

Koncoročná klauzúrna práca

VÝSTAVNÁ EXPOZÍCIA PRE IKONU DIZAJNU

grafický a interiérový dizajn 3.A

Barbora Macíková
Emma Turčanová

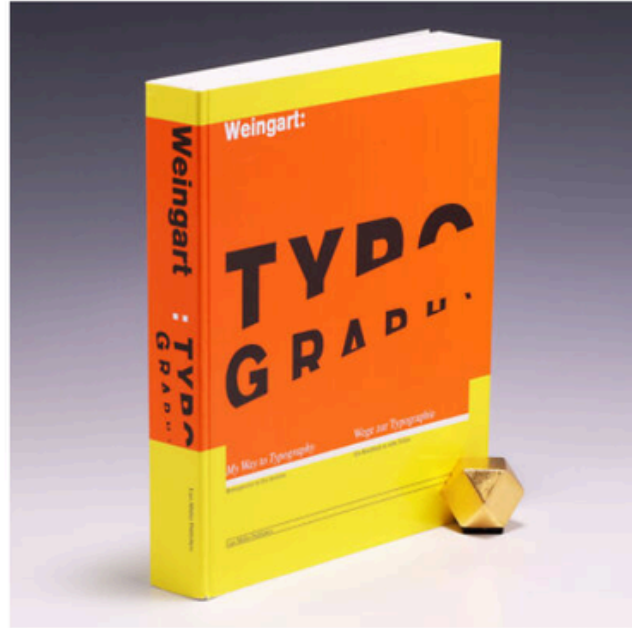
Wolfgang Weingart

švedský grafický dizajner

Weingart bol nemecký grafický dizajnér, autor a učiteľ, známy ako priekopník švajčiarskej estetiky „novej vlny“ v grafickom dizajne. Experimentoval s grafickým dizajnom a typografiou pomocou školského tlačiarenského stroja a v roku 1964 sa zapísal na Bazilejskú školu dizajnu vo Švajčiarsku.

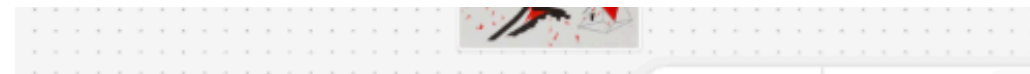


<https://archive.org/details/typography0000wein/page/n9/mode/2up>



Weingart ma aj knihu menom "my way to typography" moja cesta k typography. Pocas studija ho ucil, Emil Ruder a Armin Huffman. Dvaja velmi znamy predsadzovaci Swiss dizajnu a Armin Huffman. Dvaja velmi znamy predsadzovaci Swiss dizajnu. Weingart mal aj vlastnych student neskôr v svojej kariery v Basel škole v švajciarsku. Najznámejší su April Greiman a Dan Friedman.

Začiatky návrhov/plánovania



V jeho práci hľadame Vrstvený typ
Extrémne medzery medzi písmenami
Diagonálne kompozície
Kolážové aranžmány
Pretlač a priehľadnosť
Experimentálne lámanie mriežky
Fotomechanické textúry
Veľké kontrasty v mierke

Swiss Design

- International Typographic Style (1950s–70s)
 - Müller-Brockmann
 - Armin Hofmann
 - Emil Ruder
- Swiss New Wave / Basel New Wave (1970s–80s)
 - Wolfgang Weingart
 - Dan Friedman
 - Basel School experiments

Swiss Style (1950s–60s)
↓
Basel School experiments (late 1960s–70s)
↓
Wolfgang Weingart breaks the grid
↓
Basel New Wave / Swiss Punk Typography
↓
New Wave spreads internationally through students like April Greiman and Dan Friedman

Wolfgang Weingart

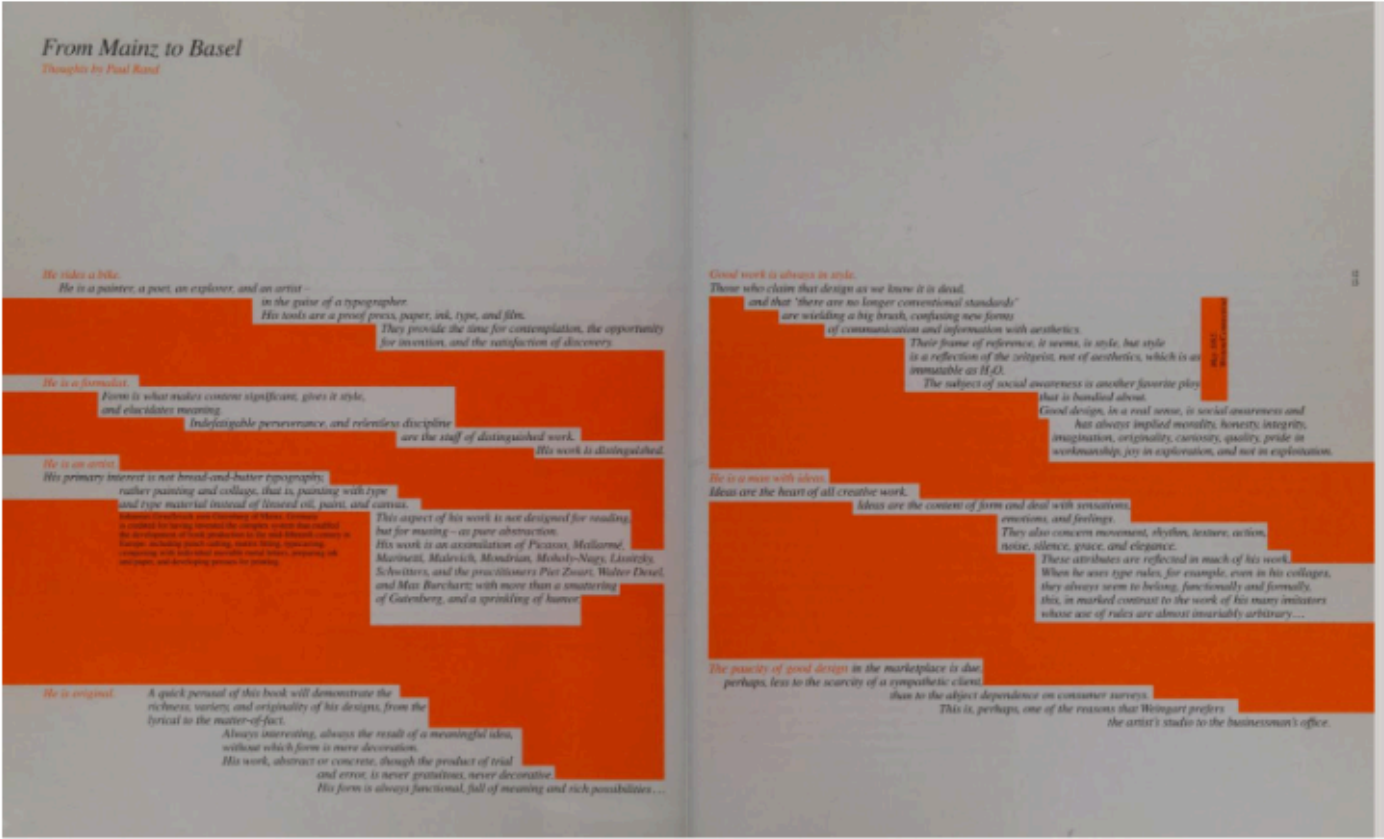
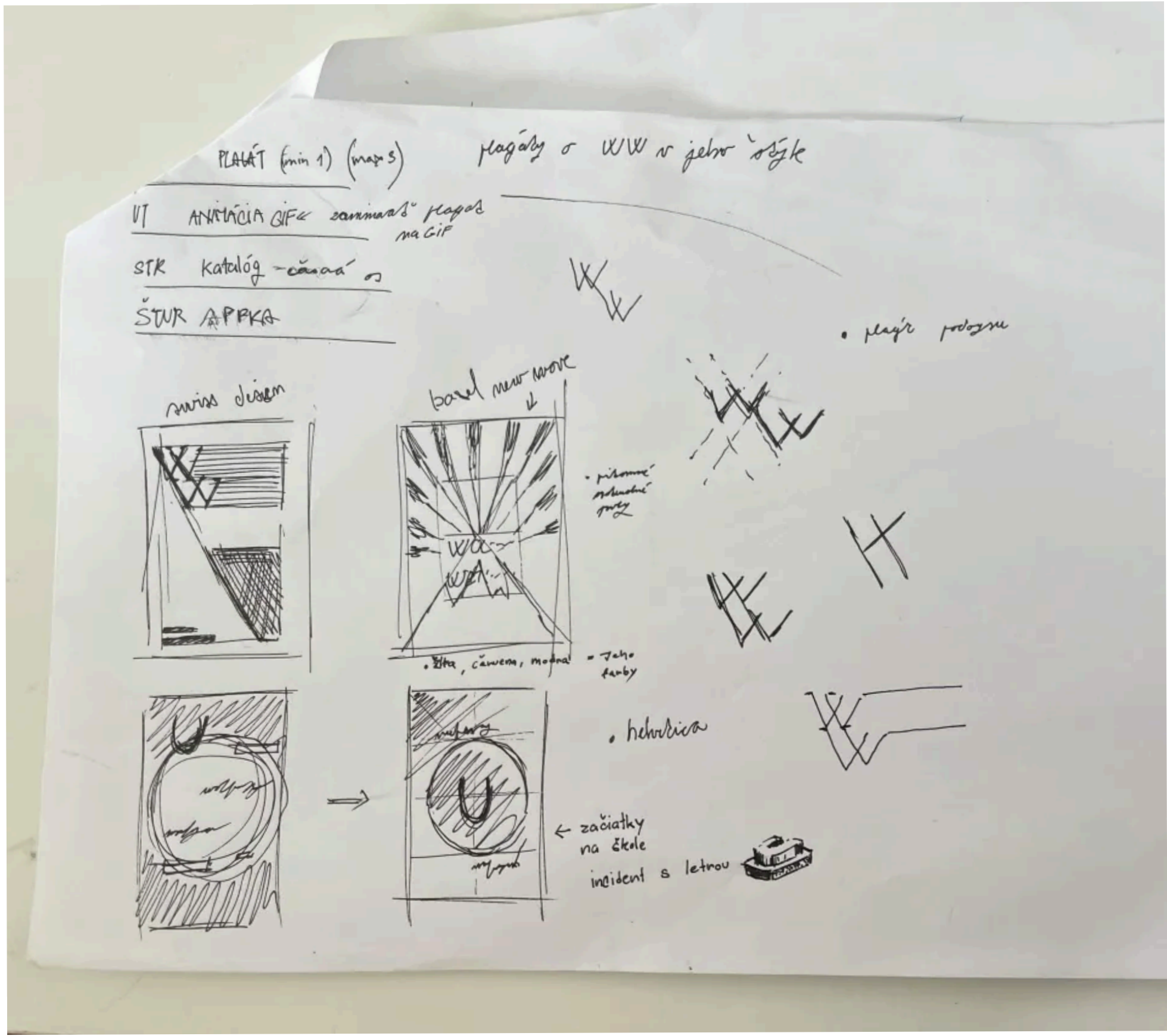
Klaury3
- Emma T. GRA + Barbara Macikova ID
- Tema = Wolfgang Weingart
<https://www.typographicpowers.com/wolfgang-weingart>
Svedky dizajn
<https://www.neugraphic.com/weingart/gallery.html>
<https://www.emigre.com/Essays/Magazine/AnInterviewWithWolfgangWeingart>

