



THE INESCAPABLE ATTRIBUTE OF OUR TIME IS ITS RUNAWAY PACE. TIDAL WAVES OF TRAFFIC POUND US; SPRAWLING CITIES AND EXPLODING POPULATIONS SQUEEZE US. WILDLY ERRATIC THROBBING MIGRATIONS—THE DAILY SHUTTLE FROM HOME TO WORK, FROM WORK TO HOME, THE WEEKEND SURGE FROM CITY TO COUNTRY AND FROM COUNTRY TO CITY, THE PUNCTUATION OF RUSH-HOUR DEADLOCKS—TOSS US IN AN ACCELERATING RHYTHM BARELY WITHIN OUR CONTROL.

—GYORGY KEPES, INTRODUCTION TO THE NATURE AND ART OF MOTION, 1965

TIME



METROPOLIS, FRITZ LANG, 1927

CALENDAR — The semester schedule is outlined; however, it may change periodically in response to class dynamic, unforeseen natural events, and divergent opportunities. Updates will be noted via MYLEO announcement and in the case of significant changes a revised calendar will be provided.

AUG	
R 31	group introductions, MYLEO and MURAL basics review of syllabus, schedule, and assignments language, theory, criticism, & history
SEPT	
R 07	overview pre-1900–1910, ARTS & CRAFTS <i>begin timeline & influence map</i> ☑ reading
R 14	1910–1920: CONSTRUCTIVISM, &C. 📌 DUE: initial timeline research & potential subjects
R 21	1920–1930: INTERNATIONAL STYLE, BAUHAUS, &C. 📌 DUE: select & define timeline subject ☑ reading
R 28	1930–1940, PRE-WWII 📌 DUE: timeline positioning (questions, terms, etc.)
OCT	
R 05	1940–1950, WWII 📌 DUE: <i>timeline & chart development</i>
R 12	1950–1960: ADVERTISING GOLDEN AGE 📌 DUE: <i>timeline & chart development</i>
R 19	1960–1970: POP, PROTEST; MIDTERM EXAM 📌 DUE: <i>timeline & chart development</i>
R 26	1970–1980, MIDTERM REVIEWS BY APPOINTMENT 📌 DUE: <i>timeline & chart development</i>
NOV	
R 02	1980–1990: DIGITAL AGE 📌 DUE: <i>timeline & chart development</i>
R 09	1990–2000: POSTMODERNISM 📌 DUE: <i>timeline & chart development</i> ☑ reading
R 16	2000–2010: INFORMATION AGE 📌 DUE: <i>final, completed timeline</i>
R 23	— THANKSGIVING —
R 30	2010–2020: MOBILE, SOCIAL, AND AI 📌 DUE: <i>final, completed influence map</i> ☑ reading
DEC	
R 07	1890–PRESENT: REVIEW <i>summary discussion</i>
R 14	FINALS WEEK <i>summary discussion cont.</i> 📌 DUE: <i>comments for peers</i> FINAL EXAM, <i>The End...</i>

EVALUATION — Time management, meeting project due dates, and communication are vitally important in this course. Assignment grades will be based on several criteria; keep these in mind as you approach your work: *Exploration*: in-depth research coupled with a relentless drive to discover. *Iteration*: multiple solutions and thorough execution of each. *Craft*: precision and refinement of the artifact. *Concept*: rationale which validates the artifact's existence. *Creativity*: ability to discover a unique solution. Late assignments will receive a failing grade. Note the attendance policy. The following are characteristics for the design and designer generally associated with each grade and is supplemental to the grading and attendance guidelines specified by the department (*see the following page*):

