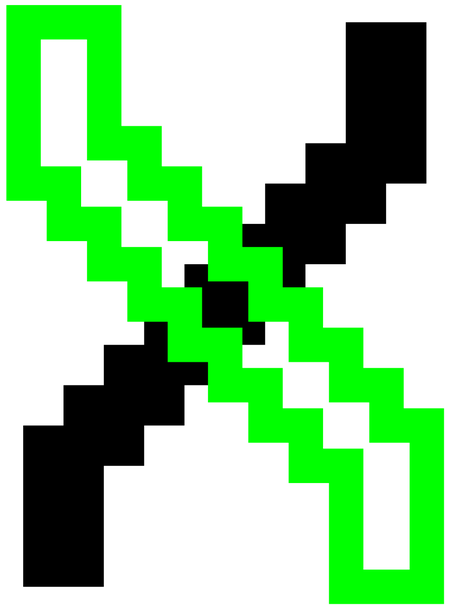
GRAPHIC



DESIGN

THEORY

PRACTICE

>INTRODUCTION<

.COM

JUXTAPOSITIONED

WHAT IS GRAPHIC DESIGN?

XU GUANYU, TEMPORARLY CENSORED HOME

GRAPHIC + DESIGN

ETYMOLOGY OF THE TERM

> TO ALLOCATE "MEANING" TO VISUAL STATEMENTS, COMMITTED TO A SURFACE OF ANY KIND.

X GRAPHIC

Graphics (from Greek graphikos) are visual statements committed to a surface, such as a wall, a canvas, pottery, a computer screen, paper, stone, even to the landscape itself. The term “graphics” relates to the creation of signs, charts, logos, graphs, drawings, line art, symbols, geometric designs, etc.

X DESIGN

1540s, from Latin designare “mark out, devise, choose, designate, appoint,” from de- “out” (see de-) + signare “to mark,” from signum “identifying mark, sign”. Originally in English with the meaning now attached to designate; many modern uses of design are metaphoric extensions.

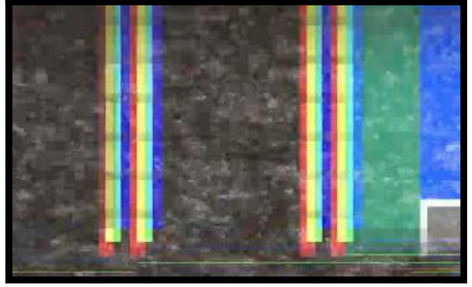
X 404 IMG SOURCE NOT FOUND

WHAT IS COMMUNICATION?
DANGER
NO ENTRY
DANGER

INTERLOCUTOR

STEP ONE

X STATIC 0.45X



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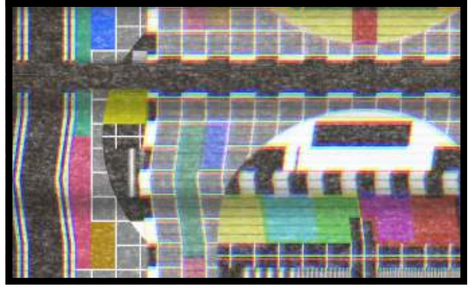

