

The Bauhaus

SECTION 7A

BAUHAUS OVERVIEW

- > KEY IDEAS
- > THE HISTORY OFTEN OMITTED
- > STAFF
- > CURRICULUM

FORMING BAUHAUS

BAUHAUS IN WEIMAR (1919-1924)

- > PRELIMINARY COURSE: JOHANNES ITTEN
- > PRELIMINARY COURSE: LASZLO MOHOLY-NAGY
- > EXHIBITION OF 1923

BAUHAUS IN DESSAU (1925-1932)

BAUHAUS STYLE

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BAUHAUS FINAL YEARS - BERLIN (1932-1933)

THE BAUHAUS LEGACY

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BAUHAUS OVERVIEW

▶ German design school

▶ 1919-1933

- ▶ **World War I (WW1)**
July 28, 1914 - November 11, 1918
Primary Central Powers: Germany, Austria-Hungarian Empire, Ottoman Empire, and Bulgaria
Primary Allied Powers: Britain, France, Russia, Italy and the United States.
** It is general World War I on April 6, 1917, Russia had been out in November 1917 and was the country with the most TOTAL DEATHS of 1.5 million people, both military and civilian.*
- ▶ **Russian Revolution, 1917**
Weimar Republic: 1919-1933
- ▶ **THE GREAT DEPRESSION**
9,000+ banks failed during the months following the stock market crash of 1929. It is far too simplistic to view the stock market crash as the single cause of the Great Depression, though this is often the cited genesis for cause of explanation. Though the question of the Depression was in U.S., its effects were felt elsewhere. For example, The Great Depression on top of financial consequences from the Versailles Treaty of WW1 were both contributors to civil unrest in Germany.
October 29, 1929 - 1939
- ▶ **World War 2 (WW2)**
September 1, 1939 - September 2, 1945
Primary Axis Powers: Germany, Italy, Japan, Hungary, Romania, Bulgaria
Primary Allied Powers: United States, Britain, France, USSR, Australia, Belgium, Brazil, Canada, China, Denmark, Greece, Netherlands, New Zealand, Norway, Poland, South Africa, Yugoslavia

BAUHAUS O

▶ German design school

▶ 1919-1933

- ▶ Weimar (1919-24)
- ▶ Dessau (1925-32)
- ▶ Berlin (1932-33)



BAUHAUS OVERVIEW

▶ German design school

▶ 1919-1933

- ▶ **NO DISTINCTION** between fine arts and applied (visual/decorative) arts
- ▶ Furniture
- ▶ Architecture
- ▶ Product design
- ▶ Graphics

BAUHAUS OVERVIEW

- ▶ German design school
- ▶ **1919-1933**
- ▶ **NO DISTINCTION** between fine arts and applied (visual/decorative) arts
 - ▶ Furniture
 - ▶ Architecture
 - ▶ Product design
 - ▶ Graphics
- ▶ Published books and had deals with local industry

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BAUHAUS OVERVIEW KEY IDEAS

- ▶ “The motivations behind the creation of the Bauhaus lay in the 19th century, in anxieties about the soullessness of manufacturing and its products, and in fears about art's loss of purpose in society. **Creativity and manufacturing were drifting apart, and the Bauhaus aimed to unite them once again, rejuvenating design for everyday life.**”
- ▶ Similar to the ideology of the Arts & Crafts Movement
- ▶ (+other movements in reaction to Industrial Age)

<http://www.theartstory.org/movement-bauhaus.htm>

BAUHAUS OVERVIEW KEY IDEAS

- ▶ “Although the Bauhaus abandoned much of the ethos of the old academic tradition of fine art education, it maintained a **stress on intellectual and theoretical pursuits**, and linked these to an emphasis on **practical skills, crafts and techniques** that was more reminiscent of the medieval guild system. **Fine art and craft were brought together with the goal of problem-solving for a modern industrial society.** In so doing, the Bauhaus effectively leveled the old hierarchy of the arts, placing crafts on par with fine arts such as sculpture and painting, and paving the way for many of the ideas that have inspired artists in the late 20th century.”

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BAUHAUS OVERVIEW KEY IDEAS

- ▶ “The stress on **experimentation** and **problem-solving** at the Bauhaus has proven enormously influential for the approaches to **education** in the arts.
- It has led to the 'fine arts' being rethought as the 'visual arts', and art considered less as an adjunct of the humanities, like literature or history, and more as a kind of **research science.**”

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BAUHAUS OVERVIEW KEY IDEAS

- ▶ Craftsmanship vs. Mass Production
 - ▶ Arts & Crafts lineage
- ▶ Practical purpose of formal beauty in commonplace object
 - ▶ Art breathe “life” into the dead soul of the machine
- ▶ Relationship of Usefulness and Beauty
 - ▶ Form Follow Function
 - ▶ Less is More
- ▶ Could a single proper form exist?
 - ▶ A Universal Language of Form

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Bauhaus: A History and its Legacy

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THE BAUHAUS LEGACY

BAUHAUS OVERVIEW THE HISTORY OFTEN OMITTED

- ▶ **The role of women**
 - ▶ Political backgrounds of instructors
-

BAUHAUS OVERVIEW THE HISTORY OFTEN OMITTED

- ▶ **Women** were – for the most part – relegated to the textiles department even after Weimar Constitution had stipulated women were no longer excluded from publicly funded institutions AND after director Walter Gropius initially embraced this doctrine
 - ▶ Only to the craft-oriented workshops of textiles, bookbinding (not open for long) and pottery (kicked out by male professor)
 - ▶ One exception: Marianne Brandt (1893-1983), an important part of the metal workshop, photographer, and negotiator of contracts with local industries
-

BAUHAUS OVERVIEW THE HISTORY OFTEN OMITTED

- ▶ The role of women
 - ▶ **Political backgrounds of instructors**
-

BAUHAUS OVERVIEW THE HISTORY OFTEN OMITTED

- ▶ The **political background** of many of the faculty in a politically-charged time in Europe's history
 - ▶ Many came from Russia with a communist (or, at least, Marxist) hope for a new utopian society
-

BAUHAUS OVERVIEW THE HISTORY OFTEN OMITTED

- ▶ Political climate of the Bauhaus harbored one central contradiction:
 - ▶ The simultaneous embrace of Communist ideology and the adoration of the capitalist industries that stood as icons of the modern machine age.
 - ▶ But a shared vision of a technological utopia
-

BAUHAUS OVERVIEW THE HISTORY OFTEN OMITTED

baubaus kooperatiön Knowledge Travel Events Media Research Kooperatiön



"Queer people have to some extent been erased from Bauhaus history."

