

Graphic Design II
SPRING 2022
Professor Taylor
Shanil Nunez





HERBERT
BAYER



SAUL
BASS



CORITA
KENT



BILLIE
EILISH



JOSEF
MULLER
BROCKMAN



BAUHAUS
MOVEMENT



SHIGEO
FUKUDA



ARMIN
HOFFMAN



PAUL
RAND



ELAINE
LUSTIG
COHEN



BETYE
SAAR



VW
BUG



HERBERT
MATTER



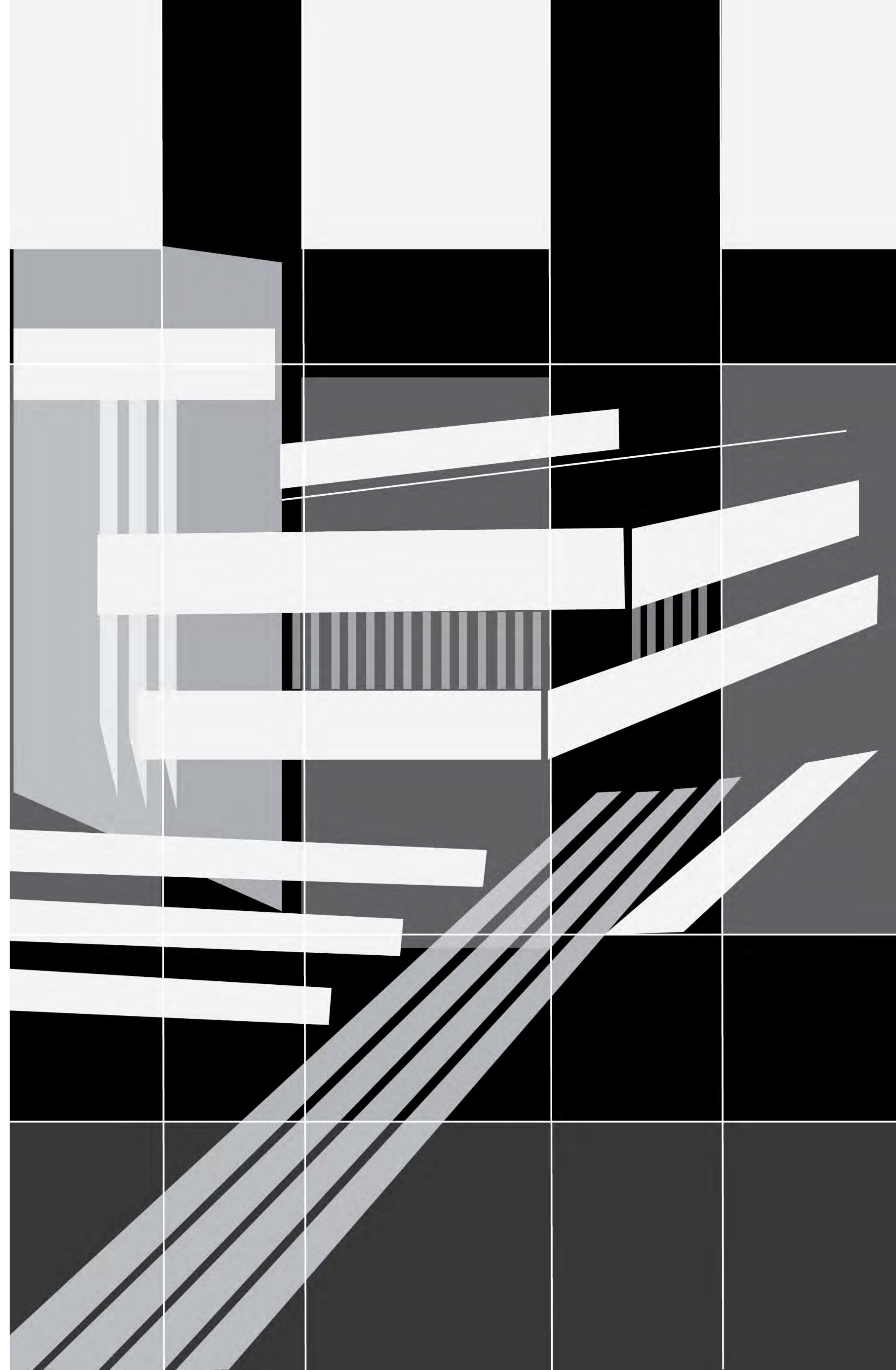
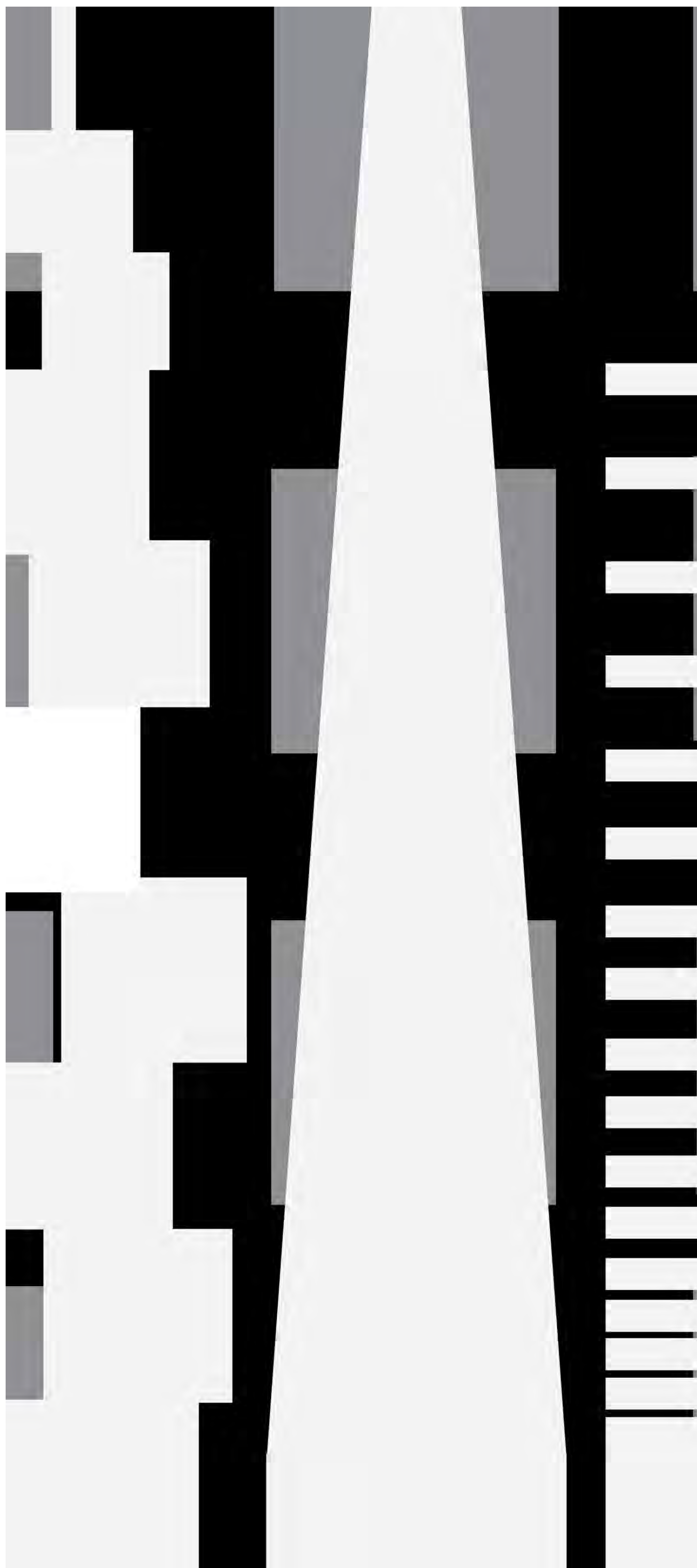
HERBERT BAYER

