



Design Histories from **MODERNISM** to **GRUNGE**





jan tschichold:

lichtbildervortrag **die neue typographie**

am mittwoch, 11. mai 1927, abends 8 uhr, in der aula der graphischen berufsschule,
pranckhstraße 2, am marsfeld, straßenbahnlinien: 3 (haltestelle hackerbrücke),
1, 4 und 11 (haltestelle pappenheimstraße) • der vortrag wird von über hundert
größtenteils mehrfarbigen lichtbildern begleitet, eine diskussion findet nicht statt

freier eintritt

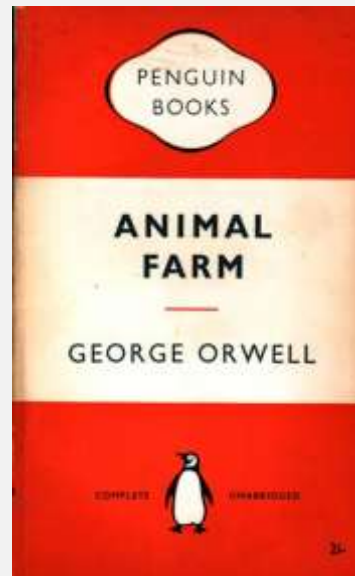
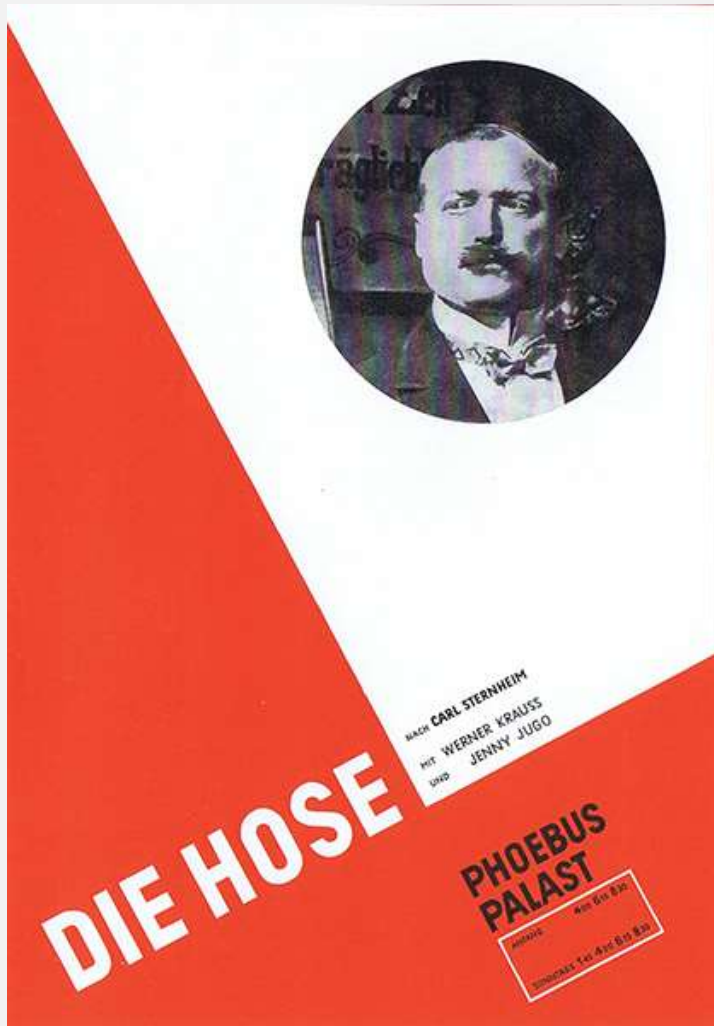
veranstalter:
bildungsverband
der deutschen
buchdrucker
ortgruppe
münchen
vorsitzender:
j. lehnacker
münchen
fröttmaninger-
straße 14 c

Jan **Tschichold**

MODERNISM:

Strict, structured grid system with emphasis on negative space, just as important was the use of clean sans-serif type.

The idea was to create strong graphics that were against commercialism, greed and cheapness.



