

# Movements in Graphic Design

ART431

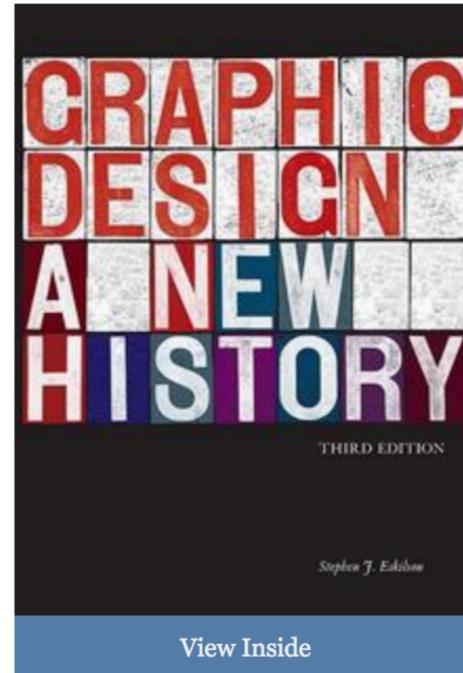
Cass Reese

**“I see [design] history as an additive process  
without a total sum ever in sight. Or like  
building LEGOs: the same pieces and ideas  
and theories in the hands of different people  
always yields different results.”**

—Angela Reichert, Program Director of GD at U. of the Arts

## A New History, Third Edition

Stephen J. Eskilson



Price: \$55.00

Buy

Request eBook Exam Copy

Request Print Exam/Desk Copy

May 21, 2019  
472 pages, 9 x 11 1/2  
445 color and 95 b/w illus.  
ISBN: 9780300233285  
Hardcover

### Description

**A classic and indispensable account of graphic design history from the Industrial Revolution to the present**

Now in its third edition, this acclaimed survey explores the evolution of graphic design from the 19th century to the present day. Following an exploration of design's prehistory in ancient civilizations through the Industrial Revolution, author Stephen J. Eskilson argues that modern design as we know it grew out of the influence of Victorian-age reformers. He traces the emergence of modernist design styles in the early 20th century, examining the wartime politicization of regional styles. Richly contextualized chapters chronicle the history of the Bauhaus and the rise of the International Style in the 1950s and '60s, and the postmodern movement of the 1970s and '80s.

Contemporary considerations bring the third edition up to date, with discussions of app design, social media, emojis, big data visualization, and the use of animated graphics in film and television. The contemporary phenomenon of the citizen designer, professionals who address societal issues either through or in addition to their commercial work, is also addressed, highlighting protagonists like Bruce Mau and the Center for Urban Pedagogy. This edition also features 45 additional images, an expanded introduction and epilogue, and revised text throughout. A newly redesigned interior reinforces the fresh contents of this now-classic volume.

**Stephen J. Eskilson** is professor of art at Eastern Illinois University.

*Sales Restrictions: For sale in North America only*

### COURSE RESOURCES

### MEDIA

F  
—  
A  
G  
A  
C  
A  
R  
—  
I  
—  
I  
O

# aesthetics

The study of the mind and how our brains interpret something as being beautiful or ugly.

Why might this be important for design?

It is crucial for design because our first interaction with almost anything is based on how it looks. Judging books by their covers—we all do it.

**A design aesthetic is therefore a style.**

A design aesthetic is what is considered **successful** (by you, peers, professors, clients, target audience).

As a student, you will be influenced by all of the above as you develop your sense of style.

As you grow as a designer, your aesthetic will develop into a **personal style**. Your aesthetic can change based on the parameters of the project.



This design could be considered an example of a “retro” aesthetic (based on a period of design history, in this case victorian)...or It could be an example of the “handmade” aesthetic...both are true.

