

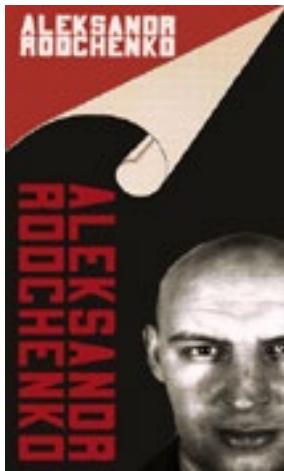
Alexander Rodchenko

DSGD 99
SJSU Fall 2015

Sonam Dhanjal
Vinny Oliveira

December 5, 1891 - 1956, Russia

"In order to educate man to a new longing, everyday familiar objects must be shown to him with totally unexpected perspectives and in unexpected situations. New objects should be depicted from different sides in order to provide a complete impression of the object."



Alexander Rodchenko was a Russian artist, sculptor, photographer and graphic designer. He was one of the founders of the Constructivism Movement and was known to be one of the most important avant-garde artist to have put his art in the service of political revolution (<http://www.theartstory.org/artist-rodchenko-alexander.htm>).

Rodchenko was born in St. Petersburg, Russia to a working class family. They moved to Kazan in 1909, after the death of his father, where he studied at the Kazan School of Art. In 1921 he became a member of the Productivist group, which advocated the incorporation of art into everyday life. He gave up painting in order to concentrate on graphic design for posters, books, and film and was deeply influenced by the ideas and practice of the filmmaker Dziga Vertov, with whom he worked intensively in 1922. Rodchenko was also very much inspired by the photomontage of the German Dadaists. He then began his own experiments in the medium, by first using found images in 1923, and from 1924 he started shooting his own photographs for his pieces. He returned to painting in the late 1930s and stopped photographing in 1942. He then produced abstract expressionist works in the 1940s and continued to organize photography exhibitions for the government during these years. He later died in Moscow, Russia in 1956.

Alexander Rodchenko art was very interesting because his poster introduced modern design into Russian advertising, but it attempted to sell the values of the Revolution along with the products being promoted. His photographys was very unique becuse he used take in a very unexpected angle. He believed that things will get more intereresting if one looked at it from many points of view and with different perspectives.



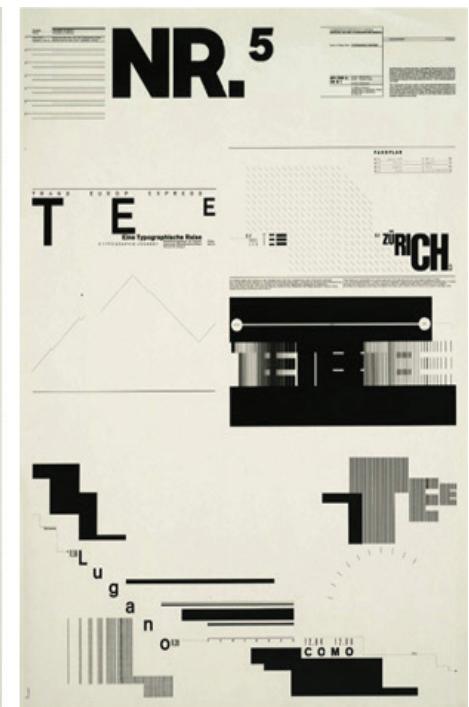
Wolfgang Weingart

DSGD99
SJSU FALL 2015

Tomas Ramirez
Adan Ledezma
Jose Lopez

Birth/death: Weingart was born near the Swiss border of Germany, in the Salem Valley, in 1941

Wolfgang Weingart is a German graphic designer credited as the father of New Wave typography. Weingart started with a three-year apprenticeship with a hand-typesetter in Stuttgart (1958). He then enrolled at the School of Arts and Crafts in Basel. These brief studies, under Emil Ruder and Armin Hofmann, were the extent of Weingart's studies as he was mostly self-taught.. In 1970, Weingart began to experiment in a more pictorial approach. He would create a photo-mechanical montage by stacking and layering film positives to create juxtapositions of images, text, and textural effects. Weingart's typographic education soon broke free from the traditional Swiss grid system, asymmetry, and use of text flush-left/ragged-right. He is currently an independent graphic designer and teacher at the Kunstgewerbeschule in Basel. He revolutionized the way people approach art and opened doors for new upcoming artist. His work is out of the norm; he does not seem to follow the rules like other designers. Instead of being constrained he seems to like breaking the rules and making amazing artwork.



