GRIDS

GRIDS

a device used to divide space that guides the placement of elements on the page.

Grids provide an underlying structure that brings harmony to layouts.

Grids are composed of horizontal and vertical increments.

Hint: These already exist in type.
vertical: leading
horizontal: line width

Opernhaus Zürich
Eröffnung der Spielzeit 1966/67

Tannhäuser

Samstag, 3.September
19.00 Uhr
Neuinszenierung

Romantische Oper von Richard Wagner
Musikalische Leitung: Christian Vöchting
Inszenierung: Hans Hotter
Bühnenbild und Kostüme: Max Röthlisberger
Choreographie: Renate Ebermann
Chöre: Hans Erismann

Bluthochzeit

Mittwoch, 7.September
20.00 Uhr
Erstaufführung

Lyrische Tragödie von Federico Garcia Lorca
Musik von Wolfgang Fortner
Musikalische Leitung: Armin Jordan
Inszenierung: Kurt Ehrhardt
Bühnenbild und Kostüme: Toni Businger

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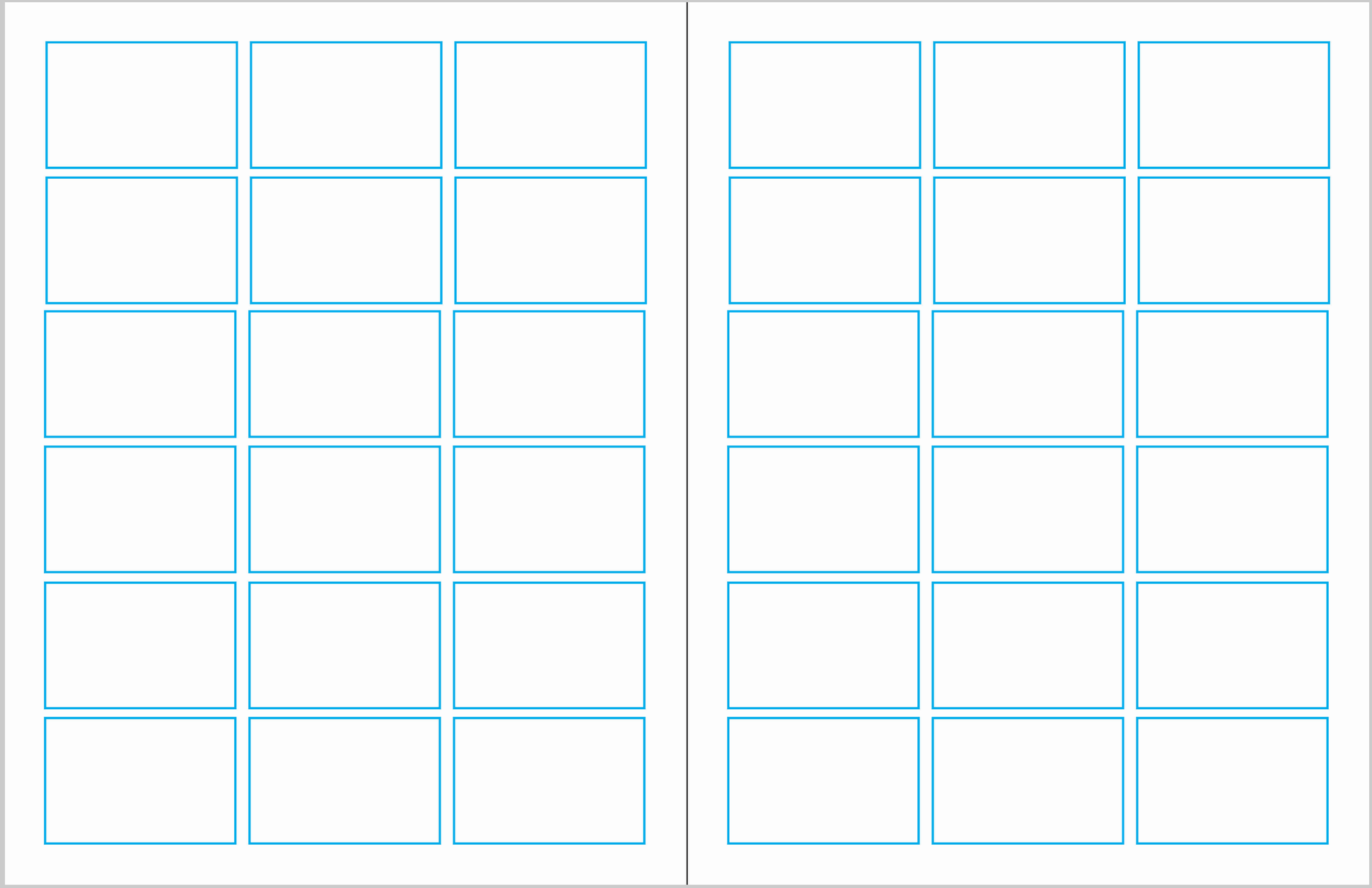
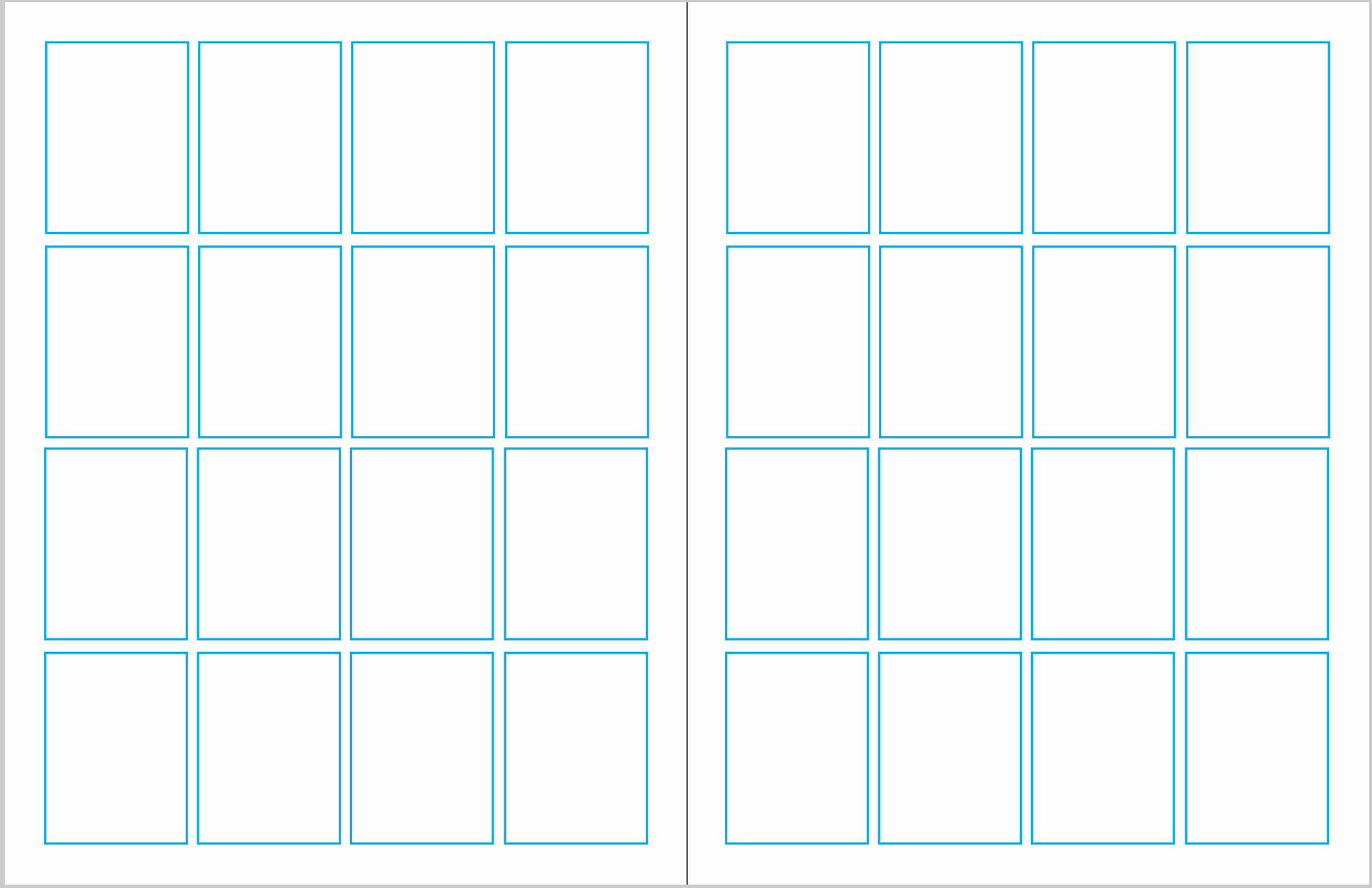
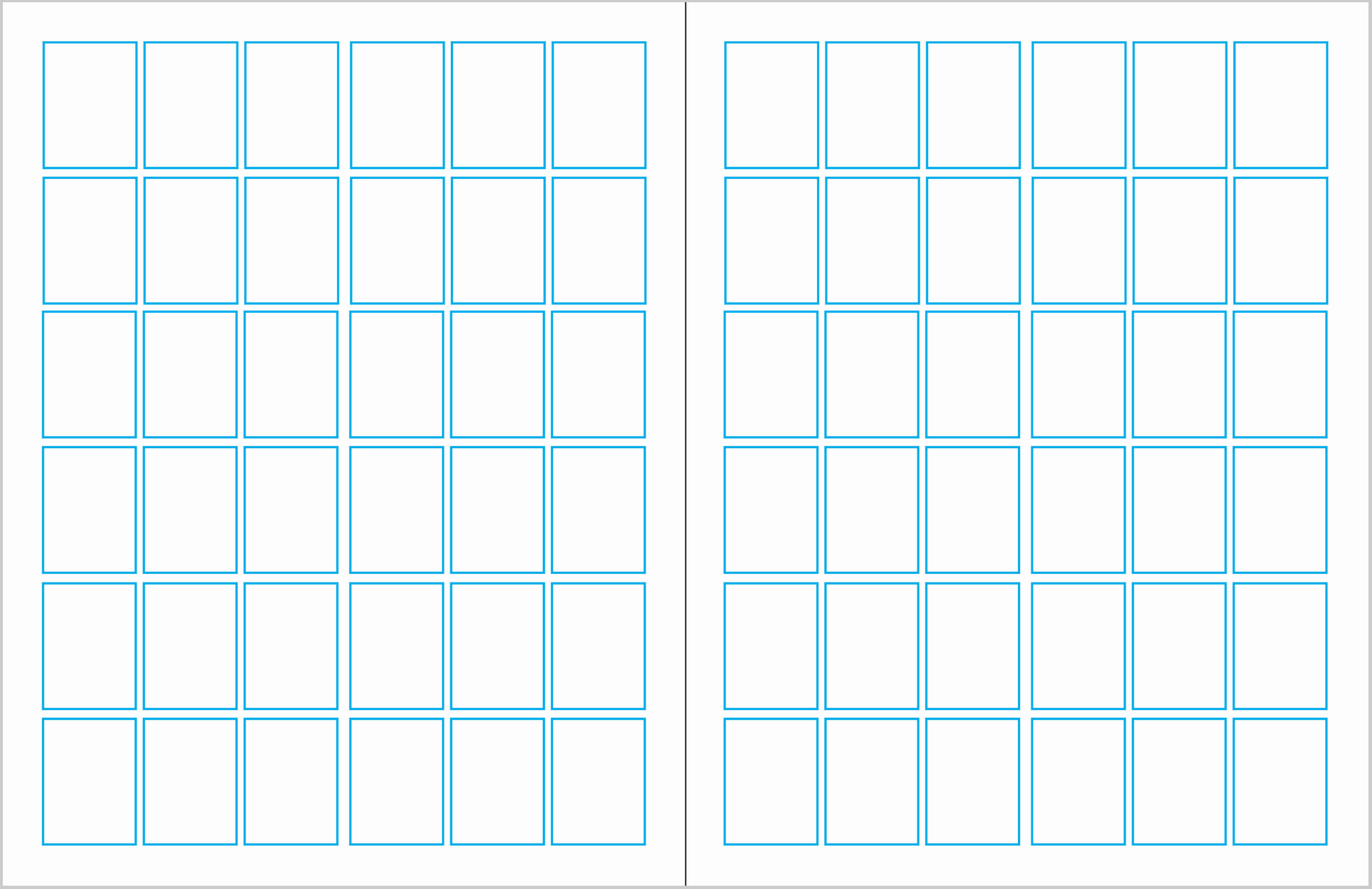
Nearly every piece of design, from a magazine layout to a poster to a website, is built on a grid.

