The Neville Brody Project

Research

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Dadaism

Dadaism or Dada was a form of artistic anarchy born out of disgust for the social, political and cultural values of the time. It embraced elements of art, music, poetry, theatre, dance and politics. Dada was not so much a style of art like Cubism or Fauvism; it was more a protest movement with an anti-establishment manifesto.

Cabaret Voltaire

During World War 1 many artists, writers and intellectuals who were opposed to the war sought refuge from conscription in Switzerland. Zurich was a melting pot for these exiles and it was there on February 5th, 1916 that the writer Hugo Ball and his partner Emmy Hemmings opened the 'Cabaret Voltaire', a rendezvous for the more radical element of the avant-garde. This venue was a cross between a night club and an arts centre where artists would exhibit their work to a backdrop of experimental music, poetry, readings and dance.

Among the original contributors to the 'Cabaret Voltaire' were Jean (Hans) Arp, Tristan Tzara, Marcel Janco and Richard Huelsenbeck. Their initial 'performances' were relatively conventional but they became increasingly dissident and anarchic in response to the carnage of World War 1. They saw the unremitting slaughter as the undeniable proof that the nationalist authorities on both sides had failed society and that the system was corrupt. United in their protest against the war and in their opposition to the establishment, 'they banded together under the battle cry of DADA!!!!'

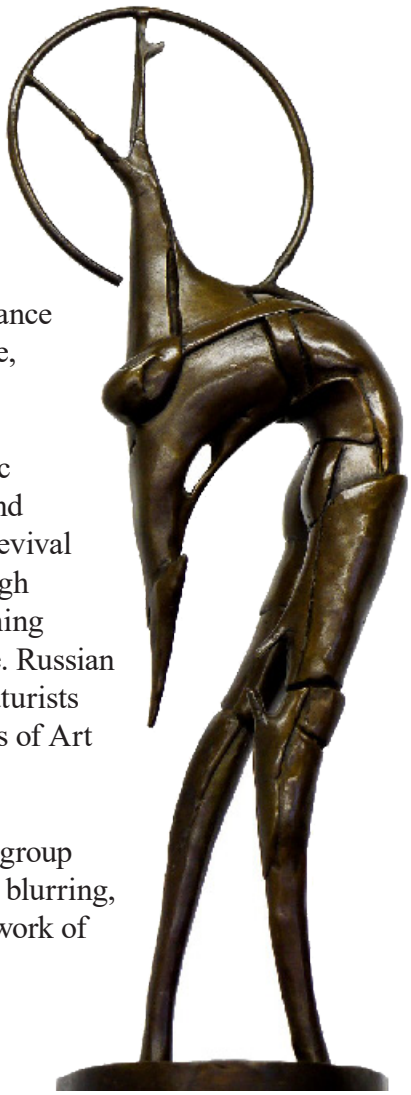
Although the Dadaists were united in their ideals, they had no unifying style. Between 1917-1920 the Dada group attracted many different types of artists including Raoul Hausmann, Hannah Höch, Johannes Baader, Francis Picabia, Georg Grosz, John Heartfield, Max Ernst, Marcel Duchamp, Beatrice Wood, Kurt Schwitters, and Hans Richter.

Anti-War, Anti-Establishment and Anti-Art

Dada's weapons of choice in their war with the establishment were confrontation and provocation. They attacked traditional artistic values with irrational attitudes and provoked conservative complacency with outrageous statements and actions. They also launched a full scale assault on the art world which they saw as part of the system. It was considered equally culpable and consequently had to be toppled. Dada questioned the value of all art and whether its existence was simply an indulgence of the bourgeoisie.

The great paradox of Dada is that they claimed to be anti-art, yet here we are discussing their artworks. Even their most negative attacks on the establishment resulted in positive artworks that opened a door to future developments in 20th century art. The effect of Dada was to create a climate in which art was alive to the moment and not paralysed by the traditions and restrictions of established values.

