



Full transcript of the live Chat session (15th April 2005)

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• Rick Bennett *coordinator*

Hey Steven - Welcome to the live 'Wave'

you have people here to meet you from Australia, Turkey, Slovakia, Finland, Jordan, India, Russia and New Zealand to name but a few - a truly international audience!!

Hopefully they will all come into the chat room in a few moments time

• Rick Bennett *coordinator*

If i may suggest, you chose the yellow type tool to use so that your responses show up clearly for us all

Steven Heller *special guest*

Thanks Rick

I'll return in about ten minutes or 7:55 NYC time.

• Rick Bennett *coordinator*

Excellent and thanks for being here with us

Charles Santoso *coordinator*

Hi Steven

Charles Santoso *coordinator*

how are you? nice to have you here =D

• Rick Bennett *coordinator*

hey bob nice to have you here with us - perhaps have a question or two ready for steven on his return

Charles Santoso *coordinator*

Hi Rick and Bob!

Bob Miller *mentor*

hi Rick,

• Rick Bennett *coordinator*

so steven - i see your thread has become the official most popular so far - there has been some great discussion going on in there

• Rick Bennett *coordinator*

hey Lillian (China) and Vince (Australia) glad you could join us all

Charles Santoso *coordinator*

aha! horde of mentors and coordinators are here =) hope the students are coming soon

Steven Heller *special guest*

Hello everybody (sounds like Dr. Nick in the Simpsons)!

Thanks for this opportunity. Your message board questions and comments have been great.

Charles Santoso *coordinator*

Thanks a lot for all your answer, Steven.. It's been a valuable to us all

• Rick Bennett *coordinator*

it has been great to watch the replies also - some frequent visits from you steve!

• Vince Dziekan *coordinator*

Yes, Hi to all - and especially Steven! Great to have you aboard (I've brewed a coffee and thinking of you waking up bright and early in NYC)!

- Rick Bennett *coordinator*
Right on time folk all around are beginning to arrive - welcome to all in Finland and Slovakia

Steven Heller *special guest*
Its not that early for me. I get up at 4ish in NYC. But it is a beautiful spring morning.

Ossi Ahola *Zaurak*
Greetings from Finland!

- Rick Bennett *coordinator*
so lets get this rolling - would one of the students like to ask Steven a question

- Vince Dziekan *coordinator*
4am, eh. I know that New York, New York "is a city that never sleeps", but...

Charles Santoso *coordinator*
Maybe I can start with one simple question? just as a warm up?

Steven Heller *special guest*
go right ahead, I'm awake

- Rick Bennett *coordinator*
Steven - one of the most interesting discussion that we had with Stefan a few weeks ago was the notion of graphic design being called 'graphic design' - Stefan was most comfortable with this term but I know it is a subject of much debate - can you explain why so many practitioners seem to fel uncomfortable with this term?
- Rick Bennett *coordinator*
while steven is contemp-lati8ng and replying perhaps some of you could submit a question and i will store them for later

Ossi Ahola *Zaurak*
As a photographer, I'm interested in the process between graphic design and photography. It seems to me with all the new ways of publicing photographs with new media tools, it becomes more and more a mixed media between these two fields of art. So the question is how do you see the meaning of graphic design in publicing photographic work in multimedia or www environments?

Steven Heller *special guest*
I suppose people don't want to be locked into the gd prison. Today we do much more than graphic design, although we are indeed always attempting to be graphic in our depictions. But as the profession(s) expand, the term is confining. Personally, I'm okay with it. BUT I usually call myself an "art director" or even historian/writer. I'm not as good at graphic design as I am at the other things.

- Rick Bennett *coordinator*
thanks ossi
- Rick Bennett *coordinator*
steven - perhaps you may view and answer the question from Ossi (Finland)
- Vince Dziekan *coordinator*
hi Steven: I might also throw this one in the 'shake out the cobwebs' OK:
You mention in your lecture 'the Case for a Critical History' that, and I quote: "It's critical for design students to be fluent in the languages and idioms of design beyond programs and styles du jour". Now, as is becoming quoitte evident in some of the things happening here in Creative Waves, I'm wondering how wide a net we might feasibly cast in trying to include 'cultural' languages in this critical study; without running the risk of still exercising some sort of imperialistic filter when it comes to 'representation' and 'inclusion'?

