SYLLABUS

Arth 3451
History of Design
SPRING 2017

Prerequisites: ARTH 1100 Art and Architecture
    of the World: AD 1000-Present or consent of
    instructor

Mark Biddle
mbiddle@weber.edu

*Use the email address above for communication with
your instructor. Course materials will be distributed and
collected via Canvas but do not rely upon the Canvas
email or message services for communication.*

*For individual consultation outside of class please sched-
ule an appointment.*

Course Description

Significant figures and movements in the history of graphic design from
the development of written languages to the present. Contents include
intersections with art movements and related disciplines such as architec-
tural, product, and interactive design along with the social, political, and
technical forces that have influenced these disciplines over time.

Text options (choose one)

    A History of Graphic Design, Phillip Meggs
    Graphic Design, A New History, Stephen Eskilson
    Graphic Design History, A Critical Guide, Drucker and McVarish

Any of the text options above will be a good resource. Meggs is more
encyclopedic. Eskilson is more selective with images and may be a
little more readable. Drucker and McVarish probably do the best job of
contextualizing design history within the larger cultural picture.

Readings

Additional readings as assigned from the list at the end of this document.
Contents will inform class discussion and will be included on exams.

Meggs' History of
Graphic Design

Phillip Meggs
Alston Purvis

Graphic Design
A New History

Stephen Eskilson

Graphic Design History
A Critical Guide

Johanna Drucker
Emily McVarish

Learning Outcomes

Successful students will demonstrate an understanding of the linear
progression of historical figures and movements in graphic design from
pre-history to the present. This will require reading and research into
relevant historical events and the contexts in which they occur.

Structure

Class time is devoted primarily to lecture, discussion and group class
activity. Attendance and participation in class activity is mandatory for
success.

Exams and projects

Expect three exams spaced evenly throughout the term. These are
tentatively scheduled as follows:

    FEB 15   MARCH 22   APR 25

Contents will be based on readings, lectures, project work and peer
presentations in class. Essay questions (600 words each) require more
knowledge depth and will require supplemental study from texts and
readings. Essay options will be made available approximately 10 days in
advance.

Course requirements will also include at least two investigative projects
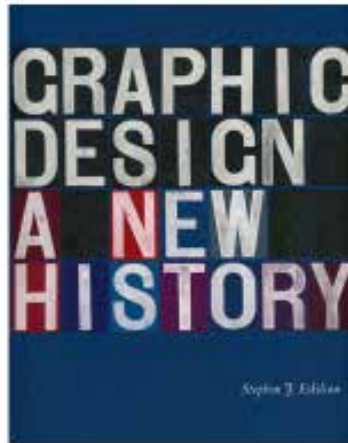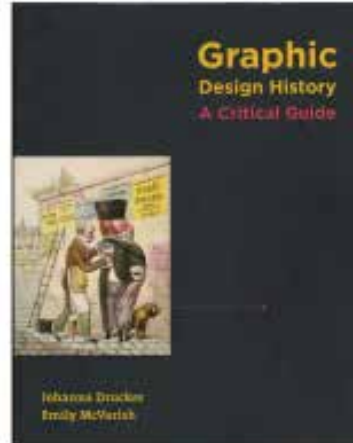of individual or team nature.

Evaluations

EXAMS AND PROJECT WORK
Estimated 95% of final evaluation: average of exam and project scores.
Exams are given the heaviest weight, each one comprising 20-25% of
the final average. Project weights are not finally determined until the
semester's conclusion. The Canvas website, therefore, can only provide a
rough estimate of final grades.

ATTENDANCE AND PARTICIPATION FACTOR: 5% of final evaluation
This 95 / 5% breakdown sometimes varies slightly because of the weight-
ing of individual projects in the final equation.

Absences and missed reviews receive zeros for the day. At the term's end, one letter grade is deducted for each zero from the final participation score. This means, for example, that three zeros is equal to a "D" on Attendance / Participation. Five zeros and beyond is considered unacceptable and seriously compromises your ability to pass the course.

