



# **New Visual Language Research**

**Lauren Winstanley**

# The Brief

**For our final project in our first year, we have been instructed to submit a Graphic design magazine, entitled 'New Visual Language'. We must treat the magazine as if it will have lots of Issues; issue one focusing on Form Follows Function – an exploration of modernism and post modernism. The magazine must be published on Issuu. To build up our magazine, we must research modernism and post-modernism. We must explore the origins and history of each of the movements, as well as expressing these styles visually through our work. In support of these movements, we must understand the social, industrial and political concerns, and we must also conduct valid artist research, which could be presented as features in the publications. Most importantly, we must also compare and contrast modernism and post-**

**modernism to identify what has changed and how they differ from each other. The publication will also be built up using our resources that we have created in our three design briefs, our typography brief and possibly the manifesto brief, which will be edited versions and not the whole project, to showcase all the work we have completed this year. The magazine must include a sturdy masthead, a cover design, a contents page and a reasonable amount of inner pages. The size of the publication must be A3. We must include evidence of thumbnail visuals and design layouts, and evidence of grid, layout, type and image selection and experimentation. We must also include evidence of multiple design solutions.**



# Action Plan

To create my magazine publication I will use In Design and Photoshop. I will create a front cover, which includes a suitable masthead and a bold, interesting design to draw readers in, and it will definitely be something that shows off my skills as a designer. I will create a contents page so that my magazine can be easily navigated through. I will then create two articles defining both modernism and postmodernism; I will discuss their aesthetics, styles, history and social, political and industrial concerns. For each movement, I will include a feature, describing the work of an artist who works in the modernism/postmodernism style. I will then bring my research together and compare and contrast the movements, defining how they differ from each other.

I will also add my own work into the publication; I will include my streetgraphics postcards, which I will substitute into a feature of 'Urban Art', where I will define urban art and will discuss urban arts response to modernism and postmodernism.

I will also introduce the cabinet of curiosity brief. I will introduce my final cabinet design as a sculpture feature, and a story of the difficulties of Christmas. I will then include my Earth Artifact project. When my final book arrives in the post, I will photograph it and include it in my publication as a book review, also describing it's modern/postmodern styles.

When including the typography section of my work, I will use the images to create an article on a new font, and the process of fonts inspired by original artwork.

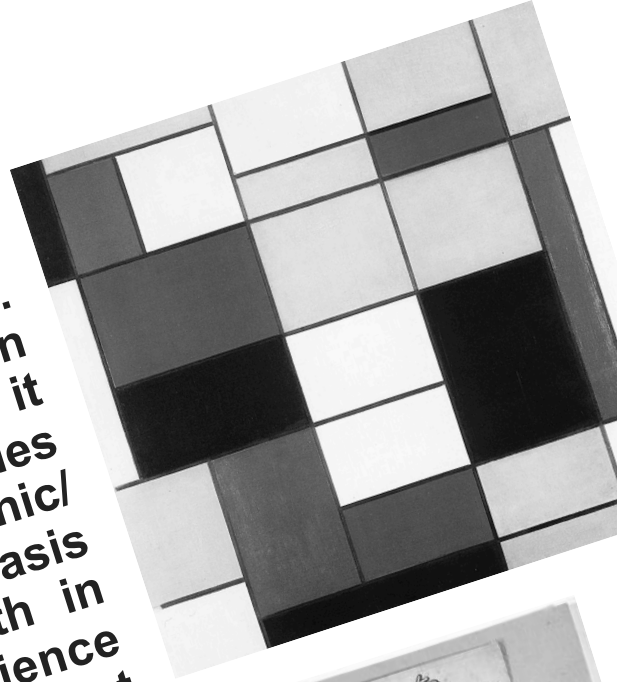
Finally I will complete an autobiographic section of work, in which I will include the images I have created for my manifesto, so I can describe to readers what I am about as an artist.

# MODERNISM

Modernism in art and design emerged during the aftermath of the First World War and during the Russian Revolution. The 19<sup>th</sup> was a world full of order and stability, which could not keep up with a world full of futility and anarchy. The pioneers of the movement dreamed of a world free of conflict, greed and inequality. It was more of a collection of ideas rather than a style; many styles can hold a modernist characteristic, but the main ideas are that they reject historical reference, have a preference for abstraction, and a belief that society could be transformed by design and technology.

Modernism believed in myths of our cultural and ethnic origins, and also welcomed the idea of 'Grand Theory', which believes explanations through science, history and culture

can explain everything. Although it had faith in social and cultural unity, it also believed in hierarchies of social class and ethnic/national values as a basis for unity. It found truth in progress through science and technology and that these would build a better future for the world. Modernism was a self-centred collection; it achieved itself through individualism, and unified 'the nuclear family' as a central unit of social order and a model of the middle class. It took the idea of politics, the 'real' beyond media and mass culture, marketing. It believed in the idea of 'depth over surface', which is believing pieces to have further meaning, value and content as to what is immediately seen by the viewer. It was serious about intention and purpose, attempting to embrace totality, and the clear difference between human and inhuman. It was highly censored in sexual reference, and held a sense of clear generic boundaries and wholeness, immediately found in art but also found within music and literature.





# El Lizzitsky

El Lizzitsky is a Russian artist and designer who was a heavy influence on modernism, through movements like cubism and constructivism, and his work heavily influenced the iconic Bauhaus company. His Russian style was influenced, and used, by the Soviet Union. He believed, like the modernist viewpoint, that the artist could be an agent for change, which he later summarized as 'goal orientated creation'. He was heavily influenced by his study as an architect, and was most known for creating pieces called 'Prouns', which were abstract pictures that he described to be 'the interchange station between art and architecture'. His style definitely follows a modernist movement as it favours abstraction, and it rejects any historical or religious reference or meaning.

It is self-centered, and achieves itself through individualism. The forms of the shapes are very sharp; we can tell what sort of shapes have made up the image, and most of the designs seem to follow a particular direction; all shapes are usually aligned equally along one diagonal. The design also has particular depth over meaning; Lizzitsky tells us his 'Proun' collection relates to architecture, and this sense of meaning is something modernism follows. The designs are restricted in typeface as the designs including type use Russian-style fonts, and they are also restricted in colours, as each piece has a specific colour scheme only ranging from two or three colours.

El Lizzitsky



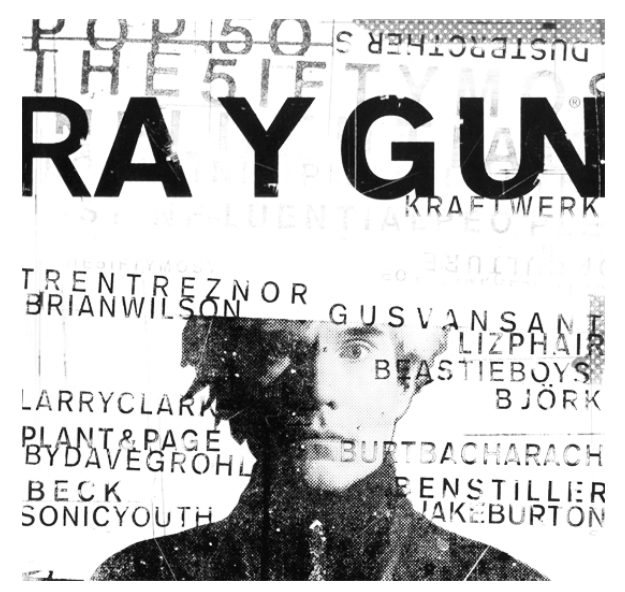
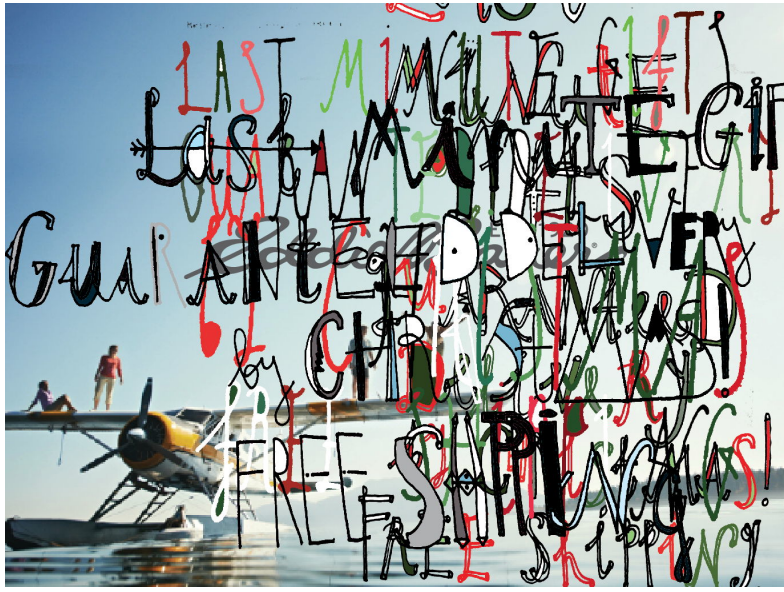
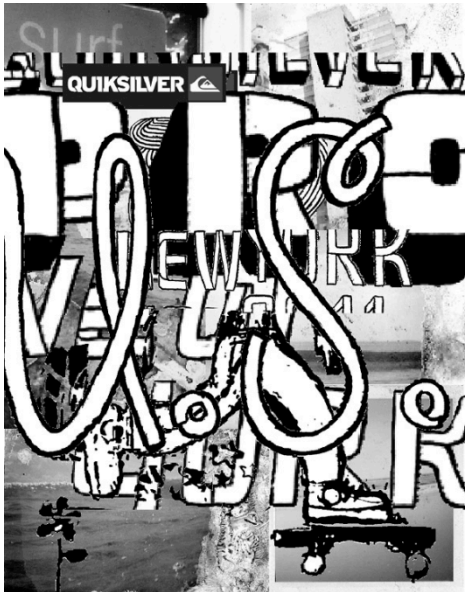
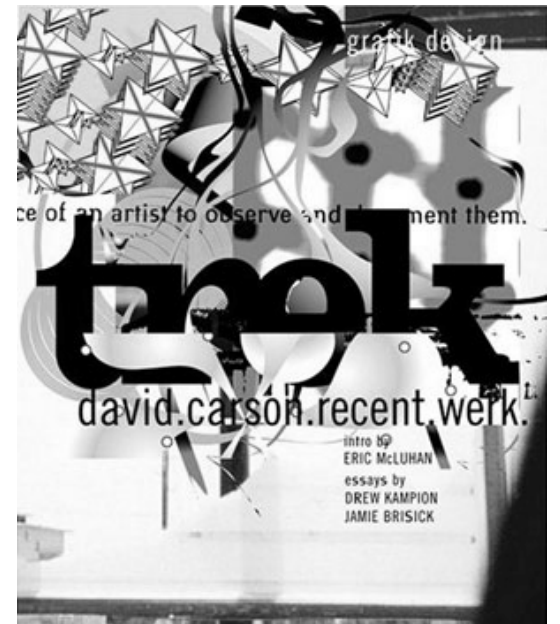
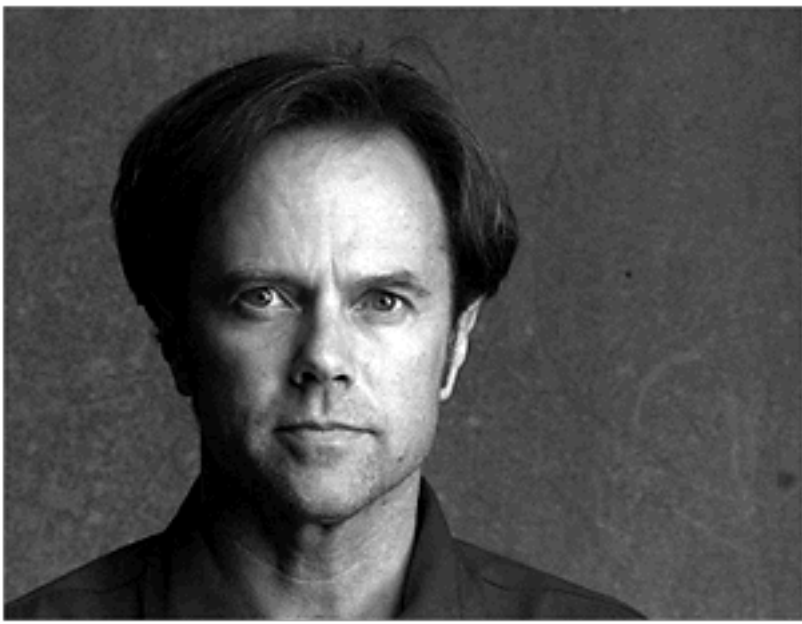
# Post Modernism

