DSGN122

Russian Suprematism & Constructivism/Bauhaus

Russian Suprematism & Constructivism

~1915 - 1930s

- Costructivism was founded in Russia by Vladimir Tatlin & Alexander Rodchenko & Kasimir Malevich

- Influenced by Picasso's cubist construction

- Purely technical & focused on organisation of materials

- Supressed by the 1920s

- Artists focused on graphic design & poster design

Russian Suprematism & Constructivism

~1915 - 1930s

- Art had no place in the hermetic space of the artist's studio

- it should reflect the modern, industrial world

- art should be deployed as an active agent in the broader Communist revolution

- "to establish a scientific base for the approach to constructing buildings and services that would fulfill the demands of Communist culture."

КРЕПНЕТ КОММУНА ПОД ПУЛЬ РОЕМ.
ТОВАРИЩИ, ПОД ВИНТОВКОЙ СИЛЫ УТРОИМ!

- Simple posters spread the Bolshevik message to the largely illiterate population

Vladimir Vladimirovich Mayakovski, ROSTA window poster, c. 1921
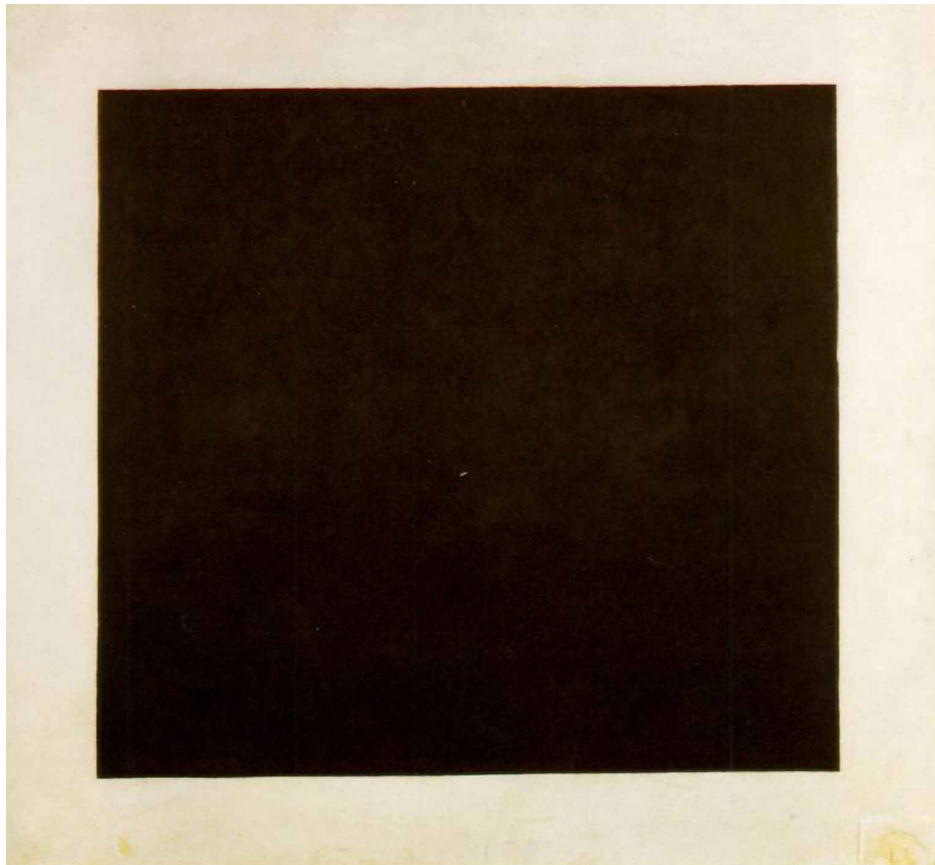
- A new vision for visual art, it is as far removed as possible from the world of natural forms & appearcences

Kasimir Malevich, Black Square, c. 1913

- A symphonic arrangement of elemental shapes of luminous color on a white field becomes an expression of pure love

