

Bauhaus

Bauhaus

bauhaus = build + house

architecture house

Bauhaus

- The famous German school of design that had inestimable influence on modern architecture, the industrial and graphic arts, and theatre design.
- Founded in 1919 by the architect Walter Gropius in Weimar as a merger of an art academy and an arts and crafts school.
- Based on the principles of the C19th English designer William Morris and the Arts and Crafts movement that art should meet the needs of society and that no distinction should be made between fine arts and practical crafts.
- Also depended on the more forward-looking principles that modern art and architecture must be responsive to the needs and influences of the modern industrial world and that good designs must pass the test of both aesthetic standards and sound engineering.

Bauhaus

- Classes were offered in crafts, typography, and commercial and industrial design, as well as in sculpture, painting, and architecture.
- Since the school tried to combine art with engineering and craftsmanship, innovation ran rampant through the Bauhaus resulting in a multitude of advances affecting the most basic aspects of life.

Bauhaus

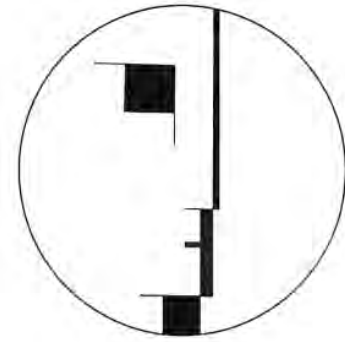
- Founded in 1919 by **Walter Gropius**.
- Based on the principles of 19th-century Arts and Crafts Movement that **art should meet the needs of society and that no distinction should be made between fine arts and practical arts.**

Bauhaus

Bauhaus style was marked by

- **Absence of ornament and ostentatious decoration**
- **Harmony between function and the artistic and technical means employed.**

Bauhaus



The school had **three main aims**:

1. To encourage the individual artists and craftsmen to **work co-operatively** and combine all their skills.
2. To **elevate the status of crafts and industrial arts** to the same level enjoyed by the fine arts.
3. To **maintain contact with the leaders of industry and craft** in an attempt to eventually gain independence from government support by selling designs to industry.

Bauhaus



- 1925 - school was moved from Weimar to Dessau into buildings designed especially by Walter Gropius.
- Many outstanding architects, designers, and artists were on the staff at the Bauhaus.
- Bauhaus closed down in 1933 by the Nazis and its principles were spread across the world.

Bauhaus

Walter GROPIUS (1883-1969)

- Worked in office of Peter Behrens from 1907-1910.
- Influenced by the writings of Frank Lloyd Wright.
- After WWI headed two art schools in Weimar. Reorganized them as the Bauhaus.



Bauhaus

Walter GROPIUS (1883-1969)



Along with Adolph Meyer, Gropius designed the Fagus Works shoe factory in 1911. The Fagus factory became well known, largely because the architects used only glass and steel, with an emphasis on making the shared work of the machines and the workmen simpler.

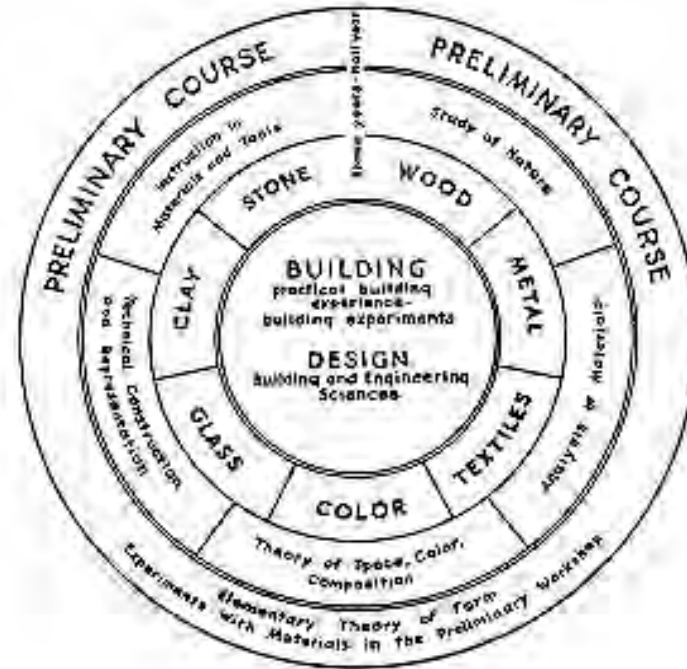
Fagus Works shoe factory, 1911

Bauhaus

Walter GROPIUS (1883-1969)

The Bauhaus school emphasised a correlation between creative design, modern industry, and science.