They are the cornerstone of page layout.







The grid of a page should be heavily influenced by the body copy.

EXAMPLE

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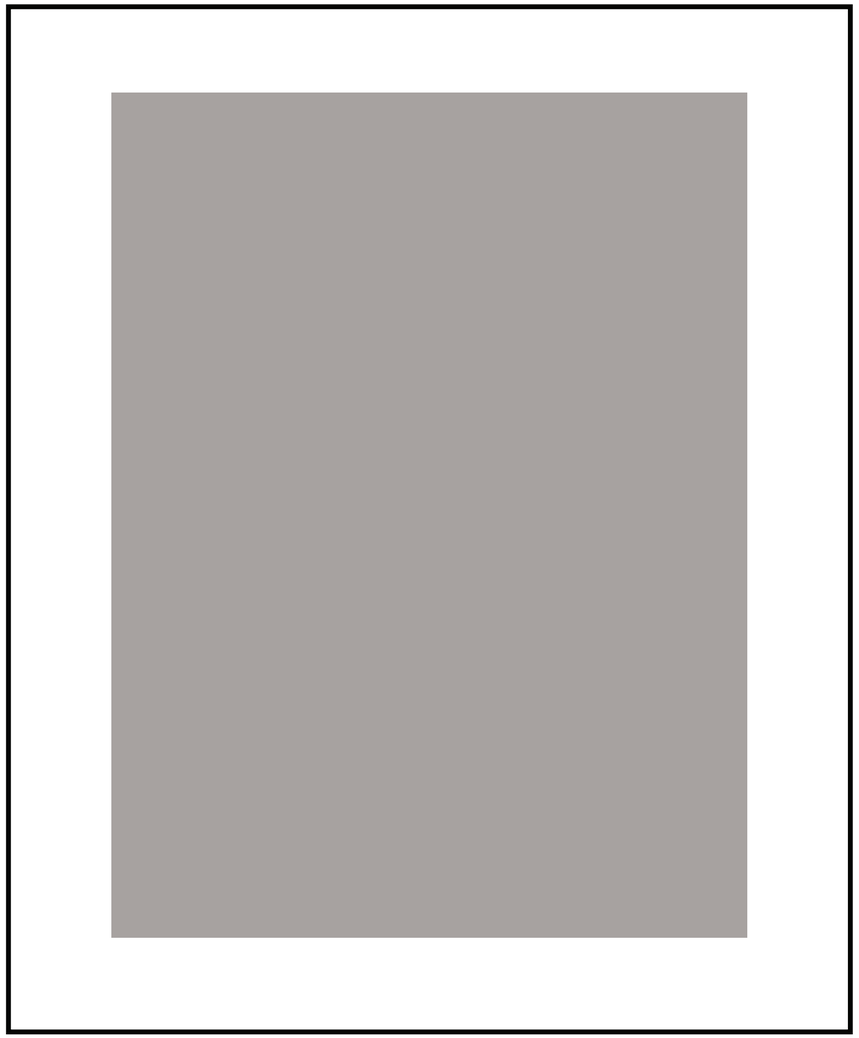
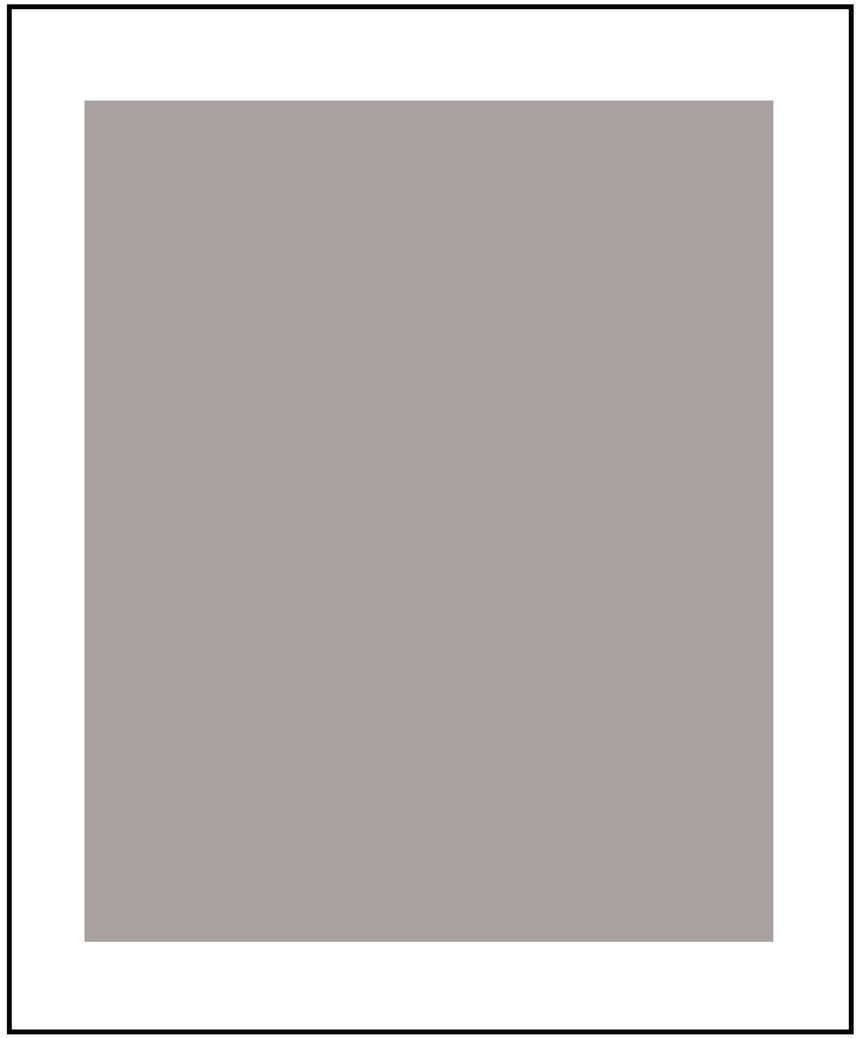
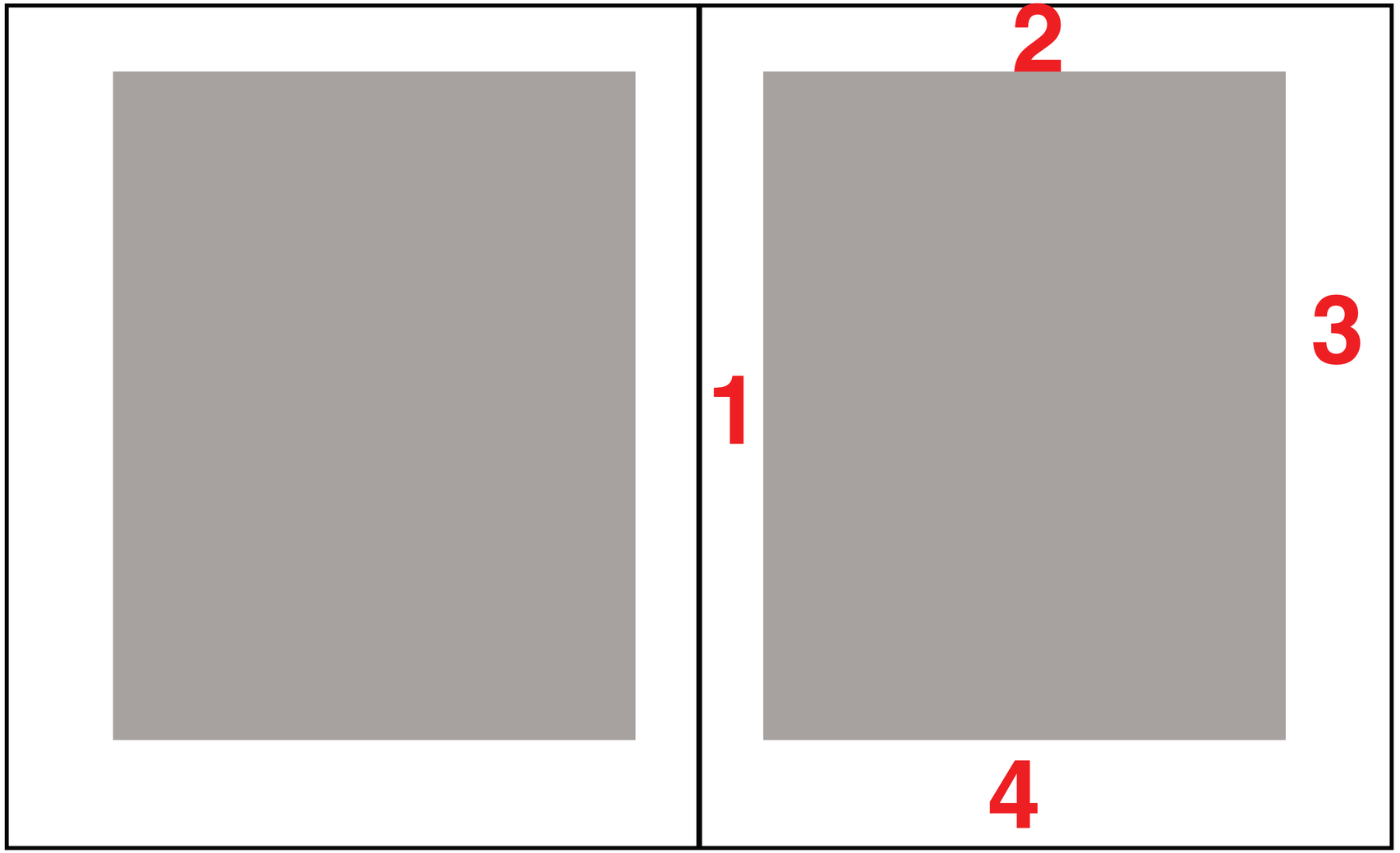
1. Margins

Single pages





In spreads, margins typically increase in size going around the page clockwise, starting with the inside margin.



