

# The Application of 1920s Bauhaus Aesthetic to Contemporary Album Design

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## INTRODUCTION

### Project Brief

Bent River Records (BRR) is MacEwan University's record label. It is an innovative learning lab project that was founded with an aim to respond to the dramatic changes that have occurred in the recording industry over the past 20 years.

For this project, students were tasked with interpreting the music from the Up and Over Trio, process the information gathered through an interview, work with the title, to overall translate the feel/tone/mood of the work on the cover and overall package design of a record.

### Resources

Lupton, E. (2014). Graphic design thinking: Beyond brainstorming. Princeton Architectural Press.

Mallgrave, H. F. (2009). Modern Architectural Theory: A historical survey, 1673-1968. Cambridge University Press.

## METHODS

### Client Interview

#### TOP 3 TAKEAWAYS

- 1 Rising above struggles and barriers including finding the time to come together and create music
- 2 Telling a story through music - jazz is rhythm and improvisation; it draws from the past with modern interpretations
- 3 The album is a snapshot in time of their music - an intersection of three people and three instruments

### Research

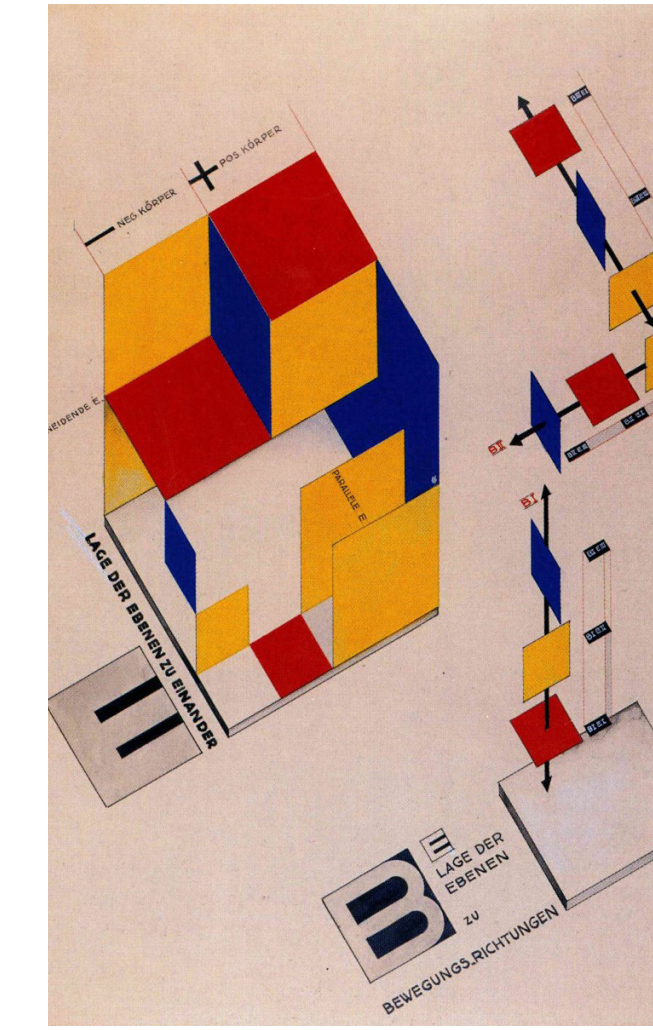
#### BAUHAUS ▲ ■ ●

The Bauhaus movement and school of design was founded in 1919 by German designer Walter Gropius.