The art historian and author Elizabeth Olin adds an important chapter to the history of the Bauhaus. That of the queer people. Her book "Queered Bauhaus: Queer Sexuality, Gender Fluidity, Queer Identities, and Radical Politics" will be published in 2023. Olin is a queer activist, gender scholar at the Bauhaus, and the forgotten activist and designer Richard Diebenkorn.



BAUHAUS OVERVIEW THE HISTORY OFTEN OMITTED

Have queer people been edited out of the history of Bauhaus?

Yes, to a certain extent, although this can be said of so many of the over 1,200 Bauhaus members. Too often the school has been represented by just a handful of artists and designers, usually cisgender men, without regard for the diversity of people who made the institution so varied and interesting. Further, in cases of gay or lesbian Bauhaus artists who are somewhat known—such as Max Peiffer Watenphul or Florence Henri—their sexuality is almost never discussed. It is politely omitted or glossed over. This has been the tendency of art history generally, to treat sexuality and gender identity as ancillary to categories of, for example, "artistic genius." Fortunately, art history has generally undergone a turn so that the questions probed by scholars are much broader, less formalist, and more interesting.

Ellen Lupton: "Herbert Bayer: From Bauhaus to Madison Avenue"

Join the Cooper-Hewitt's senior curator for a tour of 20th century design masterworks

DATE
May 14

TIME
5:00 pm - 7:00 pm

LOCATION
Some refreshments
Presented by Type Directors Club
New York, NY 10008
United States

[REGISTER](#)

The Bauhaus was the world's most famous art school, and Herbert Bayer (1900-1987) was its most prolific graphic designer. This talk, which features up-close images from the collection of Cooper-Hewitt, Smithsonian Design Museum and from the Harold C. Brown Collection and Design, Graphic Design Collection, Johns and Bayer's unique design methods and the stories behind and beyond their long career. We'll also talk about Bayer's unusual relationship with modernism's biggest power couple (Walter and Gropius) and take a look at his connection to the Third Reich.

BAUHAUS OVERVIEW THE HISTORY OFTEN OMITTED

the bros 1923



Herbert Bayer, László Moholy-Nagy, Walter Gropius



Walter Gropius and Ina Gropius, c. 1923

Ina Gropius

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THE BAUHAUS LEGACY

BAUHAUS OVERVIEW STAFF

- ▶ Henry van de Velde* Already mentioned in either this or the previous lectures
- ▶ Johannes Itten
- ▶ Walter Gropius
- ▶ Paul Klee
- ▶ Wassily Kandinsky
- ▶ Herbert Bayer
- ▶ Theo von Doesburg
- ▶ László Moholy-Nagy
- ▶ plus many others
 - ▶ including influential visitors like El Lissitzky

Van de Velde

Art Nouveau Artists

- France
 - Jules Chéret, Eugène Grasset
 - Henri de Toulouse-Lautrec, Alphonse Mucha
- England
 - William Morris, Charles Rennie Mackintosh
- Austria
 - Gustav Klimt
- Spain
 - Antoni Gaudí
- Belgium
 - Joseph Moreux, Jacques Thiriaux
- Germany
 - Henry van de Velde
 - Joseph Maria Olbricht



Germany

- State-sponsored **Deutscher Werkbund**
- An association that promoted the union of art and technology
- Integrated traditional crafts and industrial mass-production techniques
- Put Germany on a competitive footing with England and the United States
- Motto: "Vom Sofakissen zum Städtebau" (from sofa cushions to city-building) reveals its range
- Original leadership: **Hermann Muthesius**, Henry van de Velde, Peter Behrens.

Looking ahead (and behind in this lecture):

- In 1919, Walter Gropius, a modernist architect whose work was inspired by **Werkbund** ideals, was finally successful in helping to open a school he called the Bauhaus (where artists, industrialists, and technicians would develop their products in collaboration).

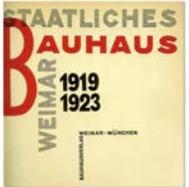


Modernism

- Art Nouveau
- Frank Lloyd Wright - America
- The Four (The Glasgow School) - Scotland
- Yves Brayer - Austria
- Peter Behrens - Germany
- Influences of Modernism
- Pablo Picasso - Spain
- Constructivism - Russia, Germany
- DeStijl - Netherlands
- Bauhaus - Germany



Paul Klee, Fish Magic, 1925

Staatliches Bauhaus Weimar 1919-1923




Der Stil




El Lissitzky (Lazar Markovich Lissitzky)

- Saw Russian Revolution as new beginning
- Communism and social engineering create new world order
- Technology provide for society's needs
- Artist/designer forge unity between art and technology
- Believe that the universal language of Suprematism/Constructivism could convey meaning to both learned intellectuals and illiterate peasants

