

ANN BAILEY

artd 251: graphic design toolbox
archive and process book

1



inspiration

3 designer presentations

3 designers *inspiration*

The designer t-shirt design appeals to me - the paradoxical nature of the Balenciaga brand, and how adopting a Bernie Sanders campaign-esque logo for their fall 2017 collection speaks to that paradox. Fashion that aspires to look bad to look good; a share the wealth campaign on a 700 dollar t-shirt. Gvasalia captures an irony and contradiction in his design for the collection that produces an allure, a sophistication of the brand name by looking anything but.

demna gvasalia



Nihon Buyo

UCLA
Asian Performing Arts
Institute 1981
Los Angeles
Washington, D.C.
New York



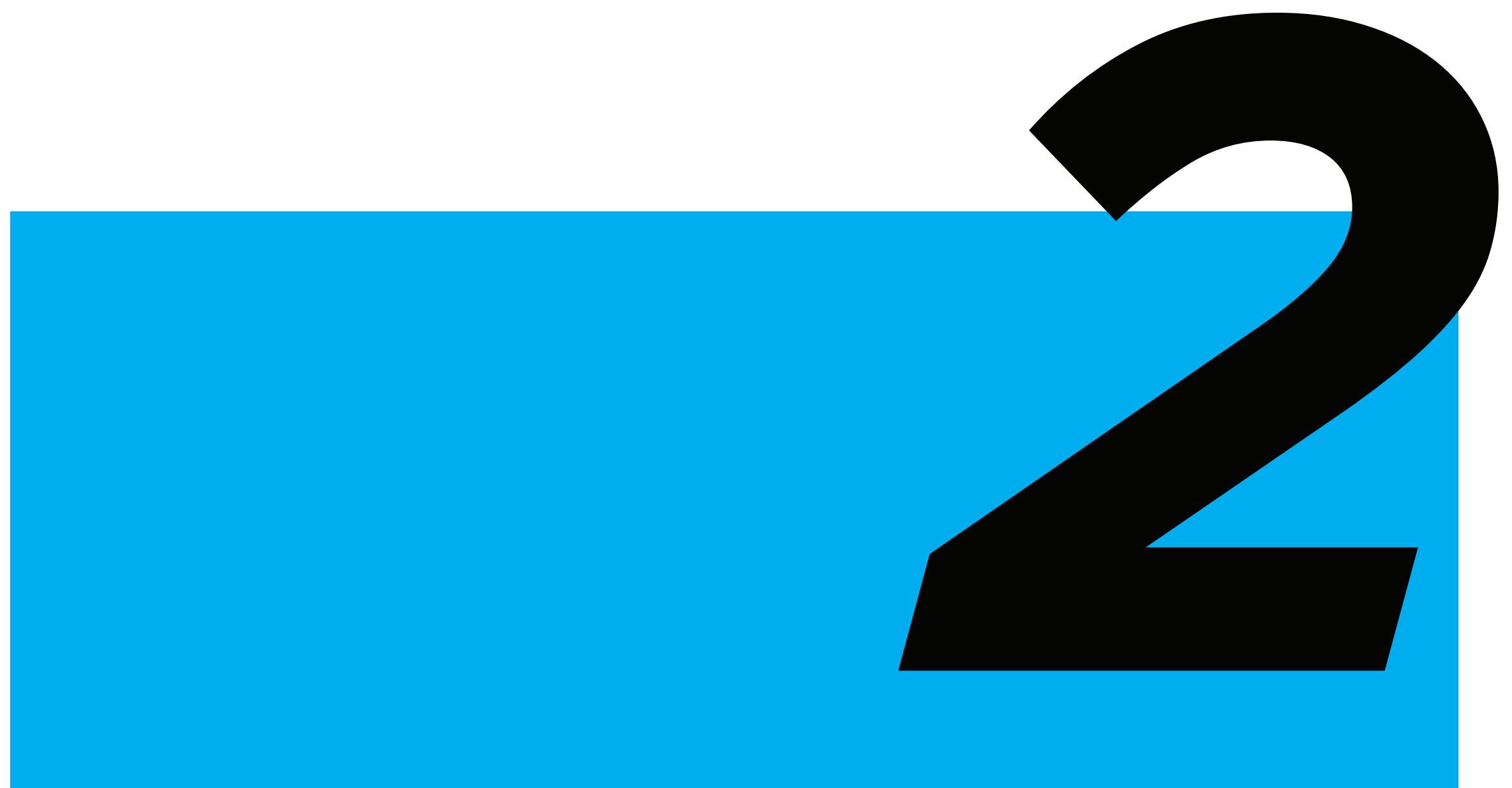
shepard fairey

The “Hope” poster is iconic, parodied, reused and recognized widely. I do not remember a time when this image did not exist in my brainspace. I feel as if it has become a part of a communal language in visual imagery the whole world shares. The drama surrounding a copyrighted image behind it is also of interest to me. The debate of fair use and the applicability or uselessness of copyright is very applicable to what i study, and makes me think.



ikko tanaka

For Ikko Tanaka’s piece, his fluent communication of Japanese aesthetics through the visual design of the poster interested me. The melding of geometric, simplified shapes of modernist design and the implied figure of a traditional Japanese geisha was done so well that a majority of viewers can derive the meaning originally embedded. I felt engaged by this interaction, between me and the puzzle Tanaka created by mixing two cultures.

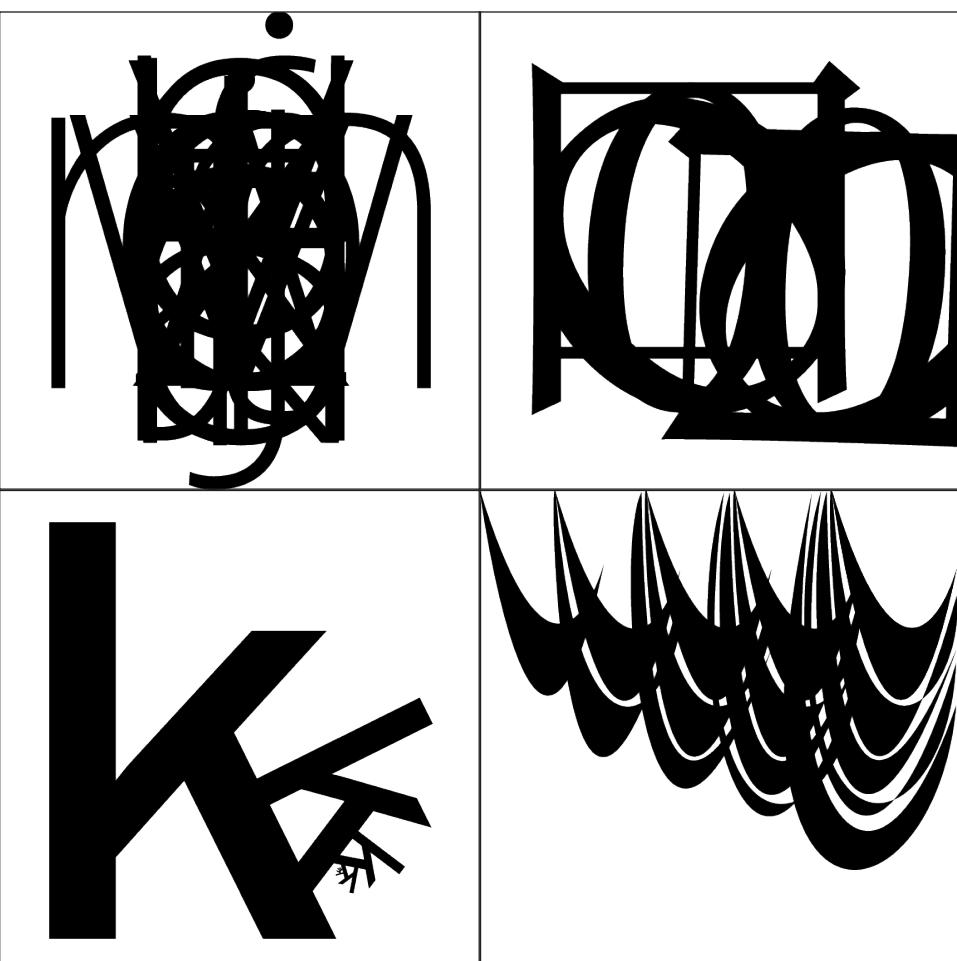
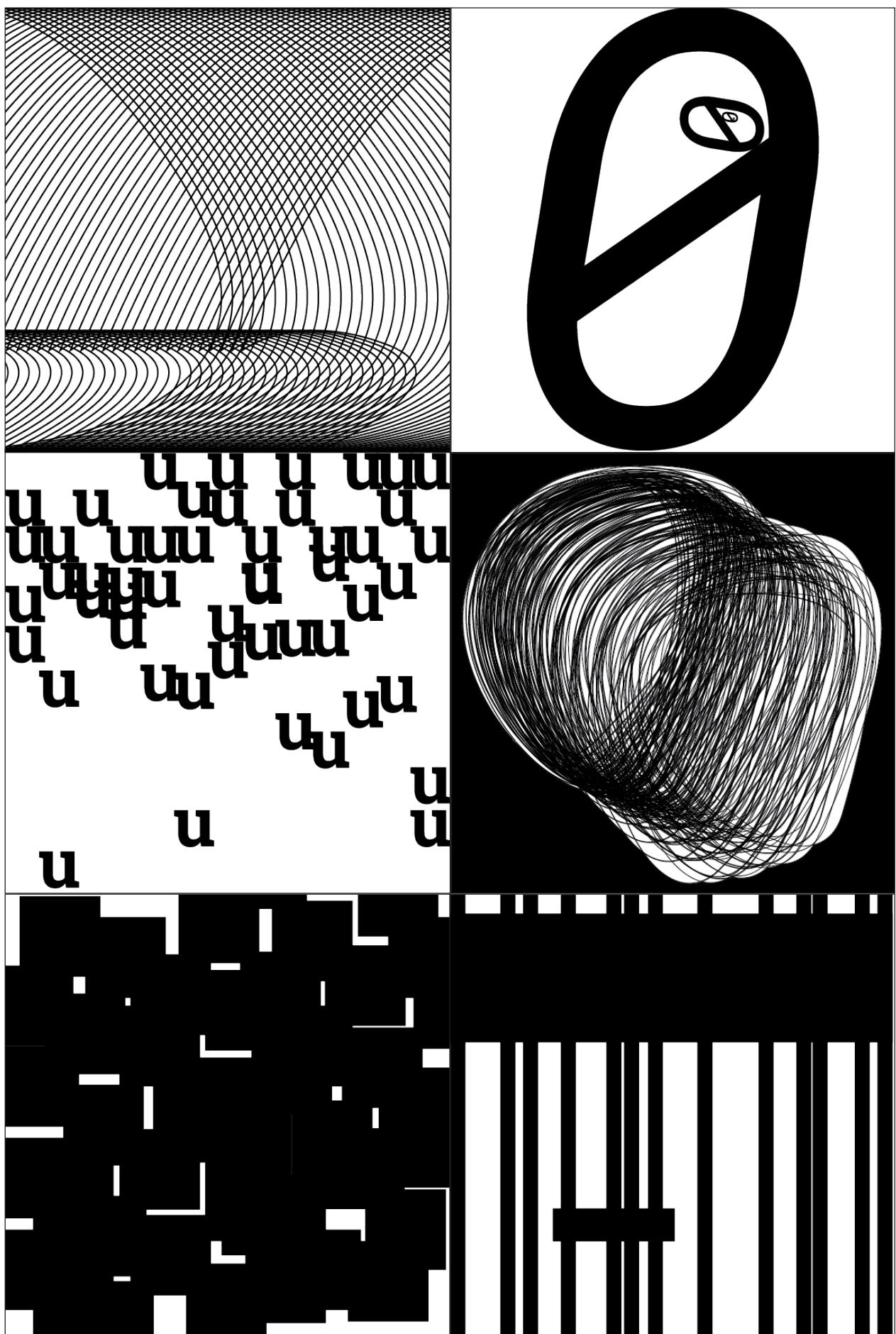
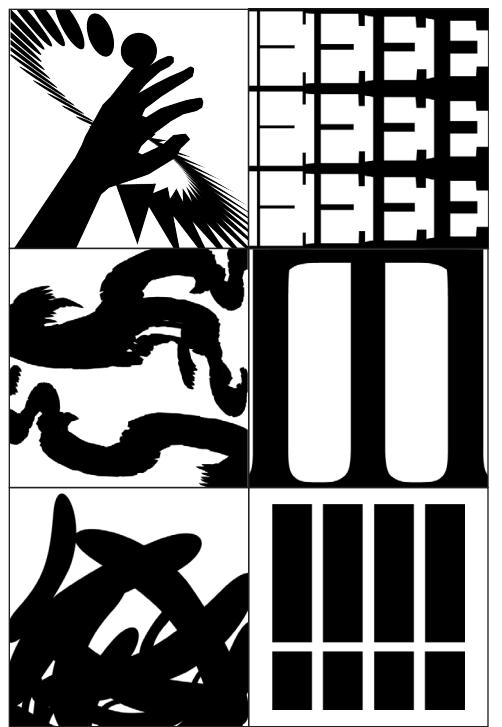


