



Can Graphic Design Save Your Life?

Introduction

Graphic design surrounds us. Using words, images, signs, symbols, colour, scale and format, graphic design shapes and mediates our experience of the world. It is ubiquitous yet often overlooked.

This exhibition illuminates the ways in which graphic design influences our health every day. From packaging that instructs you to take the correct pill to awareness campaigns that stop the spread of infectious disease, the pervasive power of graphic design and its underlying methods of communication are explored.

Graphic design is a dynamic and ever-expanding discipline. Displayed alongside text and images are examples of advertising, illustration and interactive digital design. From self-monitoring apps to public-information films, and from signage to social media campaigns, the objects in this exhibition demonstrate the essential, yet unexpected, role graphic design can play in matters of life and death.



Green cross

(gallery entrance)

The green cross was introduced as a pharmacy symbol in mainland Europe in the early 1900s. It replaced the red equivalent, which was adopted as the symbol of the Red Cross in 1864. It remains in wide use throughout Europe, although variations exist from country to country. Contemporary LED signs such as the one outside of this exhibition are mostly used in France and Spain. They can be programmed to show psychedelic patterns within the cross, and scrolling text showing the time, date and weather.



Red cross, red crescent and red crystal (hanging)

With thanks to the
Ministry of Defence and
the British Red Cross
Society for authorisation
to display the red cross,
red crescent and
red crystal emblems.

The red cross emblem is a special sign of neutrality and protection in armed conflict, used to safeguard the wounded and sick and those who care for them. This unique purpose is reflected in the strikingly simple design, which is instantly recognisable, even from a distance. It was established by the 1864 Geneva Convention. The red cross is the reverse of the Swiss flag, whilst the red crescent was adopted by the Ottoman Empire, and the crystal was established in 2005 as an additional neutral symbol.

Persuasion

Introduction

Graphic design has had a long and conflicted relationship with smoking. It has played a part both in increasing sales and in communicating the detrimental effects of tobacco products on health.

Since the late 1960s, research into the dangers of smoking has led to progressively stricter legislation on tobacco branding. By the 1980s, advertising agencies were starting to find creative ways around the growing restrictions on marketing cigarettes. A classic example is Saatchi & Saatchi's surreal and highly successful Silk Cut campaign, which went on to influence a new approach to advertising.

In 2003, the World Health Organization introduced the world's first Framework Convention on Tobacco Control, which governs the advertising, promotion, packaging and labelling of tobacco. This recognised the power of branding and advertising in increasing sales, and led to plain packaging legislation.

In recent years graphic designers have risen to the challenge of effectively communicating the health risks of smoking. This has included formats as small as postage stamps and explicit picture warnings on cigarette packets. Graphic design, once a key player in the promotion of tobacco, now has a pivotal role in the anti-smoking campaign.



**Lucky Strike
advertisement
1948 (wall)**

Stop-motion animation
1 min, 2 secs

Client
American Tobacco
Company

This animation of marching cigarettes was created six years after Raymond Loewy's 1942 redesign of the Lucky Strike packet during World War II. The advert's militaristic overtones reinforce the brand's patriotism, originating from the claim that the green copper-based ink had been dispensed with to aid the war effort. Lucky Strike also donated cigarettes for soldiers' rations. In reality, both of these measures profited the company; green ink was expensive to produce and the soldiers' brand allegiance sustained future sales.

**Lucky Strike original
cigarette packet**
After 1917

Designer
Unknown

**Lucky Strike
cigarette packet**
1942

Designer
Raymond Loewy
American, 1893–1986

Client
American Tobacco
Company

Lucky Strike was registered in 1871 as an American chewing tobacco. When Lucky Strike cigarettes were launched in 1916, their pack borrowed the red circle, ringed by gold and green, from the original tins. Raymond Loewy, designer of the Shell, TWA and SPAR logos, accepted a \$50,000 wager that he could not improve this design. He changed the packet to white and placed the red medallion logo on the front and back, moving the text to the side panel. This increased brand visibility – and sales.



Proposed Gitanes cigarette packaging 1996

Designer

Alan Kitching
British, born 1940

Client

SEITA
(Société d'exploitation
industrielle des tabacs
et des allumettes)

Courtesy of Alan
Kitching

In 1996, renowned typographic artist Alan Kitching was invited to take part in a competition to celebrate the launch of French cigarette company Gitanes 'low tar' brand, Gitanes Blondes. Kitching, along with other leading international designers, was asked to create two new packaging designs, which were made into actual packet size and metre-high versions and exhibited at the Pompidou Centre in Paris. These designs were never intended to be put into production, but instead were used as a strategy for Gitanes to align its brand with culture and the arts.

Silk Cut
sliced bread proof
1988

Creative Director
Paul Arden
British, 1940–2008

Art Director
Alan Burles

Photographer
Daniel Jouanneau
French, 1946

Agency
Saatchi & Saatchi

Courtesy of Alan Burles

Silk Cut
cigarette cards
1993

Agency
Saatchi & Saatchi

As UK tobacco advertising restrictions increased in the 1980s, advertising agency Saatchi & Saatchi were approached to design a campaign for Silk Cut cigarettes. Even though their first prominent work had been an anti-smoking commission, they created a daring campaign which never used the product's name. Instead each advert featured purple silk – the brand colour – that had been cut in different ways. These visual riddles flattered the knowing viewer, and the approach had a big impact on the future of advertising.



**Photograph for
Silk Cut Original
Purple Silk poster
1980s–90s (wall)**

Photographer
Graham Ford

Victoria and Albert
Museum. Purchased
through the Cecil Beaton
Royalties Fund.

Charles Saatchi, founder of the Saatchi & Saatchi agency, owned several slash paintings by Italian conceptual artist Lucio Fontana and apparently told creative director Paul Arden: 'Here is the next campaign for Silk Cut. Photograph it'. However, it was also later claimed that the slash symbolised the censorship of the new tobacco legislation. Whatever its origin, this original artwork from the campaign, demonstrates how each detail was scrutinised to achieve the sexually charged and instantly memorable final image.

Abridged excerpt
from *Nice Work*
1988



Audio
3 mins 50 secs

Author
David Lodge

Publisher
Penguin Books

Narrated by Sally Grey
and directed by Mark
Rose, The Blueprint
Theatre Company, 2017

The Silk Cut advertising campaign is mentioned in *Nice Work*, a novel by British author David Lodge. The story includes an argument between two characters – Robyn, a feminist university lecturer, and Vic, the manager of a local engineering firm – discussing the symbolism of the Silk Cut poster. In their disagreement Robyn explains the hidden sexual meanings of the image to an embarrassed Vic, exposing their very different viewpoints on the world.

Transcript of abridged excerpt from *Nice Work*

It was in the first instance a kind of riddle. That is to say, in order to decode it, you had to know that there was a brand of cigarettes called Silk Cut. The shimmering silk, with its voluptuous curves and sensuous texture, obviously symbolised the female body, and the elliptical slit foregrounded by a lighter colour showing through, was still more obviously a vagina. The advert thus appealed to both sensual and sadistic impulses, the desire to mutilate as well as penetrate the female body.

Vic Wilcox spluttered with outraged derision as Robyn expounded this interpretation.

‘You must have a twisted mind to see all that in a perfectly harmless bit of cloth,’ he said.

‘What’s the point of it, then?’ she challenged him.
‘Why use cloth to advertise cigarettes?’

‘Well, that’s the name of ’em isn’t it? Silk Cut. It’s a picture of the name. Nothing more or less.’

‘Suppose they’d used a picture of a roll of silk cut in half – would that do just as well?’

‘I suppose so. Yes, why not?’

‘Because it would look like a penis cut in half, that’s why.’

He forced a laugh to cover his embarrassment.

‘Why can’t you people take things at their face value?’

‘What people are you referring to?’

‘Highbrows. Intellectuals. You’re always trying to find hidden meaning in things. Why? A cigarette is a cigarette. A piece of silk is a piece of silk. Why not leave it at that?’

‘When they’re represented they acquire additional meanings,’ said Robyn. ‘Signs are never innocent. Semiotics teaches us that.’

‘Semi-what?’

‘Semiotics. The study of signs.’

‘It teaches us to have dirty minds if you ask me.’

‘Why d’you think the wretched cigarettes were called Silk Cut in the first place?’

‘I dunno. It’s just a name, as good as any other.’

‘“Cut” has something to do with the tobacco doesn’t it? The way the tobacco leaf is cut. Like “Player’s Navy Cut”.’

‘Well, what if it does?’ Vic said warily.

‘But silk has nothing to do with tobacco. It’s a metaphor, a metaphor that means something like, “smooth as silk”. Somebody in an advertising agency dreamt up the name “Silk Cut” to suggest a cigarette that wouldn’t give you a sore throat or a hacking cough or lung cancer. But after a while, the public got used to the name, the word “Silk” ceased to signify, so they decided to have an advertising campaign to give the brand a high profile again.’

Wilcox chewed on this for a while and then said, ‘Why do women smoke them then, eh?’ His triumphant expression showed that he thought this was a knock down argument.

‘If smoking Silk Cut is a form of aggravated rape, as you try to make out, how come women smoke ’em too?’

‘Many women are masochistic by temperament’, said Robyn. ‘They’ve learnt what’s expected of them in a patriarchal society.’

‘Ha!’ Wilcox exclaimed, tossing back his head. ‘I might have known you’d have some daft answer.’

‘In the case of the Silk Cut poster, the picture signifies the female body, metaphorically: the slit in the silk is like a vagina.’

Vic flinched at the word. ‘So you say.’

‘All holes, hollow spaces, fissures and folds represent the female genitals.’

‘I’ve never heard such a lot of balls in all my life’ said Vic Wilcox, which was strong language coming from him.

“Balls” – now that’s an interesting expression...’
Robyn mused.

‘Oh no’ he groaned. ‘I can’t take any more of this. Do you mind if I smoke just a plain ordinary cigarette?’



Death and Death Lights cigarette packets

1990s

Designer

Unknown

Client

Enlightened Tobacco
Company

Death Lights on loan
from the Science
Museum Group

Death cigarettes were sold in the UK and US between 1991 and 1999. While mainstream tobacco companies continued to deny their direct responsibility for the damage done to smokers' health, Enlightened Tobacco Company founder BJ Cunningham saw a marketing opportunity. Death cigarettes told the truth: the brand name and striking skull-and-crossbones packaging proudly proclaimed that smoking is deadly. This approach appealed to the inherent rebelliousness of the smoker, and Death cigarettes became a cult brand.



Dying for a Smoke

1967

Transferred from 16mm
animated film, excerpt
3 mins 13 secs

Created by

Halas & Batchelor
UK, established 1940

Client

Ministry of Health

Wellcome Library,
London, courtesy BFI
National Archive

Aimed at 12-to-15-year-olds and screened in schools and youth clubs, this film introduced the cartoon villain Nick O'Teen and his efforts to tempt children, including Sam Sucker, to start smoking. Nick O'Teen went on to appear across a variety of formats. Tobacco advertising had been banned from television in 1965, a couple of years before the leading British animation studio Halas & Batchelor created this humorous moral fable, using the vividness of cartoon characters to speak directly to children.



Tobacco Atlas

2015 (5th edition)

Designer

Language Dept.
USA, established 2009

Clients

The American Cancer
Society, World Lung
Foundation

This immense feat of research details the impact of tobacco use on the environment, poverty and numerous health conditions, and serves as a call to action. Using graphic design to present complex information as clearly as possible, the Atlas is available in print, as a downloadable PDF in Arabic, Chinese and English, and as a web-based interactive. The Language Dept. use photographic collages, quotations, colour-coded maps, and both abstract and figurative approaches to visualising data.



Australian unbranded cigarette packets

After 1 December 2012

Market research

GfK Blue Moon
(GfK Australia since
2013)

Client

Australian Federal
Department of Health
and Ageing

In 2012 Australia became the first country to pass a law requiring cigarettes to be sold in plain packets, with graphic warnings to cover 75% of the front and 90% of the back (the World Health Organization requires coverage of only 30–50%). The effects of this legislation are disputed, but warning labels with pictures have been shown to be more noticeable and memorable and have greater emotional impact. An Australian governmental report estimated that the number of smokers fell by 108,000 from 2012 to 2015 as a consequence of the new law.



Colour palette used in Australian unbranded cigarette packets

2012

Pantone Matching System

When graphic designers need to specify a colour, they use the Pantone system. As part of the development for the 2012 Australian unbranded cigarette packaging, market researchers GfK Blue Moon tested eight background colours to find the least appealing: it was Pantone 448, with its connotations of tar and pollution. Lucida Sans, in Cool Gray 2, is the font specified in the guidelines. No bolds or italics are allowed, and only the first letter of each word can be capitalised.

**We Made This
speculative designs
for cigarette packets
2008 (top row)**

Designer

Alastair Hall
British, born 1973

We Made This
UK, established 2004

Response to *Observer*
article

**DJ Stout
speculative designs
for cigarette packets
2009 (middle row)**

Designers

DJ Stout
USA, born 1957

Carla Delgado
USA, born 1985

Pentagram
USA, established UK 1972

Brief

St Petersburg Times
(now *Tampa Bay Times*)



Build
speculative designs
for cigarette packets
2011 (bottom row)

Designer

Michael C Place
British, born 1969

Build
UK, established 2001

Brief

ICON magazine

After reading an *Observer* article about unbranded cigarette packaging, UK design studio We Made This decided to create some of its own, designing a set of highly minimal, nearly identical black-and-white packets. Elsewhere, graphic designers Build, responding to a call in *ICON* magazine, chose to present information as uniformly as possible in the machine-readable font OCR-B, adding a QR code linking to a website on quitting smoking. In the US the *St Petersburg Times* challenged graphic designer DJ Stout to design packaging as if 'Marlboro were to come calling'.



