

SOME DESI QUOT

SOME DESI GN VIRTUES

"Some Virtues of Design" by Gui Bonsiepe

"The 50 Best Graphic Desigr Quotes Ever" by Thomas Sanchez

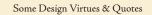
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Note

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Dealing with virtues today provokes associations with outdated issues, covered with mould, dry greyness -what in German we call moralingesättigt (saturated with moral appeals). The supposed outdatedness, the supposed loss of contact with the real stuff of the present world fulfils occasionally a role as a candidate of benevolent or not that benevolent-dismissal. It seems to have become a pet theme in publications, particularly in the US, that deals with the future, especially information technology and management. Hardly one can open an issue or attend a meeting in which there is not an open or oblique reference to Europe as being off-the-track. The issue, of course, is not a supposed lack of dynamics and of competence in innovation, but a barely camouflaged appetite for an imperial design that considers everything deviant from the one-dimensional dream as an offence.

ES= tAON

Confronted with an aggressive missionarism of competition ad ultranza that pretends to have found in itself the measure of the world and for the world, one might ask, with what kind of social phantasy we deal that puts competition and fighting at the center of society? What I am questioning is not only the ambition of any universal scheme, whoever is purporting it, but the divergence between advanced information technology and atrophy of sociocultural imagination.

I chose to focus on the issue of virtues of design when I was reading—once again—the Six Memos for The Next Millennium by Italo Calvino. As is known, he finished only five out of a plan of six memos before he died. In this remarkable small volume, he speaks about the values he would like to see maintained and brought into the next millennium as far as literature is concerned. These shared values he calls virtues. Taking his approach as a starting point I want to talk about the shared values of design for the next millennium.

Great graphic design quotes serve as a source of wisdom, but also as a source of inspiration. They can lead us to view design in new ways and experiment with new design techniques.

Included with "Some Virtues of Graphic Design" is a list of the 50 best graphic design quotes of all time, which features quotes from some of the icons of the design industry. Their words provide us with an insight into what made them tick and show us their perspective on certain aspects of design.

While many of these graphic design quotes are from famous graphic designers, there are also quotes from painters, automobile designers, financiers, authors, entrepreneurs and even fictional TV characters.

The wide variety of graphic design quotes in this list shows us a range of opinions and beliefs on what is the right way to do things in the world of design. Each designer has its own methods, but if you want to create a meaningful design, stick to what techniques suit you best.

"There are three responses to a piece of design — yes, no, and WOW! Wow is the one to aim for."

- MILTON GLASER The designer of the famous I NY logo, Millton Glaser is a man

The designer of the famous I NY logo, Millton Glaser is a man who knows what he's talking about when it comes to graphic design. This quote highlights what every designer should aim for when working on a design—something that makes people go WOW. Glaser believes that a simple yes is not good enough, as it doesn't evoke the kind of emotion that great design should.

VIRTUE OFDESIGN

Lightness

Humor Elegance

One Virtue: Lightness

NEXT MILLENNIUM INCLUDE: of these values for literature can be—with due corrections—transferred to the domain **EXACTITUDE VISIBILITY** MULTIPLICITY CONSISTENCY

THE SIX MEMOS FOR THE Without wanting to push the issue, several LIGHTNESS of design. A literal transfer certainly would be naive and inappropriate. But parallels and affinities seem to exist. For instance, when Calvino defines

> Lightness is the attempt to remove weight from the structure of stories and from language,

are there no analogies in the field of design? Lightness in design might be a virtue to be maintained, especially when we reflect on material and energy flows and their impact on the environment and when we confront the mundane issue of congested lines cloaked with digital trash in the Net. When later on he refers to the

"sudden agile leap of the poet-philosopher who raises himself above the weight of the world, showing ... that what many consider to be the vitality of the times—noisy, aggressive, revving and roaring-belongs to the realm of death, like a cemetery for rusty old cars",

Calvino, Italo, Six Memos for the Next Millennium. Cambridge Mass: Harvard University Press 1988. p. 12.

lightness acquires a critical dimension and dissipates wrong associations of easy-going aloofness and superficiality.