Futurism



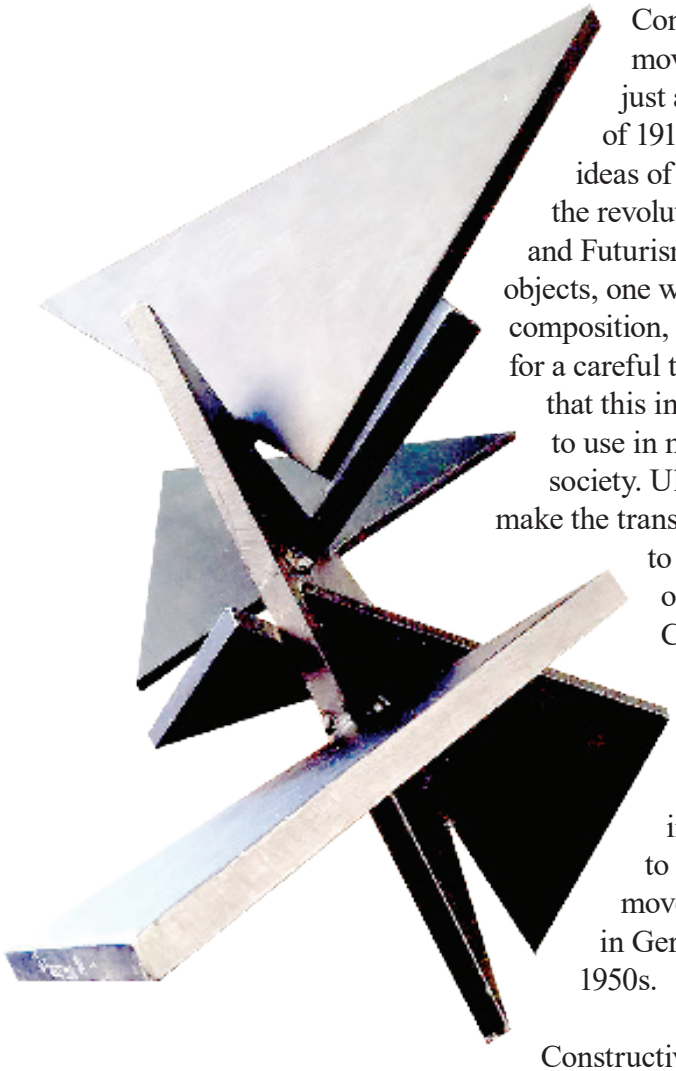
Focusing on progress and modernity, the Futurists sought to sweep away traditional artistic notions and replace them with an energetic celebration of the machine age. Focus was placed on creating a unique and dynamic vision of the future and artists incorporated portrayals of urban landscapes as well as new technologies such as trains, cars, and airplanes into their depictions. Speed, violence, and the working classes were all glorified by the group as ways to advance change and their work covered a wide variety of artforms, including architecture, sculpture, literature, theatre, music, and even food.

Futurism was invented, and predominantly based, in Italy, led by the charismatic poet Marinetti. The group was at its most influential and active between 1909 and 1914 but was re-started by Marinetti after the end of the First World War. This revival attracted new artists and became known as second generation Futurism. Although most prominent in Italy, Futurist ideas were utilized by artists in Britain (informing Vorticism), the US and Japan and Futurist works were displayed all over Europe. Russian Futurism is usually considered a separate movement, although some Russian Futurists did engage with the earlier Italian movement. Futurism anticipated the aesthetics of Art Deco as well as influencing Dada and German Expressionism.

A key focus of the Futurists was the depiction of movement, or dynamism. The group developed a number of novel techniques to express speed and motion, including blurring, repetition, and the use of lines of force. This last method was adapted from the work of the Cubists and the inclusion of such lines became a feature of Futurist images.

The Futurists published a huge number of different manifestos, using them to communicate their aesthetic, political, and social ideals. Although both the Realists and Symbolists had previously produced similar documents, the sheer scale with which the Futurists created and disseminated their manifestos was unprecedented, allowing them to transmit their ideas to a wider audience. To assist them logistically with their distribution, the group made use of some of the new technologies they depicted in their art including advancements in mass media, printing, and transportation.

Constructivism



Constructivism was the last and most influential modern art movement to flourish in Russia in the 20th century. It evolved just as the Bolsheviks came to power in the October Revolution of 1917, and initially it acted as a lightning rod for the hopes and ideas of many of the most advanced Russian artists who supported the revolution's goals. It borrowed ideas from Cubism, Suprematism and Futurism, but at its heart was an entirely new approach to making objects, one which sought to abolish the traditional artistic concern with composition, and replace it with 'construction.' Constructivism called for a careful technical analysis of modern materials, and it was hoped that this investigation would eventually yield ideas that could be put to use in mass production, serving the ends of a modern, Communist society. Ultimately, however, the movement floundered in trying to make the transition from the artist's studio to the factory. Some continued to insist on the value of abstract, analytical work, and the value of art per se; these artists had a major impact on spreading Constructivism throughout Europe. Others, meanwhile, pushed on to a new but short-lived and disappointing phase known as Productivism, in which artists worked in industry. Russian Constructivism was in decline by the mid 1920s, partly a victim of the Bolshevik regime's increasing hostility to avant-garde art. But it would continue to be an inspiration for artists in the West, sustaining a movement called International Constructivism which flourished in Germany in the 1920s, and whose legacy endured into the 1950s.