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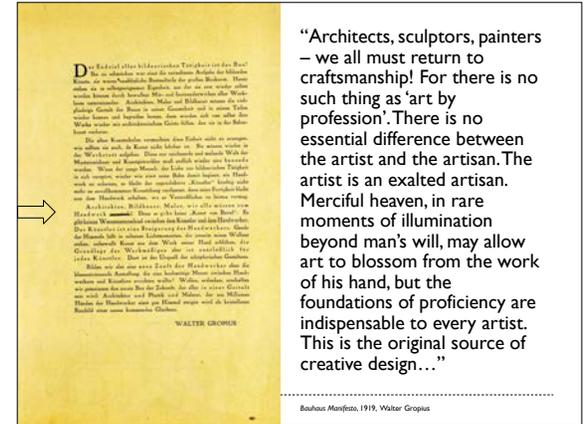
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BAUHAUS FINAL YEARS - BERLIN (1932-1933)

THE BAUHAUS LEGACY

BAUHAUS OVERVIEW CURRICULUM

- ▶ Combined elements of fine arts and design education
- ▶ Students who came from diverse range of social and educational backgrounds
- ▶ **PRELIMINARY COURSE:**
 - ▶ Immersed students in the study of materials, color theory, and formal relationships in preparation for more specialized studies.
 - ▶ All of this reinforcing the original claims of Gropius's **Bauhaus Manifesto** (1919) >>>



“Architects, sculptors, painters – we all must return to craftsmanship! For there is no such thing as ‘art by profession’. There is no essential difference between the artist and the artisan. The artist is an exalted artisan. Merciful heaven, in rare moments of illumination beyond man’s will, may allow art to blossom from the work of his hand, but the foundations of proficiency are indispensable to every artist. This is the original source of creative design...”

Bauhaus Manifesto, 1919, Walter Gropius

“...So let us therefore create a new guild of craftsmen, free of the divisive class pretensions that endeavored to raise a prideful barrier between craftsmen and artists! Let us strive for, conceive and create the new building of the future that will unite every discipline, architecture and sculpture and painting, and which will one day rise heavenwards from the million hands of craftsmen as a clear symbol of a new belief to come.”

Bauhaus Manifesto, 1919, Walter Gropius

BAUHAUS OVERVIEW CURRICULUM

- ▶ Students then entered specialized workshops, which included metalworking, cabinetmaking, weaving, pottery, typography, and wall painting.
- ▶ The typography workshop, while **not initially a priority of the Bauhaus**, became increasingly important under figures like **Moholy-Nagy** and the graphic designer **Herbert Bayer**.

https://www.metmuseum.org/toah/hd/bauh/hd_bauh.htm

BAUHAUS OVERVIEW CURRICULUM

- ▶ At the Bauhaus, typography was conceived as both an empirical means of communication and an artistic expression, with **visual clarity stressed** above all.
- ▶ Typography later became increasingly connected to corporate identity and advertising. The **promotional materials prepared for the Bauhaus** at the workshop, with their use of **sans serif typefaces** and the incorporation of **photography** as a key graphic element, served as visual symbols of the avant-garde institution.

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THE BAUHAUS LEGACY

FORMING BAUHAUS

- ▶ April 1919 in Weimar town of Germany
- ▶ Walter **Gropius** established an educational institution that brought to fruition some of the ideas that had originated with the Arts and Crafts movement mixed with **Arbeitsrat für Kunst** principles.

Arbeitsrat für Kunst

- ▶ Workers' Council for Art
- ▶ Played an important role in articulating the role of artists and designers in rebuilding German society after WWI.
- ▶ Held strong utopian beliefs, and many hoped that a new society would be built on Marxist principles of equality and justice.



© The Bauhaus, Weimar. By Gustav Gull, 1919

FORMING BAUHAUS

- ▶ Merged with Saxony's school of the fine arts, Kuntstschule, which had a school of **APPLIED ARTS**: Kunstgewerbeschule
- ▶ Gropius could **collapse the conventional hierarchy** between fine and applied arts
- ▶ Hoped that the new combined schools would complement each other, with the **aesthetic theory of the fine arts** dialectically interwoven with the **empirical knowledge of the practitioners of the applied arts**

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FORMING BAUHAUS

- ▶ At the time, the Kunstgewerbeschule run by Henry **van de Velde** (Belgium designer)
- ▶ He recommended Gropius when he (Velde) was dismissed because of his foreign nationality

Van de Velde



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BAUHAUS IN WEIMAR 1919-1924

- ▶ Gropius named new institution
“**Staatliches Bauhaus**” (National House of Building)



BAUHAUS IN WEIMAR 1919-1924

- ▶ Gropius named new institution
“**Staatliches Bauhaus**” (National House of Building)
- ▶ Intended to call to mind the guilds of **craftsmen**
- ▶ Gropius had been part of Werkbund, wanting to design new, functional architecture for the modern industrial world, BUT...
- ▶ The trauma of the war drove him (and many other Werkbund members) to hunger for what they felt was a more spiritually authentic medieval past

BAUHAUS IN WEIMAR 1919-1924

- ▶ Fairly quickly, Gropius reverted back to the machine aesthetic and **dropped the medieval nostalgia.**
- ▶ But by that time, the faculty at the Bauhaus had already been filled with a number of **spiritually-minded Expressionists.**



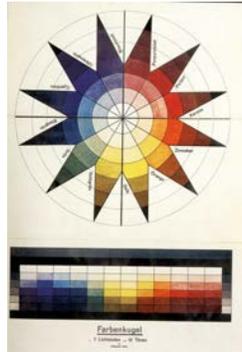
Lyonel Feininger, Cathedral, 1919, woodcut; Title Page for Programm des Staatlichen Bauhauses im Weimer

“Let us then create a new guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artist! Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith.”

