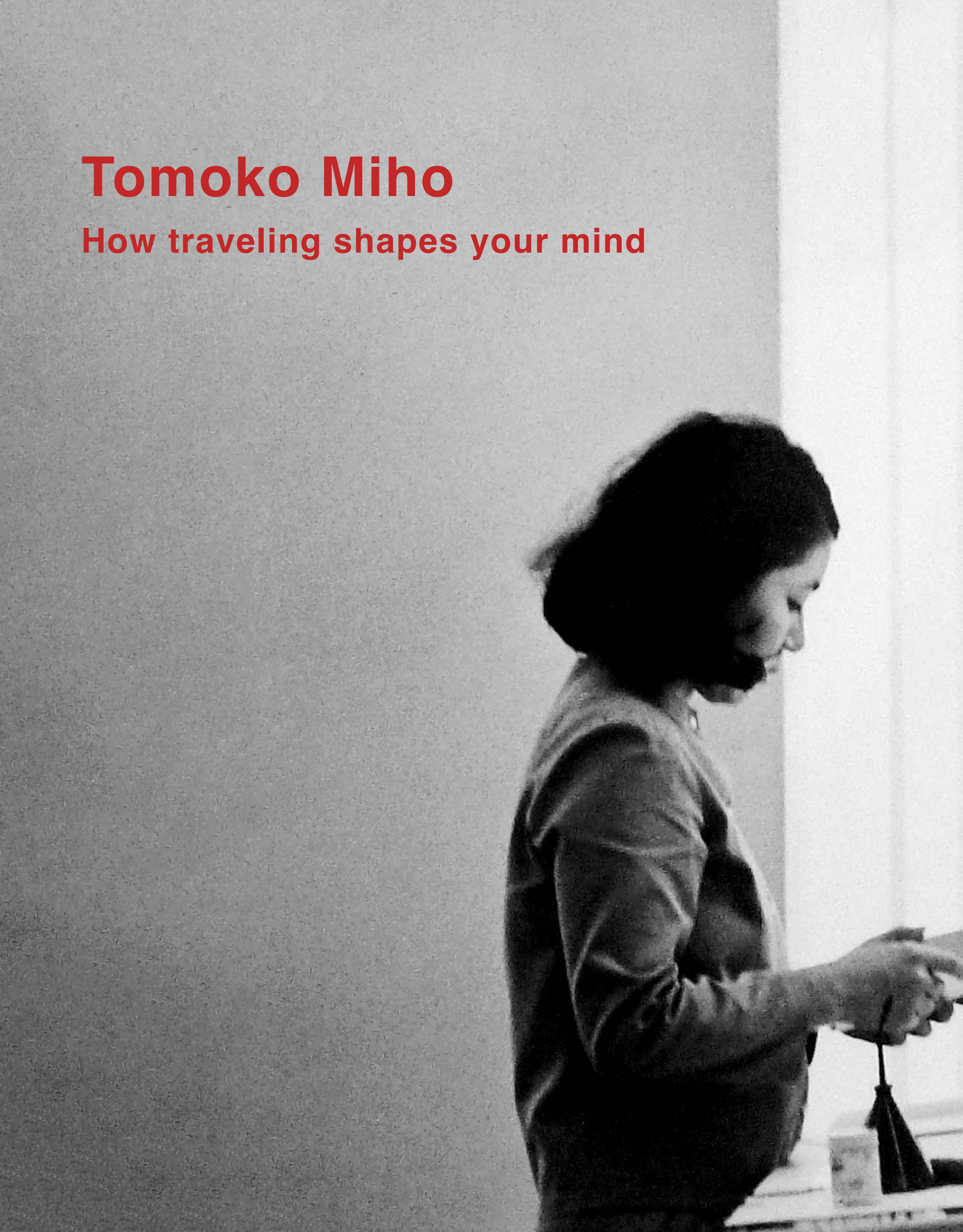
Tomoko Miho

How traveling shapes your mind



Tomoko Miho is a japanese-american Designer. Born in 1931 she was one of few women in design. Her journey to Europe in the '60s was that time unusual, but not without reason. Tomoko Miho and her husband met many different artists and other important designers of that time. They discovered people having their individual way of working and artwork that they wouldn't see in the US. From what Tomoko Miho was doing we can learn a lot for our way of being creative and getting inspiration.

