

PRINT

REDEFINING DESIGN 65.2 APRIL 2011

THE FUTURE ISSUE
WITH GUEST DESIGNERS
COUNTERSPACE

**FEATURING THE
NEW VISUAL
ARTISTS**

+

**THE FAMILY TREE
OF DESIGN**

**SCOTT DADICH
REIMAGINES
THE MAGAZINE**

**LESSONS
IN WORLD
DOMINATION BY
IT'S NICE THAT**

**YESTERDAY'S
WORLD OF
TOMORROW**

Jessica Walsh

Rafaela Drazic

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FEATURES



ART BY Jessica Labatte

49 THE FUTURE OF DESIGN—WHAT LIES AHEAD?

A special section of *Print* guest designed by COUNTERSPACE

A MEDITATION ON CURATION

How does one establish the criteria in selecting 20 of the world's most promising young designers?

BY MICHAEL WORTHINGTON AND YASMIN KHAN

A FAMILY TREE OF DESIGN

Visualizing the connections between (mostly) American graphic designers (1960–present), including the 2011 NVAs.

RESEARCHED BY COUNTERSPACE AND MARY KIM HARMON,
WITH INPUT FROM LORRAINE WILD AND MARK OWENS
BUILT BY JESSE LEE STOUT AND SUDESHNA PANTHAM

NOSTALGIA FOR THE FUTURE

An evocative and reflective look back at the future of our past, when robots were poised to inherit the Earth.

BY STEVEN HELLER

WHERE YOU HEADING?

Visionaries from a number of design disciplines weigh in on the paths of their domains.

BY JOE KLOC, EVAN LERNER, ANDREW LOSOWSKY

THE NEW VISUAL ARTISTS 2011

Print's annual portfolio of 20 emerging designers, illustrators, and photographers under the age of 30.

Self-Initiators—Critical Practitioners

SARA CYWNAR, ZAK KYES, BRETT TABOLT,
JESSICA WALSH, HRVOJE ŽIVČIĆ AND DARIO DEVIĆ

Relational Aestheticists—Post-Formalists

RAFAELA DRAZIC, ERIC KU,, SARMISHTA PANTHAM,
JESEOK YI, RICH WATTS AND LOUISE MA

Formalists Without Borders—Graphic Decathletes

SCOTT BARRY, LAZAR BODROŽA, DONG WEI,
ANGELA ZHU

Cerebral Image-makers—Deep Depictors

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Sightseers—New Visionists

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DEPARTMENTS



a

07 LETTER FROM THE EDITOR It's never been a more exciting—or more important—time to be a designer.

13 GRIDS+GUIDES Design for curious minds: a morning Skype with It's Nice That, the evolution of the coffee cup, NBC ditches the peacock, and more.

22 DIALOGUE Steven Heller talks with Scott Dadich, the creative vanguard of Condé Nast's digital editions.

34 OBSERVER Rick Poynor argues that today's graphic designers appear to have forgotten the art of form.

38 BEST PRACTICES Jeremy Lehrer interviews the CEO of Earthster, which analyzes product life cycles.

42 STEREOTYPE Paul Shaw and Stephen Coles present their lists of the new classic fonts of the past 25 years.

44 INTERACTION Khoi Vinh asks, "What is a company good for if it cannot execute digitally?"

46 A LOOK BACK Victor Margolin considers the lasting relevance of the Bauhaus and Vkhutemas schools.

81 BACK ISSUE Editor emeritus Martin Fox on *Print's* March / April 1965 issue that contemplated the future of magazines.

114 REVIEWS 50 years of *Abitare*, inside the head of *McSweeney's* 36, the fanciful fonts of *Playful Type 2*, and a preview of *Cartoon Polymaths*, featuring the work of such greats as Winsor McCay and Saul Steinberg.

120 THE GOODS Glow-in-the-dark beer bottles, Iron & Wine's psychedelic image, 3-D Sci-Fi book covers, and gathering feedback on your new website.

124 ONE PERFECT THING The lasting elegance and functionality of Enzo Mari's Ameland letter opener.

128 IN THE STUDIO A look at the experiential design firm, ESI, and its founder Edwin Schlossberg.

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WHAT'S NEXT?

PHOTOGRAPHS BY Matt Low



The future of design—and *Print*—is in good hands.

Print celebrated its new look at a launch party in January. Left photo (left to right): Steven Heller, Aaron Kenedi, and Prem Krishnamurthy and Rob Giampietro of Project Projects, our first in a series of guest art directors this year.

The future seems to be on everyone's mind these days: New Year's resolutions, the anticipation of spring in the wake of a snowy winter, the longing for a better economic climate. Even President Obama referred to "winning the future" in his State of the Union address.

It's fitting, then, that this issue focuses on the future of design, which is undergoing its very own constant revolution. From the proliferation of digital technology to the evolution of established media to the new challenges of creating a sustainable culture, it's never been a more exciting—or more important—time to be a designer. Which is why we're delighted to introduce this year's New Visual Artists. We highlight 20 of the best new designers and artists from around the world under the age of 30. From Milan, to New York to Zagreb, this year's collection is as impressive in scope as it is in skill. Each of these young designers is forging a new path and expressing a unique visual language that makes them worthy of attention for years to come.

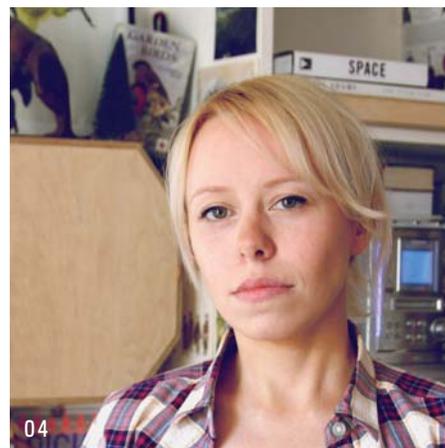
The future of design looks pretty bright at *Print*, too. If you've seen our January / February issue you already know that big changes are in progress. Of course we all know that change isn't always easy to accept, especially at first. We certainly hope you find the recent makeover worth it and thank you for your patience as we work to constantly improve. Most of the feedback we've re-

ceived has been on the positive side, but of course, there's been some not exactly complimentary criticism as well. (See a collection of comments on page 10.) We welcome the responses—good or bad—and hope they spark some creative and inspiring discussion wherever you are.

You'll hopefully notice and appreciate some additional changes starting with this issue. Does it feel heftier? It should. We've added more editorial pages, improved our paper quality, and lowered the cover price. In addition to the redesign, the January / February issue introduced Project Projects, our first in a series of guest art directors this year. It was a treat to collaborate with them and celebrate the launch of this special series (as shown by the photos of the party at the Phaidon bookstore in SoHo, above).

Now we're proud to show off the work of our most recent guest art directors, Counterspace from Los Angeles. Michael Worthington and Yasmin Khan did an amazing job capturing the theme of the future of design. The process of collaborating on an artistic endeavor, especially when you're on opposite ends of the country, isn't always easy. Michael and Yasmin were amazing sports and delivered an issue that we're extremely excited to share with our readers.

So please flip through and enjoy the work of a lot of talented people all devoted to bringing you the best in the past, present, and future of design. ■



01 POST TYPOGRAPHY is a Baltimore-based studio specializing in graphic design, conceptual typography, and custom lettering / illustration (page 34), with additional forays into art, apparel, music, curatorial work, design theory, and vandalism. Recent projects include writing and designing *Lettering & Type* and album artwork for John Legend & The Roots.

02 PART & PARCEL is a small, but complete design studio in Brooklyn. Since 2009, they have focused on work true to their interests by collaborating with like-minded clients (page 44) while also producing studio-initiated work. Recent projects range from stop-motion animations to full retail branding endeavors.

03 KHOI VINH is author of *Print's* Interaction column (page 44) and a user-experience designer, writer, and speaker. For five years, he was the design director at NYTimes.com, and for more than a decade he has published his thoughts on design, technology, and culture at Subtraction.com. He is the author of *Ordering Disorder: Grid Principles for Web Design*.

04 CLAIRE SCULLY is an illustrator (page 18) whose work displays a mix of strange utopian worlds and parallel universes (due to her "geeky obsession with science fiction"). She works across many disciplines, including drawing, painting, photography, and digital collage. Clients include *The New York Times*, *The Guardian*, and Penguin books.

05 STEPHEN COLES is a writer and designer particularly obsessed with typeface selection and the relationship between font makers and users. His projects include FontsInUse.com, Typographica.org, *The Mid-Century Modernist*, and co-authoring *Print's* new Stereotype column (page 42). Stephen works independently out of his cat's home in Oakland, CA.

06 ANDREW LOSOWSKY is co-curator of magazine festival Colophon and runs Stack America, an independent magazine club. He wrote about the future in this issue (page 49) from his home in Rhode Island, where he has edited three books about graphic design and blogs about magazines at www.losowsky.com/magtastic.

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Bh

HERBIARIES

Buda

Blanc Double de Coubert

Qb

Shimmering Splendor

CRIT+COMMENTS



What people are saying about *Print's* new look.

It probably comes as no surprise that **Print's recent redesign**, unveiled in our January / February issue, gained a fair amount of attention. While the majority of you seemed pleased, there were some readers who were less than impressed with the end result. Brigit Rameika, while "applauding" our efforts to redefining the publication, said she was perplexed by the new logo. "The letters don't look happy to be together," she said. Jon Rohrer sent the following note, "Wow, just when *Print* had become well designed for the first time in memory, you had to change it. It's your job to do what you think right, of course, but I'm letting my subscription lapse." We're sorry to lose you, John. There was some positive feedback on the design, though. Stephanie Fishwick, citing *Print's* "more classic look and feel," said she is excited to continue her subscription. Kurt Koepfle also wrote to us from Pentagram to tell us that the firm was renewing its subscription. The most scathing criticism came from the design blog, idsgn, which asked the question "*Print* magazine, dead or alive?" and then answered that question by likening the arrival of the issue to "a giant turd being dropped into your mailbox." Brian Collins weighed in with this insightful commen-

tary: "Change is never easy. And at least they're trying new stuff. Are they going to make mistakes? Yup. Maybe lots of them. But give them credit for trying to revitalize a storied magazine with an extraordinary legacy. There are few American publications left where we can, as a community, turn to. For that reason alone I hope they get it right and look forward to the next issue." We do, too. Keep talking about how we're doing and let us know what you think as we continue to evolve.

It is worth noting that while it is sometimes more fun to focus on the criticism, the majority of the comments we received were quite positive. The twitter-sphere was abuzz with a healthy dose of praise. **Join the conversation!** We love feedback, good or bad. Tweet us @printmag or send more lengthy letters to info@printmag.com. And be sure to visit our new online design community, Imprint at imprint.printmag.com.

—
ERRATA The January / February editor's letter provided a bum link. To get the inside scoop on Chester Jenkins's and Kris Sowersby's working process behind the creation of the **Galaxie** "family of families," now being used in the pages of *Print* visit: printmag.com/article/galaxie.

#PRINTMAG

New masthead from @printmag. Me like.

@AMARTINDESIGN

The newly designed *Print* mag is here (not sold on the cover, but I'll withhold judgment).

@IFC_DESIGN

I need it in my hands right now.

@_BBG_

Just received the latest issue of *PRINT* (@printmag) in the mail! Love good mail days.

@KATEY3000

Oh, snap. @printmag's redesign. @DESIGN8DAYS

Hey, look at this new magazine that arrived in my mailbox—the one with the bold ALLCAPS nameplate. Oh, it's the redesigned @printmag.

@JOHNLYTTLE

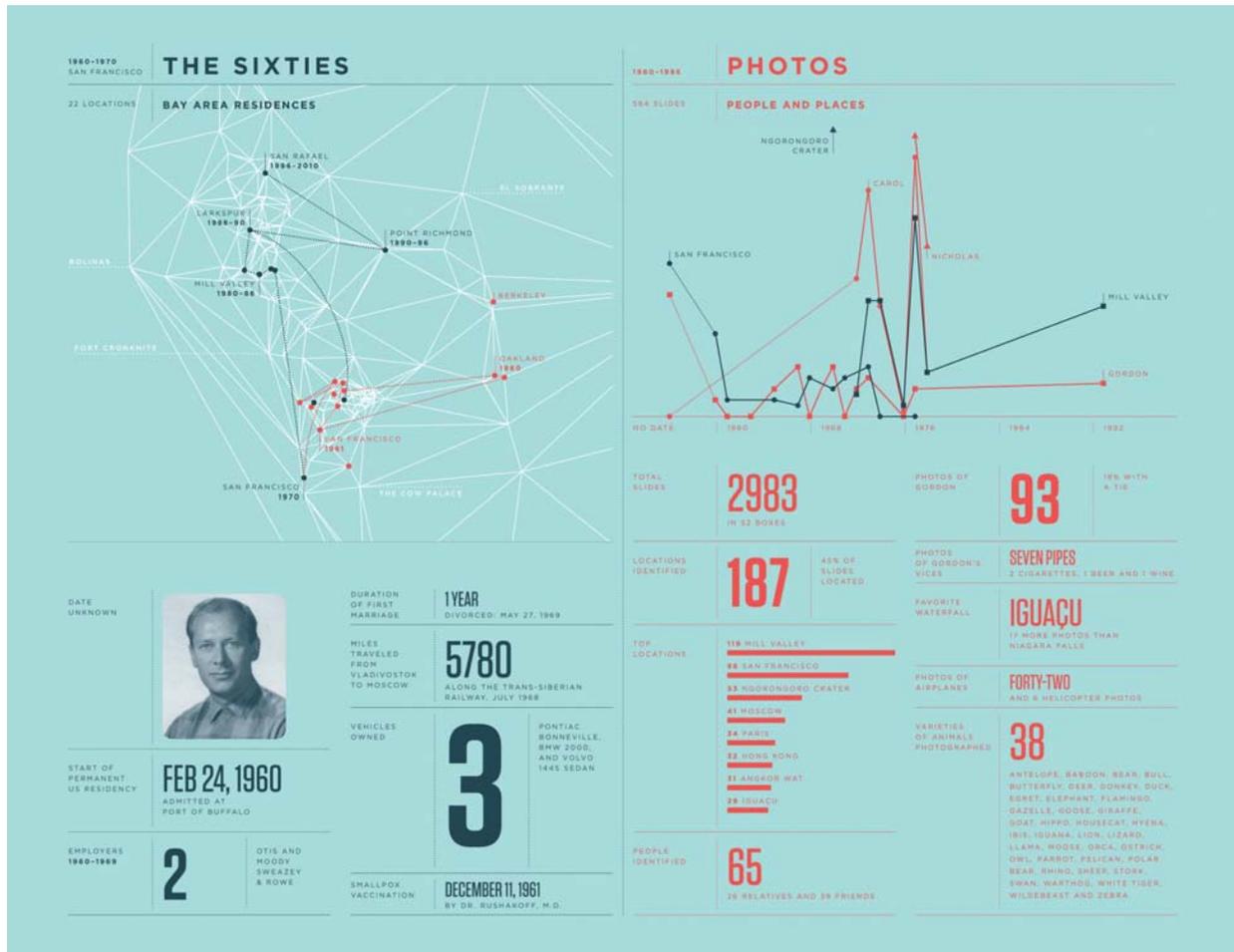
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DATA-DRIVEN THE MATHEMATICAL MIND OF NICHOLAS FELTON

Nicholas Felton's 2010 "Feltron Annual Report" is out and it's as graphically compelling and information-rich as ever. Felton, one of the preeminent information designers in the United States, fuses quirky facts and obscure data from his personal and professional life in this annual grand experiment of "self tracking."

For the past six years, Felton has mined his own experiences from the profound to the trivial to create his annual reports,

documenting everything from subway miles traveled, book pages read, cups of coffee drank, and moods experienced. (In his 2009 version, Felton asked "every person with whom I had a meaningful encounter each day to submit a record of this meeting through an online survey.") As expected, the results are always amusing, often surprising, and highly informative.

This year's model, subtitled the Paternal Report, is a bit more personal than usual as

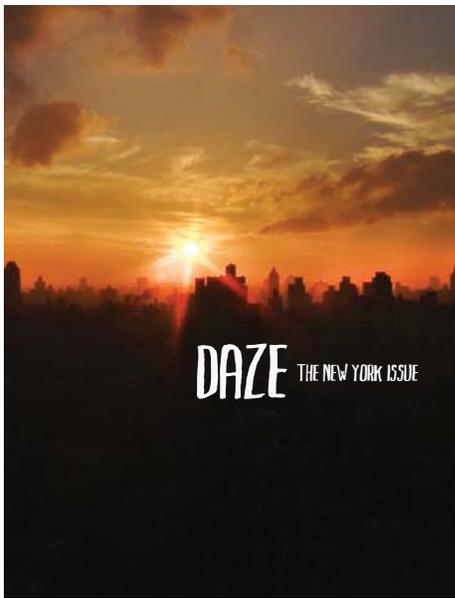
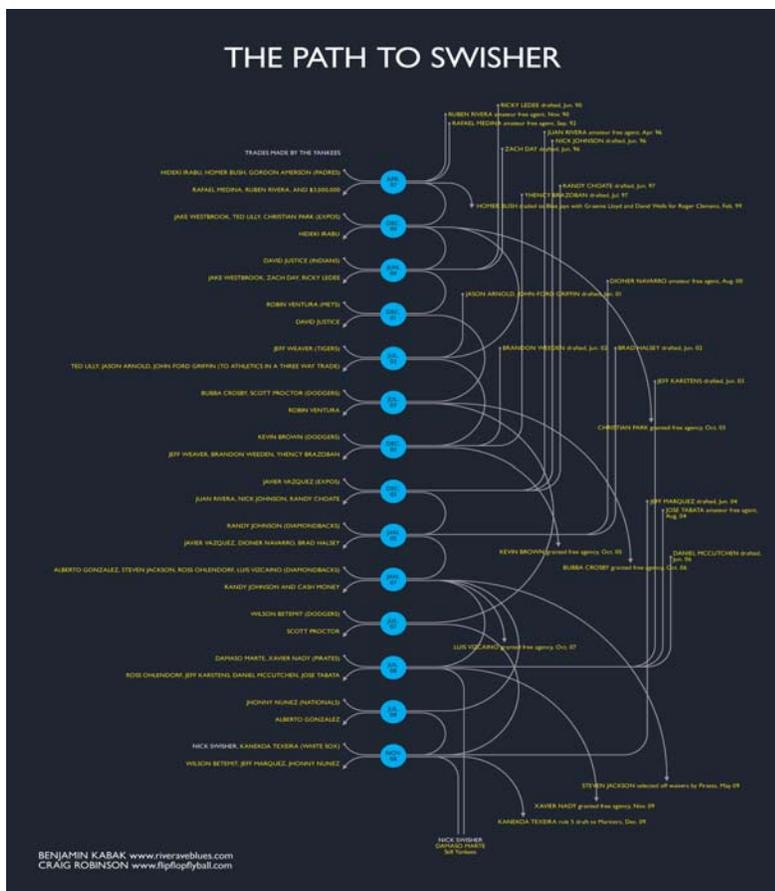
Felton focused mainly on the eclectic interests and habits of his father through the decades of his life.

Not only is the Annual Report a wonder of facts and figures, it's stunningly designed and produced. Felton personally signs 3,000 copies of the Report, and sells them for \$20 at the Cooper-Hewitt store and on his site, feltron.com. If you've always wanted to know the intimate habits of a modern CEO, here's your chance.

FROM OUT IN LEFT FIELD: A NEW LOOK AT BASEBALL

If you love baseball but hate reading, this might be something to get you to finally crack open a book. Writer and designer Craig Robinson has rigorously created *Flip Flop Flyball* (Bloomsbury, July 2011) a delightfully odd and amusing book that delves into America's favorite pastime using only infographics. These colorful full-page creations cover everything from

the ridiculous (C.C. Sabathia's outsized weight, A-Rod's outlandish salary) to the fascinating (the correlation between the rise of performance enhancing drugs and home runs, the curious lack of homosexuals in the sport, the rise of Latin players in the league) to the downright silly (an imaginary playoff game between Wu-Tang Clan and the E-Street Band).



MAG-MAKING 101

It might warm your heart (as it did ours) to know that the art of magazine creation still lives—in fact thrives—in the halls of our finer learning establishments. For the past three years Lise Friedman has taught “Creating a Magazine: From Inspiration to Prototype” at NYU. This unique class asks students to collaborate on every aspect of producing a magazine, from editorial to design and layout, to production (lucky for them, there doesn’t seem to be the burden of distribution). “While the students involved are incredibly different from one another, the class provides a space for each voice to be heard,” Friedman says. “The course is a process-oriented journey through printed media. We start the course with nothing, and end with the premiere issues of our very own magazines.”

THIS YEAR'S TITLES INCLUDED:

- NOMAD** a breezy “endless exploration and celebration of all things changing.”
- DOWN & OUT** a curation of the culture and lifestyle of downtown New York, focusing on life below 14th street.
- DAZE** an exploration of New York between sunrise and sunset.

DESIGN CULTURE GROWTH SPURT

Editors and art directors, rejoice! According to MediaFinder.com, 193 new magazines launched in 2010 while 176 folded. (That’s down from 596 magazine closures in 2009.) Food magazines posted the most launches of any single category. Regional magazines were next, followed by health.



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AN AFTERNOON SKYPE WITH...

IT'S NICE THAT

Publishing. Curation. Events. Creative direction and talent scouting. Is there anything It's Nice That can't do? Directors Will Hudson and Alex Bec launched a website in late 2007 as an outlet for their creative tastes, and have since expanded their offerings to include a bi-annual print publication, a jobs board, and an online shop of favorite publications, t-shirts, and objects. *Print's* art director, Tonya Douraghy, caught up with Bec to chat about the future of printed matter, egos, and just being nice.

How did It's Nice That start out?

The site launched at the end of 2007, and since 2008 it's been our main thing that we do full time. Our first publication was in April 2009. Since then it's evolved quite naturally. It's Nice That now covers both sides, the commercial side and the publishing side.

There's quite a lot of competition on the internet for what you do. What keeps people coming back to It's Nice That?

I hope the content is what makes people keep coming back. There's an honesty in what we do. We never try to be brilliant writers, and we never try to cover things that we're genuinely not interested in. Honesty and a kind of integrity, and just being a bit normal helps.

Increasingly, other studios are doing similar things, where a few young designers come together and want to integrate publishing, education, workshops, some kind of curation. Do you think this integration is necessary for the future of design?

I think it's undoubtedly necessary. I think we'll see less and less specialists for sure. It's really fulfilling to see the whole process of finding someone out of university and giving them a break and putting them in a magazine and in-

terviewing them, and then working with them on a commercial brief where they get to use their work and apply it. You know, the whole circle thing is lovely, it would feel like a bit of a waste if we didn't go the whole way around.

What specific things in a recent graduate's portfolio makes them interesting enough to feature on the site?

We're always trying to cover something that has a certain wit to it, rather than the big ad campaigns and the huge budget things. A real wit and a real sharpness is very, very difficult to come by. We always look for a bit of humor, and someone we'd like to have a drink with, rather than anything else.

You went from a digital home toward tangible publications. Can you talk about the decision to expand to the magazine?

It's Nice That is quite a funny little phrase, and we wanted to add a bit more intelligence, a bit more depth, a bit more process, a bit more meat to the bone to the quick posts we did online. Initially we're print designers, there's a love of the medium and we like sitting down and spending time with things. We don't want to lose the idea of referencing from books and libraries.



ILLUSTRATION BY Claire Scully

So you believe in the future of magazines and printed matter in general?

Absolutely. I think for the right things. It seems that the printed page will become more and more niche, more and more beautiful, more and more archival.

Any advice for young designers?

Just to be honest and be kind and work hard, and be polite more than anything.

Right, just to sort of check your ego.

All of those things make you or don't make you want to spend time with someone. We have to sit down with people everyday, whether it's by email or face-to-face, and if they're not so nice to interact with, you'll never work with them. I think it's more important just to be a nice person, really.

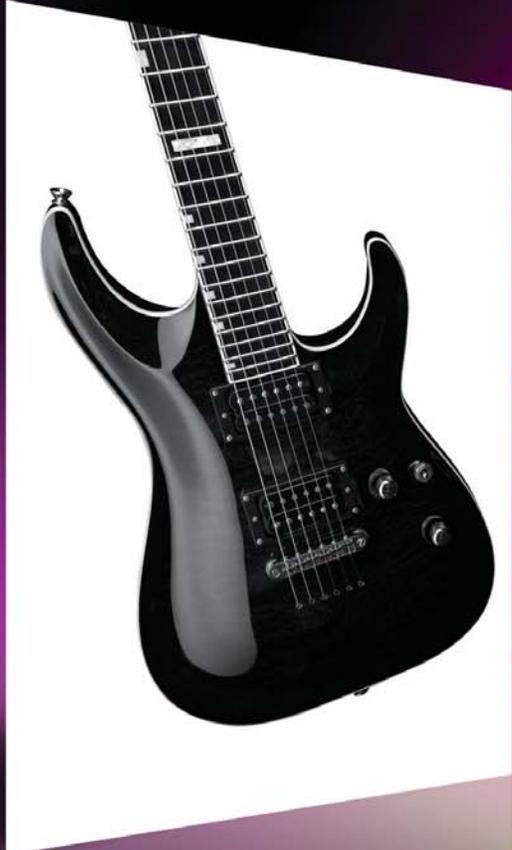
I have to ask: Where did the name It's Nice That come from?

Me and Will used to live together and say stupid things in the flat, so it was one of the things we said just off the cuff. In the graphic design course that we did at Brighton, there were long, painful crits, and everyone thinks about their work a huge amount, and we were coached to conceptualize a lot, but it's about deciding to be a bit more whimsical.

WHAT THEY SAID ALEX BEC

"The key is always in the content. We always say that if we can provide great content in different ways and more of it, then that will hold us in good stead. That's always the future..."

[BEFORE]



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[AFTER]



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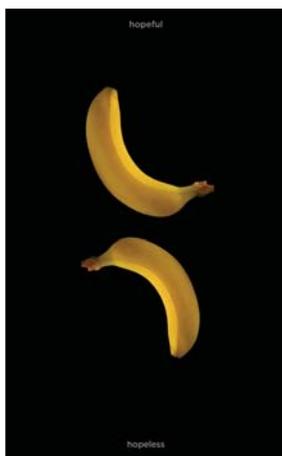
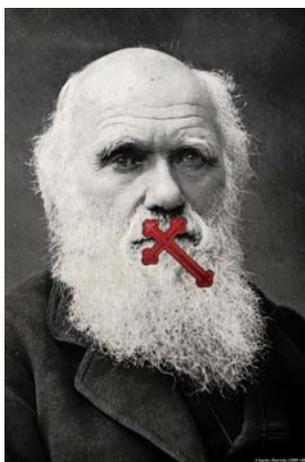
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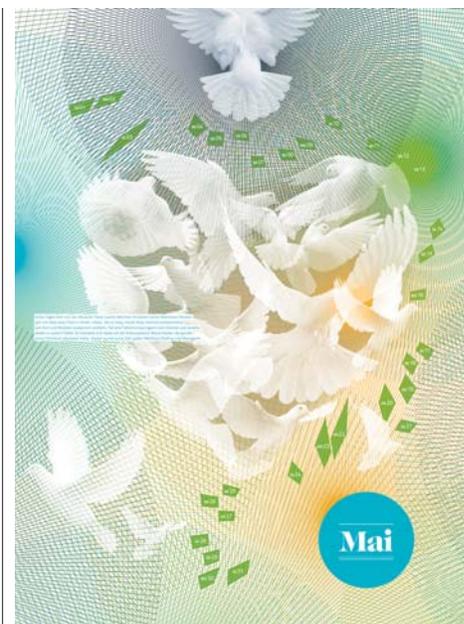
A MASTER CLASS IN SIMPLE DESIGN

In a new School of Visual Arts honors course taught by Chermayeff & Geismar partner Sagi Haviv (with guest critiques by the founding partners Tom Geismar and Ivan Chermayeff), 12 students every semester get to develop work for clients in the famed Chermayeff & Geismar office. The lucky third-year students, each of whom has been awarded the distinguished Henry Wolf scholarship, are invited to participate in the course by SVA Advertising and Graphic Design department chair Richard Wilde. The class

focuses on design as a problem-solving discipline, an approach that the firm has rigorously followed for almost six decades. Among the projects assigned to the students are: corporate identity development for major television networks, a semester-long identity project for a corporate client, reimagining film posters, and developing other concept-driven graphic designs for their portfolios. "Of all our classes, this is the only one that teaches us the value of simplicity," says student Hyung Kyu Choi.



Posters by (clockwise) Tess Yoonji Lee, Sangwook Kim, Maya Kaplun.



I MADE THAT?

What happens when you design by chance? Well, to use an extreme example, if it's a house, obviously nothing good. Calendars at least provide some margin for error. And the results might even be kind of cool. Such was the case with the so called "Calendar of Coincidence" by German design group Q for German paper company Antalis. During all phases of its creation—design, printing, finishing, and binding—Q and its production partners decided to relinquish their usual designerly control and relied on coincidence, chance, serendipity, and good old-fashioned luck to guide their choices. Dice were rolled to choose colors. Dogs were urged to pick directions. Designers were blindfolded. Even the rain played a key part in the project's fate. Explains Thilo von Debschitz, Q's director, "This calendar was our weirdest project ever. For the most part, the work was unpredictable; we all—including the client—had to have great confidence in fortuity. Serendipitously, the calendar experiment emerged as a wonderful surprise for all of us!"

DESIGN FAIL THE PRICE OF MONEY

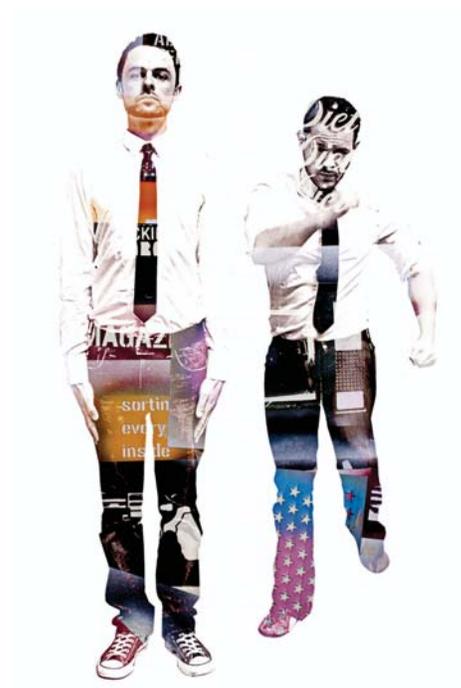
To stay a step ahead of counterfeiters, the \$100 bill was recently redesigned to be more sophisticated and more difficult to copy. It all backfired when the newfangled C notes started getting caught in the press. The bills were creased and left with huge gaps in ink. Now more than \$1 billion in ruined \$100 bills are slated to be destroyed.

OBSESSIONS PATRIC KING

THE DYNAMIC DUO



At work inside the studio of Irish artists Adrian + Shane (above); a self-portrait of the pair (top right).



The separation between art and design has become an increasingly tenuous line, and one that may well disappear eventually. In the United States, this is readily in evidence through the innumerable collections of unlicensed fan-created, hand-silkscreened gig posters regularly sold. But in Europe, where design is less of a child of commerce, it happens in more unusual ways. One of my favorite examples is a duo calling themselves Adrian + Shane. The pair is comprised of two Irish artists, a couple, working as one entity. While they don't necessarily hide their individual identities, neither do they spend much time pointing them out.

That, combined with their propensity for self-portraits in the monumental styles we see in Chinese posters and later appropriated for Banksy's street works, creates the illusion of a well-financed propaganda outfit cranking out

highly-manufactured objects of mass communication. Adrian + Shane use lots of pre-made materials and patterns from pre-mades, things like twee patterned wallpapers, spray paint, ultraviolet colors from industrial sites, and discarded plastic toys.

One addition to this mixture I've not seen anywhere else, except Gilbert and George's pieces and Yasumasa Morimura's photographic disguises, is a close look at the idea of celebrity. Celebrity, while omnipresent in our daily media diets, seems relatively unexplored by artists lately. Adrian + Shane's works, on the other hand, seem almost impossible to separate from their nearly self-immolatory presentation of their public images. Like Madonna, like Kylie, like Robyn, Adrian + Shane aim to create a pop statement frozen like a singular image in the white-hot kleig of a paparazzi photograph.

<more>

For more Obsessions, including links to several of Adrian + Shane's gallery shows, website, and Flickr stream, visit Imprint imprint.printmag.com/patric-king.

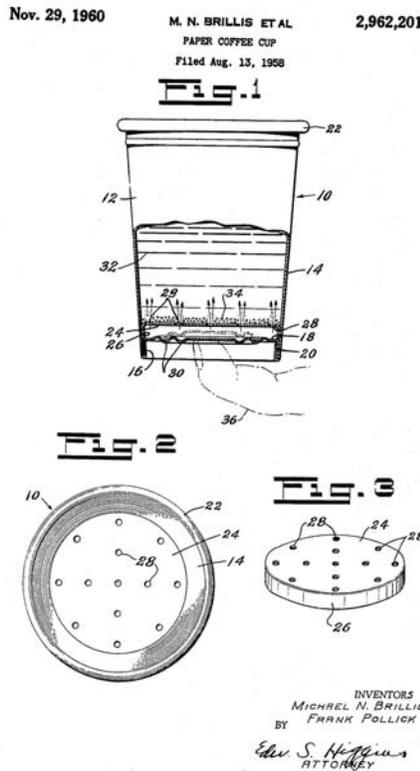
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DESIGN CHANGE DEATH OF A PEACOCK

When Comcast took over NBC earlier this year, the first thing they did was hire Laird and Partners (the same team behind the disastrous new Gap mark) to redesign the corporate logo. The new look jettisons the iconic peacock in favor of a simpler white type on blue background. NBC insists the peacock will continue to appear on air. But for how long?

EVOLUTION STEVEN HELLER

THE PAPER COFFEE CUP



Picture a bunch of wranglers standing around the chuck wagon drinking out of the same tin cup. Ugh! Just imagine what kind of varmits are living in those cowpokes' gingiva filled mouths.

During the late 19th and early 20th centuries sharing drinking vessels was common, even in polite society. Public health was compromised and disease rampant. Paper cups, introduced by Lawrence Luellen, a Boston lawyer in 1907, were designed to curb the spread of nasty microbes, especially on railroad trains where passengers drank from water barrels.

