

Bauhaus Stamps

print, production, typography

Research- Bauhaus Movement

A greatly influential movement, that impacted not only Europe- but also the United States, called the Bauhaus. **The connection that was drawn to technology and society was taught at the Bauhaus school. Even today, we refer back to the Bauhaus movement as the beginning in art, architecture, and design.**

The origins of the Bauhaus started in the 19th century. The industrial revolution led to the Arts and Crafts movement, which then led to the Bauhaus movement. With the increase of industrialization, social restructuring rationalized cheaper goods production. The World's fair took place in 1851, which was an event where countries could present their new innovations in technology or culture. England always had the technological advances set high. They had started coming up with practices to train craftsman. William Morris happened to come up with practical ideas based off of John Ruskin's ideas. He made them come to reality. He wanted to reinvent everyday objects and their way of use. **Together, their style was derived from the Gothic and oriental style. This became the Arts and Crafts Movement (Droste, 10).** They focused on the advance quality and design of the object. In the 1890's the Arts and Crafts movement was becoming better known as the growing interest in design increased, particularly Art Nouveau (Meggs).

The meaning of Bauhaus is "house of building" in German. Bauhaus style was referred to as simple but functional. That was the key concept of this movement. The founder of Bauhaus, Walter Gropius, started this movement. (Bauhaus 1919-1928). Starting in Weimar, Germany Walter Gropius had directed the Art and Craft Academy to eventually create a "consulting art center for

industry and the trades". He came up with a concept that two teachers trained every student at the Bauhaus in each subject. One was an artist and the other was a master craftsman. The new education system allowed the teaching style to become more "modern" and the influence of contemporary movements was shown. Gropius created a study diagram in 1922. **"The training started with the six-month preliminary course. The two middle rings represent the three-year period of workshop training together with form theory (Winton).** The workshops are identified in terms of their materials." The success that was achieved just by this way of teaching and designing was greatly impacts with the future decisions that Walter made.

Starting the whole school and coming up with the curriculum was the hardest part. "Gropius's idea soon achieved realization: modern artists, familiar with science and economics, began to unite creative imagination with a practical knowledge of craftsmanship, and thus to develop a new sense of functional design" (Bauhaus 1919-1928, 13). In 1925, a new location for the Bauhaus was established in Dessau, Germany. At this time, more teachers had been trained for this unique way of teaching.

New ideas kept coming and making improvements. Contemporary styles such as steel furniture, modern textiles, dishes, lamps, and modern typography derived from the Bauhaus movement. "The objective of all creative effort in the visual arts is to give form to space...But what is space, how can it be understood and given a form?" (Bauhaus 1919-1928, 22). This was a question that was consistently asked for each design that was developed. Another major component was architecture and design. Up until the Bauhaus movement, architecture had been very focused

on the ornamentation instead of the formalistic aspects of design. The way architecture improved was significantly based on its function. "We want to create a clear, organic architecture, whose inner logic will be radiant and naked, unencumbered by lying facades and trickeries." (Bauhaus 1919-1928, 27). Creating design so that it was recognizable for its intent and purpose.

Many successful design pieces became well known. For example, the "Wassily Chair" designed by Marcel Breuer. The chair improved the concept of open construction, which reduces the amount of elements contained in the piece. Only necessary pieces and parts are shown and functional. No part of it was for the aesthetic eye.

Herbert Bayer and Laszlo Moholy-Nagy designed a catalog and cover called the "Exhibition Catalog". **The cover was unusual and unique; therefore, was seen as an improvement and originality in design. The letters and typeface create an invisible border around the text.** The scale of the text was quite large compared to other catalog cover seen prior to this design (Straber, 48).

Research- Individuals

There are many individuals that impacted this movement tremendously. All of the teachers were artists and has a degree in design. Without them the design aspect of learning wouldn't have been the same. They influenced and inspired the students to design with originality, purpose, and function. Three key artist that I chose are Walter Gropius (an Architect) Herbert Bayer (Student and teacher at the Bauhaus School), Laszlo Moholy-Nagy (teacher at the Bauhaus school).

