

# GRAPHIC STYLES AND DIALOGUES BEYOND BORDERS

*The new aesthetics of the Modern  
British, Japanese and Chinese Design*

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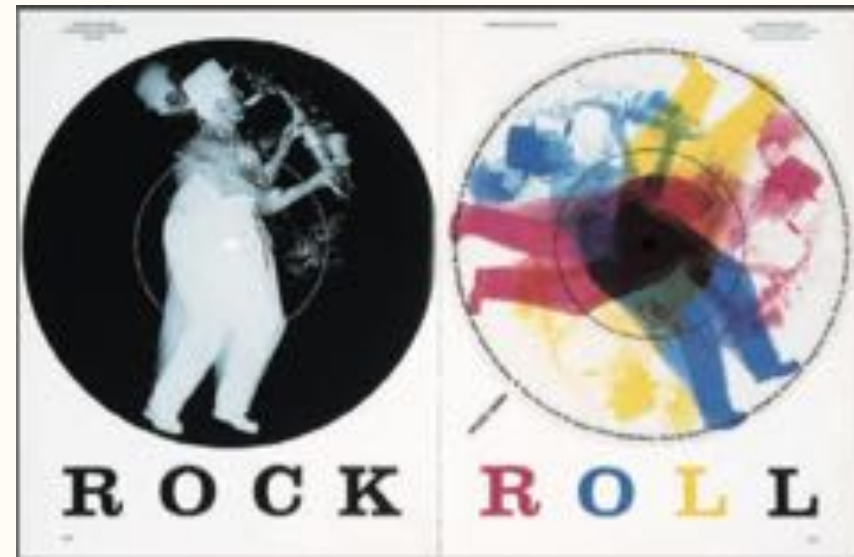
By: Reuben Tay and Jonathan Goh

# INTRODUCTION

- **Two prominent styles:**  
International Typographic Style  
and New York School existed as important influences on design activity around the globe.
- Distinct national styles in graphic design have emerged since the 1960s.



Poster for Zurich Townhall, 1953-1955 Joseph Müller-Brockmann



Pages from Westvaco Inspirations 210, 1958 Bradbury Thompson

# INTRODUCTION

- Each of these countries and regions has developed a unique stance because of the strong approaches of particular designers and studios
- Technological advances allowed designers to draw inspiration across space and time. Resulting in an global dialogue and culture that embraced the arts and design.



Poster for Jeonju International Film Festival, 2002 **Ahn Sang-Soo**



Poster for an exhibition of Photographs of Sadeq, 2001 **Majid Abassi**



Poster for exhibition The Man Behind the Dutch Post Service, 1960 **Pieter Brattinga**

# MODERN BRITISH DESIGN

- Assimilated the two styles of the Swiss and New York, but produced a distinct style by combining a sense of contemporary with a strong understanding of history.
- British Humour
- Conceptual, Visual, and often imbued with expressive humour



Richard Hamilton, *My Marilyn*, 1965



Alan Fletcher, Colin Forbes, and Bob Gill, cover for Graphis, 1965.



Stow Tools Safely by Tom Eckersley (1940s) © The Royal Society For The Prevention of Accidents

Find a Safe Place to Cross. Anon. (1960s) © The Royal Society For The Prevention of Accidents

# MODERN BRITISH DESIGN

- Michael Johnson (b. 1964)
  - Founder and of Johnson Banks
- Works were often witty and clever, with wordplay and strong visual puns as a communication strategy.



Rebrand of the cystic fibrosis trust, 2013 which activates the 'is' in their name



Poster for Anthony Trust, 2010



"Design De-cisions," poster, 1996.

# JAPANESE DESIGN

## Calligraphy

- Dates back to 28 century BC
- Comes from Chinese roots
- Ink on rice paper



Kitamuki Unchiku, Dragon and Tiger, Japan, 17th century, pair of hanging scrolls; ink on paper

<http://www.lacma.org/art/exhibition/japanese-painting-calligraphy-and-image>

# JAPANESE DESIGN

## Woodblock Print

- Widely adopted during the Edo period (1603-1868)
- Designs are carved onto a block of wood
- Applied onto paper using a handheld device known as a baren



Katsushika Hokusai, *The Great Wave Off Kanagawa*, 1830-1832, woodblock print, ink on paper

<https://www.metmuseum.org/art/collection/search/45434>

# JAPANESE DESIGN

## Digital Prints

- Final product allows for multiple copies to be made effortlessly
- Causes the questioning on whether graphic design is inferior to fine art
- Creates the debate between whether design can be considered art



Ikko Tanaka, "Nihon Buyo" poster, 1981.



Masuda Tadashi (designer) and Doki Mitsuo (photographer), cover for Brain magazine, 1964



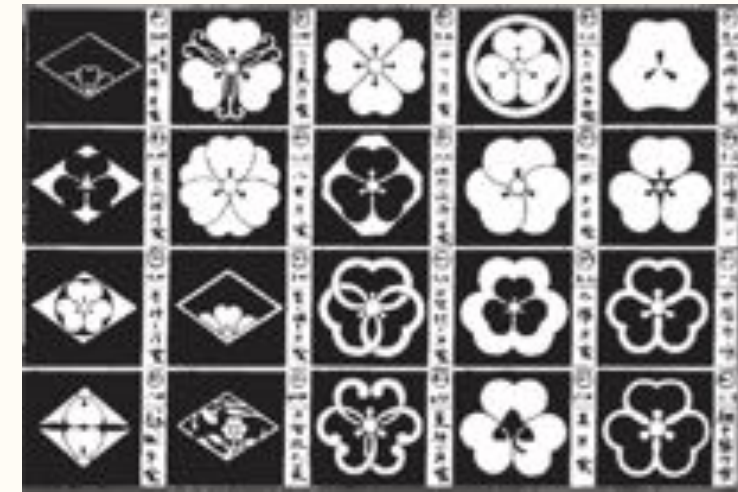
# JAPANESE DESIGN

## Characteristics

- Use of bright colours
- Central placement, different asymmetric balance of European constructivism
- Use of mixed languages
- Brush strokes
- Floral motifs