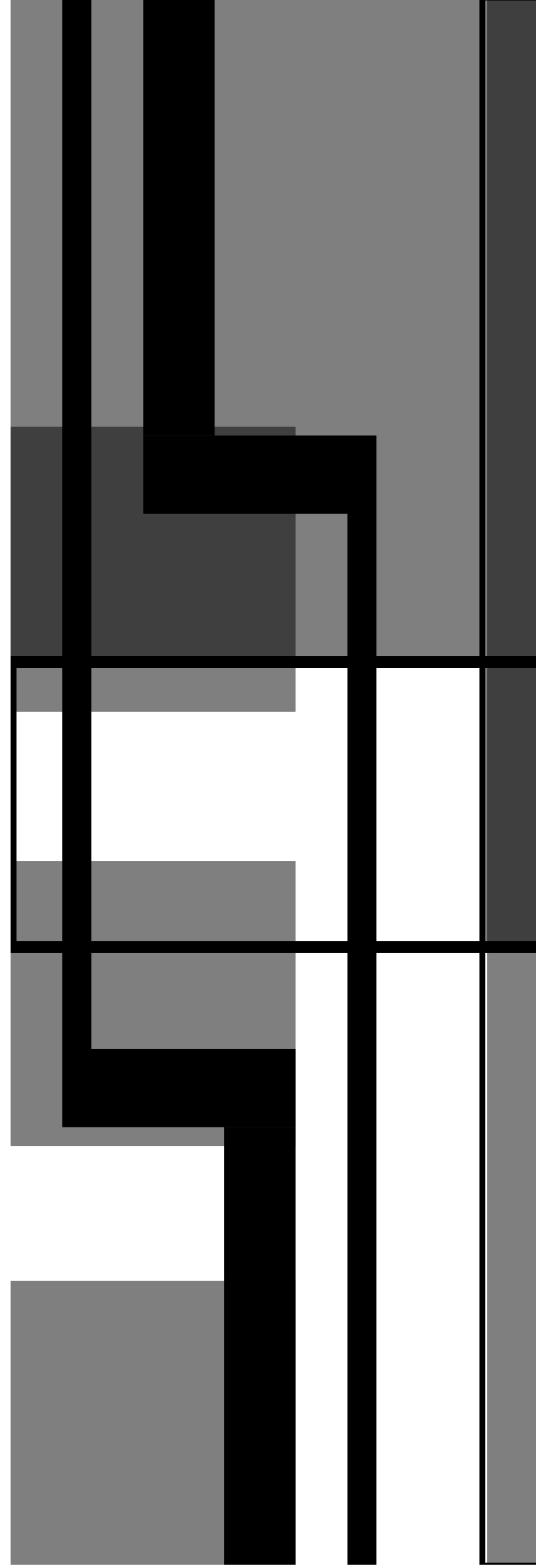
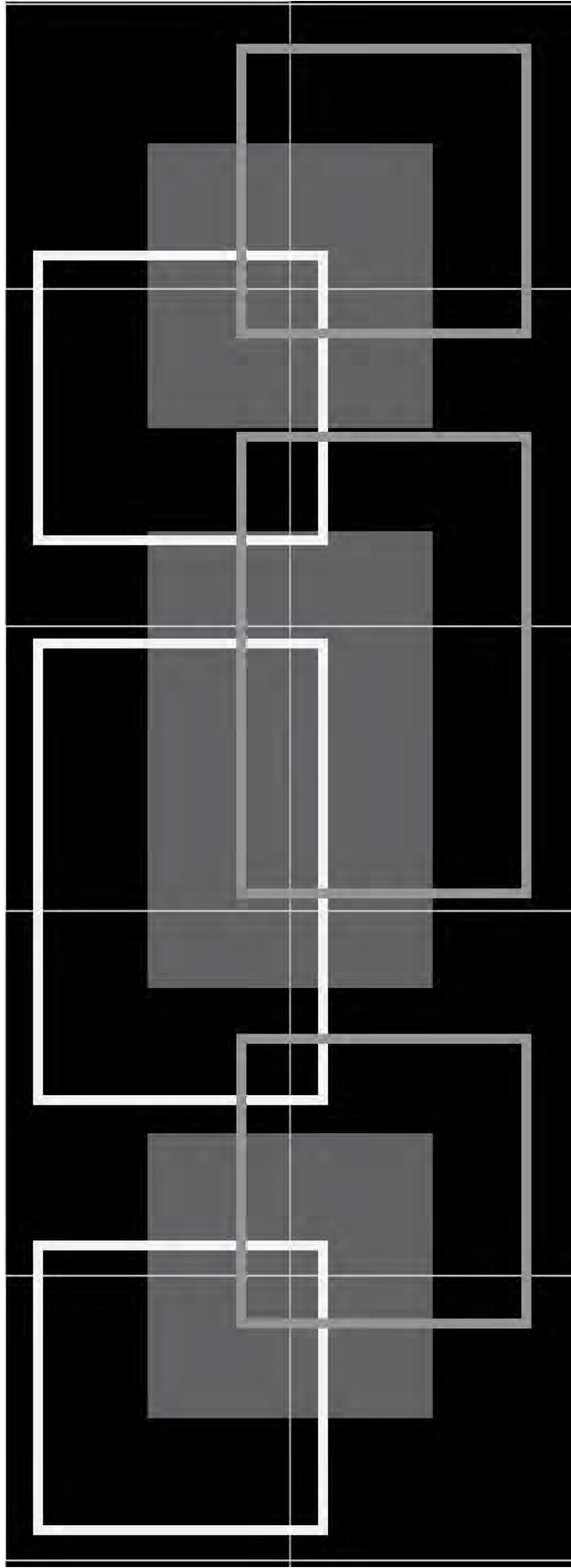
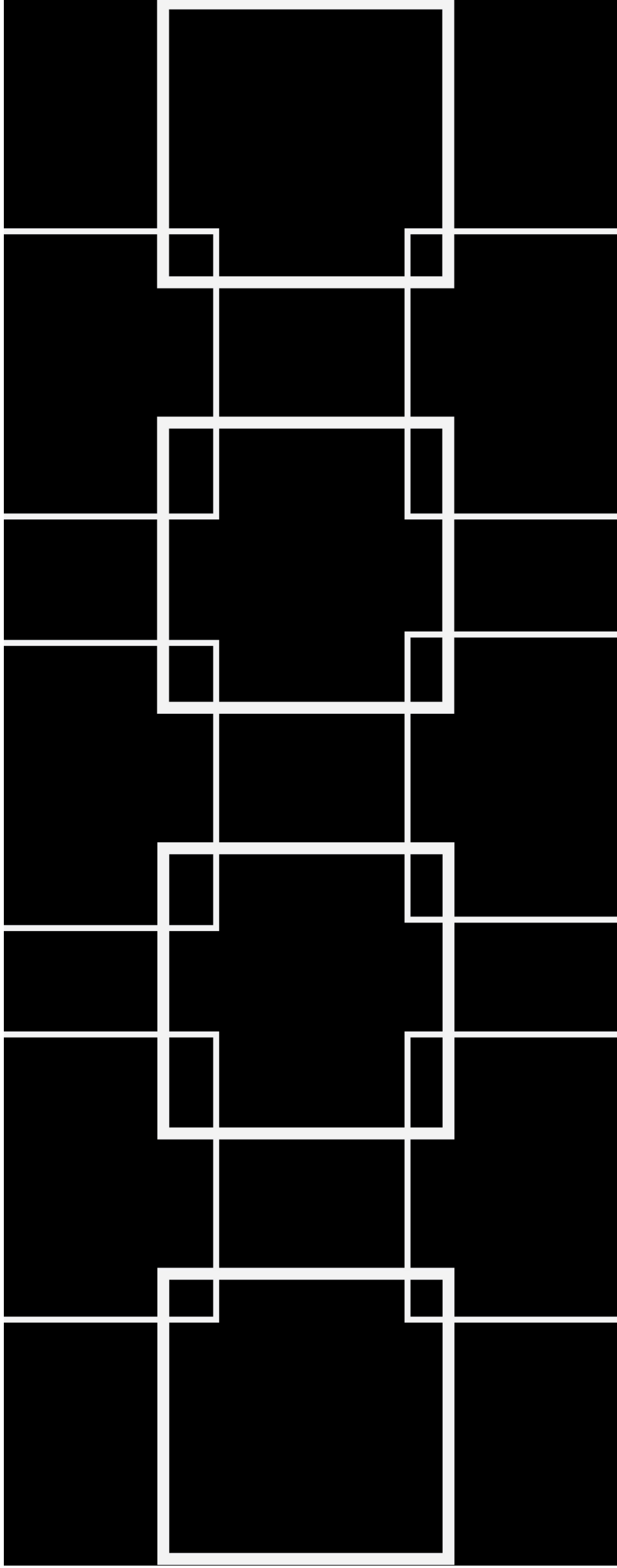
Experiment with cut paper

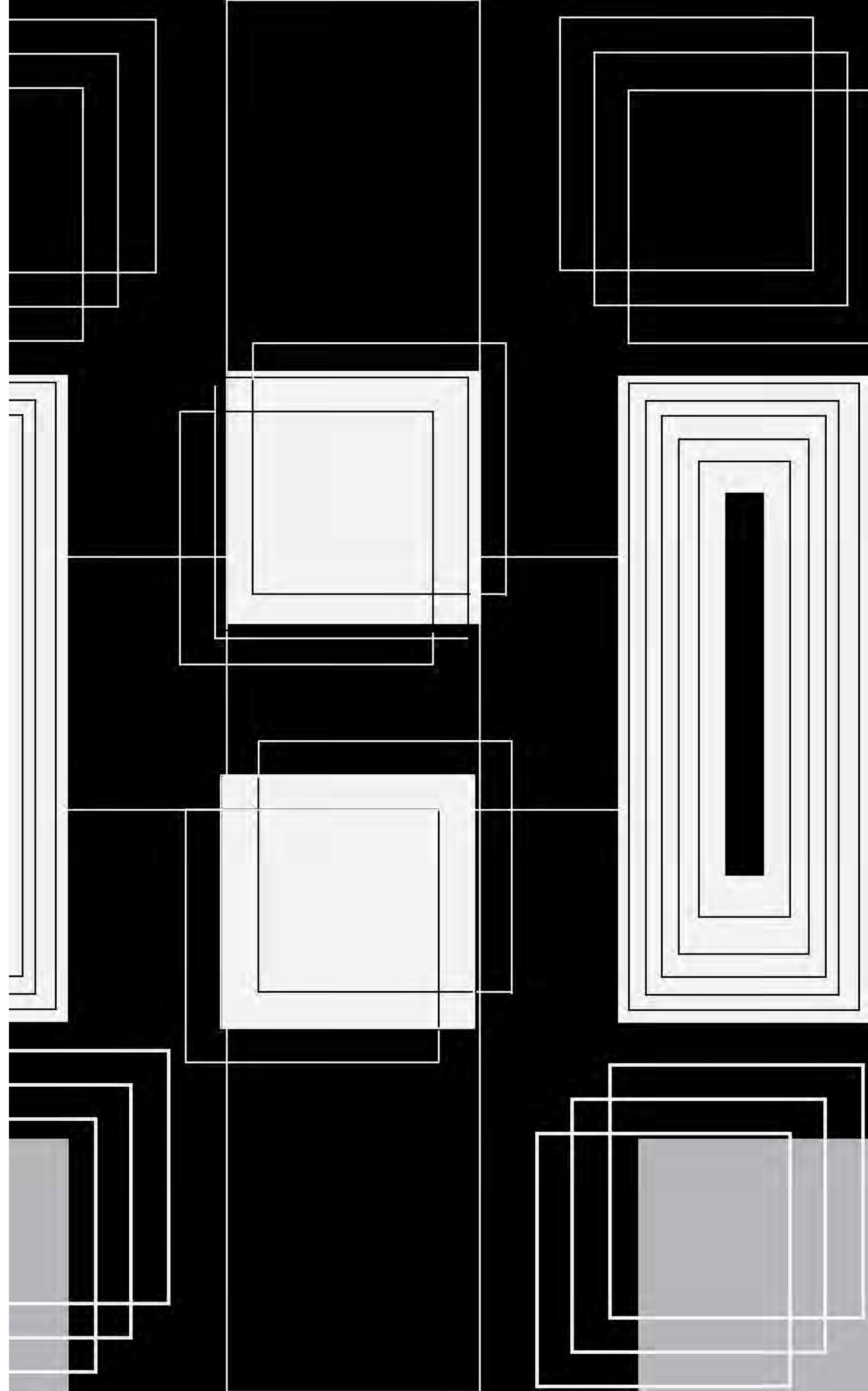
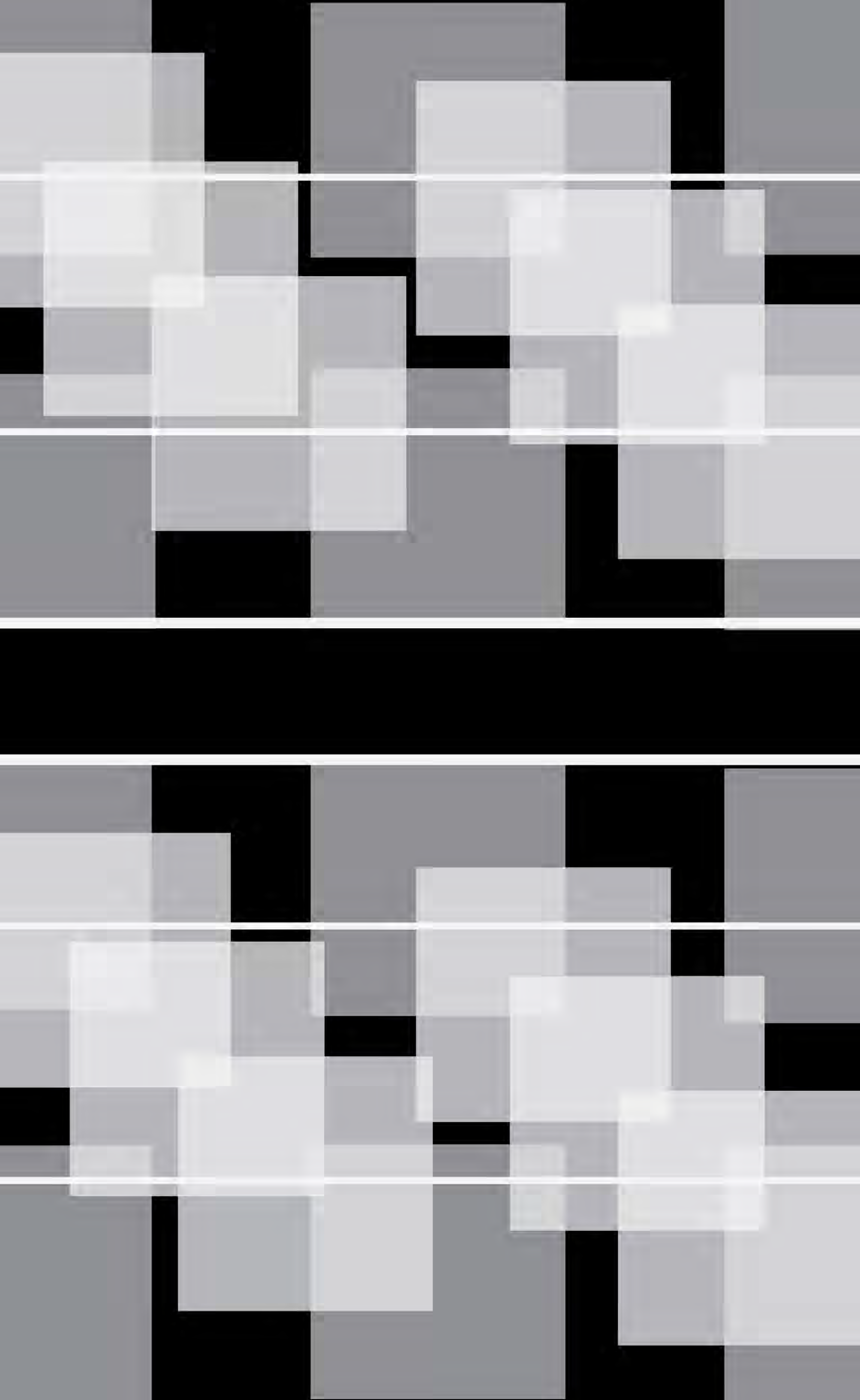
*the picture is the imitation and converted reality of the goods, in short,
an indirect substitute for reality*

