CHAPTER 24

The Digital Revolution and Beyond
April Greiman

- poster for Los Angeles Institute of Contemporary Art, 1986
- computer output, printed as layers of lavender, blue-gray, red-orange, and tan, overlap and combine into an even fuller palette of color

http://www.aiga.org/content.cfm/medalist-aprilgreiman
April Greiman

- graphic imagery for *Design Quarterly* 133, 1987

- poster composed of digitized images was output by a low-resolution printer onto standard 8.5” by 11” bond paper
Rudy VanderLans

- cover for Émigré 11 magazine, 1989
- three levels of visual information are layered in dimensional space
Glenn A. Suokko (designer) and Emigre Graphics

- cover for Emigre 10 magazine, 1989
- traditional typographic syntax yielded to an experiment in unconventional information sequencing for a special issue about a graphic design exchange between the Cranbrook and Dutch designers.
Katherine McCoy

- Cranbrook recruiting poster, 1989
- photographic collage of student projects is layered with a listing of polemic oppositions and a communications-theory diagram
DIRECT MAIL

Edward Fella

- mailer for Detroit Focus Gallery, 1987
- typography that references its form, history, and production processes
  
http://vimeo.com/8868251
  
http://www.aiga.org/content.cfm/medalist-edfella
Edward Fella

- announcement for a lecture, 1995
- medley of personal and eccentric letterforms is composed with connective logic and visual whimsy
David Carson (art director), Pat Blashill (photographer)

- “Hanging at Carmine Street,” Beach Culture, 1991
- Responding to the title of an editorial feature on a public swimming pool, Carson was inspired to “hang some type.”
David Carson (art director) and John Ritter (photographer)

• “Is Techno Dead,” Ray Gun, 1994

• text type and spatial intervals join with computer-manipulated photographs in a rhythmic melody of white and dark shapes.
David Carson (art director) and Chris Cuffaro (photographer)

- “Morrissey: The Loneliest Monk,” Ray Gun, 1994

- unusual photographic cropping and deconstructed headline convey the musician’s romanticism and mystery

Fred Woodward (art director), Gail Anderson (designer), and Matt Mahurin (photographer/illustrator)

- blocky sans-serif letters evoke Russian constructivism, while reversed Bs, Rs, and a K connote the Cyrillic alphabet used in Russia.

http://www.aiga.org/content.cfm/medalist-fredwoodward
Fred Woodward (art director/designer) and Andrew Macpherson (photographer)

- “Sinead O’Connor...,” *Rolling Stone*, 1990. This breakthrough layout used large-scale display type over two pages as a dynamic counterpoint to the photographic portrait.
Fred Woodward (art director) and Lee Bearson (designer)

- “Cyber Nation,” Rolling Stone, 1994
- typeface selection, its computer manipulation, and the color palette all signify and express the article’s content
Fred Woodward (art director), Geraldine Hessler (designer), and David Cowles (illustrator)

- “Man of the Year: David Letterman,” Rolling Stone, 1995
- Visual cohesiveness between type and image is achieved, as both are constructed from broad flat shapes of interlocking color
Emigre fonts include

- **Dead History**, R Scott Makela, 1990
- **Jonathan Barnbrook**, Exocet, 1990
- **Jeffrey Keedy**, Keedy Sans, 1989
- **Frank Heine**, Remedy, 1991
- **Suburban**, Rudy VanderLans and Barry Deck, 1994
- **Template Gothic**, Rudy VanderLans, 1990
- **Totally Gothic**, Zuzana Licko 1990
- **Filosofia**, Zuzana Licko 1997
- **Mrs Eaves**, Zuzana Licko 1996
Matthew Carter

- Walker typeface, 1995
- snap-on serifs and other variables extend the formal range.
Bill Hill and Terry Irwin (creative directors) and Jeff Zwerner (designer), MetaDesign San Francisco (design firm)

- VizAbility Interactive CD-ROM, 1995
- coordinated design system unifies booklets, packaging and screen design
Bill Hill and Terry Irwin (creative directors) and Jeff Zwerner (designer), MetaDesign San Francisco (design firm)

