

bauhaus

& the New Typography

Chapter 16

The Bauhaus: German design school emphasizing the unity of all the arts.



Walter Gropius

The Bauhaus school was formed in 1919 by Walter Gropius —an architect with an international reputation — who had studied under art nouveau artist Henri van der Velde and apprenticed in Peter Behrens architectural office for three years.



The Fagus Shoe Factory (1911-1913) was designed by Eduoard Lerner; the facades were designed by Walter Gropius and Adolph Meyer.

The Bauhaus, Weimar, Germany 1919-1924

After WWI, the *Weimar Arts and Crafts School* and the *Weimar Arts Academy* combined to form the **Bauhaus** (literally “*building house*”).

Gropius’ vision was to join both the applied arts and the fine arts to form a school with artistically trained designers who would “*breathe a soul into the dead product of the machine.*”

This concept wasn’t entirely new; it was first developed under Peter Behrens and the *Deutsche Werkbund* in 1907.

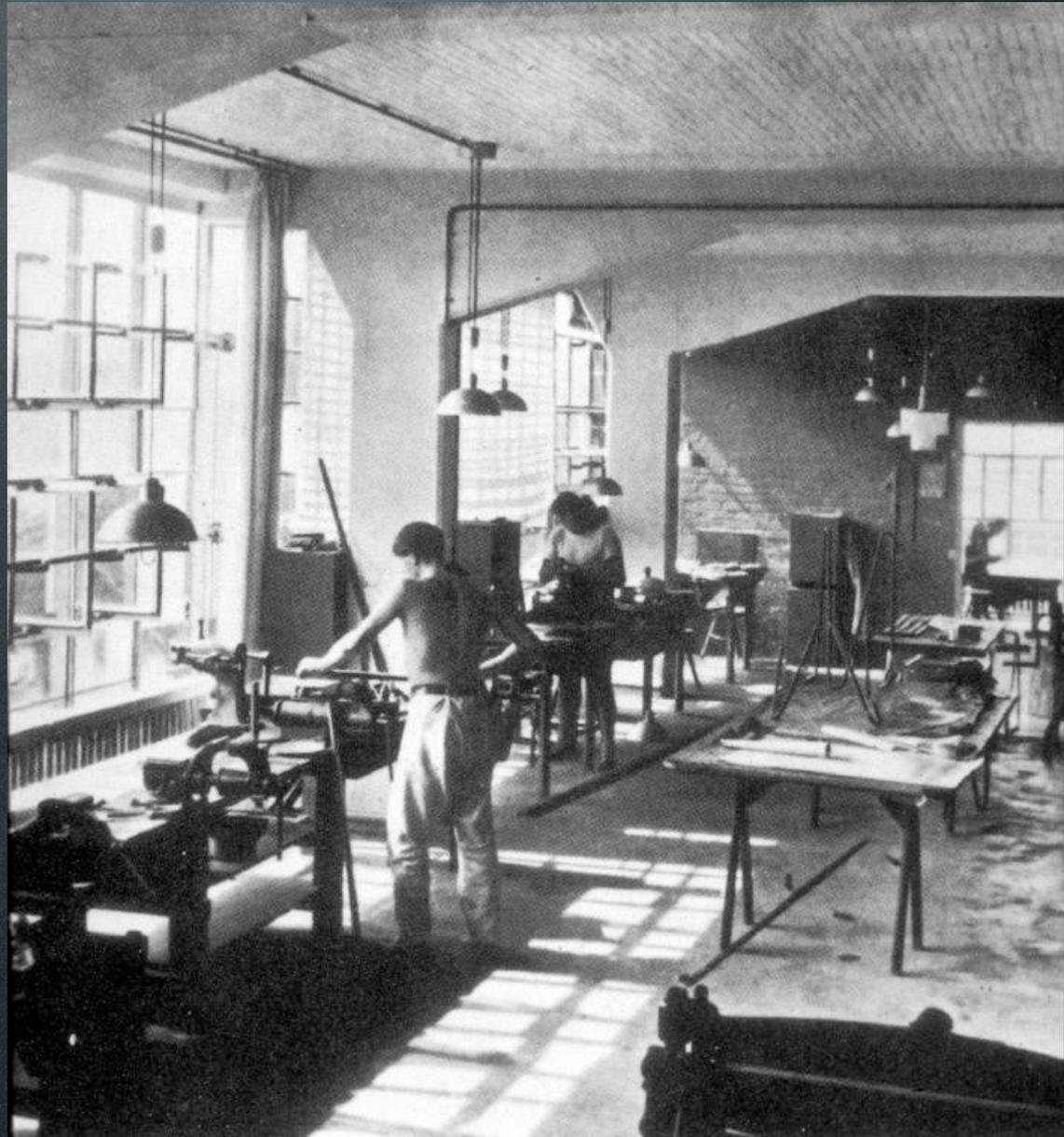


The Bauhaus, Weimar, Germany 1919-1924

Teachers, artists and craftsmen worked together in workshops — first learning advanced ideas about color, form and space.

The focus then shifted to new technologies and materials such as reinforced concrete, steel, aluminum and engineering.

At the Bauhaus there was no distinction between fine and applied art. Everyone received the same foundation courses.



The Bauhaus, Weimar, Germany 1919-1924

In architecture, the Bauhaus style was distinguished by its cube shaped buildings with geometric curves and flat-topped roofs.



**Bauhaus
dormitories
in Dessau,
Germany**



**Bauhaus building
in Tel Aviv, Israel**



**Bauhaus
building in
Tel Aviv,
Israel**

The Bauhaus,
Weimar, Germany
1919-1924

The acceptance of modernist design into everyday life was the subject of publicity campaigns and well-attended public exhibitions.

Joost Schmidt,
Exhibition poster,
1923



The Bauhaus, Dessau, Germany 1925-1933

The Bauhaus had lofty ambitions: to elevate the standards of design and public taste, and create a new spiritual society.

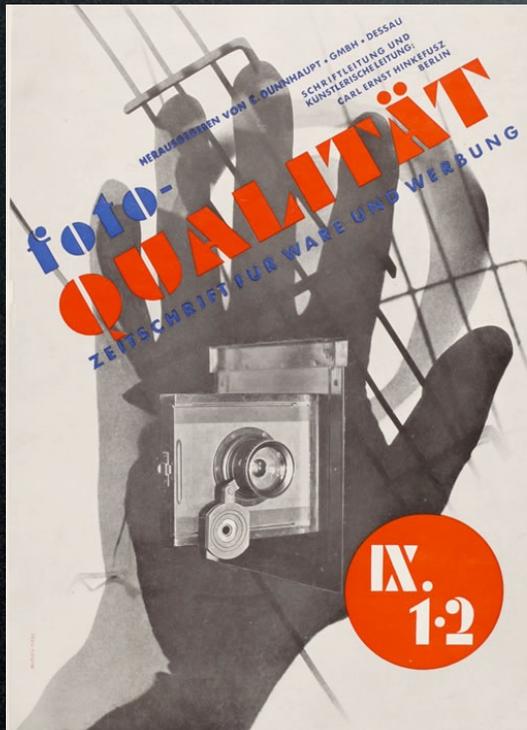
The Weimar Republic had been supportive of these ideals, but tensions grew as a result of the increasing power of the conservative nationalists.

The school closed its Weimar facility and relocated to Dessau, Germany in 1925.



The Bauhaus

Good design was taught across multiple disciplines: painting, architecture, textiles, furniture, typography, film and photography.



