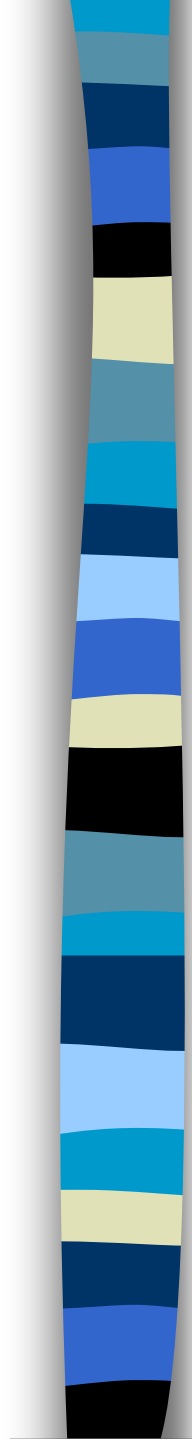




Posmodern

- Mulai muncul tahun 70an.
- Diawali oleh konsep Global Village yang dikemukakan oleh Marshall Macluhan: wilayah tidak lagi dibatasi oleh geografis dan negara. Sistem informasi dan komunikasi menyebabkan hilangnya sekat geografis politik.
- Istilah postmodernisme dibuat pada akhir tahun 1940 oleh sejarawan Inggris, Arnold Toynbee. Akan tetapi istilah tersebut baru digunakan pada pertengahan 1970 oleh kritikus seni dan teori asal Amerika, Charles Jencks, untuk menjelaskan gerakan antimodernisme.
- Charles Jencks mengemukakan runtuh kejayaan Modernisme, bersamaan dengan diruntuhkannya bangunan St. Missouri.

- 
- Kritik terhadap modern fungsionalisme dan rasionalisme terutama pada gaya Internasional Style.
 - Terjadinya pluralisme gaya, penyatuan etnik dan modern, “Barat” dan “Timur”. Hilangnya batas antara seni tinggi dan seni rendah.
 - Tokoh: Charles Jencks, Macluhan, dll.
 - Desain diklaim oleh majalah Time sebagai karya peradaban yang paling berpengaruh.
 - Prinsip desain dari posmodern seperti form follow fun dan less is bore merupakan plesetan dari prinsip desain modern. Form follow function diplesetkan menjadi Form follow fun. Less more diplesetkan menjadi Less is Bore



Desain posmodern membawa nilai-nilai baru:

- Adanya pluralitas dan desain harus mengartikulasikan dalam bentuk visual.
- Perlunya menggali kekayaan sejarah dan ekspresi bentuknya, berarti kembalinya ornamen dalam kerangka pluralitas dan dialog dengan masa lalu.
- Bukan lagi bentuk-bentuk logis seperti yang terjadi dalam vokabular modernisme, induksi, deduksi, repetisi, reduksi, dll, melainkan kompleksitas, paradoks, pluralistik, fantasi, dll.
- Desain tidak harus ditemukan sendiri, kita dapat meminjam vokabular dari budaya lain untuk menciptakan realitas baru.



Karakter Bahasa Rupa

A. Gramatika Bahasa:

- Perlambangan, metafor, kiasan, mitos, mistis, dll.
- Sesuai dengan keinginan pemakai.
- Partisipasi, unisex, antiproporsi,
- Historisisme, posklasik, memphis, radikalisme
- Digital, simulasi, cyber, hyperealitas

B. Bahasa Bentuk

- Bentuk komedian, satir, main-main.
- Eklektik bebas
- Neo vernakular
- Ornamen bahasa rupa tradisi seluruh bangsa.
- Tradisi atau gaya lama dalam rentang waktu yang bebas.
- Kitsch, instalasi, naif, gimik



C. Warna

- Komposisi warna bebas
- Warna pastel
- Menghindari warna standar/pabrikan
- Bentuk, motif dan warna menjadi medium ekspresi

D. Ornamen

- Primitif-klasik-purba, etnik
- Aneka gaya dan aneka citra
- Stilasi, historis, nostalgia
- Pluralitas antar kebudayaan dunia
- Global lokal