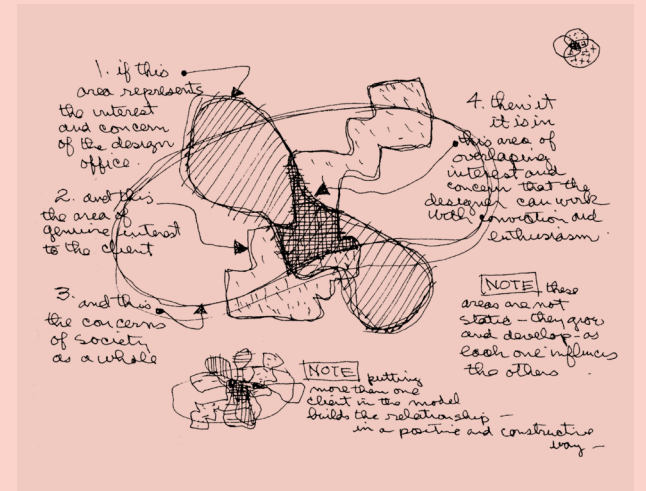
F/FAILING	
design:	late and incomplete
designer:	no participation no communication
D/BELOW AVERAGE	
design:	weak and without control generally late and/or incomplete
designer:	little to no participation poor effort and inquiry
C/AVERAGE	
design:	average, competent multiple iterations acceptable craft on time and complete
designer:	fair participation general effort and inquiry
B/GOOD, ABOVE AVERAGE	
design:	strong, well refined, and engaging multiple strong iterations, refined craft on time and complete
designer:	moderate participation strong effort and in-depth inquiry
A/EXCELLENT	
design:	exceeds requirements innovative, effective, memorable multiple strong iterations, refined craft on time and complete
designer:	lead discussion, proactive, critical exceptional participation aggressive effort, advanced inquiry excellent communication with all

GENERAL WRITING HABIT — Please keep a detailed journal documenting your term research, ideation, project goals, and assessments. Maintaining a habit of writing can also include word lists, definitions of those words, fiction, prose, poetry, descriptions of environments and audiences and objects, etcetera, etc. &c. ...

OFFICE HOURS — It is vital to maintain dialog over the course of the semester so do not hesitate to contact me with any questions, comments, suggestions, thoughts, etc. I will have office hours by appointment. Video, voice, text, any and all. Contact me at: PAUL.BROCK@TAMUC.EDU

COURSE OUTLINE & GOALS

WELCOME TO 135 YEARS OF VISUAL DESIGN HISTORY squeezed into fifteen evenings over the next sixteen weeks. We will start just before the beginning of the twentieth century and end with what might happen *next* week. The millennia prior to the 1900s will be reviewed briefly to underscore the powerful threads of language and communication that have remained unaltered and vital to any study of the ways we share ideas. ¶ Our goals this semester will be to recall and apply prior studies in art and design, humanities and science; to develop a broad, critical understanding and awareness of graphic design and its modes of practice; to review and discuss a small selection of the people, places, and things which have influenced the last century of graphic design, and to demonstrate informed, critical writing and discussion on design, its history, and how it may integrate with your processes of making and research. I hope we develop a greater understanding of our cycles of communication and how we make sense of what we see, hear, and read. ¶ We will meet once a week for an extended duration which will require skills to maintain focus and stamina. In this regard, it is important that the course is conversational and driven by your interests and inquiry. Additionally, I will be joining you from a distance via video—image and text on a screen as is the common experience in this newer century. The course will be supported by D2L and I will introduce you to the online tool MURAL which we will use to write/design the two primary assignments, share references, critique, and comment. In addition to working in class, you are expected to work an additional four hours per week minimum outside of class. ¶ Assignment and exam grades will be based on these percentages: TIMELINE (25%), MAP (25%), MIDSEMESTER EXAM (15%), FINAL EXAM (15%), DAILY CONTRIBUTIONS (20%). All work is due at the defined day and time as outlined in the assignment brief. You will have weekly deadlines (mini-deadlines) that will factor into each grade. Please let me know as soon as possible if you have any questions regarding any aspect of the course or are finding your time management difficult—if you have any concerns please do not wait to share them with me. I am glad to talk with you individually, in a small group, or with the full class. Given that I will not be in Texas, maintaining a high quality of communication in and out of class will be paramount.