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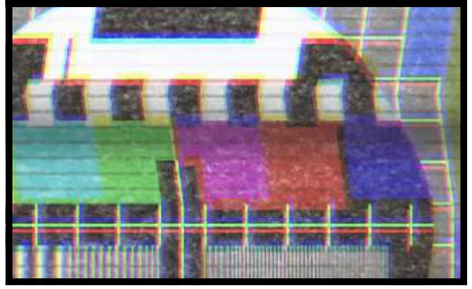
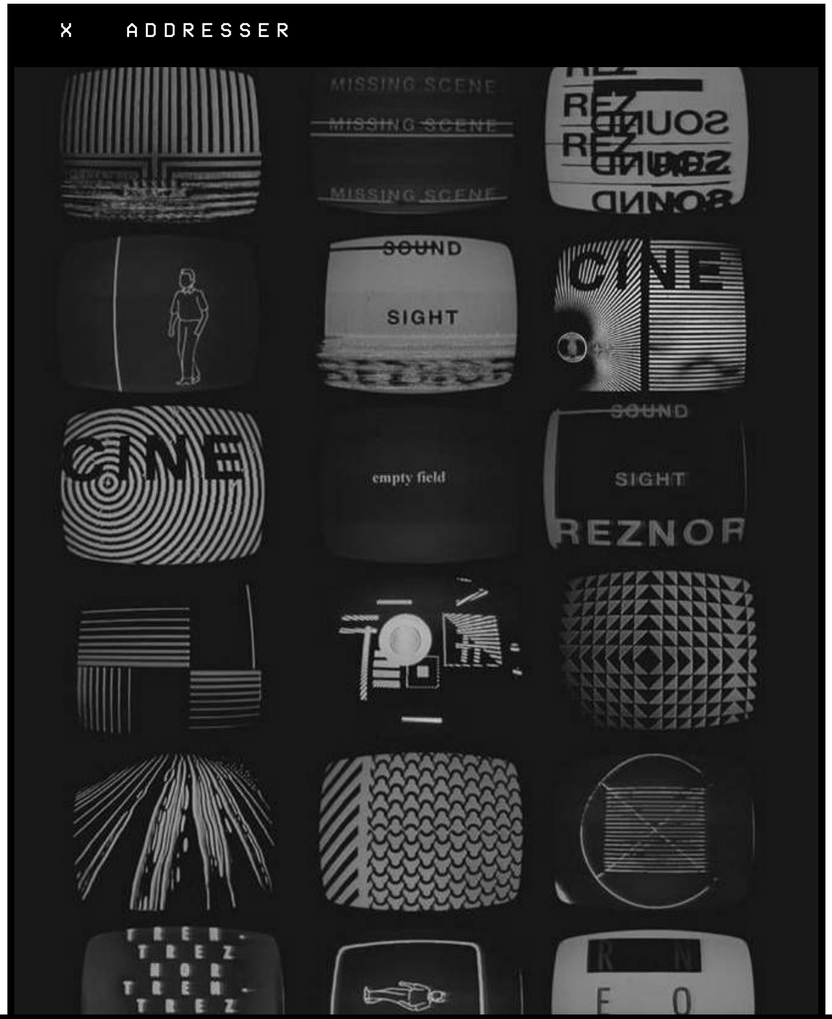


X ADDRESER

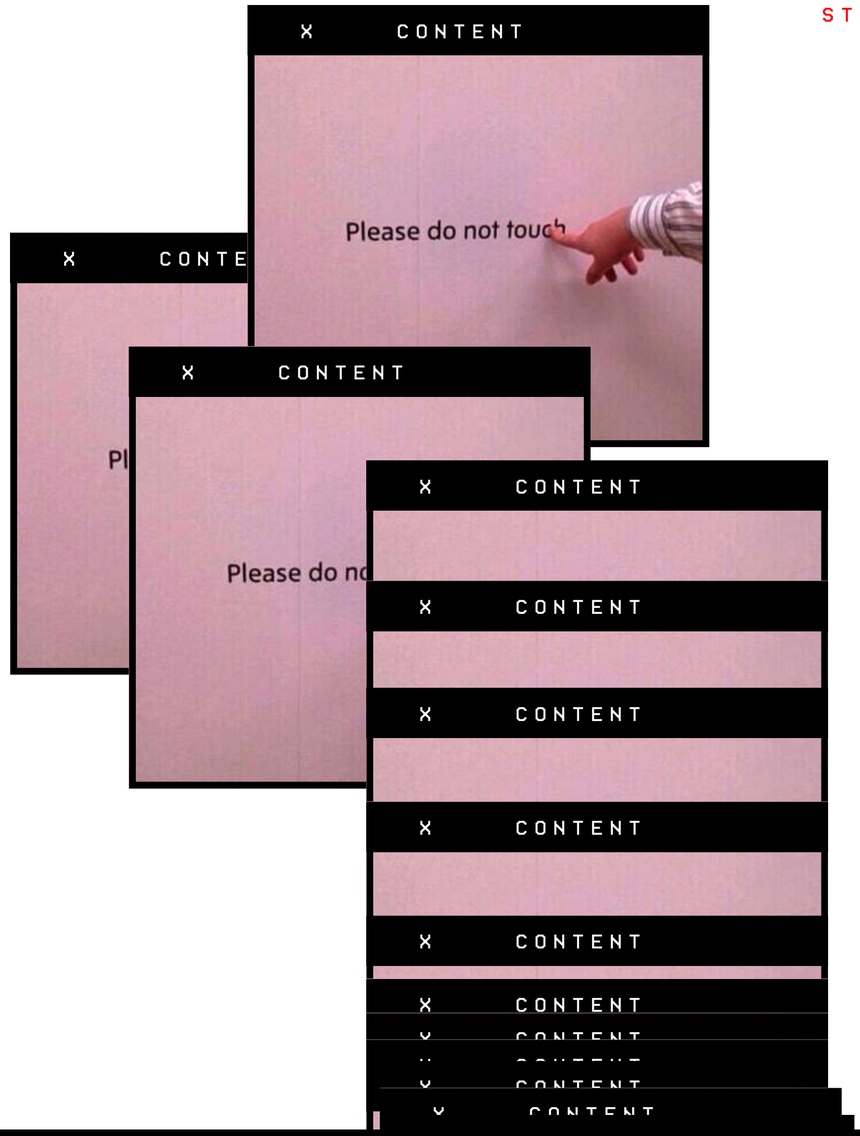
In linguistics, discourse analysis, and related fields, an interlocutor is a person involved in a conversation or dialogue. Two or more people speaking to one another are each other's interlocutors. The terms conversation partner, hearer, or addressee are oftentimes used interchangeably with interlocutor.

