

GRAPHIC DESIGN 02

READING 02

InformationDesignWorkbook

GRAPHIC APPROACHES, SOLUTIONS, AND INSPIRATION + 30 CASE STUDIES

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Kim Baer with contributing writer Jill Vacarra

“Clutter is a failure of design, not an attribute of information.”

—Edward Tufte

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CHAPTER ONE

About Information

Design. What is it?
Who is doing it? Why
is it important?

11

1

CHAPTER TWO

Process: Discovery.

A step-by-step look
at the research and
discovery process

31

2

CHAPTER THREE

**Process: Prototypes and
Testing.** How user research
and testing help to ensure
successful design

63

3

CHAPTER FOUR

Design Toolkit. Visual
devices to help communi-
cate information

89

4

Case Studies. Information design
highlights and in-depth interviews
with leading designers in the field.

CHAPTER SEVEN

Interactive Case Studies.

Websites and other
screen-based projects

171

7

Case Studies. Information design highlights and in-depth interviews with leading designers in the field.

CHAPTER FIVE

Printed Matter Case Studies. Magazines, packaging, and corporate communications

123

5

CHAPTER SIX

Information Graphics Case Studies. Maps, charts, and diagrams

147

6

CHAPTER SEVEN

Interactive Case Studies. Websites and other screen-based projects

171

7

CHAPTER EIGHT

Environmental Case Studies. Wayfinding and exhibits

195

8

CHAPTER NINE

Experimental Case Studies. Information design that pushes the envelope

219

9

IN CLOSING

Contributors
About the Author
Acknowledgments
Resources

238

What Is Information Design?

THERE IS SOME CONSENSUS

In the world of graphic design, information design is just coming into its own. The term is relatively recent and the subject of considerable debate in the design community. There are dozens of websites, blogs, special interest groups, and conferences all seeking to define the term.

Definitions and debate aside, there is some commonality in all the discussions about information design. Our current favorite definition comes from the Society for Technical Communication's (STC) special interest group for information design, which describes the discipline as "...the translating [of] complex, unorganized, or unstructured data into valuable, meaningful information."

Who Practices Information Design? One way to define a discipline is to look at its practitioners. Information design is practiced by a variety of professionals in various settings, working on many different types of projects, ranging from print to online

to environmental to experiential design. Not surprisingly, people are beginning to consider the term to be an umbrella or integrator for a host of other related disciplines, such as graphic design, information architecture, interaction design, usability engineering, human-computer interaction, human factors, writing, editing, and library sciences.

Specialists and Generalists. Some practitioners of information design are specialists and practice deeply in one aspect of the field, such as information architecture for websites, or usability research and testing. Some people focus on one type of information design such as simplification of forms, or wayfinding in the transportation field. In the past, information design has been the realm of specialists. However, it has become an increasingly important part of all design projects. Even general practitioners of design need to consider thinking about each of their projects in a user-centric way. The more complex the information is for a project, the greater the need for an information design process and mindset.

Root of the Matter. Sometimes it helps to understand a term by dissecting it. Let's take apart the term information design. Information on its own and without structure is likely to be just a jumble of data. Data can include words, pictures, movement, sound—basically anything a



↑ A complex screen-based exhibit gives young museum visitors a chance to explore multiple levels of information. (See case study on page 180.)
Second Story Interactive Studios

"Egyptian scribes sat every day in the marketplace and wrote hieroglyphic letters, reports, memos and proposals for their clients. At least since then, the business of assisting others to make their communications more effective has flourished." —Robert E. Horn

human being's senses can absorb and translate into meaning. If you add the word design to the equation, you add purpose and a plan. There's someone (the designer) trying to communicate that purpose and plan to create meaning for someone else (the audience).

Human beings have myriad ways of absorbing and understanding information, so designers must use numerous tactics and methods to make information meaningful. That's where the interdisciplinary part of information design comes into play. Writing, editing, graphics, and illustration all have their place in the practice of information design, as do research and testing of your ideas on potential audiences so you can make sure you're making the right choices and not just guessing.

Bottom line: All of these elements and tactics working together can help ensure the effective communication of information. Effective communication is the very essence of information design.



Research has shown that reader comprehension is enhanced when designers combine both visual and text-based cues.
Fernando Gómez Baptista

Related Fields

The following is a list of some of the disciplines that are related to the field of information design. Here we've tried to provide a brief description of each job type, as well as give a sense of how each discipline relates to the overall practice of information design. Since the field and corresponding list of roles and job titles are still in the process of being defined, titles, in some cases, may seem to duplicate each other or feature considerable overlap.

Graphic Designer: A graphic designer creates visual communications using text and images. With information design, the graphic designer uses color, symbols, type, and imagery, and makes deliberate aesthetic and cognitive choices to create effective communications. (See Chapter 4 for examples of how the graphic designer's toolkit applies to information design.)

Information Architect: An information architect (IA) organizes and categorizes information. This can include creating classification schemes and nomenclature for websites, software, or other applications for both online and real world environments.

The IA is often heavily involved in the planning of information design projects, creating high-level documentation of project structure, and conducting usability analysis and testing. (See Chapters 2 and 3 for detailed descriptions of IA process, documentation, and testing.)

Interaction Designer: An interaction designer works to define and create the specific behavior of features and systems where users interact online, or with software, for products, devices, environments, and services. An interaction designer considers how the user actually manipulates the features of a design (buttons, menus, slider bars, on/off switches, etc.), as well as the system's response to user input. While it's true that interaction designers are most often found working on websites, on software applications, or in the product design field, the interaction design thought process can come in handy when dealing with information design projects as diverse as how a traveler manages to unfold a map, or how a museum visitor might physically engage with exhibit content.

“There is nothing natural about information. Information, no matter what it is called—data, knowledge, or fact, song, story or metaphor—has always been designed.” —Brenda Dervin

User Experience Designer: User experience (often referred to as UX) describes the overall experience and satisfaction level someone has when engaging with a service, product, or system. User experience is typically associated with taking the user-centric approach to design. The UX field is multidisciplinary and overlaps with or encompasses many other information design-related fields. Thus, the term “user experience designer” is a bit of a catch-all and could be used as an umbrella term to describe any of the following jobs when paired with a user-centric mindset: information architect, graphic designer, interface designer, usability specialist, or human-computer interaction specialist. All of these disciplines fall within the UX realm.

Usability Specialist: A usability specialist works from an acutely user-centric mindset. Usability specialists conduct usability testing and research, and study user behavior to learn from the patterns that emerge. For information design projects, the research that is gained from usability testing can inform and shape the design process. (See Chapter 3 for more detail on usability testing philosophy and practices.)

Human Factors Specialist: Human factors (also known as ergonomics) is a broad area of concern focused on the study of how humans behave in reaction to specific products, services, or environments. Human factors specialists pay special attention to human physical and cognitive capabilities and limitations in relation to work processes, and physical interaction with equipment or machinery. Usability research,

which can play such a key part in creating targeted and useful information design, is related to, and has its roots in, the human factors discipline.

Human-Computer Interaction Specialist:

Also referred to as HCI, human-computer interaction is the study of the interaction between humans and computers. Like many of the fields related to information design, HCI is interdisciplinary and focuses on a number of areas, including the design of computer software, hardware, and peripherals. HCI specialists apply design methodologies to real-world computer-related issues. Their work often revolves around designing graphical user interfaces. Any information design project that includes a human-computer relationship might benefit from the HCI mindset. For instance, if you’re creating screen-based information design, you may want to factor in the types of devices that people will use to view it, from the perspective of the size and location of the device, the environment, and user interaction with that device.

Plain Language Expert: Specialists in plain language approach the text of any project from a user-centric mindset. Their focus is on particular audience needs. Characteristics of plain language writing include the use of short sentences, active voice, and headings to create structure and easier readability, and the omission of all unnecessary words. As proponents of clear organization and design of information, plain language experts make excellent collaborators for information design projects.

INFORMATION DESIGN IS UBIQUITOUS

Where do we see information design? It's all around us. General categories of information design have been defined for the purpose of this book as printed matter, information graphics, interactive, environmental, and experimental design. Following are some of the many situations where information design is found (and this list is just the tip of the iceberg):

- Roadway signage when you're driving
- The map you use to plan your journey
- The simplest brochure for a product or service
- Every website you've ever visited
- Instructions on your prescription bottle

- Every form you've ever filled out
- Automated phone systems for everything from movie listings to credit card balances
- Ballots and voter information guides
- New product assembly and usage guides for toys, furniture, and the latest gadgets
- Exhibits at museums, science centers, libraries, and other cultural destinations
- Every book you've ever read, from your math textbook to the phone book
- Signage for travel hubs such as airports and train terminals

MORE VALUABLE BY THE DAY

Just as time and pressure can make diamonds out of carbon, forces in our culture at large are shaping the notion of information design as a valued discipline. Some of these influences include:

Information Overload: Not Just Hype.

Did you know:

- Globally, there are more than 3,000 books published daily.
- There are 540,000 words in the English language today, more than five times as many as during Shakespeare's time.
- It is estimated that a week's worth of the *New York Times* contains more information than a person was likely to come across in a lifetime in the 18th century.

→ This collage of typical New York City parking signs shows how confusing public signage can be. (See case study on page 132.)

Photo source: Addison



← Detailed yet well-organized instructions make new product assembly less daunting.

Satellite Design

TENT PITCHING INSTRUCTIONS: HIMALAYAN 47



EN Remove components from the bag.
FR Retirez les différents éléments de la housse de transport.
DE Nehmen Sie die Einzelteile aus dem Zubehör.



EN Lay the canopy out flat.
FR Mettez à plat la tente intérieure.
DE Breiten Sie das Innenzelt flach aus.



EN Carefully assemble each of the poles.
FR Assemblez minutieusement chacun des arceaux.
DE Stecken Sie vorsichtig alle Stangen zusammen.



EN Match pole ends with tent at end of each sleeve and feed pole through sleeve.
FR Insérez et faites glisser les arceaux dans les fourreaux en respectant les sens.
DE Eingren Sie die Stangenende mit der Spitze des Stacks am jeweiligen Ende in die Überwindung, und schieben Sie die Stangen durch die Hähle.



EN Push poles through sleeves and thread end of each pole into corresponding grommet.
FR Faites glisser les arceaux dans les fourreaux et respectez la doublement entrée dans l'anneau correspondant.
DE Drücken Sie die Stangen in die Hähle, und setzen Sie das Ende der jeweiligen Stange in die entsprechende Öse ein.



