

ARTH 4842 – History of Communication Design

Spring 2024, 3 credits

Tuesdays & Thursdays, 3:30–4:50 PM, ART 223

Professor Contact Information

Carey Gibbons

Assistant Professor, Art History, CVAD

Office location: Art Building 206

Phone number: 940-565-4777 (Dept. of Art History number – not a direct line)

Email: Carey.Gibbons@unt.edu (much preferred over phone)

Office hours: Tuesdays, 12:30–1:30 PM & Thursdays, 5:00–6:00 PM. Also available by appointment (in-person or Zoom).

Teaching Assistant

Emilio Ceja Castillo: EmilioCejaCastillo@my.unt.edu

Office hours: Thursdays, 2:00–3:00 PM, Art Building 221

Course description

This course presents an overview of communication design, focusing on designs from the late-19th century through the 21st century and emphasizing their relevance to the design world of today and contemporary society. Key movements, designers, their visual languages, and changing technologies will be considered within the broader social, political, and economic contexts. Significance will be placed on the decision-making processes that have informed and influenced the discipline in theory and practice around the world since the 19th century, and on the impact that past developments are having on current trends and might have in the future.

Prerequisite(s): ART 2350, ART 2360, and ART 2370; or consent of instructor.

Course structure & content

This class meets in person. Make sure you do your readings and required work before our class days. Readings will be supplemented by lectures, student presentations, discussions (primarily on Canvas discussion boards), and occasional activities (in class and on Canvas) throughout the semester. I have included a course schedule of topics and readings in this syllabus, but be sure to check your email and Canvas regularly for adjustments to the schedule.

Course objectives

- Students will demonstrate an understanding of both formal and conceptual issues that have shaped communication design and its discourses, particularly since the 19th century.
- Students will reach an understanding of the relevance of historical examples of communication design on contemporary practice and society.
- Students will be able to position design production within a broader field, understood as both reflecting and shaping political, economic, social, cultural, and technological developments.
- Students will apply the vocabulary and analytical skills needed to conduct research, think critically about the course content, and present conclusions thoughtfully in verbal and written form.
- Students will be able to analyze how meaning and value are constructed and mediated over time and recognize their own work within the context of a historical and cultural framework.

Course disclaimer

Content in the arts and design can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. We will sometimes encounter examples of harmful stereotypes, racially insensitive images, and expressions of cultural and racial superiority. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

Course materials

The course readings will be on Canvas and are from a variety of sources. You are expected to do the assigned readings before class. The readings include selections from books, articles from newspapers and blogs, and scholarly journal articles. There will also be some video clips assigned. Additionally, I have included both primary and secondary sources.

Books that might be useful for you will also be placed on course reserve for 24-hour check-out from Willis Library (or e-reserves for e-books: password ARTH4842):

- Philip B. Meggs and Alston W. Purvis, *Meggs' History of Graphic Design*, Sixth Edition, (Hoboken, NJ: John Wiley & Sons, 2016).

- Michael Bierut, Jessica Helfand, Steven Heller, and Rick Poynor, eds., *Looking Closer 3: Classic Writings on Graphic Design* (New York: Allworth Press, 1999).
- Helen Armstrong, ed., *Graphic Design Theory: Readings from the Field* (New York: Princeton Architectural Press, 2009). (available as an e-book through UNT Libraries)
- Teal Triggs and Leslie Atzmon, eds., *The Graphic Design Reader* (London: Bloomsbury Visual Arts, 2019).
- Johanna Drucker and Emily McVarish, *Graphic Design History: A Critical Guide*, Second Edition (Upper Saddle River, NJ: Pearson, 2013).
- Steven Heller and Georgette Ballance, eds., *Graphic Design History* (New York: Allworth Press, 2001).
- Stephen J. Eskilson, *Graphic Design: A New History* (New Haven: Yale University Press, 2007).
- Steven Heller and Véronique Vienne, *100 Ideas that Changed Graphic Design* (London: Laurence King, 2012). (available as an e-book through UNT Libraries)
- Briar Levit, *Baseline Shift: Untold Stories of Women in Graphic Design History* (Hudson, NY: Princeton Architectural Press, 2021). (available as an e-book through UNT Libraries)
- Anne H. Berry, Kareem Collie, Penina Acayo Laker, Lesley-Ann Noel, Jennifer Rittner, and Kelly Walters, eds., *The Black Experience in Design: Identity, Expression & Reflection* (New York: Allworth Press, 2022). (available as an e-book through UNT Libraries)
- Ellen Lupton, Farah Kafei, Jennifer Tobias, Josh A. Halstead, Kaleena Sales, Leslie Xia, and Valentina Vergara, *EXTRA BOLD: a feminist inclusive anti-racist nonbinary field guide for graphic designers* (Hudson: Princeton Architectural Press, 2021). (available as an e-book through UNT Libraries)

There are also a number of helpful online resources for the study of communication design history that can be found on Canvas in the “RESOURCES” module.

Technical assistance

At UNT we have an IT Help Desk that you can contact for help with Canvas or other technology issues.

Email: helpdesk@unt.edu

Live Chat: <https://it.unt.edu/helpdesk/chatsupport>

Phone: 940-565-2324

In Person: Sage Hall, Room 330

Hours and Availability: Visit <https://it.unt.edu/helpdesk> for up-to-date hours and availability.

Acceptable Student Behavior

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

Rules of Engagement

Rules of engagement refer to the way students are expected to interact with each other and with their instructors. These rules will be factored into your final participation grade. Here are some general guidelines:

- While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.
- Treat your instructor and classmates with respect, even when their opinion differs from your own.
- Speak from personal experiences. Try not to speak on behalf of groups or other individual's experiences.
- Use your critical thinking skills to respectfully challenge other people's ideas, instead of attacking individuals.

