# Paul Manu Defining Design A MODA EXHIBIT PROPOSAL

Sponsorship proposal for a MODA exhibit



When you think of the term "design" what comes to mind?

Colors?

Shapes?

Words?

Pictures?

Decoration?

...these are typical responses. The term has as many definitions as there are people to say it.

Herein lies the great problem:

# What is design?

Merriam-Webster defines 'design' in several ways:

- ...the arrangement of elements or details in a product or work of art...
- ...to devise for a specific function or end...
- ...to draw the plans for...

Graphic design, architecture, packaging, products, writing, cooking, dancing, interiors, exteriors, sculpture, painting, websites...all of these are forms of design and give the practitioner a multitude of complex problems in their respective fields. In the end, the problems and goals of design—regardless of who produces it and how—remain the same:

Utilize form and content to convey an idea in a visual form.

Paul Rand is considered one of America's greatest and most prolific graphic designers.

Whether it be advertising, posters, packaging, books, or logos, he redefined the role of designers, the very definition of design itself, and the industry as a whole.

Through his work and teachings he laid the groundwork for generations of designers and artists who shape our culture and is still as influential and relevent today.









Paul Rand was Born Peretz Rosenbaum on August 15, 1914 in Brooklyn, New York where he discovered drawing as a child by copying the advertisements in his family's local grocery shop. His formal arts-related training included Pratt Institute, Parsons School of Design, and Art Students' League with George Grosz. He found most of his classes useless and uninspiring, prompting him to look for inspiration in magazines and books, proclaiming "whatever little [he] learned, [he] learned by doing [him]self."

Spending hours at the New York Public Library studying what he could find, he stumbled upon Gebrauchsgraphik, a publication from Europe featuring some of the greatest modern artists at the time including Paul Klee, Laszlo Moholy-Nagy, Le Corbusier, E. McKnight Kauffer and many others. Studying not just their styles but also their philosophies, young Rand was drawn to the art and power of the visual language. This began his lifelong journey, through three distinct design careers, to develop his ideas on design and produce some of the most ground-breaking and timeless work the field has known spanning over 60 years.



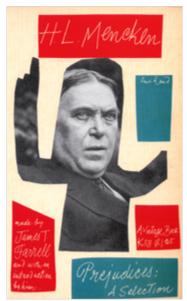


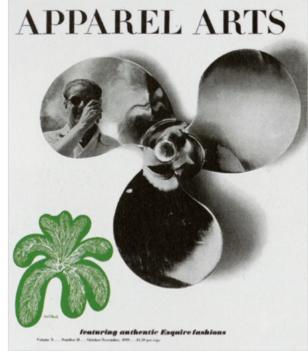
### **ART DIRECTOR**

His first formative years as a freelancer were filled with the standard fare of paste-up artwork and other menial tasks. But because of his fierce tenacity and passion for design, he was given full creative license as Art Director of *Direction* and *Apparel Arts* magazine at the age of 22, an unparalleled feat at the time. This newly found artistic freedom allowed him to create historic covers and editorial layouts for both magazines.

Following the success and visibility this afforded him, he became the Art Director at William H. Weintraub Advertising Agency from 1941-1955. Clients included Coronet Brandy, El Producto Cigar Company, Disney Hats, Dubonnet, Stafford Fabrics, Ohrbach's Department Store, Kaufmann's Department Store, Olivetti Typewriters and many others. He explored "branding" before it was a mainstream term through his distinct use of playful characters, typography and color combinations which stood out among the other drab and boring advertisements of the day. His developing theories on design and die-hard nature to maintain the highest artistic standards possible allowed him to create highly memorable brand identities for his early clients.

He also was one of the first to develop the Art Director/ Copywriter partnership with William Bernbach, who was later known for opening the advertising agency Doyle Dane Bernbach and is frequently referenced in AMC's television series *Mad Men*.