László Moholy-Nagy



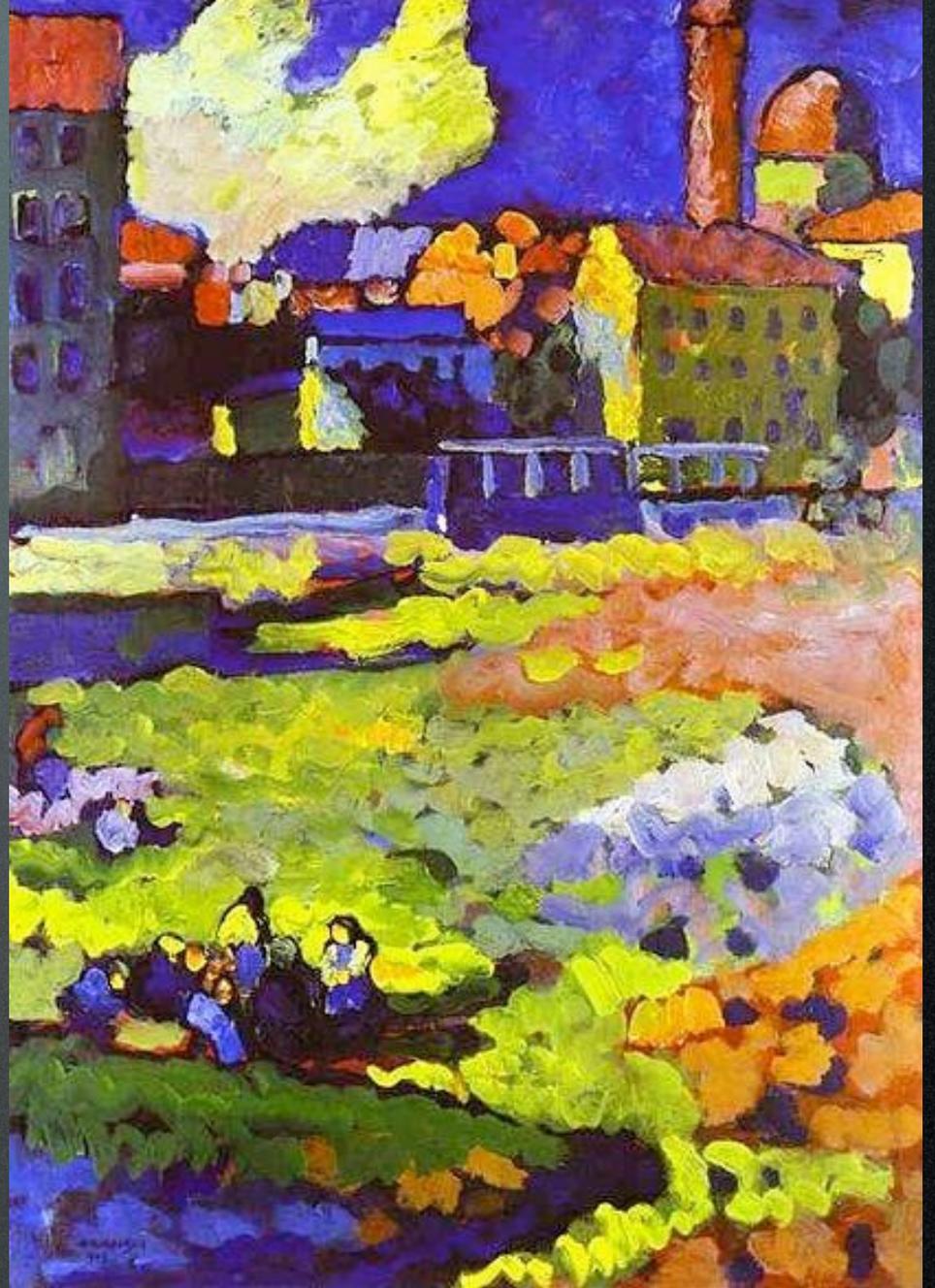
Wassily
Kandinsky



Walter
Gropius

Wassily Kandinsky

Originally a successful Moscow lawyer, he left Russia to study painting *Expressionist* landscapes in Germany.



Munich-Schwabing with the Church of St. Ursula, 1908

Wassily Kandinsky

Returning to Russia, his work transformed to abstract shapes of geometrics influenced by the *futurism-cubism* styles of modern art.

