

CRITIQUE

Inside the Minds of
23 Leaders in Design

CHRISTINA BEARD

CRITIQUED

Inside the Minds of
23 Leaders In Design

CHRISTINA BEARD

CRITIQUED

Inside the Minds of 23 Leaders in Design

Christina Beard

Peachpit Press
www.peachpit.com

To report errors, please send a note to errata@peachpit.com
Peachpit Press is a division of Pearson Education

Copyright © 2014 by Christina Beard Design

Project Editor: Nancy Peterson
Production Editor: Tracey Croom
Development Editor: Bob Lindstrom
Copyeditor: Darren Meiss
Proofer: Scout Festa
Compositor: Kim Scott/Bumpy Design
Indexer: Emily Glossbrenner
Cover Design: Chris Clark
Interior Design: Christina Beard

Notice of Rights

All rights reserved. No part of this book may be reproduced or transmitted in any form by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. For information on getting permission for reprints and excerpts, contact permissions@peachpit.com. All artwork in this book is copyrighted by the owner and used with permission.

Notice of Liability

The information in this book is distributed on an “As Is” basis without warranty. While every precaution has been taken in the preparation of the book, neither the author nor Peachpit Press shall have any liability to any person or entity with respect to any loss or damage caused or alleged to be caused directly or indirectly by the instructions contained in this book or by the computer software and hardware products described in it.

Trademarks

Many of the designations used by manufacturers and sellers to distinguish their products are claimed as trademarks. Where those designations appear in this book, and Peachpit Press was aware of a trademark claim, the designations appear as requested by the owner of the trademark. All other product names and services identified throughout this book are used in editorial fashion only and for the benefit of such companies with no intention of infringement of the trademark. No such use, or the use of any trade name, is intended to convey endorsement or other affiliation with this book.

ISBN 13: 978-0-321-89741-1

ISBN 10: 0-321-89741-2

9 8 7 6 5 4 3 2 1

Printed and bound in the United States of America

*To my nephew Kai,
who has helped me see the world
in so many new ways*

ACKNOWLEDGMENTS

I am truly grateful for Ellen Lupton's tremendous support and encouragement throughout my thesis and in writing this book. I'm thankful to be part of the MICA community. Students, alumni, and faculty continue to be a constant source of feedback and inspiration.

David Barringer forever changed the way I think about writing. He helped me gain the confidence needed to write this book and graciously contributed his own writing.

All of the participating designers who gave their time and welcomed me into their studios and even their homes truly made this book possible. It was a humbling experience that made me feel optimistic and even more excited about the design community.

I'm indebted to Nikki McDonald at Peachpit, who championed this book, to my editor, Bob Lindstrom, and to everyone at Peachpit who helped get it produced and published.

Finally, my friends and family were the keel that kept me balanced. Early on, Ryan Foley helped me frame this project. Chris Clark gave me honest feedback and a beautiful cover. Andrew Shea helped keep me grounded, offering design feedback, editorial insight, and a friend I could always call on. Renata Hocking, Nathan Manire, and Ayo Yusuf offered feedback, friendship, and encouragement.

My family has always supported me, encouraging me to be fearless in any project I undertake. My sister helped me remember that a skillful sailor can sail in any direction. Patience allows a sailor to tack from side to side, coming a little closer to the destination with each turn.

CONTENTS

Foreword by Ellen Lupton, viii

Introduction, x

THE EXPERIMENT

- 2 ELLEN LUPTON**
On Design and Language
Partner Language and Image
- 8 PAUL SAHRE**
On Design and the World Around You
Create Two Levels for Your Viewer to Experience
- 14 ALICE TWEMLOW**
On Writing and Design
Use Language to Persuade and Provoke
- 20 JESSICA HELFAND**
On the Human Touch and Expanding the Field
Improvise with Design, Become Your Subject
- 26 MAIRA KALMAN**
On Design and Instinct
Build a Narrative and Follow Your Instincts
- 32 AXEL WIEDER**
On Design, Trust, and Collaboration
Turn Design on Itself
- 38 MICHAEL BIERUT**
On Empathetic Design
Design with Empathy
- 44 RICK VALICENTI**
On Collaboration and Making
Create Parameters, then Experiment and Play
- 50 JENNIFER MORLA**
On Design and Mistakes
Surprise and Educate Your Audience
- 56 MICHAEL VANDERBYL**
On Letting a Problem Solve Itself
Do the Obvious

- 64** **JASON MUNN**
On Finding His Voice
Explore an Interaction Between Two Forms
- 72** **STEFAN SAGMEISTER**
On Design and Spontaneity
Be Extreme
- 78** **RODRIGO CORRAL**
On Design and Optimism
Create Functional Art
- 84** **DEANNE CHEUK**
On Feminine Design
Focus on the Visual Expression
- 90** **MGMT**
Sarah Gephart of MGMT on Intelligent Design
Be Informative
- 96** **STEVEN HELLER**
On Calling On People Who Are Better Than You
Think Bigger
- 102** **MIEKE GERRITZEN**
On Making Reflective Work
Get Philosophical
- 108** **VANESSA VAN DAM**
On Thinking and Designing
Explore Typography
- 144** **LUNA MAURER**
On Embracing Your Audience
Approach Your Work Scientifically
- 120** **EXPERIMENTAL JETSET**
On the Design Object and Believing in Your Own Future
Just Type
- 128** **PAULA SCHER**
On Designing for People
Explore a Human, Action-Oriented Approach
- 134** **KEETRA DEAN DIXON**
On Process and Surprise
Inform, Inspire, and Let Your Audience Form Their Own Opinion