X ADDRESSER



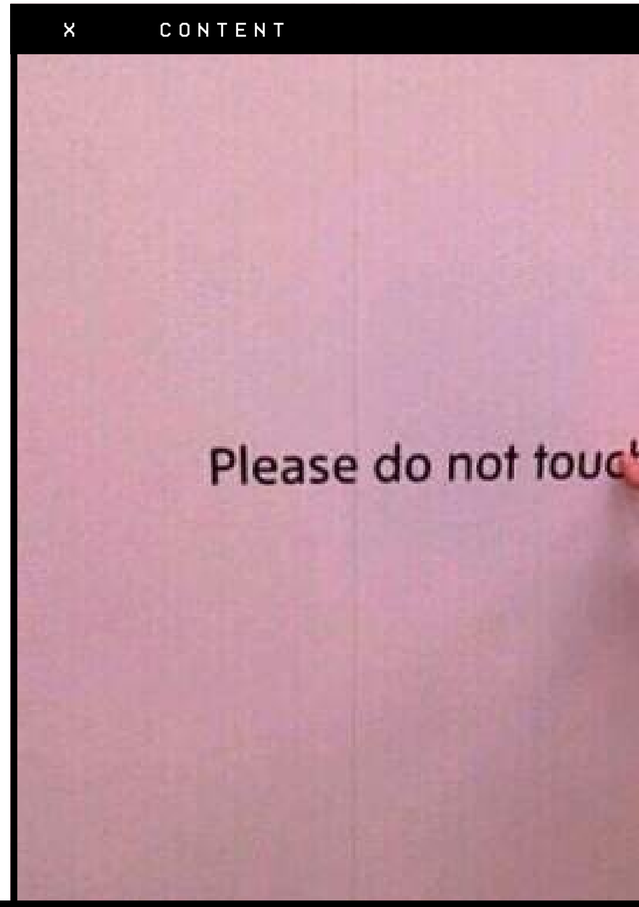
MESSAGGE

STEP TWO



X CONTENT

A message is a discrete unit of communication intended by the source for consumption by some recipient or group of recipients. A message may be delivered by various means, including courier, telegraphy, carrier pigeon and electronic bus. A message can be the content of a broadcast.



X EFFECTIVE
X EFFECTIVE
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X EFFECTIVE
X EFFECTIVE
WHAT IS
> EF-
FECTI-
VE
COMMUNICATION?

RECEIVER

STEP THREE

X RECIPIENT

In the communication process, the receiver is the listener, reader, or observer— that is, the individual (or the group of individuals) to whom a message is directed. Another name for receiver is audience or decoder.

