

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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in the middle of nowhere**

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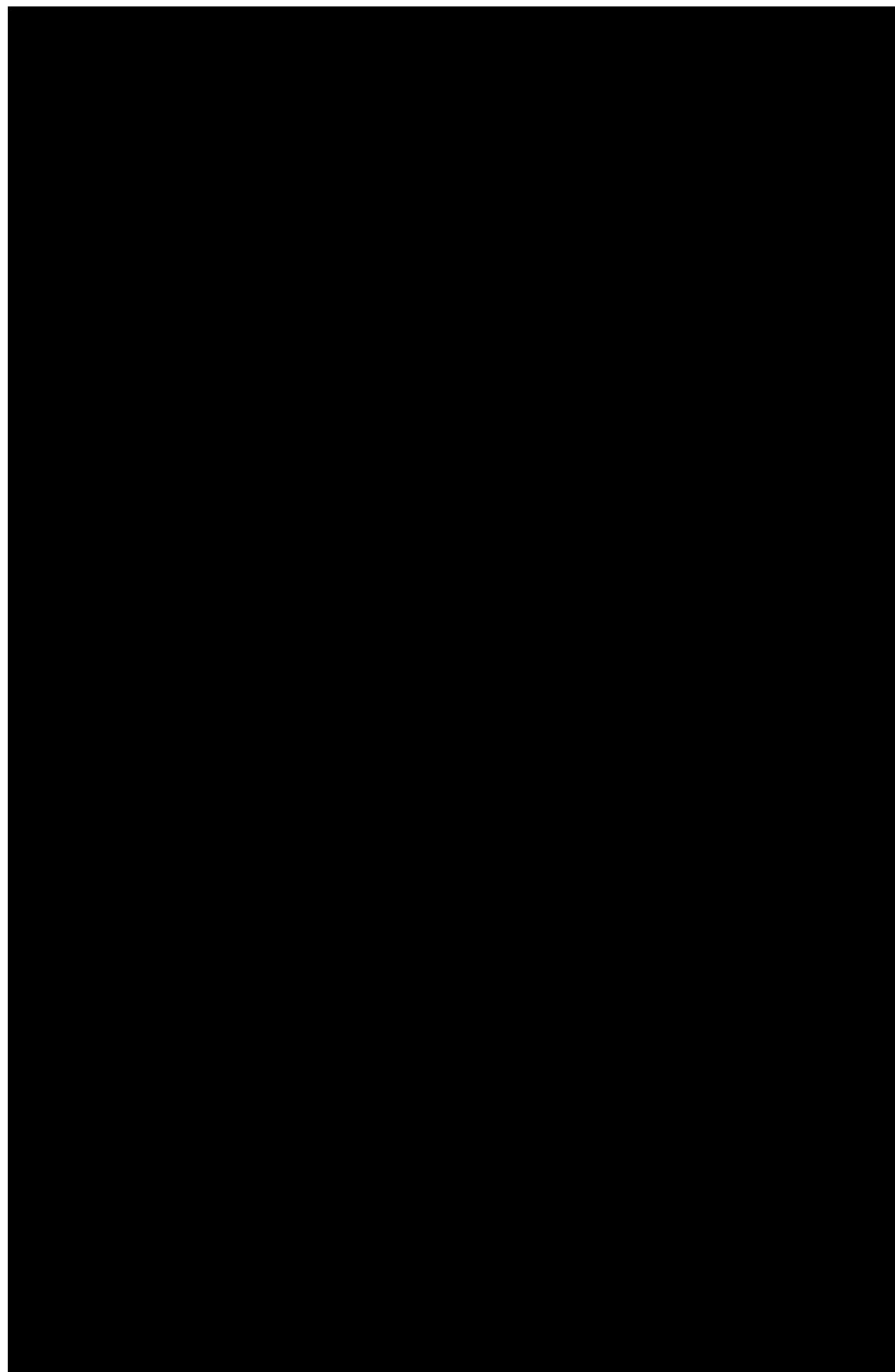
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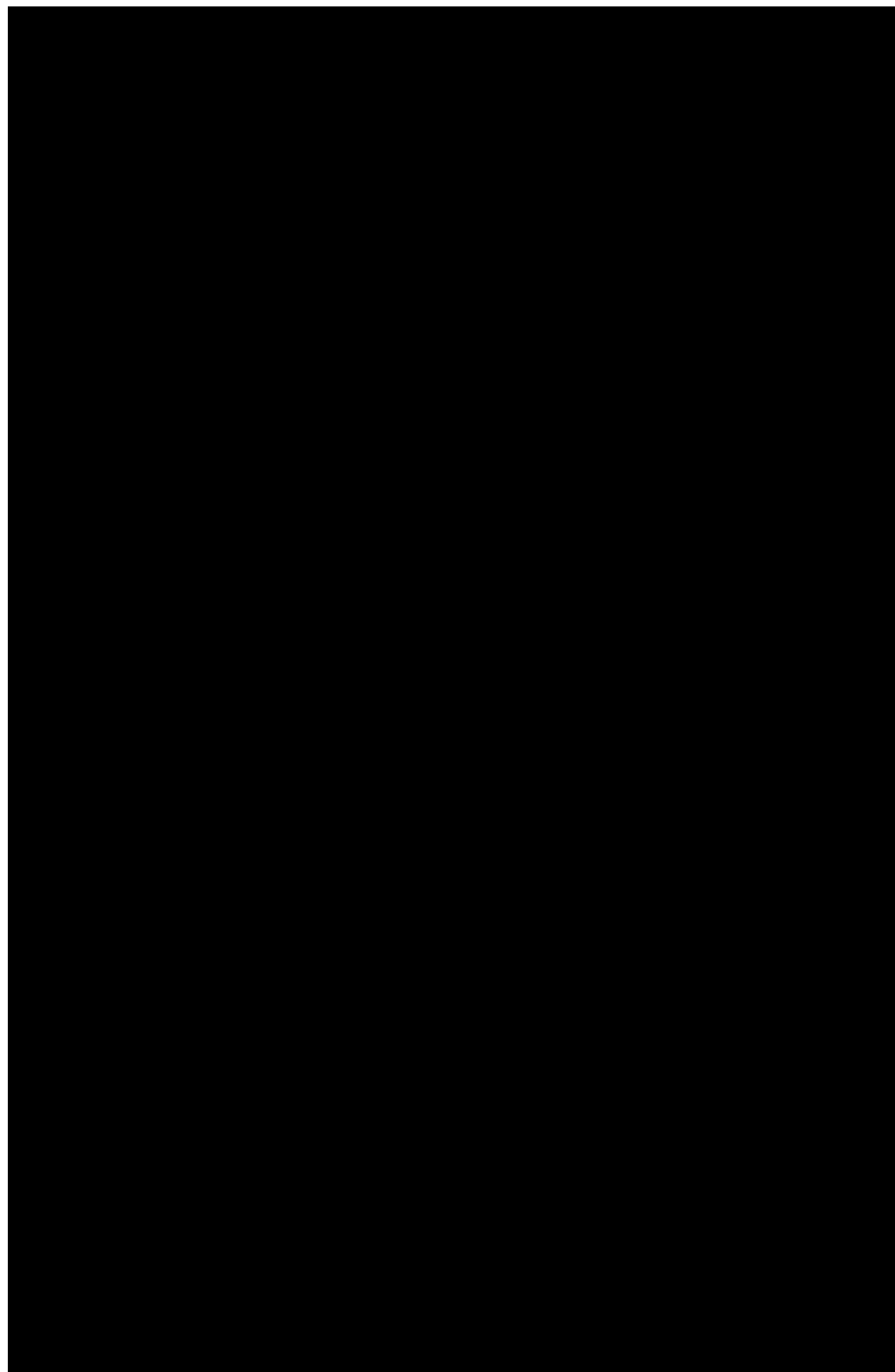
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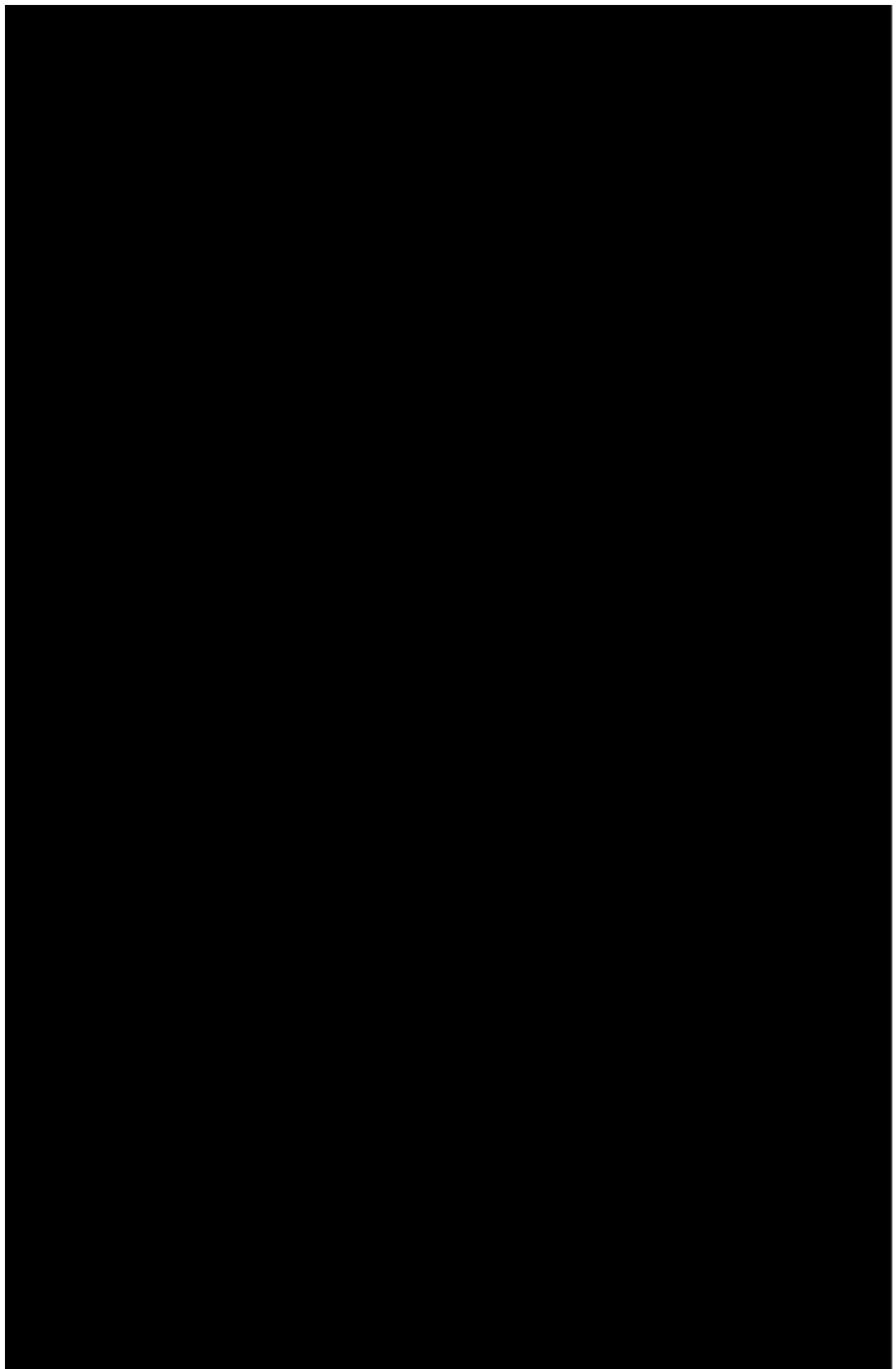
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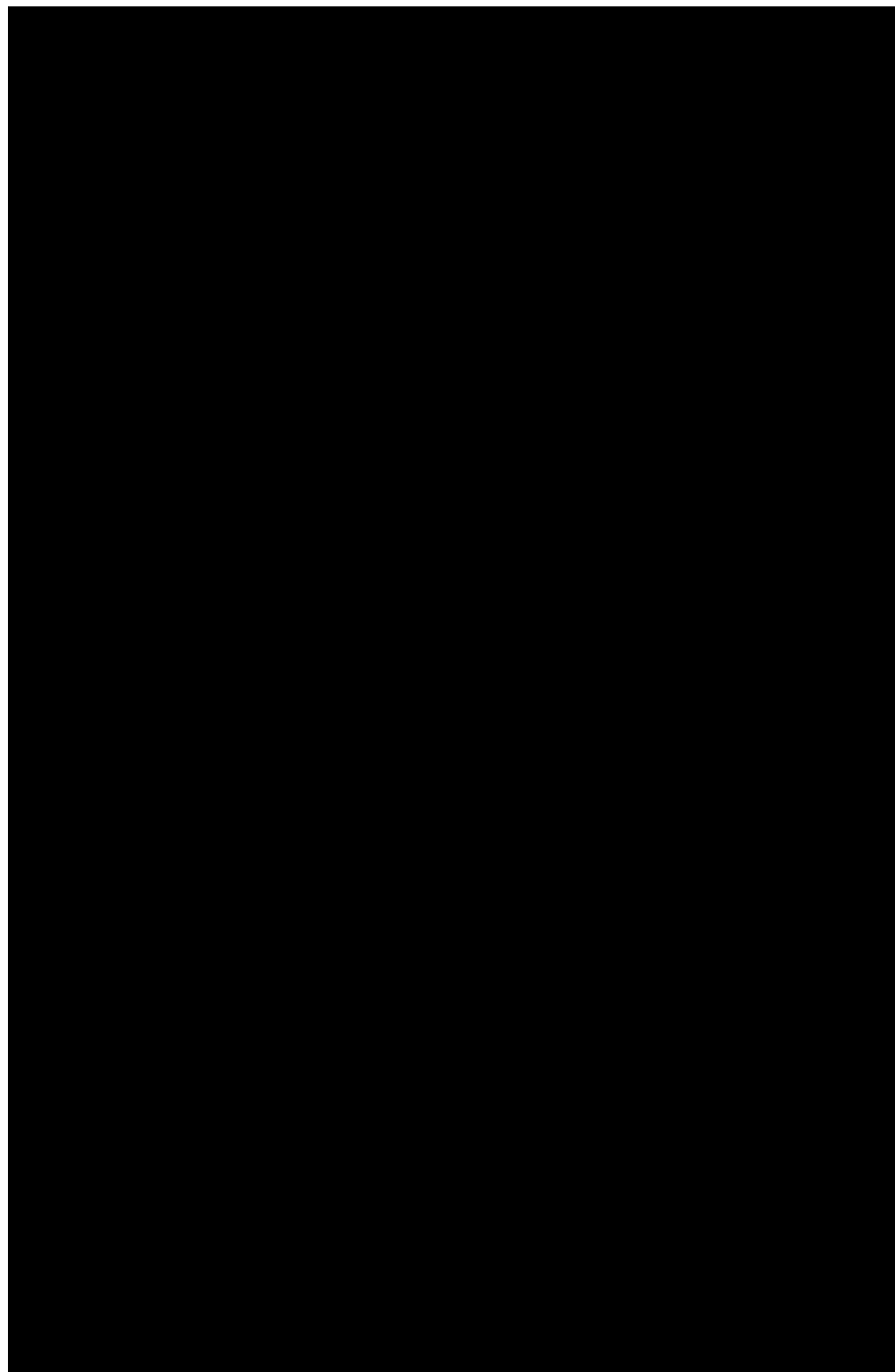
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**“Inspiration is for amateurs.
The rest of us just show up and
do the work.”**
Chuck Close

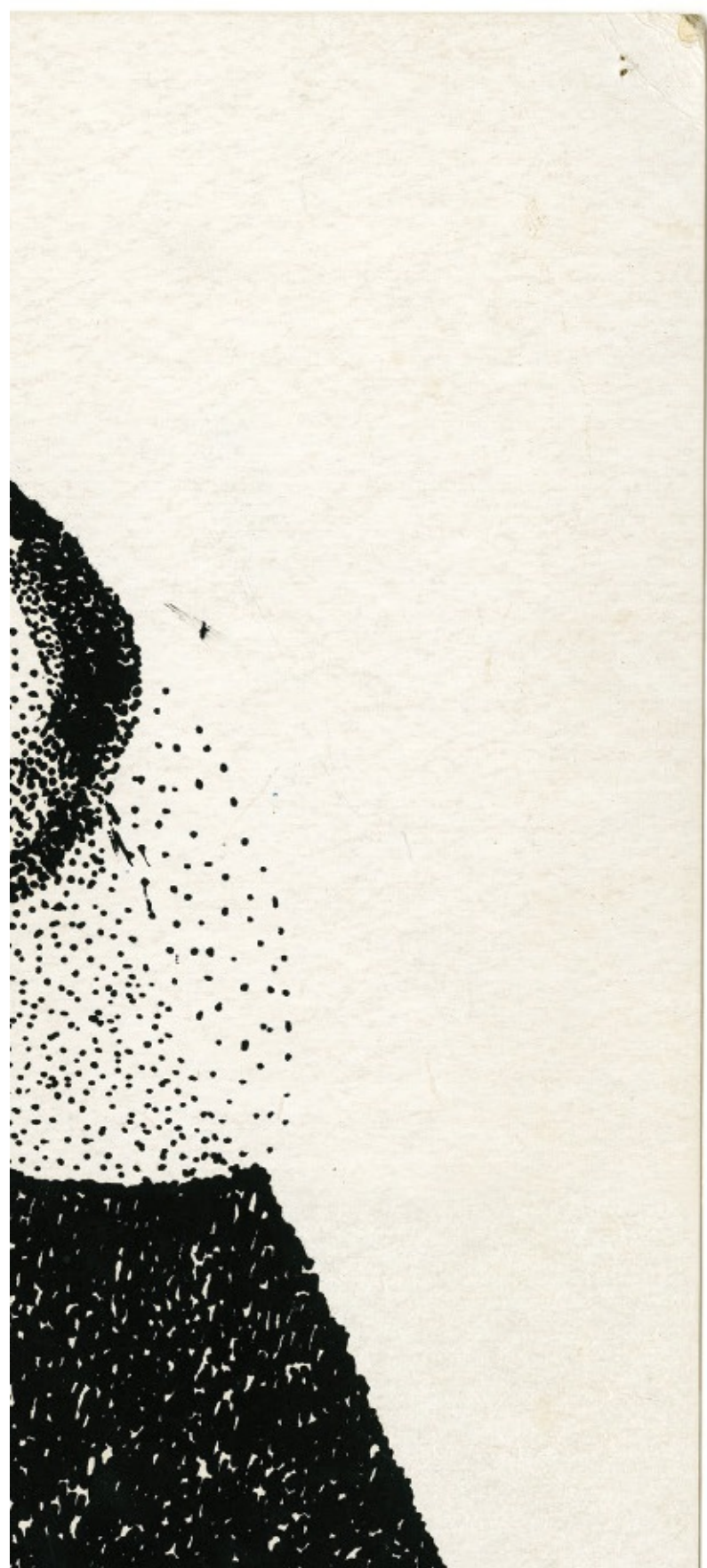
for amateurs.

just show up and get to work.”



NORMANDY
HIGH





How to be a graphic designer in the middle of nowhere An introduction 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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 11 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, occa-sionally, 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. 11 30/04/2015 14:0

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. An introduction Above Easter Sunday, 1969, in Parma, Ohio. I'm standing with my parents, Leonard and Anne Marie, 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.

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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. 13 01/06/2015 12:54 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*.

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.

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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.

(I 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?

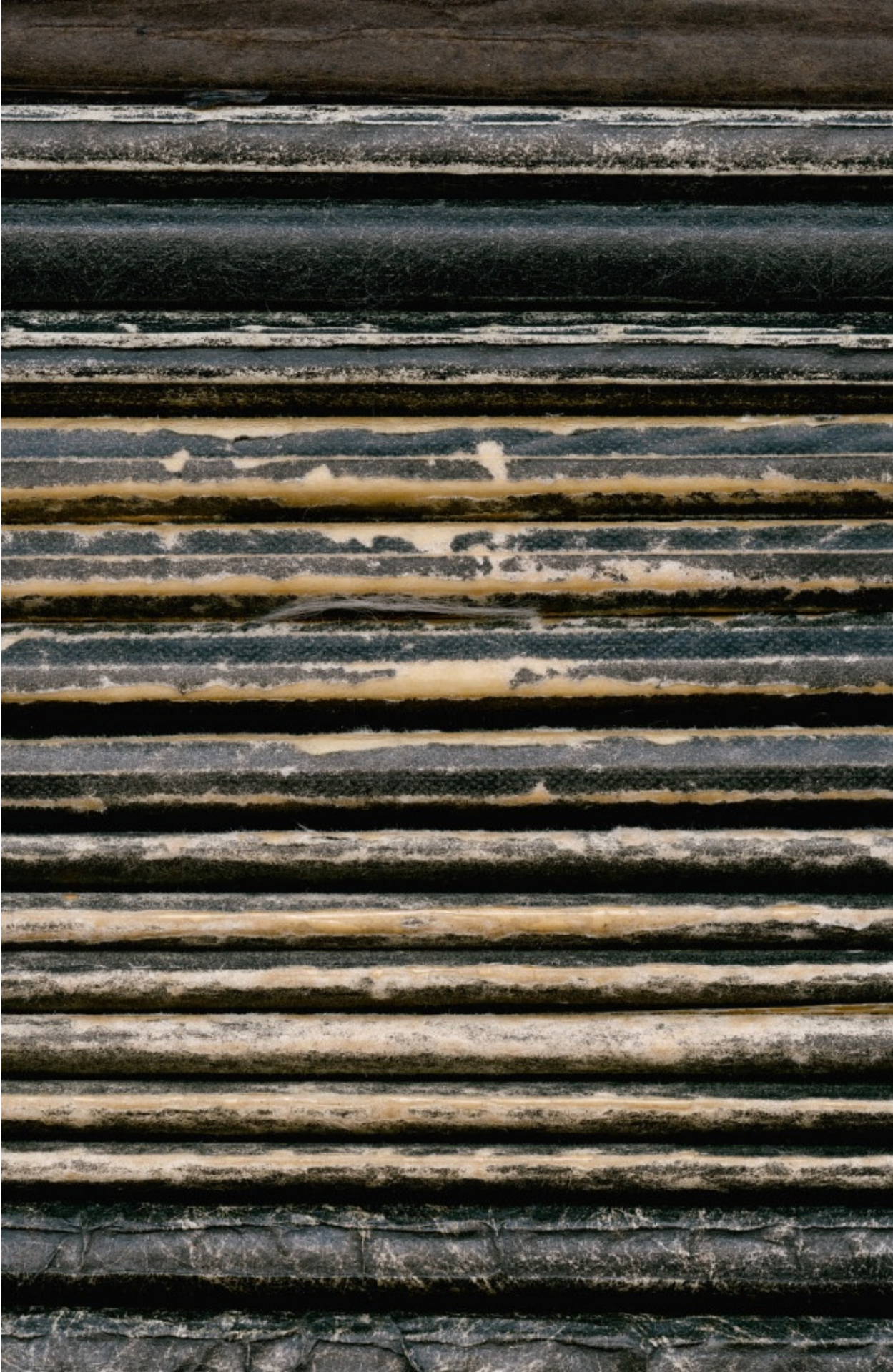
The answer came in the form of a dinner invitation from a colleague, Woody Pirtle. Woody was a partner in the New York office of a firm called Pentagram, legendary for its unique structure. Its partners worked in a hierarchy-free collective, each managing a small design team, each sharing the resources of an international organization. 14 An introduction

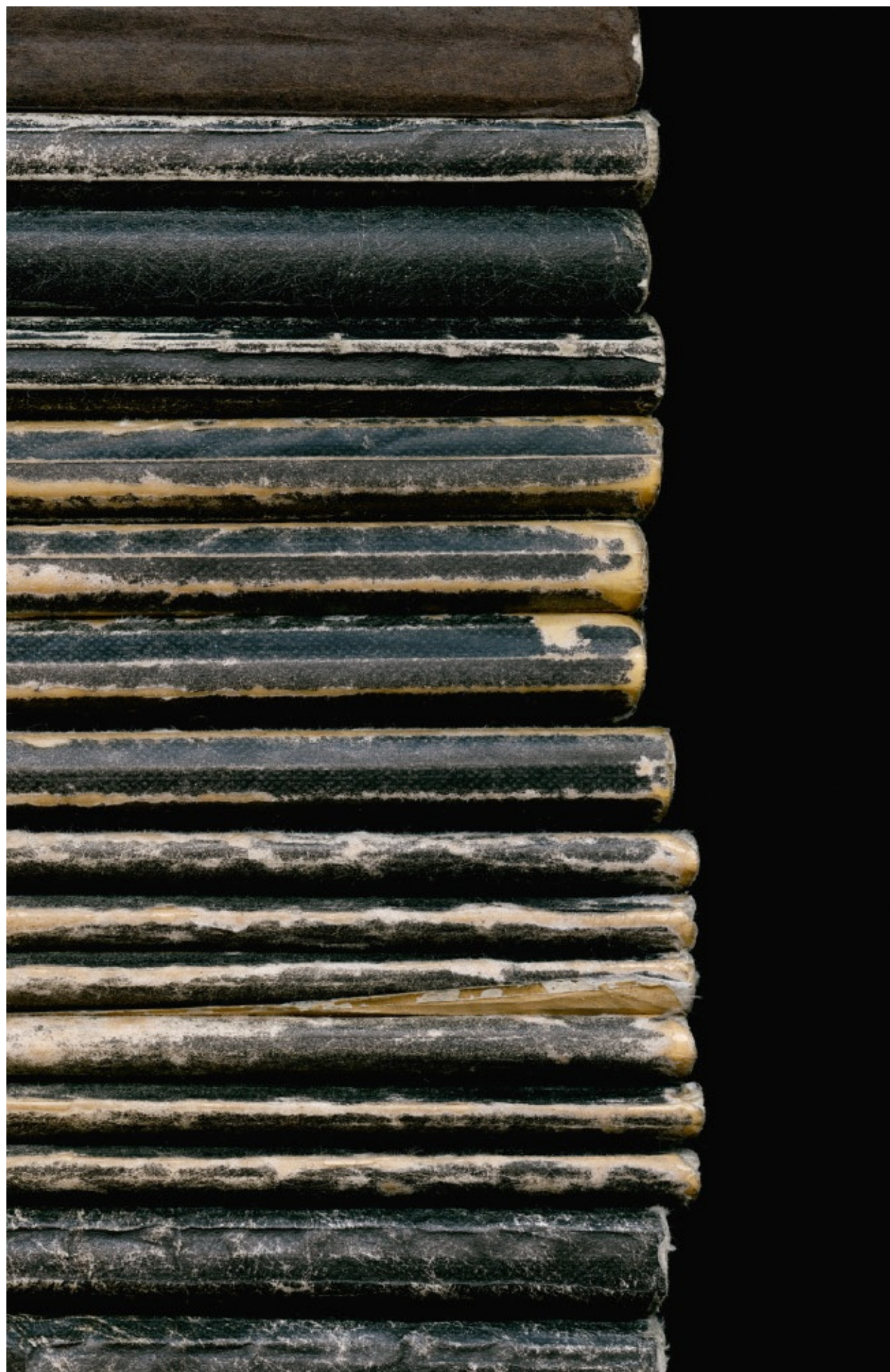
A casual conversation about my future turned into something else. Over coffee, he asked if I might be interested in becoming Pentagram's newest partner. His timing was perfect. I loved the bustle of a big office. The loneliness of a sole proprietorship held little appeal. Combining autonomy and community, 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.

15 30/04/2015 14:01 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.

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.







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.

Right It took me a while to find my favorite notebook. Early ones have lined or gridded paper, which I came to dislike. Much of my time over the last few decades was consumed by a quest for notebooks with unlined pages. These pages from 1995 show the sketches for what would become our design for the Brooklyn Academy of Music's Next Wave Festival (see page 44).

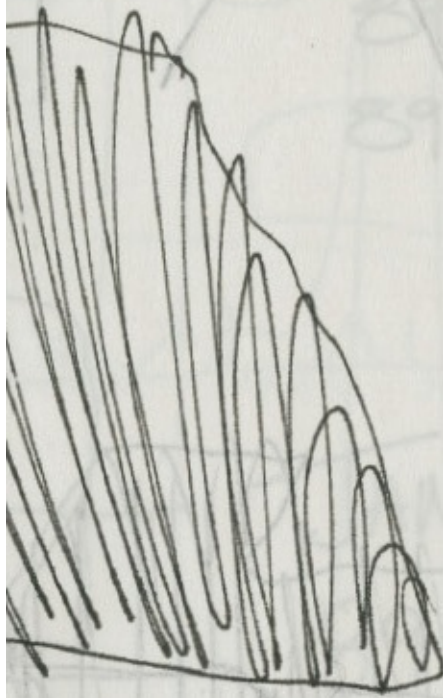
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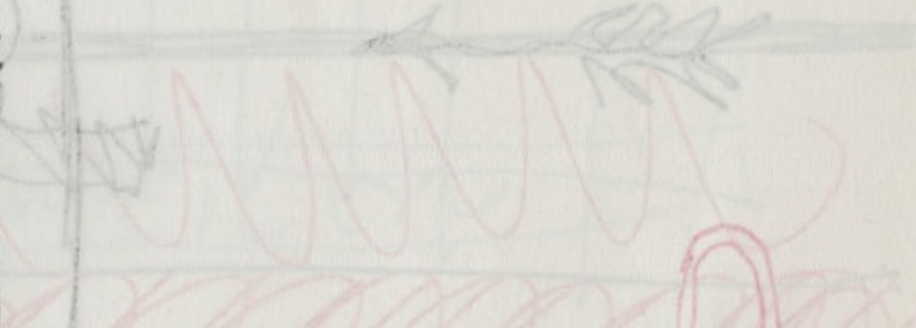


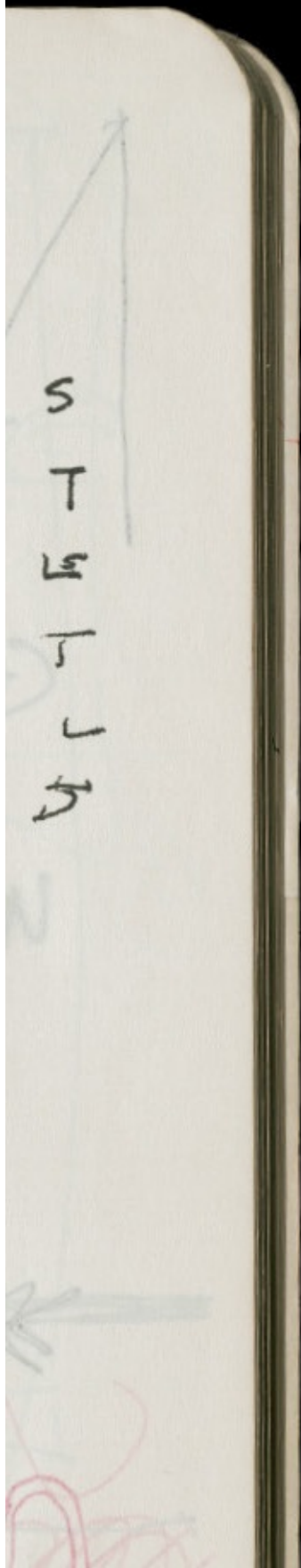
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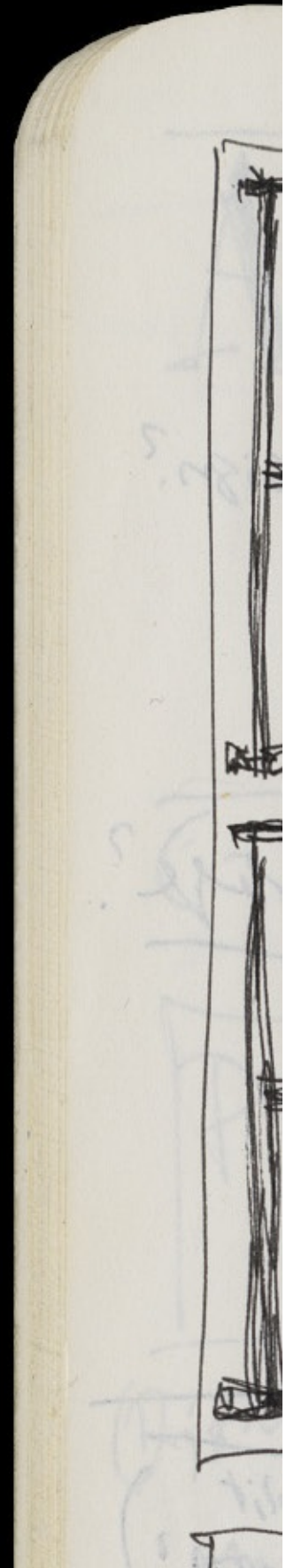
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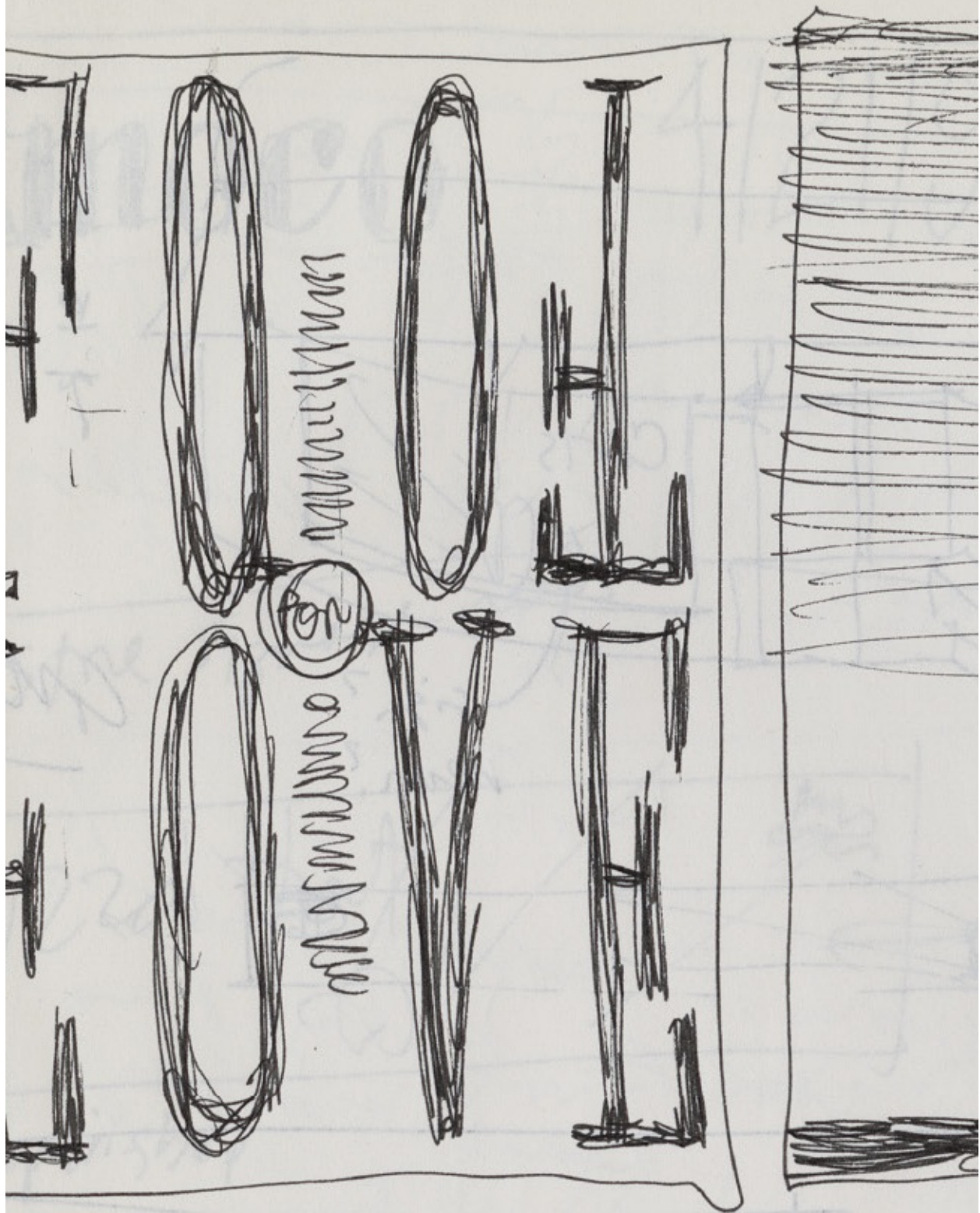
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Usually the pages are filled with meeting notes, phone numbers, and columns of numbers. In this case I must have been bored during a meeting. The final poster (see page 63) looked like none of these.



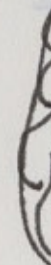
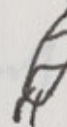


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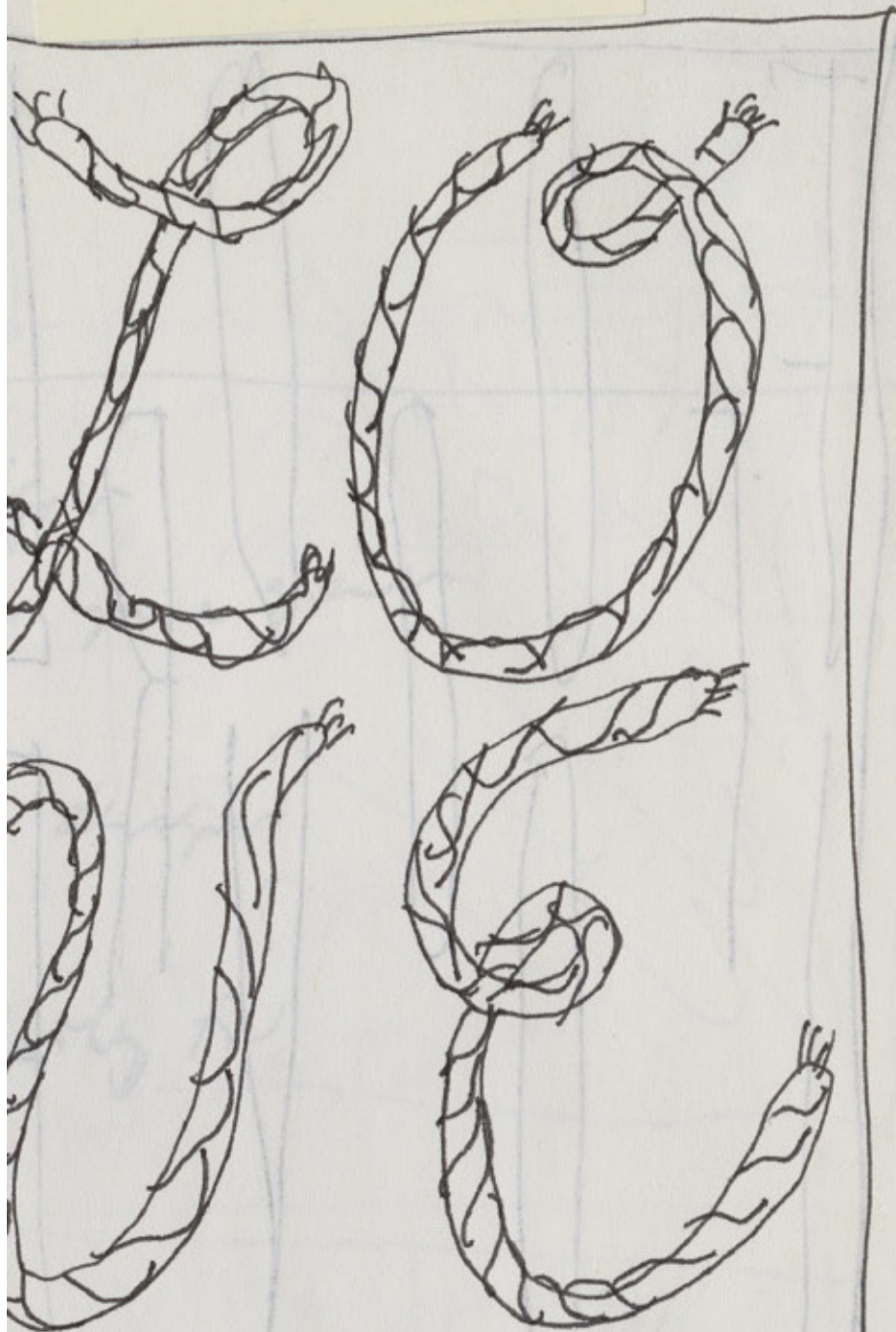


FOE

And for love

And for love

And for love



LOVE PRESENTED BY PANDORA



Right

These quick sketches served as shorthand for me and my fellow designers as we discussed the packaging program for Saks Fifth Avenue (see page 112).





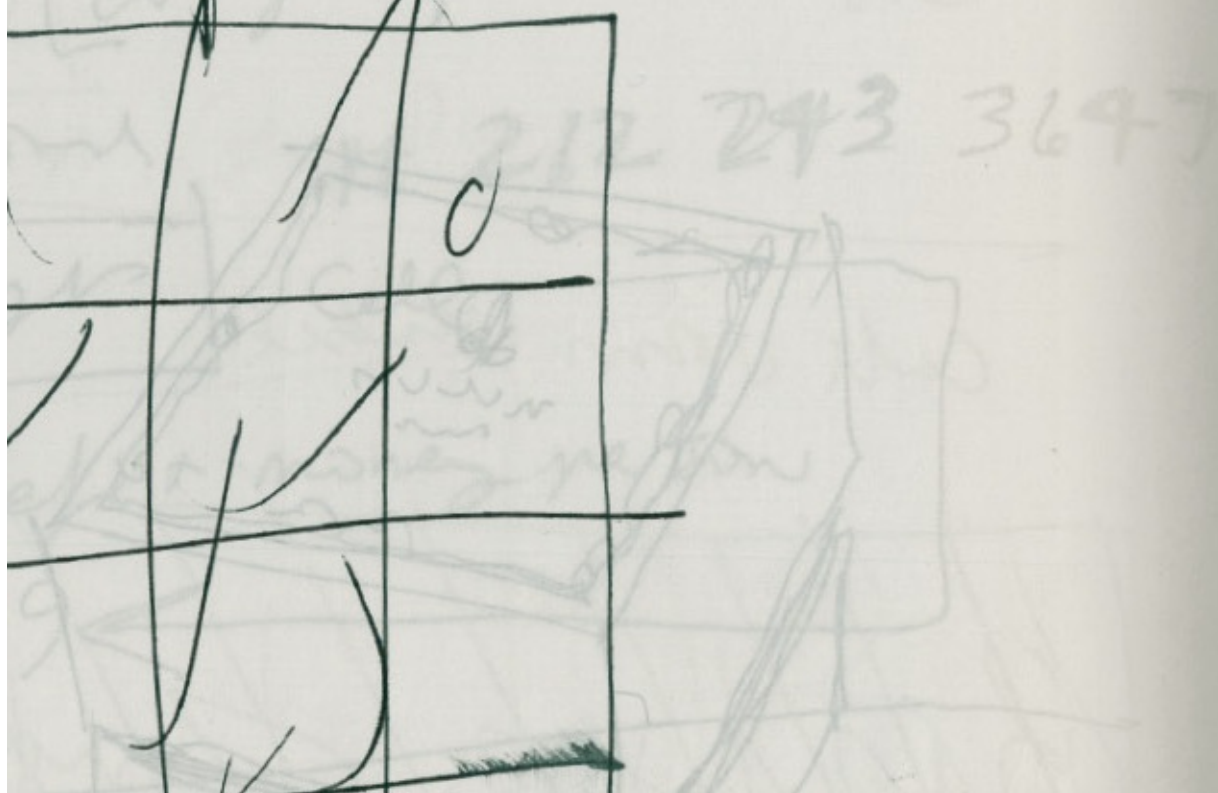
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← corner
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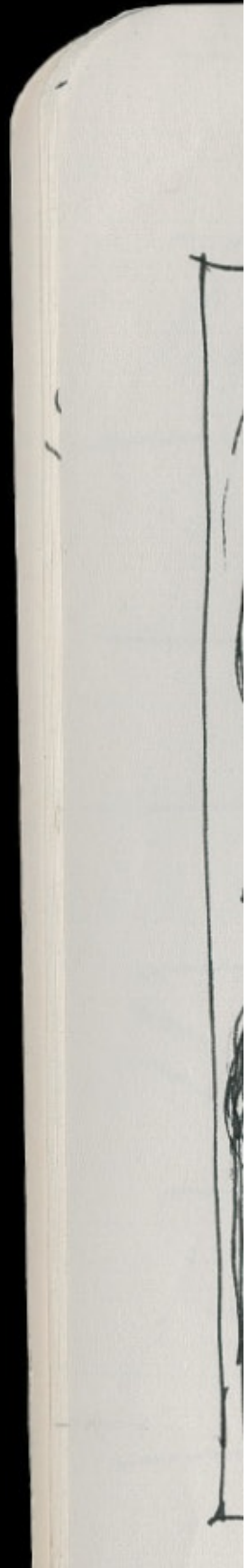
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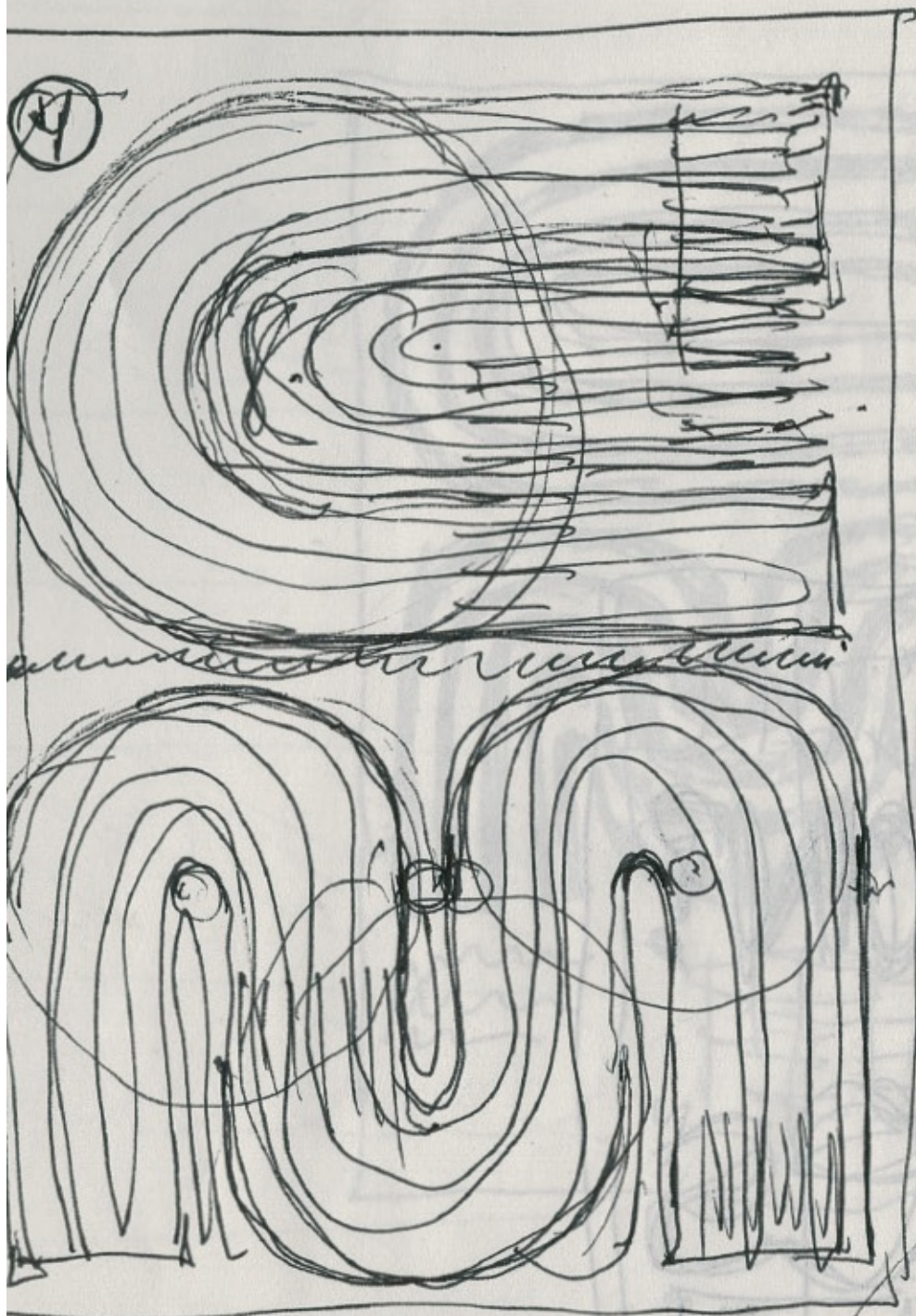
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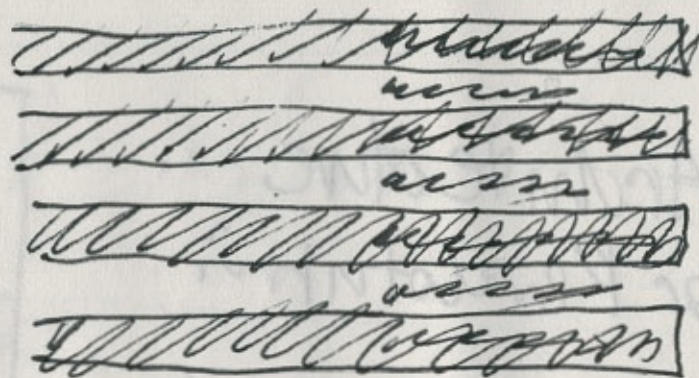
James Miller 101

Right

Sometimes
a detailed
sketch is
enough to get
an idea out
of my system.
For this poster
for a Yale
symposium
on the architect
Charles Moore,
we went with
the simpler
approach
(see page 144,
bottom left).







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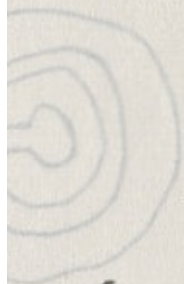
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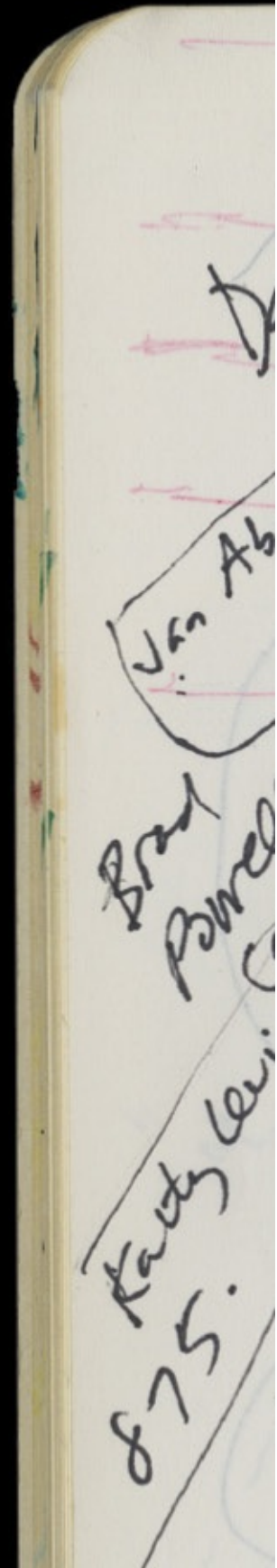
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Right

Sketches
for a *New
York Times*
assignment
(see page 156)
commingled
with a list of
unreturned
phone calls.
It seems to
have taken me
four tries to
solve this one.



Midlands

1912

Jeannie Nathan

2031
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→ MOB network 3d.

9/4

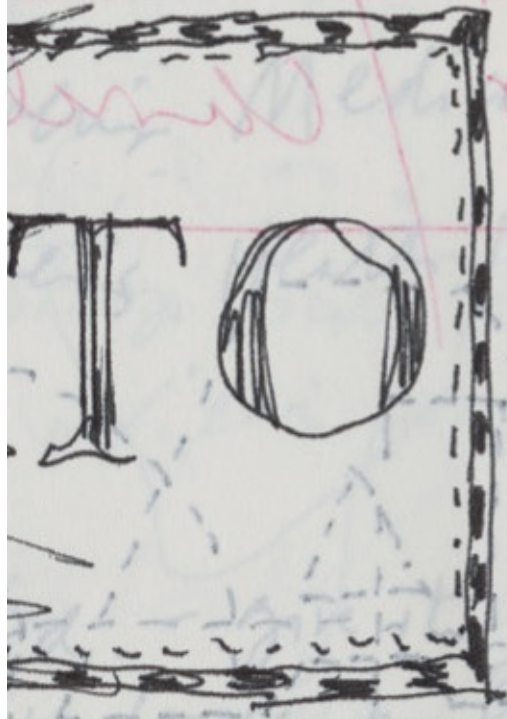
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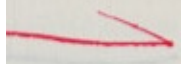
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Ken



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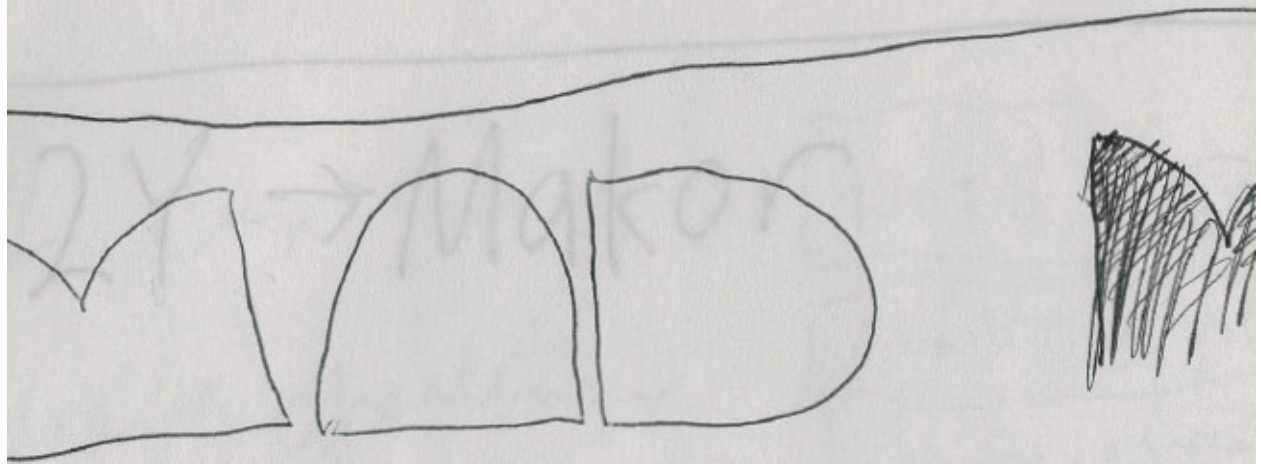
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Right

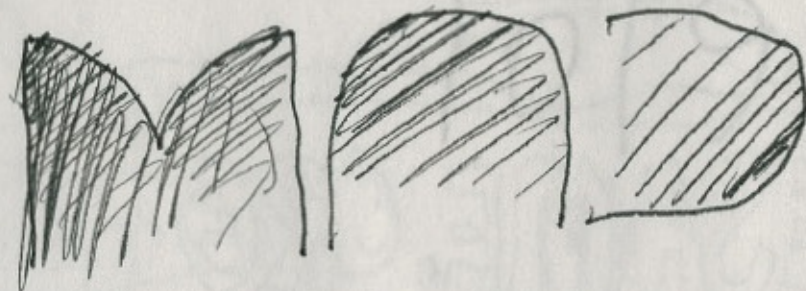
"Process,
materials,
transformation":
in my note-
books, the
words are
usually more
important
than the
pictures (see
page 164).





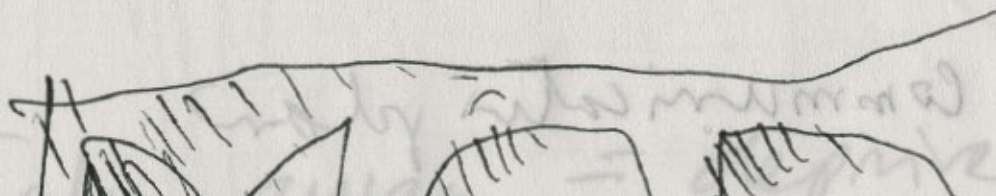
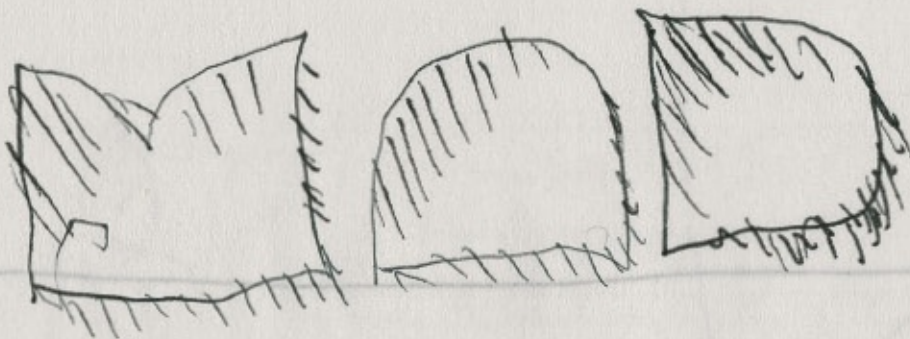
process, materials &

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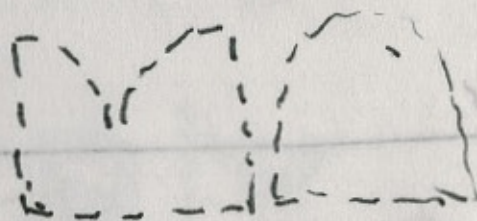


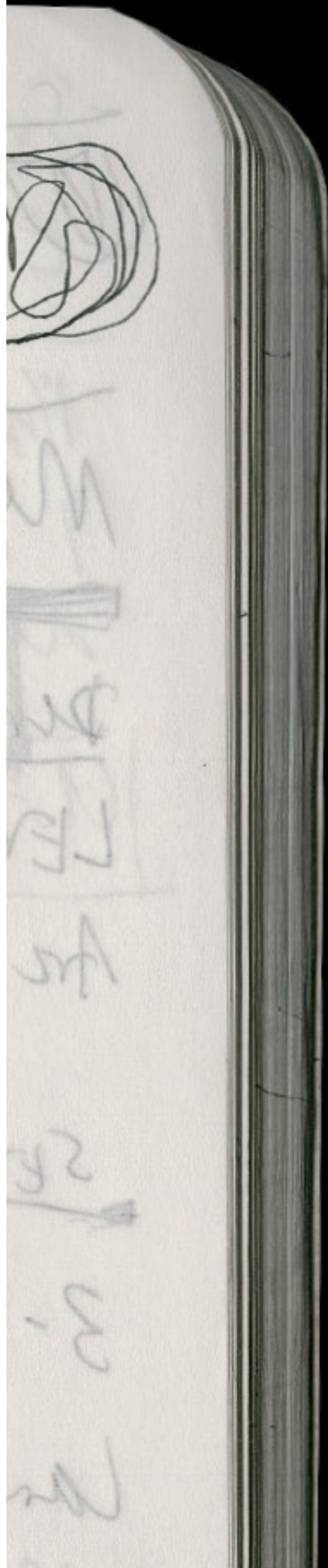
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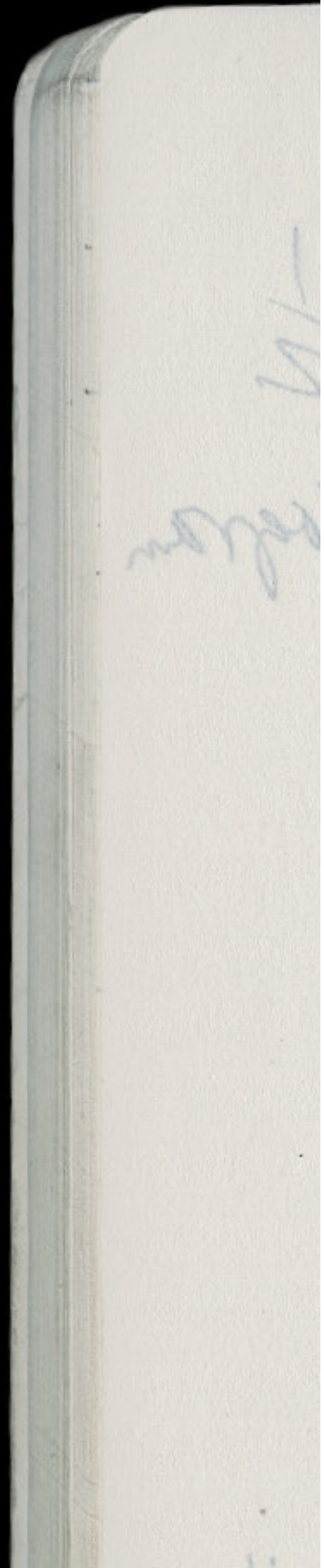
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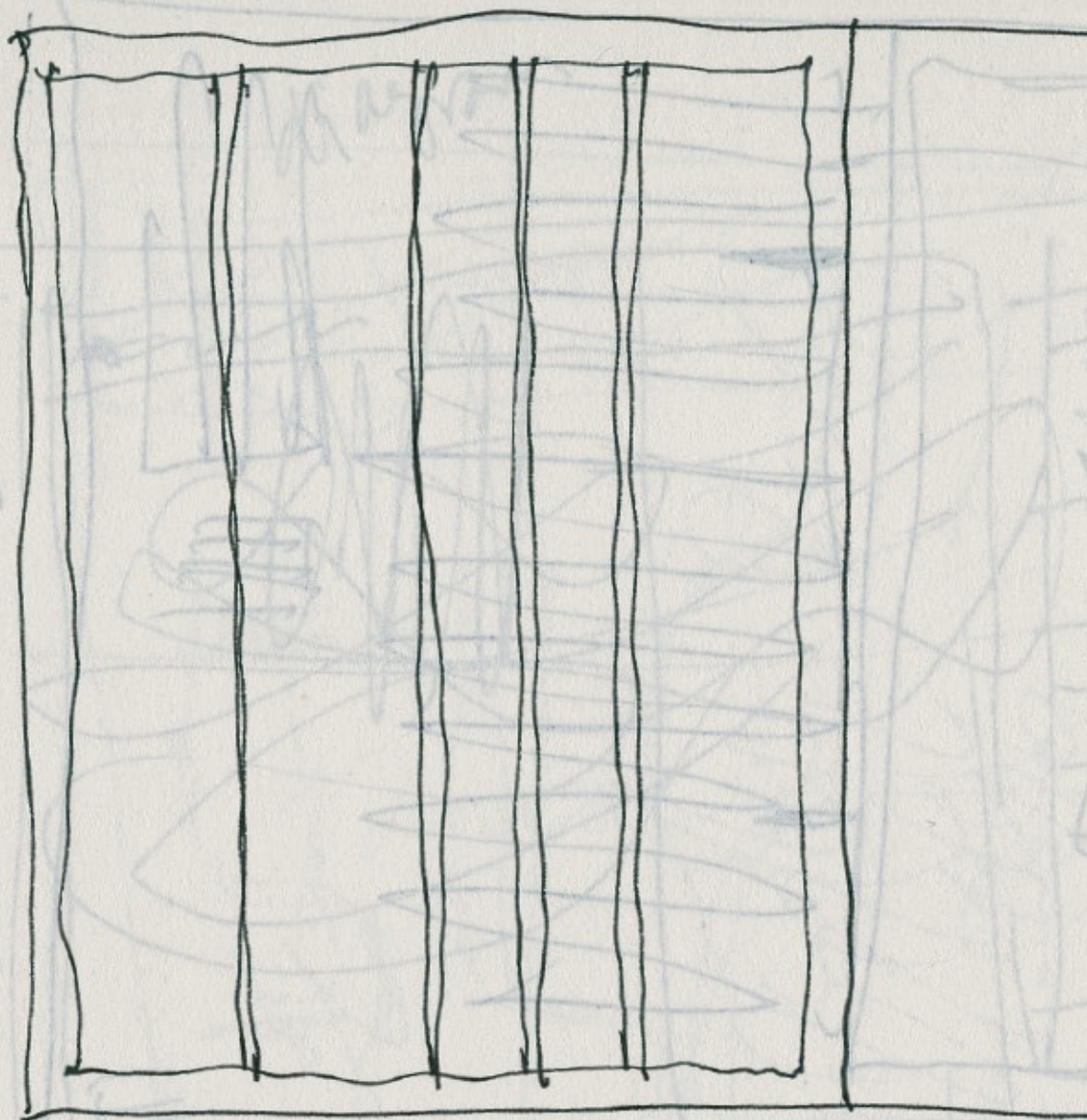




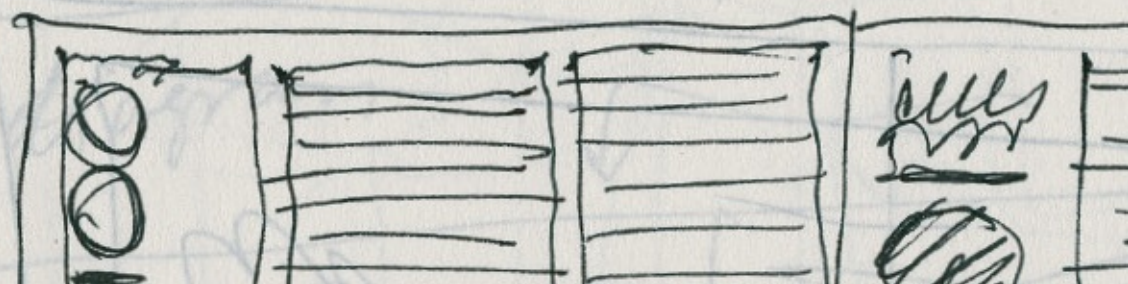
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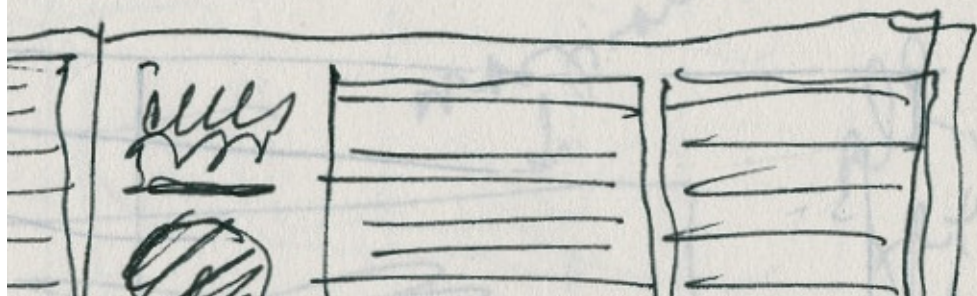
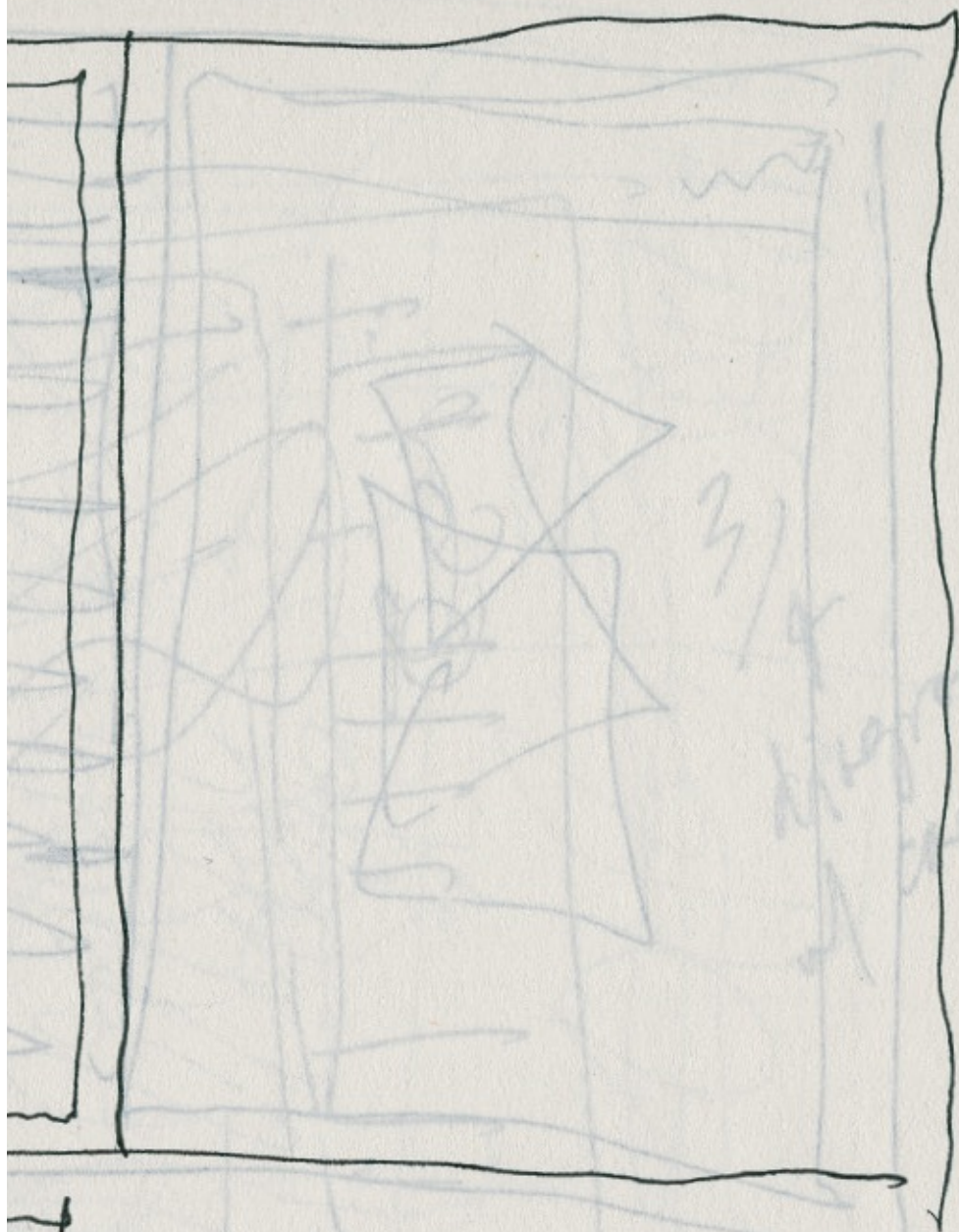
There is nothing glamorous about working out a layout grid, as I am reminded by my sketches for *Billboard's* chart pages (see page 216).