Anti-smoking stamps

Relatively cheap to produce and widely distributed, stamps have often been used to raise awareness of public health concerns. To date 65 countries have issued anti-smoking stamps. Functioning as miniature billboards, stamp designs must be eloquent and effective in a very small space. This means the subject is frequently simplified or communicated through dramatic images or symbols. These stamps use a range of graphic devices to convey their message: hearts and hands, ashtrays and flowers, lungs, skulls and crosses.



***Smoking is Slow-Motion
Suicide* poster**

1972

Designer

Biman Mullick
British, born 1933



***If You Must Smoke
Don't Exhale* poster**

1972

Designer

Biman Mullick
British, born 1933



***Smart Women Don't
Smoke* poster**

1988

Designer

Biman Mullick
British, born 1933

Client

World Health
Organization

Wellcome Library,
London

In 1972, Indian designer and educator Biman Mullick founded the anti-smoking organisation CLEANAIR. A passionate believer in the universal power of pictures, he has been designing materials for his self-funded campaign ever since. In 1988, on the world's first No Tobacco Day, Mullick was awarded a World Health Organization Medal for making posters that 'politely, strongly and humorously' argue that 'non-smoking is the norm'. In 1988 the WHO commissioned a Mullick poster specifically targeted at women.



**Japanese smoking
etiquette poster
2008 (wall)**

Designer
Unknown

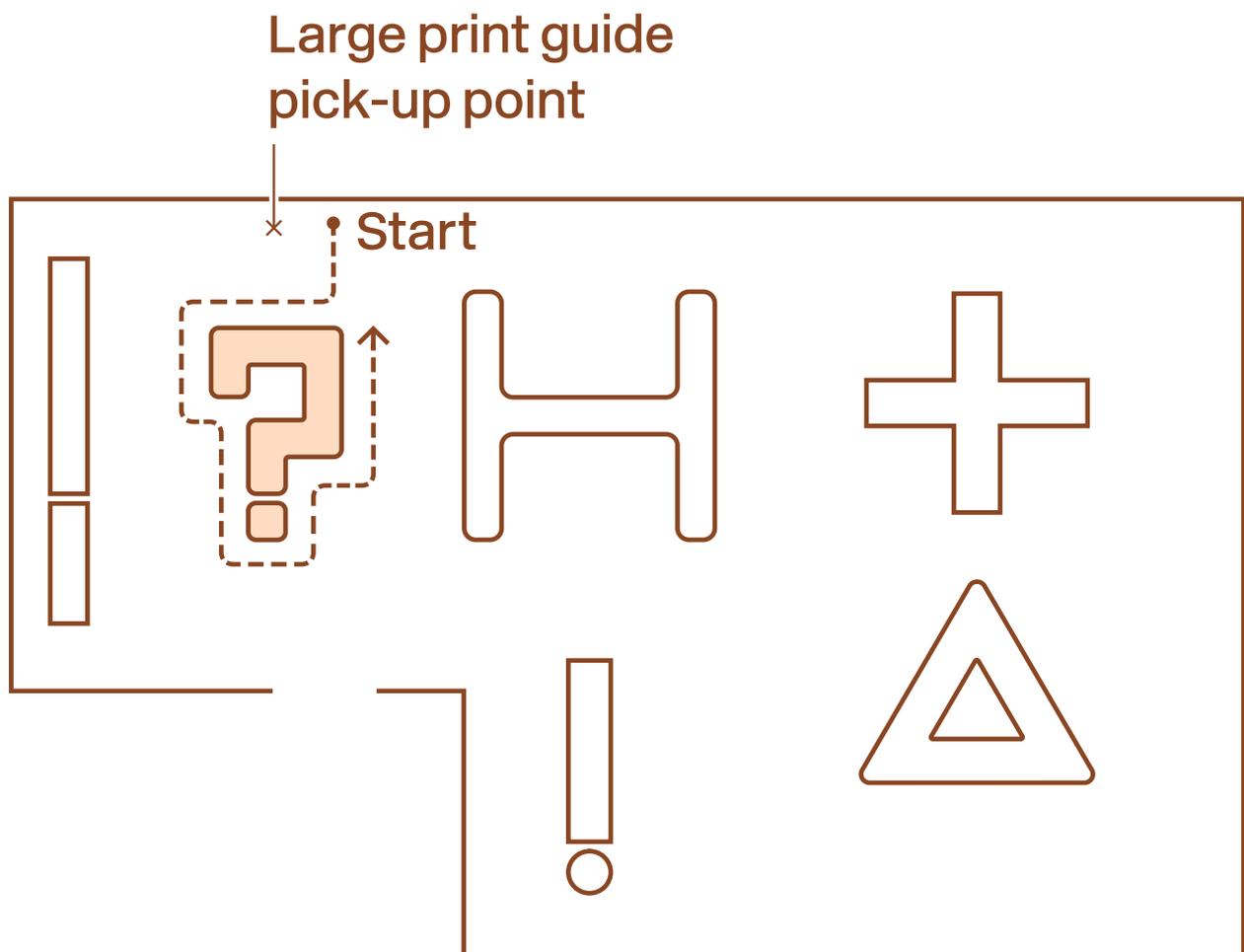
Client
Japan Tobacco Inc.

While smoking has been banned in most public buildings in the West, it is still common in Japan. To promote harmony between smokers and non-smokers, the global manufacturer Japan Tobacco runs a campaign advocating smoking etiquette. This includes advertising on public transport and television, coasters, screen savers and posters, which point out the need for consideration when smoking in public. All are available to download, are dual-language (English and Japanese) and employ humorous instructional graphics, in a fresh bright green.

Education

Large print guide and transcript

This section presents the ways in which infographics and illustration have been used to inform people about how their bodies work and the best way to take care of them





Education

Introduction

Graphic design plays an important role in helping both the medical profession and the public understand the body. It also helps inform choices about health and treatment.

From 16th-century dissection guides for surgeons to contemporary digital apps for students, medical illustration has long been highly effective at visualising the technical inner workings of the body. Using flaps, pop-ups and layers to mimic dissection, these useful tools memorably depict anatomy, which accounts for their enduring popularity to this day.

Other approaches to exploring the body include Fritz Kahn's strikingly metaphorical poster which shows the inside of the body as a factory hard at work, and Peter Grundy's cheerfully irreverent infographics which distil complex information to the essential.

Graphic designers have been involved in generating targeted health campaigns that use formats such as graphic novels and animation to disseminate information. Whether in 1960s comics advocating safe sex or in wearable technology that monitors daily activity, graphic design can help people take greater ownership of their own bodies.



***Der Mensch als
Industriepalast (Man
as Industrial Palace)***

1926 (wall)

From Fritz Kahn's *Das
Leben des Menschen*
(*The Life of Man*),
volume III

Concept

Fritz Kahn

German, 1888–1968

Illustrator

Fritz Schöler

Courtesy of

Lucienne Roberts

Fritz Kahn was a doctor and writer famed for explaining how the human body works by visual storytelling. The five volumes of *Das Leben des Menschen* were aimed at a general rather than specialist audience. In them, Kahn included conventional scientific drawing alongside the work of artists and designers, who he commissioned to work in more contemporary ways. This poster is considered to be a prime example of Kahn's approach, which pioneered the development of information design.

**Interview with
David Davenport-Firth:
Understanding
health data through
graphic design (wall)**



Video

5 mins 12 secs

Health technology is a fast-changing area of research, from wearable devices such as Fitbits and pedometers to mobile apps that track physical activity and diet. David Davenport-Firth is the Executive Vice President of Health Behaviour Strategy and Intervention Design at Ogilvy Healthworld. In this film he talks about the key role of graphic design in comprehending health data captured by these technologies and its power in influencing behaviour change.



***Infographics:
Human Body***
2014

Illustrator

Peter Grundy
British, born 1954

Author

Simon Rogers

Publisher

Big Picture Press

Peter Grundy is considered to be a pioneer of infographics, the visual representation of information often in the form of a chart or diagram. In 1980 he set up the design group Grundy & Northedge, which had a playful approach to infographics. This is his first children's book. While his brief was to create a book for young people that explains how the human body works, he wanted to avoid conventional medical illustration and use information design as a form of storytelling instead.



***The Human Body:
A Three-Dimensional
Study***

1983

Illustrator

David Pelham

British, born 1938

Authors

Jonathan Miller

David Pelham

Publisher

Jonathan Cape

From 1968 to 1979 David Pelham was art director for Penguin Books, where covers such as *A Clockwork Orange* demonstrated his keen eye for illustrating text with arresting images. On leaving Penguin, Pelham concentrated on his own publishing projects. *The Human Body* was developed with medical doctor and television presenter Jonathan Miller. Their book includes pop-ups that encourage the reader to look right inside the body and, by moving parts of the pages, to see how its many parts work.



***The Human Body:
What It Is and
How It Works***

1959

Illustrator

Cornelius Hugh De Witt
German, 1905–95

Author

Mitchell Wilson

Medical consultant

Arthur W Seligmann

Publisher

Golden Press

Cornelius Hugh De Witt was an illustrator who supported himself while studying in Paris by working in advertising. He emigrated to America in 1928, and in the 1940s began applying the communication skills he'd learned from advertising to illustrating educational books for children. De Witt worked hard to create images that were both scientifically accurate and appealing to his audiences, notably through his use of vibrant colour.



***Catoptrum
microcosmicum***
1660

Johann Remmelin
Dutch, 1583–1632

Publisher
Antonii Hummen

Wellcome Library,
London

Fugitive sheets are printed illustrations of the human body which feature hinged flaps that peel back to reveal layers of anatomy. First appearing in the 16th century, they became popular training aids for surgeons to use during dissections. This intricately detailed example, contained within a rare Dutch edition of a volume first produced in 1613, would have been too delicate for the dissection room. It uses eight layers of copperprint engraving and explores both the male and female anatomy in the figures of Adam and Eve.



Escape from Fear
comic book

1962

Designer

Unknown

Publisher

Planned Parenthood,
USA

Escape from Fear first appeared in 1956, when birth control was not yet widely used. It tells the story of a couple whose marriage is in trouble because of their fear of unplanned pregnancy. It was published by Planned Parenthood, founded in 1916, which is America's largest provider of sexual education and reproductive healthcare. The organisation recognised how dialogue-driven comics and their clear visual structure were an engaging and accessible way to communicate socially complex healthcare messages.

Don't Rush Me
**secondary-school
teaching materials**
1975

Designer
Gillian Crampton Smith
British, born 1946

Co-designer
Sarah Curtis

Client
Wandsworth Council for
Community Relations

Wellcome Library,
London

Too Great a Risk
**secondary-school
teaching materials**
1975

Designer
Gillian Crampton Smith
British, born 1946

Co-designer
Sarah Curtis

Client
Family Planning
Association

Wellcome Library,
London

Produced in close collaboration with the London borough of Wandsworth, these comics were a response to increases in teenage pregnancy in the 1970s. Gillian Crampton Smith devised and wrote the comics, which were designed with colleague Sarah Curtis. Their style refers to the love-interest stories run in the teen magazine *Jackie*, which was popular at the time. Crampton Smith is now co-founder and director of H-Digital Design School's Master in Interaction Design in Italy, which specialises in developing new ways to engage different audiences.



Pocket Anatomy app

2017 (seat)

Designer

eMedia

Ireland, established

2009

Modified for
exhibition use

Pocket Anatomy shows how interactive technology and interface design are transforming visual learning about the human body. This award-winning app features thousands of medically accurate 3D anatomical diagrams and animations, which can be rotated through 360°. Users are able to navigate body structures, including the skin, and the cardiovascular and reproductive systems. Aimed at medical and nursing students, the app was created in 2009 by a team of healthcare professionals, educators and interaction designers, with new versions developed using focus groups and paper-prototyping from users.



***The Human Body* app**

2013 (seat)

Illustrator and designer

Kelli Anderson

American, born 1981

Concept, research and programming

Tinybop

Kelli Anderson created more than 200 animated illustrations for *The Human Body*, the first educational application by the app studio Tinybop. It is aimed at children aged four to ten and available in more than 50 languages. This interactive app encourages exploration of how the body works through creative play. Working in close consultation with medical professionals and inspired by old-fashioned biology textbooks, Anderson first experimented with a model of the human body made out of paper, before working on the digital animations.



***The Anatomy
Coloring Book***

1977

Designer and illustrator

Wynn Kapit

American, born 1932

Author

Lawrence M Elson

Publisher

Pearson

Anatomical and physiology colouring books are educational tools used primarily by medical and nursing students. They employ colour coding to help build understanding of the detailed structures and functions of the human body. Such books create a kinaesthetic learning experience, where physical participation is said to help improve understanding and recall. This has been an enduring method of learning, and *The Anatomy Coloring Book* has remained in print for four decades, inspiring a wave of other anatomical colouring books.