- 140** DEBBIE MILLMAN
On Constantly Evolving Her Approach
Limit Language and Utilize Iconography
- 146** ELLEN LUPTON FINAL REDESIGN
Design for Surprise
- 150** FINAL POSTER REDESIGN
Design for Beauty and Impact

THE ANALYSIS

- 158** Likes, Dislikes, and New Ideas
The Design Process
Schools of Thought
- 162** DESIGN CAN CHANGE BEHAVIOR:
A WORKSHOP
- Index, 170

FOREWORD

Ellen Lupton

What goes on inside a designer's head? Alas, we will never know. What we see of that mental process is what's left behind in sketches, drafts, prototypes, and the occasional post-facto press release. Digital tools allow designers to create endless iterations of an idea, and yet these ephemeral phases of life are often erased at the journey's end. Our digital clouds would crash to Earth under the weight of every designer's iterative load.

Christina Beard set out to record the process of creating a single poster, and she sought to make her endeavor a collaborative one, seeking out advice from leading designers in the field. Much of what happens in the making of a poster, publication, or brand campaign doesn't take place on screen or page at all; it unfolds in conversations between designers, clients, users, and other stakeholders.

This remarkable book tells the story of Beard's encounters with designers around the world who agreed to look at her work and advise her on where to go next. Beard gave herself a simple rule to follow: No matter what her mentors told her to do, she would try her best to do it, even if it sent her on a sudden U-turn or down a dark forest path.

At the core of her experiment was a generic brief: Create a poster encouraging people to wash their hands in the restroom. This universal message intends only to reinforce a simple behavior and awareness in its viewers. And yet the approaches to achieving this end are myriad. Should the poster rely on facts, emotions, or feelings of disgust? Should it praise the viewer or judge them, inform them with data or shake them up with images of pestilence and filth? Should the poster emphasize the social impact of disease control or should it speak to the viewer's private longing for personal well-being? Should the imagery be literal or abstract, scientific or suggestive?

Beard's project, which began as her MFA thesis at MICA (Maryland Institute College of Art), has yielded a compelling story about the design process. As we watch this poster repeatedly reinvent itself, we are invited to join her conversations with a diverse range of designers and critics who speak to us about the state of the field and share their thoughts about design research and experimentation. Designers, educators, and students will have much to learn from Beard's brave quest, as they witness an initial idea twist, turn, and transform in response to fresh waves of input from some of design's most fascinating personalities.

INTRODUCTION

Design is limitless.

There are many ways to approach your work, to think about your audience, and to express a message. And there's never one perfect design solution. This book takes you on a journey, meeting with 23 design leaders to see how they would approach a simple task: Create a poster to encourage people to wash their hands.

Throughout this journey I met with leading designers with my poster in tow. At each stop the designer critiqued the current version of the poster and talked about his or her design approach. I then redesigned the poster, based on our meeting, and traveled to the next designer with the new poster.

Meeting with each designer gave an inside look at how they approach their work, what process they use, and where they see the future of design. Each conversation revealed how a designer's background, experience, and personality shapes their work.

This journey started as a graduate thesis at Maryland Institute College of Art. I wanted to design a year-long project that allowed me to gain a broad perspective of the current state of design, rather than concentrate on one school of thought. Each conversation allowed me to learn and inhabit the mindset of an established designer, and the quick iterations enabled me to explore their approach.

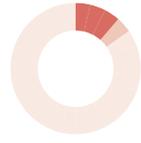
I wanted to know how designers think about their designs. I wondered, "What do they think about first?" "What do they think about last?" "What helps shape their work?"

Learning about their process and approach was important, but it was also essential to observe how they physically responded to the work, how they talked about design, and how their personalities shaped the way they think. I made a set of rules to guide me. It was important for me to meet in person with every designer, a decision that took me to Europe and throughout the United States. The poster had to stay a poster and keep its dimensions of 18" x 24". And finally, it was essential that I strictly follow the advice of each participant, even if it was difficult or uncomfortable.

This book guides you through 23 unique ways of thinking, with short design briefs to inspire you and reshape or redefine your own thinking. It's not meant to be read front to back. Jump around and get to know the designers you're drawn to first, and then return to the ones you're not so familiar with. This book offers an action-oriented guide to mix up your design routine with fresh perspectives. I invite you to explore and experiment by inhabiting the mindset of 23 leaders in design.