Jan Tschichold

THE GHOST IN THE UNDERBLOWS



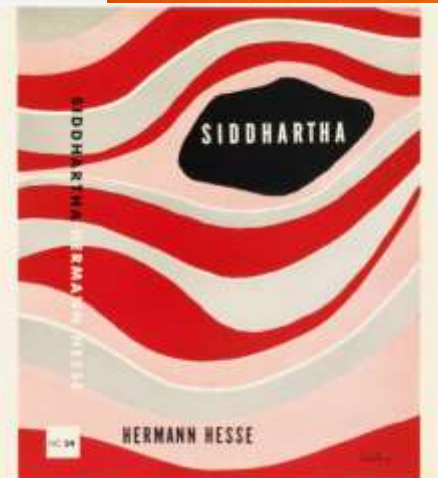
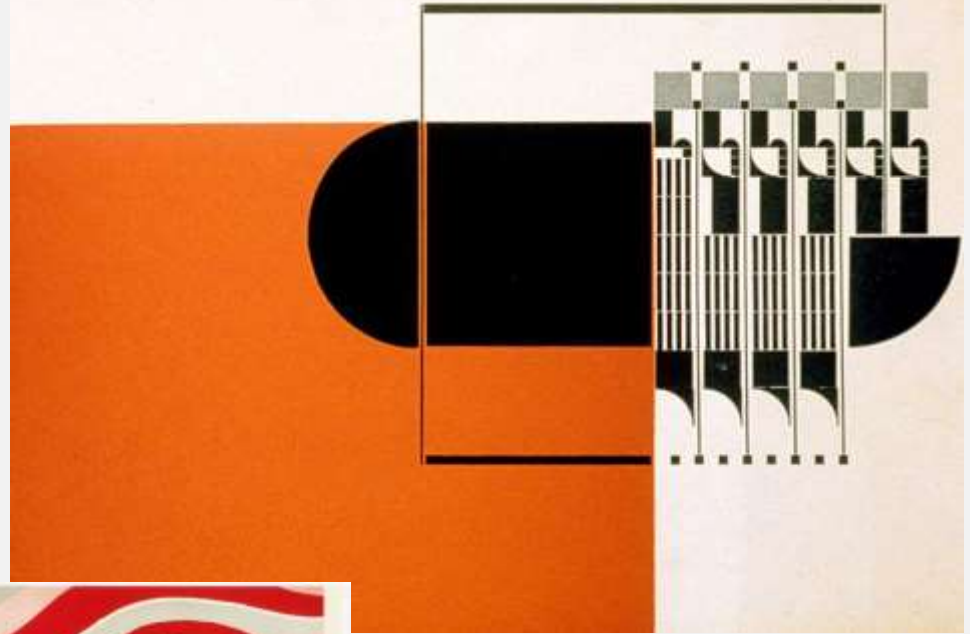
BY ALFRED YOUNG FISHER
EDITED WITH AN INTRODUCTION BY
JAMES CLARE POWELL - DESIGNED BY
ALVIN LUSTIG AND PRINTED BY THE
WARD PITCHER PRESS OF LOS ANGELES
CALIFORNIA - NINETEEN HUNDRED AND FORTY

The sun going down, shrouded in the misty air,
The soldiers in their lines,
All the order of the day,
Myriad everywhere -
Like what is somewhere here
In hidden or alien life,
The signs here in those past and by,
Their faces showing us their sorrows,
Was wisdom (to have had heart's hand to do)
With lightning eye,
On some one
In pain,
An offering to the one of the world they
In the sun (it
Shall not)

But there are nothing, nothing at all
It is the world here,
With love here in every hand,
In its heart, that will fall
With wisdom, and with love,
With nothing but love together,
With youth and white beauty growing up
For one who thought he must not
With all age,
Think of the beauty of his mother's hand,
But that was in nothing - not a day
Oh they are dead, but not dead at all
But still they are there - you see
With the marching band,
And that is nothing, nothing at all
Will one day return as a love of human life
And bring all around the day and eye,
Going into what only nothing could mean to.



TWENTY - THIRD COMMENCEMENT



Alvin Lustig

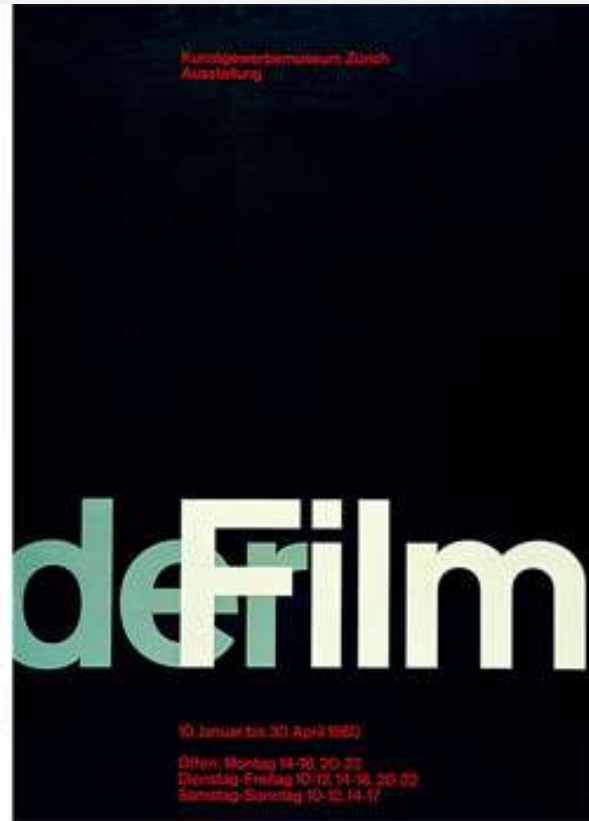


Helmhaus Zürich

**Aus der Sammlung
des Kunsthauses Zürich**

Neuere Schweizer Kunst
18. Aug. — 13. Sept. 1953

Apertur geöffnet 10-12 und 14-18 Uhr.
Samstag und Sonntag bis 17 Uhr. Mittwoch nach 10-12 Uhr
Schluss geschlossen.



Kunstmuseum Zürich
Ausstellung

de**Film**

10 Januar bis 30 April 1982

Offen Montag 11-20, 20-22
Dienstag-Freitag 10-12, 14-18, 20-22
Samstag-Sonntag 10-12, 14-17



weniger Lärm

Josef Muller-Brockmann

Swiss Style :

usually involves an asymmetrical layout, sans serif typefaces and the favouring of photography over illustrations.

