

Herb Jackson, design educator
Bruce Beck, designer
Carl Regehr, designer/educator
David Burke, designer
Ed Bedno, designer/educator
Larry Klein, designer
Dick Coyne, editor of CA

A conversation in

CHICAGO

Coyne: Let me start this with a very routine question. Is there a Chicago style? By that I mean would your work look differently if you were designing in New York or Los Angeles?

Burke: Definitely. There's no question about it. The clients are different, and the client understanding is different. In New York people are looking for far out, nutty, wild, bizarre things. You can have talent in New York and really run like mad. And you have large corporations with lots of bread to work with.

Regehr: There's another factor, and that's the heritage of graphic design that started in Chicago with the influence of McMurtry and the early people of the STA and the Bauhaus coming to Chicago. I think this established a very direct viewpoint about graphic design and what communication problems were—apart from advertising. Probably Bruce knows more about that heritage. I think Chicago has always been a very direct town. It hasn't been a fashionable town.

Beck: Even I can't remember McMurtry. (laughter)

Regehr: Well, at least you belonged to the STA before the rest of us. The STA established a focal point, here in Chicago, for the graphic arts from Europe which was fulfilled, in the main, by Maholy-Nagy coming to the Institute of Design.

Burke: There's less decorating and more basic design stuff done in this city than anywhere. Which means there's

not as much flashy work around, but probably more profound work.

Regehr: We can't forget Walter Paepke either. Container Corporation was probably the first corporation to recognize the need of design, and communicating the real story of what the whole corporation was in terms of social values.

Beck: What you're saying Carl is that "Yes, there is a Chicago style and it was arrived at through a historical tradition." And Dave is saying "Yes, there is a Chicago style and it's because the clients are different in different places." But I look at the things that appear in the magazines and it's very difficult for me to say, "Yes, this is a Chicago point of view;" and "Yes, this is a New York point of view;" and "Yes, this is a San Francisco point of view!"

Burke: Oh, I didn't get to the West Coast yet. On the West Coast there is this giant Victorian influence, which still exists and apparently CA condones. Here's all this great superficial decoration because, man, that's the only problem they've got to work with out there.

Bedno: If there is a Chicago style, and it's real I think . . . It used to bother me when I was on my big New York kick. You know, "When am I going to get out of this town because we have no style?" I realize now that it isn't lack of talent or even lack of desire. What is very strong in Chicago is a social viewpoint. Maybe it's because of Maholy and the kind of background we came

from, but the whole idea of social responsibility, almost a puritanical viewpoint, is very characteristic of Chicago. The designers tend to resist fads rather than adopt them. I know what's going on, but I don't feel like doing it. And I think any one of you in this room would probably say the same thing. I worked in Detroit for a year and it was just the opposite. If anything happened, anywhere, the next day everyone would follow that style. Chicago is very generous. Most of us seem to be able to continue, year after year, doing what we think is a good job without being wiped out by a change in style.

Burke: By the same token, this breeds a certain complacency. You can really get away with murder because, frankly, the clients aren't too critical and there's not a great deal of competition. That really does affect a lot of the design, and it also dictates that there will be a large number of designers that make it—usually by age 30—and then they plateau and continue to do the same thing from here on out.

Beck: The best criticism of design isn't going to come from the clients, it's going to come from other designers. It's going to come from abrasive people like you. That's good. That's exactly what we need. And it does happen here, and part of the reason it does—so they tell me—is that designers can talk to each other more than they may in other parts of the country.

Klein: I know there isn't the feeling of competition here in Chicago that there

is in New York. It's been my experience, since I started here as a kid, that everybody was quite friendly and open. There's very little of calling the secretary and leaving your portfolio on Tuesday and picking it up on Thursday. That's the whole scene in New York. People are very competitive, and tight, and closed.

Burke: The West Coast is a hungry place too. Much more hungry than New York, and that sort of infighting is a little dismal.

Regehr: There's an interesting thing about Chicago that you hear everywhere. If you talk to a plumber, a plasterer, a stockbroker, a cab driver, or anyone in this city, the phrase I've heard most often since I came from way out West is that "if you can't make it in Chicago, you can't make it anywhere." And that's become a local colloquialism.

Burke: But we can turn that around and say it's more difficult for a designer to do his own thing because there's less understanding and appreciation of the new. In fact, I would say the predominant colloquialism here is "Get the thing done. I don't care what it looks like, get it done. It's 4 o'clock and I have to have it tomorrow."

Regehr: That happens everywhere, if you let it.

Burke: But here there's not a lot of concern about how it looks. "Just get the thing out, man!"

Coyne: Let's talk for a minute about the Chicago clients. David seems to have strong opinions. What about the rest of you?

Jackson: I think the clients here think designers have something to offer.

Bedno: The fact is that this country doesn't need designers, doesn't recognize the need for designers . . .

Burke: Absolutely not, because designers are used to decorate.

Klein: That's an outrageous statement.

Regehr: I'd have to disagree . . . (untranscribable confusion on the tape)



David Burke

Coyne: Do you, as designers, initiate ideas or projects? Or does a client call you and say, "I want you to do something?"

Burke: If you want to do your own thing, your own projects, you can initiate. If you want to be a service operation, you sit by the telephone and hope somebody will call.

Beck: If you want an honest answer, the client initiates them. If you want to hear what should be, it's the designer.

Regehr: Let me run through a couple of things. Number one, Chicago is a hard goods town, and you can't fake out with the cutesy-pie stuff which is campy in New York. You've got a very hard-nosed businessman here. You're in the center of conservatism, and you've got some very strong-minded guys who control the stock. But I think that, if design has been good to us in this town, it has been for one reason—the client bought it. They have bought design. Another point I want to make is that it is possible, at least for me in the last few years, to initiate projects—to go after them and make them happen with such clients such as the City of Chicago and Mayor Daley's Committee for Cultural and Economic Development, and developing a new design office for a college, and a variety of things. You have to do this, out of sheer frustration, because you get so bored with what you're doing.

Burke: You get to the point where you realize, if you're going to make a valid statement or a valid contribution, you have to define the parameters. If somebody else defines the parameters, you're just decorating.

Regehr: Well, we all decorate from time to time.

Jackson: It may be that you're not simply decorating, as you put it, but simply that you're defining what he thinks he wants rather than listening to him. Let's say he calls you in and suggests his need for a particular thing, whatever that might be. If you follow what you think his instructions and limitations are, and add whatever amount of finagling that you might choose to add, then I think you're up a creek. But if you decide that this need grew out of a particular problem, and you can spot that problem, then it might be that you should solve it in an entirely different fashion.

Burke: The implication is, if I read you correctly, that you have to get in at the problem level. That means that you have to be really plugged in well to a corporation to do them any good.

Jackson: I think so. You can go along with what they think they are, which of course puts you in the office of the vice president in charge of public relations listening to what he thinks the corporation is. Or you might gather that along with some other information and come up with what you think they are, and come a little closer to doing something that might be of consequence to them.

Bedno: This sounds like an Aspen discussion. An Aspen discussion is when people argue for a week and never once tell you what they're doing because they're ashamed of it. (laughter)

Klein: I'm the last designer in the world who's never been to Aspen.

Burke: Oh no.

