ARTH 3573:
HISTORY OF GRAPHIC DESIGN

12B : Postmodern Graphic Design
1980s • Style Overview • 1990s

post•mod•ern•ism |pōstˈmädərˌnizəm|

a late 20th-century style and concept in the arts, architecture, and criticism that represents a departure from modernism and has at its heart a general distrust of grand theories and ideologies as well as a problematical relationship with any notion of **"art."**

post•mod•ern•ism |pōstˈmädərˌnizəm|

"…Above all, it was a way of thinking and making that sought to strip privilege from any one ethos and to deny the consensus of taste.

MODERNISM:

Had an overall belief in a universal truth and rational order.

POSTMODERNISM:

There is no absolute truth, but merely constructs of individuals and groups.

3) Which *one* of the following is *not* a characteristic of the International Typographic Style used in order to achieve a unified design symbolic of the progressive age?
a. Asymmetrical organization on a mathematically constructed grid
b. Objective photography used
c. Clear, minimal verbal message delivery
d. Belief that design is a socially useful and important activity
e. Personal expression should be rejected
f. Appropriation of culturally fragmented symbols defined by a pluralistic society
g. Preference to universal and scientific solutions
h. Sans serif typefaces used
i. Flush left, ragged right alignment
j. Insistence on clarity and order

Terms

- Pluralism
- Fragmentation
- Subjective
- Construct (noun)
- Appropriation
- Deconstruction
- Decontextualized
- Kitsch

•HISTORY
- Prophets (Review)
- Underground
- Professional

- British New Wave music, 1980s
- Other important design

•Postmodern Graphic Design Style Points
- Deconstruction
- Appropriation
- Technology
- Authorship

- Seattle and Portland, 1990s
  - Important Designers
- World Wide Web, 1990s

Eskilson, Stephen J., Graphic Design: A New History, ©2007, Laurence King Publishing

HISTORY 1

▪Prophets

HISTORY 1

▪Prophets
▪Underground
▪Professional

3 *the underground art scene.* ALTERNATIVE, radical, revolutionary, unconventional, unorthodox, avant-garde, counterculture, experimental, innovative.

British Punk Rock

PUNK MUSIC INFLUENCE

- DECONTEXTUALIZING the powers of the media (as Pop Art had done)
- Antithesis of harmonious, tasteful professional design
- Ripped apart newspapers, etc. to "turn it back on itself"
- Question the status quo (like punk audience)
- Urban folk art, anyone can do
- Legibility not a concern (underground "gets" it)

Meanwhile, Across the Pond England's punk scene had political and economic roots. The economy in the United Kingdom was in poor shape, and unemployment rates were at an all-time high. England's youth were angry, rebellious and out of work. They had strong opinions and a lot of free time.

http://punkmusic.about.com/od/punk101a/punkhistory2.htm

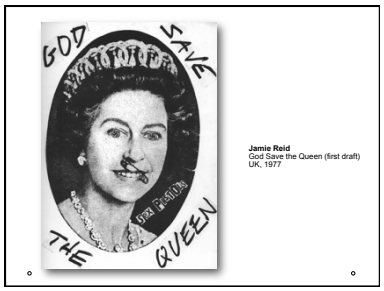
This is where the beginnings of punk fashion as we know it emerged, and they centered out of one shop. The shop was simply called SEX, and it was owned by Malcolm McClaren.

Malcolm McClaren had recently returned to London from the U.S., where he had unsuccessfully tried to reinvent the New York Dolls to sell his clothing. He was determined to do it again, but this time looked to the youths who worked and hung out in his shop to be his next project. This project would become the Sex Pistols, and they would develop a large following very quickly.

http://punkmusic.about.com/od/punk101a/punkhistory2.htm

Nikki Arnell 11:59 AM
THIS SONG. We will talk about the Sex Pistols and their marketing materials in class. THIS IS (mainstream, very formulated) PUNK. It was 1977. One of the main reasons for the financial support to find the musicians to form the Sex Pistols was the accompanying FASHION STORE called "SEX".
https://www.youtube.com/watch?v=02D2T3wGCYg (edited)

YouTube · AgoraVoxFrance
Sex Pistols - God Save The Queen

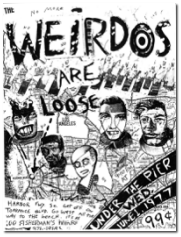


Jamie Reid
God Save the Queen (first draft)
UK, 1977

Jamie Reid
God Save the Queen
Single album cover
UK, 1977

Jamie Reid
God Save the Queen
UK, 1977

Jamie Reid
Anarchy in the U.K. album cover
UK, 1976



Cliff Roman
Concert Poster
UK, 1977

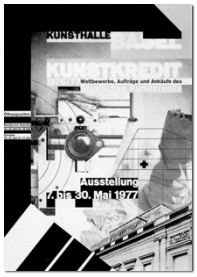
Frank Edie
Concert Poster
UK, 1978

Punk music concert posters, late1970s

HISTORY 1

- Prophets
- Underground
- Professional
  - **Wolfgang Weingart**
    - Dan Friedman
    - April Greiman*

    > Both students of Weingart
  - Memphis Design Group



Wolfgang Weingart
Kunstkredit
Exhibition Poster
Switzerland, 1977

Weingart

- His expressive work **grew out of Swiss Style**.
  - He even studied under **Emil Ruder** and **Armin Hoffmann**!
- Wolfgang Weingart is regarded as the "**enfant terrible" of modern Swiss typography**.
  - **As early as the mid-1960s** he began to break the established rules. He liberated letters from the corset of the right angle, spaced, underlined or reshaped them and reorganized typesetting.

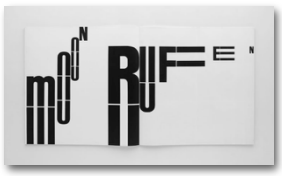
http://www.typotoken.net/publication/wolfgang-weingart-weingart-typography-museum-of-design-zurich-1427580%94-my-way-to-typography-lars-muller-publishers

Wolfgang Weingart
Switzerland,
1970s – early 1980s

http://www.typotoken.net/publication/wolfgang-weingart-weingart-typography-museum-of-design-zurich-1427580%94-my-way-to-typography-lars-muller-publishers

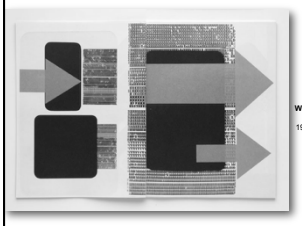
"I try to teach students to view typography from all angles:
type must not always be set flush left/ragged right,
nor in only two type sizes,
nor in necessarily right-angle arrangements,
nor printed in either black or red.
Typography must not be dry, tightly ordered or rigid.
Type may be set center axis, ragged left/ragged right,
perhaps sometimes in chaos."