Student Support Services

UNT provides mental health resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

- Student Health and Wellness Center (<https://studentaffairs.unt.edu/student-health-and-wellness-center>)
- Counseling and Testing Services (<https://studentaffairs.unt.edu/counseling-and-testing-services>)
- UNT Care Team (<https://studentaffairs.unt.edu/care>)

- UNT Psychiatric Services (<https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry>)
- Individual Counseling (<https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling>)

Other student support services offered by UNT include

- Registrar (<https://registrar.unt.edu/registration>)
- Financial Aid (<https://financialaid.unt.edu/>)
- Student Legal Services (<https://studentaffairs.unt.edu/student-legal-services>)
- Career Center (<https://studentaffairs.unt.edu/career-center>)
- Pride Alliance (<https://edo.unt.edu/pridealliance>)
- UNT Food Pantry (<https://deanofstudents.unt.edu/resources/food-pantry>)

Academic Support Services

- Academic Resource Center (<https://clear.unt.edu/canvas/student-resources>)
- Academic Success Center (<https://success.unt.edu/asc>)
- UNT Libraries (<https://library.unt.edu/>)
- Writing Lab (<http://writingcenter.unt.edu/>)
- Math Lab (<https://math.unt.edu/mathlab>)

Academic Integrity Standards and Consequences

According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

ADA Accommodation Statement

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

Emergency Notification & Procedures

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

Survivor Advocacy

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment, sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at 940-565-2759.

Course Requirements & Grade Distribution

Attendance & Participation: 15%

Group Oral Presentations: 5%

Special Collections Assignment: 5%

Midterm Multiple Choice Quiz: 20%

Midterm Essay: 10%

Final Multiple Choice Quiz: 15%

Final Project: 30%

Attendance & Participation

Students are expected to attend class meetings regularly and to abide by the attendance policy established for the course. Your Attendance & Participation grade will be lowered for more than 2 unexcused absences (i.e. 3 unexcused absences=A-, 4 unexcused absences=B, 5 unexcused absences=C+, etc.).

An excused absence is granted if you are ill or have an urgent reason for being unable to attend class. Appropriate documentation is required (i.e. a doctor's note or proof of a positive Covid test) unless I tell you otherwise. It is important that you communicate with me or Emilio prior to being absent so we can discuss and mitigate the impact of the absence on your attainment of course learning goals.

Excessive tardiness will count as an absence (3 late arrivals=1 unexcused absence). Do not leave the class while it is in session unless you have an urgent reason.

It is required that each student come to class having completed the required reading and any assignments. You are also expected to participate in any in-class activities that are assigned. Failure to do so will negatively affect your Attendance & Participation grade.

Although we will have some discussion during class, the class is primarily lecture-based. However, I will post questions on Canvas discussion boards for you to answer. Regular participation on these discussion boards will ensure that you receive a good Attendance & Participation grade. There will be 12 posts throughout the semester, and you must comment on at least 4 posts in order to maintain an "A" for Attendance & Participation.

No cell phones shall be visible or audible in the classroom after class begins unless there is an emergency. If you are seen using a phone repeatedly during class without permission, your Attendance & Participation grade will suffer.

Group Oral Presentations

You will be assigned to groups of 5 and provided with different topics on which to present throughout the semester. You are expected to show a presentation with slides when you present and determine which team member(s) will be speaking in advance. An "A" presentation is focused, clear, well-organized, engaging, thoughtful, accurate, and informed by research and analysis. You must submit your slides, a bibliography, and a list of responsibilities for each team member on Canvas. See the Assignment instructions on Canvas for more details.

Note: I am open to alternative presentation formats (i.e. a video essay, song, performance), but you must ask me for permission in advance!

Special Collections Assignment

You will view Special Collections materials in room 443 on the 4th floor of the Willis Library on February 13 or 15 (see details in schedule below) and complete a short

writing assignment about the Kelmscott Press due on Tues., Feb. 20 by 11:59 PM. More details to follow shortly.

Quizzes & Midterm Essay

There will be a multiple choice Midterm Quiz that you will complete on Canvas during class time on Thurs., March 7.

There will be a multiple choice Final Quiz on Canvas on Tues., May 7 from 1:30–3:30 PM. It will cover material after the Midterm Quiz.

You will also have to complete a Midterm Essay (500–1,000 words). You will have at least 2 questions to choose from, and the questions will be provided on Mon., March 4. The essay will be due on Friday, March 8 by 11:59 PM. Details will be posted on Canvas.

On the quizzes and essay you are not allowed to collaborate with other students or individuals, but you are allowed to consult readings, notes, and other research sources (excluding AI).

Final Project

You will have options for your final project, including a research paper (8–10 pages), virtual exhibition, design/art project, creative writing project, or podcast episode. I will provide you with detailed instructions, and your topic must be sent to me for approval by 11:59 PM on Thurs., April 11. The assignment is due by Tues., May 2 at 6:00 PM. A letter grade will be deducted from the final project grade for each day past the deadline if you are late.

Grading

A: 90% course average or above. Excellent work produced throughout the semester.

B: 80% course average or above. Good work produced throughout the semester.

C: 70% course average or above. Fair work produced throughout the semester.

D: 60% course average or above. Passing work produced throughout the semester.

F: Failure

COURSE SCHEDULE & READINGS (subject to revision)

WEEK 1 – Tues., January 16

Syllabus review/Introduction to the course

WEEK 1 – Thurs., January 18

Overview of the field; How should we study communication design history?