Luellen and inventor Hugh Moore, also developed an ice-cooled water-vending machine with disposable cups. Together they launched a campaign to market the machine and educate the

public. With the 1917 flu pandemic taking millions of lives, Luellen's "Health Kup," which was renamed Dixie Cup, after a doll manufacturer whose factory, the Dixie Doll Company, was a neighbor, altered western behavior.

The word Dixie, incidentally, reminded Moore of "dixies," the \$10 bank notes from a New Orleans bank that had the French word "dix" printed on the face of the bill. Eventually, the Dixie logo, the stylized, decorative green laurel leaves on every cup, became iconic.

Dixies made minor cameos in various forties and fifties movies where characters drank take-out coffee. Those days the cups looked more like today's disposable soup cups, all white with paper lids (branded with the Dixie laurel). Other brands were produced, but design-wise

not much changed until 1963 when the Anthora paper coffee cup, featuring a Greek frieze set against an Aegean Sea-blue background, was introduced. Designed by Leslie Buck of the Sherri Cup Co. (now owned by Solo), it remains a staple at Greek-owned coffee shops throughout New York City.

By the 1980s styrofoam cups with plastic tops became *de rigeur*. Initially they were just white, though ultimately they were printed with a range of type and illustrations. Soon, the carbon-footprint mavens mounted the baracades against them and styrofoam was replaced in most emporia by paper, which today come in many colors, typographies, and design options—as well as in a range of sizes, some with pretentious foreign names and others that just do the job.

DESIGN SCHOOL DUMB LUCK?

Such is the powerful allure of a career in the field of design: Stanford Quarterback Andrew Luck has decided to forego a career in the NFL to continue his education in architectural design. Likely to be the #1 draft pick by the Carolina Panthers, Luck is essentially turning down \$10 million a year for up to five years by staying in school.



Work Less.

REIMAGINING THE MAGAZINE



Scott Dadich, the executive director of digital magazine development for Condé Nast, won three back-to-back National Magazine Awards for Design as well as SPD's Magazine of the Year while he was creative director of *Wired*. He led the development of *Wired's* iPad application, which was introduced in May 2010 and was downloaded nearly 100,000 times in its first month after release. Recently, he led the creation of *The New Yorker Tablet Edition*, which debuted at number 4 on iTunes' list of top grossing apps. I met with him in September 2010 in Dublin where we were panelists on a Future of Publishing debate.

PHOTOGRAPH BY Christine Navin

Scott Dadich, pictured here in his office in Times Square, is the creative vanguard for the digital editions of all Condé Nast titles.

<more>

Scott Dadich discusses the revolution in how people experience and consume magazines at printmag.com/article/print-designcasts.

</more>

Given the expense involved in producing a dynamic iPad app for a magazine, and that many once-profitable titles are now hanging on, why not just do iPad apps?

Fair question. Much as radio didn't disappear after the advent of television, I don't believe magazines are going anywhere for a while, if ever. They'll evolve. Probably the most simple way to think of a magazine is as a curated package of ideas and reporting with compelling art and photography, all held together by highly crafted graphic design. It just so happens that—at the moment—the most familiar way of delivering that package is via glued-together sheets made from dead trees. The modern newsstand is a robust acquisition environment in the form of subscriptions and tens of thousands of retail outlets. Digital magazines

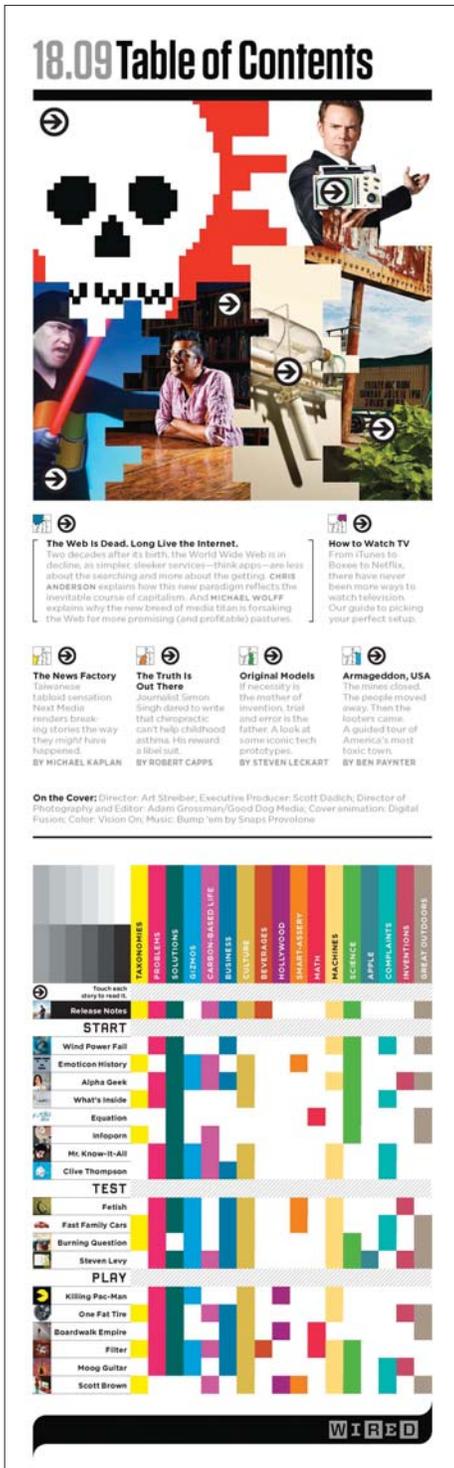
for tablet computers only have one retail outlet at the moment, iTunes, and there's only one real tablet computer in the marketplace. So, figure nearly 5 million iPads in existence, but more than 190 million Americans read magazines. The economies of scale won't work yet, at least not for the kind of investment we're used to putting into a print magazine. So we leverage the editing and design process for print and add a digital edition that is delivered to our app. We built the *Wired* and *The New Yorker* iPad authoring processes into the print workflow. Once we have a robust marketplace with true completion, the economics will fall into place to allow for digital-only publications. My guess is that we'll see something like the music industry's move from plastic discs to bits in seven to 10 years.



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Wired's content as packaged for the digital viewer: the tablet TOC (above); a slideshow (above right); and a long feature (next page).

Self-Helpers

A mirror will tell you how you look, but it won't tell you what's going on under your skin. These gadgets will help you monitor your inner health so the contents match the wrapper. —Brian Massop

Touch each product to read the review.

1. **Garmin Forerunner 110**
The newest Forerunner is small enough to fit under the cuff of a dress shirt and yet it still talks to satellites. It's also a great example of a company listening to its customers. Garmin users have been clamoring for a less expensive watch that records where they go and how fast they get there. The 110 does just that. **WIRED** Small, affordable, accurate. Lets you use Garmin's Connect Web site, where you can save and track all your workouts. **TIPED** Clip-on USB adapter can be flaky. Getting a lock on the satellites can take a minute or two, so leave time to do some quality stretching before you take off. **\$250**
2. **ZEBO**
3. **TESTED & RATED 39 NEW PRODUCTS SUMMER GRAB**
4. **TIRED**
5. **TIRED**

Products rated on a scale of 1 to 5

Photo: © Adrian Gault

How do the demands of interactive and print magazines differ?

First and foremost is the question of navigation. The physicality of a printed magazine is one of its great features. You have linear access, random access, and contextual awareness; that is, it's very easy to understand where you are, front, middle, or back. All of these are built in to the package itself, and great graphic design only aids in the utility of these features. In a digital-reading environment, we lose a lot of these navigation cues; it's easy to get disoriented and not understand "where" one is in the issue, which is one of the great treats of a magazine. It's a discreet package of information, unlike the Web, which is sprawling. That's why we spent the better part of six months working with Adobe on the navigation model and UI of the Digital Content Viewer being used for *Wired* and *The New Yorker*. We settled on a dual-axis navigation system and included horizontal and vertical progress indication, as well as five different ways to move between pieces of content: swiping, direct linking, browsing, scrubbing, and an index. We were intent on "flattening" the content. Imagine all of the content of a magazine laid out end-to-end on the floor, and then imagine a camera moving from page to page, up and down articles, but also pulling back

a bit to provide context. That way, the readers can literally see where stories and ads fit up against and around one another. That's the role of the "browse" function.

Anything else?

We have the content and UI layers in print, it's just that the UI layer—the act of flipping paper pages—is completely transparent. So, much as we do in the print edition of a magazine, we try to envision the best-use cases for the page in the interactive version. How will the reader engage with and consume the content? What's the best way to read a headline? Where should areas of interest be staged? How should the photography and illustration integrate? And then we have to think about where one's hands fall. Are we placing buttons out of sight when fingers interact with the screen? Is it comfortable to use the dynamic content? Is it compelling?

What from the print magazine gets lost?

We have lost the notion of a "spread" in this environment; designing for iPad—especially story openers—feels to me much more like book jacket or poster design. We still have to deal with headlines and subheads, captions and photographs, but we don't have the tool of natural juxtaposition that the gutter



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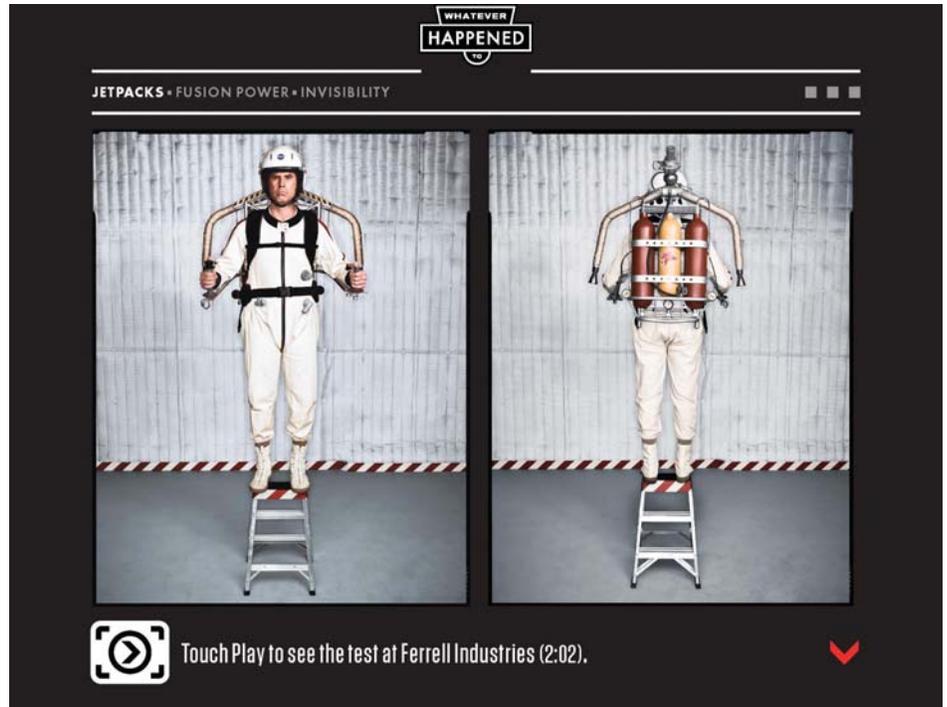
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provides in print. The image diptych is a classic trope of magazine design, so maybe it's not a bad thing to try some new ways of presenting a story.

With so many tools in your kit, how does this alter editing a magazine?

We have a lot of new storytelling tools at our disposal: video, audio, flipbooks, 360°s, panoramas, image pans, toggles, slideshows, text slideshows, and hyper-linking, not to mention all of the interactive engagements of the Web and HTML5. So we often find ourselves asking how to best add value to a story without cheapening the experience—just because we can, does it mean we should? And if so, how? We compare the weight and expense of each interactive experience. A video can be nice, but unless it's really funny or compelling content, video tends to only get one or two viewings. But a flipbook—at a smaller file size—can sometimes convey the same information in a more interesting and engaging fashion. We want to keep the finger moving, give the reader lots to do and see and touch and read and watch, so there's a considerable effort involved in deciding what goes where and in what amount.

What have you done to address the habits of a newly literate digital audience?

We're seeing many digital magazines

coming to iPad these days, and I think we're starting to see some standards emerge in navigation. It's gratifying to see a lot of this experimentation build on and mimic the model we built: Index/TOC and Store/Home buttons in the top left, scrubbing and page thumbnail previews along the bottom of the display. We've done quite a bit of qualitative and some quantitative research, and we're using that feedback to improve our apps on an issue-by-issue basis. The very first issue of *Wired* had no persistent scroll indication, and readers told us they had a hard time understanding when there was content below the fold. So we've made that scroll indication persistent (and now we've made it a bit more prominent). Because *The New Yorker's* feature stories are quite lengthy, we're going to make that scroll indicator actionable. That way the reader can grab the "thumb" and drag it up or down the stack, avoiding the ergonomically inefficient 32 vertical swipes needed to get back to the top of a stack. In the content layer, we're including arrows and graphic cues in the design furniture that indicate where content lies in relation to the current screen of residence. Our readers want to share articles on social media and they want to clip content and stories, so we're currently building out the experience models. I literally have a list of

50-plus features sitting on my desk right now and improvements that are on track for implementation in the coming year.

We're all excited about the potential of the iPad to provide multiple entry points, but what difficulties remain?

Sharing is going to be tough, but not from a technical perspective. We've got to set the business rules around what content we post online. What is free and what is paid and what is accessible at all? We've got to get a viable subscription model in place, one that will enable us to make a business of publishing digital magazines. We need to reduce the file sizes of our magazines, they're just too big for both the device hard disks and too large for a quick download. We've already made some significant improvements, but we've got a long way to go. Readers will start seeing smaller files this year.

Apple, once the savior of the design world, has become something of a dictatorial power. Are you finding there is a limitation with Apple's monopoly?

Look, I love Apple products. I admire Apple's ability to design and produce remarkable hardware and OS technologies; I really don't think any other company is even close in terms of industrial design brilliance. I thought the OSX Lion an-

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“EDITORS AND DESIGNERS VERY MUCH WANT TO CURATE AND PACKAGE CONTENT, WHETHER WE DO THAT ON PAPER OR A GLASS SCREEN.

nouncements were terrific indications that Apple is rowing in the same direction as Condé Nast in terms of delivering compelling content to all of the screens in our lives. We've worked closely with them over the past year and a half, and I've come to understand why they operate the way they do. Their methods serve their interests and keep the quality of their products very high. Do I think competition in the tablet marketplace will be a good thing? Absolutely. Our customers are best served by a variety of competing retail environments—different ways to purchase and access our magazines—and we need to know who those customers are so we can maintain our already-strong brand relationships.

I understand that Adobe has been a very flexible partner in your development...

Wired (and Condé Nast) entered into a strategic partnership with Adobe in mid-2009. Jeremy Clark, director of Adobe XDCE, and his team had just completed work on *The New York Times Reader 2.0* and were looking to align with a publisher to create a new kind of digital magazine experience for tablets and touch screens. Much as Stephen Johnson and Kevin Kelly describe a notion of “simultaneous invention,” I had been working on a prototype of a tablet version of *Wired* at the exact time that Jeremy and his team had begun their explorations. The decision to partner was quite an easy one.

The ambition of the project was twofold: one, design and develop a version of *Wired* for a then-theoretical tablet computer; and two, design and develop the tools that would allow an editorial design team to author digital issues without the aid of an external technology team. That way, the lessons learned and tools used to produce the *Wired* app would be applicable to all of the magazines in our company and in the publishing industry as a whole.

The Adobe team—including designers Bruce Bell and Justin Van Slembrouck—helped us shape the vision of *Wired* on the iPad and we helped Adobe shape the

Digital Content Viewer, the additions to InDesign CS5, and the navigational metaphor. Adobe's offices are mere blocks away from *Wired* in San Francisco, so it was easy to work together every day. We created a navigational paradigm, an authoring and design standard, and new file format for digital magazines called “.folio,” which we are working to bring to all platforms and devices.

And with *The New Yorker*?

The New Yorker work was very similar in nature, as many of the same Adobe technologists and designers worked closely with David Remnick, Pam McCarthy, myself, and *The New Yorker* editorial team. We faced new challenges and added new features to the viewer. The very same team that produces the print and online versions of the magazine are now also producing *The New Yorker Tablet Edition* every week for the iPad.

From a design and typography standpoint, is it better now than in the Web 2.0 days?

Absolutely. Now, using the powerful typographic rendering engines and scripts built into InDesign, we can author complete and compelling high-fidelity digital design experiences without writing code. Don't get me wrong, we've got a long way to go; HTML5 is nowhere near as powerful as InDesign in terms of type fidelity. It simply doesn't have the H&J algorithms that CS5 does, but it's getting better by the day and companies like Adobe have committed to solving some of those very challenges. We'll be bringing paginated HTML body copy—with user-controlled type sizing—to *The New Yorker* very soon, and that will be an industry first. And at Adobe MAX in Los Angeles, CTO Kevin Lynch committed that their improvements would be committed to Webkit.

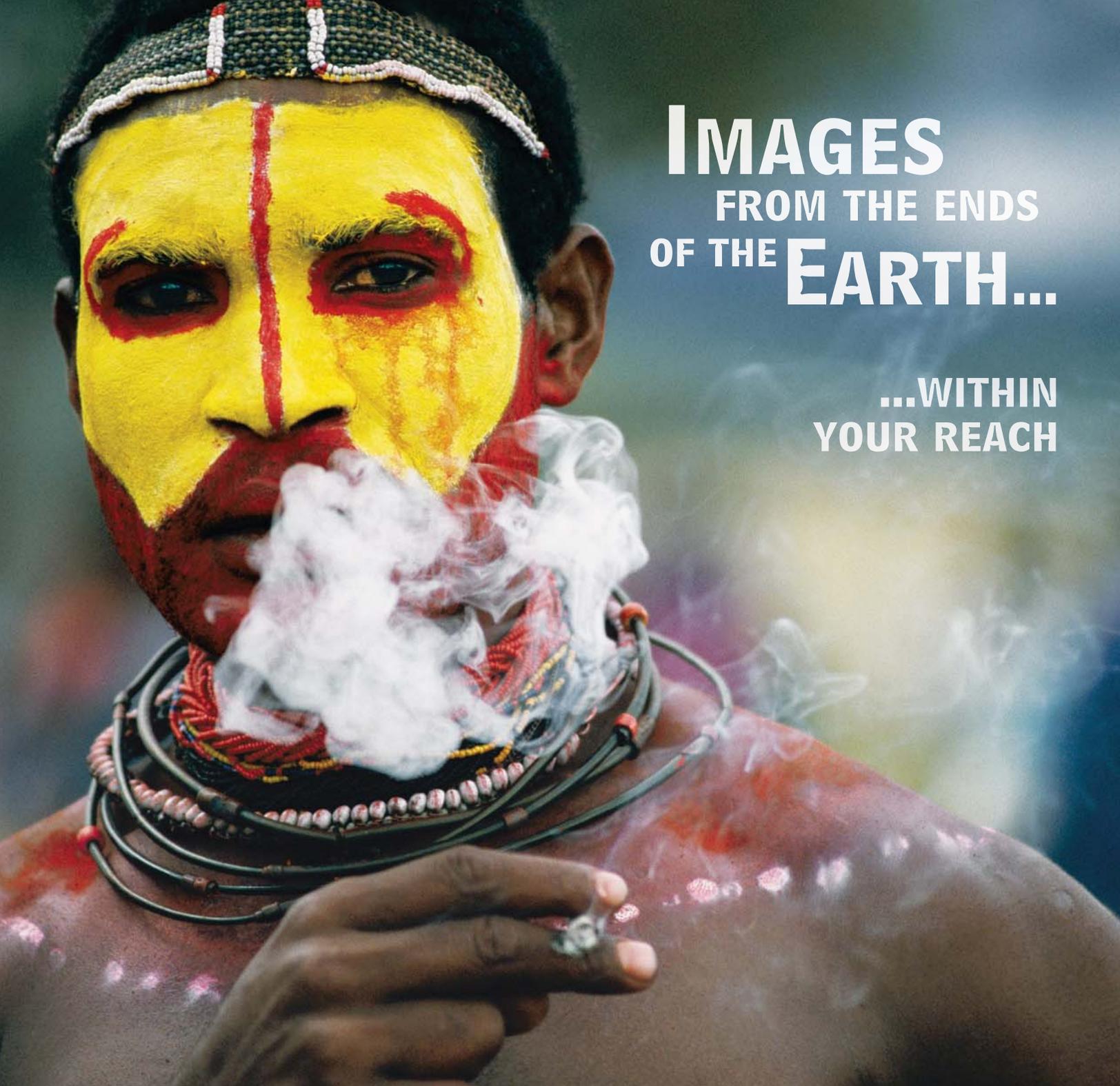
Is it right to think of print and digital magazines in the same way?

In some ways, yes; in others, no. We, as editors and designers, very much want to be able to curate and package content for our readers. We use editing, voice, and

point of view to tell stories and form bonds with our readers and foster a long-term connection, which, in turn, allows us to form relationships with advertising partners. So, whether we do that on paper or a glass screen, it really doesn't matter to us as creators, but digital authoring and production give us some new tools to work with. That means we still value the power of finely crafted design, from expertly drawn typefaces (commissioned with pixel-based displays in mind) to maximizing the color gamut in an RGB photograph. We still make visual decisions based on the opportunities of the medium. With these new tools, we're able to work around some of the design constraints of HTML on the Web, delivering rich, beautiful content directly into the hands of our readers. That's not to say that everything should be a straight translation, as evidenced by work such as the Will Ferrel short films we produced this past summer, or the David Hockney animated cover of *The New Yorker*.

Is this technology the magazine's savior?

I think it's too soon to say, but there are a lot of indications that folks are pretty excited about what devices like the iPad and tools like InDesign can do for our industry and the magazines we produce. As Nat Ives at *Ad Age* reported, *Wired* is now the most successful digital magazine in the world. Clearly, consumers are responding very well to this kind of editorial experience. In fact, *Wired* is now selling an incremental 30,000 copies of the magazine a month, which is beyond any of our wildest estimates. If you had told us in late 2008, with the economy and newsstand numbers collapsing around us, that we'd be selling nearly 50 percent more magazines on the newsstand, I would have called you crazy. And this is just the beginning; we have one digital newsstand, one great device, and no subscription model in place. It's only going to get better, and if some industry projections are correct and there are nearly 50 million tablet computers in existence by the end of 2011, we're going to be in a very good position. ■



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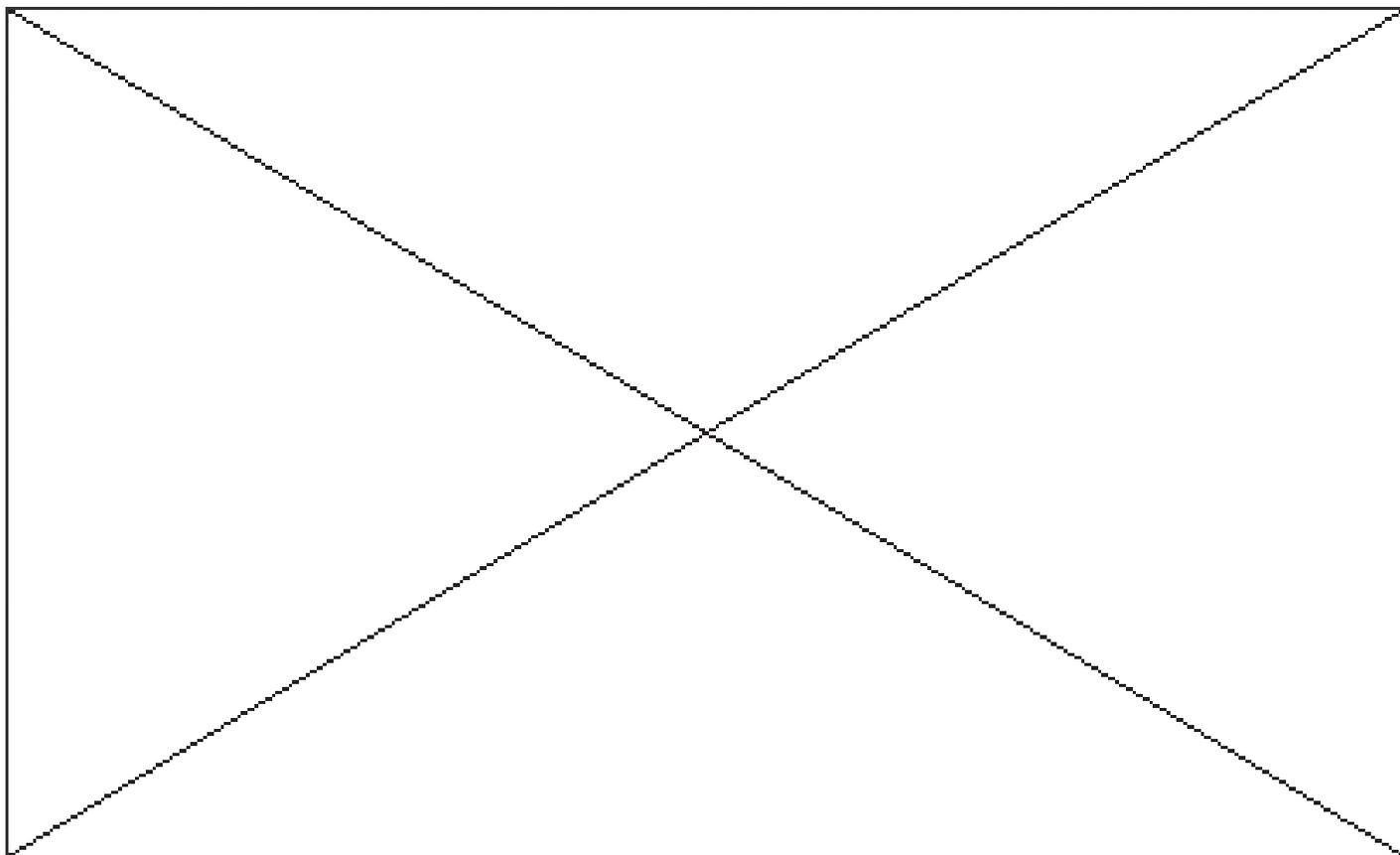


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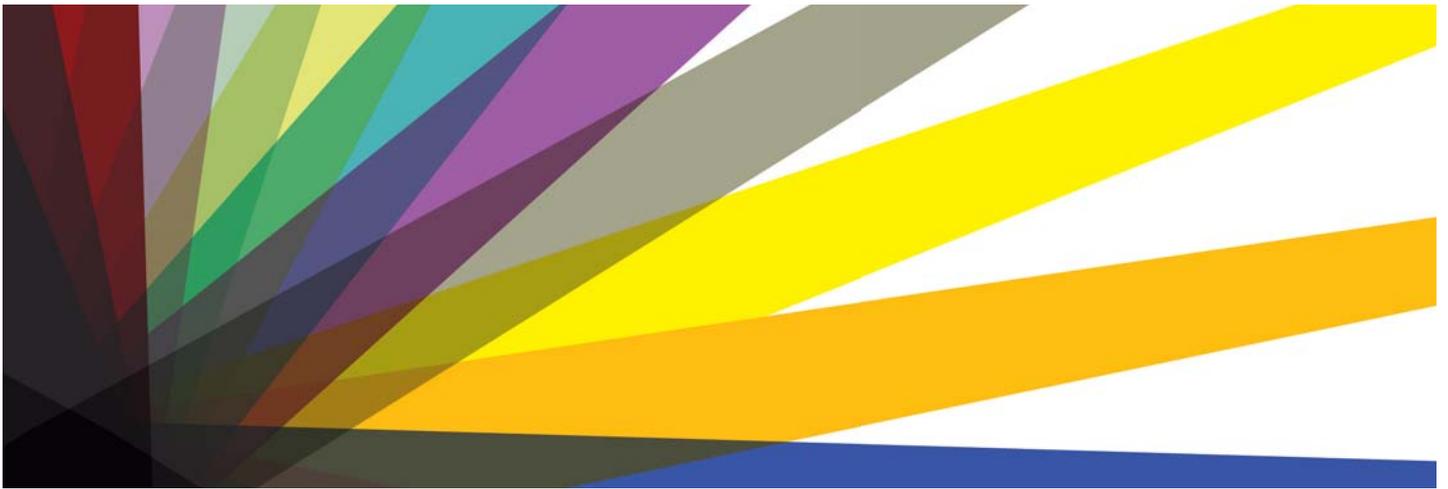
Have designers lost interest in graphic invention?

I have witnessed in recent years a curious thing happen to graphic design. While I can sympathize with the development up to a point, it still perplexes me. It flies in the face of everything we valued about graphic design since the beginning of its life as a professional practice in the early 20th century, and turns its back on a key motivation that led so many people to become designers in the first place.

I'm talking about what has become of the love of visual form, the desire to seize its possibilities and mold it into original, surprising, and spectacularly expressive new shapes. Of course, graphic designers still carry out this task—sometimes, though less often now, with great panache—but they don't much discuss visual concerns nor do they appear to value them greatly. At times it almost

seems as though form is becoming taboo, a dirty secret from the past that we are all too embarrassed to mention, and which we are working hard to recover from and leave behind.

The response I received to an essay I wrote last year about Dutch graphic design for the Dutch Design Yearbook drove this point home. The Dutch used to be extraordinary inventors of graphic form, from 1920s modernists such as Piet Zwart to the extravagant creations of Studio Dumbar in the 1980s. Work like Dumbar's exerted great influence on postmodern American graphic design and my argument in the essay, a polemic aimed primarily at Dutch readers, was that a decade later (and ever since) Dutch designers seem to have lost interest in graphic invention. As Dutch



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A Q U E N T

“ AT TIMES IT ALMOST SEEMS AS THOUGH FORM IS BECOMING TABOO, A DIRTY SECRET FROM THE PAST THAT WE ARE ALL TOO EMBARRASSED TO MENTION.

designer Jop van Bennekom put it, “Form is so worn out in the ‘90s.”

My criticism of contemporary Dutch design caused some local annoyance and I was invited to Amsterdam to take part in a panel discussion—fairly good-natured, as it turned out. What interested me, though, both there and when the piece was republished on Design Observer, is that, once again, no one responded to the specific issues I had raised about form by speaking up for its importance and value. Among these designers there was clearly little sense of concern about the diminished value assigned to form in contemporary graphic design. The general feeling was that designers had different concerns now. They had many more platforms to think about, more complex demands from clients to satisfy, and a supposedly greater sense of responsibility about fulfilling client needs than earlier generations of form-loving designers.

There isn’t space to explore these assumptions except to say that none of them are reasons to neglect form. And form is the subject I want to concentrate on here. I find myself in the strange position of being a non-designer who seems to value form more—apparently a lot more—than many professional form-makers, and this has obliged me to think again about the underlying reasons for this attraction.

As a child, I had been impressed by comic-book art, packaging, product logos and lettering, and I liked to draw. In my teens, I started to look consciously at art—first in books, and then in art galleries because I had to see the real thing. My principal concern at that stage was with painting. I had never been told how to analyze a picture, not even by art teachers, so I set out to learn how to do it myself. This required patient and sustained looking, as it does for each and every viewer.

I already understood the aesthetic pleasures of reading. It was a tremendous revelation to discover just how much pleasure there could also be in

looking. The closer you looked at a picture, the deeper into the visual field you ventured, the more you considered the relationships between each element and how they combined to convey meaning, then the more satisfying the viewing experience became. Having made this discovery as a teenage art fan, it surprised me how few of the people I knew seemed aware that this sphere of aesthetic sensation existed as something to seek out and enjoy. What I did receive from one favorite art teacher was the complementary insight that the artist should look as attentively as possible at the world and notice details that many tended to overlook out of habit. The two activities, paying attention to the texture of reality and looking at art, were, in a vital sense, linked. It was all about learning how to see.

Painting rapidly led me to photography, and photography, in turn, to the artistic potential of film. While each medium has different capabilities, the visual aspects they have in common—composition, color, use of light—were always central to my pleasure as a viewer, and I took it for granted, because experience repeatedly demonstrated it to be so, that in good work, form was inseparable from meaning.

Graphic design attracted my attention a few years later because it, too, was highly visual. I had always loved record sleeves, book covers, and flamboyantly visual magazines. Now, with an eye trained by other media, I began to explore the wider possibilities and achievements of graphic communication—writing about it all came a few years later.

The great designers, I found, had been shaped by many of the same visual influences that determined my own reactions to graphic design. It made complete sense to me that the discipline’s history was closely intertwined at key moments with that of art. During the period when my interest developed and became a passion, from the early 1980s to the mid-1990s, graphic design was going through

one of the most visually inventive phases in its history.

In deciding what has been valuable about graphic design, I cannot avoid starting with my own experience, which tells me that an aesthetically abundant environment has deep value to the individual and to society. Graphic design has been central to the visual culture of modernity. We see it everywhere we turn. It expresses in the most immediate and compelling form—note, *form*—our hopes, desires, convictions, values, and dreams. A densely imaginative, formally inventive visual culture tells us something about who we are as a people and how we aspire to live.

Conversely, a lackluster visual culture would be a sign that we no longer feel the same sense of hope, freedom, and possibility, and that’s how I read the failure of aesthetic nerve and retreat from the manifold pleasures of form in some areas of graphic design: as evidence of something crucial gone missing.