Bedno: When you talk about style, or problem solving, or anything like that,

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you're only talking about what you're doing. Why you're doing something, as far as I'm concerned, is the only thing worth considering. It's really why I'm teaching, and why I only teach with projects that are involved in education. I don't give advertising problems. I give problems in communicating to other people, teaching them something, because teaching has value and education is the area that all designers should be working in. Everyone else is in it except us, and there's much of it that we understand and they don't. The "why" is the only thing worth considering. The "how you do it" is really very personal. Sesame Street uses every single manneristic trick of the advertising business, but they do it for the right reason so style is good for them. I hate it when an agency does it to seduce you and I love it when Sesame Street does it. I push "value" to my students, and it must be working because only my dumb students go into advertising.

Coyne: Where do the smart ones go?

Bedno: They either go into their own businesses and start design projects or they go into educational projects. Some of them are developing teaching machines. They also go into companies like Field Enterprises or Britannica, or publishers connected with education.

Beck: Can I add something more to this? There's an article . . . in another design magazine . . .

Coyne: You can mention the name.

Beck: I don't remember which one it is, but there's an industrial design teacher who was talking about something very close to what Ed was saying. He said he has changed the objective of his students, so they do not do products related to marketing and sales. Instead, their approach to products is more in terms of human benefit or social problems. And as a result of this orientation, only one of his graduates is going into a normal industrial design office. The rest have all found jobs in other areas of society which can use their talents, but not necessarily to make products more appealing or increase sales.



Carl Regehr

Bedno: And therein lies the salvation of this country.

Burke: Or the world.

Coyne: The salvation of the world rests with designers?

Burke: No, man, no. With the attitude. Let's not sell out anymore, and let's do things that are really meaningful. Frankly, I only work on stuff, personally . . . fortunately I have a good staff that can work on other things . . . I only work on stuff that has meaning. In fact, I get into some projects that I think have meaning and discover that I'm just working on the periphery. They called me after they had the whole solution worked out and they want me to make it with round corners so it looks good. The point that I guess I'm trying to make is that the designer does not have enough power to change anything. At least he's not called in at the level where he can make a decision, unless he's as eminent as Carl Regehr.

Regehr: I'd like to retouch on a historical point. I think that design, visual design as we know it, started in Chicago and it had great influence. Then the rest of the world caught up to it and maybe even surpassed it. From about 1955 to 1970, everybody, all over the world, has a universal style and is doing

a competent job of visual design. We see it repeated constantly, day after day. And I wonder how good designers can keep on doing the same kind of great stuff—which has no nourishing content for the human soul. Right? Now we're at another focal point in visual design. The behavioral psychologists held the first visual literacy conference in Rochester last year. They have now discovered the visual world. My experience at Harper College in developing an office of visual design to work with learning resources, to develop learning materials, has really been kind of exciting. The Ph.D. is terribly excited about the visual world. He wants to be involved with the designer in developing learning models which can be new curriculum. People can develop their perception to learn faster and in a more fulfilling way. And that's meaningful because, let's face it, educational systems are in trouble. I think we're at this focal point again because of a whole new breakthrough into an area where the designer can really contribute.

Beck: What you're suggesting sounds terribly important. Maybe it's because it isn't a designer doing something all by himself. He's working with a number of other people from different disciplines all making a relatively equal contribution.

Regehr: That's right. It's a democratic system. The designer is only part of a total process, but he has something very valuable to contribute. Herb and I have discussed this at great length. We learn visually until we get involved with the verbal world, and then every child gets screwed up for the rest of his life.

Beck: That sounds like a story that Frank McMahon told about why a guy gets to be an artist. Along about the third or fourth grade he does something. Maybe he wins a poster contest. He may not be any better than anyone else, but he lucks out on this one, at the age of eight. From that point on, he's always assigned to do the posters. As a consequence, he doesn't learn what's going on in class so he tends to be less well educated. But all of this art work kind of carries him through. As a result,

it's all he can do anyway, so he stays with it. Frank wasn't apologizing for artists. What I think he meant was that you can learn by this visual process. And maybe what you have to express visually, and what you learn by accepting these things through the senses, is as important and true and significant as the things you may learn in formal education.

Coyne: Awhile ago, Larry, in one of those community outbursts here that I'll never be able to transcribe, I thought I heard you say the designer is a tool.

Klein: When I said designers are tools, I didn't mean all designers necessarily, and I admire and respect those designers who may not be. But, in all honesty, that's basically what I am. I have very little to say about the content of what I'm doing. Sometimes I struggle with it and sometimes I don't. The design business to me is an interesting enigma because it has allowed me, in my personal development, to not be terribly involved with business. That's important to me. I'm becoming more and more involved with my personal life, my one-to-one relationships with my children and family and close friends. And as a person, in a broader sense, with the world at large, which is something I don't know how to cope with as a designer. We devote a sizeable portion of our office time to free work or low-cost work for causes that I believe in and can relate to. We do work for the Methodist Church, the Jewish Community Center, Integrated Education, etcetera. I don't care who it is as long as the people we're dealing with are sincere.

Beck: How do you pay the rent?

Klein: The business pays the rent. And I have always had doubts about this because I have serious, fundamental questions about business per se. I don't really give a damn if Container sells one more foot of corrugated box board for the rest of my life. Everybody might be better off if they didn't. But if Container called me tomorrow with a big project, I must admit, in all honesty, that I would take it.

Burke: Why?

Klein: Because I'm tied into the establishment. This is what I know how to do. I don't have the courage to get out of it. I've got kids and obligations and I'm not willing to cut my standard of living in some vague and probably ineffective gesture to support my beliefs.



Larry Klein

Beck: And you're easing your conscience by doing all these positive design projects?

Klein: Of course. No question about it.

Burke: I got to the point about a year ago when I discovered that I could retire. I could sell everything, jam it in bonds and live very comfortably in Mexico. Suddenly I realized I was free. I don't have to give a damn. And now I'm just casting around to see what the hell I can do (a) to keep from getting bored and (b) really to keep from, at least, having my children suffocate. As a matter of fact, they all have sinus conditions because the air is so fiercely polluted. O.K. I'm still playing the game, but I'm only working, personally, with the people that I believe are doing something worthwhile. Which really limits the clients, incidentally.

Klein: There aren't any. (laughter)

Bedno: Our language really describes the way we think. We keep talking about clients and business and corpora-

tions. Where design missed—maybe it was 20 years ago when I got out of school—you went to work for an agency or a company or something. No one told you there was any other way to live. This Monday I'm going to a DAVI conference for a week. Department of Audio Visual Instruction, the national conference of audio-visual educators. There are about 1800 people registered there, and if more than three are designers I'll be surprised. I may be the only one there. These people were very smart because 20 years ago they said it wasn't in business. It was in schools and colleges and research. These are the behavioral psychologists, the education people, the audio-visual people. They are doing a million and a half dollar research projects while we're screwing around with somebody's annual report. Regardless of the fact that their quality isn't very good, these are the people that understand. They knew a long time ago that this is where to go. We're just beginning to think maybe that's what we ought to be doing.

Beck: You're right, we should have figured that out a long time ago, but I think you're evading his point. The power of this country is still where the economy is. You can criticize business all you want, but that's where the power is and that's where we should concentrate some constructive . . .

Burke: What about Ralph Nader, man? He has enormous power.

Beck: Of course he does.

Burke: Because he has the sympathy of all the people who suddenly realized that big business is screwing us.