Lella & Massimo Vignelli

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SJSU Fall 2015

Leila dela Cruz

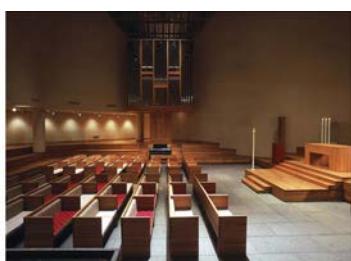
Lella Vignelli
Born: August 13, 1934 - Present

Massimo Vignelli
Born: January 10, 1931
Death: May 27, 2014

"People think that our two hands are one pencil." -Massimo Vignelli



1964
A plastic Heller dinner set.



1977
St. Peter's Church, New York



1967
Identity cards for American Airlines.

Lella Vignelli was born and raised in Udine, Italy, located on the upper east side of Italy and her husband, Massimo Vignelli, grew up in Milan, Italy. She grew up in a family of architects which heavily influenced her to continue to strive as an architect. Together with her husband, they moved to the School of Architecture in Venice where she received a degree and a tuition fellowship as a special student at MIT's School of Architecture where she continued her studies. 1957, Massimo was offered an opportunity to move to the USA where he was hired to teach graphic design at Illinois Institute of Technology and also working part time at the Design Lab of Container Corporation of America (CCA). Lella was also offered to work for the interiors department at Skidmore Owings & Merrill (SOM) in Chicago, Illinois. Sadly after two years, both the Vignelli's visas expired and they returned back home to Italy.

Together, they are the world's most influential designers. The Vignelli's have many great work in the field of design, such as: graphics, furniture, products, exhibitions, and showroom interiors. They have many great known work like: Knoll (the furniture company), corporate identity for Ford Motor Company, and designed New York's subway map. Massimo also designed the logo for American Airlines which many have said that he helped introduced Helvetica to the country. Most of his graphic work was designed from a grid, to help organize the material and layout which he learned from the Swiss.

What I find most interesting about their work is its simplicity. Majority of their work is very simple and I believe that simple brings out a lot. Most of their graphic design work and their corporate identity designs really pop out because of their font and color choice. Massimo and Lella Vignelli have an eye for all types of designs, architectural and graphical designs and that's why I find their work very interesting.



1970
The New York subway maps designed by the Vignelli's.

Piet Zwart

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SJSU Fall 2015

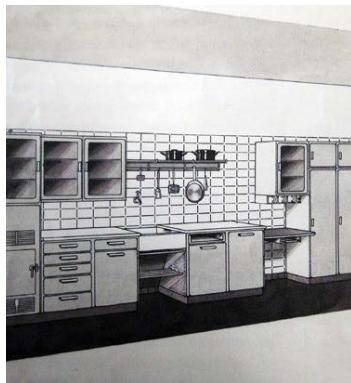
Carmen Chow
Yuan (Sally) Wang

(05/28/1885 – 09/24/1977)