Postmodernism is a design movement which mainly evolved in the mid 60's. It is known as a repelling response to the ordered, rational and sterility of modernism, and although modernism appeared to have an abstract feel, there was always that sense of structure. Postmodernism attempts to extinguish these beliefs, saying there is no difference between refined and popular culture. It rejects genders and hierarchies, and embraces complexity, contradiction, ambiguity, diversity and interconnectedness. The idea that there is anything permanent or stable disappears. It doesn't pretend that art can make meaning or is even meaningful, the values are not moral; they are of creation, self-explanation and surface meaning. Postmodernism likes to just play with nonsense.

Whereas modernism opens up to the idea of 'grand narratives' (compelling stories to explain why a certain belief system exists), postmodernism rejects this idea. It rejects historical theories on society, and welcomes the idea of the inaccurate, as well as being sceptical about progress and the idea that technology will transform society. It challenges seriousness and embraces sarcasm and irony, as well as being bold about sexuality and sexual activity. There is a loss of centralized control and a loss of order; it thrives on the disjointed style. It draws attention to surface rather than depth, explaining that things are as they are rather than getting into any deep meaning. Postmodernism thrives upon a lack of rules, and in the likes of design, a design doesn't have to be perfect for it to be artistic. Art is seen as a process and a performance, rather than a finish piece by an artist, relating to specific standards. The interconnectedness becomes central in a postmodern society, and this interconnectedness comes with the technology and communications of the 21<sup>st</sup> century. The focus has shifted from security in a given truth of modernism, to searching for significance in a chaotic world.







# David Carson

## Postmodernist

David Carson is an American graphic designer, and is best known for his innovative magazine designs and his use of experimental typography. His work is mostly featured in magazine 'Ray Gun', in which he demonstrated his well known abstract layout skills. He was a pioneer for the grunge style, and the 'grunge typography' era. He is one of the most influential graphic designers of the 1990's, working for companies such as Quicksilver, Nike, and even Barack Obama's campaign.

His work is heavily influenced by postmodernist ideas and styles. He abandons all forms of grid systems and columns, headings and even page numbers, which immediately dismisses a modernist view of order and structure. In fact, his work was often barely readable, however this made the viewers focus on his skills as a postmodern designer, rather than a writer. His lack of rules is definitely identified in one issue, in which he uses the font 'Dingbats', widely known as involving no letters at all, to add a parodying value to a dull interview with Bryan Ferry. His pioneering grunge design definitely follows laws of postmodernism; the typefaces tend to overlap and break up, which rejects modernist views on order. There is not much that can be said about 'depth of surface', the idea of Carson's design is to simply create nonsense out of serious articles, and therefore all the meaning is seen on the surface. His work follows postmodern ideas of play and irony, as well as challenging the serious of modernism, and this is obvious through his deliberate inability to keep to original articles and just design the page layout; he almost makes a mockery of the idea of interviews or articles by painting over them and even making them unreadable. Carson tells future designers to 'trust their gut and enjoy working on it, rather than obeying design laws.'



# ART NOVEAU

1880-1910

ART NOVEAU IS CONSIDERED A 'TOTAL ART' STYLE, INSPIRED BY NATURAL FORMS AND STRUCTURES, NOT ONLY IN FLOWERS AND PLANTS, BUT IN CURVED LINES. IT EMBRACES ARCHITECTURE, GRAPHIC ART, TEXTILES, INTERIOR DESIGN AND EVEN LIGHTING, UTENSILS AND JEWELLERY. AT THE TIME, IT WAS A SYMBOLISM OF WEALTH. IT WAS SHORT-LIVED, AND REPLACED BY 20TH CENTURY MODERN STYLES. IT'S STYLE IS STILL AROUND TODAY IN SOME AREAS, FOR EXAMPLE WE CAN SEE IT'S INFLUENCE ON THE DESIGN OF THE CHRYSLER BUILDING IN NEW YORK CITY, AND MANY ANTIQUE FURNITURES HOLD THE STYLE.

DE STIJL IS DUTCH FOR 'THE STYLE' AND IT WAS ALSO KNOWN AS NEOPLASTICISM. IT ORIGINATED IN AMSTERDAM . DE STIJL CREATED PURE ABSTRACTION THROUGH SIMPLICITY, USING SIMPLE VERTICAL AND HORIZONTAL COMPONENTS, ASWELL AS PRIMARY BLOCK COLOURS ALONG WITH BLACK AND WHITE. IT HAS STRONG ASSYMETRICITY , AND IN GENERAL DE STIJL PROPOSED MATERIALISM AND FUNCTIONALISM. IT WAS INFLUENCED BY CUBIST PAINTING AND THE IDEAS ABOUT 'IDEAL' GEOMETRIC FORMS , SUCH AS THE PERFECT STRAIGHT LINE.

# DE STIJL

1917-1931

# CONSTR

1917-1

# FUTURISM

1909 - 1930

FUTURISM IS BOTH AN ART AND A SOCIAL MOVEMENT THAT ORIGINATED IN ITALY. IT FAVOURED CONTEMPORARY IDEAS OF THE FUTURE, LIKE CARS, INDUSTRY AND AEROPLANES. FUTURISM CAN BE SEEN IN EVERY MEDIUM OF ART, INCLUDING PAINTING, SCULPTURE, TECHNOLOGY AND FASHION. IT REPELLED A CLASSICAL WAY OF LIFE, LIKE ART NOVEAU , FAVOUR ANYTHING THAT WAS REMOTELY NEW. IT INFLUENCED CONSTRUCTIVISM, DADAISM AND SURREALISM. EXAMPLES OF FUTURIST MOVEMENTS CAN BE DISCOVERED IN THE FILM 'BLADE RUNNER'.

# DADAISM

1916-1923

DADAISM WAS A CULTURAL MOVEMENT THAT WAS CONCENTRATED ON ANTI-WAR POLITICS . IT WAS THE MOVEMENT OF THE EUROPEAN AVANT-GARDE AND BEGAN IN SWITZERLAND. DAD REJECTED REASON AND LOGIC AND THREW ITSELF INTO A WORLD OF NONSENSE, IRRATONALITY AND INTUITION. THE MOVEMENT INVOLVED SO MUCH ANGER AGAINST THE WAR THAT IT STARTED PROTESTING, AND ESPECIALLY PROTEST THROUGH THE VISUAL ARTS. THE CREATORS THRIVED UPON THE IDEA OF 'NOT ART', CREATING OUTRAGEOUS PAINTINGS, VISUAL PUNS AND PARODY, LIKE THE MONA LISA SPORTING A MOUSTACHE (MARCEL DUCHAMP)

# BAU

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# CONTEMPORARY ART

1945-PRESENT

CONTEMPORARY ART IS ART PRODUCED AT THE PRESENT TIME. IT INCLUDES AND HAS DEVELOPED FROM POSTMODERNISM. SOME DEFINE IT AS ART PRODUCED WITHIN 'OUR LIFETIME'. NEW ART MOVEMENTS ROSE IN THE 60'S AND 70'S. TO CHALLENGE THE IDEAS OF MODERNISM, THEREFORE CONTEMPORARY ART IS GENERALLY DESCRIBED AS SOMETHING THAT DEFIES RULES AND JUST DOES WHAT IT WANTS, AS LONG AS IT IS RECENT, IT IS CONTEMPORARY.

IT ORIGINATED IN RUSSIA, AND WAS A REJECTION OF AUTONOMOUS ART. IT MAJORLY INFLUENCED ARCHITECTURE, GRAPHIC AND INDUSTRIAL DESIGN, THEATRE, FILM AND FASHION. THE MOVEMENT USUALLY INVOLVES STRAIGHT LINES THAT ARE 'CONSTRUCTED', OFTEN ASSOCIATED WITH BUILDING. THE MOVEMENT WAS IN FAVOUR OF ART AS A PRACTICE FOR SOCIAL PURPOSES. IT EVEN INFLUENCED THE BAUHAUS AND DE STIJL.

# CONSTRUCTIVISM

1915-1935

# BAUHAUS

1919-1933

THE BAUHAUS WAS A UNIQUE SCHOOL OF ART AND ARCHITECTURE. IT COMBINED WILD IDEAS WITH CONSTRUCTION, SUCH AS GLASS INSTEAD OF CONCRETE, AND MINIMALIST DESIGN THAT FOLLOWED DADA. IT WAS FOUNDED IN WEIMAR, GERMANY, BY WALTER GROPIUS, AND IT AIMS TO BRIDGE THE GAP BETWEEN ART, DESIGN AND INDUSTRY, COMBINING THE THREE. THE SCHOOL AIMED TO DESIGN PRODUCTS THAT WERE BOTH BEAUTIFUL AND PRACTICAL. GROPIUS WAS INFLUENCED BY OLD ART AND CRAFTS TECHNIQUES OF VICTORIAN TIMES, 'BAUHAUS' AIM WAS TO BUILD THE FUTURE USING NEW TECHNOLOGY.

# POP ART

1958-1972

POP ART EMERGED IN THE MID 1950'S IN BRITAIN. IT CHALLENGED THE TRADITIONS OF FINE ART BY INCLUDING IMAGES FROM POPULAR CULTURE, SUCH AS MAGAZINE ARTICLES, POPULAR NEWS ITEMS AND ADVERTISING. IT REFERS NOT SO MUCH TO THE ART ITSELF, BUT TO THE IDEAS THAT LED TO IT. IT IS AN EXPANSION ON EXPRESSIONALISM AND INTRODUCES MODERN CULTURE INTO ART, OFTEN USED THROUGH IRONY. IT IS OFTEN ASSOCIATED WITH USES THROUGH ADVERTISING, MAKING CLEVER, BOLD STATEMENTS TELLING PEOPLE WHAT TO BUY. IT IS VIBRANT, COLOURFUL, AND EYECATCHING.