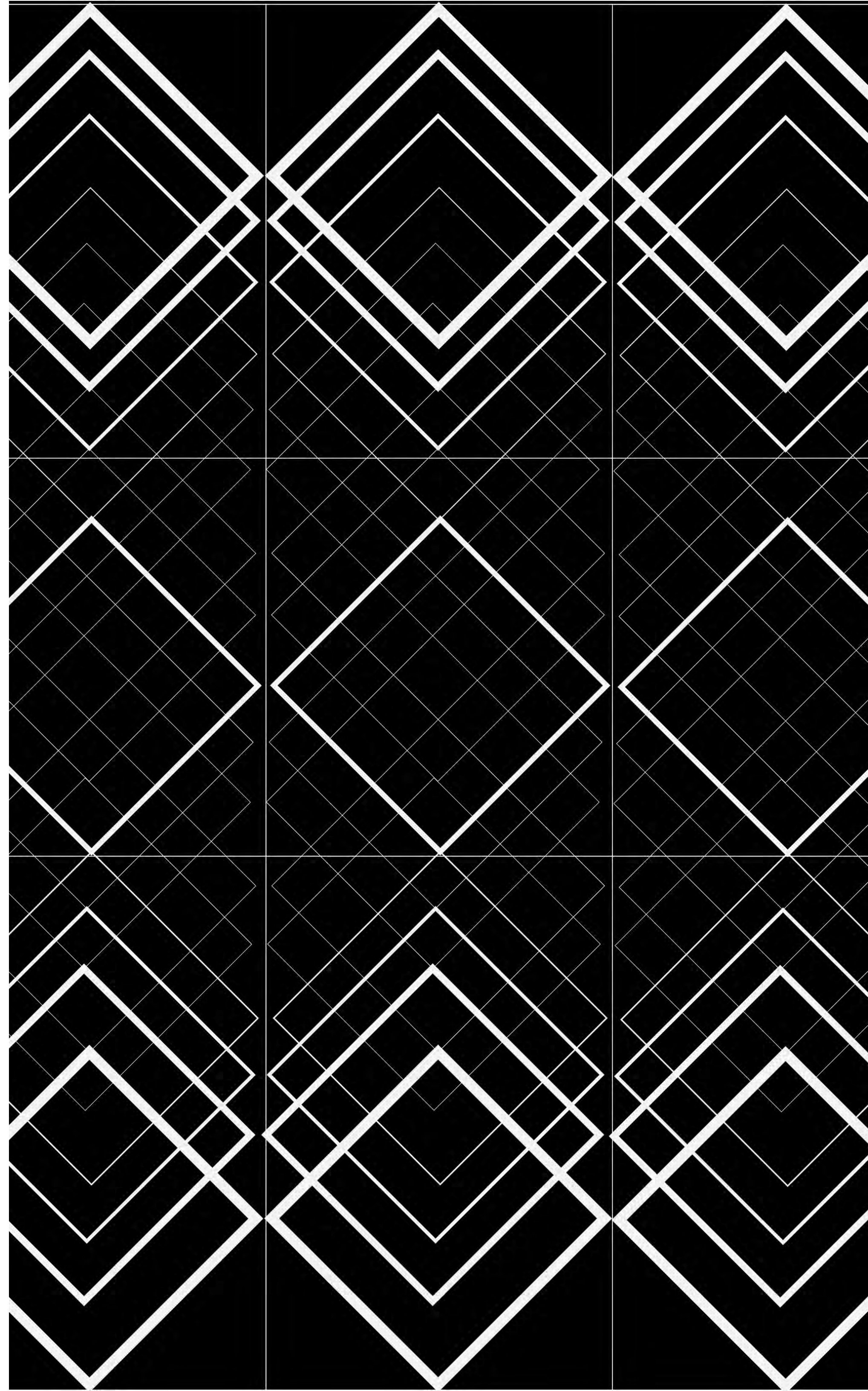
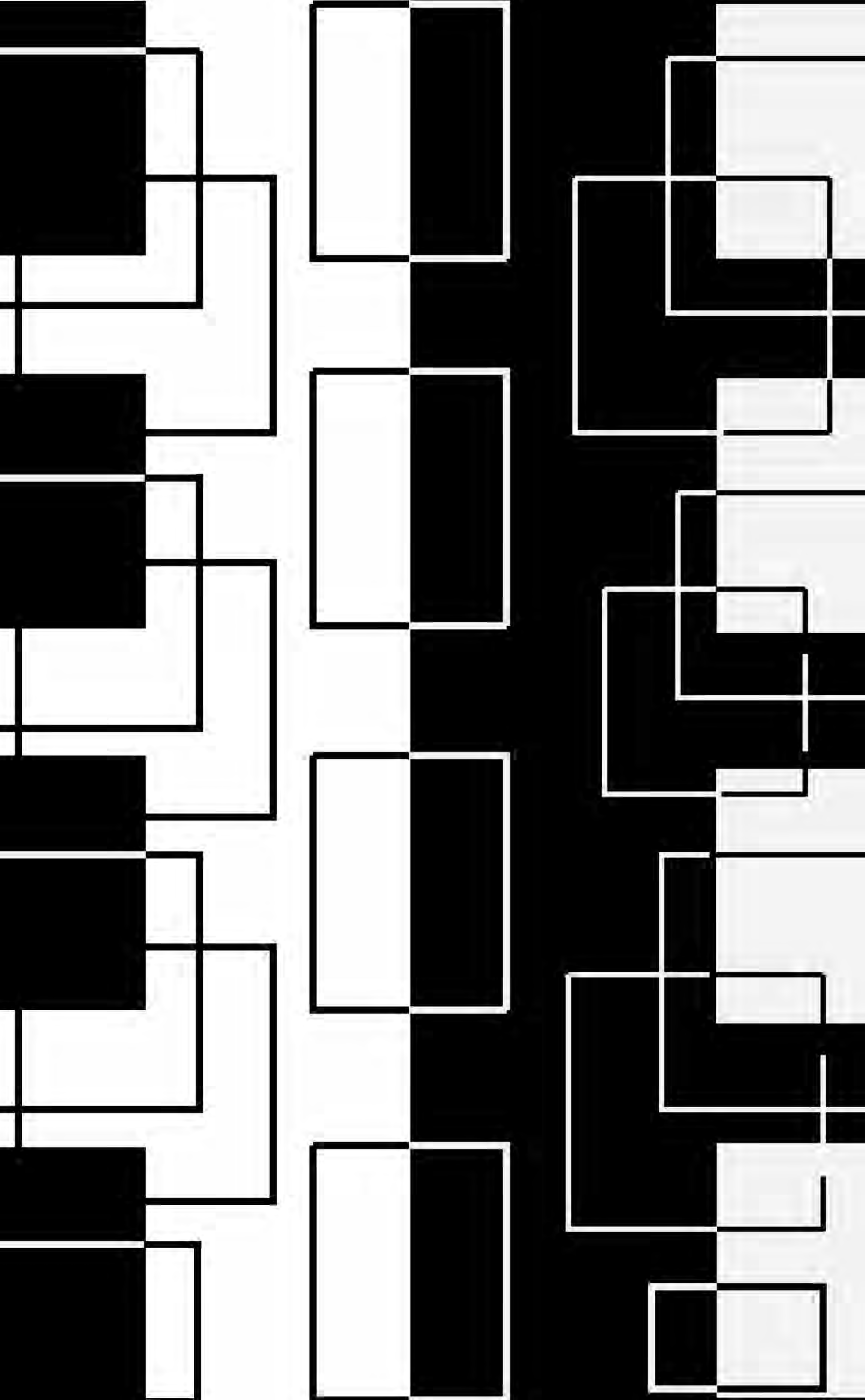
Black & White

are used to
create a design
that expresses its
concept. These
compositions are
designed while
thinking of the
negative and
positive space











SAUL BASS

Experiment with title sequence

“Where do ideas come from? From looking at one thing, and seeing another. From fooling around, from playing with possibilities, from speculating, from changing, pushing, pulling, transforming, and if you’re lucky, you come up with something worth saving, using, and building on. That’s where the game stops and the work begins.”

Alien 1979

In deep space, the crew of the commercial starship Nostromo is awakened from their cryo-sleep capsules halfway through their journey home to investigate a distress call from an alien vessel. The terror begins when the crew encounters a nest of eggs inside the alien ship. An organism from inside an egg leaps out and attaches itself to one of the crew, causing him to fall into a coma.