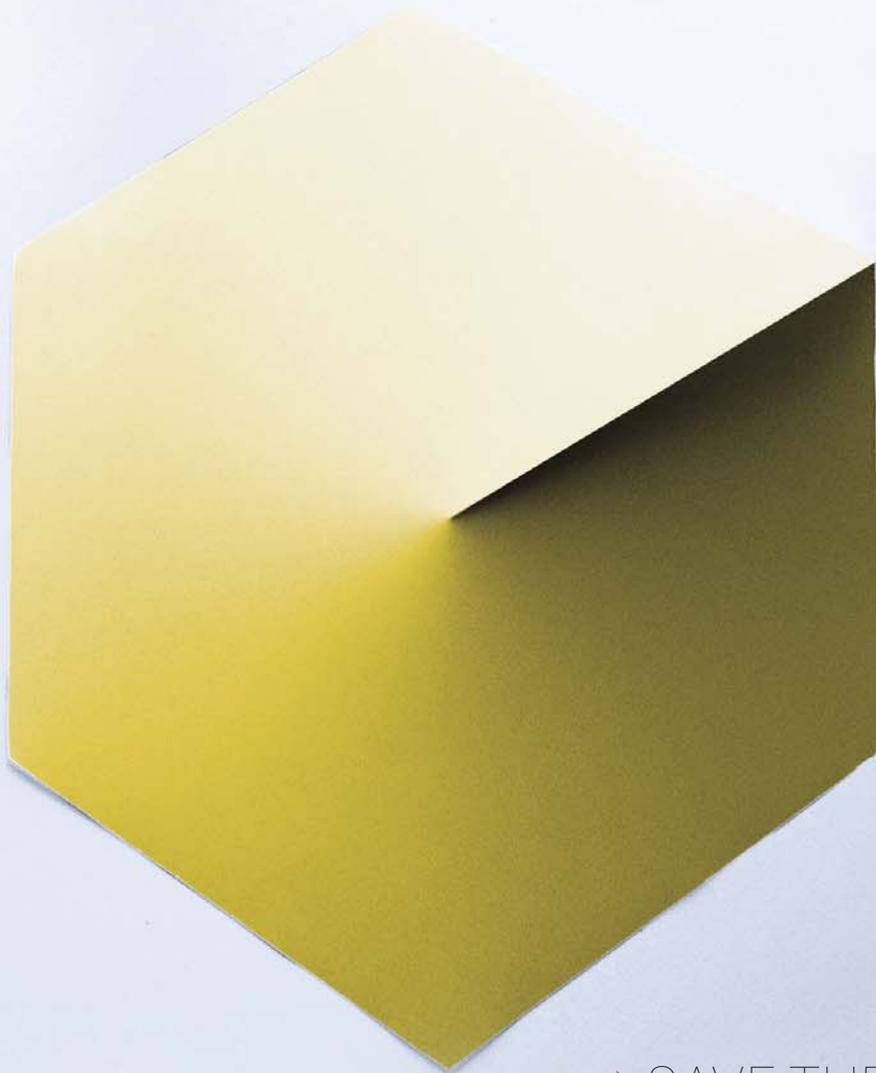
Some designers and design educators seem convinced that earlier designers committed to the visual were unacceptably self-indulgent. I understand the need to purge that many felt in the late 1990s after the beanfeast—I have written about it before in this column. But abstinence has become a self-defeating habit and it’s time to move on. For sure, there was plenty of self-indulgence during that decade of technological experimentation; at any given moment there is always bad work. This doesn’t invalidate the continuing mission to use an inherently visual medium as expressively as we can. No one complains that the enormous aesthetic pleasure provided by every kind of music is exhausted, old-fashioned, indulgent, excessive, simple-minded, or compromised by being merely aural, as in Duchamp’s famous but inaccurate complaint that pre-conceptual art was “merely retinal.” The eye craves to be treated with tender regard just as much as the ear. If graphic designers neglect the challenge of form, others will step in and do the job. ■

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USER-GENERATED ENVIRONMENT



Want to know the footprint of that soap and the packaging you just designed? Earthster 2 Turbo is a life-cycle assessment tool being used by companies like Walmart and Seventh Generation to examine the environmental and social impacts of their products. Gregory Norris, CEO and founder of the organization Earthster, discusses the software's potential, the role of graphic design, and the power of the people.

Based on a ground-breaking "open-source" Wiki-model that allows users to contribute information and capabilities, Earthster software analyzes the impacts of products, from running shoes and cleaning products to automobiles.

The software Earthster 2 Turbo is designed to assist companies in doing a life-cycle analysis of their products—to help them evaluate the impact a product would have on the environment throughout the various phases of its production. Can you talk about the process of developing the software?

We learned a great deal during a year of testing for what we called Earthster 1, particularly in a set of pilots done in the supply chain of Walmart's private brand. We worked with Walmart and with folks from Environmental Defense Fund to help 13 companies test Earthster 1 for nine different products. And along with the suppliers, the team as a whole was able to generate some really promising, fruitful, and sometimes surprising insights about the life cycle—where in the life cycle the biggest impacts were for different products. And from there, we generated ideas for changes that would make the products better.

In the pilot that you did for Walmart, can you give a specific example of how this life-cycle tool helped?

The shocker for us was learning that for

canned tomato sauce, the biggest impact was actually associated with the can itself, not the tomatoes. And that highlights a real potential opportunity for improvement by shifting to a different concept for the package. Or if the steel can industry could somehow find a way to make a much more environmentally friendly steel can, that's going to make a big impact.

What are the areas you focus on in your life-cycle analysis?

Like most LCA analyses, we look at a variety of environmental impacts in these pilots—climate change, human health, ecosystem impacts, and resource consumption. As I recall, the steel can was making significant or major impacts on all four of those impact categories.

Earthster uses an innovative "Wiki" model, in which users contribute information to the database to help build out its life-cycle analysis capabilities. What are the advantages of this approach?

When you get into this work, everybody is often pretty startled and dismayed by the limitations of existing databases.

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“ PARTICIPANTS ALL OVER THE SUPPLY CHAIN NEED TO UNDERSTAND SUSTAINABILITY FROM THEIR POINT OF VIEW AND BRING THEIR CREATIVITY AND INSIGHTS TO THE UNIVERSAL TASK OF MAKING THINGS BETTER.

Humanity is in desperate need of more information about the sustainability impacts of products and their supply chain. The data just does not exist. Yes, the data available is often expensive, but the problem is that even if you had an unlimited budget, the quilt that you could patch together has a ton of holes in it—it's more hole than quilt at this point. Therefore, the Earthster model is to engage the users as co-developers of the data. The top-down data development approach needs to continue, but it's a drop in the bucket in comparison to what we need. Look how fast Wikipedia was written.

There's a real need to harness the user base to collaboratively construct the data resource. We can't do that until we have a ton of users, so we've got to solve the accessibility issue first. Once we've solved accessibility—the cost and difficulty of using the tool—then we've got a broad user base and we can work to harness that user-driven content approach. Participants all over the supply chain, all over the globe, and all over the economy, need to understand the sustainability story from their point of view and bring their creativity and insights to the universal task of making things better.

Suppose I'm a graphic designer interested in sustainability, and I want to make a lower impact in a project I'm working on. Can I use Earthster to figure out what I can start to do?

That's a good example of an entry point that we're trying to reach: People asking, "I'm making a certain product—what are the key sources of impact, and how can I make things better?"

Can you talk about the role that graphic design has in relation to showing the impact of sustainability?

In my experience, most people have a real challenge just getting their minds around the scope of the life cycle and understanding the life-cycle concept.

For the average person or consumer, we need help bringing this information to life by making it accessible and compelling graphically. Getting people to understand the life-cycle concept, helping to show people that there is this global supply chain involved in creating a product, and where the big impacts are—graphics are the key.

And what about people working in companies that are making products?

The fact that supply chains have thousands of "nodes"—and span the globe and span most sectors of the economy—means that everybody who's trying to make a difference needs to prioritize. Designers can help specialists identify the best ways to make things better, to identify options for change. No matter how expert you are, once you make the shift from waking up to trying to do something about what you are learning, you again need tools, graphic, ideally, that can help you see relationships between impacts.

These tools can help you focus in on the highest leverage points, the most powerful "leverage points" that will allow you to lower your impact the most significantly. These relate to the "hot spots," the places where the impacts are greatest—the places where there's an opportunity for change.

You're working with Seventh Generation. What are you doing with the company?

At Seventh Generation, they see this data problem—the fact that we don't have enough information about environmental and social impacts—and they're really motivated to be part of a solution to that. They need more data themselves. They're engaging with us to use the visualization tools to help bring their own product life cycles more to life for their consumers. It gets back to the question of what role graphic design plays in this arena. And Seventh Generation and

Earthster talked a lot about communication of sustainability impacts and priorities, and that's one of the things they're really fired up about.

We're going to work with their consultants to get their models and data about their product life cycles into the visualization tool and make those accessible to their customers interactively through their website.

What are some trends that you anticipate in the sustainability realm this year?

If we are successful and if others doing similar things to what Earthster is doing are successful, we will be radically increasing the accessibility—and therefore the engagement—in life-cycle sustainability assessment.

Another trend that most people don't see yet is the parity of social impacts together with environment impact. We've been focusing in LCA almost exclusively on environmental concerns, but social is really rising. I think that will rise to the point where there will be a situation of parity. The social impacts assessment is playing catchup: There's even less data on social impacts than there is on environmental impacts, and the methods are not as well developed, but that's changing fast.

In contrast to other LCA tools, Earthster is quite user-friendly and visually engaging. What's driving that?

We have this vision of making this kind of sustainability footprinting insight accessible to every company. And not necessarily every company is going to need to be doing this. But we need to achieve that virtually unlimited accessibility. We call it "radical accessibility." We think that needs to be there, so that all of the players who do make a significant impact in a product's life cycle—or in a supply chain—can get these insights and share the information extremely quickly and efficiently. ■

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What hasn't changed is our commitment to quality, inspiration, and education that has defined *Print* for more than 70 years. Also still here are many of the departments you know and love (Steven Heller's "Dialogue," Rick Poyner's "Observer," Patric King's "Obsessions," and "Ephemera"). So sit back and enjoy this fun and bold new year at one of your favorite design magazines. It will be nothing like you've seen before.

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- IN THE STUDIO, a look at design studios from around the world

This Year's Art Directors

- PROJECT PROJECTS / February — "Collaboration"
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THE NEW CLASSICS

The late Will Powers, metal typesetter at the famed Stinehour Press in the 1970s, was a passionate advocate of the use of original digital typefaces, believing that 20th century classics such as Centaur, Bembo, and Spectrum and their digital versions belonged to the past. This first Stereotype column identifies a handful of typefaces designed in the past quarter-century that we believe constitute the new classics. It should be said that a number of excellent faces were left off our list due to space con-

straints, and it's worth noting that we are approaching this column with differing thoughts and, sometimes, from entirely different perspectives. (Paul argued against the inclusion of revivals; Stephen thought some too important to ignore.) These new classics deserve as much study and use as the metal greats like Garamond, Bodoni, Futura, and Gill Sans. Ignore the last 25 years of type design and miss out on some of the most innovative, useful, and relevant typefaces ever produced.

PAUL SHAW

ITC LEGACY SQUARE SERIF (CENTAUR)

ITC Legacy Square Serif (Monotype Imaging, 2009), Ron Arnholm's latest addition to his Jensonian family, has a crisper, more contemporary feel than ITC Legacy Serif (ITC, 1993), yet it retains some historical overtones. At small sizes its sharp corners become softer.

MINION PRO (BEMBO)

Minion Pro by Robert Slimbach (Adobe, 2000) is an expanded version of Minion (1990), one of the most dependable faces of the past 20 years. Minion is eminently legible and unobtrusive while maintaining an air of style. For those who want more elegance, Slimbach's Arno Pro (Adobe, 2007) is a great substitute. Both faces have a range of optical sizes.

SCHNEIDER ANTIQUA BQ (GARAMOND)

There are no good equivalents to Garamond other than revivals such as DTL VandenKeere (Dutch Type Library, 1994) or Adobe Garamond Premier Pro (Robert Slimbach, Adobe, 2005). However, Schneider Antiqua by Werner Schneider (Berthold, 1987) is an incredibly beautiful contemporary take on an old style. If there is anything wrong with this font, it may be that it is too gorgeous.

MERCURY (CASLON)

Mercury (Hoefler & Frere-Jones, 2000) is modeled on the work of Johann Michael Fleischmann (1707–1768), a Dutch punch-cutter whose types are considered Transitional yet are very different from those of John Baskerville, his English contemporary. They are actually closer in appearance to

STEPHEN COLES

RENARD / REQUIEM (GARAMOND)

Digital versions of Garamond are often cobbled together from various sources and larger metal cuts. Their proportions and delicacies aren't fit for body copy. Fred Smeijers's Renard (Enschede, 1992) is darker and sturdier with a history directly traceable to some of the most readable type ever. A close runner-up, MVB Verdigris (MVB Fonts, 2003, 2010) was drawn by Mark van Bronkhorst specifically for small sizes. For decorative and display work, few faces are as expertly flamboyant as Requiem (H&FJ, 1992).

LYON / FF CLIFFORD (CASLON)

The perfectly readable Lyon (Commercial Type, 2009) ought to succeed Caslon as the default text face for books and magazines. Kai Bernau took classical forms and made them new. Akira Kobayashi's FF Clifford (FontFont, 1999) is a meatier, and more English, alternative.

ITC BODONI (BODONI)

Most of us never got to know the real Bodoni. What we usually see is Adobe's facsimile of an ATF interpretation from the early 1900s. It has neither the beauty nor the utility of the original types. ITC Bodoni (1994, 1997) goes back to the roots, a careful study of Giambattista's complete work with three different size variants for captions, text, and display settings.

BENTON SANS (TRADE/NEWS GOTHIC)

An incomplete and incongruent series of weights, widths, and italics has always been

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Caslon's large types. Thus, Mercury is distinctive enough for display while being sturdy for extended text settings. Another viable option would be Arnhem by Fred Smeijers (OurType, 2002, 2010).

FF CELESTE (BASKERVILLE)

Christopher Burke's Celeste (FontShop, 1994) has the general voluptuousness of a Baskerville. Its sharp wedge serifs mark it as modern design. It is supplemented by a small text version (1998) and a grot-influenced sans serif (2004).

SCHNEIDER LIBRETTO BQ (BODONI)

Schneider Libretto by Werner Schneider (Berthold, 1995) lacks the glittering appearance associated with Bodonis and Didots, but as a consequence it holds up better at text sizes. Its modesty is actually an asset.

FF SCALA AND FF SCALA SANS (JOANNA AND GILL SANS)

Scala (FontShop, 1990) and Scala Sans (FontShop, 1993) by Martin Majoor are humanist designs with a toughness that have appealed to a wide range of designers for nearly 20 years, which is the definition of a new classic.

AVENIR (FUTURA)

Adrian Frutiger's Avenir (Linotype-Hell, 1988) is the perfect cross between a grotesque and a gothic. As a result it has a subtle balance that makes it more pleasant and readable for text than Futura. The popular Gotham by Tobias Frere-Jones (Hoefler & Frere-Jones) is an alternative choice, though it has a touch more Art Deco in it than Avenir.

PMN CAECILIA (CLARENDON)

Peter Matthias Noordzij's PMN Caecilia (Linotype-Hell, 1990) is a humanist slab serif and thus not a direct match with Clarendon. But it is more legible and more flexible.

FF META (HELVETICA)

Although it was labeled "the Helvetica of the '90s," Meta (Erik Spiekermann, Font-Shop, 1991–1998) has nothing in common with that overhyped font. Instead, Meta pointed the way to a new conception of sans serif fonts that was neither neo-grot, geometric nor humanist. It remains a go-to font for text and signage.

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the Achilles' heel of America's favorite workhorse sans serifs. Cyrus Highsmith remedied that with his 128-style Benton Sans (Font Bureau, 1995–2008).

BUREAU GROT / KNOCKOUT / FOUNDERS GROTESK (FRANKLIN GOTHIC)

If Trade and News are the calm, sensible Gothics, Franklin is the looser, louder, more eccentric brother. But Franklin has lost some of his voice due to overuse. Three excellent digital alternatives are David Berlow's Bureau Grot (Font Bureau, 1989–2006), Jonathan Hoefler's Knockout (H&FJ, 1994), and Kris Sowersby's Founders Grotesk (Klim, 2010–2011)—all expertly crafted with a nostalgic (not maudlin) nod to the past.

SWIFT (TIMES)

Gerard Unger, one of the most important living type designers, is still underappreciated in North America. Until *USA Today* adopted his Gulliver 15 years ago, newsprint was mired in older, less imaginative and less readable typefaces—like Times. Gulliver's progenitor, Swift (Linotype, 1985; Gerard Unger, 1995), is a more all-around workhorse and Unger's landmark design.

EAMES CENTURY MODERN (CLARENDON)

Its name is a product of marketing—this typeface is more Century than it is Eames or Modern—but thank House Industries (2010) for breathing new life into a tired class of type. Erik van Blokland created a more readable, versatile Clarendon while retaining its warmth and infusing his own character. Plus, the family's technical features, alternate serif brackets, and variation between weights can teach a lot about type design.

GOTHAM / NEUTRAFACE (FUTURA)

People use Futura for one of two reasons: neutrality (what was once radical is now plain and comfortable) or personality (the circular "o" and pointed apexes are immediately appealing). For the former, there is nothing better than Gotham (H&FJ, 2000), an instant classic because its sources, the basic letters we know and love from architectural signage, were already familiar. For evoking geometric charm, Neutraface (House Industries, 2002) reigns, and its Slab companion (2009) is a great alternative to old hats Rockwell and Stymie.

DESIGN YOUR OWN DESTINY

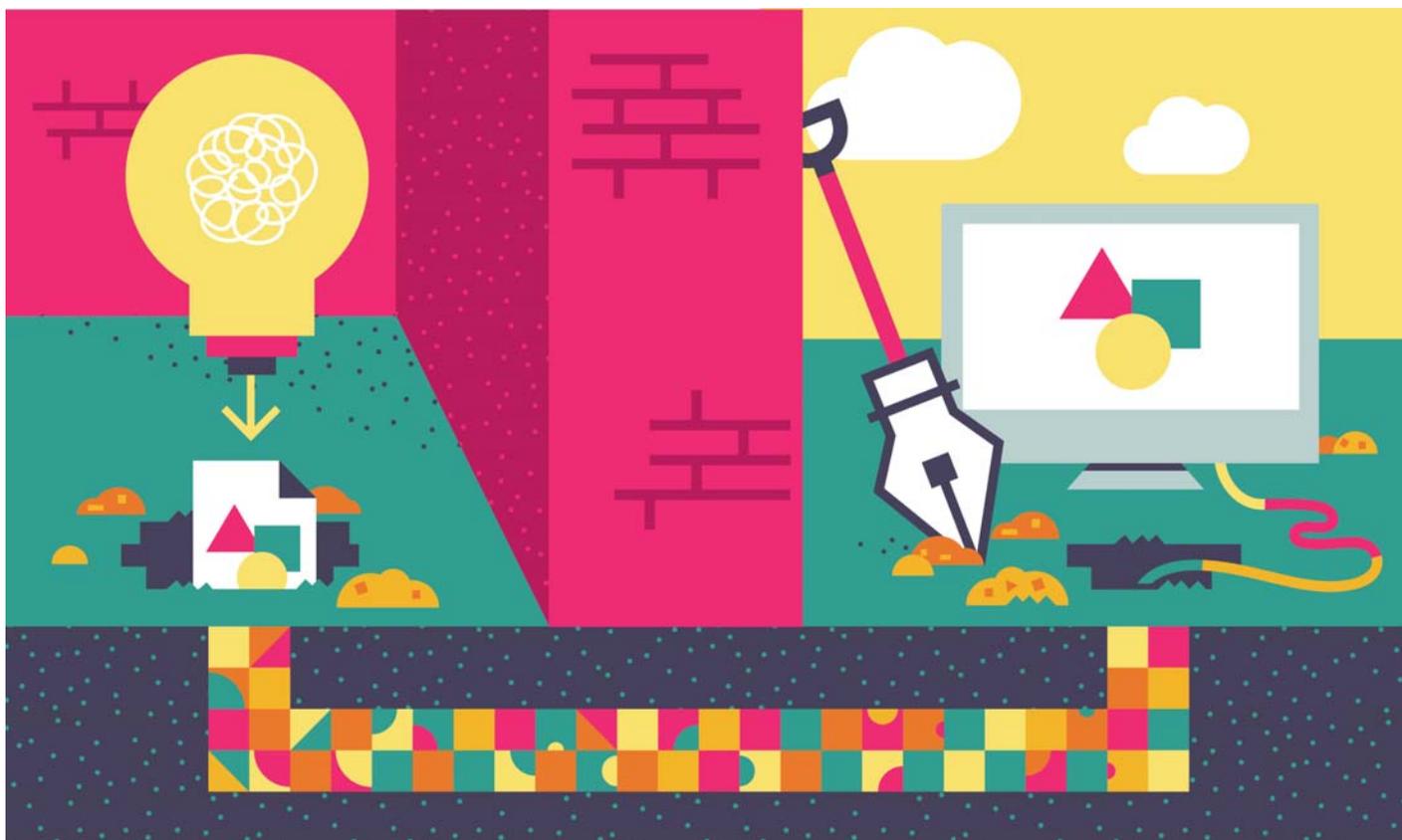


ILLUSTRATION BY Part & Parcel

The digital revolution is remaking the design profession by changing the very goods and services that drive commerce.

For most of the history of graphic design, we've equated good design practice with the art of storytelling. The best designers have been great storytellers; they have woven immersive and compelling visual narratives from type, image, and graphical elements of all kinds. Whether it was the pioneering minimalism of Lucien Bernhard's *Priester Matches* advertisement, the immersive photoplay of Alexey Brodovitch's *Harper's Bazaar* spreads, Paul Rand's seminal branding work for IBM, or any of the countless examples of pioneering design works found in the profession's history books, our design heroes have all told great stories through their work.

That ability to supply a narrative to otherwise inert commercial products is a wonderful and valuable skill, but it was

especially useful to modern industry in the 20th century. The hallmark clients of graphic design from this period necessarily focused on their so-called core competencies. Whether their business entailed manufacturing goods or providing services, companies such as Ford, IBM, General Electric, UPS, American Airlines, and others did well to concentrate on the complex and demanding methods that yielded the products they sold. They could not themselves afford to try telling the stories that sold their own products because they were simply not good at it; they were culturally and constitutionally incapable of the aesthetic and narrative inventiveness that modern Western commerce demanded, so they wisely turned to others. In this classical model, clients created products while

“GOING FORWARD, THE COMPANIES THAT WILL MATTER WILL TRULY INTERNALIZE DESIGN... AFTER ALL, IF DIGITAL HAS BECOME THE PRODUCT, AND THE COMPANY CANNOT EXECUTE DIGITALLY, THEN WHAT IS THE COMPANY GOOD FOR?”

designers (and advertisers and marketers) told unique stories about those products. If they all did their jobs well, the consumer would complete the equation by making a purchase. That was how businesses were made and how designers were hired.

I'm writing about this mode of design with retrospection but of course it remains with us to this day. Many—if not most—of the readers of this magazine continue to practice design in exactly this way; they work with clients to create brands and collateral to sell those clients' products, to help establish market share, to help communicate a message.

For those who find themselves drawn to the tools of the design trade—whether it be type, logos, photography, informational hierarchy, the intangibles of visual communications—this has long been a logical path. If you wanted to deal in these tools, then you became a designer, you honed your ability to tell stories visually, and clients hired you to tell their stories for them.

But we're at an inflection point in the design profession now where creating a narrative for a client is no longer necessarily the most sensible outlet for these skills. The digital revolution is remaking the design profession by changing the very goods and services that drive commerce. No longer are the products of the commercial world strictly analog; now they are often partially or even totally digital. This triggers two radical changes within the design industry: First, clients can no longer afford to depend on others for their storytelling needs. And second, designers are no longer dependent upon clients to practice their trade.

The first of these changes is perhaps the most traumatic for the old way of practicing design. In a digital economy, where products are more intimately tied into their stories than ever before, it's no longer prudent for companies to hire out-

side studios and agencies to help them create compelling narratives. The digital experience that a company provides has become synonymous with what they sell. It's now as critical for shipping companies to provide tracking tools as it is to deliver the actual packages. Clothing retailers must now optimize e-commerce experiences as much, if not more so, than physical stores. Automakers must now provide a diverse complement of digital systems—and not just within the car, but systems that extend beyond the car—as well as manufacturing the actual vehicles. Every major industry has embraced digital in some form already, but few of them are done in this regard—digital media will continue to transform them, often more and more aggressively than the transformations that have taken place already.

Central to all of these digital experiences is, of course, design. The familiar tools are all at play—type, logos, photography, informational hierarchy, the intangibles of visual communications—but they're more critical than ever now because they are all measurable in a way that they never were in analog media. As a result, design is more integral to a business's success or failure than ever before, and the wisest businesses will take on the hard work of developing design competencies themselves, rather than turning to studios and agencies to fill their gaps. Which is to say that as a business becomes more and more digital, it will become more and more necessary for it to be able to deal in the storytelling expertise that it once could not afford to take on.

Some companies will continue to operate in the old mode and continue to survive, of course, but going forward, the ones that will matter will truly internalize design in a way that was anathema to the analog world. After all, if digital has become the product, and the compa-

ny cannot execute digitally, then what is the company good for?

For many designers, this will mean leaving the studio/agency model and working in-house, becoming part of the product team rather than functioning as time-limited consultants. This may seem like a depressing sea change to designers who value the culture, variety, and, perhaps most crucially, the independence of the studio/agency world.

But the flipside of this transformational moment is that it's no longer just large businesses that can afford to deal in the tools of design, whether internally or contractually. Digital tools have become so democratized in the last decade that it's now possible to build new businesses with a tiny fraction of the capital once needed to launch new ventures. In fact, what large businesses value most—that ability to tell visual stories and transform products into experiences—can be just as easily put into the service of a designer's own idea as a client's. Designers are today in command of their own destiny in a way that they've never been before: They can turn their own creativity into viable businesses, even into enterprises that can scale to international reaches, in a way that few of their predecessors could dream.

In fact, it's my estimation that where we once expected our best designers to weave stories for clients, in the future, the best designers will create their own stories, and will turn them into products of their own. We're already seeing this happen: Foodspotting, Svpply, Typekit, and Gowalla are just a few of the designer-created businesses that are emerging today, and there will be plenty more. None of these has yet conquered the world, but they are promising starts. They successfully upend the classical model of how designers work by turning designers into entrepreneurs. That's the future for this profession. ■

LESSONS LEARNED?



Uncovering the lasting relevance of the Bauhaus and the Vkhutemas schools of design.

From left to right:

The main Bauhaus building in Dessau, 2005; Joseph Albers and students at the Bauhaus, c. 1928; the Bauhaus metal workshop; a rare shot of the Bauhaus masters on the roof of the Bauhaus building, 1926; Vkhutemas teachers Alexander Rodchenko and Varvara Stepanova, c. 1920.

It was once a lot simpler to be a designer, whether one's expertise was in the design of graphics, products, or interiors. Today, many factors come into play in what it is a designer does and those factors will continue to evolve. To get a better sense of how designers might work in the future, it makes sense to review some outstanding achievements of the past. However, it is not past forms that provide insight into what the future holds, but rather how forward-thinking people in the design community came to terms with circumstances that were radically different from what they had known before.

It is worth a look back at several classic schools of art and design to consider why they continue to loom large, what we can learn from their successes, and, perhaps more importantly, what their impact on the future might be, given that the situations in which designers work are considerably different between then and now.

Simply stated, to effectively look toward the future, we need to look at the past for some context. Both the Bauhaus,

which celebrated the 90th anniversary of its founding in 2009, and its Russian counterpart, the Vkhutemas, can serve as laboratories from which we can derive inspiration and insight. While less recognized for its impact, even though it was a bigger and more comprehensive school, the Vkhutemas introduced many radical ideas about art, architecture, and design to the new Soviet Union. Both schools were multi-faceted institutions, hotbeds of competing ideologies. They were staffed with some of the best artists, designers, and architects of their day—men and women (mostly men) who held wildly differing views of how their particular talents should be used. Both flourished briefly in the years following World War I, which was a time of accelerated social transformation.

The political and social framework for the Bauhaus was the new Weimar Republic, whose federal and state governments were populated with political progressives, although these governments were not without their conservative detractors, including Hitler's National Socialist Party. In



“ BOTH SCHOOLS CAN SERVE AS LABORATORIES FROM WHICH WE CAN DERIVE INSPIRATION AND INSIGHT.

the Soviet Union, the Vkhutemas opened a year after the Bauhaus, in 1920, with the strong support of Vladimir Ilyich Lenin, leader of the Bolsheviks, who were still fighting for control of the country, which they gained the following year. In both cases, the schools were supported with public money, a policy that was justified by the expectation that they would produce valuable results for local governments in the case of the Bauhaus, and the new national government in the case of the Vkhutemas.

The ideal of the Bauhaus—formulated by its first director, the architect Walter Gropius, and embodied in the school’s founding manifesto—was collaboration, a notion that might be one of the school’s lasting legacies. In the opening sentence of the manifesto, Gropius declared, “The ultimate aim of all the visual arts is the complete building!” For him, architecture was the organizing activity that would unite all the arts. His plan was to support the collaboration of artists and craftsmen by creating workshops that would be held together by a common core—the foundation course, whose aim

was to awaken the senses, expose students to different materials, and provide a broad visual grounding for the more specialized workshop activity that followed. To guide the training in each workshop, Gropius appointed an artist and a craftsman. The artist was to inspire the students to create new forms, and the craftsman was to train them in specific techniques.

Ironically, the first architecture workshop was not established until 1927, when Gropius hired the Swiss architect Hannes Meyer to head it. Until that time, Gropius used various architectural commissions and projects to foster collaboration among the workshops. First was the Sommerfeld house in Berlin, built for a wealthy timber merchant. In the tradition of Josef Hoffmann’s more elaborate Palais Stoclet in Brussels, which featured the work of craftsmen in the Vienna Workshops, Gropius invited students from the different Bauhaus workshops to help him decorate and furnish the Sommerfeld house. Joost Schmidt, who had come to the Bauhaus to study sculpture, designed and carved

reliefs on the doors and staircases, Josef Albers created stained glass windows with abstract patterns, and Marcel Breuer, then a student in the carpentry workshop, created stuffed leather rectangular chairs for the entrance hall.

This Sommerfeld House prepared the way for another collaborative project, the Haus am Horn that Georg Muche designed for the Bauhaus exhibition of 1923. Here, too, the workshops collaborated on the interior design—only this time the intent was to create an interior that was technologically and aesthetically modern. It was filled entirely with furnishings designed by students. Ceramics came from the pottery that was affiliated with the school, lighting fixtures were designed in Moholy-Nagy’s metal workshop, and weaving students produced textiles.

With each cooperative project, there was increasing collaboration among the workshops. The culmination of this process was the new Bauhaus building in Dessau, completed in 1926. Students in the mural-painting class designed the interior color scheme—light hues on the

“ WHILE THE METHOD OF COLLABORATION DIFFERED IN THE TWO SCHOOLS, FOR THE MOST PART, SOCIAL PURPOSE RATHER THAN IDIOSYNCRATIC INDIVIDUALITY INFUSED THE SPIRIT OF EACH.

classroom and library walls and white walls with red and black divisions on the ceiling in the dining room. The auditorium featured rows of chairs made of bent tubular steel with taut cloth seats and backs, thus highlighting this new furniture type that Marcel Breuer, the recently appointed head of the joinery workshop, had devised. Breuer also designed tables and stools for the canteen, while Max Krajewski and Marianne Brandt from the metal workshop introduced lighting comprised of short fluorescent tubes, perhaps inspired by the de Stijl designer Gerrit Rietveld's light for the de Hartog medical clinic in Maarssen, Holland. Even the printing workshop was involved. Herbert Bayer, the workshop's new head, created the large supergraphic lettering spelling the word "bauhaus" that was placed on the building's exterior.

To consider other collaborations within the Bauhaus—first in Weimar and then in Dessau—would be require a lengthy excursus. Suffice it to say that even though students were assigned to separate workshops, the school was open to experiments, some of which grew out of the spirit of community that Gropius originally encouraged and cultivated. The marionette plays of Kurt Schmidt and Oscar Schlemmer's Triadic Ballet are two such new artistic forms that resulted from this encouragement.

After Gropius left in 1928, the workshops became more focused on design for commercial production, and Gropius's successor, Hannes Meyer, achieved considerable success in marketing Bauhaus designs during his tenure as director. Mies van der Rohe replaced Meyer in 1930 and wielded a strong hand in shaping the curriculum toward ends that supported his own formal and technical interests and architecture became the school's primary focus.

Where the Bauhaus went through several distinct phases shaped by a succession of forceful directors—phases that

ranged from envisioning cathedrals of socialism to building private villas—the Vkhutemas retained its orientation to social improvement throughout the ten years of its existence. The Vkhutemas was considerably larger than the Bauhaus and the size of its student body and faculty—more than 1,500—made the community spirit that Gropius valued much harder to achieve.

Similar to the Bauhaus foundation course, the Vkhutemas offered a basic division, which focused on fundamental concepts of design. Students were introduced to a theoretical framework, strongly influenced by the Constructivists, which featured line, plane, surface, volume, and color as elements of composition. Workshops or faculties specialized in graphics, painting, sculpture, metal work, woodwork, textiles, and architecture. The metal work and woodwork faculties were eventually joined together in a single department. Ideologically, the school sought to downplay individualism by encouraging students to work in teams, which corresponded more closely to the idealistic Communist vision of collective activity.

Nonetheless, the different faculties operated relatively autonomously, even to the point of developing competing pedagogies, especially in architecture where Nikolai Ladovsky's rationalism rivaled Mosei Ginzburg's Constructivism. Collaboration occurred more often within the faculties than between them. Some faculties were quite conservative, but, in others, the energy was directed to the creation of new forms that would suit a revolutionary society. Among the teachers, the school had its stars—Alexander Rodchenko, Varvara Stepanova, Liubov Popova, Vladimir Tatlin, and El Lissitzky among them. In the metal workshop, Rodchenko taught his students to design new objects for daily life, especially furniture, kiosks, and exhibition stands that were modular and could be easily folded up. Some of his students'

work was on display in the Soviet pavilion at the 1925 *Exposition des Arts Décoratifs* in Paris as was his own Workers' Club, which he presented as a totally integrated environment. Other results of experiments at the Vkhutemas were the clothing designs of Varvara Stepanova, who invented new typologies for women's fashion, the bentwood furniture and sleigh designs of Vladimir Tatlin and his students, the novel designs for books and posters, and the Constructivist buildings of Mosei Ginzburg in Moscow—especially the Narkomfin apartment building, with its facilities for collective living.

While the method of collaboration differed in the two schools, for the most part, social purpose rather than idiosyncratic individuality infused the spirit of each, thus encouraging cooperative and collaborative endeavors. We find ourselves today in a process of change that can be argued as being even greater than that of the 1920s when both the Bauhaus and Vkhutemas thrived.