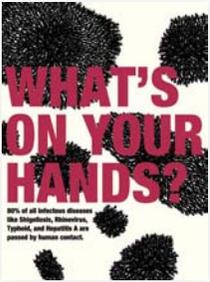
This page intentionally left blank

JESSICA HELFAND



LOCATION	Yale University, New Haven, CT
EDUCATION	BA Graphic Design and Architectural Theory, Yale; MFA Graphic Design, Yale
EMPLOYMENT	Partner and Co-Founder, Winterhouse Studio; Co-Founder, Design Observer; Faculty, Yale University
DURATION OF REDESIGN	6 days

“You want someone to think, ‘Oh shit, I have to wash my hands.’”



BEFORE Jessica's feedback

“It should feel visceral and emotional and theatrical,” Jessica said, waving her hands in the air.

An hour earlier we met in the dark Sterling Memorial Library at Yale University. We decided to go outside since I would be filming. We walked through the long nave of the Gothic revival building as thousands of stained-glass panes flashed down on us.

“So how many times will you redesign this?” Jessica asked. “And do I get to see all of them?” She seemed excited about the project as we walked quickly looking for a spot to sit outside.

I was nervous. Jessica Helfand is a powerful voice in graphic design. She is a founder of Design Observer; a partner at Winterhouse Studio with her husband, William Drenttel; and a Yale University professor and alumnus.

We sat on a bench in a courtyard. “This is really a great project,” Jessica said. It was a warm September afternoon.

I pulled out my latest iteration. Jessica looked at the poster, pulled back slightly, and responded firmly, “I’m of the old-school, Paul Rand view of the poster.” She looked at me over the rims of her eyeglasses. “It’s the rare time we have the chance to make impact with pure graphic form.”

“You want someone to think, ‘Oh shit, I have to wash my hands.’” She looked down at her hands and acted out the moment. Jessica proposed an action-oriented poster, visceral enough to make someone wash. The poster was too digitally rendered, she said, and the germ culture didn’t read from a distance.

“Design is improvisation.”



Jessica, responding to the poster

“The illustration looks like a detached piece of cleaning equipment,” she said. She encouraged me to get away from the computer, get my hands dirty, and improvise.

“Design is improvisation,” she said, shaking her fists. She described her own experience with improvisation while drawing a bird’s nest. “It occurred to me one day, drawing the nest, that if I drew the nest the way the bird makes the nest, it would look more like a nest. I just started to draw the lines and started to think about the way they put the twigs together. They go like this and sometimes they go like this, and suddenly it started to have the feeling of a nest.” Jessica proposed I do the same and improvise with behaving like bacteria and exploring new materials.

“It’s an easy thing for you, procedurally, to explore,” she said. “You could put your hands in stuff.” She described many ways of making forms, while actively performing gestures onto the poster. She talked quickly, sometimes stumbling. “I would encourage you to investigate it two ways. One, open up the investigation formally and just see what that thing could be. Does it repeat? Is it a spore? Is it a cell? Is it a bug? Is it many bugs?”

“What if you started out with a totally clean poster and started putting all the crap on top?” She smacked and smeared her hands against my poster. “Then I would just work out the typography on a white space and do this as a second layer, totally separate, and bring them back together and see how they coalesce.”

Jessica paused. She scanned the poster once more and then looked up to me, her glasses slipping down her nose. “I would really blow this thing out. What do you have to lose?”

Jessica’s spirit was contagious. Her energy and optimism inspired me to want to go back to the studio and start redesigning immediately. On the train ride home, I watched the video I shot of our meeting and wrote about the experience. I felt completely reinvigorated about my entire project.

Back at my apartment, I pulled out every tool and material I had—paper, charcoal, acrylic, and watercolor paints—and started to explore. I printed out photographs of bacteria and drew by looking and then moved on to creating imaginary forms. I felt free to make things that didn’t have to work within a poster. I spent two days playing with materials with no end result in mind. I photographed my hands, smeared my hands over charcoal, dipped my hands in paint, and drew little bugs with ink.



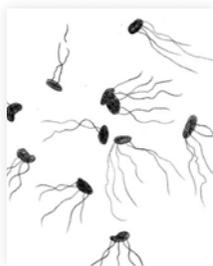
Drawings by Jessica Helfand



Poster from National Library of Medicine



Page from Jessica’s book *Scrapbooks*



PROCESS Drawing bugs

Then I examined what I had and developed only the parts I liked. After a couple of days, when I merged the elements together digitally, the poster felt so much more disgusting and gritty. Jessica energized me to improvise, to put my hands in stuff, and to explore the bacterial form before ever touching the computer.

At the same time, her guidance was open-ended enough to empower me as a designer and, ultimately, to express my own creative personality within the redesign.

JESSICA HELFAND ON THE HUMAN TOUCH AND EXPANDING THE FIELD

“...human beings consume design, so why isn’t the process full of that?”

Do you have a unique process or approach to design?

Besides making bird nests the way birds make them?

I studied theatre when I was in school, so I find myself drawn to the actual metaphors of choreography and movement. Actual human beings look at posters, and human beings consume design, so why isn’t the process full of that? When I went to school it was very Swiss. It was very dogmatic. I feel like I’ve had to fight for that right. I think your generation, my students now, feel much more open to varied kinds of work.

