

**THE NEW ENGLAND
INSTITUTE OF ART**

WINTER 2012

**GD315
HISTORY
AND ANALYSIS
OF DESIGN**

THURSDAY

**3:30-6:50PM
ROOM 247
MAIN CAMPUS**

INSTRUCTOR

Donna Stepien

**OFFICE HOURS BY
APPOINTMENT**

Faculty Office (last desk by window; bank of desks on left, just before Faculty Lounge), Main Campus:
Wednesday
8:00–9:00AM
NOON–12:30PM
Thursdays,
NOON–12:30PM
3:30–4:00PM
(IF YOU CANNOT MEET AT THESE TIMES, ARRANGE ANOTHER TIME WITH ME)

**donnastepien@me.com
781 710 6512 (c)**

www.zloty-design.com
I read—and if necessary—reply to email M–F. Please give me 48 hours to respond.

You may contact me via telephone *any day* 8AM–10PM.

My Office Location

GD Faculty Office
Main Campus
The last group of desks just before the Faculty Lounge

If you drop off work outside of class, **place it on my desk and NOTIFY ME VIA EMAIL.** YOU MUST notify me via email when you drop off work outside of scheduled class time.

COURSE DESCRIPTION

History and theory of visual communication is presented in this survey course. Significant events in the design of visual communication from pre-written history through the present are covered with critical commentary from readings, presentations, field trip(s) and class discussions. Social, cultural, economic, religious, technological and political climates are addressed in historical context as they relate to the design of visual communication. This is primarily a lecture course; students have opportunity to experience concepts through class exercises.

PREREQUISITES GD102, GD115

COURSE COMPETENCIES AND OUTCOMES

- To understand the design of visual communication in historical context
- To understand historical interrelationships of all design disciplines, and relationships of design to other disciplines
- To recognize the worldwide historical role of design in social, economic and political arenas
- To integrate the knowledge of design history into the application of design practice
- To develop awareness of needs and uses of design in the global community, and to develop the student designer's sensitivity to historical dialogue and critical thinking
- To sharpen communication skills as they relate to visual communication design

METHOD OF INSTRUCTION

- Exercises, discussions, slide presentations, one tests, readings, quizzes, research assignment, field trip(s) to Harvard's Houghton Library rare book collection/Boston Public Library William A. Dwiggins collection/International Poster Gallery, time/schedules permitting
- This course is structured primarily around your text, which provides a linear continuum of the visual communication comprised of alphabetic symbols and pictorial images. Additional readings, presentations and exercises provide alternate provocations

BOOKS/READINGS/URLS

Required. Bring to all classes

- A History of Graphic Design, Fifth Edition, by Philip B. Meggs and Alston Purvis
- The Daily Heller <dailyheller@designcommunity-hub.com>
- Additional readings (on web site, www.zloty-design.com), class handouts

Recommended

- See attached Bibliography

MATERIALS AND SUPPLIES (* =must bring to each class)

- 8.5 x 11 gridded graph paper *8 x 8 squares to the inch)
- 9 x 12 tracing paper
- 9 x 12 layout bond (Bienfang Designer Series, Graphics 360 or equivalent)
- #4H pencil*
- black 01 Micron marker
- kneaded eraser*
- 1" or 1 1/2" ring binder and plastic sheet protectors*
- x-acto knife and extra #11 blades*

ESTIMATED SIX HOURS HOMEWORK PER WEEK

Homework is graded on effort, creativity, and implementation of requirements. You receive points for timely completion of homework, exercises and papers. Late work is not accepted for homework credit and negatively affects your grade.

GRADING AND STANDARDS

- A (93–100), A- (90–92). Excellent to Very Good; comprehensive knowledge and understanding of subject matter; marked perception and/or originality.
- B+(87–89), B (83–86), B- (80–82). Good; moderately broad knowledge and understanding of subject matter; noticeable perception and/or originality.
- C+(77–79), C (73–76), C- (70–72). Satisfactory; reasonable knowledge and understanding of subject matter; some perception and/or originality.
- D+ (67–69), D(60–66) . Marginal; minimum knowledge and understanding of subject matter; limited perception and/or originality.
- F (<60). Failing, unacceptably low level of knowledge and understanding of subject matter; severely limited perception and/or originality; absences in excess of allowable limit OR Failure of course based on deliberate violation of Academic Integrity Policy (plagiarism or cheating)

METHOD OF ASSESSMENT

Major assignments are graded in the following areas, as applicable, and averaged:

- Concept/Originality
- Research/References
- Presentation/Interpretation
- Craft/Technical Skill (in this class, includes written work)
- Completeness/Effort

This method shows where improvement is needed. The number of points you receive is based on how well you respond to each particular area of the problem. Specifics are detailed for each quiz/exercise/assignment which it is your responsibility to read and to be aware of competencies and outcomes for each assignment.

