How to

use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world

Michael Bierut

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Logos, packages, signs, books, websites: in the modern world we are surrounded by graphic design. Where does it come from? Why does it look that way? What is it supposed to do? **How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world** is the first career monograph from graphic designer Michael Bierut. Using examples from a portfolio spanning five decades, Bierut provides the answers, describing three dozen projects from start to finish, with insights into the creative process, his working life, his relationship with clients, and the challenges that any creative person faces in bringing innovative work into the world today.

320 pages, including 592 color illustrations

Capitol Hill Library
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How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world

Michael Bierut

How to
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First Printing, 2015

Contents

Opposite
My first
mass-produced
piece of graphic
design was a
poster for our
high school
production
of *Wait Until
Dark*, a tense
drama about
a blind woman
threatened by
a criminal gang
(hence the
eyes). I can still
remember the
thrill of seeing
it hanging in
every hallway of
my high school.

How to be a graphic designer in the middle of nowhere

An introduction

As far back as I can remember, I always wanted to be a graphic designer.

I must have been no more than five or six years old. I was in the car with my father on a Saturday on my way to get a haircut. We were stopped at a light, and my dad pointed at a forklift truck parked in a nearby lot. "Isn't that neat?" he asked. What, I said. "Look at the way they wrote 'Clark.'" Clark was the logo on the side of the truck. I didn't get it. "See how the letter L is lifting up the letter A?" explained my father. "It's doing what the truck does."

It was as if an amazing secret had been revealed, right there in plain sight. I was dumbfounded and thrilled. How long had this been going on? Were these small miracles hidden all over the place? And who was responsible for creating them?

I was in the first grade at St. Theresa's School in Garfield Heights, Ohio, when my teachers first noticed that I was good at drawing. This was no small thing. I was a good student, but among my peers in 1960s suburban Cleveland, academic diligence was viewed with suspicion, if not outright contempt. Artistic ability, on the other hand, was like a kind of magic. Inept at sports and generally withdrawn, I suddenly had a way to distinguish myself in the schoolyard. The nuns called it a "God-given talent," and I milked it for all it was worth. Luckily, I received nothing but encouragement from my parents. They bought me a succession of ever-more esoteric implements (charcoal sticks! pastels! kneaded erasers!) and signed me up for Saturday morning art classes at one of the world's great cultural institutions, the Cleveland Museum of Art. By the time I reached junior high school, I could render anything realistically. Everyone assumed I would be an artist when I grew up.

Art was something I used to make friends (and, occasionally, to keep from getting beaten up). At the request of one of the school's more frightening bullies, I painstakingly replicated the Budweiser logo on the cover of his civics notebook. Having acquired a Speedball pen set and having mastered a convincing Fraktur, I generated heavy metal insignia upon request.

Above
Easter Sunday, 1969, in Parma, Ohio. I'm standing with my parents, Leonard and Anne Maria, and behind my twin brothers, Ronald and Donald.

Above
My parents enrolled me in Saturday morning art classes at the Cleveland Museum of Art. Here is my rendition of a masterpiece in their collection, J. M. W. Turner's *The Burning of the Houses of Lords and Commons*. I was seven years old.

A turning point came in the ninth grade when I was asked to do a poster for the school play. I handed in the artwork on a Friday morning, it was printed that afternoon, and by Monday morning my poster was hanging all over the school. This was my first experience with the miracle of mass production. More people would see my poster than would see the play. I realized then I didn't want to settle for just doing a single painting to be stuck on the wall at someplace like the Cleveland Museum of Art. I wanted to create things with a purpose, things that people would see all over the place, things that were about something other than themselves. It was hard to explain.

I had no idea how posters and logos came into the world. I didn't know any working artists, and didn't know anyone else to ask. If pressed, I would have guessed that things like album covers were designed by real artists like Franz Kline and Robert Rauschenberg who had decided to take a day off and make some extra money. One day, I was in our school library, idly browsing the Career Resource Center. This was a grandiose name for what was no more than a shelf bearing a matched set of books called the Aim High Vocational Series. The titles included *Aim for a Job in Baking*, *Aim for a Job in the Dry Cleaning Industry*, and *Aim for a Job in Domestic Help Occupations*. One caught my eye: *Aim for a Job in Graphic Design/Art* by someone named S. Neil Fujita. I opened it and realized with a start that I was staring at my future.

Here were page after page of men and women who were doing what I wanted to do, with examples of work from ad man George Lois, magazine designer Ruth Ansel, and television art director Lou Dorfsman. I now realized this activity that fascinated me had a name: graphic design. Newly armed and wanting more, I went to my local public library and looked up those two words in the card catalog. There was exactly one book listed. It was *Graphic Design Manual: Principles and Practice* by Armin Hofmann.

Above
These are the three books that changed my life: *Aim for a Job in Graphic Design/Art* by S. Neil Fujita, *Graphic Design Manual: Principles and Practice* by Armin Hofmann, and *Graphic Design* by Milton Glaser.

Today, everyone knows Hofmann and Glaser, but Fujita is an unsung hero: he designed the Columbia Records logo and the cover of Mario Puzo's *The Godfather*.

Looking back, I am utterly mystified that this obscure book, a dry account of the coursework at the Kunstgewerbeschule in Basel, Switzerland, ended up on the shelves of a small suburban library in Parma, Ohio. At the time, I was electrified. From the black-and-white studies of dots and squares to the exercises involving the redesign of European lightbulb packages, I devoured it all. After checking it out repeatedly—as far as I knew, I was the only one who ever did—I told my parents that the only thing I wanted for Christmas was my very own copy.

My mother, God bless her, called every store in town, miraculously finding someone who had just gotten it in stock. I opened it on Christmas morning to discover my poor mother's mistake. She had accidentally bought me *Graphic Design* by Milton Glaser, 240 glorious pages of unfettered eclecticism from the cofounder of Push Pin Studios, without a trace of dogma in sight.

My career was set in motion by these three books: a pragmatic guide by an East Coast journeyman, a rigorous manifesto by a Swiss theoretician, and a dazzling tour de force by a brilliant virtuoso. I was barely 18 years old, and without ever having met a graphic designer in person, I knew what I wanted to do for the rest of my life.

Somehow, my high school guidance counselor found just the right college for me at the opposite end of the state, where the University of Cincinnati's College of Design, Architecture, and Art offered a five-year program in graphic design. There I was plunged into a milieu that owed more to the minimalism of the Swiss Kunstgewerbeschule and less to the vibrant worldview of Push Pin Studios. Submitting myself to a boot camp's worth of punishing visual exercises, I unlearned my bad habits and replaced them with the basics of design, typography, color, and layout. Imagination and energy may be innate traits, but precision and craftsmanship are skills that can only be mastered through hard practice. Our professors were determined that no one graduate without them. It was telling that the degree I received was a bachelor of science, for in Cincinnati I mastered a kind of design that was as logical, self-contained, and elegant as the laws of physics. It was later in New York that I would discover the power of passion.

Above left
Here I am looking pensive in the studios at the University of Cincinnati's College of Design, Architecture, and Art, circa 1976.

Above right
By the time I left Cincinnati, I had mastered the use of Helvetica and modular grid systems. I was never any good at photography; I didn't tell my teachers that my girlfriend Dorothy actually took this picture. It married Dorothy in 1980.)

Above
I worked for Massimo and Lella Vignelli for ten years. They were my surrogate parents, and their studio was my adoptive family.

In retrospect, it wasn't a surprise that Massimo Vignelli loved my portfolio: sans serif typefaces on every page, modular grids underpinning every layout. After all, this was the acclaimed designer who had introduced Helvetica to the United States, created a relentlessly geometric map for the New York subway system, and devised a system to ensure that every national park from Acadia to Yosemite would have a matching brochure. With his wife, Lella, Massimo ran a Manhattan office from which issued a mind-boggling stream of logos, posters, books, interiors, and products. In the summer of 1980, I married my high school sweetheart, Dorothy, and moved to New York to become Vignelli Associates' newest and most junior employee. I was in awe of Massimo and couldn't believe my luck. But I also knew that my new boss had a strong point of view, and that his designers worked within clearly prescribed aesthetic limits. My plan was to spend 18 months there and move on.

I ended up staying ten years. Despite the firm's reputation for modernist austerity, Lella and Massimo presided over a workplace of extraordinary warmth, filled with noise and laughter and varied, exciting projects. Design there was a sacred calling, and in joining the profession you were committing to a fight against stupidity and ugliness. The clients who came to us were enlisting in the same battle. It helped that I was a good, even compulsive, mimic. Having learned my earliest lessons about graphic design by copying from library books, I found it impossible not to imitate Massimo's unmistakable style. He came to trust me, and continued to encourage me even when my ideas began to diverge from his. After ten years, I was managing the firm's graphic design operations. But more and more I wondered: what kind of work would I do if I were on my own?

The answer came in the form of a dinner invitation from a colleague, Woody Pirtle. Woody was a partner in the New York office of a firm called Pentagram, legendary for its unique structure. Its partners worked in a hierarchy-free collective, each managing a small design team, each sharing the resources of an international organization.

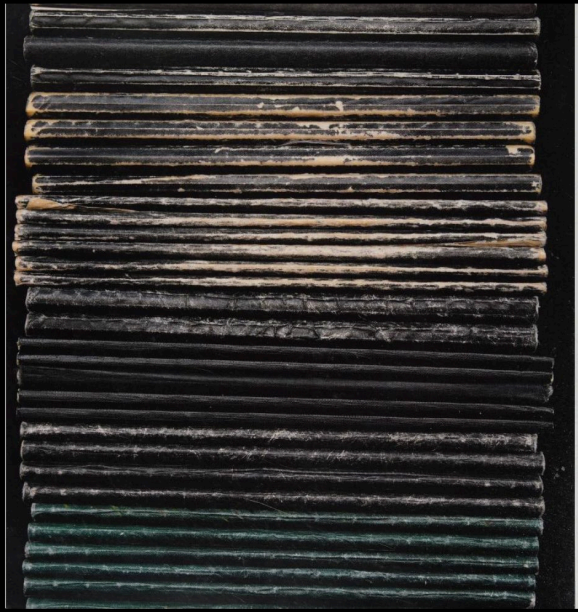
Top
A new family: my first international meeting in Antigua, 1990, as the newest partner in the firm's New York office. I'm seated in the back of the truck, surrounded by Mervyn Kurlansky, Colin Forbes, Theo Crosby, David Hillman, Neil Shakery, John Rushworth, Kenneth Grange, Linda Hinrichs, Etan Manasse, Woody Pirtle, John McConnell, Kit Hinrichs, Alan Fletcher, and Peter Harrison. Peter Saville is at the wheel.

Bottom
A more recent partners meeting in London, 2014. From left to right: Abbott Miller, John Rushworth, Eddie Opara, Natasha Jen, Luke Hayman, Harry Pearce, Michael Gericke, Lorenzo Apicella, Paula Scher, Angus Hyland, Marina Willer, me, Emily Oberman, Domenic Lippa, William Russell, Daniel Weil, DJ Stout, Naresh Ramchandani, and Justus Oehler.

A casual conversation about my future turned into something else. Over coffee, he asked if I might be interested in becoming Pentagram's newest partner. His timing was perfect. I loved the bustle of a big office. The loneliness of a sole proprietorship held little appeal. Combining autonomy and community, Pentagram offered the best of both worlds. I thought about it overnight, talked it over with Dorothy, and said yes. In the fall of 1990, I started my second job.

My second job may be my last job. I've been at Pentagram for nearly 25 years. And, to a remarkable extent, I am doing exactly what I always wanted to do. I still recall the seismic jolt of seeing that forklift truck logo, or opening that book in my school library. What I couldn't figure out then was how people came to make these kinds of things. Where did the ideas come from? What happened between an idea and its realization? How could you tell if the ideas worked? How were people talked into accepting them? Was it magic? Or was there a limit to what graphic design could do? And, finally, how could I get to do it, too?

Since my first poster in the ninth grade, I've discovered that my questions have many possible answers. Although none of them are final, all of them are interesting. No one can tell you what to do. But once you decide, the real fun is figuring out how to do it.



How to think with your hands

Four decades of notebooks

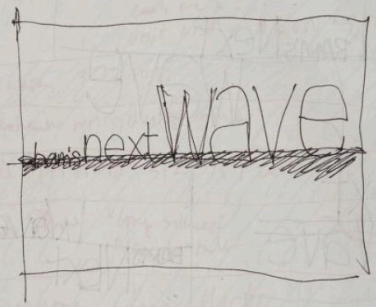
Opposite and above
For more than 30 years, I've seldom gone anywhere without a composition book. As a result, they take a beating.

On August 12, 1982, I opened up a standard 7½" by 9¾" composition book and began taking notes on a phone conversation. I forget where the book came from. I may have found it in the supply cabinet of Vignelli Associates, where I had been working for a little over two years.

This was the beginning of a habit—or a compulsion—that has continued to this day. I cannot walk into a meeting or start a phone call without my notebook. Other designers have amazing sketchbooks. Not me. A few pages look like they belong to a real designer: drawings, type studies, visual ideas being worked out. But most are filled with to-do lists, phone calls to be returned, budget calculations, meeting notes. In college, I discovered that writing down something helped me remember it later. Paradoxically, that means that a lot of these notes, taken once, are never referred to again.

Although I am (or I used to be) a good draughtsman, drawing may no longer be a relevant skill in the digital world. (Knowing how to read is more important than knowing how to draw.) But looking back through the years, I'm surprised by the occasional visual notes in these books, and how often they anticipated the design work to come. Often, in the midst of a dense list of bullet points, there will sit a quick diagram, an embryonic sketch that represented the first step of what would be months of work.

When the idea of a personal digital assistant was first described to me, I thought, oh, sort of like my notebook, except a computer. (It's no accident that the iPad is nearly the same size.) Like most designers, I'm dependent on my digital devices. But my notebook is still with me: diary, sketchbook, security blanket, friend. On August 26, 2013, 31 years after the first, I started notebook number 100. How I would love to fill 100 more.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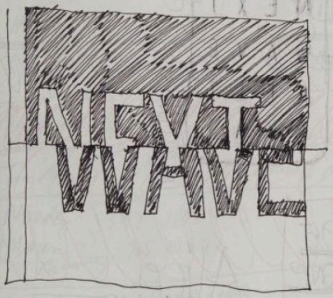
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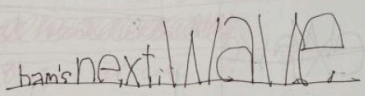
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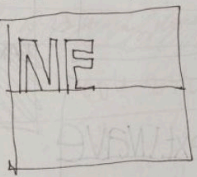
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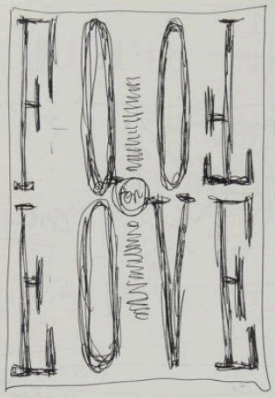
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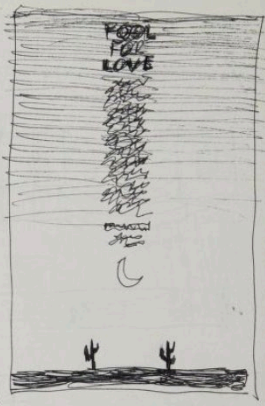
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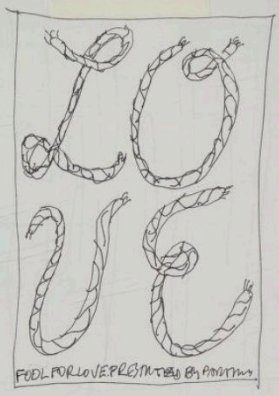
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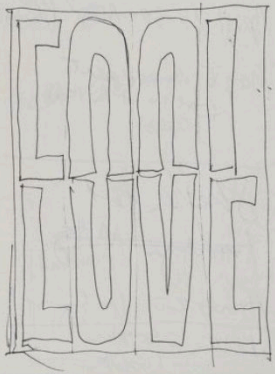
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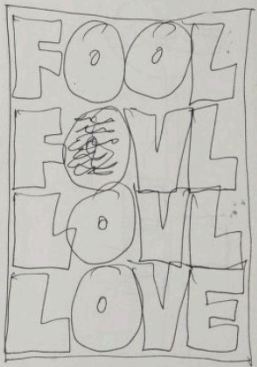
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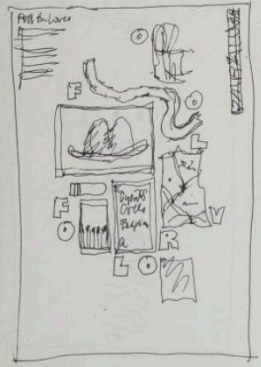
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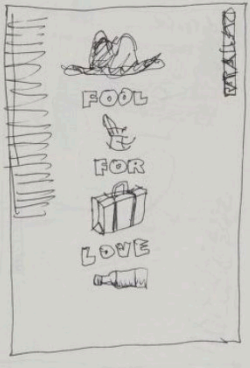
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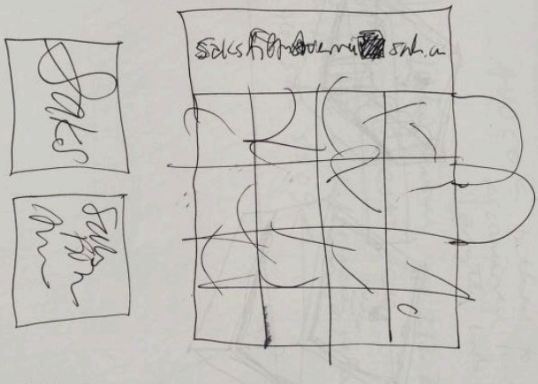

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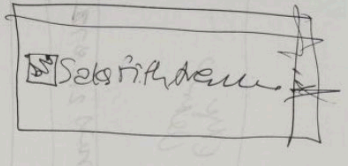
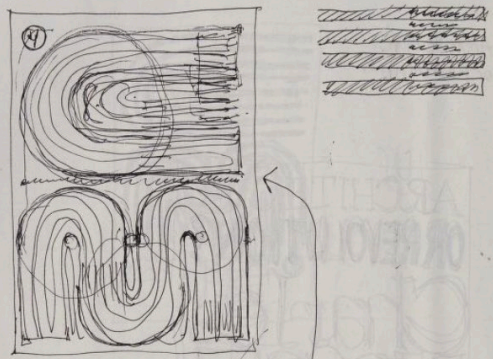
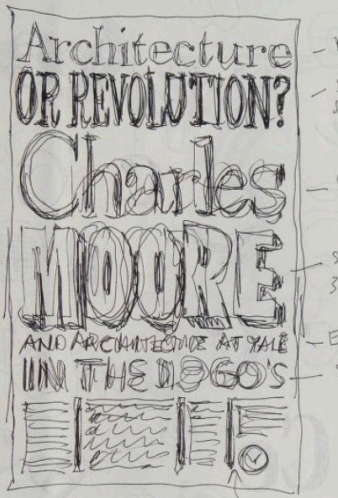




Architecture & Revolution: Charles Moore and Architecture at Yale in the 1960s.

A Symposium. November 2-4, 2001.



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Jeanne Nathans

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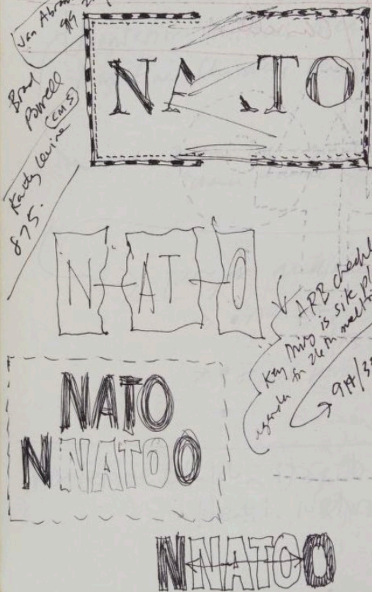

Barbara

sign looks attractive

ARB checklist is site plan meeting

Key mtg agenda for 2/4 PM

914/332

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Rethinking Design # 4
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Jackie to → at work till 2/14
on vacation 2/15 - 2/23
starts 2/26

United mtg w/ 2/4/97
John Rubadou

Cargo - Scott to send cargo

Shuttle 737 | 300 + 500's

Richmond Children's Museum.

process, materials, transparents

Original
differentiated
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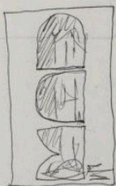
Alex Kroll
S+G writer 

Sven, Creative Director



Stripes 

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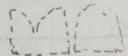

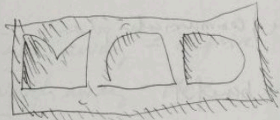

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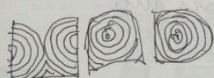

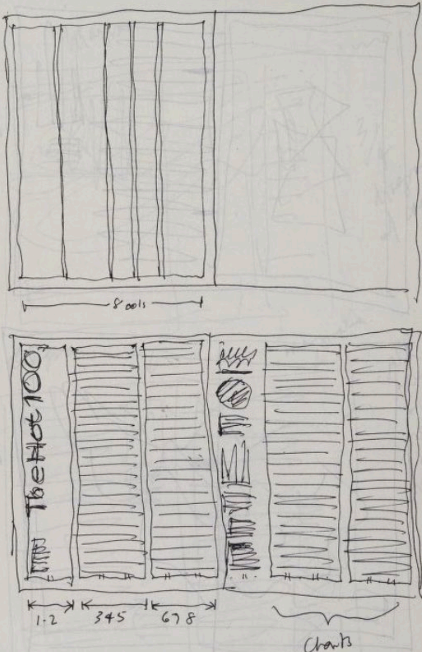

8 cols
The Hot 100
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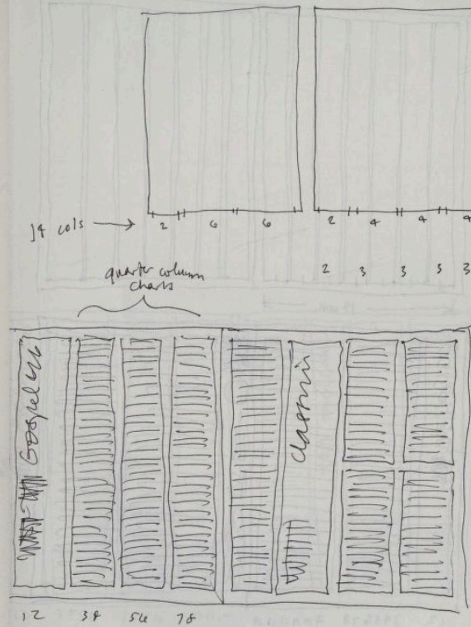
Charts

8 col grid



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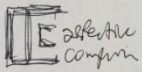

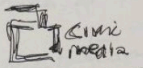

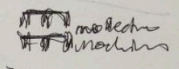

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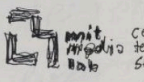

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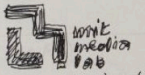

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initiatives / SIGs / labs

re-think food

or

re-think food

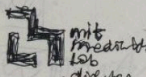
w/
wordmark

initiatives + joint programs (as endorser)

light [support program of 

initiative of 

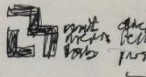
fellows
director program



directors
fellows
program

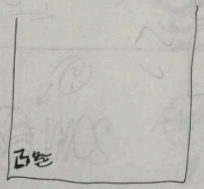
bold + red (or other color)
grey?

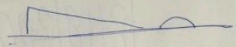
OR

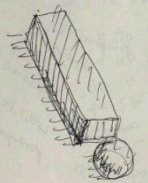


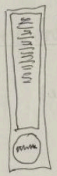
director
fellows
program

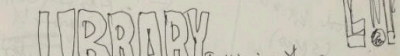
red

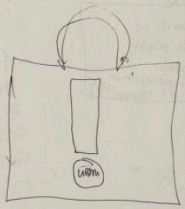


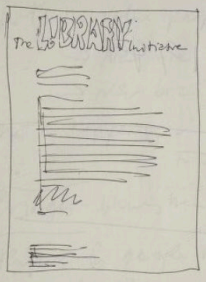




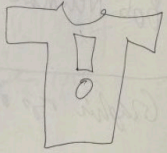


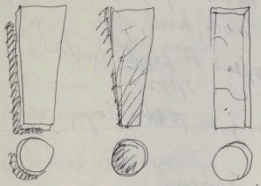


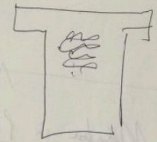


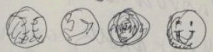


Reinventing the ~~[illegible]~~ public school library for NEW York City's ~~[illegible]~~ children

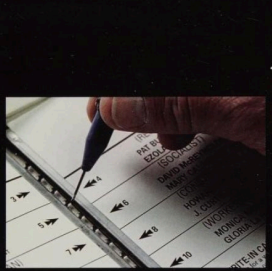




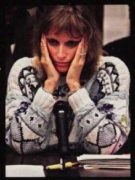




:30 Baltazaar. Friday



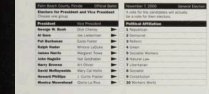
Left
The butterfly ballot was not a new invention, but its flaws threw the 2000 election into chaos.



Above
Theresa LePore, the 21st century's most influential graphic designer.

Below
It took more than a month to determine the election's outcome, still disputed 15 years later.

How to destroy the world with graphic design
American Institute of Graphic Arts



Above
An alternate design, using the same format, demonstrates how confusion could have been avoided.

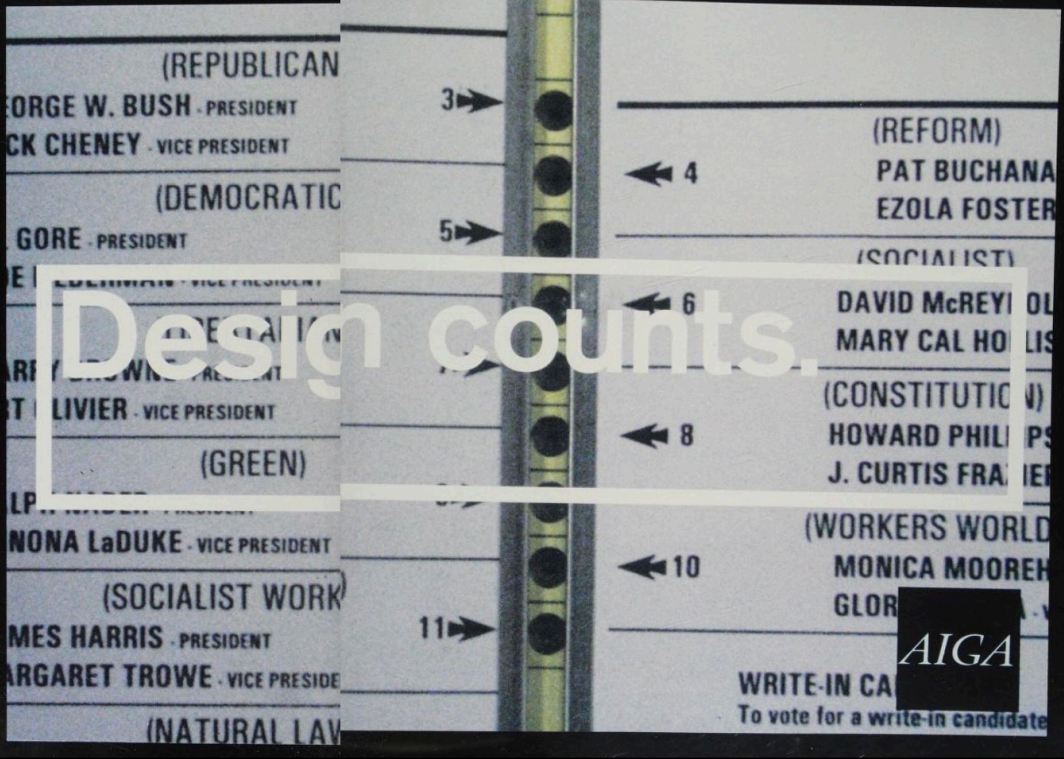
It was the fall of the year 2000, and Theresa LePore had a problem. As supervisor of elections in Palm Beach County, Florida, she was not a trained graphic designer, but her challenge was one that every graphic designer in the world has faced: too much text, not enough space. In this case, the text couldn't be edited. It was the list of candidates for president and vice president in the upcoming national election. The format couldn't be changed. It was the ballot for the Palm Beach County voting machines, on which voters would register their choice by punching out a hole adjacent to the name of their preferred candidate.

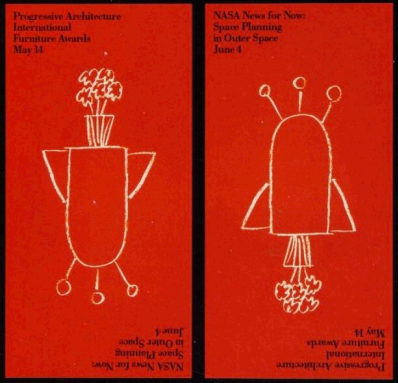
But this year, there were too many candidates to fit in a single column. So LePore came up with a new layout. She alternated the names on either side of the holes, first on the left, second on the right, third on the left, and so on. This turned out to be a problem on election day. The first name on the left side of the ballot was George W. Bush. If you wanted to vote for him, you punched the first hole. Right under Bush's name was Al Gore's. But if you punched the second hole, you wouldn't be voting for Gore, but for archconservative Pat Buchanan, the first name on the right side of the holes.

