

**Chapter 1 : How Ise Gropius Became "Mrs. Bauhaus" - Artsy**

*The Bauhaus, a German word meaning "house of building", was a school founded in Weimar, Germany by architect Walter Gropius. The school emerged out of late-century desires to reunite the applied arts and manufacturing, and to reform education.*

Download PDF The Harvard Art Museums have unveiled a new online resource dedicated to the Bauhaus, expanding access to one of the first and largest Bauhaus collections in the world. The Bauhaus Special Collection, available at [harvardartmuseums](http://harvardartmuseums). The digital resource relates to a broader Bauhaus project that will culminate in a major exhibition and related programming across the Harvard campus in on the occasion of the centennial anniversary of the founding of the school. Works by many lesser-known figures associated with the school and Americans educated in the Bauhaus model are part of the collection as well. About the Bauhaus Created by architect Walter Gropius, the Bauhaus promoted collaboration across creative disciplines, and between artists, architects, and craftsmen, as part of a utopian project of designing a new world. Harvard Ties A vast archive of Bauhaus material resides at Harvard. Gropius chaired the Department of Architecture at the Graduate School of Design from until and brought former Bauhaus student-turned-master Marcel Breuer to join the faculty. Josef Albers was also a regular presence. By introducing Bauhaus pedagogy as well as practitioners to Harvard, Gropius shaped a new generation of architectural modernists, such as I. Pei and Philip Johnson. Gropius left his mark on campus with his Graduate Center at Harvard Law School, which opened in as the first modern building on campus. Gropius solicited gifts from his Bauhaus contacts, and works of art and archival material arrived in quantity. Accessible by users of mobile and desktop platforms, all sections of the resource are navigable by a menu bar at the top of each page. Topics in this section group objects by different facets of the school, allowing a researcher to navigate the collections by media painting and sculpture, photography, etc. The Bauhaus Special Collection also includes a comprehensive list of Bauhaus-related archives and exhibitions held across Harvard and an extensive bibliography. An annotated map shows the locations of institutions and archives affiliated with the school in and around Boston, as well as architectural points of interest, including the Gropius House in Lincoln, the John F. Kennedy Federal Building, and many lesser-known projects. As the Harvard Art Museums prepare for the Bauhaus exhibition, showcasing its collections and other related centennial events, the hope is that this Special Collection will serve multiple audiences. The Fogg Museum includes Western art from the Middle Ages to the present; the Busch-Reisinger Museum, unique among North American museums, is dedicated to the study of all modes and periods of art from central and northern Europe, with an emphasis on German-speaking countries; and the Arthur M. Sackler Museum is focused on Asian, ancient, and Islamic and later Indian art. Together, the collections include approximately , objects in all media. The Harvard Art Museums are distinguished by the range and depth of their collections, their groundbreaking exhibitions, and the original research of their staff. Integral to Harvard University and the wider community, the museums and research centers serve as resources for students, scholars, and the public. The three constituent museums retain their distinct identities in this new facility, yet their close proximity provides exciting opportunities to experience works of art in a broader context. Free for members; youth under 18; Cambridge residents; and Harvard students, faculty, and staff plus one guest. On Saturdays, from 10am to noon, Massachusetts residents receive free admission. Visit the [Plan Your Visit](#) page for information about other discounts and policies. Exhibitions, Events, and News Our Special Exhibitions Gallery presents important new research on artists and artistic practice, and our University Galleries are programmed in consultation with Harvard faculty to support coursework. Visit the [Exhibitions](#) page for information on current and upcoming installations. For more information, please contact:

**Chapter 2 : BBC - Culture - The endless influence of the Bauhaus**

*From to , years in which the Bauhaus campus found its home in Dessau, the school's director and instructors lived in four semi-detached "Masters' Houses" on the campus, designed by Gropius.*

