

ИСКУССТВОВЕДЕНИЕ

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РАЗВИТИЕ МОДУЛЬНОЙ СИСТЕМЫ ПРОЕКТИРОВАНИЯ В ГРАФИЧЕСКОМ ДИЗАЙНЕ ШВЕЙЦАРИИ: ОТ НОВОЙ ТИПОГРАФИКИ К МЕЖДУНАРОДНОМУ СТИЛЮ

В статье исследуется проблема развития модульной системы проектирования в графическом дизайне Швейцарии. Ее формирование анализируется со времени возникновения новой типографики (1920-е гг.) и периода образования швейцарской школы графического дизайна (1930-1940-е гг.) до эпохи международного стиля (1950-1970-е гг.).

The aim of the present study is to investigate the evolution of modular designing system in Swiss graphic design. Its origins and development are examined from the beginnings of the New Typography (1920s) and rise of the Swiss school of Design (1930s - 1940s) towards the International Typographic Style (1950s - 1970s).

Ключевые слова: графический дизайн, швейцарская школа графического дизайна, типографика, модульная система проектирования.

Keywords: graphic design, Swiss school of graphic design, typography, modular designing system.

В настоящей статье мы обратимся к одному из наиболее значительных явлений проектной культуры XX в., ощущаемое влияние которого на мировую практику сохраняется вплоть до нашего времени, – швейцарскому стилю графического дизайна. Уже в 1950-е гг. швейцарская типографика преодолела национальные границы и, став востребованной во всем мире, приобрела статус международного стиля (International Typographic Style). Определив собой крупную эпоху в истории мирового графического дизайна, швейцарский стиль привнес и закрепил в международной практике новые теоретические принципы оформления произведений печати, которые и сегодня широко применяются как зарубежными, так и отечественными художниками-графиками при создании газет и журналов, книг и плакатов, образцов фирменного стиля, компьютерной графики и т. д.

Итак, по меньшей мере три десятилетия, последовавшие за безвременьем Второй мировой войны, исследователи традиционно связывают с

развитием и повсеместным преобладанием швейцарского или, как его еще называют, международного стиля графического дизайна. Уже первое послевоенное десятилетие убедительно показало новые общемировые тенденции экономического и культурного развития: в европейских странах формировалась глобальная рыночная экономика, рос дух космополитизма. Динамично развивавшаяся сфера торговли и обслуживания инициировала появление транснациональных организаций и корпораций. Скорость и темпы коммуникационных процессов превращали мир в новое глобальное информационное сообщество, в котором возможности эффективной передачи информации оказывались решающими. В этих условиях перед дизайнерами-графиками возникла настоятельная необходимость в коммуникативной ясности. Также была ощутима потребность в простых фотографиях и универсальных средствах типографики, облегчающих понимание и усвоение информации людьми разной культурной и национальной принадлежности. В силу ряда историко-культурных причин графический дизайн, развивавшийся с 1930-х гг. в Швейцарии, был ориентирован на решение именно таких задач. Благодаря этому швейцарский стиль вскоре распространился по всему миру.

Органичным и неотъемлемым отражением швейцарского международного стиля является модульная система проектирования. Она создает общность визуальной концепции и, как следствие, узнаваемость графического решения печатного издания, книжной серии, журнала, газеты либо компонентов фирменного стиля. Не в последнюю очередь именно модульная система обеспечила швейцарскому стилю то международное признание, которое он завоевал к 1950-м гг.

В определенном смысле предвосхищенном модульной системой проектирования было расчленение наборного материала в две колонки в первопечатных книгах. Подобная табличная композиция структурировала страницу, заметно облегчая восприятие и чтение. Со времен И. Гуттенберга печатники пользовались простейшими сетками для верстки печатной страницы и проектирования шрифта. Однако наиболее продуктивно модульная система применялась в эпоху международного стиля типографики.

Впервые в современной типографике модульная сетка стала осмысливаться как важная формальная категория немецкими типографами в начале 1920-х гг. Собственно, именно в это время в сфере искусства, архитектуры и дизайна

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