1963

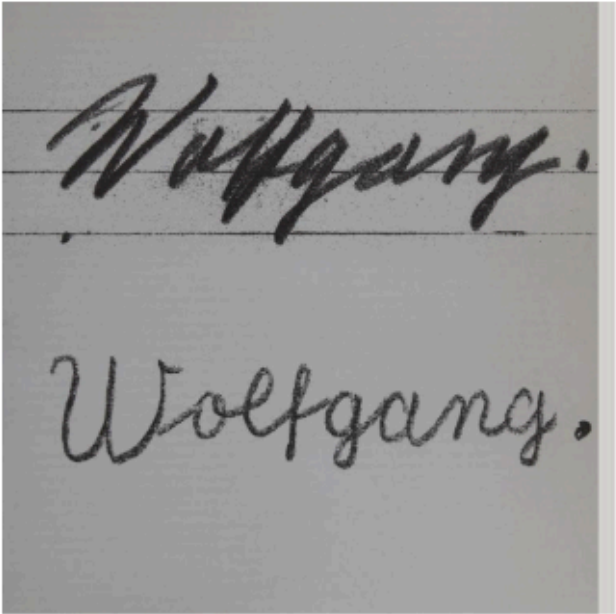
Pure swiss modernism

BASEL NEW WAVE (early)
farba, hrubé písmena, farebná škála,

1998



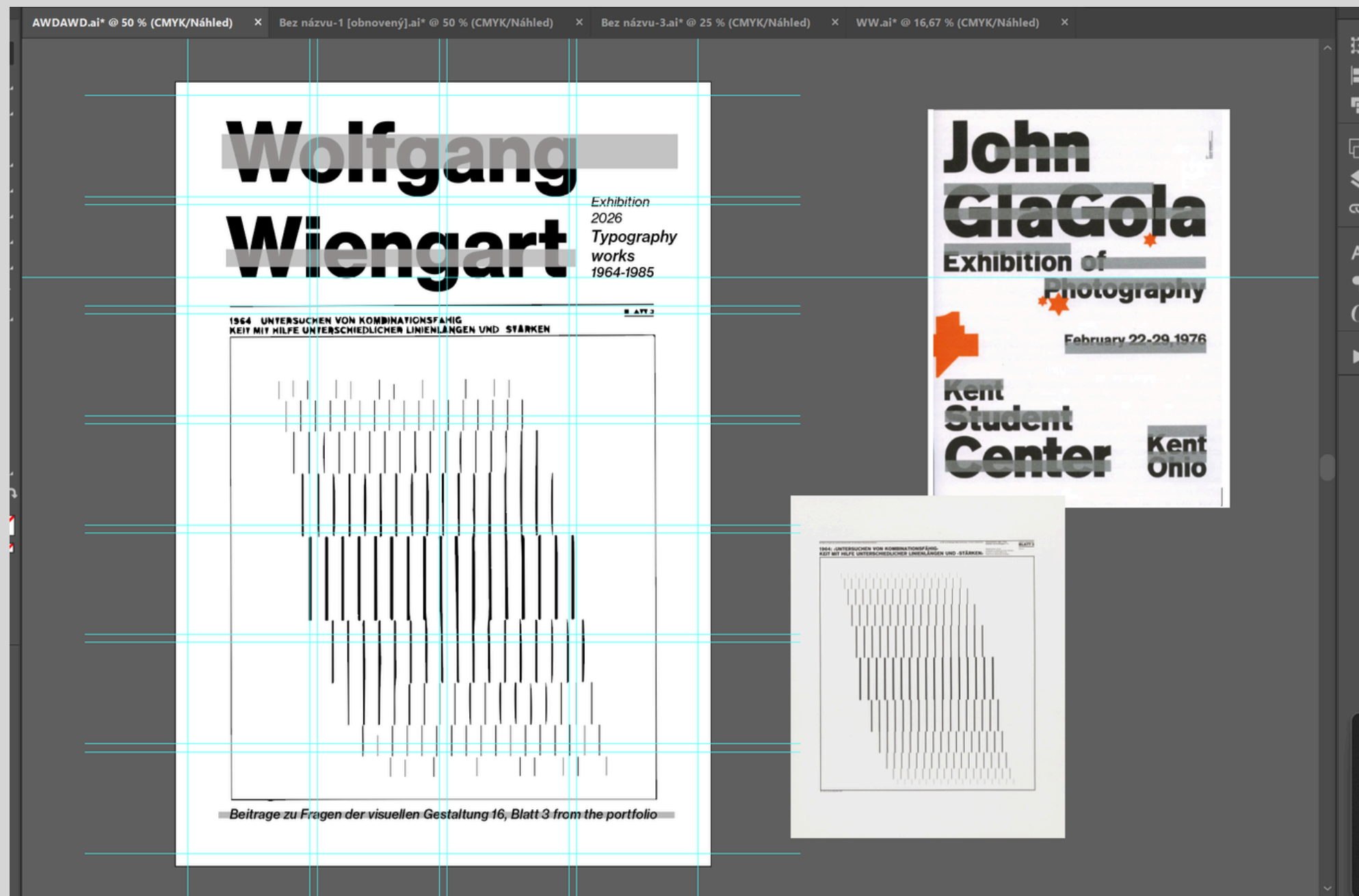
Stranky 14-15



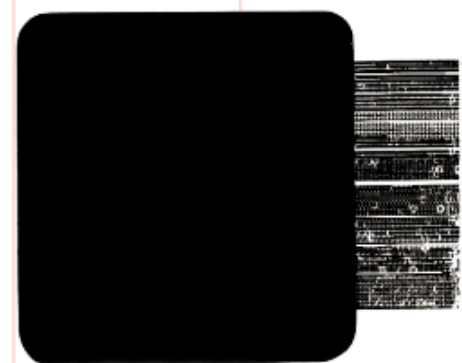
Stranky 39

Práca na plagátoch

Inšpirácie boli brane z Wolfgangových vlastných prác, spojením roznych diel' do jedneho vystavného prvku.

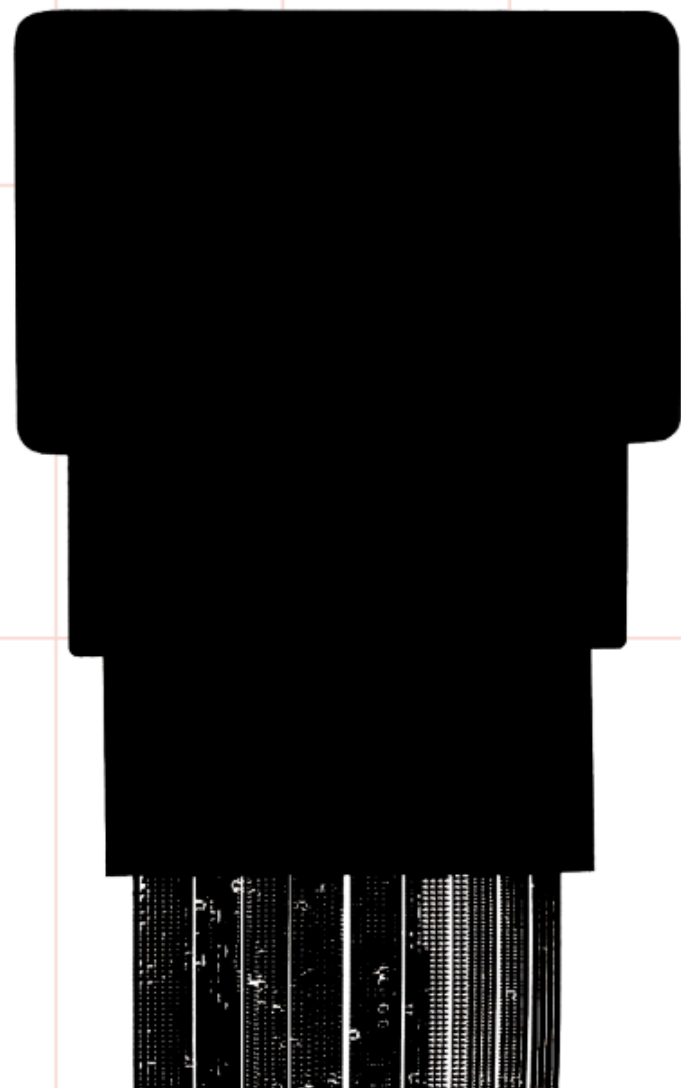
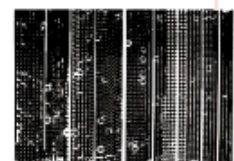


Wolfgang Weingart

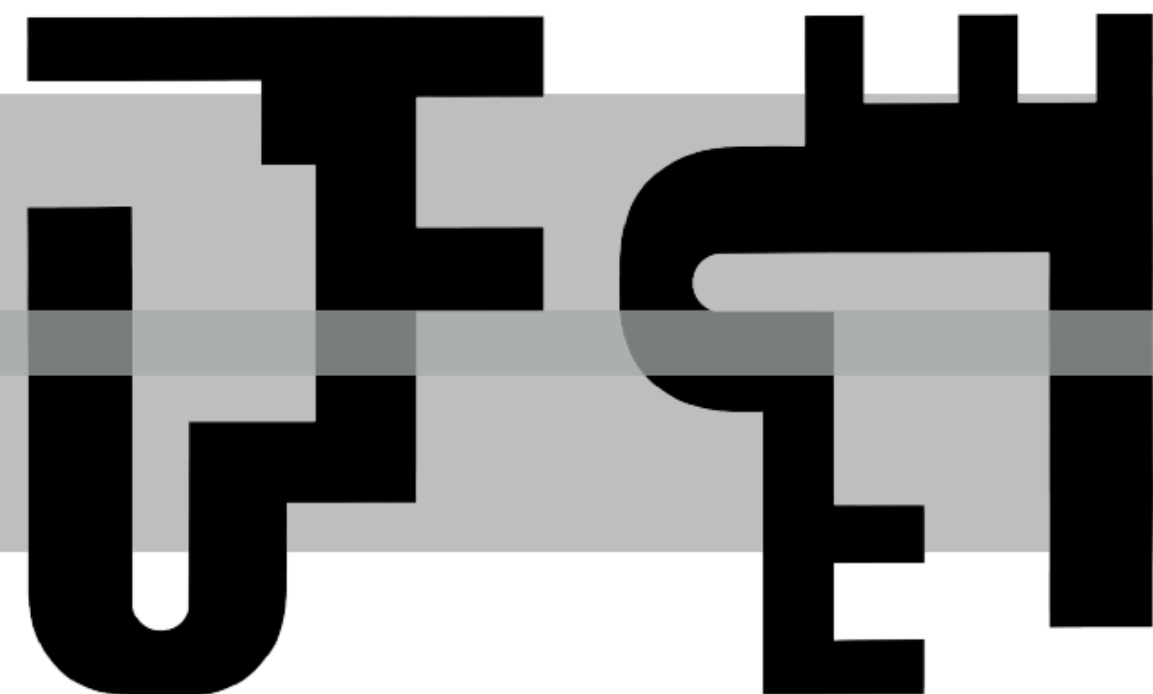


Exhibition
2026
**Typography
works**
1964-1985

Wolfgang Weingart: Beiträge
zu Fragen der visuellen
Gestaltung 27, Blatt 14 from
the portfolio Dokumentation
1960—1970