This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. August Learn how and when to remove this template message Daniel Ash convinced Murphy to join Bauhaus , one of the establishing acts of the goth movement. Their use of spacey recording effects and theatrical aesthetics was evocative of glam rock; they became an influential group in the early days of gothic rock. Bauhaus reformed in for a tour. The group recorded only one album. The followup, Love Hysteria , was not successful in the UK although in the US it performed better than his previous solo releases. The album also marked the beginning of a long-term collaboration with songwriter Paul Statham from B-Movie , who co-wrote songs with Murphy until For this album Murphy sported hair dyed platinum blonde and returned to the more aggressive alt-rock sound that was a trademark of early Bauhaus. This album was also to be his last major collaboration with Paul Statham, who departed to form Peach with Pascal Gabriel and eventually write songs for Dido and Kylie Minogue. Once again, he became label-mates with former Bauhaus alums Love and Rockets, who had also signed to Red Ant. This generated a significant number of rumours regarding a possible reformation of Bauhaus. The tour was a success. It is a live recording of the fully uninterrupted set from the El Rey show in Los Angeles on 30 November During the tour, Murphy chose to perform with only two back-up musicians, Canadian electric violinist Hugh Marsh and Peter DiStefano from Porno for Pyros on guitar, although former Bauhaus bassist David J sometimes joined the trio for an encore. At this point he also contributed to works by film composer Harry Gregson-Williams. Also in , Murphy gave a nod to the North American goth scene, where his solo works and his works with Bauhaus are still popular, by making a surprise guest appearance at the sixth annual Convergence festival in Seattle , to perform a low-key, acoustic solo set. Peter Murphy considers it his most unusual work to date and is most proud of the song "Your Face" from the album. Despite numerous problems with the label, the album Unshattered was released, showcasing Murphy returning to a more pop sound. Murphy and the band reconvened in November for shows in Portugal and Spain, with Nick Lucero replacing Bennett on drums. This was played live at an intimate studio performance, and the video recording was released on both the official Nine Inch Nails website and on YouTube. Throughout , Murphy released a series of cover songs exclusively through iTunes. The released songs are " Instant Karma! In support of these releases, Murphy underwent an international tour entitled "The Secret Covers Tour". During this time, an additional cover song, Soul of the World, was released through his official website. Murphy cancelled due to unexplained health issues, which yielded negative reactions from Perry[ citation needed ]. In , Murphy made a cameo appearance in The Twilight Saga: Eclipse as "The Cold One". In August , on a video blog on his MySpace page Murphy announced that he was once again going to be working with Mick Karn on a second Dalis Car album, adding this would be the first time they had seen each other since Several months prior to this announcement, Karn had been diagnosed with stage-4 cancer. Karn succumbed to his illness 4 January In June , Murphy released his 10th studio album Lion. This release includes "Youth" remixes of songs from Lion as well as 4 bonus songs from the Lion recording sessions. Murphy describes the "Lion" material as "a mixture of stuff, almost like operas for the dispossessed.

**Chapter 3 : From Recognition to Rejection - Articles " bauhaus imaginista**

*The Bauhaus was an avant garde design studio that operated in Germany between and Founded by architect Walter Gropius, the school incorporated art, architecture, and in particular, distinctive furniture that would become known as Bauhaus style.*

Contact Author The Bauhaus Studio Mention Bauhaus to a contemporary designer and chances are a devotional glow will sweep gently across their expression. Bauhaus is to design what the wheel is to technology. The Bauhaus was an avant garde design studio that operated in Germany between and Founded by architect Walter Gropius, the school incorporated art, architecture, and in particular, distinctive furniture that would become known as Bauhaus style. These early designers were revolutionary in their experimental designs, which had a simplicity, harmonious geometry and industrial-like practicality; the idea was that high design should be cheap enough to be utilised by the masses. The style had a tremendous impact on 20th Century furniture design and beyond, as into the 21st Century its influence is still strong among contemporary architects and designers; not to mention the number of Bauhaus furniture reproductions that continue to be manufactured in many parts of the world. Tubular steel chairs, designed by Marcel Breuer, Classic Bauhaus Chairs Bauhaus Style and Design Although classic Bauhaus colours tended to be neutral - most often chromium, black and white, brown and grey; occasionally bright, primary colours would be used, such as in the tubular chairs at right and the baby cradle, below right. Unlike traditional cabinet makers, the Bauhaus designers were prepared to experiment with innovative materials - commonly their furniture included combinations of steel, wood, leather, plywood and woven textiles. Design-wise, the studio artists turned away from anything overly fussy and pretentious - they wanted clean, modern lines uncluttered by stylistic affectations. They virtually reinvented furniture design and produced functional, clean-lined shapes that seemed impossibly modern. The idea was to break a chair down to its most minimal form and indeed Marcel Breuer predicted that eventually the chair would disappear altogether: Inspired by the extruded steel tubes of his bicycle, he experimented with metal furniture, ultimately creating lightweight, mass-producible metal chairs. Bauhaus was based on a medieval-style guild system of training under the tutelage of masters and many of the Bauhaus teachers were ground breaking, modernist artists and designers, such as Paul Klee, Wassily Kandinsky, Laszlo Moholy-Nagy, and Marcel Breuer. According to the Bauhaus philosophy, the crafts were equal to the traditional arts and crafted objects were not to be demeaned simply because they may be functional. On the contrary, when art and function meet, art takes on an extra significance as it becomes interwoven with living. It would be a "utopian craft guild combining architecture, sculpture, and painting into a single creative expression. Gropius believed art could be integrated with technology and industrialisation to create a new way of life. Bauhaus students came from all stratas of society and after they were taught the schools philosophy, they would be separated into specialist workshops, one of the most popular of which was cabinet-making, under the direction of Marcel Breuer from to Together with the metal working workshop, these two were instrumental in developing design prototypes for mass production. Significant figures in the metal workshop included Wilhelm Wagenfel, Marianne Brandt and Christian Dell With the disruption of the Second World War, many of the Bauhaus tutors travelled to Britain and America, where they continued to influence new generations of designers. Restored Bauhaus buildings in Dessau. Bauhaus Studio Closure In the Bauhaus doors were closed due to pressure from the National Socialists Nazis in Germany, who considered them decadent and subversive. The Bauhaus style lives on in just about every modern piece of furniture, from chairs to door knobs