MAPPING THE DESIGN PROCESS, THE EAMES OFFICE PRESENTS THE INTERESTS AND CONCERNS OF CLIENTS, DESIGNERS, AND SOCIETY AND WHERE THEY OVERLAP. WHAT IS DESIGN? MUSEE DES ARTS DECORATIFS, PARIS, 1969.

TEXTS — Readings will be provided and assigned in class. Recommended references: *Graphic Design History: A Critical Guide*, Drucker & McVarish (the first edition can be purchased used for a reasonable price), *The Politics of Design*, Rubin Pater, and *Research for People Who (Think They) Would Rather Create*, Dirk Vis. I am always glad to suggest additional text resources—just let me know. I also highly recommend *The Craft of Research*, third or fourth edition, by Wayne C. Booth and Gregory G. Colomb. Additional readings will be provided in class and I encourage you to make a regular habit of exploring the school library, local bookstores, the course websites, and the vast array of online libraries, museums, and archives.

The Drucker & McVarish volume is one of only a few graphic design history surveys. The one I used in school is now called *Meggs' History of Graphic Design* and it is in its sixth edition. Copies of prior editions can be easily found and are affordable. Aside from the grand narratives, there is a great deal out there to read and love. Check out the fairly recent *Earthquakes, Mudslides, Fires & Riots: California and Graphic Design, 1936-1986*, by Louise Sandhaus and Lorraine Wild or *Hippie Modernism: The Struggle for Utopia*, edited by Andrew Blauvelt. *Baseline and Eye* magazines both have fine illustrated histories, as well as contemporary work. I collect ephemera and find many spectacular books documenting our common paper goods that have generally been thrown away, such as Taschen's *Menu Design in America, 1850-1985*.

APPLIED VS. EXPERIMENTAL DESIGN — It is essential that you consider the difference between applied and experimental design. Be open to a questioning, divergent modes of experimentation and exploration. *This will be a valuable point of view as we approach design history and the array of ways to find meaning in it.*

DIALOG, SPEAKING & LISTENING — Our discussion will be conducted with the following understanding: *it is your responsibility to share constructive and insightful thought with your peers.* This exchange of interpretation, example, and alternatives is mutually beneficial to those giving and receiving comment. Affinity for another's ideas is not required. Opinion and clear articulation of form and purpose are required. The ability to engage in communication with a person or group of people is a design fundamental and essential to your skill as a student and designer. Make a responsible study of your interpersonal and group communication skills—they will mean a great deal to you and your work now and in the future. This includes listening and finding reason to do so. Slow down, listen to the speaker and consider how you may add to the discussion for the edification of all.

CLASS TIME FOCUS — Please refrain from any questionable studio behavior in all its many forms. Respect others' space, property, and person. Do not use instant messaging or e-mail during class. Please turn off your cellphone(s) before class begins.

The following policies & resources are outlined by the university and department. It is your responsibility to read this information, know it in detail, and inquire if you have any questions regarding its content. It is important that you review each item.

COURSE CATALOG DESCRIPTION — A survey of the evolution of graphic arts. Topics include formal, stylistic, social, political, economic, and historical aspects. Emphasis on design movements, schools of thought, individuals, and technology as they interrelate with graphic arts. Prerequisites: completion of ART 1303 and 1304 with a grade of a C or better. 3.000 credit hours.

LAB INFORMATION — Please use your University login information for the lab computers. Only use your USB drive as a storage device and for transport—it is not an additional hard drive. You are responsible for keeping up with your files. When arriving in class: 1. insert USB drive 2. copy your work to the course folder 3. remove your USB drive 4. work and enjoy class or lab time 5. insert USB drive 6. copy current work on to it.

Students may also choose to keep their work on their personal GOOGLE drive to always have access to their work and be prepared to work in class. You may not eat in the lab. Please make sure cell phones are silenced. No headphones on during class. Do not load any type of personnel software onto these computers—resist this temptation. Always leave the lab clean.