- *Wolfgang Weingart*



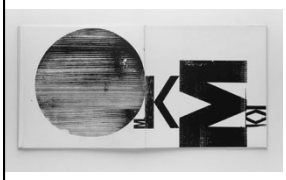
Wolfgang Weingart
Switzerland,
1970s – early 1980s

http://www.typotoken.net/publication/wolfgang-weingart-weingart-typography-museum-of-design-zurich-%E2%80%94-my-way-to-typography-lars-muller-publishers/



Wolfgang Weingart
Switzerland,
1970s – early 1980s

http://www.typotoken.net/publication/wolfgang-weingart-weingart-typography-museum-of-design-zurich-%E2%80%94-my-way-to-typography-lars-muller-publishers/



Wolfgang Weingart
Switzerland,
1970s – early 1980s

http://www.typotoken.net/publication/wolfgang-weingart-weingart-typography-museum-of-design-zurich-%E2%80%94-my-way-to-typography-lars-muller-publishers/

Weingart

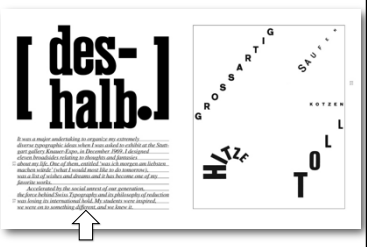
- With an insatiable appetite for **experimentation**, Weingart applied wholesale renewal of typography through his posters and radical cover designs for the *Typographische Monatsblatter* magazine while **teaching** at the Basel School of Design.
- His courses and Yale and around the world have earned him an international reputation."

Wolfgang Weingart
Switzerland,
1970s – early 1980s

http://www.typotoken.net/publication/wolfgang-weingart-weingart-typography-museum-of-design-zurich-%E2%80%94-my-way-to-typography-lars-muller-publishers/

Wolfgang Weingart
Switzerland, late 1970s-early 1980s

Wolfgang Weingart, 1970s – early 1980s

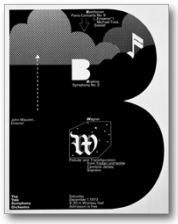


http://www.typotoken.net/publication/wolfgang-weingart-weingart-typography-museum-of-design-zurich-%E2%80%94-my-way-to-typography-lars-muller-publishers/

HISTORY 1

- Prophets
- Underground
- Professional
  - Wolfgang Weingart
    - **Dan Friedman**
    - April Greiman*
  - Memphis Design Group

Dan Friedman,
TM Magazine Cover
Typografische Monatsblatter
1971



Dan Friedman
The Yale Symphony Orchestra
Poster, 1973

Dan Friedman
Yale University School of Art & Architecture
Application, 1971

HISTORY 1

- Prophets
- Underground
- Professional
  - Wolfgang Weingart
    - Dan Friedman
    - **April Greiman***
  - Memphis Design Group

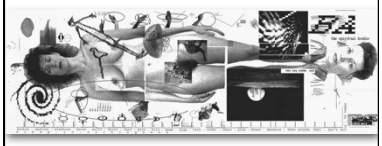
April Greiman
Cover of California Institute of Arts Viewbook
1979

April Greiman and Jayme Odgers
WET magazine cover, 1979

April Greiman and Jayme Odgers
CalArts poster
1978

Greiman

THE NEXT PART ABOUT GREIMAN JUMPS AHEAD ALMOST A DECADE!!!!



April Greiman
Design Quarterly #133
"Does It Make Sense?"
1986

- In **1984**, the Macintosh was making an unsteady entry into the design market.
  * Adobe Photoshop and Illustrator not until 1987.

- In **1984**, the Macintosh was making an unsteady entry into the design market.
- Most **designers were skeptical** of—if not completely opposed to—the idea **of integrating the computer into design practice**, perhaps fearing an uncertain future wherein the tactility of the hand was usurped by the mechanics of bits and bytes.
- A visionary few, including April Greiman, **recognized the vast potential** of this new medium…

http://www.aiga.org/medalist-aprilgreiman

- Rather than the standard thirty-two-page sequence, she **reformatted the piece as a poster that folded out to almost three by six feet**.
  - **On the front** is an image of Greiman's **digitized, naked body amid layers** of interacting images and text.
  - **On the back**, colorful atmospheric spatial video images are interspersed with thoughtful comments and painstaking notations on the digital process—a **virtual landscape** of text and image.

http://www.aiga.org/medalist-aprilgreiman

http://www.aiga.org/medalist-aprilgreiman

- Beyond considering whether digital technologies made sense, the Design Quarterly poster seemed to **embody the disillusionment of a nation** deeply wounded by the Vietnam war and shaped by the growth of feminism, spiritualism, Eastern religion, Jungian archetypes, and dream symbolism.
- *"Does It Make Sense?"* **was also an astounding technical feat**. The process of integrating digitized video images and bitmapped type was not unlike pulling teeth in the early days of Macintosh and MacDraw.
- The **files were so large**, and the equipment so slow that she would send the file to print when she left the studio in the evening and it would just be finished when she returned in the morning.

http://www.aiga.org/medalist-aprilgreiman

- **BEFORE** the appearance of *"Does It Make Sense?"* designers widely considered bit-mapped type and imagery not only unorthodox but unacceptable, straying too far from the clean, crisp precision of the International Style.
- The computer itself was viewed as cold and **unfriendly**, **wildly expensive**, and a harbinger of the **demise of fine design**.
- **AFTER** the publication of *Design Quarterly #133*, many designers felt compelled to reconsider the role of the computer in design practice.
- Greiman's willingness to ask the question, and to place it at the center of the design community, triggered **countless debates about computers, context, and creativity**.

http://www.aiga.org/medalist-aprilgreiman

HISTORY 1

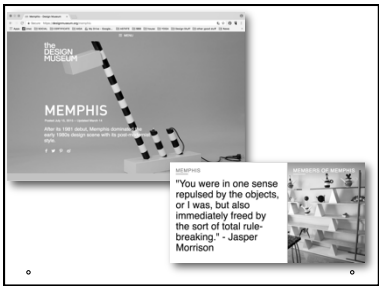
- Prophets
- Underground
- Professional
  - Wolfgang Weingart
    - Dan Friedman
    - April Greiman*
  - **Memphis Design Group (Milan, Italy)**

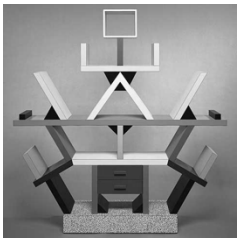
- **MEMPHIS** was a **Milan-based collective** of young **furniture and product designers** led by the veteran Ettore Sottsass.
  - It was named 'Memphis' after the Bob Dylan song ***Stuck Inside of Mobile with the Memphis Blues Again***. (Other than that, nothing to do with Memphis, TN)
  - After its 1981 debut, Memphis **dominated the early 1980s design scene** with its postmodernist style.
- The Memphis design movement encapsulated post-modernist design in the 1980s, **challenging perceptions of 'good design'** through their **gaudy ornamental** and **decorative** products.
- The Memphis design group produced many memorable pieces of colorful, bright, and innovative furniture, lighting, and textiles, and even clocks.

