

Sterling College

Reflections on Design

Looking to the Past to Design for the Future

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Reflections on Design: Looking to the Past to Design for the Future

In order to look to the future, sometimes we must look to the past. Design philosophy is a relatively new concept – recognized as an academic discipline, humans have had thoughts on design for thousands of years. Most design philosophy is done by reflections or manifestos by designers themselves, while other writings are done by academics who decipher works of art through the disciplines and connect those to other psychological or academic theories. What is often overlooked is what we can learn from how designers view their own thinking methods, and their ideas on design as they were or are a part of the design world. In order to examine designer's manifestos we must look at both those writings done by designers and scholars on design as a whole.

This project aims to examine these writings to better understand how designers have crafted their own corners of the design world, and decipher how each designer's philosophy can be boiled down into a way of thinking on design in order to apply those houses of thought to the designing of objects and art in general. To accompany these readings, I also paired my research with making. Through learning and recreating, I wanted to follow the footsteps of these designers, but with my own twist.

Out of all of the books that I have read for this project, the books that became the most inspirational and important were the books that are not only by people who have practiced

professionally within their design fields, but also they have all been professors at some point in their life. Doing and thinking together create a cohesive and well-rounded manifesto. Henry Dreyfuss, Kenya Hara, Dieter Rams, and Massimo Vignelli have all created important ideas, theories, students, professors, and works.

When compiling this all-star list of the best designers that fit the criteria of having a manifesto that showed their personal views on design, I began to investigate why they were each so distinct in their thinkings. These four designers show variety in time periods, countries, and even down to their initial approaches to a design problem.

When it came to the making of the “things” -- which remained vague until I finished doing all of my readings--, I decided on backpacks as they are the perfect inbetween of apparel and product design. Backpacks would fuse my sewing skills with the strict design principles that these designers have taught me. With each backpack came a synthesization of that specific designers design philosophy and aesthetic as well. It was very important to have the final backpacks be inspired, but not a direct copy of what that designer would do (some designers would spend months researching a single thing before even making a mock up).

The Backpacks

The Dreyfuss

Henry Dreyfuss was one of the earliest American designers with his activity in the industrial design world being in the 1930s and 1940s. Dreyfuss believed that the person comes first when it comes to design, and he is pretty firm on that. In his own design firm he created Joe and Josephine who are two fictional characters who represent how humans interact with the

world. In Dreyfuss' description of them, he puts emphasis on their central role in their design: "No matter what they're doing, we observe their every position and reaction. They are a part of our staff, representing the millions of consumers for whom we are designing, and they dictate every line we draw" (Dreyfuss 26). Dreyfuss was able to use these design strategies in all of his best designs, from the princess telephone, to the marketing design for American Airlines, and even the famous round Honeywell thermostat.

Dreyfuss' approach to research and designing for systems is holistic. Dreyfuss believes that in order to be a good industrial designer, designers must put themselves into the entire system, even if that means getting a job within the company that they are designing for just for researching purposes. Through visions and revisions, a product must be perfect in order for it to move on to the consumer, you must learn the challenges and solve them before they can even happen within the consumer use. As Dreyfuss puts it: "A craftsman making a single clock can afford to experiment. The designer working out a model for a manufacturer who will make 40,000 clocks every day can not" (Dreyfuss 88). This quote intrigues me as I think about craft or artisan goods v.s industrial goods. How can we bridge the two? In Dreyfuss' theory, we must try and include more experimenting in industrial designs -- including risk taking-- and more thinking about systems and analyzing concepts in these small scale goods. Just because they are small scale doesn't mean they can't or won't be well thought out.

With my Dreyfuss backpack I really wanted to figure out who the Joe and/or Josephine would be. I decided that there would only be one character to design for and their name would be Jo. Jo represents the modern person. Jo could identify as any gender and could be any age. Jo really cares about the materials that were used in the production of this backpack, so I decided to

use 100% cotton canvas that was dyed with walnut hulls. This created a beautiful texture and color combination that anyone would love. The Dreyfuss backpack is utilitarian and without frills. This one is for Jo:



The Vignelli

Massimo Vignelli was an inspirational designer of the 50s born in Italy, and is best known for his work with the Metropolitan Transportation Authority for the New York City subway system maps. Vignelli's house of thought fell into one phrase that he coined: "design is one." This has become one of his best selling books and the cornerstone of his teachings. Design is one encapsulates the idea that good design follows the same concepts throughout all platforms: 2D, 3D, conceptual, etc. Vignelli is famed for saying "If you can design one thing, you can design everything" (Vignelli 2). Vignelli's approach to design, besides the idea that design is one, relies heavily on the grid. His geometric ways allowed him to make beautiful modern pieces that were also beautiful. Through the use of the grid, which can vary based on need, everything can be well designed.