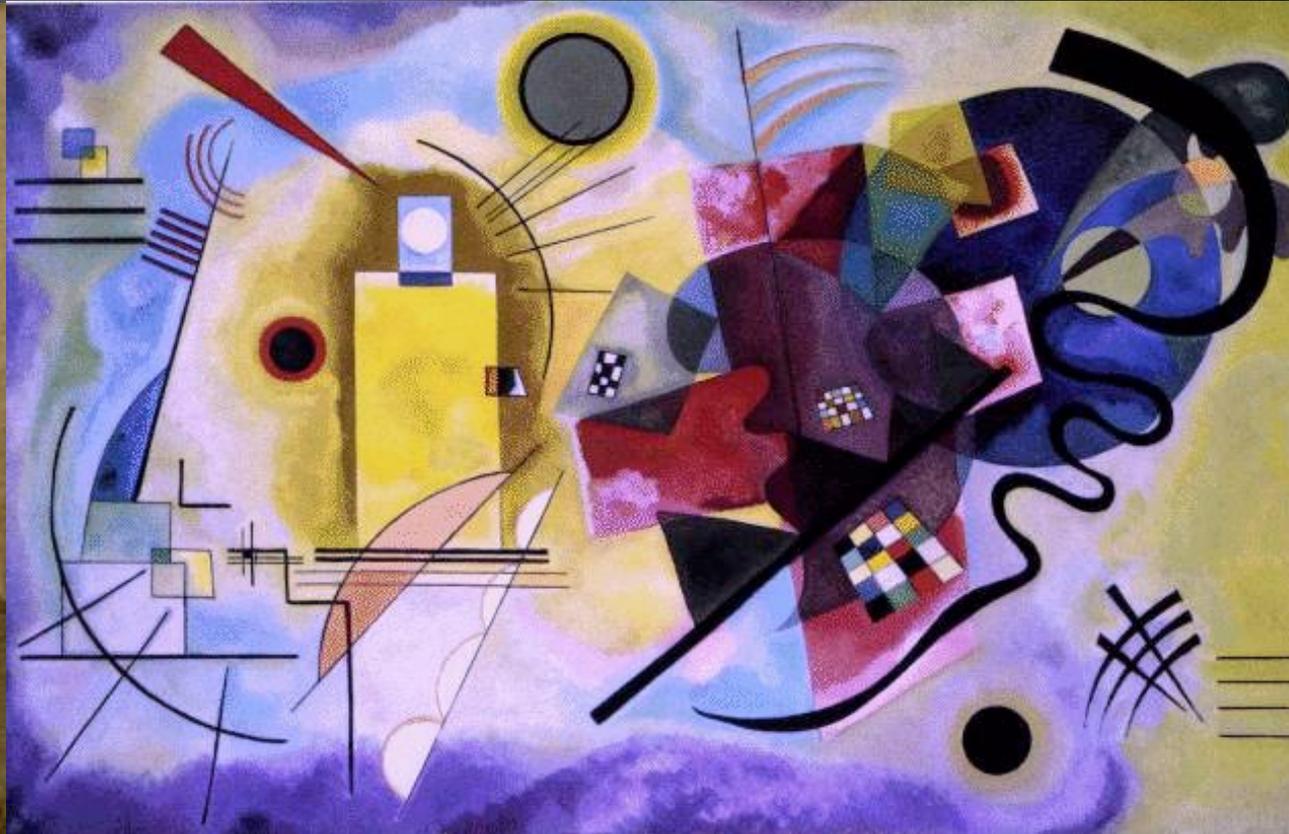


On White II, 1923

Wassily Kandinsky

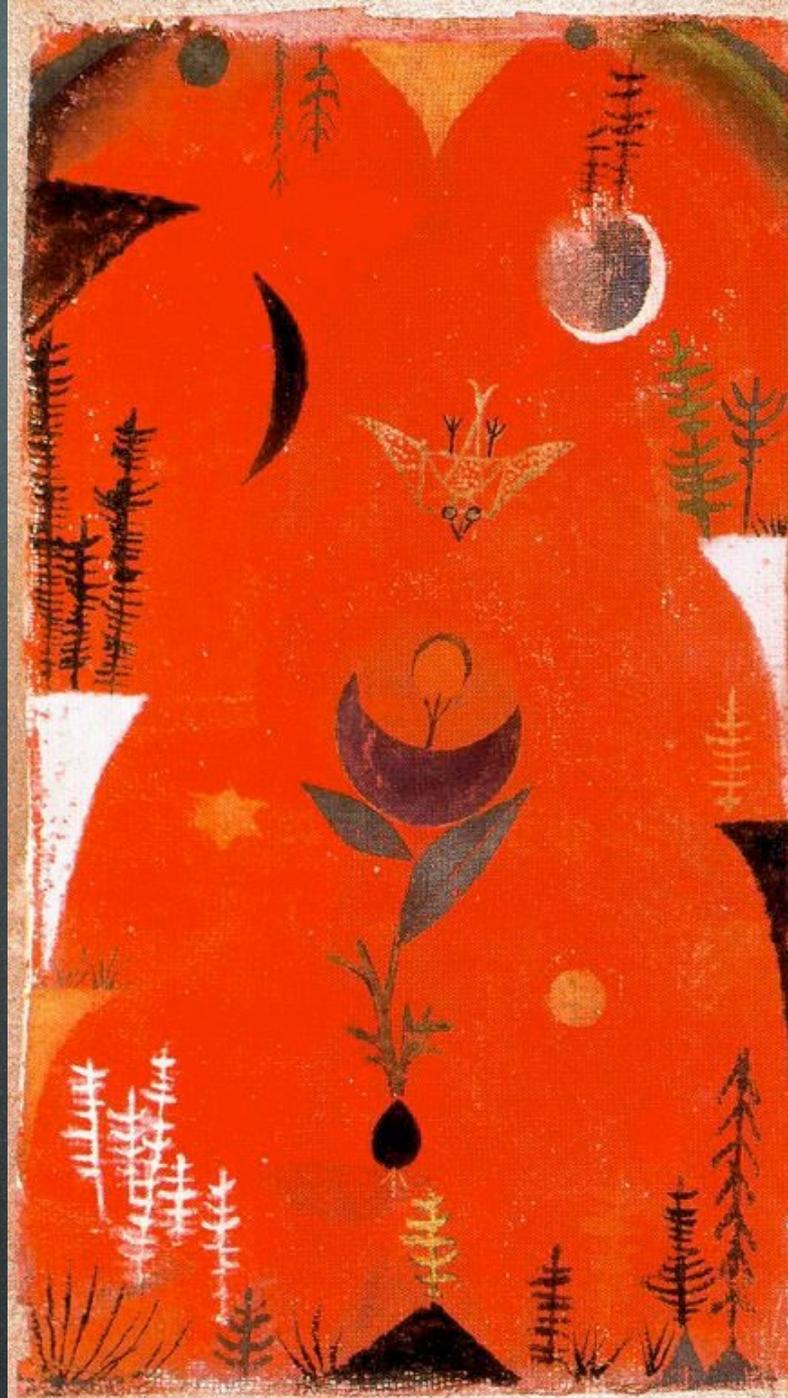
Unhappy with the politic atmosphere in Russia, he was offered a teaching position at the Bauhaus and became its leading color theorist. His later work favored *abstract expressionism*. Like his colleague Paul Klee, he was captivated by color.

Yellow-Red-Blue, 1925



Paul Klee

Paul Klee worked in Switzerland and Germany with a highly individual style that was influenced by *Expressionism*, *Cubism*, and *Surrealism*.



Flower Myth,
1918

Paul Klee

He taught bookbinding, stained glass, and mural painting at Bauhaus. He generally worked in isolation from his peers interpreting new art trends in his own way.



Senecio, 1922

Paul Klee

Klee worked in many different media, such as oils, watercolors, ink, pastels, and etchings – often combining them into one work.



Fish Magic, 1925

Theo van Doesburg

A Dutch painter, author and founder of the De Stijl movement, his early work was influenced by Vincent Van Gogh and later, Wassily Kandinsky and an obsession with geometric abstraction.



Composition VII, 1925

Théo van Doesburg

Van Doesburg wrote Dada poetry and experimented with typography in his posters.



Small Dada Soirée, 1923

Theo van Doesburg

Van Doesburg was captivated by absolute geometry of Piet Mondrian. Though they appeared to disagree about diagonals, Van Doesburg insisted on the diagonal's dynamic aspects, and featured it in his art.



Counter Composition V, 1924

László Moholy-Nagy

He was a Hungarian painter and photographer who studied law in Hungary and served in WWI before he chose to pursue art.



Composition #19, 1921

László Moholy-Nagy

He was an innovative artist, teaching in diverse media — including painting, sculpture, photography, photomontage, typography and metal.



Cover for *Foto-Qualität*, 1926

László Moholy-Nagy

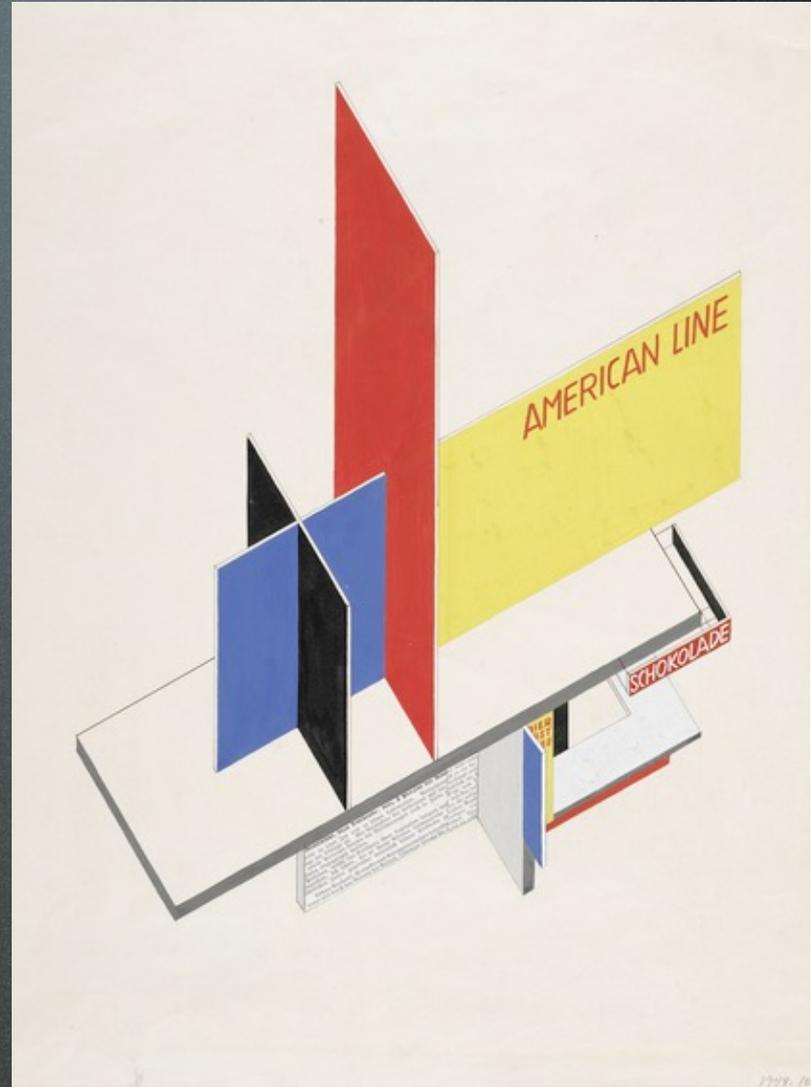
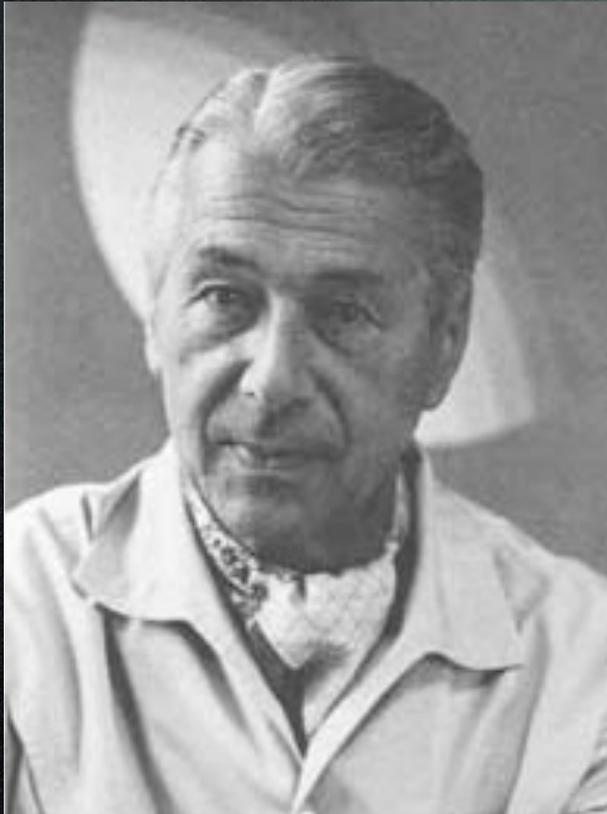
He experimented with the photographic process of exposing light sensitive paper with objects overlain on top of it, and called it the *photogram*.