Basler
Freilichtspiele
1959
19.-31. August
im
Rosenfeldpark

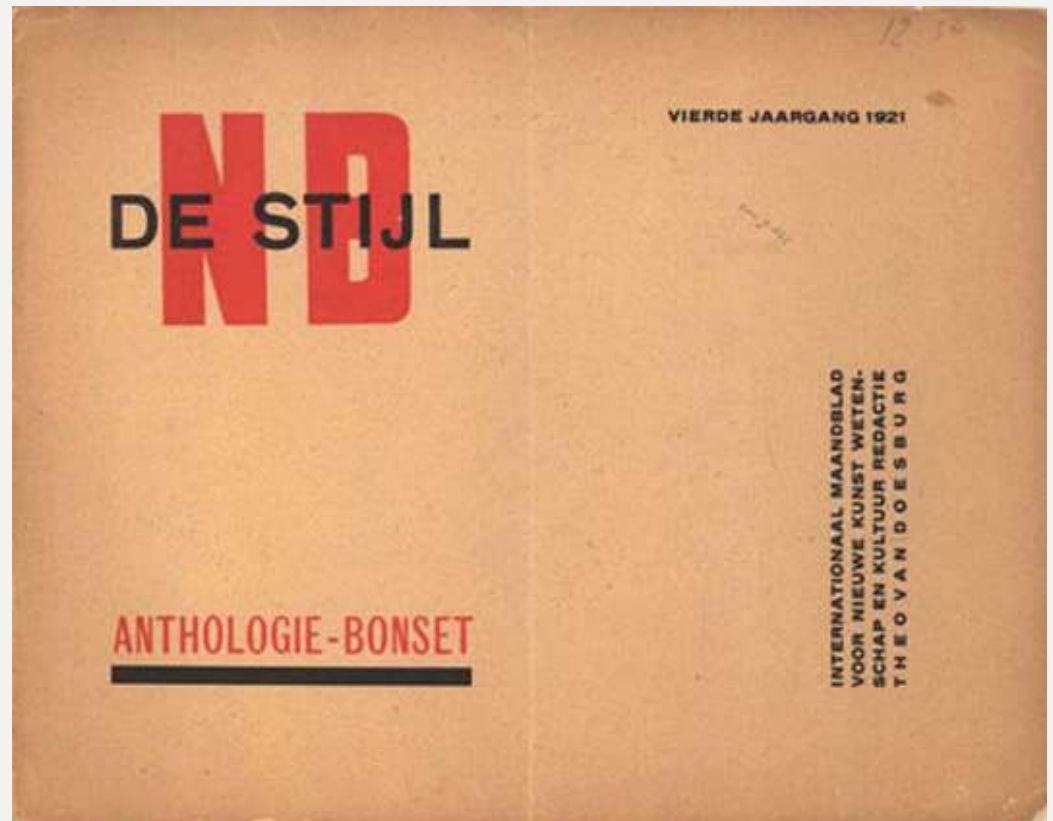
Giselle



Armin **Hofmann**



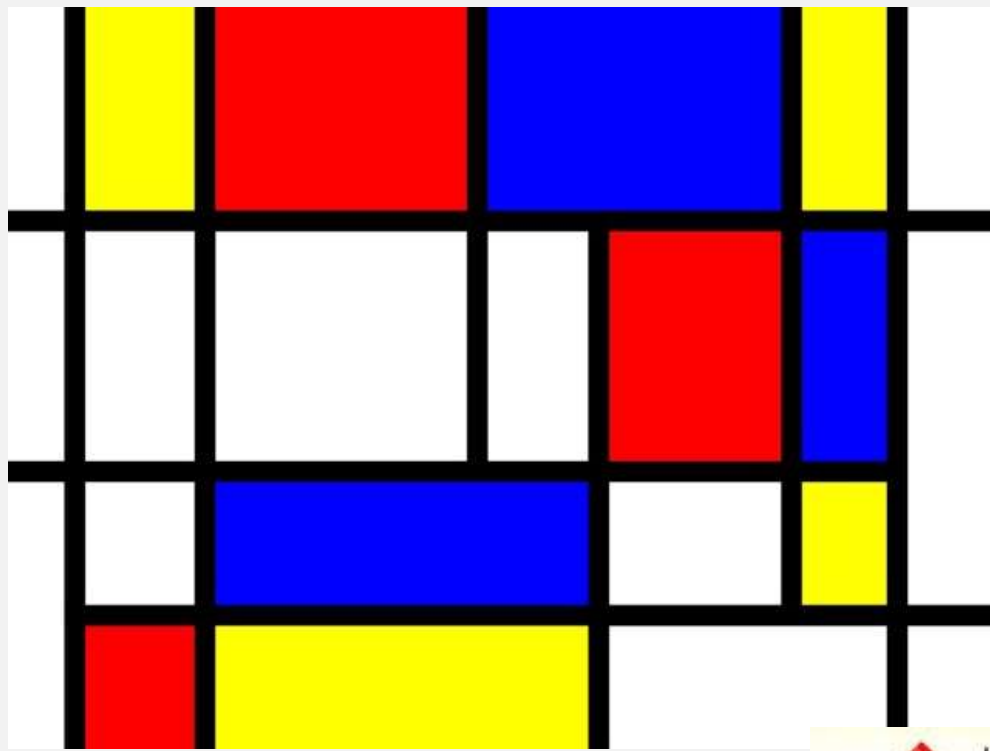
Contemporary
Swiss Style by
Mike **Joyce**



Theo van Doesburg

Dutch De Stijl:

Universal harmony with no emotional overtones. The distinctive De Stijl look consisted of block primary hues, plus the use black and white. No curves allowed.



