

Lucien Bernhard
E. McKnight Kauffer
Edward Penfield
Ludwig Hohlwein
A. M. Cassandre
Austin Cooper
Joseph Binder
Max Ernst
El Lissitzsky
Hannah Hoch
Raoul Hausmann
John Heartfield
Kurt Schwitters
Johannes Itten
Marcel Duchamp
Man Ray
Alexander Rodchenko
Gustav Klutis
Stenburg Brothers
Piet Mondrian
Theo van Doesburg
Josef and Annie Albers
Johannes Itten
Ladislav Sutnar
Laszlo Moholy-Nagy
Joost Schmidt
Walter Gropius
Herbert Bayer
Robert Massin
Jan Tschichold
Piet Zwart
H. N. Werkman
Willem Sandberg
Herbert Mather
Lester Beall
Josef Müller-Brockmann
Armin Hofmann
Emil Ruder
Alexey Brodovitch
Cipe Pineles
Henry Wolfe
Alvin Lustig
Herman Zapf
Saul Bass
Paul Rand
Bradbury Thompson
Ivan Chermayeff
Tom Geismar
Otto Storch
Gene Federico
Herb Lubalin
George Lois
Lou Dorfsman
Massimo Vignelli
Wim Crowel
Seymour Chwast
Milton Glaser
Gunter Rambow

project4

shaping the century: modernism and its discontents

overview

We have discovered some surprising contradiction and paradox in our study of the roots, ascendancy, and eventual dominance of modernism in the twentieth century. To complete this project, your method should include review (of journal notes from reading and class lecture and discussion) and research of the modernist spirit in your readings and online.

readings

Our text will give us a sense of the historical framework behind this dominant form of the twentieth century. Eskilson will introduce us to the influential figures and provide a theoretical framework. Our supplemental readings are intended to provide insight and enlightenment. Critical essays on both sides will demonstrate the power with which these ideas gripped the imagination of designers, and the eventual discontent that came from that power and dominance. In Eskilson, sections 5–8 will provide a background for the ascent of modernism. Along the left margin is a list of Modernist masters to begin your study.

project brief

You are a freelancer that has been hired by a small but popular theater to brand and design a film festival. The budget is substantial, allowing for collateral pieces to be produced. The project includes (1) a **poster** – both print and motion, (2) **collectible “cards,”** an informational piece, and (3) **tickets (or a t-shirt)** for a minimum of four films. The demographic is dependent on the films that will be included in the festival.

description

Choose a set of (minimum) 4 films to include in the festival. The films may be connected by subject, screenwriter, director, actor, theme or subject. Choose a subject that deeply interests you, and could represent these interests in your portfolio. Name your film festival, and research your subject(s) thoroughly. Begin with thumbnails and lists that will help you conceptualize the branding/look of the designs involved. The project includes a poster (print and motion), an informational piece, collectible “cards” for each film and tickets or a t-shirt. The poster and collectible pieces would be available at the theater, as well as other appropriate venues such as coffee shops, book stores, concert venues, libraries, malls, etc. The tickets could be purchased together or singly. The t-shirt would only be available to patrons attending all four films. As an alternative, you may create a motion graphic for the film festival’s title sequence (45–60s), shown immediately before each screening (replacing 2, 3 + 4 on the back).

Document + upload all process work to Medium.

goals

The project should:

- be approached using Modernist aesthetics.
- exhibit clear communication and continuity cues or “clues,” so the information is clearly.
- communicated across all aspects of the project.
- exhibit creative approaches to reach your demographic.
- be a great addition to your portfolio!

(1) poster

The poster will be positioned in high traffic areas throughout the city, in addition to the venues mentioned below. It should be designed with the intention to appeal to the intended demographic audience.

- **titles of festival**
- **titles of movies (4 or more)**
- **times and dates for each movie**
- **venue/theater**
- **city**
- **website (for more information)**

(2) informational piece

This piece is intended to introduce the festival to the intended demographic audience. It will be positioned as a point of purchase piece at local cafes and restaurants, concert and music venues, local museums, and included with purchases (in the bag) at barnes&noble and other bookstores in the area. It will also be available at the theater for a month before the film festival.

- **all of the information included on the poster (above)**
- **an introductory paragraph about the festival**
- **imagery and text (summary) of each film**
- **short biographies of the director and stars**
- **where to find more information: phone and website**
- **where to purchase tickets**

(3) collectible cards

They can be simple two-sided cards or folded pieces (die-cuts are acceptable). Each "card" must focus on one of the movies, while indicating the other movies times and dates.

- **featured movie: image and summary+time and date**
- **titles of festival & titles of the other 3 movies**
- **times and dates for the other three movies**
- **venue/theater**
- **city & website (for more information)**

(4 - option 1) tickets

- **festival title & movie title**
- **theater and time**
- **type (adult/child/senior, etc)**
- **price**
- **imagery (optional)**

(4 - option 2) t-shirt

- **front: imagery and typography from poster, festival name, theater**
- **back: list of movies, dates and times**

timeline

- 11.14 project 4 brief: film/music festival & collateral
- 11.16 visual lecture; survey of student work, aspects of modernism
- 11.21 peer critique: first rough of project elements, type and color trials, festival name, poster roughs
- 11.28 visual lecture; class critique
- 11.30 individual meetings and studio
- 12.5 final critique
- 12.8 final presentations