



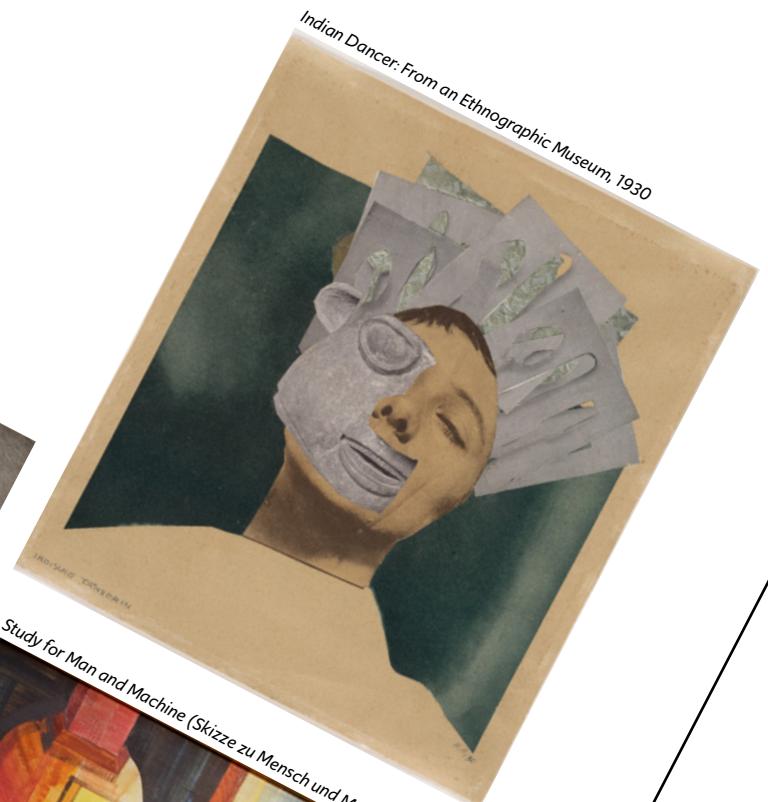
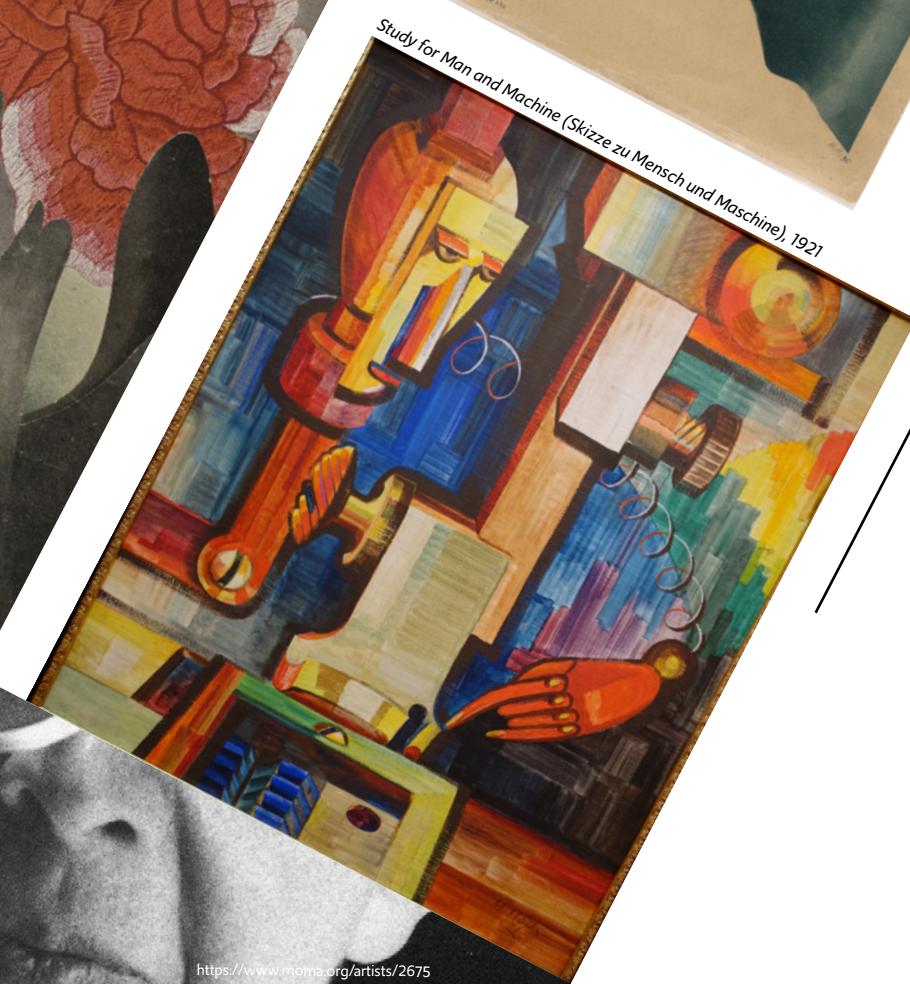
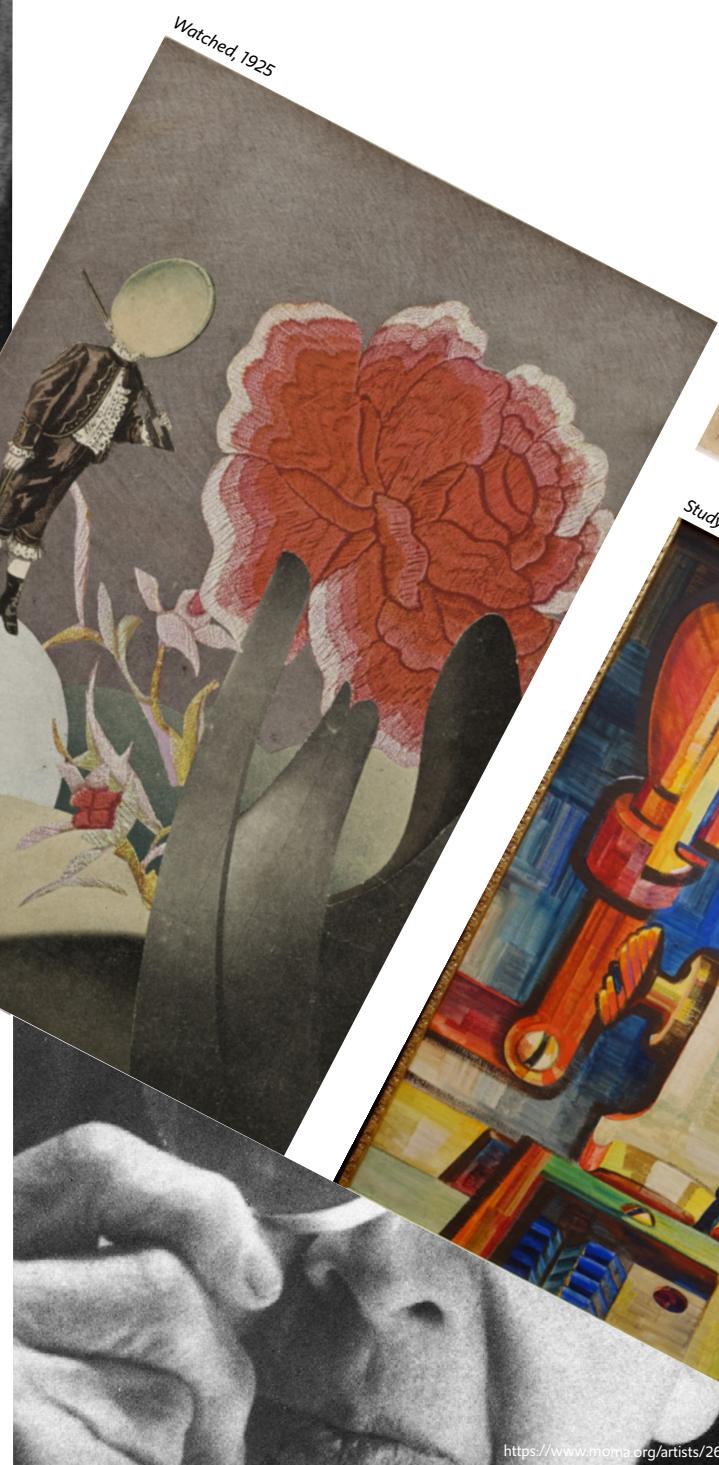
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DESIGN INDEX / DESIGNERS / PIONEERS

