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Disegno

JOURNAL OF DESIGN CULTURE

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Disegno publishes original research papers, essays, and reviews on all aspects of design cultures. We understand the notion of design culture as resolutely broad: our aim is to freely discuss the designed environment as mutually intertwined strands of sociocultural products, practices, and discourses. This attitude traverses the disciplinary boundaries between art, design and, visual culture and is therefore open to all themes related to sociocultural creativity and innovation. Our post-disciplinary endeavor welcomes intellectual contributions from all members of different design cultures. Besides providing a lively platform for debating issues of design culture, our specific aim is to consolidate and enhance the emerging field of design culture studies in the Central European academy by providing criticism of fundamental biases and misleading cultural imprinting with respect to the field of design.

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This journal does not charge APCs or submission charges.

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The full content of Disegno can be accessed online: disegno.mome.hu

Published by: József Fülöp

Publisher: Moholy-Nagy University of Art and Design, 1121 Budapest, Zugligeti út 9-25.

ISSN: 2064-7778 (Print) **ISSN:** 2416-156X (Online)

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“VISION IN MOTION”: LÁSZLÓ MOHOLY-NAGY AND THE GENESIS OF THE VISUAL BOOK

Sofia Leal Rodrigues

ABSTRACT

This essay aims to analyze the ways in which László Moholy-Nagy’s concepts of “new typography” and “typophoto” were essential to the creation of a new typology of publications: visual books, which have a strong image component, resulting from the popularization of photography and cinema. New typography was defined in 1923 by László Moholy-Nagy in a short text for the catalog of the Bauhaus exhibition Staatliches Bauhaus in Weimar 1919–1923. New typography resulted from a new graphical orientation by Bauhaus, influenced by the ideology of several avant-garde movements, such as De Stijl and Russian Constructivism, that celebrated simplification, geometrization and the advantages of modern technology to construct a visual language that could communicate clearly and in a universal manner. In Moholy-Nagy’s text, new typography called for an analysis of the relation between form and content through the collapsing of the “classic model” (the “old typography”) and the objective use of photography. In 1925, Moholy-Nagy introduced the notion of typophoto in Painting, Photography, Film to realize the “bioscopic book” of El Lissitzky, which is more visual than textual. In publications like the exhibition catalog Staatliches Bauhaus in Weimar 1919–1923 or the Bauhausbücher series, Moholy-Nagy puts both principles into practice, converting the book into a space of visual exploration, endowed with a cinematic dimension that comes close to his notion of “vision in motion”. Through the use of a qualitative research methodology, and based on a critical review of literature and the direct observation of case studies, this essay aims to show how Moholy-Nagy’s multidisciplinary legacy contributed to a paradigm shift in book design.

#Bauhaus Books, #bioscopic book, #typography, #typophoto, #visual book

https://doi.org/10.21096/disegno_2021_1-2slr

1. IN THE ANTECHAMBER OF DESIGN

Born in Bácsborsód, Hungary, László Moholy-Nagy (1895–1946) left his native country before Miklós Horthy's government came to power. After a brief stay in Vienna, Moholy-Nagy arrived in Berlin in the early 1920s, at the age of twenty-five, and having recently begun artistic activity.

This foray into the world of art was not his first choice. His initial desire to be a writer led him, in 1913, to enroll on a law course in Budapest, which he never got to complete. The practice of drawing, which he developed with greater intensity during First World War, when he was deployed in the Austro-Hungarian army, led him to attend night classes at a free art school of life drawing in Budapest after he was listed as a military reserve due to an injury to his left hand in 1917. Whilst writing her biography of her father's life, Hattula Moholy-Nagy established the beginning of his artistic career at around the time of 1918, at the age of twenty-three (H. Moholy-Nagy, n.d.).

Two years later, when Moholy-Nagy arrived in Berlin, his portraits and landscapes bear the traces of expressionist and cubist influences. In a letter addressed to Antal Németh on July 18, 1924, Moholy-Nagy acknowledges that, until 1920, his works "were experimentations under the influence of the *MA*" (Moholy-Nagy [1920] 1985a, 396). Moholy-Nagy was referring to Hungarian Activism, a movement led by Lajos Kassák that was primarily based on the *A Tett* (The Deed or The Action) magazine, founded in 1915 "as a forum for a group of young anti-war activists, writers and artists" (Botar 2002, 393). Inspired by the anti-militarist character of the left-wing magazine *Die Aktion*, published in Berlin by the writer Franz Pfemfert, *A Tett* would eventually be discontinued in 1916 for political reasons. Shortly thereafter, a new publication appeared, *Ma* (Today, often stylized as *MA*), which aimed to strategically deepen artistic themes and disseminate international modernist trends. The magazine also established itself as a driving center of avant-garde artistic activity, "partly due to Kassák's establishment of an exhibition gallery in connection with the *MA* editorial office in 1917" (Tóth 2010, 4). Krisztina Passuth in her extensive study of Moholy-Nagy, characterizes the artistic posture of the *Ma* group in these terms:

But what did avant-garde art mean to them? Principally the artistic equivalent of internationalism, namely Synthetism. The term "Synthetism" implies that the artists around MA had assimilated

the teachings of several schools with the purpose of creating a new style. Only by distorting the general picture can specific Futurist, Cubist and Expressionist features be discerned in the work of Hungarian Activists. When interpreting their activity, we must keep in mind that it was not form but a world view of ethics and behaviour that stood at the centre of their conception of art, which represented a summary of the various “isms”. (Passuth 1985, 12)

In the initial phase of Moholy-Nagy’s artistic development, his search for a style would translate into an exploratory synthesis of various influences. His stay in Berlin would have been a determining factor in the experimentation and construction of his own visual language. At the time, Berlin was a center of Dadaism and Constructivism in Europe, or, as Moholy-Nagy put it: “Berlin was for a while the hub of the artistic efforts of Europe” (Moholy-Nagy 2005b, 224). The economic, social, and political crisis that hit the Weimar Republic in the aftermath of the First World War proved to be fertile ground for the maintenance of the Dadaist invectives. Publications such as *Der Dada*, edited by Raoul Hausmann, John Heartfield, and George Grosz, or *Dada Almanac*, published by Club Dada founder, Richard Huelsenbeck, underline the fierce political tone of Berlin’s Dadaist faction. In the pages of *Der Dada*, the expressiveness of photomontage was rehearsed, a new genre of visual communication, a genuine fruit of its time, which fought against the lack of objectivity in expressionism and the idea of “art-for-art’s sake” defended by Zurich’s Dadaist center. Hausmann, one of the authors who would come to explore the potentialities of photomontage, defined his aim as follows:

