

**Outward
journeys
must not
be in the
past**

This booklet is issued to provide information of the changes in Preston's transport signage since 1958, and acts as a guide to further information posters and signs, implemented in April 2015.

A failure on the part of the person to observe a provision of the changes shall not render that person liable to criminal proceedings of any kind.

Further information can be found at:

www.cherrytenneson.com
www.incertainplaces.org

Outward journeys must not be in the past

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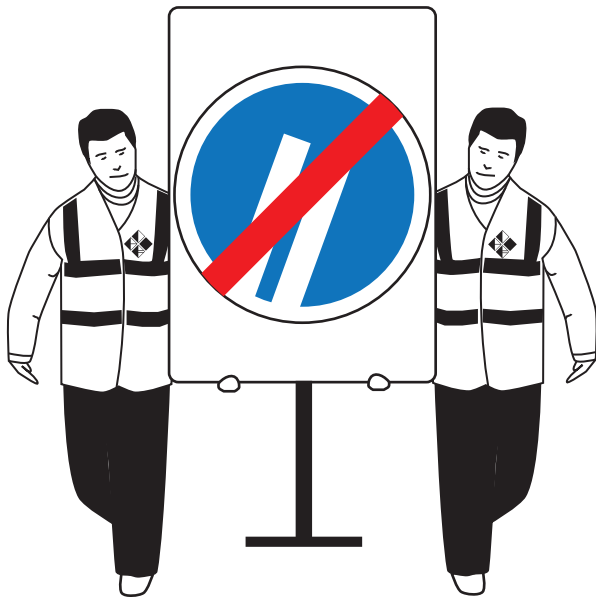
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1

The end of the motorway sign

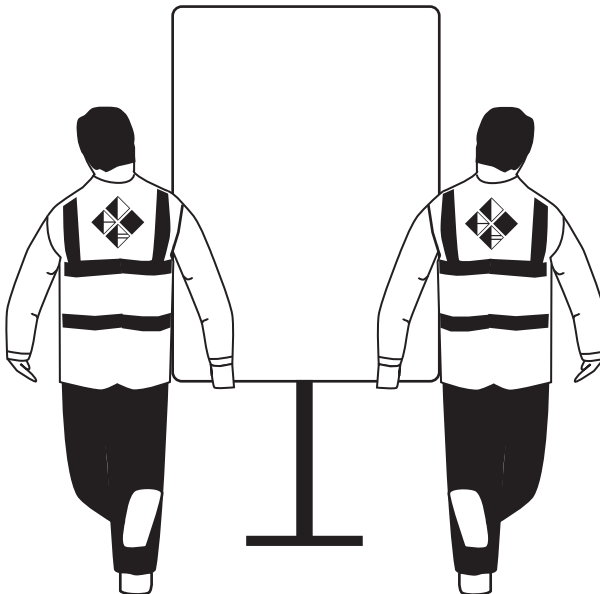


The sign illustrated below and on the page opposite is of prime importance to Preston as it contains a forked symbol that was specifically designed for the Preston by-pass in 1958, to test its effectiveness in indicating Britain's future motorways (in the first instance on temporary, portable signs).

However, tests proved this symbol to be ineffective. It **must not be used** in any road or motorway signage.

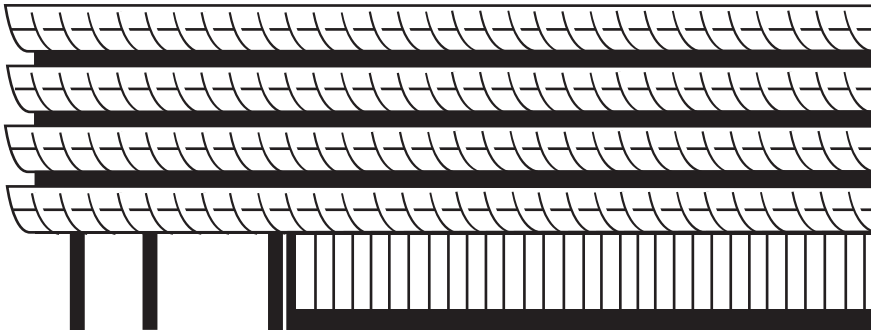
The end of the motorway sign, illustrated below and on the page opposite, will be displayed in Preston on 15th April 2015, to remind the public of **the ineffective, prohibited symbol**.

