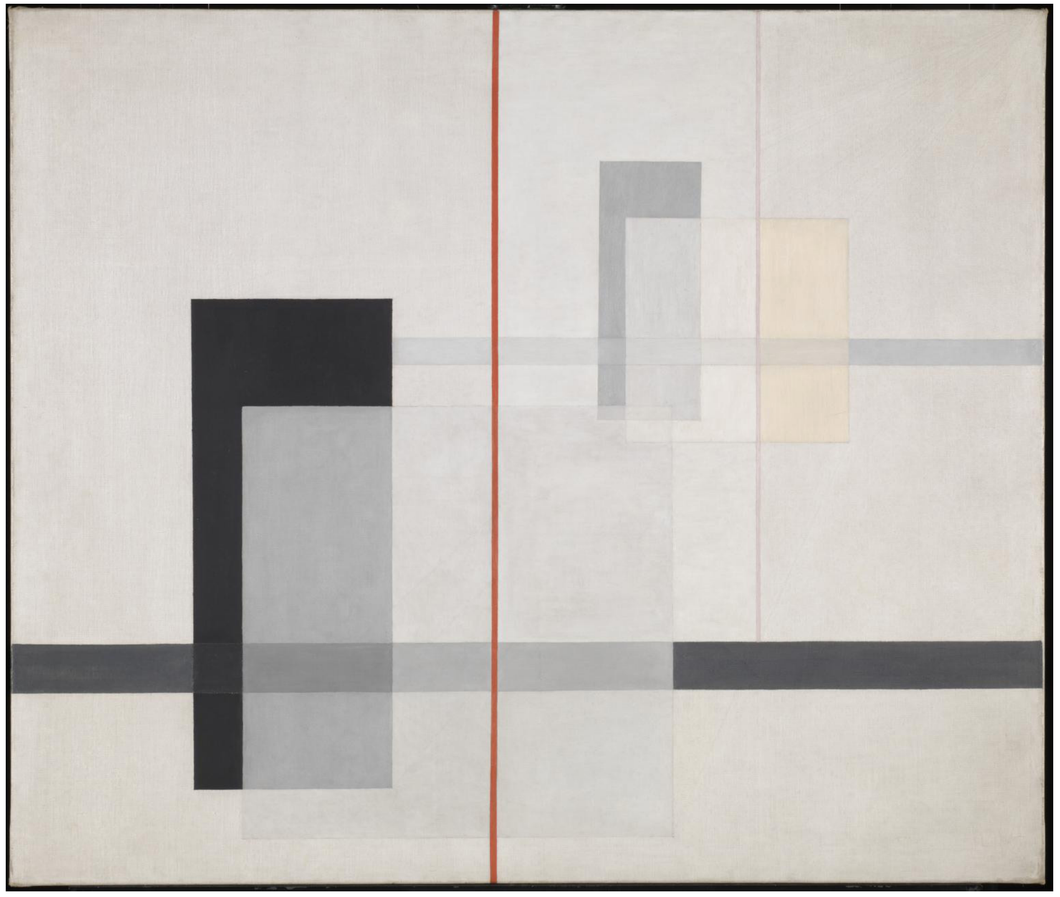
IMAGES WORKSHOP

THE BAUHAUS

The Bauhaus was the most important art school in the 20th century. It had a profound influence on art, architecture, graphic design, interior design, industrial design, and typography. It embraced individual creative achievement as well as team work.

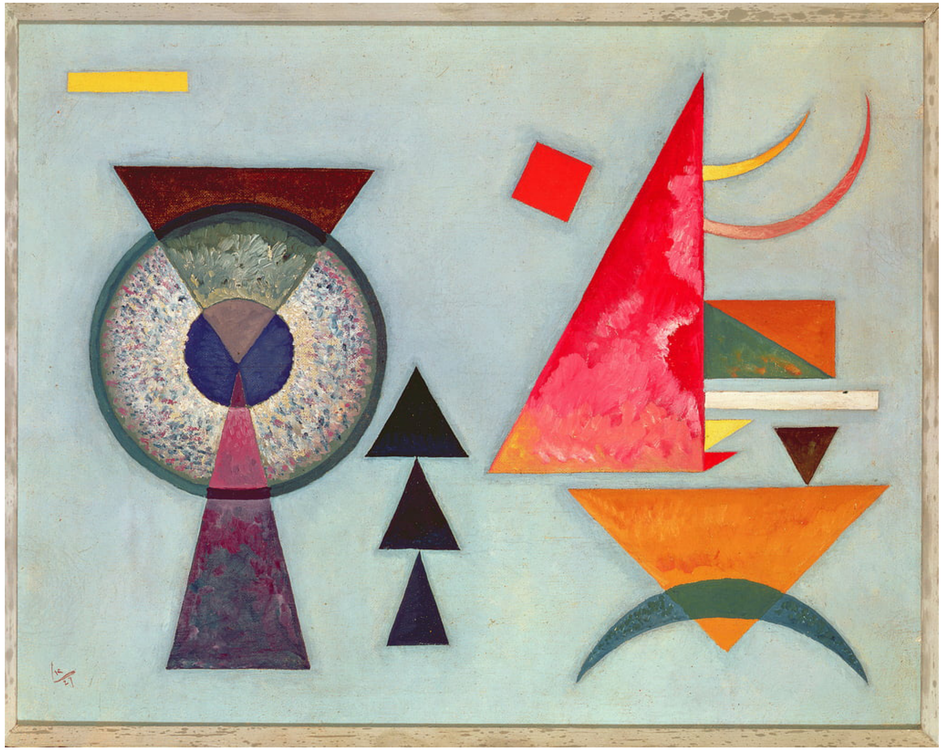
Staff included Paul Klee, Wassily Kandinsky, Anni Albers and László Moholy-Nagy.