Chapter 4 : Bauhaus: Art as life | ArchitectureAU

*The Bauhaus was founded in in the German city of Weimar, by a Prussian architect called Walter Gropius. No architecture was taught here. It was a sort of art school, but one like no other.*

Color is a powerful tool that permits designers to influence mood, compose spaces, and even make profound statements. Bauhaus c Alejandro L. Garcia If fact, it surprises many designers to discover that part of the foundation of our modern understanding of color and its uses is rooted in a design movement dating back to the early 20th century. The Bauhaus movement and its institute were born in Germany in Though the German school only lasted until , when the Nazi government forced it to close, the Bauhaus not only educated many influential artists in a variety of disciplines, but it also spawned programs in other countries, including the US. One of the most enduring influences of the Bauhaus, though, is the color theory that was taught under four prominent artists. The contributions of Johannes Itten, Wassily Kandinsky, Paul Klee, and Josef Albers undergird much of what we currently understand and believe about color, and an examination of the teachings of these four artists helps us understand not only the formation of modern color theory, but indeed how color theory is developed and transmitted. Malte Ahrens â€” Quelle: Itten gave us a color sphere comprised of twelve colors three primary, three secondary, and six tertiary that shows the relationship among colors, as well as gradations of saturation. He also studied how individuals perceive color. Itten taught that there were seven different methods of contrast: After students studied the abstract pieces, they would move on to look at more realistic works, and finally would apply what they had learned of color theory to their understanding of classical works. He considered color to be an utterly transcendent language of sorts, a way to examine the universal aesthetic. He adopted a synesthetic relationship with color, associating particular colors with both specific geometric shapes and with musical tones and chords. Yellow, for example was best expressed as a triangle and was the color expressed by a middle C played on a brassy trumpet. Circles were blue, and the color black in musical terms was the color of closure. Like Kandinsky, Klee tended to think of color in musical terms, making the connection between harmonious sounds and complementary colors, as well as dissonant sounds and colors that clash. Color for Klee was a powerful device that enabled a painter to shape, compose, and influence paintings, rooms, and even the people who interact with artwork. In order to fully understand the power of color, students had to see color as freed from its naturalistic, descriptive role. Albers dealt both with the very physical reality of color and of paint, in particular, making detailed notes on the precise materials he used in his work, but he was also intrigued by the more abstract aspect of color theory and concluded that colors were governed by an internal and deceptive logic. As we see in other color theories, the Bauhaus movement acknowledged the frustrating fact that even though color is fundamental, powerful, and versatile, it is also difficult to discuss. Much in the way that language itself resists our efforts to understand it, the language of color is similarly resistant. What the Bauhaus gave us, though, is an understanding of color that pushes us to think beyond the representational. It forces us to confront the real emotional weight of our color choices, and it urges us to try out our terminology that applies to shape and sound in our understanding of color, giving us alternatives that open our minds to innovative and powerful ways to employ color in our work and lives.

Chapter 5 : Fiona MacCarthy on the influence of Bauhaus | Books | The Guardian

*Bauhaus Bela Lugosi's Dead, In The Flat Field, Boys, God In An Alcove, Dancing, Poison Pen, Telegram Sam, Dark Entries Live University Of London*