Sometimes the out-side margin is more sizeable to save room for captions or reader's thumbs.

Larger margins are seen as more elegant/formal.

RECAST CENTENARY / EXHIBITION & TALK UCD ARCHITECTURE 100

Portrait 01: Andy Devane

Shane O'Toole and Peter Carroll
DoCoMoMo Ireland and SAUL
22 September 2011

Lisa Cassidy

Portrait 01: Andy Devane was the first in the Centenary Portraits series of events, spotlighting a number of the School's graduates. The two lectures by Shane O'Toole and Peter Carroll launched an exhibition of drawings by second-year students at University of Limerick, that examined the structure, materials and environmental control in Devane's earliest major work: St. Mary's Girls' Primary School, King's Island, Limerick. The event was supported by DoCoMoMo Ireland.

Shane O'Toole presented an overview of Andy Devane's life and work, drawing particularly on Devane's correspondence and on interviews. Beginning with Devane's own home, O'Toole quoted Devane describing it as the only building held ever designed his own way.

A series of letters between Devane and American architects gave a sense of his character and ambition. To Frank Lloyd Wright, there was a challenge, asking if he was the real thing in an age of few architects and many media men. Walter Gropius, Eero Saarinen and Richard Neutra also received letters from Devane – interesting points for speculation on what might have happened differently had Devane not taken the Taliesin Fellowship, as O'Toole pointed out.

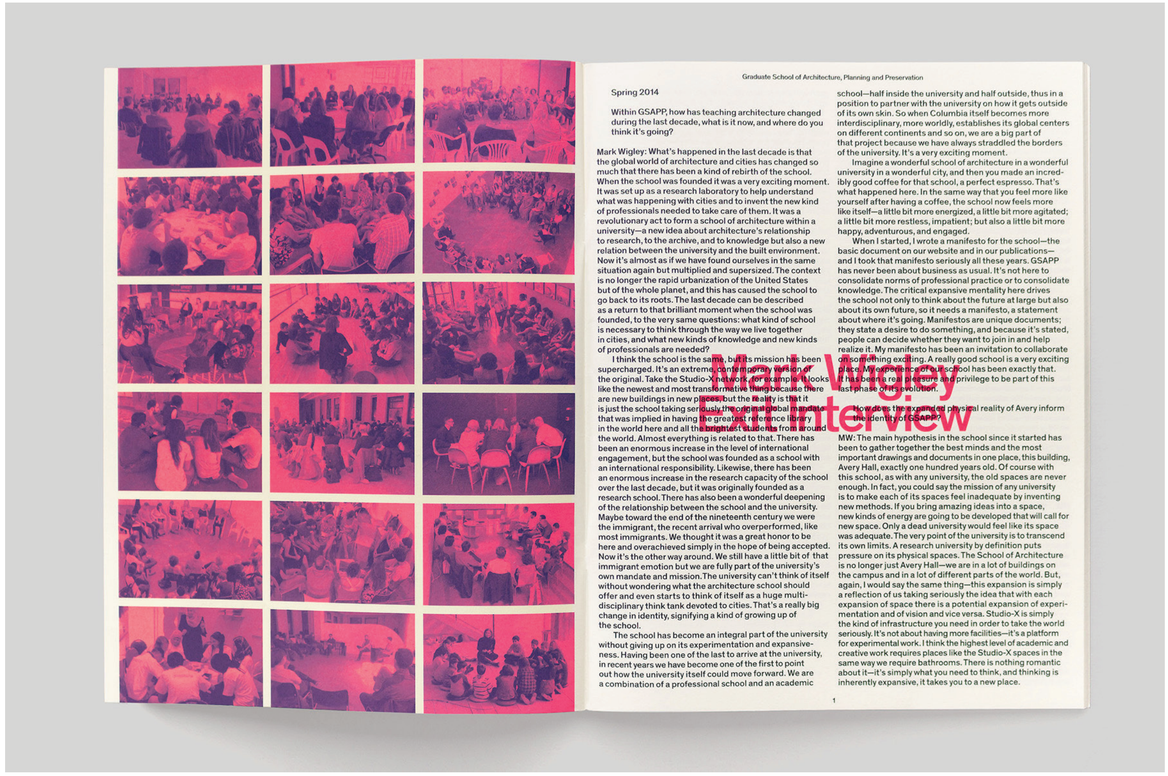
After arriving in Arizona with little money, surprised that nobody knew who or where Wright might be, Devane settled into Taliesin West and wrote letters about labour, materials and construction guided by minds and hands. 'There's always a job to be done and there's no such thing as spare time. Nobody wants it, except to write a letter or to swim in the river. Generally, we swim.'

O'Toole described Devane's return to Ireland, his friendship with Paddy Robinson and his decision to re-join the practice of Robinson Keeffe, and the characteristics of Devane's architecture, including influences from Taliesin and, particularly in church plans, American typologies. The lecture ended with a description of Devane's work in Calcutta towards the end of his life, drawn there by his spiritual beliefs. With reflective material from interviews late in Devane's life capturing the man's own speaking voice, Shane O'Toole's lecture comprised a fond and full portrait of the 1941 graduate.

Peter Carroll described St. Mary's Girls' Primary School, in the heart of the medieval city, as a project that had held a fascination for him since childhood. Carroll's affection for Limerick itself was evident as he described encouraging students to look at the city through different lenses, as the 'city in crisis' narrative was producing so many plans that the city was becoming a building site. This programme was undertaken as a combined module with Miriam Dunn and Graham Petrie, in which the students investigated the existing built fabric through structure, construction and environment. The accompanying exhibition of drawings showcased their thorough and careful work.

Andy Devane and Wes Peters, Taliesin West, 1947
Photo courtesy of Dick and Susan Devane

42 43



Graduate School of Architecture, Planning and Preservation

Spring 2014

Within GSAPP, how has teaching architecture changed during the last decade, what is it now, and where do you think it's going?

Mark Wigley: What's happened in the last decade is that the global world of architecture and cities has changed so much that there has been a kind of rebirth of the school. When the school was founded it was a very exciting moment. It was set up as a research laboratory to help understand what was happening with cities and to invent the new kind of professionals needed to take care of them. It was a revolutionary act to form a school of architecture within a university—a new idea about architecture's relationship to research, to the archive, and to knowledge but also a new relation between the university and the built environment. Now it's almost as if we have found ourselves in the same situation again but multiplied and supersized. The context is no longer the rapid urbanization of the United States but of the whole planet, and this has caused the school to go back to its roots. The last decade can be described as a return to that brilliant moment when the school was founded, to the very same questions: what kind of school is necessary to think through the way we live together in cities, and what new kinds of knowledge and new kinds of professionals are needed?

I think the school is the same, but its mission has been supercharged. It's an extreme contemporary version of the original. Take the Studio-X network, for example. It looks like the newest and most transformative thing because there are new buildings in new places, but the reality is that it is just the school taking seriously the original global mandate that was implied in having the greatest reference library in the world here and all the brightest students from around the world. Almost everything is related to that. There has been an enormous increase in the level of international engagement, but the school was founded as a school with an international responsibility. Likewise, there has been an enormous increase in the research capacity of the school over the last decade, but it was originally founded as a research school. There has also been a wonderful deepening of the relationship between the school and the university. Maybe toward the end of the nineteenth century we were the immigrant, the recent arrival who overperformed, like most immigrants. We thought it was a great honor to be here and overachieved simply in the hope of being accepted. Now it's the other way around. We still have a little bit of that immigrant emotion but we are fully part of the university's own mandate and mission. The university can't think of itself without wondering what the architecture school should offer and even starts to think of itself as a huge multi-disciplinary think tank devoted to cities. That's a really big change in identity, signifying a kind of growing up of the school.

The school has become an integral part of the university without giving up on its experimentation and expansiveness. Having been one of the last to arrive at the university, in recent years we have become one of the first to point out how the university itself could move forward. We are a combination of a professional school and an academic school—half inside the university and half outside, thus in a position to partner with the university on how it gets outside of its own skin. So when Columbia itself becomes more interdisciplinary, more worldly, establishes its global centers on different continents and so on, we are a big part of that project because we have always straddled the borders of the university. It's a very exciting moment.

Imagine a wonderful school of architecture in a wonderful university in a wonderful city, and then you made an incredibly good coffee for that school, a perfect espresso. That's what happened here. In the same way that you feel more like yourself after having a coffee, the school now feels more like itself—a little bit more energized, a little bit more agitated; a little bit more restless, impatient; but also a little bit more happy, adventurous, and engaged.

When I started, I wrote a manifesto for the school—the basic document on our website and in our publications—and I took that manifesto seriously all these years. GSAPP has never been about business as usual. It's not here to consolidate norms of professional practice or to consolidate knowledge. The critical expansive mentality here drives the school not only to think about the future at large but also about its own future, so it needs a manifesto, a statement about where it's going. Manifestos are unique documents; they state a desire to do something, and because it's stated, people can decide whether they want to join in and help realize it. My manifesto has been an invitation to collaborate on something exciting. A really good school is a very exciting place. My experience of this school has been exactly that. It has been a real pleasure and privilege to be part of this last phase of its evolution.

How does the expanded physical reality of Avery inform the identity of GSAPP?

