

TYPOPHOTO

Neither curiosity nor economic considerations alone but a deep human interest in what happens in the world have brought about the enormous expansion of the news-service: typography, the film and the radio.

The creative work of the artist, the scientist's experiments, the calculations of the business-man or the present-day politician, all that moves, all that shapes, is bound up in the collectivity of interacting events. The individual's immediate action of the moment always has the effect of simultaneity in the long term. The technician has his machine at hand: satisfaction of the needs of the moment. But basically much more: he is the pioneer of the new social stratification, he paves the way for the future.

The printer's work, for example, to which we still pay too little attention has just such a long-term effect: international understanding and its consequences.

The printer's work is part of the foundation on which the *new world* will be built. Concentrated work of organisation is the spiritual result which brings all elements of human creativity into a synthesis: the play instinct, sympathy, inventions, economic necessities. One man invents printing with movable type, another photography, a third screen-printing and stereotype, the next electrotype, phototype, the celluloid plate hardened by light. Men still kill one another, they have not yet understood how they live, why they live; politicians fail to observe that the earth is an entity, yet television (Telehor) has been invented: the 'Far Seer' – tomorrow we shall be able to look into the heart of our fellow-man, be everywhere and yet be alone; illustrated books, newspapers, magazines are printed – in millions. The unambiguousness of the real, the truth in the everyday situation is there for all classes. **The hygiene of the optical, the health of the visible is slowly filtering through.**



What is typophoto?

Typography is communication composed in type.

Photography is the visual presentation of what can be optically apprehended.

Typophoto is the visually most exact rendering of communication.



Every period has its own optical focus. Our age: that of the film; the electric sign, simultaneity of sensorily perceptible events. It has given us a new, progressively developing creative basis for typography too. Gutenberg's typography, which has endured almost to our own day, moves exclusively in the linear dimension. The intervention of the photographic process has extended it to a new dimensionality, recognised today as total. The preliminary work in this field was done by the illustrated papers, posters and by display printing.

Until recently type face and type setting rigidly preserved a technique which admittedly guaranteed the purity of the linear effect but ignored the new dimensions of life. Only quite recently has there been typographic work which uses the contrasts of typographic material (letters, signs, positive and negative values of the plane) in an attempt to establish a correspondence with modern life. These efforts have, however, done little to relax the inflexibility that has hitherto existed in typographic practice. An effective loosening-up can be achieved only by the most sweeping and all-embracing use of the techniques of photography, zincography, the electrotype, etc. The flexibility and elasticity of these techniques bring with them a new reciprocity between economy and beauty. With the development of **photo-telegraphy**, which enables reproductions and accurate illustrations to be made instantaneously, even philosophical works will presumably use the same means – though on a higher plane – as the present day American magazines. The form of these new typographic works will, of course, be quite different typographically, optically, and synoptically from the linear typography of today.

Linear typography communicating ideas is merely a mediating makeshift link between the content of the communication and the person receiving it:



Instead of using typography – as hitherto – merely as an objective means, the attempt is now being made to incorporate it and the potential effects of its subjective existence creatively into the contents.

The typographical materials themselves contain strongly optical tangibilities by means of which they can render the content of the communication in a directly visible – not only in an indirectly intellectual – fashion. Photography is highly effective when used as typographical material. It may appear as illustration beside the words, or in the form of 'phototext' in place of words, as a precise form of representation so objective as to permit of no individual interpretation. The form, the rendering is constructed out of the optical and associative relationships: into a visual, associative, conceptual, synthetic continuity: into the typophoto as an unambiguous rendering in an *optically* valid form. (An experiment, p. 124).

The typophoto governs the new tempo of the new visual literature.

●
In the future every printing press will possess its own block-making plant and it can be confidently stated that the future of typographic methods lies with the photo-mechanical processes. The invention of the photographic type-setting machine, the possibility of printing whole editions with X-ray radiography, the new cheap techniques of block making, etc., indicate the trend to which every typographer or typophotographer must adapt himself as soon as possible.

●
This mode of modern synoptic communication may be broadly pursued on another plane by means of the kinetic process, the film.