exercises

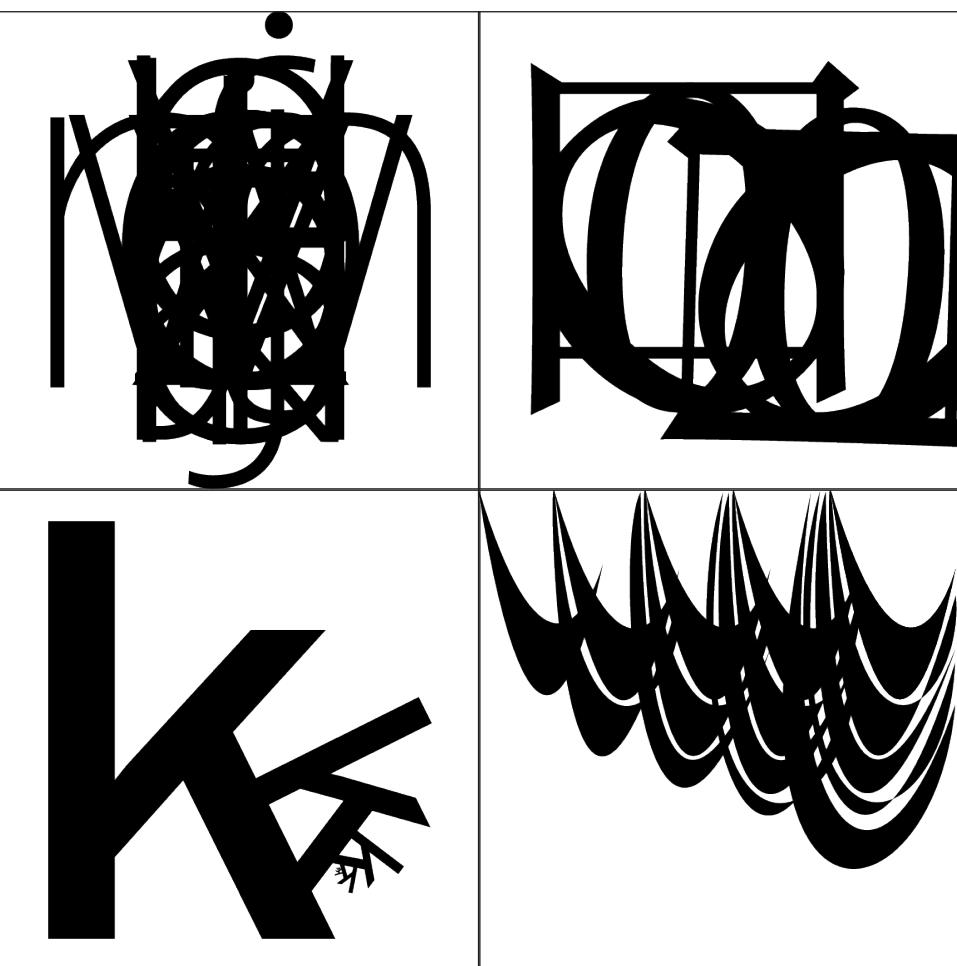
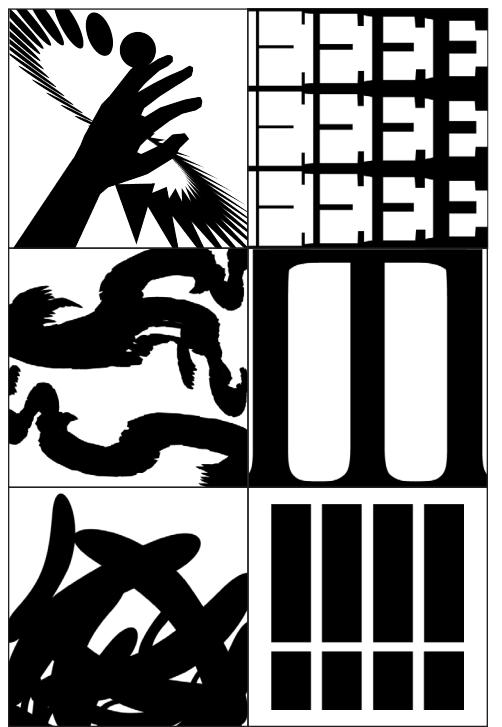
2 order & chaos: v1+2

