



GRAPHIS JOURNAL #356

Graphis Inc. is pleased to introduce *Graphis Journal* which continues the legacy of the past magazine. *Graphis* was launched in 1944 by Walter Herdeg and Dr. Walter Amstutz in Zürich, Switzerland, as a showcase for excellence in the visual arts, which ultimately evolved into graphic design as we know it today. In 1986, Mr. Herdeg sold the Graphis enterprise to B. Martin Pedersen, who moved its headquarters to New York City and expanded the magazine's coverage of Design, Advertising, Photography, and Art/Illustration. While the magazine ceased publication in 2005, Graphis has continued to feature award-winning work in the Graphis Annuals and at www.graphis.com. This new *Journal* is a relaunch of the time-honored magazine, with revealing articles and full-page presentations of brilliant work from some of the most accomplished creative professionals in their fields.

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ARCHITECTURE & EXHIBITS

128 LORENC+YOO DESIGN / USA

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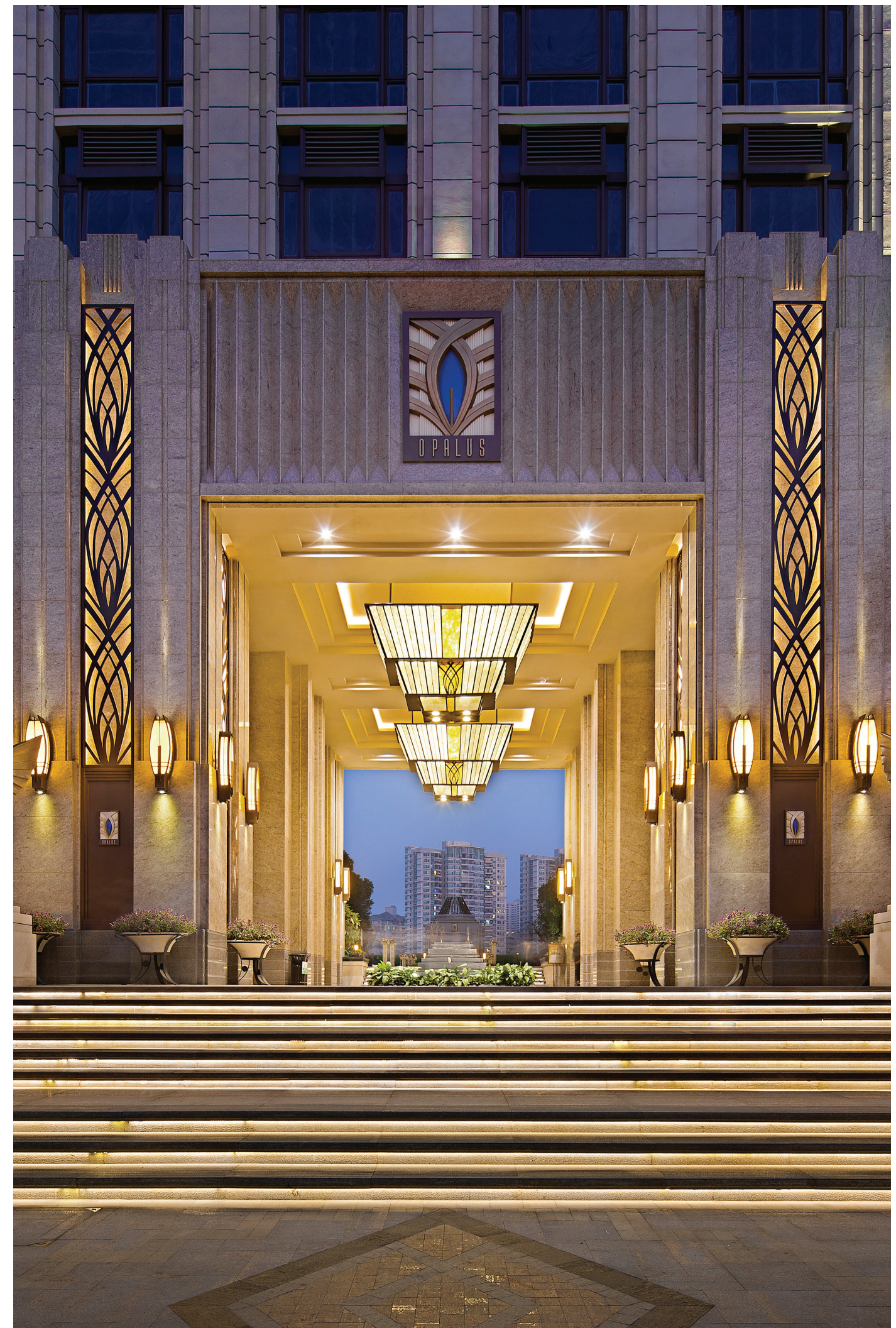
OVER THE COURSE OF 35 YEARS IN COLLABORATIVE DESIGN WORK, I HAVE KNOWN JAN LORENC AND LORENC+YOO DESIGN TO BE ENERGETIC, INSPIRING, AND IMAGINATIVE.

