**Lazlo Moholy-Nagy: The new vision 1939**

**Biography**
- László Moholy-Nagy was born in 1895 in a small village in southern Austria (now Hungary)
- He first studied law in Budapest in 1913, which he never finished
- From 1914 to 1917, while completing his military service and staying in a military hospital, he produced his first drawings, which was the beginning of his career as an artist
- Moholy-Nagy relocated to Berlin in 1920 and got in contact with the Dadaists and other movements
- In March 1923, Walter Gropius appointed him as a teacher at the Staatliches Bauhaus Weimar. He was the director of the preliminary course and head of the metal workshop in Weimar, later in Dessau.
- Together with Walter Gropius, Moholy-Nagy began to publish the series of Bauhaus Books.
- Moholy-Nagy left the Bauhaus after five years in 1928 and established his own studio for typography, exhibition design, photo-montage and photo collage in Berlin.
- After emigrating to London for some time Moholy-Nagy founded the successor of the Bauhaus (and New Bauhaus) to the School of Design in Chicago in 1939
- Moholy-Nagy worked as a freelance artist and designer until his death in 1946.

**The new vision**
- *The new vision* was intended to inform laymen and artists about the basic elements of Bauhaus education and the merging of theory and design: The basic idea was that the Bauhaus can only teach a rather small amount of students. The great majority of those interested had to rely on incidental information. This majority was the target group for *the new vision* and also for all the Bauhaus-books
- The main emphasis does not lie on the personal quality of expression which is usually called art, but in its primordial, basic elements, the ABC of expression itself. (Moholy-Nagy, introduction)
- The aim of the Bauhaus education was to keep alive in grown-ups the child’s sincerity of emotion, his truth of observation, his fantasy and his creativeness. (Moholy-Nagy, introduction)
- Black and white photos highlight the theoretical teachings of the Bauhaus: Photos and diagrams of art, architecture, sculpture, displays, movie sets, furniture, etc.

**Useful links**

**Content**
1. Introduction
2. Preliminaries
3. The material
   - surface treatment, painting
4. Volume
   - sculpture
5. Space
   - architecture
Max Bill: 
Wassily Kandinsky 1951

Biography
- Max Bill was born in 1908 in Winterthur, Switzerland.
- In 1927, he enrolled in various courses at Bauhaus College in Dessau, Vasily Kandinsky was one of his teachers.
- With his theoretical writing and progressive work Bill had great influence on Swiss graphic design.
- His most famous works as an industrial designer were the watches designed for Junghans or the Ulmer Hocker.
- Max Bill was a hugely influential founder of the Concrete Art.
- His architectural work included buildings like the Bauhaus Archive in Berlin.
- In 1953, alongside Inge Aicher-Scholl and Otl Aicher, he founded the HfG Ulm, Germany.
- Max Bill died in Berlin in 1994.

Wassily Kandinsky
- A monograph on Wassily Kandinsky, with numerous reproductions of his drawings and paintings in colour and black and white.
- The text is in French, with translations in German, English, and Spanish at the end of the book on purple pages.
- "We have deliberately avoided the composition of a complete monograph (...) We have been eager to cast light on certain aspects of this essentially revolutionary artistic personality, to stress certain features of it." (Max Bill)

Useful links & books
http://www.maxbill.ch/max-bill/portrait.html
Bill, Wassily Kandinsky, Maeght, 1951

Essays
Max Bill Hommage to Wassily Kandinsky
Alberto Magnelli The painter Kandinsky
(Ludwig Grote Kandinsky dans l’histoire de l’art)
(Nina Kandinsky Les périodes dans l’œuvre de K.)
Ludwig Grote Kandinsky, the painter
Jean Arp Kandinsky, the poet
Max Bill Kandinsky, the educator
Carola Giedion-Welcker K. the theoretician
Will Grohmann The man
Charles Estienne K. and the painting world
Karl Gerstner:
Designing Programmes 1964