Piet Mondrian

Mondrian Inspired
Contemporary Design





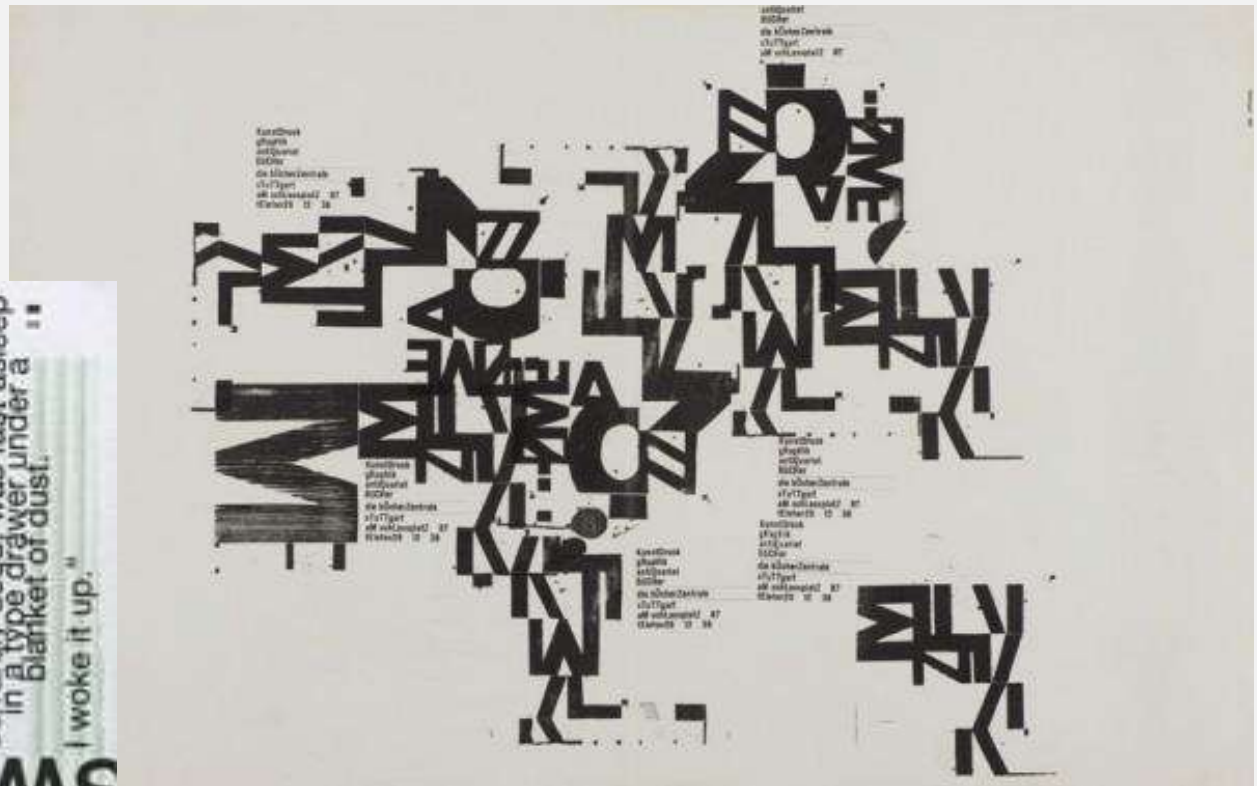
April
Greiman

Wolfgang
WEINGART

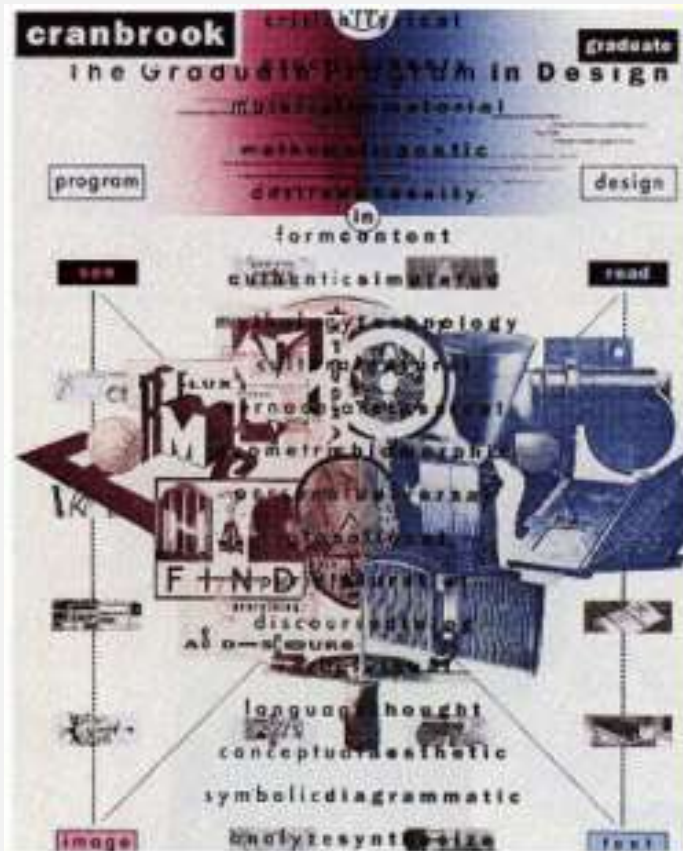


Deconstruction/Breaking the Grid:

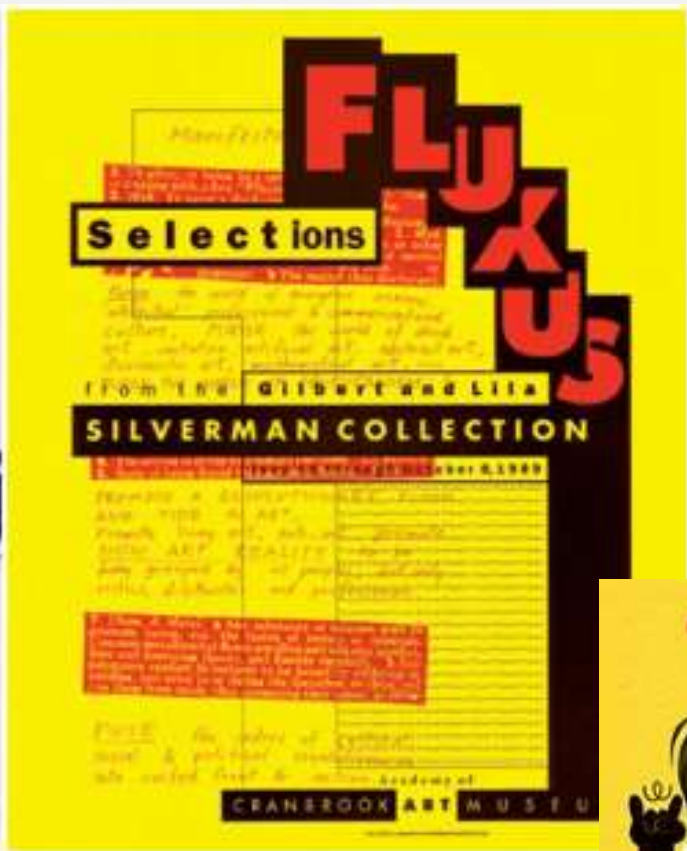
Order and disorder united using various techniques (*Collage, Layering, Irregular Shape and Form*) to create rebellious and exciting approaches to design



Wolfgang Weingart

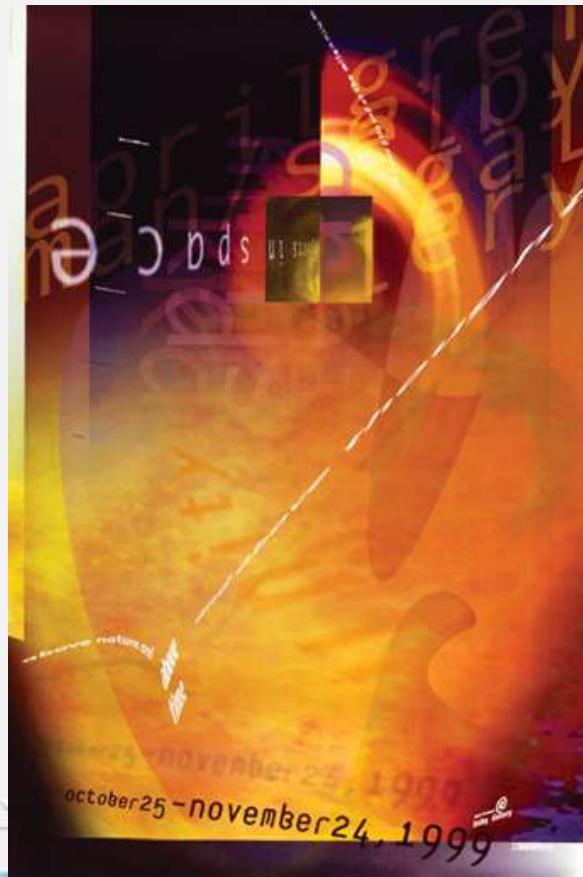


Katherine **McCoy**



McCoy Inspired Contemporary Design





April Greiman



David **CARSON**

Post Modern / Grunge Style:

Dirty look with irregular, nasty, sometimes even ugly and crooked visual elements. Torn images, "broken" icons and creased pieces of paper are as popular as hand drawn elements and dirty textures.

His first breakthrough came in the early '90s with Beach Culture, an obscure California surfing rag with a radical graphic design.

Beach Culture featured unusual fonts, lines of type that bashed into each other and wandered all over the page, and experimental photography and illustration. Readers would find no orderly grid keeping page favours neat and tidy.



The magazine only lasted a few issues, but it set the type world afire. It's the bible of the design world, showing the ad world & type. Though it's possible to draw some analogies between Ray Gun and other magazines, it's hard to see how it became a designer's bible. The magazine is a work of art, even now, taking issue with the way we see the world. It's a work of art, even now, taking issue with the way we see the world. It's a work of art, even now, taking issue with the way we see the world.

I didn't know there was a profession called graphic design. I didn't know there was a profession called graphic design.