Photogram, 1926

Herbert Bayer

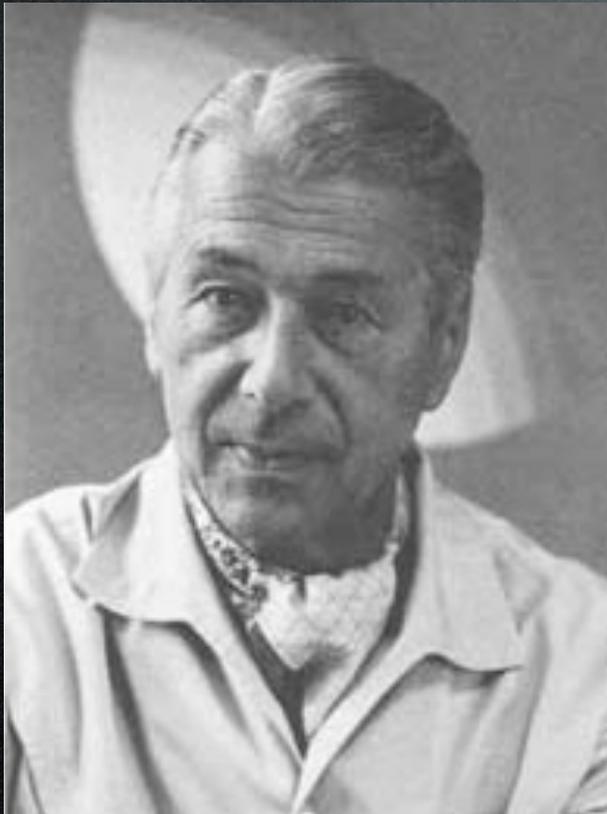
Bayer was an Austrian graphic designer, painter, photographer, sculptor, Art Director, environmental designer and architect.



Newspaper exhibit design, 1948

Herbert Bayer

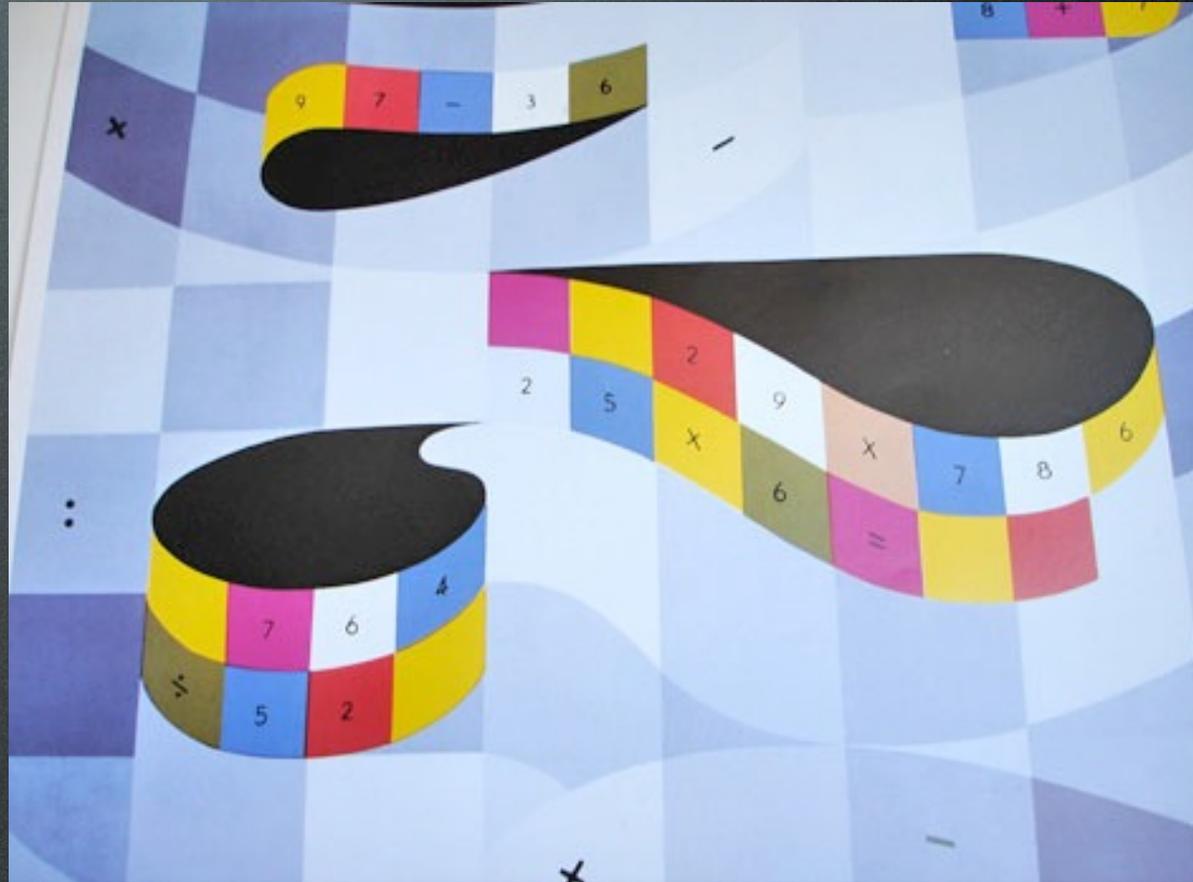
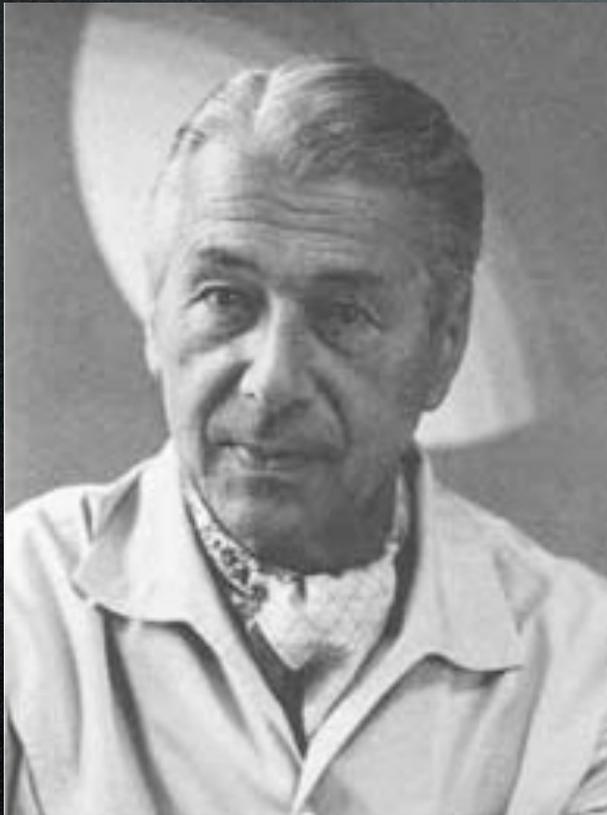
A former Weimar student, Bayer taught at Dessau and developed a purely geometric, all-lowercase, sans serif type called **Universal Type**. Though never put to use, it combined lowercase and capital letters into one character set.



Universal Type, 1925

Herbert Bayer

Bayer was the last of the living Bauhaus artists. His later designs incorporated elements of modern art in advertising and design.



Olivetti calculator poster, 1953

The final years of the Bauhaus

Walter Gropius resigned in 1928 and left Germany for Britain and moved to the US in 1937. He went on to teach at the Harvard Graduate School of Design.



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Wassily Kandinsky became a German citizen in 1928, but fled in 1933 to live in France and paint more freely.



The final years of the Bauhaus

By 1933, the Nazis had pegged Paul Klee a Bolshevik socialist, and so he fled to Switzerland and continued to paint. He died in 1940 after a long illness.



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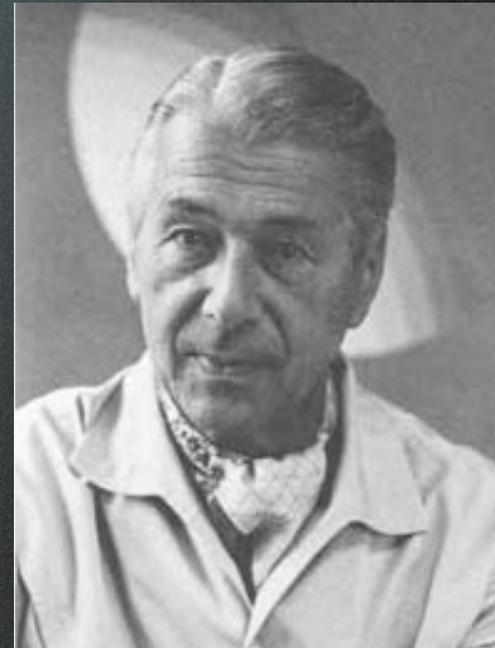


Lázló Moholy-Nagy and Herbert Bayer left for Berlin in 1928

Moholy-Nagy worked in film and set designs in Berlin in 1928, then fled to Holland, France and finally England in 1935.



Bayer remained in Germany until 1938, then he immigrated to the US where he had a long design career in New York.



The New Typography



One of the Bauhaus' major contributions to modern design was its workshops on typography and advertising.