- VizAbility Screen design, 1995
Clement Mok and Brian Forst (designers), Scott Peterson (photographer), and Studio Archetype (design studio)

- iQVC main categories screen for Internet shopping, 1995
- Drawers and cubbyholes make this screen adaptable to new and seasonal promotions, just like a storefront
INTERACTIVE DESIGN

Bob Aufuldish

- fontBoy interactive catalogue Web site title page, 1995
- uninhibited aesthetic of the typefaces is conveyed
Gitte Kath

- poster for the Sydney 2000 Paralympics
- design was selected for the official Paralympic poster of the Danish Sports Organisation for the Disabled
Gitte Kath

- poster for The Chalk Circle, or the Story of the Abandoned Doll, a play for children and adults inspired by Bertolt Brecht’s The Chalk Circle
Luba Lukova

- “Water,” poster, 2002
- message for water conservation is a barren lake bed that forms the body of a dead fish.
Luba Lukova

- Social Justice poster portfolios, containing 12 different designs, 2008

http://www.lukova.net/
POSTER

Hideki Nakajima

- “I Am Walking,” poster, 2001
- collaborative work with Ryuichi Sakamoto, a well-known Japanese musician and Grammy award winner
- Sakamoto wrote the poem for this poster, and Nakajima provided a typographic interpretation of the text
Makoto Saito

- poster for Alpha Cubic Co., Ltd.
Makoto Saito

- “Sunrise Sunset Yusaku Kamekura,” poster, 1999

- Commissioned by the Toppan Printing Company, Ltd., this poster serves as a monumental homage to the late designer Kamekura
Shin Matsunaga

Mitsuo Katsui

Stefan Sagmeister

- Lou Reed poster, 1996

- “We designed a poster announcing his new album ’Set the Twilight Reeling,’” explains Sagmeister. “The lyrics are extremely personal. We tried to show this by writing those lyrics directly over his face.”
Werner Jeker

- “Saison,” poster, 2000
- recollections of Man Ray, in Jeker’s poster announcing the 2000-2001 season for the Théâtres Vidy-Lausanne
- a leaf which are also becomes lips implies both “season” and “voice”
Jean-Benoît Lévy

- poster for RAR, 2001

- Poster for a small boutique selling handcrafted objects and flowers, photography and typography are integrated and layers of information are presented in a manner that is characteristic of Lévy’s vision

- The “street poster” tradition in Switzerland provides smaller companies with low-budget advertising that can be used over a number
Jean-Benoît Lévy

- poster for AIGA, 2002

- announces the opening of nine design studios in San Francisco to local AIGA members. The word seam was suggested as a theme, and Lévy sought imagery that implied mining. Diamonds numbered from 1 to 9 represent the nine design studios and the quality of their work.

- The black-and-white photograph of a tearful fashion model - According to Lévy the tears could be caused by the heat of a mine, by sadness, or by anger — The question lingers.
Rudi Meyer

- Verdi poster, 2001
- operas of Verdi are implied by undulating lines of type in the colors of the Italian national flag
Rudi Meyer

- poster for the opera Lucie de Lammermoor, 2002
- melancholy nature of the opera is implied through the overlapping imagery of a ruined abbey and foliage
Niklaus Troxler,


- In this purely typographic design, the subject, an exhibition on the typographic poster, is implied by its very absence.
Niklaus Troxler,

- The subject, Solo Vocals, is represented by a singled tube of lipstick.
Karl Dominic Geissbuhler,


- The opera’s subject is expressed by having the vertical title cross the lips like a typographic finger.
Karl Dominic Geissbuhler,

- poster for Maria Stuarda, 2002.

- The A in Stuart’s name becomes her decapitated head below the chopping block.
Chip Kidd

- book cover for Naked, 1997
- two covers in one, this design reveals an X-ray after the dust jacket is removed
- photography by Peter Zeray/Photonica
Chip Kidd


- A mirror image is used to depict the subject of this novel about the media-driven world of New York and Los Angeles. Photography © Corbis/UPi.
POSTER

Chaz Maviyane Davies

- poster on Human Rights Article 4, 1996.

