

P A U L A

S C H E R

IDENTITY LANGUAGES, OR HOW RECOGNIZED ALL AS ONE.

PAULA SCHER
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Paula Scher has been at the forefront of graphic design. Straddles the line between pop culture and fine art in her work. Iconic and smart her images have entered into the American vernacular. Her graphic identities have become case studies for the contemporary regeneration of American brands.



“

If you're an identity designer a whole point of identity means that you need to be recognized. That means you have to be recognized in every possible channel so that you're constructing these visuallanguages and if you do it right they are recognized in every possible channel if you're thinking oh, I know I have to make it work for this and you really can't you're shoehorning it in it means you didn't design it right from the get-go theoretically you should be able to recognize something without even seeing the logo {...} you would recognize all these as one thing even though they are not the same logo shape it's like you learn how to see them you learned how to speak the language.

What's dangerous is when designers use a language that people can't understand.

Paula Scher

SHAKE SHACK

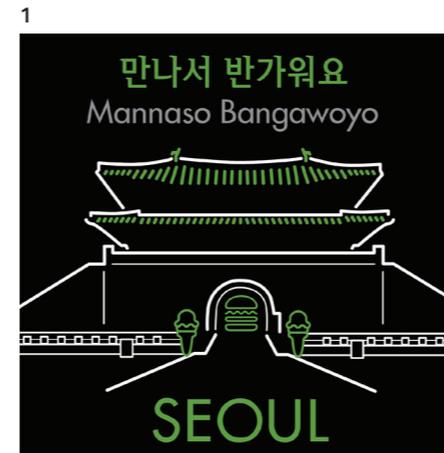
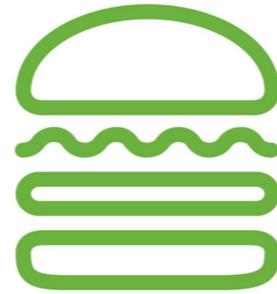
Scher was already spearheading a pro bono redesign of Madison Square Park's identity for the park's Conservancy. So when the Conservancy decided to build a permanent burger stand on the public premises, Scher was the logical choice to ensure the burger branding didn't clash. (And she originally picked up the Shake Shack project for free, since it was an extension of the Conservancy project.)

Two different sources of inspiration informed Shake Shack's branding, which evolved over time. The first was the shack structure itself—a corrugated metal hut that would help earn James Wines a National Design Award for lifetime (2013). "The original idea was, the shack would be part of an urban landscape in parks. And that's how the first one was designed," Scher explains. "So when I designed the logo for Shake Shack, it was really the architecture that drove the design."

The shack exuded a kind of approachable modernness, and Scher wanted a typeface to match. She chose Neutra.

Scher introduced a second wave of branding some time after the store had opened for business. This time it would be paid work—"not well-paid, mind you, but they only had one outlet," Scher says. It tapped the core idea behind Shake Shack itself—a '50s burger joint reimagined for a modern context. So for the text on menus and bags, Pentagram turned to what Scher lovingly calls "a phony neon script" that still felt modern enough to keep up with the logo. The typeface was paired with squiggly burger, shake, and fry icons that evoked classic signage. Even rendered in ink, you can see the 1950s neon shining through. Though the branding was designed for the peculiarities of Shake Shack's original site, it has managed to scale to franchises placed in more typical storefront locations, and even airports.

- 1 Shake Shake International
- 2 Restaurant
- 3 Menu detail
- 4 Merchandise
- 5 Selection of packaging
- 6 Logos

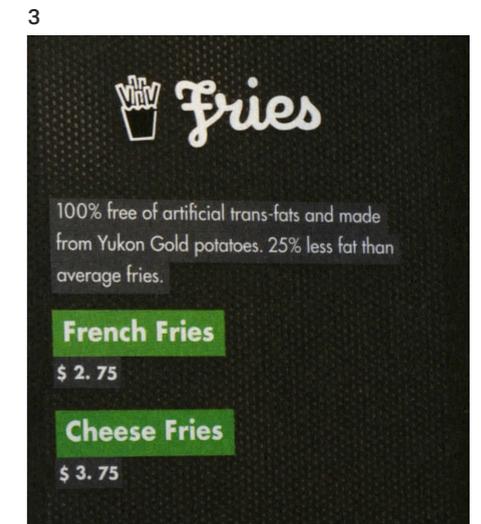


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"It's a contemporary fast-food chain with a high-level product. In retrospect, if you'd done a million years of focus testing and consumer studies, you wouldn't do a better job. It shows you the charm of the happenstance."