http://dailychronicles.com/memphis-clocks/

Christoph Radl
Memphis logos
Italy, 1983

Furniture by Memphis design group
Italy, 1983

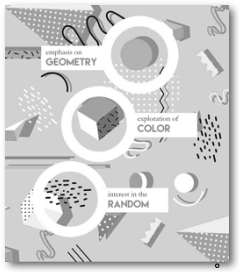




The Memphis group's Carlton bookcase

The Memphis Group's superlamp

THE MEMPHIS STYLE



https://d3ui957tjb5bqd.cloudfront.net/uploads/2016/04/Memphis-Design-Pin.jpg

THE MEMPHIS STYLE

https://image.freepik.com/free-vector/memphis-style-discount-background_23-2147600652.jpg

- The Memphis design movement was **a reaction** to the slick, black, humorless design of the 1970's, with its minimalist design of typewriters, buildings, cameras, cars, and furniture; all of which were visually similar and, **in the eyes of the Memphis group members, devoid of personality and individualism**.
- In contrast, the Memphis movement produced **bright, colorful, shocking pieces**, which reflected the era perfectly. Though plenty of design-watchers at the time (the movement began) considered their products tasteless, they were ground-breaking.

http://dailychronicles.com/memphis-clocks/

Dec. 20, 1982 New York Magazine article about Memphis-Milano

THE MEMPHIS STYLE
2014

https://sneakerbardetroit.com/adidas-originals-select-collection-memphis-group/

•HISTORY
- Prophets
- Underground
- Professional

- British New Wave music, 1980s
- Other important design

•Postmodern Graphic Design Style Points
- Deconstruction
- Appropriation
- Technology
- Authorship

- Seattle and Portland, 1990s
  - Important Designers
- World Wide Web, 1990s

Eskilson, Stephen J., Graphic Design: A New History, ©2007, Laurence King Publishin

HISTORY 2

- **British New Wave Music, 1980s**
  - Barney Bubbles
  - Peter Saville
  - Malcolm Garrett
- Other important design
  - Cranbrook Academy of Art* (+Katherine McCoy)
  - Neville Brody
  - Paula Scher*
  - Grapus
  - Deborah Sussman

New wave

Musical style

New wave is a genre encompassing numerous rock and pop-oriented music styles popular in the late 1970s and the 1980s with ties to mid-1970s punk rock. New wave moved away from traditional blues and rock and roll sounds to create pop and rock music that incorporated disco, mod and electronic music.

Parent genres: Rock, Punk rock

People also search for: Dark wave, Synth-pop, Punk rock, Ska, MORE

Derivative forms: Alternative dance, Alternative rock, Indie rock, Rock music in Finland, Chillwave, Neo-psychedelia

---

British New Wave Music

- **Eclectic** in inspiration and **pluralistic** in its application of style.
- Asserts the **designer's freedom** to 'make a statement' using his own tools, on his own terms.

HISTORY 2

- British New Wave Music, 1980s
  - **Barney Bubbles**
  - Peter Saville
  - Malcolm Garrett
- Other important design
  - Cranbrook Academy of Art* (+Katherine McCoy)
  - Neville Brody
  - Paula Scher*
  - Grapus
  - Deborah Sussman

Barney Bubbles

- (born Colin Fulcher)
- Barney Bubbles was an English graphic artist whose work encompassed **graphic design** and **music video direction**.
- "Bubbles, who also sketched and painted privately, is best known for his distinctive contribution to the design practices associated with the **British independent music scene** of the **1970s** and **1980s**."

Barney Bubbles

- Barney Bubbles defined the look of the British psychedelic movement of the '60s, then seemed to recede from sight.
- He resurfaced a few years later, helping to establish the aesthetic of British punk, then did the same for **post-punk (new wave)**.
- **So, why isn't he remembered in the same way as Saville and Garrett?**
  - Bubbles signed almost none of his work – and, when he did, he utilized an arsenal of assumed identities, each equally absurd and non-sensical.

https://www.budenzund.com/features/barney-bubbles-the-man-who-designed-the-70s

---

Barney Bubbles
1960-70s

Barney Bubbles (Colin Fulcher)
The Ian Drury Songbook
1979

Barney Bubbles
The Ian Drury Songbook
1979

Barney Bubbles
Ian Drury & the Blockheads
Album Cover
1979

Barney Bubbles
Elvis Costello & the Attractions
Armed Forces album art
(splashed paint version)
1979

Barney Bubbles
Elvis Costello & the Attractions
Armed Forces album art
1979

Barney Bubbles
Elvis Costello & the Attractions
Armed Forces album art
1979

Barney Bubbles
Elvis Costello & the Attractions
Inside Sleeve
1979

- Barney Bubbles was **very important, and massively inspirational to me.** I never met him, but think of Barney just as a true, genuine, intuitive talent. He was the real deal.
- I was at school with [fellow designer] Malcolm Garrett and Malcolm was really into Hawkwind – this was about 1970 or '71. And through the covers of Hawkwind I was seeing the work of Barney Bubbles.
- **The album cover was the principal means of visual stimulation for our generation.** Unless you came from a very informed or privileged family background, contemporary art or even fashion were not things you would know much about.
- **But album covers were a remarkably important gateway to information, for any kind of visual avant-garde.**

https://www.loudersound.com/features/barney-bubbles-the-man-who-designed-the-70s

- In the 60s Barney was in the midst of things, here in London. Then he transitioned between hippie and punk. He was a genius...
- But it was **Elvis Costello's Armed Forces** (1979) that really got me. It's an **act of contemporary kitsch**, like a mash-up that we are familiar with in digital culture.
- The elephant is a visual quote from David Shepherd, a famous wildlife artist who made a fortune painting iconic African scenes. The originals sold for thousands of pounds, but also they were reproduced as prints in really significant numbers. **It's in a certain kind of middle-class living room across the world.** So along with using proofing strips, Jackson Pollock, splash paint, Constructivism, **along with everything else**, Barney throws in a bit of David Shepherd. It's really off the wall, and incredibly modern.

https://www.loudersound.com/features/barney-bubbles-the-man-who-designed-the-70s

- In the 60s Barne f things, here in London. Then heen hippie and punk. He was a geniu
- But it was **Elvis Crces** (1979) that really got me. It's an **y kitsch**, like a mash-up that we are al culture.
- The elephant is a visual quote from David Shepherd, a famous wildlife artist who made a fortune painting iconic African scenes. The originals sold for thousands of pounds, but also they were reproduced as prints in really significant numbers. **It's in a certain kind of middle-class living room across the world.** So along with using proofing strips, Jackson Pollock, splash paint, Constructivism, **along with everything else**, Barney throws in a bit of David Shepherd. It's really off the wall, and incredibly modern.