Bedno: Don't you know who has the power? These guys have got the power? Their sons are in jail for smoking pot. You know who's got the power? The teacher has got the power. Why should I spend my life trying to convince industrialists? I've got all their children. If I stay in Chicago and keep teaching, in 15 years every education producer in Chicago will be staffed with my students. And every one of those characters is going to be influencing the educational process.



Bruce Beck

Regehr: Maybe you shouldn't print what I'm going to say. It may come out sounding awfully self-satisfied, but it makes a point that leads to something. When I quit my job in Denver—without a buck—and came to Chicago, people in Denver said, "Boy, are you lucky." When I opened my own studio, everybody said, "Boy, are you lucky." When I sold the Mayor, and when I did my thing at Harper, they said, "Regehr, you're really lucky. You're doing exactly what you want to do." I am doing exactly what I want to do. It isn't easy to self-actuate your own life, but it's right for me. I want it.

Coyne: Why don't you want this printed?

Regehr: All right, print it. The point is that I get tired of this crap of sitting around and blaming the corporations, or blaming the system, or blaming anybody. It comes down to a very personal thing. Do you take a personal stand about civil rights? Do you take a personal stand about the draft? Do you take a personal stand about everything that's happening in America? Or do you talk about it at cocktail parties while you're designing a slick magazine in New York, or improvising type, or making a million in the stock market and building a new design center to do the same old crap you've done for the last 20 years?

Coyne: A powerful point, beautifully stated. But it still doesn't preclude directing this kind of initiative to achieving corporation participation in worthwhile activities—if you're creative enough to think of something. I think they may be very receptive. Many of them are nervous, maybe even scared, about the public reaction that seems to be building.

Regehr: You know the way to really shake them up? Everybody quits working for the corporation and scares hell out of them.

Coyne: That actually is their greatest fear right now. The bright, young people they need are not that interested in going to work for companies.

Beck: Corporations are entities, but they are also made up of people that

are human beings. A lot of them are very intelligent human beings. They might be much more interested in supporting worthwhile things than we are willing to acknowledge . . .

Burke: Well, if they work for U.S. Steel, man, they can stop polluting the lakes. They're the biggest polluter, and they're not going to stop right away. They're going to chung, chung ahead . . . keep the profits up and all that jazz. They could stop in about 6 months if they really put the bread in. They're not about to . . .

Beck: The president of the Sierra Club is an employee of U.S. Steel . . .

Burke: That's terrific.

Beck: I know. It sounds like a cop-out. But it isn't really. He's a dedicated guy. He advocates things that are directly opposed to what U.S. Steel is doing.

Burke: What's he doing working for U.S. Steel?

Beck: That's the old answer, to say "he ought to quit." But should he? Would he be more effective? There's a lot of people in U.S. Steel. You have another generation and U.S. Steel will change.

Burke: Another generation? Man, people are going to be falling from buildings from being asphyxiated. See, this is the old "go along with it, man," because it's economically . . .

Regehr: I've got a concept about the corporation's role. I think that we've come to a point in time, with the kind of problems we have in America, that, if the corporation really wants to do something, they have to provide the kind of leadership they've never provided. They've only done their thing and looked to the government to provide the leadership. What they have to say to their stockholders is very simple. "We have a problem to solve. You will have to take less dividends each year. We are going to take a part in leadership, in helping to solve the problems."

Burke: But this is like saying we're going to change the spots on a tiger. Because these guys, all their lives—the cats in power now—have been profit oriented. And there's no way these guys

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can ever reconcile themselves to the fact that they're not going to make the biggest profit they can.

Regehr: But it's a matter of survival.

Coyne: The creative approach to this is to turn it around and say, "Do you want a profit ten years from now? You've got to protect yourself. If it gets much worse, the public out there may decide they don't want your products any more."

Burke: But that's too passive.

Beck: There are all kinds of talents and ideas in a corporation besides an immediate profit move. I think there are a hell of a lot of guys in the corporation that would be just as ready as you are to say, "Forget the profit for a couple of years."

Burke: But they don't get the power because they don't perform and make the big dollar. The guy who gets the power is the politician. The politician, if I can use the example, Mr. Milhaus, is the guy who knows how to bend with the wind. And to bend with the wind

in a corporation is to provide the big dividends for the stockholders.

Bedno: And who designs the annual report?

Klein: Larry Klein designs it. (laughter)

Jackson: I'd like to get back to what Ed was talking about. Three hours ago? He was talking about what has to be done with young people in this country. Now Ed teaches in a school where people come who have already decided they want to be designers. There's a philosophy that pervades the Institute of Design—I know because I went there, and Ed and Carl both taught classes that I took. One gets involved in that whole thing, the philosophy, and one is happily caught up in whatever the wind is that leads, ultimately, to design. That's fine—for the Institute of Design. But for those of us who work in the hinterlands, it's not enough. What I've been trying to do at Illinois is to somehow make thinking human beings out of 22-year-old young people. Before you can become a designer, you've got to be able to think past one statement

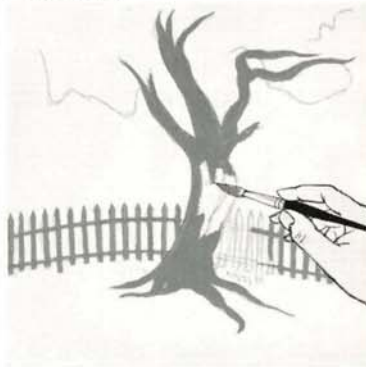
into another. Our students still think they're artists. They want to decorate. They want to play. We have enough problems teaching people to think, not to create some monstrous philosopher, or a whole pile of people charging down Michigan Avenue on white steeds who feel the need to take on the whole world. It would make more sense to me that one takes on only what one can handle at a particular point.

Klein: As a teacher in a university, it's way too late for me to deal with the basic problems. Because, aside from getting a good design education . . . which they're not, they're all being short-changed at the institution I teach at . . .

Burke: That you used to teach at . . .

Klein: That might be. But they're not being trained. They're not being educated. They're not being anything. Because it, like all the rest of the institutions . . . Well, I'm going to generalize like everybody else is. Why not? Like all the rest of the institutions, this is operated to perpetuate the power struc-

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ture, which is the faculty and the administration. But I'm straying from my point. Training designers is an insignificant problem. The real problem is training children to be human beings that can forget all the bullshit, all the aggression, all of the horrible things there are that drive people in our society. To try to make them a person, someone who isn't afraid to feel and isn't afraid to express it. That's what a real person is. And he doesn't have to be a designer who can stand up and refuse to do work for a commercial institution, just a person who is willing to be a person and have some warmth and human qualities. That's what the world needs, not more designers or conceptual thinkers with power.

Burke: I think you're crazy . . .

Klein: You're probably right.

Burke: There's a priority involved here, man. If we wait for your kids to come up with some power, we're all going to be dead.

Jackson: Larry, I was going to ask what type of young person you would accept more readily in your office. Let's say you had an opening and you were in a position where you could bring somebody along and teach him the way you do things, or like to have things done. Would you prefer somebody who was relatively bright, informed and what we could consider relatively quote educated unquote? Or would you prefer a slick, technically proficient, beginning designer.

