

Julia Gagliano
History of Graphic design
Chapter 12 summary assignment

The genesis of twentieth century graphic design is a neoclassical revival of Greco-roman culture and art forms that spread to clothes, furniture and other forms of architectural art. Designers loved this idea because it gave them the opportunity to spread their creativity to new lengths and truly display their talents. This of course was the rise of Art Nouveau, the idea of not copying old historical art forms and creating something that was new and something that was in a sense their own. This movement had started in France and then had become so popular that it had gone to other parts of Europe, places such as Scotland, Austria and Germany had been influenced by Art Nouveau forms.

Frank Lloyd Wright was a heavy influence and inspiration to those joining him in the movement and those who began after him. Wright being an architect, he had created the concept of organic architecture, something that belonged to the whole element of the piece not simply decorative, but without it the piece wouldn't exist making the facade the dynamic piece of both its usefulness and its beauty. The concept of it being apart of something greater and the heavy use of space and asymmetrical designs made his works all the more different. It wasn't until he worked at The House of Beautiful when he put his thoughts on architecture onto printing paper demonstrating his talent in textural design.

The Glasgow school had come after Wright, but had the same idea for the Nouveau Movement . Taking talented artists of both genders which was rather progressive of the school and collaborated on their unique and complex styles of work composing mystical and religious

ideas in their artwork taking on the theme of feminine and fairyland fantasy and sometimes even a melancholy undertone to their works. All of these ideas were made up of bold, simple lines and defined planes of flat color and the eventual rise of flowing curves and arches along with rectangular structures that makes the movement different from the past. There is the eventual interest in Vienna, where their homage to the newfound movement went towards the roman and Greece perspective rather than the dream-like fairy aspect. But what still holds true was the curves and arches that were placed as well as their textural art forms and composition.

It was then that in Germany, they had focused more on the Art Nouveau typeface rather than the applied art that was featured on their pieces. It was the rise of AEG Trademark by Peter Berhens that had set us up for the more functional, industrial and useable typeface on posters. It was legible and most of all this typeface was featured on many products and still is utilized today. This typeface does not only please the eye in one way, it was made to fit harmonious designs for various templates. It works in balancing the poster and making it look crisp, functional and simplistic having little to no embellishments or decorations on the product advertised or the advertisement itself.

Eventually, Londons underground electric railway system was introduced and the need for publicity and design. It was Frank Pick who had come up with the immortal design of the simplistic yet quite ascetic “underground” logo with straight lines and its interrelation with circular forms and the bold, linear and legible typefaces. Demonstrating its usefulness and space as well as it having the dynamics of being apart of a “Whole Idea” much like Wrights way of thinking about the movement. Presenting society with functional artwork that could span to many lengths of being feminine, religious yet functional and simplistic, a very eccentric art form.