Cultural Calendar The endless influence of the Bauhaus William Cook takes a look at the school which survived persecution again and again to influence the design of living today. From furniture and posters to crockery and cutlery, these exquisite objects show how the Bauhaus school shaped our idea of good design. For most of us, the word Bauhaus conjures up a certain type of modern architecture – that stark aesthetic that spawned a million tower blocks. But the Bauhaus was much more than an architectural style – it was a new way of thinking, and a century since it was born, at the end of World War One, its ideas still set the pattern for the way we live today. View image of Credit: No architecture was taught here. It was a sort of art school, but one like no other. Instead of drawing nudes and still lifes, students here were taught to look at the world around them in an entirely different way. He wanted to create a new breed of artists, who could turn their hands to anything. Traditional art schools were conservative and elitist. Technical colleges were dreary and conventional. Gropius broke down the barrier between fine art and applied arts. Pupils learnt pottery, printmaking, book-binding and carpentry. They studied typography and advertising. They went back to basics, and began again with fresh eyes. For it to serve its purpose perfectly, it must fulfil its function in a practical way. They learnt on the job. Nature of objects The results were extraordinary. The Bauhaus produced an incredible array of artefacts, from angle poise lamps to chess sets, all distinguished by their functional and elegant construction. They were simple and useful, and their simplicity made them beautiful. In an era of ornamentation, their streamlined appearance was revolutionary. This was a new age of design. On 1 April , exactly six years after it opened, the Bauhaus was forced to close. The local government commissioned a spectacular new building, designed by Gropius. It was here that the Bauhaus came of age. A new home In Dessau, Gropius started teaching architecture, but he added other genres too. There were workshops devoted to weaving, metalwork, photography and stage design. Gropius left in to resume his career as an architect, but under a new director, Hannes Meyer, the school went from strength to strength. At last, here was an art school which could actually pay its way. They found a new home in an old factory in Berlin, under their new director, the brilliant architect Mies van der Rohe, but in Hitler came to power, and shut the Bauhaus down. Why were they so scared of an art school that made modernist furniture and kitchenware? Because it represented a world view which was the complete opposite of National Socialism. Nazism was nostalgic and nationalistic. The Bauhaus was cosmopolitan and avant-garde. In a way, the persecution of the Bauhaus by the Nazis was a very backhanded compliment. They hated everything it stood for, but they were fearful of its power. Had it been embraced by the Third Reich, it would have perished with it. Driven into exile, its philosophy spread around the globe. Bauhaus style was here to stay. The true measure of its immense influence is how familiar it has become But what exactly is Bauhaus style? Each element is stripped down to its bare essentials. Everything is fit for purpose. The result is austere, but strangely pleasing on the eye. Wandering around the Bauhaus Archiv a futuristic building designed by Gropius, and eventually built after his death the exhibits here seem so contemporary. Once a radical revolt against the status quo, Bauhaus style has become the new normal. If you liked this story, sign up for the weekly bbc.

**Chapter 6 : The Influence of the Bauhaus Is Alive in Your Living Room - Artsy**

*The Bauhaus Timeline Graphic - Full Size In many ways the Bauhaus lives on today. Although it was born in Germany, the Bauhaus school of design was international from its start in*

Looking for something to spice up college life? Tue, Nov 06, A place every design student must see. A revolutionary idea that combines art and craftwork, a social movement that shapes our lives even today, and a ubiquitous design idiom: Bauhaus is all this and more. And because Bauhaus is so prevalent, an entire region in Germany has been named after it. Journeying through BauhausLand , you will encounter stories of creative people, get to the bottom of this idea, and experience authentic places. And there is more to come! All of Germany will be celebrating the centenary of the Bauhaus in Why should every student be there? We have come up with five good reasons. Years before Walter Gropius was professor of architecture at Harvard University in Cambridge, Massachusetts, in , he had already begun to revolutionize the idea of design in Germany. The ways in which he and his companions, his rivals and also the population at large experienced this period of upheaval can nowhere be felt as intensively as in the domains of the early Bauhaus. Space for creativity and design is the most important requirement for art and design. The Bauhaus still lives on at the universities in Weimar and Dessau today. And now, the return of the students in the fall creates a special atmosphere in the cities. On a Bauhaus tour through Weimar led by Bauhaus students, experts and descendants of the early Bauhaus scholars explain where and how the idea is still part of everyday life today. In Dessau, Bauhaus fans can look forward to a very special experience: An overnight stay in Bauhaus studio apartments. In the Prellerhaus , the hostel dating back to , replicas of the original furniture still contribute to the authentic atmosphere—a truly inspirational experience! Today as then, you can still feel the spirit of moderndenken modern thinking in the region between Halle, Dessau, and Magdeburg. The rapidly progressing industrial development formed the prerequisite for the ideas of standardized production at the Bauhaus in Ultimately, it was also a major reason for the establishment of the Bauhaus in Dessau. Inventions such as bending steel triggered a revolution in furniture design. Himself an avid cyclist, his bicycle handlebars made of bent tubular steel was one of the things that inspired him. There are many places where you can encounter such anecdotes, through which the Bauhaus story still lives on. To date, many of the Bauhaus products developed there at the time are still in everyday use all over the world. The Bauhaus was established in Weimar in As from January, BauhausLand will celebrate the centenary of this inspiring movement with concerts, festivals, and workshops. From Breuer and Wagenfeld to Feininger and van der Rohe, every Bauhaus discipline will certainly be represented. How much Bauhaus is there in every one of us? A glance at your desk lamp, coffee mug, or new residential area reveals that what is part of everyday life today actually has its design roots in Weimar and Dessau over the last century. We use much of what was then regarded as Avant-garde without giving it a second thought. Actually, Apple founder Steve Jobs was inspired by Bauhaus when designing his products. BauhausLand is so full of surprises that the above list is only a small selection of the reasons why all Bauhaus fans should best travel to this unique region in the heart of Germany at least once in their lifetime, and visit the original Bauhaus locations where the ideals of the Bauhaus movement are still impressively tangible today. Please visit the Press Area on our website to get free access to a variety of useful resources. Should you wish to receive our latest news, please register on [www.gobauhaus.com](http://www.gobauhaus.com). And, if you have any questions, do not hesitate to get in touch at [info@gobauhaus.com](mailto:info@gobauhaus.com). Enjoy your personal goBauhaus-experience and share with us on Facebook! For further information Please visit [www.gobauhaus.com](http://www.gobauhaus.com).