***Journal of the
Norwegian Medical
Association***
Breast cancer issue
2012

***Journal of the
Norwegian Medical
Association***
Heart issue
2012

Designer
Katie Scott
British, born 1988

Designer
Katie Scott
British, born 1988

Illustrator Katie Scott is known for her detailed illustrations of plants and animals. Inspired by the intricate line drawings of Ernst Haeckel, Cornelius De Witt and Albertus Seba, Scott's work sits within a long tradition of natural history illustration. For these pared-back covers for the *Journal of the Norwegian Medical Association* she created anatomical drawings embellished with her distinctive flourishes of line-work and colour.

**Health Graphic
Magazine
May Depression
Special issue, 2016**

Designer
DODO DESIGN
Japan, established 2012

Publisher
Aisei

**Health Graphic
Magazine Obesity
Summer issue, 2015**

Designer
DODO DESIGN
Japan, established 2012

Publisher
Aisei



Health Graphic
Magazine Headache
Spring issue, 2015

Designer

DODO DESIGN

Japan, established 2012

Publisher

Aisei

Health Graphic Magazine is published three times a year by Japanese pharmacy chain Aisei and is given away free in their stores. Each issue is themed around one common health issue – from obesity to headaches, sinus problems to eye strain – which is featured as a single witty cover image. Strikingly original and humorous, the magazine’s designers employ information graphics and the visual language of graphic novels to inform and educate, not just to promote Aisei products.



***n+m* medical journal**
issues 25, 26 and 28
1968–69

Designer

Erwin Poell

German, born 1930

Client

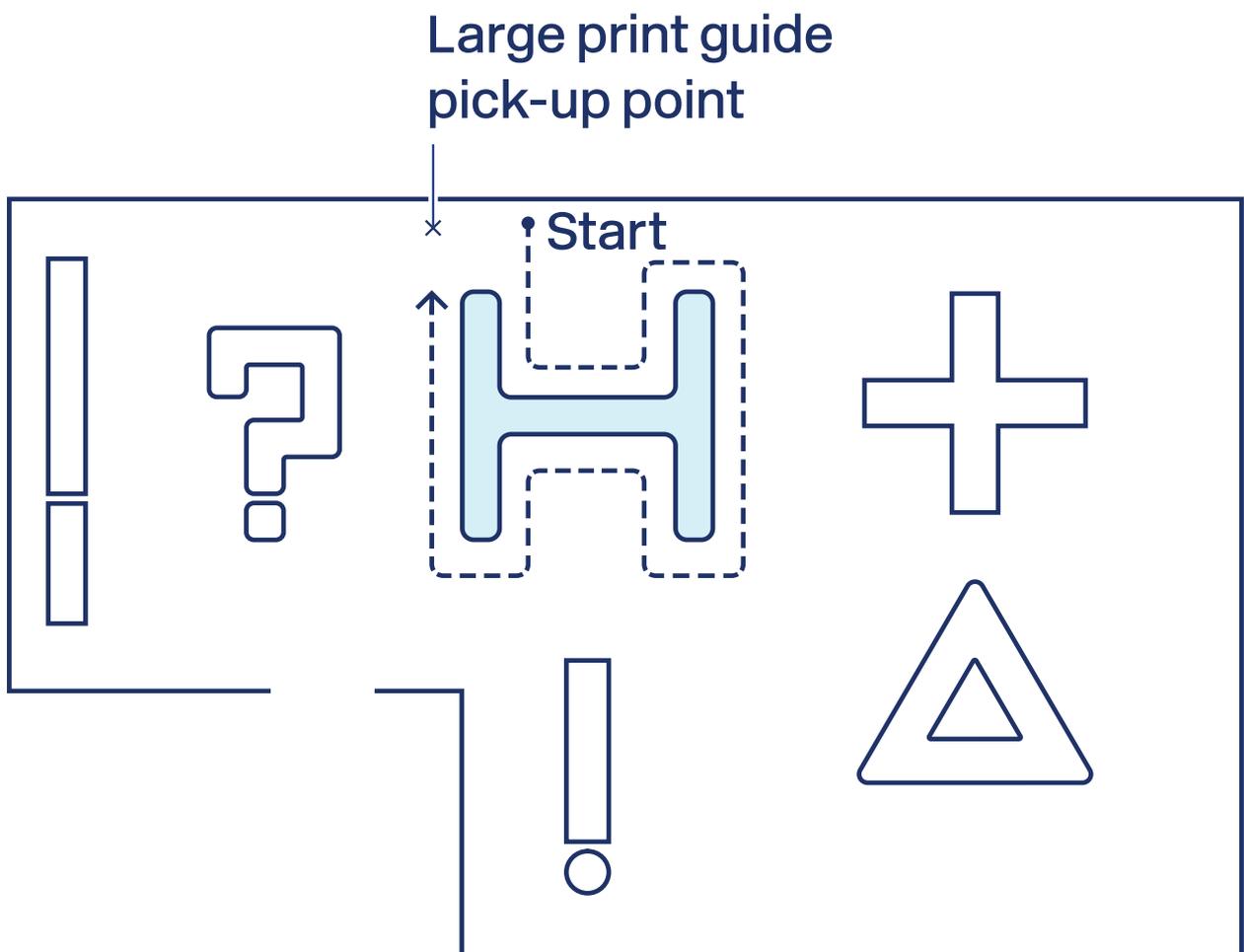
Boehringer Mannheim

n+m was a medical journal distributed by leading pharmaceutical company Boehringer Mannheim. Its title was short for *Naturwissenschaft und Medizin (Natural Science and Medicine)*. The journal's aim, in addition to promoting Boehringer Mannheim products and brand, was to provide doctors with the latest scientific research. Erwin Poell designed covers that were consistently eye-catching, using strong colour, punchy graphics and different degrees of abstraction to catch the reader's attention.

Hospitalisation

Large print guide

This section addresses how well-conceived communication design can make the experience of hospitals better and improve overall wellbeing





Hospitalisation

Introduction

Hospitals can be confusing and unsettling places, but graphic design can be both practically and emotionally beneficial, helping patients and visitors orientate themselves and feel safe.

Ambulance markings indicate urgency, while information systems that accurately tell people in A&E what to expect, and when, can reduce stress around waiting times. Highly visible and consistent wayfinding systems not only assist journeys from A to B, but also capture the hospital's ethos of being helpful, which in turn inspires confidence. Easy-to-understand infographics enable effective communication between patient and medic, and are designed to be inclusive.

In the mid-20th century influential designers proposed that design could make the world a better place. This ideal is made visible in contemporary hospital design, such as graphic murals for children and washable signage in paediatric hospitals, which have turned wards and corridors into user-friendly spaces that are much less intimidating. Graphic design in hospitals does more than instruct and inform – it can help people feel better.



Battenburg emergency vehicle livery, UK

Mid-1990s (wall)

Designer

Police Scientific

Development Branch

Named after the chequerboard pattern of the Battenberg cake, the markings on the side of UK emergency vehicles were initially developed to make traffic-control cars visible from 500 metres, day and night. The system uses two rows of alternating colour to identify each emergency service. Ambulance markings are yellow and green, with the base colour Euro Yellow (RAL 1016) introduced in the UK in 2002 as part of a European initiative to improve ambulance recognition.



New Rail Alphabet
2008 (above)

Designers

Margaret Calvert
British, born 1936

Henrik Kubel
Danish, born 1972



**Signage at St Stephen's
Hospital, London**
Early 1960s

Designers

Margaret Calvert
British, born 1936

Jock Kinneir
British, 1917–94

Photographer

Jock Kinneir



New Rail Alphabet Italic
working drawing
2009

Designers

Margaret Calvert
British, born 1936

Henrik Kubel
Danish, born 1972

The font used in this exhibition is a reworking of Rail Alphabet, designed in 1965 by Margaret Calvert, famed co-designer of the UK's road signage system. Despite the name, Rail Alphabet first appeared in National Health Service hospitals throughout the UK before being used on rail and airport signage. Font designer Henrik Kubel collaborated with Calvert to create a digitised version. Scans of the original sign specifications were his starting-point to redraw the letterforms so that they were also legible as small text.

**A Better A&E
visualisation for
Southampton Hospital**
2012–
(hanging, above left)

Designer
PearsonLloyd
UK, established 1997

Clients
Design Council and
Department of Health,
UK

Courtesy of Design
Council, Department
of Health, Helen Hamlyn
Centre for Design,
Tavistock Institute,
Tavistock Consulting

**A Better A&E
signage scheme**
2012–
(hanging, above centre)

Designer
PearsonLloyd
UK, established 1997

Clients
Design Council and
Department of Health,
UK

Courtesy of Design
Council, Department
of Health, Helen Hamlyn
Centre for Design,
Tavistock Institute,
Tavistock Consulting

A Better A&E
Addenbrookes Hospital,
Cambridge
2012–
(hanging, above right)

Designer
PearsonLloyd
UK, established 1997

Clients
Design Council and
Department of Health,
UK

Courtesy of Design
Council, Department
of Health, Helen Hamlyn
Centre for Design,
Tavistock Institute,
Tavistock Consulting

In 2012 the Design Council and the Department of Health issued an open design brief aimed at reducing violence in accident and emergency (A&E) departments in hospitals. Research suggested that what most frustrated patients was a lack of information about the A&E process. Design consultancy PearsonLloyd created a comprehensive system that informs and orients patients through their A&E experience, from the waiting room and triage to consultation, as well as providing live waiting times. After a one-year trial of the system, recorded violent incidents fell by 50% in A&E.



Communi-Cards 1 and 2

1985, 1990

Designer

Richard Poulin

American, born 1955

Poulin + Morris

New York, established

1989

Client

Mount Sinai Hospital

Patient Representative

Department

Courtesy of Poulin +

Morris Inc.

Design firm Poulin + Morris were commissioned to develop a communication tool to enable rapid, effective communication across language barriers between hospital patients and staff.

Users point at easy-to-understand pictograms of symptoms, an alphabet or a simplified human figure to identify types of pain, its location and severity. Communi-Card also carries simple questions in multiple languages and is currently used in more than 150 US and Canadian hospitals.



Medical Access

1985

Author and designer

Richard Saul Wurman
American, born 1935

Publisher

Hungry Minds Inc.

Medical Access employs carefully annotated diagrams to explain more than 100 diagnostic tests and 32 common medical procedures. Designed to empower patients through knowledge, the book won praise, but was criticised by some medical experts for what they saw as oversimplification.



The Feeling of Pain
student project
2012

Designer

Yin Yao

Chinese, born 1989

Yin Yao's final-year project at the London College of Communication explored ways of visualising pain. He was motivated to investigate this after struggling to describe to medics the physical sensations of his own severe migraines. Using a combination of historical image-based research and his own graphic experimentation, Yao surveyed 100 people to find out whether differences of age, gender or nationality had any bearing on how people might visually represent pain, and its intensity.



***Animals playing hide
and seek – at Hospital
Sant Joan de Déu,
Barcelona, Spain***

2012–14

Graphic designer

Dani Rubio Arauna
Spanish, born 1986

Studio Rubio Arauna
Spain, established 2007

Interior designer

Rai Pinto
Spanish, born 1983

Client

Hospital Sant Joan de
Déu, Barcelona

Photographers

Victòria Gil
(Tiger)

Dani Rubio Arauna
(signage)

Dani Rubio Arauna specialises in identity and environmental design with a focus on lettering. He won an open design competition for the Sant Joan de Déu children's hospital in Barcelona with a playful proposal developed in collaboration with interior designer Rai Pinto. Using animals, pattern and colour, their scheme includes wayfinding, interactive room dividers and wallpaper that bring spaces to life by engaging children in a game of hide-and-seek and disguise the sterile practicalities of hospital.



**Katta Civic Polyclinic,
Shiraishi, Miyagi
Prefecture, Japan
2002**

**Art director and
graphic designer**

Kenya Hara

Japanese, born 1958

Hara Design Institute

Japan, established 1992

Graphic designer

Yuji Koiso

The team at the Hara Design Institute believe in observing people and behaviours to identify design problems old and new, and to arrive at simple, ingenious ways of addressing both. Shown here is the integrated signage system for Katta Civic Polyclinic, its white linoleum floors inlaid with minimal but bold red signage. The tail of each arrow varies in length to signify distance to each destination.



**Merchandise and
visual identity for
Tony Molleapaza Rojas
Children's Hospital,
Arequipa, Peru
2005–**

Designer

Studio Rejane Dal Bello
UK, established 2014

Client

Tony Molleapaza Rojas
Children's Hospital,
Stichting PAZHollandesa
(Netherlands) and
Asociación Paz-
Holandesa (Peru)

Courtesy of
Rejane Dal Bello

Rejane Dal Bello created the character 'Paz' for the identity of the children's hospital in Peru known locally as the 'Paz Holandesa'. Using bold lines and vibrant colours, her design conveys hope and strength and incorporates a flower motif as a metaphor for growth. Patients interact with Paz and his friends, who represent the hospital staff and services. In addition to donating her design scheme to the hospital for free, Dal Bello's characters also appear on fundraising merchandise.



