MOTTOES OBTAINED FROM INTERVIEWS OF EXPERIENCED GRAPHIC DESIGNERS
Deneyimli Grafik Tasarımcıların Röportajlarından Elde Edilen Mottolar

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Öz

Kültürel çalışmalar kapsamında düşünülmüş bu araştırma; uygulama temelli bir alan olan grafik tasarımı iş edinmiş tasarımcıların deneyime dayalı mesleki bilgi edinimlerini konu edinmektedir. Araştırmanın amacı, görsel kültürün en yaygın ve geri dönülemez biçimde etkin olduğu günümüzde, gittikçe artan sayıları ile grafik tasarımcı adaylarını ve ayrıca bu alanda çalışmaya istekli herkesi, başarılı olmaları için gerekebilecek bilgiyle buluşturmaktır. Okullarda verilen eğitim, tasarım kursları; çevrimiçi eğitimler, eğitim paketleri ve kitaplar; grafik tasarımın ilkelerini, tekniklerini, bilgisayar programlarının, malzemelerin ne şekilde kullanılacağını öğretmektedir. Bu kurslar ayrıca grafik tasarımının tarihsel bilgisini ve tasarımcılarını, olağanüstü bir kapsam ve yeterlikte de vermektedir. Bu kapsama katkı sağlaması ümit edilen *"Deneyimli Grafik Tasarımcıların Röportajlarından Elde Edilen Mottolar"* başlıklı bu araştırmanın bulguları ve sonuçları, iki bölümde ele alınmıştır. İlk bölümde, örneklem olarak belirlenen grafik tasarımcıların can alıcı görüşleri ve bunların analizlerine, ikinci kısımda ise bu görüşlerin mottolar olarak sistemli bir yol haritasına dönüştürülmesine çalışılmıştır.

Anahtar Kelimeler: Grafik, Tasarımcı, Deneyime-dayalı bilgi, Tecrübe, Mottolar.

Abstract

This research focuses on the experience-based knowledge of graphic design, which is an application-based field. The research aims to bring graphic design candidates with an increasing number of them, as well as everyone willing to work in this field, with the knowledge needed for them to succeed, as visual culture is the most common and irreversibly active today. Undoubtedly, the superiority of their success is that they took sufficient education in this field. Graphic design departments, courses, online tutorials, training packages and books provide information about how to use principles, techniques and materials of graphic design. It also gives the historical knowledge of graphic design trends and designers an extraordinary scope and competence. The research findings and results are discussed in two sections. In the first part, the design views and analyses of graphic designers, which were determined as examples, were examined, and in the second part, these views were transformed into a systematic roadmap as mottos

Keywords: Graphic Design, Experience-based knowledge, Mottos.

Introduction

Graphic design (AIGA) is defined by the American Institute of Graphic Arts as "the art and practice of planning, reflecting ideas and experiences with the visual and textual content" (www.aiga.org). A graphic designer is to communicate and serves ideas that inform, influence and lead to positive change. Graphic designers create visual concepts, using computer software programs or manually, to communicate ideas and provide services that inform and influence buyers, leading to positive change. Graphic design products cover topics such as books, posters, packaging, font designs, web interfaces, movie credits, animation, information design and

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advertising, software designs, and all the messages they offer consist of visual and textual elements. Graphic design is rapidly increasing its importance in today's digital age where technology and visual culture take up a lot of space. Therefore, graphic designers' working areas and their responsibilities increased. In the digital age, it has always been necessary to update what we know and see with new applications and encounters that come into our lives every day.

This research focuses on the experience-based knowledge of graphic design, which is an application-based field. In this context, fulfilling the design principles as a technical and theoretical approach should not be considered as knowledge based on experience. The crystallized information obtained from the original and valuable works of the award-winning, extraordinary avant-garde designers shaped the art of graphic design, based on their first-hand life and experience costs years and hundreds of working hours.

The research aims to bring graphic design candidates with an increasing number of them, as well as everyone willing to work in this field, with the knowledge needed for them to succeed, as visual culture is the most common and irreversibly active today. Undoubtedly, the superiority of their success is that they took sufficient education in this field. However, what will distinguish Graphic designer candidates from others is the knowledge they will gain from the experience of reputable graphic designers who have gone through long and difficult paths, produced and continue to produce for many years.

Graphic design departments, courses, online tutorials, training packages and books provide information about how to use principles, techniques and materials of graphic design. It also gives the historical knowledge of graphic design trends and designers an extraordinary scope and competence. However, the main problem is that it is quite difficult to develop a creative point of view, to find her/his own style, and to maintain this in the harsh conditions of the marketplace. It is not possible to access some information that can cope with them from the mentioned sources. The research is focused on this problem to inspire graphic designer candidates from successful designer's suggestions and solutions to learn from their mistakes and go over the issues they have not succeeded in and make them successful.

The importance of this research comes from the fact that it presents the information that exists but is scattered and needs to be explained in a systematic approach and in a clearly understandable language, rather than proposing a new solution. Some of the information in this research has been obtained by revealing information that is indirectly transferred in very long texts. It turned out that some information "contradicted" with each other, while others needed to be elaborated for the reader. When the whole study is read, it will be seen that the information that seems contradictory at first is actually different approaches that serve the same purpose.

The research findings and results are discussed in two sections. In the first part, the vital views of graphic designers and their analysis, which were determined as a sample, were studied, and in the second part, these views were turned into a systematic road map. In addition, in the light of the findings obtained in the results section, the strengths and weaknesses of the research as well as its recommendations were included with the discussions held.