THEY HAVE A UNIQUE, WORLD-INFUSED VIEW WHICH TRANSLATES INTO PROVOCATIVE WORKS OF ARTISTIC EXPRESSION.

Rick Pariani, VP Design & Development, Davidson Companies

JAN LORENC'S KNOWLEDGE AND LOVE OF ARCHITECTURE BLENDS WITH A STRONG SENSE OF FORM, COLOR AND TEXTURE—HE NOT ONLY CAN CREATE A POWERFUL GRAPHIC IMAGE, BUT ALSO ESTABLISH A COMPOSITION THAT EVOKES A SENSE OF FEELING AND CONVEYS A STRONG MESSAGE.

Robert P. Voyles, Principal and CEO, Seven Oaks Company





Introduction by John Mulhausen

In 1981 I was operating a successful design practice in Atlanta when Jan Lorenc called and asked if he could stop by to meet me. He said he was relocating from Chicago and wanted to learn more about design opportunities in Atlanta. About 15 minutes into our meeting, I realized Jan would represent stiff competition for me. For seven years my firm had been handling most of the major design commissions in the region—leading me to believe I was one of the primary roosters in town—and here I was chatting with another rooster with an impressive plume wanting to move into my yard. Soon enough, Jan and his family moved into town. ■ Jan and I co-existed as competitors and regularly sought similar projects. As the years passed we began to seek different project types; Jan, with his new partner Chung Yoo, gravitated toward exhibition and thematic design, and I toward wayfinding design, and during that period a friendship and mutual respect developed. In 1992, after Atlanta was announced as the host city for the 1996 Olympics, Jan, Chung and I became partners in a new design collaborative named AVID (Atlanta Vision in Design). We didn’t get the Olympic contract, but we merged our talents and began working together on projects. Now we’re close friends. ■ Jan and Chung have developed a successful international design practice that utilizes a holistic approach to solving design challenges with multidisciplinary and award-winning solutions. Lorenc+Yoo is constantly reinventing itself in order to stay current, which has allowed the firm to keep growing in their design view of the world.

(Page 127) VP, for Hines Interests LP, General Electric Asset Management; Designers: Jan Lorenc, Steve McCall, David Park; Print Producer: Identities Architectural Specialties 1060 Union Center Dr. / (Page 129) OPALUS, for Guangzhou Vanke; Designers: Jan Lorenc, Mac Liu, Chung Yool Yoo, David Park; Design Director: Jan Lorenc; Architect: Steve McCall / (Opposite) Delta Fight Museum; Exhibit Masterplan & Concept Design: Lorenc+Yoo Design Inc.; Exhibit Design: Gary Lee Super Associates; Designers: Jan Lorenc - Exhibit Masterplan & Concept Design: Jan Lorenc; - Exhibit Masterplan & Concept Design LYD: Chung Yool Yoo; Exhibit Masterplan & Concept Design LYD: Stewart Sonderman; Exhibit Masterplan & Concept Design LYD: Steve McCall; Photographer: Rion Rizzo; Architects of Record: Stevens & Wilkinson; Architect: Todd Dolson / (Following spread) Christiana Mall Center Court Feature, for General Growth Properties; Photographer: David Whitcomb; Designers: Jan Lorenc, Chung Yool Yoo; Design Director: Jan Lorenc; Architect Steve McCall / (Page 134) Sky Praise–Vanke Plaza, Shenzhen, China; Photographer: David Whitcomb; Logo Designer: Kathi Roberts; Designers: Jan Lorenc, Chung Yool Yoo, David Park, Mac Liu

I WOULD NOT CHANGE ANYTHING SINCE ALL THAT I HAVE TODAY IS BECAUSE OF THE PEOPLE I HAVE MET IN TRIALS ALONG THE WAY. ■ **Jan Lorenc**, Partner, Lorenc+Yoo Design





Q&A: Lorenc+Yoo

What inspired or motivated you into your career?

My family and I immigrated to Chicago from rural Poland when I was eight years old. I quickly became American with a special twist: first-hand knowledge of the wider world abroad. By the time I was preparing for college, my parents encouraged me to pursue architecture instead of fine arts, believing it to be a more professional direction. I applied to IIT’s School of Architecture and was denied admission, but I was admitted to IIT’s Institute of Design. I stuck with industrial design after witnessing how my studies exploring forms, colors, photography, and graphic design appeared more compelling than drawing elevations and I-beams in graphite and ink. Also at IIT, I earned a masters degree in visual design under instructors who demanded excellence. I learned how to sense spacial attitudes and design toward business goals, allowing me to develop the platform for my life’s work.

