

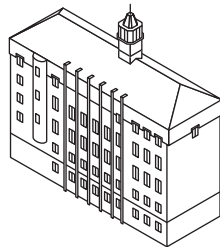
Bauhaus in Thuringia: experimentation and change

The masters and students of the early Bauhaus conceived great ideas, which became the basis for new developments all over the world. What did the Bauhaus experiment stand for in those early days? What concepts are associated with it?

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Modernist architecture

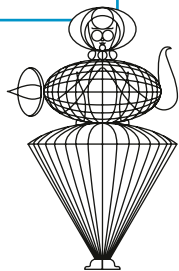
- Reduction of forms
- Prototypes for serial construction
- Standardisation/typologisation



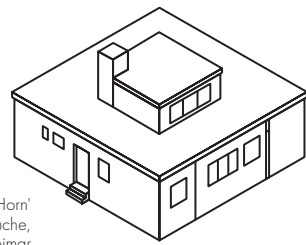
'Haus des Volkes' (1925-1927), Alfred Arndt, Probstzella

Avant-garde

- Experts, lifestyle pioneers, constructivists, expressionists and other visionaries all under one roof



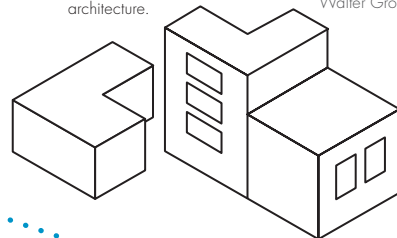
Figurine based on Oskar Schlemmer's Triadic Ballet (first performance 1921)



'Haus Am Horn' (1923), Georg Muche, Weimar

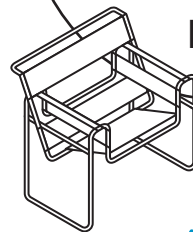
In 1922 in Weimar, Walter Gropius invented his system of modular construction, which was a groundbreaking development for modern architecture.

'How do we want to live, how will we form settlements, what sort of community are we striving for?' Walter Gropius, 1924



Bauhaus in Weimar: Laboratory Workshop School Idea

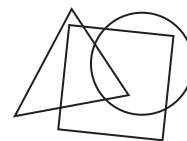
'Only an idea can spread this far and wide.' Mies van der Rohe, 1953



Marcel Breuer perfected his tubular steel 'Wassily Chair' at Bauhaus in Dessau. He had previously tested the construction concept in Weimar with his 'Slatted Chair T11a' (1924).

Experiment

- With form, colour and material
- In the preliminary course, in the workshops and on stage



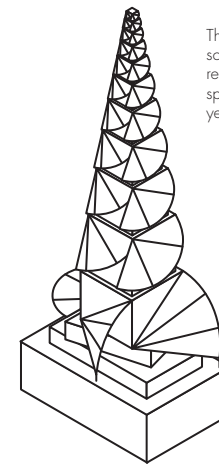
Still popular today, this combination of colours and forms – red square, blue circle and yellow triangle – originated with a survey that Wassily Kandinsky carried out at Bauhaus in Weimar.

Dawn of a new era

- Established under Germany's first democracy
- Cosmopolitan and open-minded, no restrictions on who could attend: in 1919 approx. 50% of students were women, a third of all students came from abroad

'The school will accept any promising applicant, irrespective of their age or gender.' From the Bauhaus Manifesto, 1919

'Bauhaus will belong to the world.' Theo van Doesburg, 1924

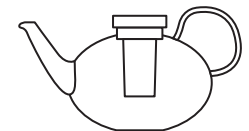


The 1920 'Tower of Fire' sculpture by Johannes Itten represents the pioneering spirit of the early Bauhaus years.

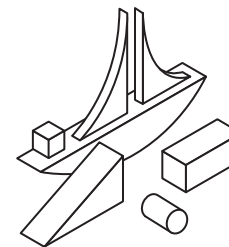
'Together, let us create the building of the future, which will embrace everything in one entity.' From the Bauhaus Manifesto, 1919

Artistic revolution

- Bringing together the fine arts, the stage and craftsmanship
- Buildings as a synthesis of the arts



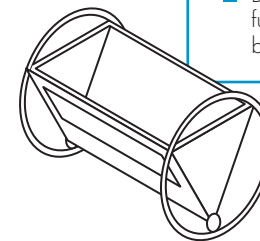
Designed at Bauhaus Weimar, later mass produced: objects made of Jena glass, such as Wilhelm Wagenfeld's 'Teapot' (1931) are considered design icons today.



'Toy' (1923), Alma Siedhoff-Buscher

Everyday design

- Designing beautiful and functional things for a better, modern lifestyle



Bauhaus theory of colours and forms put into practice: 'Cradle' (1922), Peter Keler

'To design (a thing) in a way that it functions well – a jug, a chair, a house – you must first understand its essence; because it needs to serve its purpose fully, namely to perform its practical function while also being durable, affordable and 'beautiful'.'

Walter Gropius, 1925