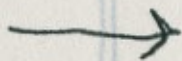


8 cols





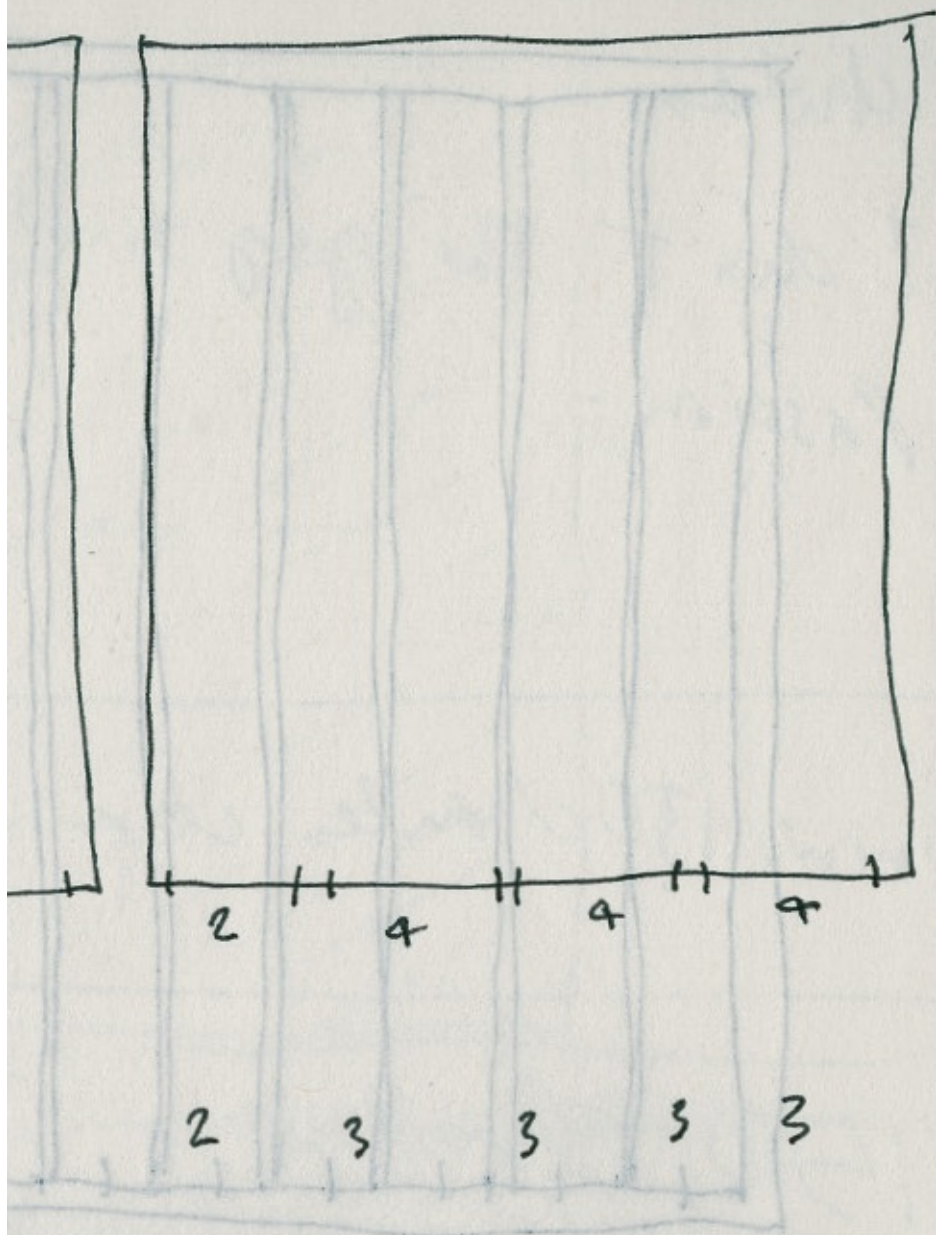
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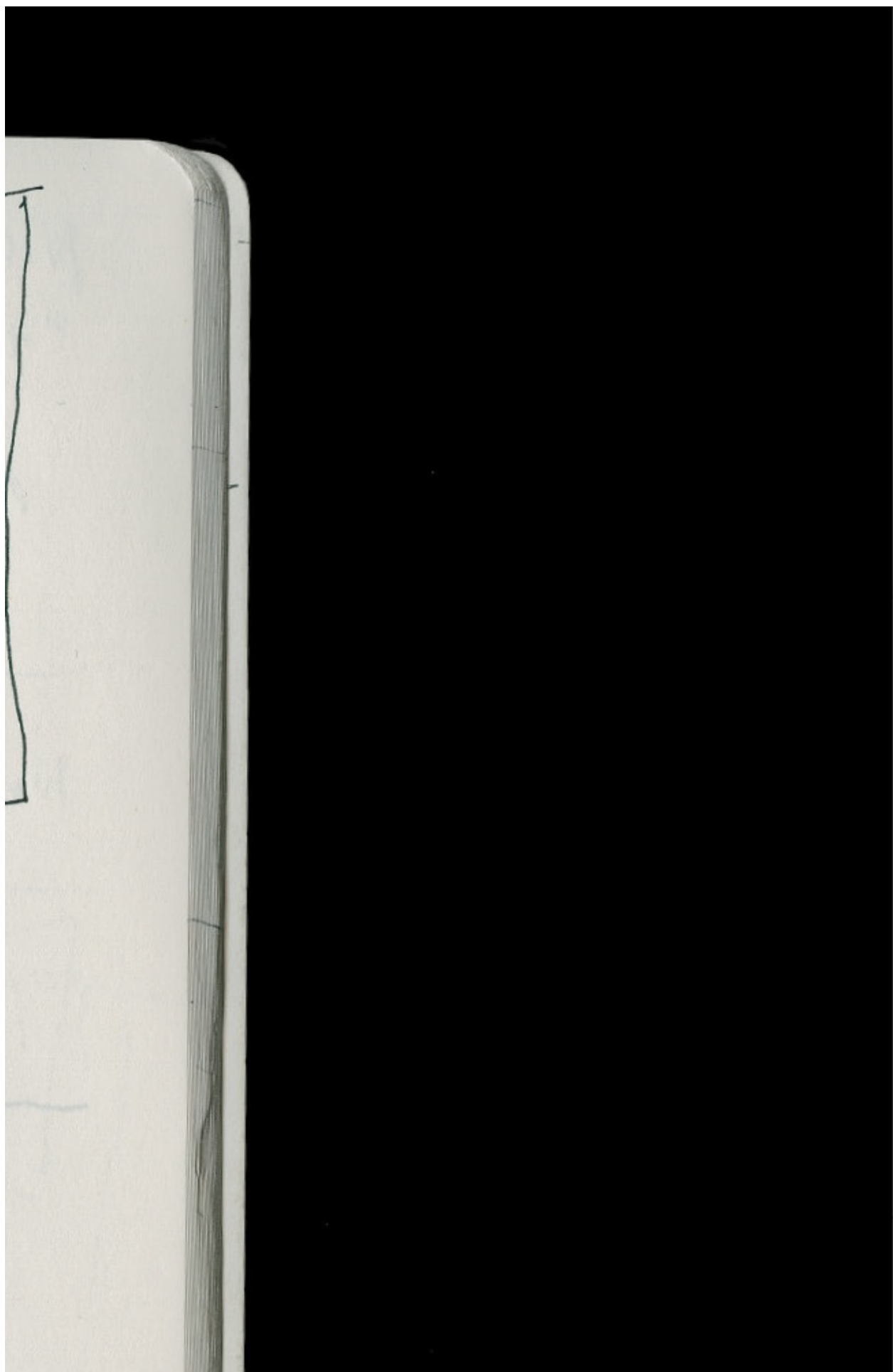


2 6 6

quarter column
charts







Right

I filled two
pages with
notes on the
relationship
between
the various
components
that make
up the MIT
Media Lab
(see page 292).



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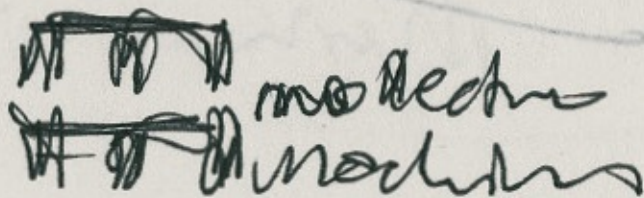
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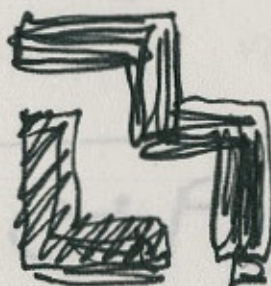
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Melanie Hoffer
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Kamille Jones
Gangster

Unit
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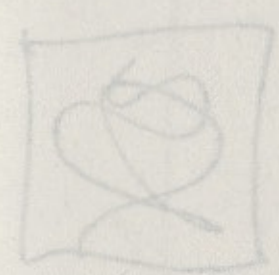
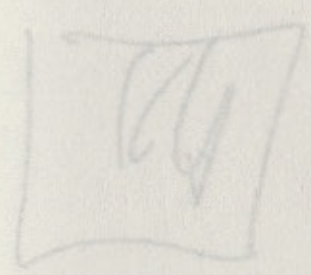
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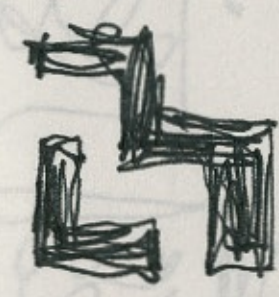
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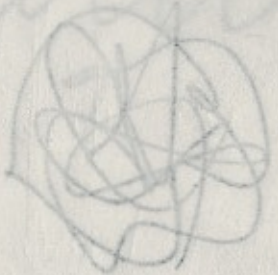
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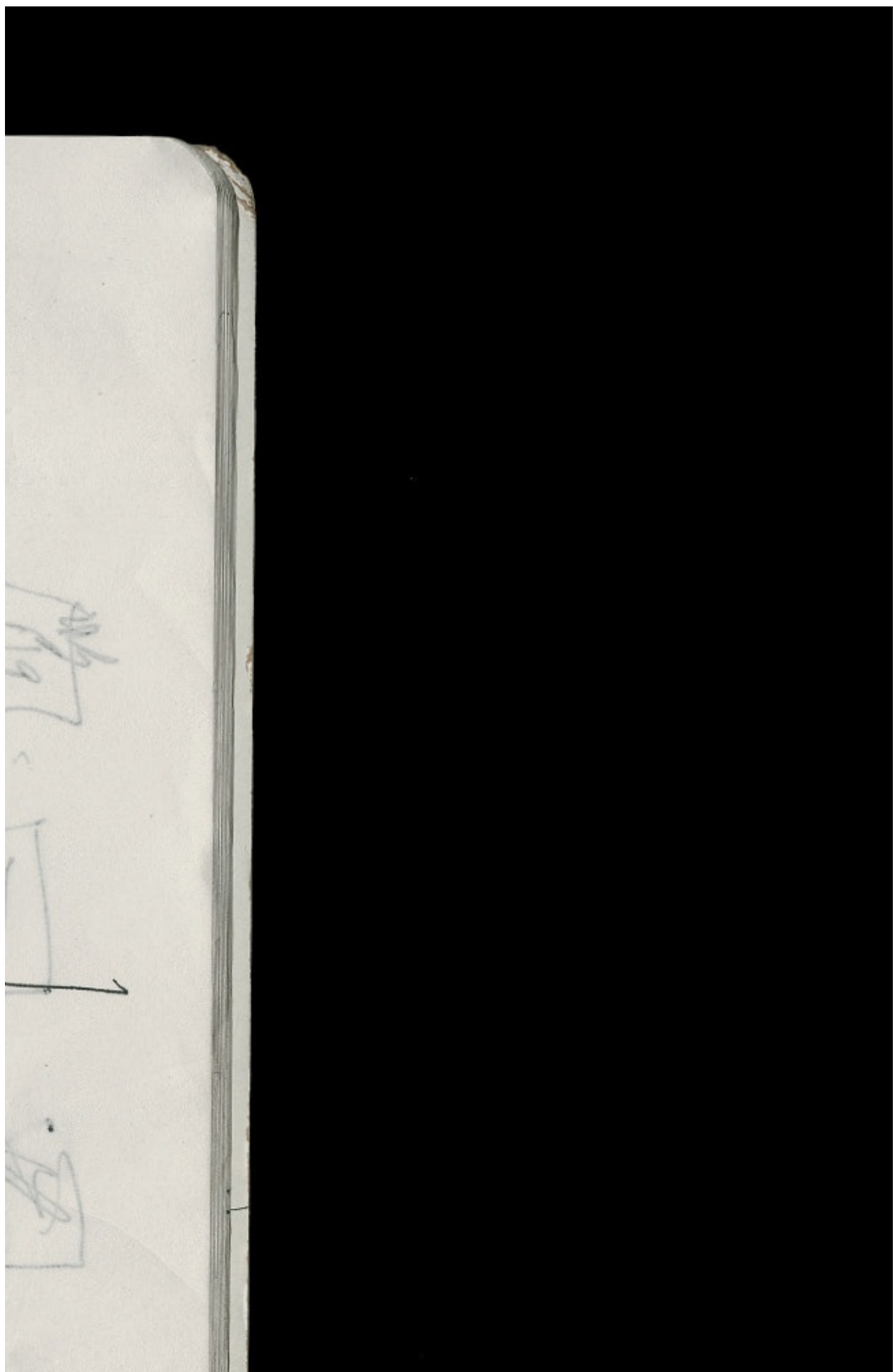
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WCS



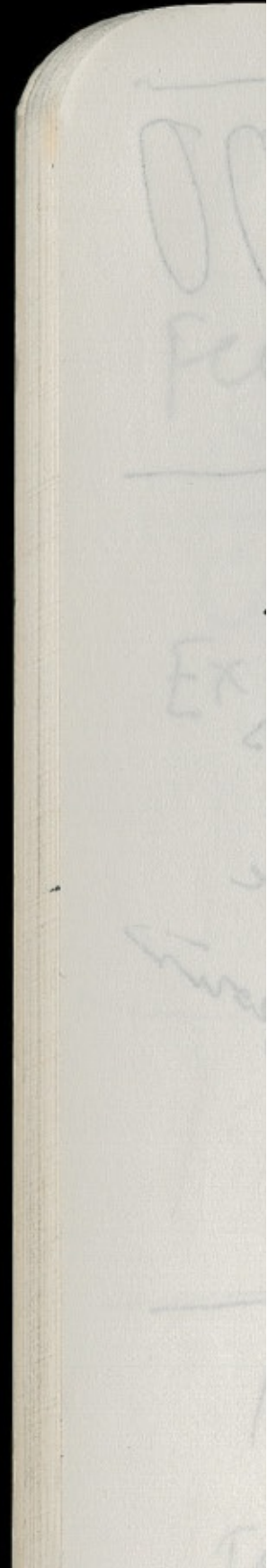
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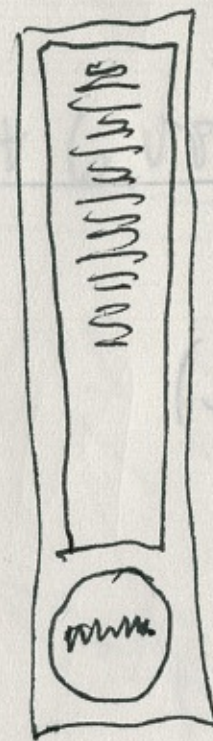
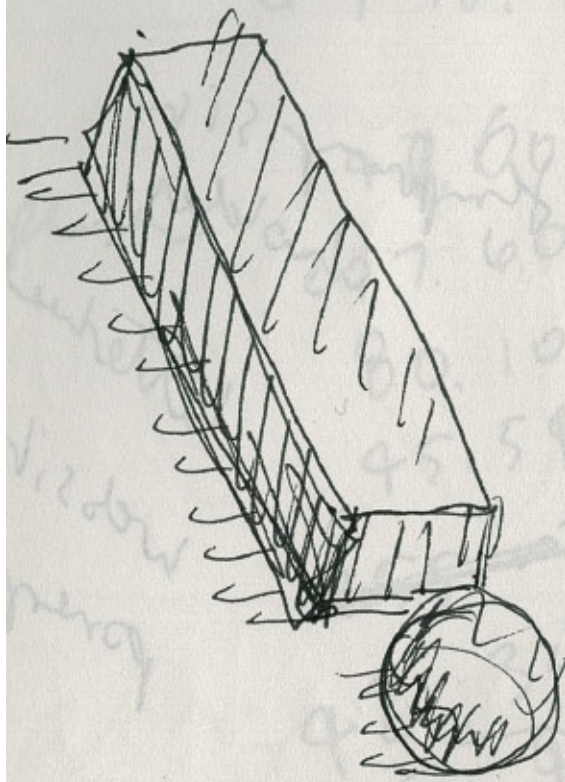
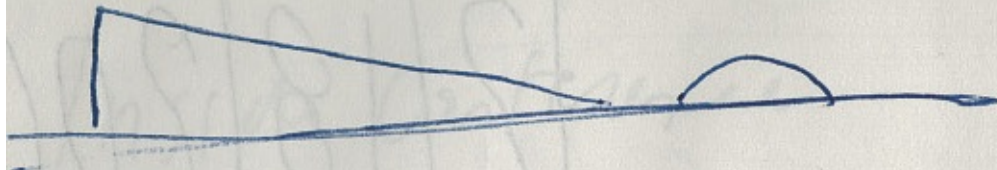




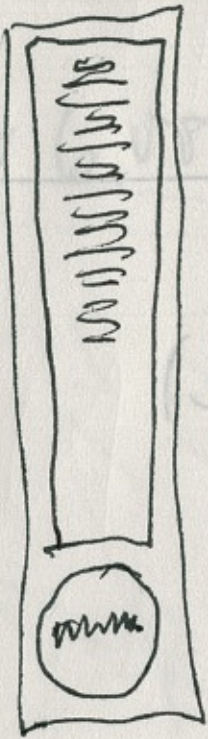
Right

After a number of false starts, I hit on a simple concept for a logo for the Robin Hood Foundation's Library Initiative (see page 306). Generating more ideas than we would ever actually need reassured me that we were on the right track.



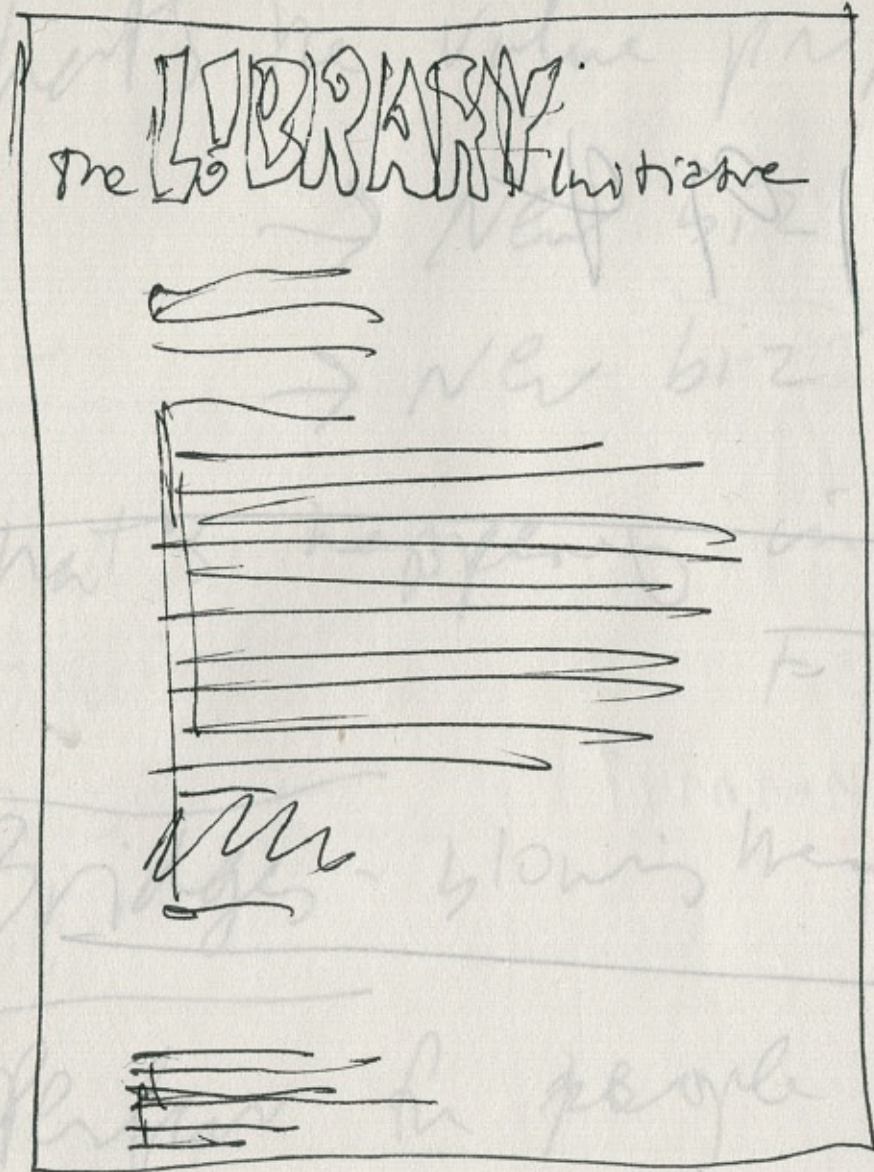


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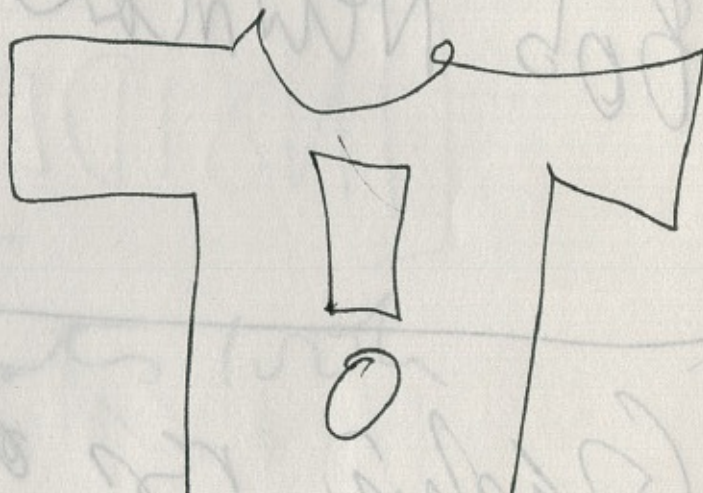
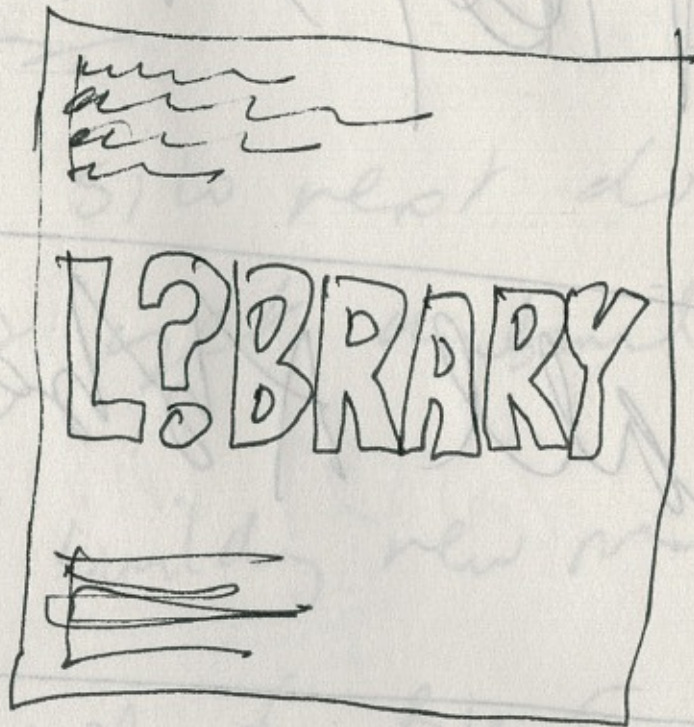


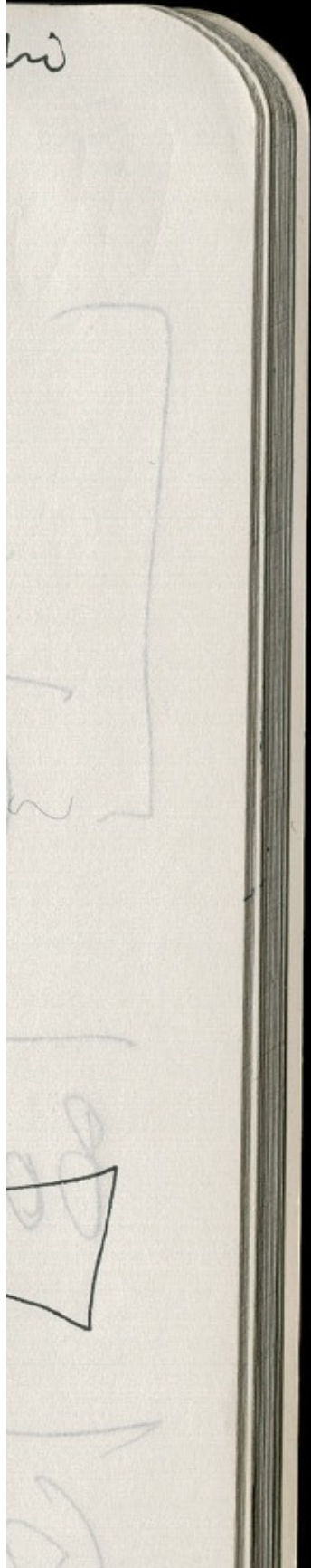
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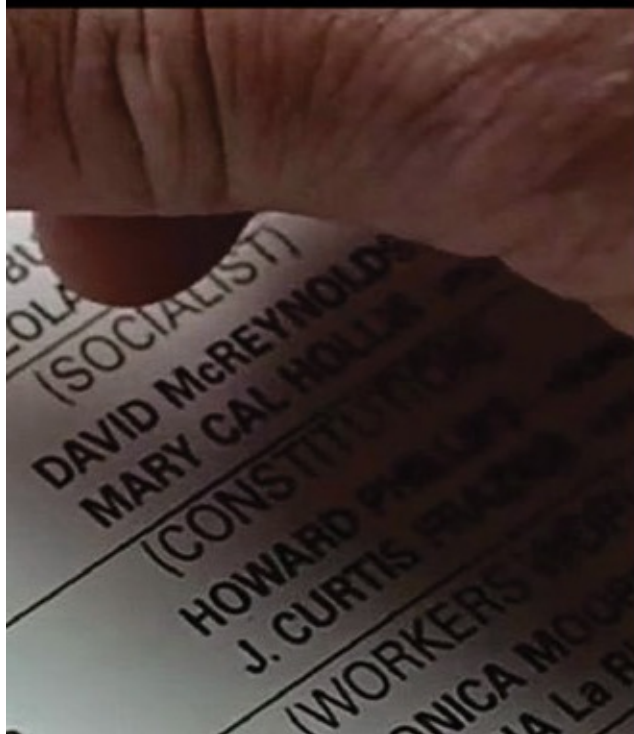


Reinventing the ~~elementary~~ public
school library for New York
City's ~~public~~ children









Left
The butterfly
ballot was
not a new
invention,

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

Be
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Above
Theresa
LePore, the
21st century's
most influential

Below
It took more
than a month
to determine
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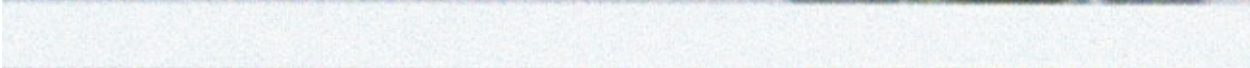
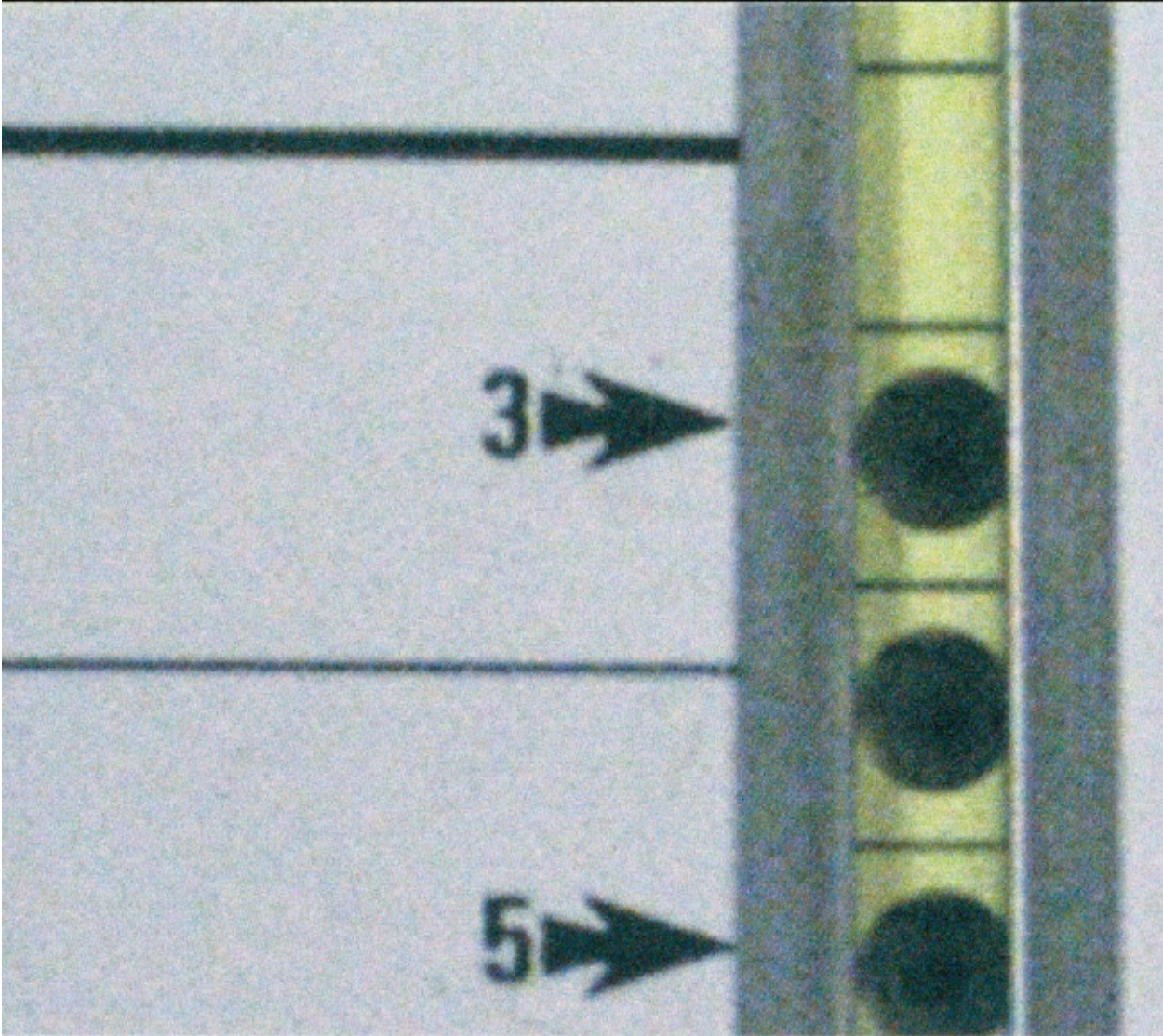
How to destroy the world with graphic design American Institute of Graphic Arts Above An alternate design, using the same format, demonstrates how confusion could have been avoided.

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.

Right The disastrous ballot, a perfect demonstration of the importance of effective graphic design, illustrated a poster we created for the 2001 national conference of our professional organization, the American Institute of Graphic Arts. Scheduled in Washington, DC, for mid September, it was postponed by the terrorist attacks of 9/11.

38 00882_Bierut_CS5.5_PENTAGRAM_02.indd 38 30/04/2015 14:0



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(REFORM)

PAT BUCHANA

EZOLA FOSTER

(SOCIALIST)

DAVID McREYI OL

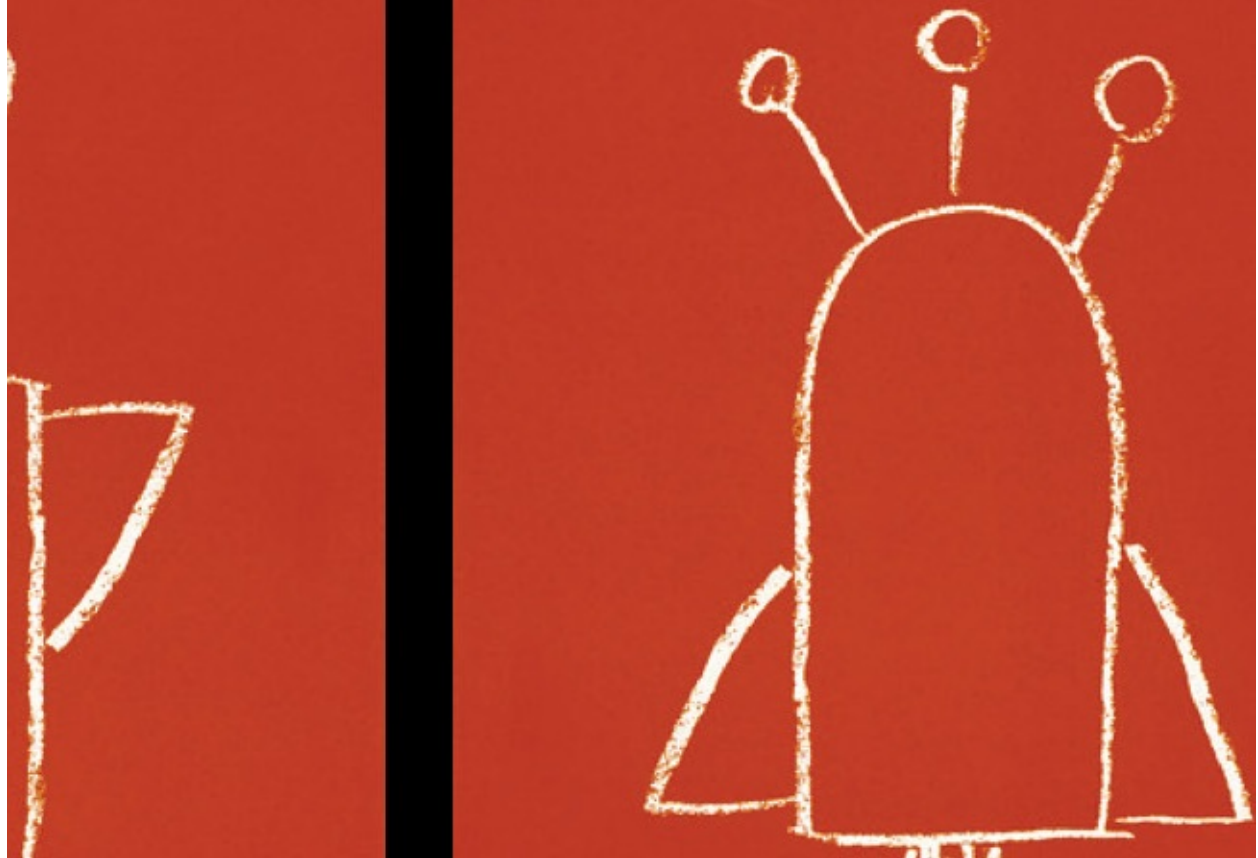
MARY CAL HO LIS

(CONSTITUTION)

**Progressive Architecture
International
Furniture Awards
May 14**



**NASA News for Now:
Space Planning
in Outer Space
June 4**



Now:

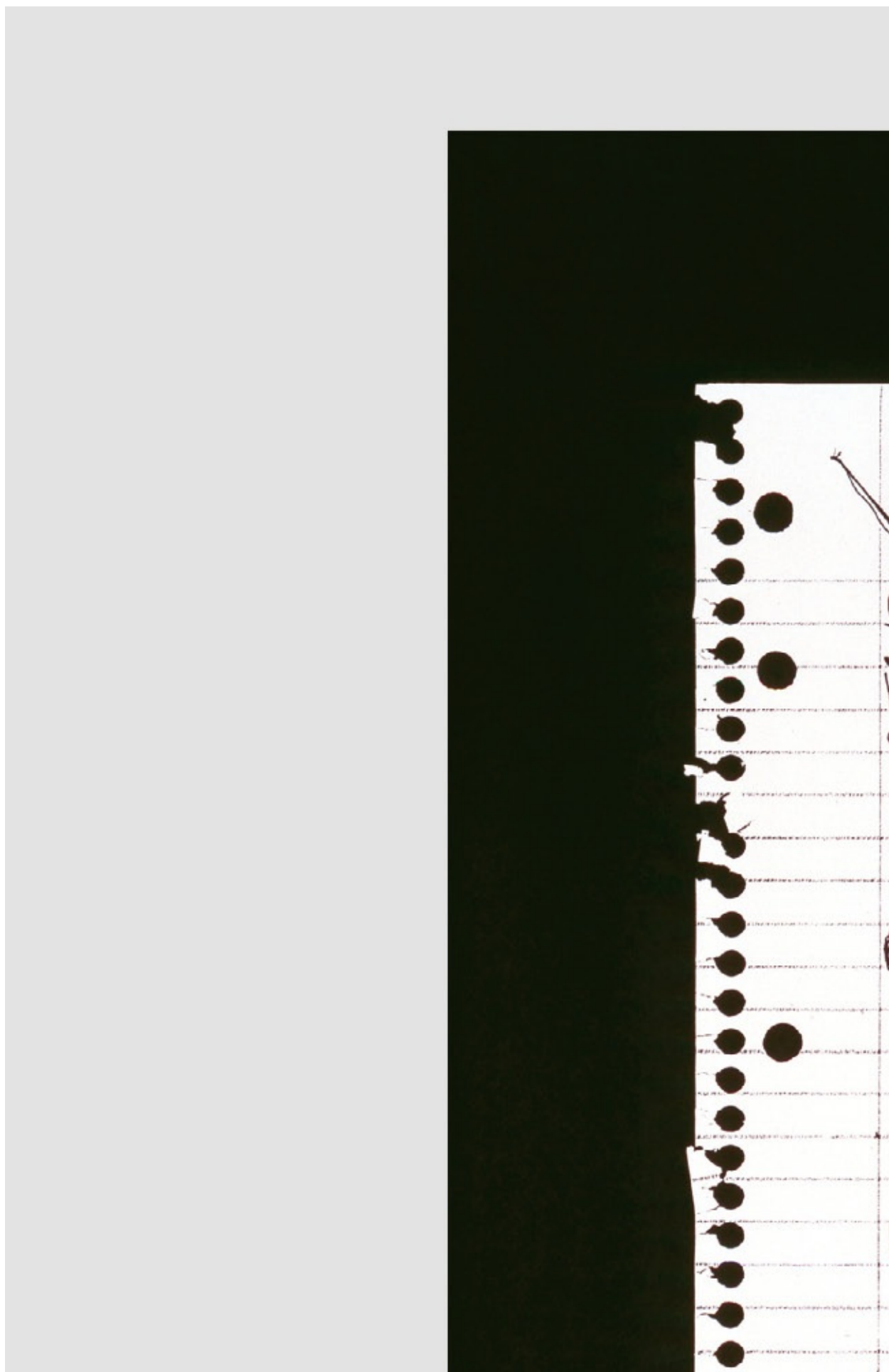


How to have an idea The International Design Center, New York Above I mastered Massimo Vignelli's trademark approach to the point where I fancied people couldn't tell our work apart: his poster above, mine below.

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 41 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 offurniture 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. 41 30/04/2015 14:0



What is GOOD DESIGN.

IS IT PROBLEM SOLVING?
OR IS ~~IS~~ IT THE COOLEST THING
YOU CAN MAKE THE CLIENT BUY??
IS IT TYPE REVERSED OUT
OF AN OVAL?

Little books BOUND WITH TWIGs?
OLD ~~CLIP~~ ART ~~boxed~~
UP 30 percent?

FRANKLIN Gothic IN A LOT
OF DIFFERENT SIZES ALL
Jammed Together.

What if ONE Letter is A
DIFFERENT Color?

~~Or~~ maybe some EmigrE
type above a picture
of A chair?
should we have a

3?
HING
BUY??
OUT

nTWigs?
D

i Lot
LL

is A

n i GrE
picture

1/

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 43 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.



Kronos G
Chinoise
The Whi
The Duc
Mark Mc



Kronos Quartet

Chinoiserie

The Whispers of Angels

The Duchess of Malfi

Mark Morris Dance Group

How to create identity without a logo Brooklyn Academy of Music 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.

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 45 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. 45
30/04/2015 14:0



BAM

The Brooklyn Academy
of Music

Brooklyn Academy of

BAM

**BAM's 1995
Next Wave Festival**

Robert Wilson
Tom Waits
Vito Acconci
Kristin Jones & Andrew Ginzl
Ilya Kabakov
Don Byron
Bill Frisell
Vernon Reid
Steven Berkoff
Cloud Gate Dance Theatre
Carl Dreyer
Richard Einhorn
The Camerata Chorale
Brooklyn Philharmonic
Kronos Quartet
Ping Chong
David Rousseve / REALITY
Cheek by Jowl
Mark Morris Dance Group

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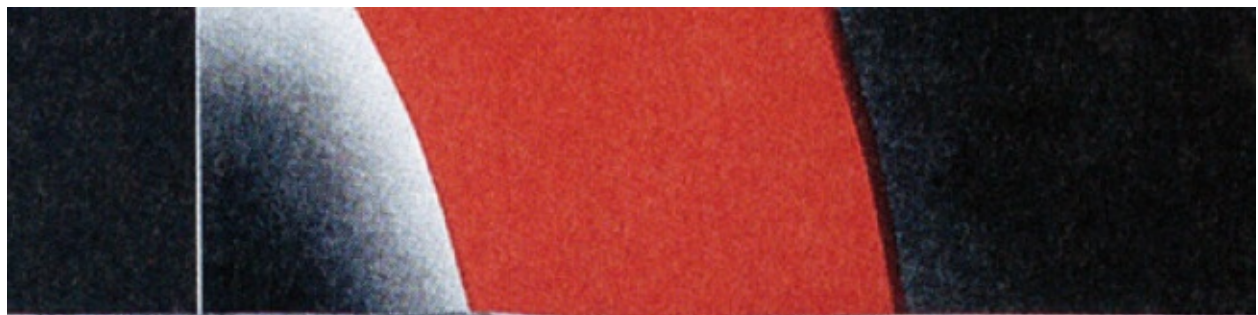
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Brooklyn
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30 Lafayette A
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Telephone: 71
Fax: 718.857

BAM

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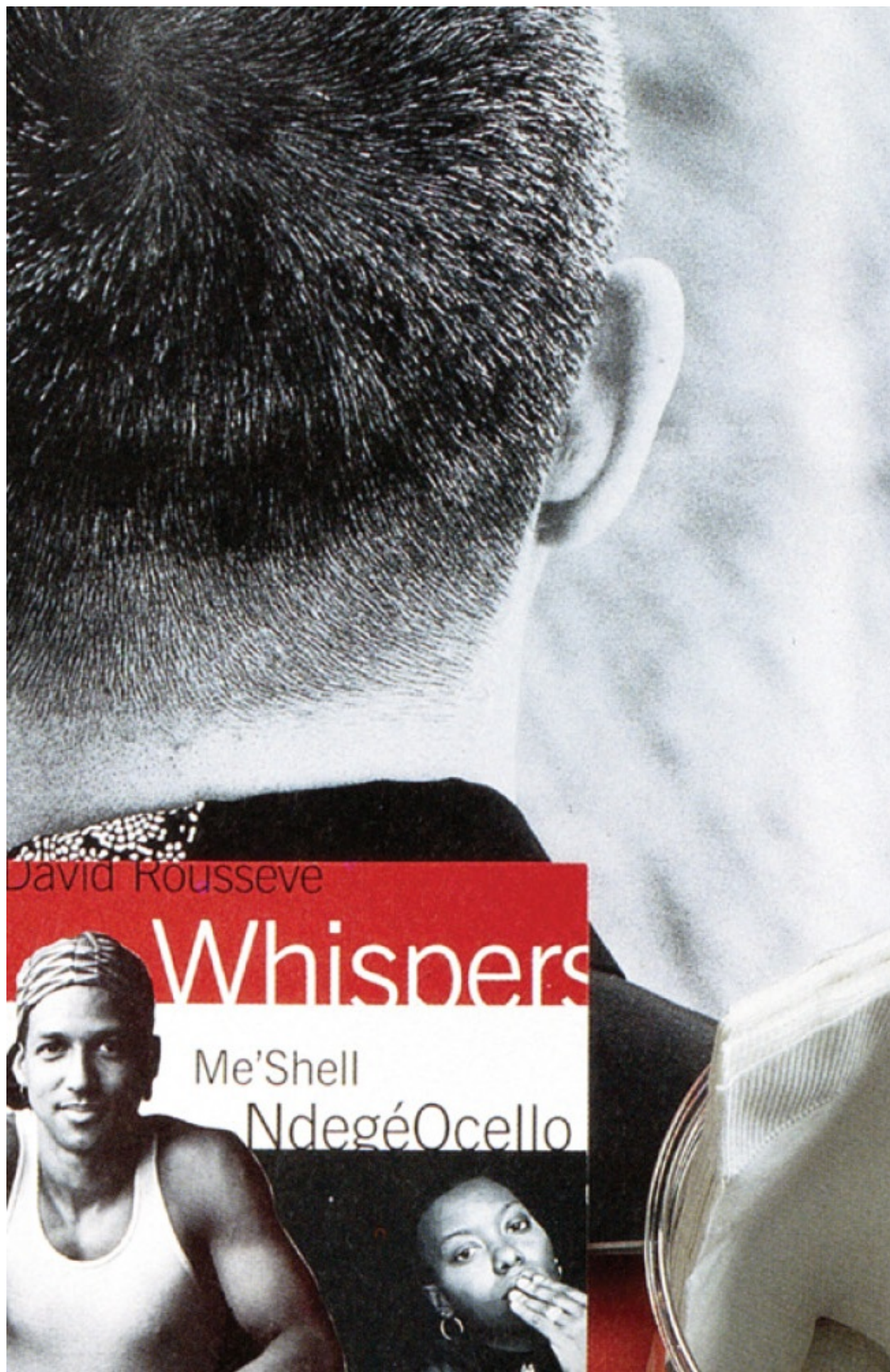
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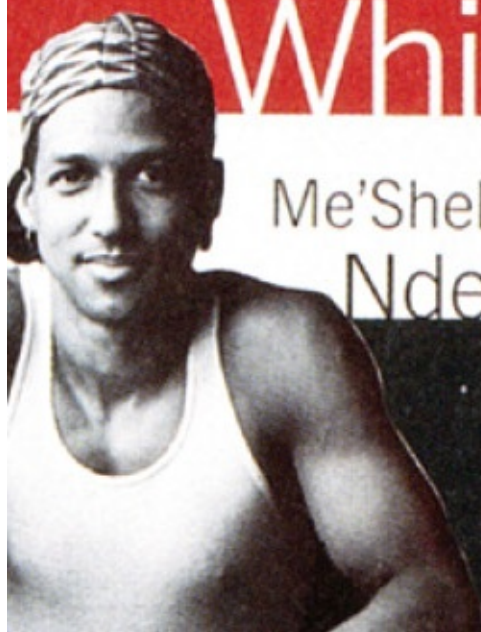


David Rousseve

Whispers

Me'Shell

NdegéOcello



about East
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design re
by his fat
auteur fa
imate. "It
talking at
my whole
an endin
—Nancy

resio



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

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.” 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.

48 Brooklyn Academy of Music 00882_Bierut_CS5.5_PENTAGRAM_02.indd
48 30/04/2015 14:0

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

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

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

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 49 49 30/04/2015 14:0



















How to invent a town that was always there Celebration, Florida Opposite Our designs in Celebration, Florida, are ubiquitous, including places 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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 53 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.

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 enclosed a 40-foot live oak at the community's entrance.

Below Towns don't have logos, but they do have seals. The Celebration seal created by Pentagram Associate Tracey Cameron was meant to invoke 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 recommendation for the town's official typeface was created by an architect: 54 Celebration, Florida 00882_Bierut_CS5.5_PENTAGRAM_02.indd 54 30/04/2015 14:0













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. 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.

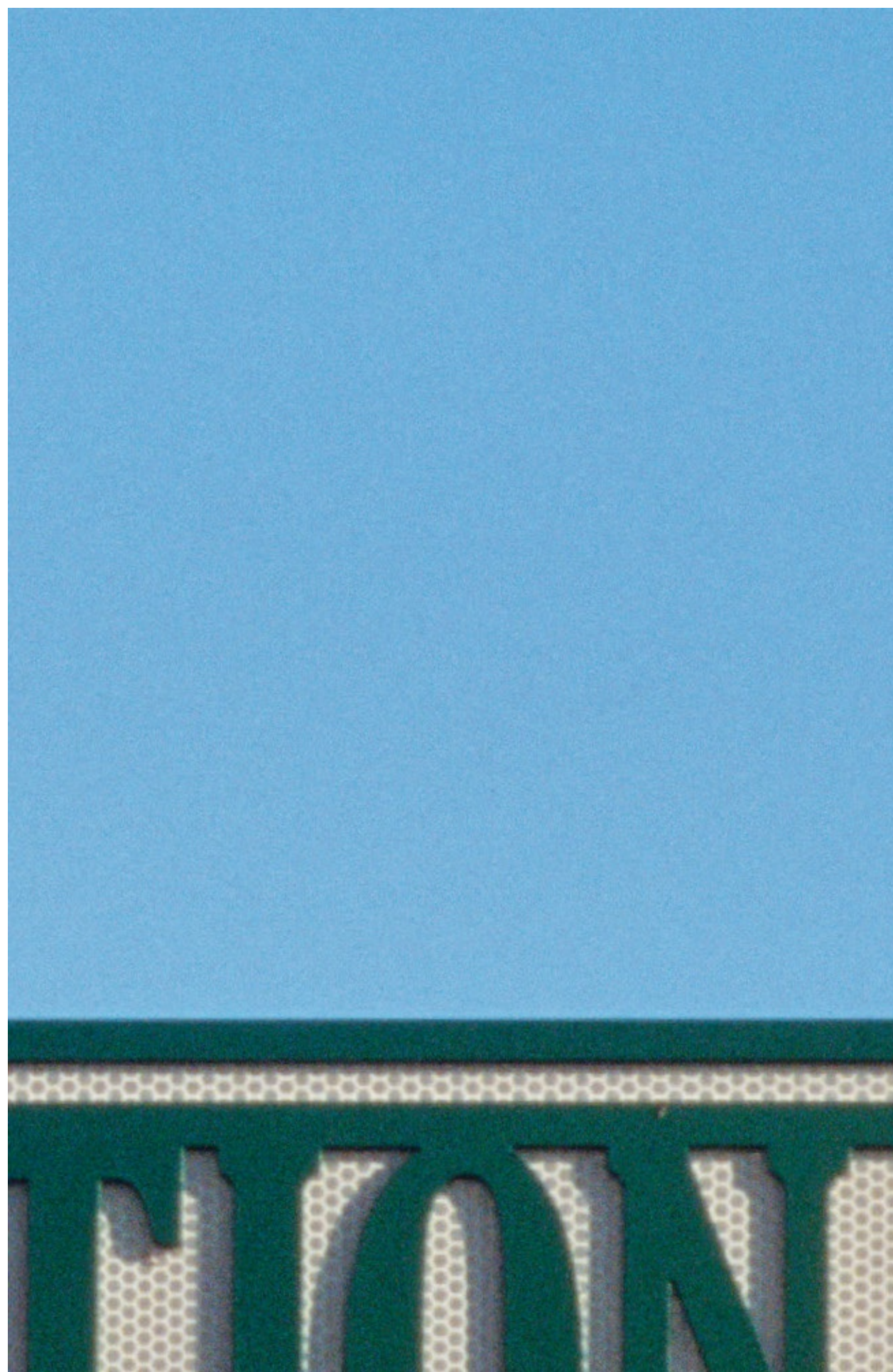
Right top The town's movie theater, a stylish contemporary take on American Moderne by Cesar Pelli, is a landmark that bears the town's name on its twin masts. Right bottom Designing the graphics for Celebration's public golf club was much harder than designing the town seal. It took me some time to 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.