Design legend Paula Scher eases the worries of many "It's through mistakes that you improve your craft. She highlights how mistakes should be used as a tool for self improvement, not self flagellation. Coming from someone with such vast experience in design, it's a valuable piece of advice that should be heeded. Scher started her career as a layout artist for Random House and gradually worked her way up to become the first female principal of Pentagram. Order to get good."

you actually can grow. You have to get bad in

-PAULA SCHER

lazy artist never created a masterpiece. Dalí himself could never be accused of being a lazy artist. He pursued painting, film, sculpture and photography amongst a host of other endeavours.

In this quote, surrealist Salvador Dalí espouses the value of "No masterpiece was ever created by a lazy artist."

SALVADOR DALÍ

Definitely, I would include under the term Lightness the notions of humour, wit, and elegance for which we have particularly in Italian design so well known examples (e.g. Castiglioni's tractor seat mounted on a flat elastic steel profile); or to take an example from the host country, the graphic design of the passport for the citizens of this country. These examples represent the virtue of Lightness in design.

"Good design is all about making other designers feel like idiots because -FRANK CHIMERO

When design is so good that other designers feel foolish for not thinking of it, you know you're onto a winner. That's according to New York-based graphic designer Frank Chimero, whose projects have been featured in The New York Times, Time Magazine, Slate and The New Yorker. This quote from Chimero encourages designers to try to that idea wasn't theirs." This quote from Chimero encourages designers to try to make others wish they had created the design you've made, simultaneously inspiring them to better themselves creatively.

"Content precedes design. Design in the absence of content is not design, it's decoration."

- JEFFREY ZELDMAN

Zeldman states that content precedes design, and is intrinsic to

One of the most referenced graphic design quotes is this gem from designer, author and entrepreneur Jeffrey Zeldman. its value. He says that without content, graphic design is but a shell of its potential shelf and doesn't offer anything of substance. It might look nice, but it's only be decoration without content.

Designer Saul Bass is best known for creating memorable movie posters, title sequences and logos. Some of his famous posters include designs for The Shining, Anatomy of a Murder, Vertigo, and The Man with the Golden Arm. Bass believes that design is thinking made visual. His mind was certainly something to behold and his thoughts produced stunning design. thinking made visual."

-SAUL BASS

The value of criticism is highlighted in this quote by the former creative director of Saatchi and Saatchi, Paul Arden. Praise is often trivial and doesn't result in anything meaningful. Criticism on the other hand provides an opportunity to learn and grow. While sometimes criticism can be unhelpful, constructive criticism can be highly beneficial.

"Do not seek Draise, criticism. -PAUL ARDEN



Intellectuality

Readiness to Question Orthodoxies

One Virtue: Intellectuality

"Designers may be the true intellectuals of the future."

-PAOLA ANTONELLI

Here we see Paola Antonelli sharing her belief that designers may be the true intellectuals of the future. In a world where visual communication has become so important, there's a chance that her words might eventually ring through. Antonelli is a very forward thinking art curator, and has used the likes of video games and emojis in her exhibitions.

"Color does not add a pleasant quality to design—it reinforces it."

The power of color in design cannot be understated, and Pierre Bonnard emphasises that in this quote. Bonnard was an extremely talented painter, illustrator and printmaker who backed up his claims in his work. Color is not just there to make a design look good, but to reinforce its message. Its presence should not be regarded as an afterthought, but a fundamental element of any design.

On the occasion of the Aspen Congress 1989, dedicated to Italian Design, Ettore Sottsass surprised the audience by presenting himself—quite naturally I would say—as an intellectual and cultural operator. Only an Italian or a French can say that. Italy and France are two countries in which the notion of intellectual does not produce a lifting of the eyebrows and a climate of suspicion. In Germany, in the US and I assume also in the Netherlands the world "intellectual" carries negative overtones and certainly many of the practicing design professionals would accept but with reluctance the self-interpretation as intellectuals. Rather they would say, that they are practitioners and they want to distance themselves from the neighbourhood of the intellectual; they do not share Gramsci's notion of the organic intellectual, who uses his technical competence within social institutions like private companies or public administration.

Intellectuals are—rightly or wrongly—characterised as wordsmiths because they play a decisive role in shaping the discourse of domains—political, cultural, scientific, and technological. In the field of design, intellectual formation has not a strong history, because design education grew out of craft training with a deep mistrust against anything theoretical. Recently however we can observe some promising signs of a shift away from an indifferent, if not openly hostile attitude towards an interest in articulation and theoretical issues.