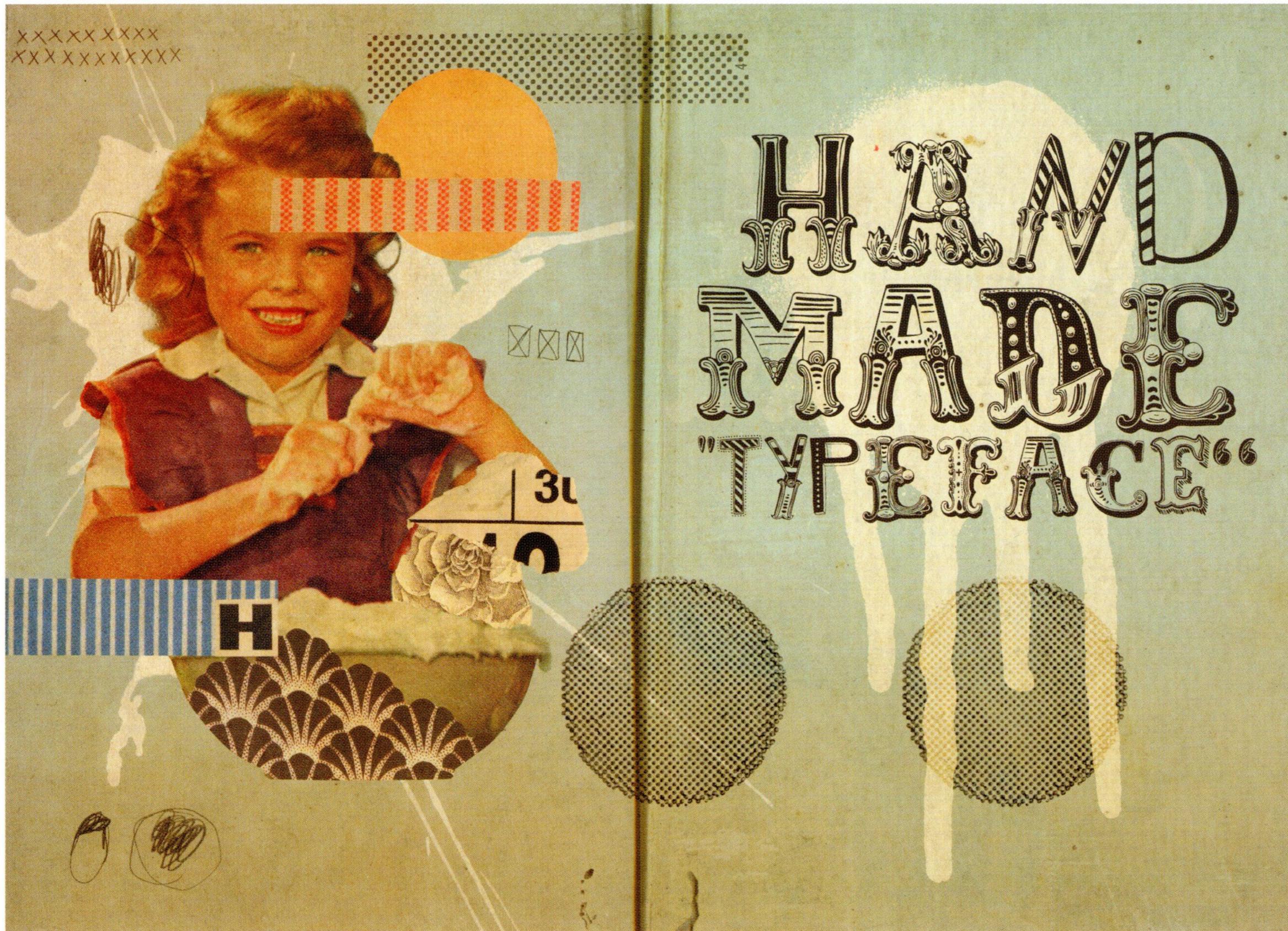


These posters are examples of both a minimal and conceptual aesthetic.