A number grade and corresponding letter grade are usually given for each quiz/exercise/test/paper. The average of the five components constitutes your final grade for the course. Emphasis is on understanding information, concepts and terms; ability to offer critical commentary; enthusiasm; articulation of design sensibility; and cognitive depth.

Your final grade is determined in this way:

- 10% Participation evidenced by attendance and promptness. Each *timely* attendance receives 1/14 point. Points are averaged into a number and a letter grade.
- 20% Test
- 50% Quizzes/Exercises (four quizzes, nine exercises are planned)
- 20% Research Assignment

QUIZZES

Quiz material is from readings, definitions/terms, class discussions/presentations

LATE ASSIGNMENTS THIS POLICY IS STRICTLY ENFORCED!

- You receive points only for timely completion of homework, quizzes, exercises and projects.
- * Assignments not complete at the beginning of class on the due date receive 0%. **All required project/homework components must be complete on or before the due date or the assignment is graded incomplete.**
- You may re-do an assignment only if you submitted it **complete** on the due date. You have one week from the date the grade is given to re-do the assignment. **I accept re-dos ONLY if you submit the original assignment WITH THE GRADE SHEET UPON WHICH I WROTE YOUR GRADE, AND THE RE-SUBMISSION.** The higher grade is recorded.
- Quizzes are not made up under normal circumstances. **You must discuss exceptional circumstances for possible approval/alternate assignment**—which must be completed by the beginning of class one week from the original quiz date. If you enter class five or more minutes late you MAY forfeit a quiz.

This policy has exception in emergencies (death in family, hospitalization) ...which you must personally discuss with me.

IF YOU SUBMIT WORK OUTSIDE OF CLASS...

leave it on my desk in the Graphic Design faculty office, west campus. If I'm not there, notify me via e-mail. Send Homework ONLY as LOW-RES pdf attachment. You may receive credit ONLY IF you notify me—and I accept your reason as valid—for your not submitting it in class. The attachment must be a single document (multi-page if necessary), correctly labelled with your last name, gd315, name of assignment and date submitted; i.e. "smith_gd315_ex2_3feb"

ACADEMIC INTEGRITY

NEiA defines academic dishonesty as cheating on tests or assignments, the presence and/or use of cheat sheets or third party communication devices, and copying or purchasing materials from any outside source, including the words, thoughts, audio, video and/or graphic files of others without attribution. Guidelines for academic integrity are strictly enforced through the use of anti-plagiarism software. If you have questions about how to attribute properly, you are advised to ask the instructor or an academic advisor. Penalties for cheating and plagiarism range from failure of the assignment, failure of the course to dismissal from the college for multiple offenses. All students are required to familiarize themselves with the Academic Integrity Policy that is published in the Student Handbook. Failure to follow the policy, and/or instructions provided by the instructor, will result in the penalty ascribed in the Academic Integrity Policy.

Using your own previously produced work or work you produced for another class without providing credit in writing is plagiarism. If you quote anyone—even your OWN previously-submitted words—, you **MUST** place quoted material in quotation marks, and properly footnote the source. Unauthorized use of original source materials may result in penalties including project failure, course failure, and/or administrative action. Copyright laws protect work; you are responsible to respect originality and ownership of yours and others' works. Refer to the **NEiA Student Handbook** for thorough discussion of NEiA's plagiarism policy, and to the *MLA Style Guide* for proper methods of citation.

ATTENDANCE/TARDINESS/ABSENCES

Coursework at NEiA is very hands-on and students are expected to attend class on a regular basis. Poor attendance will affect a student's final grade in a class as follows:

Our college-wide standard is that students with more than 3 absences will have their earned academic grade lowered one letter grade (ex: B+ to C+). More than 4 absences will lower their grade to a maximum of a D.