Instruction at the Bauhaus included all practical and scientific areas of creative work. Students were trained in all crafts, as well as in drawing and painting, science and theory.



The Bauhaus Course Structure

Bauhaus

Walter GROPIUS (1883-1969)

This armchair designed by Gropius in 1920, shows his principles of simplicity of form and functionalism.



F 51 Armchair, 1920



Again the same principles in this door handle designed in 1923.

Bauhaus

Walter GROPIUS (1883-1969)

Within a few years of the Bauhaus School opening, there was much debate in Weimar over state funds in the school, as well as the state wanting to recombine the school with the old art academy, so Gropius took the school, its name, and reputation to Dessau in 1925.

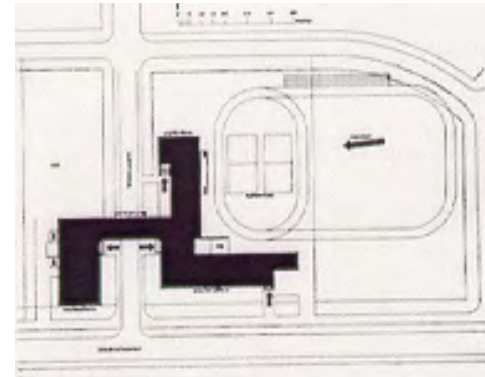


The Bauhaus Buildings at Dessau, 1925

Bauhaus

Walter GROPIUS (1883-1969)

Gropius designed the buildings himself and they are marked by simplicity of shape, elimination of surface decoration, and the extensive use of glass.



The Bauhaus Buildings at Dessau, 1925

Bauhaus

Walter GROPIUS (1883-1969)

Note the Bauhaus-designed font used in the signage on the building, as well the reinforced concrete skeleton and brick walls, the slabs on the structural supports, and the steel window sashes with double weathering contacts. The roofs are flat so that one can walk across. The building's drainage is through cast iron pipes inside.



The Bauhaus Buildings at Dessau, 1925

Bauhaus

Walter GROPIUS (1883-1969)

This is a detail of the windows with steel window sashes.



The Bauhaus Buildings at Dessau, 1925

Bauhaus

Walter GROPIUS (1883-1969)

The interior decoration of the entire building was done by the wall painting workshop of the Bauhaus. Design and execution of the light fixtures were done by the metal workshop. The tubular steel furniture in the auditorium, dining room, and studios were designs of Breuer.



The Bauhaus Buildings at Dessau, 1925

Bauhaus

Walter GROPIUS (1883-1969)



Gropius also designed the Master's Houses,
in a modular open plan design.

The Bauhaus, Master's House 1926

Bauhaus

Walter GROPIUS (1883-1969)

Gropius resigned as director of the Bauhaus in 1928 to return to private practice. With the rise of the Nazi party, he moved to London and in 1937 Gropius left Britain for Harvard University. He later designed some American buildings in the Bauhaus style, such as the Pan Am Building in New York City, which is now the Met Life Building. This is the house he built for his family in Massachusetts.



Gropius House, Lincoln MA. 1938

Bauhaus

Walter GROPIUS (1883-1969)

Here is a detail of the spiral staircase on his family home, an inventive solution for its time.

Walter Gropius died in 1969, a greatly respected architectural figure.



Gropius House, Lincoln MA. 1938

Josef ALBERS (1888-1976)

- Studied at Bauhaus 1920-23 and taught design for ten years.
- After Bauhaus closed went to N. Carolina and taught Bauhaus principles - Rauschenberg his student.
- Head of Yale University design department until 1958.