MEMPHIS / BASEL / ZÜRICH

Founded in Milan in 1960, Memphis developed from the free-wheeling creativity and conscious rejection of functional design in Italy during the seventies. The term became synonymous with cartoon-like furniture and textiles that, as Emilio Ambasz says, "have made peace with the ephemeral." In Basel, during the late sixties, Wolfgang Weingart violated the traditional Swiss rules of order and cleanliness with his free-form typography characterized by step rules, wide letter-spacing, and the mixing of type weights. In Zürich, Otléa and Tizio developed a method of typographic collage that intersperses surface forms with strips of lettering and creates a sense of spontaneity that gives the viewer the illusion of involvement in the design process.

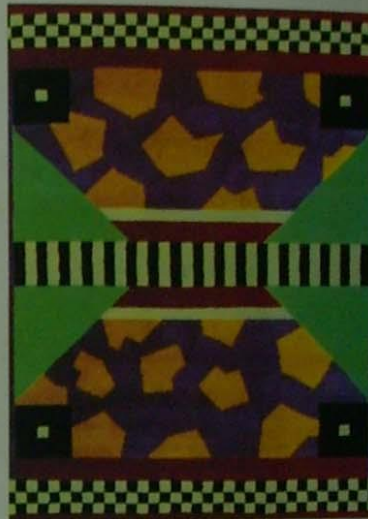
- 589. Ettore Sottsass, *Casablanca*. Furniture piece, 1981. Courtesy Artemide Inc., New York
- 590. Nathalie Du Pasquier, *Cerebis*. Memphis pattern, 1983. From *Memphis: Una Questione di Stile*, published by Istituto Mades
- 591. Nathalie Du Pasquier, *Arizona*. Memphis pattern, 1983. From *Memphis: Una Questione di Stile*, published by Istituto Mades
- 592. Memphis logos
- 593. Wolfgang Weingart, *18 Didacta Eurodidac*. Poster, 1979. Courtesy Reinhold Brown Gallery, New York
- 594. Wolfgang Weingart, *Das Schweizer Plakat 1900-1981*. Poster to promote the book by Bruno Margadant, 1983. Courtesy the designer
- 595. Siegfried Oelermatt, *Designs aus den Niederlanden*. Exhibition poster, 1982. Courtesy the designer
- 596. Rosmarie Tissi, *Englersatz*. Poster for a typesetting company, 1983. Courtesy the designer



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AMERICAN NEW WAVE

A playful eclecticism underlies eighties design of all kinds. Graphic imagery reflects the contemporary fetish for products of the material, commercial, and high-tech culture. Some designers have cleverly updated the typographic and illustration styles of the twenties and reapplied them to various commercial dummies, from watchfaces to shopping bags. Others have drawn on computer technology to change the look, if not the substance, of books and magazines.

- 605. Swatch watches, c. 1987
- 606. John Jay *New Year* 1983. Shopping bag for Bloomingdale's, 1982. Richard Flax (art director) and Melanie Marler Parles (artist). Courtesy Bloomingdale's, New York
- 607. John Jay *New Year* 1984. Shopping bag for Bloomingdale's, 1983. Richard Flax (art director) and Gene Greif (artist). Courtesy Bloomingdale's, New York
- 608. Carol Bokuniewicz, Maira Kalman, and Tibor Kalman. *David Byrne: Three Big Songs*. Record album cover, 1983. Courtesy M & Co., New York
- 609. Charles Spencer Anderson and Joe Duffy. *Partners at Performance*. Cover of an invitation to a conference, 1986. Courtesy Duffy Design Group
- 610. Jane Kosstrin and David Sterling. *Fetish* Magazine cover, Fall 1980. Courtesy Double-space, New York
- 611. Jane Kosstrin and David Sterling. *Fetish* Magazine pages, Fall 1980. Courtesy Double-space, New York
- 612. Rudy Vanderlans. *Emigre, The Magazine That Ignores Boundaries*. Magazine cover, 1986. Courtesy Emigre Graphics, Berkeley
- 613. Warren Leberer. *French Fries*. Pages from a book published by Ear, Say, 1984. Courtesy the designer
- 614. Rudy Vanderlans. *Maggie's Hat*. Trademark designed on the Macintosh computer, 1987. Courtesy Emigre Graphics, Berkeley



