

GD220 501
Winter 2016

History of Design I
DePaul University
School of Design

TU 10:00AM – 1:15 PM
LOOP: 14 East Jackson / Room 213
d2l.depaul.edu

Professor Dolores Wilber

dwilber@cdm.depaul.edu
office hours: TU 8:30 AM - 10:00 AM; 1:30PM – 3:00PM

The history of graphic design is an evolution in aesthetics, technology, style and visual communication. The class will encompass a survey of the major movements in the field of print design, notable designers and design materials. The nature of changing methods, materials, technologies and values are examined in the context of the social and political realities that shape communication. The course will include the historical shift from print to multimedia design methodologies.

Learning Goals:

In the context of this class, design is about communicating to diverse and specific audiences. Design utilizes different rhetorical strategies and the study of such strategies constitutes a major focus of the class. The goals of design are to inform (e.g., directions to the airport), educate (e.g., learning how to read), persuade (e.g., support a specific candidate or belief system), or take action (the act of voting or buying a product). This course will deliver a design history experience through readings, discussion, lectures, activities, and creative projects. There will be frequent and intermediate critiques and feedback.

Learning Outcomes:

1. Understand design as reflective of the historical moment in which it was produced
2. Articulate the outcomes of social, cultural, technological and economic developments on design.
3. Understand and use a critical vocabulary in discussing and practicing graphic design.
4. Think critically about form, context and meaning in visual communication.
5. Understand the interaction between graphic design, visual culture and world history to build global engagement.

Learning Domain Description:

GD 200: HISTORY OF GRAPHIC DESIGN is included in the Liberal Studies program as a course with credit in the Arts and Literature domain. Courses in the Arts and Literature domain ask students to extend their knowledge and experience of the arts by developing their critical and reflective abilities. In these courses, students interpret and analyze particular creative works, investigate the relations of form and meaning and through critical and/or creative activity to come to experience art with greater openness, insight, and enjoyment. These courses focus on works of literature, art, theatre, or music as such, though the process of analysis may also include social and cultural issues. Students who take course in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater. No more than two courses can be chosen from one department or program.

Learning Outcomes:

- Students will be able to explain, in well-written prose, what a work of design is about and how it was produced.
- Students will be able to comment on the relationship between form, context and meaning in visual communication.
- Students will be able to assess the formal aspects of their subject and put those qualities into words, using, when appropriate, specialized vocabulary employed in class and readings.
- Students will be able to contextualize a work of design, recognizing it as representative of the historical context in which it was produced in terms of contemporaneous aesthetic, social, and political concerns, discussing how these might shape the work's reception and how that reception might differ amongst various peoples and historical periods.

Writing Expectation:

Students will be expected to complete a minimum of 1250-1500 pages of writing for this course. In general, the writing for this course will be 15

Software Training:

DePaul students, faculty, and staff can login to lynda.com for unlimited access to a vast online library of instructional videos covering the latest software, creative, and business skills. Lynda.com is a high-quality resource for students, faculty, and staff looking to develop skills in Microsoft Office, Adobe Creative Suite, social media, web design, animation, photography, audio and video production, project management, and a wide range of other topics.

<http://offices.depaul.edu/is/services/technology-training/Pages/online-training.aspx>

Grading + Critique:

Because we will be covering a lot of material it is imperative that you attend each class. You are expected to participate in these exchanges in a professional manner.

Final grades will be based on your class participation, blog posts, papers, projects, and presentations throughout the term, as well as a final during exam week. Specific criteria for grading will be listed on each assignment sheet but will broadly cover the areas of:

RESEARCH AND CONCEPTUAL DEVELOPMENT EVIDENCED IN DISCUSSION AND WRITING
TECHNICAL CRAFT IN PRESENTATION
EFFORT AND PROFESSIONALISM

Often informal performance will influence your project grades.

TIMELINESS: Meet all final and intermediate deadlines. Arrive Early.

QUANTITY/QUALITY: Exceed the Minimum, Seek Critique.