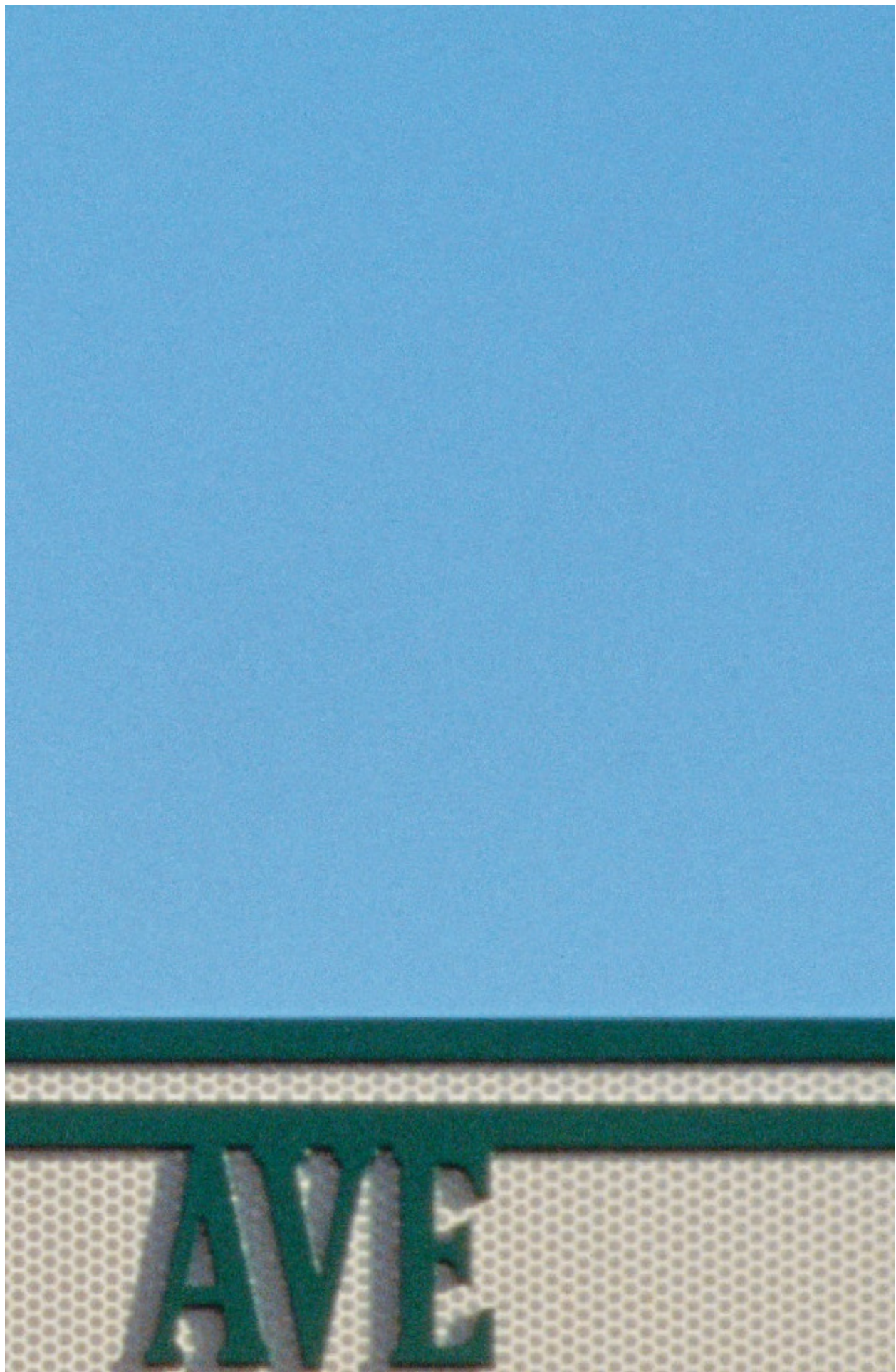
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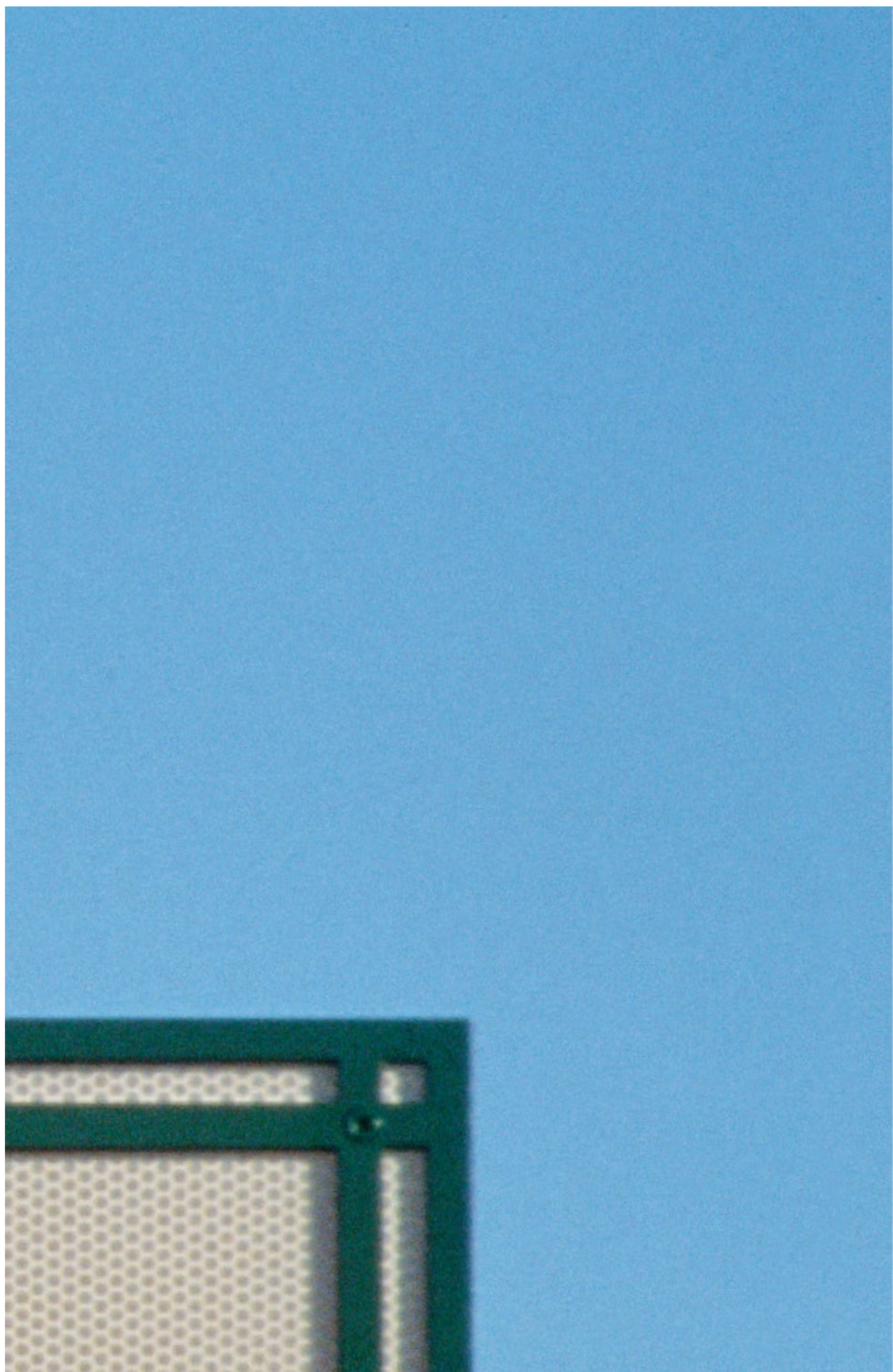






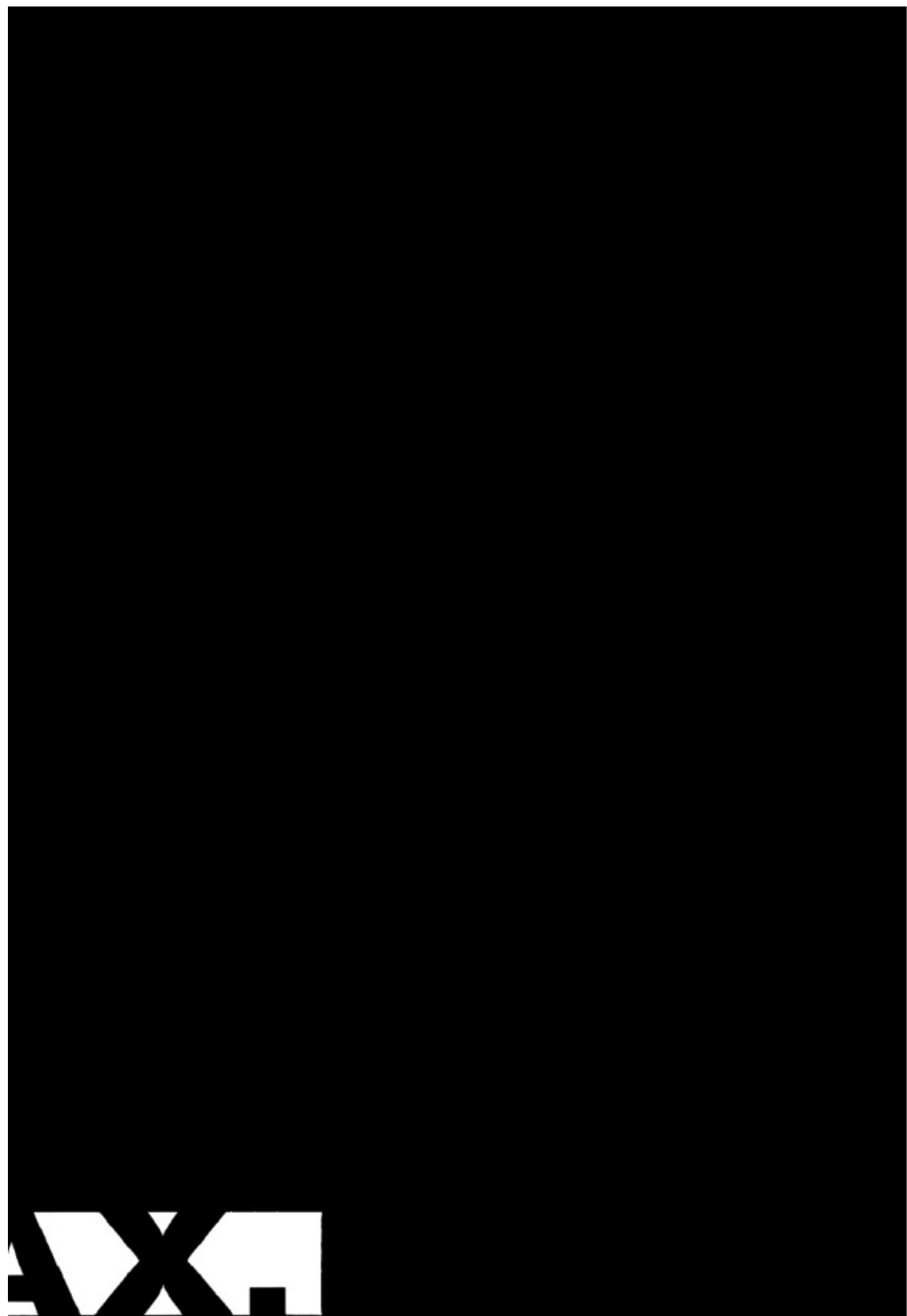






IPA

RATAX



How to work for free Parallax Theater Opposite Victor D'Altorio'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.

Victor D'Altorio 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.

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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.

62 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.

Parallax Theater 00882_Bierut_CS5.5_PENTAGRAM_02.indd 62 30/04/2015
14:0

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

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.

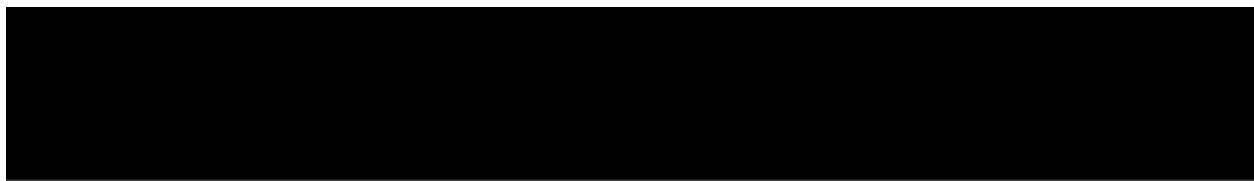
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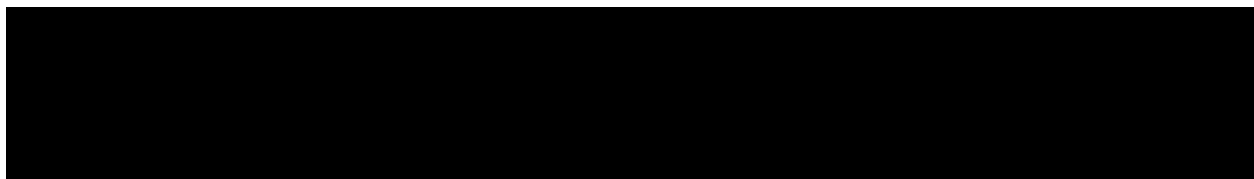
Right

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.













W I T



H ONE ACCORD



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 doors to Nassau Hall, the oldest building on campus and the song’s subject.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 67 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 uneasy. 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 Cervený 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.

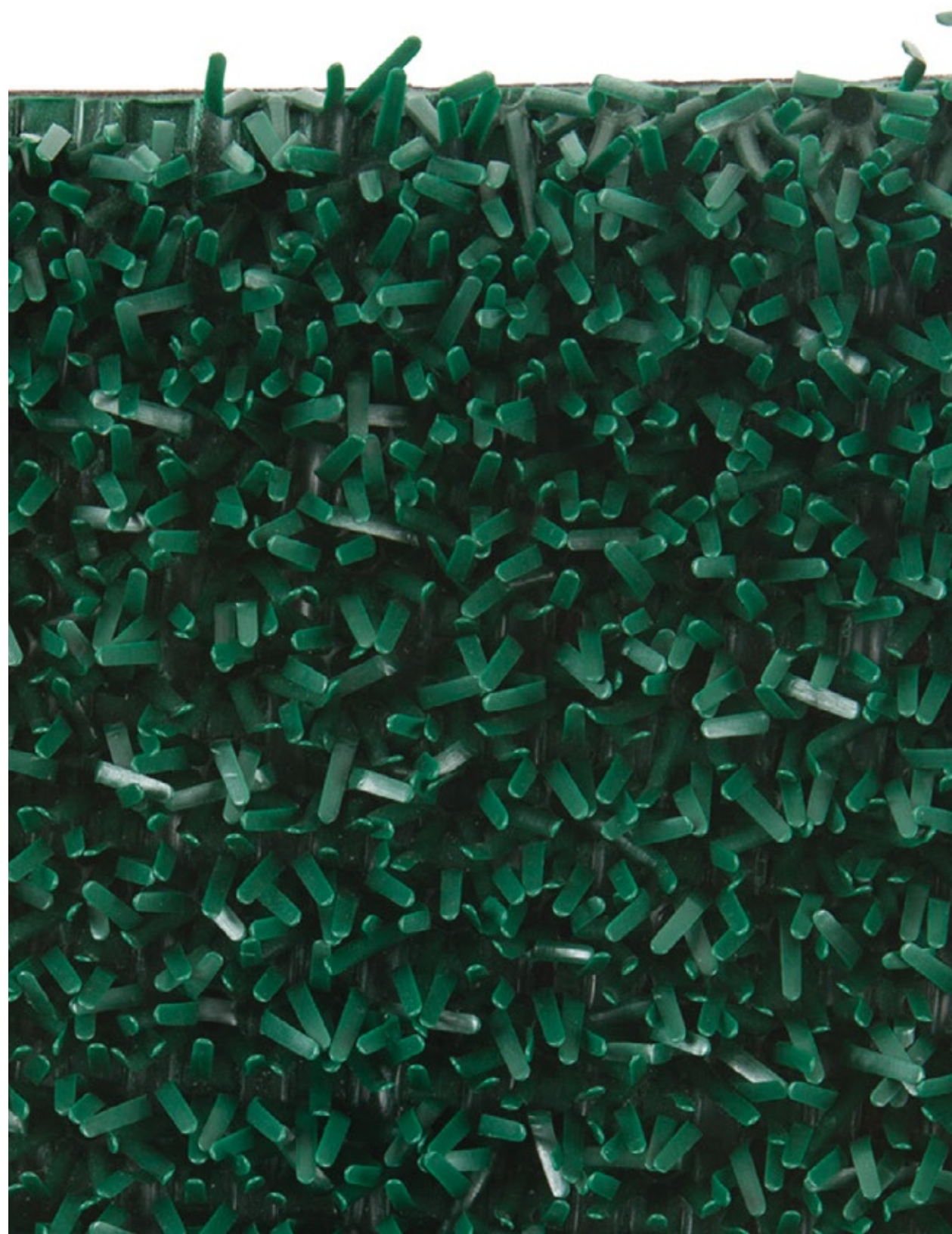
68 Princeton University 00882_Bierut_CS5.5_PENTAGRAM_02.indd 68
30/04/2015 14:0

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.

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

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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?

00882_Bierut_CS5.5_PENTAGRAM_02.indd 71 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.

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. 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. 72 New York Jets

00882_Bierut_CS5.5_PENTAGRAM_02.indd 72 30/04/2015 14:0



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

BCDEFGHI

JKLMNOP

RSTUVWXYZ

34567890

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.





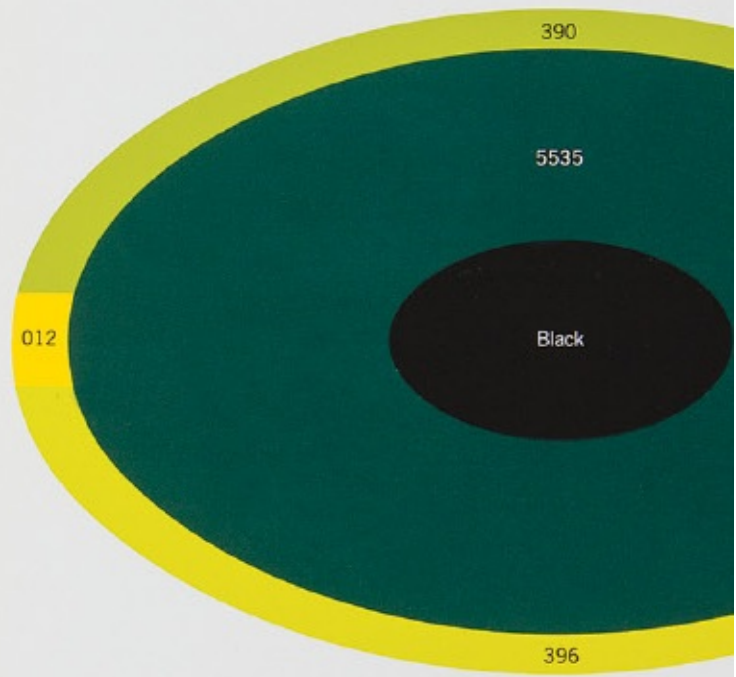


Next spread, top right Designer Brett Traylor discovered a fierce linesman hidden in the tiny football within the logo, and a new mascot, “Gameface,” was born. Next spread, bottom right The brand system, derived as it is from a common source, is designed to permit maximum variety while remaining close to the team.

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

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PMS 5535
C66 M0 Y57 K82
R7 G33 B19

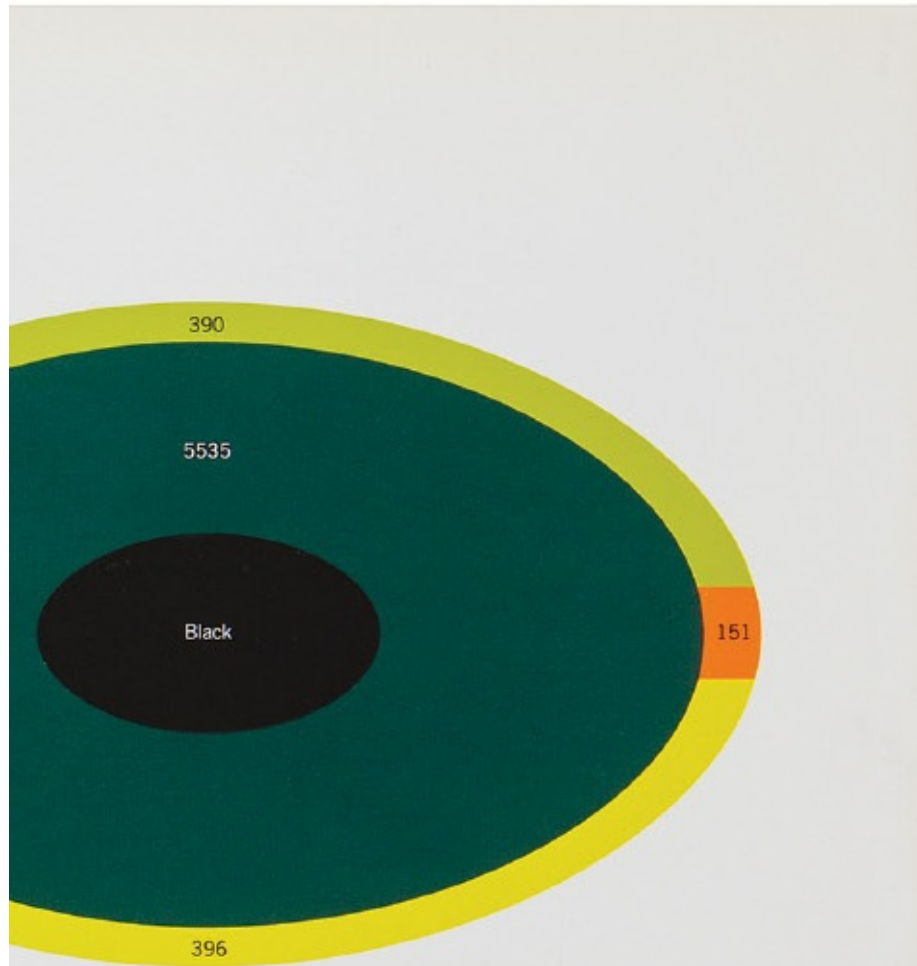
Black
C0 M0 Y0 K100
R0 G0 B0

PMS 390
C30 M0 Y100 K0
R196 G220 B10

PMS 396
C13 M0 Y100
R227 G242 B2

COLOR PALETTE: To add flexibility across multiple appli
palette has been expanded to include other colors as well. Consis
maintained by following these rules: PMS 5535 should represent
any application. Up to 40% may feature PMS 390 or 396. Yellow
more than 10%. Black, white, photography, and illustration are n





PMS 390
C30 M0 Y100 K0
R196 G220 B10

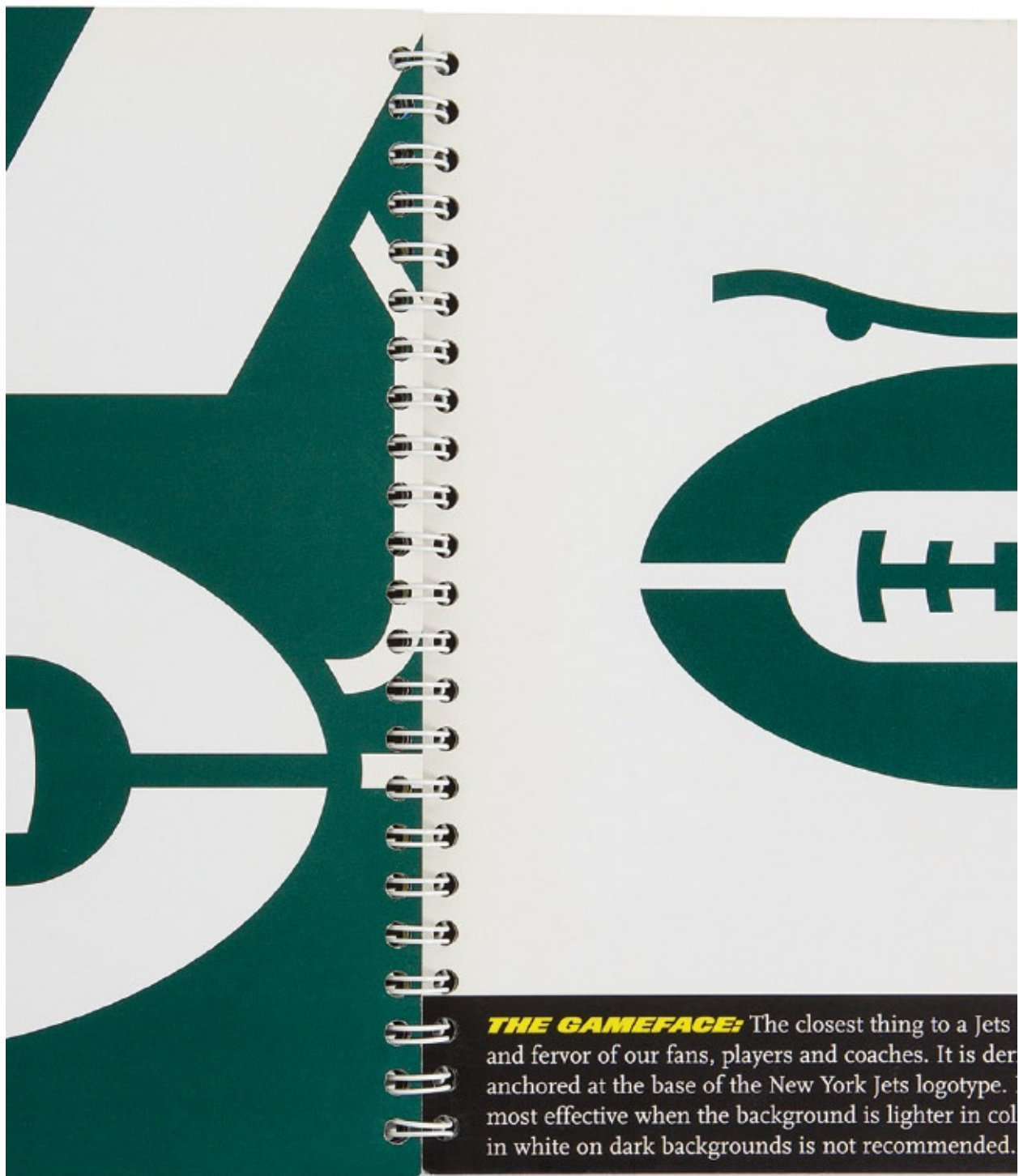
PMS 396
C13 M0 Y100 K0
R227 G242 B23

PMS 151
C0 M60 Y100 K0
R254 G145 B27

PMS Yellow 012
C0 M0 Y100 K0
R196 G220 B10

flexibility across multiple applications, our traditional green and white
the other colors as well. Consistent color usage across the brand is
: PMS 5535 should represent at least 50% of all applied color within
ature PMS 390 or 396. Yellow 012 and PMS 151 should represent no
graphy, and illustration are not calculated as part of applied color.





THE GAMEFACE: The closest thing to a Jets and fervor of our fans, players and coaches. It is der anchored at the base of the New York Jets logotype. most effective when the background is lighter in col in white on dark backgrounds is not recommended.





E The closest thing to a Jets mascot, the “Gameface” mark represents the passion of the players and coaches. It is derived from the little football shape that has long been part of the New York Jets logotype. It may appear in PMS 5535, 390, 396, or black, but is always on a lighter background. Showing the Gameface mark on a dark background is not recommended.

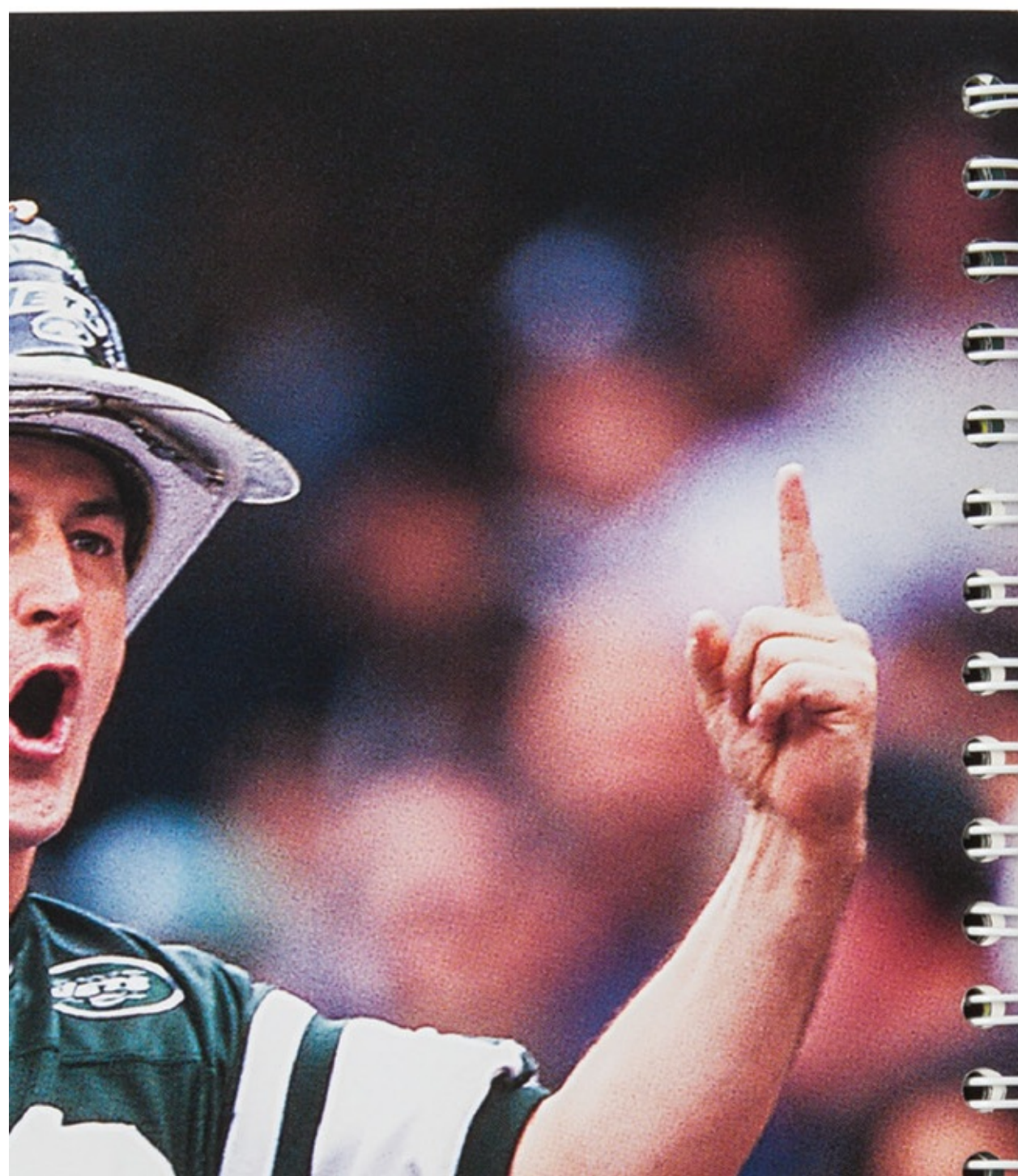


Right

A signature part of the Jets brand is aural: 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.



















How to be good The Good Diner Opposite The Good Diner's name and logo delineated the 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 tours 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.

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.

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

82 The Good Diner 00882_Bierut_CS5.5_PENTAGRAM_02.indd 82
30/04/2015 14:0

Far left In a luxurious gesture, Woody Pirtle's logo was installed in hand-cut linoleum at the entrance.

Left The railing connecting the counter area to the main dining room could be read alternately as "Good" or "Goop" depending on your reaction to the food.

Above With no budget for art but lots of walls to fill, we simply put objects on a photocopier and blew them up. The framed images represent the four primal elements: wind, water, fire, and earth. We're not sure anyone noticed.

Next spread Why settle for one color of Naugahyde when you can have them all? The installers determined the order of colors at the counter.

83 30/04/2015 14:01 00882_Bierut_CS5.5_PENTAGRAM_02.indd 8

















ARCHI
TURAL
QUENY



How to run a marathon The Architectural League of New York Above The original seal of the Architectural League, which I avoided changing for over 20 years.

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 87 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.

88 The Architectural League of New York

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**Emerging Voices:
Young Architects and
Their Work**

Tuesday, April 5
Morphosis: Thom Mayne and Michael Rotondi
Peter Winkelman

Tuesday, April 12
Anthony Ames
Martin & Jones Architects

Tuesday, April 19
Richard Oliver
Peter Wilson

Tuesday, April 26
Krucek & Olson Architects:
Ronald Adrian Krucek
Andres Duany and Elizabeth Plater-Zyberk,
Architects

All lectures begin at 6:30 pm
Members: free; non-members: \$5.00
The Architectural League
457 Madison Avenue

Founded in 1881, the Architectural League is a national membership organization committed to the presentation of new ideas and images in architecture, design and the arts. For more information about the "Emerging Voices" series or membership in the League, please write or call the League at 457 Madison Avenue, New York, NY 10022, (212) 753-1722.

This lecture series is made possible by a grant from Krueger.

EMERGING VOICES 80

Design: Michael Rosen, Vignelli Associates

**Emerging Voices 1985:
A New Generation of
Architects**

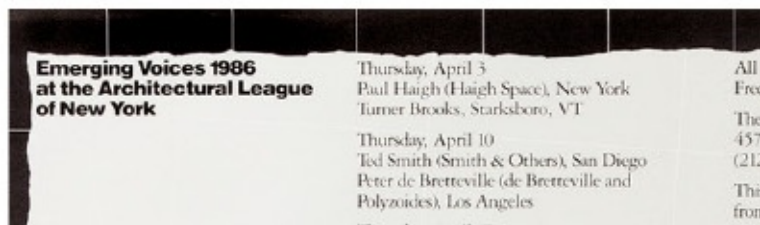
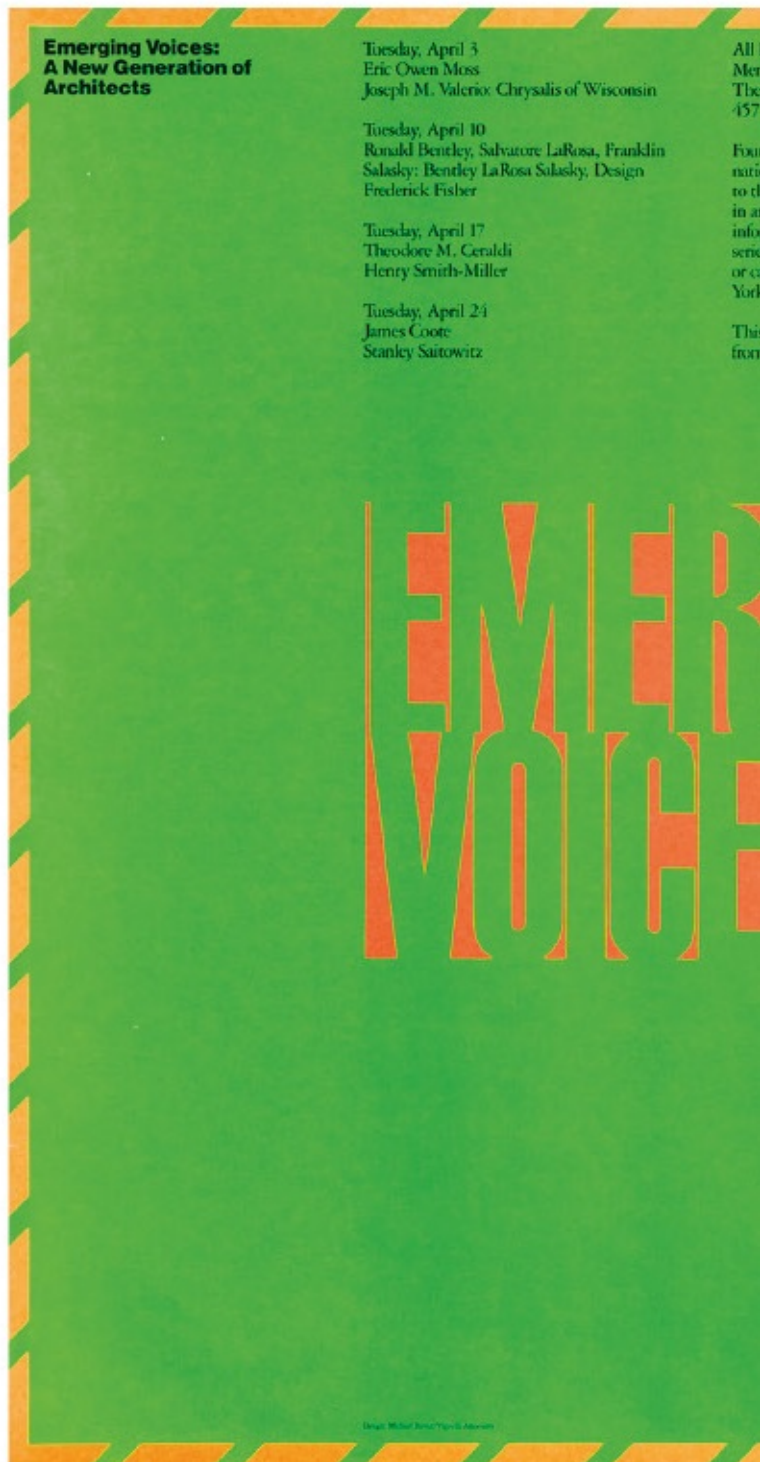
Tuesday, April 9
Scott D. Himelfarb & Darcy R. Bonner, Chicago
Diane Legge Lohin (Skidmore, Owings & Merrill), Chicago

Tuesday, April 16
Richard Fennell & Laura Hartman, Berkeley
Rob Wellington Quigley, San Diego

Tuesday, April 23
William R. ...

The Architectural League
457 Madison Avenue
New York, NY 10022

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Friday, April 3
Owen Moss
Joseph M. Valerio: Chrysalis of Wisconsin

Friday, April 10
Richard Bentley, Salvatore LaRosa, Franklin
Sklay: Bentley LaRosa Sklasy, Design
Derick Fisher

Friday, April 17
Rodolfo M. Genaldi
Henry Smith-Miller

Friday, April 24
James Coote
Haley Sautowitz

All lectures begin at 6:30 pm
Members free; non-members \$5.00
The Architectural League
457 Madison Avenue

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national membership organization committed
to the presentation of new ideas and images
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York, NY 10022, (212) 753-1722.

This lecture series is made possible by a grant
from Krueger.

krueger

EMERGING VOICES '84

Michael Sautowitz/Graphic Arts

Friday, April 3
Haigh (Haigh Space), New York
Her Brooks, Starksboro, VT

Friday, April 10
Smith (Smith & Others), San Diego
r de Bretteville (de Bretteville and
zoides), Los Angeles

All lectures begin at 6:30 pm
Free for members, \$5.00 for non-members
The Architectural League of New York
457 Madison Avenue, New York, NY 10022
(212) 753-1722

This lecture series is made possible by a grant
from Krueger.

krueger

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, SHoP, and Jeanne Gang.

90 The Architectural League of New York

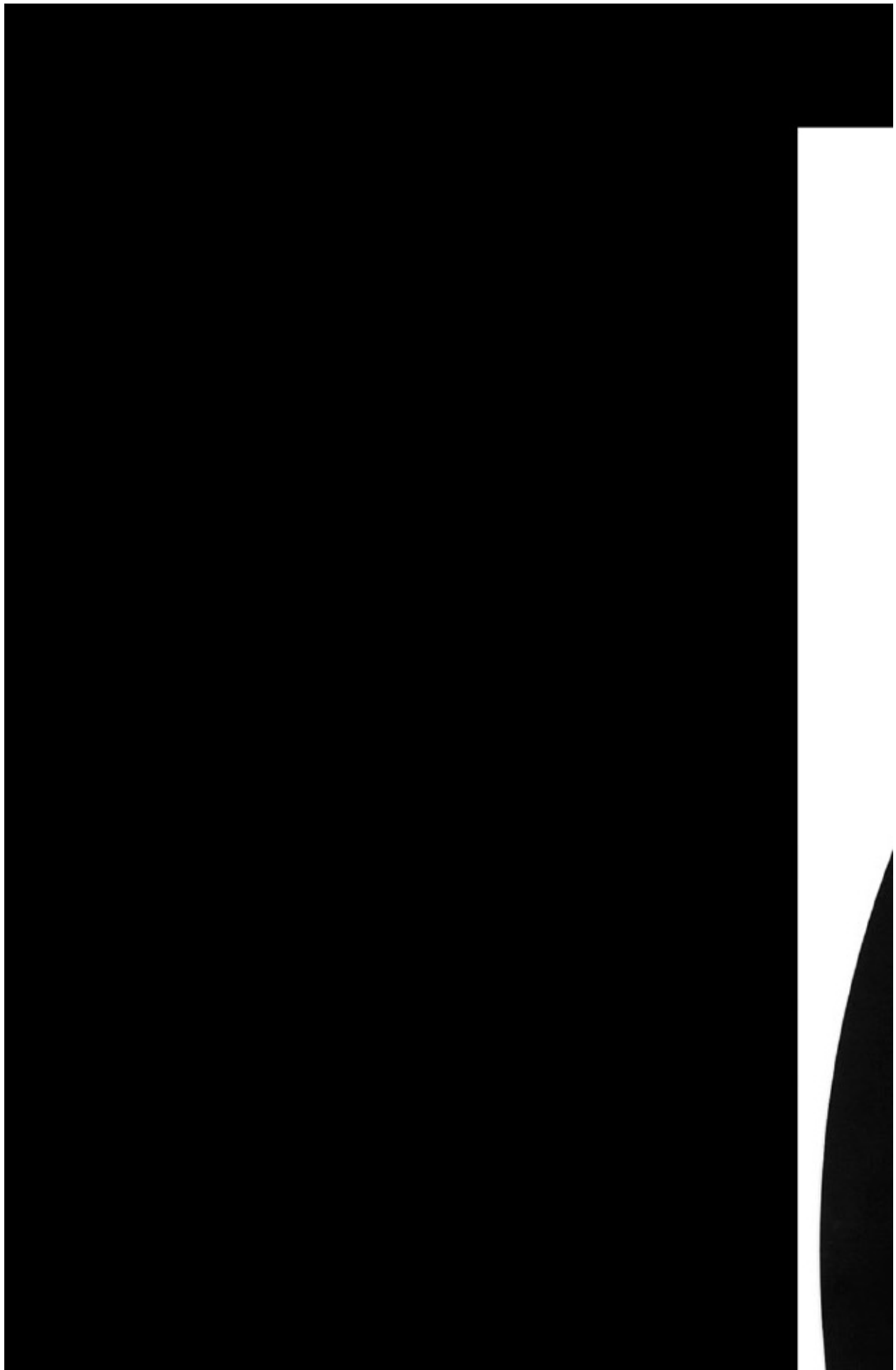
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Left Since the early 1980s, my clients at the League have been executive director Rosalie Geneviro and program director Anne Rieselbach. By now, our communication is nearly telepathic. Nonetheless, they still reject as many of my ideas as they accept. 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.

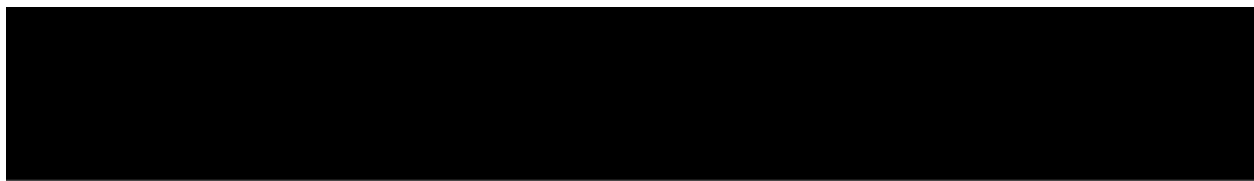
91 30/04/2015 14:01 00882_Bierut_CS5.5_PENTAGRAM_02.indd 9

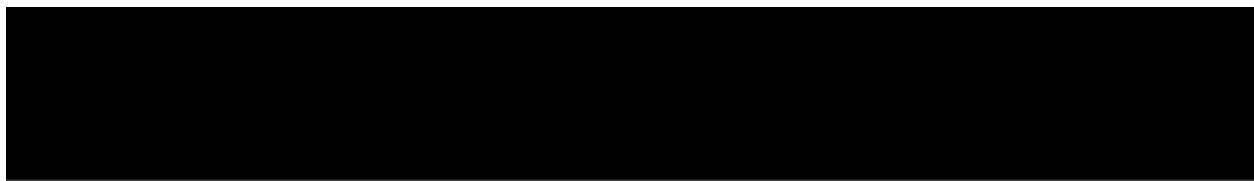
Right

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.



Architectural League
New York
Broadway, Suite 607
New York, NY 10012
Tel: 212.1722
archleague.org

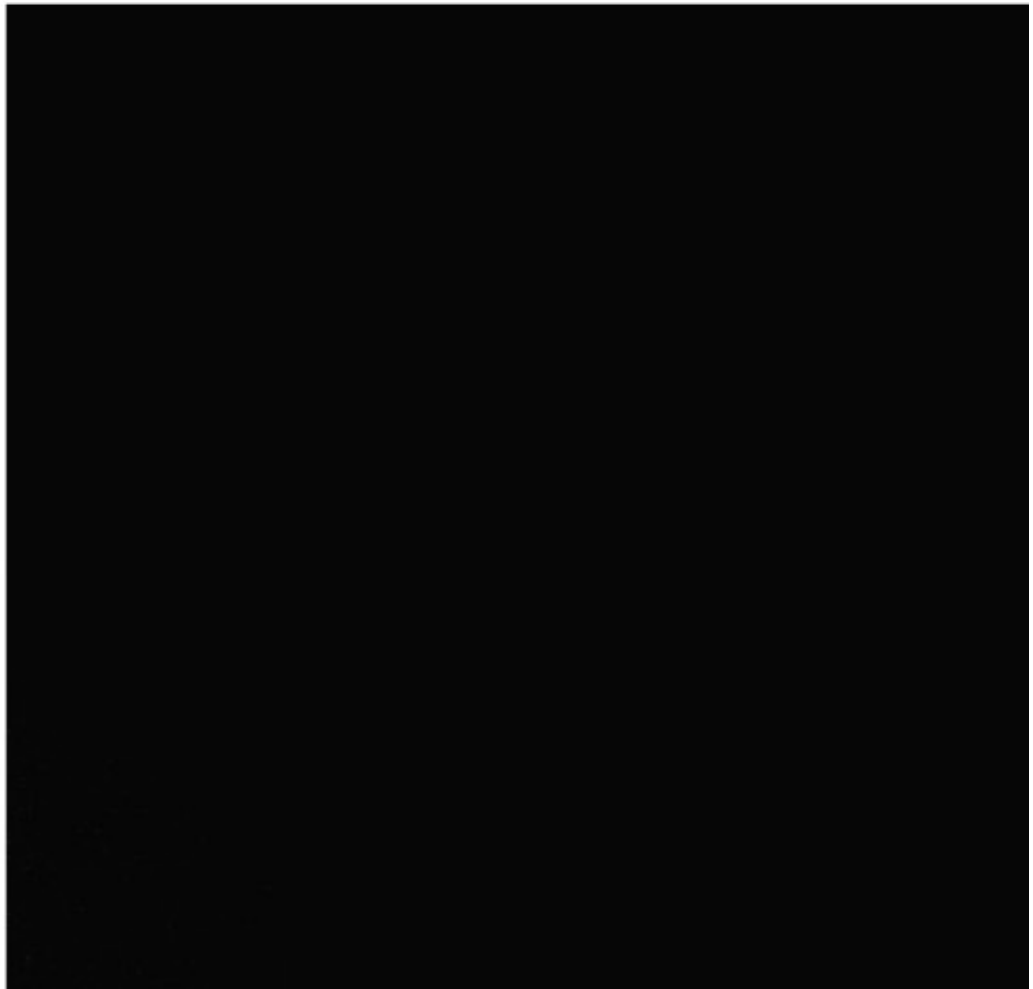


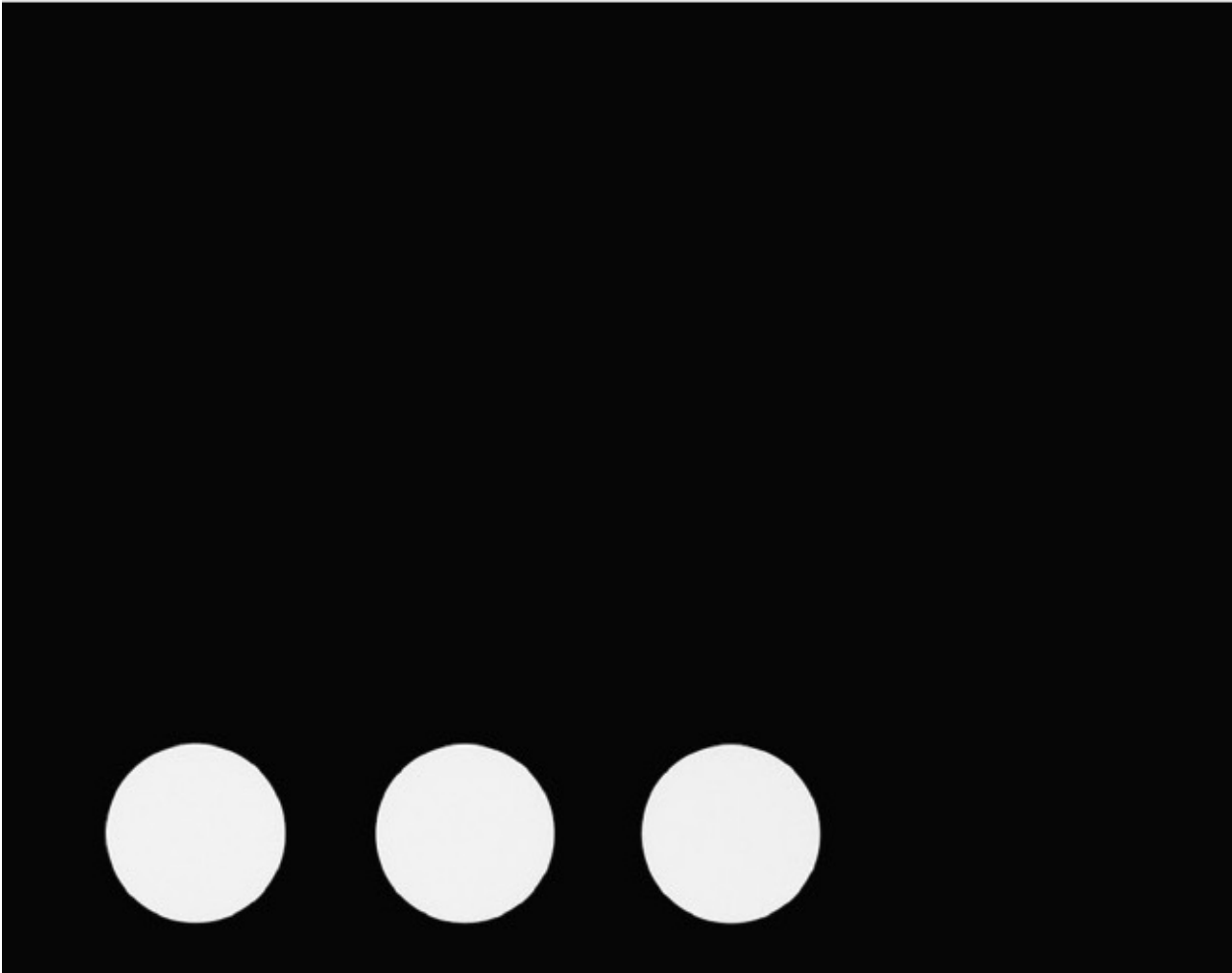


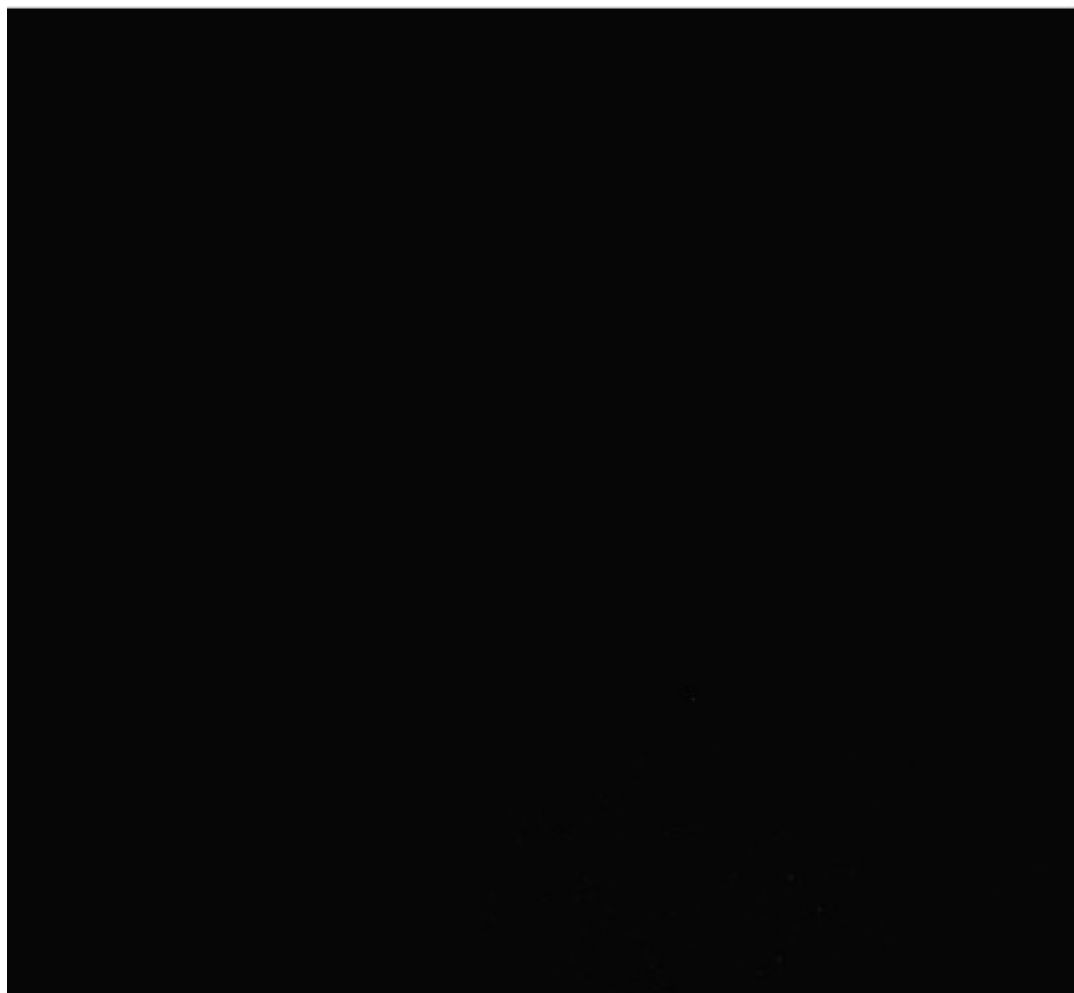
Below

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.





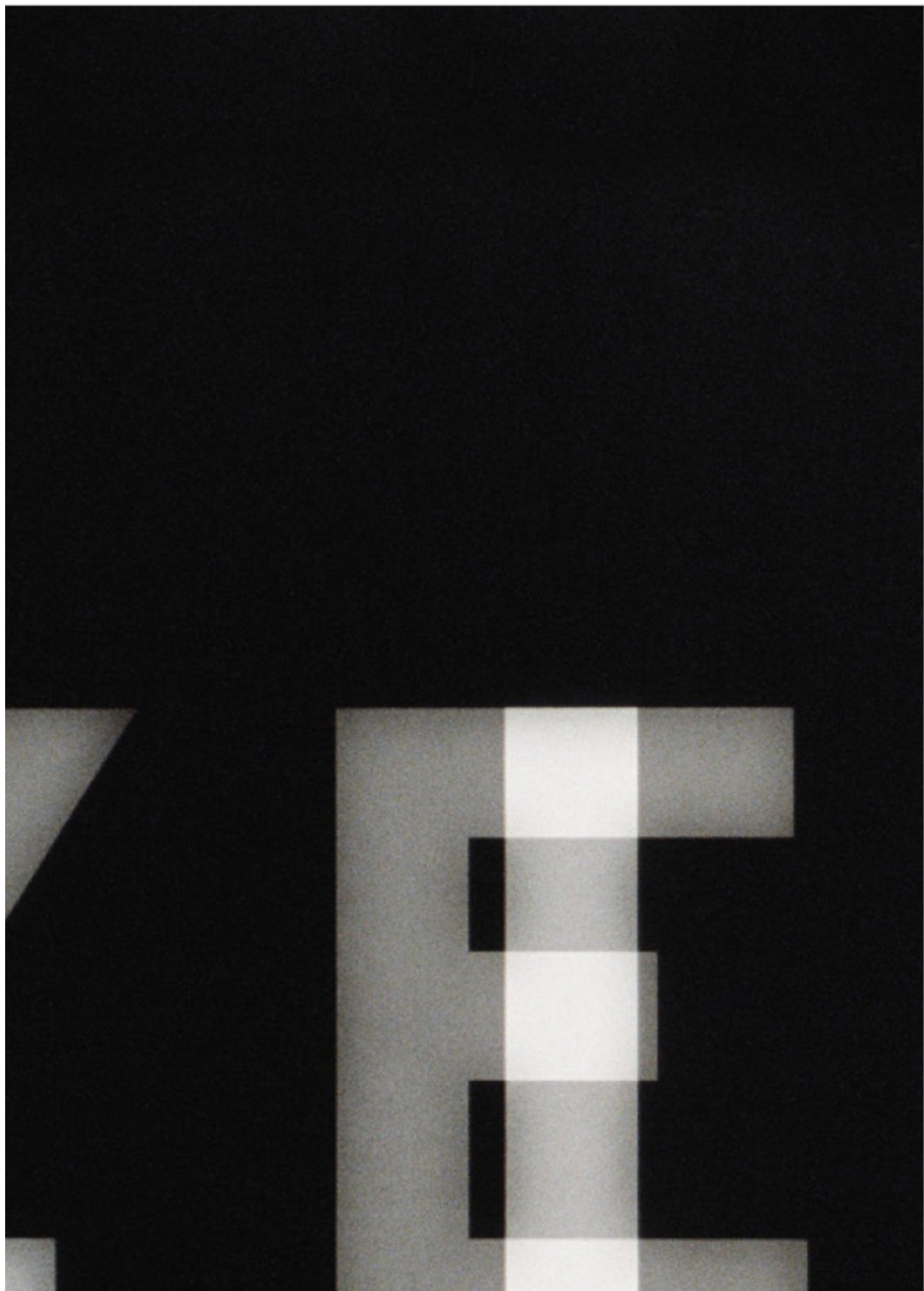


Right

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





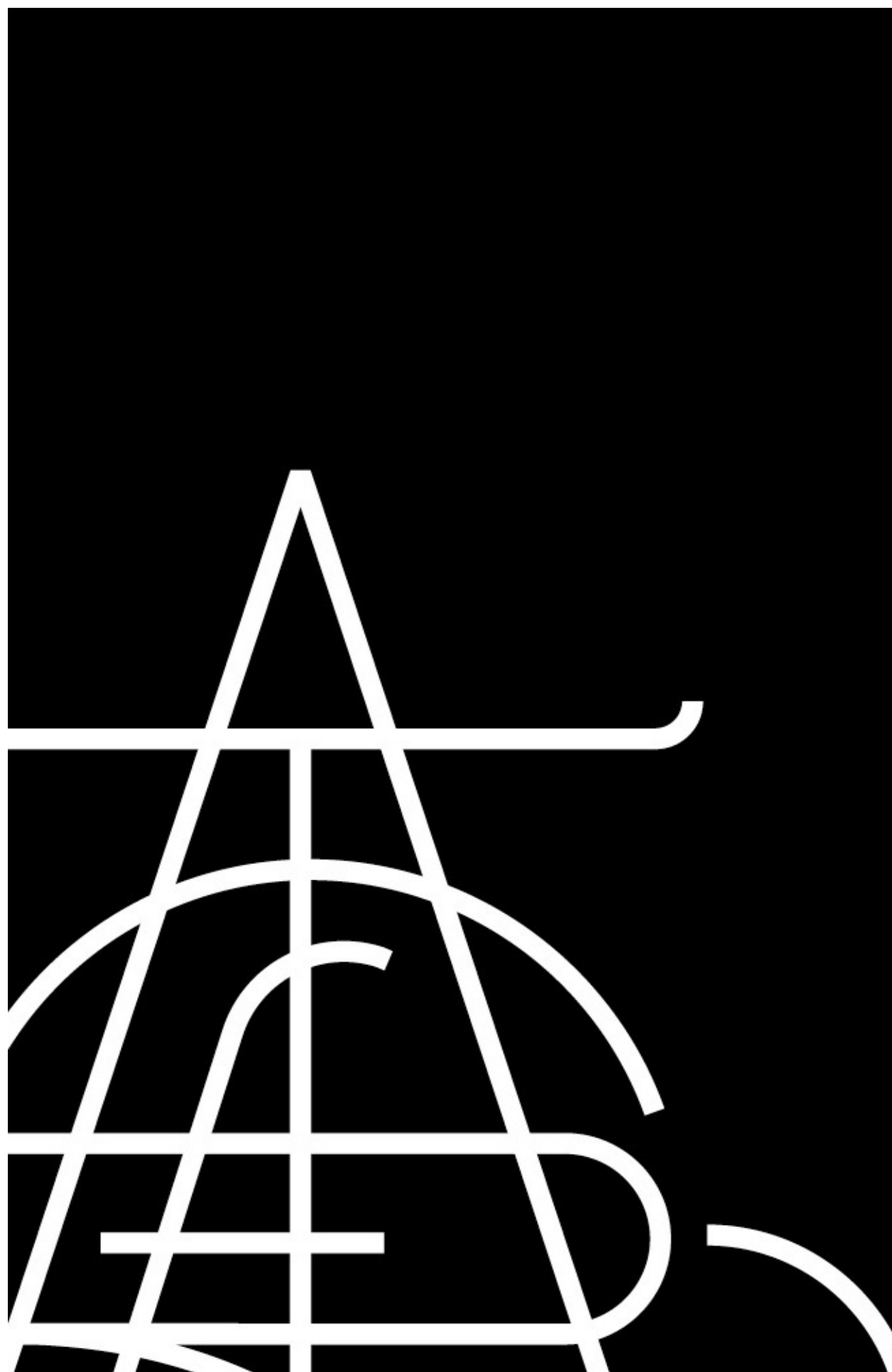


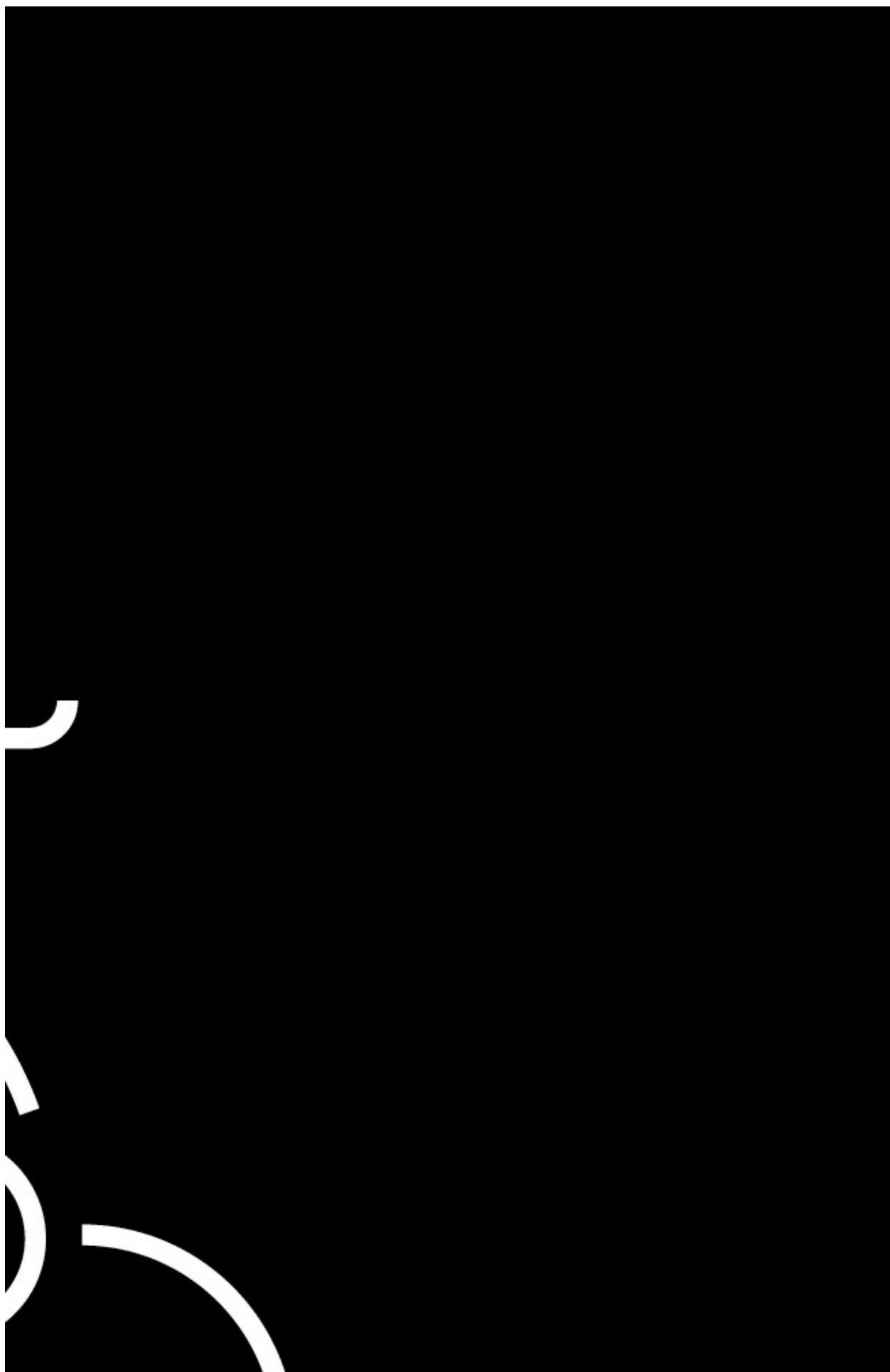












Opposite The 2014 Beaux Arts Ball was held at the staggeringly ornate Williamsburgh Savings Bank in Brooklyn. The theme, Craft, was memorialized with an illegibly baroque insignia.

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. 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 untrimmed press sheet became an informal poster, and a way for me to honor the man whose generosity transformed my life.

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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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 101 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.

102 Minnesota Children's Museum

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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.

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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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 107 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 65 years.