WHAT GRADES INDICATE
A = superior quality performance on exams, project work and class participation. Clear understanding of course material.
B = better than average work on exams and project work reflecting an understanding of course material. Good class participation.
C = average work reflecting reasonable effort, a rudimentary understanding of objectives and adequate performance on exams and project work.
D = below average performance showing minimal effort, inattention to instructions, and/or a weak comprehension of course material and project work.
F = performance that reflects little effort, poor class participation, failure to follow instructions, and an unacceptably weak comprehension of course material.

Disability Accommodation
PPM 3-34 notes: "When students seek accommodation in a regularly scheduled course, they have the responsibility to make such requests at the Center for Students with Disabilities before the beginning of the quarter [semester] in which the accommodation is being requested. When a student fails to make such arrangements, interim accommodations can be made by the instructor, pending the determination of the request for a permanent accommodation."

Academic dishonesty
Academic Dishonesty: As specified in PPM 6-22 IV D, cheating and plagiarism violate the Student Code. Plagiarism is "the unacknowledged (uncited) use of any other person's or group's ideas or work." Students found guilty of cheating or plagiarism are subject to failure of a specific assignment, or, in more serious cases, failure of the entire course.

Diversity, equality, and mutual respect
While many of us are area natives, our class is likely to include members from other parts of the world. Individuals with backgrounds and beliefs that may seem foreign to our own, including those related to sexual orientation and gender identity, are welcome in this space and no discrimination, overt or implied, will be tolerated. Everyone present is encouraged and expected to contribute to class business. Consider this class a safe zone for all and respect every member's quest for academic success.

Conflict over "Core Values"
The Department of Visual Arts acknowledges a responsibility to deliver content that is related to our discipline and that has a reasonable relationship to pedagogical goals. Some material referenced by the course may conflict with your core values. If, because of this, you cannot continue, please withdraw from the course early in the term to avoid penalty. According to PPM 6-22 IV, students are to "[d]etermine, before the last day to drop courses without penalty, when course requirements conflict with a student's core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student's request must articulate the burden the requirement would place on the student's beliefs."

Emergency closure
Emergency Closure: If for any reason the university is forced to close for an extended period of time, we will conduct class via e-mail and Canvas.

Last day to withdraw (W), declare CR/NC or Audit: MARCH 28

Reading / podcast list

How Design Thinking Became a Buzzword at School
https://www.theatlantic.com/education/archive/2017/01/
    how-design-thinking-became-a-buzzword-at-school/512150/
The Crystal Goblet, Beatrice Ward
The Rules of Typography According to ~~Crackpots~~ Experts, Jeffery Keedy
Looking into space, Stephanie Zelman
Why I like the new Met logo, Beirut:
    http://designobserver.com/feature/not-diving-but-swimming/39218
On White Space in Graphic Design, Kieth Robertson
Designing Design, Kenya Hara, chapters on White and Muji
Podcast from Design Matters by Debbie Millman
    Interview with Giorgia Lupi, OCT 10, 2016 on Information Design
Die Neue Typographie, Tschichold
    Max Bill/Tschichold debate (pdf doc)
Ornament and Crime, Adolph Loos
Towards a theory of the Decorational, Denise Gonzales Crisp
Chaos and Confusion, Paul Rand
Seduction and Chaos, Paul Rand
Sins of St. Paul, Michael Beirut
Why Human Centered Design Matters, Thomsen

Extended reading list
  History of Modern Design, David Raizman
  Thoughts on Design, Rand
  My way to typography, Weingart
  Designing Design, Kenya Hara, (Designing the senses, White)
  The Psychology of human-computer interaction, Card, Moran, Newell
  Design research; methods and perspectives, Laurel
  The influencing machine, Gladstone
  All-Consuming Images: The Politics of Style in Contemporary Culture;
    Ewen, Stuart; New York, 1988.
  "Beyond Couch Potatoes: Form Consumers and Designers to Active
    Contributors"; Fischer, Gerhard; First Monday, 7[12], December 2022.
  The Consumer Society: Myths and Structures; Baudrillard, Jean; London,
    1998.