The temporary, portable sign will be carried by authorised tabard wearers, through Preston's transport hubs.



2

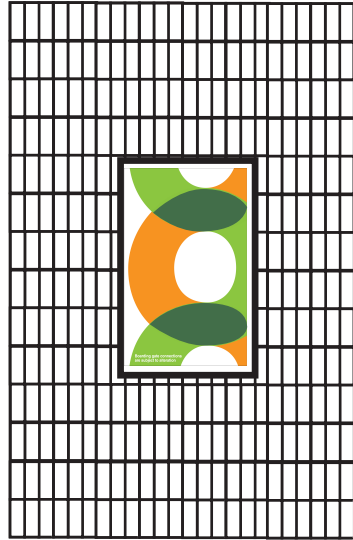
Terminal changes to air travel information



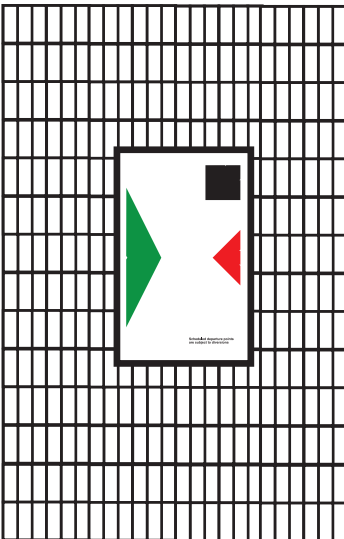
Significant changes have been made to the terminal signage since 1969; **these changes will affect your air travel experience.**

This section of the booklet and information posters* displayed at the terminal explain the main changes.

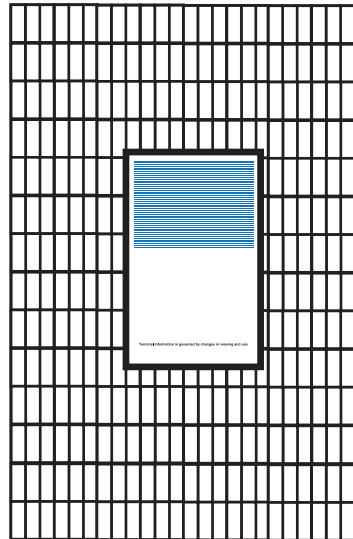
*Posters will be displayed from April 2015, opposite Boarding Gate 15.