Piet Zwart is known for his typography, photography, and industrial design. He was trained as an architect under Jan Wils and Berlage. He received commissions for graphic design and was introduced to De Stijl movement. However, he didn't agree with De Stijl's symmetrical layout and rules. He was also influenced by Russian Constructivism and Dada. In an assignment from Vickers House, he produced a series of advertisements. *Zagen, boren, vijlen* (saws, drills, and files) is one of the most iconic of them. When he began working for NKF, he learned the basic principles of typography from an eighteen-year-old apprentice working in a small printing company since he had no formal training in typography. He enjoyed experimenting with small and large letters, circles and rectangles, creating visual puns, alliterations, and repetition to effectively communicate his client's message to his viewers. Zwart's design style consisted of primary colors, strong diagonals, different typefaces, and careful asymmetry. He also experimented with photography while working for NKF. His photographic works show an appreciation for repetition, lines and planes, structure and balance. Later, he worked as an independent designer with a focus on architecture. He was employed by the Bruynzeel Wood Company to do various commercial work, but his most important commission was to design a kitchen that could be assembled on-site. After WWII, he concentrated on industrial and furniture design. Zwart's influence on later generations of designers awarded him "Designer of the Century" by the Association of Dutch Designers.

Carmen: What I like about his work is his use of primary colors and the asymmetrical composition. The different shapes, lines, and text really move your eye around the different aspects of his work.

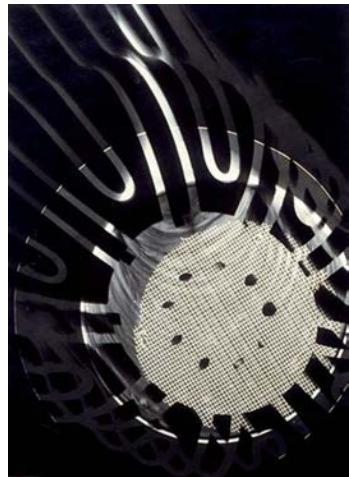
Yuan: Actually I don't like his work very much. Although he has a good sense of spacing and arrangement of the text, I can't see any difference.