EN Push other end of pole until pole tip locates in the opposite grommet.
FR Disposez le deuxième extrémité de chaque arceau dans l'anneau opposé.
DE Drücken Sie das andere Ende der Stangen, bis die Stangenenden in den gegenüberliegenden Öse sitzt.



EN Throw flysheet over canopy and match webbing straps to base.
FR Recouvrez la tente intérieure à l'aide du double toit et procédez à l'assemblage en reliant correctement les sangles des sangles à la base.
DE Werfen Sie das Übersetz über das Innenzelt, und bringen Sie die Gurtschnallen an der Bodenleiste in Übereinstimmung.



EN Fasten Velcro® ties on underside of flysheet to pole sleeves.
FR Recrochez les attaches Velcro® situées sous le double toit en les attachant aux fourreaux des arceaux.
DE Befestigen Sie die Klettverschlussbänder, die sich an der Unterseite des Übersetz befinden, an den Stangenenden.



EN Insert yellow pole through pole sleeve on flysheet and insert into canopy grommet.
FR Insérez l'arceau jaune dans le fourreau de l'extérieur du double-toit et insérez-le dans l'anneau de la tente intérieure.
DE Schieben Sie die gelbe Stange durch den Hähle am Vordach (äußere) und setzen Sie diese in die Öse des Innenzells ein.



EN Attach flysheet webbing straps over pole tips.
FR Attachez les sangles des sangles de double-toit sur les extrémités des arceaux.
DE Befestigen Sie die Gurtschnallen des Übersetz mit den Stangenenden.



EN Adjust tension using lacestraps.
FR Ajustez la tension à l'aide des dispositifs de serrage.
DE Regulieren Sie die Spannung mit den Abspannseilen.



EN Stake down the tent at all points.
FR Maintenez les piquets tout autour de la tente.
DE Befestigen Sie das Zelt an allen Positionen mit Heringen.

TAKE DOWN THE TENT

EN Follow the instructions described above. Be sure to push the poles out of their sleeves before pulling. Push poles out separately when pulled. Finally roll fly and canopy inward. The folded set of poles and poles in double-toit.

DÉMONTAGE DE LA TENTE

FR Respectez les instructions décrites ci-dessus en commençant par le fly. Assurez-vous de pousser et non pas de tirer sur les arceaux pour les retirer des fourreaux. Vous pouvez déplier les arceaux et les pousser dans le double-toit en le temps nécessaire autour des arceaux qui ont déjà été retirés et repasser le tout dans la housse de transport.

ABBAU DES ZELTES

DE Achten Sie die oben erläuterten Schritte in umgekehrter Reihenfolge an. Schieben Sie die Stangen aus ihren Hählen heraus. Sie können die Stangen aber nicht herausziehen, da sich in diesem Fall die Verbindungen der Stangen lösen. Schieben Sie die Stangen aus dem Innenzelt und ziehen Sie sie dann in die Überwindung ein. Das gesamte Material sollte in die Hähle passen.

COMPONENT LIST

LISTE DES ÉLÉMENTS
TESSUTS
Floor / sol / Boden
3 60x70 nylon 150D coated to 10,000 mm
canopy / tente intérieure / Innenzelt
2 3 60x70 nylon 150D
fly / double-toit / Außenzelt
2 3 60x70 polyester ripstop coated to 1500 mm
poles / arceaux / Stangen
Inner: 7075-T6 60x70 aluminum, 6 pole-outward, 6 pole-inward
Outer: 7075-T6 60x70 aluminum, 6 pole-outward, 6 pole-inward
grommets / anneaux / Stangenenden
Inner: nylon 150D, 6 each, 12 total
Outer: nylon 150D, 6 each, 12 total

The north pole is located in the center of the tent. The south pole is located in the center of the tent. The east pole is located in the center of the tent. The west pole is located in the center of the tent.



HIMALAYAN 47 SHOWN WITHOUT FLY

FLY-ONLY PITCHING

EN For a lightweight, warm-weather shelter option, it is possible to pitch the flysheet separately. This is done by using the existing footprint and inserting the poles into the footprint grommets. Poles are held in place by attaching the flysheet, taking care to attach the Vents® ties on the inside.

MONTAGE DU DOUBLE-TOIT UNIQUEMENT

FR Pour plus de légèreté lorsque les conditions climatiques le permettent, il est possible de monter séparément le double-toit. Pour cela, insérez les piquets de sol correspondants et fixez les arceaux dans les anneaux du toit de sol. Les arceaux sont maintenus en attachant le double-toit et en prenant soin de fixer les attaches Velcro® à l'intérieur.

SEPARATES AUFSTELLEN DES AUßENZELTES

DE Wenn bei warmen Wetter und bei leichter Schutzbedürfnis, ist es möglich, das Außenzelt separat aufzustellen. Die Stangen werden durch die entsprechenden Hähle in der Bodenleiste eingeführt, und die Verbindungen werden mit den Hählen der Bodenleiste verbunden. Das Außenzelt wird dann mit dem Innenzelt verbunden, indem man die Klettverschlussbänder an der Innenseite befestigt.

“Traditional information delivery is very linear and includes tables of contents, indexes and such. People respond to visually engaging design, but they can get easily lost if the design isn’t well organized. There are benefits to the dictatorial linear structure. People need both: the comfort of someone telling them where to go next, but the attraction of multilevel visuals.” —Micki Breitenstein

“Point of view’ is that quintessentially human solution to information overload, an intuitive process of reducing things to an essential relevant and manageable minimum... In a world of hyperabundant content, point of view will become the scarcest of resources.” —Paul Saffo



Due to rapid company growth and product acquisition, security software leader Symantec's desktop and in-product icons began to suffer from rampant inconsistency. A new desktop and in-product icon system was created.

MetaDesign

Media sources aggregate complex data so consumers can understand and absorb the information they need. The Wall Street Journal Information Graphics Staff



Until fairly recently in our history, access points for information were limited. Just sixty years ago, Americans had access to a local newspaper and two or three networks on TV. Now there are hundreds of TV stations, and still, we argue, there is nothing to watch! The Internet has given us access to countless sources of news, information, products, services, online shopping experiences, social and business networking websites, email, and so much more.

More Devices Means More Interfaces.

Thanks to assorted devices (PCs, mobile phones, PDAs, MP3 players), information is coming at us 24/7 wherever we are. All the ubiquitous devices have pushed human-computer interaction design into the limelight. How we relate to the devices that deliver information is important. Someone has to think about the design of those

interfaces in terms of the devices themselves (the form, shape, materials, casing, buttons, knobs, look and feel, etc.) and the design of the screens that display information on those devices.

Human-computer interaction and user interface design and engineering have been practiced since before the dawn of personal computing. There are procedures and processes in place for designing devices and interfaces. Many of these practices have infiltrated or converged with other areas of design, especially information design.

Craving the Curated Experience. With all this information flying at us, we're craving some guidance to help us sort through it. Hence the preponderance of blogs, news aggregators, content-specific RSS feeds, and an even greater need for information graphics and charts to help visually distill information. Editorial direction and

thoughtful design can help us sort through and decide what's most meaningful for us. Without design and editorial oversight, all this information can feel like flat data, difficult to sort through and prioritize.

Cohesive Storytelling Online. More and more people go online to research everything from infant car seats to mortuary services. Organizations who used to have more direct contact with consumers must now rely on their online presence. They need to provide the big picture, as well as sufficient detail, to ensure consumers can find what they need.

The centralized nature of a website has driven companies to approach their organizational communications in a new way that is more cohesive than in the pre-Web days when different departments would often produce materials independently.



← The Wilson Staff website gives consumers an easy way to access product information. (See case study on page 184.)
VSA Partners

“What we need is not more information but the ability to present the right information to the right people at the right time, in the most effective and efficient form.”

—Robert E. Horn

Editing the cover
Style details for editable items are listed below. For consistency across Metro timetables, character attributes should not be altered.

A Effective Date
Font: DIN Bold, 7 pt
Alignment: Left
Month: 3 characters max, title case
Day: 2 digits
Year: 4 digits

B Route No
Font: DIN Bold, 25 pt
Leading: 27 pt
Alignment: Right
Route: 2 lines max. If using only one line, use top first. If using two lines, second line should be longer than top, as shown.

C Sub-head
Font: DIN Medium, 10 pt
Leading: 11.7 pt
Alignment: Left
Text: 2 lines max

D Cover Map
Picture Box: 2.29" W x 3" H
See Cover Map section for details

Subject to change without notice
Esta información puede cambiar

Metro

← L.A. Metro had a mandate to increase ridership for the city's public transit system. The design team created detailed guidelines for streamlining transit timetables and all other rider information materials. (See case study on page 196.)
Metro Design Studio

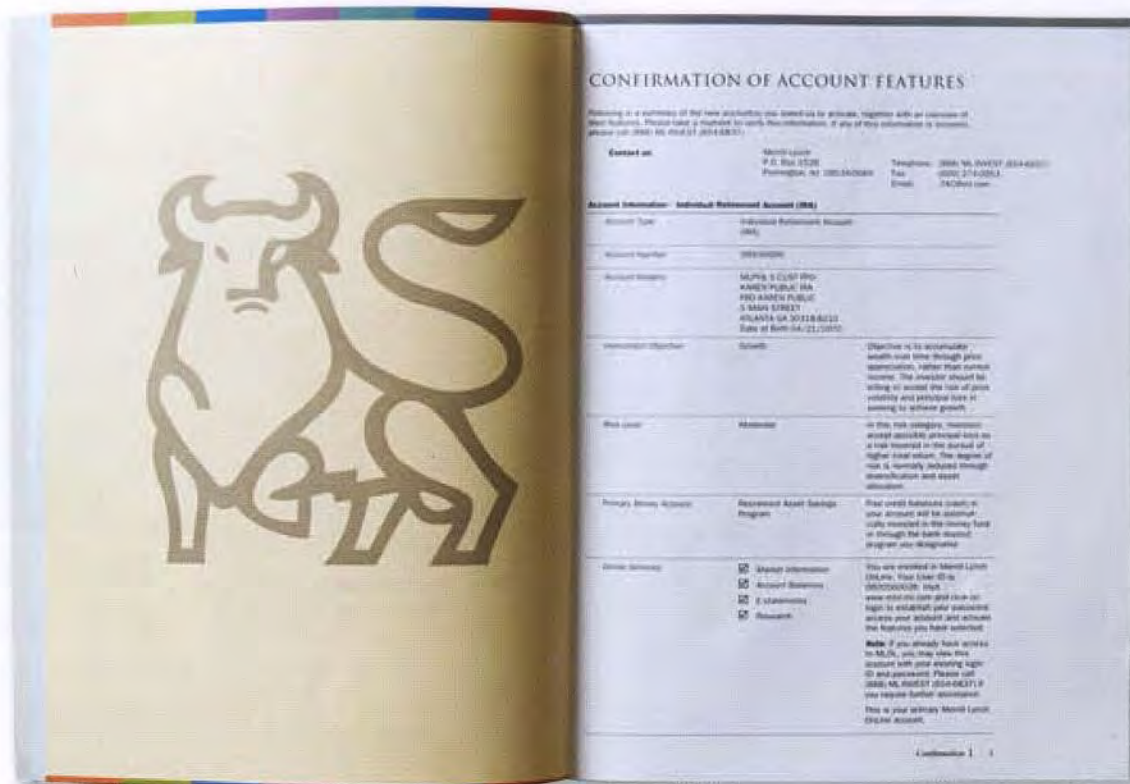
Complex organizations understand the value of a systematic approach to organizing their communications and telling their story. Because of this, they have turned to information architects and designers to help them with many aspects of communications beyond their online needs, including printed documents, customer service systems, internal workflow processes, and retail environments.