Confused? You aren't alone. The *Palm Beach Post* later estimated that over 2,800 Gore voters accidentally voted for Buchanan. As it turned out, Florida's votes, counted and recounted over a month, decided the election's outcome. And Palm Beach County decided Florida's. Bush won the state by a margin of 537 votes. By this count, Theresa LePore's design gave the presidency to George W. Bush.

Compared with architecture and product design, graphic design seems ephemeral and harmless. Bad typesetting, as they say, never killed anybody. But in this case, the execution of a trivial, aggravating job—laying out a humble government form—ended up affecting the fate of millions around the world. It was such a dramatic demonstration that I made it into a poster for the American Institute of Graphic Arts.

Human beings communicate with words and images. Good graphic designers know how to make those elements effective. And every once in a while that really matters.


(REPUBLICAN
ORGE W. BUSH - PRESIDENT
CK CHENEY - VICE PRESIDENT
(DEMOCRATIC
GORE - PRESIDENT
LIVIER - VICE PRESIDENT
(GREEN)
NONA LaDUKE - VICE PRESIDENT
(SOCIALIST WORK
MES HARRIS - PRESIDENT
ARGARET TROWE - VICE PRESIDE
(NATURAL LAW
3
5
11
(REFORM)
4
PAT BUCHANA
EZOLA FOSTER
6
8
10
(WORKERS WORLD
MONICA MOOREH
WRITE-IN CA
To vote for a write-in candidate
Design counts.
AIGA



How to have an idea
The International Design Center, New York

Opposite
I was so pleased with this design that I hurried home to show it to my wife, Dorothy. "Who did this drawing?" she asked. Me. I said. "Well," she said, "who are you going to get to do it?" With no budget, I stuck with my naive doodle and the conviction that the idea was good enough to surmount the crudeness of the execution. To this day, it is my favorite piece from the first ten years of my career.

Above
I mastered Massimo Vignelli's trademark approach to the point where I fancied people couldn't tell our work apart: his poster above, mine below.

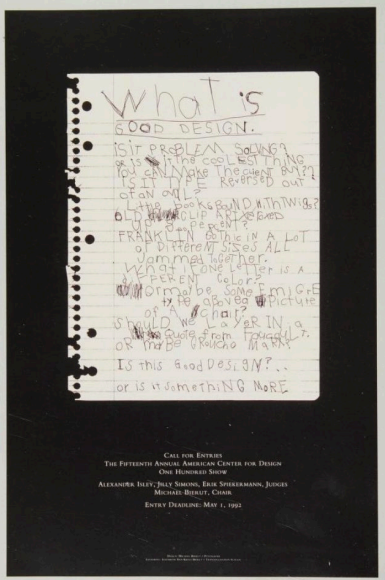
I had been working for Massimo Vignelli for four years, devoting my days to mastering what I thought of as "the Vignelli style": a few preapproved typefaces, two or three bright colors, and structural elements like lines and stripes, all deployed on a modular grid. I enjoyed mimicry and flattered myself with the delusion that Massimo couldn't tell the difference between my designs and his. Now he had entrusted me with a big client, a complex of furniture showrooms called the International Design Center, New York. We set the ground rules at the outset: the typeface, Bodoni; the color, PMS Warm Red. As long as I stuck to those ingredients, I was on my own.

I worked with the brilliant young marketing manager Fern Mallis, a quick-talking New Yorker who was my favorite client. She asked me to design invitations for two upcoming events: an exhibition of experimental furniture and a lecture by NASA scientists on designing spacecraft interiors. I was excitedly completing designs for both invitations (Bodoni, PMS Warm Red) when my phone rang.

It was Fern. "I'm afraid we just got our budget cut, and we can only afford one invitation. Can you combine them?" "No, of course not," I sputtered. The two subjects were completely different: end tables and outer space. No one will come to either event. Plus, I liked the designs I had already done.

Fern didn't budge. I hung up the phone in frustration. Clients! Would it never get easier? How was one supposed to work under these conditions? What were they expecting, something like this? Almost without thinking, intending to do nothing more than demonstrate the impossibility of the problem, I did a drawing. Viewed one way, it was a table and a vase of flowers. Upside down, a rocket ship. I was smart enough to realize this drawing was the answer.

Like everything else I did for this client, it was in Bodoni and PMS Warm Red. But people don't care about typefaces and colors. They are merely the delivery mechanisms for something else: ideas. And my drawing, crude as it was, was an idea, something with the capacity to surprise, engage, and amuse people. It was at that moment of scribbling I realized content is more important than form.



Call for Entries
The Fifteenth Annual American Center for Design
One Hundred Show

Alexander Isley, Jilly Simons, Erik Spiekermann, Judges
Michael Bierut, Chair

Entry Deadline: May 1, 1992

How to transcend style
American Center for Design

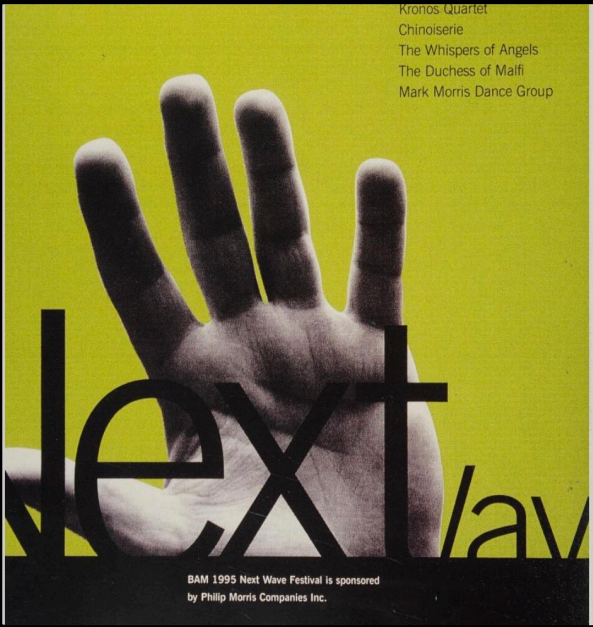
Opposite
Adults think they can imitate children's handwriting. Don't bother. Today, the American Center for Design is long gone, but my daughter Elizabeth is still with us, an attorney practicing in Manhattan. She has no memory of lettering this poster.

When style is referred to in design circles, it's usually disparagingly. Most designers claim to "have no style," inventing new approaches for each assignment. Original design work is said to be reduced to "mere style" by those who imitate it. Shallow cosmeticians are dismissed by their critics as trafficking in "nothing but style."

Yet in any artistic activity style is inescapable. This is particularly true in graphic design, where the functional requirements of most projects are minimal. A business card has to bear legible type and fit in a wallet. After that, all the decisions—typeface, color, layout, material, production technique—are bafflingly arbitrary, what regular people call "a matter of taste." But ask a designer about the last time a meeting degenerated into a taste discussion. It was probably yesterday, and the memory will not be pleasant.

In the early 1990s, still fresh from my ten years at Vignelli Associates, I was desperate to find my own voice, and at a total loss as to how to do it. With the design world roiled by change, from the typographic daring of *Emigre* to the experimental invention of Cranbrook and CalArts, I brooded about the seeming impossibility of moving beyond style. Consumed as I was with soul searching, it was ironic to be asked to chair the world's most progressive (and stylish) design competition, the American Center for Design's 100 Show, and create the poster that would invite my fellow designers to participate. Predictably, weeks of paralysis followed. An increasingly panicked ACD staff wondered if I was up to the task. Finally, I was asked to at least write the statement that would appear on the announcement's reverse side. I responded with a stream of consciousness that would have been better suited to an analyst's couch. They liked it, and suggested I simply run the text on the front of the poster. Ah, an all-type solution.

But what typeface? The decision was now reduced to its toughest core. Should I pander to the trendsetters with a newly designed grunge font? Hold strong with the modernists with Helvetica? Or play it safe with Garamond No. 3? At the last possible moment, the solution hit me. I dictated the text, letter by letter, to my four-year-old daughter Elizabeth. The innocence of the form vanquished the weary cynicism of the content, and I was free at last.



Opposite
Founded in 1861, BAM's early decades saw performances by Enrico Caruso, Sarah Bernhardt, and Isadora Duncan. Over 100 years later, Harvey Lichtenstein gave alternative performers like Robert Wilson, Philip Glass, Pina Bausch, and Peter Brook their first large-scale American venue there.

Next spread
By treating the bland sans serif News Gothic typeface in a distinctive way, we created a look that says "BAM" even if the logo is nowhere in sight. Coincidentally, the typeface was designed by Morris Fuller Benton in 1908, the same year that the BAM Opera House opened.

How to create identity without a logo

Brooklyn Academy of Music

When the Brooklyn Academy of Music, the oldest continuously operating performing arts center in the United States, fell on hard times in the 1960s, it was saved by a young visionary, Harvey Lichtenstein, who remade it as a destination for the global avant-garde. Lichtenstein's Next Wave Festival stole the standard of progressive performance from Manhattan, and launched an unstoppable revival of Brooklyn that continues to this day.

In 1995, after years of experimenting with different graphic approaches for the Next Wave, BAM asked us to create something permanent. ("You don't keep changing the Marlboro Man," said board member Bill Campbell, longtime head of marketing for Philip Morris.) From now on, they wanted everything—from a poster to a 36-page subscription mailer to a small-space ad—to simply look like BAM. What they didn't want was a logo.

I was inspired by the legendary midcentury advertising art director Helmut Krone. "I've spent my whole life fighting logos," he once said. "A logo says, 'I am an ad. Turn the page.'" Instead, he created indelible identities for his clients by making distinctive choices and deploying them relentlessly, most famously on behalf of Volkswagen, still using the combination of Futura and white space that he introduced in his "Think small" ad in 1959.

So I hit on the idea of using one typeface, workhorse News Gothic, but with a twist: we would cut the type off, as if it couldn't fit in the frame. As I explained to Harvey and his colleagues Karen Brooks Hopkins and Joe Melillo, this suggested that BAM crossed borders and couldn't be contained on a single stage. But it was economical, too, allowing us to use four-inch-tall letters in two inches' worth of space. It was like seeing King Kong's eye in your bedroom window, I explained. Even if you couldn't see the whole beast, you knew it was big.

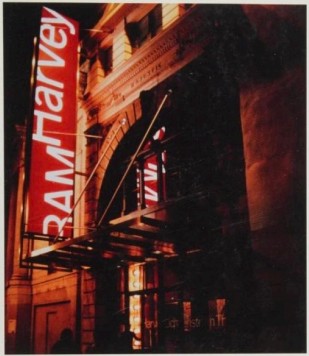
The new look for the Next Wave launched in 1995. The idiosyncratic headline treatment (dubbed "Cuisinart typography" by BAM's longtime architectural consultant Hugh Hardy) was disorienting at first. Twenty years later, it is inextricably linked to BAM.


BAMbill
The Brooklyn Academy of Music
Brooklyn Academy of Music
tickets
to the 15th
Anniversary of
the BAM Next
Wave Festival
Light
Whispers
Me'Shell
NdegéOcello
Angels
BAM

Below left
Getting printers to manufacture cups with the type going off the bottom is harder than you'd think; they can't believe you want to print them "wrong."

Below right
By mounting the hand on a metronome* motor, we made the Next Wave" pun a bit more obvious.

The late design genius Tibor Kalman was once asked to design a brand identity for a museum. Rather than designing a logo, he handed the client a book of typefaces and said to simply pick one and use it over and over again: if they did that long enough, they'd have an identity. He was right. I'm convinced the most important characteristic for a great brand is consistency. This is different from sameness. Sameness is static and lifeless. Consistency is responsive and vibrant. Working with, yes, just one typeface, BAM is a model of consistency.



Left top
The Majestic Theatre was renamed the BAM Harvey Theater when Lichtenstein retired in 1999.

Left bottom
Even the BAM bathroom icons are subject to chopping.

Below
After resisting creating a logo for several years, we finally made one using BAM's signature typography. The guidelines for use, created by designer Emily Hayes Campbell and only six pages long, are still faithfully followed.

Next spread
Contemporary lettering collides with the BAM Opera House's century-old Beaux-Arts details.


Opera
Hou

How to invent a town that was always there
Celebration, Florida

Opposite
Our designs in Celebration, Florida, are ubiquitous, including pieces that usually escape notice, like manhole covers.

Above
Walt Disney's original dream to create a futuristic utopia in central Florida morphed into a theme park, the Experimental Prototype Community of Tomorrow (EPCOT), which opened in 1982. A dozen years later, Celebration, built on considerably different theories, broke ground.

If you drive down Interstate 4 in central Florida, exit on Route 192, and make a right turn at a long white fence, you will enter another world. Traditional houses with front porches on small lots set close to the street. A town center with the scale of a classic Main Street, small shops lining the sidewalks. Parks and schools within an easy walk. It is utterly unlike the world of parking lots and warehouse stores that surrounds it, and it is all about twenty years old. This is Celebration, Florida.

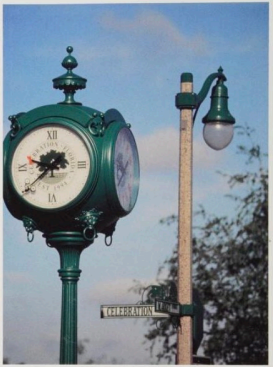
In the early 1990s, the Walt Disney Company decided to take 5,000 acres of land it had acquired around its theme park properties and try something new: residential development. CEO Michael Eisner was passionate about design, and he enlisted architects Robert A. M. Stern and Jaquelin Robertson to plan the project. They proposed a large-scale experiment in New Urbanism, design principles that call for planning small-scale, mixed-use communities similar to towns familiar from a century ago. Among the traditional homes are public buildings by some of the most famous architects in the world: a town hall by Philip Johnson, a post office by Michael Graves, and a bank by Robert Venturi and Denise Scott Brown.

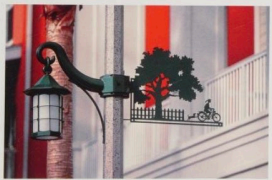
It was our job to create all the graphics: the street signs, the names over the shops, the markings at the holes at the public golf course, even the manhole covers. Authenticity is a tricky thing, especially for a graphic designer. We are not just creators of form but communicators of ideas. This requires fluency in a common language, an ability to manipulate elements that are widely, if subconsciously, understood—typefaces, colors, images. There is a reason a sign in an airport looks different from a sign on a small town street corner. To create graphics that 7,500 people would have to live with, day in and day out, was a challenge. Our goal in Celebration was to become part of the scenery.

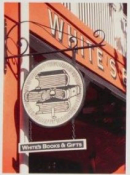
I have worked with many idealistic clients, but none more so than the team that created Celebration. We were inventing a new world, and it was thrilling. Today the town is not so new anymore. And the older it gets, the more I like it.

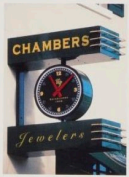
Below
Towns don't have logos, but they do have seals. The Celebration seal created by Pentagram Associate Tracey Cameron was meant to evoke the quintessential American small town. It was also made into a wristwatch on which, once a minute, the dog overtakes the girl cyclist (see opposite, bottom right).

Right and opposite
Our graphics were designed to be approved by some of the world's best architects, including Robert A. M. Stern, Robert Venturi and Denise Scott Brown, Cesar Pelli, Michael Graves, and Philip Johnson. It was a bit of luck that our ecclesiastical dedication for the town's official typeface was created by an architect: Cheltenham, designed by Bertram Goodhue in 1896. Classic without being fussy, available in multiple weights and versions, it was used on everything from painted signs to cut metal details to a fence that encased a 40-foot live oak at the community's entrance.









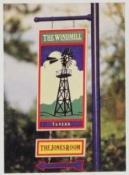
Opposite top
Our graphics included the design of a fountain in the heart of Celebration's shopping district, with compass points connecting the community to the rest of the world.

Opposite bottom
Overlaying the consistency of the town's infrastructure were the signs for the town's retailers. Whereas street signs and manhole covers used a consistent visual language, store signs explored the history of American vernacular signage, from neon to woodcarving to mosaic tile.

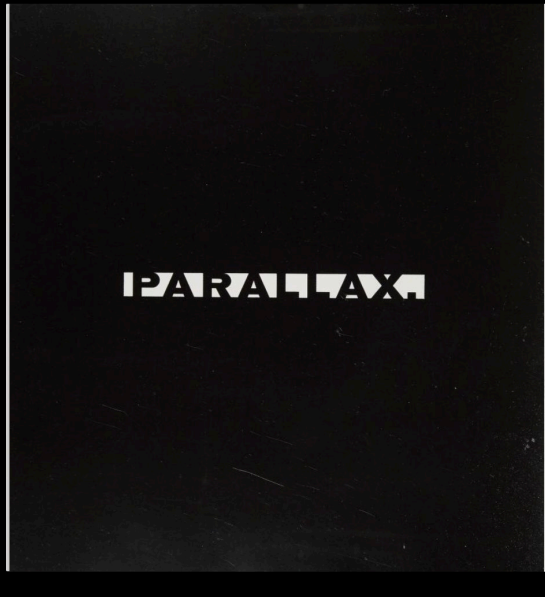
Right top
The town's movie theater, a stylish contemporary take on American Moderne by Cesar Pelli, is a landmark that bears the town's name on its twin masts.

Right bottom
Designing the graphics for Celebration's public golf club was much harder than designing the town seal. It took me some time to realize why: none of our clients were Schwinn-riding, ponytailed girls, but most of them were enthusiastic golfers. The silhouette on the golf club sign was refined endlessly as various executives demonstrated their swings in client meetings.

Next spread
Ironically, the town that celebrates Main Street values has no Main Street itself. (There was already another street with that name in Osceola County.) Instead, the central thoroughfare is called Celebration Avenue.




CELEBRATION AVE



Opposite
Victor D'Allorio's theater company was called Parallax. I never asked him what the name meant, and he never asked me why the logo looked the way it did

How to work for free
Parallax Theater

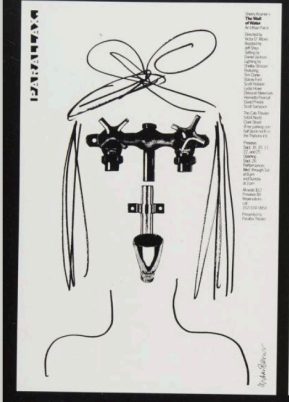
Victor D'Allorio was the best actor in my high school. He was in every play our school mounted, and if not in the starring role, at least in the hammiest one: Captain Hook in *Peter Pan*, Boris Kolenkhov in *You Can't Take It with You*, Malvolio in *Twelfth Night*. I did the posters.

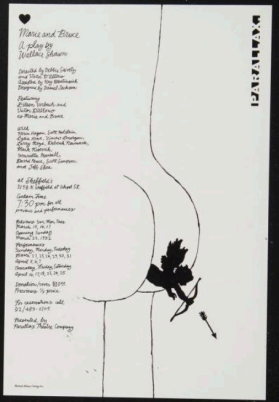
After college, he arrived in New York to look for work as an actor as I was just starting out as a designer. Before long, I got a call. "Hey, Mike?" he asked. (Only my family and oldest friends still call me Mike.) "We're putting on a show. Could you do the poster?" I said, sure. He told me they didn't have much money. I said, don't worry about that.

Victor would never hit the big time as an actor. But he became a beloved teacher and a sometime director, first in New York, then Chicago, and ultimately Los Angeles. And I designed every one of his posters for free. The Internet is filled with designer rants about the corrosive evils of free work. I love working for free, especially under the unspoken terms that governed the relationship I had with Victor.

First, the work was fun. Victor would explain what the play was about in two sentences, and would send me the text that had to go on the poster. The explanation was always vivid and inspiring, and the text was always complete and free of typographical errors. Second, after receiving my design, Victor would permit himself a single question: "How can I thank you?" Finally, he never promised me exposure to movie stars on opening night or high-paying jobs down the road. I think as an actor, he understood what so many clients don't: that for a creative person, the real reward is to simply do the work. Getting a "Hey, Mike?" call from Victor meant I'd have one more chance to do my best.

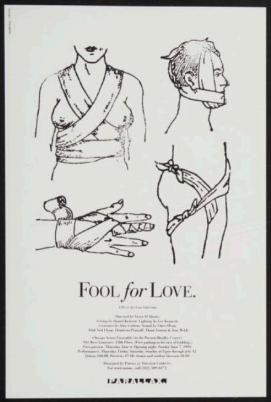
Sadly, I won't get that call again. Victor died, too young, in 2009.





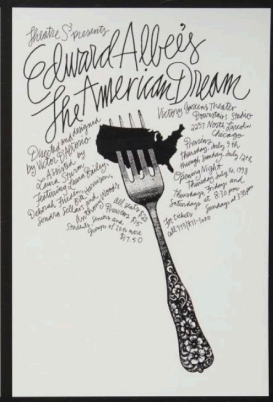
Above
The Wall of Water is a farce about four female roommates living in a small apartment with a single bathroom who gradually drive each other crazy. The challenge was to make the visual connection between neurosis and indoor plumbing.

Above
Wallace Shawn's play *Marie and Bruce* is one of the funniest, darkest, and most scatological portraits of a dysfunctional relationship ever put on stage. For many years, this poster hung in one of Pentagram's bathrooms.



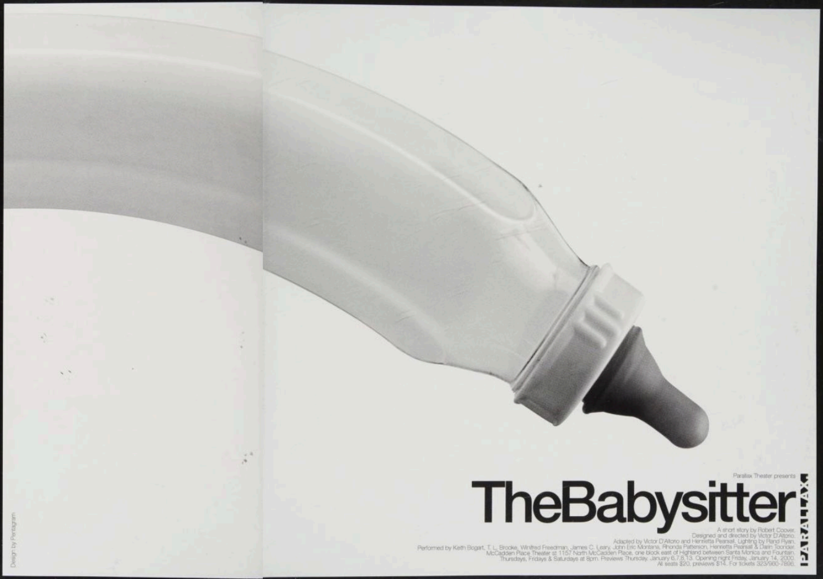
Above
For some reason, many of Victor's productions seemed to revolve around broken or mutually abusive relationships, including Sam Shepard's *Fool for Love*.

As with most Parallax productions, I took pleasure in contrasting the name of the play with the grim brutality suggested by the illustrations.



Above
America's obsession with consumption meets a delicate whisper of mutilation in Edward Albee's classic, and ironically titled, play *The American Dream*.

Right
At the center of this staged adaptation of Robert Coover's short story is a teenaged girl who serves as a figure upon which multiple fantasies, many of them erotic, are projected.


Parallax Theater presents
TheBabysitter
PARALLAX
A short story by Robert Coover.
Designed and directed by Victor D'Altorio.
Adapted by Victor D'Altorio and Henrietta Pearsall. Lighting by Rand Ryan.
Performed by Keith Bogart, T. L. Brooke, Winifred Freedman, James C. Leary, John Eric Montana, Rhonda Patterson, Henrietta Pearsall & Darin Toonder.
McCadden Place Theater at 1157 North McCadden Place, one block east of Highland between Santa Monica and Fountain.
Thursdays, Fridays & Saturdays at 8pm. Previews Thursday, January 6,7,8,13. Opening night Friday, January 14, 2000.
All seats $20, previews $14. For tickets 323/960-7896.
Design by Pentagram

How to raise a billion dollars
Princeton University

Opposite
For the theme of its biggest fundraising effort to date, Princeton looked to the words of its alma mater. "With One Accord" was the result.

Above
At the campaign launch, giant banners in the school colors of orange and black flanked the dorms to Nassau Hall, the oldest building on campus and the song's subject.

One day, after I had been at Pentagram a few years, I got a call from a former client, Jody Friedman. She had just gotten a new job doing something called "development communications" at her alma mater, Princeton. She said they were about to launch a capital campaign and asked if I could help.

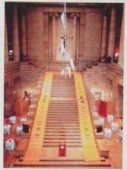
I didn't know what development communications were, I didn't know what a capital campaign was, and I had never set foot on the campus of Princeton University. Jody patiently explained to me that this was all basically about fundraising. I got uneasier. As someone who had spent his career working like a plumber (my customer needed something done, I figured out how much it would cost, the customer agreed, I did the work, the customer paid), the idea of making money by simply asking for it was absolutely foreign.

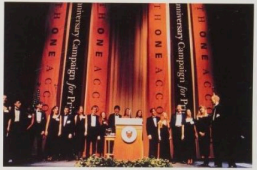
Secretly, I was scared of venturing into unknown territory, and preemptively intimidated by the very smart, very well-educated people I was sure to encounter. I tried to back out, but Jody was persistent. I agreed, and learned an obvious lesson: your best chance to grow is to do something you don't know how to do. My clients at Princeton were wonderful guides, and initiated me in the mysterious world of university fundraising. We devised a theme and a graphic treatment. I created some innovative pieces of communication not because I was daring or imaginative, but simply because I didn't actually know how such things were usually done. Not being familiar with the ritualized ways of asking for money, I simply portrayed the university in a way that its alumni would recognize as authentic, and asked for their support. They responded. It helped that the economy was booming. The campaign's goal was $750,000; it raised $1.2 billion.

Graphic design, where form is so dependent on content, is a perfect way to learn about the world. My projects have put me at laboratory benches with microbiologists and in locker rooms with professional football players. I design best when I'm interested in the subject matter. As a result, I've learned to be as interested in as many things as possible.

Above
A small book designed by Pentagram's Lisa Cerveny hinted at the campaign to come by finding number ones on and around campus, from cornerstones to street signs.

Above
A graphic program devised by Princeton-educated designer Bill Drenttel with his partner Stephen Doyle had designated Baskerville as the school's typeface.





Left top, middle, and bottom
Three small paperbacks, modestly printed in black and white, replaced the ponderous tomes that were then the default way to raise money for schools in the early 1990s. *Teaching* focused on beloved professors on campus and raised money to support the faculty; *Learning* traced a day in the life of five students and made the case for scholarships; *Building* interviewed the distinguished architects who were working on campus and built support for new facilities.

Above
Launch events for the campaign around the country turned the graphic identity into celebratory pageantry. A huge, three-dimensional 'ONE' traveled with the schools vocal groups and served as instant photo opportunities for proud alumni.

How to win a close game
New York Jets

Opposite
The New York Jets are the only organization in the world with graphic guidelines bound in Astroturf.

Above
The original logo is a not-very-good piece of commercial art from the early 1960s. Could it be transformed while remaining unchanged?

In 2001, we got a call from Jay Cross, then president of the New York Jets. Probably the only person in sports management with degrees in both architecture and nuclear engineering, Cross had an assignment with a catch. The assignment was to rebrand the team. The catch? We couldn't touch the logo.

The New York Jets are a media-age invention. Founded in 1959 as the New York Titans, the team changed its name and logo in 1963. The Jets had one indelible moment of glory six years later when the glamorous quarterback Joe Namath led them to an upset victory in Super Bowl III. Since then, the team has been a reliable source of heartbreak to its loyal fans, with a rotating cast of colorful players and outspoken coaches who could never quite regain the heights attained in 1969.

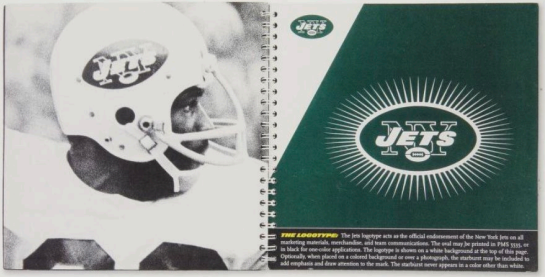
Probably no genre of graphic design is more fraught with emotion than the design of identities for sports teams. If you change a logo for a bank, no one will notice. If you change a logo for a football team, you will get hate mail. The logo that Namath and his teammates wore to the Super Bowl was thought to have totemic power. (Identity design is one of the few professions in which magical thinking qualifies as a business strategy.) As we undertook our work, it was this original logo, now sacrosanct, drawn by an anonymous artist four decades ago, that we were stuck with. This is what designers call a "cat's breakfast": the name of the team in one typeface, superimposed upon the initials NY in another typeface, a tiny football underneath, all placed on another football shape. We made it our starting point.

It turned out that for all its messiness, the logo was a source of endless inspiration. The four letters in the team name could be extrapolated into a proprietary alphabet. The letters NY, superimposed on the football shape, became an immediately identifiable alternate logo. Even the tiny football turned out to be a character we could bring to life. Combined with an expanded color range and a few other graphic devices, the logo provided the Jets with a whole new identity, one that is still in use more than a dozen years later.

Printed standards manuals, once ubiquitous, have been largely replaced by online tools. Yet a physical document can convey a level of authority that a website cannot, particularly if it's made simple and memorable. The book that introduced the new graphic identity for the Jets, bound with hard-to-ignore artificial turf, was meant to provide both instruction and inspiration.

