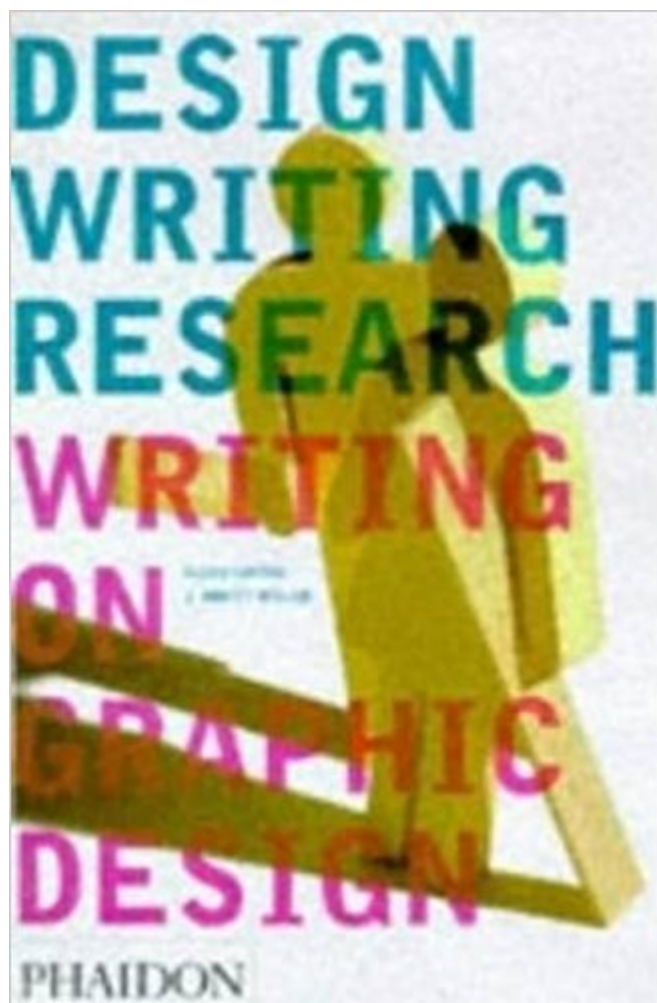


The book was found

Design Writing Research



Synopsis

Design Writing Research is a highly acclaimed critical study of graphic design and typography. Profusely illustrated and beautifully produced, it makes a vital contribution to design studies and is an invaluable source for anyone interested in the art and history of books, letter forms, symbols, advertising, and theories of visual and verbal communication. A section on Theory considers the centrality of the written and printed word to post-structuralism and deconstruction. A wide range of design practices are discussed, from the history of punctuation and the origins of international pictograms to the structure of modern typography. A section on Media looks at the role of design in mass communications with erudite essays on stock photography, visual journalism, illustration, advertising and vernacular design cultures. The book closes with History, a section organized as a time-line spanning 200 years of design in America. These historical case studies show how the modern profession of graphic design emerged in response to cultural, political and economic developments in the US. The authors of this new edition, now published for the first time in paperback, have fuelled great interest in the theoretical aspects of design and prompted innovation in design practice.

Book Information

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Customer Reviews

"At last, an analysis of the design of writing... Sophisticated, penetrating, incisive."-Rosalind Krauss

"This book provides essential background in current design theory and opens the way to a broader awareness of the fundamental role of graphic design in our time."-Mildred Friedman

This critical study of graphic design and typography is a source for anyone interested in the art and history of books, letterforms, symbols, advertising, and theories of visual and verbal communication. A section on theory considers the centrality of the written and printed word to post-structuralism and deconstruction. A wide range of design practices are discussed, from the history of punctuation and the origins of international pictograms to the structure of modern typography. A section on media looks at the role of design in mass communications with essays on stock photography, visual journalism, illustration, advertising and vernacular design cultures. The book closes with history, a section organised as a time line spanning 200 years of design in America. These historical case studies show how the modern profession of graphic design emerged in response to cultural, political and economic developments in the US.

A book you must have if you want to go for design, the how and why's. Informative facts, very informative.

This is a great find for anyone interested in the more theoretical underpinnings of graphic design and typography. From Foucault to Derrida, the authors sample a number of approaches towards the "why" behind the design of printed materials. Graphic designers will find great introductory resources on topics such as deconstructivism and the intellectual archaeology of design, whereas more politically minded souls will enjoy essays on race and sexuality in graphic design and advertising. A nicely done, eclectic reader.

Ever wonder why those little airport symbols for men's and women's restrooms look the way they do? Shouldn't the female symbol be sitting down? This book helps explain how those supposedly universal symbols evolved, along with many other elements of design that we encounter everyday as we negotiate society. This is a rather unique compilation of articles related to the history, practice and science of design in myriad forms and media. Why do printed words look the way they do? Many of us have never really thought about it much, I'm sure. But Lupton and Miller reveal in readable and entertaining prose that design choices are integral to the content in visual media, from newspaper columns to advertising billboards. The book is worth the price just for the guided tour through legendary examples of subliminal eroticism in advertising. Sex on the Rocks -- who'd a thunk it?

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