Visiting Switzerland

“As a young man I was intrigued not only by psychology but also by graphology. When I met people who interested me I would read their handwriting and was rarely wrong in my judgements.”

Josef Müller-Brockmann

Josef Müller-Brockmann, born 1914 was a Swiss graphic designer and teacher. He studied architecture, design and history of art at both the University and Kunstgewerbeschule Zürich. In 1936 he opened his Zurich studio specialising in graphic design, exhibition design and photography. From 1951 he produced concert posters for the Tonhalle in Zurich. In 1958 he became a founding editor of New Graphic Design along with R.P. Lohse, C. Vivarelli, and H. Neuburg. In 1966 he was appointed European design consultant to IBM.

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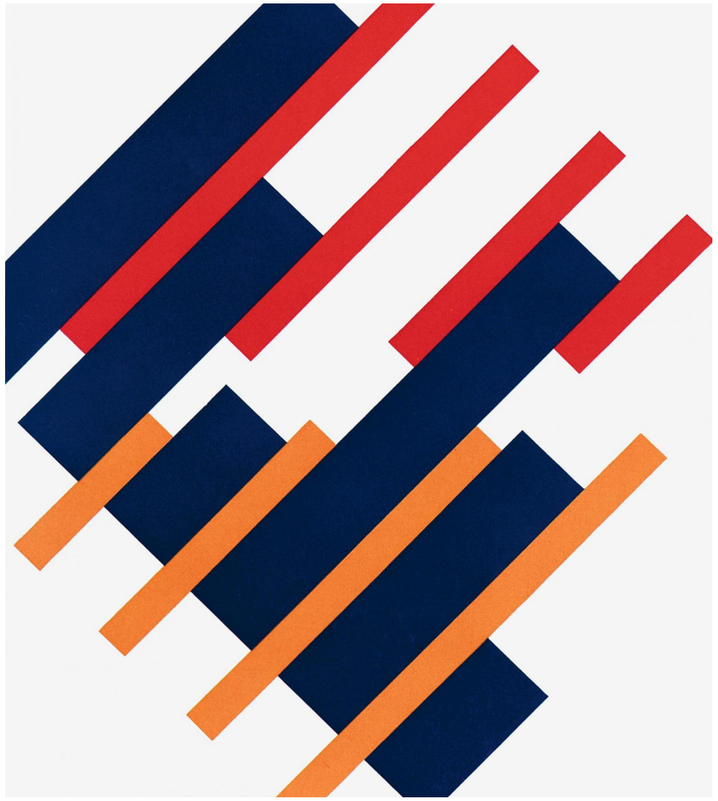
Portrait of Josef Müller-Brockmann



Poster for the Juni-Festwochen in Zürich by Josef Müller-Brockmann

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Visiting Italy

“I do not attempt to speak on behalf of the machines. Instead, I have tried to make them speak for themselves, through the graphic presentation of their elements, their operations and their use.”

Giovanni Pintori

Giovanni Pintori (14 July 1912 - 15 November 1999) was an Italian graphic designer known mostly for his advertising work with Olivetti. He is known for his advertising posters, specifically his posters for the Lettera 22 and the Olivetti logo. Pintori‘s style is most commonly recognized for its use of color and geometric shapes, along with minimalistic style. Many of his designs revolved around simplified objects rather than a direct reproduction of an object. This meant he was able to clearly represent products in his advertising with strong imagery and basic coloring.