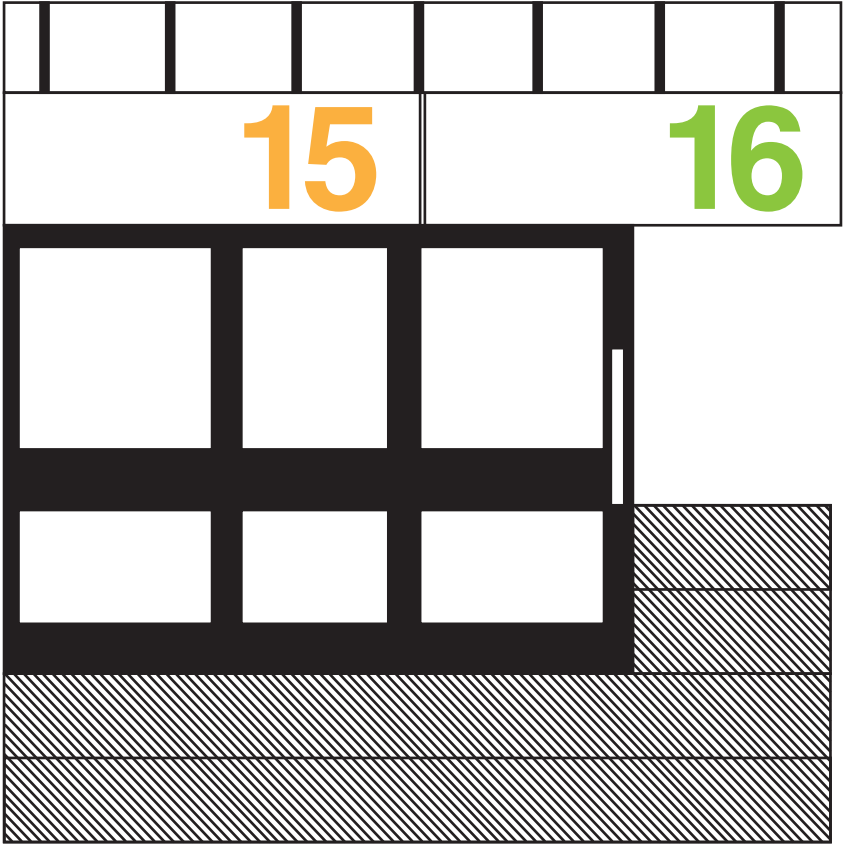
*Boarding gate connections poster



*Scheduled departure points poster



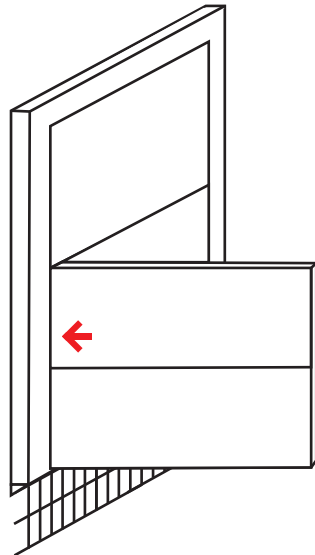
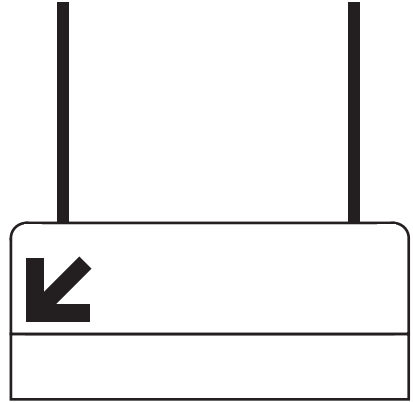
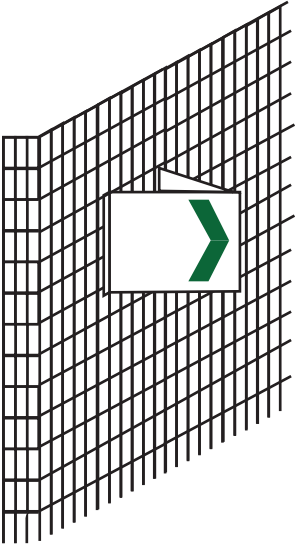
*Terminal information point poster



Airport boarding gates can currently be confirmed prior to departure.

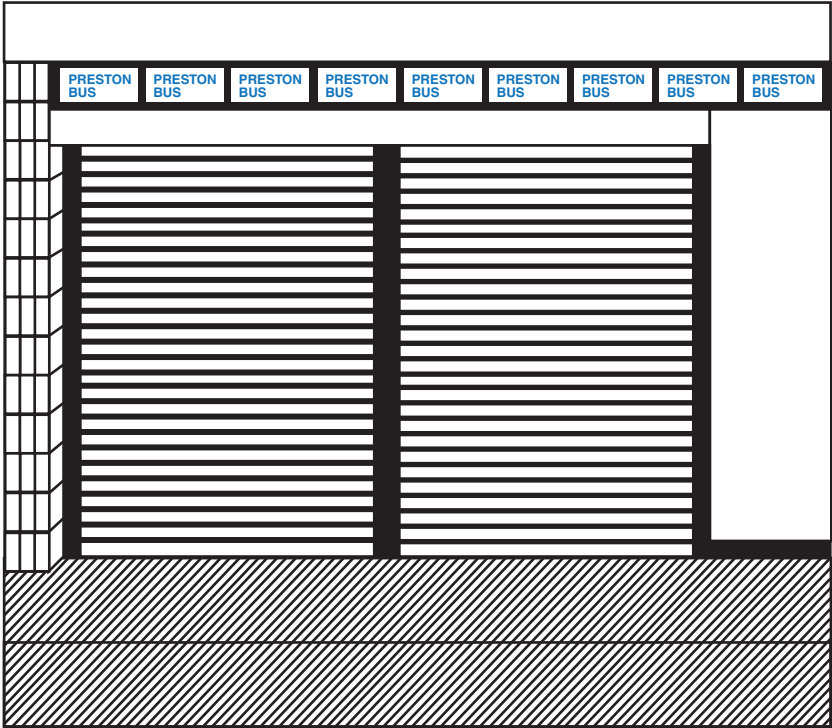
Check you have the correct boarding gate number for your required flight connections.