REACTION

STEP FOUR

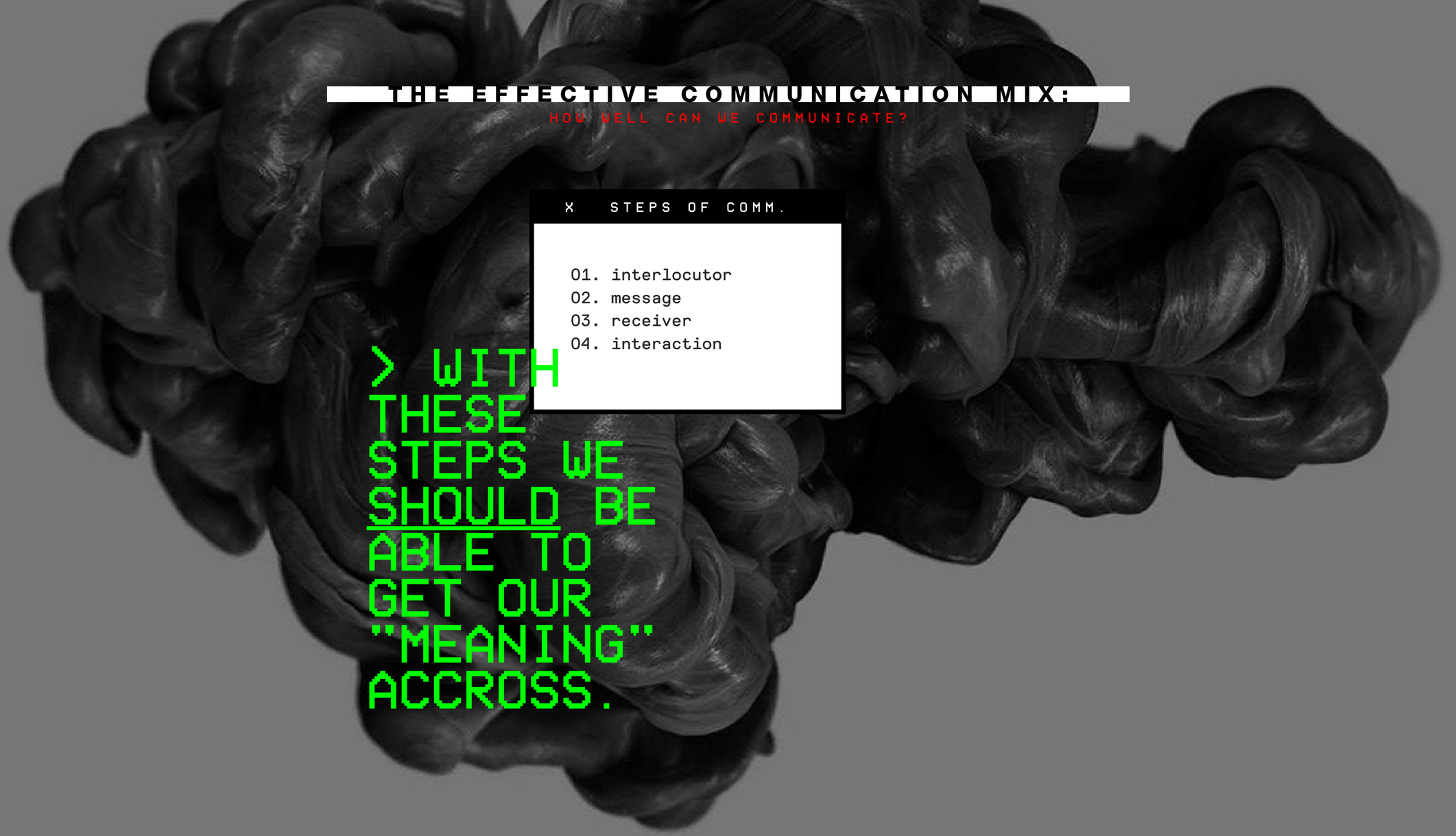
X COVERSATION

Reaction is a form of feedback, it brings an interaction between the interlocutor and the receiver. An interactive exchange of messages forms a conversation.

X REACTION

THE EFFECTIVE COMMUNICATION MIX:

HOW WELL CAN WE COMMUNICATE?

