

KAREL MARTENS

What design means for me

- Karel Martens is recognized as one of the most influential practitioners in graphic design.
- He was born in in 1939 and graduated from the Arnhem Academy of Art and Industrial Arts of the Netherlands in 1961, where he studied fine arts.
- He did not study graphic design because it was not considered a career at the time and therefore, did not exist as its own course of study.
- In school he took many classes such as painting, sculpture making, illustration, and publicity.

- Many of Martens' work ranges from posters, to prints and to editorials, but all have a strong emphasis on typography.
- He had always been fascinated with language, mathematics and color and he finds a way to incorporate all these interests into his designs.

- One reoccurring project Martens shares with successive groups of students is the design of OASE (an independent, international, peer-reviewed architectural journal. Martens uses the magazine as space for experimental design.)
- He states that “this magazine is a kind of dialogue with the contributes. For me this is very important: I’m from a modernist background and in the beginning that was always working with a grid, and using Helvetica and every company had the same logo and colors—a kind of uniformity. For me OASE was a good reason to **break from the uniformity of the modern movement**, although I still believe in the modern movement but not all aspects. So I started without a logo”

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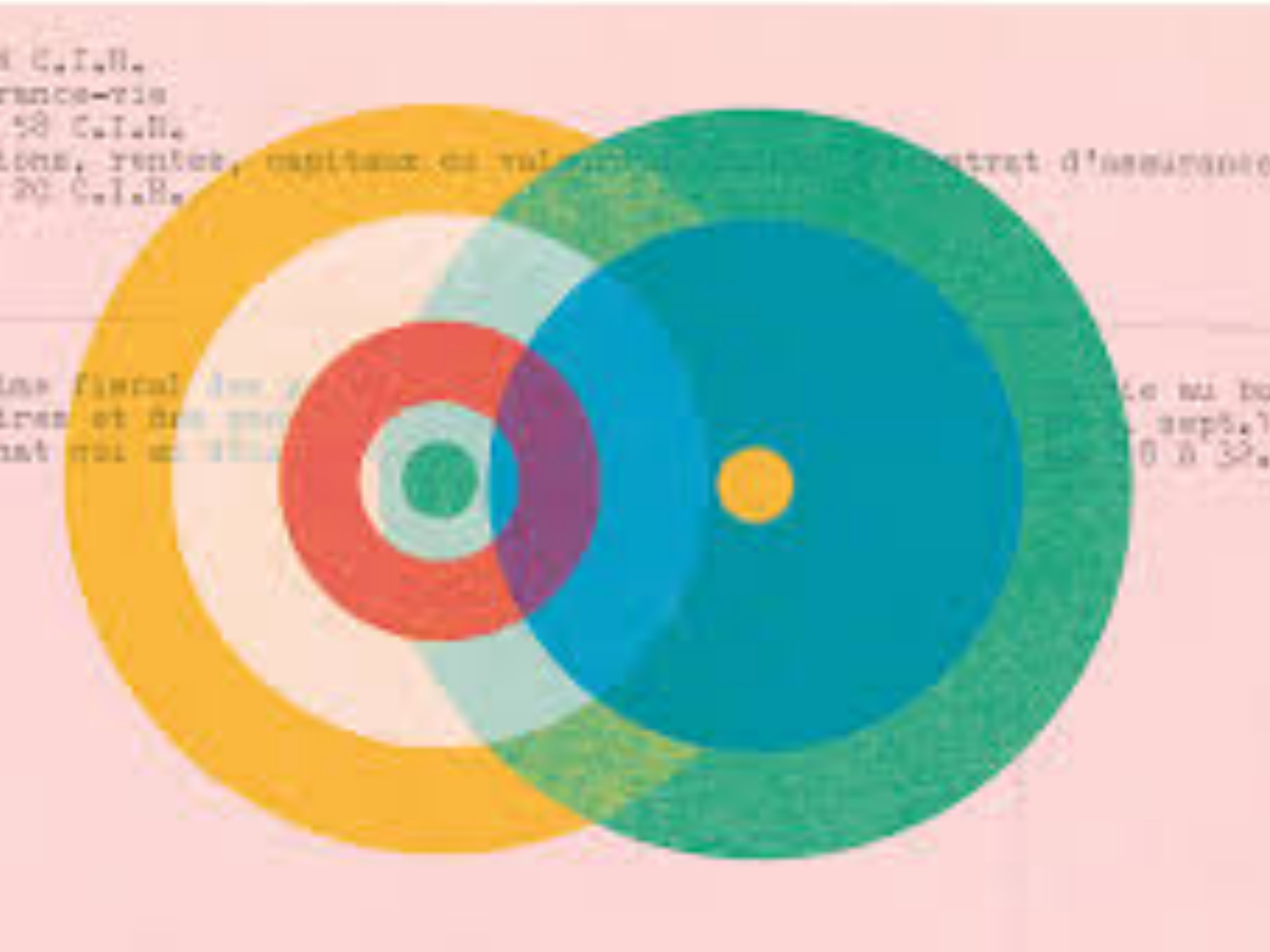
- Designer of the printed word.
- People are all designers and makers of the form, since they choose their occupations, interests, and opportunities and find their expressions in form.
- People are not only “form givers”, but designers, because an essential process needs to go on prior to the form.

