

BUNDESKUNSTHALLE



THE BAUHAUS

It's All Design

1 April to 14 August 2016

Media Conference: 31 March 2016, 11 a.m.

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Exhibition Dates

Duration	1 April to 14 August 2016
Director	Rein Wolfs
Managing Director	Dr. Bernhard Spies
Curator	Jolanthe Kugler
Exhibition Manager	Susanne Annen
Head of Corporate Communications / Press Officer	Sven Bergmann
Opening Hours	Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays
Admission standard / reduced / family ticket Happy Hour-Ticket	€ 10 / € 6.50 / € 16 € 6 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Audioguide	€ 4 / reduced € 3 in German language
Guided Group Tours information and registration	T +49 228 9171-243 F +49 228 9171-244 kunstvermittlung@bundeskunsthalle.de
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile.
Parking	There is a car and coach park on Emil- Nolde-Straße behind the Art and Exhibition Hall. Navigation: Emil-Nolde-Straße 11, 53113 Bonn
Press Information (German / English)	www.bundeskunsthalle.de For press files follow 'press'.

General Information
(German / English)

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#allesistdesign

An exhibition of the Bundeskunsthalle and the Vitra Design Museum,
Weil am Rhein

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Information on the Exhibition

The exhibition encompasses a multiplicity of exhibits from the fields of design, architecture, art, film and photography. At the same time, it confronts the design of the Bauhaus with current debates and tendencies in design and with the works of contemporary designers, artists and architects. In this way, »The Bauhaus. It's All Design « reveals the surprising present-day relevance of a legendary cultural institution. Bauhaus artists and designers featured in the exhibition include Marianne Brandt, Marcel Breuer, Lyonel Feininger, Walter Gropius, Wassily Kandinsky and many more. Contemporary participants include the works of Olaf Nicolai, Adrian Sauer, Enzo Mari, Lord Norman Foster, Opendesk, Konstantin Grcic, Hella Jongerius, Alberto Meda, Jerszy Seymour, Unfold and Marcel Wanders.

The mission of the »Staatliches Bauhaus«, founded by Walter Gropius in Weimar in 1919, was to educate a new type of designer. Students at the Bauhaus were to acquire artisanal and artistic foundations as well as knowledge of the human psyche, the process of perception, ergonomics and technology.

Yet the concept of design at the Bauhaus also gave designers a comprehensive creative mandate: they were not to merely fabricate objects of daily use, but should take an active role in the transformation of society. With this approach, the Bauhaus sketched out an all-encompassing understanding of design, one that today finds itself embraced with new vigour. Viewed from this present-day perspective, the exhibition regards the Bauhaus as a complex, multi-dimensional «laboratory of modernism» with close links to current design tendencies.

The exhibition is divided into four thematic groups, beginning with a look at the historical and social context of the Bauhaus. A second section examines iconic but also lesser-known design objects from the Bauhaus, as well as the history of their origins at the junction of art, craft, technology and industry.

A further area of the exhibition investigates the communication of the Bauhaus, from typography and exhibitions to experimental film art and photography as well as the – often systematically planned – creation of myths and clichés that continue to surround the Bauhaus to the present day. The last section considers the theme of space and demonstrates how many different designers were involved in formulating the understanding of design at the Bauhaus – including stage artists, architects with their deliberations on minimum dwellings and artists who developed colour theories and spatial models. In this regard, the Bauhaus reveals itself as likely to be the first artistic »total experiment« of the modernist period, exploring the dissemination of design in all areas of life.

The current perspective on the Bauhaus is achieved by confronting historical exhibits from the Bauhaus era with works by contemporary designers throughout the exhibition. These contemporary contributions highlight the broad spectrum of influence that the Bauhaus continues to exert. The



juxtaposition of historical and current exhibits yields a new, more differentiated picture of design at the Bauhaus. It does away with the cliché that so-called Bauhaus design was primarily minimalistic, cool and geometric, showing the great interest of Bauhaus designers in social interconnections, experiments and processes. With its open concept of design, the Bauhaus has played a decisive role in the omnipresence of design today. The exhibition reveals surprising parallels between many current debates in design and those that played a central role at the Bauhaus – such as the discussions about the possibilities of new production methods and materials, as well as the role of the designer in society or the advantages of interdisciplinary collaboration. This is also reflected in the exhibition's subtitle, which invites visitors and readers to share their own views on this topic.

