

steven heller and mirko ičić

the
anatomy
of
design

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the

uncovering the influences and
inspirations in modern graphic

steven heller and mirko ilić

anatomy

packaging and unpackaging design

Graphic design is a composite of many influences and inspirations. Johannes Gutenberg, the inventor of movable type, inspired by the beauty of illuminated manuscripts though cognizant of the need for mass communication, replicated the hand-scribed letterforms found on sacred religious tracts. Yet he forged old and new into the most revolutionary technology since the wheel. Gradually, slavish mimicry of hand letters shifted—owing to the gifts of skilled artisans—into distinct new typefaces that resembled stone carvings, from which the Roman letter became the standard Western type. But this process did not occur overnight. Graphic design methods, manners, and styles emerged only as fast as technology allowed or culture demanded. In the late nineteenth century, advertising art developed to meet the needs of a new commercial culture and became the cornerstone on which all modern graphic design would ultimately stand. With seminal ties to commerce and industry, graphic design conventions were designed to capture the public's attention and persuade them to consume. Printers and designers often mindlessly followed these conventions, styles, and tropes until new ones took their place.

Viewed in archeological terms, the history of graphic design is one of those cross-sectional, cutaway charts revealing strata and substrata of detritus from different eras. Every decade, sometimes every year or month, designers produce stylistic manifestations that, when used up, are thrown figuratively and literally into landfill. Like any other industry that trades in fashion, passé graphic design artifacts are ignored until some intrepid excavator finds and reintroduces them into the culture as sources of "new" inspiration. (Such was the case in the nineteenth century, when the discovery of Egyptian tombs spawned Egyptian—or slab serif—type and ornament, not to mention clothes and furniture.) These days, old becomes new at breakneck speed and likewise becomes old again in the blink of an eye. Nonetheless, each new/old discovery adds to an ever-expanding design vocabulary.

At the risk of mixing metaphors, all graphic design elements are circulated through a bloodstream that nourishes the field, regardless of when forms were created or for what original purposes. Taking this concept a step further, if viewed anatomically, a piece of graphic design is decidedly the sum of integral parts. Peel away the outer skin and the skeleton supports distinct, individual parts that function with others. Remove a single part and the design pathology is altered. Of course, no matter what the components are, the result is what's important: but understanding the inner workings of any design will help designers appreciate the complexity of their craft. The study of anatomy teaches us how the body functions—not simply that the

shinbone's connected the thighbone—and how we work. In the design, anatomical insight outlines the physical and genetic makeup of a piece. The elements on the surface of a poster, package, book cover, or billboard are elements of a complex (so to speak) that determine and define its reason for being.

For this book, we selected forty-nine examples of graphic design and anatomically disassemble piece by piece—tissue by tissue—to reveal the genetic codes of influences and inspirations. These are not necessarily the best objects of graphic design, though many contain the genetic codes of great design. Instead, they represent some visible and a few obscure relatively simple designs that are well conceived, finely crafted, and filled with hidden treasures. Their influences are complex—and their influences easy to see with the naked eye—when you know what to look for. It is simple it is hard to believe a storehouse of inspiration is hidden under a simple design. *Anatomy of Design* refers to the anatomical charts in science labs, where, when referencing the sides of beef, those maps of a cow with the various parts in like states of the union, found on butcher shop walls. Our format is a large-scale reproduction of a key design artifact (similar to the famous *My Kewpie Doll*), but rather than carve up the rump, thigh, shank, etc., we pull out the influences that went consciously or not into the final work—and then

But how do we know for certain? Did the designers share their influences or admit to their borrowings? In most cases, we draw our own conclusions rather than a traditional case study that emerges from the designer, this is a design that comes from the knowing observer. Where possible, we confirm the influences of the designers in question, but it is not necessary. Sometimes—acting on their own—designers do not know the derivation of their work. Paul Rand once said, "I just see something and then figure out reasons to justify it. Moreover, ideas are often born freely in the air, are breathed in and become part of the circulatory system. They emerge in a work without the creator knowing where they come from. Through critical observation, we identify the parts of the whole. We parse them apart, name them, and show them. Out of this anatomical mechanism emerges the design's influence and inspiration. The designs we've selected have multiple influences. We draw them out to show how the shinbone is connected to the neckbone, the wishbone as well as the thighbone. The result is a mass of information that is put perfectly together but that shows how every graphic design is the sum of its illogical, and inspiring parts.

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Dedicated to **Ivo**, **Zoe**, and **Nick**

of d

acknowledgments

To say this was a whale of a book to assemble, design, and produce is an understatement. The only thing easy about this entire project was conceiving the premise. Showing the evolution of a single piece of design through past and present history seemed like a great idea at the time. Even to anatomize the work by revealing where different traits or components came from seemed quite doable at the time. But once we opened the body, so to speak, and found there were more than one, two, or even three historical connections, this book became an epic.

While it was fun to find all the various and sundry visual and contextual connections, it was nonetheless incredibly arduous finding each and every one of the more than 2000 examples. Cataloguing, cross-referencing, tagging, captioning, you name it, was more labor intensive than ever bargained for. Now, we're not making excuses, nor are we telling this to get sympathy from the reader, but rather to set the stage for the acknowledgments to follow.

We are deeply indebted to the following people:

First and foremost we thank Kristin Ellison, our editor and primary supporter since the beginning of the project and throughout the fits, starts, and postponements. Without her urging this could not have happened.

