

GD315A The Bauhaus (pp310–319)

History
and Analysis
of Design

- **Weimar 1919–1924**
- **Dessau 1925–1932**. During this period the Bauhaus developed the intelligent application of clearly understood and articulated formal principles.
- **Berlin 1932–1933** (closed Aug '33)
 - **Walter Gropius** (1883–1969). Architect and first director of **the Bauhaus**
 - **Dessau Bauhaus Building** (1925, 26) p315#16-12
 - **Johannes Itten** (1888–1967). Head of the preliminary course at the Bauhaus, 1919–1923
 - **Laslow Moholy-Nagy** (1895–1946). Replaced Itten as head of preliminary course.
 - Experimented in painting, photography, film, sculpture, graphic design
 - **Bauhaus Books** (pp316, 317 #16-16, #16-17). Explorations with typography, layout, color, depth, relationships between 2-D and architectural form.
 - **Statement on typography as a tool of communication** (p313 column 1 paragraph 2)
 - see pp313–315 #16-6 through #16-11
 - Emigrated to USA after Nazis shut down the Bauhaus in 1932, 1937 founded **Illinois Institute of Design** (in Chicago and know as “the new Bauhaus”; still in existence as a design school)
 - **typophoto**, the objective integration of word and image, “the new visual literature.”
 - **photoplastics** (Moholy Nagy’s photomontage)
 - **Gyorgy Kepes** (1906–2002) became Moholy’s assistant in 1929; he later founded MIT’s Center for Advanced Visual Studies (Cambridge, MA)
 - **Herbert Bayer** (1900–1985). Innovator of type design and type usage.
 - **Universal Type** (1925) p318 #16-19 (“we don’t speak in upper and lower case distinctions, why write in them?” (note what seems like an error in the condensed version?)
 - Exhibition poster p318 #16-20
 - **Advertising designer in USA** after Nazis closed the Bauhaus.
 - **Joost Schmidt** (1893–1948). Exhibition design, typographic design.
 - **Ludwig Mies van der Rohe** (1886–1969). Architect, said “**less is more.**”

THE NEW TYPOGRAPHY (pp319–323)

- **Jan Tschichold** (1902–1974).
 - **In his early work he sought functional, straightforward design (p321#16-23);**
 - In 1923 he saw a Bauhaus Exhibition and began to emphasize the nature of machine composition; argued for a “dynamic force” in design with **type in motion and asymmetrical composition** (pp320–323 16-24 through 16-32). The **new typography**, he claimed, **was rational and coherent, capable of giving “pure and direct expression to the contents of whatever is printed”** (p63, *Graphic Design in the Mechanical Age*).
 - March 1933, Tschichold and his wife were arrested by the Nazis—he was accused of being “a cultural Bolshevik who created ‘un-German’ typography (note: Textura type and symmetrical layout—similar to that used in Gutenberg’s Bible (p74)—were *still* typical of German printed work).
 - After six weeks, the Tschicholds were released and they emigrated to Switzerland. Tschichold gradually turned away from his earlier explorations in sans serif and asymmetrical design. pp324, 325 #16-33, #16-34
 - (very important: read p323 col 1 para 2: “In 1946 he wrote that the new typography’s “impatient attitude...he made an indelible mark on graphic design).

Also important, Ch 16...

- **Eric Gill** (1882–1940). Applied historical influences in a fresh and innovative manner.
 - Especially influenced by the Trajan Capitals; medieval manuscripts, and works from Incunabula; old style, and transitional typefaces—yet... see i.e. p325 #18-36, The Four Gospels (1931).
 - Read about Gill, pp 323, 324 and see #16-35 through #16-37.
 - **Gill Sans** (portion stems from roman traditional forms)
 - **Perpetua (inspired by the Trajan Column [p27])**
 - **Essay on Typography** (1931). A synthesis of the historical and the new.
- **Paul Renner** (1878–1956). Proposed that each generation attempt to create a contemporary form that was true to its time.
 - **Futura** (1827–1930), p324 col 2 para 2 text and #16-38.

- **Otto Neurath** (1882–1945). Sociologist.
 - Developed **Isotype** (1934, **International System of Typographic Picture Education**), “a language picture” consistent with the movement from the 1920s through the 1940s to develop a “world language without words.” Isotype uses elementary pictographs to convey information.
 - Neurath associated with Tschichold in early 1920s, adopted Renner’s Futura for isotype designs immediately after it was released.
 - P326, 327: Read **The Isotype movement**, and #16-42 and #18-43.
- **Working with Neurath:**
- **Marie Reidemeister** (1858–1959). Scientist/mathematician. Converted verbal and numerical data compiled by statisticians and researchers into layout form.
- **Gerd Arntz** (1900–1988). Woodcut artist, designed isotype pictographs.
- **Important to Isotype movement:**
 - need for **clear communication**
 - was **functional**, no decorative qualities
 - **ideas and factual information conveyed by visual means**
 - pictorial **syntax (form, order, structure)**
 - **universal** visual language system
- Note: **Isotype=design solutions inspired by a sociologist and a scientist**
- **Henry Beck** (1903-1974). Draftsman.
 - 1933, **Beck’s topological London Underground Map** (p327, #16-44); replaced geographic accuracy with a diagram of the subway routes. **Topology=the study of position.** The London Underground map abandoned exact distances, it detailed the **relative position** of subway routes and stops.
- **Piet Zwart** (1885–1977).
 - Once referred to self as a **typotect** (an architect who became a typographic designer)
 - Combined Dada’s vitality and De Stijl’s clarity. See pp293–295, esp. #16-45 through #16-51. Of whose significant work—that we recently discussed—is Zwart’s personal logo in #18-50 reminiscent? (Hint: a Suprematist painting.)
- **Stanley Morrison** (1889–1967)
 - **Times New Roman** (1932): New typeface for the London Times. It was legible and clear, with short ascenders and descenders—reminiscent of Caslon.
 - **Note:** Morrison worked during much the same time period as Frederic Goudy in the USA. Although the modernist movement(s) were developing new ways of presenting text and image, both Morrison and Goudy produced more obviously traditionally-inspired material (Old style, Transitional and Modern type and typographic design).
- **Herbert Matter** (1907–1984)
 - **Extreme contrasts of scale** in his use of photography and type.
 - Studied poster design with A.M. Cassandre (Ch 14)
 - pp334, 335 #16-62 through #16-64
 - Note **Matter’s Swiss tourism poster, #16-62** (p334) as compared to **Paula Scher’s Swatch Watch poster p483 #23-40**; we’ll discuss both posters later in the semester.