Text: Vitra Design Museum



Wall Quotations

The Staatliche Bauhaus in Weimar was founded in 1919. The aim of this first German school of design was to train a new type of designer. Thanks to a comprehensive practical and artistic training this new designer was supposedly enabled to offer a response to the large amount of mostly low-quality, mass-produced goods available in the new industrial society of the early twentieth century. This response would be in the form of designing “useful, durable, economical, and ‘beautiful’ everyday objects”. The idea was to make it possible for everyone to live a better-designed life, not just the wealthy.

Bauhaus students learnt a craft in the workshop and, in lessons on theory and art, gained not only profound knowledge of design, colour, space and proportion but also of the human psyche and perception, of spatial laws and technical possibilities. They were therefore craftspeople and artists at the same time. Thus, a new type of profession – corresponding to the contemporary definition of designer – was born. This new designer was not only to design products but also buildings, cities, ways of life – und ultimately the whole of society. Everything was seen as designable and, in this way, everything became “design”.

The Bauhaus was the starting point of a comprehensive understanding of design that is in even greater demand today. With terms such as “social design”, “open design” and “design thinking”, the discussion of how designers can see their work in a broader context and thereby contribute to shaping society has begun anew. The Bauhaus should be viewed less as the place where a functionalistic design doctrine was developed, as has been believed for several decades, and more as an open field of experimentation for a definition of design that has again become current in the context of the twenty-first century’s changing processes of design, production and utilisation.

#createcontext

The understanding of design at the Bauhaus presented the new artist-craftsperson (who we would nowadays call the “designer”) with a comprehensive design task. Designers were not only to create everyday objects, but to play an active role in re-shaping society. According to the Bauhaus understanding of design, this term therefore did not only refer to product design but also to a way of thinking and to an approach to society. In contrast to styling, which refers to the beautification of the surface appearance of objects, design aimed to improve everyday life by providing innovative solutions for objects, systems and structures. Designers both back then and today have had the task of analysing the present and making use of their profound knowledge of the past to develop such innovative solutions for the future. They thereby develop a deep understanding of very specific contemporary questions as well as of the social, economic, political and cultural context of their time. Therefore, dealing with society, economics, politics and history influences the designer just as much as the preoccupation with art, craft and technology.



Radical Change

The Bauhaus developed during a time of radical changes. The First World War had torn apart social values in the entire western world and industrialization had made old production structures obsolete. Reacting to these changes, artists searched for entirely new answers and tried to redefine constants such as shape, space, colour and movement. We still live in a period of radical change, experiencing economic and political crises while, at the same time, production structures are being shaped by the digital revolution, by the quest for sustainability, by participation and by a new form of social solidarity. Although the historical context was very different, the topics that were discussed by Bauhaus members are, a hundred years later, as current as they were then: humans versus machines, individual versus society, authorship versus the collective, unique products versus mass production. In order to address these changes, designers return to the origins of industrial design, to movements such as the Bauhaus or De Stijl, with ironic comments or critical reflection. At the same time, they test the transferability of tried and tested methods such as the manifesto, which was used to spread new ideas at the beginning of the twentieth century.

Zeitgeist

To capture the zeitgeist, you need to understand trends and tendencies, either strengthening them or providing contrasting alternative (utopian) designs. The Bauhaus proved itself to be an expert at this by bringing together numerous important protagonists from the world of art, architecture and many other disciplines in the form of a “social work community”. Initially settled in the strictly-academic, conservative Weimar of the 1920s, Bauhaus conceivably had a difficult starting point. In addition, students and masters were confronted with fundamental everyday problems of the war-torn Weimar Republic. There was a lack of clothes, food, building materials and money – which lost value by the hour, with inflation reaching crisis point in November 1923 when you needed four trillion German marks to purchase a kilo of beef. Despite all this, artists and thinkers of the time continued work begun before the war with new vigour, founding newspapers and associations, writing manifestos and publications, and continuing the reform of art schools that had started at the end of the nineteenth century. They pulled art out of the ivory tower of academia and into real life, trying to use it to design the everyday world.