-Programm des Staatlichen Bauhauses im Weimer



Johannes Itten, The Encounter, 1916



Johannes Itten, Colour Sphere in 7 Light Values and 12 Tones, 1921 at Weimar Bauhaus

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THE BAUHAUS LEGACY

PRELIMINARY COURSE JOHANNES ITTEN

▶ Goals:

- ▶ To develop understanding of the **physical nature** of materials
- ▶ To release each student's **individual** creativity
- ▶ Via **fundamental principles** of design underlying all visual art
- ▶ Emphasis on:
 - ▶ Visual contrasts
 - ▶ Old Master paintings



Johannes Itten, Self-Portrait, 1920, Photograph

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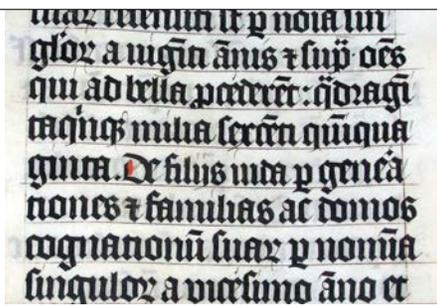
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BAUHAUS IN WEIMAR 1919-1924

▶ Typography

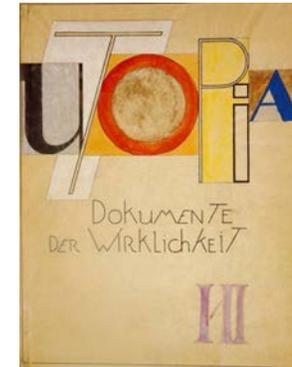
- ▶ At the time of the Bauhaus's founding, the institution was forced to confront the dispute in Germany over the relative merits of **Blackletter vs. Roman** letter.
- ▶ As part of their utopian belief in a universal design style, Bauhaus graphic artists focused on the latter as they **did not want to associate the school with German nationalist sentiment.**



Blackletter, also known as Gothic script, Gothic minuscule, or Textura, was a script used throughout Western Europe from approximately 1150 to well into the 17th century.

BAUHAUS IN WEIMAR 1919-1924

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Oskar Schlemmer, *Utopia*, watercolor, silver, gold, bronze over drawing in ink, 1921



Lyonel Feininger, *New European Graphics* 1922, Lithograph poster

BAUHAUS IN WEIMAR 1919-1924

- ▶ **De Stijl and Constructivism** take over
 - ▶ By 1922, the overarching Bauhaus emphasis on human intuition and Expressionism evidenced by the prominent roles of faculty members Itten, Klee, and Wassily Kandinsky led to criticism by other members who followed the progressive avant-garde, especially followers of DeStijl.

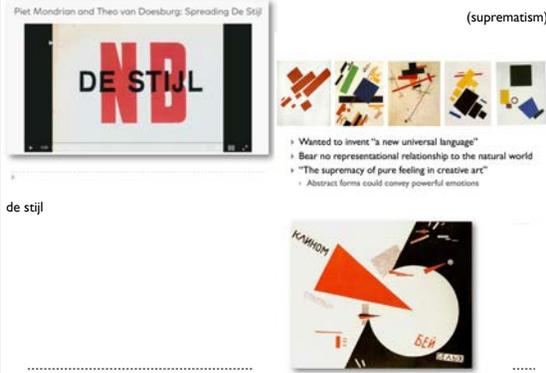


Wassily Kandinsky, *Composition VIII*, 1923, oil on canvas, Suprematist painting

BAUHAUS IN WEIMAR 1919-1924

- ▶ **De Stijl and Constructivism** take over
 - ▶ DeStijl leader Theo van Doesburg to Weimar late 1921
 - ▶ Offered a series of lectures explaining the rational, geometric principles of DeStijl and Constructivism.
 - ▶ Found a receptive audience among Bauhaus student body and faculty members who were not comfortable with the Expressionist ethos.
 - ▶ In 1923, under the influence of DeStijl and Russian Constructivism, the Bauhaus moved toward a curriculum that emphasized functionalism and a machine aesthetic based on reductive geometric attraction.

Piet Mondrian and Theo van Doesburg: Spreading De Stijl (suprematism)



de stijl

- Wanted to invent "a new universal language"
- Bear no representational relationship to the natural world
- "The supremacy of pure feeling in creative art"
- Abstract forms could convey powerful emotions

constructivism

BAUHAUS IN WEIMAR 1919-1924

- ▶ **De Stijl** and **Constructivism** take over
 - ▶ DeStijl leader Theo **van Doesburg** to Weimar late 1921
 - ▶ Offered a series of lectures explaining the rational, geometric principles of DeStijl and Constructivism.
 - ▶ Found a receptive audience among Bauhaus student body and faculty members who were not comfortable with the Expressionist ethos.
 - ▶ In 1923, under the influence of DeStijl and Russian Constructivism, the Bauhaus moved toward a curriculum that emphasized functionalism and a machine aesthetic based on reductive geometric attraction.

BAUHAUS IN WEIMAR 1919-1924

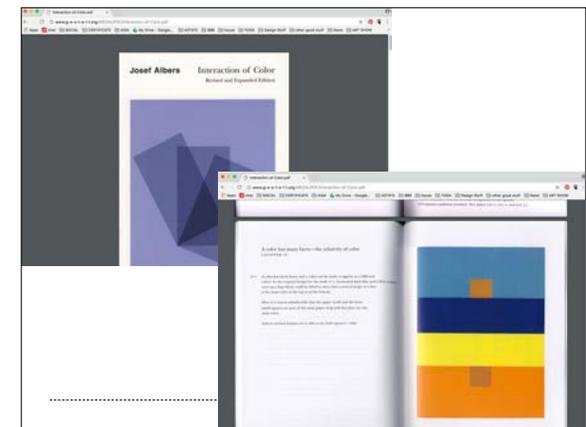
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BAUHAUS IN WEIMAR 1919-1924

- ▶ **László Moholy-Nagy**
 - ▶ Hungarian artist who had moved to Berlin in 1921
 - ▶ In Germany, he had become acquainted with van Doesburg and Lissitzky; therefore, absorbing **Constructivist ideals**
 - ▶ Hired the same year Itten left, so Moholy-Nagy took over and rebuilt the preliminary course
 - ▶ Assisted by Josef **Albers**