Constructivists proposed to replace art's traditional concern with composition with a focus on construction. Objects were to be created not in order to express beauty, or the artist's outlook, or to represent the world, but to carry out a fundamental analysis of the materials and forms of art, one which might lead to the design of functional objects. For many Constructivists, this entailed an ethic of "truth to materials," the belief that materials should be employed only in accordance with their capacities, and in such a way that demonstrated the uses to which they could be put.

Constructivist art often aimed to demonstrate how materials behaved - to ask, for instance, what different properties had materials such as wood, glass, and metal. The form an artwork would take would be dictated by its materials (not the other way around, as is the case in traditional art forms, in which the artist 'transforms' base materials into something very different and beautiful). For some, these inquiries were a means to an end, the goal being the translation of ideas and designs into mass production; for others it was an end in itself, a new and archetypal modern style expressing the dynamism of modern life.

Constructivism was a desire to express the experience of modern life - its dynamism, its new and disorientating qualities of space and time. But also crucial was the desire to develop a new form of art more appropriate to the democratic and modernizing goals of the Russian Revolution. Constructivists were to be constructors of a new society - cultural workers on par with scientists in their search for solutions to modern problems.

Punk Rock

They were outsider design. But the zines, fliers, and posters produced by punk and its associated subcultures were hugely influential to design practice itself, in ways that are only now, 40 years later, being given a closer look by historians and curators. Earlier this spring, a visual history of club culture published in the U.K. considered the impact of dance music on design. Vitra Design Museum is currently staging a show on the design of nightclubs in the ’70s and ’80s and how they influenced gentrifying global cities. And at Cranbrook Art Museum in Michigan, the curator and designer Andrew Blauvelt is opening a comprehensive exhibition Too Fast to Live, Too Young to Die: Punk Graphics, 1976-1986, on June 16.

Youth culture is known for rebellion. But insurgence may have hit a a fever pitch in 1970s Britain with the start of punk and the emergence of the punk aesthetic. Maintaining the ideology that “anyone can do it,” the young punks of the time began transforming the music scene from polished and produced to something fast and aggressive. Independently made 7-inch vinyl became the center of design for the nihilistic disruptors influenced by Dadaist collage, the 1960s underground press and counter-culture protest graphics from decades prior.

Punk was about opposition—whether that meant fashion trends, literature, venues or music. According to Russ Bestley’s HitsvilleUK site, the general rule of thumb when it came to music was, “if it can’t be said in three minutes, it’s not worth saying.” This credo followed punk throughout its sub-genres, from Proto Punk and Novelty Punk to Anarcho Punk and Real Punk. And was highly reflected in the graphic design of the culture.

Punk Aesthetic and Design

Fast, messy, unpolished—whether it was an album cover, a promotional poster or a DIY zine, these tenets held steadfast.

“This was an art of expediency, making use of collage, cartoon drawings, hand-lettering, rub-down lettering, ransom-note lettering, stencils, rubber stamping and black and white Xerox copying, as well as silkscreen and offset litho,” writes Rick Poynor in an article for Design Observer.

These choices weren’t made from lack of planning or knowledge of design. Each design was created with the intention of questioning the standards and defying the norms of contemporary culture. Plenty of Punk musicians even had backgrounds in graphic design. For example, both Penny Rimbaud and Gee Vaucher, co-founders of the highly-regarded band Crass, were trained in graphic design, specifically working with books and typesetting. “…A lot of the projects at college were: ‘This is the product, how do you design and market it? How do you corporate idea?’ … It was a very distinct policy that things should have an instantly recognizable image,” says Rimbaud.