# HANNAH HOCH

GERMAN, 1889-1978

Known for her incisively political collages and photomontages (a form she helped pioneer), Hannah Höch appropriated and recombined images and text from mass media to critique popular culture, the failings of the Weimar Republic, and the socially constructed roles of women. Höch became associated with the Berlin Dada group, a circle of mostly male artists who satirized and critiqued German culture and society following World War I. She exhibited in their exhibitions, including the First International Dada Fair in Berlin in 1920, and her photomontages received critical acclaim despite the patronizing views of her male peers. Höch's bold collisions and combinations connected her work to the world and captured the rebellious, critical spirit of the interwar period, which felt to many like a new age. Through her radical experiments, she developed an essential artistic language of the avant-garde that reverberates to this day.





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DESIGN INDEX / DESIGNERS / NOW

# GEOFF

Geoff McFetridge is an artist and designer based in Los Angeles California. Born in Canada, McFetridge was schooled at the Alberta College of Art and the California Institute of the Arts. He creates graphic images in fine lines and bold colors, playing with repetition, perspective, and simplicity. Examining the fundamental elements of the visual language, the work offers the viewer an opportunity to play with a puzzle for a moment, a puzzle that doesn't have one simple answer.

# MCFETRIDGE

CANADIAN, 1971



# CONSTRUCTivism

**1919-1930**

Constructivism was the last and most influential modern art movement to flourish in Russia in the 20th century. It evolved just as the Bolsheviks came to power in the October Revolution of 1917, and initially it acted as a lightning rod for the hopes and ideas of many of the most advanced Russian artists who supported the revolution's goals. It borrowed ideas from Cubism, Suprematism and Futurism, but at its heart was an entirely new approach to making objects, one which sought to abolish the traditional artistic concern with composition, and replace it with 'construction.' It favored art as a practice directed towards social change or that would serve a social purpose. Developing after World War I, the movement sought to push people to rebuild society in a Utopian model rather than the one that had led to the war..

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El Lissitzky, Cover for Artists' Brigade, 1931

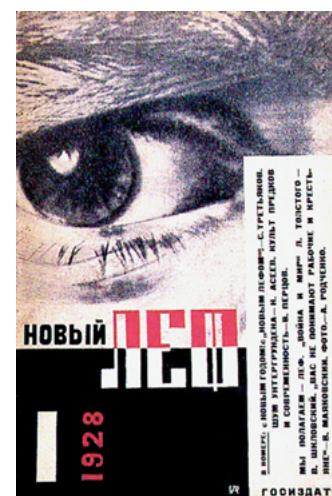
The painters of Futurism were particularly successful but much of the ideas of the movement were generated through writing and several manifestos of futurism were published. They often broke light and color down into a series of dots or geometric forms through a process called divisionism. Futurism influenced many modern art movements of the 20th century which in turn influenced the development of graphic design. The writings, philosophies and aesthetic characteristics of futurism have been particularly influential to designers.



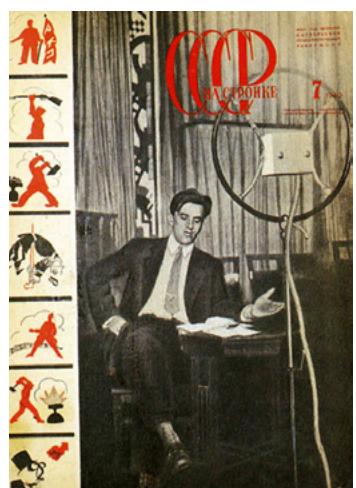
Design for the Monument to the Third International (1919-1920), Vladimir Tatlin



Varvara Stepanova, Cover for Children and the Cinema, 1928



Alexander Rodchenko, Cover for Novi Lef, 1928



Alexander Rodchenko, Cover for USSR Under Construction, 1940

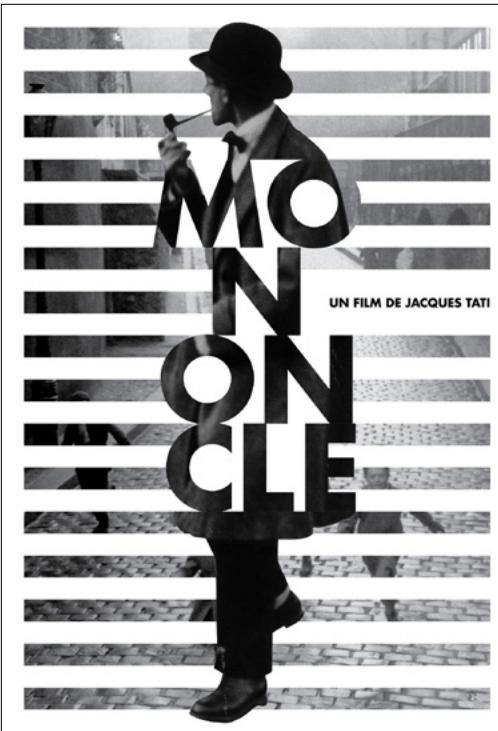
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# the Basel School of Design

