

Manual

 **Intended to give assistance to people using a system**



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 Manual

Design is a solution to a problem.

Art is a question to a problem.

 John Maeda





Less pain, more gain.

1. Reduce

JOHN MAEDA WAS born in 1966 and raised in Seattle, Washington. His father was an owner of a tofu factory and had a great devotion toward craftsmanship. As Maeda grew up and honed his own handcraft skills, he recognized its value. He helped out his father in the factory by managing small business paperwork on computer. This step propelled him in the direction of exploring the field of computer science.

IT WAS DURING that period that he found himself enthralled by the work of Muriel Cooper and Paul Rand. At that time, Cooper served as the director of Visual Language Workshop at MIT. Upon completion of the courses Maeda received Master degree in both disciplines.

AFTERWARDS, HE MOVED to Japan where he pursued a degree in completely different discipline that is art and design. He attended the University of Tsukuba Institute and earned a Doctor of Philosophy in Design Science. According to him, the learning experience enabled him to rediscover three things; mind, paper and pen.



Tame the complexity.

2. Organize

IN THE MID-1990S, he returned to MIT to establish the Aesthetics and Computation Group (ACG). The research studio was dedicated to unite an array of interests, including engineering, art, computation, thinking and craft. ACG was founded with the intention of investigating these areas in his own work and also to make advancement in the field so much so that it helps him build it as an independent field. A set of key concepts developed by ACG were outlined in short videos. Maeda's first video, titled "Elements of Reactive Form", discussed the power and effectiveness of form that he previously addressed in his essay 'Reactive Graphics' published in Mdn Magazine.

EARLY IN HIS professional career, Maeda produced groundbreaking work that altogether altered the fundamental landscape of design. His work redefined the use of electronic media as an instrument of expression by juxtaposing artistic techniques with advanced computer programmes. It would not be wrong to hold him responsible for laying the groundwork for the interactive motion graphics.



Time saving is life saving.

3. Time

IN ADDITION TO being an exceptional designer, artist and educator, he also contributed to art through his writing. He penned down several pieces for a variety of magazines from time to time. In 2009, he made an assessment of Apple's design principles in Huffington Post. His other highly recognized works include *Creative Code: Aesthetics + Computation* and *The Laws of Simplicity: Design, Technology, Business, Life*. A retrospective of his work was held in London, Paris and New York.

THE SAN FRANCISCO Museum of Modern Art has his artwork stored in its permanent collection. Maeda strongly believes in the potential of art and design as he predicts that it will transform the 21st century economy like science and technology did in the last century.

JOHN MAEDA IS now a Design Partner at Kleiner Perkins Caufield & Byers after staying the President of the Rhode Island School of Design for five years. The book has influenced scores of younger designers, including UCLA professor Casey Reas, who attributes his involvement in the creation of the programming language Processing to Maeda's book.

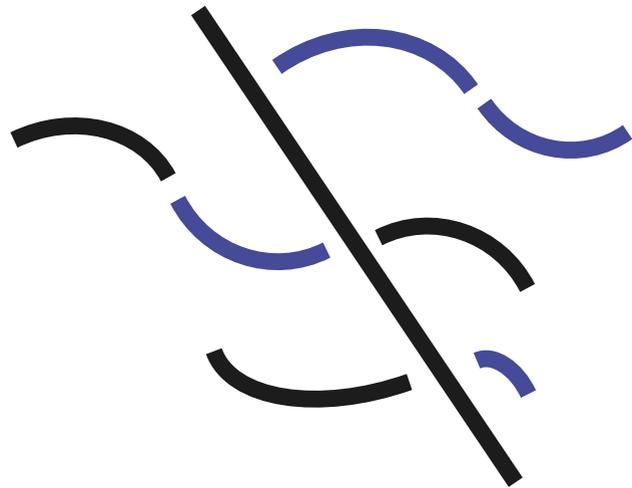


Knowledge is key.

