GRAPHIC Design usa

October 1998

Preview

The largest and most prestigious printing and digital prepress trade show in the U.S. reaches out to creatives to close the loop "from design to delivery." Extensive product exhibits by digital vendors are the key, but displays and seminars are also in the mix. This section previews the show and muses on the blurring lines between design and production. Dates: October 25-28 in Chicago.

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Corporate design paces growing creative field

USA: For the past several years, it has become clear that the graphic design field is getting bigger and corporate departments bigger still. Statistics for the past year recently released by TrendWatch, a company which surveys all manner of market demographics, underscores the point showing that the creative community as a whole has grown by nearly 10% — with corporate design department 'seats' up over 18%. In light of this trend, our editors polled 50 corporate graphics people on how they feel about working in the corporate environment.

Longmont CO: **Using visual whimsy, and avoiding the power racer cliches of most bike enthusiast advertising, art director Thomas Dooley creates a sense of lightness for the latest suspension frame from upscale manufacturer Cannondale. The print spreads break this fall. TDA is the agency.**

THE NEW CAAD 4 ALUMINUM FRAME. 22LBS WITH DUAL DISCS.

cannondale HANDMADE IN USA

PBS graphics have circular kaleidoscopic effect

New York: A sophisticated PBS primetime broadcast design package is being introduced this fall. It includes series specific ids, system cues, network and local station ids and logos, and programming billboards. The graphic concept — rings of people performing a variety of activities — is the work of Lee Hunt Associates with rendering by Manhattan Transfer. Creative director Bob English headed the Lee Hunt team while Kieran Walsh was lead digital artist at Manhattan Transfer. Explains Walsh: "The visuals for the package involve rings of people performing a variety of activities — dancing, walking, running. The timings are offset slightly like a Mexican wave. The sequential animation of this whole range of characters creates a circular kaleidoscopic effect..."
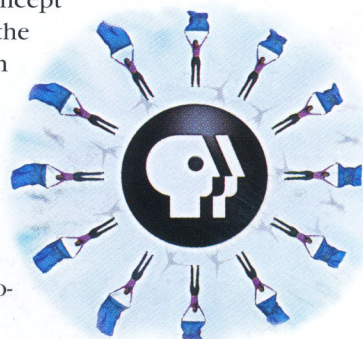
Graphic designers extend communication skills in p-o-p, sign and display projects

More than 75% — yes three out of four — graphic design professionals do some work in this growing bundle of activities that defy a neat label but have a lot in common. It includes point-of-purchase. And sign design. And displays and exhibits. And large format graphic projects. And fleet graphics. And environmental design. And retail merchandising. And so much more.

As for the growth in this area, it arises from fundamental factors: clients need to cut through clutter; brand loyalty needs a reminder at the point-of-sale now more than ever; businesses understand that well-designed graphic materials from top-to-bottom and inside-and-out result in sales, build image, reinforce identity and generate value; digital design and imaging make it easier to repurpose content for output; and, finally, materials and substrates are more durable, flexible and functional than ever.

We've compiled a range of current projects from some favorite creative firms around the country. The projects are diverse but the unifying theme is that graphic design expertise matters. Or at least it should.

— *The Editors*
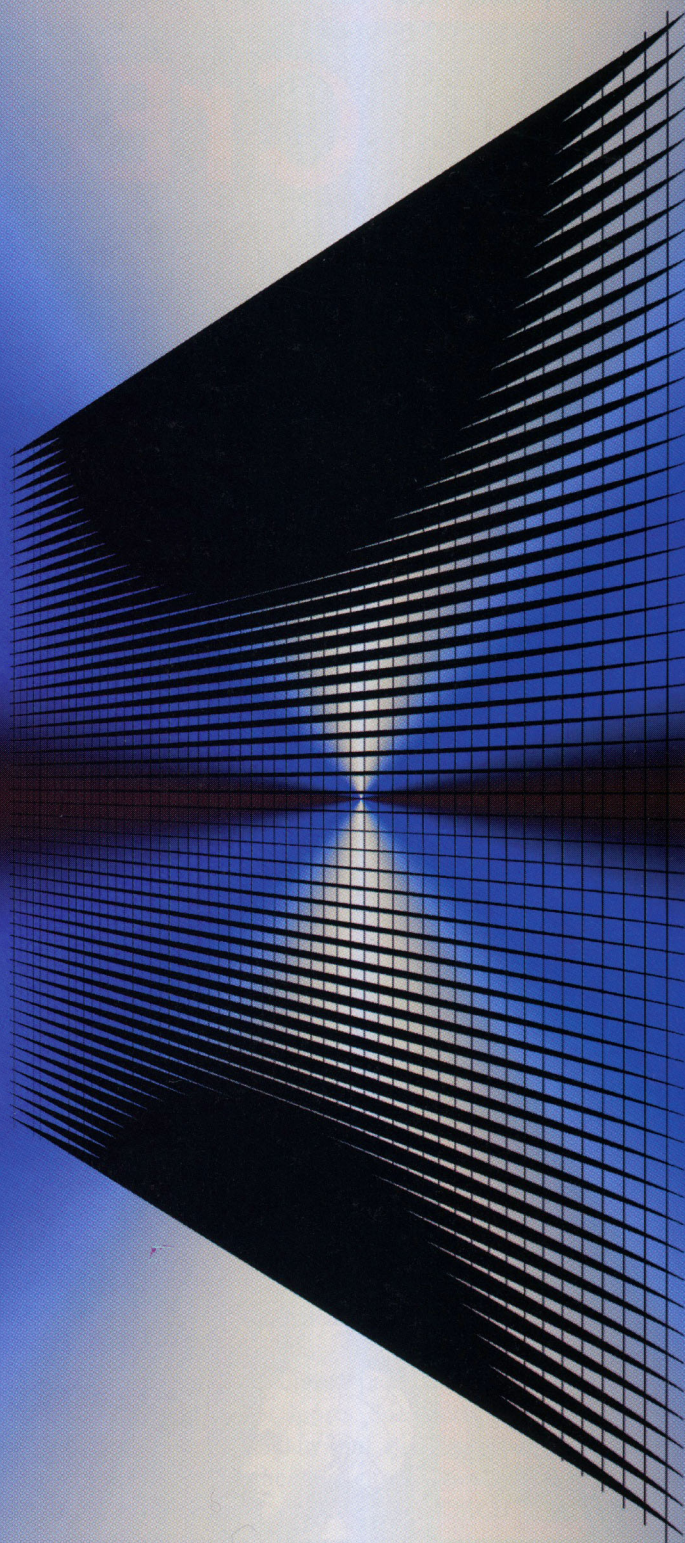
P-O-P & Sign | **Case Study**

