

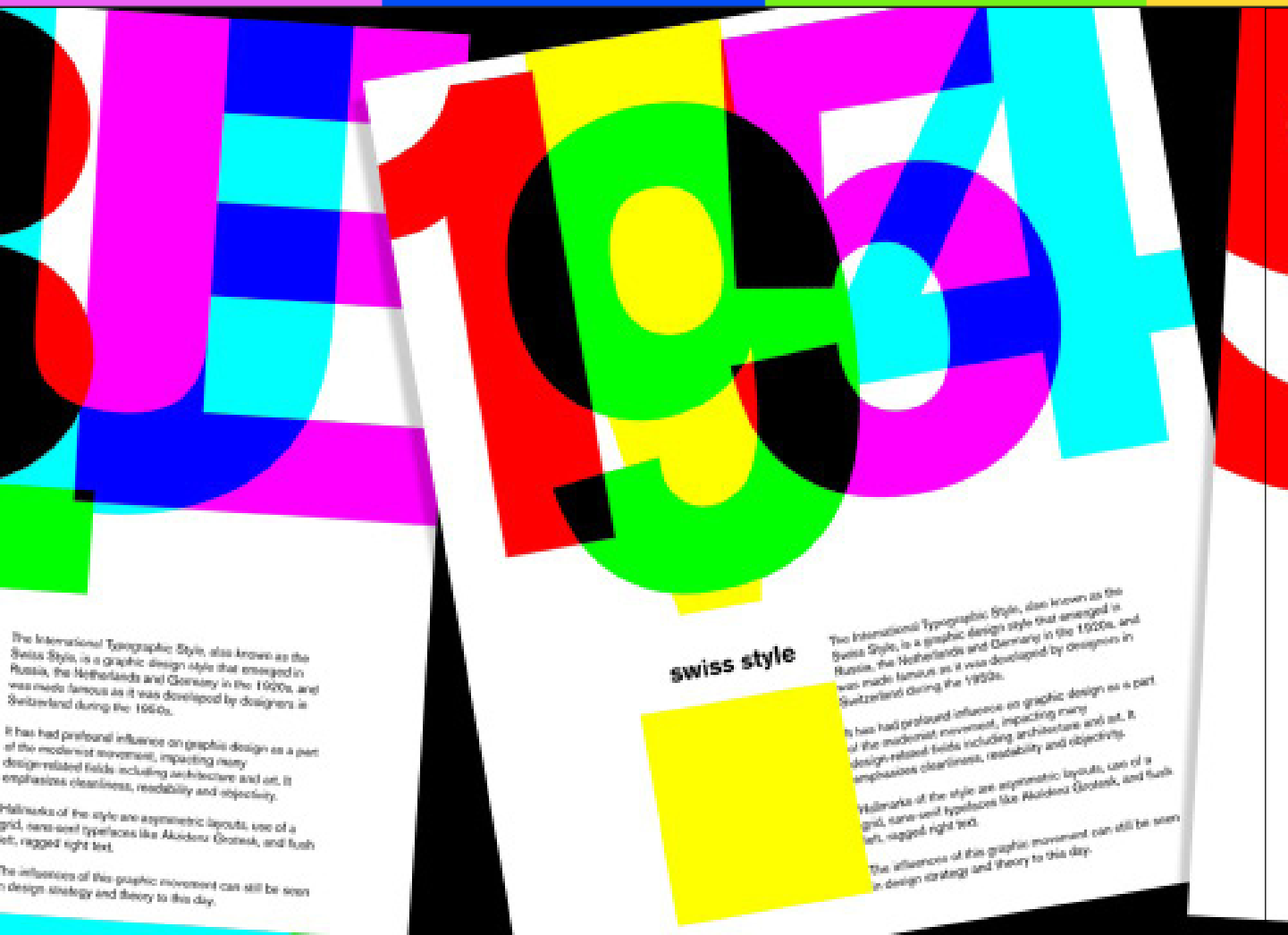
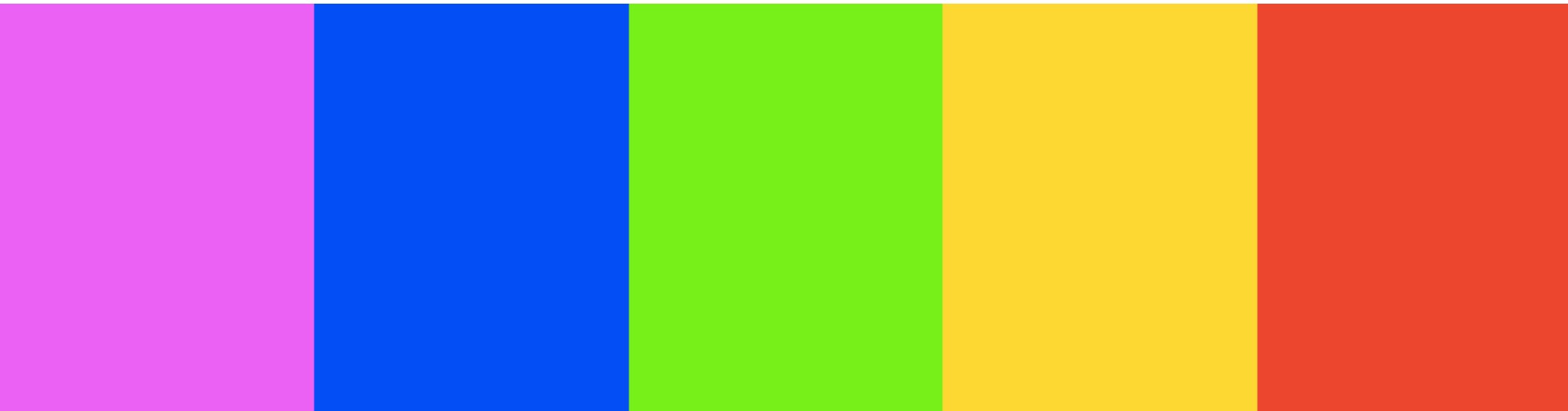
SWISS