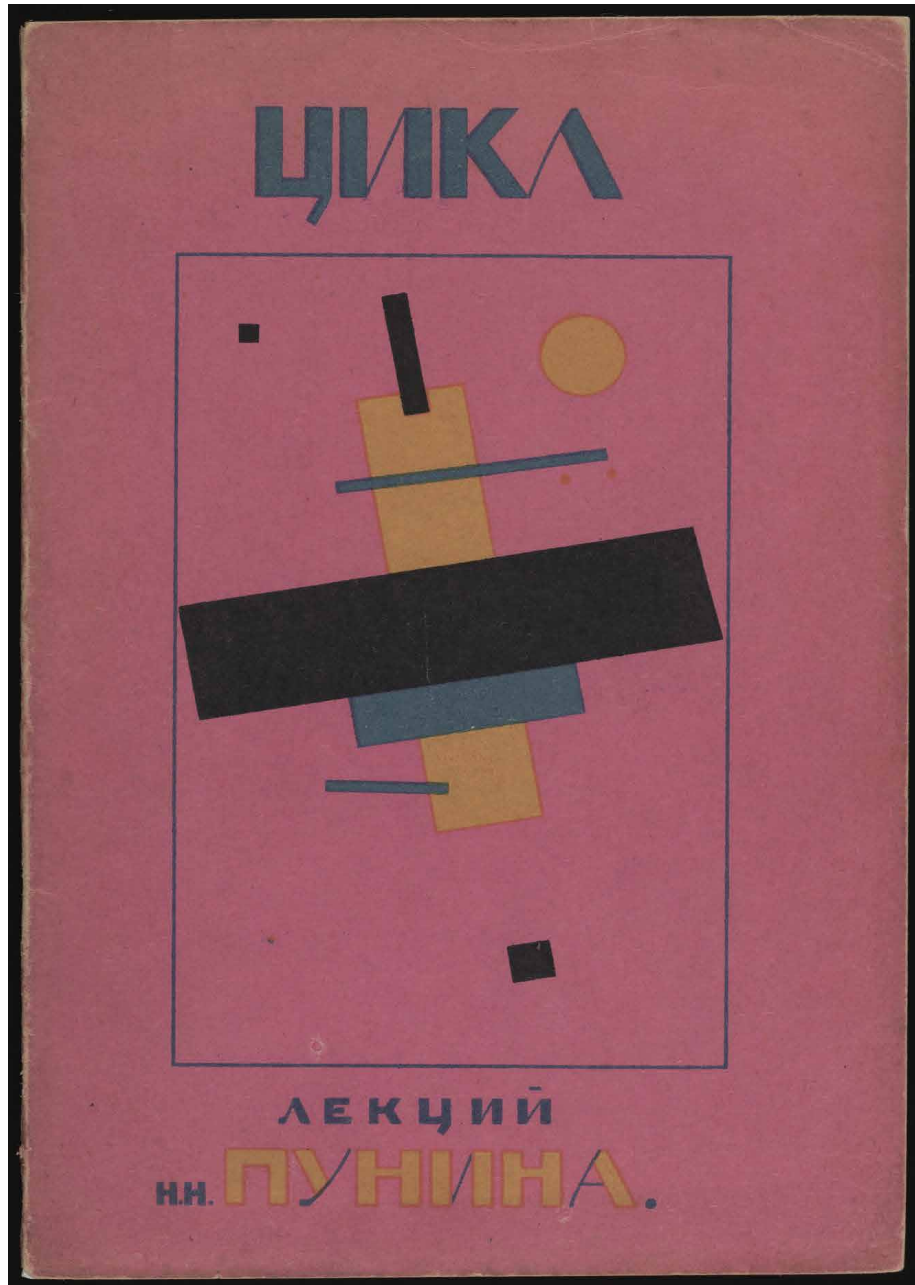Kasimir Malevich, Suprematist Composition, c. 1915
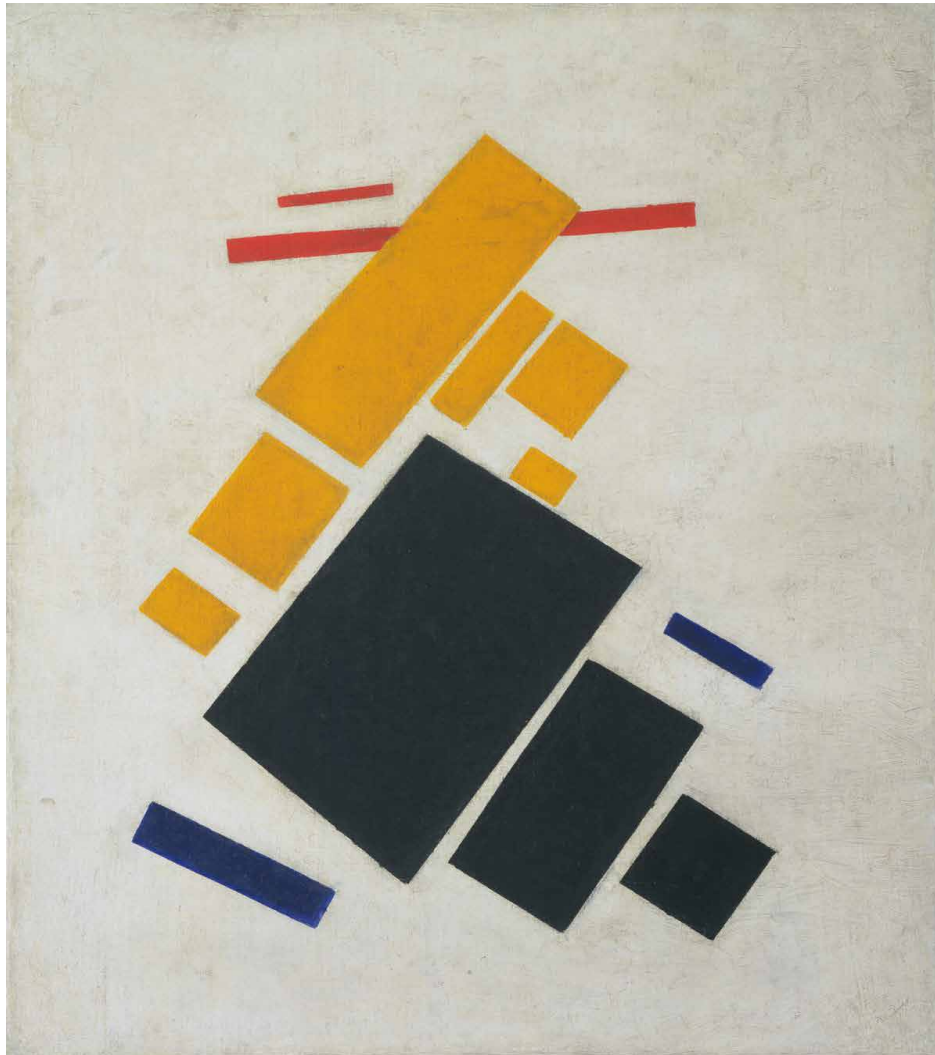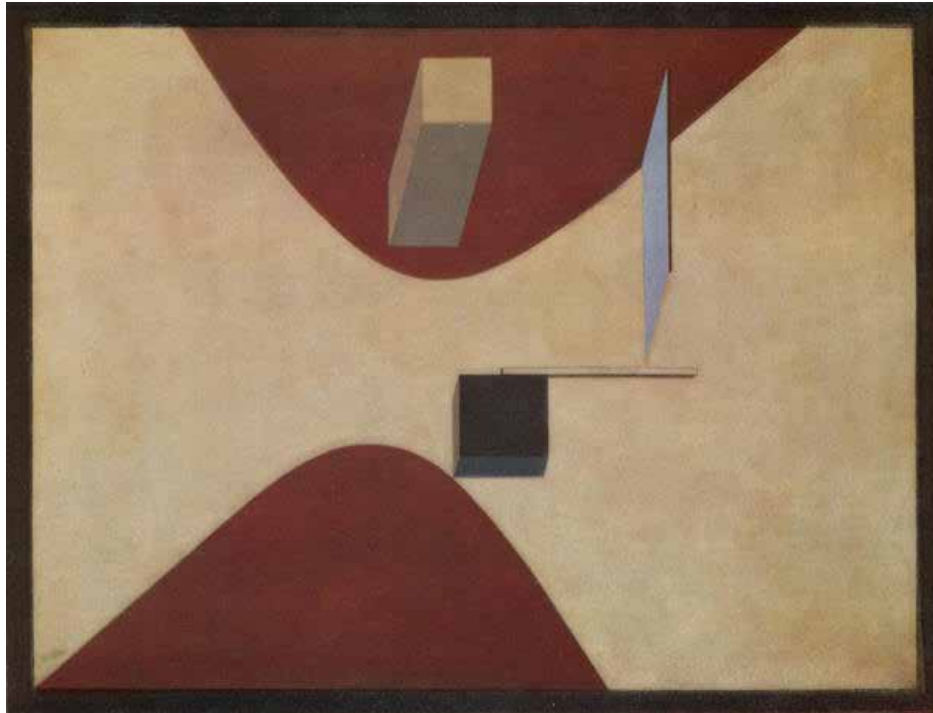
- A symphonic arrangement of elemental shapes of luminous color on a white field becomes an expression of pure love

Kasimir Malevich, Suprematist Composition, Airplane Flying c. 1915

ЦИКЛ

ЛЕКЦИЙ
Н.Н. ПУНИНА.

- A suprematist compisition combined with typography

Kasimir Malevich, cover of Pervyi tsikl lektsii c. 1920

- Lissitzky developed visual ideas about balance, space, and form in his paintings, which became the basis for his graphic design & architecture

El Lissitzky, Proun 23, no. 6, 1919

КЛИНОМ
КРАСНЫМ
БЕЙ
БЕЛЫХ

N 19 Литиздат Политуправления Запфронта   Уновис

- The Bolshevik army emblem, a red wedge, slashes diagonally into a white sphere signifying Aleksander Kerensky's white forces. The slogan's four words are placed to reinforce the dynamic movement

El Lissitzky, Proun 23, no. 6, 1919

- Mechanical drawing instruments were use to construct geometric letterforms in a different style for each title; small typeset type was pasted in for plating

El Lissitzky, cover of Vesch, 1922

- Lissitzky searched for a geometric organizational system relating type, geometric elements, and photographs as elements in a whole

El Lissitzky, Title page for Vesch, 1922
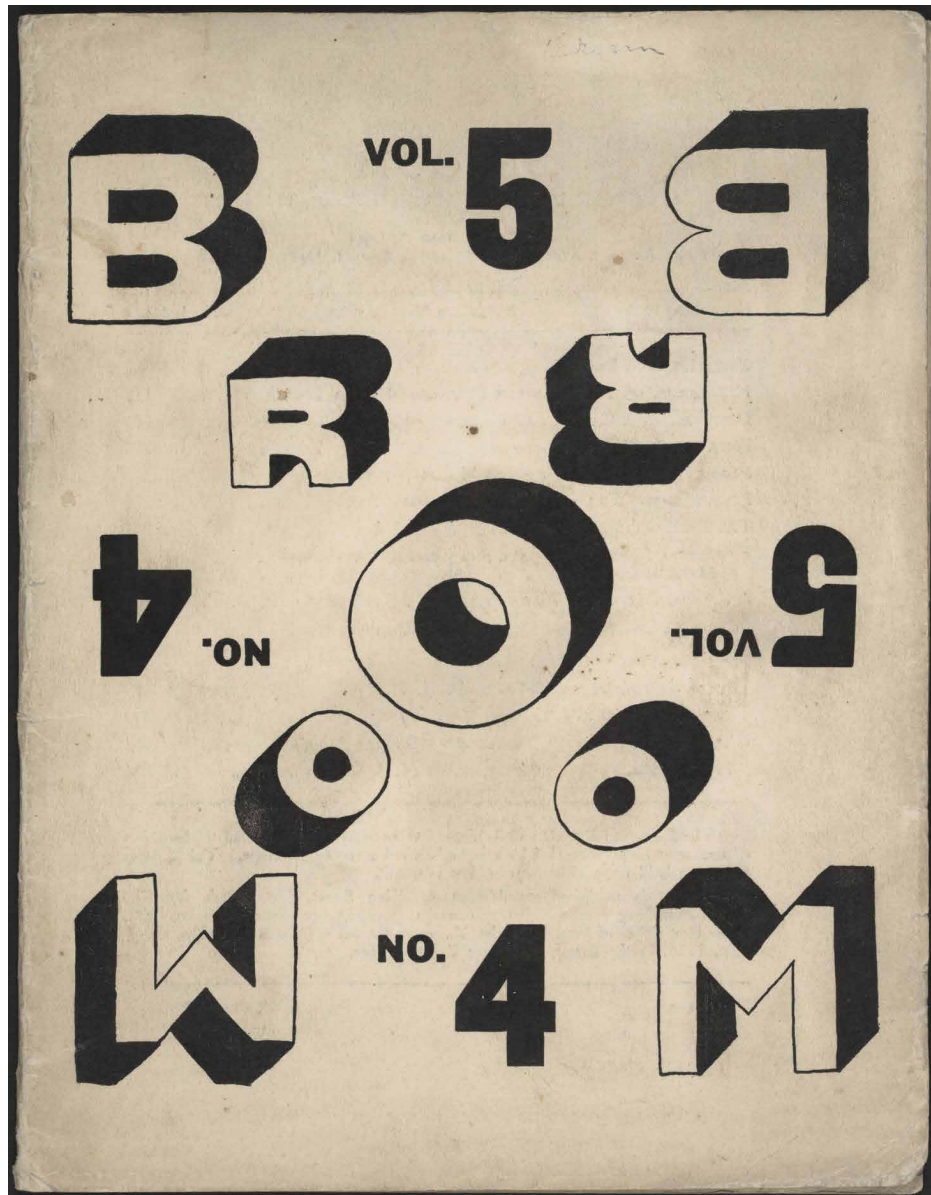
- Isometric perspective letteforms are upside down and backward in the second title presentation, acheiving a subtle vitality in a rigorously symmetrical design