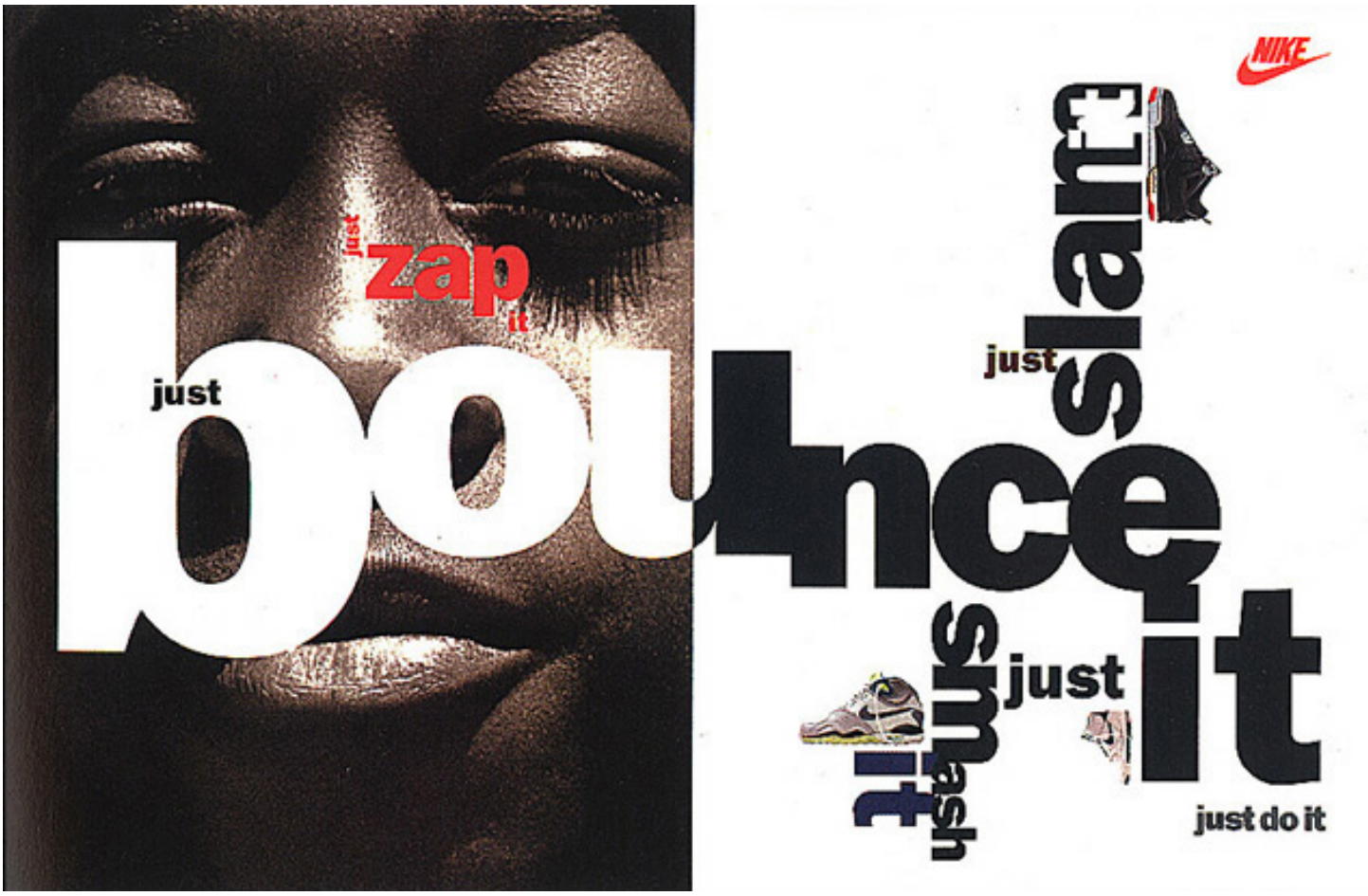
Postmodernism

Postmodernism champions personal expression, creativity and humanity. Postmodernist designers use form to express content in a more emotional, intuitive and personal way; legibility can be sacrificed for the sake of human presence and expression. Editorial design in the 1980's was a particularly wonderful playground for postmodern designers, and still serves as a rich resource for students looking past modernism today. Some of the most notable designers of that time period had little to zero formal training—which makes perfect sense—relying instead on their instincts and intuition to create covers, headlines, and page layouts.

We began to see postmodernist graphic deisgn in the beginning of the 1970s. This is where designers began to create freely. Bending and breaking the rules of design with the use off collage, distortion, vibrant colours and abstract type. However there were negative opinions about this era as some felt the movement was unoriginal. The movement incorporated styles such as techno,punk and grunge.