## Chapter 7 : Bauhaus - Wikipedia

*A Bauhaus Tour of Dessau The Bauhaus will be celebrating its centenary in The renowned school of design left its mark on Dessau in many ways.*

Many Germans of left-wing views were influenced by the cultural experimentation that followed the Russian Revolution, such as constructivism. Such influences can be overstated: Gropius did not share these radical views, and said that Bauhaus was entirely apolitical. However, the most important influence on Bauhaus was modernism, a cultural movement whose origins lay as early as the 19th century, and which had already made its presence felt in Germany before the World War, despite the prevailing conservatism. The design innovations commonly associated with Gropius and the Bauhaus—the radically simplified forms, the rationality and functionality, and the idea that mass production was reconcilable with the individual artistic spirit—were already partly developed in Germany before the Bauhaus was founded. In its first seven years, the Werkbund came to be regarded as the authoritative body on questions of design in Germany, and was copied in other countries. Many fundamental questions of craftsmanship versus mass production, the relationship of usefulness and beauty, the practical purpose of formal beauty in a commonplace object, and whether or not a single proper form could exist, were argued out among its 1,000 members by Bauhaus building in Chemnitz. The entire movement of German architectural modernism was known as Neues Bauen. Behrens was a founding member of the Werkbund, and both Walter Gropius and Adolf Meyer worked for him in this period. The Bauhaus was founded at a time when the German zeitgeist had turned from emotional Expressionism to the matter-of-fact New Objectivity. An entire group of working architects, including Erich Mendelsohn, Bruno Taut and Hans Poelzig, turned away from fanciful experimentation, and turned toward rational, functional, sometimes standardized building. Beyond the Bauhaus, many other significant German-speaking architects in the 1920s responded to the same aesthetic issues and material possibilities as the school. They also responded to the promise of a "minimal dwelling" written into the new Weimar Constitution. The acceptance of modernist design into everyday life was the subject of publicity campaigns, well-attended public exhibitions like the Weissenhof Estate, films, and sometimes fierce public debate. Bauhaus and Vkhutemas[ edit ] Main article: Vkhutemas The Vkhutemas, the Russian state art and technical school founded in Moscow, has been compared to Bauhaus. Founded a year after the Bauhaus school, Vkhutemas has close parallels to the German Bauhaus in its intent, organization and scope. The two schools were the first to train artist-designers in a modern manner. By the following year their ranks had grown to include German painter, sculptor and designer Oskar Schlemmer who headed the theater workshop, and Swiss painter Paul Klee, joined in by Russian painter Wassily Kandinsky. He was also influenced in respect to aesthetics by the work of the Der Blaue Reiter group in Munich, as well as the work of Austrian Expressionist Oskar Kokoschka. The influence of German Expressionism favoured by Itten was analogous in some ways to the fine arts side of the ongoing debate. This influence culminated with the addition of Der Blaue Reiter founding member Wassily Kandinsky to the faculty and ended when Itten resigned in late 1926. Although this shift was an important one, it did not represent a radical break from the past so much as a small step in a broader, more gradual socio-economic movement that had been going on at least since 1900, when van de Velde had argued for a craft basis for design while Hermann Muthesius had begun implementing industrial prototypes. He wanted to create a new architectural style to reflect this new era. His style in architecture and consumer goods was to be functional, cheap and consistent with mass production. To these ends, Gropius wanted to reunite art and craft to arrive at high-end functional products with artistic merit. Since the Weimar Republic lacked the quantity of raw materials available to the United States and Great Britain, it had to rely on the proficiency of a skilled labor force and an ability to export innovative and high quality goods. Therefore, designers were needed and so was a new type of art education. The school in Weimar experienced political pressure from conservative circles in Thuringian politics, increasingly so after as political tension rose. One condition placed on the Bauhaus in this new political environment was the exhibition of work undertaken at the school. The Bauhaus issued a press release on 26 December, setting the closure of the school for the end of March. After the Bauhaus moved to