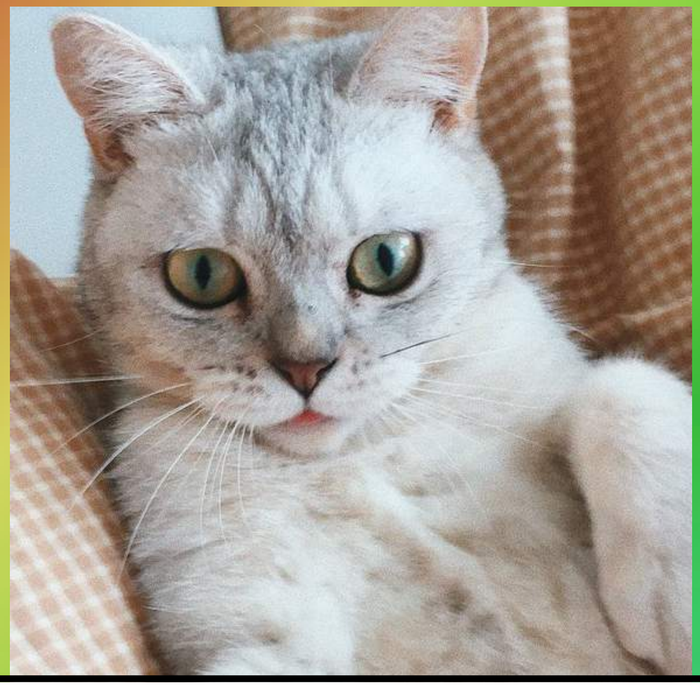


X STEPS OF COMM.

01. interlocutor
02. message
03. receiver
04. interaction

> WITH THESE STEPS WE SHOULD BE ABLE TO GET OUR "MEANING" ACCROSS.

graphic design is my passion



> WITHOUT THE PROPER RESEARCH, NO COMMUNICATION WILL EVER BE EFFECTIVE.

X EFFECTIVE
X EFFECTIVE
X EFFECTIVE
X EFFECTIVE
X EFFECTIVE
WHY DID IT ALL START?

X CAMERA

X TELEPHONE

X SKYSCRAPERS

THE 20TH CENTURY

TIME OF CHANGES

When the twentieth century arrived, artists had every reason to believe that they were entering a totally new and unique modern age. Philosophers like Henri Bergson were expanding and collapsing our concept of time, and Sigmund Freud's theories were opening new paths to uncharted segments of the human mind. The Industrial Revolution of the nineteenth century brought modern conveyances in its wake like the automobile, the airplane, and the electric elevator, which went hand-in-hand with steel-and-glass construction in birthing the skyscraper—the emblem of the modern city. Life had never been faster.

This heady moment, evidenced in both intellectual and popular culture, truly led artists to believe that they were part of a project to both invent a new visual idiom for the modern world and to simultaneously question preexisting ideas of what art could and should be. Often, this stance was further radicalized by historical events and the encroachment of political affiliation. In Russia, the Soviet Revolution of 1917 changed the tenor and motivation of an already nascent avant-garde. In Mexico, the Revolution of 1910–20 was the catalyst for an entirely new movement. In Germany, the Weimar Revolution of 1918 opened an ideological space for the Bauhaus to form. The Great Depression in the United States diminished the purchasing ability of certain art-buying patrons and created new conditions for art in the 1930s. And, of course, World War I (1914–8) and World War II (1939–45) had staggering repercussions for art and life across the globe.

X RADIO

X TRAINS

X COMSUMERISM

> 1919
THE BAUHAUS

ORGANIZING VISUAL MEANINGS

THE BAUHAUS MOVEMENT

X VISUAL LANGUAGE

The idea to invent and organize visual content within a shared framework flows as back to the origins
of modern graphic design. Back in the 1920s institutions such as the Bauhaus explored design as universal, a based “language of vision”. From rational planning and standardization to idiosyncrasy and customization. In this course we will explore the many sides of modern graphic design.
We are going to explore the world of graphic design, by understanding colour, shape ideas and concepts.