"No design works unless it embodies ideas that are held common by the people for whom the object is intended."

-ADRIEN FORTY

Professor Adrian Forty states that functional design must have an audience that is equipped to respond to it. If the people who interact with a design don't find some sort of commonality with the piece, the design is ultimately a failure. Forty's area of expertise is architecture, so he's very accustomed to designing buildings and spaces that are created for certain purposes.

Designers start to write, particularly graphic designers—for me a promising symptom to overcome a period of collective muteness of the profession. Design and writing about design are no longer seen as a sterile and mutually exclusive opposites. On the contrary, a design historian in the year 2050 who looks back at the design scenery at the end of the 20th century might be surprised about the binarism between action and contemplation. In two generations this opposition might appear as out-of-date as for us the debate about types between Muthesius and van der Velde nine decades ago.

Intellectuals have repeatedly reflected about their role in society. The most salient characteristic seems to me the stamina to reveal contradictions, to rock the boat of self-complacency, to compare what is to that what could be, and in particular to ask for the legitimisation of power.

This is a business that is not whole-wholeheartedly welcome to the powers that be, whatever they are and wherever they are.

I do not want to heroise the role of the intellectual, and even less I want to overestimate his possibilities of influence, above all in the field of design. Neither I do want to stylise him or her into a permanent resentful protester driven by the drive of "being against". But I would not like to see this ingredient of a critical stance in the design culture missing or abolished. An antidote to intellectual acquiescence does not only seem to be desirable but indispensable if one wants to avoid the danger of falling into the trap of indifference and accommodation.

A second conclusion, I would like to see maintained Intellectuality as a virtue of design in the next century: readiness and courage to put into question the orthodoxies, conventions, traditions, agreed-upon canons of design—and not only of design.

That is not only a verbal enterprise, an enterprise that works through the formulation of texts, an enterprise of linguistic competence of a critical mind. The designer acting as a designer, that is, with the tools of his profession, faces the particular challenge of an operational critique. In other words, she or he faces the challenge not to remain in critical distance to and above reality, but to get involved in and intervene in reality through design actions, that open new or different opportunities for action.

"Design is a solution to a problem; art is a question to a problem, Poss and quot

Possibly one of the most controversial and thought-provoking graphic design quotes on this list is from designer and technologist John Maeda. Maeda states that while design provides solutions to problems, art only exacerbates the problem by asking more questions. While many people might agree with Maeda, there is a lot to be said for the questions art prompts us to ask about all facets of life. Design should also not be viewed as merely a solution to a problem, but something that excites and amazes.

"Design can be art. Design can be aesthetics. Design is so simple, that's why it is so complicated."

-PAUL RAND Design can be interpreted as many different things, says Paul Rand. It can be viewed as complex and artistic or as simple and functional. The simplicity of design allows it to take on so many different forms and this versatility also allows it to be complex.

"I think designers who aren't selfish do really awful work."

- PAUL SAHRE American graphic designer Paul Sahre unreservedly shares his thoughts on designers who aren't selfish with this withering remark. Sahre seems to believe that designers need to have a degree of selfishness to create something of note. Without this, Sahre thinks that their work will be awful. Sahre probably feels that some of his fellow designers are pandering to clients and that their own unique style is not being reflected in their creations.

"Design is the body language of your marketing. Don't slouch.

- MARK KING The quality of design can make or break a marketing campaign. Designer and illustrator Mark King says that design is in fact the body language of marketing and that slouching will poorly reflect on your brand. This graphic design quote encourages designers and marketers alike to put thought into their work and not to cut corners.

"Design adds value faster than it adds costs."

-THOMAS C. GALE

This famous quote from automobile designer Thomas C. Gale says that investing in design is a very worthwhile endeavour. He believes that the value of a car will only be increased by design and that it will ultimately be worth the cost. The same applies to any project that design is a part of. Design will enhance it, adding more features and increasing its appeal.

"Perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away."

-ANTOINE DE SAINT-EXUPÉRY

One of the most famous graphic design quotes ever uttered came from the lips of the esteemed Antoine de Saint-Exupéry. Saint-Exupéry was basically saying that perfection comes about, not from accumulating elements in your design, but rather taking them away until you have something that's clear and concise. A famed poet, writer and journalist, Saint-Exupéry became a laureate of many of France's most coveted literary awards.