Dessau, a school of industrial design with teachers and staff less antagonistic to the conservative political regime remained in Weimar. This school was eventually known as the Technical University of Architecture and Civil Engineering, and in changed its name to Bauhaus-University Weimar. Meyer became director when Gropius resigned in February , [1] and brought the Bauhaus its two most significant building commissions, both of which still exist: Meyer favored measurements and calculations in his presentations to clients, along with the use of off-the-shelf architectural components to reduce costs. This approach proved attractive to potential clients. The school turned its first profit under his leadership in But Meyer also generated a great deal of conflict. As a radical functionalist, he had no patience with the aesthetic program, and forced the resignations of Herbert Bayer , Marcel Breuer , and other long-time instructors. He prevented the formation of a student communist cell, and in the increasingly dangerous political atmosphere, this became a threat to the existence of the Dessau school. Dessau mayor Fritz Hesse fired him in the summer of Mies was appointed in , and immediately interviewed each student, dismissing those that he deemed uncommitted. When it gained control of the Dessau city council, it moved to close the school. The students and faculty rehabilitated the building, painting the interior white. The school operated for ten months without further interference from the Nazi Party. In , the Gestapo closed down the Berlin school. Mies protested the decision, eventually speaking to the head of the Gestapo, who agreed to allow the school to re-open. However, shortly after receiving a letter permitting the opening of the Bauhaus, Mies and the other faculty agreed to voluntarily shut down the school[ when? Increasingly through the early s, they characterized the Bauhaus as a front for communists and social liberals. Indeed, a number of communist students loyal to Meyer moved to the Soviet Union when he was fired in Even before the Nazis came to power, political pressure on Bauhaus had increased. The Nazi movement, from nearly the start, denounced the Bauhaus for its " degenerate art ", and the Nazi regime was determined to crack down on what it saw as the foreign, probably Jewish influences of "cosmopolitan modernism". Emigrants did succeed, however, in spreading the concepts of the Bauhaus to other countries, including the "New Bauhaus" of Chicago: During the years under Gropius "â€" , he and his partner Adolf Meyer observed no real distinction between the output of his architectural office and the school. So the built output of Bauhaus architecture in these years is the output of Gropius: The definitive Bauhaus building in Dessau is also attributed to Gropius. Apart from contributions to the Haus am Horn , student architectural work amounted to un-built projects, interior finishes, and craft work like cabinets, chairs and pottery. In the next two years under Meyer, the architectural focus shifted away from aesthetics and towards functionality. There were major commissions: Neither van der Rohe nor his Bauhaus students saw any projects built during the s. The popular conception of the Bauhaus as the source of extensive Weimar-era working housing is not accurate. It was the Bauhaus contemporaries Bruno Taut , Hans Poelzig and particularly Ernst May , as the city architects of Berlin, Dresden and Frankfurt respectively, who are rightfully credited with the thousands of socially progressive housing units built in Weimar Germany. A stage in the Festsaal, Dessau Ceiling with light fixtures for stage in the Festsaal, Dessau Dormitory balconies in the residence, Dessau Mechanically opened windows, Dessau Impact[ edit ] Typewriter Olivetti Studio 42 designed by the Bauhaus-alumnus Xanti Schawinsky in The Bauhaus had a major impact on art and architecture trends in Western Europe, the United States, Canada and Israel in the decades following its demise, as many of the artists involved fled, or were exiled by, the Nazi regime. Tel Aviv in was named to the list of world heritage sites by the UN due to its abundance of Bauhaus architecture; [27] [28] it had some 4, Bauhaus buildings erected from onwards. In , the Hungarian painter Alexander Bortnyik founded a school of design in Budapest called Miihely also "Muhely" [29] or "Mugely" [30] , which means "the studio". Victor Vasarely , a pioneer of Op Art , studied at this school before establishing in Paris in Gropius and Breuer went to teach at the Harvard Graduate School of Design and worked together before their professional split. The Harvard School was enormously influential in America in the late s and early s, producing such students as Philip Johnson , I. Pei , Lawrence Halprin and Paul Rudolph , among many others. In the late s, Mies van der Rohe re-settled in Chicago, enjoyed the sponsorship of the influential Philip Johnson , and became one of the pre-eminent architects in the world. Moholy-Nagy also went to Chicago and founded the New Bauhaus school under the sponsorship of industrialist and philanthropist Walter Paepcke. Printmaker and painter Werner Drewes was also largely

responsible for bringing the Bauhaus aesthetic to America and taught at both Columbia University and Washington University in St. The school is notable for its inclusion of semiotics as a field of study. The school closed in , but the "Ulm Model" concept continues to influence international design education. One of the main objectives of the Bauhaus was to unify art, craft, and technology, and this approach was incorporated into the curriculum of the Bauhaus. The structure of the Bauhaus Vorkurs preliminary course reflected a pragmatic approach to integrating theory and application. In their first year, students learnt the basic elements and principles of design and colour theory, and experimented with a range of materials and processes. The colour and design syllabus of the Shillito Design School was firmly underpinned by the theories and ideologies of the Bauhaus. Its first year foundational course mimicked the Vorkurs and focused on the elements and principles of design plus colour theory and application. The founder of the school, Phyllis Shillito, which opened in and closed in , firmly believed that "A student who has mastered the basic principles of design, can design anything from a dress to a kitchen stove". The single most profitable tangible product of the Bauhaus was its wallpaper. The physical plant at Dessau survived World War II and was operated as a design school with some architectural facilities by the German Democratic Republic. After German reunification , a reorganized school continued in the same building, with no essential continuity with the Bauhaus under Gropius in the early s. This effort has been supported by the Bauhaus-Dessau Foundation which was founded in as a public institution. Later evaluation of the Bauhaus design credo was critical of its flawed recognition of the human element, an acknowledgment of "â€ the dated, unattractive aspects of the Bauhaus as a projection of utopia marked by mechanistic views of human natureâ€. Home hygiene without home atmosphere. Tel Aviv has the largest number of buildings in this style of any city in the world.