The Dadaists, who had “invented” the static, the simultaneous, and the purely phonetic poem, applied these same principles to pictorial expression. They were the first to use the material of photography to combine heterogeneous, often contradictory structures, figurative and spatial, into a new whole that was in effect a mirror image wrenched from the chaos of war and revolution, as new to the eye as it was to the mind. (Hausmann [1931] 2012, 115)

For Huelsenbeck, the principle of “simultaneity” applied to pictorial representation, which was inaugurated by Picasso in his collages, “points to the absolutely self-evident that is within reach of our hands, to the natural and naive, to action”; “it participates in life itself” (Huelsenbeck [1920] 1981, 36–37). Photomontage was based on the same principle. Between 1920 and 1921, Moholy-Nagy, inspired by the plethora of points of view of photomontages and unusual Dadaist assemblages, created essentially nonfigurative collages and compositions, marked by details of structures and various mechanisms (*IK 33, Dada Composition* or *The Great Wheel*), sometimes in a clear rapprochement to the Merz spirit of Kurt Schwitters’ work

(*Construction with h*). The somewhat futuristic fascination with big cities, technological and industrial evolution, the machine, movement, and the love of speed results, with Moholy-Nagy, in abstract dynamic compositions that refer to a specific universe through the description of their titles, such as *Bridges*, *Railway Painting* or *The Tower*. The dadaism-cubism synthesis is present through the insertion of letters and numbers assumed only as visual forms. In 1921, some of these works were printed in the number 2 issue of *Ma's* album series, titled *Horizont* (Horizon).

The principal aim of the manifesto “What is dadaism and what does it want in Germany?” (“Was ist der Dadaismus und was will er in Deutschland”), signed by Huelsenbeck and Hausmann, was to demand the assembly of “The international revolutionary union of all creative and intellectual men and women on the basis of radical Communism” (Huelsenbeck [1920] 1981, 41–42; 41). According to Huelsenbeck, “Dada is German Bolshevism” (44). The accession of some Dadaists to the German Communist Party focused attention on the situation in Russia, namely, the revolution of 1917, which many saw as an example for raising the German nation from the debris of war. The Dadaists’ empathy for utopian communism and the establishment in Berlin of a wave of artists who emigrated from Russia, such as El Lissitzky and the brothers, Naum Gabo and Antoine Pevsner, gradually converted Germany into a “centre of Constructivist thought” (Eskilson 2007, 224).

Another key author in the establishment of Constructivism in Germany was the Dutch painter Theo van Doesburg, founder of the De Stijl movement and the homonymous magazine. With the pretense of disseminating De Stijl’s ideals throughout Europe, Van Doesburg travelled to Berlin in 1920 and settled in Weimar in 1921, hoping to establish a close relationship with the director of the Bauhaus, Walter Gropius. According to Victor Margolin, “He began to articulate the premises for a Constructivist ideology in the pages of *De Stijl*, which he edited in Weimar between 1921 and 1923” (Margolin 1997, 48). In this magazine, Van Doesburg defends the creation of a universal art, based on simplicity, sobriety, and the purism of abstract geometry, without discarding the adoption of the machine. In 1922, Van Doesburg would organize the International Dada-Constructivist Congress in Weimar, which would take place on September 25 and 26. In the photographs that remain of the event, it is possible to see Moholy-Nagy alongside other avant-garde artists such as Alfréd Kemény, Max Burchartz, Tristan Tzara, Lissitzky, Hans Arp or Schwitters, and others.

Between 1921 and 1922, the work of Moholy-Nagy took a new direction. In 1921, Moholy-Nagy, together with Hausmann, Arp and the Russian artist, Ivan Puni, signs the manifesto “A Call for Elementarist Art” (“Aufruf zur elementaren Kunst”) in *De Stijl*. The authors called for an artistic regeneration whose primary objective was to produce art that is “the expression of our own time”, an art based on the understanding that art is always born anew and does

not remain content with the expression of the past”. This art should be “elemental”, “because it is built up of its own elements alone. The manifesto followed the principles advocated by Van Doesburg, by encouraging a release “from the styles to reach the STYLE. Style is never plagiarism”. Ultimately, as Hausmann, Arp, Puni and Moholy-Nagy declare, “elemental art” takes on the part of being “something pure, liberated from usefulness and beauty” (Hausmann et al. [1921] 1974, 52).

In his “Abstract of an Artist” (written in 1944) Moholy-Nagy describes the process of simplification, abstraction, and reduction of forms to an essence (also elementary) that, at one point, dominated his work:

One day I found that my sketch for an oil painting did not carry out my intention. There were too many shapes pressed into a chaotic arrangement. I took scissors. Cutting away some parts of the drawing, and turning it at an angle of ninety degrees, I was satisfied. When the remnants were pasted on a new sheet, the whole had little similarity to the still life which I had chosen as the point of departure. [...] With this revelation I deliberately changed the color schemes of my “still lifes,” and even went one step further. I eliminated the perspective employed in my former paintings. I simplified everything to geometrical shapes, flat unbroken colors, lemon yellow, vermilion, black, white—polar contrasts. This event marked a turning point in my existence as a painter. That day I sensed more clearly than I can tell that I was on the way to solve the problem of painting with my own means. (Moholy-Nagy 2005b, 215)

His drawings and paintings become completely abstract and dictated by geometric figures. Similarly to what happens in the plastic language of Neoplasticism, Suprematism and Constructivism, the emphasis is placed on form, color and structure of the plane. Initially, this period of his work explores the domain of vertical and horizontal lines, respecting the orthogonality dear to Neoplasticism (*Red Cross with White Spheres, Red Collage, Grey-black-blue, Construction with Cross*). The compositions are stabilized and tend to concentrate the “visual weight” (Arnheim [1954] 1974, 23) on the base (*C VIII, Composition CXII*). Moholy-Nagy begins to study the pictorial representation of light effects and to explore the issue of transparency. Accordingly, this is when his “Glass Architecture” paintings, his interest in “painting-with-light” and his first experiments with photograms appear.

The hypothesis of exploring a cinematographic vision on the screen leads him to complexify his compositions through the multiplication of forms suspended in space, which experiment a new dynamism altogether. This intention is clearly expressed in the manifesto “Dynamic-Constructive System of Forces” (“Dynamisch-konstruktives Kraft-system”), signed by Moholy-Nagy and Alfréd Kemény in the *Der*

Sturm magazine in 1922. The text argues for the replacement of the static composition, based on the horizontal, vertical and diagonal layout of the elements, characteristic of the De Stijl movement, with a dynamic, “open”, “eccentric (centrifugal)” construction, which reveals “the tensions of forms and of space, without, however, resolving them” (Moholy-Nagy [1922] 1985a, 290). Kemény and Moholy-Nagy gathered influences from “The Realistic Manifesto” (“Realisticheskii manifest”), by Gabo and Pevsner, which demanded “the kinetic rhythms as the basic forms of our perception of real time” (Gabo [1920] 1974, 10).