As time goes on, the balance for me is more into fine art and less into design. So I find that the more time I spend in the studio, the more facile I become in finding new ways to build form in my design studio.

“You learn from looking, and look from making, and make from looking.”

So this is something you’ve developed over time?

Very much over time. There was a period when I was very stuck. The times I’ve been stuck have been because of technology.

If you’re stuck on a solution what do you do?

Write. Draw. Drawing has taught me the more you don’t know in your mind what you’re going to do, the more it comes out in your hand. You learn from looking, and look from making, and make from looking, and it’s all part of this ongoing process.

How often do you experiment?

Daily, hourly. The other day I was incredibly exhausted. I thought, 'I really need the nap and I don't have the energy to draw,' but I sat down in a chair and I drew for 20 minutes. I felt completely reborn. It's so hard because it's a total blank slate every time you start a project; but you look and you think and you reflect and you draw again and you go back to a drawing you made the day before and you go forward and backward. Drawing is really, really important.

How would you describe your voice as a designer?

Classical. I love history. I wrote a book on scrapbooks, and I teach a course on getting students out of the studio and into museums to look at primary sources like letters and journals and books and playing cards and artifacts. It's about really looking at the world before 2010. I have an incredible love for anything historic. I love vintage clothes. I love old movies.

I find it's that theatrical evocation of something that existed before Starbucks or iPhones, before we became homogenized. I love justified type, really classic typography, photography, old photographs. I love things that can evoke a sequence of time.

What's the future of design?

I think the future of design is much more international. Design is much more collaborative than it used to be. All the designers I know, who I respect, are making their own work. They're not waiting for a client to come to them with a problem.

The profession has an incredible opportunity to become something much greater than just commercial art because, let's face it, that's how it started. But I think it really requires a complete 360 on how we educate students and how we think of ourselves. Even if schools aren't able to make the pedagogical shift right away to thinking more broadly and internationally, we can offer exchange programs and travel grants and getting foreign students here. But it's also about learning how to make design more accessible in other parts of the world.

The world needs people to do much greater things, that have to do with people and their needs and education and communication. That's my new crusade. I want to make more things and I want to make things for and with people outside the confines of my practice.

It's a great time to be a designer because it doesn't limit you at all. But you have to think of it as a portal into something much greater than just making a poster or making a brochure.