El Lissitzky, layout for a Broom cover, vol. 5, no. 3, 1922
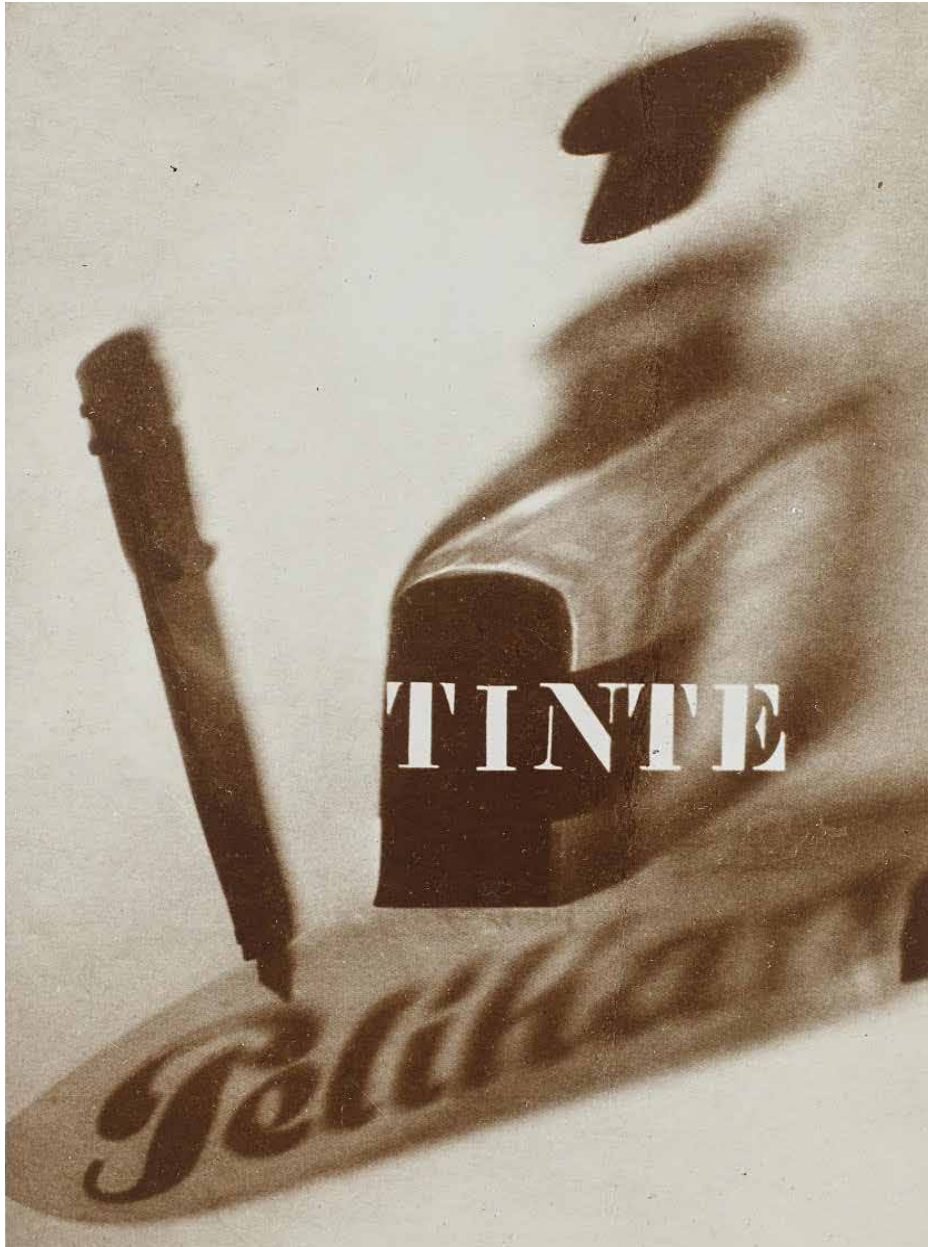
- This photograph was produced in a darkroom by placing objects directly on the photographic paper and then making the exposure by flashing a light held to the left

El Lissitzky, layout for a Broom cover, vol. 5, no. 3, 1922

- In contrast to the Vesch cover, constructed on a diagonal axis, here a rigid right angle is animated by the counterbalance of the M and the circles

El Lissitzky, cover for Dlia golosa, 1923

• The monumental presence of Lissitzky's dynamic word images belies the small size of this book

Lissitzky, pages from For the Voice showing illustration for the poem "Left March," by Vladimir Vladimirovich Mayakovski, 1923.

КОНСТРУКТОР КНИГИ
ЭЛ ЛИСИЦКИЙ

ТИПОГРАФИЯ
LUTZE & VOGT G·M·B·H
BERLIN SW 48

ДЛЯ ГОЛОСА

EL LISSITZKY

ВЛАДИМИР
МАЯКОВСКИЙ

- The poem title "Order for the Army of the Arts" appears on the right page opposite a dynamic constructivist design

El Lissitzky, illustrations for For the Voice by Vladimir Mayakovsky, 1923

- Complex typographic information is organized into a cohesive whole by the construction of structural relationships.

El Lissitzky, book cover for The Isms of Art, 1924.

DIE KUNSTISMEN

1924
1923
1922
1921
1920
1919
1918
1917
1916
1915
1914

HERAUSGEGEBEN VON EL LISSITZKY
UND HANS ARP

LES ISMES DE L'ART

1924
1923
1922
1921
1920
1919
1918
1917
1916
1915
1914

PUBLIÉS PAR EL LISSITZKY
ET HANS ARP

THE ISMS OF ART

1924
1923
1922
1921
1920
1919
1918
1917
1916
1915
1914

PUBLISHED BY EL LISSITZKY
AND HANS ARP

EUGEN RENTSCH VERLAG
ERLENBACH-ZÜRICH, MÜNCHEN UND LEIPZIG
1925

M.N.A.M.

- The graphic spirit achieved by medium-weight sans-serif type, mathematical division of the space, white areas, and bold rules established a typographic standard for the modern movement.