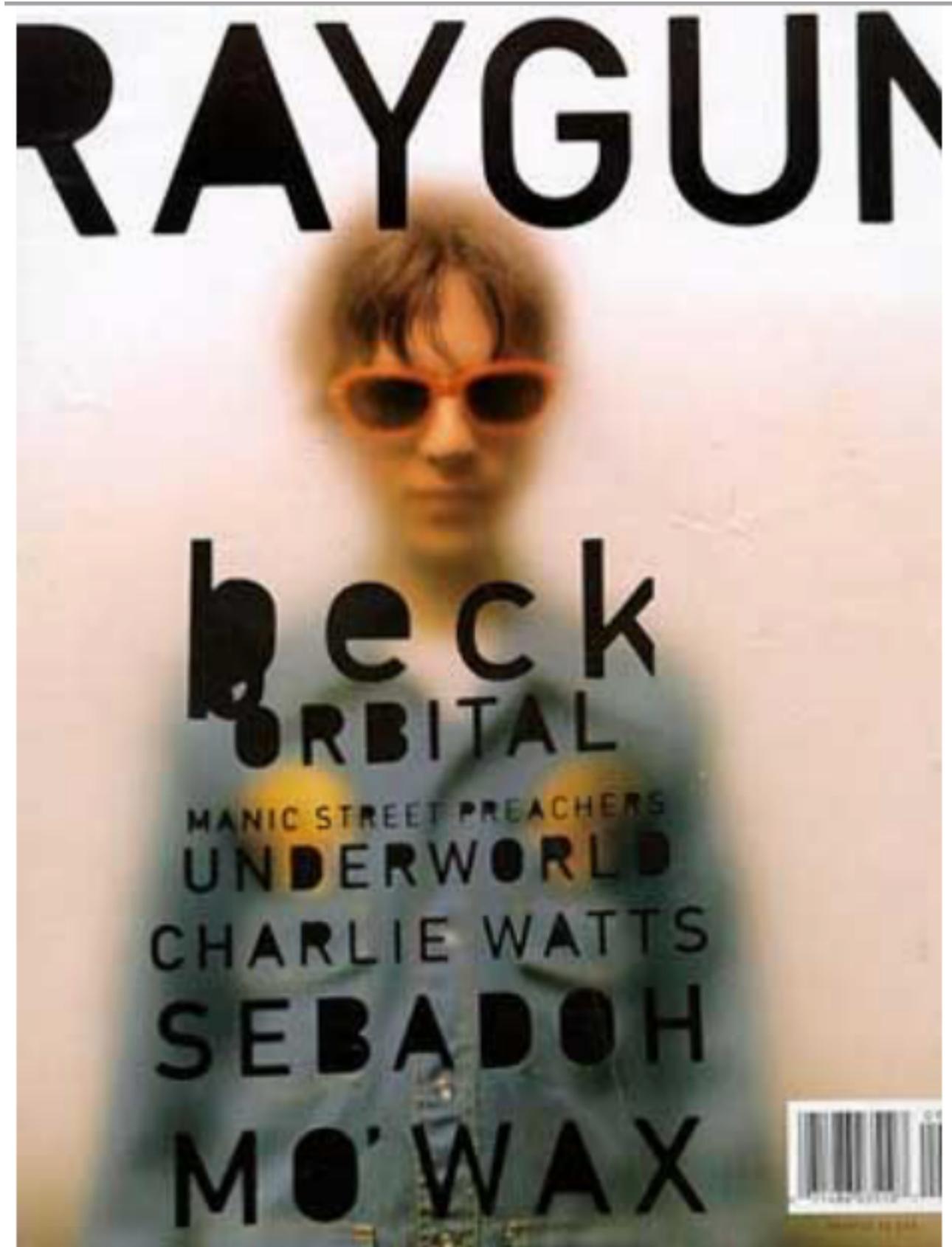


A minimal aesthetic applied to packaging.





Brazilian illustrator and typographer Eduardo Recife combines a collage aesthetic with a handmade sensibility.



David Carson's "grunge" or "punk" aesthetic had substantial influence on postmodern design.



# design sensibility

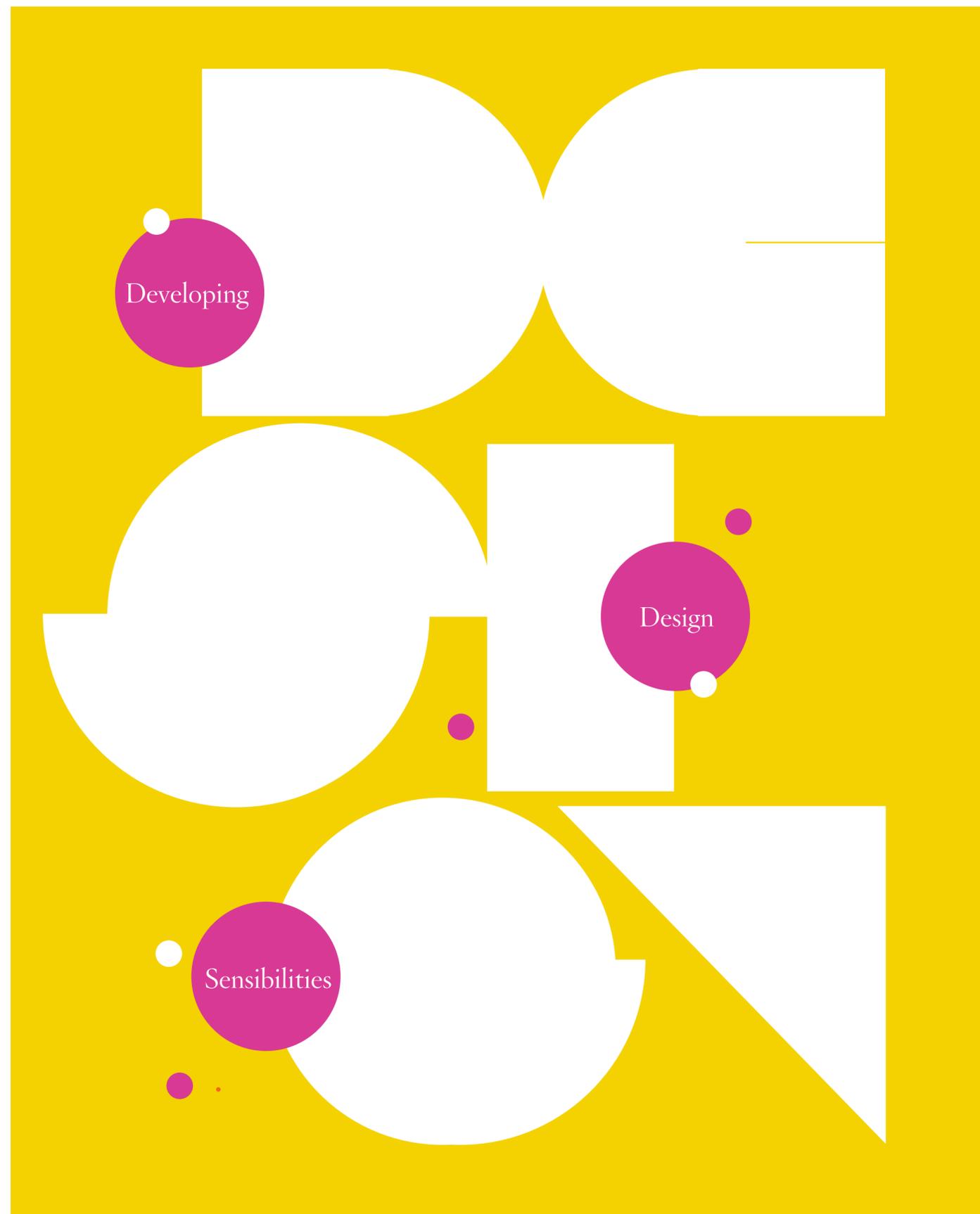
An aggregate of your intuition, your studies in graphic design, your appreciation for the style of mentors and professionals, your abilities, technical experience, knowledge of contemporary design and design history.