Steven Heller *special guest*
YOu know photography was historically endemic to "modern" graphic design. It was as Moholy called it "A mechanical art for a mechanical age." Typofoto was the new typography of the 20s-30s. Jumping ahead, many of the leading designer/art directors in the US became photographers primarily - Henry Wolf, Art Kane, etc.
I think that photography is more integrated into the gd process now because of the tools at our disposal, but also because photography has achieved a more elevated status than illustration. It is also, once again, the medium of the moment - and because of the digital it is "the moment."

Bob Miller *mentor*
another thread may be to further the discussion on the role of the photographer or designer in this age when we are being asked to be expoerts in all areas from colour management to taking the photo, whereas in the past the printing bureau did all the colour (for example) and all the photographer had to do was supply the tranny.

• Rick Bennett *coordinator*
Steven - hopefully you noticed Vince's question

• Rick Bennett *coordinator*
Martin or nadya feel free to post a question and i will ask steven to answer it soon

Steven Heller *special guest*

We should be curious about all cultures, right? But including every cultural language to be inclusive is self-defeating. I think we have to be sensitive to all cultural references, and address them or use them accordingly. But when I say that we should be literate, it does not mean applying all we know to our work. It simply means, on a rudimentary level, don't use the typeface Chop Suey if you want to represent the Pacific nations. Don't misuse cultural icons because they simply look cool.

• Vince Dziekan *coordinator*

Bouncing back to your remark on photography, Steven:
You mention the importance of historicizing Type in your hypothetical undergrad Design program... (a little bug-bear of mine) but what about a history of imaging? Especially in the context today of our the currency of the image in post-modern, globalized, and tecnologized world...

Bob Miller *mentor*

Art kane wwas one of my great heroes as he really pushed the way we saw and also cummicated - he was often really pushing society and it's response to hs images about social and political issues

Martin Mistrik *Zaurak*

i think this question arised somewhere, but just would like to hear steven's opinion - should designer do as much as he can by his own or might more co-operate with other professionals? i just think that our thoughts and visions are more and more limited by the programs we can work with...

Martin Mistrik *Zaurak*

designer would never be as good as photographer and the other way round

Steven Heller *special guest*

the history of imaging is as useful to learning as the knowledge of how all art forms and styles funnel into graphic design. If one were to build on my outline for a critical history I'm sure there are many many more subsets that would make fantastic classes. I personally limit myself to those areas that fascinate me most, notably politics, stereotypes, graphic styles, and how they all fit into our tapestry.

Ossi Ahola *Zaurak*

googling art kane

Steven Heller *special guest*

Bob, Art Kane was fantastic. I knew him before he died. He was one of the GREAT NYC art directors who became even more profound as a photog.

• Rick Bennett *coordinator*

Steven - perhaps you may consider martin's question from Slovakia

• Vince Dziekan *coordinator*

I guess I'm just getting at how 'imaging' poignantly raises such issues as 'politics', 'sterotypes' and representational styles in a single configuration...

Steven Heller *special guest*

Martin, don't be limited by programs. Its like being limited by what you can wear. I remember visiting East Berlin dept store and was fascinated by how limited the stock was - drab clothes, etc. But in a corner there was a hint of color and vibrato. I think you can take a program and find its quirks and make more than less.

• Rick Bennett *coordinator*

I have just posted a lecture by Andy Polaine who co-founded Antrom in the 90's and later worked with Tomato - I have seen him give a great talk on 'the tyranny of upgrades' where he talks about the needless upgrade of software programs that never allow us to master our craft - only keep up with the technology of it ...

what is your view on the constant focus on technology in our field over perhaps what we do with it?