Who is or was your greatest mentor?

I worked with Ted Peterson as his first and only employee after he left Unimark. Under his guidance, I designed the Target logo and store signage identity program. Working in graphic design, architecture, and interiors made me hungry to learn more. My early experience with Ted continues to inspire my work.

What is your work philosophy?

My work philosophy derives from my parents, who were old world craftspeople—my father a leather-smith and bridle maker, my mother a seamstress. The basics are to be prepared, take pride in the detail and thoughtfulness of your work, and deliver only the very best because your reputation is always on the line.

What is your most difficult challenge that you’ve had to overcome?

By the time I grew the firm to 15 people I realized I wasn’t well suited to the management of creative people. I then limited the size of the firm so we could focus first on fulfilling creative work. Without bringing everyone in-house, today we’re even better able to pull from any source of talent.

Who were some of your greatest past influences?

Massimo Vignelli, Pentagram, Chermayeff & Geismar, Peter Walker, and Philip Johnson—all of which have designed projects that continue to live long lives.

Who among your contemporaries today do you most admire?

Ralph Appelbaum, David Rockwell, and Robert A.M. Stern.

What would be your dream assignment?

I would love combining an interesting design challenge with American and European history, politics, or culture. A museum project exploring stories in any of these areas would be a complete joy.

Who have been some of your favorite people or clients you have worked with?

We’ve loved working on multiple projects with Vanke, the largest real estate developer in China. The collaboration has allowed our firm to design experiential projects from soup to nuts—including branding, signage, exhibitions, interiors, furniture design, sculpture, lighting standards, and architectural jewelry—artistic elements integrated into architecture reminiscent of the decorations of Louis Sullivan, Frank Lloyd Wright, and others.

What are the most important ingredients you require from a client to do successful work?

We have to share two to produce valuable end products: Shared

vision and early engagement. Our work is holistic, so after establishing a shared vision we need to be able to influence and make suggestions to dimensions that may be outside of our scope of work. Acting early gives everyone time to vet the possibilities.

When you put together an exhibition design, what is your primary goal for the visitor experience?

We aim to tell the right story through the space. We first have to understand the client, their work, and culture to begin to identify what design features and elements are needed to speak to the exhibit’s various audiences and values.

What is your greatest professional achievement?

I’m happy we’ve become an international design practice without having to grow into a huge firm. For example, we’ve competed successfully against large international firms for the Sony-Ericsson brand launch and UPS’s Beijing Olympic pavilion in 2008—projects that have earned us international acclaim.

What is the greatest satisfaction you get from your work?

I love discovering the client’s story with them, often having them see themselves in a new way. Once completed, I love seeing the satisfaction of the visitors, the client, and the design team in what we achieved together.

What part of your work do you find most demanding?

It’s challenging to manage the design process when there is no single decision maker. One reason our Chinese work has been so successful is because their project pace is so brisk; we are always able to meet with the decision makers and make quick decisions.

What professional goals do you still have for yourself?

After 38 years in practice, I still want to work on a project in a part of the world where we have no experience, such as Western Europe or Latin America. I would love to complete a few projects in my native country, Poland.

What advice do you have for students starting out today?

Become a rebel. Designers have commodified themselves as either industrial designers, architects, or graphic designers. I advise today’s designers to expose themselves to the world around them and explore the cross-disciplinary possibilities that haven’t yet been discovered.

What interests do you have outside of your work?

I travel internationally several times a year to explore new cultures and places. I have taken international bike tours in Europe. I kayak my nearby Chattahoochee River weekly, and hike each morning in the national park behind my home. I love the world around me and hunger to see new colors, textures, sounds, and tastes. It’s amazing how each day provides the discovery of new, enriching things about our world.

Where do you seek inspiration?

I seek design inspiration in cities around the globe. I especially enjoy exploring the manmade world or built spaces. My walks in the woods, hiking in Colorado, or the Swiss mountains inspires my soul.

What would you change if you had to do it all over again?

I would not change anything since all that I have today is because of the people I have met in trials along the way.

Lorenc+Yoo www.lorencyoodesign.com

B. Martin Pedersen

B. Martin Pedersen, Publisher, Design and Editorial Director of Graphis, has won numerous awards in his past from the AIGA, ADC, TDC, and the SPD, who honored him with the first Herb Lubalin Award for excellence in editorial design. He also won the Columbia University National Magazine Award for the best designed magazine of the year. He has been inducted into the Art Directors Club Hall of Fame, received the AIGA Gold Medal for a lifetime achievement in Design, and is a member of Alliance Graphique Internationale (AGI) and the New York Yacht Club.

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