https://www.loudersound.com/features/barney-bubbles-the-man-who-designed-the-70s

- All these things are the **visual equivalent of sampling**. They are **quotes**.
- That elephant is profoundly ironic, and **irony is almost entirely dependent on some kind of reference**. It's also educational.
- What Barney was doing was sending me off to make sure I knew the references, and I know from talking to people over the years that my own work had the same influence on my fledgling audience. **They became more interested in visual culture and graphic arts**.

https://www.loudersound.com/features/barney-bubbles-the-man-who-designed-the-70s

HISTORY 2

- British New Wave Music, 1980s
  - Barney Bubbles
  - **Peter Saville**
  - Malcolm Garrett
- Other important design
  - Cranbrook Academy of Art* (+Katherine McCoy)
  - Neville Brody
  - Paula Scher*
  - Grapus
  - Deborah Sussman

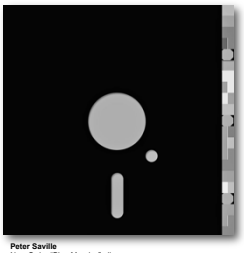
https://elishacottmarketinghnc.wordpress.com/2018/10/01/peter-saville/

Peter Saville

- As a founding member and art director of the legendary independent British label **Factory Records**, he accessed a mass audience through pop music, best exemplified in the **series of record sleeves** he created for Joy Division and New Order between 1979 and 1993.
- His radical des… …ll the rules:
  - Omitting in… …s or titles
  - Fundament… …of consumption and commu…

Peter Saville

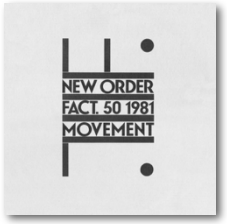
- As a founding member and art director of the legendary independent British label **Factory Records**, he accessed a mass audience through pop music, best exemplified in the **series of record sleeves** he created for Joy Division and New Order between 1979 and 1993.
- His radical designs seemed to **break all the rules**:
  - **Omitting information about artists or titles**
  - Fundamentally questioning modes of consumption and communication.



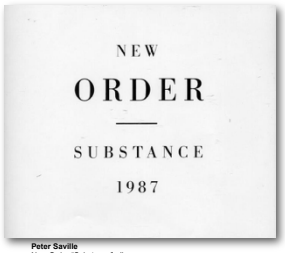
Peter Saville
New Order "Blue Monday" album cover,
1983

Peter Saville
New Order "Power, Corruption, and Lies" album cover,
1983

Peter Saville
New Order
"Power, Corruption, and Lies"
track listing
1983

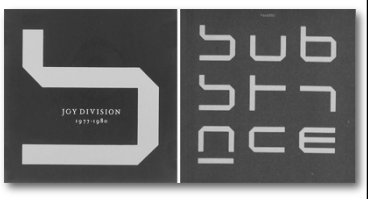


Peter Saville
New Order "Movement" album cover,
1981



Peter Saville
New Order "Substance" album cover,
1987

Peter Saville
Joy Division "Unknown Pleasures" album cover,
UK, 1979



Peter Saville
Joy Division "Substance" album cover,
UK, 1979

HISTORY 2

- British New Wave Music, 1980s
  - Barney Bubbles
  - Peter Saville
  - **Malcolm Garrett**
- Other important design
  - Cranbrook Academy of Art* (+Katherine McCoy)
  - Neville Brody
  - Paula Scher*
  - Grapus
  - Deborah Sussman

Malcolm Garrett and Linder Sterling
Buzzcocks "Orgasm Addict" album cover
1977

Malcolm Garrett
Buzzcocks "Love Battery" poster
1978

Malcolm Garrett
Buzzcocks, A Different Kind Of Tension
US Promo
1980

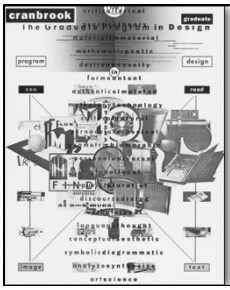
Malcolm Garrett
album covers, 1980s

HISTORY 2

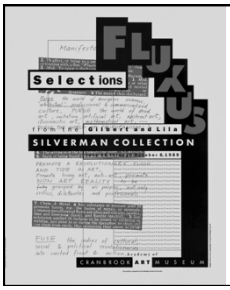
- British New Wave Music, 1980s
  - Barney Bubbles
  - Peter Saville
  - Malcolm Garrett
- **Other important design**
  - Cranbrook Academy of Art* **(+Katherine McCoy)**
  - Neville Brody
  - Paula Scher*
  - Grapus
  - Deborah Sussman

Katherine McCoy

- Katherine McCoy focuses on communication design, design criticism, and **graduate design education**.
  - She began her work at **Unimark International**, an influential interdisciplinary American design firm. There she had the opportunity to build on her industrial design education, assimilating **Swiss-school graphic design form** and method from Unimark's European design staff, and participating in projects combining corporate identity, interior, exhibition and industrial design.



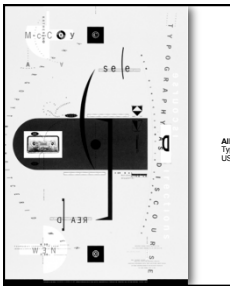
Katherine McCoy
The Graduate Program in Design poster
USA, 1988



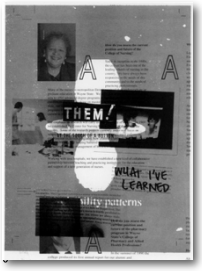
Katherine McCoy
Fluxus Selections Exhibition Poster
1989

HISTORY 2

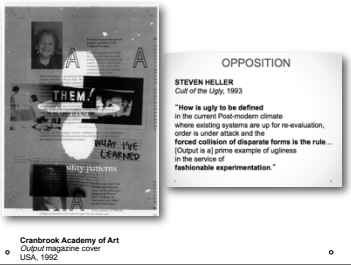
- British New Wave Music, 1980s
  - Barney Bubbles
  - Peter Saville
  - Malcolm Garrett
- **Other important design**
  - **Cranbrook Academy of Art* (+Katherine McCoy)**
  - Neville Brody
  - Paula Scher*
  - Louise Fili
  - Grapus
  - Deborah Sussman



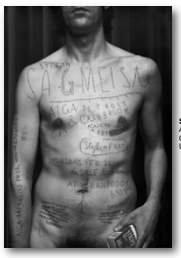
Allen Hori
Typography as Discourse
USA, 1989



Cranbrook Academy of Art
Output magazine cover
USA, 1992



Cranbrook Academy of Art
Output magazine cover
USA, 1992



Stefan Sagmeister
AIGA Detroit and
Cranbrook Academy of Art poster
USA, **1999**

HISTORY 2

- British New Wave Music, 1980s
  - Barney Bubbles
  - Peter Saville
  - Malcolm Garrett
- **Other important design**
  - Cranbrook Academy of Art* (+Katherine McCoy)
  - **Neville Brody**
  - Paula Scher*
  - Grapus
  - Deborah Sussman

Neville Brody

- British designer
- Gained recognition in the **early 1980s** art directing ***The Face*** magazine and designing record covers for bands like Depeche Mode.