Despite the cult of individualism that pervades much of contemporary society, new design studios and collectives that feature collaboration have emerged in recent years. Blue Dot, founded in 1997 by three college friends, has found new ways to produce and distribute attractive and inexpensive furniture. Built, a design firm in New York, creates a wide variety of cases for objects out of new and colorful materials, while Established & Sons, a British-based design group, works with a large network of designers to generate regular collections of furniture and lighting.

Although the world is far more complicated than it was in the 1920s and '30s, we might well be stimulated to move even further in the direction of collaborative design by turning our attention again to the Bauhaus and Vkhutemas, recognizing both as early examples of how collective efforts can help us work more productively in a world that calls for dramatic new forms of cooperation. ■

The Criteria of Curation

WITH THE THEME OF THIS YEAR'S "20 under 30" issue being the Future of Design, we wondered what criteria should be used to select a group of new visual artists that could represent the future of design.

We value work that is formally rigorous, conceptually strong, well researched, and original, as well as work that is witty, intelligent, socially relevant, and surprising. We felt it was important to identify work that not only meets these criteria, but also represents a contemporary or emerging approach to practice, aesthetics, or the rethinking of the design object.

As design educators, we are interested in designers whose work and fledgling practices represent a new generation responding to the contemporary professional and cultural context. Some of those selected are recent graduates who bring vital enthusiasm to the profession, along with challenging ideas about practice, authorship, and community engagement that have yet to be tested. Other winners are already well established at a young age, and some are busy reinventing themselves, as well as the practice of design. All of these "new visual artists" have the potential to shape the practice and discourse of design in the years to come.

While selecting the "20 under 30" we became interested in the system of selection itself: Who gets chosen for such awards and why? Does it depend on where you went to school, or whom you worked for or with?

We began to map a "family tree" of design to examine the relationships among practice, collaboration, and education. This map of relationships allows the reader to see who nominated the "20 under 30," where they worked, who they worked with, and where they went to school, as well as who the 20 individuals would themselves nominate for the "20 under 30." We were interested in making the system of selection transparent, and, by extension, interested in making the design network itself visible. The resulting design family tree is subjective and selective, based on our own knowledge and interests. A more complete version of this map, with many more contributors and perspectives, is currently being developed as an interactive online diagram.

Acknowledging that design practice is in an accelerated state of visibility and pluralism, we tried to employ an open and pluralistic approach to selecting the "20 under 30" from the larger group of initial nominations. Once we had narrowed down the selection, we began to perceive similarities in the winners' work, situated within certain emerging trajectories in graphic design, illustration, and photography.

If, indeed, the best way to predict the future is to invent it, we hope these "new visual artists" illustrate some of the many possible directions for design to take in the near future.

Michael Worthington & Yasmin Khan,
Counterspace, Los Angeles

SELF-INITIATORS / CRITICAL PRACTITIONERS

These designers have practices that are informed by a mix of traditional (client-based), entrepreneurial (self-publishing, consumer goods) and fine art (residencies, curation, exhibitions) practices. This group includes the thoughtful, critical work of **Zak Kyes**; **Brett Tabolt**'s playful minimal form experiments; the loose and surreal images of **Sara Cwynar**; the meticulous craft of **Jessica Walsh**; and the low-tech vitality of **Hrvoje Živčić & Dario Dević**.

RELATIONAL AESTHETICISTS / POST-FORMALISTS

These visual artists engage in practices that forge new territory for what we identify as graphic design. The "post-formalists" are makers of whatever object, environment, or experience most effectively and appropriately addresses their audience, represented by **Rafaela Drazic**'s unconventional, concept-driven publications and the humorous and playful work of **Eric Ku**. The relational aestheticists make work that is "post-object." They apply design-based thinking to creating structures and scenarios that facilitate human interaction, as exemplified by **Jeseok Yi**'s provocative campaigns; **Rich Watts** and **Louise Ma**'s practical yet utopian "Trade School"; and **Sarmishta Pantham**'s nurturing of tradition in "Big Little Picture."

FORMALISTS WITHOUT BORDERS / GRAPHIC DECATHLETES

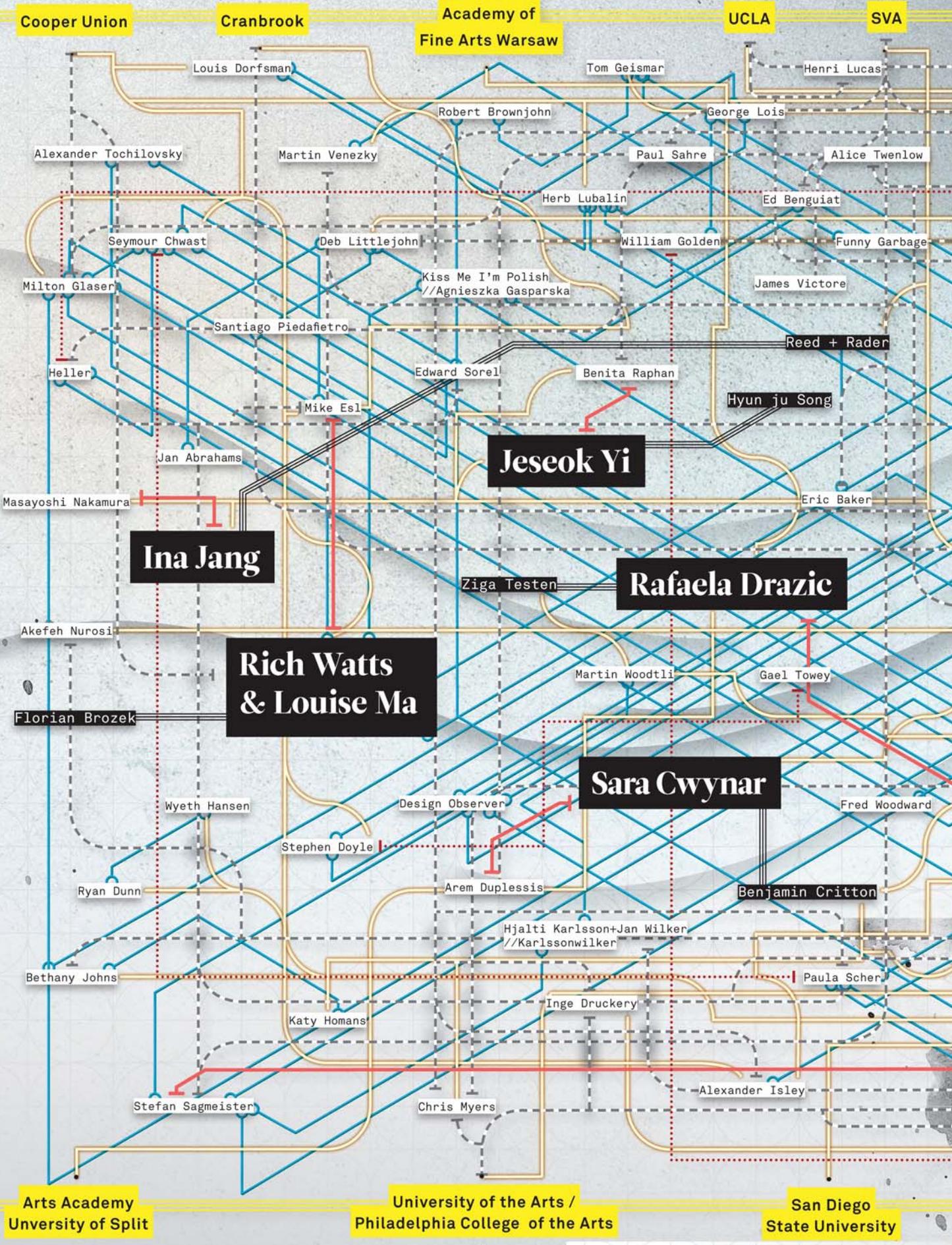
These adept form-makers work across many platforms and mediums, and bring their skill and expertise to all of them. They are unafraid of new technology but simultaneously embrace anachronisms. A joyful energy and urgency pervades their forms, as evidenced in the eclectic work of **Lazar Brodroža**; the sly and irreverent designs of **Dong Wei**; the intellectual hippy forms of **Scott Barry**; and the techno-organic complexity of **Angela Zhu**.

CEREBRAL IMAGE-MAKERS / DEEP DEPICTORS

These illustrators demonstrate not only formal and conceptual excellence, but also explore how illustration lives in the world. **Jim Tierney**'s book covers intelligently encapsulate narrative through refined images and lettering; **Francesco Bongiorno**'s thoughtful metaphors express a wry point of view about contemporary social and political events; and **Kim Dulaney**'s illustrations create a lush immersive dream world.

SIGHTSEERS / NEW VISIONISTS

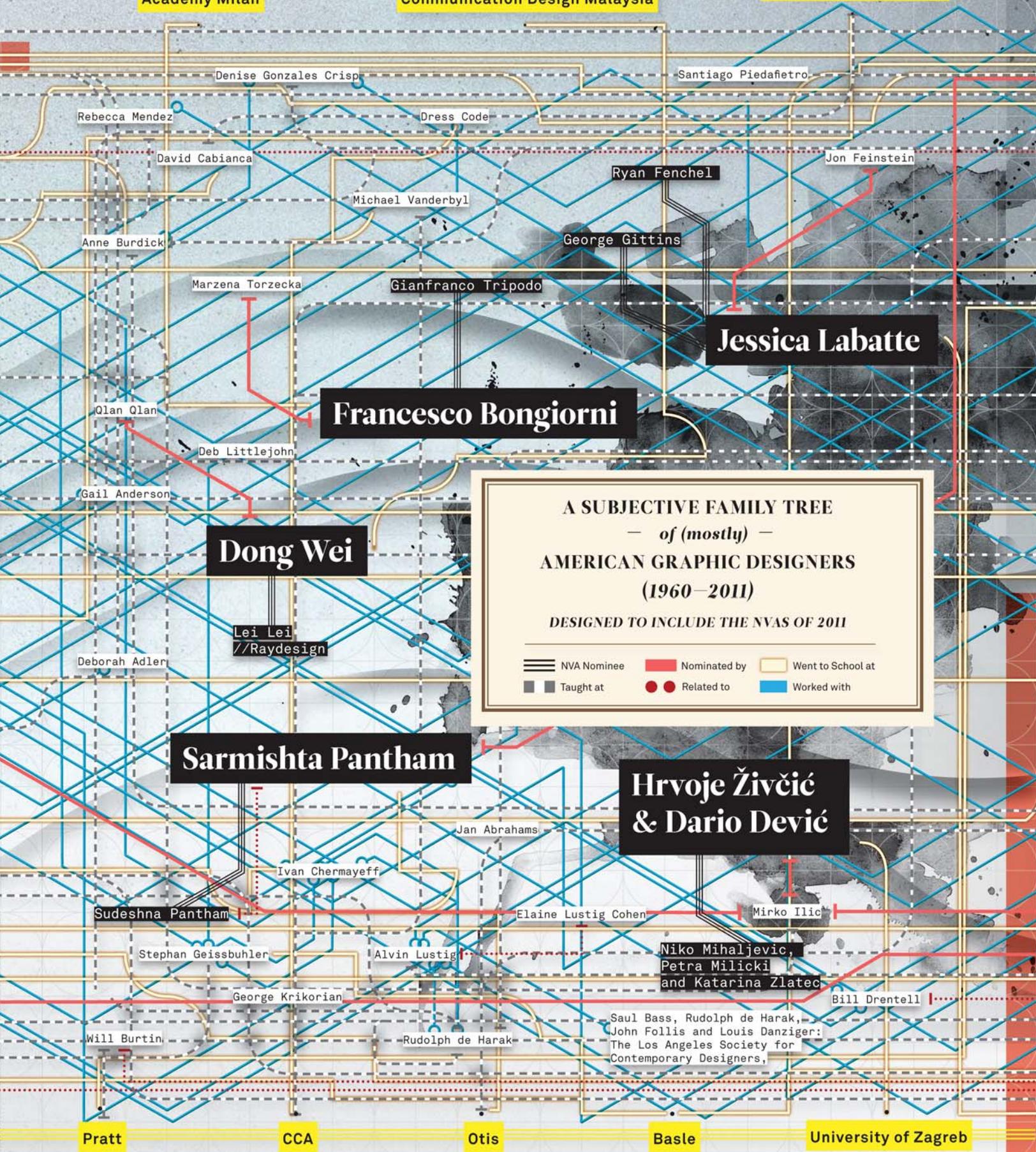
These artists create beautiful, idiosyncratic work within traditional photographic genres. The range of interests in this dynamic group spans from the surreal materiality of **Ina Jang**'s portraits, to the tension between document and drama in **Sean Desmond**'s street images, and the faux-future vibe of **Jessica Labatte**'s quirky, new wave still lives.



Fine Arts Academy Milan

The One Academy of Communication Design Malaysia

York University Toronto



A SUBJECTIVE FAMILY TREE
 — of (mostly) —
 AMERICAN GRAPHIC DESIGNERS
 (1960–2011)

DESIGNED TO INCLUDE THE NVAS OF 2011

- ≡≡≡ NVA Nominee
- Taught at
- Nominated by
- Related to
- Went to School at
- Worked with

Dong Wei

Francesco Bongiorno

Jessica Labatte

Sarmishta Pantham

**Hrvoje Živčić
& Dario Dević**

Saul Bass, Rudolph de Harak,
 John Follis and Louis Danziger:
 The Los Angeles Society for
 Contemporary Designers.

Pratt

CCA

Otis

Basle

University of Zagreb

CalArts

MIT Media Lab

UT Austin

MICA

Carnegie-Mellon University

Jon Sueda Peter Cho Muriel Cooper Deborah Sussman Ellen Lupton Abbot Miller

Jon Maeda Casey Reas Paul Elliman

Louise Fili Gail Swanlund Teal Triggs Ed Triggs Michael Worthington //Counterspace

Barry Deck Kyle Cooper Pentagram Yasmin Khan //Counterspace

Ed Fella Jeff Keedy Peter Frankfurt Emily Oberman Scott Makela

Benjamin Fry Steve Frankfurt Laurie Haycock Makela Michael Beirut

Maira Kalman Robert Greenberg Albert Samreth Alexei Tylevich //Logan Bon Duke

Scott Barry

Kim Dulaney

Neil Doshi

Jovan Mikonjic

Kathy McCoy

Alex Merto

Armin Vit

Vignelli

Mark Owens

Warren Corbitt

Matt Owens

Lazar Bodroža

Eric Ku

Sam Potts

Louise Sandhaus

Vesna Pesic

Noreen Morioka

Erik Nitsche

Zak Kyes

Charles and Ray Eames

Sean Adams

Nancy Skolos

Walker Art Center

Emmet Byrne

Matthew Carter

Jayne Odgers

Geoff McFetridge

Lina Grumm

Mildred Friedman

Beatriz Feitler

Glen Cummings //MTWTF

Andrew Blauvelt

Tibor Kalman

Ruth Ansel

Chris Sleboda

Mylinh Nguyen

Dan Olsen

Kathleen Sleboda

Lauren Indoina

Henry Wolf

Willi Kunz

Janet Froelich

Scott Stowell

Karin Fong

Elisabeth Prescott

School of the Art Institute of Chicago

RISD

MCAD

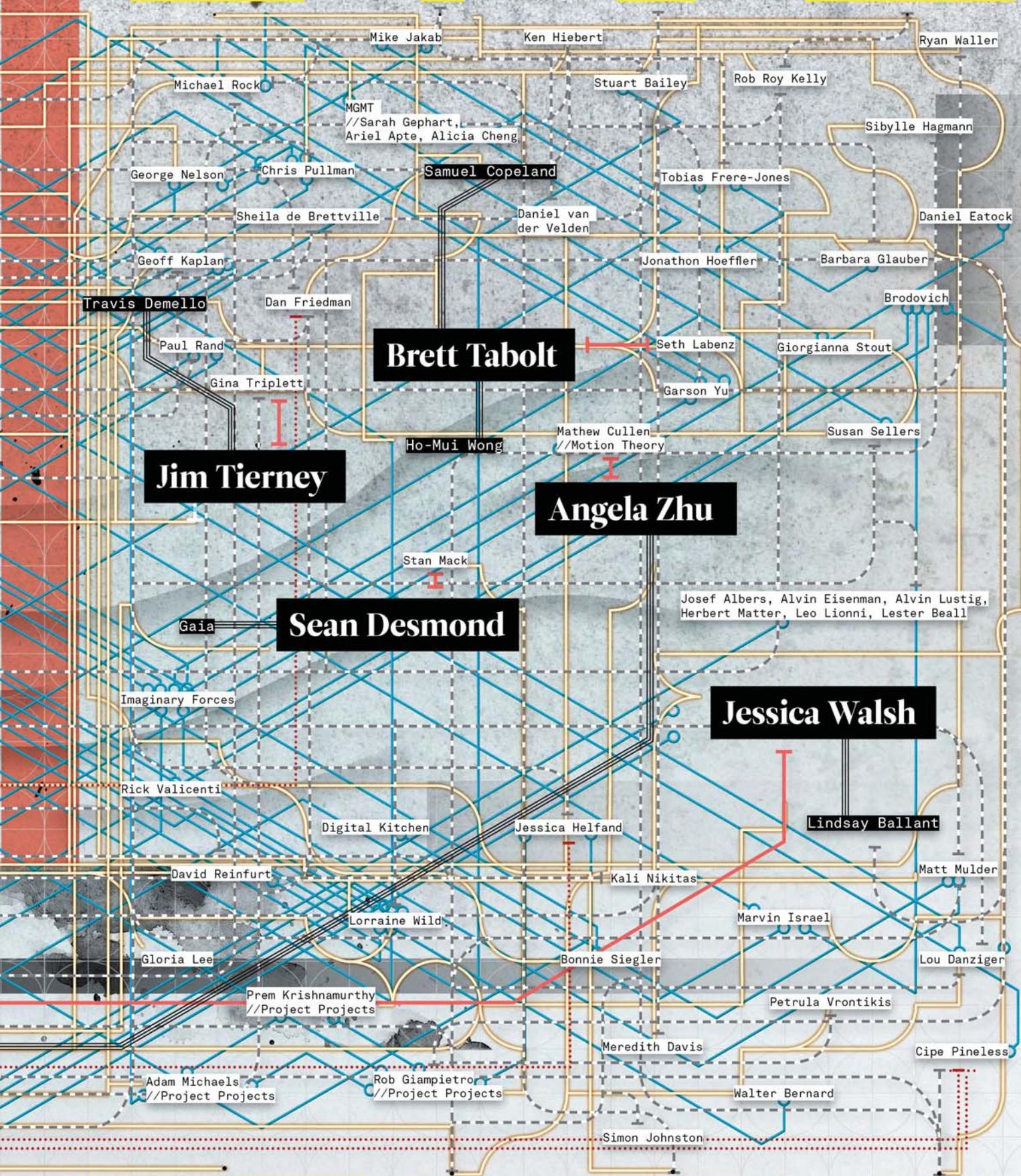
Ohio State University

University of Illinois

Yale

NC State

Kansas City Art Institute



Faculty of Applied Arts, Belgrade

Art Center

Jan Van Eyck Academie

Parsons

BEGIN SECTION 1.

Self-initiators /

Critical Practitioners

Sara Cwynar

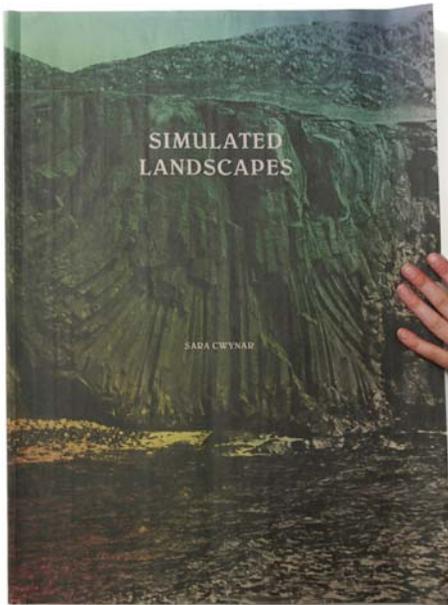
Zak Kyes

Brett Tabolt

Jessica Walsh

Hrvoje Živčić &

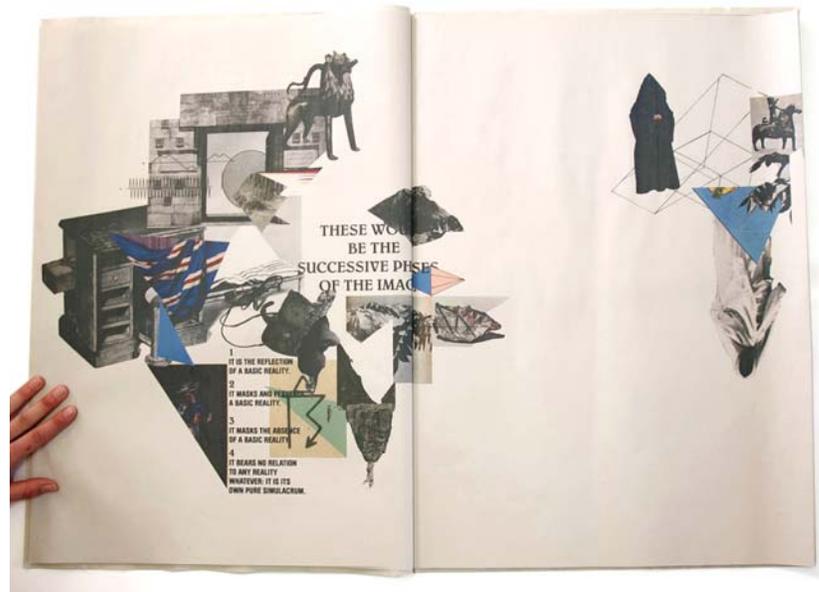
Dario Dević



1./



2./



3./

Visions of the Future
By Steven Heller

Albert Einstein never thought about the future;
he said it came soon enough.

1./2./3./ *Simulated Landscapes*
large format newsprint.
4./5./ *Aesthetics of Control*
book, self-published with
collage by Sara Cwynar.



SARA CWYNAR'S LIFE
has been dominated by magazines. She describes her existence since childhood as one surrounded by mountains of glossy publications, and uses this as a primary source in her work, particularly the process of archiving printed ephemera. "I'm equally interested in design and photography," Cwynar says. "I love the colors that you find in old printed matter; I love a faded emerald green or a nice salmon pink. I love the idea of finding someone's discarded personal archive. I hoard this kind of stuff and then try to incorporate it into various projects."

Such projects include work on the *Kitsch Encyclopedia*, a self-directed assignment for which Cwynar gathered all the content. The collection of hodgepodge images—including vintage illustrations, and old photographs of people, animals, and appliances—allowed her to showcase her love of memorabilia and tsotchkes.

The evolution of publishing has suited Cwynar's taste for what is fragmentary and fleeting, and she cites the rise of blogs within the last decade as a major influence on her work. As a design student at Canada's

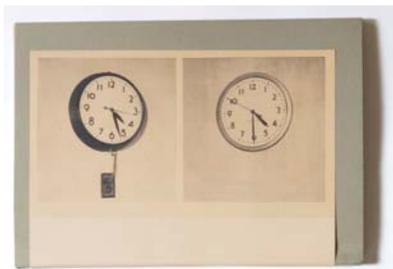
York University in Toronto, blogs allowed her to view projects and exhibitions around the world, and the constant influx of updates and work inspired her own progression as an artist.

"We all had a much wider sense of the possibilities of design and photography than what was immediately around us, and I still find it really inspirational to look at the internet," she explains.

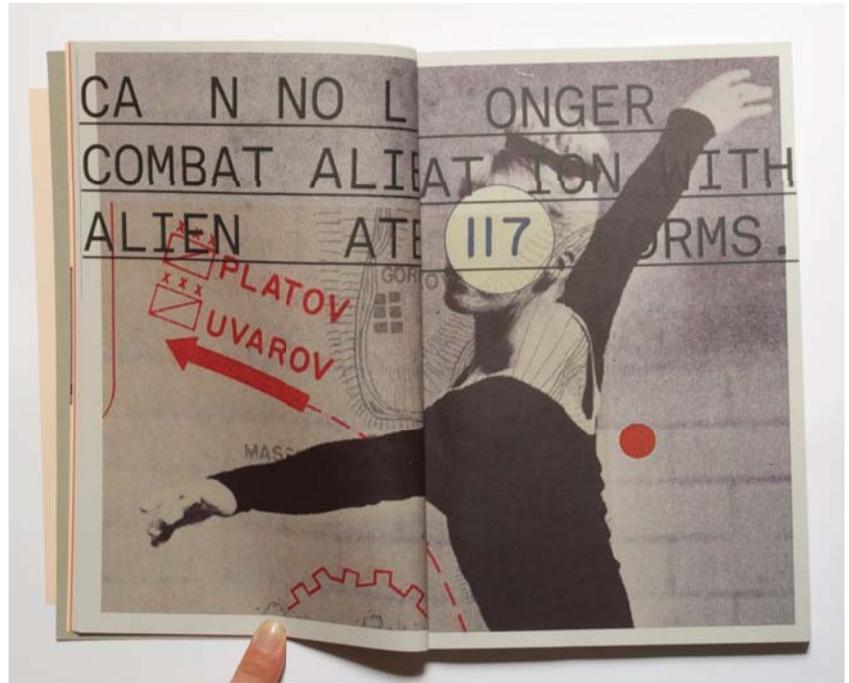
Cwynar currently freelances for *The New York Times Magazine*, turning her lifelong obsession with magazines and publication into a career. And thanks to her boundless

Sara Cwynar

TITLE/TYPE OF WORK: Artist, Photographer, Graphic Designer
FROM: Ottawa, Canada
LIVES IN: New York
AGE: 25
EDUCATION: BA, Graphic Design, York University/Sheridan College, Toronto, Ontario



4./



5./

Relatively speaking, the future is happening the very second you read this sentence and all the sentences that follow.



6./



7./



8./

6./7./8./ *Kitsch Encyclopedia* book.
9./Paranoia Archive photograph produced for Butcher Gallery.

imagination—perhaps a result of her penchant for collecting—she has no intentions of limiting herself. “When you know what you might do if you could do anything, it becomes a lot easier to take a brief and work with it.”

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9./

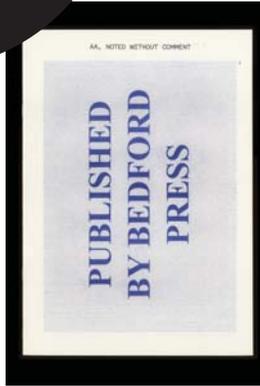
The future is now, tomorrow, and the next day. In each case we may have an educated idea, but really do not know what is coming next. So it is much more comforting to look at the past-future. The future is pretty clear



1./

ZAK KYES

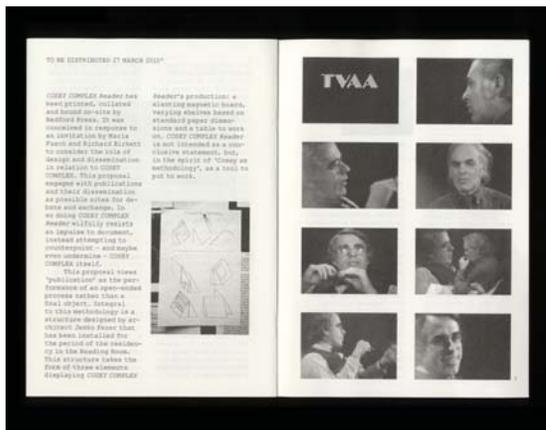
TITLE/TYPE OF WORK: Graphic Designer
FROM: California
LIVES IN: London
AGE: 29
EDUCATION: BFA, Graphic Design, California Institute of the Arts, Los Angeles, CA
 Art History (incomplete), Skidmore College, Saratoga Springs, NY



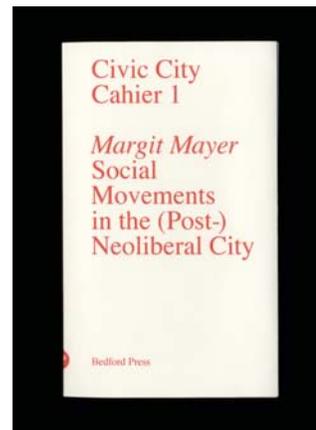
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- 1./ Bedford Press, logo, 2008.
- 2./ AA, *Noted Without Comment 2* (Bedford Press, 2010), Zak Kyes, Wayne Daly (Eds.).
- 3./ 4./ AA, *Noted Without Comment 1* (Bedford Press, 2009), Zak Kyes, Wayne Daly (Eds.).
- 5./ Margit Mayer, *Civic City Cahier 1: Social Movements in the (Post-)Neoliberal City* (Bedford Press, 2010), Jesko Fezer & Matthias Görlich (Eds.). Design: Matthias Görlich. Commissioning editor: Zak Kyes.

Z.A.K., THE DESIGN practice of Swiss-American graphic designer, editor, and curator Zak Kyes, focuses on publication, identity, exhibition design, and art direction for art, architecture, and institutional clients.

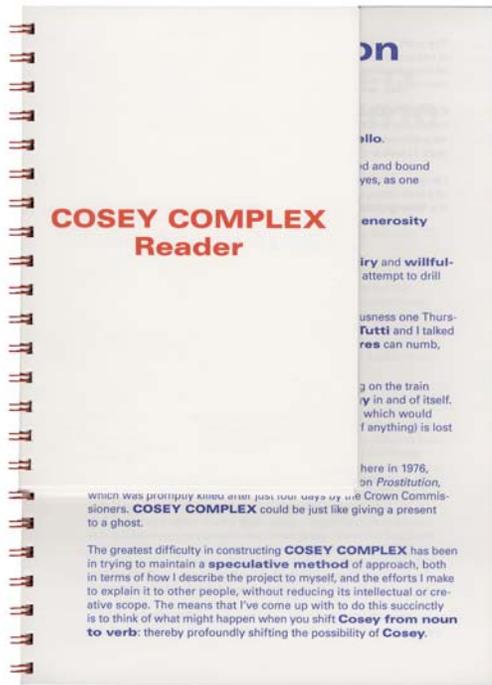
“I realized early on that my practice required independence and that I would be better suited to work with—rather than for—others,” says Kyes.

“As a side effect, I have developed many long-standing collaborations.” Quite advantageous for someone who works across so many disciplines.

Founded in London in 2005, Z.A.K. currently consists of Kyes and

Marcos Villalba, and Kyes explains that his studio’s approach is defined by its “active collaborations in ever-changing constellations. The studio plays a key role in complex projects that integrate graphic design, publishing, research, strategy and architecture.” In addition to undertaking commissioned work, the studio initiates and produces editorial and curatorial projects that encompass publishing (In fact, Kyes co-founded Bedford Press, an imprint of AA Publications, in 2008.) Their “work engages with publications and their dissemination as sites for debate and exchange rather than documentation.”

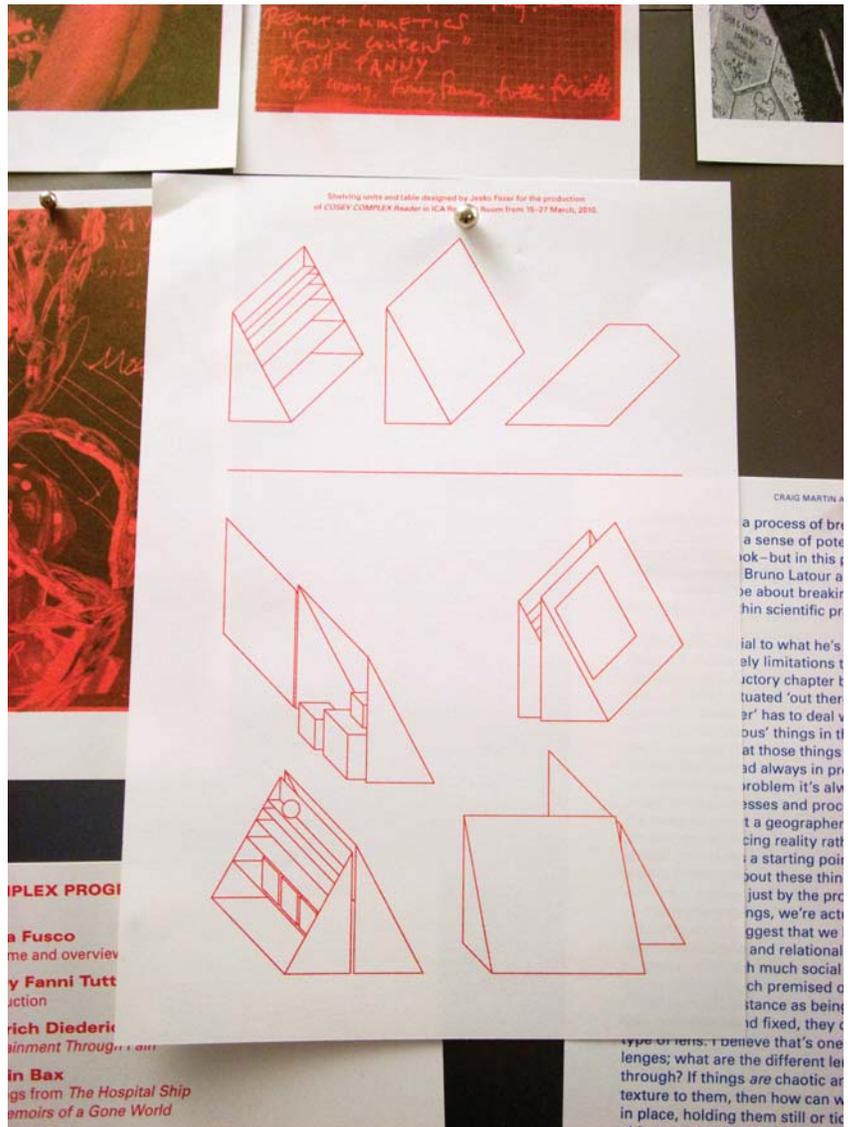
when seen through a rearview mirror. Rather than attempt yet another prognostication, it is safer to look back to see why the future was so exciting and then to reflect upon what those futuristic promises became.



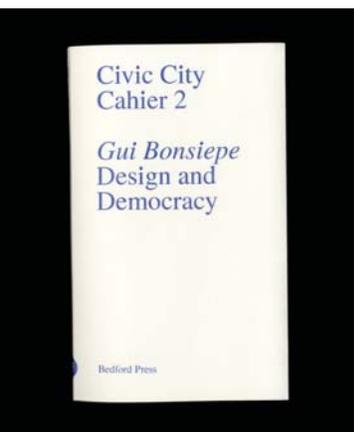
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5./ *Cosey Complex Reader* (ICA, 2010). Conceived by Zak Kyes and produced in collaboration with Bedford Press as part of a residency at the Institute of Contemporary Arts (ICA), London. Richard Birket, Maria Fusco (Eds.). Design: Zak Kyes, Grégory Ambos.