El Lissitzky, title page for The Isms of Art, 1924.
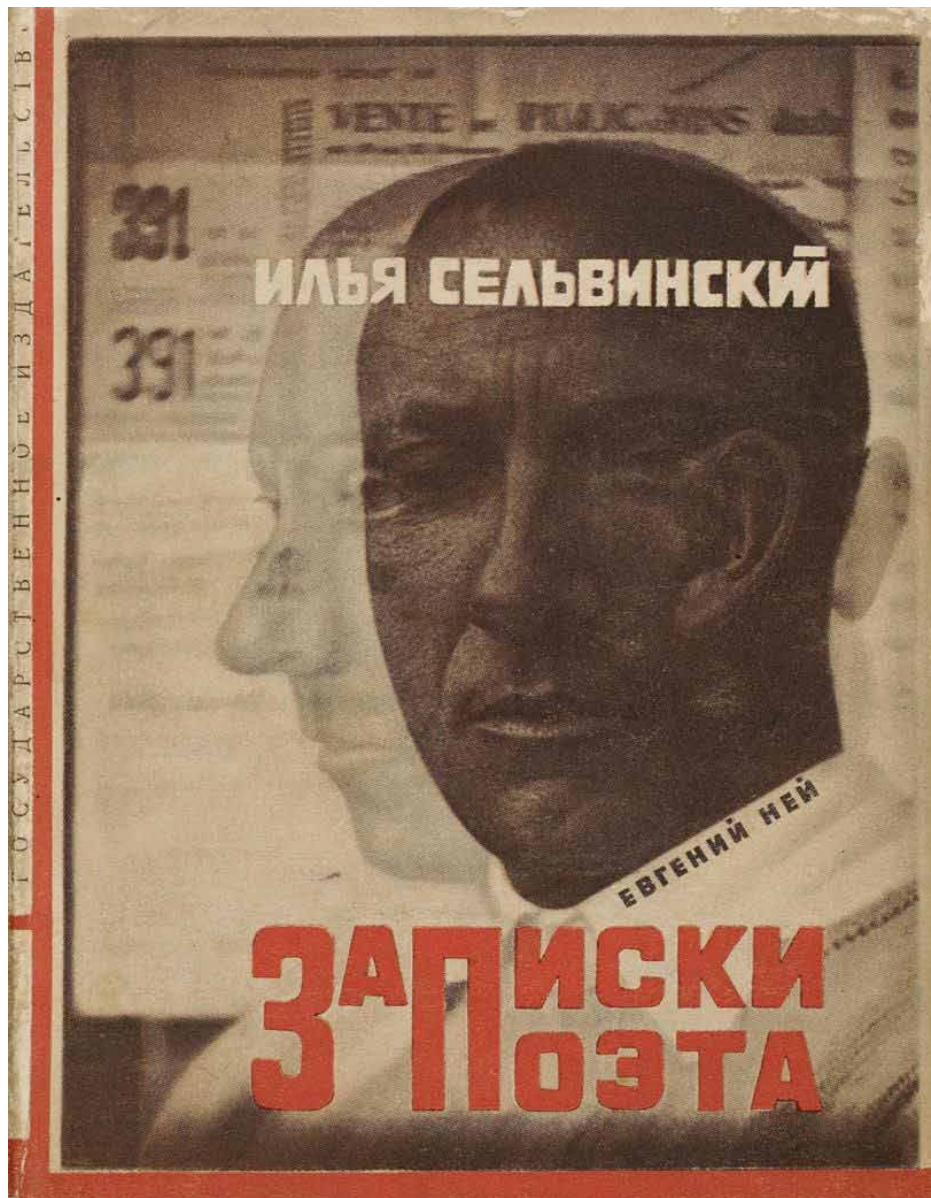
- Using photomontage, Lissitzky combined positive and negative images of the poet.

El Lissitzky, cover of Zapisky poeta (Notes of a Poet), by Ilia Selvinskii, 1928.

МОСКВА
1927

АРХИТЕКТУРА

АРХИТЕКТУРА

ВХУТЕМАС
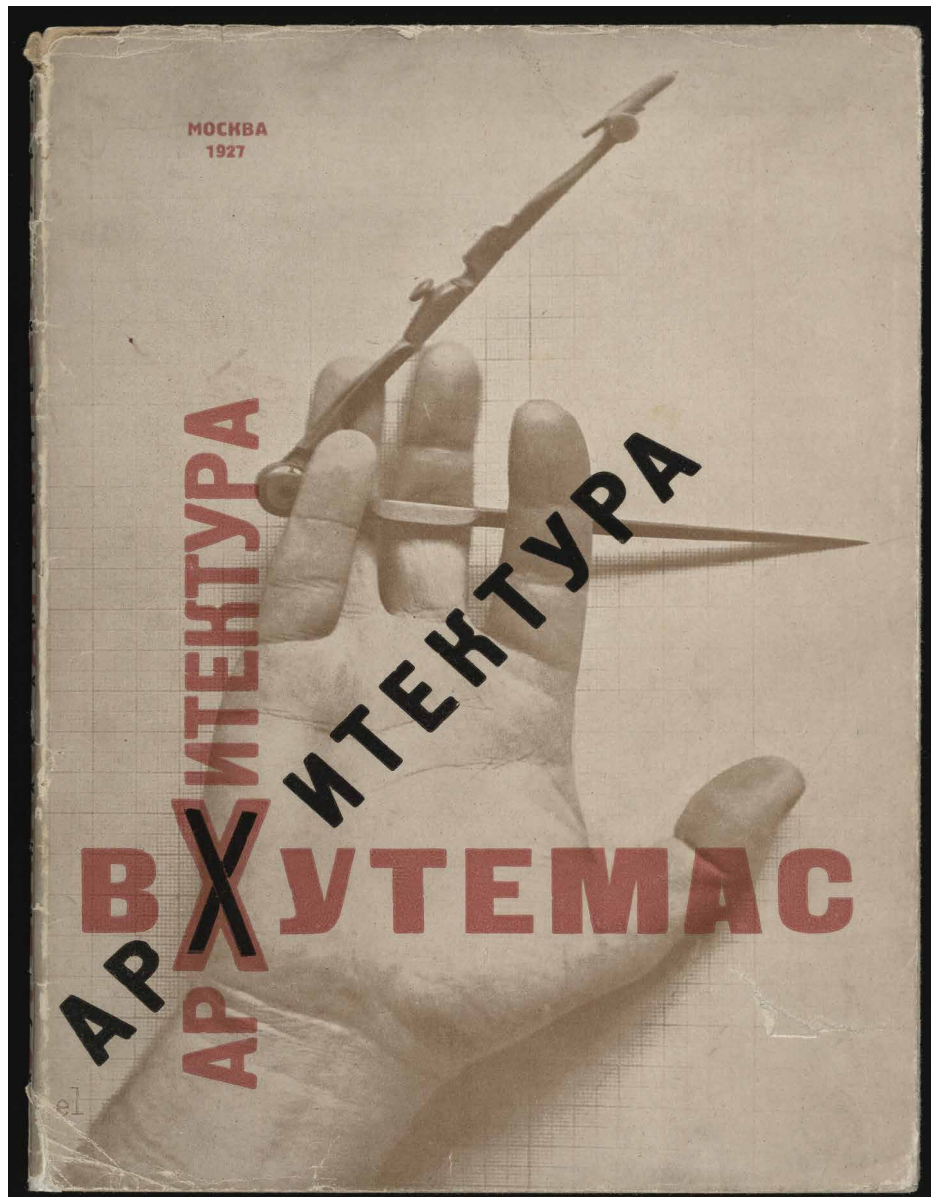
- The strong structural properties of the composition suggest Lissitzky's architectural training.

El Lissitzky, cover of Arkhitektura (Architecture), 1927

- In this stark, powerful image, the youth of a collective society are cloned into an anonymous double portrait above the exhibition structure designed by Lissitzky

El Lissitzky, exhibition poster, 1929.

МАРТ

N°

1

19 ■ МОСКВА ■ 23

ЖУРНАЛ

ЛЕВОГО ФРОНТА

ИСКУССТВ

ИЗДАТЕЛЬ: ГОСИЗДАТ

ОТВЕТСТВЕННЫЙ РЕДАКТОР

В. В. МАЯКОВСКИЙ

ЛЕФ

- The logo is printed in tight registration, with the top half of the letterforms red and the bottom half black

