafter. "Things change fast these days. You either celebrate that change and look to the future or get frightened by it and seek refuge in the past." -Brian Eno (Jones, 1993, p153)

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