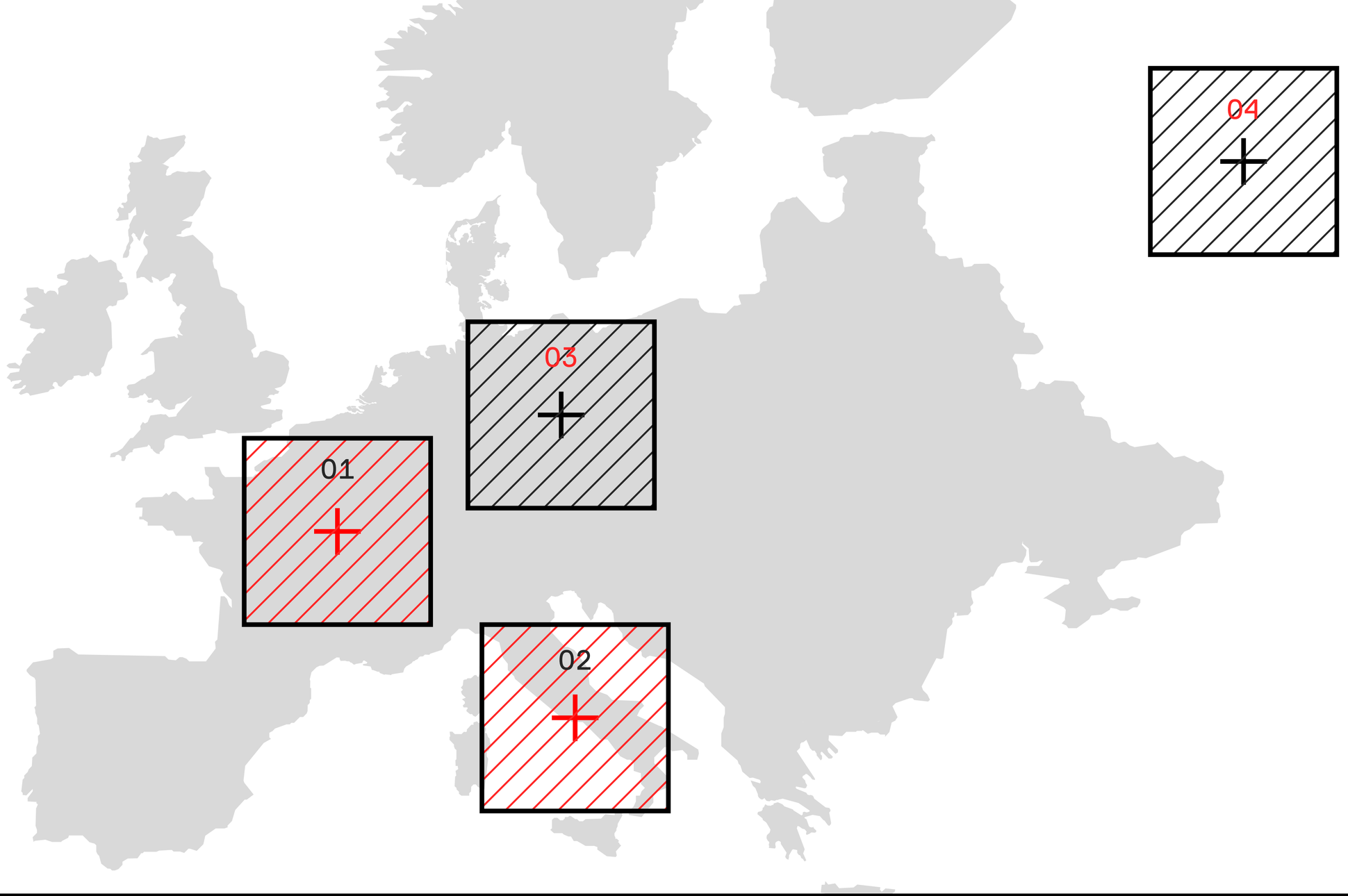
X JOOST SCHMIDT

X DÖRTE HELM

X MASTERS

X NEWS

X POSTERS


04
03
01
02

CUBISM

1910

> A NEW METHODOLOGY TO APPROACH THE 2D SPACE IN A 3D MANNER.

TIME AND LAYERS

A semi-abstract movement in early twentieth-century (1910s) French art that continued the formal project begun with Paul Cézanne's analysis of form, often geometricizing figures and collapsing traditional naturalistic notions of depth and perspective. The movement was pioneered by Georges Braque and Pablo Picasso. In Cubist artwork, objects are analyzed, broken up and reassembled in an abstracted form—instead of depicting objects from a single viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context.
In essence, Cubism was the origin of an evolutionary process that produced diversity; it was the antecedent of diverse art movements.