Postmodernism means after modernism, and when we talk about it as a cultural movement, the definition will be more complicated and controversial. In general, the term postmodernism referred to the movement which began in 1970 as an opposition to the international modern movement. As the cultural norms of western were reassessed, many artists were seeking a new direction of art to reflect the main concepts of the new era.

Like many other cultural movements, postmodernism with its new concepts was able to influence almost every aspect of the global culture, wither it's literature architecture or art, and when it comes to art, a very critical aspect was the new-born field of graphic design.



In the postmodern graphic design, there is a punch of characteristics which couldn't be overlooked. A very obvious one is the rejection of the international style, which was replaced by the approaches of mixing different typefaces and weight, deliberate mistakes and the using of unpredictable historical references. Another distinctive feature is the returning of the representational illustrations which oppose the direction toward pure abstraction in the modern era. According to some observers, this regression is mainly referred to the public increasing demands of entertainment materials rather than the human aspect of art. The tendency toward deconstruction was also another main feature of postmodernism. The term of deconstruction was used to indicate the process in which the aesthetic is redefined through emphasizing reorganization by means of illogical and disorder process. Therefore, it could be claimed that postmodern art did challenge the order and clarity of modern design .

By many ways, postmodern movement couldn't be isolated from the social influence of its ages. The new generation of artists was not sure about the lifestyle of their parents The reflection of the golden ages of drugs could be easily noticed in the artworks that represents the psychedelic posters. Psychedelic movement was considered as trend in California where drugs were legal until 1966.

On the other hand, postmodern art was a very good medium to help people express the climate of social change in a very effective way . The rapid growing technologies of that period became an increasingly important issue in postmodern graphics. As Macintosh introduce its first digital desktop computers in the mid 1980s, many artists believed that the new technologies would lead to new era of expanded creativity that would permeate the human conscious.

Macintosh 128K, the first commercially successful personal computer to use a graphical user interface, rather than a command line.

Graphic aspect of the postmodern movement, like many other aspects, was highly affected by cultural evolution of that period. By many ways, postmodern graphic design was a rejection of the dogmatic rules that modern ages did impose. It was revolution against any restrictions created by a special climate of some previous period.

Neville Brody's Influence on Postmodernism

Neville Brody began his education with fine arts courses, and wondered why an emotive, "painterly approach" could not also be applied to graphic design. He received a graphics degree from the London College of Printing, where he agitated his professors by experimenting in ways they deemed unfit for the commercial world of design (including designing a postage stamp with the Queen's head turned sideways). Brody became well-known as a designer during his time as Art Director at The Face magazine (first published in 1980) for his page designs layered with meaning and expressive forms. Despite having no formal typesetting or type design training, he created geometric typefaces specifically for the magazine which have been consistently copied and imitated.

Futurism, Constructivism and the Dadaists clearly all had a major influence on Brody's work. Brody says "what I drew from [these movements] was threefold: the idea of challenge, of breaking down established orders, the idea of the importance of movement, dynamism, change, and the idea—it was almost a slogan for me then—of 'putting man back into the picture'."

Brody's opinion was that people read magazines in a different manner from the way they read books. When reading a magazine people tend to browse; they don't read it straight through from the beginning to the end. Readers tend go back and forth picking out the interesting bits. Brody decided to use this idea as a basis for his designs. To highlight the most interesting parts of an article and to attract the attention of the reader, he used contrasting sizes, shapes or colours of type. This meant that a variety of different sizes and styles of lettering would be on the same page, which was very unusual at this time. In his designs for the "The Face" magazine, he arranged the type in diagonals or in circles, some letters were extra large, some undersized. Brody decided that the typography should be an integral part of the whole design and be given equal importance. The style of lettering should be used to illustrate the article as well as the image or photo and have the same impact. This was very unusual. Instead of page numbers he used symbols and to separate the different topics or articles he designed little logos. To give 'The Face' magazine a corporate identity, he designed a new style of typeface exclusively for their own use. It was a tall, slimand elongated style with no serifs but modern curved ends. As the years progressed Brody developed his typeface to include interesting details such a symbols, signs and more unusual punctuation marks, all of this attention to detail helped make 'The Face' the most fashionable and influential style magazine of the late 20th Century

At the London College of Printing his designs were often condemned by his teachers for having ‘uncommercial’ quality to them. Late 1970s is marked as the era of punk rock, thus the trend highly influenced Brody’s work and motivation. However, his experimentation with punk rock was not met with encouraging remarks by his tutors. One of his queen postage stamp design that featured Queen’s head sideways, almost had him expelled from the college. Despite the threat of being expelled he continued to explore the new boundaries in graphic design. His first-year thesis focused on the subject of comparison between Dadaism and pop art.