6./ Installation view, ICA Reading Room, London, 2010.

7./ Diagrams of shelving units and table designed by Jesko Fezer for the production of *Cosey Complex Reader* (2010).

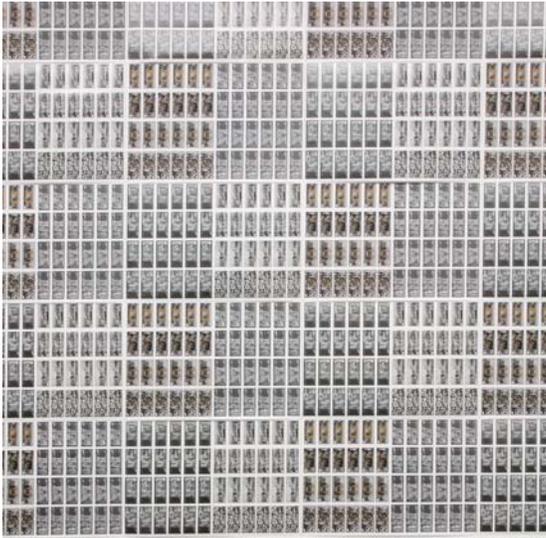
8./ Gui Bonsiepe, *Civic City Cahier 2: Design and Democracy*, Jesko Fezer & Matthias Görlich (Eds.). Design: Matthias Görlich. Commissioning editor: Zak Kyes.

Kyes says he admires the historical work of “publications initiated by students at the Architectural Association starting in 1905 with Tufton Street Tatler and continuing until present day. These activities took the form of news-sheets, newspapers, magazines, journals, pamphlets, and manifestos all of which considered publications

as an architectural ‘site.’” For daily reading, Kyes says he reviews *The New Yorker*, and the websites for the *Guardian* and the *International Herald Tribune*.

The studio has been awarded the Inform Award for Conceptual Design in 2011 and was twice awarded the prize for the Most Beautiful Swiss Books in 2010. The studio’s work

Looking back is far more soothing than looking forward. Of course, not even the past always posited a rosy future – there were plenty of real and potential horrors to scare us – utopias turned into dystopias in the blink of



- 9./ Z.A.K., *Dubai Düsseldorf*, installation view Kunstverein Düsseldorf, 2009. Image courtesy Kunstverein für die Rheinlande und Westfalen.
- 10./ Z.A.K., *Private National Currency of Dubai Düsseldorf*, three-colour offset print, unlimited edition, 2009.
- 11./12./ Joseph Grigely *Exhibition Prosthetics* (2nd Ed.), (Bedford Press, 2010). Edited by Zak Kyes. Conversation with Hans Ulrich Obrist and Zak Kyes.



9./



10./

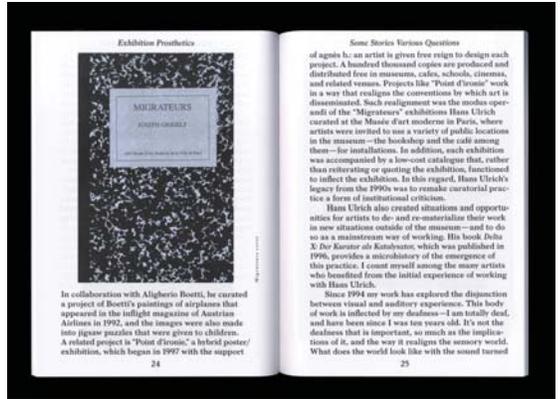
has also been included in a number of exhibitions across the globe.

As for whom he wishes to work with in the future, Kyes says, “Usually collaborations are not the result of a wish, but a temptation.”

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11./



12./

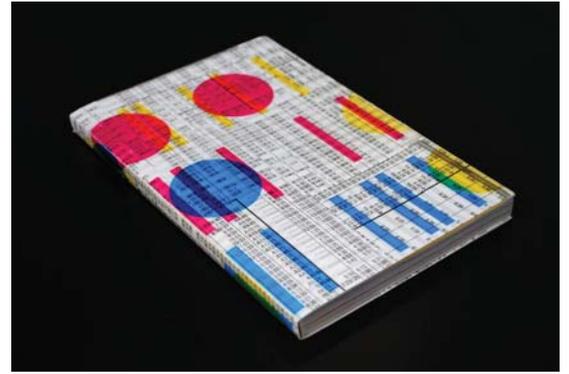
an eye or the decree of a ruler. But like Dickens' *Ghost of Christmas Future*, somehow, when seen through a nostalgic gauze, we have long believed it is possible to change the course of human events, if only our smartest visionaries put their minds to it.

However, visionaries being only human, they didn't always have 20/20 future vision. They couldn't always get it right. But they often came damn close and presented possibilities that were rooted in the realm of possibility. When those visionaries were artists and designers, they

didn't just fantasize – although fantasy is the stock and trade of many artists. Rather, working with science and technology, they nudged into the future, or what, with certain tweaks, became the future.

Space travel, for instance, was seriously anticipated

- 1./ Rebel Waltz. Unrealized project for MTWTF.
- 2./3./4./ Process book for the Champaign-Urbana Mass Transit System redesign.



2./



Brett Tabolt

TITLE/TYPE OF WORK: Graphic Designer

FROM: Clifton Park, NY

LIVES IN: Brooklyn, NY

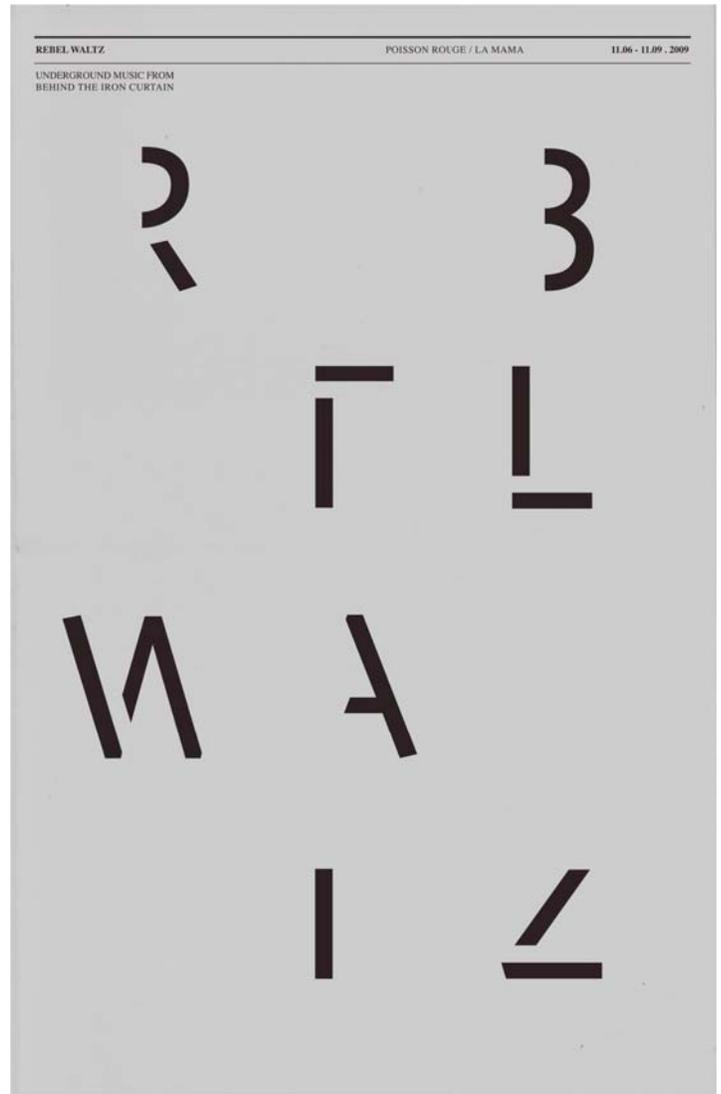
AGE: 25

EDUCATION: BFA, Graphic Design, University of Illinois

WHEN ASKED WHAT distinguishes his work from others, graphic designer Brett Tabolt responds, “That’s a very poignant question,” and one he says he would answer in one of two ways... Either “I am concerned with what’s next and not with

what’s current” or “I did it.” Pretty simple and straightforward for someone whose ultimate goal is to produce work that, he says, “has no boundaries.”

He credits the work of Dutch master Karel Martens as having had the



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long before there was propulsion. Rockets were imagined prior to theories of aerodynamics. Yet curiously, in addition to the ludicrous predictions, a share of the visions were fairly accurate. Even before the Wright Brothers made their initial leap to the

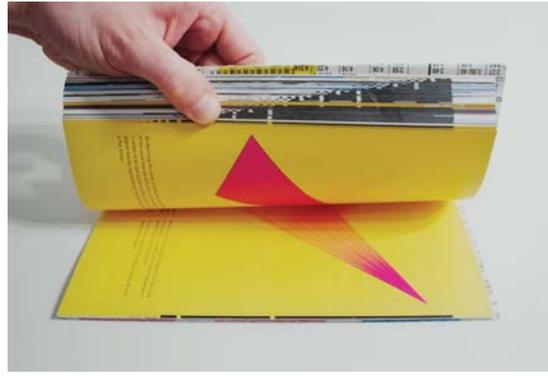
heavens, artists’ conceptions of airships were not that far off the mark. Of course, it is always funny to see how near or far off some of these contraptions were to the final. Flying saucers have yet to be realized *per se*, but stealth fighters and bombers are not too far afield from

the science fiction precedents.

Yet the visions of the future examined here are not entirely born of science fiction, most derive from science fact and technological reality, transformed by designers (anonymous and known) into actual



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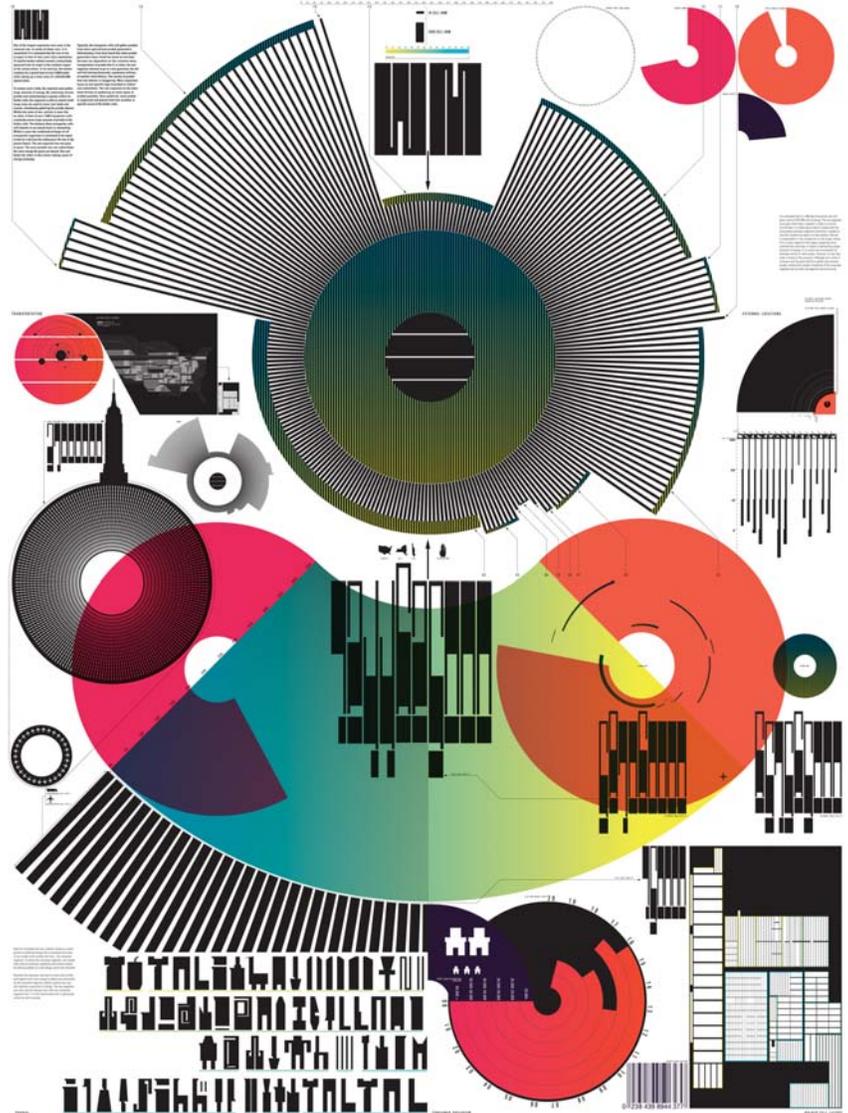
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5./ How Big is Walmart?
Series of 18 x 24 inch posters.



5./

6./ How Big is Walmart?
combined posters.



6./

greatest influence on this design philosophy, explaining, “He explored the form and the medium of graphic design for its own sake. He created work that isn’t in service for anything but itself while exploring the medium’s limits.” And Tabolt’s work certainly exhibits qualities of his idol. He maintains a fresh and timeless appeal through the use of simple, clean typography, with an emphasis on legibility and the inventive use of repeated simple geometric shapes.

The current assistant art director of *Surface* magazine (which they just redesigned) has produced work for MTWTF, Triboro Design, *The New York Times Magazine*, Bureau TM, and *Ninth Letter*. As for how he’d describe his current practice, Tabolt explains that it rests in a somewhat temporal state. “It is in its early stages right now and exists between the margins of when I work for others. My practice is my work that I feel has no compromise.”

prototypes that were turned into reality. In the past various ways of realizing the future were possible. One was “The World of Tomorrow,” the name given to the 1939 New York World’s Fair that emerged like Oz on a reclaimed ash heap called Flushing Meadows.

“I try to remember how the pastel lighting glowed on Mad Meadow in Flushing: soft greens, orange, yellow, and red; blue moonglow on the great Perisphere and on the ghostly soaring Trylon. I think with a sense of sweetened pain of nights when I sat by Flushing

River and saw The World of Tomorrow reflected on its onyx surface, in full color, and upside down....,” wrote Meyer Berger about the centerpiece of the fair, the ghostly yet futuristic Trylon and Perisphere.

The 1939/40 New York World’s Fair – “Fair of the



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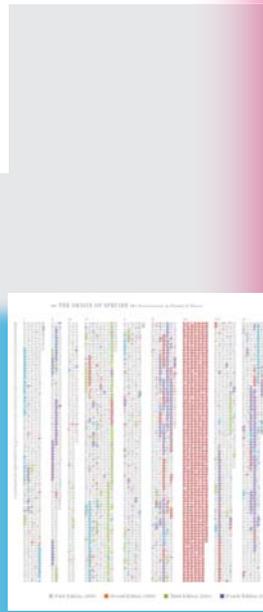
Outside of graphic design, Tabolt cites Stanley Kubrick's *2001: A Space Odyssey* as inspiration.

"I find movies set in space to be interesting because there is a collision of the incredibly functional and incredibly fantastic."

Fitting for someone who ultimately seeks to create work that, with no limits, makes no apologies.

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7./ *Ninth Letter*, literary and arts journal.



THE FUTURE OF DATA VISUALIZATION

You can tell a medium has come into its own when it's touted as the wave of the future when it has already been ubiquitous for hundreds of years.

To **BEN FRY**, data visualization pioneer and principle of new information design company Fathom, using simplified visual elements to represent more complex information is a self-evidently good idea; we draw maps and charts because they just make sense to us. It's just that living in a digital world means having more data on more things, as well as new tools for searching, analyzing, and displaying it. That means a flood of new data visualizations, and the hype that goes with them.

Fry admits to being baffled by how the academic computer science jargon he was using at the turn of the millennium became commonplace in academia, business, and government within half a decade. "Not that data visualization was out on the fringe, but **it went from a theory thing to a practice thing in a very direct, very sharp sort of way**," Fry says.

That accelerated adolescence has had the side effect of producing a lot of pretty nonsense alongside useful visualizations. Fry feels the next steps of data visualization's maturation will entail different fields developing their own standards and conventions, increasingly tailored to their specific needs, as they get more experience in separating valuable works from this "chartjunk." In the meantime, debates over definitions are mostly irrelevant, as serious practitioners will put into action what has yet to be clearly put into words.

"If you're doing data-driving journalism, the distinction between 'data visualization' and 'infographic' doesn't really help that piece," says Fry. "**The distinction of it being journalism, rather than just something pretty looking, actually does help**, as it says something about the audience and the context it's going to be used in."

As the average user gets more data literate, they'll be able to better navigate these new contexts and critically appraise data visualizations on a deeper lever than mere aesthetics. And that just might be the end of chartjunk as we know it.

-- EVAN LERNER --

Future," "The World of Tomorrow" – was a masterpiece of showmanship, the epitome of stagecraft. More than a collection of exhibits, it was a wellspring of innovation, sponsored by the most future-minded American corporations (when America's industry reigned

supreme, and would rise even higher). "This Fair of Tomorrow is a promise for the future built with the tools of Today, upon the experience of Yesterday," hailed the corporate founders of the fair.

Consistent with the fair's precept that "super

civilization...is based on the swift work of machines, not on the arduous toil of men," the fair was conceived as a melange of provocative, often symbolically designed pavilions (some representing a trend in *architecture parlante*, or billboard architecture, in which a building's

- 1./ Show, RISD XYZ, illustration & photography: Jessica Walsh; Art Director: Criswell Lappin.
- 2./ Computer Arts cover, illustration & photography: Jessica Walsh; Art Director: Jo Gulliver.



Jessica Walsh

TITLE/TYPE OF WORK: Designer, Art Director, Illustrator

FROM: New York

LIVES IN: New York

AGE: 24

EDUCATION: BFA, Graphic Design, Rhode Island School of Design



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JESSICA WALSH MIGHT get just as much done while asleep as when she's awake. "I have crazy visual dreams which often inspire my work," she says. "I dream about design solutions for projects I'm working on—multi-tasking even while asleep!"

Her work ethic has certainly paid off, earning her gigs with Pentagram Design, Apple Inc., and, at one point, as the associate art director of *Print*. Walsh received her BFA from Rhode Island School of Design, but says she finds inspiration in her



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exterior look revealed its interior purpose, i.e. the Aviation Building was shaped like a dirigible hanger), that were organized into thematic zones covering all aspects of human activity that wed man and machine; Transportation, Production and Distribution,

Communications, Community Interests, Government, and Business Systems, Food, Medicine and Public Health, and Science and Education.

Democracy, the Fair's central theme exhibit, designed by industrial designer Henry Dreyfuss,

was an idealized projection of America in 2039, an interdependent network of urban, suburban, and rural areas. Viewed from two moving circular galleries, the visitor had a bird's-eye view of Centeron, a modern, perfectly planned, riverside metropolis that could

hometown, New York City. "I'm inspired by the vibe of the city, I love it here," she says. Her work has appeared in *The New York Times* and has popped up in kinetic Levi's billboards. "I like to combine different materials and mediums to create an image that conveys a message. Visually my work tends to be more sculptural and tactile. I value the message very highly; I don't like to design for the sake of design," she says. "I like to add in humor when I can; I think designers (and even myself sometimes) take our work way too seriously."

She now works full time with Stefan Sagmeister on a variety of different projects, including branding,

identity, typographic installations, advertising, and interactive work.

"What I love about working with a small team is that I can constantly assume different roles whether it's being a designer, art director, illustrator, or photographer."

Walsh says she'd love to one day have her own studio and believes success just might lie in uncertainty. "I want to take on work that I've never done before, where I feel in over my head. I do my best work when I don't really know what I'm doing; it is more exciting and forces me to work harder. This often leads to better results."

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- 3./ "We are all Workers" billboard, design by Jessica Walsh. Art Director: Stefan Sagmeister.
- 4./ *NY Times* Arts & Leisure cover, illustration and photography by Jessica Walsh. Art Directors: Jennifer Daniel & Paul Jean.

- 5./ Minis Campaign, design and art direction by Jessica Walsh. Creative Director: Stefan Sagmeister; Model Making: Jessica Walsh & Maria Nogueira; Photographer: Bela Borsodi.



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accommodate a million people but, in fact, had no inhabitants because it was used exclusively as the hub of commerce, education, and culture. The mellow yet authoritative voice of the recorded narrator, underscored by music written by William Grant Still and

conducted by Andre Kostelanetz, told visitors about a population that lived in commodious high-rises amidst suburban garden developments or Pleasantvilles and in light industrial communities and satellite towns called Millvilles, rimmed by fertile and profitable farming

zones or sustainable greenbelts, all linked, of course, by modern express highways and parkways. "This is not a vague dream of a life that might be lived in the far future," wrote Robert Kohn, chairman of the Fair's Board of Design, "but one that could be lived tomorrow



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- 6./ *Print* Regional Design Annual opener art, art direction and design by Jessica Walsh and Alice Cho. Photographer: Henry Hargreaves.
- 7./ *Print* Anniversary Issue cover, art direction and design by Jessica Walsh and Alice Cho. Photographer: Henry Hargreaves.
- 8./ Carry Hope, art direction by Jessica Walsh. Illustrators: Spin, Laurent Fetis, James Joyce.

morning if we willed it so.”

Democracy was housed in the enormous globe called the Perisphere, a white futuristic temple that also served as the fair’s indelible, architectural trademark. Designed by Wallace K. Harrison and J. Andre Foulhoux,

who had been involved in the design of Rockefeller Center, the Perisphere was 180 feet in diameter and 18 stories high. The theme center emerged after more than one thousand sketches and models and despite its unique form, was not without design precedents

including references to the futurist wellsprings, the Bauhaus and Russian Constructivism.

Each hour more than eight thousand enthusiastic spectators entered the Perisphere through the Trylon, a triangular obelisk - 610 feet high, larger than the



HRVOJE ŽIVČIĆ & DARIO DEVIĆ

TITLE/TYPE OF WORK: Graphic Designers
FROM: Zagreb, Croatia
LIVE IN: Zagreb, Croatia
AGES: 24 and 23
EDUCATION: MA in Visual Communications, School of Design at the University of Zagreb, Croatia



history
that has
no effect

JOKEŠ

THE
YORK
QUEEN

New York

MARS
REVIVAL
TYPEFACE
WITH LAYERING FONTS

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Washington Monument. Ascending on the two large escalators to a 65-foot-high bridge that led directly into this visionary extravaganza. Six minutes later they would exit down the Helicline, an 18-foot-wide ramp with a stainless steel underbelly.

No sales pitch for the future was as persuasive as the one extolled in *Democracy*. Laid before Mr. and Mrs. Average American in all its colorful splendor was the grandest World of Tomorrow – and it was entirely real. Equivalent to more than 370 city blocks, it included more

than 200 modern and modernistic buildings curiously laid out according to a 19th century *beaux-arts* *rond-point* system of radiating streets and fanlike segments extending like spokes from a central hub.

The future was conceived and constructed by



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FOR MOST PEOPLE, the global recession has meant cutting back and cutting out. For graphic designers Hrvoje Živčić and Dario Dević, it has led to opportunity. This is, they say, because they were compelled to embrace a more DIY approach to their design when money for the arts in Croatia got axed. “We were forced to switch to a low-budget, lo-fi mindset, which in turn makes us look for less conventional ways to make good design,” they explain.

One such product of this approach is a series of tiny booklets Živčić and

Dević created for the Croatian theater company &TD. Through a purposely lackluster graphic style and form, the team commented on new economic conditions.

“The people from the theater displayed a great sense of humor at their own expense by accepting our design,” they say.

“The illustrations are sometimes quite mocking of theater in Croatia and the &TD Theater itself, and the form and style was an ironic commentary of the miserable funds they work with. We folded each individual copy of the booklets (1500 a month),



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- 1./ Various lettering by Hrvoje.
- 2./ *Nine Looks*, a type specimen poster for the Typoline type foundry.
- 3./ Program booklets for the &TD Theatre.
- 4./ *Design Live*, exhibition layout and design.

industrial designers, among them Raymond Loewy, Walter Dorwin Teague, Henry Dreyfuss, Donald Desky, Egmond Arens, Russell Wright, Gilbert Rohde, and Norman Bel Geddes. These were industry’s predominant form givers whose “faith was...based on moral

conviction,” wrote historian Francis V. O’Connor, “that the public good was to be attained by the universal adoption of a certain rightness of form in all matters from the design of cities to the styling of pencil sharpeners.” They designed the lighting stanchions and

sculptural fixtures. Most of the kinetic exhibits were also imaginatively designed by proponents of the new streamline aesthetic.

Loewy conceived of the Chrysler Corporation and Transportation exhibits; Teague, who was also

and, as much as it hurt our fingers, seeing every physical piece of our work was an oddly fulfilling experience.”

The recession is not the only thing to affect their work process. After graduating with masters degrees in visual communications from the School of Design at the University of Zagreb, Dević and Živčić noticed that their creative process changed when they went

from students to full-time designers. “As students, so many of our projects were based on catchy ideas and quick production,” they say. “Nowadays, we still like to talk and think through the concepts and ideas for each project, but sometimes we just open our notebooks and computers and start designing, letting the pieces fall into place as we go.”

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5./ Program booklets for the &TD Theatre.
6./ Čemu?, magazine layout.

THE FUTURE OF INDEPENDENT MAGAZINES

As technology advances, the fringes of publishing will continue to grow, says **ALEXIS ZAVIALOFF**, CEO of Motto Distribution, a leading distributor of independent magazines with its own stores in Berlin, Zurich, and Vancouver. While he believes, as do many others, that “quality printed items will continue to exist,” this isn’t the whole story. Publications with tiny circulations will also thrive.

“We’re in the early days right now of print-on-demand publishing, and its quality gets better and better everyday, with more and more people with different types of skills being involved in the process. In the future,” says Zavialoff, “**increasing numbers of artists, designers, writers or students will print 100 copies of a new publication of their own, perhaps without a need to rely on advertising.** They will then sell those 100 copies by themselves, or to a selected number of specialized book stores.”

He also has some doubts about the future of e-magazines. Not that the format won’t thrive, merely that they won’t continue to be called “magazines.” “A more accurate term would perhaps be “entertainment platform,” filled with content that probably isn’t necessary to print on paper, or is much more interactive,” he says.

However, as a magazine distributor, he reserves his most revolutionary predictions for that area of publishing, so much so in fact that he claims to see “**the collapse of the magazine-distribution system happening soon, simply because nobody will be able to afford so much waste anymore.** Right now, a magazine is printed, goes to a distributor’s warehouse, reaches the newsstand and finally is possibly bought, but if it isn’t, it is supposedly then destroyed, which means no money for the publisher. The system is not able to give any proper feedback to publishers, and many of them don’t know where their publications really end up and for what discounts they are sold. The whole process is supposedly based on trust but it is more about hiding real information to protect your network, advertisers, and so on. The internet is making life more and more difficult for people who refuse to be transparent.”

-- ANDREW LOSOWSKY --

a skilled but pedestrian commercial artist, designed seven exhibits including those for Kodak, U.S. Steel, Consolidated Edison, Dupont, National Cash Register, and Ford; Desky applied surrealism to the Communications exhibit and Russell Wright did likewise

for Food. Of all these, however, the most memorable was the brainchild of a one-time scenic designer, Norman Bel Geddes. His theatrical extravaganza for General Motors called *Futurama*, was housed in architect Alfred Kahn’s seven-acre-square streamline

monument, and was the most ambitious and visionary multimedia educational entertainment built for any fair.

The future was, however, a most aggressively merchandised event. Among the thousands of souvenirs were toys and games, ranging from kazoos to paint sets

BEGIN SECTION 2.
Cerebral Imagemakers /
Deep Depictors
Francesco Bongiorno
Jim Tierney
Kim Dulaney



- 1./ The Great Cyberheist, The New York Times.
- 2./ Samuel J & Samuel K, Williamstown Theatre Festival.

Francesco Bongiorno

TITLE/TYPE OF WORK: Illustrator
FROM: Milan, Italy
LIVES IN: Madrid, Spain
AGE: 26
EDUCATION: Nuova Accademia Di Belle Arti Milano, Italy

“IN MY IMAGES, I SEEK to merge visual impact with the concept,” says Francesco Bongiorno. “I’m constantly looking for how to create the fusion between them.” To accomplish this, Bongiorno relies on his classic, understated style. “My former teacher and mentor, Alessandro Gottardo,” he explains, “taught me

to concentrate always on the concept and to keep the illustration simple, direct, and immediate.” Though the illustrations may appear effortless, they actually demand that you do some of the work; look closely, and you’ll realize there’s more there.

“I try to play with written and visual languages,”



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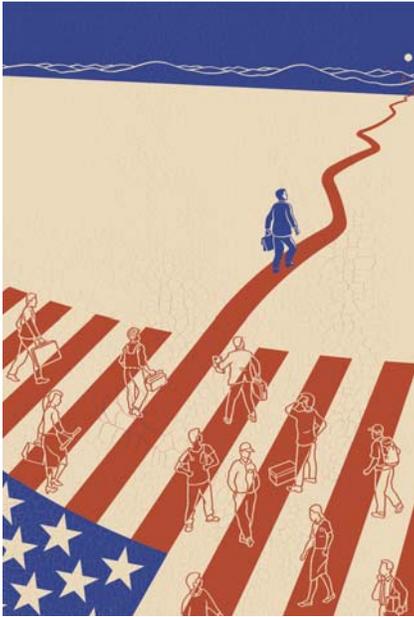
all emblazoned or molded in the shape of the Trylon and Perisphere.

The efforts of the World Fair’s planners must not be dismissed as a vain effort to predict the future. In fact, many significant inventions and products, from

television to fluorescent lights to Kodachrome film, were introduced. It was a colorful, though fleeting, beacon of hope that signalled an end to The Great Depression and the beginning of the World War. Under the sign of the Trylon and Perisphere the Fair left fond

memories of the future and a promise of all the futures to come once World War II was won.

The following is how the real and imagined future looks to those who envisioned it for fun, profit, and universal good.



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Bongiorni says. “I always try to find a connection between them in order to summarize the concept and the visual strength in one single image, and adapt it to a dramatic, ironic, or critical point of view.”

Bongiorni’s primary influence is a more primitive source: ancient engravings. Their ability to be simple yet descriptive and to provide instant visual translation is appealing to an artist who strives for instantaneous impact. He sees comic books as

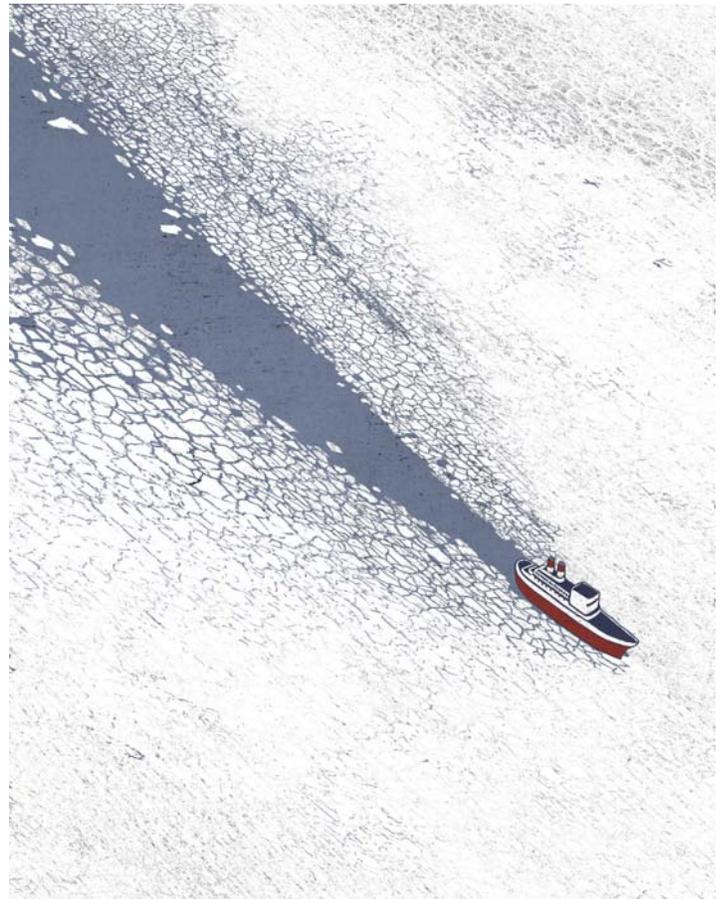
today’s equivalent, and his interest in them has become a major part of his own work.

“I’ve always read a lot of comics and drawn them with my friends. It helps me to keep my hand and my brain in shape,” he says.

Bongiorni’s take on the comic-book aesthetic culminated in his illustrations for *The New York Times Magazine* article, “The Great Cyberheist,” which discusses computer hackers and their influence on the web. Bongiorni’s

illustrations for this piece are monochromatic; the characters are reminiscent of those found in a comic book, framed by their rectangular cage. Bongiorni cites this work as his one of his favorites; the article allowed him to depict scenes involving the Secret Service and car tailing. “It was like a spy movie,” he explains, an apt metaphor for his own work where you’ll see that there’s always something more to decode.

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When Fritz Lang directed the landmark Futurist film, *Metropolis*, in 1927, the world war had devastated Europe. The Machine Age was revving up. And dreaming without limit was in vogue, the future had endless possibilities for human and machine.



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3./ What role, if any, should government play in job creation?, Bank of Minneapolis.
 4./ The biggest conversation we're not having, The George Washington University.

5./ Cd Cover, Songlines / Night & Blue by Paolo Fresu Set.
 6./ Out Of The Tunnel, Economy Panorama.
 7./ The Past lessons for China's new joint ventures, McKinsey Quarterly.

THE FUTURE OF BOOKS

JAMES BRIDLE is keen to separate literature from books. As a designer, a media artist, a consultant to the book industry, and a commentator on the future of publishing, he's spent a long time thinking about both these concepts. One, he says, won't change as much as people might think. "There is a strong movement right now that says that literature has to change, because of the possibilities of multimedia, the ability to embed video and sound. I don't buy that. **I believe that straightforward text will continue to be a fine way of telling stories.**"

What we're reading on, however, is poised to change significantly. "We haven't yet gotten to grips with e-books and what it means to read them. But within the next 20 years, most people will be reading electronically, not from paper." His reasoning? "People want to read wherever and however it is most convenient, and they'll be quite happy to do so electronically."

