

Zobmondo would you rather rules



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Everywhere you look today - from buildings and landscapes, commercial products and public services, websites and printed products - design has taken on a new meaning. Design is not just a decoration; it is an essential component of how we communicate, cooperate and compete. But beyond watching and feeling any good design is a plethora of carefully thought out principles: fundamental proposals that define the essence of design. The trick for all businessmen today is to learn these basic rules - think like designers. With that in mind, Fast Company has asked 15 leading designers - creators of buildings, furniture, products, websites, costumes and labels - to deconstruct what illustrates great design for them. More importantly, we asked them to tell us what we can learn about the art of design. Read their thoughts and then take out the album and start designing your own world. Founder and chairman of Conran Holdings Ltd. London, England Good Design is probably 98% common sense. First of all, the object should function well and efficiently - and getting this part right requires a lot of time and attention. The Dyson vacuum cleaner is a good example of such a common-sense approach to design. Why? He's not a bag. People always moan about vacuum cleaner bags. Every so often, you have to remember to buy more. Bags are often hard to find, and no two vacuum cleaner models seem to use the same bag. And they are difficult to remove and replace. Thus, the appeal of a bagless net is obvious. Debris is collected in a clear chamber, so you can see how much you have picked up. Then you just remove the camera, empty it and put it back. Dyson livery colors of gray and yellow - designed by 2% aesthetics - recall the colors of the guilds of medieval masters, giving the product an aura of reliability. Colors also make Dyson vacuum cleaners universally identifiable, like London's red double-decker buses or New York's bright yellow taxis. I especially like Dyson's dc02 and DC05 cylinder vacuum cylinders can. Sir Terence Conran founded the Habitat store chain and is chairman of Conran and Partners, his London-based architecture and design firm. He is one of the world's leading designers, furniture makers, restaurateurs and retailers. The first Dyson vacuum cleaners were sold in Japan in 1991 for \$2,000 each. Costume designer Los Angeles, California The boundaries between design and art are constantly intersecting. But design, for me, is never frivolous. And one of the The elements that distinguish design from art is a function. Take, for example, a Citroen car. I'm not a real car person, but I remember being totally fascinated when I saw this car for the first time. It was the perfect blend of practicality, beauty, mysticism and sophistication. He had a European sensibility, which for me, as a young American, was exotic. The car had beautiful lines and looked sleek and compact. What's more, the inside was enough to accommodate four people comfortably. But functionality should not be a fading of another important design element: a whim - almost a fantasy. I found out the most about it when my parents took me to watch environmental artists Cristo and Jean-Claude set up their part, Running Fence, in the mid-1970s. (Actually, that was when I first saw the Citroen.) The running fence was an 18-foot-tall fence made of heavy white nylon fabric that is commonly used to wave in cars. The fence ran through a rural area in northern California for 24 1/2 miles - eventually running straight into the Pacific Ocean. The running fence has angered many people in the community. They thought it was pointless and strange. But this was my first introduction to art outside the museum. More importantly, the piece was an elegant and fantastic gesture. And if you let it, fantasy can offer powerful reasons for both design and creation. Arianna Phillips (starari@aol.com) prefers reality fantasy in her work: she has designed costumes for films such as Fashion Squad, People v. Larry Flynt and Raven, as well as for musicians such as Madonna, Courtney Love and Lenny Kravitz. She is currently working on designing beautiful but functional costumes for the film Charlie's Angels. Hartmut Esslinger Founder and CEO of FrogDesign Inc. Sunnyvale, California I don't believe there is a list of principles that make good design. But I believe that good design should reflect a sense of human history - some aspects of where we came from. Look at Lego, a toy that reflects exactly where it came from - Denmark, a country of thousands of islands, thousands of pieces. The game comes from putting these pieces together. Legos embody pure simplicity. In many ways, they were the first digital toys - all bits and bytes. But to experience the product, you have to interact with it. Part of this experience comes from what you bring to it. The word Lego is a combination of Danish words Leg Godt, which means playing well. In Latin Lego means I'm learning or I've put together. I remember my dad and I spent hours building these complex creations - circuses, cars, planes, space stations. There was no limit to what we could do Legos. In sense, playing with Legos is very similar to designing: the process is slow and requires Missing joint joint Or there. You know the mistakes. So you're trying something different, and that leads you to a different form, another connection, a new discovery. In 1969, Hartmut Esslinger (hartmute@frogdesign.com) founded FrogDesign Inc., one of the world's best consulting and design agencies with