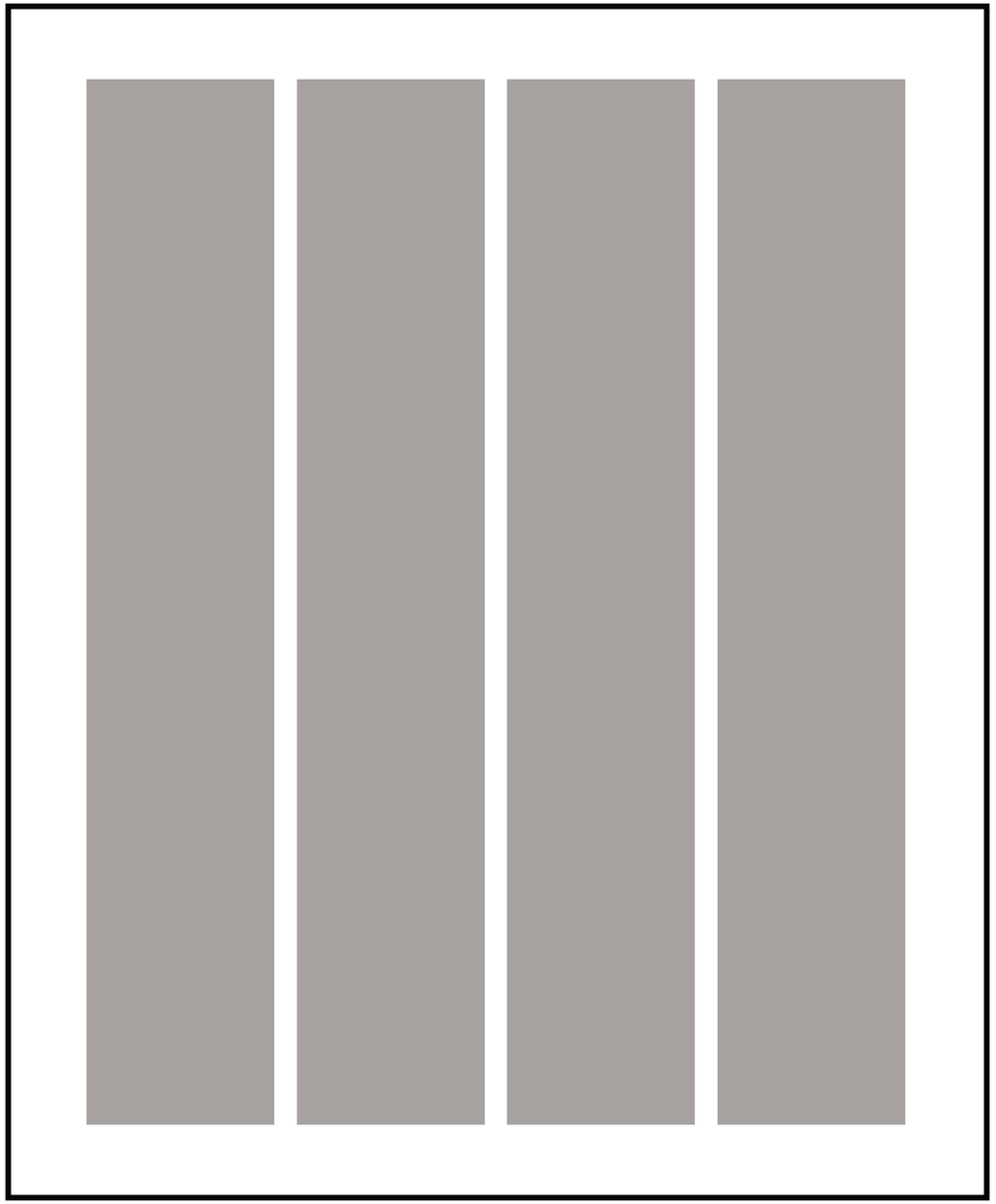
MW: The main hypothesis in the school since it started has been to gather together the best minds and the most important drawings and documents in one place, this building, Avery Hall, exactly one hundred years old. Of course with this school, as with any university, the old spaces are never enough. In fact, you could say the mission of any university is to make each of its spaces feel inadequate by inventing new methods. If you bring amazing ideas into a space, new kinds of energy are going to be developed that will call for new space. Only a dead university would feel like its space was adequate. The very point of the university is to transcend its own limits. A research university by definition puts pressure on its physical spaces. The School of Architecture is no longer just Avery Hall—we are in a lot of buildings on the campus and in a lot of different parts of the world. But, again, I would say the same thing—this expansion is simply a reflection of us taking seriously the idea that with each expansion of space there is a potential expansion of experimentation and of vision and vice versa. Studio-X is simply the kind of infrastructure you need in order to take the world seriously. It's not about having more facilities—it's a platform for experimental work. I think the highest level of academic and creative work requires places like the Studio-X spaces in the same way we require bathrooms. There is nothing romantic about it—it's simply what you need to think, and thinking is inherently expansive, it takes you to a new place.

1

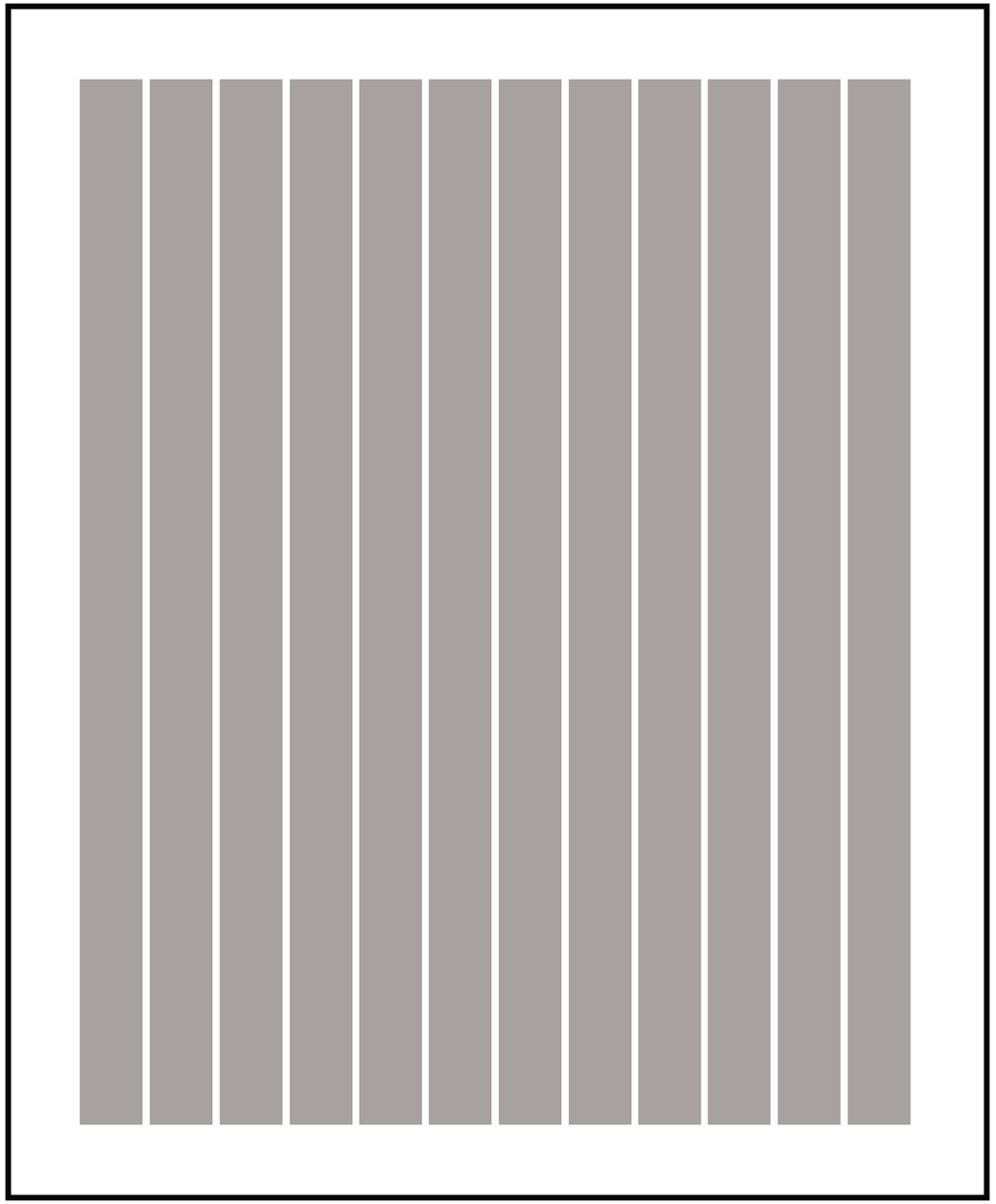
Interview

EXAMPLE

1. Margins
2. Columns



More columns provide more options for the layout.



Twelve columns is nice too.

Seems excessive?
You probably won’t use all 12, but 12 columns can be simplified to 2, 3, 4 and 6 columns easily, so it makes sense for a grid system that will hold lots of different kinds of content.

How do I choose the number of columns?

Choosing a number of columns should be based on the content.

Five columns would make sense for a document that would benefit from 2 columns of text (each spanning 2 grid units horizontally) and then a fifth, thinner column to the side for captions.

Twelve columns is nice, but should be simpli- ed to a smaller number (2, 3, 4, 6 columns).

Too few columns and you limit your options. Too many, and you lose the structure.

Lesley Gore
B. 1946

YOU WOULD CRY, TOO

She made songs about loving and losing sound triumphant.
By Rob Hoerburger

That first hit, "It's My Party," lasted just 2 minutes 21 seconds, and still the phrase came at us more than a dozen times, each one, it seemed, with a little more mustard: "I'll cry if I want to, cry if I want to, *cry if I want to.*" Then, a few months later, there was "You Don't Own Me," its minor-key verse overswelling into a major-key chorus of "Don't tell me what to do/Don't tell me what to say." With these declarations, Lesley Gore, the plucky teenager from Tenafly, N.J., brought a new kind of sisterly steeliness to the Top 40.

But there was something else going on, too, a quality in the voice — sockhop swing mixed with smoky afternotes of tenderness — if not in the actual words, that hinted at something she might have been trying to tell us, maybe even tell herself. In the summer of '64, when she was 18 and holding her own on the charts at the height of Beatlemania, she enrolled at Sarah Lawrence College, a place known for seekers and dissenters. She studied English and American literature and initially stuck out for her pop bona fides: "I was a rock personality, which was not considered at all chic," she said. "People at Sarah Lawrence were either into classical or folk music." She still performed on the weekends and during vacations, and gradually the songs about unsuitable boys ("Maybe I Know"), about the need for self-reliance, took on a new dimension and authenticity, because over time, she realized she was gay.