Students are responsible for making up assignments and communicating with instructors regarding missing classes. All faculty members have school voice mail and email to help students contact them.

The college does not distinguish between excused or unexcused absences and therefore all absences are unexcused. If you know ahead of time that you will be absent, you are required to notify your instructor and make arrangements to collect assignments and hand-outs.

A student who misses all of his or her classes for two consecutive weeks will be withdrawn from the college.

LATENESS

If a student arrives late or leaves early from class, it is noted in the attendance roster. Four late arrivals/early departures count the same as a full absence. Further, if a student is more than 30 minutes late to a class or leaves more than thirty minutes before the conclusion of a class he/she is marked with a one-half absence for that class. Two half-absences count as missing an entire class.

If an assignment is due and you are absent, refer to **IF YOU SUBMIT WORK OUTSIDE OF CLASS**.

PARTICIPATION

NEiA expects you to be current with assignments and to attend all classes. In addition to class, make an appointment with me—or show up during scheduled office hours—I'll drop your lowest single-weighted completed quiz/exercise grade (at my discretion).

STUDENT EMAIL

MyAiCampus.com is the student portal to be used for managing your campus email and tracking your academic progress. It was created to streamline educational needs and provide information and services for students. On this site, which serves as a service center, you will be able to access academic, student affairs, financial aid, and student accounts services. Students have the opportunity to register for classes, view academic records, view class schedules and grades, pay a bill, and much more. To access this portal, log onto www.MyAiCampus.com and create an account. All students are required to create and manage an account. This is the means by which the college will communicate with you about critical information, events and updates.

Students are expected to use email responsibly and respectfully. Refer to the Student Code of Conduct in the Student Handbook as well as "Policy on Computing Ethics" and "Acceptable Use Policy for Networks." I correspond regarding assignments, etc...via email. **I correspond ONLY via the email account you write on the sheet I pass around the first class; please make sure your correct email address is on the sheet, and your account is working properly, in quota!!!**

SEMESTER CREDIT HOUR DEFINITION

A semester credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

1. One hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately fifteen weeks for one semester hour of credit, or the equivalent amount of work over a different amount of time; or
2. At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

ADDITIONAL CLASS POLICIES

- Food/drink are not permitted in computer studios. Please keep clean the space around you.
- If found using the computers and/or internet for pornographic, indecent, or illegal means you will be subject to severe disciplinary action including possible failure or dismissal.
- Cell phones/beepers/text messaging are not permitted. You may use personal headsets ONLY during in-class work sessions. You are responsible for all class information. Self-respect and respect for others is the most valuable lesson, it is required. Refer to NEiA Student Handbook for Student Code of Conduct.
- You may leave class to use the restroom, feed the meter, respond to/make an important call. No need to ask to be excused if you'll be out of class for 10 or so minutes. *You are responsible, however* for material missed during your absence—however brief.
- **ABSOLUTELY NOTHING IS ACCEPTED IN WHICH YOU HAVE USED RUBBER CEMENT.**
I do NOT accept or grade anything with rubber cement on/in it; I will return it ungraded.
- assignments unclaimed may be discarded after the second week of the following semester.

ACADEMIC SUPPORT/DISABILITIES

Academic Support (tutoring and advising) is provided to any student wishing to take advantage of it through the Academic Achievement Center. Additionally students who feel they are able to assist with tutoring should also contact their instructor and/or the Academic Achievement Center.

Students with known disabilities should contact the Student Affairs Office to arrange for accommodations. Students will not receive any accommodations without a signed letter from the appropriate administrative agency. Feel free to make an appointment with Student Affairs and/or the instructor in order to discuss any issues of concern.

It is the policy of The New England Institute of Art to not discriminate, in its educational programs, against qualified students with documented disabilities. If you have a disability-related need, contact your instructor **and** the Student Services Office in the first week of class to allow for necessary modifications to be made. Refer to the Nondiscrimination Policy on the Enrollment Agreement form for the complete policy. Academic Support (tutoring) is provided to any student in need of tutoring. Students who feel they are able to assist others with this course, as a tutor, should contact their instructor and/or the Student Services Office.

