

State Exam Questions 2025-2026

Graphic and Media Design

1. **a) From Artistic Graphics to early Modernism in Graphic Design** (1890–1914), lithography and advertising, the birth of lithographic design. Poster design and print (Jules Cheret's process). Art Nouveau (Alfons Mucha), functionalism and the Vienna Secession and Germany's Deutscher Werkbund. US World War 1 propaganda posters.

b) Introduction to the creation of a logotype – procedures and limitations of inventing a logotype (low-fidelity single key-colour to high-fidelity four colour), brand implementation. Pictogram vs logotype. Logo manual. Adobe Illustrator, InDesign or Figma; basic typography rules.
2. **a) Arts and Crafts Movement**, William Morris, John Ruskin, Red House, Art Nouveau, Henry van de Velde, Antoni Gaudí, Gesamtkunstwerk, The Vienna Secession, Gustav Klimt, Koloman Moser, Wiener Werkstätte (a design workshop), Josef Hoffmann, Peter Behrens, AEG corporate visual style, Deutsche Werkbund, Bauhaus, Walter Gropius, Ludwig Mies van der Rohe, La'szlo' Moholy-Nagy, and Sachplakat.

b) Introduction to the theoretical foundations of typography – historical context and world-renowned designers (legacy and impact of these designers on contemporary design). An overview of typeface genres, including serif, sans-serif, script, and display. Professional typographic terminology. Evolution of typeface design over time.
3. **a) Futurism in Italy and the expressive typography revolution.** F. T. Marinetti, Fortunato Depero, and Bruno Munari.

b) Procedures for developing a graphic design – effective procedures while creating graphic design. Basic typography and compositional rules. Image and illustration vs. font and handwriting and calligraphy.
4. **A) Soviet Russia. From lubok to constructivism.** Rosta windows. Dmitry S. Moor, Viktor Deni, Cheremnykh, Mayakovsky. Constructivism. El Lisitsky, Alexander Rodchenko, Gustav Klucis. Photomontage. A revolution in book design. The influence of film and photography.

B) Introduction to visual identity design – Developing visual identity; intention, procedures and functionality in the development phase. Graphic manual as a guide to unified visual style. Adobe Illustrator, Photoshop, InDesign, and Figma. Image and illustration vs. font and handwriting and calligraphy. Composition rules.

5. **A) Vanguard Germany. From Expressionism to Bauhaus and its importance for standardization in graphic design.** Bauhaus fonts. Paul Renner, Jan Tschichold, Kurt Schwitters, Herbert Bayer, La'szlo Moholy-Nagy. Walter Dexel, Willi Baumeister and Max Burchartz. Avant-garde in the service of advertising professionalization. Typo-foto. John Heartfield.

B) Presentation of graphic design - ways of presenting graphic design. Client communication. Adobe Illustrator, Photoshop, InDesign, and Figma. Basic typographic and compositional rules.

6. **A) The avant-garde in the Netherlands.** De Stijl. Van Doesburg at the Bauhaus. Piet Zwart & Paul Schuitem and their influence on the professionalization of graphic design in industrial practice. H. N. Werkman and hot printing as a counterpart to the professionalization of design.

B) Creating a business card as a model example of structured thinking – Six essential elements of business card design. Standard specifications and formats for business cards. Technical limitations. Continuity with other parts of the unified visual style.

7. **A) Switzerland on the way to "Swiss style."** Otto Baumberger, Herbert Matter, Anton Stankowski, and Max Bill.

B) Branding and rebranding – fundamental characteristics and differences in creation of branding and rebranding. Justification for the choice and procedure (presentation strategy). Content parts and basic ideological directions; essence and tonality. Successful brands.

8. **A) The Swiss Style of the 1950s and 1960s** – description of approaching graphic design; minimalism. Describe logos from this period.

B) Analyse a specific logo design in light of the Swiss Style – consider how the logo captures the essence of the brand's values, mission, and personality. Redesigns and their effect on the brand's identity; influence of other design trends.

9. **A) Interwar Britain.** The birth of modern typography; typography forms. Stanley Morison and monotype. Stanley Morison and monotype. Edward Johnston, Eric Gill, Edward McKnight Kauffer, Ashley Havinden. Henry Charles Beck and a map of the London Underground.