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TYPOGRAPHY 33

(...)The Type Directors Club (TDC) announced its 58th annual design competition celebrating the best typographic design of the year. That might hardly cause ripples outside the professional design world, but check out the by-product: these gorgeous posters by Pentagram's design maven Paula Scher.

The posters are part of a larger project in which the TDC tapped Scher to create the competition's call for entries. This year, the entire contest, from the submissions to the news blasts, will take place online. Anyone who's been on the receiving end of an email campaign knows how tiresome those become. So Scher and her team decided to spice things up with a "liquid identity." "I thought it would be interesting to design a digital typographic promotion that felt the same each time you saw it, but the letter forms would be entirely different in each case," she tells Co.Design. "Recognizable but infinitely changeable." And it would be most effective if the type was animated."

As for the posters: Scher admits she was disappointed when she learned that posters would not be sent out to announce this year's competition. After Scher and her team designed 20 different versions of the animated logo, they decided to turn 12 of them into posters as a way to raise money for the TDC. Each poster showcases a different version of the logo, and each adheres to a few guidelines: It has both lower and uppercase letters; it features only straight lines; and it has letters that consist of a smaller form within a larger form.

The collection of posters would be an eye-popping collection on anyone's wall—but you'll definitely want to snap it up if your initials are TDC.



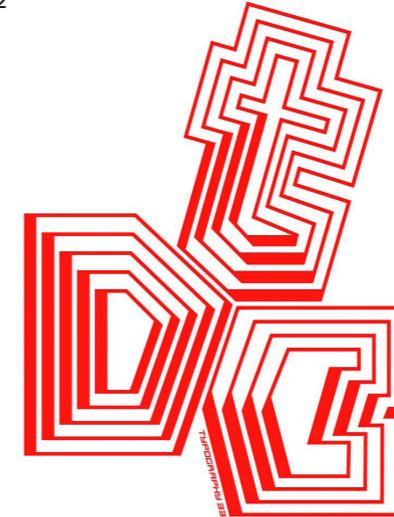
1 TDC Website
2-6 Logo Variation



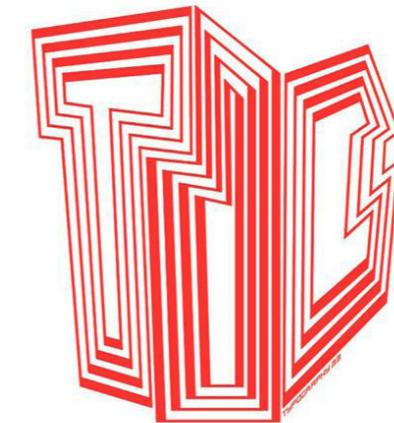
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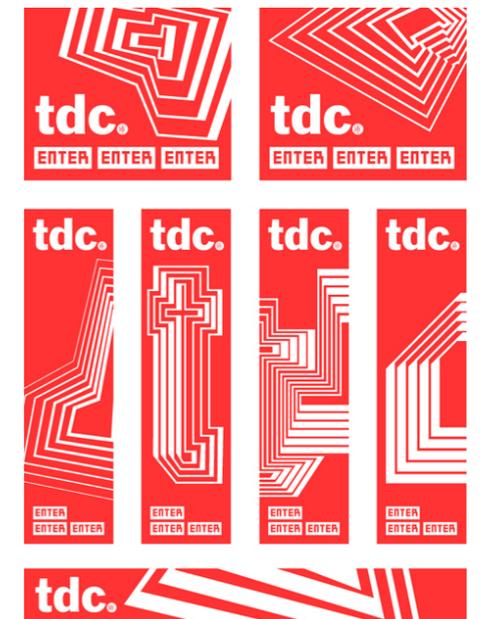
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"I thought it would be interesting to design typographic promotion that felt the same each time you saw it, but the letter forms would be entirely different in each case Recognizable but infinitely changeable"



WINDOWS 8

Designed in coordination with the launch of Windows 8, Schers new identity for the operating system takes the iconic Windows logo back to its roots — as a window. The logo re-imagines the familiar four-color symbol as a modern geometric shape that introduces a new perspective on the Microsoft brand.