László Moholy-Nagy

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Lauren Lee
William Corley

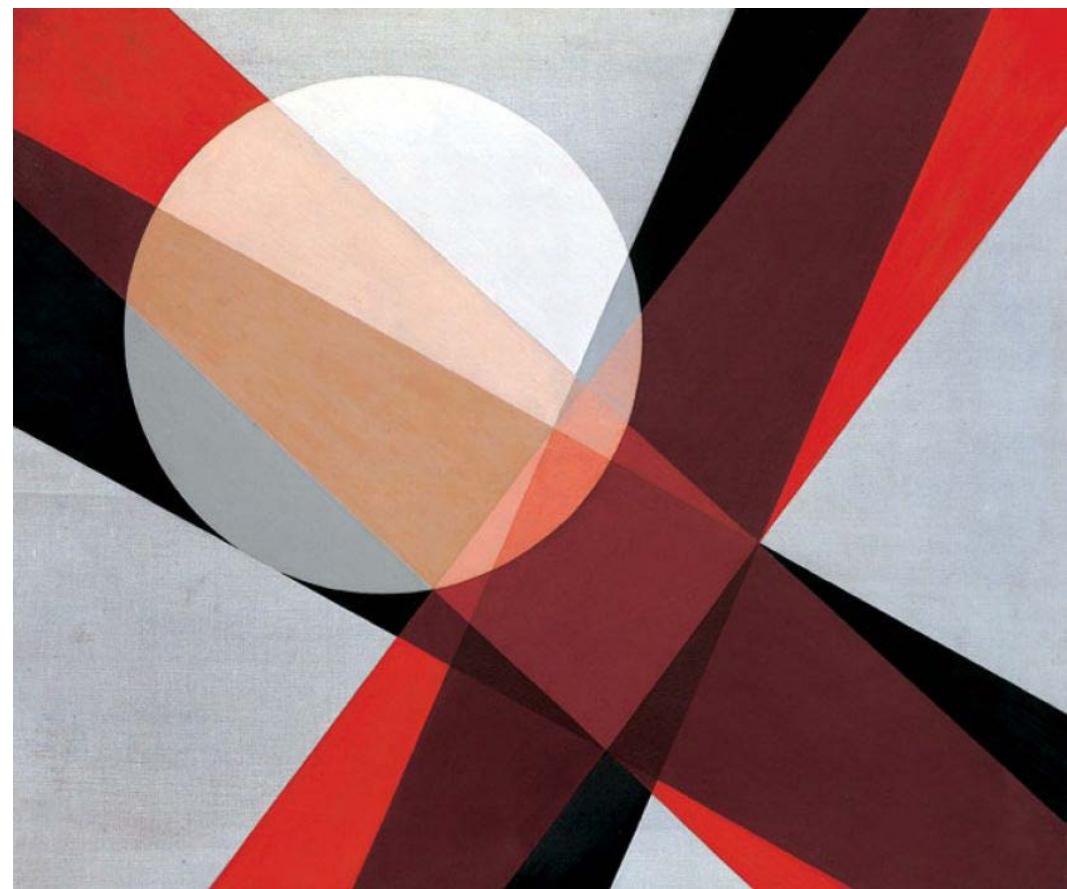


Born: July 20, 1895, Bácsborsód, Hungary
Death: November 24, 1946, Chicago, IL

László Moholy-Nagy was born into a Jewish-Hungarian family. In 1923, he became an instructor at the Bauhaus while the school started moving from expressionistic leanings to more of a school of design and industrial integration. He then started to work more in various fields such as commercial design to theater set design. László Moholy-Nagy's main focus though was photography. He created the term "the New Vision" where he believed that there was a new way of seeing the world than what the human eye could see. Some of his greatest accomplishments include the Composition A 19, which was Moholy-Nagy's first abstract painting to have opaque and geometric shapes. This showed him developing a style with interests in light and transparency. Moholy-Nagy also opened the School of Design in 1939 that was later changed the Institute of Design in 1944 in Chicago. It became the first institution in the United States to offer a PhD in design.

Lauren: What I found interesting about László Moholy-Nagy was that he started to do all this experimental work with transparency and lighting and what he created fascinated everyone. It's interesting to see his transparency work done on canvas by using oil painting because it seems very tedious to work with one color, then having to make it lighter to give it that transparency effect.

William: I highly appreciate the diversity of his career, where he was willing to experiment with different types of art and came up unique results. But one thing in common with much of his work was his love of shapes and form, and how it impacted his creations. The strangeness of his compositions, along with how he used shapes to structure his art, gave his work a sense of direction and character. I love his use of structured creativity and feel it's what defined his art.



Ladislav Sutnar

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Leah Chang
Justin Fontaine
Rommel Halili