clients including Swatch, Lufthansa Airlines and SAP. Whether it's designing high-tech dentist chairs or elegant Louis Vuitton luggage, Esslinger strives to infuse each product with its own credo: Form follows emotion. Esslinger also designed the original Macintosh SE. Ole Kirk Christiansen, a master carpenter and joiner in Billund, Denmark, founded Legos in 1932. Sohrab Vossoughi Founder and President of siba Design Inc. of Portland, Ore. there are three basic principles behind any well-designed product: truth, humanity and simplicity. To see these three in action, take a look at one of the icons of the 20th century - the VW Beetle. My father had one of the first models - a yellow mistake of 1952. In college, I had a red model from 1968. It was one of the few cars in which I really experienced the feeling of driving. The driver's seat was like a real chair and completely ergonomic. The car was tall, comfortable, practical, and although I could never drive very fast, I felt like I was flying. In terms of design, it was an incredibly simple and honest creation. Basically, beetle combined three semicircles: two arcs for wings and one large arc for the body - clean, simple and beautifully proportional. And it's so human, right down to its weakness - such as a heater that never seemed to work in older models. But we still loved the car. What makes a good design? Design is not a beautification. This thought process is a non-linear, spatial way of thinking, in which there is a connection between seemingly unrelated things. Designers are creative visual thinkers who learn to see the world differently. Think of beetle: How many objects - and cars, for that matter - make people coo? Sohrab Vossoughi (sohrab_vossoughi@ziba.com) founded SIBA Design Inc., a product development firm, in 1984. Some of ziba's clients include Nike, FedEx, McDonald's, Fujitsu, Hewlett-Packard, Intel, Hyundai, Coleman and Rubbermaid. The first VW beetles were built in 1938 with a 985cc engine. They were called KDF-wagens - crafting durch Freud or power through joy. Liz Wetzel Vehicle is chief designer of General Motors Corp. Detroit, Michigan Sometimes the success of the design has as much to do with its physical structure as with the emotions it evokes. That's why the 1998 Corvette is a great design: It's a sports car that strengthens the Corvette brand and heritage, while evokes a sense of nostalgia - memories that people of corvettes that they saw on the road when they were I still remember the first Corvette I saw. I was about seven years old, and my father, who who on GM, drove home in a bright red Corvette. The car was unlike anything I'd ever seen. It seemed like it was sucking the ground! Everyone in the family took turns riding in it. The design has gone through some changes since the first Corvette appeared in 1953, but you can't go wrong. It is still low and wide, with double taillights on both sides. But the new model has a rear end that sits higher off the ground and horizontal ventilation slots that resemble racing cars - a look that sports car enthusiasts love. Over the years, the car has developed quite the following: Corvette owners gather at meetings and show off their polished engines. So in the new design, the hood twists from the front like a gift box cover. This design feature offers a great view of the power plant. The new design is also more comfortable to sit with than past models have been. To get that low, lean look while keeping the frame tight, the car has always had a wide threshold. You had to fight for it to get in and out. Engineers and designers of the new car have found a way to maintain the strength of the frame without blocking the entrance. All the things that make a car look sleek, without sacrificing its technology, take a lot of work. You look at one thing and wonder: Where did they put all this power? The question on the mind of every automaker today: What makes a car distinctive and unique? When it comes to Corvette, the answer is clear: the emotional response it causes in people. Liz Wetzel (lnustc1.jz3hlm@gmcs.com) is the first female GM car chief designer and winner of the Automotive Hall of Fame 1998 Young-Leadership and Excellence Award. A 13-year-old GM employee, she rides a bright red Pontiac Fiero GT. Harley Earl, the first GM designer developed by the first Corvette, which appeared in 1953. Bobbi Brown CEO Bobbi Brown Professional Cosmetics Inc. New York, New York And rarely think about design; I can feel it. and I approach the design more with my heart than with my head. So when I create something, I do it because it feels really good for me, not because I think it will go well. Color, light and texture are important to me. And what embodies these qualities for me is pictures of my children - or pictures of any child, for that matter. What do I see and feel in these photos? Innocent simplicity of children. How indisputable they are. It's so easy. How simple. These are the elements that, when they are mixed together, give the design stamina. Many people believe that things - chairs, cars, tools - perfectly embody the essence of design. But when I look at a group of chairs, I don't see perfection in every There is always one that is a little more perfect than the other. Other, not in the case of children. Bobby Brown's company has grown from 10 nail polishes on a desk at Bergdorf Goodman's in New York into a multimillion-dollar business. She has three sons: Dylan, Dakota, and Duke. Chip Kidd Graphic is a new York-based designer and writer, a New York Take middle parking lot where every day you come across a smart