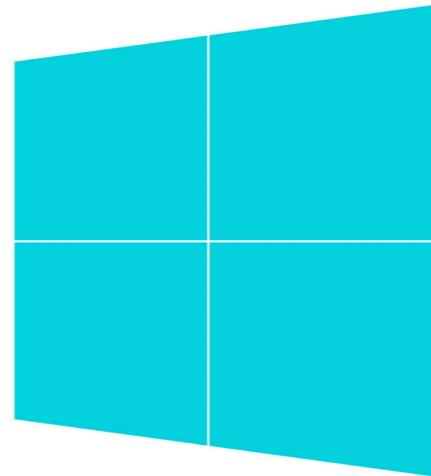
Meeting with Microsoft early in the development process, Paula Scher asked: "Your name is Windows. Why are you a flag?" The answer is that the brand started as a window, but over the years, as computing systems grew more powerful and graphics more complex, evolved into a flag. The designers made the assumption that the waving flag was probably a result of typical industry comments that a plain window looked too static, and that straight lines were too severe.

The new identity returns the logo to its roots. The name Windows was originally introduced as a metaphor for seeing into screens and systems and a new view on technology. The new identity reintroduces this idea with the actual visual principles of

perspective. It also reflects the Metro design language developed by Microsoft for its products, graphics and user interfaces.

Sam Moreau, Microsoft's Principal Director of the User Experience for Windows, says: "'Windows' really is a beautiful metaphor for computing and with the new logo we wanted to celebrate the idea of a window, in perspective."

The perspective drawing is based on classical perspective drawing, not computerized perspective. The cross bar stays the same size no matter the height of the logo, which means it has to be redrawn for each time it increases in size, like classic typography.

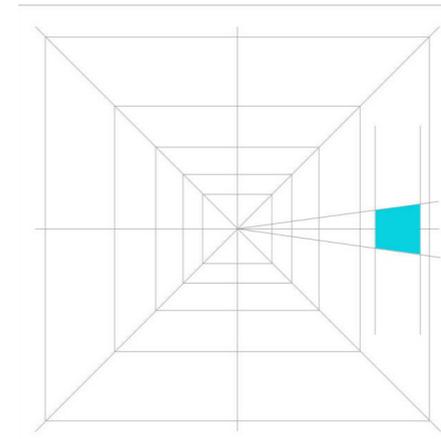


- 1 Selection of previous logos
- 2 Build on the principles of perspective
- 3 Icon on keyboard
- 4 Marketing Sheet
- 5 Windows 8 Phone
- 6 Subsequent logos



"Your name is Windows. Why are you a flag?"

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THE PUBLIC THEATER

Identity designed for one of New York City's leading institutions for new theatrical productions.

**THE PUBLIC'S SEASON
2014 -2015**

Scher's iconic and groundbreaking identity for New York's Public Theater in the 1990s, also pro bono work, continues to be a source of inspiration for designers. Scher has always done projects for free, for a variety of reasons.

She cites The Public Theater work as a project that made a significant mark: "the ability to make a design discovery that has some influence on its community."

The works of William Shakespeare span from the lightest comedies to the darkest tragedies, a range celebrated in the 2014 productions of Shakespeare in the Park, the annual free performances presented by The Public Theater at the Delacorte Theater in Central Park. The 2014 program juxtaposes *Much Ado About Nothing*, one of Shakespeare's most joyful works, with *King Lear*, one of his most devastating. Pentagram's campaign for the 2014 festival sets the two plays against each other, with the lively green and yellow of *Much Ado* balanced by the shadowy black and gray of *Lear*. The contrasting points of view

in dramatically skewed typography, a first for the annual campaign. The type is set in Knockout, the font of the Public Theater identity.

The graphics will be seen on buses and in subways throughout the city, as well as in signage at the Delacorte. The skewed type is a preview of the graphics for the 2014-2015 season at the Public.

Choosing how approach pro bono work is as personal a decision as choosing why you'll do it. So how will you know? If it really pays off, it should do everyone good.