Alexander Rodchenko, cover for Novyi lef, no. 1, 1923
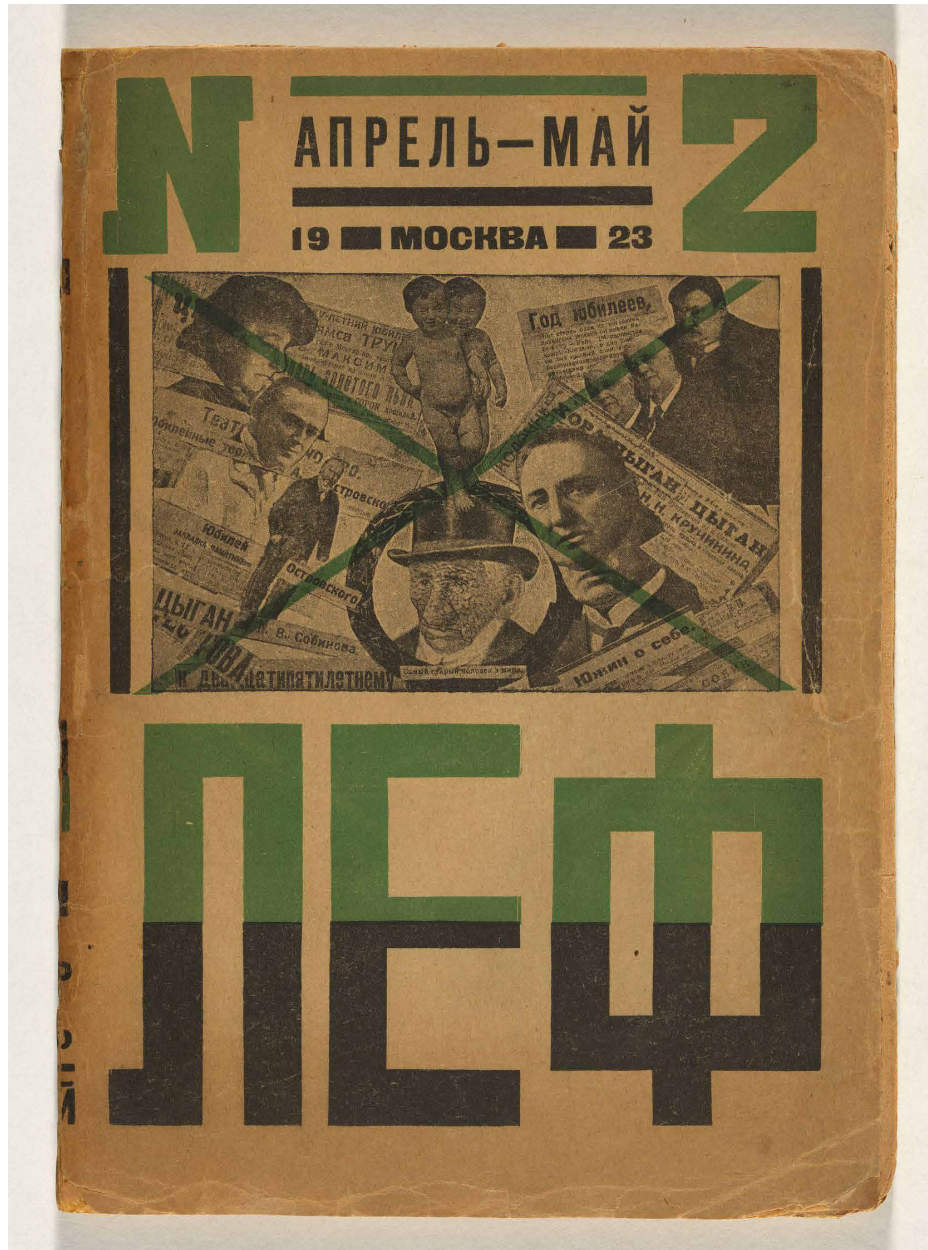
- In this early photomontage, the montage is crossed out, negating the old order; young children symbolize the new society

Alexander Rodchenko, cover for Novyi lef, no. 2, 1923

- A biplane bearing the magazine logo drops a fountain-pen bomb at a gorilla representing the traditional arts of the czarist regime.

Alexander Rodchenko, cover for Novyi lef, no. 3, 1923

- Consistency is achieved through standardized format; montages illustrate each story.

Alexander Rodchenko, paperback book covers for the Jim Dollar series, 1924

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Alexander Rodchenko, paperback book covers for the Jim Dollar series, 1924

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Alexander Rodchenko, paperback book covers for the Jim Dollar series, 1924

- Spatial dislocation is achieved by extreme perspective, circular type, and the fragmented figure.

Georgii and Vladimir Augustovich Stenberg, fi lm poster for The Man with the Movie Camera, 1929
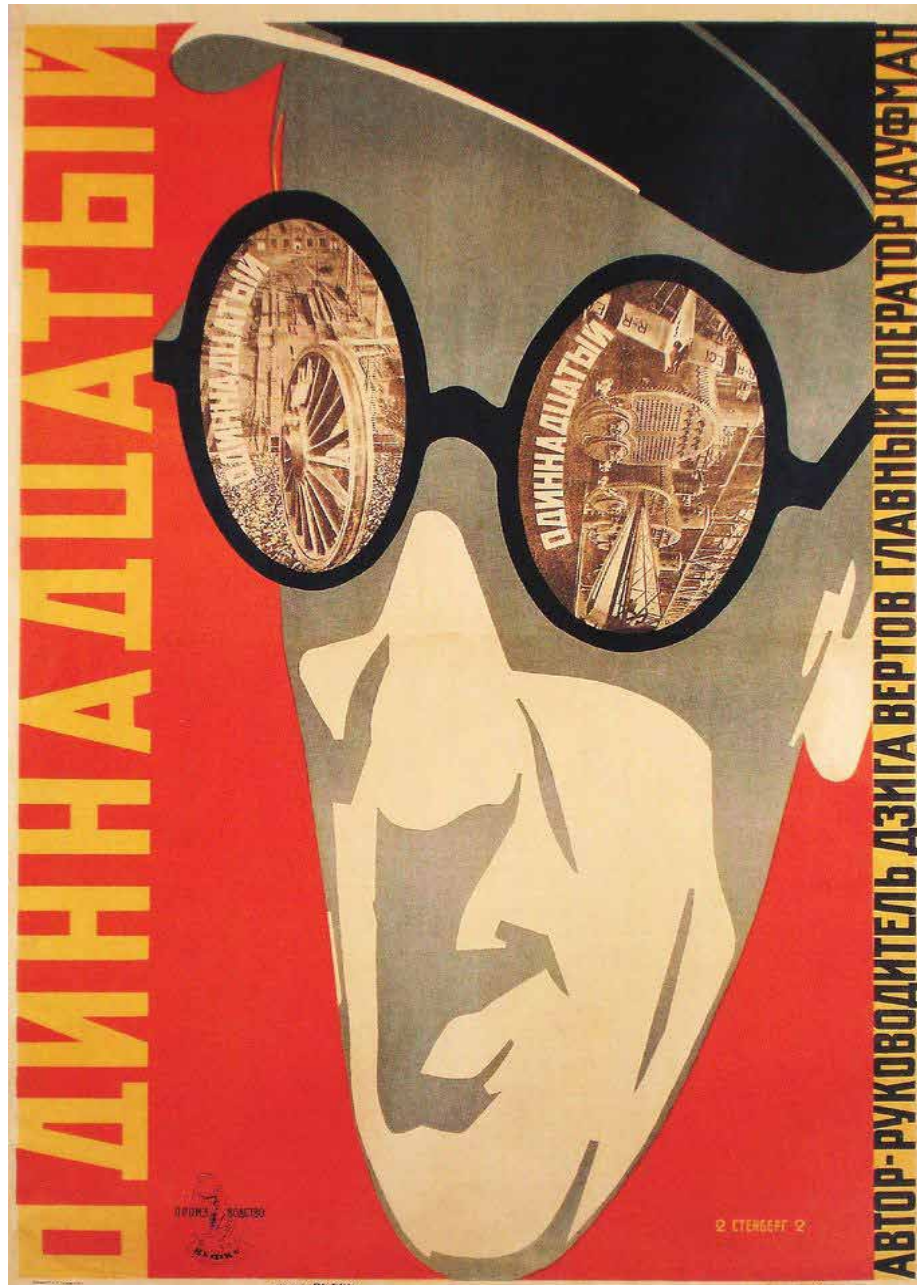
- The images reflected in the worker's glasses illustrate the development of Soviet industry