"Good design is obvious. Great design is transparent."

-IOE SPARANO

According to Joe Sparano; if a designer is to truly create great design, it must be a seamless and unobtrusive composition.

The design must work perfectly in tandem with the subject

The design must work perfectly in tandem with the subject

"Colors, like features, follow the changes of the emotions."

-PABLO PICASO

As one of the most influential artists of the 20th century, Pablo Picasso knew a thing or two about using colour to convey emotions. Picasso discusses color psychology's role in design and how the colours you choose can impact how people view what you've created. For example, red is often seen as a fiery, dangerous, passionate and energetic colour, while blue is typically viewed as calm, professional, composed and reliable.

"If you pay peanuts, you get monkeys."

-JAMES GOLDSMITH

While financier and tycoon James Goldsmith may not have been referring to design when he made this famous remark, the logic behind it can be applied to any profession. The design industry draws many freelancers who don't always have the required skill to produce the design that a client wants. To get a well-made, professional design, you'll have to pay for it.

"Technology over technique produces emotionless design."

-DANIEL MALL

Creative director Daniel Mall shows wisdom beyond his years with one of the most relevant graphic design quotes for the modern design scene. Mall explains how favouring technology over technique will only produce design that lacks emotion and doesn't resonate with its audience. Impassioned and thoughtfully constructed designs will outshine mechanical, bland alternatives every day of the week.

much a matter of finding problems as it is solving them."

RRYA MAs both an architect and a

psychologist, Bryan Lawson is a man who understands the thought process behind design better than most. Lawson says that design is not just about solving problems, but finding them too. Innovation must be a priority when it comes to design and Lawson knows how important it is to stay one step ahead.



Public Domain

Political Commitment

One Virtue: Concern for the Public Domain

The Netherlands possess a great tradition in civic virtues that manifests itself in the care for the public domain. A foreigner visiting the Netherlands is struck by the attention given to detail in such simple everyday objects as an address label for post parcels or a timetable for trains. Moreover, he is struck by the apparent Selbstverständlichkeit with which caring for the public domain is taken for granted and considered one of the noble tasks and outright obligations of public administration. This care for details and quality of public service is a result of a political commitment that might be traced back to the civic history of this country. Certainly, it is not the result of a single short-term action, but rather the outcome of a steady practice rooted in the political body of Netherlands society.

Politics is the domain in which the members of a society decide in what kind of society they want to live. Politics thus goes far beyond political parties. Care for the public domain, though a profoundly political commitment, is at the same time transpolitical insofar it exceeds—or better should exceed—the interests of the government in turn.

"Never half-ass two things. Whole-ass one thing."

-RON SWANSON

Some wise words here from fictional comedy character Ron Swanson, who realises the value in giving your all to a project. Instead of trying to complete two designs at once, designers should reserve all their time, energy and focus for one goal. Ultimately, this will lead to a more satisfactory result.

As the third design virtue in the future, I would like to see maintained the concern for the Public Domain, and this all the more so when registering the almost delirious onslaught on everything public that seems to be a generalised credo of the predominant economic pet model.

One does well to recall that the socially devastating effects of unrestricted private interests have to be counterbalanced by public interests in any society that claims to be called democratic and that deserves that label. The tendency towards Third-Worldization even of richer economies with a programmatic binary system of a small group of haves and a majority of have-nots is a phenomenon that casts shadows on the future and raises some doubts about the reason in the brains of the people that find utter wisdom and desirability in such a dilacerating scheme of social organisation.

One of the truly inspirational graphic design quotes on this list is from American journalist Bill Moyers. Moyers' beautifully phrased Creativity is highlights the importance of creative thinking in keeping life interesting and in aiding the discovery of new ways to do things.

piercing the mundane to find the marvelous."

-BILL MOYERS

As this list proves, automobile designers can be a great source "Good design begins
of graphic design quotes Freeman Thomas serves up another" here by exclaiming that good design is honest and asks the tough questions. According to Thomas, it has its roots in working together and going with your gut feeling about how to approach the design. Thomas has years of experience working for many large automobile brands and he consistently helped to design some of the world's most iconic cars.

with honesty, asks tough questions, comes from collaboration and from trusting your intuition."