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

1947 As the Bulletin evolves from a newsletter into a magazine, the Clock appears on the cover for the first time. It symbolizes the urgency of the nuclear dangers that the magazine's founders—and the broader scientific community—are trying to convey to the public and political leaders around the world. **It is seven minutes to midnight.**

1949 The Soviet Union denies it, but in the fall, President Harry Truman tells the American public that the Soviets tested their first nuclear device, officially starting the arms race. "We do not advise Americans that doomsday is near and that they can expect atomic bombs to start falling on their heads a month or year from now," the Bulletin explains. "But we think they have reason to be deeply alarmed, and to be prepared for grave decisions." **It is three minutes to midnight.**

1953 After much debate, the United States decides to pursue the hydrogen bomb, a weapon far more powerful than any atomic bomb. In October 1952, the United States tests its first thermonuclear device, obliterating a Pacific Ocean island. In the process, nine months later, the Soviets test an H-bomb of their own. "The hands of the Clock of Doom have moved again," the Bulletin announces. "Only a few more swings of the pendulum, and, from Moscow to Chicago, atomic explosions will strike midnight for Western civilization." **It is two minutes to midnight.**

1960 Political actions belie the tough talk of "massive retaliation." For the first time, the United States and Soviet Union appear eager to avoid direct confrontation in regional conflicts such as the 1956 Egyptian-Israeli dispute. Joint projects that build trust and constructive dialogue between third parties also quell diplomatic hostilities. Scientists initiate many of these measures, helping establish the International Geophysical Year, a series of coordinated, worldwide scientific observations, and the Pugwash Conferences, which allow Soviet and American scientists to interact. **It is seven minutes to midnight.**

1963 After a decade of almost non-stop nuclear tests, the United States and Soviet Union sign the Partial Test Ban Treaty, which ends all atmospheric nuclear testing. While it does not outlaw underground testing, the treaty represents progress in at least slowing the arms race. It also signals awareness among the Soviets and Americans that they need to work together to prevent nuclear annihilation. **It is twelve minutes to midnight.**

1968 Regional wars rage. U.S. involvement in Vietnam intensifies, India and Pakistan battle in 1965, and Israel and its Arab neighbors renew hostilities in 1967. Worse yet, France and China develop nuclear weapons to assert themselves as global players. "There is little reason to feel sanguine about the

future of our society on the world scale," the Bulletin laments. "There is a mass revolution again at war, yes; but no sign of conscious intellectual leadership in a rebellion against the deadly heritage of international anarchy." **It is seven minutes to midnight.**

1969 Nearly all of the world's nations come together to sign the Nuclear Non-Proliferation Treaty. The deal is simple—the nuclear weapon states agree to help the treaty's non-nuclear weapon signatories develop nuclear power if they promise to forego producing nuclear weapons. The nuclear weapon states also pledge to abolish their own arsenals when political conditions allow for it. Although Israel, India, and Pakistan refuse to sign the treaty, the Bulletin is cautiously optimistic: "The great powers have made the first step. They must proceed without delay to the next one—the dismantling, gradually, of their own oversized military establishments." **It is ten minutes to midnight.**

1972 The United States and Soviet Union attempt to curb the race for nuclear superiority by signing the Strategic Arms Limitation Treaty (SALT) and the Anti-Ballistic Missile (ABM) Treaty. The two treaties force a nuclear parity of sorts. SALT limits the number of ballistic missile launchers either country can possess, and the ABM Treaty stops an arms race in defensive weaponry from developing. **It is twelve minutes to midnight.**

1974 South Asia gets the Bomb, as India tests its first nuclear device. And any gains in previous arms control agreements seem like a mirage. The United States and Soviet Union appear to be modernizing their nuclear forces, not reducing them. Thanks to the deployment of multiple independently targetable reentry vehicles (MIRVs), both countries can now lead their intercontinental ballistic missiles with more nuclear warheads than before. **It is nine minutes to midnight.**

1980 Thirty-five years after the start of the nuclear age and after some promising disarmament gains, the United States and the Soviet Union still view nuclear weapons as an integral component of their national security. This stalled progress discourages the Bulletin. "[The Soviet Union and United States have] been behaving like what may best be described as 'nuclearholics'—drunks who continue to insist that the drink being consumed is positively 'the last one,' but who can always find a good excuse for 'just one more round.'" **It is seven minutes to midnight.**

1981 The Soviet invasion of Afghanistan hardens the U.S. nuclear posture. Before he leaves office, President Jimmy Carter pulls the United States from the Olympics Games in Moscow and considers ways in which the United States could win a nuclear war. The rhetoric only intensifies with the election of Ronald Reagan

as president. Reagan scraps any talk of arms control and proposes what he calls the best way to end the Cold War is for the United States to win it. **It is four minutes to midnight.**

1984 U.S.-Soviet relations reach their ice-cold point in decades. Dialogue between the two superpowers virtually stops. "Every channel of communications has been constricted or shut down; every form of contact has been attenuated or cut off. And arms control negotiations have been reduced to a species of propaganda," a concerned Bulletin informs readers. The United States seems to flout the few arms control agreements in place by seeking an expansive, space-based anti-ballistic missile capability, raising worries that a new arms race will begin. **It is three minutes to midnight.**

1988 The United States and Soviet Union sign the historic Intermediate-Range Nuclear Forces Treaty, the first agreement to actually ban a whole category of nuclear weapons. The leadership shown by President Ronald Reagan and Soviet Premier Mikhail Gorbachev makes the treaty a reality, but public opinion in U.S. nuclear weapons in Western Europe inspires it. For years, such intermediate-range missiles had kept Western Europe at the crosshairs of the two superpowers. **It is six minutes to midnight.**

1990 As one Eastern European country after another (Poland, Czechoslovakia, Hungary, Romania) frees itself from Soviet control, Soviet General Secretary Mikhail Gorbachev refuses to intervene, halting the ideological battle for Europe and significantly diminishing the risk of all-out nuclear war. In late 1989, the Berlin Wall falls, symbolically ending the Cold War. "Forty-four years after Winston Churchill's 'Iron Curtain' speech, the myth of monolithic communism has been shattered for all to see," the Bulletin proclaims. **It is ten minutes to midnight.**

1991 With the Cold War officially over, the United States and Russia begin making deep cuts to their nuclear arsenals. The Strategic Arms Reduction Treaty greatly reduces the number of strategic nuclear weapons deployed by the two former adversaries. Better still, a series of unilateral initiatives remove most of the intercontinental ballistic missiles and bombers in both countries from hair-trigger alert. "The illusion that tens of thousands of nuclear weapons are a guarantor of national security has been stripped away," the Bulletin declares. **It is seventeen minutes to midnight.**

1995 Hopes for a large post-Cold War peace dividend and a renouncing of nuclear weapons fade. Particularly in the United States, hard-liners seem reluctant to soften their rhetoric or actions, as they claim that a resurgent Russia could provide as much of a threat as the Soviet Union. Such talk slows

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 could provide as much of a threat as
 the Soviet Union. Such talk slows

the rollback in global nuclear forces:
 more than 40,000 nuclear weapons
 remain worldwide. There is also
 concern that terrorists could exploit
 poorly secured nuclear facilities
 in the former Soviet Union.
It is fourteen minutes to midnight.

1998 India and Pakistan stage nuclear
 weapons tests only three weeks apart.
 "The tests are a symptom of the failure
 of the international community to fully
 control itself to control the spread of
 nuclear weapons – and to work toward
 substantial reductions in the numbers
 of these weapons," a dismayed Bulletin
 reports. Russia and the United States
 continue to serve as poor examples to
 the rest of the world. Together, they
 still maintain 7,000 warheads ready to
 fire at each other within 15 minutes.
It is nine minutes to midnight.

2002 Concerns regarding a nuclear
 terrorist attack underscore the enormous
 amount of unsecured – and sometimes
 unaccounted for – weapon-grade nuclear
 materials located throughout the world.
 Meanwhile, the United States expresses
 a desire to design new nuclear weapons,
 with an emphasis on those able to destroy
 hardened and deeply buried targets.
 It also reports a series of arms control
 treaties and unenforced it will withdraw
 from the Anti-Ballistic Missile Treaty.
It is seven minutes to midnight.

2007 The world stands at the brink of
 a second nuclear age. The United States
 and Russia remain ready to stage a
 nuclear attack within minutes. North
 Korea conducts a nuclear test, and many
 in the international community worry
 that Iran plans to acquire the Bomb.
 Climate change also presents a dire
 challenge to humanity. Damage to
 ecosystems is already taking place;
 flooding, destructive storms, increased
 drought, and polar ice melt are causing
 loss of life and property.
It is five minutes to midnight.

2018 A new spirit of international
 cooperation and negotiation gives hope
 that our leaders will act to rid the world
 of nuclear weapons. Governments are
 also proposing collaborative action on
 global warming. By shifting the hand back
 by only one minute, we emphasize how
 much needs to be accomplished as we
 affirm the new initiative that the United
 States, Russia, the European Union, India,
 China, Brazil, and others are displaying on
 nuclear security and on climate change.
 With 23,000 nuclear weapons in the
 world, the potential for use, inadvertent
 launches, accidents, and proliferation
 remains high. Scientists also believe
 that humanity has less than a decade to
 arrest greenhouse gas emissions before
 Earth cascades into inevitable climate
 disaster. History shows that progress
 toward disarmament and environmental
 protection occurs when citizens are
 engaged and express their concerns
 to policy makers.
It is six minutes to midnight.

Join the Clock C

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1

Nuclear Weapons

The nuclear age dawned in the 1940s when scientists learned how to release the energy stored within the atom. Immediately, they thought of two potential uses – an unparalleled weapon and a new energy source. The United States built the first atomic bombs during World War II, which they used on Hiroshima and Nagasaki, Japan in August 1945. Within two decades, Britain, the Soviet Union, China, and France had also established nuclear weapon programs. Since then, Israel, India, Pakistan, and North Korea have built nuclear weapons as well.

For most of the Cold War, overt hostility between the United States and Soviet Union, coupled with their enormous nuclear arsenals, defined the nuclear threat. The U.S. arsenal peaked at about 30,000 warheads in the mid-1960s and the Soviet arsenal at 40,000 warheads in the 1980s, dwarfing all other nuclear weapon states. The scenario for nuclear holocaust was simple: Heightened tensions between the two jittery superpowers would lead to an all-out nuclear exchange. Today, the potential for an accidental or inadvertent nuclear exchange between the United States and Russia remains, with both countries anachronistically maintaining more than 1,000 warheads on high alert, ready to launch within tens of minutes, even though a deliberate attack by Russia or the United States on the other seems improbable.

Unfortunately, however, in a globalized world with porous national borders, rapid communications, and expanded commerce in dual-use technologies, nuclear know-how and materials travel more widely and easily than before—raising the possibility that terrorists could obtain such materials and construct a nuclear device of their own. The materials necessary to construct a bomb permeate the world.

As a result, according to the International Panel on Fissile Materials, substantial quantities of highly enriched uranium, one of the materials necessary for a bomb, remain in more than 40 non-weapon states. Save for Antarctica, every continent contains at least one country with civilian highly enriched uranium. Even with the improvement of nuclear reactor design and international controls provided by the International Atomic Energy Agency (IAEA), proliferation concerns persist, as the components and infrastructure for a civilian nuclear power program can also be used to construct nuclear weapons.

2

Climate Change

Fossil-fuel technologies such as coal-burning plants powered the industrial revolution, bringing unparalleled economic prosperity to many parts of the world. But in the 1950s, scientists began measuring year-to-year changes in the carbon-dioxide concentration in the atmosphere that they could relate to fossil-fuel combustion, and they began to see the implications for Earth's temperature and for climate change.

Today, the concentration of carbon dioxide is higher than at any time during the last 650,000 years. These gases warm Earth's continents and oceans by acting like a giant blanket that keeps the sun's heat from leaving the atmosphere, melting ice and triggering a number of ecological changes that cause an increase in global temperature. Even if carbon-dioxide emissions were to cease immediately, the extra gases already added to the atmosphere, which linger for centuries, would continue to raise sea level and change other characteristics of the Earth for hundreds of years.

The most authoritative scientific group on the issue, the Intergovernmental Panel on Climate Change (IPCC), suggests that warming on the order of 2-10 degrees Fahrenheit over the next 100 years is a distinct possibility if the industrialized world doesn't curb its carbon dioxide emissions habit. Effects could include wide-ranging, dramatic changes. One drastic result: a 3- to 34-inch rise in sea level, leading to more coastal erosion, increased flooding during storms, and, in some regions such as the Indus River Delta in Bangladesh and the Mississippi River Delta in the United States, permanent inundation. This sea-level rise will affect coastal cities (New York, Miami, Shanghai, London) the most, compelling major shifts in human settlement patterns.

Inland, the IPCC predicts that another century of temperature increases could place severe stress on forests, alpine regions, and other ecosystems, threaten human health as mosquitoes and other disease-carrying insects and rodents spread lethal viruses and bacteria over larger geographical regions, and harm agriculture by reducing rainfall in many food-producing areas while at the same time increasing flooding in others – any of which could contribute to mass migrations and wars over arable land, water, and other natural resources.

3

Biosecurity

Advances in decades have both positive

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3

Biosecurity

Advances in genetics and biology over the last five decades have inspired a host of new possibilities – both positive and troubling.

With greater understanding of genetic material and of how physiological systems interact, biologists can fight disease better and improve overall human health. Scientists already have begun to develop bioengineered vaccines for common diseases such as dengue fever and certain forms of hepatitis. They are using these tools to develop other innovative medical solutions, including cells that have been bioengineered to serve as physiological "pacemakers." The mapping of the complete human genome in 2001 allows for even greater understanding of human functioning. As a consequence of the Human Genome Project, scientists have already identified more than 1,000 genes associated with particular diseases.

But along with their potential benefits, these technological advances raise the possibility that individuals or non-state actors could create dangerous known or novel pathogens. Additionally, researchers with the best intentions could inadvertently create new pathogens that could harm humans or other species. For example, in 2001, researchers in Australia reported that they had accidentally created a new, virulent strain of the mousepox virus while attempting to genetically engineer a more effective rodent control method.

Unlike the biological weapons of the last century, these new tools could create a limitless variety of threats, from new types of "nonlethal" agents, to viruses that sterilize their hosts, to others that incapacitate whole systems within an organism. The wide availability of bioengineering knowledge and tools, along with the ease with which individuals can obtain specific fragments of genetic material (some can be ordered through the mail or over the internet), could allow these capabilities to find their way into unsuspected hands or even those of backyard hobbyists. Such potential dangers are forcing scientists, institutions, and industry to develop self-governing mechanisms to prevent misuse. But developing a system to ensure the safe use of bioengineering, without impeding beneficial research and development, could pose the greatest international science and security challenge during the next 50 years.







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. 00882_Bierut_CS5.5_PENTAGRAM_02.indd 113 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 that 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 baggusset or on the underside of the box lid. The logo pattern, wrapped around premade boxes at small scale, resembles houndstooth.

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.

114 Saks Fifth Avenue 00882_Bierut_CS5.5_PENTAGRAM_02.indd 114
30/04/2015 14:0

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.

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 115 Next spread The logo pattern unifies the store's block-long presence in midtown Manhattan.

115 30/04/2015 14:0













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. 118 Saks Fifth Avenue 00882_Bierut_CS5.5_PENTAGRAM_02.indd 118 30/04/2015 14:0

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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.

120 Saks Fifth Avenue 00882_Bierut_CS5.5_PENTAGRAM_02.indd 120
30/04/2015 14:0



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.



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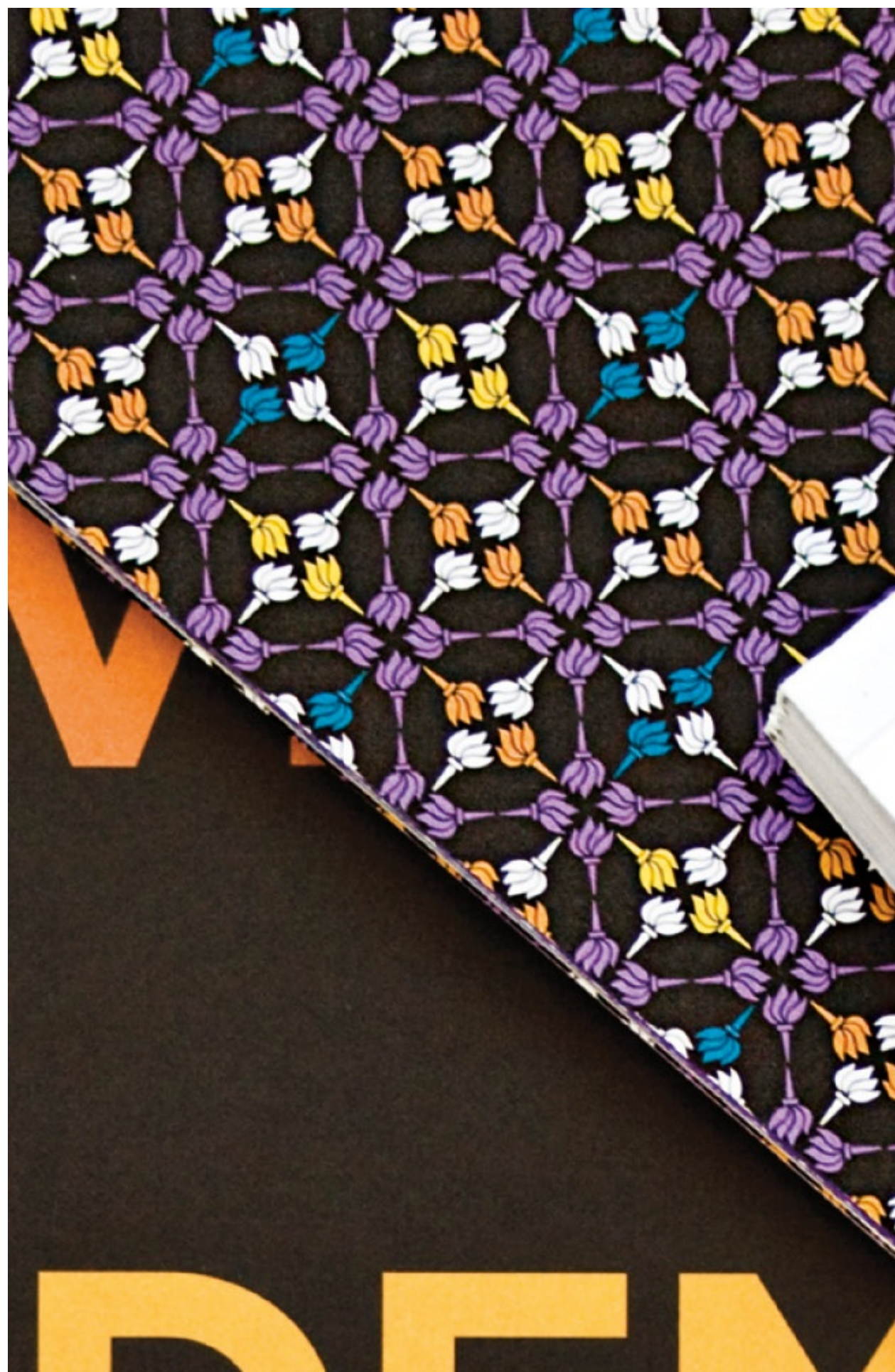
Above, right, and opposite Our last project for Saks, 2013's "Look" campaign, was based on geometric letterforms that could be stacked, repeated, and used as windows. Designer Jesse Reed created a wide range of patterns that, as in each of our campaigns for this client, both extended the basic identity and demonstrated the identity's capacity to surprise.

122 Saks Fifth Avenue 00882_Bierut_CS5.5_PENTAGRAM_02.indd 122
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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.

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

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.

126 New York University Abu Dhabi

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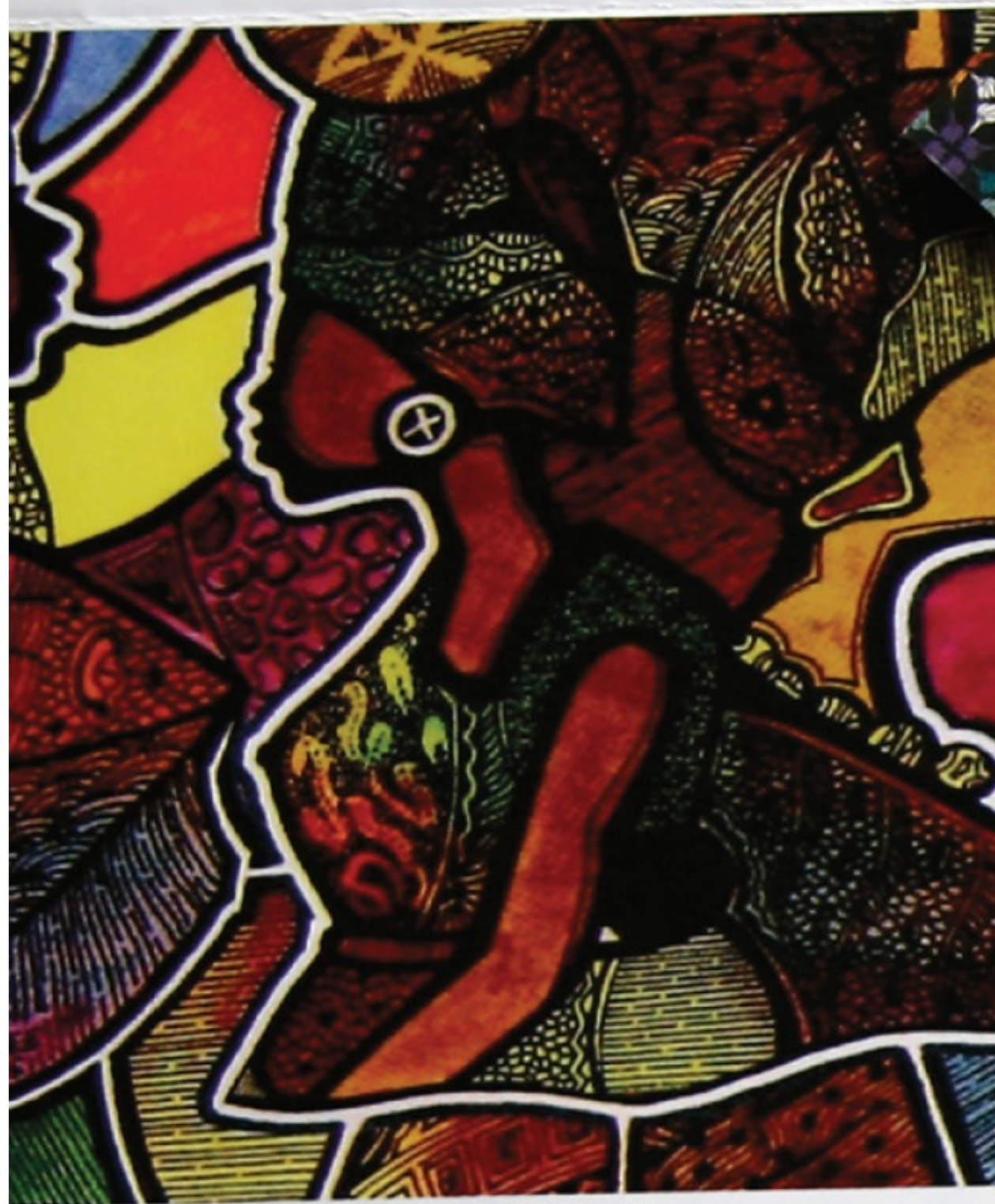
Above right Supporting John Sexton's vision of a worldwide network, NYU Abu Dhabi maintains an active presence in Washington Square, the heart of the school's New York campus.

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

127 30/04/2015 14:01 00882_Bierut_CS5.5_PENTAGRAM_02.indd 12

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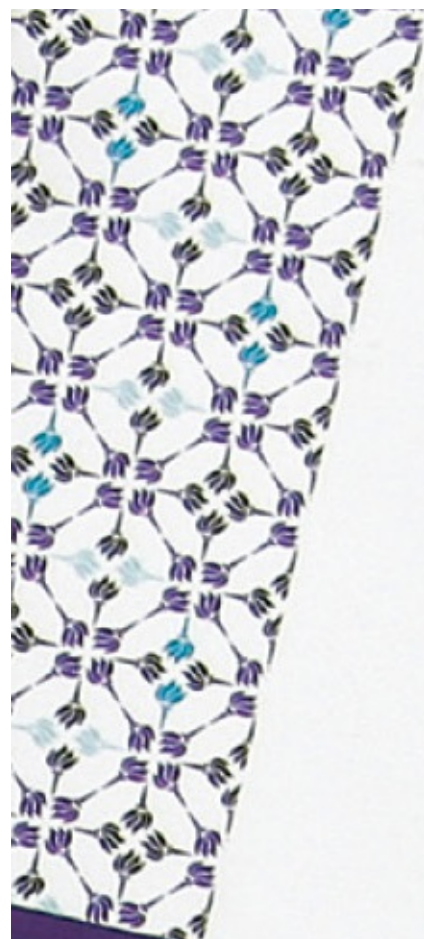
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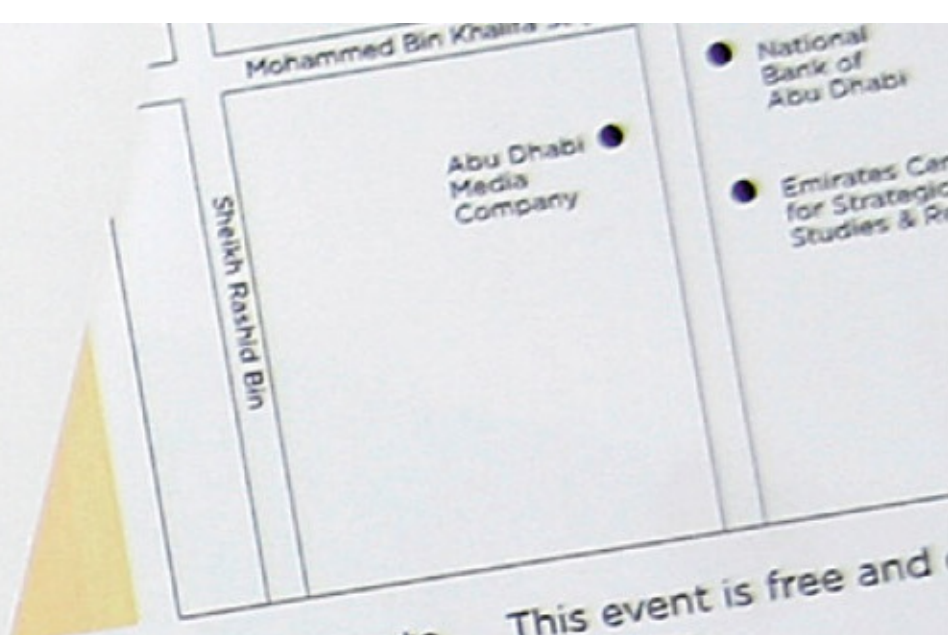


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Gary Marcus is a Professor of
Psychology at New York
University and is the Director of
NYU's Center for Child Language.

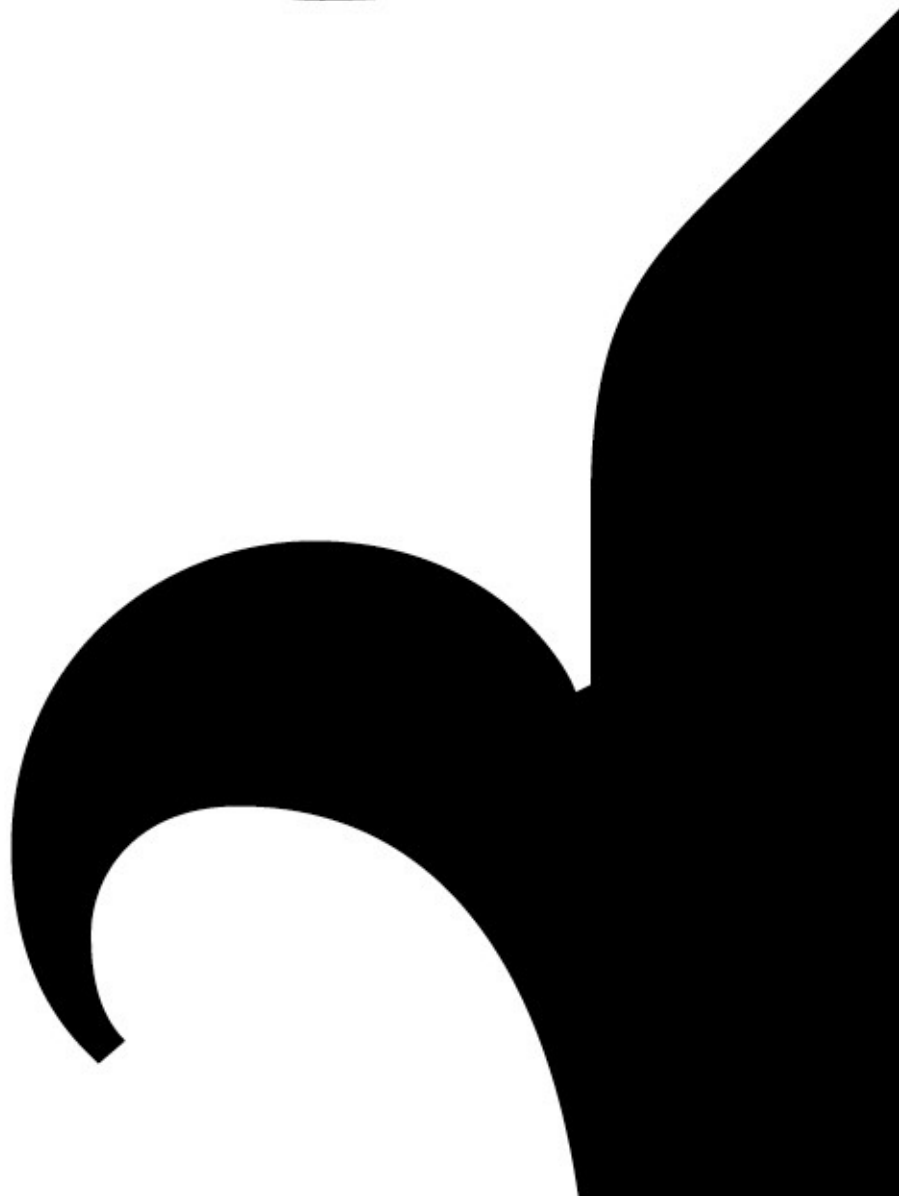
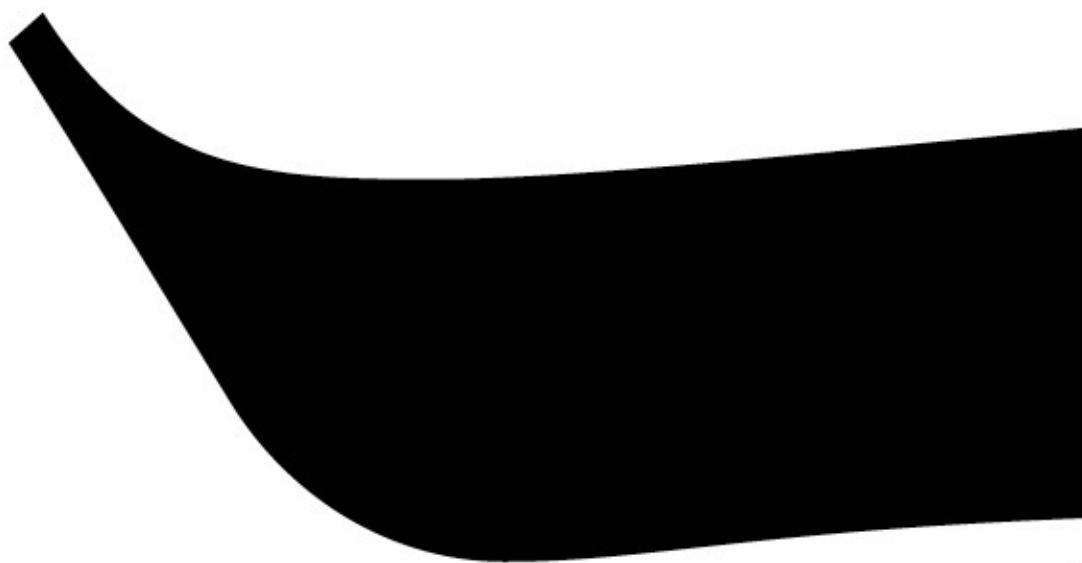
This event is free and
the public.

RSVP nyuad@nyu.edu
tel. 02-406 9682

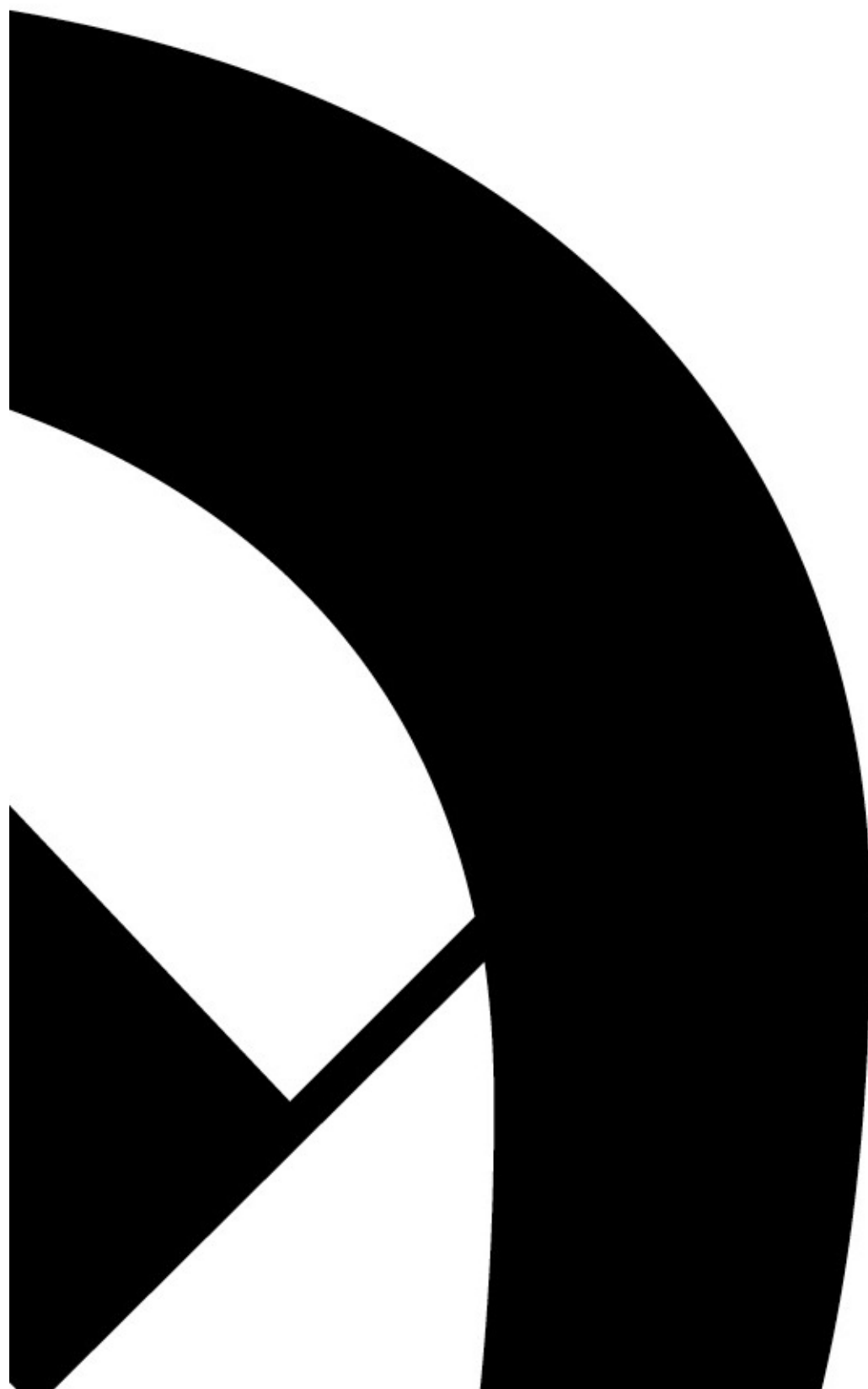
Seating is limited.

For more informati
series see <http://ny>

Directions to Al M
Auditorium, go to
www.almamoura







How to behave in church The Cathedral Church of St. John the 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.

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 Finocchiario to redraw 1928's Goudy Text, creating a proprietary font that we named "Divine."

00882_Bierut_CS5.5_PENTAGRAM_02.indd 131 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.





Dr. Philip



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

Fall

Cathedral

C.
High

Great Organ: Great Artists

commanding voice of the State
sounding through the
seven-year absence,
November 30,

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 133 133 30/04/2015 14:0

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.

134 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.

The Cathedral Church of St. John the Divine

00882_Bierut_CS5.5_PENTAGRAM_02.indd 134 30/04/2015 14:0

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

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.

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

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

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.

136 The Cathedral Church of St. John the Divine
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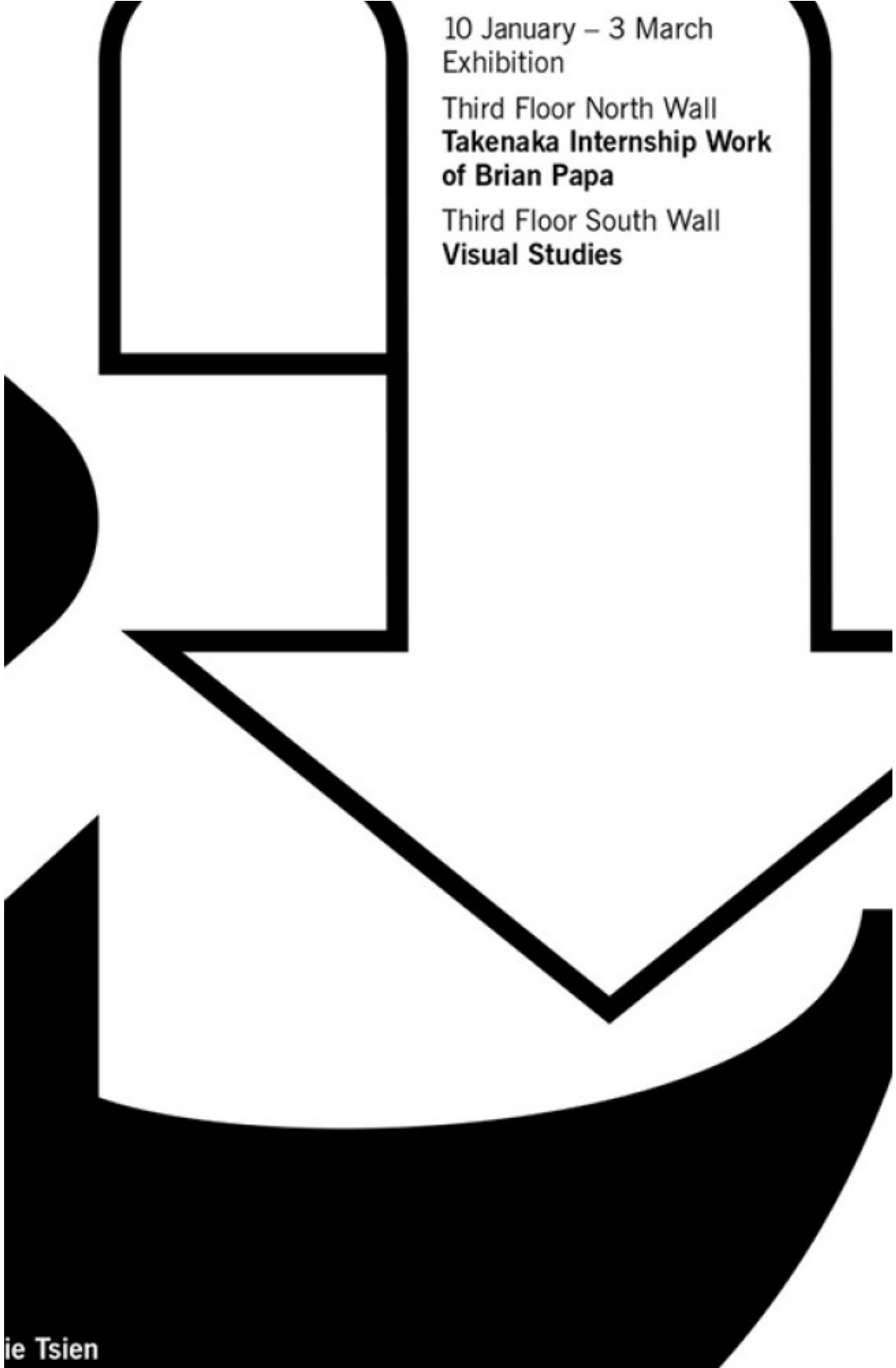






17 January
Lecture

Tod Williams & Bill

The image features a large, abstract graphic composed of thick black lines and shapes. On the left, a vertical line descends from the top, with a horizontal line branching off to the left, ending in a semi-circular shape. Another horizontal line branches off further down, leading to a diagonal line that descends towards the bottom center. From this point, another diagonal line ascends towards the right, ending in a horizontal line. The bottom of the image is dominated by a large, solid black, curved shape that resembles a wide, shallow bowl or a thick, curved line. The text is positioned in the upper right quadrant, within the white space of the design.

10 January – 3 March
Exhibition

Third Floor North Wall
**Takenaka Internship Work
of Brian Papa**

Third Floor South Wall
Visual Studies

March

th Wall
nship Work

ith Wall

13 May – 3 June
Exhibition

Seventh Floor
North South Galleries
Graduating Student Work
Seventh Floor Central Gallery
Other Student Work

13 May – 18 August
Exhibition

Second Floor North Gallery
**Nominees for H.I.
Feldman Prize**

How to disorient an architect Yale University School of Architecture 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).

00882_Bierut_CS5.5_PENTAGRAM_02.indd 139 “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 retroecture.” 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? 140 Yale University School of Architecture
00882_Bierut_CS5.5_PENTAGRAM_02.indd 140 30/04/2015 14:0



EXHIBITIONS

**Architecture
Gallery,
second floor
Monday through
Friday
9 AM to 5 PM
Saturday
10 AM to 5 PM**

**Infra Eco Logi
Urbanism
August 25—
November 20,
2014**

This exhibition assembles recent urban research and speculative design work by the research-based architectural practice RVTR. It undertakes a study of the Great Lakes Megaregion through geographic, statistical, and cartographic analysis and proposes a rethinking of infrastructural systems in light of new mobility, renewable energy, and urban growth. Set within this context of transformation, the exhibition projects possible urban and architectural futures that envision new public domains.

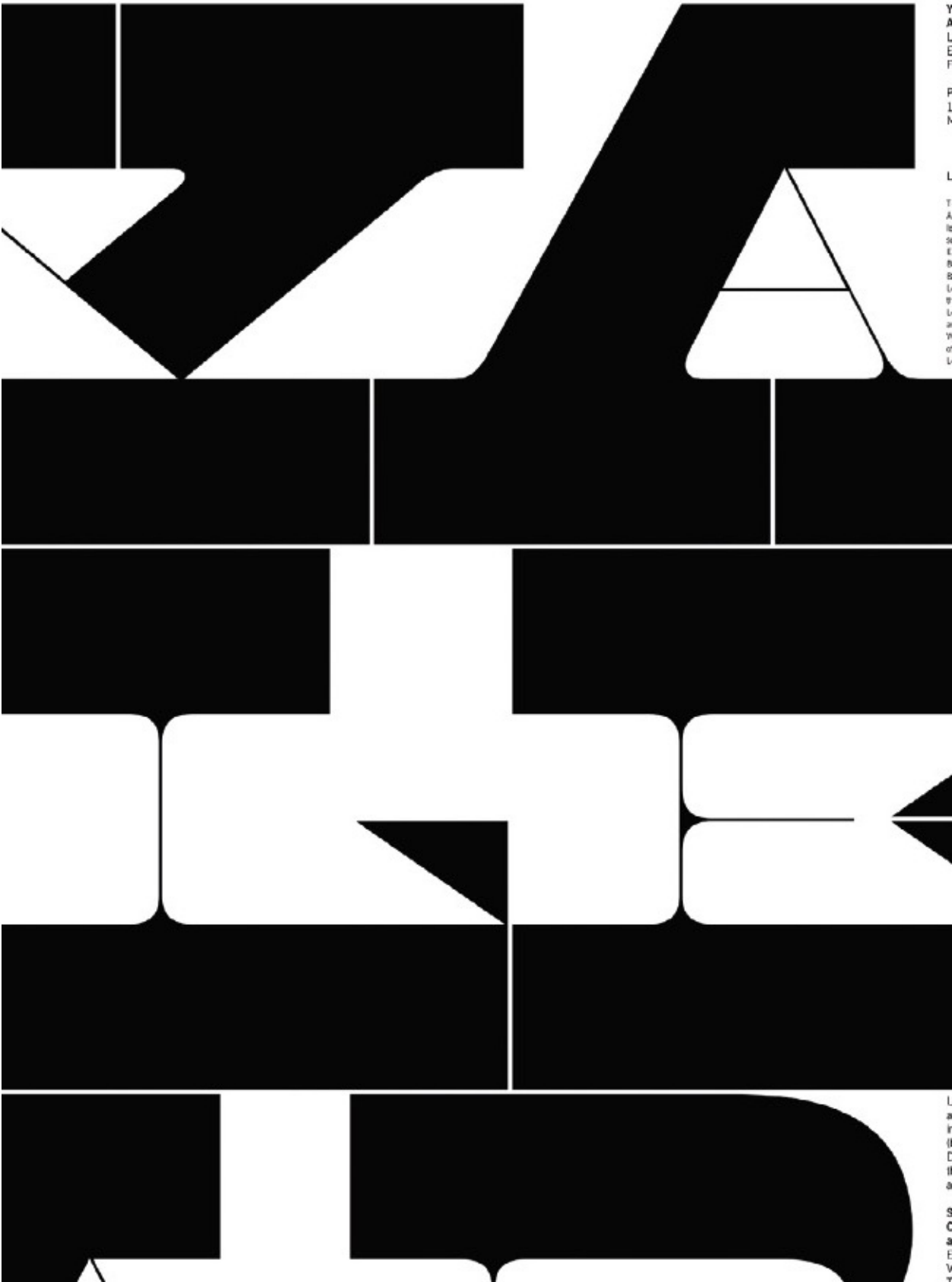
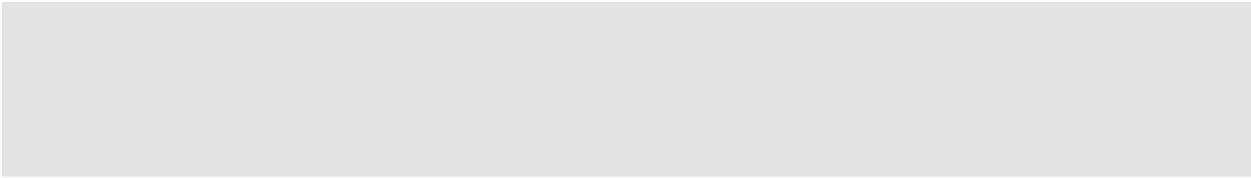
"Infra Eco Logi Urbanism" was organized as a traveling exhibition by RVTR of

**Archeology of
the Digital: Media
and Machines
December 8, 2014
—May 1, 2015**

This exhibition, curated by Greg Lynn, marks the second phase of the research project by the Canadian Centre for Architecture initiated with the 2013 exhibition *Archeology of the Digital*. Featuring work by Asymptote, Karl Chu, Bernard Cache, dECOi Architects, ONL, and NOX, the exhibition continues to examine architecture's engagement with digital technologies from the 1990s to the early 2000s. The six projects presented range from the design of buildings to the design of interactive media, interactive robotic mechanisms, drafting machines based on the Catastrophe theory, generative algorithms, and the writing of disciplinary and cultural theories.

"Archeology of the Digital: Media and Machines" was organized by the Canadian Centre for Architecture, Montréal, Canada, who gratefully acknowledge the generous support of the Canadian Ministère de la Culture et des Communications, the Canada Council for the Arts, the Conseil des arts de Montréal, the Graham Foundation for Advanced Studies in the Fine Arts, and Elke Jaffe + Jeffrey Brown.

The Yale School of Architecture's exhibition program is supported in part by the James Wilder Green Dean's Resource Fund, the Kibel Foundation Fund, the Helen Family Dean's Discretionary Fund in Architecture, the Pickard Chilton Dean's Resource Fund, the Paul Rastoph Publication Fund, the Robert A.M. Stern Fund, and the Rutherford Troubridge Memorial Publication Fund.




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Yale School of
Architecture
Lectures and
Exhibitions
Fall 2014

Paul Rudolph Hall
180 York Street
New Haven, CT

LECTURES

The School of
Architecture fall
lecture series is
supported in part by
Elsa Jaffe + Jeffrey
Brown; the Myrlam
Belarous Memorial
Lectureship Fund;
the Brendan Gill
Lectureship Fund;
and the George Morris
Woodruff, Class
of 1857, Memorial
Lectureship Fund.

Lectures begin
at 6:30 PM
in Hastings Hall
(basement floor)
Doors open to
the general public
at 6:15 PM.

Sean Griffiths,
Charles Holland,
and Sam Jacob
Eero Saarinen
Visiting Professors
Thursday, Aug. 28

<p>September 2 - October 16 Location: Main Gallery Re-Connections The Work of the Eames Office</p>	<p>Cesar Pelli Stephen Vitting Professor Monday, October 5 "Thoughts and Buildings"</p>		
<p>September 2 - September 17 Exhibition: North Gallery "Reopened by Madeline" Sara Staller's Photographs of the Yale Art & Architecture Building</p>	<p>Wednesday, October 6 at 5:30-6:30 PM Gallery Talk: Main Gallery Eames Demetrios, Eames, Yesterday, Today, and Tomorrow</p>	<p>Laurinda Spear Monday, November 1 "Architecture: Recent Work"</p>	<p>Gallery Talk</p>
<p>Pat Patkau Paul Raditch Lecture Monday, September 13 "The Material and the Immortal"</p>	<p>Christo and Jeanne-Claude Thursday, October 7 "Works in Progress"</p>	<p>Frank Gehry Deavenport Visiting Professor Thursday, November 4 "Recent Work"</p>	<p>Yale School of Architecture Lecture and Exhibitions Fall 2000 Art and Architecture Building 360 York Street New Haven, CT</p>
<p>Jorge Silvetti Monday, September 20 "Recent Works"</p>	<p>John Beardsley Thursday, October 21 "Between Ecology & Land Art"</p>	<p>Daniel Libeskind Louis I. Kahn Visiting Professor Monday, November 6 "November House"</p>	<p>Lectures begin at 6:30 PM Doors open to the general public at 6:15 PM Hearings Hall is located in the basement</p>
<p>September 26 - October 22 Exhibition: North Gallery "The Work of Demetri Porphrios" From Vernacular to Classical</p>	<p>October 25 - November 15 Exhibition: North Gallery "Wild Cards: The Components of Global Development" Research by Keller Eastwing</p>	<p>Jaquelin T. Robertson Monday, November 15 "The Architecture and Urbanism The Continuing Dialogue"</p>	
<p>DEMETRI PORPHYRIOS Rishup Visiting Professor Monday, November 27 "Connections with Proulx"</p>	<p>October 25 - November 25 Exhibition: Main Gallery The Work of Daniel Libeskind</p>	<p>November 25 - December 17 Exhibition: North Gallery Photographs by Thomas Meyer, "Kaufhaus, Retail Spaces in Eastern Germany"</p>	<p>Lecture</p>
<p>Witold Rybczynski Tuesday, November 14 Monday, September 30 "The Gentle Plans of Frederick Law Olmsted"</p>	<p>David Schwartz Monday, October 25 "Environmental Oversight: A Discussion of Style and Context in Architecture"</p>	<p>Special Series: architectural, landscape and art Integrating the Planes</p>	<p>Exhibition</p>
	<p>Laurie Olin Thursday, October 26 "Landscape as Architecture"</p>		<p>Exhibition hours are Monday through Saturday, 9:00 AM to 5:00 PM The Main and North Galleries are located on the second floor</p>

Yale School
Lectures, Ex
Spring 2000

Art Building
180 York St.

Lectures
Lectures begin
within 15 min

Exhibitions
Exhibitions
Monday, 10
Saturday, 10
Architects

Paul Raditch
"From Field
Monday, Jan

Emi Salinas
Wednesday 8
Thursday, 10

Lecture: Kim
Thursday 10
Saturday 10
Thursday, 10

Lecture: Zaid
"Comparing
Monday, 10

Lecture: Bill
"We Used to
Thursday, 10

Lecture: Bill
"On Value and
Monday, Feb

Lecture: Van
"Architecture in
Thursday, Feb

Lecture: John
"Bringing Back
Monday, Feb

Lecture: Bill
"Expanded in
Monday, Feb
Jordan 11 in
Thursday, Feb

Lecture: Lisa
"The Building
Monday, Feb

Lecture: Bill
"Architecture in
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by Thomas

The program
the Yale School
Lectures and
Exhibitions

YALE SCHOOL OF ARCHITECTURE
Lectures, Exhibitions, and Symposia
Spring 2000
Art Building
180 York Street

LECTURE
San Jacinto
Blanton Museum of Art Lecture

LECTURE
Craig Delaney
Monday, February 20
"A Day of Thinking: A Way of Working
and the Work of Buildings"

LECTURE
Ruth Gentry
Louis I. Kahn Visiting Professor
Paul Gendreau
Friday, April 7
"A Generation"

Architecture Lectures and Symposia

1
101, New Haven, CT

In 415-30 PM in Harkness Hall (second floor)
and 415-30 PM in Harkness Hall (second floor)

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COUTURE
ENGAGING
KAHN
ANDREA
LEERS
MICHAEL
ROCK
MARK
GOULTHORPE
JAINING
CHEN
JULIE
EISENBERG
BIG
AND GREEN
STANLEY
SANTOWITZ
ED
FEINER
ALESSANDRA
PONTÉ
ENGLEVE
DANIEL
SOLOMON
FRANK
GEHRY
ZAHA
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MADNESS
NUMBERS
COUNT
STUDENT
WORK



Exhibition: Robert Damora

70 hours of Robert Damora
November 17 - February 15

The Robert Damora exhibition is a permanent display in the galleries of the Yale School of Architecture.

Symposium: Black Boxes: Crispness of Space and Time
Friday, January 15, 6:30 PM

In order to understand the relationship between the physical and the conceptual, this symposium will provide a series of critical dialogues and discussions. The symposium is designed to be a series of dialogues and discussions, not a series of lectures. The symposium is designed to be a series of dialogues and discussions, not a series of lectures. The symposium is designed to be a series of dialogues and discussions, not a series of lectures.

Friday, January 15, 6:30 PM

Robert Damora

Robert Damora

Saturday, January 16, 9:30 AM - 5:00 PM
Michael Hays, Adam, Richard Borer, David Borer, Paul Grier, Thomas Grier, Mario Grier, Robert Grier, Thomas Grier, Robert Grier

Symposium: Engaging Space: L. Kahn

Friday, January 17, 10:00 AM

Yale Center for British Art

The event, co-sponsored by the Yale University Art Gallery, the Yale Center for British Art, and the School of Architecture, will celebrate the 50th anniversary of the Yale University Art Gallery. The event is designed to be a series of dialogues and discussions, not a series of lectures. The event is designed to be a series of dialogues and discussions, not a series of lectures. The event is designed to be a series of dialogues and discussions, not a series of lectures.

Setting for this event is limited to 200 and no registration is required. If registration for this event is required, it will be on a first-come, first-served basis. For more information, or to obtain registration materials, email: damora@yale.edu or call: 203-432-6000

Friday, January 17, 10:00 AM

David Grier, Peter Grier, James Stewart, Gordon H. Smith

6:30 PM

Keynote Address

Robert Damora

Saturday, January 18, 9:30 AM - 5:00 PM

Robert Damora, Michael Hays, Richard Borer, David Borer, Paul Grier, Thomas Grier, Mario Grier, Robert Grier, Thomas Grier, Robert Grier

The symposium is a permanent display in the galleries of the Yale School of Architecture.

Exhibition: Big and Green

Exhibition: Big and Green

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William C. Bratton Lectures

Modern Architecture

Modern Architecture

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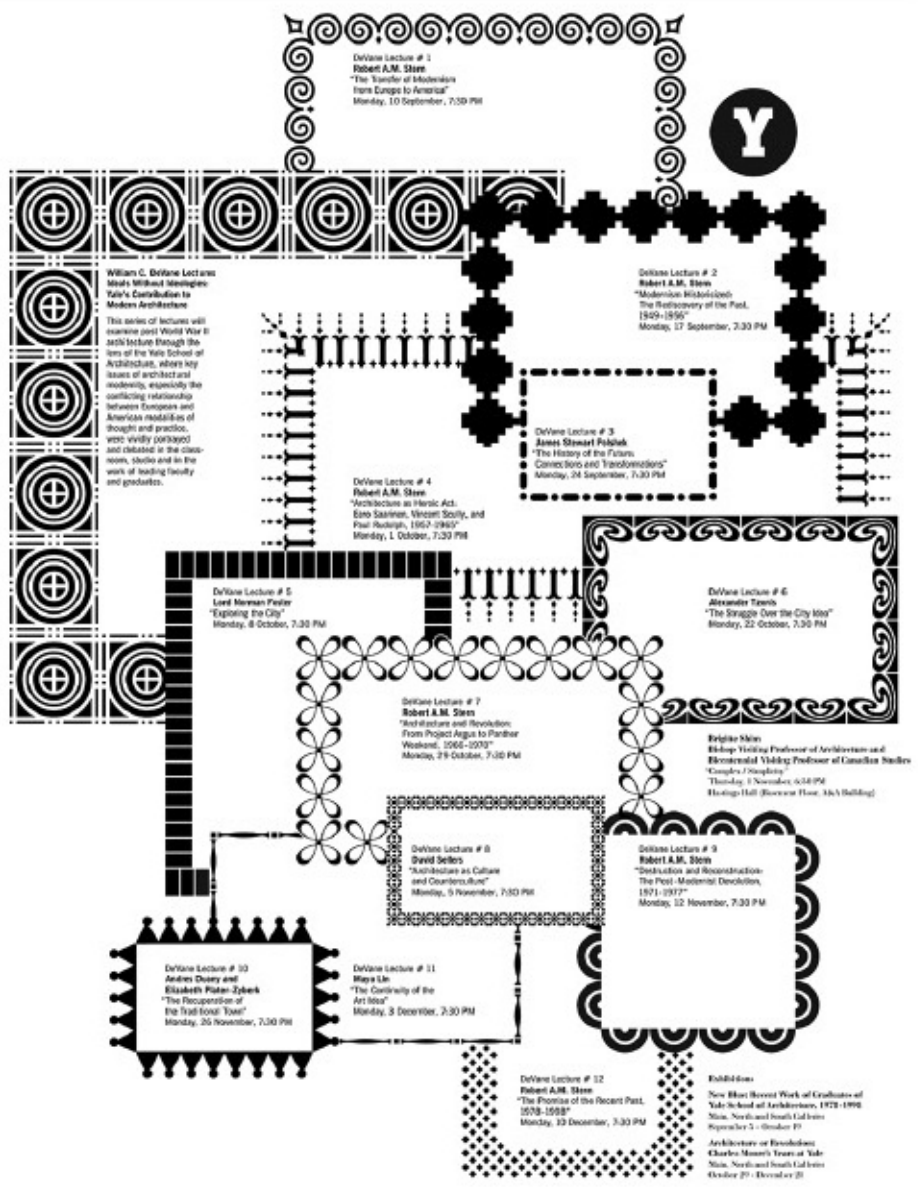
Modern Architecture

Modern Architecture

Yale School
of Architecture
Lecture and
Exhibitions
Spring 2000

Art and Architecture Building
360 York Street
New Haven, CT

Lectures begin at 6:30 PM



Symposium

White, Gray and Blue
September 16-17
In connection with
New Haven, an exhibition
of the work of graduates
of the Yale School of
Architecture between
1978 and 1998, this
symposium will examine
the issues that have
shaped and transformed
the discipline of
architecture in the
last quarter century,
placing the work in a
critical context.

Architecture or
Revolution:
Charles Moore and
Architecture at Yale
in the 1960s
September 20-4
The symposium, coinciding
with the exhibition,
Architecture or
Revolution, encompasses
a decade of transformation
in American architectural
culture during which
dilemmas with respect
to corporate modernism and
the failure of reform

emerged and led to a
renewed critique of the
social and economic issues
as well as the collective
values of the Modern.
Symposium I will, in new
leading the critique of
modernism from an activist
emphasis on cultural
institutional reform in a
perspective with
significance and the
reconstruction of the
architectural object.

Yale School
of Architecture
Lecture and
Exhibitions
Spring 2000

Art and Architecture Building
360 York Street
New Haven, CT

Lectures begin at 6:30 PM

20 January - 2 March
Exhibition
Third Floor North Wall
Stern School of Architecture
at Yale
Third Floor South Wall
Visual Studies

Yale School of Architecture Spring Lectures, Exhibitions, and Symposia

YALE SCHOOL OF ARCHITECTURE SPRING LECTURES, EXHIBITIONS, AND SYMPOSIA JAM Building 180 Park Street New Haven, Connecticut

Lecture Monday, March 24 **GERALD H. BEE** "From the Ground Up: A History of the Ground" 6:00 PM - 8:00 PM

The lecture is sponsored by the Division of Architecture.

Lecture Monday, March 24 **JOHN P. JACOBSON** "The Architecture of the Future" 6:00 PM - 8:00 PM

The lecture is sponsored by the Division of Architecture.

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The lecture is sponsored by the Division of Architecture.

Symposium **WINTERGARDEN STRUCTURES**

Regular Sessions, 10:00 AM - 12:00 PM, and Evening Sessions, 6:00 PM - 8:00 PM

Friday, February 28

This symposium will explore the growing interest in building structures that are based on a regular, repeating pattern. The symposium will feature a series of lectures and discussions on the use of regular, repeating patterns in architecture. The symposium will also feature a series of discussions on the use of regular, repeating patterns in architecture.

Lecture Monday, March 24 **JOHN P. JACOBSON** "The Architecture of the Future" 6:00 PM - 8:00 PM

The lecture is sponsored by the Division of Architecture.

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The lecture is sponsored by the Division of Architecture.

Symposium **ECRO SAMIRIN'S "Form-Giver of the American Century"**

Friday/Thursday, April 3-2

This symposium will bring together architectural scholars, contemporary practitioners, and historians as well as for new contributions to discuss the architectural legacy and contemporary significance of Eero Saarinen, one of the most prolific, innovative, and influential architects of the mid-20th century. The symposium will also feature a series of discussions on the use of regular, repeating patterns in architecture.

Friday, April 1, 5:00 PM **DONALD ALBERT DILLI**, **MARK COPE**, **SARAH GOLDSCHMIDT**, **WILL MILLER**

Friday, April 1, 6:00 PM **WILLIAM S. BROWN**, **WILLIAM S. BROWN**, **WILLIAM S. BROWN**

Saturday, April 2, 9:00 AM **BARRY BERNDTSON**, **JOHN FORSTER**, **MARY ELLEN STUEBE**, **PERLA KORNBERGER**

Saturday, April 2, 10:00 AM **CAROL LINDA**, **REINHOLD RUTTEN**, **CELESTINE MINTHUS**, **REINHOLD RUTTEN**, **CELESTINE MINTHUS**

Saturday, April 2, 11:00 AM **KEVIN ROCKE**, **HAROLD ROYAL**, **ROBERT A.H. STEIN**, **THOMAS TUCKER**, **ROBERT VENTURI**

Saturday, April 2, 12:00 PM **WILLIAM S. BROWN**, **WILLIAM S. BROWN**, **WILLIAM S. BROWN**

Symposium **WINTERGARDEN STRUCTURES**

Regular Sessions, 10:00 AM - 12:00 PM, and Evening Sessions, 6:00 PM - 8:00 PM

Lecture Monday, March 24 **JOHN P. JACOBSON** "The Architecture of the Future" 6:00 PM - 8:00 PM

The lecture is sponsored by the Division of Architecture.

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The lecture is sponsored by the Division of Architecture.



Yale School of Architecture
Lectures, Symposium, and Exhibitions
Fall 2009

Building Hall
180 Park Street, New Haven, CT

LECTURES

Lectures begin at 6:00 PM
in Building Hall (Second Floor)
unless otherwise noted.
Doors open for the general public
at 5:30 PM.

"Losing"
A documentary film directed and
produced by Louis Longworth
Thursday, August 27

Eric Ruge and Wim Ruge
Louis I. Kahn Visiting Assistant
Professor
Thursday, September 3

Timothy Egan: American Monument
Lecture
Elizabeth Meyer
Thursday, September 10
"Looking Back: The Architecture of Appearance"

Max Kamp
Thursday, September 17
"Habitat 67"

Yusef Karam
Thursday, October 22
"Material Unbound"
presented in conjunction with Yale's
South Asian Studies Council

Wiley Sipple
Thursday, October 29
"Highways"

Lee Anne Cooke
Assistant Visiting Professor
Thursday, November 5
"Fast Forward, Beyond, Play"

Mark Fisher Sage
Friday, November 13
"The City of the Future"

The School of Architecture is excited to
present a series of lectures and
exhibitions in conjunction with the
opening of the new Building Hall.

SYMPOSIUM

**Continued Dialogue: Architects as
Engineers in the 21st Century**
Thursday-Friday, November 12-13
Building Hall

This symposium, inspired by the
Davidson Collection and Residency
at the Yale University Art Gallery
and organized by John Egan,
Davidson's Assistant Curator,
Assistant Curator of the Yale
University Art Gallery, explores
the intersection of architecture and
design from the Arts and Crafts
movement to the present day. An
interdisciplinary group of scholars
and practitioners will explore how
architects have used their expertise
in functional design to be well-
served, and perhaps, even
transformed. Presentations
will address the commodification
of architecture, the role of
architects in building cultural
spaces, and interdisciplinary
collaboration and the design
that results.