HISTORY 2

- British New Wave Music, 1980s
  - Barney Bubbles
  - Peter Saville
  - Malcolm Garrett
- **Other important design**
  - Cranbrook Academy of Art* (+Katherine McCoy)
  - Neville Brody
  - **Paula Scher***
  - Grapus
  - Deborah Sussman

Paula Scher

- Paula Scher is one of the most influential graphic designers in the world.
- Described as the "**master conjurer of the instantly familiar**," Scher straddles the line between pop culture and fine art in her work. Iconic, smart, and accessible, her images have entered into the American vernacular.

https://www.pentagram.com/about/paula-scher

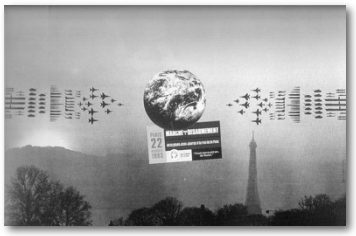
HISTORY 2

- British New Wave Music, 1980s
  - Barney Bubbles
  - Peter Saville
  - Malcolm Garrett
- **Other important design**
  - Cranbrook Academy of Art* (+Katherine McCoy)
  - Neville Brody
  - Paula Scher*
  - **Grapus**
  - Deborah Sussman

Grapus

- Ground-breaking **French design collective**, founded in 1970 by Pierre Bernard, Gérard Pris-Clavel, and François Miehe.
  - In the mid-70s, Jean-Paul Bachollet and Alex Jordan joined the group.
- "Grapus became renowned for the **radical, experimental style of its posters**, which dealt with subjects such as poverty, capitalism, and exploitation."

Vol 2 Graphic Design from 1960-Today.



Grapus

"Every one of us had their own image of what Grapus was and **these ideas didn't always correspond to each other**. Far from it.

What I had in mind was **to connect things that can't quite be connected**.

To support the social aspect and also manage to do graphic design in areas like the Louvre that are predicated on prestige, on high culture."

- Alex Jordan, 2014

LOUVRE

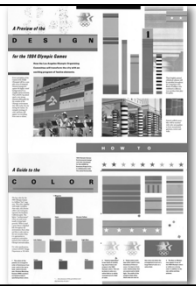
HISTORY 2

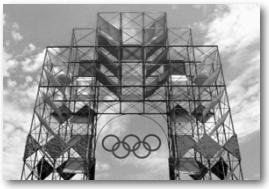
- British New Wave Music, 1980s
  - Barney Bubbles
  - Peter Saville
  - Malcolm Garrett
- **Other important design**
  - Cranbrook Academy of Art* (+Katherine McCoy)
  - Neville Brody
  - Paula Scher*
  - Grapus
  - **Deborah Sussman**

Deborah Sussman

- Deborah Sussman worked at the interface of **graphic design** and **the built environment** for over 30 years.
- She created striking visual imagery and devised its imaginative application for architectural and public spaces both permanent and temporary, including:
  - 1984 Olympics in Los Angeles
  - Euro Disney (early 1990s)

On being a woman in a male-dominated profession:
"In grammar school, the girls took shop and the boys had to take homemaking. I loved doing the shop. I loved making things. I loved using my hands. I got encouragement from everyone and because I loved what I was doing, I was not discouraged for being a woman."

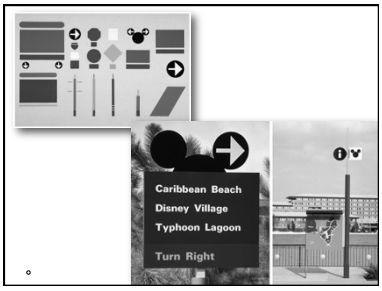


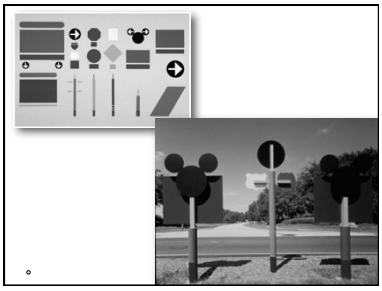


Deborah Sussman

- Deborah Sussman worked at the interface of **graphic design** and **the built environment** for over 30 years.
- She created striking visual imagery and devised its imaginative application for architectural and public spaces both permanent and temporary, including:
  - 1984 Olympics in Los Angeles
  - **Euro Disney (early 1990s)**

https://www.aiga.org/medalist-deborahsussman





ARTH 3573:
HISTORY OF GRAPHIC DESIGN

12B : Postmodern Graphic Design
1980s • **Style Overview** • 1990s

- **History**
  - Prophets
  - Underground
  - Professional
  - British New Wave music, 1980s
  - Other important design
- **Postmodern Graphic Design Style Points**
  - Deconstruction
  - Appropriation
  - Technology
  - Authorship
  - Seattle and Portland, 1990s
    - Important Designers
  - World Wide Web, 1990s

Eskilson, Stephen J., Graphic Design: A New History, ©2007, Laurence King Publishing

post•mod•ern•ism |pōstˈmädərˌnizəm|

- **Deconstruction**
- Appropriation
- Technology
- Authorship

"THE ONLY PRINCIPLE THAT DOES NOT INHIBIT PROGRESS IS: **ANYTHING GOES**."

"**Deviations and errors…are essential preconditions of progress**; from sloppiness and chaos arise the theories on which the growth of knowledge and scientific advance depend.

More generally, **postmodern theorists have repeatedly questioned the boundaries between high (valuable) and low (inferior) forms of culture**, pointing out with ease with which audiences move between different types of cultural experience without pausing to ponder whether this is in some way unacceptable.

In such a climate, **it becomes increasingly difficult to defend the idea that there are right ways and wrongs ways of going about visual communication**."

-Poyner summarizing commentary by philosopher of science Paul Feyerabend, in regards to postmodernism in his discipline

Hard Werken (Hard Work) magazine covers, The Netherlands, 1979 - 1982

Hard Werken (Hard Work) magazine spread, The Netherlands, 1979 - 1982

i-D magazine UK, 1980s

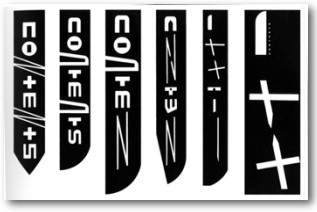
Terry Jones
i-D magazine cover
UK, 1985

post•mod•ern•ism |pōstˈmädərˌnizəm|

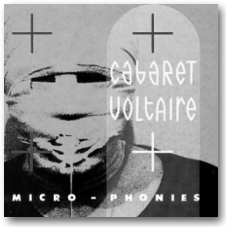
- Deconstruction

de•con•struc•tion | dēkənˈstrəkSHən |
noun
a method of critical analysis of philosophical and literary language that emphasizes the internal workings of language and conceptual systems, the relational quality of meaning, and the assumptions implicit in forms of expression.