For this assignment, I create a title sequence for the film 'ALIEN' 1979.



ALIEN



CORITA KENT

Experiment with Typography
+ Messaging

Nothing is a mistake. There's no win and no fail. There's only make.



NEVER
DOUBT
THAT
A
SMALL
GROUP
OF
THOUGHTFUL
COMMITTED
CITIZENS
CAN
CHANGE
THE
WORLD.
INDEED
IT IS
THE ONLY
THING
THAT
EVER
HAS



SHIGEO FUKUDA

Experiment with Typography
+ Messaging

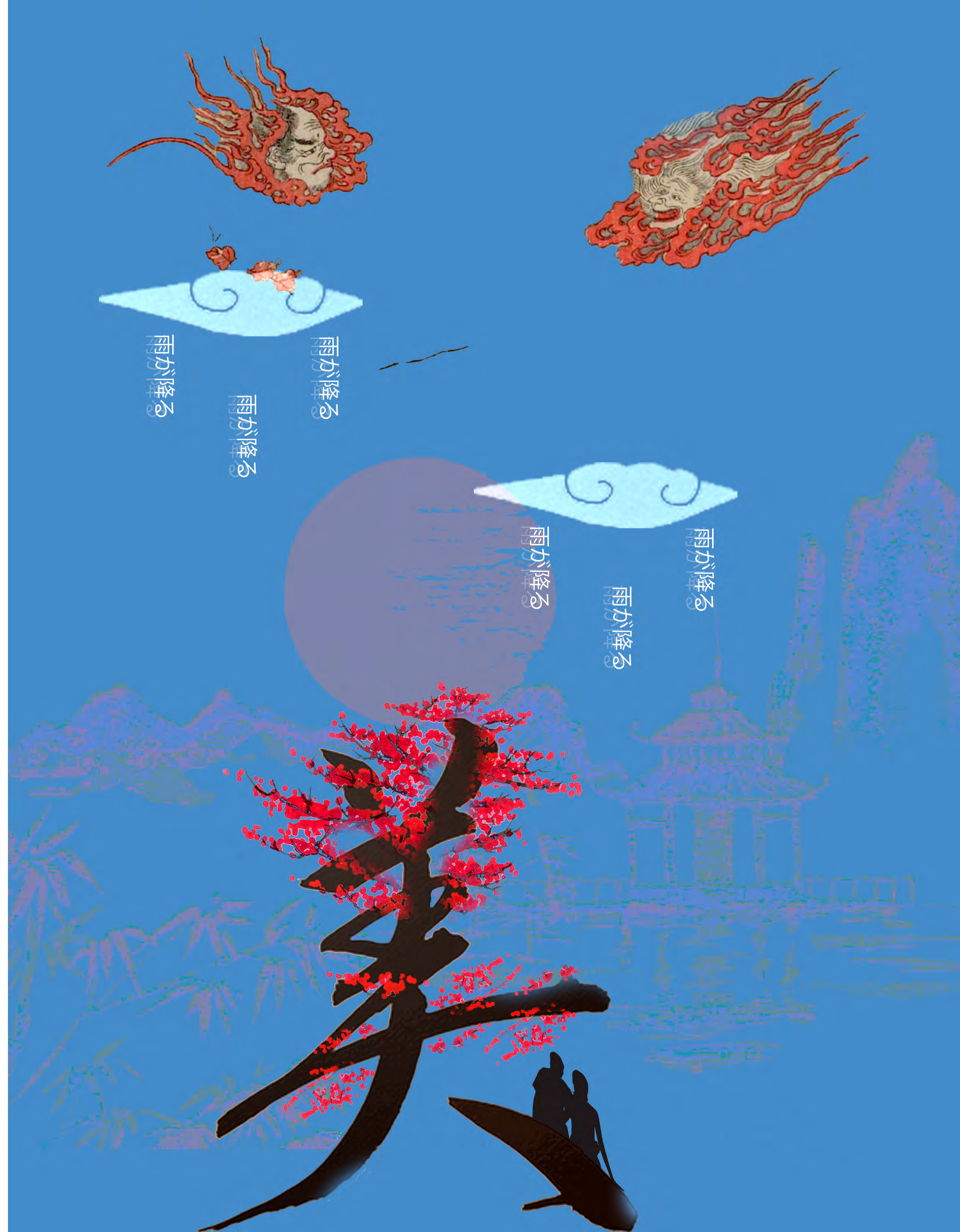
"I believe that in design, 30% dignity, 20% beauty and 50% absurdity are necessary. Rather than catering to the design sensitivity of the general public, there is advancement in design if people are left to feel satisfied with their own superiority, by entrapping them with visual illusion."

Shigeo Fukuda,

Graphic Designer

Shigeo Fukuda is a Japanese graphic designer who was born in February 4, 1932 and died on January 11, 2009. His poster combines the cultures of the East and the West, showing a strong sense of humour. He is good at using side-by-side, visual puns and supernaturalistic style (Guy 2004). Not only that, but most of his posters are also famous for their harsh anti-war and environmental advocacy posters, which refine complex concepts into attractive logos and simple images (Steven 2009). It is because these simple patterns can really express the theme of the shocking posters so that Fukuda in Japan and even the world's attention. Shigeo Fukuda was the first Japanese designer to be inducted into the hall of fame of the New York Art Directors Club.

The Japanese letters coming down from the clouds actually say "raining" so I used the typography as an element to represent the 'rain drops' and the word "beautiful" in Japanese is represented as the tree and trunk.



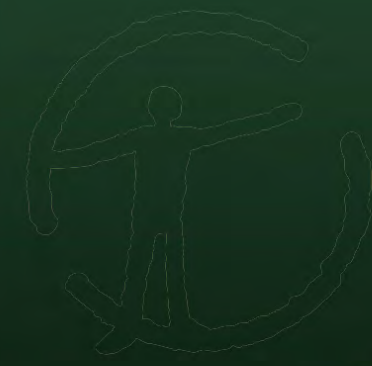
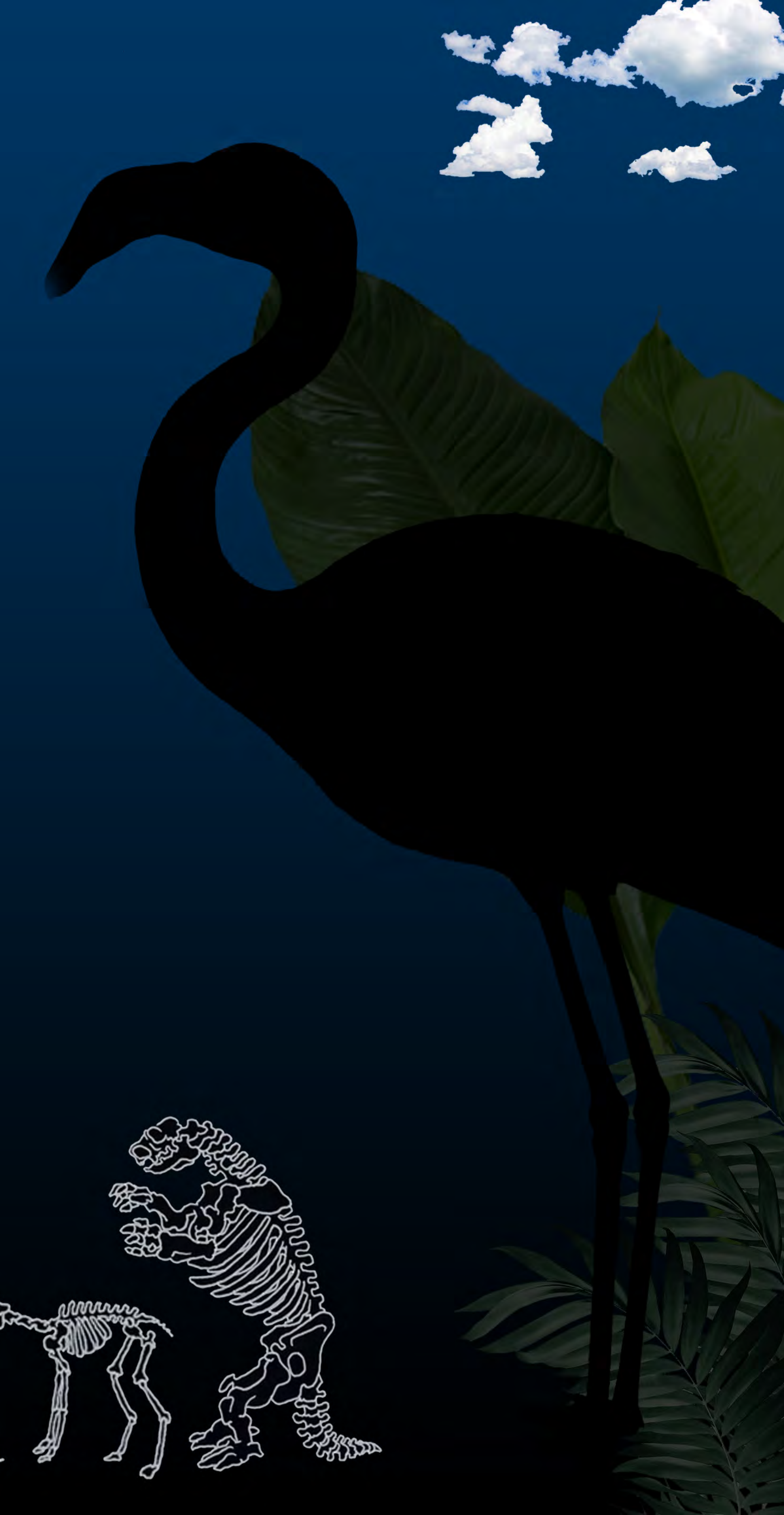


ARMIN HOFFMAN

Experiment with type poster

For after all, a poster does more than simply supply information on the goods it advertises: it also reveals a society's state of mind.