Method

This research has adopted a descriptive approach and the survey model was used. The survey model is "a research approach that aims to describe a past or present situation as it is. The subject of the research is tried to be defined in its own conditions and as it is. No effort is made to change or influence the variables in any way" (Erişti et al 2013:26). In order to access the research data, online scanning was carried out and graphic artists who shared their experiences with their interviews were selected as a sample.

There are many valuable graphic designers, but few of them have given interviews. They have sometimes mentioned the subject of the study, sometimes very little, sometimes not at all. There are interviews with designers such as Christoph Niemann, David Carson, Massimo Vignelli, Milton Glaser, Paula Scher, Stefan Sagmeister, Tibor Kalman on accessible internet resources containing their discourses for the research. Therefore, the interviews of the mentioned graphic designers constitute the sample of the research. The sample artists are arranged in alphabetical order in the text. The findings reached from interviews, The findings obtained from the interviews were interpreted and presented as mottos to guide graphic designer candidates.

Mottos obtained from the Experience and Production Processes of Famous Graphic Designers

Institutions that provide visual design education, vary widely: Department of Graphics, Department of Graphic Design, Department of Visual Communication and Design. Training in fields such as typography, packaging, animation, desktop publishing, interaction, interface design, three-dimensional modeling and multimedia design are given in these departments both practically and theoretically. However, developing a unique design language and creative thinking skills gained through many years of experience are difficult to give through these institutions. In the research, interviews describing the working and production methods of famous graphic designers Christoph Niemann, David Carson, Massimo Vignelli, Milton Glaser, Paula Scher, Stefan Sagmeister and Tibor Kalman were examined. It is thought that the mottos obtained from the experiences of these graphic designers who are successful in the field of graphic design will guide the designer candidates. In this context, the first sample of the research is the famous graphic designer and illustrator Christoph Niemann.

1.1. Christoph Niemann

Christoph Niemann was born in Germany in 1970, and completed his art education at the State Academy of Fine Arts in Stuttgart in Heinz Edelmann's class. As an illustrator, writer and graphic designer, his illustrations have been published on the covers of many magazines and newspapers such as The New Yorker, The Atlantic Monthly, The New York Times. He has received various awards for his works and has participated in many conferences as a speaker It is possible to understand Niemann's view of art and his approach to design from the expressions in his interview with Uwe-Jens Schumann in The Talks weekly online magazine: "And when you have to erase an idea, there's always this pain to let something go and restart. But I think the most important difference between a person who is successful in art and a person who is not successful is how much frustration a person can take without losing this childish enthusiasm" (Schumann, 2017).[1]

Niemann says that although some results may hurt, we need to start working over and give up some things to succeed. He states that more failures and disappointments lie on the road to success and adds that the main thing that leads to success is the power to cope with them.

What mentioned here is to say goodbye to the work that will not help us anything other than wasting time and effort to work on the subject. Some designers have an emotional connection with their work and think that if they give up on them, they will fail. However, ideas that do not serve the purpose can not go beyond creating visual pollution rather than producing solutions, Niemann points out the importance of having the strength to deal with ideas that don't work or will be rejected. He states that working on different alternatives to reveal the creative power within us will liberate our minds and open the door to successful studies. It can be said

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[1] Schumann, U., J. (2017). Christoph Niemann: "I Don't Need a Big Idea. Access address: https://the-talks.com/interview/christoph-niemann/

that Niemann's motto in this context is: **"let go when necessary, but never give up and keep working".**

In an interview with Andy Butler in Designboom magazine, Niemann used the following statements: "When I work on something with a very complex story line or on something as technically and artistically complex as he app, the only path to success leads through mountains of killed ideas" (Designboom, 2013).[2]

Niemann states that when he works on a technically and artistically complex design, the road to success passes through dozens of unsuccessful ideas and practices. He says that any failure experienced here will teach something in the next step, will help to develop solution alternatives, and should consider as steps to success rather than failure. Niemann's motto in this context can be; **"think alternatively and try to do best in design"**.

Another statement of Niemann in the same interview is as follows: "Heinz Edelmann, my design professor at the Stuttgart Academy, told us: 'you will be surprised at how many problems can be solved by hard work'" (Designboom, 2013).

Emphasizes that work refers to problem solving skills. He cites the self-inspired design professor Heinz Edelmann as an example of how many problems can be solved with hard work. From this point of view, Niemann's motto can be **"work hard, be problem-solving oriented"**

Answering Ariela Gittlen's questions for Elephant art magazine in 2018, Niemann used the following statements:

> "The biggest problem is that it's the end of all excuses. In New York you can say: "Oh, I've always wanted to do big metal sculpture but it's just too expensive." In Berlin if you want to do metal sculptures you can do them. If you don't the only person to blame is yourself" (Elephant, 2018).[3]

Niemann states that no matter how difficult and impossible our goals may seem, it is entirely our decision and responsibility to do it or not. Again in this context, it can be said that Niemann's motto is **"don't make excuses, try to do it even if it's hard".**

In an interview with Julian Brimmers, Niemann briefly makes the following important determination in a lengthy explanation: "When you're constantly worried about losing the game, you can't play either. Essentially, you have to develop so much routine that you can work with a clear head, but try to do so with a basic, good-humored attitude" (Brimmers, 2018).[4]