Required readings:

- Martha Scotford, "Is There a Canon of Graphic Design History?" (1991), in *Design Culture: An Anthology of Writing from the AIGA Journal of Graphic Design*, eds. Marie Finamore and Steven Heller (New York: Allworth Press, 1997), 218–29.
- Tibor Kalman, J. Abbott Miller, and Karrie Jacobs, "Good History/Bad History" (1991), in *The Graphic Design Reader*, eds. Teal Triggs and Leslie Atzmon (London: Bloomsbury Visual Arts, 2019), 108–18.
- Cheryl Miller, "Black Designers: Missing in Action," *Print* 41, no. 5 (Sept./Oct. 1987): 58–65, 136, 138; republished online in June 2016.
- Anoushka Khandwala, "What Does it Mean to Decolonize Design? Dismantling Design History 101," *Eye on Design* (AIGA), June 5, 2019.
- Rick Poynor, "The Missing Critical History of Illustration," *Print*, May 26, 2010.
- Ryan Mungia, "The People's Graphic Design Archive Is Rethinking How We Talk About Design History," 2021:

Recommended readings:

- Eye blog post (July 29, 2008) & Martha Scotford's "Afterword," first published in *Eye* 17, no. 68 (2008).
- Cheryl Holmes-Miller, "Black Designers: Still Missing in Action?" *Print* 70, no. 2 (Summer 2016): 83–89.
- W. J. T. Mitchell, "Word and Image," in *Critical Terms for Art History*, eds. Robert S. Nelson and Richard Shiff (Chicago: University of Chicago Press, 2003), 51–61.
- Ellen Lupton, Farah Kafei, Jennifer Tobias, Josh A. Halstead, Kaleena Sales, Leslie Xia, and Valentina Vergara, *EXTRA BOLD: a feminist inclusive anti-racist nonbinary field guide for graphic designers* (Hudson: Princeton Architectural Press, 2021).

WEEK 2 – Tues., January 23

Communication Design before the Industrial Revolution

WEEK 2 – Thurs., January 25

Industrial Revolution; 19th Century Developments

Required readings:

- "Grammar of Ornament," National Museums Scotland

- Owen Jones, "Grammar of Ornament" (1856), in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2003), 19–21.
- Arden Stern, "Freaks of Fancy, Revisited: Nineteenth-Century Ornamented Typography in the Twenty-First Century," *Design Issues* 32, no. 4 (Autumn 2016): 76–90.
- Marc Olivier, "Brownie Camera, USA," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 210–13.
- John Green, "The Qwerty Keyboard," in *The Anthropocene Reviewed: Essays on a Human-Centered Planet* (New York: Dutton, 2021), 239–44.

Recommended readings:

- Owen Jones, *Grammar of Ornament* (London: Day and Son, 1856).

WEEK 3 – Tues., January 30

Late 19th–Early 20th Century American Illustration

Required readings:

- Linda M. Waggoner, "'Her Greatest Work Lay in Decorative Design': Angel DeCora, Ho-Chunk Artist (1869–1919)," in *Baseline Shift: Untold Stories of Women in Graphic Design History*, ed. Briar Levit (Hudson, NY: Princeton Architectural Press, 2021), 12–21.
- Martha Patterson, Ch. 1, "Selling the American New Woman as Gibson Girl," in *Beyond the Gibson Girl: Reimagining the American New Woman, 1895–1915* (Chicago: University of Illinois Press, 2005), 27–49.
- Laurence S. Cutler and Judy Goffman Cutler, "The Art of Advertising in a Product-Oriented Society," in *J.C. Leyendecker: American Imagist* (New York: Abrams, 2008), 71–79.
- Meredith James, "By Women, For Women: Suffragist Graphic Design," in *Baseline Shift: Untold Stories of Women in Graphic Design History*, ed. Briar Levit (Hudson, NY: Princeton Architectural Press, 2021), 62–73.
- Pernille Holm, "Theme Box 35: Women in Illustration," in *History of Illustration*, eds. Susan Doyle, Jaleen Grove, and Whitney Sherman (New York: Bloomsbury, 2019), 264–65.

Recommended readings:

- Browse Neebinnaukhzhik Southall's website, The Native Graphic Design Project.

- “Indigenous Sovereignty and Design: An Interview with Sadie Red Wing (Her Shawl is Yellow),” in *Centered: People and Ideas Diversifying Design*, ed. Kaleena Sales (New York: Princeton Architectural Press, 2023), 50–59.
- Virtual exhibition on the Gibson Girl from the Library of Congress
- Eric J. Segal, “Norman Rockwell and the Fashioning of American Masculinity,” *The Art Bulletin* 78, no. 4 (Dec. 1996): 633–46.

WEEK 3 – Thurs., February 1

Victorian Illustration; Arts & Crafts Movement; Kelmscott Press

Required readings:

- Samuel D. Albert, “‘My Work is the Embodiment of Dreams’: Morris, Burne-Jones, and Pre-Raphaelite Influences on Book Design,” in *Pocket Cathedrals: Pre-Raphaelite Book Illustration* (New Haven: Yale Center for British Art, 1991), 93–101.
- Duncan Robinson, “Carvers and Architects: Edward Burne-Jones, William Morris and the Kelmscott Chaucer,” in *Literary Circles: Artist, Author, Word and Image in Britain 1800–1920*, eds. Jane Munro and Linda Goddard (Cambridge: Fitzwilliam Museum, 2006), 46–51.
- William Morris, “The Ideal Book,” in *Looking Closer 3: Classic Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, Steven Heller, and Rick Poynor (New York: Allworth Press, 1999), 1–5.
- Victor Margolin, “The Citizen Designer,” in *Looking Closer 5: Critical Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, and Steven Heller (New York: Allworth Press, 2006), 118–28.

Recommended readings:

- Susan P. Casteras, “‘The Utmost Possible Variety in Our Combination’: An Overview of The Pre-Raphaelite Circle as Book Illustrators,” in *Pocket Cathedrals: Pre-Raphaelite Book Illustration* (New Haven: Yale Center for British Art, 1991), 13–41.
- Julia Thomas, Ch. 4, “Happy Endings: Death and Domesticity in Victorian Illustration,” in *Reading Victorian Illustration, 1855–1875*, eds. Paul Goldman and Simon Cooke (Farnham, England: Ashgate, 2012), 79–96.
- Emma Ferry, “‘Strawberry Thief’, UK,” in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 160–63.
- Elizabeth Carolyn Miller, Ch. 8, “William Morris and the Form and Politics of Replication,” in *Replication in the Long Nineteenth Century*, ed. Julie Codell and Linda K. Hughes (Edinburgh: Edinburgh University Press, 2022), 144–61.