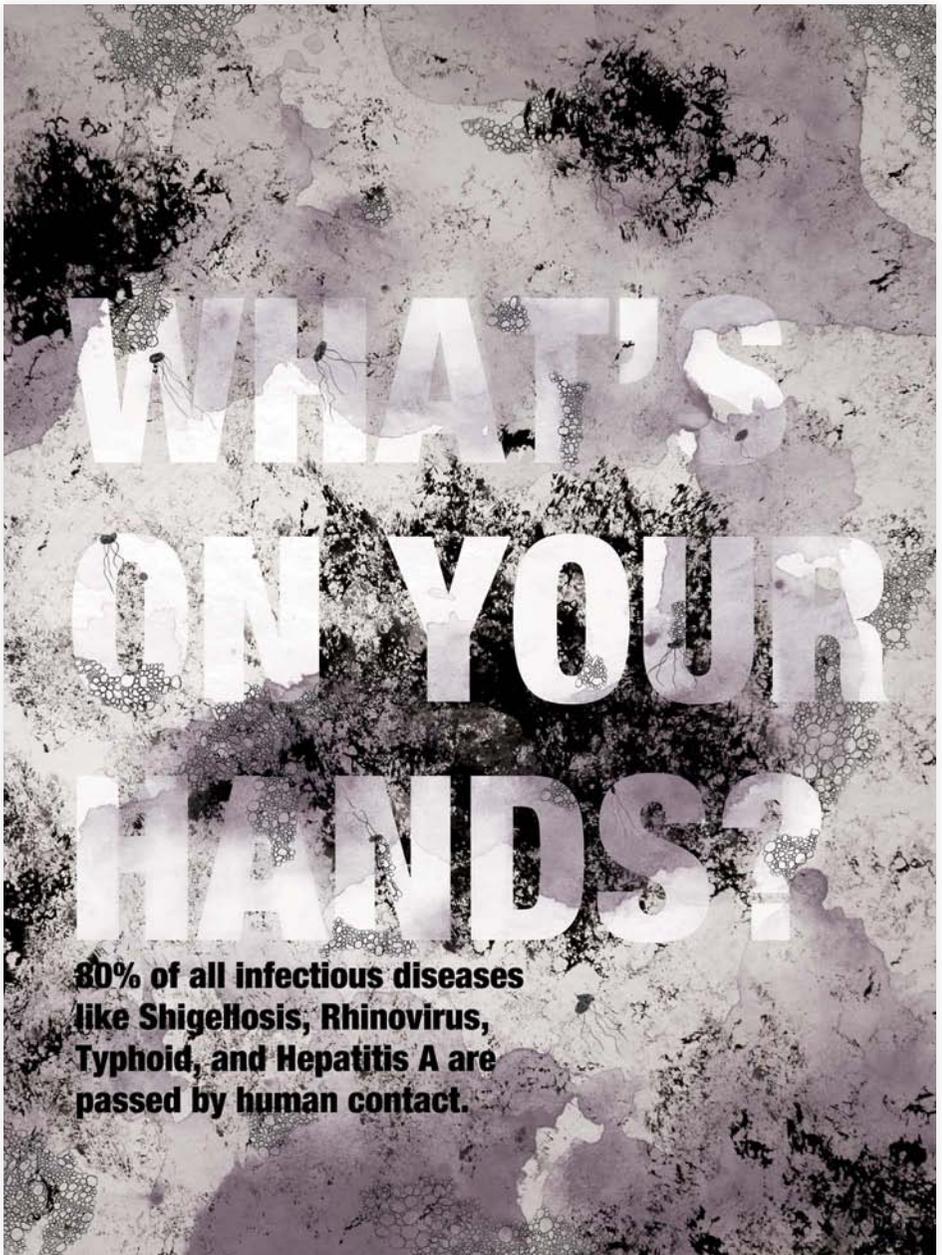


Book by Jessica Helfand

IMPROVISE WITH DESIGN, BECOME YOUR SUBJECT

Think about becoming your object, whether it's a germ or a character. Draw and write and don't think about the end result. Just free yourself to explore. After a thorough exploration, pull elements you want to move forward with and start forming them into a layout.





AFTER Jessica's feedback

INDEX

A

action-oriented posters, 20
Aesthetic Apparatus, 65
aesthetic focus, 160
An Inconvenient Truth (Gore), 90
Anthony, Maura, 167
architecture, 137
audience
 educating, 54
 engaging, 94, 114, 118, 132, 138
 inspiring behavioral changes in, 162, 167
 power relationship between design and, 36
 surprising, 54, 134, 138, 148

B

Balaguer, Mario, 167, 168
Barringer, David, 162–169
BeachBody.com, 167
beauty, designing for, 27, 151, 152
before-and-after images, 167–168
behavior, inspiring people to change, 162, 167
Better (Gawande), 169
Bierut, Michael, 38–43, 161
Bode, Rhiannon, 165, 167
book covers, 8, 78, 81
book illustrations, 26. *See also* illustrations
brainstorming, 110, 112
branding, 47, 140, 142
Breeland, Mark, 167
Bubbles, Barney, 65
bumper stickers, 134

C

Cabrera, Samantha, 165
call to action, 57
campaigns, 96–97, 100
Cheng, Alicia, 90
Cheuk, Deanne, 84–89, 161
club flyers, 17
collaboration, 23, 34, 41, 46
Collins, Brian, 143
color palettes, 8, 9, 114, 126, 151
commercial art, 23
conceptual arts, 32, 52
Cooper-Hewitt National Design Museum, 2
corporate identity, 61. *See also* branding
Corral, Rodrigo, 78–83, 161
cultural institutions, 108
curiosity, 98, 99, 121

D

design
 balancing beauty and function in, 152
 being extreme with, 76
 books, 47, 96, 117, 159
 empathetic approach to, 42
 feminine/masculine quality in, 85, 86–87
 focusing on visual expression in, 88
 functional, 82, 96, 161
 future of
 Alice Twemlow on, 17
 Axel Wieder on, 35
 Deanne Cheuk on, 87
 Debbie Millman on, 143
 Ellen Lupton on, 4–5
 Experimental Jetset on, 125
 Jason Munn on, 69

- Jennifer Morla on, 53
- Jessica Helfand on, 23
- Keetra Dean Dixon on, 137
- Luna Maurer on, 117
- Maira Kalman on, 29
- Michael Bierut on, 41
- Michael Vanderbyl on, 61
- Mieke Gerritzen on, 104–105
- Paula Scher on, 131
- Paul Sahre on, 10–11
- Rick Valicenti on, 47
- Rodrigo Corral on, 81
- Sarah Gephart on, 92
- Stefan Sagmeister on, 75
- Steven Heller on, 99
- Vanessa van Dam on, 111
- human-oriented approach to, 128, 129, 130–133, 137
- improvising with, 21, 24 (*See also* experimenting)
- interaction between forms in, 70
- and language, 4
- limitless nature of, x
- literacy, 2
- philosophical approach to, 103, 106
- process, viii–ix, 12, 65, 142, 150, 159
- production side of, 65
- reflective approach to, 103, 104–105
- research-based, 34, 123, 136, 142, 159
- role of intuition in, 151, 152
- scientific approach to, 118–119
- simplicity in, 62, 76, 120
- as social system, 14
- solving problems with (*See* problem-solving)
- spontaneity and, 74–75
- training (*See* design training)
- voice (*See* design voice)
- workshop, 162–169
- designers. *See also* specific designers
 - female vs. male, 85, 86–87
 - lack of control by, 17
 - marginalization of, 10–11
 - role of, 61, 99
 - schools of thought that shape, 160–161
 - as software developers, 104–105
 - voice (*See* design voice)
- Design Observer, 20
- design training
 - Debbie Millman on, 142–143
 - Experimental Jetset on, 123
 - Jason Munn on, 67
 - Jennifer Morla on, 52
 - Keetra Dean Dixon on, 136–137
 - Michael Bierut on, 40
 - Rick Valicenti on, 46
 - Vanessa van Dam on, 111
- design voice
 - Alice Twemlow's, 17
 - Deanne Cheuk's, 87
 - Debbie Millman's, 143
 - Experimental Jetset's, 124–125
 - Jason Munn's, 68–69
 - Jennifer Morla's, 53
 - Jessica Helfand's, 23
 - Keetra Dean Dixon's, 137
 - Luna Maurer's, 117
 - Maira Kalman's, 28
 - Michael Bierut's, 41
 - Michael Vanderbyl's, 60
 - Mieke Gerritzen's, 104
 - Paula Scher's, 131
 - Rick Valicenti's, 47
 - Rodrigo Corral's, 81
 - Sarah Gephart's, 92
 - Stefan Sagmeister's, 75
 - Steven Heller's, 99
 - Vanessa van Dam's, 111