Allows you to successfully approach a project from the point of view of a client or audience from a cultural, historical, and intuitive point of view.  
Allows for deeper meaning due to your design knowledge and education.

[https://www.ideo.com › news › the-development-of-des...](https://www.ideo.com/news/the-development-of-des...)

[Developing Design Sensibilities | ideo.com](#)

**Developing Design Sensibilities** ... Effective design thinking entails more than applying design methods. To produce the best outcomes, organizations need to ...



Read the article “Developing Design Sensibilities” and write your comments in your journal.



Today, the designed environment is very complex, with visual messages in constant competition for our attention.



**JOIN THE REVOLUTION**

**AEO FLEX/4 DENIM**

**360° 4-WAY STRETCH**

The AEO Denim Revolution Starts Now



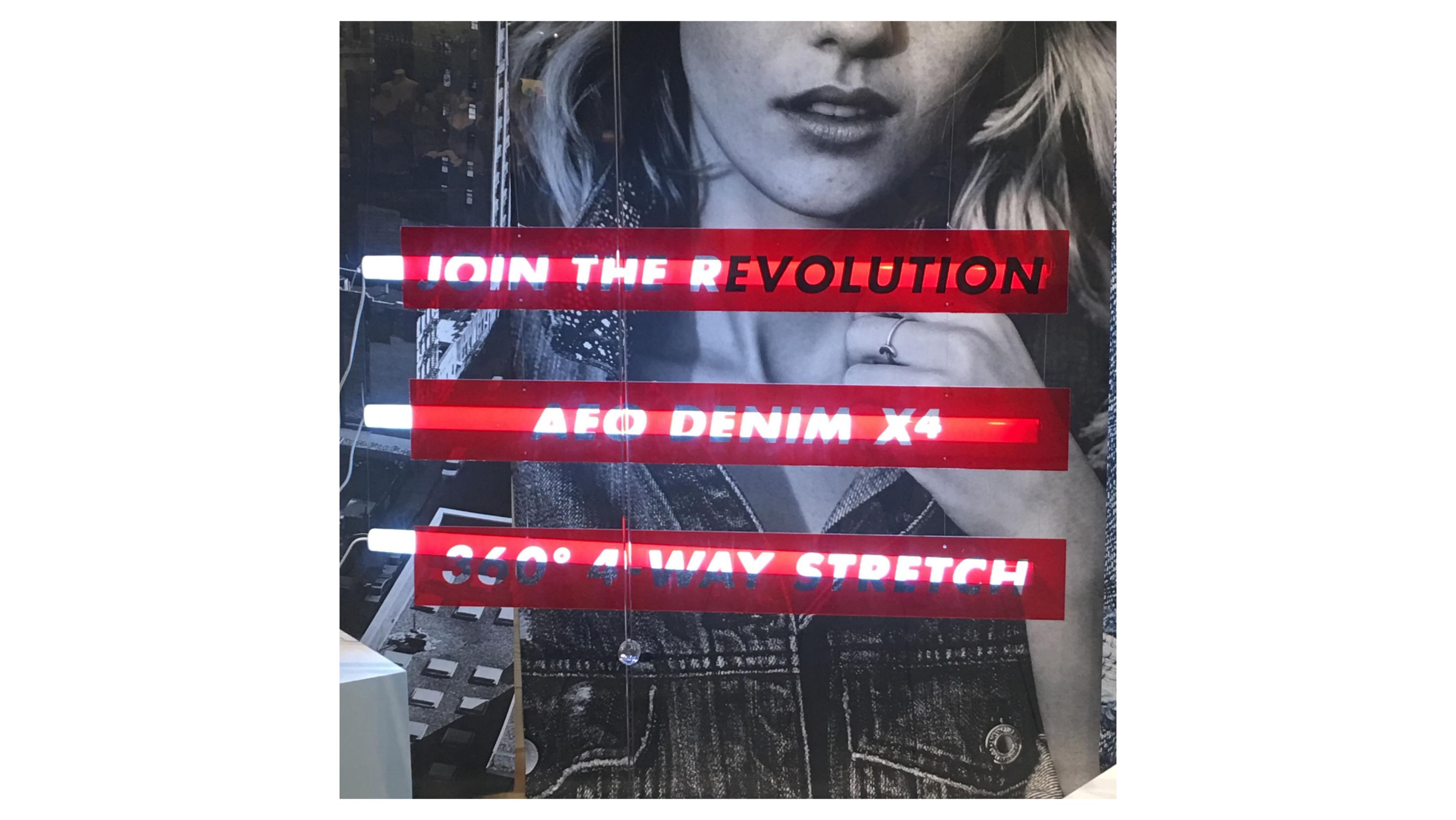
JOIN THE REVOLUTION

AEO DENIM X4

360° 4-WAY STRETCH

The AEO Denim Revolution Starts Now





**JOIN THE REVOLUTION**

**AFO DENIM X4**

**360° 4-WAY STRETCH**



**Starts**

**Now**

**The**

**AEO**

**Denim**

**Revolution**

**Starts**

**Now**

**AEO**

**D**

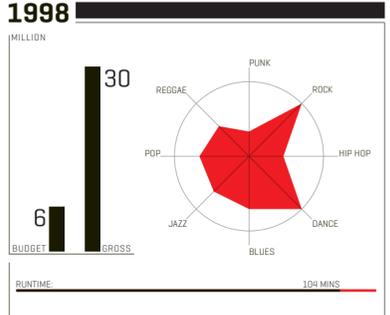


# LOCK, STOCK AND TWO SMOKING BARRELS

EDINBORO UNIVERSITY  
**MADONNA'S  
EX**  
GUY RITCHIE  
FILM FEST

<b>FEATURING:</b>	<b>DATES:</b>
<b>LOCK, STOCK</b>	8TH
<b>SNATCH</b>	9TH
<b>REVOLVER</b>	10TH
<b>ROCKNROLLA</b>	11TH

## LOCK, STOCK AND TWO SMOKING BARRELS



- JASON FLEMYNG
- DEXTER FLETCHER
- NICK MORAN
- JASON STATHAM
- STEVEN MACKINTOSH
- NICHOLAS ROWE
- NICK MARCQ
- CHARLES FORBES
- VINNIE JONES
- LENNY MCLEAN
- PETER MCNICHOLL
- P.H. MARIARTY
- FRANK HARPER
- STEVE SWEENY
- HUGGY LEAVER



# MADONNA'S SEX

## ~~GUY RITCHIE~~ FILM FEST

EDINBORO UNIVERSITY		8 PM
FEATURING:		DATES:
LOCK, STOCK <small>AND TWO SMOKING BARRELS</small> 1998	DECEMBER	08
SNATCH <small>2000</small>	DECEMBER	09
RELVOLVER <small>2005</small>	DECEMBER	10
ROCKNROLLA <small>2008</small>	DECEMBER	11