SIMULTANEOUS OR POLY-CINEMA

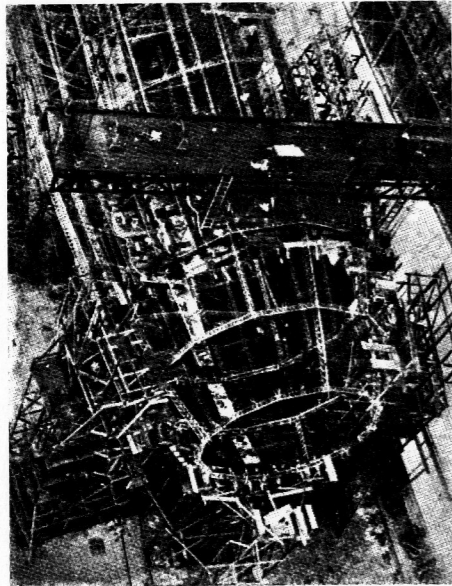
A cinema should be built equipped for different experimental purposes in regard to apparatus and projection screen. One can, for example, visualise the normal projection plane being divided by a simple adapter into different obliquely positioned planes and cambers, like a landscape of mountains and valleys; it would be based upon the simplest possible principle of division so that the distorted effect of the projection could be controlled.

Another suggestion for changing the projection screens might be: one in the shape of a segment of a sphere instead of the present rectangular one. This projection screen should have a very large radius and therefore very little depth and should be placed at an angle of sight of about 45° for the viewer. More than one film (perhaps two in the first trials) would be played on this projection screen; and they would not, indeed, be projected on to a fixed spot but would range continually from left to right or from right to left, up and down, down and up, etc. This process will enable us to present two or more events which start independently of one another but will later by calculation combine and present parallel and coinciding episodes.

The large projection screen has the further advantage of representing a process of movement – let us say that of a motor-car – from beginning to end with greater illusion (movement in the second dimension) than the present projection screen on which one image must always be fixed.

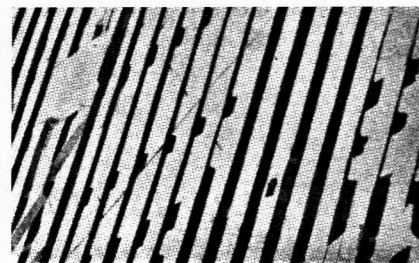
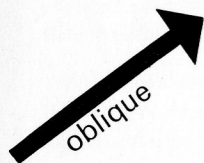
**L. MOHOLY-NAGY:
DYNAMIC OF THE METROPOLIS**

**SKETCH OF A MANU-
SCRIPT FOR A FILM**
Written in the year 1921/22



A metal construction in the making

Crane in motion during the building of a house
Photographs:
from below
from above



Hoisting bricks
Crane again: in circular motion

Author and publishers reserve all rights, especially those of filming and translation.

First, animated cartoon of moving dots, lines, which, seen as a whole, change into the building of a zeppelin (photograph from life).

Close-up.
The movement continues with a car dashing towards the left. A house, always the same one, is seen opposite the car in the centre of the picture (the house is continually being brought back to the centre from the right; this produces a stiff jerky motion). Another car appears. This one travels simultaneously in the opposite direction, towards the right.



A tiger paces furiously round and round its cage

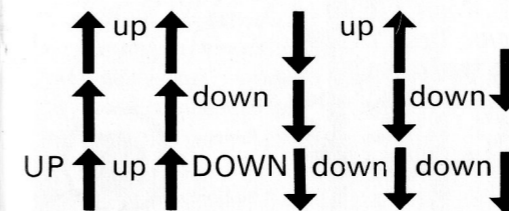
TEMPO TEMPO TEMPO

Quite clear – up at the top – signals:

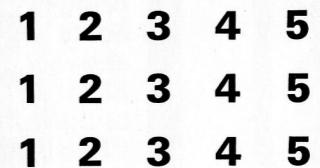
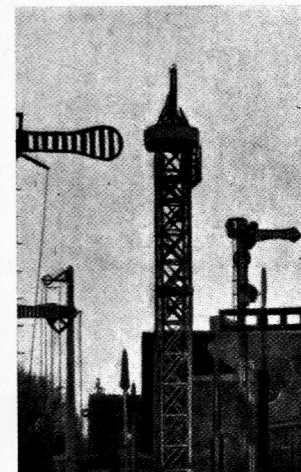


(Close-up.)