The Bauhaus Model

Among all the reformed art schools of the time, the Bauhaus played a special role. Founded by Walter Gropius in 1919, it emerged from a fusion of the Grand Ducal Fine Arts School and the Grand Ducal School of Arts and Crafts in Weimar, which had been founded by Henry van de Velde. It was here where Gropius wanted changes to be implemented with exceptional consistency that



had been necessary for a long time: he wanted to overcome the contradictions between art and technology and to combine theory and practice, maintaining a close relationship with industry and architecture.

The Bauhaus was democratically based on the principle of collaboration; artists with different ideas and concepts worked together in “productive disunity”.

Teachers, “Werkmeister” (crafts masters) and “Formmeister” (masters of form), and students (who acted as artistic investigators), all met together to exchange ideas. The Bauhaus was seen as a complete social organism, with the school aiming to unify teaching methods and production systems, working towards life design or socio-design rather than object design, aiming to create a new man rather than to follow a pedagogical programme. The Bauhaus was therefore not only a school but also a production site, a research laboratory and one of the greatest social experiments of modernity.

#learnbydoing

“The school serves the workshop and one day they will merge into one another. This is the reason why we do not have teachers and students but rather masters, journeymen and apprentices,” wrote Gropius in March 1919. The entirety of the Bauhaus training was indeed based on the duality of theory and practice, of design and crafts, of art and technology. The form basics, chromatics and spatial theory that were taught in the artistic and theoretical subjects could be put to the test on concrete objects in the workshops.

The workshops were divided into teaching workshops and experimental and productive workshops. It was in the teaching workshops where the students were taught a craft. In the productive workshops, by contrast, outstanding designs were produced in small batch series for selling, and external commissions were done. Thanks to their dual education, Bauhaus-trained students were equally competent in both design and production, meaning that they were able to develop reproduction-ready models for industrial series production.

Production

When teaching started at the Bauhaus in 1919, the school was in a desolate state. The workshops were rudimentary and there was a lack of tools and materials. Thus, the weaving looms were owned by workshop teacher Helene Börner; in the metal workshop, students worked with tools belonging to a traditional silversmith; the bookbinding was run privately by its owner Otto Dorfner, and pottery was taught in the workshop of master Max Krehan in Dornburg. Despite these difficult circumstances, the Bauhaus was at least partially successful in developing its own production facility in addition to the teaching workshops where work was experimental and more art-orientated. The aim of this facility was to provide the Bauhaus with additional income and at the same time, by introducing high-quality models for series production, to enable the



industry to become more profitable in a global market that had been severely affected by war.

Commercial exploitation

In the early Weimar years of the Bauhaus, many objects were designed that had a long-term impact on the history of design, due to their uncompromising stance and new aesthetic – despite the fact that many of them were barely functional and the small quantity meant that they were more luxury items than affordable industrial products. It was not until the Bauhaus moved to Dessau in 1925 that the school experienced its first (moderately) successful collaborations with industry.

The limited company Bauhaus GmbH was founded in 1925 to deal with the sale of the items produced but it never operated successfully. A sample catalogue designed by Herbert Bayer shows which Bauhaus products were available for purchase at that time. The situation greatly improved once the Bauhaus was in Dessau. The sale of Bauhaus products was then no longer driven by the GmbH but by the school itself, and Bauhaus members began to protect their designs against plagiarism using licences and patents.

From Experiment to Series Production

The first Bauhaus designs were manufactured using traditional craft skills and were influenced by the Expressionism of the early Weimar years. With the design of Marcel Breuer's bar stool in 1922, the carpentry workshop completed its U-turn towards modular furniture, leading to the development, for example, of something like Erich Dieckmann's designs, which were assembled from standardized components and manufactured in small batch series in the Bauhaus workshops. In Dessau, contact with industry was developed further and, with the support of the local company Junker, Marcel Breuer designed the first modern furniture made out of steel tubing: the famous B3 club chair, later named Wassily, followed by the B5 chair and the B9 series of stools and (side) tables.

Contemporary aesthetic

The tension between the avant-garde demand for new designs and the bourgeois ideas in which the Bauhaus initially remained caught can be clearly seen in the small objects produced in the metal workshop. These were exemplified by the expensive single copy items – such as tea caddies, ashtrays and mocha services – made from precious materials. They were only partly suitable as designs for industrial production at that point.