Electronic reading will have impacts in other ways, says Bridle. "Reading will be far more embedded in people's other experiences, with the ability to share and save their notes more fruitfully. People right now are afraid of writing thoughts on physical books; e-books aren't so precious about that."

That's not to say that physical books will disappear. "They will continue to exist for certain types of literature read by certain groups of people, just as vinyl still exists today. A book is a weighty precious object, but we've gotten quite lazy with them over the last 50 years, they've become quite low quality. **We'll see more focus on producing beautiful niche objects for those books that continue to be made,** using a variety of new printing techniques."

There are still those who continue to stress the pure physical properties of books as reasons for their continued existence, such as their smell or the ability to read them in the bath without fear of them getting wet. Bridle, however, feels that these considerations are not the essential elements of ink on paper that e-books have yet to overcome.

"The things that we haven't really understood yet are how we take ownership of the story through having the physical object in our homes, where we can show it off to our friends, and put it on the shelf where it becomes a souvenir of our reading. We also haven't figured out yet how we annotate, show off, or process electronic books. In the future, however, these questions will be solved."

-- ANDREW LOSOWSKY --





Jim Tierney

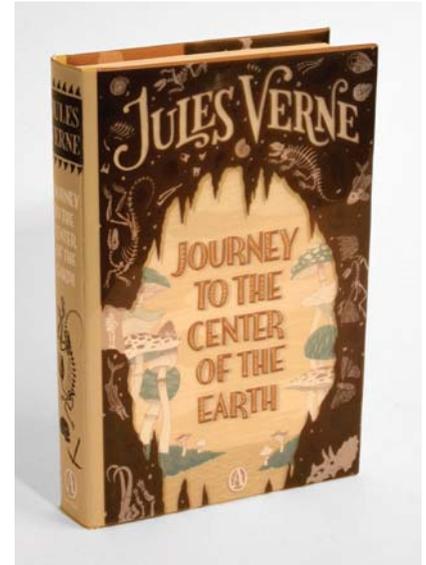
TITLE/TYPE OF WORK: Illustrator, Designer

FROM: Oxford, Pennsylvania

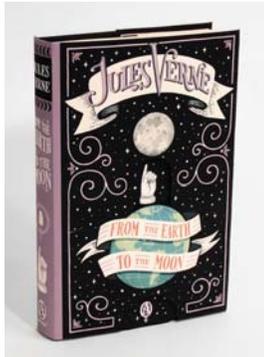
LIVES IN: Brooklyn, New York

AGE: 23

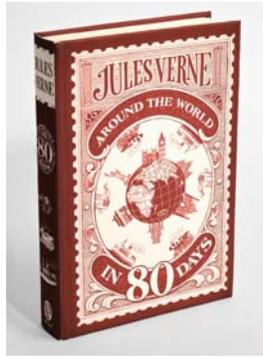
EDUCATION: BFA Illustration, University of the Arts, Philadelphia



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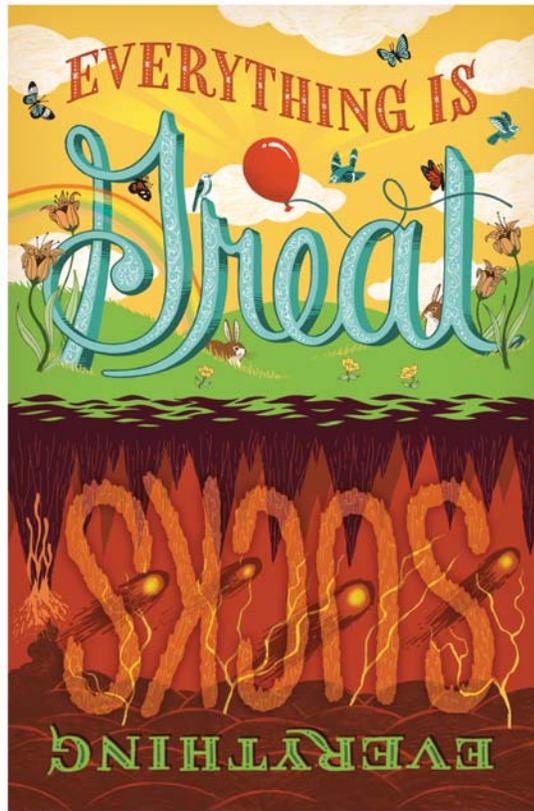
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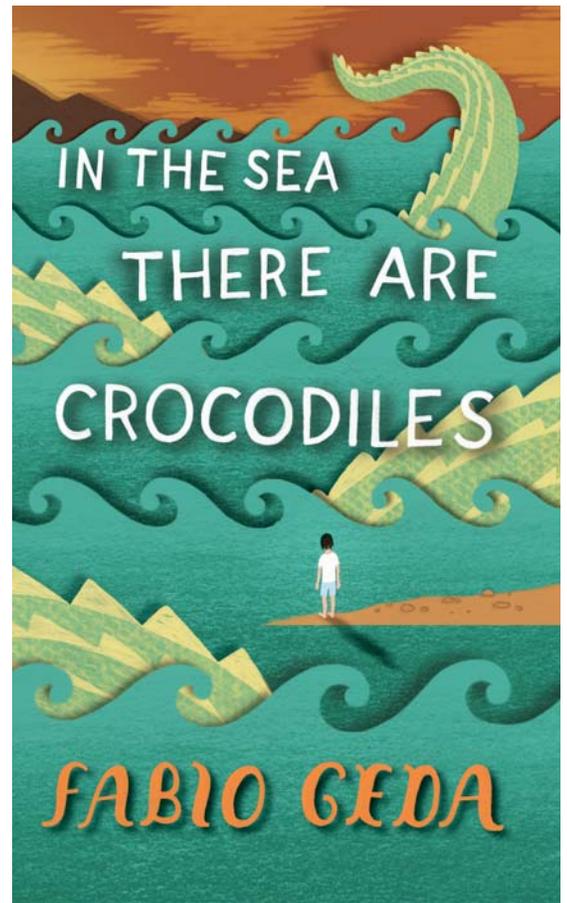
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The future was as astonishing, dynamic, and startling as it was frightening. With the right science anything was possible, including spandex and lycra.

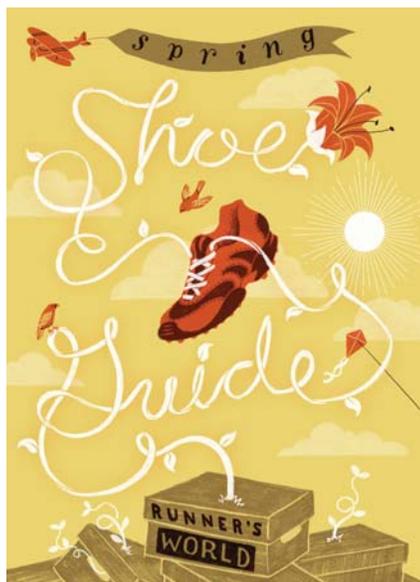
- 1./ *From the Earth to the Moon*, with pull-tab dust jacket.
- 2./ *Around the World in Eighty Days*, with a spin-wheel travel-tracker.
- 3./ *Journey to the Center of the Earth*, with a see-through mylar dust jacket.
- 4./ *20,000 Leagues Under the Sea*, with a half-jacket.
- 5./ *Runner's World Magazine*, summer cover (student project).
- 6./ Bipolar Poster.
- 7./ *In The Sea There Are Crocodiles*, for Random House UK.



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FOR A GRAPHIC DESIGNER, Jim Tierney's life centers quite a bit around literature. "My love of books and my interest in design have developed side by side, and have intertwined into a big, strange, amorphous life-devouring obsession," Tierney confesses. "I'll read something that sticks with me, and then use it later in an illustration. I spend my free time in bookstores or flea markets browsing through printed ephemera."

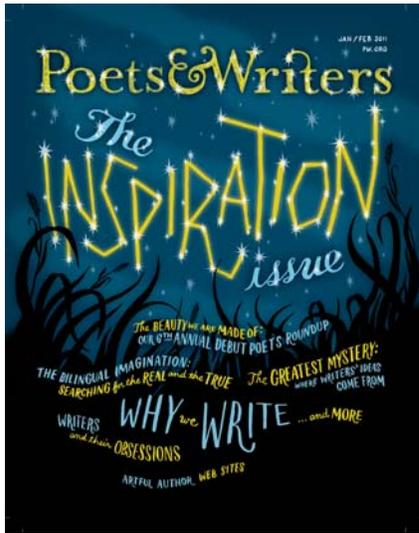
So it only makes sense that Tierney's first and current full-time job is at Penguin Books as a book designer. The transition from school to the workforce was a natural one, with Tierney having worked on book design as part of his senior thesis, a series of fully illustrated Jules Verne novels. His love for adding color to the written word continued with a freelance assignment for the January 2011 of *Poets & Writers* magazine. He designed

the cover and the interior illustrations, and considers this one of his favorite published projects.

"They basically gave a few spreads and said 'Let's see what you come up with.'" I ended up hand-lettering all of the titles and drop-caps, and illustrating all around the margins of each page."

Tierney says he hopes to work directly with an author some day, but in the meantime, he's enjoying





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the collaborative culture that governs his work at Penguin. He describes himself and his colleagues as “one complex organism,” and confesses that none of his work there has been entirely his own. But Tierney believes this is for the best, mostly because he thinks designers require a lot of emotional support; it’s why he’s grateful that his fiancée is also a designer. “It’s so valuable to have someone creative around to encourage me when I’m in a slump, and kick my butt when I get lazy or careless with my work.”

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8./ *Poets & Writers* magazine, The Inspiration Issue for January 2011.
9./ Gomez Poster, for Redbird Posters.

THE FUTURE OF ADVERTISING – TRADITIONAL AND INTERACTIVE

DAVID SWARTZ, currently a creative director at Crispin Porter + Bogusky, started out as an art director. But he sees little of himself in the young blood at the agency. “I was brought up studying the work of craftsmen such as Herb Lubalin, Saul Bass, Paul Rane,” and, he admits, “my initial reaction about how things are changing is somewhat negative. **Craft is being lost, as more and more art directors I interview are conceptual thinkers—the schools don’t teach them the basics of craft anymore.** I always hope that we’ll go back to a recognition of craft.”

He senses that monumental change is approaching. “We’ve entered this technological phase right now, we’re at the first stage, and something big is looming.” Part of this is because, he says, “businesses have to be more transparent, everything is becoming more social. Technology will also increasingly drive how we design things. Design has always been heavily influenced by its surroundings.”

Swartz has left the agency a number of times—once to move to Italy—and each time he returned, he noticed that the agency’s work had evolved “more and more into things that don’t feel like advertising.” He sees this is an ever-increasing trend and predicts that “consumers will have much more intimate connections with brands, not necessarily through the intermediary of advertisements.”

ESTEBAN MONTES, an interactive designer at Strawberry Frog, agrees with some of Swartz’s sentiments, but he sees those connections coming through brand-created or -sponsored tools that will improve people’s lives while also opening up a dialog with the brand.

In the future, says Montes, even display advertising will be a tool. “**Print on a wall is going to disappear—it will all be some kind of interactive display that will provide services on the spot. All signage will become interactive.**”

We are, he says, becoming “a brand-embracing culture.” He thinks that brands will increasingly contribute to cultural conversations, in an attempt to get some ownership over that space, and then create tools for people “to get into a dialog with the world around them. The more a tool is customized to the user, the more powerful it will be—and through the use of these tools, people will better

understand what it is that the brand stands for. The message will appear in the context of whatever it is you need in that moment.”

-- ANDREW LOSOWSKY --



PHOTO COURTESY OF STRAWBERRY FROG

Robots, not cockroaches, were poised to inherit the Earth – as slaves. The idea was to make objects mechanical enough to do our drudgery, like this robotic garbage disposal, but not rule our lives.



KIM DULANEY

TITLE/TYPE OF WORK: Designer, Illustrator, Art Director
FROM: Seattle, WA
LIVES IN: Brooklyn, NY
AGE: 28
EDUCATION: BFA, Design, California Institute of the Arts

FOR KIM DULANEY, design is all about making seemingly disparate things work together as a whole. Her work as lead designer and co-art director showed her talent for this kind of fusion in the opening title sequences for the OFFF International Festival for the Post-Digital Creation Culture. “The concept was to find a balance between nature and machine, along

with forms in nature that symbolized strength,” she explains. This effect is achieved as the video navigates several curious structures: stone-like pyramids, what looks like underwater wires, two animals fused as one. At times, it’s hard to discern what’s synthetic and what’s natural, whether you just saw a creature, a machine, or both.

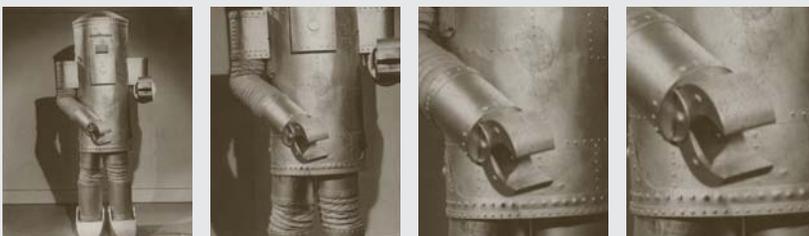


1./

- 1./ Art direction for 2008 Adidas Olympic sponsor. Produced at Psyop. Directed by Marie Hyon and Marco Spier.
- 2./ Illustration and art direction for NFL Opener pitch. Produced at Logan. Directed by Ben Conrad.



2./



Dulaney admits that her love for the natural world, something that pops up in a lot of her work, found its way into this project, as well. She credits a professor from CalArts for providing the impetus for her interest in nature.

“One of my teachers pointed to a tree once and asked, ‘See that tree? What would you design if you were inspired by, not just any tree, but that specific tree?’

I realized that looking at nature and exposing myself to a broader scale of design helps inspire me as an artist.”

Dulaney has been working as a freelance advertising art director and designer for two years and says she hasn’t abandoned her main source of inspiration, though she realizes sometimes it’s hard to

maintain one’s style in a commercial setting. She’s managed to so far make it work. “I always want to keep my style, yet still compliment the product or subject I’m advertising. Sometimes my work is too ‘arty’ for clients, but I’m stubborn. It’s hard to tame my design at times.” This theme has guided her trajectory. After all, the most beautiful things in nature are hardly tame.

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- 3./ Illustration for Hexoral. Produced at Psyop. Directed by Marie Hyon.
- 4./ Art direction for 2008 Adidas Olympic sponsor. Produced at Psyop. Directed by Marie Hyon and Marco Spier.



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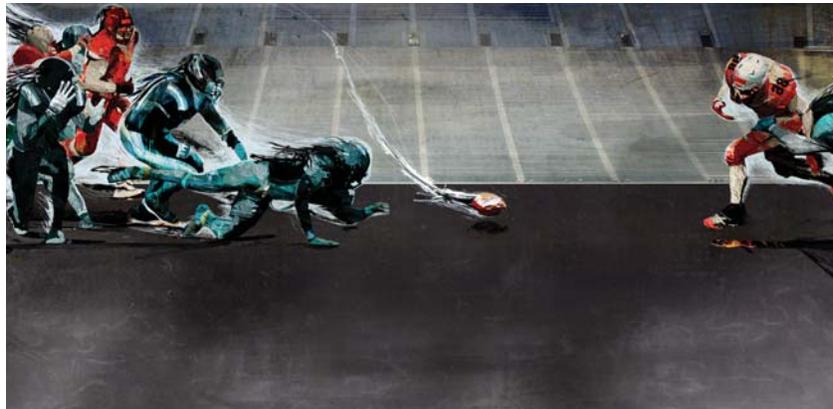
Of course robots could also be sinister. Despite the steel diaper, this bot from *The Day the Earth Stood Still* suggests that one false move and the recipient of his death ray will never see the future.

- 5./ Art direction and illustration for Offf 2010 promotional poster. Produced at the-Mill. Directed by Jeff Stevens.
- 6./ Art direction and illustration for Offf 2010 Opener. Produced at the-Mill. Directed by Jeff Stevens.
- 7./ Illustration and art direction for NFL Opener pitch. Produced at Logan. Directed by Ben Conrad.



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BEGIN SECTION 3.
Formalists Without
Borders / Graphic
Decatheletes
Scott Barry
Lazar Bodroža
Dong Wei
Angela Zhu



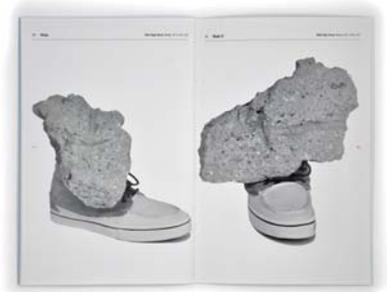
Scott Barry

TITLE/TYPE OF WORK: Graphic Designer
FROM: San Francisco
LIVES IN: Los Angeles
AGE: 29
EDUCATION: MFA graphic design program,
California Institute of the Arts

- 1./ Loose Ends.
- 2./ 2011 Spring Catalog for Vans Vault.
- 3./ Points of Reference from *It Ain't Neseccessarily So*, Miscelanea Gallery, Barcelona 2010.
- 5./ Illustration for *Good* magazine.



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The future of our past was bound to the notion that chemistry and technology would ultimately have a beneficial outcome on our planet. Robbie the Robot was almost human, but keep him away from my sister.



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THE NEXT FIVE YEARS of Scott Barry's life has already been determined. In what Barry describes as "five year, multi-phased, limited duration, experimental practice," he and Montreal designer Neil Doshi, a recent graduate of CalArts, architected a plan for quite an unusual endeavor. "The practice operates under a different name, and a different set of conditions for each year," he explains. The themes of each project,

in sequential order, are Connections, Encounters, Impressions, Recursions, and Reflections. In some ways, the life cycle of a career is encapsulated in these five words. Barry's career currently hovers somewhere between Connections and Encounters. Currently an MFA candidate in graphic design at CalArts in Valencia, California, Barry is tirelessly working on the first installment of his

practice, set to open next January, while also trying to find ways to fund it and secure its life through the entire conception. He is also collaborating with Doshi on a project called "Descartes," set to launch this February. "Descartes" speaks to a specific concern Barry has about the design world: the consumption of information. "I think the current wealth of blog-culture is leading to an





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- 5./ Brand design for Sqirl Jam based in Los Angeles.
- 6./ Descartes (Prototype January 2011).
- 7./ Friedrich Kunath lecture poster.



7./

overindulgence in form,” he says.

“Work is ripped off without any idea of who the maker is and what the forms represent. It’s important to me to understand what my work is consuming, and inversely how it is being consumed.”

Barry continues, “‘Descartes’ is a mobile, collapsible unit; it’s a

thinking thing. Its mobility enables it to seek out and gather objects, stories, and experiences. This collective experience enables the cart to function as a thinking thing; a living archive.”

If “Impressions” is what follows Connections and Encounters, Barry’s current and future work seems to give off an

impression of ambitious innovation. “In the future I hope what makes my work different is the questions it asks, and connections it makes.”

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In Woody Allen’s *Sleeper*, robots were the perfect slaves, that could be satisfied and kept in toe by a few strokes of the pleasure-emitting orb. In the future sex was indeed a solitary act.



Lazar Bodroža

TITLE/TYPE OF WORK: Designer and Illustrator

FROM: Belgrade, Serbia

LIVES IN: Belgrade, Serbia

AGE: 27

EDUCATION: Faculty of Applied Arts, Belgrade

- 1./ Alternative Film Video Festival poster, 2008.
- 2./ ZAKON Project, 2003–2010.



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THERE IS SOMETHING of the revolutionary represented in the work of Lazar Bodroža, fitting considering he says he has been mostly influenced by “the legacy of modern art and propaganda that emerged in the period between the two world wars—from propaganda and the beginnings of graphic design and advertising as we know it today to Dadaist

collages to constructivists and other avant-garde artists.” All of these origins make their way to the present in Bodroža’s work.

After a time freelancing, Bodroža founded Metaklinika Studio with Nenad Trifunović and Dušan Djordjević. “I feel that it is good that one’s work can communicate on a global level and not lose

its personal peculiarity and lucidity. In the case of our studio, this specific quality is reflected in the fact that for many years now, we have managed to balance between applied design and conceptual designer projects that exhibit contemporary artistic tendencies. And, moreover, to make a living out of it in Serbia, no less.”





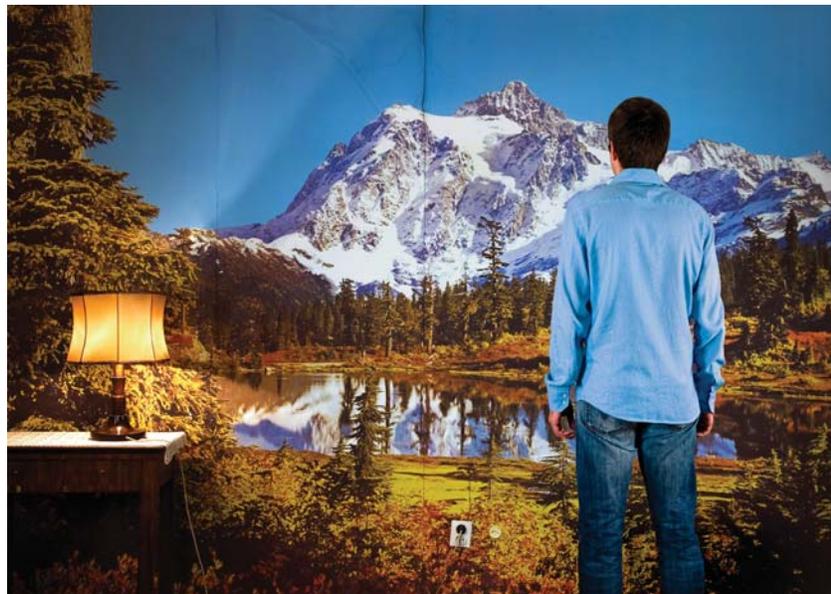
3./

At Metaklinika, Bodroža is able to indulge not only his love of graphic design and illustration, but film. He is the co-screenwriter and director of an interactive film called *ÜBER LIFE*, which will be released on DVD later this year. His partners at Metaklinika provided the art direction for the visual effects. "This unusual film project on which we embarked functions according to the principle 'choose your own adventure,' and although it seems as a fantasy film, it has some rather authentic visual elements."

With so many projects underway, you would never guess that this wearer of many hats is still perfecting his work ethic.

"In the beginning, my work and my relationship towards it could've been described in the following three words: work, disorder, and indiscipline. Now I just need to work a bit on the discipline!"

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The future was also about going to worlds only visited in the imagination. Marie-Georges-Jean Méliès *A Trip to the Moon* (*Le voyage dans la Lune*) made in 1902, addressed the conquer of the planets through manned space vehicles.



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- 3./ ZAKON Project, 2003–2010.
- 4./ Slobodna Zona Film Festival 2008.
- 5./ Still from the film *ÜBER LIFE*, 2010.
- 6./ Mira Trailovic Exhibition, 2008.
- 7./ SMART light, 2007/08.

THE FUTURE OF MOTION DESIGN

“The future of motion design,” says **MATHEW CULLEN**, “is to go back to our roots.” For Cullen, director of the motion design company Motion Theory, design is telling a story, and he rejects the modern view of design as a purely aesthetic endeavor. Instead he sees it as a novel way to invent narratives that will surprise, inform, and engage viewers. The best motion designers, he says, “**embrace technological leaps forward, and fuse their skills as designers with traditional storytelling.**” And according to Cullen, they are better equipped than ever to do so.

On the one hand, the advantage today’s motion designers have over their predecessors seems obvious: New advancements in computer science and communication tools make it easier than ever before to create and publish original work. “The power to affect culture from your laptop just blows me away,” says Cullen. But, for him, the reason today’s motion designers are so effective is their ability to understand how to create a story from a design perspective.

“**When you are a creative thinker in a temporal format, you have a very deep understanding of the narrative process,**” he says. The theory of design gives motion designers a concrete language with which to articulate the elements of narrative and how they impact the viewer. For Cullen, there is no essential difference between designing a story and designing an interior space or a piece of furniture. Motion design is about articulating the experience you want to give a user. “In terms of where we are as a culture,” Cullen says, “we’ve never been more free to create.”

-- JOE KLOC --





Dong Wei

TITLE/TYPE OF WORK: Art Director

FROM: Shanghai, China

LIVES IN: Shanghai, China

AGE: 28

EDUCATION: The One Academy of Communication Design, Malaysia

THE CHINESE ARTIST

Dong Wei says she feels a calling to dedicate part of her life to supporting China's young creative culture, to helping to amplify the voice of her generation. Big words for someone so young herself but with seven years in the creative industry under her belt, Wei says,

"I am ready to make a break with my old world and old ways. I crave to open up to different influences and new experiences, to rethink myself, and focus my energy on strictly fine art projects. My aim is to evolve into an artist and directly pursue my true passions while I'm still young."

As art director for the advertising firm Weiden+Kennedy in Shanghai, Wei says she has the opportunity to use her position as an amazing platform to build bridges with local creative communities, collaborate with many inspiring artists and talent from various fields, and, most importantly, to "keep art as a central part of my daily life," something she learned from her mentor Frank Hahn, W+K's former creative director. "He was not only



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Earlier in the 19th century, airplanes were envisioned, and the next logical step was a rocket to the Moon. Take that, Mr. Man in the Moon. And so it came to pass, 50 years later the Moon was colonized, if only in the imagination of advertising artists.



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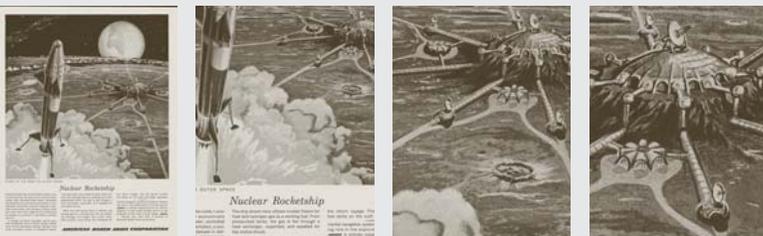


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- 1./ Wieden+Kennedy
Shanghai, wax.
- 2./ Shanghai E- Arts Festival.
- 3./4./ Wieden+Kennedy
Shanghai, wax.
- 5./ Wieden+Kennedy Book
TWO.
- 6./ Shanghai E- Arts Festival.
- 7./ Wieden+Kennedy Book
THREE.



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interested in doing exciting client work but always encouraged me to pursue independent art projects, a great way to keep my mind open and fresh.”

She explains that she is not only interested in 2-D visual work “but also 3-D projects in many different mediums such as fiber-glass, porcelain, soft toys, plastic, clay, and more. I also love playing with contrast between different things such as black and white versus color, sweet versus dark, traditional inspirations versus modern styles.”

Wei says the future holds more travel. “I’ve found that experiencing the world is an amazing way to get inspired,” she says. “There is an old Chinese saying that goes, “To go 10,000 miles is worth more than reading 10,000 books.””

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- 8./ Something About Shit.
- 9./ Wieden+Kennedy
Shanghai, wax.
- 10./ Red Monster.



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Nowhere was the future better envisioned than the world’s fairs around the world. The engineering brilliance of Gustav Eiffel was realized as the arch to the 1889 World’s Fair. Today it continues to stand as a monument to progress.

THE FUTURE OF GAMES

Don't be surprised if **JESSE SCHELL** starts talking to your washing machine. He teaches game design and leads research projects at the Entertainment Technology Center of Carnegie Mellon University, and is the author of *The Art of Game Design*. Schell believes that games will one day be embedded in our interactions with everything around us.

"It will be completely normal for us to talk to inanimate objects—cars, phones, appliances—and have them talk back. **Virtual characters will become our imaginary friends when we are children, and stay with us until we die**—and in fact, longer—we will pass them down to our children and grandchildren, and they will serve as a primary way for us to learn about our ancestors, since these characters will have been friends with them."

He also believes that the level of interaction that we'll have with virtual characters will increase to such a point that they "will be able to hold a totally normal conversation, and will be able to sense your emotional state. Games where you must display genuine emotion to virtual characters—laughing at jokes, crying in sympathy, falling in love—will become normal, and there will be much debate about whether this is healthy. It will be totally normal for virtual characters to serve as matchmakers for friendships and for more intimate relationships."

He also believes that, in the future, "**everyone will agree that games are the most emotional of all media, but some will opt for more emotionally tamer experiences, such as theater and literature.**" There will also be an inversion of reality and virtual play, real-world adventures existing where "à la *Westworld*, you can have real adventures, fight real enemies, and dig up real treasure chests with real shovels. However, although sports will still exist, "all the equipment will be digital, clearly measuring, judging, and rewarding your performance over time."

He also has a few other ideas about gaming to come: "A sizable number of people will have phones embedded in their teeth. *World of Warcraft* will still be going strong. Games will be a central part of the educational experience. And 3-D screens will still give your mother a headache."

-- ANDREW LOSOWSKY --



ANGELA ZHU WAS A painter before she was a designer, and she says one of her earliest role models was Andrew Wyeth, whose ability to create an alluring and living world in a painting made her want to do the same.



"Painting taught me how to translate what I see onto a 2-D surface through prioritizing and simplifying, so that others can see how I see. Understanding that concept has helped me create believable worlds and evoke emotional

ANGELA ZHU

TITLE/TYPE OF WORK: Designer, Art Director

FROM: Hong Zhou, China

LIVES IN: Los Angeles, California

AGE: 28

EDUCATION: BA in Illustration, Art Center College of Design, Pasadena, California



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1./Still from HP commercial "Fergie."



connections in the work,” she says.

After earning a bachelors degree in Illustration at the Art Center College of Design in Pasadena, Zhu saw her training as a bridge to her career as a video art director.

“I see motion as sequential painting, which has the same ability to tell stories,” she explains.

The fusion of narrative and art is a major part of Zhu’s vocation; the talent she has for marrying these two concepts is apparent in her work on the IBM commercial “Data Baby,” which shows how advances in technology lead to more efficient healthcare and medical developments, and how this, in turn, can ensure the best possible care for an infant. Zhu

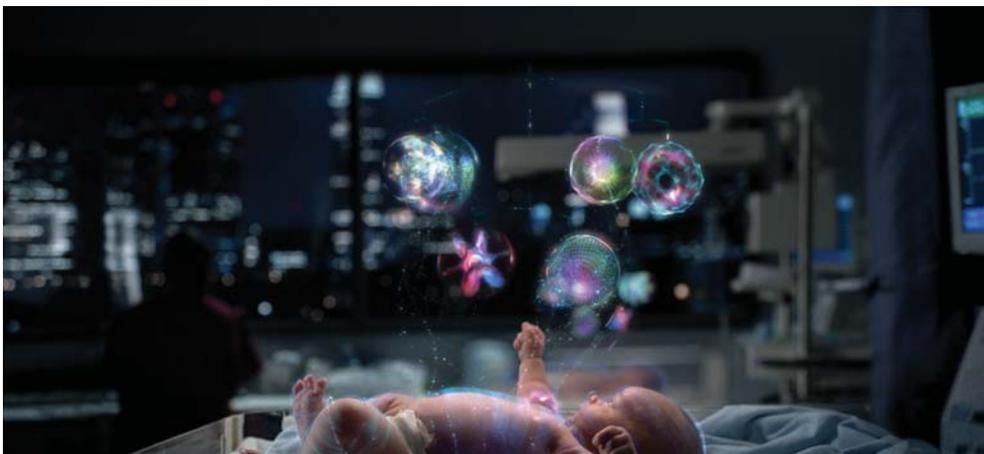
wanted to maintain a sense of humanity; in the commercial, an ethereal digital mobile circles around a baby, providing a glimpse of the technology from which the child will ultimately benefit. “Visual inspirations come from every source,” she says. “Nature is the best designer. Through imitating nature, I have learned how to create.”

It all goes back to a painting sensibility; in the case of “Data Baby,” Zhu made an invisible world—the detailed data of technology we often don’t see ourselves—visible. She describes her own progression best: “Painting taught me how to see,” she says. “Design taught me how to think.”

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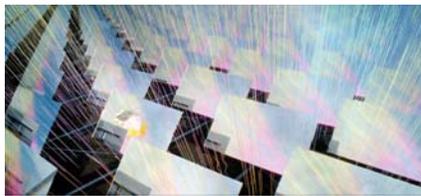
The original ferris wheel was designed and constructed by George Washington Gale Ferris, Jr. as a landmark for the 1893 World’s Columbian Exposition in Chicago. Each car was as large a subway tram.



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- 2./ Still from Katy Perry Music video "California Gurls."
- 3./ Stills from IBM commercial "Data Baby."
- 4./5./ Design frames for Tanqueray "3 Glasses" commercial.
- 6./ Stills from IBM commercial "Data Energy."

THE FUTURE OF MAPS

"The definition of a map is changing," says the CEO and creative director of Stamen, one of the world's leading exponents of online cartography, [ERIC RODENBECK](#). Among its many creations is Prettymaps, a series of interactive maps composed of multiple freely available, community-generated data sources, and what they call "a new way to think about what kind of information can be delivered using maps."

According to Rodenbeck, the most important cartographic innovation in the last 500 years is the fact that "maps now have you on them, represented by a blue glowing dot. **The notion that a map is now a dynamic representation of what's happening right now has certainly freaked me out.** It's very ego-reinforcing—we are literally the center of the map, and if you extrapolate that out, you are always at the center of the world, surrounded by other informational landscapes."

In the future, he believes, "reading maps won't be a separate activity from moving around, things that we stop and bury our noses in to find out where we are—in fact, **we won't call these future representations 'maps,' they'll just be visualizations of the world around us.**"

As for what kinds of information will be represented, Rodenbeck has a single, straightforward answer: "All of it. All of the information about the world around you will be available for you to display and interact with. I don't know if that sounds really stupid or really profound, but that's what I believe."

-- ANDREW LOSOWSKY --



BEGIN SECTION 4.

