

timeinspace
Missy Anapolsky

ORIGINS OF GRAPHIC DESIGN PAGE ONE OF TWO*

Professional graphic design began in Europe. Valid design education began in Germany at the Bauhaus in the 1920s, and in the U.S. after WW2. Many early designers were trained in fine arts, stage design, architecture, or photography. As a rule, fine arts (specifically painting) has preceded in visual form (style) what has happened in graphic design. The roots of graphic design are in the great fine arts traditions and movements (listed in order of appearance).

Art Nouveau Steered away from imitation, Inspiration from flowing twisting shapes of plants, vines, leaves, flowers. Emphasis on surface decoration, ornament. Origin of poster as an art form. Illustrations, letterforms, ornament launched future graphic ideas. *Beardsley, Toulouse-Lautrec*

Cubism Total break with image presentation. Fragmentation, multiple viewpoints, collage, assemblage, letterforms as visual elements. *Picasso, Braque*

Futurism Integration of Cubism and motion. Machine elements and kinematics as design elements. Conversion of time into visual form much like strobe photography. *Duchamp, Boccioni*

Dada Asked "What is art?" Broadened ideas of what art could be. Used humor, metamorphosis, and shock value as communication elements. Typographic experimentation. *Duchamp, Man-Ray*

Surrealism Illustrative images derived from the unconscious. Visual forms from dreams, heavily influenced by Sigmund Freud. Mysterious illustrations and photographs. Close continuation of Dada. *Dali, Magritte, Escher*

Constructivism Combination of words and images as simultaneous visual experience. Photograms, photomontage, superimposition, variable focus, concrete typography. Innovative posters as vehicle for revolutionary communication. Roots in Russian Revolution. *Lissitzky, Malevich*

Art Deco Ornament and surface decoration derived from concepts of Art Nouveau but using geometric and machine forms. Streamlined shapes, slick, sometimes garish finishes. Ornate typography, borders, corners, dingbats. *Cassandre, Held*

De Stijl Precise space division, simplicity, basic shapes, primary colors, asymmetric typography. Metaphysical concepts radically altered the printed page. Most powerful influence on Bauhaus, "International Style" and "Swiss Graphics." *Mondrian, Van Doesburg*

Bauhaus Place/school. Ideas dealt with creative relationships of art and technology. Extended Constructivist and De Stijl ideas into all aspects of visual communication. Innovative photography, typography. Birth of professional design. Integration of architecture, product design, fine arts, crafts, theater, photography and graphic design. Foundation of design education methodology. Functionalism, coherence, set design philosophy for "International Style." *Bayer, Moholy-Nagy, Klee, Albers*

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ORIGINS OF GRAPHIC DESIGN PAGE TWO OF TWO*

Abstract Expressionism Action art. Forms from the act of making art. American origin. Mysterious imagery, forms without ready reference. Minor importance to graphic design. *Pollack, Kline, Diebenkorn*

Pop Art Forms derived from graphic design—packages, signs, billboards, advertising. Commercial reproduction techniques. Expanded subjects of art. *Johns, Rauschenberg, Warhol*

Op Art Illusion, color field, optics, Gestalt as the subject of art. Strong grids, diagrams. Deals with color psychology. Posters. *Riley, Vasarely*

Computer Art through mathematical language by programming. Linear and dot image machine-made art. Illustrative, typographic potential. Roots in industry. *Franke, Mohr*

Psychedelic San Francisco origin. Roots in drugs, protest, rock music. By “non-designers.” Integrated type/illustration/photos. Color complements, powerful posters, influenced by Art Nouveau. *Wilson, Moscoso*

Minimalism Great attention to 2-D and 3-D space with very sparse design elements. Grids, mathematics. “Less is more.” Intellectual, abstract, structural. *Judd, Kelly*

*Excerpted from *Notes on Graphic Design and Visual Communication*, Gregg Berryman