Walter Gropius | 1883- 1969

Walter Gropius, the individual who started it all. He was able to show one of his designs through architecture, the Bauhaus building in Dessau. He was born in Berlin, Germany in 1883. His father was also an architect, who studied architecture at the technical institutes in Munich. Gropius worked with a German electricity company, which later helped him a lot in his design and structure. In collaboration with Adolph Meyer he designed two buildings called, The Fagus Works at the Alfeld-an-der-Leine in 1911 and Factory building in Cologne in 1914. These were constructed under the Werkbund Exposition. During World War I, he serves as a cavalry officer on the western front (Koeper, 1). The Bauhaus movement started in 1919 and this when he became very well known. After, him and his wife moved to England, and collaborated with another architect. Later, he moved to Cambridge and became a professor at Harvard University. The formed a group called, The Architects Collaboration, which he was a part of until he passed in 1969 at the age of 86 (Kentgens-Craig).

Herbert Bayer | 1900- 1985

Herbert Bayer was born in Haag, Austria in 1900. He received his education at the Bauhaus, which molded his art and design skills. He excelled in typography and graphic design. When he graduated and passed all his exams, he was asked to come teach at the Bauhaus School. The Bauhaus school located in Dessau, where he taught typography and graphic design. He started using a typeface for most of his works that had been created. The style of this font was sans serif lowercase, which he called "Universal". He later established his own firm and he also did a lot of commission work with other well-known architects and designers. Bayer moved in New York in 1938. He started an office under the Museum of Modern Art in New York. He received a position as the design consultant in Aspen, Colorado, where he stayed until 1974. Bayer moved California and worked with Breakers Project, which involved redesigning interior and exterior spaces. His final environmental work was in Washington. He passed away in 1985 at the age of 85. He was in the spotlight majority of his life as a designer (Maggio, 1).

Laszlo Moholy-Nagy | 1895-1946

Laszlo Moholy-Nagy was born in 1895 in Borsad, Austria-Hungary. He wanted to become a writer, but his uncle wanted him to study law. But World War I interfered with that plan, as he enlisted in the army. He would draw and sketch during that time, and later was able to put his work in an exhibition. At the age of 23, he decided to go into art as a career. He then worked for Bauhaus and became well known. This led to meeting new artists and working in collaborations. He wrote articles and a couple of book on the Bauhaus. He eventually moved on London and worked on photography and films. He got the opportunity to teach again in

Chicago, at a school called, The New Bauhaus: American school of Design. Moholy was later diagnosed with leukemia and passed away in 1946 at the age of 51(Biography,3). These artist created works beyond the Bauhaus movement later in their lives, but kept true to the foundations that they learned as artists. This movement influenced many other movements and education in the future. The approach to design and art changed significantly. The purpose of designing became more focused and driven. Even though the Bauhaus school closed in 1933, the teachings are still portrayed through modern design today in art, technology and industrial design.