3 traced letters

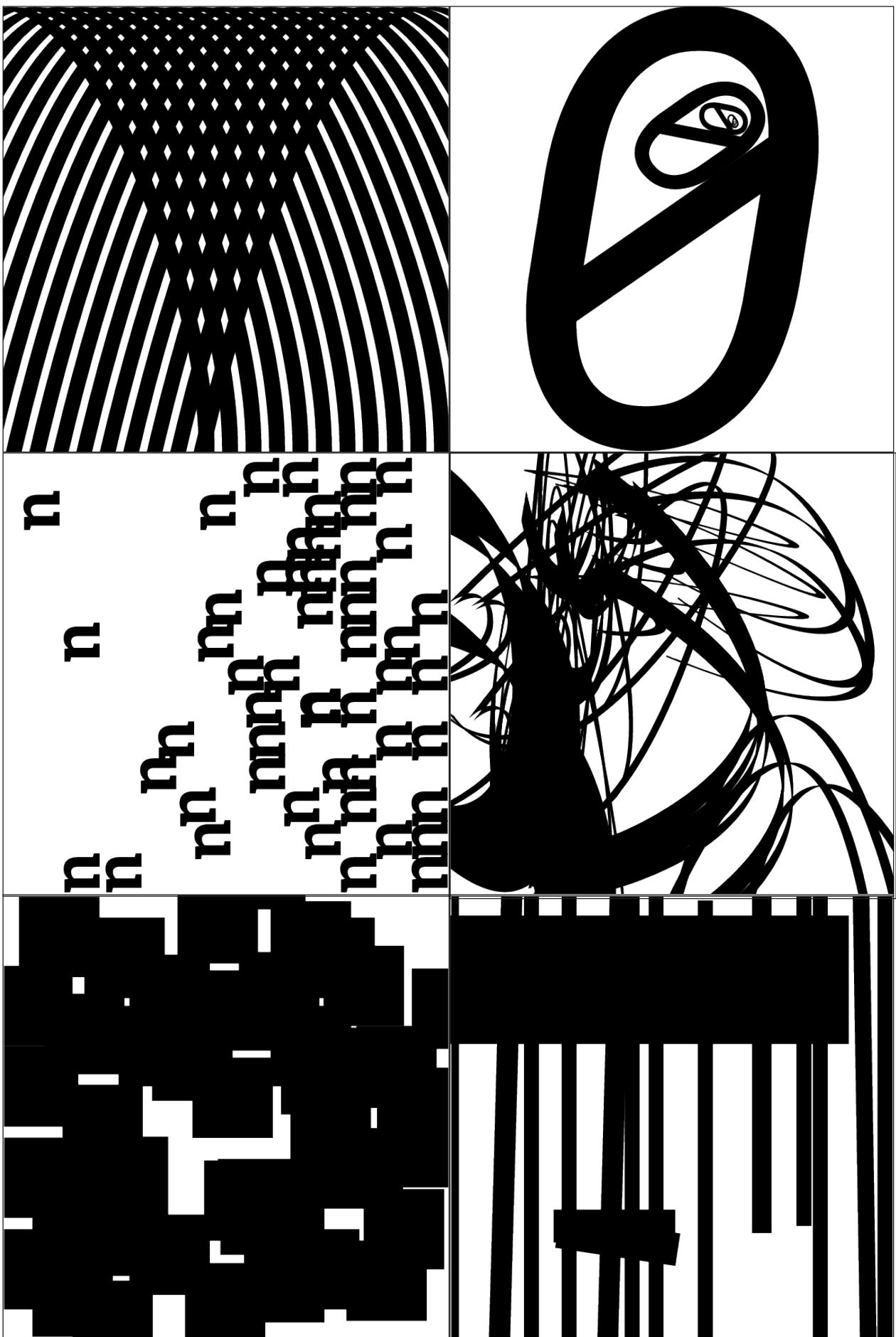
4 color palette study



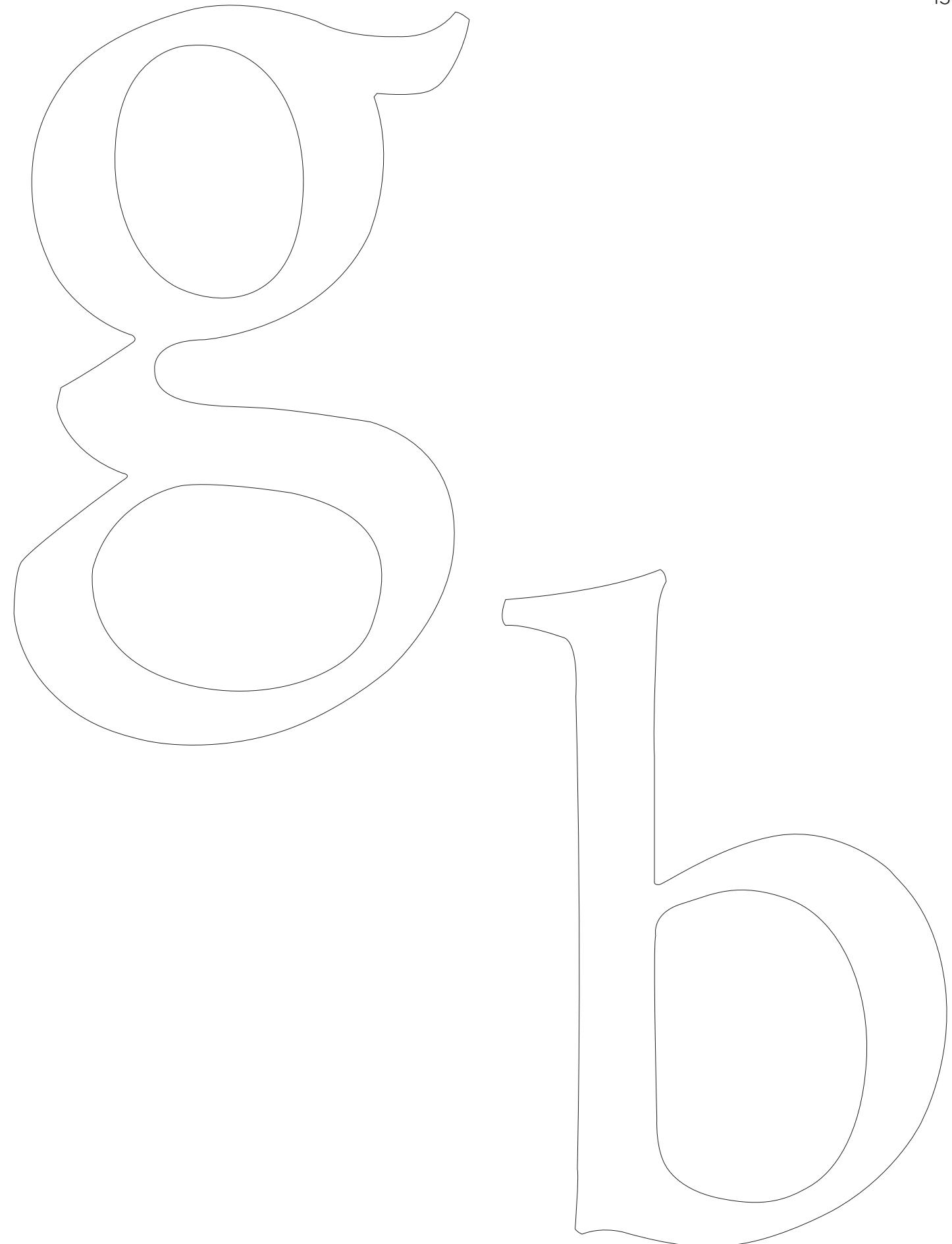
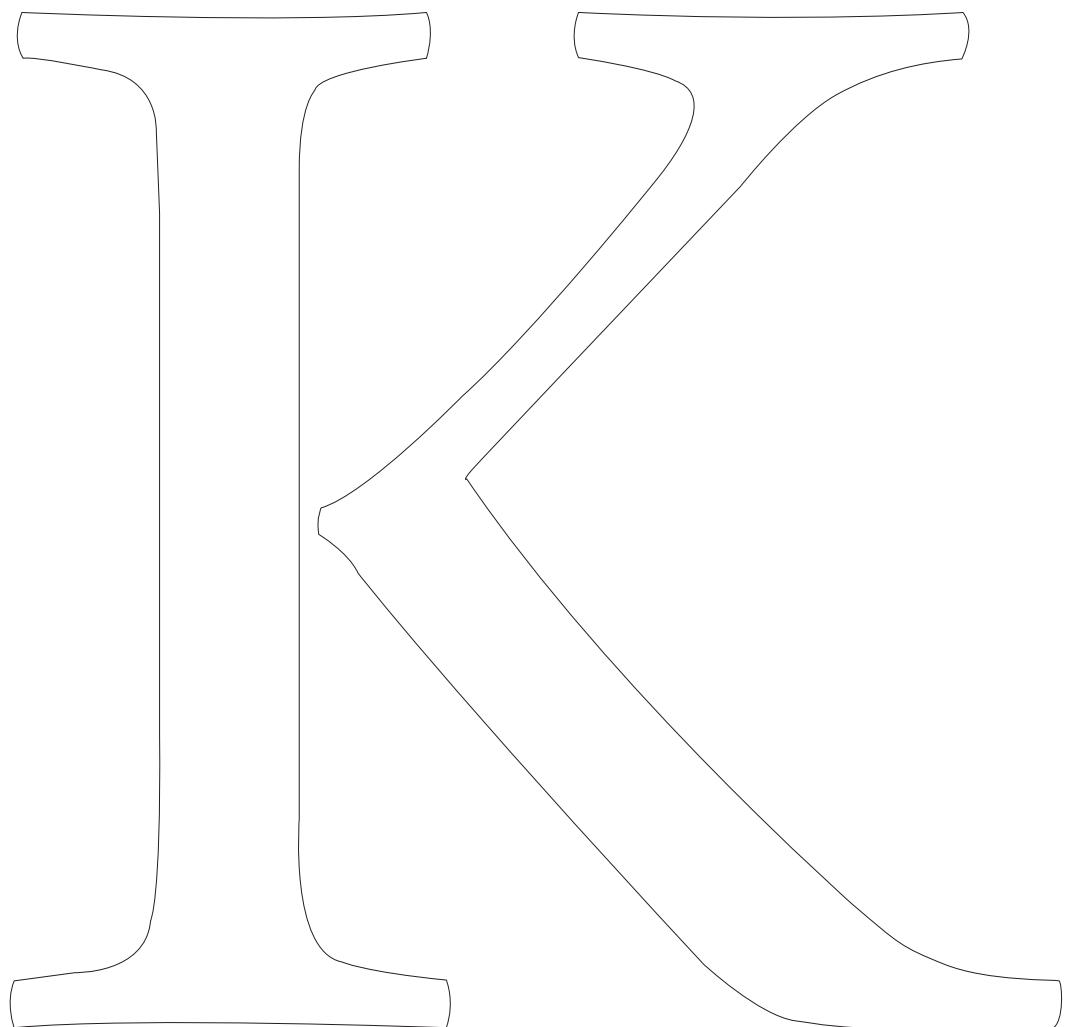
Order & Chaos
v1