Thanks to Ribal Al-Rayess, Eric Anderson, Kristin Casaletto, Ne Dejan Krsic, Jee-eun Lee, Marija Miljkovic, Luka Mjeda, Masayo Iva Simcic, Lisa Sugahara, and Jessica Taylor, the loyal and in designers, assistants, researchers, and image collectors, who weekends, and holidays to get this into shape.

Gratitude to Winnie Prentiss, publisher at Rockport, for her pa And to the other folks at Rockport for all their assistance lar Barbara States, Rochelle Bourgault, and Regina Grenier.

Also, untold gratitude goes to many of the hundreds of design and typographers and photographers represented in this book generosity, and concern. Without them there'd be no book.

Finally, a special thanks to Tomo Johannes in der Muhlen and their support.

—Steven Heller and Mirko Ilić

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Antibook —Francisca Prieto.....	
Either Act or Forget —Stefan Sagmeister.....	
L'Espresso —Massimo Verrone, Lowe Pirella Agency.....	
Spider —David Cronenberg.....	
Bios and Directory	

St. Vincent Hospital Ambulance

Designer: Doyle Partners

Logos are charged symbols that embody and radiate the ethos as well as the aspirations of a company or institution. The intensity of meaning encoded in this simple iconic mark must not be underestimated, but neither should it be worshiped as sacred. A corporate logo is not as mystical as, say, J. J. Tolkien's famous Ring because it depends on external forces for its power. Even Superman's S signifies strength not because the S itself has superhuman powers but because the one who wears it—in this case a symbolic, fictional character—is a superman. The Nazi SS rune lightning bolt logo represented an organization of self-styled supermen, but it became shorthand for its members' inhumanity and crimes toward millions of victims. No matter how startling or elegant, beautiful or ugly, ultimately a logo is only as good or bad as the entity it represents. One thing is certain: No designer deliberately starts out to make a bland logo. By its nature, a logo must demonstrate visual strength. A visual identity may be sophisticated or kitsch; nonetheless, the logo must be a mnemonic, a sign that lights up with resonance. Logos must be indelible when they are in use and memorable when they are out of sight. Of course, they may change with mergers and acquisitions, or simply because a business or organization chooses to alter its persona—and a logo is the agent of that persona.

In 1998, when Tom Kluepfel and Stephen Doyle of Doyle Partners redesigned the identity scheme for St. Vincent's Hospital in New York City, the mandate was to unify the attributes of this neighborhood institution under a single contemporary banner. St. Vincent's had merged with eight other hospitals into a citywide healthcare system, so the designers sought an identity that built on its existing recognition in the community, signaled its newfound reach, and exemplified its distinct holdings. The basic symbol was rooted in a classic motif. "When the logo committee includes nuns from the Sisters of Charity, it's not too long before crosses show up in the sketches," says Kluepfel. All the hospitals had a common Catholic heritage and iconography—the colors, the cross, the shield—that were

expressed through light ("as in the light seen through the stained glass in a hospital chapel") and science ("implied in the precise way the lines intersect"). Kluepfel initially resisted the shield simply because it was a common motif, but ultimately he accepted its familiarity as comforting. "Yellow conveys aggressiveness—a nice metaphor for proactive healthcare."





Aside from the cross, the shield is the most historical of the design elements here. Familiarity is actually a modest understatement; the shield dates to pre-Christian history but is common iconography of the Crusades. Crusaders marched with huge cross-embazoned shields. In addition to protecting themselves from their enemies, announcing their ambitions. Today, shields signify authority—like a police badge or a fire department shield. In graphic terms, shields frame visual ideas: like an ambulance, they describe the fundamental concept, which in this context is the institution representing the Sisters of Mercy.

The ambulance is the most public expression of the new identity program. The bold arrow, a device almost as old as the shield, is the first graphic symbol, and one that appears in all cultures to signify assertive motion in whatever direction it points. It implies the desired outcome. Arrows lead and we follow, right or wrong. This ambulance follows conventions recalling early branded commercial vehicles and advertisements for itself. Like a moving billboard, the ambulance must be bold, clear, and unmistakable; they must announce that the ambulance is the vehicle as well as promote the institution that operates it. The visual display is no different from that of a UPS truck in that the dynamic principles of visibility and accessibility are the same. The dynamic principles of visibility and accessibility are the same of these graphic principles the ambulance emerges metaphorically in its own right—for emergency healthcare.

1998 St. Vincent Logo and Ambulance Graphics, *identity*

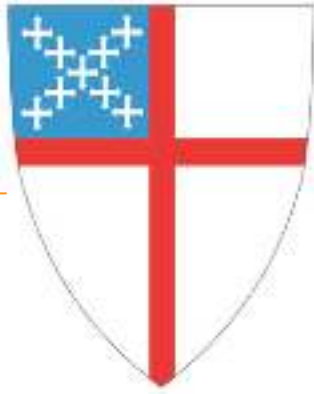
ad,d: **Tom Kluepfel, Stephen Doyle** s: **Doyle Partners**

St. Vincent's had merged with eight other hospitals into a citywide healthcare system, so the designers sought an identity that built on its existing recognition in the community, signaled its newfound reach, and exemplified its distinct holdings.