Georgii and Vladimir Augustovich Stenberg, film poster for The Eleventh Year of the Revolution, 1928
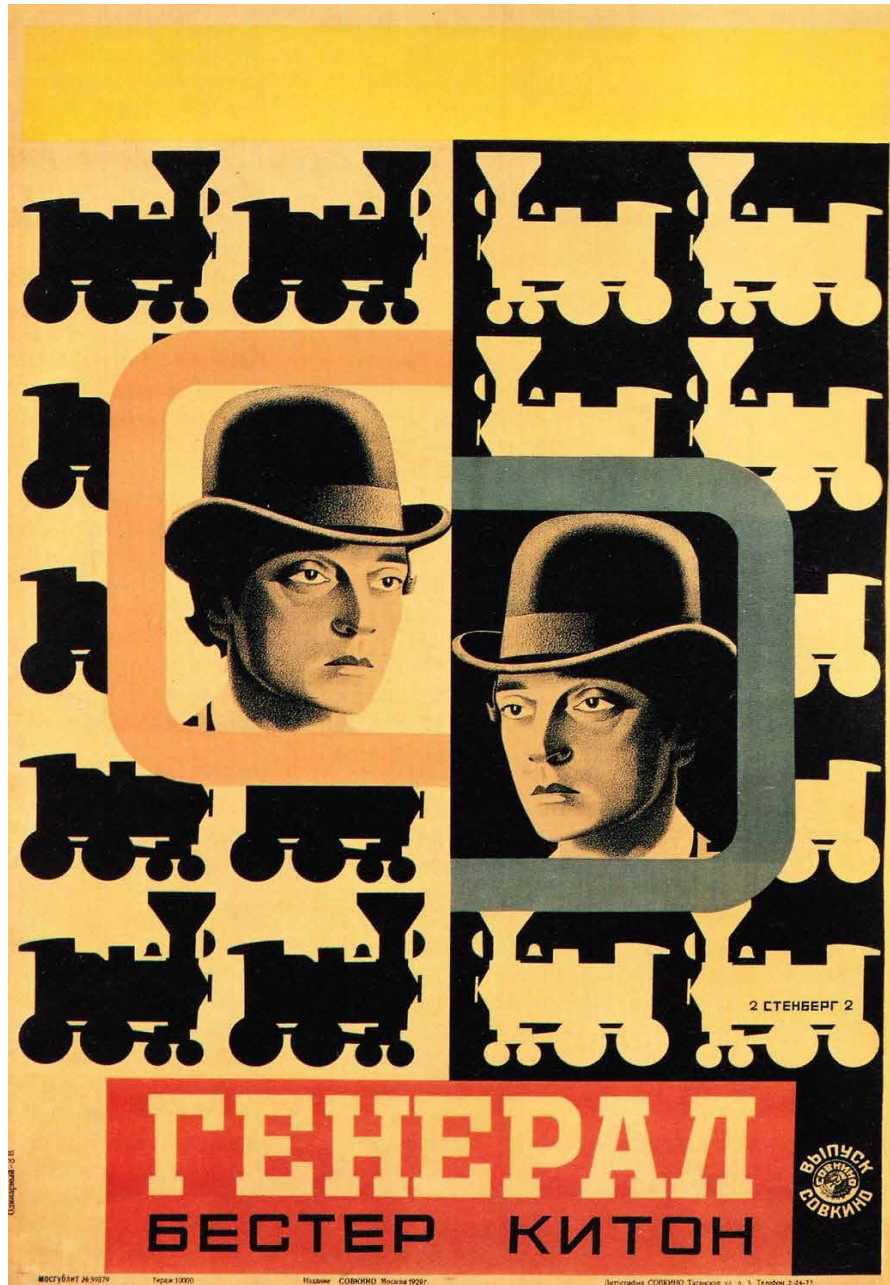
- The Stenberg brothers produced this clever poster for an American film, staring Buster Keaton, about a Civil War soldier who repeatedly crossed the front lines in a locomotive

Georgii and Vladimir Augustovich Stenberg, film poster for The General, 1929

- Using photomontage, Klutsis designed this postcard to promote a large sporting event.

Gustav Klutsis, Spartakiada postcard, 1928

Vladimir Vasilevich Lebedev,
book cover, Tsirk (Circus), 1928

ПО ПРОВОЛОКЕ ДАМА

ИДЕТ, КАК ТЕЛЕГРАММА.

СТАРЫЙ ДЖУМБО ДЕЛОМ ЗАНЯТ.
СТАРЫЙ ДЖУМБО БАРАБАНИТ.

ПИОНЕРЫ ГОВОРЯТ:
ЗАПИСАЛСЯ ОН В ОТРЯД.

Vladimir Vasilevich Lebedev,
book cover, Tsirk (Circus), 1928

Bauhaus

1919 - 1933

- Founded by Walter Gropius (1883-1969)

- Bauhaus school is an inclusive place that models collaboration among teachers and students, strives to unite all forms of Art and reforms design to reduce forms to simplicity.

Bauhaus

1919 - 1933

- Students at the school study multiple disciplines and work towards efficiency and the most basic form needed to achieve functionality.

- The school was extremely influential though not accepted greatly by society at the time.

- Echoes of cubism, constructivism, and De Stijl provide evidence that the Bauhaus became a vessel in which diverse movements were melded into new design approaches. The opening of the exhibition was postponed until August, and two pieces of paper were pasted on with the corrected dates. This example is the unaltered version.

Joost Schmidt, Bauhaus exhibition poster, 1923

- Moholy-Nagy contributed an important statement about typography, describing it as "a tool of communication.

- Geometrically constructed letterforms printed in red and blue on a black background are compressed into a square

Herbert Bayer, cover design, Staatliches Bauhaus in Weimar, 1919–1923, 1923.
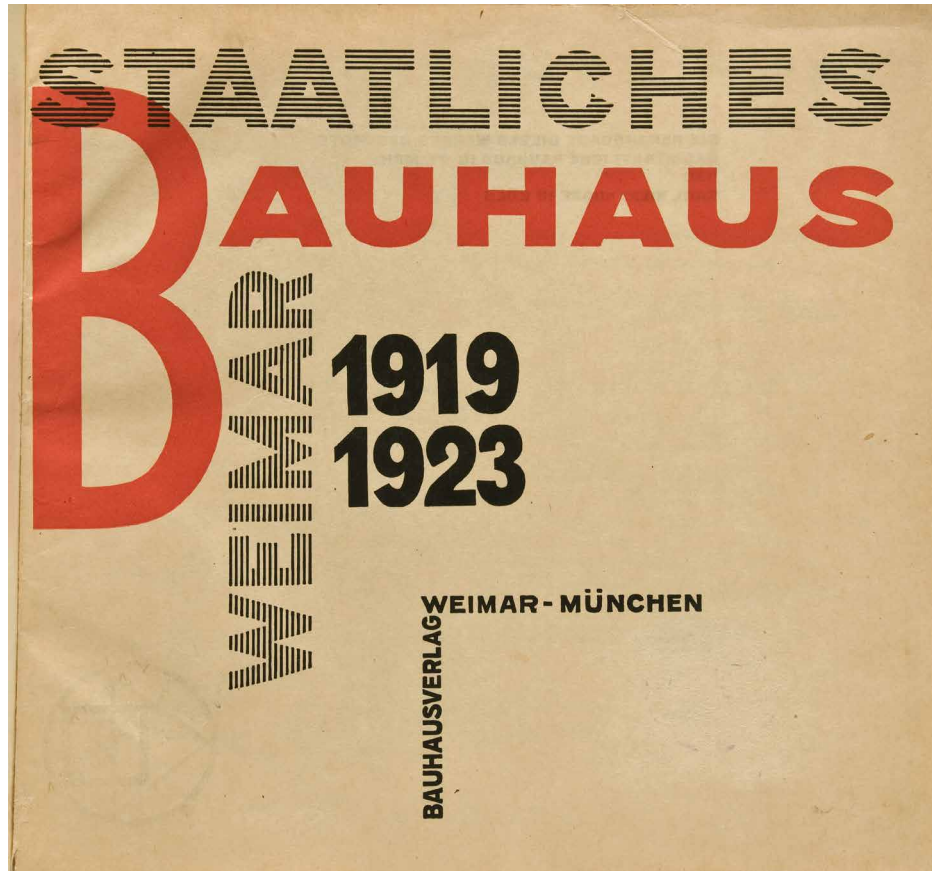
- This page structure is based on a rhythmic series of right angles. Stripes applied to two words create a second spatial plane.

- It must be communication in its most intense form

Laszlo Moholy-Nagy, title page, Staatliches Bauhaus in Weimar.

- The emphasis must be on absolute clarity...Legibility—communication must never be impaired by a priori esthetics.