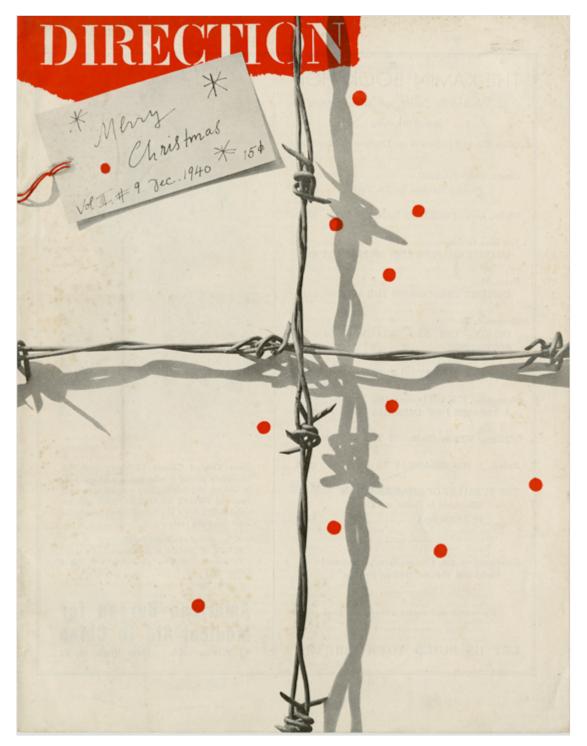




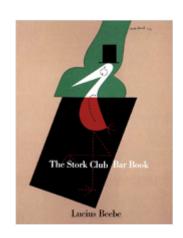


























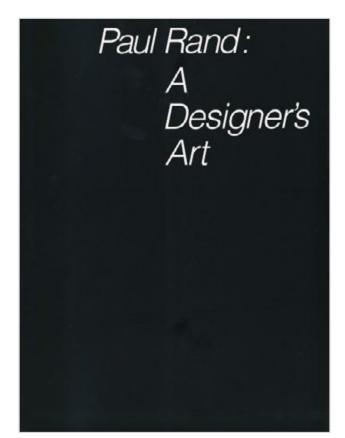
### **AUTHOR**

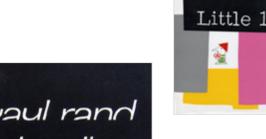
Authoring several books and articles that are considered some of the finest examples of writing on design ever produced, his first book *Thoughts on Design*, written at the age of 33 in 1947, became an instant classic and is one of the most sought-after design books. His simple, direct writing style, paired with examples of his own work was in stark contrast to similar books written in heavy, sometimes difficult to follow prose. This book not only solidified his own thoughts on design, but also his place as one of the greatest American designers in history.

In between his client-related work, he took time to author 3 critically acclaimed children's books. His passion for design knew no bounds and their simple graphic approach and fun sense of "play" he had become known for was evident throughout each.

During the final decades of his life he published three important books, *Paul Rand: A Designer's Art*, (1985), *Design Form and Chaos* (1994), and *From Lascaux to Brooklyn* (1996). Not just retrospectives, these books "codified the principles he adhered to in his professional life" (Heller). He continued to write many other articles that constantly reaffirmed his positions.

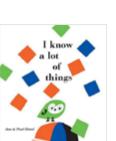






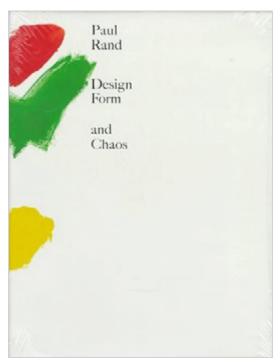


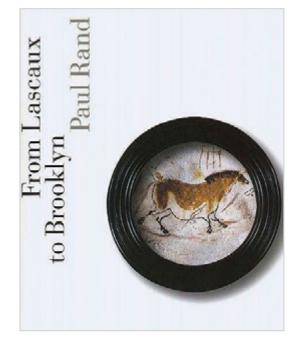














### **IDENTITIES**

## (a.k.a. Branding)

Rand's most visible and well-known contribution to design is his work in identity development, which is now commonly referred to as "branding". When he began this portion of his career, his focus was on the creation of a single mark or logo that encapsulated the work of his client. Although he did create a handful of full visual identity systems for his larger clients like Westinghouse, Cummins Engine and IBM, he was not attempting to develop a full brand campaign as is often seen today. Rather, he sought to create a "jewel" for the company as described by Steve Jobs about his design of the NeXT Computers logo.