All automatic, au-to-ma-tic in movement



Row of houses on one side of the street, translucent, races right towards the first house. Row of houses runs off right and reappears from right to left. Rows of houses facing one another, translucent, rushing in opposite directions, and the cars moving ever more swiftly, soon giving rise to FLICKERING



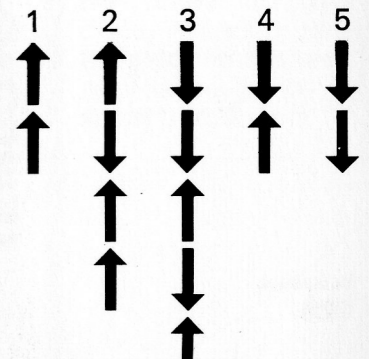
Shunting yard
Sidings

This passage as a brutal introduction to the breathless race, the hubbub of the city.

The rhythm, which is strong now, gradually slackens during the course of the film.

**TEMPO
TEMPO
TEMPO
TEMPO**

The tiger:
Contrast between the open unimpeded rushing and the oppression, constriction. So as to accustom the public from the outset to surprises and lack of logic.

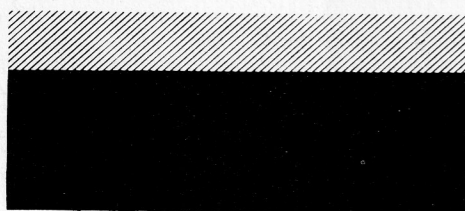




Warehouses and cellars

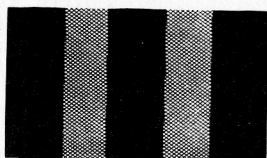


Darkness



DARKNESS

Becoming gradually lighter



Railway.
Highway (with vehicles).
Bridges. Viaduct. Water below,
boats in waves. Cable railway
above.

Shot of a train taken from a
bridge: from above; from below.
**(The belly of the train, as it
passes; taken from a trench be-
tween the rails)**

A watchman salutes. Glassy eyes.
Close-up: an eye.



The appurtenances of
civilisation heightened by
making countless levels
intersect and interpen-
trate.

The train from below:
something never experien-
ced before.

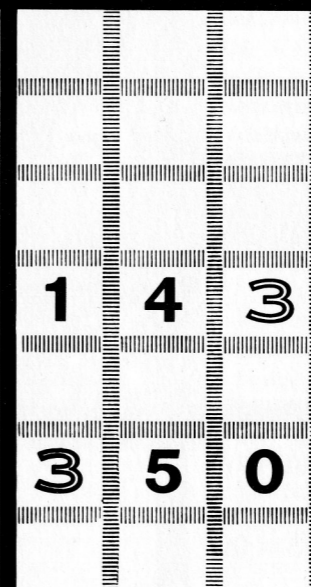


AN ANGRY
LYNX.

The wheels. They
turn to the point
when the vibration
fades.

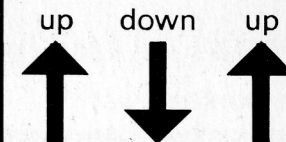
Glass lift in a ware-
house with a negro
attendant.
Oblique.
Perspective distort-
ed.
Chiaroscuro.
View out. Tumult.
The dogs tethered
at the entrance. Next
to the glass lift a
glass telephone box
with a man telepho-
ning.

View THROUGH.
Shot of the ground-
floor through the
glass panes.



Association for laborious
telephoning. Dream-like
(glass-glass-glass); a grad-
ual turn simultaneously
prepares the viewer for
the movement of the ap-
proaching aeroplane.