Rising Above the Din. In a world where there is so much information competing for attention, the smartest businesses understand that they need to differentiate their offerings. Whether they offer a product or a service, it must be more than just attractive or enticing. The experience of interacting with the product or service has to provide meaning and value. Looking great is not enough anymore. Design isn't just decoration but rather plays a critical role in creating understanding of what the business has to offer.

Companies in information-intensive fields such as financial services and health care have been among the first to understand the need to pay more attention to the way they communicate complex information to their consumers. Now, smart companies in every sector understand the need for using information design practices to differentiate themselves and gain strategic advantage.

The companies that are the most successful in the world today charge a premium because they've proved they can anticipate their customers' needs and exceed their expectations. They've thought through every detail and provide a product or service that is an elegant, seamless, and useful solution.

- Replacing hundreds of post-purchase mailings with a single, personalized "owner's manual" saved Merrill Lynch \$500,000 in the first 14 months of use. (See case study on page 132.)



- ↑ Packaging for simplehuman explains product benefits using simple illustrations. (See case study on page 128.)

→ This graphic compares existing New York City parking signage with an easy-to-understand timeline chart that displays parking restrictions. (See case study on page 132.)
Addison

17 / Proprietor: Addison

USER TESTING RESULTS

97%

29 out of 30 participants cited the existing signage (Sign 5) as the most difficult to use.



37%

11 out of 30 participants cited the "timeline" (Sign 2b) concepts as the easiest to use.

	7:00AM	8:00AM	9:00AM	12:00PM	1:00PM
Mon thru Sat	FREE PARKING	2HR PARKING PAY AT METER METER PARKING 2HR LIMIT	FREE PARKING	FREE PARKING	FREE PARKING
Sun	FREE PARKING	2HR PARKING PAY AT METER METER PARKING 2HR LIMIT	FREE PARKING	FREE PARKING	FREE PARKING

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Information Design Is Smart and Cost-efficient.

The good news is that information design is cost-effective. By thoroughly thinking through all the issues of a project up front, by anticipating and respecting customer needs, and by spending time and care testing proposed solutions, information design helps organizations do it right the first time. If organizations effectively convey key messages, they can minimize the need for expensive revisions, and avoid product recalls and costly upgrades. They not only save money, they often build customer loyalty in the process.

Globalization Requires Sound Signage.

For business and pleasure, more people are traveling now than ever. Large numbers of people are moving through public spaces (including travel hubs such as airports, museums, parks, city centers, and shopping malls). Multiple viewpoints and languages, and the varied levels of audience sophistication in terms of education, purpose, and travel experience, have made good information design critical for travelers trying to get from point A to point B (and multiple points beyond). Information design must be clear so that people can understand where they're going, how to get there, and what is required of them as travelers.

WHAT MAKES GOOD INFORMATION DESIGN?

Good information design is like an uneventful airline flight. There's no turbulence to remind you that you're thousands of feet in the air. You don't pause to think about the mechanics of air travel or think too hard about how such a heavy hunk of metal can be airborne. You just board, slurp your soft drink, munch on honey-roasted peanuts, and confidently arrive at your destination. When the job has been done correctly by skilled practitioners, information design can make even the most complex information quagmire look simple.

Content-focused. An information designer is like a really good translator or interpreter. To create a good piece of information design, a designer needs to understand the goal of the piece and be able to get to the essential story or set of messages. (Refer to “Wrangling Audience and Content” in Chapter 2 for details on embracing a content-oriented approach.)

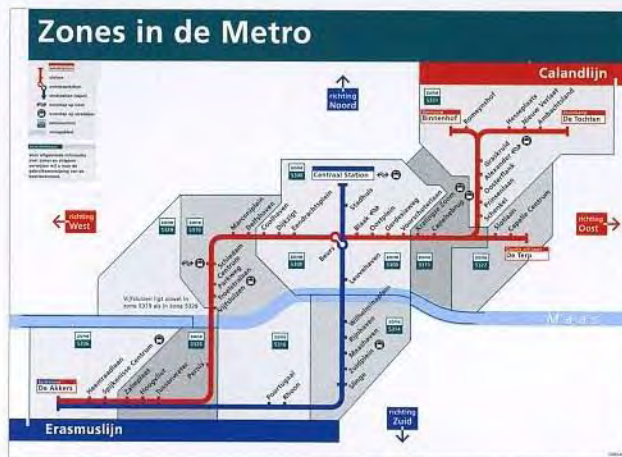
User-centric. Creating designs from a user-centric mindset means that even though you’re keenly aware of the client’s communication goals and messaging needs for the design, you’re also fully committed to understanding and catering to the needs of the end user or audience for the piece. That means learning what users actually want and need (as opposed to what you or your client think they want and need) and basing your design decisions accordingly. Having a user-centric focus means you stand up for the little guy, the user, who, without your advocacy, may not have a voice in the process.

Being user-centric also means having the awareness that there may be barriers or obstacles to understanding, and that people absorb information in different ways. For instance, some people prefer to take in visual information while others prefer auditory input. In addition, how people absorb information can be drastically influenced by diverse factors such as cultural norms, lighting, motion, and fatigue.

Finally, taking a user-centric approach to information design means that you actually ask your end users what they need out of the information design at different points in the project development process.

Tools of the Trade. A thorough understanding of the tools of the information design trade goes a long way toward ensuring solid information design output. Design principles such as hierarchy and information flow, composition and structure,

weighting/grouping/rhythm of design elements, typography and type styling, use of color, use of wayfinding elements, imagery, and negative space all contribute to successful information design. (See Chapter 4, “Design Toolkit,” for more details and examples.)



← As more people travel around the globe, well-designed travel-related information graphics are more critical than ever. (See case study on page 204.)
Bureau Mijksenaar



All the key principles of good design apply when it comes to information design projects, whether they're print, environmental, or interactive. Some of the basic tools that designers have been trained to use are particularly effective in solving information design challenges.

The following sections explore the ways designers have used devices like color, structure, scale, and rhythm, as well as motion and sound, to develop powerful information design solutions.

DESIGN TOOLKIT



→ Color

→ Type Styling

→ Weight and Scale

→ Structure

→ Grouping

→ Graphic Elements

→ Imagery

→ Sound and Motion

Color

An extremely important tool for an information designer, color is a very effective way to convey differentiation. (Remember when you first learned a red light means stop, and a green one means go?) Color can also provide a sense of wayfinding, allowing readers to scan text and quickly isolate elements such as subheads and bullets.



Graphic Design Observer

How To Draw A Peanut
Ivan Ching

Recently, I've had several lively discussions on the best way to draw a peanut. Not a realistic peanut (as Albrecht Dürer might have drawn), but a symbolic peanut—a stylized, one-color icon of the nut.

Icons by Ivan Ching

Over the past 2 years, I've been asked to draw a peanut for a number of different reasons. The most common of the last three years has been for a new retail campaign for a new nut butter. I've also been asked to draw a peanut for a new logo for a new nut butter company.

Other designers have designed with me their take on a stylized peanut. "How can I use a nut to make an 'n' (your graphic of a 'Peanut')?" The nut is a great symbol, and a rounded peanut can be an 'n' for apple, and represent an 'n' with a fruit.

The peanut symbol also appears in a number of other places. It's a symbol of the peanut butter industry, and it's a symbol of the peanut butter industry. It's a symbol of the peanut butter industry, and it's a symbol of the peanut butter industry.

As with so much of design practice, the problem isn't really straightforward in the sense that, even from the factual standpoint, knowing the origins, there are a number of different ways to draw a peanut. The problem isn't really straightforward in the sense that, even from the factual standpoint, knowing the origins, there are a number of different ways to draw a peanut.

However, the conceptual challenge is to create a symbol that is both simple and effective. The problem is to create a symbol that is both simple and effective. The problem is to create a symbol that is both simple and effective. The problem is to create a symbol that is both simple and effective.

There are a number of different ways to draw a peanut. The problem is to create a symbol that is both simple and effective. The problem is to create a symbol that is both simple and effective. The problem is to create a symbol that is both simple and effective.

In the design industry, the symbol is a symbol that is both simple and effective. The problem is to create a symbol that is both simple and effective. The problem is to create a symbol that is both simple and effective. The problem is to create a symbol that is both simple and effective.

Through the use of food design symbols, consumers could more easily see what their food contains, and therefore, could avoid allergic reactions. However, the problem is to create a symbol that is both simple and effective. The problem is to create a symbol that is both simple and effective.

Ivan Ching is a graphic designer at the company Design by the University of Washington. He is also a designer at the company Design by the University of Washington. He is also a designer at the company Design by the University of Washington.

