

RESPONSE / TASK FIVE

The concept of merging bright, vibrant tones with sans serif type as well as simplistic geometric imagery are key elements that motivate my own work. These particular Swiss style posters by Japanese graphic designer , Yusaku Kamekura (1.), Joseph Müller-Brockmann (2.) and Hans Neuburg (3.) act as perfect examples in which I would usually consider as inspiration for projects.

The implementation of these centred circle shapes are minimal elements that helps reduce the amount of negative spaces in 1. and 3. examples, providing a form of detail to the poster designs. These factors also maintains and achieves a sense of simplistic aesthetic, through only using main, bright tones (including pink and red), providing an uplifting form of flare to the poster designs.

The colouring formatting of these circles are then placed against heavy, darker tones, providing a strong inclusion of contrast against the lighter solid shapes. This enables a form of layering and therefore detailing to the minimal poster concept - emphasising the geometric element as a main subject matter. The approach is similarly achieved in the second example, where opposing tones in white and black help emphasise the type from layering.

For my own work, I similarly explored the inclusion of bold and bright tones into both imagery as well as type based elements. This helps push the aesthetic of my content, whilst also introducing similar aspects as my chosen example, such as layering as well as contrast.

For the type, these Swiss style designs often includes a heavy incorporation of sans serif type, especially Helvetica in a regular but capitalised format. This is another element that I would usually consider implementing into my own work, due to the modern, sharp and mature aesthetic that reflects my personal interest.

Furthermore, these columned, considered alignments of the text maintains a readable and sensible approach that helps maintain a series of minimal aesthetics. This is due to the formation of negative space within surrounding sections of the page, providing a type of emphasis onto the surrounding content, including the main geometric shape(s) and tones.

To summarise, these unique and vibrant Swiss styles in the form of a poster designs (made during the 1960's) provides a suitable summary of the type of sources in which I would be inspired to work from.

1. sandiv999, (1964), *Matsuya Department Store, Tokyo*. – Yusaku Kamekura [ONLINE]. Available at: <https://i.pinimg.com/564x/aa/3c/dc/aa3cdc409b876b15134d597e141dfe65.jpg> [Accessed 6 November 2017].

2. Joseph Müller-Brockmann, (1962), *Die Neue Haas Grotesk* [ONLINE]. Available at: http://www.designishistory.com/files/gimms/49_swiss01.jpg [Accessed 6 November 2017].

3. Hans Neuburg, (1965), *untitled* [ONLINE]. Available at: <https://i.pinimg.com/originals/06/45/d7/0645d7c4fd57ba5dbbfa7d8eb02971bd.jpg> [Accessed 6 November 2017].