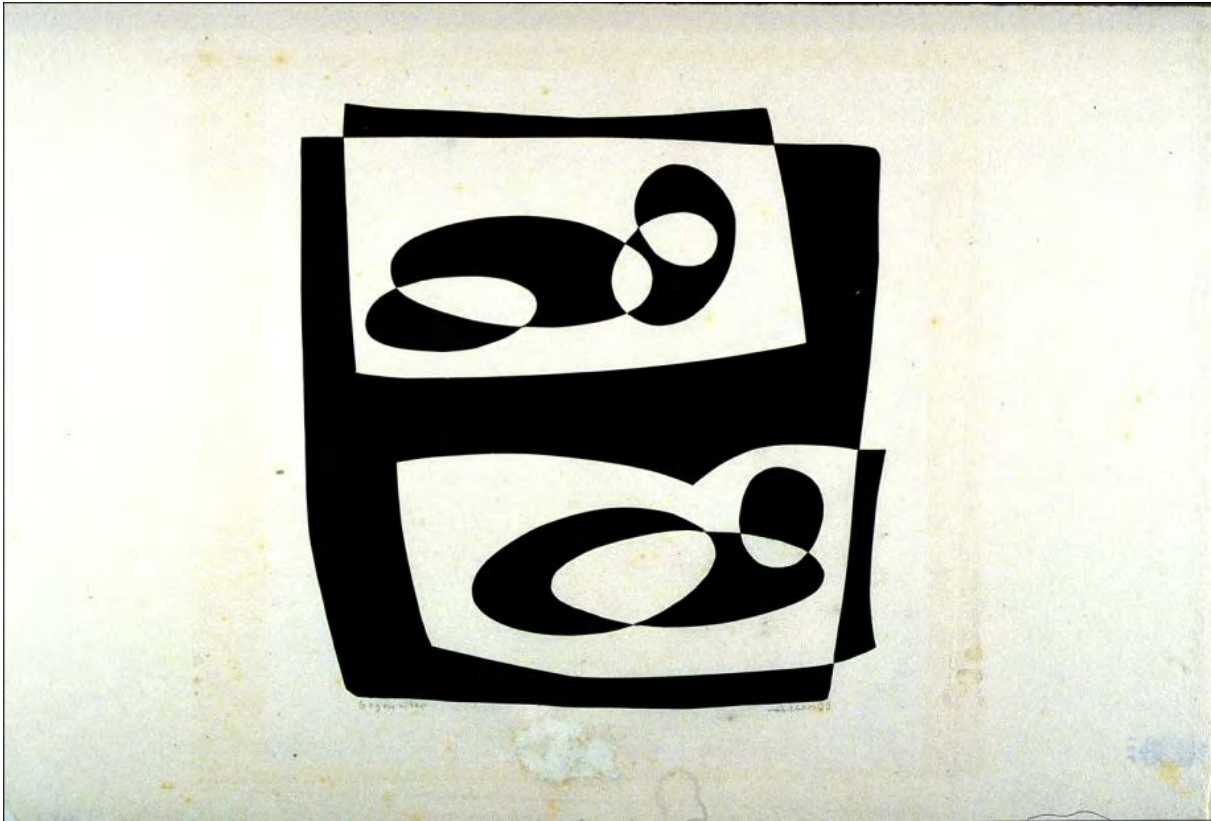


Josef ALBERS (1888-1976)



