

# Text and Transformation

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# Image

## Definition:

An image is an artifact that depicts visual perception, for example a two-dimensional picture, that has a similar appearance to some subject-usually a physical object or a person, thus providing a depiction of it.

## Characteristics:

Images may be two-dimensional, such as a photography or screen display, or three-dimensional, such as a statue or hologram.

# **Part 1: Introduction to the history of graphy design**

# Content

## Timeline

Objective Economy-----	1906
Metaphoric Type-----	1916
Circle and Wedges-----	1920
Alphabet As Metaphor-----	1974
Rebus Writing-----	1982
Hyperactive Interactivity-----	1999

# 1906-Objective Economy

Reduction was a radical concept back in 1896, when the British poster artists known as the Beggarstaff Brothers designed their earliest posters, which stripped away all but essential visual information. When German designer, Lucian Bernhard, designed the Priester poster in 1906, he further launched a major style of visual economy that focused exclusively on the object being advertised- hence the name “Object Poster” was affixed to the style.

1906

Lucian Bernhard

**Priester match  
company**

Poster



1894

The  
Beggarstaff  
Brothers

**Hamlet**

Poster



1941

Niklaus  
Stoecklin

**Meta-Meta**

Poster



# 1916-Metaphoric Type

Before sound recording were invented, type approximated sound.  
Before film, types serves the function of both word and picture.  
The application of type as metaphor has allowed designers to  
communicate two or more messages at one time.

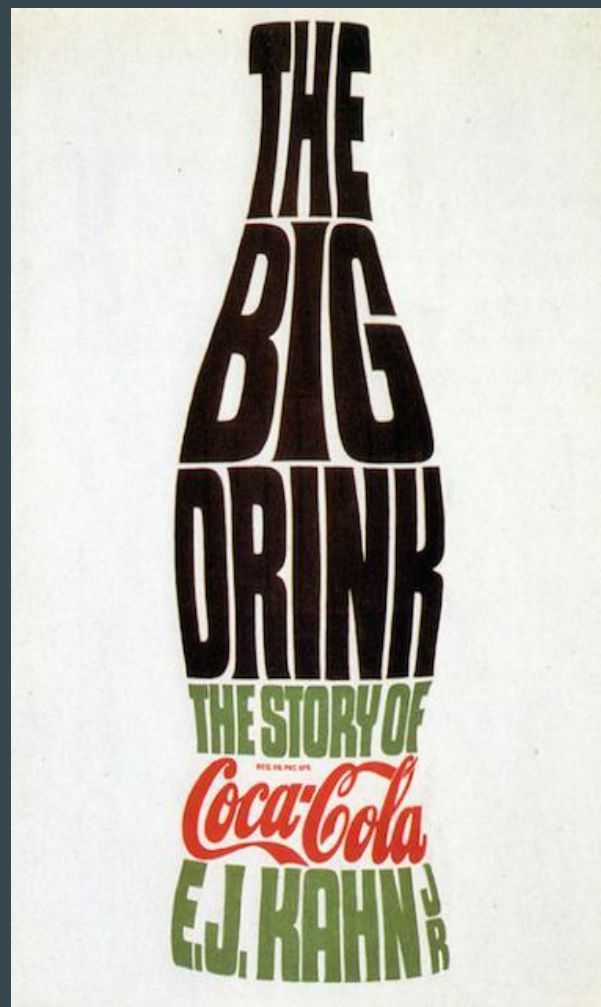
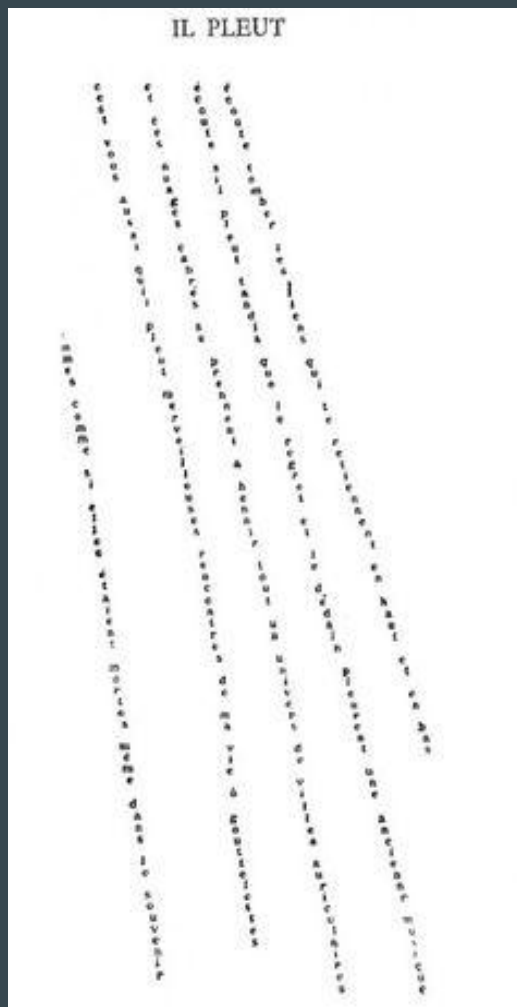