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BAUHAUS OVERVIEW

- > KEY IDEAS
- > THE HISTORY OFTEN OMITTED
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FORMING BAUHAUS

BAUHAUS IN WEIMAR (1919-1924)

- > PRELIMINARY COURSE: JOHANNES ITTEN
- > PRELIMINARY COURSE: LASZLO MOHOLY-NAGY
- > EXHIBITION OF 1923

BAUHAUS IN DESSAU (1925-1932)

BAUHAUS STYLE

- > TYPOGRAPHY

BAUHAUS FINAL YEARS - BERLIN (1932-1933)

THE BAUHAUS LEGACY

PRELIMINARY COURSE LASZLO MOHOLY-NAGY

- ▶ Focus shifted away from idiosyncratic spiritual values and **toward a logical analysis of form**
- ▶ Promoted **Constructivist** principles
- ▶ Major importance: **understanding new materials** such as Plexiglass and steel

PRELIMINARY COURSE LASZLO MOHOLY-NAGY

- ▶ Exercises designed by M-N became legendary for the way in which they enabled students to master the fundamentals of Constructivist technique
- ▶ Students were taught to use **the tools of the engineer** – the compass and straight-edged ruler – **instead of freehand drawing techniques**
- ▶ The concept of **artist turned engineer** also resonates with the widespread adoption in Germany after the war (WWI) of the principles of **scientific** management of **industrial** processes.
- ▶ **Man-Machine hybrid is the ideal**

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Laszlo Moholy-Nagy, watercolour

LASZLO MOHOLY-NAGY

- ▶ Constructivist
- ▶ **Experimented with many new materials**



Laszlo Moholy-Nagy, *Photogram*, 1922

LASZLO MOHOLY-NAGY

- ▶ Constructivist
- ▶ Experimented with many new materials
- ▶ **Great figurehead for public relations**



Laszlo Moholy-Nagy, *proposed title page for Broom*, 1923



Laszlo Moholy-Nagy, *typophoto poster for tires*, 1923



Typography should be functional. Lines of type can run at different angles. Type and photography should be used together. Film may soon replace the book altogether.

Quote from Laszlo Moholy-Nagy

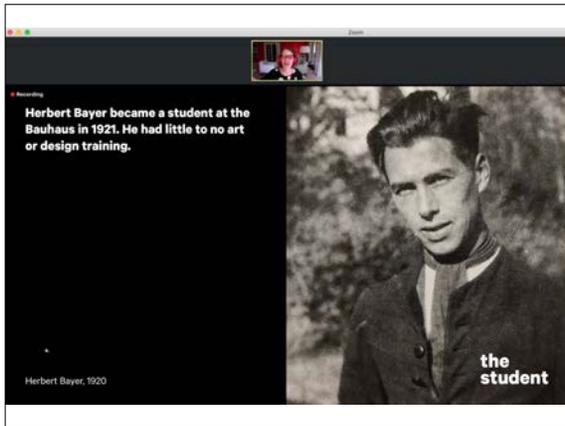
LASZLO MOHOLY-NAGY

- ▶ "Designing is not a profession but an attitude.

Design has many connotations. It is the organization of materials and processes in the most productive way, in a harmonious balance of all elements necessary for a certain function.

It is the integration of technological, social, and economical requirements, biological necessities, and the psychological effects of materials, shape, color, volume and space.

[Design is] thinking in relationships."



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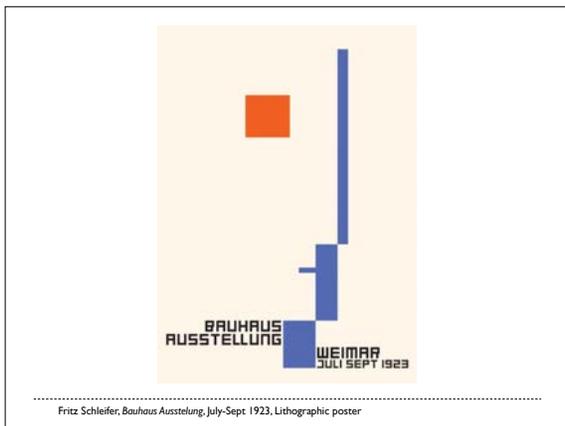
THE BAUHAUS LEGACY

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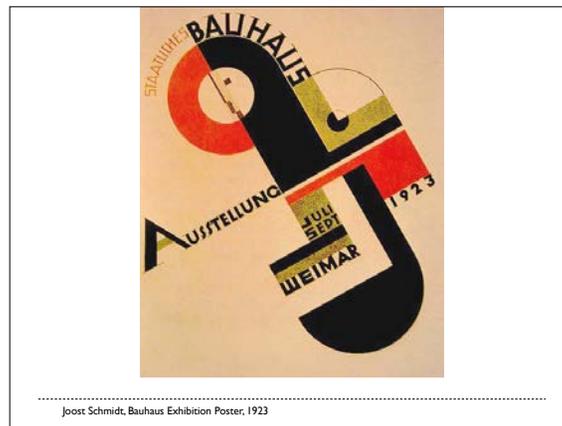
EXHIBITION OF 1923

- ▶ Thuringian* State Government had provided funding since 1919
- ▶ Insisted that Bauhaus have a major exhibition to demonstrate accomplishment
 - ▶ **Intended goal of humiliating the school**