FUTURISM

1909

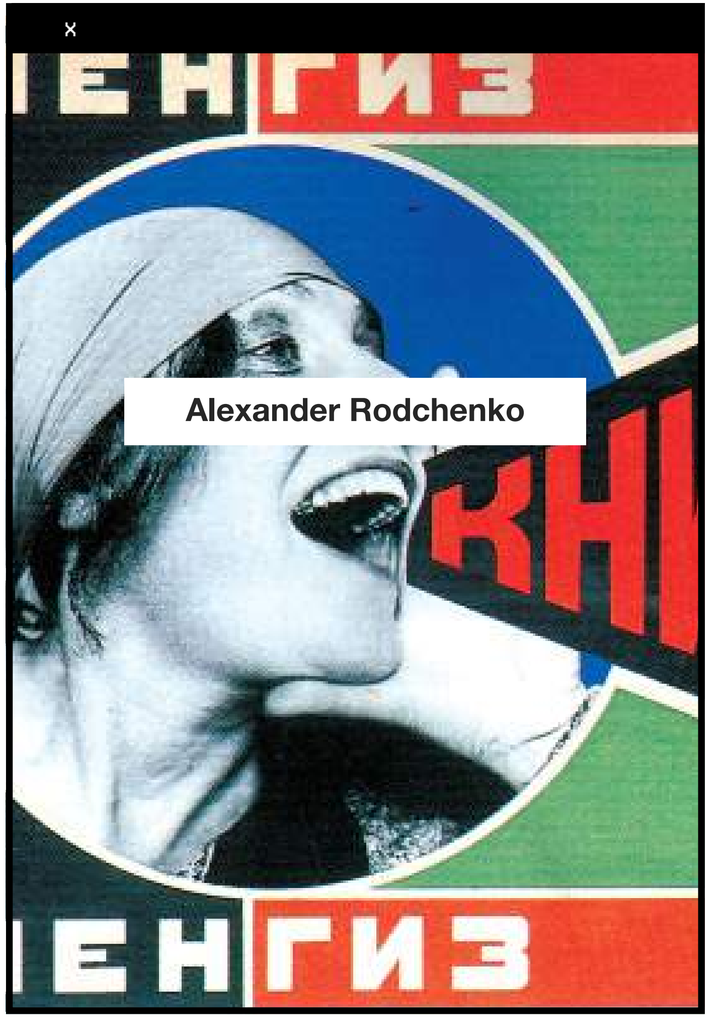
> THE ACT WAS MORE VALUABLE THAN THE RESULT, FOR THAT COULD BE EDITED FURTHER.

REJECTING WHAT'S OLD

Futurism is an avant-garde movement founded in Milan in 1909 by the Italian poet Filippo Tommaso Marinetti. A semi-abstract movement that took the vibrant colors of Neo-Impressionism and Cubism's fragmenting of form and space and used those to create an art concerned principally with themes of motion, speed, and dynamism. Although it was largely an Italian phenomenon, there were parallel movements in Russia, England, Belgium and elsewhere.

CONSTRUCTIVISM

1913



Alexander Rodchenko

> TRUE MINIMALISM MEANS: VOID OF SUPERFLUOUSNESS IF NOT PURPOSEFUL.

