


Course Outline	
DSGN6287 Visual Communication Design Reviews (2)	
Effective Date 01 September 2015	Study Program Visual Communication Design Revision 0

1. Course Description

This course probes into the development of visual communication design from the dawn of the civilization (15000 BC) to contemporary era. Through lectures, discussions and literary surveys of design's pivotal events, movements, ideas and styles, students are made acquainted with extensive historical sources of their own discipline. Accordingly, design students may project future possibilities by appropriating its own historical vocabulary that has shaped contemporary design practice.

2. Graduate Competency

Each course in the study program contributes to the graduate competencies that are divided into employability and entrepreneurial skills and study program specific outcomes, in which students need to have demonstrated by the time they complete their course.

BINUS University employability and entrepreneurial skills consist of planning and organizing, problem solving and decision making, self management, team work, communication, and initiative and enterprise.

2.1. Employability and Entrepreneurial Skills

Aspect	Key Behaviour

2.2. Study Program Specific Outcomes

Study Program Specific Outcomes
Graduates will be able to explain the basic principles, know-how, technology and history of visual art/design.
Graduates will be able to apply a basic and fundamental knowledge of art/design in practice.
Graduates will be able to analyze aesthetic, technical, historical and cultural aspects of visual art/design. (C4)
Graduates will be able to explain user-contexts & trends, visual communication approaches & technology of new media design.

3. Topics

- Prologue
- The Origins 1
- The Origins 2
- The Origins 3
- The Industrial Revolution 1
- The Industrial Revolution 2
- The Twentieth Century 1
- The Twentieth Century 2
- The Twentieth Century 3
- The Twentieth Century 4
- The Twentieth Century 5
- The Contemporaries 1
- The Contemporaries 2

4. Learning Outcomes

On successful completion of this course, student will be able to:

- LO 1: Summarise key ideas within the history of visual communication design
- LO 2: Distinguish one design from another based on their respective historical ideas and techniques
- LO 3: Interpret historical design ideas and techniques into current practical contexts
- LO 4: Relate design ideas and techniques from different historical contexts

5. Teaching And Learning Strategies

In this course, the lecturers might deploy several teaching learning strategies, including Class Discussion, Group Assignments, Group Presentation, Intensive Reading, and Reflective Inquiry/Thinking.

6. Textbooks and Other Resources**6.1 Textbooks**

1. Philip B. Meggs, Alston W. Purvis. (2011). *Meggs' History of Graphic Design*. 05. John Wiley & Sons, Inc. New Jersey. ISBN: 978-0-470-16873-8.

The book in the first list is a must to have for each student.

6.2 Other Resources

1. http://www.ted.com/talks/david_carson_on_design?language=en
2. http://www.designhistory.org/Arts_Crafts_pages/IndustrialRevolution.html
3. <http://www.designhistory.com/1940/joseph-mueller-brockmann/>
4. <http://www.designhistory.com/1960/milton-glaser/>
5. http://www.citrinitas.com/history_of_viscom/index.html
6. http://www.designhistory.org/BookHistory_pages/Manuscripts.html
7. http://www.citrinitas.com/history_of_viscom/masters.html
8. http://Poster_pages/LaBelleEpoque.html
9. http://www.designhistory.org/PostModern_pages/EndInternational.html
10. http://www.designhistory.org/Poster_pages/Airbrush.html
11. http://www.citrinitas.com/history_of_viscom/masters.html
12. http://www.citrinitas.com/history_of_viscom/grid.html/history_of_viscom/masters.html
13. <http://www.designhistory.com/1980/new-ideas/>
14. http://www.citrinitas.com/history_of_viscom/avantgarde.html
15. http://www.citrinitas.com/history_of_viscom/computer.html
16. http://www.designhistory.org/Handwriting_pages/EarlyWriting.html
17. http://www.citrinitas.com/history_of_viscom/modernists.html
18. http://www.designhistory.org/Bauhaus_pages/BauhausOrigins.html

7. Schedule**Theory**

Session/ Mode	Related LO	Topics	References
1 F2F	LO 1	Prologue - The History of Design is the Design of History!	- The History of Design is the Design of History! - Meggs' History of Graphic Design, pp. 4-6 - The history of visual communication, http://www.citrinitas.com/history_of_viscom/index.html
2 F2F	LO 1	The Origins 1 - The Invention of Writing	- The Invention of Writing - Meggs' History of Graphic Design, pp. 6-38 - Early Writing Evolves from Pictures, http://www.designhistory.org/Handwriting_pages/EarlyWriting.html