device: a speed kick - that elongated, bread bread bread - shaped like a piece of macadama lying across the sidewalk. What makes the speed kick a good design? It is a simple but highly functional object that is reliable. It's not what you'd call decorative - but it shouldn't be. There's a clean design to it, based on simple common sense. Often the simplest and most effective solutions are not dictated by style. In fact, the only real part of dogma that I ever taught at school was that the form is strictly defined by the functions it must perform. Accordingly, a total parking-lot speed kick is a highly elegant solution to the problem of getting people to slow down. Take an alternative solution to achieve the same goal: placing a sign that reads: Slowing down. With a sign, you are faced with a bunch of solutions: What color should you use for the inscription and for the background? What form should you make a sign? How big should it be? The beauty of a simple speed kick is that you don't have to worry about any of these solutions. However, when we drive around and we are faced with a speed bump, this can be a surprise push. Which says: another important moment: Design is not always a pleasant part of our lives. But as speed kick teaches us, design is necessary - and it can be extremely practical. ckidd@randomhouse.com/ Chip Kidd has designed more than 1,500 book jackets for authors such as Anne Rice, Cormac McCarthy, John Updike and Howard Stern. His design of Michael Crichton's Jurassic Park became one of the most recognizable images of the 1990s. Speed Strike was first introduced in November 1979 in Brear, California. Statistics from the Federal Highway Department show that these devices reduced speeding by 10% in the areas where they are located. Deborah Berke Principal Deborah Burke Architect PC New York, New York 1943 Charles and Ray Ames designed a leg tire for the Navy that kept the injured leg stable during transportation. The tire is beautiful, elegant, simple and functional, and it solved the problem in a way that worked for everyone. One of the most important things about this object is that when you see it, you immediately know what it is. The design makes it instantly recognizable. Too often we confuse design with marketability - a product with a label that tries to tell us that a product is a good design. Ames's tire is recognizable for its simplicity - the three-dimensional contour of the space created by the foot. He reaches his And its function without outside movement: It's anti-rocco. But simplicity does not mean simplistic - something that is simplistic does without thought. One of the main criteria for everyday design, however, is sensuality. What is sensual evokes an answer that is not only visual or intelligent: It is suggestive. If you had Ames' leg tire, you'd put it on the wall because it's so beautiful. But then people will ask you if they could try it on - to see how it feels. It's sensuality. Deborah Burke (dba@dberke.com) has developed both home and commercial projects such as ck Calvin Klein Stores around the world. Berke is an associate professor of architectural design at Ele and editor of the book Architecture of Everyday Life (Princeton Architectural Press, 1997). Charles Ames (from 1907 to 1978) was one of the most influential designers of the 20th century. Clement Mok Chief Creative Director of Sapient Corp. San Francisco, California Design is not so much about the final product as it is about the process. This is especially true for design in the Internet world, where you can't even talk about the design of an immutable, static object. Instead, you focus on consistent, ongoing activities - a series of interactions and experiences. But more importantly, whether you're talking about real-time design or Pure Time, the days of a solo designer self-creating artifact or experience are gone. The world is too complicated. Taking the idea to his final expression requires the efforts of the entire team - interdisciplinary efforts. And ultimately, any well-designed product or experience recognizes the user. This is what respect for the user that makes the design great. This is true for a desk, chair, book, film or website. The real-time product that is an example of consideration for the user is the Herman Miller Aeron chair. The design process lasted for three years and involves intensive collaboration of the entire team of designers, engineers, suppliers and marketers. Their common goal: Understand users and their expectations. Their interdisciplinary approach helped them find the right solution. When this chair came out in the 1990s, it seemed like it was designed for Robocop, and it looked anything but comfortable. But caring for the user motivated every design decision - and it allowed the team to be confident in their creation. Clement Mok (cmok@sapient.com) was creative director of Apple Computer until the beginning of Clement Mok Designs in 1988. In August 1998, his company merged with Sapient Corp., an innovative electronic services consulting company. The Aeron chair, created in 1995, was a breakthrough in chair design - and reflected environmental awareness: The frame is made of recycled aluminum; The frame is made from recycled polymer. Burke and creative director of Greenfield/Belser LLC Washington, DCDesign harder than people think; it requires rigor, courage and clear goals. Without a purpose, the design is just a decoration. This may sound like a simple truism, but with the aim in mind, the discipline of design becomes orderly. Each decision is reviewed and considered in the context of this