TEMPO-O TEMPO-O TEMPO-O
TEM TEM TEM
TEMPO-O TEMPO-O

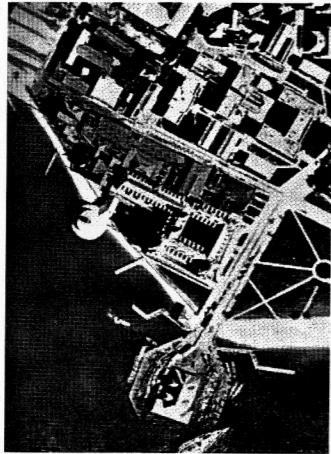


The face of the man
telephoning (close
up) — smeared with
phosphorescent
material to avoid pro-
ducing a silhouette
— turns VERY CLOSE
to the camera; above
his head to the
right (translucent)
the aeroplane is seen
approaching in a
spiral from far off.

Low aerial photograph
over a square with

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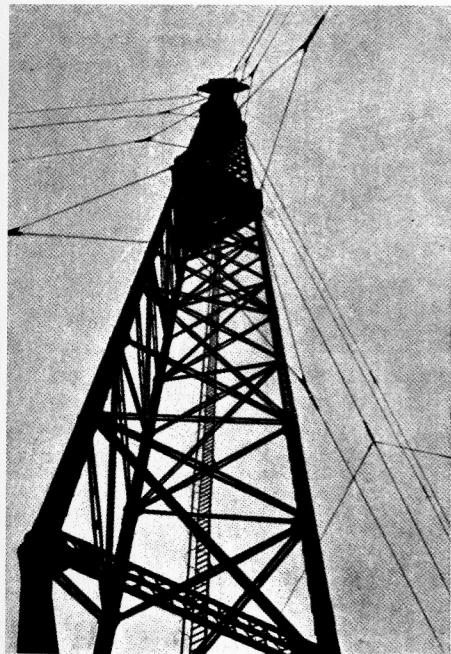
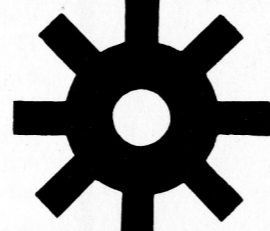
streets opening into it.



TEMPO-o-

The vehicles : electric trams, cars, lorries, bicycles, cabs, bus, cyklolette, motor-cycles travel in quick time from the central point outwards, then all at once they change direction ; they meet at the centre. The centre opens, they ALL sink deep, deep, deep –

a wireless mast



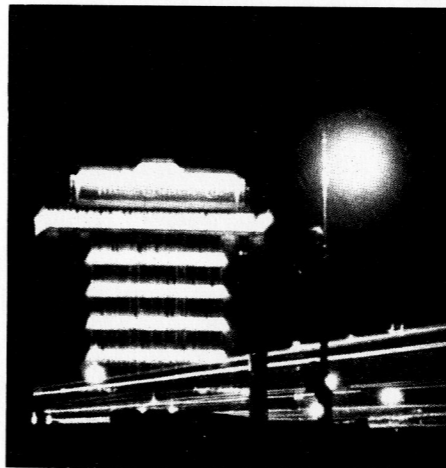
(The camera is swiftly tilted over; there is a sense of plunging downwards.)

Under the tramways the sewers being extended.
Light reflected in the water.

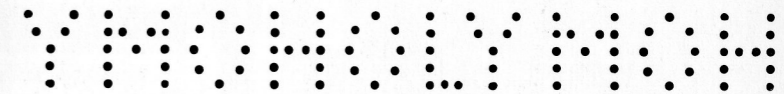
TEMPO

Underground railway. Cables. Canals.

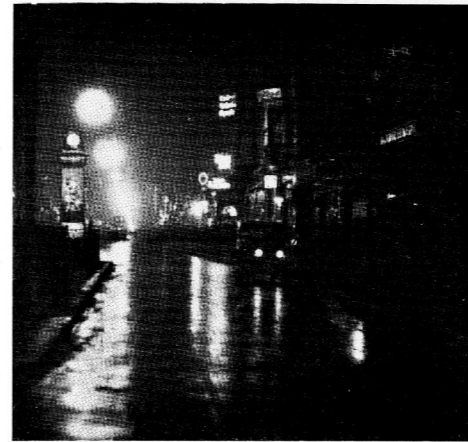
TEMPO - O - O



Electric signs with luminous writing which vanishes and reappears.