General chronology of design-specific historical topics

Precursors to graphic design
The invention of writing in Asia, Egypt, and Mesopotamia
Evolution of pictographic systems to phonetic alphabets
Primitive forms of graphic reproduction illustrated manuscripts
Block books
Emergence of the codex

Design and the Rennaissance
Gutenberg and typography
The Italian influence on type design
Aldus Manutius and the first individually owned books
The rapid spread of printing technology and publishing
Evolution of typography from "Old Style" through "Modern"

Design and the Industrial Revolution
Steam powered printing
The rise of consumer culture, followed by advertising and expressive typography
The emergence of photography
The line-o-type machine
The halftone screen
Printing in the USA
The Arts and Crafts movement
Art Nouveau
C. R. MacIntosh and the Glasgow school
Architecture, product, graphic design: Peter Behrens and "gesamkunstwerk"
Modern art and design

Design in the first half 20th century
Wiener Werkstatte & Vienna Secession
WWI and the Russian Revolution
Expressionist illustration
War propaganda
Futurism, Dada
Sachplakat, the "object poster"
Russian Suprematism & Constructivism
The German Bauhaus school
Jan Tschichold and the "New Typography"
WWII, Nazi propaganda & anti-Nazi propaganda
Politicization of German Blackletter
Modernism in the US

Second half 20th C. to present
Swiss Modernism, the International Style
Push Pin illustration & The New York School
Psychedelia
Visual icons of the US 60s
Post Modern trends
Development of information architecture
Development of the micro computer, desktop publishing
Grunge and hit-and-run typography
Ideological conflict between Modernists and Post Modernists
Rise of the internet and the first interface designs

Publishing and visual communication in a post-Gutenberg economy
Design activism
Design entrepreneurship
Design in the era of social media

Sample exam questions

**Arth 3451
History of Design**

Exams usually consist of approximately 40 multiple-choice questions, some short answer, and three essay questions.

SAMPLES
Read carefully and respond with the SINGLE BEST ANSWER for each multiple choice question.

_____

1. In a January 4 article in *The Atlantic,* Neil Stevenson, of IDEOs Chicago office, explained what "design thinking" is. It starts, he said, with…
a. universal energy.
b. empathy.
c. philosophy.
d. ambiguity.
ans: b

2. Why did Rodchenko prefer the title "constructivist" or "engineer" to "artist?"
a. he had severed his relationship with el Lissitsky and did not want to be associated with his kind.
b. he felt like those terms better suited his role in supporting the party and building the new Russia.
c. Malevich had already set up the new Russian aesthetic with Suprematism and Rodchenko didn't work in that style.
d. he was insecure about his abilities and wasn't sure that he qualified for such a lofty label.
ans: b

3. Which country, more than any other, has struggled for centuries over the question of whether it should have a national typeface?
ans_____.

4. Movement, speed, and industrial excitement: which movement wove these elements into their manifestos, graphic communications and operational agenda?
ans_____.

5. ESSAY samples

Include sufficient detail to add breadth to your response but keep your remarks focused mainly on the most trenchant aspects of the topic. Target length: 600 words.

Typography readings. Describe Beatrice Warde's views on the nature and function of typography. In what ways are contemporary perspectives different from hers? What new conditions or changes in the design world have led to the alternative viewpoints that others have expressed?

Describe Kenya Hara's views on the concept of "white" and how this translates into his design solutions for Muji.

Events leading up to and surrounding World War I, including the revolutionary conflicts in Russia during the same period, inspired many in the creative disciplines to react through their art and design. Describe three such individuals / movements and compare their motives, objectives and methods.

Regarding previous successes and failures

This question once appeared on an exam although it will not appear on yours:

Describe the technical genius of Gutenberg. What were conditions like in the publishing world prior to his major work? What were the key components which pulled his invention all together and what were some of the long-term cultural impacts of typography and printing?

One respondent included all three of these sentences in the response:

Gutenberg really changed the world.

The world was definitely changed by Gutenberg's invention.

After Gutenberg changed the world it would never be the same.

The entire essay was laden with such redundancies indicating a struggle to fill space; possibly the result of weak preparation.

Stronger responses included some historical context and details on the vital aspects of the invention. Responses that were short on words but dense with information fared better than loquatious epics that circled the target without squarely hitting it.

This student seems to have a better grasp:

Prior to Gutenberg's press the library of the University of Cambridge, England held only 122 printed manuscript books. Early publishing consisted of manuscript books and a method called relief block printing. In this process, type and image was carved by hand as a single unit in a block of wood. Once the block was carved it provided a away to print multiple pages of the same works. However, each page, even each letter, had to be carved individually meaning that neither the type nor the image could be reused since it was all part of one unit. The value of a single book was extremely high, like, comparable to a farm or a vineyard, making book owners very few. Relief printing from wood blocks decreased when moveable type appeared.