-FREEMAN THOMAS

Talent is a pur fued interest. In other words, anythin g you are

Bob Ross provides some inspirational words here for designers who may be questioning whether they have the talent to make it. He says that talent is actually a pursued interest, and that if you practice enough, you will attain the ability to achieve your goals. Ross was a big proponent of a do-it-yourself attitude, and he hosted a very successful instructional TV show called The Joy of Painting.

ONE **VIRTUE OF DESIGN**

Otherness Self and Identity

Presentation and Representation

One Virtue: Otherness

There are quite a few graphic design quotes that attempt to highlight the difference between design and art. German graphic designer Otl Aicher shares a few simple, yet thought provoking, words on the subject. Aicher contrasts the effects that art and design have on people. In his opinion, art is something that provides inspiration for further creativity, whereas design acts as a medium for motivation.

"Good art inspires; Good design motivates."

As a fourth virtue I mention Otherness or better concern for Otherness. This issue is linked to the discussion about Self and Identity, about Presentation and Representation.

It plays a strong role in discussions about feminism, gender roles, race and ethnic diversity. It has virulent political implications because it is rooted in the question of autonomy, i.e. the power to participate in the determination of one's own future. This leads us to put into focus the—as Edward Said formulated it—blithe indifference to a good three-quarters of reality.

Today design and design discourse reflect the interests of the dominating economies that under the banner of globalization are engaged in the process of modeling the world according to their hegemonic interests and imagery. Globalization as a new economic fundamentalism is the name for the actual planetary project or drift, a process that seems to advance with inexorable ruthlessness, like an objective force passing over the heads of individuals, governments and societies.

Tapping the conceptual repertoire of anthropological discourse, globalization can be interpreted as an attempt to incorporate Otherness and to subject Otherness.

That might not be to everybody's taste. It should not come as a surprise that the victims of this process that euphemistically and cynically are labeled with the term "social costs" resist the attempt of incorporation and prefer to enter with better preparation the arena. When fight and competition are the order of the day or the supposed inexorable divine imperative that not to accept would be quixotesque romanticism, one might agree, but the entrance conditions into the arena should be less distorted.

So my fourth virtue of design is respect for Otherness, leaving behind the racist distinction between developed and underdeveloped countries. This virtue implies the acceptance of other design cultures and its inherent values. It definitely requires a critical stance against ethnocentric messianic visions of whatever type, European, North American or Asian. This virtue can counteract the propensity to focus exclusively on the one quarter of humanity that according to international statistics forms part of the industrialised rich economies.

Commission of the control of the con

"Design creates culture. Culture shapes values. Values determine the future."

- ROBERT L. PETERS

Design is more than how it appears, it has the potential to create culture. It influences the behaviour of people and shapes their values. Canadian graphic designer Robert L. Peters recognises the significance of what design can do and its ability to shape the future in its own image.

"When typography is on point, words become images."

- SHAWN LUKAS

Typography is a fundamental part of graphic design, and it's the quality of its execution will often make or break a design. If the typography a designer chooses doesn't suit the rest of the composition, the overall look can be quite jarring. However, when typography works well, words become images. The man behind the quote, Shawn Lukas, is an experience designer who works to create visually impactful and inspirational designs.

"People don't use a product because of the great design; great design helps them use the product."

- VIRAN ANURADHA DAYARATNE

As Viran Anuradha Dayaratne says, design alone does not make a product, but it can ensure that a product achieves optimum functionality. A badly designed product not only looks bad, but it's harder to use too. Dayaratne is a UX Technical Architect by trade, so he is accustomed to making sure the user experience of a product is the best it can be.

explanation. It's design if it doesn't need explanation."

"It's art if it can't be Wouter Stokkel cleverly explains what he believes to be the difference between art, fashion and design in one of the most explained. It's fashion frank graphic design quotes on this list. It's clear that design is digital consultant Stokkel's favourite of the three, but he if no one asks for an doesn't openly criticise the other disciplines either. All cane be explained, and in fashion, no one asks for an explanation. doesn't openly criticise the other disciplines either. Art can't

-WOUTER STOKKEL

they actually try to do it. give it a shot, they realise that they might not be so good at it.