Fireworks from the Lunapark. Speeding along WITH the scenic railway.



ARC-LAMP, sparks playing. Street smooth as a mirror. Pools of light. From above and

oblique

with cars whisking past.

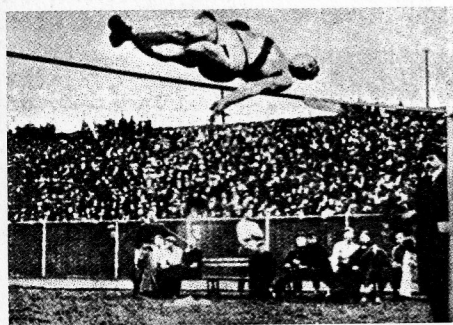
Reflector of a car enlarged.

SCREEN BLACK FOR 5 SECONDS

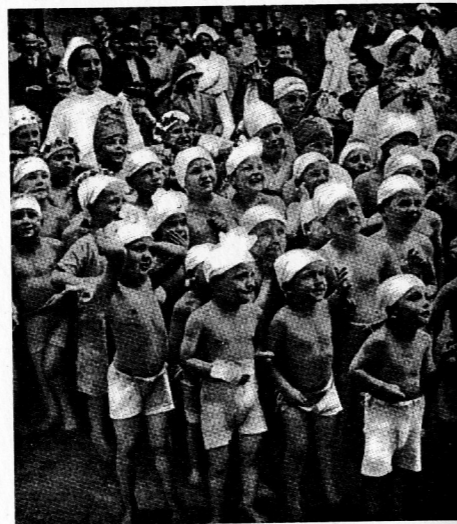
A man can remain oblivious of many things in life. Sometimes because his organs do not work quickly enough, sometimes because moments of danger, etc., demand too much of him. Almost everyone on the switchback shuts his eyes when it comes to the great descent. But not the film camera. As a rule we cannot regard small babies, for example, or wild beasts completely objectively because while we are observing them we have to take into account a number of other things. It is different in the film. A new range of vision too.

Devil's wheel. Very fast. The people who have been slung down stand up unsteadily and climb into a train. A police car (translucent) races after it. In the station hall the camera is first turned in a **horizontal**, then in a **vertical** circle.

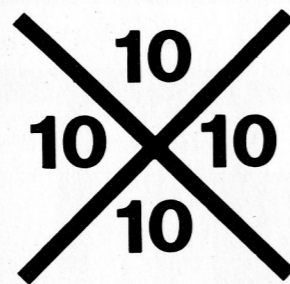
Telegraph wires on the roofs.
Aerials.
The TIGER.
Large factory.
A wheel rotating.
A performer rotates (translucent).
Salto mortale.
High jump. High jump with pole.
Jumper falls. Ten times one after the other.



Punch and Judy show.
CHILDREN

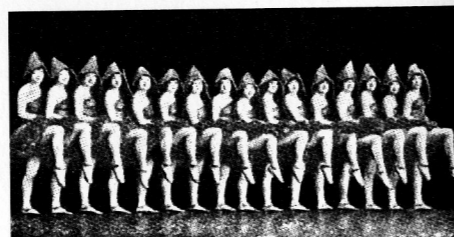


Our head cannot do this.



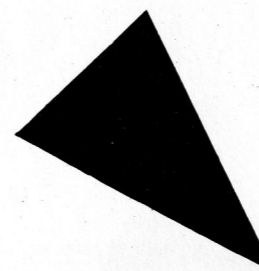
Public, like waves in the sea.

Girls.
Legs.



VaRIETé,
feverish activity.
Women wrestling.
Kitsch.

Jazz-band instruments
(Close-up).



(In order to scare the public. A dynamic moment too.)



Football match.
Rough.
Vigorous TEMPO.



Metal cones – empty inside, glittering – are hurled towards the lens, (meanwhile) 2 women draw back their heads in a flash. Close-up.