Boarding gate connections are subject to alteration



Take extra care to follow the relevant directional signs for your air travel experience.

Scheduled departure points are subject to diversions









Find the latest status information for departing flights at the closed Terminal Information Point.

Terminal information is governed by changes in viewing and use

3

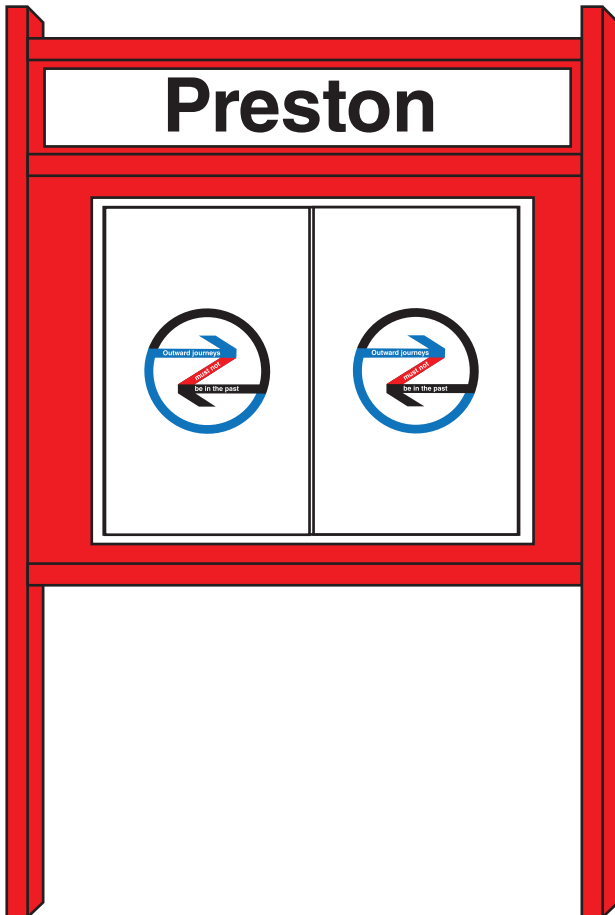
Updates to rail travel information

There have been many updates in rail information signage in Preston, which can be seen throughout Preston Railway Station.

Avoid service disruptions

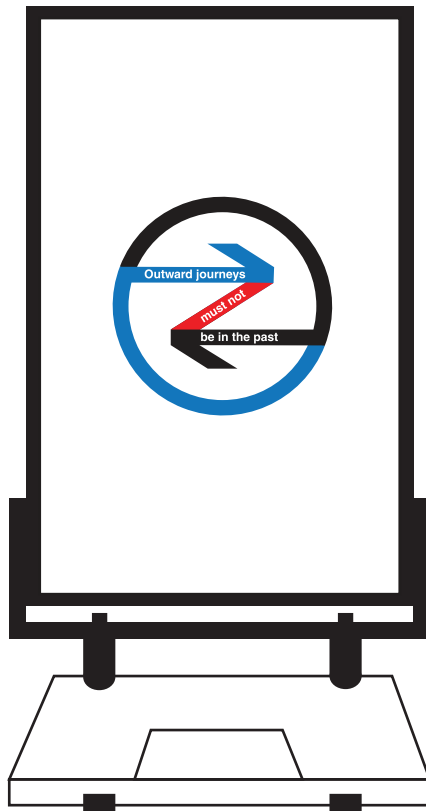
Keep your journey on track with the latest, updated rail travel information.



Advice on accessing the latest, updated rail travel information can be found on information posters, which will be displayed from April 2015, on Platform 3/4 (see examples, illustrated on page 12 and below).

These posters give useful advice about **how to plan your rail journey today**, in particular how to check your individual journey delays.

This information has been updated, so you'll never be caught out by a delay again.



4

Additional Reference Material

'Unconscious Clarity' by Eddy Rhead

The typeface designer Adrian Frutiger said, "The best typeface is the one that impinges least on the reader's consciousness". The same can be said for the best signage and Frutiger knew something about good signage. Frutiger was responsible for, amongst others, the typefaces Univers, Avenir and the eponymous Frutiger, which between them have appeared across the world on countless signage and in branding. Frutiger can be found on Swiss road signs and in Charles De Gaulle airport, and Univers appears on London street name signs and was the typeface of choice for the 1972 Munich Olympics branding by Otl Aicher.