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THE GRAPHIX MAGAZINE THAT LOST ITS FAITH IN NIHILISM

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POST-MODERN



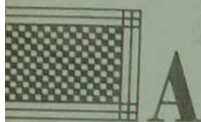
AMERICAN PUNK

Like other twentieth-century youth movements, current youth culture has invented its own dominant design language. As signals of rebellion, comics are mainstays of the new style, and the basic primitivism of the collage technique helped to express an essential rawness. Collage was therefore the preferred artistic method during the early stages of Punk, and it was ultimately refined as a mainstream design technique.

- 615. Art Chantry, *Give Peace a Chance* Poster, 1967. Courtesy the designer.
- 616. Designer unknown, *Ferrisair* Poster, date unknown. Courtesy Ferrucci, New York.
- 617. Christopher Garland, *Boxer*, Newspaper cover, 1981. Courtesy the designer.
- 618. Louis Fishel, Unpublished collage, 1981. Courtesy the designer.
- 619. Gary Parter (artist), Art Spiegelman and Françoise Mouly (designers/editors), *Rat* #3, Magazine cover, 1981. Courtesy Rare Books, New York.
- 620. Sue Huntley and Donna Muir (artists); Susan Hochbaum and Peter Harrison (designers), *Annual Report for Warner Communications Spread*, 1986. Courtesy Pentagram, New York.
- 621. Mark Marek, *New Wave Comic*, Book cover, 1984. Courtesy the designer.



621



AMERICAN POST-MODERN

Prevailing trends in architecture have traditionally influenced typographic and pictorial styles. In light of the increased creative interplay today between architects and interior and graphic designers, it is not surprising that an architectonic style of graphics has come to typify the American Post-Modern style.

622. Michael Manwaring. Hanna wine label, 1986. Courtesy the designer

623. Seth Jaben. *E. G. Smith Color Institute*. Advertisement, 1987. Courtesy the designer

624. Sussman/Prejza & Company, Inc. Designs for the 1984 Olympics. *Above*: Environmental graphics for the Arts Festival at Exposition Park; *below*: Entry to track and field events at the Los Angeles Memorial Coliseum. Courtesy Sussman/Prejza & Company, Inc., Los Angeles

625. Woody Pirtle and Alan Colvin. *Houston — A Celebration of Architecture*. Poster, 1983. Courtesy the designers

626. Michael R. Orr, Donna Bagley, and Rachel Schreiber Levitan. *16th Annual Exhibition of the Rochester Society of Communicating Arts*. Catalogue cover, 1985. Courtesy the designers

627. Michael Vanderbyl. *Sources*. Lecture series announcement, 1984. Courtesy the designer

628. Steve Snider. *Zipper Hospital*. Trademark, 1985. Courtesy the designer

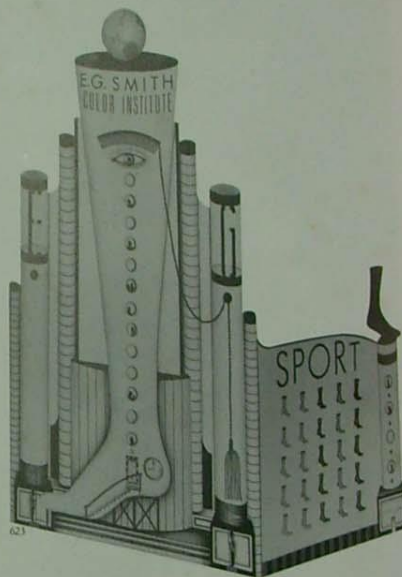
629. Woody Pirtle. *Aubrey Hair*. Trademark, 1973. Courtesy the designer