ATTENDANCE — First absence: the student will receive an e-mail from the VISCOM administration and a copy will go to the instructor and Lee. Second absence: the student will receive an e-mail from the VISCOM administration and a copy will go to the instructor and Lee. Lee will contact the student. Third absence: Lee e-mails the student that they have failed the course. Two tardies equals one absence. A tardy of sixty (60) minutes equals one absence. If a student is over ten (10) minutes late for the final, a full grade will be deducted from their final grade. If a student does not show up for the final they automatically fail the class.

INSTRUCTOR CONTACT & RESPONSE TIME — Office hours are by appointment. Please e-mail to schedule at PAUL.BROCK@TAMUC.EDU Use your university e-mail as your primary source of contact. If your e-mail is more than a short paragraph, please consider making an appointment. Communication from students will be responded to within a reasonable time during the work week. Weekend communication will be handled the next business day unless noted. Due to the high volume of e-mail that is received an important message may be missed, if an important e-mail has not been responded to in two (2) days, please send again.

SYLLABUS UPDATE POLICY — The syllabus is a guide. Circumstances & events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

DEPARTMENT GRADING GUIDELINES — Grades will be assigned according to the following scale:

90–100/A: Work well above the general class level, evidence of participation in related activities outside of the classroom, thoughtful participation in classroom discussion and critique. Superlative work: careful attention to craft and presentation. Originality of idea and execution work together. Goes beyond merely solving the problem—one who performs at this level is visibly outstanding, work is outstanding in every respect.

80–89/B: Work above the general class level, participation in classroom discussion and critique. Fine work. A few minor changes could have been considered and executed to bring piece together. Goes beyond merely solving the problem. Above average: solution to the problem and idea well planned. Execution is well done.

70–79/C: Average work, minimal requirements met. Average or a bit above: slipping in levels of originality, craft & presentation. The piece does not work well as a unified whole or statement yet effort was made. You have solved the problem but in a relatively routine way.

60–69/D: Work below class average, lack of participation &/or poor attendance You have solved the problem but there is much room for improving your skills & developing your concepts further. You have neglected the basic craftsmanship skills; breadth & depth of idea development. You were unable to meet mini deadlines. Represents careless &/or incomplete effort. Work is substandard.

0–59/E: Inferior or unacceptable work and effort, work not turned in, or failure to attend class.

In addition to exercises and projects, your final grade will also be based on critique participation and application, work ethic, and attitude. These specifications are applied with the following percentages: 80% projects 20% class preparedness and participation.

AI POLICY — Texas A&M University-Commerce acknowledges that there are legitimate uses of artificial intelligence, chatbots, or other software that has the capacity to generate text and image, or suggest replacements for text and image, as determined by the instructor of the course. Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism). Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course.

Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed. In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

TECHNOLOGY REQUIREMENTS (LMS) — All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the MYLEO Online Learning Management System (LMS). Technical requirements: LMS Requirements: <https://community.brightspace.com/s/article/Brightspace-Platform-Requirements> LMS Browser Support: https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm Zoom Video Conferencing Tool https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom_Account.aspx?source=universalmenu

ACCESS AND NAVIGATION — You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu. Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

COMMUNICATION AND SUPPORT — If you have any questions or are having difficulties with the course material, please contact your Instructor. If you are having technical difficulty with Brightspace, please contact Brightspace Technical Support at 877.325.7778. Other support options can be found here: <https://community.brightspace.com/support/s/contactsupport> Contact your instructor at: PAUL.BROCK@TAMUC.EDU

STUDENT CONDUCT — All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the Student Guidebook. <http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>.