Hideo Pedro Yamashita Japanese Concert  
Poster, 2011  
<http://gurafiku.tumblr.com/post/137278155925/japanese-concert-poster-orchestra-asia-hideo>



Ryuichi Yamashiro, The tree-planting  
Poster, 1920



Yusaku Kamekura,  
poster  
of the Osaka World  
Exposition,  
1970.

# CHINESE DESIGN

## Calligraphy

- Dated back to 4000BC
- Often found in the form of ink on paper
- Can also be found on ceramics



Bamboo by Zhi Wei

<http://factsanddetails.com/china/cat7/sub40/item257.html>

# CHINESE DESIGN

## Early Prints

- Made its mark during the communist revolution
- Uses flat colours
- Patriotic colours
- Bold outlines



<https://www.theguardian.com/artanddesign/gallery/2012/mar/07/chinese-propaganda-posters-in-pictures>

# CHINESE DESIGN

## Digital Prints

- Multiple copies can be made effortlessly
- Follows traditional images



McKinsey & Company China, Graphic Logo Design  
<http://cargocollective.com/pariya/McKinsey-Company-China>

# CHINESE DESIGN

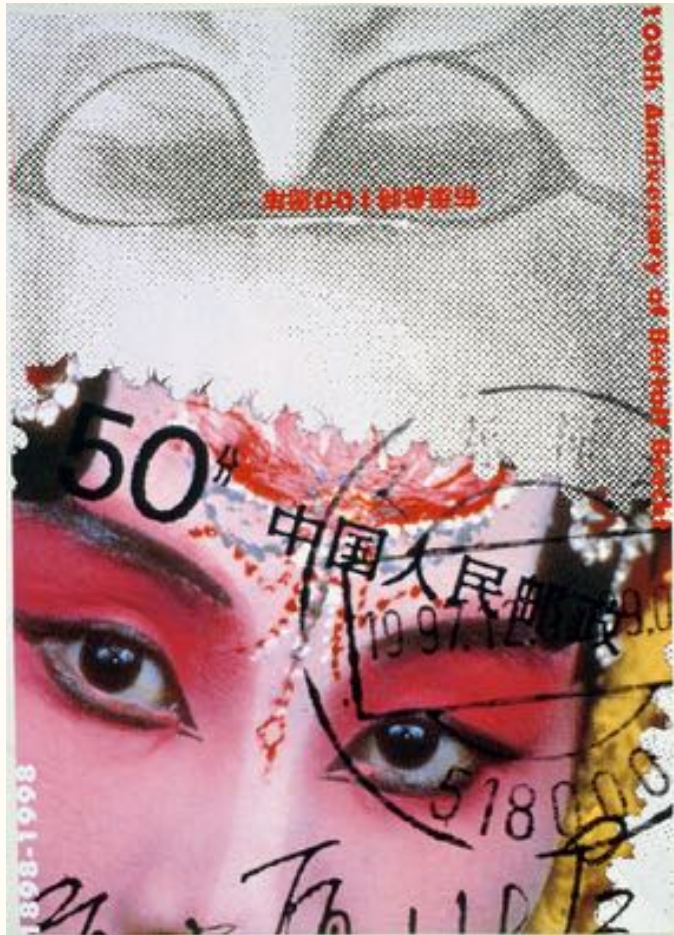
## Characteristics

- Heavily influenced by traditional designs
- Use of bold lines
- Mix of Chinese characters and calligraphy
- Use of symbols representational of Chinese culture



Min Wang, "The Forbidden City," poster and logotype identity, 1994.

# CHINESE DESIGN



Jiaying Yan

<https://1stwebdesigner.com/graphic-design-examples/>



'I Love Guangzhou' by Wu Zhen

<https://1stwebdesigner.com/graphic-design-examples/>



By Doopaa.cn

<https://1stwebdesigner.com/graphic-design-examples/>

What influences are evident in the poster design?

What are some similarities between Japanese and Chinese current day graphic styles?



Makoto Saito, "Sunrise Sunset Yusaku Kamekura," poster, 1999. Commissioned by the Toppan Printing Company, Ltd

# IN SUMMARY

- Globalization of design, yet each country crafts their own unique design language.
- Crafted by designers and studios.
- What would **Singapore's Design Language** look like?



# 超!新加坡 SHIOK!

A GASTRONOMY OF SINGAPORE DESIGN  
シンガポールデザインの料理法



Shiok! [shee-ook!l us.

A universal Singaporean expression of satisfaction, denoting extreme pleasure of the highest quality.

*Shiok! A Gastronomy of Singapore Design* celebrates the Singaporean identity and culture through creative expressions of art, design and life... centered around the unbrid theme of food. It presents a visual feast of works by Singaporean artists & designers that represent the distinct local and unifying cultural thread of the Singapore landscape. Thus bringing to its audience an introspective view of Singapore design as well as Singapore's unique cultural identity.



# End