-  Shields—serve and protect
-  Arrows
-  Stained-glass effect
-  Travelling advertising



11th C Knights Templar shield shield



18th C Arms of Episcopal Church in the United States of America shield



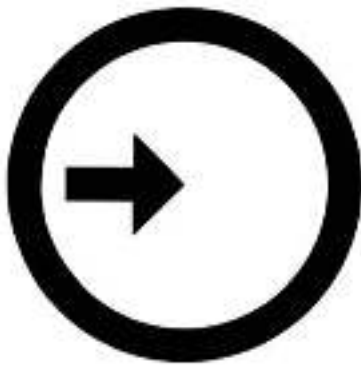
1939 Blue Cross logo
d:Carl Metzger



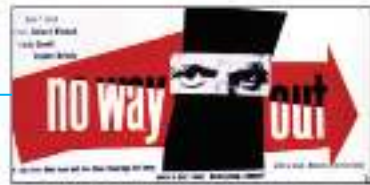
c1940 The Salvation Army logo



1961 United States logo
d:Paul Rand



1924 L. Moholy-Nagy, Kreis Der Freunde Des Bauhauses (Circle of Friends of The Bauhaus) trademark



1950 No Way Out film poster
d:Paul Rand
Rand's integration of photography, typography, signs, graphic shapes, and the surrounding white space stands in marked contrast to typical film posters.



1972 SBB logo
d:Hans Hartmann
c:SBB Swiss Federal Railways



1989 In 'n Out CD cover for Joe Hill
ad:Micaela Boland d:Bob Venosa
p:Francis Wolff



15th-16th C Stained Glass Window, Sevilla Cathedral, Spain



Undated Modern stained-glass window



1963 Alfieri & Lacroix advertisement
d:Grignani



1998 Advertising lecture poster
d:Michael Johnson
Poster for a talk by Michael Johnson, Johnson Banks.



1999 Millennium Images logo
s:Yacht Associates
c:Millennium Images
See Chapter #16



1999 Light Year logo
ad:Michael Bierut
s:Pentagram d:



BP Shield logo
by Peter Forbes Gill



1986 China Grill logo
by Tibor Kalman, Douglas Riccardi
by Jefferey Chodorow & Richard Rasansky
Logo for the fusion restaurant in New York City.



1993 New School University Identity logo
by Ivan Chermayeff, Tom Geismar, Steff Geissbuhler
by Chermayeff & Geismar, Inc.



2001 Shields for Rotterdam visual identity
by 75B
by Rotterdam 2001, Cultural Capital of Europe.



2002 Movin' logo
by Serino Covi
Identity for the...



TRAIL logo
by...



1994 FedEx logo
by Landor & Associates
by FedEx
The negative space between the E and the X in the logo creates a subliminal arrow.



2000 Reno Cooking Conveyors 3 logo
by Gardner Design
by Reno Cooking Conveyors



2002 Nottingham theoretical highway signage
by Johnson Banks



2005 BBX Berlin identity
by Thomas Man...



2006 Paul Auster series covers
by Paul Buckley
by Greg Mollica
Penguin USA
A unique packaging system for Paul Auster's 25th anniversary.



1882 Express Dairy Company, United Kingdom



Late 1920s Michelin Publicity Vehicles



1928 Philips Radio advertising truck



1980s Coca-Cola
Courtesy of...



Burek

Designer: Trio/Fabrika

Dino Merlin is a famous Bosnian singer; *Burek* is the title of his CD and also the name of a traditional Bosnian pie made in a coil (and resembling a few other familiar objects) and stuffed with meat—a common delicacy. It may seem like a peculiar theme on which to base the music and graphics of an entire CD, but when reduced to a fundamental graphic icon, the burek is a hypnotically mnemonic mark (and in Bosnia, a totally recognizable thing) that, if nothing else, triggers comfort. Like many of the world's most effective logos, this design's virtue is its stark simplicity that draws on cultural and visual references packed into one seemingly abstract container. Although the literal reference to the burek may not be understandable to all who see it on this page, its graphic nature nonetheless projects a contemporary ethos owing to the reductionist symbols found on many CD covers today.

Yet this logo is but one element of a complex visual narrative that is unpacked as the CD booklet pages are turned. Only then does it become clear that Merlin's CD is celebrating and perhaps also riffing on fast food, fast culture, and fast rhythms—and the speed with which governments, societies, and cultures shift from one way of life to another. At least that is one macro interpretation. On a micro level, using the burek as a leitmotif, the CD design decidedly parodies modernist visual idioms—notably those ubiquitous international sign symbols that have been integrated ad nauseam in so many fashionable design projects from CDs to posters—but further comments on the folly of design simplicity itself.

Simplicity has certainly ebbed and flowed as a reflexive graphic conceit. In 1968, the Beatles' *White Album* (see #35), so called because there was absolutely nothing on its pure white cover (although the actual title of the album is simply *The Beatles*), proved that when minimalism is taken to its most

logical extreme it is even more eye-catching than a comparable and image. Simplicity works best when it rises from a heap





But this is not the entire message of the CD design. It is a subtle comment on socialist realism, which was turgidly represented as antiabstract. It was anything but pure simplicity, but it was certainly simplistic. Reducing human endeavor to but a couple of cardboard cutouts of socialist realism was a flattening of difference into rigid conformity. In the late 1980s, when *glasnost* and *perestroika* ("the new openness") replaced the grip of the iron fist, graphic design styles in the USSR became more fluid and socialist realism became the object of ridicule and parody. A stylized, posed figure once representing the strength of the Soviet state became a symbol of conformity of the proletarian mass was adopted as pastiche, a visual cliché suggesting false uniformity. As an object, the burek became a symbol of this uniformity. Lines of fast-food laborers dispensing food were construed as a satire of how the communist proletariat has been replaced by the capitalist proletariat. Whether this is or is not an accurate reading of the designer's motives, the graphics are decidedly inspired by socialist realism.