Some of Moholy-Nagy’s works of 1923 synthesize the rhythmic disposition of Malevich’s Suprematism and the spatiality of Lissitzky’s *Prouns* (*C XVI, Composition A VIII, K XVIII*). However, the ever-present goal of achieving clarity and objectivity led his work in one unequivocal direction. Moholy-Nagy explains this process, which is not unrelated to the spirit of the “artist-constructor-engineer” advanced by Gabo and Pevsner:

This is the place where I may state paradoxically that, in contemporary art, often the most valuable part is not that which presents something new, but that which is missing. In other words, the spectator’s delight may be derived partly from the artist’s effort to eliminate the obsolete solutions of his predecessors. My desire was to go beyond vanity into the realm of objective validity, serving the public as an anonymous agent. An airbrush and spray gun, for example, can produce a smooth and impersonal surface treatment that is beyond the skill of the hand. I was not afraid to employ such tools in order to achieve machine-like perfection. I was not at all afraid of losing the “personal touch”, so highly valued in previous paintings. On the contrary, I even gave up signing my paintings. (Moholy-Nagy 2005b, 223)

This paved the way for his “telephone pictures”, which were industrially produced in porcelain enamel according to instructions the artist placed via telephone. However, it would not be his paintings that would determine the course of his professional future. In the collective exhibition that he held with László Péri, in 1922, in the facilities of the *Der Sturm* magazine in Berlin, it was his sculptures, such as the paradigmatic *Nickel Construction*, that would consecrate him as a constructivist. Although the sculpture shows some analogies to the drawing signed by Francis Picabia for the cover of the “Dadaphone” issue of the magazine *Dada*, published in March 1920 in Paris, it formally adopts the principles for sculptural production expressed in “The Realistic Manifesto”, such as the renunciation of mass volumetry in favor of line depth. According to Krisztina Passuth, it was the metal sculptures in the *Der Sturm* exhibition that would earn Moholy-Nagy the invitation by Walter Gropius to direct the Bauhaus Metal Workshop (Passuth 1985, 30).

2. THE BIRTH OF THE “NEW TYPOGRAPHY” AND THE “TYPOPHOTO”

When Moholy-Nagy joined the Bauhaus in April 1923, his activity as a graphic designer was practically non-existent. He had made only a few sporadic initiatives in this area, such as the cover of the *Buch Neuer Künstler* (Book of new artists), with Lajos Kassák in 1922.

With the resignation of Johannes Itten, who was responsible for the Preliminary Course, in March 1923, Moholy-Nagy inherited his responsibilities, together with the direction of the Metal Workshop. Moholy-Nagy joined the Bauhaus precisely in the year in which the school was urged by the Thuringian state government to hold an exhibition to show results of the last four years of work and justify investment in the institution. The exhibition that took place in Weimar between August 15 and September 30, 1923, was an opportunity to exhibit the results of the post-expressionist pedagogical orientation, which aimed at bringing art and industrial production closer together. Gropius expressed this intent when addressing the school’s objectives in the publication that resulted from the exhibition: “The Bauhaus regards the machine as our most modern medium of design and seeks to come to terms with it” (Gropius [1923] 2019, 14). In turn, in the book *The New Vision*, Moholy-Nagy justified the philosophy that guided the Bauhaus in the integration of technology in the artistic process: “The multiplication of mechanical appliances required a new intellectual orientation, a fusion into a single meaning of clarity, conciseness, precision” (Moholy-Nagy 2005a, 20).

The Bauhaus exhibition was a great catalyst for Moholy-Nagy’s graphic output. In addition to the graphic design of the core of the catalog *Staatliches Bauhaus in Weimar 1919–1923* (*State Bauhaus in Weimar 1919–1923*), Moholy-Nagy created other graphic objects, such as the prospectus for its subscription and the logo of the publication’s publisher, Bauhausverlag.

Inside the catalog, Moholy-Nagy signs a short text entitled “The New Typography” (“Die Neue Typographie”), in which he outlines the foundations of an authentic program for graphic design, of which the catalog *Staatliches Bauhaus in Weimar* was a good example. Moholy-Nagy begins this text by stating that typography, as a communication tool, must be absolutely clear, from the choice of typeface to its composition. Therefore, the readability of the message should never be sacrificed to an “a priori aesthetic”, nor to a pre-established shape, such as, for example, a square (Moholy-Nagy [1923] 1999, 21).

Moholy-Nagy argued that “‘form and content’ are indissoluble” (Moholy-Nagy [1922] 1985b, 287), thus, in the “new typography”, the content will determine the visual effect of the form. This design process conceded the use of “all fonts, type sizes, geometric shapes, colours, etc.” (Moholy-Nagy [1923] 1999, 21). Like the principles set out in the “Dynamic-Constructive System of Forces” manifesto, Moholy-Nagy encourages an exploration of the compositional space

that is not limited to the normativity of the orthogonal grid. Basically, Moholy-Nagy calls for a freedom on the level of graphic design that subverts certain conventions of the classic model, such as the materialization of the text into rectangular layouts and the subjecting of the elements to a symmetrical balance, in force in the composition of the book, roughly since the Gutenberg press.

The author also anticipated what the concept of “typophoto” would become when he defended the added value of introducing the objectivity of photography into the typographic plan: “The objectivity of photography liberates the receptive reader from the crutches of the author’s personal idiosyncrasies and forces him into the formation of his own opinion (Moholy-Nagy [1923] 1999, 21–22).

Moholy-Nagy defined the concept of typophoto in the book *Painting, Photography, Film (Malerei, Photographie, Film)*, compiled in the summer of 1924, but only published in 1925, in the Bauhausbücher series, due to technical difficulties. In the subchapter “Typography”, Moholy-Nagy reveals the preponderance that photography can have within the context of design, by deepening what he understands by the “objectivity” of photography:

Thus, in the photographic camera we have the most reliable aid to a beginning of objective vision. Everyone will be compelled to see that which is optically true, is explicable in its own terms, is objective, before he can arrive at any possible subjective position. This will abolish that pictorial and imaginative association pattern which has remained unsuperseded for centuries and which has been stamped upon our vision by great individual painters. (Moholy-Nagy [1925] 1969a, 28)

Moholy-Nagy’s thought is, once again, influenced by the notions of clarity and universality promoted by Van Doesburg in the De Stijl movement, although it equally incorporates the idea of rejection of the artificial and the accessory that Gabo and Pevsner allude to, when they state the following: “We renounce in a line, its descriptive value; in real life there are no descriptive lines, description is an accidental trade of a man on things. [...] Descriptiveness is an element of graphic illustration and decoration” (Gabo [1920] 1974, 10). Drawing, illustration, and painting were hopelessly contaminated by the human hand and its subjective perspective of the world. Although photography also includes an authorial subjectivity, in Moholy-Nagy’s understanding, it is closer to the genuine process of visual perception.