- Design should fit into a desired social structure.
- Graphic designers are intermediaries between the message and public.
- Designer should be always alert to whom the messages is directed and to come to the right choice as designing is making choice.

- During the process of selection of possibilities rational and emotional considerations are in play.
- In good design the expression must exhibit a certain tension and/or harmony between functionality and the qualities of attraction.
- It is through form that content comes to us.

- During his training rationalization prevailed emotions.
- In reaction of time that preceded, there was a sense of a social need in purification.
- Every redundancy served to be eliminated.
- Prevailing belief in functionalism and beauty of constructed.
- In reaction of time that preceded, there was a sense of a social need in purification.
- Concerted desire turned into a convinced dogma, which arose formality.
- Rationalism became monotonous.
- Text is often deformed so that the reader becomes a looker.

- Another kind of design is necessary, where the process of repeatedly weighing up aims, means and method.
- The criteria for this can be – just as Vitruvius, the Roman theorist of architecture, stipulated as the values of building – “commodity, firmness and delight”.



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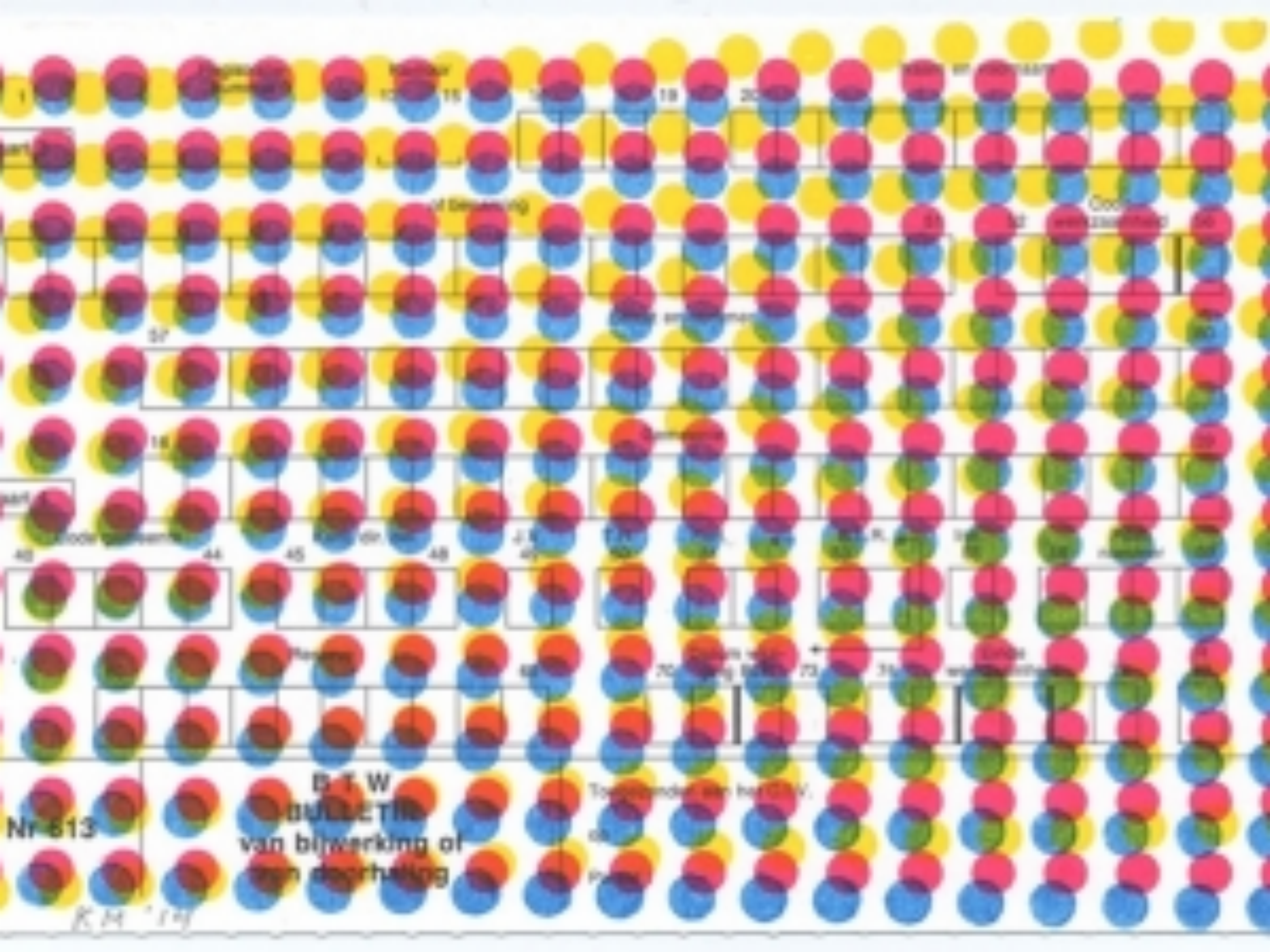


