

The Battle Is Not The War

*Responsive Design is a Victory, but the Campaign
Must Go Farther Than Ourselves*



About Me

- + Jason Pamental
principal, co-founder of h+w design
- + Love to learn & share
- + Can be found @jpamental in most places
- + Post thoughts, work, instigations & pics
on Instagr.am & hwdesignco.com
- + Fixed widths & Arial make me sad



Why Are We Here?

- + Talk **purpose** of **design**
- + Talk **how** & **why** it's still **broken**
- + We'll try & **understand** the **battlefield**
- + & remind ourselves ***we have not yet begun to fight***

What do we mean by 'design'?

- + Design is a commercial endeavor.
To be successful it must:
 - **Communicate** an idea
 - **Influence** behavior
- + Relies upon **artistic principles, cognitive science & psychology**

Big Game Travel Advertising



Do this,
don't do that



Here
there be
monsters



Map of the World by Abraham Ortelius – Wikipedia

Designer as Profession

[English](#) | [Deutsch](#)

AEG

perfekt in form und funktion

[HOME](#) | [AEG PRODUCTS](#) | [CONTACT](#) | [ABOUT AEG](#) | [WEB SHOP INFORMATION](#)

[Home](#) > [About AEG](#) > [History](#)

The father of industrial design

Peter Behrens was not only the father of German industrial design - he was also the founder of corporate identity. Working for AEG, Behrens was the first person to create logos, advertising material, and company publications with a consistent, unified design.

It may seem incredible today, but there was a time when industrial production was purely functional. Artistic merit and aesthetic sense were largely irrelevant in mass-produced goods; there was little harmony between form and function. At least, that was how it was until 1907, when a certain architect was appointed Artistic Consultant to AEG.

Allow us to introduce Professor Peter Behrens - a designer from Germany.



Professor Peter Behrens
1868-1940

Contact Us

If you have any questions on our products or about the AEG brand, please do not hesitate to contact us. Please click below for contact details.

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Words Divide, Images Unite



Ideas that Influence

- + **Visual** representations of **ideas** that **influence behavior**
 - **Find** food here
 - **Don't** go there
 - **Use** this toilet, not that one
- + Dealt with known constraints of **size, material & media**
- + *And then along came the web*

Interaction

It's not just about the web

Package Design



<http://bit.ly/guitar1711>

Billboards: Seven Words



Ad Placement



Come on in...the **HOT** water's fine!

... comfortable, too, because Bluettes insulate your hands. The only knit cotton gloves permanently coated with neoprene to outlast rubber gloves in all the detergents, cleaners, waxes, polishes, stove cleaners, paints, paint removers, fertilizers, and insecticides. \$1.69

Bluettes
THE PIONEER RUBBER COMPANY • WILLARD, OHIO



MAKE YOUR CLOSETS FRESH WITH ENOZ

Mustiness or mildew in your closets? No more. Not when you have ENOZ CLOSET FRESH at hand. It locks the fragrance of Springtime in your closet. Ask for ENOZ—the most trusted name in closet care. A product of The Bonden Chemical Company

SKINNY?

AMAZING NEW EASY WAY PUTS ON POUNDS & INCHES FIRM, SOLID FLESH Without Overeating

If skinny, thin and underweight because of poor appetite or poor eating habits, take Wate-On Emulsion, Tablets or New Liquid. It works. Extra rich in weight building nutrients plus vitamins and B-12, protein, sugar... helps put on flesh all over body. Helps build appetite, improves circulation, builds up energy. If underweight is due to disease take Wate-On Liquid. Direction of your doctor. Don't be skinny! Ask for Wate-On as druggist.

WATE-ON EMULSION, 12 OZ. \$1.99
WATE-ON TABLETS (30) \$1.99
WATE-ON LIQUID (4 OZ.) \$1.99

GUNK ENGINE BRITE
SPRAY IT ON
WASH IT OFF
CLEANS GREASY ENGINES IN MINUTES

Mounties PHOTO CORNERS
LOOK BETTER LAST LONGER!

CANVAS RUBBER VINYL FOOTWEAR LASCO for the FAMILY
Popular Priced at Your Dealer
INTERNATIONAL SEAWAY TRADING CORP., CLEVELAND, O.

Car Burning Oil?
OAT CASITE MOTOR OIL
\$1.30 at your service station
It works, or double your money back!



Sinatra CONTINUED

him. Nobody had broken the ice since Crosby, and I thought, somebody is going to come along and do this any day. If Eberly got out ahead of me, I'd be in trouble.

