# *POST*MODERN D·E·S·I·G·N

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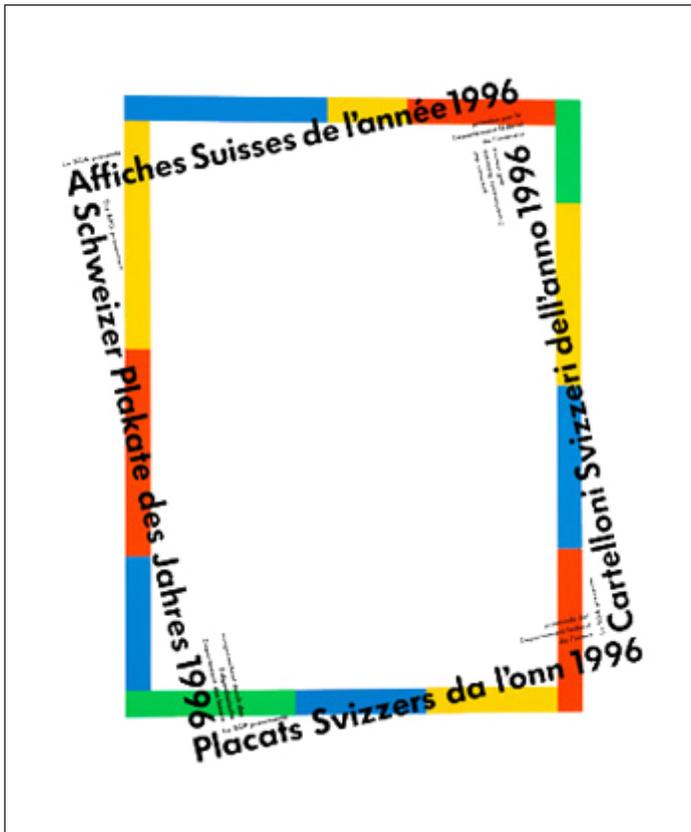
Chapter 22 Study Questions

1 By the 1970s, people in many fields, including architects, economists, feminists, and even theologians, embraced the term _____ to express a climate of cultural change. Maddeningly vague and overused, this term is exchanged with *Late modernism* and *mannerism* as alternatives for late twentieth-century design.

A. *new wave*   C. *postmodernism*

B. *retro*   D. *vernacular*

2 This movement was characterized by a typographic revolt, as practitioners and teachers schooled in the International Typographic Style sought to reinvent typographic design.

A. *new wave*   C. *postmodernism*

B. *retro*   D. *vernacular*

3 Swiss designers _____ and _____ broke tradition with the International Typographical Style with their playful sense of typography, the unexpected manipulation of space, geometry, and designs with strong graphic impact.

A. Paul Rand & Saul Bass

B. Ikko Tanaka & Takenobu Igarashi

C. Siegfried Odermatt & Rosmarie Tissi

D. Michael Vanderbyl & Michael Manwaring

4 Wolfgang Weingart sought to breathe a new spirit into the typography of order and neatness by questioning the premises, rules, and surface appearances that were hardening the innovations of the Swiss masters into an academic style. Weingart encouraged his students to use the _____ by staying involved in all aspects of the process, including concept, typesetting, prepress & printing.

A. Arts & Crafts method

B. International Typographical Style

B. desktop computer

D. Gutenberg approach

5 Dan Friedman, an American who studied at the Ulm Institute of Design and at the Basel School of Design, taught courses at Yale University and the Philadelphia College of Art addressing typography through syntactic and semantic investigations, using such ordinary copy as a daily weather report. He urged students to _____.

A. make their work both functional and aesthetically unconventional.

B. faithfully follow the rules of International Typographical Style.

C. use historical references in all their work.

D. make sure type is clear and legible even if the design is boring.

6 Willi Kunz does not construct his work on a predetermined grid; rather, _____. He generally does not spend a large amount of time working on preliminary sketches. After the basic ideas are formed, he sets the actual type material and develops the final solution from a careful probing of the organizational possibilities of the project.

DESIGN 594 B

Advanced Typography

A. he faithfully follows the rules of the International Typographic Style.

B. he employs random chance juxtapositions of Dada.

C. he makes a mess of chaotic type.

D. he starts the visual composition and permits structure and alignments to grow from the design process.

7 In the early 1980s, San Francisco designers & art schools were strongly influenced by the International Typographical Style, but deeply enamored with patterns, textures, bright colors and bold geometrics. This inspiration came from an Italian architectural design group known as _____.


A. Nashville

B. Memphis

C. Fresno

D. New York

8 A famous 1930s Swiss travel poster designed by Herbert Matter is parodied in Paula Scher's 1985 retro-style poster for Swatch, the Swiss watch manufacturer. What does the term "retro" refer to?
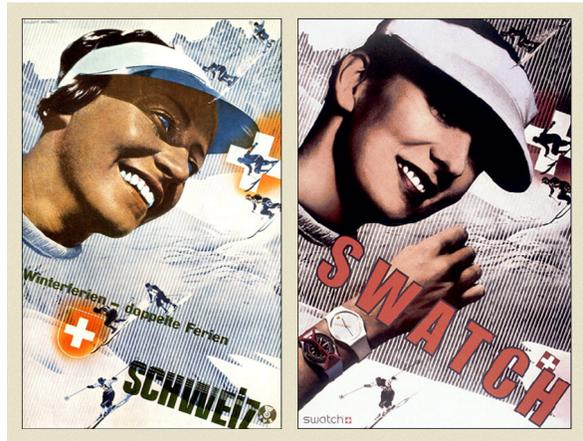
A. retrograde, or backward looking

B. classical graphic design

C. futuristic, or forward looking

D. abstract modernism

9 Retro thrived in book-jacket design. Louise Fili fell in love with the typographical history of her European travels. Elegant and refined, her retro style revives the look and feel of long-forgotten type faces, as well as the _____ found in the used-book stalls of French and Italian flea markets.

THE LOVER

MARGUERITE DURAS

Introduction by Maxine Hong Kingston

"Powerful, authentic, completely successful... perfect"—New York Times Book Review
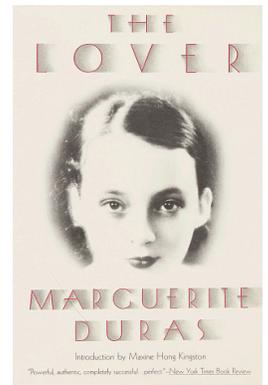
A. incunabula woodcuts

B. new wave designs

C. synthetic cubism

D. vernacular graphics

10 Charles S. Anderson reinvented historical graphics from old matchbook covers and newspaper ads, 19th century woodcuts, official seals and old trademarks in his packaging designs. The term _____ refers to a style characteristic of a locale or historical period, such as nostalgic graphics that look like they came from the early 20th century, but are actually brand-new designs.

A. modernistic design

B. new wave design

C. analytical design

D. vernacular design