Bob Miller *mentor*

Yes , I had the privelidge of meeting hm at a conference only a year before he died. I think some of the issues he raised with his images re, Vietnam war, blacks etc were very compelling, and he knew how to use design uin his images

Steven Heller *special guest*

Vince, actually, maybe you can define imaging for me. I may be a little confused.

Ossi Ahola *Zaurak*

Art Kane - seems inspiring and somehow very timeless at first glance

Martin Mistrik *Zaurak*

sure, im trying not to be, just sometimes i feel that i have more ideas than i can do practically - programmes are developed faster and faster and u simply cant spend all ur time learning new features and softwares

Steven Heller *special guest*

We cannot poo poo technology. But sadly too many students fixate on upgrades, etc. That is one reason I think we need ONE more, and possibly TWO or MORE years of learning tech in concert with concept. This is also why I think we need to start this in high school.

• Rick Bennett *coordinator*

martin - this is why you must discuss this issue with Andy in his new thread in the MB (lecture 5)

Martin Mistrik *Zaurak*

ok, rick, thnx... thnx steven!

• Vince Dziekan *coordinator*

I'd be using the term imaging in a fairly expansive way, but certainly with most relevance to today, I would include the gamut of lens-based media and also synthetic image-making (allsorts of computer-generated simulation). Inshort, representational media...

Steven Heller *special guest*

Martin, then you find alternative ways of making your ideas reality. George Lukas invented filmic techniques to bring his ideas to life. We can do that in high and low tech ways.

Martin Mistrik *Zaurak*

yes, u are right... on the other hand, maybe design will become more thinking process than craft work... hm?

Nadya Semchishina *Jabbah*

Hi Steven. My question is related to Martin's question. But I want to know what is you own opinion about ways of collaboration in graphic design.

Steven Heller *special guest*

You may have seen the book that King did on the photomanipulation during Stalin's time of all his enemies and opponents. I forget the title at this moment. But it is a great example of using "imaging" in the crudest way to expunge unwanted political foes. John Heartfield was a master of photomontage and we haven't gotten any better than his anti-Nazi images, only quicker.

• Rick Bennett *coordinator*

I agree with that Steven and the topic of technical skills and whwere to teach them seems a connundrum in tertairy education these days with such a diversity of skills sets entering colleges - i agree that concept is the main picture though and this is what we are trying to really consider in this project as you may have seen thru the briefs and galleries

Bob Miller *mentor*

Rick, Stevens comment on up-grades reminds me of the paper on the "Tynnany of Up-grades" and how appropriate that term is

Steven Heller *special guest*

Collaboration is necessary and endemic. See my response on the message board made this a.m. I love collaborations as long as all parties KNOW THEIR PLACE. This means everyone has a task, and can contribute to each other's ideas, but each individual as a raison d'etre, and that should be respected.

Ossi Ahola *Zaurak*

The Commissar Vanishes by David King

• Rick Bennett *coordinator*

Steven perhaps you may view nadya's question as it is most appropriate here in this project

Steven Heller *special guest*

Ossi, Thanks. I was having a senior moment. Everyone should see (and read) this wonderful document. Lee Harvey Oswald was also condemned in the court of public opinion, in part, based on a DOCTORED photo. It did not mean he did not pull the trigger that killed JFK, but it did mean that evidence was tampered with. Today its too easy to tamper with visual truth to the point that there is no longer real visual truth.

• Rick Bennett *coordinator*

I love Andy's diagram in that paper where he sees the a large proportion of the design process of a web designer taking place after it has been delivered to the client and things start to not work

Steven Heller *special guest*

Rick I discuss Nadya's question below.

• Vince Dziekan *coordinator*

On the issue of technology, I wonder what you might have on effectively contextualizing technology in design studies today. Would it be fair to say that much curricula was pretty straight-forward on the issue when digital media was the new kid on the block --- and was treated accordingly: as a subservient tool, a means to an end, supporting the 'main' studios in their respective disciplines (Graphic Design, Industrial Design, Architecture). I sense that the tables have started to turn a bit on this relationship - which is showing itself through increasing emphasis on interdisciplinarity? I'm hopeful that what we are trying to do with Creative Waves is moving this agenda along...