- This inventive design for the avant-garde magazine shows how thoroughly Moholy-Nagy understood cubism and Lissitzky

Laszlo Moholy-Nagy, proposed title page for Broom, 1923
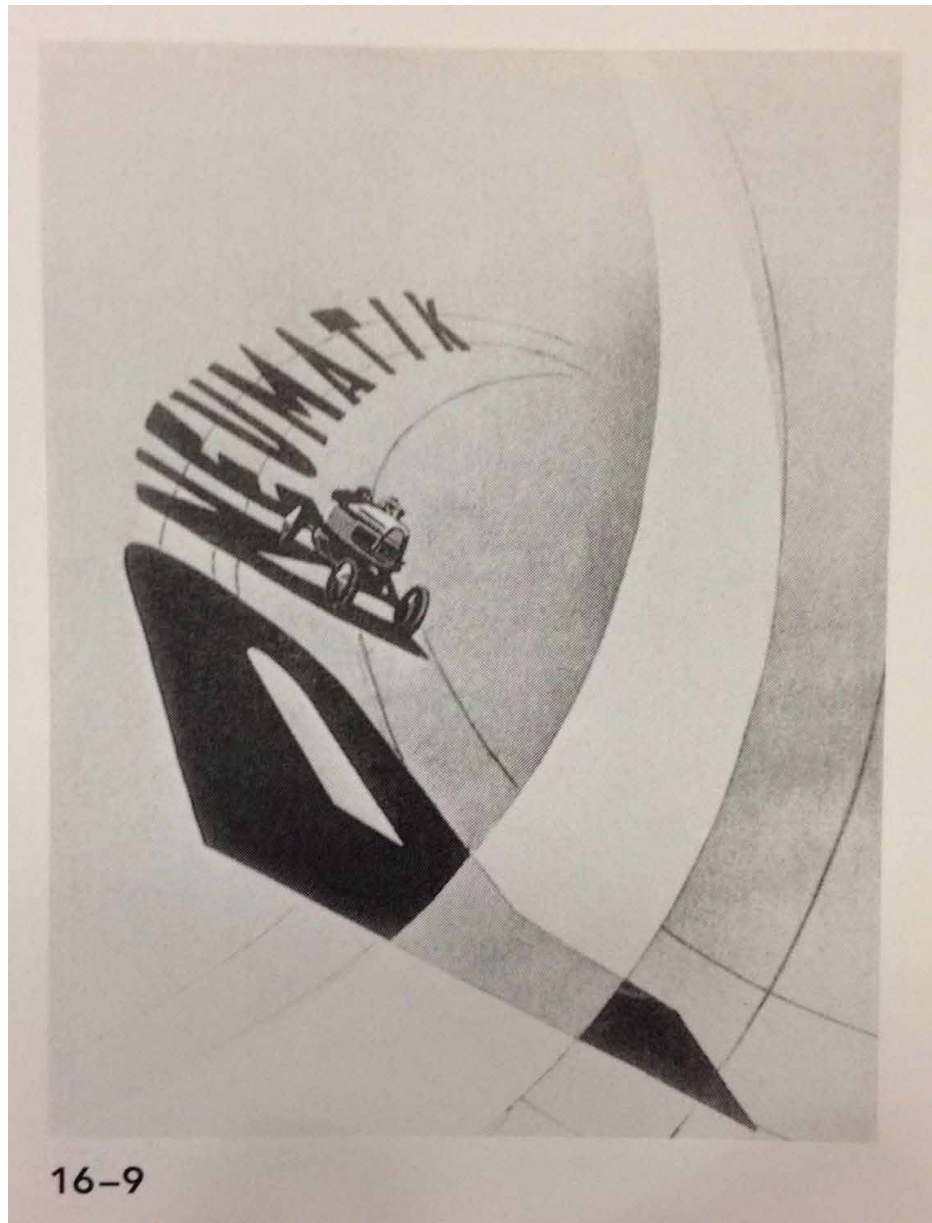
16-9

- Moholy-Nagy called the objective integration of word and image to communicate a message with immediacy "the new visual literature."

- Handdrawn letterforms and a photograph are integrated into an immediate and unified communication.

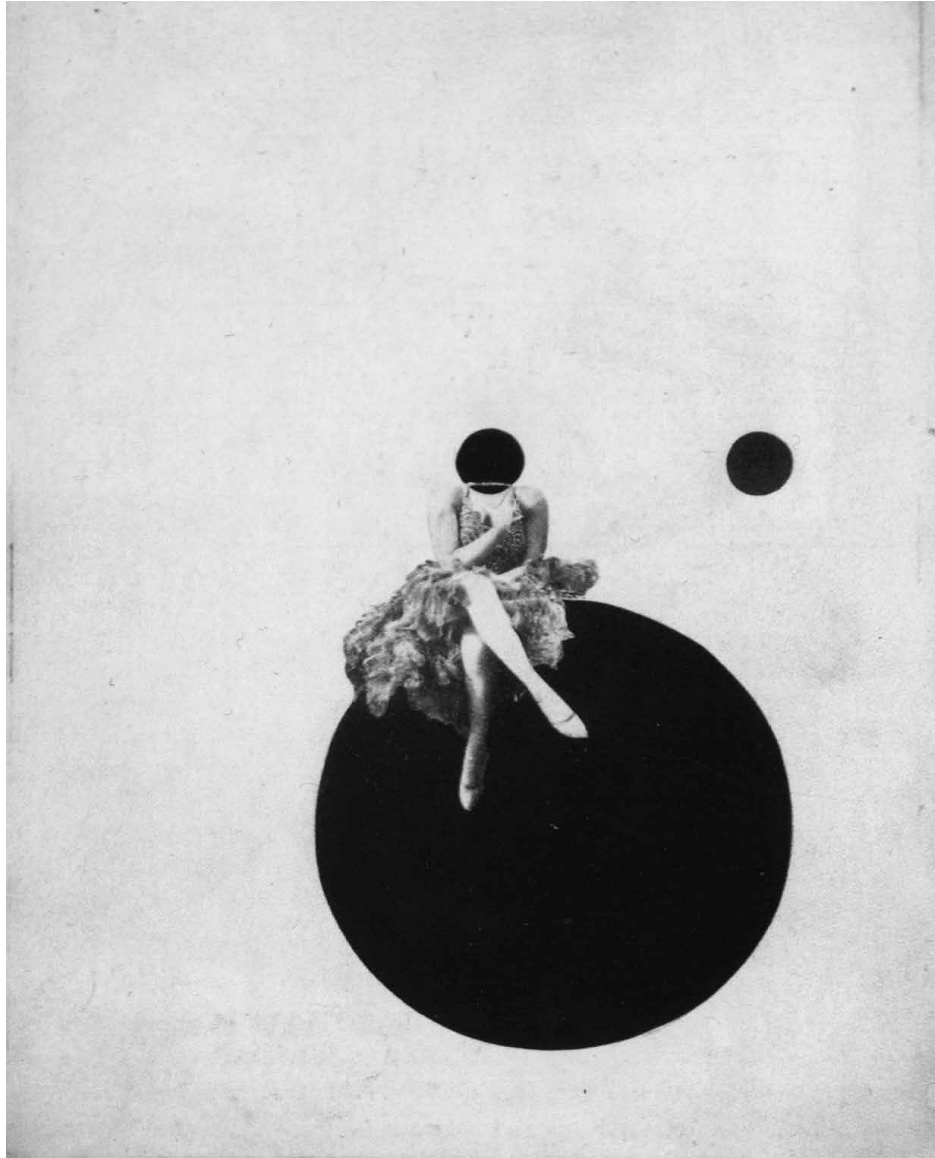Laszlo Moholy-Nagy, "Pneumatik" poster for tires, 1923

- The juxtaposition of two images creates a contrast of pattern and texture and introduces a process of change into the twodimensional image.

Laszlo Moholy-Nagy, Chairs at Margate, 1935

- Light itself becomes a malleable medium for generation design and form

Laszlo Moholy-Nagy, photogram, 1922

László Moholy-Nagy: The Olly and
Dolly sisters, around 1925

- page of typography joins the designer's tools and basic geometric forms in a photographic still life. Composed before a camera instead of at a drawing board, this cover achieves a rare integration of type and image.