Gutenberg's Press was a very specific process that ultimately changed the world. First Gutenberg had to select a typeface. Wanting to resemble high quality manuscripts, he choose a compact textura style that was used by German scribes. Each character: letters, numbers, punctuation, and ligatures, had to be cut from from a steel bar in order to create a punch. The punch was then driven into a softer copper matrix in order

for a negative impression to be made. Each letter shank had to have a constant plane on every side for even printing. The two part type mold was easily adjusted for a matrix from a narrow character as well as a wide character. Gutenberg's knowledge of metal was key to the invention. The metal had to be soft enough to mold but hard enough to withstand thousands of impressions; and could not expand nor contract while being melted, poured, or cooled. Knowing that silvery white antimony expanded as it cooled, and contrasting that with most metals that contracted, he was able to create a unique alloy consisting of lead, tin, and antimony. This allowed each letter to be consistent in type height, stroke height and design. Over 50,000 characters had to be available at the same time in order for speed, accuracy, and economy to be achieved in printing. Each letter was kept in drawer compartments and had to be set and put away individually.

In previous relief printing, a watery ink was used which absorbed into the wood, however this ran off the smooth surface of the metal type. Gutenburg boiled linseed oil, colored with lampblack, in order to create a sticky ink that could then be smeared on a flat surface with soft leather inking balls and applied to the type. The press itself was modeled from a wine press that uses a large screw to lower and raise a metal plate that allowed a large area to be evenly pressed.

Gutenberg's press was used for 400 years with slight moderations. These include a frisket, to protect the margins of the page, and changes to the screw to better use energy and pressure. His press was based out of Mainz, Germany which is largely known as the point of origin for mass printed communication, and marks the Western Culture's first viable method for spreading ideas to a far ranging audience. Gutenburg's press completed the first multiple printed book which was the 42-line Bible. His press stimulated colleges and writers and created new markets for paper and binding.

By mass producing, he was the first to enable readers separated by time and space to read the same pages. Printing multiple copies reduced the cost of each one. This was the first step towards individual book ownership. The Gutenberg Press made literacy a reality for huge numbers of people.

(599 words)

A second example:

The world before the printed book was a time of waiting and paitience. The books that were around were mostly produced by scribes and monks at monestries all by hand. This process was a long and tedious one and required many months of work to reproduce one single copy of a text. The texts were mostly all religious in nature and were given very elegant illustrations.

As technology advanced slightly, carved wooden blocks were used to print books. This was also a long and tedious process as each block used to print a page would have to

be painstakingly cut into by a skilled craftsman that not only knew how to design but could also read and write. They ran into many problems with printing from wood due to the fact that intricate details would become lost after multiple prints from the same plate. The plates would warp and bend leaving them only usable for a limited number of press runs.

Much of the general population was uneducated and could not read or write. Individuals rarely were the owners of a book and any published materials were extremely expensive to own. It would not be unreasonable for an individual looking to purchase a book like the bible to expect to pay close to the cost of a farm for a single book. This is another reason why monestaries were the few to have copies of books and this contributed to the monopoly of power enjoyed by the church at the time.

In the 1440's Johan Gutenberg changed all this with the invention of moveable type and the printing press. Johan Gutenberg was trained as a blacksmith in the German city of Mainz. He familiarised himself with many different alloys including gold, tin, and antimony. This gave him the necessary background knowledge to begin to experiment with creating moveable type.

Some might say that Johan Gutenberg's greatest achievment was the invention of a new metal alloy. It consisted of a mixture of tin, lead, and antimony. This new mixture was unique in the way that it would not shrink as it cooled like all the alloys before it. This allowed Gutenberg to cast identical copies of characters without having to worry that they would change as they cooled. This paired with the "blackletter" style type design that gave his books the look of a hand copied edition pushed Gutenberg into the spotlight.

Johan Gutenberg also developed a new form of ink to use on his new printing press. It was a mixture of linseed oil, lamp black, and egg whites. It was a thicker ink that would stay wet longer, a trait required for the printing of multiple copies. It was also smoother and would transfer a more solid color to paper when printed.

