Massimo

Vignelli

An Italian designer, who worked on a multitude of projects ranging from package design, houseware design,furniture design, public signage and all the way to showroom design. His vast talents in design was a direct representation of the ethos by which he lived: "If you can design one thing, you can design everything." While the designer is renown for a vast majority of his projects, the designer is most credited for giving America a modern look.

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The Knoll International poster designed by Massimo Vignelli was made for client, Knoll Textiles in 1967. The poster would be used as a mailing piece for the company and comprised of the medium: offset lithograph on white wove paper. The type used in this poster is none other than Vignelli's favorite, Helvetica and the design components were based on a grid system. Utilizing the transparency of the type design and the compactness of the typeface, Vignelli overlaps the letters creating for an interesting use of both color and space. The poster is demonstrative of Vignelli's clean, bold design approach and underscores Knoll's identity as both a posh, modern furniture brand.
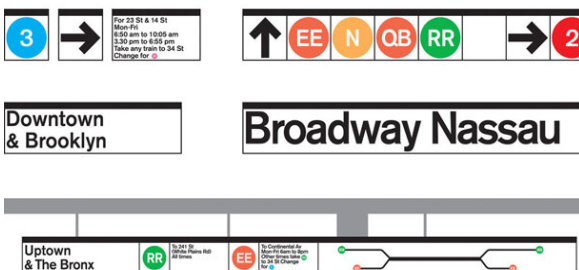
Massimo Vignelli and Bob Noorda are the designers behind the NY Subway signage. The original MTA signages consisted black typeface on a white background but was soon replaced in an effort to discourage vandalism.The signages used the san serif typeface, Standard- to this day, it's uncertain as for why the designers decided to use the typeface when Helvetica was a known favorite with Vignelli. Some attribute it to the fact that Helvetica may not have been available in the States during the time, but it is known that Standard was the popular typeface amongst designers in the U.S, during the time. A regular san serif type was used in the design as it's been proven to be the most legible. The typeface consisted of 3 levels of size, to demonstrate different tiers of information.

Betty Lin