Good typeface, and by extension good signage, is working best when it goes unnoticed. One perhaps only really notices a sign explicitly when it isn't working and isn't successfully doing its job. Signage, to be working effectively, should take no more than a glance and ideally the reader should have no need for translation or interpretation. If translation or interpretation is necessary the sign has failed. Signage perhaps hasn't achieved the high status afforded to other areas of Modernism such as architecture or art because of its understated and somewhat mundane role. Modernist architecture has many 'stars' and there are libraries full of books celebrating the finest creations of the movement, but Modernist signage has created very few large personalities and examples. On the whole, because it is often just busy just getting on with its job in modest ubiquity, the greatest signage is rarely lauded. Perhaps the cliché 'Familiarity breeds contempt' is appropriate in this instance.

But the irony is, I would argue, that signage represents Modernity in its purest form and the best examples have endured through the often turbulent relationship we have had with Modernity. It could also be argued that good Modernist signage has not been tainted by some of the shortcomings that have been revealed in, for example, Modernist architecture, and has survived the somewhat regrettable Post-modern era. Signage and Modernity are inextricably linked and the history of Modernism is clearly identified and epitomised by graphic design and signage. Modernism rejects adornment and unnecessary decoration. Modernism seeks a purity and clarity. Form follows function. The best examples of good signage represent the core principles of Modernism, distilled down and presented in its purest form. Signage must have the clarity and functionality that the Modernists so craved. If Corbusier described the house as the 'machine for living in' so perhaps signage can be described as the 'machine of information'. The purest type of machine. A machine that just has one, unmoving part and carries out one job and one job alone. If that signage proves to be good signage it functions as almost the perfect machine. It can be left to do its job, with no overseeing or maintenance, until such time it falls out of fashion and is replaced by a new, but no more effective, sign.

In the pre-modern age signs were rare. Most of the population were illiterate so could not read a sign even if they had need to. An average person's worldview was much more restricted before the Industrial Revolution. Most people never left the small geographical area they lived and worked in so had no need to be directed anywhere. The coming of the Industrial Revolution and perhaps more importantly the railways, the catalyst of Modernity, began to change that. The railways increased mobility, and places that had seemed distant and foreign to most people now became accessible. The increased urbanisation of the population, as rural workers flocked to the cities in search of work, opened up a whole new level of interaction with other human beings and experiences. The pre-industrial rural, agricultural existence was relatively simple, but the mayhem of the city

presented a riot of new stimuli, and in this chaos there was need for some order. A rural worker had no need for street names or addresses. The points of reference were the landscape around where they lived and worked. An urban dweller on the other hand needed to navigate the city to survive, to find work and housing and to travel.

It seems blindingly obvious to us now, but at the core of what any transport network does is moving people from one clearly defined position to another in the most direct and orderly way possible. A railway network could not function on an ad hoc and incoherent set of lines and stops. Places need to be named and signed and the need for consistency is paramount. Famously the railways were responsible for synchronising the time across the country. Where previously towns and cities relied on their own, rather vague, idea of what the actual time was - often based on single clock on a single church - in an effort to run to a timetable, it was necessary to ensure that all clocks showed the same time across the country. So it was that, as the railway network grew and cities grew, signage became increasingly important. On into the 20th century, as literacy levels increased so naming and signing of areas and routes became fundamental to creating not only a modern, functioning rail network, but a modern, functioning society.

As the Modern movement came to maturity in the interwar years of the 20th century so their credo filtered down, from its rather intellectual and obtuse genesis, to impact on the lives of the general population. The idea that 'design' could improve our everyday lives began to be accepted. The Bauhaus school and its disciples were intent on removing all the previously held ideas of the singular roles of architect, engineer or designer and were keen to apply Modernist principles across the board. For example, Peter Behrens, one of the fathers of Modernism, worked closely with the AEG company, and not only designed products for them, but designed their buildings, their logo and even their own typeface. In the UK, London Underground embraced Modernism wholesale and as well as applying Modernism to the architecture of the

stations, they realised that its rational and clear approach could also significantly improve their mapping and signage. Such was its success that the Johnston typeface and Harry Beck's map (inspired by electrical circuitry) still endure to this day, are absorbed by millions of people a year, and perfectly encapsulate Frutiger's idea of 'unconscious clarity'.