4. Learn

WHILE MAEDA TENDS to be considered a “digital” designer, he has consistently explored the boundaries—and possibilities—of varying expressive modes, from pencils to computers, and his reputation, until recently, was built on his penchant for innovative thinking and an insistence on making computation accessible to all. For this work, Maeda has earned numerous awards, both nationally and internationally—he was dubbed by I.D. Magazine as one of the year’s 40 most influential people in design in 2005, and, in 1999, he was chosen by Esquire as one of the most important people of the 21st century.

SINCE 2008 MAEDA has become known for being the new president of the Rhode Island School of Design, a position he accepted that June and started in September when, as he remembers it, the country, not just the college, was ready for youth, for change and for a fresh perspective. Given his age and lack of administrative experience at the top levels of higher education, Maeda was in some ways a surprise choice for the prestigious gig at RISD. Seeing as Barack Obama.

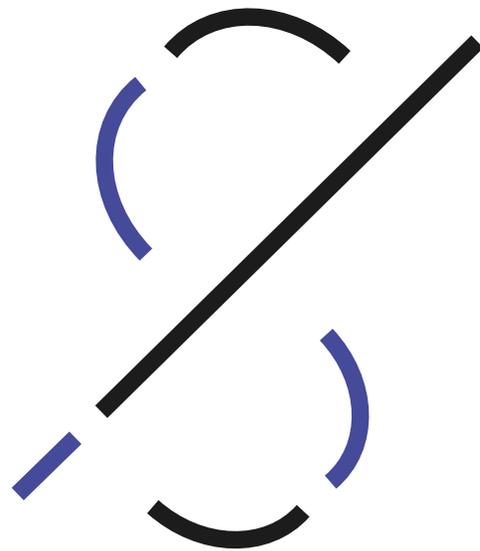


Contrast clears your vision.

5. Differences

BUT DESIGN LUMINARY John Maeda proposes that the idea—one he has previously advocated for—is flawed. “I have friends at all the companies and I kept hearing about ‘design-led’ and all that and it got me excited. I was pushing for it,” he says. “Years later now, I’m in a phase where I realize that [advocacy] was really important, but in reality, design is not that important.” Maeda, who is the head of inclusion and computational design at WordPress parent company Automattic, thinks that design should play a secondary role in tech companies rather than a leadership role. In Maeda’s annual Design in Tech report, he says the design should be like a supporting actor or actress to the leading characters in a tech company—developers and product managers.

MAEDA’S PERCEPTION THAT his new job was in part due to a shift in the national zeitgeist seems right on. After talking with Maeda and reading about his work, especially *Maeda@Media* (a book published in 2000, written about his own creative trajectory), it’s clear that Maeda pays attention to the ever-changing moods of national perception.

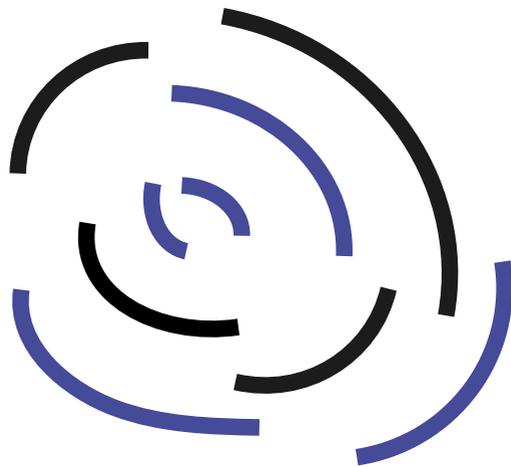


Context explains relations.

6. Context

BORN IN SEATTLE in 1966, Maeda refuses easy categorization as an artist and designer, and his methodology centers on constantly disrupting any habits that risk becoming the slightest bit habitual or routine. At the same time, Maeda clearly cherishes a set of core values, many of which he has uncovered over time and are rooted in his childhood.