Niemann considers the design process as a game when he says that if you constantly think about losing in the game, you cannot play the game. He mentions the necessity of developing many different strategies and producing alternative solutions in the process of design. Although it is believed that the goal of the game is basically to win, this does not change the fact that ultimately and eventually the game is just a game. Niemann states that you should play the game and give your energy to the game itself rather than thinking about losing at this point. With this look, it can be said that his motto is **"think of the design process as a game, focus on having fun".**

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[2] Butler, A. (2013). Christoph Niemann Interview. Access address https://www.designboom.com/art/christoph-niemann-interview/

[3] Gitlen, A. (2018). Christoph Niemann: Possible Paths to Inevitability. Access address https://elephant.art/all-work-and-no-play-with-christoph-niemann/

[4] Brimmers, J. (2018). On Meeting The Needs Of Your Client. Access address https://thecreativeindependent.com/people/Illustrator-christoph-niemann-on-meeting-the-needs-of-your-client/

In the same interview, Niemann has the following statements: "The great thing about our job is, you can do new things all the time. The curse is, you have to do new things all the time" (Brimmers, 2018).

Niemann says that the graphic design business is not a routine work area like other repetitive jobs and an opportunity to create new things constantly. He states that graphic design is both an enjoyable and challenging field, as it allows designer to develop different ways of thinking and increase their knowledge. In this context, his motto may be **"you will not have a chance to get bored when continually produce new things"**.

1.2. David Carson

Born in 1955 in Texas, David Carson is among the leading contemporary graphic designers and art directors. Carson, with his unusual and experimental graphic style, has transformed the American and World graphic design scene from the 1990s to the present, and has produced works that are effective enough to revolutionize. In an interview with Andy Butler, David Carson says: "I want the work to connect with people on an emotional level, which is where I feel it's most effective and lasting" (Designboom, 2013 b).[5]

Carson says that he wants to establish an emotional connection with the audience, where only visual and mental stimuli are not enough in his design. He notes that by addressing the feelings of the audience, both productive and long-term work can be done. Based on this statement by Carson, we can say that his motto is **"target the emotions"**.

Carson says the following in the same interview: I believe strongly the more one can bring personal uniqueness into the work, the better the work becomes. You enjoy it more and you also do your best work. It has the most impact if you can put some of yourself into each project (Designboom, 2013 b).

According to him, an enjoyable work process and the emergence of successful work as a result; goes through production processes where the designers add uniqueness to their artwork. Because, relying only on what digital programs offer, ordinary and uncreative works will be produced. Based on this statement, it can be said that Carson's motto is "**use your creativity, produce original designs**".

Carson gave the following answer to the question he asked about Andy Butler's influence:

> "I'm always following world events, news, scanning everything really. Life in all its details continues to fascinate me endlessly. I'm watching the various eco movements, politics, new products, and constantly wondering how design can play a bigger, more effective and more important role in all of this" (Designboom, 2013 b).

Carson states that he follows the ongoing developments, new products, news and policies in his near and far surroundings. He says he thinks about how design can be presented more effectively and will play an influential role in the issues mentioned. Based on these statements, Carson's motto is **"follow what is happening in the world, produce design solutions"**.

In an interview with "The Logo Creative" design studio, Carson says: "Just keep doing what you do, don't listen to all the noise and distractions. Saul Bass told me this!" (The Logo Creative, 2019).[6]

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[5] Butler, A. (2013 b). Interview With Graphic Designer David Carson. Access address
https://www.designboom.com/design/interview-with-graphic-designer-david-carson-09-22-2013/
[6] The Logo Creative. (2019). Designer Interview With David Carson. Access address
https://medium.com/@thelogocreative/designer-interview-with-david-carson-ea46fc338654

The artist states that avoiding distractions, concentrating only on what needs to be done and trying to do it in the best way will lead one to success. It can be said that Carson's motto is **"focus only on your job and do your best"** in the light of this discourse.

Carson says in the same interview:

"Don't be afraid to show the clients a lot of ideas. Trust your own intuition and sensibility, don't copy from the internet. Show the clients a range of simple to more complex and experimental logos. Read the brief, listen to the client and imagine, what would that look like? how can I represent this thru type and form, and later color. Trust your gut. That's why you're a designer" (The Logo Creative, 2019).

Close communication with customers, offering different alternatives from simple to experimental without copying from the internet, and trusting their creative features and intuition will bring success. In this context, it can be said that his motto is **"listen to the customer, design with alternatives, trust yourself and your feelings".**

In an interview with Emily Gosling on the "AIGA Eye On Design" editorial platform, David Carson used the following statements: "I'm not sure you can teach creativity: you either have that eye or you don't" (Gosling, 2019).[7]

Carson indicates that creativity is not something can be taught, a feature that a designer can discover and develop in themselves by reading and researching. Accordingly, it can be said that his motto is **"do not wait is to be taught, research, look, discover and develop for yourself".**

Carson also used the following statements in the same interview: "Designers have become lazy and let computers make too many decisions for them. There's a renewed interest in being able to tell that there's a human behind it" (Gosling, 2019).

Carson states that in today's design process, technology is much more effective in decision making than in the past, and it can blunt designers and their creative abilities. Carson states that in today's design process, technology is much more effective in decision-making than in the past, and it can blunt designers and their creative abilities. After all, the computer is nothing more than a technological tool for the designer to implement and cannot think and decide for the designer. **"Be last to make the decisions while designing and work harder if necessary"** can be determined as an motto.

Carson, in another statement, says:

"It's not like I have no rules or set out to break rules, I just have a different approach. Sometimes I feel I'm one of the few voices out there trying to keep graphic design a little more emotional or give it some spirit, which is what intrigued me early on. The fact that you can create a lot of reaction just based on the way you arranged things shows that design is such a powerful language" (Gosling, 2019).