"Everybody's a web Here we see one of the graphic design quotes that talk about how difficult it actually is to create high-quality design. designer until, you know, Software development engineer Boning says that everyone likes to think they can do web design, but when they actually

-GABE BONING

nobody notices when she's around, but everybody misses her when she's not."

-SANTIAGO BORRAY

"Design is like a mom, As a graphic designer with 11 years experience, Santiago Borray knows what it takes to create design that works. Here he compares design to a mother. Most of the time a mother will work away tirelessly and no one will pay any heed to her, but when she is gone, everyone will sit up and take notice.

Brand strategist Lisa Manson references the crucial role of "A graphic designer is a design comes into play, a product stands on its own merits. However, after graphic design is used to create relevant advertising imagery and packaging for the product, a product grows beyond itself and can capture people's imagination.

machine that turns coffee into beautiful, functional imagery."

-LISA MANSON

"If you find an element of your interface requires instructions, then you need to redesign it."

Dan Rubin echoes the opinion of Stokkel here by saying how he believes that good design explains itself. If it doesn't explain itself, then it doesn't work. The goal of an interface should be to make things clear for a user. If the interface itself needs instructions, then its purpose is defeated.

VIRTUE

Visuality
Thinking in Terms of Images

One Virtue: Visuality

As an equivalent to Italo Calvino's virtue of Visibility, I take Visuality in the field of design. He characterises visibility as "thinking in terms of images". That is an assessment with radical implications, because in our culture thinking is associated with linguistic competence, with dealing with texts, whereas the visual domain is put into the subaltern role of quacks, trickery, treachery, superficiality, shallowness, appearance, Schein, blosser Schein, something not to be trusted, that is, the opposite of macho-style thinking, at best a second-rate kind of thinking, but definitely an intellectual nullity.

The denigration of vision and visuality has its philosophical origins in Plato's well-known cave simile. We can call this deep linguistic bias against visuality and its cognitive potential the "imperialism of the word".

"If design isn't profitable, then it's art."

-HENRIK FISKER

Automotive designer Henrik Fisker states what he believes is the difference between design and art. Fisker makes the point that if a design does not yield a profit, then it should instead be considered art. He seems to see art as a hobby and design as a business. Fisker's outlook is debatable, but for him and other entrepreneurs like him, profit often comes first.

The possibility that the visual domain has cognitive power and is not a simple subordinate or corollary to text has been perceived sometimes, but it never got a strong foothold in our educational system and has been filtered out in academe where mastery of texts is institutionally consolidated. Nobody would doubt that literacy is a prerequisite for higher learning, but graphicacy as it has been called—the competence in dealing with images—is far from being recognised as a competence of equal importance. That might change in the future, putting an end to visual illiteracy that is disfiguring and disbalancing university education everywhere, producing masses of visually, and thus aesthetically atrophied graduates.

There are symptoms of change provoked by technological innovations. I refer to the process "Design has to work, art and cognition depend on the power of the visual domain, of images and visualization, not in the traditional ancillary role of providing illustrations for the higher glory of texts, but in its own right. The still fledged imaging science is a new branch that deals with the multifaceted phenomenon where images are not taken as examples of mimesis, but in which images reveal realities that are not accessible through words and texts.

GRAPHICACY THE COMPETENCE IN **DEALING WITH IMAGES**

does not." - DONALD JUDD

Minimalist Donald Judd shares his opinion that design needs to work to achieve its goals. On the other hand, Judd believes that art does not need to work. Art is often open to interpretation, whereas design is far more clear cut. If design isn't working, then it is a failure. Art has much more room to manoeuvre.

THE COMPETENCE IN

LITERACY The theory of post-structuralists based in the assumption that reality is a "text" that has to be "read", that architecture is a "text", that cities are "texts", **DEALING WITH WORDS** that our designed environment is a "text" to be deciphered by the master decoders, will have to be revised. This text-fundamentalism has to be relativised by showing that the deeply-engrained predominance of the word in Judaea-Christian tradition (In the Beginning there was the Word, I'm Anfang war das Wort) is now starting to be technologically undermined and that its claim of the word as the exclusive and predominant domain of cognition is simply that: a claim that today shows signs of corrosion.