A poster for Pneumatik advertising campaign emphasizing speed. The manufacturer of pneumatic doors allowed passengers to quickly exit subway trains.

László Moholy-Nagy , 1923

The New Typography

The Bauhaus design aesthetic was based on simple forms, clean lines, rationality and, of course, functionality.



László Moholy-Nagy, 1923

The New Typography

VIII

Die Gegenwart ist die Zeit der Analysen, das Resultat aller Systeme, die jemals entstanden sind. Zu unserer Demarkationsgrenze haben die Jahrhunderte die Zeichen gebracht, in ihnen werden wir Unvollkommenheiten erkennen, die zur Geistesheit und Gegensätzlichkeit führen. Vielleicht werden wir davon nur das Gegensätzliche nehmen, um das System der Einheit aufzubauen. MALEWITSCH.

KUBISMUS

Das, was den Kubismus von der älteren Malerei unterscheidet, ist dieses: er ist nicht eine Kunst der Nachahmung, sondern eine Konzeption, welche strebt sich zur Schöpfung herauszuheben. APOLLINAIRE.

Statt der impressionistischen Raumillusion, die sich auf Luftperspektive und Farbnaturalismus gründet, gibt der Kubismus die schlichten, abstrahierten Formen in klaren Wesens- und Maßverhältnissen zueinander. ALLARD.

FUTURISMUS

Die Futuristen haben die Ruhe und Statik demoliert und das Bewegte, Dynamische gezeigt. Sie haben die neue Raumauffassung durch die Gegenüberstellung des Inneren und Äußeren dokumentiert.

Die Geste ist für uns nicht mehr ein festgehaltener Augenblick der universalen Bewegtheit: sie ist entschieden die dynamische Sensation selbst und als solche verewigt. BOCCIONI.

EXPRESSIONISMUS

Aus Kubismus und Futurismus wurde der falsche Hase, das metaphysische deutsche Beefsteak, der Expressionismus gehackt.

Le temps actuel est l'époque des analyses, le résultat de tous les systèmes qui aient jamais été établis. Ce sont des signes qui ont apporté les signes de notre ligne de démarcation, nous y reconnaitrons les imperfections qui menaient à la division et à la contradiction. Peut-être que nous n'en prendrons que les propos contradictoires pour construire notre système de l'unité. MALEWITSCH.

CUBISME

Ce qui distingue le cubisme de la peinture précédente c'est qu'il n'est pas un art de l'imitation, mais une conception qui tend à s'élever en création. APOLLINAIRE.

Au lieu de l'illusion impressionniste de l'espace basée sur la perspective de l'air et le naturalisme des couleurs, le cubisme donne les formes simples et abstraites en leurs relations précises de caractère et de mesures. ALLARD.

FUTURISME

Les futuristes ont démolé la quiétude et la statique et démontré le mouvement, la dynamique. Ils ont documenté la nouvelle conception de l'espace par la confrontation de l'intérieur et de l'extérieur.

Le geste pour nous ne sera plus un moment fixé du dynamisme universel: il sera décidément la sensation dynamique éternisée comme telle. BOCCIONI.

EXPRESSIONISME

C'est du cubisme et du futurisme que fut fabriqué le hachis, le mystique beefsteak allemand: l'expressionisme.

The actual time is the epoch of analyses, the result of all systems that ever were established. Centuries brought the signs to our line of demarcation, in them we shall recognise the imperfections that led to division and contradiction. Perhaps we hereof only shall take the contradictory to construct the system of unity. MALEWITSCH.

CUBISM

What distinguishes cubism from precedent peinture is this: not to be an art of imitation but a conception that tends to rise itself as creation. APOLLINAIRE.

Instead of the impressionist illusion of space based on the perspective of air and the naturalism of colour, cubism offers the simple and abstracted forms in their precise relations of character and measure. ALLARD.

FUTURISM

Futurists have abolished quietness and statism and have demonstrated movement, dynamism. They have documented the new conception of space by confrontation of interior and exterior.

For us gesture will not any more be a fixed moment of universal dynamism: it will decidedly be the dynamic sensation eternalised as such. BOCCIONI.

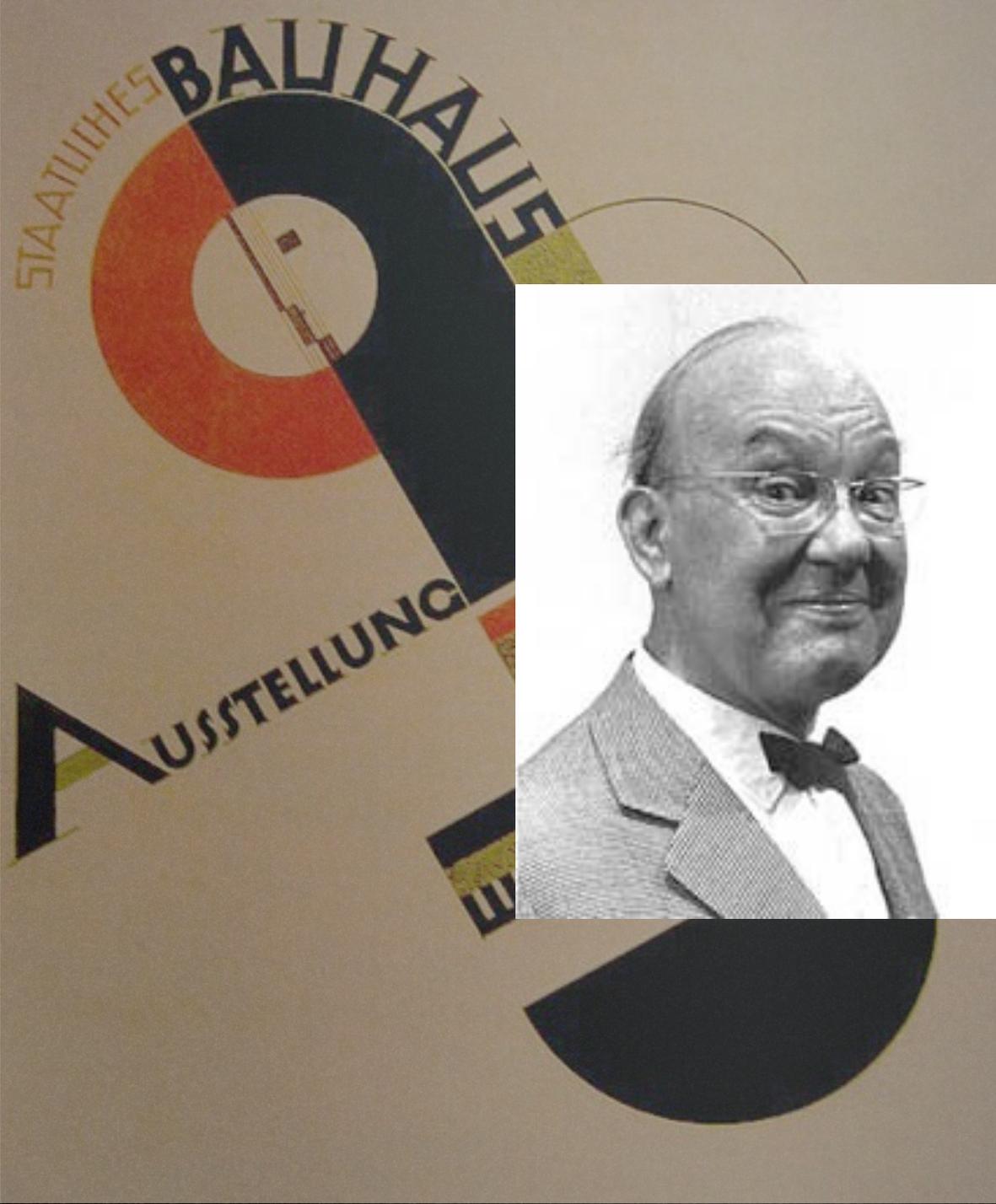
EXPRESSIONISM

From cubism and futurism has been chopped the minced meat, the mystic german beefsteak: expressionism.

Form follows function:
in graphic design, words had meaning and clarity came first; a clever design came second.