Carson states that when designing, there is no need to struggle with the rules or limit himself to the new rules. He thinks that extraordinary things can be achieved even with a sincere attitude and tiny interventions. It can be said that his motto is **"deal with the design itself rather than the rules".**

Carson made the following statements in the same interview:

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[7] Gosling, E. (2019). Anti-grid Design Icon David Carson Says Computers Make You Lazy + Indie Magazines Needs to Liven Up. Access address https://eyeondesign.aiga.org/anti-grid-icon-david-carson-on-why-computers-make-you-lazy-and-indie-mag-design-needs-to-liven-up/

"If you have to find your creativity through Google, then you're probably not very creative. It's about naturally being drawn to everything around you, and somehow using everything you experience and see. Reaching within and finding your uniqueness, that's gotta drive your decision-making. I often see in agencies that the first step for designers is to go to Google and look for ideas. If you need to do that, you're not in the right field. Anyone can do that" (Gosling, 2019).

Carson states that the idea necessary for design is far from being creative in Google search engines. He says that everything we see with our eyes and feel with our intuition can inspire us. The important thing is for the designers to reach original ideas by feeding on their own experiences and research on the subject. Although it is essential to be aware of previously applied designs and creative ideas, the designers should create unique design language and apply thoughts accordingly. His motto is **"investigate versatile, identify the truth, listen to your intuition"**.

Carson said in an interview with Creative Director Emanuel Barbosa in 2014:

"Graphic design has become very homogenized, safe, predictable and overall less experimental and emotional. And thus less effective. Everyone's a designer, photographer, writer, and most are very average at best. Much of what's out there is not horrible, or great. Just safe and predictable- and its cheap, you can get an average logo for 50 dollars or whatever in some of these soulless crowdsourcing sites" (Barbosa, 2014).[8]

Carson states that the expansion of digital resources of graphic design affects creative thinking negatively and many designs are predictable and far from emotion. He adds that this situation opens the door to many ordinary designs. . As long as the computer is recognized, as a tool by the designer and real life and new experience are the fuel that feed it, we ma ybenefit in real terms. From this point of view, it can be said that Carson's motto is **"don't be afraid to experiment, take risks and add your emotions"**.

In the same interview, Carson gives the following answer:

"The same advice i'd give in any century, follow your heart and passion, make a living from doing something you love. ask yourself, if money were not an issue, would you do the same work? if yes, you've got a great profession, if not, quit wasting your short amount of time alive, and find that thing you truly love, something you would do for free if you could afford to. I'm often said i make my living from my hobby, and still do" (Barbosa, 2014).

Carson emphasizes that occupations should also be something that brings us happiness and something we enjoy doing, and work. Our profession indicates that if it does not give us pleasure and happiness, we will not be successful. He adds that professions such as graphic design are made for personal satisfaction rather than money. It can be said that his motto is **"enter this business if you love it and are happy, despite the diffulties"**.

Finally, Carson says in the same interview: "As Marshall McLuhan said in our book together, if you're partially involved on something, THAT'S work. But if your completely involved in, no matter what it is, thats play or leisure" (Barbosa, 2014).

Carson points out the importance of dedication rather than partial involvement in one's work. Thinking about the work as a game or a hobby triggers creativity and makes the design process more efficient. At this point, Carson's motto can be **"dedicate yourself and enjoy what you do"**.

1.3. Massimo Vignelli (1931 – 2014)

Massimo Vignelli was born in Italy in 1931 and died in 2014. He was a designer who produced works in many fields ranging from posters, packaging, signage design, furniture and

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[8] Barbosa, E. (2014). David Carson Interview. Access address https://www.linkedin.com/pul
se/20141106203357-15626417-david-carson-interview

showroom designs. Vignelli's 1972 map design for the New York City Subway is considered a turning point in modernist design.

In an interview with Gary Hustwit in Fast Company Magazine, Massimo Vignelli states: Now, let's face it: the computer is a great thing, but it's just a tool, just like a pencil is a tool (Hustwit, 2015).[9]

According to Vignelli, technological equipment such as computers and the possibilities offered by them are just tools, and this situation is just like a pen being a tool. The main thing in the creation process is to change the designer's feelings and thoughts of a certain target audience in a positive way, or to come up with solutions to convince them to buy a product or service. Therefore, the main thing in the design is the creator himself. In this context, it can be said that Vignelli's motto is, **"have all kinds of technological equipment, but know that you have the ingenuity".**

Vignelli gave the following answer in the same interview: "The life of a designer is a life of fight, to fight against the ugliness" (Hustwit, 2015).

Vignelli states that the designer should be aware of the ugliness around him and in every work he does, he should bring contemporary, aesthetic and sustainable solutions to them. In this case, it can be said that Vignelli's motto is **"create functional and aesthetic things".**

Vignelli used the following statements in an interview in which he answered Debbie Millman's questions: "I would define intellectual elegance as a mind that is continually refining itself with education and knowledge. Intellectual elegance is the opposite of intellectual vulgarity. We all know vulgarity very well. Elegance is the opposite" (Millman, 2010).[10]

According to Vignelli, the designer should always train his mind, follow the developments related to his profession. He states that this will open the way for intellectual elegance that will keep him away from vulgarity and ugliness. In the light of these words, it is possible to say that his motto is **"improve yourself constantly, be elegant in everything you do".**

Vignelli gave the following answer in the same interview:

"So what is design all about? It is to decrease the amount of vulgarity in the world. It is to make the world a better place to be. But everything is relative. There is a certain amount of latitude between what is good, what is elegant, and what is refined that can take many, many manifestations. It doesn't have to be one style. We're not talking about style, we're talking about quality. Style is tangible, quality is intangible. I am talking about giving to everything that surrounds us a level of quality" (Millman, 2010).