Icons by Ivan Ching

Illustration: Alamy Images/Alamy Images

[illegible][illegible]

Eric Carle
Stephen King
Elizabeth Kolbert

Seattle Arts & Lectures

WWW.LECTURES.ORG

Tickets and information online at www.lectures.org and at 206-621-2230
All literary lectures take place at Benaroya Hall at 7:30pm

Harper Collins
 Quercus America
 Third Place Books
 Watermark Book Company
 Other Independent Publishers

Push Design

Cheng Design

“Hierarchical variables can be expressed by means of size and intensity, and distinguishing variables by means of color and form.” —Paul Mijksenaar

AIGA Communiqué

Monthly news and updates for AIGA members
April 2007

Contents

Imminent deadlines

Diversity archive recommendations due by April 30
Save \$125 by registering for the “Next” conference by May 16
Sign up for educators’ conference: Intent/Content, May 31
Apply to Winterhouse Design Writing Awards by May 31

Diversity archive recommendations due by April 30

AIGA is developing an online database dedicated to the professional lives, achievements and portfolios of leading design pioneers of diverse racial and ethnic identities. AIGA invites you to recommend those whom you feel should be included in this archive at www.aiga.org/diversity-archive by April 30.

The intention is to provide an archive of the invisible legacy to light: role models, those who have pioneered and mentored for other, career paths that provide a model for young people from diverse backgrounds who want to understand the path others like them have pursued to achieve success in this rewarding profession. The candidates should have been trail-blazers or left an influence: they may or may not be AIGA medalist candidates.



Crosby Associates designed the template for *Communiqué*, the email newsletter for AIGA, using a simple two-color palette. Employing only one HTML typeface, the red accent color allows the reader to quickly scan the “table of contents” of jump links at the top, and to easily navigate through the subheads for the subsequent articles.

AIGA

LAOMA BEYOND GEOMETRY: EXPERIMENTS IN FORM 1940s TO 1970s

INTRODUCTION

THE FORTIES AND FIFTIES

THE OBJECT AND THE BODY

LIGHT AND MOVEMENT

REPETITION AND SERIALITY

THE OBJECT REDEFINED

THE PROBLEM OF PAINTING

America between 1945 and 1979. This period saw the advent of the Cold War and the war in Vietnam, the civil rights movement and the women's movement and the questioning of family values, sexual orientation, and racial stereotyping. In the art world, dominance shifted from Europe to the United States. Coming after the height of modernism and before the first fully postmodern generation, the period includes what was arguably the most influential epoch for art alone the decade before World War I, spanning from 1940 to 1979.

1 2 3

INVESTIGATIONS

GLOSSARY

ARTISTS

WEBSITE CREDITS

ARTWORKS

Do words and numbers function like lines and shapes in an artwork?

Artists have used words in their art for centuries. For many concrete poets and conceptual artists, words are their primary medium.

I thought “medium” referred to paint, pencil, wood, clay, and so on.

In Lawrence Weiner's RED IN LIEU OF BLUE, the viewer must imagine the color described in words – in whatever context they choose – and then replace it with another color.

Some artworks look like the artist was just following rules, rather than making any creative decisions.

GREEN AS WELL AS BLUE AS WELL AS RED
RED AND GREEN AND BLUE MORE OR LESS
RED OVER AND ABOVE GREEN OVER AND ABOVE BLUE
RED IN RELATION TO GREEN IN RELATION TO BLUE
RED IN LIEU OF GREEN IN LIEU OF BLUE

So the work is completed in the viewer's mind?

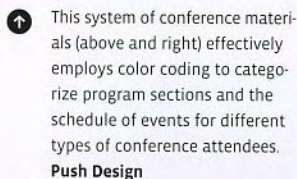
I thought art was supposed to be about personal expression.

Yes. And it is completed differently for each individual.

Most sculpture throughout history has portrayed the human body. Why would a simple abstract form be considered sculpture?



In this website for a museum exhibit, bold color contains and highlights the content for easy navigation. Louise Sandhaus Design/ Durfee Regn Sandhaus



CHANGING PLANET

UNITED STATES 9-15 JULY 2006

ICOGRADEA DESIGN WEEK 2006

icograda

aiga

Type Styling

The styling of type is another key way to differentiate types of information and establish a sense of hierarchy.

You might highlight one or two type elements in a simple invitation—or work with a carefully chosen palette of typefaces to clarify varied types of content in a complex reference book or a financial report.

*a journalist—even
one who works a
weekly paper—is
time to sit, think
and write in stimu-
lating surroundings.
I got all that here
for three months....
It was rather like liv-
ing in an enormous,*

Wilson

with about the
about the affa
knowledge and

has been great t
institution which
tly, that most o
e working hard o

and therefore doe
many demands on
Shepard, Public P

**"How often in life are you
given time to do what you
want, with a lot of people
making it easier for you?"
Allison Conner, University
of Hawaii School of Law**

bridges between disciplines and presenting solutions in languages that are foreign to most designers. So there is a critical space for books on sustainable design that fill that realm: annotated, numbered, cross-linked, and brimming with frameworks. *Design and Environment* is, somewhat paradoxically, a deeply practical academic book, targeted at the businesspeople and managers who make so many of the decisions about our material culture.

"Designers are at the significant point of conjunction between technological and cultural worlds. They are therefore in a privileged position to capture and act on signals for change."

Craft It Yourself

The abbreviation DIY, which stands for "do-it-yourself," also stands for empowerment, creativity, and access to information. At this point, DIY can rightfully be called a movement—one made up of people who would rather make it themselves than pay for it, design it themselves than accept it as is, and know for themselves that it is one of a kind.

The DIY movement makes the design process accessible to everyone. It changes our relationship to commercial products, and our perspective on mass production. Certainly, we can't make everything we need, but simply by viewing ourselves as active participants in the fabrication of our belongings, we shake up the dynamic between consumer and producer.

Though the DIY concept has been around for decades, it has gained momentum since the late 1990s, largely as a result of our greatly enhanced access to tools and information. We can now easily track down the basic instructions for doing everything from rigging our own surround-sound speaker system to building a captain's bed.

Unlike in its earliest days, the DIY idea today has infiltrated a very main-

stream audience that could easily afford to pay for home improvements or new clothes, but would rather have a hand in making something unique. Executive knitting circles have popped up all over, because making something yourself feels good, if nothing else, and that's reason enough to do it.

Another phenomenon that makes DIY hot is the desire for uniqueness in the things we own. Having one-of-a-kind commodities matters enough to the mainstream market that mass-produced items are now created to appear flawed and handmade. But millions of identical sweaters with the same stray strand of yarn don't really cut it.

DIY culture has given rise to a number of popular publications, an entire cable TV network, and thousands of blogs and Web sites. With each experiment yielding a different result, and plenty of media outlets for sharing experiences, the wealth of resources has become a self-sustaining treasure chest growing at an exponential rate. 58

DIY Culture

Do-it-yourselfers do not see limits, they see sprawling potential, order drawn from chaos, hope. Outside of mainstream culture, many think this way out of necessity. They live in conditions that force them to invent solutions to everyday problems: the Delta dweller who builds a raft out of plastic water jugs, the desert trekker who sews a sun shade out of scraps.

Cooking-with-wax Bowls: You can buy them by the dozen in thrift stores: old LPs—most too scratched or warped to listen to—make great raw material. Spread a little peanut oil on both sides, pop them in a 350-degree oven for half a minute, then slide on your mitts and mold the vinyl into bowls.

Laundry Lamp: Don't those Cherry bottles deserve more than a few weeks in the laundry room? Empty them of their soda, fit them with a corded light socket, drill in some feet, and poof! You've got yourself a "bright-whites" lamp.

Curiously Strong Sound System: Those little tins have to be good for something besides delivering fresh breath. Make a set of iPod speakers out of two Altoids tins, two playing cards, and a set of headphones.

Sod Sofa: Build a living, biodegradable couch in your backyard. How much oxygen did your furniture produce today? In our version of the future, the things we lost around on inside will be as beneficial as the stuff we grow out back. In the meantime, sculpt lawn furniture from the lawn itself. Unlike your standard-issue sofa, this lush green sofa is totally organic, requires no synthetic finishes, and can be brought to life, *grass-ify*, from salvaged dirt. Note: Couch may require mowing.



Global Culture

[illegible]

Stefan Filler

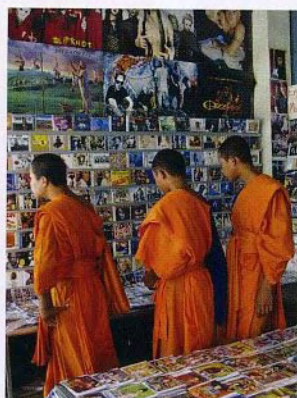
REVIEW As the lights dim in the cinema and the curtains draw back, a sense of uneasiness and equality is cast over the audience. We have gathered in the darkness as we witness with the victims an incense-burn with one another, regardless of race-social differences. Movies are an indispensable tool in this age of rapid globalization; they give us a window into the lives, beliefs, hopes, and dreams of other cultures. Cheaper tools like digital cameras and commoner editing tools like digital video are the *documentary*

process and putting this powerful vehicle in the hands of peoples and nations previously curbed by Kinsauk's expense. These burgeoning film industries are paving the way for a seamless transition into a global economy, while providing a means for individual cultures to retain

Nollywood
As filmmaking grows more democratic, developing nations are entering the global film marketplace with a bold sense of national identity. In just over three years, Nigeria's homegrown film industry, Nollywood, has become one of the largest film-filming industries in the world, and it continues to surpass all others in growth. Armed with cheap video cameras and rudimentary scripts, Nigerian filmmakers began documenting their local tradition of oral storytelling in video in the early 1990s. The film has steadily gained in the cheap (joke on digital video)—usually less than two weeks and for under \$1,000. They're often copied straight to video cameras and DVDs and sold in open-air markets for

polywood films are rooted in traditional beliefs and are typically heavily based melodrama filled with witchcraft and violence. They represent the first time that African stories have been told exclusively by Africans themselves. Despite Nollywood's true plots and low production values, Africans can't seem to get enough. The increasing demand across the continent for locally made films, and Nigeria's huge population, have continued to fuel the upsurge.

Strong financials translate into a healthy, improved



Strong Emotional Bonds between males of placid, imperiled western bluebird

Model	Model	Model
Model 1	Model 2	Model 3

GREEN	innovations	275
	The Bright Green City	275
	Naturecity	276
	Portland	274
	Rethinking the Suburbs	278
	Big Green Buildings and Skyscrapers	276
	Reclaiming Portland's Land	274
	Growing Infrastructure	274
	Mass-Building	273
	Urban Transportation	267
	Product-Service Systems	268
	Climate Cities of the Future	271
	Logos	272
	Musique Innovations	262
	The Hidden Valley of Slums	266
	Unemployment	270
	KTAD	266
	Health Informatics	267
	Leopoldinum Self-Organization	262

Humanities	281
Holistic Problem Solving	314
Education and Literacy	319
Educating Girls and Empowering Women	325
Public Health	329
South-South Science	333
Copyright	336
Urban Community Development	338
Community Capital	342
Microfinance	346
Social Entrepreneurship	352
Giving Well	353
The Butterfly College	359
Travel and Tourism	363
Global Culture	368

INTRODUCTION	271
Year Money	282
Creating Business Value from Sustainability	288
Green Marketing	289
Brands	293
Thriving in a Bright Green Economy	297
Seeing the Big Picture	442
Start-Up 2011	451

Weight and Scale

As a way to read quickly, human beings scan patterns and differences. Changes in the weight and scale of artwork and typographic elements can signal that certain pieces of information have been prioritized. This technique can be used very effectively in combination with color and type styling to clarify complex hierarchies.