This symbolism is furthermore a component of a more complex visual pastiche that also employs conventional instructional diagrams, which have become a trendy illustration trope. Here, a step-by-step schematic of the CD booklet spreads reveals as simply as possible the complicated process of making a burek, described in traditional Bosnian slang. Few graphic genres are more recognized than these linear how-to guides—and often, few are more parodied (which is why they are a favorite of humorists). This presumably intentional suggests that even the most complex aspects of everyday life can be reduced to one-two-three, and that is what the graphics of Dino Merlin's *Burek* are.

2004 *Burek*—Dino Merlin, CD cover

cd,d: Trio/Fabrika

Dino Merlin is a famous Bosnian singer; *Burek* is the title of his CD and also the name of a traditional Bosnian pie made in a coil (and resembling a few other familiar objects) and stuffed with meat—a common delicacy.

-  Icon Record Covers
-  Instructional Charts
-  Staggered Formation
-  Firm Stance



1973 **Dark Side of the Moon**
LP cover for Pink Floyd
d.Hipgnosis c.Capitol Records



1974 **Autobahn** LP cover for Kraftwerk



1981 **Revolutionary Spirit** LP cover for The Wild Swans
d.Martyn Atkins & The Swans
i.H.J. Draper s.Zoo



1984 **Three of a Perfect Pair**
CD cover for King Crimson
d.Timothy Eames
c.Warner Bros.



1920 **ROSTA Window No 132**
poster
a.Vladimir Mayakovsky



1970 **Basic information about protection from atomic, chemical, and biological weapons posters**
Published, printed by the People's Air-raid Commando, Qingdao, China.



1994 **New York Subway Sticker Project**
adhesive subway signage
s.TRUE
Designed to look like conventional Metropolitan Transit Authority (MTA) signage, these stickers were applied in subway cars throughout New York.



1994 **Seasons Greetings, Happy Holidays**
promotional piece
d.Todd Fedell/Russ Haan, Phoenix Arizona
s.After Hours Creative
c.Vent



2001 **Pre**
ad,cw:Bjo
s.Scholz



1919 **Rise and Defend Petrograd!** lithograph
a.Alexander Apsit
Moscow, Literary-Publishing Department of the RVSr Political Administration.



1935 **Little Clubfoot's Wishful Thinking—"Away With These Degenerate Subhumans"** montage
a.John Heartfield



1937 **Toda La Juventud Unida Por La Patria** poster
d.Cervignon
Poster designed to organize and defend the Spanish Republic from the threat of Civil War.



1968 **Everyone Is a Soldier** poster
d.Weng Yizhi
"Reporting for duty whenever called, trained for every form of action, always victorious in battle.", Published by Shanghai People's Publishing House.



Book cover for Rolling Stones
M.C.D.



1999 Leisure Noise CD cover for Gay Dad
ad,d:Peter Saville c:London Records
Concept by Paul Barnes.



2001 Supernature CD cover for Medicine Drum
ad,d:Stefan G. Bucher/344 design



2004 The Richest Man in Babylon
CD cover for Thievery Corporation
d:Neal Ashby c:ESL Music Inc.



2004 Blue Album
d:Orbital, Grant
c:OTO Records



2001 Breath-Hold Technique/Hand Signals
posters
cd:John Stapleton, James Rosene
ad:John Stapleton p:Brad Augsburger
i:James Kinder s:Tribe
c:National Association of Underwater Instructors



2004 Carmasutra with Opel Corsa ad
cd:Rainer Bollmann
ad:Georg Lauble, Tim Boehmt
i:Kathrin Natterer p:Deborá Ducci
s:McCann-Erickson, Frankfurt



2004 Maria Full of Grace poster
ad,d:Etienne Jarde
s:And Company, Los Angeles
i:Claire Keane c:HBO Films



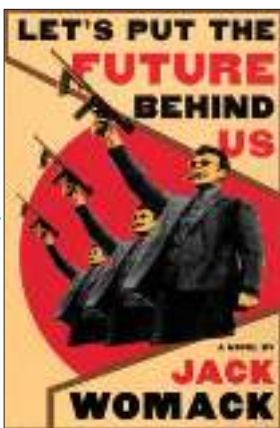
2004 Give better. (But be prepared). ad
ad:Luke Partridge i:Kris Wright
s:Rogers Townsend, St. Louis
Ads, for Lusso, a manufacturer of sports-
related and other products.



Undated For
Instructional



Book cover for Kraftwerk
records



1994 Let's Put the Future Behind
Us book cover
ad,d:i:John Gall s:Grove/Atlantic



2001 CCCP Shirt ad for Adidas
i:p:John Norman
Part of the "Every adidas has a story"
campaign. The poster states: "The team made it
to the quarter final. The shirt made it to the
next century."



2006 Adbusters 2006 Calendar calendar
cd:Kalle Lasn a:Chris Woods s:Adbusters



1918 I am Telling You poster
a:James Montgomery Flagg
This poster is promoting War Savings
Stamps, which helped raise over
billion dollars.