- In every image Maviyane-Davies makes, especially his United Nations human-rights articles, the images are powerful and positive and exude confidence and dignity.
POSTER

Chaz Maviyane Davies


- Maviyane-Davies intertwines a kudu horn with a saxophone, working images from prehistoric African cave paintings into the background.
Erik Adigard

- “Money is Just a Type of Information,” WIRED, July 1994.
LOGO DESIGN

Erik Adigard

- HOTBOT logo, 1996.
PRINT DESIGN

John Maeda, calendar, 1996.
PRINT DESIGN

Vaughan Oliver

- Central St. Martin’s Fashion Show invitation, 2004
Michael Johnston, “Design Decisions,” poster, 1996. One of a series of posters created for Britain’s Design Council. They were intended to be displayed in schools and to spur children’s interest in the design process by using beautifully “wrong” images.
Angus Hyland

Paula Scher


Paula Scher

Nancy Skolos and Thomas Wedell

- page spread, “Purple Prototype,” from Ferrington Guitars Book, 1992
- With this book Skolos and Wedell helped to redefine to definition of a book’s form as both type and object move in and out of space
Nancy Skolos and Thomas Wedell

- poster for the IDSA IDEA Award call for entries, 1999
- in this photomontage one is invited to “enter” the industrial design awards competition.
Michael Bierut

- poster for a Yale University School of Architecture lecture and exhibition series, 2002
Helmut Schmid

- poster for the exhibition On Typography, Kobu Design University, Japan, 2000.
Koeweiden-Postma

- poster for Amsterdam’s Hortus Botanicus, 2001
- Through enlargement the delicacy and intricacy of plant life is revealed.
Max Kisman

- poster celebrating a century of Henri de Toulouse-Lautrec, 2001
- direct manual digital lettering is created using a drawing tablet
KEY PEOPLE

- Douglas C. Engelbart
- Susan Kare
- Pierre Bézier
- Paul Brainerd
- Rudy Vanderlan
- Zuzana Licko
- Katherine McCo
- Edward Fella
- David Carson
- Fred Woodward
- Gail Anderson
- John Plunkett
- Sumner Stone
- Carol Twombly
- Robert Slimbach
- Matthew Carter
- Laurie Haycock Makela
- Erik Spiekermann
- Netscape Communications
- Jessica Helfand
- Richard Saul Wurman
- Clement Mok
- Bob Aufuldish
- Helmut Brade
- Gitte Kath
- Luba Lukova
- Hideki Nakajima
- Makoto Saito
- Shin Matsunag
- Mitsuo Katsui
- Jianping He
- Stefan Sagmeister
- Werner Jeker
KEY PEOPLE

- Jean-Benoît Lévy
- Rudi Meyer
- Niklaus Troxler
- Karl Dominic Geissbuhler
- Uwe Loesch
- Holger Matthies
- Philippe Apeloi
- David Tartakover
- Reza Abedini
- Charles I. (Chip) Kidd
- Katsumi Asaba
- Chaz Maviyane Davie
- Erik Adigard
- Vaughan Oliver
- Michael Johnsto
- Vince Frost
- Alan Kitching
- Shuichi Nogami
- Shinnoske Sugisaki
- Ralph Schraivogel
- Melchior Imboden
- Paula Scher
- Nancy Skolos
- Hans Dieter Reichert
- Mirko Ilić
- Wladyslaw Pluta
- Ahn Sang-Soo
- Michael Bierut
- Helmut Schmid
- Jacques Koeweiden
KEY PEOPLE

- Max Kisman
- Félix Beltrán
- Luis Almeida Herrera
- German Montalvo
- Gabriela Rodriguez
- Alejandro Magallanes
KEY TERMS

Pluralism
having multiple aspects or themes exist at the same time.

Pixels
the dots that make up the information presented on a computer screen.