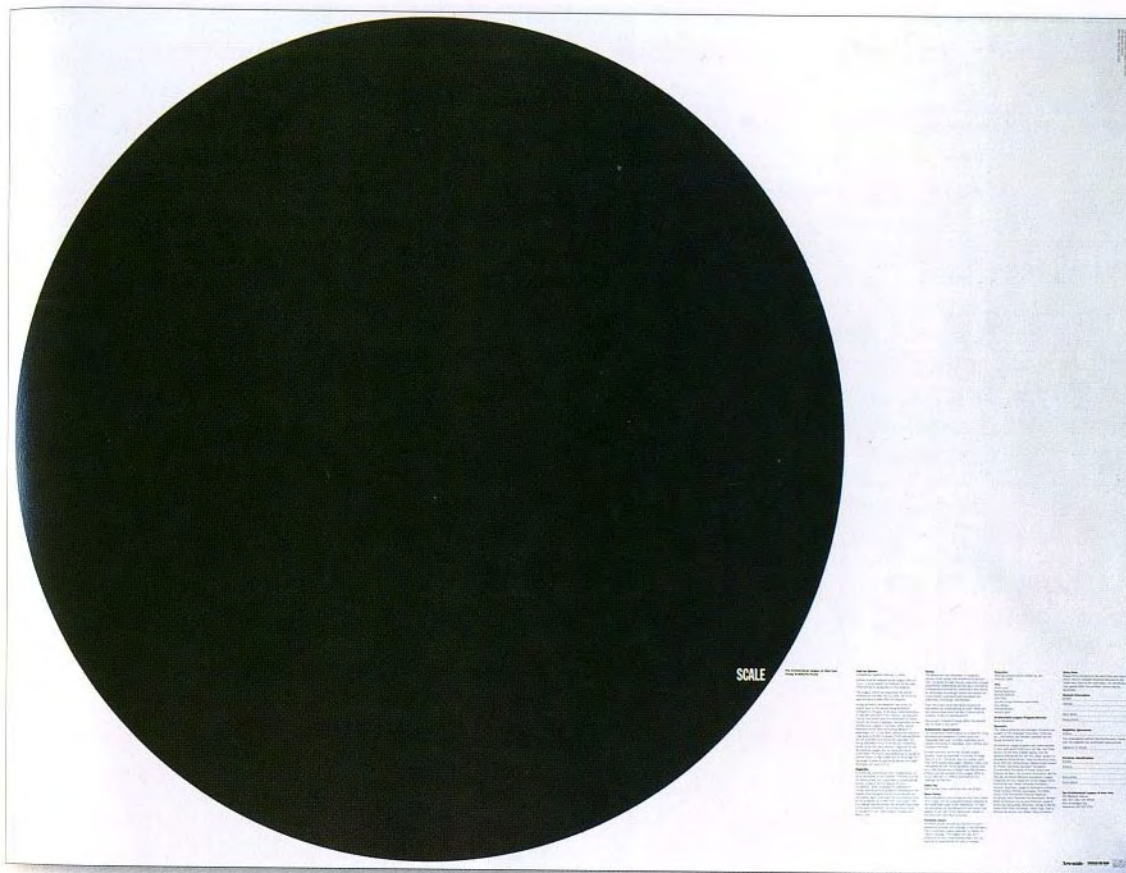


CONNE

Students and Faculty
The Community
People to Mater
Scholars Everyw

The U.Va. Library has
or connecting people.
The future includes m
only in physical spaces
far beyond Charlottesville
sharing knowledge is a
effort, with increasingl

Monarda Coccinea, or Scarlet Ro
from *The family flora and materia*
botanica ... by Peter P. Good, 18



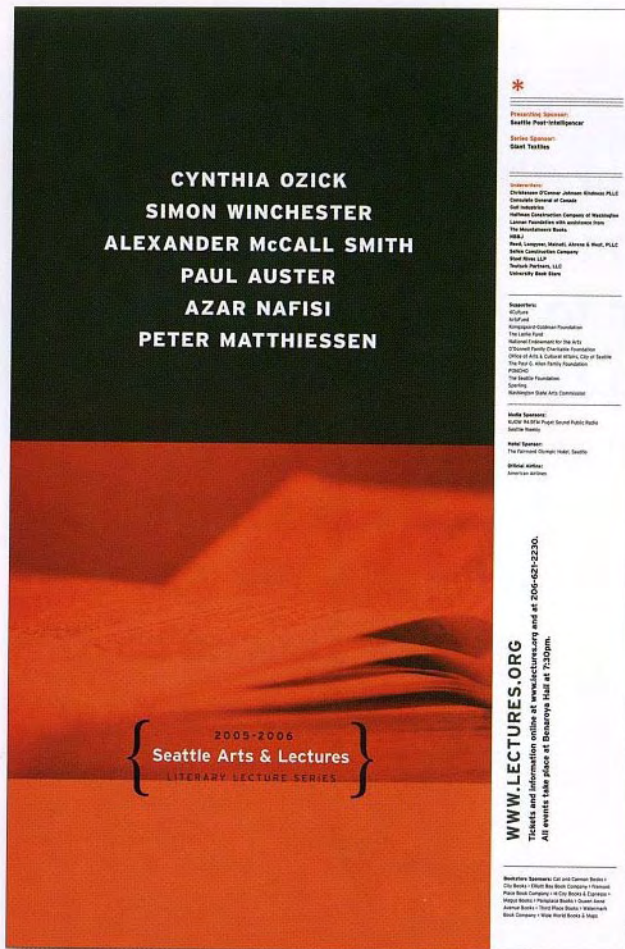
- ← This poster announces the Architectural League of New York's annual competition for young architects, with the chosen theme of "scale." The title of the show appears in 35-point type in a 35-inch (88.9 cm)-diameter black dot. **Pentagram Design**

- Because of its scale and contrast, this factoid can be quickly absorbed by a "flip-through" reader. The oversized numeral attracts the eye and increases memorability. **Vanderbyl Design**

origami

Inspired by the origami artists, Origami® used origami-faceted overlapping and wrapping surfaces that combine in unique and expressive ways. The hierarchy of vision, glass, wood and powder-coated MDF makes it possible to customize Origami products and create an individual working environment. Complementary frames and finishes contribute to a beautifully integrated system.

Since 1970,
total emissions
of air pollutants
have been reduced
25%

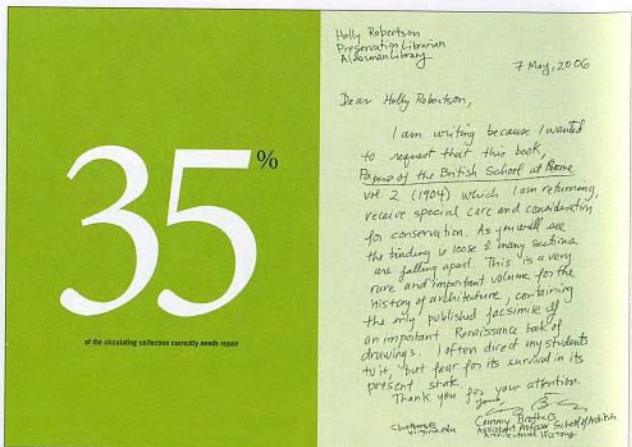
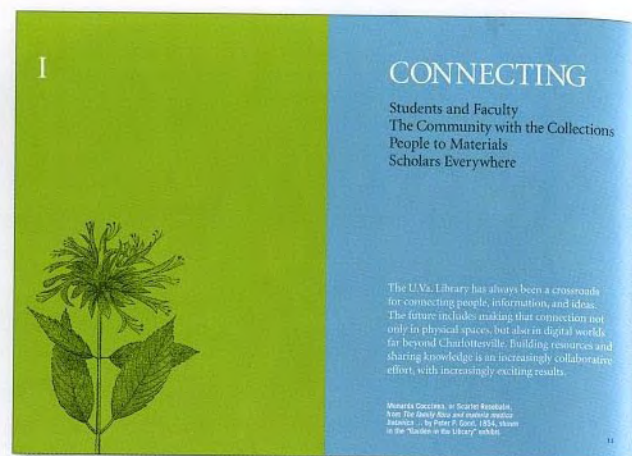


↑ Large, capitalized type knocked out against a dark background communicates the most important information for this poster announcing the speaker lineup for an upcoming lecture series. Supporting text is smaller and contained in a separate part of the composition.

Cheng Design

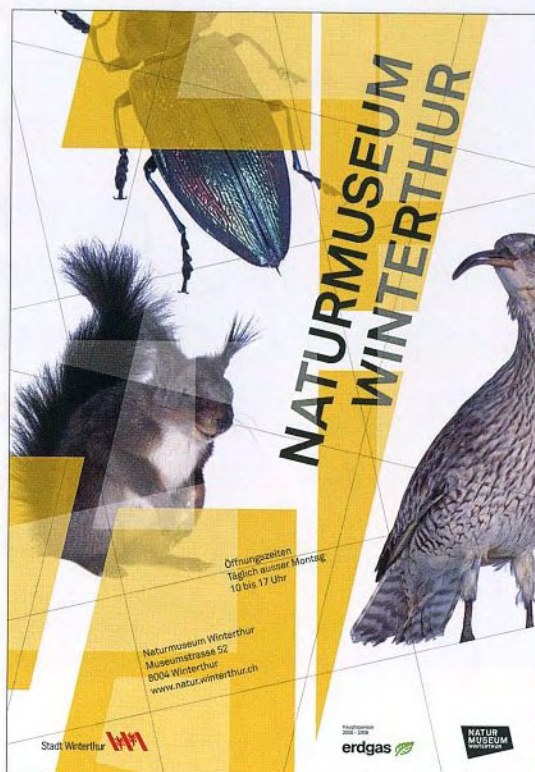
→ Varied typography creates a rich visual language in these spreads from the Library of the University of Virginia's 2006 annual report.

