UNBOUND: INVESTIGATIONAL BOOK DESIGN PROJECTS

AND THE BAUHAUS TIME LINE

THESIS

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Master of FINE ARTS

by

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Austin, Texas
July 2008

UNBOUND: INVESTIGATIONAL BOOK DESIGN PROJECTS

AND THE BAUHAUS TIME LINE

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DEDICATION

This thesis is dedicated to my parents, Christa and Reinhold, who always supported me; my husband, Hauke, for pushing me relentlessly and not allowing me ever to give up; Massimo, for his willingness to share his endless love of typography; and the MFA program, for letting me go first.

ACKNOWLEDGEMENTS

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ABSTRACT

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The perception of content information in a printed book can be altered, and even enhanced by varying the format of the printed book itself.

Variations in book characteristics have a profound effect on the reader's perception of the content. These variations of characteristics include—but are not limited to—the form of the display, the issue of spatial relationship in which it is presented, through the interaction of the reader, and the duration in which the information is shown.

This thesis explores several variations of the basic underlying shape, form and style; the presentation through the display or the installation; the force of the interaction

with the viewer; as well as the impact of duration for the viewer through investigational

book design projects depicting identical content (i.e., the Bauhaus movement time line,

1919-1933).

The investigational book design projects were exhibited in the Texas State Art

Gallery II (May, 2008) and served to validate the underlying hypothesis of this thesis.

CHAPTER I

INTRODUCTION

Unbound: Investigational Book Design Projects and the Bauhaus Time Line is a

thesis that explores the perception of content information in a printed book. The percep-

tion of content information can be altered, and even enhanced, by varying the format

of the printed book itself. Variations in characteristics (i.e., the form of the display, the

space in which it is presented, the interaction with the viewer, and the time in which the

information is shown) have a profound effect on the perception of content. This thesis

explores several of these variations through investigational book designs describing iden-

tical content (i.e., the Bauhaus movement time line, 1919-1933) in eight projects. These

investigations will lead to evolving design strategies in printed book design in the twenty-

first century in the discipline of visual communication.

Four characteristics: form, space, interaction with the viewer, and time were

selected as variation elements. Through the initial research and creative process, several

possible permutations (i.e., conceptual constructs) and corresponding designs emerged,

resulting in eight distinctive book design concepts, all of which were unbound—in

contrast to one of the main characteristics of traditional book design.

In order to test the underlying hypothesis that certain designs alter, emphasizing

or even isolating particular characteristics and thereby change the way the content is

perceived, the eight investigational design projects were exhibited in the Texas State Art

Gallery II. The implementation acts as the final step in the creative process to validate an expectation outcome matrix created prior to the exhibition.

      This thesis is organized into sections, beginning with preliminary research, which includes an overview of the three time periods of the Bauhaus; the creative process; results; and the conclusion.

CHAPTER II

PRELIMINARY RESEARCH

Background Information

The focus of this thesis was on altering book design formats (i.e., size, type, image, presentation, and book binding techniques) of content delivery, not the content itself. Therefore, the content of choice was self-contained, constant, and not dominant in nature in order to allow for repeated production of a finite and controlled amount of information that does not distract from the eight investigational book design projects (IBDP) and their concepts.

The period of the Bauhaus movement was chosen as it satisfied the above-mentioned requirements in the following way:

1.) The Bauhaus movement had a definite beginning (1919) and end (1933).

2.) There was a reasonable length of time (viz., a 15-year period) for a controlled amount of information.

3.) One of the core beliefs of the late Bauhaus, "less is more", allowed for a reductive approach to content, such that it became secondary to the design. This approach invited the exploration of alternative formats. This core theme can be evidenced by the following statement: "Ludwig Mies van der Rohe (1886–1969), a prominent Berlin architect whose design dictum 'less is more' became a major tenet of the twentieth-century [modern] design" (Meggs & Pervis, 2006, pp. 317–318). Ruari McLean (1997) stated, "Book design through Bauhaus times breaks with traditional, conventional procedures with examples of Jan Tschichold" (p. 11).

The Bauhaus Time Frame: Three Major Periods

The Initial Period

The Bauhaus opened (1919) in Weimar, Germany, with Walter Gropius as director. Gropius, a well-known architect in Germany, changed the Bauhaus vision and mission to connect "Art and Technology – A New Unity" (Droste, 2004, p. 31). He revolutionized art training by combining the teaching of so called "pure arts" with the study of crafts. Architecture was not taught until 1927.

The Second Period

In 1925 the Bauhaus school moved to Dessau, Germany, predicated on political disagreement with the city of Weimar. Gropius resigned in 1928 and was replaced by Hannes Meyer, "a Swiss architect with strong social beliefs" (Meggs & Pervis, 2006, p. 317). His focus was guided to functional craftsmanship and mass production. He promoted the design and fabrication of affordable furniture, wallpaper, textiles, and lamps. Meyer resigned in 1930 because of "conflicts with the municipal authorities" (p. 317).

The Third and Final Period

Mies van der Rohe became director in 1930 and promoted the architectural vision of the school. He gallantly fought the harassment by the National Socialist Party, yet even after privatization of the school and a move to Berlin, the school closed in 1933. The Bauhaus movement was globally recognized for "…dissolving fine and applied art boundaries" (Meggs & Pervis, 2006, p. 317). More importantly, "the Bauhaus tried to bring art into close relationship with life by way of design, which was seen as a vehicle for social change and cultural revitalization" (p. 317).

The Bauhaus Time Line Content Components

The time line of the Bauhaus movement (as published by the Dessau Bauhaus

Museum, 2000) formed the basis for the content used in this thesis. It was translated

and abbreviated (Roeschmann, 2007) to highlight the historical events of the Bauhaus

movement and to tailor the overall quantity of information for the needs of this thesis.

<div align="center">State-of-the-Art Investigational Book Projects</div>

The design of books was not radically changed until the invention of moveable

type (Johannes Gutenberg, 1450). El Lissitzky (1926), a leader in the modern design

movement (1886-1950), declared that the "highest achievement in book art is Guten-

berg's movable type" (p. 27). Creative book designers have been focusing in the modifi-

cation (e.g., page orientation, page elements, color, and typefaces) of the printed materials

themselves. Jost Hochuli and Robin Kinross (1996) proclaimed that the viewer sees the

"book as an object first" (p. 36). The eight IBDP designed for this thesis went far beyond

these superficial modifications—they went far beyond the limitations of the bound book

(i.e., unbound, no spine, no page sequence) itself.

<div align="center">Methodology Utilized in the Preliminary Conceptualization

and Design of the Eight Books</div>

The creative process utilized in acquiring book concepts were categorized into

four phases (see Table 1):

1.) Criteria selection—the initial ideation to this thesis was inspired by a MFA Communica-

tion Design course: ARTC 5340, Experimental Book Design (fall 2007). This course was

supervised by Michelle Hays. During these class discussions, several elements of classic

book design were questioned and debated by fellow graduate learners and Hays. Based

on these discussions, four primary elements were selected: form—the basic overall shape,

space—the area in which presented, interaction—the forced interaction, and time—the

length needed to interact with. These choices were selected based on the potential conse-

quences they could have on the physical representation of content in the eight IBDP.

2.) Concept brainstorming—the four characteristics (i.e., form, space, interaction, and time) were chosen and brainstormed as possible book design concepts. While some of the resulting concepts emphasized a single characteristic more than others, none were exhibiting a single aspect exclusively. Concepts with shared focus (i.e. form, space, interaction and time) were permitted and like designs were combined under a common concept. Alternatives were discarded to ideas that appeared to be either too costly or impractical to implement.

3.) Book implementation and production possible strategies—the resulting range of implemented IBDP yielded a variety of methods and media depending on the characteristics explored. Therefore, the creation of each IBDP varied drastically in the use of materials, as well as time and skills applied.

4.) Exhibition—the eight IBDP were exhibited in the Texas State University Art Gallery II to test the underlying hypothesis that certain book designs will alter and emphasize particular characteristics in a manner that changed the way that the viewer perceived the content (see Appendix A).

Table 1: Hypothesis of IBDP Characteristics, 2008.

Characteristics	IBDP 1	IBDP 2	IBDP 3	IBDP 4	IBDP 5	IBDP 6	IBDP 7	IBDP 8
Form	x	x		x				x
Space			x			x	x	
Interaction	x	x		x		x	x	x
Time				x	x		x	

CHAPTER III

THE CREATIVE PROCESS

The following outlines, step-by-step, the strategy; concept and design; material; and production procedure, as well as an outcome forecast of the exhibition per IBDP.

A Step-by-Step Description

IBDP 1: Time Line

Steps.