By the time she graduated, though, pop music had changed, too. Gone were the days of hair flips and crinoline skirts, of songs that lasted just 2:21. Gore was now not just a gay woman trying to make her way in the music business, but also a 22-year-old has-been. She moved to Los Angeles and started writing more of her own material, often with her girlfriend at the time, the actress and writer Ellen Weston. But while pop music had become more "progressive," America wasn't quite ready to hear, at least from one of its former singing sweethearts, grown-up songs with maybe-gay subtexts like "Love Me by Name" and "Someplace Else Now."

Lesley Gore in the 1960s, left. The album "Girl Talk" from 1964, above.

> "'Out Here on My Own' became an anthem of empowerment for anyone who felt marginalized or discarded."

She and Weston "were kicked out of more offices than you have hair on your head," Gore said during one of her comeback attempts. She continued to mostly struggle, until 1980, when she wrote the words to "Out Here on My Own," from the movie "Fame." With lines like "I dry the tears I've never shown" and "I may not win, but I can't be thrown," the song became an anthem of empowerment for anyone who felt marginalized or discarded (and earned her, with her brother and co-writer, Michael, a Best Original Song Oscar nomination).

Gore did continue to sing "It's My Party" and her other '60s hits in concert, and one place her career experienced no lulls was my own house. "It's My Party" was the first record I ever owned, and well into adulthood my two sisters and I continued to see her perform, in oldies big tents and intimate cabarets. We even used the unrepentant joy of Gore's "Sunshine, Lollipops and Rainbows" as music therapy to help my young niece recover from a rare illness.

Like Gore, my sisters and I were following unconventional paths — single parent, Catholic nun, gay man — and I suspect we may have always connected to that searching quality in her voice. Leaving one of her concerts sometime in the '80s, I turned to one of my sisters and said, "I think she must be gay," though Gore had still not publicly come out. Years later, after she had hosted episodes of the L.G.B.T. newsmagazine "In the Life" and talked about her relationship with her longtime partner, a jewelry designer named Lois Sasson, she would nevertheless claim, "I can't come out of the closet, because I was never really in it." As Blake Morgan, a New York musician who knew Gore for almost 30 years, put it: "Sometimes when you slice into people, you get a little bit of them and then a little bit of someone else. When you sliced into Lesley, you just kept getting Lesley. She always said, 'You gotta make your 16-year-old self proud.'" ◆

Gore: David Redfern/Redferns/Getty Images. Album cover: Jessica Tang for The New York Times.

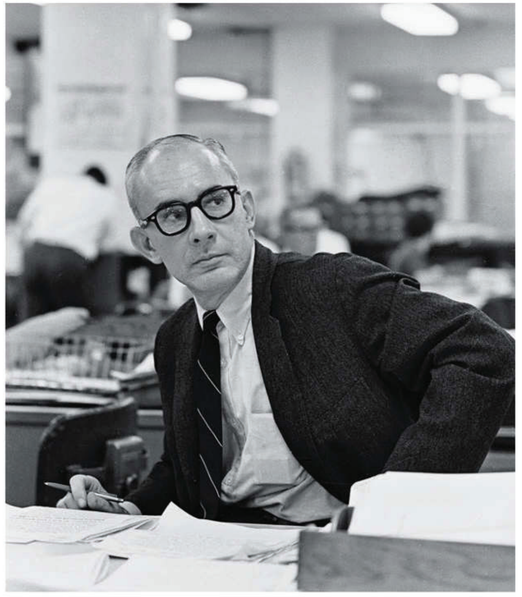
Claude Sitton
B. 1925

BEARING WITNESS

He brought the civil rights struggle up close for readers.
By Sam Dolnick

Outside, the crickets chirped their summer song. Inside, Claude Sitton sat quietly in a pew. It was July 1962, a sticky night in a little wooden church in southwestern Georgia.

Sitton had been on the road for weeks, but tonight he was still, observing the scene intensely: the church's pine floor, the wall calendar's photograph of President Kennedy. He was with a group of three dozen black men and women gathered clandestinely for a voter-registration meeting, all listening to a pastor reading Scripture: "We are counted as sheep for the slaughter."



Then Sitton felt the air leave the room. Sheriff Zeke Mathews stepped through the church door, a dozen white police officers by his side. They clumped down the aisle.

Clumped. That was Sitton's word.

"We want our colored people to go on living like they have for the last hundred years." Those were the sheriff's words.

They were also the opening sentence of Sitton's front-page article the next day in The New York Times, a riveting account of intimidation that captured the attention of the White House and the Justice Department, whose lawyers soon flew into town to sue Mathews. It wasn't the first time, or the last, that Sitton's work would have that sort of effect.

Sitton, a former copy editor at The Times — and the grandson of a Confederate tax collector — was now the leading reporter of the civil rights movement as the paper's Southern correspondent. The day after the church story, Sitton wrote about the Rev. Dr. Martin Luther King Jr.'s arrest at a protest. The day after that, he wrote about a sheriff's beating a black lawyer bloody. The day after that, he wrote about a judge reviewing a ban on Negro demonstrations.

Four years earlier, Sitton replaced Johnny Popham, who both acknowledged his discomfort covering race relations and refused to fly, meaning The Times had been covering the era's biggest story at the pace of a Southern back road as Popham drove everywhere in boat-size sedans, from Houma to Chattanooga to Tuscaloosa, about 40,000 miles a year.

Given the chance to return to and write about the South, Sitton quickly emerged as a leader on the beat, the rare reporter unafraid to contradict an official source he knew to be lying. Civil rights workers carried his phone number in case they got into trouble. In 1964, Newsweek called him "the best daily newspaperman on the Southern scene."

But the accolades were a long way off that night in Sasser, Ga. When Sitton returned to his car after the voter-registration meeting, he found a puncture mark from a knife and a flat tire. The gasoline tank was filled with sand. He included both facts in his story. Afterward, a fellow reporter liked to tease him about his habit of sitting in restaurants with his eyes toward the door. "Just prudent," Sitton would say. "Just prudent." ◆

MARY ELLEN MARK

The photographer Mary Ellen Mark (b. 1940) often immersed herself for weeks or months in the lives of the disenfranchised — women on the security ward of the Oregon State Hospital, prostitutes working Falkland Road in Bombay, teenagers living on the streets of Seattle. She emerged with enduring images of humanity on the margins. "I'm interested in reality, and I'm interested in survival," she once explained to an interviewer. "I'm interested in people who aren't the lucky ones, who maybe have a tougher time surviving, and telling their story."

Claude Sitton at The New York Times in 1964.

Eddie Hausner/The New York Times. Illustration by Stuart Patience. Source photo: Andrew Toth/Getty Images.

Lesley Gore
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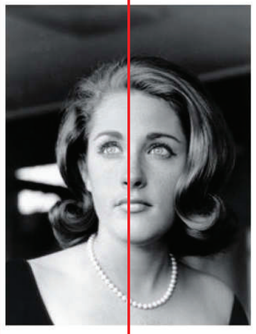

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Outside, the crickets chirped their summer song. Inside, Claude Sitton sat quietly in a pew. It was July 1962, a sticky night in a little wooden church in southwestern Georgia.

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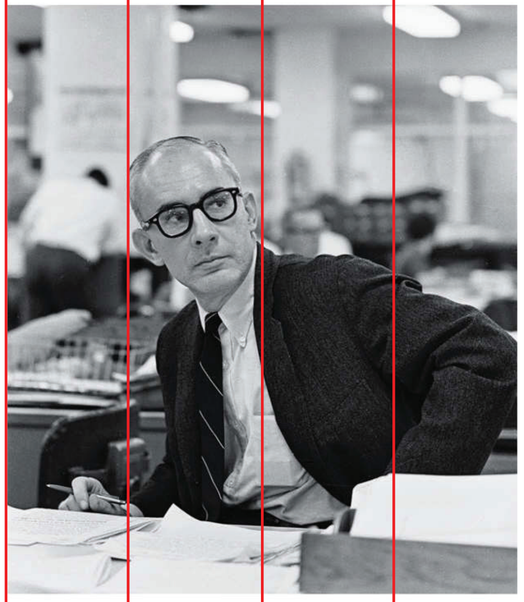

Then Sitton felt the air leave the room. Sheriff Zeke Mathews stepped through the church door, a dozen white police officers by his side. They clumped down the aisle.

Clumped. That was Sitton's word.

"We want our colored people to go on living like they have for the last hundred years." Those were the sheriff's words.

They were also the opening sentence of Sitton's front-page article the next day in The New York Times, a riveting account of intimidation that captured the attention of the White House and the Justice Department, whose lawyers soon flew into town to sue Mathews. It wasn't the first time, or the last, that Sitton's work would have that sort of effect.

Sitton, a former copy editor at The Times — and the grandson of a Confederate tax collector — was now the leading reporter of the civil rights movement as the paper's Southern correspondent. The day after the church story, Sitton wrote about the Rev. Dr. Martin Luther King Jr.'s arrest at a protest. The day after that, he wrote about a sheriff's beating a black lawyer bloody. The day after that, he wrote about a judge reviewing a ban on Negro demonstrations.

Four years earlier, Sitton replaced Johnny Popham, who both acknowledged his discomfort covering race relations and refused to fly, meaning The Times had been covering the era's biggest story at the pace of a Southern back road as Popham drove everywhere in boat-size sedans, from Houma to Chattanooga to Tuscaloosa, about 40,000 miles a year.

Given the chance to return to and write about the South, Sitton quickly emerged as a leader on the beat, the rare reporter unafraid to contradict an official source he knew to be lying. Civil rights workers carried his phone number in case they got into trouble. In 1964, Newsweek called him "the best daily newspaperman on the Southern scene."

But the accolades were a long way off that night in Sasser, Ga. When Sitton returned to his car after the voter-registration meeting, he found a puncture mark from a knife and a flat tire. The gasoline tank was filled with sand. He included both facts in his story. Afterward, a fellow reporter liked to tease him about his habit of sitting in restaurants with his eyes toward the door. "Just prudent," Sitton would say. "Just prudent." ◆

MARY ELLEN MARK

The photographer Mary Ellen Mark (b. 1940) often immersed herself for weeks or months in the lives of the disenfranchised — women on the security ward of the Oregon State Hospital, prostitutes working Falkland Road in Bombay, teenagers living on the streets of Seattle. She emerged with enduring images of humanity on the margins. "I'm interested in reality, and I'm interested in survival," she once explained to an interviewer. "I'm interested in people who aren't the lucky ones, who maybe have a tougher time surviving, and telling their story."