NR. 4 Wolfgang Weingart



Exhibition
2026

Typography works
1964-1985

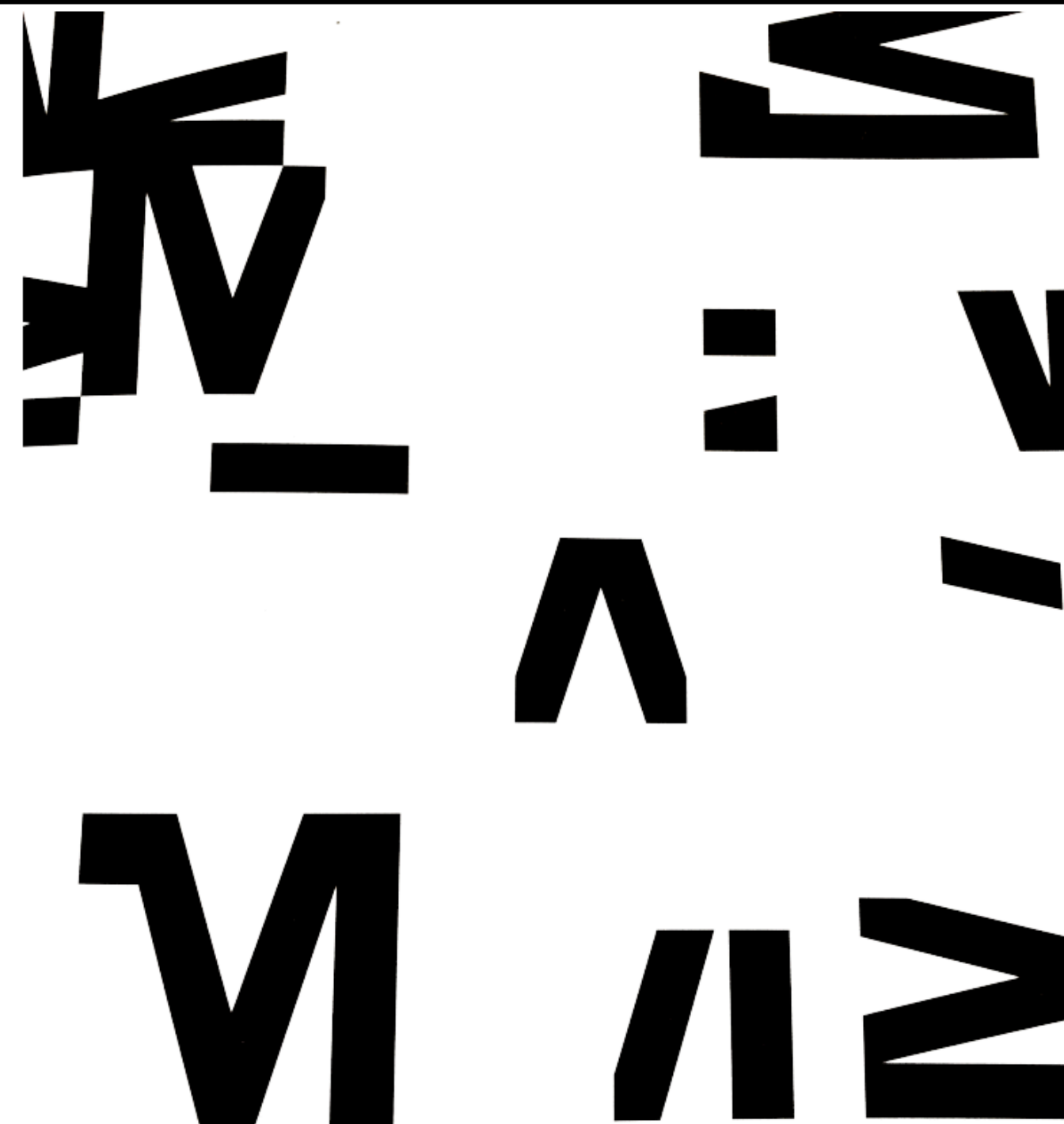
Exhibition
2026

Typography
works

1964-1985



Wolfgang
Weingart



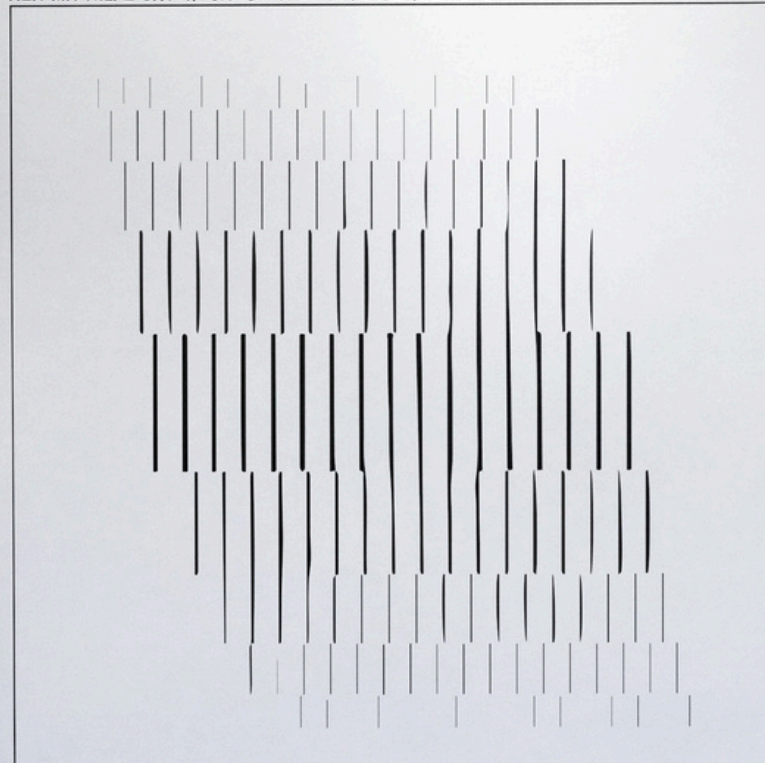
LETTER M 2026 exhibition
Typography works 1964-1985

