POSTMODERN

**POSTMODERNISM**

This distinctive style is not based on dogma but on the somewhat haphazard confluence of various theories and practices of individual designers worldwide.

It’s a rejection of orthodox Modernist purity in favor of an updated Neo-classical ornamentation.

Like Art Deco, the last major international style, Postmodern blends art history and new technology with a decorative tendency to achieve a broad-based, commercially acceptable look.

Postmodernism was “in the wind” since the 1950s…elements appeared in Art Nouveau and Art Deco mannerisms and in Constructivist design. “To what degree can a typographic statement be both functional and at the same time aesthetically unconventional?” (p. 225)

Influences: Architects Michael Graves and Robert Venturi; Graphic Designers Tibor Kalman

|  |  |
| --- | --- |
| **THEMES**  A “ransom note” approach to style  Raw-edged torn paper  Ruling tape  Irreverence  A playful eclecticsm  Hi-tech images/computer technology | **DESIGNS**  A playful, kinetic geometry featuring floating forms  Sawtooth rules  Randomly placed blips and lines  Multiple layered and fragmented images  Pleasant pastel harmonies  Discordant letter-spaced typography  Frequent references to art and design history  Gaily colored geometric debris  Playful, irreverent  Three-dimensional collage/assemblages |