The purpose of the design is to reduce the level of banality in the world and to make the world a more livable place. Although the issue of what is good, what is perfect, and what is refined is relative, the task of designers should be to add quality and aesthetics to everything they do and increase the level of appreciation of society. It can be said that Vignelli's motto is "**aim to raise the world's quality and aesthetic appreciation level".**

In his interview for Vignelli Designculture, he says:

"Develop a critical attitude and refine it continuously. Sieve and continuously assess everything surrounding us. Acquire a professional identity and enforce it. Meet the needs of the clients and not

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[9] Hustwit, G. (2015). A Rare Interview With Graphic Design Legend Massimo Vignelli. Access address https://www.fastcompany.com/3044133/a-rare-interview-with-graphic-design-legend-massimo-vignelli
[10] Millman. D. (2010). Interview with Massimo Vignelli. Access address
   https://designobserver.com/feature/interview-with-massimo-vignelli/14398

their desires, but if necessary evaluate them. Always remember that from a bad client you get a worse client, and from a good client you get a better one. Remember that the word aesthetics contains the word ethics: without this one the first one no longer exists!" (Munari, 2013).[11]

According to him, in the relationship established with customers during the design process, it is necessary to aim at aesthetic designs that are sensitive to ethical principles that will shape and develop their needs rather than their wishes with a professional and critical approach from the very beginning. In light of these words, it can be said that his motto is **"think critically, come up with a client, be ethical and produce aesthetic solutions"**.

1.4. Milton Glaser (1929 – 2020)

Born in the USA in 1929, Milton Glaser has produced many iconic designs such as the "I Love New York" logo throughout his career created in the fields of posters, publications and architecture, and has received many awards. Glaser has developed a design language that has influenced many designers after him.

Glaser gave the following answer in an interview with Ana Bogdan, Executive Editor of The Talks Magazine:

"All I know is that we, as designers, have the same responsibility any good citizen has. Because if you are a citizen — and we all are — what we don't want to do is cause further mischief, further poverty, further ignorance and so on. We want to improve the existing condition so that everybody benefits. But first you have to separate these activities and not generalize them, design and art are not the same thing, and their roles are different" (Bogdan, 2013).[12]

Glaser states that the concept of design is objective and has a mission to benefit society. Pointing out the power of design to raise awareness of societies and influence them positively, Glaser states that it is also a civic duty for designers to make designs that can change and improve the current situation. Motto of Glaser can be; **"be aware of your responsibilities, make conscious designs"**.

Glaser says in the same interview:

"I have access to people's minds, and I want to use that access in the most beneficial way possible. And that is a role that a designer can assume because they are connected to the public and they communicate to that public. The question is whose desire they reflect: should they reflect only the powerful, the rich, the manipulators and make the public do what they want? Or should they reflect all of us and the general good of everyone else? For me, there is no doubt about what the answer to that question is" (Bogdan. 2013).

Glaser notes that designers are constantly in touch with society and have the power to create change by reaching out to their minds. For this reason, the design should benefit not only a specific segment, the requester or the beneficiary of this design but almost everyone affected by it. In the light of this statement, its motto may be **"consider the benefit of society in its design".**

Glaser also said in the interview:

"The idea of truth itself has been destroyed and the idea of the validity of truth has been destroyed. There was a sense, in my generation, that the search for the truth is one of the aspects of life that you want to embrace; that if there is no truth, then there is no direction, no purpose, no construct that you could use as a backstop to your own activities. If you can't believe that there are some things that are true as opposed to things that are obviously false, then you don't have a direction in your life" (Bogdan. 2013).

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[11] Munari. N., M. (2013). Massimo Vignelli. Access addres http://www.designculture.it/interview/massimo-vignelli.html

[12] Bogdan. A. (2013). Milton Glaser: "We're All in it Together". Access address https://the-talks.com/interview/milton-glaser/

Glaser emphasizes that the designs produced by the designer must go after and seek what is right in all respects. According to him, making designs for the right purposes for the benefit of society allows to prevent irreversible mistakes. In this context, it can be said that his motto is **"think the truth, design the truth".**

Glaser said the following in the same interview: "I believe that the difficulty in all human experience is preconception: that people think things are a certain way — and as soon as you think something is a certain way, it becomes that" (Bogdan. 2013).

According to Glaser, one of the factors that makes it difficult to design is bias. These prejudices exist in many forms, including race, gender, culture, age, and religion, and find representation in the systems and designs. It is our responsibility to be aware of our inherent biases when making design decisions as a designer. In light of these thoughts, his motto might be **"fight prejudices with your design".**

Finally, in his interview, Glaser also said the following:

"What we have to do is find those things that keep us together and unify us, rather than the things that we find threatening or different. What is going on in the polarization of the world now is that so much of the world now thinks that the rest of the world is their enemy. And how you can basically make everyone understand the commonality of all human experience, is the appropriate problem for designers" (Bogdan. 2013).

According to Glaser, designers must make sensitive and unifying designs within the framework of different norms agreed upon by societies, even if it is demanded by some circles, rather than being divisive. His motto might be **"become unifying, not polarizing"**.