Figure, glass assemblage mounted on brass sheet, 1921

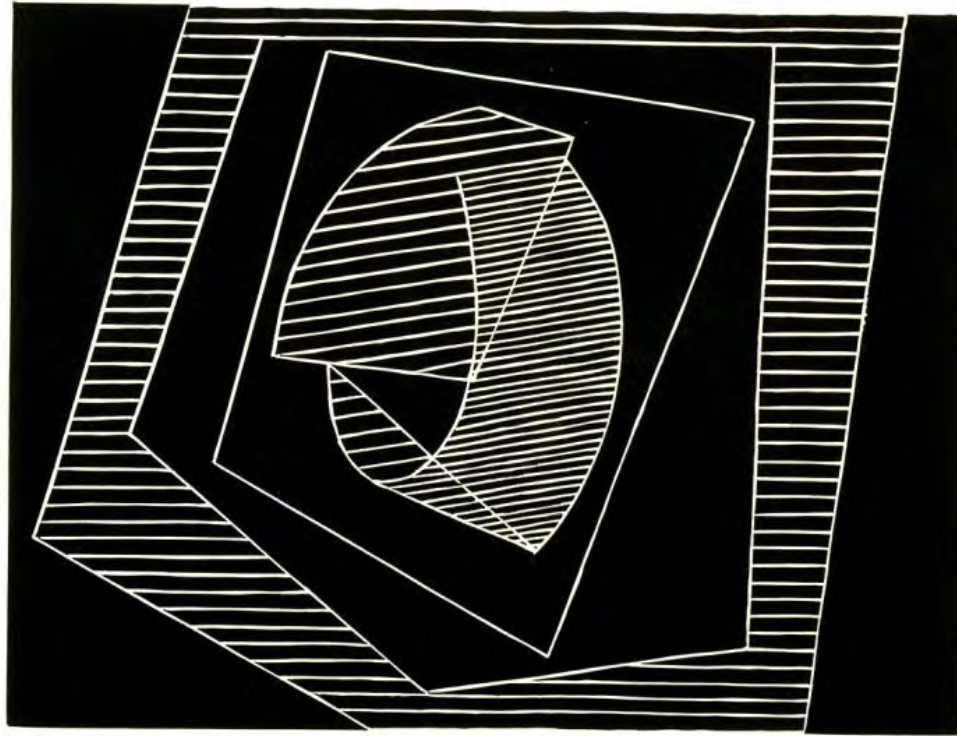
Josef ALBERS (1888-1976)



Albers emphasised functionalism and suitability in modern design.

Opposite, woodcut print, 1933

Josef ALBERS (1888-1976)

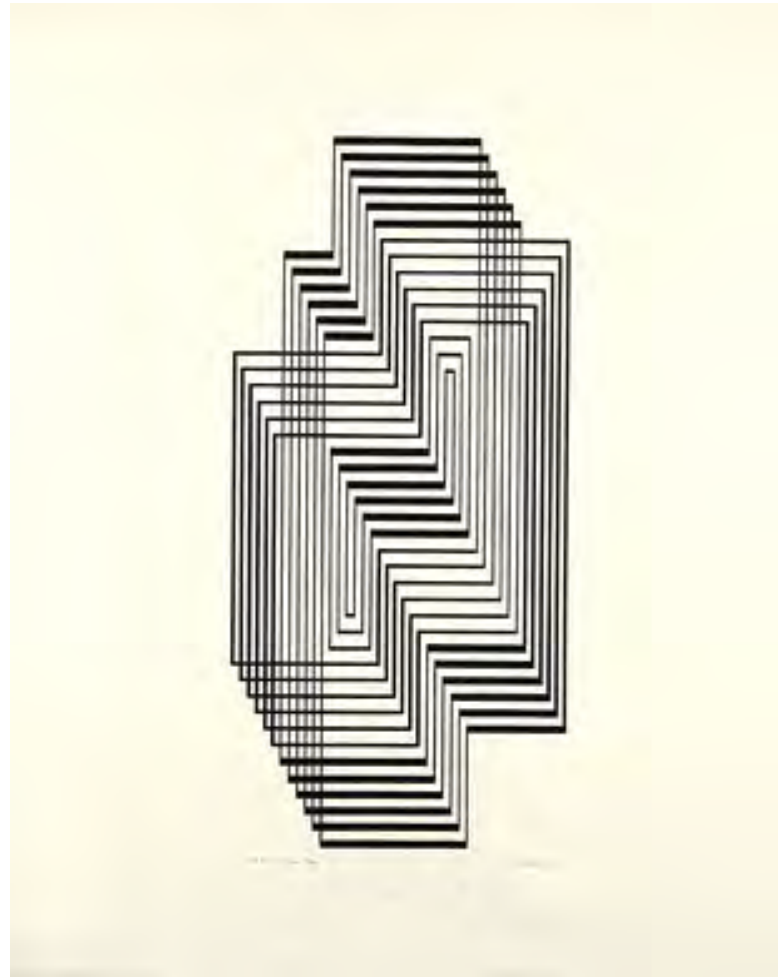


Umgeben, Woodcut print, 1933

Bauhaus

Josef ALBERS (1888-1976)

