

**Press release:**

**Bauhaus-Archiv / Museum für Gestaltung introduces new corporate design**

**Stuttgart design agency L2M3 develops new image with web presence and individual typeface**

**Berlin, 3 July 2014 – The Bauhaus-Archiv / Museum für Gestaltung in Berlin, which holds the world’s largest Bauhaus collection, is introducing a new corporate design. A typeface developed specifically for the Bauhaus-Archiv stands at the core of the new image. Effective immediately, the newly designed Internet presence can be accessed online at [www.bauhaus.de](http://www.bauhaus.de).**

With this revision of elements forming its corporate design, the Bauhaus-Archiv / Museum für Gestaltung in Berlin is further consolidating its strategic orientation as the world’s leading collecting and research institution for the Bauhaus and the history of the design school’s influence. The Bauhaus-Archiv conducts research and presents the history and influence of the Bauhaus (1919–1933), the 20th century’s most important school of architecture, design and art. The website [www.bauhaus.de](http://www.bauhaus.de) will be launched today, featuring a new design and expanded content.

“With our new design, we have rendered the transformation in our institution outwardly visible and tangible”, declared the director of the Bauhaus-Archiv, Dr Annemarie Jaeggi. “Our visitor numbers and the collection’s holdings are constantly growing. In 2019, to mark the 100th anniversary of the Bauhaus, we will be adding a new Bauhaus-Museum building on our grounds. Along with historical Bauhaus themes, we have increasingly begun to pursue the question of the degree to which the Bauhaus influences and inspires our lives today. This dichotomy is magnificently displayed by the newly created house typeface ‘bayer next’, the newly designed Internet portal [bauhaus.de](http://bauhaus.de) and our unmistakable printed materials. It is therefore a very special pleasure for me to be able to publicly present the sense of anticipation to be found within our institution by means of our new self-presentation.”

The new overall design developed by Professor Sascha Lobe and his team at the Stuttgart agency L2M3 Kommunikationsdesign GmbH, encompasses not only the stationery and other printed materials of the Bauhaus-Archiv, but also numerous other materials applying this design, such as exhibition catalogues and the semi-annual programme magazine. The design of the museum’s website was also fundamentally revised by L2M3. The new information and control system in the interior and exterior areas of the Bauhaus-Archiv will be installed in the coming months. In mid July 2014, a poster campaign in the Berlin metropolitan area will already be launched in cooperation with the Wall AG and will present the new image of the Bauhaus-Archiv to the inhabitants of and visitors to the capital city of Berlin.

**The “bauhaus-archiv” word mark, which was developed by the Bauhaus master Herbert Bayer, was taken up by the creative agency and carefully supplemented.**

“Our intention was to stir memories of the Bauhaus legacy and to make use of already available resources for the self-presentation of the Bauhaus-Archiv. We thus developed a concept that communicates the essence of the Bauhaus and, through its technical and aesthetic innovations, is simultaneously suited for a cultural institution’s self-presentation in a manner that is up to date and effective in terms of publicity”, explained head designer Professor Sascha Lobe. “A globally active institution like the Bauhaus-Archiv / Museum für Gestaltung requires internationally comprehensible and effective instruments of communication, which we have developed within the framework of a unified, but simultaneously flexible system.”

**“Archive of glyph forms”**

Along with the revised word mark “Bauhaus-Archiv / Museum für Gestaltung”, the system developed by L2M3 for the Bauhaus-Archiv encompasses an extensive set of characters featuring the new house typeface “bayer next” and glyphs taken from historical Bauhaus texts. In this way, unlimited possibilities have been created for adapting the design’s application in printed materials and digital media. In the words of Professor Sascha Lobe: “We paid homage to the diversity of the archival material by redrawing the glyphs and examining further possibilities for their adaptation and modification – we have created a total of over 500 characters and gathered them together in an ‘archive of glyph forms’.”

**The Bauhaus-Archiv / Museum für Gestaltung**

The Bauhaus-Archiv Berlin conducts research into and presents the history and influence of the Bauhaus (1919–1933), the 20th century’s most important school of architecture, design and art. After the closing of the Bauhaus in 1933, this material heritage was scattered all around the world. The German art historian Hans Maria Wingler founded the Bauhaus-Archiv in Darmstadt in 1960, with the goal of developing a collection related to the topic of the Bauhaus. He was supported by the founder of the Bauhaus, Walter Gropius, and by other individuals formerly involved with the Bauhaus. In 1979 the Bauhaus-Archiv / Museum für Gestaltung opened at its present location, in the centre of Berlin in the building designed by Walter Gropius. Along with the permanent exhibition, the museum regularly presents special exhibitions covering the entire spectrum of the avant-garde school.

The Bauhaus existed only until 1933, but the ideas that it set in motion still remain influential in diverse ways today. Accordingly, the Bauhaus-Archiv regularly presents contemporary design from the creative scene, in addition to thematic exhibitions dealing with the Bauhaus. Today, with over 100,000 visitors per year, the Bauhaus-Archiv / Museum für Gestaltung has gained a place among internationally known museums.

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**Press contact:** Bauhaus-Archiv / Museum für Gestaltung, Press Office and Public Relations  
Klingelhöferstr. 14, 10785 Berlin, E-Mail: [presse@bauhaus.de](mailto:presse@bauhaus.de), [www.bauhaus.de](http://www.bauhaus.de)  
Ulrich Weigand, Communications Director, Tel. (+49) 030 – 25 400 245  
Dina Blauhorn, Press Officer and Public Relations, Tel. (+49) 030 – 25 400 247