Moholy-Nagy anticipates Marshall McLuhan’s idea of technology as an “extension of man”. He contends that the camera works like an optimized extension of the human eye, since it can complement what we see. Due to the way it simultaneously incorporates unusual perspectives and effects such as enlargements and distortions, photography became a means of representation of enormous plasticity.

Thus, the typophoto, or the synthesis of typography and the photographic image, could be summarized as: “the visually most exact rendering of communication” (Moholy-Nagy [1925] 1969a, 39). The typophoto was, par excellence, a modern graphic strategy, designed to streamline the communication process at a time marked by the rise of modern forms of visual media, such as cinema. Its implementation made the letterpress printing process almost obsolete, and required photomechanical means of production and a new kind of typographer: the typophotographer (Moholy-Nagy [1925] 1969a, 40). Therefore, the typophoto was suited to technologies such as zincography or electrotyping, which facilitated breaking the linearity of the “classic model” through the fusion of the photographic image with text, and the exploration of the graphic qualities of typographic elements to significantly support the content. The typophoto should be geared, above all, to communicational immediacy through the creation of “optical and associative relationships” that result in a visual and functional synthesis. Moholy-Nagy concluded: “The typophoto governs the new tempo of the new visual literature (Moholy-Nagy [1925] 1969a, 40). In a way, the typophoto or the new typography—both concepts coexist and are inseparable—is essential to the “biscopic book” by Lissitzky, whose 1923 manifesto “Topography of Typography” (“Topographie der Typographie”) would already declare: “Economy of expression: optics not phonetics” (Lissitzky [1923] 1999, 23). In the text *Contemporary Typography—Aims, Practice, Criticism* (“Zeitgemässe Typographie—Ziele, Praxis, Kritik”), published in 1925 in the *Gutenberg Festschrift zur Feier des 25 jährigen Bestehens des Gutenbergmuseum in Mainz* (Gutenberg festschrift for the celebration of the 25 year existence of the Gutenberg Museum in Mainz), Moholy-Nagy made a series of recommendations on the use of typographic resources in the materialization of contemporary graphic objects. In addition to underlining the relevance of exploring contrasts (between weights, colors, shapes, etc.) to reinforce the visual effect of the composition and help the hierarchy of information, Moholy-Nagy makes a decisive observation about the direction of the new typography:

We need, for instance, a standard way of writing, without lowercase and capital letters; letters standard not only in size but also in form. At present time we do not even possess a typeface that is correct in size, is clearly legible and lacking in individual features and that is based on a functional form of visual appearance without distortions and curlicues. (Moholy-Nagy [1925] 1985d, 295)

Usually laconic with regard to typographic choices, the author launched the discussion on the development of a more economical alphabet with regard to the number of characters and with a universal propensity, an objective that Herbert Bayer would fulfil with his “Sturm Blond” in

1925. Moholy-Nagy also highlighted a preference for a formally simple letter, which would later lead authors, such as Jan Tschichold, to defend sans serif typefaces, in the spirit of the new typography.

Nagy would address the issue of the new typography once again at the exhibition *Neue Typographie* by the Circle of New Advertising Designers (Ring neue Werbegestalter), in the atrium of the Staatliche Kunstbibliothek Berlin, from April 20 to May 20, 1929, at the then Kunstgewerbemuseum.

Moholy-Nagy was responsible for curating a section of the exhibition entitled “Wohin geht die typografische Entwicklung?” (“Where is typography headed?”), composed of seventy-eight panels, eight with texts of his own and the rest with images. Interestingly, Moholy-Nagy never uses the expression “new typography”, although most of the examples that illustrate his text belong to this movement. Moholy-Nagy points out some remarkable data for the typographic progress achieved to date and, in a way, the new typography is the result of that progress. The author adds some novelties regarding the texts of 1923 and 1925, namely, he recalls the pioneering spirit of Guillaume Apollinaire and Filippo Tommaso Marinetti who abolished the conventions of the classic model in favor of typographic expressiveness. In the book *Vision in Motion*, Moholy-Nagy reiterates the importance of these authors: “Apollinaire’s ideograms and Marinetti’s poems served, perhaps, not so much as models, but as tradition-breakers which freed experiments to create a quick, simultaneous communication of several messages” (Moholy-Nagy [1947] 1969b, 306). Despite not particularly admiring Marinetti, who he described as “the literary rebel and the political fascist—synthetized into a superbly gifted clown” (303), Moholy-Nagy showed some reverence for the work of the leader of Italian futurism. On this point, Moholy-Nagy held a similar view to Jan Tschichold, who, in the book *The New Typography*, credited Marinetti with putting an end to the “old typography” by using typography as a functional expression of content (Tschichold [1928] 1998, 56).

Although Moholy-Nagy always cites Apollinaire’s work for its visual contrasts and its ability to imbue the written word with qualities of sound, in reality, the futurists were the first to demand and put into practice a “typographic revolution” which had the objective of giving material shape to a freedom of thought and communication that is not consistent with the static and inexpressive classic model. Marinetti’s manifesto “Distruzione della sintassi—Immaginazione senza fili—Parole in libertà” (Destruction of syntax—imagination without strings—words-in-freedom) of 1913, articulates this demand.

In his historical retrospective of the new typography in *Vision in Motion*, Moholy-Nagy underlines the role of Constructivism in the development of a functional typography. Both in this work as in the text of “Where is typography headed?” the author acknowledges that the abusive misappropriation of constructivist graphic solutions, often supported by geometric elements designed to organize

the text and facilitate the reading process (lines, dots, squares, etc.), quickly subverted functionalism into decorativism. Walter Dexel expressed a similar opinion in the article “What is new typography?” in 1927:

There is no doubt that today there is a misuse of lines set at various angles, arrows, squares, and strokes. These serve as crutches and are “modern gestures” which should be rejected as preventing legibility. Used merely decoratively, as happens only too often, these forms are no better than the ornamental borders and the vignettes found at the end of the program of a small-town glee club. (Dexel [1927] 1999, 34)

Like Dexel, Moholy-Nagy appeals to the reduction of typography to the elementary: letters with their different sizes and weights. Like Tschichold, he mentions the benefits of the standardization imposed by the DIN system (Moholy-Nagy [1929] 2019, 82).