The Bauhaus style tends to feature simple geometric shapes like rectangles and spheres, without elaborate decorations.



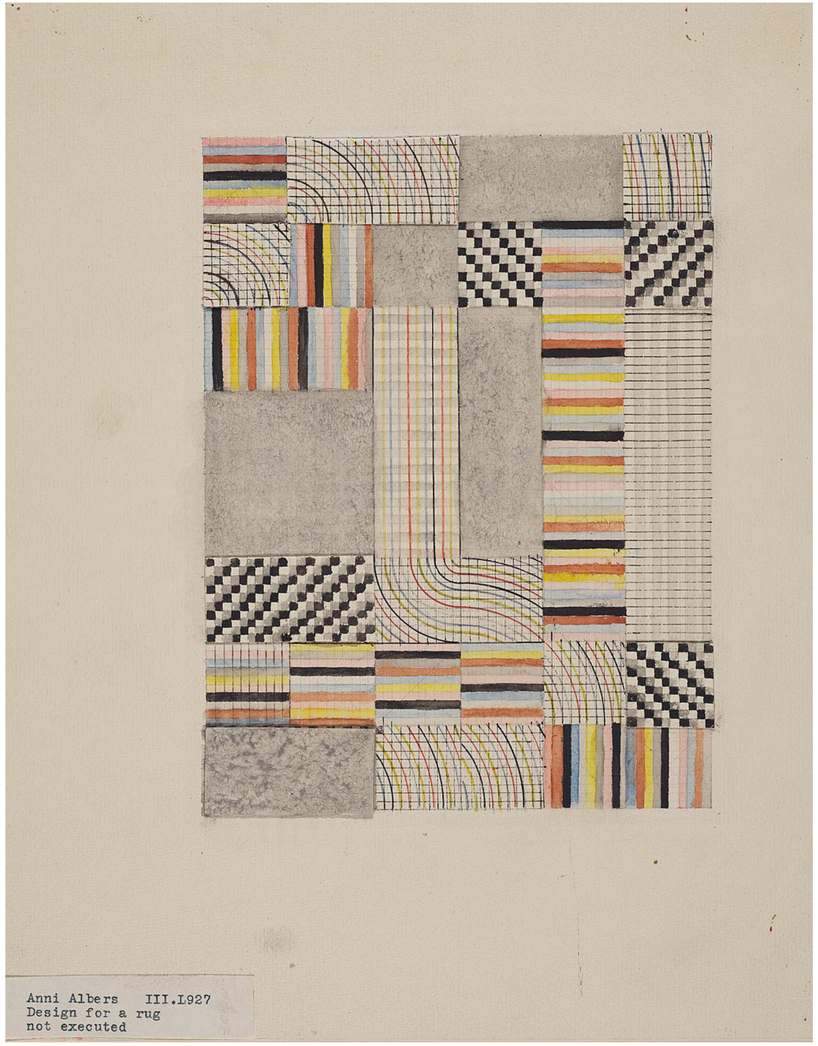
K VII 1922

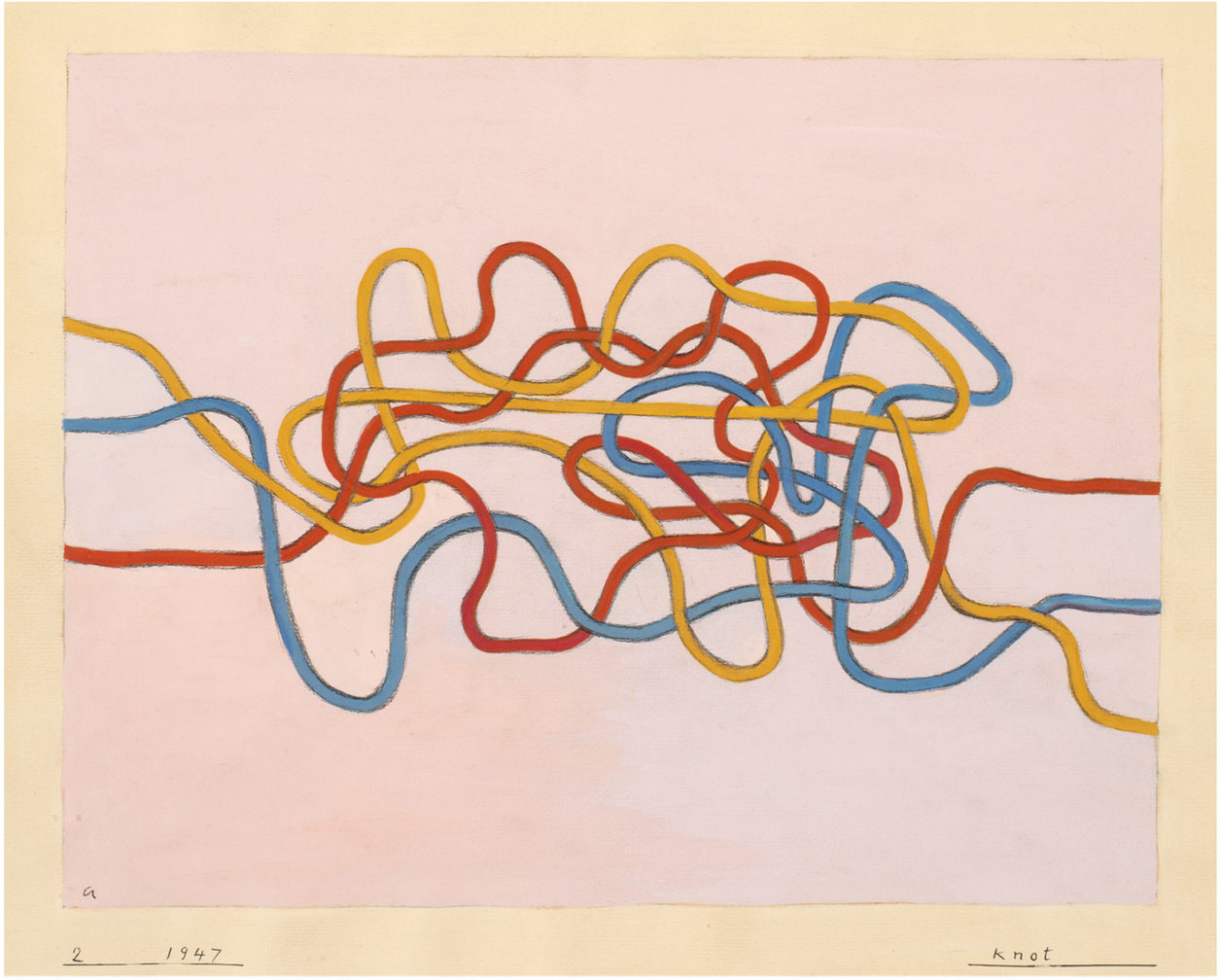
László Moholy-Nagy



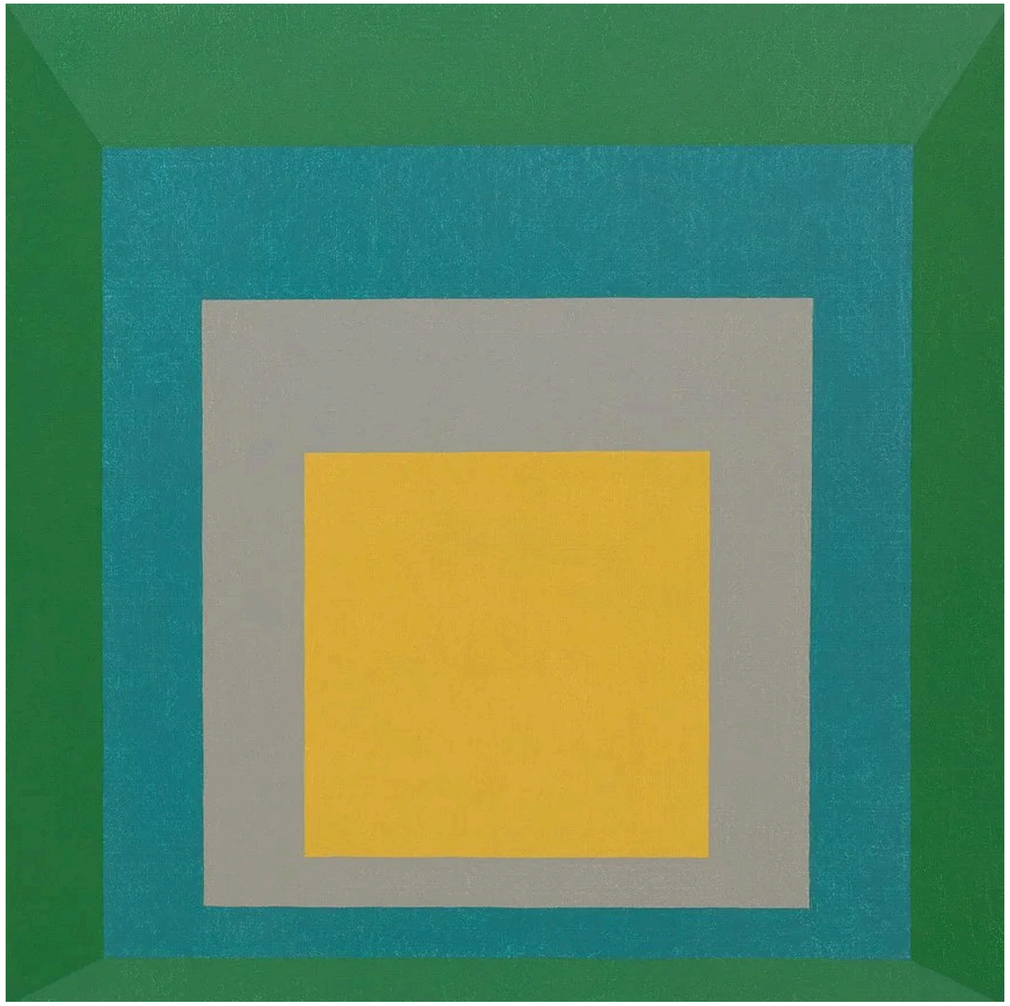
SOFT HARD

Wassily Kandinsky





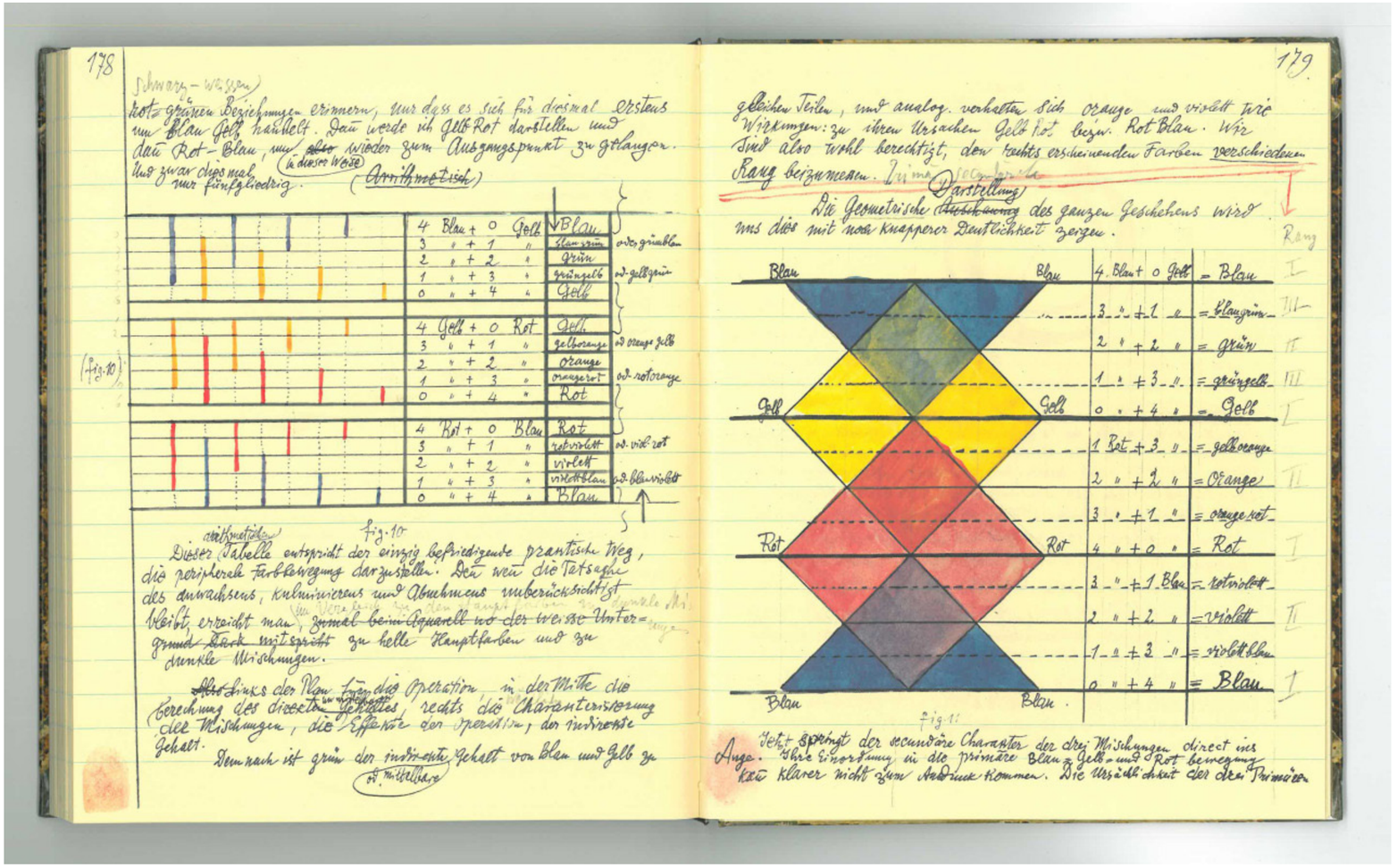
Anni Albers, Textile designs



Josef Albers Homage to the Square: Apparition, 1959

The artist Paul Klee's musings on art can be seen in his various notebooks including the Pedagogical Sketchbook.

Herbert Read called the collection *"the most complete presentation of the principles of design ever made by a modern artist"*.



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Schwarz – weissen)