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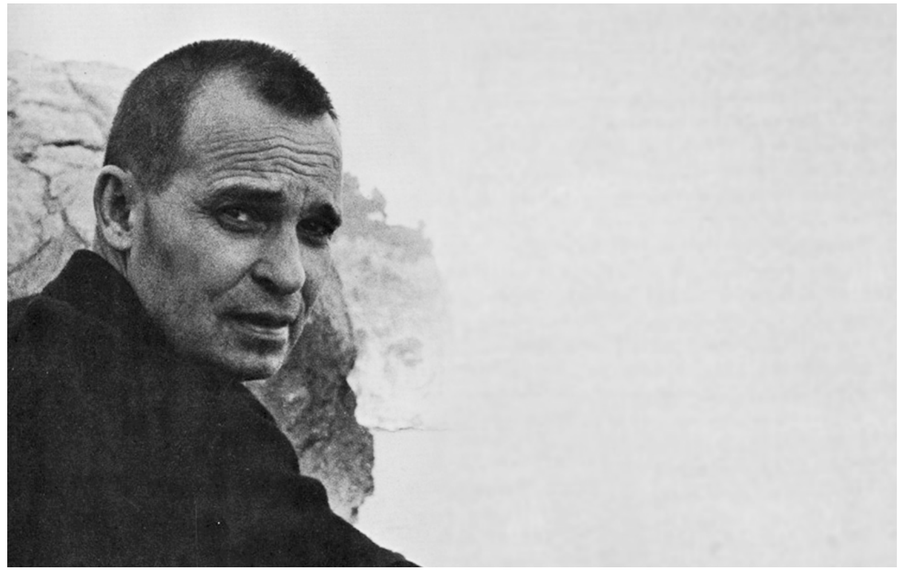

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Photolithograph from 1962 for the Elettrosumma 22 from Olivetti

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Visiting Germany

“My life can be calm, if needed, abrupt, if needed. Design is just solving a problem an not art. Intelligence makes the solution interesting.”

Thomás Gonda

Der Grafiker Tomás Gonda (1926-1988) kam 1958 an die Hochschule für Gestaltung Ulm, wo er bis 1966 lehrte. Als Mitarbeiter von Otl Aicher in der »Entwicklungsgruppe 5« war er am Entwurf mehrerer wichtiger Projekte für Werbe- und Druckgrafiken, Verpackungen und Ausstellungen beteiligt. So zum Beispiel am Erscheinungsbild für die Deutsche Lufthansa und an den Werbekampagnen für die Firmen Braun und Hermann Miller. Mit der sechsten Ausgabe der Zeitschrift der HfG »ulm« übernahm er deren neue Gestaltung.

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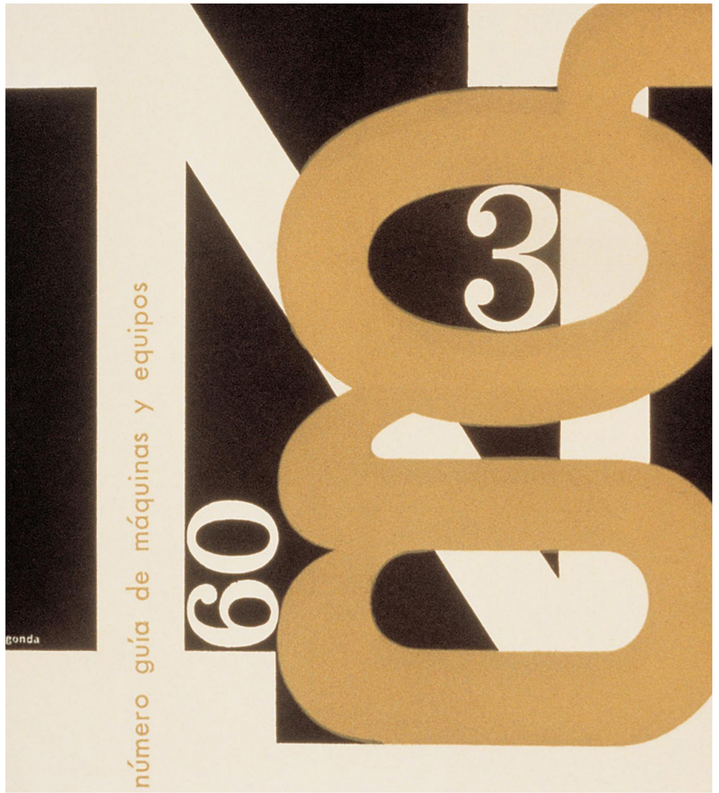
Tomás Gonda working at the Lufthansa Corporate Identity in 1963.