Ladislav Sutnar



American Airlines Poster 1958

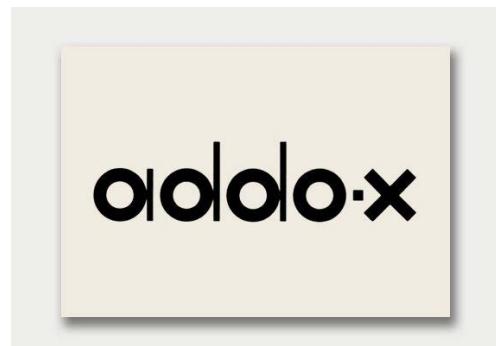


Carr's Department Store Design
1956-57

- Birth/Death Dates: November 9, 1897 - November 13, 1976

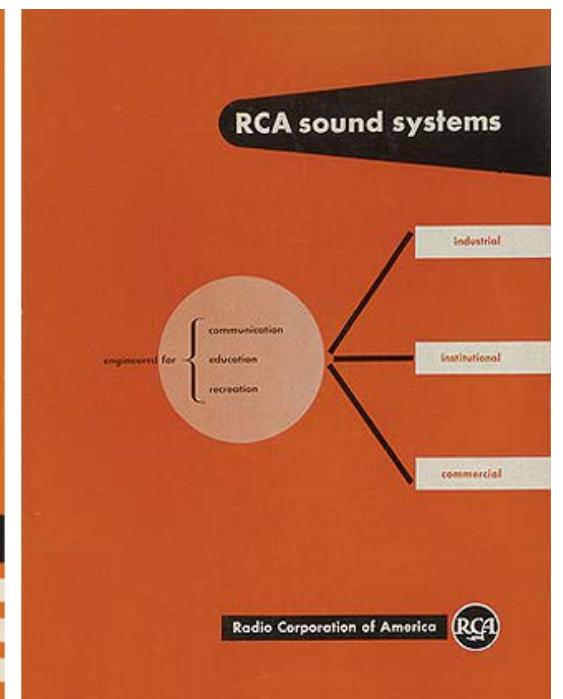
- Ladislav Sutnar was a graphic designer from Czechoslovakia who specialized in information graphics. He studied painting at the School of Applied Arts in Prague, architecture at Charles University, and mathematics at the Czech Technical University. He developed graphic systems that allowed massive amounts of information to be easily interpreted and understood by consumers. He was also particularly fascinated with punctuation marks and their functions. One of his most well known creations is the use of parenthesis around the area code in telephone numbers. He is also well known for his book Visual Design in Action, which showcases his work and now serves as a base for contemporary design.

- I enjoy the simplicity and limited color palette Sutnar uses in his designs. His minimalist style is easy to interpret while still symbolic.



addox, 1961

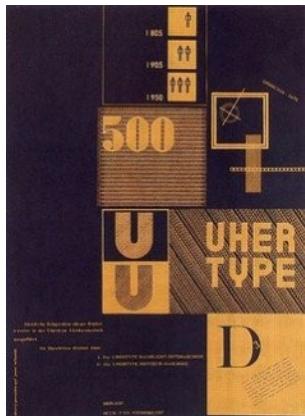
Honeywell Customized Controls 1952



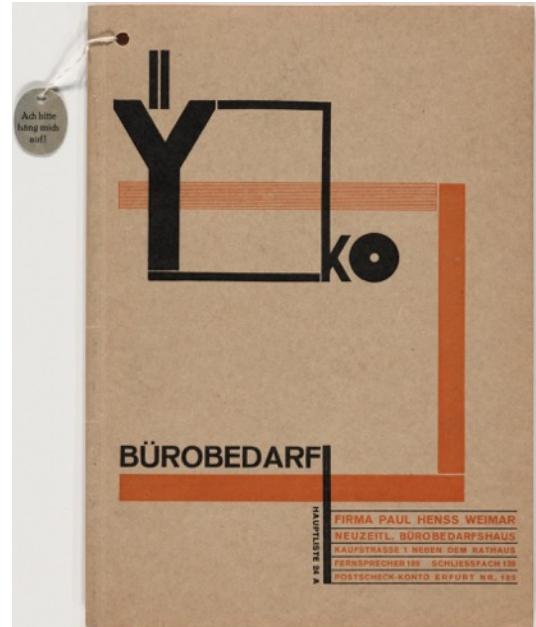
Joost Schmidt

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Nancy Ramirez
Elbra Kharadaileh



- Joost Schmidt was born in 1893 and died in 1948 in Nuremberg.
- He was a German typographer, graphic designer, painter and sculptor who influenced the development of graphic design in the second half of the 20th century. Schmidt began his study at the school of fine arts of the Grand Duchy of Saxony before becoming a student and master at the Bauhaus School.
- He is best known for designing the famous poster for Bauhaus Exhibition in Weimar, Germany in 1923. In 1921 he participated in the decoration of the Sommerfeld House commissioned by Adolf Sommerfeld. In 1934, he collaborated with Walter Gropius in designing the “non-iron metals” section of the propaganda exhibition (German people – German work). In 1947 he was appointed designer of exhibitions by the Center's exhibitions of the United States.
- What is unique about Joost Schmidt design is its timeless quality. Its simple colors and geometric shapes give his work a staying power. After 90 years, his simplicity and sophisticated design looks fresh and current. Schmidt seemed to be ahead of his time with his modern design structure.