rot- grünen Beziehungen erinnern, nur dass es sich für dreimal Erstens um Blau Gelb handelt. Dann werde ich gelb Rot darstellen und dann Rot – Blau, um (in dieser Weise) wieder zum Ausgangspunkt zu gelangen. Und zwar dies mal nur fünfgliedrig. (Arithmetisch)

(Fig. 10)

4 Blau + 0 Gelb	Blau	
3 " + 1 "	blaugrün	od. grünblau
2 " + 2 "	grün	
1 " + 3 "	grüngelb	od. gelbgrün
0 " + 4 "	Gelb	
4 Gelb + 0 Rot	Gelb	
3 " + 1 "	gelborange	od. orange gelb
2 " + 2 "	orange	
1 " + 3 "	orangerot	od. rotorange
0 " + 4 "	Rot	
4 Rot + 0 Blau	Rot	
3 " + 1 "	rotviolett	od. viol rot
2 " + 2 "	violett	
1 " + 3 "	violettblau	od. blauviolett
0 " + 4 "	Blau	

Fig. 10

arithmetisch
Dieser Tabelle entspricht der einzig befriedigende praktische Weg, die peripherale Farbbewegung darzustellen. Den wenn die Tatsache des anwachsens, kulminierens und abnehmens unberücksichtigt bleibt, erreicht man, zumal beim Aquarell wo der weisse Untergrund Black mitspricht zu helle Hauptfarben und zu dunkle Mischungen.

Links der Blau für die Operation, in der Mitte die Berechnung des directen Gehaltes, rechts die Charakterisierung der Mischungen, die Essenz der Operation, der indirekte Gehalt.

Demnach ist grün der indirekte Gehalt von blau und Gelb zu

od. mittelbare

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gleichen Teilen, und analog verhalten sich orange und violett wie Wirkungen: zu ihren Ursachen Gelb rot bezw. Rot Blau. Wir sind also wohl berechtigt, den rechts erscheinenden Farben verschiedenen Rang beizumessen. Prima