Ng3, Argentina, 1960. One of a series of guides Gonda designed for machinery and equipment.

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Visiting Finland

“I don‘t really sell clothes. I sell a way of living. They are designs and fashions. I sell an idea rather than clothes.”

Armi Ratia

Armi Ratia‘s name is inseparably linked to that of Marimekko Ltd, the textiles firm which she founded in 1951 and as whose managing director she served. Under Ratia‘s leadership Marimekko developed into an international pioneer as a result of the way in which it made industrial use of product design featuring artistic and other cultural elements. For a nation struggling with scarcity and greyness after the Second World War, Marimekko was a welcome source of colour and joy. Even today, Marimekko‘s success owes much to Armi‘s ideas. She was a trailblazer who made Marimekko a way of life, an attitude, a phenomenon embracing the everyday and the extraordinary.

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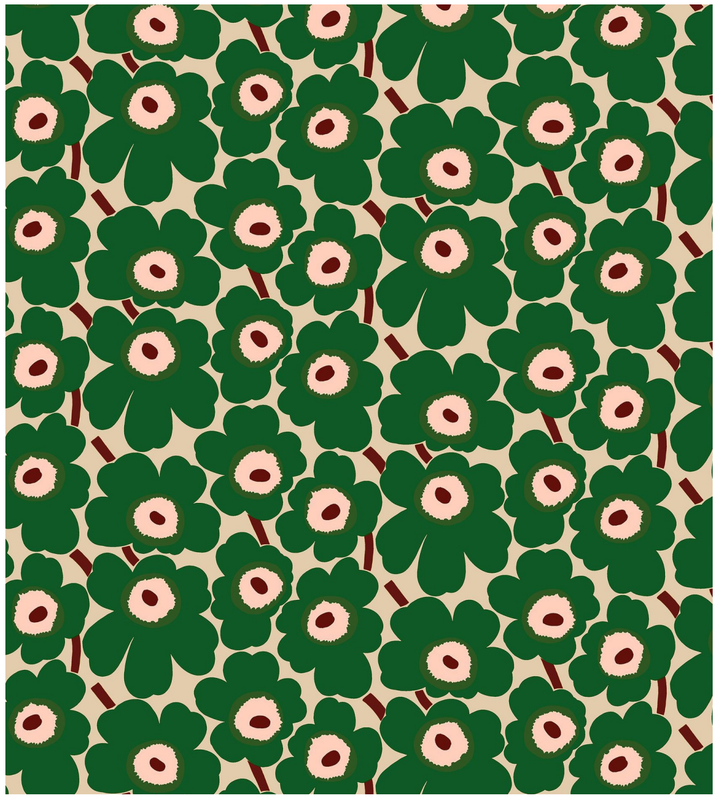

The most famous pattern by Marimekko: Unikko.

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Armi Ratia in her working space 1959.

Visiting Miho

“Traveling through Europe opened my eyes to design work, that was both freer and more structured than we‘d learned at art center.”

Tomoko Miho

Josef Müller-Brockmann, born 1914was a Swiss graphic designer and teacher. He studied architecture, design and history of art at both the University and Kunstgewerbeschule Zürich. In 1936 he opened his Zurich studio specialising in graphic design, exhibition design and photography. From 1951 he produced concert posters for the Tonhalle in Zurich. In 1958 he became a founding editor of New Graphic Design along with R.P. Lohse, C. Vivarelli, and H. Neuburg. In 1966 he was appointed European design consultant to IBM.