• Rick Bennett *coordinator*

a few questions out there now so lets hold a while and let steven gather his thoughts

Nadya Semchishina *Jabbah*

Thanks Steven

• Vince Dziekan *coordinator*

I think I may have brewed up a little too much coffee, for this late hour!

• Rick Bennett *coordinator*

take your time Steven - this chat is running the risk of becoming like your thread - highly active !!

Steven Heller *special guest*

technology is no longer like taking a science class in college (which if you're an art major is unnecessary but required). Now tech is more like a language class, which is necessary. But some of us are more adept than others. Maybe in all schools it should be a separate but intersecting track, just as I propose critical history is separate but integrated at points.

Steven Heller *special guest*

gathering my thoughts is like herding cats.

Ossi Ahola *Zaurak*

I attended a seminar in the Hague about photomanipulation last year, and it had good insights to David King's work but also modern day photojournalism, and how the photos f.e in the recent Madrid bomb-attacks were doctored, depending on the papers where they were published.

Steven Heller *special guest*

BTW, I have to say it worries me that so much emphasis is placed on technology. I wish it were just innate. Of course, its not, and that's what makes education so difficult and time consuming today.

Bob Miller *mentor*

since I teach the techno side of photo imaging stephen, my comment is that if we set technology apart from design then we get VERY good skill levels with very little imagination - just look at the Adobe text books, So I find the maintaing design as the primary activity is essential to keeping the images alive

Steven Heller *special guest*

Ossi raises an issue of import. WE and everyone else must know how to distinguish real from fake. I was just reading about the Protocols of the Elders of Zion, the fake document of Tsarist Russia that was used to condemn the Jews. It was proven a fake many times over, but those who wanted to believe the myth of Jewish world domination continue to cite the document. Similarly, we can contribute as image "manipulators" to truth and lies. We MUST know the difference.

Alain Melancon *Naos*

I'm really impressed with your idea of a required critical history course for for underdrags. Your 10 points should help to make better designers. But (because there's a but) how can we make a global graphic design history which represents every cultures. I mean the way we see history here in Canada is probably different from Japan or Germany.

Steven Heller *special guest*

I agree with Bob.

Steven Heller *special guest*

I agree with Bob.



• Rick Bennett *coordinator*

I am going to introduce a feature here that nobody knows i have ... ys we can chat about images ... This was an image submitted this week by Youan in Canada and everybody loved it - I think this is a good example of how the basis of photomedia can be integrated well into GD to still represent this person's identity ... have you any comments as to its structure from an AD's point of view

(you all didn't know i could do that did you?)

Bob Miller *mentor*

So if we look at Truth and Reality, one of my favourite topics we have to be savvy to the intentions of the image makers/ users as they manipulate the way we perceive the world events

Steven Heller *special guest*

Alain's question is excellent. This is a hard one. But the model is history classes in high school and college. These are survey courses. A little smattering of American, a bit of European, some Asian, etc. I think if you start by highlighting cultures, then attempt to interrelate them, and then go more specifically into certain areas you will develop a viable curriculum. But it is not easy.

Bob Miller *mentor*

cool Rick

• Rick Bennett *coordinator*

(sorry didn't mean to distract)

Charles Santoso *coordinator*

ahhaha =) cool show off =P

Ossi Ahola *Zaurak*

I agree steven, and the good thing is that we have all the information front of us, we can glance thru the info that is given to us. Then, we can compare the info (photos, text) This was f.e quite easy to do in the Madrid -case, because all the biggest newspapers in Spain and rest of the world used the very same photomaterial in the first days of the attack.