Klein: I guess I would prefer a person who was involved in living as I see it, in very personal and subjective terms. But I would also like to have someone who could get personal satisfaction from a job well done. Someone who can say, "Gee, that's a nice type arrangement" or "That's a beautiful photograph!" I get that kind of satisfaction out of the work I do, regardless of content. That's myself working as a technician, or craftsman or whatever you want to call it. I need that in the office. And I think that anybody that does anything well has got to have that as a component, whether they're working on something meaningful or not.

Coyne: David has already answered that question. He wants people to do this and make the money so that he can do his thing. (laughter)

Burke: No. Wait. I've got the biggest radicals in the city in my office. But they're learning, see, and they've got to go through all that crap.

Beck: Why should they do all the crap that you don't want to do?

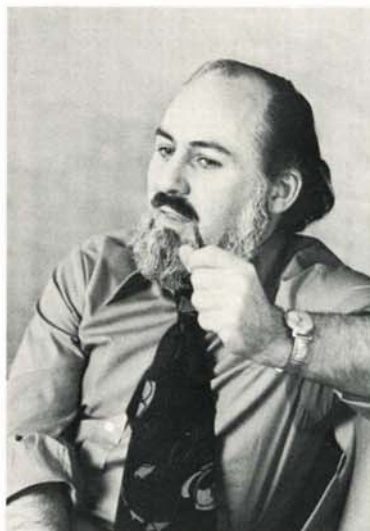
Burke: Well, you should hear the talk in that office. Wow. No, it's because I present it to them. They are willing to work in the craft. And that's what Larry's talking about, the craft. The craft is fascinating, it's beautiful . . .

Klein: Up to a point, and when you've done a certain amount you're bored with it.

Burke: You bet your bottom dollar. You look around and say, "Hey, man, I did this same thing two years ago. What am I doing this for?" If you're content to be a craftsman, that's terrific. Frankly, it's probably the only way to be happy in the world today. It's like living on an island. Now, if you have a social conscience and you suddenly realize that everybody's being raped and nobody's doing anything, then you start to get excited. You drop your hangup with the craft and say, "Let's do something. How can we influence it? What can we change?"

Jackson: Back to why I asked Larry the question. I am in the process of attempting to teach somebody who's already an adult, chronologically, and has already got as many middle class values as can be stuffed into one person at age 21 or however old he is when I get hold of him. What I'm trying to do is to make him aware of the fact that, before he is anything, he has to be a thinking human being. Ed's level is one step above where I am teaching, so most of the problems that I wind up giving to students are to somehow coerce them into thinking. And within that framework, I attempt to teach some basic crafts.

Klein: If you're operating a step below Ed, I must be several steps below you. I'm getting senior design students who aren't equipped for anything.



Ed Bedno



Herb Jackson

Jackson: That's what I'm talking about. As for crafts, when these students get to me, as seniors and graduate students down at Champagne, the level is way below par.

Coyne: That seems to be a common complaint all over the country. The student level in the crafts is way below what it takes to function.

Klein: This gets covered up with the old argument between teaching kids to think conceptually and making mechanics out of them. Where I teach, it's on the premise that they're making conceptual thinkers out of them. And they're not teaching them to think at all. They're playing games with them. The teachers have copped out.

Burke: That's true at any university. Most of the cats who get their doctorates are safely nestled in that big mother arm of that beautiful university. And then they go right into teaching. Well, these guys here tonight, God bless them, have field experience and know what they're talking about. But how many teachers or professors really have field experience? About ten per cent?

Klein: I think all of them there have in some degree or other, but most of them were failures. And I don't say that to claim I'm such a success by comparison. It's not the students' fault, it's the teachers'. I've only been teaching there four weeks now, and I'm only teaching senior students. Those kids aren't even remotely ready to go out in June and get a job. And, to make it even tougher for them, we've had more calls from people looking for work in the last year than I've had in 20 years of being in business.

Regehr: What we're trying to do at the Institute of Design is to develop a craft level in the undergraduate role. When we get them, as juniors and seniors, we still try to raise the skill level and also give them a kind of methodology for problem solving—using problems that involve human values. We're really not trying to be arrogant and say that we're making great human beings out of them, but what Ed, and Chad Taylor, and I are trying to do is to show the student that he has alternatives, that there are other places you can work.

Beck: What are the other places?

Regehr: Educational institutions . . .

Klein: Most of them are horrible, too, Carl.

Regehr: Some of them, yes. All I'm saying is that we're trying to show them that there are alternatives.

Bedno: The question comes up constantly. "You can talk real big about what your students are going to do, or what designers should do, but where are they going to go?" It's a problem that I've struggled with for years, and I've had a chance to think of a few places. For example, Carl told me a while back about the number of junior colleges that are being built in the United States. What was that figure?

Regehr: There are 350 new junior colleges that will be built by 1975.

Coyne: That's one every five days!

Bedno: All right. Every five days a multi-million dollar junior college goes up in the United States. The one Carl has been working with is looking for a design director. Now he's going to have about four people working under him, once it gets big. That means a group that's capable of transforming educational needs into physical reality. If you figure on that basis, every five days there are five jobs, maybe, for a graphic designer in the right place. I took a class to a place that designs museum facilities and exhibits. It had never occurred to me that designers could work in the museums. This place had 40 people. The museum system is huge. There's a museum going up in the United States every month or so. The Planetarium right down the street is building a new addition. They have some of my students. When I was in the army in World War II, every group, battalion or bigger, had its own training aids unit. And they were able to really accelerate the training. When the war was over, it all collapsed, but it had proved that it could be effective. In the city of Chicago, there are several hundred schools. In the United States there must be a million schools. Every one of those schools should have a training aids department with maybe 2, 3, 4 people working there whose job it is to develop educational

CHICAGO PANEL

methods to explain things. Every single day a teacher has problems where she wishes she could explain things properly. Most teachers don't even know there's another way.

Klein: I was in charge of training aids for the 2nd Army. I was 17 years old and at the apex of my career. I had more people working for me then than I've ever had since, or ever will. But, while we're on the subject of what designers should be doing, I'd like to make a comment about the business. There's so much pomposity and self-deception among designers that it really bothers me. Designers talk about what they do. I've been on panels with a couple, and I've heard most of the stars, the big names. I know goddamn well that what they say is not what they do. There's a lot of talk about social conscience and social behavior. I know some of the designers that are impossible on a human level with their employees. How do you condone that? How do you condone the designer that plays God? I'm not talking about anybody here because I don't know anything about you guys. (laughter) I heard a top Chicago designer say at a conference at the Institute of Design one time that when a client comes to him and asks him how long it's going to take to do a job, and how much it's going to cost, he won't tell them because he doesn't know. That's the kind of arrogance that . . .

Burke: Brings them back in droves.

Klein: Maybe. If he does say that to his clients, which he may if he can play that role, does he work with his junior designers, the people in his office, the same way?

Bedno: Probably.

Klein: Nobody works that way. That's a denial of the kind of professionalism and the kind of responsibility that every designer ought to have.

Burke: I have a client that has a building designed by Mies. That man must have been the most terrific salesman ever. Not once did he ask the clients what they were up to or what they thought they would like. He never even

visited them and he built a building for them. And that's the epitome of the most incredible arrogance.

Beck: You were talking about the bureaucratic world which is non-commercial. I had dinner with Yuri Soloviev Sunday night. I don't know his exact title, but he's the director of design in Russia. He has 2500 designers working under him and they are not oriented to marketing and sales. We asked him, "How do you make decisions?" And he said, "We have all these things, but in the end I decide." That's a frightening idea.