American Museum of Natural History



4.5 billion years of nature
70 million specimens
22 objects.
One special gallery

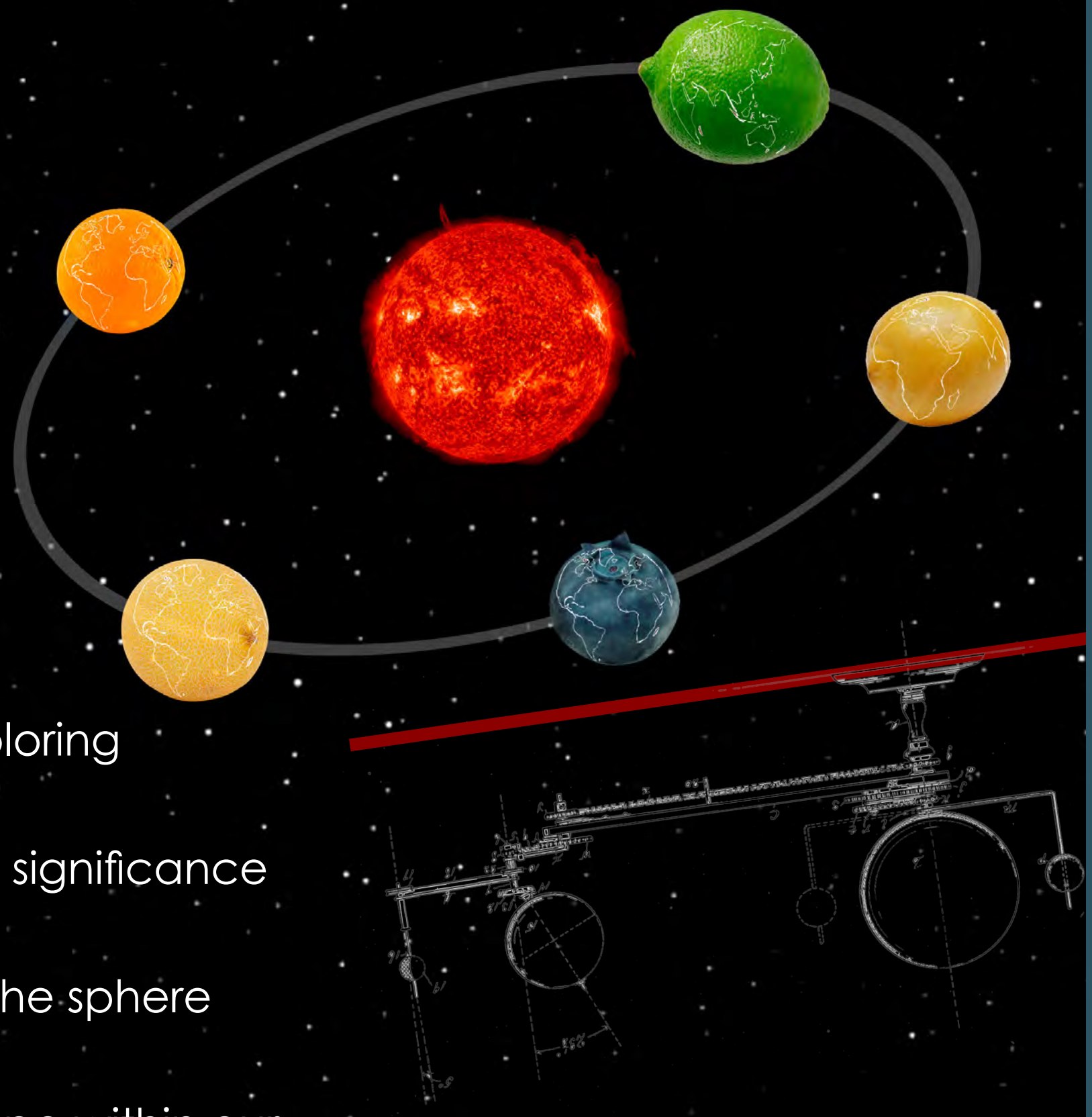


Paul RAND

Experiment with Form, Color
+ Typography

Design can be art. Design can be aesthetics. Design is so simple, that's why it is so complicated

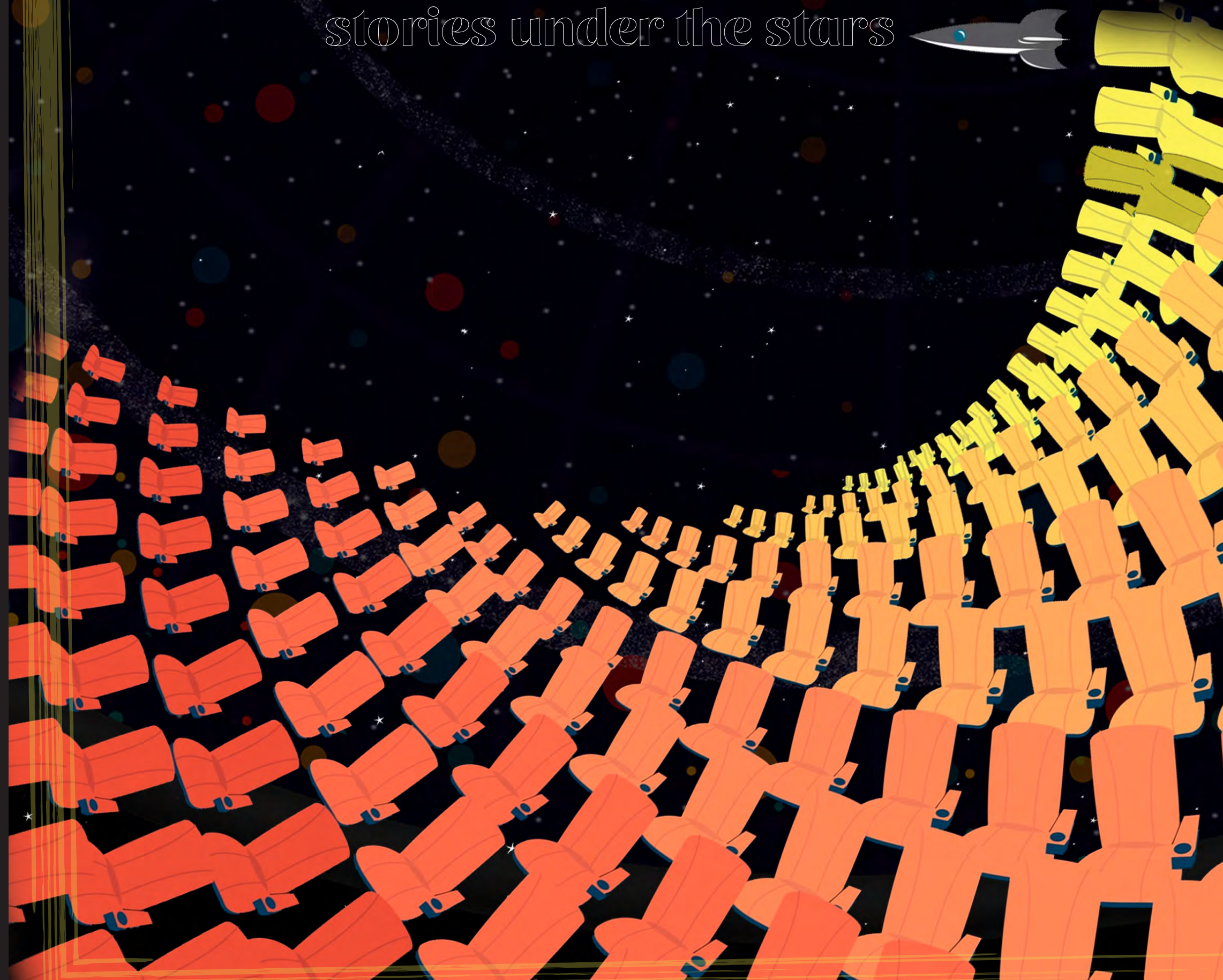
Hayden Planetarium



Exploring
the significance
of the sphere
shape within our
Universe

PLANETARIUM

stories under the stars



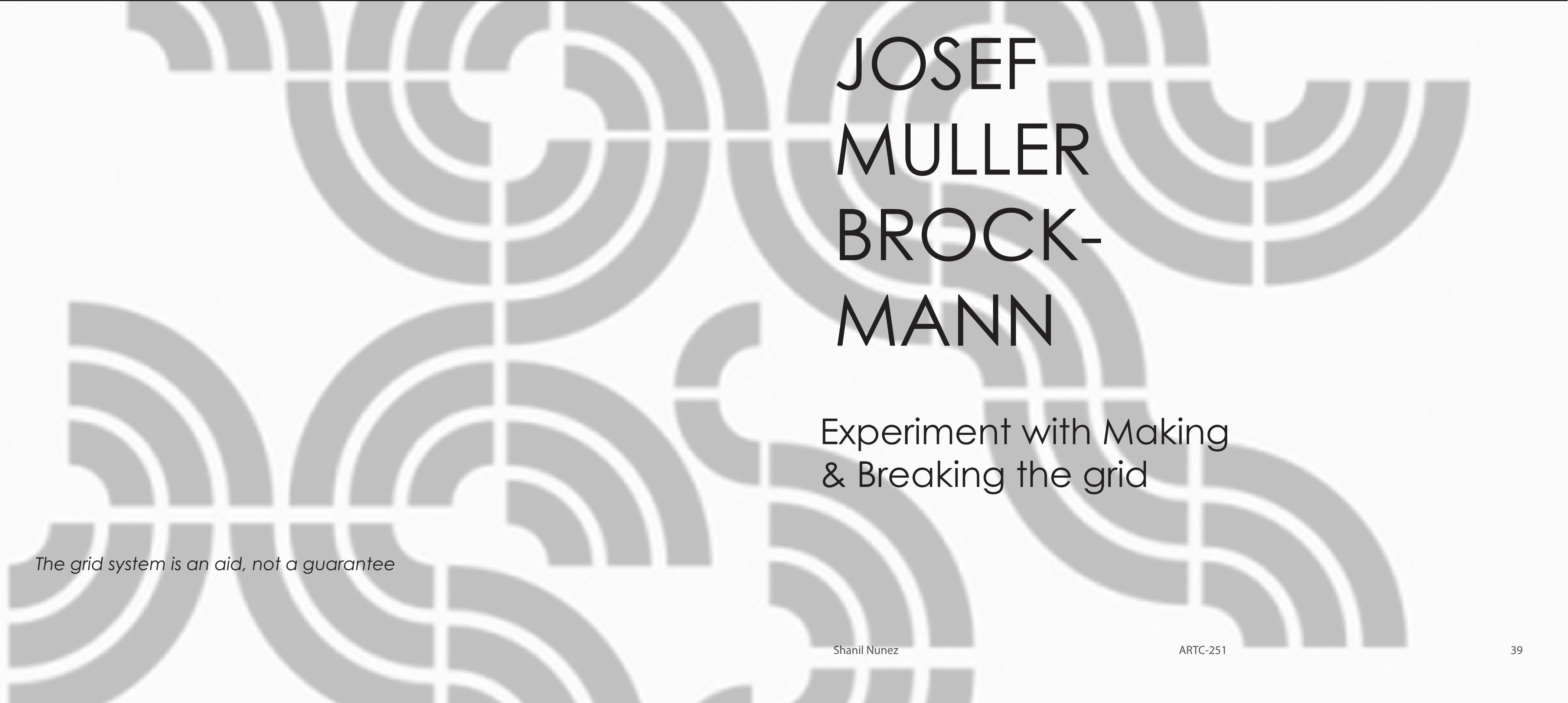


BELLIE EILISH

Experiment with T-shirt graphic design

I've always done whatever I want and always been exactly who I am





JOSEF MULLER BROCK- MANN

Experiment with Making
& Breaking the grid

The grid system is an aid, not a guarantee

Müller-Brockmann was one of the leading protagonists of Swiss Design in the 1950s. He is highly regarded for his posters, which use text, photographs and simple graphics to create striking and rhythmic compositions. He is also well known for his unwavering commitment to grid-based design.

grid system

“Just as in nature, systems of order govern the growth and structure of animate and inanimate matter, so human activity itself has, since the earliest times, been distinguished by the quest for order... The desire to bring order to the bewildering confusion of appearances reflects a deep human need.”