3 F2F	LO 1 LO 2	The Origins 2 - Illuminated Manuscripts	<ul style="list-style-type: none"> - Illuminated Manuscripts - Meggs' History of Graphic Design , Page 39-54 - Manuscript books, http://www.designhistory.org/BookHistory_pages/Manuscripts.html
4 F2F	LO 1 LO 2	The Origins 3 - Renaissance Graphic Design to Typographic Genius	<ul style="list-style-type: none"> - Renaissance Graphic Design to Typographic Genius - Meggs' History of Graphic Design, pp. 55-121 - Italian Renaissance, http://www.citrinitas.com/history_of_viscom/masters.html - The masters of type, http://www.citrinitas.com/history_of_viscom/masters.html
5 F2F	LO 1 LO 2	The Industrial Revolution 1 - Victorian Era and the Arts & Crafts Movement	<ul style="list-style-type: none"> - Victorian Era and the Arts & Crafts Movement - Meggs' History of Graphic Design , pp. 123-178 - The origin of the arts & crafts, http://www.designhistory.org/Arts_Crafts_pages/Industrial_Revolution.html - Breaking the grid, http://www.citrinitas.com/history_of_viscom/grid.html/history_of_viscom/masters.html
6 F2F	LO 2 LO 3	The Industrial Revolution 2 - Art Nouveau and the Turn of the Century	<ul style="list-style-type: none"> - Art Nouveau and the Turn of the Century - Meggs' History of Graphic Design , pp. 179-230 - The poster craze in France of 1880, http://Poster_pages/LaBelleEpoque.html
7 F2F	LO 1 LO 2	The Twentieth Century 1 - The Influence of Modern Art	<ul style="list-style-type: none"> - The Influence of Modern Art - Meggs' History of Graphic Design, pp. 231-248 - The avant garde, http://www.citrinitas.com/history_of_viscom/avantgarde.html
8 F2F	LO 2 LO 3	The Twentieth Century 2 - Pictorial Modernism	<ul style="list-style-type: none"> - Pictorial Modernism - Meggs' History of Graphic Design , pp. 249-261 - Cubism meet the airbrush, http://www.designhistory.org/Poster_pages/Airbrush.html - The modernists, http://www.citrinitas.com/history_of_viscom/modernists.html
9 GSLC	LO 1 LO 2	The Twentieth Century 3 - A New Language of Form, the Bauhaus and After	<ul style="list-style-type: none"> - A New Language of Form, the Bauhaus and After - Meggs' History of Graphic Design, pp. 262-299 - Bauhaus origins,

			http://www.designhistory.org/Bauhaus_pages/BauhausOrigins.html
10 F2F	LO 2 LO 3	The Twentieth Century 4 - International Typographic Style, Corporate Identity and Visual Systems	<ul style="list-style-type: none"> - International Typographic Style, Corporate Identity and Visual Systems - Meggs' History of Graphic Design, pp. 320-336, 363-389 - Josef Mueller-Brockmann, http://www.designhistory.com/1940/joseph-mueller-brockmann/
11 F2F	LO 3 LO 4	The Twentieth Century 5 - The Conceptual Image	<ul style="list-style-type: none"> - The Conceptual Image - Meggs' History of Graphic Design, pp. 390-413 - Milton Glaser, http://www.designhistory.com/1960/milton-glaser/
12 F2F	LO 1 LO 2	The Contemporaries 1 - Postmodern Design	<ul style="list-style-type: none"> - Postmodern Design - Meggs' History of Graphic Design, pp. 432-454 - The end of the International Style, http://www.designhistory.org/PostModern_pages/EndInternational.html - New ideas, http://www.designhistory.com/1980/new-ideas/
13 F2F	LO 3 LO 4	The Contemporaries 2 - The Digital Revolution	<ul style="list-style-type: none"> - The Digital Revolution - Meggs' History of Graphic Design, Page 455 - 475 - David Carson, http://www.ted.com/talks/david_carson_on_design?language=en - The Computer, http://www.citrinitas.com/history_of_viscom/computer.html

8. Evaluation

Theory

Assessment Activity	Weight	Learning Outcomes			
		1	2	3	4
Assignment	40%				
Mid Exam	30%				
Final Exam	30%				