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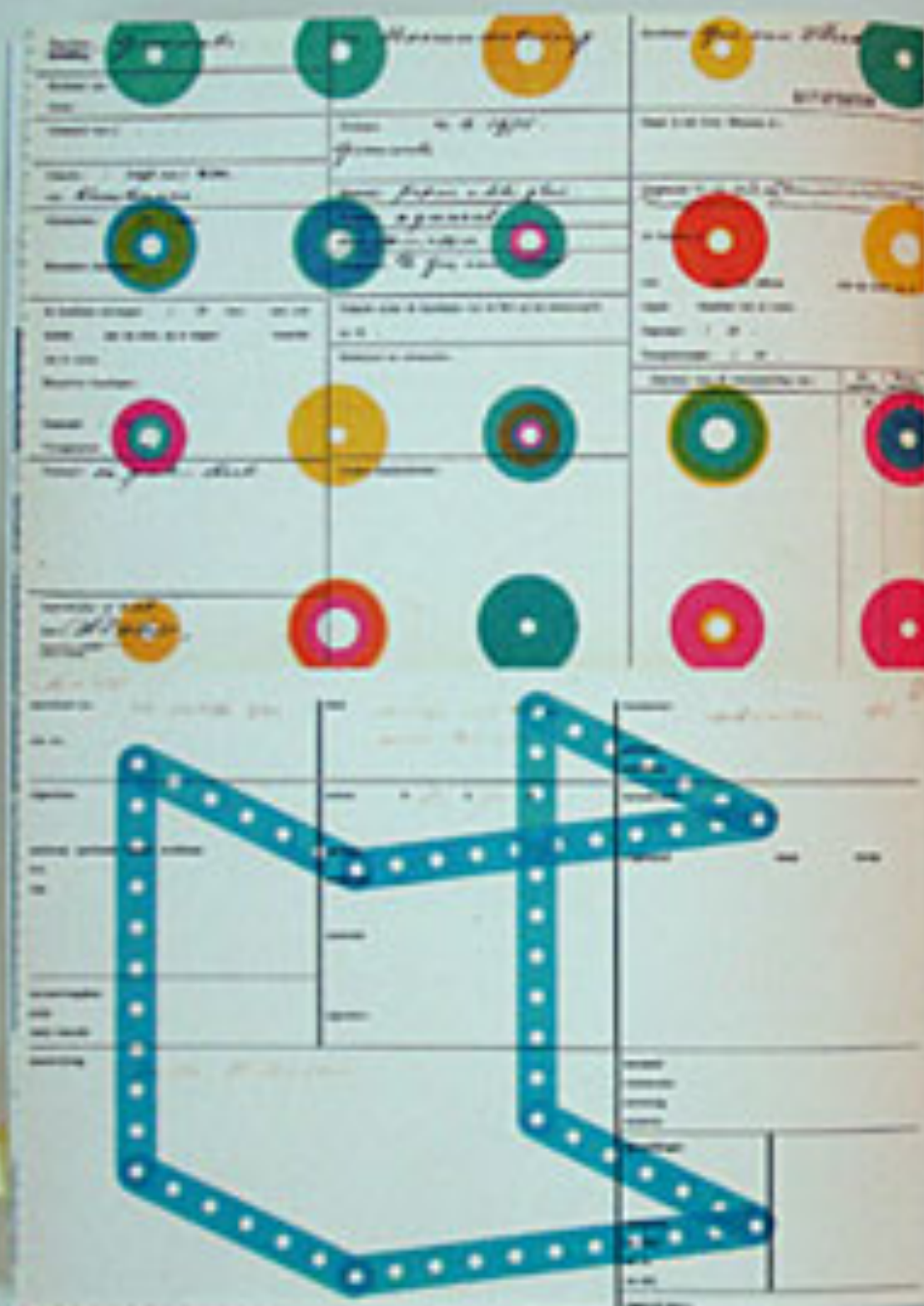
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Gemeente Waaggebouw Verkocht voor / 19 , voor Gemeente Technische Maat: h. 75 cm.; br. 61 cm. Geniseerd: Van J. Buys 1783. Valende onder de bepalingen van de Wet op het Auteursrecht tot 19 . Onderhoud en restauratie: Verdere bijzondere bepalingen: In goeden staat.	Titel: Portret van den Heer. Monnikhoff A. 1972 Gemeente Olieverf Van J. Buys 1783.	Kontenaar: J. Buys. Hangt in het Sted. Museum in: Uitsluitend: / 19 , aan: Het hangt in: Voor jaar, met welken Jaar op ticht, op Reggen maanden van te voren Opgesplit: / 19 . Trekgestengingen: / 19 . Afgezien van de verzoeken van: Al- geprevent Te- onvallen
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