El Lissitzky,
The Isms of Art, 1924

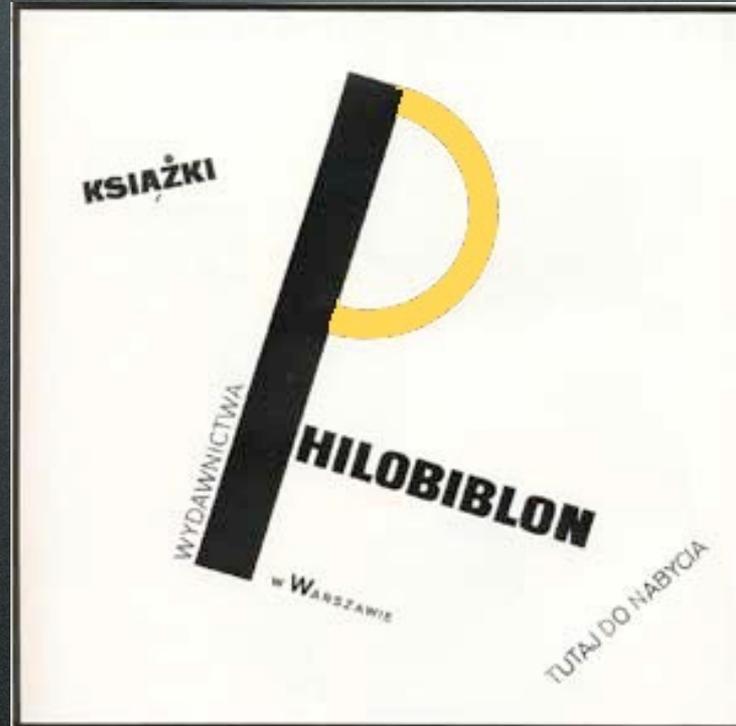


The New Typography

Jan Tschichold was the son of a German designer and sign painter who studied and worked as a calligrapher.

He visited the first exhibition at the Weimar Bauhaus and was deeply impressed.

The New Typography



Jan Tschichold became a practitioner of the new typography.

Poster for a publisher, 1924

typographische

mitteilungen

sonderheft
**elementare
typographie**

natan altman
otto baumberger
herbert bayer
max burchartz
el lissitzky
ladislaus moholy-nagy
molnár f. farkas
johannes molzahn
kurt schwitters
mart stam
ivan tschichold

zeitschrift des bildungsverbandes der deutschen buchdrucker leipzig • oktoberheft 1925

The New Typography

In October of 1925, he contributed a 24-page “Elementarie Typographie” insert into the design magazine *Typographische Mitteilungen* (typographic impartations) to showcase his new approach.

ANSCHRIFTEN DER URHEBER

DER MITTELT ANGEKLEBTE ARBEITER

- OTTO KUMBERGER, Zürich.
BERNHEIT AYLER, Buchhaus in Osnabrück, Münsterstraße 36.
MAX FRIEDRICH, Max-Planck-Hochsch. Bonnstraße 38.
K. LINSLEY, Moskau, Kominternstr. 23, Qu. 9.
J. MATHIAS S. MICHOLY-NAGY, Buchhaus Europa, Pörschering, Friedhof-Schindler-Str. 50.
FOLNAR Z. PARRAS, Div. Ugaris, Károlyi St. 4.
JOHANNES MICH. ZAPP, Stuttgart, Bernstraße 24.
KURT SCHMIDTKE, Hannover, Waldhausstraße 28.
IVAN TSCHICHOLD, Leipzig, Gussow Str. 119, Telefon 1596.

FIRMEN UND ZEITSCHRIFTEN

DIE DAS ZUSTANDKOMMEN DES VORLIEGENDEN BUCHES UNTERSTÜTZTEN

- Zentraldruck, Leipzig, am Markt, Zürich, Schweiz.
DAN RAUHAUS IN DESSAU, Buchdruck- u. Verlagsanstalt, Hermann-Walden-Str. 10, Dessau, Magdeburger Str. 27, (Zürich: Staatliches Buchhaus in Winterthur).
BURGER-KRIEHL & CO., Zürich, 4, Lammstr. 103 (München: G. Zentgraf für elektrische Gottlob, Berlin 515, Zentgraf für elektrische Kunst, Wien).
Zentraldruck NEER, Hannover.
Eugen KENTNER Verlag, München (Gebrauch).
Schlagbaum, J. U. SCHULTER & GELSE, G.m.b.H., Leipzig (Leipzig: vom Schäfer).
MORSE-BAU, Dresden, Augustenstraße 15 (Dresden).

ZEITSCHRIFTEN

DIE FÜR DIE IDEE, DER DIESES BUCH DIE WIDMET IST, KÄMPFEN

- NAHE — Beiträge zum Bau, Administration, Bau, Schwab, Augustenstraße 5, Jahrbuch 10, Hannover 1, Berlin. Man wende sich an die Administration.
DAS BACHIALESEIT (November 1924) des Zentraldruck JUNGHE MENSCHEN, Verlag, Hannover 13, Johannisstr. 54, Postfachnummer Hannover 1309. Preis des Heftes — 30 Mark.
DIE KUCHENKREIS, Jahrgang 1919, Heft 11 (Sonderheft), Neue Kunst, Verlag des Arbeiterkreises, Berlin-SW 19, Lindenstraße 5, Preis — 30 Mark. Eine gute Illustration der Bewegung mit guten, teilweise farbigen Abbildungen.
GEGENSTAND (Wochenblatt Internationale Rundschau der Kunst der Gegenwart), Herausgeber: El. Lindberg und Otto Pflanzberg, Verlag Skythen, Berlin-Graebow, Postfachstr. 20. Es erschienen nur die Nummern 10 und 11 (April und Mai 1922), die zusammen etwa 1. — Mark kosten.
MA — Zeitschrift für neue Kunst (in französischer, teilweise in deutscher Sprache), Herausgeber Ludwig Kersch,

- Wie: XII, Augustenstraße 26, München, die 1924 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 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PROGRAMM DER KONSTRUKTIVISTEN

Die Konstruktivisten stellen sich die Gestaltung des Stoffes zur Aufgabe. Grundlage ihrer Arbeit sind wissenschaftliche Erkenntnisse. Um die Voraussetzung dafür herbeizuführen, dass diese Erkenntnisse in praktischer Arbeit verwirklicht werden, erstreben die Konstruktivisten die Schaffung des unwilligen Zusammenhangs (die Synthese) aller Wissens- und Schaffungsgebiete.

Allgemeine und grundlegende Voraussetzung des Konstruktivismus sind die Erkenntnisse des historischen Materialismus. Das Experiment der Sowjet Union die Konstruktivismus die Notwendigkeit erkennen, dass ihre bisherige, ausserhalb des Lebens stehende, durch wissenschaftliche Versuche ausgefüllte Tätigkeit auf das Gebiet des Wirklichen zu verlagern ist und in der Lösung praktischer Aufgaben ihre Berechtigung erweisen muss.

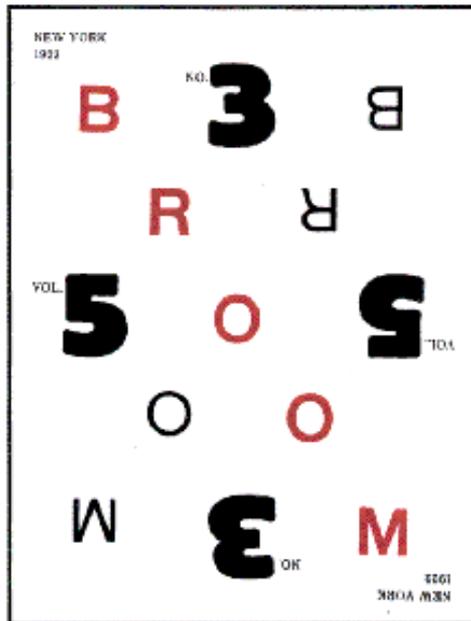
DIE ARBEITSMITTEL DER KONSTRUKTIVISTEN SIND:

1. Faktor. 2. Technik. 3. Konstruktion.

Die Faktor ist das mit technischer Notwendigkeit ausgewählte und bearbeitete Material.

Die Konstruktion ist die, dem Zweck der zuzuschaffenden Gegenstände entsprechende, Ausführung des Materials.

El Lissitzky 1929. Verleihen von Stahl.
Mit einer zirkulären Zeichnung



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HERAUSGEGEBEN VON EL LISSITZKY UND HANS ARP

DIE KUNSTIMMER MIT EINER MALEREI VON EL LISSITZKY, DIE DIE PLASTISCHEN GESTALTUNGEN DER ABSTRAKTEN KUNST IM KONSTRUKTIVISMUS DARSTELLEN. DIE KUNSTIMMER SIND MIT EINER KUNSTWERKSTÄTTE IN DER KUNSTIMMER HERGESTELLT. DIE KUNSTIMMER SIND MIT EINER KUNSTWERKSTÄTTE IN DER KUNSTIMMER HERGESTELLT.

GEHEFTET 24. 26. GEDRUCKT 24. 26.