After the Nazis closed the Bauhaus in 1933, Albers went to Black Mountain College, North Carolina, where he taught Bauhaus principles to his pupils, including the painter Robert Rauschenberg. When Yale University formed a department of design (1950), Albers became its head, retiring from that position in 1958.

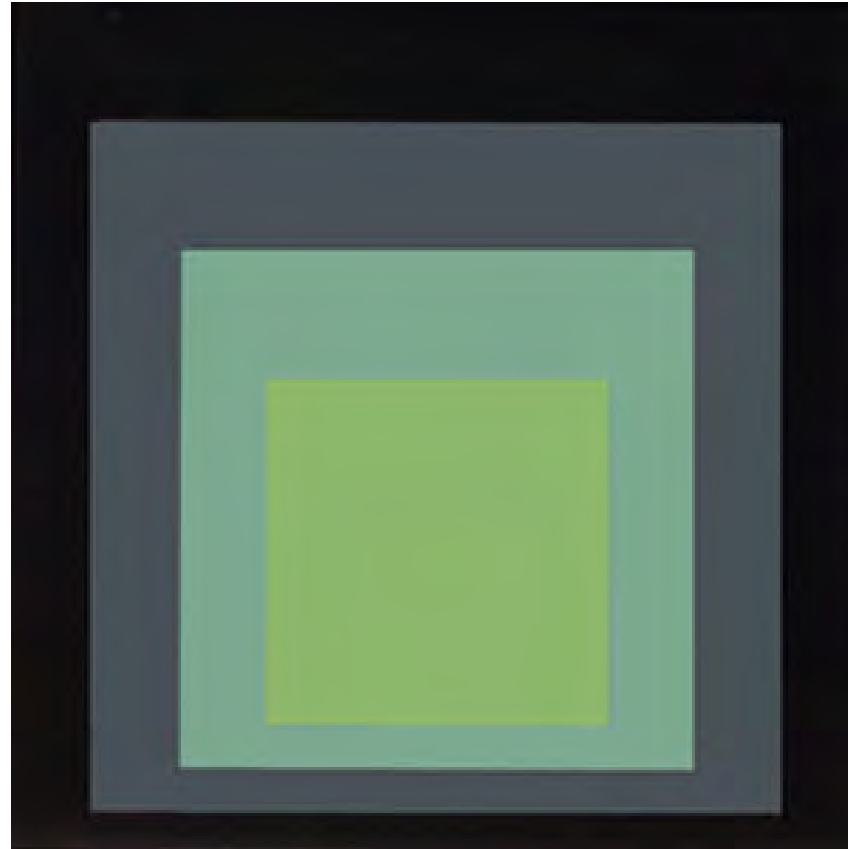


Ascension, 1942

Bauhaus

Josef ALBERS (1888-1976)

Albers was well known for his exploration of the theory of colour. He believed that the interplay of hues heightened the non-representational, purely optical effect of forms. This is one of the many paintings in Albers life-long series named 'Homage to the Square' (started in the early 1950s).