1.) Investigational strategy: This time line was viewed by walking by (see Figure 1) and was different in its form. It had the immediate visual recognition of the different years based on 15 panels of different length (i.e., depending on the facts described per specific year), which descended from the line (i.e., an anchored wire on the wall).
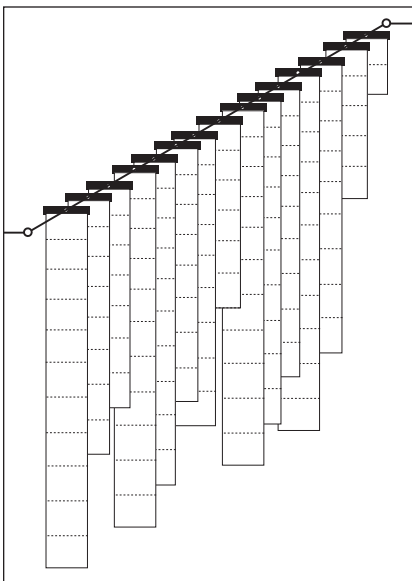

Figure 1. Time Line Design Schematic.

2.) Concept and book design: This IBDP showcased the information hung from a line (i.e., an anchored wire). The information was divided into 15 separate panels, all of different lengths, based on their historic impact hung from the line, that represented the 15 years, and their specifics to the existence of the Bauhaus.

3.) Materials utilized: paper, grommets, string, wire, and mounting hardware.

4.) Step-by-step production procedure: (a) the information was divided into 15 sections re-presenting the 15 years of existence of the Bauhaus, (b) the contents of each year of the time line was printed sequentially on one line of paper and then sewn together (see Figure 2) in order based on year, (c) each top of the content section was imprinted on heavier paper with the year number, (d) grommets were fastened into the top section, (e) each of the 15 annual sections were strung up on a wire in historical order, and (f) the wire was mounted so that the sections were suspended from the wire.
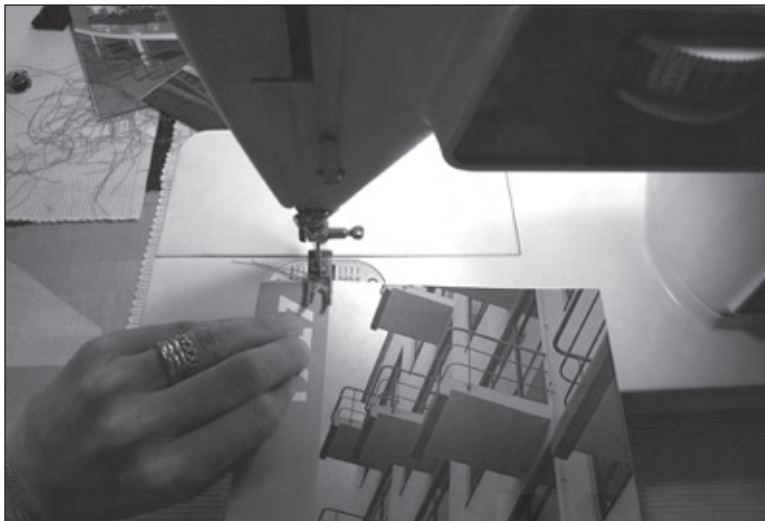

Figure 2. Page Sewing.

 5.) Exhibited in the Texas State Art Gallery II: The wire was hung between two perpendicular walls in the gallery, approximately 10 feet wide forming a triangle. The wire was hung

at a height of 8 feet so that the longest section touched the floor (see Appendix A).

6.) Outcome forecast: It was expected that viewers would gravitate to this book, as it was different in form from a conventional book. This presentation had the immediate recognition of the different years (e.g., 1919, 1920, 1921) based on 15 panels (see Figure 3) of different length (i.e., depending on the content described per specific year), which descended from the wire (see Figure 4).

Figure 3. Installation Preparation.

Figure 4. Panel Unfolding.

IBDP 2: Time Box

    Steps.

1.) Investigational strategy: This IBDP contained all information on single boards in a

box. The boards were organized by information in the box, and could be removed from

the box. Once out of order a large picture in the background was the only tool to organize

back into its original sequence. The potential of absolute chaos was given.

2.) Concept and book design: The second book project showcased all information on

separate boards contained in a box. Once all boards were taken out there was no apparent

solution as to how to put them back in order. A large picture in the background
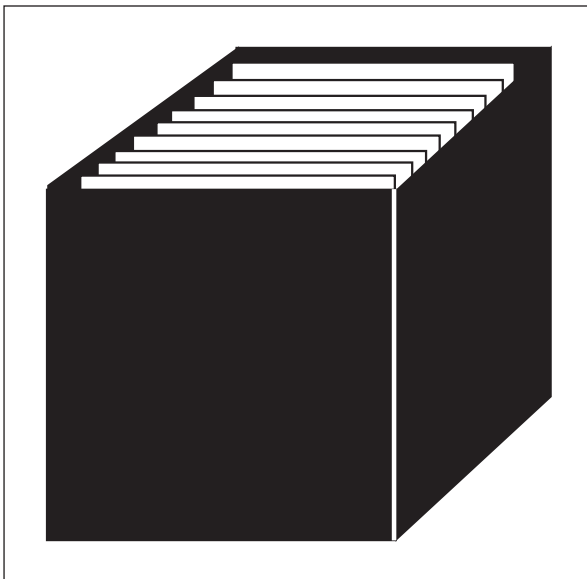
functioned as a puzzle (see Figure 5).

Figure 5. Time Box Design Schematic.

3.) Materials utilized: A black cardboard box filled with black boards, each board mounted

with imprinted information on the front.

4.) Step-by-step production procedure: The information pages were be mounted on black

boards (see Figure 6), after they were printed on heavier sheets of paper (see Figure 7).

A total of 70 boards filled the box. Each board also had a velcro dot attached to the back
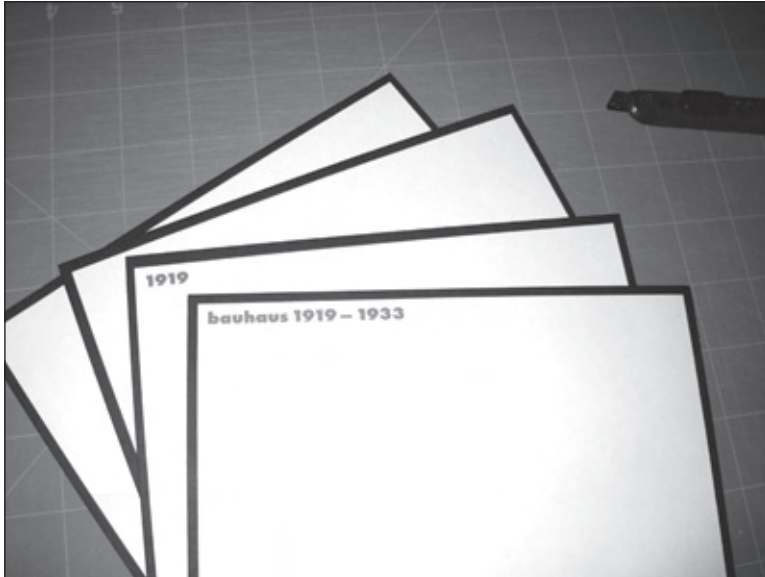
to be affixed to the wall (see Figure 8).

Figure 6. Board Assembly.

Figure 7. Trim of Information Pages.

5.) Exhibited in the Texas State Art Gallery II: The box sat on a table to be able to view

from the top (see Appendix A).

6.) Outcome forecast: The interaction with this book project was a little more forced, as the

viewer needed to take the boards out of the box. The viewer might not have recognized that

they were loose, and might have had a hard time reassembling it. As a result, the viewer

would have had to read and follow the content more to return it to its original order.

Figure 8. Velcro Button Assembly.

IBDP 3: Time Wall

    Steps.

1.) Investigational strategy: This project the information was mounted directly

on the wall. The information given was spread over two of the four main walls.

The end of the information closed at the entrance door. This book project interacted with

the given space.

2.) Concept and book design: The information for this IBDP was set on only one base-

line, to cover two of the four main walls in the exhibition, for the reader to walk along in

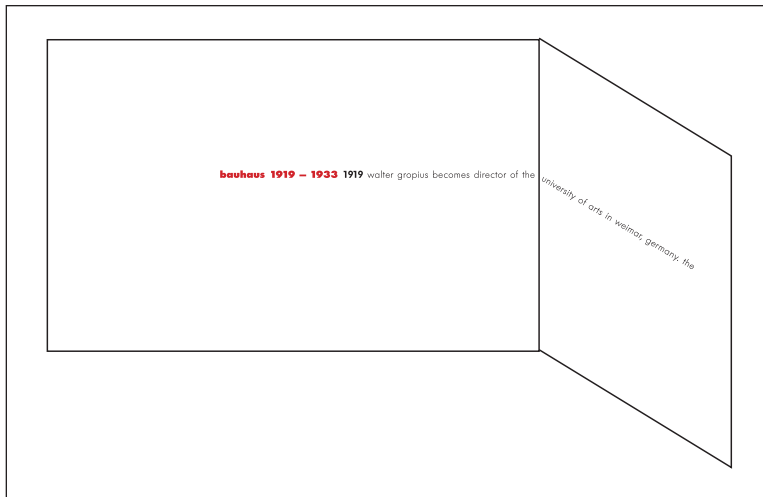order to read the given information (see Figure 9).