With the Vignelli backpack, I wanted the colors and proportions to be perfect. I chose the colors based off of the colors that Vignelli is famously known for: vibrant yellows, blues, greens, and reds. Vignelli's bold colors not only pair well with the curved and well proportioned shapes, but they need the final products boasting those colors need those attributes to be well balanced. All of the pattern pieces and original shapes were hand drafted and all adhered to the grid: even numbers, perfect curves, and proportional widths and heights. From the circle pocket to the bold black cotton straps, this backpack is ready for the 70s or 2020s.



The Rams

Dieter Rams is best known for the industrial design work that he did for Braun. His motto “less but better” contributes to his minimalistic style and thought process. Rams became the chief design officer at Braun in 1961 and remained in that position until his retirement in 1995. Rams’s relation to systematic thinking was that it wasn’t necessarily important to understand the system that the product was coming out of, but where it was going into and how it would fare. Rams’ thoughts on design usually come back to materials; as one of the first industrial designers to bring in new materials such as plexiglass, he is seen as one of the most influential designers. Rams not only experimented with new materials, but he kept up a knowledge of new and unusual materials and studied them before incorporating them in his designs. One could say that the designs were born out of the materials.

Rams’ designs showed restraint and also timelessness. He is often known for his work being quiet. “In a world which is filling up at a disconcerting pace, that is destructively loud and visually confusing, design has the task in my view to be quiet, to help generate a level of calm that allows people to come to themselves” (Lovell 141). Instead of giving the public what they wanted, or what is trendy, Rams gave people what they needed.

The Rams backpack is all about materials. Like pioneering plexiglass into record layers, I decided to pioneer the use of plastic and leather. I had never worked with these materials together before and had never seen it done. This backpack has a timeless silhouette and color scheme with a fun and functional peep hole. When it’s life is over the plastic can be recycled (but I doubt that anyone would ever let it die).



The Hara

One of Kenya Hara's most robust theory on design comes from his teachings at Musashino Art University in Japan where each year he teaches a graduate level design course called Ex-Formation which results in a show and publishing of all of the student's work. Ex-formation is a term the Hara coined meaning the opposite of information; Hara believes that good design comes out of unlearning the system and reintroducing it with a set of new eyes. The re-approach method of his work allows creativity to flow as it never has before.

It is clear that Hara is the most contemporary of the designers that I have chosen to go into depth with because there are small reflections of many of the other "design forefathers" in his work and thinkings. While thinking of the whole like Dreyfuss, intentionality like Vignelli, and materials like Rams it is almost as if his theories on design bring us to a complete 180 of traditional designing.

For the Hara backpack, I wanted to "unlearn" a certain word and re-approach it like Hara instructs his Ex-formation students to do. The word I chose was gleaning. I chose this word after I saw the french documentary *Les glaneurs et la Glaneuse* (The Gleaners and I) by Agnès Varda. Gleaning has a large and beautiful history and the word is most synonymous with the 1857



painting "The Gleaners" by Jean-François Millet.

The commodity being gleaned in this painting is wheat, but it reminded me of a flax harvest. When flax is harvested, it is bundles in the same fashion as wheat and often transported the same way. I wanted

to transfer the new learning of gleaning to my backpack and did this by way of the material and form. I used 100% linen which lead to a beautiful drape that I didn't quite expect. The irregular shape was inspired by the bundles of flax and the low position in which it is carried is in the same position that flax was carried. The braiding of the straps lead to a very comfortable support, and echoes how the process flax fibers are stored after they are processed and before they are spun. This backpack had a lot of intent behind it and all of the intentions created beautiful results that were only semi-consciously produced.



From learning the whole to make a part of it, to forgetting the entire system in order to create something novel and groundbreaking, design theory has been and will continue to grow. As design theory becomes more and more relevant and prevalent in today's culture, we are -- in my opinion -- in a crucial time for these thoughts. Where do our things come from and why do they matter are questions that I am constantly asking, and I believe that a strong knowledge of the past will benefit the innovations of the future for this ever changing world.