1916

Guillaume  
Apollinaire

**“It Rains”**  
(from  
Calligrammsa)

Book page



1965

Paul  
Bacon

**The Big  
Drink**

Book  
cover

# 1920-Circle and Wedges

Squares and rectangles can do only so much. Circles and wedges (triangles by any other name), however, serve the same function as an arrow and bullseye.

1920

L.Lissizky

Beat the  
Whites with  
the Red  
Wedge

Poster

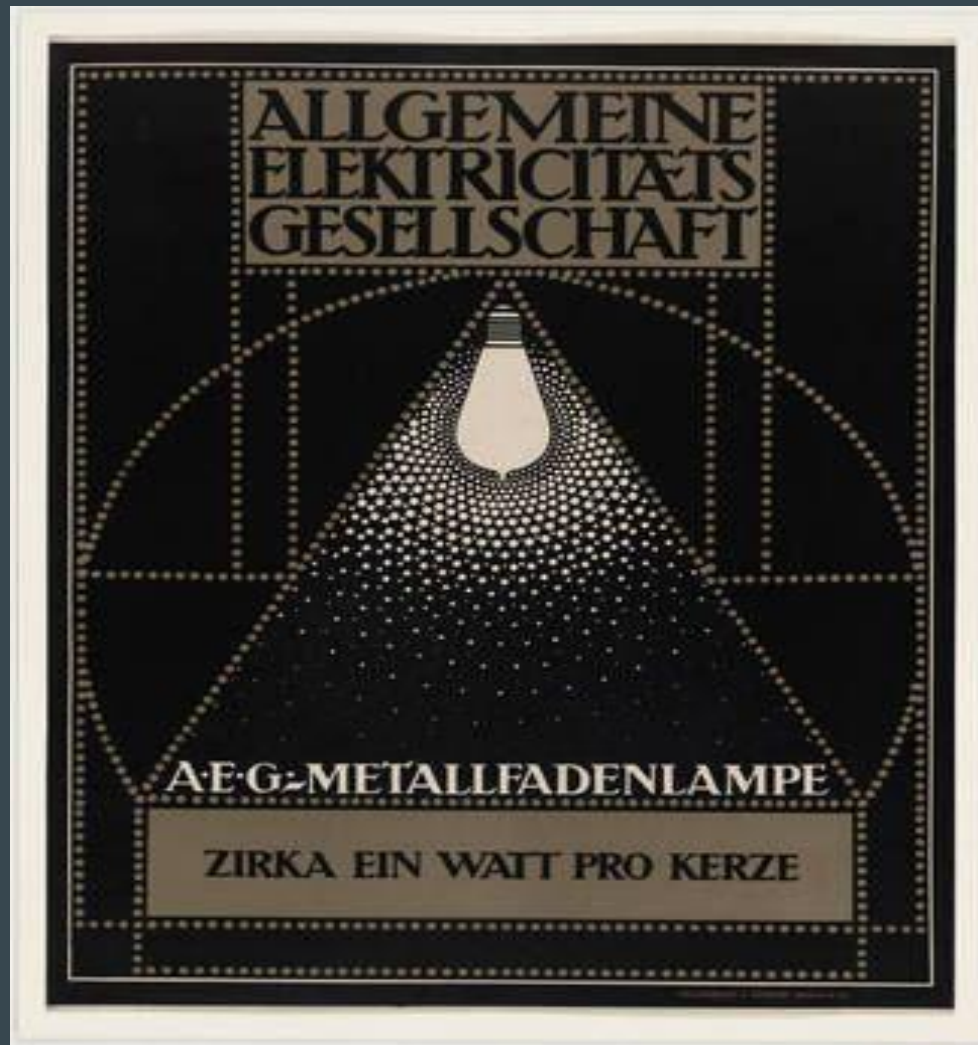


1907

Peter Behrens

**AEG-  
Metalfadenlampe**

Poster



# 1974-Alphabet As Metaphor

Morphing objects into letters, transforming letters into objects, and otherwise creating alphabetic metaphors is probably as old as letterforms themselves. In this practice, the letter becomes a picture of the thing expressed in words, and thus increases the meaning (or at least the interest in) particular message.

