something ordered
and structured,
the design starts
to become free,
while in the making
I didn't even realize
that the music
influenced me that much.

Bach is also really good
to listen to when making
graphic design.
It's proving how beautiful
it can be if you choose
the right mathematics,
it's about the harmonies
that are inherent in
mathematics.
The thing with Bach is that
he works with counterpoints.
You have one element
and then you repeat it,
but then you overlap it
just a little bit,
in a different colour
or whatever.
So you get different voices
that are talking to each other
and that are answering
each other.
He's the master of that.

There's not so much
text involved in Bach maybe,
but you can still call it very lyrical.
It's strange,
music has it's own personality
in a way,
a song is like a little being,
it has a personality
and it can talk to you,
even though it doesn't
have a text maybe.

A lot of people say
music is time-based,
like it has a beat
and it goes on and on.
But to me
it's more about space.
It's really physical somehow.
It fills you up when you turn
music on.
And it also fills the room,
and if the door is open
it also fills the room
next to it.

I don't understand how,
but I think music is
really tangible.
The best manifestation
of that is dancing,
there's nothing there,
but it just makes you
move and sweat.
Sometimes the music
is really stronger
than the visual
for me.

There are a lot of people
that do both.
That's also
maybe a strange thing,
There are a lot of graphic
designers that
also make music.
There's a lot of dj's
that we know,
and then there're also
a lot of guys that
produce music.

It seems that music
nowadays is very
production oriented.
Before when you made
music you had a band
and you made songs,
where now there are tons
of sorts of music
that are production
oriented,
that are made either
in a computer
or in a studio.
Where a guy says:
'Okay, I need one

base player here to play
this',
and then he gets
him in and puts
him in a booth
and just records that.
And then he can do
whatever he wants with it.

This process
is much closer
to graphic design
in the sense
that it's about
choosing and bringing
things forward
and pulling
things back,
and also about collecting.
The whole thing
with samples,
with collecting and
cutting up
and re-collaging
and putting out again.

There are a lot of producers
that don't play
any instruments.
That's maybe
what I would have
become if I
had gotten into music.
The role of the producer
is very much like
that of a graphic designer.
You can hear
what's needed,
or which way it should go.
You have to know
a little bit
about everything.
You're the one that is
between the public
and the artist
in a way.

This project
with the posters
(Selina and Ian made
the poster and invitations
for the end-exam show),
the way we are
distributing them,
designing them,
what we choose
as the formats,
is directly being
influenced by
this new kind of
production,
where you take
samples from music.
We found that song titles
can really be used
as slogans.
When they get taken away
from the music
they become a little abstract
and they get this other
kind of power,
another kind of
quality somehow.
We're just picking
song titles that can be
used for the end exam.
It's sort of a random
slogan generator.
It also has to do
with the fact that within
music there's also
this individuality,
the whole picture of
singles and tracks.
A lot of record labels
just put out one single first.
It's like looking
at a record as
a whole group of singles.
Like the end exam:
a whole group of
single persons.

(1a) It's called *Algemene Nederlandse Spraakkunst*, it's two parts, two very thick and heavy books.

(1b) To be honest I don't look at them everyday, they are normally in my bookcase serving as holders for the other books.

(1c) I would never have bought them just for myself; I had to buy them for my studies (Dutch at the university).

(2a) The first book is about the word; it's looking at words as loose parts and classifying them.

(2b) The second is about the sentence and it's looking at groups of words, what function they have in the sentence.

(2c) I like the basic character of them, the dryness.

(2d) There's for example a paragraph that is called: 'The word, general introduction', where they say: 'A word can be defined as a minimal linguistic entity that can appear independent in a bigger whole, for example a sentence.'

(2e) I like the fact that they try to define what is a word.

(3a) Sometimes the language around it, the language to describe the language, can become really complicated.

(3b) It's in a way language that you don't normally meet in the streets, like: 'Het imperfectum en het plusquamperfectum en hun pendanten in een conditionele zin' (The imperfectum and the plusquamperfectum and their pendants in a conditional sentence).

(3c) And then the sentence they give as an example is shorter than the description: 'Als ik jou was, deed ik het' (If I were you, I would do it).

(4a) It's not very normative; it's mainly trying to describe something that is already there.

(4b) It makes you think about how you use language, you normally don't think about it, it's a natural thing, but here it's so much zoomed in and trying to analyze it, that it suddenly makes you more awake.

(4c) I like this moment when you wake up.

(5a) So I like to really go into it, as I had to do when I was studying it.

(5b) But now, because I'm not so close to this world anymore, I can read it in a different way.

(5c) And I also can look at how they use typography, this whole scientific way of treating text; all these paragraphs and sub sub subparagraphs, all the little numbers next to the text.

(5d) They use a lot of little dashes, brackets and other symbols, for instance to describe that something is left out, or that this word has this and this functions.

(5e) You need a certain kind of typography for that, which in a way becomes ridiculous if you don't get into it.

(5f) If you view it from the outside it looks really strange, you don't see that in a newspaper, or a magazine.

(5g) It's not meant to be read fluently, it's meant to make you look at the language, that's a difference.

(5h) Certain words are, for instance, suddenly italic, to make clear that they are from one category.

(6a) They also make whole schemes in which they cut up sentences.

(6b) That makes you read a sentence like: 'De jongen die we verwacht hadden / is / toch niet / komen opdagen / gisteren / de sufferd /.' (the boy we expected / didn't come / after all / the loser).

(6c) This guides you into a special kind of reading, normally you read a sentence from beginning to end, but here you read it in pieces.

(7a) Through this scientific way of dealing with things you can get some kind of poetry.

(7b) You get this strange little list of words. So for instance here you have a few verbs in a little row: 'gaan, vergeten, verliezen, volgen' (to go, to forget, to lose, to follow).

(7c) I like that these words are just there.

(7d) They are not placed there for their meaning and they're not meant as poetry, they're only there to give an example of something, for instance here as an example for 'het gebruik van hebben en zijn bij enkele afzonderlijke werkwoorden' (the use of to have and to be in combination with a few separate verbs).

(7e) But then they also have meaning.

(7f) I like to read it in a different way than you're supposed to.

(7g) You feel there is a certain connection when you read little lists like these, even when you don't completely understand them.

(8a) In general I like the way these books make me look at a text.

(8b) For instance I immediately see all the 'lidwoorden' (articles), all the 'de, het, een' (the, a, an) in a text.

(8c) I like to look at specific pieces of a text, and to also identify with certain words.

(8d) This maybe sounds a bit strange, but for instance these small articles; the fact that they don't have meaning themselves, that they're there to support others, to classify the other words, that makes me like them.

(8e) To look at language as something where every little thing has it's own function, and to sometimes identify with one of them, or with the other, really seeing the words as persons almost.