WEEK 4 – Tues., February 6 & Thurs., February 8

Art Nouveau; Glasgow School; Vienna Secession

Required readings:

- Jan Thompson, "The Role of Woman in the Iconography of Art Nouveau," *Art Journal* 31, no. 2 (Winter 1971–72): 158–67.
- Matthew Winterbottom, "The Electric Fairy: Loie Fuller (1862–1928)," in *Colour Revolution: Victorian Art, Fashion & Design*, eds. Madeline Hewitson, Charlotte Ribeyrol, and Matthew Winterbottom (Oxford: Ashmolean Museum, 2023), 216–21.
- Adolf Loos, "Ornament and Crime" (1910), in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth, 2003), 74–81.
- Philip B. Meggs, "Peter Behrens: Design's Man of the Century?," in *Graphic Design History*, eds. Steven Heller and Georgette Balance (Allworth Press, 2001), 96–103.

Recommended readings/viewings:

- Better Know the Great Wave | The Art Assignment | PBS Digital Studios
- YouTube video of Loie Fuller dancing, 1905
- Google Arts & Culture: Women in Art Nouveau
- Maurice Verneuil, Georges Aurier, and Alphonse Mucha, *Combinaisons Ornementales* (Paris: Librairie Centrale des Beaux Arts, 1901).
- Alice Twemlow, "The Decriminalization of Ornament," in *Looking Closer 5: Critical Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, and Steven Heller (New York: Allworth Press, 2006), 87–93.

WEEK 5 – Tues., February 13 & Thurs., February 15

Visits to view Special Collections materials (Room 443, 4th floor, Willis Library)

Please see below for when you are scheduled to visit:

Group 1: Students with the last names Al-Mayahi–Fickes: Feb. 13, 3:30–4:10 PM

Group 2: Students with the last names Figert–Long: Feb. 13, 4:10–4:50 PM

Group 3: Students with the last names Lopez–Reese: Feb. 15, 3:30–4:10 PM

Group 4: Students with the last names Rengifo–Zahan: Feb. 15, 4:10–4:50 PM

Since each group has a limited amount of time looking at the materials, it is important that you are on time!

Note: I will be in Chicago for a conference on Feb. 15 so will not be able to attend the sessions on that day.

WEEK 6 – Tues., February 20

Visualizing Data; Early Developments in UX Design

Special Collections Kelmscott Press Assignment due on Canvas by 11:59 PM.

Required readings:

- Whitney Battle-Baptiste and Brit Rusert, Introduction to *W.E.B. DuBois's Data Portraits: Visualizing Black America* (Hudson: Princeton Architectural Press, 2018), 7–22.
- Christoph Lueder, "London Underground Diagram, UK," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 34–37.
- Ellen Lupton, "Isotype, Austria," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 68–71.
- Paul Hazell, "Ford Model T, USA," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 30–33.
- Frederick Winslow Taylor, "The Principles of Scientific Management" (1911), in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2003), 84–88.
- Christine Frederick, "The Labor-Saving Kitchen" (1919), in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2003), 92–96.

Recommended readings/viewings:

- Silas Munro, "W.E.B. Du Bois's Data Portraits: Visualizing Black America with Silas Munro," Letterform Lecture at San Francisco Public Library Main Library, October 29, 2019.

WEEK 6 – Thurs., February 22

Influence of Modern Art; Russian Constructivism & Suprematism; De Stijl

Required readings:

- F.T. Marinetti, "Destruction of Syntax," in *Looking Closer 3*, 6–11.
- F.T. Marinetti, "Manifesto of Futurism" (1909), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 20–21.
- Aleksandr Rodchenko, Varvara Stepanova, and Aleksei Gan, "Who We Are: Manifesto of the Constructivist Group" (c. 1922), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 22–24.
- Christopher Mount, "Film Posters by Moscow's Stenberg Brothers, 1923–33," *Graphic Design History*, eds. Steven Heller and Georgette Balance (Allworth Press, 2001), 258–64.

Recommended readings/viewings/listenings:

- Denise Murrell, "African Influences in Modern Art," Met Heilbrunn Timeline of Art History.
- Getty Research Institute Marinetti animated visual poem, 2014.
- PennSound Dada sound poems
- Rick Poynor, "Collage Now, Part 2: Cut and Paste Culture," *Design Observer*, August 22, 2013.

WEEK 7 – Tues., February 27

Pictorial Modernism; Plakatstil; Art Deco

E. McKnight Kauffer Group Presentation

Required readings:

- Philip Meggs, "Pictorial Modernism," in *Meggs' History of Graphic Design*, Meggs and Alston W. Purvis, 5th edition (Hoboken: John Wiley & Sons, 2012), 276–82.
- *Posters by E. McKnight Kauffer* (New York: The Museum of Modern Art, 1937), Foreword, Kauffer biography, Note on Technique.
- Lucy Fischer, "The Art Deco Style: Modernity and the Feminine," in *Designing Women: Cinema, Art Deco, and the Female Form* (Columbia University Press, 2003), 11–40.
- Florence Fu, "From the Collection: The Complete Commercial Artist," 2019.

Recommended readings:

- Carter, Karen. "Confronting Racial Stereotypes in Graphic Design History," in *Design History Beyond the Canon*, Jennifer Kaufmann-Buhler, Victoria Rose Pass, and Christopher S. Wilson, eds. (London: Bloomsbury, 2019), 129–44.
- "Selling Shiseido—Cosmetics Advertising and Design in Early 20th-Century Japan," MIT Visualizing Cultures resource.

WEEK 7 – Thurs., February 29

Harlem Renaissance; War Posters

Charles Clarence Dawson Group Presentation

Required readings:

- Michele Y. Washington, "Souls on Fire," in *Graphic Design History*, eds. Steven Heller and Georgette Balance (Allworth Press, 2001), 266–71.