Figure 9. Time Wall Design Schematic.

 3.) Materials utilized: The text was die cut out of black vinyl letters (see Figure 10). The beginning of the story was cut out of red vinyl.
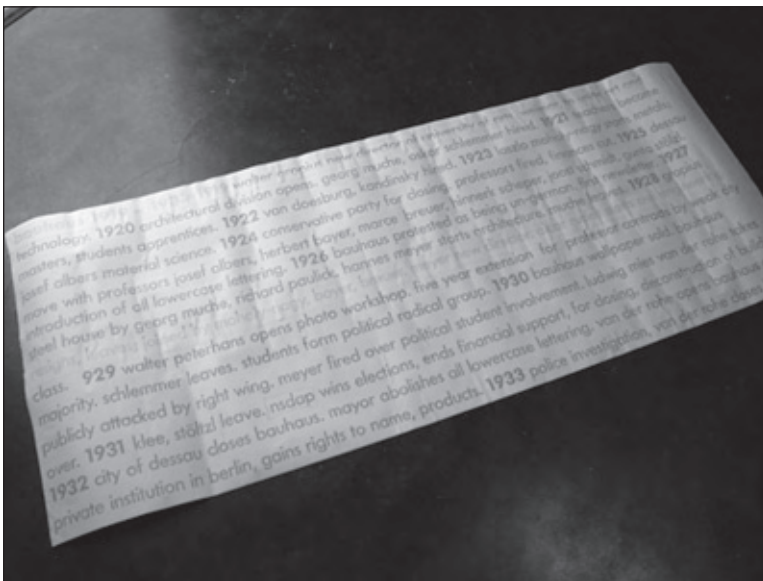

Figure 10. Vinyl Letters Unmounted.

4.) Step-by-step production procedure: The information was typeset to fit approximately 60 feet of wall space. Once set, the letters were die cut out of vinyl, to be mounted at a constant baseline height (see Figure 11) of 6 feet on the wall (see Figure 12).

5.) Exhibited in the Texas State Art Gallery II: The letters were stretched over two walls in the gallery (see Appendix A).

6.) Outcome forecast: It was assumed that the viewer would walk clockwise through the exhibition and would end the exhibition with this IBDP. The last words of the information given on the wall stated the historical moment that the Bauhaus closed.
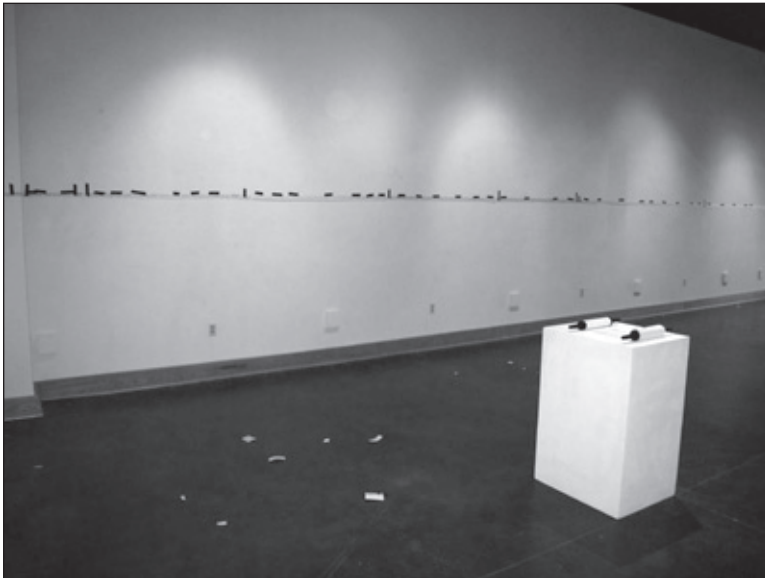

Figure 11. Baseline Adjustment.

Figure 12. Mounting to Wall.

IBDP 4: Time Roll

Steps.

1.) Investigational strategy: This time line had all information printed on one line of text spanning over a roll of paper. The ends of paper were contained on rolls that had handles to continue the flow of information. A controlled point of time was expected.

2.) Concept and book design: The information was printed on sheets of paper, mounted to a roll, which needed to be turned by the viewer, in order to continue the reading flow of the reader (see Figure 13).
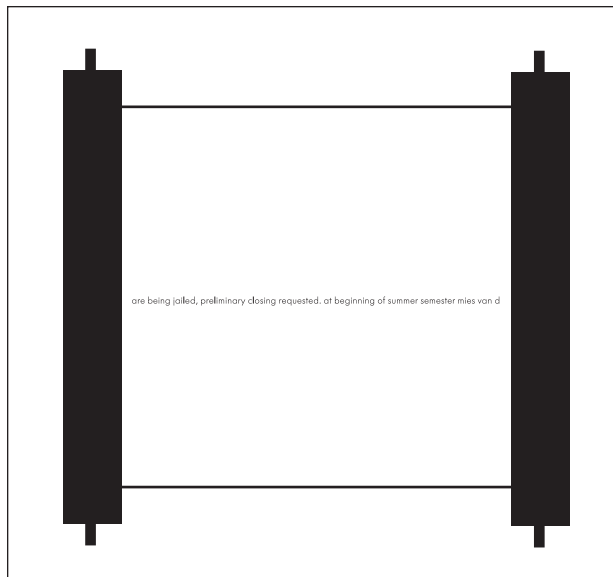

Figure 13. Time Roll Design Schematic.

3.) Materials utilized: A roll of paper and imprinted sheets of paper were mounted on the paper roll. Wood sticks, painted black (see Figure 14), were attached to both sides.

4.) Step-by-step production procedure: The information was printed on sheets of paper, mounted onto a paper roll. The ends of the paper roll (see Figure 15) were connected to two wood sticks on both sides, which could be turned to continue the flow of the information. The ends, as well as the roll, sat on a wooden tray preventing the rolls to
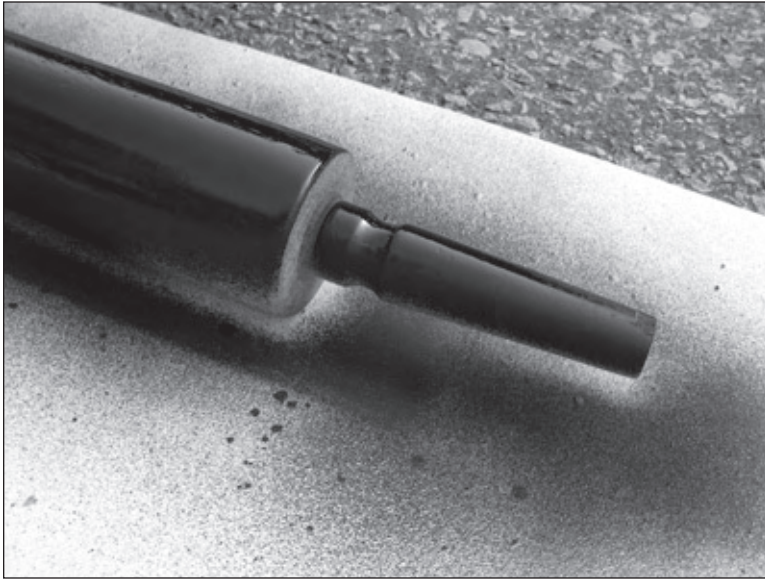
drop off the table.

Figure 14. Spray Painting of Ends.

Figure 15. Paper Assembly.

5.) Exhibited in the Texas State Art Gallery II: This book project resided on a table (see

Appendix A).