# Compare and Contrast Between Modernism And postmodernism

MASTER NARRATIVES OF CULTURE, HISTORY AND IDENTITY, MYTHS OF CULTURAL AND ETHNIC ORIGIN.

REJECTION OF MASTER NARRATIVES, COUNTER MYTHS OF ORIGIN, IRONIC VIEW OF NARRATIVES

HIERARCHY, ORDER AND CENTRALIZED CONTROL

THRIVES ON DISORDER AND DISPERSED CONTROL

ART AS A UNIQUE OBJECT, THAT IS FINISHED AND VERIFIED BY THE ARTIST

ART IS A PROCESS, PERFORMANCE AND JOURNEY.; A RECYCLING OF CULTURE

BELIEF IN PROGRESS THROUGH SCIENCE AND TECHNOLOGY

SKEPTICISM OF PROGRESS, BELIEF THAT SCIENCE AND TECHNOLOGY WILL NOT FUNCTION THIS

FAITH IN 'DEPTH OVER SURFACE', THAT THERE IS MORE MEANING BENEATH A DESIGN

DESIGNS ARE WHAT THEY ARE AND HOLD NO DEEPER MEANING

SERIOUSNESS OF INTENTION AND PURPOSE

CHALLENGES SERIOUSNESS, THRIVES ON PLAY AND IRONY



STRUCTURED LAYOUT,  
ORDINARY TEXT,  
READABLE FONT

DISCOURAGEMENT TO  
USE STRUCTURE, ENCOURAGES  
ABSTRACT METHODS

CLEAR DIFFERENCE  
BETWEEN ORGANIC  
AND INORGANIC,  
HUMAN AND MACHINE MIXING OF  
DIFFERENT IDEAS

SEXUAL DIFFERENCE,  
UNIFIED SEXUALITIES,  
BRACKETING OF  
PORNOGRAPHY

NO LIMIT ON  
SEXUAL IDENTITY,  
WELCOMES RISQUE MATERIAL

THE BOOK AS A BEARER  
OF THE WORD THE INTERNET AS  
THE NEW SOURCE OF  
INFORMATION

PLAIN, READABLE TYPE  
WITH CLEAR  
STRUCTURE AND  
MEASUREMENT

NO LIMIT ON  
TYPE SIZE OR ORDER,  
DECORATIVE FONTS,

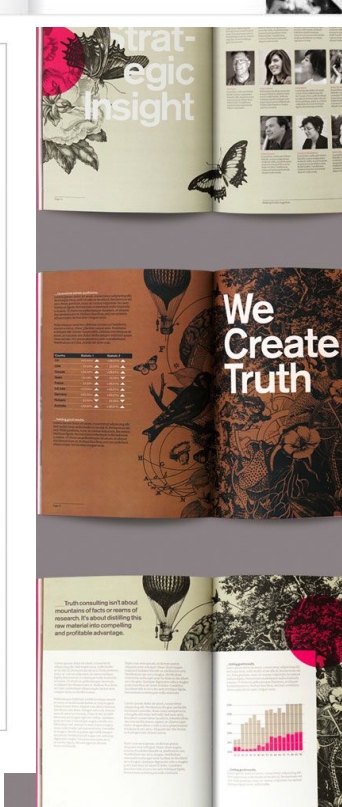
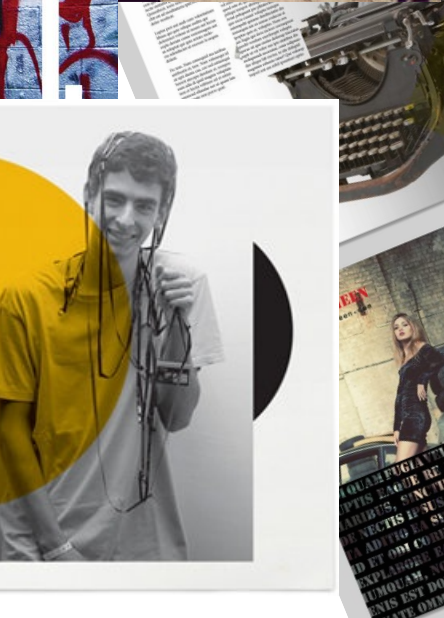
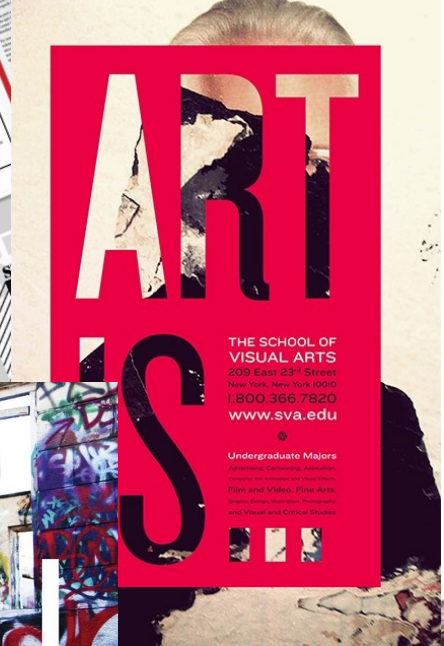
CONSTRUCTIVISM,  
CUBISM SURREALISM,  
ABSTRACT IDEAS

EVERY PIECE OF ART  
HAS MEANING DOESN'T PRETEND  
THAT ART CAN MAKE MEANING,  
OR THAT ART IS EVEN MEANINGFUL

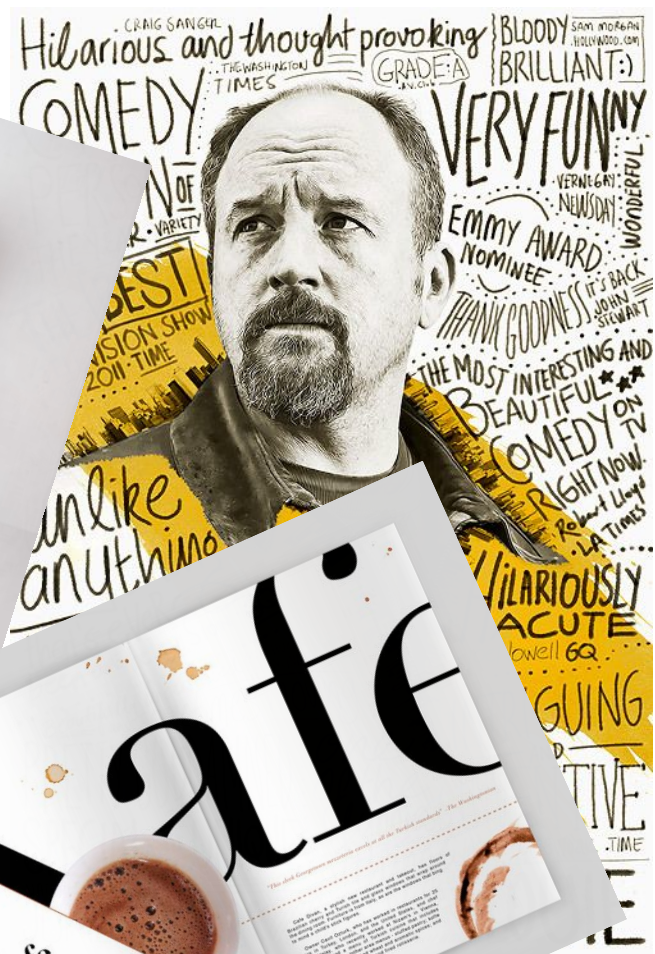
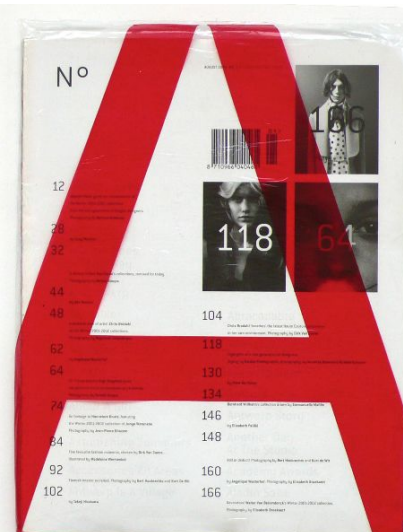
SECURITY WITHIN A  
GIVEN TRUTH SEARCHING FOR  
SIGNIFICANCE WITHIN A  
CHAOTIC WORLD