Claude Sitton at The New York Times in 1964.

Eddie Hausner/The New York Times. Illustration by Stuart Patience. Source photo: Andrew Toth/Getty Images.

Photography: Jaap Scheeren

Coverjunkie's crib is awesome!

The super ace Jaap Biemans (aka Coverjunkie) shows us around his oh-so-hot Amsterdam pad

Don't you just love having a nosey around other people's homes? We do, for sure. So, when the 23 April 2016 design issue of **VOLKSKRANT MAGAZINE** landed on the doorstep here at **GYM CLASS** HQ in London — with a feature on the oh-so-lush home of the magazine's award-winning Art Director Jaap Biemans (aka Coverjunkie) — we were all like: get this magical dream into our eyes. Now! ¶ Amsterdam-based Biemans lives in a converted warehouse dating back to 1900 with his fiancée and two daughters. The home is canalside (obvs, it's Amsterdam after all) in the central neighbourhood of Vondelpark, is 250 square metres in size, has high ceilings, plenty of natural light, a central patio, a small garden out back, and hang-out space up on the roof. Oh wow, what a dream! [Shih Tzu, if this **GYM CLASS** gig doesn't work out, I could always get a job writing property particulars. —Ed.] Oh… and it's an easy bike ride to work every morning. "It's a sweet ride through Amsterdam with one kid on the front of the bike and the other on the back," Biemans says. "It takes 30 minutes through the biggest and most beautiful park in Amsterdam, I drop the kids at pre-school, ride underneath the Rijksmuseum, cut through the tourist area, and cross the Amstel river, before arriving at Helena Primakoff for a decent flat white to kickstart the day at the magazine. Of course, I feel different about the ride in winter." ¶ OMG, envy much? Coverjunkie, we bow down whatever the weather! ¶ Thanks to photographer Jaap Scheeren for letting us reproduce a couple of the **VOLKSKRANT MAGAZINE** images here. "Jaap's work makes me smile," says Biemans. "He's the only one I'd let photograph my house. He's always trying to make something witty. A shoot like this is normally neat and styled, he likes to make a mess." **Ends** *Web: coverjunkie.com*

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"The chairs are designed by Dirk Vander Kooij, a new and promising designer out of the Netherlands. My turntable is in the cupboard. Just this year I rediscovered my Bowie record. That artwork… ace!"

03 Lily Cole portrait
"I love this photograph. It's by photographer Robin de Puy. She won the Dutch National Portrait Prize in 2013."

PHOTOGRAPHY: JAAP SCHEEREN, JAAP SCHEEREN.NL

« Blade Runner assures us that we'll be leafing through paper until at least 2019 » p.80

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"Moooi Dear Ingo lamp designed by Ron Gilad. I want everything from Moooi"

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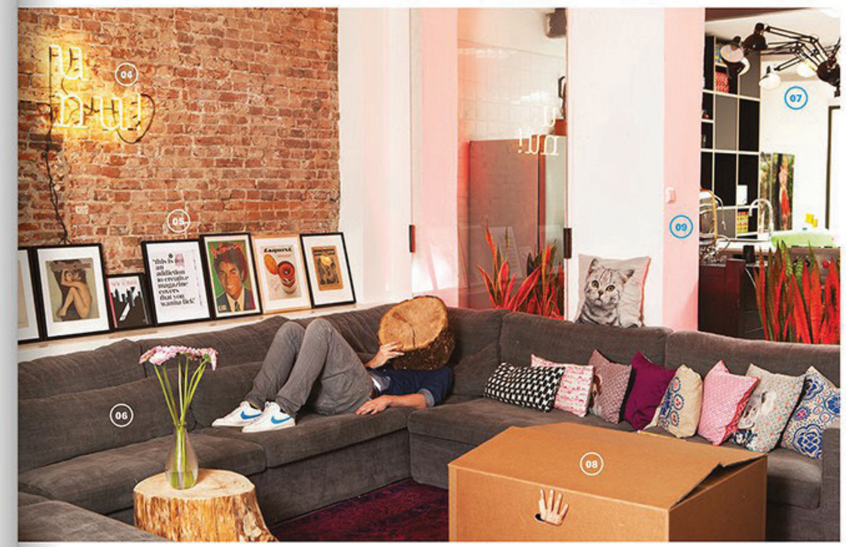
"Ah, the Faema President coffee maker. It's maybe the most classic espresso machine in the world. This beauty delivers. I drink two coffees a day… and they gotta be good!"



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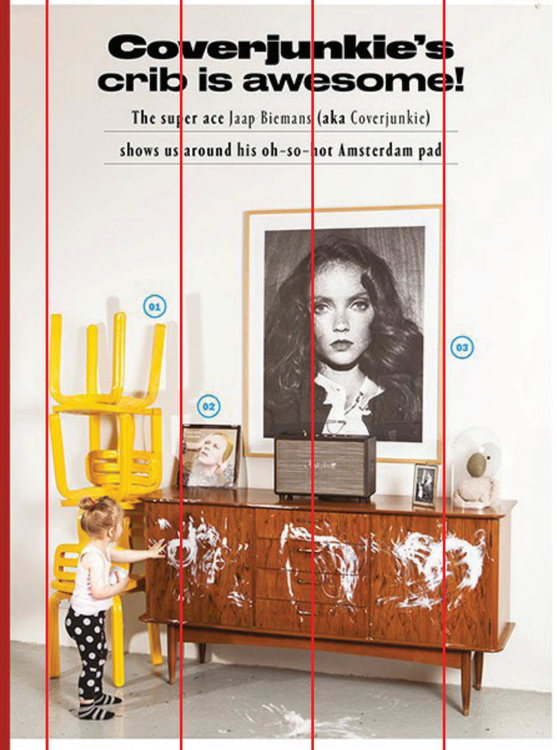

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How much horizontal space between columns?

The horizontal space between columns is called the **gutter**. It can be whatever size you want, but should be large enough that the reader can intuitively reason where a line in a column ends and the next begins. It’s good practice to set the size of the gutter the same as the leading of the body copy.

EXAMPLE

1. Margins
2. Columns
3. Rows

We line up type on a grid by the baseline.

To have one text block on the grid by feel like it relates to another on the grid, we line up the baselines of the type in the two boxes.

Doesn’t this text block just feel harmonious with the one on the left, even though this is larger?

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BASELINE GRID
IS 64 PX

We line up type on a grid by the baseline.

LEADING
IS 108 PX

LEADING
IS 64 PX

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To have one text block on the grid by feel like it relates to another on the grid, we line up the baselines of the type in the two boxes.

LEADING
IS 32 PX

Let’s add an image!

When adding an image, the proportions of the image should also be based off of the grid, spanning in both height and width an even number of grid units.

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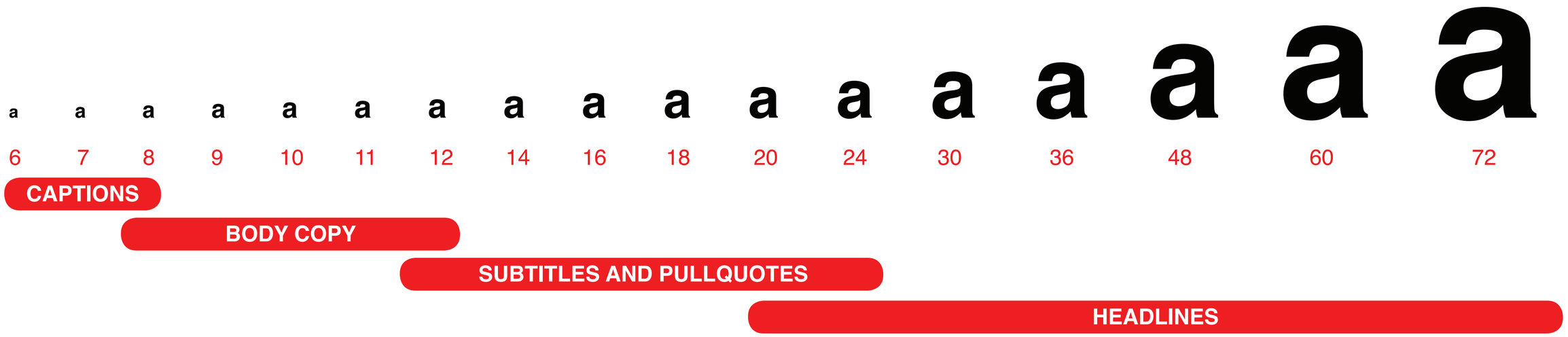
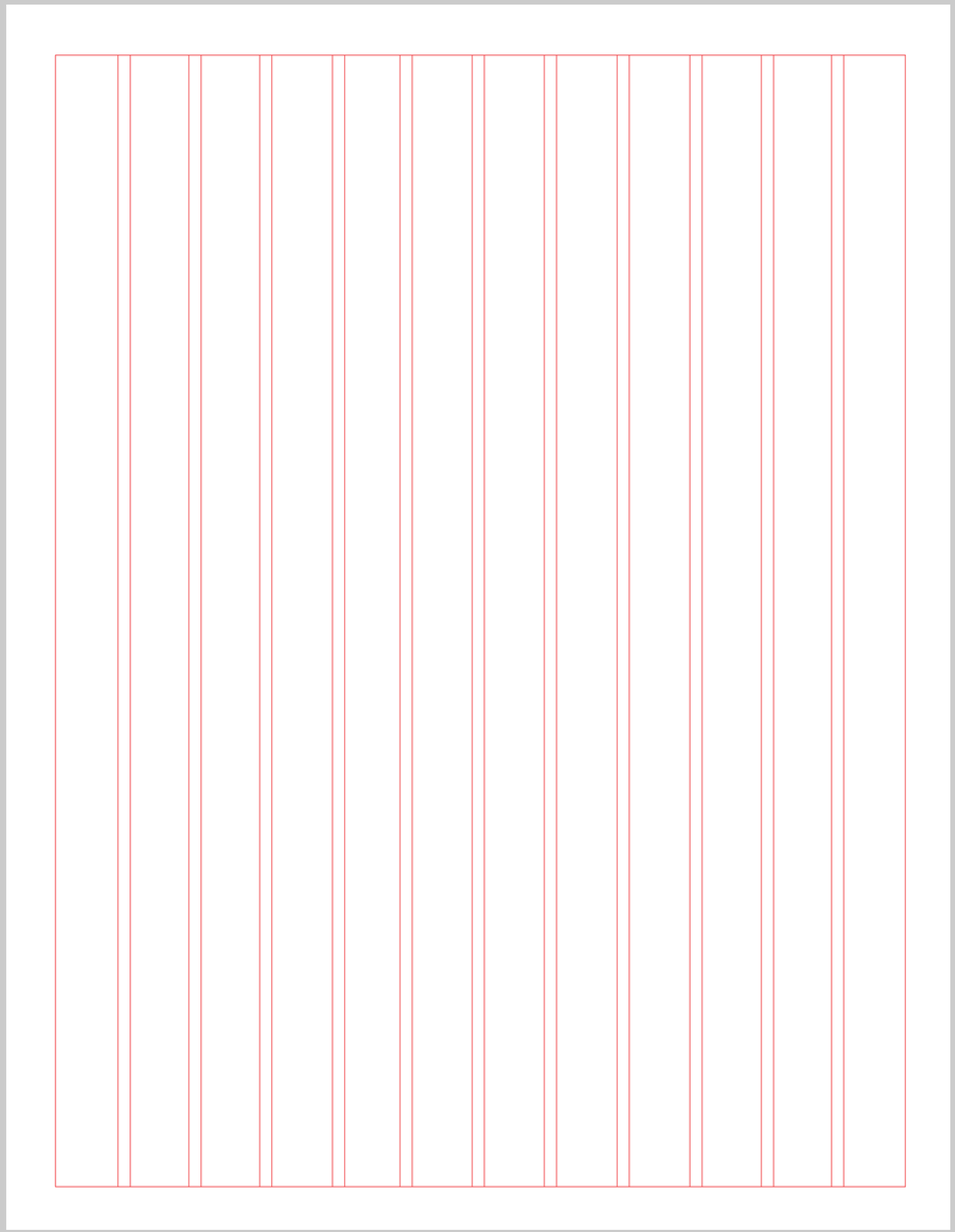
Some guidance