1 Announcement

2-6 Posters for the 2014 -2015 season



"They may give you some stock if they go public, but you are never really hurt by it. The ability to make a design discovery that has some influence on its community."

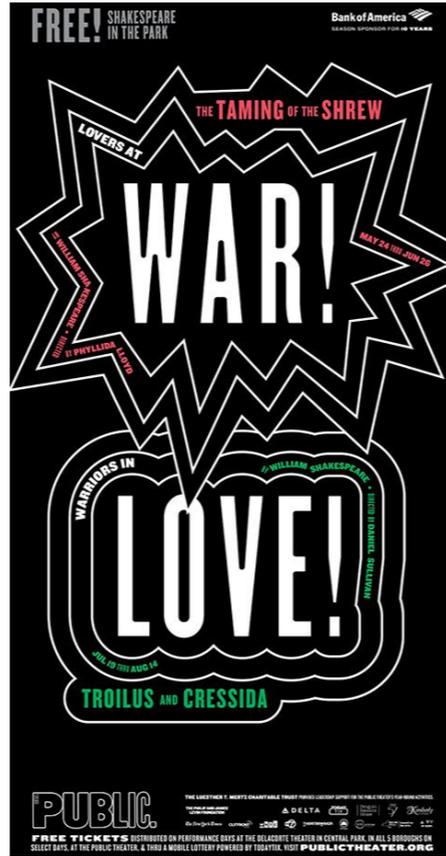


**THE PUBLIC'S SEASON
2016-2017**

Love and war face off in the 2016 campaign for Shakespeare in the Park, the annual free performances presented by The Public Theater at the Delacorte Theater in Central Park. The program pairs the witty romantic comedy "The Taming of the Shrew" with "Troilus and Cressida," the dark historical tragedy set during the Trojan War. This year marks the 400th anniversary of The Bard's death, and the selected plays encompass the extraordinary range of his work.

Pentagram has been designing the Shakespeare in the Park campaigns since 1994 as part of our ongoing work for the Public. Each year's season design changes in color and in the use and spirit of Knockout, the font of the iconic Public Theater identity. In the new campaign, created in collaboration with Kirstin Huber, the Public's art director, the striking typography appears against a black background and is set off with comic-book style outlines. The graphics have been expanded into a complete system of environmental graphics for the Delacorte and swag such as t-shirts and totes.