Sources

Brown, Tim. *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*. Harper Business, 2011.

Seeming to be a rather involved “designing for dummies”, *Change by Design* covers the background of design as a whole and more. Touching on subjects such as the mental matrix, how crucial thinking is to process, converting need into demand, centering on person first design and knowing who or what you’re designing for, this book covers everything from prototyping and storytelling to aesthetics and even activism. This book extracts the importance of design as a whole, and does not necessarily stick to one thought house of design.

Tim Brown is not strictly a designer. Brown is the president and CEO of IDEO, a global consultancy. He advises business professionals in their overall design strategies and creative thinking in hopes of applying IDEO’s human-centered approach to drive innovation and growth in the business world.

Although this book is not at all what I expected it to be -- it even says in the inside cover “this is not a book by designers for designers” -- but it is helpful in the instance of overview and concept literacy. It’s more a walk in the world of design, although it is through, it lacks the depth of a single thought process that I want to dive into.

Buckley, Cheryl. “Made in Patriarchy: Toward a Feminist Analysis of Women and Design.”

Design Issues, vol. 3, no. 2, 1986, pp. 3–14. JSTOR, www.jstor.org/stable/1511480.

This expose of a women’s role in design attempts to discuss and pick away at the lengthy list of issue dealing with women and the design world. Bringing in feminist sources, scholarly

citations, and historical examples, Buckley's well constructed article only scratches at the surface of women in design. The article is broken down into specific sections: women designers, women as consumers and objects, and the rules of the game. The most substantial of the three is the women designers section as the game and women as consumers and objects have, in my mind, already been heavily analyzed before. The main argument in this section is one that Buckley supports from the book *Old Mistresses: Women, Art, and Ideology* by Parker and Pollock along with other sources: women work through nature while men through culture. This is not a novel idea, but the placement of it in the context of design shines a whole new light onto the patriarchal design world.

As a Professor of Fashion and Design History at the University of Brighton, Cheryl Buckley's main interest is the intersection and relationships between gender and design. Within the context of feminist theories and design history, Cheryl's interests cover women's roles in ceramic design, textile design, fashion and its role in shaping feminine identities, and the ordinary and everyday in relation to design.

I wish that there was more sources like this in the world and I will continue to hunt down more like it. I would like this article to guide my studies, but it seems that the research out there on this subject is slim.

Dreyfuss, Henry. *Designing for People*. Allworth Press, 2012.

The Dreyfuss approach to design is customer first. Dreyfuss ushers the audience through his multifaceted design career with the use of his two consumer representatives: Joe and Josephine. Joe and Josephine are the most average American consumers that represent the needs

and wants of the modern consumer. Their high satisfaction levels and middle of the road statutes and lifestyles help guide Dreyfuss and his design team to tackle the impossible task of creating a more efficient world for everyone. Although this idea of designing for the average is a little outdated and leaves out a lot of people whose needs might be more -- like those who are elderly, disabled, or single -- Dreyfuss' ideas around quality and the fluidity of design across products, experiences, marketing and advertising, and even industrial goods is the key concept to take away from his views.

From vacuum cleaners to the Bell telephones, Dreyfuss was a pioneer in the American industrial design world who hugely contributed to the trade with the introduction of human analytics and standards which not only streamlined his products, but also the way other products were designed around the world. From starting his own firm to being the president of the Industrial Designers Society of America (IDSA), Henry Dreyfuss has clearly left his mark on the way Americans view industrial design.

Dreyfuss' scientific approach to design, as opposed to stylized, harks on the importance of human interaction. This is sometimes hard to remember when the easy thing to focus on is aesthetics, but in the end beauty is in the eye of the beholder, but only if the person holding it is able to use it properly.

Elam, Kimberly. *Geometry of Design: Studies in Proportion and Composition*. Princeton Architectural Press, 2011.

The first half of the book is about the overview of geometric proportions and concepts; these concepts are both broad and connected directly to design. The most impressive and useful

section of the book is the section that has a huge number of geometric analysis where Elam discusses the geometries behind a variety of designed things. From the VW beetle, to various paintings, furniture, and architecture. This text pushes the idea that design is truly all one with the main connecting factor being geometry.

