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## DIM111.1 Design History Diagram 24T2

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# De Stijl

1917-1931

## INTRO

- De Stijl (Dutch word for 'Style') is an influential art and design movement that began in the late 1917's in Netherlands. Theo van Doesburg founded De Stijl and was accompanied by other famous architects and artists. Working in an abstract geometric style, De Stijl artists sought universal laws of balance and harmony for art, which could then be a prototype for a new social order (Meggs and Purvis, 2016, p. 1013)

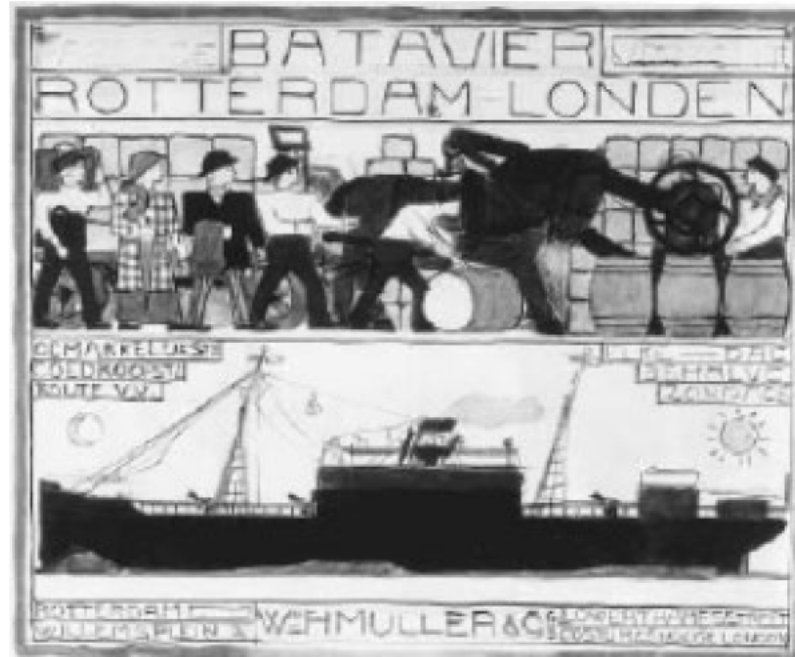


(Meggs and Purvis, 2016, p. 1018 Figure 15-44)

## AESTHETIC STYLE

- The Aesthetic style of De Stijl is a devotion to abstraction and universality, along with its pursuit of harmonic and balanced visual language.
  - De Stijl Artists sought an expression of the mathematical structure of the universe and the universal harmony of nature. (Meggs and Purvis, 2016, p. 1014)
  - De Stijl was applied to many different types of art and designs, Van Doesburg applied De Stijl principles to architecture, sculpture, and typography (Meggs and Purvis, 2016, p. 1014)

- De Stijl was made up of a lot of different elements but innovations, announcements and magazines only used sans-serif fonts and large amounts of white-space. Designers working with De Stijl used only the color palette black, white and primary colors (Linkdin, 2014).



(Meggs and Purvis, 2016, p. 1016 Figure 15-42)

# TECHNOLOGY

- De Stijl emphasised its self on simplicity, geometric and abstraction, examples of this is oil on canvas, architecture and typography.
- Curved lines were eliminated and sans-serif typefaces were favored. Type was often composed in tight rectangular blocks (Meggs and Purvis, 2016, p. 1021).
- Asymmetrically balanced layouts were composed on an open implied grid. Color was used not as an afterthought or decoration but as an important structural element. Red was favored as a second color in printing because, in addition to its graphic power to compete with black (Meggs and Purvis, 2016, p. 1021).