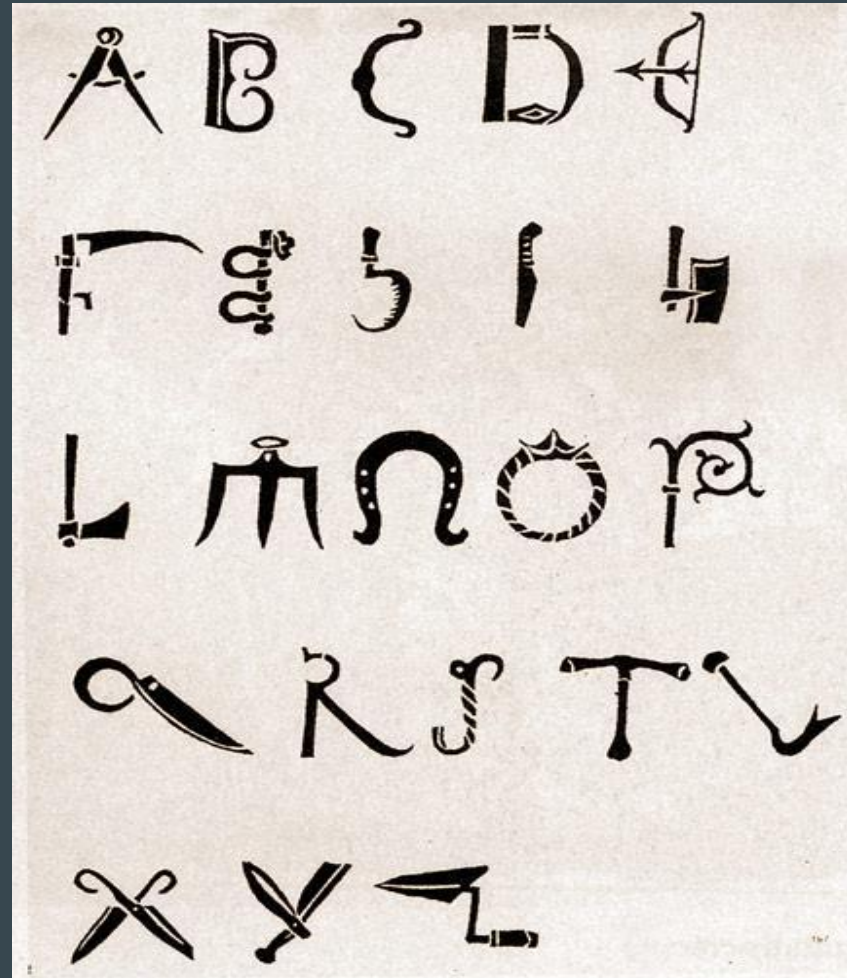
**1523**

Reproduced in  
1529

Abraham de  
Balme

**Alphabet from  
Grammatica  
Hebraea**

Drawing



# 1982-Rebus Writing

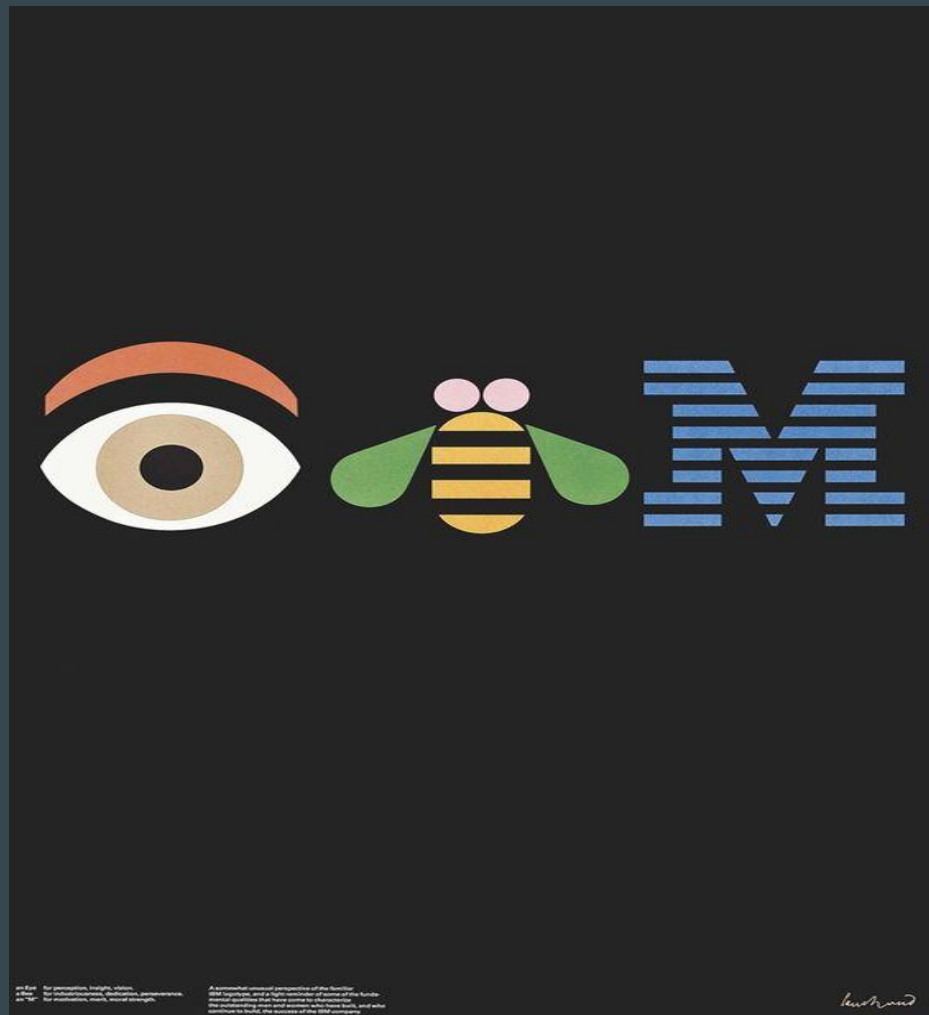
The substitution of signs and symbols for letters to make words and shape ideas is as old as the earliest children's word games. But it is also the most successful graphic design tool because it stimulates interactivity. Forcing the viewer to decipher a simple word or phrase adds to its memorability.

1982

Paul Rand

IBM

Poster





# 1999-Hyperactive Interactivity

Interaction is not new, but almost everyday. Designers have long created hierarchie of information, but now linking to the vast array of ideas is imperative. “information architects” are in the forefront of creating interfaces that provide participants multiple levels of stimulus.



## **Part 2: Development of graphic design**

# Design in current years (2000 and beyond)

Knowledge of typefaces and typography has increased greatly.

- Rhythmic typography
- Standardisation
- Digital Collages
- Simple designs
- Use of typefaces
- Geometric patterns
- Colours

# How graphic design in the past affects the present



Rhythmic typography  
brought unity in form  
and content.