Design Army



“Graphic design is a form of translation.”

—Simon Johnston



- Weight and scale help to distinguish types of information in a series of museum posters.
Fauxpas Grafik

- This book's design is surprisingly varied despite the use of a single typeface. Weight and scale establish hierarchies.
thomas.matthews



A vertical strip of white icons on a dark blue background. The icons include a house, a car, a clock, a button, a leaf, a checkered flag, a robot head, a donut, a lightbulb, and various abstract geometric shapes and patterns.

Bauhaus pioneers helped codify the use of the grid as a compelling communications tool. Carefully planned grids and white space can help a reader navigate through complex information. In addition, the very structure of the project—whether it's the physicality of a print piece, the pacing of a multimedia project, or the organization of an exhibit—can convey additional meaning.

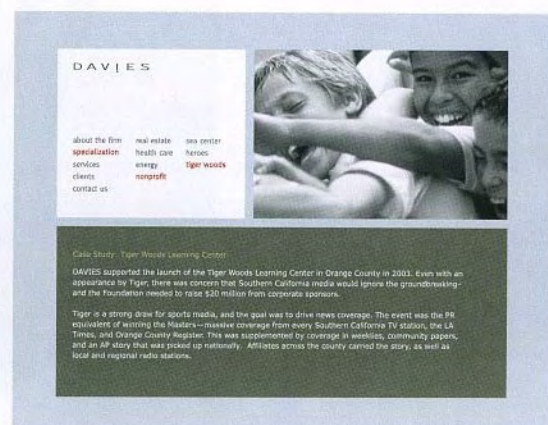
All
No tie
Seatin
All ev
Garde

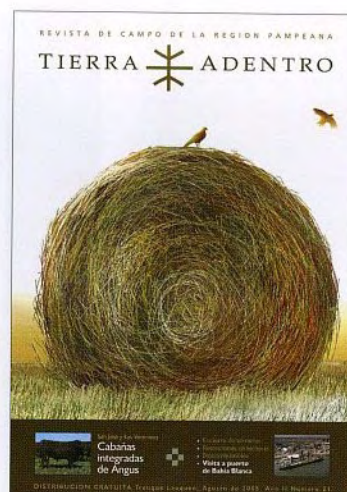


These foldout newsletters for the World Financial Center use a recurring structure to consistently accommodate different types of information for each issue of the publication. **Open**



This website's structure allows the client to update content easily without sacrificing the integrity of the original design. **KBDA**

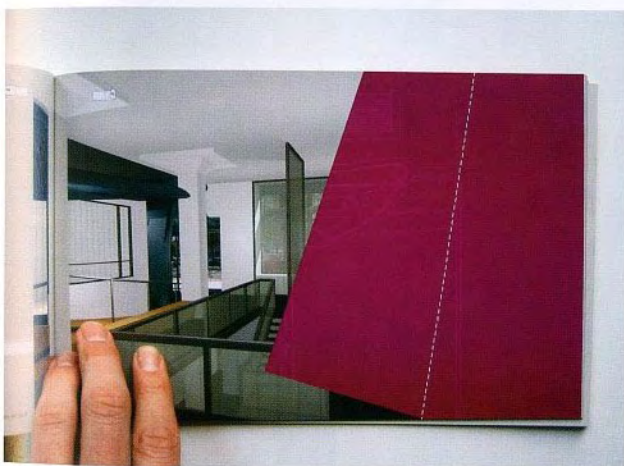




← Magazine covers for *Tierra Adentro* use a consistent grid, ensuring that regular readers can find the information that is of most interest to them.
Guerrini Design Island

→ Structured, offset columns of type complement the organic black-and-white photo silhouettes in this annual report for the Sydney Dance Company. The placement of the silhouettes creates a sense of movement that helps the viewer navigate through the information. The numbering system encourages a sense of momentum.
Frost Design





A consistent but variable grid gives readers an easy-to-scan but fresh approach in this recurring feature on branded products in BMW's quarterly consumer magazine. 50,000feet, Inc.

The Urban Origami book uses an unusual structure to communicate the architectural subject matter. The book encourages the reader to fold the paper in the book as a reference to the architect's fold motifs in the building. Blank Mosseri

Grouping

Clustering information can help readers quickly locate the information they are seeking, whether it be in a simple poster or a complex multi-media project. Multiple entry points allow a reader to absorb information as visual sound bites. The grouping of information can also signal hierarchies of importance, particularly when used in conjunction with changes in color, weight, and scale.

Age

Network access required.

relay mechanical diagnostics be
manufacturer. Your refrigerator
cabinet could keep track of its
request a delivery when supplie
home entertainment center cou
just-released song or video. A
locate lost keys—or a lost per—
to a global positioning system.
Sound far-fetched? Actually, mo
technologies exist right now. All
are the right kinds of communic
Pervasive networking isn't scien
it's the next phase in the evoluti
world infosphere.

"Every day the World Wide Web

roughly a million electronic p

to the hundreds of millions al

For the first time in history, m

people have virtually instant

their homes and offices to the

output of a significant—and

fraction of the planet's popul

INVENTOR AND FUTURIST BUCKMINSTER FULLER once asked, "What will happen when intelligence becomes a global resource?" Now we know. Bits are valued more than atoms, intellectual property more than brick and mortar. Both the quality and the trajectory of ideas determine who succeeds. The workplace changes. The economy changes. Society changes. Lives change. And it all depends on access. 3Com has staked out a leading position at the points of access where human intelligence and network intelligence meet. In fact, we've been there since networking began. Nobody knows access better than 3Com.

RESEARCH... what would happen if the design you were creating, intellectual property, could become a network?

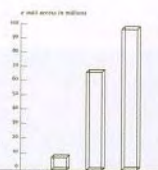
There are multiple ways to make a network. Many methods of integration have to be considered. Your intellectual property must be able to be shared. It could be a network of networks, and it could be a network of networks. Your network intelligence could be a network of networks. It could be a network of networks. It could be a network of networks. It could be a network of networks.

Access to the network is critical. It's the most important part of the network. It's the most important part of the network. It's the most important part of the network. It's the most important part of the network. It's the most important part of the network. It's the most important part of the network.

you've got mail

In 1991 61 million Americans had access to e-mail. By 1997 the number was 62 million. Now it's 64 million—more than a third of the population. Office workers exchange 25.3 million messages a day.

Source: Electronic Messaging Association, May 1999



Welcome to the Information Age

Network access required.

Every day the World Wide Web opens its ready-made electronic pages, adding another dimension to the way we connect. For the first time in history, millions of people have virtually instant access from their homes and offices to the massive network of a single point—our planet. It's the most important part of the network. It's the most important part of the network. It's the most important part of the network. It's the most important part of the network.

Source: Electronic Messaging Association, May 1999

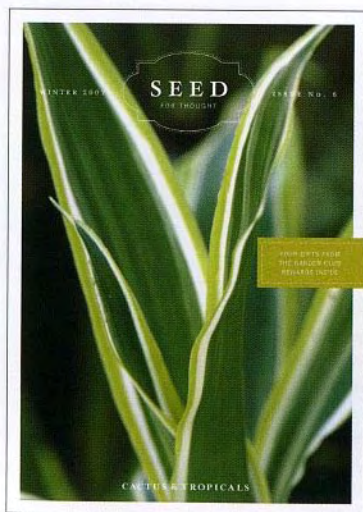
The 3Com Advantage

- With over 20 million connections to corporate networks and the Internet, it's clear that we understand the requirements of the people who use information networks and the people who manage them.
- Independent audits indicate our brand is the most recognized and acclaimed in the networking industry. People trust us to provide the best network connections— from cable modems for consumers to cable bonded equipment for service providers, from Internet-ready rich network interface cards that connect LANs to the Web and with access platforms.

- Choosing from technology is key to our success in this new era of networking. Our architecture provides products of all patterns issued to date in making us a leader in markets such as workplace switching, remote access, intranets, intelligent MFA, DOCSIS standard cable modems, and broadband connections.
- We're also creating new and better ways to access information. Our Palm OS wireless handheld computer is changing the way people access news, stock quotes, weather reports, flight schedules, and other information—anytime, anywhere.

These quarterly newsletters cluster information in a consistent way to maximize readability and coherence despite a great deal of content in a limited amount of space.

Axis41



As members of the club, you know the beautiful plants and gifts we offer at our two retail stores. You may not know, however, that there is another side of Cactus & Tropicals. We have a large staff of experts who take care of plants all over Utah. Inside and out, home and office—weekly, monthly and one-time services. Our people are trained and ready to help you create a beautiful space.

LET US DO THE WORK.

Cactus & Tropicals has over 30 years of experience in providing plant care service for home and office. Inside and outside. Our expert designers and technicians take pride in creating a beautiful space using only the highest quality plants and accessories. Our layers know the world looking for the best and the most unique products available. With over 700 locations maintained weekly, Cactus & Tropicals is your best source for plants of all kinds and the services that keep them looking their healthy best. For more information, call 801-485-2542 and ask for Brandie.

XERISCAPE

Xeriscape is the art of creating a landscape with low water use plants and other elements as alternatives to grass. There are hundreds of colorful, native and waterwise plants, trees and shrubs that can be incorporated into a low maintenance yard or garden. Winding paths made of stepping stones, river rock or bark add texture and interest to any landscape. Planting permeable ground cover between stones adds a touch of color. Fountains, bird baths and benches can all be part of your unique and simple design.

DRACAENAS, THE STAPLE PLANT FOR HOME AND OFFICE

Have you wished for a plant that didn't need sunlight or water every few days? A plant that looks stately and attractive in that inside corner of the living room? Dracaenas are the answer. These versatile plants come in all sizes. They do well in medium to low light and are easy care because they like to dry out between watering. There is a wide variety from which to choose so it's easy to enhance any space with lush green foliage.



Using a single typeface in one weight, this packaging design employs careful grouping to create clear separation of text elements.

Liska + Associates



modern organic products

mop **extreme moisture**

treatment for dry hair

hydratant
extrême
crème de
soin pour
cheveux
secs

Anyone who washes their hair daily, goes out in the sun, styles with heat or chemically treats will benefit from this protective, moisture replenishing treatment. Contains Certified Organic Banana Apple Juice & other good stuff.

6.76 fl oz / 200 mL



This quarterly magazine uses a flexible system of boxes that groups different information types as a recurring motif.