INNOVATION: Seek Difference not Similarity.

COMMUNITY: Collaborate, Listen and Share.

Grades will be based on a percentage assigned to the following elements:

30%	Readings and Blog Posts
30%	PROJECT 1: Research paper
30%	PROJECT 2: My life in Graphic Design Paper or Project
10%	Participation/Attendance/Professionalism

93 – 100%	A	77 – 79%	C+
90 – 92%	A-	73 – 76%	C
87 – 89%	B+	70 – 72%	C-
83 – 86%	B	67–69%	D+
80 – 82%	B-	60–66%	D

Required Text:

GRAPHIC DESIGN: A CONCISE HISTORY, SECOND EDITION
by Richard Hollis, Thames & Hudson, 2002 ISBN: 0500203474

Resources + Supplemental Readings:

MEGGS' HISTORY OF GRAPHIC DESIGN, 5TH EDITION Wiley, John and Sons. 2014. (available as for rent from Amazon as well as in print in the DePaul Bookstore)

GRAPHIC STYLE: FROM VICTORIAN TO NEW CENTURY by Steven Heller, Seymour Chwast, Publisher: Abrams, Harry. Third Edition.

Online Resources:

www.designhistory.org

<http://www.aiga.org/medalists>

<http://designarchives.aiga.org/>

Changes to the Syllabus:

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class and sent via email.

Class Discussion:

Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the day's topic. Participation allows the instructor to hear the student's voice when grading papers. Second, students will be called upon by the instructor to offer comments related to the reading assignments. Students must keep up with the reading to participate in class discussion.

Attitude:

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor or a student is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.

Civil Discourse:

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be Socially Responsible Leaders. It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

Cell Phones:

If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in a non-disruptive manner. Out of respect to fellow students and the professor, texting is never allowable in class.

COMPUTER LABS

Computer labs are available for your use outside of class.

For schedule information, please check here:

www.cdm.depaul.edu/cim/academics/Pages/CIMLabResources.aspx

You'll need to swipe into the rooms with your DePaul ID, so please be sure it's activated.

Also, please sign up for the DePaul Graphic Design Mail List:

<https://mailman.depaul.edu/mailman/listinfo/design>

Academic Integrity

This course will be subject to the academic integrity policy passed by faculty.

More information can be found at academicintegrity.depaul.edu.

Plagiarism

The university and school policy on plagiarism can be summarized as follows:

Students in this course should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work any assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor. Plagiarism in web design can be a tricky thing. While it's common-place to copy and paste small bits of code that you find in tutorials and such, lifting large portions of code—or blatantly copying the design of another site—is a different matter. If you're concerned with whether or not you're on the right side of the law, please don't hesitate to ask me.

Resources for Student with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: Student Center, LPC, Suite #370; phone number: (773) 325 1677; fax: (773) 325 3720; TTY: (773) 325 7296.

Online Course Evaluations:

Instructor and course evaluations provide valuable feedback that can improve teaching and learning. The greater the level of participation, the more useful the results. As students, you are in the unique position to view the instructor over time. Your comments about what works and what doesn't can help faculty build on the elements of the course that are strong and improve those that are weak. Isolated comments from students and instructors' peers may also be helpful, but evaluation results based on high response rates may be statistically reliable (believable). As you experience this course and material, think about how your learning is impacted. Your honest opinions about your experience in and commitment to the course and your learning may help improve some components of the course for the next group of students. Positive comments also show the department chairs and college deans the commitment of instructors to the university and teaching evaluation results are one component used in annual performance reviews (including salary raises and promotion/tenure). The evaluation of the instructor and course provides you an opportunity to make your voice heard on an important issue—the quality of teaching at DePaul.

Withdrawal:

Students who withdraw from the course do so by using the Campus Connect <http://campusconnect.depaul.edu>.

Withdrawals processed via this system are effective the day on which they are made. Simply ceasing to attend, or notifying the instructor, or nonpayment of tuition, does not constitute an official withdrawal from class and will result in academic as well as financial penalty.