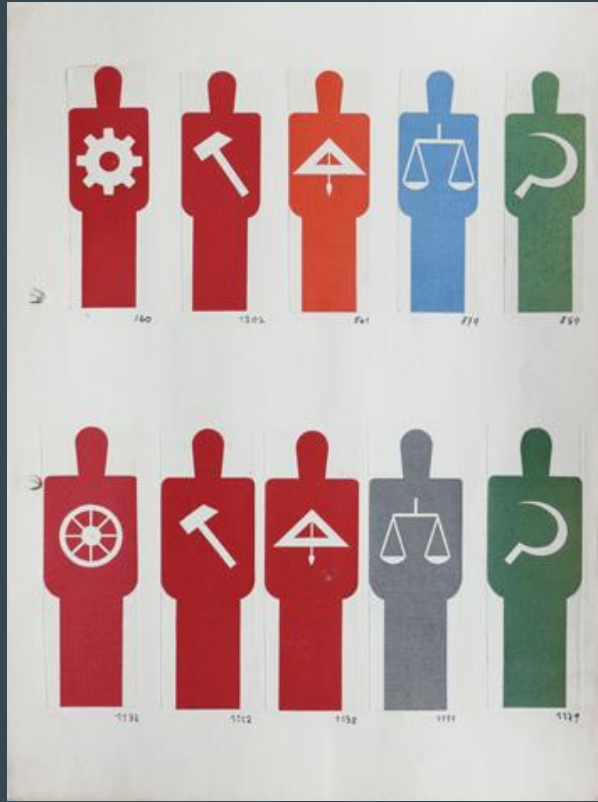
1921: Boem Paukeslag Paul  
van Ostaïen

de Computer mist de zintuigen en de  
middelen om zich uit te drukken de  
digitale wereld kent geen nuances in  
intonatie of emoties jelte van abbema  
zocht naar een manier om de virtuele wereld  
te vermensenlijken een combinatie  
van virtueel en reeel verkennt de grens  
tussen mens en machine deze tot tekstverwerker  
Omgebouwde remington tiepemachine luistert  
hoe hard de toetsen worden aangeslagen bij een