- Sylvia Harris, "Searching for a Black Aesthetic in American Graphic Design," in *The Education of a Graphic Designer*, ed. Stephen Heller (New York: Allworth Press, 1998), 125–29.
- Andy Campbell, "Fire!!," in *Queer X Design: 50 Years of Signs, Symbols, Banners, Logos, and Graphic Art of LGBTQ* (New York: Black Dog & Leventhal Publishers, 2019), 6–7.
- "African American Culture and History: An AIGA Design Journey," Google Arts and Culture.
- "Charles Clarence Dawson," WTTW Art & Design in Chicago (Read article & watch video.)
- Philip B. Meggs, "The Poster Goes to War," in *Meggs' History of Graphic Design*, Meggs and Alston W. Purvis, 5th edition (Hoboken: John Wiley & Sons, 2012), 283–89.

Recommended readings:

- Silas Munro, "A Wounded Fire: Queerness in Black Publications of the Harlem Renaissance," Vimeo video, public lecture organized by Vermont College of Fine Arts, July 22, 2020. (Check right around 33 minutes.)
- Browse issues of *The Crisis*. Baltimore: The Crisis Publishing Company, 1910-present. Full text on Google Books.
- Jennifer Greenhill, "How to Make It as a Mainstream Magazine Illustrator; or, J. C. Leyendecker and Norman Rockwell Go to War," *Winterthur portfolio* 52, no. 4 (2018): 209–52.
- James J. Kimble and Lester C. Olson, "Visual Rhetoric Representing Rosie the Riveter: Myth and Misconception in J. Howard Miller's 'We Can Do It!' Poster," *Rhetoric & Public Affairs* 9, no. 4 (Winter 2006): 533–69.

WEEK 8 – Tues., March 5

The Bauhaus; The New Typography

Söre Popitz Group Presentation

Required readings:

- Herbert Bayer, "Towards a Universal Type," in *Looking Closer 3: Classic Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, Steven Heller, and Rick Poynor (New York: Allworth Press, 1999), 60–62.
- Laszlo Moholy-Nagy, "Typophoto" (1925), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 32–34.
- Madeleine Morley, "Celebrating Söre Popitz, the Bauhaus' Only Known Woman Graphic Designer," *Eye on Design* (AIGA), Dec. 3, 2019.

- “New Lessons from The Bauhaus: An Interview with Ellen Lupton,” in *Centered: People and Ideas Diversifying Design*, ed. Kaleena Sales (New York: Princeton Architectural Press, 2023), 158–63.
- Jan Tschichold, “The New Typography” (1928), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 35–38.

Recommended readings:

- Paul Shaw, “Penguin Books, UK,” in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 76–79.
- Beatrice Warde, “The Crystal Goblet or Printing Should be Invisible” (1932), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 39–43.

WEEK 8 – Thurs., March 7

Midterm Quiz during class!

Midterm Essay questions will become available on Canvas on Mon., March 4, and the essay will be due by 11:59 PM on Friday, March 8.

WEEK 9 – SPRING BREAK. NO CLASS ON MARCH 12 OR 14!

WEEK 10 – Tues., March 19

Modernism in America

Required readings:

- Alexey Brodovitch, “What Pleases the Modern Man,” in *Looking Closer 3: Classic Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, Steven Heller, and Rick Poynor (New York: Allworth Press, 1999), 50–52.
- M.F. Agha, “What Makes a Magazine ‘Modern’?”, in *Looking Closer 3: Classic Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, Steven Heller, and Rick Poynor (New York: Allworth Press, 1999), 53–55.
- Philip B. Meggs, “Immigrants to America,” and “Informational and Scientific Graphics,” in *Meggs’ History of Graphic Design*, Meggs and Alston W. Purvis, 5th edition (Hoboken: John Wiley & Sons, 2012), 353–57; 366–67.
- Carey Gibbons, “Transcending Advertising,” Cooper Hewitt blog post, February 19, 2020.

WEEK 10 – Thurs., March 21

Swiss Design/The International Typographic Style Helvetica Group Presentation

Required readings:

- Josef Müller-Brockman, "Grid and Design Philosophy" (1981), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 62–63.
- Emil Ruder, "The Typography of Order" (1959), in *Looking Closer 3: Classic Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, Steven Heller, and Rick Poynor (New York: Allworth Press, 1999), 135–38.
- Carey Gibbons, "A Harmony of Contrasts," Cooper Hewitt blog post, August 5, 2018.
- Kerry William Purcell, "Helvetica, Switzerland," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 80–83.
- R. Roger Remington, Ch. 75, "Helvetica: Love It Or Leave It," in *Design Studies: A Reader*, eds. Hazel Clark and David Brody (London and Oxford: Bloomsbury, 2018), 500–04.

WEEK 11 – Tues., March 26

Race & Design; Protest; Rebellion & Revolution Emory Douglas Group Presentation

Required readings:

- Johanna Drucker and Emily McVarish, Ch. 13, "Pop and Protest," in *Graphic Design History: A Critical Guide* (Boston: Pearson Education, 2013), 268–87.
- Angelina Lippert, "A Century of Posters Protesting Violence Against Black Americans," Poster House blog, June 13, 2020.
- Aggie Toppins, "Beyond the Bauhaus: 'I Am A Man' placard from the 1968 Memphis Sanitation Workers Strike" AIGA DEC blog, August 18, 2020.
- "Norman Rockwell in the Age of the Civil Rights Movement," Google Arts & Culture Feature
- Tara Rose Stromberg, Dress Code video, "Emory Douglas: The Art of The Black Panthers," 2015.
- Elaine Lopez, "Homeland and Life: The Consequences of the Iconic Imagery of the Cuban Revolution," in *Centered: People and Ideas Diversifying Design*, ed. Kaleena Sales (New York: Princeton Architectural Press, 2023), 60–71.