So you opted for clear-sighted reason, for reducing things to their essentials – to serve a democratic purpose?
Far far away, behind the word mountains, far from the countries Vokalia and Consonantia, there live the blind texts. Separated they live in Bookmarksgrove right at the coast of the Semantics, a large language ocean. A small river named Duden flows by their place and supplies it with the necessary regelialia. It is a paradisematic country, in which roasted parts of sentences fly into your mouth. Even the all-powerful Pointing has no control about the blind texts it is an almost unorthographic life One day however a small line of blind text by the name of Lorem Ipsum decided to leave for the far World of Grammar.
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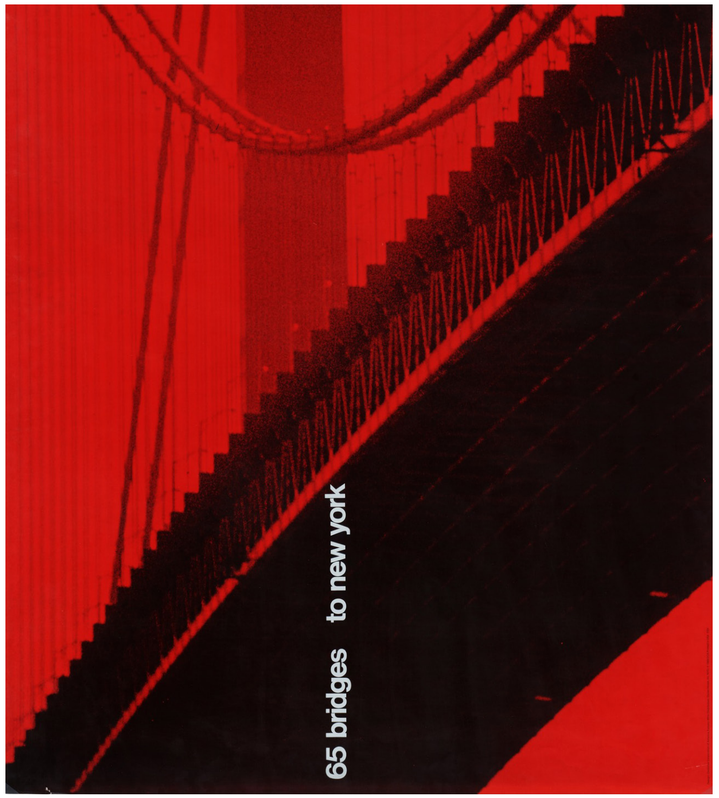

This is Poster from 1967 can still be seen in the Museum of Modern Art.

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You were influenced by Carl Jung, but then lost interest. Why was that?
Even the all-powerful Pointing has no control about the blind texts it is an almost unorthographic life One day however a small line of blind text by the name of Lorem Ipsum decided to leave for the far World of Grammar. The Big Oxmox advised her not to do so, because there were thousands of bad Commas, wild Question Marks and devious Semikoli, but the Little Blind Text didn't listen. She packed her seven versalia, put her initial into the belt and made herself on the way. When she reached the first hills of the Italic Mountains, she had a last view back on the skyline of her hometown Bookmarksgrove, the headline of Alphabet Village and the subline of her own road, the Line Lane.
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How did you come to take up graphic design?
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Tomoko Miho working at George Nelson and Co. Inc., in New York City.

Impressum

Herausgeber Museum für Kunst und Gewerbe Hamburg, Steintorplatz, 20099 Hamburg, Telefon +49 0404 2813 49, www.mkg-hamburg.de, Öffnungszeiten: Dienstag bis Sonntag 10 – 18 Uhr, ***Konzept und Gestaltung*** Michaela Kahllund in Kooperation mit der Muthesius Kunsthochschule ***Projektbetreuung*** Prof. Silke Juchter, Textquellen und Bildnachweise auf Anfrage verfügbar.

DEICHTOR HALLEN
INTERNATIONALE KUNST UND FOTOGRAFIE
HAMBURG

MK&G MUSEUM FÜR KUNST UND GEWERBE HAMBURG

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