GRAPHIC
DESIGN WILL SAVE
THE WORLD
RIGHT AFTER
ROCK
AND ROLL DOES.

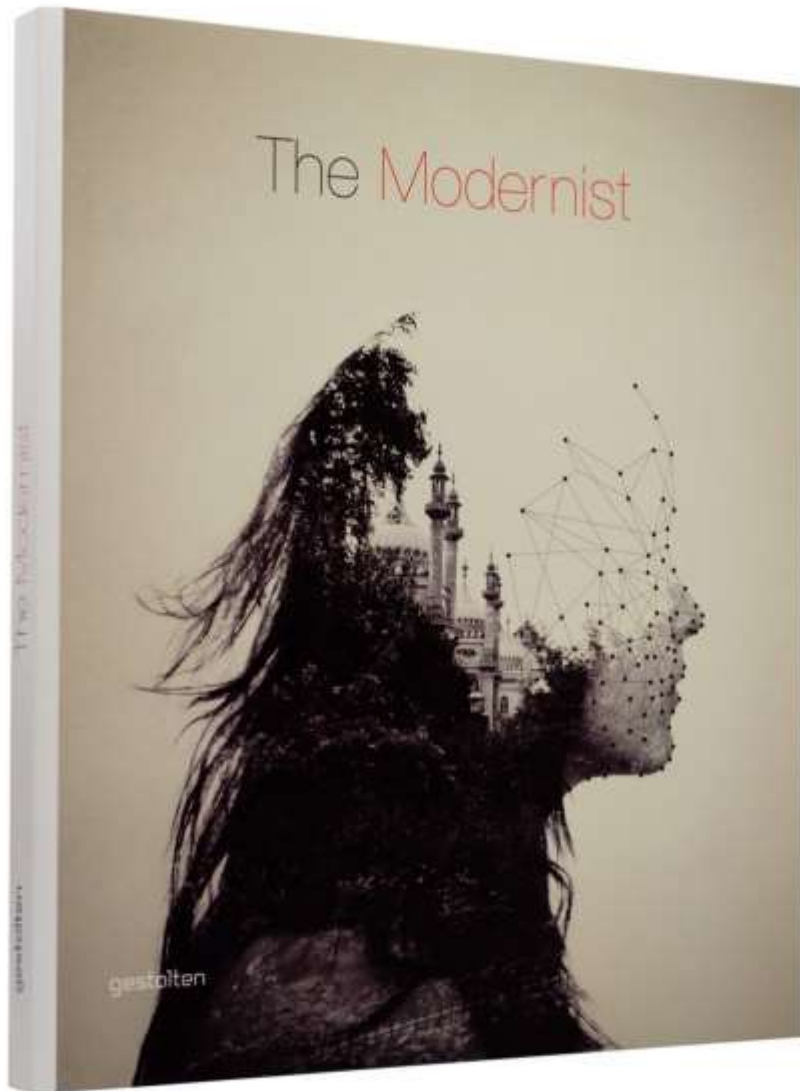
David Carson



David Carson
Full page Layouts



David **Carson**
Full page Layouts



Modernism in Contemporary Design Context

Dan Mountford



Concepcion



176



Broken Social Scene, 2010
— Adult Contemporary
Evan D'Amore, 2011
— Document
Paul McCartney, 2012
— Rock & Pop