"

It is only by association with a product, a service, a business, or a corporation that a logo takes on any real meaning. It derives its meaning and usefulness from the quality of that which it symbolizes.

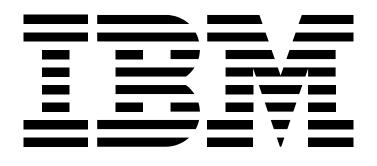
If a company is second rate, the logo will eventually be perceived as second rate. It is foolhardy to believe that a logo will do its job right off, before an audience has been properly conditioned.

Only after it becomes familiar does a logo function as intended; and only when the product or service has been judged effective or ineffective, suitable or unsuitable, does it become truly representative.

"

In 1956, he began his consulting career with IBM which lasted until 1993. Thomas Watson, Jr. commissioned Rand, together with contemporary designers Eliot Noyes and Charles Eames, as IBM Corporate Design Consultants to create the visual and product identity for all of IBM. Rand's iconic striped logo set the stage for countless projects including packaging, tradeshows, posters... virtually any type of marketing collateral, including the historic "Eye Bee M" rebus poster, first seen in 1981.

During the 1960s his branding career blossomed with famous marks for many companies such as UPS and ABC. He also continued to be a brand consultant for other companies like Cummins Engines and Westinghouse to develop their overall design style and systems.















# MORNINGSTAR®













































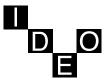
















# **TEACHER**

Starting in 1974, he was asked to teach at the Yale School of Art. His rigorous critiques shaped generations of students who have gone on to become leaders in their own way. He also taught in the Yale Summer Program in Graphic Design at Bresago, Switzerland from 1977–96.

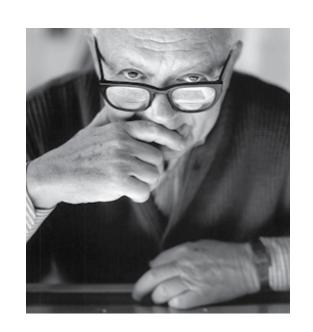
Throughout the 1990s he continued to write, design and teach while remaining a lightning rod of design criticism. He was criticized heavily for his dogmatic stance on aesthetics & form in light of the new computer generation and radical typography that was the trend.

On November 26, 1996, he passed away in Norwalk, CT and the design field lost a great leader and mentor.

Through his own radical alteration of the design practice, Rand transformed the field for thousands of others. He never faltered, never changed, never questioned the rightness of his mission.







"Paul Rand is an idealist and a realist, one who uses the language of the poet and the businessman. He thinks in terms of need and function...but his fantasy is boundless."

—L. Moholy-Nagy

# "Design is the synthesis of form and content."

"Good design adds value of some kind, gives meaning, and, not incidentally, can be sheer pleasure to behold; it respects the viewers' sensibilities and rewards the entrepreneur."

# "Simplicity is never a goal; it is a by-product of a good idea and modest expectations."

"Innovation leads one to see the new in the old and distinguishes the ingenious from the ingenuous."

"Don't try to be original, just try to be good."

"I like things that are playful; I like things that are happy; I like things that will make the client smile."

# The Exhibit

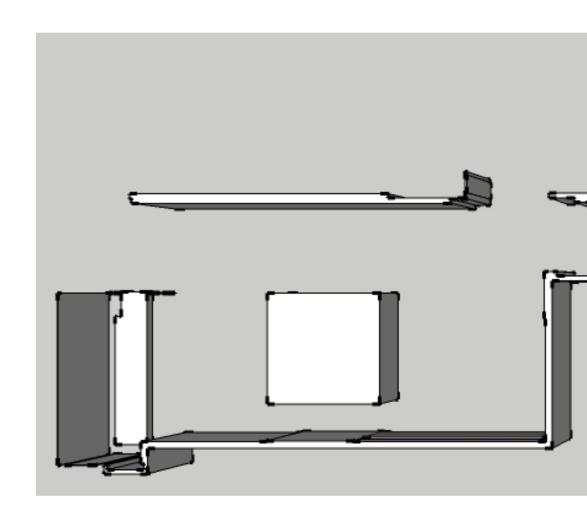
"Paul Rand: Defining Design" will focus not only on Mr. Rand's work, but also his writings as expressed throughout his groundbreaking books. This unique approach has never been attempted in previous exhibits and is a unique opportunity to pair the two together.