## BASEL, SWITZERLAND

The Basel School of Design and its students have influenced the international Graphic Design community since the 1960's. Under the direction of Armin Hofmann and Emil Ruder courses for Graphic Design and Typography were developed. They were outstanding models for a modernist design education. Since the year 2000, the Swiss educational system has undergone an astonishingly rapid process of adapting its educational institutions to the international standards of the Bachelor and Master curricula at the University level. They are now part of the University system of Northwest Switzerland and have developed a curriculum for the University level with international accreditation. It was opened in 1968, and closed in 1999

<http://www.thebaselschoolofdesign.ch/>



Mon Oncle Movie Identity, 2013

# California Institute of the Arts

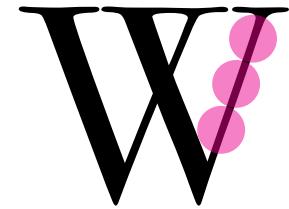


museum of teenage angst, Christina Huang

CalArts was conceived by Walt Disney, a multidisciplinary "community of the arts" built around the real-life experience of working artists instead of the conventions of the academy. The school would remove the walls separating the creative disciplines and encourage artists from different branches to mix and collaborate as a way of sparking new ideas and methods. Walt and his brother Roy started making this vision a reality in 1961 when they formed California Institute of the Arts through the merger of two existing L.A schools for art and music. A decade later, in 1970, the new college, CalArts, opened its doors to offer programs in art, design, film, music, theater and dance. It turned out to be a fiercely counter-cultural version of Walt's Utopian concept, and yet the Institute immediately became a hotbed of artistic originality.

<https://calarts.edu/>

VALENCIA, CALIFORNIA, USA


**Stroke:**

The main diagonal portion of a letterform. Typefaces also vary in the weight of the strokes, that is, in the degree of contrast between the thick and thin parts of the letters.


**Bracket:**

The bracket is a curved or wedge-like connection between the stem and serif of some fonts.

**Bodoni Roman**  
**Times New Roman**  
**Baskerville Roman**  
**Clarendon Roman**

**Bodoni Italic**  
**Times New Roman Italic**  
**Baskerville Italic**  
**Clarendon Italic**

Garamond  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
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**Roman:**

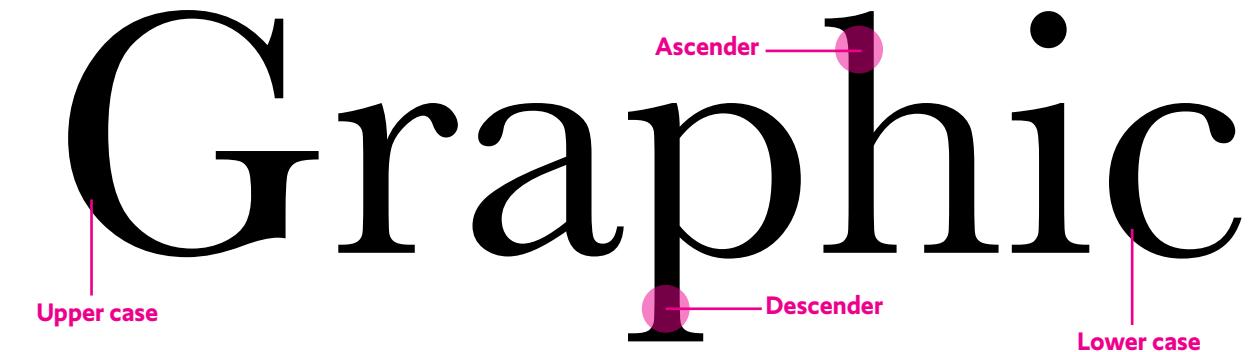
The upright letterforms derived from the historic characters developed by the Roman stone-cut letterforms . It is the most common typestyle that is the most comfortable to read.

**Italic:**

A true italic typeface is not merely roman characters slanted to the right but is specifically created to be a companion to the roman. Italic is used mainly for quiet emphasis. If a roman typeface is simply slanted to the right or left, it is referred to as oblique.