Chapter 8 : The Endless Influence of The Bauhaus | High End Weekly

*ITWO World Successfully Concluded but the "Bauhaus Spirit" Lives on Y TWO Formative Signs the Sixth Contract Globally with Berlin-based Belle Époque Group for the Usage of the Y TWO Platform Transforming the Real Estate Industry through Digitalization and Industrialization at Expo Real*

Bauhaus who had passed away the year before, on July 5, The party, which took place a day after what would have been his birthday, was organized by his widow, Ise. The year-old writer, editor, and artist was a vision in a bold, black-and-white printed gown paired with a metal crown made from fan blades, packing strips, and wire. She partied with the best of them, swilling champagne and chasing the bubbly with handfuls of strawberries. Courtesy of Historic New England. At the very least, she might have had better opportunities to explore her own creative impulses and carve out a space for herself inside the white walls of the Bauhaus. But Ise was born at a time when women were expected to stand behind their men, championing their causes, typing their manuscripts, and making their dinners. Ise did all this and more. Ise was brave, she had vision, and she lived "completely and fully" according to her aesthetics. Ise met Walter Gropius in at a lecture in Hanover, Germany. Ise Frank was a typical bourgeois girl, unmarried but just days away from her wedding, when she ventured out one evening to attend a scholarly talk about a new artistic movement called the Bauhaus. Even though her family was relying on her impending marriage to secure their financial stability, Ise became smitten with Walter almost immediately. They married, and Ise officially became Mrs. Gropius, though family and friends often referred to her by another name: Bauhaus because that was the role she articulated for herself. She chose it actively. She began to style herself with the Bauhaus ideals in mind, becoming the walking, talking epitome of the style. Inspired by the modernist movement, Ise decided to bob her long hair so that she would look more modish. She changed her style all the time. A few years later, terrified by the rise of Hitler and Nazism, the couple fled Germany on the pretext of taking a temporary visit to Italy for a film festival. The National Socialist government shut down the progressive Bauhaus school in After spending some time in Britain, they arrived in America in Portrait of Walter and Ise Gropius. Ise began experimenting with photography and making jewelry, crafting a fierce and artful image of herself through self-portraits and her personal style. Ise knew how to choose articles of clothing that would fit her body while suiting the Bauhaus aesthetic. She even thought about what cosmetics would go with her Bauhaus look, and what dresses would pair well with the modern style. Ise hoped to continue her work as an author in America, but one particularly devastating rejection got too far under her skin and dashed her dreams entirely. In some ways, Ise retreated into the private sphere. She turned her efforts to gardening and homemaking, and to raising their daughter and hosting their artist friends, a group that included luminaries like.

## Chapter 9 : The Spirit of the Bauhaus

*Even as Bauhaus aesthetics have receded into the past, the Bauhaus outlook has renewed and expanded itself in the near-century since its birth. The Bauhaus building in Dessau, Germany, designed by Walter Gropius, housed the school from to*