Thursday, November 12, 6:00 PM
Keynote Address:
Brian K. Lurie
Steve Altemus
Victoria and Albert Museum
"Sustainable: Making the
Fashionable Object"

Friday, November 13,
10:30 AM-6:00 PM
**Edward S. Cooke, Jr., Julie
Crisman, Lynn Stout-Lewis,
Kathryn B. Hoenig, Parul T.
Lalanne, Brian Lurie, Richard Marks,
Jennifer Kanner O'Connor, Anne
Powers, Robert A. M. Stern,
Rae Swick, Stanley Tegenian**

The symposium is supported in part by the
Davidson Collection and Residency
at the Yale University Art Gallery.
The symposium is also supported by
the Yale University Art Gallery.
The symposium is also supported by
the Yale University Art Gallery.
The symposium is also supported by
the Yale University Art Gallery.

EXHIBITIONS

Exhibition hours are Monday through
Friday, 10:00 AM to 5:00 PM
Saturday, 10:00 AM to 5:00 PM.
Architecture Gallery is located
on the second floor.

**The Green House: Mass Disasters
in Sustainable Architecture**
August 24-October 10, 2009

**What We Learned: The Yale
Art History Studio and the Role of
Architecture**
October 15, 2009-February 5,
2010

Exhibitions and related activities are
presented by the School of Architecture
and the Yale University Art Gallery.
Exhibitions are located in the
Architecture Gallery, the Yale
University Art Gallery, and the
Yale University Art Gallery.
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Architecture Gallery, the Yale
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Yale University Art Gallery.

Yale School of Architecture

Architecture Gallery
Lectures and
Exhibitions
Spring 2009

Paul Rudolph Hall
180 Park Street
New Haven, CT

LECTURES

Lectures begin
at 6:00 PM
in Building Hall
Doors open for
the general public
at 5:30 PM

EXHIBITIONS

Architecture Gallery
Second Floor
Monday through
Friday, 10:00 AM
to 5:00 PM

Paul Rudolph Hall
180 Park Street
New Haven, CT

LECTURES

Lectures begin
at 6:00 PM
in Building Hall
Doors open for
the general public
at 5:30 PM

EXHIBITIONS

Architecture Gallery
Second Floor
Monday through
Friday, 10:00 AM
to 5:00 PM

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.

144 Yale University School of Architecture

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Is Drawing Dead?

The J. Paul Rinker Symposium

Site School of Architecture
Paul Rinker Hall
Hartford Hall
Baltimore, MD
120 West Street
New Haven, CT

Thursday - Saturday February 9-10, 1997

Since the early Renaissance the defining act of architecture has been the production of drawings. Engendering within the visual medium principles of ancient and modern building practice, architecture as a distinct professional and intellectual endeavor emerged from a methodical ability to define and depict form, space, material, and structure. As conventions of scale, material, proportion, and perspective were developed and crystallized, drawing not only became a tool for creative invention but also offered designers the potential for control and authorship of the process with patrons, builders, and larger audiences.

Over time, drawing practice proved sufficiently stable and flexible to remain the architect's primary instrument of investigation and expression. However, as the practice of digital technology is increasingly utilized by sophisticated methodologies, such as parametric modeling, computational design, digital design and fabrication, and building information management (BIM), drawing has come under stress and become displaced and marginalized. Developments over the past decade have challenged a practice that has flourished for a half millennium: Is drawing still viable in drawing itself?

For some, the current moment is one of crisis. The proliferation of digital tools has radically changed the historic role of drawing, even the signature skill of the architectural professional. Drawing, and consequently, the order an architectural profession is witnessing while architects consider creative agency in digital processes. Designers are denied to information managers, and the sensitive environment of digital working supplies critical reflection. This rapid transformation has, of course, both as the European architect and educator, Richard Rinkema, to call for "transparency" in face of the digital era of design.

Others see the moment as one of unprecedented opportunity. Digital design has introduced through what Richard Rinkema, the founder of the MIT Media Lab, has called the "networked" and "relational" phases of integration in professional design processes. It is seen on the basis of the "transparency" phase in which digital processes extend designers to enhance the formal possibilities of building design while also allowing conventional understanding of the process of design and construction through previously unrecognized paradigms of creation, representation, and distribution.

Confronted at this critical moment, this symposium will explore drawing in all of its variety and its place in the making of architecture.

This symposium is supported by the J. Paul Rinker Endowment Fund. It is free, but requests for financial support should be sent to: J. Paul Rinker Endowment Fund, 120 West Street, New Haven, CT 06510-3030.

The J. Paul Rinker Endowment Fund is a National Foundation for the Advancement of Architecture. Building America's Future: Goals, Vision, and Action. Symposium on the occasion of the 125th Anniversary of the founding of the American Institute of Architects. Computer for the 21st Century: An American Vision.

Thursday, February 9

Evening Session, 6:30 PM

Maximilian Schmitt
Rice University
"Representations"

Friday, February 10

Afternoon Session, 2:00 PM

THE VOICE OF DISORDER: HISTORY, MEANING, AND RESISTANCE

Introduction
Rice University

Conny Brühns
University of Virginia
"Conventions and History in Renaissance Drawing"

Deanna Petherbridge
University of the Arts, London
"The Architects of Drawing"

Richard Patten
Architect
"Drawing with the Mind, Pen, Pencil, Eye, and Spirit"

Andrew Wiles
Harvard University
"A New Dimension: Digital Culture and the Ecology of Drawing"

Discussion Moderator
Jennifer Evans
Rice University

Friday, February 10

Evening Session, 6:30 PM

AN UNFINISHED BUSINESS: 50 Years of the Royal Academy of Arts, London

"Real is Only Halfway There"

Introduction
Sarah van der Meer
Rice University

Saturday, February 11

Morning Session, 9:30 AM

EXPLORING DISORDER: QUESTIONS OF PRACTICE

Introduction
David Rinkema
Rice University

Julia Dierker
Rice University
"Capturing the Middle Ground between 'Sketch' and 'Design'"

Andrew Wiles
Harvard University
"A New Dimension: Digital Culture and the Ecology of Drawing 2000-2007"

Public Symposium
Architect
"Medium and Form"

Conny Brühns
University of Virginia
"Conventions and History in Renaissance Drawing"

Michael Young
Rice University
"How the Draft Conforms to the Real"

Discussion Moderator
Michael Young
Rice University

Saturday, February 11

Afternoon Session, 2:00 PM

THE CRITICAL ACT

Introduction
George Krieger
Rice University

Proctor Scott Cohen
Harvard University
"What is Drawing?"

Michael Young
Rice University
"Drawing in the Middle"

Discussion Moderator
Scott Cohen
Rice University

Concluding Address
Michael Young
Rice University
"On the Space of Architectural Relations"

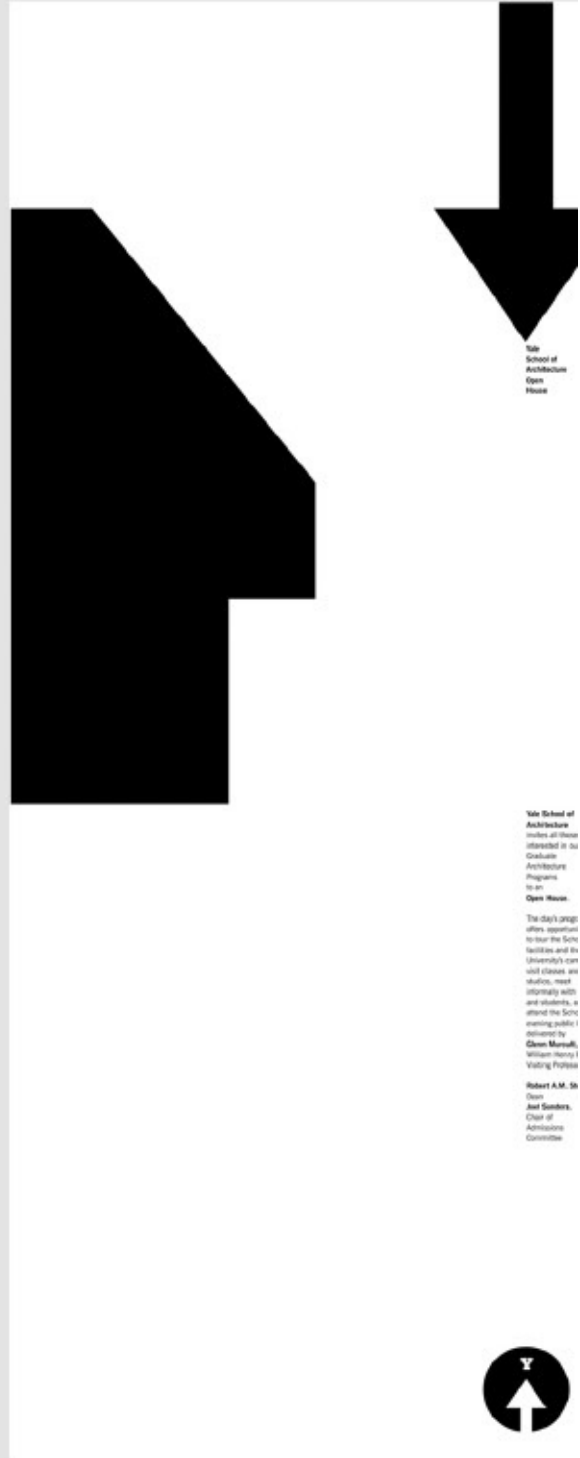
James S





**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.



Yale
School of
Architecture
Open
House

Yale School of
Architecture
invites all those
interested in its
Graduate
Architecture
Programs
to an
Open House.

The day's program
offers opportunity
to tour the Yale
facilities and its
University's can-
vases, meet
contemporary
and students, a
series of talks
evening public
lectures by
Glenn Murcutt,
William H. H. H.
Visiting Professor

Robert A.M. St
Giles
and Sanders,
Chair of
Architecture
Committee





Thursday,
November 1, 2001
9-12 PM
100 York Street
New Haven, CT

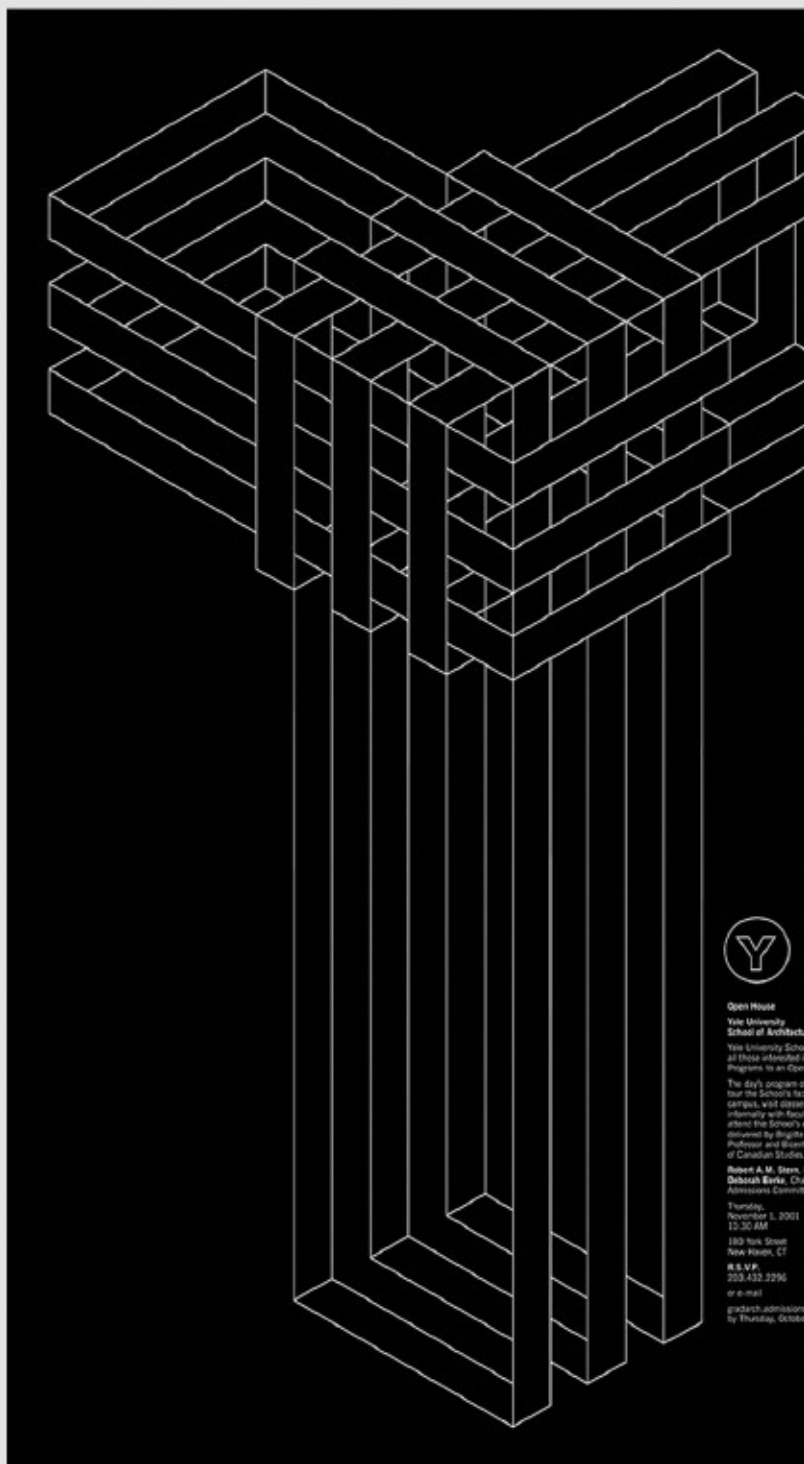
R.S.V.P.
203.432.2296

or e-mail
gradsch.admissions@
yale.edu
by Thursday,
October 27

Faculty
of
Yale
School

Director
of
Yale

Yale



Open House

**Yale University
School of Architecture**
All those interested in
programs in an Open

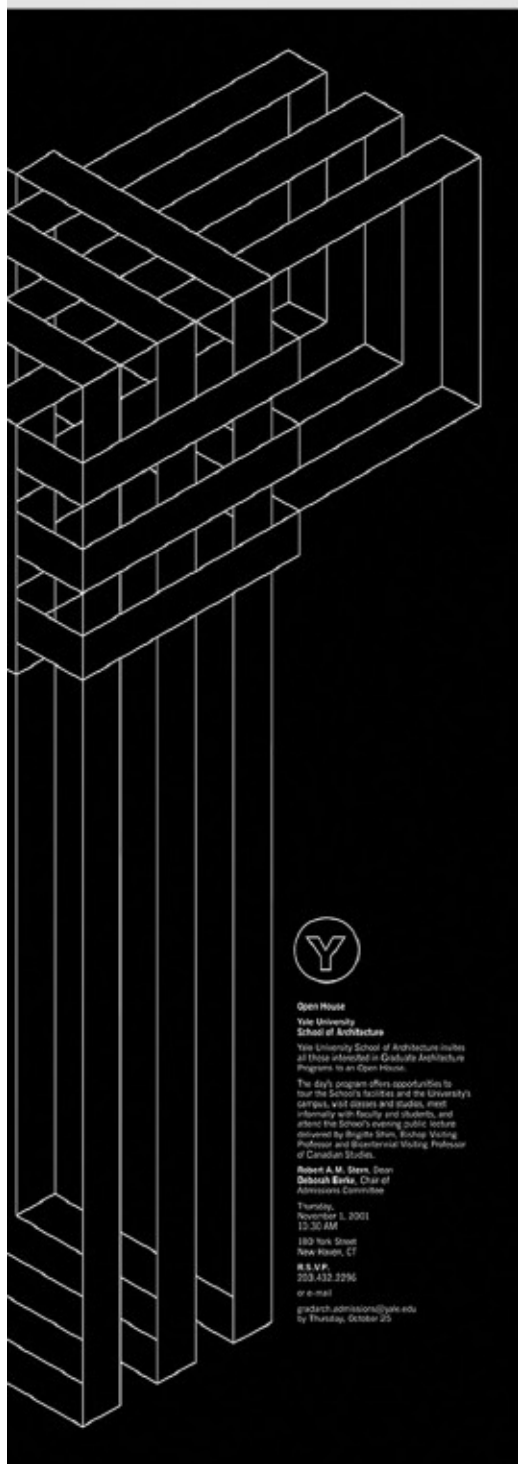
The day's program will
tour the School's facilities,
offer a guided tour of the
campus, visit the School's
offices, and hear from
faculty and students.

**Robert A. M. Stern, D.
Deborah Berke, Chair
Administration Committee**
Thursday,
November 1, 2001
10-12 PM
100 York Street
New Haven, CT

R.S.V.P.
203.432.2296

or e-mail
gradsch.admissions@
yale.edu





Open House
Yale University
School of Architecture

Yale University School of Architecture invites all those interested in Graduate Architecture Programs to an Open House.

The day's program offers opportunities to tour the School's facilities and the University's campus, visit classes and studios, meet informally with faculty and students, and attend the School's evening public lecture delivered by Brigitte Stern, Endrup Visiting Professor and Associate Vice Professor of Canadian Studies.

Robert A. M. Stern, Dean
Deborah Berke, Chair of
Admissions Committee

Thursday,
November 1, 2001
12-20 AM

180 York Street
New Haven, CT

R.S.V.P.

203.432.2296

or e-mail

graduateadmissions@yale.edu

by Thursday, October 25



Open House

The School of Architecture invites all those interested in our Graduate Architecture Program to an Open House.

The day's program offers opportunities to tour the School's facilities and the University's campus, visit classes and studios, meet informally with faculty and students, and attend two lectures, evening public lectures that will be followed by a reception.

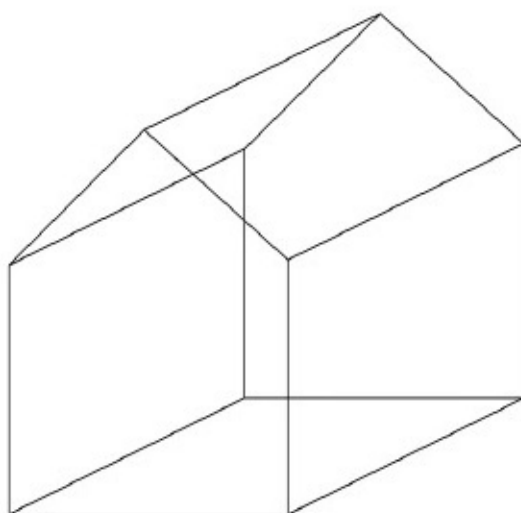
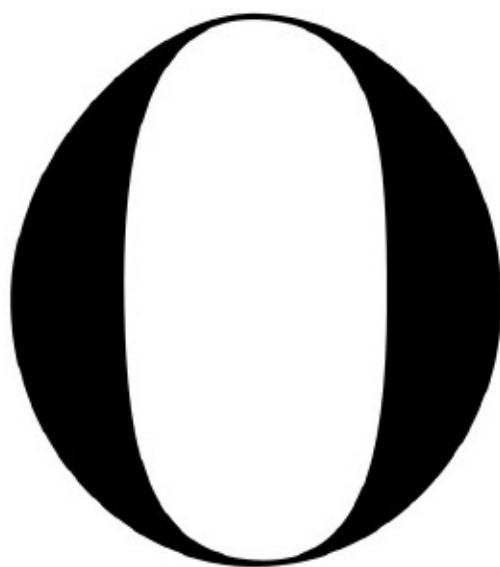
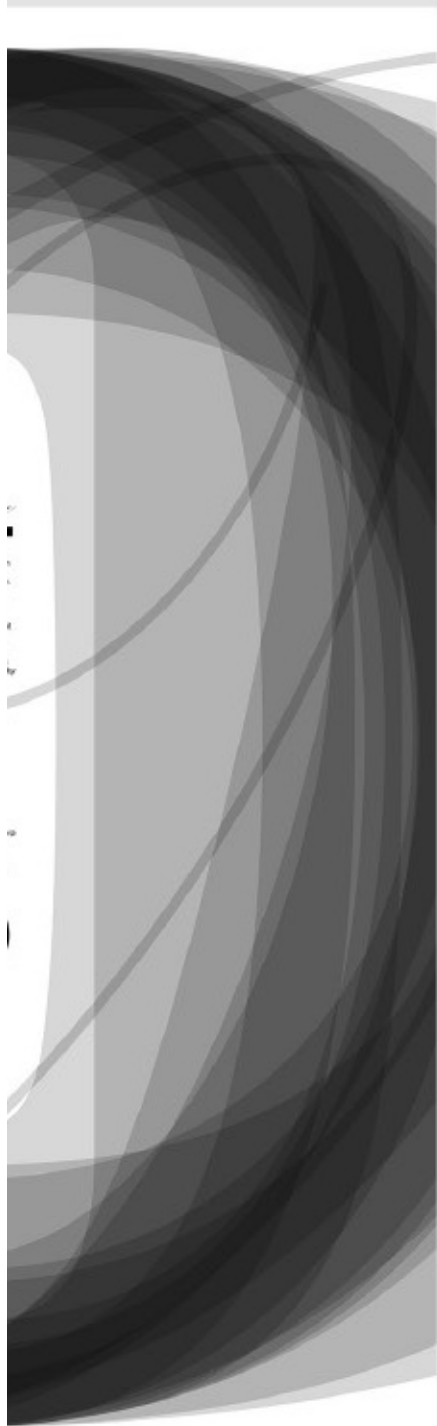
Robert A.M. Stern, Dean and Judd Sordani, Chair of Architecture Commencement

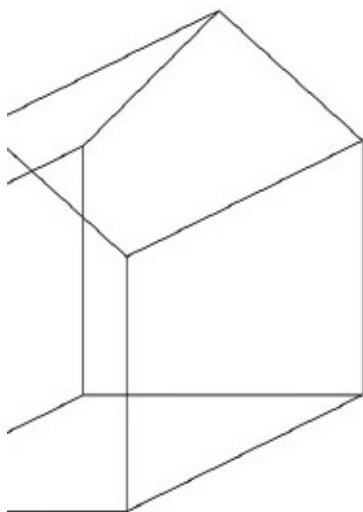
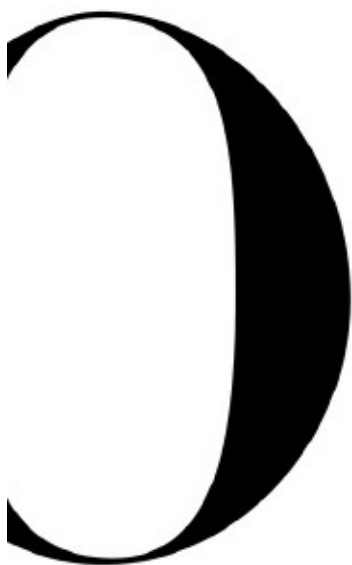
Thursday
November 4, 2010
9:30 AM

300 York Street
New Haven, CT

8:15 AM
203-432-2786 or
www.architecture.yale.edu
to Thursday, October 28.
The School's website is
www.architecture.yale.edu







Yale University
School of Architecture
School of Architecture
Open House
Program for an Open House

The day's program offers
opportunities to tour the
School's facilities and the
University's campus, visit
classrooms and studios, meet
internally with faculty
and students, and at last
the School's evening
public lecture delivered by
Robert R. R. R. R. William Henry
Bishop Visiting Professor.

Robert R. R. R. R. Dean
Lester R. R. R. R. R. R.
Administration/Committee

Thursday
November 2, 2000
Registration: 9:30 A.M.

180 York Street
New Haven, CT

R. R. R. R.
2000-01-02-2000
via e-mail
graduateadmissions@yale.edu
by Thursday, October 21.



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.

148 Yale University School of Architecture

00882_Bierut_CS5.5_PENTAGRAM_02.indd 148 30/04/2015 14:0

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.

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Architect

Yale School of Architecture
Symposium

A&A Building, Hastings Hall
180 York Street, New Haven, CT

This symposium is partially funded by a grant from the Graham Foundation for the Advanced Studies in the Fine Arts and the David W. Roth and Robert H. Symonds Memorial Lecture Fund.

This symposium is free but reservations prior to Oct 10, 2003 are required.

ure and Psychoan

Yale School of Architecture
P.O.Box 208242
New Haven, CT 06520
Phone: 203.432.2889
Fax: 203.432.7175
email: jennifer.castellon@yale.edu

April 24, 2003

g Session

ITE

ymonds Lecture

d Kuhns, Professor of Philosophy, Columbia University

structive and Destructive Passion: Architecture and Psychoanalytic Thought"

TION

icture Gallery, 2nd floor A&A Building

ay

April 25, 2003

g Session

REATIVE SUBJECT: ARCHITECTS / ARCHITECTURE

TY

flower MacCannell, Professor Emeritus, English and Comparative Literature, U.C. Berkeley
ng Out"

rolnik, Professor, Dept. of Social Psychology, Catholic University of Sao Paulo
d the Pumping of Creation"

IZATION

Gutman | *Lecturer in Architecture* | *Drummond I. Initiative*

g Session
n

REATIVE SUBJECT: ARCHITECTS / ARCHITECTURE

TY

Flower MacCannell, Professor Emeritus, English and Comparative Literature, U.C. Berkeley
"ing Out"
Tolnik, Professor, Dept. of Social Psychology, Catholic University of Sao Paulo
d the Pumping of Creation"

IZATION

Gutman, Lecturer in Architecture, Princeton University
Krantz, Organizational Consultant
psychodynamics of Architectural Practice"

ay
r 25, 2003
on Session
n

BJECT: BUILDING / CITY

BUILDING

in Kite, Architect and Professor, University of Newcastle
Stokes and the 'Aesthetic Position': Psycho-analysis and the Spaces In-Between"
Deamer, Associate Professor, Yale University
and (Dis)Content"

TY

Marpillero, Adjunct Associate Professor of Architecture, Columbia University
Operations: Unconscious Effects"
d Wollheim, Professor in Residence, Dept. of Philosophy, U.C. Berkeley; faculty, San Francisco Psychoanalytic Institute
le Hate the Modern City"

/r 26, 2003
g Session
n

PERCEIVING SUBJECT / OCCUPANT

choanalysis

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 15 years, most notably Kerrie Powell, Michelle Leong, Yve Ludwig, Laitsz 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.

151 30/04/2015 14:01 00882_Bierut_CS5.5_PENTAGRAM_02.indd 15

Philip Johnson and The Constancy of Change

[illegible]

February Lectures

Structure
of Light
Richard Rolly
and the
Illumination
of Modern
Architecture
A Symposium
Yale
School of
Architecture





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

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

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

AL
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AL

Structure
of Light
Richard Kelly
and the
Institution
of Modern
Architecture
A Symposium
at the
School of
Architecture
Yale University
March 31 - April 1
2006

CONSTRUCTED

**ARCHITECTS AS
DESIGNERS IN THE
20TH CENTURY**

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

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

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{
 Eric Kohn Reading
Between Reading and Writing
 November 10, 10:30 AM
 "Nonconformist"

 [
 Alex Robert Egan
Radio-Resistant and *Empire*
 November 10, 12:30 PM
 "Change and Radio Poetry"

 {
 Timothy O'Shea
Between Form and Content
 November 10, 12:30 PM
 "The Will to Architecture
 of Concrete Structure"

 [
 Will Schroeder
Post-Industrial and *Empire*
 November 10, 12:30 PM
 "Looking for Form"

 <
 Greg Lindgren
Structure, Space, and Problem
 November 10, 12:30 PM
 "Light Structure"

 {
 (Introduction by Greg Lindgren & Alex Robert Egan)

YALE SCHOOL OF ARCHITECTURE SPRING 2012

SYMPOSIUM

The 2012 Spring Symposium, "The Sound of Architecture," will explore the relationship between sound and architecture. The symposium will feature a series of lectures, panels, and performances that will explore the role of sound in the design and construction of buildings. The symposium will be held in the Paul Rudolph Hall, 180 York Street, New Haven, CT, from Thursday, February 23, 2012, to Saturday, February 25, 2012.

Keynote Lecture: "The Sound of Architecture" by Peter Dinklage, pianist and composer.

Panel Discussion: "The Sound of Architecture" moderated by Peter Dinklage, featuring Peter Dinklage, pianist and composer; and Peter Dinklage, pianist and composer.

Performance: "The Sound of Architecture" by Peter Dinklage, pianist and composer.

EXHIBITIONS

The 2012 Spring Symposium, "The Sound of Architecture," will feature a series of exhibitions that will explore the role of sound in the design and construction of buildings. The exhibitions will be held in the Paul Rudolph Hall, 180 York Street, New Haven, CT, from Thursday, February 23, 2012, to Saturday, February 25, 2012.

Exhibition 1: "The Sound of Architecture" by Peter Dinklage, pianist and composer.

Exhibition 2: "The Sound of Architecture" by Peter Dinklage, pianist and composer.

Exhibition 3: "The Sound of Architecture" by Peter Dinklage, pianist and composer.

PAUL RUDOLPH HALL
180 YORK STREET, NEW HAVEN, CT

THE SOUND OF ARCHITECTURE

Event	Location	Time
Keynote Lecture: "The Sound of Architecture" by Peter Dinklage, pianist and composer.	Paul Rudolph Hall, 180 York Street, New Haven, CT	Thursday, February 23, 2012, 7:00 PM
Panel Discussion: "The Sound of Architecture" moderated by Peter Dinklage, featuring Peter Dinklage, pianist and composer; and Peter Dinklage, pianist and composer.	Paul Rudolph Hall, 180 York Street, New Haven, CT	Friday, February 24, 2012, 10:00 AM
Performance: "The Sound of Architecture" by Peter Dinklage, pianist and composer.	Paul Rudolph Hall, 180 York Street, New Haven, CT	Saturday, February 25, 2012, 2:00 PM

Yale School of Architecture
Spring 2012

Yale School of Architecture

Spring 2012

Exhibitions

Exhibition 1: "The Sound of Architecture" by Peter Dinklage, pianist and composer.

Exhibition 2: "The Sound of Architecture" by Peter Dinklage, pianist and composer.

Exhibition 3: "The Sound of Architecture" by Peter Dinklage, pianist and composer.

Come in We're OPEN

Thursday November 8, 2012
9:30 AM
180 York Street
New Haven, CT

Exhibitions

Exhibition 1: "The Sound of Architecture" by Peter Dinklage, pianist and composer.

Exhibition 2: "The Sound of Architecture" by Peter Dinklage, pianist and composer.

Exhibition 3: "The Sound of Architecture" by Peter Dinklage, pianist and composer.

Catastrophes
Consequences
The Camp
Safe Buildings

A Symposium

[illegible][illegible]







How to put a big sign on a glass building without blocking the view The New York Times Building
Opposite Visitors 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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 155 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.

156 The New York Times Building

00882_Bierut_CS5.5_PENTAGRAM_02.indd 156 30/04/2015 14:0

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.

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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.

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

Left top Each precisely located element has a projecting "beak." Left below When viewed from below the projections overlap, creating the illusion of opacity.

158 The New York Times Building

00882_Bierut_CS5.5_PENTAGRAM_02.indd 158 30/04/2015 14:0

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.

Following spread The project manager for the Times, the irrepressible 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.

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?"

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30/04/2015 14:0





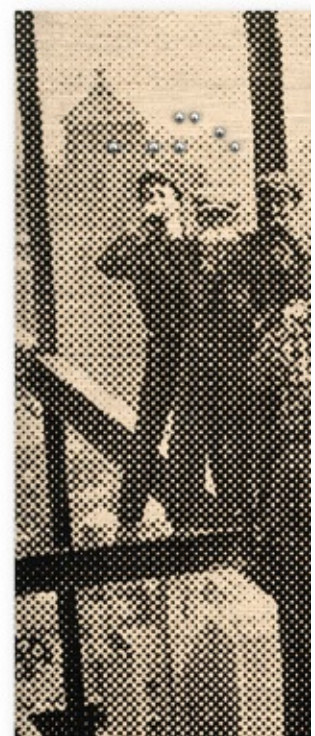




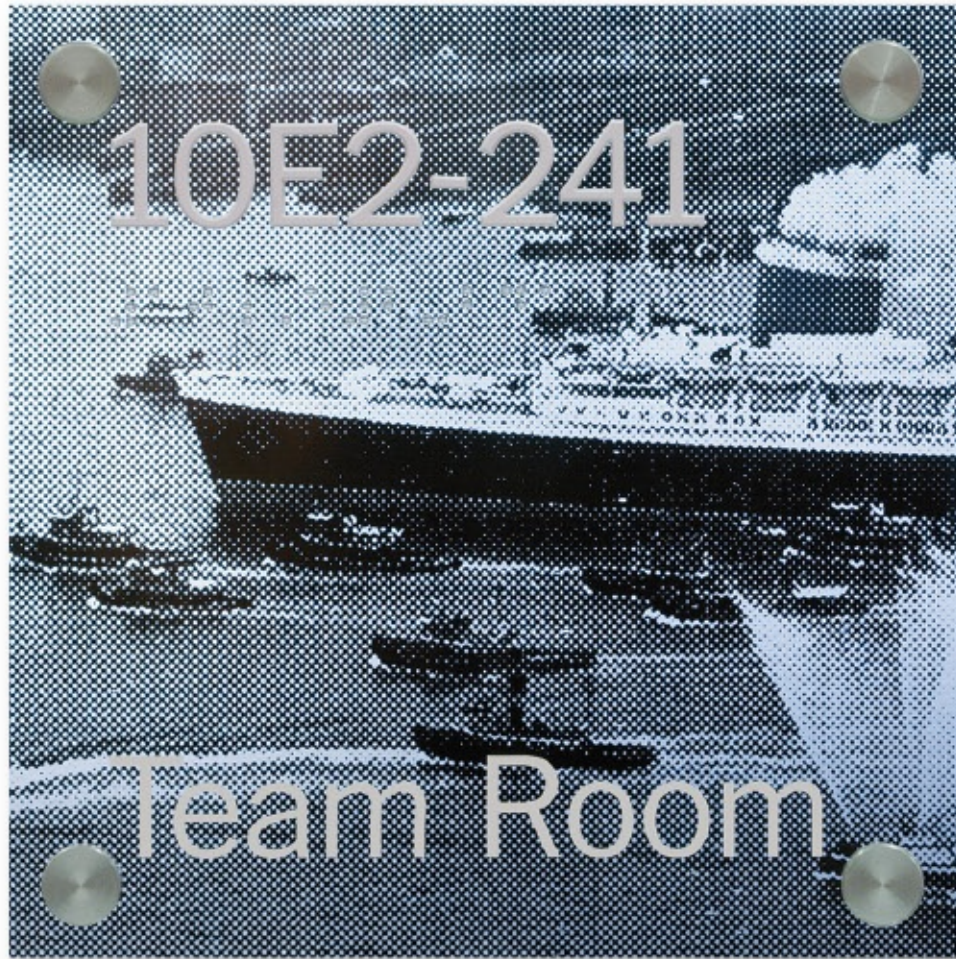




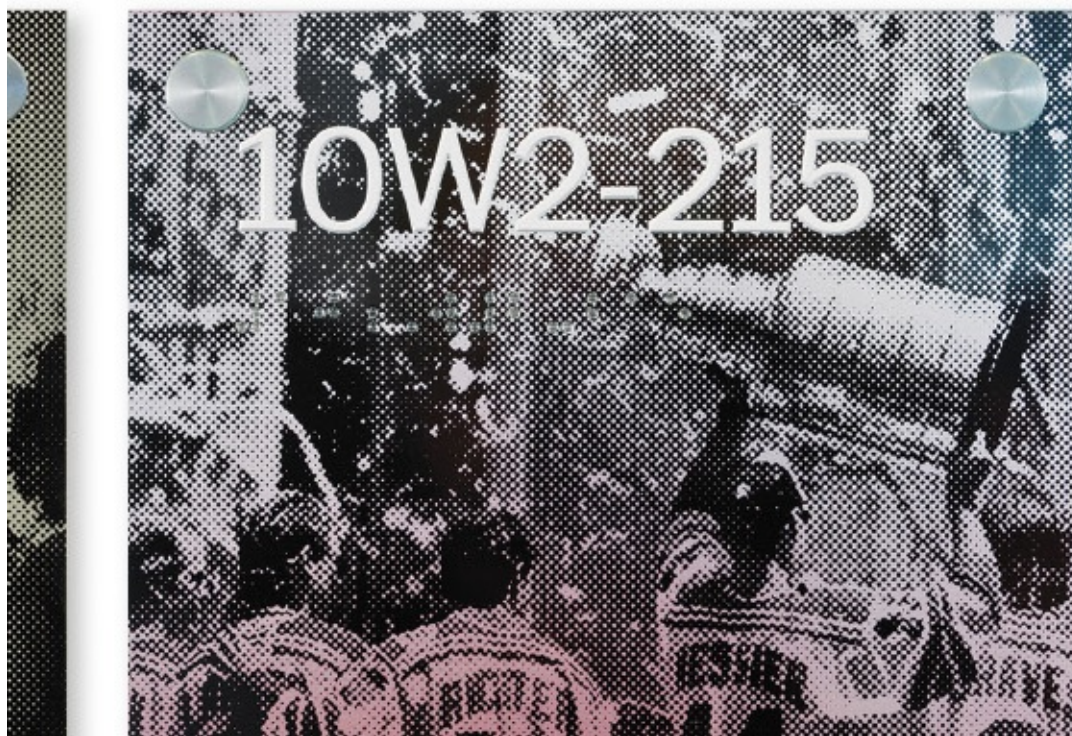
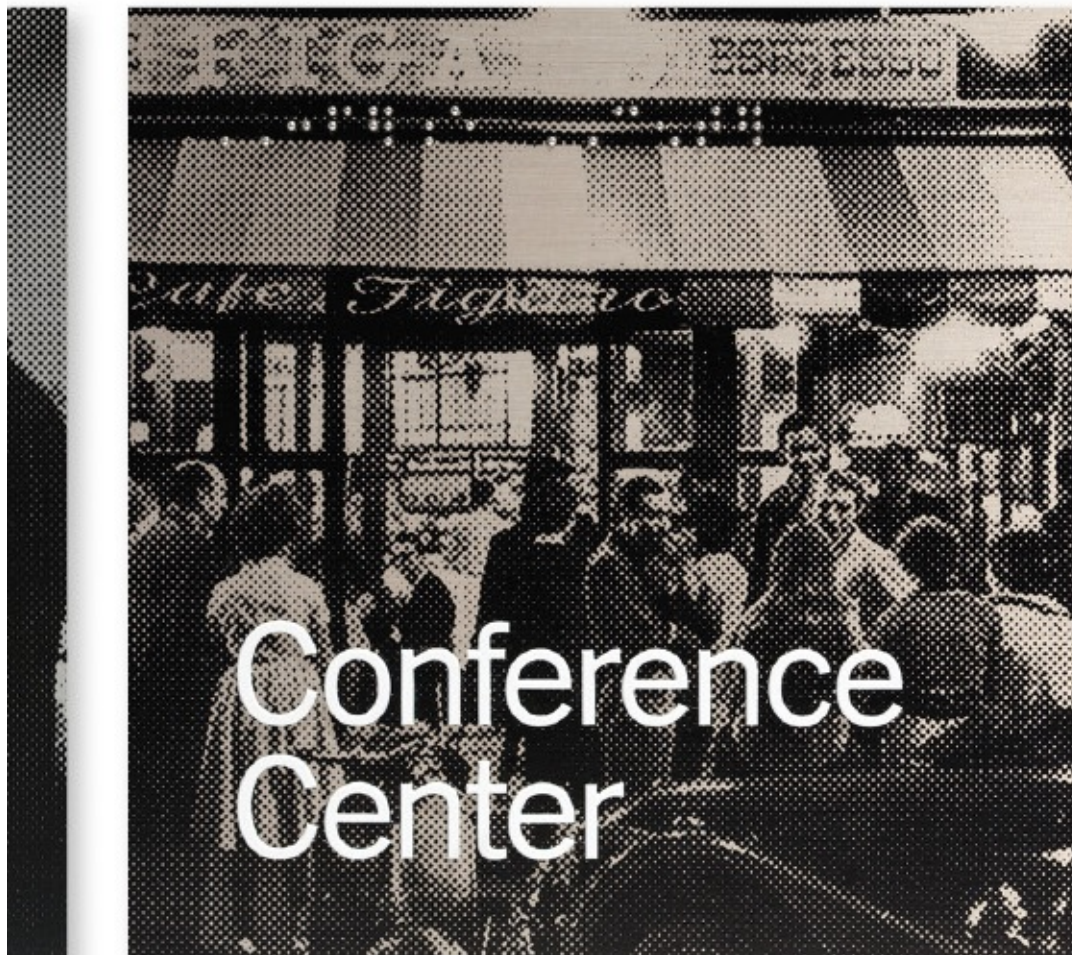


















How to make a museum mad Museum of Arts and Design Opposite Our identity for the Museum of Arts and Design generated a new graphic language for its new home.

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 offocus 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.

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

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.

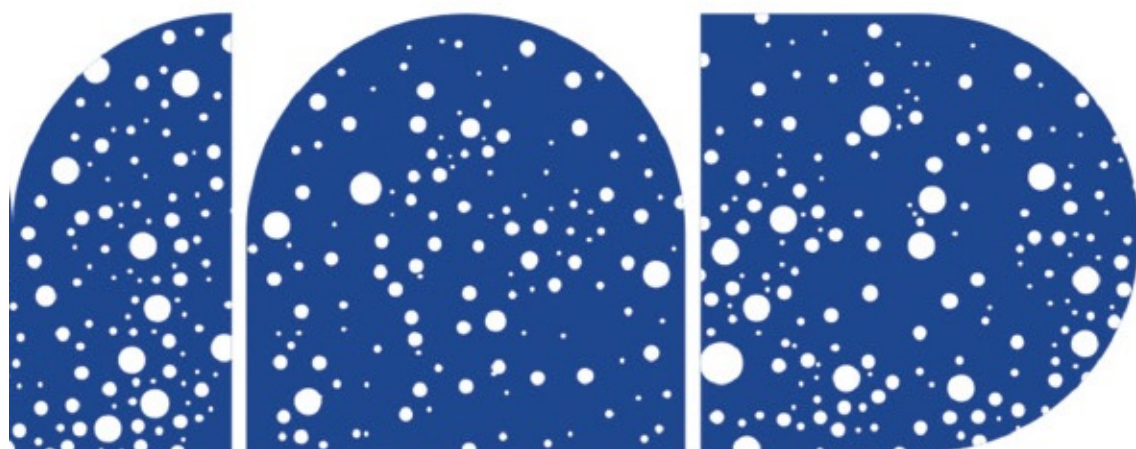
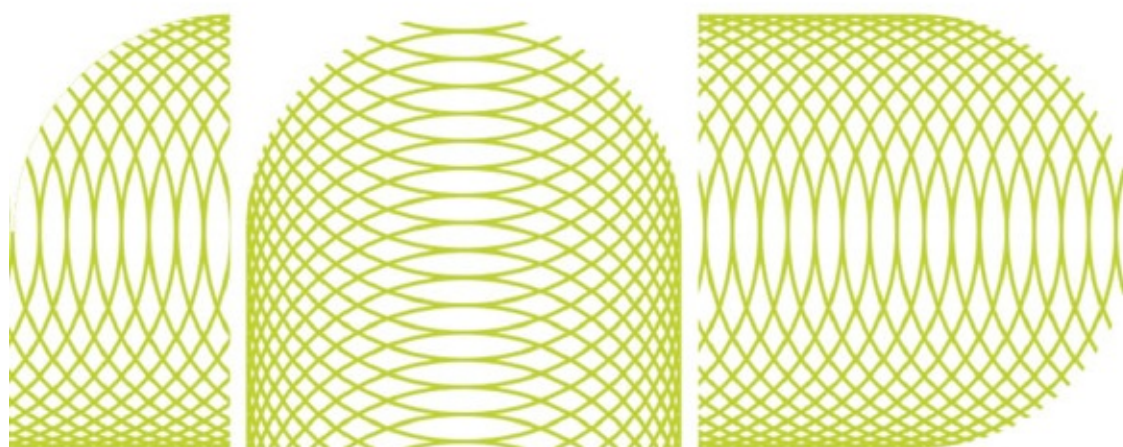
Left bottom Despite multiple meetings and dozens of handmade prototypes, the client was unconvinced. Deep down, so was I.

166 Museum of Arts and Design 00882_Bierut_CS5.5_PENTAGRAM_02.indd
166 30/04/2015 14:0

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.

168 Museum of Arts and Design 00882_Bierut_CS5.5_PENTAGRAM_02.indd
168 30/04/2015 14:0

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.

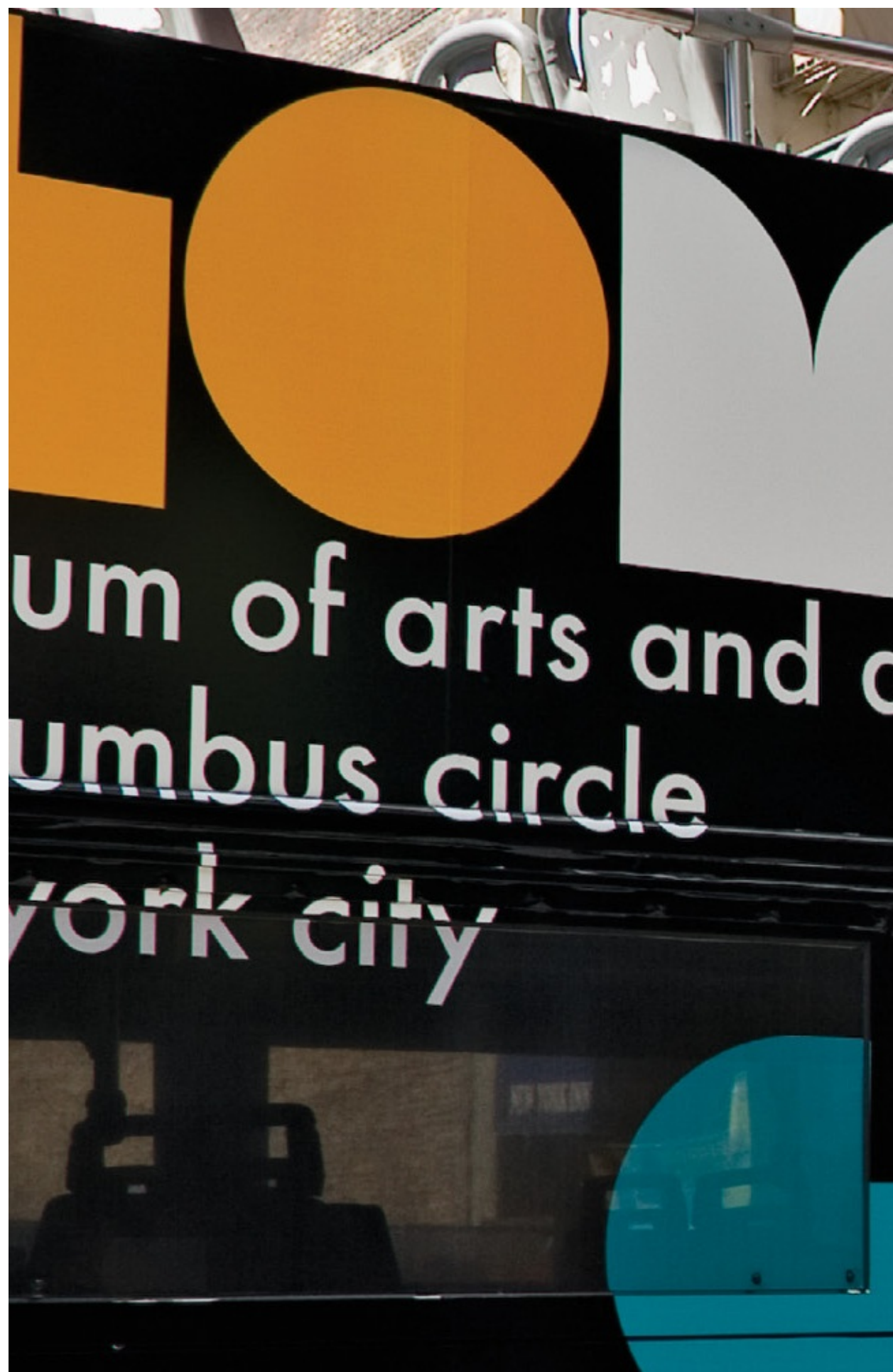
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How to judge a book Covers and jackets Opposite This absorbing analysis by the former Jesuit seminarian Jack Miles subjects the Bible to literary criticism and, remarkably, won the 1996 Pulitzer Prize for biography. Its three-letter title, naturally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

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd
173 173 30/04/2015 14:0

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.



et me
ear
your

ne

ur

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.



COLORED
PEOPLE
HENRY LOUIS

ED
PLE
UIS

My assignment was Nabokov's beautiful memoir *Invitation of a 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 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. 176 Covers and jackets

00882_Bierut_CS5.5_PENTAGRAM_02.indd 176 30/04/2015 14:0

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 uncover-able book. Our raw 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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 177 177 30/04/2015 14:0







How to make a mark Logotypes and symbols 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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 179 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.



Success
Academy,
2014.
A coincidence
of arithmetic

New York City
Economic
Development
Corporation,
1992. A rising
skyline.



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



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

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

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

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

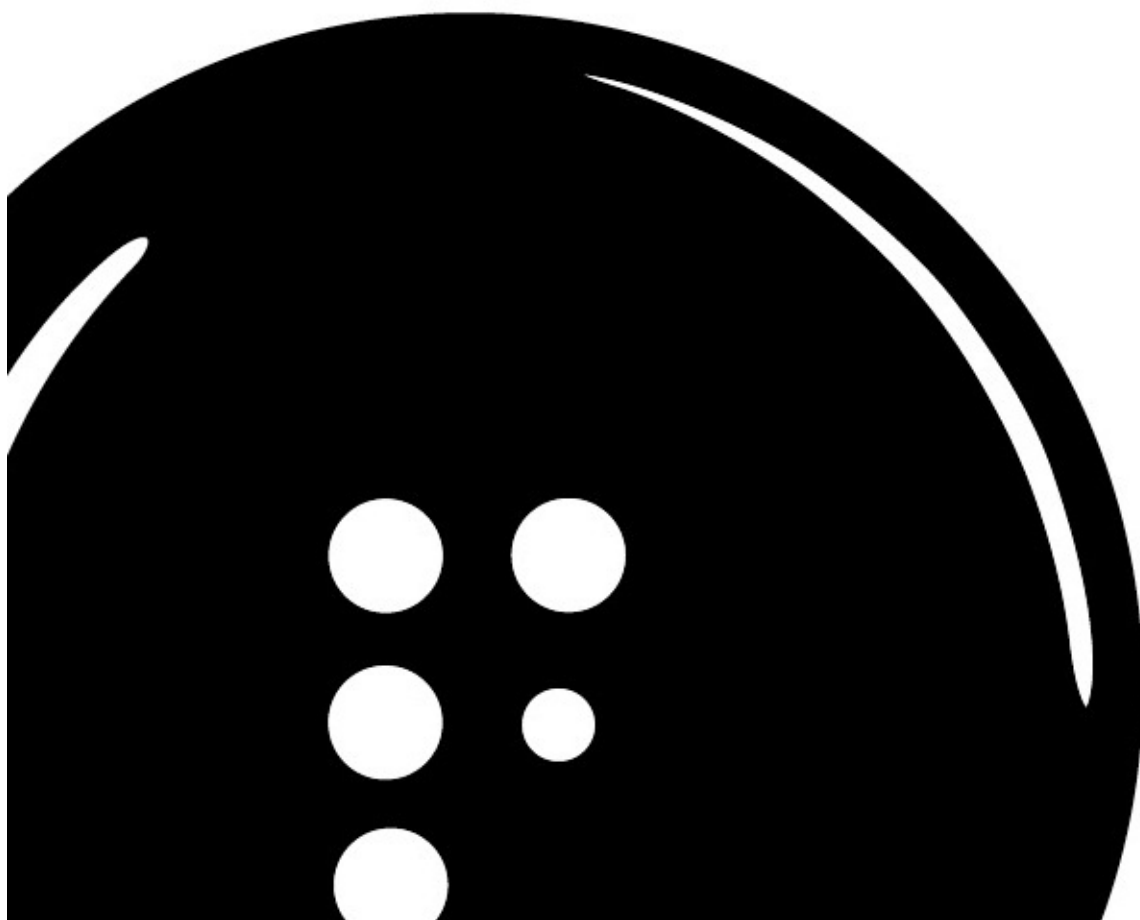
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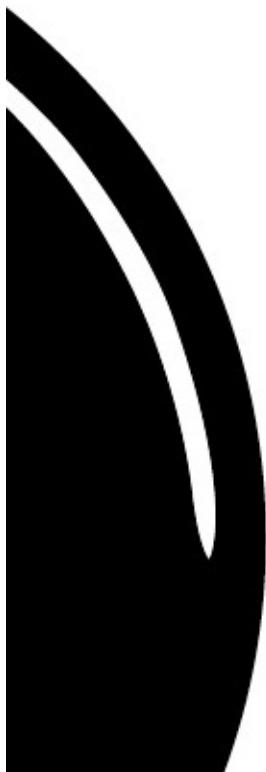
Gotham
Equities,
1992. New
York-based
real estate
developers.



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







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

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

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

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

184 Logotypes and symbols 00882_Bierut_CS5.5_PENTAGRAM_02.indd 184
30/04/2015 14:0

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

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

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.

Fashion Law Institute, 2011. A classic visual pun.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 185 185 30/04/2015 14:0

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

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

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

Chambers Hotel, 2001. Monogram as infographic.

186 Logotypes and symbols 00882_Bierut_CS5.5_PENTAGRAM_02.indd 186
30/04/2015 14:0

Families for
Excellent
Schools, 2014.
Letterforms
create
partnership.



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

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



Yale School of
Management,
2008. The
heraldry of
the conference



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

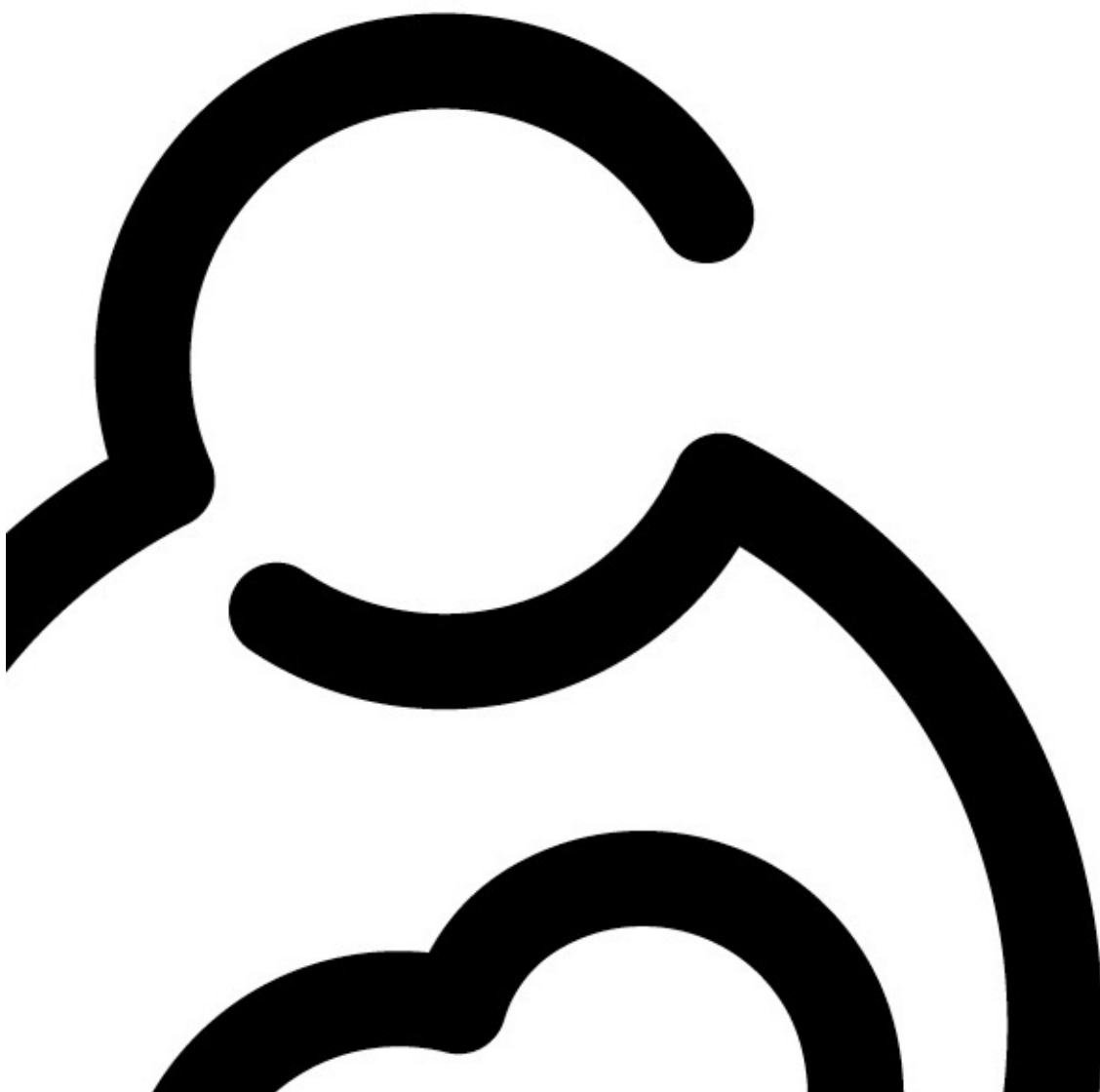
mus

eumofse

sex

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 191 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. 191 30/04/2015 14:0







How to travel through time Lever House 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.

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 193 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.

193 30/04/2015 14:0

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. 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.

194 Lever House 00882_Bierut_CS5.5_PENTAGRAM_02.indd 194 30/04/2015
14:0

AB
GH
OP
UV

B C D E F

I J K L M

P Q R S T

V W X Y Z

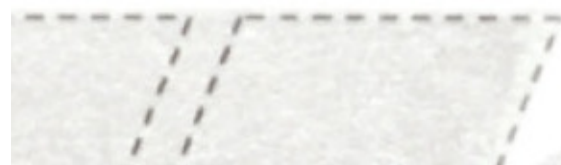
E F

M N

S T

V Z





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 onboard coffee cup.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 197 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.



N I T E

' **E D**

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

00882_Bierut_CS5.5_PENTAGRAM_02.indd 199 199 30/04/2015 14:0

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

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.

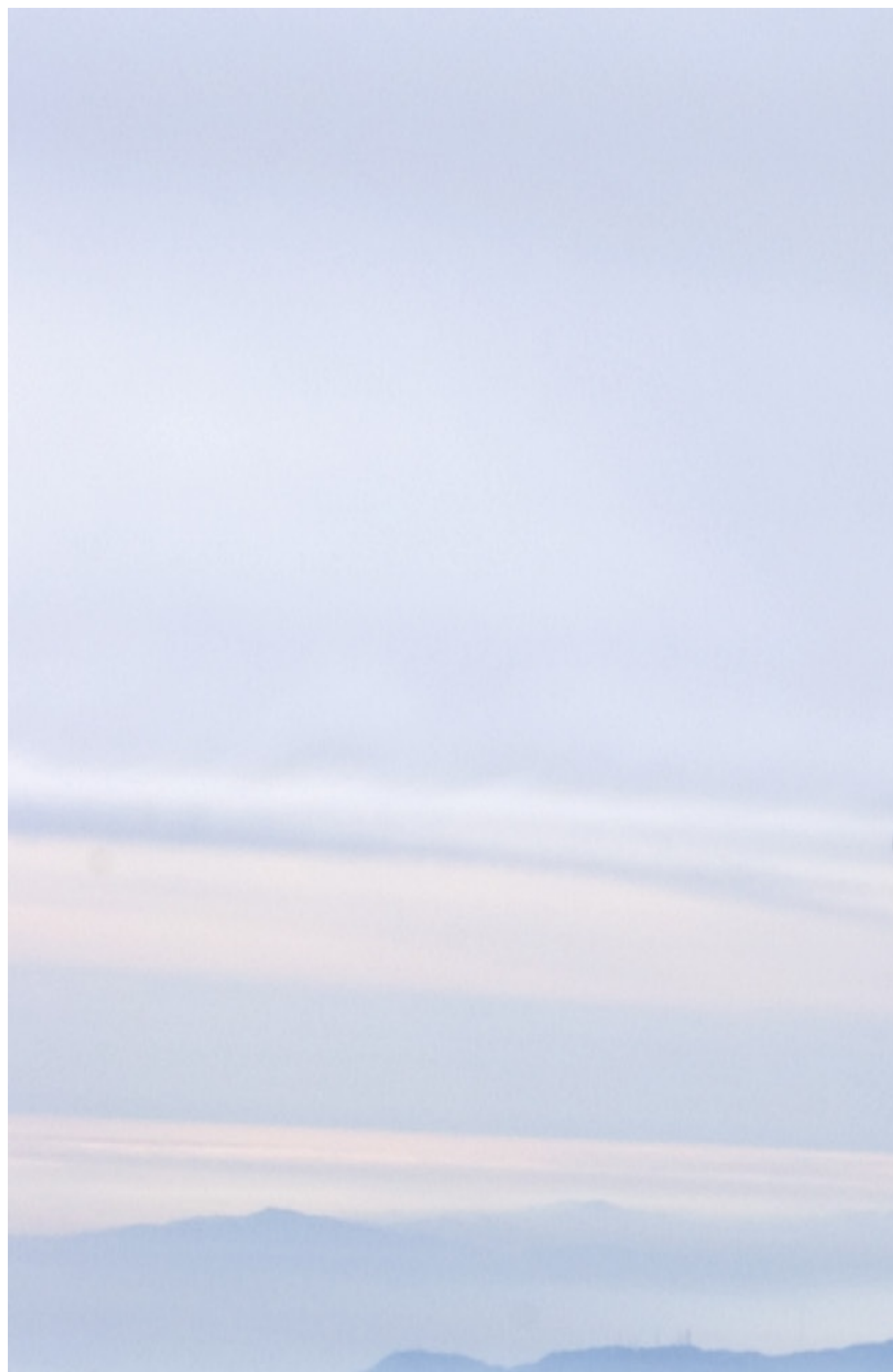
Below Amenities kits, holding toothpaste and eyeshades, were designed to be both lightweight and reusable.

200 United Airlines 00882_Bierut_CS5.5_PENTAGRAM_02.indd 200
30/04/2015 14:0

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 201 201 30/04/2015 14:0













Ne





How to have fun with a brown cardboard box Nuts.com Above The previous packaging featured the incongruous name “Nuts Online.” 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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 205 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 quintes-sentially 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. 205 30/04/2015 14:0

ABCD:

MNOF

Xyzo

ABCDE

NOPQR

EFGH.

