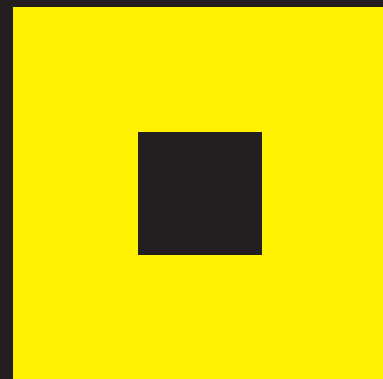
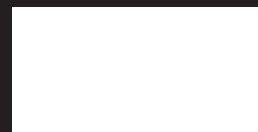


BIMIIBE

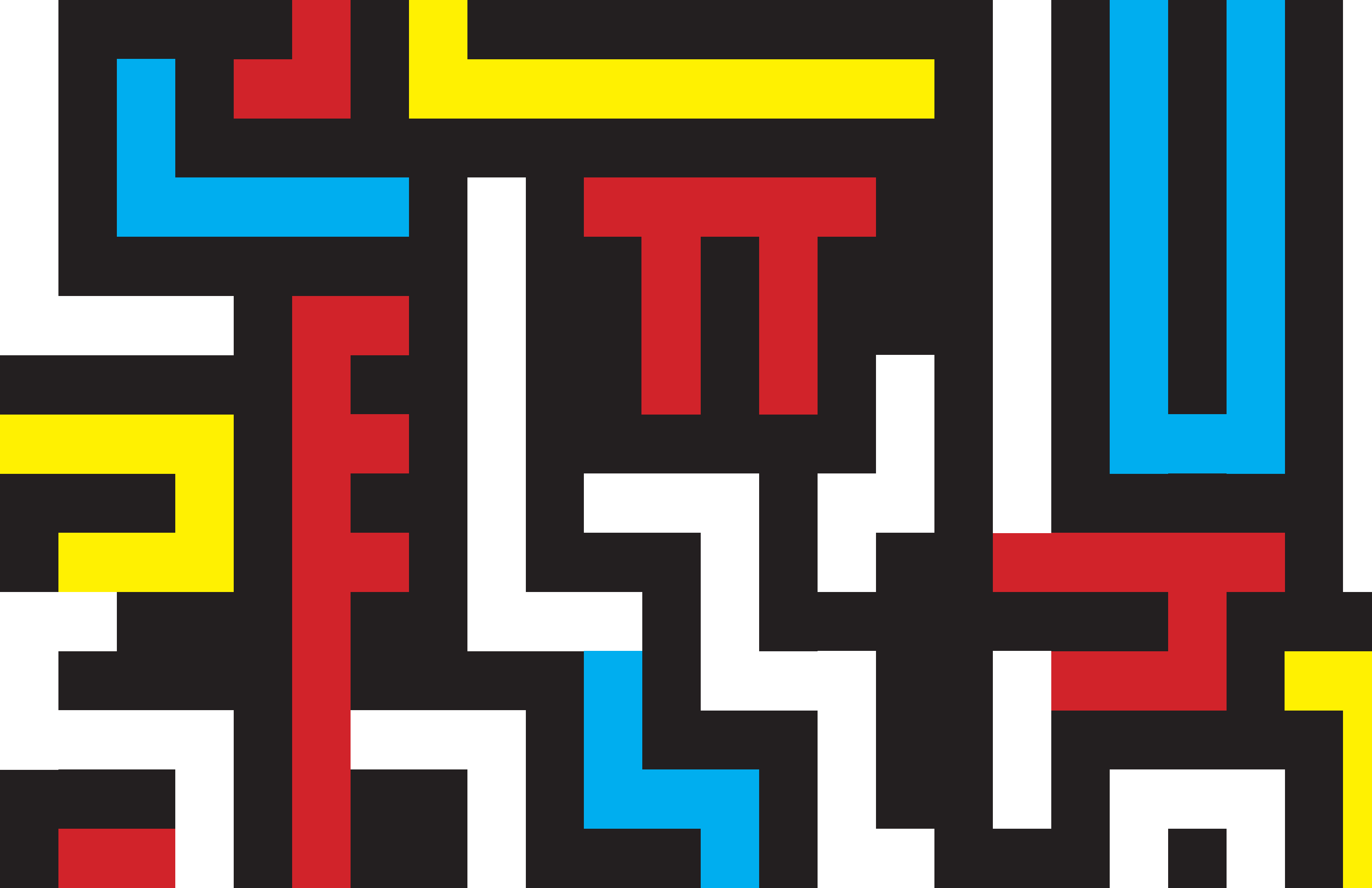
Michael Bierut

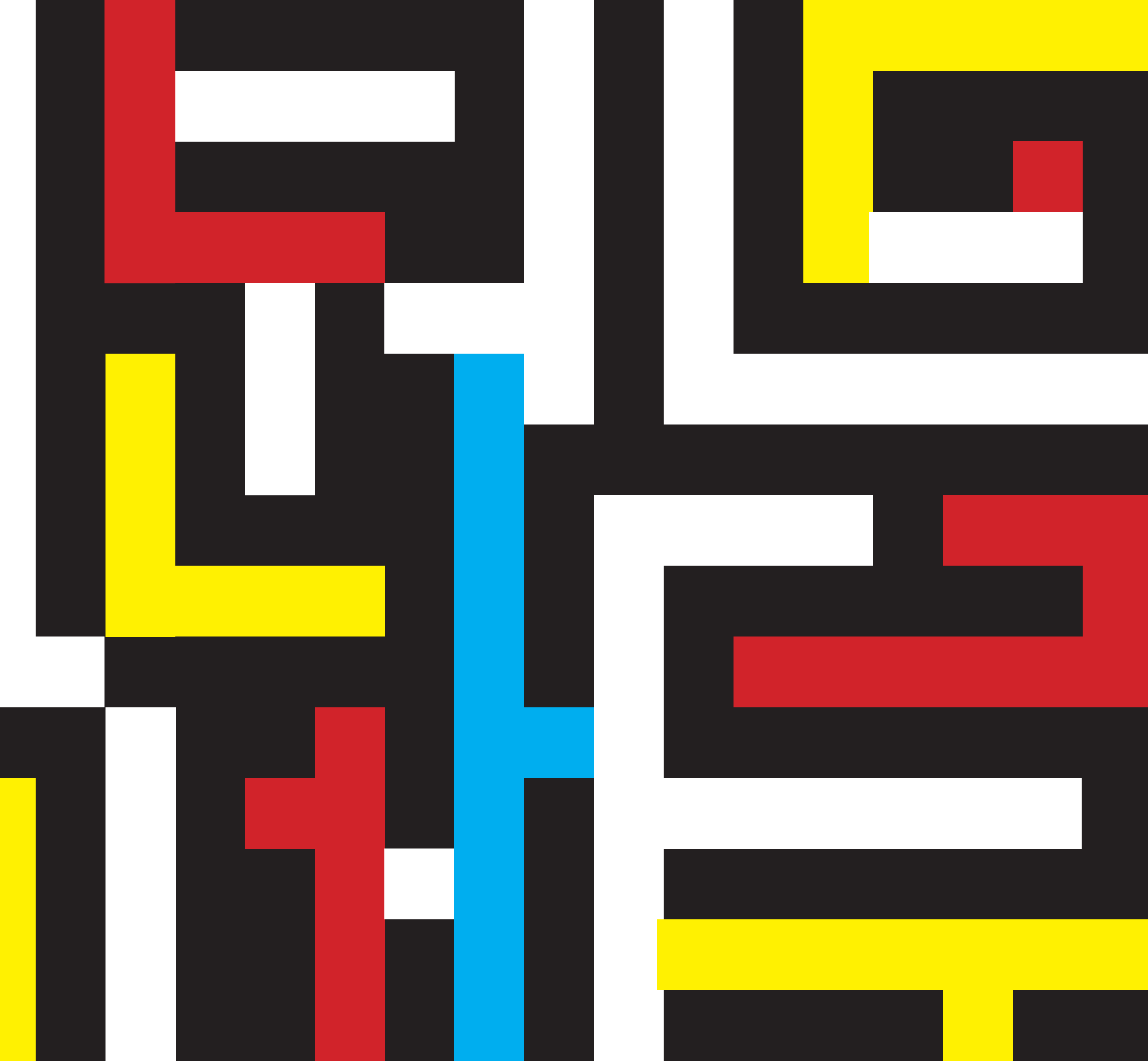


A Major Retrospective Exhibit

Presented by Laura Moya

MoMA





Type is almost always at the heart of Bieruts design solutions. He has been honing these skills since his childhood. He has loved type from the time he was a kid, Bierut acknowledges. Before the days of personal computing and desktop publishing, there was a real mystery to anything set in type.