**Thuringia: German state where the city of Weimar was (and still is) though Weimar was not relatively conservative.*



Fritz Schleifer, Bauhaus Ausstellung, July-Sept 1923, Lithographic poster



Joost Schmidt, Bauhaus Exhibition Poster, 1923

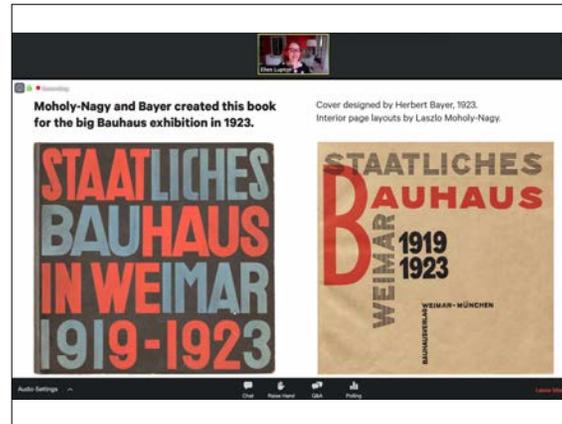


Herbert Bayer, Bauhaus-Ausstellung Weimar, 1923

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 - ▶ **Attended by over 15,000 people**
 - ▶ **Internationally acclaimed**



BAUHAUS IN WEIMAR 1919-1924

EXHIBITION OF 1923

- ▶ **Gropius** had the opportunity to display the school's new post-Expressionist functionalist identity
- ▶ Theme:
"Art and technology, a new unity: technology does not need art, but art does need technology."
- ▶ Turn the Bauhaus back to the **machine aesthetic** and the **Deutscher Werkbund** goal of providing high-quality designs for the modern world.

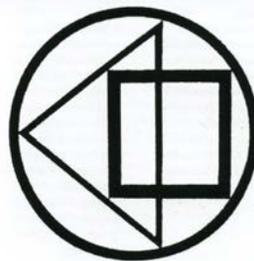
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BAUHAUS IN WEIMAR 1919-1924

EXHIBITION OF 1923



László Moholy-Nagy, logo for Bauhaus Press, 1923

BAUHAUS IN WEIMAR 1919-1924

EXHIBITION OF 1923

- ▶ László Moholy-Nagy
 - ▶ Established an expanded **sans serif** as the **typographic standard** at the school
 - ▶ Adamant that all **typography must emphasize clarity** over any other element, rejecting whimsical Expressionism.
 - ▶ Like all aspects of the curriculum, he felt that each and **every art form** was to be **evaluated primarily on its ability to perform its most basic task effectively**

BAUHAUS IN WEIMAR 1919-1924

EXHIBITION OF 1923

- ▶ Political Problems
 - ▶ It was very important to the future of the school in the face of government hostility to portray geometric abstraction, either in architecture or any other medium, as **devoid of political content**.
 - ▶ Especially important to divorce the Bauhaus from Communism and revolutionary politics of Russian Constructivism
 - ▶ (Even if many faculty were still very much against the bourgeois-dominated Weimar Republic and actually hoped their abstract work *could* bring some sort of revolution in Germany.)
 - ▶ **Gropius abruptly announced the closure of the Weimar Bauhaus in December of 1924.**

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BAUHAUS STYLE

- > TYPOGRAPHY

BAUHAUS FINAL YEARS - BERLIN (1932-1933)

THE BAUHAUS LEGACY



BAUHAUS IN DESSAU 1925-1932

- ▶ 1924-5
 - ▶ Director, masters resigned
 - ▶ Students followed
- ▶ 1925
 - ▶ Move to small provincial town of Dessau
 - ▶ Work began immediately in temporary facilities
- ▶ 1926
 - ▶ New building complex
 - ▶ Curriculum reorganized

BAUHAUS IN DESSAU 1925-1932

- ▶ **After move to Dessau:**
 - ▶ Preliminary course changed from 6 to 12 months
 - ▶ **Constructivist** curriculum championed by **Moholy-Nagy** strengthened with more resources devoted to art forms that could serve an industrial society
 - ▶ Pottery workshop abolished for photography workshops
- = **CLOSER TO BAUHAUS SIGNATURE GRAPHIC DESIGN STYLE**

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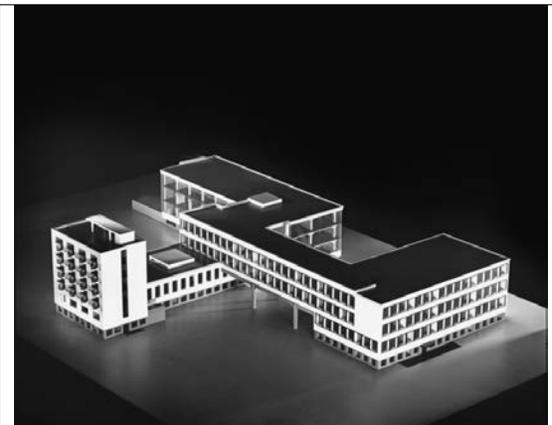
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Bauhaus in Dessau, Germany (building still exists today)



Herbert Bayer, Invitation to the inauguration of the Bauhaus building for December 4-5 1926, letterpress

BAUHAUS IN DESSAU 1925-1932

- ▶ **BAUHAUS Magazine**
and
- ▶ **series of 14 BAUHAUSBUCHER Books**

Important for spreading advanced ideas about art theory and its application to architecture and design

BAUHAUS IN DESSAU 1925-1932

▶ **BAUHAUS CORPORATION:**
business created to handle the sale of workshop prototypes to industry

- ▶ Product design
- ▶ Steel furniture
- ▶ Functional architecture
- ▶ Environmental designs
- ▶ **Typography**

bauhausWORLD (2) - The Effect

Part two of the Bauhaus series traces its worldwide influence on art, design and architecture. Where do we encounter the Bauhaus in everyday life? Nowadays is it just a brand? Is the Bauhaus to blame for the modern world's obsession with design?