Coyne: Let me pose a question to each of you. It's just one question, but I'd like to have you answer it individually. This is primarily in the area of social conscience, a not unfamiliar topic here tonight. This is hypothetical and we will hypothecate that whatever is required such as authority and funding is available. O.K. If you had the opportunity to originate a project, what would you do? You don't have to tell me how you would solve a problem or execute whatever it is you name, but I would like to hear something about why you would do this. Who wants first crack at it? Carl?

Regehr: I'm not going to tell you what I would like to do. I'm going to tell you what I'm going to do. I am going to be a part of a design research group which has in it learning theory people, behavioral scientists, computer scientists and designers. Our purpose is to build new models for visual education to develop visual literacy. Hopefully, this will become a model for a better educational system.

Coyne: I'll buy that. Who wants to take it next? Bruce?

Beck: I'd have to think about that one for awhile. For now, I'll just say this. I think all of us operate on two levels. On one of these levels, we're at one with everyone else. We're human beings. We have to be concerned with the life that we are immersed in, with the world that surrounds us, with our relationship with that world. We're concerned with the government, with pollution, with the

quality of life, all of the other important things. But we are concerned with this as a citizen, as a human being. Our reactions make us want to do something about many of these things, but we aren't any more expert in this world than anyone else. We may be expert in design, but that doesn't give us the right to think that we therefore have the same unbounded expertise in these other fields. We simply don't. We're one of many. So I think that we have to accept that there is a kind of dichotomy in our lives. We run this way as the world. We run another way or a parallel way as a designer. All of us have a desire, and it's certainly been expressed here, to bring these as close together and as much in harmony as we can. Obviously, if these two parts are completely out of relationship, you're in danger of breaking up. So you've got to keep it reasonably compatible. But there's a danger going at the same time that we forget they are two, that we become so gung ho in one way that we forget there's another way.

Coyne: Do you think that being a designer causes you to look at things differently as an individual?

Beck: I think I look at things differently because I'm a designer, but it doesn't qualify me to give any more expert answers.

Coyne: David, what would you do if the opportunity were available to do something positive?

Burke: Naturally, I would like to become the design coordinator for the United States. With unlimited power.

Coyne: That sounds positive enough.

Beck: That's very interesting, Dave. This sounds like a kind of dictatorial position.

Burke: No, that's control, man. Without control we are where we are today. Let me tell you about a great country, Holland. Holland has enormous governmental control, something that is so stringent that Americans could never in their wildest dreams succumb to this sort of thing. But they've grown up with it because they're the most densely pop-

ulated country in the world. Holland is totally beautiful, man, because everything is controlled. If you want to build a shed, by God, you have to have a qualified architect design the shed, submit the drawings to a panel that decides whether or not the shed is going to fit in with the town.

Beck: The same thing is true in Ireland, but look what they build . . . sod huts . . . (laughter)

Burke: But they don't have any bread.

Coyne: We're the only economically developed country that doesn't have some kind of design coordination in our government.

Burke: Immediately you say, as an American, "A dictator!" (Laughter) Well, you schmuck, somebody has to say "You're a dictator" when you institute a design program. You have to say "God damn it, Mr. President of Corporation X, I don't care what it is, but I've got to see it before it's done so we'll give you some continuity." Well you have to do that for the world. God used to do it, but he forgot about it or something.

Regehr: There was another time, if I might add a note, when Paul Strand was the head of a photographic group that documented the U.S. during the depression. A fantastic amount of work came out of that which contributed to social change.

Coyne: How about you, Larry?

Klein: In my self-appointed role as a solver of immediate problems and an evaluator of shallow situations, I'd like to do a signage program for the whole country. Don't worry about the details because I'm going to do it in a way that's so systematic, and so rigid, that everybody in the whole country is going to be upset by it.

Coyne: That's terrific. It would be fun just designing a system for enforcing this.

Klein: Now you're adding new parameters. O.K. I would like to be appointed a member of the cabinet in charge of municipal signage. And Congress is

going to pass a law, in keeping with some of the laws, that benefit the country as a whole, but seems to be beneficial to certain people. This is going to cause a lot of consternation. It will force people to think about whether their town really wants to be signed by Larry Klein. This isn't going to do anybody any real good, except that it's going to damage their egos and probably their ids a little bit, and it's going to have everybody up in arms. To begin with, we're going to have a uniform interstate signage system, that no one's going to be able to violate, that could not be questioned from a safety point of view—and is esthetic too. But then we're going into the local communities and tear all their street signs and traffic signs down and replace them. And we're going to tell them that everybody's got to have a sign on the tree in front of their house, or on the house or the curb. And it's going to have a number you can see, and it's going to be in this color, and be this size, and in this type face. Then we will successfully have at least 20,000 communities, all over the country, in an uproar because it's Helvetica . . . (laughter) and it's not in keeping with the image of their community. That's going to force them as a community—and I hope it isn't just the mayor or the alderman—to become aware of street signs, and door signs, and store signs, and building signage, and even visual pollution.

Coyne: Fantastic. And would there be some course of appeal if they decide they want certain styles that conform to the traditions and values of their individual city?

Klein: It would take a real kick in the ass, visually, to create that kind of awareness—that the street signs don't just appear on those light posts up there and nobody's supposed to question them. Yes, we would allow them to make changes appropriate to their community. As long as they were done to professional standards in a consistent program and met certain kinds of broad legibility limits, they could do anything they wanted. I'm just improvising as best I can, don't ask me to define all the standards. If they wanted Old English

Text, and it could be read at 11 o'clock at night with your car headlights at 40 feet, they could have it. I only hope that they would also take a good look at those damned filling station signs, and their whole visual environment.

Coyne: Herb, how can you top that?

Jackson: I'd like to do what my nine-year-old daughter suggested to me one day. I'd make some effort to invert the world. It seems as though people only make trouble when they become adults, about 40 years old or more. We should have people born fully grown, six-foot-four, 200 pounds. This is a design problem that I assume my wife would help me with, she practices medicine in this state. As people came nearer to the age where they cause trouble, they would get smaller. So, by the time they got to be Richard Nixon's age (laughter) they'd be back in their mother's arms again. What we need, as far as I'm concerned, is a nine-year-old president. And the reason we should have a nine-year-old president is because he has not been cluttered up with all that junk that 49-year-olds are cluttered with. If you told him there was a need to bring somebody home from Vietnam, or Cambodia, or anyplace else, he'd simply say, "O.K. What have we got to bring people home on?" And you'd say, "We have planes and boats." And he'd say, "Well send some and get them, and have them here by today." Because he's immediate, you see.

Burke: Who's going to tell him though?

Beck: He'd have to call in the 49-year-old experts.

Jackson: He wouldn't be bothered with that. If you know children . . .

Burke: Wait. Who's going to tell him?

Jackson: Tell him what?

Coyne: You can't elect a nine-year-old president, if for no other reason than our constitution prohibits it. Is this leading to some more realistic . . .

(Continued on page 82)

Continued from page 30

Jackson: We're playing hypothetical games.

Coyne: You're right. I guess I hadn't anticipated anything quite this hypothetical.