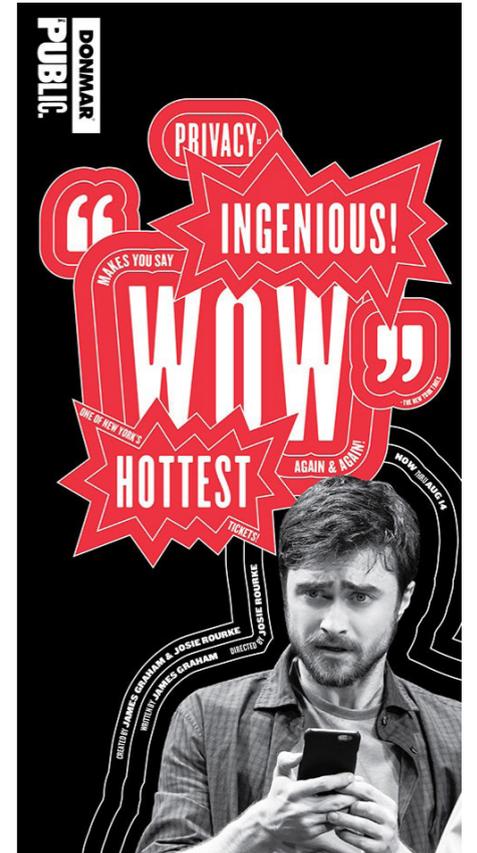
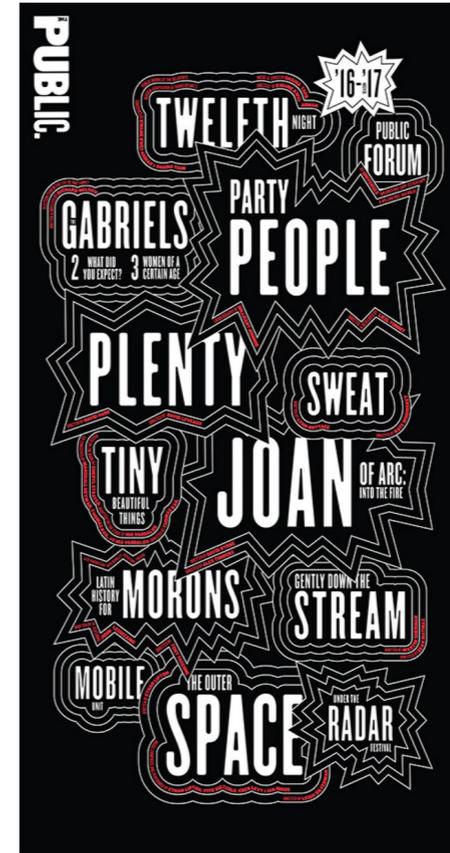
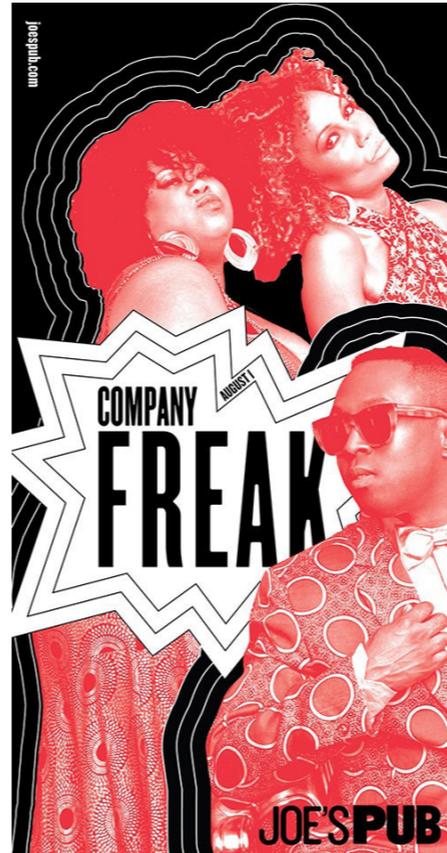
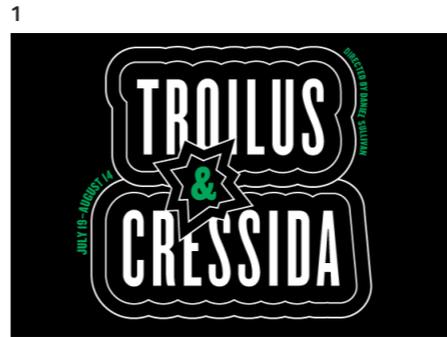
The Shakespeare in the Park poster campaigns used to exist apart from the fall season campaigns, but over the past several years the graphics for the Public's most famous program have helped establish the seasonal look for all aspects of the institution. Working with Pentagram, Huber and her in-house team at the Public build on the summer posters to create a full visual personality for the theater in graphics that appear on posters, the season brochure, print advertisements, the redesigned website, and banners for the façade of the Public, as well as promotional materials for Joe's Pub.



1-6 Posters for the 2014 -2015 season



"The striking typography appears and lines against a black background and is set off with comic-book style outlines."





SHAKE SHACK



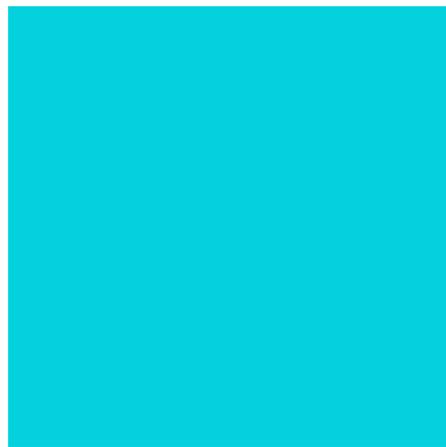
PUBLIC THEATER



TYPOGRAPHY 33



THE PUBLIC'S SEASON
2014 -2015



WINDOWS 8



THE PUBLIC'S SEASON
2016 -2017

"I think that the ability of people to accept new things is growing, and that's good for all of us."

MK&G MUSEUM FÜR
KUNST UND GEWERBE
HAMBURG

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