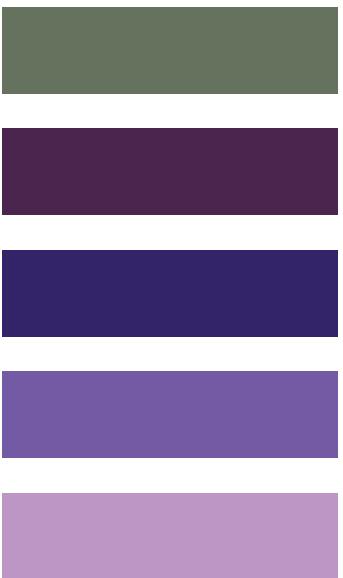


Order & Chaos
v2

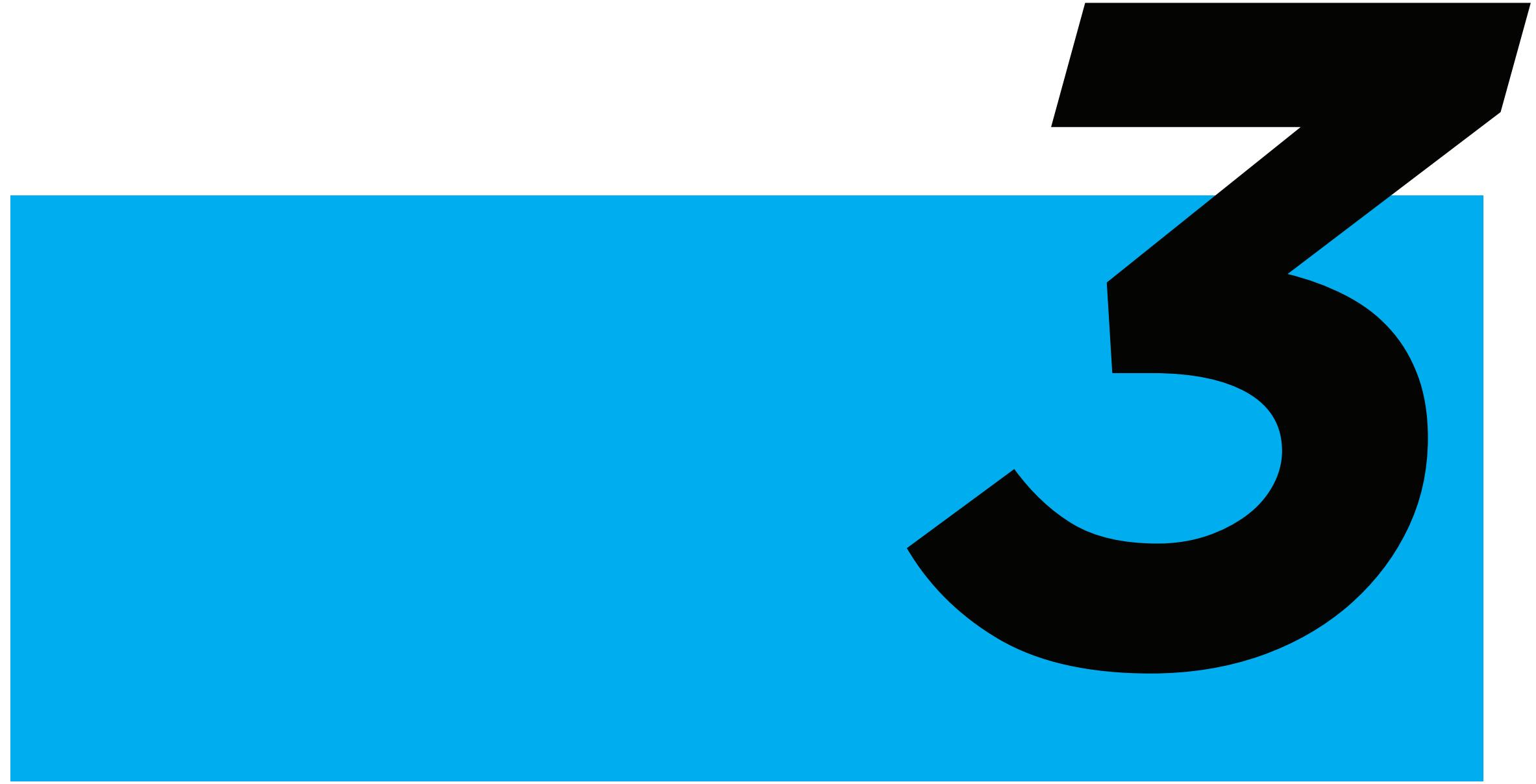


traced letters





color palette studies



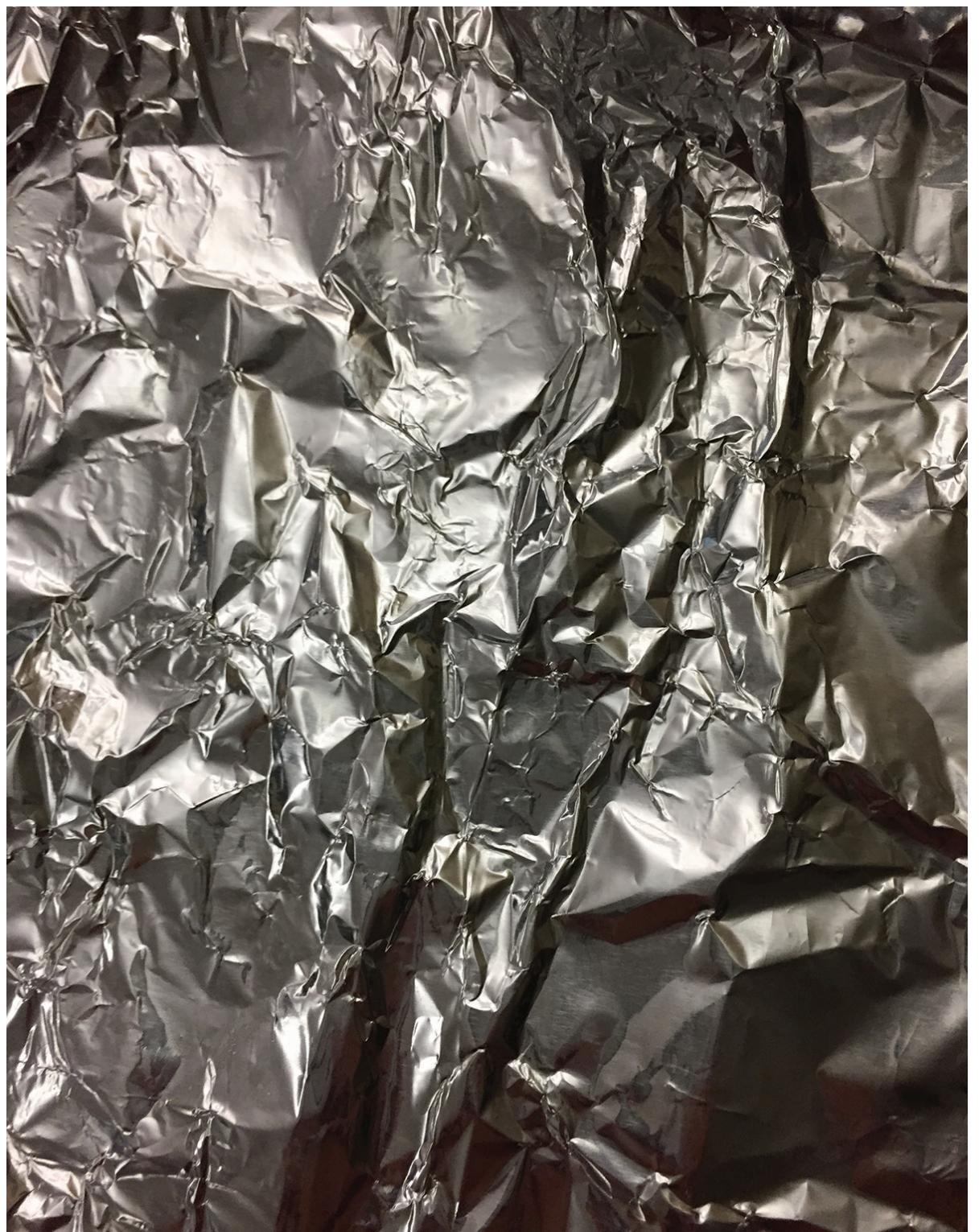
photos

25 textures: human

25 textures: nature

12 color combos: human

12 color combos: nature



textures
human



textures
nature

textures

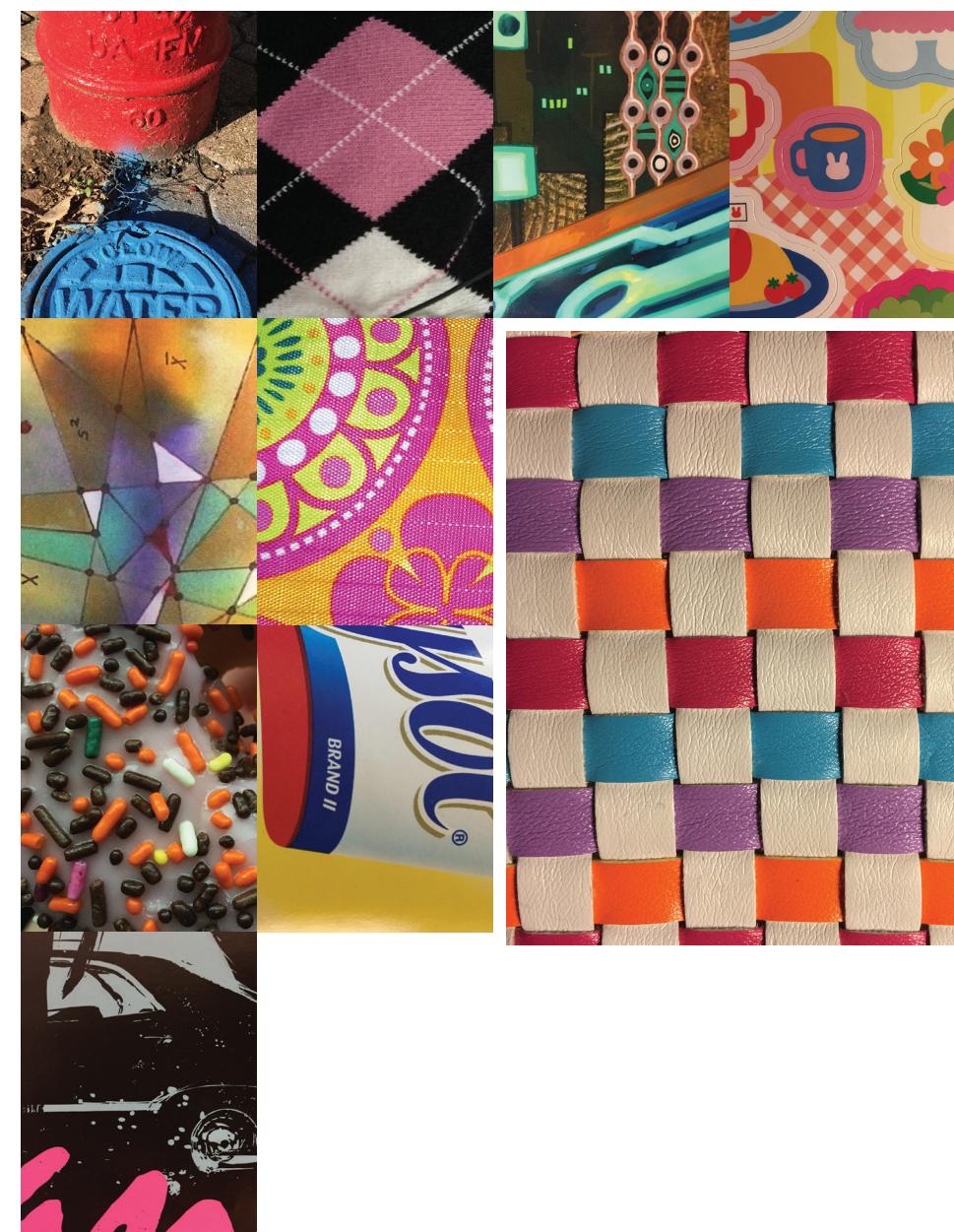
human





colors
nature





colors
human