Vårdapoteket
pharmacy branding,
Sweden
2010 (above)

Designer
Stockholm Design Lab
Sweden, established
1998

Illustrator
Kari Modén

Photographer
Felix Odell

Client
Vårdapoteket

In 2010 the Swedish government privatised its previously state-run outpatient hospital pharmacies, forming a chain called Vårdapoteket. Stockholm Design Lab was commissioned to develop its identity which could afford to be experimental given its guaranteed market. Inspired by the human body, Stockholm Design Lab worked with illustrator Kari Modén to create vibrantly coloured images on bags, wallpaper, signage and information. The shops stood out in what were otherwise sterile spaces, increasing sales by 30%.



The Heart Disease Test

Wired magazine feature

November 2010

Designer

David McCandless

British, born 1971

Publisher

Condé Nast

Wired is a US magazine that focuses on emerging technologies. In 2010 it invited three design practitioners to apply their skills to make blood-test results decipherable for all. Physicians specialising in health policy made sure that only the necessary information was displayed, while each designer was limited to developing just a single-page report. The contribution here is by UK designer David McCandless, known for his 2009 book *Information is Beautiful*, who employed simple charts, large statistics, pictograms and colour to highlight the most important results.



SH:24

2014

Design lead

Chris Howroyd

British, born 1978

Designer

Mollie Courtenay

British, born 1991

Illustrator

Linnéa Haviland

Swedish, born 1990

The NHS employs a variety of design-led approaches to reduce hospital and clinic visits without risking patient health. This online sexual health service was initially developed by the UK's Design Council with the public health departments in two London boroughs. It provides free, confidential self-testing kits for chlamydia, gonorrhoea, syphilis and HIV. Arriving in a plain envelope, it contains simple, clear information alongside everything needed to provide anonymous samples for testing in a lab.

Blood donor poster

1986

Designer

Dick Bruna

Dutch, 1927–2017

Client

Nederlandse Rode Kruis
(Dutch Red Cross)

Wellcome Library,
London

**Children's haemophilia
colouring book**

1990

Designer

Dick Bruna

Dutch, 1927–2017

Client

Haemophilia Society, UK

Wellcome Library,
London

Illustrator and author Dick Bruna was best known for creating Miffy, the simple white rabbit he first drew in 1955 to entertain his infant son. He frequently donated his design services to organisations including UNICEF, Amnesty International and the Red Cross. Bruna's colouring book, written by a mothers' group at the Newcastle Haemophilia Reference Centre, uses his uncomplicated drawing style to reassure readers, educating children about haemophilia – a genetic condition affecting the blood's ability to clot – and entertaining them during treatment.



**Umeda Hospital, Hikari,
Yamaguchi Prefecture,
Japan**
1998

**Art director and
graphic designer**

Kenya Hara

Japanese, born 1958

Hara Design Institute

Japan, established 1992

Graphic designer

Yukie Inoue

Kenya Hara is the founder of the Hara Design Institute and one of the art directors for the Japanese design store MUJI. He is known for emphasising quality of life alongside practicality. Believing that the cleanliness of a hospital indicates its level of service, his signage for Umeda Hospital's obstetric and paediatric wards is printed on soft, white cotton that can be removed for laundering. At the same time, the material's tactile quality makes the hospital feel less clinical and more welcoming.



**DAZZLE, Dining Rooms –
Royal London Hospital,
London, UK**

2012

Designer

Morag Myerscough
British, born 1963

Studio Myerscough
UK, established 1993

Clients

Vital Arts,
Barts Health NHS Trust

Photographer

Luke Hayes

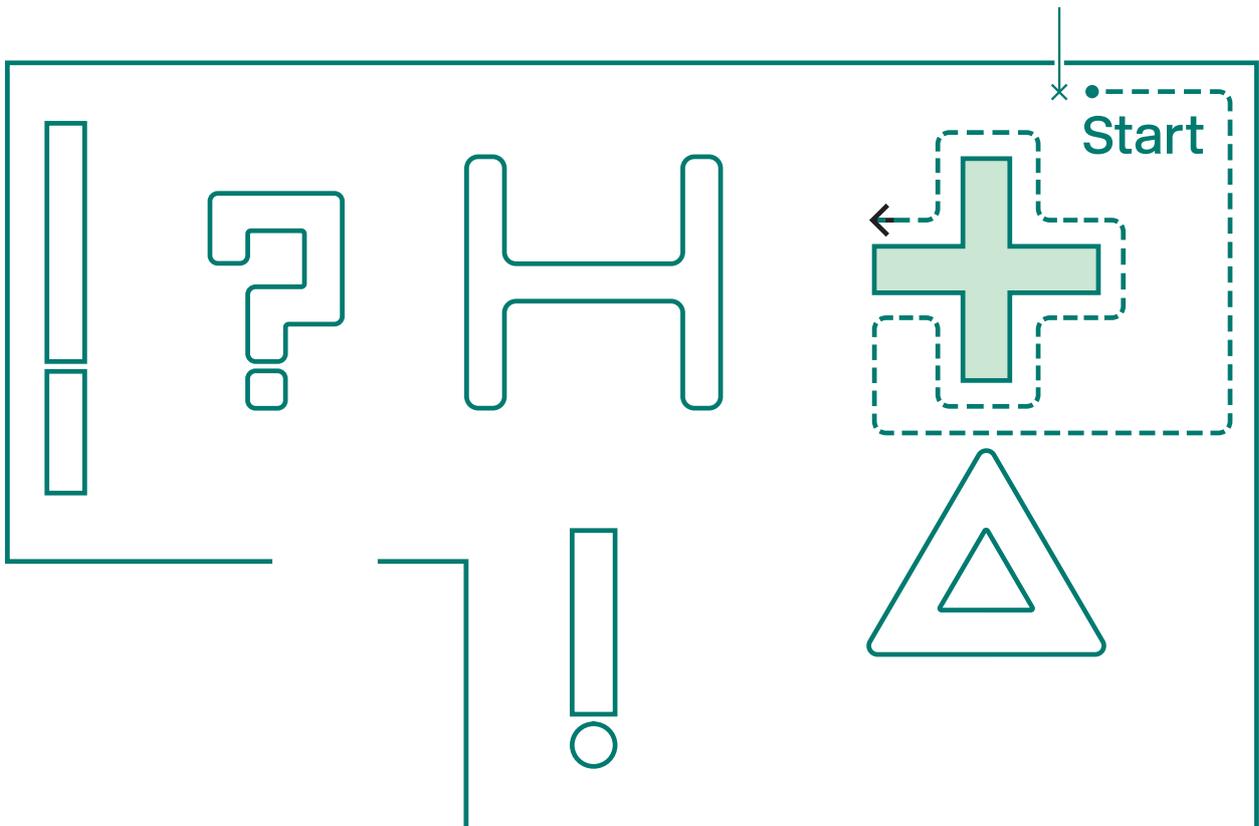
British graphic designer Morag Myerscough describes herself as a ‘placemaker’, working with architects and artists to transform environments, often in hospitals. Her distinctive murals frequently incorporate large lettering, referred to as ‘supergraphics’, brightly coloured abstract patterns and eye-popping motifs, making the most of walls, floors, ceilings and furniture to life-affirming effect. For *Dazzle*, she collaborated with British poet Lemn Sissay in a series of children’s workshops, translating the outcomes into exuberant wallpaper and stencilled seating for five dining rooms at the Royal London Children’s Hospital.

Medication

Large print guide

This section brings together ideas about the development of brand identities in the pharmaceutical industry and how that influences what people buy and trust

Large print guide
pick-up point





Medication

Introduction

Graphic design has informed which medicines people choose to buy and trust.

Medical packaging and marketing must convey complex and life-saving information, presenting graphic designers with a vital challenge. This, coupled with the desire of drugs companies to differentiate themselves visually from one another, has inspired designers to create some of their most influential and enduring work.

The 19th and 20th centuries saw the rapid growth of the pharmaceutical industry that led to the foundation of 'Big Pharma' – large pharmaceutical corporations that compete for custom and profit. Their need to distinguish themselves went hand in hand with the rise of the graphic designer as brand developer. In the early 1900s, strong visual identities emerged for companies such as Bayer, which stamped its logo onto every pill.

The use of graphic design to create a corporate identity across many different products was spearheaded by companies such as Geigy in the 1950s and 1960s. Geigy's influential design studio helped pioneer the 'International Style', associated with visual simplicity, sans-serif type, abstract imagery, strong colour and asymmetric layouts determined by a grid.

Today design associated with medication continues to be minimal, precise and clean, suggesting that when it comes to the promotion of medicine, less is more.



The Rod of Asclepius (wall)

The symbol of a snake entwined around a staff is the most universally recognised sign for medicine, used across the globe. Historically, it represents the Rod of Asclepius, an ancient Greek demi-god associated with healing. The snake, able to shed its skin, symbolises renewal, whilst the medicinal properties of its venom have been celebrated by many different cultures worldwide.



Apothecary sign, **Germany (wall)**

The *Apotheke* (apothecary) sign is used in German-speaking countries to signal pharmacies. Since 1951 by German law, the thick strokes of the gothic letter 'A' have had to include the Bowl of Hygeia.



Apothecary sign, Austria (wall)

Hygeia was a Greek goddess of health. Her symbol, a serpent drinking from a bowl, is still used in pharmacy signs in Austria and Germany. In the Austrian *Apotheke* sign, the snake cleverly forms part of the letter 'A'.



Rx (wall)

Used predominantly in the USA, Rx is derived from the Latin word *recipe*, which is a command to 'take'. Rx often appears on prescription pads and pharmacy bags, referring to the medicine a patient is expected to swallow.



Pestle and mortar (wall)

The pestle and mortar are tools of the trade that have long been used to symbolise the pharmacy, with the hand-held grinder (the pestle) used to crush prescribed chemicals in a bowl (the mortar). Shown here is a highly simplified Scandinavian version of the symbol.



Carboy (wall)

The term 'carboy' is derived from the Persian *qarābah*, meaning 'large glass flagon'. Such round-bodied vessels with a narrow neck are widely used by scientists to transport dangerous chemical liquids. Made from dark glass or filled with coloured liquids, they were displayed in pharmacy shop windows as late as the 1950s.



Green cross, UK (wall)

The UK green cross was introduced in 1984. Its design and application is basic in comparison to the many animated lit equivalents displayed outside pharmacies in mainland Europe.



Green cross, France (wall)

In France, pharmacies are independent and draw attention to their shop fronts with LED signs. These are often highly inventive, using the cross to show animated psychedelic patterns alongside public information that includes the date and local weather. Their size and hue of green were registered as trademarks by Conseil National de l'Ordre des Pharmaciens in 1984.



Green cross, Switzerland (wall)

Most Swiss pharmacies are regulated at state level and as members of their national trade body, pharmaSuisse. Until 2007 they were identified by a green cross containing a set of scales and the Rod of Asclepius. Since then, pharmaSuisse members have employed this registered trademark – a green cross with a highly stylised Asclepian snake.



Bayer Cross illuminated sign

1933

Leverkusen, Germany
(wall)

Photographer

Joseph Roth

Bayer realised the company's original name, Farbenfabriken vorm. Friedr. Bayer & Co., was too confusing for their international market. Simplifying it resulted in the creation of the current Bayer Cross. In 1933 this logo became the world's largest illuminated sign. Situated above the company's Leverkusen headquarters in Germany, it measured 72 metres in diameter and consisted of 2,200 electric lightbulbs. There is still a Bayer Cross there today, now lit by LEDs.



Dlicht d'apotekers
(The Light of the
Pharmacists)

1573

Author

Quiricus de Augustis
Belgian, active 1486–97

Wellcome Library,
London

This is a translation of an influential manual originally published in Turin in 1492. It contains 263 prescriptions and advice on the preservation and storage of medicines. The title page, specially designed for the Dutch version, pictures the pharmacy as an open dispensary with Arabic figures in the foreground, indicating the influence of Eastern medicine. The vessels, sacks and jars on the shelves are typical of a 16th-century apothecary. Although no longer used to prepare medicine, they remain symbols of pharmacy today.



Three pharmacy printing blocks

Date unknown

Relief printing was the common method of reproducing type and images in Europe from the mid-15th century to the 1960s. These three blocks were used for printing pharmacy signs, probably between the late 19th century and mid-20th. The surfaces would have been inked and the marques transferred onto paper. Shown here is a pharmacy cross with the Rx symbol inside it alongside variants of the Rx and pestle and mortar motifs.



Pharmacy bags

1970s–80s

Tall and thin, prescription bags are distinctive in shape and often generic in design. The bags shown here employ green crosses, carboys and the pestle and mortar. The larger bag was produced for UK health and beauty chain Boots in the 1980s and depicts their varied shop fronts, visually united by the Boots logo still used today.



**The Kickapoo Doctor
marketing pamphlet
1890–91**

Kickapoo Indian
Medicine Company USA,
established c.1885

Wellcome Library,
London

Kickapoo was one of many ‘quack’ medicine companies that proliferated in North America and Europe in the 18th century. These companies put on lavish travelling trade fairs to peddle cures for everything from hair loss to tuberculosis, and were associated with showmanship. Kickapoo was created by a Texas frontiersman and capitalised on the popular belief that Native American Indians were well versed in natural medicine. Its branding was flamboyant, in stark contrast with the often restrained visual language used since to signify the authority of pharmaceutical companies.