Jackson: Well I'd like to get away from the notion that design solutions for problems, as we now know the end products of design, are of any value to the group of people presently in our world. What I would like to do would be to involve myself in some effort that would use the design processes and tools of design—which most designers have reached the point where they use them very well and effectively—to somehow disseminate information to the American public. A public which I must admit I find almost completely without the kinds of information that one should have in a nation such as this. Design, I think, is a luxury we cannot afford in America, at this point, until we begin to solve some of the more basic problems which plague our nation and threaten our very existence. I would consider almost any alternative that would assist in reaching this ultimate goal. The goal is primarily two-fold. Initially, it begins with a need to re-educate the public. No, not re-educate, because I think that the public isn't very informed or well educated now. We're high as far as literacy rates are concerned, but as for what might be considered meaningful understanding of our world and an ability to critically analyze what transpires in our world, I would say that most of us fall very short. Hence, I come to the point where I suggested some feelings of my nine-year-old daughter which I thought were

as valid as anything I have heard so far as to what a designer might do in the future. It does, of course, represent an impossibility. However, I think we need some kinds of organizations, or some kinds of systems even, that would be responsible for disseminating and assisting people in understanding information, or synthesizing and re-stating the information that one must have if one is to survive presently. That would be my immediate goal. The ultimate goal would be some total restructuring of what most of us now refer to as our educational system so that we, hopefully, produce people who are capable of doing this without some mass effort on our part. But we would have to mount a campaign and work from a deficit at this point. In the terms of a sports fan, a catch-up effort. Hopefully we would begin to create the kind of atmosphere in this country that would allow us not to have to work from a deficit any more. Our citizenry would be an informed one. One that was capable, in the main, of extracting from the elected officials of this country the kinds of decisions that would truly be the will of the people and would be valuable for the people.

Coyne: Who's going to decide what information to disseminate? We've already had considerable experience with managed news and even with managed history in our textbooks.

Jackson: That might not be as much of a problem as it would seem. One of the ways I think we could get around that would be to take a complete look inward. America should, for a change, look at itself rather than looking at the

world and looking at its stature in the world. If we looked inward and if set about a serious attempt at making sense out of the problems we face at home, the problem of the wrong people getting complete control of these systems for disseminating information would be lessened. Of course I have no exact blueprint of how all of this should be done. I would think that it would be a venture that would encompass many, many people from many different professional disciplines, with an eye toward creating the ability for people to talk to each other for a change. Talk directly to each other about all the things that are important here, important to us now.

Coyne: We haven't heard from you, Ed.

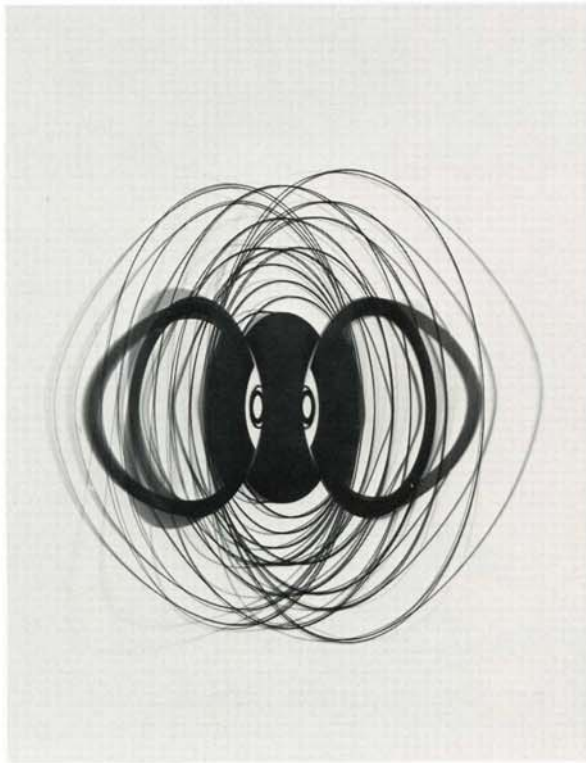
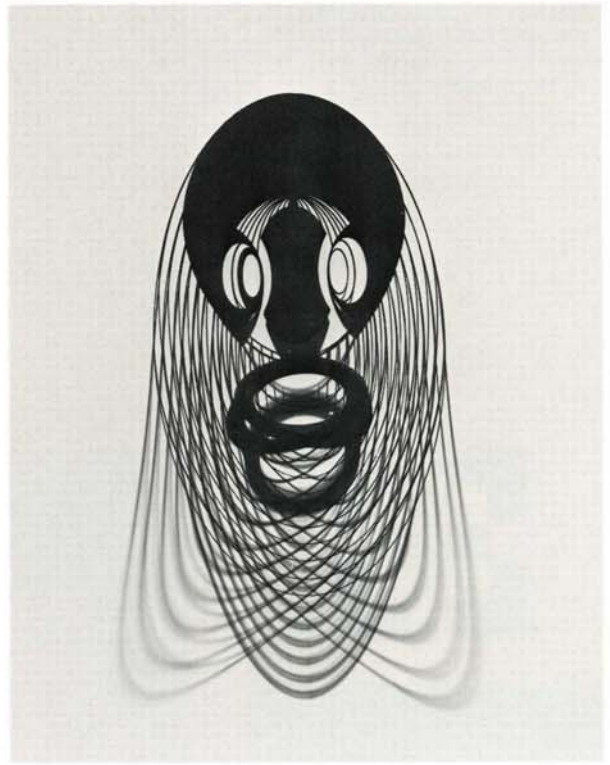
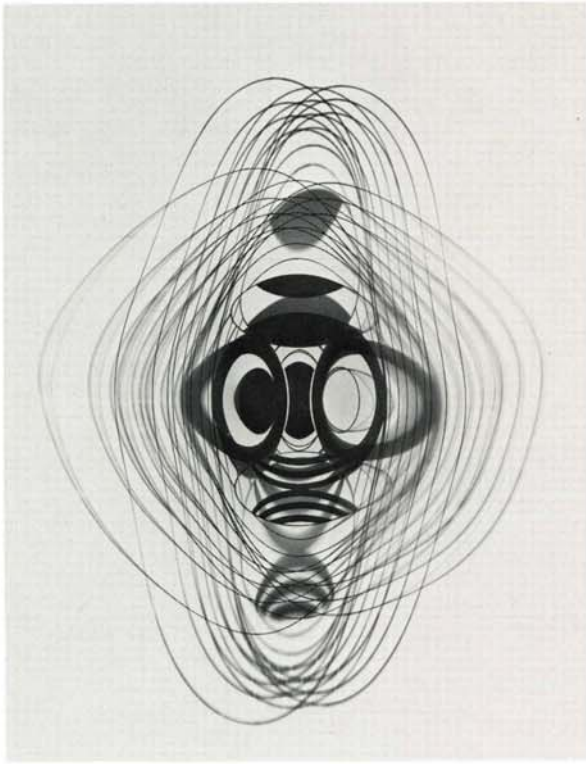
Bedno: What I have in mind is modest, maybe, but it's something I've been thinking about for quite a while. It's simply an idealized projection of what I'm already doing. Five years ago, what I'm doing now is what I wanted most to do—teaching and working at home. And I'm working for this publisher and getting well paid for it and doing pretty good work, I think. But now that I've got it, I'm not satisfied. Because, as soon as you begin to understand something, you learn all the weaknesses and then you really want to do something that is better. So my project is that I would like to organize and structure—because I think I'm pretty good at that—a group dedicated to research and production of educational media. We'll study educational problems and come up with answers to them.

