

“The radical design of the Avant-Garde which challenged and ultimately succeeded in overturning the status quo was transformed in the end to the ultimate upholder of the status quo. Instead of threatening existing power structures, design, culminating in Swiss design, became part of the very foundations of those structures.”

Johanna Drucker
The Visible Word

1910'S, 1920'S: AVANT-GARDE POETS

- experimental typography
- bring art to the masses and the masses to art breaking down boundaries and challenging tradition
- Utopian agenda
- deviance
- the gray page was blown wide open.
The symmetrical page was broken.

1920'S, 1930'S, 1940'S: CONSTRUCTIVISTS, BAUHAUS, DUTCH DE STIJL

- working within a paradigm of mass audience, mass production, advertisement
- an ideological program of advanced industry
- Both Soviet economy and the Western industrial economy were gearing up as military industrial powers (in anticipation of WWII)
- Educational institutions: Bauhaus and Constructivists took the experiments of the early avant-garde poets and removed them to a laboratory for “investigation, codification, and transformation.”
- pseudo-scientific attitude of the Bauhaus rhetoric
- increasing aestheticization, formalism (A critical distance developed)

**TSCHICHOLD RECOGNIZED THE DANGERS
OF THE UNITY OF STYLE WHICH
DEVELOPED IN NEW TYPOGRAPHY AND
THEN CULMINATED IN SWISS STYLE.**

**HE UNDERSTOOD THAT ALL DESIGN
HAS SOCIAL POLITICAL COMPONENTS.**

1950'S, 1960'S, 1970'S: INTERNATIONAL STYLE / SWISS STYLE

- International Style developed in Europe and flourished in the U.S.
- Use of graphic design (Swiss Design) to establish and perpetuate corporate images
- a sterile instrument of efficient production
- design to be made use of without calling attention to itself

“What had begun, in the 1910s, as a vivid and exuberant exploration of the materiality of signification, became, by the end of the 1920s, in the hands of Herbert Bayer and Jan Tschichold, an ordering of visual graphics which caused that very materiality to efface itself, to disappear, under the style of a graphics whose very adjectival character—elegant, clean, streamlined, balanced, correct—betray its repressive force.”

—*Johanna Drucker*

CORPORATE AMERICA



“Sometimes designers have used industry as a way to make their ideas real in the world. But sometimes—more often, it seems to me—industry has used designers to make its purposes look ideal.”

—Natalia Ilyin

“typographic revolution was not an isolated event but went hand in hand with a new social and political consciousness and consequently with the building of new cultural foundations.”