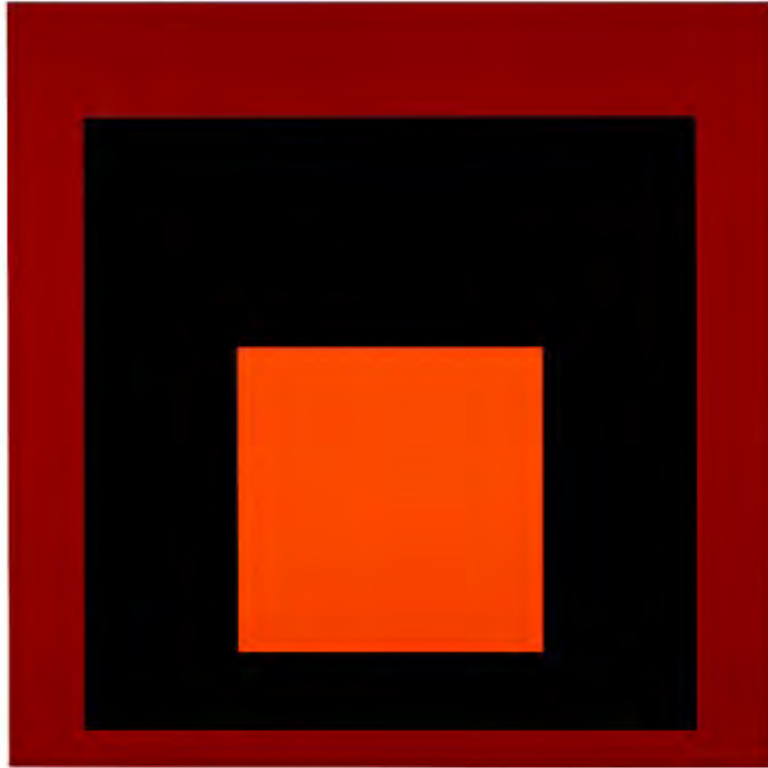


One of many 'Homage to the Square' paintings

Bauhaus

Josef ALBERS (1888-1976)

In this famous experimental series, progressively smaller forms help illustrate his theories of how changes in placement, shape, and light produce changes in colour.

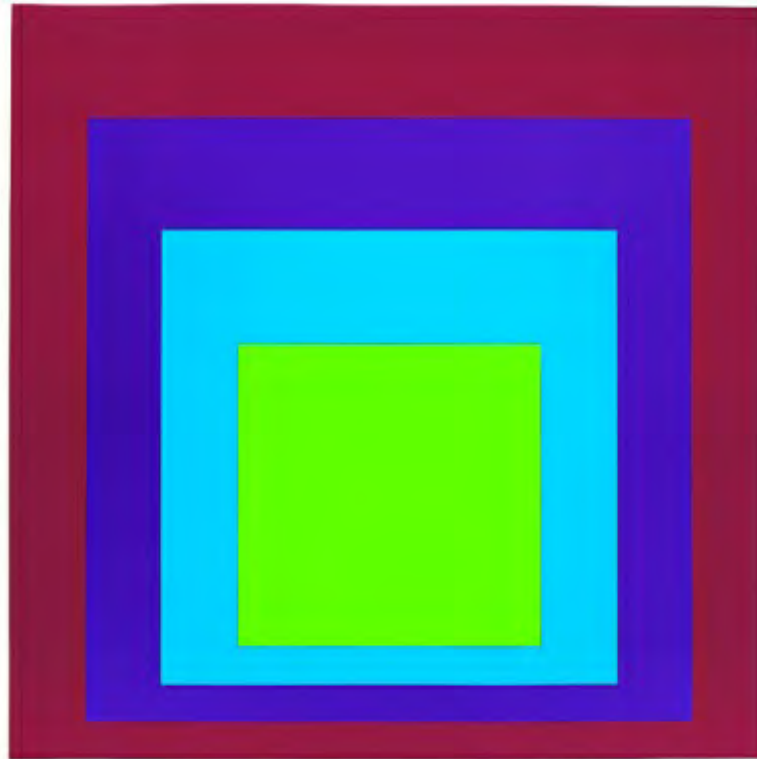


Study for 'Homage to the Square' 1954

Bauhaus

Josef ALBERS (1888-1976)

His work emphasized
rectilinear shapes of strong
flat colour and influenced op
and minimal art of the 1960s.



Study for 'Homage to the Square' 1960

- Studied at the Bauhaus at Weimar.
- Became director of the furniture department.
- Fled to England in 1933 and then to USA in 1937.
- Under Gropius, helped develop Harvard School of Architecture.



Bauhaus

Marcel BREUER (1902-1981)

This is an early design of Breuer's. It is a chair based on the principles of constructivism, showing the same reduction of forms that the De Stijl school was also exploring at the time.



