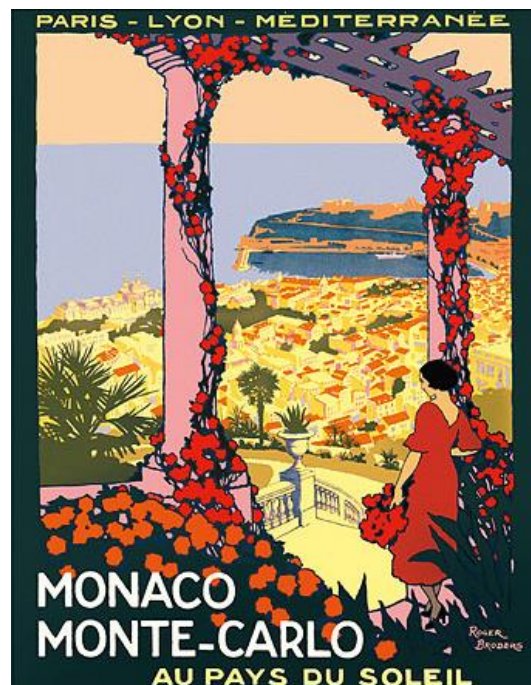


How has graphic design been used in travel?

This essay explores the long lasting relationship between graphic design and the travel industry and how it has evolved through history. I have always been fascinated and excited by the concept of exploring foreign countries, so I was prompted to choose this broad topic to allow me to explore how modern ease of access to the wider world has driven different areas of graphic design. Graphic design for the promotion of travel dates back to the late 1800s when efficient long-distance transport technology was first becoming publicly available. Colourful, eye-catching advertising posters were designed to promote the new area of foreign tourism accessible to the wider population. A French artist at the forefront of these posters was Roger Broders (1883-1953). He started to produce material that we see today as epitomising the classic 'Golden Era' travel posters of the time with bold and vibrant colours along with new, oversized text. Ruth Caven wrote for the Financial Times (May 2021) "a heightened nostalgia for the golden age of travel, these windows onto a bygone era capture the joy of exploration and adventure even more intensely". (Ruth Caven, May 2021). Many modern advertising posters seen today, both inside and outside the travel industry follow a very similar style to these classic posters because Broders set the benchmark. My aim for this investigation is to find out how travel and graphic design have influenced each other through history.

Roger Broders was inextricably linked with the 1920s outburst of the Art Deco movement which emerged in western Europe and the United States of America during a time of admiration for the modernity of machines and what they made possible. Many of his posters visualise this style of vibrant extravagance. He led in the area of travel posters during the evolution of this new artistic style and worked for large clients (mostly railway companies) such as the Paris-Lyon-Méditerranée Railway (PLM). This image is possibly one of Broders' most famous posters and uses extremely bold, illustrative colours and outlines to display the beauty of the area he is advertising (in this case, Monaco's Monte-Carlo). The principality of Monaco has been and is still known for its lavish culture of wealth and refined Mediterranean beauty, originally sprung from the 'roaring' 1920s. Broders depicts the woman on the right with sophisticated clothing and hairstyle, surveying the city from an elevated position of power and almost blending in with the profusion of red flowers running over the arch which borders the bright town below; both the archway covered with flowers and the town itself in



Monaco Monte Carlo - Au Pays du Soleil, by Roger Broders - 1920

the background liberally sprinkled with very rich, vibrant, fiery colours which emphasise the luxurious, adventurous and passionate nature of the destination he is trying to advertise. President of Swann Auction Galleries, Nicholas D Lowry, commented "he skillfully divides his compositions into planes of depth, with pronounced fore, middle and backgrounds, and also to recognise the great interplay between the colours and how he handles them along with light and shade to accentuate and delineate areas of the image" (Nicholas D Lowry, July 2022). This is a structural aspect that I will use in my own image making because it adds complexity to the composition to draw the eyes but does not detract from the simplicity of the minimalist style that I have adopted. Adding different planes of depth to my images will be effective because it gives the viewer the sense of wanting to explore the parts of the image that are further in the distance. The principality of Monaco has been and is still known for its