TEMPO
TEMPO
TEMPO

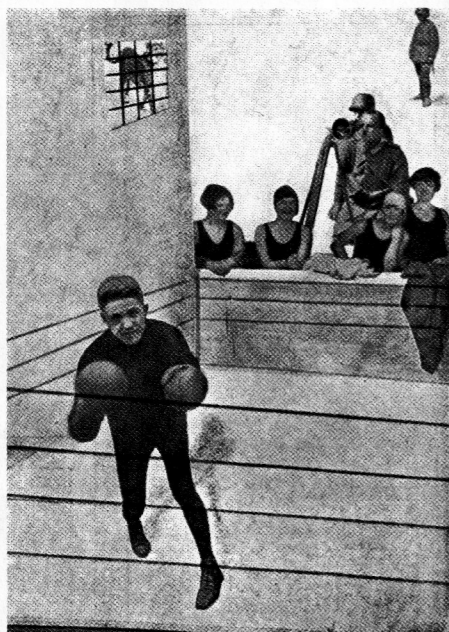
A glass of water (expanse of water with glass rim in close-up) in motion like a fountain, spurts up

Jazz-BAND with the TALKING FILM FortiSSimO

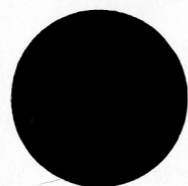
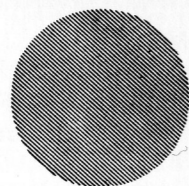
Wild dancing caricature. Street-girls.

THE TIGER

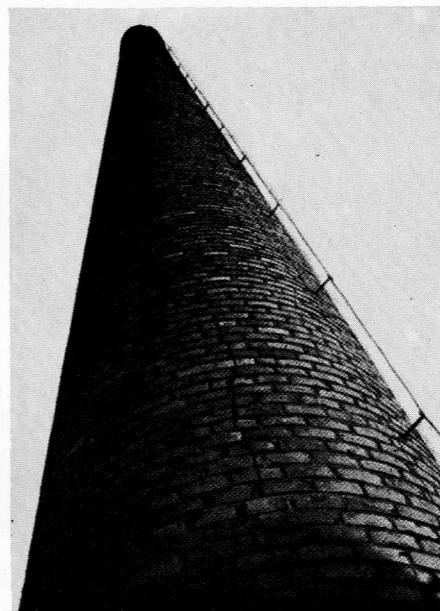
BOXING



Close-up. ONLY the HAnds with the boxing gloves.

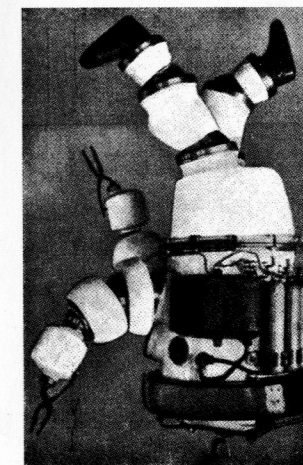


Slow-motion. SLOW-MOTION.

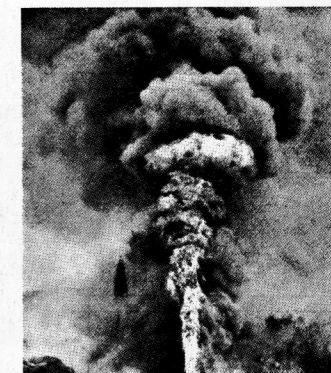


Slanting chimney smokes; a DIVER emerges from it; sinks head first into the water.

THE DIVER

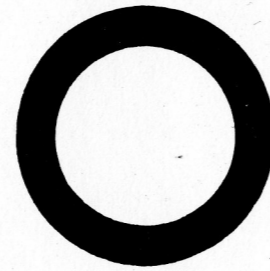


Propeller in the water in action. Mouths of the sewers under and above the surface of the water. By motor-boat through the canals to the garbage and refuse collection depot.



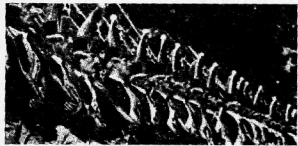
Smoke puffing like a cauliflower, photographed over a bridge when a train is passing underneath.