6.) Outcome forecast: This book project required the viewer to interact with the informa-

tion by rolling out the scrolls of information (see Figure 16). The speed of rolling was the

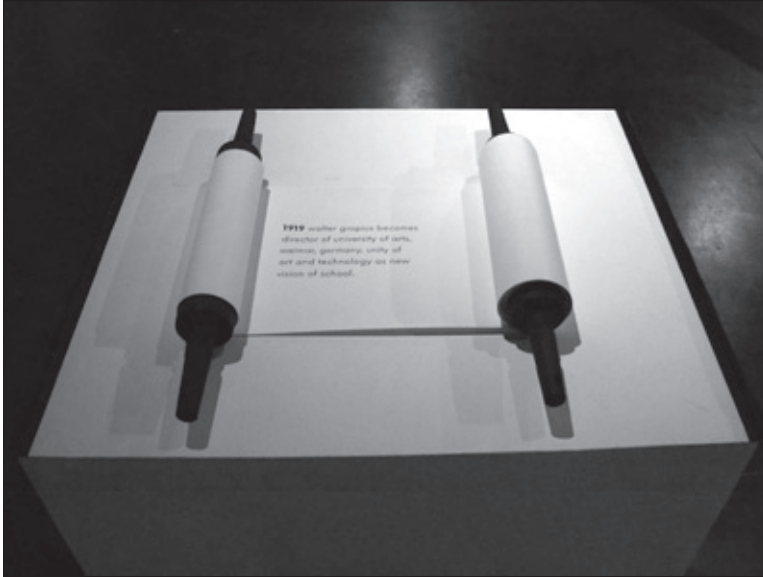controlled interaction by the viewer.

Figure 16. Roll on Table.

IBDP 5: Time Circle

 Steps.

1.) Investigational strategy: The information was hung as a circle installation from the ceiling, the circle had the information imprinted on the outside as well as on the inside of the circle. There was no definite end or beginning to the information given and the viewer could decide if observation from the outside of the installation was preferred by walking by it, or, from the inside by walking within it. The choice of perspective was critical to this project.

2.) Concept and book design: The information for this IBDP was imprinted on long panels of paper to be attached to a circle hung from the ceiling. The identical panels of information were attached to the inside of the circle as well as to the outside to give the viewer the option of either reading it from the inside or from the outside (see Figure 17).
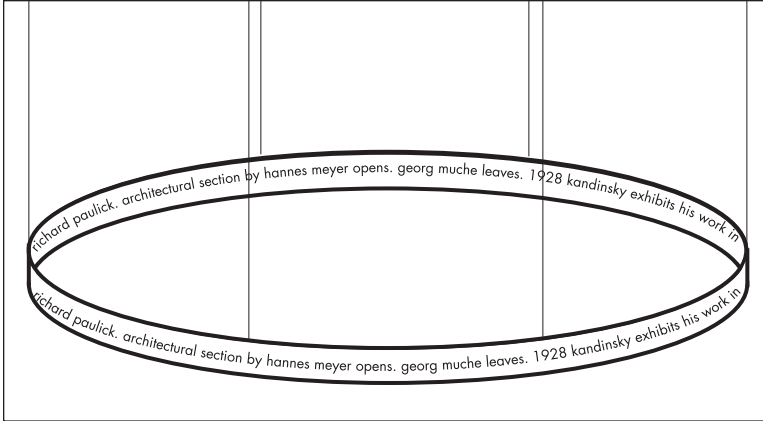
Figure 17. Time Circle Design Schematic.

3.) Materials utilized: Pipe was used to build a base which was hung from the ceiling (see Figure 18). The pipe construction was covered with the information printed on paper affixed to the ring. The pipe circle was suspended from the ceiling with wire.
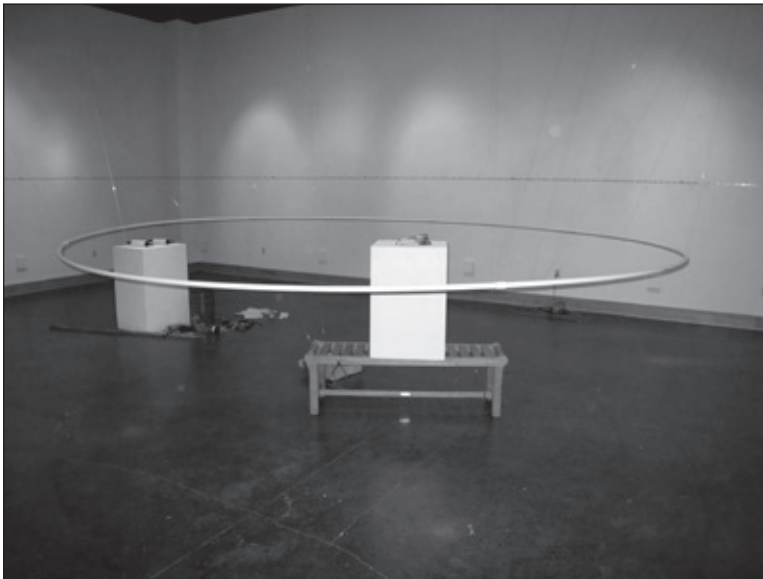

Figure 18. Installation of Circle.

4.) Step-by-step production procedure: The information was printed on sheets of paper (see Figure 19) mounted onto both sides of suspended circle (see Figure 20).
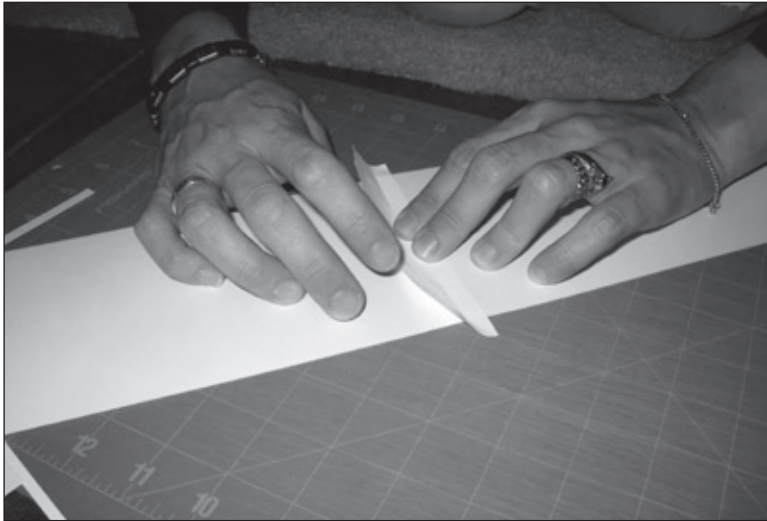
Figure 19. Paper Panel Construction.

5.) Exhibited in the Texas State Art Gallery II: The paper circle was suspended

from the ceiling down so that the viewer could be inside or outside of the circle (see

Appendix A).

6.) Outcome forecast: The viewer could choose the perspective on the information given by

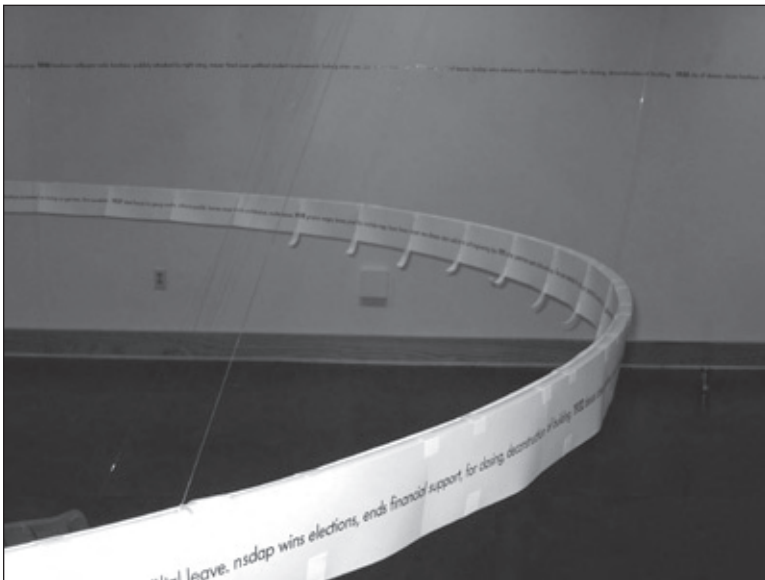either becoming part of the circle in the inside or by walking by it from the outside.

Figure 20. Panel Attachment to Circle.

IBDP 6: Time Projected

     Steps.

1.) Investigational strategy: This project possessed the same information as before, only it was projected on a wall. All information was typeset on one line, which was projected onto 8 feet on one of the gallery walls. The speed at which the projection took place was constant.

2.) Concept and book design: The information was projected at a constant speed to be read by the viewer on the wall (see Figure 21).

Figure 21. Time Projected Design Schematic.

3.) Materials utilized: Computer animated projection on the gallery wall.

4.) Step-by-step production procedure: The time line information was typeset in a computer program (see Figure 22) to be projected onto a wall (see Figure 23).

5.) Exhibited in the Texas State Art Gallery II: The projected information was facing the entry walls of the gallery (see Appendix A).