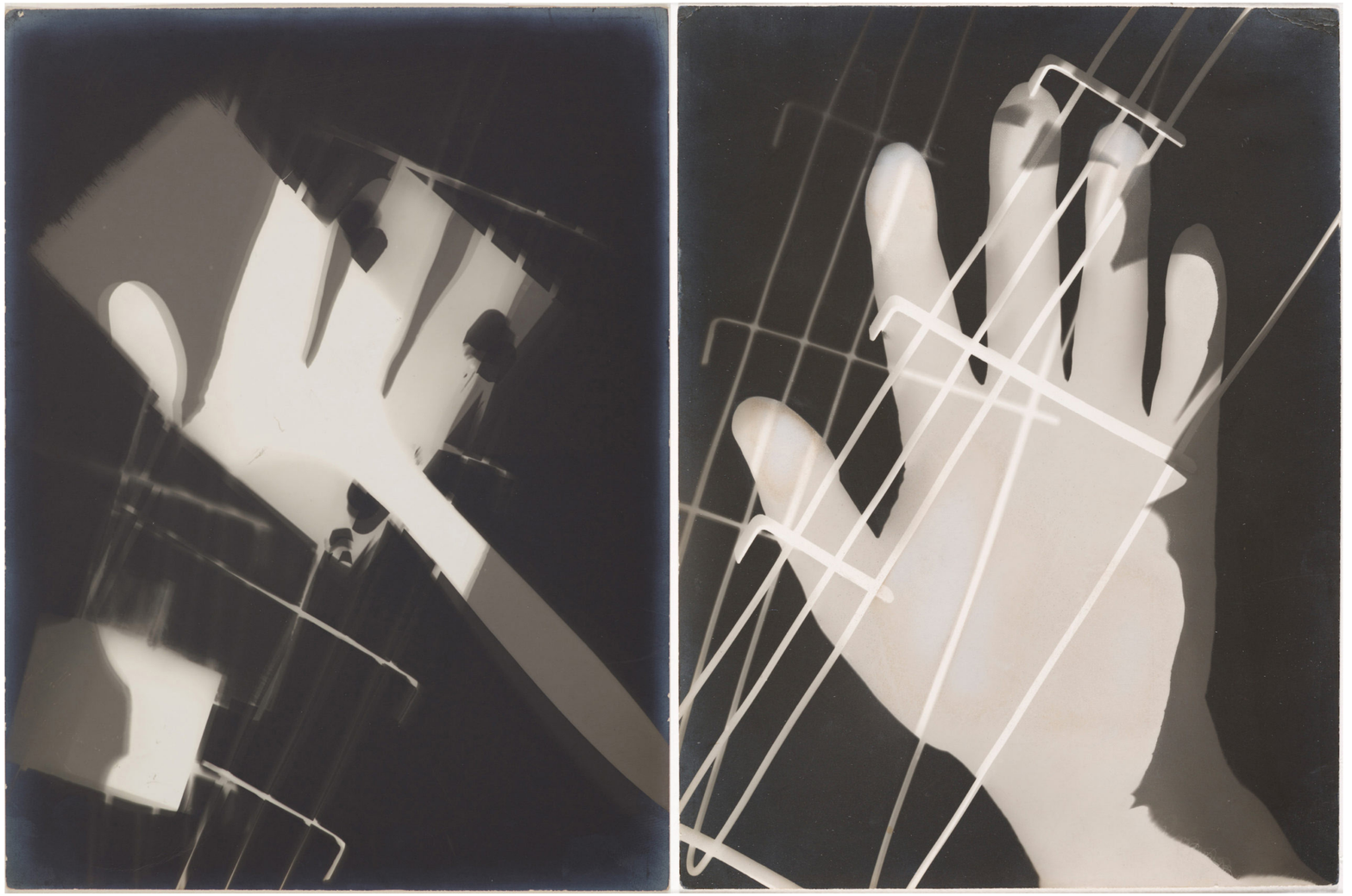
Darstellung
Die geometrische Anschauung des ganzen Geschehens wird uns dies mit noch knapperer Deutlichkeit zeigen.

		Rang
4 Blau + 0 Gelb	= Blau	I
3 " + 1 "	= blaugrün	III
2 " + 2 "	= grün	II
1 " + 3 "	= grüngelb	III
0 " + 4 "	= Gelb	I
1 Rot + 3 "	= gelborange	III
2 " + 2 "	= Orange	II
3 " + 1 "	= orangerot	III
4 " + 0 "	= Rot	I
3 " + 1 Blau	= rotviolett	III
2 " + 2 "	= violett	II
1 " + 3 "	= violettblau	III
0 " + 4 "	= Blau	I

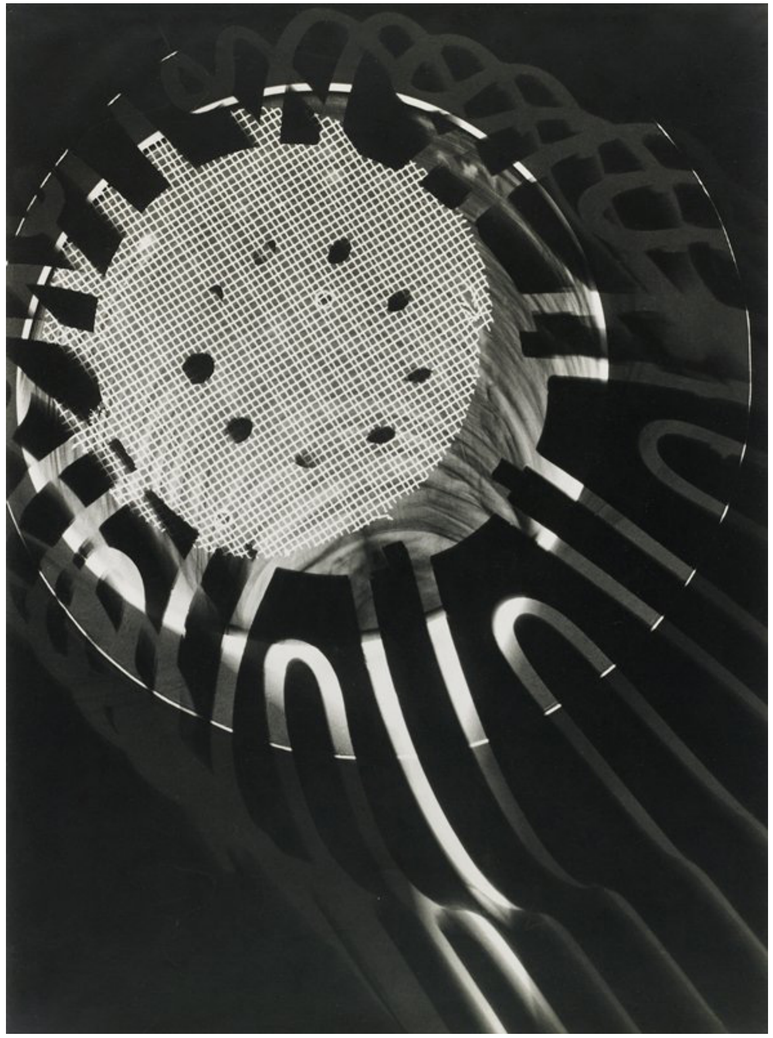
Fig. 11

Jetzt springt der secundäre Charakter der drei Mischungen direct ins Auge. Ihre Einordnung in die primäre Blau – Gelb – und Rot bewegung kann klarer nicht zum Ausdruck kommen. Die Ursächlichkeit der drei Primären