Recommended readings:

- “Activists, Artists, and Sisters: Posters on Women Fighting for Justice,” Center for the Study of Political Graphics online exhibition catalogue, 2020.
- Jennifer Greenhill, “The View from Outside: Rockwell and Race in 1950,” *American Art* 21, no. 2 (Summer 2007): 70–95.
- Colette Gaiter, “What a Revolution Looks Like: The Work of Black Panther Artist Emory Douglas,” in *Black Panther: The Revolutionary Art of Emory Douglas*, ed. Sam Durant (New York: Rizzoli, 2014), 93–109.
- Angelica McKinley and Giovanni Russonello, “Fifty Years Later, Black Panthers’ Art Still Resonates,” *New York Times*, October 15, 2016.
- Nichole Burroughs, “Paving the Way: Black Design Then and Now,” in *An Anthology of Blackness: The State of Black Design*, eds. Terresa Moses and Omari Souza (Cambridge, MA and London: MIT Press, 2023), 163–72.
- Natashah Hitti, “Graphic designers share illustrations and resources in support of Black Lives Matter,” *DeZeen*, June 3, 2020.

WEEKS 11–12 – Thurs., March 28 & Tues., April 2

Counterculture; Psychedelic Design; Music & Design

Bonnie MacLean Group Presentation on March 28

Required readings:

- Ellen Lupton, “Vision is a Process,” in *How Posters Work* (New York: Cooper Hewitt, 2015), 12–23.
- Madeleine Morley, “The Cost of Free Love and the Designers Who Bore It—Meet the Women of Psychedelic Design,” *Eye on Design* (AIGA), March 7, 2019.
- Steven Heller, “The Underground Mainstream” (2008), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 98–101.
- Nicolas P. Maffei, Ch. 11, “Picturing Music: The Rise and Fall of Music Packaging,” in *Reading Graphic Design in Cultural Context*, eds. Grace Lees-Maffei and Nicolas P. Maffei (London and New York: Bloombury Visual Arts, 2019), 192–206.

Recommended readings/viewings:

- “Corita Kent: The Pop Art Nun,” KCET Artbound video.
- Browse Cornell Hip Hop Collection, Cornell University Library, hip hop party and event flyers.

WEEK 12 – Thurs., April 4

The New York School

Bea Feitler Group Presentation

Required readings:

- *Communication Arts* “Doyle Dane Bernbach” feature
- Martha Scotford, “Cipe Pineles: Artist as Art Director,” in *Graphic Design History*, eds. Steven Heller and Georgette Balance (Allworth Press, 2001), 160–65.
- Tereza Bettinardi, “Bea Feitler: The Sir to Ms. Years,” in *Baseline Shift: Untold Stories of Women in Graphic Design History*, ed. Briar Levit (Hudson, NY: Princeton Architectural Press, 2021), 52–61.
- Herb Lubalin, “What is New in American Typography?”, in *Looking Closer 3: Classic Writings on Graphic Design*, eds. Michael Bierut, William Drenttel, Steven Heller, and Rick Poyner (New York: Allworth Press, 1999), 123–25.

Recommended readings/viewings:

- David Raizman, Ch. 5, “Food, Race, and the “New Advertising”: The Levy’s Jewish Rye Bread Campaign 1963-1969,” in *Reading Graphic Design History: Image, Text, and Context* (London: Bloomsbury, 2021), 143–83.
- Steven Heller, “Alvin Lustig: Born Modern,” in *Graphic Design History*, eds. Steven Heller and Georgette Balance (Allworth Press, 2001), 146–51.
- Paul Rand, “Good Design is Goodwill” (1987), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 64–69.
- Saul Bass, Man with the Golden Arm opening title sequence
- Robert Brownjohn, Goldfinger opening title sequence

WEEK 13 – Tues., April 9

Corporate Identity & Visual Systems

Olympic Games Group Presentation

Required readings/viewings:

- Ken Garland, “First Things First” manifesto (1964) & Adbusters, “First Things First” manifesto (2000, 1999), in *The Graphic Design Reader*, eds. Teal Triggs and Leslie Atzmon (New York and London: Bloomsbury Visual Arts, 2019), 567–70.
- Raymond Loewy, “The MAYA Stage” (1951), in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2003), 155–59.

- Andrew Blauvelt, "Brand New Worlds," (2011) in *Graphic Design: Now in Production*, eds. Andrew Blauvelt and Ellen Lupton (Minneapolis: Walker Art Center, 2011), 190–209.
- Henry Dreyfuss, *Symbol Sourcebook: An Authoritative Guide to International Graphic Symbols* (New York: McGraw-Hill, 1972), 16–21; 26–31.
- The Groundbreaking Design of Mexico 1968 | Design Focus, June 19, 2018.
- Olympic Games Pictograms | Design Focus, June 12, 2018.

Recommended readings:

- D.J. Huppatz, "McDonald's Golden Arches Logo, USA," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 46–49.
- Sue Perks, "Signs of the Times: How the Symbol Sourcebook Works," Cooper Hewitt blog post, May 25, 2023.

WEEK 13 – Thurs., April 11

The Conceptual Image; Postmodern Design

Wolfgang Weingart Group Presentation

Must submit Final Project topic for approval by 11:59 PM!

Required readings:

- Danuta A. Boczar, "The Polish Poster," *Art Journal* 44, no. 1 (March 1984): 16–27.
- Robert Venturi, Denise Scott Brown, and Steven Zenour, "Learning from Las Vegas" (1972), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 70–76.
- Wolfgang Weingart, "My Way to Typography" (2000), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 77–80.
- Grace Lees-Maffei, Ch. 5, "Seeing Clearly? Legibility, Word and Image in Postmodern Print Design," in *Reading Graphic Design in Cultural Context*, eds. Grace Lees-Maffei and Nicolas P. Maffei (London and New York: Bloomsbury Visual Arts, 2019), 83–102.
- Julia Moszkowicz, "Ray Gun, USA," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 96–99.
- Steven Heller, "Cult of the Ugly," *Eye* 3, no. 9 (Summer 1993). Republished on the Eye website.