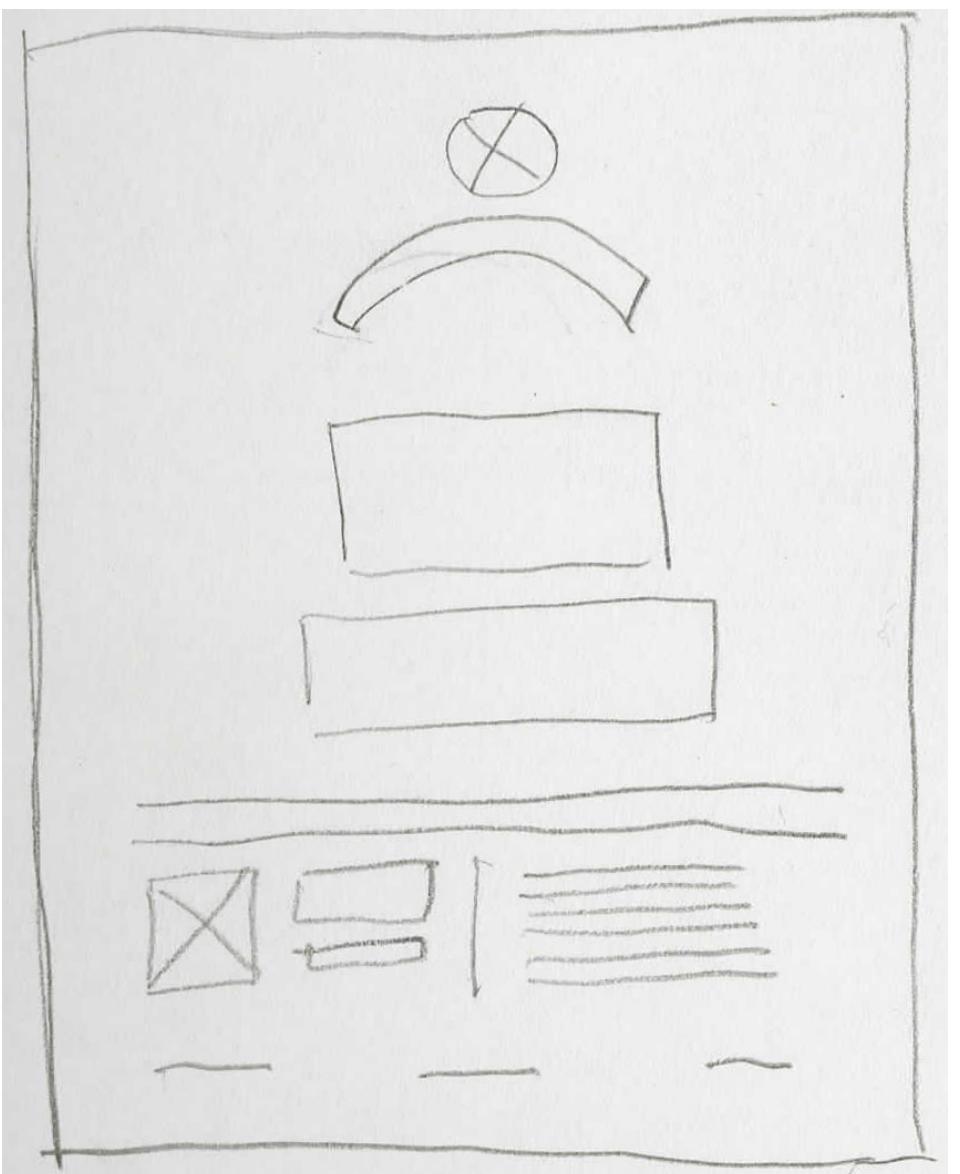


sketches

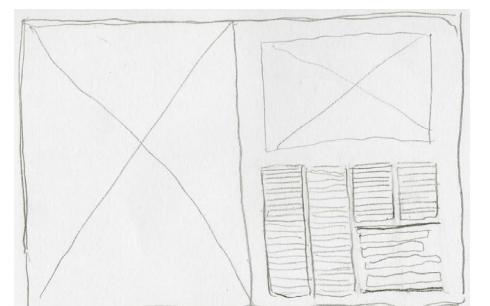
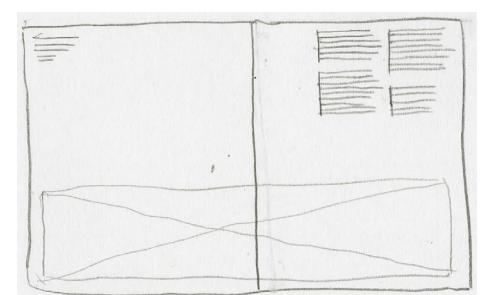
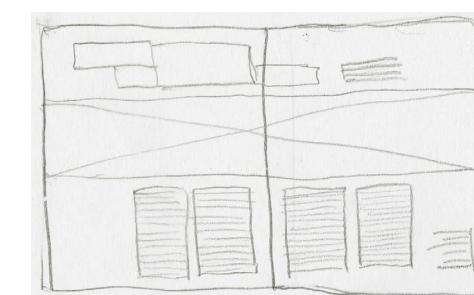
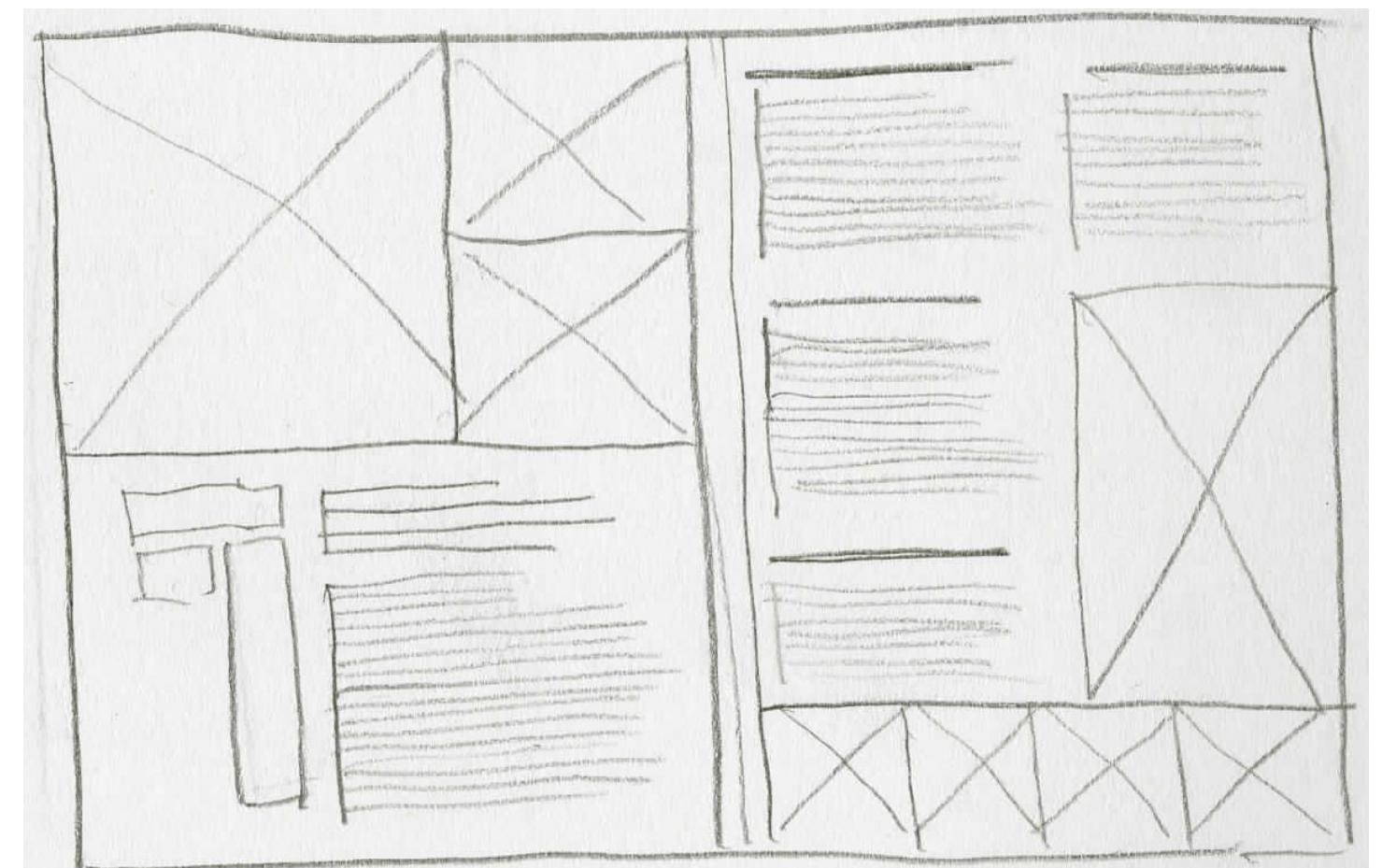
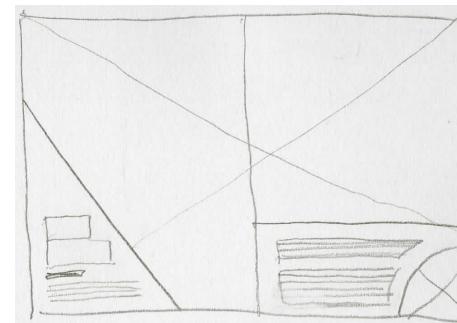
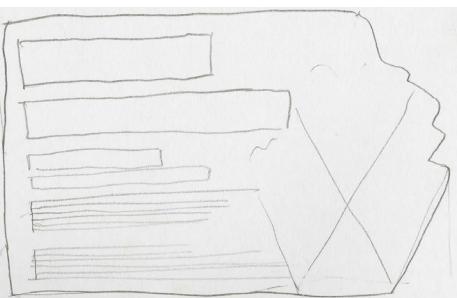
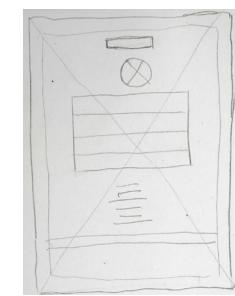
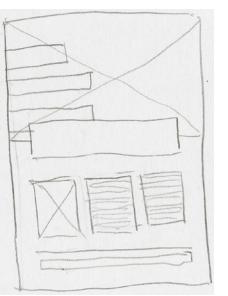
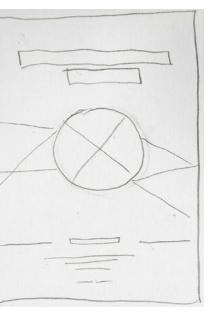
5 poster layouts