Jan Tschichold

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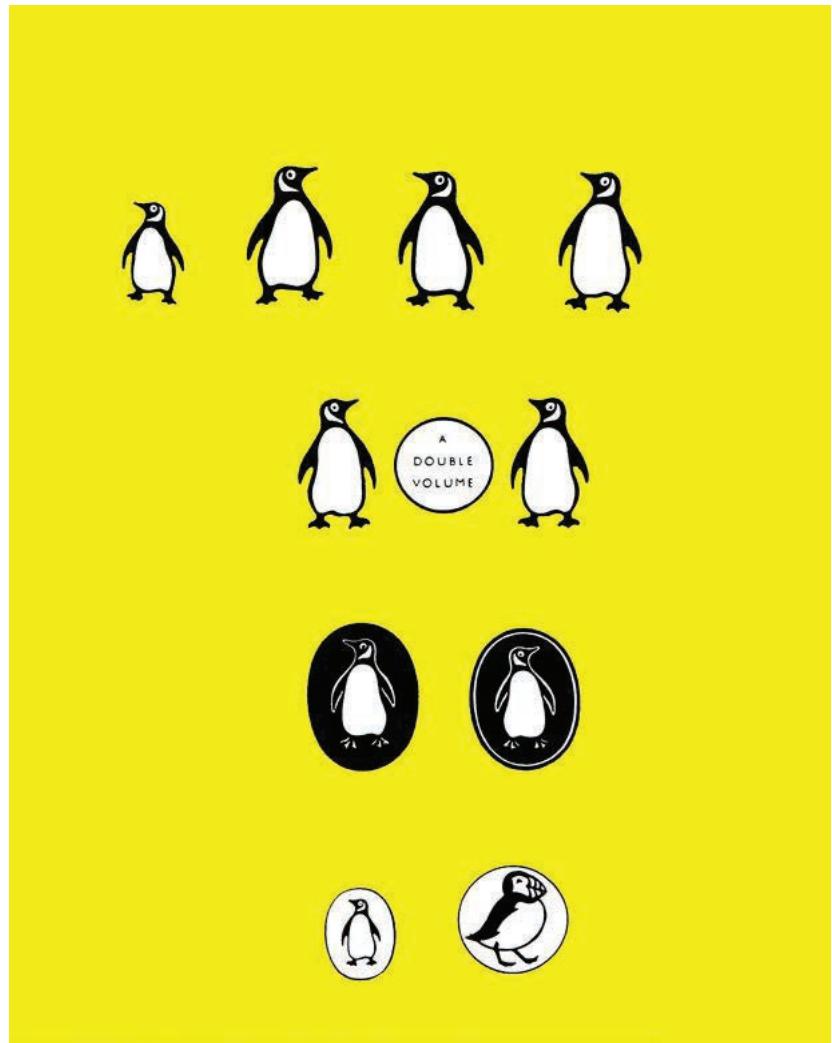
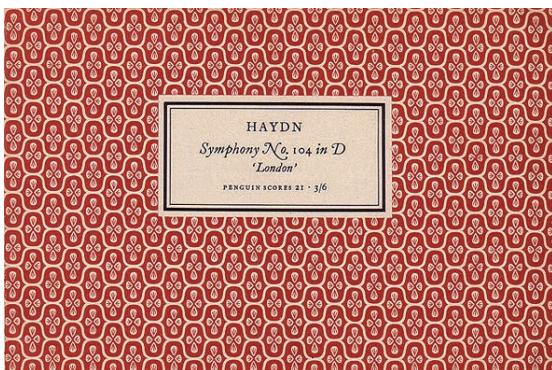
Jenna Gines
Christina Serna