Recommended readings:

- Browse the pushpininc.com website.

- Rick Poynor, Ch. 1, "Origins," in *No More Rules: Graphic Design and Postmodernism* (New Haven: Yale University Press, 2003), 18–37.
- Ellen Lupton and J. Abbott Miller, "Deconstruction and Graphic Design" (1996), in *The Graphic Design Reader*, eds. Teal Triggs and Leslie Atzman (New York and London: Bloomsbury Visual Arts, 2019), 415–24.
- Rick Poynor, "The Art of Punk and the Punk Aesthetic," October 11, 2012, republished in *Design Observer*, June 9, 2016.
- Frederike Huygen, "The Debate in Context," in *The Debate: The Legendary Context of Two Giants of Graphic Design* (Monacelli Press, 2015), 45–75.
- Dieter Rams, "Omit the Unimportant" (1984), in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2003), 208–11.

WEEK 14 – Tues., April 16

A Global & Diverse Design History

Nadine Chahine (& contemporary Arabic type design) Group Presentation

Required readings:

- Brian J. McVeigh, "Hello Kitty, Japan," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 222–25.
- Kenya Hara, "Designing Design" (2007), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 124–26.
- Florence Fu with Choi Sung Min, "This Just In: Contemporary Design of South Korea," September 14, 2020.
- AIGA Design Journeys Interview with Nadine Chahine, 2018.
- Tala Safie, "'Design For and From Communities'—Bahia Shehab on A History of Arab Graphic Design," *Eye on Design* (AIGA), April 29, 2021.
- Silas Munro, "Typography as a Radical Act in an Industry Ever-dominated by White Men," *Eye on Design* (AIGA), August 26, 2019.
- Jerome Harris (curator), *As, Not For: Dethroning Our Absolutes*, Maryland Institute College of Art (MICA) et al., 2018. Exhibition documentation in MICAGD's Archives.
- Alison Place, "On Plurality," in *Feminist Designer: On the Personal and Political in Design* (Cambridge, MA and London: MIT Press, 2023), 117–21.
- "On Fighting the Typatriarchy: Dialogue with Aasawari Kulkarni," in *Feminist Designer: On the Personal and the Political in Design*, ed. Alison Place (Cambridge, MA and London: MIT Press, 2023), 34–38.
- Selections from Andy Campbell, *Queer X Design: 50 Years of Signs, Symbols, Banners, Logos, and Graphic Art of LGBTQ* (New York: Black Dog & Leventhal

Publishers, 2019): Gilbert Baker Flag, 82–87; Bisexual Flag, 170–71; Transgender Flag, 172–73; Gilbert Baker Typeface, 212–13; Pride Flags, 214–21; Pride Flag Emoji, 227.

Recommended readings:

- Johanna Drucker and Emily McVarish, Ch. 16, "Graphic Design and Globalization," in *Graphic Design History: A Critical Guide* (Boston: Pearson, 2013), 330–43.
- Sarah Teasley, Giorgio Riello, and Glenn Adamson, "Introduction: Towards a Global Design History," *Global Design History* (Routledge, 2011), pp. 1–10.
- Jerome Harris, *As, Not For: Dethroning Our Absolutes*, 2018 Exhibition Catalogue.

WEEK 14 – Thurs., April 18

Disability; Ethics; The Designer Today

Henry Dreyfuss (focusing on human factors/ergonomics) Group Presentation

Required readings:

- Anne Quito, "Karate, Wonton, Chow Fun: The end of 'chop suey' fonts," April 8, 2021, CNN.com.
- Ben Valinsky, "The Aunt Jemima Brand, Acknowledging its Racist Past, Will Be Retired," June 17, 2020, CNN.com.
- "International Symbol of Access: Elizabeth Guffey, Conversation with Steven Heller," in *EXTRA BOLD: a feminist inclusive anti-racist nonbinary field guide for graphic designers*, eds. Ellen Lupton, Farah Kafei, Jennifer Tobias, Josh A. Halstead, Kaleena Sales, Leslie Xia, and Valentina Vergara (Hudson: Princeton Architectural Press, 2021), 104–07.
- Russell Flinchum, "Dreyfuss, Design, and Human Factors," *Ergonomics in Design* (Winter 2000): 18–24.
- Michael Rock, "The Designer as Author" (1996), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 108–14.
- Michael Rock, "Fuck Content," in *Graphic Design: Now in Production* (Minneapolis: Walker Art Center, 2011), 14–15.
- Ellen Lupton, "The Designer as Producer," in *The Education of a Graphic Designer*, 159–62.
- Kalle Lasn, "Design Anarchy" (2006), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 107.

Recommended readings/viewings:

- Dori Tunstall et al, "AIGA Respectful Design," YouTube video.

- Robyn Phillips-Pendleton, "Race, Perception, and Responsibility in Illustration," in *A Companion to Illustration*, ed. Alan Male (Hoboken: John Wiley & Sons, 2019), 570–99.
- Elizabeth Guffey, Ch. 4, "Signs of Discrimination (1965–1968)," in *Designing Disability: Symbols, Space, and Society* (London and New York: Bloomsbury, 2018), 95–119.
- Bess Williamson, "Getting a Grip: Disability in American Industrial Design of the Late Twentieth Century," *Winterthur Portfolio* 46, no. 4 (Dec. 2012): 213–35.
- Lorraine Wild, "The Macramé of Resistance" (1998), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 84–86.
- Stefan Sagmeister, "How Good is Good?," *I.D. Magazine* (April/May 2002), Republished on Typotheque.com, November 29, 2004.