Steven Heller *special guest*

Rick, its hard to see this on my screen. BUT I think there is "aesthetic" manipulation, i.e. using filters, etc. to achieve digital texture or paint, and there is overt deception whereby images are altered for an agenda. This piece looks like the former. Its fine, but does it tell me anything more about "anything" that I don't already know, or care about. I think the issue of photomanipulation needs to be seen as WHY? What does it GIVE the viewer?

Steven Heller *special guest*

Ossi, but we don't all have access to the same info. Sometimes gov'ts provide only what they want us to see. Othertimes the public gets lucky and images (like Abu Garbib - sic) leak out.

• Rick Bennett *coordinator*

This again was an issue Stefan discussed at length and we are trying to reiterate - what does the viewer receive and perceive?

Alain Melancon *Naos*

In the same way, do you think that the one of the roles of history is to give identity to designers ? Can they better respond to tasks by reflecting their own culture.

• Vince Dziekan *coordinator*

The 'WHY' question is replacing the HOW question when it comes to educating designers in the digital arts...

Steven Heller *special guest*

I think we as designers often give viewers our aesthetic egos, and that is NOT enough. Just because it looks good, does not mean it is good - or meaningful or useful. I believe that aesthetics void of content is not aesthetic.

• Rick Bennett *coordinator*

Exactly Vince and this is what we and Steven have referred to all over this project

Bob Miller *mentor*

btw Steven, if you click on that image it comes up to screen size

Steven Heller *special guest*

Alain

the role of history is report the facts as they are recorded (and I wish as they happen). The role of critical history is to interpret those facts and alter them if necessary. I think that history is a NARRATIVE that gives us context, maybe even purpose, but must always be open to revision.

• Rick Bennett *coordinator*

I wasn't go to say that BOB ;) as we may focus on the How again

• Vince Dziekan *coordinator*

Steven, is it fair to say that Aesthetics is too often delimited to reference to 'style' or stylistic treatment? An aesthetic is also a way of doing (which embracing a much broader sweep of issues to do with representation and communication)...

Steven Heller *special guest*

bob thanks.

I have to say that this may be technically well produced, but it is, well, boring. All this technique and so little content. Of course, this is my interpretation, but it is a valid response to a stylistic manifestation.

Bob Miller *mentor*

I was just saying that if the content was not clear in the small image, as in the rationale there was good reason for the tree and buildings representing the resource that was being used up - I think

• Rick Bennett *coordinator*

any other questions from students

Alain Melancon *Naos*

I have to go. Thank you very much to Steven Heller. Hope you should bring Milton Glaser one of these days. I'm sure he could bring others points about our great domain.

Steven Heller *special guest*

Vince, I agree. Aesthetics is more than style. And we have to keep that platonic idea (if it is platonic) in mind. There are aesthetics we have that influence our thinking. Aesthetics is not void of content.

• Rick Bennett *coordinator*

sorry - any

• Rick Bennett *coordinator*

Thank you Alain for your valuable contributions

Ossi Ahola *Zaurak*

True, Steven. I was thinking it from my own point of view, having priviledged with the internet, without any governmental interference. And I think that this phenomenon of "leaking" is increasing all the time. Several examples from gov. level leaking here in Finland also.

Steven Heller *special guest*

let me also be more specific about my critique of the visual example. It is a cliché. Buildings born out of the earth overshadowing nature. Our job as designers is to find BETTER ways of saying these truths.

Kalyan Sagar *Alya*

Apologies for being late...Rick

Steven Heller *special guest*

the internet gives us access to more data, but I'm not sure it's all truthful data. We are lulled into a false sense of confidence. But at my newspaper we never ever use the internet as a source alone. There is just too much manipulation in the digital arena.

Kalyan Sagar *Alya*

I am feeling like a student who turns up late for the class...

Martin Mistrik *Zaurak*

hmmm... interesting comment Steven.. till now almost everyone here was up for that image.. you come up with the very different point of view... but not that wrong..... would be nice if you have enough time to respond on more images like this... once..