Brody began his career as a record cover designer. However, his true success came from his distinguished work as an Art Director for The Face magazine. He directed several international magazines and newspapers such as Arena, Lei, City Limits and Per Lui. He also redesigned the two leading English newspapers and magazines, The Guardian and The Observer, showcasing a radical look. Furthermore, his achievements include his input into visual communication that revolutionized the media. His experimental and challenging artwork gave new meaning to visual language.

In 1994, Brody established his own design practice, Research Studios, in London in partnership with Fwa Richards. The success of his first studio led to the establishment of multiple branches across Europe, such as in Paris, Barcelona and Berlin. The studio takes pride in creating unique visual languages for industries ranging from publishing to films. Other projects handled by the studio include innovative packaging, website design, on-screen graphics and corporate identity. Some of these clients include Kenzo, Homechoice and Paramount Studios. In recent years the firm has redesigned The Times in 2006 and the BBC in 2011.

Furthermore, Brody is one of the founding members of Fontworks and the leading website the FontShop. He designed numerous notable typefaces for the website. A well-known FUSE project was also the result of his initiation which featured the fusion of a magazine, typeface and graphics design. Besides, he co-founded a typeface library, the FontFont, with Erik Spiekermann, in 1990. Neville Brody recently retired as the Head of the Communication Art & Design department at the Royal College of Art.

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Typography

Insignia LT Pro
Bodoni 72
DEAD KANSAS
DADAISM
Impact
Chiller
Gills Sans MT Condensed
Verdana
Times New Roman
Bahnschrift
Berlin Sans FB
Hansen
Blackoak Std
Cracked Johnnie
Courier New
Toledo
WICKED MOUSE
X-Files
Valken