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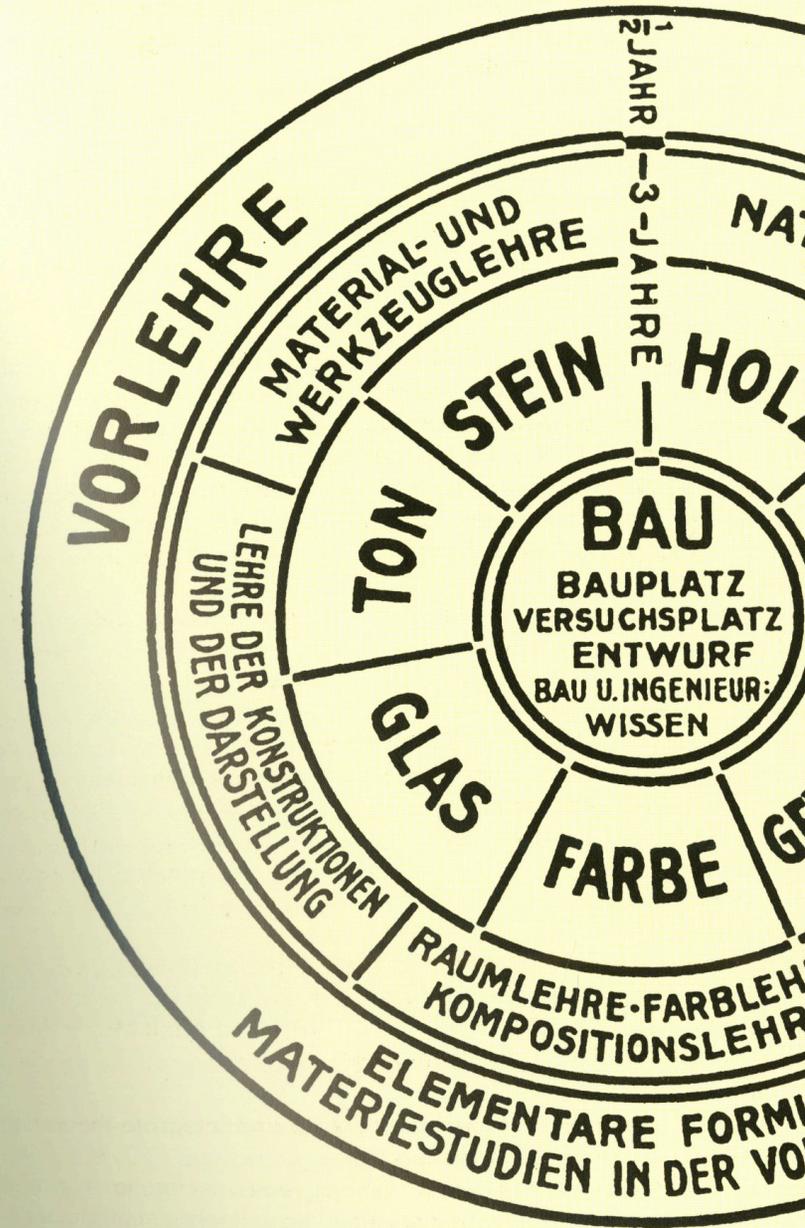
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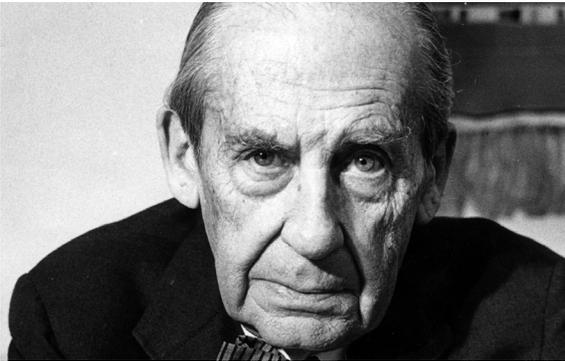
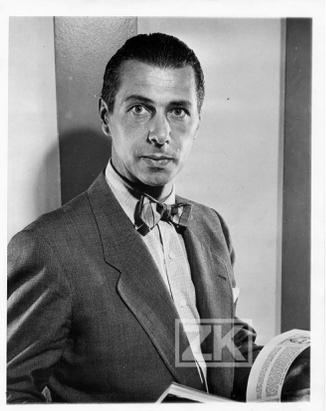