Josef Müller-Brockmann
Grid Systems in Graphic Design

Josef Müller-Brockmann designed in a time known for its use of the grid. He actually was one of the main proponents in what became known as the Swiss Style or International Typographic Style. He believed design was artistic, but in a way that focussed on objectivity. Communicating important information as concisely as possible. The use of a mathematical grid in these artistic pursuits then acted as a great meld of aesthetic visuals and clear communications. The grid was an objective tool removing the designers subjective views. By being objective it frees the design to speak for itself in a way. You may not always see it, but this mentality has changed the design landscape and can be seen in designs today. The grid creates a point to start from, or transforms blank canvases into landscapes to create from. In their rigidity comfort can be found. From our current day look on design we may dismiss his designs as boring, but at the time of their creation they were new and novel designs.

“ The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice. ”

Josef Müller-Brockmann

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Josef Müller-Brockmann

An avid music fan, Müller-Brockmann designed many posters for Swiss concerts, including his well-known posters for the Zurich Tonhalle and the Zurich Opernhaus. This 1970 poster advertises recordings of Swiss music. Müller-Brockmann has used an effective layout to draw our eye across the entire image, with zig-zagging text leading us through the three concentric fields of color.



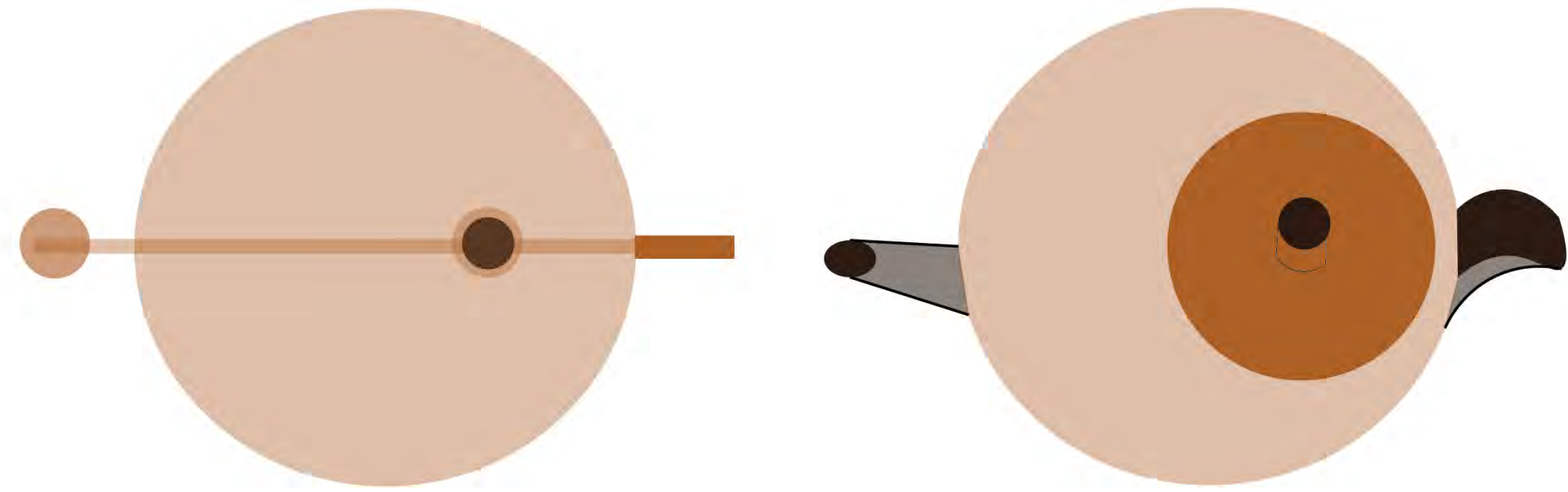
BAUHAUS MOVEMENT

Experiment with Deconstruction
+ AI rebuild

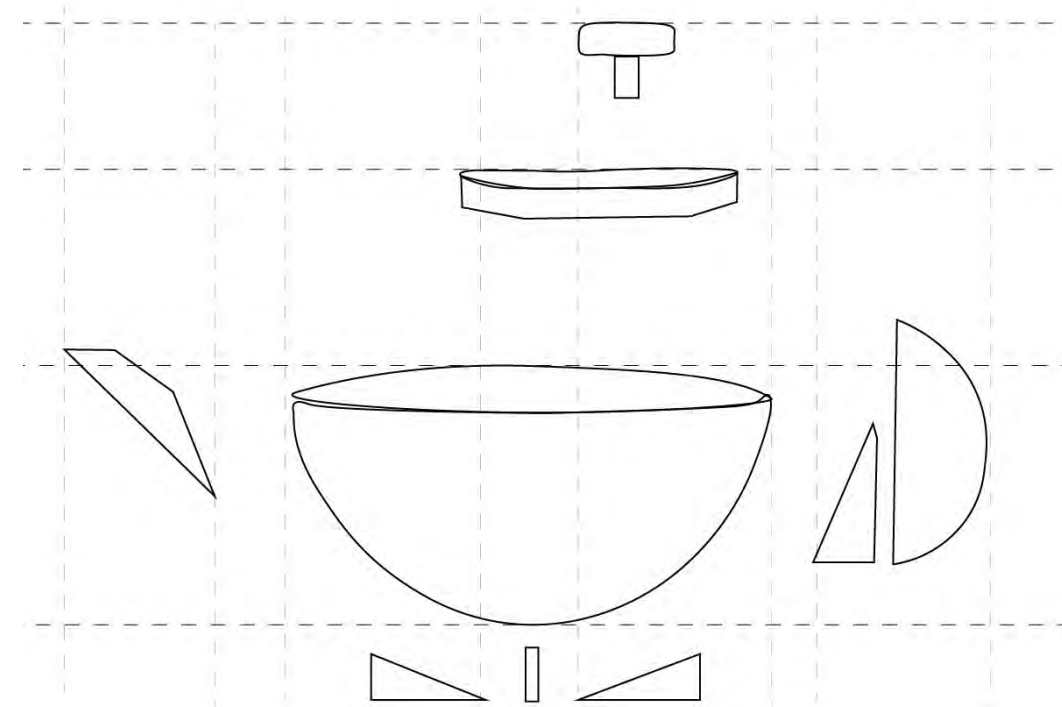
Make it simple, But significant

Tea Extract Pot (MT 49) Marianne Brandt, 1924

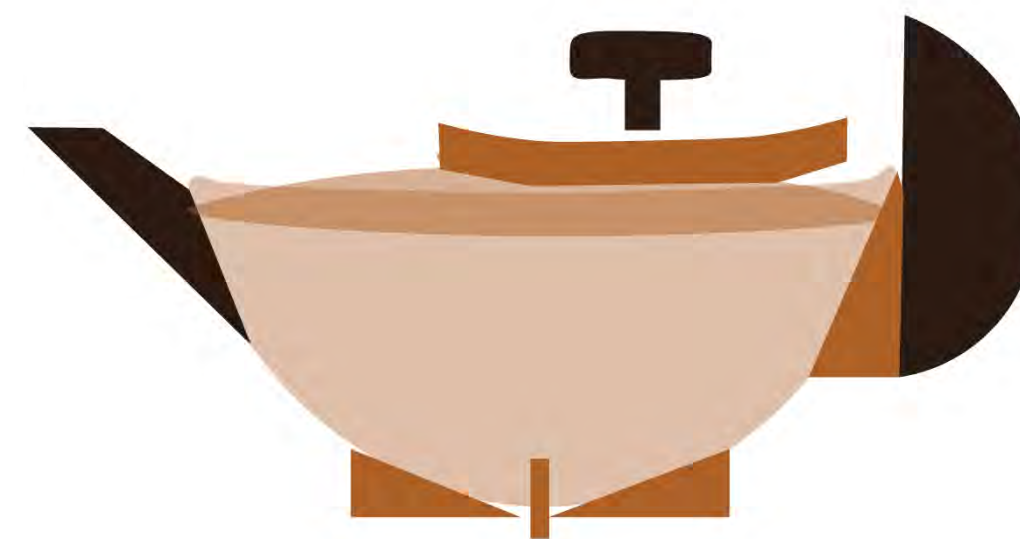
The elegant tea extract pot with the designation MT 49 is a work by the Bauhaus student Marianne Brandt in her first year of study in 1924. She attended the metal workshop and was encouraged by its master László Moholy-Nagy. The use of expensive materials such as silver and ebony was often criticized at the Bauhaus.

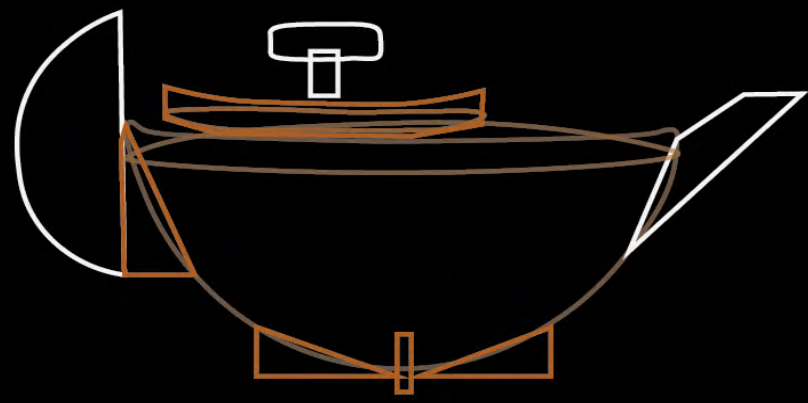


Tee-Extraktkannchen MT 49



Tea-pot with infuser; silver, with hemispherical hand-raised body set on a cross-shaped foot, a D-shaped ebony handle and flat lid set off-centre with a cylindrical ebony silver-topped knob; the original pierced silver infuser with handle is designed to fit neatly inside the top opening.