Wolfgang Wiengart

Exhibition
2026
Typography
works
1964-1985

1964 UNTERSUCHEN VON KOMBINATIONSFÄHIGKEIT MIT HILFE UNTERSCHIEDLICHER LINIENLÄNGEN UND STÄRKEN

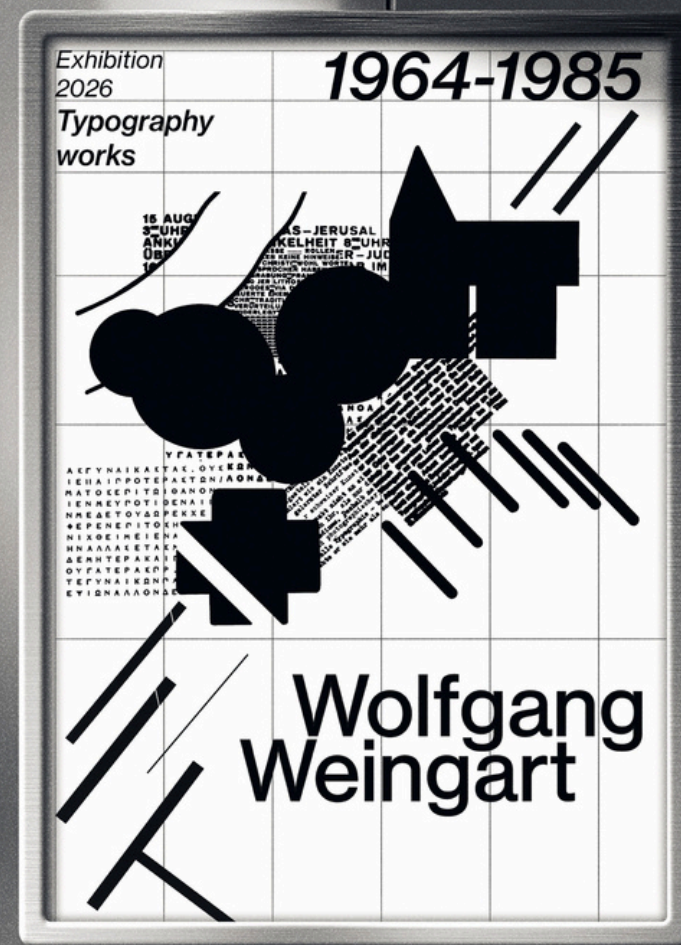
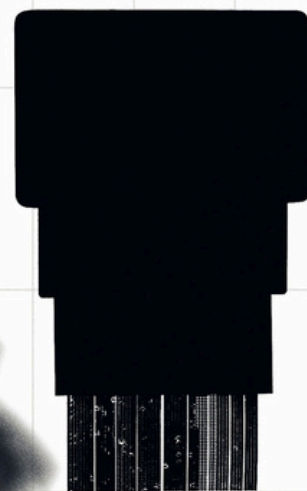
BLATT 3



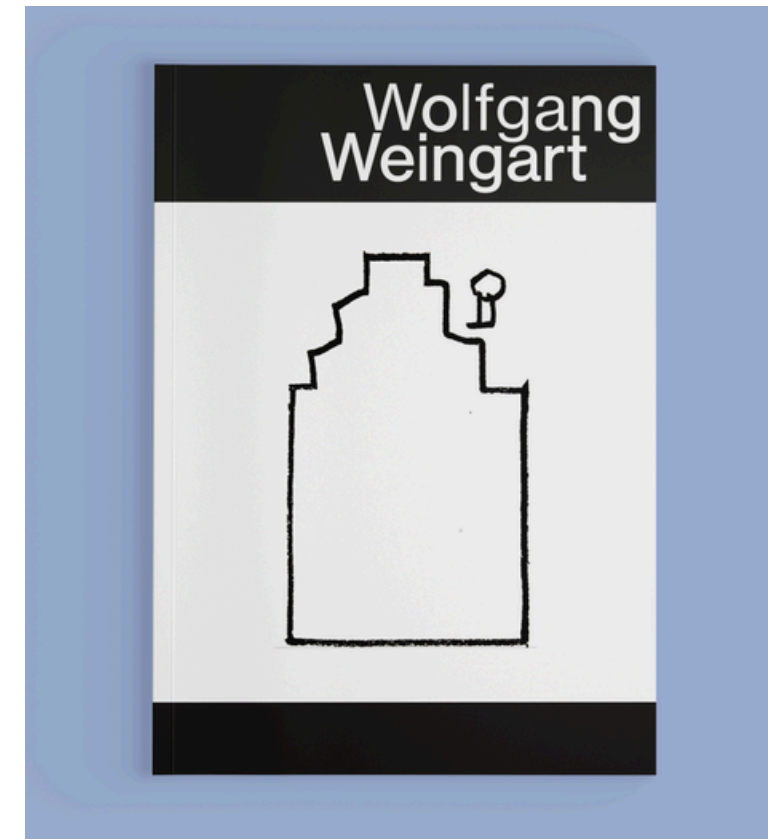
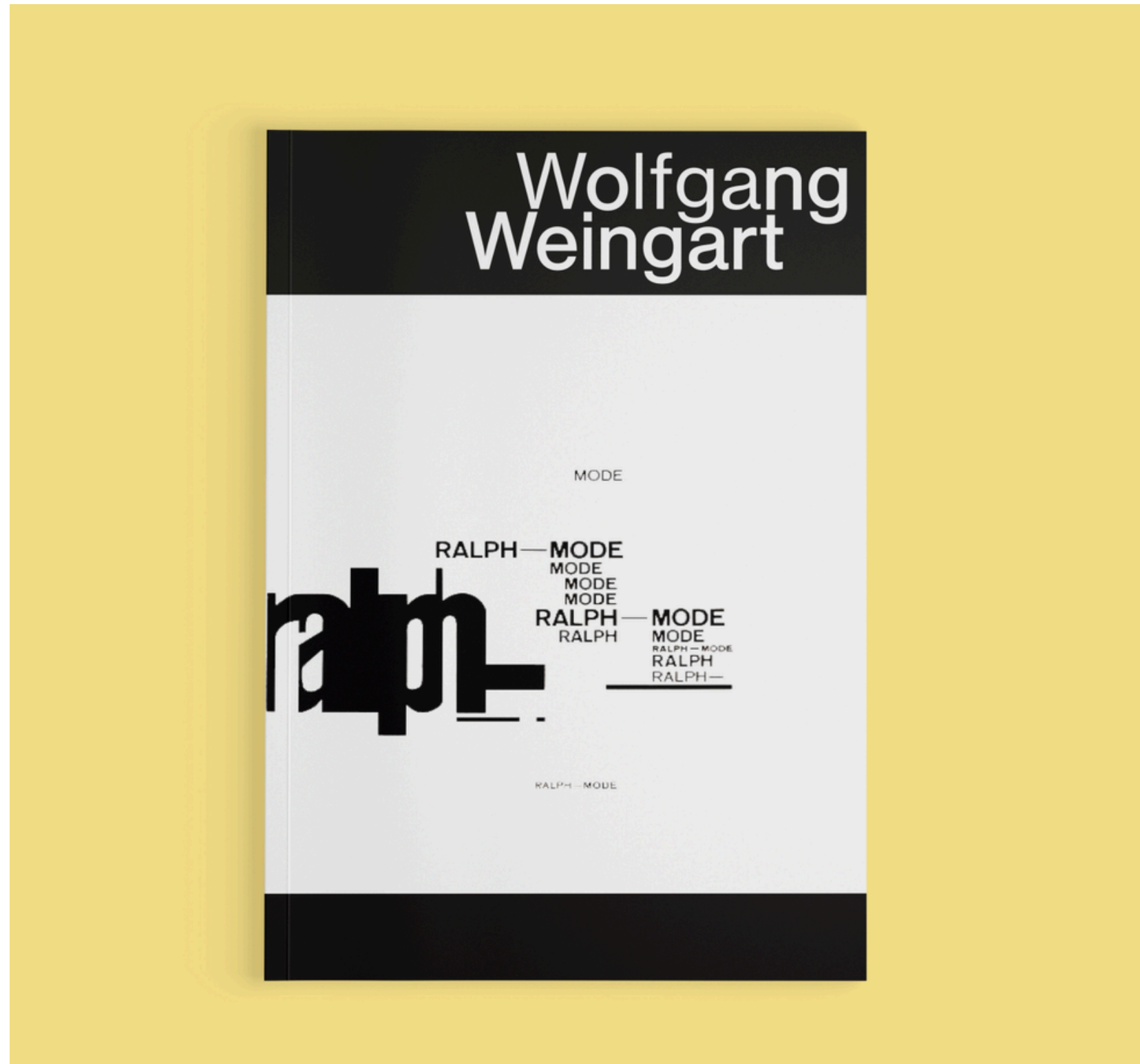
Beiträge zu Fragen der visuellen Gestaltung 16, Blatt 3 from the portfolio