**Font:**

Complete assembly of all the characters (uppercase and lowercase letters, numerals, punctuation marks, points and etc). Traditionally, a font referred to one size of one typeface; today a font is not size specific.

**Upper case:**

The capital letters, or caps, of the alphabet are uppercase glyphs. Uppercase letters are normally used at the beginning of sentences and as the first letter of proper names.

**Lower Case:**

The little letters or non-capital letters of the alphabet are lowercase glyphs. They make up the bulk of written text, with uppercase or capital letters used primarily only to start sentences or proper names.

**Counter-Space:**

The space entirely or partially enclosed within a letterform, such as the enclosed “bowl” of the letters b, d, and p.

**Ascender:**

The part of some lowercase letters, such as the strokes on the letters b, d, or h, that rises above the meanline.

**Descender:**

The part of some lowercase letters that falls below the baseline, such as the strokes on the letters p, y, and g.

**X-Height:**

The height of the body, or main element, of the lowercase letterform, which falls between the meanline and baseline. It is called the x-height because the strokes of the lowercase x terminate at the baseline and the meanline.

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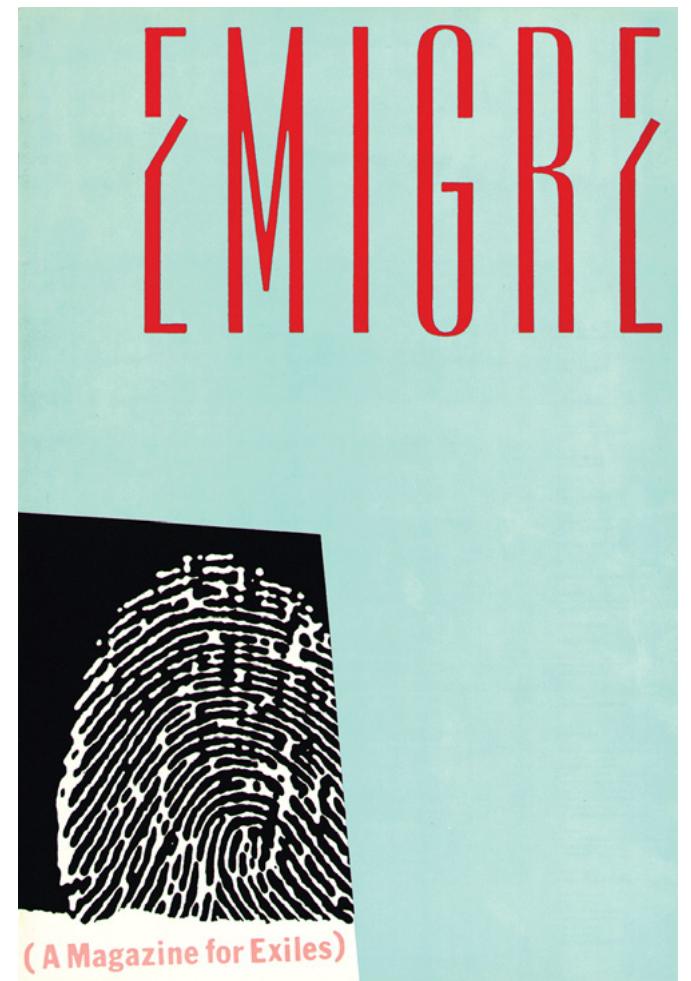
Dot Dot Dot was a magazine of visual culture produced and edited by graphic designers Stuart Bailey, Peter Blalak, and David Reinfurt. The magazine ran from 2001 to 2010 with a total of 20 published issues. Since Dot Dot Dot 7, every issue was available for sale as a paperback book in selected bookstores, including in Dexter Sinister – a "Just-In-Time Workshop & Occasional Bookstore" run by Bailey and Reinfurt from a basement in Ludlow Street, Manhattan. The issues were also distributed by Princeton Architectural Press.

<http://www.dot-dot-dot.us/>

# EMIGRE MAGAZINE

<https://www.emigre.com>

From 1984 until 2005 Emigre published the infamous Emigre magazine, a quarterly publication devoted to visual communication. Emigre created some of the very first digital layouts and typeface designs winning them both world-wide acclaim and much criticism. The exposure of these typefaces in Emigre magazine eventually lead to the creation of Emigre Fonts, one of the first independent type foundries utilizing personal computer technology for the design and distribution of fonts. They created the model for hundreds of small foundries who followed in their footsteps.