style



- 1920 - 1950

- Helvetica



The International Typographic Style, also known as the Swiss Style, is a graphic design style that emerged in Russia, the Netherlands and Germany in the 1920s, and was made famous as it was developed by designers in Switzerland during the 1950s.

It has had profound influence on graphic design as a part of the modernist movement, impacting many design-related fields including architecture and art. It emphasizes cleanliness, readability and objectivity.

Hallmarks of the style are asymmetric layouts, use of a grid, sans-serif typefaces like Akzidenz-Grotesk, and flush left, ragged right text.

The influences of this graphic movement can still be seen in design strategy and theory to this day.

swiss style

The International Typographic Style, also known as the Swiss Style, is a graphic design style that emerged in Russia, the Netherlands and Germany in the 1920s, and was made famous as it was developed by designers in Switzerland during the 1950s.

It has had profound influence on graphic design as a part of the modernist movement, impacting many design-related fields including architecture and art. It emphasizes cleanliness, readability and objectivity.

Hallmarks of the style are asymmetric layouts, use of a grid, sans-serif typefaces like Akzidenz-Grotesk, and flush left, ragged right text.

The influences of this graphic movement can still be seen in design strategy and theory to this day.

the smiths



Sweitz

Smukt design

Stor skrift

the
international
typo-
graphic
style

an
exhibition
of pioneer
work.

Josef Müller-Brockmann
Max Bill
Armin Hofmann
Emil Ruder

This exhibition brings together
the work of founders

and others, as a celebration of
one of the most influential
periods in graphic
design history.

After World War II, designers in
Switzerland and Germany
crafted Modernist graphic
design into a cohesive
movement called Swiss
Design, or the International
Typographic Style. These
designers sought a neutral and
objective approach that
emphasized rational planning
and de-emphasized the
subjective, or individual,
expression. They constructed
modular grids of horizontal and
vertical lines and used them as
a structure to justify and
align the elements in their
designs. These designers
preferred photography as a
source for imagery because of
its machine-made precision
and its ability to make an
unbiased record of the
subject. They created
asymmetrical layouts, and
they embraced the power
designers' preference for
sans-serif typefaces. The
elemental forms of the style
possessed harmony and
clarity, and achieved

considered these forms to be
an appropriate expression of
the postwar scientific and
technological age. The
programmatic uniformity of the
movement would be widely
adopted by designers working
in the area of visual identity
systems during the second
half of the 20th century.
Multinational corporations soon
adopted the tenets of the
International Typographic Style:
namely, the standardized use
of trademarks, colours, and
typography; the use of
consistent grid formats for
signs and publications; the
preference for the
contemporary ambience of
sans-serif types; and the
banishment of ornament.

MOD
DESIGN
MUSEUM
ZÜRICH