MAEDA'S FATHER OWNED a tofu factory, and he modeled a particular kind of dedication to craft and hard work that Maeda says he only later—as he rediscovered the power of honing one's skills—recognized as valuable. Maeda often assisted his father with the tofu factory and began to explore computing to help with the small business' paperwork. This helped move Maeda in the direction of computation, and he ended up studying electrical engineering and computer science at MIT. He then traveled to Japan, where he studied art and design, earning a PhD in Design Science from the University of Tsukuba Institute where, as he says, he “rediscovered mind, paper and pen.” Maeda in the direction of computation, and he ended up studying electrical engineering.

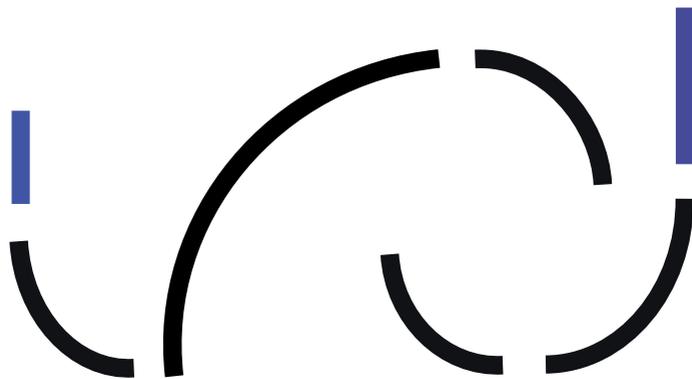


Emotions help to remember.

7. Emotion

MAEDA RETURNED TO MIT to found the Aesthetics and Computation Group, a research studio, in the mid-1990s, and there he was able to unite all of his fundamental interests—computation, engineering, art, craft and thinking—both in his own work and in the field-building endeavors of his new research group. ACG developed a set of key concepts, articulated in short videos, with Maeda making the first contribution titled “Elements of Reactive Form.” Through snippets of text and a demonstration of a dynamic drawing application, the video captures the power and seductiveness of forms that react to the user, building on an earlier essay by Maeda titled “Reactive Graphics” (written for MdN Magazine). ACG and its emphasis on computational design became a nexus for foundational ideas just now being discovered elsewhere.

THE GROUP’S PARTICIPANTS included, in addition to Casey Reas: Ben Fry, Reas’ partner in creating Processing and a leader in information visualization; and designer Elise Co, co-founder of the design and technology firm Aeolog and an educator at both Art Center College of Design.

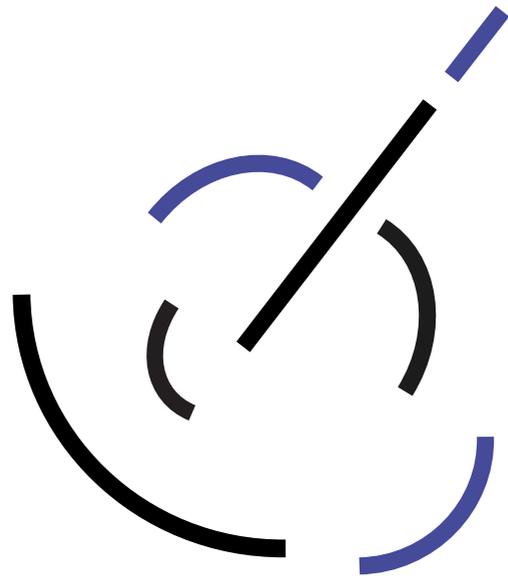


Simplicity seems trustworthy.

8. Trust

WHILE MAEDA HAS been an exceptional designer and educator, his groundbreaking influence nationally and internationally may also be attributed to his writing. He contributes frequently to magazines and newspapers—he assessed Apple’s design principles in a piece for The Huffington Post in 2009, for example—and he contributes often to the RISD community site. His texts, notably *Creative Code: Aesthetics + Computation* and the recent *The Laws of Simplicity: Design, Technology, Business, Life*, offer a list of guidelines to help simplify complexity. The *Laws of Simplicity* also captures the influence of designer Paul Rand on Maeda; Maeda discovered Rand’s book *Thoughts on Design* as a graduate student at MIT, and it both humbled and inspired him with its clarity, precision and power.