2006: Virtureal Jelte van  
Abbema

# How graphic design in the past affects the present



Standardisation in  
the images

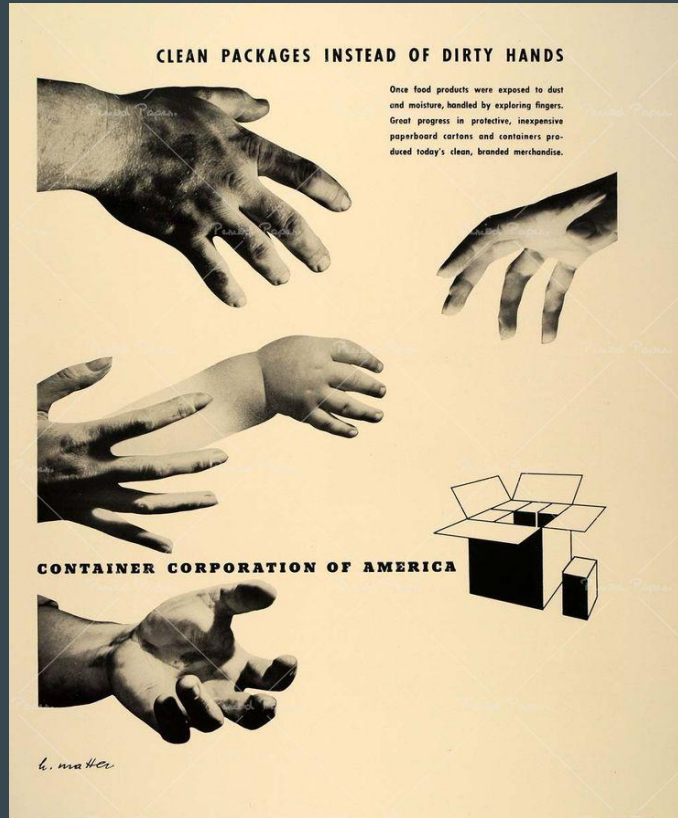
1930: Isotype/ At Work  
Gerd Arntz



2009: Europe/Prohibited Traffic  
Carlos No



# How graphic design in the past affects the present



1940: Clean packages Instead of Dirty Hands  
Herbert Matter

Digital  
collages



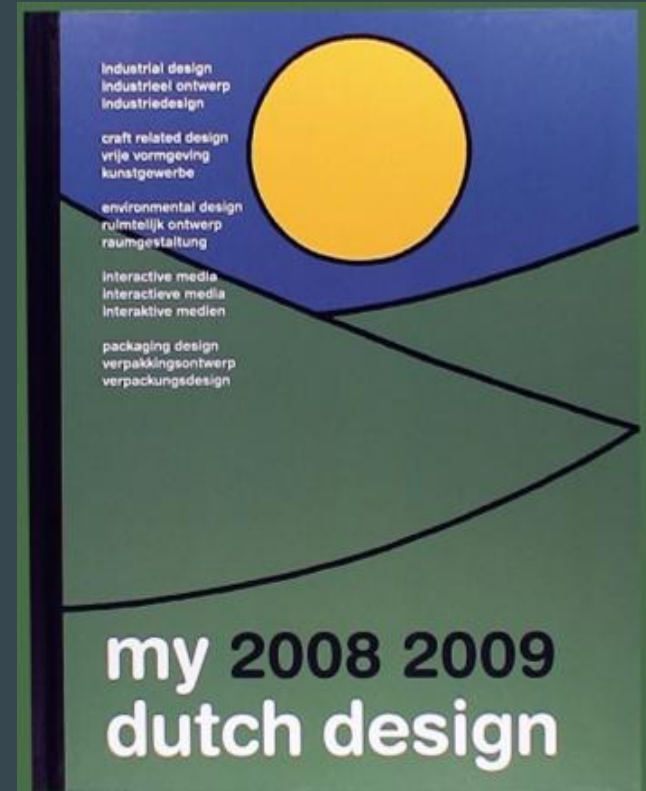