ADDITIONAL BIBLIOGRAPHY AND REFERENCES

- A History of Reading, Alberto Manguel, 1996
- Graphic Design in the Mechanical Age, Rothschild, Lupton, Goldstein, 1998
- The Spell of the Sensuous, David Abram, 1997
- Selected readings from: PRINT, EYE, Emigré, Graphis, Utne Reader, Communication Arts magazines
- Signs and Symbols, Adrian Frutiger, 2nd Ed, 1998
- The Printing Revolution in Early Modern Europe, E. Eisenstein
- The Elements of Typographic Style, Robert Bringhurst, 1992
- The Old Way of Seeing, Jonathan Hale, 1994
- The Geography of Nowhere, James Howard Kunstler, 1993
- Typographic Communication Today, Edward M. Gottschall, 1989
- The Words and The Images, ed. Brand/Gast/Muller, 1991
- The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932, the Guggenheim Museum, 1992
- The History of Photography, Beaumont Newhall, Fifth Edition, 1988
- A World History of Photography, Naomi Rosenblum, Third Edition, 1997
- History of Art, H. W. Janson, Fourth Edition, 1991
- PRINT Magazine, 50 Years of Graphic Design: the Shape of the Decades, November/December 1989
- Encyclopedia of Graphic Design and Designers, Alan and Isabella Livingston, 1992
- Ephemeral Films, 1931–1960, Rick Prelinger, 1994
- The Alphabet Abecedarium, Richard A. Firmage, 1993
- Illuminations, Walter Benjamin, Essays and Reflections, ed. Hannah Arendt 1968
- Montage and Modern Life: 1919–1942, ed. Matthew Teitelbaum, 1992
- Hybrid Imagery: the Fusion of Technology and Graphic Design, April Greiman, 1990
- Posters: A Concise History, John Barnicoat, 1985
- A Pattern Language, Christopher Alexander, 1977
- Precedents in Architecture, Clark and Parse, 1996
- About 2 Squares, El Lissitzky, trans. Patricia Railing 1991
- More About 2 Squares, El Lissitzky, trans. Patricia Railing 1991
- Borrowed Design: Use and Abuse of Historical Forms, Steven Heller, 1993
- Thirty Centuries of Graphic Design, James Craig, 1987
- A Century of Dutch Graphic Design, Broos and Kees, 1993
- Graphic Design Reproduction and Representation Since 1800, Crowley and Joblins, 1997
- Emigré, the Book: Graphic Design into the Digital Realm, Vanderlans and Licko, 1994
- Russian Avant-Garde Books 1917–1934, Susan Compton, 1993
- Bauhaus 1919–1933, M. Droste, 1993
- Nature and the Idea of a Man-Made World, Norman Crowe, 1995
- Design History: an Anthology, ed. Dennis Doordan, 1995
- The Form of the Book, Jan Tschichold, English Translation 1991
- Ways of Seeing, John Berger, 1977
- Designing Books: Practice and Theory, Robin Kinross and Joost Hochuli, 1996
- On Book Design, Richard Hendel, 1998
- The Origins of Graphic Design in America 1870–1920, Ellen Mazur Thomson, 1997
- Clean New World: Culture, Politics and Graphic Design, Maude Lavin, 2001
- Design Culture Now, Albrecht, Lupton, Holt, 2000

COURSE OUTLINE

- N.B.
- Numbers correspond to weeks in the semester.
 - Instructor may alter outline by in-class or email announcement.
 - All readings are to be completed by the first class period after they are assigned.
 - **All assignments are due at the beginning of class on the due dates.**

1 Early Visual Messages, Medieval Manuscripts

- Exercise 1, Hieroglyphics (including, "what is the song?")
- Invention of writing, early alphabets
- Graphic communication in ancient societies: Asian, Egyptian, Mesopotamian, Cretan, Phoenician, Greek, Roman
- Geometry of ancient architecture
- Illuminated Manuscripts; uncials/half-uncials; Celtic books: Books of Durrow and Kells
- Les Tres Riches Heures de Duc de Berry, Charlemagne's revival of learning and the arts
- Read • Ch 1–6
 - z "Discovery of Egyptian Inscriptions Indicates an Earlier Date for Origin of Alphabet"
 - z "From Christ to Coke"