objective. Take, for example, the Maya Lin Vietnam Veterans Memorial in Washington, D.C. Unlike traditional monuments, the Vietnam Memorial does not celebrate war or victory. How could it be? But those who ordered the project expected to receive a monument. Instead, they received a memorial to the dead. It's probably no coincidence that Lin's design was originally presented for her funerary-architecture class at Yale. You can see how every design decision that memorial - her choice of size, shape and color, and the way she decided to organize the names - reflects and responds to her goals. Like antimony, the memorial crashes into the ground and goes in the opposite direction than most monuments. In keeping with her goal, she chose black marble that absorbs light rather than the white marble that reflects it. This choice really pulls the design together. Even the shape of the memorial speaks to her goal: It stands at about a 120-degree angle, making it look like a book of the dead that is constantly open and that is meant to be read. In Lin's organic vision, each design decision contributed in general. Cumulative effect: a tidal wave of sadness. And the silence generated by the memorial is deafening. Great design - whether it's a product, a service, or an event - should give the viewer an epiphany of communication and understanding. That should be surprising. Burkey Belser (belsers@gbtld.com) is the co-founder of Greenfield/Belser Ltd., a creative marketing and communication company for the service business. In 1997, Belser won the Presidential Design Award for his Design Nutrition Facts, the nation's food-labeling system that appears on more than 6.5 billion products, from candy bars to tuna fish. The Vietnam Veterans Memorial was dedicated in November 1982; In a public design competition for the memorial, Maya Lin's design was selected from a group of 1,421 submissions. Katherine and Michael McCoy Senior lecturers at the Institute of Design at the Illinois Institute of Technology in Chicago, Illinois Every from time to time, design comes together that radically changes the way we think about a particular object. Example: iMac. Suddenly the computer ceased to be an anonymous box. It's a sculpture, an object of desire, something you're looking at. Our friend recently bought an iMac for one reason: it looks good on her kitchen table from all sides. Gone is the tangle of wires poured out of the back. Instead, you see a clean, curved and attractive rear computer. His translukation those unfathomable inner components that most of us consider black magic. Like the new Volkswagen Beetle, there is something witty about the shape of the iMac and the choice of

colors. And it's sensual: its rounded form nods to nature and the organic world. But what really makes the iMac so successful is that its shape is only part of the integrated experience. Every item - from packaging to advertising and user interface - contributes to the overall perception of the buyer. The iMac packaging, for example, continues the visual language that Apple started with its Macintosh boxes: a large, clear font surrounded by a generous white space. Visual identity is direct and elegant, while making the product seem friendly and accessible to non-experts. These qualities extend to advertisements that show seductive photos of the product - a spectral flower of colorful iMacs on a clear white space. Apple's design brilliance: They realized that a computer, like many consumer goods, can be the object of lust. Katherine (katherine.mccoy@highgrounddesign.com) and Michael (Michael.mccoy@highgrounddesign.com) McCoy were design directors at Cranbrook Academy of Arts, in Bloomfield Hills, Michigan, for 23 years. Katherine's current projects include signage for Chicago Bears headquarters. Michael is a founding partner of Fahnstrom/McCoy Design Consultants in Chicago, designers of the Bulldog Chair for Knoll. iMac, with its 333MHz processor, comes in five delicious flavors: strawberries, blueberries, grapes, tangerine and lime. Davin StowelFounder and President of Smart Design New York, New YorkWe interact with design on two levels: physical and emotional. We have a word for the physical part: ergonomics is something that feels good for you. I call the emotional level of psychonomy - something that makes you feel good. The basic level of good design is the perfect balance of the two. It is said that form follows function. I disagree. Form is a function. They are designed together and intertwined. In a really great design - a design that is worth the test of time - that is done as efficiently as possible. The great design has nothing more than it should do the job. Charles and Ray Ames's molded plywood chair of the 1940s is a perfect example. They molded wood into flexible shapes that perfectly match your body and absorb shock when you move. In many ways, Herman Miller's Aeron chair comes from this Ames chair. But Aeron is more about performance because it's about action, traffic, and mobility: It's like indy car chairs. But like Ames' chair, Aeron is mechanically s upper-ended. And the designers showed tremendous ingenuity when they created the Aeron pillow, which uses the least amount needed to achieve It is a true art and craftsmanship of the designer: to achieve elegance in design with the highest degree of efficiency. Davin@smartnyc.com founded Smart Design, a product development firm, 19 years ago. Smart Design is responsible for Oxo International Good Grips Kitchen Tools, which have won numerous design awards and are part of a permanent collection at the Museum of Modern