DINO MERLIN BUREK



- Mahirwa
- Masa
- Imben
- Olongo
- Masa Dandoo
- Tijero
- Bastol



Printed in USA

Art Director/Designer: Emek

No two fingerprints are alike, yet the fingerprint is a venerable recurring motif in graphic design. The English began using them to identify criminals in 1858, and they thereafter emerged in art. For in addition to its abstract quality, the fingerprint is richly symbolic, suggesting a range of notions from individuality to criminality. Moreover, the fingerprint can be easily transformed from a literal object to a metaphoric one: by turning it one way it becomes a head, and another it can be a cloud or landscape of furrowed fields. It is the perfect device for achieving graphic puns, though sometimes it is simply an expressive smudge or decorative appliqué—to paraphrase the Freudian chestnut, sometimes a fingerprint is just a fingerprint. In any case, owing to its familiarity, it is always eye-catching.

The Universal Pricing Code (UPC) or bar code, developed in 1952 by Joseph Woodland, is similarly unique and ubiquitous. Like the fingerprint, it is commonly employed as a conceptual graphic sign representing a broad range of messages. During the late twentieth century, the computer-generated bar code nudged out the fingerprint as a primary symbol of identity and individuality (or the lack thereof), and in many instances it has been used as a metaphor for such concepts as imprisonment, governance, and economy, to name a few. How often have we seen it tattooed on the human body, eerily suggesting the specter of official surveillance? In fact, this grotesque idea is not implausible, bar codes are already used on all kinds of identification, so why not the body itself? Often the bar code is used as a kind of cityscape symbolizing the

over-arching control of a benign faceless power over the qua





While the fingerprint is a random composition of contour, gives it a somewhat chaotic look, the UPC's repetitive vertical lines are decidedly more mechanized and perhaps even more imposing than that all retail and wholesale products must carry UPCs, and in cover designs designers frequently jazz up the bars, making them look like flowers or barrels of guns (and even occasionally squiggling). In this way the UPC is actually more versatile than it appears. It is certain: Even when given more human traits, it remains a trademark of regimentation. When combined with the fingerprint, as in "Printed in USA," the two forms fuse into a cautionary message.

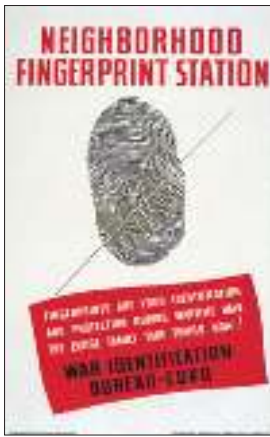
In this poster, activist designer Emek critiques the fact that in our highly technological world government and its security apparatus increasingly tighter hold on the individual. While it does not name a particular agency, the word-number combination in the bar code "Printed in USA" system—is an overt jab at the consequence of building a data-driven citizenry's individual characteristics. In fact, Emek drew on an earlier design pun, substituting numbers for letters to evoke two countries. Emek notes this poster (produced in 2003) was donated to galleries throughout the United States during the 2004 election as a means to raise public awareness of the issue of personal privacy.

2003 Printed in USA, poster

ad,d: **Emek** c: **Public Campaign, USA**

Fingerprints in America have become equivalent to bar codes, making peo

-  Usage of fingerprint
-  Usage of bar codes in design
-  Usage of bar codes in logos
-  Numbers becoming letters



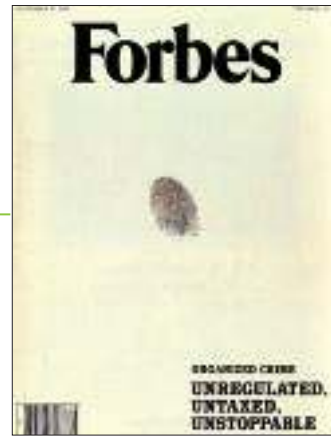
1940s Neighbourhood Fingerprint Station poster
 a:Unknown



1954 The Passport drawing
 a:Saul Steinberg



1966 Onkel-Onkel poster
 d:Rambow + Lienemeyer
 Poster for a play, Uncle-Uncle performed in Stuttgart.



1980 Forbes magazine cover
 ad,d:Everett Halvorsen c:Forbes



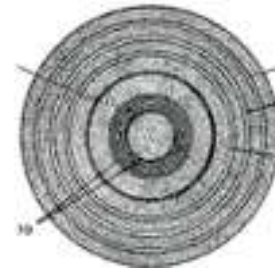
1992 Clinomyn Smokers' Toothpaste identity
 s:The Chase



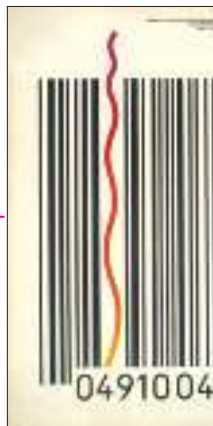
1995 Museum Event logo
 d:Don Zinzell
 c:Christine Belich, Sony Style



2004 All-American Theory logo
 ad,d:Tony Leone
 s:Leone Design



1958 Bar code patent drawing
 i:Joseph Woodland, Bernard Silver
 "Bull's eye" patent drawing for the original UPC.



1984 Print magazine cover
 ad:James Cross d:Michael
 c:Print Magazine



1986 Eye of the Swan bar code
 1993 Rentsch bar code
 s:Tharp Did It
 Bar code on the back of Eye of the Swan wine bottle (left) and hardware accessories for Rentsch store (right).