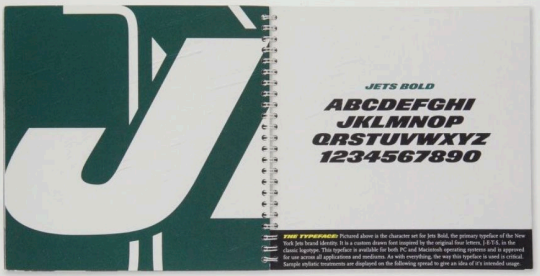
Below
The Jets had already updated their logo once before, introducing an aerodynamic version, not shown here, in 1978. The fans viewed it with suspicion if not outright distaste.

Twenty years later, in an attempt to evoke the glory of the Namath years, coach Bill Parcells reinstated the original logo. It was the unlikely source of the whole brand system.



THE LOGOTYPE: The Jets logotype acts as the official endorsement of the New York Jets on all marketing materials, merchandise, and team communications. The seal may be printed in PMS 3335, or in black for one-color applications. The logotype is shown on a white background at the top of this page. Optionally, when placed on a colored background or over a photograph, the starburst may be included to add emphasis and draw attention to the mark. The starburst never appears in a color other than white.

Below
Working with the letters J, E, T, and S, type designers Jonathan Hoefler and Tobias Frere-Jones created a complete typeface. It exists in only one form: extra heavy super italic.

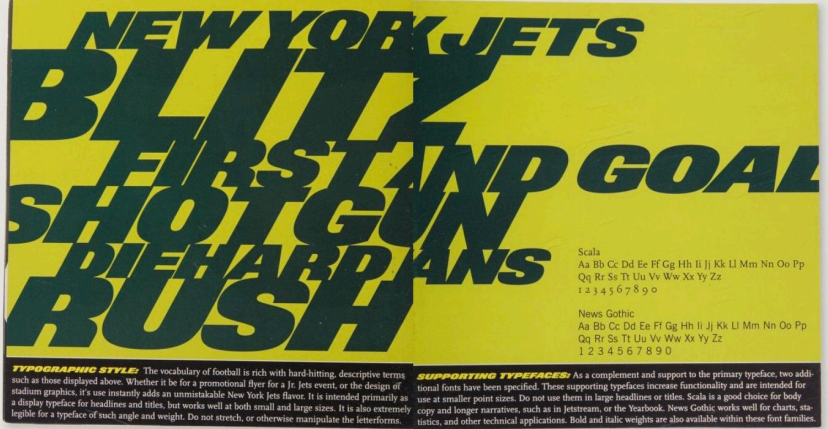


JETS BOLD

ABCDEFGHI
JKLMNOP
QRSTUVWXYZ
1234567890

THE TYPEFACE: Pictured above is the character set for Jets Bold, the primary typeface of the New York Jets brand identity. It is a custom dingbat font inspired by the original four letters, J, E T S, in the classic logotype. This typeface is available for both PC and Macintosh operating systems and is approved for use across all applications and mediums. As with everything, the way this typeface is used is critical. Sample stylistic treatments are displayed on the following spread to give an idea of it's intended usage.

Right
The new typeface, Jets Bold, made any word look intimidating. Jonathan and Tobias used to joke that it would be perfect for Michael Bay movie posters



Scala
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9 0

News Gothic
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9 0

TYPOGRAPHIC STYLE: The vocabulary of football is rich with hard-hitting, descriptive terms such as those displayed above. Whether it be for a promotional flyer for a Jr. Jets event, or the design of stadium graphics, it's use instantly adds an unmistakable New York Jets flavor. It is intended primarily as a display typeface for headlines and titles, but works well at both small and large sizes. It is also extremely legible for a typeface of such angle and weight. Do not stretch, or otherwise manipulate the letterforms.

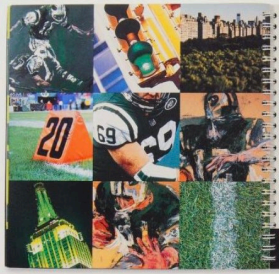
SUPPORTING TYPEFACES: As a complement and support to the primary typeface, two additional fonts have been specified. These supporting typefaces increase functionality and are intended for use at smaller point sizes. Do not use them in large headlines or titles. Scala is a good choice for body copy and longer narratives, such as in Jetstream, or the Yearbook. News Gothic works well for charts, statistics, and other technical applications. Bold and italic weights are also available within these font families.

Next spread, top left
Fans are as obsessed with color as they are with logos. We very carefully introduced several complementary colors to the green-and-white Jets palette.

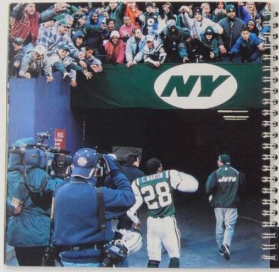
Next spread, top right
Designer Brett Traylor discovered a fierce lineman hidden in the tiny football within the logo, and a new mascot, "Gamefiace," was born.

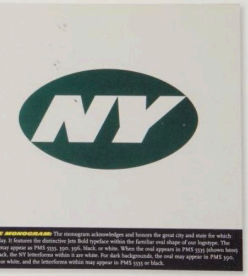
Next spread, bottom left
Unlike that of their crosstown rivals, the New York Giants, the Jets logo failed to highlight the team's highly marketable hometown. We remedied this with an alternate logo that put the initials NY set in Jets Bold, inside the football shape created by the logo.

Next spread, bottom right
The brand system, derived as it is from a common source, is designed to permit maximum variety while remaining close to the team.

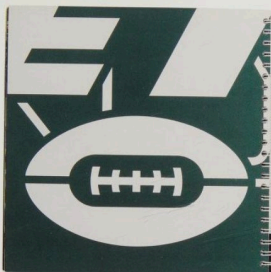


COLOR PALETTE: To add flexibility across multiple applications, our traditional green and white palette has been expanded to include other colors as well. Consistent color usage across the brand is maximized by following these rules: PMS 5535 should represent at least 70% of all applied color within any application. Up to 40% may feature PMS 350 or 356. Yellow 012 and PMS 151 should represent no more than 10%. Black, white, photography, and illustration are not calculated as part of applied color.





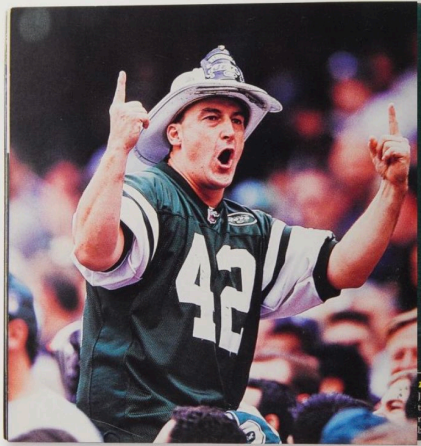
THE MONOGRAM: The monogram acknowledges and honors the great city and state for which we play. It features the distinctive Jets Bold typeface within the familiar oval shape of our logotype. The oval may appear as PMS 5535, 350, 356, black, or white. When the oval appears in PMS 5535 (shown here) or black, the NY letterforms within it are white. For dark backgrounds, the oval may appear in PMS 350, 356, or white, and the letterforms within may appear in PMS 5535 or black.



THE GAMEFACE: The closest thing to a Jets mascot, the "Gameface" mark represents the passion and fervor of our fans, players and coaches. It is derived from the little football shape that has long been anchored at the base of the New York Jets logotype. It may appear in PMS 5535, 350, 356, or black, but is most effective when the background is lighter in color than the mark itself. Showing the Gameface mark in white or dark backgrounds is not recommended.

EXPRESSIONS OF THE BRAND: Sample applications of brand identity elements and the guidelines defined in this manual are shown on this spread. As important as it may be to continuously find new and fresh ways to implement and expand the Jets brand, it is just as important to retain an element of continuity across everything produced, even when these items are made by different people in different parts of the world. Consistency is ensured when we work within the specifications of type and color, and when our marks and symbols are used where, when, and how they are intended. It is important to consider the medium in which the item is being produced and to be sensitive to materials and production processes. Variety and surprise can be achieved through the use of scale, style of photography and illustration, as well as meaningful and cleverly written copy. Pairing equal attention to all of these should result in a consistent, but unique application of brand identity. This is how we build the Jets brand.

Right
A signature part of the Jets brand is sure: the chant "J! E! T! S! JETS! JETS! JETS!" that is heard as a rallying cry at every game. Its graphic interpretation became still another element in the Jets brand identity.



THE CHANT: Perhaps the most dynamic and inspiring element of the Jets personality is the Chant: J! E! T! S! JETS! JETS! JETS!... as shouted by thousands of Jets fans at our games throughout the country. So simple and authentic, the Chant unites entire stadiums in support for their team. A graphic treatment of the chant, in multiple colors and configurations, has been adopted as an official part of the Jets brand identity. Options and variations for Chant graphics are illustrated on the next spread.

(BAD)

(GOOD)

How to be good
The Good Diner

Opposite
The Good Diner's name and logo delineated this restaurant's caffeine-fueled value system.

Above
Thanks to a photogenic design, this restaurant was briefly one of the most widely published greasy spoon joints in the world. When visitors would call our office asking if hours were available, Jim Biber would respond, "It's open 24 hours and takes no reservations. It's a diner."

Sheldon Werdiger and Evan Carzis were smart architects. The recession of the late 1980s had brought building in New York to a halt. So they decided to open a diner. They didn't want it to be fancy, they explained to us. Not a retro, Fabulous Fifties place. Not a hip, reverse chic place. Just a plain diner where you could get two eggs, bacon, and toast for $4.99. The location was the corner of Eleventh Avenue and 42nd Street. Sheldon and Evan wanted to cast a wide net: "We'll get tourists on their way to the Circle Line, UPS drivers on their way to the morning shift, club kids on their way home after last call." This place had to appeal to all of them.

Our challenge was to deliver populist design, short-order style on a no-design budget, starting with the name. I suggested Jersey Luncheonette, and a logo with the state's silhouette on a plate like a piece of veal scaloppine. That didn't fly. Nor did they like Wild West Diner, or Sunset Café, or The Last Stop. Too clever. Finally I suggested The Good Diner. Not great, not fantastic, just…good. For the logo, our partner Woody Pirtle put a halo on a coffee cup.

We installed the logo in hand-cut linoleum at the front door. My partner Jim Biber, who had created some of Manhattan's best restaurants, explained that diners weren't really designed as much as ordered from catalogs. So he ordered one of everything, upholstering the booths and the counter seats with every color available. With no art budget, we decorated the walls with photocopied images of kitchen implements. Light shades shaped like milkshake containers and a single bespoke railing were the only concessions to custom manufacturing.

As is often the case, we took part of our design fees in trade for food. Eating our third helping of $4.99 bacon and eggs in a week, Jim and I realized we would be dead from cholesterol poisoning before we ever made our money back.

Above
For a diner, matchbooks serve as the annual report, corporate image campaign, and 60-second Super Bowl ad, all in one.

Right top
The Good Diner was an experiment in vernacular design processes. No drawing was made for the neon sign; I simply dictated the words to the fabricator over the phone and said to make the second line the biggest, the first and third lines the next biggest, and so on, and to use whatever colors he thought looked nice. It was a tense but ultimately satisfying moment when the final product was delivered.

Right bottom
At one point, our clients hesitated about the name, fearing that the equivocal adjective might be too wimpy for their truck-driving clientele. "Okay, how about The Fuckin' Good Diner?" I suggested. We kept the original name.

How to run a marathon
The Architectural League of New York

Opposite
The Architectural League hosts the Beaux Arts Ball, the architectural community's party of the year, with a new theme every time. In 2013, we responded to the somewhat esoteric concept of "ism" with pure typography.

Above
The original seal of the Architectural League, which I avoided changing for over 20 years.

A few weeks into my first job, my boss Massimo Vignelli summoned me into his office. I was a naive kid from Ohio and I barely knew what I was doing. Massimo and his wife and partner, Lella, were going to Italy for a month, and he told me to follow up on a project he was doing for an organization called the Architectural League of New York. I liked architecture but my knowledge didn't extend much beyond Frank Lloyd Wright and Howard Roark. Suddenly I was on the phone with Richard Meier, Michael Graves, and Frank Gehry, chasing down material for the organization's centennial exhibition. My education was about to begin. My postgraduate academy was the Architectural League.

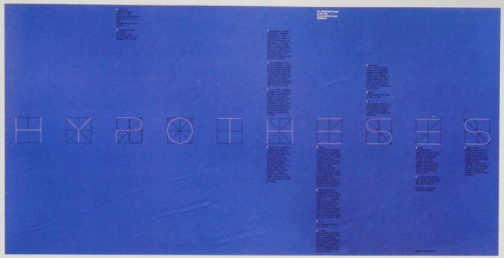
Founded in 1881 to bring together architects with other creative practitioners, the League has always included artists and designers of all disciplines in its leadership. As a board member, Massimo Vignelli served as the organization's pro bono graphic design consultant. As Massimo's assistant, I took over the (free) work we were doing on their behalf. Ten years later I was appointed to the board myself. Twenty-plus years after that I am still working for them. This marathon run is the longest sustained relationship I've enjoyed in my professional life.

Designers are often asked to create images for organizations. We come in from the outside, get our bearings, and give the best advice we can. Working as an external consultant like this, I design systems for others to implement and hope and pray they get it right after I'm gone. Working for the League year after year after year, I learned the pleasures of working from the inside. There are no formal graphic standards, but there is an evolving portrait of an organization where the paint never quite dries. For years, I resisted designing a logo, viewing each new assignment as an open brief, a chance to extend the League's visual profile. Over time, certain patterns began to emerge—we finally did create a logo, for instance—but still each assignment offers the very best (and scariest) kind of challenge: if you could do anything you wanted, what would you do?

Right
Early in my time working for the Architectural League, I designed several lecture invitations that also functioned as miniature posters. These were the first instances that Massimo Vignelli encouraged me to sign my own work.

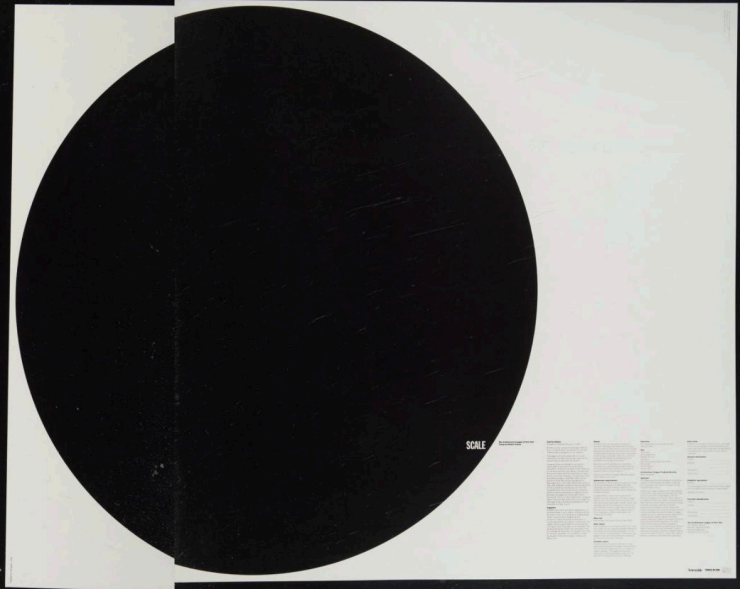
Opposite
Working for the League's ongoing programs has been a special pleasure. Its Emerging Voices series, which mounts lectures by up-and-coming architects from around the world, began in 1981 and continues today. Its poster series is a not-so-subtle homage to my childhood obsession with the album covers designed by John Berg and Nick Fasciano for the band Chicago.

Below
The remarkable 30-year legacy of the Emerging Voices series culminated with our design for *Idea. Form. Resonance.*, a 300-page book documenting the League's remarkable ability to identify mid-career architects destined for worldwide influence. These have included Brad Cloepfil, James Corner, Marion Weiss and Michael Manfredi, Teddy Cruz, Snøhf, and Jeanne Gang.



Left
Since the early 1980s, my clients at the League have been executive director Rosalie Genevro and program director Anne Rieselbach. By now, our communication is nearly telepathic. Nonetheless, they still reject as many of my ideas as they accept. The Architectural League's competition for young designers has a different theme every year, and my feigned exasperation with it is a cherished part of our relationship. I recall that 1987's Bridges theme was particularly vexing.

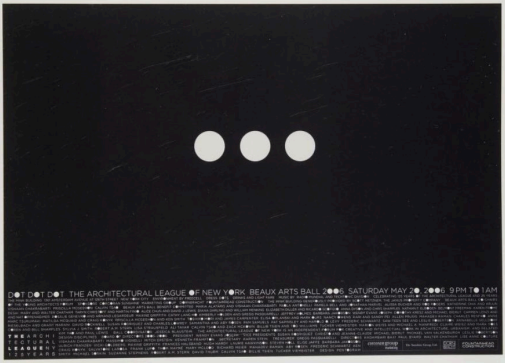
Right
The poster for the 1999 competition responded directly to the theme, Scale, with an oversized poster that would be unlikely in today's sustainability-conscious digital age.



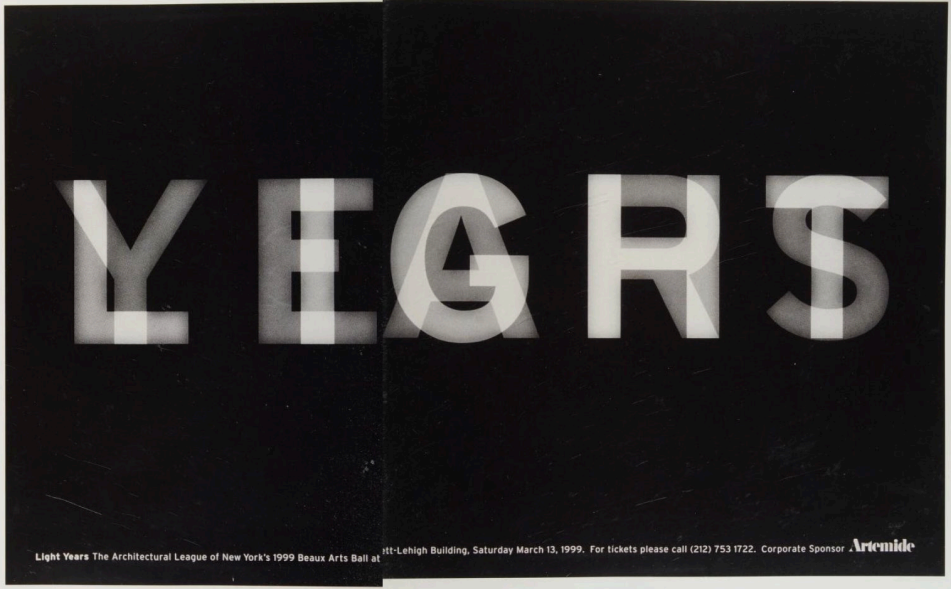
Below
When the League moved to new offices in Soho, we created this homage to the cover of Paolo Soleri's Visionary Cities.

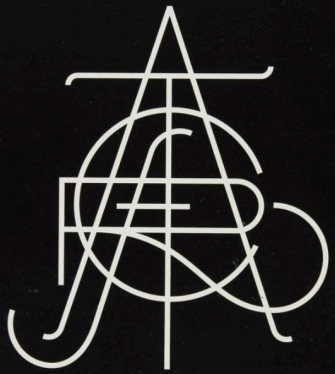
Below
The Beaux Arts Ball is the high point of the social calendar for any trendy New York architect.

In 2006, the theme was Dot Dot Dot, with appropriately customized typography.



Right
The poster for the 1999 Beaux Arts Ball became one of the League's most enduring images.



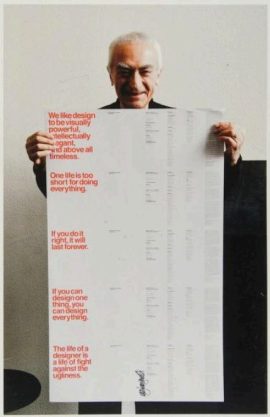


Opposite
The 2014 Beaux Arts Ball was held at the staggeringly ornate Williamsburgh Savings Bank in Brooklyn. The theme, Craft, was memorialized with an illegibly baroque insignia.

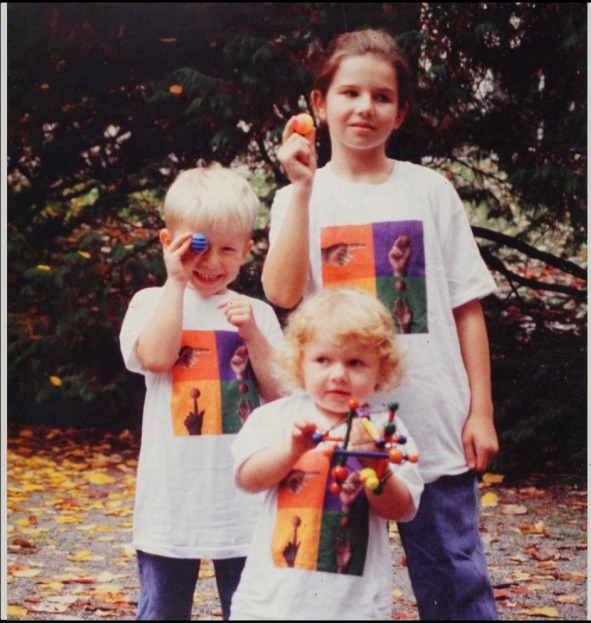
Right
For years, I felt the Architectural League's logo wasn't important, that dramatic posters communicated more powerfully than any symbol could.

This changed with the rise of digital communications and social media. In response, we created a wordmark that imbeds their colloquial name within their formal one.

THE ARCHI
TECTURAL
LEAGUE NY



Above and right
In 2011, Massimo and Lella Vignelli were the recipients of the League's prestigious President's Medal. The programs we designed featured five different Vignelli quotes—in Helvetica, of course. The unbirthed press sheet became an informal poster, and a way for me to honor the man whose generosity transformed my life.



How to avoid the obvious
Minnesota Children's Museum

Opposite
Drew, Liz, and Martha Bierut model the Minnesota Children's Museum's graphic identity. Having kids of my own helped me understand how to design for them.

Above
Business cards remind staff members that theirs is truly a hands-on destination. Photographer Judy Olausen used local kids as hand models.

Graphic designers have a love/hate relationship with clichés ("love/hate relationship" being itself a cliché). In design school, we're taught that the goal of design is to create something new. But not entirely new. A jar of spaghetti sauce should stand out from its competitors. But if it looks too different, say, like a can of motor oil, it will disorient shoppers and scare them away. Every graphic design solution, then, must navigate between comfort and cliché. Pentagram founder Alan Fletcher admired this "ability to stroke a cliché until it purrs like a metaphor."

In 1995, the Minnesota Children's Museum was moving from a cramped but cozy space in a shopping mall to a beautiful new building in downtown St. Paul designed by up-and-coming architects Julie Snow and Vincent James. We were asked to do the signage and graphics. Inevitably, the clichés poured out. Crayon markings. Bright primary colors. Building blocks, balloons, smiley faces.

In design, as in life, the antidote to stereotype is experience. Forget about the abstract idea of "children's museums." What makes this particular children's museum special? Ann Bitter, the museum's dynamic director, described her ambitions and confessed her fears. The new building was beautiful, she said, but she worried about losing the intimacy that visitors were accustomed to in the museum's old home. Like most children's museums, this one provided "hands-on experiences" (another cliché). Would kids feel as comfortable amid the big, beautiful, brand-new architecture?

Sometimes avoiding the obvious means embracing it—and wrestling it to the ground. Children's hands, with their invitation to touch and their inherent sense of scale, provided the key. Instead of trying to draw them (silhouettes? crayon scribbles?) we recruited local kids to serve as hand models and photographed them pointing, counting, playing. Today, at the Minnesota Children's Museum, these hands—of children that are now in their twenties—continue to point the way, and pick out that delicate path between what's expected and what surprises.

Left
Instead of a logo, the museum combines two dozen photographs of children's hands in various ways.

Right
A sculptural hand balancing a clock serves as a central meeting place and reinforces the graphic theme.

Right
Having decided on hands as a motif, we were lucky that the building had five floors rather than six.

Below
Children's hands point the way throughout the building, providing a sense of scale and, in the case of the bathroom signs, a bit of wit.

Above
A giant ticket on the auditorium door is torn in half each time the door opens.

Next spread
For the museum's grand opening, it celebrated its audience by merging identity and architecture.

How to avoid doomsday
Bulletin of the Atomic Scientists

Opposite
Our design for the annual report of the Bulletin of the Atomic Scientists announces the current position of the Doomsday Clock, summarizing the assessment of dozens of experts.

Above
The original clock was the creation of artist Martyl Langsdorf. Called to provide an illustration for the Bulletin's first magazine cover in 1947, she created a universally compelling image of rare power.

The most powerful piece of information design of the 20th century was designed by a landscape painter. In 1943, nuclear physicist Alexander Langsdorf Jr. was called to Chicago to join hundreds of scientists in a secret wartime project: the race to develop an atomic bomb. Their work on the Manhattan Project made possible the bombs that were dropped on Hiroshima and Nagasaki and ended World War II. But Langsdorf, like many of his colleagues, greeted the subsequent peace with profound unease. What were the implications of the fact that the human race had invented the means to render itself extinct?

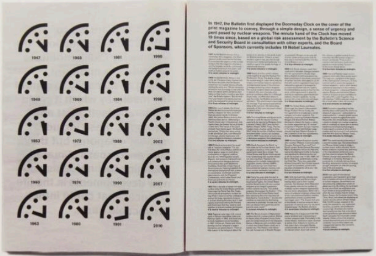
To bring this question to a broader audience, Langsdorf and his fellow scientists began circulating a mimeographed newsletter called the *Bulletin of the Atomic Scientists*. In June 1947, the newsletter became a magazine. Langsdorf's wife, Martyl, was an artist whose landscapes were exhibited in Chicago galleries. She volunteered to create the first cover. There wasn't much room for an illustration, and the budget permitted only two colors. But she found a solution. The Doomsday Clock was born.

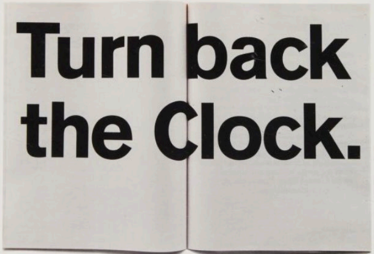
Arguments about nuclear proliferation have been complicated and contentious. The Doomsday Clock translates them into a brutally simple visual analogy, merging the looming approach of midnight with the drama of a ticking time bomb. Appropriately for an organization led by scientists, the Clock sidesteps overwrought imagery of mushroom clouds in favor of an instrument of measurement. Martyl set the minute hand at seven to midnight on that first cover "simply because it looked good." Two years later, the Soviets tested their own nuclear device. The arms race was officially on. To emphasize the seriousness of these circumstances, the clock was moved to three minutes to midnight. It has been moved 20 times since. What a remarkable, clear, concise piece of communication!

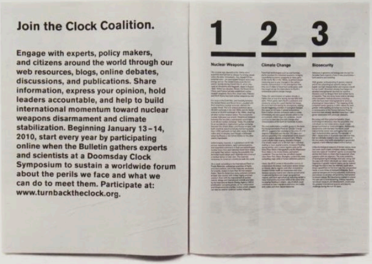
Several years ago, the organization was looking for a logo. We told them they already had one. That began a relationship with the *Bulletin of the Atomic Scientists* that still continues. Each year, we publish the report that accompanies the announcement of the Clock's position. And each year, we hope we turn back time.

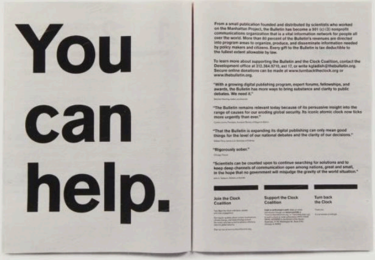
Right and next spread
Designer Armin Vit and I suggested that the Doomsday Clock be adopted as the organization's logo. Its non-specific neutrality has permitted the *Bulletin* to integrate data on bioterrorism and climate change into the yearly scientific assessment, which has led to 20 changes to the position of the clock's hands over the past 69 years.

How close are we to catastrophic destruction? The Doomsday Clock monitors "minutes to midnight," calling on humanity to control the means by which it could obliterate itself. First and foremost, these include nuclear weapons, but they also encompass climate-changing technologies and new developments in the life sciences that could inflict irrevocable harm.

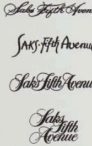

In 1947, the Bulletin first displayed the Doomsday Clock on the cover of the print magazine to convey, through a simple design, a sense of urgency and peril posed by nuclear weapons. The minute hand of the Clock has moved 19 times since, based on a global risk assessment by the Bulletin's Science and Security Board in consultation with other experts, and the Board of Sponsors, which currently includes 19 Nobel Laureates.


Turn back
the Clock.


Join the Clock Coalition.
Engage with experts, policy makers, and citizens around the world through our web resources, blogs, online debates, discussions, and publications. Share information, express your opinion, hold leaders accountable, and help to build international momentum toward nuclear weapons disarmament and climate stabilization. Beginning January 13–14, 2010, start every year by participating online when the Bulletin gathers experts and scientists at a Doomsday Clock Symposium to sustain a worldwide forum about the perils we face and what we can do to meet them. Participate at: www.turnbacktheclock.org.
1
2
3
Nuclear Weapons
Climate Change
Biosecurity


You
can
help.
"Rigorously sober."
Join the Clock Coalition
Support the Clock Coalition
Turn back the Clock

How to be fashionably timeless
Saks Fifth Avenue



Opposite
Saks uses nearly 60 different bags and boxes. Thanks to the variations made possible by the modular logo system, no two are alike.