6.) Outcome forecast: The viewer might have felt pressured to read the text at the rate it was projected. No interaction was anticipated by the viewer other than in following the given information projected on the wall.

Figure 22. Projector Installation.

Figure 23. Projector Tests.

IBDP 7: Time Shirt

   Steps.

1.) Investigational strategy: The information was printed on a t-shirt that was worn by a person walking through the gallery. The change in location, in conjunction with the uncertainty of not being able to finish the information, was the chosen strategy.

2.) Concept and book design: This IBDP focused on the change of location and the forced interaction with the viewer since its information was printed on a shirt to be followed around (see Figure 24).
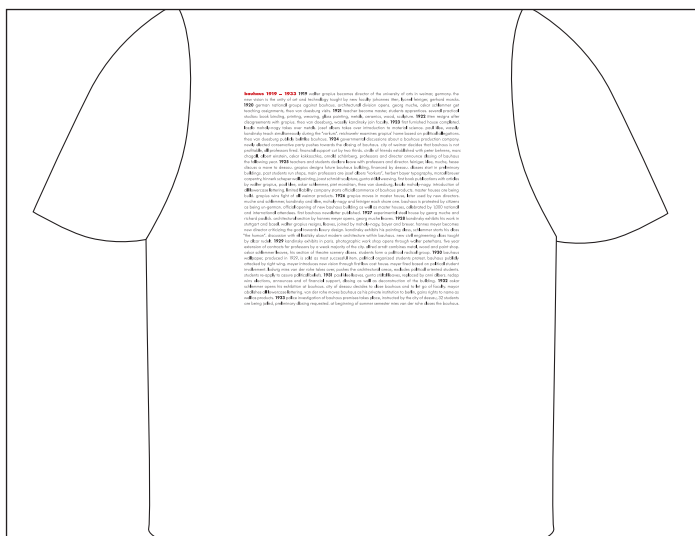

Figure 24. Time Shirt Design Schematic.

3.) Materials utilized: Black and red ink screen printed on white t-shirts.

4.) Step-by-step production procedure: The information was screen printed in black as a block of information (see Figure 25) to a white t-shirt back with a red headline starting, the front repeated the red headline in the same size as shown on the back of the shirt with the goal of peaking the viewers interest if they approached the work frontally.

5.) Exhibited in the Texas State Art Gallery II: The t-shirt was worn by one person walking through the gallery at all times. This allowed the position of the exhibited information to therefore change continually.

6.) Outcome forecast: With the information traveling in different locations, it was expected that the viewer would follow the information changing location as well, in order to follow information.

Figure 25. Type Fitting Tests.
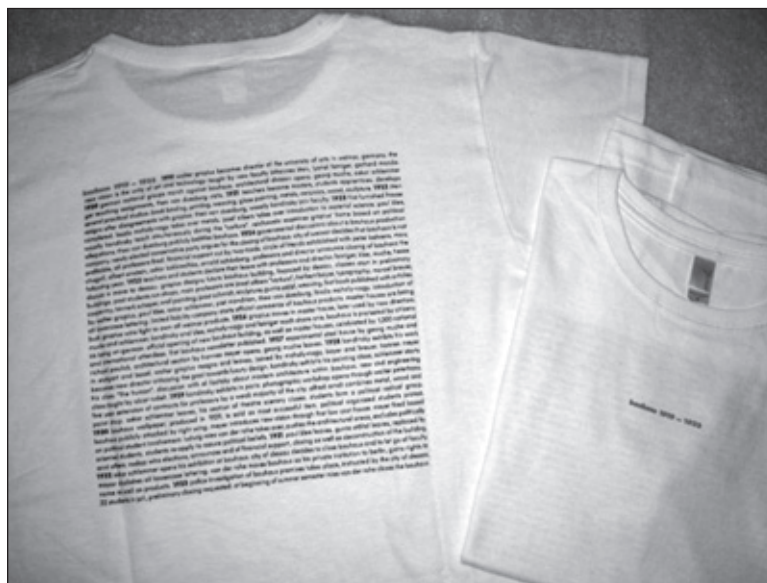
Figure 26. Printed Shirts.

IBDP 8: Time Chaos

    Steps.

1.) Investigational strategy: The experimental strategy behind this book project was

based on the delivered chaos of the information provided. The viewer picked up the

information printed on a small roll with no support at either end. In order to gather

the information in historical sequence, the viewer had to find the beginning of the long

paper roll first.

2.) Concept and book design: This IBDP played with the space and the randomness factor

while forcing the viewer to interact with it (see Figure 27).
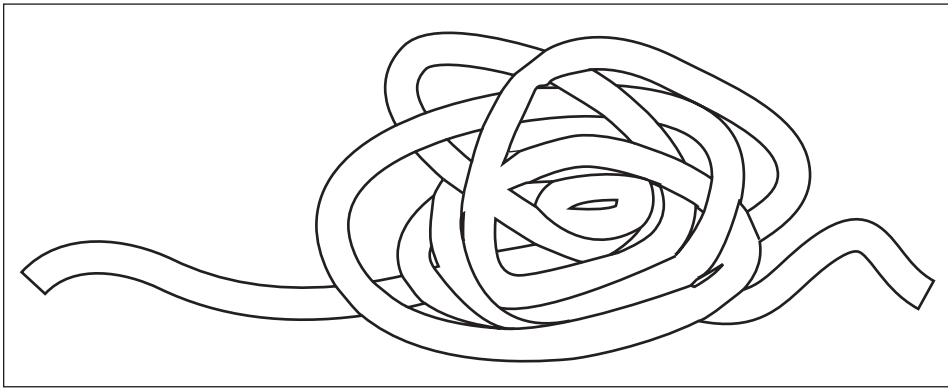
Figure 27. Time Chaos Design Schematic.

3.) Materials utilized: The information was printed on a small paper roll used for electric

calculators (see Figure 28).

Figure 28. Positioning of Panel Printing.

4.) Step-by-step production procedure: The information was type set on one continues

line printed on a the long roll of paper with an ink jet printer (see Figures 29 and 30).
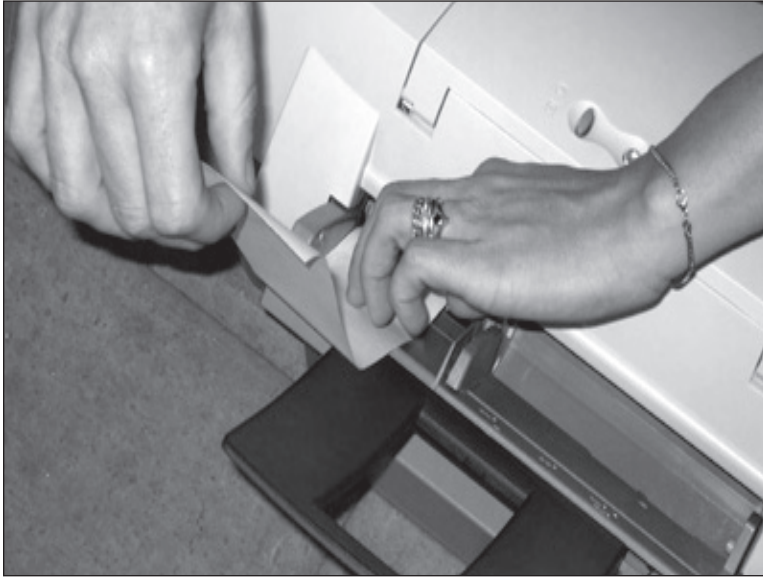
Figure 29. Final Panel Printing.
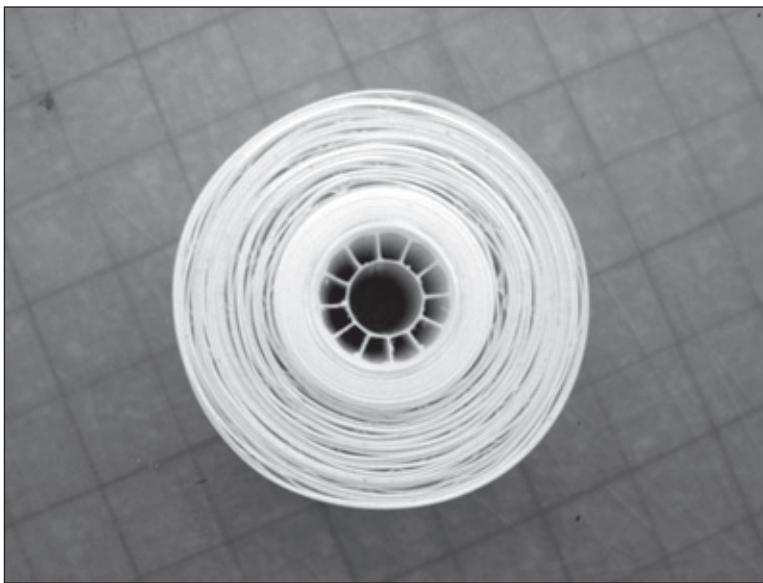
Figure 30. Imprinted Roll of Paper.