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum: <https://www.britannica.com/topic/netiquette> TAMUC Attendance: For more information about the attendance policy please visit the Attendance webpage and Procedure 13.99.99.R0.01. <http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx> and <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

ACADEMIC INTEGRITY — Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures: Undergraduate Academic Dishonesty 13.99.99.R0.03 Undergraduate Student Academic Dishonesty Form: <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/documents/13.99.99.R0.03UndergraduateStudentAcademicDishonestyForm.pdf> Graduate Student Academic Dishonesty Form: <http://www.tamuc.edu/academics/graduateschool/faculty/GraduateStudentAcademicDishonestyFormold.pdf>

For more details and the definition of academic dishonesty see the following procedures: Undergraduate Academic Dishonesty 13.99.99.R0.03, <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

Scholastic dishonesty will not be tolerated in any class-related activity. Scholastic dishonesty includes, but is not limited to, the submission of someone else's materials as one's own work. Scholastic dishonesty may involve one or more of the following acts: cheating, plagiarism, or collusion. The adoption or reproduction of ideas, words, statements, images, or works of another person as one's own without proper attribution (quotation and citation). This includes using AI tools to develop or provide the foundation for work without proper citation of its reuse. You are required to cite your AI prompts with your work.

Plagiarism can be intentional or unintentional. Always cite your references. Cheating is the willful giving or receiving of information in an unauthorized manner during an examination, illicitly obtaining examination questions in advance, copying computer or Internet files, using someone else's work for assignments as if it were one's own, or any other dishonest means of attempting to fulfill the requirements of a course.

Collusion is intentionally aiding or attempting to aid another in an act of scholastic dishonesty, including but not limited to, providing a paper or project to another student, providing an inappropriate level of assistance, communicating answers to a classmate during an examination, removing tests or answer sheets from a test site, and allowing a classmate to copy answers. Academic dishonesty could result in expulsion from the University

STUDENTS WITH DISABILITIES ADA STATEMENT — The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact: Office of Student Disability Resources and Services, Texas A&M University-Commerce, Velma K. Waters Library RM 162, Phone 903.886.5150 or 903.886.5835, Fax 903.468.8148, Email: studentdisabilityservices@tamuc.edu Website: Office of Student Disability Resources and Services: <http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

NONDISCRIMINATION NOTICE — Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

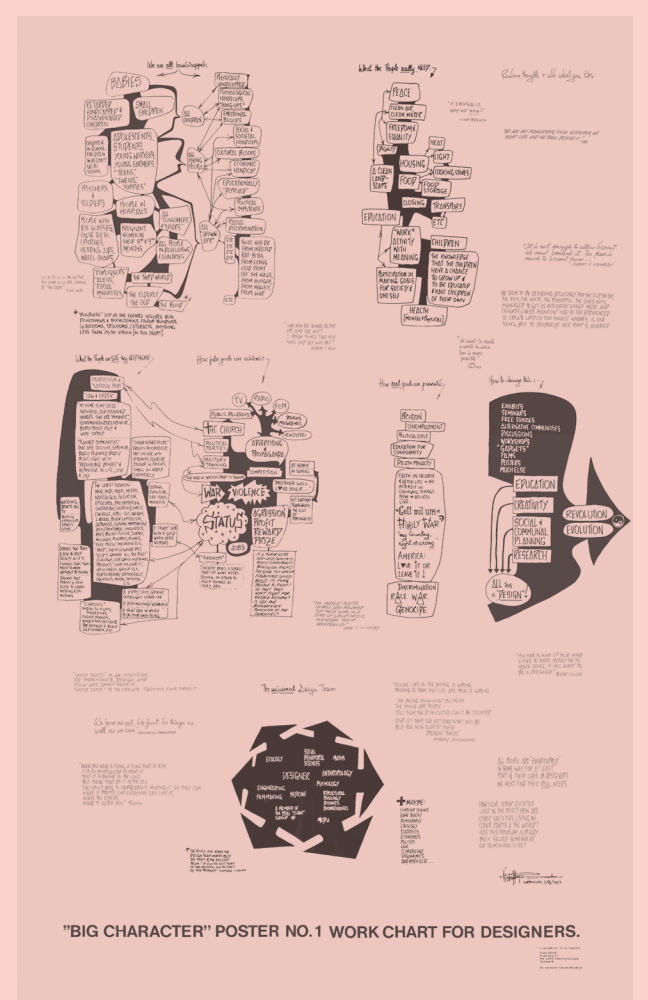
CAMPUS CONCEALED CARRY STATEMENT — Texas Senate Bill-11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to the Carrying Concealed Handguns On Campus document and/or consult your event organizer. Web url: <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SaftyOfEmployeesAndStudents/34.06.02.R1.pdf> Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903.886.5868 or 911.