1996 Supply Chain identity
 ad,d,s:CatoPurnell Partners
 c:Progressive Enterprises



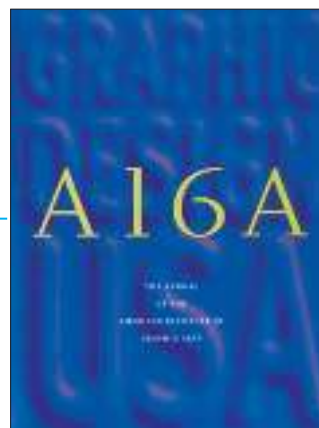
1972 Inflation book cover
 d:Omnific/Derek Birdsall
 c:Penguin Books



1992 SASSOON logo
 s:The Partners and the Association of Ideas
 Logo for the 50th anniversary exhibition of the Vidal Sassoon organization.



1991 Mike The Mechanics logo
 ad,d:Geoff Halpin s:Halan Grey Vermeir
 c:Mike Rutherford/Hit and Run Music



1994 AIGA Graphic Design USA 16 book cover
 d:Leslie Smolan
 s:Carbone Smolan Associates



1999 Apollo 11 30th Anniversary logo



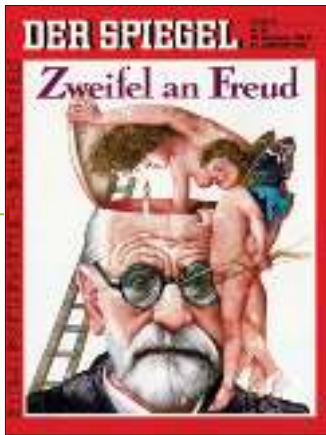
1999 Grider & Co logo
 ad,d:Bill Gardner
 s:Gardner Design
 c:Grider & Co.



2002 Seven2 logo
 A youth clothing line



2000 90560 (Yoshida)
 cd,ad:Carlos Segura
 c:Yoshida



1984 Zweifel an Freud cover
ad.Rainer Wortmann
i:Michael M. Prechtl c:SPIEGEL Verlag
Michael M. Prechtl was known for creating illustration using his palms and fingertips.



1991 Graphis Logo 1
book jacket
d:B. Martin Pedersen Design
c:Graphis



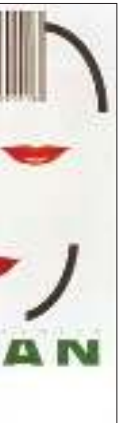
1998 Graffiti is a Crime poster
cd:Cabell Harris ad:Cabell Harris, David Waraksa d:David Waraksa s:Work c:Richmond Clean City Commission



1999 Wildlife & Identity annual report
annual report
d:Chaz Maviyane-Davis
Annual report for a conservation organization stressing that human identity is connected to wildlife.



2006 T...
s:Un M...



1988 The New Yorker magazine cover
d:James Severson



1999 Kreatura '99 poster
ad,d:Wojtek Korkuc s:Korek Studio
c:VFP Communications Ltd
Poster for Poland's advertising competition.



2001 The World is Full of Generic Mass Produced Homogenized Products. Don't Become One poster
d:Eric Tilford cw:Todd Tilford
s:Cpore



2002 Bar code tattoo
p:Ina Saltz
Tattoo on back of neck of Damon Argento, a physician's assistant, Hospital for Special Surgery, NY.



Circular 10 poster series
Domenic Lippa
pa Pearce Design
Typographic Circle
ies of 3 posters to accompany
10 of Circular magazine.

QUINTET

2002 Quintet logo
ad,d:Pierre Vermeir d:Mike Pratley
s:HGV c:Quintet

CHOICE

2002 1st Choice logo
ad:Scott Wadler, John Farrar d:Pieter Woudt
s:212-BIG-BOLT c:MTV Networks
Logo for Human Resources Program.



2004 Layer Cake movie poster
Directed by Matthew Vaughn.
Poster ©Columbia Pictures.

JESUS

2005 Jesus logo
ad,d:Michael Kern s:Church Logo Gallery
c:Retail

Logo is design for a church Youth Group to be put on T shirts for sale.

4mula

2004 The 4mula Product Line
brand identity
d:Timothy Bahash s:4mula

Bo

2005 Boston—
publication cover
ad:Roy Burns,
d:Stoltze Design
Heather Sams

CH

2005 Chicago
ad:Steve Liska
s:Liska+Associates
c:Art Institute



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PRINTED IN USA

Meet the World

Designer: Icaro Doria

Flags imbue the modern graphic design ethos even though their origins date to antiquity. Less is usually more. Simplicity and economy are paramount to functionality, and symbolism is their primary function. The Stars and Stripes, after all, is the most evocative example of pictorial modernism coming from the tradition-bound United States, and it was designed in the late eighteenth century. With the most effective flags, color and shape are dominant components—and they tell stories without the need for other narrative devices. When symbolic images are employed, they must be efficiently minimalist and immediately identifiable. Every graphic component of a flag must be charged with significance. After its white apartheid government collapsed and South Africa was returned to black leadership, the new national flag was carefully designed to symbolize the intersection (and integration) of many African tribes; each color has a unique designation, but the abstract result is nonetheless perfectly comprehensible.