Use fewer typefaces.
Use fewer weights.
Use fewer sizes.

In most cases, certain type sizes work better for certain applications.



LET'S BUILD A GRID!



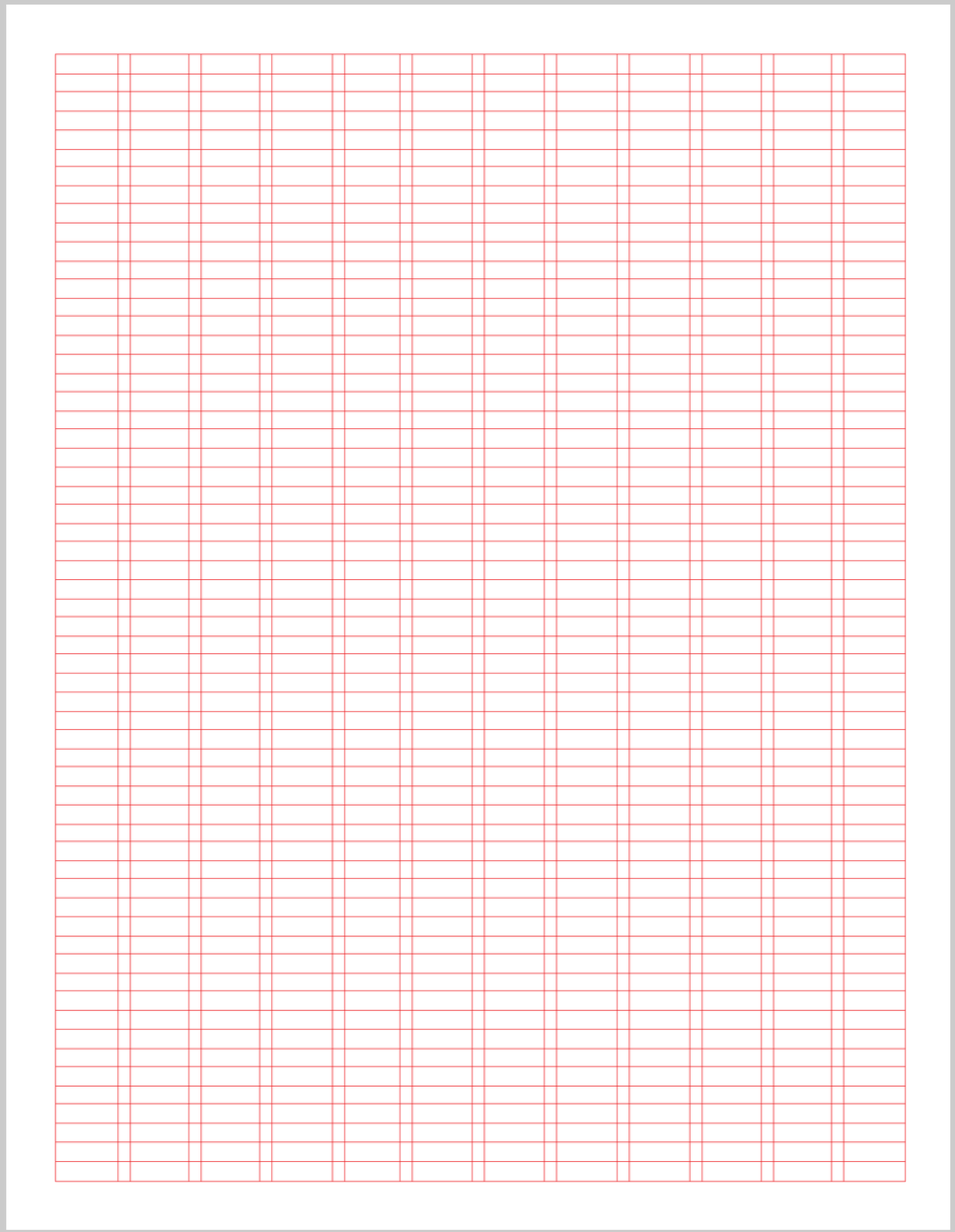
Adding vertical and horiztonal grid

Vertical: **Layout > Margins and Columns**

Baseline: **InDesign > Preferences > Grids**

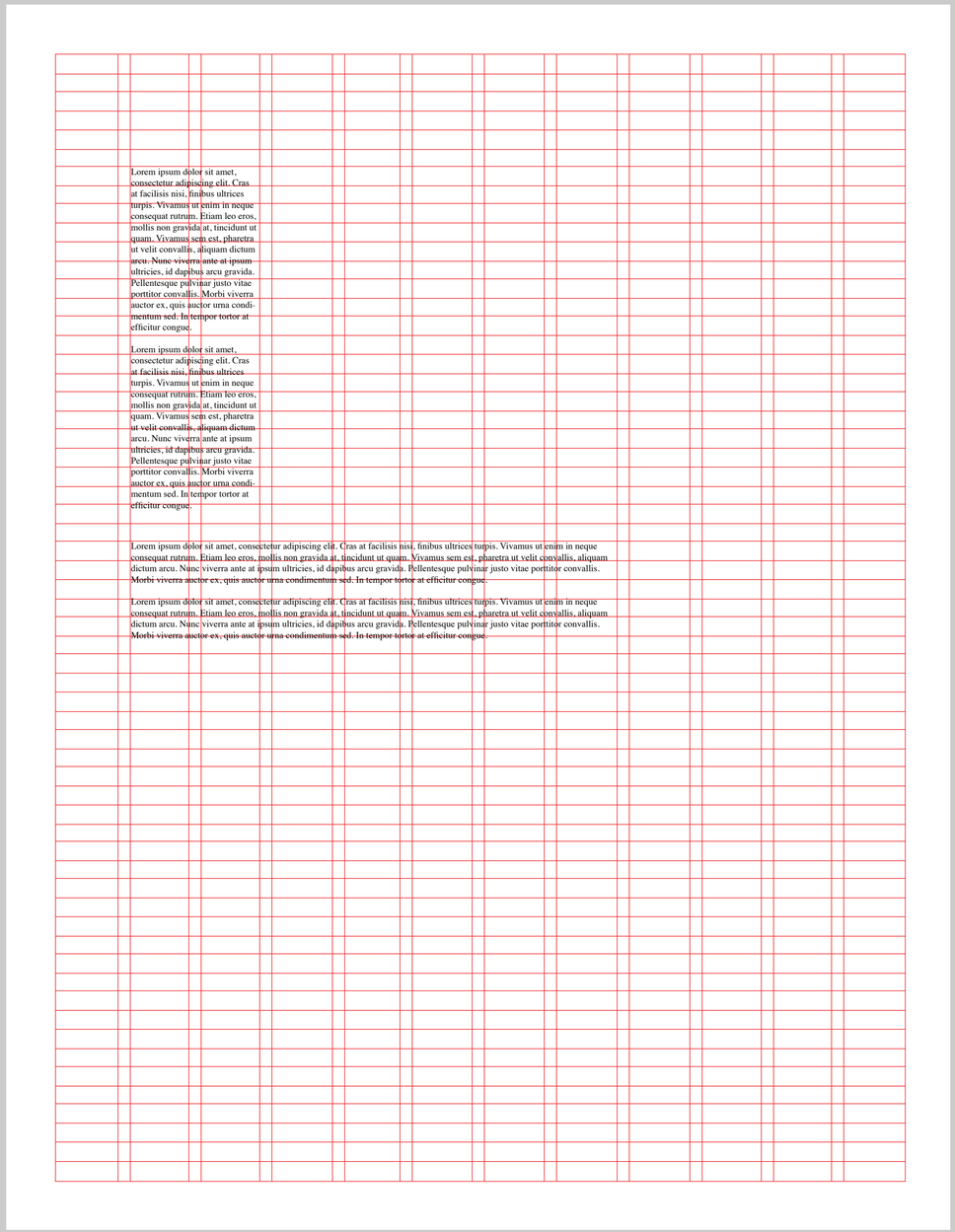
(View > Grids > Show Baseline Grids)

‘W’ turns grids on and off.



Here we go!