WEEK 15 – Tues., April 23

UX Design; Experience Design; Conversation Design; Gender & Design Conversation Design (aka VUI design) Group Presentation

Required readings:

- Ellen Lupton, "Designing for People," in *Beautiful Users: Designing for People* (New York: Princeton Architectural Press and Cooper Hewitt Smithsonian Design Museum, 2014), 20–31.
- Don Norman, "Time for a Change: Design in the Post-Disciplinary Era," in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2003), 230–32.
- Abraham Burickson, Ch. 1, "All We Have Are Experiences," in *Experience Design: A Participatory Manifesto* (New Haven and London: Yale University Press, 2023), 1–17.
- Alice Twemlow, "Post-it Note, USA," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 142–45.
- Lasse Brunnström, "Princess Telephone, USA," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 172–75.
- Maud Lavin, "Where the Girls Go," in *Looking Closer 5: Critical Writings on Graphic Design* (New York: Allworth Press, 2006), 69–74.

Recommended readings:

- The Field Guide to Human-Centered Design: Design Kit (IDEO, 2015)
- Don Norman, *The Design of Everyday Things* (New York: Basic Books, 2013).
- Cliff Kuang with Robert Fabricant, *User Friendly: How the Hidden Rules of Design are Changing the Way We Live, Work, and Play* (New York: MCD/Farrar, Straus and Giroux, 2019).

- Erika Hall, "Introduction," and Ch. 3, "The Principles in Practice," in *Conversational Design* (New York: A Book Apart, 2018), 1–5; 40–79.
- TED, "Brenda Laurel on making video games for girls," March 2, 2009

WEEKS 15–16 – Thurs., April 25 & Tues., April 30

The Digital Revolution & Beyond; Systems; UX/UI/IxD Design

Apple iPhone & Systems Design Group Presentations on April 25

Required readings:

- Paul Atkinson, "Graphical User Interface (GUI), USA," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 88–91.
- Paul Atkinson, "Apple iMac G3, USA," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 146–49.
- Alison Gazzard, "Facebook, USA," in *Iconic Designs: 50 Stories about 50 Things*, ed. Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014), 104–07.
- Alexandra Lange, "The Woman Who Gave the Macintosh a Smile," *The New Yorker*, April 19, 2018.
- Paul Saffo, "The Place of Originality in the Information Age," *Journal of Graphic Design* 12, no. 1 (1994). Re-published on Saffo's website.
- Sarah Rose Sharp, "New Non-Binary Emojis Fall Short of Their Good Intentions," *Hyperallergic*, November 15, 2019.
- Gillian Crampton Smith, "Foreword: What Is Interaction Design?" and Bill Moggridge, "Introduction," in *Designing Interactions*, ed. Moggridge (Cambridge, MA and London: MIT Press, 2007), vii–xix; 1–14.
- Katie Salen and Eric Zimmerman, Ch. 39, "Introducing Cybernetic Systems," in *Design Studies: A Reader*, eds. Hazel Clark and David Brody (London and Oxford: Bloomsbury, 2018), 269–73.
- Donella H. Meadows, "Dancing with Systems" (2001), in *Systems: Documents of Contemporary Art*, ed. Edward A. Shanken (Cambridge, MA and New York: MIT Press, 2015), 57–61.

Recommended readings:

- Stephen Eskilson, *Digital Design: A History* (Princeton and Oxford: Princeton University Press, 2023).
- Jessica Helfand, "Dematerialization of Screen Space" (2001), in *Graphic Design Theory: Readings from the Field*, ed. Helen Armstrong (New York: Princeton Architectural Press, 2009), 119–23.

- Nika Simovich Fisher, "A Pioneer of Digital Design Looks Back on a Defining Era," *New York Times*, 18 March 2021.
- Jason Eppink, "A Brief History of the GIF," *Journal of Visual Culture* 13, no. 3 (2014): 298–306.
- Norbert Wiener, "The Human Use of Human Beings" (1950), in *Systems: Documents of Contemporary Art*, ed. Edward A. Shanken (Cambridge, MA and New York: MIT Press, 2015), 33–35.
- Donella H. Meadows, Ch. 1, "The Basics," in *Thinking in Systems: A Primer*, ed. Diana Wright (London and Washington, D.C.: Earthscan, 2011), 11–34.
- Russell L. Ackoff, Ch. 1, "Our Changing Concept of the World," in *Ackoff's Best: His Classic Writings on Management* (New York: John Wiley & Sons, 1999), 3–26.

WEEK 16 – Thurs., May 2

Contemporary Data Visualizations; Infographics

Animated/Interactive Data Visualization Group Presentation

FINAL PROJECTS DUE BY 6:00 PM! Note: Design/art projects must be brought to class or dropped off during my office hours.

Required readings:

- Stephen Eskilson, Ch. 11, "Data Visualization," in *Digital Design: A History* (Princeton and Oxford: Princeton University Press, 2023), 222–43.
- Nicolas P. Maffei, Ch. 8, "Information Overload: Negotiating Visual Complexity in a Data-Rich World," in *Reading Graphic Design in Cultural Context*, eds. Grace Lees-Maffei and Nicolas P. Maffei (London and New York: Bloombury Visual Arts, 2019), 144–58.

Recommended readings:

- Peter Hall, Chapter 6.2.4, "Bubbles, Lines, and String: How Information Visualization Shapes Society," in *The Graphic Design Reader*, eds. Teal Triggs and Leslie Atzmon (London and New York: Bloomsbury, 2019), 748–57.
- Manuel Lima, *The Book of Circles: Visualizing Spheres of Knowledge* (New York: Princeton Architectural Press, 2017).
- Manuel Lima, *The Book of Trees: Visualizing Branches of Knowledge* (New York: Princeton Architectural Press, 2014).
- Manuel Lima, *Visual Complexity: Mapping Patterns of Information* (New York: Princeton Architectural Press, 2011).

FINAL MULTIPLE CHOICE QUIZ: TUESDAY, MAY 7 from 1:30–3:30 PM on Canvas