COGNITION **AS A DOMAIN OF VISUALITY**

AS A DOMAIN OF COGNITION stretch over a period of generations.

The antivisualism, the logocentrism counts with a long and strong tradition that-save a few exceptions-has passed with olympic indifference over the visual domain. Therefore a change will not occur from one year to the next; the shift might



"A good designer finds an elegant way to put everything you need on a page. A great designer convinces you half that shit is unnecessary."

Here we see another designer sharing their belief that less is more. Too much information can harm a design and lead to a cluttered effect. Monteiro says that what makes a designer great is the ability to convince their clients to get rid of half the things they thought they needed in a design.

For design undreamt, radically new possibilities open up. But so far, apart from dispersed initiatives to tap the potential of design for visual cognition, the profession of graphic designers pursues welltrodden tracks. Here then is the challenge for design education to explore this new domain and to loosen the strong association between graphic design and sales promotion-from detergents to political candidates. We do not have yet a name for this new domain that would correspond to imaging science. Perhaps in the future, the notion of "image design" or "visualisation" will become popular, though I would prefer the term information design, because the binarism between word and picture should be avoided. The emerging field of information design would not only require a considerable collective effort to get outlined and established as a promising field of expertise, it would furthermore contribute to a problem-oriented approach to design issues that differs from the self-centered design approach that gained attractiveness in the eighties.

The fifth virtue then I would like to see maintained and increased in the next millennium I call Visuality. Let me quote a scholar of visuality to reinforce my argument:

"The history of the general move towards visualization thus has broad intellectual and practical implications for the conduct and the theory of the humanities, the physical and biological sciences, and the social sciences indeed, for all forms of education, from top to bottom."

Stafford, Barbara Maria, Good Looking - Essays on the Virtues of Images. Cambridge/London: MIT Press 1996. p. 23. One of the wittiest and most memorable graphic design quotes on "Standards are like sex; this list comes from software developer and writer Mark Pilgrim. While not speaking about design in particular, Pilgrim tells us that if you let your standards drop, you will have the be held accountable for it. Your reputation can easily be hindered by bad work too.

one mistake, and you're stuck supporting it forever!"

-MARK PILGRIM

Like some of the previous graphic design quotes on this "A user interface is like list, Martin LeBlanc's analogy laments bad user interfaces. He believes the goal of any user interface should be to be as seamless and intuitive as possible. Users shouldn't need time to figure out the interface, but should be able to start right away.

a joke. If you have to explain it, it's not that good."

-MARTIN LEBLANC

it, "The alternative to good design is bad design, not no design at all." Even if the design you produce isn't the best there is, it's better than nothing. You should never exclude design completely.

A world without design is a bleak place, or as Douglas Martin puts "The alternative to good design is bad design, not no design at all."

- DOUGLAS MARTIN

"Graphic design will save the world right after rock and roll does."

"You have to utilize who you are in your work. Nobody else can do that: nobody else can pull from your background, from your parents, your upbringing, your whole life experience."

Never "Invite the reader to participate by deciphering. Chaos can attract and engage."

mistake legibility for communication."

DAVID CARSON + DAVID CARSON+ DAVID CARSON + DAVID CARSON+ **DAVID CARSON + DAVID CARSON+ DAVID CARSON + DAVID CARSON + DAVID CARSON + DAVID CARSON +** DAVID CARSON + DAVID CARSON+ **DAVID CARSON + DAVID CARSON + DAVID CARSON + DAVID CARSON+ DAVID CARSON + DAVID CARSON + DAVID CARSON + DAVID CARSON+** DAVID CARSON + DAVID CARSON+ **DAVID CARSON + DAVID CARSON + DAVID CARSON +** Art director rock and roll magazine Ray Gun, David Carson, talks up two of his favourite loves in this graphic design quote. Carson knew better than most how to weave the two together **DAVID CARSON +** and has created striking magazine covers for many years. DAVID CARSON +

ONE **VIRTUE OF DESIGN**



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One Virtue: Theory

Coming to an end of this panoramic tour into the domain of virtues let me now have a look at the question of design theory—a question that is related to the general issue of design discourse and design research.

As I have argued elsewhere I do not see any future for the design profession if within the next years we don't overhaul all our design education programs and open an institutional place for design theory.

"It's very easy to be different, but very difficult to be better."