El Lissitzky 1929. Kunst

Die Konstruktion (die Gestaltung) ist eine bis zum Ausseren gehende, formende Tätigkeit: die Organisation des Materials. Nur jeweilige wissenschaftliche Erkenntnisse vorzuziehen der Technik oder der Konstruktion Grenzen zu ziehen.

DIE STOFFLICHEN MITTEL SIND:

1. Stoff überhaupt. Die Kenntnis seiner Entstehung und der Veränderungen, die er in der Folgezeit erfährt. Seine Eigentümlichkeiten, seine Bedeutung für die Wirtschaft, seine Beziehung zu anderen Stoffen.
2. Die Erscheinungsformen des Stoffes in Raum und Licht. Volumen (die räumliche Ausdehnung), Oberfläche, Farbe. Der Stoff sei sich und seine Erscheinungsformen können nicht getrennt betrachtet werden, darum stehen die Konstruktivisten in gleichen Verhältnissen zu beiden von ihnen.

DIE AUFGABEN DER KONSTRUKTIVISTEN SIND:

1. Herstellung einer Verbindung mit allen Produktionskreisen und Hauptverwaltungen des Landes; 2. Konstruktion von Eisen; 3. Organisation von Arbeiterlagern; 4. Agitation in der Presse;
a) Die Gruppe erklärt rückwärtsdenkenden Krieg gegen alte Kunst.
b) Sie erweist die Unmöglichkeit eines allmählichen Übergangs der vergangenen künstlerischen Kultur in die konstruktiven Formen der neuen Gesellschaft.
c) Sie strebt an, dass die intellektuelle Produktion gleichberechtigt neben der realen Produktion am Aufbau der neuen Kultur teilnimmt. (NACH DEN KUNSTIMMERN. Deutsche Übersetzung von I.T.)

Unser einziger Fehler war, uns mit der sogenannten Kunst überhaupt ernsthaft beschäftigt zu haben. GEORGE GROZ

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Elementare Typographie

Tschichold used examples from many of the Bauhaus school's teachers.

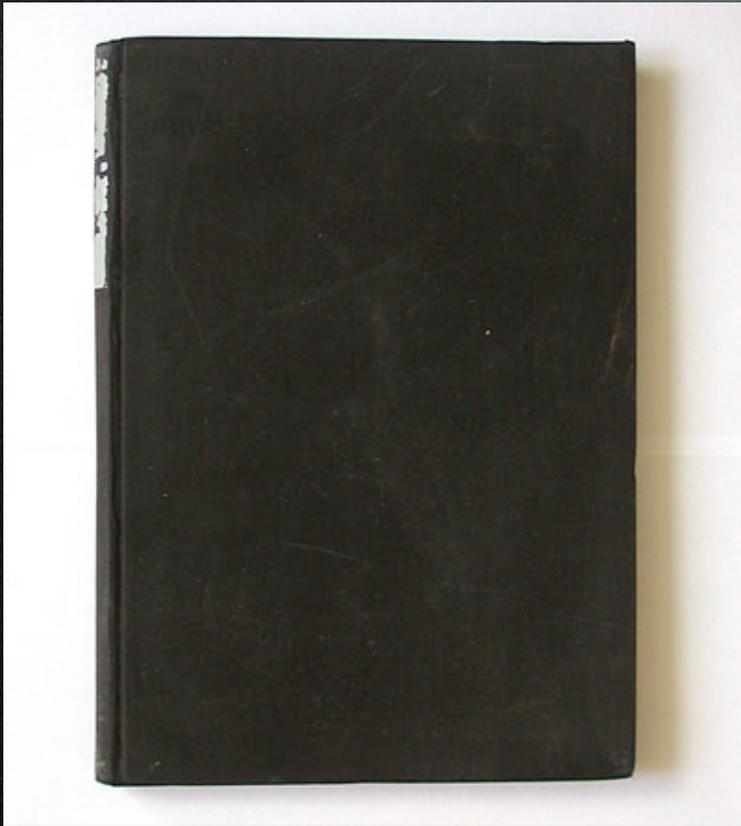
The New Typography



Die neue Typographie

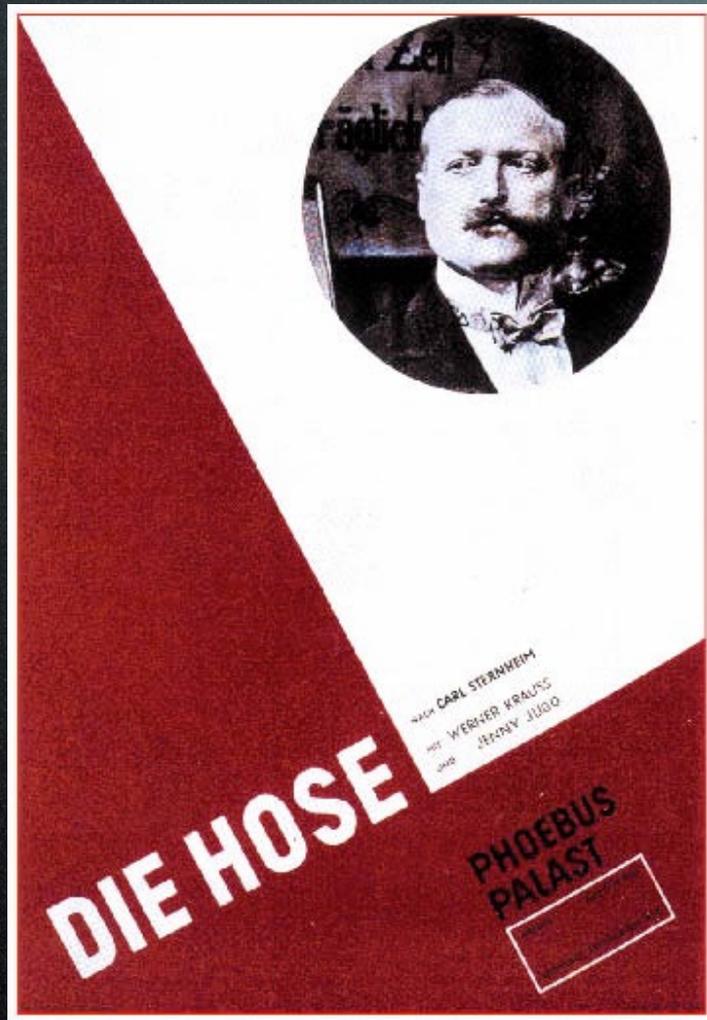
Tschichold followed with a book in 1928 called *The New Typography*, stressing clear functional design.

The New Typography



Die neue Typographie

Tschichold articulated trends in Constructivism and Bauhaus aesthetics into an accessible guidebook for typographers, printers, and designers.



The New Typography

Tschichold organized the printed page or poster as a blank field in which blocks of type and illustration (frequently photomontage) could be arranged in harmonious, strikingly asymmetrical compositions.