design workshop, 162–169
Dixon, Keetra Dean, 134–139, 161
double meanings, 108, 109, 112
Drentell, William, 20

E

Emotionally Intelligent Signage site, 39
empathy, designing with, 42
ephemera, 17
exhibitions, 34, 104
Experimental Jetset, 120–127, 160
experimenting
 Alice Twemlow on, 17
 Axel Wieder on, 35
 Deanne Cheuk on, 87
 Debbie Millman on, 143
 Ellen Lupton on, 4
 Experimental Jetset on, 124
 Jason Munn on, 68
 Jennifer Morla on, 53
 Jessica Helfand on, 23
 Keetra Dean Dixon on, 137
 Luna Maurer on, 117
 Maira Kalman on, 28
 Michael Bierut on, 41
 Michael Vanderbyl on, 59–60
 Mieke Gerritzen on, 104
 Paula Scher on, 131
 Paul Sahre on, 10
 Rick Valicenti on, 47, 48
 Rodrigo Corral on, 81
 Sarah Gephart on, 92
 Stefan Sagmeister on, 75
 Steven Heller on, 98–99
 Vanessa van Dam on, 111
expressions, generating, 163–164

F

feminine vs. masculine design, 85, 86–87
fictional narratives, 27
fingerprints, 115, 116
form vs. function, 57

functional art, 82, 161
functional design, 96
future of design
 Alice Twemlow on, 17
 Axel Wieder on, 35
 Deanne Cheuk on, 87
 Debbie Millman on, 143
 Ellen Lupton on, 4–5
 Experimental Jetset on, 125
 Jason Munn on, 69
 Jennifer Morla on, 53
 Jessica Helfand on, 23
 Keetra Dean Dixon on, 137
 Luna Maurer on, 117
 Maira Kalman on, 29
 Michael Bierut on, 41
 Michael Vanderbyl on, 61
 Mieke Gerritzen on, 104–105
 Paula Scher on, 131
 Paul Sahre on, 10–11
 Rick Valicenti on, 47
 Rodrigo Corral on, 81
 Sarah Gephart on, 92
 Stefan Sagmeister on, 75
 Steven Heller on, 99
 Vanessa van Dam on, 111

G

Gawande, Atul, 169
Gephart, Sarah, 90–93, 161
Gerritzen, Mieke, 102–107, 160
Gore, Al, 90
graphic design
 balancing beauty and function in, 152
 being extreme with, 76
 books, 47
 changing behavior with, 162, 167–168
 educating public about, 2
 empathetic approach to, 42
 expanding traditional, 161
 feminine/masculine quality in, 85,
 86–87
 focusing on visual expression in, 88
 functional, 82, 96, 161