Above
The store has been represented by over 40 logos across the years. Most memorable was a calligraphic logo, first introduced in the 1940s and refined in the 1970s.

Terron Schaefer told me I could do anything I wanted. As head of marketing at Saks Fifth Avenue, the New York retail mecca founded in 1924, he had decided the store was ready for a new graphic program. He offered me a blank slate.

There is nothing I like less than a blank slate. Where other designers yearn for assignments without constraints, I do best when straining against thorny problems, baggage-burdened histories, and impossible-to-reconcile demands. Luckily, buried in Terron's assignment was a tantalizing challenge. The store was proud of its heritage and the authority it conferred. Yet it also offered up-to-the-minute fashions. And in merging opposites—timelessness and trendiness—they wanted a brand as immediately recognizable as Tiffany with its blue boxes or Burberry with its signature plaid.

We tried everything. We set the name in dozens of different typefaces: they looked inauthentic. We tried images of their flagship building: too old. We invented patterns: frustratingly arbitrary. Finally, sensing our exhaustion, Terron made a suggestion: a lot of people, he said, still liked a cursive logo from the 1970s by lettering artist Tom Carnase. A florid bit of stylized Spencerian script, it looked dated to me, but I asked our designer Kerrie Powell to see if it could be refined. Later than afternoon, I glanced at Kerrie's computer screen from across the room. On it was a small fragment of that dated 1970s logo. The enlarged detail looked as fresh and dramatic as the Nike swoosh. I realized this was it.

Solving a design problem happens like so many other things: slowly, then all at once. We divided the cursive logo into 64 squares. Each square was a dramatic abstract composition. Together, they generated a nearly infinite number of combinations, perfect for boxes and bags. The new graphic language at once evoked the history of the store and the promise of perpetual newness. For Saks Fifth Avenue, the answer was there all along.

When seeking the new, the question is: compared to what? Deconstructing the vintage Saks logo signaled change more effectively than inventing a new one. The jumbled puzzle was solved on each package by the inclusion of the whole logo in the bag gusset or on the underside of the box lid.

Above and right
A lighter and more graceful logo was redrawn by artist Joe Finocchiaro. Saks was looking for flexibility, so we divided the logo into 64 squares. Our designer Jena Sher's fiancé was a physics PhD at Yale. He calculated that the squares could be arranged in more configurations than there are particles in the known universe.

The logo pattern, wrapped around premade boxes at small scale, resembles houndstooth.

Left top
The new pattern complements the filigree of the flagship store's classic architecture.

Left bottom
When the packaging was launched in 2007, Saks store windows diagrammed the new graphic program. Even without this help, shoppers quickly came to associate the new look with Saks.

Below
Some felt the dramatic collision of details, always in black and white, echoed the work of New York School artists like Franz Kline, Barnett Newman, and Ellsworth Kelly. My real inspiration was the typographic collages of Yale School of Art professor Norman Ives.

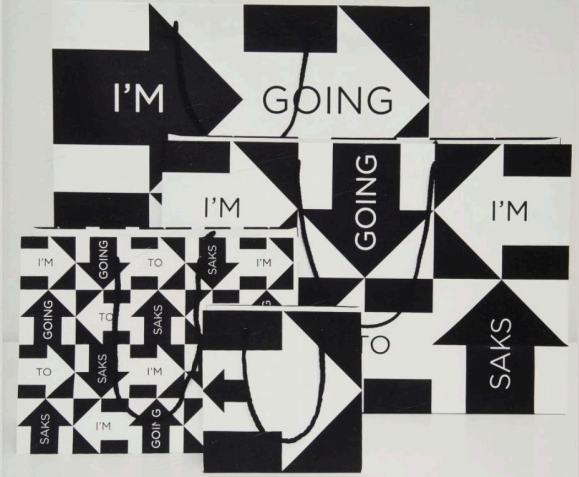
Next spread
The logo pattern unifies the store's block-long presence in midtown Manhattan.


SAKS
PANY

With the new look firmly established, Terron Schaefer commissioned a series of seasonal campaigns, each based on a different theme. We used this as an opportunity to stretch the brand's basic premises, keeping certain elements constant (a black-and-white color scheme, the use of a square layout grid) while varying others. This provided a way to simultaneously refresh and reinforce the basic identity.

Left
Anders Overgaard's photography for the fall 2010 "I'm going to Saks" campaign paired models with modes of transportation, from taxis to skateboards.

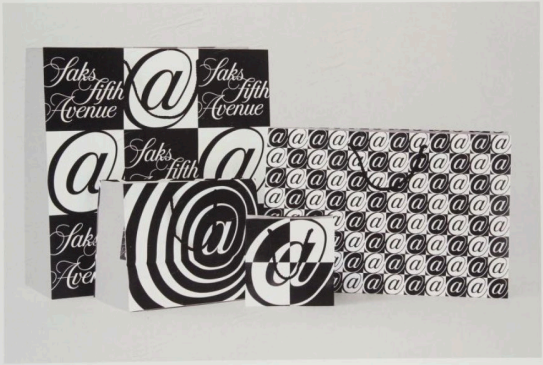
Opposite
The campaign was literally directional, with arrows guiding shoppers to the store. Designer Jennifer Kinon worked out the intricate patterns.



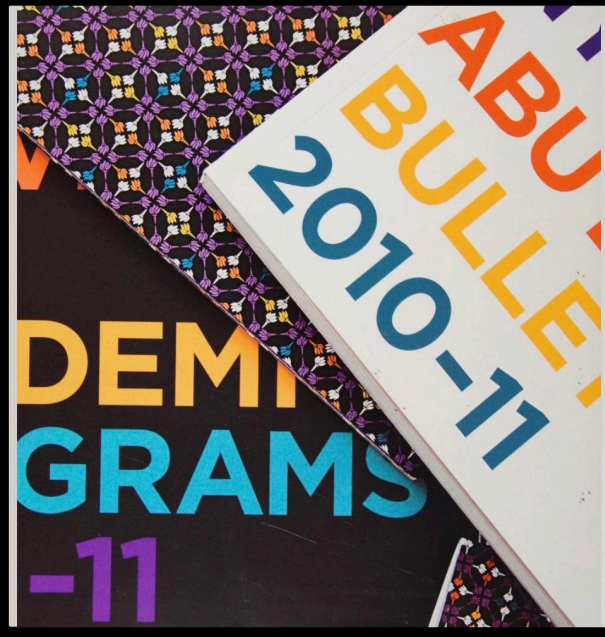
Below
"Think about ..." the spring 2010 campaign, was inspired by Diana Vreeland's longtime Harper's Bazaar column, "Why don't you..." Each of the ten letters in the theme was associated with one of the ten catalogs Saks publishes each year.

Right
Pentagram's Jennifer Kinon and Jesse Reed used tiny silhouettes to render the theme's typography and tie each catalog back to its subject: animal prints, shoes, jewelry, men's accessories, and so on.

Below and right
"At Saks," the store's campaign for fall 2011, reflected the rise of social media. Joe Finocchiaro created a custom @ symbol to match the Saks calligraphy. Pentagram's Katie Barcelona deployed the symbol in a range of hypnotic patterns.



Above, right, and opposite
Our last project for Saks, 2002's "Look" campaign, was based on geometric letterforms that could be stacked, repeated, and used as windows. Designer Jesse Reed created a wide range of patterns that, as in each of our campaigns for this client, both extended the basic identity and demonstrated the identity's capacity to surprise.



How to cross cultures

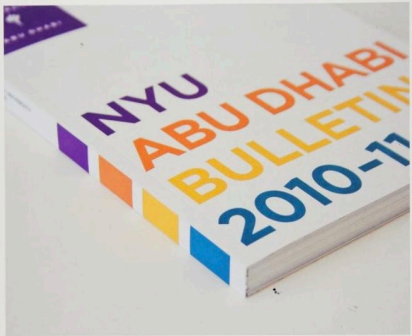
New York University Abu Dhabi

Opposite and above
An unprecedented challenge, a new global campus for NYU in the Middle East, demanded an unprecedented response. By radically deconstructing the NYU torch, we merged the urban and the arabesque.

In 2007, New York University's dynamic and outspoken president, John Sexton, announced the next step in his vision to create what he called "the world's first global university in the world's first truly global city." NYU Abu Dhabi would be much more than a typical study-abroad program. A complete campus, 40 acres of academic facilities and dormitories built from the ground up in Abu Dhabi's cultural district on Saadiyat Island, it is designed to serve a projected 2,000 students and faculty members, bringing Western-style liberal arts education to this emerging world capital.

Scattered among nearly 100 buildings in New York's Greenwich Village and beyond, NYU is the quintessential urban university. Instead of a leafy quad ringed with stately neo-Georgian halls is a celebration of the messy vitality of the city. As a result, the university's most important, if not only, means of coherence is its graphic design. We have worked with NYU for years, doing projects for its School of Law, Stern School of Business, and Wagner School of Public Service, and had come to appreciate the unifying power of its symbol, a simplified torch on a purple background. Now the power of this graphic identity would be put to a new test in Abu Dhabi. How could NYU use design to assert its global presence while celebrating this new local context?

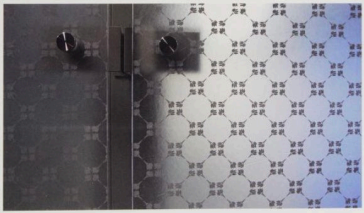
An institution's graphic assets are usually inviolable. But in this case the most effective way to signal both continuity and change was to demonstrate what the NYU torch could do. Inspired by the dazzling chromatics and hypnotic repetition so typical of Islamic art, we created an arabesque pattern by expanding the university color palette and rotating and repeating the torch. This new signature motif, applied in print, online, and on campus, confirms that the new campus is at once part of New York University, of Abu Dhabi, and of the world.



Above left
New colors, complementing NYU's purple, were meant to evoke (but not copy) the rich decorative traditions of Islamic art.

Above right
The NYU Abu Dhabi pattern is a familiar sight in the campus bookstore. The school has been overwhelmed with applications, and has an acceptance rate nearly as low as Harvard's.

Right
The brochure that introduced the new campus to potential students pared images from the two cultures.



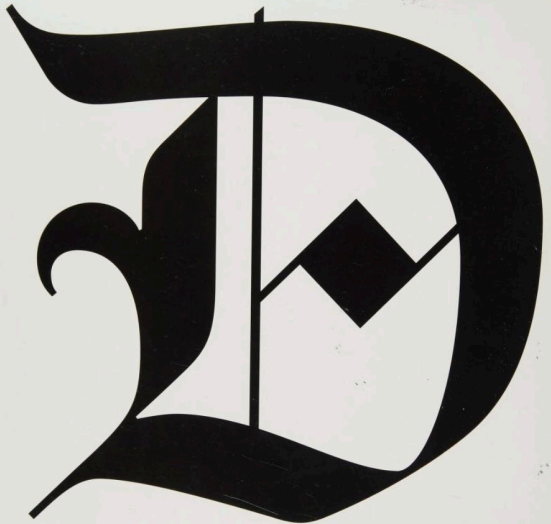
Above left
Even before a single student was accepted, NYU Abu Dhabi had inaugurated a robust program of lectures, presentations, and symposia.

Above right
Supporting John Sexton's vision of a worldwide network, NYU Abu Dhabi maintains an active presence in Washington Square, the heart of the school's New York campus.

Left
The arabesque pattern provides decorative relief in campus architecture.

Next spread
Pentagram designer Katie Barcelona worked out an intricate set of formats for NYU Abu Dhabi's broad suite of materials, using color, pattern, and typography to create a complex but coherent graphic program.


Events
Fall 2008
NYU ABU DHABI INSTITUTE
THE NYU ABU DHABI INSTITUTE AND NYU STEINHARDT PRESENT
A Conference on Education, Media, and Human Development
January 20-22
Neurolinguistics Workshop
Events
Spring 2009
NYU ABU DHABI INSTITUTE
York University Abu Dhabi Institute



How to behave in church

The Cathedral Church of St. John the Divine

Opposite
To unify the voice of the Cathedral Church of St. John the Divine and to create a distinctive personality that no other institution could match, we asked typeface designer Joe Finocchiaro to redraw 1928's Goudy Text, creating a proprietary font that we named "Divine."

Above
The cathedral, located on Manhattan's Upper West Side, has been under intermittent construction for over 100 years, and is still unfinished. It is one of New York's most popular destinations.

Organizations seeking an identity often think what they want is a logo. But this is like acquiring a personality by buying a hat. The way you look can be an important signal of who you are, but it's not the only signal. More important is what you say and how you say it. And most important of all, of course, is what you do.

The Cathedral Church of St. John the Divine does remarkable things. It is the fourth largest Christian church building in the world, begun in 1892 and never finished, with a 124-foot-high nave that is a mandatory destination for tourists visiting New York. But more than a beautiful Gothic structure, St. John's hosts concerts, art exhibits, and idiosyncratic events. Its soup kitchen serves 25,000 meals a year. And people from a wide range of faiths worship together in 30 services a week. What is the best way to signal that a stone monument over 120 years old is a vibrant, indispensable part of 21st-century life?

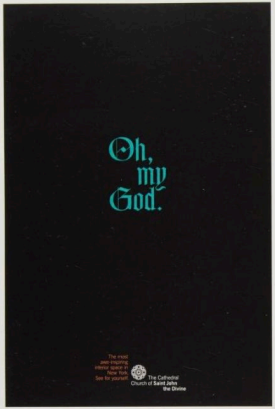
We were mesmerized by this combination of old stones and modern life, and sought a way to replicate the surprise that visitors experience when they step through its great west doors. We started with a frankly contemporary, even humorous, tone of voice. But then we took that voice and set it in a new version of an old typeface: Divine, a redrawn, digitized version of a 1928 blackletter by Frederic Goudy, who in turn had based his designs on the type in Gutenberg's 42-line Bible. This contrast between historical form and contemporary content became our way to echo the contrasting but symbiotic relationship of the container and the thing it contains.

My boss Massimo Vignelli used to quote an old Italian saying, "Qui lo dico, e qui lo nego" ("Here I say it, here I deny it"). People are complex. So are organizations. The ability of graphic design to synthesize multiple, and sometimes contradictory, codes never fails to surprise me.

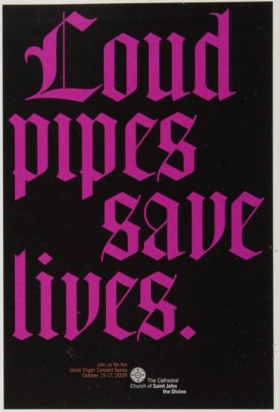
Opposite
St. John's communications program combines contemporary language, lively layouts, bright colors, and its century-old typeface.

Below
The cathedral's symbol is based on its stunning rose window, the largest in the United States. The wordmark, in contrast, is set in a simple sans serif typeface that subtly emphasizes its colloquial name.

The Cathedral
Church of **Saint John**
the Divine

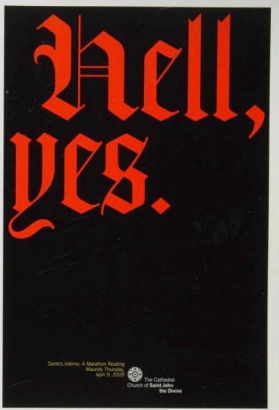


Above
In late 2001, a fire that covered much of the cathedral's interior with soot led to its first cleaning in 100 years. When it reopened, its grandeur newly restored, expressions of awe were common.



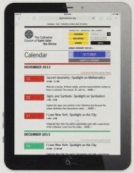
Above
The Great Organ series is just one example of the many music programs held at this venue. This poster appropriates a slogan usually associated with Harley-Davidson riders.

Above
Tightrope artist Philippe Petit has been the cathedral's artist in residence since 1982. This poster promoted a benefit showing of the biographical movie Man on Wire.



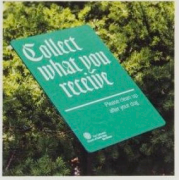
Above
A poster to promote the annual marathon reading of Dante's *Inferno* held on Holy Week's Maundy Thursday.

Right
For the cathedral's 2012 exhibition *The Value of Water*, we rendered Goudy's blackletter in liquid form.



Left
The identity carries through to digital applications, from desktop to mobile.

Right
St. John's communications director Lisa Schubert always seeks opportunities to surprise visitors. Each year, on the Feast of St. Francis of Assisi, the cathedral convenes its traditional Blessing of the Animals. We created T-shirts to mark the event.



Above and left
Canine command-ments? The signs I created with Pentagram's Jesse Reed to encourage visitors to respect the cathedral grounds have become attractions in their own right.

How to disorient an architect
Yale University School of Architecture

YALE
SCHOOL
OF ARCHI-
TECTURE

Architecture as an Art
Commitment to Ethocation
Professional Nature of the Program
ECLECTIC APPROACH
Accelerating Urbanization
Rapid, abrupt changes

Opposite
The posters for Yale use hundreds of typefaces but only one color: black.

Above
My original presentation to Robert A. M. Stern contrasted what was expected (classicism) with what we delivered (eclecticism).

"I want to surprise people."

Robert A. M. Stern was being watched, and he knew it. He was the newly appointed dean of the Yale University School of Architecture, from where he had graduated in 1965. Expectations were running high, and so were suspicions. As editor of *Perspecta*, the school's student magazine, he had been an early promoter of the then-radical postmodernist theories of Robert Venturi and Denise Scott Brown. He took up the practice himself as an idealistic young designer in New York City.

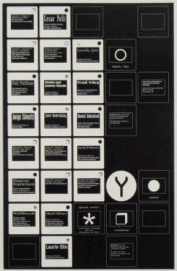
35 years later, he was one of the most successful architects in the world, effortlessly moving between Shingle Style vacation homes for millionaires and impeccably detailed dormitories for Georgian Revival college campuses. But Stern's mastery of the language of architectural history was a red flag for some of his modernist colleagues, one of whom had already dismissed him as a "suede-loafered sultan of suburban retrotecture." Would he remake Yale into a 21st-century Beaux-Arts finishing school?

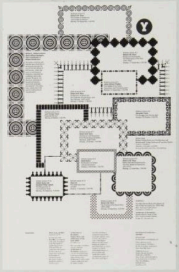
Stern relished the prospect of overturning expectations. The school had been dormant too long, predictable and easy to ignore, he told me in 1999. He laid out an aggressive program of lectures, exhibitions, and symposia, filled with complexity and contradiction, and asked me to create a graphic program to broadcast it to the world. It was an intimidating challenge. Stern's previous appointment was at Columbia University, in a program famous for a long-running series of posters designed by Swiss-born Willi Kunz, which used only a single typeface family, Univers. They were immediately identifiable and impossible to compete with. What single typeface could possibly sum up Stern's agile eclecticism?

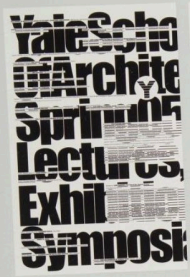
The answer seems obvious in retrospect. Instead of using a single typeface, I proposed never using the same typeface twice: a graphic system that would achieve consistency through diversity. Fifteen years in and counting, including encounters with a few fonts I may never use again (cf. Brush Script, Robert E. Smith, 1942), our posters for Yale Architecture still surprise even me.

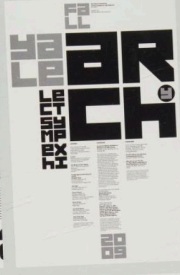
Right and opposite
Stern has turned Yale's architecture program into a hothouse of activity, with an overstuffed calendar of events emphasizing contrasting points of view.

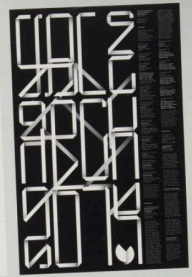
Next spread
Each year, posters announce the school's fall and spring program of events. How many different ways can we find to present the same information?



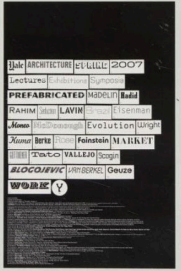


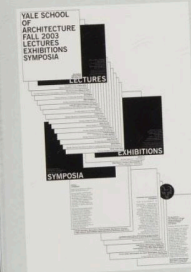


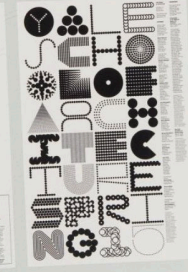


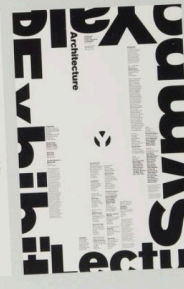


Yale School of Architecture
Lectures, Exhibitions, Symposia
Spring 2006

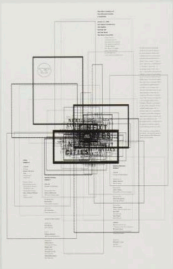


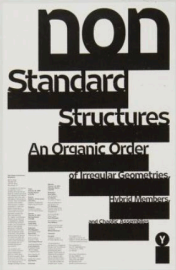


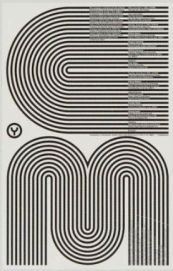


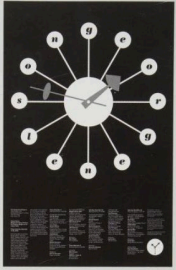


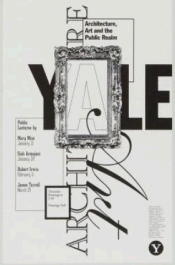
Right and opposite: Designing posters for symposia is an opportunity to make direct references to specific subject matter, including the density of urban life, the architecture of Charles Moore, the signage of the Las Vegas strip, the lost art of drawing, or the legacy of George Nelson.





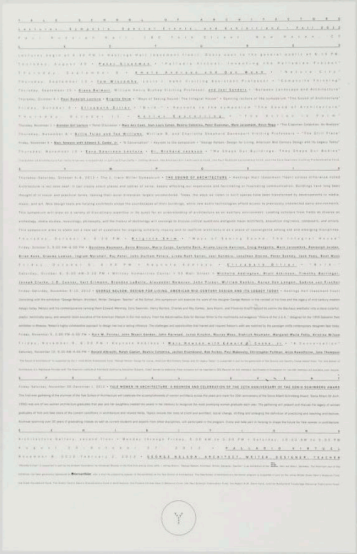




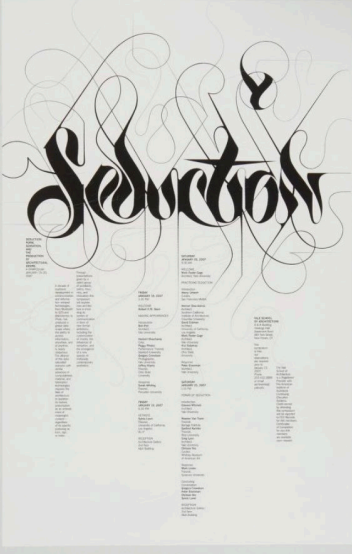


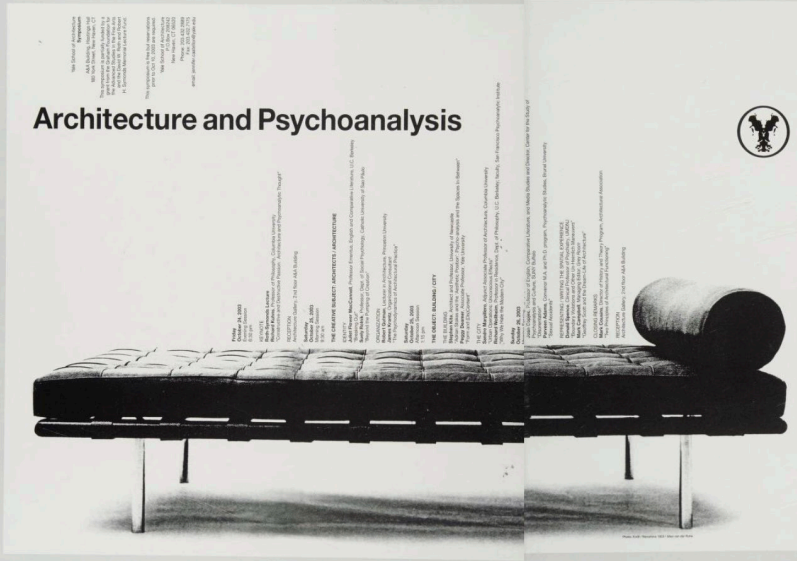
Right and opposite
Each year, Yale holds an open house for prospective architecture students. Many of the accompanying posters have exploited the geometry of the letter Y or the implied invitation of the letter O.

Right
Our clients at Yale have been remarkably tolerant. When we proposed a poster using only one size of type (the smallest), and indicating emphasis with cues like bold weight and underlines, they acquiesced, and politely asked us not to do it again.



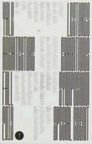
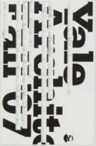
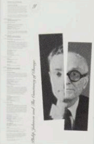
Right
I asked Marian Bantjes to hand-letter a poster on seduction in architecture, specifying a treatment that was "sick with lust." She delivered. In a bizarre turn of events, the design was stolen by P. Diddy's fashion label, with a few deft changes, they changed "Seduction" to "Sean John." How strange and wonderful to live in a world with such porous borders.

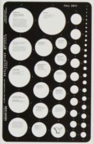
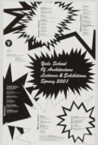




Left
To reinforce the theme of constant variation, the logo for the school is a Y in a circle, but a different Y each time. Here it appears as a Rorschach blot.

Next spread
The posters for Yale are a favorite project in the studio, and countless designers and interns on my team have contributed to them over the past 10 years, most notably Kenia Powell, Michelle Leong, Yve Ludwig, Lalitaz Ho, and Jessica Svendsen. John Jacobson at Yale has supervised the work from the start. And, of course, my greatest thanks go to Robert A. M. Stern, whose support has been continuous and inspiring throughout my career.



Yale

Philip Johnson and The Constancy of Change

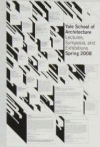
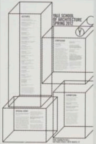
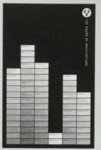
ON THE WATERFRONT
A SYMPOSIUM AT THE YALE UNIVERSITY SCHOOL OF ARCHITECTURE
MARCH 31 APRIL 1 2006

FALL 2011

Yale School Of Architecture Lectures & Exhibitions Spring 2001


CONSTRUCTED
OBJECTS
A SYMPOSIUM

DENSE CITIES
JULIE SNOW
CECIL BALMOND
WILL ALSOP
JOSEPH ROSE
EISENMAN KRIER

Yale Architecture Lectures + Exhibitions Fall 05


lectures
colloquium
exhibitions


Yale School of Architecture
Lectures, Symposia, and Exhibitions
Spring 2008

YALE SCHOOL OF ARCHITECTURE SPRING 2012


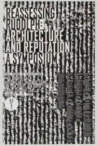
Yale Architecture, Fall 04: Lectures, Exhibitions, Symposia.

Yale School of Architecture Lectures, Symposia, and Exhibitions Spring 2011


Come in We're OPEN
OPEN HOUSE

CATASTROPHE
CONSEQUENCE

ACHTUNG:BERLIN

WHAT MODERN TIMES HAVE MADE OF PALLADIO
A SYMPOSIUM

REASSESSING RUDOLPH: ARCHITECTURE AND REPUTATION A SYMPOSIUM


Opposite
Wallow to the *Times* pass beneath the ornate Fraktur of the paper's nameplate, a contrast to the minimalist architecture.

Above top
Times Square is named after the paper's turn-of-the-century headquarters at 42nd and Broadway.

Above bottom
Glass globes marked the truck docks at the *Times*' former 43rd Street facility.

How to put a big sign on a glass building without blocking the view

The New York Times Building

In 2001, the *New York Times* hired the Pritzker Prize-winning architect Renzo Piano to design its new headquarters. For nearly 90 years, the *Times* had operated out of a drab masonry heap on West 43rd Street. It looked like a factory because that's what it was. The newspapers were printed in its basement and loaded on trucks that departed each morning before dawn to deliver the news to the world.

Piano's design, located three blocks south, was radically different: clad in glass from top to bottom, veiled with a sunscreen of horizontal ceramic rods that evoke the lines of type on the paper's front page, it is a hymn to digital immateriality and journalistic transparency.

But there was a problem. The new building sits within a district that is governed by signage restrictions that are unlike any in the nation. Created to preserve the cacophonous character of Times Square, instead of minimizing the size and quantity of signs, they mandate more, bigger, and flashier signs, signs that by law must be attached to buildings rather than integrated into their facades. But where could a sign go on a building that was glass from top to bottom? As the project's sign designers, this was our problem to solve.

Our solution was to install the paper's iconic nameplate, 110 feet long, on the building's Eighth Avenue facade. The sign is made of 959 small teardrop-shaped pieces, each applied precisely to the grid of ceramic rods. The two-inch projections that form the tail of the drops make the sign seem opaque when viewed from below. Viewed straight on—from inside the building—they are nearly invisible.