B) Creating a strong visual identity using analysis and planning: Developing a complete visual identity by considering SWOT analysis; target audiences, research, and creative approaches. Analysis of case studies.

10. **A) Information design in the 1940s.** Ladislav Sutnar, pioneer of information design (catalogue design and design systems) and information architecture (laid the groundwork for modern web design) in the United States.

B) Digital communication – corporate identity and communication in the online environment (content strategy, specifics of online communication tools and their advantages from the point of view of the company/client, web/app, UX/UI) and case studies.

11. **A) The United States in the 1930s and the “Art Director”.** Raymond Loewy, Vogue, Vanity Fair, and M. F. Agha. Alexei Brodovic, Herbert Bayer, Lester Beall and Paul Rand.

B) A brand book is a guide that helps companies stay consistent with their visual identity, messaging, and communication style. Essential parts of a brand book. Online tools (BrandBuilder and Brandcloud). Research real-life instances where designers and marketers have successfully employed similar tools to maintain consistent branding across various channels.

12. **A) War and propaganda in the years 1920 to 1945.** New means of propaganda. Xanti Schawinsky, Jean Carlu, Pere Catala` Pic, Abram Games, F. H. K. Henrion, Herbert Matter and Leo Lionni.

B) Corporate identity – the main parts and characteristics of the company’s identity (image, design, culture). Role of corporate design (case studies of unified and functional corporate identity).

13. **A) The United States, 1945 to the 1960s.** Post-war works by Paul Rand, Ladislav Sutnar, Saul Bass, Herb Lubalin, and Milton Glaser.

B) Understanding the differences between commercial and non-profit campaigns: Differences between promotion of products/services and supporting of a cause or organization. Design and marketing: understanding the importance of a creative brief and the role of art directors. Different tools of communication and visual solutions in both industries and case studies.

14. **A) Switzerland and “new graphics,” “Swiss Style,” or “International Typographic Style” after World War II.** Armin Hofmann, Wolfgang Weingart, Josef Müller-Brockmann, Karl Gerstner, and Herb Lubalin.

B) Publications in the offline and online environment – Book and publication design in offline and online spaces, interactivity. Content vs layout; verbal communication vs graphic elements.

15. **A) The Swiss International Style.** Description of the style. Helvetica as a typeface and its importance in the history of graphic design. Experimental Jetset, and criticized by Massimo Vignelli, David Carson, and Erik Spiekermann.

B) Discuss and demonstrate (through examples) the significance of Helvetica.

16. **A) Seeing with fresh eyes:** Ideation and iteration in graphic and information design. Drawing inspiration from the works of Edward Tufte, Inge Druckrey, Massimo Vignelli, and Milton Glaser, explore the importance of visual thinking and experimentation in the design process while referencing the tenets of these influential figures.

B) Analysis and presentation of data as design: Discuss the use of grids and the practice of generating 8–16 ideations within a set time frame to refine design solutions. Icons/letterforms vs words.

17. **A) From Information Design to Product Design:** A Historical Perspective on Design Thinking Principles Consider the historical contributions of Ladislav Sutnar, Edward Tufte, Jakob Nielsen, and Don Norman in shaping the fields of information design and product design.

B) Discuss and demonstrate the six rules of design thinking: Quality over quantity; defer judgment; embrace wild ideas; fail fast, cheap, and often; show, don't tell.

18. **A) The Netherlands after World War II.** Willem Sandberg, Friedrich Vordemberge-Gildewart, Otto Treumann, Pieter Brattinga, Wim Crouwel and Total Design.

B) Brand communication strategy and its impact on sales: Define brand communication and the role of customer both current and potential.

19. **A) New Wave (or New Typography).** Importance of electronic technologies. Wim Crouwel, Wolfgang Weingart. Prominent American graphic designers like Paul Rand, Saul Bass, Herb Lubalin, Massimo Vignelli, April Greiman, and Rudy VanderLans of Emigre' magazine played significant roles in furthering the design style.

B) Identify strengths, weaknesses, opportunities, and threats (SWOT analysis). Describe the analytical tool.

20. **A) After modernism – the end of design — the end of print?** Postmodernism in design; grunge aesthetics. Ray Gun magazine and David Carson "The End of Print". Cranbrook Academy.

B) Subliminal messaging in advertising. Psychology of subliminal messaging, effect on customer. What are some examples of subliminal messaging in advertising, and how do they influence consumer behaviour?