The final development was that of a modified wine press. Gutenberg made alterations to an old wine press that allowed for the placement of a type tray that held all the cast characters on a firm base. The press was perfect for this new way of printing because it could be operated by two people that could both pull to apply enough pressure for the transfer of ink to work correctly.

Johan Gutenberg's invention revolutionized the way people received information. Although his books were still expensive, books eventually became more affordable. With more people being able to buy and read books like the bible, it was no longer the churches job to interpret text. This allowed more freedom for the individual and led to the spread of more ideas and new ways of thinking and doing things.

It could be said that Gutenberg's invention of the printing press changed the world forever. Every piece of graphic design is a descendant of that first 42-lined bible and today's scholars point out that fact. He allowed us to be able to communicate with mass publishing in the way we do today.

(652 words)

TYPOLOGY RESEARCH

WED, FEB 1
Typology Research: First review—bring ideas for study themes to class

MON, MAR 13
Typology Research: Project upload due 9:00 AM

A "typology" is a study of multiple objects within a category. It exposes interesting comparisons between specific examples of a general class. A typology helps to establish a distinct category of things, enables interesting comparisons, assists us in organizing our world view, and expands our visual consciousness. If you're carefully documenting multiple objects of a certain type, you're studying them—and learning something about them.

August Sander's 1929 portraits entitled "Face of Our Time," documents German society between the two World Wars. Sanders' portraits revealed so much about the class system in Germany that the Nazi's wanted his work snuffed. His plates and books were destroyed.

Photography and/or digital scans are your primary documentation tools. These are generally accepted as scientifically objective; evidence of fact.

Defining a meaningful study
Firstly, this is about original collection; your own scans or photographs—not images collected from the web. The theme must relate to graphic design, design history, visual communication, and/or visual culture in the Northern Utah region. Choose something that interests you and narrow the focus of the study so that meaningful comparisons can be made.

A category defined as "people" would have been too broad for Sanders. Twin brothers, or siblings, would be much more interesting and informative. Context and focus assists conceptual strength. "Candy" wouldn't have been a very useful category for the study shown above right. Narrowing it to chocolate bars provided just the right degree of focus. "Book covers" would be extremely open and require 1000s of samples for any meaningful comparison. "Purely typographic book covers," however, dramatically narrows the scope and provides necessary focus.

Your study should inform the study of graphic design in our region (visual communication, visual culture, typography, signage, etc.). Include at least 20 examples. Be sure to photograph and present in a consistent, repetitive manner.

A typology of chocolate bars via cross-sections, Rachel Been.

This one may interest a lot of people, including food-makers and even you.

Wrench typology, Diana Zlatanovski

Zlatanovski is a museologist. This study would be of significant interest to anthropologists studying human evolution and tool design.

These examples are interesting to specific audiences. Direct your study towards those whose professional interests lie in graphic design / visual communication.

This is a typological study showing various ways that architects have attempted to integrate natural lighting into interior spaces—extremely informative to architects working on similar problems at the current moment.

Present the study as a printed composite which affords easy comparisons. Include title and any labeling or categorization that assists interpretation.

What do these objects tell us about a certain type of thing? It will be our job to interpret the results. Yours is to faciliate our reading of the study. Provide a documentation line on the document (name, date, class, project).

Recommended size: 11 x 17" (H).

First Review
Bring ideas for study themes to class on Wednesday, FEB 1. Acquire instructor approval before proceeding with the study.

Final submission: upload to the Assignments page by Monday, MAR 13.
Export ONE document to jpeg format at 300 dpi.

After exporting, open the file with Photoshop to be sure it's cropped at the correct size. Then, upload the file to the class website (only jpeg formats will be accepted). This document will be used for final evaluation. The Canvas website will note the date and time of your upload. Submissions beyond the upload due date will be considered late. The assignment will be closed one week after the upload deadline. Save all original files for your own records.

