

Originality is a product, not an intention.

Graphic Wit, *Paul Rand: The Play Instinct*, 1991

*The principal role of a logo is to identify, and simplicity is its means...
Its effectiveness depends on distinctiveness, visibility, adaptability,
memorability, universality, and timelessness.*

Design is a way of life, a point of view. It involves the whole complex of visual communications: talent, creative ability, manual skill, and technical knowledge. Aesthetics and economics, technology and psychology are intrinsically related to the process.

Paul Rand

Defining Design

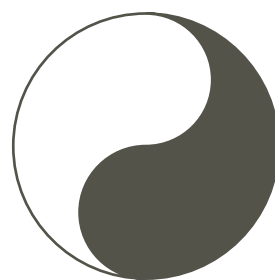
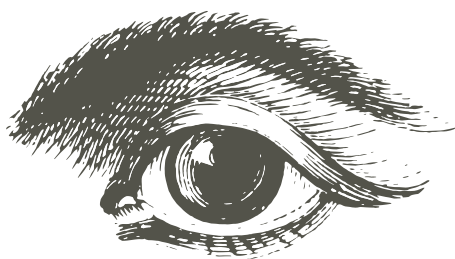
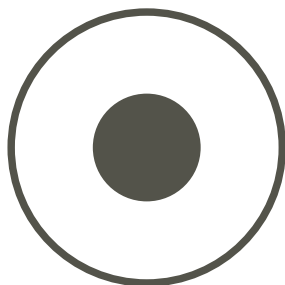
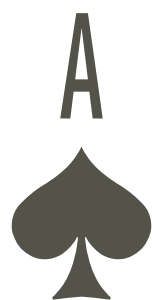
*Innovation leads one to see the
new in the old and distinguishes
the ingenious from disingenuous.*

Paul Rand, *Design Form and Chaos*, 1993

Paul Rand is an idealist and a realist, one who uses the language of the poet and the businessman. He thinks in terms of need and function...but his fantasy is boundless.

L. Moholy-Nagy, *AD Magazine*, Vol. 7, No. 3, February-March 1941

*A presentation that lacks an idea cannot hide behind
glamorous photos, pizzazz, or ballyhoo.*





CRESTA BLANCA

Their quality is based upon the skill with which they were created, irrespective of their time, place, purpose, style, or genre. The content is enhanced by the designer's ability to combine elements affecting form –

*order, unity, variety, contrast,
grace, symmetry, asymmetry,
rhythm, rhyme, regularity,
movement, interval, coherence,
dissonance, balance, tension,
space, scale, weight,
texture, line, mass,
shape, light, shade, color...*

*Good design adds value of some kind, gives meaning,
and, not incidentally, can be sheer pleasure to behold;
it respects the viewer's sensibilities and rewards the entrepreneur.*

*Everything is design...
everything!*



*What do the cave
paintings of Lascaux
have in common with...*

A Selection of Randisms...

Without play, there would be no Picasso. Without play, there is no experimentation. Experimentation is the quest for answers.

Graphic Wit “Paul Rand: The Play Instinct” 1991

Ideas are fuel for the imagination; they are the unique response to a meaningful question.

From *Lascaux to Brooklyn*, 1996

...the plethora of bad design that we see all around us can probably be attributed as much to good salesmanship as to bad taste.

Paul Rand: A Designer's Art, 1985

There is no science in advertising.

Interview with George Lois, 1986

You're not doing museum stuff; whatever you're doing should communicate, so the guy on the street should know what the heck you're trying to sell.

Interview with Steven Heller, 1987

Without the aesthetic, the computer is but a mindless speed machine, producing effects without substance, form without relevant content, or content without meaningful form.

From *Lascaux to Brooklyn*, 1996

Ideas may also grow out of the problem itself, which in turn becomes part of the solution.

Paul Rand: A Designer's Art, 1985

I just always was interested in art. It's like asking me how do I have breakfast; you know, you just have it.

Lecture, “A Paul Rand Retrospective,” Cooper Union, October 3, 1996

I hate words that are abused, like “creativity.”

Interview with Steven Heller, 1988

Sentimentality provides only a momentary response to a work of art; nostalgia provides a momentary escape from reality.

From *Lascaux to Brooklyn*, 1996

I always steered towards humorous things. People who don't have a sense of humor really have serious problems.

Interview with Steven Heller, 1988

Ideally, beauty and utility are mutually generative. In the past, rarely was beauty an end in itself.

Thoughts on Design, 1947

Functionalism does not preclude beauty, but it does not guarantee it either.

Print Magazine, January/February 1960

I started reading because of a remark of Moholy Nagy... I remember, Moholy asked me, “Do you read art criticism?” And I said, “No.” The only thing he said was, “Pity.”

Interview with Steven Heller, 1988

A style is the consequence of recurrent habits, restraints, or rules invented or inherited, written or overheard, intuitive or preconceived.

AIGA Journal, “Good Design is Good Will”, 1987

The principal role of a logo is to identify, and simplicity is its means.... Its effectiveness depends on distinctiveness, visibility, adaptability, memorability, universality, and timelessness.

Design Form and Chaos, 1993

To design is to transform prose into poetry.

Design Form and Chaos, 1993

I was just doing what they were doing in Europe. I didn't claim that this was any great, original stuff, because it wasn't. It was influenced by Surrealism and Picasso.

Interview with Steven Heller, 1988

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The cave paintings of Lascaux, like all the artworks and objects of everyday life that Rand presents in Lascaux to Brooklyn, provide their viewer with an aesthetic experience because they skillfully fuse form and content.

*I just like things that are playful;
I like things that are happy;
I like things that will make the client smile...*