2 Moveable Type

- Quiz 1, Ch 1–4
- Exercise 2 Dürer, "On the Just Shaping of Letters"
- Block printing, Gutenberg, early printing in Germany and England, Dürer, Caxton, Incunabula
- Read • Ch 7
 - www.typography.com/fonts/fonts_styles.php?productLineID=100020

Renaissance Design

- Book design, typography: Manutius (Hypnerotomachia Poliphili), da Vinci, Garamond, Tory
- Early European design centers
- Read • Ch 8
 - z "The Curse of Literacy"

3,4 Renaissance Design and 18th Century Typographic Exploration

- Quiz #2, Ch 5–8 (and additional readings)
- Exercise 3: Questions/discussion, "The Curse of Literacy"
- z web sites, moveable type, Renaissance design, early 18th century...
- the Rococo
- Fournier le Jeune and typographic standardization
- Caslon, Baskerville, Bodoni
- Early type foundries
- William Blake
- Jan Tschichold, page proportions
- Exercise 4: Bodoni, Blake, Manutius
- Read • Ch 9

5 Industrial Revolution: Impact on Design

- Invention of photography and 19th Century design: Niepce, Daugerre, Talbot, Eastman, Muybridge, Cameron, Brady, O'Sullivan
- Exercise 5: 19th Century changes in perceiving and interpreting visual images: *Techniques of the Observer, A History of Reading and The Old way of Seeing*
- Wood-type posters
- Sans-serif type (grotesque)
- The halftone
- Mergenthaler and his Linotype revolutionize typographic printing
- The Harper brothers, editorial publishing
- Lithography, Chromolithography: Louis Prang
- The rise of advertising design. P158 #9-51, chromolithographed packages
- Victorian typography: pp 165, 166
- Cultural and social changes
- Illustration: Caldecott, Greenaway, Nast
- Read • Ch 11, Ch 10
 - z "Fin-de-siecle poster design: objectifying national style, pleasure and gender"

6 Art Nouveau: 1890s, early 1900s

- Exercise 6: "Fin de siecle..."
- z Web sites: Chéret, Grasset, Beardsley, Steinlen, Mucha, Toulouse-Lautrec
- American Art Nouveau in Harper's, Scribner's, Century; also Rhead, Bradley
- Art Nouveau in Belgium (van de Velde) and Germany (Jugendstil)
- Class Discussion and Exercise 6: "Fin-de-siecle poster design..."

Incunabula 'Revival': 1890s, early 1900s

- Arts and Crafts Movement: Morris and the Kelmscott Press
- Other private presses: Ashbee, Hubbard and the Roycrofters
- Goudy, Morison, Dwiggins (student of Goudy), Rogers
- Read z "Women in Graphic Design History" (excerpt, Ch 6, "Origins of GD in America...")
 - Ch 12

7 Early Twentieth Century Design

- Quiz 3: Ch 9, Ch 11
- Test: Ch 1–12, due Class 9
- Frank Lloyd Wright, Glasgow School, Vienna Secession
- Behrens (AEG, and his typography), Lauweriks (geometric composition)
- "Sacred Geometry"
- Exercise 7: Geometric Composition
- Read • (excerpts from Ch 14): pp 269–271 The Beggarstoffs and Plakatstil, pp270–272 Lucian Bernhard and Priester Matches #14-6 p271, pp278 "Postcubist Pictorial Modernism" through end of third paragraph p283 (Kauffer, Cassandra); illustrations #14-25 p276) and #14-37 through #14-49

8 Early 20th Century Posters

- Quiz 4: Chapters 10, 12 and 14
- Bernhard, Leete, Kauffer, Cassandre
- Field Trip: International Poster Gallery, 205 Newbury Street
- Read • pp248–top, 262 (excerpts from Ch 13), Ch 15
 - z "Selling an Idea..."