Concepcion Studios

Modernism in Contemporary Design Context



Network Osaka

Modernism in Contemporary Design Context

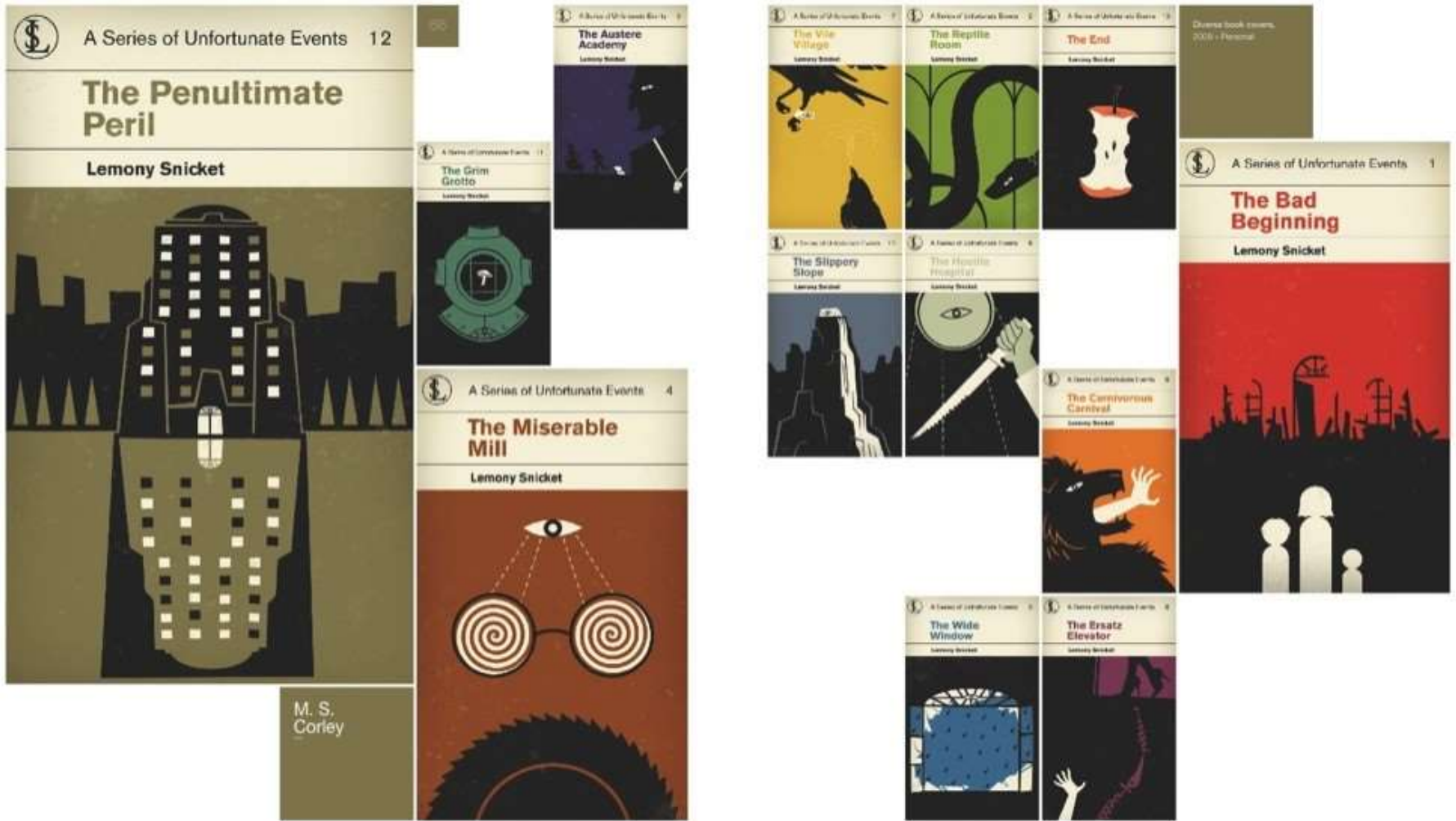


Cristiana Couceiro



Cristiana Couceiro

Modernism in Contemporary Design Context



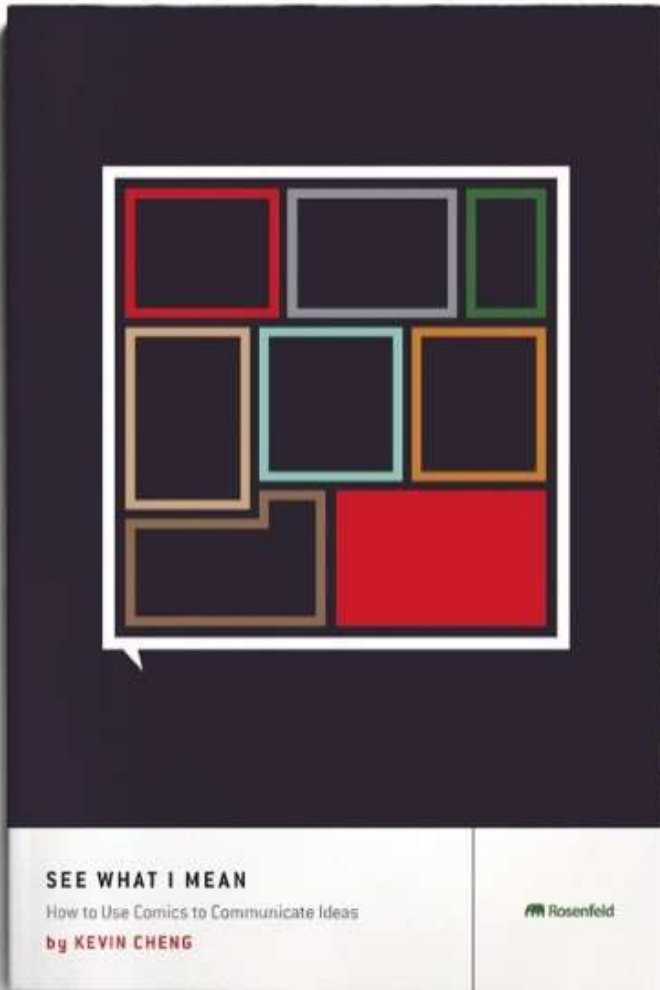
M.S. Corley

Modernism in Contemporary Design Context

The Heads
of State

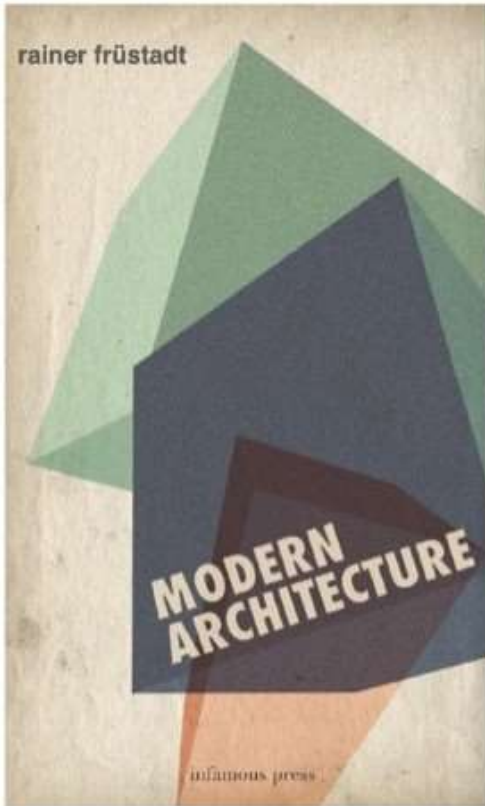
142

Diverse book covers,
2008 (2008/2011)
• Rosenfeld Media



The Heads of State

Modernism in Contemporary Design Context



Morten Iveland

Modernism in Contemporary Design Context



Astronaut Design

Modernism in Contemporary Design Context

Ross Gunter

BTG012

Bridging the Gap

Totally Enormous Extinct Dinosaurs (D) Set
Count Chocula, Toot Sweet and The Fat C