PURPOSE AND DESIGN

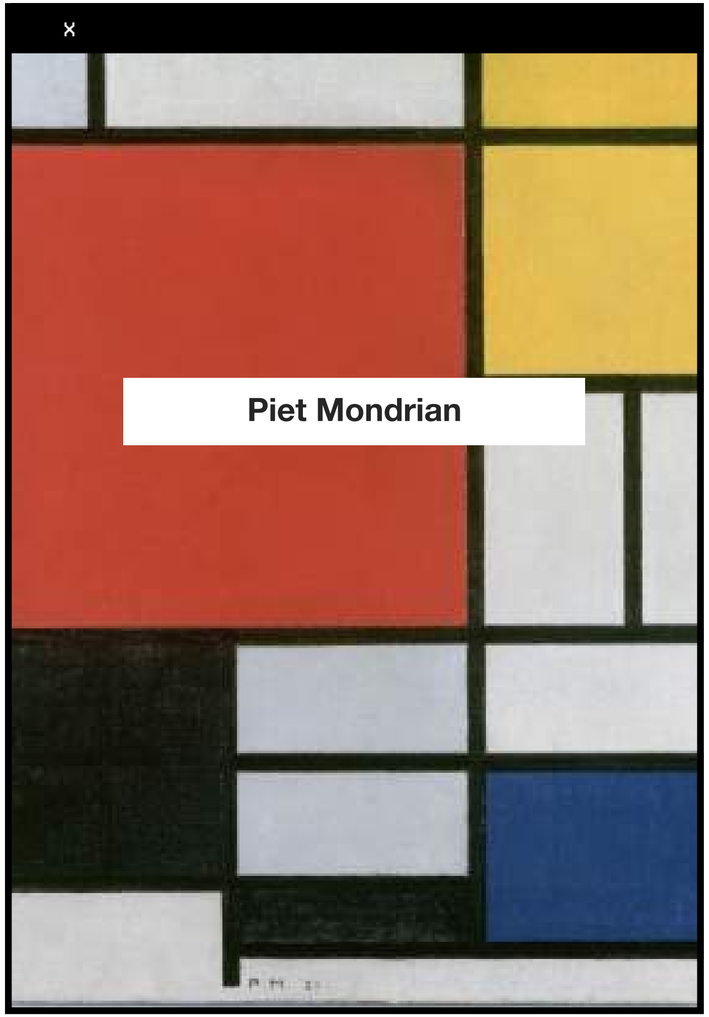
Constructivism was an artistic and architectural philosophy that originated in Russia beginning in 1913 by Vladimir Tatlin. Usually divided into two camps (Russian and International), Constructivist art was made possible by new, industrial forms and materials wed to geometric forms and an idea that the artist should also be an engineer, constructing a new and radical modern world.

Constructivism had a great effect on modern art movements of the 20th century, influencing major trends such as the Bauhaus and De Stijl movements. The term Construction Art was first used to describe the work of Alexander Rodchenko in 1917. Constructivism was a post-World War I development of Russian Futurism

In 1921, the New Economic Policy was established in the Soviet Union, which opened up more market opportunities in the Soviet economy. Rodchenko, Stepanova, and others made advertising for the co-operatives that were now in competition with other commercial businesses. Artists worked together and called themselves “advertising constructors”.

DE STIJL

1917



> TRUE MINIMALISM MEANS: VOID OF SUPERFLUOUSNESS IF NOT PURPOSEFUL.

SIMPLICITY, ORDER, FUNCTIONALITY

De Stijl, Dutch for “The Style”, also known as neoplasticism, a Dutch artistic movement founded in 1917 in Leiden. The De Stijl consisted of artists and architects. An abstract movement founded during the interwar period in the Netherlands [exemplified here in the work of Piet Mondrian] that proposed simplicity, order, and functionality built on the most basic geometric forms (horizontal and vertical lines) and the most basic colours (the three primary tones, black, gray, and white) toward the possibility of reaching universal values in art.

De Stijl was influenced by Cubist painting as well as by the mysticism and the ideas about “ideal” geometric forms (such as the “perfect straight line”) in the neoplatonic philosophy of mathematician M. H. J. Schoenmaekers. The works of De Stijl would influence the Bauhaus style and the international style of architecture as well as clothing and interior design.

STEP NUMBER ONE OF GRAPHIC DESIGN

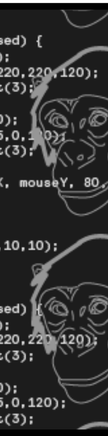
COMMIT TO AN IDEA, NOT THE RESULT

X HAVE A CONCEPT

A graphic designer is a communicator. We take ideas and give them visual form, so that all can understand them.

Even the most compelling and robust design is useless if it lacks a message to engage the viewer with. More than ever our times provide a vivid and persistent exposure to visuals, over-stimulation and digitalisation. When it comes to design it's easy to jump onto technology and softwares, sometimes understimating the value of the thinkin process, hence this class will also follow process and problem solving.

> BEING CONSISTENT IS PART OF THE PROCESS, INVOLVING STICKING TO A COHERENT CONCEPT.



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