Bottle of Digoxin tablets

1884–1924

On loan from the
Wellcome Trust to the
Science Museum Group

American pharmacist Henry Wellcome (1853–1936) moved to the UK in 1880 to found Burroughs Wellcome and Co. with Silas Burroughs. Their great innovation was the industrially produced ‘Tabloid’ (tablet). Previously medicine had been ground by hand and dispensed in powder form, but Tabloids offered an easier way to regulate strength and quantity. The company used precise, professional-looking packaging design to promote the purity and superior quality of their drugs. In order to distinguish their pharmaceuticals from competitors’, Burroughs Wellcome heavily patented the use of the Tabloid brand.

**Burroughs Wellcome
medical diary and
visiting list, title page
and end papers**

1910

Wellcome Library,
London

**Draft advertisement:
'The House of
Medicine You Help
to Build' series**

1910

Wellcome Library,
London

Henry Wellcome had a sales background and understood that repeated and consistent use of a brand leads to increased sales. He established the practice of direct marketing to doctors and, from 1890, gave annual appointment diaries to medical practitioners as a promotional gift. This built brand recognition among those prescribing Burroughs Wellcome products. The company's unicorn emblem, chosen because unicorn horn was thought in the Middle Ages to neutralise venom, was used in direct and indirect marketing.



***Logo Life: Life Histories
of 100 Famous Logos***

2012

Author

Ron van der Vlugt

Publisher

BIS Publishers

A logo is only one element of a company's visual identity but is often its focal point. Designed to be memorable and unique, these marques distil a company's activities and values and are therefore updated with care. Shown here is the logo development of the multinational pharmaceutical company Bayer, founded in Germany in 1863. The 'Bayer Cross' was patented in 1904, and a variant of the logo is still used today.

(See also Bayer sign on wall)



**Bayer Aspirin
packaging
1900–1990s**

+ On loan from the
Wellcome Trust to the
Science Museum Group

Included in the World Health Organization's list of essential medications for its pain-relieving properties and benefits for blood circulation, Aspirin was trademarked in 1899, having been discovered by a Bayer scientist. Initially sold as a powder, Bayer swiftly marketed Aspirin as a tablet, by 1910 stamping each pill with the company's circular Bayer Cross logo. This marketing idea significantly reinforced brand recognition, and was the first time 'Big Pharma' had harnessed the small tablet in this way.



'Geigy'
***Graphis* magazine**
feature, issue 65
1956

Writer

Lawrence Alloway
British, 1926–90

Some of the most ground-breaking graphic design of the 1950s and 1960s was created for Swiss pharmaceutical and chemical company JR Geigy AG. Renowned design journal *Graphis* featured the work of Geigy's designers at the time. The dynamic layouts, abstract imagery, simple typography and bold colour made Geigy's products modern and memorable rather than technical or scientific, and influenced generations of graphic designers to come.



Geigy Heute
(*Geigy Today*)

1958

Designer

Karl Gerstner

Swiss, 1930–2017

To celebrate its 200th anniversary, Geigy commissioned Karl Gerstner to design two volumes telling the company's story. *Geigy Heute* is a key example of the clarity and simplicity of what is called the 'International Style'. Gerstner was influenced by both artists and designers of the modern movement. Characteristically, he uses the font Akzidenz Grotesk on square pages, aligned left, with equally spaced words so columns are uneven on the right. Areas of strong colour give emphasis and structure to the pages.



**Micoren retail
packaging**
1957

Designer
After Karl Gerstner
Swiss, 1930–2017

Courtesy of Display,
Graphic Design
Collection
(thisisdisplay.org)



**Micoren retail
packaging**
c.1962

Designer
Max Schmid
Swiss, 1921–2000

Courtesy of Display,
Graphic Design
Collection
(thisisdisplay.org)

A uniform approach to the design of Geigy's retail packaging for prescription drugs wasn't introduced until 1959. A year earlier art director Max Schmid proposed all packaging be standardised to emphasise brand recognition and easy repetition in multiple languages worldwide. He also advocated colour-coding for individual products. Initially this was not accepted, and instead all the packaging incorporated bands of yellow and white with large black type. However, by 1962, owing to criticism about the lack of product differentiation, colour-coding was introduced.



**Persantin advertising
and sample packaging
(anticoagulant)**

1961, 1962

Designer

Fred Troller

Swiss, 1930–2002

Courtesy of Display,
Graphic Design
Collection
(thisisdisplay.org)

As design director in Geigy's New York office, Swiss designer Fred Troller helped to popularise the visual clarity and logical approach that became synonymous with the 'International Style'. These adverts and packaging are key examples of Troller's work. With their lightness of touch but bold use of abstracted scientific imagery, his designs emphasised the effectiveness of Geigy medication through their vividness and simplicity, as well as setting the company's products recognisably apart from its rivals.



Irgapirina blotter

c.1952

Designer

Max Schmid

Swiss, 1921–2000

Courtesy of Display,
Graphic Design
Collection
(thisisdisplay.org)

Max Schmid was Geigy's art director for 23 years, initially based in the graphic design studio of the Geigy 'Propaganda' department. He is referred to as the father of 'Geigy style', which is synonymous with bold, precise typography and a striking use of abstraction. Schmid also nurtured new talent at the Allgemeine Gewerbeschule art school in Basel, where he taught alongside two internationally renowned designer-teachers – Armin Hofmann and Emil Ruder. One of their students was celebrated designer Karl Gerstner, who went on to work with the Geigy team.



Butazolidin advertising

c.1958

Designer

Josef Müller-Brockmann

Swiss, 1914–96

Courtesy of Display,

Graphic Design

Collection

(thisisdisplay.org)

Designer Josef Müller-Brockmann was a teacher at the Kunstgewerbeschule in Zürich, one of the two design schools (along with the Basel School of Design) whose teachers and students shaped the 'International Style'. Müller-Brockmann and his colleagues were notably systematic and analytical in their thinking about design, characteristics evident in the striking clarity of the work he did for Geigy.

Geigy advertising
1950s–60s

Courtesy of Display,
Graphic Design
Collection
(thisisdisplay.org)

Advertising prescription pharmaceuticals directly to patients was prohibited in the 1950s and 1960s. Instead, adverts appeared in scientific publications, while sample packaging, often redesigned over time to maintain interest, was sent to medical practitioners as direct mail. This audience was international, so the material had to be visually generic. Designers were encouraged to experiment within Geigy's unifying approach. These examples employ monotone images, photograms, diagrams and degrees of abstraction to promote drugs as varied as antidepressants, appetite inhibitors and rheumatism relief.

Delta-Butazolidin
advertising
(anti-inflammatory
medication)
c.1964

Designer
Roland Aeschlimann
Swiss, born 1939

Eurax advertising and
leaflet (anti-itching
cream)
c.1954–55

Designer
Igildo Biesele
Swiss, born 1930



**Medomina advertising
(sedative)**

c.1960s

Designer

Unknown



**Micoren advertising
(respiratory
medication)**

c.1960s

Designer

Unknown



**Preludin advertising
(appetite inhibitor)**

c.1962

Designer

Fred Troller
Swiss-American,
1930–2002

Photographer

Michael Gillian



**Sterosan advertising
(skin medication)**

c.1960s

Designer

Unknown



**Tofranil adverts
(antidepressant)**

c.1960

Designer

Unknown



**Tromexan advertising
(anticoagulant)**

c.1954

Designer

Nelly Rudin
Swiss, 1928–2013



***Nobrium: Towards True
Precision in the Control
of Excessive Anxiety***

1971

**Designer and art
director**

Mervyn Kurlansky
South African, born 1936

Designer

Madeleine Bennett

Client

Roche Pharma

Wellcome Library,
London

Designed by Mervyn Kurlansky, a founding partner at international design studio Pentagram, this book was produced by pharmaceutical company Roche to promote its new drug Nobrium. The book meticulously details the latest research on the diagnosis and treatment of anxiety disorders, and includes memorable infographics which marry minimalism with pop art.



Teva Pharmaceuticals
packaging
1986

Designer

Dan Reisinger
Israeli, born 1934

Studio Reisinger
Israel, established 1967

Client

Teva Pharmaceuticals

Courtesy of Dan
Reisinger

Dan Reisinger immigrated to Israel in 1949 and opened his studio in Tel Aviv in 1967. Corporate identity projects, where a designer develops a company's entire visual image, proliferated during this period. The identity for Teva Pharmaceuticals is just one of Reisinger's dual-language projects which aided Israeli companies' entry into international markets. His guidelines for Teva's pictogram and colour-coding system were applied to over 500 different products. They were designed to identify each product quickly and easily, thereby reducing mistakes whilst packing and dispensing medication.



Teva Pharmaceuticals
corporate identity
manual
1986

Designer

Dan Reisinger
Israeli, born 1934

Studio Reisinger
Israel, established 1967

Client

Teva Pharmaceuticals

Courtesy of Dan
Reisinger

Dan Reisinger's corporate identity for Teva Pharmaceuticals culminated in a rigorous set of guidelines. It includes pages on logo use, typography and layout and explains the inventive system behind the packaging design. Each item carries a pictogram that represents one of ten areas of treatment, its colour corresponding with one of 16 different medicines. The shape and size of the packet indicates how its contents should be taken, for example as pills or drops. The combined elements of pictogram, colour and box shape give 800 possible packaging designs.



***Information Design
for Patient Safety:
A Guide to the Graphic
Design of Medication
Packaging***
2007 (2nd edition)

Commissioned by
The Helen Hamlyn
Centre for Design
UK, established 1999

Designer
National Patient Safety
Agency

The Helen Hamlyn Centre for Design is the longest-running design research centre at London's Royal College of Art. It works with different industries on projects that contribute to improving people's lives. Patients, the pharmaceutical industry and NHS staff all contributed to this healthcare research report. The findings were sent out to designers and purchasers with an interest in package legibility, with the aim of helping them understand how and why good design can contribute to patient safety.



Help Remedies

2011

Designer

Pearlfisher

USA, established 1992

Client

Help Remedies

Known for its back-to-basics approach to medicine, pharmaceutical company Help Remedies was founded in 2008 to produce single-ingredient, over-the-counter medication. Design agency Pearlfisher refreshed the packaging for Help's 'Take Less' campaign – meaning less confusion, fewer drugs and fewer synthetic coatings on tablets. The redesign included larger lettering and colour-coded graphics that illustrated the size and shape of the pill, tablet or plaster contained within each packet.



PillPack

2014

Designer

IDEO

USA, established 1991

Client

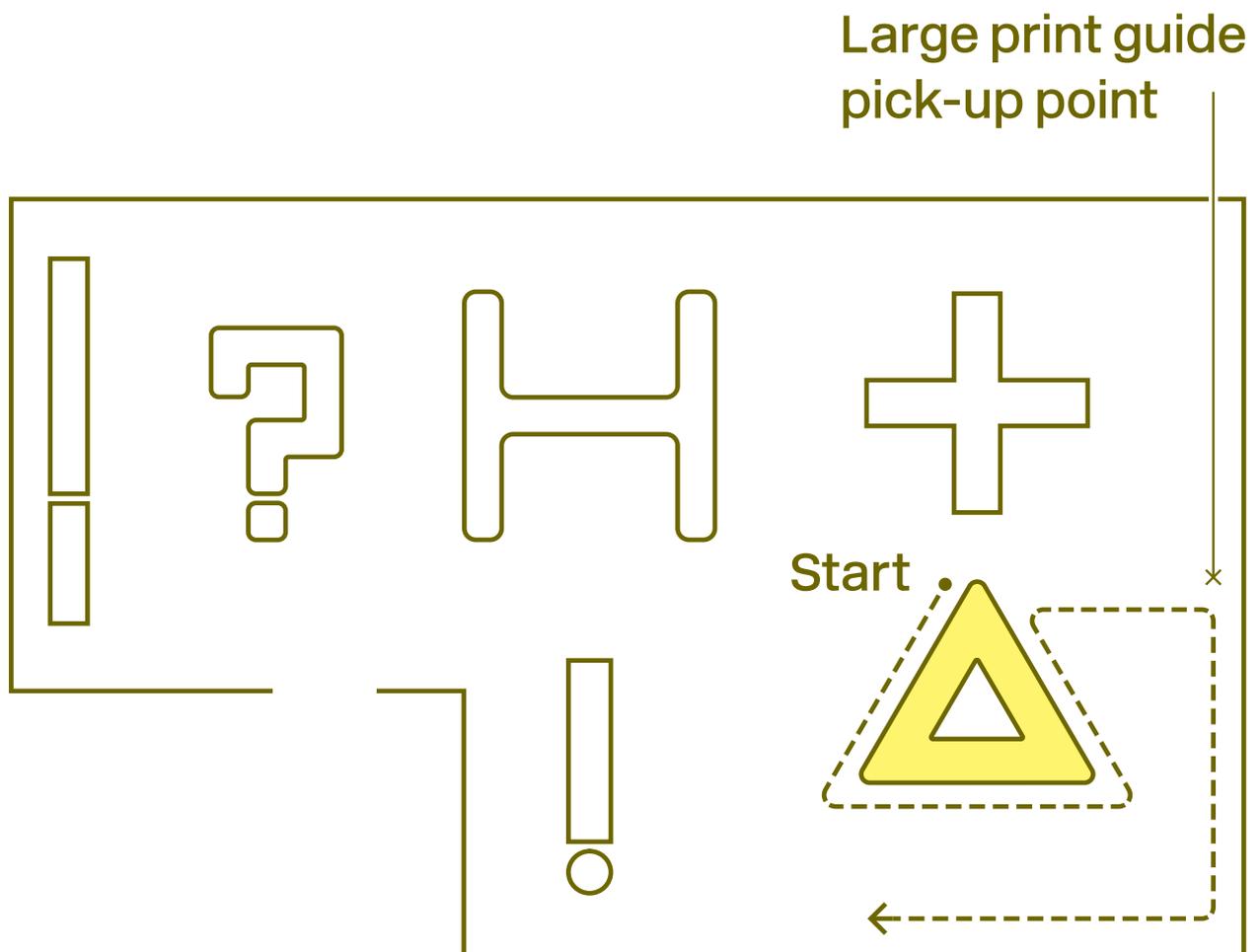
PillPack

Global design company IDEO applied design thinking to refine the strategy and vision of online pharmacy start-up PillPack. Their approach put the user at the heart of the service, utilising online ordering to simplify the process. Doctors send prescriptions directly to PillPack, who assemble individually tailored packages for people who have to take multiple drugs. Delivered to the patient's door, the distinct blue box contains a month's worth of sealed packets, each clearly displaying the date and time it should be taken.