# MOODBOARD Of visual Ideas







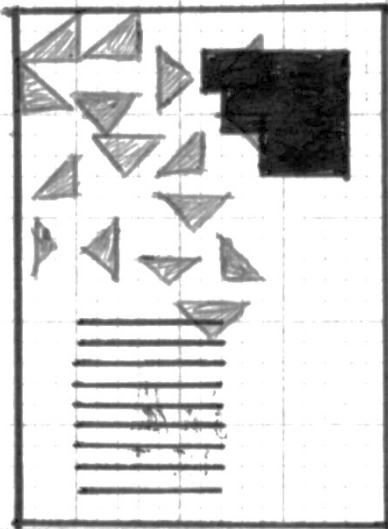
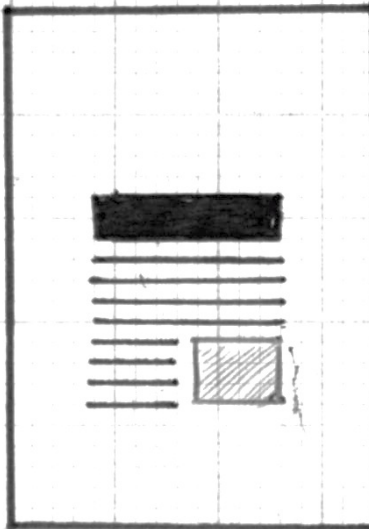
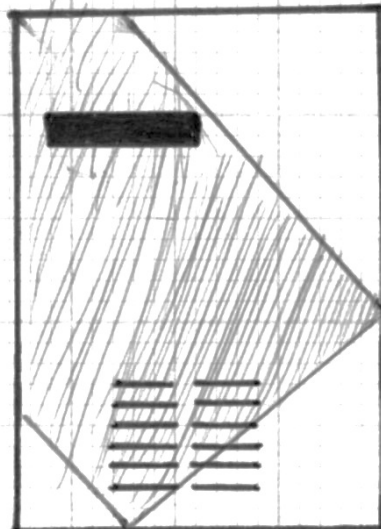
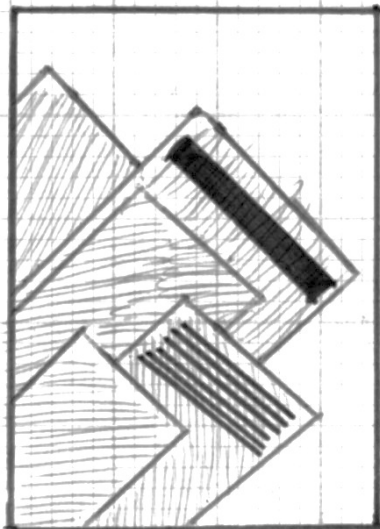
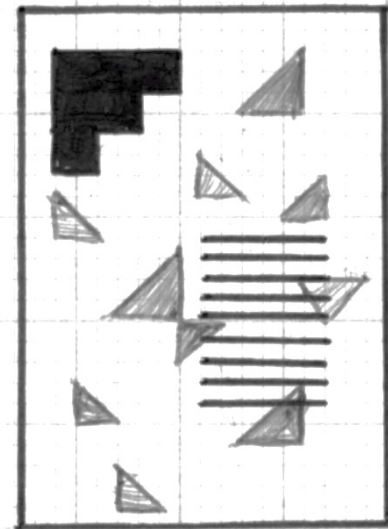
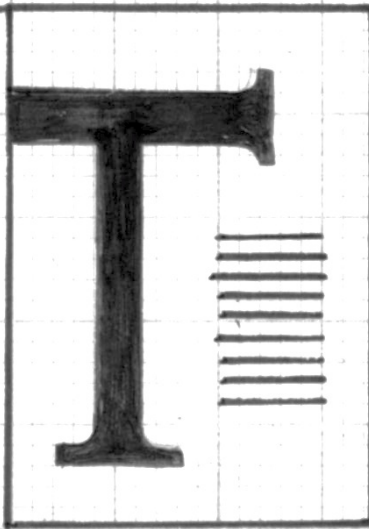
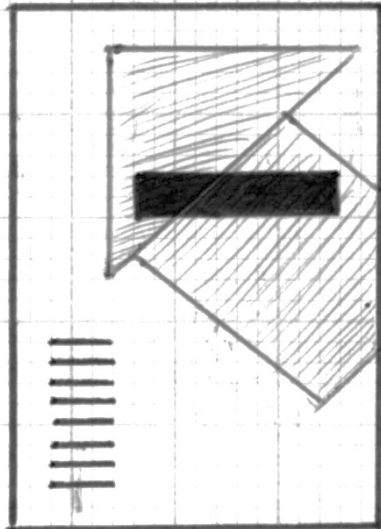
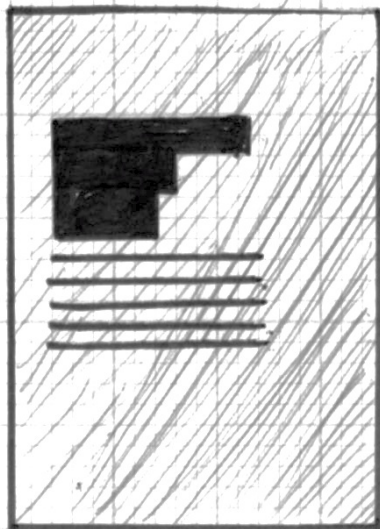
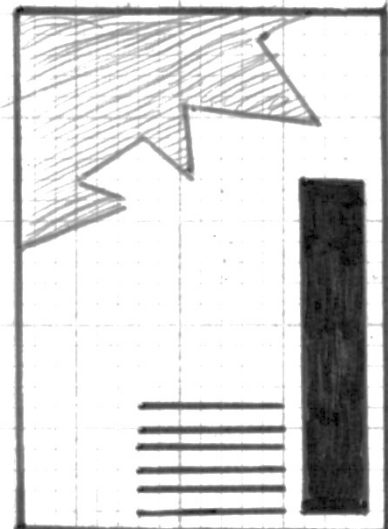
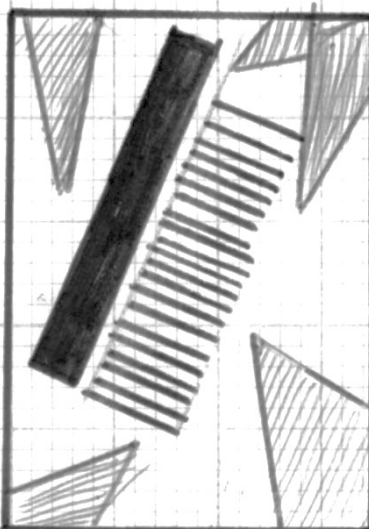
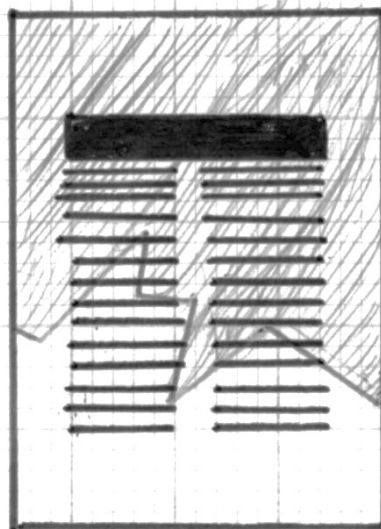
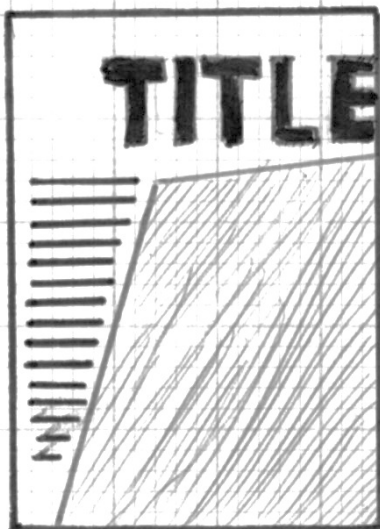
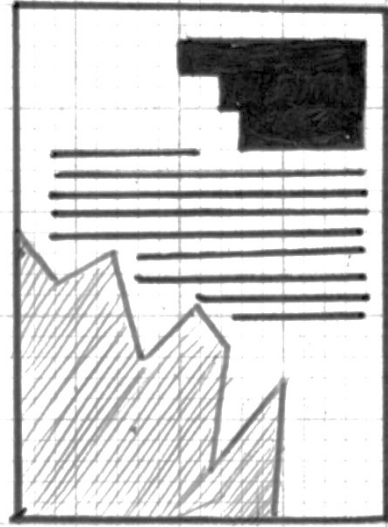
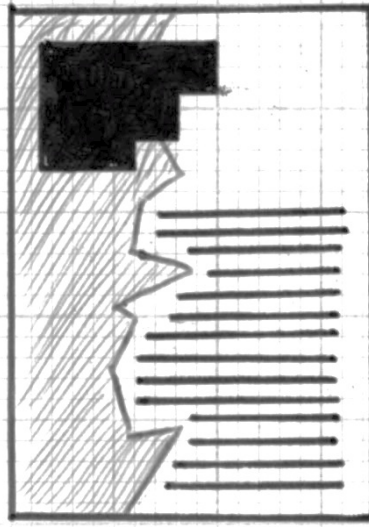
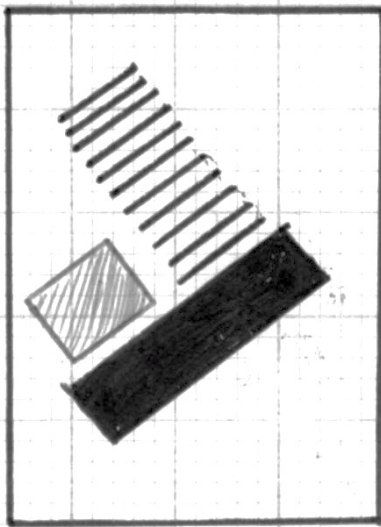
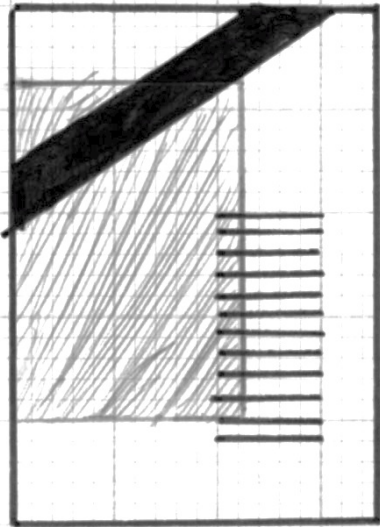


# Layout Research

**I have initially experimented with layouts using fine liners and graph paper, to ensure that my designs will be accurate sizes. I have experimented with layouts to get an idea of where text, image and titles will go. The images are presented as the shaded in areas, the background is in white, the title is represented by solid black shapes**

**and the text is represented in lines. This type of thumbnail experimentation will help me when I am experimenting with layout later on in the project when I have figured out designs for my masthead, typeface and images I will use in my work.**







# Masthead & Text Experiments

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NEW  
VISUAL  
LANGUAGE

NEW  
VISUAL  
LANGUAGE



**new visual language.**

**new visual language.**

NEW  
VISUAL  
LANGUAGE

**New  
Visual  
Language.**

**New  
Visual  
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**New  
Visual  
Language.**

Here I have researched into the creation of my masthead and also what text I will be using in my magazine. I decided to complete pages of ideas so that I could compare each against each other and decide which ones I felt were the most suitable. I will then experiment with these when experimenting with layout to decide the best ideas.



# Helvetica

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# Futura

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eiusmod tempor incididunt*

LOREM IPSUM DOLOR SIT  
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# Arial Narrow