THE SHOES  
WENT ON  
AND HE  
WENT UP

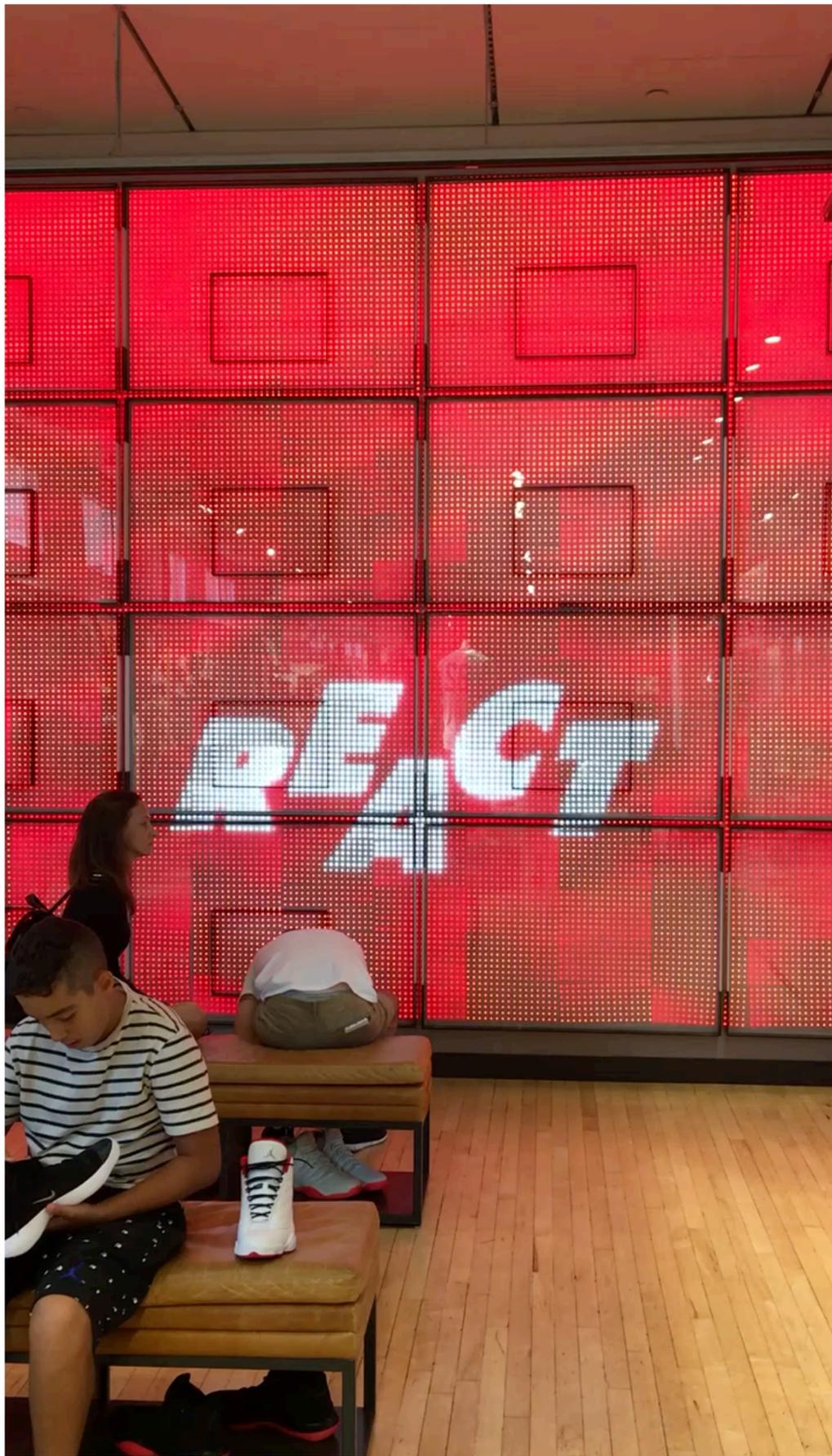
NIKE REACT

WARNING:  
0-60 FT  
IN TWO  
SECONDS

DO NOT  
CAUSE  
ATTITUDE  
ISSUES









VINGON

I shop  
therefore  
I am