Q R S T U

1 2 3 4 5 6

F g H i j k

S T U V W

H I J K L

T U V W

5 6 7 8 9

J K L M

W X Y Z

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

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 trans-parent forms of Niemann's characters reveal the package's nutty contents.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 207 207 30/04/2015 14:0



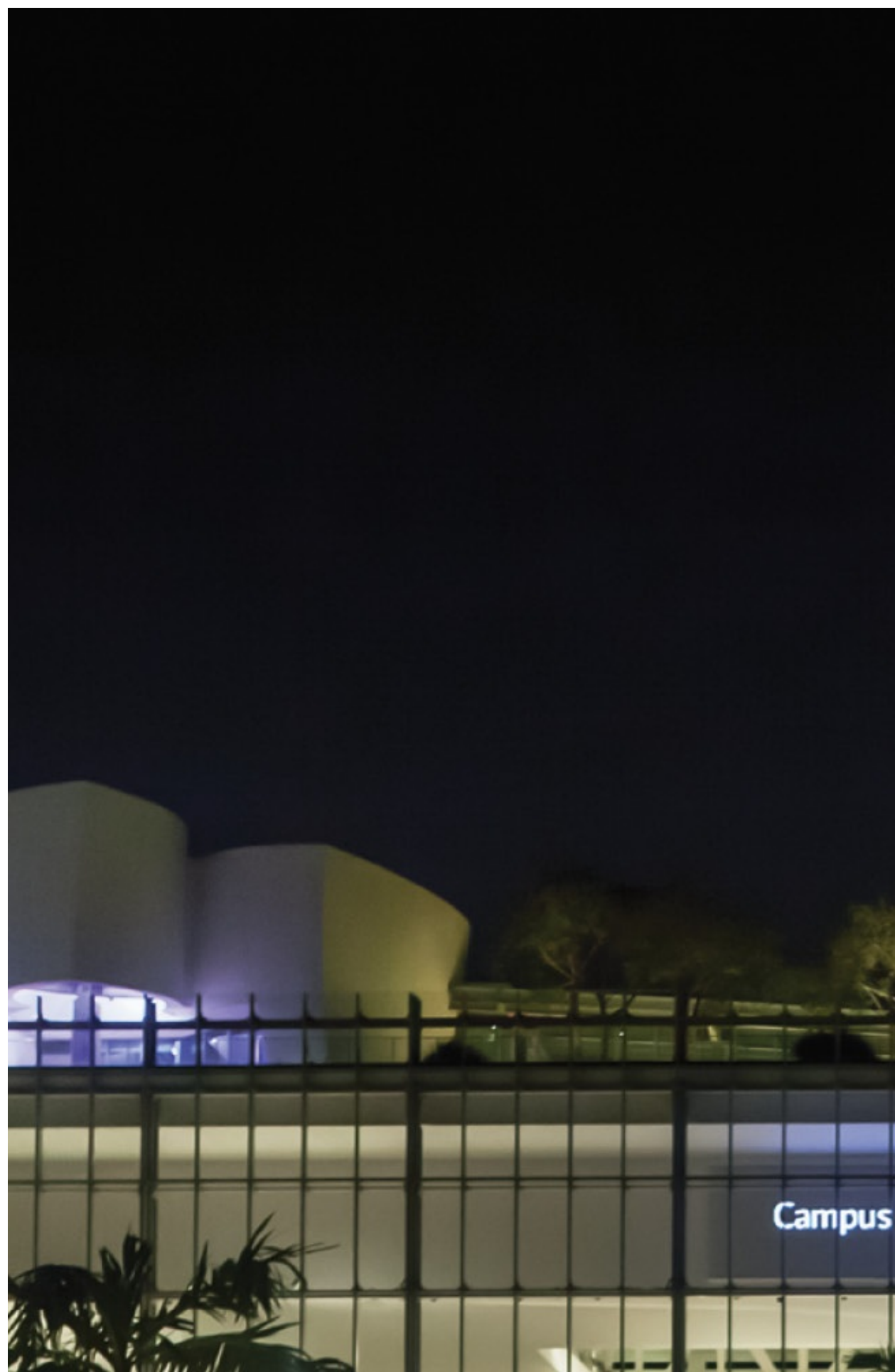
















How to shut up and listen New World Symphony Opposite and above Frank Gehry's gestural sketch encapsulates the energy of New World Symphony's Miami Beach home. By coincidence, Gehry had babysat NWS's artistic director, Michael Tilson Thomas, when the two were growing up in Los Angeles.

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. 00882_Bierut_CS5.5_PENTAGRAM_02.indd 211 211
30/04/2015 14:0

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.

212 New World Symphony 00882_Bierut_CS5.5_PENTAGRAM_02.indd 212
30/04/2015 14:0

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 213 213 30/04/2015 14:0

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.

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

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

214 New World Symphony 00882_Bierut_CS5.5_PENTAGRAM_02.indd 214
30/04/2015 14:0





Left

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



WKS. GO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	IMPRI
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1	1	1	#1 6 WKS LOCKED OUT OF HEAVEN THE SMEEZINGTONS, J. BHASKER, E. HAYNIE, M. RONSON (BRUNO MARS, P. LAWREN	
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0	5	2	DG SG THRIFT SHOP Macklemore & Ryan R. LEWIS (B. HAGGERTY, R. LEWIS) MACKLEMO	
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The track crowns Hot Digital Songs (2-1), hiking by 18% to 279,000 downloads sold, according to Nielsen SoundScan. It rules the new Streaming Songs survey (see page 66), registering 1.5 million streams (up 17%) and charges 38-22 on Hot 100 Airplay (44 million audience impressions, up 33%), according to Nielsen BDS.



4	4	3	HO HEY R. HADLOCK (W. SCHULTZ, J. FRAITES)	Th
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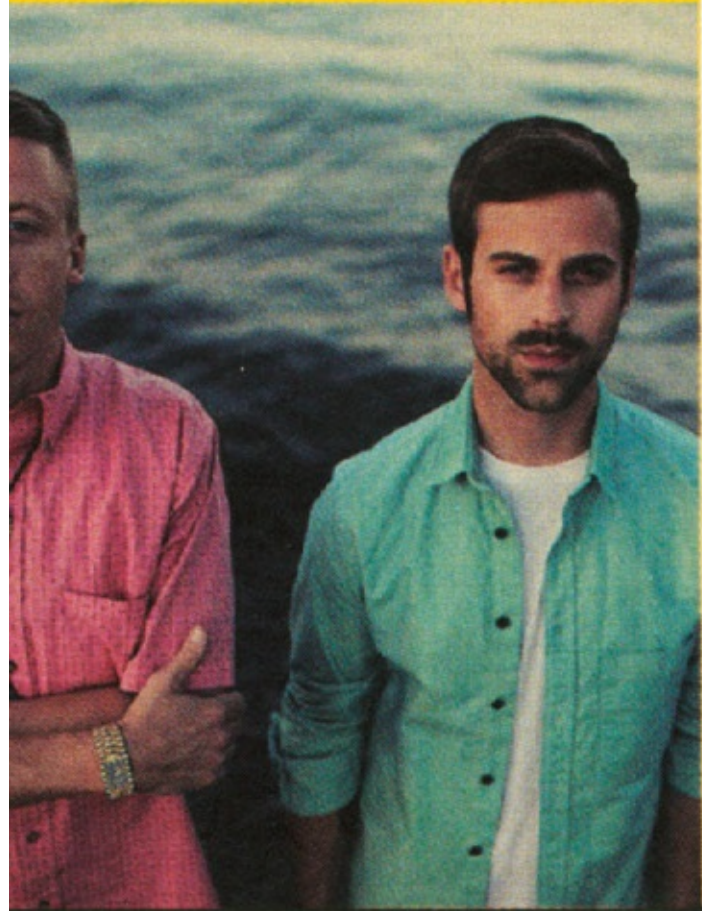
2	3	4	AG I KNEW YOU WERE TROUBLE MAX MARTIN, SHELLBACK (T. SWIFT, MAX MARTIN, SHELLBACK)	
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			DIAMONDS	
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Artist	CERT.	PEAK POS.	WKS. ON CHART
INT/PROMOTION LABEL			

Bruno Mars		1	15
CE II, A. LEVINE)	ATLANTIC		

h Lewis Feat. Wanz		2	15
RE/ADA/WARNER BROS.			



e Lumineers	▲	3	32
DUALTONE			

E. Taylor Swift	▲	2	13
BIG MACHINE/REPUBLIC			

Pihanna	▲		
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2 WKS. AGO	LAST WEEK	THIS WEEK	TIT
			PRODU

22	21	24	LET STARG T. E. HI
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42	34	25	DA A. LEVI
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28	32	26	HA D.O'DI M. SHE
----	----	----	------------------------

38	27	27	LIT OF MC
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30	33	28	I'M DJ MU
----	----	----	--------------

23	26	29	CLI HIT-BI K.O.W
----	----	----	------------------------

19	23	30	CR J. MOI
----	----	----	--------------

25	31	31	WA D. HUF
----	----	----	--------------

46	35	32	I W M. DR.
----	----	----	---------------

22	42	22	BE
----	----	----	----

LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	IMPRINT
21	24	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOU) STARGATE,REEVA,BLACK (S.C.SMITH,S.FURLER, T.E.HERMANSEN,M.HADFIELD,M.DISCALA)	
34	25	DAYLIGHT A.LEVINE,MDL,MAX MARTIN (A.LEVINE,MAX MARTIN,SAMM,M.LEVY)	A&M
32	26	HALL OF FAME The Script Featurin D.O'DONOGHUE,M.SHEEHAN,J.BARRY (D.O'DONOGHUE, M.SHEEHAN,W.ADAMS,J.BARRY)	
27	27	LITTLE TALKS Of Monster OF MONSTERS AND MEN,A.ARNARSSON (N.B.HILMARSDOTTIR,R.THORH.	
33	28	I'M DIFFERENT DJ MUSTARD (T.EPPS,D.MCFARLANE)	
26	29	CLIQUE Kanye West, Jay-Z HIT-BOY,K.WEST (C.HOLLIS,S.M.ANDERSON, K.O.WEST,S.C.CARTER,J.E.FAUNTLEROY II)	G.O.
23	30	CRUISE Florida Ge J.MOI (B.KELLEY,T.HUBBARD,J.MOI,C.RICE,J.RICE)	R
31	31	WANTED Hu D.HUFF,H.HAYES (T.VERGES,H.HAYES)	ATLANTIC N.
35	32	I WILL WAIT Mumf M.DRAVS (MUMFORD & SONS)	GENTLEMAN OF THE RO
36	33	BETTER DIG TWO The F	

How to top the charts Billboard Above The Bible of the music industry as I knew it as a kid in 1966.

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

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.

218 Billboard 00882_Bierut_CS5.5_PENTAGRAM_02.indd 218 30/04/2015
14:0

Right

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



bill

01.26.2013 • billboard.com • billboard.biz

lboard

ALAN M
Indie En
RYAN L
Not On



.biz

d

ALAN MELTZER The Life & Death Of An
Indie Empire Builder MACKLEMORE &
RYAN LEWIS Why Is The No. 1 Rap Song
Not On Hip-Hop Radio? CES WRAP



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 Pentagram's Laitsz Ho and Michael Deal.

220 Billboard 00882_Bierut_CS5.5_PENTAGRAM_02.indd 220 30/04/2015
14:0

The O Word

More than three decades into his career, Prince is still selling out arenas, recording amazing music—and fighting as hard as he can for the ownership of his songs

by Gail Mitchell

ILLUSTRATION BY JEFFREY M. HARRIS

Prince is the only artist in the world who has ever won a Grammy for his own work.



MUSIC HAPPENING NOW

biz

Prince's new album, *The Love Symbol Album*, is a collection of songs that he wrote and produced himself. The album is a continuation of his previous work, which has been a mix of pop, rock, and funk. Prince is known for his unique sound and his ability to create a cohesive album.



COUNTRY

Lady's Left Turn

Lady Antebellum returns with new single and a new direction
By Chuck Dauphin

The year is only a few weeks old, but it's already getting a lot of excitement coming out of the Nashville scene—thanks to Capital Nashville's Lady Antebellum. The Grammy Award-winning trio has just released a new single, "I'm a Little Bit of a Country Girl," which is a departure from their previous work. The band is known for their country sound, but this new single shows a more pop-influenced direction.

And she's the first female artist to have a number one album in the country genre. The album is a collection of songs that she wrote and produced herself. The album is a continuation of her previous work, which has been a mix of pop, rock, and funk. Prince is known for his unique sound and his ability to create a cohesive album.

THE Numbers

Justin Timberlake

Justin Timberlake's new album, *The Love Symbol Album*, is a collection of songs that he wrote and produced himself. The album is a continuation of his previous work, which has been a mix of pop, rock, and funk. Prince is known for his unique sound and his ability to create a cohesive album.

315K

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6,045

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157

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14



POP

Just Blaze Gets 'Higher'

Hip-hop producer uses new EDM-inspired single to expand his touring career
By Sowmya Krishnamurthy

For the world of hip-hop, there's no doubt that producers are huge. But when it comes to touring, it's a different story. Just Blaze, one of the most successful hip-hop producers, is now expanding his touring career with a new EDM-inspired single.

Battle Plan: The T



The band Tenors is a hip-hop group that has gained a lot of popularity in recent years. They are known for their unique sound and their ability to create a cohesive album.

[illegible]

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WEEK	DATE	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
11	18	BAUNDRIDS "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Odyssey	1	1
12	25	ONE MARCH MARCH "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	March 5	1	1
13	25	GET YOUR SHINE ON "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Florida Georgia Line	1	1
14	25	I DON'T WANT YOUR TRICKS "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Lane Davis	1	1
15	25	ALIVE "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Kornell	1	1
16	25	ALL GOLD EVERYTHING "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Wesley James	1	1
17	25	POWER TO TWO "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Wesley James	1	1
18	25	NOBODY'S HEARTS BEAT "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Wesley James	1	1
19	25	TWO BLACK CABELLARS "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Carrie Underwood	1	1
20	25	PIRATE FLAG "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Bernie Clardy	1	1
21	25	IF I DON'T HAVE YOU "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Thompson Square	1	1
22	25	LOVEDEE DEE SON "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Elizbeth Rose, Wally	1	1
23	25	B.J.P. "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Young Jemmy Fawcett, Chasing	1	1
24	25	GOIN', GOIN', GOIN' "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Phillip Phillips	1	1
25	25	NEAT TO ME "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Emel Smith	1	1
26	25	REDS YOU "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	One Direction	1	1
27	25	IN MY DIFFERENT "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	JChaire	1	1
28	25	PURSER LOVE GARD "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Justin Timberlake	1	1
29	25	HUMAN BODY'S LOVE "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Tim McGraw with Taylor Swift	1	1
30	25	WOLLY "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Wesley James, Gabe's Smith, Wally Fawcett, Chasing	1	1
31	25	GIVE IT ALL WE GOT TONIGHT "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	George Strait	1	1
32	25	ONE OF THESE HEARTS "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Tim McGraw	1	1
33	25	LOVE AND RIDE "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Tim McGraw, Jason	1	1
34	25	NEVER ASK "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Faded	1	1
35	25	I CAN TAKE IT FROM THERE "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Chris Young	1	1
36	25	HURDLE DOWN LOW "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Wesley James	1	1
37	25	C'ROUSE "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Wesley James	1	1
38	25	LINE JEANS BOYS "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Wesley James	1	1
39	25	WHEELS IN TWO B... "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Wesley James, T.J. & Wally	1	1
40	25	WATTLE SCARS "I'm a little bit like you, I'm a little bit like you" — <i>Billboard</i>	Wesley James & Gabe's Smith	1	1

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WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	STATUS
1	THE NOTORIOUS B.I.G.	Ready to Die	1	1	1
2	THE NOTORIOUS B.I.G.	Ready to Die	2	1	1
3	THE NOTORIOUS B.I.G.	Ready to Die	3	1	1
4	THE NOTORIOUS B.I.G.	Ready to Die	4	1	1
5	THE NOTORIOUS B.I.G.	Ready to Die	5	1	1
6	THE NOTORIOUS B.I.G.	Ready to Die	6	1	1
7	THE NOTORIOUS B.I.G.	Ready to Die	7	1	1
8	THE NOTORIOUS B.I.G.	Ready to Die	8	1	1
9	THE NOTORIOUS B.I.G.	Ready to Die	9	1	1
10	THE NOTORIOUS B.I.G.	Ready to Die	10	1	1
11	THE NOTORIOUS B.I.G.	Ready to Die	11	1	1
12	THE NOTORIOUS B.I.G.	Ready to Die	12	1	1
13	THE NOTORIOUS B.I.G.	Ready to Die	13	1	1
14	THE NOTORIOUS B.I.G.	Ready to Die	14	1	1
15	THE NOTORIOUS B.I.G.	Ready to Die	15	1	1
16	THE NOTORIOUS B.I.G.	Ready to Die	16	1	1
17	THE NOTORIOUS B.I.G.	Ready to Die	17	1	1
18	THE NOTORIOUS B.I.G.	Ready to Die	18	1	1
19	THE NOTORIOUS B.I.G.	Ready to Die	19	1	1
20	THE NOTORIOUS B.I.G.	Ready to Die	20	1	1
21	THE NOTORIOUS B.I.G.	Ready to Die	21	1	1
22	THE NOTORIOUS B.I.G.	Ready to Die	22	1	1
23	THE NOTORIOUS B.I.G.	Ready to Die	23	1	1
24	THE NOTORIOUS B.I.G.	Ready to Die	24	1	1
25	THE NOTORIOUS B.I.G.	Ready to Die	25	1	1
26	THE NOTORIOUS B.I.G.	Ready to Die	26	1	1
27	THE NOTORIOUS B.I.G.	Ready to Die	27	1	1
28	THE NOTORIOUS B.I.G.	Ready to Die	28	1	1
29	THE NOTORIOUS B.I.G.	Ready to Die	29	1	1
30	THE NOTORIOUS B.I.G.	Ready to Die	30	1	1
31	THE NOTORIOUS B.I.G.	Ready to Die	31	1	1
32	THE NOTORIOUS B.I.G.	Ready to Die	32	1	1
33	THE NOTORIOUS B.I.G.	Ready to Die	33	1	1
34	THE NOTORIOUS B.I.G.	Ready to Die	34	1	1
35	THE NOTORIOUS B.I.G.	Ready to Die	35	1	1
36	THE NOTORIOUS B.I.G.	Ready to Die	36	1	1
37	THE NOTORIOUS B.I.G.	Ready to Die	37	1	1
38	THE NOTORIOUS B.I.G.	Ready to Die	38	1	1
39	THE NOTORIOUS B.I.G.	Ready to Die	39	1	1
40	THE NOTORIOUS B.I.G.	Ready to Die	40	1	1
41	THE NOTORIOUS B.I.G.	Ready to Die	41	1	1
42	THE NOTORIOUS B.I.G.	Ready to Die	42	1	1
43	THE NOTORIOUS B.I.G.	Ready to Die	43	1	1
44	THE NOTORIOUS B.I.G.	Ready to Die	44	1	1
45	THE NOTORIOUS B.I.G.	Ready to Die	45	1	1
46	THE NOTORIOUS B.I.G.	Ready to Die	46	1	1
47	THE NOTORIOUS B.I.G.	Ready to Die	47	1	1
48	THE NOTORIOUS B.I.G.	Ready to Die	48	1	1
49	THE NOTORIOUS B.I.G.	Ready to Die	49	1	1
50	THE NOTORIOUS B.I.G.	Ready to Die	50	1	1



— 'Shop' Back
— On Top

► "The Internet is the new blackboard," says Michael Lesnick, president of the American Library Association. "It's a place where you can find anything you want, and it's a place where you can find anything you don't want."



	NEW	UP	DOWN	ARTIST	ALBUM	TITLE	WEEKS ON CHART	PEAK POSITION
1	NEW			LITTLE BIG TOWN	WALKIN' AROUND	Yankee	3	40
2		20	20	JASON ALDEAN	THE JORDAN COLEMAN STORY	Night Train	1	10
3		22	22	FILLS	THE MOUNTAIN	Score High!	3	46
4		25	25	THE WEEKEND	THE HEART OF THE MATTER		1	3
5	22			JURIN EBERHART	THE MOUNTAIN	Believe	1	28
6		23	23	OF HORSESTY AND MEN	My Heart Is An Animal		6	42
7		30	30	HARTBROOKS	Master Myself		10	40
8	NEW			CAROL BARNARD	Carry On		36	1
9		21	21	ERIC CHADRON	THE MOUNTAIN	Chief	1	3
10		24	24	WICKERFIELD	THE MOUNTAIN	O.N.I.C.C.	2	4
11		27	27	ONE DIRECTION	Up All Night		1	40
12		40	40	JENNIFER REYNA	La Muriela Gata Venecia		1	40
13		38	38	MARQUE & SONS	Sigh No More		2	38
14		39	39	CARME UNDERWOOD	Stamen Anas		1	37
15		46	46	THE GAME	Jason Pines		6	7
16		47	47	PIYOLLA	Global Warning		14	9
17		49	49	21 CARME	BaseOfOn A.P.B. Story		1	47
18		50	50	THE WEEKEND	Trilogy		6	18
19		51	51	LEE ZEPPELIN	Celebration Day		1	51
20		52	52	KEENA	Atorior		6	4
21		53	53	KID ROCK	Infected Soul		5	4
22		54	54	SHIRLEYBASS	The Walker: An Unexpected Journey		30	5

WEEK	ARTIST	Album	Genre	Label	Chart Position
12	SCOUTS BRANCH	<i>Diagnosis Uncertain</i>	Rock	Capitol	10
13	MYRTLE MAE	<i>Woman To Woman</i>	Rock	Capitol	10
14	ERIC CROMBIE BAND	<i>Chicago</i>	Rock	Capitol	10
15	ANNEKE	<i>Kathleen's Daughter</i>	Rock	Capitol	10
16	FRANK OCEAN	<i>Channel Orange</i>	Rock	Capitol	10
17	THE FIRST ONE FISTS	<i>Yella</i>	Rock	Capitol	10
18	ELLIE GOULDING	<i>Nobody</i>	Rock	Capitol	10
19	THE BLACK BETS	<i>El Camino</i>	Rock	Capitol	10
20	THE-19	<i>R.E.D.</i>	Rock	Capitol	10
21	HEWLETT	<i>Not of 1973</i>	Rock	Capitol	10
22	CHRISTINA AGUILERA	<i>Lullaby</i>	Rock	Capitol	10
23	BLIVE-302	<i>Days Telling Days (EP)</i>	Rock	Capitol	10
24	BRAND NABS	<i>Good Times & Bad Times</i>	Rock	Capitol	10
25	SHOENAN	<i>Sho, What's New? The New Shoens</i>	Rock	Capitol	10
26	TED BICKNER	<i>Neighborhood</i>	Rock	Capitol	10

WEEK	ARTIST	ALBUM	TEN	WEEKS ON CHART
1	PS JOURNEY	Journey's Greatest Hits		10
2	LARA DEL REY	Travis Widespread	10	
3	MAD	The 2nd Law	2	
4	JEROME CAMP	Big City Out: The Relationship Project	4	
5	KYNDREW JENKINS	NEW HITS 2013	10	
6	BONNIE LYNN WILLIAMS	Black & Blue & Red	10	
7	CELESTE HILL JENSEN	Kim	4	
8	JERRI ROYER	Jesus Promises: David	10	
9	BRIGITT BENDISER	Redeem Your Soul	10	
10	NICKY CHESNEY	Before We Were Born	10	
11	ALABAMA SHAKES	Boys & Girls	10	
12	WENDY MINAY	Black Friday: Gospel: Rocked	1	
13	ACT-1	2nd Anniversary CD	14	
14	LEE BAKER	Next 2 Know	1	
15	CALVIN KURTIS	10 Minutes	10	
16	YAKOVLEV	Great New Sound: 1000 New Songs	1	
17	THE PICKING STONES	GRIT	10	
18	POBIRAC	Eye On It	1	
19	FUTURE	Future	1	
20	BLAKE SHELTON	Red River Blue	1	
21	BOBBY KATH	Naked On The Streets	1	
22	MICHAEL JACKSON	The Essential Michael Jackson	10	
23	REGENERATION	Wavelength: Symphony	10	
24	REGENERATION	Wavelength: Symphony	10	

A photograph of four men standing in a row in front of a large, steep, blue mountain. The man on the far left is wearing a light blue button-down shirt. The second man from the left is wearing a dark plaid shirt. The third man is wearing a white t-shirt with a large green diamond-shaped graphic. The man on the far right is wearing a dark t-shirt. They are all looking towards the camera. The background is a clear blue sky.

Alt-J's
Gus
Unger-
Hamilton

[illegible]

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 Aurèle Sack’s round-as-a-record LL Brown.

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2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART	2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER
53	53	51	I DRIVE YOUR TRUCK K. JACOBS, M. MCCLURE, L. BRICE (J. ALEXANDER, C. HARRINGTON, J. YEARY)	Lee Brice Curb		51	11	44	64	74	ONE W J. BUNETTA
56	50	52	GET YOUR SHINE ON J. MOI (T. HUBBARD, B. KELLEY, R. CLAWSON, C. TOMPKINS)	Florida Georgia Line Republic Nashville		50	8	-	98	75	SHOW MIKE WILL
RE-ENTRY		53	MADNESS MUSE (M. BELLAMY) After a four-week break, the song returns at a new peak. After setting the mark for the longest reign in the Alternative chart's history (19 weeks), it continues gaining on Adult (14-13) and Mainstream Top 40 (30-29).	Muse HELIUM-3/WARNER BROS.		53	26	64	71	76	WICK DOC C. MOY
60	55	54	SOMEBODY'S HEARTBREAK D. HUFF, J. HAYES (A. DORFF, L. LAIRD, J. HAYES)	Hunter Hayes ATLANTIC/WMN		54	17	-	96	80	KISSE MIKE WILL / M. MIDDLEB
49	51	55	KISS YOU C. FALK, R. AMI (S. HELLBACK, R. VASCOUR, C. FALK, S. KOTCHKA, K. LUNDIN, K. FOGEL, MARK, A. NEEDLER)	One Direction SYCO/COLUMBIA		46	12	-	84	81	HIGHV B. GALLIMORE
57	59	56	LOVEEEEEEE SONG FUTURE (N. WILBURN, R. FENTY, D. ANDREWS, G. S. JACKSON, L. S. ROGERS) SRP/DEF JAM/101/IMG	Rihanna Feat. Future		55	7	82	75	82	WE ST MIKE WILL / M. MIDDLEB
72	68	57	ALIVE RAIN MAN (J. YOUSAF, Y. YOUSAF, K. TRINDL, N. LIM, J. UDELL)	Krewella KREWELLA/COLUMBIA		57	5	58	63	83	HEY F DJ FRANK E (D. E. GLASS)
66	62	58	PIRATE FLAG B. CANNON, K. CHESNEY (R. COPPERMAN, D. L. MURPHY)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		58	6	86	81	84	LIKE . J. JOYCE (C.)
-	100	59	GONE, GONE, GONE G. WATTENBERG (D. FUHRMANN, T. CLARK, G. WATTENBERG)	Phillip Phillips 19/INTERSCOPE		59	2	74	73	85	WHO RAW SMOO
80	70	60	POWER TRIP J. L. COLE (J. COLE, H. LAWS)	J. Cole Featuring Miguel RDC NATION/COLUMBIA		60	5	78	82	86	DON" THE MESSE
63	60	61	R.I.P. DJ MUSTARD (D. J. JENKINS, D. MC FARLANE, T. EPSON, J. DEVAUGHN, A. YOUNG, K. WRIGHT, L. PATTERSON, Q. JACKSON, J. BOSTER, A. NOLAN, L. BONNER, R. MIDDLEBROOKS, W. MORRISON, M. JONES, M. PIERO) CTE/DEF JAM/101/IMG	Young Jeezy Featuring 2 Chainz		59	6	NEW	87	87	DONE D. HUFF (R. F)
43	49	62	BETTER DIG TWO D. HUFF (B. CLARK, S. MCANALLY, T. ROSEN)	The Band Perry REPUBLIC NASHVILLE		28	20	75	79	88	THE ONL M. KNOX (D.)
45	48	63	ONE OF THOSE NIGHTS B. GALLIMORE, T. MCGRAW (L. LAIRD, R. CLAWSON, C. TOMPKINS)	Tim McGraw BIG MACHINE		32	16	84	87	89	STUBI R. HADLOCK
RE-ENTRY		64	22 MAX MARTIN, SHELLBACK (T. SWIFT, MAX MARTIN, SHELLBACK) Following the start of her Red tour in Omaha, Neb. (March 12), the single...	Taylor Swift BIG MACHINE/REPUBLIC		44	3	NEW	90	90	SO MAN NOT LISTED
								90	83	91	GOLD D. MUCKALA



SONGWRITER	Artist	CERT.	PEAK POS.	WKS. ON CHART
AY OR ANOTHER (TEENAGE KICKS) J. RYAN (D. HARRY, N. HARRISON, J. O'NEILL)	One Direction SYCO/COLUMBIA		13	5
OUT MADE-IT (J. HOUSTON, J. W. JENKINS, S. M. ANDERSON)	Juicy J Featuring Big Sean And Young Jeezy KEMOSABE/COLUMBIA		75	2
ED GAMES ATAGNESE, THE WEEKND (A. T. FAYE, C. MONTAGNESE, D. MCKINNEY)	The Weeknd XO/REPUBLIC		53	20
KS THOMASON (K. KHARBOUCH, J. T. MARA, J. RICO LOVE, RILEY E. BONNER, S. DUNBAR, J. C. TAYLOR, L. O. WILLIS)	French Montana Feat. Nicki Minaj BAD BOY/INTERSCOPE		77	1
TAKE IT FROM THERE C. YOUNG, R. AKINS, B. HAYSLIP	Chris Young RCA NASHVILLE		76	6
LE SCARS UO, G. SEBASTIAN, D. R. HARRIS	Lupe Fiasco & Guy Sebastian 1ST & 15TH/ATLANTIC		73	12
S DOWN LOW MADE-IT, MARZ (M. L. WILLIAMS II, BROOKS, T. THOMAS, T. THOMAS, K. ROWLAND)	Kelly Rowland REPUBLIC		80	2
AY DON'T CARE RE, T. MCCRAW (B. WARREN, B. WARREN, M. IRWIN, J. KEAR)	Tim McGraw With Taylor Swift BIG MACHINE		59	3
'ILL IN THIS B**** ADE-IT, MARZ (B. R. SIMMONS, JR., M. L. WILLIAMS II, YOOKS, C. J. HARRIS, JR., J. HOUSTON)	B.o.B Feat. T.I. & Juicy J REBEL ROCK/GRAND HUSTLE/ATLANTIC		75	5
PORSCHIE J. D. GLASS, M. FREESH, T. MAZUR, H. KIPNER, H. KIPNER, B. S. ISAAC, J. FRANKS, C. HAYNES, JR.	Nelly REPUBLIC		42	4
JESUS DOES DEATHARD, M. CRISWELL	Eric Church EMI NASHVILLE		81	4
BOOTY V (D. J. GRIZZELL, S. A. WILLIAMS, K. KHARBOUCH)	Jonn Hart Featuring IamSU! COOL KID CARTEL/EPIC		66	14
T JUDGE ME NGERS (C. M. BROWN, N. ATWEHA, MESSINGER, M. PELLIZZER)	Chris Brown RCA		67	20
... PERRY, N. PERRY, J. DAVIDSON, J. BRYANT	The Band Perry REPUBLIC NASHVILLE		87	1
Y WAY I KNOW L. MURPHY, B. HAYSLIP	Jason Aldean With Luke Bryan & Eric Church BROKEN BOW		40	19
BORN LOVE (W. SCHULTZ, J. FRAITES)	The Lumineers DUALTONE		70	14
IV GIRLS (NOT LISTED)	DJ Drama Feat. Wale, Tyga & Roscoe Dash APHILLIATES/EONE		90	1
(B. NICOLE, D. MUCKALA, J. CATES)	Britt Nicole SPARROW/CAPITOL CMG/CAPITOL		83	3

I'M NOT 'BOUT TO JUDGE YOU, DON'T JUDGE ME. YOU AIN'T GOTTA REALLY SING ABOUT YOUR RAP SHEET.

"BAD"—WALE FEATURING TIARA THOMAS

Q&A

Tiara Thomas



You co-wrote and sang on Wale's "Bad," which jumps 45-38 on the Billboard Hot 100 this week. You're signed to his Board Administration management/label. How did you first link with him? [A friend] was like, "Hey, let's go to Atlanta for spring break."

TO

ME.
J'T

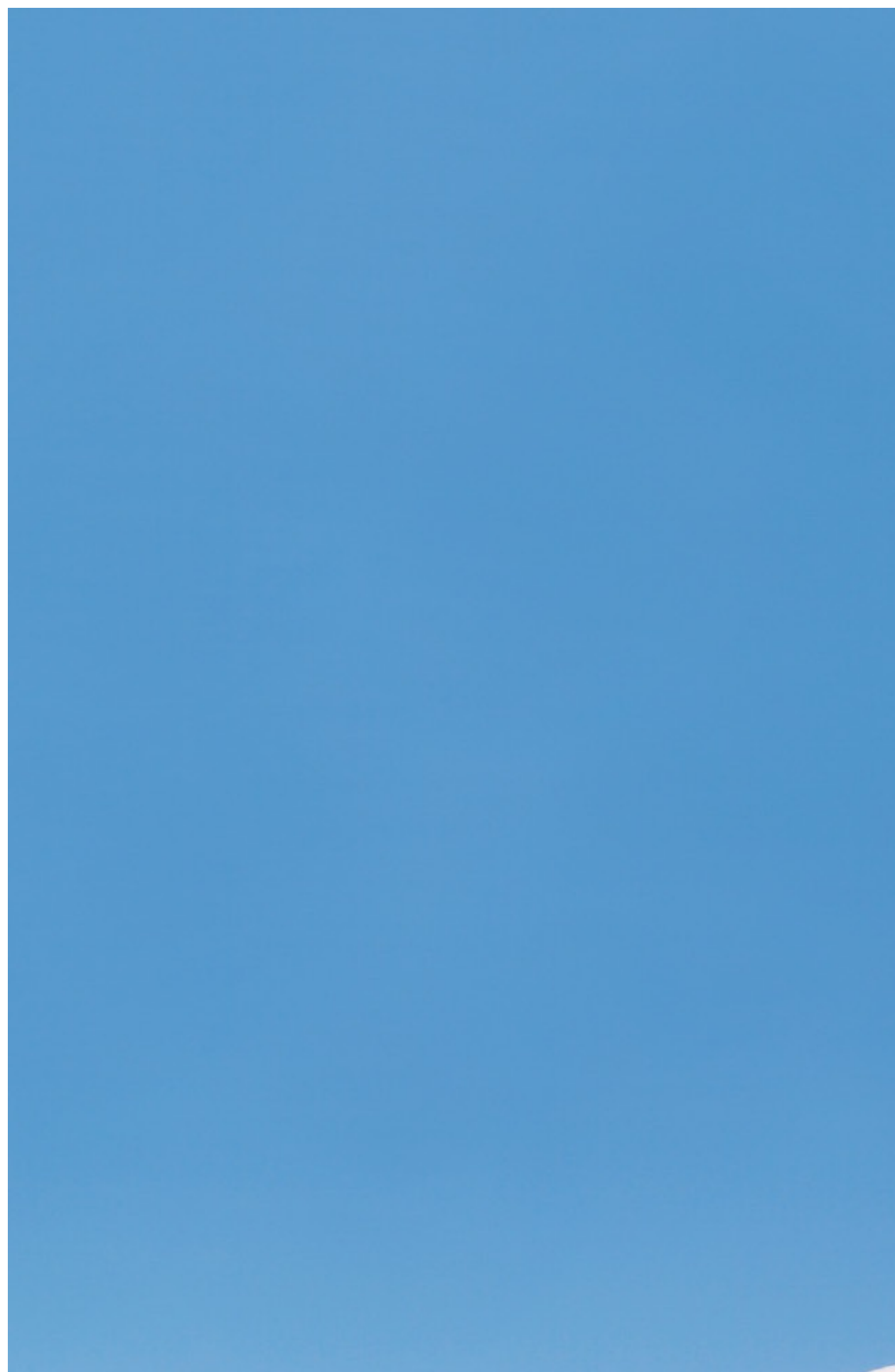
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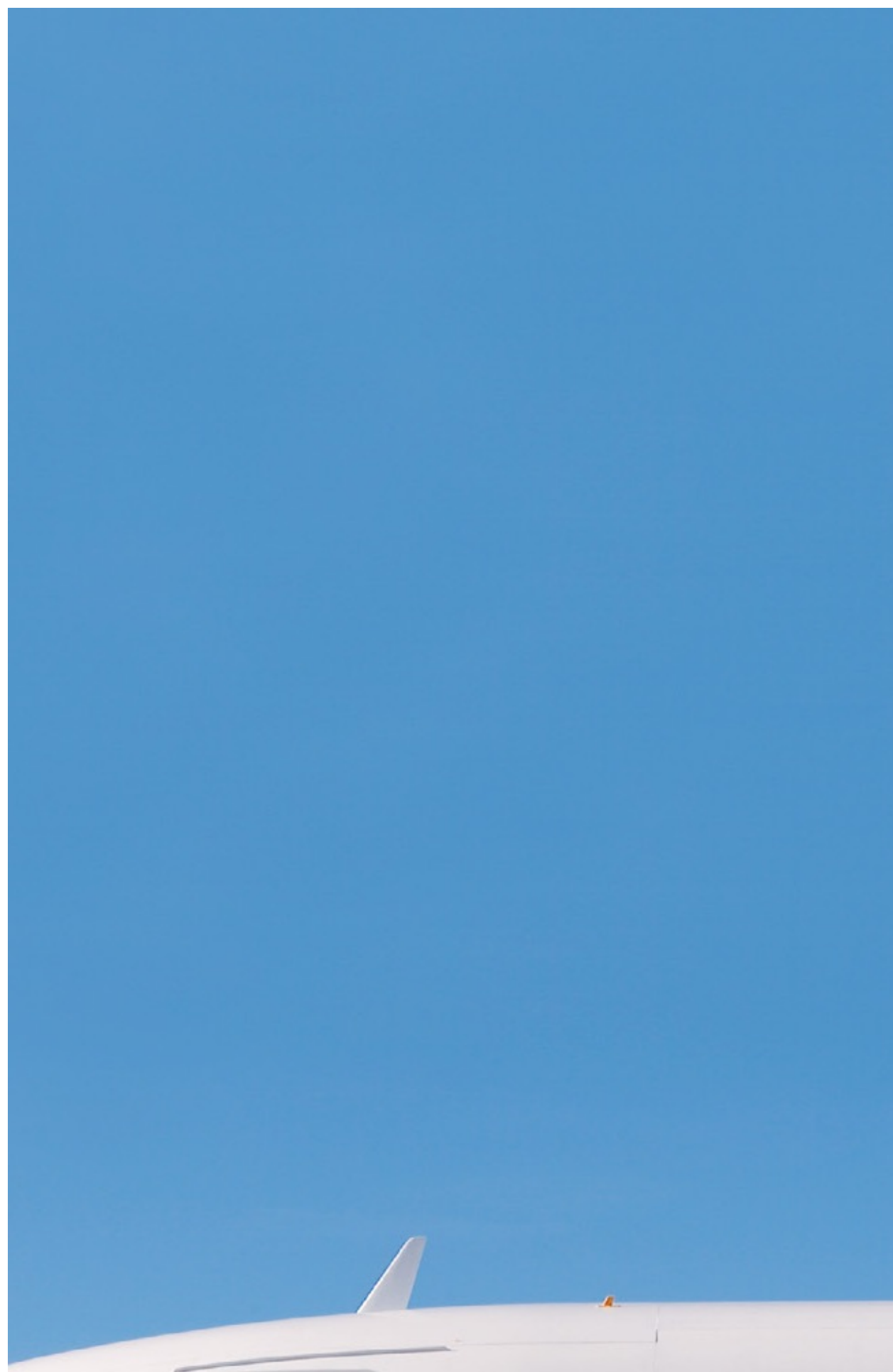
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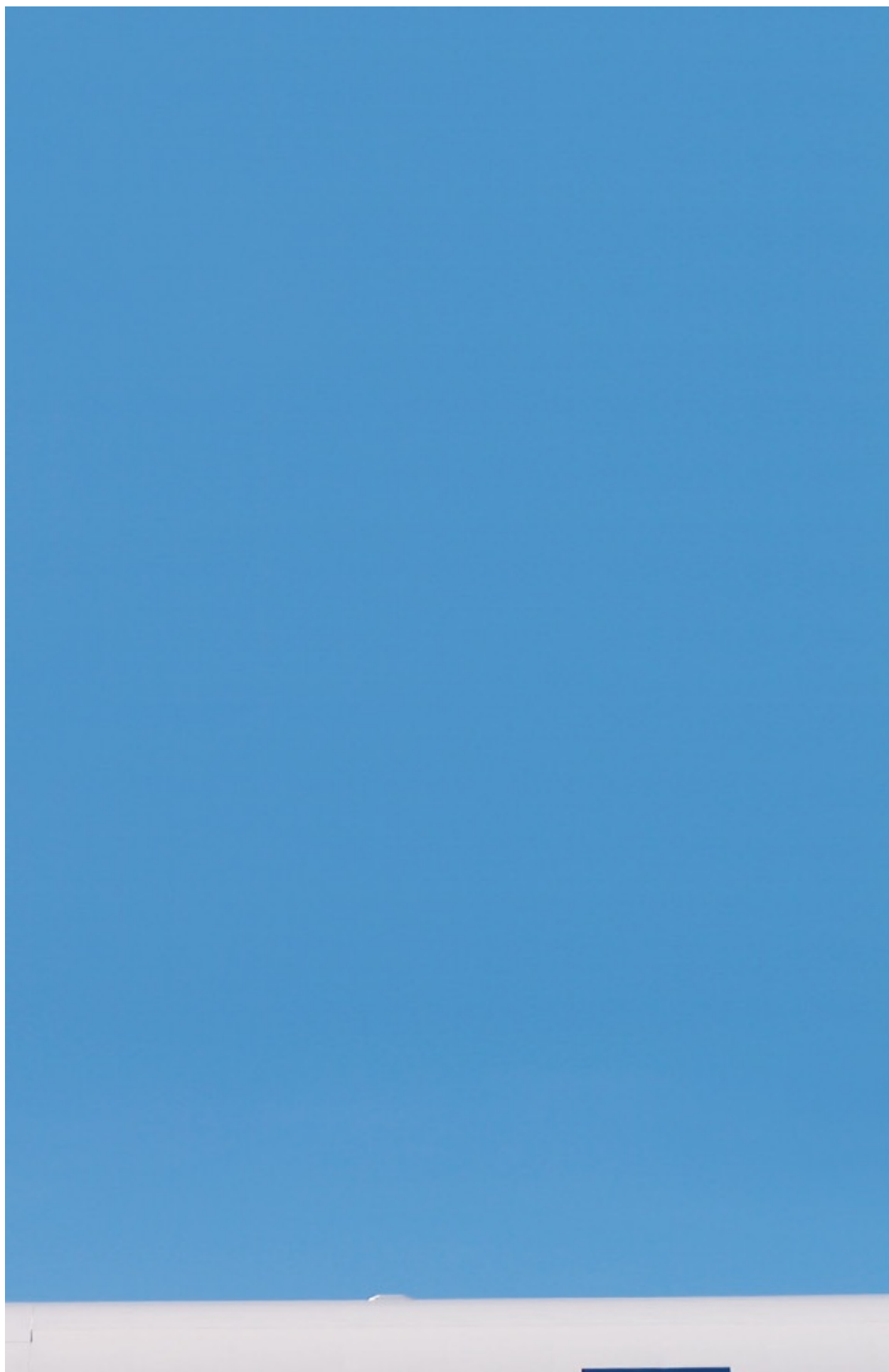
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How to convince people Ted Opposite We had a simple premise for the Ted brand: white plane, simple name, really big. As I told the New York Times when the brand launched, “When we hit on it, we realized we were on to something... It was a modest miracle that there inside the United name is that nickname, ready-made.” 00882_Bierut_CS5.5_PENTAGRAM_02.indd 225 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.

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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.

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

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).

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

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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.

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

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.

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

The audience would always laugh at the answer (and the specious math behind it) but the point was made: the new 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. 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?”

230 Ted 00882_Bierut_CS5.5_PENTAGRAM_02.indd 230
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Ted means business.

It's all about who you know...

It's true in the business world, and in the air as well. With a specially structured fare route, Ted can take you to a board meeting in L.A., a convention in Las Vegas, or all of the above. Call 1.800.HELLO.TED

Ted E-fares

1. \$119, no restrictions
2. \$95, limited restrictions
3. \$88, restricted fare

Book your ticket online at www.flywithted.com

Ted
A UNITED BRAND

Ted took me to Phoenix and I used my husband's miles.

Cuddle up with a Ted E-fare

Use and earn United Mileage Plus miles, across United's extensive route network, all without feeling guilty about a thing. Call 1.800.HELLO.TED

Book your ticket online at www.flywithted.com

menu with price list



TasTed

Communications

Ted's right panel
December 2004
Volume 1, issue 12

Your photos,
our planes
23

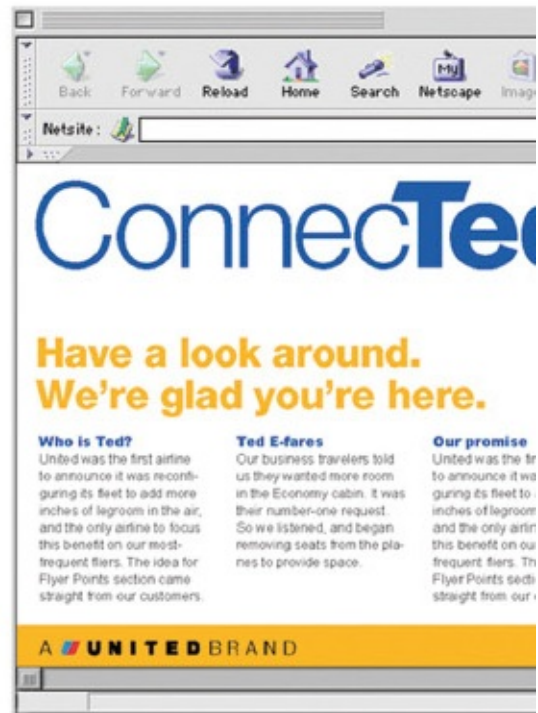
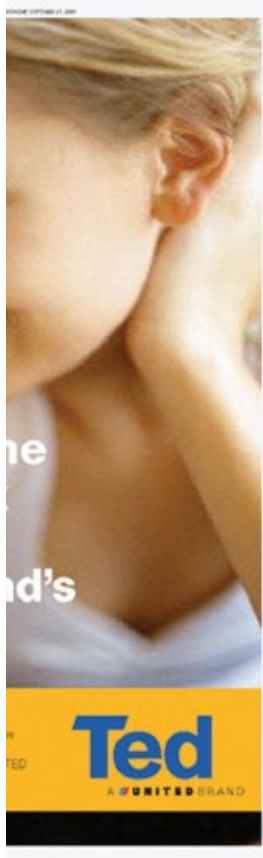
Ted turns 1
37

A UNITED BRAND

Ted
A UNITED BRAND



Ted would love to hear

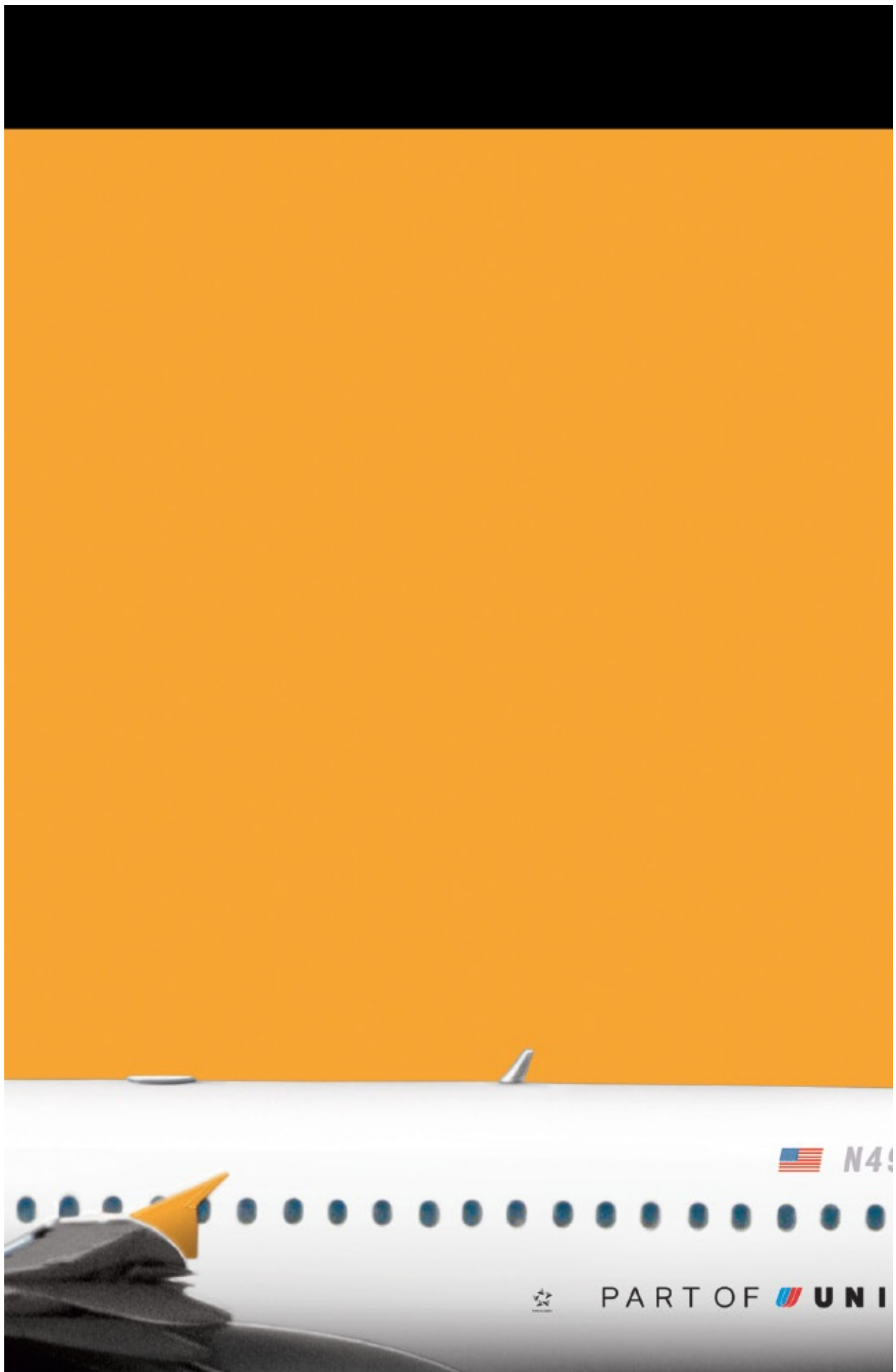




But Ted was consistently profitable, and many of the innovations it pioneered contributed to United's renaissance as it recovered from bankruptcy. Moreover, the team of United people associated with the project had the galvanizing experience of creating something from scratch, and went on to apply that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


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. 232

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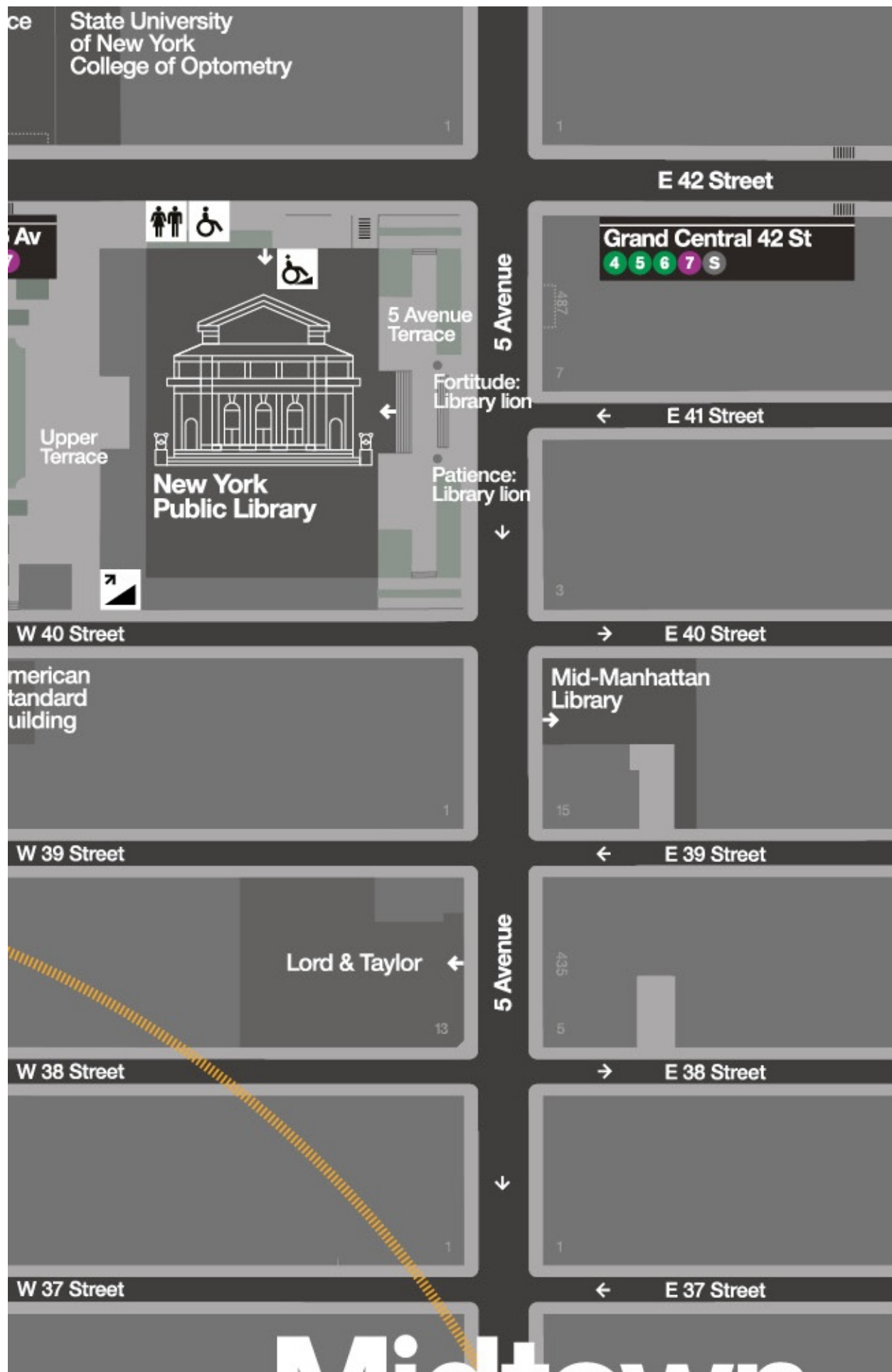
PART OF  UNI











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 Billings 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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 235 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.

Urban wayfinding is an extraordinarily complicated enterprise that requires the collaboration of a wide range of experts. How do people actually find their way in a complex city? What information do they need? How and where should it be provided? Answering these questions meant conducting dozens of workshops and interviews, stopping pedestrians on the sidewalk to find out where they were going and how they were getting there. The NYC Department of Transportation told us that WalkNYC would affect not just wayfinding, but everything from public health (by encouraging people to walk) to economic development (more sidewalk activity means more shopping). Simplicity was the key, but achieving it was anything but simple. Our task was to translate the cartographic data into maps that we hoped would not only work well, but would become as distinctive a part of New York's graphic language as Massimo Vignelli's subway signage or Milton Glaser's "I Love NY" logo. Opposite We considered many different typefaces for the system, but none conveyed the same authority as Helvetica. No surprise there: users of the New York Subway system have been trusting it since the 1970s, so why not continue the same graphic language above ground? We made one modification I've secretly wanted for years: all the square dots are round, a not-so-subtle customization for our client DOT. Right top Consultants City ID led our team in a series of neighborhood tours with local residents and business owners to help determine the location and content of our wayfinding kiosks. Right middle Understanding how people find their way is complicated enough in someplace like an airport, where everyone comes through the same front door and has the same goal. In a city, where people may be starting anywhere and going anywhere, new in town or lifelong residents, in a hurry or ready to get lost, addressing the complexity means making deliberate choices. Right bottom Would we refer to north as uptown? How would we determine walking distances? Which landmarks qualified to appear on the maps? What colors were the most legible at day and at night? The details were seemingly endless.

236 New York City Department of Transportation

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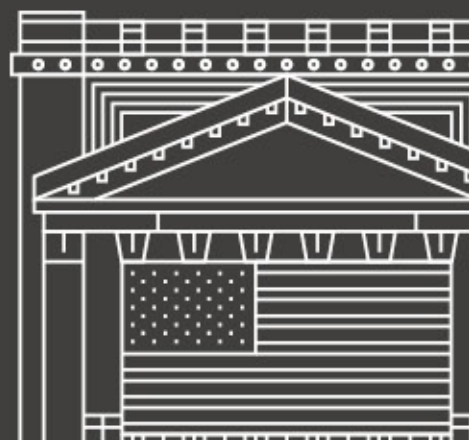
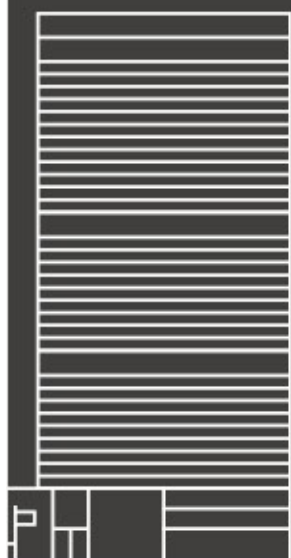
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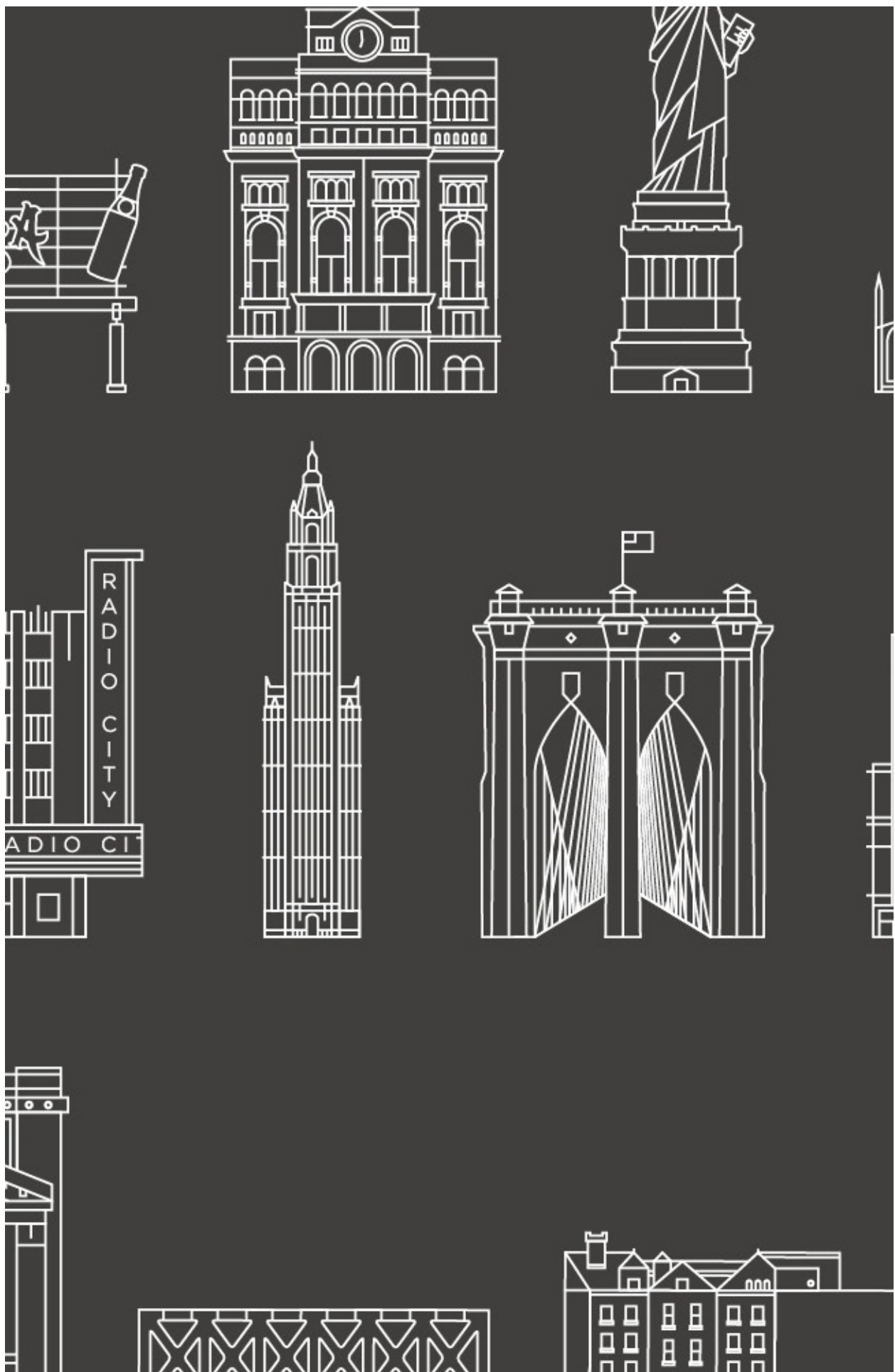
Left Because we were managing a dense jungle of information, we knew every graphic element needed to be perfectly engineered. For instance, the symbol system developed for the US Department of Transportation by Roger Cook and Don Shanosky at the American Institute of Graphic Arts in 1974 provided some, 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.

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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.

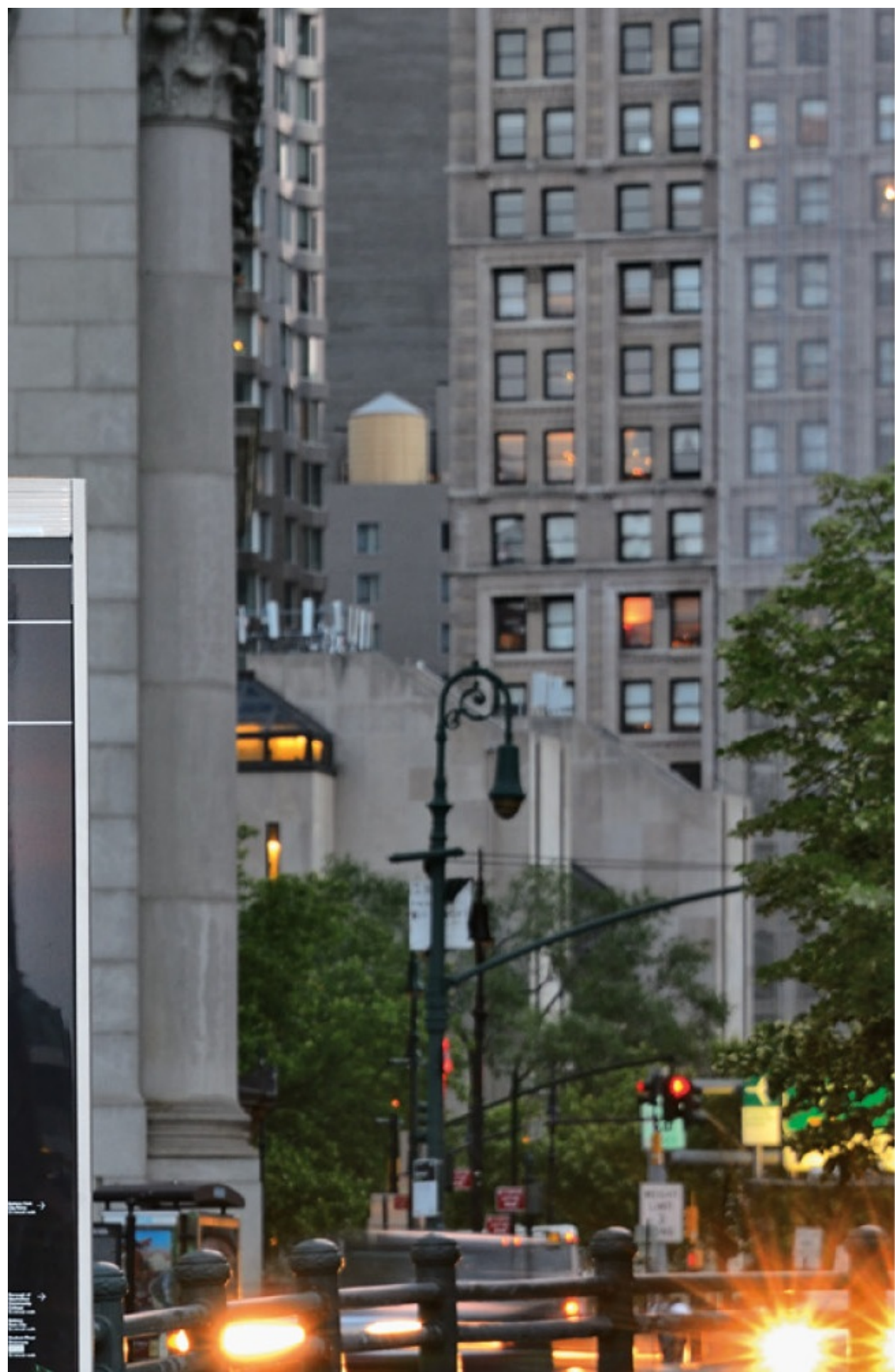
Left top The color scheme of the maps was much debated. We recommended a subdued palette of muted grays that matched the city itself. Left bottom A family of kiosks of different shapes and sizes were deployed throughout the city; large kiosks were installed at major decision points; the smallest serve 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.