5 magazine layouts

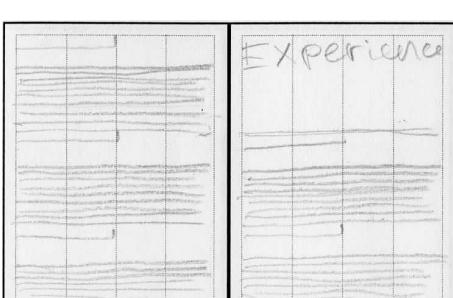
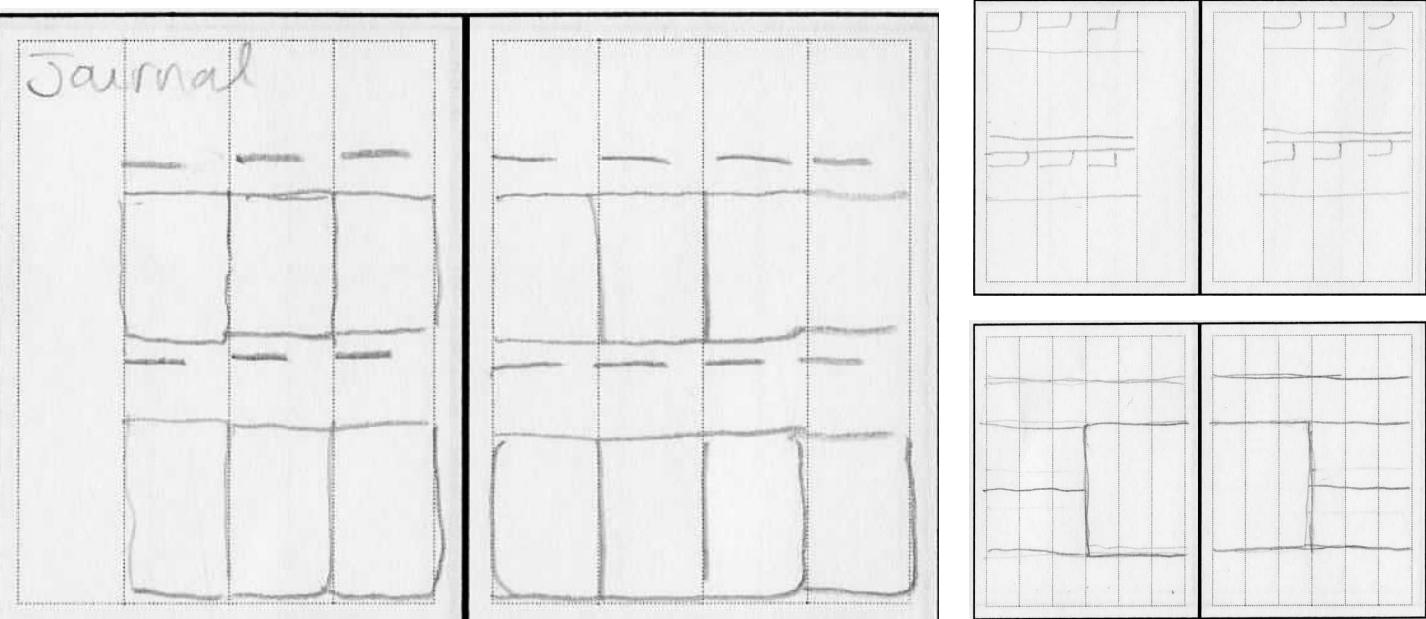
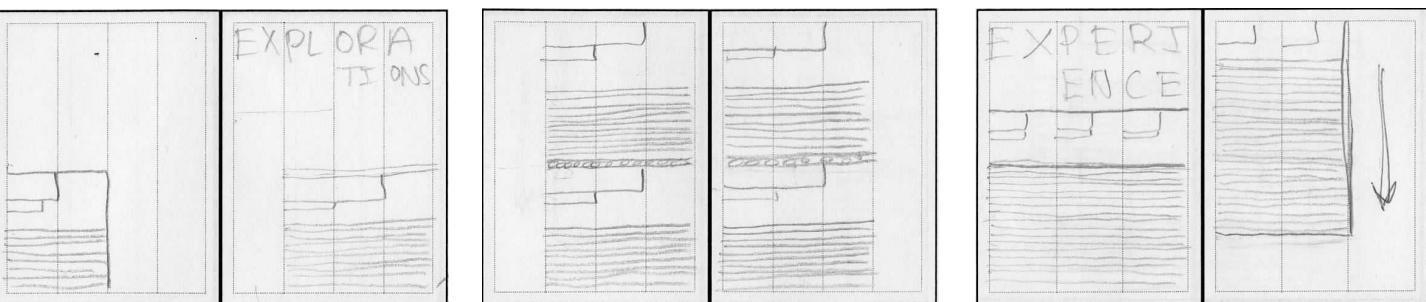
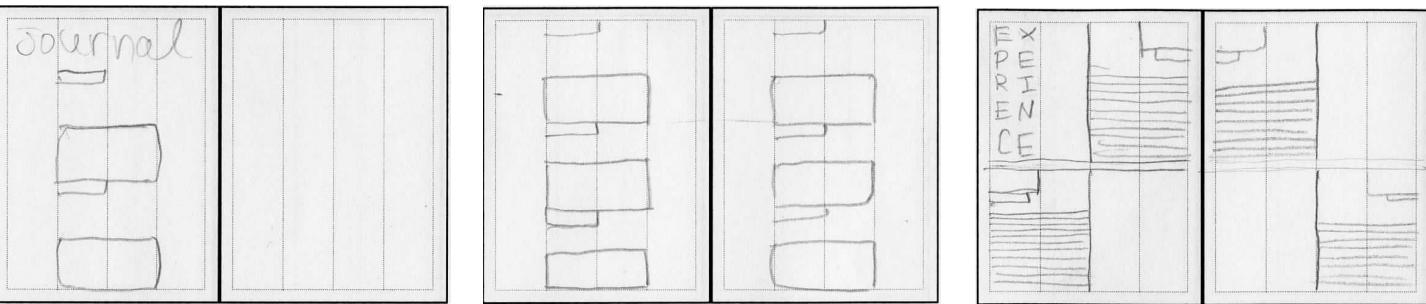
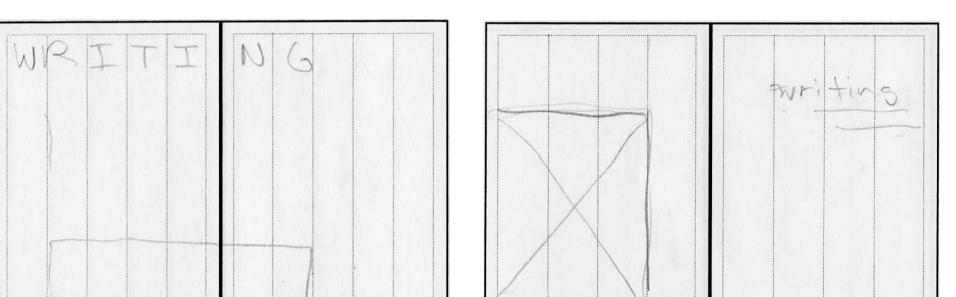
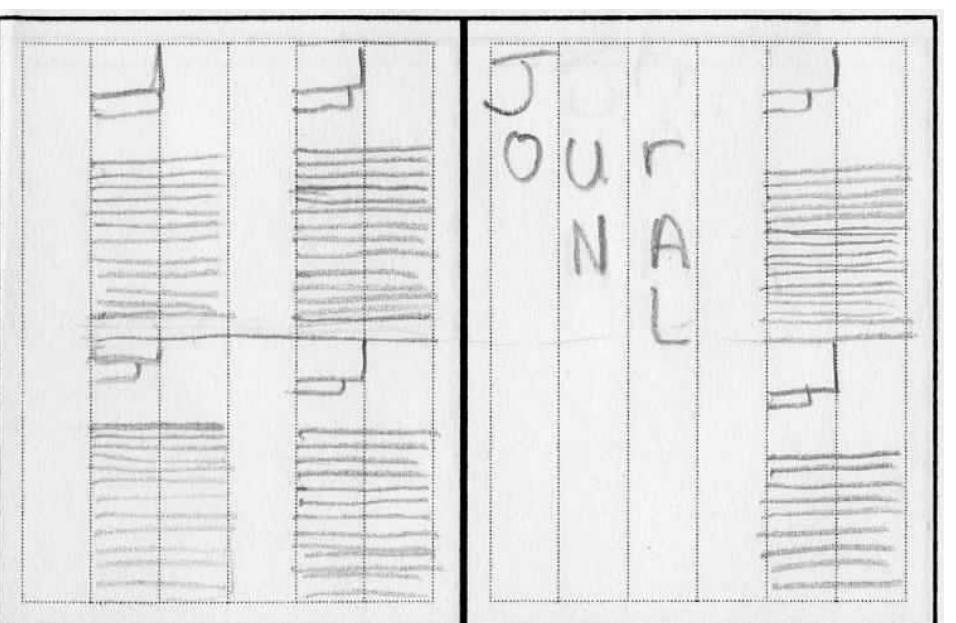
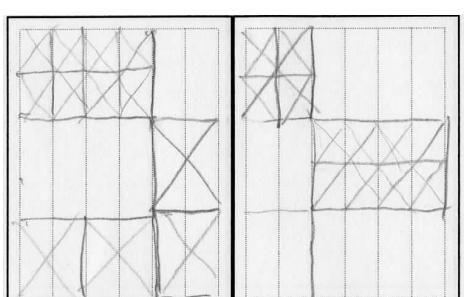
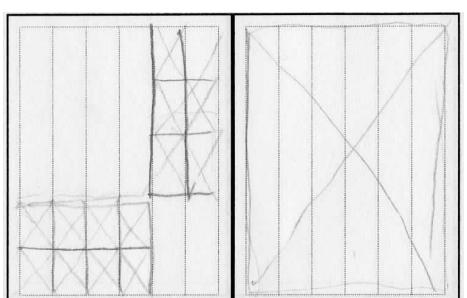
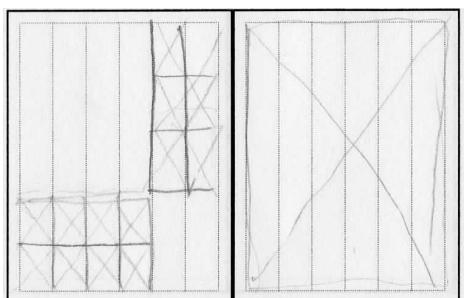
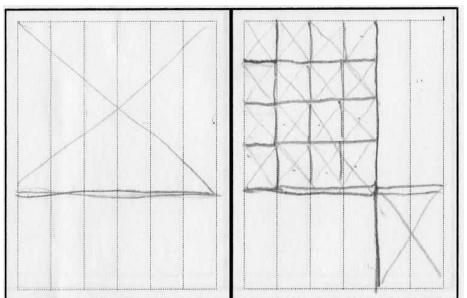
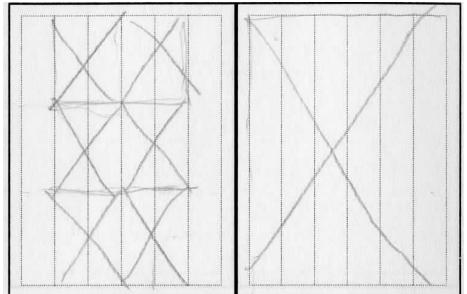
15 archive book layouts



layouts
poster

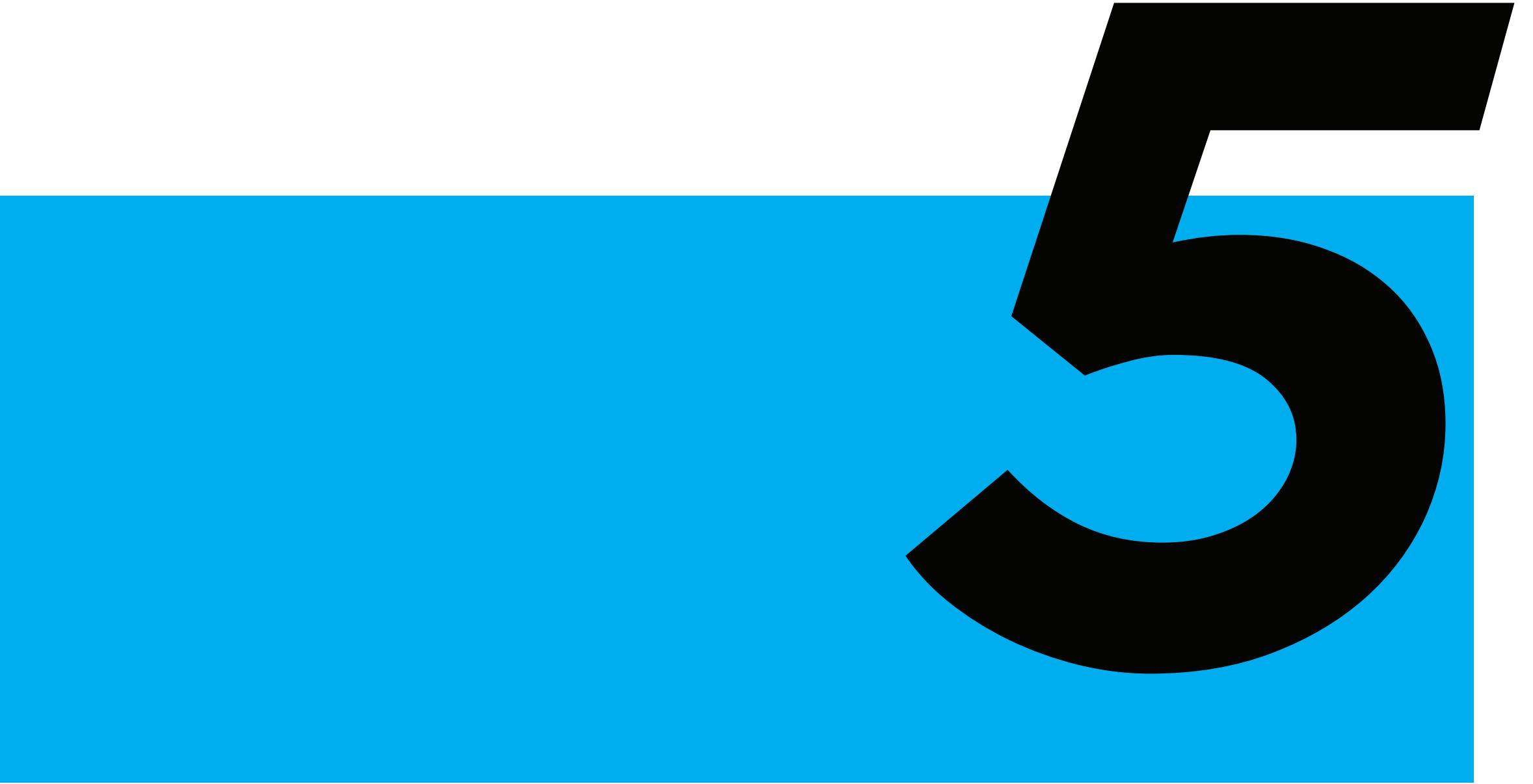


layouts magazine



EXperience

layouts
book sketches



writings

5 experiences

14 design journals

1 essay

EXPERIENCE

"Grace and I had to decide if we wanted to pay a hefty 20\$ fee for the weekend guest pass, which, considering we ended up staying only 1 hour from 1 pm to 2 pm, was not worth it."

CRCE Aquatic Center

1102 W Gregory Dr, Urbana

On September 15th, I finally visited one of UIUC's recreational centers, CRCE. Aside from learning that sir-see stood was actually CRCE, an acronym for campus recreation center east, my friend Grace from Illinois State University and I had a rude awakening when we found out that non-students had to have a pass to get into the center. CRCE is right next to Allen Hall, which was my dorm last year, and yet this is still my first time visiting it. I decided to come here because that Saturday was a particularly hot day, and I wanted to play in the water: not to mention it would be nice to finally say I have been to a campus gym so that my friends can stop nagging me about it. I decided on CRCE because it had an indoor pool and a waterslide, hot tub, and lazy river! I expected it to be a Planet Fitness kind of gym, but when you walk in, the aquatic center is immediately on the left, through some glass doors, after the check-in desk. Of course, to get through the desk, Grace and I had to decide if we wanted to pay a hefty 20\$ fee for the weekend guest pass, which, considering we ended up staying only 1 hour from 1 pm to 2 pm, was not worth it. Although the pool was objectively very pleasant, the number of people there that day was astounding! We couldn't swim laps, and it was more like standing around the pool and floating in the deep end. The slide was cool, but the line for that was still very long. And lastly the hot tub, which I was looking forward to most, was limited to

12 people, and Grace and I didn't feel comfortable going in with a group of 8 strangers. The lazy river was surprisingly small, more like a lazy donut pool. Overall, the time spent with my friend was still fun, but the pool didn't account for most of the fun. I would still go there again, but maybe on a weekday, where there would be fewer people.