MAEDA HAS JOINED Rand as an iconic figure in the design world. As Paola Antonelli, curator of design at the Museum of Modern Art in New York, said in a 2007 New York Times article, “What makes him extremely influential is not only his enormous aesthetic talent,

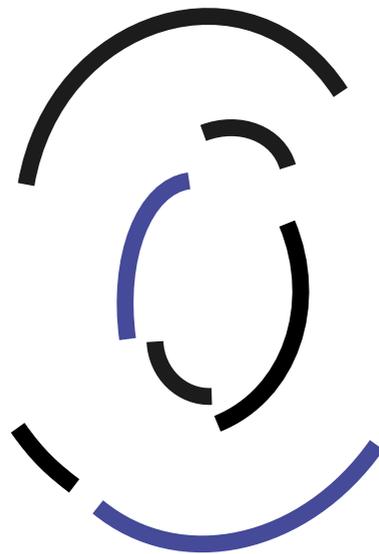


Focus on progress not failure.

9. Failure

“WHAT MAKES HIM extremely influential is not only his enormous aesthetic talent, but his capacity to extend a rigorous design philosophy, based on simplicity and clarity of purpose, to the most important tool of the contemporary design process, computer software.” Other design figures, including Steven Heller and Nicholas Negroponte, extol Maeda’s brilliance and creativity, and often highlight his attitude toward simplicity.

EVEN AS A college president, Maeda continues to insist on the value of creativity and innovation, not just for artists but also for all of us. Within the context of the avid channeling of federal funds toward educational programs designed to bolster literacies in science, technology, engineering and math (commonly known as “STEM” programs), Maeda insists on the need to add an “A for art” to the mix, creating STEAM. “Adding art requires a different way of thinking,” he says, noting that both right- and left-brain thinking is necessary to be truly productive and innovative. Indeed, for Maeda, innovation should be considered not simply in instrumental terms, but with regard to ideas and people.



Subtract the obvious.

10. One

MAEDA BELIEVES IT'S detrimental to a business on a whole because it comes at the cost of teamwork. But for designers, it is especially critical to work with developers. "We know that tech people are in charge of the world: They can approve pull requests and they push the code out and right or wrong happens," he says. "But if you can't work with developers, you're not going to make a dent in the universe." In other words, the only way to change the system is to work within it. Even as a college president, Maeda continues to insist on the value of creativity and innovation, not just for artists but also for all of us. Within the context of the avid channeling of federal funds toward educational programs.

IN JUNE 2010, Maeda wrote an article, published in Forbes magazine, entitled "Your Life in 2020." In it, he offers a great summary of what he stands for, as a designer, an educator and a leader. Maeda argues that art and design will be the mainstays of culture in the near future, as technology fades from its prominent position. "So, what will take technology's place?" he asks, and answers: "It begins with art, design and you."

Impressum

Das Museum für Kunst und Gewerbe Hamburg ist ein Kunstgewerbemuseum in Hamburg. Es wurde 1874 als viertes Kunstgewerbemuseum im deutschsprachigen Raum gegründet. Das Museumsgebäude am Steintorplatz im Stadtteil St. Georg am Hauptbahnhof beherbergte bis 1970 auch eine Gewerbeschule. Herausgeber: Museum für Kunst und Gewerbe Hamburg, Steintorplatz, 20099 Hamburg, Telefon: 040 428134880, www.mkg-hamburg.de/ Konzept und Umsetzung: Julia Janz/ Betreuung: Prof. Silke Juchter/ Druck: Muthesius Kunsthochschule.

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