For Moholy-Nagy, the new typography inevitably depended on the exploration of new means of production. By integrating the machine and the emerging technologies, the new typography followed a premise that was common to several avant-garde movements, such as Constructivism, of creating a truly modern art, an intention that Moholy-Nagy himself had defended in the manifesto “A Call for Elementarist Art”.

In the exhibition text and also in *Vision in Motion*, Moholy-Nagy refers to the importance that newspapers and magazines had in the creation of the new typography, not only for presenting “a simultaneous quality of type and illustration” (Moholy-Nagy [1947] 1969b, 308)—basically, the typophoto—but also because they promoted methods of photographic reproduction that were more plastic and versatile than the traditional typography with lead types. In Moholy-Nagy’s understanding, the future of typography resided in the use of production technologies that were dependent on photographic methods, such as photoengraving, as they facilitated the fusion of all kinds of textual and imagistic elements. From this perspective, the typographer gives way to a new typographer, or a “typographic modeler” and typography or, if you like, graphic design, truly becomes the “typographic counterpart of vision in motion” (Moholy-Nagy [1947] 1969b, 308).

3. “VISION IN MOTION” AND THE VISUAL BOOK

“vision in motion is simultaneous grasp. simultaneous grasp is creative performance—seeing, feeling, and thinking in relationship and not as a series of isolated phenomena. it instantaneously integrates and transmutes single elements into a coherent whole. This is valid for physical vision as well as for the abstract. vision in motion is a synonym for simultaneity and space-time; a means to comprehend the new dimension. vision in motion is seeing while moving. vision in motion is seeing moving objects either in reality or in forms of visual representation as

in cubism and futurism. In the latter case the spectator, stimulated by the specific means of rendering, recreates mentally and emotionally the original motion. vision in motion also signifies planning, the projective dynamics of our visionary faculties". (Moholy-Nagy [1947] 1969b, 12; lowercase in original)

3.1 STAATLICHES BAUHAUS IN WEIMAR 1919–1923

Due to the meager reference it makes to the exhibition, *Staatliches Bauhaus in Weimar 1919–1923* (henceforth *Staatliches Bauhaus*) is more a book than a catalog—the only testimony within is a photograph of a poster of the event, posted on the wall at the Belvedere entrance of the Bauhaus. As such, takes on the aspect of an autonomous object, destined to document the school, its teaching philosophy and the results of its artistic production.

The book is also an opportunity for Moholy-Nagy to put the principles of the new typography into practice. The format, close to a perfect square (24.8 × 25.4 cm), is striking and signals an object to be contemplated. In the post-new typography phase, one of the arguments Tschichold uses to reject the quadrangular books "is simply handiness", as he explains: "It is difficult for an unsupported hand to master a square book" (Tschichold [1975] 1991, 167). Despite the quadrangular format being more difficult to handle and not favoring a closer relationship with the reader, Moholy-Nagy uses it deliberately to give his book the character of an album.

In turn, the square, an elementary geometric figure, is part of the idea of a formal synthesis defended by the De Stijl movement and by Constructivism. The logo that Moholy-Nagy created for Bauhaus-verlag with its three elementary shapes—a square and an equilateral triangle inscribed in a circle—refers to the basic geometric shapes which constitute the foundation of all artistic creation. Kandinsky's text "Basic Elements of Form" ("Die Grundelemente der Form"), published in the *Staatliches Bauhaus*, and the attempt to establish a visual language grammar in *Point and Line to Plane* (*Punkt und Linie zu Fläche*), from the Bauhausbücher series, consolidates the preponderance of these thematics in the pedagogical orientation of the Bauhaus.

Under Moholy-Nagy's supervision, Herbert Bayer, still a student, drew a typographed book cover, with asymmetric and dynamic blue and red contrasts on a dark background, where the simplicity and communicational clarity of sans serif typefaces stand out as the hallmark of the new typography (fig.1).

The choice of sans serif typefaces of a geometric structure is visually striking and is used throughout the book for short texts, such as titles or captions. Moholy-Nagy chooses to draw or use sans serif characters with elementary shapes and without modulations, such as the "grotesque" or "block letters", faithful to the compact structure of

FIGURE 1. Staatliches Bauhaus in Weimar 1919–1923, cover by Herbert Bayer. Photo by Tobias Adam / Unibib Weimar, licenced under CC-BY-SA-4.0, https://commons.wikimedia.org/wiki/File:StaatlichesBauhaus_Vorderdeckel.jpg.



the first nineteenth-century sans serif. The use of these types of letters is in perfect accordance with the message of his article “Contemporary Typography: Aims, Practice, Criticism”:

On the other hand, there exist suitable typefaces for labels and headlines, such as Venus Grotesque and Lapidar, the geometric and phonetic archetypes of which—such as the square and circle—come in to display without distortion. Combined with any kind of grey standard type, they are—by their dark character—most suitable even today for producing chiaroscuro contrasts. (Moholy-Nagy [1925] 1985d, 295)

For texts, Moholy-Nagy chose an old-style typeface. In the manifesto “The New Typography” (“Die neue Typographie”), published in the magazine *Kulturschau*, in October 1925, Tschichold also admitted the possibility of choosing an old-style Roman typeface for continuous texts, for the sake of readability (Tschichold 1925). Although his apology for sans serif letters is more radical in his book *The New Typography*, the author occasionally consented to the use of serif typefaces when sans serif typographic choices did not abound. In these cases, he suggested three options, due to his “unpretentious” character: Sorbonne, Nordische Antiqua and Französische Antiqua (Tschichold [1928] 1998, 76). Moholy-Nagy uses a typographic choice close to Nordische Antiqua.

In the composition of the texts, Moholy-Nagy challenges the limits of acceptable margins (and legibility), in a squared, justified shape, without indentations. By converting the block of text into a square, the author gives it an imagistic quality. Although in a more subtle way, Moholy-Nagy followed the same principle as the pioneers of the new typography, for whom “the typeset page was not a means of reproducing text, but of arranging text in an imagelike way” (Moholy-Nagy [1929] 2019, 81). Moholy-Nagy’s design also had another intention: to establish a clear distinction between what should be read (texts) and what should be seen (images).

Moholy-Nagy chooses to assemble the images in booklets that are exclusively dedicated to them. The division between sections of text and images is made with different types of paper to provide differentiation in tactile experience. Furthermore, Moholy-Nagy began the Preliminary Course precisely with “sensory training”, which was aimed at “enriching the desire for sensation and expression” (Moholy-Nagy 2005a, 27). In the sections of *Staatliches Bauhaus* that function as an album, the images are arranged to exert contrasts in position, size, and color; the captions and page numbers do not have a static position and change from page to page, to reinforce the notion of dynamism, or “vision in motion”.