"Deconstruction's purpose is not to destroy these categories, but to **dismantle** and '**reinscribe**' them - to change their structure and make them **function differently**."



Neville Brody
The Face (progressive breakdown of magazine's contents page logo)
UK, 1984



Neville Brody
Cabaret Voltaire's 'Micro-phonies' album cover
1984

Neville Brody
Brand Strategy for Nike – Designed in 1988

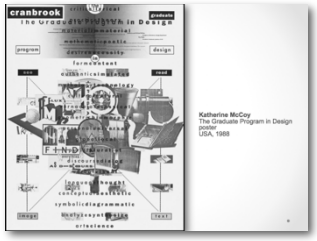
Neville Brody
FF Blur Typeface – Designed in 1992

Neville Brody
Typefaces, 1990s

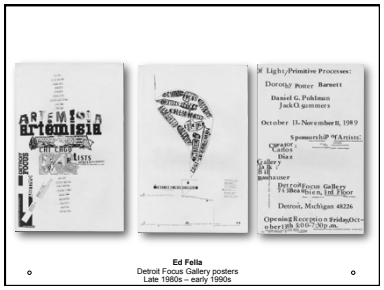
Neville Brody
Oceans 11 and 12 posters
2001, 2004

Barnbrook Design
Heathen, David Bowie
UK, 2002

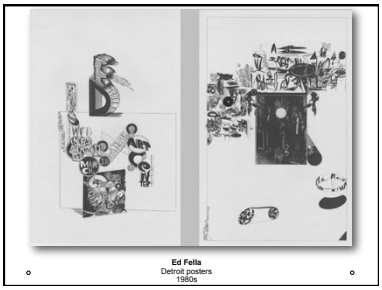
Barnbrook Design
Heathen, David Bowie
UK, 2002



Katherine McCoy
The Graduate Program in Design
poster
USA, 1988

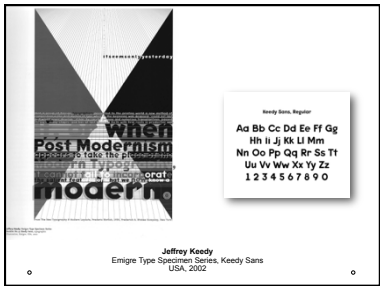


Ed Fella
Detroit Focus Gallery posters
Late 1980s – early 1990s

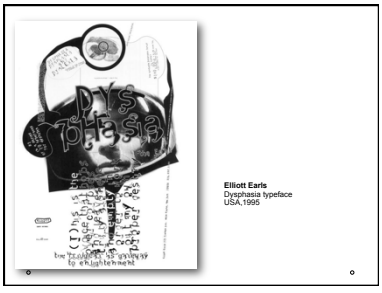


Ed Fella
Detroit posters
1980s

Jeffrey Keedy
Los Angeles Contemporary Exhibitions event program
USA, 1988

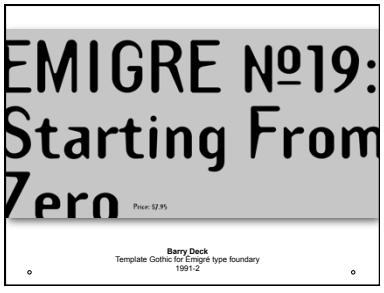


Jeffrey Keedy
Emigre Type Specimen Series, Keedy Sans
USA, 2002



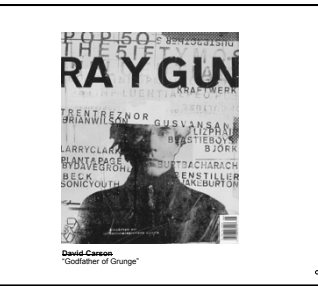
Elliott Earls
Dysphasia typeface
USA,1999

Barry Deck
Template Gothic for Emigré type foundary
1991-2



Barry Deck
Template Gothic for Emigré type foundary
1991-2

David Carson
Beach Culture magazine covers
UK, late 1980s, early 90s



David Carson
"Godfather of Grunge"

post•mod•ern•ism |pōstˈmädərˌnizəm|

NOTE:
"Grunge" ≠ all that is "Postmodern"

Grunge was a style of the 1990s that falls under postmodern; however, postmodern is MUCH larger than this one style.

This is similar to stating that Swiss style encompasses all that was/is Modernism.

post•mod•ern•ism |pōstˈmädərˌnizəm|

HISTORY
- Prophets
- Underground
- Professional
- British New Wave music, 1980s
- Other important design
- **Seattle and Portland, 1990s**
- World Wide Web, 1990s

PUNK
The Sex Pistols
Late 1970s

GRUNGE
"Punk gone pop"
Pearl Jam
1992

post•mod•ern•ism |pōstˈmädərˌnizəm|

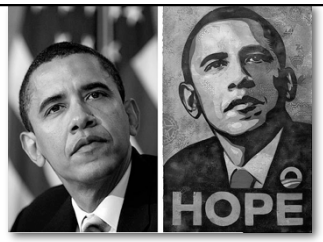
23) Most commonly used in reference to the music scene in Seattle during the 1990s, _____ also became a style of graphic design. Unkempt, jumbled-looking, ragged, disheveled and chaotic, this style was in part a response to modernism by designers looking for a more expressive, energetic style.
a. Postmodern
b. Grunge
c. Carson
d. Construction

GRUNGE
"Punk gone pop"
Pearl Jam
1992

Notorious B.I.G., The Final Chapter, 2005

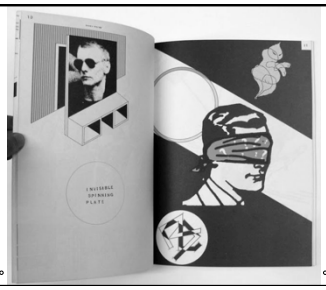
post•mod•ern•ism |pōstˈmädərˌnizəm|

- Deconstruction
- **Appropriation**
- Technology
- Authorship



Shepard Fairey
HOPE 2008 presidential campaign poster, Barack Obama
USA

Barney Bubbles
The Ian Drury Songbook
UK, 1979



Malcolm Garrett and Linder Sterling
Buzzcocks "Orgasm Addict" album cover
UK, 1977

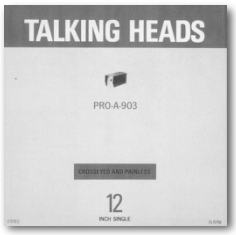
Malcolm Garrett
Buzzcocks poster
1977

Malcolm Garrett
Buzzcocks "A Different Kind of Tension" album cover
Uk, 1979

Peter Saville
OMD "Dazzle" album cover and insert,
UK, 1979

Peter Saville
New Order "Thieves Like Us" album cover,
UK, 1984

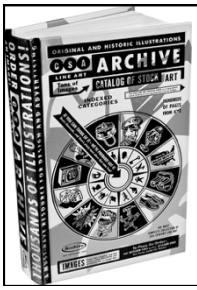
Shawn Wolfe
Negativland "Dispepsi" album cover
USA, 1997
(also deconstruction)