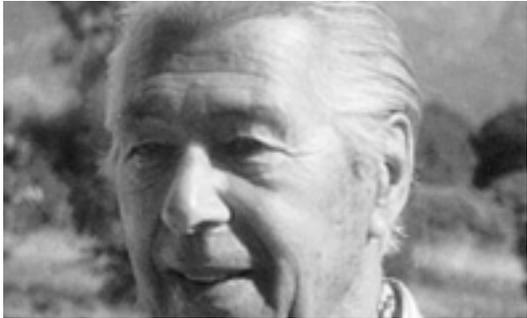
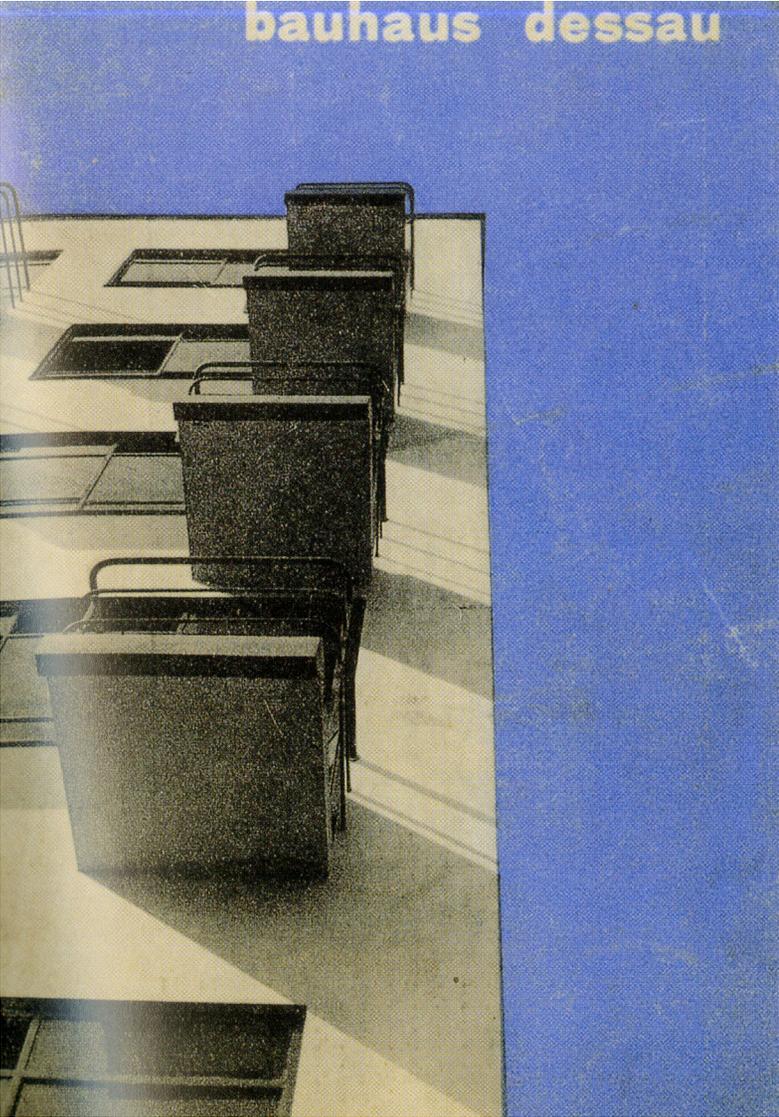
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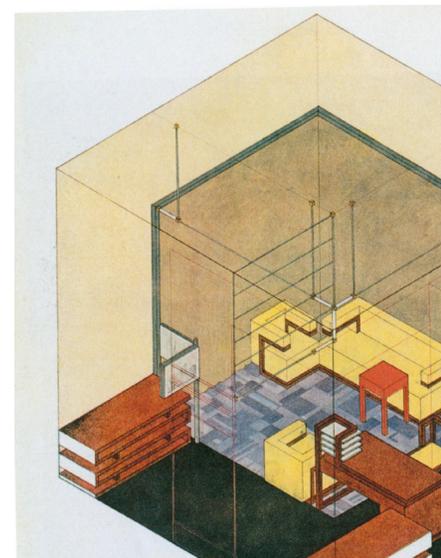
STAATLICHES
BAUHAUS
IN WEIMAR
1919-1923