BAUHAUS IN DESSAU 1925-1932

NEW PROFESSORS/MASTERS



BAUHAUS IN DESSAU 1925-1932

NEW PROFESSORS/MASTERS

- ▶ **Josef Albers**
 - ▶ Taught systematic preliminary course investigating the constructive qualities of materials
- ▶ **Marcel Breuer**
 - ▶ Head of furniture workshop
 - ▶ Invented tubular-style furniture
- ▶ **Herbert Bayer**
 - ▶ Professor of newly added typography and graphic design workshop

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Breuer's Wassily Chair (1927-28)

\$292.99
Overstock.com

\$2,498.00
Design Within Reach

\$272.00
Lumens.com

\$2,498.00
Design Within Reach

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Herbert Bayer, self-portrait

Herbert Bayer became a "young master" at the new Bauhaus in Dessau. He was tasked with setting up a modern letterpress printshop that could print publications and documents.

the young master

Herbert Bayer, photo by Irene Bayer, 1926

Herbert Bayer

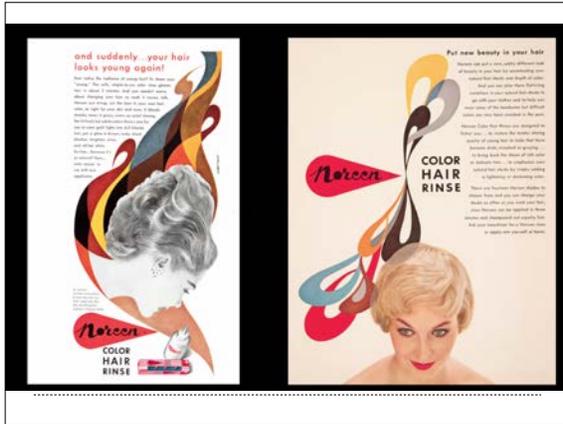
Biography by Jonathan Peck
August 14, 2017

Navigation
1910-1924 Master
Born
1890, Passau, Prussia, Austria
Residence
1945, Menlo Park, California

Recognized for his mastery as an architect, painter, and designer

The politics in Germany at the time and the ascendance of Adolf Hitler bring about a period of Bayer's life that is often glossed over or simply absent in the artist's biographies. A duality came to the fore: One in which Bayer produced government materials, such as the 1936 *Deutschland Ausstellung* brochure, which celebrated life in the Reich and the country's military ambitions during the time of the Berlin Olympics; and the other in which the Nazis, known for despising Modernism and the Bauhaus in particular, declared two of Bayer's pieces to be "degenerate art" in 1937, and featured them in a show alongside works by Marc Chagall, Paul Klee, and many others. As his friends left the country, Bayer regarded himself as "apolitical," and later stated that he worked on the government materials because he had no choice in the matter.

Eventually Bayer wanted out. His wife and daughter were Jewish, and there is no evidence of Bayer being sympathetic to Nazism. In 1938, the annexation of Austria into Germany forcibly changed his status from Austrian resident to German national, and accelerated his decision to emigrate. Nominated by his former Bauhaus colleagues, he gladly took the offer from MoMA founding director Alfred H. Barr, Jr., in 1938, to leave Germany and come to the U.S. to design the *Bauhaus: 1919-1928* exhibition.



BAUHAUS OVERVIEW

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BAUHAUS STYLE

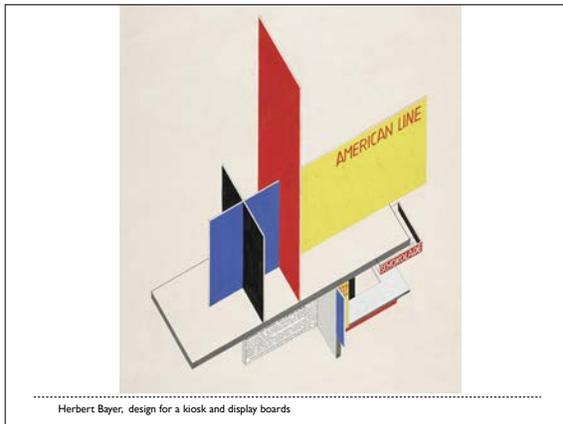
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BAUHAUS FINAL YEARS - BERLIN (1932-1933)

THE BAUHAUS LEGACY

BAUHAUS STYLE HERBERT BAYER: STRONG INFLUENCE

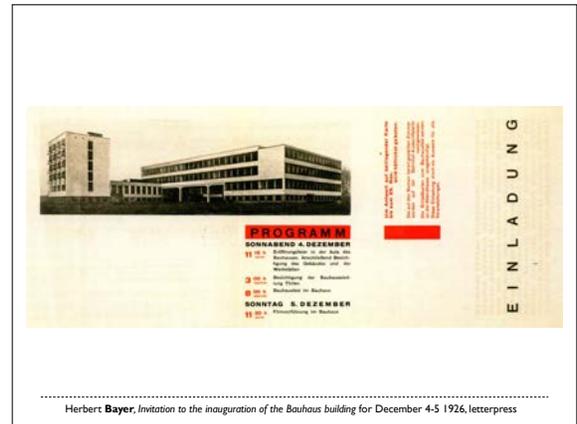
- ▶ Innovations along **functional** and **Constructivist** lines
- ▶ **Extreme contrasts of type size and weight**
- ▶ **Bars, rules, points, squares** used to subdivide space, unify diverse elements, lead viewers eye through page
- ▶ **Elementary forms** and use of **black with one bright hue** were favored
- ▶ Dynamic composition with **strong horizontals and verticals** (some **diagonals**)
- ▶ **Sans serif fonts** used almost exclusively



Herbert Bayer, design for a kiosk and display boards

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Herbert Bayer, Invitation to the inauguration of the Bauhaus building for December 4-5 1926, letterpress

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Herbert Bayer, Kandinsky, 1926, letterpress and gravure

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BAUHAUS FINAL YEARS - BERLIN (1932-1933)