. April 2, 1902 - August 11, 1974

. Till this day, Tschichold remains an important typographer, graphic designer, teacher, and writer. Jan Tschichold was born in Leipzig, Germany and died in Locarno, Switzerland. Jan is the son of Maria and Franz. As the son of a sign-writer, Jan has also learned the fundamentals and skills of sign writing during his early stages of life. Although Tschichold had other dreams, his parents did not approve of him yearning to be an artist. At the age of 14, Tschichold had already become a teacher and continued teaching for 3 years until he later discovered a new interest in typography. As Jan explored his new studies, he grew a passion in doing so. In 1923, Jan Tschichold paid a visit to the Bauhaus showcase that later sparked his interest in serifless typefaces and design simple layouts. With the exhibition being a big influence on him, Tschichold wanted to present new information by exploring different ways of laying out texts and shapes onto a page. During this time, Tschichold was already known in the design and typography world. Some people liked his works and some didn't. Tschichold also taught typography at Paul Renners Master Classes for Book Printers in Munich from 1926 to 1933. He then moved to Switzerland and worked for a few publishers. By 1946, Tschichold became an art director for Penguin books. He continued his life as a worker and a writer. One of his greatest book is called "Arbitrary Measurement Relations of the Book Page."

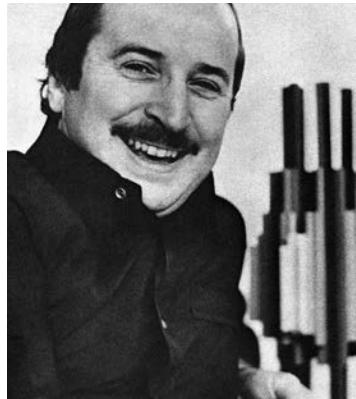
. Jan Tschichold's works are great because he spent his life learning and wandering through many different ideas. For instance, it took a lot of time to perfect his designs of the Penguin books and design them to be something much more meaningful. It's quite interesting how he never gave up and just kept on working till everything was to perfection. His dedication and passion through his works is what interests us.



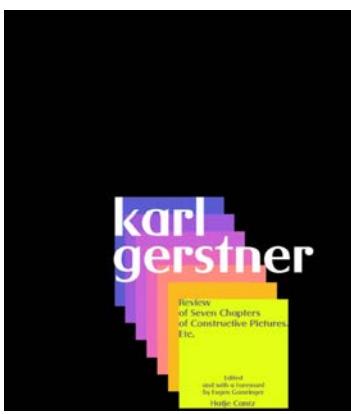
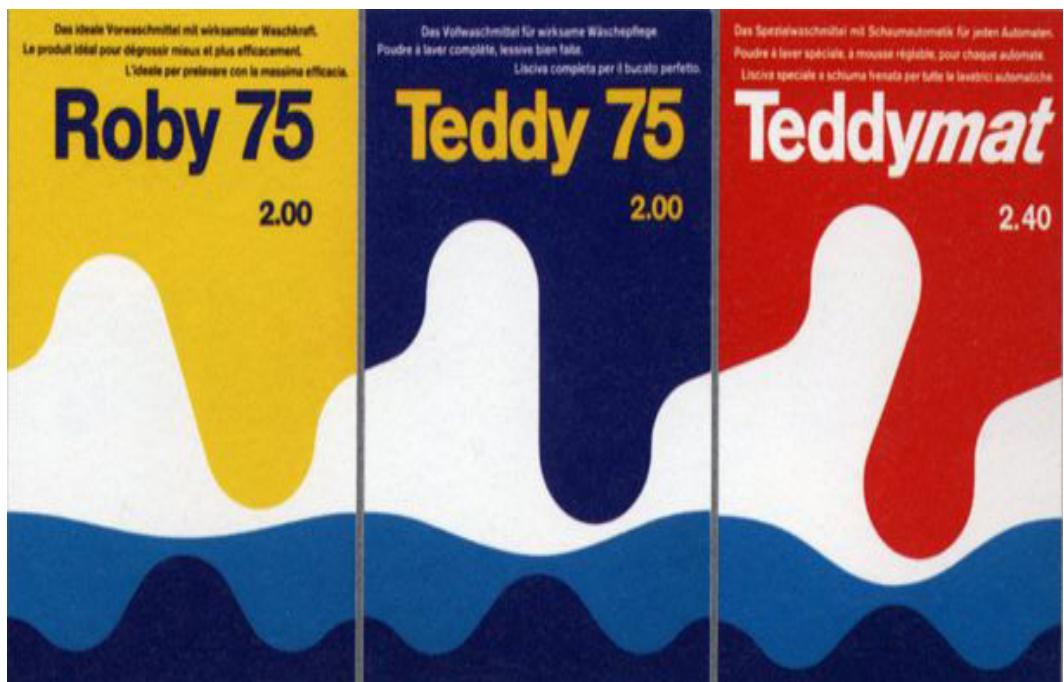
Karl Gerstner