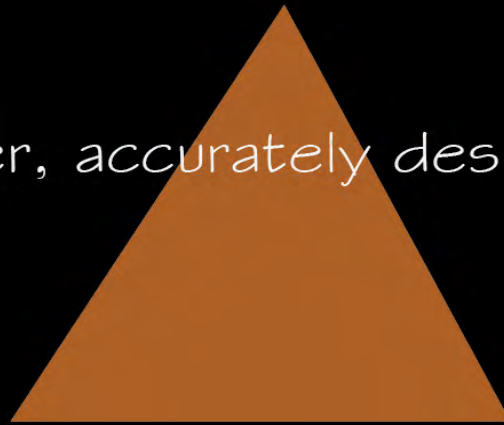
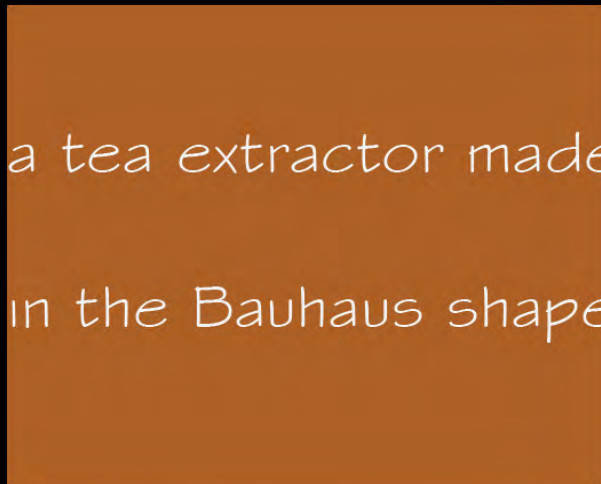




BAUHAUS

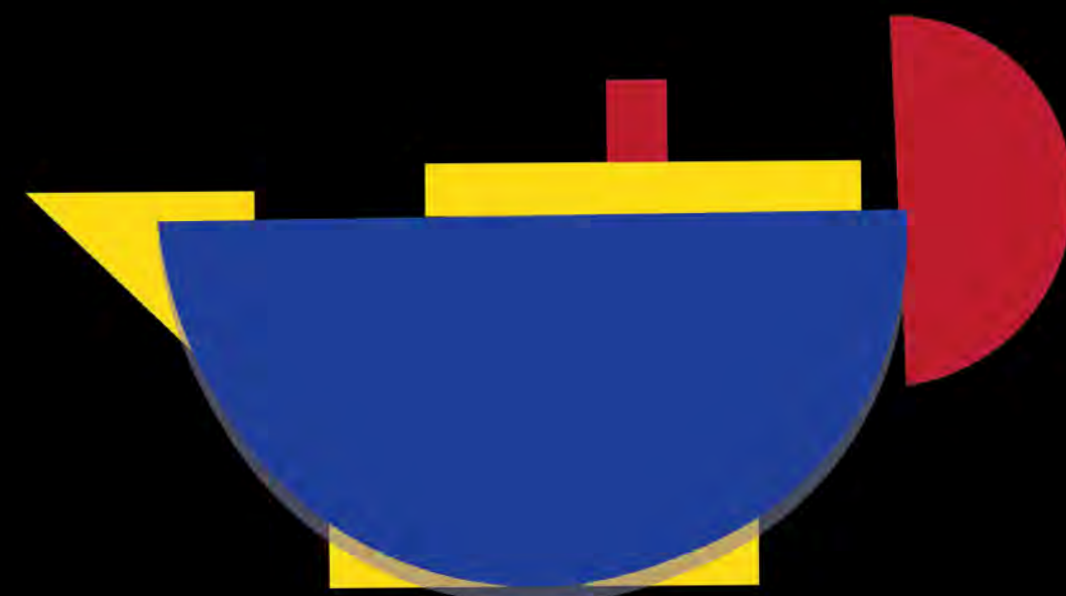
Marianne Brandt was the only woman to receive her degree in metal at the Bauhaus.

a tea extractor made of ebony and bronze and silver, accurately designed
in the Bauhaus shapes: circle, triangle, square



Tee-Extraktkannchen MT 49

1924





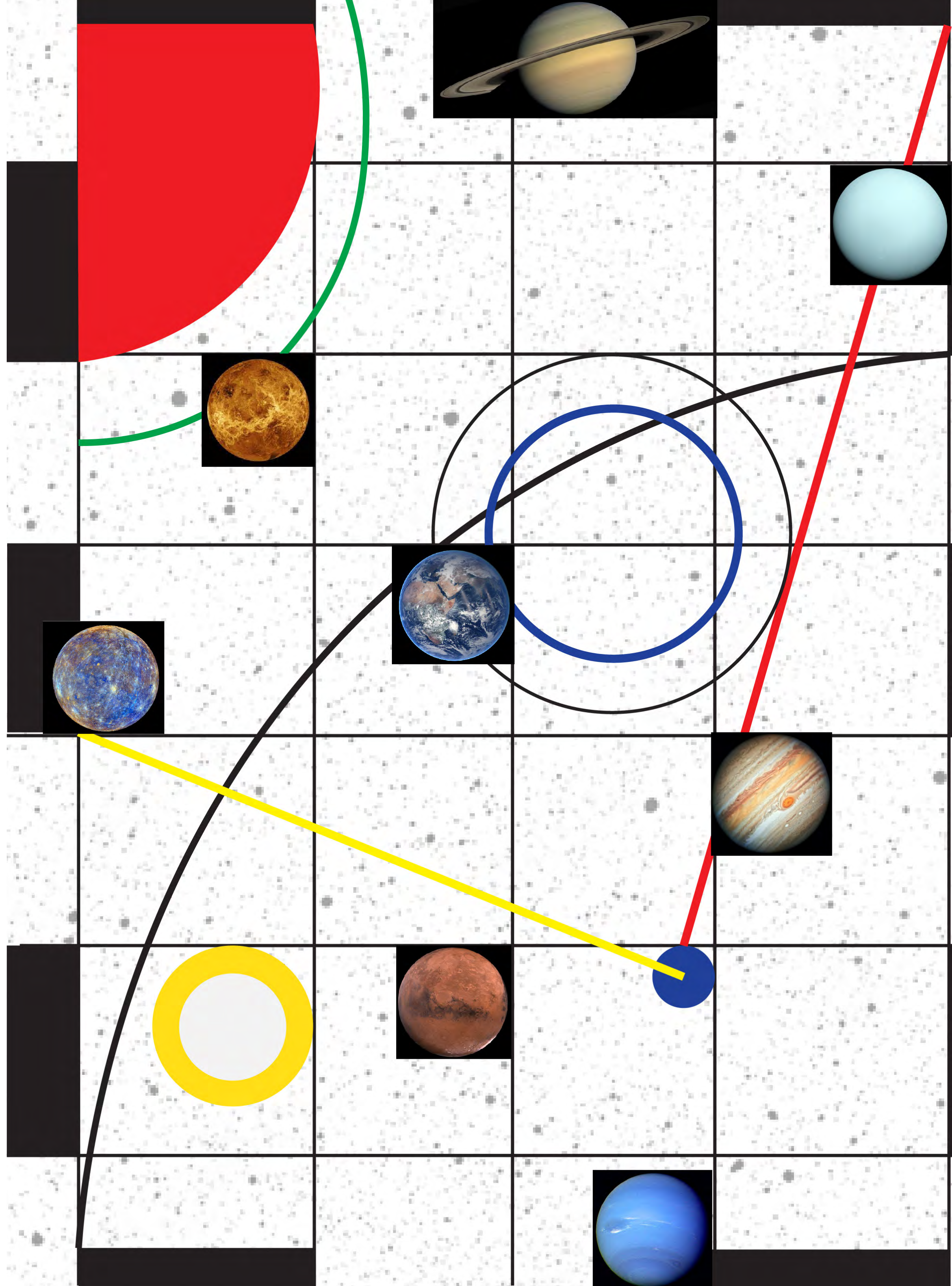
ELAINE LUSTIG COHEN

Experiment with Poster Abstraction

What is great about being an artist is that everything is open to you, if you want it to be

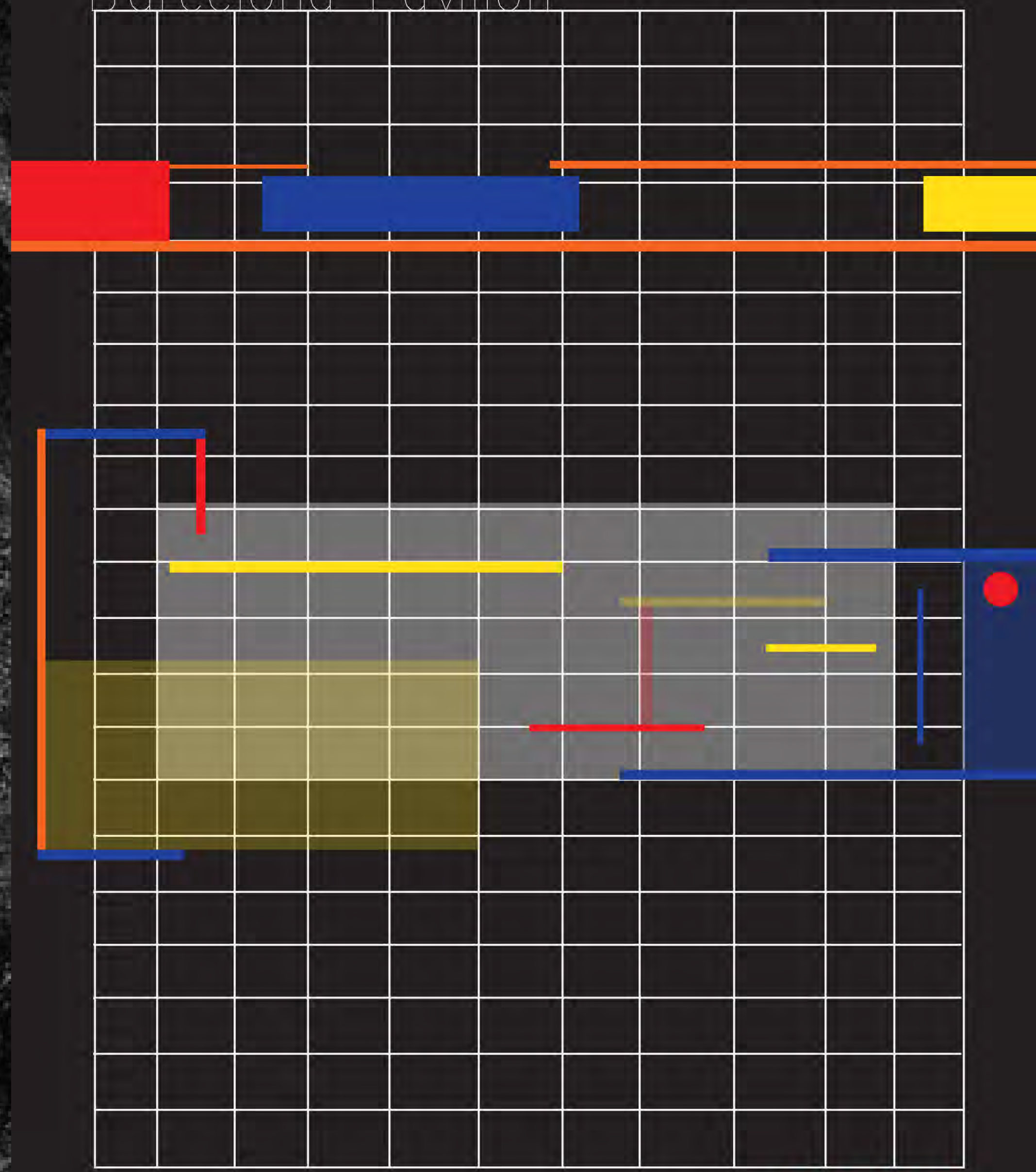


Duchamp 2
Portraits, 2008





Barcelona Pavilion



BETYE SAAR

Experiment with Symbolic self-portrait

For after all, a poster does more than simply supply information on the goods it advertises: it also reveals a society's state of mind.