Contagion

Large print guide and transcripts

This section contemplates how graphic design can be employed as part of the frontline response in preventing the spread of epidemics





Contagion

Introduction

Centuries before graphic design existed as a recognised discipline, the presentation of words and images played an essential role in communicating public-health messages in the battle against infectious disease. From 17th-century Italian announcements about the plague to the recent outbreak of Zika in Brazil, bold typography and visual motifs have given authority to notices that inform and warn.

Visualising data has changed how we understand disease. Dr John Snow's map of cholera outbreaks in 19th-century London led to the eventual identification of the disease's source and cause. Similarly, Florence Nightingale's visual presentation of mortality statistics in the British Army changed nursing practice and led to hospital reform.

Health authorities and activists have worked with graphic designers to create eye-catching, impactful public awareness campaigns on a mass scale. This can be seen in the striking graphic strategies used to raise awareness of HIV/AIDS in the 1980s, and in the grassroots campaigns that emerged during the recent Ebola outbreak in West Africa, aimed at populations with multiple languages and low literacy levels.

Whether employed to share information about symptoms or prevention, graphic design is part of the frontline response to infectious disease, helping make life-saving messages accessible to all.


Plague notice

1681

Ferrara, Italy


Health pass

1629–31

Verona, Italy

Wellcome Library,
London

Wellcome Library,
London

These early examples show how typography gave authority to official health proclamations. The notice, with its strong headline and image, states that the city of Ferrara has imposed a trade ban on Dalmatia, in present-day Croatia, in response to reports of plague. Strict travel restrictions were enforced to prevent the disease from spreading, but health passes enabled the holder to evade such bans. This pass was probably printed in red, rather than the more common black, to indicate its importance and to make forgery more difficult.

**Broadsheet warning
about Indian cholera
1831**

Wellcome Library,
London

**Notice giving
prescription for
a cholera cure
1831**

Wellcome Library,
London

Cholera is a bacterial disease spread through contaminated food or water. Known as 'Indian cholera' after the 1817 outbreak in Bengal, the first epidemic arrived in London in 1831. It claimed over 6,500 lives in a single year. Printed notices like these acted as warnings and identified symptoms and cures. To break up the dense information, bold and varied lettering is used to emphasise key pieces of information, with differing display typography used for each proclamation.



**Map showing
deaths from cholera
in Broad Street,
Golden Square and
the neighbourhood,
19 August to
30 September 1854
1855**

John Snow
British, 1813–58

Wellcome Library,
London

Dr John Snow's pioneering study of London's third outbreak of cholera (1853–54) correctly identified it as water-borne. Of the 10,738 fatalities, over 600 were in a densely populated area of Soho across just 12 days. Together with Reverend Henry Whitehead, Snow charted the deaths and indicated their proximity to contaminated water pumps. His map, which would now be called 'information design', clearly communicates the evidence. However, when Snow presented his theory to the Parish Vestry it was rejected; Snow died before his research was accepted.



**Diagram showing
mortality statistics
of the British army
in the Crimea
1858**

Florence Nightingale
British, 1820–1910

Wellcome Library,
London

Another early pioneer of ‘information design’ was nurse and social reformer Florence Nightingale. As nurse-manager of a British medical station during the Crimean War (1853–56), she noted that the majority of soldiers’ deaths were not from wounds but from the diseases rife in unsanitary military hospitals. Her graphic diagrams were a compelling way to present statistics, vividly conveying the high proportion of deaths caused by disease. She used them to campaign successfully for better conditions in hospitals, which led to a dramatic decrease in deaths.



**Leprosy poster-leaflet,
Nigeria
1955**

Designer

Marie Neurath
German, 1898–1986

Isotype Institute
UK, established 1942

Client

Western Regional
Government, Nigeria

Otto and Marie Neurath
Isotype Collection,
University of Reading

Husband and wife Otto and Marie Neurath devised the Isotype (International System of Typographic Picture Education) in the 1920s. Revolutionary for its time, it used easy-to-understand repeatable symbols, known as pictograms, to represent data. The system, intended to be legible to all regardless of age or nationality, was initially used in Vienna to explain social facts about housing, health and infrastructure in the aftermath of World War I. The Neuraths fled to Britain during World War II, where they established the Isotype Institute in 1942.



**Roughs relating to the
design of Isotype
Institute leprosy
poster-leaflet, Nigeria
1954**

Designer

Marie Neurath

German, 1898–1986

Isotype Institute

UK, established 1942

Otto and Marie Neurath

Isotype Collection,

University of Reading

Marie Neurath's work as visual editor is demonstrated in these preliminary drawings. She organises content according to how it will be read within the poster-leaflet. The designs become progressively less visually complex, yet more effective. The last version is very similar to the final outcome, where the information is presented as a journey from health to illness and back to health. The pictograms were very important as captions were translated into just a few of the 500-plus Nigerian languages, and because literacy levels were low.



**Letters to Dr Lengauer
from Marie Neurath**
13 and 25 August 1954

Marie Neurath
German, 1898–1986

Isotype Institute
UK, established 1942

Otto and Marie Neurath
Isotype Collection,
University of Reading

Marie Neurath's letters to Dr Lengauer, her adviser from the Nigerian Leprosy Service, give insight into her design processes. This correspondence outlines her proposal to depict various stages of illness she observed in a Benin City surgery. In the letters she suggests producing a folded giveaway that opens out to be a poster. On it, the simplified key shows healthy figures as yellow, the colour associated with health in Nigeria, and those containing red dots as having contracted leprosy. The forms in solid red are the most ill.

**Transcripts of letters
to Dr Lengauer
from Marie Neurath
13 and 25 August 1954**

Government Catering Rest House
Ibadan
13-8-54

Dear Dr Lengauer,

May I thank you from all my heart for the unforgettable day I owe to you? And for your wonderful hospitality? The following days gave me additional impressions and excitement, so I did not even try to work anything out which I could submit to you – but now, back home at Ibadan, I have been working on several of the ideas which have developed during those days, and also on leprosy. Please find herewith my first attempt!

To explain the shape of it: I found the most appreciative response to my visual approach among the doctors and sisters in the General Hospital, Benin. They wished to have something they could hand on to their out patients, in two forms: (1) as wall charts in their waiting room, where assistants or other suitable persons could give explanations; (2) as leaflets to be taken home by out patients. Now, this is a compromise.

Imagine it about 3 to 4 times the size, a sheet of about 16 by 20 inches if unfolded. One could get a small poster size, and if folded, it would be 8 by 10 inches, a possible book size, which people may fold again, to 8 by 5, if they want to take home. Especially the under side is meant to be a wall chart, but by cutting and printing on in the right way. The outer side may be used too. Several such wall charts may be produced from the prints for one full waiting room.

[*reverse side*]

I assume that 2 printings in 2 sizes would be impracticable as too expensive.

May I have your comments about this, and especially about the contents and wording of this leaflet? Is it enough to think of 2 forms of leprosy; and how should one call them? In simple language!

Are there in fact 4:

benign		malignous	
/	\	/	\
infectious	non-inf	inf.	non-inf.?

Does one develop out of the other?

Is the [*illegible*] healthy → infected.

But not infectious → infectious?

In my picture language is it correct to make this sequence?:

[*three hand-drawn human figures*]

Or if not universally as, is it in most cases?

An old friend of mine, the former director of Health Education of the National Tuberculosis Association in New York, wrote me that his brother Ralph E Kleinschmidt works with the leprosy campaign in the Belgian Congo. Do you know of him?

I am looking forward to hearing from you – also about your experiment with the TB booklet.

With all heartfelt wishes,

Yours sincerely,

Marie Neurath

PPS. Perhaps the bottom part of p.5 could be replaced by a more pictorial representation of a segregation village with its amenities to learn!

Government Catering Rest House

Ibadan

25-8-54

Dear Dr Lengauer,

Here is another attempt – slightly better from my point of view, though I find still the inside of the segregation village too confusing. That will be improved!

Can one show the cure in steps like this?

[six hand-drawn human figures with varying shading]

meaning: the person becomes less infectious → mild form → cured?

I am hoping to hear from you. In 4 weeks my time here will be finished, till I come back a few months later. Can I also have the TB booklet and hear what you found out about its usefulness good people like your assistants? Should I ask for a number of copies for you from New York? But I am also doing a folder like LEPROSY on TUBERCULOSIS; in a very similar way.

Yours very sincerely,

Marie Neurath

PS I wonder whether my letter of 13 August ever reached you? I can't remember whether I mentioned "near Agbor" on the envelope.



Condom packets

1920s–

△ Wellcome Library,
London

Condom packaging is a barometer of changing attitudes towards sex. Historically, condoms were marketed only as protection against sexually transmitted disease. For discretion early packaging was reminiscent of cigarette papers, and during World War II a utilitarian envelope contained the US army prophylactic kit. More recently marketing ideas have flourished and include strategies such as the first municipally branded condom: the NYC design. Referencing the New York City Subway typography, it formed part of the city's HIV/AIDS campaign.

AIDS: Don't Die of Ignorance leaflet, front and back
1987

Designer

Malcolm Gaskin
British, born 1951

Co-creative partner

David O'Connor
Thompson

Design agency

TBWA
UK, established Paris
1970

Client

Department of Health

Wellcome Library,
London

AIDS: Don't Die of Ignorance campaign materials
1987

Designer

Malcolm Gaskin
British, born 1951

Co-creative partner

David O'Connor
Thompson

Design agency

TBWA
UK, established Paris
1970

Client

Department of Health

Courtesy of Malcolm
Gaskin

Appointed to produce 'emergency' health campaigns for the British government, the design agency TBWA delivered the *Don't Die of Ignorance* campaign in only five months. It was created to alert the public about the urgency of the situation, and a leaflet was distributed to every UK home in a sealed envelope. Tailored information went to tattoo parlours and hairdressers, while adverts with explicit drug-related imagery ran in youth magazines. The campaign, spearheaded by Conservative Health Secretary Norman Fowler, was hard-hitting and controversial.

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AIDS: Don't Die of Ignorance leaflet,
transcript

AIDS: Don't Die of Ignorance

1. Why are you being sent this leaflet?

This leaflet is being sent to every household in the country. It is about AIDS. And everyone now needs to know the facts. It explains what the disease is. How it is spread. How serious a threat it is. And how it can be avoided.

Because it has to deal with matters of health and sex, you may find some of the information disturbing. But please make sure that everyone who may need this advice reads this leaflet.

The more people know about AIDS, the less likely it is to be spread.

So if you have children, think carefully what they need to know. Whether you approve or not, many teenagers do have sex and some may experiment with drugs.

Even if you think your children don't, they will need advice because they might have friends who encourage them to.

2. Why should you be concerned about AIDS?

Any man or woman can get the AIDS virus depending on their behaviour. It is not just a homosexual disease.

There is no cure. And it kills. By the time you read this, probably 300 people will have died in this country. It is believed a further 30,000 carry the virus. This number is rising and will continue to rise unless we all take precautions.

3. What is AIDS?

AIDS is caused by a virus. This can attack the body's defence system which normally helps fight off diseases and infections.

And if this happens people can then develop AIDS – the disease itself. They become ill and die from illnesses they cannot fight off.

4. How do you become infected?

Because the virus can be present in semen and vaginal fluid, this means for most people the only real danger comes through having sexual intercourse with an infected person. This means vaginal or anal sex. (It could also be that oral sex can be risky particularly if semen is taken into the mouth.)

So the virus can be passed from man to man, man to woman and woman to man. For those who inject drugs, there is the added risk from sharing needles or equipment with someone who is infected.

Finally, babies born to mothers who are infected have a high chance of being born with the virus.

5. How can you protect yourself from AIDS?

Most people who have the virus don't even know it. They may look and feel completely well. So you cannot know who is infected and who isn't. To protect yourself follow these guidelines.

The more sexual partners you have, especially male partners, the more chance you have of having sex with someone who is infected. It is safest to stick to one faithful partner.

Fewer partners, less risk.