TEAM RESEARCH

MON, APR 10 | WED, APR 12

TEAMS

Beery, A. Hall
Campbell, King
Castillo, Hibbert
Cheney, Sacher
Hicks, Young
Holiday, Jorgensen
Johnson, Erickson
Leeds, Hernandez
Mayer, Van Ess
Rasmussen, Wiggins
Salmond, Z. Hall
Espinosa, Francis
Rosio, Marchant

A. Thematic probe

In a survey class covering a long span of time, many figures and topics are touched only briefly. As lectures and class discussions progress, collaborrate with your partner to identify a significant figure, studio, movement, period (including contemporary), or other relevant theme for further investigation and deeper study. What / who do you want to know more about?

Possible sources: articles, design history books, podcasts, interviews, TED lectures, Speak up, EYE, Design Matters, Print, Communication Arts, AIGA

Your probe should extend beyond simply portfolio work. Look into the kind of work performed, design philosophy, studio culture, gender and social issues, controversies—any and all things that make the subject interesting and informative to design history. Also discuss your team's interest in the subject and why you chose as you did.

   Prepare a 5-7minute class presentation showing and describing the salient aspects of your research.

B. Manifesto analysis

Manifestos represent a window of insight into the way designers view their profession. They help us to interpret design philosophy from diverse perspectives. Some offer well-meaning sentiments and others wage complaints. Either way, "follow my lead to an improved world" is always the driving motivation to write one.

   There are statements of principle and purpose, and calls to action; audacious claims and universal wisdom. Manifestos come in all degrees of simplicity and complexity. There are short ones and long ones. Some may seem arrogant and unreasonable, others contageously passionate and inspiring. Hopefully, something will strike a chord. If it makes you wince, that might have been the goal. The writers want to change the way you think. They have declared war on complacency and they're both naive and brave in advancing their ideas.

   The collection of manifestos provided for the class exposes a diversity of professional viewpoints. The persuasive attempts of the authors are enough to assure us that design matters. The writers all love design.

Analyze your assigned manifesto set for essential contents and prepare a 5--7 minute class presentation. The following questions may guide your inquiry.

1. Summarize the contents, both in part and in totum. What's being suggested, said, questioned, claimed?

2. What historical background informs the author's views?

3. On what points do you agree / disagree?

4. How can we view the author's views from today's vantage point?

5. What new questions arise after we understand the author's position?

Class Presentations

Divide responsibilities equally with your partner. After the project you're welcome to volunteer comments, confidentially, on the working efficiency of the team, the extent to which the work load was equally shared, etc. If communicative or organizational difficulties hinder progress at any time, please consult your instructor.

   Hold your class presentation to 15 minutes or slightly less. It should include both parts: A and B. The presentation document could be built in Powerpoint, Keynote, or InDesign. In final form, it should be converted to small-size pdf format to eliminate bulk and compatibility conflicts, and lend itself to easy collection for evaluation.

   Class presentations should involve both presenters. It should be well-planned and rehearsed so that delays are minimized and all goes smoothly. Do not use video clips. Time will be too short for anything but your own AV narrative.

Some final exam questions will be pulled from reports.

Teams will report on the following days:
MON, APR 10 | WED, APR 12

Exact presentation sequence: TBA

Final pdf documents will be collected on presentation day.

TEAM RESEARCH

Manifesto assignments

Beery, A. Hall	Adbusters, First Things First 2000
	First Things First, Ken Garland
Campbell, King	Idea Innocent, Originality Reasonable, Cai Shi Wei Eric
Castillo, Hibbert	1000 Words Manifesto, Allan Chochinov
Cheney, Sacher	Disrepresentation Now, Experimental Jetset
Hicks, Young	Otherwise, Forget it, Bob Gill
Holiday, Jorgensen	Ten things I have learned, Milton Glaser
Johnson, Erickson	The Vignelli Canon, Massimo Vignelli
Leeds, Hernandez	An incomplete manifesto for Growth, Bruce Mau
Mayer, Van Ess	Credo, Bob Noorda
	Pesto Manifesto, Peter Nowogrodzki
	Cult of Done Manifesto, Bre Pettis and Kio Stark
Rasmussen, Wiggins	This is Not a Manifesto, Jared Davidson
Salmond, Z. Hall	10 Principles for Good Design, Dieter Rams
	Brexit Design Manifesto, Dezeen
Espinosa, Francis	Seduction and Chaos, Paul Rand
Rosio, Marchant	Information Visualization Manifesto, Manual Lima
	Internet Manifesto, author collective