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[Music]

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**Tom Kelley:**

Okay I am now going to pass this moderator baton to Debbie Millman who's going to do if not the impossible, at least the improbable and try to introduce 20 designers in 20 minutes. So I think needs no introduction, Debbie Millman.

[Audience clapping]

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**Debbie Millman:**

Aah the moment we've been waiting for. 20/20. Sort of a strange little microphone. So the premise of 20/20 is fairly simple; 20 designers in 20 minutes, each expressing a creative message which means if you do the math each of the 20 designers has a whopping 60 seconds to express themselves. 20/20 is a perennial AIGA Conference favorite in where many a career has been made whether it be David Gibson singing opera, Ken Carbone playing electric guitar, Michael Bierut singing the Star Spangled Banner a cappella or like last year, 20 up and coming designers strutting their stuff at the "Next" conference. The 20/20's rarely disappoint. This year's mission for the 20/20 team was to ask some of the brightest, most exciting and most successful designers working today how design and business intersect in their practices. We also gave them the option of answering these additional questions. What is your secret to success? How have you sustained your practice in such a competitive marketplace? How do you win business? What is the most important business practice you could share? We also gave each of the participants the option of choosing their own design business-oriented message. The only fixed criteria was the 60-second time limit, they had to be present on stage, and had to be inspiring. So with that I give you 20 of the most extraordinary designers working today in 20 minutes.

[Audience clapping]

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**Rodrigo Corral:**

Hello I'm Rodrigo Corral of Rodrigo Corral Design.

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**Movie playing:**

>> Is that a gram?

>> New card. What do you think?

>> Oh very nice. Good coloring.

>> That's Bone and the lettering is something called Silian Braille, it's very cool baby but that's nothing.

>> What's this?

>> Eggshell with Romalian type. What do you think?

>> Nice. That is really super. How did a knit-wit like you get so tasteful?

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>> Raised lettering, Pale nimbus, white.

>> Impressive. very nice.

>> Let's see Paul Allen's card.

>> Look at that subtle off-white coloring and the tasteful thickness of it, on my God, it even has a watermark.

[Laughter]

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**Rodrigo Corral:**

Thank you.

[Audience clapping]

[Pause]

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**Moira Cullen:**

Breaking through the fear, stepping out on the stage, facing the voices in my head, the judgment in yours, taking on the white page, the blank screen, the next challenge, the new opportunity, the new city, New York, LA, Kansas City, Atlanta, the next brand Hallmark, Coca-Cola and now Hershey, I'm Moira Cullen and what is the secret to my success? A lucky buckeye and courage. Thank you.

[Audience clapping]

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**Kristina DiMatteo:**

Hi name is Kristina DiMatteo and I'm from Print Magazine.

[Music]

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**Kristina DiMatteo:**

Thank you.

[Audience clapping]

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**Julia Hoffman:**

Hi my name is Julia and I work at the MoMA. My interest in business started early on. I grew up with parents who were both artists so I wanted to do the opposite. I wanted to be in business and make money so I enrolled in a class called accounting & finance where I learned the basic language of numbers and where I had to be precise because every little dot or dash or add-on could change the numbers' meanings. But do I really want to look at this for the rest of my life? No. So I studied graphic design. I learned where you can put shapes together to tell a full story. But in graphic design you also have to be really precise because by turning things, for example here, just turning them around it could mean its opposite. A life could become death. A democracy becomes monarchy. But back as a work in graphic designer this kind of information kept creeping up again so I thought I'm going to combine those two languages, the numbers and the shapes, and make information more accessible; and that was my business of design.

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[Audience clapping]

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**Kenna Kay:**

Hello I'm Kenna Kay and I work for TV Land and the secret to my success are my five best practices that I'd like to share with you today.

[Music]

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**Movie playing:**

>> Stay focused.

[Music]

>> Ask smart questions.

[Music]

>> Delegate, delegate, delegate.

[Music]

>> Engage only in tasks with high payoffs.

[Music]

>> And always be yourself.

[Music]

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**Kenna Kay:**

Thank you.

[Audience clapping]

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**Michael Ian Kaye:**

Hi my name is Michael Ian Kaye and I work at Mother Design.

[Sound effects]

Thank you very much.

[Audience clapping]

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**Chip Kidd:**

Hi. Okay. Two lessons. Lesson one: A man goes to the doctor, the doctor says, "You know I really have to recommend that you stop masturbating." The man says, "Golly Doc, why?" And the Doc says, "Because I'm trying to examine you."