5.) Exhibited in the Texas State Art Gallery II: The roll of paper sat on a table unrolled at first forcing the viewer to interact in order to get to the information (see Appendix A).

6.) Outcome forecast: In order to gather the information, the viewer was expected to interact with the book by picking up pieces of the paper roll falling off the table.

CHAPTER IV

RESULTS

The following describes the methods used to assess the results of the thesis project exhibition based on observations, the validation of the hypothesis, and the analysis of the IBDP.

IBDP Exhibition Results

The IBDP were exhibited in the gallery (May 2008). During this process, an analysis of the outcome of each experiment provided information about observation and content perception. The interpretation of the exhibition results produced ideas for future research possibilities for creative traditional and untraditional book design projects.

An assessment matrix of assumed characteristics of content perception (i.e. form, space, interaction, time) was created prior, and was rated on a scale from 1 to 5 (see Table 2).

Table 2: Characteristics of Content Perception Assessment Matrix, 2008.

Characteristics	IBDP 1	IBDP 2	IBDP 3	IBDP 4	IBDP 5	IBDP 6	IBDP 7	IBDP 8
Form Result	5	5	3	2	5	3	5	5
Space Result	4	4	5	2	5	3	4	4
Interaction Result	5	5	2	3	3	1	1	1
Time Result	5	3	5	1	4	2	5	1
Implementation Result	5	5	5	2	3	5	5	5

Note: Rating Scale 1 to 5 (1 being the least and 5 being the highest).

IBDP 1: Time Line

   Results.

1.) Observations: This book helped the viewer to understand immediately that the topic

shown was a time line. The experiment also reflected the importance of organizing infor-

mation for the viewer. If the book would have been hung in the middle of a room, instead

of on the perpendicular walls, the viewer might have interacted with the piece even more

by having the opportunity to walk through it rather than by stopping in front.

2.) Validation of hypothesis: The conceptual alignment, through the sewn thread which

connected the panels with a conventional book and the immediate recognition of the dif-

ferent years (e.g. 1919, 1920, 1921) hung from a line, strengthened the visual of a time

line on this piece. The different form and the space it was presented in, invited the viewer

to interact with the piece. The viewer touched the panels hanging down (see Figure 31)

in order to read more easily and to look at the starting and ending picture for each panel.

The viewer stepped back and forth in the years to re-read the information.
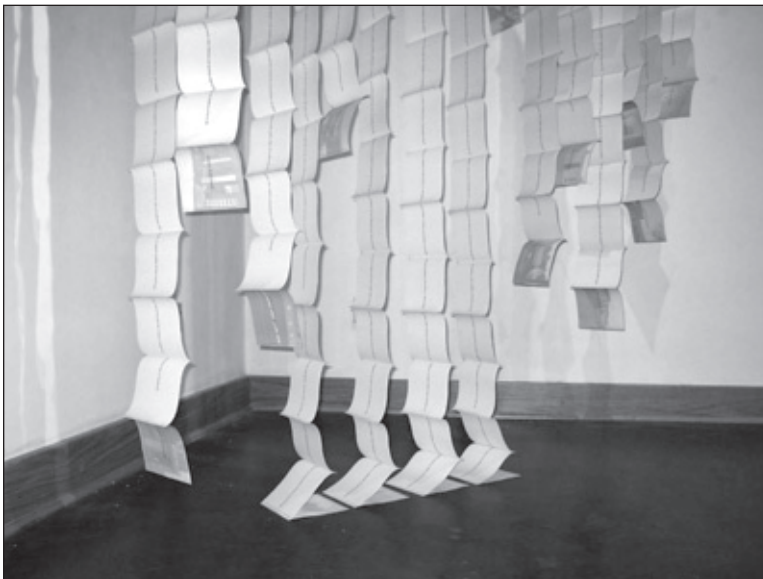
Figure 31. Time Line Installation Detail.

3.) Analysis of results: This piece had a definite beginning and end, which the viewer recognized through the immediate recognition of the different years at the top. The viewer also recognized the importance of specific years and their historic value by the length of each information panel. The experiment organized the information given to the viewer in a clearly and easily, therefore the information was compelling and engaging.

IBDP 2: Time Box

     Results.

1.) Observations: The viewer interacted with this IBDP the most since by the means of a direct invitation to play (see Figure 32). However, due to the puzzle of the image in the background, the viewer was distracted from the content.
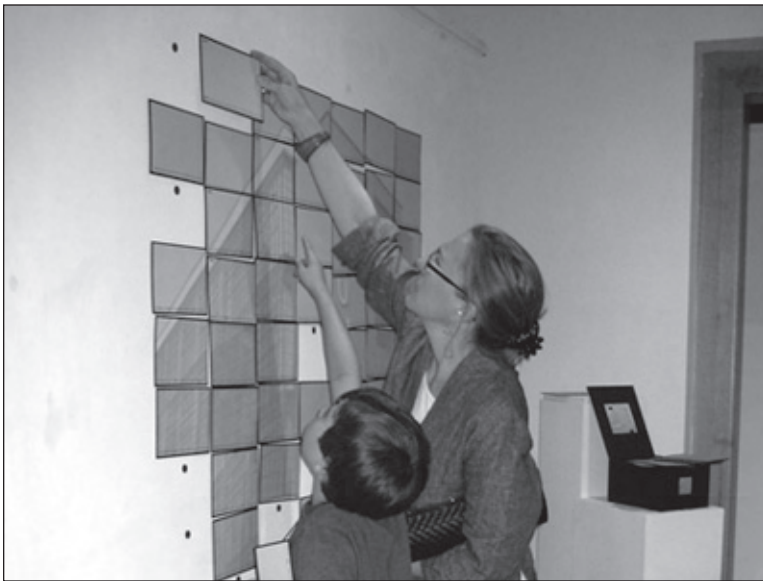
Figure 32. Time Box Puzzle on Wall.

2.) Validation of hypothesis: The box contained 70 boards and did not give any information as to what to expect or what to do on the outside of the box. The IBDP invited the viewer to take the boards out of the box after seeing the wall with a grid-like assembly of

Velcro buttons, to puzzle to the wall. The viewer took the boards in no specific order out of the box, but the boards taken out in order would have read the time line in its logical sequence. The viewer mounted them to the wall based on the completion of the image in the background. This piece once finished on the wall, acted like a puzzle of the Bauhaus building as an image in 50 by 50 inches.

3.) Analysis of results: The viewer appeared wanted to finish the puzzle on the wall based on the to-be-completed picture in the background, not based on the information to be read. If the type per board would have been larger, the viewer might have more easily recognized that the content might have helped them to finish the puzzle. Alternatively, the picture in the background could be omitted so that the viewer would only have had the content for completion. However, the idea of a puzzle was to complete a picture, not lines of text.

IBDP 3: Time Wall

 Results.

1.) Observations: With this piece the line element was pushed the most, however, the information shown on the walls – which the viewer will see at a glance – might have become almost overwhelming or tiring to approach or interact with. The last words of the information given on the wall received a lot of attention based on being at the end, which stated the historical moment of the Bauhaus's closing.

2.) Validation of hypothesis: The 1,373 glued letters to the wall on one line running on two-of-the-four walls through the gallery appeared very plain, yet direct. The letters continued clockwise on the wall ignoring any obstacles such as corners. The viewer seemed to find the beginning marked with red letters easily, and then followed the information

clockwise while walking along the wall (see Figure 33) at the reading pace of the viewer.

There was no other interaction with the viewer, although some touched the letters.

Figure 33. Time Wall Installation Detail.

3.) Analysis of results: This piece stretched over two long walls and displayed the over-

all length and breadth of the information. This could have been intensified by stretching

over more than just two walls, utilizing the outside of the gallery space, or even several

floors, or by showing parts of the information larger, or smaller, or with a shift of the type

baseline in order to push specific sections. In addition, variations in type sizes on specific

sections would create different effect as well; thereby, the overall height of each letter

could be enlarged in order to more easily read the information from afar.

IBDP 4: Time Roll

   Results.

1.) Observations: The idea of rolling the information was more successful with IBDP 5.

The created book shape gave the viewer a recognition value of a different topic, and

therefore did not experiment with the viewer in a neutral way like the other experiments

did. If the main element of time and interaction was the key element of this experiment,

the product would need to be changed for better validation.