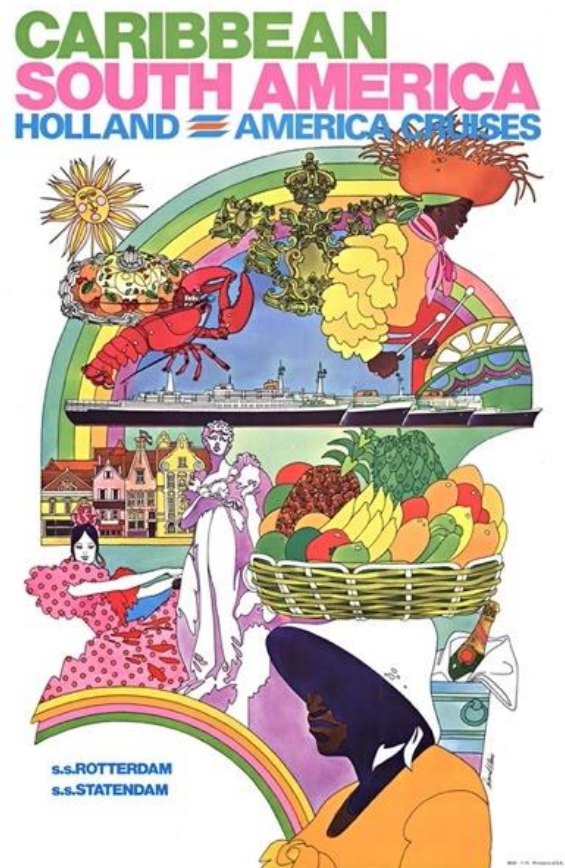
culture of wealth and Mediterranean beauty which originally sprung from the 'roaring' 1920s, emphasised by posters such as this one.

David Klein (1918-2005) produced a significantly contrasting travel poster in 1974, advertising the Caribbean and South America as a travel destination for Holland and America Cruises. It is clear that both posters have been created in different eras, with different historical and cultural influences. In this poster, the colours used are far more oriented to reflect the vibrant, multi-cultural, easy going and 'less European' (the last poster is entirely in French) culture of South America and the Caribbean. In the 1970s, travel to the Caribbean was booming because tourists wanted to visit places more eccentric, exotic and less conforming than the standard European and North American favourites seen at the time of Roger Broders. Commercial airlines and international flights were becoming far more available. Rae Boocock comments on Klein; "David Klein spearheaded the jet-set lifestyle - in 1957 his New York City design for Trans World



Poster of Times Square for TWA, David Klein, 1956

Airlines was the first of its kind to become part of the Museum of Modern Art's permanent collection, thus cementing the elevation of the poster from ad to art." (Rae Boocock, 2019) Because of the tourist desire for this "jet-set lifestyle", posters produced were designed with elements of a far more contemporary abstract style in terms of both colour and the subjects represented. Klein's Caribbean South America poster is abstract in the way that it contains a myriad of various and seemingly random objects

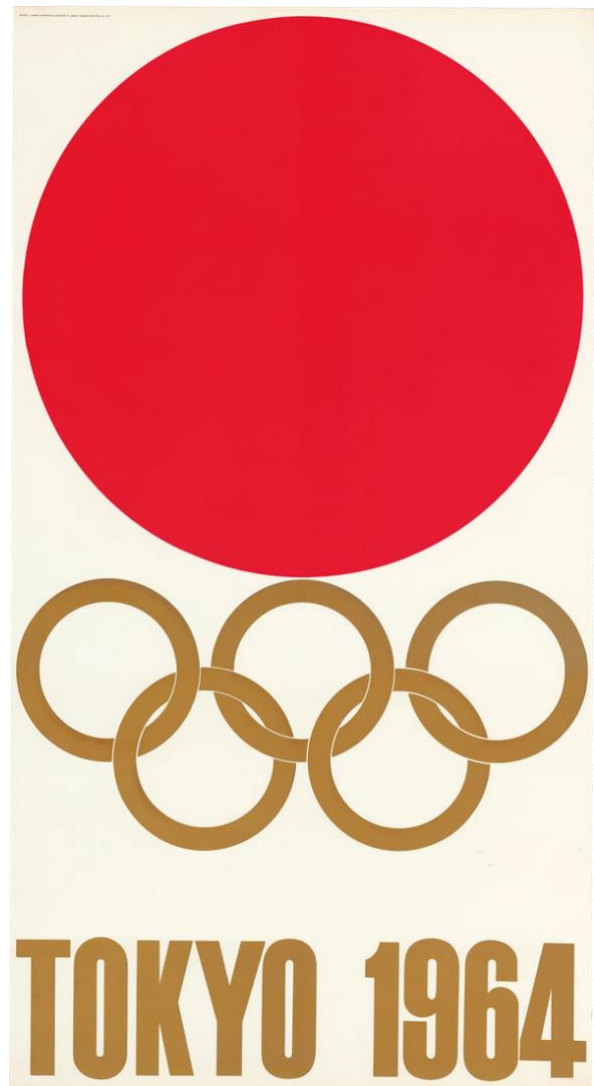


Caribbean – South America Cruise, David Klein, 1974

assembled in a collage-like, almost pop art style format. This is different to Broders' work, because he created beautiful but realistic landscapes and attractive people,