Wolfgang Weingart



Katalóg diel



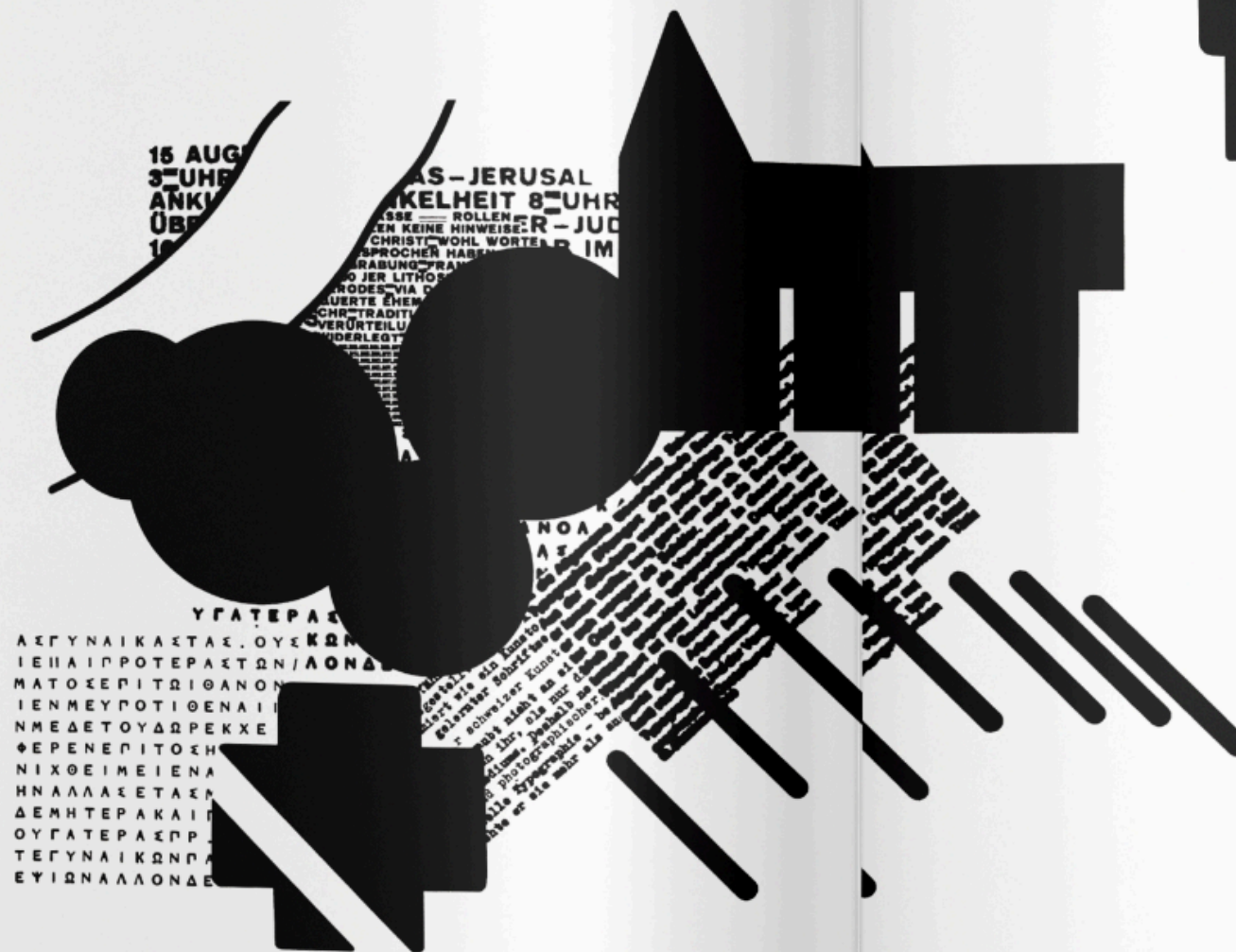
Na katalóg bola držaná téma čiernej a bielej, taktiež aj viacere experimentov s obáľkov

Niektoré stránky boli inšpirované vlastnou knihou Wolfganga

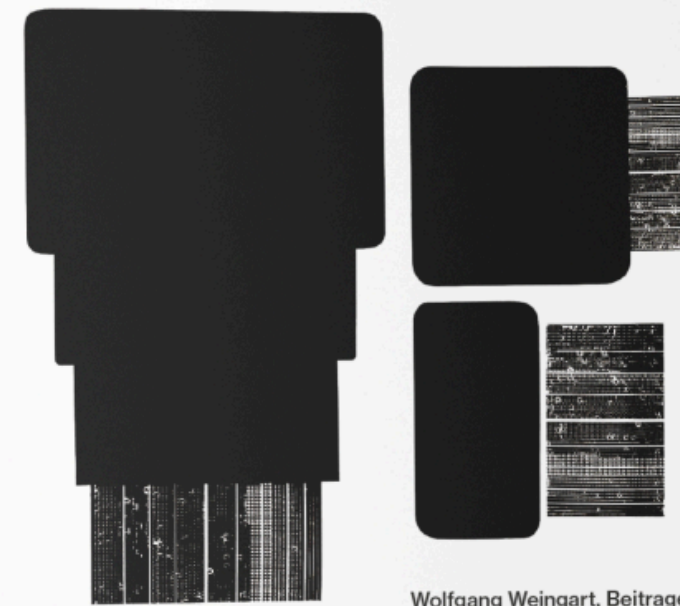


In his work, he built on traditional Swiss typography, which is based on precision, grid systems, and clear structure. However, he deliberately began to break these rules and experiment with them. He was not afraid to disrupt the grid, change type sizes, overlap text, and create dynamic, unbalanced compositions.

Weingart often worked with techniques such as offset printing, photocopying, and various "printing errors" that other designers would consider mistakes. He used these imperfections as visual elements. His designs often appear layered, energetic, and sometimes chaotic, but they still maintain a certain structure.



Wolfgang Weingart 1974
Collage 1, 1975.
- Litografia



Wolfgang Weingart, Beiträge
zu Fragen der visuellen Gestal-
tung 27, Blatt 14 - litografia



Wolfgang Weingart, Beiträge zu
Fragen der visuellen Gestaltung 26,
Blatt 13 - litografia



Rozbor, klúčové slová

- mriežka
- projekcia
- asymetria
- jednoduchosť
- proti normám
- poznanie
- vzdušnosť
- zmysel
- časová os tvorby
- showroom

Wolfgang Weingart

švajčiarsky grafik - nová vlna typografie

- prísne mriežky
- asymetria kompozícia
- objektivita
- racionalita

Radikálne spochybňovanie pravidiel, experimentu a transformácii čistého švajčiarskeho modernizmu na expresívnu formu umenia

Pôdorys:

zdvihnuté
pódium

nárys nepravidelný

Projekcia fonta

grafik

na textil

iná forma zobrazenia

grafik

transparenčnosť, vzdušnosť

formát pravidla
aby ich bolo možné prelomiť

typografia ako proces skúmania

noč pravidla

bez mriežkovej kompozícia

punk swiss

ergonómia
Interiér: ľahké
modulárne sedenie

mini malismus
fedoré lump

ako punk

železná

konštrukcia

alebo znázornenie predmetu tvorby tematicke

asymetria
konštrukcia

New Wave „Swiss Punk“ typografia

typografia

Grafika na stenách

RELIEF

liaty betón

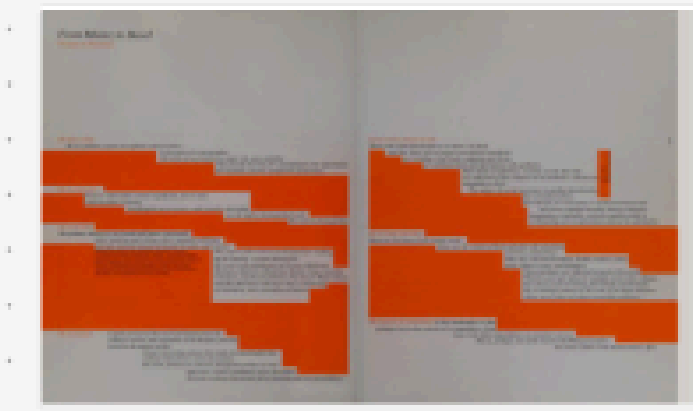
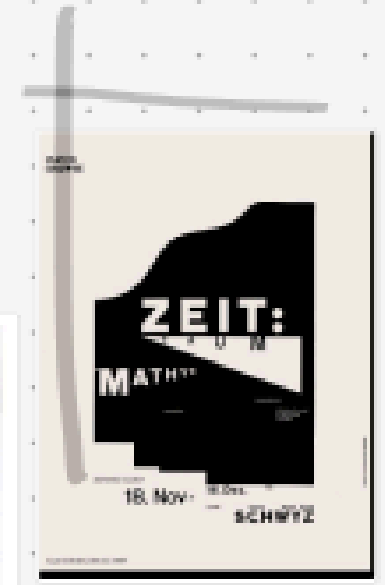
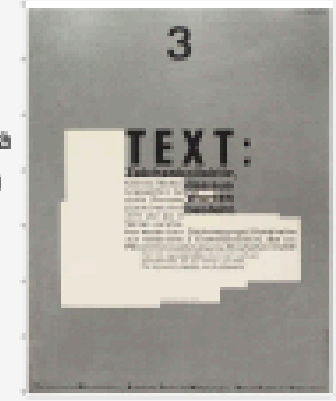
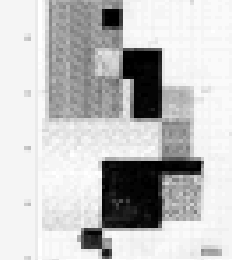
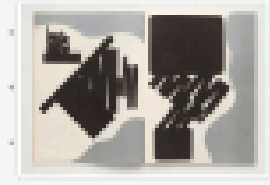
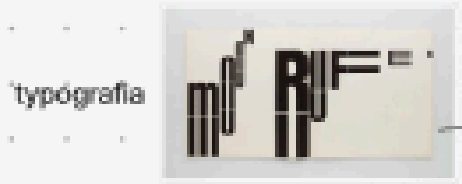
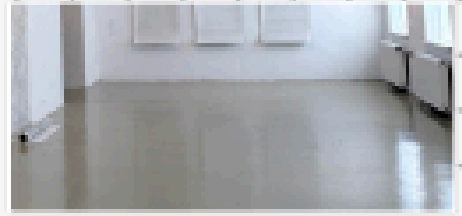
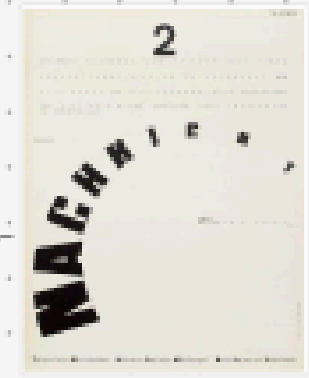
pôdorys
priečniku

železná
mriežka

Design filozofia

Radikálne spochybňovanie pravidiel, experimentu a transformácii čistého švajčiarskeho modernizmu na expresívnu formu umenia