50,000feet, Inc.

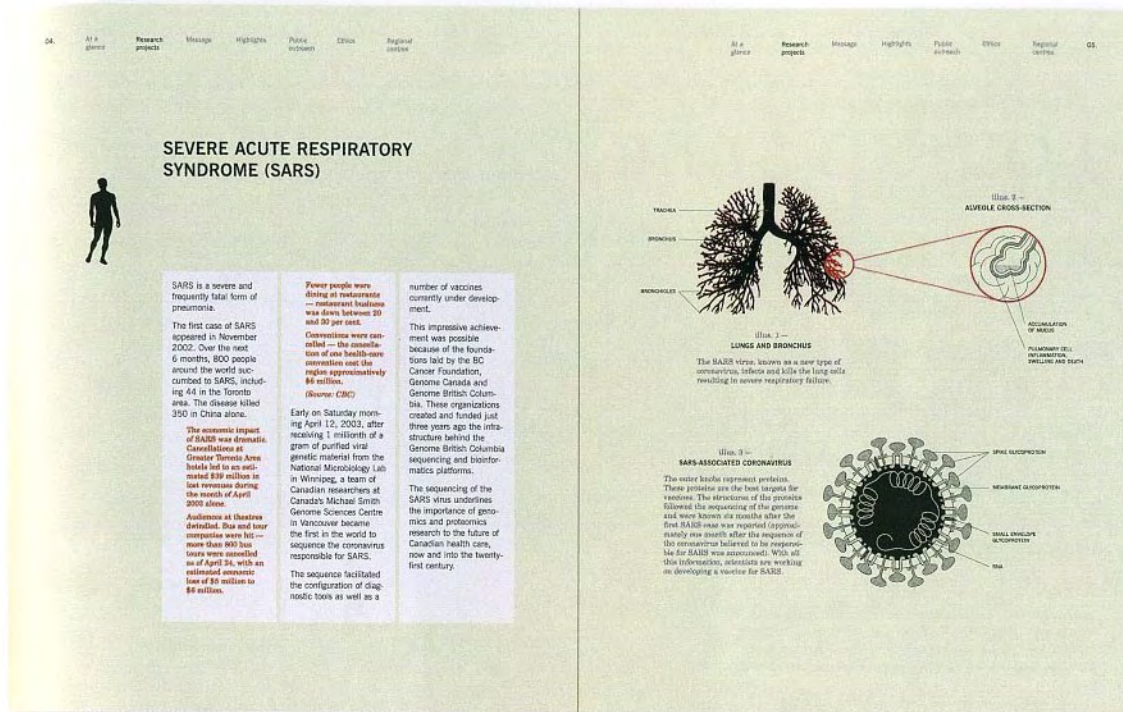


“Changes in the visual organization of a document can lead to changes in how people perceive its content.”

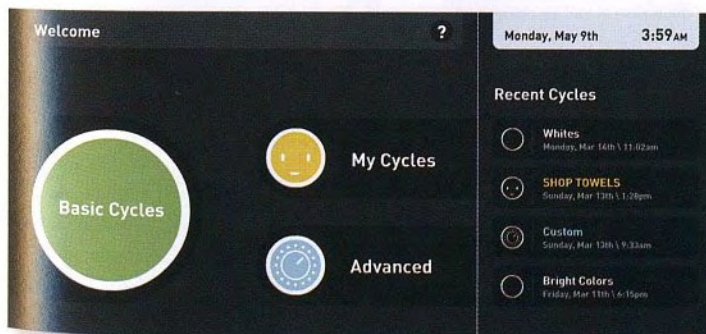
—Karen A. Schriver

Graphic Elements

The intricately adorned initial caps found in medieval manuscripts are early examples of the ways graphic artists have always employed graphic elements to help readers navigate through content. Lines, rules, bullets, and other devices are tools designers still use to purposefully attract the eye. These devices can also provide direction and punctuation.



➡ The annual report for Genome Canada uses graphic illustrations to help clarify otherwise arcane information for its readers.
Kolegram/Iridium



↑ This prototype for a washer/dryer interface employs simple icons and graphics to make the interface easy to understand.
K.J. Chun

“The ability to find something goes hand-in-hand with how well it’s organized.”

—Richard Saul Wurman

➔ Despite the complexity, an elegant sense of balance and careful attention to detail create visual interest and coherence in this two-page ad. 50,000feet, Inc.

THE ART AND SCIENCE OF LOVING BEER

See It

A beer's color has a lot to do with the amount and type of malted barley, or malt, that is used. It is also affected by the degree to which the malt has been kilned or roasted.

NOTE: A great pilsner, like Miller Lite, should be golden and rich in color. Use these handy swatches to test the color of your beer.



Smell It

A beer's aroma—or bouquet—comes from the combination of malt, hops and yeast. A great lager should smell crisp and clean with subtle fruity odors and light tones of hops and malt.

NOTE: Great beer never smells stinky. If you should "snort" such a beer, send it back and try Miller instead.

Taste It

Taste is affected by every element of the craft, which is why great brewers find a recipe and stick to it. For lagers, the body or "mouthfeel" should be flavorful and crisp and excite your senses—not bore them. The flavor should never be compromised and never taste watered down.

NOTE: Great tasting beers need no additives. The addition of fruit to beer goes back to the late 1700s when Sir Gilbert Blane recommended its use to avoid starchy.



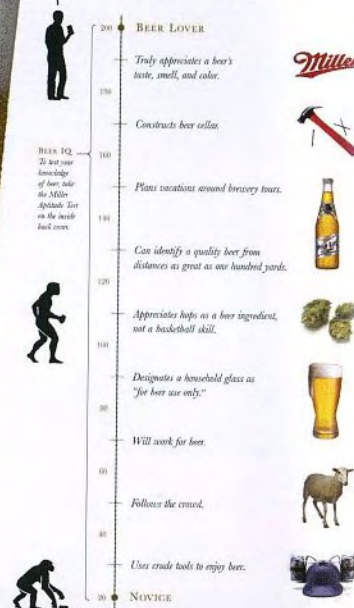
A NOTE ABOUT AMERICAN LAGER

There are a few beers out there who would suggest that American mainstream lagers are inferior to their European counterparts. On the contrary, Miller understands its beer is cater to a taste for lighter, crisper, more drinkable beer that has been popular in America since the early 1900s. Some brands have strayed from this and, on behalf of the industry, we apologize for the confusion and we urge to continue our unwavering dedication to brew better beer.



There are millions of beer drinkers on the planet and more and more are graduating to Beer Lover everyday. But a bonafide Beer Lover is not something you can become overnight. It requires dedication and a true understanding of what makes great tasting beer taste great. It is an art. It is a science. And the knowledge that comes with it changes the way you look at the beer cooler.