A page from Paul Klee's Notebooks

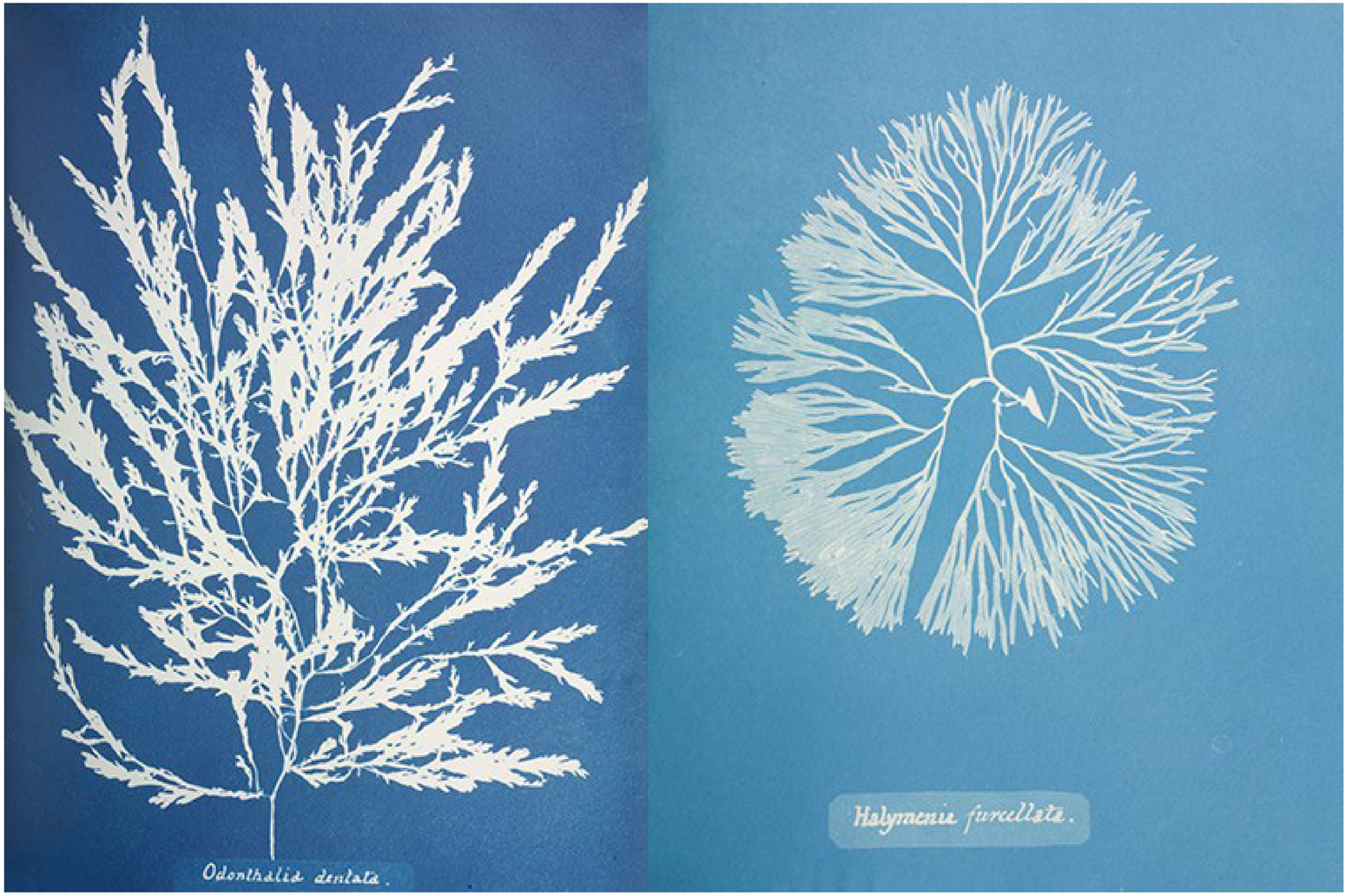


László Moholy-Nagy, Photogram, 1926, gelatin silver print



László Moholy-Nagy, Fotogram II, 1923

Anna Atkins, Spiraea aruncus (Tyrol), 1851–54, cyanotype



Anna Atkins, British Algae, Vol 1, cyanotype impressions

MAGIC SQUARES

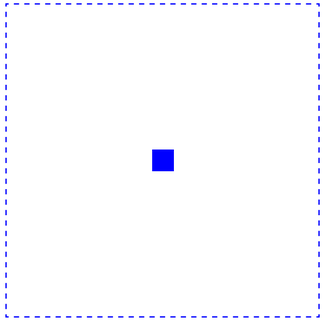
Is it possible to represent abstract concepts using just simple shapes?

Let’s try with a square.

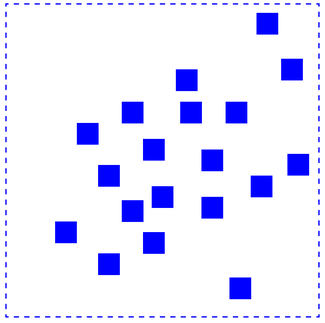
1. Draw four squares on a sheet of paper using the card template.