In another statement, Glaser says: "It is far more important for posters to be effective than artistic. The aesthetic part of poster making has more to do with the objectives of its maker than the requirements of form" (Commercial Art Interview, no date).[13]

According to Glaser, the first and foremost purpose of the poster is to convey the right message, to be effective and simple. Aesthetics is not a priority. It can be said that his motto is **"focus on effective designs".**

In an interview with Andrew Shalat for Macworld digital magazine, Milton Glaser made the following statements:

"The problem with the computer is that when you go on the computer, everything has to be made clear too quickly," he says. "And so the essential part of the developmental dialectic disappears. The greatest liability to the computer is that a lot of weak ideas are very well developed. The computer clarifies things too quickly" (Shalat, 2001).[14]

According to him, the computer forces the designer to make hasty decisions with the possibilities it offers. It also points out that the computer allows to develop even many weak ideas very well, so the qualified one can be ignored. Glaser's motto may be **"manage the computer, not allow computer to manage you".**

Finally, in his interview with Martin Pedersen, Glaser said:

"There is no greater instrument for understanding the visual world than the hand and a pencil, because the idea of creating or recreating form produces a different neurological pattern than using

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[13] Commercial Art Interview. (no date). Commercial Art Interview. Access address https://www.miltonglaser.com/milton/c:interviews/#0

[14] Shalat. A. (2001). Designer's Dilemma: To Compute or Not to Compute?. Access address https://www.macworld.com/article/151432/28glaser.html

a computer to find things. To understand the meaning of form-what a shape is, what an edge is, what space is-there's nothing more instructive than the act of drawing" (Pedersen, 2003). [15]

Glaser points out that the most effective tools for understanding the visual world during production and transforming what we understand into a design are paper and pencil due to its interactive structure. This interactive process of sketching has developed in our minds as a learning model. In the light of this discourse, it can be said that his motto is **"drawing with paper and pencil teaches you"**.

1.5. Paula Scher

Born in 1948 in America, Paula Scher has achieved significant work and achievements as a graphic designer, painter and art educator in design. Scher has a privileged place in the field of design due to the fact that he has developed and disseminated his own art language with the works he has produced in many fields of art.

Paula Scher made the following statement in her interview with Christopher Barker: "The minute you try and ensure perfection, you've made something pretty horrid" (Barker, 2017).[16]

Scher states that striving for perfection can have the most frightening consequences. In this context, it can be said that her motto is **"do the best you can"**.

Scher also makes the following statement in the same interview; "I Don't think about equipment when I design. I think about what I want to make, and I'm looking outside of a screen for what I want to make. I look at things that exist, things that exist in history, then I work with my team to work up what we think is possible" (Barker, 2017).

According to Scher, design tools are nothing but tools. The inspiration necessary for design should be sought not in what the design tools offer, but in what exists now, in what has existed in history, that is, in the outside world. They should be thought about as much as possible and worked on together with a team for the best. Its motto can be said to be **"real inspiration is outside of computer screens, try to find it"**.

"(…) Keep it simple. Make it smart" (The Logo Creative, 2018).[17]

Scher says that the most important key to success is to think simply about whatever is being done and come up with clever solutions. In this context, her motto is also very clear; **"generate simple but clever solutions"**.

Scher makes the following statement in her interview with Catherine Hazotte: "I think that the next generation is always faster and more adaptable to the most current software. So it seems that each generation is somehow stuck in software. What they need to do is not to rely on that and to start thinking critically and in a problem-solving mindset" (Hazotte, 2019).[18]

Scher states that the new generation designers are stuck within the limitations of software possibilities and they enter into the illusion that this is a good thing. In fact, they need to rely on their own problem-solving abilities and critical thinking abilities rather than software

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[15] Pedersen,M. (2003). An Interview with Milton Glaser. Access address
https://metropolismag.com/programs/an-interview-with-milton-glaser/
[16] Barker. C. (2017). An Interview With Paula Scher. Access address
https://www.semipermanent.com/articles/interview-paula-scher
[17] The Logo Creative. (2018 a). Designer Interview With Paula Scher. Access address
https://www.thelogocreative.co.uk/designer-interview-with-paula-scher/
[18] Hazotte. C. (2019). I Have a Balance Between Really Fun Projects And Money-Focused Projects." Interview With Paula Scher. Access address https://forward-festival.com/article/i-have-a-balance-between-really-fun-projects-and-money-focused-projects-paula-scher

and technological devices. In this context, it can be said that his motto is **"trust in your own abilities and perception power, not in design software".**

Scher makes the following statement in an interview for Creative Boom magazine: "In the early parts of their careers, they shouldn't worry about the money. They should worry about that later because what you make is who you become" (Cowan, 2019).[19]

According to Scher, designers should not worry about making money in the early part of their careers, but rather should explore and develop their design strengths. When you become a good designer, money itself will come with it. In the light of these thoughts of Scher, it can be said that his motto is **"discover and develop yourself, money will come with it".**

1.6. Stefan Sagmeister

Born in Austria in 1962, Stefan Sagmeister is a graphic designer, storyteller and typographer based in New York. In 1993, Sagmeister designed album covers for important musicians and bands, including Lou Reed, OK Go, The Rolling Stones, David Byrne, Jay Z, Aerosmith, Talking Heads, Brian Eno and Pat Metheny, for his company he founded to create designs for the music industry. It has an important place in this field with its designs.