Kimberly Elam is chairperson of the Graphic and Interactive Communication Department at the Ringling School of Art and Design in Sarasota, Florida. She currently has two books published: *Geometry of Design* and *Grid Systems*.

Unlike most books that I have chosen that are not “manifestos” and that seem to be more like how to books, this book is extremely helpful and interesting. I believe that this book firmly supports Vignelli’s ideas of design as one and the interlinking of many art forms through geometry, in the way that Elam has done, is amazing.

Fukasawa, Naoto, and Jasper Morrison. *Super Normal: Sensations of the Ordinary*. Lars Muller Publishers, 2014.

Beauty in the normal things. Fukasawa and Morrison join forces to introduce normality as heightened design. Through an exhibition of “lower designed” things, generic items, commercial-use objects, and overlooked things, *Super Normal* attempts to combat contemporary overdesigning. Questions that Fukasawa and Morrison are attempting are “why do so many designs fail to pass the everyday test?”, “why is normal disappearing, and when it’s gone how do we replace it?”, and “What makes a good object, and how come some objects get better with time”. The question of what makes a good object is one of the overall design questions that I have not only been thinking about for years, but one that design philosophers have been

wrestling with for years and, sadly, will probably never be truly answered; what is important, though, is that each theory of the answer to this question builds up an idea of human interaction with design.

Jasper Morrison is a British industrial designer whose focus lies mostly in furniture, but with a strong influence of the world around it. Hailing from the Design department in Kingston Polytechnic Design School and the Royal College of Art in London, and Kingston University, Morrison has achieved a Doctorate in Design and now focuses more on teaching and the philosophy of design while still advancing product design for the masses.

Naoto Fukasawa graduated from Tama Art University in 1980, and acted as the head of IDEO's Tokyo office. In 2003 he moved away from IDEO to start Naoto Fukasawa Design, his own design firm. Fukasawa taught at Musashino Art University, current university of Kenya Hara, and now teaches Integrated Design at Tama Art University.

This book is incredibly refreshing. The reflection on design is simple, yet powerful. Unlike many other books on design, this one answers great questions not with words, but with connections made by the reader. This is exactly the innovation that is needed. This is what I aspire to with my project.

Hara, Kenya. *Ex-formation*. Lars Muller, 2015.

Through his lifetime questioning and now teaching, Kenya Hara describes his alien approach to design thinking and design education. *Ex-formation* is Hara's robust idea that design, design concepts, and really any subject that can be exposed, should be approached by thinking not about the information that we already have on the subject, but on the *ex-formation*

on what we don't have. This un-synthesis is shown in *Ex-formation* through a decade of a course that he runs through his alma mater Musashino Art University in Japan. Each year Hara guides a handful of graduate students through questioning and newfound discovery through the ex-formation process and challenges resulting in simple reactions to complex ideas and subjects.

Kenya Hara is a pioneer of simplistic, yet extremely complex design systems of the 21st century. Hara both graduated and teaches at the Musashino Art University in Japan, but has spread his outlook on design far throughout the world, concentrating most in New York City and London. In 2001 Hara was named the art director of Muji, a Japanese high-design-doderate-price store that sells garments to paperclips. Hara has written many books that attempt to convey his internal design theory to the world; his most widely known, *Designing Design*, is a culmination on all of his thoughts.

Kenya Hara's work at Musashino Art University is highly impressive to me, and through *Ex-formation* my reactions to this thought process was that akin to the students that he was guiding through the process of forgetting and relearning. Must we forget to learn?

Hara, Kenya. *White*. Lars Muller, 2010.

Like most other books by Kenya Hara, *White*, is a deep excavation of society, design, and anthropology with the goal to uncover what white means. Hara goes into the color, feeling, and emptiness of white and surfaces the elusive color, or non color, that we all seem to overlook. Hara brings his background in Japanese design theory with sociology, anthropology and psychology to create a harmonious portrait of white in his classic thoughtful yet light style of writing.

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Reading *White* after *Ex-formation* was extremely beneficial because I believe that it shows Hara's take on exploring a subject through ex-formation, with his subject being one of the most broad: white. This amplifies his book *Ex-formation* by not only showing the final project of an ex-formation-like thought, but the actual thought process itself, which I feel is so fitting for not only the subject, but also the author.