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# Eurostile

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# Avenir Next

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sed do eiusmod tempor*

# Letter Gothic

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do eiusmod tempor

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do eiusmod tempor*

LOREM IPSUM DOLOR SIT  
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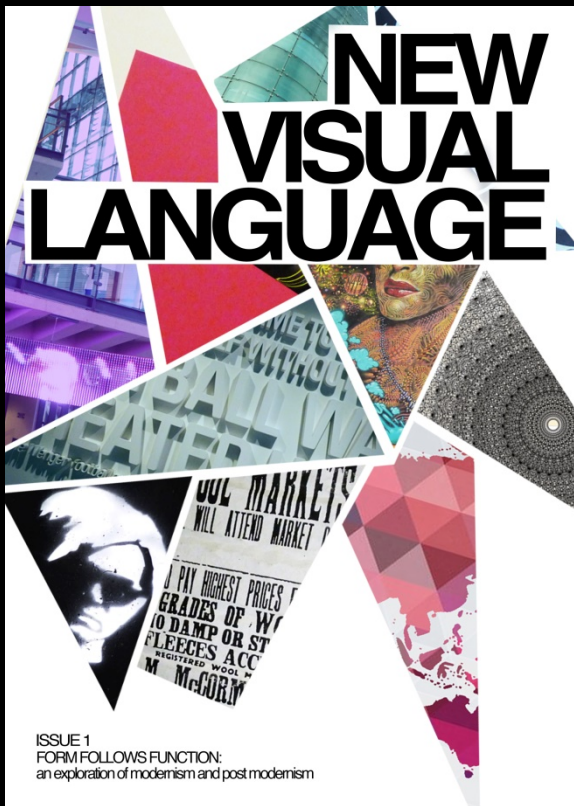
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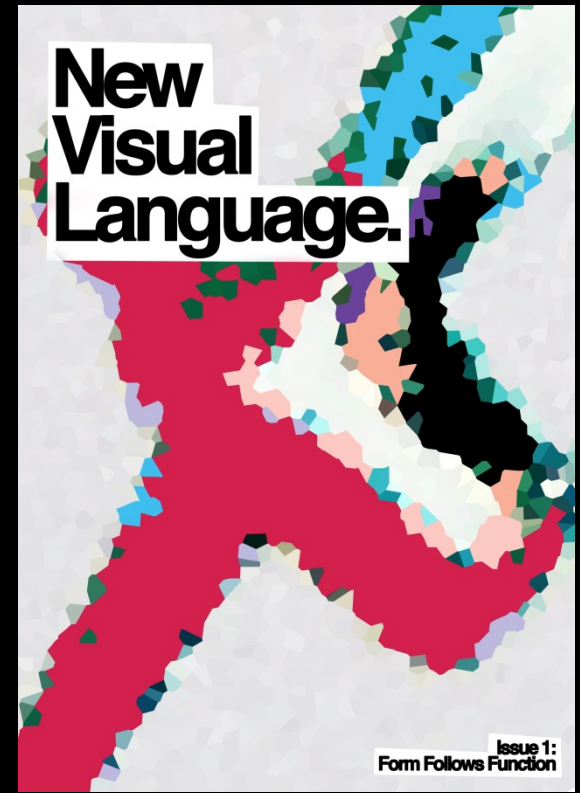
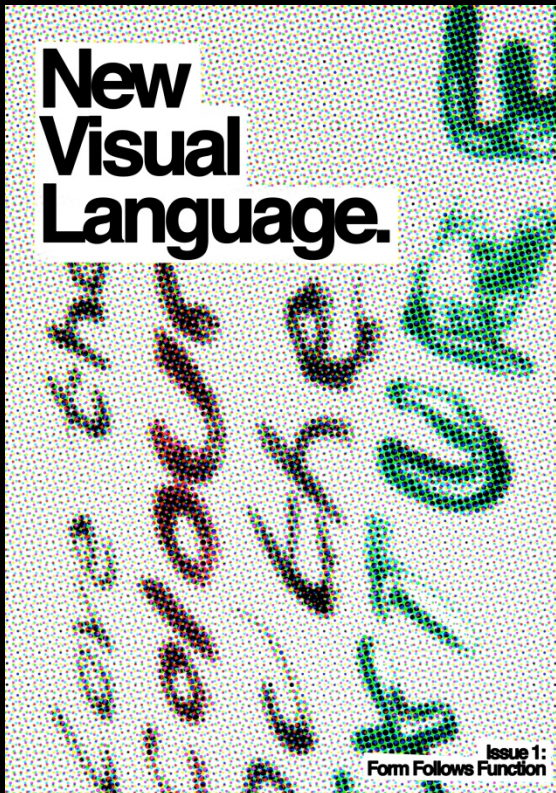
# Initial Cover Development and variations



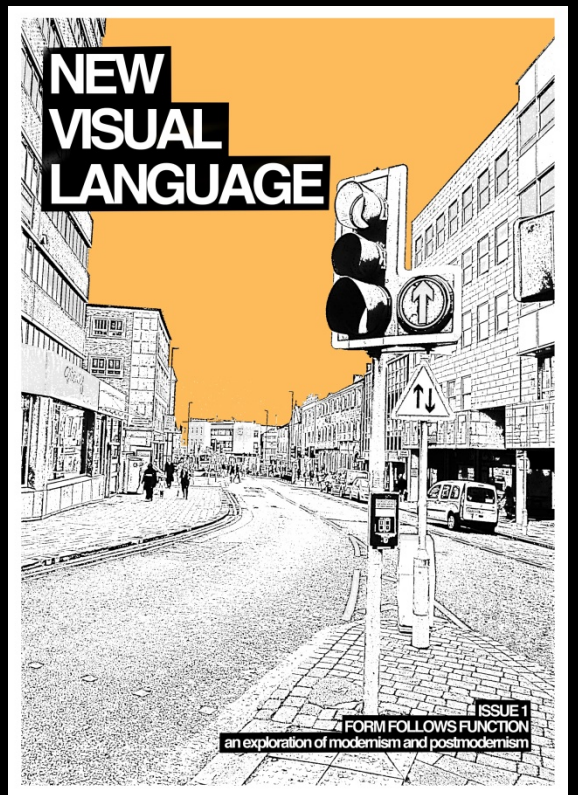
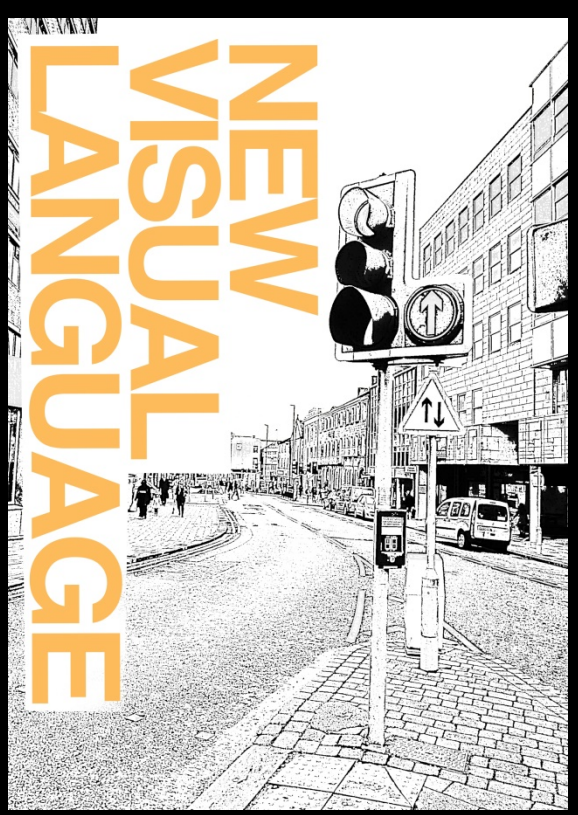
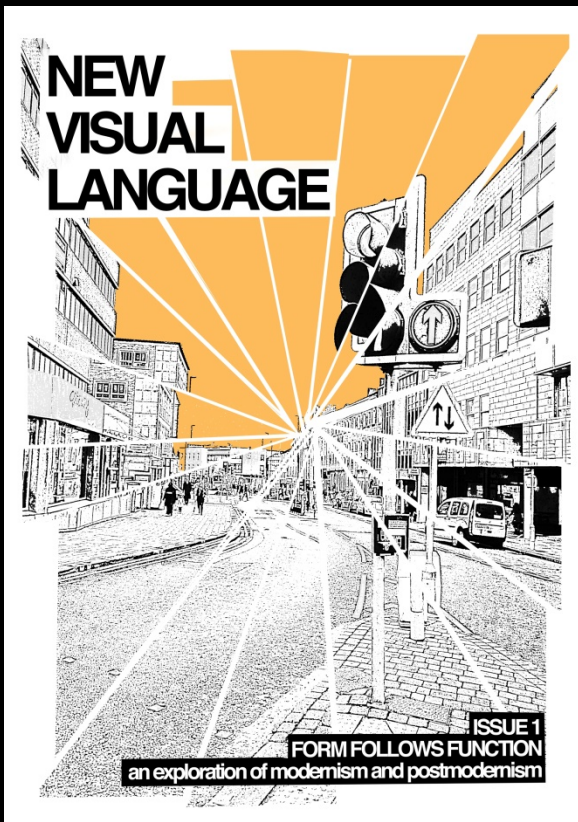
To create this design I used my own images from various projects and also my own photography and used sections of them to create a disjointed style mosaic. I then experimented with a simplistic style and the position of my text and image. I like this design as I feel it looks messy but in an artistic way that relates to postmodernism and peoples likeness towards a lack of rules.



Here I have experimented with different mastheads that I designed earlier, as well as experimenting with an image that I took for my manifesto brief. I liked this image because of the shine effect on the paint. I felt this created a great effect when I applied blending options to the image, as when I layered them up they created abstract yet artistic effects. I like this design as it is fairly simplistic, yet effective and powerful when viewed, as it shows the magazine to be exciting and full of artwork.



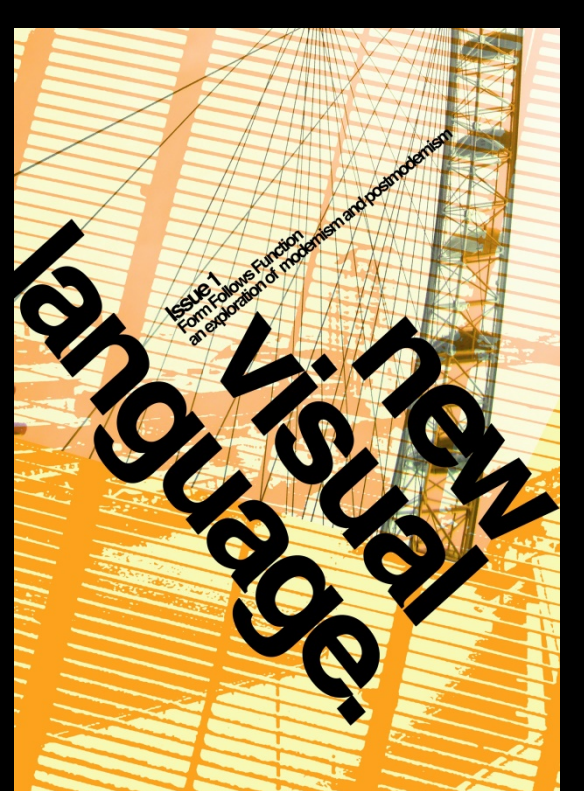
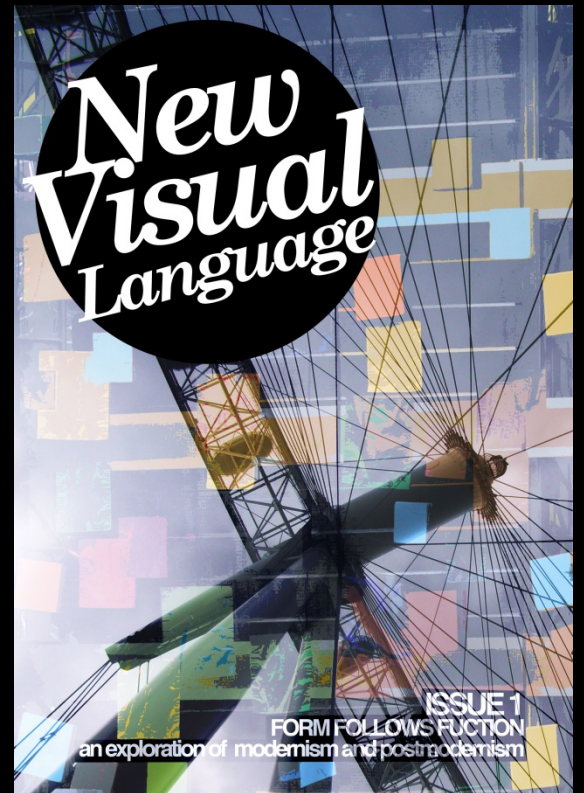




To create these designs I used one of my original designs that I created for the Street graphic brief. I experimented with this image by dissecting the picture and creating new compilations, to give it a post modern feel. I added text in Helvetica and experimented with moving the text and image around on the page. I like the use of the bold flat colour with the black and white as it makes the page look dynamic, and I also like my use of splitting the image up as this is a bit more interesting to look at than the plain image.