The building is beautiful, but some feared the staff might miss the decades-old patina of their previous home. In response, we made each sign inside the building—all 800 of them from conference rooms to bathrooms—unique. Each features a different image from the *Times*' vast photo archive, rendered in an exaggerated dot pattern as an homage to the presses that once rumbled each night beneath the reporters' offices.

Like many other designers, my earliest assignments from the *New York Times* were illustrations for their opinion pages: reductive, telegraphic images meant to tempt readers to engage with complex and sometimes dense ideas. This is high-pressure design at its most exciting: you get the job a few days before presentation, your design must be submitted and approved within 24 hours, and it runs in the paper a day later. This immediate gratification is refreshing compared with the months- (or years-) long process associated with most design projects.

Right
George Kennan argues against the expansion of NATO. Extending the acronym negates it.

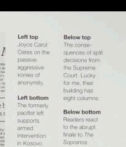
Below
Invading an oil-rich region as the odometer turns.

Left top
Joyce Carol Oates on the passive, aggressive ironies of anonymity.

Left bottom.
The formerly pacifist left supports armed intervention in Kosovo.

Below top
The consequences of split decisions from the Supreme Court. Lucky for me, their building has eight columns.

Below bottom
Readers react to the abrupt finale to *The Sopranos*.



THE NEW YORK TIMES **OP-ED** WEDNESDAY, APRIL 23, 2003

THOMAS L

IRAQ & IRAN

Why the Mullahs Love a Revolution

By Dilip Hiro

LONDON

The Bush team's vision for a postwar Iraq was founded on the dreams of exiles and defectors, who promised that Iraqis would shower American troops with flowers. Now, with the crowds shouting "No to America, no to Saddam," and most Iraqis already referring to the American "occupation," the Bush administration seems mystified.

rity south and the Shiite neighborhoods of **Baghdad**. Over the centuries, as **members** of a community that was **discriminated against** and repressed, the Shiites learned to find comfort in **religion and piety** to a much greater **extent** than the ruling Sunnis. In recent **decades**, Shiite clerics devised **clandestine networks** of communication that even Saddam Hussein's spies **failed** to infiltrate. Eschewing written **messages** or telephones, they used **personal** envoys who spoke in code. In the **wake** of Iraq's collapse, this **messenger** system has proved remarkably **effective**.

solid: although he is a Shiite, he lacks any constituency inside Iraq. Nor is he likely to inspire new followers. Had he joined the hundreds of thousands of Shiites who made the pilgrimage to Karbala this week he might have enhanced his standing. But apparently he couldn't be bothered.

Compare this lunary-loving, highly Westernized banker (who was convicted by Jordan in absentia of embezzlement and fraud) with Ayatollah Khomeini, the ascetic Iranian Shiite cleric who abhorred worldly goods and led a popular revolution that overnational government had to call in troops from the Indian Army to quell it. By the time they restored order, 4,500 people were dead, all but 500 Iraqi civilians. The 1920 revolt is the crucible in which Iraqi nationalism was formed. That unity showed its durability during Iraq's armed conflict with the predominantly Shiite Iran in the 1980's. To the complete surprise of the Iranians, Saddam Hussein managed to retain the loyalty of the Iraqi Army, where Shiite conscripts formed a majority.

Thus the only viable solution for

Regime Ch

While the war in Iraq has rightly grabbed all the attention in the Middle East, another effort at regime change has also been going on in the neighborhood, and it's been quite a drama. It's the silent coup that Palestinian moderates led by Mahmoud Abbas, have been trying to undertake against Yasir Arafat.

Mr. Arafat was forced by the Palestinian legislature to designate Mr. Abbas as his Abu Mazen as his first prime minister. The move was openly designed to diminish Mr. Arafat's power and to ease him upstairs, if not out the door. Mr. Abbas has been trying to assemble a cabinet, and Mr. Arafat has been fighting him at every turn — trying to stuff the cabinet with his cronies and deny Mr. Abbas the key security portfolios. Mr. Arafat "fears he will not be the strongman in the coming phase," a Palestinian legislator, Hanan Khransheh, told The Associated Press in Jerusalem.

He's right, but Mr. Arafat is no pushover, and if Mr. Abbas and his allies in the Palestinian legislature are to prevail, they will need help. America, Europe, Israel and the Arab states should all pitch in.

The Bush team has a huge strategic stake in the outcome of this Palestinian struggle, because it will affect America's room for maneuvering in Iraq. Let me explain. What does America want in Iraq? It wants the emergence of an Iraqi political center, of both Sunnis and Shiites, who are authentically Iraqi, authentically nationalist and respectful of Islam — but with a progressive, modernizing agenda and a willingness to

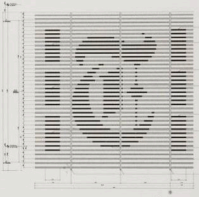
rest believe that Russia will rush to the aid of its Serb-Orthodox brethren. Unlike the czar's divisions in 1914, the

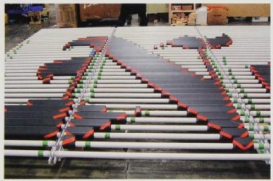
"will not allow itself to be drawn into military conflict." It is always easier to heed the call of obligation when the

THE NEW YORK TIMES **OP-ED** FRIDAY, APRIL 2, 1999

Give War a Chance

To create the main sign on the *Times*' building, each letter in its logo was divided into narrow horizontal strips, ranging in number from 26 (the i in "Times") to 161 (the Y in "York"). Pentagram designer Tracey Cameron labored for months with the designers at Renzo Piano Building Workshop and their associated architects, FXFowle, working and reworking the exact pattern. Despite tests, we were never sure it would work. Riding an uptown Eighth Avenue bus, I startled my fellow passengers by clapping when I saw the first letters installed.





Left top
Each precisely located element has a projecting "beak."

Left below
When viewed from below the projections overlap, creating the illusion of opacity.

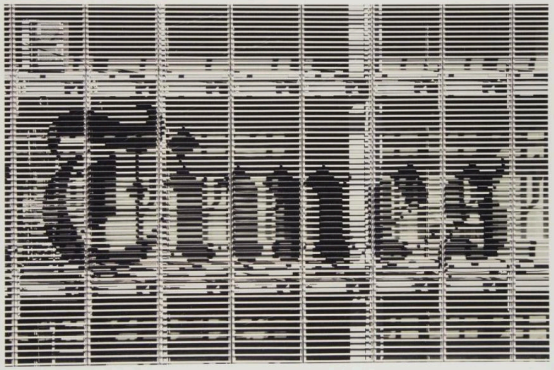
Above
The horizontal rods that hold the sign were designed to mediate heat gain and loss in the glass-clad skyscraper.

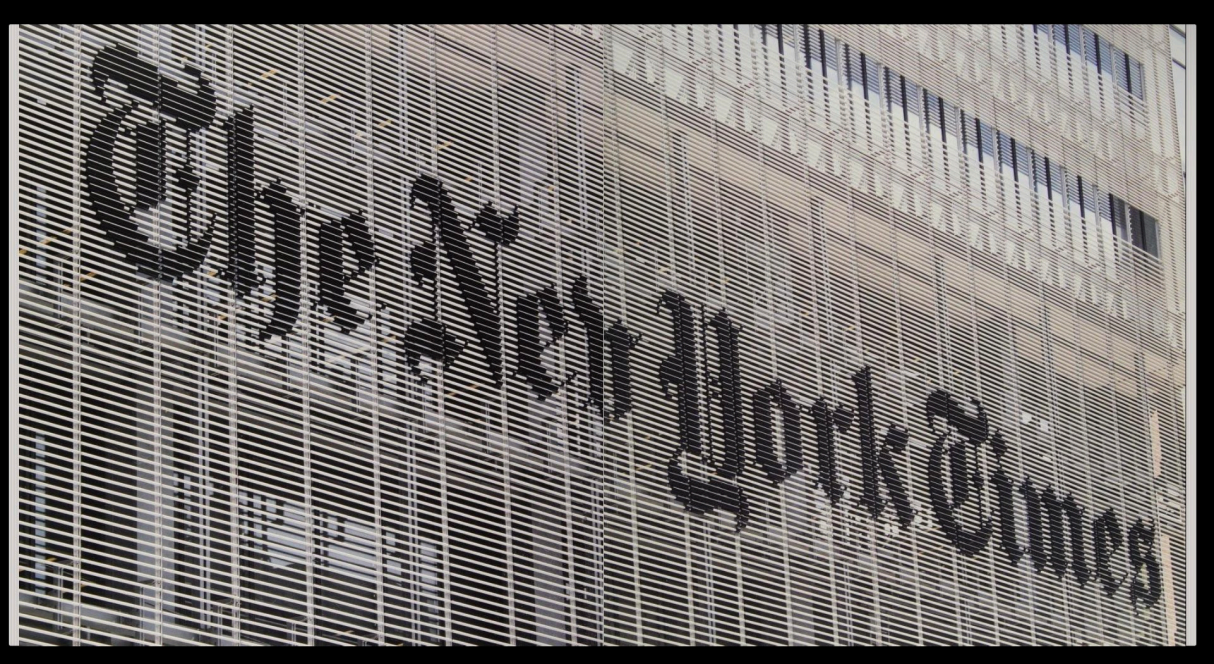
Left
Viewed from inside, the logo barely blocks the view (of, alas, the Port Authority Bus Terminal).

Below
The *Times*' signature Fraktur is a custom version by master type designer Matthew Carter, rendered here at 10,116 point.

Next spread
At one point, I suggested that we consider a subtle white-on-white sign that would disappear at certain times. The paper's CEO, Arthur Sulzberger Jr., looked at me as if I were crazy and said, "Well, the logo is black on the front page, isn't it?"

Following spread
The project manager for the *Times*, the impressible David Thurm, asked for ways to bring the paper's history to the new location. The result was 800-plus different room and door signs.

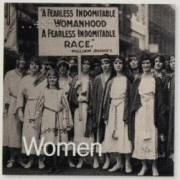



The New York Times


Men

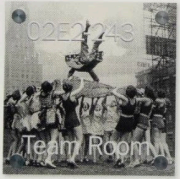

03E3-246
Page One


04P6-352
Video Edit Room


A FEARLESS INDOMITABLE WOMANHOOD
A FEARLESS INDOMITABLE RACE.
Women


04C2-002
Equipment Room


Men


02E2-243
Team Room

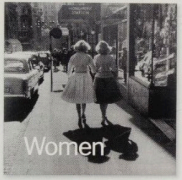

21C1-007
Stat Room

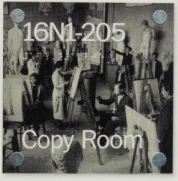

02E2-242
Team Room

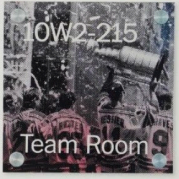

10E2-241
Team Room

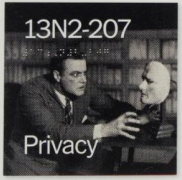

03E3-246
Conference Room

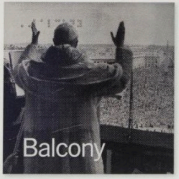

Conference Center

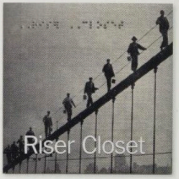

Women


16N1-205
Copy Room


10W2-215
Team Room


13N2-207
Privacy


Balcony


Riser Closet

How to make a museum mad

Museum of Arts and Design

Opposite
Our identity for the Museum of Arts and Design generated a new graphic language for its new home.

Above left
Edward Durell Stone's building at 2 Columbus Circle was one of New York's most polarizing pieces of architecture.

Above right
Brad Cloepfil's controversial redesign transformed a dark warren of rooms into an interconnected series of light-filled spaces.

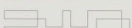
The Museum of Arts and Design had a long-running identity crisis. Founded in 1956 as the Museum of Contemporary Crafts, it renamed itself the American Craft Museum in 1986. In 2002, it changed its name yet again, to the Museum of Arts and Design, MAD for short. Despite the nifty acronym, five years later most people still hadn't heard of it.

But that was about to change. On Columbus Circle, where Broadway, 59th Street, and Central Park West intersect to form an awkward square, stood a peculiar structure. Completed in 1964 and designed by Edward Durell Stone as a museum for the collection of grocery-store heir Huntington Hartford, it was described by critic Ada Louise Huxtable as a "die-cut Venetian palazzo on lollipops." Hartford's museum lasted only five years. The orphaned building reverted to the city. In 2002, it was offered to the Museum of Arts and Design.

It needed work. Architect Brad Cloepfil proposed a deft transformation, cutting a continuous slot that snaked through its floors, ceilings, and walls. We were asked to create a new graphic identity to mark the rebirth. Inspired by Cloepfil's design, I proposed a logo similarly made of a single line. It was one of the best ideas I ever had.

There was only one problem: it didn't work, at least not with the name MAD. Luckily, I had heard that some people thought the acronym was undignified. I seized on this and proposed a name change to A+D, which emphasized the institution's areas of focus and, conveniently, could be made to work with my idea. I presented this in a series of meetings, armed with ever more elaborate prototypes. But I could not make the sale. If you have a great idea but can't make it work, it isn't a great idea.

That night, I stared at the site. MAD would face the only complete traffic circle in Manhattan. Squares and circles. I looked at the three letters in the name. Could squares and circles be found there as well? The answer was yes. The simplest geometry solved the problem. No longer necessary were straining machinations and feverish salesmanship. Here was that rare thing: a solution that sold itself. It was approved unanimously at the next meeting.

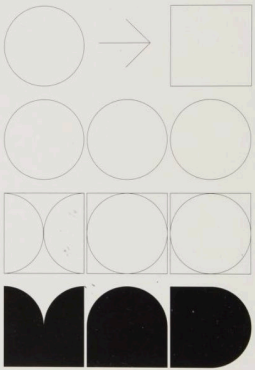


Left top
I was mesmerized by Cloepfil's diagram showing a continuous slot working its way through the building, and used it for my first design concept.

Left middle
Determined to make a logo that echoed the architecture, and finding it would not work with the letters in MAD, I proposed an unlikely name change to A+D. The client didn't buy it.

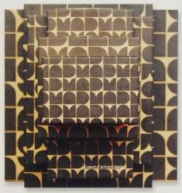
Left bottom
Despite multiple meetings and dozens of handmade prototypes, the client was unconvinced. Deep down, so was I.

Below
My second approach abandoned intricate complexity in favor of squares and circles. Once again, simplicity wins.



Right
As befits an institution dedicated to craft, the logo is a common form that can be rendered in many materials. Its curved tops are also a sly reference to the building's original "lollipop" columns, visible even after the redesign.

Below
Unlike the original design idea, which required special handling, the new logo was easily adapted to almost any use.



Right top
The graphic language was perfect for repeat patterns for retail shop packaging.

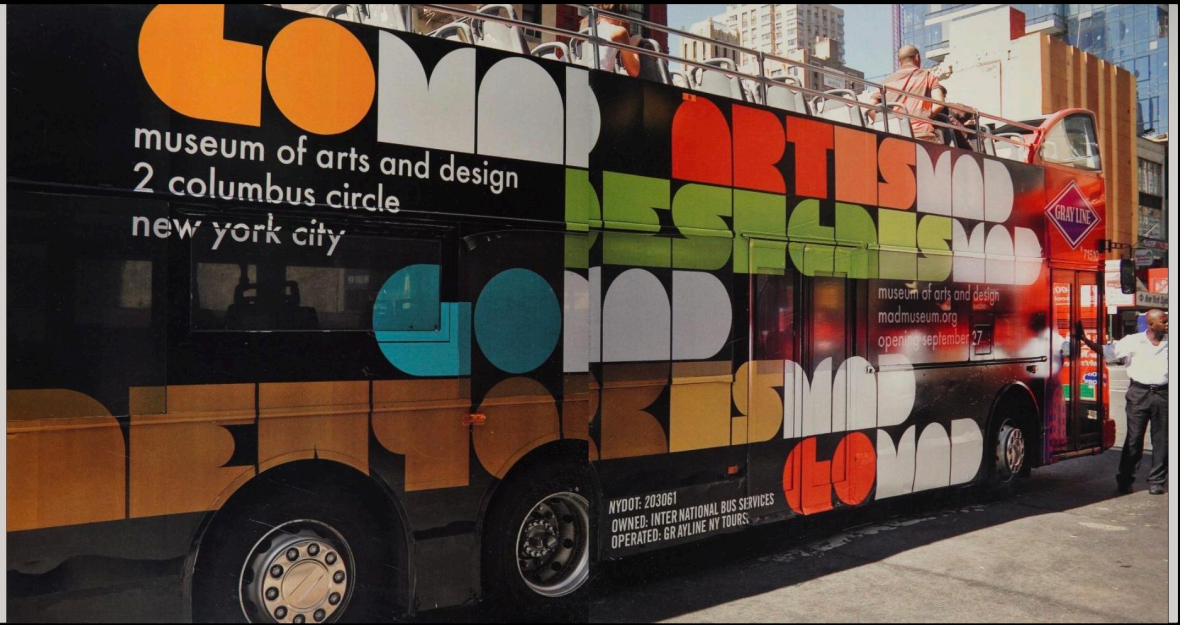
Right middle
Making the solid forms of the logo transparent turned it into an effective window, perfect for shopping bags.

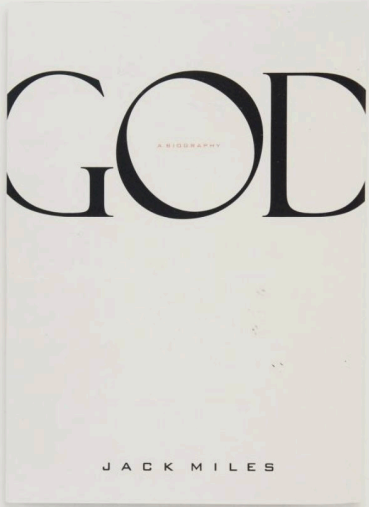
Right bottom
Merchandise sold at MAD celebrates the new identity. Pentagram's Joe Marianek expanded the three letters of the logo into a whole alphabet. MADface: A T-shirt reading "If you can read this, you are MAD" provides commentary on the custom typeface's dubious legibility.

Above
By using MADface, we created a brand that merged logo and message.

Far left
The identity extends into the building both physically and digitally.

Left and next spread
The identity was ubiquitous in New York City when MAD opened in its new home in September 2008.


museum of arts and design
2 columbus circle
new york city
museum of arts and design
madmuseum.org
opening september 27
GRAYLINE
NYDOT: 203061
OWNED: INTER NATIONAL BUS SERVICES
OPERATED: GRAYLINE NY TOURS



Opposite
This absorbing analysis by the former Jesuit seminarian Jack Miles subjects the Bible to literary criticism and, remarkably, won the 1996 Pulitzer Prize for biography. Its three-letter title, naturally, too big to be contained, designed itself.

How to judge a book
Covers and jackets

Before I took a single design class, I got my education in the aisles of bookstores. In many ways, the design of a book cover is the ultimate challenge. It is inherently, deliciously reductive: whether the book is 48 pages long or 480, it can have only one cover. And that cover, no matter how cerebral the book's contents or how complex its themes, has a single chance to make an impression. Just like a box of cereal or a can of soup, the designer's job is to package a product for sale in a competitive environment.

This is just as true today, if not more so, as both the sales of books and the books themselves move from the physical world to the digital. My goal is to make the package reflect the contents as directly as possible.

I was a bookworm as a child, and I still am today. I read compulsively. Predictably, it has always been hard for me to really enjoy a book with an ugly cover. My most hated were reissues of books newly turned into movies ("Now a Major Motion Picture!"), with covers using portraits of the featured actors to represent fictional characters I would have preferred to cast in my own head. These should really be against the law.

My favorites, naturally, were covers with only type, like the paperback editions of *The Catcher in the Rye* or *Brave New World*. They projected a sense of mystery and importance, daring me to start reading without a single hint of what kind of world I was about to enter. I learned later that many authors shared my bias; J. D. Salinger, in fact, had a clause in his contracts forbidding images of any sort on his book jackets.

It was years before I would have a chance to design a book cover myself. When I finally did, it was no surprise that my best efforts built images from barely more than the contents within: words.

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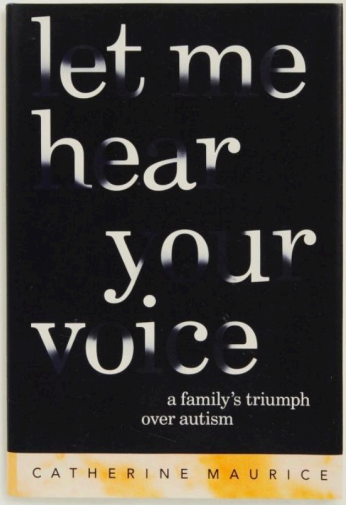
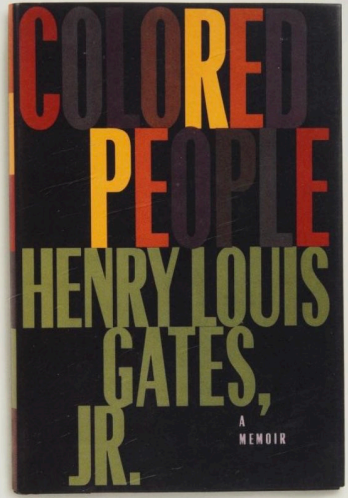
Right
For the cover of this memoir of raising a child with autism, the "voice" evoked by the altered typography suggests the struggle of a mother and daughter to communicate.

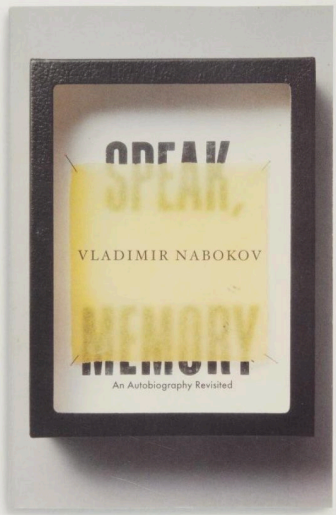


Right
The subtle colors of this memoir of growing up in the segregated South reflects at once the book's warmth, its title, and the elegance of Henry Louis Gates Jr.'s prose.

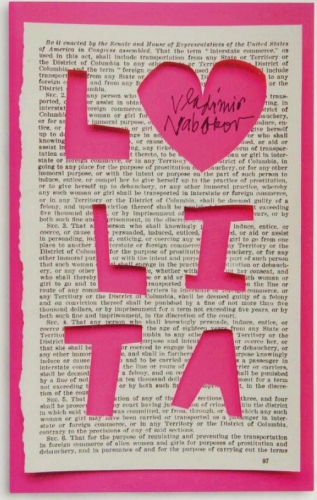


Right
Art director John Gall, facing the challenge of repackaging Vladimir Nabokov's books as paperbacks, had an inspired idea: pick a dozen designers, assign each a title, and hand out specimen boxes, the kind that butterfly collectors like Nabokov was) use to display their finds. Each designer would fill the box with objects that evoked the book's theme. Gall would get the box photographed, add the author's name, and that would be the finished cover.

My assignment was Nabokov's beautiful memoir *Speak, Memory*. My original design filled the box with vintage photographs pinned under a piece of translucent vellum. What was I thinking? Designer Katie Barcelona, preparing the assembly for shipping, suggested correctly that the cover was more evocative without the images.



Right
For his wonderful book *Lolita: The Story of a Cover Girl*, John Bertram and Yuri Leving enlisted 80 designers to imagine covers for Nabokov's most uncoverable book. Our rare material was a vintage copy of the Mann Act, the 1910 law that prohibits transporting "any woman or girl for the purpose of prostitution or debauchery, or for any other immoral purpose." I like to think of the book's protagonist consulting the law in some small-town library, impulsively tearing the page out, and turning it into a perverse valentine.



Opposite
IDA Congress, 2012. The IDA Congress is a biennial conference of professional design organizations from around the world. What appears at first to be an abstract form is actually Pangaea, the ancient landmass formed by the joining of all the continents, putting the pieces together on a global scale.

How to make a mark
Logotypes and symbols

The logo is the simplest form of graphic communication. In essence, it is a signature, a way to say, "This is me." The illiterate's scrawled X is a kind of logo, just as much as the calligraphic flourishes we associate with Queen Elizabeth or John Hancock. So are the peace sign and the swastika. And so, of course, are the graphic marks that represent Coca-Cola, Nike, McDonald's, and Apple.

The words we use to describe these things can be confusing. Some logos are essentially typographic, like Microsoft's. I call these logotypes or wordmarks. Others are shapes or images, which I call symbols. Sometimes these can be literal: the symbol for Apple is an apple; the symbol for Target is a target. Sometimes they depict real things but those things may have only an indirect association to what they symbolize. The Lacoste crocodile is derived from founder René Lacoste's nickname; the three stripes of Adidas began as no more than decoration. And sometimes they're utterly abstract, like the Chase Bank "beveled bagel," or the Bass Ale red triangle, which dates to 1777 and is one of the oldest logos in the world.

Everyone tends to get overly excited about logos. If you're a company, communicating with honesty, taste, and intelligence is hard work, requiring constant attention day after day. Designing a logo, on the other hand, is an exercise with a beginning and an end. Clients know what to budget for it, and designers know what to charge for it. So designers and clients often substitute the easy fix of the logo for the subtler challenge of being smart.

When we look at a well-known logo, what we perceive isn't just a word or an image or an abstract form, but a world of associations that have accrued over time. As a result, people forget that a brand-new logo seldom means a thing. It is an empty vessel awaiting the meaning that will be poured into it by history and experience. The best thing a designer can do is make that vessel the right shape for what it's going to hold.

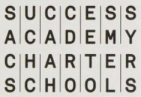
Harlequin Enterprises, 2011. Publisher of romantic literature.

New York City Economic Development Corporation, 1982. A fading skyline.

MillerCoors, 2008. A merger of two iconic brewers, keeping the focus on the beer.

Wave Hill, 2002. A cultural center and public gardens in the Bronx.

Success Academy, 2014. A coincidence of arithmetic dictates the design.



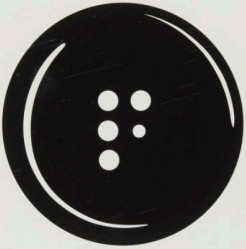
21c Hotels, 2005. Art-infused boutique hotels.

Broadway Books, 1996. The diagonal suggests both an earmarked page and the iconic thoroughfare.

IDEO, 1997. Refinement of the original logo by Paul Rand.

Gotham Equities, 1992. New York-based real estate developers.

The Fashion Center, 1993. A big button for the Big Apple.



Council of Fashion Designers of America, 1991. Typography provides the emphasis.

CFDA

Amalgamated Bank, 2014. Founded to serve New York's garment workers, its woven acronym illustrates its name.

Grand Central Terminal, 2013. The clock hands rest at the landmark's birthdate: 7:13 pm, or 19:13.

Flatiron/23rd Street Partnership Business Improvement District, 2006. The mark's form evokes both the neighborhood's street plan and the namesake building's silhouette.

St. Petersburg/ Clearwater Area Convention and Visitors Bureau, 2010. Gentle waves for America's best beaches.

Interactive Advertising Bureau, 2007. Subliminal dots for the dot-com world.

iab.

Penguin Press, 2014. Publisher's mark based on the pilcrow, the typographic designation for paragraph.

Fashion Law Institute, 2011. A classic visual pun.

Modern Art Museum of Fort Worth, 1999. A new Tadao Ando building set on a reflecting pool.

The Modern

Scripps College, 2009. The investiture of the school's eighth president.

Families for Excellent Schools, 2014. Letterforms create partnership.

Fulton Center, 2014. Transportation hub skylit by a glass atrium.

Midwood Equities, 2014. Building blocks for real estate developers.

Chambers Hotel, 2001. Monogram as infographic.

Tenement Museum, 2007. New York's most unusual and intimate, historic site.

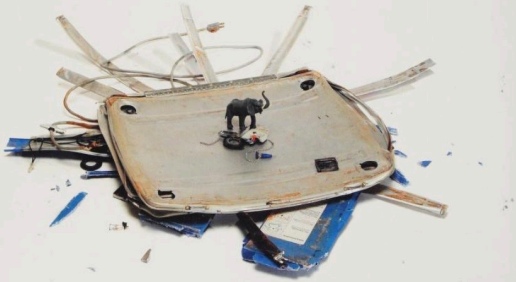
TENEMENT MUSEUM

Yale School of Management, 2009. The heraldry of the conference table.

Museum
of Sex, 2002.
Nonprofit
dedicated to
human
sexuality.

museumofsex

March of
Dimes, 1998.
Nonprofit
dedicated to
infant health.



How to squash a vote
The Voting Booth Project

Opposite
A crushed voting booth symbolizes the messy and much-disputed outcome of the 2000 presidential election.

Above
We designed both the *Voting Booth Project* exhibition and the show's catalog. The punched-out letters on the book's die-cut cover are an obvious reference to the "hanging chads" that dominated the recount following the election.

After the debacle of the 2000 elections, when confusion over Palm Beach County's notorious "butterfly ballots" threw the outcome of the presidential election into a weeks-long limbo, the state of Florida decommissioned its Votomatic portable voting booths and put them up for sale on eBay. Seeing a chance to own a piece of history, New York City hotelier André Balazs bought 100 for $10 each and gave some away to friends. What to do with the rest? Paul Goldberger, then dean of the Parsons School of Design, suggested an exhibition in the school's gallery. Fifty designers and artists, including David Byrne, Bonnie Siegler and Emily Oberman, Milton Glaser, and Maira Kalman, were each given a booth and invited to alter it. We were asked to design the exhibition, curated by the ingenious Chee Pearlman, and to contribute a booth of our own. The show opened in October 2004, just in time for that year's presidential election.