Lovell, Sophie. *Dieter Rams: As Little Design as Possible*. Phaidon, 2016.

Dieter Rams was a pioneer of the classic and sleek design that Germany is now known for. With a history of the Braun company -- including a comprehensive examination of the staff that came to build it up to its reputation it upholds today -- and the design philosophy that Rams has cultivated over the years, it is clear that Rams' designs were nothing short of world-changing. Most of Rams' design philosophy was centered on quality, that not only were mirrored onto his products, but also the way he chose to live his life in a deliberate fashion. His most famous repeated saying "less is more" was at first too complex for the industry with his simple designs taking months or years and costing so much in the end, but Rams proved his ways

and created a significant dynamic shift in the design world. With his house filled with most of his own designs in true minimalistic form, it is very clear that he not only believed in less is more, he practiced it every day.

Sophie Lovell graduated from the University of Sussex and Chelsea College of Art & Design in 1994. She is a writer, curator and creative consultant and currently the Germany editor of the international lifestyle magazine Wallpaper while living in Berlin. Lovell compiled this book after extensive research and interview processes including an in depth house and studio tour given by Dieter Rams himself.

This book is amazingly inspiring. Not only do I covet Rams' designs, I now also understand more and more about his philosophy behind his extremely reserved yet highly efficient outcomes. Rams' design process was long and drawn out with revisions after revisions -- often done on fodder to allow for overlayment of new changes -- allowed for the final product to be higher quality and better made. Instead of the customer finding the shortcomings, they were preconceived and fixed before the consumer even thought of the product in the first place. This kind of designing is hard work, but that is the job of the designer: to find solutions, not to bring more chaos into this already chaotic world.

Morrison, Jasper. *a world without words*. Lars Muller, 1992.

Although the small book itself has no words, *a world without words*, speaks in miles. Through the juxtaposition of one image per page, making two images "facing each other" in a spread, the language used to compare, contrast, engage with, and explore the images is limitless. From the famous Eames Leg Splint to a photo portrait of Buckminster Fuller and beyond, this

book shows that a world without words might be louder than one would think. We live the bulk of our lives with simply just our sight. Sometimes our observations are overlooked even by ourselves, but all of the photon stimuli that reacts with our brain is retained, even if we remain unconscious of the retention. Our world is built out of silence.

Jasper Morrison is a British industrial designer whose focus lies mostly in furniture, but with a strong influence of the world around it. Hailing from the Design department in Kingston Polytechnic Design School and the Royal College of Art in London, and Kingston University, Morrison has achieved a Doctorate in Design and now focuses more on teaching and the philosophy of design while still advancing product design for the masses.

Not only is this book incredibly inspiring, but like Hara's approach to design, Morrison reveals the omnipresence of design through silent media, where the thought that accompanies the photos are entirely the product of the reader. Supplementing this book with the intense thoughts of Hara, and vice versa, is a keen reminder that design truly is everything and nothing at the same time.

Munari, Bruno. *Square, Circle, Triangle*. Princeton Architectural Press, 2015.

Munari's *Square, Circle, Triangle* is the compilation of the translations of his three books originally written in Italian: *Il Quadrato* (1960), *Il Cerchio* (1964), and *Il Triangolo* (1976). Each section of the book follows a geometric trend: square, circle or triangle, and where those shapes are seen in everyday life, in art, and in nature. With little commentary, Munari uses the juxtaposition of images and concepts to create a thought pattern of comparing and contrasting.

Bruno Munari was an Italian designer, inventor, and theorist who specialized in painting, sculpture, film, industrial design, graphic design, and written work. Being born in 1907, Munari was one of the earliest design theorists who focused most of his research on research on games, movement, tactile and kinesthetic learning, and creativity.

This book was not what I hoped. It doesn't include much commentary from Munari beyond the introduction to each shape. This book reminds me of Jasper Morrison's *A World Without Words*, but doesn't accomplish the final goal of being thought provoking as well.

Munari, Bruno. *Design as Art*. Penguin Books, 2008.

This book beautifully articulates Munari's obsession with futurism. In an in-depth look into how design will look in the future, Munari creates a series of drawings and diagrams backed up by his theories and ideas. His main argument is that a designer must become more accessible for the future. He comments for artists to "get off their pedestals" and that in the future, art will not just be for the elite and super intelligent, but for everyday people.