DPI (dots per inch)
a measurement of the number of pixels in one inch, which describes the resolution of a digital graphic or image.

bitmapped fonts
letterform design was controlled by the matrix of dots, or pixels, in these early fonts Bézier splines mathematically generated, nonuniform curves defined by four control points. These curves can create complex shapes with smooth endpoints, making them particularly useful for creating letterforms and computer graphics.

Linotron
a high-resolution imagesetter capable of either 1,270- or 2,540-dpi output.

Desktop publishing
a term coined by Paul Brainerd to describe the process that enabled the user to create elements on the computer screen, then position these on the page in a manner similar to the traditional way elements were prepared and pasted into position for offset printing.
Émigré
Rudy Vanderlans began to edit, design, and publish this magazine. The journal’s name was selected because its founders believed exposure to various cultures, and living in different cultural environments, had a significant impact on creative work. Its experimental approach helped define and demonstrate the capabilities of the new technology, both in its editorial design and by presenting work and interviews with designers from around the world whose work was too experimental for other design publications.

Entropy
the disintegration of form from repeated copying.

Kern(ing)
the increase or decrease of spacing between letterforms.

Em
a horizontal measurement equivalent to the width of the letter M.

Gutter
the space between columns of type.

Zines
Self-published personal magazines using desktop-publishing software and inexpensive printing or photocopier reproduction.

Oxford rules
one name used for multiple-line, thick-and-thin borders.

Multiple-master typefaces
two or more master typeface designs combined to generate an extensive sequence of fonts. The master designs determine the range of fonts that can be generated through changes in a design axis.
KEY TERMS

**Design axis**
controls a typeface’s weight, determined by stroke thickness and the resulting ratio of black form to white background; width, determined by making the letters wider (expanded) or narrower (condensed); style, through which visual attributes ranging from no serifs to large serifs, or wedge-shaped serifs to slab serifs, were altered; and optical size, involving subtle adjustments in proportion, weight, contrast between thick-and-thin elements, and spacing to optimize legibility and design.

**Hypertext**
text on a computer screen containing pointers to other text, which are instantly available by placing a cursor on the key word or icon and clicking the mouse.

**Interactive media** *(hypermedia)*
extends the hypertext concept to a combination of audio, visual, and cinematic communications connected to form a coherent body of information.

**Linear series**
a sequence of screens, much like the pages of a book or images in a slide show, that can be called up one after another.

**Spatial zoom**
lets the viewer acquire closer or more detailed data by clicking on a word to see its definition or by zooming in on a detail of a map or diagram.

**Parallel texts**
modified versions of the same document.
KEY TERMS

Overlays
different views of the same information—for example, a series of maps showing the Roman Empire at different stages of its history.

Hierarchies
branching structures organized like a family tree, permitting the selection of options that lead down the various branches.

Matrix
organizes data on a grid of interconnected pathways that intersect at appropriate tangential points.

Web structure
networks constructed with links designed to guide the viewer through interconnected information.

Internet
a vast network of linked computers. It had its origins in the late 1960s, when scientists at the United States Department of Defense Advanced Research Projects Agency (DARPA) established the ARPAnet computer network so they could transfer data between sites working on similar research projects.

World Wide Web
provided a means to easily organize and access the vast and ever-increasing content on the Internet, including text, images, sound, animation, and video. In 1990, physicist Tim Berners-Lee developed the three main building blocks of the Web, the Hypertext Transfer Protocol (HTTP), the Hypertext Markup Language (HTML), and a specification for the “address” of every file on the Web, called the Uniform Resource Locator (URL).
KEY TERMS

Hyperlinks
highlighted or underlined words, phrases, icons, or images linking elements in one document to other documents existing anywhere on the Web.

Information superhighway
a phrase used in the 1990s to express the global access to enormous amounts of information provided by the Internet and the Web.

Information architecture
in 1976, architect and designer Richard Saul Wurman coined this term and predicted it would become a new profession of individuals who made complex information understandable. Twenty years later, this term became widely used to denote a process of analyzing complex information and giving it structure and order, enabling audiences to glean its essence in an efficient and agreeable manner.

http://www.youtube.com/TheDalahorse