“The right words are important. Written words don't exist beyond their visual representation, and somebody must pick the typeface that words are set in.”

Michael Bierut



1

“Design was not just a job or something on your drawing board or computer screen, it was a perfect way to think about the world.”

Michael Bierut



Background

Born in 1957, Michael Bierut grew up in Cleveland Ohio. Graphic design was not as popular in those times that it would be promoted to young adults. His love of fine art, drawing and music helped him find only two books in the library on the subject.

As a designer

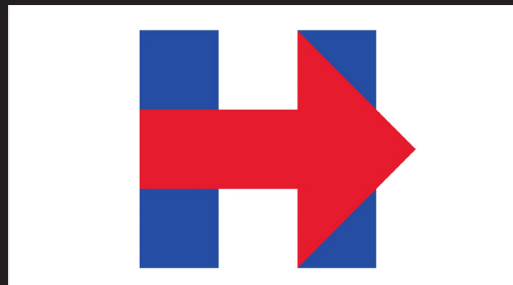
Michael Bierut has been a graphic designer for nearly fifty years. After graduating with highest honors from the University of Cincinnati College of Design, Architecture, Art and Planning in 1980. Additionally, Michael is a founder of Design Observer and a senior critic in graphic design at Yale School of Art, where he has been lecturing since 1993, his first job was in the office of Lella and Massimo Vignelli. He said When I worked for Massimo, one of the things I learned from him was that you can integrate design into your life. Design was not just a job or something on your drawing board or computer screen, it was a perfect way to think about the world. He worked there for a decade, ultimately as Vice President for Graphic Design. In 1990, he became a partner in the New York office of Pentagram.

Achievements

Michael was elected to the Alliance Graphique Internationale in 1989, installed in the Art Directors Club Hall of Fame in 2003, and awarded the profession's highest honor, the AIGA Medal, in 2006. In 2008, he was named winner in the Design Mind category of the Cooper-Hewitt National Design Awards. He has been lecturer at the Yale School of Management and senior critic in graphic design at the Yale School of Art. For the latter class, he created the 100 Days Project, an exercise involving the daily repetition of a single creative act which is now practiced worldwide.



2



Massimmo Vignelli

Bierut is visionary who understands the companys readership and audience. Working at Vignelli Associates he acknowledged the fact that the annual reports and corporate brochures created by designers are not read keenly. So, he altered his strategy as he strove to create the kind of content that people feel interested in reading. When Beirut began to work for the company, he had to do most of the work manually because the technological advancement had not yet arrived. He credits the first four years working for Vignelli Associates for empowering him to achieve what he has today. Massimo Vignelli assigned him more and more work as he observed he grew efficient with time.

Works

His clients have ranged from Mastercard, Slack, Verizon, Benetton and Disney, to the Brooklyn Academy of Music, the Poetry Foundation, MIT Media Lab, Saks Fifth Avenue and the Cathedral of St. John the Divine. As a volunteer to Hillary Clintons 2016 campaign, he designed the H logo that became ubiquitous during her presidential run, and the monumental typographic inscription he created for the Obama Presidential Center will crown the complexes central tower. Beginning in October 2024, he assumed an advisory role at Pentagram, serving as consultant to his partners on selected projects and overall business strategy.

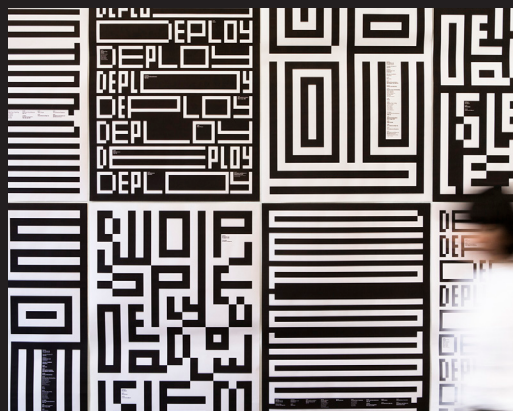
Other Works

Exhibition on the psychedelic era for the Rock and Roll Hall of Fame was one of the projects that Bierut managed. Moreover, he offered his services as a design consultant to United Airlines. Dwell sought his assistances on design book recommendations, while Fast Company required his valuable opinion on corporate branding. The New York Times building and Phillip Johnsons Glass House hired him to create the environmental graphics for them. Besides redesigning The Atlantic magazine, he developed marketing strategies for William Jefferson Clinton Foundation.