Most of the designers transformed the booths in delightfully complex and delicate ways. My partner Jim Biber and I took a much less subtle approach: we drove over the booth with a 1.5-ton steamroller. It turns out it's remarkably easy to rent a steamroller in New York; you don't even need a driver's license to operate it. The spindly-looking Votomatic, however, proved to be surprisingly (and perhaps reassuringly) resilient. It took multiple passes to flatten it. The controlled violence of the entire process was cathartic.

The result was a handsome piece of sculpture in the style of John Chamberlain, but the blunt means seemed to demand an even blunter message. Why bother with subtlety? We bought a tiny plastic elephant—the symbol of the Republican Party—and positioned it atop the pile, leaving no doubt as to who was doing the crushing.

How to travel through time
Lever House

Opposite
SOM and William Georgis undertook a careful restoration of Gordon Bunshaft's 1952 Lever House for its 50th anniversary. We took the same approach to the signage.

Above
Lever House introduced the glass and steel skyscraper to midtown Manhattan and set a standard for New York office buildings for the next half century.

Architects, product designers, and fashion designers have so much to work with: steel and glass, plastics and polymers, fabrics and finishes. Graphic designers, living in a world of paper and pixels, often find our choices reduced to one: what typeface will we use? But that single choice exerts an outsized influence. "Words have meaning and type has spirit," my partner Paula Scher has said. That spirit can be contentious, elusive, and ineffable, but it is our secret weapon and most powerful tool.

In 1999, we received a call from designer William Georgis. The landmark Lever House was approaching its 50th anniversary. Georgis and the building's original architects, SOM, were working on a careful restoration. All of its old signs would need to be replaced, and new ones would be needed to satisfy 21st-century building codes. Would we join as graphic design consultants?

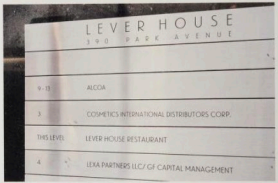
Lever House transformed New York when it was opened in 1952. SOM's Gordon Bunshaft conceived a glass and steel skyscraper, the first on upper Park Avenue, until then an unbroken wall of brown masonry buildings. The tower rises above a horizontal slab which itself is lifted from the street to create an open, light-filled pedestrian colonnade. The overall effect is surprisingly delicate. Hans and Florence Knoll were recruited to do the interiors, and Raymond Loewy designed public exhibitions and, it was suspected, the signs.

It took only one look at what remained of the signs to confirm that they matched no modern typeface. We decided we had no choice but to use most of our budget to extrapolate an entirely new typeface from the handful of surviving letterforms. Jonathan Hoefler and Tobias Frere-Jones were commissioned to undertake this exercise in forensic font reconstruction. The result, Lever Sans, is perfect. It evokes the *Mad Men* era without resorting to the easy tropes of cliché: typeface as time machine. It's absurd to claim that a single capital R can conjure the New York inhabited by Cary Grant in *North by Northwest*. I make that claim here.

Above
It would have been easy to use an existing typeface like Futura or Neutraface for the Lever House program. But the vintage signs, even though damaged and missing letters, were too distinctive to ignore.

Opposite
Jonathan Hoefler and Tobias Frere-Jones created an entire alphabet from eight letters. Designing the numbers for which no precedent could be found, was particularly challenging. The result was an original typeface that was as suited to its setting as every other one of the building's details.

Right
New uses, new tenants, and new regulations required new signs. In addition, all the existing signs were removed and carefully replaced with brand-new ones, each one set in Lever Sans. Our hope was that no one would notice the difference.



How to pack for a long flight

United Airlines

Opposite and above
The United symbol, called "the tulip" inside the company, was created in 1973 by the legendary designer Saul Bass. It had fallen into disuse before we decided to reinvigorate it.

Our work with United Airlines included experiments in "branding without branding," such as Daniel Weil's use of the geometry of the symbol to generate the curve of the ontboard coffee cup.

The marketing team at United Airlines was looking for a design consultant. I was told later that we were the only designers they met who seemed to express no interest in changing the way the aircraft were painted. "Passengers don't ride on the outside of the planes," I remember telling them. In truth, we had never done an airline before, and had no repainted planes in our portfolio. Instead, at our interview we talked about the things we knew how to design: restaurants, magazines, signs, coffee cups. I reasoned that what an airline really needed was not design as promotion but design as experience.

That began a 15-year relationship. At the very start, I brought in a partner from our London office, the multidisciplinary, multilingual, multitalented Daniel Weil. Danny headed up the three-dimensional projects. I focused on two dimensions. The two of us went to United's headquarters in Chicago for several days once a month, meeting with teams from all over the organization. One client is a challenge. With hundreds of clients, as we had here, the challenges mount geometrically.

Our strategy was not to design a set of abstract guidelines, but to burrow in and work guerilla-style on actual projects, large and small, methodically building a case for what a modern airline could look and feel like. We designed the housing and the user interface for one of the first automatic ticket dispensers. We designed menus, forks and spoons, concourse signage, blankets and pillows. We restored the classic logo designed by Saul Bass. And, about eight years in, we finally managed to repaint the planes.

It was not destined to last. United merged with a rival, and in a series of trade-offs motivated less by marketing theory than by the logic of the deal memo, they married their name to their new partner's symbol. A new era began, without us. It had been an amazing ride.

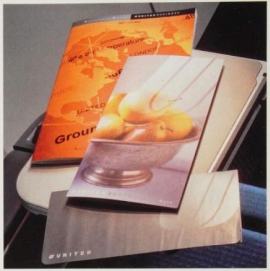
Below
We persuaded our client to omit the modifier "Airlines" and created a new wordmark to emphasize the suggestive power of their name, such a great descriptor for what makes air travel successful.

UNITED

Above left
Wherever possible, we tried to improve the way passengers were given information, including at departure gates.

Above right
Our redesign of the airline's clubs included new entrance signs.

Below
We introduced a new way of using the United symbol, as a sweeping motif that suggested the drama of flight.



Above left
The passenger's flying experience depends less on branding and more on things to touch and feel. We proposed new blankets long before we suggested changing the logo on the outside of the plane.

Above right
Reducing waste on board meant finding efficient ways to print and recycle items like menus.

Below
Amenities kits, holding toothpaste and eyeshades, were designed to be both lightweight and reusable.

Left
Early on, we produced a guidelines document that set out a set of simple principles for designing the United way.

Above and next spread
Finally, after nearly eight years of work, the time was right to begin painting the plane exteriors to match the airline's new spirit.


UNITED

How to have fun with a brown cardboard box
Nuts.com

Opposite
Founded by "Poppy" Sol Braverman just before the Great Depression, Nuts.com, then the Newark Nut Company, now also sells dried fruit, snacks, chocolate, and coffee.

Above
The previous packaging featured the incongruous name "Nuts Online."

Jeff Braverman wasn't planning on going into the family business. His grandfather had founded the Newark Nut Company in 1929, selling peanuts from a single cart in the city's Mulberry Street Market. Jeff's father and uncles had turned it into a modest retail operation by the time Jeff went to Wharton School of Business in 1998. He was planning to become a banker.

But in his spare time, he set up a website with a quintessentially redundant Web 1.0 name: nutsonline.com. "My goal for the website was ten orders a day," Jeff told *Inc.* Almost immediately, the online orders overtook the retail sales. Jeff left the world of banking and took over the nut business. Within a dozen years, the site offered nearly 2,000 items and was ringing up $20 million in sales annually. And Jeff could finally get the URL he always wanted: Nuts.com. With a new name in hand, Jeff asked us to redesign the company's packaging.

Consumer packaging is a grim subset of American design. Big corporations, addicted to customer focus groups, dominate the shelves. Minimizing risk inevitably means minimizing beauty, creativity, and distinction. So Jeff's brief was refreshing. He didn't have to compete for attention in grocery stores, since customers assembled their orders online. He saw the packages as the gift wrapping his presents arrived in. "I want that arrival to be a big event," Jeff told us. Nuts.com did no advertising; instead, their shipping cartons functioned as courier-powered billboards.

We took inspiration from Jeff and his family. Sitting in a 60,000-square-foot warehouse overseeing a multimillion-dollar operation, they were as informal and funny as if they were still running a cart in the Mulberry Street Market. So, no typesetting. My hand-lettering was turned into a custom font called Nutcase, which was used to cover their packages with snack-riddled exhortations, all surrounding cartoon portraits of the Bravermans. Within two years, Nuts.com's sales had increased by 50 percent: the power of good design driven by authentic, nutty personality.

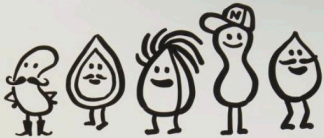
ABCDEFGHIJKL
MNOPQRSTUVW
XYZ0123456789
aBCDEFgHiJKLM
NOPQRSTuVWXyz
0123456789ABC
dEFGhIJKLMn
OPQRSTUVWXYZ

Opposite
My hand-painted letters were converted into the proprietary typeface by designer Jeremy Mickel.

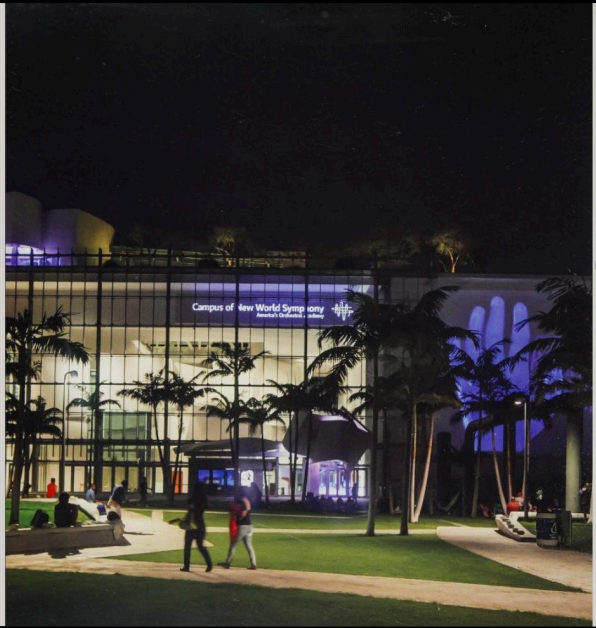
Right
Nuts.com is a family business, and the brilliant illustrator (and former Pentagram intern) Christoph Niemann drew a family portrait. Client Jeff Braverman is second from the right.

Below
The transparent forms of Niemann's characters reveal the package's nutty contents.

Next spread
From the brown cardboard box to the individual packages, the receipt of a Nuts.com shipment is meant to be a fun occasion.




Nuts.com
CAUTION: YUMMY TREATS INSIDE.
HUNGRY YET?
Nuts.com



How to shut up and listen

New World Symphony

Opposite and above
Frank Gehry's gestural sketch encapsulates the energy of New World Symphony's Miami Beach home. By coincidence, Gehry had babysat NWS's artistic director, Michael Tilson Thomas, when the two were growing up in Los Angeles.

It all seemed so promising at the beginning. Michael Tilson Thomas, the charismatic and visionary conductor, pianist, and composer, was building a home for his greatest project, New World Symphony. Gifted young musicians from all over the world would come together to study in an extraordinary new building designed by Frank Gehry in the heart of Miami Beach. Music, architecture, learning: when we were asked to design the center's new logo, it seemed as though there was so much to work with. Tilson Thomas asked for something that "flowed."

Yet a solution eluded us. I was so sure I had hit the bull's-eye with my first solution, a morphing collage of curvy typography. Executive vice president Victoria Roberts told me, as politely as possible, that it made some people there feel ill. A second attempt was less idiosyncratic but perhaps too tame. I tried working with the NWS acronym, something I had resisted at first, but the result felt too stiff and corporate. Through the process, Tilson Thomas was encouraging and supportive, but I could sense his growing impatience.

Finally, I got an email with an attachment: six sketches that Tilson Thomas had done for the logo. I was despondent. It was as if he had grown tired of my frantic guesses and just decided to tell me the answer. And the sketches were incomprehensible to me. They showed the three letters of the acronym connected to form something like a swan. Was I just supposed to execute this idea? I wouldn't presume to tell my client how to conduct an orchestra. How dare anyone tell me how to design a logo!

But then I realized that I had been given a gift. Michael Tilson Thomas led a peripatetic life, jetting between engagements all over the world. In the midst of it all, he had found time to think about my problem, and put some thoughts on paper. I looked again at the sketches, and realized the single connected line—like a conductor's gesture—had one thing that all my work did not: flow. It was what he had been asking for all along, and what I had been too busy to hear. Within hours, I had the solution.

Left
I was certain that I had solved the problem with my first idea, a flexible identity. Rearranging the three words of the name in curved forms was meant to evoke Gehry's architecture. NWS's Victoria Roberts told us that this solution "made people nauseous." Not the kind of response we had hoped for.

Right
The alternating serif and sans serif letters in our next idea were meant to suggest the New World Symphony's commitment to the traditional orchestral repertory within the context of a decidedly 21st-century facility. Elegant, but too bland.

NEW WORLD
SYMPHONY

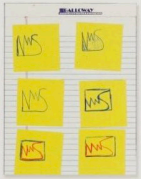
Left
I resisted using the letters NWS, reasoning that it had the same number of syllables as the full name and thus offered no economy when said aloud. I also expressed distaste for acronyms in general, despite the fact that my client himself was often called MTT. Our first try was, again, an attempt to imitate the building's architecture. To suggest more "flow" we also did a hand-drawn version. We liked neither of these.

Above
The building's fragmented, episodic interior spaces suggested a positive/ negative treatment of the initial letters. Our designer Yve Ludwig crafted a good solution, but one that I thought looked better suited to a chemical company than a cultural institution.

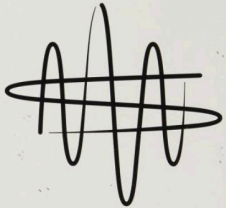
Below
Michael Tilson Thomas finally put pen to paper and sent me sketches that I initially found infuriating. Then I realized they provided the key to the answer.

Right
Connecting the three letters in a single gesture conjured up everything from the motion of a conductor's baton to the science of sound waves to Frank Gehry's original sketch. The challenge was how to weave together N, W, and S.

The result, which emerged over a long weekend with my notebook, had a surprising sense of symmetry and coherence.



Below
For the final design, we opted to break the line selectively to make the three letters easier to read.



Left
The result has the expressive sense of flow that the client had asked for from the very beginning.

How to top the charts
Billboard

Opposite
The minutely calibrated Hot 100 chart, shown here at actual size, is crammed with detail and designed to reward close scrutiny.

Above
The Bible of the music industry as I knew it as a kid in 1966.

Like many kids in the 1960s, I was obsessed with music. But, unlike most of my friends, I wasn't content with the Top 40 countdown on the radio. Instead, I went each week to the periodicals room of our local library, where I spent hours with the Bible of the music industry, *Billboard*.

Billboard is one of America's oldest publications, founded in 1894 as a trade magazine for the outdoor advertising industry. It expanded to cover circuses, vaudeville, carnivals, and—with the invention of the jukebox in the 1930s—music, which became its ultimate focus. Responding to the rise of rock and roll, it introduced the legendary Hot 100 singles chart just a few weeks before my first birthday in August 1958.

I'm not sure why I found the Hot 100 chart, and its counterpart list of the top 200 albums, so mesmerizing. Maybe I found comfort in seeing that popularity, a property that utterly confounded me in my junior high school's cafeteria, could be minutely calculated. It was a vicarious triumph every time one of my favorite groups hit number one. No matter that the charts were surrounded by baffling jargon. It was like being an insider at last.

So it was a thrill, 40 years later, to be asked to redesign *Billboard* for the new world of digital music. The logo, for instance, had barely changed since "Hanky Panky" by Tommy James and the Shondells was number one in 1966. But the number of charts had ballooned, tracking everything from regional Mexican albums to ringtones.

This was one of the more complex information design projects I've ever done. Working with *Billboard*'s art director, Andrew Horton, we created a 14-column grid to unify the publication from front to back. We strengthened the logo, focusing on its simple geometry and bright primary colors. And the charts, which had degenerated into a murky pastel-toned backwater, were restored to their former authority in bold black and white, with an emphasis on legibility.

It turns out that even in the digital era, pop artists still displayed the charts showing their first appearance at number one. We created information design that was suitable for framing.

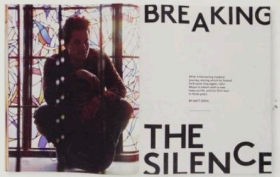
Right
The magazine's name, almost every letter of which is made of either circles, vertical lines, or both, is a designer's dream. Even when we completely deconstructed it, it was still legible. The logo before the redesign is at the top. The final is at the bottom. Some of the dozens of versions we considered are in between.

Billboard
billboard
Billboard
billboard
billboard
billboard

Right
The new consumer-style cover approach signaled that the magazine that was indispensable to industry insiders could also be accessible to enthusiastic fans.

Right
The bold black-and-white geometry of the logo suggested a similarly constructed headline typeface, as well as an emphasis on high-contrast layout elements.

Opposite
The charts, which had become a cluttered afterthought, were restored to their former iconic glory, thanks to the hard work of Perisgram's Latisz Ho and Michael Deal.



Right
The Billboard Hot 100 chart is an icon of pop culture. In our redesign, readers can easily follow the progression of each song up the chart. Fast-rising hits appear as white "bullets," and weekly awards for biggest gains are marked with red banner icons. Each track's peak position and weeks on the chart appear to the right of the title. The data is set in Christian Schwartz's easy-to-read Amplitude, and chart names, like headlines throughout the magazine, appear in Aurelia Sack's round-as-a-record LL Brown.

Opposite
We had a simple premise for the Ted brand: white plane, simple name, really big. As I told the *New York Times* when the brand launched, "When we hit on it, we realized we were on to something. It was a modest miracle that there inside the United name is that nickname, ready-made."

How to convince people

Ted

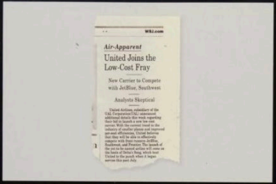
When I graduated from design school, I thought that a great idea should sell itself. Not true. It turns out coming up with the right solution to a design problem is only the first step. The next, crucial step is convincing other people that your solution is the right one. Why is this so hard?

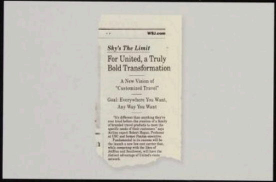
First, while sometimes we're fortunate enough to have a single strong-minded client, often we have to persuade a group. And the more important the project, the bigger (and more unruly) the group. Second, the correctness of a design decision can seldom be checked with a calculator. Rather, it relies on ambiguous things like intuition and taste. Finally, any good design decision requires, in the end, a leap of faith. To bring our risk-adverse congregations to salvation, we often have to transform boardrooms into revival tents.

In 2003, our client United Airlines decided to launch a low-cost operation to compete with JetBlue and Southwest, as well as newcomers like Delta's Song and Air Canada's Tango. They asked us to design the new carrier and, to make the challenge even harder, to come up with a name. (Not everyone thinks they're a designer, but anyone who's ever had a pet goldfish is a naming expert.)

After several months of work, the review of 100-plus names, and a few abortive presentations, my partner Daniel Weil and our colleague David Gibbs came up with a perfect moniker for a carrier that would be United's personable, friendly, more casual little sibling: Ted, a name that actually was a nickname, derived from the last three letters in its big brother's well-established brandmark.

We were convinced. But we knew that convincing our client would be a delicate process involving people from all over the company, up to and including marketing head John Teague and chairman Glenn Tilton. We assembled a 65-slide presentation that made the decision seem not just inevitable but fun. To this day, of all the presentations I've ever given, this is my favorite.



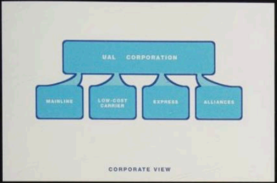


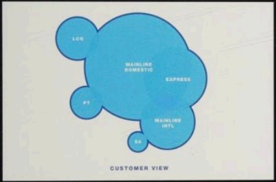
Left
We wanted to position the new carrier as a natural addition to United's portfolio of offerings, rather than a late entry to a game everyone else was already playing. To make the difference as vivid as possible, we started the presentation with two imaginary *Wall Street Journal* stories.

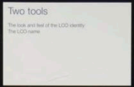
As everyone knows, a good presentation tells a story with a beginning, middle, and end. By the time we got involved, our clients had been working on the business case for United's low-cost carrier for nearly a year. It was important to remind them that the outside world didn't know anything about their strategy, and didn't necessarily care if they succeeded.

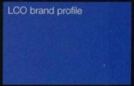
A point of distinction for United was that the new airline would be integrated into their huge network. This meant that its design would have to be coordinated with all the work we were doing for the rest of United, including the way the airplanes were painted. We deliberately decided to separate the decision about the design of the new carrier from the choice of name; combining the two tended to muddle the discussion because people inevitably liked one name but another design.

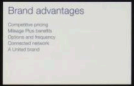
I gave this presentation over and over again to various teams at the company. This was one of the few presentations I've ever prepared that worked every time. It helped that we had a great solution.

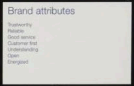


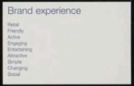












Above
We used two diagrams to show that the internal view of the organization (operational divisions) was different from the customers' view (an interconnected network).

Right
Each existing operational division had an established design appearance. How would the new carrier fit in?

Above
I usually prefer images to lists of words in presentations, but with this audience the words would resonate.

Close-in vs. further out

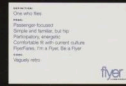
Above
Picking the name and picking the design were treated as related, but separate, decisions. Using a placeholder name, we demonstrated the critical choice: should the new carrier look like United, or look different?

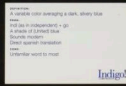
Right
Our recommendation—close enough to reassure, different enough to surprise—used United's typography and retained its "tulip" symbol, but introduced a new color, orange-yellow, the opposite of their corporate blue.

Ted

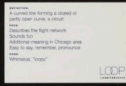
Approach

No invented words (Allegis, Avolar)
Be energetic and inspiring
A clear relationship with United
Avoid "me too" options
Manage expectations





Expected vs. Unexpected



Above
Presentations happen in windowless rooms, so it's important to keep letting the outside world in. Here we lay out the universe of existing low-cost carrier names in which United's new entry would compete.

Above
We considered five names in all, showing pros and cons for each. All were viable, but we saved our favorite for last.

UNITED

Ted

A UNITED BRAND

TED

DEFINITION:
Short for Theodore (Greek, "Divine Gift")
A literal "part of United"

PROS:
Friendly, "first name basis"
Unique to the industry
Easy to say, remember, pronounce
Trusted, excited, liberated, rested
"Ted E-fares", I'm with Ted

CONS:
Unorthodox, riskier

Ted

A UNITED BRAND

Above. Revealing our recommended name was my favorite part of the presentation. "How much have you invested in promoting this name over the past 75 years?" I would ask. "A billion dollars? What if I told you we could give you a name that already had $500 million behind it?"

The audience would always laugh at the answer [and the specious math behind it] but the point was made: the now name had been hiding in plain sight all along.

Right People immediately understood the advantages of having a human name [and a nickname at that] to signal a more personal style of service; it made the other choices seem contrived. The treatment of the logo we presented borrowed the capital T from the United logotype.

We later changed the tagline to "Part of United," which was direct, simple, and true in more ways than one.

Above Applying the new name and logotype to imaginary prototypes helped the client see how the proposal would play out in real life. Pentagram designer Brett Traylor's mock headline "Ted took me to Phoenix and I used my husband's miles" actually ran.

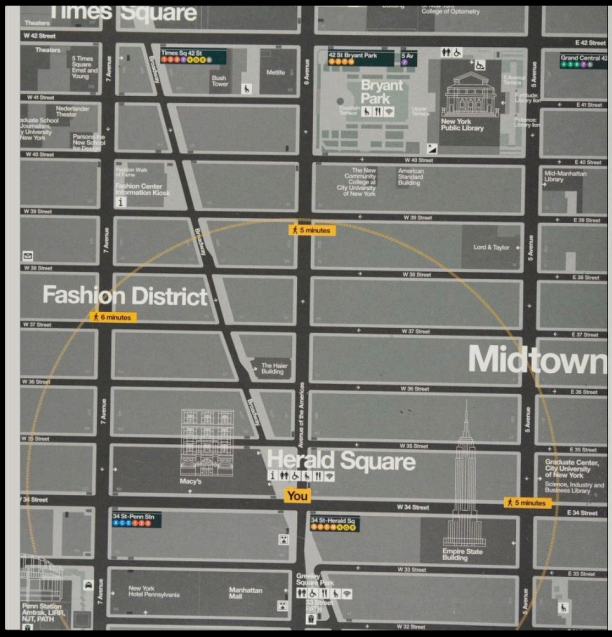
Right
Ted's debut was preceded by an ingenious teaser campaign devised by Stuart D'Rozario and Bob Barrie at their ad agency Fallon Worldwide. Over 100 different stunts built mystery about the identity of Ted for months before its launch: buying coffee for everyone in a downtown diner, making donations to local charities, sponsoring runners in marathons, with all the credit going to the mysterious Ted. The mystery was solved when Ted was launched in Denver in February 2004. The experiment lasted only four years before the carrier's operations were folded back into United's main business.

But Ted was consistently profitable, and many of the innovations it pioneered contributed to United's renaissance as it recovered from bankruptcy. Moreover, the team of United people associated with the project had the galvanizing experience of creating something from scratch, and went on to apply that thinking to projects throughout their careers.

Be on a first-ne basis with an airline.

Meet Ted. A new, low-fare service that flies to fun ons. You can book now for flights that start February 12. Ted. Part of United.

www.FlyTed.com



How to get where you want to be
New York City Department of Transportation

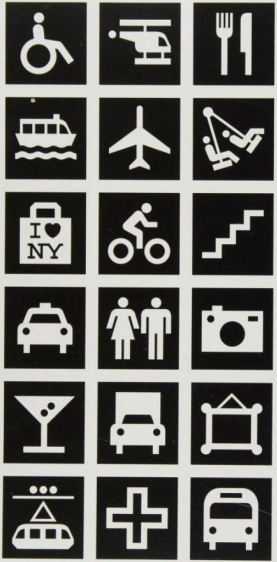
Opposite
For this project, we joined a team led by planning consultants City ID, which was responsible for determining the basic wayfinding strategy. T-Kartor developed the cartographic database, industrial designers Bilinga Jackson created the structures for the signs and maps, and RBA Group provided the civil engineering expertise required to install this intricate system in a demanding urban environment.

New York City is a complicated place. Manhattan is dominated by an orderly grid, its numbered streets and avenues dictated by the Commissioners' Plan of 1811. But downtown, before the grid takes hold, you'll find West 4th Street intersecting West 11th Street. Meanwhile, in Queens, another 11th Street crosses, in order, 44th Drive, 44th Road, and 44th Avenue. New York's layout is logical except when it's not. As for Brooklyn, like they say: forget about it.

For years individual neighborhoods sought to guide confused pedestrians by creating their own signs and maps. In the 1990s, we created one such system for the crowded and confusing Financial District, inventing a unique graphic style that worked within the district but had nothing to do with the dozens of other such systems around town. Finally, in 2011, the New York City Department of Transportation decided to create a citywide system called WalkNYC that would unify wayfinding in all five boroughs. We joined a multidisciplinary team that would create maps and signs for five pilot neighborhoods.

We quickly found ourselves in a new world where people's navigating habits had been turned upside down—literally. For years, urban wayfinding often started with a single piece of artwork: a big static map, everything fixed in place, north at the top. But GPS-savvy travelers today expect a map to orient itself in the position of travel and have the ability to zoom in for more detail. Could our system's printed maps, deployed throughout the city, satisfy these expectations? Using a nimble, infinitely modifiable database capable of multiple orientations and dense detail, our team created analog maps that provide a remarkably digital experience.

Handsome, urbane wayfinding fixtures introduced the new system throughout the city in 2013. The maps now appear at bike-share locations, in subway stations, and on express-bus kiosks. Despite the ubiquity of handheld devices, the sidewalks around our wayfinding kiosks are always crowded with people figuring out how to get where they want to be in this beautifully confusing city.



Left
Because we were managing a dense jungle of information, we knew every graphic element needed to be perfectly engineered. For instance, the symbol system developed for the US Department of Transportation by Roger Cook and Don Shanosky at the American Institute of Graphic Arts in 1974 provided some, but not all, of the icons we'd need. We customized some (changing the bike symbol to match the designs used in the city's new bike share program) and invented others (a shopping bag bearing New York's familiar slogan).

Below
We wanted the information icons to seem like an extension of the typography. This meant hundreds of small modifications, masterminded by designer Jesse Reed.

Opposite
Designer Hamish Smyth led our work for the WalkNYC program, including the design of the architectural icons that punctuate each map. Despite technology, some things can't be automated. It took an army of interns to draw over 100 of them by hand. Each one is a gem.

New York City Department of Transportation

Left top
The color scheme of the maps was much debated. We recommended a subdued palette of muted grays that matched the city itself.

Left bottom
A family of kiosks of different shapes and sizes were deployed throughout the city; large kiosks were installed at major decision points; the smallest serve as guideposts in busy areas where space is at a premium. In effect, signs' sizes respond to their surroundings.