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If you are looking for the manifesto of everything that Bruno Munari stands for as a designer, than look no further. This manifesto covers from what it means to be a designer to 2D, 3D, and conceptual design. This book is well before its time and should definitely be considered for any person interested in design.

Norman, Don. *The Design of Everyday Things*. Basic Books, 2013.

Don Norman's *The Design of Everyday Things* uses case studies and scholarly articles to examine and understand the psychology behind design and design principles. The book spans several different topics including behavioral psychology, ergonomics, and design practice. Although Norman supports his studies with research, there is still an aftertaste of opinion -- how could there not be? -- in his writings. He often brings in personal anecdotes that have some context to his argument, but sometimes blur his points instead of honoring them. He breaks a lot of his findings down into simple systems, like the swiss cheese error model, which help when one is diving deeper into the topic or relating it to something outside of this specific book.

Don Norman is currently the director of The Design Lab at University of California, San Diego and has taught in many university settings including leading the MBA and Engineering dual degree program at Northwestern University. He has written many books, but is most well known for *The Design of Everyday Things* and *The Psychology of Everyday Things*. He is best known for his books on design, especially *The Design of Everyday Things*. He is widely regarded for his expertise in the fields of design, usability engineering, and cognitive science.[3] He is also a co-founder and consultant with the Nielsen Norman Group.

Rand, Paul. *Thoughts on Design*. Chronicle Books, 2014.

Echoing Vignelli's thoughts on design as a whole, Paul Rand pushes the bounds of design theory to marry philosophy with the tried and true ways of design that have withstood the tales of time. Rand articulates his design process to relate to other designers in a way to share his

methodologies to attempt to streamline the process and allow designers to apply context to the things that they are already doing. A paraphrasing of his methods are as followed: Gather everything through research, synthesize and analyze what you have gathered, condense and abstract your thoughts, then bring in new ideas and client needs (12). This process works and should be used for all areas of design.

Paul Rand worked mainly in print design with his most famous clients being IBM and ABC. Rand was named one of the ten best art directors in history by the MoMA and has won many awards from the AGIA, the New York Art Director's Club, the Type Director's Club and more.

Rand's philosophy on research and contextualizing what is around us creates a strong foundation for any type of design. This text, originally a published essay, reminds us all that there is a purposeful link between aesthetic and efficiency and that balance is a need often yearned for, but solemnly met.

Schiller, Friedrich. *On the Aesthetic Education of Man*. Penguin Classics, 2016.

Schiller's ideas on design and art in general tend to lean far into the philosophical realm. With many great lines and abstract ideas such as: "Live with your century, but do not be its creature; serve your contemporaries, but give them what they need, not what they want" (32). Although this was originally written in 1795, it still rings true today in contemporary design theory. I view this as live in the now, don't just disregard the contemporary; and give the people of today what they need, and not what they think that they want.

Friedrich Schiller (1759-1805) was a renowned poet and playwright who was also well known for his philosophical theories and rhetoric. Schiller is one of the most well known academics of early Germany and produced many poems that inspired Beethoven's symphony and the entire country.

Although this book is very philosophical and often dense, I find it full of very concise ideas on art and aesthetics. In the rapidly changing world of design, sometimes the old and concise pack a stronger punch than overworked contemporary views.

Vignelli, Massimo. *The Vignelli Canon*. Lars Muller Publishing, 2015.

Massimo Vignelli is one of the most famous Italian designers ever known and is known for his passionate enthusiasm in supporting his design philosophy: design is one. Vignelli, along with his wife, Lella, believed that design should not be separated into categories such as: interior, product, furniture, and graphic design, all of these forms come together to create a harmonious design world that can only be balanced by the designer. Vignelli believes that the grid is the key, and in order to create good design, design must be made simple for the designer first.

From package design, to tableware design, Massimo Vignelli encompassed all areas of design with his contemporary views on the world in which he was surrounded. Vignelli is most famously known for his work on the NYC Metro subway maps which he refused to call a map and preferred the term diagram.

Vignelli truly embodies his word in his book which is concise, vibrant, efficient, and to the point. This resource was the first of many design books that I have purchased and truly

inspired me to come up with my own concise ideas around design that not only guide my own work, but also allow me to share my philosophies with all people, designers and non-designers.