Space ship metaphor makes IBM kiosk friendly and future-oriented

IBM charged Gee + Chung Design to develop the industry's first "software vending machine" that would enable customers to demo software, order and take delivery of software on-demand directly from a kiosk. The main objectives of the task: to develop an eye-catching, future oriented sate-of-the-art look while at the same time creating an approachable, friendly and easy-to-use design.
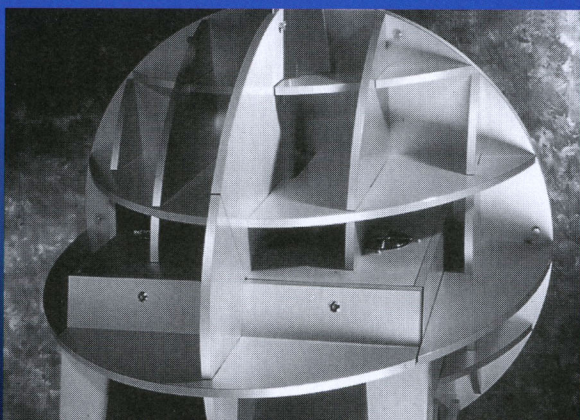
The solution developed by the designers is an "eggcrate" structure, symbolic of a satellite dish form with modular aluminum "tiles" functioning as interchangeable graphic panels. A perforated steel ring rotates in the opposite direction of the logo box, attracting attention and building name recognition. Aluminum buttresses and a bowed base extend the spaceship metaphor, providing an uplifting effect symbolic of an object poised for takeoff. The size is 10 feet high by 4 feet by 4 feet.

The result: a striking instore presence for IBM that, hopefully, provides an efficient, educational and enlightening experience for the consumer.
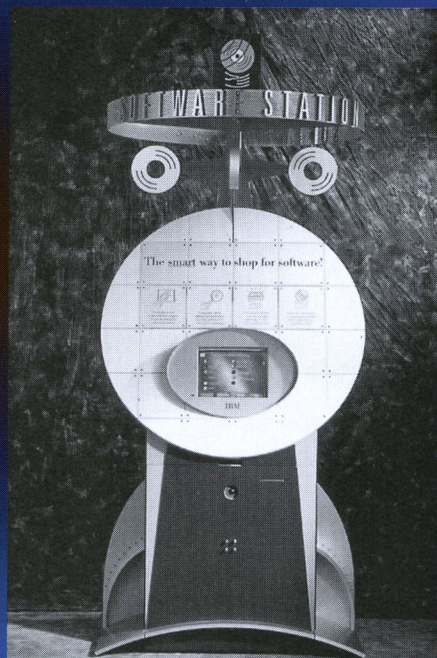
Firm: Gee + Chung, San Francisco

Client: IBM Software Station Kiosk

Art Director/Designer: Earl Gee

Photo Credits: Kirk Amyx

Discussing the growing role of graphic designers in exhibit, display and large-format projects, art director/designer Earl Gee says: "I am not surprised at graphic designers extending their problem-solving communication skills to any medium that needs to convey a message. Since my days at Art Center College of Design, I have always believed that for a design generalist, the basic problem-solving process remains the same no matter what the medium. Sometimes, a certain amount of naivete and ignorance can help lead the designer to a fresh and innovative approach that a seasoned veteran in a certain discipline might overlook. It is also healthy for the individual designer's creative diet to try new things to keep their spirit of play and discovery alive."