Venue & Time

| | |
|-------------------------------------|-------------------------------|
| The Aibi 81 Kingland High Street | Osleth, EE 2P3 21:00—00:00 |
|-------------------------------------|-------------------------------|

Date & Tax

| | |
|----------------------------|------------|
| 03 rd July 2010 | Free Entry |
|----------------------------|------------|



BTG012, BTG006 posters, 2010 • Bridging the Gap

AE

Ross Gunter

BTG006

Bridging the Gap

Xenimate Salvo

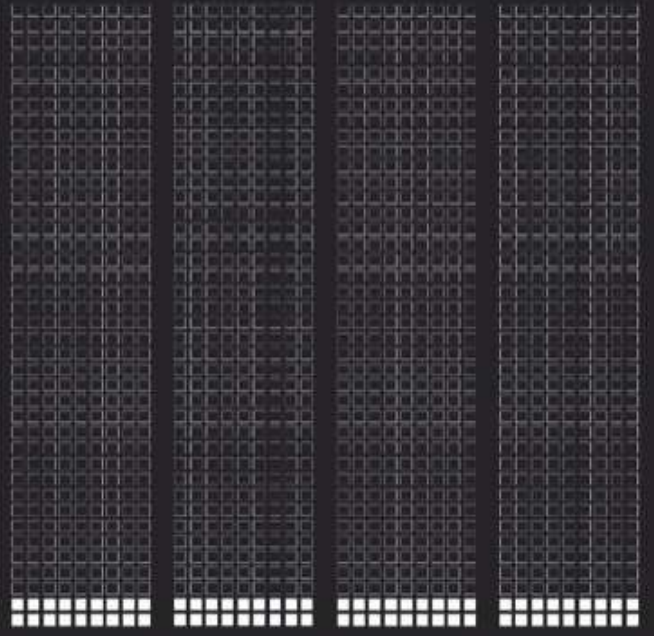
Toot Sweet
The Fat Controller

Venue & Time

| | |
|-------------------------------------|------------------------------|
| Market Place 11 Market Place, W1 | Oxford Circus 20:00—01:00 |
|-------------------------------------|------------------------------|

Date & Tax

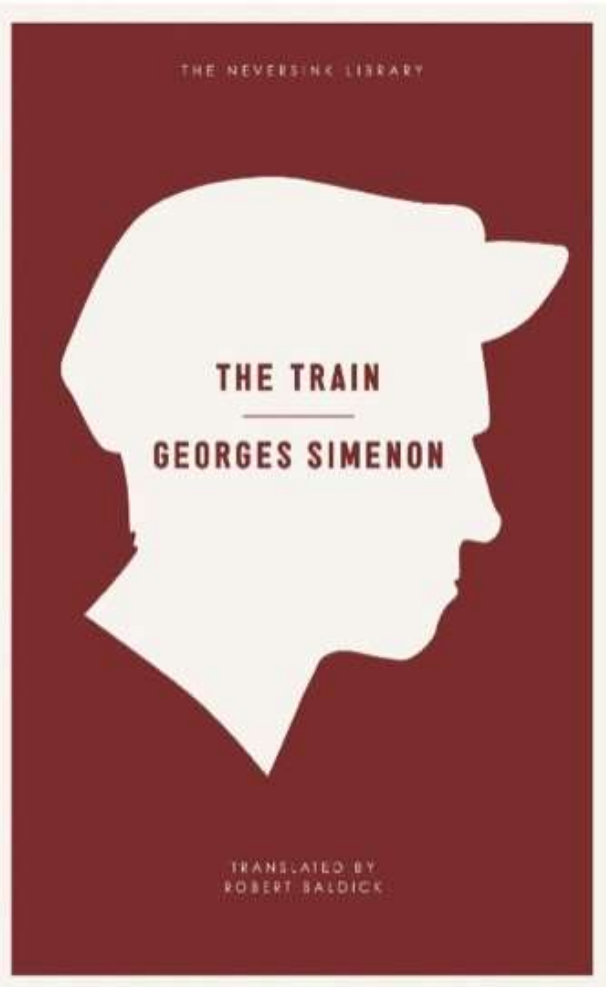
| | |
|------------------------------|------------|
| 26 th August 2009 | Free Entry |
|------------------------------|------------|



BTG012, BTG006 posters, 2010 • Bridging the Gap

Ross Gunter

Modernism in Contemporary Design Context



23

Christopher Brian King

Modernism in Contemporary Design Context



Bart Weeks - Look, Run, Shine Baby, Run Baby - Detroit, 2009

Naïve Modernism