[Audience laughter]

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Lesson two: True story--last night National Design Awards big fat, black tie, swanky gala at the Cooper-Hewitt Museum. During the cocktail hour a very well dressed woman approached me and said, "Oh I'm so pleased to meet you. I'm a huge fan. I'm retarded."

[Laughter]

To which I replied, "Well you don't look retarded." To which she replied, "I said I'm from Target."

[Audience laughter]

And she turned on her heel and stomped away. Then it came time for dinner and I sat down and I turned to the guy next to me and I said, "So what brings you here?" And he said, "Well I won the People's Choice Design Award this year." And I said, "Oh that's great. What did you design?" And he said, "I designed a new improved, sleek, hearing aid." And I said, "Oh really, where were you thirty minutes ago?"

[Audience clapping]

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**Joshua Liberson :**

I am Joshua Liberson from Helicopter. In the beginning there was design and there was business. Now business thinking is a quantitative process and it requires a certain kind of thinking and is best expressed in terms of ROI and value engineering. Well design thinking is much more qualitative and is often best expressed in phrases like ooh and aah; and because of this there can sometimes be conflict and misunderstanding. Occasionally a meeting can feel like lunch hour at the Tower of Babel. But beyond the spreadsheets and the storyboards, lies a fundamental truth--they both need each other. The fact is our best work has come about when the design has been integrated into every aspect of the business fabric. And for us truly innovative thinking must take into account the human being at the end of the project and this requires equal parts logistics and creativity. Mirror statics can no longer prop up a flawed idea than a poorly communicative strategy can succeed. Put another way the fundamental question then before design and business is not intersection but integration. Thank you.

[Audience clapping]

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**Vernon Lockhart:**

I'm Vernon Lockhart with Art on the Loose Design, Inc. and this is the secret to my success. Passion, passion, passion is what drives design. It makes me horny, every morning, it keeps me cool when clients are cruel, it shapes the big in my gig, design artists what's your passion? Print design, multi-design, design therapists, whatever you are, I want to be on your laptop. Hey Debbie, get me off this crazy thing called design. Thank you.

[Audience clapping]

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**Christine Mau:**

Hi my name is Christine Mau. I work at Kimberly-Clark and I'm going to share an equation for design. First you're gonna see a little video to demonstrate this.

[Music]

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This brilliant bouncy ball animation was created by two middle school students, Will and Zak, and I share it with you today to illustrate the importance of context when you're evaluating creative work. In fact I'll share with you the whole equation. It takes inspiration, investigation, and imagination to get you to the concept which you need before you can evaluate the execution within the context and that leads to design with relevance. Thank you.

[Audience clapping]

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**Armin Vit:**

We're Bryony, Armin and Maya from UnderConsideration.

[Pause]

[Sound effects]

[Pause]

[Audience clapping]

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**Armin Vit:**

Thank you.

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**Bryony Gomez-Palacio:**

Thank you.

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**Bennett Peji:**

All right that was beautiful Armin and Bryony. Thank you. Let these guys take the stuff off. Do you know what? Mine isn't funny, I'm sorry, mine isn't funny but I think it's a really, really, important fact and it's not even about me but I think it's really, really important to tell you that earlier this year through the AIGA Center for Cross-cultural Design, we went on a design expedition to China. What we discovered was that 40,000 graphic designers will graduate from four-year programs in the U.S. this year, but in China one million artists and designers will graduate. We're big spenders. They're big savers. We need immediate gratification while they're often going to defer gratification for a bigger return on investment. China has now created 1,251 universities with design programs making it the design education center of the world by far. China is the world's factory but is now spending billions of dollars to become the world's creative center. Hong Kong has built a forty million dollar design innovation center and incubator to help good design ideas get to market. This is just the tip of the iceberg. Ladies and Gentlemen, our so-called U.S. lead in design innovation is history unless our government gets off its butt and invests in design programs, and we as a country get hungry again and start to truly embrace cross-cultural design innovations. So, what do you guys think? Can we all do that? Can we all do that?

[Audience clapping]

Yes. I know that we can and as David said this morning, "I believe in you."

[Audience clapping]

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**Debbie Millman:**

As I mentioned earlier, one of the criteria was being physically present on stage, and unfortunately, Brian Rea, great designer, Brian Rea, couldn't make it so in his place he sent a doppelganger.