9 Cubism, Futurism, Dada, Surrealism, Suprematism, Constructivism, De Stijl

- Test due
- Modernist art as advertising: *Graphic Design in the Mechanical Age: "Selling an Idea"*
- Marinetti, Carroll, Mallarmé, Apollinaire, Balla, Depero, Ball, Duchamp, Höch, Heartfield, Malevich, Lissitzky, Berlewi, Rodchenko, van Doesburg, Mondrian, Rietveld, Schwitters, Man Ray
- Reading/Research Assignment: 20% of final grade, due Class 12
- Read • Ch 16, 17, 18
 - "Modern Hieroglyphics"
 - "The Meaning of Propaganda" (Looking Right and Left)
 - "In the empire of signs: ideology, mythology and pleasure in advertising"
 - from *The Art of Persuasion* (Introduction)
 - from "For Love, Modernism or Money"
 - "Kurt Schwitters and the Circle of New Advertising Designers"
 - excerpt, "Who's Afraid of Visual Culture?"
 - "Heartfield in Context"
 - "US Design in the Service of Commerce"

10,11 Modernist Design

- The Bauhaus
- Collage, montage: Hoch, Heartfield, Moholy-Nagy
- Jan Tschichold: die neue typographie
- Beall, Brodovitch, Sutnar, Burtin, Shahn
- Neurath (Isotype), Beck (topology), Zwart, Matter
- Tschichold, Dwiggins: Classical book design during a period of change and experimentation
- Exercise 8: z "The Man who Invented Graphic Design"
 - z "Pictures for Rent"
 - z "summer fun: looking for the zeitgeist in stock photography"
 - z "Stock Imagery as Contemporary Iconography of Race, Class and Culture"
- Read • Ch 19 The New York School
 - Ch 20 Corporate Visual Identity

11 Design 1930 through the 1960s

- 'High Design' versus Vernacular
- Advertising's big push in the 1930s
- International Typographic Style: Frutiger, Zapf, Miedinger, Ruder, Hofman, Müller-Brockmann
- NY School: Rand, Lustig, Thompson, Bass, Chermayeff, Geismar, Pinelas, Storch, Wolf
- Magazines: *Harper's Bazaar*, *Seventeen*, *Ramparts*, *Ms.*, *Rolling Stone*, *Esquire*, *Eros*, *Evergreen*
- The changing face of advertising design: Krone, Federico, Lubalin, Lois

Corporate Identity/Visual Identity

- IBM, CBS, International Paper, MTV (and others)
- Golden, Dorfsman, Matter, Rand, Beall, Vignelli, Manhattan Design
- Signage, logotypes
- Read **z** "Dumb"
 - z** "Apple's Secret Is In Our DNA"

12 The Marketing of Consumerism

- Read
 - Ch 21 The Conceptual Image
 - Ch 22 National Vision with a Global Dialogue
 - Ch 23 Postmodern Design
 - Ch 24 The Digital Revolution and Beyond
 - "A Baby and a Coat Hanger: Visual Propaganda in the US Abortion Debate"
 - "Anti-advertising shows its teeth"
 - "Invasion of the issue-snatchers"
 - "Fluid Mechanics: Typographic Culture Now"
 - "The Myth of Real Time"
 - "Deconstruction and Graphic Design"
 - "Understanding Deconstruction: How Do We Know what Anything Means?"
 - "Nie!"
 - "Every Picture Tells a Story or Two"
 - "Some Notes on the Nature of Things"
 - "Visual Communication: Taking Inventory"
 - "Crossing the Border: Integrating Communities of Technology and Culture"
 - "Collectivism in the Decade of Greed: Political Art Coalitions in the 1980s in NYC"
 - "Dumb"

13 Conceptual Imagery

- Research/Poster Presentations, Discussion
- Discussion: Class 11 readings
- Polish posters: Cieslewicz, Starowiejski, Tomaszewski, Lenica, Trepkowski, Janiszewski...
- American conceptual images: Glaser, Chwast, Rambow, Berg, Pirtle, Max, Sommese

Design in a Global Community

- "Graphic Design in a postmodern context: the beginning and the end?"

Postmodern Design

- Weingart, Friedman, Greiman, Hiebert, Vanderbyl, Manwaring, Scher, Anderson, Duffy, Mabry, Brody, Kruger, Holzer

14 Pushing boundaries, exploring new technologies

- Deconstruction
- Greiman, VanderLans and Licko (Emigré), Stone, Hidy, McCoy, Fella, Keedy, Carter, Carson, Levrant deBretville, Barnbrook, Lupton, Miller, Helfand, Mok, Maviyane-Davies, Kisman, Stone, Slimbach, Twombly Woodward...
- Lukova, Nakajima, Sagmeister, Kidd, Maeda, Sugisaki...