A flag (the term is a fifteenth- or sixteenth-century Teutonic word meaning “a piece of cloth displaying a sign or insignia”) is a rousing object that triggers all kinds of emotion. Originally, flags were used during warfare as an identifier or credential. Originally known as a *vexillum* (or Roman battle flag), the flag became one of the most universally recognized design objects. When unfurled, these otherwise austere pieces of fabric communicate ideas about patriotism and nationalism more directly than other designed objects; they are also loaded with so much history that they are ready-made tools for propaganda.

Icaro Doria, a Brazilian artist and designer for the Lisbon-based magazine *Grande Reportagem*, uses common national flags to graph social issues. “We started to research relevant, global, and current facts and, thus, came up with the idea to put new meanings to the colors of the flags,” he explains on the website Brazilianartists.net. Based on accurate data from the websites of

Amnesty International and the United Nations Office, the flags are used for showing how key social issues affect particular nations around the globe. The campaign (coproduced with Luis Silva Dias, João Roque, and Icaro Doria), which has been running in Portugal since January 2005, includes infographics that illuminate current topics like the division of opinions about the United States, violence against women in Africa, social inequality, human trafficking in Colombia, AIDS and malaria in Angola, and more. The flags are distributed around the globe via email chain letters.

The idea is deceptively simple: Each flag represents a different country, and an examination of base family incomes, while Angola is people with HIV, and denied access to medical care), and the colors on each flag represent different demographics (e.g., Brazil green: “live on less than \$10 a month”; Angola red: “people with HIV,” yellow: “people with access to medical care”). One of the most startling ratios is China’s chart for teenagers (red: “working fourteen-year-olds,” yellow: “studying for

While this is a novel means of conveying critical information, the conceptual transformation of flags recurs in graphic design. In 1954, the Day proponents substituted the stars in the American flag with a peace symbol; similarly, antiwar activists replaced the stars with a peace symbol. Recently, *Adbusters* included corporate logos in the star field. The flag is not the only one to come under such scrutiny.

During the 1980s and 1990s, information graphics reemerged in newspapers and magazines when graphic designers used bold, unconventional means of exhibiting and explaining raw data, and these ways. These flags fit neatly into this tradition as well.

2004 Meet the World, *ad campaign*

cd: Luis Silva Dias, Duarte Pinheiro de Melo ad: João Roque d.c: Icaro Doria s: FCB Portugal c: Grande Reponbagem

Icaro Doria, a Brazilian artist and designer for the Lisbon-based magazine *Grande Reportagem*, uses common national flags to graph social issues.

- ← Historical development of flags
- ← Having “fun” with flags
- ← Unusual charts



9th C. St. Andrew, Flag of Scotland flag



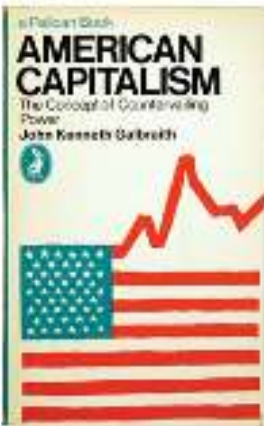
12th C. St. George, Flag of England flag



1783 St. Patrick, Flag of Ireland flag



1801 Union Jack, Flag of England



1956 American Capitalism—by John Kenneth Galbraith book cover
c: Pelican Book



1963 SHOW magazine cover
ad: Henry Wolf
A flag on its cover made out of step-and-repeat images of President John F. Kennedy, Jacqueline, and daughter Caroline.



1970 Planes & Bayonets poster
d: Unknown



c: 1970 Genocide Records! protest poster
d: Unknown



1973 The Stars and Stripes Forever? poster
d: Bill Stettner s: Personality Posters, Inc.



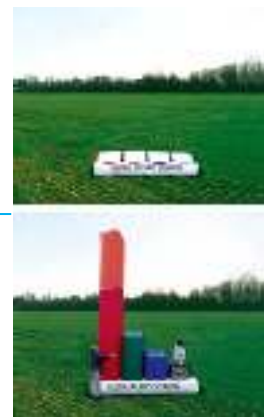
1786 The National Debt Chart diagram
From Commercial and Political Atlas, 1786, William Playfair.



1974 World Cow painted cow
d: Jugoslav Vlahovic
Art project from '70s.



1989 Graph from Hewlett-Packard annual report
s: The Partners, UK
No clever retouching or digital manipulation, just nightmarish location shooting.



1999 Move Our Money chart
ad: Stefan Sagmeister
d: Stefan Sagmeister, Hjalti Karlsson s: Business Leaders for Sensible Priorities



2001 How to Please magazine editorial
ad: Janet Froelich
d: Andrea Fella, Nancy
i: Christoph Niemann



flag 26 Stars



1848 Old Glory flag 30 stars



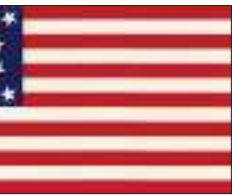
1865 Old Glory flag 36 stars



1877 Old Glory flag 38 stars



1960 Old Glory



flag 23 stars



1846 Old Glory flag 28 stars



1859 Old Glory flag 33 stars



1867 Old Glory flag 37 stars



1912 Old Glory



1986 AIGA Designer Flag Series illustration
d:Daniel Pelavin



1994 Last of the Mohicans illustration
d:Ateleir Works, UK



2003 Heineken Starring In Over 170 Countries ad
ad:Olaf Reys/Danny Baarz
cw:Oliver Frank/Matthias Storath
i:Danny Baarz
s:Aimaq Rapp Stolle



2004 The Real Empires of Evil illustration
d:Christoph Niemann
s:Christoph Niemann, Inc. c:NOZONE-EMPIRE
A contribution to political fanzine on the topic of "empire."