whereas here, Klein has used the idea of South America being less developed and therefore quite chaotic, but he cleverly displays it in an attractive way through colour choice. The loud, bright and varied rainbow colours, suggestive of the culture and ambience of the continent, along with the simple collection of subjects represented is what makes this poster such a timeless piece still so widely appreciated by a varied audience. This is also commented on by Rebekah Kaufman: "Their appeal is as strong today as it was nearly six decades ago." (Rebekah Kaufman, January 2022). One of Klein's techniques that is highly applicable to my own work is the varied collection of relevant and colourful motifs that 'litter' this poster. My final piece, which is a long timeline mural, can draw from this style well because it will depict a collection of various different subjects within it.

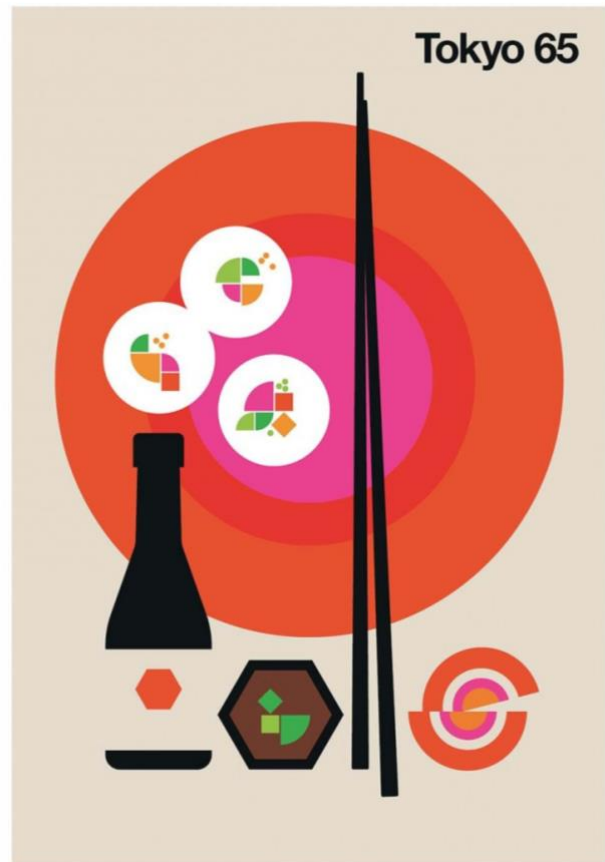
In my project the topic I chose to focus on was travel, but within that concentrating in more depth on the country of Japan. Inspired by the exhibitions I attended and material I researched, I decided to develop my own graphic design responses with Japanese themes. One of the most prominent and famous Japanese graphic designers I am struck by is Yusaku Kamekura (1915-1997) . Known as the 'godfather of post-war Japanese graphic design', he is widely appreciated to have played an important role in shaping modern design in Japan. Yasuko Seki writes in a profile of Kamekura, "Mr. Kamekura was a pioneer in laying the foundations of the Japanese graphic design world during and after the Second World War, and was respected by all for his coherent and dignified style, actions and statements." (Yasuko Seki, October 2016). Ikko Tanaka, an artist whom I previously investigated in my project, was heavily inspired and influenced (along with others), by Kamekura. The image on the right may be his most famous work, depicting a succinct and simple advertisement of the Tokyo Olympics in 1964. It consists of three clean and crisp elements; the large, red circle, symbolising the sun, from the Japanese flag, the five Olympic rings and the uncomplicated sans serif text 'TOKYO 1964'. These three elements are situated on an off-white background suggestive of a buff parchment which appears to be the perfect colour to highlight each of them, with only three colours used in total. This is a further indication of the discipline Japanese culture is known for. Kailin Dong commented on the work, "The simple phrase 'Tokyo 1964' combined with the Olympic rings and the red sun from the Japanese flag demonstrated his blending of western, modern design approach and the Japanese cultural aesthetic." (Kailin Dong February 2017). There are several aspects that make this poster so effective, one of them being the visual lack of clutter without retracting any information. The viewer knows it is for the Olympics through the globally famous logo, they know where it is from both the city name and the iconic flag, and they know what year it is from the '1964' in the corner. All this information displayed in such a minimalist format is one of the main reasons this poster is so highly acclaimed. It would have been tempting to additionally illustrate athletes and cultural or geographic icons from the country, but Kamekura chose not to. The One Club speaks about Kamekura's style in a biography of him, "Most known for his use of uncluttered, solid shapes in an elementally sparse plane, one can also find unexpected lyricism behind these solid forms." (The One Club 1993). Although conveying complexity of perfect balance, the apparent simplicity of his work is an aspect that I am excited to explore in my own project.