Opposite
Each sign conveys an astonishing amount of information. Maps are printed on vinyl and installed behind glass panels that can be easily dismantled when updates are required.

Next spread
The maps achieved instant ubiquity when they were deployed throughout Manhattan and Brooklyn as part of the city's first bike-share program. Thousands of people use the bikes; millions use the maps.

"Heads-up mapping" is the cartographic convention where the orientation of the map depends on the direction the viewer is facing. With traditional maps, north is always up. With heads-up maps, if the viewer is facing south, the map is turned so that south is at the top. Many were dubious—including me—that such a system would work in a city where, so it's said, "the Bronx is up and the Battery's down."

But I was persuaded by early tests that showed the new method was favored by an astounding 84 percent of users. Clearly, digital maps and global positioning systems have changed the way we navigate. Later, the *New York Times*, reporting on the system, conducted a more informal poll and discovered six out of ten New Yorkers on the street couldn't point north. Heads-up mapping is here to stay.

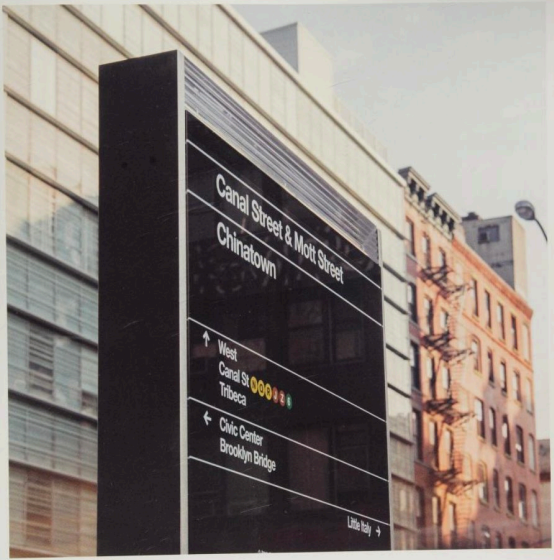

citi bike
East
Gramercy
Flatiron District
Uptown
Downtown
Broadway
You

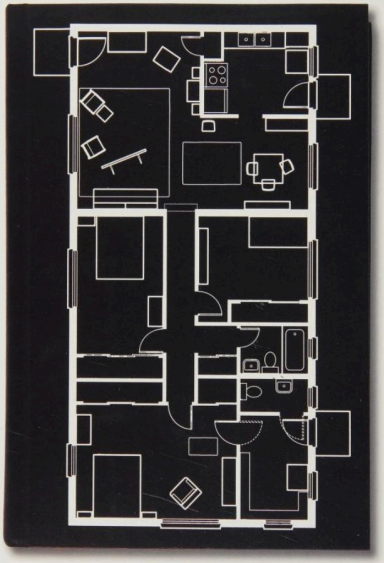
Above left
We believe that signs should be digital-only when they have to be. The kiosks that support New York's Select Bus Service feature real-time schedule information.

Above right,
The signs have been engineered to withstand collision, vandalism, and tough New York winters.

Left
The wayfinding maps, with their color scheme adjusted for 24-hour artificial light, have been installed in all of New York's subway stations.

Opposite
The structures that house the maps were designed to echo New York's modernist architecture.





How to investigate a murder

A Wilderness of Error

Opposite and above
The cover and dust jacket of *A Wilderness of Error*, an investigation of the murder of a wife and two children, depict, respectively, the floor plan of the MacDonald family home, and the pattern of blood types that investigators found on the scene the morning after the murders. Unusually, each of the four family members had a different blood type. This made the crime no easier to solve.

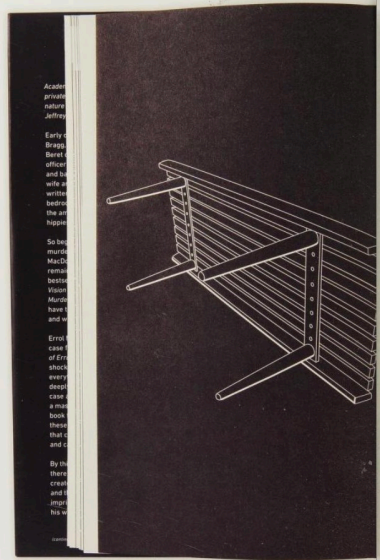
Filmmaker Errol Morris is obsessed with truth. All of his films have at their centers people who know the truth, don't want to know the truth, want to stop other people from learning the truth, or want to uncover the truth. As a former private investigator, Morris knows well how physical evidence can support or challenge conflicting testimony. So often the inanimate objects in his movies acquire an outsized significance: documents, photographs, an umbrella, a teacup. Morris's breakthrough in 1988, *The Thin Blue Line*, used interviews and reenactments to investigate the colliding stories behind an obscure shooting of a police officer in Dallas. The mesmerizing film exonerated a man on death row who had been unjustly convicted of the crime.

Brilliant and inexhaustible, Errol Morris also writes books. In 2012, he decided to examine another decades-old crime, this one anything but obscure. On February 17, 1970, army physician Jeffrey MacDonald's wife and children were brutally murdered in their home in Fort Bragg, North Carolina. Although MacDonald maintained that they were killed by intruders, he was convicted of the crime. He has been in prison since 1982, consistently maintaining his innocence. Since then, the case has been the subject of several previous books as well as two television movies. Morris was convinced there was more to be discovered.

The book he wrote about the case, *A Wilderness of Error*, is a study in black and white of a case that is anything but. For the book's design, we decided to avoid the clichés of true-crime books. Instead, we focused on the eerie collection of physical evidence that survived from that evening: a coffee table, a flower pot, a child's doll, a rocking horse, a pajama top. Mute witnesses to a crime that has defied resolution, they have been examined and reexamined so many times they have acquired an iconic status to people who know the case. We reduced each of them to a simple black-and-white line drawing. Morris realized that their stark, deadpan quality could provide the book's central visual motif; we ended up doing nearly fifty of them. The cover, the floor plan of the tiny MacDonald apartment, represents the claustrophobic "wilderness" where this mystery unfolded, and where, somewhere, the truth resides.

Right and next spread: Errol Morris is the recipient of an Academy Award for *The Fog of War* and a MacArthur Foundation "genius grant." *The Thin Blue Line*, my first exposure to his work, was like no other movie I had ever seen. The blunt, awkward interviews of criminals, cops, lawyers, and witnesses; the surreal reenactments illustrating a crime that no one described the same way; the peculiar digressions; the haunting Philip Glass score: it all added up to a revolution in documentary filmmaking. By now I have seen it many times. My favorite moment is a staged sequence where a chocolate milkshake flies through the air in slow motion, landing with a plop on the ground, a banal punctuation to a nightmarish crime.

The MacDonald case was full of these kinds of quotidian objects elevated to iconic status, each implicated in a horrific crime. Morris encouraged us to use stark images of these objects to structure the book and organize its complex themes of truth and selfdeception. Pentagram's Yve Ludwig led the design of the book and Niko Skourtis organized the team that created the drawings.



5

THE IMPOSSIBLE COFFEE TABLE

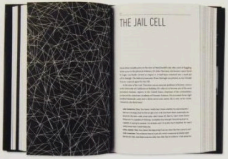
You'd better think less about us and what's going to happen to you, and think a bit more about yourself. And stop making all this fuss about your sense of innocence; you don't make such a bad impression, but with all this fuss you're damaging it.
—Franz Kafka, *The Trial*

When Jeffrey MacDonald was brought in for questioning on April 6, 1970, less than two months after the murders, he was read his rights, declined to have an attorney present, and a tape recorder was turned on. The interview was conducted by CID chief investigator Franz Grebner, Agent William Ivory, and Agent Robert Shaw. Grebner first asked for MacDonald's account of the events of February 17:

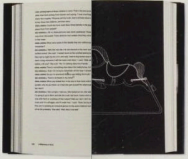
> And I went to bed about—somewheres around two o'clock. I really don't know; I was reading on the couch, and my little girl Kristy had gone into bed with my wife.
>
> And I went in to go to bed, and the bed was wet. She had wet the bed on my side, so I brought her in her own room. And I don't remember if I changed her or not, gave her a bottle and went out to the couch 'cause my bed was wet. And I went to sleep on the couch.
>
> And then the next thing I know I heard some screaming, at least my wife; but I thought I heard Kimmie, my older daughter, screaming also. And I sat up. The kitchen light was on, and I saw some people at the foot of the bed.

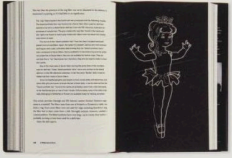

A WILDERNESS
OF ERROR

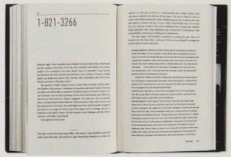

544 CASTLE DRIVE


THE JAIL CELL


FORTY-EIGHT HOLES



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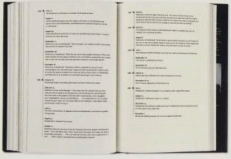
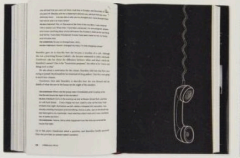
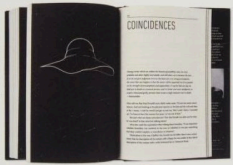
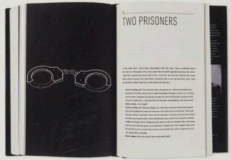





COINCIDENCES


TWO PRISONERS

How to be who you are
Mohawk Fine Papers

Opposite
The company's new identity introduces a dynamic initial letter that is meant to work at every size and in every medium, changing to suit the occasion while retaining its basic geometry.

Above
Throughout the 20th century, Mohawk was represented by various renditions of a Mohawk Indian tribesman, always dignified but increasingly anachronistic. Starting in the early 1960s, Hagan working with Mohawk's marketing head Laura Shore to craft an image for the company that matched its reality.

Once, a logo was meant to last forever. Some still do, and should. But at a time when organizations must change rapidly to meet new challenges or risk oblivion, what worked yesterday may not work tomorrow. A company's identity must be authentic and consistent, but never frozen in time.

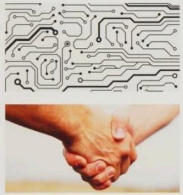
Founded in 1931 in upstate New York at the confluence of the Mohawk and Hudson Rivers, Mohawk Fine Papers has been owned by the O'Connor family for three generations. In a digital world, papermaking remains a frankly industrial process: anyone who has toured a paper mill and seen a giant vat of swirling pulp transformed into smooth stacks of paper is unlikely to forget it. Among practitioners of this ancient art, few paper companies have been as innovative as Mohawk. From dominating the world of print with textured and colored papers in the 1940s and 1950s, to inventing processes to ensure good offset (and later digital) reproduction in the 1980s and 1990s, to becoming the first paper company in America to offset carbon emissions with wind-farm credits, this little company has met each challenge with imagination and aplomb.

Marketing paper is complicated. For years, companies like Mohawk sold it to distributors, who in turn sold it to printers, who placed orders based on the specifications of designers and art directors. The 21st century added more complexity. Large-scale orders for corporate literature like annual reports evaporated as companies went online. In the meantime, small-batch and do-it-yourself operations opened markets directly to consumers.

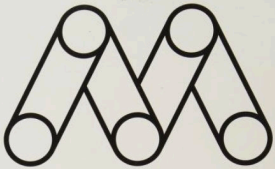
In response, we've redesigned the brand identity of Mohawk three times, or once every ten years. The newest identity—centered on a stylized letter M that can take many different forms—positions the company at the center of the digital world, while confirming its commitment to craft and connectivity.

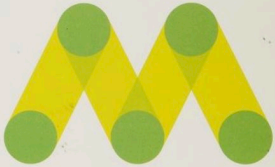
The best graphic identity will fail if it doesn't connect with the authentic core of the organization it represents. Dolly Parton's advice to young singers is also the best branding philosophy I've ever heard: "Find out who you are, and do it on purpose." How lucky to have a client who knows who they are.

Right
The symbol can be reproduced as a line drawing as well as in a wide variety of monochromatic and multicolor combinations.



Above
The drawing of the M is meant to simultaneously evoke four things: rolls of uncut paper on the mill floor, the mechanics of offset printing, digital circuitry, and the idea of connection.





Left
The forms of the M symbol can be rearranged to form a wide variety of symbols, from exclamation marks to arithmetic notation.

Above
A simple black-on-craft-paper pattern identifies Mohawk's rugged shipping boxes.

Left
With the launch of the identity, we introduced a new theme, "What will you make today?" This aligned Mohawk's products with the process of communicating ideas and transforming them into reality.

Right top
The company's new sales literature advances the theme and expands the visual identity.

Right bottom
Mohawk's delivery trucks are a common sight in upstate New York.

Opposite
Vivid wrapping papers help make Mohawk products stand out in stores and warehouses.

How to get the passion back
American Institute of Architects

Opposite
Our animated logo for the new AIA emphasizes the collective power that supports each individual member

Above
The AIA's original logo was meant to convey authority and reinforce the idea of architecture as a protected guild.

Founded in 1857, with more than 80,000 members today, the American Institute of Architects is the oldest and largest design organization in the United States. The 13 original members, bearded white men all, would not recognize the profession as it approaches its 160th birthday. In recent years the AIA has faced unprecedented challenges: the global economic downturn, the revolutionary effect of technology, an ever-more-diverse potential membership base. In response, the organization, led by the deliberate and determined Robert Ivy, undertook a sweeping repositioning process. We were asked to help imagine what this new AIA might look like.

Reinventing an organization this old and this big is a difficult and potentially traumatic process. As is often the case, part of the challenge was figuring out exactly what the challenge was. The AIA hoped to improve the general public's opinion of architects. But that wasn't really the problem: as we learned from an analysis conducted by my colleague Arthur Cohen, people like architects. The problem was that architects didn't like architects. Frequently demoralized by the multiple stresses on their profession, many could only dimly recall the passion that led them into architecture in the first place. They looked to the AIA for education, affirmation, and support. We wanted to restore the passion as well.

Our work, then, had multiple audiences, but at the center sat the architects, who inevitably were the best advocates for their own value. We began to unify the communications issued by AIA and its network of chapters and components, creating a new tone of voice suited to their new initiatives. We invented a proprietary typeface based on the simple Doric column-like character of the capital I that sits at the center of their acronym. And I got personal with a heartfelt 193-word manifesto that addressed what motivates individual designers, and why we're all stronger together. The first time it was presented at an AIA board meeting, a few members confessed they were moved to tears. The passion was back.

Below
An ad conceived by our colleagues at LePlace Cohen focuses not on architecture but on the people that architecture serves.

Opposite
A new typeface, AIArchitype, unifies the organization's communications. Drawn by Jeremy Mickel, it is based loosely on a post-and-lintel system, with strong verticals supporting narrower horizontals.

TECTONIC STRENGTH

God is in the Details

BUILDING COMMUNITIES

Cantilevered Support Structure

2419 Design Iterations

One Corbusier Lamp

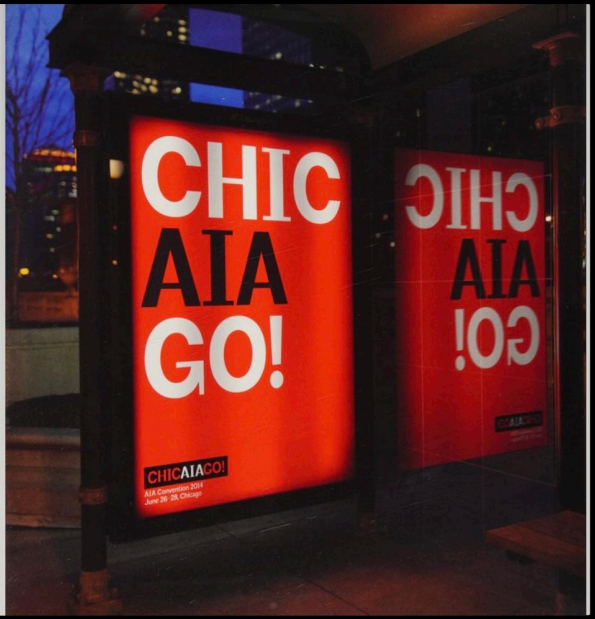
Mister Wright

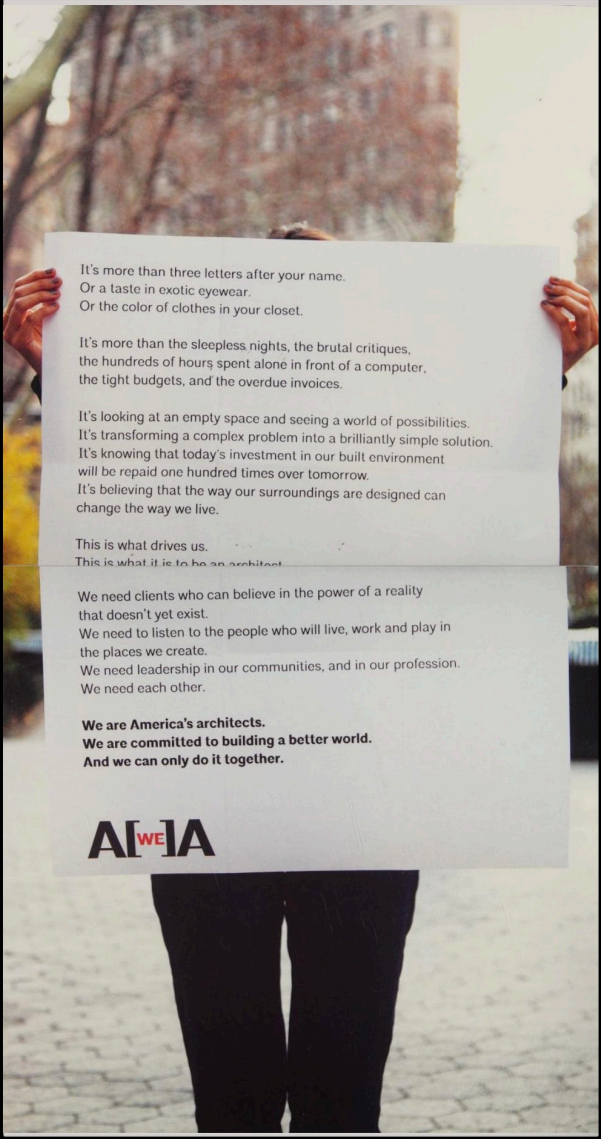
PRESERVING LANDMARKS

Computer Aided Design

Right and opposite
The AIA's annual convention in 2014 was held in Chicago, America's greatest architectural city. It was a perfect place to launch the organization's new voice. Pentagram's Hannah Smyth worked with the AIA's in-house marketing team on a coordinated program, all anchored by an energetic wordmark that literally embedded the AIA into the destination. Ads and merchandise paraphrase a famous quote by Chicago's master planner Daniel Burnham: "Make no little plans. They have no magic to stir men's souls."

Next spread
We conducted months of research on what motivated architects, and what they wanted from their professional organization, and reduced it to a simple 200-word manifesto.




It's more than three letters after your name.
Or a taste in exotic eyewear.
Or the color of clothes in your closet.
It's more than the sleepless nights, the brutal critiques,
the hundreds of hours spent alone in front of a computer,
the tight budgets, and the overdue invoices.
It's looking at an empty space and seeing a world of possibilities.
It's transforming a complex problem into a brilliantly simple solution.
It's knowing that today's investment in our built environment
will be repaid one hundred times over tomorrow.
It's believing that the way our surroundings are designed can
change the way we live.
This is what drives us.
This is what it is to be an architect.
We need clients who can believe in the power of a reality
that doesn't yet exist.
We need to listen to the people who will live, work and play in
the places we create.
We need leadership in our communities, and in our profession.
We need each other.
We are America's architects.
We are committed to building a better world.
And we can only do it together.
AIA

Opposite
The graphic language of the *Charlie Rose* show is based on the geometry of squares and circles. The graphic analogue to the program's iconic set: a round table in a featureless black background.

How to make news

Charlie Rose

With its cheesy effects, kitschy animation, and rotten typography, much of the design you see on television looks like nothing more than animated junk mail. And is anything worse than news shows? The inescapable din of 24-hour cable has provoked its own visual corollary, a relentless tsunami of on-screen graphics that seem calculated to obfuscate rather than inform.

Against this hopelessly cluttered environment, the public television show hosted by journalist Charlie Rose is an oasis of confident, understated clarity. Since 1991, Rose has conducted interviews in a setting of striking asceticism: a round wooden table in a featureless black void. The guests at that table have ranged from presidents and prime ministers to actors and authors. Rose's courtly manner, tinged with a laconic accent from his North Carolina upbringing, belies his ability to ask probing questions that provoke surprising responses. His hundreds of recorded interviews, spanning three decades, provide an unmatched record of eyewitness accounts of the events that have changed our world.

There was one weak spot: the graphics, which had barely evolved beyond their 1990s roots. As a faithful viewer, I have seldom been as happy to get a call asking if we could help. I knew immediately we could state the challenge in a single question: what is the graphic corollary to the round wooden table?

Our solution was just as direct. Using a condensed typeface that suggested the urgency of classic newspaper headlines, we set the host's name on two lines. They formed a perfect square, an ideal counterpart to the tabletop's circle. The combination of squares and circles generated a modular system that allowed us to organize everything from advertising layouts to web pages. No 3-D effects, no shiny metallic finishes. A custom set of quotation marks, again built from the geometry of circles and squares, completed the graphic package. It emphasized what *Charlie Rose* is all about: conversation, spontaneous and unvarnished, the essence of journalism and the key to understanding an increasingly complex world.

THE FOOTNOTES GET

"VERY VERY ADDICTIVE"

IT'S A VERY

"PERSONAL CHOICE"

"HIP-HOP IS WHAT YOU LIVE"

RAP IS WHAT YOU DO.

Opposite
To create a signature typographic voice for Charlie Rose, Pentagram designer Jessica Svendsen adapted an underused font from the mid-1950s, Schmalfette Grotesk. It evokes the straightforward headlines of print journalism, and eschews typical television tricks like 3-D shadows and shiny highlights.

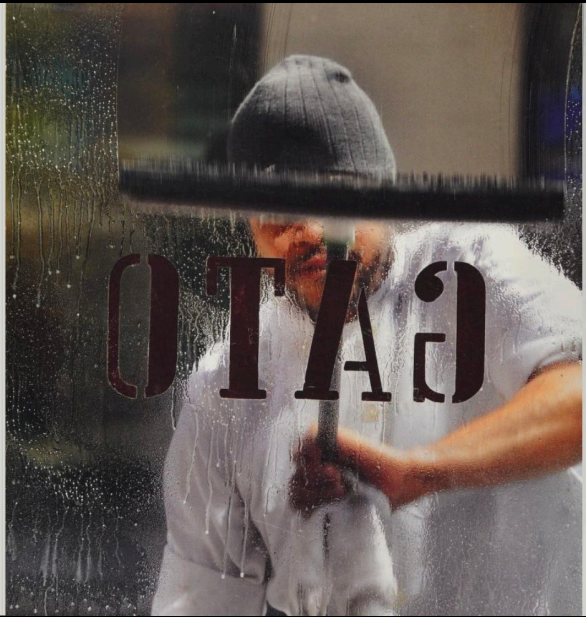
Left
Almost every Charlie Rose show generates memorable quotes, a testimony to his skill as an interviewer. The quotes are transformed into miniature posters that can be used to encourage viewers to tune in.

Above and opposite
The redesigned Charlie Rose website offers a searchable archive of the show's vast repository of interviews.

These conceptual designs demonstrate how the modular system could be adapted for digital interactivity.

Right
At the show's inception in 1991, Rose's viewers had one option to tune in to its nightly broadcast or miss it altogether. Today, his audience can decide for themselves when, where, what, and how they want to watch.

Opposite
Despite its worldwide following, the *Charlie Rose* show remains very much a product of New York, and its graphics intentionally evoke the city's frenetic activity.



Opposite
My partners and I have worked with chef Bobby Flay on almost all of his restaurants. His latest is Gato, in downtown Manhattan.

How to set a table
The restaurants of Bobby Flay

A few years back, "experience design" was all the rage. Designers, advertisers, and marketers suddenly seemed to realize that consumers didn't form their impressions of brands based solely on logos and advertisements. Instead, their opinion of a product or company emerges from a broad range of "touchpoints" based on a "360-degree view" of human experience. Or, as normal people might call it, real life. This was evidently a surprise to self-obsessed communications professionals. But it wouldn't have been a surprise to anyone who's ever run a restaurant.

Great restaurateurs understand that a restaurant experience must engage all five senses; that the way you're greeted at the door is just as important (maybe more) as the way the food tastes; and that the dining experience is fundamentally theatrical, with guests who are both audience and performer.

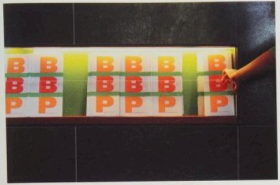
Bobby Flay is one of the best-known chefs in the world. A culinary wunderkind born and bred in New York, he mastered the art of southwestern cuisine at Mesa Grill, and reinvented the midtown dining experience at Bar Americain. He and his partner Laurence Kretchmer know exactly what it takes to run a deliriously successful restaurant.

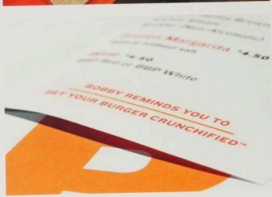
We discovered the key is communicating with absolute precision to the target audience. What should they expect and how can you exceed those expectations? Bobby's Burger Palace is a "fast casual" experience: great burgers, fries, and shakes delivered to your seat with efficient finesse. Everything about the design of the space supports this idea: the counters that snake around the room, the horizontal lines that reinforce the idea of speed. Our logo borrows those forms to make a hamburger out of the name itself: bun, burger, and lettuce in perfect equipoise.

Bobby's upscale restaurant, Gato, in Manhattan's Noho district, is the opposite: inventive, customized dishes, each created to order, with every detail implying the attention of the passionate chef behind the scenes. The graphics are tailored and understated. Two restaurants, two graphic languages, two experiences: working on Gato and Bobby's Burger Palace reminded us that what ends up on the plate is only the beginning.

Bobby's Burger Palace is Flay's tribute to the hamburger joints of his youth. Painstakingly researched on trips back and forth across the United States, the menu features everything from the Philadelphia Burger (provolone cheese, griddled onions, hot peppers) to the Dallas Burger (spice-crusted patty, coleslaw, Monterey Jack cheese, BBQ sauce, pickles) to the LA Burger (avocado relish, watercress, cheddar cheese, tomato). Starting with a single location in suburban New Jersey in 2008, there are now 18 BBPs around the United States.

Right and opposite
Everything about the graphic program for BBP is bright and lively. We based our graphic motifs and color scheme on Rockwell Group's energetic interior design, which can be reconfigured for spaces of all sizes and shapes. Bobby offers to "crunchify" each burger (by adding a layer of potato chips); designer Joe Maniarek and I tried to keep the graphic program just as brazen.



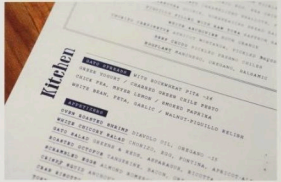


Above
The typography for the Bobby's Burger Palace logo is stacked like the joint's signature product. It can also reduce to a vertical initials-only acronym: "slider."

Gato opened on Lafayette Street in lower Manhattan in 2014, Bobby Flay's first new restaurant in nearly ten years. Located in a renovated 1697 warehouse, it celebrates the flavors of the Mediterranean, with dishes and ingredients from Spain, Italy, France, and Greece. The space's renovation, again by Rockwell Group, balances cosmopolitan luxury with downtown grit. Our goal with the graphic program was to do the same.

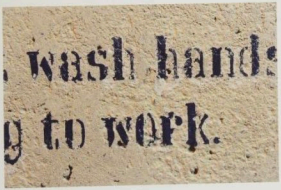
Right and opposite
The balance of tough and luxe is maintained in every detail. The secondary typeface Prion, a refinement of monospaced typewriter fonts, is paired with deep blues from the hand-set tile work on Gato's floors. Pentagram's Jesse Reed supervised details from the gold leaf logos on the windows to the hand-painted "Employees must wash hands" notice in the WC.

Next spread
The exterior of Gato on Lafayette Street. The chef is visible through the window on the right.

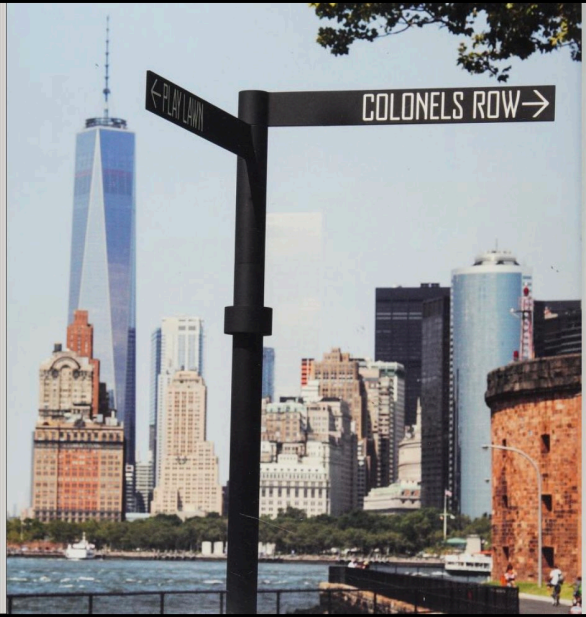


GATO

Above
Gato's logo is based on Anthony Burrill's stylish-but-tough typeface Lisbon, itself inspired by the street addresses of its namesake city and other Mediterranean locales.