(Meggs and Purvis, 2016, p. 1021)

# PIET MONDRIAN

- Mondrian was a traditional landscape painter, being influenced by Van Gogh. Discovering cubist paintings in the early 1912's he moved Paris and began to introduce cubism into his work. After the war began he was in holland where he would remain.
- Mondrian believed true reality in visual art “is attained through dynamic movement in equilibrium ... established through the balance of unequal but equivalent oppositions. The clarification of equilibrium through plastic art is of great importance for humanity.... It is the task of art to express a clear vision of reality” (Meggs and Purvis, 2016, p. 1014)

# THE BAUHAUS

## 1919-1933

## INTRO

- The Bauhaus was founded in Germany 1919 by Walter Gropius, this is where one of the most influential movements began, piecing together other movements and styles. The Bauhaus ranged from teaching, graphic design, architecture, typography, interior design and industrial design, like the leaders of the other movements at the time, he believed the old order of aristocracy and corruption had led Germany into the catastrophic war. Design would create a new society and a better way of life (Linkdin, 2014).



Bauhaus, (The Editors of Encyclopedia Britannica, 2019)

# AESTHETIC STYLE

- The Bauhaus movement was characterised by, geometric abstraction, minimal colour, industrial materials and the bringing together of all art styles.
- Bauhaus used the utopian desire to create a new spiritual society, the early Bauhaus sought a new unity of artists and craftsmen to build for the future. Stained glass, wood, and metal workshops were taught by an artist and a craftsman and were organised along medieval Bauhütte lines: master, journeyman, and apprentice (Meggs and Purvis, 2016, p. 1046).
- Advanced and fundamentally different ideas about form, colour, and space were integrated into the design vocabulary (Meggs and Purvis, 2016, p. 1049)
- The Typography was based on rational anathematical systems. Grids and the Golden section were part of each solution (Linkdin, 2014)



(Meggs and Purvis, 2016, p 1048 Figure 16-5)

# TECHNOLOGY

- Bauhaus was influenced greatly by Laszlo Maholgy-Nagy, a Hungarian constructivist, exploring painting, photography, film, sculpture and graphic design.
- New materials such as acrylic resin and plastic, new techniques such as photomontage and the photogram, and visual means including kinetic motion, light, and transparency were encompassed in his wide-ranging investigations (Meggs and Purvis, 2016, p. 1051).

- Photography moved away from a static image taken at eye-level and shifted to a cinematic approach. The camera could be placed at a bird's eye view or from the ground up (Linkdin, 2014)



(Meggs and Purvis, 2016, p. 1049 Figure 16-6)

## LASZLO MOHOLY-NAGY

- Laszlo Moholy-Nagy was an Hungarian experimenter who studied law before art, exploring painting, photography, film sculpture and graphic design.
- Moholy-Nagy had a marked influence on the evolution of Bauhaus instruction and philosophy, and he became Gropius's "prime minister" at the Bauhaus as the director pushed for a new unity of art and technology (Meggs and Purvis, 2016, p. 1051)

# THE NEW TYPOGRAPHY

1923-1940

## INTRO

- The New typography was hugely improvised by Jan Tschichold, one of many typographers who took influence from Bauhaus. Refining his new approach and published Die Neue Typographie.
  - Visiting an exhibiton on Bauhaus, he changed his was of thinking about typography.



Jan Tschichold, title page for his book Die neue Typographie , 1928 (Meggs and Purvis, 2016, p. 1070 Figure 16-30)

## AESTHETIC STYLE

- The movement is organised around mathematical proportions, grids. Its aesthetic elements were based on the Golden ratio, which required proportional restrictions as well as scaled grid structures. Using san-serif typography with a preferred flush left margin, in doing so made it more apparent to a larger range of audience, The initiators of this movement believed sans-serif typography expressed the spirit of a more progressive age and that mathematical grids are the most legible and harmonious means for structuring information (Meggs and Purvis, 2016, p. 1175)
- The New Typography sought to wipe the slate clean and find a new asymmetrical typography to express the spirit, life, and visual sensibility of the day (Meggs and Purvis, 2016, p.1071).



Jan Tschichold, cover for “Elementare Typographie” insert, 1925 (Meggs and Purvis, 2016, p. 1068 Figure 16-26)

# TECHNOLOGY

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- From late 1928 until his death, he worked at Hague and Gill, Printers, using a handpress, hand-set type, handmade paper, and types he designed exclusively for the press (Meggs and Purvis, 2016, p.1082)