At the same time however, and despite being one of the main drivers of the first wave of Modernity, British railways were a little less clear. Pre-World War Two Britain's railways were four huge private companies, and whilst each had its own unique identity, there was no visual consistency across the network. Post-World War Two the network was looking very old fashioned and straining under the weight of its ageing infrastructure. When the railways were nationalised it was soon apparent that not only did the rolling stock need updating and the system rationalising, but the new British Railways had inherited a disjointed and confusing mix of identities that needed formalising and modernising. It wasn't for another 16 years however, in 1964, that the Design Research Unit were handed the responsibility of completely rebranding every single aspect of the railway network. DRU were not only tasked with improving signage, but almost every aspect of the huge and diverse parts of the business needed to be updated. A daunting prospect but one perhaps that could only have been carried out by a state controlled industry. Unfettered by the need for the branding to be commercially driven the main desire was that of clarity and conformity. Whilst the job of the DRU was huge in terms of scale, they had the almost unique opportunity of a blank canvas and could bring to bear and unleash Modernist principles in a way which perhaps no other designers had had the opportunity to before. DRU did not disappoint and their work for British Rail marks a high water mark for Modernist design, exemplifying clarity and function at the same time as being aesthetically pleasing. The perfect balance was struck whereby the identity was so restrained as to not overwhelm and jar as one travelled across the network, but was bold enough to instill

confidence. The same can be said for Jock Kinnear and Margaret Calvert's work for the Department of Transport. Their almost perfect signage for the road network has slipped almost seamlessly into the nation's consciousness, and has proved to be both visually pleasing and legible to the point of almost unconsciousness. Once again it is probably only the freedom a commission from the state, given carte blanche and freedom from commercial pressures, that such near perfection could have been achieved.

And so that brings us to 21st century Britain, and the fate of DRU's beautiful signage and branding acts as a fitting parallel to the decline of Modernity and its role in national identity. The railways, like most aspects of British society, are now controlled by the market. The network has been carved up and sold off and there is no common identity across the system. This lack of continuity is reflected in how we now have to negotiate the railway, its frustrating and confusing ticket policies and lack of any accountability. Often the train you are on may not belong to the same company as the one that owns the station you travel from. DRU's identity has slowly been ditched and replaced by the fickle branding of the private rail companies, which manages to be both bland and obnoxious in equal measures. Trains are a riot of gaudy paint jobs and the various jolly bright uniforms of the staff members cannot disguise the fact they do not care about the railway they work for or care about the people unfortunate enough to have to use it. The market has little time for Modernism. In the world of Britain's 21st century railways the idea of 'Less is More' certainly carries no meaning. Less service More profit maybe? As the state moves further and further away from our everyday lives it's doubtful we shall see an exercise in signing like DRU's work for British Rail again. Let us just be thankful that the road network that Kinnear and Calvert's signs help us navigate hasn't been privatised.

Yet.

'Outward journeys must not be in the past' is a publication devised by Cherry Tenneson.

This publication acts as a supplement to a project of the same name, which was comprised of a series of site-specific signs and posters made for Preston's transport hubs in April 2015.

The artworks referenced the significant amount of British modernist transport signage in Preston. Tenneson sought to explore how the intended clarity and purity of these modernist designs, originally from the late 1950s to late 1960s, now exist in the present day, if at all.

Named after a National Rail error message, the project emphasises the conflicting styles and messages which have developed in the city over time.

References include a proposed national motorway symbol which was tested on the Preston by-pass but rejected for national use; the original, Swiss style, clear and precise designs of Preston Bus Station signage, intended to evoke the 'luxury of air travel', which have since been assaulted by additional, confusing, jarring signage; and the current day deviations from the meticulous British Rail signage at Preston Railway Station in favour of vague signage from privatised companies and flawed internet-based information.

'Outward journeys must not be in the past' also includes an original text, 'Unconscious Clarity', by Eddy Rhead, founding trustee of the Manchester Modernist society.



This publication was commissioned by In Certain Places - a programme of artistic interventions in the city of Preston, based in the School of Art, Design & Fashion at the University of Central Lancashire.
www.incertainplaces.org