- future of
 - Alice Twemlow on, 17
 - Axel Wieder on, 35
 - Deanne Cheuk on, 87
 - Debbie Millman on, 143
 - Ellen Lupton on, 4–5
 - Experimental Jetset on, 125
 - Jason Munn on, 69
 - Jennifer Morla on, 53
 - Jessica Helfand on, 23
 - Keetra Dean Dixon on, 137
 - Luna Maurer on, 117
 - Maira Kalman on, 29
 - Michael Bierut on, 41
 - Michael Vanderbyl on, 61
 - Mieke Gerritzen on, 104–105
 - Paula Scher on, 131
 - Paul Sahre on, 10–11
 - Rick Valicenti on, 47
 - Rodrigo Corral on, 81
 - Sarah Gephart on, 92
 - Stefan Sagmeister on, 75
 - Steven Heller on, 99
 - Vanessa van Dam on, 111
 - human-oriented approach to, 128, 129, 130–133, 137
 - improvising with, 21, 24 (See *also* experimenting)
 - interaction between forms in, 70
 - as language proposition, 4
 - limitless nature of, x
 - literacy, 2
 - philosophical approach to, 103, 106
 - process, viii–ix, 12, 65, 142, 150, 159
 - production side of, 65
 - reflective approach to, 103, 104–105
 - research-based, 34, 123, 136, 142, 159
 - role of intuition in, 151, 152
 - scientific approach to, 118–119
 - simplicity in, 62, 76, 120
 - as social system, 14
 - solving problems with (See problem-solving)
 - spontaneity and, 74–75
 - training (See design training)
 - voice (See design voice)
 - workshop, 162–169
 - graphic designers. See *also* specific designers
 - female vs. male, 85, 86–87
 - lack of control by, 17
 - marginalization of, 10–11
 - role of, 61, 99
 - schools of thought that shape, 160–161
 - as software developers, 104–105
 - voice (See design voice)
- ## H
- Heath, Chip, 165
 - Heath, Dan, 165
 - Helfand, Jessica, 20–25, 146, 150, 160
 - Heller, Steven, 96–101, 161
 - Henri Bendel, 84
 - human-oriented design, 128, 129, 130–133, 137
 - humor, 4, 26, 27, 92, 94
- ## I
- iconography, 140–141, 144, 146, 148
 - idealism, 120
 - illustrations, 10, 26, 80, 84, 90, 142
 - images. See *also* photographs
 - before-and-after, 167–168
 - merging language with, 2, 3, 6, 65, 146, 150
 - improvisation, 21, 24
 - Inconvenient Truth, An* (Gore), 90
 - information
 - presenting too much, 96–97, 102–103, 140
 - visualizing, 91, 94
 - information-driven design, 161
 - instinct, 28, 30
 - intelligent design, 92
 - international typographic style, 161
 - intuition, 152
 - iPad, 61, 87, 111
 - iPhone, 111

K

Kalman, Maira, 26–31, 161
Kalman, Tibor, 26

L

language
and design, 4
double meanings in, 108, 109
educating with, 54
merging image and, 2, 3, 6, 65, 146,
150
over-reliance on, 144
persuading/provoking with, 18
setting tone with, 150
language-centric design, 161
liquid letterforms, 66
Lupton, Ellen, viii–ix, 2–7, 146–149, 160

M

Madison Technical College, 67
market research, 11. *See also*
research-based design
Maryland Institute College of Art, ix, x, 2,
162
masculine vs. feminine design, 85, 86–87
Maurer, Luna, 114–119, 160
M&Co, 26
metaphors, 98
MGMT, 90–95
MICA, ix, x, 2, 162
Millman, Debbie, 140–145, 161
minimalism, 60, 64. *See also* simplicity
mirror clings, 134
mirrors, 51, 73, 74, 78
mistakes, 53
mobile devices, 61, 87, 111
modernism, 57, 60
Morla, Jennifer, 50–55, 160
Morla Design, 50
Munn, Jason, 64–71, 160

N

narrative voice, 28, 30
National Book Awards, 81
National Design Museum, Cooper-Hewitt,
2
Next Nature project, 102, 103
No symbol, 140, 141

O

O, The Oprah Magazine, 167
optimism, 81, 137

P

participatory design, 161
Paul, Sahre, 8–13
people, designing for, 128, 129, 130–133
perspective, 8, 9
persuasion, 15, 18
philosophical tone, 103, 106
photographs
experimenting with, 21, 27
techniques for working with, 45, 66,
79–80, 151
using old, 23
Photoshop, 45, 86
Pink, Daniel, 39
positive messages, 166
poster project
analysis of, 157–161
design approach for, 151
feedback
Alice Twemlow's, 14–15, 18–19
Axel Wieder's, 32–33, 36–37
Deanne Cheuk's, 84–86, 88–89
Debbie Millman's, 140–141, 144–145
Ellen Lupton's, 2–3, 6–7, 146–149
Experimental Jetset's, 120–122,
126–127
Jason Munn's, 64–66, 70–71
Jennifer Morla's, 50–51, 54–55