Retroactive Withdrawal:

This policy exists to assist students for whom extenuating circumstances prevented them from meeting the withdrawal deadline. During their college career students may be allowed one medical/personal administrative withdrawal and one college office administrative withdrawal, each for one or more courses in a single term. Repeated requests will not be considered. Submitting an appeal for retroactive withdrawal does not guarantee approval.

College office appeals for CDM students must be submitted online via MyCDM. The deadlines for submitting appeals are as follows:

autumn quarter: Last day of the last final exam of the subsequent winter quarter

winter quarter: Last day of the last final exam of the subsequent spring quarter
spring quarter: Last day of the last final exam of the subsequent autumn quart

Information regarding specific dates and resources is included at the end of this syllabus
Excused Absence:

In order to petition for an excused absence, students who miss class due to illness or significant personal circumstances should complete the Absence Notification process through the Dean of Students office. The form can be accessed at <http://studentaffairs.depaul.edu/dos/forms.html>. Students must submit supporting documentation alongside the form. The professor reserves the sole right whether to offer an excused absence and/or academic accommodations for an excused absence.

Incomplete Grade:

An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. CDM policy requires the student to initiate the request for incomplete grade before the end of the term in which the course is taken. Prior to submitting the incomplete request, the student must discuss the circumstances with the instructor. Students may initiate the incomplete request process at MyCDM.

All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. If approved, students are required to complete all remaining course requirement independently in consultation with the instructor by the deadline indicated on the incomplete request form. By default, an incomplete grade will automatically change to a grade of F after two quarters have elapsed (excluding summer) unless another grade is recorded by the instructor. An incomplete grade does NOT grant the student permission to attend the same course in a future quarter.

Blog

Last blog for reference:

<http://graphicdesignhistorydepaul2016.blogspot.com>

<http://graphicdesignhistorydepaul2015.blogspot.com/>

Syllabus

week 1 – January 5

Course Overview

Assignments:

- Readings and blog reflections of 250 words minimum for next week:
Hollis: 7 – 36 | From Graphic Art to Design 1890 – 1914
- Include three images that you discuss, from the textbook or other sources.
- Make a substantive comment on two student's posts before class next week.

week 2 – January 12

The Poster

Assignments:

- Readings and blog reflections of 250 words minimum for next week:
Hollis: 37 – 75 | The Avant-Garde and the Origins of Modernism
- Include three images that you discuss, from the textbook or other sources.
- Make a substantive comment on two student's posts before class next week.
- Reflection of 250 words on My life in Graphic Design, including 3 images.

week 3 – January 19

Type Design + Typography

Assignments

- Readings and blog reflections of 250 words minimum for next week:
Hollis: 76 – 96 | National Tendencies Until 1940
- Include three images that you discuss, from the textbook or other sources.
- Make a substantive comment on two student's posts before class next week.
- Reflection of 250 words on My life in Graphic Design, including 3 images.

week 4 – January 26

The Page

Assignments

- Readings and blog reflections of 250 words minimum for next week:
Hollis: 97 – 129 | The Designer and the Art Director
- Include three images that you discuss, from the textbook or other sources.
- Make a substantive comment on two student's posts before class next week.
- Reflection of 250 words on My life in Graphic Design, including 3 images.

week 5 – February 2

The Brand

Assignments:

Topic Paper Abstract due February 2 today- 50 words; Final paper Due February 16

- Readings and blog reflections of 250 words minimum for next week:
Hollis: 130 – 178 | Variants of Modernism in Europe
 - Include three images that you discuss, from the textbook or other sources.
 - Make a substantive comment on two student's posts before class next week.
 - Reflection of 250 words on My life in Graphic Design, including 3 images.
-

week 6 – February 9

The Package

Assignments

- Readings and blog reflections of 250 words minimum for next week:
Hollis: 179 – 185 | Psychedelia, Protest and New Techniques
 - Include three images that you discuss, from the textbook or other sources.
 - Make a substantive comment on two student's posts before class next week.
 - Reflection of 250 words on My life in Graphic Design, including 3 images.
-

week 7 – February 16

Information + Environment

Assignments:

- Abstract for presentation due February today 50 words Final paper Due March XX

- Readings and blog reflections of 250 words minimum for next week:
Hollis: 186 – 223 | New Waves: Electronic Technology
 - Include three images that you discuss, from the textbook or other sources.
 - Make a substantive comment on two student's posts before class next week.
 - Reflection of 250 words on My life in Graphic Design, including 3 images.
-

week 8 – February 23

Motion

Assignments:

- Student Presentations
 - Reflection of 250 words on My life in Graphic Design, including 3 images.
 - Make a substantive comment on two student's posts before class next week.
-

week 9 – March 1

topics:

Interactivity

Assignments:

- Student Presentations
 - Reflection of 250 words on My life in Graphic Design, including 3 images
 - Make a substantive comment on two student's posts before class next week.
-

week 10 – March 8

topics:

Social Concerns

Assignment:
-Student Presentations

Final Exam March 15
9:00AM

You will receive an open book exam essay question that must be submitted by 9AM to D2L at March 15.

Graphic Design Documentaries

Helvetica available through Netflix

A documentary about the world's most inescapable typeface: Helvetica. Directed by Gary Hustwit, the film celebrates Helvetica's history, the reasons for its pervasiveness, and universal appeal. The film also examines how typography and graphic design affect our culture.

Objectified available through Netflix and Vimeo

Also directed by Gary Hustwit, this documentary is about consumers' relationship with manufactured objects and the people who design them. It's a tribute to the design process that examines how manufactured products (and their designers) impact our lives.

The Artist Series by Hillman Curtis

<https://vimeo.com/18770585>

Exit Through the Gift Shop available through Netflix

Made by legendary graffiti artist [Banksy](#), this documentary is actually about L.A. thrift shop owner Thierry Guetta's strange journey from street art documentarian, to street artist, to famous pop artist. It is primarily about street art, but any designer will enjoy how this film pokes fun at the subjective nature of the art industry. Along the way, the work of other artists like Space Invader, Shepard Fairey and Banksy himself make appearances, resulting in a fascinating film that is as thought-provoking and satirical as Banksy's most iconic works.

The Deep Dive: IDEO

<https://www.youtube.com/playlist?list=PL325E43F8CF72C37B>

Maybe too dated... This film is about the product design process of IDEO, one of the world's top design firms. In this series, IDEO's team attempts to re-design the humble shopping cart. This film is from the 90's but it's a must-watch as it's rare to find such an all-access glimpse into the design process of one of the top design firms in the world.

Art and Copy

Available through Netflix

This film is about the ad industry in the US and process that goes into designing iconic campaigns like "Just do it," "Think different," and "Got Milk?" It interviews the advertising creatives behind those campaigns, finding out where they got their inspiration and how they managed to move millions with their messages. A study of commerce, art, and human psychology.

Logorama

<https://vimeo.com/10149605>

This is for all you logo designers out there. It's a 15-minute animated short about a dystopian L.A. where literally everything and everyone is made of a logo, and a homicidal Ronald McDonald goes on a shooting rampage. Produced by the French company H5, it won an Academy award for best-animated short in 2007. View the entire film above.

Bauhaus: The Face of the 20th Century

<https://www.youtube.com/watch?v=JVit9vp6K8k>

The Bauhaus was a hugely influential force on modern design, art, architecture, design practices and academia. If you've ever designed anything, you've been influenced by their history-shaping philosophy that design students artist shouldn't merely be taught, but also trained to work with the industry. This is just an

Milton Glaser: To inform and delight

Excerpt from it, but you can watch the entire thing after purchasing it on [Amazon](#).

<https://www.youtube.com/watch?v=cdHBOv6utks>

One of the most legendary designers of the 20th century: Milton Glaser – best known for designing that iconic “I Love NY” campaign. The film has a lot of inspirational quotes for designers, like: “The purpose of art is to inform and delight.” I **guarantee** you that this film will validate every reason you decided to become a graphic designer. It’s also on [Netflix](#).