Color Swatches

Brody Black
C:0
M:0
Y:0
K:100

Brody Red
C:11
M:99
Y:100
K:10

Brody Purple
C:70
M:100
Y:0
K:0

Brody Blue
C:100
M:90
Y:10
K:0

Brody Orange
C:0
M:35
Y:100
K:0

Brody Green
C:49
M:0
Y:100
K:0

Brody Grey 75
C:0
M:0
Y:0
K:75

Brody Grey 10
C:0
M:0
Y:0
K:10

Duchamp.jpg

Futurism sculpture.jpg

Giulio DAnna.jpg

Man Ray 1.jpg

Man Ray 2.jpg

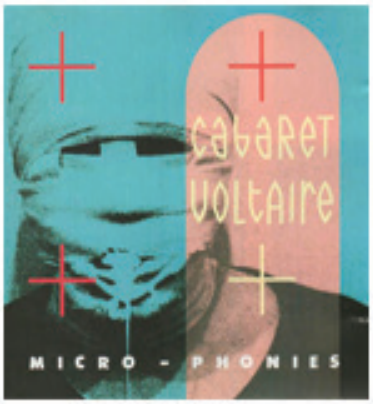
Mechanischer Kopf Raoul Hausmann 1.jpg

Mechanischer Kopf Raoul Hausmann 2.jpg

Raoul Hausmann.jpg

Brody 3.jpg

Brody 4.jpg



Cab Vol.jpg

Freedom.png

Fuse.jpg

Kraftwerk.jpg

Nike Ad.jpg

Robot.jpg

Sex Pistols Punk Rock.jpg

The Face.jpg

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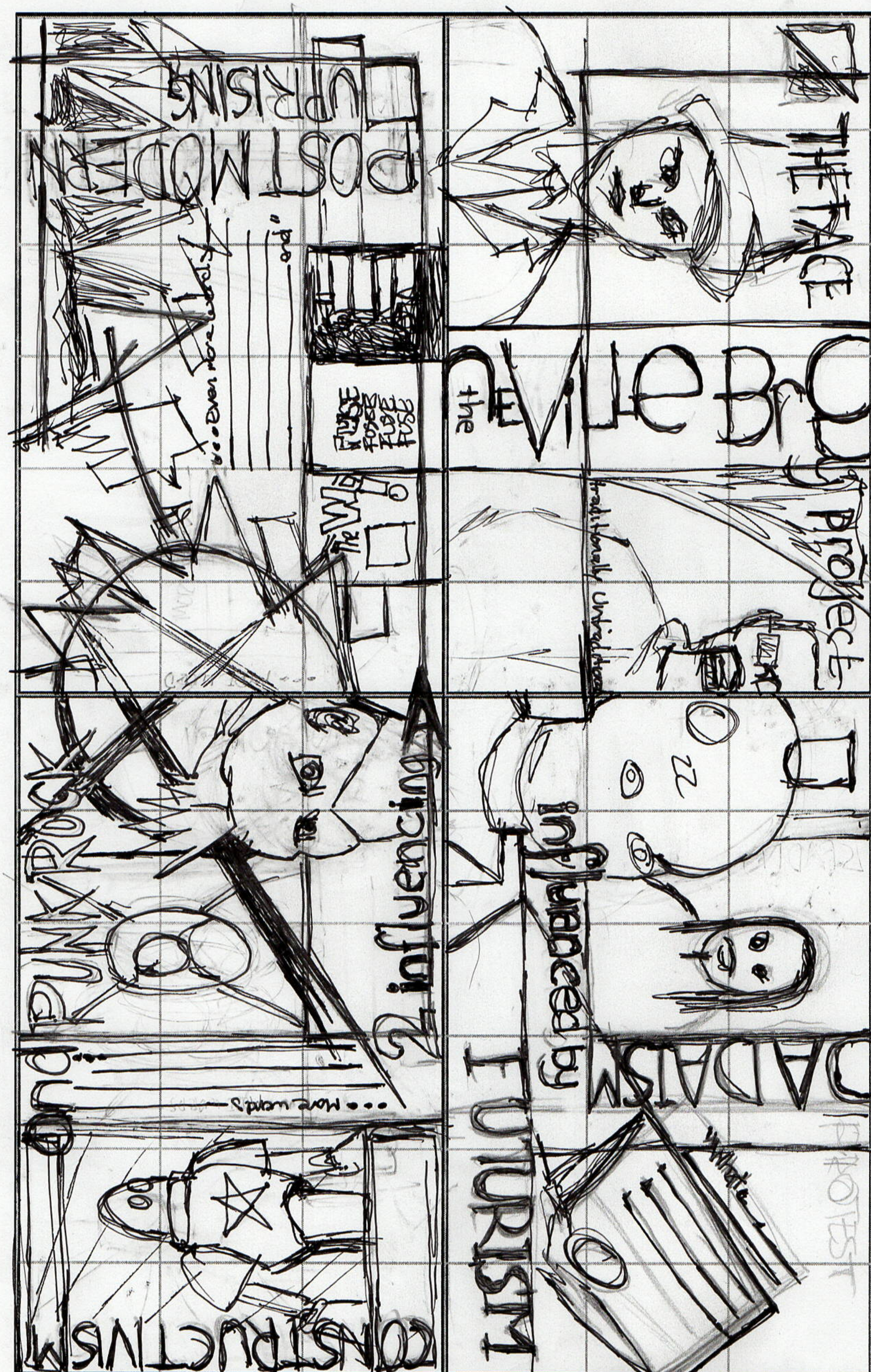
THE FACE
the NEVILLE BRODY project
DADAISM
influenced by
FUTURISM
CONSTRUCTIVISM
and
PUNK ROCK
2 influencing
POSTMODERN UPRISING
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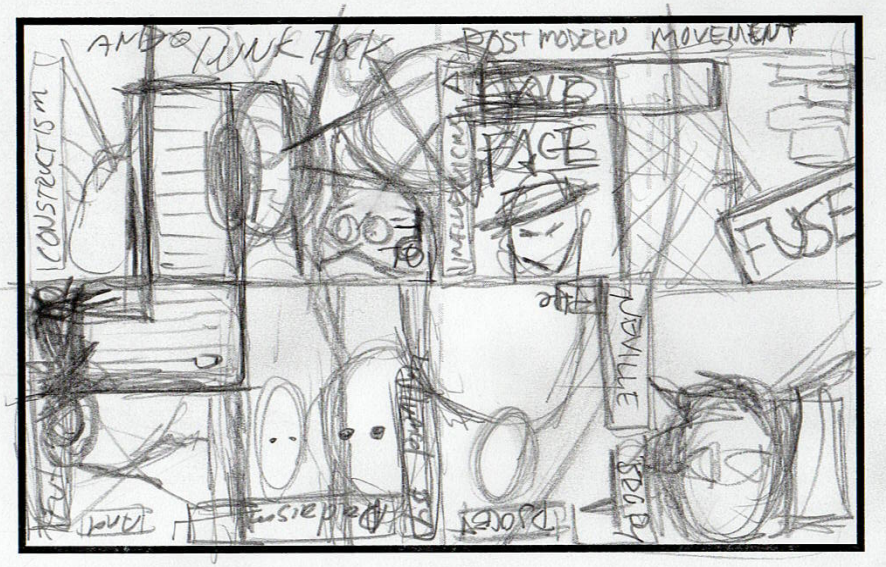
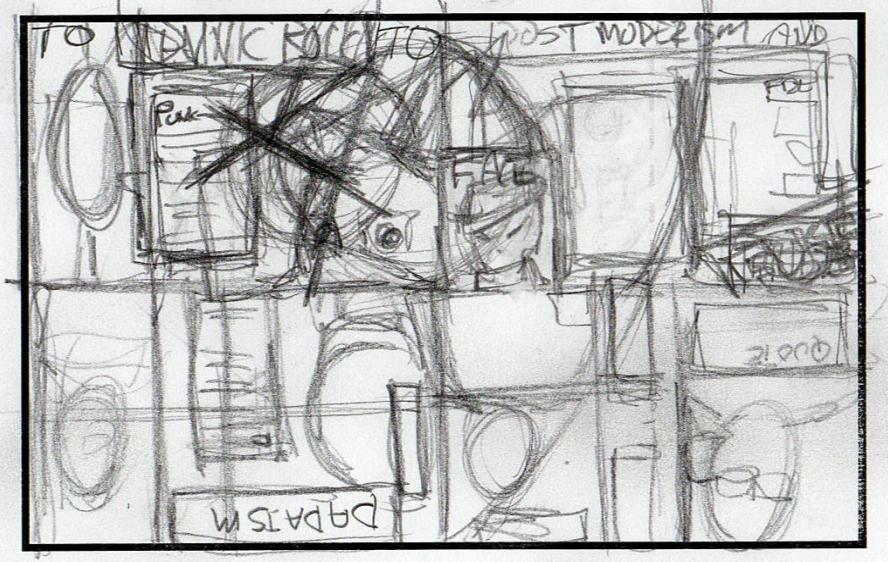
...More words