[Laughter]

[Music]

[Audience clapping]

Thank you Brian.

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**Petter Ringbom:**

Petter Ringbom from Flat and this is a client meeting.

[Music]

Thank you. He's the one with the nosebleed at the end.

[Audience clapping]

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**Craig Swanson:**

My name is Craig Swanson. I work at Toniq.

[Music]

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**Movie playing:**

In the beginning or just after was a box; and in the box was a brain; in the brain was a need; and in the need was a body; and in the body was disease; and in disease was pleasure; and in pleasure was repetition; and in repetition was ennui; and in ennui was frustration; and in frustration was innovation; and innovation was method; and in method was an end; and in the end, just after--was a box. Thank you.

[Audience clapping]

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**Lucille Tenazas:**

Hello my name is Lucille Tenazas and I am currently the Henry Wolf Professor at Parsons full time and I'll even be starting a graduate program there in Communication Design. So what is the secret of my success? It's really about listening so I wanted to tell you about something I did when I was living in San Francisco and working with a client, thinking that I would be a good listener. So I documented the table setup and the plan, and we were talking about identity. So I'm just gonna go through this very quickly. You can read for yourself and what's interesting is when you throw in some words like weird like I did, the client actually picks up on it and starts moving the word around in their own way. So there's always a pragmatic one of course who's always asking is it going through the fax machine, or is it because their an architectural firm is it gonna look good for our black and white drawings? Now this is actually true they said. We cannot have read because IDEO has it, and sometimes they plan their color scheme based on their office which is what they told me. So here's a kind of pragmatic solution. We never do two-sided anything and it should encourage everybody to write one page letters. Does anyone think the letters are too tight? So here's my response about italics

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that's why I rarely use italics I guess. And then in the end, I guess only a client from California will say that. And then in the end it's really about real estate. How long is your identity good for? It's how long your lease is good. So anyway thank you very much.

[Audience clapping]

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**Khoi Vinh:**

Hi I'm Khoi, I'm the design director for New YorkTimes.com so I guess in retrospect I should have planned some music or some dancing but I didn't so I have to make do with some black and white slides. So Debbie asked us to talk about the intersection of design and business. I want to make one very simple point in my allotted sixty seconds here. When we think about this phrase, the intersection of design and business a lot of us will think about a Venn diagram, sort of the obligatory sort of PowerPoint representation, and the debate is over where that intersection lies, where these two things lie and I actually say that the question is not how well design and business intersect. I think it's rather a fete accompli. They're gonna intersect. So I want to offer a different point of view and think about the question a different way. And really if you think about the same phrase as a different kind of intersection, a literal intersection; and the thing about intersection is in order for them to really work, in order for them to come alive and not be just a place that you drive past, you have to walk through pedestrians. So the question really is how will people use the intersection of design and business; especially in new media; especially in interactive media. So pedestrians are users so you've got to think about how they will use that intersection and really they're everything. So thanks very much.

[Audience clapping]

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**Petrula Vrontikis:**

Hi I'm Petrula Vrontikis from Vrontikis Design Office in Los Angeles and I'm a fan of the anagram. And as often happens at the intersection of design and business the solution can be found in the problem. Here are some examples of creativity found in words that describe our business; pragmatic--part magic; inspiration ideas--aspiration inside; competent designer--nine protected gems; professional--personal foils; good cash flow--oh claws of God; a mass e-mail--I'm a lame ass; [audience laughter] strategic partnerships--pettier graphic rants; listen, think, design--glistened ink hints; and my favorite, make the logo bigger--bleaker ego might go. Thank you.

[Audience clapping]

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**Debbie Millman:**

Not bad. 20 designers in 20 minutes. If I could ask them all to come up on the stage for a bow--Rodrigo Corral; Moira Cullen; Kristina DiMatteo; Julia Hoffman; Kenna Kay; Michael Ian Kaye; Chip Kidd; Josh Liberson; Ethan Trask; Vernon Lockhart; Christine Mau; Bryony Gomez-Palacio; Armin Vit; Maya Belle Vit; Bennett Peji; Brian Rea; Petter Ringbom; Craig Swanson; Lucille Tenazas; Khoi Vinh and Petrula Vrontikis. Take a bow. Some of the best designers working today.

[Audience clapping]

[Music]