2005 Double C book cover
c:Random House



1977 Stop Antisemitism in Switzerland Before It's Too Late brochure
cd:Edi Andrist
ad:Martin Bettler, Ernst Bachtold
cw:Claude Catsky
s:McCann-Erickson



1997 Bananazo poster
d:El Fantasma de Heredia



2002 Manchester Dogs' Home Annual Report brochure spread
ad:Harriet Devoy d:Stephen Royle
s:The Chase c:Manchester Dogs' Home
The spread uses the dots on a Dalmatian to illustrate where the dogs were rescued.



2002 D&AD From Our Accountants Point of View annual report
ad:Vince Frost i:Marion Deuchars
All 5496 words of the text were handwritten in pencil, as an attempt to represent the famous identity of the organization.



2004 Les Echos ad campaign
s:BDDP & Fils Paris
Campaign for the French newspaper Les Echos. A series of clever executions related current events to economic factors, such as the rising price of oil following the invasion of Iraq.



2004 Bisley advertisement
cd:Andreas Wehrli ad:
s:Kolle Reb
Part of an a
Office Furnis
*Perfectly or



Joseph Goebbels™

Designer: Aleksandar Macasev

Joseph Goebbels, Nazi Germany's minister of propaganda and enlightenment, who along with his wife, Magda, committed suicide after poisoning their six children in Adolf Hitler's bunker as Soviet troops besieged Berlin, was the master of word and image manipulation. Joseph Goebbels™ is an art project in the form of a commercial advertising campaign that addresses the nature of media and mass communication at the beginning of the twenty-first century. "Sixty years after Goebbels," states author/designer Aleksandar Macasev, "we find ourselves in a highly developed infosphere—the Internet, twenty-four-hour news, direct broadcasting, countless nonstop radio, TV, and cable stations, mobile communications, and so on—that constantly barrage us, its intended recipients, with messages. There are ads for products, political programs or activists' ideas, weather forecasts, information about terrorist actions, and fashion trends. The overwhelming power of the media sometimes gets under our skin, but we nevertheless remain gluttonous recipients of the messages." Truth, he notes, has become almost irrelevant, and in its place "we consume ideas from a huge marketplace of messages and narratives that we believe in without any immediate experience or judgment as to their truthfulness." Dr. Goebbels proffered the "big lie," which, he argued successfully, if repeated long enough becomes its own truth.

As a critique of today's unabated information and disinformation glut, Macasev adopted the evil doctor as the poster boy for his acerbic analysis of contemporary propaganda that every day streams out of governments and corporations. The logo for this project, four connected loudspeakers (the symbol of the Orwellian Big Brother) assumes a swastika shape set in a white circle against a red field that is similar to the dread Nazi symbol. Dr. Goebbels' steely eyed visage on the poster is actually composed of minute Netscape, Yahoo!, Explorer, QuickTime, CNN, and other information highway signs.

Underpinning this project are the following questions: Given Goebbels' genius, how would the Nazis have used this limitless new media? And with a few companies controlling the Internet, is it ripe for dictatorial control and its users

easily controllable? The project offers no concrete answers, but asks questions through graphic devices guaranteed to stimulate, if not

Goebbels will not be recognized by all who see Macasev's poster on his website, but the Nazi swastika is unmistakable. Despite its original meaning as a symbol of fertility and good fortune, its adoption by the Nazis transformed it. Today, virtually any four-legged hooked cross, whether red, black, and white evokes dread—even, at times, when the symbol is used for such benign purposes as No Parking or No Turn signs. The poster's logo is nothing if not eerily resonant.

The substitution of small visual elements in place of larger ones is unique to this project. In the 1950s, typewriter art was the realm of concrete poets who fashioned mammoth images out of small words and numbers. Early in the personal computer revolution, when the dominant language, rows of ones and zeros were used to create computer magic, portraits of well-known persons. Now, with advanced pixel art, it is common to see tiny photographs forming larger faces (how many of the Mona Lisa been reconstructed in this way?).

Similarly, corporate logos have been used to evoke images of Che Guevara, or human forms, maps, and other familiar objects. During the Vietnam War, corporate logos and marks have been the target of perceived collusion in war and other morally questionable actions. Modification, tampering, and sampling of otherwise registered trademarks are common satiric conceits. Substituting logos for stars in the U.S. flag, the basic type and logo designs of major companies such as Coca-Cola are familiar ways of grabbing attention while making creative statements. For Joseph Goebbels™, Macasev employs these well-established techniques to send the message that receivers, as well as creators, of graphic design have a responsibility to seek out the truth, even if it is subverted by piles of diversionary imagery.

2005 Joseph Goebbels, *poster*

ad: Aleksandar Macasev c: Belgrade Summer Festival (BELEF)

Joseph Goebbels™ is an art project in the form of a commercial advertisement that addresses the nature of media and mass communication at the beginning of the twenty-first century.

- ← Mosaic portraits
- ← Parodic usage of logos
- ← Swastika variations

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