However, one of the most important aspects of the new typography, and arguably in the notion of vision in motion, resides in the concept of simultaneity. Present in advertisements, magazines and newspapers, the principle of simultaneity consists in a composite of graphic elements that provides the “simultaneous organization of the numerous messages which have to be transmitted to the reader” (Moholy-Nagy [1947] 1969b, 308). The objective of this experience is to summon the vision in motion, in other words, to allow the information to be assimilated at a glance. This is where Moholy-Nagy’s thought reveals a certain analogy with that of the Symbolist poet Stéphane Mallarmé, who, in the text “Le livre, instrument spirituel” (The book, spiritual instrument), compared to an “electric fire” the way in which simultaneous information on a newspaper page demands the reader’s attention (Mallarmé, [1897] 1984, 379). Given the multiple reading paths present in the newspaper, the book, “total expansion of the letter”, should follow its example and “establish a game” (Mallarmé [1897] 1984, 380). Mallarmé would implement this playful character, of a search for meaning and signification, by dispersing throughout the pages, the words of his poem “Un coup de dés jamais n’abolira le hasard” (A throw of the dice will never abolish chance). Although in different ways, both authors used the book to test the reading logics that subvert the linearity of Gutenberg’s typography.

In *Staatliches Bauhaus*, the idea of simultaneity or vision in motion is accentuated by the freer and more expressive exploration of typography in elements such as the frontispiece, the index, the titles and the chapter breakers.



FIGURE 2. Staatliches Bauhaus in Weimar 1919–1923, frontispiece by László Moholy-Nagy. Image from the 2019 facsimile edition, Zurich: Lars Müller Publishers.

FIGURE 3. Staatliches Bauhaus in Weimar 1919–1923, chapter breaker by László Moholy-Nagy. Image from the 2019 facsimile edition, Zurich: Lars Müller Publishers.

On the frontispiece, Moholy-Nagy breaks the classic model into a quadrangular structure, with the text in capital letters arranged horizontally and vertically (fig. 2). The author plays with contrasts in color, size, texture, and disposition to organize the hierarchy of information and explore the notions of rhythm and spatiality. Splitting the title into several reading layers evokes some Futurist and Dadaist strategies, evident in examples such as the cover of the 1919 *Les mots en liberté futuristes* (Futurist words in freedom), by Marinetti, or the 1920 “Bulletin Dada” issue, of the *Dada* magazine.

The titles, always in capital letters, follow the frontispiece’s strategy of exploring contrasts in color, size, and layout. The chapter breakers and titles of the picture booklets are marked by the presence of words and phrases that are topped along their entire length by medium-thick, red bars. Here, the bar acts as an underline, precisely in the reverse position; it illuminates and emphasizes information, while speeding up its communication, due to its strong color contrast and accentuated horizontality. The bar is a graphic notation that materializes vision in motion (fig. 3).

In *Staatliches Bauhaus*, Moholy-Nagy starts by using black bars in the index (fig. 4). On the first page, the bar is an oversized version of the first letter of the word “inhaltsverzeichnis” (table of contents). On the following pages, it is a number that represents and divides each part of the book (both vertically and horizontally). The numbers on the chapter breakers are made up of black bars that follow in the same logic. This numbering strategy is close to that used on the first covers of the Czechoslovakian magazine *Stavba* (Building), designed by Karel Teige. Gropius knew the magazine and used it as a pretext to make the acquaintance of Teige and ensure his contribution to the selection of examples of contemporary Czech architecture for the Bauhaus exhibition (Forbes 2016, 294). Moholy-Nagy would include an image of one of Teige’s covers in “Where is typography headed?”



3.2 THE BAUHAUSBÜCHER SERIES

In 1923, Gropius and Moholy-Nagy decided to create the *Bauhausbücher* series, dedicated to the contemporary theoretical production in the most diverse areas.

Due to financial difficulties, of the initially planned fifty-four titles, the first eight were only published in 1925 by Albert Langen Verlag in Munich: number 1, *International Architecture (Internationale Architektur)* by Gropius; number 2, *Pedagogical Sketchbook (Pädagogisches Skizzenbuch)* by Paul Klee; number 3, *A Bauhaus Experimental House (Ein Versuchshaus des Bauhauses)* by Adolf Meyer; number 4, *The Theater of the Bauhaus (Die Bühne im Bauhaus)* by Oskar Schlemmer; number 5, *New Design: Neoplasticism (Neue Gestaltung: Neoplastizismus)* by Piet Mondrian; number 6, *Principles of Neo-Plastic Art (Grundbegriffe der neuen gestaltenden Kunst)* by Van Doesburg; number 7, *New Works from the Bauhaus Workshops (Neue Arbeiten der Bauhauswerkstätten)* by Gropius and number 8, *Painting, Photography, Film*.

By 1928—the year Gropius and Moholy-Nagy resigned from the Bauhaus—four more titles were published: issues number 9, *Point and Line to Plane* by Kandinsky and 10, *Dutch Architecture (Holländische Architektur)* by J.J.P. Oud in 1926; number 11, *The Non-objective World (Die gegenstandslose Welt)* by Kasimir Malevich in 1927; and number 13, *Cubism (Kubismus)* by Albert Gleizes in 1928. Still edited by Gropius and Moholy-Nagy, issue 14 *From Material to Architecture (Von Material zu Architektur)* by Moholy-Nagy was published in 1929, and number 12, *Bauhaus Buildings, Dessau (Bauhausbauten Dessau)* by Gropius in 1930. The *Bauhausbücher* series would end here.

FIGURE 4. Staatliches Bauhaus in Weimar 1919–1923, imprint and first page of the table of contents by László Moholy-Nagy. Image from the 2019 facsimile edition, Zurich: Lars Müller Publishers.

Moholy-Nagy was responsible for the design of twelve of the books (the design of number 3 was by Adolf Meyer, and number 9 by Herbert Bayer), of which he designed nine dust jackets (the dust jacket of number 1 was designed by Farkas Molnár, number 4 by Schlemmer, and number 6 by Van Doesburg).

Committed to ending to the greyness of the modern book, with *Staatliches Bauhaus* Moholy-Nagy rehearsed what he would go on to do with in the *Bauhausbücher* series. Similar to *Staatliches Bauhaus*, the books in the series explore the visuality and materiality of the book in order to provide a differentiating reading experience, based on the notion of more efficient and functional communication.

Due to its dimensions, *Staatliches Bauhaus* is an invitation to immersion. In turn, the books in the series, printed in paperback and linen bound, measuring around 18 × 23 cm, call for a more intimate experience, due to their maneuverability and portability. In linen bound editions, the book cover is bound in a yellow fabric, with the name of the series and the book number printed in red, and set in a simplified geometric weave, constituted by a vertical bar and two horizontal lines. By using two primary colors and geometric elements, Moholy-Nagy maintains coherence with the principles of simplicity and elementality that the Bauhausverlag publishing house logo conveys. The vast majority of his dust jackets take the same approach.