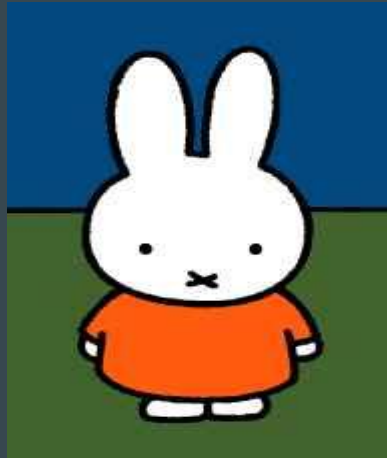
2010: Seaweed  
Tell No One ([Link](#))

# How graphic design in the past affects the present



1953: The Apple  
Dick Bruna

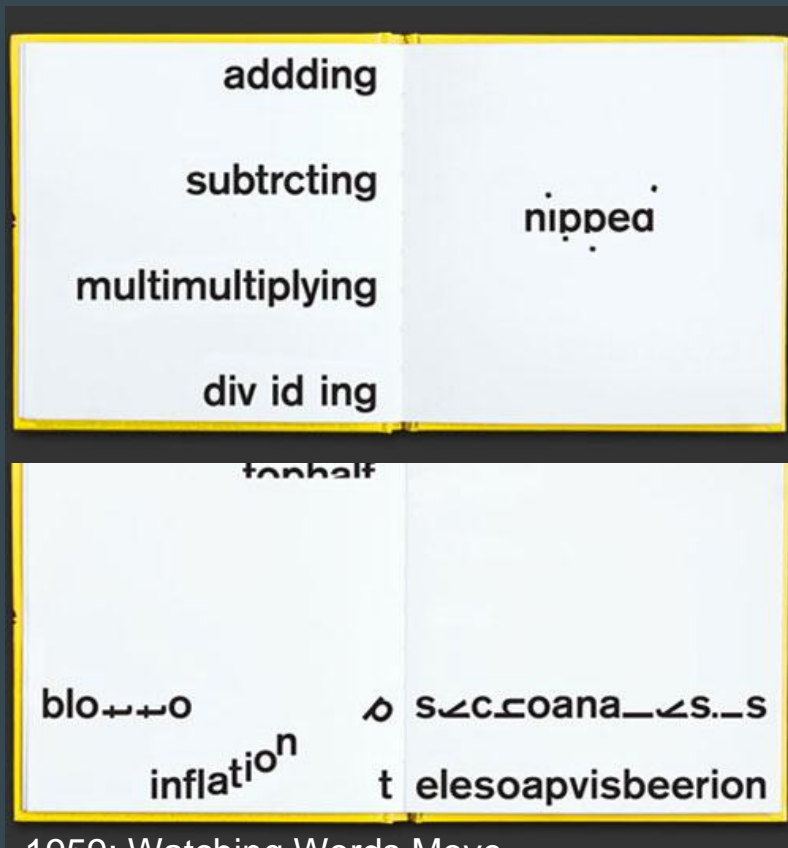
Simple designs in  
clear colours



2008: My Dutch Design  
De Designpolite, Dick Bruna



# How graphic design in the past affects the present



The typeface and placement of letters on the page can suggest motion, narrative, emotion.