2.) Validation of hypothesis: The two black wood ends invited the viewer to touch (see

Figure 34) and turn the ends in order to read the information divided in historic chapters

on the roll of paper. The speed of rolling and therefore the availability of new information

depended on the viewer.
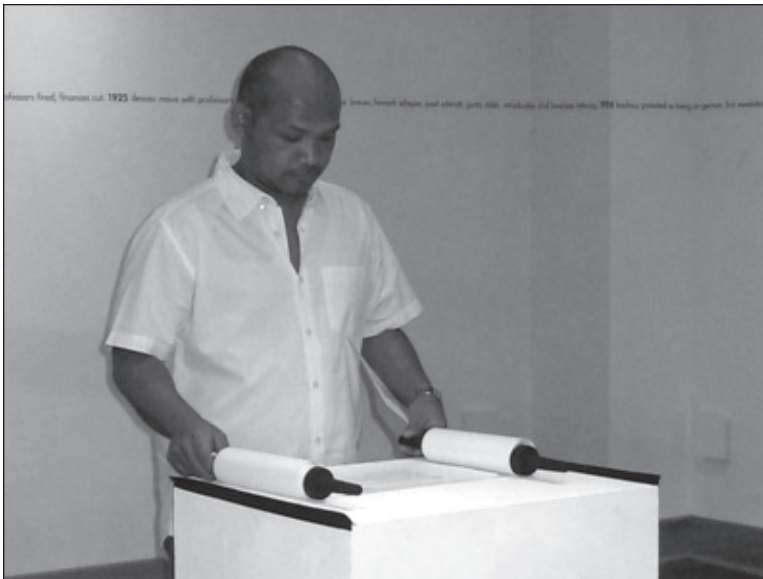
Figure 34. Time Roll Exhibition Detail.

3.) Analysis of results: This piece did not blend with the space of the gallery and therefore

seemed a little lost within the given space, since all other experiments did merge with the

space more effectively. The produced book based on its final shape did not fit the neu-

tral content. The overall piece might have also reminded the viewer of the Jewish Torah,

which might have distracted them from the intended content.

IBDP 5: Time Circle

    Results.

1.) Observations: The idea of an on-going process and infinity was pushed the most with this IBDP. The viewer chose their perspective based on the information given.

2.) Validation of hypothesis: The circle hanging from the ceiling was the most visible installation based on its size once the gallery was entered (see Figure 35). The viewer approached the circle from the outside, decided to stay outside or to go inside of the circle to read the information. The viewer either became a part of the information by standing in the middle of the circle or walked by the circle from the outside, remaining more detached from it in order to read the information.
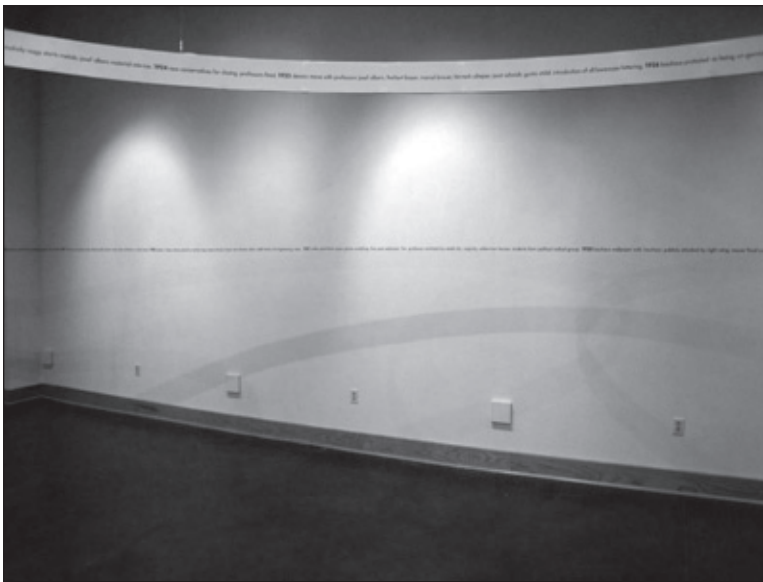
Figure 35. Time Circle Installation Detail.

3.) Analysis of results: As an installation hanging from the ceiling, this piece was the most visible project in the gallery. The installation could have been more visually interesting if the tape mounting the inside and outside panels together would not have been visible and therefore distracting. As the basic construction of the circle, the PVC pipe should have been covered not to distract the viewer.

IBDP 6: Time Project

   Results.

1.) Observations: Imagery in the background or audio played with it while projecting could have intensified this experiment and eliminated the pressure for the viewer to keep up with the given time. However, its main purpose of not being interactive was fulfilled.

2.) Validation of hypothesis: The projected time line on the wall ran roughly 15 minutes. The background of the projection was black, with the type white, no additional visuals were shown (see Figure 36).
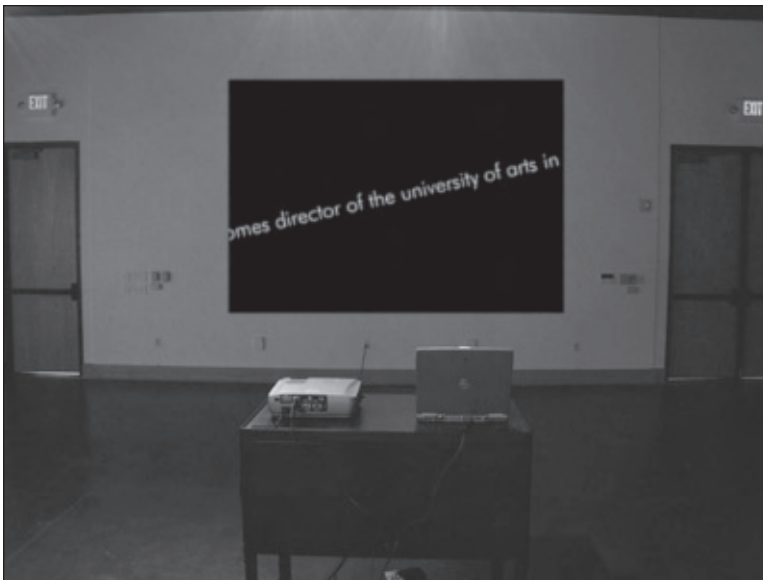
Figure 36. Time Projected Detail.

The projected type ran at an angle upwards out of the projected frame to play off the diagonals used during the Bauhaus movement. This diagonal effect of the type was achieved through a diagonal installation of the projector. In addition, to the projection on the wall, the viewer could also see the same information on the computer screen, yet not diagonal. This IBDP had no interaction with the viewer, nor had the viewer any impact on the projection.

3.) Analysis of results: This IBDP facing the entry walls of the gallery was interrupted by other visitors walking through the projected type. The viewer read some of the information, but did not follow through to the end projected sequence. The viewer approached the presentation somewhere in the middle, out of context, and could not follow as easily as with the other projects.

IBDP 7: Time Shirt

    Results.

1.) Observations: Once the shirt was recognized as part of the exhibition (see Figure 37), by recognizing the same information as the other IBDP, the viewer appeared to want to read the information, yet they did not want to disturb the person wearing the shirt.

Figure 37. Time Shirt Exhibition Detail.

2.) Validation of hypothesis: The shirt printed with a square of information on the back and a line stating the years on the front was unexpected and appeared random. The viewer did not expect to see a person in the exhibition as part of the exhibition itself. Once rec-

ognized, the viewer did try to read the information by following. The viewers appeared to look for more people who were part of this "moving" IBDP exhibition.

3.) Analysis of results: Since the person wearing the shirt walked through the exhibition, their appearance as part of the exhibit itself could be more or less intense depending upon their positioning. In addition, instead of the content shown on one shirt, the content could be divided up on several shirts, possibly 15, to again push the specific years the Bauhaus was open. At one point during the exhibition, 15 people, each wearing one different shirt, could line up to have shown all information together. This could intensify the interaction portion of this IBDP.

IBDP 8: Time Chaos

    Results.

1.) Observations: This piece explored the randomness factor of the content. This IBDP could have been placed on a larger table or even the floor to see if the viewer would pick it up and interact with it more. The overall size of the IBDP could have been enlarged to use the space more effectively.

2.) Validation of hypothesis: This piece covered the table in a large installation in a manner that must have seemed untidy and disorganized. Viewers interacted with this piece by taking a piece of paper out of the middle and even from the side of the installation. Their goal appeared to be an attempt to figure out if there was a beginning, an ending, or a specific order that they should follow. The viewer hesitated to interact with this IBDP (see Figure 38).

Figure 38. Time Chaos Detail.

3.) Analysis of results: This experiment looked different every time a viewer approached

and then interacted with it. The viewer appeared hesitant to interact with the IBDP as it

looked more like an installation and less like an informational piece to be read.