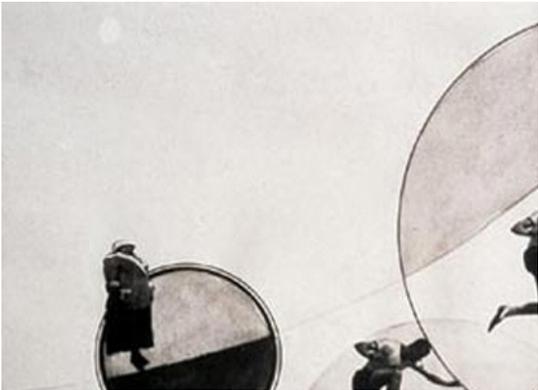
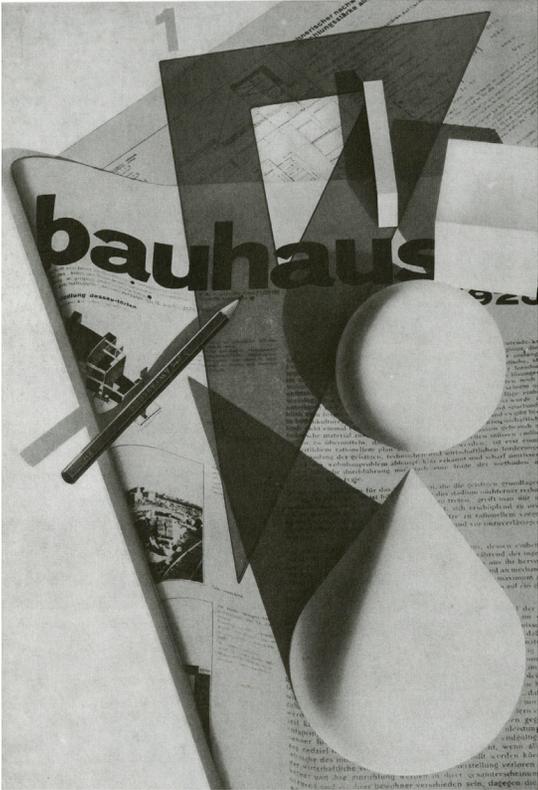
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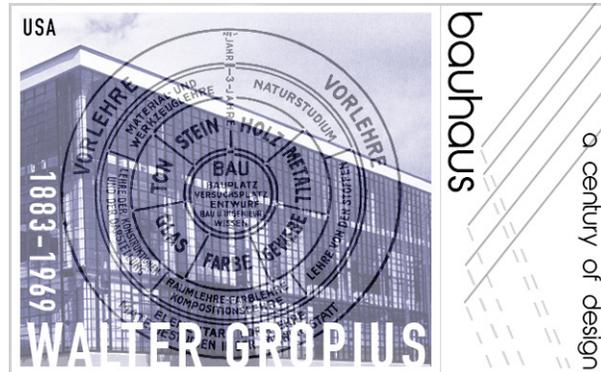
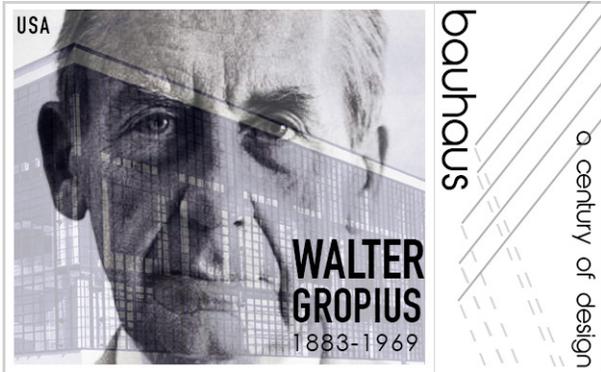
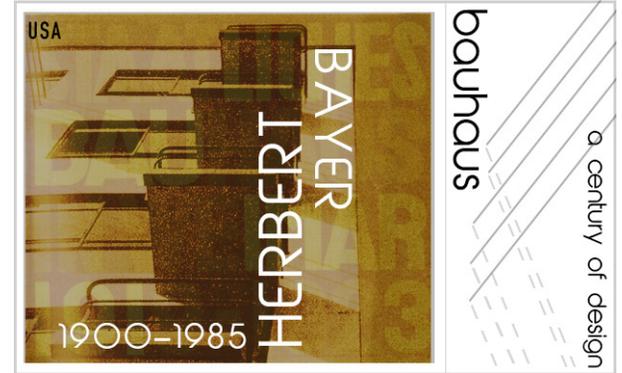
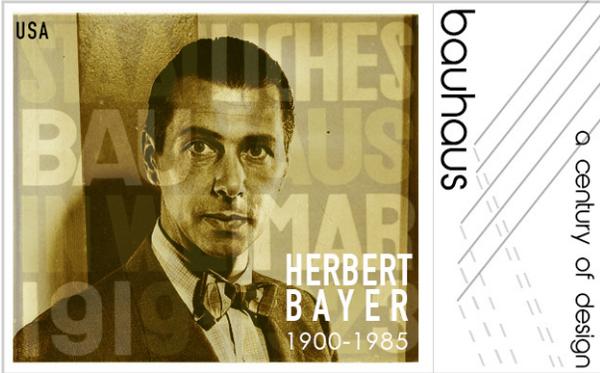
Inspiration & Reference Images



Inspiration & Reference Images



Stamp design



Final Application



Final Application



Final Application



USA

1883-1969

WALTER GROPIUS

GR

USA

a century of design

bauhaus

bauhaus

a century of design

bauhaus

LASZLO MOHOLY NAGY 1895-1946

bauhaus

USA

1895-1946

LASZLO MOHOLY NAGY

a century

MOHOLY NAGY