630. John Casado. *Sir Cecil Beaton*. Exhibition invitation, 1974. Courtesy the designer

631. Susan Johnson. *The Current Thing*. Trademark, 1979. Courtesy the designer



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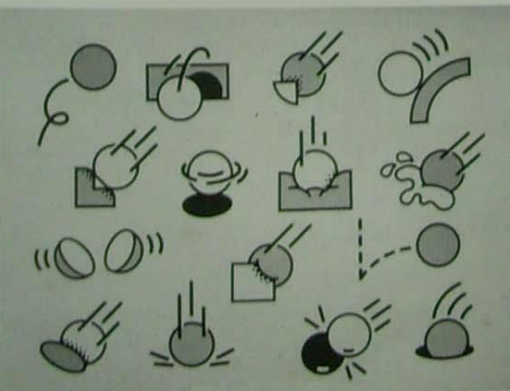
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POST MODERN



EUROPEAN NEW WAVE

Responding to the need to communicate forcefully with participants in the 1968 general strike, French graphic designers developed an effective visual language of solid graphic forms and unadorned hand-lettering. The vocabulary of the design collective Grapus has become more sophisticated over the years—with layered photography, intricate typographical and pictorial designs, and unique color and black and white experiments. The posterist Alain Le Quercq has fine-tuned the permutations of the type and image combination. Studio Dumbar, one of Holland's perpetually innovative design firms, has extended the boundaries of acceptable corporate, government, and service-oriented communications. The Dutch designer Joost Swarte draws upon past cartoon masters and vintage decorative typefaces for a contemporary style that works as well in a comic book as on Dutch postage stamps. Paul Wearing's fabric print typifies the return to humorous decorative motifs in graphics and fabric design.

632. Grapus (Alexander Jordan, Garald Paris-Clavel, and Pierre Bernard). *Atelier Théâtral*. Theater poster, 1981. Courtesy Grapus, Paris

633. Grapus (Alexander Jordan, Garald Paris-Clavel, and Pierre Bernard). *Créanciers*. Theater poster, 1980. Courtesy Grapus, Paris

634. Grapus (Alexander Jordan, Garald Paris-Clavel, and Pierre Bernard). *Grapus*. Exhibition poster, 1982. Courtesy Grapus, Paris

635. Alain Le Quercq. *Thursdays of the Marionette*. Poster, 1983. Courtesy the designer

636. Gert Dumbar. *Mondrian*. Poster, 1972. Courtesy Studio Dumbar, The Hague

637. Joost Swarte. Postage stamps, 1986. Courtesy the designer

638–39. Studio Dumbar. Floor-identification system in a hospital, using bouncing balls, 1979–80. Courtesy Studio Dumbar, The Hague

640. Paul Wearing. Crocodile fabric print, 1985. Courtesy the designer



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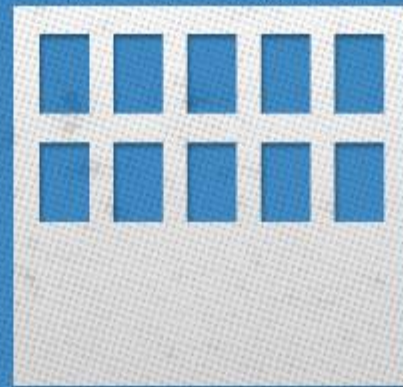
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POSTMODERN ARCHITECTURE



