Digital: Late 1980s-1990s

**DIGITAL**

Digital was alternately radical, pseudo-radical, or mannerist (meaning exaggerated or affected style)

It was a genuine rebellion against the rigidity of cold, corporate modernism, and, like Pearl Jam, it became highly marketable.

“Cranbrook Academy of Art was a hothouse of insurgent visual linguistics known as ‘Deconstructivism,’ which was defined as an anti-linear exploration of graphic form and visual communication based on the subversion of fixed meanings and manipulative codes (that is, leave it up to the AUDIENCE to interpret the meaning.

Now that the Mac became a design tool, designers used it to challenge its limitations.

After enduring decades of Helvetica, distressed and degraded type designs signaled freedom

Other influencers: *Émigré*, *Fuse*, and R*ay Gun*

The digital era embraced digital media, motion, and sound: film and TV title sequences, music videos, animation, and websites

An explosion of new fonts were introduced in the late 1980s, with witty titles such as “Erosive,” “Plane Crash,” “Viscosity” …the compuer opened the floodgates of production …these typefaces changed the look of print.

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| **THEMES**  A “ransom note” approach to style  Raw-edged torn paper  Ruling tape  Irreverence  A playful eclecticsm  Hi-tech images/computer technology  Structure and meaning are continually challenged  Harmonic dissonance  Controlled chaos | **DESIGNS**  Multi-layered type design  Kinetic images  Jarring spatial juxtapositions  Illegible texts  Chaotic (deconstructed) typography  Jumbled page layout that rejected conventional placement of headlines, body copy, and images  Anti-hierarchy  Distressed and degraded typefaces  Negative Leading, overlapping, layering, backwards text settings  Columns of text that bled off the page |

David Carson, p. 236

Stefan Sagmeister, p. 247: bother are interviewed in Helvetica, 50:15—1:01:00

**NEW SIMPLICTY.** The graphiic design of the 1990s also fostered the counter style of **“New Simplicity.”** Plain geometry and unfettered type were reintroduced…”Complexity was never an appropriate solution to all design problems, or a comfortable approach for all designers—excessive amounts of texture often overpowered an idea…Simplicity gathered steam b/c the unprecendented increase in information, both in print and on the Intenret, compelled designers to aid the receiver efficiently navigate a page, package, or screen.