Here I have used Helvetica Text and some images from my photography in the past (the London Eye and some colourful squares, which was a backdrop at a concert I attended). When creating samples for a front cover here, I experimented with layering the images up, as well as adjusting the blending options so that the images merged together and created interesting colours and shapes. I particularly like the simple black design, which shows the wheel outline in different colours, as I feel it is simple yet effective.

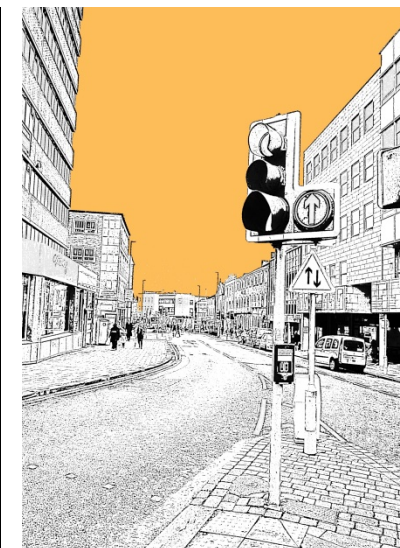
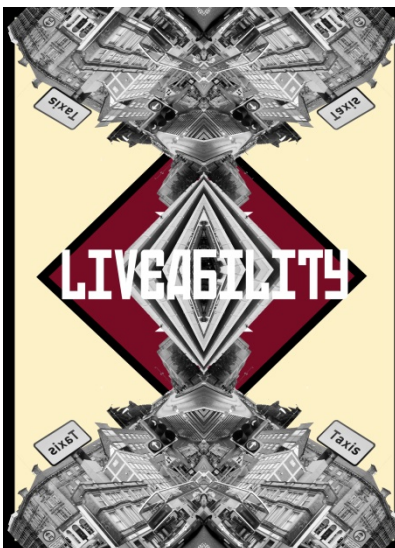
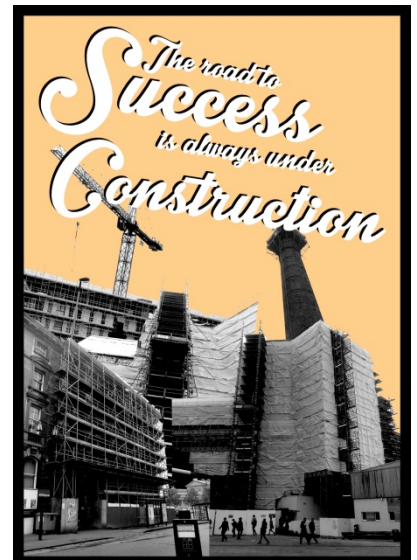
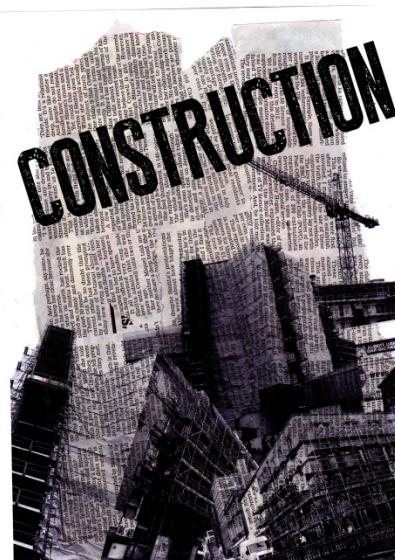
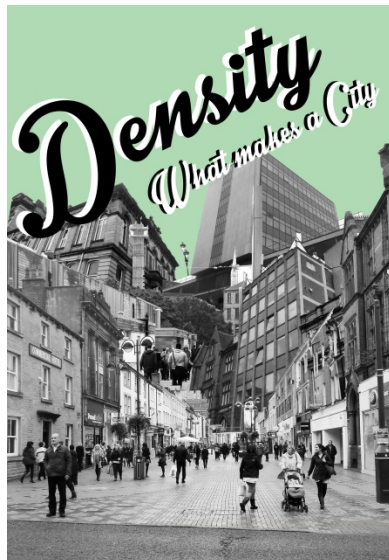




# Resources

and projects I will use in my work

## Streetgraphics



These are samples of my street graphic postcards that I created for my first project. I will include these in my magazine and use them for an article based on Urban Art and photography, where I will also provide information about this style of design.

## Cabinet of Curiosity

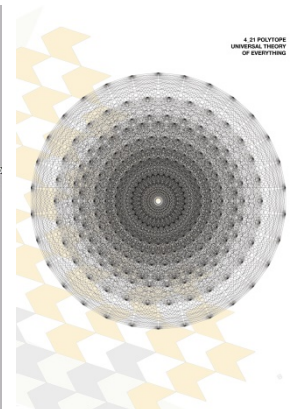
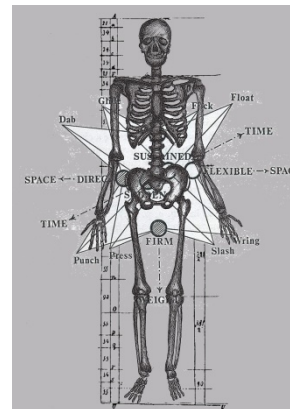
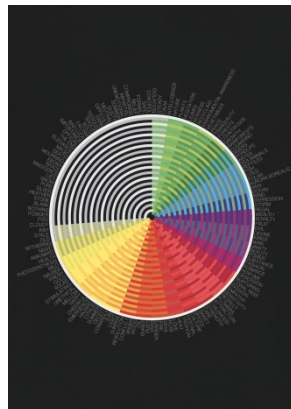
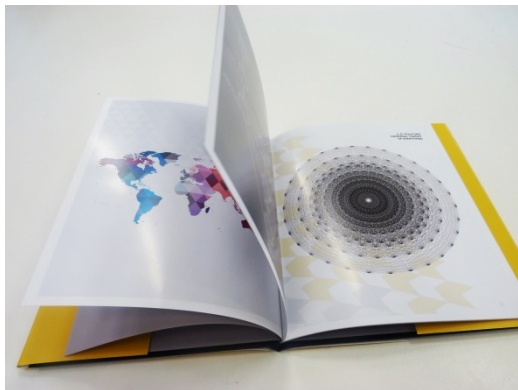
When including my cabinet of curiosity brief I will create an article based on the downside of Christmas, as this was my theme for the cabinet project. I will use my cabinet images in a postmodern design format to add excitement to the images, as I feel the images would look out of place in my magazine if they were presented normally.





# Earth Artifact

I will treat my Earth Artifact project as a type of book review. I will analyze my work as if the book was to be sold, and in this analysis I will explain the idea of the project and why the book was created. I will also explain the postmodern aspects of the project.



# Typography



When including my typography, I will treat it as an article about a new font, and using original art pieces to create new fonts. I will also mention the use of illustrator and whether or not the text follows a postmodern style.

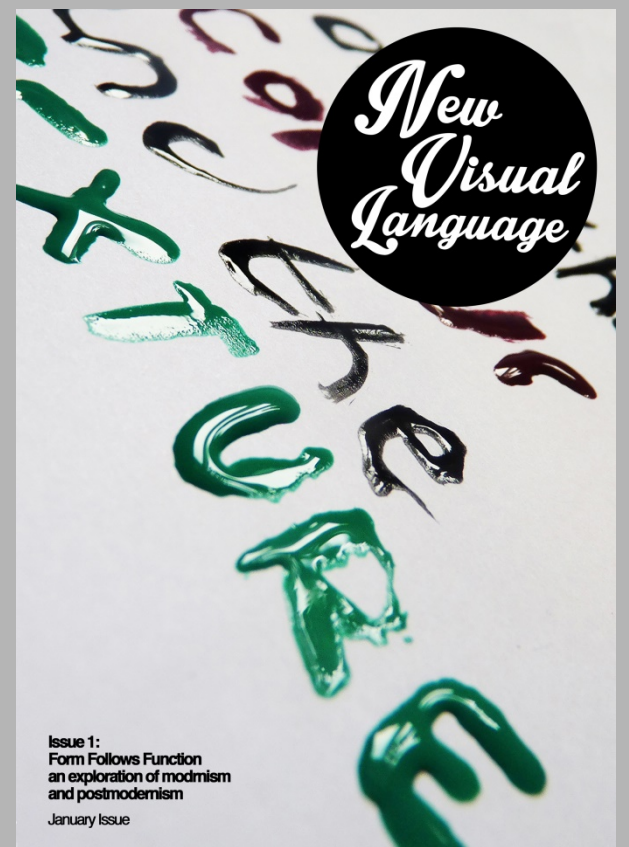
# Manifesto

To present my manifesto I will describe myself and how I express myself through my work, as if I were a famous graphic designer. I will also describe my use of postmodernity in my work.

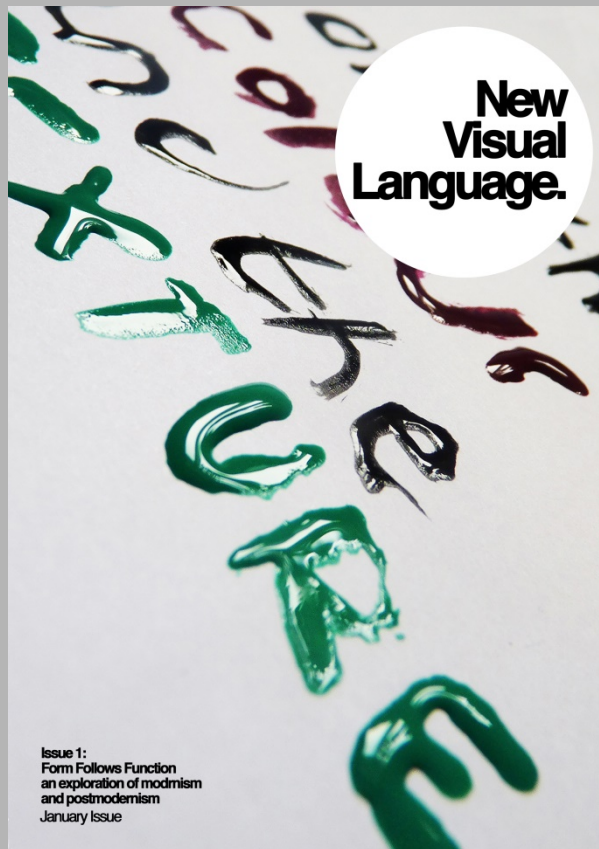




# Front Cover Development







I have decided to use this front cover style as my final design. I decided to use this front cover because I like the handwritten messy style of the writing, and the range of textures created. To develop this further I have experimented with my different mastheads on this design, to get an idea of which one works best with the image. I have experimented with text orientation, font, borders, opacity and shapes.