Betye Saar Black Girl's Window

Black Girl's Window is a pivotal work from the first decade of Saar's career, marking the moment when her practice shifted from primarily printmaking to collage and assemblage. The work weaves together references to the private, the public, and the mystical. A salvaged weathered wooden window frame isolates and surrounds a series of nine small vignettes in the upper half of the composition. Under depictions of stars and phases of the moon are a phrenological chart, a representation of Leo (Saar's astrological sign), a daguerreotype, and, in the center, a pair of skeletons. Below and separate from this collection of symbols is a large silhouetted figure painted on the verso of a pane of glass. Flat against a blue background and a set of sheer curtains, this figure presses up against a transparent yet rigid and unyielding surface. Its facial features are hidden in shadow, with the exception of two eyes cut from a lenslike material that creates the illusion that they open and close as the viewer moves around them.

Saar has acknowledged the self-referential nature of the assemblage: "Even at the time, I knew it was autobiographical," she has said. "We'd had the Watts Riots and the Black revolution. Also that was the year of my divorce. So in addition to the occult subject matter there was political and also personal content."

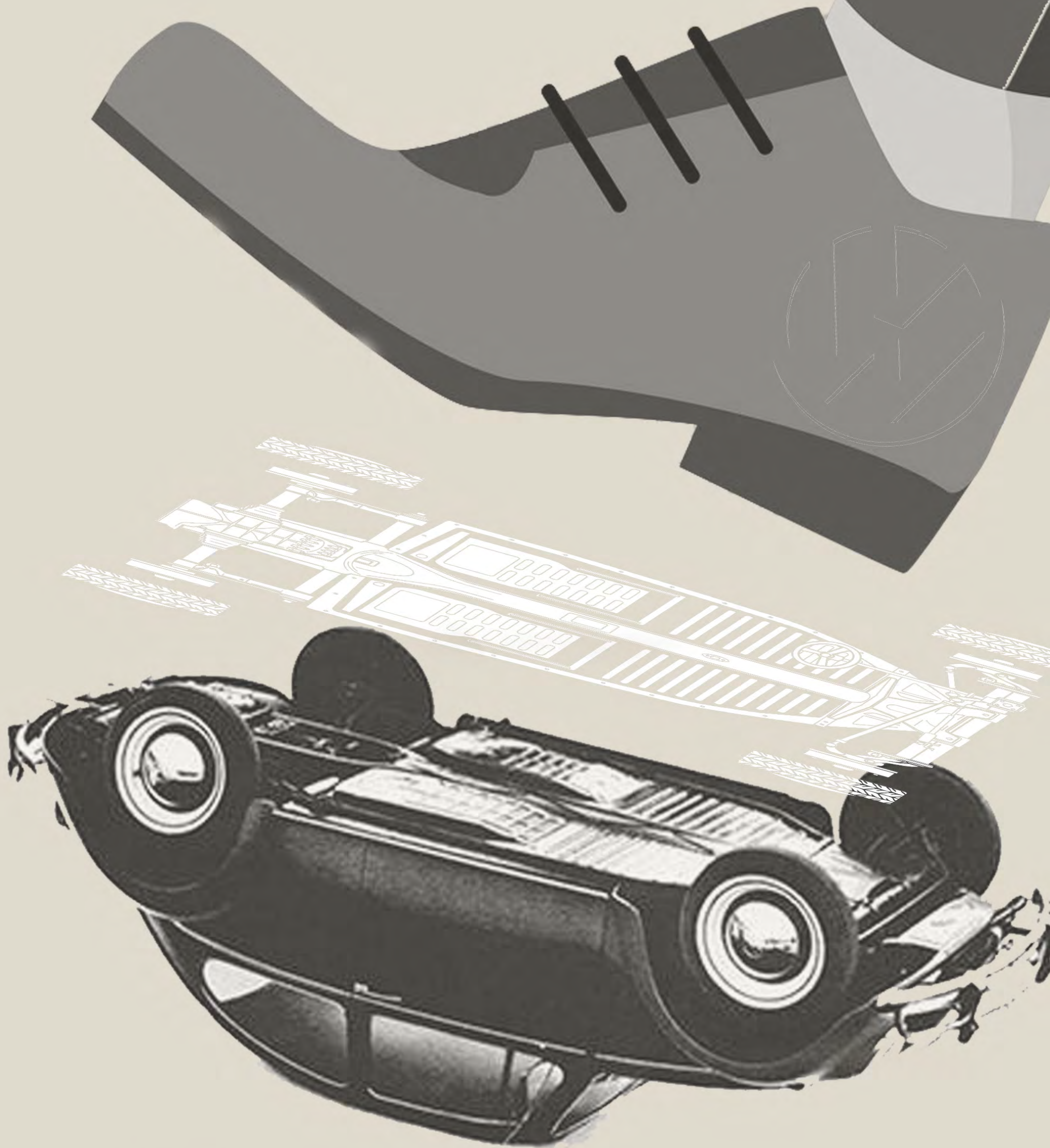


VOLKSWAGEN BUG

Experiment with VW BUG advertisement

For after all, a poster does more than simply supply information on the goods it advertises: it also reveals a society's state of mind.

Don't Step On The Bug



Will we ever kill the bug?

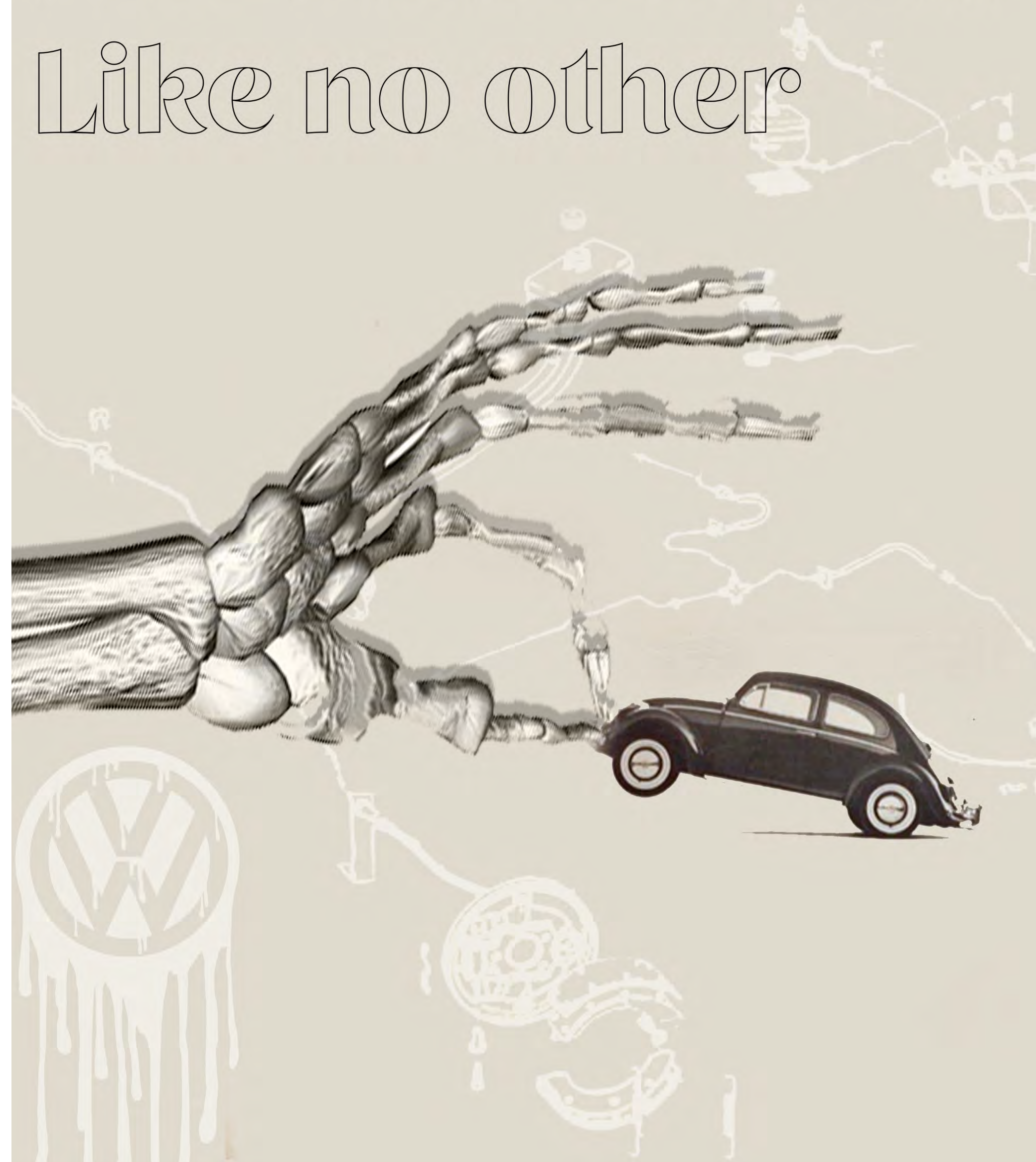
Never.
How could we?
We brought the Volkswagen into the world, and gave it the best years of our life. When people laughed at its looks, we helped it make friends all over the world. 8 million of them.

And we promised them that this was one car that would never go out of style (much less out of sight).
We won't deny that the bug's been changed. But not so you'd notice.
The 5,000-odd changes we've made since 1948 don't do a thing to the VW ex-

cept make it work better and longer.
A few purists feel we kill the bug each time we improve it. But we have no choice. We've got to keep killing the bug every chance we get.
That's the only sure way to keep it from dying.



The 'Pick Me' Car Like no other



What if you only need part of a Volkswagen?

You're in luck.
Parts of Volkswagens are easier to get than whole ones.
Any part. For any year.
That's the nice thing about making the same car year-in and year-out.
You can spend your time fiddling with the insides instead of the outside.

We've made some 3,000 improvements in our little car and hundreds of them fit our oldest models, too.
(Did you know you can get parts for a 15-year-old VW faster than for some of the new jobs around?)
Volkswagen parts are also easy to install. For instance, our fenders are bolted

on 110 bolts to it. So you don't have to replace half the car.)
And the whole engine can be replaced in an hour and a half.
Of course, as you think about this, you may prefer to get all our new parts at once.
We have such a package.