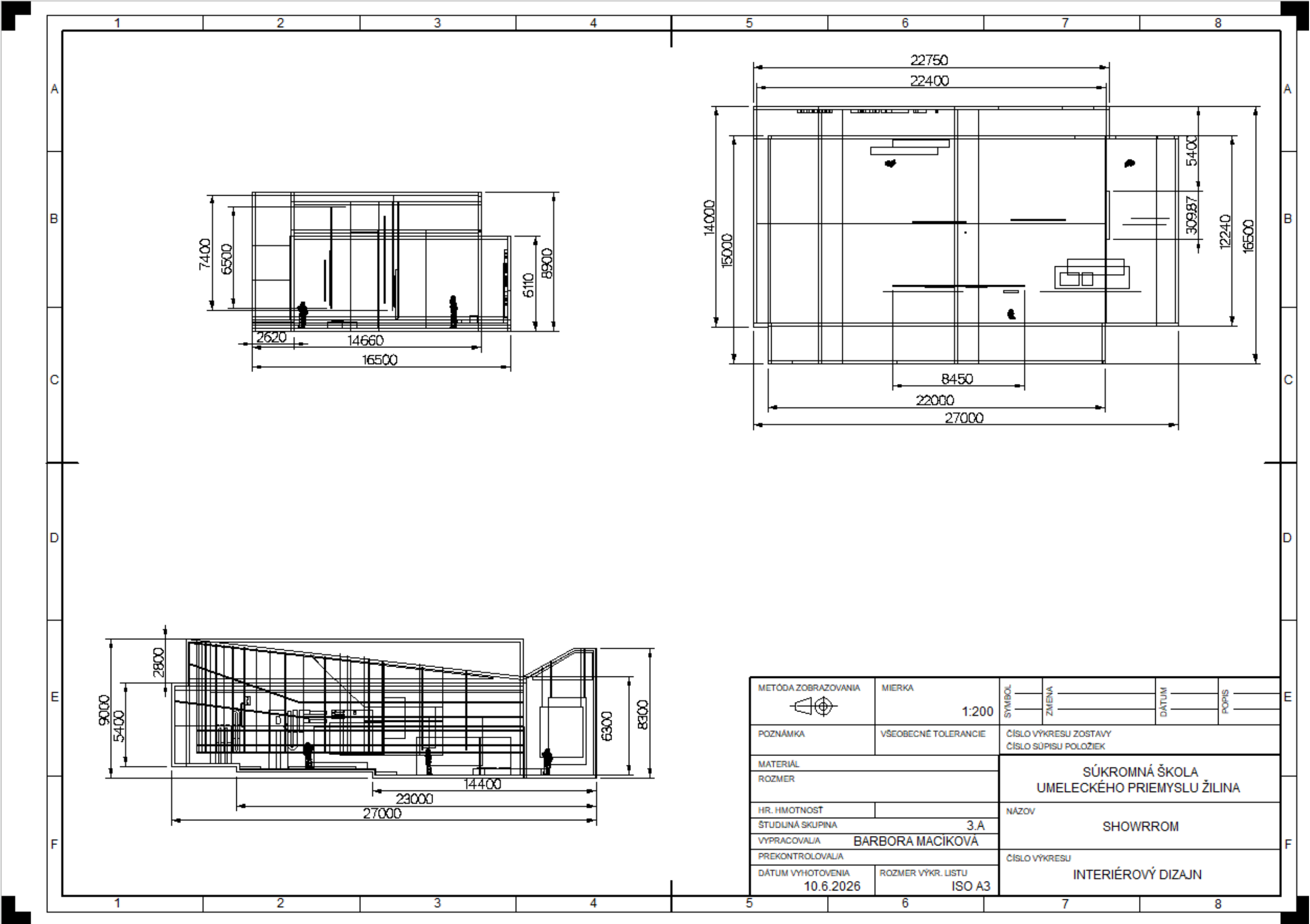
prechod mriežok



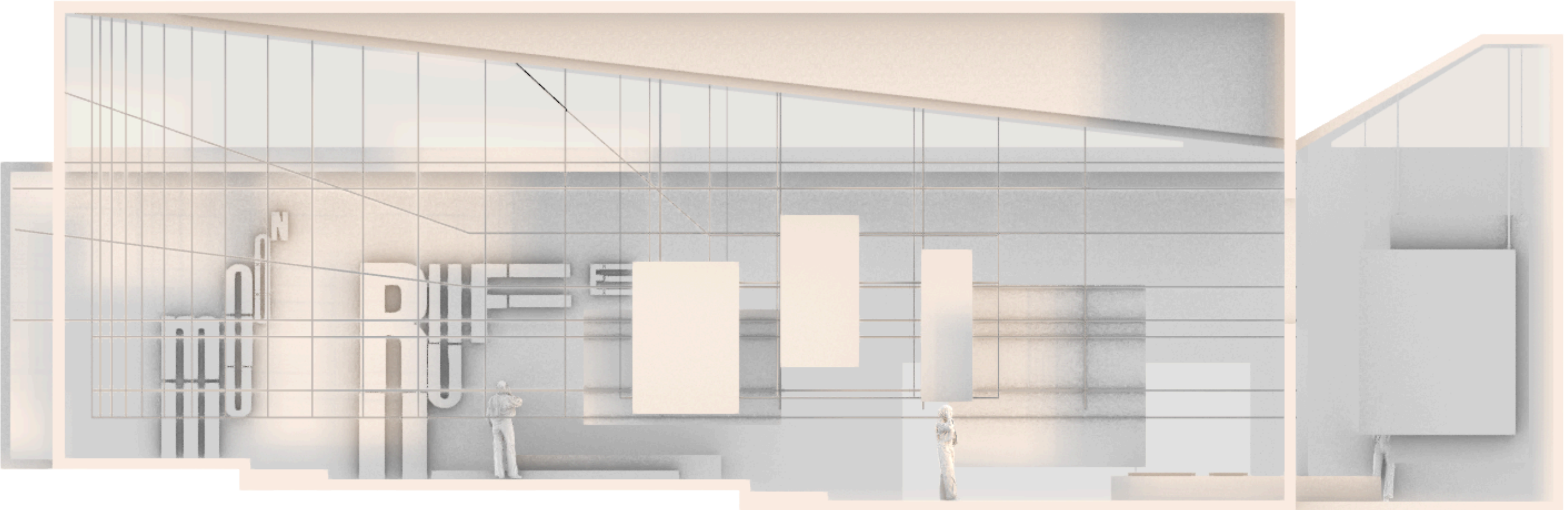
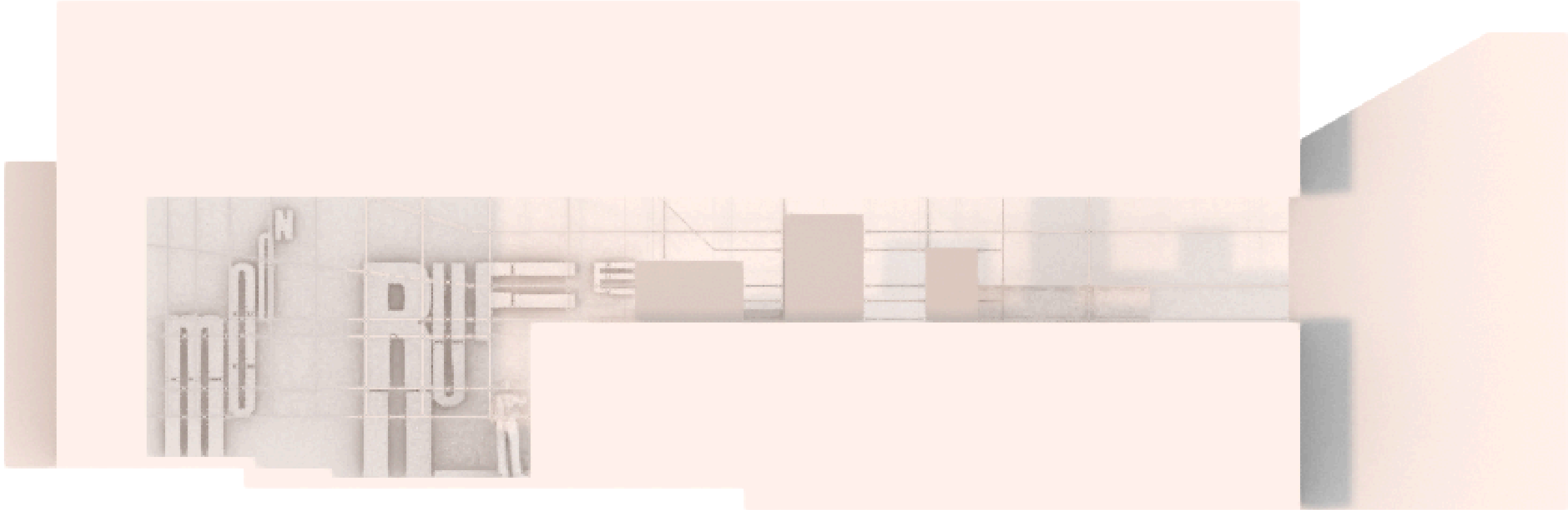
Moodboard

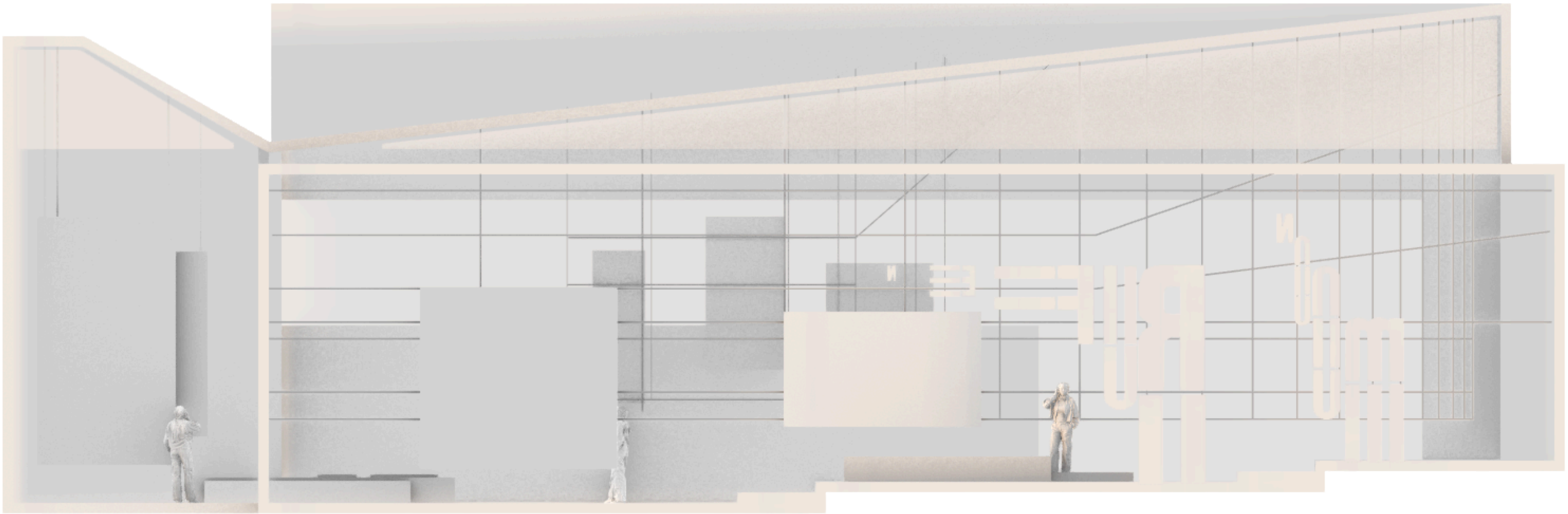


Technický výkres



Model





Vizualizácie







WOLFGANG WEINGART

RUF

1964-1885
Wolfgang Weingart

Wolfgang Weingart

Wolfgang Weingart





Ďakujeme za pozornost