Coyne: Not meaning to interrupt, but is a designer qualified to evaluate and change educational techniques?

Bedno: No, not me by myself. When I said that I'm pretty good, I meant that I have a good feeling for getting other people and working with other people. No designer is qualified to run the whole thing, I wouldn't even want to. I don't want to go out and make statistical surveys, which I think are essential for certain projects. But there are other people that are very good at it. I'm thinking of this department, or group, with input from many disciplines. I think design is very important to it, however, because it represents a unique approach. I know something about what goes on in institutions. You have two types really. You have the educational research department in which they study eye flicker rates and correct projection distances and percentiles of student groups who learned



Symbol development, designed by Herb Jackson for a behavioral sciences publication: *Attitude formation; Scientific mind changing; Propaganda and the mass media; The nature of religious conversion.*



CHICAGO PANEL

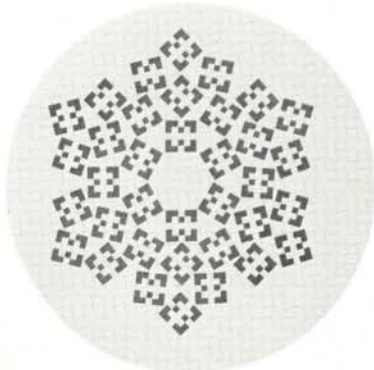
Mark and graphic material for William Rainey Harper College. Design by Carl Regehr.

Pages from a full-color advertising insert in Fortune Magazine for the State of Illinois. Design and art direction by Regehr.



William Rainey Harper College

Faculty Orientation



ILLINOIS

mid-american empire

AN ADVERTISING SECTION

Manufacturing Greatest Source of Income. For all the income produced by agriculture and insurance, the greatest amount by far is provided by manufacturing. Illinois likes to think of itself as a microcosm of the United States. Nowhere is this notion more staunchly supported than in its manufacturing activities. More than 94 per cent of all categories of non-made products as classified by the federal government are turned out by the state's 18,000 factories, three-fourths of them in Cook County. Fortune Magazine's latest list of the 500 largest U.S. industrial firms includes 55 which are headquartered in 17 Illinois towns. Of all the income from all goods produced in a year, manufacturing accounts for over \$17 billion, 37 per cent of the total value.

In recent years, especially since 1961, profits of corporations engaged in manufacturing have boomed: in 1928 the total was \$2.9 billion, in 1967, \$4.8 billion. During much of that period, hundreds of new plants sprang up and some 200 industrial parks and complexes were developed to attract fresh industry, a process spurred by the state's increasing vigor as a supplier of experts in 1966 alone, investments for 150 new industrial establishments rose to more than \$732 million, with record highs in additional manufacturing jobs (27,919) upon completion of the projects.

Foremost among the firms participating in this push were three major corporations making television sets and affiliated electronic products, all adding hefty to Illinois' role as the top-level state in this field: Zenith built a \$17 million plant in Melrose Park; Admiral a plant at Dixon; and Motorola three, costing \$70 million, in Chicago, Schaumburg and Pontiac.

The state's century-old farm machinery industry shows no evidence of slackening. Deere & Company is strengthening its position as the world's chief farm machinery maker by spending more than \$30 million to expand its facilities in the Moline area, famed as "the farm implement capital of the world."

Caterpillar Tractor Company of Peoria has augmented its productive capacities at Joliet, Aurora and Decatur, making it the state's largest private employer (40,000).

On every working day, Borg Warner's 16 Illinois plants produce more than \$1 million of durable goods and chemical products ranging from automotive equipment to nuclear control systems. The company is just completing a record five-year expansion program in which more than \$40 million has been invested in Illinois. / see p. 102

Tourism \$2 Billion Industry. Because of its easy availability, Illinois is diligent in attracting visitors. In 1966 an all-time high was attained in tourism revenue—\$2 billion, 60 per cent of it spent by 52 million out-of-state visitors. For most of these millions—and for in-state dwellers as well—the primary attractions are undoubtedly Chicago, the great convention city with its museums, theaters, restaurants, shopping areas, hotels, sports events and other assorted pleasure haunts, and the scattered Lincoln Country centering around Springfield, the state capital. Others find equally appealing the rolling, rural drama along the Lake Michigan shoreline south of Waukegan, Cook County's many thousands of acres of forest preserves, 900 lakes large and small for boating and swimming and fishing and wooded areas in all parts of the state abounding in rabbits, foxes, opossums, quail and pheasants.

Sportsmen agree that the best hunting and fishing is in what Baker Brownell, the writer-philosopher, has called "The Other Illinois," that desolate area which, to thousands living in the big northern cities, is almost as alien as it is to the tourist from Europe.

"The Other Illinois" begins in the wedge-shaped tract formed by the Ohio, Wabash and Mississippi Rivers. It is a realm of woods, waters and relatively poor soil. But as a region for comfortable, uncomplicated living this part of the state becomes increasingly attractive. In Southern Illinois, sleepy river towns dream of past glories, although some of them are raising themselves as sites for small factories or as retirement towns. This is the land of Shawnee Hills, with spectacular scenery and with quaint places named Galena, Galesburg and Shawneetown. Other villages along the Mississippi River—Cahokia, Kaskaskia, Prairie du Rocher—were thriving French communities before Chicago was even a fur trading post at the start of the 19th century.

Caico, at the confluence of the Ohio and Mississippi Rivers, was a bustling town back in 1834, when riverboats docking there numbered 3,789, more than at St. Louis or Chicago. She saw her days of glory as headquarters for General Ulysses S. Grant in the Civil War, while her garrison retained the Mississippi valley for the Union. In Mound City, about 10 miles northwest of Cairo on the Ohio River, were built the immortal river steamers, which helped the North to win the war. Cairo is now a community of 9,000, with an air of the past about it, a charming town for tourist and antique hunters and for duck and grouse hunters.

Thirteen miles northwest of Cairo along the Mississippi River is Horseshoe Lake, a cypress swamp and state conservation area which attracts thousands of migratory waterfowl. Horseshoe Lake and the 300,000 acre / see p. 103

Chicago, Chicago. In its lifetime, Illinois' dominant city—in and around which live and work and play well over half the state's 11 million inhabitants—has been called by many names, some out of admiration and ardor, some out of criticism and waspishness: Gem of the Prairie, Windy City, Queen of the Lake, Garden City, Paris of the Prairies. "The golden-crowned, glorious Chicago, the Queen of the North and the West," sang Will Carleton, a lesser poet of yore. For Carl Sandburg, it was the "City of the Big Shoulders" and for Nelson Algren a "City on the Make." And then, of course, there was the *New Yorker's* A. J. Liebling and his appellation of the 1950's, "Second City."

The more civic-minded and the local Establishment still sometimes smart from Joe Liebling's literary spanking, but it is symptomatic of the city's spunky spirit that a group of brilliant young people appropriated that derisive nickname, affixed it to their new theater and established a tradition of sparkling satirical improvisation and deft social commentary that spawned imitators from San Francisco to New York and contributed to the country's broader cultural scene such first-rate talents as Mike Nichols, Elaine May, Alan Arkin, Barbara Harris. This youngest of the world's 10 largest cities may, indeed, be second in some elements to its traditional *bete noir* in the status

game, New York, but it is first in so many areas of endeavor that it has ample reason to abandon forever the inferiority complex so often characteristic of the young, whether city or human being.