Herbert Bayer, cover for Bauhaus magazine, 1928

- Two photoprints of metal type are collaged together to create an unusual spatial configuration. Colored ink is printed on the numeral 14

Laszlo Moholy-Nagy, brochure cover for the series of fourteen Bauhaus books, 1929

- The jacket for volume 8 is devoted to photography and film; 12 and 14 represent modern architecture

Laszlo Moholy-Nagy, dust jackets for three Bauhaus books, 1924–30

- Germany's rampant postwar inflation necessitated large-denomination banknotes. Black type overprints a violet rectangle, lines, and a textural repetition of the denominations

Herbert Bayer, banknote for the State Bank of Thuringia, 1923
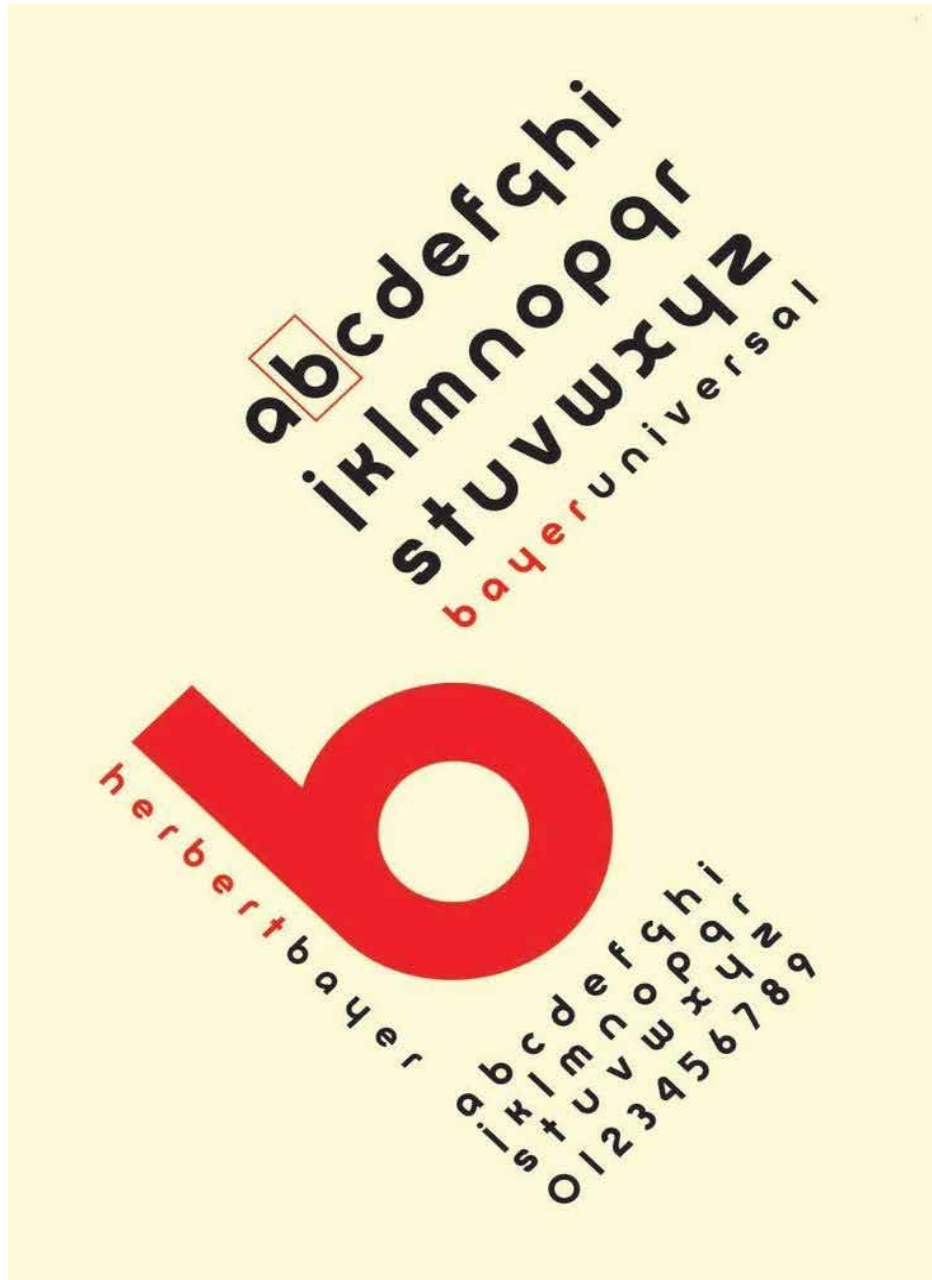
- This experiment in reducing the alphabet to one set of geometrically constructed characters maximizes differences between letters for greater legibility. The lower letterforms show different weights. Later variations include bold, condensed, typewriter, and handwriting styles

Herbert Bayer, universal alphabet, 1925

- Type and image are arranged in a functional progression of size and weight from the most important information to supporting details

Herbert Bayer, exhibition poster, 1926.

- Bayer uses a modular grid to subtly create a dynamic composition

Herbert Bayer, exhibition poster for Europäisches Kunstgewerbe 1927
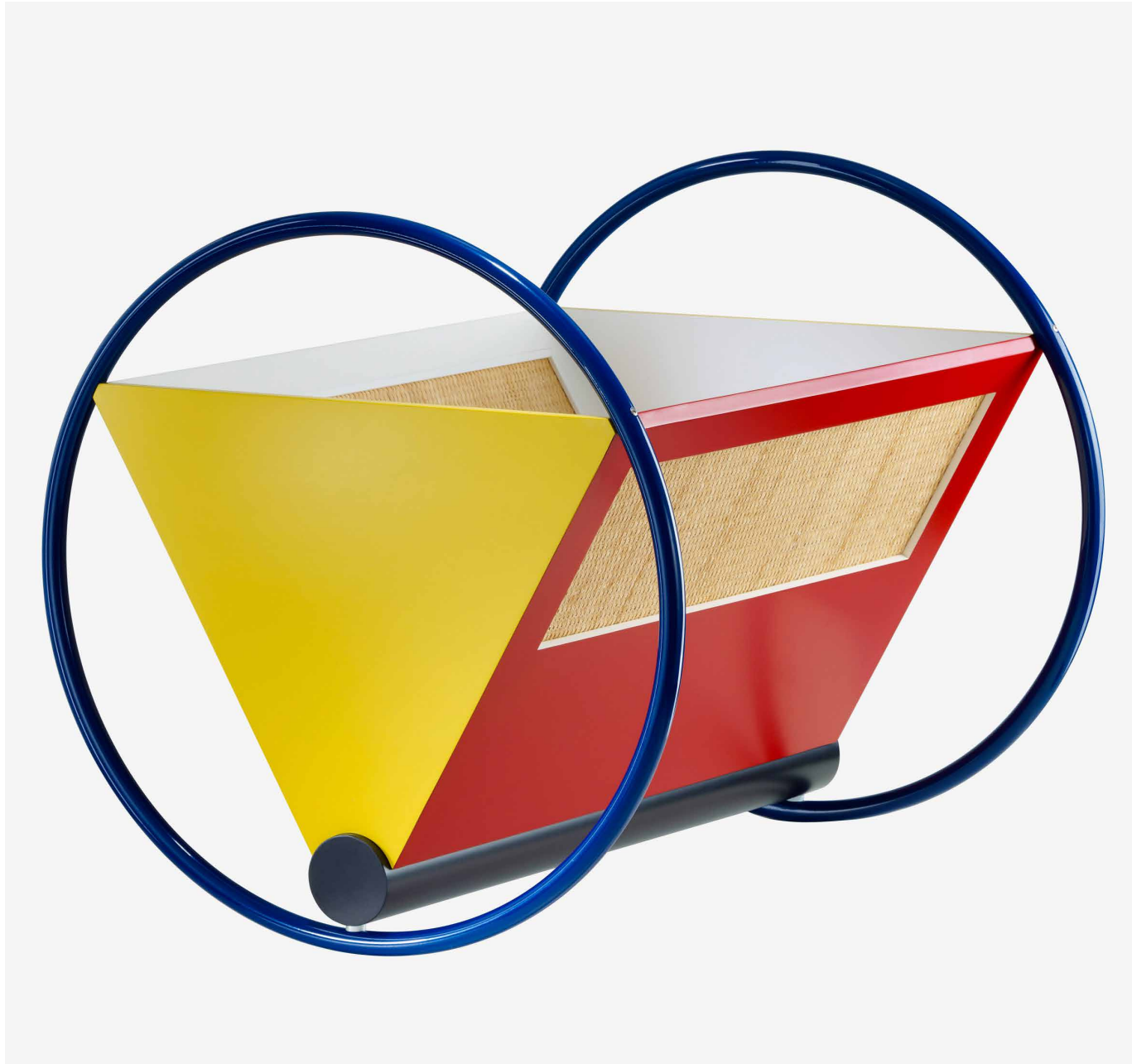
Chair by Erich Dieckmann, 1925

Wassily Chairs
by Marcel Breuer
(1925-26)

Wassily Chairs by Marcel Breuer (1925-26)

Peter Keler, Baby Cradle, 1923

Josef Hartwig,
Bauhaus Chess,
1923-1924

Mies van der
Rohe, Brno Chair,
1929-1930

Marianne Brandt,
Tea infuser, 1924

Josef Pohl,
Wardrobe on
Rollers, 1929

Mies van der Rohe and Lilly Reich, Barcelona Chair, 1929

For next class:
De Stijl

Reading might be provided later