Biography
- Karl Gerstner was born in Basel, Switzerland in 1930
- He studied one year at the Allgemeine Gewerbeschule in Basel
- In 1957 Gerstner designed the book Schiff nach Europa by Markus Kutter (who he worked with at the pharmaceutical company Geigy)
- In 1959, Karl Gerstner and Markus Kutter established their own design office and published The New Graphic Art, a survey of Swiss graphic design
- Paul Gredinger joined the firm in 1962: they became GGK
- He designed the magazine Capital in 1962. 'The square consists of 58x58 units. The fascinating thing here is that -with a constant intercolumnar space of 2 units- all of the different columns can be divided without remainder into 58.'
- As a designer Gerstners main characteristics were:
  - flexible grids
  - unjustified ranged-left setting for text
  - 'integral' typography: the message and its form are inseparable and interdependent
- GGK grew to become a large advertising agency. Gerstner’s dreams of making a multi-disciplinary practice in the spirit of the Bauhaus faded.
- To manage the huge Ford account in Germany, GGK moved to a new main office in Düsseldorf in 1968
- The same year Gerstner developed the Morphological Typogram system: A tool for designers to systematically produce a number of variations of a wordmark
- The firm flourished, but by the beginning of the 1970s Gerstner retired
- GGK was bought by Trimedia, a PR agency, in the 1990s. ‘The last remnant of everyday aesthetics is being sacrificed on the altar of consumerism’ writes Gerstner.

Designing Programmes
four essays and an introduction by Karl Gerstner

- Designing programmes means a method and an approach. There are several solutions for each problem, and one of them is the best under certain circumstances. In other words: designing programs it self means a program; rooted in practice, however, rather than in a philosophy of life

- Programmes
  - Definition: a systematic approach to solving a problem which comes from an understanding of a problem.
  - the designer has to have the ability to make informed choices based on understanding the problem and the combinations of elements.
  - He then develops a set of criteria, so he is able to make ‘creative decisions’ which are based on a systematic approach instead of instinct.
  - The failure of a programme comes when it is not developed comprehensively enough or does not regard the design problem adequately.

  - Programme as typeface: An attempt to bring an already existing typeface (the old Berthold Sans-Serif) as close to perfection as possible
  - Programme as typography: Text can convey a meaning or some information, but when typography is used in an informed manner, it can contribute to the connection between the words and the actual meaning: The message is inseparable from the form.
  - Programme as picture: Thoughts on the handling of colours and proportions
  - Programme as method: An exercise on variation

Useful links & books
Gerstner, Designing programmes, Alec Tiranti Ltd., 1964
http://www.eyemagazine.com/review/article/the-designer-as-programmer
http://www.aisleone.net/2010/design/celebrating-karl-gerstner/
http://t-y-p-o-g-r-a-p-h-y.org/MEDIA/PDF/DesigningProgrammes.pdf
Josef Müller-Brockmann: A history of visual communication 1971

Biography

• Josef Müller-Brockmann was born in 1914 in Rapperswil, Switzerland and studied architecture, design and history of the art at the University and at the Kunstmuseum of Zurich.
• He designed his first poster for the Tonhalle-Gesellschaft of Zurich in 1950.
• Many years of collaborative work (till 1972) followed.
• In 1958 he founded and co-edited the Neue Grafik magazine with Richard Paul Lohse, Hans Neuburg and Carlo Vivarelli.
• He founded in 1967 Müller-Brockmann & Co with 3 partners and was responsible for the signage of Zurich Airport and the identity of the SBB Swiss Railways.
• He is the author of several books such as The Graphic Artist and His Design Problems (1961), The History of Visual Communication (1971), History of the Poster (1971) and Grid Systems in Graphic Design (1981).
• He kept working, traveling and exhibiting his work until he died the 30 August 1996 in Zurich.

A history of visual communication

• The text is in German, French, and English.
• It is not a complete survey, but took on the ambitious task of sketching the development of visual communication from 35,000BC to the twentieth century.
• Müller-Brockmann works through the ancient artefacts of Mesopotamia, Egypt, China, India and Europe.
• Some periods are skipped, others are covered in great detail.
• However, the wealth and variety of material reveal the authors reach of interest in printing and typographic history.
• He puts an emphasis on the earlier history: development of photography, the poster, and the influence of artistic movements on typography.
• The end-section attempts to pre-empt future developments.

Useful links & books

http://www.blanka.co.uk/Design/Muller-Brockmann
Purcell, Josef Müller-Brockmann, Phaidon Press, 2006
Richter, Josef Müller-Brockmann, Lars Müller Publishers, 2013

Blurb

Word and image from the bridge between one human being and another. They are the links between the mind and the physical world and the world of other people. In the course of time both these resources of expression have developed and become richer and more sophisticated. However, in the beginning was the word, which has remained indispensable down to the present day since its impact is the most vivid.