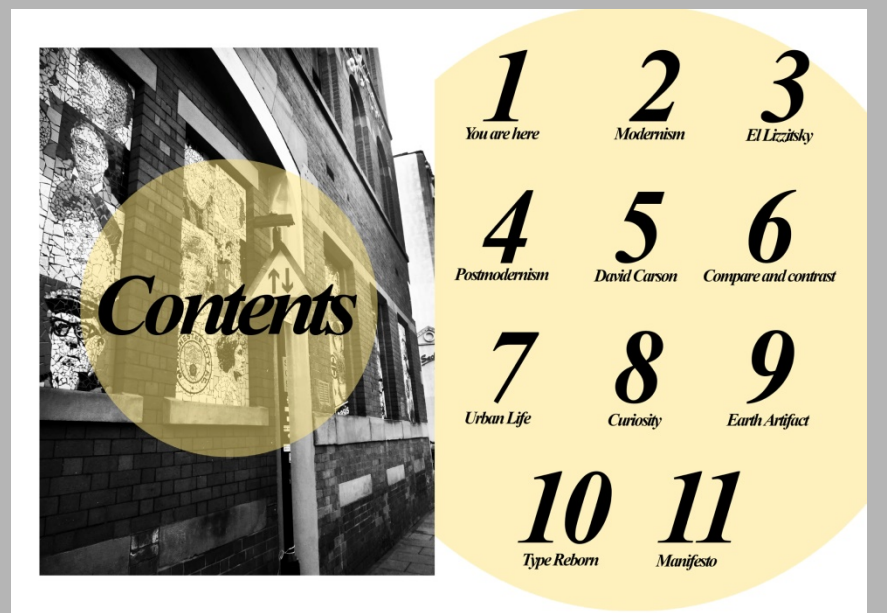
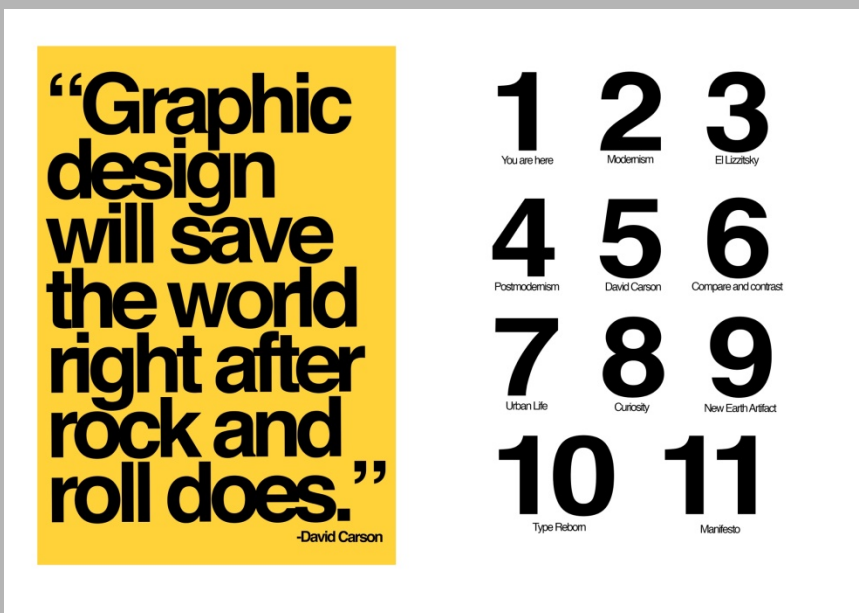






# Contents Page.

These are my design ideas for the contents page of my magazine. I experimented with a range of media and fonts to create different styles that I think will work for my project. I have used a lot of yellow and black in my designs as I feel these colours work well together and look good on the page. I will now decide which page I want to use to display in my magazine.





# Final Front cover.



I have decided to use this cover for the front of my New Visual Language magazine. I chose this one because I like the simplicity and the use of Helvetica within a circular background as the masthead; I feel this simple design adds a lot to the design, whereas others proved to be too simple. I also feel that my masthead could be easily used on future issues of my design.



# Final Contents Page.

**“Graphic design will save the world right after rock and roll does.”**  
-David Carson

**1**

You are here

**2**

Modernism

**3**

El Lizzitsky

**4**

Postmodernism

**5**

David Carson

**6**

Compare and contrast

**7**

Urban Life

**8**

Curiosity

**9**

New Earth Artifact

**10**

Type Reborn

**11**

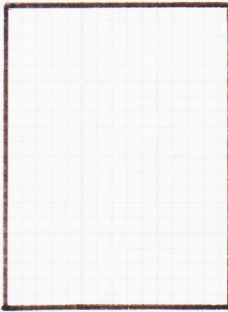
Manifesto

I have decided to use this design as my contents page. I like the simplicity and the use of yellow and black together, and also the use of Helvetica. The use of bold block colours creates a certain vibrancy and excitement whilst keeping to a modern look and feel, and I also like using famous graphic design quotes in my work, especially from an artist I have studied.

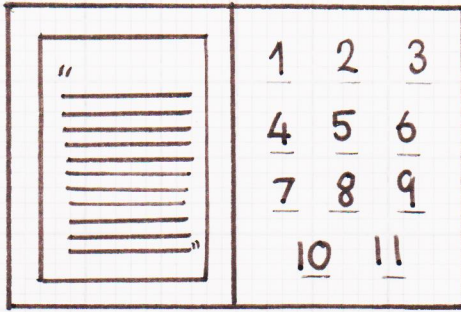


# Magazine Layout

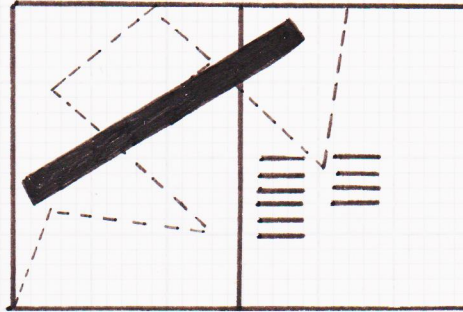
Cover



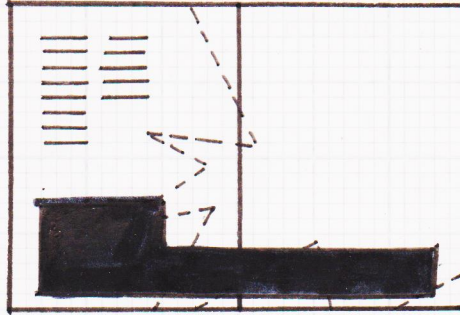
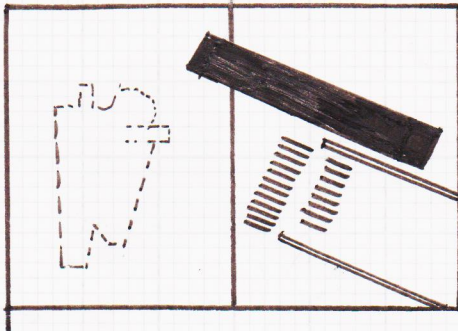
Contents page



Modernism

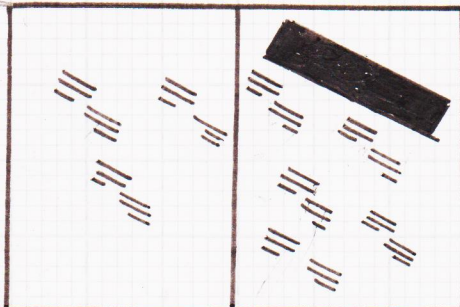
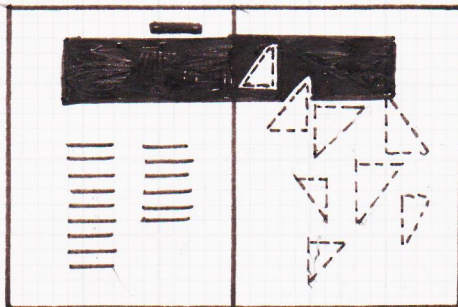


El Lizzitsky



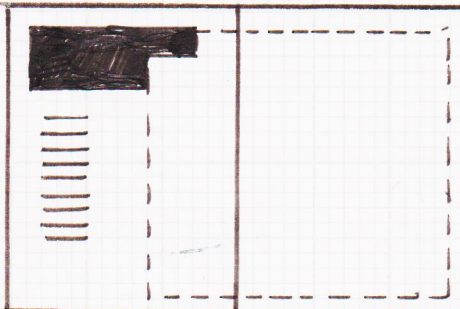
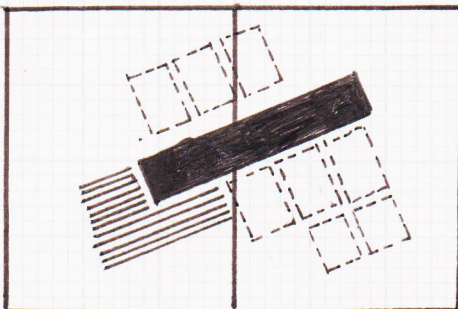
Postmodernism

David Carson



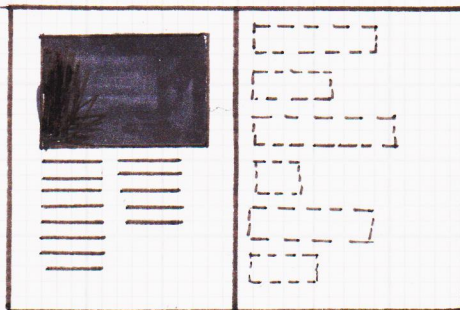
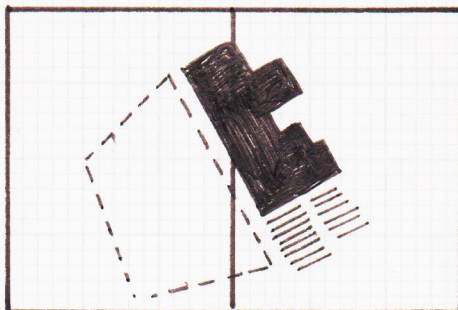
Contrast between  
Modernism and  
postmodernism