Stefan Sagmeister states the following in a statement in Smashing Magazine:

> "In general, craft is just a function of knowing your tools really well. Knowing your tools very well, on the one hand can be an advantage. On the other hard, I've also seen people hooked back into their tools that they know so well, and they stay in their small little section [world] and can't really get out to see the bigger picture. Personally, I'm most comfortable to go in and out" (Zevelakis, 2012).[20]

According to Sagmeister, designers' knowledge of design tools and software programs will make them good craftsmen, but only taking refuge in tools and the possibilities offered by them will reduce their imagination and creative ability to find ideas. The way to be successful is to leave the comfort zone and be open to innovation. In this context, it can be said that Sagmeister's motto is **"know and use your design tools very well, but do not hesitate to try different things when necessary".**

In another statement, Sagmeister uses the following statements:

> "If I know the ideal sitting-height and the angle of the backrest of a chair, I can design a dozen or two dozen chairs in a day, no problem! Now, if it has to be beautiful, and I would limit it further: if it has to be beautiful in a way that makes sense in our times, this becomes truly difficult. Because what that means is that I'm suddenly in competition with the entire history of chairs. I think the same is true for a teapot, or for a website. Specifically in graphic design, most designers call themselves "problem-solvers." And that might be true, but I point out then, that most of these problems are really easy to solve" (Bogdan. 2020).

According to him, designing today requires a rigorous experiential and research-based learning process. In order to make an original design, the designer should have all the historical information about the work to be designed, and the design should reveal its difference from the studies on the similar subject. Sagmeister's motto can be **"making a creative and original design is not easy, it is a challenging process".**

In the same interview, Sagmeister also says:

> "Our job is to communicate larger pieces of information down to a point where they are understandable to a specific audience. I think that there is a built-in necessity for empathy with your

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[19] Cowan. K. (2019). Paula Scher On Falling in Love With Typography, Timeless İdentities And What it Takes To Become a Great Designer. Access address https://www.creativeboom.com/features/paula-scher/
[20] Zevelakis. S. (2012). Stefan Sagmeister Interview. Access address
https://www.smashingmagazine.com/2012/10/stefan-sagmeister-trying-to-look-good-limits-my-life-interview/

audience, and that is very much a basic requirement of what it means to be a designer. By design, you will have to be able to care about the audience" (Bogdan, 2020).

According to him, the task of designers is to simplify the pieces of information that need to be conveyed to an understandable level and to communicate with a determined target audience. Empathizing with the target audience and designing by considering their characteristics and needs is one of the basic conditions of being a designer. In this context, it can be said that his motto is **"listen to the audience and care about their needs".**

Sagmeister says in another statement, "The worst part is working with badly organized people, may They be other designers, clients or suppliers, when things need to done Again and again" (The Logo Creative, 2018b).[21]

According to Sagmeister, working with poorly organized designers, customers or suppliers who cannot provide adequate briefing will cause rework and delay the design process from reaching the final result. Sagmeister states that this is the worst part of being a designer. In this context, it can be said that his motto is **"work with a well-organized team".**

Sagmeister answered Juraj Mihalik's questions and shared the following opinions in his interview:

> "Keeping the firm small and the overhead small was the main reason that allowed us to be very selective with the clients we work for. It is not possible to do satisfying work for an indifferent client. We need the support and the willingness to collaborate on many levels. They have to want something good. And yes, we were picky from the beginning. In my experience, it is not possible to first grow doing so-so work and then hope to improve the quality" (Mihalik, 2020)[22].

According to Sagmeister, it is difficult for disinterested and indecisive customers to make designs that will satisfy both the customer and the designer. Such customers will reduce both the time and the quality level of the design, as they will not be able to provide the adequate transfer of information that the designer needs. For this reason, keeping the fields of activity narrow will be advantageous to increase the reputation levels of both the designer and the design agencies. It can be said that Sagmeister's can be **"the field of design activity should be kept narrow design activity areas should be kept narrow in business".**

Sagmeister makes the following statement in an interview with Tina Essmaker: "(…) I think it's ultimately inhuman to only see things for their functionality. We want things to be more than that. The desire for beauty is something that's in us, and it's not trivial" (Essmaker. 2014).[23]

According to him, it is out of the nature of humanity to focus only on the functionality of "things", we also want things to be beautiful with an important impulse coming from us, apart from just being functional. In this case, it can be said that Sagmeister's motto is **"functionality is not enough in design, it should also be beautiful".**

1.7. Tibor Kalman (1949 – 1999)

1949 Hungarian-born American graphic designer Tibor Kalman is well-known with his work as the editor-in-chief of Colors magazine and has inspired later designers with his innovative ideas. Describing himself as a social activist, the designer tried to draw attention to

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[21] The Logo Creative. (2018 b). Designer Interview With Stefan Sagmeister. Access address
https://www.thelogocreative.co.uk/designer-interview-with-stefan-sagmeister/
[22] Mihalik, J. (2020) Mastering Design Thinking with Stefan Sagmeister Access adress
https://avocode.com/blog/stefan-sagmeister-interview
[23] Essmaker. T. (2014). Stefan Sagmeister, Access address https://thegreatdiscontent.com/interview/stefan-sagmeister

issues such as environmentalism and economic equality until his death. He received the AIGA medal in 1999.