Share via Email Form meets function Construction, light and music, three lodestars of the Bauhaus, are already in place. Considering the widespread impact of the Bauhaus, how surprising that this is the first Bauhaus exhibition in Britain since the Royal Academy show in 1936. What exactly was the Bauhaus? In the simplest of terms, it was an art school set up in opposition to the old European art academies. It evolved a new language of art and design that was abstract and dynamic, liberated from historicism. The impulse behind the Bauhaus, which was more a philosophy of life than a teaching institution, was to give modernity a precise physical form. It was a grand concept positing the power of the architect and artist in rebuilding a battle-fatigued Europe after the horrors of the first world war. Buildings in the man-made landscape took on a new significance, psychological and sexual as well as purely practical. The Bauhaus first defined the multitude of ways in which the built environment affects the way we live. What was new about the school was its attempt to integrate the artist and the craftsman, to bridge the gap between art and industry. But the Bauhaus was the antithesis of the Arts and Crafts movement in fundamental ways. No more romance of handmaking in the countryside: Mass production was the god, and the machine aesthetic demanded reduction to essentials, an excision of the sentimental choices and visual distractions that cluttered human lives. Students at the Bauhaus took a six-month preliminary course that involved painting and elementary experiments with form, before graduating to three years of workshop training by two masters: They studied architecture in theory and in practice, working on the actual construction of buildings. The creative scope of the curriculum attracted an extraordinary galaxy of teaching staff. Bauhaus students were in day-to-day contact with some of the most important practising artists and designers of the time. The school, masterfully marketed, acquired a reputation and an influence out of all proportion to its physical reality as a single institution in the German provinces. The name Bauhaus soon became a bogey word to adherents of the bourgeois style that it so vigorously opposed. German mothers told their children: The school came to be known for the marvellous masked balls and kite processions, experimental light and music evenings, and "Triadic" abstract ballets that it organised. These occasions welded students of many ages and nationalities together into a community. The Bauhaus was the beginning of the art school as an alternative way of life. From the workshops of the Bauhaus emanated many products now considered design classics: Bauhaus principles espoused designs whose functional purity set them apart from fashion. But so-called "Bauhaus style" became a fashion in itself - so much so that the description has now become a catch-all, covering work by Modernist designers such as Eileen Gray who were not even there. The Bauhaus opened in Weimar, but relocated in Dessau after the leftwing Social Democratic Party, which had sponsored it, lost control of the state parliament to nationalists. The school moved to Dessau, a middle-sized industrial city in central Germany. Here Gropius was able to put his most ambitious ideas into practice with a purpose-designed building that combined workshops, lecture rooms, theatre, refectory and student accommodation constructed and fitted out by the Bauhaus staff and students, "the band of fellow workers inspired by a common will". This was a Modernist utopian project like no other. The completed Bauhaus, with its simple cubic forms and shimmering glass surfaces, was seen to have announced a new international architectural style. The unity was striking: To the Russian writer Ilya Ehrenburg, the building seemed "cast of one piece like a persistent thought". But the Bauhaus could never last in early 20th century Germany. Many Bauhaus staff and students were Jewish; besides, the experimental, abstract direction of the teaching was anathema to the Nazis, who, by 1933, had taken control of the Dessau municipal council. The following autumn, the Bauhaus was closed down, and the Nazis sacked the building, breaking the windows and throwing out the workshop tools. Only international protest prevented them from razing the whole site. An attempt was made to resurrect the Bauhaus in Berlin in a disused telephone factory. On April 11, 1933, Berlin police raided the premises. Photographs show Bauhaus students being loaded into trucks. By the time of the closure, many of

the staff associated with the Bauhaus in its great creative period were dispersing. Gropius had resigned in 1931, Klee left for Bern and Kandinsky for Neuilly-sur-Seine in 1933. Albers emigrated to America in 1931, where he taught at Black Mountain College in Chicago and developed a foundation course based on the original ideas of the Bauhaus. Gropius and his wife, Ise, arrived in 1937, followed by Breuer the next year; together they formed the nucleus of a Bauhaus community in exile at Lawn Road Flats in Hampstead. Most travelled on to what the Modernist critic Herbert Read called "the inevitable America". But there were some who stayed, infusing British art schools with Bauhaus principles. Naum Slutzky, the brilliant metalworker who had been master goldsmith at the Weimar Bauhaus, was still teaching at Birmingham as late as 1938. A search for the surviving Bauhaus spirit in this country would have to start at Impington, the village college in Cambridgeshire designed in 1933 by Gropius in partnership with Maxwell Fry. Morris created the concept of the village college, an education and arts centre for the whole local rural community, from childhood to old age. Gropius and Fry planned the building at Impington with functional wings splaying out from a big, broad, sociable central corridor, already a proven Bauhausian idea. The Cambridgeshire college was a welcoming building, human in its scale. The nation also came close to a Bauhaus way of life at Dartington in Devon. This was a fascinating social experiment initiated by Leonard Elmhirst, a Yorkshire-born disciple of Rabindranath Tagore, and his fortunately wealthy American wife, Dorothy. Dartington, too, became an avant garde international community committed to a multitude of disciplines - painting and sculpture, music, theatre, dance, modern crafts. The Ballets Jooss company from Essen, ejected by the Nazis in 1933, were welcomed at Dartington, and pictures of the Jooss dancers give the strange impression of the Bauhaus resurrected in the Totnes countryside. The Bauhaus started much that we now take for granted. A revolution in the art schools of this country began in the immediate postwar period with the reconstituted Royal College of Art. The new principal, Robin Darwin, was a painter. As at the Bauhaus, the professors were themselves practising architects, artists and designers, stars in their own spheres. RCA students were specifically trained for the emerging design professions. The ethos of the RCA - attuned to new technologies, self-confident, anarchic - quickly spread to other colleges. It was this Bauhausian energy and commitment in the art schools from the 1930s onwards that turned Britain from a predominantly literary culture to the visually alert nation we sometimes to our surprise now find ourselves to be. There was a postwar sequel to the Bauhaus in Germany, too: The first rector, the Swiss-born architect Max Bill, a former Bauhaus student, designed the Ulm school buildings in a style best described as late-Bauhaus lookalike. The school had ties to Braun AG, the leading German domestic equipment manufacturers. But it was not until last spring that I saw the Dessau buildings, which had for many years been marooned in communist East Germany. I now understand what Rayner Banham meant when he called the Bauhaus at Dessau "a sacred site". What made it so moving? Bauhaus ideas survived to shape the modern world.