Art in New York City.Susan KareFounding partner Susan Care LLO san Francisco, CaliforniaSince I spend a lot of time creating characters - and trying to fight big concepts in small spaces - I'm a big fan of images that convey clear meaning. The UPS logo, created by Paul Rand in 1961, is a good example of this. The logo is economical and concise, simple but distinctive, businesslike but warm. It conveys the company's core mission, without the need for a tag line to explain it - a pack with onions, enough detail to be hilarious but spare enough to be timeless. The name of the company is enhanced because it is integrated into the logo, and the classic form - the shield - makes it official. The emblem means reliability and inspires customer confidence. And Rand chose the colors brown and gold because they are not standard blue and green, which are usually found on corporate logos. These colors make the company memorable for consumers. The overall effect is that people get the message without being barraged with redundant information. At one point, a few years ago, it seemed that all the logos that had any personality - such as the winged horse Mobil Gas Station - had been replaced by star-death shapes that supposedly looked high-tech. UPS didn't need to do this kind of update. And while the shipping business has undoubtedly changed since Rand created this design 38 years ago, the ups and downs logo remains timeless and efficient. Susan Care (susan@kare.com) is a graphic designer of the user interface. She has developed an iconography for Microsoft Windows 3.0, as well as screen icons for Apple Macintosh, including a smiling Mac and MacPaint in pouring paint cans and pencil. Kare was previously creative director of Apple Computer and NeXT Inc. Her clients now include Infoseek, Intel, and PeopleSoft Inc. Donald A. NormanCounder Nielsen Nielsen Group of Mountain View, California The best kind of design is not necessarily an object, space, or structure: It's a process. The container store and all its clones - Keep everything and the box and trunk, for example - are excellent examples of design as a process. You can go to any of these stores and choose from a range of facilities to reconfigure your home, depending on how you live. When design is a process, it is dynamic and adaptable. We've all seen the table made by piece of wood on top of a couple of cupboards. Similarly, in the Shop, I can find hundreds of different styles and sized boxes that I can make in chairs or bookcases or art objects. The best projects are always the ones I create for myself - and this is true for everyone. We're all designers. When we make furniture in our homes and when we organize space on our desks, we design. And this is the most appropriate kind of design - functional and aesthetic. It is a design that is in harmony with our individual lifestyle. The manufactured design, on the other hand, often misses the mark: Objects are configured and made according to specific specifications, which are usually meaningless to the user. As a result, I am often dissatisfied with almost everything I buy. I always want him to do something different because my needs are changing. In fact, the more I use an object, the more my needs change around it. Donald A. Norman (norman@nngroup.com), who is known as the working technology guru and kantanker visionary, co-founded the Norman group Nielsen with Jacob Nielsen. The company helps other companies produce human-centered products and services. Norman is also an emeritus professor of cognitive sciences at the University of California, San Diego and author of the books Design of Everyday Things (Currency/Doubleday, 1990) and Invisible Computer (MIT Press, 1998). Alex KriegerPrincipal, Chan Krieger and Associates Chair of the Department of Urban Planning and Design at Harvard Graduate School of Design Cambridge, Massachusetts When it comes to the quality of everyday life, the most important projects are our public spaces. Boston Post Office Square is a perfect example. It has a park that has almost two acres of greenery and open space in one of the densest parts of the city - a financial district. The juxtaposition of mammoth buildings with this little oasis is wonderful - a piece of quiet politeness in the middle of Boston.My favorite public spaces like scenery, where the various aspects that create the scene are invisible. For example, you never know that under The Post Square is a seven-level garage that seats 1,400 cars - and that the park has replaced the two-level garage that has sat above the ground for years. Best of all, this space encourages human theater, with the lawn in the center functioning like a stage that is surrounded by walkways and benches. The people who sit on the lawn are the players. Those who linger on the periphery are the spectators. At lunchtime, the place is packed. But the beauty of The Post Square isn't just that it's a place for people looking for a shady place to dine: It's also a crossroads - a hospitable, accessible hall where people's paths converge. You could go about your business and suddenly you happen to be at this wonderful refuge. The opportunity to relax and sit quietly in or watching the human theater around you - that's what the best public spaces provide. Alex Krieger (akrieger@gsd.harvard.edu) has designed the Museum of Discovery in Bridgeport, Connecticut and the Rhode Island School of Design Museum of Art. Most recently, he created a design for the new Fenway Park in Boston. Boston. zobmondo would you rather card game rules

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