Tibor Kalman, M&Co.
Talking Heads "Crosseyed and Painless" album cover,
USA, 1980

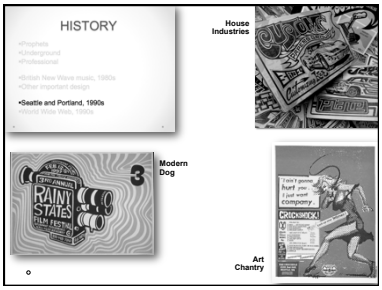
Tibor Kalman, M&Co.
Print advertisement for Restaurant Florent
USA, 1987

Beastie Boys, *Paul's Boutique* album cover, 1989



Charles S. Anderson
CSA Archive

Charles S. Anderson
French River Paper and CSA Images
1990s

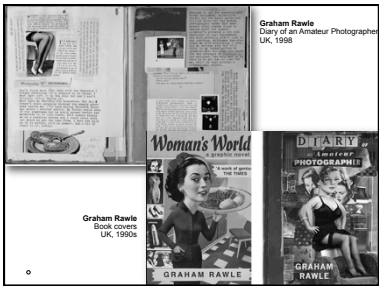


House Industries

Modern Dog

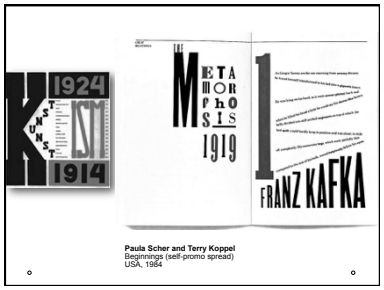
Art Chantry

Jonathon Barnbrook
Virus Says Stop American Cultural Imperialism
1999



Graham Rawle
Diary of an Amateur Photographer
UK, 1998

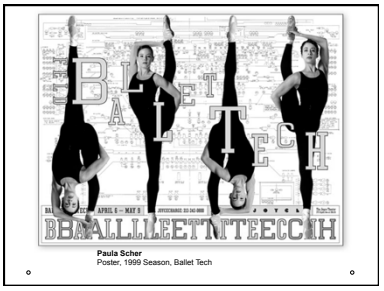
Graham Rawle
Book covers
UK, 1990s



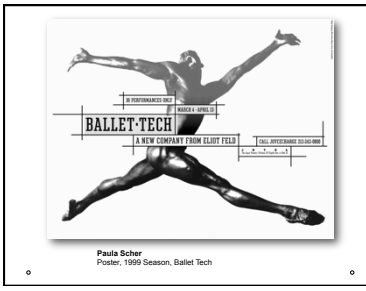
Paula Scher and Terry Koppel
Beginnings (self-promo spread)
USA, 1984

Paula Scher
The Diva is Dismissed - Public Theater
USA, 1994

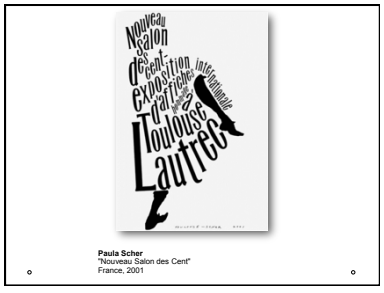
Paula Scher
Bring in 'Da Noise Bring in 'Da Funk
USA, 1995



Paula Scher
Poster, 1999 Season, Ballet Tech



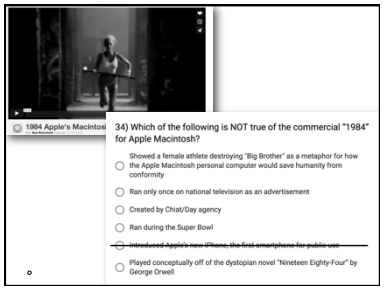
Paula Scher
Poster, 1999 Season, Ballet Tech

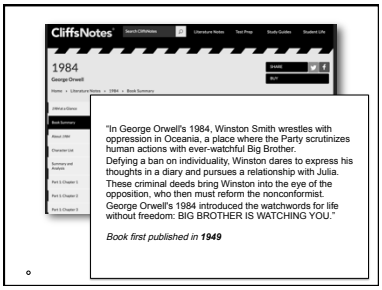


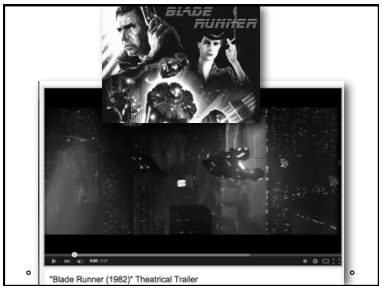
Paula Scher
"Nouveau Salon des Cent"
France, 2001

post•mod•ern•ism |pōstˈmädərˌnizəm|

- Deconstruction
- Appropriation
- **Technology**
- Authorship


1984 Apple's Macintosh
34) Which of the following is NOT true of the commercial "1984" for Apple Macintosh?
Showed a female athlete destroying "Big Brother" as a metaphor for how the Apple Macintosh personal computer would save humanity from conformity
Ran only once on national television as an advertisement
Created by Chiat/Day agency
Ran during the Super Bowl
Introduced Apple's new iPhone, the first smartphone for public use
Played conceptually off of the dystopian novel "Nineteen Eighty-Four" by George Orwell

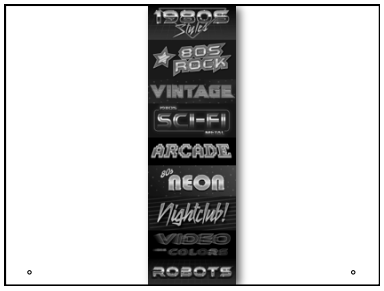

CliffsNotes
1984
George Orwell
"In George Orwell's 1984, Winston Smith wrestles with oppression in Oceania, a place where the Party scrutinizes human actions with ever-watchful Big Brother. Defying a ban on individuality, Winston dares to express his thoughts in a diary and pursues a relationship with Julia. These criminal deeds bring Winston into the eye of the opposition, who then must reform the nonconformist. George Orwell's 1984 introduced the watchwords for life without freedom: BIG BROTHER IS WATCHING YOU."
Book first published in 1949