240 New York City Department of Transportation

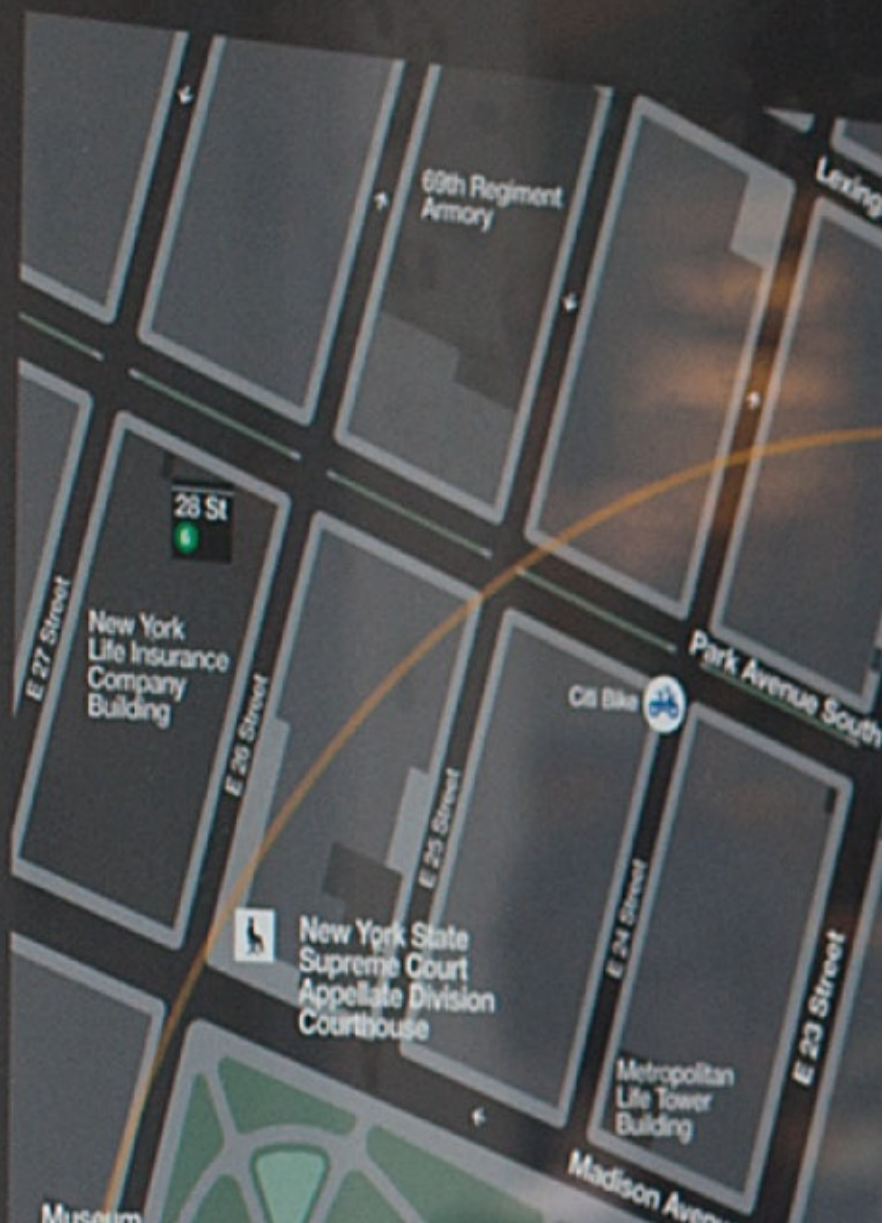
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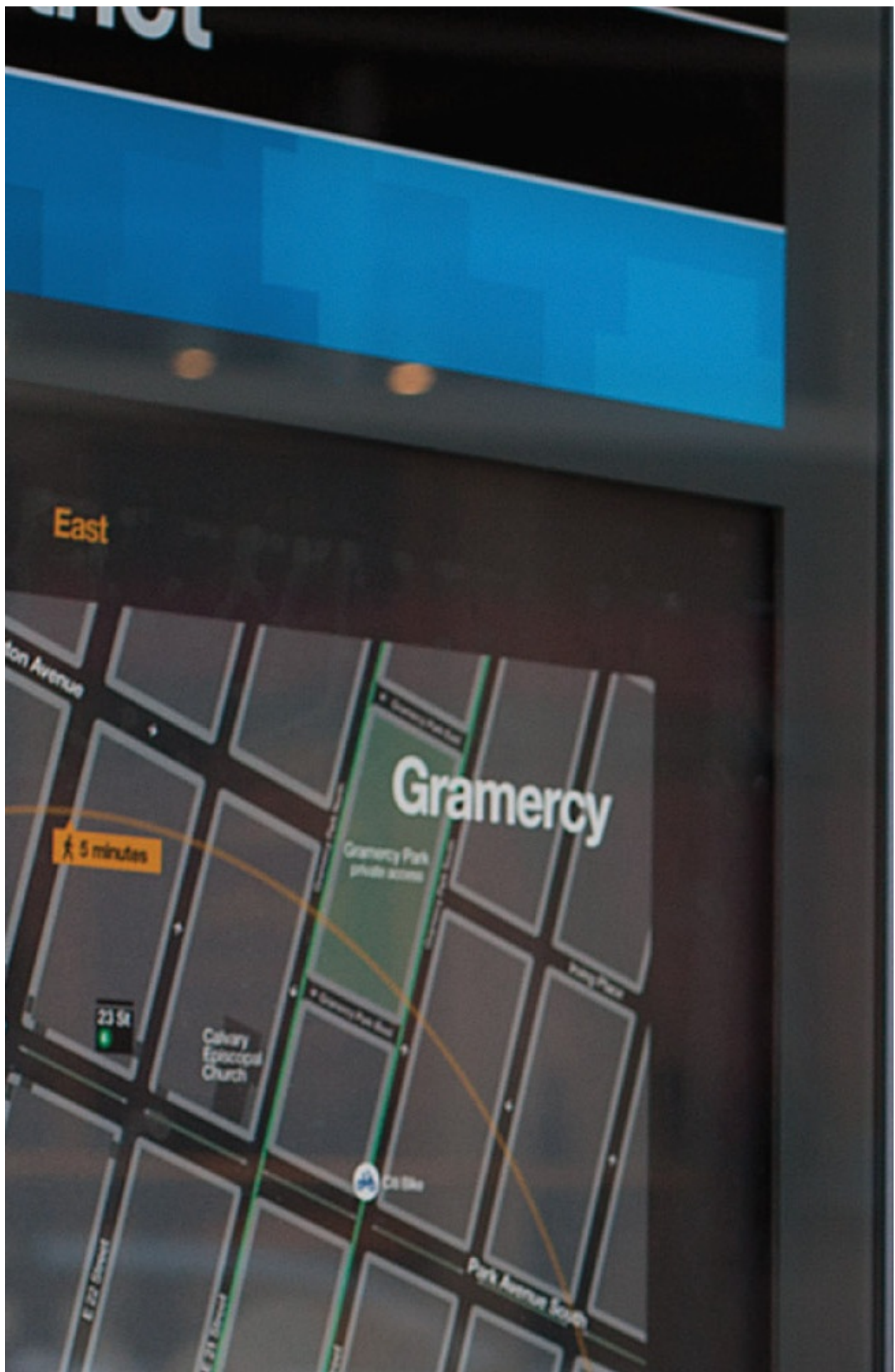






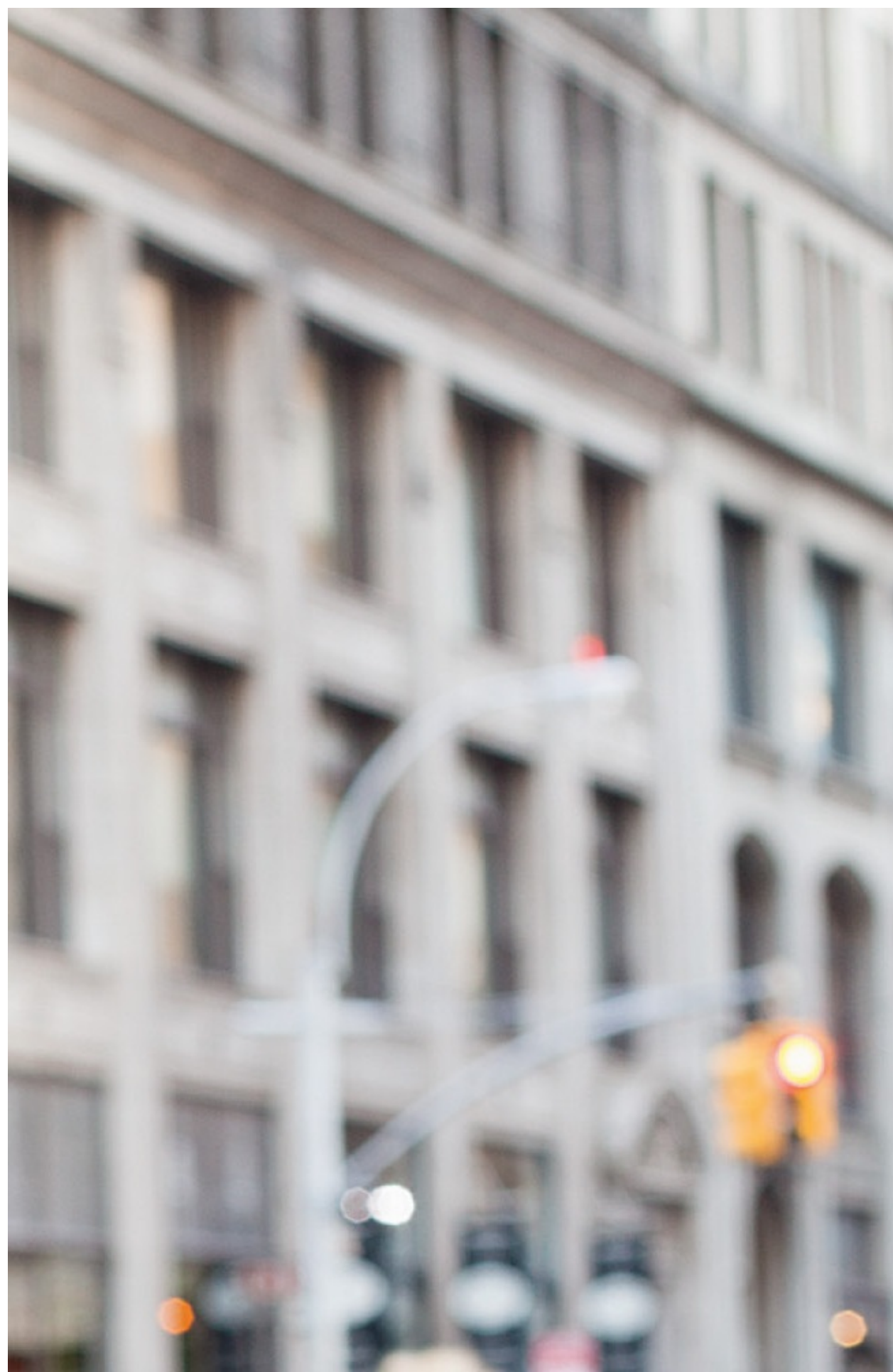
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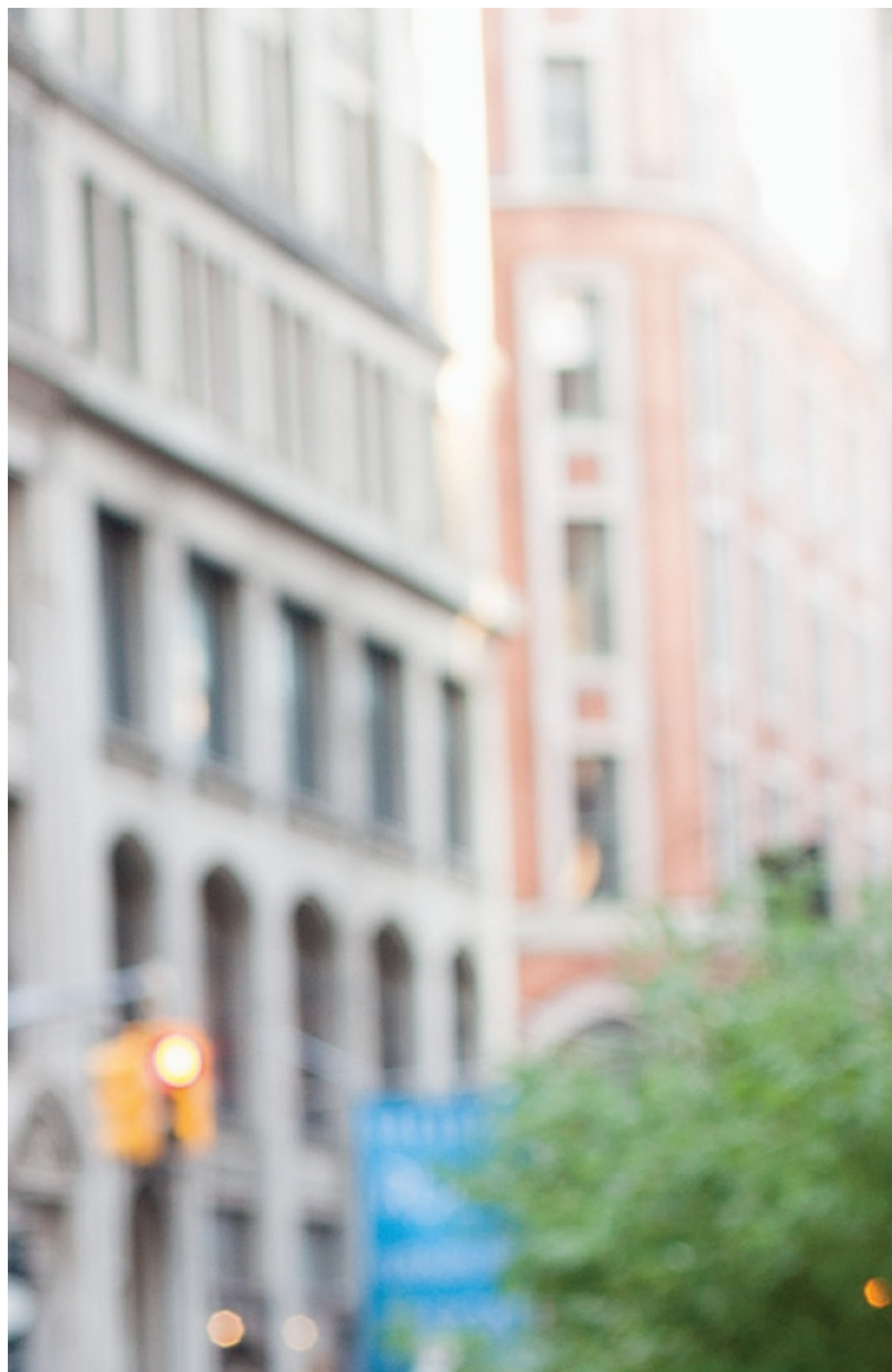












Above right The signs have been engineered to withstand collision, vandalism, and tough New York winters.

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.

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.

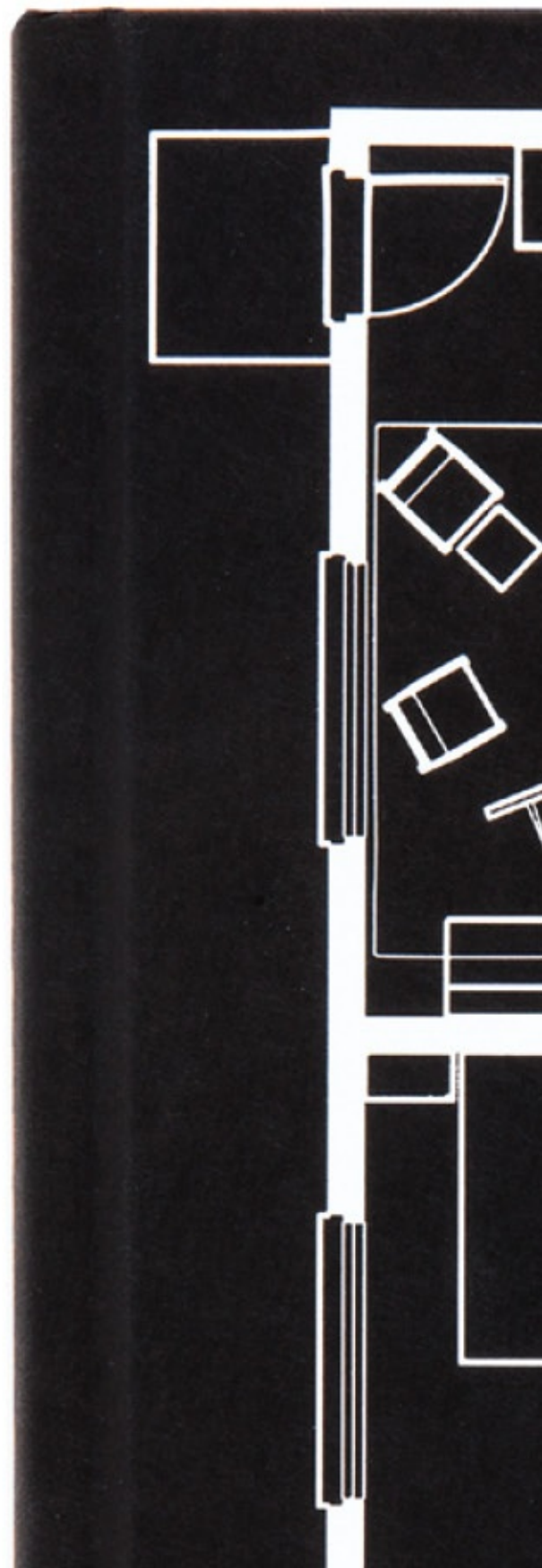
Opposite The structures that house the maps were designed to echo New York's modernist architecture.

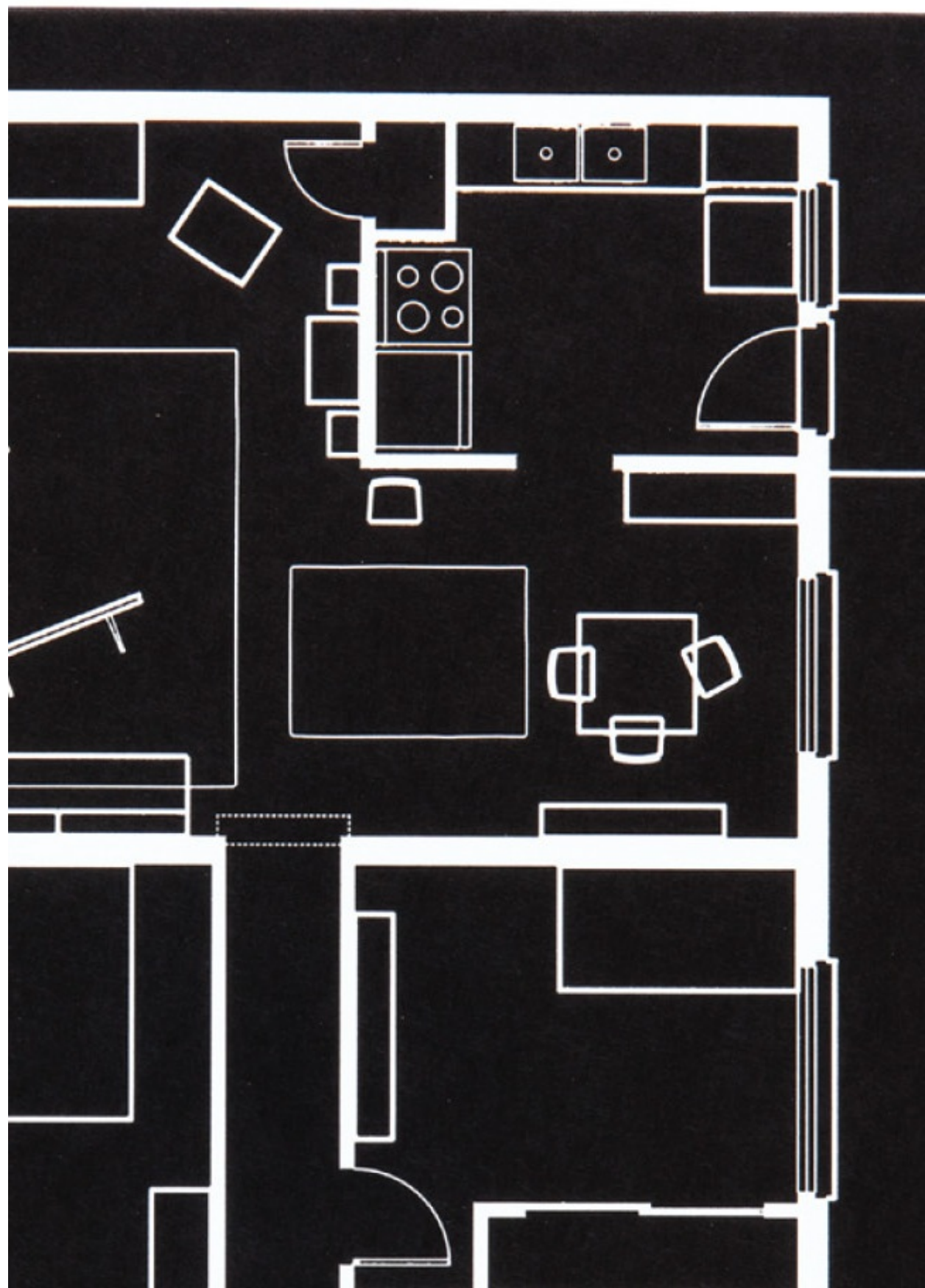
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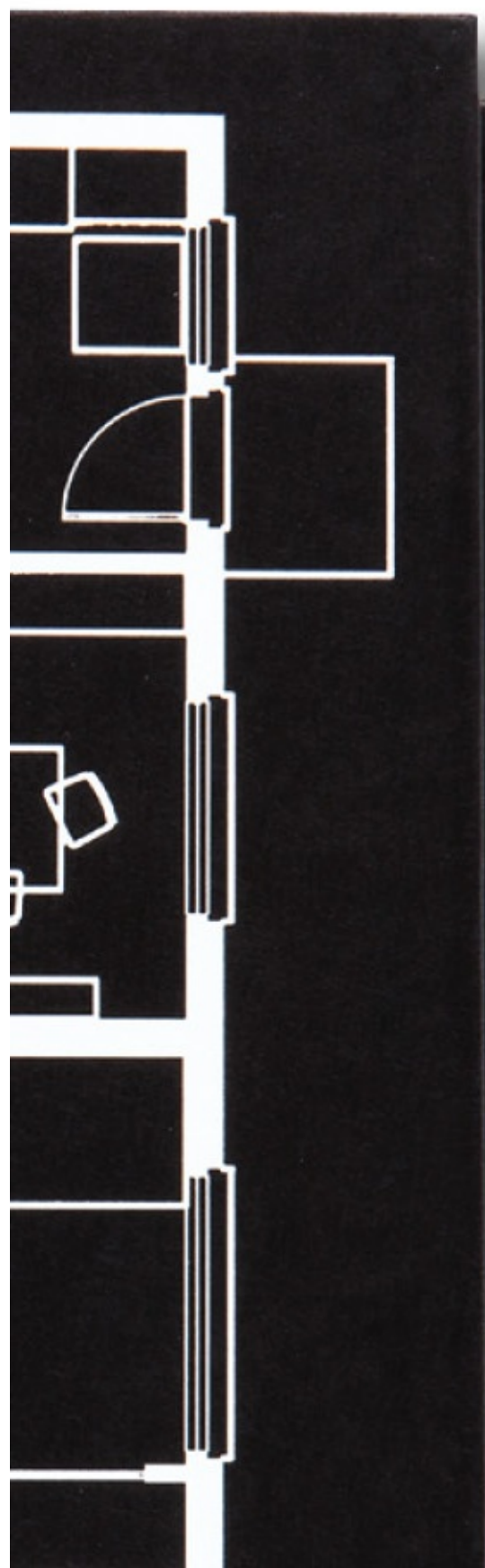












How to investigate a murder A Wilderness of Error Opposite and above The cover and dust jacket of A Wilderness of Error, an investigation of the murder of a wife and two children, depict, respectively, the floor plan of the MacDonald family home, and the pattern of blood types that investigators found 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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 247 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.

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 justice. Pentagram's Yve Ludwig led the design of the book and Niko Skourtis organized the team that created the drawings.

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 choco-late milkshake flies through the air in slow motion, landing with a plop on the ground, a banal punctu-ation to a nightmarish crime. 248 A Wilderness of Error

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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
—Franz Kafka, *The Trial*

When Jeffrey MacDonald was brought in for questioning

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Academy Award-winning film private detective Errol Morris' nature of evidence and proof in the Jeffrey MacDonald murder case.

Early on the morning of February 17, 1969, North Carolina, Jeffrey Berni doctor, called the police officers arrived at his home, and battered bodies of MacDonald wife and two young daughters written in blood on the head bedroom. As MacDonald was the ambulance, he accused a hippies of the crime.

So began one of the most notorious murder cases of the twentieth century. MacDonald was finally convicted and remains in prison today. Since bestselling books—including *Voices* and Janet Malcolm's *The Murderer*—and a blockbuster have told their versions of the case and what it all means.

Errol Morris has been investigating the case for more than twenty years. *The Thin Red Line* is the culmination of a shocking book, because it is everything we have been told, deeply unreliable, and crucial case against MacDonald since a masterly reinvention of the book that pierces the haze of these murders with the sort that can be produced only by and careful investigation and

By this book's end, we know there are two very different ways to create about what happened and that the one that led to the imprisonment for life of this his wife and two young daughters

Continued on back flap

Jeffrey Blau Ross (1948-)
Professor of African American studies at North Carolina Central University and a journalist, interviewed Jeffrey MacDonald for *Playboy* magazine and began a manuscript on the case.

Janet Malcolm (1925-)
A Czech American journalist and writer. Author of *In the Freud Archives*, *The Crimes of Sheila McCough*, *Identities in Forest Hills*, and *The Journalist and the Murderer*, a book based on the relationship between Joe McGinniss and Jeffrey MacDonald.

Ted Landwehr
A documentary producer and investigator based in California. Producer of *Fatal Witness*, a video BBC documentary on the MacDonald case.

Fred West
A journalist based in Fayetteville, North Carolina. A veteran. One of the two authors of *Fatal Justice: Reinvestigating the MacDonald Murders*.

Jerry Allen Pether, Jr. (b. 1946)
A writer and a journalist based in California. One of the two authors of *Fatal Justice: Reinvestigating the MacDonald Murders*.

xvii People Associated with the Case

A WILDERNESS OF ERROR

THE JAIL CELL

About three months prior to the start of MacDonald's trial, after years of haggling about access to the physical evidence, Dr. John Thornton, the forensic expert hired by legal, was finally invited to inspect it. It had been crammed into a small jail cell in Raleigh. The federal prosecutor Brian Murphy was present, as was Donald Murray, a special agent for the FBI.

At the time of the trial, Thornton was an associate professor of forensic science at the University of California at Berkeley. He went on to become one of the most prominent forensic experts in the United States, chairman of the criminalistics section of the American Academy of Forensic Sciences. He processed about eight hundred homicide cases over a forty-seven-year career. He is now, in his words, "retired for the third time."

JOHN THORNTON: Okay. You know, I really don't know whether he was innocent. I feel very strongly that he did not get a fair trial. And that's been essentially my focus for the last—well, since 1979. I don't know, Mr. Morris. I don't know. Everything that I'm capable of thinking, I probably have thought. Everything that I'm capable of saying to anyone, I've already said. I'm pretty much depleted. So I don't really know how I could help you.

ERROL MORRIS: Well, how about the beginning? Can you describe that scene to me?
JOHN THORNTON: The evidence was in a jail cell, which measured probably eight feet by ten feet. And there was box after box after box of evidence. I had asked for



1976 June 4
cont.

Jeffrey MacDonald exists in the attic.

Early morning, August 9

The Masson family breaks into the home of Sharon Tate and Roman Polanski, killing Tate, Steven Pasnik, Wojciech Frykowski, Abigail Folger, and Jay Sebring.

Early morning, August 10

The Masson family breaks into the LaBianca residence, killing Leno LaBianca and his wife, Rosemary.

August 29

MacDonald reports to the 3rd Special Forces Group Airborne at Fort Bragg, North Carolina, as group surgeon.

October 30

Gregory Mitchell returns to the United States from his tour in Vietnam.

October 10

Charles Manson and his followers are arrested at Barker Ranch in Death Valley. The charge is grand theft auto.

December 29-30

Coleen MacDonald's mother and six father, Mildred and Freddy Hassab, spend Christmas at the MacDonalds' Fort Bragg residence.

1979 February 15

Jeffrey MacDonald works a slow twenty-four-hour shift at Hanes Hospital in Hanes, North Carolina.

February 16

6:00 a.m.

Jeffrey MacDonald ends a twenty-four-hour shift at Hanes Hospital.

6:30 p.m.

Coleen MacDonald leaves for an evening class in child psychology at Fort Bragg's North Carolina State University extension campus.

7:00 p.m.

Jeffrey MacDonald puts his two-year-old daughter, Kristen, to bed.

9:00 p.m.

After watching the TV show *Laugh-In*, Jeffrey MacDonald puts his five-year-old daughter, Kimberley, to bed.

Night

Helena Stachley asks to borrow her friend Margaret Mauney's blue 1968 Chevrolet Corvair. She does not return it by 11:30 p.m., as promised.

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This fact that the presence of the wig fiber was never disclosed to the defense mentioned in passing, as if it had little or no significance.

The "wig" fibers found in this hairbrush were analyzed with the following results. The blond synthetic hair was found to be a Saran fiber often used for doll hair; [above] at far left is a blond Saran doll hair from the FBI reference collection for purposes of comparison. The grey modacrylic wig fiber found in the hairbrush (far right) was found to match grey modacrylic fibers from the blond doll Coleen was known to wear.

The source of the "blond synthetic hair" from the clear handled hairbrush posed more of a problem. Again, the same microscopic, optical and instrumental techniques were used, ultimately determining that the "blond synthetic hairs" were composed of Saran fibers. Due to problems in manufacturing and the physical properties of Saran fibers, they are not suitable for human wigs. They do not look like or "lay" like human hair, therefore, they are not used to make human hair goods.

One of the main uses of Saran fibers during the same time of the murders was for doll hair. These "blond synthetic hairs" were very similar to the blond doll hair in the FBI reference collection. In fact the early "Barbie" dolls made by Mattel had hair made of Saran fibers.

Since the MacDonald girls were known to have owned dolls with blond hair, as since little girls are known to brush the hair of their dolls, it can be inferred that if "blond synthetic hair" found in the hairbrush probably came from a doll belonging to the MacDonald girls or one of their friends. Unfortunately, none of the dolls originally belonging to Kimberley or Kristen are available today for testing purposes.

This article provides Murtagh and FBI forensic analyst Michael Malone's argument in a nutshell. The fibers came from one of Kristen's or Kimberley's dolls, or from a wig. Since Saran fibers were not used for wigs, including Strockley's wig, the fiber had to have come from a doll. Murtagh's analysis, however, omitted central problem. The blond synthetic hairs were long—up to twenty-four inches probably too long to have been used for a doll's hair.

Enter the doll experts.

MacDonald at Ft. Bragg—who is charged with the murders of our daughter and her two children . . . The Press, senators and congressmen who have attempted to open these hearings to the public have gotten nothing but double talk from the Army's Judge Advocate General.²¹

Specialist Fourth Class Kenneth Mica was called as a witness by the government. Mica was one of the first MPs to testify. Mica provides a description of the crime scene, notable because he was shown photographs taken later that morning that were different from what he had seen. The first photographer got stuck and ran out of film/bulbs. He was sent home, and a second photographer had to be brought in from Fort Gordon in Georgia. There was a six-hour delay before the second set of photographs was taken. Before Sengal told Mica about a photograph from that second set

A towel and a blue cloth—it turned out to be Jeffrey MacDonald's pajama top—had been moved.

BERNARD TITOL: Would you be good enough to also examine A-5 at this time and describe for the court if there is any differences in terms of the covering of the body of Mrs. MacDonald?

Things had been moved. The photographs served to record the crime scene, but only after it had changed. It gets worse.

HEMETHIKA: Yes, sir ... The coffee table was overturned. Also there was a wallet lying on the floor.

these conditions, it is reasonable to imply that the "coffee table" is on its side.¹

Even if the fight took place between the couch and the table, a have blocked or otherwise prevented the table from collapsing. Certainly, if the Captain's defense is pursued properly, it will be was unconscious and hence could not account for the final cost

Section 7 brings up a number of additional points. The rule "whereas the probability of finding the table in the position ab graphs is small, it is possible in some circumstances. There is no *will* conclusively prove that the table should have turned complex in section 8. Lorty raises the "lack of evidence of any large-scale

JEFFREY MACDONALD: I thought I was being punched ... I could feel blows on my chest, shoulders, neck, you know, forehead or when getting punched by what seemed like a lot of what I thought was holding onto the club I suddenly got a very sharp pain in my chest.

BERNARD STEAL: You were of the impression that it was a punch that pain at that time?

152 *A Wilderness of Error*

Nineteen eighty-three. Stoeckley had confessed so many, many times *saw four people in the house*. Over the years, Stoeckley had named people as her accomplices, but those names came up repeatedly: G, her boyfriend who had recently returned from a tour of duty in Viet Nam; Smith, and Shelby Don Harris. There was also Allen Mazzeo, Cathy Fowler, and others. What about them?

More ghosts from the past.

these conditions, it is reasonable to imply that the "coffee table" could not wind up on its side!

But Lasky goes on to clarify that "if the 'rocking chair' had been parallel to and up against the 'coffee table' (as in one of the reenactments you have), the table could be prevented from completely falling over." Or a person could have somehow prevented the coffee table from landing facedown.

Even if the fight took place between the couch and the table, someone could have blocked or otherwise prevented the table from completing its rotation. Certainly, if the Captain's defense is pursued properly, it will be claimed that he was unbalanced and hence could not account for the final position of the items.

Section 7 brings up a number of additional points. The careful admission that "whereas the probability of finding the table in the position shown in the photograph is small, it is possible in some circumstances. There is no law of physics which will conclusively prove that the table should have tumbled completely over." And then in section 8, Lasky raises the "lack of evidence of any large-scale scuffle..."

But what does "lack of evidence" mean? Did the lack of evidence mean that there had been no intruders? Hadn't MacDonald already addressed this during the Article 32?

BERNARD SEGAL: Go ahead and describe the struggle that took place there.

JEFFREY MACDONALD: I thought I was being punched.... I could feel like a rain of blows on my chest, shoulders, neck, you know, forehead or whatever. I was just getting punched by what seemed like a lot of, what I thought was flats. While I was holding onto the club I suddenly got a very sharp pain in my chest, my right chest.

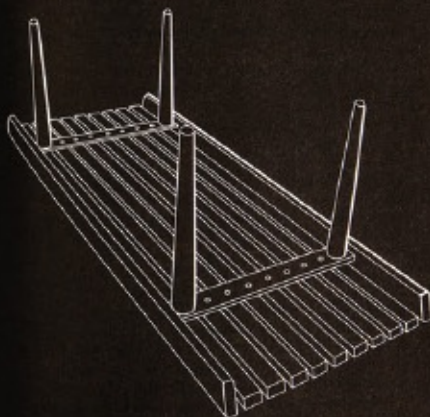
BERNARD SEGAL: Do you know the source of that pain?

JEFFREY MACDONALD: No, I do not. My instantaneous impression was, was that I thought to myself that he really threw a helluva punch, because it like took the breath out of me.

BERNARD SEGAL: You were of the impression that it was a punch that had caused that pain at that time?

JEFFREY MACDONALD: Well, yeah, but let's not make it black and white. I was being punched and I felt the pain in my chest, and I just instantaneously thought that was a—that was a good blow. I didn't stop and think, gee it could have been a stab or gunshot or a punch, or—end as, when I felt this pain, I let go of the

112 A Whodunnit Error



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Nineteen eighty-three. Stoeckley had confessed so many, many times. MacDonald saw four people in the house. Over the years, Stoeckley had named over a dozen people as her accomplices, but those names came up repeatedly: Greg Mitchell, her boyfriend who had recently returned from a tour of duty in Vietnam, Dwight Smith, and Shelby Don Harris. There was also Allen Manerella, Cathy Perry, Bruce Fowler, and others. What about them?

The question of other suspects came to haunt Elliot. Durnelly and her father, Ray Sheddick. She sent me a videotape of a question-and-answer session between her father and Jeffrey Elliot, a professor of political science at North Carolina Central University who was then planning a book on the MacDonald case. Elliot later interviewed MacDonald for *Playboy* magazine. (An interview that was brutally direct, perhaps because Elliot believed in his innocence.) Elliot died in 2009, and his manuscript for the book, the unabridged interview, and thousands of pages of his notes can no longer be found. Some of his papers are in a storage unit or in a bookcase in his father's house. All that remains is the videotape and the *Playboy* interview with Jeffrey MacDonald.

More ghosts from the past.

The tape is nearly five hours long. Elliot—off camera—feeds Sheddick name after name, topic after topic, and waits for a reply. Meanwhile, Sheddick, in a white shirt

and tie—in close-up, in front of a wood-paneled wall—smokes, drinks water, and stares resolutely into the lens of the camera. The scene is flatly lit. This is a movie with limited production values. Sheddick presents his version of the story that failed to convince the jury in 1979—Jeffrey MacDonald's story. If it weren't for a few minutes of jokes at the end, it would look like a hostage tape. Sheddick looks exhausted. (He's a big, malapropism guy. My favorite! "Confrontation." That unmistakable combination of fibbing and confabulation.)

The tape begins with Sheddick's recollection of joining the case. And, as if to prove his own bona fides, a summary of his own encyclopedic investigations scudded without notes of any kind.

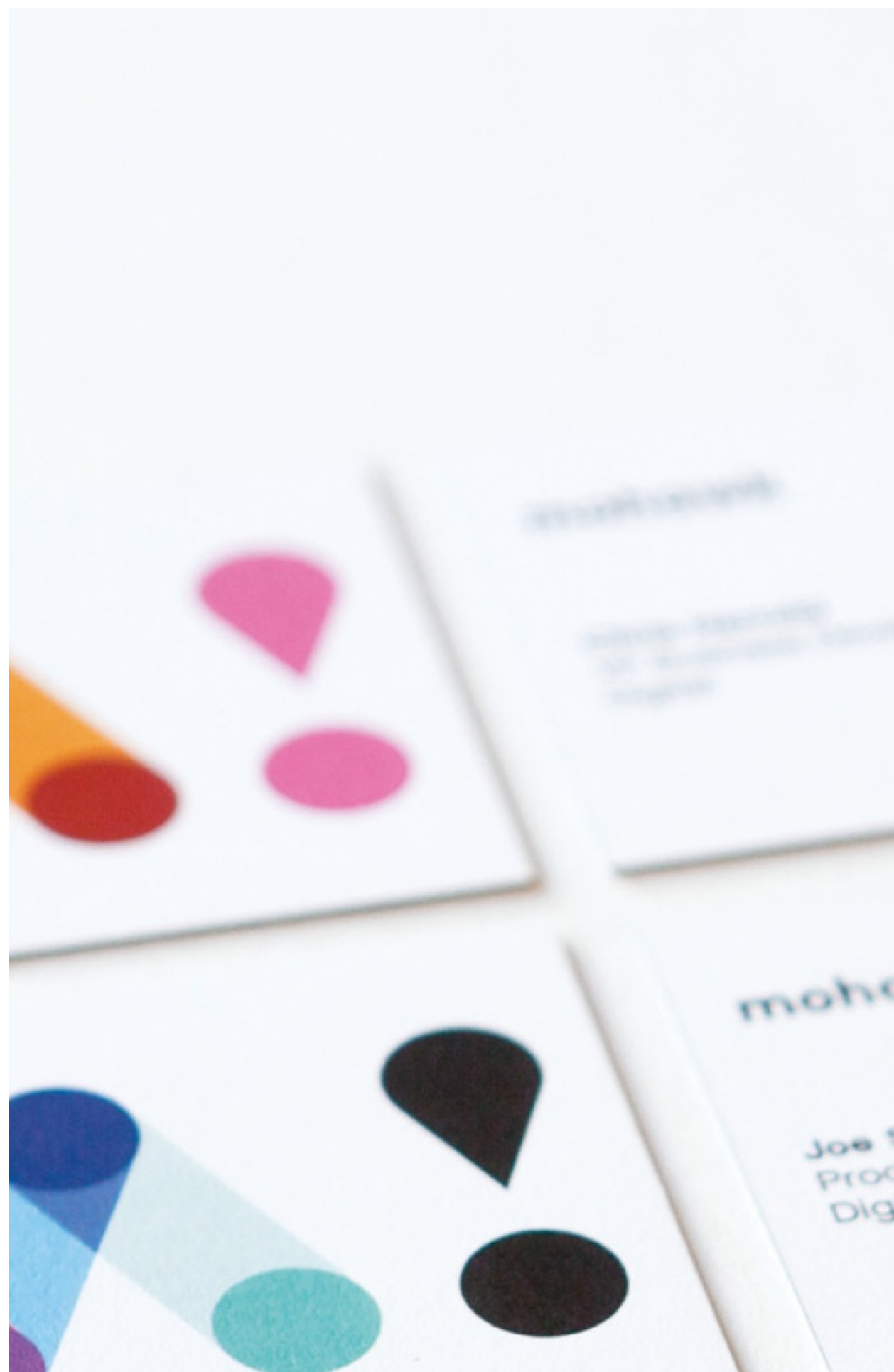
RAYMOND SHEDDICK: I believed, almost instantly, that Dr. MacDonald was guilty of these homicides. I live in a section of Long Island which is probably two towns away from where Dr. MacDonald grew up. So naturally the local newspapers had a great deal of publicity about the homicides, and I read avidly of the case. At a certain time, from reading these stories, it finally added up in my mind, that he was guilty.... I knew also that in this type of investigation you have to be very, very independent, and I was concerned that I perhaps couldn't be independent because I had a predisposition to his guilt....

I told Brian O'Neill and I told Dr. MacDonald, ultimately, that I would conduct his investigation independently. No matter where the chips fell, I would tell him exactly what I had found. So it was from that point, Dr. Elliot, that I commenced my investigation into the MacDonald homicides.

JEFFREY ELLIOT: How did you launch the investigation? How did it take shape? How did you go about cultivating witnesses, questioning them, and generating information which would either prove or disprove—

RAYMOND SHEDDICK: Interesting! The first thing I had to do was to gain legal status here in North Carolina, and that meant that I had to become a licensed private investigator. So I applied for my private investigator's license and secured that in March of 1983. I then proceeded to read every single document I could get pertaining to the MacDonald case. The documents were interesting, but I needed witnesses to come forward. So I ran an ad in the Fayetteville paper, advertising the fact that we were conducting an independent investigation of the homicide of the MacDonald family, and it wasn't very long after that I began to receive telephone calls. Some of them, of course, were crazy calls, and some of them were meaty calls. I had to screen out which ones were apparently from people who were obviously deranged from those that might have had decent information.





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Joe Schember
Product Manager
Digital

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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 1990s, I began working with Mohawk's marketing head Laura Shore to craft an image for the company that matched its reality.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 253 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.

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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.

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

Right top The com-pany’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.

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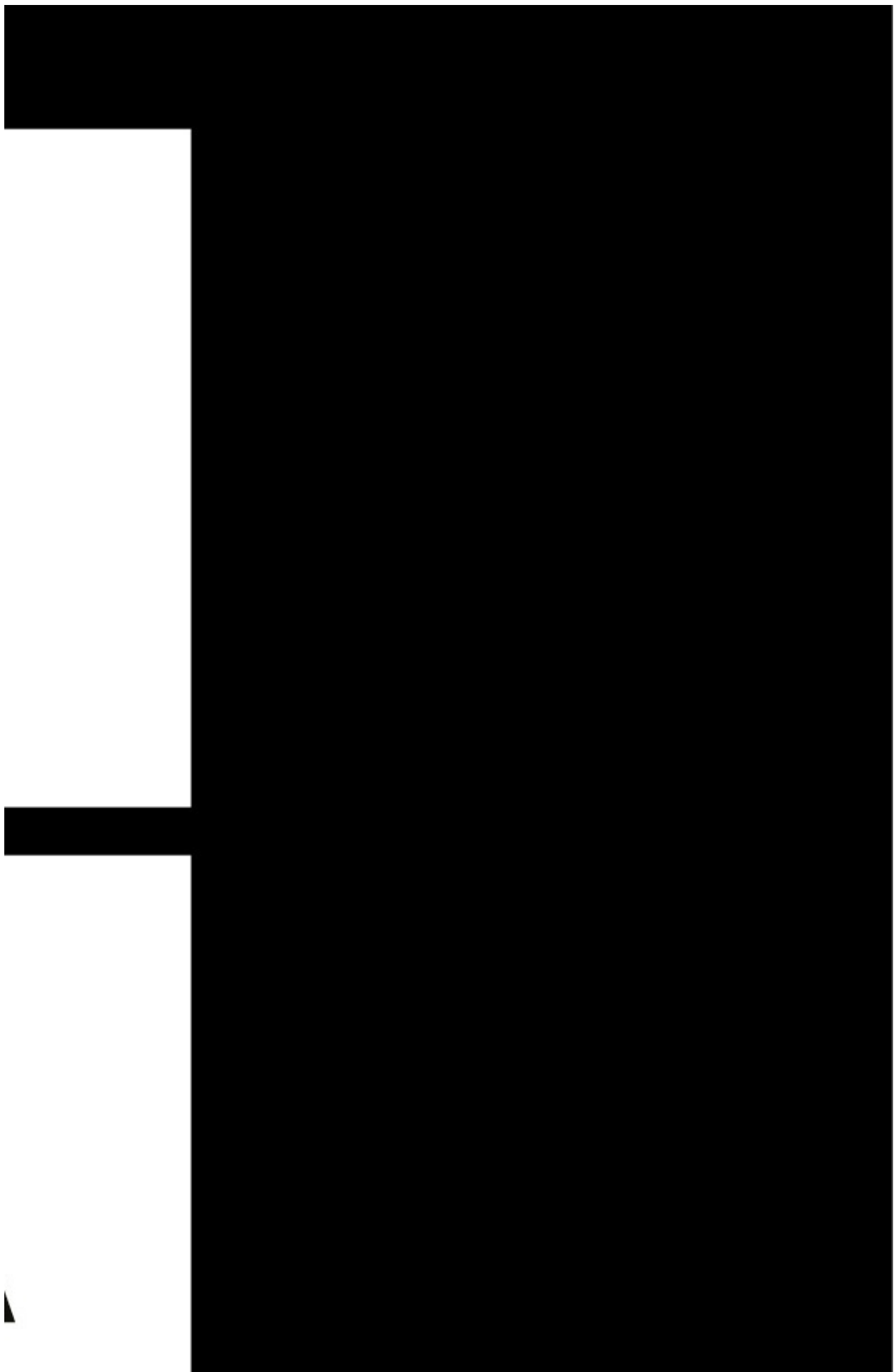


AIA



AIA





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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 259 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. 259 30/04/2015 14:0

Below An ad conceived by our colleagues at LaPlaca 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.

260 American Institute of Architects

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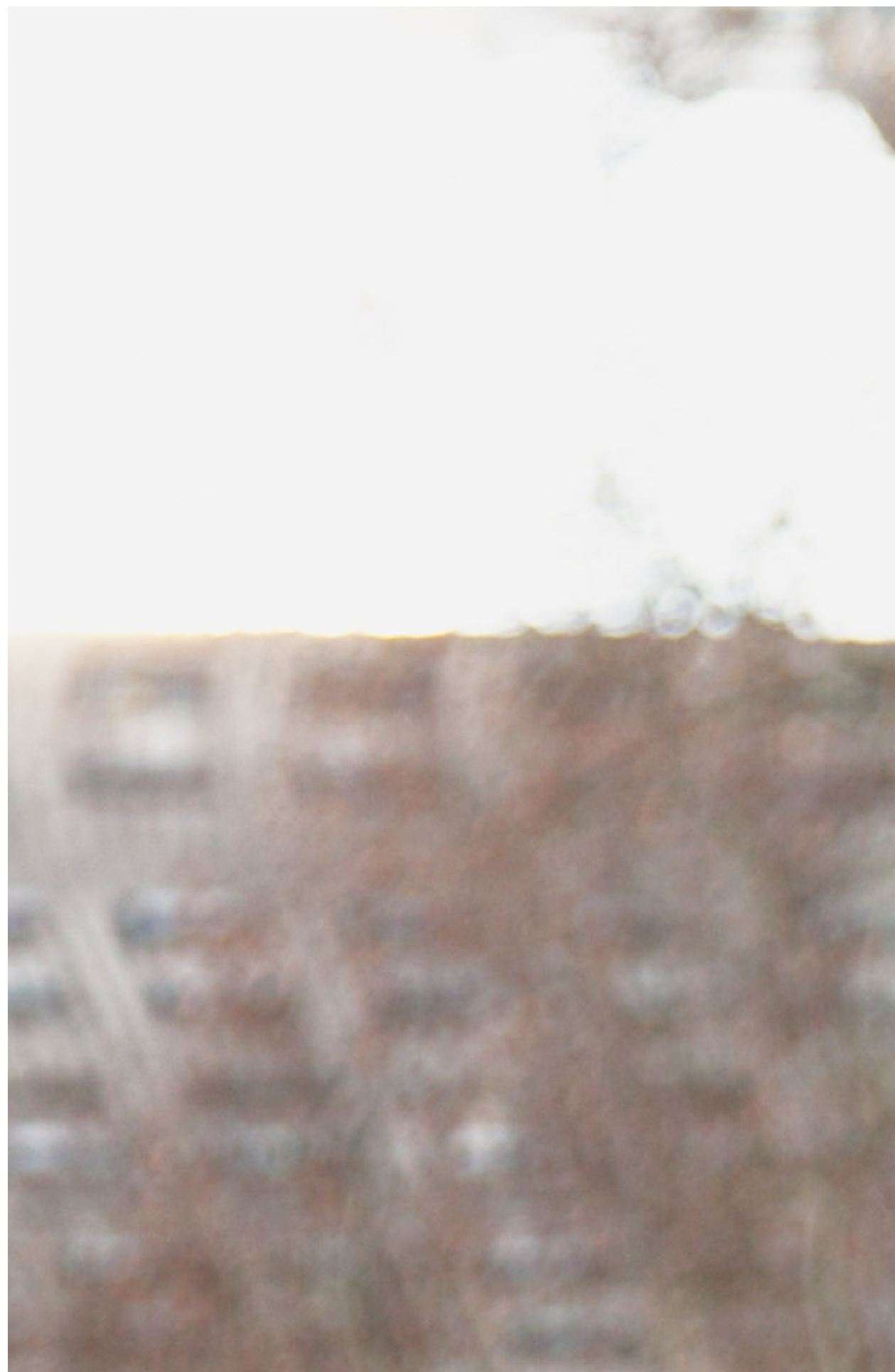
Next spread We conducted months of research on what motivated architects and what they wanted from their professional organization, and reduced it to a simple 200-word manifesto.

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 Hamish 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." 262
American Institute of Architects 00882_Bierut_CS5.5_PENTAGRAM_02.indd
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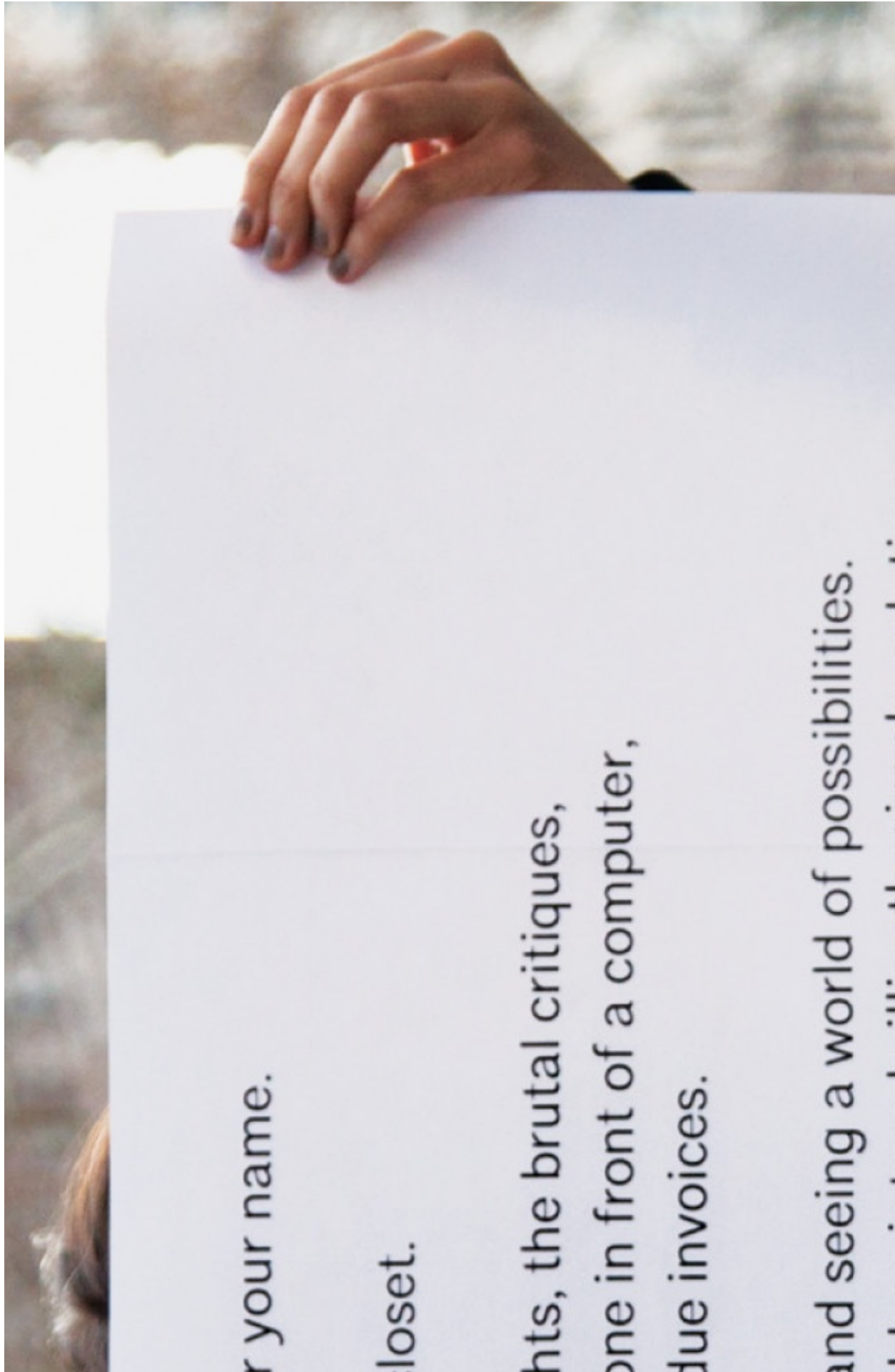


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**CHARLIE
ROSE**



TONIGHT



How to make news Charlie Rose 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.

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.

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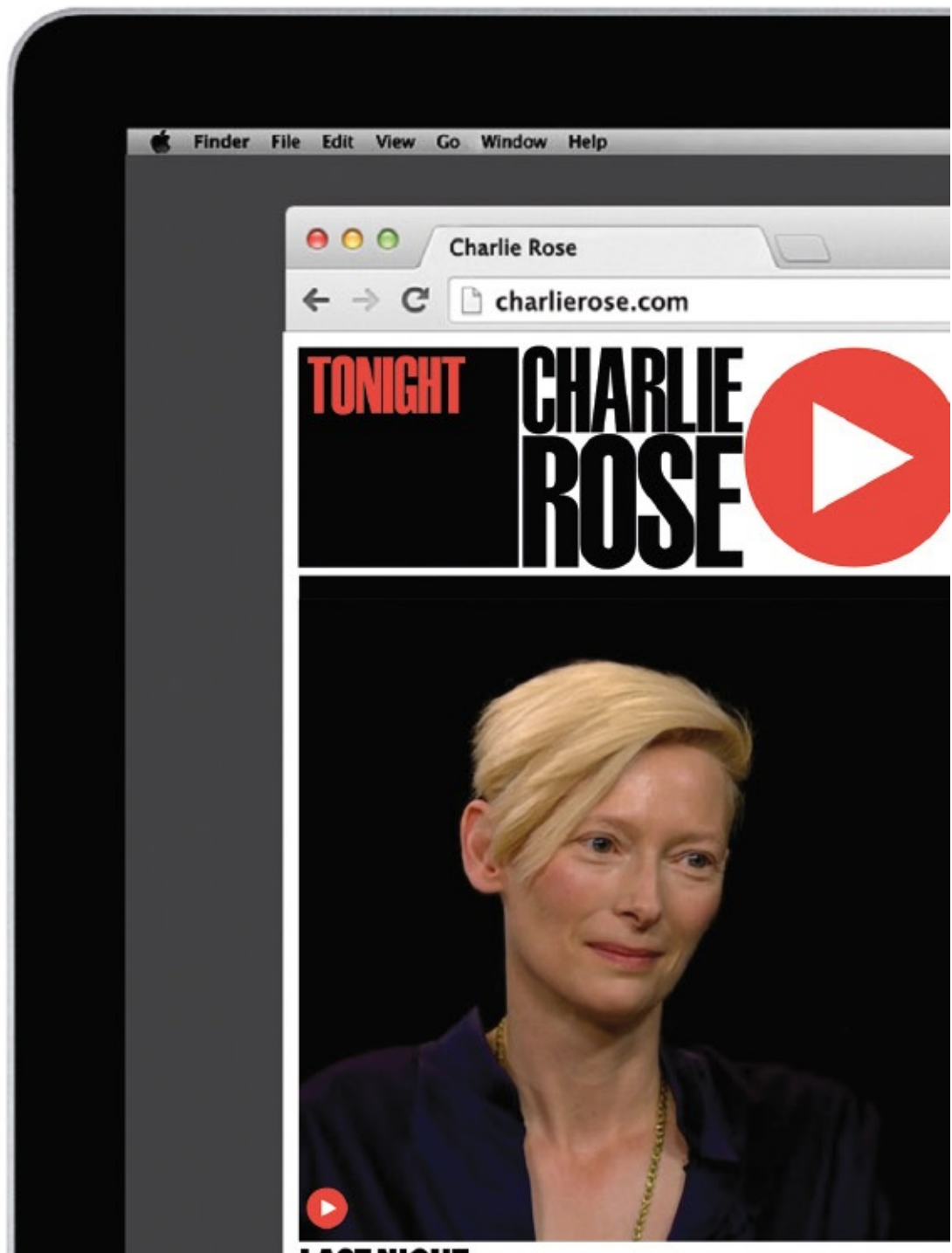
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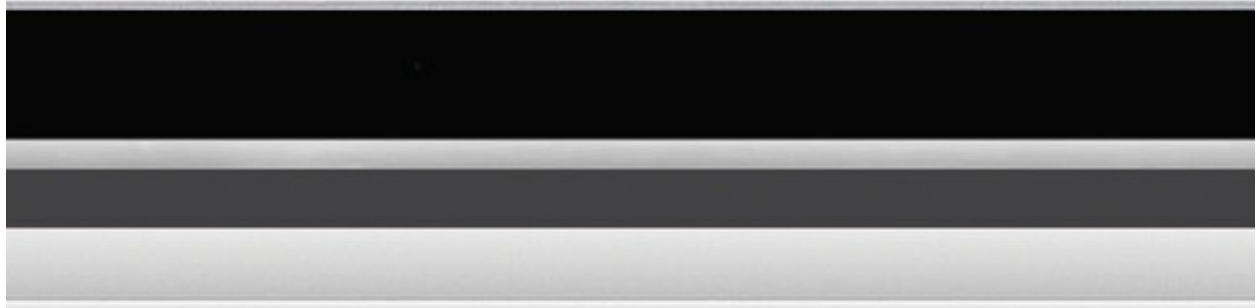
HAL
OPS
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Left Almost every Charlie Rose show generates memorable quotes, a testimony to his skill as an interviewer. The quotes are transformed into miniature posters that can be used to encourage viewers to tune in.