THE BAUHAUS LEGACY

BAUHAUS STYLE TYPOGRAPHY

- ▶ **Sans serif** preferred because:
 - ▶ The only type **capable of expressing the spirit of the machine age** (geometric forms were increasingly viewed as an instrument of logical planning)
 - ▶ **Lacked any nationalist associations** (unlike Blackletter/Textura), so it could serve as a **unifying force in the post-war (WWI) era**
 - ▶ Its **simple clarity** and **impersonal** character were the **best match** for photography

BAUHAUS STYLE TYPOGRAPHY

lowercase sans serif fonts used almost exclusively.

why should there be a rule to begin all sentences with a capital letter? (in fact...)



lowercase only

- ▶ **universal face** reduced alphabet to clear, simple, rationally constructed forms, which was **consistent with gropius's advocacy of form following function**
- ▶ bayer **omitted capital letters** arguing that 2 alphabets (lower and capital) are **incompatible** in design with 2 totally different signs expressing the same spoken sound
- ▶ he also **theorized substantial savings** for printing industry

Herbert Bayer, Universal typeface design, 1925

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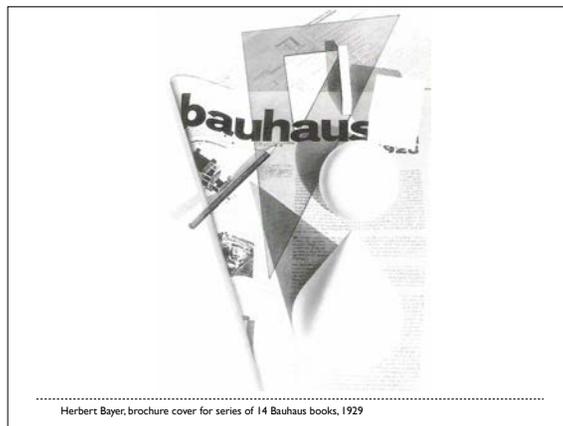
lowercase only

- ▶ this is especially scandalous because **german rules of capitalization** are much more important than other european languages.
- ▶ **nouns in german are capitalized.**
- ▶ **to not use capitals = very "un-german"**

• As you may have noticed by now, *all nouns* are capitalized in German, wherever they appear in a sentence. This is a nearly unique feature in a contemporary language, and it's helpful in parsing sentences when there are words you don't know. We used to do it in English, as you can see in old documents like the U.S. Constitution.

<http://germanforenglishteachers.com/basics/capitalization-and-punctuation/>

Herbert Bayer, Universal typeface design, 1925



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THE BAUHAUS LEGACY

BAUHAUS FINAL YEARS



Joost Schmidt, Bauhaus magazine cover, 1928

BAUHAUS FINAL YEARS

BAUHAUS IN BERLIN 1932-1933

BAUHAUS FINAL YEARS

- ▶ Nazis

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 - ▶ Dominated Dessau City Council
 - ▶ 1932 - Cancelled Bauhaus faculty contracts

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 - ▶ **Bauhaus attempt to operate out of empty telephone factory in Berlin-Steglitz**

BAUHAUS FINAL YEARS

- ▶ Nazis
 - ▶ Dominated Dessau City Council
 - ▶ 1932 - Cancelled Bauhaus faculty contracts
 - ▶ Bauhaus attempt to operate out of empty telephone factory in Berlin-Steglitz
 - ▶ **10 Aug 1933 – faculty voted to dissolve the Bauhaus with a notice that faculty would be available to students for consultation if needed**
-

BAUHAUS FINAL YEARS

- ▶ **Emigrate to America**
-

BAUHAUS FINAL YEARS

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MoMA

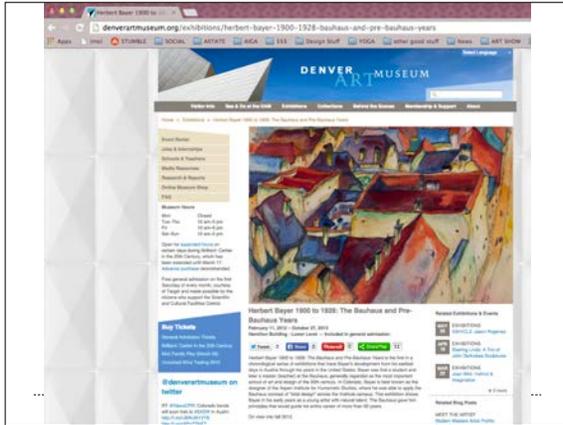
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Herbert Bayer

American, born Austria. 1900–1985

In 1938 Bayer emigrated to the United States with an invitation from Alfred H. Barr, Jr., founding director of The Museum of Modern Art, to apply his theories of display to the installation of the exhibition *Bauhaus: 1919–28* (1938) at MoMA. Bayer developed this role through close collaboration with Edward Steichen, head of the young Department of Photography, designing the show *Road to Victory* (1942), which would set the course for Steichen's influential approach to photography exhibition. Bayer remained in America working as a graphic designer for the remainder of his career.

<https://www.moma.org/artists/399>



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BAUHAUS STYLE

- > TYPOGRAPHY

BAUHAUS FINAL YEARS - BERLIN (1932-1933)

THE BAUHAUS LEGACY

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bauhausWORLD (1) - The Code

2019 marks the 100th anniversary of the opening of Germany's best-known art school, the Bauhaus. Do the Bauhaus's social ideals and design principles still shape how we live today? Explore the legacy of this iconic German institution.



bauhausWORLD (2) - The Effect

Part two of the Bauhaus series traces its worldwide influence on art, design and architecture. Where do we encounter the Bauhaus in everyday life? Nowadays is it just a brand? Is the Bauhaus to blame for the modern world's obsession with design?



bauhausWORLD (3) - The Utopia

Part 3 explores the influence of the Bauhaus philosophy on today's globalized society. "How do we want to live in the future?", "Can design and good craftsmanship improve lives?" - have the questions that the Bauhaus posed been answered?