Over the years my voice has held up pretty good. It's deepened and darkened a bit, which is fine with me, because I used to think it was too high. The only time I ever lost it was New York, five days a week on a Lucky Strike radio program, live every night with Dorothy Kirsten. And I was rehearsing every day for something—benefits, concerts, etc. It was in February and I had a real bad cold, and was run down physically—my resistance was knocked out. I came out on stage at the Copa one morning about 2:30 to do the third show. I opened my mouth, and nothing came out—absolutely nothing—just dust. I was never so panic-stricken in my whole life.

I remember looking at the audience—a blizzard outside, about 70 people in the place—and they knew something serious had happened. There was absolute silence—stunning, absolute silence. I looked at them, and they looked at me, and I looked at Skitch Henderson, who was playing the piano. His face was ghostly white. Finally I turned to the audience and whispered into the microphone, "Good night," and walked off the floor.

It turned out I had had a vocal-cord hemorrhage, bleeding in my throat. For days before, I had noticed speckles of blood in my mouth and I

Frank vocalizes in Miami, singing his warming-up phrase, "Let us wander by the bay." He has a keen ear and ordered the piano tuned twice in a week.

thought I had a cut gum or something. Like an idiot, I hadn't even gone to the doctor. Well, he ordered me to remain absolutely silent for 40 days—the toughest thing I ever did, started to talk again, very quietly, then to do a few vocal exercises. It sounded like a 13-year-old boy, like a kid in the Vienna choir or at a bar mitzvah. The voice had gone way up in the air because it had absolutely brand new vocal cords. I worked on it very gently, very carefully, and it began to settle back where it was.

Since then I've become something of a student of the throat and vocal cords. I've talked to so many doctors that I'm practically an eye-ear-and-throat specialist myself. I smoke too much and drink too much, but I've learned that the vocal cords aren't bothered too much by that—they're in a protected part of the body. What does hurt them is over-use, abuse like shouting and not warming up properly before you sing. Every day, when I'm doing a club date or planning to record, I try to spend at least an hour at the piano, vocalizing. My standard phrase is, "Let us wander by the bay," progressing two notes at a time, up the scale and back.

I never had a vocal lesson—a real one—except to work with a coach a few times on vocal calisthenics, to help the throat grow and add a couple of notes on the top and spread

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let over two octaves. The music written today is nowhere near as good as it was 10 or 20 years ago. But it's a whole new world. I have no complaint with the youngsters and their kind of music because we must stop and think that 25 years ago we made the music of our era. We liked a certain kind of music, and that's what they wrote

and played for us. Kids want identity and they find their own identity. Like my daughter Tina—she's 16 and she appreciates what I do, but she prefers the other, and I never put her down for it. Sure, there are bad songs that the kids have. They're poorly written and they have no melody, but it's another kind of music. There's certainly no harm in it.

I think in the next 5 or 10 years the trend will change again, to what I don't know but I think it will change again. I think it'll go back to something more melodic than we have now. Actual jazz, real good jazz, the jazz that we think is fine jazz, good music, is dead.

The era of cool jazz is gone. I think it's absolutely dead and buried. If any kind of jazz continues, and I pray it always will, I think it will continue in the sense of what we called in the early '30s "swing." I think there may come to pass a period of music that will be a combination of the big-band sounds with the small-group sounds in a simple metric fashion. In other words, the skull-rattling piano sound, where the kids play up on the treble keys, where they play triplets all the time, I think that will disappear. I think they'll go back to more of the 4/4 tempo, like the Benny Goodman swing, the Basie stuff. I think there'll always be room for the singer, too. The troubadour will be around—the ballad singer—because I think the world loves a lover, and they love a guy who plays a guitar and sings pretty songs.

Even though I've been singing for a quarter of a century, and I'm the president of a major record company, I still don't have a good idea as to what the public will buy and what they won't. Music is so fragile—from day to day—that you never know.

I get about 500 new songs a year sent to me, and chances are 197 of them will be lousy. But I look at them all, anyway. There's always the chance one good one will come in over the transom. I got *Young at Heart*

he was sure would be a big hit. I looked it over and threw it back. I told him it was pretentious and a piece of nothing. Nat Cole made a little recording of it, *Mona Lisa*.

And one day Bill Holden came up to me in the studio and said he had just finished a picture which had a beautiful theme that I ought to record. I listened and I told him it was over-arranged and worthless. That one was *Love's a Many-splendored Thing*.

Any questions? I don't read a note of music. I learn songs by having them played for me a couple of times while I read the lyrics. I can pick up the melody very quickly. I learn the lyrics by writing them out in longhand.

When I get a new song, I look for continuity of melody that in itself will tell a musical story. It must go somewhere. I don't like it to rumble. And then, by the same token, I like almost the same thing—more, as a matter of fact—in the lyrics. They must tell you a complete story, from "once upon a time" to "the end."