Walk Through Arboretum

Off of S. Lincoln Ave., Champaign

On September 23rd, my boyfriend and I went on a stroll through the Oak Grove and around the ponds at the Arboretum off of South Lincoln Ave. We walked around through the grove, sat under the shade in the early afternoon on one of the benches by the largest pond for about 2 hours. I wanted to come here because we had an early morning and decided to grab milkshakes from Courier Cafe. The decision to head to the Arboretum was spontaneous: I had been to Japan House before, and I always saw the research park and knew about it, and my boyfriend is a biology major at Southern University Illinois specializing in herpetology, so I wanted to take him to the ponds. In his free time he often goes to ponds and woods to seek reptiles, snakes especially, as well as frogs. He helped me spot a couple of green frog heads on the surface of the water near the edges of the pond, as well as

noting that, although the condition of the ponds seemed perfect for painted turtles, which are very common in Illinois, he didn't spot any peeking out from the pond. I enjoyed the experience-I didn't want to get sunburned, as it was quite sunny that day, so I sat mostly in the grass while he pointed out a frog here or there, and enjoyed my milkshake. I saw a lot of other individuals in the Grove, but most notably a pair of Asian old ladies, which we both thought was cute. There was also a family feeding bread to a massive horde of koi fish from the bridge on the biggest pond, which I don't particularly agree with since I have heard that bread can be hard for koi to digest. I would definitely go again, perhaps with my photography friends to do a pretty photoshoot.

Reflections|Projections

201 N Goodwin Ave, Urbana, IL 61801

From September 17-September 22 (yes, a whole week long), ACM hosted the Reflections|Projections tech conference at the Siebel Center for Computer Science. There were speakers, a career fair, a startup fair and the ACM Symposium. I was only able to attend two separate days for a couple hours at a time while I volunteered as staff, but when I was there the turnout was very good, much higher than

EXPERIENCE



Reflections|Projections 2018 conference at Siebel Center for Computer Science

expected. I chose to go to the conference because I worked on the design team for Reflections|Projections this year, and it was very fulfilling to see all our hard work out there on display.

We used last year's attendance numbers to estimate how many t-shirts we would need for the attendees, but we shot too low, running out of shirts by the third day. I didn't sit in on any of the talks, but I did get to do my first escape room. It was surprisingly stressful, but lots of fun with my group of friends. Also, I got to see one of my designs, which I made on a 1920x1080 resolution be blown up to a massive size, about 6' by 4', so that was a pretty wild experience. I think that exaggerated the necessity of checking my work to scale, and I learned that colors and vectors and so on can really change when they are being blown up to that degree. Although I wasn't able to participate in many of the activities, seeing that I am not a computer science major, I would say that being there and experiencing all the hard work of my teammates and I was very fun.

Vet Med Open House

2001 S Lincoln Ave, Urbana, IL 61802

The College of Veterinary Medicine had their annual open house on Sunday, October 7th. The event spanned from their Veterinary Hospital, separated into large and small animal facilities, to the sunlit atrium in their Basic

Sciences building, as well as the outdoor areas between the buildings. Since I have only toured their hospital once, I was surprised at the size of their facilities, not even including their Wildlife Medical Clinic.

I chose to come to this event because I wanted to get footage in order to create a promotional video for next year's open house.

I expected the attendance to be incoming Vet Med students, but to my surprise, a huge portion of the turnout was local families, with the open house being mostly focused on children. I already expected that there would be an overflow of people, since they have the open house annually, and it is quite popular historically, but was still surprised that all 3 of their parking lots were full!

In the atrium and surrounding lab rooms, local species of birds, reptiles and cats were on display. In the large animal hospital, there were many horses, and the horseshoeing demonstration. I saw and filmed the dog obedience and Wildlife Medical Clinic talks in the main auditorium of the small animals hospital; during the fact I learned that emotional support dogs and service dogs do not have the same level of access to public areas that would usually not permit animals, because of a special test the latter must pass.

Overall, I would say it was nice to explore the Vet Med spaces, but because most of the activities were for children, it got a bit boring. It did help that I brought a couple of friends, and they were really into some of the exotics that were there. I will definitely go next year.

"I already expected that there would be an overflow of people, since they have the open hosue annually... but was still surprised that all 3 of their parking lots were full!"

EXPERIENCE

“...there is no way for a conscious mind to conceive of a situation, and therefore make a decision about it, without reality and that situation determining what state your conscious will already be in.”

Convo With Stranger

UIUC campus

I had a life-changing discussion with my new friend Maxwell Young, whom I was introduced to through a mutual friend and my roommate, Tia Smith. She thought we might get along because we both enjoy debating/back and forth conversations. Max is a graduated student of the UIUC graphic design program, but came back down to attend the Reflections|Projections tech conference on September 22nd, of which both me and Tia designed for. We began the ‘deep’ conversation after getting to know each other for about 2 hours. A group of friends, including me, Max, Tia, and Cody walked around the Quad at midnight, and then sat down behind the Union to begin an intense debate about the existence of free will. (Tia mentioned that both of us liked debate, and Max decided to bring up his favorite and best versed one.) The basis of his argument was that “there is no way for a conscious mind to conceive of a situation, therefore make a decision about it, without reality and that situation determining what state your conscious will already be in.” All human decisions are therefore predetermined by the environments that people are born into and indoctrinated with. I argued that choosing based on everything that came before that choice is still choosing, but Max defined ‘choice’ as being able to select one outcome when presented with two or more outcomes. I also suggested that there sometimes has to be random or accidental choices, which was hard to debate



Maxwell Young, Courtesy of Tia Smith

with. In the end, both of us were atheists so it was hard to have the full “hand of God” side of the debate.

Overall, I learned a lot. Aside from the debate, I learned that Max wants to be a professor of UI/UX in Canada in the future, that he is into street wear and replica culture like me and my boyfriend, and that he has a cat! I will definitely be seeing him again; my boyfriend and I are visiting him during our stay in Chicago over Thanksgiving break. I think it was easier to connect with them because they already had the common thread of graphic design, AND we had a mutual friend to introduce us.

JOURNAL JOURNALS

Thinking In Triplicate

Erika Hall
7/16/18
Medium
<http://bit.ly/2RbInfH>

The article begins by asserting three ‘myths’ about user experience design. That one, good UX design is good for the user, two, good for business and, finally, ‘good’ ethically. Hall goes on to explain that just because a UX design is “nice” to use does not mean it is helpful for the user, just as eating junk food may be enjoyable but not beneficial to its consumer. Good user experience does not guarantee a good business; if a business offers an enjoyable UX, it may still fail, and vice versa (Comcast). Designing a system/experience nicely to enable a user to do unethical things does not nullify the action. Good UX is not associative with ethically good actions...a good experience does not make the actions inherently good. Hall, a designer/founder of Mule herself, states that as UX designers, people with the power to enable bad business practices, need to make strong, moral decisions, while still creating quantitative results for businesses. Designers, in this sense, are the bridge and middle ground between large businesses and the people using their services.

The Vetements Effect

Christopher Morency
Edward Jiang
9/8/16
Business of Fashion
<http://bit.ly/2O6bYp2>

Morency and Jiang summarize the idea/tagline for now forefront high-end fashion brand Vetements’ 2017 spring/fall collection. The ‘gimmick’ was to incorporate an astounding amount of collaborations, outsourcing each piece of clothing to a brand outside of Vetements best known for that particular piece, ie. Levi’s for denim jeans. The article cites this ability to seamlessly collaborate as well as pull in the interest of these brands to collaborate at all is surmountable credit to the design/advertising team. Even though the idea was rather spontaneous, it is this spontaneity that captures the allure of the ever modern, subversive and hip brand identity of Vetements. Something different was to be gained for each collaborating brand, but Vetements had it all. All the different designers from different brands came together from different ends of the fashion spectrum--fast to sport to designer--to collaborate on this collection, and i think that that collaborative ability, the ability to put together a cohesive layout (collection) with unique functioning

How to Write Good Error Messages

Saadie Minhas
5/7/18
UX Planet
<http://bit.ly/2yuY5LQ>

The article gives a list of instructions on how to construct error messages. Error messages are a point of UX design that interest me because one would believe them unimportant and ideally designed against and not for. But it is also the most contentious, frustrating experience for the user--a turning point that could disillusion a user with the service if written wrong. Many of the points relay, to paraphrase, cut to the point, tread with care, make the text easily understandable, provide an accessible, clear, correct action to take next. The article is full of real-life examples (windows pop-up errors, which have always been incoherent, useless, loud and infuriating) and juxtaposes them next to an ideal version of the error message. A point that interested me most was 11, use proper placement, because it instructed down to the most intricate level: when creating forms a user must interact with, place the error field message NEXT TO that field. Most services i use force me to scroll back to the top of the form to read what is up, and then scroll all the way back down to fill it in.

A Closer Look at Google Calendar’s New Design

Vivienne Kay
10/27/17
UX Planet
<http://bit.ly/2Jcio6o>

Google Calendar put this update out quite a while ago, and i remember the update as a user of the service myself. Kay summarizes three key design decisions as points of interest; the way the update was pushed out to users, the updates to the consideration of users’ workflows in regards to a separation in editing and viewing tasks, and the update to adhere to a style guide multiple Google platforms adhere to. Most interesting to me was the process of analyzing how a user might interact with the calendar/want from the service (a clean way to organize workweeks) and intentionally putting the update as non-mandatory in order to avoid the complete new look interrupting that organization. This gives a lot of consideration and power to the user. The accessibility updates with the guidelines, such as higher color contrast and a more coherent typography set is also achieving that service to the user. This way of thinking is a process that, i would believe, is very key to UX design.

Carousels On Mobile Devices

Raluca Budiu
10/27/17
Nielsen Norman Group
<http://bit.ly/2yWzjDN>

and it is sometimes frustrating when this is not consistent or clear. This makes me feel in the know as a designer and a user; there are designers out there considering my experiences.

JOURNALS

Making an Iconic Notebook Even Better

Jason Tselentis
10/31/18
HowDesign
<http://bit.ly/2CACILX>

The article describes designer Aron Fay's inspiration and reason behind producing a new wave of composition books. Tselentis merely follows the history of the iconic notebook, especially its marbled pattern which dates back to 600 b.c. China, and how its pattern is embedded into our cultures through the school system. Fay, the other subject of the article, has decided to capitalize the iconic notebook and upgrade it into a new comp book which promises to be a high quality, long lasting product to its hundreds of Kickstarter funders.

I can't understand why the Kickstarter for what just seems like a well bound notebook with an ugly pattern could reach 100,000 dollars, other than rampant 80's nostalgia. The article even claims this notebook is levels above its notebook competition. Despite these claims, I could not believe that this non college-ruled, non-spiral bound, cardboard cover notebook could make it back into the mainstream in public schools--and this is not even considering the price for what is being advertised as high-end notebooks.