-JONATHAN IVE

Being different used to be something that was unique, but now everyone is their own kind of different. Acclaimed British industrial designer Jonathan Ive stresses that anyone can be different, but it's so much harder to be better.

"To create a memorable design you need to start with a thought that's worth remembering."

-THOMAS MANSS

According to German graphic designer Thomas Manss, a design you create must be inspired by something that is in itself memorable, or that design will be forgotten. The thought you use as inspiration for the design should be a thought that you feel your audience can take something away from.

"Great ideas, like babies, are often conceived after a few glasses of wine."

-SHARON MOORE

When it comes to creating, no matter what sort of creating you're doing, it's no harm to relax to relax and have a few glasses of wine. As Sharon Moore insinuates, not every great idea came about by careful thought and planning, but sometimes by random chance.

There are two reasons for this declaration: first, every professional practice takes place in front of a theoretical background; that holds even for practice styles that vehemently deny any theoretical involvement. Second, professions that do not produce new knowledge do not have a future in technologically dynamic societies.

Therefore design theory should and—according to my assessment of the future—must become part of our educational programss. Design theory still leads a marginal existence. It is considered a pastime of some eccentrics in academic settings protected from the harsh realities of professional practice in the labour market. That is a somewhat biased view that does not reveal particular perspicuous vision.

Theory is not a virtue. But concern and cultivation of Theoretical Interests is a virtue that I would not only like to see continued into the next millennium, but brought to full blossoming.

O H

"It's really hard to design products by focus groups. A lot of times, people don't know what they want until you show it to them."

-STEVE JOBS

Steve Jobs need no introduction, but what people might not know him for is this quote about designing products. Jobs talks about how people often don't know what they want until you show it to them. It's one of the graphic design quotes on this list that focuses on the idea that designers should create for themselves and if the design is good enough, people will like it.

"The details are not the details. They make the design." -CHARLES

While some may say the whole is greater than the sum of its parts, the parts are essential to the equation. Charles Eames says that details are not just small aspects of a larger piece, but rather the building blocks of the design you make.

EAMES

"Just because you've always done it that way doesn't mean it's not incredibly stupid."

- DESPAIR POSTER The truth often hits hard. No matter what profession you're in, hearing criticism of your work can be uncomfortable. One of the most hard hitting graphic design quotes on the list is from despair.com, the self-proclaimed home of demotivators. While it's mostly a joke, there is a kernel of wisdom here too. It prompts designers to look at the methods they've been using and see if they need to make any changes.

"Don't worry about people stealing your ideas, worry about the day they stop."

-IEFFREY ZELDMAN Here we have another quote from Jeffrey Zeldman, this time on the subject of stealing ideas. Zeldman encourages us that we shouldn't be worried about our ideas being stolen, but rather the fact that people may not want to steal them. Zeldman seems to believe that the mark of a truly great piece of design is that people want to copy it and use it as their own idea.

"Bad design shouts at you. Good design is the silent seller."

-SHANE MEENDERING The idea that the best kind of design is the one which is least obvious is reinforced in this quote from designer Shane Meendering. Born in 1987, Meendering has a good understanding of modern graphic design and she knows that mistakes that result in bad design will be picked up on quicker than ever before. Design doesn't have to be loud and decorative to be effective, but should preferably be fluid and inconspicuous.

Some Design Virtues & Quotes 06. Theory

on your work is like beeing on you ur belongings

Watermarks are the source of much debate. Should you risk harming the appearance of your work to ensure no one claims it as their own? Ultimately, the choice lies with the designer and depends on what they want for their design. UX designer Thomas Amador certainly feels that watermarks are a bad idea. He goes as far as comparing it to urinating on your belongings.

Watter mair

-THOMAS AMA



This first edition of "Some Design Virtues & Quotes' was completed in October 2021 in Savannah, GA. The contents include writings by Gui Bonsiepe and quotes collected by Thomas Sanchez. This book was set in Adobe Jenson Pro and Seravek. Hand tracing, transfer type, and embroidery of these type-faces were also used to create a more handmade look and feel. This book was designed and bound by Gabrielle Wagner. It was printed on a KODAK VERITÉ 55 inkjet printer using 65lb Cream colored cardstock paper and case bound using illustration board covered with canvas.

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