CONSTRUCTISM
AND PUNK ROCK
POST MODERN MOVEMENT
FACE
FUSE
JUVENILE


TO PUNK ROCK TO
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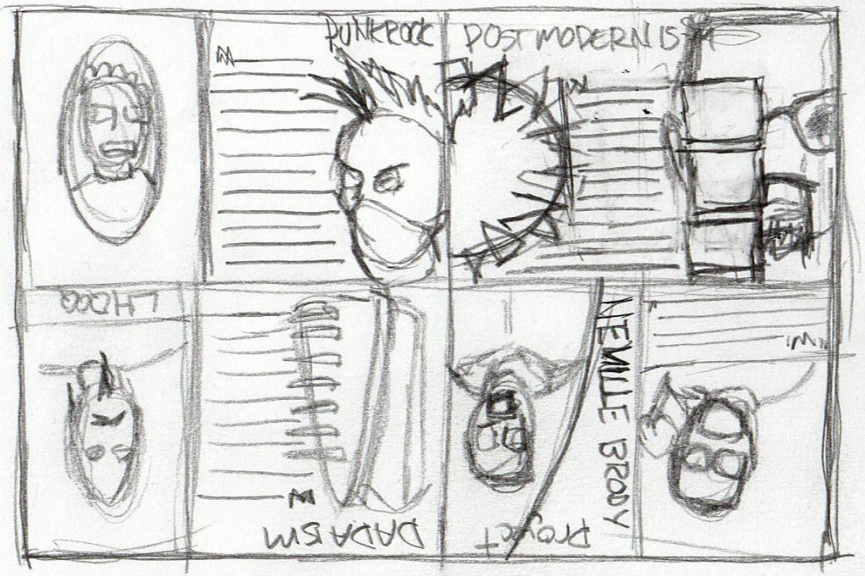
PUNK ROCK
POST MODERNISM
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Project
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