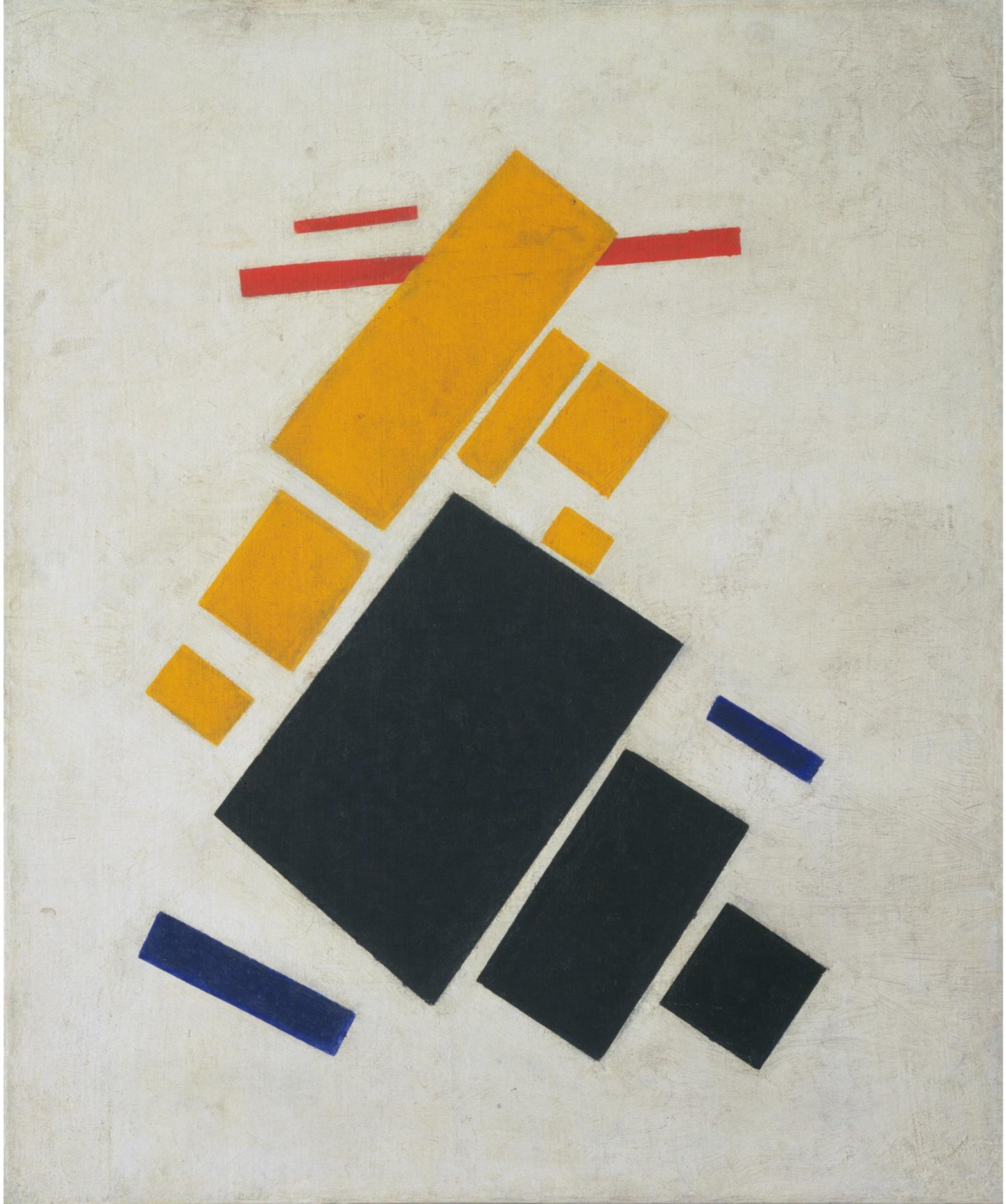
**ЛЕНГИЗ**



**КНИГИ**

**ПО ВСЕМ  
ОТРАСЛЯМ  
ЗНАНИЯ**

**ЛЕНГИЗ**





<http://www.designishistory.com/1980/tibor-kalman/>

WHEN YOU MAKE  
SOMETHING  
NO ONE HATES,  
NO ONE LOVES IT.