3

“I like the way words look.”

Michael Bierut



Contributions

Michael Beiruts innumerable and invaluable contributions to graphic designing had him earned over hundreds of accolades. Also, his work is in permanent collections in several museums across the globe including cities like New York, Montreal, Germany, and Washington D.C. During late 1980s, he was appointed president emeritus of the New York Chapter of the AIGA from 1998 to 2001.

More

Additionally, Princeton Architectural Press has published his book Seventy-Nine Short Essays on Design, in 2007. Being a senior critic at Yale he also co-edits the anthology series Looking Closer Critical Writings on Graphic Design. He is also a prolific writer and design critic he has appeared in films and on television as an advocate. And yet, he does not see himself as a trendsetter.

Books

Michael is co-editor of the five-volume series Looking Closer Critical Writings on Graphic Design and co-founded Design Observer, an online site for design and cultural criticism. His books, which include 79 Short Essays on Design 2007, How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry and every once in a while change the world 2015 and 2021 and Now You See It and Other Essays on Design 2017, have been translated into German, French, Korean, Chinese, Polish and Russian.

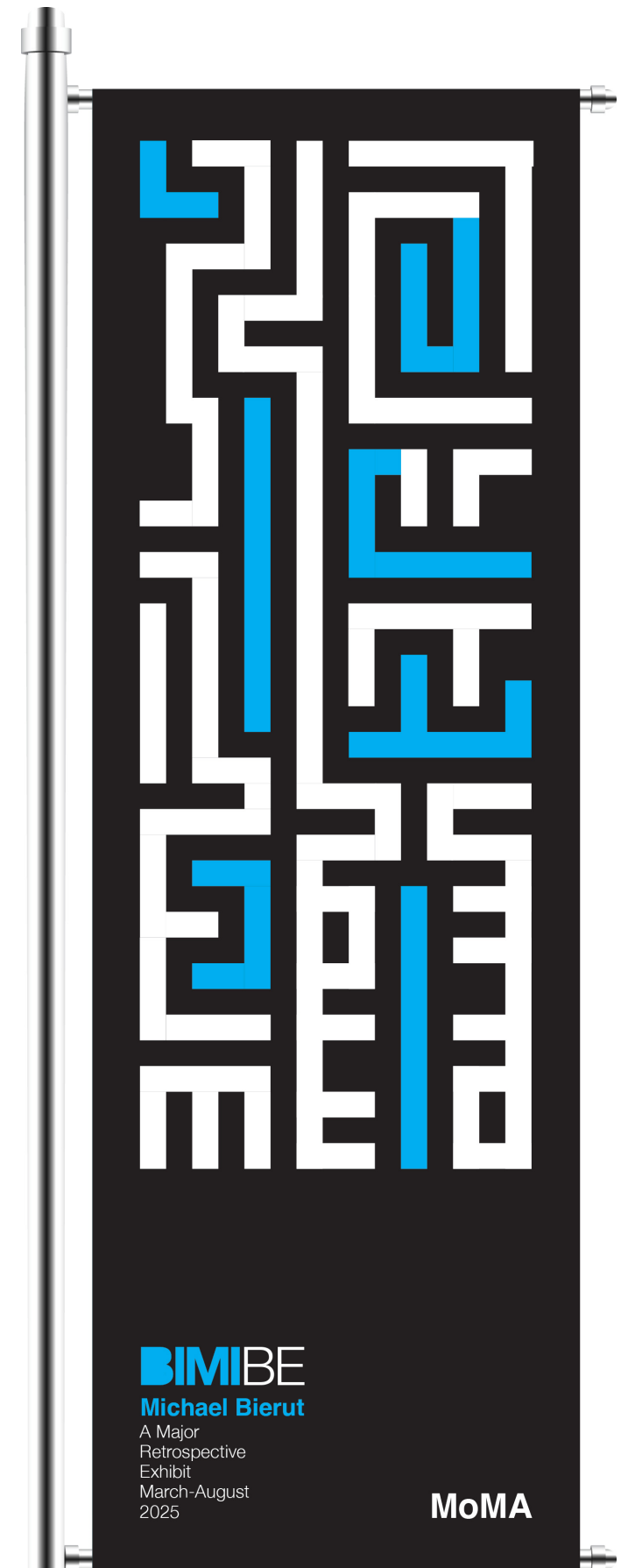
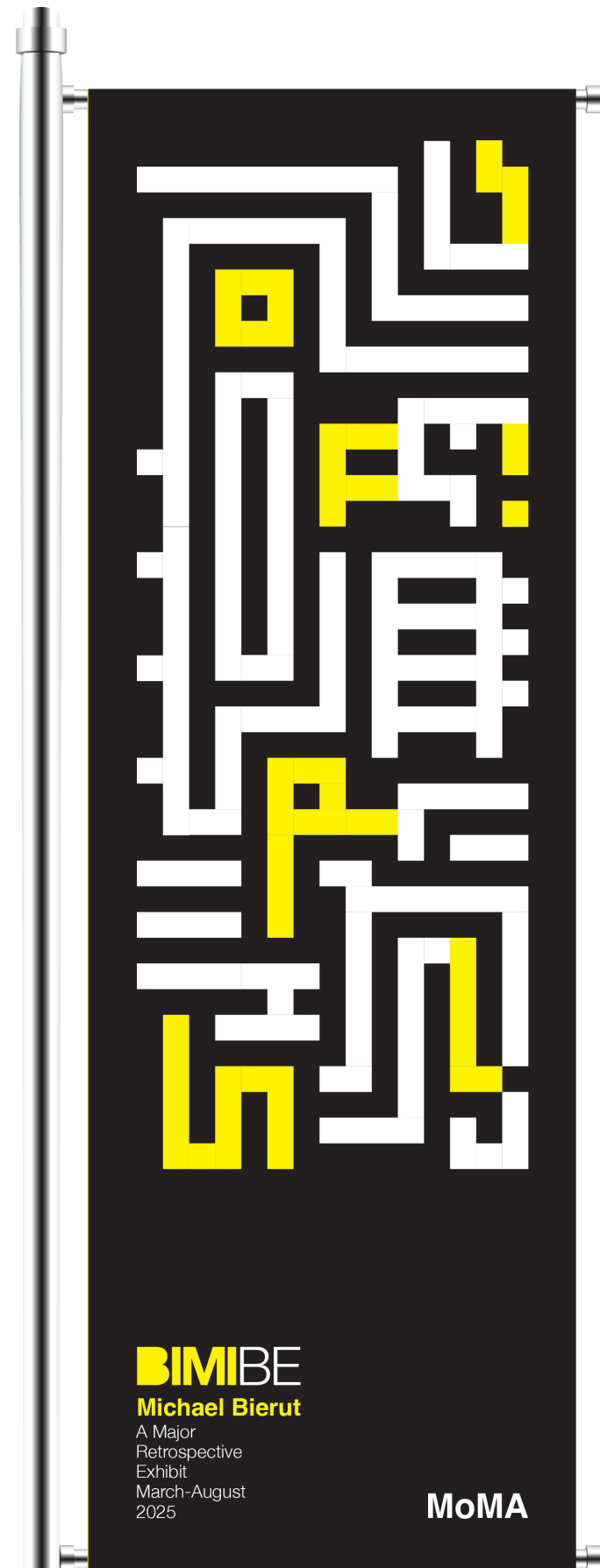


Visual Assets

5

Banners

Keeps the same style of the bus shelters but for this one gives it the continuity, but also helps the eye flow until the end of it where is the information.



6

**Bus Shelter**

The simple choice of black and white in the poster helps to attract attention to the information and specific points of it that have color.





“Use design as a secret disguise to infiltrate whatever world you want to go into. If you do that over and over again, and then translate that interest and curiosity into the work that youre doing, you will do great.

Michael Bierut



