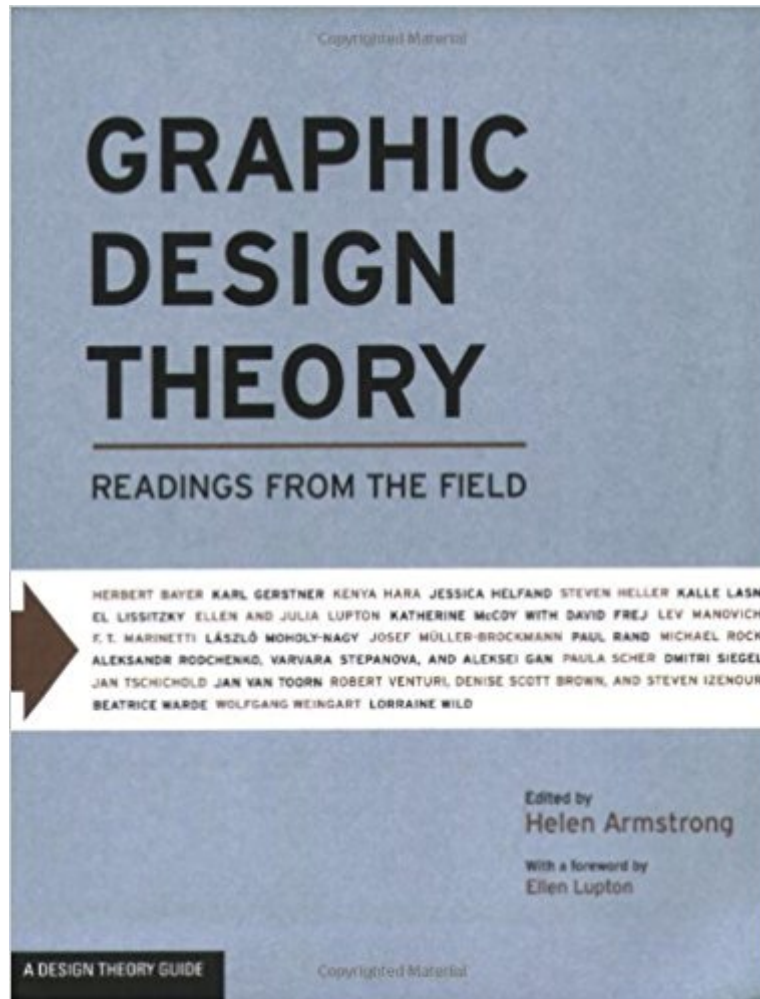


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Graphic Design Theory: Readings From The Field



Synopsis

The titles in our best-selling Design Brief series are highly praised by graphic design students, educators, and professionals worldwide as invaluable resources. Each beautifully designed, affordable volume offers a concise overview of a design fundamentalthe hows of design. But as most seasoned designers will tell you, a comprehensive education also requires an understanding of the whys of design practice. Graphic Design Theory presents groundbreaking, primary texts from the most important historical and contemporary designthinkers. From Aleksandr Rodchenko's "Who We Are: Manifesto of the Constructivist Group" to Kenya Hara's "Computer Technology and Design," this essential volume provides the necessary foundation for contemporary critical vocabulary and thought. Graphic Design Theory is organized in three sections: "Creating the Field" traces the evolution of graphic design over the course of the early 1900s, including influential avant-garde ideas of futurism, constructivism, and the Bauhaus; "Building on Success" covers the mid- to late twentieth century and considers the International Style, modernism, and postmodernism; and "Mapping the Future" opens at the end of the last century and includes current discussions on legibility, social responsibility, and new media. Striking color images illustrate each of the movements discussed and demonstrate the ongoing relationship between theory and practice. A brief commentary prefaces each text, providing a cultural and historical framework through which the work can be evaluated. Authors include such influential designers as Herbert Bayer, Lszl Moholy-Nagy, Karl Gerstner, Katherine McCoy, Michael Rock, Lev Manovich, Ellen Lupton, and Lorraine Wild. Additional features include a timeline, glossary, and bibliography for further reading. A must-have survey for graduate and undergraduate courses in design history, theory, and contemporary issues, Graphic Design Theory invites designers and interested readers of all levels to plunge into the world of design discourse.

Book Information

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Customer Reviews

This book is perfect. I am using it as the required text for a senior-level course in theory. It's not too big, not too small, complete without redundancy and edited in such a way that discussions fairly jump from the text. Thank you, Helen Armstrong.

A collection of seminal essays, yes, but perhaps overly broad and unfocused. Falls apart when trying to account for the last couple of decades as it's too timid to venture far beyond commercial design and the sphere of advertising. A really superficial engagement with the contemporary digital reality.

I loved the book, good quality and good content, it's a must have for designers. Covers a lot of topics.

good selection of texts. But for a book on graphic design theory it is horribly designed (by author herself!) Point size is in most cases too small for comfortable reading (problem with many new books designed by people that read on screen in 200% enlargement and it seems they don't print out to test their design.) Body copy is barely passable, but footnotes (printed in brownish colour!!), image captions, quotes in Jan van Toorn text and Glossary (printed on toned paper (!!)) in too light weight of Interstate, are simply unreadable by anybody above age of 16 or so. simply bad design and sad for readers as it renders a lot of the book simply unusable without large magnifying glass. If author didn't care about it, publisher should.

Here's a stupid irony. The layouts, if not the typography, are completely blown up in the ebook. I haven't finished it yet but I can't complain about the actual content, which is excellent.

A solid, if not enthralling series of essay-style designer historical stories defining various movements throughout the ages. Gives perspective on where graphic design may be heading.

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