1959: Watching Words Move  
I. Chermayeff, T. Geismar



2006: Meet The Cast  
Experimental Jetset

# How graphic design in the past affects the present



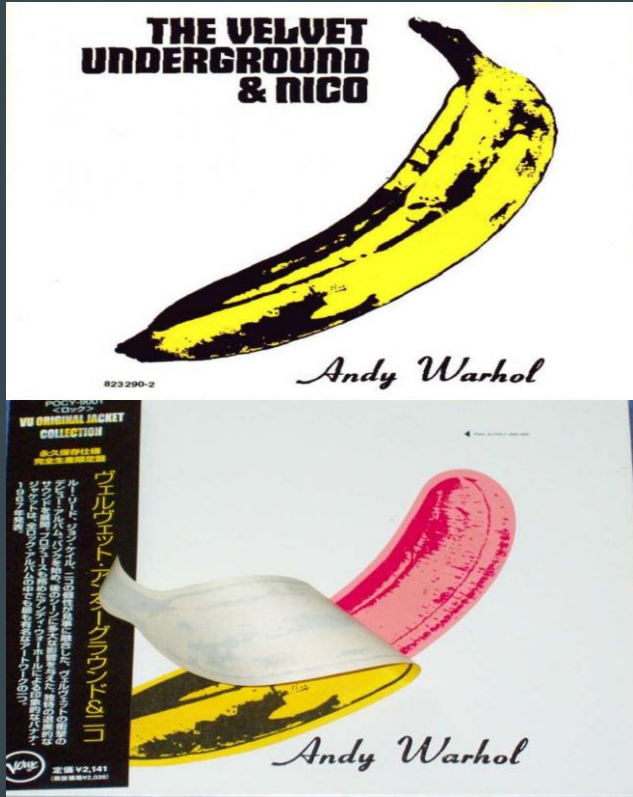
1961: Typographische monatsblätter  
Emil Ruder

Asymmetry,  
geometric  
patterns and  
logic provides  
the  
typographic  
message with a  
dynamic feel.



2007: The Italic Poster  
Eivind Molvaer

# How graphic design in the past affects the present



1967: The Velvet Underground & Nico  
Andy Warhol

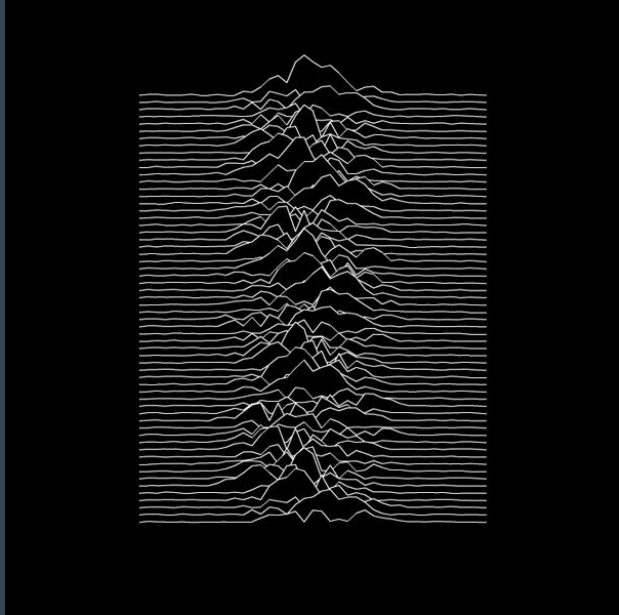
The use  
of  
colours



2008: Banana wall  
Stefan Sagmeister



# How graphic design in the past affects the present



The use of  
technology to  
create images.