Unless you are sure of your partner, always use a condom (sheath or rubber). This will reduce the risk of catching the virus.

Use condoms for safer sex.

[image of condoms]

It's also best to use a water-based lubricating gel with the condom. Oil-based gels can weaken the rubber. Ask your chemist for advice.

The contraceptive pill is no protection against AIDS.

Anyone who misuses drugs should not inject.

If you ever do, never share equipment (needles, syringes, mixing bowls, etc.). You could be injecting the virus straight into your blood stream. It is extremely dangerous.

[image of needles and drug equipment]

Don't inject. Never share.

6. If you think you are infected?

If you think you may be infected, go to your family doctor for advice about having a test. Or go direct to a clinic for sexually transmitted diseases for confidential advice and a test if you wish. If you have the virus, they'll let you know and give you help and support.

7. What about things that pierce the skin?

It is not safe to use equipment for ear-piercing, tattooing or acupuncture unless you know it is unused or has been sterilised. Nor is it safe to share a toothbrush or razor of someone who is infected. These things could give you the virus through infected blood.

[Leaflet side 2]

8. What you can't catch the virus from?

The Government's clear medical advice is that you cannot get the AIDS virus from normal social contact with someone who is infected.

You cannot get it from shaking hands. Nor is there any record of anyone becoming infected through kissing.

There is no danger in sharing cups or cutlery. Nor can you catch it from public baths or toilets.

In hospitals, standard disinfection protects patients, visitors and staff.

Giving blood is safe. All the equipment is only used once.

And all the blood used in this country for blood transfusion is rigorously checked.

9. How safe is it abroad?

The AIDS virus exists throughout the world. In certain areas a large number of both men and women have it.

So it is even more important that you follow the advice in this leaflet if you're going abroad.

Otherwise if you do have sex with someone who is not your usual partner, not only might you become infected, but you might also infect your partner when you return home.

Again, in some countries blood transfusions are not checked for AIDS. In those places where the virus is widespread do not, if you can possibly avoid it, have blood from a local donor.

Also, in certain developing countries, medical equipment may not be properly sterilised. If you can, avoid any treatment involving injections and surgical procedures.

If you have any worries about this, discuss them with your family doctor.

10. Do you need more information?

The true picture about AIDS is that, at the moment, relatively few have the virus in this country. Those most at risk now are men who have anal sex with other men. Drug misusers who share equipment. Anyone with many sexual partners. And sexual partners of any of these people.

But the virus is spreading. And as it does, so the risk of having sex with someone who is infected increases.

Ultimately, defence against the disease depends on all of us taking responsibility for our own actions.

More detailed information is available from:

Your own doctor.

Clinics for sexually transmitted diseases.

(Look in the phone book under Venereal or Sexually Transmitted Diseases or your nearest main hospital.)

Special AIDS line 0800-555777.

Healthline Telephone Service 01-981 2717,
01-980 7222, 0345-581151. (If you're phoning from outside London, use the 0345 number and you'll be charged at local rates.)

Terrence Higgins Trust 01-833 2971.

Welsh AIDS Campaign 0222-464121.

Scottish AIDS Monitor 031-558 1167.

Northern Ireland AIDS line Belfast 2261117
(Friday 7.30pm to 10.00pm.)

London Lesbian and Gay Switchboard 01-837 7324.

SCODA (Standing Conference on Drug Abuse)
01-430 2341.

For a copy of the more detailed booklet
AIDS: What Everybody Needs to Know,
write to Dept. A, PO Box 100, Milton Keynes, MK1 1TX.
(In Scotland write for The AIDS Problem:
What Everybody Needs to Know, to the
Scottish Health Education Group, Woodburn House,
Canaan Lane, Edinburgh, EH10 4SG.)

If you're travelling abroad, read leaflet SA35,
Protect Your Health Abroad, available from
travel agents.

Don't aid AIDS.

Issued by the Department of Health and
Social Security.

Printed in the UK for HMSO 1986.
Dd 8934684 HSSH J0306 AR



Colors magazine

AIDS issue #7

1995

Editor-in-chief

Tibor Kalman

Editorial director

Oliviero Toscani

Courtesy of Peter Hall

Colors issue #7 tackled AIDS with clarity and frankness. Combining candid imagery, humour and hard facts it aimed to discredit common prejudices about the disease, presenting information on prevention in striking ways. Founded in 1991 by photographer Oliviero Toscani, writer and editor Karrie Jacobs, and graphic designer Tibor Kalman, *Colors* set out to be 'a magazine about the rest of the world'. A celebration of multiculturalism, *Colors* was widely respected for its ambitious editorial style – a marriage of provocative content, uncompromising photography and playful page layouts.



HIV/AIDS Service Directories 2008–9

Designer

Bob Wilkinson
British, born 1970

Photographer

Jide Adeniyi-Jones
Nigerian, born 1952

Client

Strengthening Nigeria's
Response to HIV/AIDS
(SNR)

Courtesy of
Bob Wilkinson

A signatory to the *First Things First* manifesto in 2000, which called for greater design responsibility, Bob Wilkinson put his principles into action by offering his services for a two-year Voluntary Service Overseas placement as designer for the Strengthening Nigeria's Response to HIV/AIDS programme. These directories present data about care providers by region and were used by national and local organisations and the public alike. Wilkinson wanted to make them both accessible and striking, despite the limited resources at his disposal.



***VD – a shadow on
happiness***
1943 (wall)

Designer
FHK Henrion
German, 1914–90

Client

Ministry of Health and
Department of Health
for Scotland

Victoria and Albert
Museum

FHK Henrion made his name during World War II designing posters and propaganda for the UK Ministry of Information and the US Office of War Information. This campaign warns against venereal disease (VD), persuading those who were infected (or who thought they were) to visit a clinic for free and receive confidential treatment. Henrion later said that the posters were almost too persuasive: ‘even young people not suffering from the sexually transmitted disease turned up in clinics’.



I'm Looking for You

1941 (wall)

Designer

Abram Games

British, 1914–96

Client

HM War Office, UK

Wellcome Library,
London

Abram Games's name is now synonymous with a golden age of poster design. His public information posters designed during World War II are some of his best-known works. Describing his design approach as 'maximum meaning, minimum means', Games was the master of powerful composition, integrating images and lettering to convey complex ideas with enormous clarity and appeal. Commissioned by the War Office, this awareness-raising malaria poster was one in a series aimed at soldiers.

***AIDS: Don't Die
of Ignorance*** advert
1987 (wall)

Video

47 secs

Director

Nicolas Roeg

Voiceover

John Hurt

***AIDS: Don't Die
of Ignorance***
tombstone prop
1987 (wall)

Designer

Malcolm Gaskin

British, born 1951

Co-creative partner

David O'Connor

Thompson

Courtesy of

Malcolm Gaskin

Don't Die of Ignorance was the world's first public-health campaign relating to HIV/AIDS. The first slogan the design agency TBWA put forward, 'Don't Aid AIDS', was clever but considered too 'soft'; but the second proposal acted as a clear warning: 'AIDS kills and knowledge is your protection'. This tombstone prop made a shocking cover to the leaflet. Versions of differing sizes were also used in an information film, billboards and newspaper adverts. The film was screened on TV and in cinemas, and was directed by Nicolas Roeg and had a menacing voiceover by John Hurt.



The Silence=Death Project

1987 (wall)

ACT UP, The AIDS
Coalition
to Unleash Power

USA, established 1987

Wellcome Library,
London

The pink triangle was appropriated as a pro-gay symbol in 1970s New York by rotating the inverted triangle badge that had identified homosexuals in Nazi concentration camps. The Silence=Death poster was devised by six gay activists who designed and flyposted it around Manhattan. In stark contrast to its glossy commercial surroundings, the poster was a call to action for the gay community to unite against indifference to AIDS. The creators subsequently donated it to protest group ACT UP, with whom the image remains closely associated.



Hand-painted mural

2014 (wall)

Designer

Stephen Doe

Liberian, born 1953

Photographer

Dominique Faget/

AFP/Getty Images

During the 2014–16 Ebola outbreak in West Africa, public warnings and information were posted throughout the region. Stephen Doe painted this mural to raise awareness of its symptoms in Monrovia, capital of Liberia, one of the most heavily affected countries. He was trying to communicate with a population whose literacy levels are low and who speak more than 30 languages, so he painted the wall red – a colour synonymous with danger – and used few letters alongside clear and graphic illustrations.



UNICEF posters

2014 (wall)

Concept

UNICEF, Centers for
Disease Control and
Prevention (USA),
World Health
Organization, and Health
Education Division
(Sierra Leone)

Illustrator

Samba Cisse

These posters were used across Sierra Leone during the Ebola outbreak in 2014. The regional and country offices of UNICEF collaborated with Senegalese artist Samba Cisse to create the illustrations. Low literacy levels in the most affected areas meant a strong and clear visual language and message was required. All materials were extensively pre-tested with local communities to ensure that they communicated key messages about the symptoms of Ebola and safe burial practices effectively.



The Mosquito Killer

Billboard

2016 (wall)

Designer

NBS

Brazil, established 2012

Client

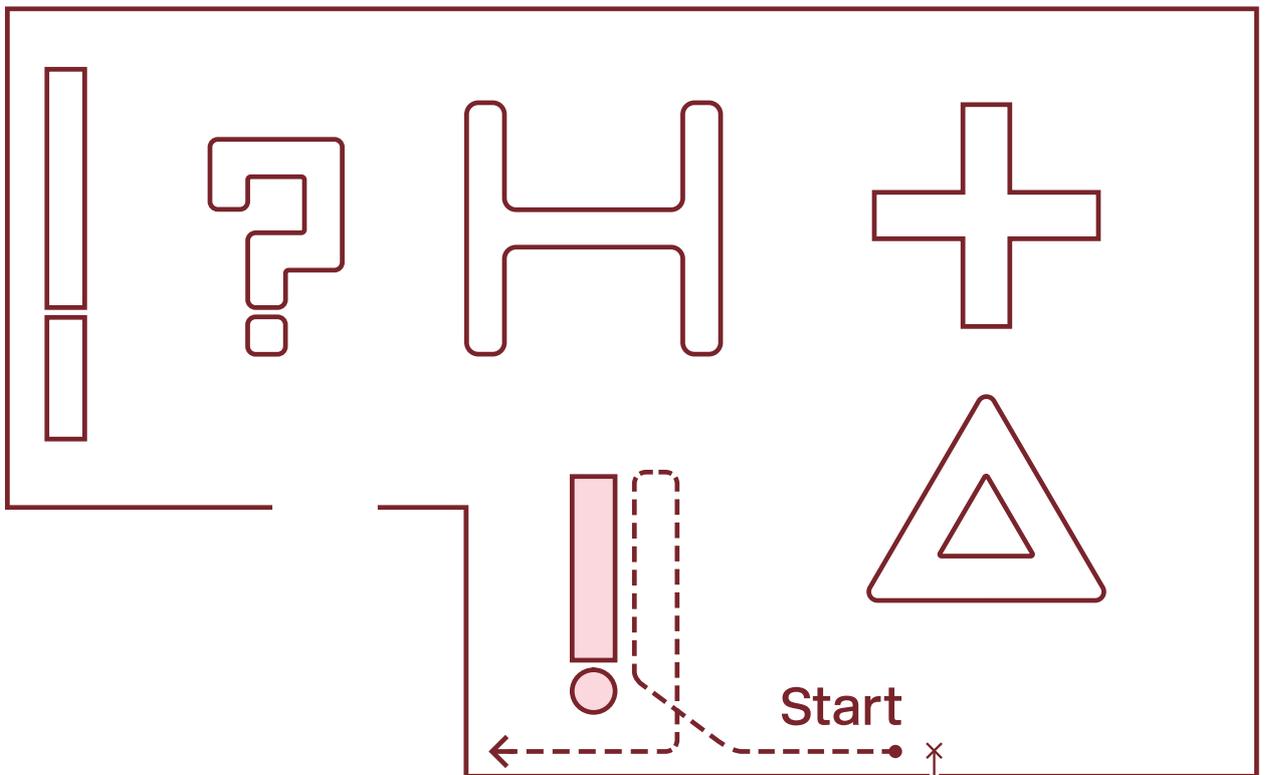
Posterscope Brasil

During the 2016 Zika outbreak in Brazil, a pair of local advertising agencies designed and installed two awareness-raising interactive posters in Rio. The posters emitted a vapour that mimicked human sweat, attracting the *Aedes aegypti* mosquito responsible for Zika's transmission. A suction fan trapped and killed the mosquitoes. Each poster killed around 100 a day. To encourage others to use the same technology, it was made available for free under a Creative Commons licence.

Provocation

Large print guide and transcripts

This section reflects
on contemporary
campaigns that provoke
action and support
health worldwide



Large print
guide pick-up
point



Provocation

Introduction

Graphic design can inform, educate, promote and persuade. Increasingly, designers also create work to provoke, empowering people to act and contributing to society's health and wellbeing.

Provocation has often been used as a communication strategy for health campaigns, primarily to raise funds and awareness. Its purpose is not only to grab attention, but also to inspire behavioural change. From controversial advertising campaigns such as *Kill Jill*, aimed at increasing organ donor rates in Scotland, to the Kickstarter-funded publication *MindJournal*, aimed at reducing suicide rates in men, graphic design can elicit empathy as well as galvanise participation.