unter mitarbeit des schweizerischen fotografen-verbands



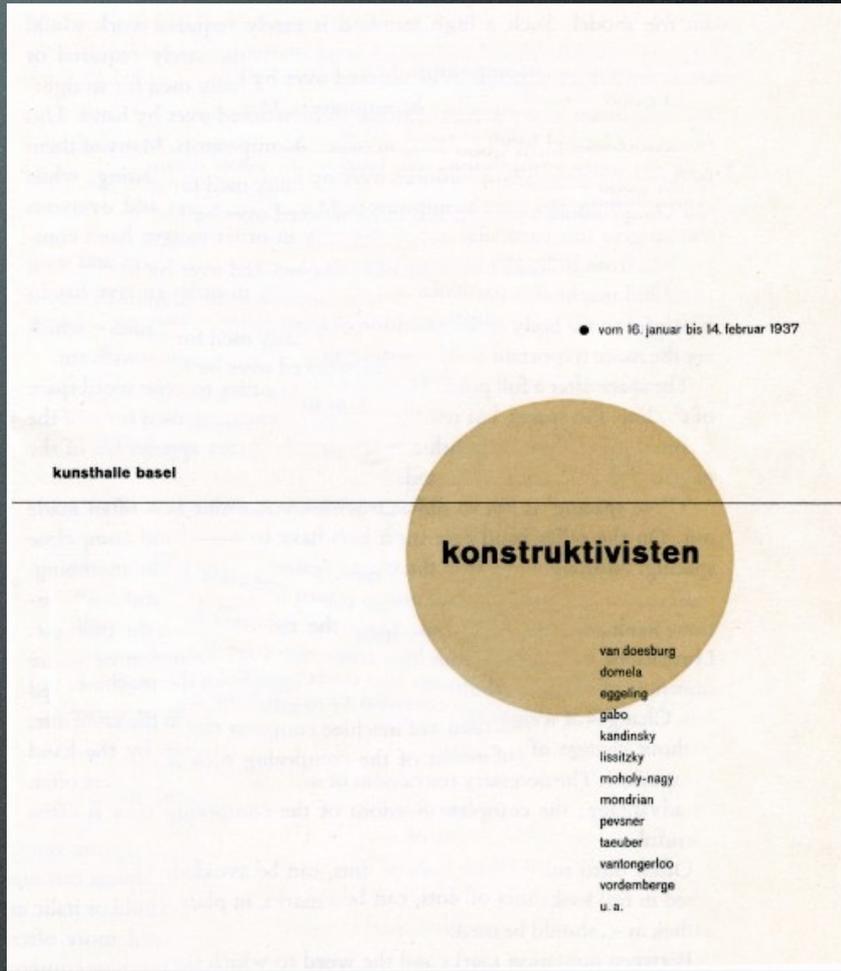
gewerbemuseum basel ausstellung

der berufsphotograph

sein werkzeug — seine arbeiten

8. mai — 6. juni

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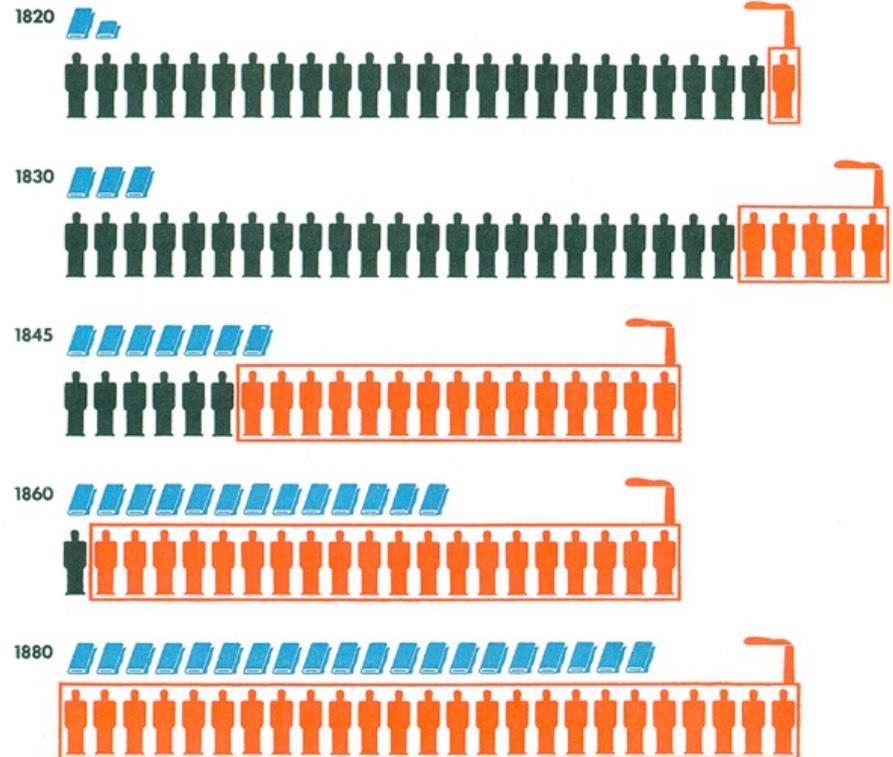


The New Typography

Tschichold used plenty of white space, as well as rules, bars, boxes and circles for structure, balance and emphasis.



Home and Factory Weaving in England

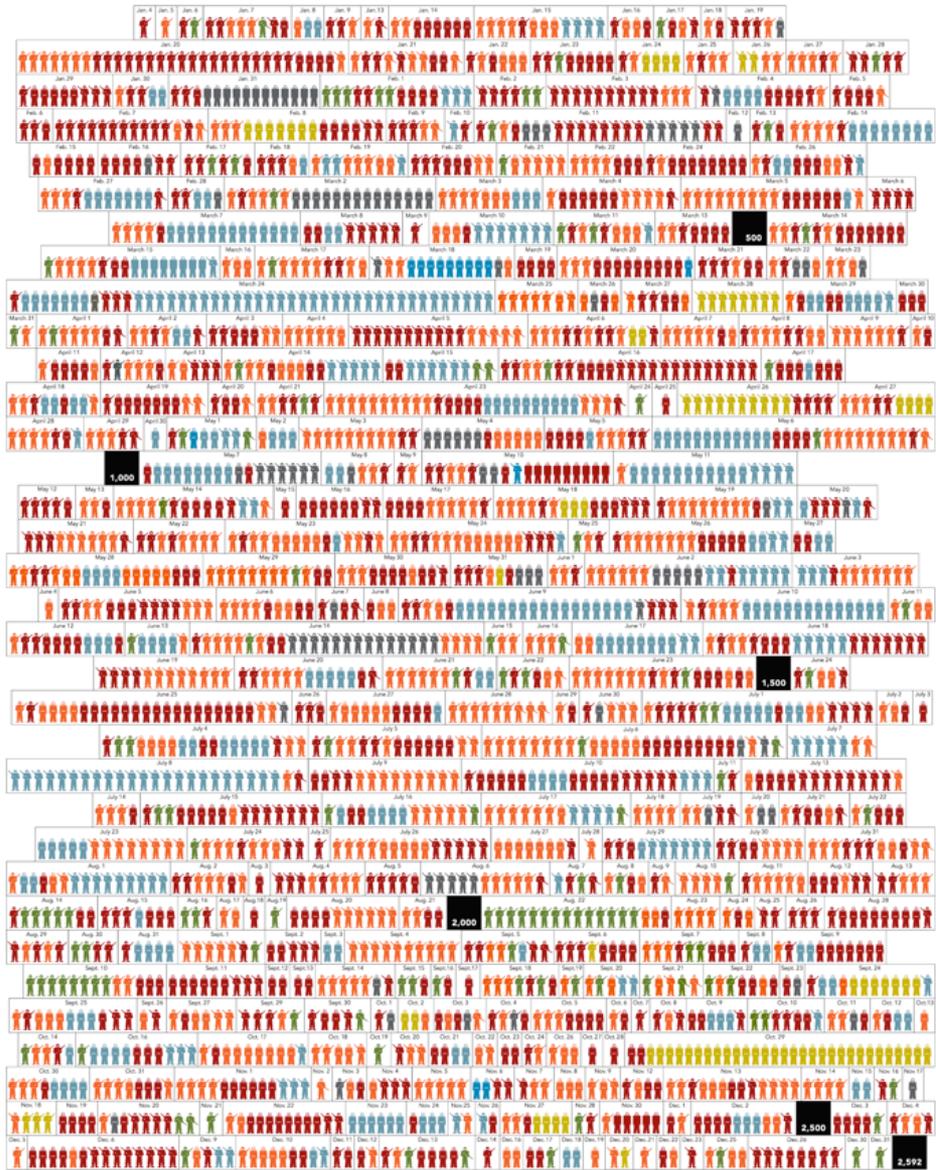


Each blue symbol represents 50 million pounds total production
 Each black man symbol represents 10,000 home weavers
 Each red man symbol represents 10,000 factory weavers

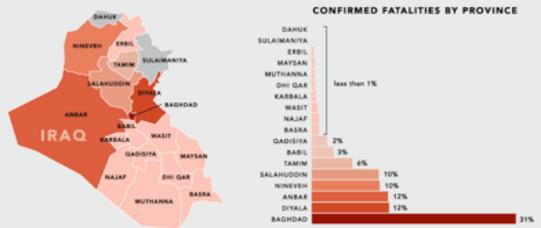


The Isotype movement

The Isotype movement began in the 1920s to develop a “world language without words.” The Isotype (*International System of Typographic Picture Education*) concept involves the use of elementary pictographs to convey information.



- AMERICAN FORCES
- OTHER COALITION FORCES
- IRAQI FORCES
- POLICE OFFICER
- IRAQI SECURITY FORCES: UNCLEAN POLICE OR MILITARY
- HOSTILE FIRE
- HOMEMADE BOMB
- CAR BOMB
- SUICIDE BOMB
- NON-HOSTILE/ACCIDENTAL/SUICIDE
- TORTURE/DECAPITATION/STABBING
- CAUSE OF VIOLENT DEATH UNCLEAR



The Isotype movement

The *New York Times* published this in a full-page graphic for dramatic impact.



LONDON ELECTRIC RAILWAYS



Prototype for the modern map

In 1933, Henry C. Beck developed a schematic map for the London Underground subway.



