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INTERNATIONAL TYPOGRAPHY STYLE

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Purpose and assignment: The purpose of this research work is to analyze features of printed matter which are designed in the International Typography Style. Also, to find out the most characteristic features of style which still make a great impact on modern graphic design. To achieve the purpose the following assignments must be done:
- to analyze the features of time, when the style was created;
- to find the main principles and the most common design elements of in the International Typography Style.

The object of the research is printed matter, such as posters and magazines, that were spread in Europe in the first half of 20th century.

Methods and ways of research. The publications about history of design and about graphic design and printed matter were searched to find out the most characteristic features of style.

Scientific novelty and practical value of the obtained results. Elucidation of the main characteristic features of style was improved. This helps to understand clearly and to systemize data about the Swiss Style and find out its impact. The practical value consists in laconic elucidation of the features for representation the style to designers.

Research results. The International Typographic Style, also known as the Swiss Style, is a graphic design style that emerged in Switzerland in the 1920s and was developed by designers during the 1950s. The style was one of the most influential modernist movement in 50s — 60s and still has the strongest impact on corporate identity.

The founder of the Swiss school of graphic design is considered to be Jan Tschichold. He was a calligrapher, typographer and book designer. Tschichold played a significant role in the development of graphic design. He determined the most fundamental principles of the Swiss Style.

The Swiss graphics reached the peak in the post-war years, when European industry recovered from the damage and began to offer its products abroad. The Swiss Style was perfect for attracting the attention of a multinational consumer. Graphic design was started to be seen as an instrument of communication. The new school of typography was super-relevant: the simple form easily revealed the contents, the design was as economically efficient and functional as possible, but at the same time fresh, not like it was focused on beauty for the sake of beauty before.

The International Typographic Style becomes socially useful, versatile and scientific. It is characterized by a general order and a clear structure. The visual design is based on pure geometry and abstraction. The aesthetics of the Swiss Style demanded the rejection of national cultural characteristics and all sorts of historical decorations in favor of straight lines and other pure geometric shapes.

Designers sought a balance between form and function and dynamic harmony, where all the parts of a design are unified and space divided into harmonious parts. Designs are not symmetrical. The most common is diagonal composition that would contrast with the horizontal and vertical balance in the nature. Mathematical grids are the most legible and harmonious means for structuring information. The main condition of this modular grid is simplicity. The grid should be uncomplicated and explicit. Logically thought-out construction of the composition enhances the effect of a trusting attitude to the product.



One of the most important part of the Swiss Style's elements are new sans-serif fonts in a flush-left and ragged-right margin configuration. Fonts are contrasting, easily readable as headings. The style is characterized by the use of one font and one face. The most common were lower-case letters for all types of messages. But most of the headings in designs were set entirely in capitals. The designers did not exclude the use of serif types, especially for continuous text, most often choosing neoclassical designs.

The presence of the photo raises the level of confidence in the design object. Photography is an objective truth that can be believed a priori. Ordinary images were turned into convincing and engaging photographs through the careful use of cropping, scale, and lighting, with attention to shape and texture as qualities. Neutral, straightforward photography gets drama and impact through scale and camera angle.

The background of the illustration or the color of the paper should always be bright. It creates an elementary, but very effective contrast. Vibrant contrasting color takes attention and directs it to the black text that conveys the necessary information. Almost all things made in the Swiss Style use one color.

Tschichold emphasized the basic geometric forms, the square and the circle, which the Russian painter Kasimir Malevich had seen as the "fundamental Suprematism elements". Arithmetic and geometric progressions, permutation, sensitivity to negative or unprinted spaces, including the spaces between and inside letterforms are characteristic to the International Typography Style.

Conclusion. To sum up, the International Typography Style has become a completely new breath in the design in the middle of 20th century. It has not left its relevance at the time. This style exists outside of time. If you look at the works made in the 50 — 60s, it is clear that they will be relevant and just as effective both today and in the future. The Swiss Style has rightfully become international. The needs that it fulfilled are the basic elements of communicative and clear design. Therefore, the relevance is not soon exhausted.

Key words: International Typography Style, Swiss Style, sans-serif font, modular grid, graphic design.

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