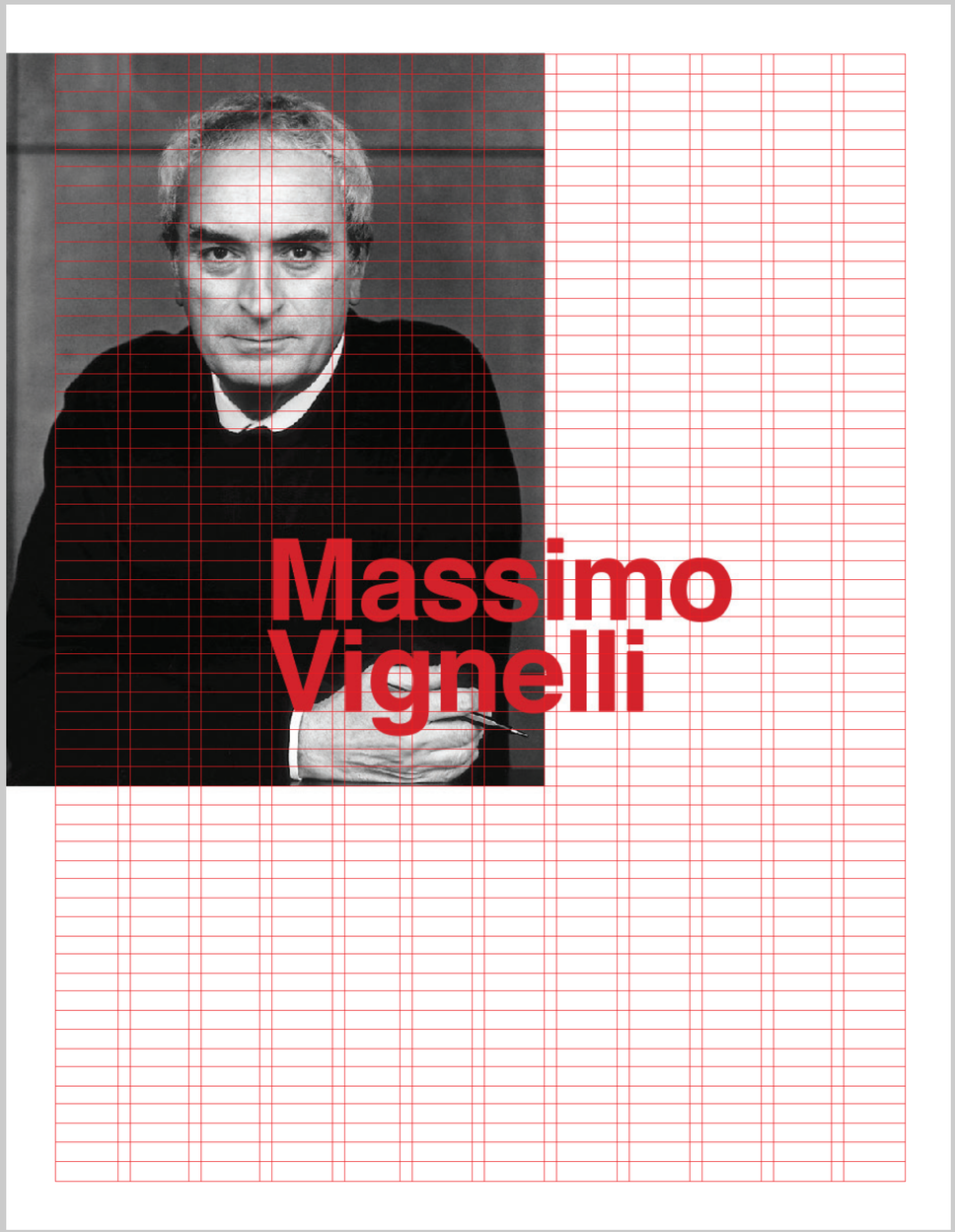
Our 12 columns are placed, and a baseline grid has been added to work with. The foundation of the design has been laid, so it’s time to work with it.



Text Test

Typeset a block of placeholder text, to see the smallest reasonable width for a block of text, and the largest number of columns to span one block of text.

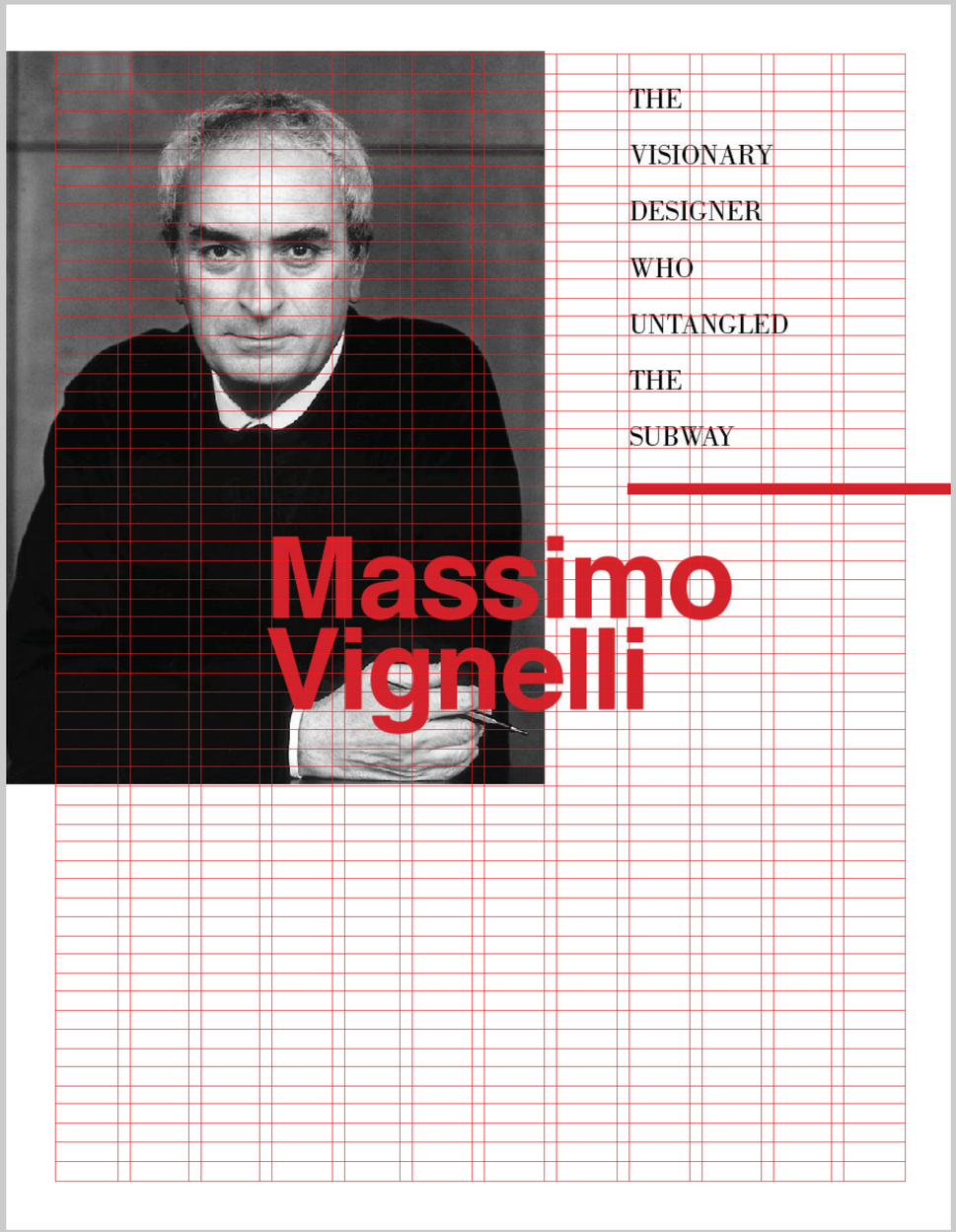
Looks like our text blocks will be between 2 and 7 columns.



Place Elements in Descending Order

Start with the focal points and largest elements. These are usually the hardest to place on the page. Work your way to smaller, easier to place items. You should be working off of a sketch.

With some elements, it’s okay to break the grid for interest, but it should not be done so often as to destruct the grid.



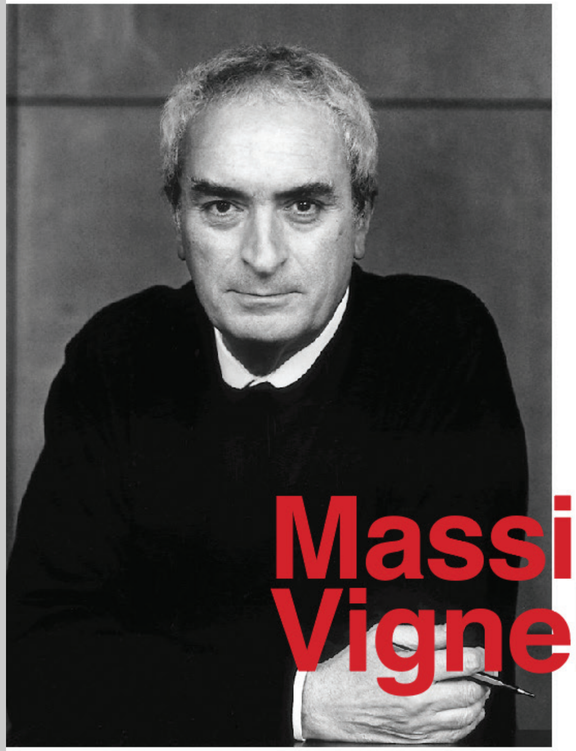
Place Elements in Descending Order

Adding the subtitle. Note the hierarchy, and also the typeface selections and weights.

Pay attention to the movement and counter movements with the typography. (Vertical movement versus horizontal), how color is used and the purpose of the rule.

Place Elements in Descending Order

Placing in the body copy, then adding a caption for the image.



THE VISIONARY DESIGNER WHO UNTANGLED THE SUBWAY

Massimo Vignelli

BY: Douglas Martin

Massimo Vignelli, an acclaimed graphic designer who gave shape to his spare, Modernist vision in book covers and shopping bags, furniture and corporate logos, even a church and a New York City subway map that enchanted aesthetes and baffled straphangers, died on Tuesday at his home in Manhattan. He was 83.

His death, after a long illness, was confirmed by Carl Nolan, a longtime employee of Mr. Vignelli's.

An admirer of the architects Mies van der Rohe and Le Corbusier, Mr. Vignelli moved to New York from Italy in the mid-1960s with the hope of propagating a design aesthetic inspired by their ideal of functional beauty.

He preached clarity and coherence and practiced them with intense discipline in everything he turned out, whether kitchenware, public signage, books or home interiors.

"Massimo, probably more than anyone else, gets the credit for introducing a European Modernist point of view to American graphic design," Michael Bierut, a partner at Pentagram, a leading graphic design firm, said.

aMr. Vignelli's work has been shown in North America and Europe. It is in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Cooper-Hewitt National Design Museum in New York, as well as museums in Philadelphia, Montreal, Jerusalem, Munich and Hamburg, Germany.

His clients included American Airlines, Ford, IBM, Xerox and Gillette. St. Peter's Lutheran Church in Manhattan had him design an entire church. His brochures for the National Park Service are still used. Bloomingdale's, Saks Fifth Avenue and Barneys all gave out Vignelli-designed shopping bags in the 1970s. He designed the signs for the New York and Washington subways and suggested the name Metro for the Washington system.

Mr. Vignelli described himself as an "information architect," one who structures information to make it more understandable. But when the Metropolitan Transportation Authority