1964 Tokyo Olympics,
Yusaku Kamekura, 1964

Bo Lundberg (date of birth unknown, 21st Century practising artist explored earlier in my project) is a Swedish graphic designer who works in a very comparable style to that of Kamekura. The image on the right is one of a large collection by Lundberg called 'Around the World', with this specific image being one of several on the theme of Japan. There are many aspects which are strikingly similar to and possibly even inspired by Kamekura's Olympics poster from 1964. A specific similarity is the lack of stimuli on the poster; there are only a few objects illustrated. The subject matter of this poster within his Japanese collection is sushi, one of the most iconic and stereotypical Japanese cuisines. The most significant shape on the page is the large circle in the centre which can be assumed to represent a plate, but is also a striking resemblance to the symbolic sun – a nod to the Japanese flag. The use of sparse, solid, concentric colours provides a clear, simple focal point for the viewer and keeps their eye on the image, much like a bull's eye on a dart board. Lundberg comments on his use of colour in an interview with 'azutura', "I think I use somewhat

limited palettes since it is the only way for me to bring order into the mild chaos that I often find in my everyday life to be." (Bo Lundberg, January 2020). This can be likened to the prominent red sun from the Japanese flag seen in the Olympics poster from Kamekura. Lundberg uses various geometrical shapes (developed in the Adobe Illustrator software) arranged in a way to replicate sushi rolls and chopsticks. The use of these shapes is sparing so as to not clutter the page and lose the viewer's attention. Lundberg also comments on his page elements in the 'azutura' interview, "I also prefer simple elements and compositions since I find complex images a bit confusing." (Bo Lundberg, January 2020). This quote from Lundberg resonates with many people in today's world who prefer a simple image, in a possible backlash against the constant bombardment of visual imagery in the fast-paced digital world. The arrangement of these straightforward sushi rolls is purposeful, so that anyone who is mildly interested in the wider world will most likely recognise the poster to be suggestive of travel to Japan. With the accompaniment of the simple, sans serif black text in the top right, "Tokyo 65", the viewer has all the information that they need. Unlike Kamekura with his 1964 Olympics poster, Lundberg was not trying to actively advertise for a specific purpose or event, but he has still managed to inspire interest in Japan. With my own project in mind, I am designing my final timeline to specifically advertise travel to Japan by displaying the rich history of their culture and heritage. This does not mean however that I cannot use Lundberg and Kamekura's styles of careful minimalism to convey a complex timeline via displaying a simple message. Specifically, his use of the chosen colours perfectly catches the viewers eye and would be very applicable to my project.



Tokyo 65, Bo Lundberg, year unknown

To conclude, it is clear that travel has always been a source of rich inspiration in graphic design, ever since graphic design first came to prominence in the late 1800s. The idea of travelling to foreign countries and discovering new stimuli for the imagination is evidently capable of prompting excellent graphic design material. In turn, the media created is often the perfect way to advertise and inspire the

travel itself, almost like a complete circle of creativity. The posters produced particularly at the very start of the industry are still valued and preserved today, ultimately having begun this culture by glamourising the exploration and visit of foreign nations. All designs that have followed the first still keep within them the original excitement and explorative urge through their use of colourful landscapes, striking bold text and attractive palettes. Highly collectible, for some it appears that these posters are a way of exercising the everlasting need to experience the sensation of being somewhere completely different to home, without actually leaving home soil. These posters are capable of sparking a fire that could potentially fly you thousands of miles.

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