To give an example, I believe the new song *People*, from *Fanny Hill*, has never been a legitimate big hit because after the first 16 measures, I think it rambles. The song gets lost somewhere. And then Julie [composer Jules Styne] comes back to the original theme. The front end of it and the coda are damn good, but you get lost in between. I don't know whether he overwrote, or whether he didn't quite know how to get out of it, but it's a case in point.

When a song doesn't follow in continuity, it doesn't continue to hold the interest of an artist. And the only time that songs hold the interest of the public is when an artist, like Streisand, understands the song and sings it properly. Throughout my career, if I have done anything, I have paid attention to every note and every word I sing—if I respect the song. If I cannot project this to a listener, I fail. That's why I try to hand-pick material, so that I think an audience will immediately become attuned when they hear it. We miss many times, we all do.

For my money, Tony Bennett is the best singer in the business, the best exponent of a song. He excites me when I watch him—he moves me. He's the singer who gets across what the composer has in mind, and

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Star-spangled savings plan (How it can help you to a well-provided future)

Most of us think about the future in terms of our families—paying off the mortgage, educating the children, providing a retirement income.

But with the world the way it is today, it's almost impossible to make plans for your own future without considering the future of your country, too.

When you buy U. S. Savings Bonds, your money takes on both jobs. It begins to grow, surely and steadily, to help you reach your savings goals and build your financial strength.

At the same time, Uncle Sam uses these dollars to help reach our national goals of peace and security.

Why not give your savings dollars this double assignment? You'll be joining millions of American families who are investing in their country's future—and you'll probably find that you feel pretty good about the whole thing.

Buy U.S. Savings Bonds

STAR-SPANGLED SAVINGS PLAN FOR ALL AMERICANS



The U. S. Government does not pay for this advertisement. It is presented as a public service in cooperation with the Treasury Department and The Advertising Council.

Design Has *Always* Been About User Experience

But we got lazy.

20 Years In & Design Is Still Broken

- + Trying the **same techniques** to solve design challenges
- + But the **medium is different**
 - *and so is its use*
- + Technology **amplifies** the **differences**
 - *and provides new solutions*

What's so different about web design?

You're dealing with the attention span of reading a billboard while trying to convey the depth of information in an annual report

**It's not what we don't know
that'll kill us**

It's what we willfully ignore

A Long Road to a Make-Believe Place

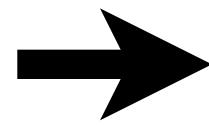
+ We prop up our vision of the world with tricks & misconceptions



960px

A Long Road to a Make-Believe Place

- + We prop up our vision of the world with tricks & misconceptions



A Long Road to a Make-Believe Place

- + We prop up our vision of the world with tricks & misconceptions

“A page is not a valuable concept even for someone who wants to read a book.”

Jeff Eaton (@eaton)



**This is how we *should* work.
RWD is a good idea.**

We're too close

Still too normal:

- + <table> != layout
- + Position: absolute
- + ‘It has to be in Arial’
- + Schools:
 - **optional** to teach design students about the **web**
 - **fail** to teach how **to apply** problem solving skills to a new medium

Web Standards Battle Won

- + Based on conference content - **everyone knows**
- + Sites like **Disney, MS, E!, Martha Stewart** are responsive
- + We have **books, tutorials, workshops** galore
- + We have **new standards**, by the community - being **ratified**

But The War is Far From Over

We work in an *Accidental Profession*

We Must Act With Intent

- + If schools aren't succeeding, **change the schools**
- + If alternatives don't exist - **make them**
- + If alternate models show promise, **promote them**
(<http://bit.ly/sparkapprentice>)
- + **Without intent, there's only mythology**



The Term 'Unicorn' Sucks*

* *the term, not the concept!*

Why?

- + Because it implies **pixie dust & magic**
- + Because it **undermines** the efforts we undertake to **learn, invent, understand & grow**
- + Because it **presents** a set of **qualities** as something that will **never be the norm**

Yes, Understanding Design & Tech Is Hard

- + It's **not** for **everyone**
- + It takes a lot of **effort**
- + But without it we have **no leadership**, we have **only fragmentation**

Why Should We Care?

- + Because we've been **making it up** as we go
- + Because the work will **never slow**
- + Because **knowledge shared** means **lives bettered**
- + Because we can **change** the **world**
- + *and we could do more...*

**We must accept our true
manifest destiny**

Let's win the war.

Let's Make it an Intentional Profession

Thank You!

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Slides here: <http://bit.ly/jphewebne>