Practicum

-

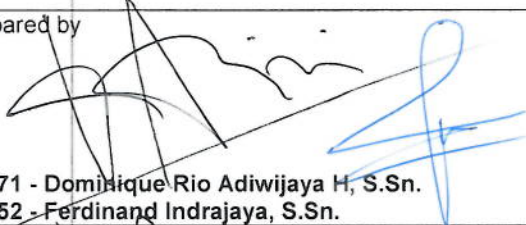
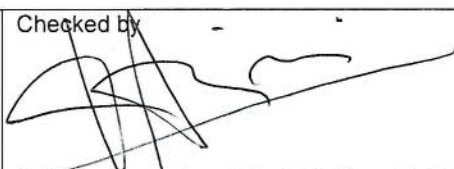

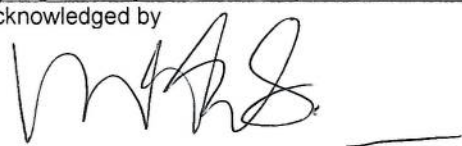
Final Evaluation Score

Aspects	Weight
Theory	100%
Practicum	0%

9. A. Assessment Rubric (Study Program Specific Outcomes)

LO	Indicators	Proficiency Level			
		Excellent (85 – 100)	Good (75 – 84)	Average (65 – 74)	Poor (≤ 64)
LO 1	1.1. Students are able to summarise historical periods within which visual communication design evolved	Students are able to summarise 3 major historical periods within which visual communication design evolved	Students are able to summarise 2 major historical periods within which visual communication design evolved	Students are able to summarise 1 major historical period within which visual communication design evolved	Students are not able to summarise any major historical period within which visual communication design evolved
	1.2. Students are able to summarise key historical ideas of visual communication design	Students are able to summarise 3 key historical ideas of visual communication design	Students are able to summarise 2 key historical ideas of visual communication design	Students are able to summarise 1 key historical idea of visual communication design	Students are not able to summarise any key historical idea of visual communication design
LO 2	2.1. Students are able to distinguish threefold historical contexts of visual communication design	Students are able to distinguish 3 historical contexts of visual communication design	Students are able to distinguish 2 historical contexts of visual communication design	Students are able to distinguish 1 historical context of visual communication design	Students are not able to distinguish any historical context of visual communication design
	2.2. Students are able to distinguish major ideas and techniques of design that correlate to their own historical contexts	Students are able to distinguish 3 major ideas and techniques of design that correlate to their own historical contexts	Students are able to distinguish 2 major ideas and techniques of design that correlate to their own historical contexts	Students are able to distinguish 1 major idea and technique of design that correlates to its own historical contexts	Students are not able to distinguish any major idea and technique of design that correlates to its own historical context
LO 3	3.1. Interpret historical design ideas into current practical contexts	Students are able to interpret historical design ideas into current practical	Students are able to interpret historical design ideas into current practical	Students are able to interpret historical design ideas into current practical	Students are not able to interpret historical design ideas into current practical

		contexts in a highly appropriate manner	contexts in a moderately appropriate manner	contexts in a less appropriate manner	contexts in an inappropriate manner
	3.2. Interpret historical design techniques into current practical contexts	Students are able to interpret historical design techniques into current practical contexts in a highly appropriate manner	Students are able to interpret historical design techniques into current practical contexts in a moderately appropriate manner	Students are able to interpret historical design techniques into current practical contexts in a less appropriate manner	Students are able to interpret historical design techniques into current practical contexts in an inappropriate manner
LO 4	4.1. Students are able to relate design ideas from different historical contexts	Students are able to relate design ideas from different historical contexts in a highly coherent manner	Students are able to relate design ideas from different historical contexts in a moderately coherent manner	Students are able to relate design ideas from different historical contexts in a less coherent manner	Students are able to relate design ideas from different historical contexts in an incoherent manner
	4.2. Students are able to relate design techniques from different historical contexts	Students are able to relate design techniques from different historical contexts in a highly appropriate manner	Students are able to relate design techniques from different historical contexts in a moderately appropriate manner	Students are able to relate design techniques from different historical contexts in a less appropriate manner	Students are able to relate design techniques from different historical contexts in an inappropriate manner

Prepared by  D2071 - Dominique Rio Adiwijaya H, S.Sn. D3352 - Ferdinand Indrajaya, S.Sn.	Checked by  D2071 - Dominique Rio Adiwijaya H, S.Sn. Acting as Subject Content Specialist
Approved by  D2071 - Dominique Rio Adiwijaya H, S.Sn. Subject Content Coordinator	Acknowledged by  D2465 - Sari Wulandari, S.Sn., M.Sn. Head of Program – New Media