Relational

Aestheticists /

Post-formalists

Rafaela Drazic

Eric Ku

Sarmishta Pantham

Jeseok Yi

Rich Watts &

Louise Ma



Rafaela Drazic

TITLE/TYPE OF WORK: Visual
Communication Designer

FROM: Split, Croatia

LIVES IN: Warsaw, Poland and Split,
Croatia

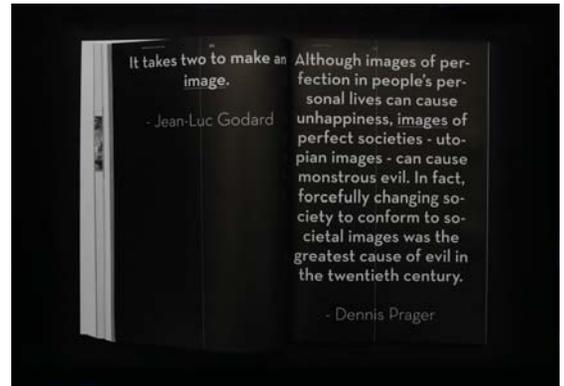
AGE: 29

EDUCATION: MA, Visual Communication
Design, Arts Academy University of
Split, 2005

PhD candidate, Book Design, Academy
of Fine Arts, Warsaw

RAFAELA DRAZIC'S WORK is simple but smart, making the most of a singular premise: one color, a single line, a few words in a text. She describes herself as a visual communications designer, but the title doesn't quite do justice to her work, which all seems to be imbued with a mission and meaning for society at large.

"I am mainly interested in graphic design as a medium for producing, spreading, and placing content in a social context," Drazic says.



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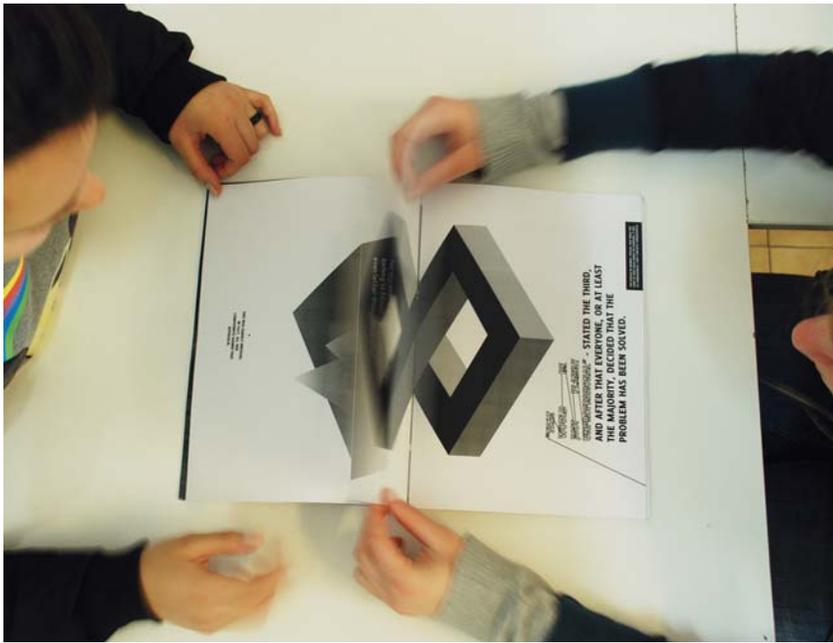


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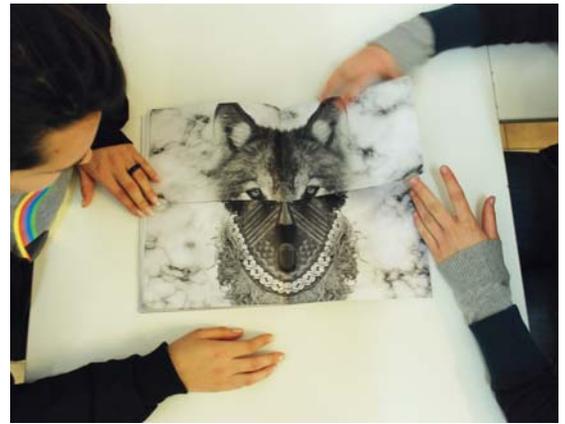
The 1939 New York World's Fair, called "The World of Tomorrow," was conceived and designed by industrial designers who created structures that were both Oz-like in their fantasy, and futuristic in their vision of the post-mechanical age.



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It comes as no surprise that Drazic comes off as a closet sociologist. When it comes to listing her major influences, she turns to location. At first, she was inspired by the environment at the University of Split, where she earned her masters degree. "My days there had a sort of freedom from the market and advertising agencies, which normally doesn't even exist in the city. In that surrounding, I could focus on non-commercial, socially engaged projects," she explains.

Drazic took this heightened social awareness with her to Warsaw, where she is pursuing a PhD. Here, she is inspired by the typography present in the city, clearly made manifest in her work. But the exploration of



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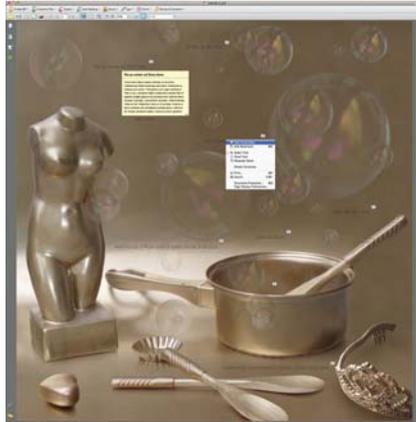
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- 1./2./3./ Ad Hoc Project publication.
- 4./5./6./7./ A Book for Two #1 – The Tale of Bodies, Souls and Machines.
- 8./ Ladyfest: Feminae Extravaganza poster.



9./10./ *Unzine*—online magazine for expression of minority opinion.

11./THINK SPACE; International architectural concept competition—visual identity.



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CYCLE OF CONCEPT DEGREE ARCHITECTURAL COMPETITIONS

THINK

THINK SPACE

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(BORDERS)

- ANNUAL THEME 2011
(4 competitions within geopolitical, ecological, urban and moral scenarios)

In order to establish the inquiry of space as projection, but also as denunciation and identification of local conditions within a global context, Mrs Eva Franchi Gilibert - programme's Guest Curator and Director of Storefront for Art and Architecture in New York - proposes to go back to the conceptual.

URBAN BORDERS - FIRST COMPETITION

Devised by OMA New York Director and programme's Juror, Shohei Shigematsu, the first competition challenges contestants to rethink one of the most fundamental borders - the ground plane, as the traditional notions of above and below ground are changing.

FEEL INVITED TO EXPLORE THE BORDERS OF ARCHITECTURAL THOUGHT AND JOIN AT

WWW.THINK-SPACE.ORG

11./

social issues is something she continues to pursue, especially with her project “Ad Hoc,” which, she says, “sheds light on the complicated mechanisms of censorship and destruction within the context of visual arts, which developed with post-socialist transformations.”

“Ad Hoc” is part of a larger curatorial project called “Secret Exhibitions,” and illuminates the concepts of intimacy and technology. Drazic describes the project as a real-time piece, which took place in a private flat and kept images repeatedly coming through a fax machine.

Despite these multifaceted aspects of her work, the ever-political Drazic invokes Winston Churchill to ultimately define it. “Attitude is a little thing that makes a big difference,” she says.

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They seem to have been influenced by Lang’s *Metropolis* insofar as they saw urban life as an interconnected system of road and skyways that relied on automobiles and autogyros for transportation.



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"POST NO BILLS"

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1./ CHAIR / CHAIR, Mission Redefinition series.
2./ "Post No Bills" exhibition Mission Redefinition series.



ERIC KU

TITLE/TYPE OF WORK: Graphic Designer
FROM: Taipei, Taiwan
LIVES IN: Brooklyn, NY
AGE: 28
EDUCATION: Graphic Design BA, School of Visual Arts, New York

ERIC KU SAYS his mission is to redefine everything; and if you take one look at the Taiwan-born, Brooklyn-based designer's series "Mission Redefinition," you'll see how. The project was Ku's SVA senior thesis, and his goal was to attempt to take familiar concepts and present them in unexpected ways.

"My work contains humor, it's very playful. I transform a joke into design work," he says.

One such example is a fictional beverage line for which Ku designed the bottle art; he called it "U. Rain," a drink made from urine. The idea, he says, was to make people reconsider the possibilities of waste.

Ku's obsession with the seemingly random began in his class with Paul Sahre at SVA. As his mentor, Sahre challenged Ku to think about the arbitrary nature of objects and to apply it to design. In one assignment, Sahre assigned a variety of unrelated items to all his students and told them to use it to redesign their





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- 3./ Savannah Wyatt 2010
Look-book, designed by
Eric Ku and Alex Merto.
- 4./ Adult Coloring Books,
Mission Redefinition
series.
- 5./ MVS Studio Identity.
- 6./ SETT1 Typefaces, designed
by Eric Ku & Alex Merto.
Creative Director: Peter
Ahlberg.

thesis. Ku got a funnel, and used it as a camera filter. The resulting photographs, radiating with eerie but beautiful flashes of light, became a part of Mission Definition. The photographs—like the rest of Ku’s work—show us that objects are only what we make of them.

The rest of Mission Redefinition contains more unexpected turns—a chair that is built from parts that spell out “chair,” and adult

coloring books that contain graphic sex scenes. Today Ku’s challenge is to actually make this avant-garde aesthetic work on a commercial level. He currently works at *Maxim* magazine, and co-runs a design studio called Graphiatrist with fellow designer and friend Alex Merto, but says he hopes to work with Pepsi some day. When that day comes, let’s hope U. Rain does not come off as an attractive pitch.

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World’s fairs continued to be showcases for the future. And the future at the 1963 New York Fair offered push button phones, video telephones, and the Unisphere, representing peace and freedom

THE FUTURE OF TYPE DESIGN

If you want to predict the future, learn the past: It's the typographic way. For as internationally renowned typographer **CHRISTIAN SCHWARTZ** states, "**Type design has always had an eye on the past as it looks forward, and I don't think this is about to change.** Even as we produce new work for types of media we can't even imagine yet, we will continue to look back at the rich history of type design and lettering as a major source for ideas."

Schwartz, whose work can be seen in *Esquire*, *The New York Times*, *Rolling Stone*, and *The Guardian*, says that over the past 30 years since typesetting and type design shifted over to primarily using digital tools, the usage of each typeface has grown exponentially, far beyond its originally designed purpose. "Type originally designed for print is being used for absolutely everything that has words on it, from signage to broadcast design. In the process, **styles that were once unique to sign-painting, packaging, and other niches have been squeezed out.**"

However, he says, with the rise in on-screen reading "we may have reached the breaking point, and will see a return to specialization in the next 10 years. People will read text on screens in typefaces designed specifically for that purpose. We're seeing a few glimmers of this now, but in 10 years I expect it to be the norm. **Everything old will always be new again.**"

He also sees a potential area for new developments in dynamic typography. "As new typefaces are designed specifically for use in dynamic media, I expect that **some designers will start to challenge the assumption that a typeface must be a set of two-dimensional black and white forms.** It is likely that experimentation with motion and dimensionality will pick up where they left off in the early days of digital type design with typefaces like FF Beowulf, the famous 'randomfont' from 1990, and Abbot Miller's Dimensional Type experiments published in 1996. A family of typefaces with Shivering, Convulsing, and Melting in place of Italic, Bold, and Condensed may not be mainstream 10 years from now, but I would think (or at least hope) that typefaces that have particular kinds of motion as an intrinsic part of the design will exist."

-- ANDREW LOSOWSKY --



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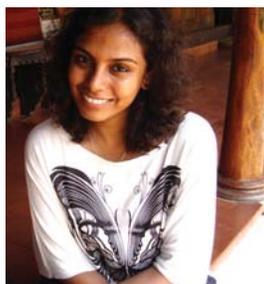


8./

7./ *Only Graphic Designers Can See Magazine*, Mission Redefinition series.

8./ 43 *Incomplete Manifestos for Growth of Beatrice Warde* booklets.





Sarmishta Pantham

TITLE/TYPE OF WORK: Graphic Designer, Fashion Designer

FROM: Chennai, India

LIVES IN: Los Angeles, CA

AGE: 26

EDUCATION: BA, Fashion Design, MFA, Graphic Design

- 1./ *Weekend Crafts Workshop*, poster for Otis College of Art + Design.
- 2./ *Phil Ross at Machine Project*, poster produced for Machine Project.
- 3./ *The Big (little) Picture*, self-initiated publication to begin a conversation with potential collaborators and educators for future school in India.
- 4./ *Escape*, concept for a contemplative pod to escape from one spectacle, into another.



DESIGN TRANSFER
by Susan Hill
at GALEF 107
Saturday/ Nov. 7/ 10 am to 12 pm

Demonstrates a fast, accurate and direct transfer method for drawings, photographs or graphic designs that may be applied to a variety of surfaces such as fabric, paper, and inkjet blocks. Students will learn the technique, which can be presented as a print or reworked for experimentation in the studio or afternoon embroidery workshop.

EMBROIDERY
by Susan Hill
at GALEF 107
Saturday/ Nov. 7/ 1 pm to 5 pm

Will teach the fundamentals of embroidery, including starting and ending the "working" thread, use of hoops, and proper tension for smooth results. A collection of stitches will be demonstrated, with attention given to each person's mastery of the technique. Designs created in the morning's Design Transfer workshop can be worked with embroidery as students gain proficiency with the stitches.

FELTING
by Phaedra Cheydleur
at GALEF 107
Sunday/ Nov. 8/ 10 am to 4 pm

Learn how to make a captivating, felted wool art doll. The finished 8" doll will have pose-able arms, a sturdy firm base, and be suitable for display or gentle play. The workshop will cover needle felting 101, needle use and wool differences, basic armature making and wool sculpting with a felting needle. Techniques for creating clothing and hair-styling tease tips will also be taught. Bring your imagination and maybe a sketch of your perfect tree topper!

*Workshops are free.
*Most supplies will be provided.
*Participants will be advised of optional supplies to bring after signing up.
*Please sign up in the Fine Arts Office.
*Space is limited to the first 20 students per workshop.

The future would be just another epoch, if not for the computer. It started with the huge Univacs, and evolved to the IBM mainframes and ultimately the desktop. The future had to run on what would later be called artificial intelligence.



“Half apparel design and half graphic design,” is how Sarmishta Pantham describes her practice.

“To be more ‘exact,’” she continues, “I do a bit of art and illustration for fashion, a pinch of apparel design, loads of self-initiated work, a handful of identity work for non-profits, and add a generous dose of a growing sensibility for sustainable practices and social responsibility.” Not to mention an appetite for cultural conservation as well as advancement.

“I’m hoping to set up a school for underprivileged children in India,” she says. “One that will utilize and culminate the scope of present-day graphic design and visual arts with the values of craftsmanship and traditional methods of learning to define a more exploratory and imaginative path of learning in today’s globalized world.”

In the midst of all these varied interests and aspirations, Sarmishta uses words like “exact” quite often. However, the word



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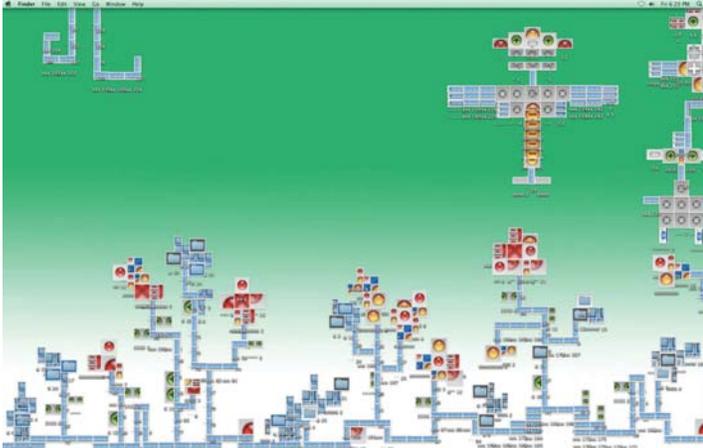




5./ Andrea Fraser at O, poster for Otis College of Art + Design.

6./ P_NG, Mac desktop creature concept & short clips, produced as a school project.

5./



6./

“scattered” comes up quite a bit, too. Perhaps it’s a result of what her former teacher (“Denise Gonzales Crisp, to be more precise”) called her “rich yet schizophrenic interests,” which she hopes to one day reconcile.

She imagines her future work to include “an exciting, seamless cross-over between all of my interests in print design, design-based education, launching a fashion line, understanding cultural anthropology and finding out how they can influence each other and co-exist, developing into a practice that has socially

responsible implications.” Quite a tedious task, she admits, “with my scattered interests!”

Pantham says the greatest influence on her work continues to be children’s books. She’s read J.M. Barrie’s *Peter Pan* and Antoine St. Exupéry’s *The Little Prince* multiple times as an adult, she says, because “they continue to remind me of simplicity and plain old-fashioned goodness. I’ve realized over time that for every second design problem, a Enid Blyton-esque solution is the first to pop in my head!”

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THE FUTURE OF DESIGN EDUCATION

ANNE BURDICK may be the chair of the Media Design Program at the Art Center College of Design, but she feels that traditional design education is about to disappear. “There are three significant areas in which design education has to change,” she says. “Disciplinary boundaries, ideas about clients and audiences, and ideas about what we make.”

Perhaps most radically, she says that the days of being defined by your mode of output—illustration, web design—will soon be over. “The consideration will be more whether you are a designer who works on issues of a macro scale, such as global warming, or a nano scale, such as molecular design. Education and skills will be about the context of your work—the body, domestic policy—particularly as the boundaries continue to disappear between a physical space, an information space, a gaming space, and so on.”

She says that the paradigms of 20th century education have disappeared. “That was all about creating an exquisite artifact in isolation. We tried to make timeless objects. People are now starting to understand the interrelatedness of systems and networks, and we’re learning more from software and labeling designs, even architecture, as version 2.0, 3.0. It’s not just form and function any more, designers have to consider social impact, government policy, cultural habits, sustainability in the creative choices they make. Design education will have to grapple with all of these ideas.”

These societal shifts are so extreme that Burdick isn’t sure if universities will continue to be the primary locations for design teaching and learning. “We’re going to see some crazy experimentation in teaching modes and venues, as we’ve already seen outside universities with Schools Without Walls and the Center for Land Use Interpretation. Colleges are already getting worried about the sustainability of the old model, teaching in one way to lecture halls that are two-thirds empty, and university isn’t very well suited right now to what design education is going to require. We need a radical restructuring of the academy.”

As major institutions struggle to make this shift, she thinks that we might see “pop-up schools that will appear for a few years in response to a certain movement or requirement, and then they’ll disappear again.”

She can already see the seeds of change happening in conventional education. “Graphic design is already being replaced by more interdisciplinary models,” she says. “And once you start to dismantle the factory model of the contemporary university, who knows what will happen? My hope is that it will open us up to all kinds of other possibilities.”

-- ANDREW LOSOWSKY --

Computers, like wireless radios before, became the province of future geeks, like Steve Jobs and Steve “Woz” Wozniak, who are playing with the prototype for the Apple. The result was the Apple II, which evolved into the Macintosh.



JESEOK YI

TITLE/TYPE OF WORK: Designer

FROM: Seoul, South Korea

LIVES IN: New Haven, Connecticut

AGE: 28

EDUCATION: Currently pursuing an MFA,
Yale University

BFA, School of Visual Arts, New York

JESEOK YI, A.K.A. JESKI, employs a startling analogy to describe his talent and ultimate purpose. “Using a knife as a metaphor, I’ve always focused on sharpening it rather than what to do with it. Some knives kill but some save by a doctor’s hands. I’m always thinking how dangerous professional talent is when used in the wrong way.” And, Jeski confesses, he’s still searching to find the answer to “why I live and what would make my life meaningful.”

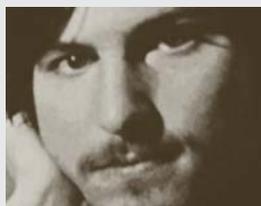


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- 1./ Tray paper design for City Harvest New York, 2008.
- 2./ Think Campaign, napkin design, School of Visual Art NY, 2008.



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To this end, his works are aimed more toward aiding the unfortunate.

“I thought making poor people happy might have a much bigger impact than making happy people a bit happier,” he says, which is why there are many non-profit organizations on his client list, such as the Red Cross, World Vision, and the Salvation Army.

“I normally spend about 70 percent of my energy doing public-service work rather than commercial projects,” he explains, acknowledging the downside. “Is there enough budget in it? No. Never.” He continues, “but it’s a good challenge to learn how to find an effective way of promoting things in a smart way.”

Jeski envisions the future with “growing my present practice up to a

more mature stage and making my ideal goals more realistic.” Resuming his metaphor, he states, “Honing my knife to be the world’s sharpest means nothing without defining its purpose. What will be the final influence of my work on mankind? Making type look perfectly great and doing Photoshop like a machine is not everything.”

Despite all the deep thinking and talking, Jeski says that the historical work that he most admires is “the invention of the pencil with an eraser at the tip. This is the design I worship.” However, he immediately returns to loftier ideals when answering with whom he’d most like to collaborate. Not missing a beat, he responds, “Obama.”

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The Macintosh 128K was announced to the press in October 1983, followed by an 18-page brochure included with various magazines in December, and introduced by the now famous \$1.5 million Ridley Scott television commercial, “1984.”



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- 3./ "What goes around comes around" anti-war campaign, wrapping poster #1. Global Coalition for Peace, 2009.
- 4./ "For some, It's Mt Everest" ADA (America Disabability Association), 2007.
- 5./ "The more you smoke, the less you celebrate" match box design for the America Lung Association, 2008.
- 6./ "Keep the environmental clean" poster design for The Nature Conoservancy, 2007.
- 7./ "Poster on Ceiling" Dr.Kashinski & Stergakos Dental Care, 2008.
- 8./ "Tonight, this paper will be used as someone's blanket" newspaper ad for Red Cross Korea, 2009.
- 9./ "Send pure water to Africa" graphic on Water fountain for International Red Cross, 2007.





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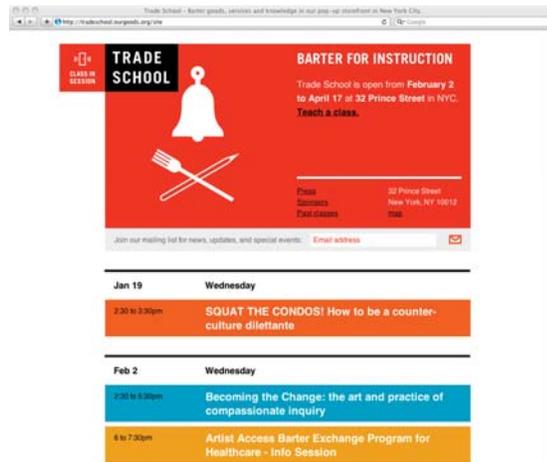


3./

- 1./ All 10 shirts from The Shirt Project. Topical info graphics on shirts delivered monthly to subscribers.
- 2./ The Shirt Project, shirt on the topic "old news, the end of print."

- 3./ OURGOODS, an online barter network for the creative community.
- 4./ Trade School website, where prospective students can browse class offerings, see teacher's barter requests, and enroll in classes.

- 5./ Trade School flag, hand sewn by Louise.
- 6./ OurGoods grant presentation slide.
- 7./ Trade School class in session.



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Big Brother was named Steve Jobs. And these are his controllers.

“WE PRINT, CUT, BUILD, fold, draw, and code the things we design.” Such is the straightforward and comprehensive description of the design practice of Rich Watts and Louise Ma.

To remain sharp (and satisfied), Watts and Ma say they often work with friends and “try to collaborate with people smarter than us on everything we do. We like to work with people, not for them. We’re involved in the production of everything we design, or produce it ourselves. This goes for not only print work, but also projects we do online.” As for what distinguishes their work from others, they claim, “Less fuss. We’re not fussy, but we are obsessive. We are

involved in more projects that are not clearly design and some of our biggest projects are our own.”

One such project was Trade School, which is based on the idea of “barter for instruction,” that they developed and executed as a group with Caroline Woolard and Saul Melman. Over the course of 35 days, more than 800 people participated in 76 single-session classes, ranging from Scrabble strategy to composting, grant writing to ghost hunting. In exchange for instruction, teachers received everything from running shoes to mix CDs. This wildly successful project evolved out of another ongoing project of theirs, Our Goods, a

similarly intentioned barter network. Moving forward, Watts and Ma say they will “continue producing work outside of graphic design and work with more creative and interesting people.”

Their mission, they say, is to “engage people in unexpected ways and to find areas where people think design isn’t important and show how it is.”

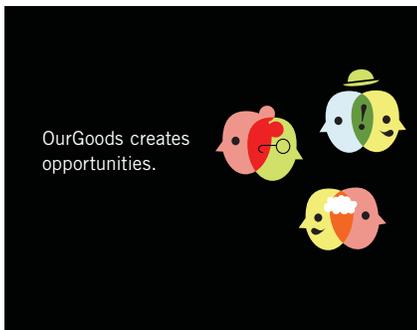
Beyond their “work,” what gets them each excited? The unexpected, of course. Watts: “Toys, tools, instruction manuals, TV (*How It’s Made*, *Dirty Jobs*, *Mythbusters*, etc.).” Ma: “Friends, movies, music (old and new), comics, literature. People in general.”

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Rich Watts & Louise Ma

TITLE/TYPE OF WORK: Graphic Designers
FROM: Barryville, NY (Watts), Cupertino, CA (Ma)
LIVE IN: Brooklyn, NY
AGE: 24 (Watts), 25 (Ma)
EDUCATION: Cooper Union School of Art, 08 (Watts), 07 (Ma)



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BEGIN SECTION 5.

Sightseers /

New Visionists

Ina Jang

Sean Desmond

Jessica LaBatte



Ina Jang

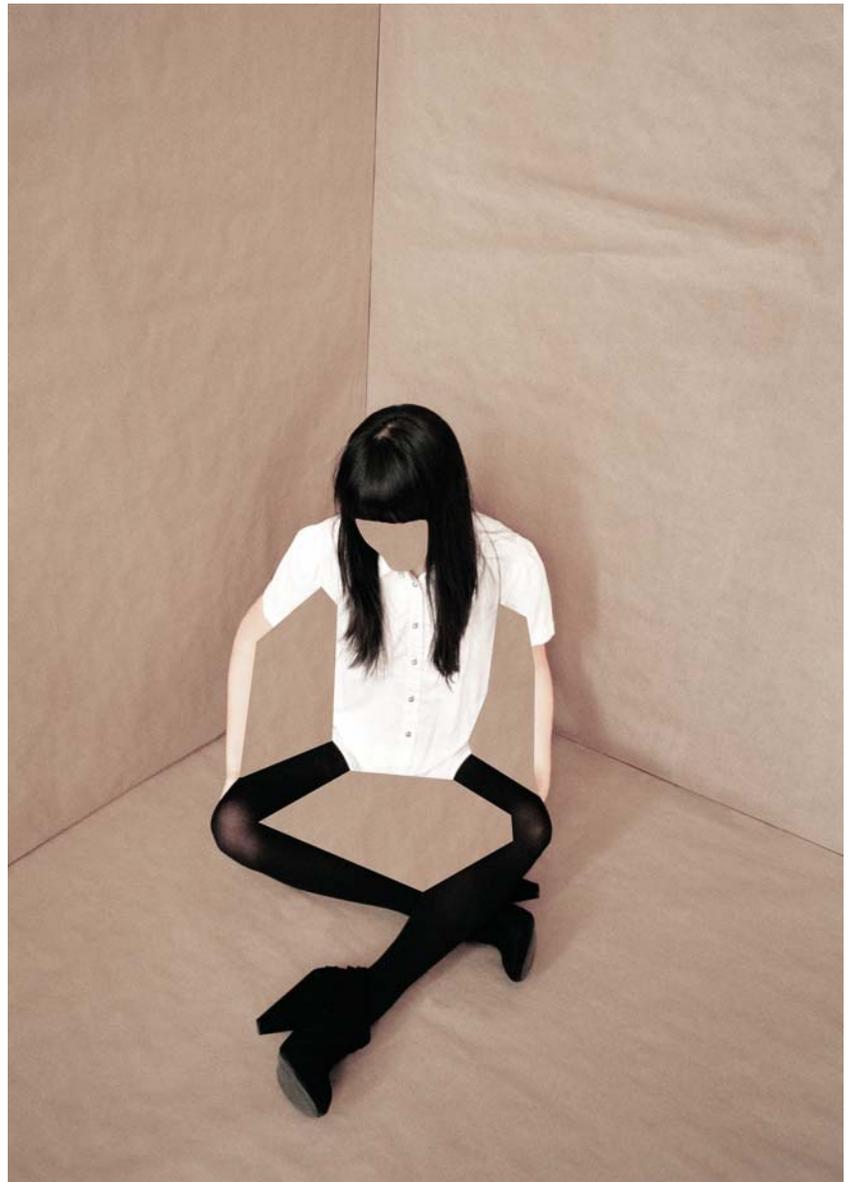
TITLE/TYPE OF WORK: Photographer

FROM: South Korea

LIVES IN: Brooklyn, NY

AGE: 28

EDUCATION: BFA, School of Visual Arts



1./

INA JANG'S PHOTOGRAPHS are full of possibilities—a simple picture of balloons suggests something more, a polka-dotted floor feels simultaneously endless and constricting. “I make images which are minimal and two-dimensional by layering people, places, and things to precisely

execute ideas,” Jang explains. This aesthetic is apparent in much of her work, some photographs contain lone objects while some contain lone people using objects to define their identity. Jang’s work suggests there’s more to be done with these items and the space around them.

Jang’s influences shed some light on her style. She confesses to having a design crush on the earlier work of Martin Margiela, a fashion designer who refuses to be photographed and brands his clothing with blank labels. His tendency to design clothes of no more than one, two, or

The future was full of science fiction. Some of it was metaphor for the cold war, as in aliens come to invade. Sci fi was a form of propaganda for good and evil – democracy and dictatorship.



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- 1./ *paper girl* 2, 2010.
- 2./ *onigiri*, 2009.
- 3./ *a rose*, 2009.
- 4./ *boats*, 2009.
- 5./ "What is it about 20-somethings?" *The New York Times Magazine*, 2010.



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6./ 5 stars, 2009

three solid colors is something Jang emulates in her photographs. But Jang also admits that perhaps what she's most drawn to about Margiela is his notoriously reclusive nature and she acknowledges that her own process takes on the same qualities.

"I tend to work very privately in an enclosed space, spend lots of time with my ideas, and get excited as new images come to mind," she says.

"I'm very stubborn when it comes to creating images; I am very focused in what I like. Ultimately, it's all for self-gratification."

Jang hopes to one day work with young fashion designers and, in describing her practice of the future, says, "I will probably still be creating on my own, ultimately it's all for self gratification. But who knows...I am going to just enjoy my ideas wherever they take me...I am just trying to keep my mind open." Which sounds exactly like her description of the future of design: "It'll be like sushi lunch special delivery. You know it's coming, and it's going to be good."

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THE FUTURE OF PHOTOGRAPHY

The future of photography is digital. No duh. However, let it be known that photographer **MARK MAHANEY** does not own a digital camera (except for the one in his iPhone). He's not a Luddite; he's quick to point out the technological trend that has all but assured digital's continued dominance. The first film cameras were slow and unwieldy, but gained faster, lighter, and cheaper qualities by sacrificing the medium's core competency: image clarity. Digital cameras started with poor clarity, but as they got smaller and easier to use, their image quality has only improved.

There is an elephant in the room, however, which Mahaney confronts by asking, **"Why do we need these fancy cameras when they're all shooting for the web?"** The web displays images at a miserly 72 dpi, which is more the domain of camera phones than the high-end digital cameras that have become industry standard and can cost more than luxury cars.

But the primacy of the web has also produced a rising demand for video, something that these high-end digital cameras can do just as well as still photography. And as magazines move content onto websites and iPads, photographers are feeling the pinch. "There is a widespread panic that photography won't exist because all the photojournalists are shooting high-definition video and pulling photos from that," says Mahaney. He isn't worried, though. For portraiture, his preferred format is as low-tech as it gets—a lens, natural light, and big piece of photoreactive film—and the output is not something a video still can replicate. **"It's a pretty ridiculous notion that there isn't an art in that frozen moment,"** he says.

The two camps will always have something to teach each other. Mahaney is excited by the prospects of digital high dynamic range photography on the horizon, and the cheap experimentation that today's digital technology allows. But he won't be making a digital conversion anytime soon. "I might be one of those photographers who is still lying low, shooting large format film, but I do have a great appreciation for what digital offers us all," says Mahaney. "It allowed me to explore all my options from a technological and aesthetic standpoint, only to show me that I really still loved the romance of analog film the most."

-- EVAN LERNER --

The future was full of mutant beings because we played with the wrong futuristic materials.



1./

Sean Desmond

TITLE/TYPE OF WORK: Photographer, Filmmaker

FROM: San Anselmo, CA

LIVES IN: San Francisco, CA

AGE: 27

EDUCATION: BS, Television, Film and New Media, San Diego State University

SEAN DESMOND is not smug when it comes to his art. “We’ve reached a point in media where anyone can be a photographer if they want to, which is great. Access to the arts is so important and something that I advocate.”

However, the downside of this accessibility is not lost on Desmond. “With so much access how do I as a young photographer and

filmmaker separate myself from the masses?” he asks.

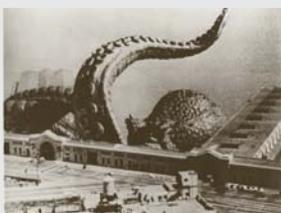
“I think my work stands apart because I don’t depend on shock for my images to be successful. I try to depict ignored elements of society in a human way.”

Desmond’s work proves as much; his photographs range from seemingly forgotten city landmarks

- 1./ *Private Nude*, from The Tenderloin Project.
- 2./ *Mike Giant*, photographed for Tott Global.



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to tattooed bicyclists. He says he draws inspiration from two artists who examine these particularities of human existence: “Robert Frank has had the biggest influence on my practice. Working in an entirely different medium, David Foster Wallace’s investigations of what it means to be human has had the most long-lasting impact on my day-to-day existence. That alone is a reminder to keep creating.”