In 1964, British graphic designer Ken Garland published *First Things First*, an influential manifesto that challenged designers to shift their energy away from servicing consumerism to designing for the public good. It was updated in 2000. Projects such as Nick Bell's Early Lab demonstrate the enduring relevance of this manifesto in relation to promoting public health.

Graphic design is a continually evolving discipline that has the potential to be increasingly participatory and interactive in the future.

It might just save your life.



**Cancerfonden
breast-cancer
awareness
2016 (wall)**

Designer

Kalle Mattsson
Swedish, 1979

Client

Cancerfonden, Sweden

Redesign

Cancerfonden, Sweden

When the Swedish charity Cancerfonden created an animated cancer-awareness film that included a feature on how to conduct breast examinations, Facebook removed the post on the grounds that its imagery was offensive. Cancerfonden's solution was to change the shape of the circular breasts to square. The censorship controversy was widely covered in the media, and the charity found it ultimately increased the film's audience. Facebook apologised for removing the original post.

Early Lab

2014–

Founders

Nick Bell

British, born 1965

Fabiane Lee-Perrella

Brazilian, born 1975

Client

Norfolk & Suffolk

NHS Foundation Trust
(NSFT)

Courtesy of Nick Bell,
Early Lab

Models used for

Nagging Doubt

2015 (wall)

Storyboard for

Nagging Doubt (wall)

Created in workshops
with Early Lab service
providers and users
of NSFT

Designer-educator Nick Bell co-founded Early Lab in 2014 when he was Chair of Communication Design at the University of the Arts London. His objective is to demonstrate the value of involving designers in the very early, exploratory problem-framing stages of a project. In 2015 Early Lab's team of students worked with users and providers of youth mental-health services in Norfolk and Suffolk to understand their experience and make proposals for user-centred services. Using a range of devices, from mind maps to re-enactments with low-tech models, Early Lab's process and proposals have informed new plans within this NHS trust.



***Lifesaver* interactive
training film
2013 (seat)**

Director

Martin Percy

British, born 1974

UNIT9 innovation studio

London, established

1996

Client

Resuscitation Council UK

lifesaver.org.uk

Every year, an estimated 60,000 people in the UK have a cardiac arrest out of hospital, and of these, fewer than 10% are likely to survive. If CPR (cardiopulmonary resuscitation) is administered quickly, a person's chance of survival is doubled. *Lifesaver* harnesses technology to teach CPR using a tablet or smartphone, engaging the user in three intense gameplay scenarios. Fusing interactivity with live-action film, simple yet effective graphic interludes emphasise in real time the urgent need for swift and appropriate action to save a life.

First Things First
manifesto
January 1964 (bottom)

Designer and author
Ken Garland
British, born 1929

Shown in *Ken Garland*
and Associates:
Designers (1982)

Courtesy of
Lucienne Roberts

First Things First 2000
1999 (top)

Concept

Adbusters
Canada, established
1989

Shown in *Blueprint*
magazine (Autumn 1999)

Courtesy of
Lucienne Roberts

Published by designer-activist Ken Garland in 1964, *First Things First* was a rallying cry against mass consumerism and the way that designers support it through advertising. Inspired by this, Canadian counterculture magazine *Adbusters* created *First Things First 2000*, many signatories of which are represented in this exhibition. Although controversial, both manifestos have contributed to the debate about ethics in graphic design.



Transcript of *First Things First* manifesto

January 1964

First Things First

A manifesto

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as: cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, before shave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.

By far the greatest effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on.

There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

Edward Wright

Geoffrey White

William Slack

Caroline Rawlence

Ian McLaren

Sam Lambert

Ivor Kamlish

Gerald Jones

Bernard Higton

Brian Grimby

John Garner

Ken Garland

Anthony Froshaug

Robin Fior

Germano Facetti

Ivan Dodd

Harriet Crowder

Anthony Clift

Gerry Cinamon

Robert Chapman

Ray Carpenter

Ken Briggs



Transcript of
First Things First 2000
1999

We, the undersigned, are graphic designers, art directors and visual communicators who have been raised in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable use of our talents. Many design teachers and mentors promote this belief; the market rewards it; a tide of books and publications reinforces it.

Encouraged in this direction, designers then apply their skill and imagination to sell dog biscuits, designer coffee, diamonds, detergents, hair gel, cigarettes, credit cards, sneakers, butt toners, light beer and heavy-duty recreational vehicles. Commercial work has always paid the bills, but many graphic designers have now let it become, in large measure, what graphic designers do. This, in turn, is how the world perceives design. The profession's time and energy is used up manufacturing demand for things that are inessential at best.

Many of us have grown increasingly uncomfortable with this view of design. Designers who devote their efforts primarily to advertising, marketing and brand development are supporting, and implicitly endorsing, a mental environment so saturated with commercial messages that it is changing the very way citizen-consumers speak, think, feel, respond and interact. To some extent we are all helping draft a reductive and immeasurably harmful code of public discourse.

There are pursuits more worthy of our problem-solving skills. Unprecedented environmental, social and cultural crises demand our attention. Many cultural interventions, social marketing campaigns, books, magazines, exhibitions, educational tools, television programmes, films, charitable causes and other information design projects urgently require our expertise and help.

We propose a reversal of priorities in favour of more useful, lasting and democratic forms of communication – a mindshift away from product marketing and toward the exploration and production of a new kind of meaning. The scope of debate is shrinking; it must expand. Consumerism is running uncontested; it must be challenged by other perspectives expressed, in part, through the visual languages and resources of design.

In 1964, 22 visual communicators signed the original call for our skills to be put to worthwhile use. With the explosive growth of global commercial culture, their message has only grown more urgent. Today, we renew their manifesto in expectation that no more decades will pass before it is taken to heart.

Jonathan Barnbrook

Nick Bell

Andrew Blauvelt

Hans Bockting

Irma Boom

Sheila Levrant de Bretteville

Max Bruinsma

Siân Cook

Linda van Deursen

Chris Dixon

William Drenttel

Gert Dumbar

Simon Esterson

Vince Frost

Ken Garland

Milton Glaser

Jessica Helfand

Steven Heller

Andrew Howard

Tibor Kalman

Jeffery Keedy

Zuzana Licko

Ellen Lupton

Katherine McCoy

Armand Mevis

J. Abbott Miller

Rick Poynor

Lucienne Roberts

Erik Spiekermann

Jan van Toorn

Teal Triggs

Rudy VanderLans

Bob Wilkinson



Lighter than my Shadow

2013 (top)

Author and designer

Katie Green

British, born 1983

Publisher

Jonathan Cape

An autobiographical account of a young life affected by eating disorders and sexual abuse, *Lighter than my Shadow* began as Katie Green's illustration degree project and took five years to complete. Employing delicate line drawing, handwritten text, and a subtle use of black, white and differing hues of grey, this graphic memoir has met with critical acclaim. Its format and length, amounting to 500 painstakingly crafted pages, reinforce the depth of Green's struggle for survival.



MindJournal

2016, first edition
(bottom)

Designer

Ollie Aplin

British, born 1987

Ollie Aplin was inspired to create *MindJournal* by his own mental breakdown. Aimed at men, who are known to be less likely to talk about their problems, the discreet journal (also available as a mobile app) provides a structured framework for daily entries and encourages writing as a way to navigate overwhelming thoughts and feelings. Aplin, a designer and brand consultant, created prototypes and sought input from academics, psychologists and users before finalising his product, which he financed through the crowdfunding website Kickstarter.



Alzheimer Nederland branding

2012

Designers

Studio Dumbar

Netherlands, established
1977

Client

Alzheimer Nederland

Alzheimer Nederland raises funds to support vital research for people with dementia, a condition shrouded in fear and misconceptions that prevent people from getting help. The organisation's old logo, a dark-green tree losing its leaves, reinforced the negative perceptions of dementia. By contrast, its new identity created by Studio Dumbar is arresting and bright. The logo reflects the vanishing world of people with dementia, but also suggests light and hope. Patient and carer feedback on the redesign was overwhelmingly positive.



We are Macmillan
branding campaign
2006

Designer

Wolff Olins

UK, established 1965

Co-designer

Macmillan Cancer
Support

Client

Macmillan Cancer
Support

International brand consultancy Wolff Olins used graphic design to transform the image of UK cancer charity Macmillan into a source of everyday support for people with cancer. The rebrand increased fundraising by £26 million within two years. Using a hand-drawn font that feels warm and approachable but speaks with sincerity and authority, Wolff Olins created an adaptable visual identity that feels personal rather than institutional, and is as effective on the high street as it is online.



**Heart & Stroke
Foundation of
Canada branding
2016**

Designers

Paula Scher

American, born 1948

Jeff Close

Canadian, born 1988

Client

Heart & Stroke

Foundation

of Canada

Courtesy of Pentagram

Design

The aim of this redesign for the Heart & Stroke Foundation of Canada was to create a dynamic, modern and relevant identity to inspire younger people to support the organisation. Paula Scher, partner at international design agency Pentagram, co-designed this strikingly simple visual identity. It combines the heart and stroke marks into a minimal logo, used alongside bold and clear sans serif lettering in the font Neue Haas Grotesk. The graphic icons transcend language, communicating to both French- and English-speaking Canadians.



EnsaïmadArt stickers

2012– (wall)

Concept

Astrid Stavro

Italian, born 1972

Pablo Martín

Spanish, born 1964

For Amadip Esment

Fundació Majorca, Spain

Astrid Stavro and Pablo Martín initiated this open call to fellow designers, inviting them to create a sticker and ‘have a positive effect on society’. The 176 responses were used in a fundraising campaign for the Amadip Esment Foundation, which provides training, support and jobs for people with learning disabilities. These distinctive octagonal boxes contained *ensaïmadas*, traditional Majorcan pastries sold widely to holiday-makers across the island. The stickers were produced by Amadip employees in their own print factory.

Praline
UK,
established
2000

**Patrick
Thomas**
British,
born 1965

**Wladimir
Marnich**
Chilean,
born 1967

**Atelier
Dyakova**
UK,
established
2012

**Andrzej
Klimowski**
British,
born 1949

Julia Hasting
German,
born 1970

**Leila
Mendez**
Spanish,
born 1972

Hort
Germany,
established
1994

Bunch
UK,
established
2005

**Marion
Deuchars**
British,
born 1964

Yokoland
Norway,
established
2006

OK-RM
UK,
established
2008



***We Listen* campaign**
(wall)

Designer

MullenLowe London
UK, established 1998

Photographer

Nadav Kander
Israeli, born 1961

Client

Samaritans, in
partnership with
Network Rail and the
wider rail industry

This award-winning and distinctive campaign was for the Samaritans, a charity that supports people suffering from anxiety, depression and suicidal thoughts. It focused on the Samaritans as 'expert listeners'. Displayed prominently on the UK rail network, where many suicides take place, the campaign's photographic portraits are shot from behind to convey both anonymity and familiarity. The use of colour in the text reveals hidden messages behind the claims that all is well, encouraging people to get in touch before they're unable to cope.

***Kill Jill* campaign**

2009 (wall)



Designer

The Union

UK, established 1996

Client

The Scottish
Government

Organ-donation rates in the UK are among the lowest of any high-income country. This hard-hitting campaign invited viewers to save or kill Jill, a child in need of an organ transplant. Despite complaints, a ban on the campaign was rejected. The Scottish Government defended its controversial approach, explaining that ‘softer’ campaigns had failed to motivate the public – whereas *Kill Jill* led to an unprecedented 242% increase in registered organ donors over the course of the campaign.



**NHS Blood Donor
campaign
2016 (wall)**

Agency

23Red

UK, established 2000

Client

NHS Blood and
Transplant

This site-specific campaign uses augmented reality technology to allow members of the public to virtually donate their blood using their mobile phone. Participants are given a sticker detectable by visual recognition that overlays a needle, tube and plaster on their arm. The augmented reality app connects to a large outdoor advertising screen showing a sick patient attached to an empty blood bag – as the virtual blood fills the bag the patient is shown returning to health.

Events

Designing for Health: A pop-up studio

Friday 3 – Sunday 12 Nov

Free | Drop in | Ticketed workshops

Join graphic designers, artists and public health professionals to explore the relationship between graphic design and health through practical workshops, conversations and experiments in our pop-up design studio.

Workshops will take place daily, starting at 14.00 and 16.30, and lasting 60 or 90 minutes. Outside of these times you can freely drop in to check out the studio.

Some workshops will be BSL interpreted.

Find out more:

wellcomecollection.org/designforhealth

An artistic response from young people

24 Oct – 14 Jan, outside the Youth Studio, Level 1

Free | Drop in | Ticketed workshops

For another view on graphic design and ideas of provocation, New Horizon Women's Group will be creating an installation to showcase their own unique exploration of the exhibition's themes.



Credits

Curated by

Lucienne Roberts and Rebecca Wright,
GraphicDesign&

With Shamita Sharmacharja,
Wellcome Collection

Exhibition design

LucienneRoberts+
Universal Design Studio

Build

Factory Settings

Lighting

DHA Designs

2D production

Echo House

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We would like to thank all the lenders and designers who have generously lent and donated works. Where no credit line is shown, items have been purchased or gifted as display material for the exhibition.