- Jessica Helfand's, 20–22, 24–25
- Keetra Dean Dixon's, 134–135, 138–139
- Luna Maurer's, 114–116, 118–119
- Maira Kalman's, 26–27, 30–31
- MGMT's, 90–91, 94–95
- Michael Bierut's, 38–39, 42–43
- Michael Vanderbyl's, 56–57, 62–63
- Mieke Gerritzen's, 102–103, 106–107
- Paula Scher's, 128–130, 132–133
- Paul Sahre's, 8–9, 12–13
- Rick Valicenti's, 44–45, 48–49
- Rodrigo Corral's, 78–80, 82–83
- Stefan Sagmeister's, 72–74, 76–77
- Steven Heller's, 96–97, 100–101
- Vanessa van Dam's, 108–110, 112–113
- final poster redesign, 150–153
- generic brief for, viii–ix
- rules guiding, x–xi
- versions/designers, 154–155
- workshop inspired by, 162–169
- posters. *See also* Wash Your Hands poster
 - action-oriented, 20
 - alternatives to, 134–135
 - changing behavior with, 162, 167
 - considering location of, 3
 - creating two levels of experience in, 12
 - incorporating human element in, 128, 129, 130–133
 - integrating written message in, 2, 3
 - letting people choose their own, 3
 - as part of larger campaign, 100
 - presenting statistics in, 3, 122, 165, 168
 - presenting too much information in, 96–97, 102–103
 - process-based, 114, 115
 - process of making, viii
 - self-referential, 38
 - with two perspectives, 9
 - typographic, 2, 3 (*See also* typography)
- postmodern theory, 32
- post-punk culture, 124
- power relationship, 36
- Poynor, Rick, 16
- primal emotions, 165–167
- print-on-demand, 17
- problem-solving
 - Alice Twemlow on, 16–17
 - Axel Wieder on, 34
 - Deanne Cheuk on, 86–87
 - Ellen Lupton on, 4
 - Experimental Jetset on, 123
 - Jason Munn on, 68
 - Jennifer Morla on, 52–53
 - Jessica Helfand on, 22
 - Luna Maurer on, 117
 - Michael Bierut on, 40–41
 - Michael Vanderbyl on, 57–58, 59, 61
 - Mieke Gerritzen on, 104
 - Paula Scher on, 131
 - Paul Sahre on, 10
 - Rick Valicenti on, 47
 - Rodrigo Corral on, 81
 - Sarah Gephart on, 92
 - Stefan Sagmeister on, 75
 - Steven Heller on, 98
- process-based posters, 114, 115
- Pro qm, 32, 33
- punk culture, 124

Q-R

- question, posing message as, 14–15
- Rand, Paul, 20, 61
- reductive style, 60
- reflective design, 104–105
- research-based design, 34, 123, 136, 142, 159
- Rietveld Academia, 123
- Ruscha, Ed, 44–45, 66

S

Sagmeister, Stefan, 72–77, 160
Sagmeister & Walsh, 72
Sahre, Paul, 160
scare tactics, 166
Scher, Paula, 128–133, 161
School of Visual Arts, 8, 14, 96
schools of thought, designer, 160–161
scientific approach, 118–119
self-referential posters, 38
sign language, 2, 3
simplicity, 62, 76, 120, 160. *See also*
 minimalism
slogans, 97, 102, 164–165, 168
social connections, 16
social system, design as, 14
software, graphic design, 104–105
Spiekermann, Erik, 87
spontaneity, 74–75
statistics, 3, 122, 165, 168
Sterling Brands, 140–143
stickers, 134
story-telling, 28
strategy, role of designer in, 61
Sullivan, Rachel, 167
surprise, designing for, 54, 134, 138, 148
*Switch: How to Change Things When
Change is Hard* (Heath), 165
symbols, 32, 98, 140–141, 147

T

technology, 22, 75, 87, 131, 134, 137
time management, 53
training. *See* design training
transformation strategy, 167–168
Twemlow, Alice, 14–19, 160
typographic posters, 2, 3
typographic style, international, 161
typography, 60, 112, 126

U

universality, 160
user-centered design, 160

V

Valicenti, Rick, 44–49, 150–151, 161
van Dam, Vanessa, 108–113, 160
van den Dungen, Danny, 120–122
Vanderbyl, Michael, 44, 56–63, 160
viewer experience, creating two levels
 of, 12
Vignelli, Massimo, 142
visual expression, 88
visualizing information, 91, 94
voice. *See* design voice

W

Warhol, Andy, 8
Wash Your Hands poster
 analysis of project, 157–161
 design approach for, 151
 feedback on
 Alice Twemlow's, 14–15, 18–19
 Axel Wieder's, 32–33, 36–37
 Deanne Cheuk's, 84–86, 88–89
 Debbie Millman's, 140–141, 144–145
 Ellen Lupton's, 2–3, 6–7, 146–149
 Experimental Jetset's, 120–122,
 126–127
 Jason Munn's, 64–66, 70–71
 Jennifer Morla's, 50–51, 54–55
 Jessica Helfand's, 20–22, 24–25
 Keetra Dean Dixon's, 134–135,
 138–139
 Luna Maurer's, 114–116, 118–119
 Maira Kalman's, 26–27, 30–31
 MGMT's, 90–91, 94–95
 Michael Bierut's, 38–39, 42–43
 Michael Vanderbyl's, 56–57, 62–63
 Mieke Gerritzen's, 102–103,
 106–107

Paula Scher's, 128–130, 132–133
Paul Sahre's, 8–9, 12–13
Rick Valicenti's, 44–45, 48–49
Rodrigo Corral's, 78–80, 82–83
Stefan Sagmeister's, 72–74, 76–77
Steven Heller's, 96–97, 100–101
Vanessa van Dam's, 108–110,
112–113
final redesign of, 150–153
generic brief for, viii–ix
rules guiding project, x–xi
versions/designers, 154–155
workshop inspired by, 162–169
water letterforms, 66
web, designing for, 17
Wieder, Axel, 32–37, 161
WikiLeaks, 103
Winterhouse Studio, 20
Winthrop University, 162
workshop, graphic design, 162–169
WPA posters, 14, 15