Constructivist chair 1922

Bauhaus

Marcel BREUER (1902-1981)

This chair - the first to be made of tubular steel - is regarded by many as the most important piece of furniture of the twentieth century. The steel frame appears to outline a cube, into which the seat and back have been inserted at an angle. There is no solidity to the chair and the seat, back and arms are simply lengths of cotton canvas stretched between the metal frame. The intersecting lines and planes that make up the chair achieve one of the most-sought after characteristics of the Modern interior: visual transparency. It also visually represented the idea and image of the machine, and of mass-production, although in reality most tubular steel chairs were made by hand in small batches.



Wassily Chair, 1928

Bauhaus

Marcel BREUER (1902-1981)

Marcel Breuer became a master at the Bauhaus, in 1924, when the cabinetmaking and metal workshops were combined. Within a short time, he began creating tubular steel furniture like this table, which were consciously designed to be mass produced.

It was the first contemporary furniture designed for mass production, made of plywood on tubular metal modular frames. The table is nickel-plated tubular steel and painted wood.



"B10" table, 1928

Marcel BREUER (1902-1981)



B91 desk, Nickel-plated tubular steel and painted wood, 1930

Marcel BREUER (1902-1981)



Nest of tables, Chromium-plated steel with ebonized wood, 1926–1930

Marcel BREUER (1902-1981)



Kitchen cupboard, 1929

Bauhaus

Marcel BREUER (1902-1981)



Breuer continued to design after he fled to the USA, and like many others designed organic style furniture.

Plywood furniture 1935-6

- **Teacher at the Bauhaus from 1920 to 1931.**
- **Work influenced all later 20th century surrealist and non-objective artists.**
- **A prime source for budding abstract expressionist movement.**

Bauhaus

Paul KLEE (1879-1940)

A trip to North Africa in 1914 stimulated Klee strongly and marked the beginning of his fully mature style, in which he declared himself "possessed by colour."



Colour Table

Bauhaus

Paul KLEE (1879-1940)

His paintings and watercolours for the next 20 years showed a mastery of delicate, dreamlike colour harmonies, which he usually used to create flat, semiabstract compositions or even mosaic-like effects.



Head of Man (going senile) 1922

Bauhaus

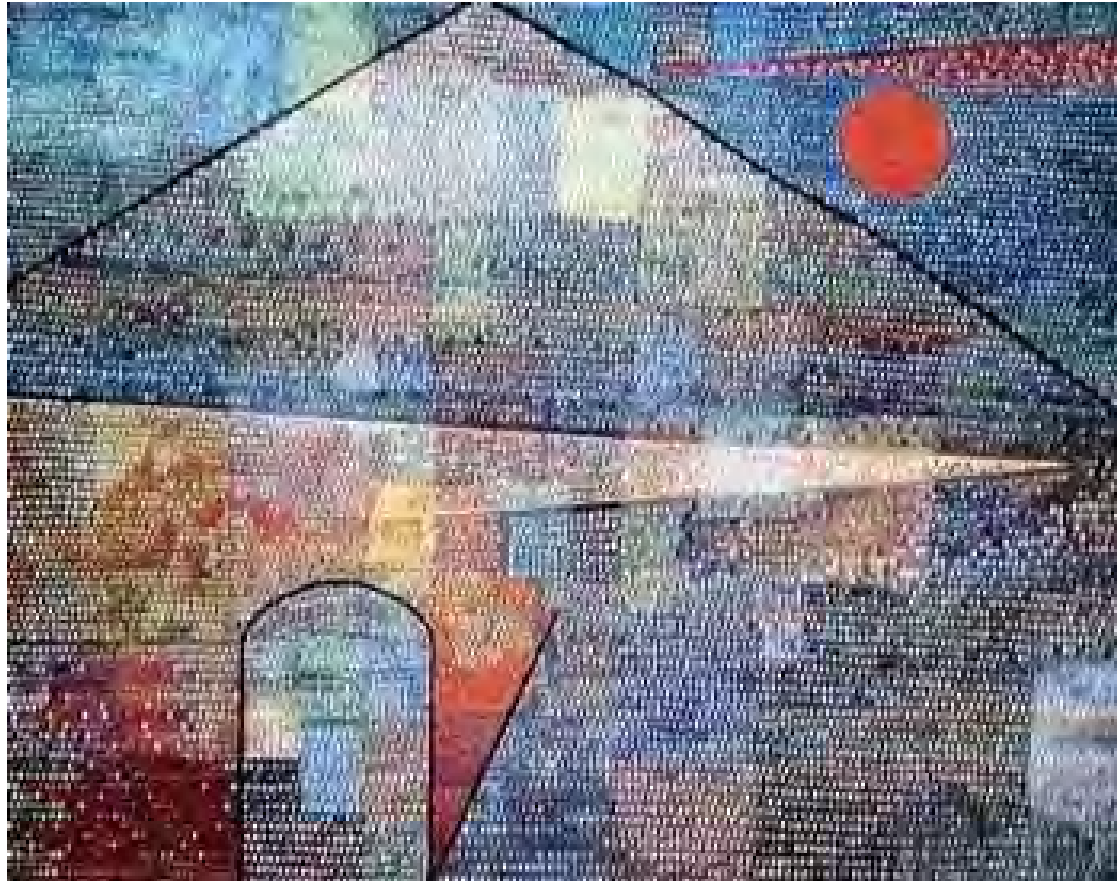
Klee was also a master draftsman, and many of his works are elaborated line drawings with subject matter that grew out of fantasy or dream imagery; he described his technique in these drawings as "taking a line for a walk."