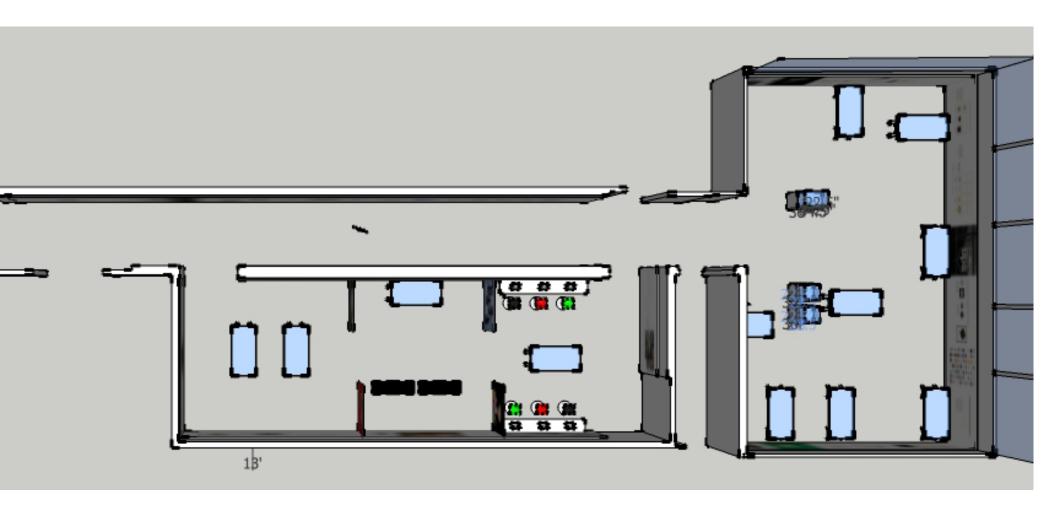
Rather than simply showcasing his work, arranged by either client or time, examples will be grouped according to design principles focused on in his books: symbols, typography, collage, humor, repetition and more.

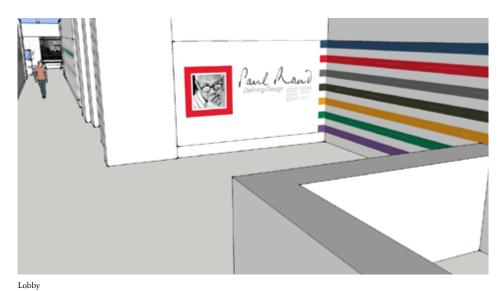
Examples will include his work in advertising, book covers, posters, packaging and brand personalities/identities/logos. In addition, short films, interviews and his books and articles will be available in their entirety through the use of iPads and video.

The combination of his stunning visual work paired with his persuasive writings is an exciting, groundbreaking and highly educational view into this legendary designer's thoughts on design.

The goal is not to be an exhaustive retrospective exhibit of his life and work, but rather to restate and reintroduce Mr. Rand's works and teachings to new generations of designers and artists.

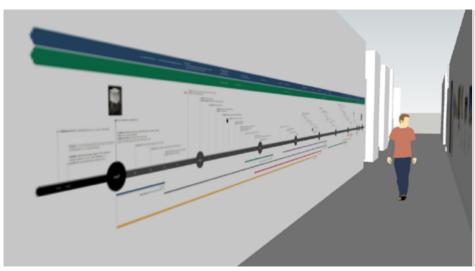


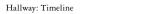






Hallway: Introduction







Gallery A



Gallery A



Gallery B: Back Wall



Gallery B: Left Wall



Gallery B: Right Wall

# For more information, contact:

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Also visit www.paul-rand.com

Thank you for your time and support.