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Sean Tarrice
Robert Cabato
David Cipres



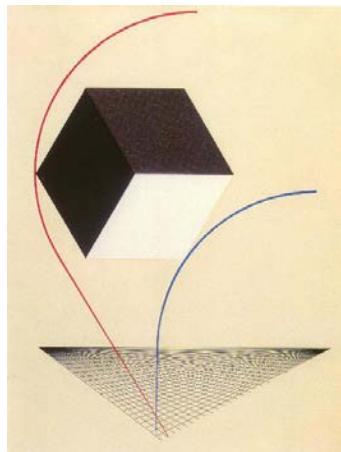
· 1930-Present
· Karl Gerstner is one of Switzerland's most predominant graphic designers. In 1959, Gerstner and Markus Kutter founded the agency Gerstner and Kutter, which later became, Gerstner, Gredinger, and Kutter GGK. GGK promptly became one of the largest, and most renowned advertising firms in Switzerland. After departing from active agency work, Gerstner designed corporate identities such as Swiss Air, Burda, and Langenscheidt. Gerstner also worked as an identity consultant for IBM. Gerstner is a graphic design icon, and his design theory continues to influence the newer generations of graphic designer today. Gerstner is presently living in Switzerland where he continues his work. Personally, Gerstner's story is very interesting one. Although his design influences were all schooled in the arts; Gerstner still understood the importance of combining type with artistic esthetics.



El Lissitzky

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Daniel Guillen
Jacqy Alqueza
Melissa Oliveros



- 1890-1941
- El Lissitzky is a Russian artist, typographer, and an architect. He was born in Russia in a town called Pochinok in November 23, 1890. A local Jewish artist took Lissitzky as his protégé because of his interests in art and by the age of fifteen, he became a teacher to his own students. Lissitzky went to Germany to study Architectural Engineering. In his mature age, he and a fellow instructor Kazimir Malevich devoted themselves to Suprematism, an art style mostly composed of flat geometric shapes, like circle, triangle and square creating an abstract work of art. He then diagnosed with Tuberculosis 1923 and years later he succumbed to his disease in December 21, 1941.
- Lissitzky was a great designer and photographer. His personal style within suprematism, political voice during the civil war, and manipulation with photography influenced the development of the Bauhaus and the Constructivist art movements. His *Proun* works (Image 3) were very famous and continued for about five years. They featured two-dimensional forms against three-dimensional forms, which was different at the time. They became so well known that they ended up being recreated into lithographs and eventually, installation pieces. His most famous work was *Beat the Whites with the Red Wedge* (below), which was a propaganda poster referring to the civil war in Russia between communists and revolutionaries (Reds) and monarchists, conservatives, liberals and socialists who opposed the Bolshevik Revolution (whites).
- Lissitzky's art is interesting because he tends to use warm colors with black and white in most of his work. This is because he created propaganda for the Soviet Union. He also appears to use a lot of geometric shapes. The shapes and lines that he created are appealing to the eye, which easily catches your attention. He also plays with minimal type in his work. He uses capital letters that send messages to the public in a way that is quick and to the point. I also like how he uses type to make shapes. Although his work is minimal it sends strong statements and I think that is a successful technique when you are expressing something through propaganda.