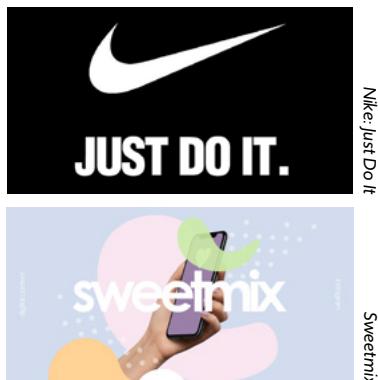
# Advertising

<https://economictimes.indiatimes.com/definition/advertising>

Advertising is a means of communication with the users of a product or service. Advertisements are messages paid for by those who send them and are intended to inform or influence people who receive them. Advertising is always present, though people may not be aware of it. In today's world, advertising uses every possible media to get its message through. It does this via television, print (newspapers, magazines, journals etc), the radio, press, the Internet, events and etc.



Volkswagen Think Small 1960



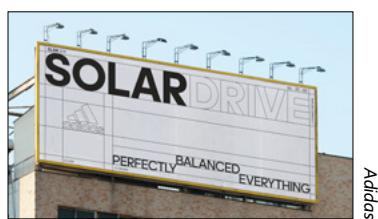
Nike Just Do It



Sweetmix



Life Water



Adidas



Kreate, goopanic



The Curious Kitchen, Project 4



The Golden House Of Gaea, Yokana



Pontoon Brewing, allthestarsunder

Motion design is a discipline that applies graphic design principles to film-making and video production through use of animation and visual effects. Examples include films, videos, animated text, and web-based animations and apps. Motion design has evolved as a direct result of technology improvements. With motion design comes the tool of time which adds a whole new dimension to graphics. Today, designers have a wealth of digital tools available to create motion graphics. One of the leading programs used by motion graphic designers is Adobe After Effects, which allows users to create and modify graphics over time. Adobe Flash is widely used to create motion design for the web. Other tools include Maxon Cinema4D or ICE of Softimage, which have integrated

# Motion Design

<https://segd.org/what-motion-design>

# 168 DESIGN INDEX / THE BAUHAUS THE BAUHAUS

**GERMANY, 1919-1927**

The Bauhaus was the most influential modernist art school of the 20th century, one whose approach to teaching, and understanding art's relationship to society and technology, had a major impact both in Europe and the United States long after it closed. It was shaped by the 19th and early 20th centuries trends such as Arts and Crafts movement, which had sought to level the distinction between fine and applied arts, and to reunite creativity and manufacturing. This is reflected in the romantic medievalism of the school's early years, in which it pictured itself as a kind of medieval crafts guild. But in the mid 1920s the medievalism gave way to a stress on uniting art and industrial design, and it was this which ultimately proved to be its most original and important achievement.



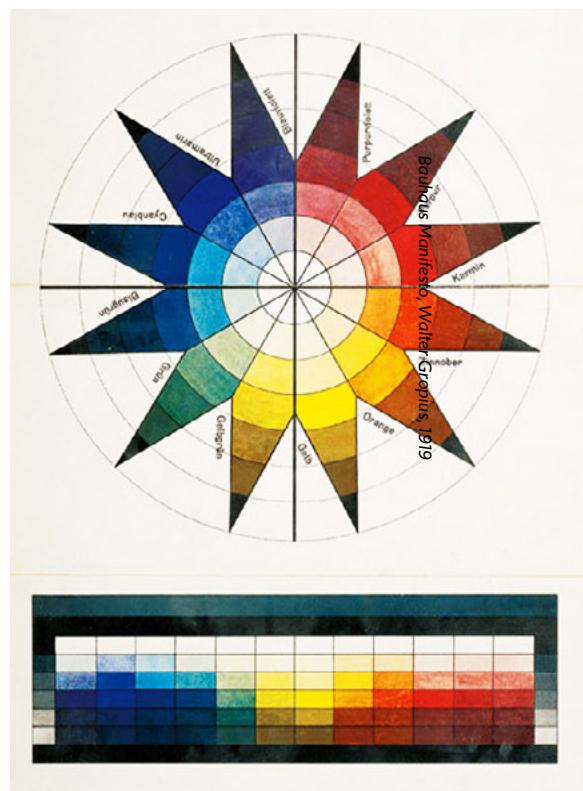
Bauhaus Exhibition Poster, 1923



The Bauhaus Dessau Foundation, Dessau

The motivations behind the creation of the Bauhaus lay in the 19th century, in anxieties about the soullessness of manufacturing and its products, and in fears about art's loss of purpose in society. Creativity and manufacturing were drifting apart, and the Bauhaus aimed to unite them once again, rejuvenating design for everyday life.