Martin Mistrik *Zaurak*
(i meant about youan's image)

Charles Santoso *coordinator*
hahaha.. that's fine, Kaylan... we going to have a PDF for this.. just try to catch up =)

Kalyan Sagar *Alya*
I got a question Charles

• Rick Bennett *coordinator*
I went to a very interesting lecture by neville brody a year or two ago and he talked about how as designers we can be responsible to thos eless fortunate than ourselves (us with fast broadband etc ..) and it reminded me the other day of how one of our mentors has to walk to another village in Africa to join us and how they only have electricity for so many hours a day - where do we draw a line of how to design for those with far less technology to access important discussions and discourse?

• Vince Dziekan *coordinator*
Steven: I've seen that Victor Margolin, who I believe is a close associate of yours, also has called for a more 'integrated' (this word has popped up a few times tonight, I think) approach to design. In his intro to 'the Politics of the Artificial' he writes: "Designers need to find better ways to navigate between domain knowledge and shared knowledge". Any suggestions on how we might traverse this interstitial space?

Steven Heller *special guest*
the problem with crits is that we all bring our individual experience to bear. I have seen all the elements in this image before. I feel that their are built in cliches that technology provides and we have to fight them. I work with lots of illustrators (painters, drawers, collagists), they all use the computer, but very few of them look COMPUTER. That is important. Don't let the medium control you.

Charles Santoso *coordinator*
Rick, can you address Kaylan's request? =)

• Rick Bennett *coordinator*
Kalyan - please ask steven your question

Ossi Ahola *Zaurak*
Internet is full of everthing, sure, but at the same time that it offers you a lot of nonsense, it can offer you alternative truths or other sources of information to wich you couldn't have access otherwise

Steven Heller *special guest*
Rick, good question and I don't think I have the time or mental power to address it here. I do feel that those of us who design for Western audiences never have to address this. Although we should consider it, and even try sometime. It goes back to Otto Neurath who created ISOTYPEs (pictorial sign symbols) to communicate visually with many poor nations. It worked too.

Bob Miller *mentor*
I think thats where we can realy influence the young designers, to get them away from a "computer look" by concentrating on the design elements rather that technique

Steven Heller *special guest*
hold on so I can get to Vince

Kalyan Sagar *Alya*
Yeah! Hi Steven! Talking about technology... what do you think of design as an economy would take shape in the future?

• Rick Bennett *coordinator*
Ok so vince will deal with Vince's and then Kalyans questions - hold fire a while

• Rick Bennett *coordinator*
sorry Steven will not vince!

Kalyan Sagar *Alya*
yeah!

Steven Heller *special guest*
Vince, domanin vs. shared knowledge is a fascinating subject. I think we have to respect the individual research of scholars, etc. and wait for findings to be put into the world, at whcih time they become shared. This is an issue of where intellectual property conflicts with our right to know and have. I have no magic bullet theory for this. But the more sharing the better, but not at the expense of pilfering knowledge that is not ready to be made public.

• Vince Dziekan *coordinator*

A quick reply Steven (knowing that other Qs are banked up): Sharing sounds like a softer way of saying, or encouraging interdisciplinarity?

Steven Heller *special guest*

design as economy? I'm not sure what you mean. Design is used to bolster the sale of products and ideas, in that sense it is critical to economies. Certainly well designed and produced materials - graphic or other - makes products more appealing and more saleable.

Kalyan Sagar *Alya*

[continuing] Specifically in Scandinavian countries design is almost an economy... like it kinda falls into the superstructure where as in other countries [specially third world countries] design still remains on the basestructure...

Steven Heller *special guest*

Vince, sharing is encouraging interdisciplinarity. And that, it seems, is why we have libraries, documentaries, and world's fairs.

• Vince Dziekan *coordinator*

What about virtual communities like that of Creative Waves?

• Rick Bennett *coordinator*

Steven - to put Kalyan's comments in context, he is based in India

Steven Heller *special guest*

Kalyan, yes, I remember as a kid my mom decorated our home in Scandinavian modern for a few years. I never heard of other countries discussed in such ways. But I think each nation has a design export and that is economically important

Kalyan Sagar *Alya*

so it is more into the category of dream, religion...say in scandinavia and an essential part of "information" or "utility" in other places...