A&M-COMMERCE SUPPORTS STUDENTS' MENTAL HEALTH — The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903.886.5145. For more information regarding Counseling Center events and confidential services, please visit www.tamuc.edu/counsel

These policies & resources are outlined by the university and department. It is your responsibility to read this information, know it in detail, and inquire if you have any questions regarding its content. It is important that you review each item.

Before our second class meeting, please logon to D2L & if appropriate, reply 'yes' to the I UNDERSTAND THE SYLLABUS assignment.

PAUL.BROCK@TAMUC.EDU
DEPT. PHONE: 903.886.5208



WHEN ASKED BY STUDENTS TO ARTICULATE HIS PHILOSOPHY OF DESIGN WITH BREVITY, VICTOR PAPANEK DESIGNED "BIG CHARACTER" NO. 1 WORK CHART FOR DESIGNERS, 1969. WHAT ABOUT THAT CLOSE QUOTE?



DESIGN TIMELINE: VISUAL ESSAY ONE

Select a subject to be presented as a *timeline*—one informed by your interests, one that may be inherently interesting, or one that you can make into an engaging story that will hold our attention (intensely). Prior to developing your timeline define your subject and explain why you think it is valuable to explore over several decades. Maybe what directs you is the inherent range and depth of form of the subject—maybe it is its utility or value over time. Your subject must span the last 135 years of graphic design history—its development, contextual influences, and possible futures. Research, collect, and present visual examples for inclusion in your timeline. Categorize and organize the examples of your subject into a collection. Identify traits/characteristics that define the collection into sets and subsets. This initial work will provide you with a valuable catalog of imagery and text that represents your collection, its meaning, and context. Notes, visual research, roughs, and the final timeline will be gathered, presented, and designed in MURAL.

INFLUENCE MAP: VISUAL ESSAY TWO

Your second assignment will focus on presenting cause-and-effect relationships between events, people, places, and things. This map of influences will be based on your work as a designer, curator, writer, and creator. What has influenced you? What do you want to know more about—what may direct your future design and communication? How is this map different than the first assignment (timeline)? How is it similar. Notes, visual research, roughs, and the final map will be gathered, presented, and designed in MURAL.

/SPACE

T I M E

What is the value of our formal studies unless paired with an array of critical contexts in which we may find additional purpose? What are the connections that allow for one to learn synthesis and work toward greater understanding and efficacy [review word choice]? No matter how in-depth a tactile, direct, and aesthetically engrossing study of form may be, one must deal in a fuller array of contexts. There are basic ways to define what you are doing and begin comparative discussion: applied vs. experimental modes/intent, divergent vs. convergent thought/process—all wrapped in an array of anthropological lenses [review word choice, again]. More than ever, we study the contexts in which any form may reside and any material is used.

Identifying a range of considerations in context allows us to structure our studies and reflect on the outcomes with purpose and criticality. Take a basic 3D shape in space and ask some questions of it. What questions will you ask of yourself, an audience, and the time in which you are making it. What happens when you consider the technological possibilities of a system like BOT & DOLLY (YOUTUBE.COM/WATCH?v=LX6JCYBGDF0)?



Sitting on the landscape in isolation, the institutionalized, static public sculpture of the last century has been absorbed by architecture, interior architecture, and landscape architecture of the present. Buildings and their surfaces have absorbed those forms and functions. Surfaces are now mutable and have expanded the study of graphic design and other disciplines. How might a seemingly isolated and experimental study of virtual 3D typography shift to the applied when one considers a system like BOT & DOLLY and the ways designers may use them in the FUTURE?