The Landscape of Tactile Typography

Christina Hartmann
9/28/18
Medium
<http://bit.ly/2JdRYzM>

The article takes a deep dive into a seldom touched on topic of the typographic world: braille. Hartmann gives a summary of the history of braille and its military roots, how it was deemed very efficient and even advantageous during wartime. She addresses that braille is a typeface that is rarely regarded as one, much less developed further or worked upon (which could have to do with its perceived main intent, legibility for the disabled). Hartmann contributes the public knowing near nothing about braille to computer technology, as well. She said that, while it may be more comfortable to settle into computer text-to-speech or text enlarge as a visually impaired person, there cannot be any speed or spatial understanding of the text. This has made Braille more unpopular and less accessible; which is an issue considering online text-to-speech is not widely offered in the first space, and other technologies (keyboards, etc.) are at a very high price point. I think that analog solutions are not necessarily the only way to solve the issue of the

'skimming' ability for the visually impaired. As the last paragraph of the article briefly describes, there is technology being developed that could translate text to braille on an iPad sized tablet--this seems like a reasonable convergence of technology and braille. I thought that the statistic she threw out was particularly sad; only 10% of the public knowing what braille is clearly a quantifiable mishap of our society. This is definitely something we should be educated/aware of.

Design Thinking

Pankaj
1/3/17
InkOniq
<http://bit.ly/2PRLOaY>

Pankaj writes that, at the core of design, there is only problem solving and making the world a better functioning space for the people in it. He gives five examples of when this type of design thinking was actively employed in the industry, and, as he claims, its direct translation into positive change. Airbnb sends employees out to experience customer problems; This created intimate understandings, as well as allowing their designers to get close and take nice photos. Toshiba uses previously abandoned factories to grow clean vegetable farms, which turned an outdated space into an environmentally friendly space. There is an example of lab produced meat, which looks to solve conflict of interest between animal slaughter and a great demand in meat consumption. Microsoft specially creates 'coworking spaces for millennials', allowing for more productive work from a generation of flexible youngsters. And lastly, city planners build spaces in Medellin to help change the broken city: a collective

Around the World in Three Place Brands

Britanny Golob
9/13/18
Transform Magazine
<http://bit.ly/2q6K3vx>

Golob covers 3 different sort of design campaigns that have sprung up in three varied locations around Europe. The projects, focused on the spaces of Ireland, London, and Sydney--all employ very colloquial, community-based and purposed designs. For example, the Norwest project based in Sydney aims to rebrand their city expansion. Wanting to be perceived as more than a pure industrial expansion, the design campaign works to fight that stigma using active, modern, but coherent design relative to the existing space of Sydney. The lines in the designs are adopted from the angle of a compass arrow relating this new expansion to original Sydney. The designs also use gifs and videos. These three campaigns speak the local language of these cities: London's Bankside campaign, which promotes the upcoming London Design Festival, embraces the rebellious spirit of the city with flags that ignore censure in true anarchist nature. I found these projects interesting, because while the practice of community specific targeted designs are effective in these

cases, i also sense a type of exploitation. In a way, these projects remind me of tactics of local news, where by employing a familiar language people are more susceptible to whatever agenda the employer is pushing. Although it is a negative interpretation, i think it is an important one, especially in the case of city expansions as large as the Sydney one--namely because some of these spaces are vibrant natural habitats.

JOURNALS

Design with Difficult Data

Steven Garrity
9/6/18
A List Apart
<http://bit.ly/2CxI5gh>

Going into the article, i expected the ‘difficult data’ would refer to the data of target market, which designers would then have to consider while making user interfaces. This was not the case-Garrity instead heavily suggests using extraneous, long or complex data to fill in empty fields (for web design) in order to pre-emptively account for ridiculous cases. Garrity states that designing this way completely changes the way you think about layout. I think the most engaging part of the article is when he discusses the ethics connected to this way of designing, how, by being flexible with customizable designs and accounting for the most extreme/difficult cases, designers are also making an experience that is the most accessible to everyone.

In Web Design Everything Hard Can be Easy Again

Vlad Magdalin
3/24/18
Medium
<http://bit.ly/2EHbeao>

Magdalin truly tackles a giant, long-running conversation about the lovecraftian experience web-designers face in this day when technologies develop so far so fast. The article encompasses the accounts of many veteran web-designers, and tries to grapple and respond to their disparities with the current field of web-design. Highlighting an article by veteran web developer Frank Chemello, in which Chemello describes how, because of the recent saturation of web-design tools, techniques, technologies, both new-comers and experienced designers are overwhelmed and cannot comprehend everything in the field. His sentiments are echoed by other designers, all professing that especially for veteran designers, older techniques and experiences are completely nullified as web-design progresses rapidly. Magdalin then beings to propose the idea that, yes, there is an over-saturation of coding technologies. But compared to other design

Microsoft Product Design for New Xbox Controller is as Accessible as the Product Itself

Fergus Halliday
7/26/18
Digital Arts
<http://bit.ly/2RduWMn>

field softwares, which have a coherence in workflow, appearance etc., coding programs have to much ambiguity and variation. Basically, he proposes that the best resolution to this issue to streamline all web-design by embracing a program that steps away from classic CSS, and more into visual design programs that can manipulate website code through true object interaction. I thought this was so interesting. Putting coding into perspective next to all the other design fields was a revelation to me. Resolutions to the issues discussed would make coding much more accessible to all designers.

Microsoft’s new Xbox packaging design is driven by a mantra of inclusivity and accessibility. The designers’ goal was to tackle the issue of inaccessible unpackaging experiences. This new packaging, from the gifs strewn throughout the article, seems to be completely tape-free, opting instead for cardboard strips that have a lifted piece at the end to start at, and each component has handles and knobs to lift out by. They tested this type of packaging by working with a spectrum of groups such as The AbleGamers Charity, The Cerebral Palsy Foundation, SpecialEffect and Warfighter Engaged. Microsoft updated this packaging as an extension of what they claim is their larger methodology. Mark Weiser, one of the Microsoft packaging designers goes on, saying that this makes a better consumer experience for Xbox’s wider community, but even more it creates accessibility for limited mobility consumers. When i first saw the packaging, i thought it was

These Designers Have Reimagined the ‘Wheelchair Symbol’ to Include Invisible Disabilities

Giacomo Lee
8/2/18
Digital Arts
<http://bit.ly/2Piqajj>

great! it was minimalistic, clean, and i could relate to the frustration of hard-to-open boxes. I think that this approach to design, solving problems and simultaneously making appealing products is a great corporate standard to work by.

Visibility93, a group made up of designers from design agency McCann London, made a set of 29 new disability symbols. Their goal is to address the invisible disabilities that aren’t depicted by the International Symbol of Access (a person in a wheelchair in simple illustration), about 93% of the disabled population. The 29 new icons cover a variety of invisible disabilities such as arthritis and epilepsy, and is now available to download free online. Visibility93 released the font to ‘ignite’ conversations around a common issue, the denial of disability services to those who do not physically appear so. The ISA, over 50 years old, doesn’t effectively include the spectrum of disabilities that exist, and these 29 seek to evolve this.

As a non-disabled person, it is often time hard for me to grasp the experiences of the disabled. Before this article, i had never considered the possibility that someone with a mental disability might be denied access to disability

A S S ESSAY

What is a designer?

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At the beginning of the semester, I wrote that design to me is the communication of information through illustration, typography etc. Throughout the 8 weeks of reading design articles for my journals, reading class assigned articles and absorbing that knowledge in my active design work, I feel that I can expand on my original, objective definition.

The work a designer puts out and the direct effect it has on our society are not disjointed occurrences and have to be understood as one fluid action. In “Design’s Lost Generation”, Mike Monteiro kind of denounces the title of a designer into a very basic definition, not unlike mine from the beginning of the year. Anyone who affects the final outcome of a design is a designer; “Design is a verb. An act. Anyone is free to pick up the ball and run with it.” What professional designers, like me and my peers, bring to the table is intention, which then ties the objective act of designing into the thought process and consequence while doing as such.

Design, then, is a profession I can enjoy as a field where I can feasibly grow my objective skills while offering counsel, offering my perspective, grounding a company (or whatever I design for) into morals of quality over quantity. Through all of the articles I read this year, this seems a common theme. Of course, the magnanimity of design can account for the belief that design needs a set of strict ethics across the board.

Design, in my eyes, is a powerful tool because, often as the centers of visual interest, they are an inherently mediated product meant for an audience to consume. By definition, design is a mass media. It can be used as a tool to garner quantitative results in use by a capitalist corporation, but the designer’s job is to be the mediating force that puts out something fair. Fast Company article “The future of humanity depends on design ethics, says Tim Wu” highlights a trend of user interface design where social media websites intentionally give their content a sense of endlessness, as to keep users scrolling, keep them coming back. This is such a large issue because, while this is effective business work in a capitalist system, “Design is the determinant, along with your will. But design creates

the way you exercise choices.” UX/UI design (and all other design) that keeps in mind the agency of the consumer, that doesn’t aim to take advantage or get taken advantage of in schemes to claim unethical monetary success is even more important now that digital media can be spread so wide so fast. Monteiro similarly addresses how the evolution of digital media should change the way and guideline designers should work again in “Design’s Lost Generation”. Designers of my generation, to abide the flow of almost instantaneous social media platforms, are pushed to work with speed, and to work on larger scales: in terms of profit, aesthetic grandeur, etc. The danger is that these designers fly past all the ethics. Monteiro suggests in response that there should be some governing body of design oversight.

In some designer opinions, as Monteiro’s in “A Designer’s Code of Ethics”, this moral code is to be stuck by even at the expense of aesthetic or producing the most profitable product for an employer: “A designer values impact over form”. I personally agree with this code: but am still unsure

“Even if under a pretense of greater good, I can’t see the balance between freedom of consumers/ producers and all-encompassing security under this proposal. But, I’m not sure. I am still growing as a designer.”



about enforcing a literal licensing program. In Moneiro's comparisons in "Design's Lost Generation", doctors, lawyers, dentists are licensed practitioners. It makes sense that these working professionals have to meet a guideline for their abilities and understandings. And yet, in my interpretation, these are in a different field than design--a media. I'm so hesitant to assert the censure of it because when literally restricted to the suggested laws, the only work produced, the only available media functions under the decided code of a majority. Even if under a pretense of greater good, I can't see the balance between freedom of consumers/producers and all-encompassing security under this proposal. But, I'm not sure. I am still growing as a designer.

In my designs, I wish to be conscious of my impact. I aspire to function as the most ideal designer; one that works with intentions autonomous from an employer while still consoling and compromising on a desirable end product. I want my designs to function as a bridge between companies and consumers that

is actually fair, not just surface-level attractive or pleasing to interact with. As in yet another Monteiro article "Ethics and Paying Rent", this consistent message speaks to me. Designing something, even prettily, at the expense of your audience or another party isn't the same practice you would want or expect from any other professional. I want to add, finally, that, by each designer trying their best to produce the least malicious end-product as possible, resisting a temptation to deny the considerable impacts their designs will inevitably have for a paycheck, there can be a healthier community for designers, companies, and consumers as a whole. Design can be correctly (and ethically) employed by we designers without pressure from employers, who will have to recognize the standard ethical design when no designer is willing to do unethical work.

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