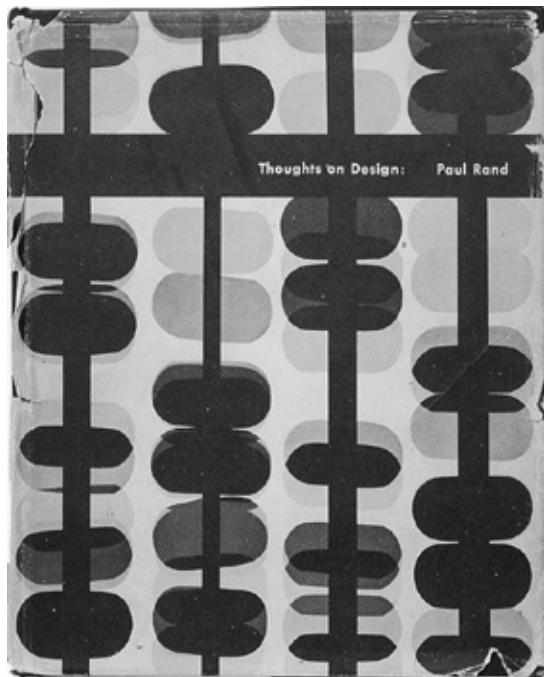
—Johanna Drucker

**DESIGN WAS BORN OUT
OF SOCIO-AESTHETIC TRADITION**

William Golden: CBS logo 1951



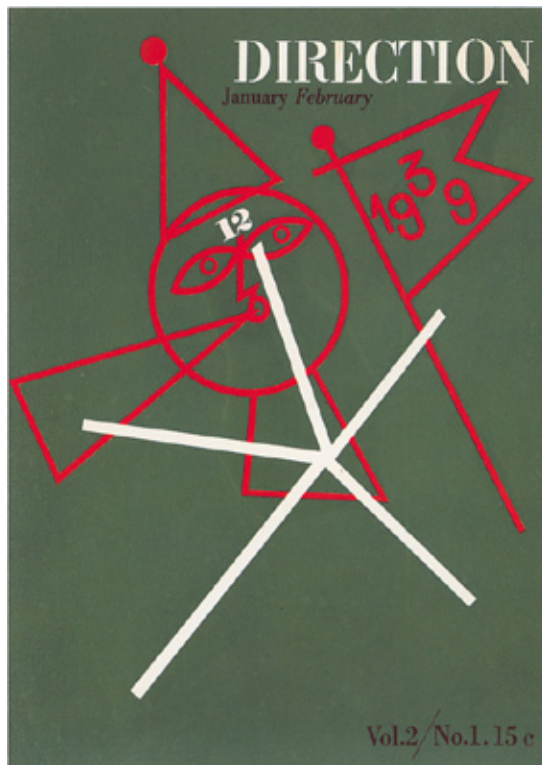
Paul Rand: Thoughts on Design 1947



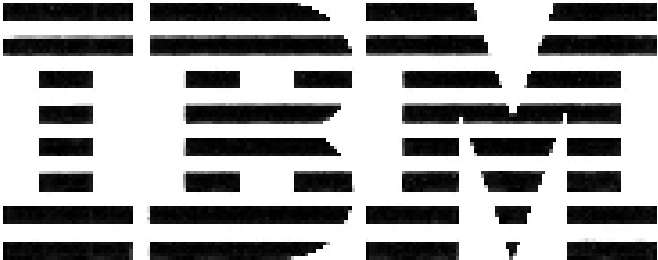
Paul Rand: Direction March 1939



Paul Rand: Direction Jan 1939



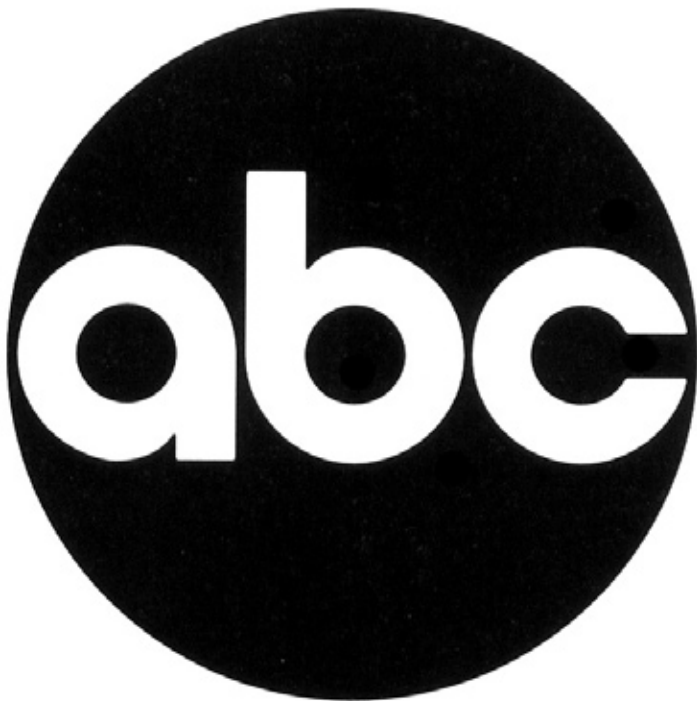
Paul Rand: IBM logo 1962



“I haven’t changed my mind about modernism from the first day I ever did it.... It means integrity; it means honesty; it means the absence of sentimentality and the absence of nostalgia; it means simplicity; it means clarity. That’s what modernism means to me. ...”

—Paul Rand, *Lecture 1996*

Paul Rand: ABC logo 1962



Paul Rand: UPS logo 1961





A logo is a flag, a signature, an escutcheon.

A logo doesn't sell (directly), it identifies.

A logo is rarely a description of a business.

A logo derives its meaning from the quality of the thing it symbolizes, not the other way around.

A logo is less important than the product it signifies; what it means is more important than what it looks like.

—Paul Rand,

“Good design is good business.”

—Thomas J. Watson, IBM

“We feel that good design must primarily
serve people and not the other way around.”

—Thomas J. Watson, IBM

Herbert Bayer: CCA "Great Ideas of Western Man" 1952

Herbert Bayer: *Formas de um idioma cultural* (Great Ideas of Western Man) - 1952

It there be no money
where money should
any one of these two—

It makes sense knowledge comes by difficult
where path of work toward truth lies

where spirit is broken


where large public is gathered, and large
speaking, and large judgment, with

where public order and private peace words
of the state are combined

where a large is gathered to the witness
testimony of good life

where the future is not revealed in the message
of the past word

where challenge is not free or equal



For money is, in all these respects, not what
but business and the substance of his
ability or could can hold
these secular matters.
(Herbert Bayer)

CONTAINER CONCEPTION OF ARTWORK

“images and signs circulate without relation to their mode of production, and they sign the existence of a spectacle designed expressly for consumption, not productive necessity, but its surplus.”

—*Johanna Drucker*

THE BIG IDEA APPROACH

concept-driven advertising, emerged
in the 50's and 60's

Paul Rand: No Way Out 1950



Paul Rand: Modern Art USA 1956



Paul Rand: Mencken Prejudices 1958



“Without play, there would be no Picasso.
Without play. there is no experimentation.
Experimentation is the quest for answers.”

—Paul Rand, 1991

“I use the term play, but I mean coping with
problems of form and content, weighing
relationships, establishing priorities. Every
problem of form and content is different,
which dictates that the rules of the game
are different too.”

—Paul Rand, *The Play Instinct*, 1991