Although the Bauhaus abandoned much of the ethos of the old academic tradition of fine art education, it maintained a stress on intellectual and theoretical pursuits, and linked these to an emphasis on practical skills, crafts and techniques that was more reminiscent of the medieval guild system. Fine art and craft were brought together with the goal of problem solving for a modern industrial society. In so doing, the Bauhaus effectively leveled the old hierarchy of the arts, placing crafts on par with fine arts such as sculpture and painting, and paving the way for many of the ideas that have inspired artists in the late 20th century. The stress on experiment and problem solving at the Bauhaus has proved influential for the approaches to education in the arts. It has led to the 'fine arts' being rethought as the 'visual arts', and art considered less as an adjunct of the humanities, like literature or history, and more as a kind of research science.



Color Sphere, Johannes Itten, 1922



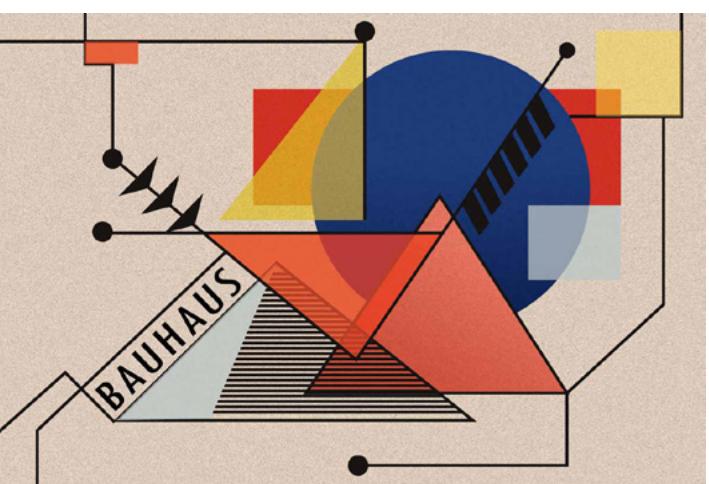
The Encounter, Johannes Itten, 1917



Classic Bauhaus Weimar Advertisement, 1923



László Moholy-Nagy, Sil I, 1933



Bauhaus Manifesto, Walter Gropius, 1919

## THE CURRICULUM

Central to the school's operation was its original and influential curriculum. The classes emphasized functionalism through simplified, geometric forms that allowed new designs to be reproduced with ease. At the center of the curriculum were courses specialized in building construction that led students to seek practicality and necessity through technological reproduction, with an emphasis on craft and workmanship that was lost in technological manufacturing. And the basic pedagogical approach was to eliminate competitive tendencies and to foster individual creative potential and a sense of community and shared purpose.



Bauhaus Classroom



Fotogramm, Laszlo Moholy-Nagy, 1926

The creators of this program were talented faculty that Gropius attracted. Avant-garde painters Johannes Itten and Lyonel Feininger, and sculptor Gerhard Marcks were among his first appointments. Itten would be particularly important: he was central to the creation of the Vorkurs, and his background in Expressionism lent much of the tone to the early years of the school, including its emphasis on craft and its medievalism. Itten's avant-gardism and Gropius's social concerns put them at odds. By the early 1920s, however, Gropius had won out; Itten left and was replaced by László Moholy-Nagy, who reformed vorkurs into a program that embraced technology and stressed its use for society.

## THE LEGACY

The Bauhaus influence traveled along with its faculty. Gropius went on to teach at the Graduate School of Design at Harvard University, Mies van der Rohe became Director of the College of Architecture, Planning and Design, at the Illinois Institute of Technology, Josef Albers began to teach at Black Mountain College in North Carolina and Laszlo Moholy-Nagy formed what became the Institute of Design in Chicago.



MR. Ludwig Mies van der Rohe, 1927



Johannes Itten's "Unlearning" class, The Bauhaus



Bauhaus costume parties, 1924



Staatliches Bauhaus, Walter Gropius, 1923



Tea Infuser, Marianne Brandt, 1924