Steven Heller *special guest*

Yes for virtual communities. And this will expand even further as these communities become more advanced. BUT remember academics have had these communities for decades.

Martin Mistrík *Zaurak*

in scandinavia, design is more than a cover.. walking in a regular shop in helsinki or stockholm reminds u of design museum... indeed...

Steven Heller *special guest*

IN the US, entertainment is economy. I can see design as economy in other countries. Certainly Japan must fit in this rubric.

Martin Mistrík *Zaurak*

ossie, am i right?

• Vince Dziekan *coordinator*

Maybe its as a direct result that the inclination to intedisciplinary research has emerged in the forms that it currently has...?

Whichever way: just want to say that it's been great chatting with you, you've been most generous with your time and energy.

Cheers.

Ossi Ahola *Zaurak*

interesting poin, Kalyan. IMO, he in Finland the modern day economical desing has risen from the basesturcture. The good old designs of f.e Marimekko and Arabia have a romantic,retro feeling that makes money nowadays.

Steven Heller *special guest*

Thanks Vince, Rick and all of you. I can respond to a couple more, and then I must be off.

Bob Miller *mentor*

sorry Steven and rest of chat group, I have to go, so I'll look forward to the full text later

• Rick Bennett *coordinator*

Steven - I am minful of the clock ticking and your generosity of time to be with us a share your thoughts with us - perhaps a final remark or two and we will set you on your merry way

Kalyan Sagar *Alya*

Gandhi is what Alvar Alto is for Scandinavians... [both of them on the respective currencies]

Charles Santoso *coordinator*

C ya Bob.. thanks for the participation!

Charles Santoso *coordinator*

Maybe I drop a short question.. what do you like and don't like about design these days, Steven?

Ossi Ahola *Zaurak*

:), actually Kalyan, my citys structure was designed by Alvar Aalto.

• Rick Bennett *coordinator*

hopefully steven you will continue to watch our progress with interest and mind your active thread - it has been a great honour for us all to have you involved and we all thank you for that

Kalyan Sagar *Alya*

cool

Steven Heller *special guest*

A final thought? We've covered so much (and I'm happy to respond on the message board). But what I'm left with, that I must ponder more, is the idea of what we've LOST with so much access to manipulative tools, and of course, what we've GAINED. I believe, as Milton Glaser once said, there is always going to be the same ratio of good to bad design, of meaningful to meaningless communication. I think we should keep that in mind as we try to push into the future.

Steven Heller *special guest*

Charles. What I don't like is design for its own sake. We are framers. We frame ideas and in the best case situations we CREATE those ideas. We can't just move pixels around.

Charles Santoso *coordinator*

Thanks a lot for your time and energy here, Steven! Really appreciate it. Looking forward for more of this in the message board =)

Steven Heller *special guest*

Again, thanks to all of you and have a great FRiday, or maybe its Saturday already for some of you. This is a truly great way to communicate.

• Rick Bennett *coordinator*

ok everyone - lets say our farewell's (live anyway) to steven and we hope to see him online again soon with us - take care Steven and have a great friday (mine has ended and its time for late night tv and family time if they'll still have me)

PROFILE



Steven Heller is the art director of the New York Times Book Review and co-chair of the School of Visual Arts MFA Design Program: Designer As Author. He is the editor, co-editor, and author of over 90 books, including Design Literacy Second Edition (Allworth Press), Merz to Emigre and Beyond: Avant Garde Magazine Design of the Twentieth Century (Phaidon Press), Paul Rand (Phaidon Press), Euro Deco: Graphic Design Between the Wars (Chronicle Books), and The Graphic Design Reader (Allworth Press).

For a list of some of Steven's other publications: http://www.allworth.com/Authors/Bio_SH.htm

He is also editor of VOICE: The AIGA Journal of Graphic Design
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