1979: 'Unknown Pleasures' by Joy Division  
Peter Saville

2008: 'House Of Cards' by Radiohead  
James Frost & Yon Thomas

# How graphic design in the past affects the present



Mixture of  
loud colour  
and shapes

1980: 'Remain in Light' by talking heads  
Tibor Kalman



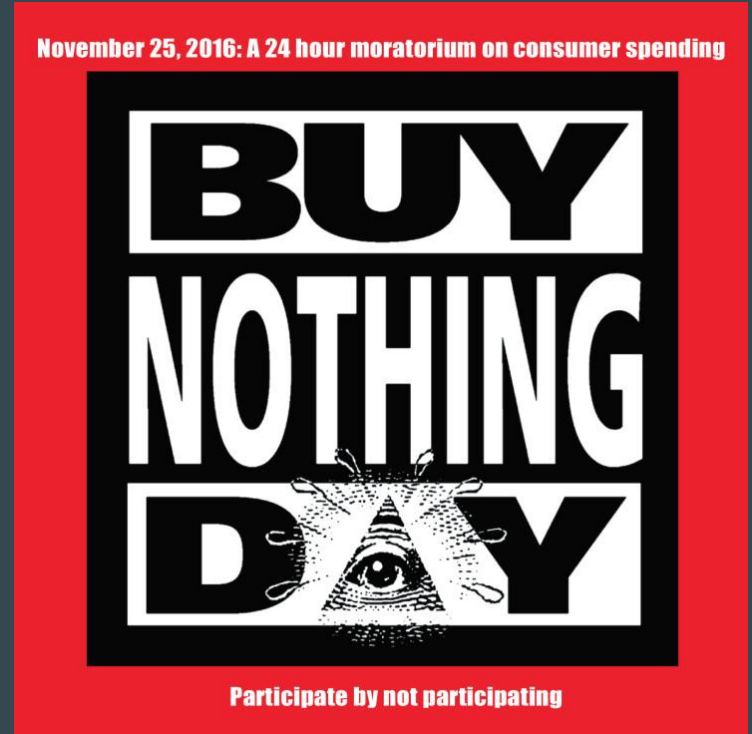
2010: M/MINK  
M/M(Paris), Van Lamsweerde & Matadin

# How graphic design in the past affects the present



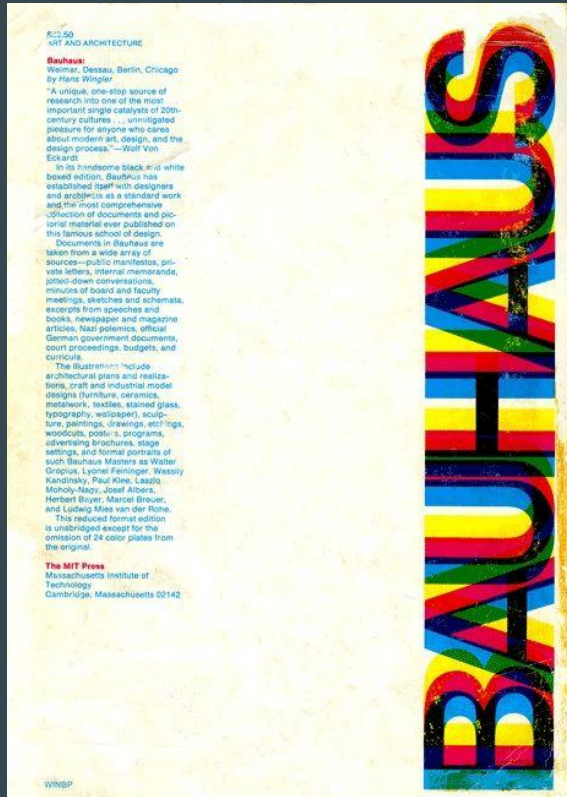
1987:Untitled(I shop therefore I am)  
Barbara Kruger

The use of  
black, white  
and red.



2007: Buy Nothing Day  
AdBusters

# How graphic design in the past affects the present



1969: Bauhaus  
Muriel Cooper

Using electronic  
media to bring  
out the  
possibilities of  
3D-texts



2010: Augmented City  
Keiichi Matsuda



# GRIDS: How to use them effectively

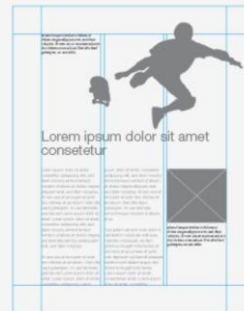
1 column vertical grid



2 column vertical grid



3 column vertical grid



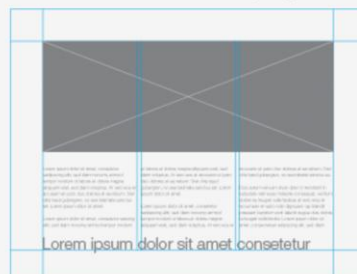
1 column landscape grid



2 column landscape grid



3 column landscape grid



4 column landscape grid





# Bibliography

Icons of Graphic Design by Steven Heller and Mirko and Mirko Llic. ISBN-13: 978-0500287293, Publisher: Thames & Hudson; Second Edition (May 26, 2008)

I don't know where I'm going, but I want to be there: The Expanding Field of Graphic Design 1900-2020 Sophie Krier BIS Publishers; Slp(October 18, 2011) ISBN-10:9063692579