Like *Staatliches Bauhaus*, the books in the series present, with few exceptions, a hegemony of the image over the text. At the same time, they bet, in a more incisive way, on exploring the visual qualities of typography. The visuality of the books in the *Bauhausbücher* series results from the combination of these two factors.

The most experimental aspect of the typography is visible in the initial spread of the books, which replace the classic frontispiece for a continuous layout. Moholy-Nagy establishes an interaction between the odd and even pages to present the work throughout the series. Composed in almost all books with sans serif type, with variations in weight and size, this double-page frontispiece is developed in asymmetric structures, in a dynamic balance, usually intersected by horizontal and/or vertical lines, of various thicknesses and densities of black. Moholy-Nagy chooses to differentiate each introductory spread without detracting from the visual coherence it imposes on the series. By assigning a unique identity to each book, the author explores the diversity within the unit.

The pages dedicated to the text continue to implement the contrast theory defended by Moholy-Nagy. The author believed that "the reader grows tired much faster than he would looking at a layout made up of contrasting color and light values" (Moholy-Nagy [1925] 1985d, 294). Thus, he established pairs of oppositions, such as "light-dark", present, for example, on pages that articulate heavy sans serif typefaces in the titles and old style serif letters in the remaining texts.

Regarding the idea of vision in motion to streamline the communication process, Moholy-Nagy organizes the text sections with typographic elements that play the role of reading “accelerators”. Unlike *Staatliches Bauhaus*, which displays uninterrupted rectangular layouts of text, in the books of the series, the justified texts are constantly interrupted by visual notations which ease the perception of the message. Therefore, the texts may contain words and phrases in bold fonts with and without serifs (number 1 and 2), in capital letters (number 1, 4, and 6), underlined expressions (number 1 and 2), graphic schemes with arrows (number 8), vertical bars flanking the most prominent information (number 7 and 8), and dots dividing blocks of text (number 4, 7, 8, 10, 11, 12) (fig. 5.). Furthermore, Moholy-Nagy also frequently employs black bars that separate the text from the footnotes and replaces the note numbers with dots for faster identification and reading, a solution that Tschichold followed in the design of *The New Typography*. Regarding the use of these kinds of typographic resources, Moholy-Nagy states: “There are quite a number of forms and techniques contributing to the precision and clarity of the visual image: dots, lines, geometrical forms, the whole range of photo-engraving techniques” (Moholy-Nagy [1925] 1985d, 294).

The exploration of typography allowed the author to establish a hierarchy of information, in which the “eye is gradually led from one point to another, without losing sight of the interdependence of the details” (Moholy-Nagy [1925] 1985d, 295). This was one of the biggest arguments of the new typography provided for break the symmetrical layout of the classic model. To enhance the optical effect of the images and bring them closer to cinematographic dynamics, Moholy-Nagy separates the textual component of the book from the imagistic. While in *Staatliches Bauhaus* the text booklets are converted into small islands surrounded by images, in most of the books in the series the text precedes the images, as an introductory, explanatory note, which guides the reading process without conditioning it. This is the justification that Moholy-Nagy gives in *Painting, Photography, Film* when he says: “I have placed the illustrative material separately following the text because continuity in the illustrations will make the problems raised in the text VISUALLY clear” (Moholy-Nagy [1925] 1969a, 47).

Once again, the author tries to expand the reading experience, by introducing different papers to divide the text sections from those of the images. In some books, such as Schlemmer’s *The Theater of the Bauhaus*, Moholy-Nagy adds fold-out sheets that require yet another interaction with the object. In this case, it is possible to visualize a drawing by Moholy-Nagy himself, of the project for a multi-sensory and immersive stage that he calls *Score Sketch for a Mechanized Eccentric*.

In the image sections, the space is shared by the image and an explanatory caption. Moholy-Nagy uses the succession of pages and the temporality associated with page turning to create sequences

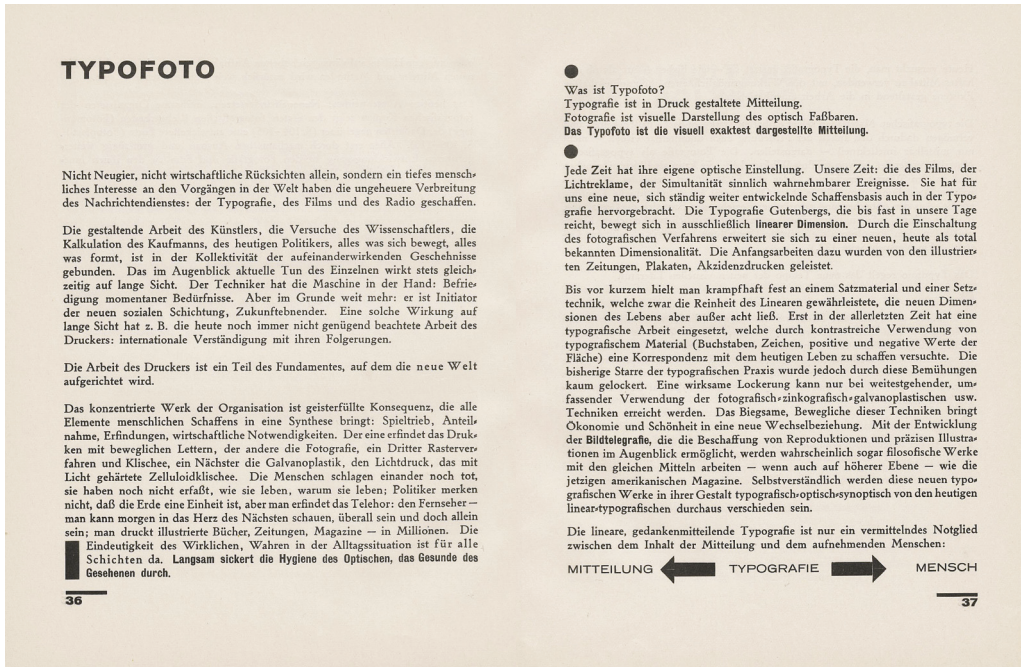


FIGURE 5. Facing pages from the revised and enlarged second edition of László Moholy-Nagy's *Malerei, Photographie, Film* (1925), published as *Malerei, Fotografie, Film*. 1927. Munich: Albert Langen Verlag.

that come close to a cinematic vision. To enhance readability and visual effect, the images are arranged both high and low on the page, depending on their format. This somewhat Dadaist approach requires active participation by the reader, who has to continuously rotate the book to fully enjoy its content. In most of the books, picture booklets are filled with photographs, although they may include other artistic genres such as photomontages (number 4, 8), drawings or illustrations (number 2, 4, 6).