GD220 Research Papers and Presentations

(1) Topic Paper

1250-1500 word paper chosen from the syllabus weekly topics:

- The Poster – A specific designer, topic, theme, time period, or style
- Type Design +Typography – A specific designer, style, period
- Publication – A specific publication or design
- The Brand - A specific company, designer, topic, theme, time period, or style
- Package - A specific company, designer, topic, theme, time period, or style
- Information Visualization – trends in the presentation and impact of the field
- Motion – Title Design, specific designers or genres
- Interactivity – Contemporary concerns and examples
- Social Concerns – Historical Examples, trends, specific designers
- Proposal of your choice – IT MUST BE SPECIFIC

Your chosen topic to include and intersect with a topic in the textbook by Richard Hollis, *Graphic Design: A Concise History*. Discuss at least three visual examples that you provide (choose examples that are not included in the book or our class discussions). You must reference at least three written sources.

Citations

Written

<https://owl.english.purdue.edu/owl/resource/747/12/>

Visual

<http://www.easybib.com/mla-format/digital-image-citation>

Abstract Due: February 2 of 50 words on your topic.

Paper Due: February 2/16

You may submit your paper for feedback up till February 9.

(2) Topic Presentation — My life through the lens of graphic design history.

PDF or Powerpoint presentation of at least 20 slides (6-7 minutes) of a show-n-tell of something graphic design in your life. You must relate it to something we have studied in class but show us your perspective on it.

Abstract Due: February 16 of 50 words on your topic.

Student presentations begin the following week. Sign-up on a first come, first reserved basis

I will distribute sheet 7 people per class: February 23, March 1, or March 8

CDM Quarterly Resources and Reminders

Happy Holidays from the Deans' Office!

Here is a list of useful information for the quarter; let us know if you need additional information.

Contents

[Associate Dean Responsibilities](#)
[Course Syllabus](#)
[Office Hours](#)
[Waitlists](#)
[Student Enrollment](#)
[Class Cancellations and Instructor Absence Notification](#)
[D2L](#)
[BlueStar](#)
[Courses with Liberal Studies Designation](#)
[Center for Students with Disabilities](#)
[Incomplete Requests](#)
[Addresses](#)
[Mailboxes](#)
[Advising Hours](#)
[Academic Verification Letter Requests](#)
[Dean of Student Office Resources](#)
[The Office of Teaching, Learning and Assessment](#)
[Share Your Accomplishments](#)

Associate Dean Responsibilities

[Lucia Dettori](#)

All course scheduling related matters, Independent Study and class substitution approvals.

[Terry Steinbach](#)

Adjunct hiring, website content, tutoring, BlueStar/Attendance Verification, teaching pedagogy, online learning and university policies and procedures.

[JoAnne Zielinski](#)

All student related issues, Academic Integrity questions, Incomplete approvals, faculty/student accolades, and filming CDM events.

Course Syllabus

Attached is a CDM Faculty Self-evaluation of Course Syllabus. It includes policies that should be included on your syllabus as well as suggested policies from the Dean of Students Office. Your syllabus should be uploaded to the Intranet by the first day of the quarter.

[Academic Calendar](#)

January 4 – Begin WQ Day and Evening Classes

January 10 – Last day to add or swap classes

January 12 – Last day to add CDM Online Classes

January 15 – Last day to select pass/fail option

January 17 – Last day to drop classes with no penalty

January 19 - Last day to drop CDM Online Classes with no penalty

February 8 – Begin Spring and Summer Quarter Registration

February 21 – Last day to withdraw from WQ Classes

March 12 – End WQ Day and Evening Classes

March 14 – Begin Day and Evening Final Exams

March 19 – End Day and Evening Final Exams

March 19 – Begin Spring Break

March 25 – End Spring Break

March 28 – Grades Due for WQ Classes

[Final Exam Schedule](#)