—

TIBOR KALMAN

**"I'm trying to find  
a way of working  
which reduces the  
number of layers of  
assholes between  
me and the public."**

**-Tibor Kalman  
(1949-99)**

**Error**

**is by far  
the most  
interesting  
part of the  
design  
process**

## The Poster that Launched a Movement (Or Not)



Poster, *Adbusters*, July 2011

Occupy Wall Street began with a poster. *Adbusters* co-founder Kalle Lasn described the moment in an [oral history of the movement](#) published earlier this year in *Vanity Fair*.

*We put together a poster for the July issue of Adbusters. The poster was a ballerina — an absolutely still ballerina — poised in a Zen-ish kind of way on top of this dynamic bull. And below it had the [Twitter] hashtag #OccupyWallStreet. Above, it said, "What is our one demand?" I felt like this ballerina stood for this deep demand that would change the world. There was some magic about it.*



**Michael Bierut** studied graphic design at the University of Cincinnati, and has been a partner in the New York office of

Pentagram since 1990. Michael is a Senior Critic in Graphic Design at the Yale School of Art.

More from **Michael Bierut**

### **I'm With Her**

The logo we designed for Hillary Clinton wasn't clever or artful. I didn't care about that. I wanted something that you didn't need a software tutorial to create, something as simple as a peace sign or a smiley face. I wanted a logo that a five-year-old could make with construction paper and kindergarten scissors.

### **Lella Vignelli**

In my ten years at Vignelli Associates, I came to understand the relationship between the two brilliant designers who ran the office. Massimo would tend to play the role of idea generator. Lella served as the critic, editing the ideas and shaping the best ones to fit the solution.