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

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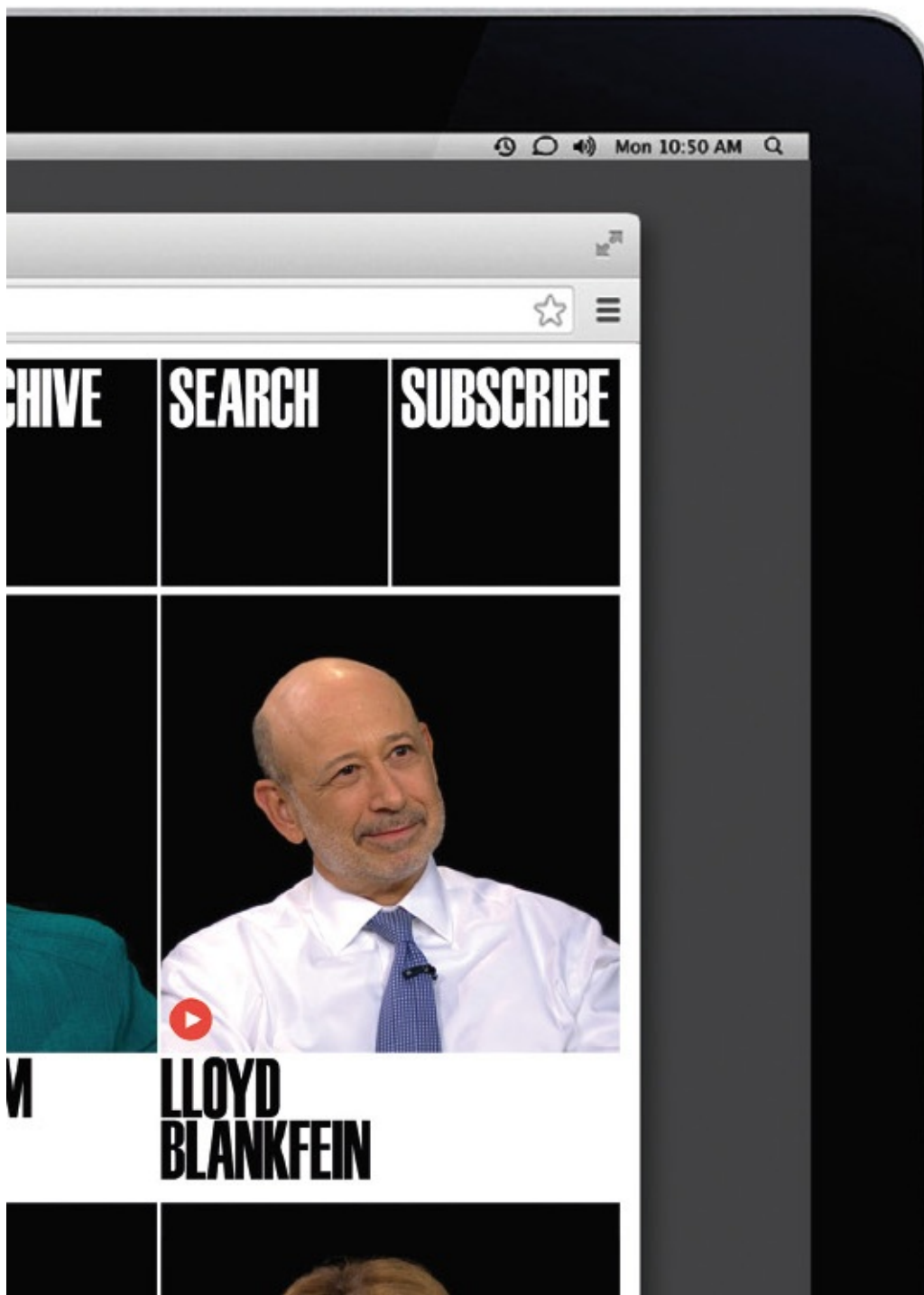


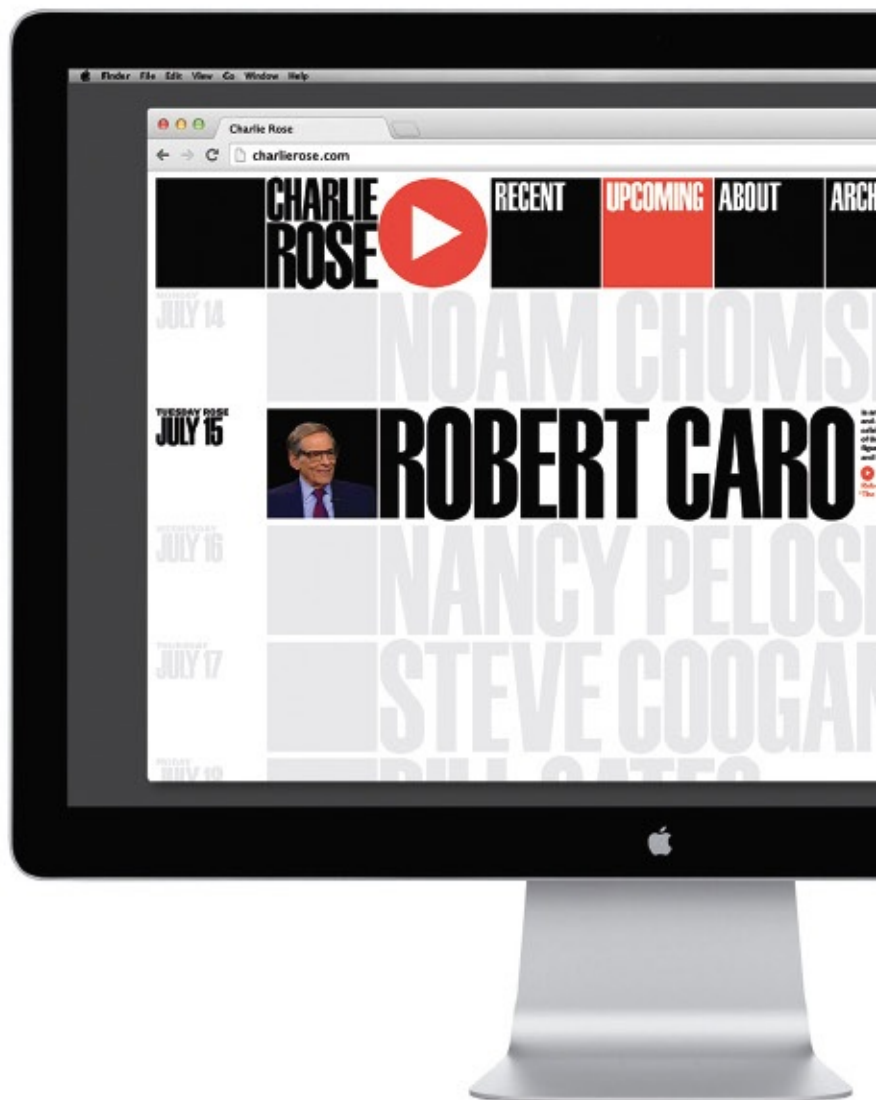


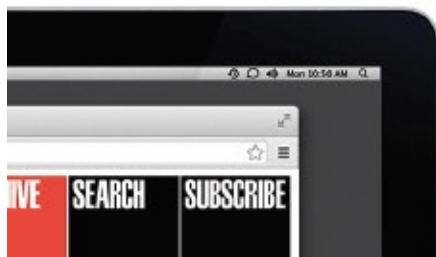
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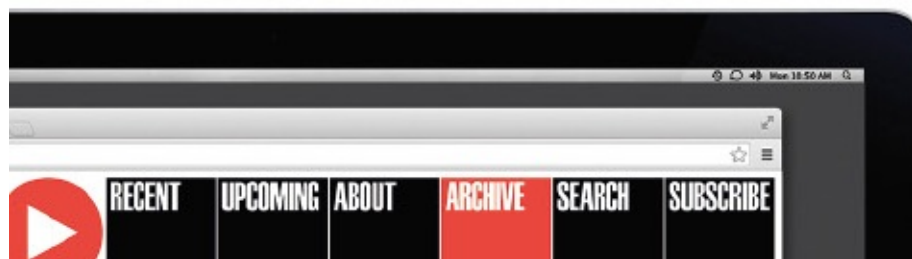
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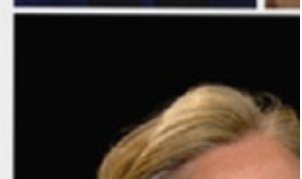


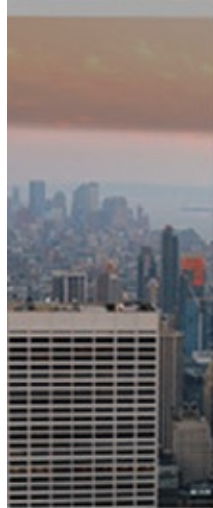




Right At the show's inception in 1991, Rose's viewers had one option: to tune in to its nightly broadcast or miss it altogether. Today, his audience can decide for themselves when, where, what, and how they want to watch. Opposite Despite its worldwide following, the Charlie Rose show remains very much a product of New York, and its graphics intentionally evoke the city's frenetic activity.

272 Charlie Rose 00882_Bierut_CS5.5_PENTAGRAM_02.indd 272 30/04/2015
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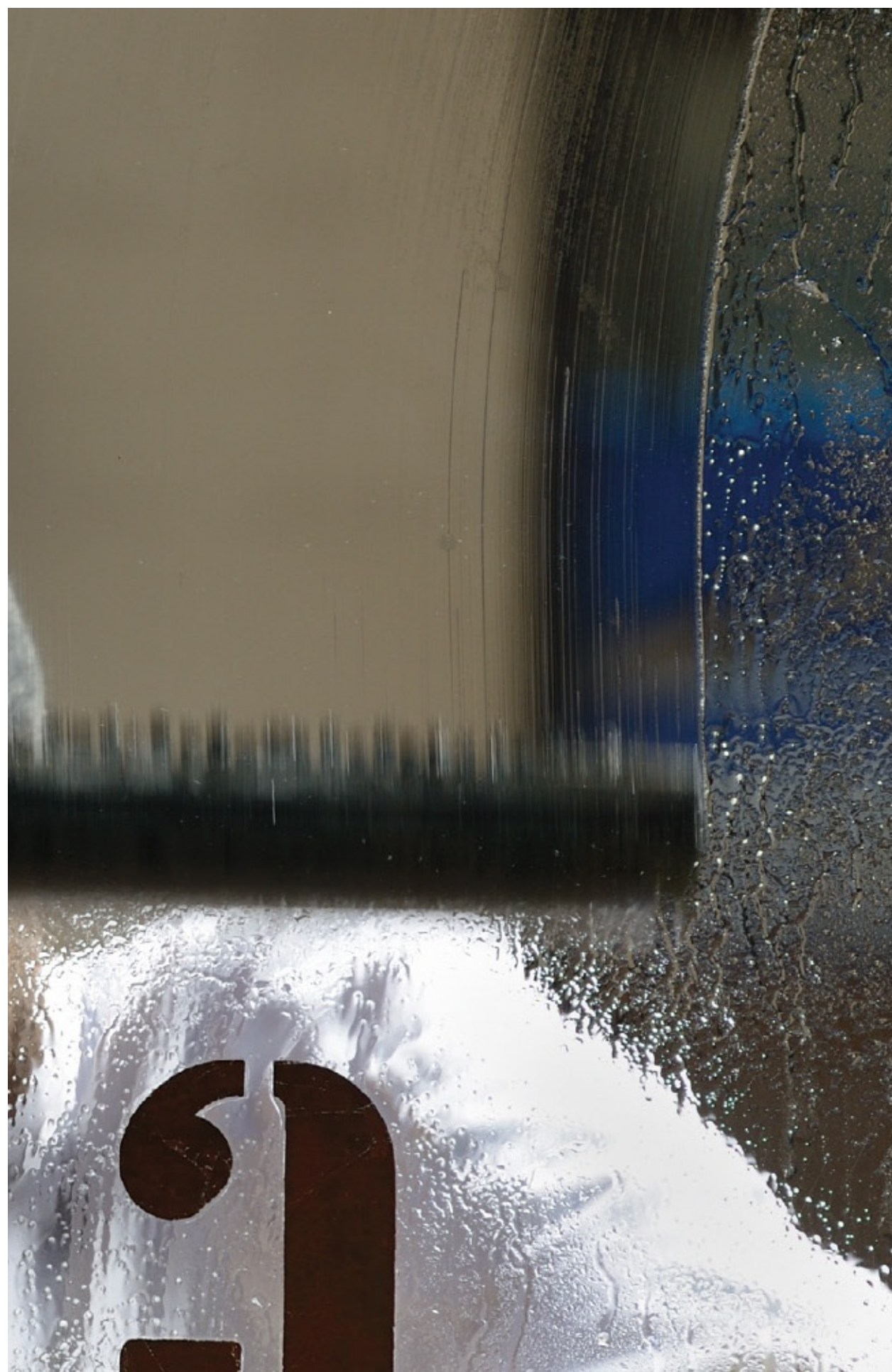
**CHARLIE
ROSE**











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

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.

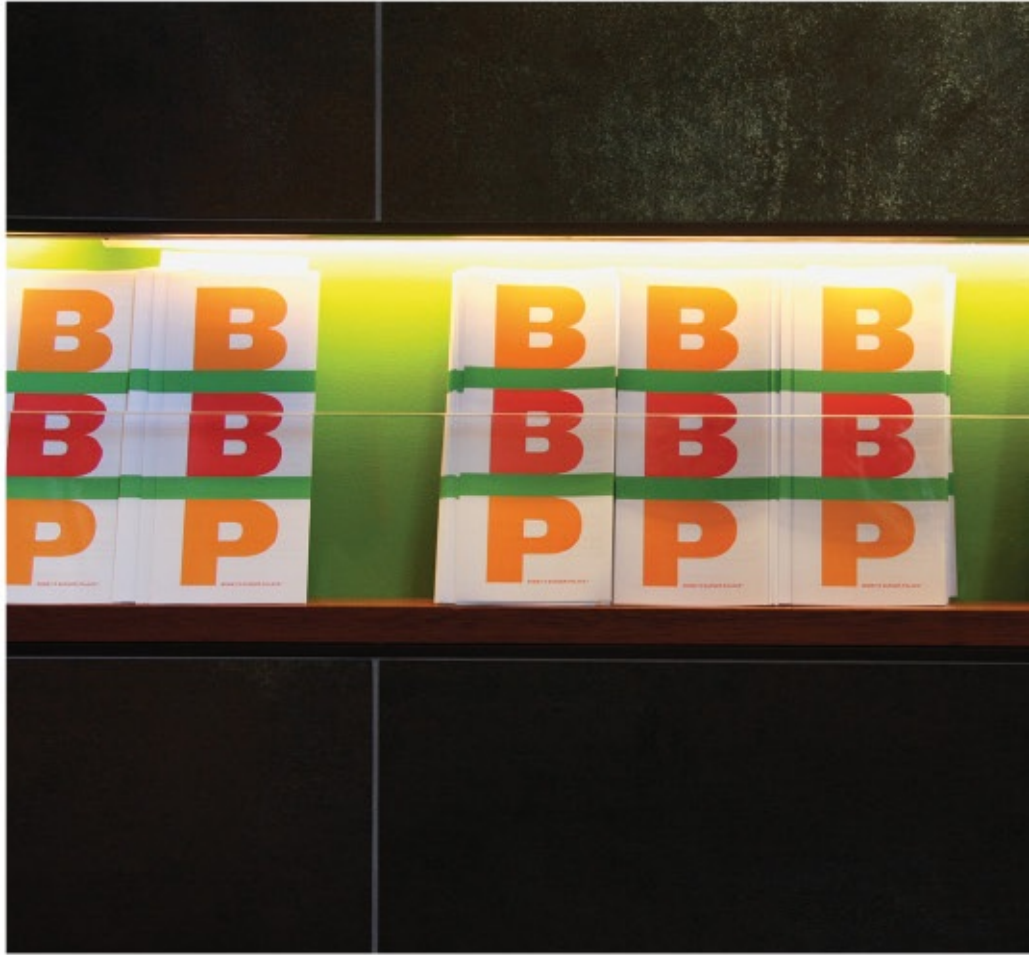
Bobby's Burger Palace is Flay's tribute to the hamburger joints of his youth. Painstakingly researched on trips back and forth across the United States, the menu features everything from the Philadelphia Burger (provolone cheese, griddled onions, hot peppers) to the Dallas Burger (spice-crusted patty, 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.

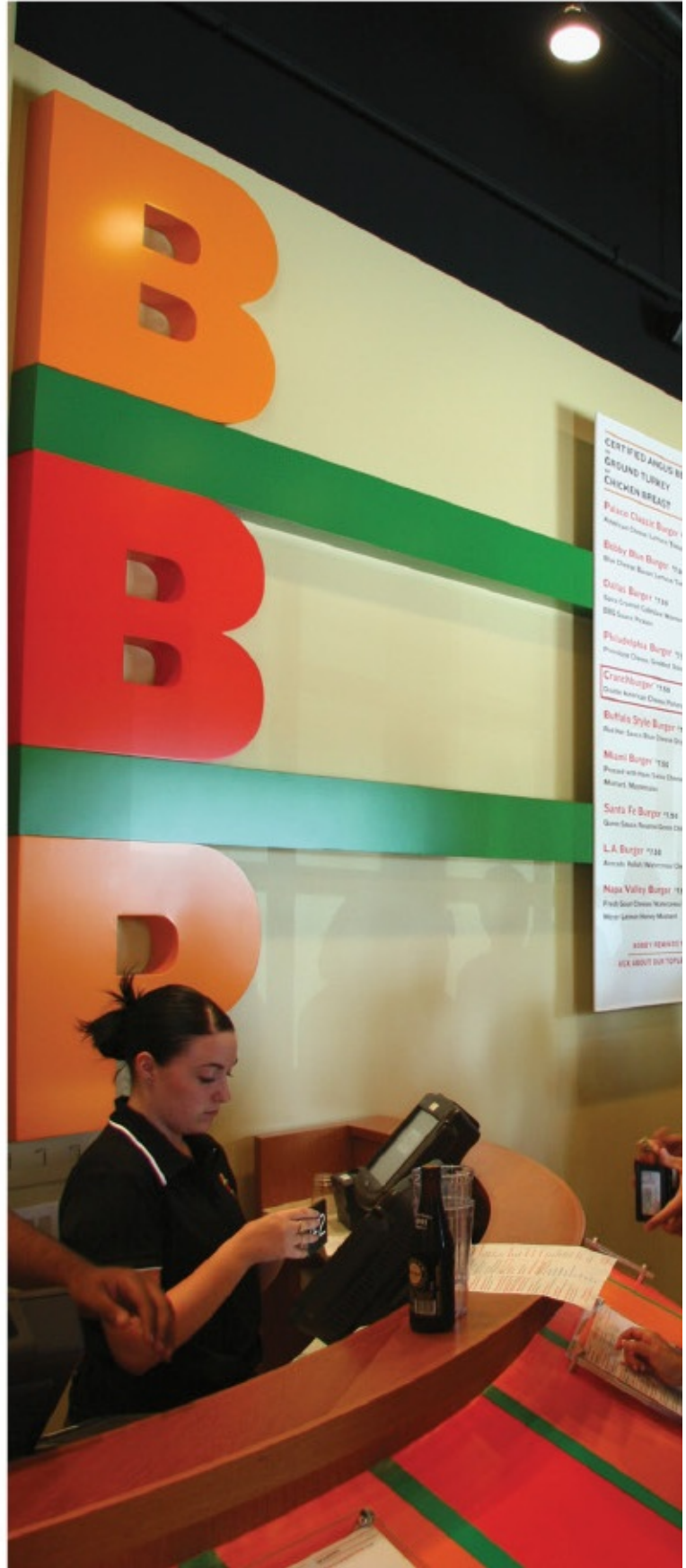
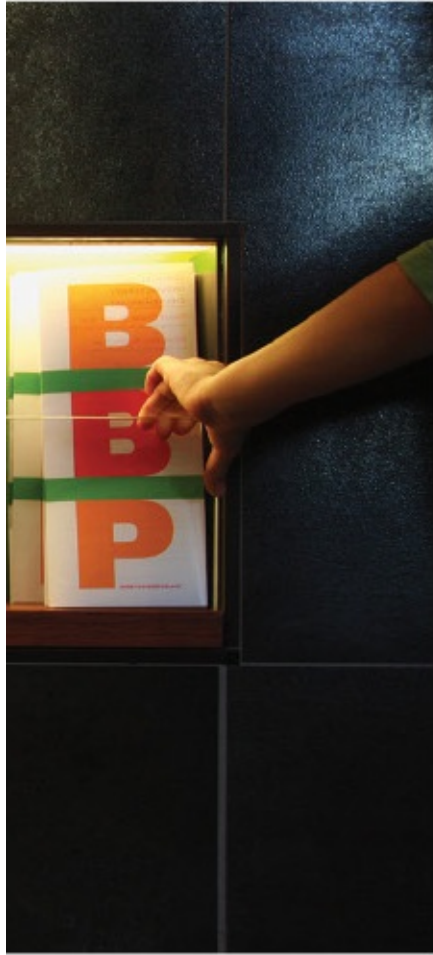
Right and opposite Everything about the graphic program for BBP is bright and lively. We based our graphic motifs and color scheme on Rockwell Group's energetic interior design, which can be reconfigured for spaces of all sizes and shapes. Bobby offers to "crunchify" each burger (by adding a layer of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

276 The restaurants of Bobby Flay

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Gato opened on Lafayette Street in lower Manhattan in 2014, Bobby Flay's first new restaurant in nearly ten years. Located in a renovated 1897 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.

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

Right and opposite The balance of tough and luxe is maintained in every detail. The secondary typeface Pitch, 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.

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.

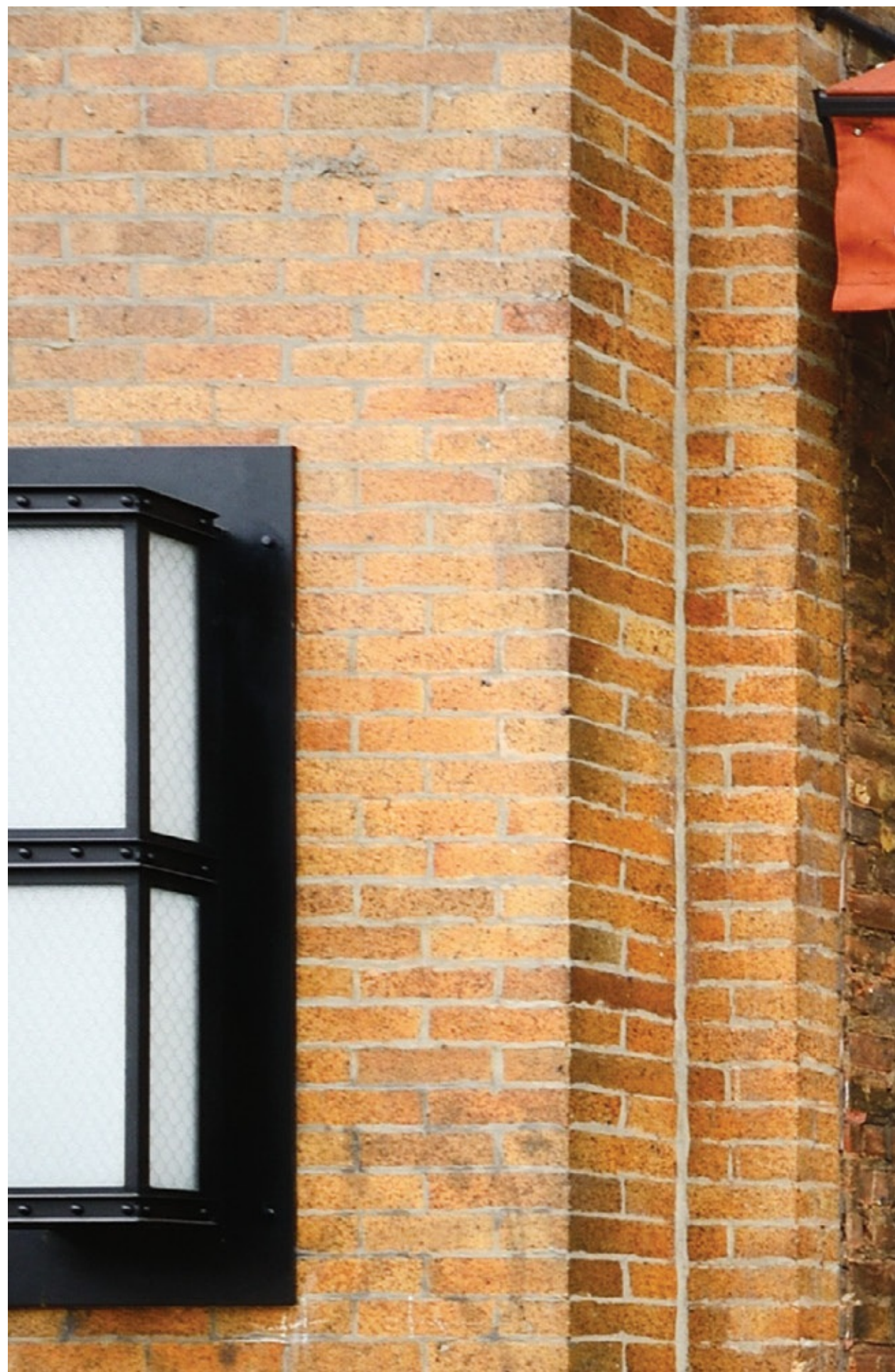
278 The restaurants of Bobby Flay

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324











COLONELS ROW →

How to survive on an island Governors Island 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.

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 283 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.

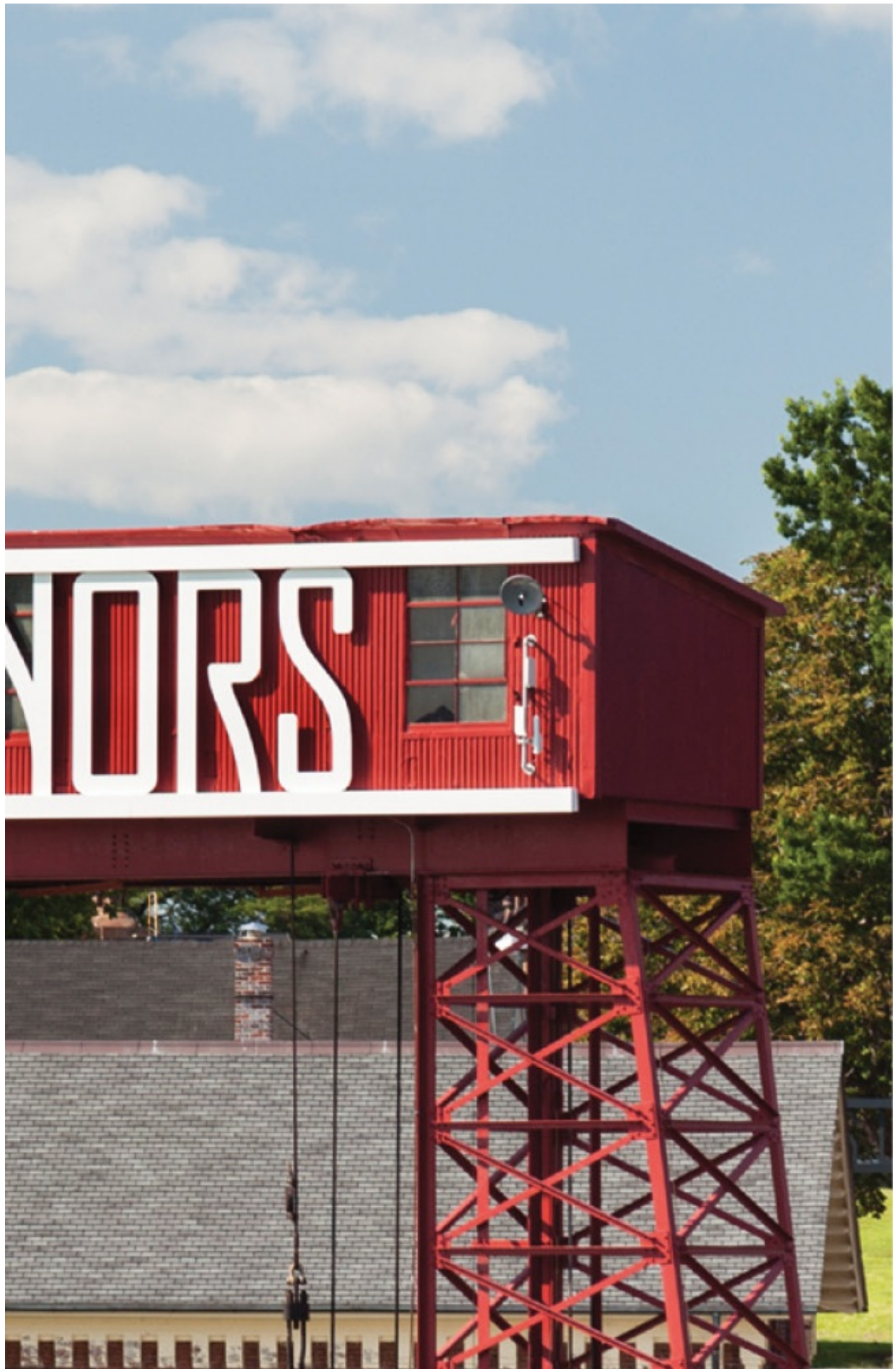
The island has just two "front doors," the docks for ferries from Manhattan and Brooklyn. It wasn't really so big you could get lost. And the glorious views provided constant orientation. It seemed easy.

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." 283
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the signs' structures, including supports that incorporate the curvy, organic patterns that can be found throughout their designs for public spaces.

Above The signs had to look robust but playful, big enough to stand out in the environment but capable of fading into the background. Adriaan Geuze, Jamie Maslyn Larson, and their team at West 8 helped create Pentagram's Britt Cobb and Hamish Smyth masterminded the design's deployment and spent many hours walking and biking the island's paths.

Above We designed a custom typeface for Governors Island called Guppy Sans, a cross between a rugged sans serif (to reflect the island's utilitarian past) and an ornamental display font (to suggest the lush parkland to come). 286 Governors Island 00882_Bierut_CS5.5_PENTAGRAM_02.indd 286 30/04/2015 14:0

incorporate new destinations. As a result, the signs are built from modular elements that can be easily updated.

Above A key challenge for the island's signage program was anticipating change. The signs had to look permanent, but needed to be updated weekly to accommodate temporary events, and seasonally to

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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.

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教授
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Associate Professor
Responsive
Environments

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Email: jthelen@mit.edu

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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 293 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. 293
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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.

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.

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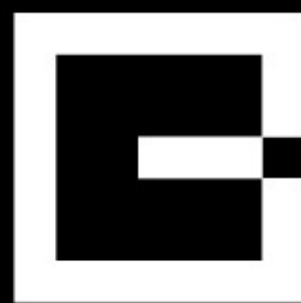
**mit
media
lab**



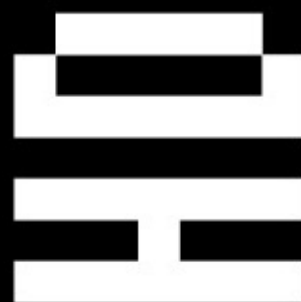


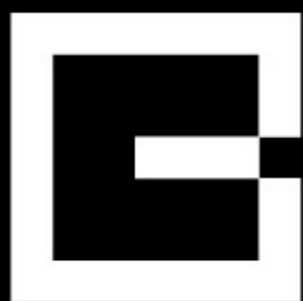


**affective
computing**



**fluid
interfaces**





biomechatronics



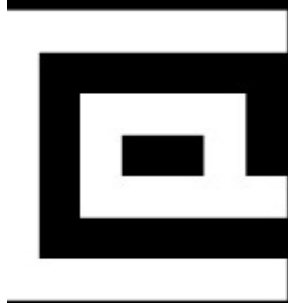
**human
dynamics**



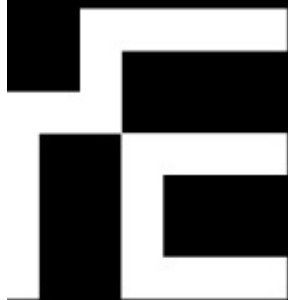
**camera
culture**



**lifelong
kindergarten**



**changing
places**

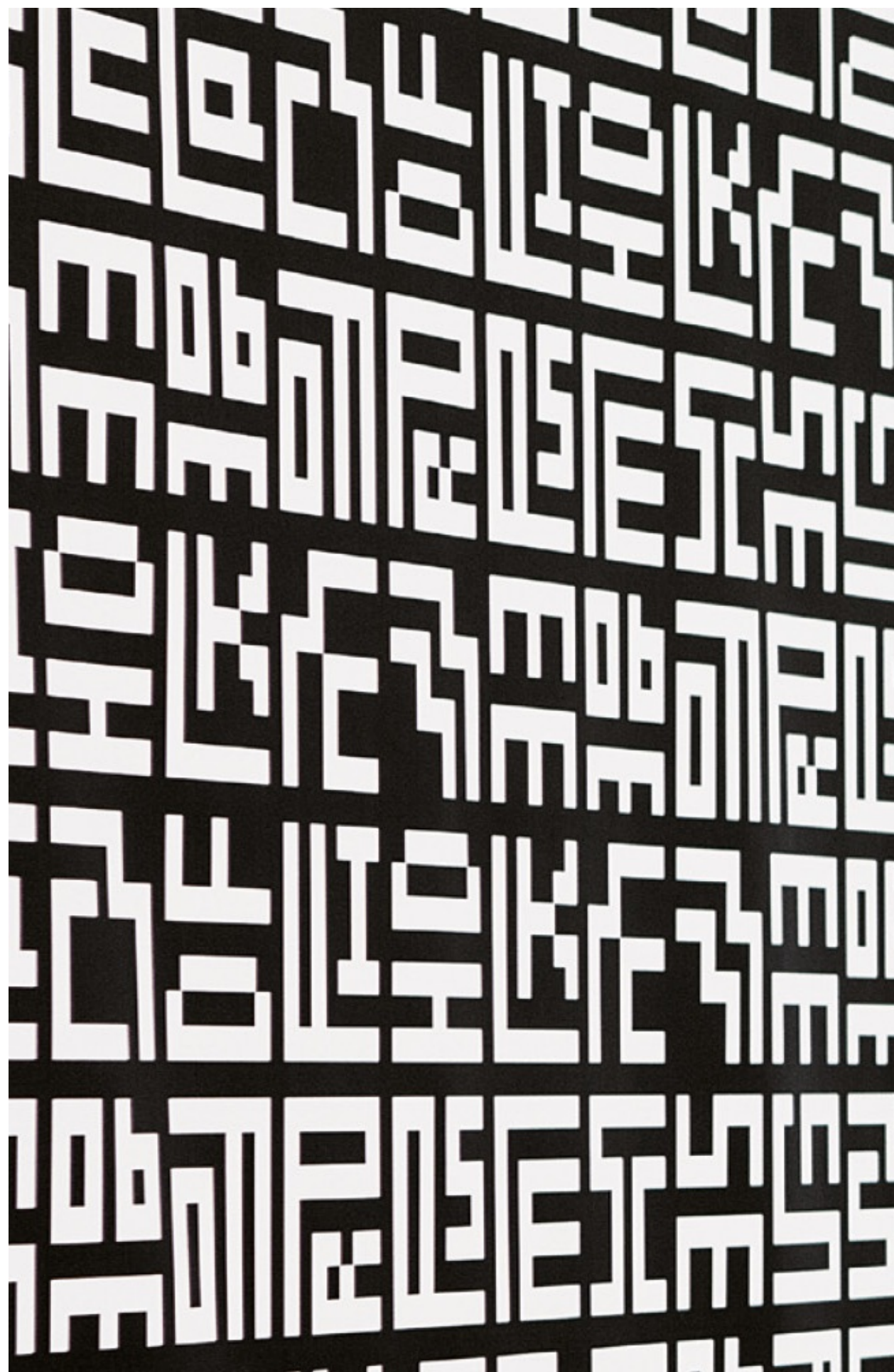


**macro
connections**



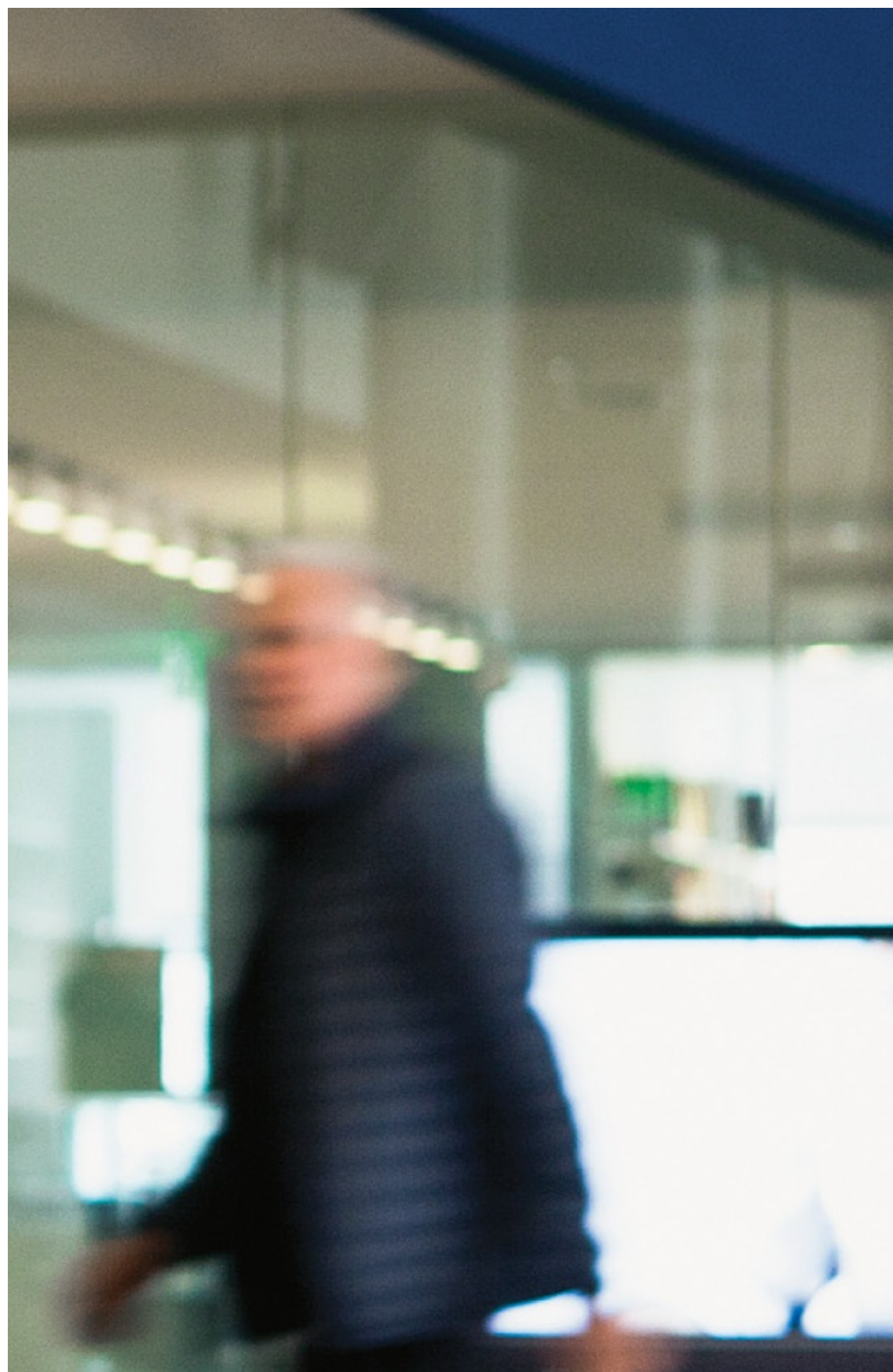














Right bottom The logo, rearranged, becomes a playful arrow pointing to the Media Lab's upper floors.

Right top The typeface Helvetica has been associated with MIT's graphics since the 1960s, 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.

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

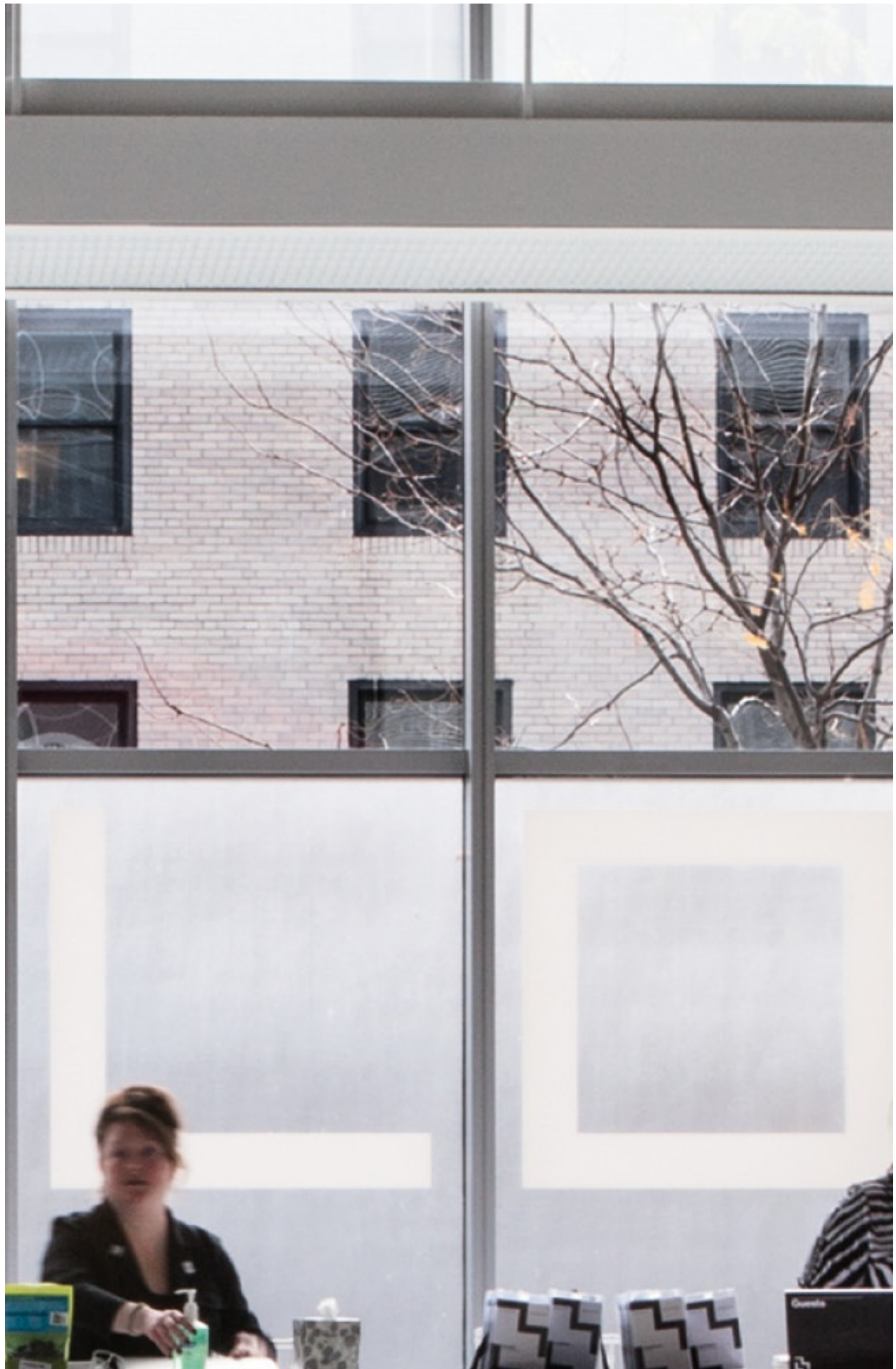
Next spread The new identity was launched at the Media Lab's Fall 2014 Member Event, which appropriately had the theme "Deploy." Following spread Designer Aron Fay masterminded the implementation of this intricate program, including the application of the same graphic language to posters celebrating the Deploy Member Event.

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Registration and Self	9:00 Special Presentation: Bumpei Huang and Jie Qi	10:00 Session Three: Connecting Sandy Perleberg Ted Machover Hiroshi Ishii Ed Boyden Olivia Schwanoff	10:00 Morning Break	11:00 Session Four: Exploring Jie Perleberg Neri Oxman Dap Kahnar Spencer Hugh Pratt	12:00 Lunch and Unconference Sign Up 1:00pm Special Presentation: Yen-Jie Lee, MIT	2:00 Open House 4:30 Unconference Sign Up	5:00 Unconference Session 6:30 Reception and Dinner at McDermott Court
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14.30
Session Two
Lunch
Cinema Montage
Round Lunch
Rise Project
Public Menu
Rural Studio
Queen Elizabeth

15.30pm
Lunch and Unconference
Sign Up

4.30
Unconference
Sign Up

5.00
Unconference
Sessions

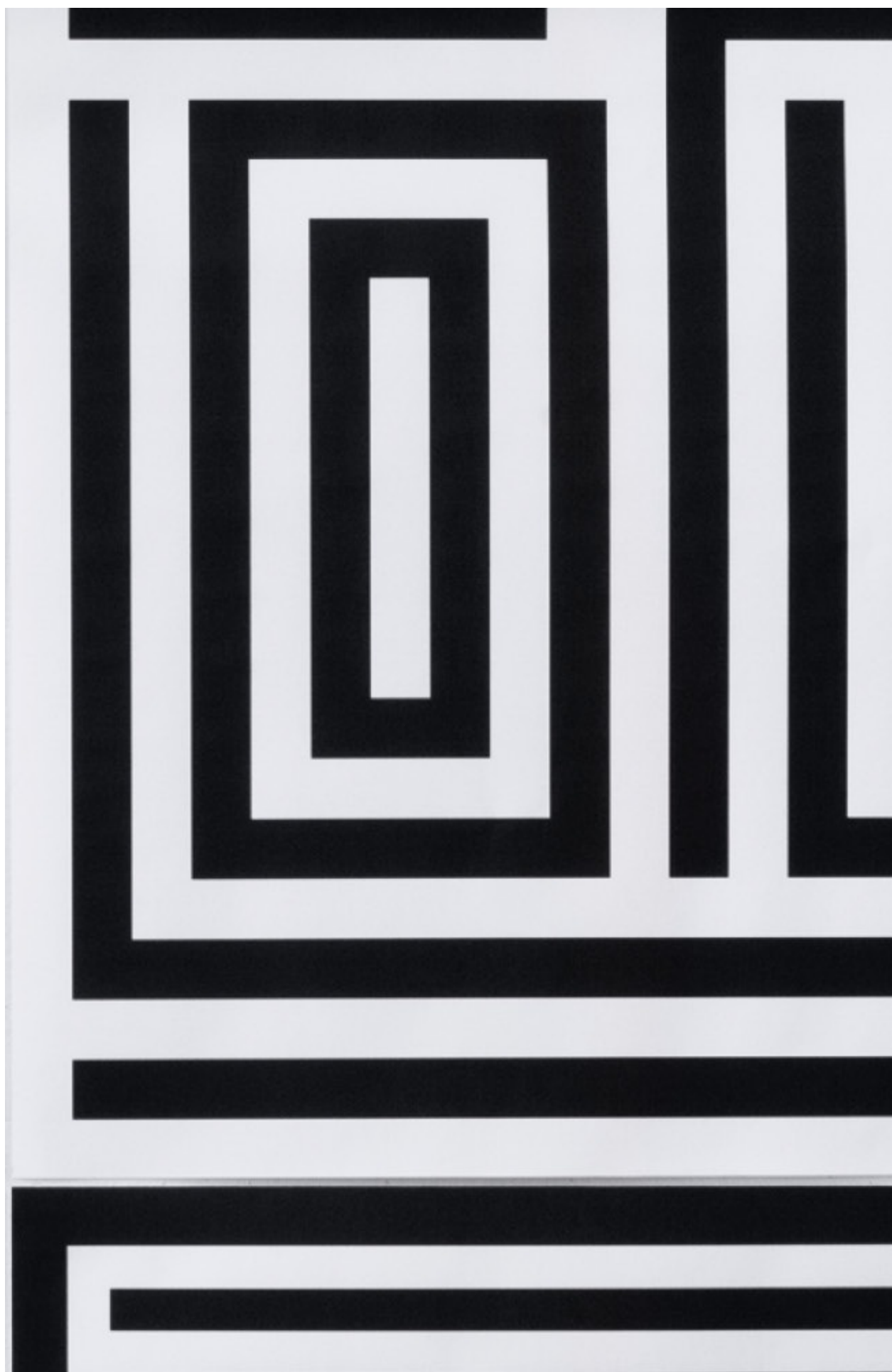
10:00am
Breakfast and Conference
Registration

1:00
Special Presentation
Rob Langer, MIT

2:00
Open House

5:00
Unconference
Sessions

6:00
Reception and Dinner at
McDonough Center
Featuring Boston's Best
Food Trucks



Deploy
MIT Media Lab
October 21-23

Tuesday October 21
Agenda

8:00am
Registration and
Breakfast

Member Candidate
Breakfast

9:00
Welcome

9:30
Special Presentation:
New Media Lab Identity

10:00
Deploy: Introduction

10:15
Session One: Participating
Andy L. Gorman
Mick Heacock
Chris Zukerman
Michael Bock
Dad Riley
Doreen Rader

10:45
Break

11:30
Session Two: Living
Cassidy Hwang
Ravi Lachon
Rui Pardo
Patty Moss
Karin Spohn
Gordon Gordon

12:30pm
Lunch and Unconference
Sign Up

1:30
Special Presentation:
Bob Langer, MIT

2:00
Open House

4:30
Unconference Sign Up

5:00
Unconference Sessions

6:00
Reception and Dinner at
McDermott Court
Featuring Boston's Best
Food Trucks

8:00am
Breakfast

9:00
Workshops

12:00
Lunch and adjourn



8:00am
Breakfast
9:00
Workshops
12:00
Lunch and adjourn

8:00am
Registration and
Breakfast
Member Candidate
Breakfast







How to save the world with graphic design The Robin Hood Foundation's Library Initiative 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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 307 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.

Below Reasoning that a new idea needed a new name, I wasted a lot of time coming up with puns like "The Red 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 Myerberg.

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.







I believe that dreams—**DAYDREAMS**,
you know, with your eyes wide open
and your brain machinery whizzing—are
likely to lead to the
betterment of the world."
—FRANK L. BAUM

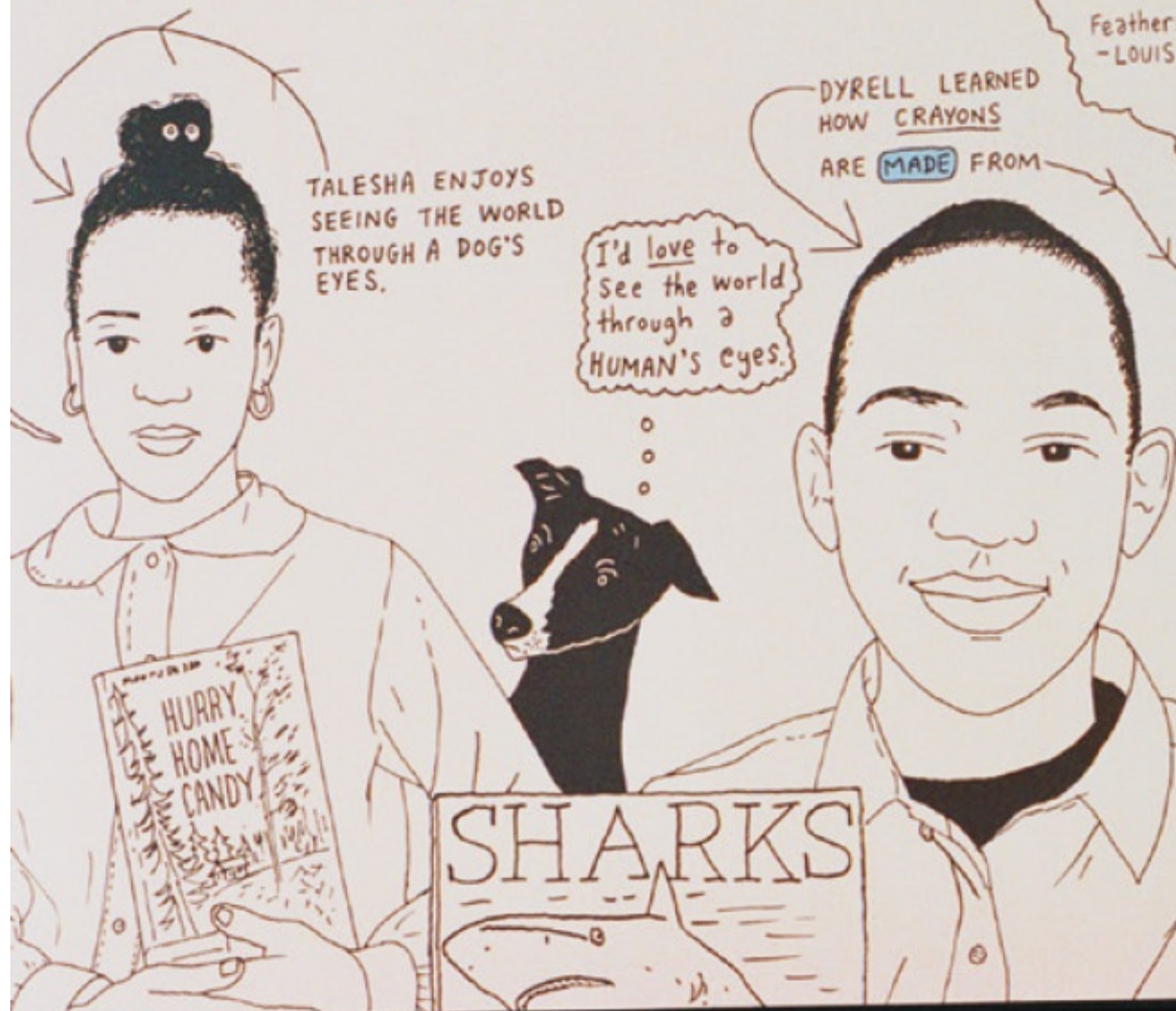
BOOKS ABOUT **ANIMALS**

Feathers
—LOUIS

DYRELL LEARNED
HOW **CRAYONS**
ARE **MADE** FROM

TALESHA ENJOYS
SEEING THE WORLD
THROUGH A DOG'S
EYES.

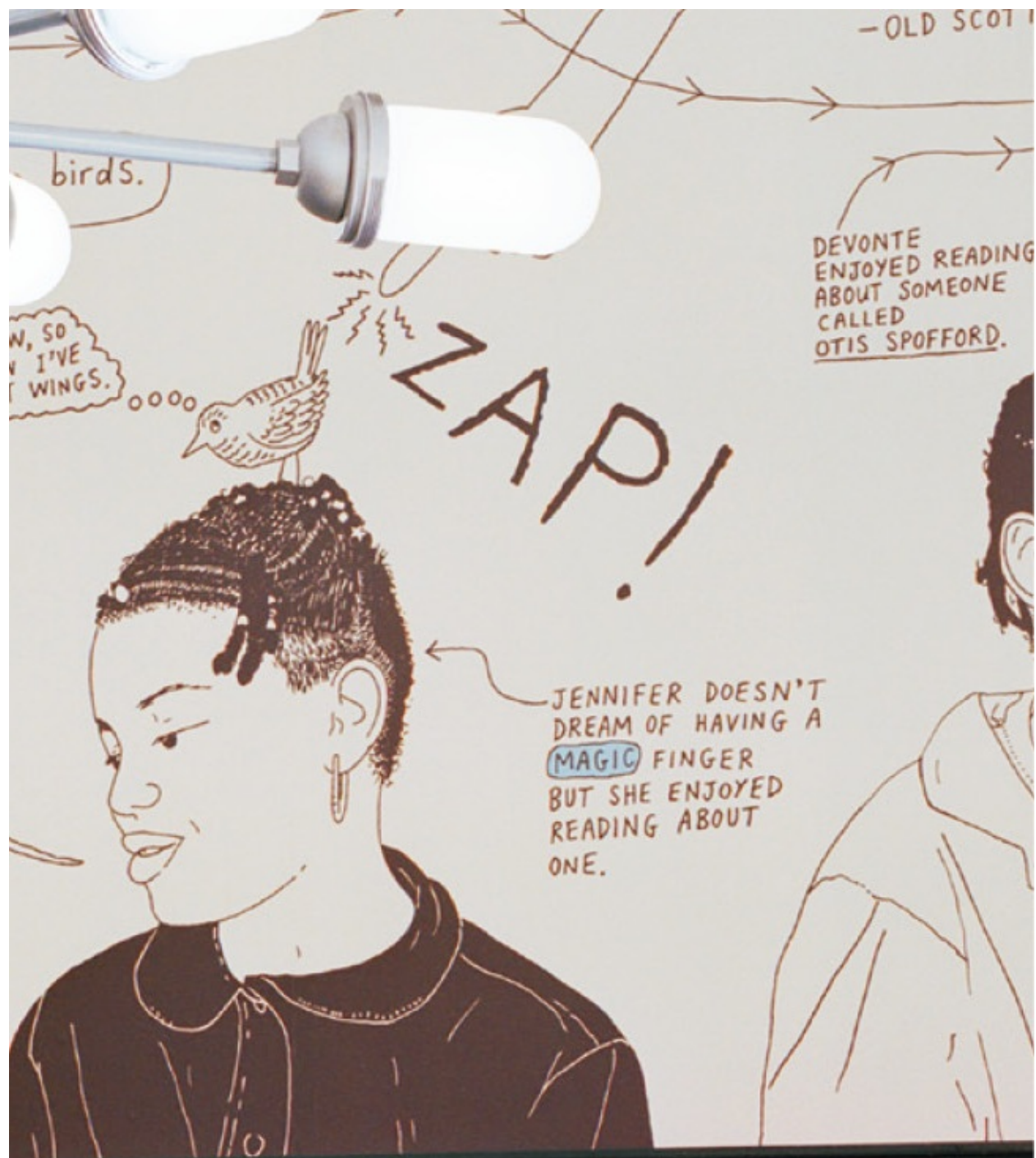
I'd love to
see the world
through a
HUMAN'S eyes.

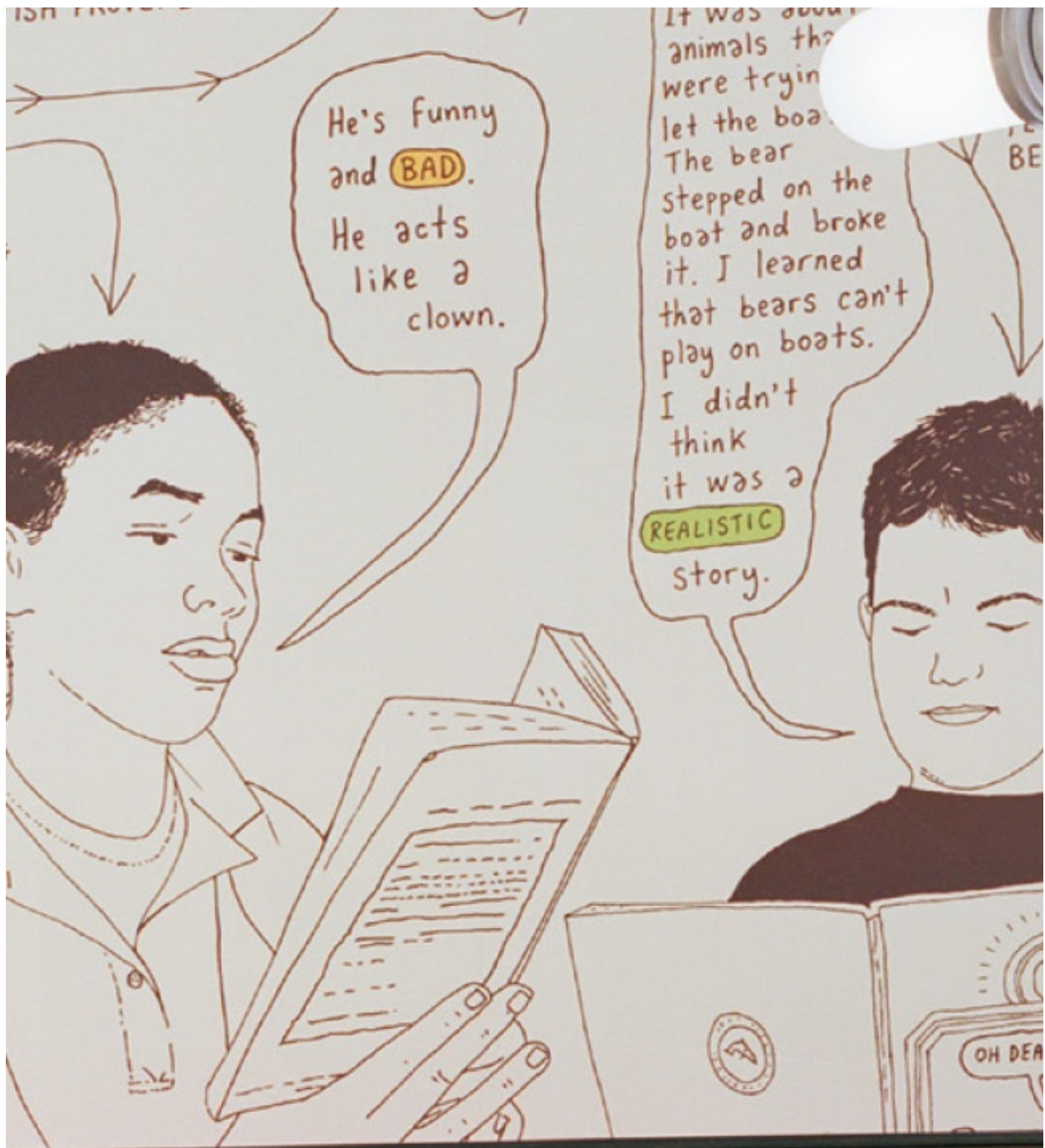


• snapping from the white page.

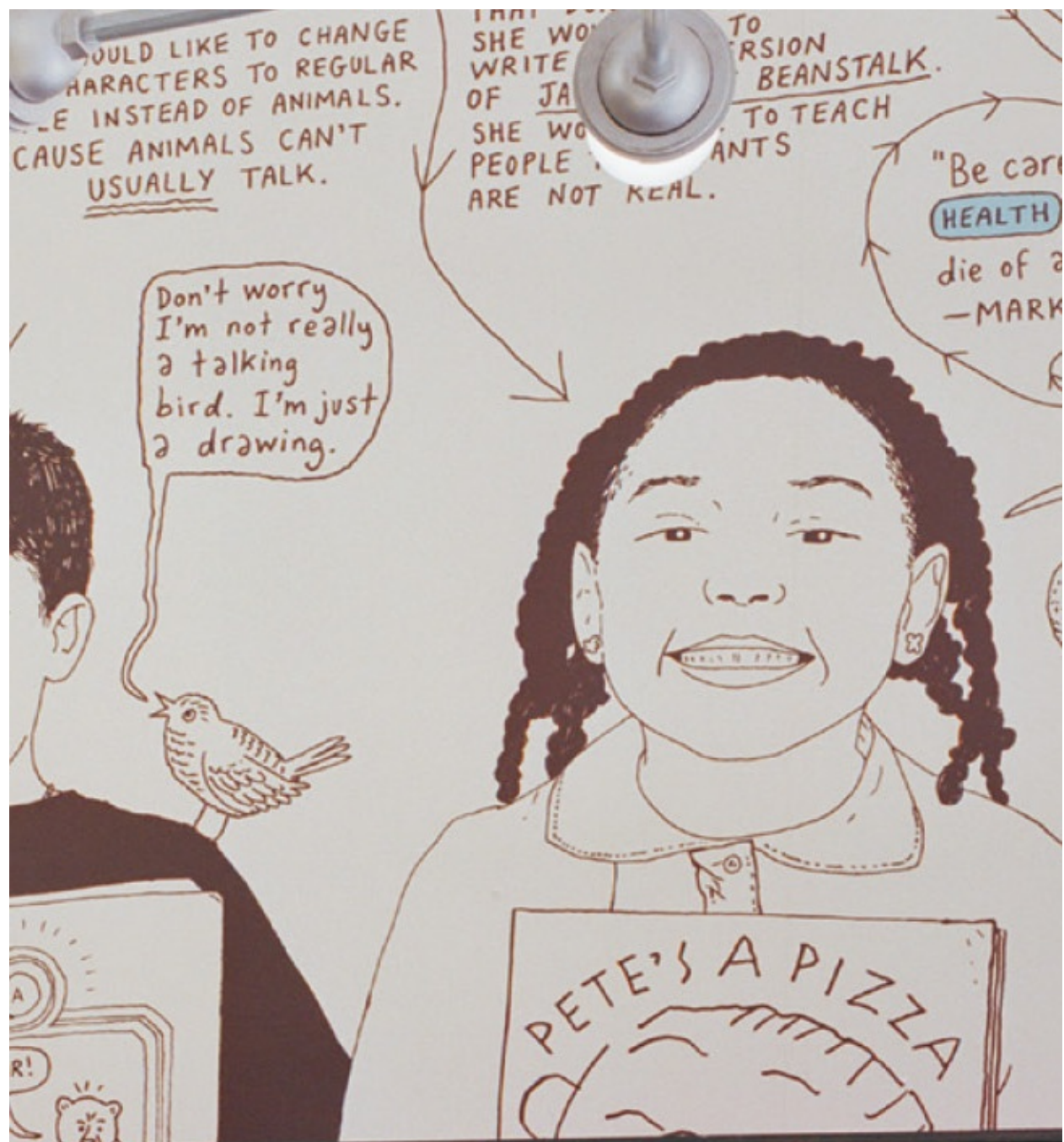


- Rushing into my eyes.





- Sliding into my brain



in which gobbles them.

RED LEGS

0
RSION
BEANSTALK.
TO TEACH
TS

"Be careful of reading
HEALTH books, you might
die of a misprint."
-MARK TWAIN

wax



SAMUEL WOULD
LIKE TO **WRITE**
STORIES ABOUT
HIS LIFE.



ED LEGS

THE G... W...



Climb every mountain.

search







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.

00882_Bierut_CS5.5_PENTAGRAM_02.indd 313 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 Maira Kalman invented a three-dimensional installation that included images, objects, and her own idiosyncratic handwriting.

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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. 318 00882_Bierut_CS5.5_PENTAGRAM_02.indd 318 30/04/2015 14:0

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 Cervený, 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.

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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

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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, 136; 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); Pentagonam: 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 Pentagonam project photography.