324
324
GATO
GATO



How to survive on an island
Governors Island

Opposite and above
For most of its history, Governors Island had very few visitors. It was a secret destination hiding in plain sight less than half a mile from the coast of lower Manhattan. Today, it is open to the public all summer and accessible only by ferry. The island has astounding views that serve to orient visitors as they move about its periphery.

Next spread
The enormous gantries at the island's docks serve as gateways upon arrival and as frames upon departure. Their structure provided the key to our approach to the island's signs.

Governors Island sits 800 yards off the shore of lower Manhattan, reachable only by ferry, a ride that takes a little more than seven minutes. But the contrast with the city is positively surreal. There are no cars. There are no crowds. Instead, to the north, just an abandoned military base, elegant and eerie, built over a century ago. And to the south, stretches of featureless landfill, overlooking astonishing views of Manhattan, Brooklyn, New York Harbor, and the Statue of Liberty.

Our client Leslie Koch, appointed by the mayor to shape Governors Island's 172 acres of undeveloped landfill, devised a competition to create the city's newest public park. Dutch landscape architects West 8, led by the brilliant Adriaan Geuze, won. Our job was to create the signs that would help the island's visitors find their way around.

The island has just two "front doors," the docks for ferries from Manhattan and Brooklyn. It wasn't really so big you could get lost. And the glorious views provided constant orientation. It seemed easy.

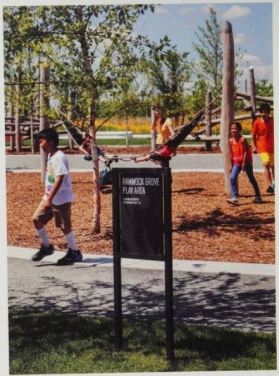
Yet we were struggling. I had become fixated on a single approach: bulky, cylindrical signs that worked in 360 degrees, just like the island itself. I presented ever-more-developed versions in meeting after meeting. The more I developed them, the less I liked them. Neither, I sensed, did anyone else. Finally I admitted defeat.

"Can I show you something?" I asked my partner Paula Scher. I laid out months of work, alongside pictures from our many visits to Governors Island. Paula had never been there. She pointed at a picture we had taken of a gantry, one of the giant, skeletal superstructures at the island's docks. "This is what the signs should look like. It's all about the views, right? So why not make signs you can see through?"

That took three minutes. I visited our colleagues at West 8 and asked for permission to throw everything out and start over. I thought they would be alarmed. Instead they were relieved. The new approach worked perfectly, and from the first moment we showed it to Leslie Koch, I could tell we had the answer. Today she calls them "the most beautiful signs in New York."


GOVERNORS
ISLAND

Above
No matter how complicated the signage system, one sign is inevitably the most important.



Left top, middle, and bottom
By using the same custom typeface on every sign, including street signs, informational signs, and interpretive signs, we hoped to create a distinct sense of place that would set the island apart from other New York destinations.

Above
Leslie Koch believes strongly that memorable place names are key to wayfinding. On the island, some are historic (Colonels Row) and others are brand-new (Hammock Grove); they build anticipation even as words on a map.

Next spread
The structure of the signs, and their location in the lush landscape of the island's park and open spaces, suggest they might be excellent trellises. My private fantasy is to see them smothered in vines, achieving the perfect synthesis of design and nature.


GOVERNORS ISLAND
CASTLE WILLIAMS
INFORMATION

How to design two dozen logos at once
MIT Media Lab

Opposite
The MIT Media Lab logo, created with a team at MIT, led by Nicholas Negroponte, Neri Oxman, Hiroshi Ishii, and Ellen Hoffman, is intended to combine timelessness and flexibility.

Above
Designer Muriel Cooper, head of MIT's pioneering Visual Language Workshop, was critical in the formation of the Media Lab. Her 1962 symbol for the MIT Press looks contemporary and was held up as a model for our identity work.

Digital technology forever transformed the way we communicate. It also overturned the way we decide what makes a good logo. Then came the rise of digital media. The old tests (can you fax it?) were replaced by new ones (can you animate it?). Complexity and dynamism were not only made possible by new technology, but inescapably came to symbolize it.

Since 1985, the global epicenter of digital innovation has been the research groups at the Massachusetts Institute of Technology's Media Lab. The Lab's first identity, by Jacqueline Casey, was a malleable motif of colored bars inspired by an installation that artist Kenneth Noland had created for the original Media Lab building. It lasted two dozen years. For the Lab's 25th anniversary, designer Richard The created a dazzling algorithmic system capable of generating over 40,000 permutations. Both programs were models of dynamic identity, capable of infinite change. But looming large at MIT was another model: the classic logo designed by Media Lab legend Muriel Cooper for MIT Press. A minimalistic configuration of seven vertical lines, it has remained unchanged since 1962. The team at MIT Media Lab came to us with a question: could a single logo combine these two traditions of timelessness and flexibility?

I was already thinking about this question. Having designed more than my share of dynamic identities and non-logo logos, I had begun to doubt their power. All that variability had come to seem entropic, projecting difference without meaning. The symbols designed by Cooper and her peers during the golden age of American corporate identity, by comparison, were striking in their clarity and confidence.

Our solution came after many false starts. Using a seven-by-seven grid, we generated a simple ML monogram. This would serve as the logo for the Media Lab. Then, using the same grid, we extended the same graphic language to each of the 23 research groups that lie at the heart of the Lab's activities. The result is an interrelated family of logos that at once establishes a fixed identity for the Media Lab, and celebrates the diverse activities that make the Lab great.

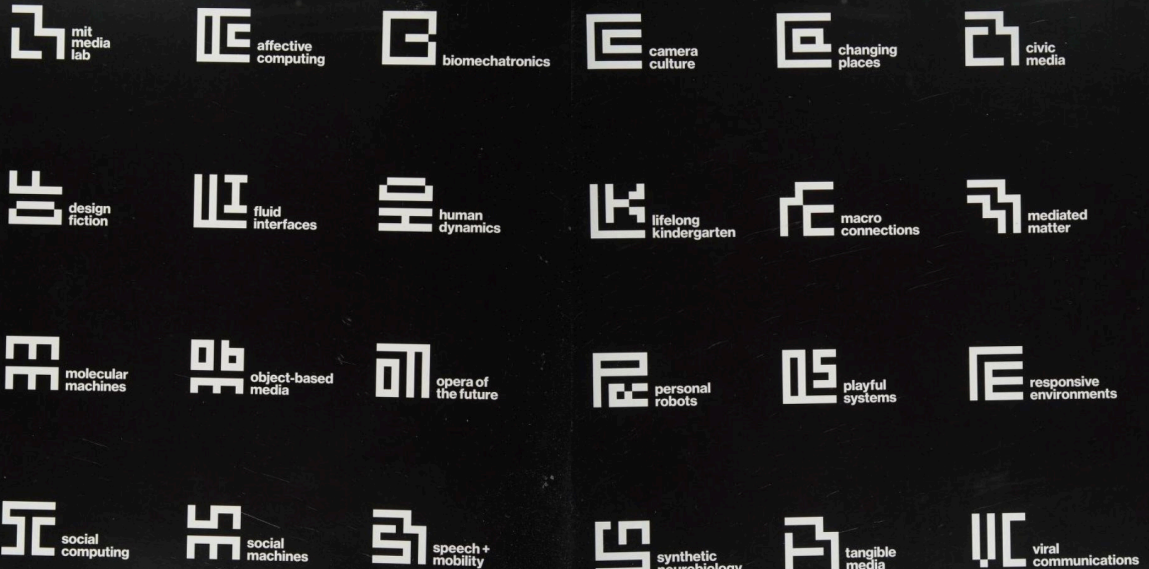
Right
Our logo for MIT Media Lab was created by constructing a simple ML monogram on a seven-by-seven square grid.

Opposite
The symbol for the Media Lab does not vary, but the relationship between type and symbol does.

Next spread
The same seven-by-seven grid was used to create logos for the Lab's research groups, from Affective Computing to Viral Communications. Each logo uses the group's initial letters to generate a unique configuration.

Following spread
Because all the logos in the system share the same underlying geometry, they are perceived as a family, a whole that exceeds the sum of its parts.

mit
media
lab


mit media lab
affective computing
biomechatronics
camera culture
changing places
civic media
design fiction
fluid interfaces
human dynamics
lifelong kindergarten
macro connections
mediated matter
molecular machines
object-based media
opera of the future
personal robots
playful systems
responsive environments
social computing
social machines
speech + mobility
synthetic neurobiology
tangible media
viral communications

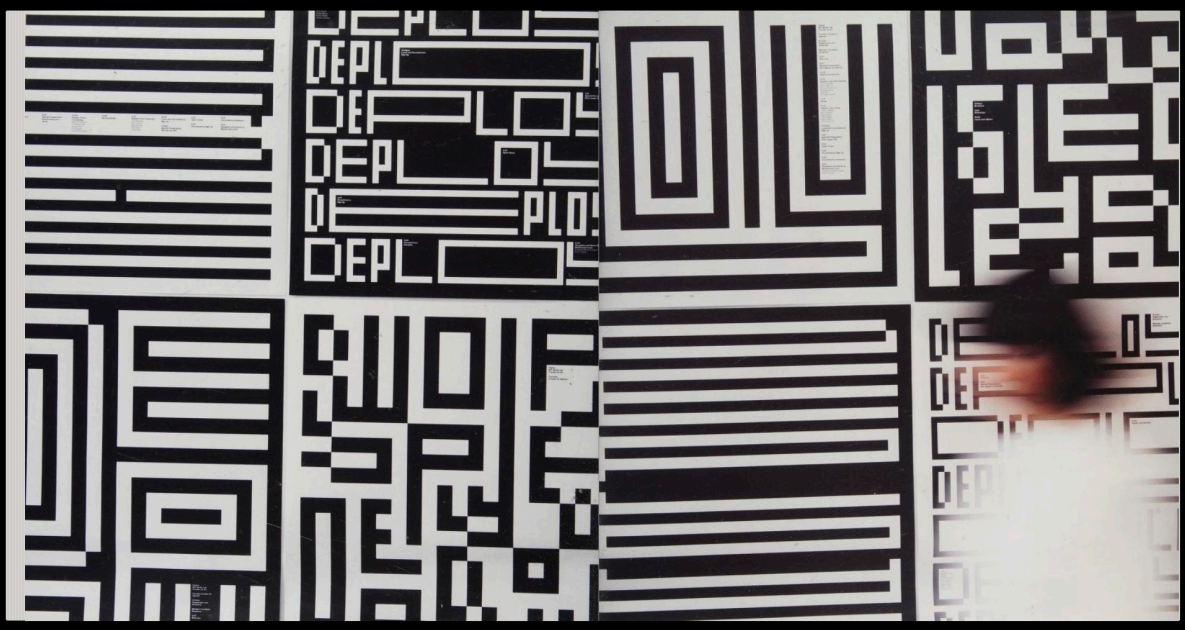
Right top
The typeface Helvetica has been associated with MIT's graphics since the 1950s, when designers like Jacqueline Casey, Muriel Cooper, Ralph Coburn, and Dietmar Winkler were among the first to introduce the Swiss-based "international style" of design to the United States. We used it throughout the identity program, and extended it to the Lab's wayfinding.

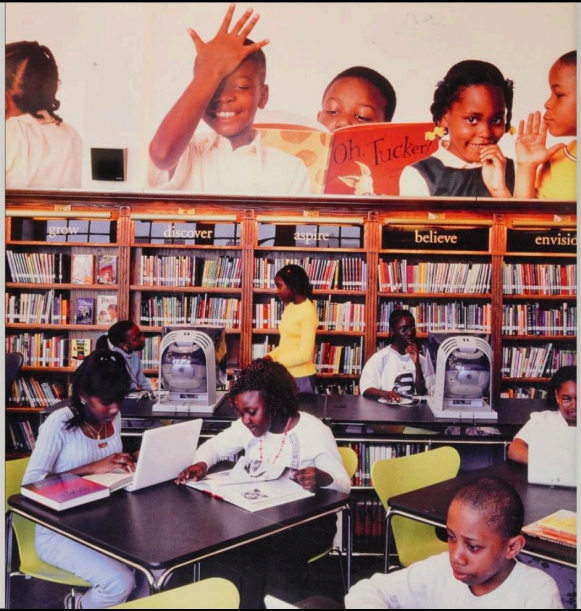
Right bottom
The logo, rearranged, becomes a playful arrow pointing to the Media Lab's upper floors.

Right top and bottom
Interactive touchscreens help visitors find their way throughout the Lab complex and announce current programs and coming events.

Next spread
The new identity was launched at the Media Lab's Fall 2014 Member Event, which appropriately had the theme "Deploy."

Following spread
Designer Aron Fay masterminded the implementation of this intricate program, including the application of the same graphic language to posters celebrating the Deploy Member Event.





Opposite
One of my favorite projects began with a technical problem. Designing graphics for libraries in schools throughout New York City, we learned that the buildings were old and the ceilings were high. But the kids were little, so the highest shelf they could reach was only halfway up the wall. What could fill the rest of that space? At P.S. 184 in Brooklyn, the answer was oversized portraits by my wife, Dorothy Kresz.

How to save the world with graphic design

The Robin Hood Foundation's Library Initiative

The Robin Hood Foundation had taken on a big challenge: transforming the quality of education at public schools in some of New York's toughest neighborhoods by focusing their attention on a single room, the school library. A group of architects was asked to design the libraries, and we volunteered to be the project's graphic designers.

Our assignment seemed clear: give the program a logo, and create signs to identify the participating schools. We were almost done when one of the architects asked us to help fill the space between the kid-size shelves and the high ceiling. I pictured a modern version of a classical frieze along the top of the walls, celebrating not ancient gods but the kids themselves. My wife, Dorothy, took their portraits. It became a favorite in the system. Every school wanted a mural.

The new libraries were opening in places like Harlem, East Brooklyn, and the South Bronx, serving hundreds of children and, after school, their communities. We decided to make each mural different. We asked illustrators Lynn Pauley and Peter Arkle to do portraits. Designers like Christoph Niemann, Charles Wilkin, Rafael Esquer, Stefan Sagmeister, and Maira Kalman agreed to contribute.

One day, we took a tour of the completed libraries. It was thrilling to see them filled with kids that might discover their futures there, as I had so many years ago in my own school library. Our last stop was at the end of the school day. It was getting late. As the librarian was closing up, she asked, "Would you like to see how I turn out the lights?" Slightly baffled, I said, sure. "I always turn this light out last," she explained. It was the one that lit the mural of the faces of the school's students. "I like to remind myself why we do all this."

I understood only then the real purpose of our project: to help this librarian and the dozens like her to do their jobs better. In a way, this is the only purpose my work has ever had. For design can't save the world. Only people can do that. But design can give us the inspiration, the tools, and the means to try. We left determined to keep trying.

The Robin Hood Foundation is New York's most remarkable charity. True to its name, it takes money donated by the city's wealthiest citizens and uses 100 percent of those funds to help the city's poorest. Robin Hood's genius is finding ways to magnify the impact of those dollars, often using design as a tool. The Library Initiative, which rallied dozens of publishers, builders, and architects, is a perfect example. As the project's graphic design directors, we asked the best illustrators and designers in New York to join us in transforming the one room in a public school where students are most likely to learn in a group environment: the library.

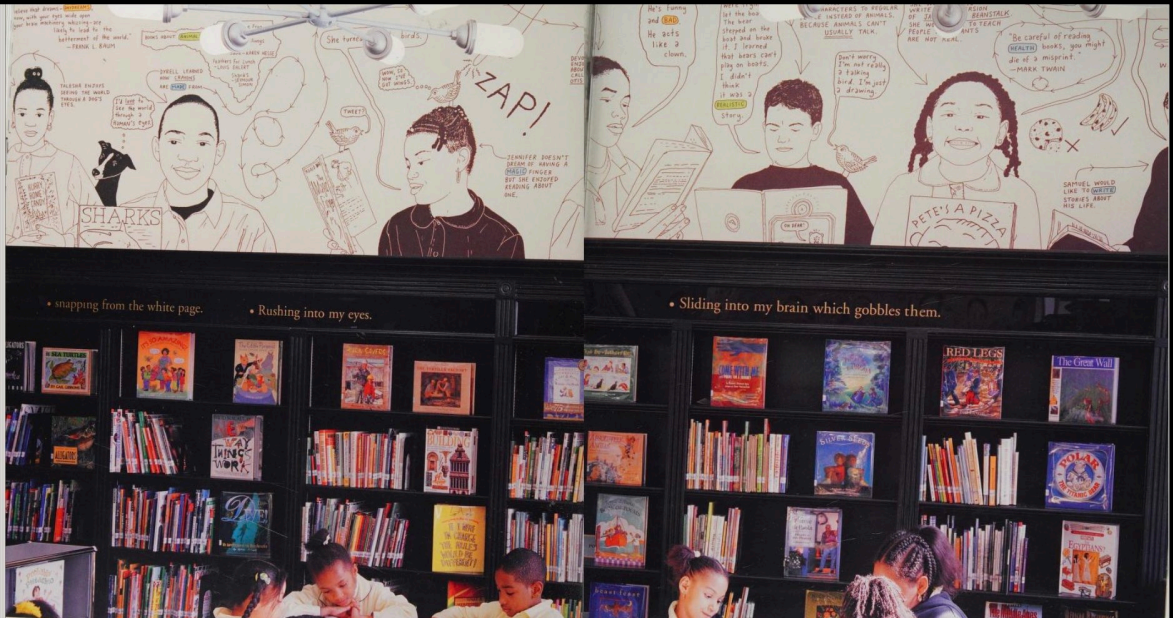
L!BRARY

Below
Reasoning that a new idea needed a new name, I wasted a lot of time coming up with puns like "The Read Zone" and acronyms like "OWL" (which I recall stood for Our World Library or something). The project's guiding light, Robin Hood's Lonni Tanner, hated them.

I protested that kids think that libraries are boring. "Michael," she told me, "most of our kids have never seen a real library." Set straight, we did a straightforward logo, hinting that these particular libraries were something special just by tinkering with one letter.

Opposite
Because we weren't designing a franchise operation, we decided to come up with a different approach to each library's graphics. This impractical choice complicated our efforts substantially, but a customized solution made each space much more memorable, such as this grand entrance at C.S. 50 in the Bronx, designed by architect Henry Muerberg.

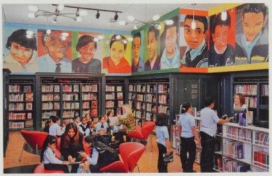
Next spread
We asked the best artists in New York to contribute to the library project. Illustrator Peter Arkle interviewed students and included their words in his black-and-white portraits at P.S. 287 in Brooklyn, designed by architect Richard Lewis.


SHARKS
ZAP!
PETE'S A PIZZA
RED LEGS
The Great Wall
• snapping from the white page.
• Rushing into my eyes.
• Sliding into my brain which gobbles them.

Opposite
Designer Stefan Sagmeister and illustrator Yuko Shimizu bring the phrase "Everybody who is honest is interesting" to life on the walls of P.S. 96 in the Bronx.

Right top
Illustrator Lynn Pauley traveled from school to school painting portraits of students in a variety of styles for several libraries, including P.S. 36 in the Bronx.

Right bottom
At P.S. 196 in Brooklyn, designer Rafael Esquer created murals that illustrated the words of students in thousands of tiny silhouettes.



Next spread
Christoph Niemann's mural at P.S. 69 in the Bronx playfully integrated books into various images: Ahab's whale, an eagle's wings, and the American flag.

Following spread
Writer and illustrator Mara Kalman invented a three-dimensional installation that included images, objects, and her own idiosyncratic handwriting.


HAMLET
822.33
863
973
like return


A
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M
N

Acknowledgments

This book is dedicated to the memory of two extraordinary men: Massimo Vignelli and William Drenttel. From Massimo, I learned how to be a designer. From Bill, I learned that there were no limits to what a designer could contribute to the world. I strive to reach the standards they set.

Long before I knew what a graphic designer was, my parents, Leonard and Anne Marie Bierut, encouraged me to be an artist. My parents and my wonderful brothers, Ronald and Donald, must have found me baffling, but they usually managed to conceal it. They were the best thing about growing up in suburban Cleveland.

In junior high school, in high school, and in college, I had remarkable, dedicated teachers like Sue Ann Neroni, John Kocsis, Gordon Salchow, Joe Bottoni, Anne Ghory-Goodman, Stan Brod, Heinz Schenker, and Robert Probst. When I entered the workplace as a lowly intern, Chris Pullman and Dan Bittman were my first bosses and my earliest mentors.

My life as a designer has been shaped by the quarter century I've spent as a partner at Pentagram. I am grateful to Colin Forbes, Woody Pirtle, and Peter Harrison, who put their faith in me at the very start. I am so proud to be part of an organization that includes amazing designers like Lorenzo Apicella, Angus Hyland, Domenic Lippa, Justus Oehler, Harry Pearce, John Rushworth, William Russell, DJ Stout, Marina Willer, and my favorite traveling companion Daniel Weil.

Most important are my partners in New York, past and present, who inspire me every day: James Biber, Michael Gericke, Luke Hayman, Natasha Jen, Abbott Miller, Emily Oberman, Eddie Opara, and Lisa Strausfeld. Paula Scher and I joined Pentagram together, and she is still the person I am desperately trying to impress.

The work for which I cheerfully take credit is actually the product of many hands. My team has benefited from the many brilliant designers who decided to share a few years of their careers with me, including Katie Barcelona, Josh Berta, Rion Byrd, Tracey Cameron, Emily Hayes Campbell, Lisa Cerveny, Britt Cobb, Karla Coe, Elizabeth Ellis, Aron Fay, Sara Frisk, Agnethe Glatved, Sunnie Guglielmo, Lisa Anderson Hill, Laitsz Ho, Elizabeth Holzman, Melissa Jun, Sera Kil, Jennifer Kinon, Julia Lemle, Michelle Leong, Dorit Lev, Julia Lindpaintner, Yve Ludwig, Joe Marianek, Susan May, Katie Meaney, Asya Palatova, Karen Parolek, Kerrie Powell, Jesse Reed, Nicole Richardson, Kai Salmela, Jena Sher, Niko Skourtis, Hamish Smyth, Trish Solsaa, Robert ("P.M.") Stern, Jessica Svendsen, Jacqueline Thaw, Brett Traylor, Armin Vit, and especially Tamara McKenna, who is the glue that holds everything and everyone together.

Thanks to everyone who has helped me to be a better writer over the years, especially Steve Heller, Chee Pearlman, Rick Poynor, and my guiding light, Jessica Helfand.

I undertook this project at the urging of Thames & Hudson's Lucas Dietrich. Thank you, Lucas. Andrea Monfried encouraged me to say yes, and gave me all the support I was too afraid to ask for. Thank you to Liz Sullivan and her team at Harper Design.

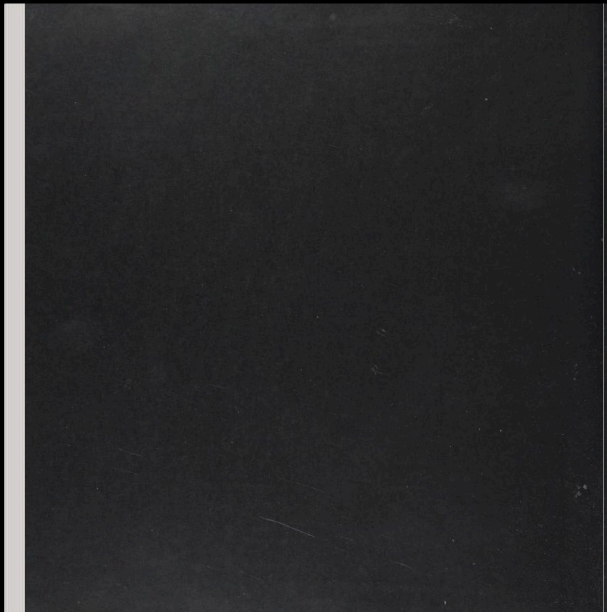
Chloe Scheffe was instrumental in the earliest stages of the design of this book; the absolutely heroic efforts of Sonsoles Alvarez are what brought it to completion. Julia Lindpaintner worked with Kurt Koepfle and Claire Banks to track down and credit dozens of photographs. Rebecca McNamara was a superb copy editor. Joshua Sessler and Judy Scheel provided critical professional advice.

Finally, anything good I've ever accomplished, including helping to raise three incredible people named Elizabeth, Drew, and Martha, is because of the 40 years of support I've received from the love of my life, the first and only girl I ever kissed. Dorothy, thank you for always being there for me.

Michael Bierut

Image credits

Peter Aaron/OTTO: 54–59; Richard Bachmann: 68 (above); Bob Barrie and Scott D'Rozario/Fallon: 232–233; Benson Industries: 158; Jim Brown: 170–171; Courtesy of Bulletin of the Atomic Scientists: 107; Emilio Callavino: 210; Courtesy of the Cathedral of St. John the Divine: 131, 138; Kevin Chu and Jessica Paul: 312, 313 (bottom); Brad Cloepfil: 166 (left top); Commodore Construction Corp: 283; Fred R. Conrad/The New York Times/Redux: 155 (bottom); Whitney Cox: 49 (bottom), 50–51; Songquan Deng/Shutterstock: 266 (middle right); Steve Freeman, Christopher Little, and Rita Nannini: 66–69 (Princeton University "With One Accord" photographs); Michael Gericke: 15 (bottom); Mitchell Gerskup: 52; Gori910/Shutterstock: 262 (top); Timothy Greenfield-Sanders: 44 (hand photograph); David Grimes: 46–47; Peter Harrison: 15 (top); David Heald: 165 (above right); Ronnie Kaufman/CORBIS: 231 (top left); Robert King/Getty: 36 (below); Dorothy Kresz Bierut: 100; Cocu Liu: 263; Peter Mauss/Esto: 115 (top & bottom left), 116–117, 154, 159–163, 192, 194 (right), 282, 284–291, 306, 309–311, 313 (top), 314–317; Daniel Mirer/CORBIS: 231 (bottom right); Courtesy of Mohawk: 253, 254 (top left), 256 (right); Courtesy of PentaCityGroup: 236, 240 (left top), 244 (above right); Pentagram: 16, 18–35, 38–39, 40, 41 (bottom), 42, 44, 48–49, 62–65, 68 (left), 69 (left), 70, 72–79, 86, 88–99, 106, 108–111, 118, 120, 122–124, 126–129, 132, 134–135, 137, 164, 168–169, 172–177, 196, 199 (bottom), 200–201, 204–205, 207–209, 215–216, 219, 220 (middle & bottom), 221 (middle left & top right), 222–223, 226–231, 242–243, 244 (top left & bottom left), 245–252, 255 (top right & top left), 257, 260, 262 (middle & bottom), 264–265, 276–277, 292, 295, 298–305; Antonov Roman/Shutterstock: 254 (bottom left); Courtesy of Saks Fifth Avenue: 112–113, 114 (right), 115 (right), 116–117, 119, 121; Martin Seck: 241, 274, 278–281, 284–291; James Shanks: 220 (top), 221 (top left, bottom left, middle right, bottom right); Boris Spremo/Getty: 53; Ezra Stoller/Esto, 165 (above left), 193–194; Takito/Shutterstock: 254 (top row, third from left); The New York Times: 156–157; Brad Trent: 266, 273 (Charlie Rose portraits); Courtesy of United Airlines: 199 (above left & above right), 202–203, 224; Massimo Vignelli: 41 (top); Lannis Waters/The Palm Beach Post/ZUMAPRESS.com: 36 (above); Stephen Welstead/LWA/CORBIS: 231 (top right); Don F. Wong: 101–105; Reven T. C. Wurman: 80–85. Special thanks to Claudia Mandlik for Pentagram project photography.



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Michael Bierut is a partner in the New York office of the international design consultancy Pentagram. A native of Ohio, Bierut began his career with the legendary designer Massimo Vignelli. In more than thirty-five years of practice, he has worked for every kind of client imaginable, from professional football teams to academic research laboratories. He was elected to the Art Directors Club Hall of Fame in 2003 and was awarded the profession's highest honor, the AIGA Medal, in 2006. Two years later, he was named winner in the Design Mind category of the Cooper Hewitt National Design Awards. A teacher at the Yale School of Art and a cofounder of the Design Observer website, Bierut is the author of Seventy-nine Short Essays on Design and the coeditor of the five-volume series Looking Closer: Critical Writings on Graphic Design. This is the first collection of his design work.

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How to be a graphic designer in the middle of nowhere. How to think with your hands. How to destroy the world with graphic design. How to have an idea. How to transcend style. How to create identity without a logo. How to invent a town that was always there. How to work for free. How to raise a billion dollars. How to win a close game. How to be good. How to run a marathon. How to avoid the obvious. How to avoid doomsday. How to be fashionably timeless. How to cross cultures. How to behave in church. How to disorient an architect. How to put a big sign on a glass building without blocking the view. How to make a museum mad. How to judge a book. How to make a mark. How to squash a vote. How to travel through time. How to pack for a long flight. How to have fun with a brown cardboard box. How to shut up and listen. How to top the charts. How to convince people. How to get where you want to be. How to investigate a murder. How to be who you are. How to get the passion back. How to make news. How to set a table. How to survive on an island. How to design two dozen logos at once. How to save the world with graphic design. How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world.

A book by Michael Bierut

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