Leads The Nation. The catalogue of what may aptly be labeled Chicago Superlatives is long and varied, gratifyingly and fascinatingly so. Even a random listing of man-made items in which the Chicago area leads the nation testifies to their breadth and divergence: Household appliances, radios, candy, athletic goods, television sets, plastics, railroad equipment, lighting devices, telephone equipment, diesel engines, soap. More steel and more machinery is fabricated here than in any other area anywhere and more wholesale business is carried on (12,000 companies selling \$13.8 billion in 1966). The city may no longer be Sandburg's "Hog Butcher to the World" but the Chicago Mercantile Exchange is the world's busiest futures trader in eggs, poultry, butter, farm produce and live cattle and hogs. The Chicago Board of Trade, at the south end of the LaSalle Street financial district, is the world's leading commodity market.

In this metropolis is the world's largest underground garage (3,600 cars can be parked beneath Grant Park) and the world's largest hotel (the Conrad Hilton with 2,600 rooms) and the world's largest water

(turn to page 89)



Promise of Illinois. And just as Chicago plans for its future, so does Illinois itself look ahead. The state has problems and needs—improvement of mental health facilities, expansion of recreational areas, reduction of unemployment in mining communities—but the intention is firm to continue to make the state a good place in which to work and live. This concept was well expressed not long ago in a series of graphic advertisements by the Illinois Bell Telephone Company designed to "advance the welfare of the people of Illinois." Each ad cited certain advantages that accrue to those who live or come to live in Illinois—and, most significantly and vitally, the children of those who do so:

The medical facilities in the state and research in everything from new diagnostic tests for mental retardation to advanced cancer detection... "so they'll all know good health."

Heightened research in useful application of atomic energy and the study of orbital motions and satellites at scientific institutions... "so that he might build a space ship."

Plans for maintaining and increasing areas for sport and pleasure, especially in cities like Chicago, ringed by nearly 40,000 acres of forest preserves and with 7,000 acres in public parks... "so they'll always have a chance to play."

Pioneering work in hormone application, chemical and radiation therapy and surgery... "so she may be free from cancer."

Technical training and research facilities in more than 1,200 centers and in fields ranging from microelectronics and biochemistry to radio astronomy and nuclear engineering... "so that he may always wonder."

Increase in companies and factories in the 1960's, adding to the thousands already here offering employment in everything from parking, loading and shipping Illinois soybeans and creating new pharmaceuticals or television sets to planting, healing, teaching, harvesting, selling, processing, painting, writing... "so he may get a good job."

The Lincoln Heritage Trail, the Hiawatha Pioneer Trail, roads through a quarter of a million acres of Shawnee National Forest, the multitudinous and varied museums in Chicago... "so he may know adventure."

"Take Pride in the Promise of Illinois," the series was headed and it emphasized this collective goal: "We encourage business to build and grow in Illinois. And we invite all persons who want to live in a vital, vigorous community to consider Illinois as a place to fulfill their hopes and ambitions."

In the Mid-American Empire's sesquicentennial year, and forever more, it is a goal well worth setting and well worth achieving.

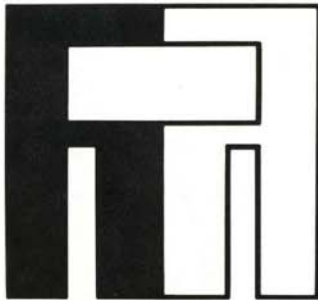


one piece of information and so on. Most of this research is useful, except that I find nobody, and I would underline nobody in capital letters, nobody has ever tried to put that information together and produce something.

Klein: May I interrupt you briefly too? You seem to be drawing a picture of book and educational publishers that, to me, is untrue. I know you have more experience with them than I have, but I've seen them operate just like all other businesses, manufacturers of hard goods who are marketing a product with no extraordinary ethical or moral considerations involved.

Bedno: But with one big difference. The product, even when it's bad, is doing a hell of a lot of good, as far as I'm concerned. I'll give you an example. The main problem that I'm working on now is a science program from kindergarten to sixth grade. I'm supposed to be designing the thing, not only the printed material but much of the physical material. And there are constraints. I'll start off doing the most fabulous thing possible, with no constraints, and aiming as a product that is designed solely to educate in the best possible way. But you never wind up with that in a production situation. Some of the reasons are valid, some aren't. It'll take me two or three years to do this, and it's probably going to be less graphically beautiful than the last book jacket I did which took one day. But if that product hits the market normally, it'll get one seventh of the market. There are that many publishers. So I can say that every seventh kid in the U.S. is going to be exposed to my science program. Even if it isn't graphically brilliant, and even if it has some limitations,

Symbol designed by Herb Jackson for the House of Harambee, interracial community business venture to aid black students.



I'd rather do a pretty good science program than an exquisite annual report. And I do this, despite all the politics and everything, and knowing that I could design much more beautiful things outside of that kind of society I'm in, the publishing society.

Klein: You mean your life is full of compromises, the same as mine?

Bedno: Oh sure. But I know the ultimate use of my product, and that is very important to me. Perhaps I over-emphasized my problems. The formats that I design are, right now, better looking and they communicate many times better than anything else on the market, as far as I'm concerned, or anybody else at the company. The idealized version that I described is simply a projection of that. I would like to form a group that is seriously dedicated to solving educational problems. Not physical ones, like architecture, but the educational communication problems. And to solve them in the best way possible.

Coyne: Earlier, Ed, you said there were two types of educational research institutions. You described one that you called the "research department." We interrupted you, I guess, and you never said what the other was.

Bedno: Well, the one, as I said, is pure research, which I feel is valid, but it produces an enormous body of information that nobody uses, or even reads for that matter. The other is more or less an audio-visual institution in which they study wiring diagrams and how to seat this many people. Or they just make piles of movies. "If you want a movie, I'll make you a movie because that's what I do." The designer, I think, is capable of synthesizing this information and turning it into form. Quite possibly, only he has the capability of pulling together research and production into a really creative kind of result—which hardly exists anywhere right now.

Coyne: That's an interesting description of a designer.

Bedno: My interpretation of a designer is "a man who turns ideas into form." In fact, I say that in the introduction to my book. You can all buy a copy. A designer transforms ideas into form. That's what differentiates him from a research man who is constantly working with ideas but never produces a thing that will work from it. Or the thing man who is always producing things, but he doesn't know why.

Coyne: Can I get a review copy?

Bedno: Yes. It'll probably be out of production in about two and a half years. (laughter)

Coyne: Is a designer qualified by training or experience to do this, or are you talking about a certain strata of designer who has a very personal education that may have no relationship to being a designer?

Klein: Probably a coincidence.

Burke: Ed is telling you what the real function of a designer is, which is a bit opposed to the notion that the designer manipulates things.

Bedno: I would say that, up to now, anybody that comes out like that comes out randomly. But I think we're trying real hard at the Institute of Design to teach people like that. Our program is a little different, maybe, from other programs. We require computer programming, psychology and anthropology as well as drawing and that sort of thing.

Coyne: Gentlemen, we've rapped education—design and otherwise, explored the social conscience and maybe some of the dreams of a designer, defined a designer and plugged Ed's book, whenever it comes out. That seems like enough for one evening. Thank you.