Urban Art

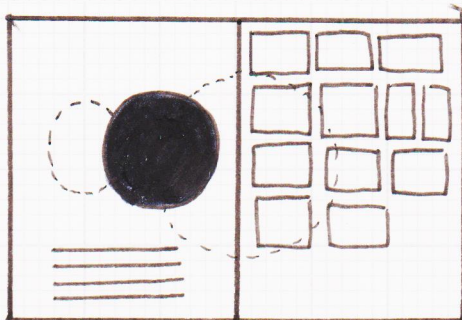


Curiosity

Earth Artifact



Type Reborn



Manifesto



# Final Layout



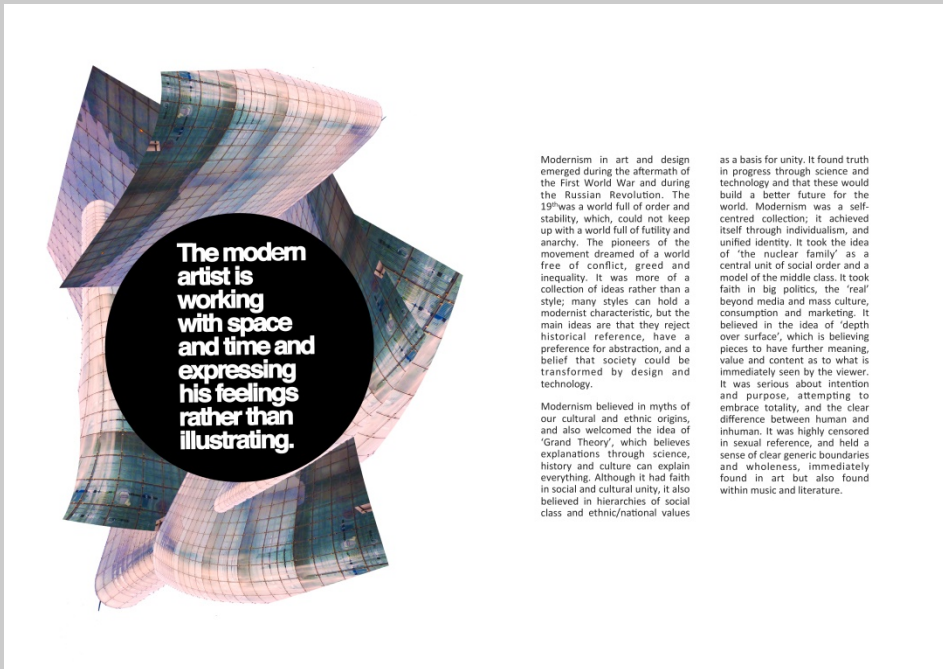
**New Visual Language.**

Issue 1:  
Form Follows Function  
an exploration of modernism  
and postmodernism  
January Issue

**“Graphic design will save the world right after rock and roll does.”**

-David Carson

- |                           |                          |                                  |
|---------------------------|--------------------------|----------------------------------|
| <b>1</b><br>You are here  | <b>2</b><br>Modernism    | <b>3</b><br>El Lizzitsky         |
| <b>4</b><br>Postmodernism | <b>5</b><br>David Carson | <b>6</b><br>Compare and contrast |
| <b>7</b><br>Urban Life    | <b>8</b><br>Curiosity    | <b>9</b><br>New Earth Artifact   |
| <b>10</b><br>Type Reborn  | <b>11</b><br>Manifesto   |                                  |



**The modern artist is working with space and time and expressing his feelings rather than illustrating.**

Modernism in art and design emerged during the aftermath of the First World War and during the Russian Revolution. The 19<sup>th</sup> was a world full of order and stability, which, could not keep up with a world full of futility and anarchy. The pioneers of the movement dreamed of a world free of conflict, greed and inequality. It was more of a collection of ideas rather than a style; many styles can hold a modernist characteristic, but the main ideas are that they reject historical reference, have a preference for abstraction, and a belief that society could be transformed by design and technology.

Modernism believed in myths of our cultural and ethnic origins, and also welcomed the idea of 'Grand Theory', which believes explanations through science, history and culture can explain everything. Although it had faith in social and cultural unity, it also believed in hierarchies of social class and ethnic/national values as a basis for unity. It found truth in progress through science and technology and that these would build a better future for the world. Modernism was a self-centred collection; it achieved itself through individualism, and unified identity. It took the idea of 'the nuclear family' as a central unit of social order and a model of the middle class. It took faith in big politics, the 'real' beyond media and mass culture, consumption and marketing. It believed in the idea of 'depth over surface', which is believing pieces to have further meaning, value and content as to what is immediately seen by the viewer. It was serious about intention and purpose, attempting to embrace totality, and the clear difference between human and inhuman. It was highly censored in sexual reference, and held a sense of clear generic boundaries and wholeness, immediately found in art but also found within music and literature.



**El Lizzitsky**

El Lizzitsky is a Russian artist and designer who was heavily influenced on modernism, through constructivism, and his work heavily influenced the iconic Bauhaus company. His Russian style was influenced, and used, by the Soviet Union. He believed that the artist could be an agent for change, which he later summarized as 'goal oriented creation'. He was heavily influenced by his work as an architect, and was most known for creating pieces called 'Prouns', which were abstract pictures that he described to be 'the interchange station between art and architecture'. His style definitively follows a modernist movement as it favours abstraction, and it rejects any historical or religious reference or meaning. It is self-centered, and achieves itself through individualism. The forms of the shapes are very sharp; we can feel what sort of image, and most of the designs seem to follow the particular direction; all shapes are usually aligned equally along one diagonal. The design also has a particular depth over meaning. Lizzitsky tells us his 'Proun' collection relates to architecture, and this sense of meaning is something 'modernism' restricted in typeface as the designs including type use Russian-style fonts, and they are also restricted in colour, as each piece has only ranging from two or three colours.



**post modernism.**

Postmodernism is a design movement which mainly evolved in the mid 60's. It is known as a repelling response to the ordered, rational and sterility of modernism, and although modernism appeared to have an abstract feel, there was always that sense of structure. Postmodernism attempts to extinguish these beliefs, saying there is no difference between refined and popular culture. It rejects genders and hierarchies, and embraces complexity. Postmodernism is a contradiction, ambiguity, diversity and interconnectedness. The idea that there is anything permanent or stable disappears. It doesn't pretend that art can make meaning or is even meaningful, the values are not moral; they are of creation, self-explanation and surface meaning. Postmodernism likes to just play with nonsense. Whereas modernism opens up to the idea of 'grand narratives' (compelling stories to explain why a certain belief system exists), postmodernism rejects this idea. It rejects historical theories on society, and welcomes the idea of the inaccurate, as well as being sceptical about progress and the idea that technology will transform society.

It challenges seriousness and embraces sarcasm and irony, as well as being bold about sexuality and sexual activity. There is a loss of centralized control and a loss of order; it thrives on the disjointed style. It draws attention to surface rather than depth, explaining that things are as they are rather than getting into any deep meaning. Postmodernism thrives upon a lack of rules, and in the likes of design, a design doesn't have to be perfect for it to be artistic. Art is seen as a process and a performance, rather than a finished piece by an artist, relating to specific standards. The interconnectedness becomes central in a postmodern society, and this interconnectedness comes with the technology and communications of the 21<sup>st</sup> century. The focus has shifted from security in a given truth of modernism, to searching for significance in a chaotic world.



**Carson**

David Carson is an American graphic designer, and is best known for his innovative magazine designs and his use of experimental typography. His work is most featured in magazine 'Ray Gun', in which he demonstrated his well known abstract layout skills. He was a pioneer for the grunge style, and the 'grunge typography' era. He is one of the most influential graphic designers of the 1990's, working for companies such as Quiksilver, Nike, and even Barack Obama's campaign. His work is heavily influenced by postmodernist ideas and styles. He abandons all forms of grid systems and columns, headings and even page numbers, which immediately dismisses a modernist view of order and structure. In fact, his work was often barely readable, however this made the viewers focus on his skills as a postmodern designer, rather than a writer. His lack of rules is definitely identified in one issue, in which he uses the font 'Dingbats', widely known as involving no letters at all, to add a parodying value to a dull interview with Bryan Ferry. His pioneering grunge design definitely follows laws of postmodernism; the typefaces tend to overlap and break up, which rejects modernist views on order. There is not much that can be said about 'depth of surface', the idea of Carson's design is to simply create nonsense out of serious articles, and therefore all the meaning is seen on the surface. His work follows postmodern ideas of play and irony, as well as challenging the serious of modernism, and this is obvious through his deliberate inability to keep to original articles and just design the page layout; he almost makes a mockery of the idea of interviews or articles by painting over them and even making them unreadable. Carson tells future designers to 'trust their gut and enjoy working on it, rather than obeying design laws.'



# PLAYING WITH NONSENSE: DIFFERENCES BETWEEN MODERNISM AND POSTMODERNISM

IN MANY WAYS WE ASK OURSELVES ABOUT THE REALITY OF POSTMODERNISM AND HOW IT AFFECTS DESIGN TODAY AS OPPOSED TO WHAT WE CONSIDER TO BE MODERNIST DESIGN. IN REALITY, THE TWO DIFFER QUITE SUBSTANTIALLY. FIRSTLY, MODERNISM BELIEVES IN THE IDEA OF 'GRAND NARRATIVES' WHICH EXPLAIN CULTURE, IDENTITY, AND MYTHS OF ETHNIC ORIGIN, HOWEVER A POSTMODERNIST VIEW WOULD REJECT THESE AND FOCUS ON A MORE IRONIC VIEW. WHEN MODERNISM FIRST CAME ABOUT, THERE WAS A BELIEF THAT PROGRESS WOULD BE ACHIEVED THROUGH SCIENCE AND TECHNOLOGY, IT THRIVED UPON HIERARCHY AND ORDER, AND THAT ART HAD SERIOUS INTENT, WHEREAS POSTMODERNISM REJECTS ALL OF THESE. IT THRIVES UPON PLAY AND IRONY, BELIEVES IN A LACK OF STRUCTURE ENCOURAGING ABSTRACT METHODS, AND EVEN WELCOMES THE RISQUE WORLD OF SEX AND PORNOGRAPHY; THINGS THAT MODERNISM REJECTS. WHEN WE LOOK AT PIECES OF ART, WE TAKE ONE OF TWO ROUTES; THERE IS A MODERNIST BELIEF IN 'DEPTH OVER SURFACE', IN WHICH THE PIECE HAS FURTHER AND DEEPER MEANING, OR THERE IS THE POSTMODERNIST BELIEF OF THE ART AS 'IT IS WHAT IT IS' AND THERE IS NO FURTHER MEANING'. MODERNISM CAME ABOUT IN THE MOVEMENTS OF CUBISM AND CONSTRUCTIVISM, MOULDING IT TO ABIDE TOWARDS ORDER AND DIRECTION, WHEREAS POSTMODERNISM FOLLOWED A MORE CONTEMPORARY, SURREALIST MOVEMENT, WHICH FUNDS ITS IDEA OF 'PLAYING WITH NONSENSE'.





in conclusion i feel that the design of my magazine is successful in describing the functionalities of modernism and postmodernism, as well as displaying my project work in a magazine article style. i have tried to keep the design of each page different from each other to make my magazine more interesting, therefore i feel that my magazine holds both ideas of modernism and postmodern design. I am really pleased with the outcome of my design; I feel that although it looks simple and ordered, it is clean, fresh and modern. I spent a lot of time placing the text, selecting fonts and arranging pages until I felt that the design was perfect. In addition to my original layout I have also added extra pages which came to be a good idea after I had completed my final layout; I felt I needed to add more to show my final Earth Artifact project. I have varied my font styles throughout to also add interest and to match each style of the page, and I have used mostly black and white with a colour on the majority of the pages, as I feel that less is more. On a whole, I feel that I have conducted valuable research methods to complete my magazine, focusing on important design movements and design techniques. I feel that this has been a great project to end the year as it gives me a chance to showcase my best work from each of my projects to create an even better piece that combines them all.



## Design Conclusion