



## JOSEF MÜLLER-BROCKMANN

DESIGNER'S FULL NAME: Josef Müller-Brockmann

DESIGNER'S PSEUDONYM/NICKNAME: None

GENDER: Male

YEAR BORN: 1914

COUNTRY IN WHICH DESIGNER BORN: Switzerland

YEAR DIED: 1996

COUNTRY IN WHICH DESIGNER DIED: Switzerland

### RACE | ETHNICITY | RELIGION | POLITICAL ALIGNMENT

IF ANY OF THE ABOVE AFFECTED EITHER THE ARTIST'S LIFE EXPERIENCE OR WORK BECAUSE IT/THEY PROVIDED A CHALLENGE AT THE TIME, PLEASE EXPLAIN.

Josef was designing during the reign of the Nazi regime. During World War II Switzerland retained a neutral stance towards the war, this stance was reflected amongst the Swiss design. Swiss design was a neutral design that could be interpreted internationally. This was achieved by having sans serif fonts, minimal lines, and simple colors.

DID THIS DESIGNER DO NOTABLE WORK IN FIELDS OTHER THAN WHAT WOULD BE CONSIDERED GRAPHIC DESIGN TODAY? EXPLAIN.

Notable work from this artist has only been classified as graphic design.

FOR WHAT IS THIS DESIGNER MOST NOTED? EXPLAIN.

Brockmann's way of design took a geometric approach, some works reflected this more than others. Brockmann's had developed a way of laying out design with help and guide of a grid. All of Brockmann's work can be divided up using an underlying grid.

IS THERE ANYTHING CONTROVERSIAL ABOUT THIS DESIGNER? EXPLAIN.

There is nothing notably controversial about this designer.

EXPLAIN THIS DESIGNER'S EDUCATION/TRAINING, INCLUDING ACADEMIC, APPRENTICESHIPS, AND /OR MENTORSHIPS.

Brockmann studied at the Zurich School of Arts and Crafts. Some mentors of his were Alex Walter Diggelman, Ernst Keller, and Alfred Williman.

DID THIS DESIGNER PROMOTE A SPECIFIC IDEOLOGY IN HIS/HER WORK? EXPLAIN.

Josef was part of the International Typographic Style which was a Modern style. Part of the Modernist mind set is that the Modern design is a Utopian ideal. Meaning that Modern design, or International Typographic Style, is a type of design that can be used by people all over regardless of culture or language barrier.

## WHY IS THIS DESIGNER VIEWED AS ICONIC IN THE HISTORY OF GRAPHIC DESIGN?

In Switzerland an international movement was taking place starting with the publication of New Graphic Design journal. Brockmann was one of several editors of the journal, and leader at the forefront of the swiss international movement to communicate designs in a way that was untouched by the hand of bias of political agenda. He was also a pioneer for techniques in using geometry and grids to form design

## IS THERE ANY OTHER IMPORTANT INFORMATION TO KNOW ABOUT THIS DESIGNER?

No.

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YOUR NAME: Mikey Corales

## GIVE YOUR EDUCATED OPINION OF THIS PERSON AND THE QUALITY/IMPORTANCE OF HIS/HER WORK. EXPLAIN WHAT INFLUENCE - OR LACK OF INFLUENCE - THIS WORK HAS HAD ON YOUR OWN.

Josef Müller-Brockman was a male graphic designer in 1914 in Switzerland. Josef was a pioneer on the forefront of what is known as International Typographic Style, or Swiss style. Josef was also a big advocate of the well-known and still popular grid layout. Josef had an everlasting impact on the design world through his works and his techniques used to make them.

Josef studied at the Zurich School of Arts and Crafts. Through his years at school Josef acquired multiple mentors. These include Alex Walter Diggelman, Ernst Keller, and Alfred Willian. Josef also had a profound knowledge of geometry which led and helped him being able to utilize the grid layout in his designs so effectively. During Josef's uprising in the design world there was a factor that was affecting design around the world, this factor is known as World War Two. Switzerland was a country that was able to predominantly dodge away from World War Two, and their neutral take on the war can be seen throughout the Swiss design and ideation.

Josef was one of several originators in the Swiss style. With the typeface Helvetica on the rise, Josef was right alongside the wave that was pushing it forward. As aforementioned Swiss had a neutral state during the war, one of the characteristics of the Swiss design was for it to relay a non-subjective and an anti-propagandistic feeling towards the viewers. The International Typographic Style tried to be a universal way of design that can be interpreted clearly and effectively by almost any who view it. This was achieved by using minimal style, color, picture and font (Helvetica). This was the peak of development of what is known as Modernist style. After the war Josef continued his work via the publication of the journal New Graphic Design in 1959. He helped design and publish this alongside Carlo L. Vivarelli, Hans Neuburg and Richard P. Lohse.

In my opinion without Josef Müller-Brockman had an enormous impact in the graphic design world. With him driving Modernism as fast and as far as he could, it transformed how people view design. The way that Josef used the grid to layout his designs was ingenious. This is shown especially in his Der Film exhibition poster and his 1960 public awareness poster saying "less noise". Subtle details on the Der Film poster like how the red type at the top and the

very bottom line up with the “F” in film that can be attributed to the use of the grid. These are the subtleties of grid-based design that makes it so exceptional to designers and non-designers alike.

## BIBLIOGRAPHY

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