Arguably the most paradigmatic book of the series is *Painting, Photography, Film*. In this book there is clearly the intimate harmony between content and its expression that the author demanded of the new typography. Moholy-Nagy not only elevates the expressive quality of the typography, but also ensures that images function as a “photo-text”: a substitute for text. The images are consistent with the content covered, however they are not reduced to mere illustrations. Thus, the author selects and archives a heterogeneous sample of images (from newspaper photographs, film details, photograms, x-rays, examples of photomontages, such as his “photoplastics”, etc.) that have as much weight as the text.

The added value of his book is the materialization of an example of typophoto, “Dynamic of the Metropolis” (“Dynamik der Gross-Stadt”) (fig 6.). In this “sketch of a manuscript for a film”, Moholy-Nagy uses the principle of simultaneity to represent a succession of events, through a mixture of graphic elements. The action takes place in an orthogonal structure in constant mutation, populated by small images, synoptic



texts, numbers, highlighted letters and words, arrows in various directions and the constant repetition of the word “tempo”.

In this typophoto, Moholy-Nagy expands the application of the black bar, which is transversal to his books. The use of fillets and typographic lines to help organize information is a solution explored by futurists in various publications, such as the magazine *Lacerba*. Dadaists use this graphic element to guide the reader through the typographic chaos of their publications, and this can be seen in some issues of the *Der Dada*, *Dada* or *391* magazines. The conversion of the line or fillet into a bar with a greater visual weight is obvious in publications such as the *Mécano* magazine by Van Doesburg (under his Dadaist pseudonym, I. K. Bonset), in *Veshch/Gegenstand/Objet* (Object), published by Lissitzky and Ilya Ehrenburg, and later in *Merz*, edited by Schwitters. In *Mécano* and *Veshch/Gegenstand/Objet*, black bars are used to separate blocks of text, underline information and, at the same time, structure the publication. In *Merz*, the black bar is often used to flank the text, a way of highlighting information, which Moholy-Nagy uses in Bauhaus publications.

In the *Bauhausbücher* series, Moholy-Nagy begins to use the bar in a more structuring manner in several opening spreads and in *New Works from the Bauhaus Workshops*, throughout the book. In “Dynamic of the Metropolis”, Moholy-Nagy also makes use of the bars to suggest the idea of the grid (the basis of the publication), which is clearly adopted, for example, in the book *The Isms of Art (Die Kunstismen) 1914–1924*, by Lissitzky and Arp.

FIGURE 6. Facing pages from the revised and enlarged second edition of László Moholy-Nagy’s *Malerei, Photographie, Film* (1925), published as *Malerei, Fotografie, Film*. 1927. Munich: Albert Langen Verlag.

Curiously, in the typophoto that he creates for his book, the mesh of black bars is closer to the graphic solution of the number 11 of the *Merz* magazine, designed by Lissitzky and dedicated to “Typo Reklame”. The maturity of the grid’s application, much appreciated in the “Swiss Style”, a graphic design movement that replaced the new typography, is evident in one of the last books in the series, the *Bauhausbauten Dessau* by Walter Gropius. Composed entirely of sans serif typefaces and demonstrating a mastery in the arrangement of photographs as well as in the text-image relationship, Walter Gropius’s book elevates Moholy-Nagy’s design to the much sought-after communicational functionalism of the new typography and the typophoto, which the Swiss Style will quickly adopt.

4. CONCLUSION

Although Moholy-Nagy started his artistic career in the plastic arts, many of the principles that guided his paintings and sculptures are also present in his activity as a designer. His time in Berlin would be a decisive opportunity to explore and synthesize the trends of various avant-garde movements, such as Dadaism, the De Stijl movement, Suprematism and Constructivism in the defining of a style and a language of his own. The initial fascination with the Dadaist freedom of expression would progressively give way to an exercise in abstraction and formal purification which is used in constructivist ideology. Furthermore, it was his commitment to constructivism that would lead him to teach at the Bauhaus.

Nagy’s entry into the Bauhaus coincides with his awakening as a designer which, in a way, is in keeping with the multidisciplinary character of the constructivist “artist-constructer-engineer”. The new typography is a logical consequence of a Bauhaus committed to implementing a new pedagogical philosophy, based on the connection between art and industry. Similar to the development of Moholy-Nagy’s pictorial and photographic practice, the new typography was also a way of testing and overcoming the existing conventions in graphic design, in the sense of creating a “new vision”. In the text “Production—Reproduction” (“Produktion—Reproduktion”), Moholy-Nagy called for the creative—and productive—use of means that have been used “solely for purposes of reproduction” (Moholy-Nagy [1925] 1969a, 30). He uses photography as one of the examples, although the idea can also be extended to typography. With the new typography, typography is no longer a mere reproduction system but one that should be converted into a process of creation.

Moholy-Nagy was aware that creative freedom in terms of design would only be possible by abandoning Gutenberg’s classic typography and by adopting new, more practical and versatile means of production in the composition of typographic elements such as those based on photographic technologies. Therefore, the essence of the

new typography stems from a fundamental premise: the content of the message will dictate its graphic form. This idea, later explored by Tschichold, prompts the breaking of the conventions of the classic model or the old typography where, regardless of the content, any message is rendered in a rectangular layout, in a symmetrical balance. Here, Moholy-Nagy returns to the goal of materializing compositions in a dynamic-eccentric balance, which he stated in the manifesto “Dynamic-Constructive System of Forces”.

In a clear echo of the manifesto “A Call for Elementarist Art”, the new typography should also be reduced to something elementary: typographic elements. The typophoto, the combination of the photographic image with the typography, made the new typography more functional, clear, and objective in terms of communication. Simultaneously, photography advanced the graphic object closer to the visual language of modern mediums such as cinema.

The need to break the old typography conventions leads Moholy-Nagy to equate new graphic composition strategies that help the reading process. As a starting point, Moholy-Nagy takes the example of newspapers and advertising which combine a multiplicity of messages that need to be rapidly communicated to the reader. The concept of vision in motion is born from that need to assimilate information at a glance.

In the design of the book-album *Staatliches Bauhaus in Weimar 1919–1923* and in the books of the *Bauhausbücher* series, Moholy-Nagy uses the new typography to accomplish the notion of vision in motion. This notion is achieved by exploring the visual dimension of the book, in terms of imagery and typography. Thus, Moholy-Nagy’s books are converted into visual books due to the preponderance of the image that is not subordinate to the text but equivalent to it, and the exploration of typography, in graphic notations designed to guide the reader’s gaze and optimize the reading process. In response to the communication imperatives of modernity, Moholy-Nagy rethought the conventions of the book to improve its aesthetics and functionality.

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