2. Write a word of your choice under each square (e.g. soft, liquid, light, fast, slow, sharp, hesitation, balance, lost etc)

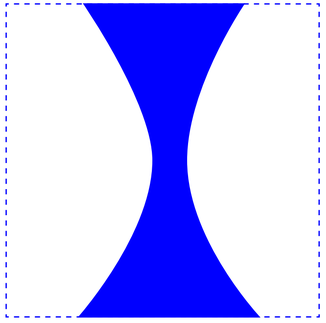
3. Illustrate the word using just one or several squares. You can distort the square.



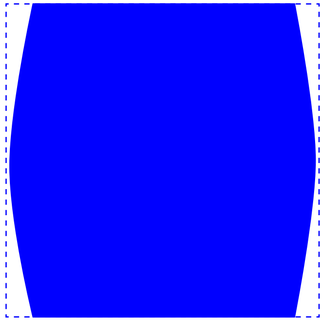
LONELY



CROWD



THIN

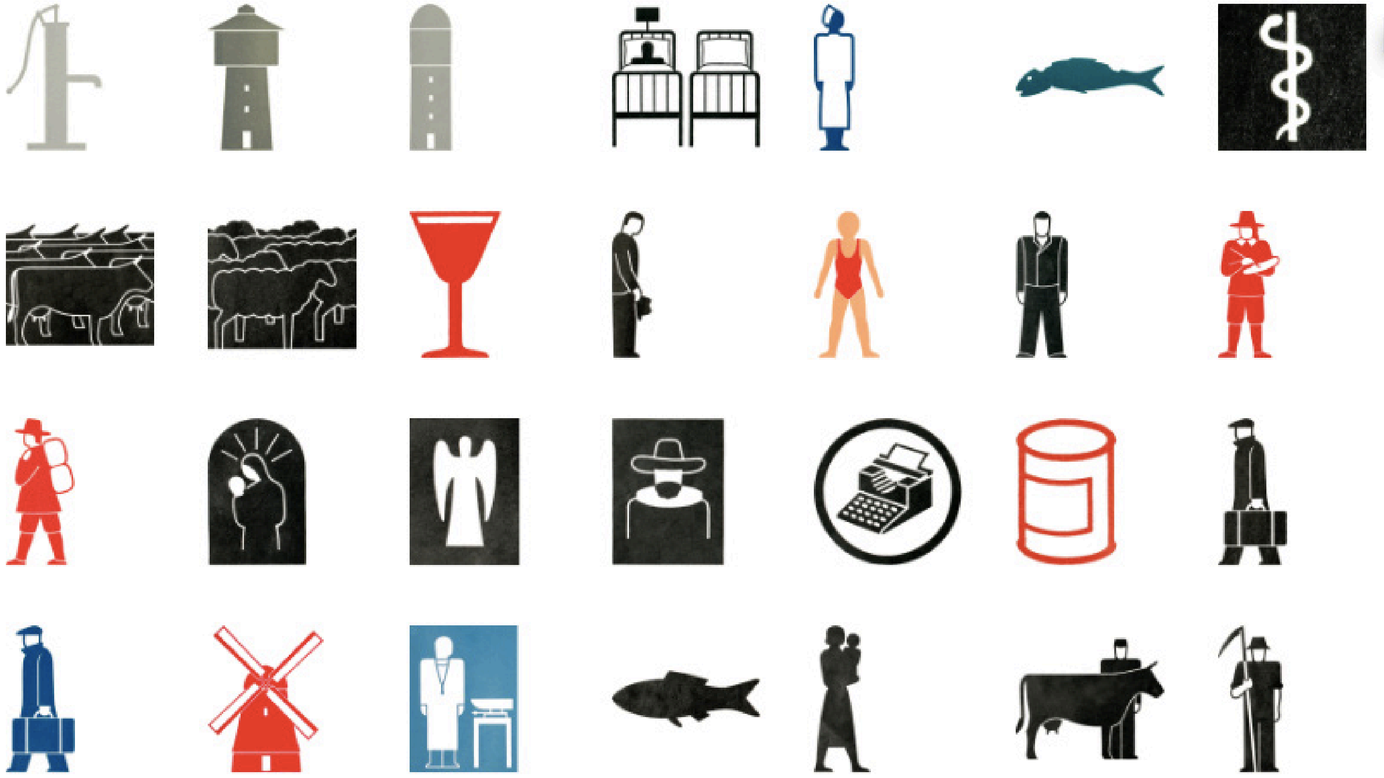


INFLATED

PICTOGRAMS

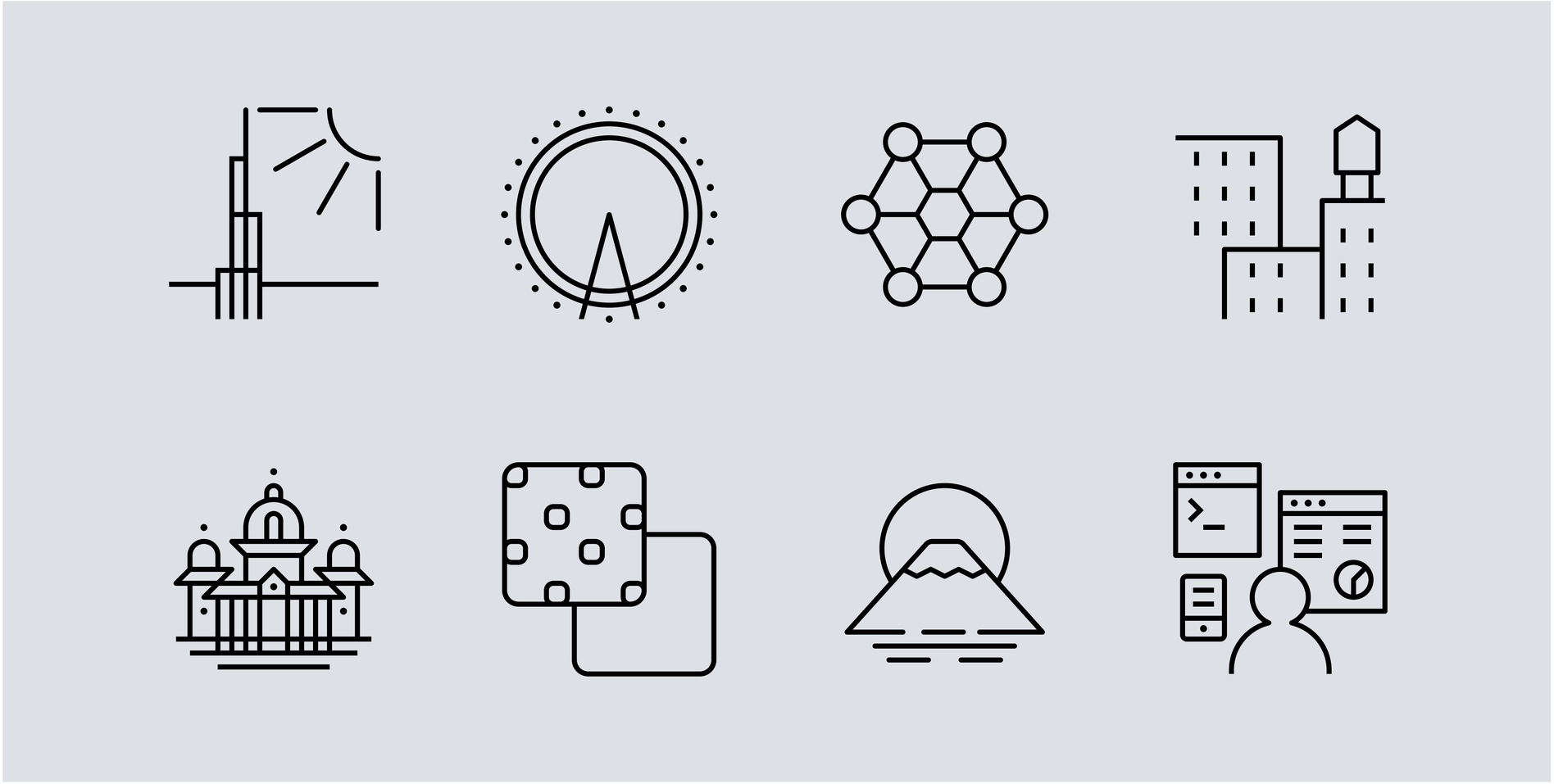
Pictographs of Bushmen
of the Namibian Desert

Southern Utah: petroglyphs carved into stone.



International System Of Typographic Picture Education, or Isotype.

http://www.gerdarntz.org/isotype.html



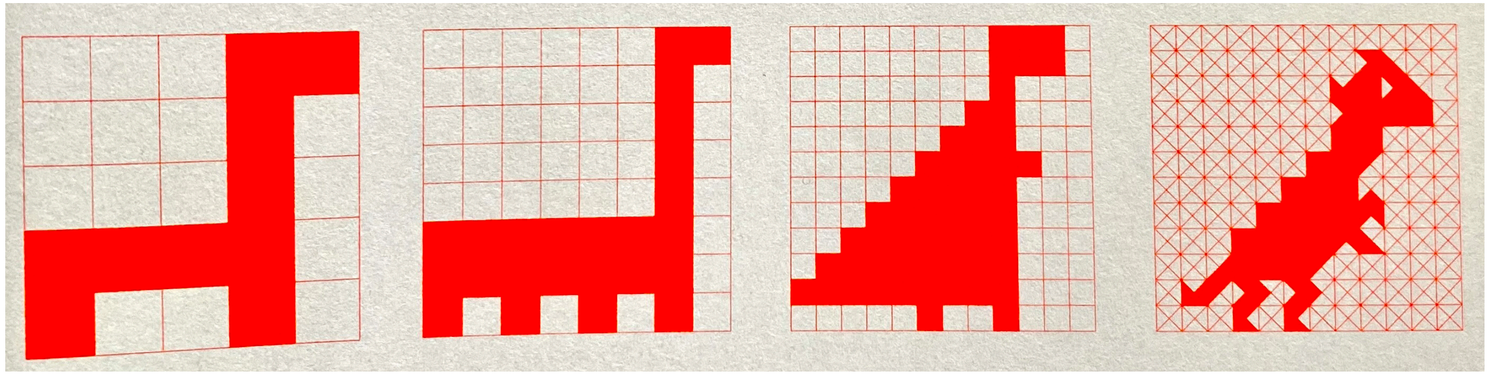
IBM Pictograms

https://www.ibm.com/brand/experience-guides/developer/brand/pictograms/

Draw several pictograms on the graph paper that represent objects or activities from your project.

Create two or three or more. They can be a single colour to keep it simple and use the graph paper lines as guides.

Share with the group and discuss what ideas they inspire or thoughts they have about communicating with symbols.



ROAD SIGNS

Please
drive slowly

School

British Road Sign Project, Patrick Murphy Studio

Invent new ‘road’ signs that subvert existing symbols or create new symbols and signs.

Use the precut cards in varying shapes and colours or cut out your own shapes.

Use your pictograms or design new ones and transfer them to the sign shapes to make combinations that communicate an idea or concept.

Could these signs be used in project work?

References

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Graphic Design Playbook, An Exploration of Visual Thinking
Aurélien Farina, Sophie Cure

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www.gerdarntz.org/isotype.html

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https://issuu.com/patrickmurphystudio/docs/publication_aw_oct_9th_no_crops