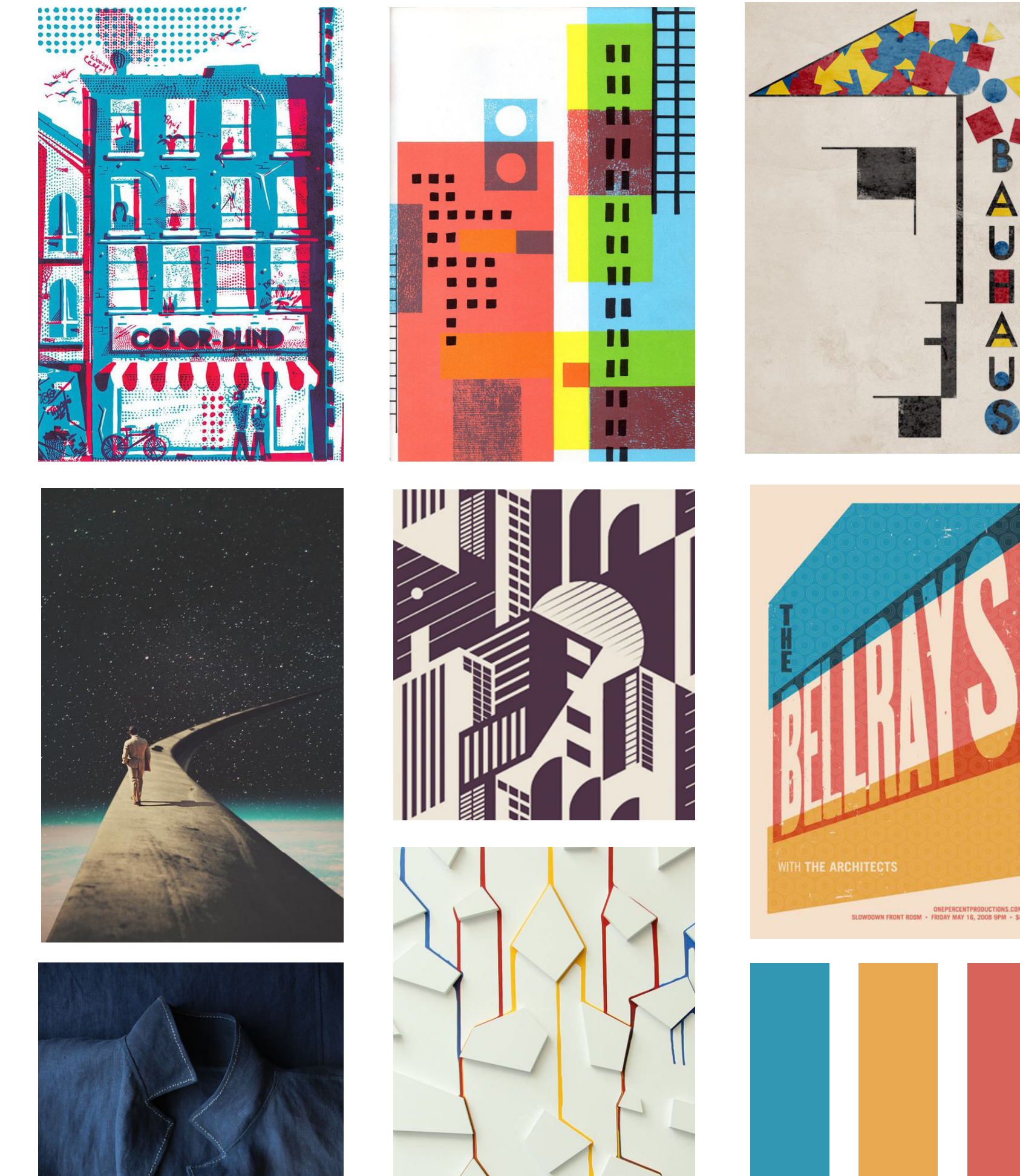
Bauhaus attempted to merge art with life, often combining mediums of artistic creation. Functionality met design aesthetic in the form of foundational shapes and colours to create furniture, architecture, typefaces, and more. The specific style became associated with the 1920s, same as the jazz age.

WALTER GROPIUS  
HANNES MEYER  
LÁSZLÓ MOHOLY-NAGY  
WASSILY KANDINSKY  
HERBERT BAYER

Above: Joost typeface specimen inspired by Bauhaus, designed by Josema Uros, 1995  
Right: Mechanical stage diagram by Joost Schmidt, 1925



### Moodboard



### Ideation



### Refinement



## RESULTS



### 3D Layout

The 3D placement of the text and colours adds visual rhythm, not unlike jazz music, in a contemporary style that is playfully unexpected.

### Background

The textured background adds visual interest and grounds the overall design, making it approachable and warm. Additionally, the brown paper texture is reminiscent of a wrapped gift waiting to be opened and enjoyed.

### Shapes

Using simple shapes in the typeface and visual design elements keeps the overall feel of the cover clean and modern; invoking the Bauhaus style.

### Typeface

The typeface used is Joost, a typeface intended to emulate the 1920s design aesthetic. It's pulling from the age of jazz while still appealing to modern audiences. The black type stands out against the textured background and boldly draws the eye.

### Colour

Red, blue, and yellow is used because, as primary colours, they create all other colours. Considering the Trio's history of playing back up, these essential colours show they are the focus of this album.



The aesthetic choices for this design reinforce the central idea of 3 into 1. Three individuals on three different instruments come together to become the Up and Over Trio. The three colours leading into the Trio's title demonstrate this relationship and signify the importance of each musician's sound. Conversely, take one colour away, and the design loses its balance.

The final design honours the Trio, their paths that led to the creation of this album, and the evolving world of jazz.