The Evolution of a Beer Lover

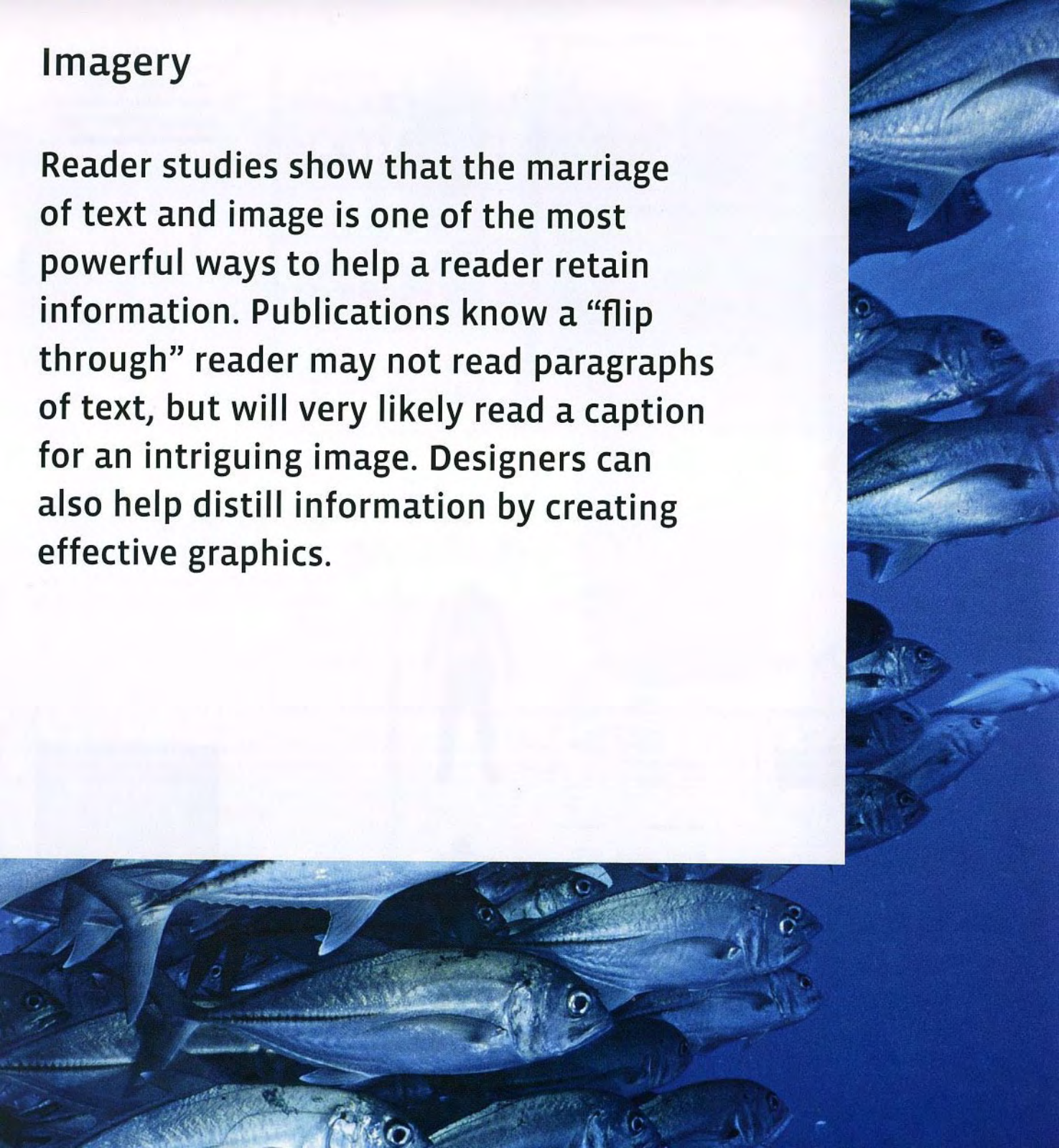


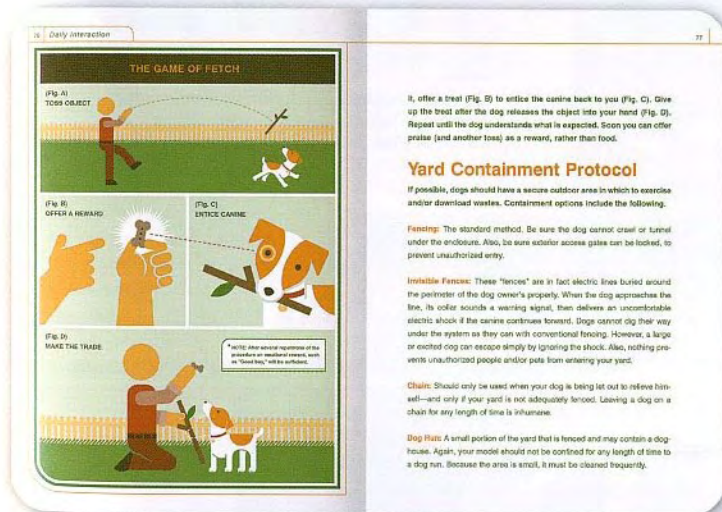
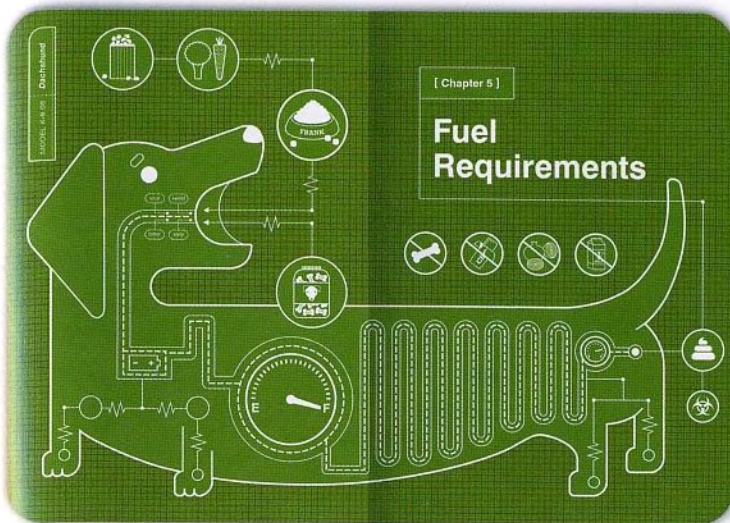
➔ Graphic shapes draw attention to messages on this website for Strathmore Papers. VSA Partners

CHAPTER 4 → DESIGN TOOLKIT 113

Imagery

Reader studies show that the marriage of text and image is one of the most powerful ways to help a reader retain information. Publications know a “flip through” reader may not read paragraphs of text, but will very likely read a caption for an intriguing image. Designers can also help distill information by creating effective graphics.





- ↑ Playful illustrations, diagrams, and icons give dog lovers access to information in this humorous adaptation of the familiar owners' manual.
- Headcase Design**



- ↑ Key messages are seamlessly integrated into the photographic background, as well as splattered in the foreground of this poster.
- Harmen Liemburg**

Sound and Motion

Interactive media provides two additional tools—sound and motion. Research has consistently shown that many people absorb information more aurally, while others rely more on visual cues. Combining sound with graphic devices can have a powerful effect. Motion draws an audience's attention and creates a sense of narrative that leaves a memorable impression.



The website for UK design firm Johnson Banks incorporates motion into its playful site navigation. Users drill down to magnify items of specific interest without ever losing their way. A miniature graphic of the home page's content is ever-present on-screen as a reference point.

johnson banks

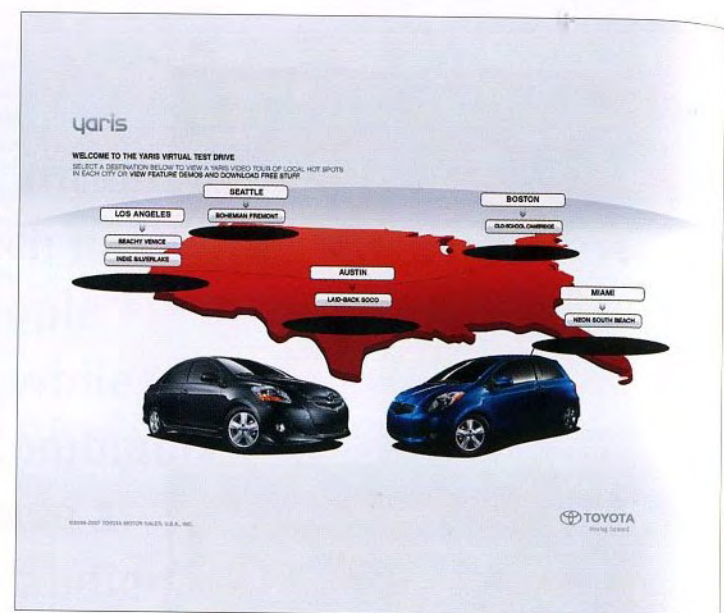
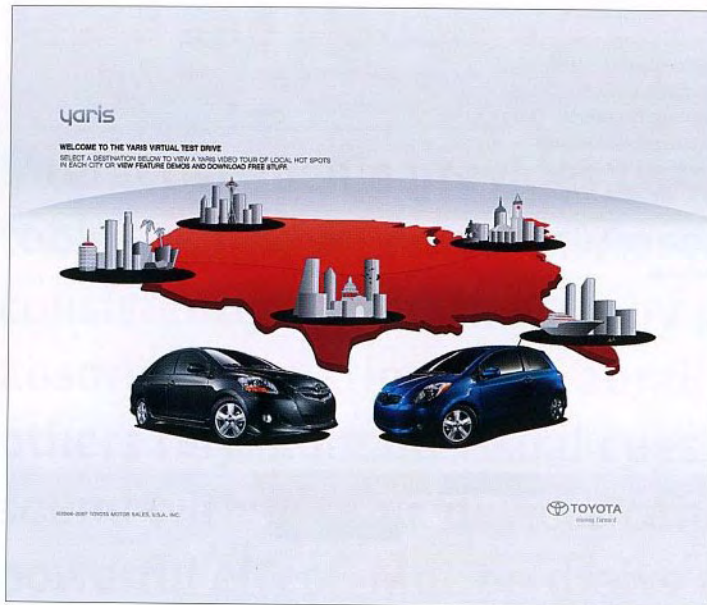
On returning to johnsonbanks.co.uk you'll see it merrily attempts to say what we do **In a nutshell**. **Answer your questions**, show you our latest work for **The Beatles** and a cross-section of **Recent projects**. You can still **Contact us** here. But we know that if we're going to blag a spot in your bookmarks menu you'll need something worth returning to. **Some problems solved** starts generic then gets specific whilst the word-shy amongst you could **Climb the work tree**. You might want to **See some pictures** or only want **Words**. You can **Download stuff** or even go **Shopping**. Honest. There's still a **Thought for the week**, updated weekly. We're amazed we have the **Time**.



This promotional website for IKEA simulates a 360-degree view that users can manipulate to see furniture products in a virtual home environment.

Forsman & Bodenfors



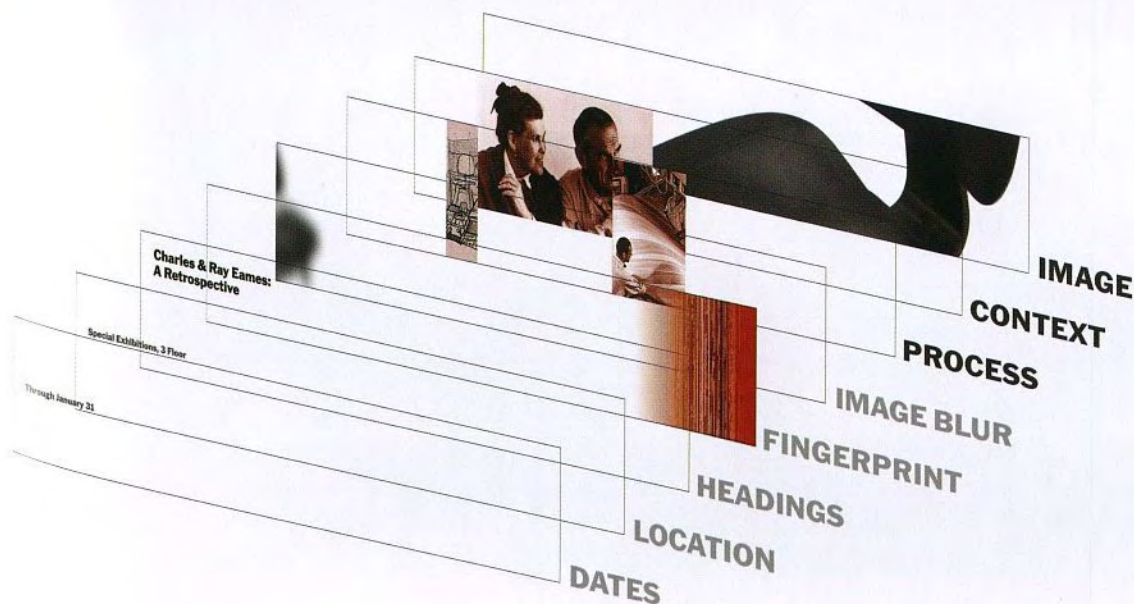


↑ The Toyota Yaris sitelet incorporates animated features that encourage visitors to click through to learn more about the vehicle. Users can also select different

points of view on the virtual test-drive feature, to simulate the experience of driving in the car.
Saatchi & Saatchi



- ← Nine LCD screens in the lobby of New York's Museum of Modern Art (MoMA) display a continuous motion-graphics installation that provides visitors with information to help them plan their visit. The piece simultaneously highlights the range, diversity, and quality of the museum's collection. The colorful "panoramic barcode" transitions help to fuse the dialog between information, art, and entertainment for visitors waiting in line. (Photography provided by FCharles Photography.)
Imaginary Forces



- ← This diagram illustrates how animated slivers of more than 20,000 works of art from MoMA's database can be layered with images related to events, exhibitions, and other promotions to juxtapose information, art, and retail in a cohesive mix.
Imaginary Forces