### **And May All Your Christmases Be Carefully Staged So As To Appear White**

A backstage story from Balanchine's *The Nutcracker*

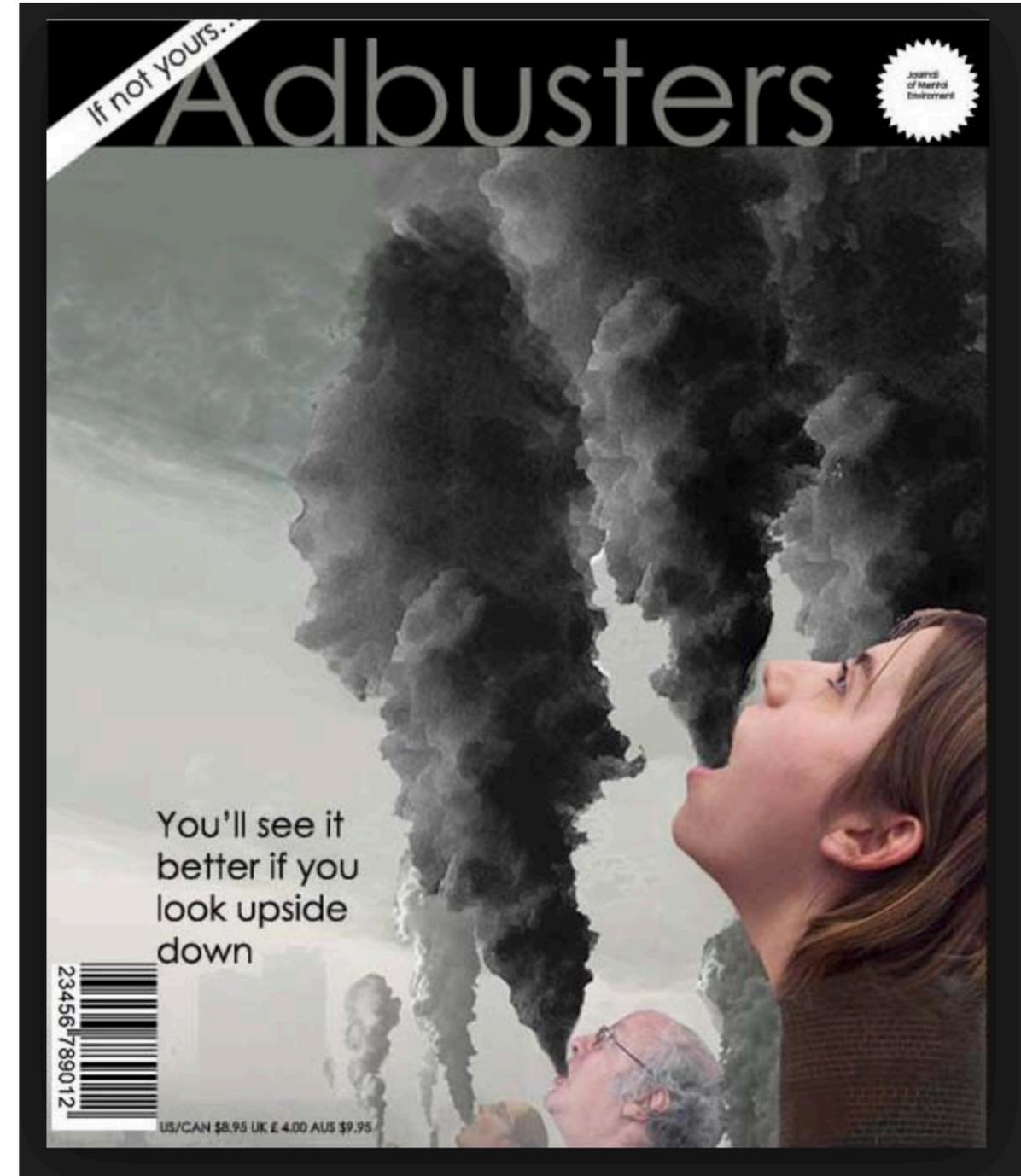
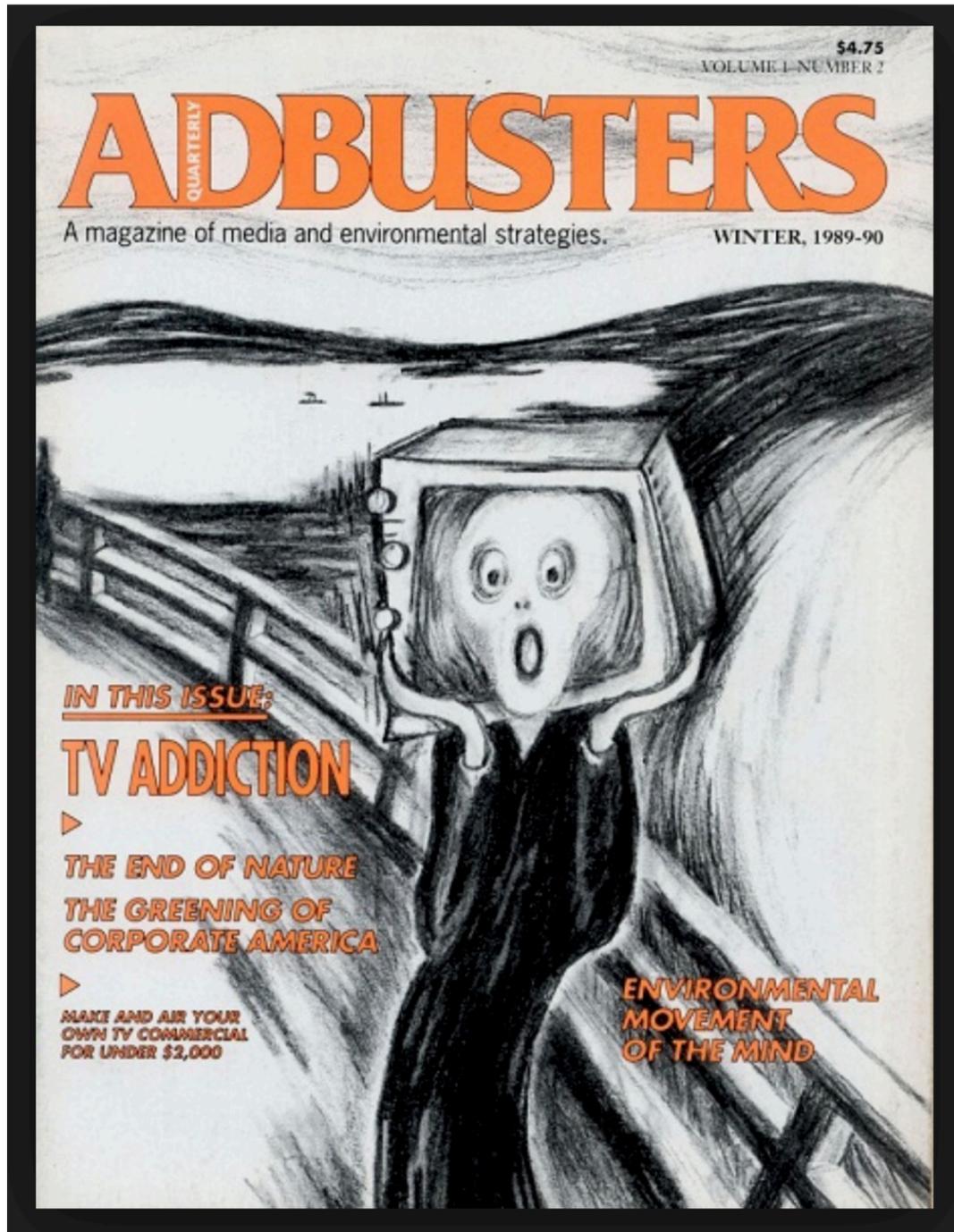
### **My Democracy Was Irretrievably Undermined by Reactionary Idiots and All I Got Was This Lousy T-Shirt**

Can a designer t-shirt contest have any effect on the US presidential elections?

### **Battle Hymn of the Tiger Mentor, Or, Why Modernist Designers Are Superior**

Does a strict upbringing make you a better designer?

# In the age of social media, does political graphic design matter?



<https://www.adbusters.org/spoof-ads>



**#OCCUPY WALL STREET**