CHAPTER V

CONCLUSION

This thesis, Unbound: Investigational Book Design Projects and the Bauhaus Time Line, explores the perception of content information, which is based on the form the information is supplied in, the space in which it is delivered in, the interaction required in order to observe it, as well as the time in which information is provided. If any or all of these characteristics are changed, the effect on content perception is different.

Jost Hochuli and Robert Kinross (1996) stated, "the book as a usable object is determined by the human hand and the human eye. This establishes upper and lower limits with respect to format, thickness (extent) and weight" (p.17).

This thesis explored several of these variations through investigational book design projects depicting identical content (i.e., the Bauhaus movement time line, 1919-1933) in eight projects culminating in an exhibition.

Future Creative Investigations

Through the design process of the IBDP additional ideas of investigational research projects evolved. Some of them developed through feedback of people interacting through the exhibition, and others through the IBDP – piece-by-piece – unfolding processes.

Using the existing investigations can lead to the following future questions:

1.) Can sound affect any of the IBDP, especially the projected book?

2.) Can a person reading the digitally projected content create another IBDP, or an interesting addition to the projected book?

3.) Can more investigations on why installations have more impact on people, what makes people touch a piece or not touch a piece? What type of installation invites people to interact and what level keeps them to interact?

4.) Can high or low light levels be an interesting addition within the space to some of the IBDP to make parts of the books more/less interesting?

5.) Can the information be received, if not contained in a room, but be shown outside a building in an open space?

6.) What would happen if the content would be (partially) emphasized?

7.) Can each book engage on some level to have interaction with the viewer? Can each IBDP be interactive for the viewer?

<div align="center">Book Publication Today</div>

It is commonly believed that due to technological advances, such as the Internet, book publication will no longer exist. Printing of industry collateral like annual reports have declined, due to easier and less expensive online opportunities such as interactive Portable Document Files (PDFs) and Web sites. Andrew Haslam (2006) remarked "With the invention of digital technology and the creation of the Internet, the end of print was predicted and the death of the book was hailed as imminent" (p. 12). However, in a world of constant information retrieval from a cell phone or computer, book design becomes more and more important. Charlotte Rivers (2007) states ,"book sales have continued to rise year on year and the format has become a much-loved and much-needed antidote to our increasingly technology-driven world" (p. 8). She continues, that there will always
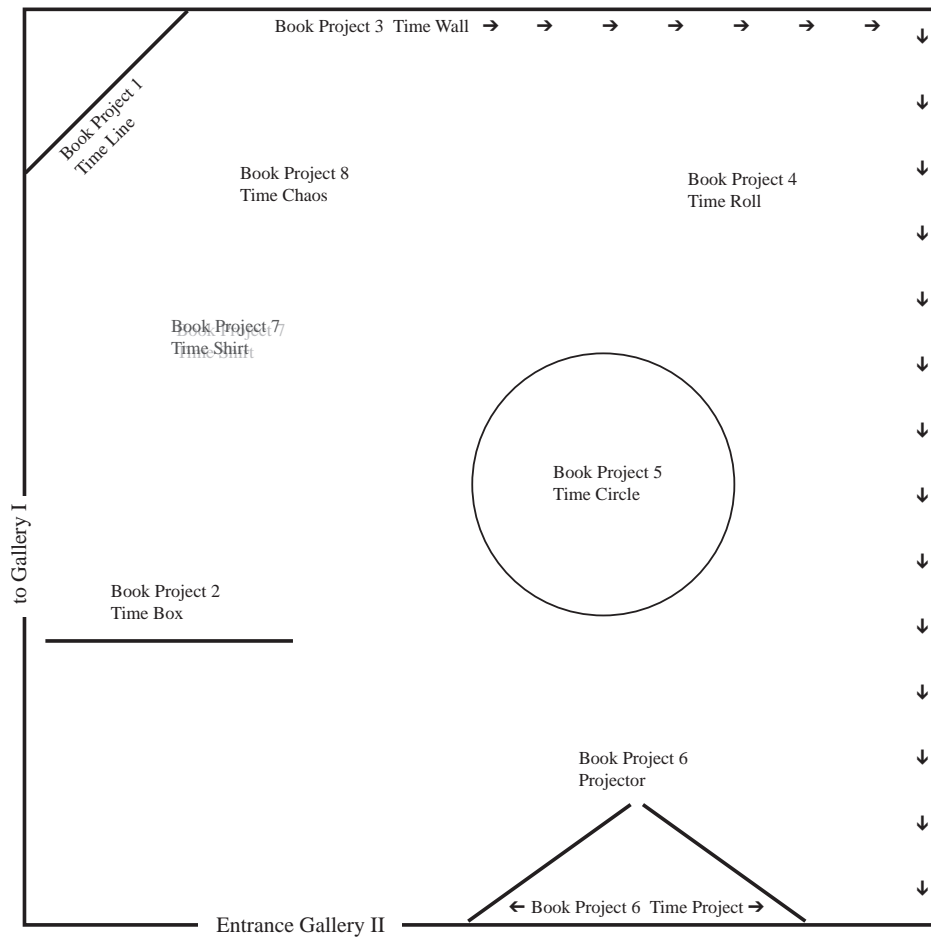
be "something particularly refreshing about picking up a book and reading it, or simply leafing through its pages" (p. 8).

Katherine Gillieson (2008) brings to light "that the demands of the book cover are always pushing designers to produce something new and unexpected" (p. 4). As an example, *Well Done* by Bruketa & Zinic (2005) is a book which needs to be baked in order to be read, since it is printed with thermoreactive ink.

With the technological inventions of book printing and publishing over the past decades new opportunities emerge for designers and book publishers, which will continue to push the limits of creativity for book design instead of rendering it obsolete. Jan Tschichold (1928) states "In the area of book design, in the last few years a revolution has taken place, until recently recognized by only a few, but which now begins to influence a much wider range of action. It means placing much greater emphasis on the appearance of a book…"(p. 217), and although the revolution takes place today in a different field, it nevertheless means the reinvention of book design again.

APPENDIX A

TEXAS STATE ART GALLERY II SCHEMATIC

Book Project 3 Time Wall → → → → → → → ↓

Book Project 1
Time Line

Book Project 8
Time Chaos

Book Project 4
Time Roll

Book Project 7
Time Shirt

Book Project 5
Time Circle

to Gallery I

Book Project 2
Time Box

Book Project 6
Projector

Book Project 6 Time Project →

Entrance Gallery II

APPENDIX B

EXHIBITION PROMOTIONAL MATERIALS

mfa thesis exhibition
experimental books
and the bauhaus timeline

texas state university-san marcos
mitte building, gallery II
reception: may 10, 2008, 6 to 8 pm
open: may 9 – 12, 9 am to 5 pm

unbound

APPENDIX C

EXHIBITION PHOTOGRAPHS
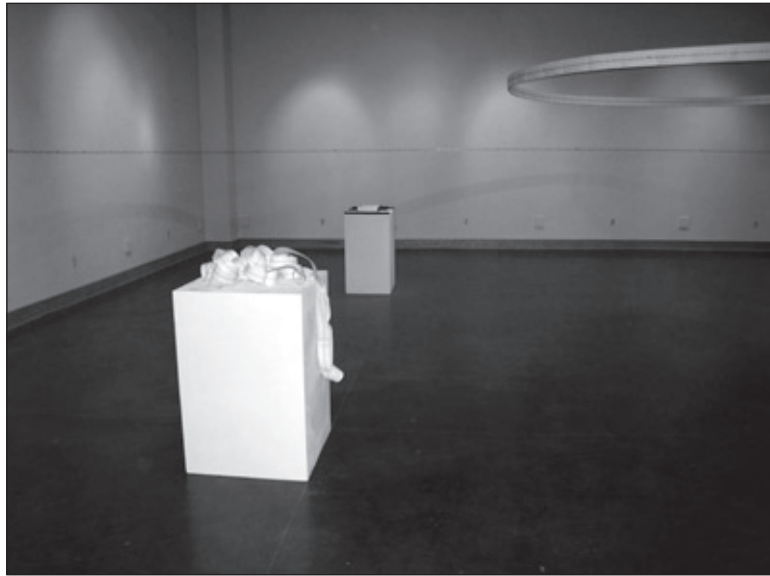
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VITA

Claudia Roeschmann was born in Zeven, Germany, on June 12, 1973, the daughter of Christa J. Eckhof and Reinhold E. Eckhof. After completing her work at St. Viti Gymnasium Zeven, Germany, in 1992, she entered Hochschule für Künste, Bremen, Germany. She received the degree of Grafik Design Diplom in 1997.

During the following years she was employed as designer and studio manager by Massimo Vignelli from Vignelli Associates in New York City. In August of 2007 she entered the Graduate College of Texas State University-San Marcos.

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This thesis was typed by Claudia Roeschmann.