Paul KLEE (1879-1940)



Highways and Biways, 1929

Paul KLEE (1879-1940)



Ad Parnassum 1932

Paul KLEE (1879-1940)



Double Tent

Bauhaus

Paul KLEE (1879-1940)

After 1935, Klee was afflicted by a skin and muscular disease, and through necessity, adopted a style with large areas of subdued colours and crayon-like lines.



Southern Garden, 1936

Bauhaus

Paul KLEE (1879-1940)



Insula Dulcamera, 1938

Ludwig MIES VAN DER ROHE (1886-1969)

- Employee of Peter Behrens 1908-11
- Director of the Bauhaus 1930-33
- Moved to USA in 1937 where he trained a generation of American architects.

Bauhaus

Ludwig MIES VAN DER ROHE (1886-1969)

Mies van der Rohe, a German-born architect and designer, was perhaps the best known exponent of the modern style in architecture and one of the most influential designers of furniture in the twentieth century. His greatest contributions to furniture date from the 1920s. This chair was designed in 1927 and is made of chromium-nickel-plated tubular steel and woven wool fabric.



MR 20 Chair, 1927

Ludwig MIES VAN DER ROHE (1886-1969)

This is a version of the same chair but with arms. This version has a woven seat.



MR 20 Chair, 1927

Bauhaus

Ludwig MIES VAN DER ROHE (1886-1969)

One of Mies van der Rohe's most famous designs is the Barcelona Chair, which was designed for the German Pavilion at the Barcelona Exhibition in 1929. In the design we see the principle on which modern architecture and design was based, *Less is More*.

It is made of chrome-plated steel and leather fabric.



Barcelona Chair 1929

Ludwig MIES VAN DER ROHE
(1886-1969)



Barcelona Couch 1929

Bauhaus

By 1933, when the school was closed by the Nazis, the principles and work of the Bauhaus were known worldwide. Many of its faculty immigrated to the U.S., where the Bauhaus teachings came to dominate art and architecture for decades and strongly contributed to the architectural style known as International Style.

Everyone sitting on a chair with a tubular steel frame, using an adjustable reading lamp, or living in a house partly or entirely constructed from prefabricated elements is benefiting from a revolution in design largely brought about by the Bauhaus.

The practical innovations developed by the Bauhaus have profoundly effected designs favoured by industry as shown by the desks and chairs that fill offices, foyers, and lounges across the world.

The effects of the Bauhaus stretches beyond our furniture and light fixtures, into the realms of architecture, theatre, and typography. where the designs and style of the Bauhaus are still spoken of today.

Bauhaus

The End