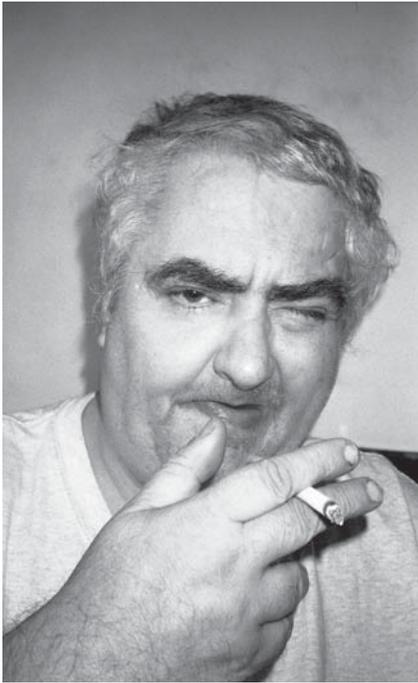
Desmond channeled these small-scale human studies into a project called The Tenderloin Project, a series of photographs, videos, and a website that sheds light on a marginalized

district of San Francisco that shares the same name. “The project has taught me firsthand the power of art, and the way that it can make changes that are personal, local and even global.”

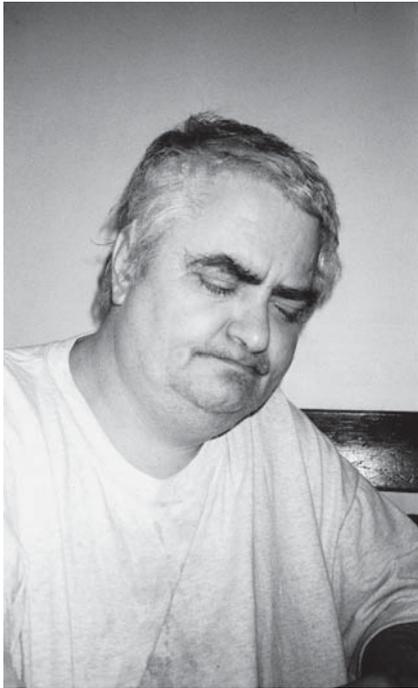
Desmond donated the proceeds from the exhibition to members of the community, a gesture that represents the essence of not only his work but himself. “Hopefully my work helps to illuminate dark places that are often ignored. I embrace change but I also have a profound respect for tradition, and don’t see myself ever getting too far away from who I currently am as an artist.”

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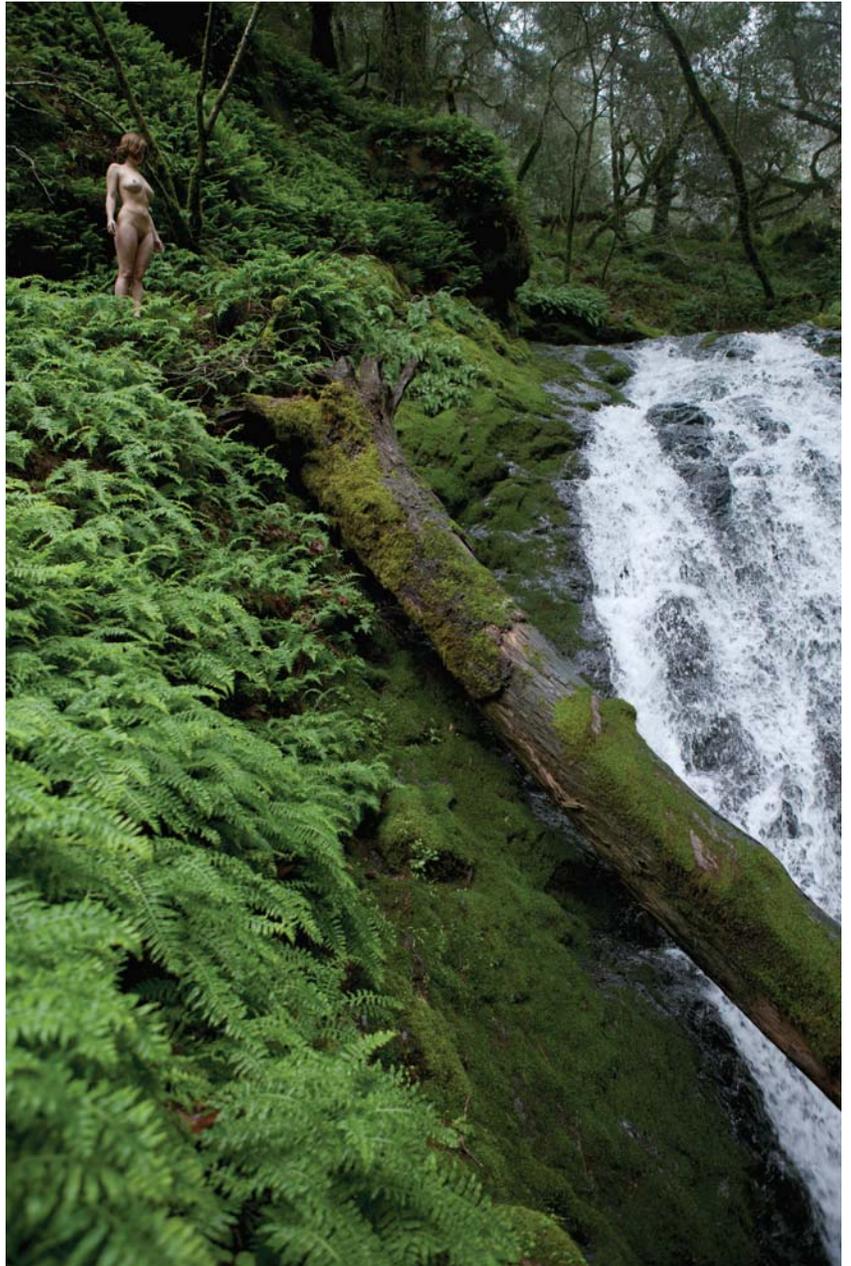
Stanley Kubrick’s *2001: A Space Odyssey* was a cautionary tale about humanity’s over-reliance on computers ... and artificial intelligence.



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- 3./ *Flash* from The Tenderloin Project.
- 4./ *Dale* from The Tenderloin Project.
- 5./ *Roll Model* from The Tenderloin Project.
- 6./ *Feet* from The Tenderloin Project.

- 7./ *Daniel Johnston, no. 01*, personal portfolio.
- 8./ *Daniel Johnston, no. 02*, personal portfolio.
- 9./ *Amanda*, from *Studies of the Human Form*.





Jessica Labatte

TITLE/TYPE OF WORK: Photographer

FROM: Salt Lake City, UT

LIVES IN: Chicago, IL

AGE: 29

EDUCATION: MFA, The School of the Art Institute of Chicago



1./

FOR JESSICA LABATTE, there is nothing better than being ordinary. On an average day, you might see her wandering the streets of Chicago picking up trash, rummaging through tacky items at a dollar store, or buying fresh vegetables. These disparate objects form the basis of Labatte's abstract photography.

"A lot of my work deals with problems of representation. Sometimes the objects seem unreal, and look virtually constructed, and sometimes they look

so flat you might think they are painted or collaged on the surface of the photograph." Tinkering with representations of surface is a way to express Labatte's ultimate artistic philosophy.

"I play with flatness as a way to get the viewer to think more about the physicality of the image, but also the potential in everyday objects to be something more."

Her photographs require the total engagement of the viewer; they encourage a meditation on what's

The future has come full circle. Humans were just babes in the woods when it came to predicting what's next. Now at the Shanghai World's Fair, giant babes are made that have high intelligence.



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- 1./ *The Situation*, 2010, archival inkjet print, 68 x 60 inches.
- 2./ *Untitled (Pomegranate Photogram)*, 2008, archival inkjet print, 16 x 20 inches.
- 3./ *Green Spectrum*, 2009, archival inkjet print, 25 x 20 inches.

- 4./ *Circularity*, 2009, archival inkjet print, 20 x 24 inches.
- 5./ *Radiant Composition*, 2010, archival inkjet print, 18 x 15 inches.



real or unreal. Rest assured, though, Labatte isn't pulling any fast ones.

"I want everything to appear in the images as it did in the studio. I am not using Photoshop to digitally alter or collage images; everything in my photographs existed in the studio and was physically present before the camera," she says, adding, "I have been told that my images are challenging or frustrating to viewers because it is sometimes difficult to know exactly what you are looking at. It requires contemplation, and that is where I want my viewers to each have a unique and challenging experience."

Labatte works for the Donald Young Gallery in Chicago and has taught classes at the University of Illinois, Chicago and the Hyde Park Art Center. In her spare time, she reads up on philosophy and lets the principle of happenstance govern her work. "Uncertainty can be frightening, but it is where most of my new ideas are born," she says.

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- 6./ *Imitators*, 2010, archival inkjet print 24 x 20 inches.
- 7./ *Untitled (Gradient Ribbon)*, 2009 archival inkjet print, 30 x 39 inches.



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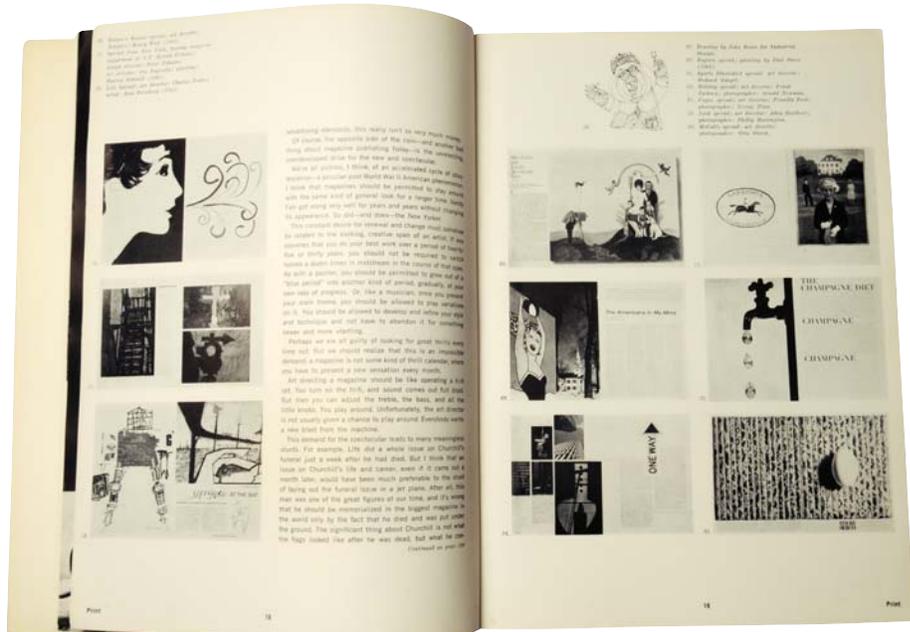
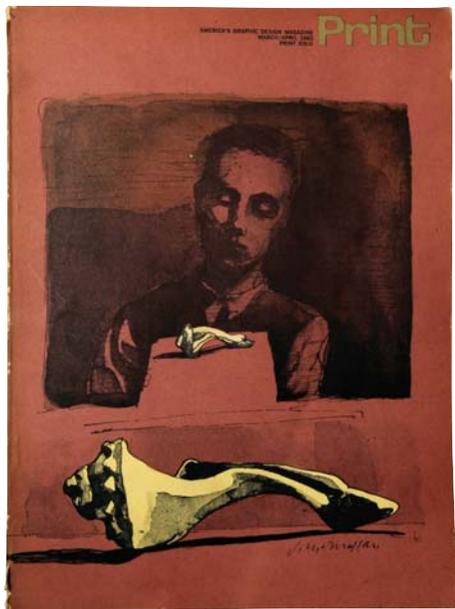
Wasn't the future wonderful?

PRINT/March 2011/112



VOL. 19/NO. 2

PHOTOGRAPH BY Christine Navin



In a special report in March/April 1965, *Print* contemplated the future of magazines.

Given that magazines—the printed kind—have for years been deemed an endangered species, I found it instructive to revisit *Print*'s March / April 1965 issue, which featured a report entitled, optimistically, “Magazine Design Today—and Tomorrow” that openly contemplated a future for the traditional magazine—imagine!

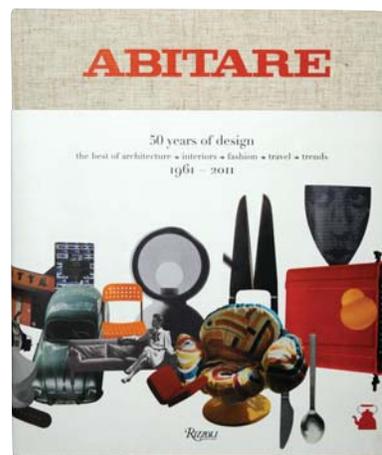
Print's report contained excerpts from talks delivered at the AIGA “Magazine U.S.A.” conference held in New York in February 1965. While speakers at the conference were charged with assessing “the contemporary magazine in terms of its form, function, and future,” they didn’t conjecture much about what the future held, and generally confined their remarks to the present state of magazines, their own in particular. For example, Otto Storch, art director of *McCall’s*, opined, “Some of the things I’ve done in the past I think now are a little over-designed. I’m beginning to feel that a simple, quieter approach is

better. [A] magazine doesn’t have to be a circus where you keep jumping through a hoop with each spread.”

Frank Zachary, *Holiday*'s former art director-turned-advertising man, echoed this sentiment, inveighing against “bravura use of typography and illustration [to] compensate for a lack of editorial depth.” He cited *Show* magazine, which had premiered in 1961 to great fanfare but eventually failed, for being guilty of favoring form over content. “Henry Wolf’s design for *Show* was brilliant,” Zachary said, “but this magazine’s subject matter never attained the level of excellence of its art director. There was a cultural lag, as it were, between content and design.”

Wolf, incidentally, made one of the more prescient observations at the conference: “I would say that [magazines] will always be around—although possibly not in their present form. A magazine doesn’t necessarily have to be printed on paper.” Oh really! ■

REVIEWS



BOOK

ABITARE: 50 YEARS OF DESIGN, THE BEST OF ARCHITECTURE, INTERIORS, PHOTOGRAPHY, TRAVEL, AND TRENDS 1961-2011

Edited by Mario Piazza

Rizzoli, 432 pages, \$80

Review by BRONSON STAMP



For its lifetime, *Abitare*, the Italian architectural-lifestyle-design magazine, has been concerned fundamentally with contexts: home, object, place, dimension, structure (both of class and city), the id. And now, in a compendium of its half-century existence, *Abitare* is its own subject and its own context.

Abitare, the book, is a 50-year sweep of the magazine's output displayed over 432 pages. All but 35 of them present photographed spreads that celebrate the editorial design, photo editing, and typography that was used as expressively as the content itself to project and comment on architecture, design, textiles, products, and attitudes of "Italian living" from 1962 to the present.

Since the early '60s, the magazine has been careful to identify design and style without isolating either imperfection or privilege. Certainly, *Abitare* is due for a comprehensive summary, but this reproduction isn't urgent or necessary, or even necessarily in the right medium. Books like this tend to be looked at long be-

fore—if at all—they are read; but there is a selection of articles translated to English (Superstudio, Archizoom, Rem Koolhaas) and essays from each of the magazine's former editors who remind us of its inclusivity and editorial intelligence. Some of the sidebar captions provide facts, but most are editorial.

On format: The book is bit of a renegade with its scaling of photographed spreads. There are six to eight variations in scale used: full bleed, single-page framed, two spreads on one page, four spreads on one page, and even one use of nine spreads over two pages.

By taking an image from the magazine and blowing it up, cropping it, and abstracting it, the book is taking ownership away from the magazine. When spreads are reduced in scale and placed side by side on the page is when the book works best at maintaining the integrity of the original form and best does its job of housing the magazine and preserving its origin. Choices such as aligning the gutter of *Abitare*, the magazine, with the

gutter of *Abitare*, the book, while perhaps well intentioned, are frequent and gimmicky and actually disrupt the more natural way of looking at a historical summation.

So, we aren't really experiencing the magazine. We're experiencing a picture-book of the magazine which degenerates the essential contexts of existence and interaction in these periods, including all of the necessary information that is impossible to convey: the weather that day (although based on the imagery, it's always sunny) or the crumbs of cracked paper from the spread in *Abitare* 49 (photographed on pages 44-45). Even the articles are somewhat degraded by the translation process.

So that *Abitare*, the book—the reproduction—is a performance to be left sitting around is quite fitting and fine, as the adoration of artifact is so everyday Italian. Or, if you believe in pulling pages out of printed things—and I do—you will find certainly some pretty pictures and fine pieces to stick somewhere.

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BOOK

MCSWEENEY'S, ISSUE 36

Edited by Dave Eggers

McSweeney's, 500 pages, \$26

Review by STACEY KAHN

Despite the box-shaped “head,” it’s not exactly a lobotomy that *McSweeney’s* has performed with its 36th issue; it’s a fantasy, an inquiry into what the interior of a mind might hold. Crack open the top, and you’ll find nine booklets along with a few extra tidbits, including a 40-inch scroll of fortune-cookie fortunes. Also provided is a content guide that explains that the issue was “conceived as an approximation of what that experience of [sifting through the mind] might feel like.” An interesting concept and a well-executed one at that. *McSweeney’s* has materialized the interior of a universal brain: a collection of random stories, a multitude of thoughts, a complicated network of ideas.

The ruminations in the brain of this mustached man include a meditation on the insolubility of tradition and contemporary American life as depicted by *The Domestic Crusaders* by Wajahat Ali; a vague hope that Mike Myers and Dana

Carvey will reunite in a movie as imagined in the screenplay *A Bicycle Built for Two* by Tim Heidecker and Greg Turkington; and a heightened sense of social awareness provided by *Ma Su Mon*, a moving oral history of a Burmese student protester, one of the most compelling pieces inside the issue. More thoughts include a satirical George-of-the-Jungle type tale that provides plenty of social commentary, and “New Stories and Letters,” a *McSweeney’s* standard.

This issue is a clever approximation of what might actually be lurking in the recesses of our brains. Interestingly, it is Michael Chabon’s abandoned 1992 novel *Fountain Cities*, which reflects on fragmentation and being lost, that might be the most representative of the issue’s concept on the whole. This strange but intriguing piece wonders what might have been—in some ways, the perfect metaphor for the innermost workings of our minds.



BOOK

PLAYFUL TYPE 2

By Robert Klanten, H. Hellige, and J. Middendorp

Die Gestalten Verlag, 224 pages, \$60

Review by GABE BENZUR

Perhaps the great distinction between a work of art and a work of design is the intent of the work’s creator. This is a good starting place for absorbing *Playful Type 2*, as its collected works depict elements of both, often simultaneously.

The distinction raises two questions. First, if type is our means of communicating written language, then should letterforms ever distract us? Second, if a work of design is a means of efficiently communicating a single idea, then should the work of design never contain art? An absolute “Yes” to both these questions would give us a world set entirely in Helvetica, and in primary colors. No fun. Hence, here letterforms are pictures, and vice versa. This foggy frontier where word, object, and image meet is where the works in this book become relevant. Much of the work deliberately fails to function conventionally, yet it dazzles in



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its variety, workmanship, and visual integrity. It celebrates distraction, originality, and beauty. You will see fully formed words and letters made from mold, miles of thread and string, coins, branches, hourglasses, wax, blinds, hair, shadows, books, food, and ice. Laser-cut everything. These photography-dependent, experiential, glitzy departures in no way overshadow the many excellent works in good old 2-D, including several fine examples of top-notch calligraphy and brush script. There is a lonely, exceptional piece of blackletter (large-scale, painted on a gallery wall), very little graffiti in the conventional sense, and few examples of the “high school notebook cover” mishmash, perhaps signifying the death of these trends. There is also very little client work, perhaps signifying the death of that as well.

Like all Gestalten books, this one is generously illustrated, sturdy, and printed well. Art, design...it doesn't really matter. It works beautifully.



PREVIEW: EXHIBIT

CARTOON POLYMATHS

Parsons The New School for Design, Kellen Gallery

Sheila C. Johnson Design Center

Through April 15, 2011

Preview by BRUCE N. WRIGHT



Cartoon Workshop #2

by Paper Rad

Silkscreen & Xerox, 2006.

More proof that the boundary between disciplines is blurring: an upcoming exhibition that examines several artists—past and present—who all take the comic strip art form as the aesthetical basis of their work. “Cartoon Polymaths,” an exhibition of flat art, puppets, toys, zines, and multimedia works, includes animation frames and newspaper comic panels of the early 1900s from Winsor McCay, 1920s posters for the London Underground by Tony Sarg, *The New Yorker* magazine covers by Saul Steinberg (famous for his “View of the World from 9th Avenue” cover illustration that is endlessly parodied), as well as more recent work from artists as varied as cartoonist/musician Richard McGuire, Spanish design legend Mariscal and the 21st century art collective Paper Rad. Surprisingly, despite the widely diverse origins and the more than 100-year span of the artists’ work, a common conceptual baseline links them all. “Their operating principal,” says curator Bill Kartalopoulos, “seems rooted in the car-

toon with its extracted, simplified forms depicting life and the world. All the artists in the show use similar techniques of distortion, recombination, and thematic topics found first in the cartoon, but applied and translated to multiple media and formats.”

Kartalopoulos, part-time lecturer at Parsons who teaches the history of illustration and comics history, feels this adaptability, as displayed in the show, will be needed in the future by artists and designers of all stripes as traditional professional definitions evolve in response to the digital revolution that all are experiencing today. “Whatever students are doing now may have to change in five years,” says Kartalopoulos. “They may have to adapt their styles or media of preference as the cultural tides sweep us forward, and they’ll have to do this without losing their identity as artists.” Perhaps students (and many of us, for that matter) can find guidance in the examples Kartalopoulos has assembled at the Kellen Gallery.

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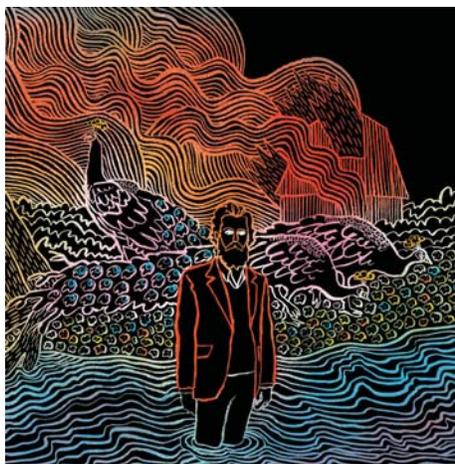
PRODUCTS

GLOW-IN-THE-DARK BOTTLE

Heineken's Limited Edition STR
Heineken USA

Review by DEBBIE MILLMAN

Pumpkins, ghouls, and glow-in-the-dark beverages have been a specialty with Halloween hostesses seeking both a trick and a gourmet treat on the annual fright fest. Now the opportunity for a cool, bewitching brew has been extended year-round with Heineken USA's launch of the black light STR bottle. The Dutch lager is now being offered in molded, temperature-sensitive aluminum bottles with graphics designed to transform before your eyes using innovative UV technology. The sleek, new pack is stylish in any light with its minimal typography and dramatic iconography, but viewed under the black lights found in dimly lit nightclubs and bars, the brand's hidden graphics are instantly revealed. Sexy neon swirls, curls, and stars dance across the illuminated body of the bottle, which has been increased in size to 16 ounces to accommodate the new, come-hither look. "We're always on a quest to innovate and surprise our consumers," says Filip Wouters, vice president of marketing for Heineken USA. "This new bottle brings a level of stylish sophistication to our package in a completely new way." Darkness has never looked so dazzling.



ALBUMS

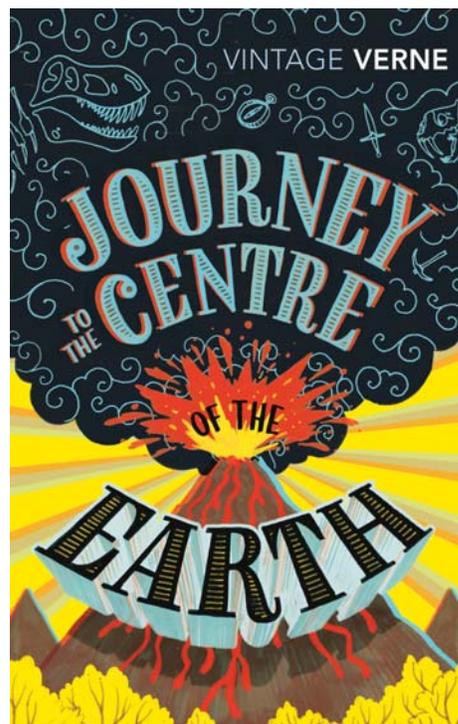
IRON & WINE / KISS EACH OTHER CLEAN

Illustration by Sam Beam
Warner Bros.

Review by DOUGLAS WOLK

The cover of Iron & Wine's album *Kiss Each Other Clean* is a self-portrait by bandleader Sam Beam, executed in the style of scratchboard drawings. (Beam actually drew it with ink and a brush, made a negative image on a computer, and then colored it in.) "There are a lot of psychedelic elements going on throughout the record—a florid kind of thing in the music—so a large, complex piece seemed appropriate," Beam says. "I always liked the idea of the burning barn, because it's kind of a loaded image. The image of the river is in most of the songs; it's surreal to be standing in the river in a suit, but it also has religious baggage. And the peacocks are just to add a sense of exoticism."

Most of the type associated with *Kiss Each Other Clean* and other current Iron & Wine images has a similar hand-drawn, scratchy look—and, in fact, Beam made that, too, by tracing in brush "all these '70s fonts that you would see on Brazilian soccer posters," he says. There's no type on the album cover itself, though Beam says, "It's not a big deal to leave your name off the record anymore, especially since people don't really discover them in the record store very much."



BOOKS

3-D SCI-FI CLASSICS

Suzanne Dean, Creative Director
Random House UK

Review by CLAIRE LUI

Just when it seemed that 3-D technology had gone the way of the creature from the black lagoon, it made a comeback in theaters. Now book covers are also getting in on the 3-D action, as Random House UK releases five sci-fi classic titles (by Jules Verne, Arthur Conan Doyle, Pierre Boulle, and H.P. Lovecraft) in May 2011 with special 3-D covers, hokey glasses included (as a bookmark, of course). Suzanne Dean, creative director at Random House, had been looking for a way to incorporate 3-D covers ever since she went to a screening of an old B movie, and found the perfect match in these classic science fiction tales. The resulting covers are as much a tribute to an era of kitschy movie posters as to 3-D printing, with retro menaces like cigar-smoking apes, sneering dinosaurs, and ominous sea monsters—like the one on the cover of *The Call of the Cthulhu*, illustrated by Vladimir Zimakov and designed by Matthew Broughton. The movies are an apt inspiration, as most of these stories were made into motion pictures. And now, readers can have the 3-D experience without ever leaving home (and reading the original books to boot!)

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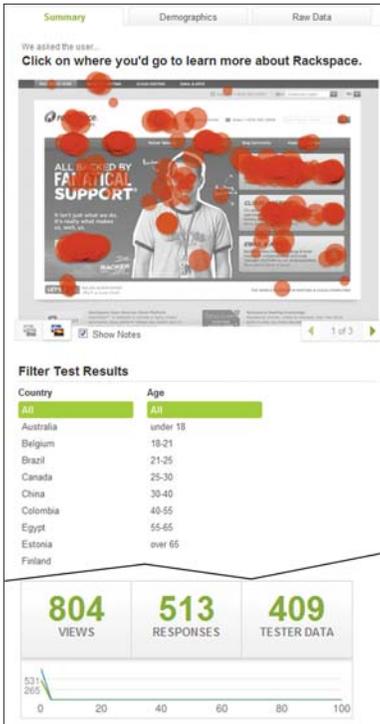
TOOLS

VERIFY

A Feedback-Gathering Suite

Zurb

Review by SU



Designers rely on intuition a lot in their work, but sometimes it's necessary to inform decisions with actual data and user feedback—although perhaps it's not always necessary to go Google's "41 shades of blue" route. But it isn't always practical (let alone possible) to undertake the initial production of all the things you want to test—proposed changes to a website may be too involved to code before being decided on, for example. This is where Verify, a feedback-gathering suite from design agency Zurb, comes in.

Verify offers a collection of seven test types, all based on screenshots you create. The basic tests allow you to get a general mood reaction to your site, ask which of two variations is preferred, or determine whether users remember the things about your design that you'd like them to. (Is that slogan as good as you thought?) Click tests—single and multiple—have you provide short instructions to see where users click in response. There are also two more free-form tests that

have users label certain specified elements to see if they understand your interface, or freely annotate your screenshot with feedback. Premium accounts also allow for creation of sets of linked tests, as well as collection of demographic data from respondents via follow-up questions upon completion of the tests.

The reports for each type of test vary, but include measures of frequency for text responses (with similar terms collated), heat maps for the click tests, and also information on how long it took to collect a response. It's also possible to view information for individual responses and follow up with respondents if more information is desired.

A free 30-day trial is available, with very limited access to test results; it's clearly intended for evaluation purposes only. Standard accounts are \$9/month, allowing access to full results and some additional customization, and premium accounts are \$29/month. ■

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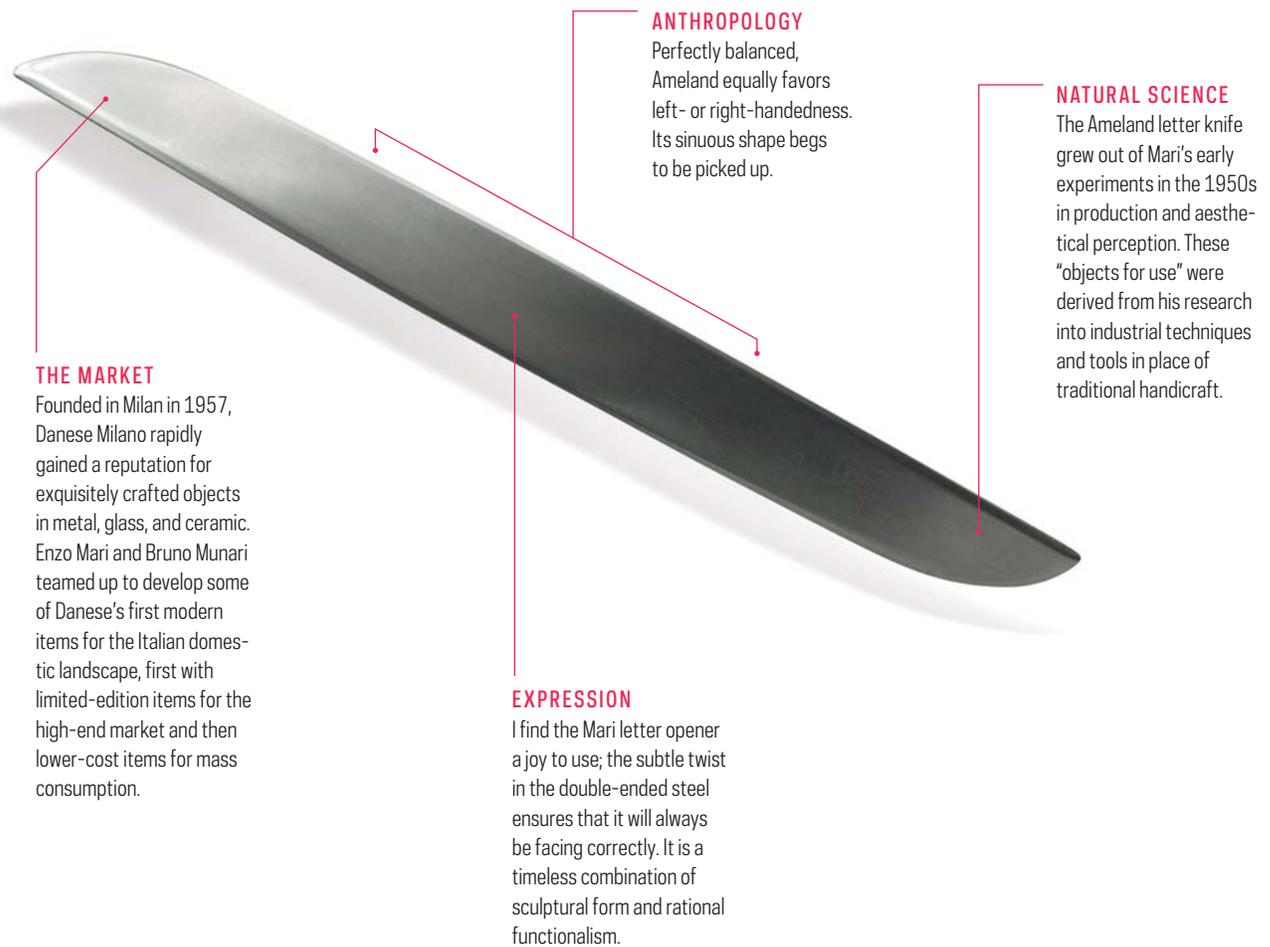
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EXPRESSION

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Enzo Mari is often called the grandfather of postwar modern Italian design, primarily because of his influence on subsequent generations of designers, and for his conceptual, theoretical approach to creating. "Design," says Mari, "involves many things—expression, natural science, anthropology, the market—and the analysis of all these elements helps one understand the complexity of the world." Take Mari's Ameland letter knife, introduced in 1962 by Danese Milano and found today mainly online at Switch Modern,

nova68, or Stylus (based out of Edmonton, Canada). Although machine-made, Ameland takes on the appearance and feel of the handcrafted, and like the work of swordsmiths past, it displays a sense of craftsmanship through the "hallmark" (the Danese Milano logo) stamped into the brushed stainless steel metal. Historically, hallmarks were reserved for the gold and silversmithing guilds of the Renaissance. The Ameland is elegant, sleek, and incredibly simple in its form. Nothing can be removed from its design.

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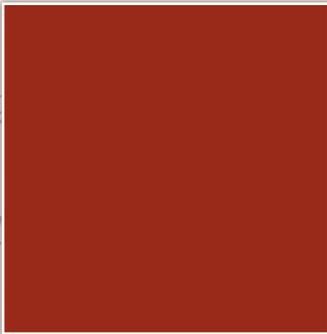
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ADVERTISERS' INDEX

Academy of Art	15
Art Directors Club	37
AIIGA	35
Bigstock	5
Commercial Type	C2
Drexel University	6
Erickson Stock	21
Fotolia	C3
Functionfox	31
Hewlett Packard	INSERT
Hoefler & Frere Jones	3
Jakprints, Inc.	11
Little Tree Car Freshener	1
NAPP	17
National Geographic Stock	29
Navitor	23
Process Type	9
Shutterstock	C4
Terminal Design	12
VCU Qatar	27
Vermont College	31

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PHOTOGRAPH BY Christine Navin

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