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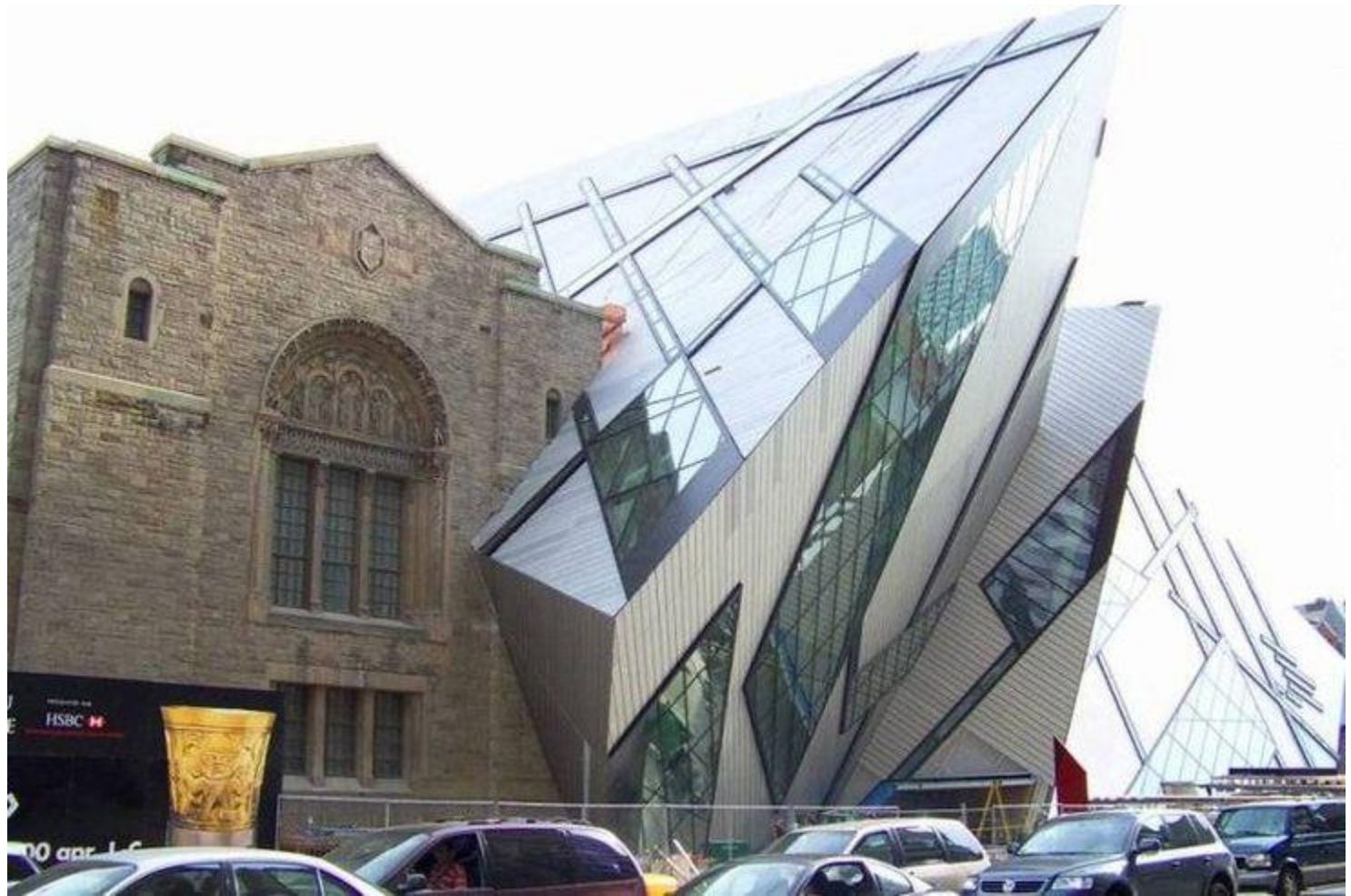


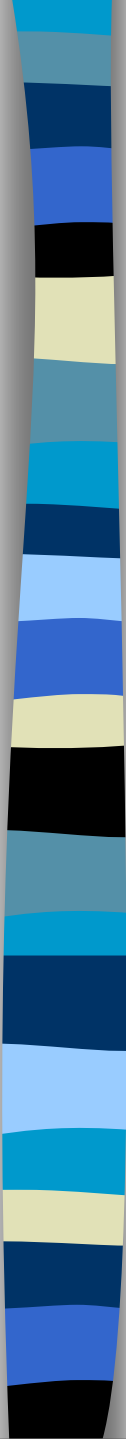
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