"My mentor Tibor Kalman's line when I started was: the most difficult thing when running a design studio is to figure out how not to grow. Everything else is easy" (The Logo Creative, 2018). [24]

Based on this statement, it is possible to conclude that the quality of the designs of the design agencies that grow very large and operate in a wide range may decrease. From this point of view, we can say that Kalman's motto is **"growing in business is not working in many different fields".**

> "What is said determines who listens and who understands. Graphic design is a language, but graphic designers are so busy worrying about the nuances - accents, punctuation and so on - that they spend little time thinking about what the words add up to. I'm interested in using our communication skills to change the way things are" (Cullen.1996).[25]

According to Kalman, graphic design is a visual language and the most important thing is what this language is used for and what the target audience understands. Therefore, designers should focus on the meanings of the words they use in their designs. From this point of view, we can say that Kalman's motto is "focus on the communication power of the meaning of the form. don't worry too much about the form itself".

In the same interview, Kalman also shares the following views: "Writing, writing, writing. Reading, reading, reading. Everything designers aren't taught. It's absurd. There's a need to know more now than ever before, but with the evolution of computer designers have become production artists" (Cullen.1996).

According to Kalman, it is not possible to teach the designer everything. In today's information age, graphic designer candidates need to read and write on different subjects in order to improve themselves. Otherwise, they will turn into technicians who limited by the possibilities that the computer will offer them. In this context, we can say that Kalman's motto is **"do not settle for what is given to you, read and write a lot".**

Kalman shares the following view in another interview: "But by definition, when you make something no one hates, no one loves it" (Wired, 1996). [26]

According to Kalman, the design that you will make for an average taste or requirement will probably not earn anyone's hatred, but this also does not mean that it will be loved by everyone. At least if something is being designed to be liked by certain people, it is necessary to accept the fact that others may hate this design from the beginning. From this point of view, we can say that Kalman's motto is **"accept that there will be those who will not like your design as much as those who hate it".**

Results and Discussion

The most important condition for the success of graphic designer candidates and those who are willing to work in this field is that they have received sufficient education in this field. On the other hand, the knowledge based on these experiences of designers who have gained a

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[24] The Logo Creative. (2018 b). Designer Interview With Stefan Sagmeister. Access address
https://www.thelogocreative.co.uk/designer-interview-with-stefan-sagmeister/
[25] Cullen. M. (1996). Reputations: Tibor Kalman. Access address
http://www.eyemagazine.com/feature/article/reputations-tibor-kalman
[26] Wieners, B. (1996) Color Him a Provocateur – Tibor Kalman. Access address
https://www.wired.com/1996/12/kalman/

privileged place for themselves in the academic world and the design market with their studies in the field of design for many years will also make unique contributions to their development. In this context, we can collect the experiences of the designers who were the subject of the research under similar contexts and sort them as follows:

1. Let go when necessary, but never give up and keep working.

2. Think alternatively and try to do best in design.

3. Work hard, be problem-solving oriented.

4. Don't make excuses, try to do it even if it's hard.

5. Think of the design process as a game, focus on having fun.

6. You will not have a chance to get bored when continually produce new things.

7. Target the emotions.

8. Use your creativity, produce original designs.

9. Follow what is happening in the world, create design solutions.

10. Focus only on your job and doing the best.

11. Listen to the customer, design with alternatives, trust yourself and your feelings.

12. Do not wait is to be taught, research, look, discover and develop for yourself.

13. Be last to make the decisions while designing and work harder if necessary deal with the design itself rather than the rules.

14. Deal with the design itself rather than the rules.

15. Investigate versatile, identify the truth, listen to your intuition.

16. Don't be afraid to experiment, take risks and add your emotions.

17. Enter this business if you love it and are happy, despite the diffulties.

18. Dedicate yourself and enjoy what you do.

19. Have all kinds of technological equipment, but know that you have the ingenuity.

20. Improve yourself constantly, be elegant in everything you do.

21. Create functional and aesthetic things.

22. Aim to raise the world's quality and aesthetic appreciation level.

23. Think critically, come up with a client, be ethical and produce aesthetic solutions.

24. Be aware of your responsibilities, make conscious designs.

25. Seek the benefits of society in your design.

26. Think the truth, design the truth.

27. Fight prejudices in your design.

28. Become unifying, not polarizing.

29. Focus on effective designs.

30. Manage the computer, not allow computer to manage you.

31. Drawing with paper and pencil teaches you.

32. Do the best you can.

33. Real inspiration is outside of computer screens, try to find it.

34. Generate simple but clever solutions.

35. Trust in your own abilities and perception power, not in design software.

36. Discover and develop yourself, money will come with it.

37. Know and use your design tools very well, but do not hesitate to try different things when necessary.

38. Making a creative and original design is not easy, it is a challenging process.

39. Listen to the audience and care about their needs.

40. Work with a well-organized team.

41. The field of design activity should be kept narrow design activity areas should be kept narrow in business.

42. Functionality is not enough in design, it should also be beautiful.

43. Growing in business is not working in many different fields.

44. Do not worry too much about the form, focus on the integrity of the meaning of the form

45. Do not settle for what is given to you, read and write a lot.

46. Accept that there will be those who will not like your design as much as those who hate it.

It is understood that the mottos mentioned above will help the designer to cope with himself, the customer, the market, technology and the creation process.

Conclusion

Undoubtedly, the approach of each era and the people of that era to events and contexts and the solution proposals related to them are developing and changing in direct proportion to the dynamics of that era. However, the knowledge provided by experience has always maintained its value and privileged place in the information flow. With this view, it is thought that the findings listed above will contribute to the perspective of life and design of all kinds of art people as well as the growing graphic artists. In this context, it will be useful for designers from all fields of interest to think about these mottos, which can be further developed, and interpret them in the context of their personal and designer perspective and give them a place in their lives.

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