Scrap is converted into factory work.
Mountains of rusty screws, tins, shoes etc.
PATERNOSTER lift with view to the end and back.
In the circle.



From here the whole film (shortened) is run BACKWARDS as far as the JaZZ-BAND (this backwards too).

from **FORTISSIMO-O-O**
to **PIANISSIMO**



Military parade

Glass of water
Identification of corpses (morgue) from above.

**RIGHT-RIGHT
RIGHT-RIGHT**

**MARCH-MARCH-
MARCH-MARCH-RIGHT**



LEFT-LEFT-LEFT

WOMEN RIDERS-LEFT

The two shots printed one above the other, translucent.

Stockyards. Animals.
Oxen roaring.
The machines of the refrigerating room.
Lions.
Sausage-machine. Thousands of sausages.
Head of a lion showing its teeth (Close-up).
Theatre. Rigging-loft.
The lion's head. **TEMPO-o-o**
Police with rubber truncheons in the Potsdamer Platz.
The TRUNCHEON (close-up).
The theatre audience.
The lion's head gets bigger and bigger until at last the vast jaws fill the screen.



The frequent and unexpected appearance of the lion's head is meant to cause uneasiness and oppression (again and again and again). The theatre audience is cheerful – and STILL THE HEAD comes! etc.

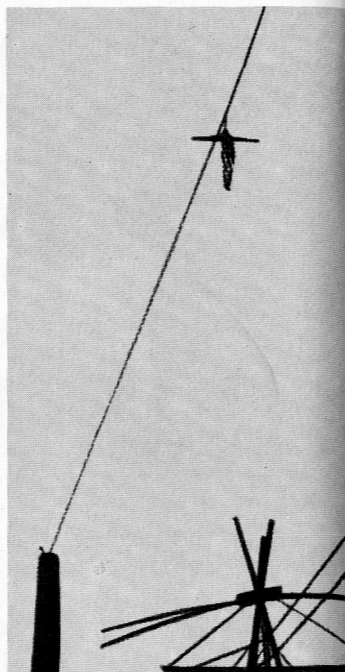
Dark for several seconds

DARK DARKNESS

Large circle

TEMPO - 0 - 0

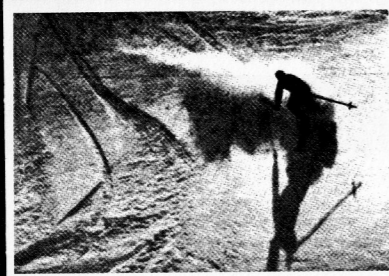
Circus from above, almost a ground-plan.



CIRCUS
Trapeze. Girls.
Legs.
Clowns.



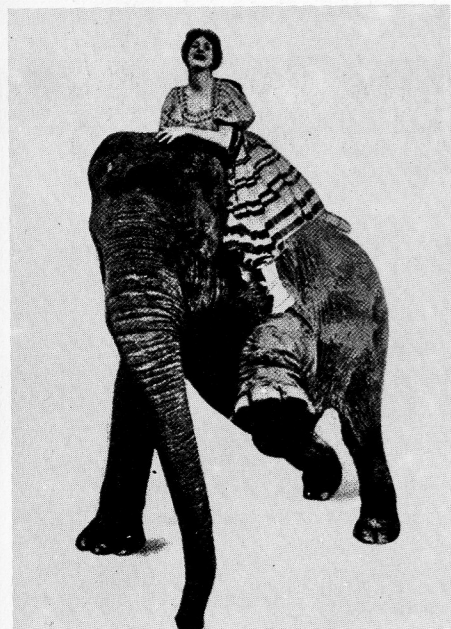
LIONS.
LIONS!



CLOWNS.

DRESSAGE

Dressage.



Lions. Acrobat on skis.
Clowns.
CIRCUS

CLOWN

Dressage

Waterfall thunders. The TALKING FILM.
A cadaver swims in the water, very slowly.



**THE WHOLE THING
TO BE READ THROUGH AGAIN QUICKLY**

Military. March-march.

Glass of water.

In motion.

SHORT-FAST

Spurts up -

END ●