BLADE RUNNER
"Blade Runner (1982)" Theatrical Trailer

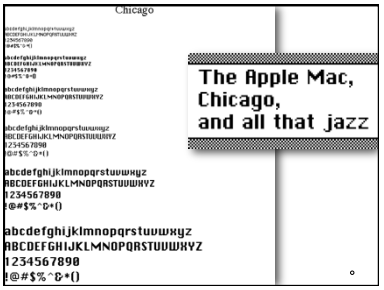
1984 Apple's Macintosh Commercial

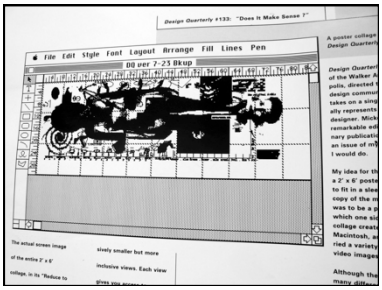
attik
Attik.
Noise 3.5: Analytical Experiments in Graphic Science
UK, 1998

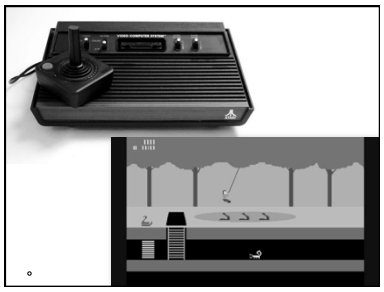
THE TERMINATOR

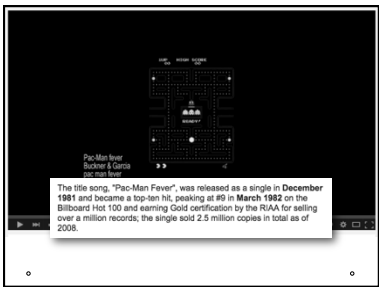

1980S Style
80S ROCK
VINTAGE
SCI-FI
ARCADE
NEON
Nightclub!
VIDEO
ROBOTS

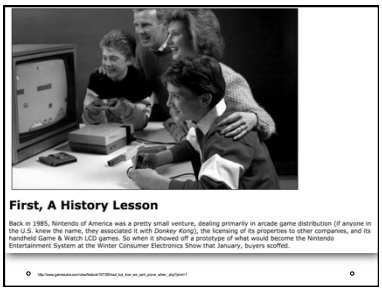
ART STYLE:
TECHNO

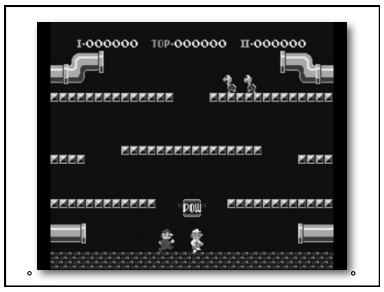












me company
Björk, Bachelorette album cover
1997

Alexander McQueen (fashion) and One Little Indian (photography)
Björk, Homogenic album cover
1997

post•mod•ern•ism |pōstˈmädərˌnizəm|

- Deconstruction
- Appropriation
- Technology
- **Authorship**≠Appropriation

post•mod•ern•ism |pōstˈmädərˌnizəm|

- Deconstruction
- Appropriation
- Technology
- **Authorship**
  - ***Increased authorship desired***
  - *But does it matter?*
  - *21st Century: Community "Authorship"*

Spring 1996

The designer as author

Michael Rock
various designers
Essay

Graphic authorship is taken for granted by many design theorists and it is gaining ground within practice, too. But the idea has received little sustained examination. What does it mean and what is really possible?

- "The meaning of the word '**author**' has shifted significantly through history and has been the subject of intense scrutiny over the last 40 years. The earliest definitions are not associated with writing per se, but rather denote '**the person who originates or gives existence to anything**'.
- On the surface, at least, it would seem that designers were moving away from authorless, scientific texts – in which inviolable visual principles arrived at through extensive visual research were revealed – **towards a position in which the designer could claim some level of ownership over the message**.
- Perhaps after years as faceless facilitators, designers were ready to speak out. Some may have been **eager to discard the internal affairs of formalism** and branch out into the foreign affairs of external politics and content.
- **By the 1970s, design had begun to discard the scientific approach that had held sway for decades, exemplified by the rationalist ideology that preached strict adherence to an eternal grid.**

http://www.eyemagazine.com/feature/article/the-designer-as-author

- Operating in a space **between service-orientated projects and free expression**, the works eschew the parameters of a client relationship while retaining the forms dictated by the needs of commerce: the book, poster, exhibition and so on.
- ···The client pays for a graphic work to embellish a corporate project and the designer lends his avant-garde credentials to the corporation.

http://www.eyemagazine.com/feature/article/the-designer-as-author

post•mod•ern•ism |pōstˈmädərˌnizəm|

- Deconstruction
- Appropriation
- Technology
- **Authorship**
  - *Increased authorship desired*
  - ***But does it matter?***
  - *21st Century: Community "Authorship"*

- Post-structuralist readings tend to criticize the prestige attributed to the figure of the author. The focus shifts from the author's intention to the internal workings of the writing:
not what it means but HOW it means.

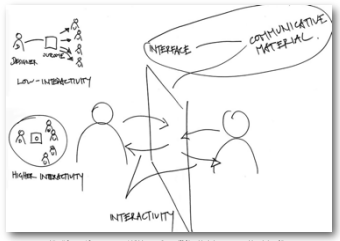
http://www.eyemagazine.com/feature/article/the-designer-as-author

- Post-structuralist readings tend to criticize the prestige attributed to the figure of the author. The focus shifts from the author's intention to the internal workings of the writing:
not what it means but HOW it means.
- Barthes ends his essay supposing '**the birth of the reader must be at the cost of the death of the Author**'.
- Foucault imagines a time when we might ask, '**What difference does it make who is speaking?**'"

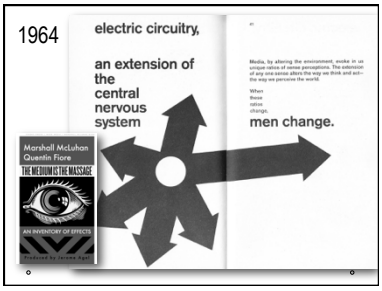
http://www.eyemagazine.com/feature/article/the-designer-as-author

post•mod•ern•ism |pōstˈmädərˌnizəm|

- Deconstruction
- Appropriation
- Technology
- **Authorship**
  - *Increased authorship desired*
  - *But does it matter?*
  - ***21st Century: Community "Authorship"***



https://s3-us-west-2.amazonaws.com/courses-images/s3/graphic-design/gd-and-knowledge-of-the-user-is-thinking-differently-the-groundwork-for-doing-differently/figure-6-3.png



•History
- Prophets
- Underground
- Professional
- British New Wave music, 1980s
- Other important design

•Postmodern Graphic Design Style Points
- Deconstruction
- Appropriation
- Technology
- Authorship
- Seattle and Portland, 1990s
  - Important Designers
- World Wide Web, 1990s

Eskilson, Stephen J., Graphic Design: A New History, ©2007, Laurence King Publishin

Music video by Nirvana performing Smells Like Teen Spirit. (C) 1991 Geffen Records