

IN ORDER TO NAVIGATE THE NARROW STREETS AND ALLEYS OF LONDON, TAXI DRIVERS MUST UNDERGO TWO YEARS RIGOROUS TRAINING. IT IS CALLED

The Knowledge

Driven by Design

75 suburbs in search of a city. A retirement village for the young. Paradise with a lobotomy. Los Angeles has been called many things, from the sublime to the ridiculous. In Hollywood, Scientologists battle self-appointed superstar

Angelyne for billboard

space. Further east on

Wilshire, Spanish,

Korean and English

store-fronts meld

in a bold swirl of

words, symbols

and colors. Yet

it is precisely

this vibrant

intersection of

cultures, road

signs, buildings

as billboards,

vintage apartment

numbers, sand,

beach and sky that

inspires British-born

designers Clive Piercy

and Michael Hodgson.

Partners in the renowned Santa Monica design firm Ph.D, these Americana-

lovers fondly observe LA with an outsiders trained eye,

Perhaps then, it is no coincidence that of the eight Award-winners in the Corporate Identity category of the prestigious Type Directors Club Show, four—Rhythm & Hues, Ciudad, Urban Epicuria, and chemistry, are Los Angeles based companies whose identities were created by Ph.D.

holding up to the light what others quickly drive past.





Always diverse and client-appropriate, Ph.D design is work you know when you see it. Defined by clean lines, dry wit, deft handling of type and an almost intangible permanence, it is design with a brain, heart and soul.



Beautifully free of hype, flash and false-promise, it is design that lasts. In a city where form is often mistaken for content, Ph.D design captures the rare moment when form and content merge into a unified whole.

The critical detail Clive observed when traveling to gourmet take-out store Urban Epicuria, was that it was located on Santa Monica Blvd. —



part of the famed Route 66. This small, brown historic sign became a leaping off point



Ph.D's tongue-in-cheek signage for Urban Epicurea updates the classic American iconography of the street the store is located on – Route 66.

for Urban's identity as a millennial road-side pit-stop. Enter Urban Epicuria (passing over the hello/goodbye stone featured on our cover), and discover Ph.D's witty sign language—classic American road signs spun into something fresh, amusing and original. The store combines the elevated taste of an old-world gourmet grocer with the clinical efficiency of a modern supermarket. Space-age containers are simply marked with artful color-coded labels. Happy words and vibrant colors mark a striking contrast to the futuristic array of refrigerator cases that line the store's wall. The result is a food-haven that is equal parts exciting and



inviting, where good taste describes not only the salmon wrapped in banana leaves, but the store itself.

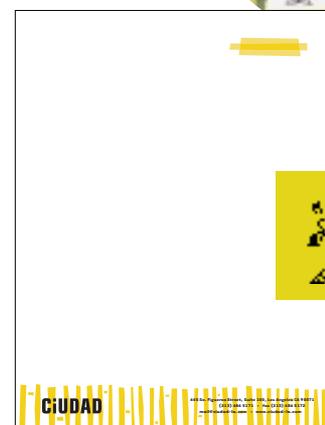
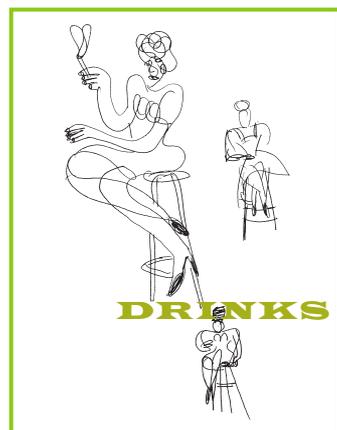


Architect: Josh Sweitzer. Chefs: Susan Feniger and Mary Sue Milliken. Painters: Donna Muir and Su Huntley. Ph.D joined a wealth of talent to help create the popular downtown restaurant Ciudad. The word ciudad means city in Spanish and the restaurant Ciudad truly embodies the spirit of a modern Latin metropolis. Reduced to its essence and thankfully lacking standard cultural clichés, Ciudad’s spare, clean lines and sophisticated color palette provide a tranquilizing backdrop for dazzling food and kinetic, large-scale murals. In harmony with the menu which offers Latin food from South America, Spain and Argentina (among others), Ph.D created five different logos and paired them with a variety of type treatments for a potent effect.



Confident as well as just plain fun, the typography for Ciudad embodies the diverse cuisine, the dynamic style of the interior, and even the design of the dinnerware.

Ph.D used a uniquely versatile design vocabulary when developing a new identity for John Hughes’s West-side commercial production company Rhythm & Hues. Along with a lively color scheme, Ph.D intersected recurring elements (a circle, a cross within a circle, and an asterisk) to conjure up the precise, utilitarian information found on commercial packaging. Evoking everything from product labels to event posters and





tickets, every aspect of the new R&H (Live) identity—business cards, letterhead, packaging—is rich with information. Organized in a hierarchical system each are full of small, useful surprises that continually delight the eye and leave a lasting impression.

It took no more than the word chemistry to ignite Ph.D's imagination for the identity of this film production company. A slew of associations came to mind, from grade-school laboratory experiments to Damien Hirst's colorful molecular paintings. The identity created for chemistry echoes the simple wonder and pure color gradation of a litmus test. Ph.D then took these common associations and walked them neatly off-center, extending their concept to the company's office interiors, where oversized beakers filled with flowers reinforce the balance between chemistry's organic and inorganic elements.

THE KNOWLEDGE is not intended to be merely self-congratulatory Ph.D propaganda. Rather, it is our hope that it will become an idea collective, a conversation, a visual treat. This month's insert—Clive Piercy's Drive By Shootings is a photo essay of the sad, glorious and often vacant stilted apartment buildings specific to Los Angeles. Snapped from his '71 Porsche and capturing the unique signage and lettering of a by-gone era, they are an homage to the work of seminal L. A. artist Ed Ruscha, and the image-butting Walker Evans portrait The Studio, Alabama.

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Print ads, brochures, exhibit booths, point-of purchase displays, packaging, identities, promotional films, motion graphics, book design, CD covers, hatred for hype, empathy for the written word, sensitivity to two and three dimensions.

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