Inventing Abstraction, 1910–1925

Through April 15

In 1912, in several European cities, a handful of artists presented the first abstract pictures to the public. *Inventing Abstraction, 1910–1925* celebrates the centennial of this bold new type of artwork, tracing the development of abstraction as it moved through a network of modern artists.
FEATURED EXHIBITION

Inventing Abstraction
1910—1925

In 1912, in several European cities, a handful of artists presented the first abstract pictures to the public. Inventing Abstraction, 1910—1925, celebrates the centennial of this bold new type of artwork, tracing the development of abstraction as it moved through a network of modern artists.

EXHIBITIONS

Scream
Wolfgang Lab
Fruit
Jazz Lamp

COLLECTIONS

EVENTS

11:30 a.m.
LECTURES & GALLERY TALKS / GALLERY CONVERSATIONS
Contemporary Galleries: 1980—Now
Joan Pachner

1:30 p.m.
LECTURES & GALLERY TALKS / GALLERY CONVERSATIONS
Highlights from the Collection: 1945—1970
Joan Pachner

7:00 p.m.
FILM SCREENINGS & EVENTS
San Diego Surf
1968/1996. USA. Andy Warhol. 90 min.
MoMA Home Page | VERSION 1 DESCRIPTION:

NAVIGATION: I found MoMA’s navigation irregular being fixed to the bottom of the page, because many people are used to reading from top to bottom. Personally I find bottom fixed navigation appropriate for sites that fit completely in the browser window, but MoMA’s site is scrollable. When one scrolls to the bottom of MoMA’s home page it is structurally uncomfortable that the navigation and logo are underneath the footer of the website. Therefore I decide to create the navigation at the top.

LAYOUT: I used the rule of thirds in structuring my design to give it a more balanced architecture. The yellow vertical dividing line is used to separate the page into roughly two-thirds focused on exhibitions/collections and one-third on events. The structure of this layout is intended to mark the distinction for things to see and things to do, although in reality an event can very much be an exhibition or collection. In addition to highlighting a featured exhibition, the design points out other exhibitions and collections. This gives the user a more holistic view of the museum whereas on the original site users must perform additional actions to preview different exhibits.

I wanted to capture the essence of New York and the architecture of the MoMA, so I decided to use the east of the MoMA as the background picture and have the elements overlay this image. The picture was selected so that that leading lines would converge at the center of the page where the content is located. There is also some noise on the background picture (repeated 1px blocks) to bring out the content in the front.

This layout draws inspiration from tablet layouts, where real estate is very limited and content selection and structure are imperative.

SPACING: I used a combination of padding and margins to give each element on the page enough breathing space. Notice that there is a slight gap between each of the blocks so that the background can also come through the page.

TYPOGRAPHY: I preserved the Franklin Gothic logo used by MoMA and decide to accompany this font with other san-serifs. Often times, serifs can also be difficult to read or harder to render on electronic mediums. The font-size was selected to give the user a visual hierarchy of the site starting with the navigation at the biggest size and descending downwards to headers, smaller headers, titles, descriptions, captions, and then the footer. The main structures of the site (navigation, headers, footer) are also capitalized to give them distinction and significance from other portions. I did also use caps for the event type, but I also added italics to this text so that the user would know that the emphasis is actually on the bolded event name.

COLOR: The images in the foreground and the background image offer enough vibrancy that there is not much need for color elsewhere. I use some thin solid colored lines to mark each of the structural components and a light grey to bring out the times/dates.
DESCRIPTION:

This design has the same structural justifications as the previous design. I wanted to iterate on the first design presented and focus on color or its absence by creating a minimal design. The removal of superfluous images, colors, truly brings out the content and the subtle light grey lines are used to hint at the structure of the website.