In contrast, the ceramic workshop quickly became successful and was the only workshop that provided the Bauhaus with a small income from the beginning. What all the objects had in common was that they sought to mediate between the world of everyday objects and the search for a radical renewal of design. The



aim was to discover the potential of new materials and new methods of production and to use these two aspects to create a contemporary aesthetic. Today, designers are again confronted with the same challenge as digitization brings with it radical changes in production methods and industry structures. New materials, computer- and internet-based methods of design, production and sales – all these changes prompt similar questions as those which were discussed at the Bauhaus. Which manufacturing process is required by which form, which material, which aesthetic? Where is the boundary between industry and craft? Where is the boundary between design and art? What is more important – the individual authorship or a functioning collective?

Anonymous Industrial Products

The objects that made the new design language and aesthetic of the Bauhaus accessible to the wider public were often not the stools, lights and small objects that are now so iconic. Instead, it was the lesser known, “anonymous” industrial products, designed or reworked by former Bauhaus members, which succeeded in this task. Traditional German companies such as Körting & Mathiesen (Kandem), Ruppelwerk Gotha, Jenaer Glas, Lausitzer Glaswerke, Polytex and others manufactured the products, sometimes with great and long-lasting success.

Successful items included Wilhelm Wagenfeld’s Kubus crockery, which soon found a home in many kitchens; his tea service; his reworked version another former Bauhaus student Gerhard Marck’s Sintrax coffee machine, but also Marianne Brandt’s designs for Ruppelwerk, which ranged from ashtrays to napkin holders. These objects were successful not because they were sold under the label of the Bauhaus but because they fulfilled the requirements of an object that Gropius formulated in the following way: “They need to serve their purpose perfectly, that is, they must fulfil their function usefully, be durable, economical, and ‘beautiful’.”

#thinkabouospace

Essential “places” in which Bauhaus artists could envision spatial ideas and develop spatial concepts were the dance, the play, the stage and, naturally, the building site. However, this had very little to do with architecture per se; it was rather about the relationship between man and space, and therefore about the “power of lebensraum” of every single person. Hence the spatial concepts that emerged in that way should be understood as life-world models and social strategies of Bauhaus protagonists, for it was also their intention to shape and reshape society and its structures. Since “modernity” was defined as a union of architecture and life form plus technology and art, the highest level of creative ambition was required. This was ultimately only satisfiable in a collective. In that sense, reflecting the intentions of Walter Gropius, a building is a total work of art if it evolves from the interaction between different arts and techniques. The



Modernist avant-garde believed that architecture should take social responsibility, for space is created for the sake of humans. Today, it is the so-called “social design” that takes on this challenge again.

Space and Man

The Functionalism that Bauhaus invoked not only tolerated emotions and intuitions, but also speculative irrationality and dreamy imagination. The diversity of human physical and mental expression of life was regarded as the focal point of space – both in its design and in its aesthetic appropriation. Not only do the Bauhaus products and buildings testify to this intensive involvement with space and man, but so do, for example, Paul Klee’s drawings, Josef Albers’s spatial concepts and Moholy-Nagy’s composition studies, as well as in Gret Palucca’s, Oskar Schlemmer’s or Kurt Schmidt’s dances and Roman Clemens’s stage designs.

Architecture and Industry

Residential buildings remained one of Modernism’s main challenges. Industrialization had not only altered demands on living space, but also led to an enormous housing shortage for lower-income people. Sound and economical buildings were therefore paramount, as was the question of how to build living spaces which corresponded to the new times, as Modernist architects were convinced that building structures had an effect on the social behaviour and actions of those living inside them. These architects wanted to transfer the advantages of serial production of commodities over to architecture so as to provide economical yet high-quality living space. Thus, in 1910 Walter Gropius developed an initial proposal to “rationalise building” in the form of a system of industrially manufactured building elements and flexibly extendable room clusters that would combine the greatest possible variability with standardisation. This “Baukasten im Großen” (large-scale construction kit) was reworked by Fred Forbát and effectively put to the test for the first time in 1923 by Georg Muche with the Haus Am Horn. By contrast, Marcel Breuer, Georg Muche together with Richard Paulick and Hugo Junkers (owner of the Junkers Aircraft Company in Dessau) tried out various prefabricated modular metal house concepts.

Living Space for Everyone

In 1928, Hannes Meyer took over the management of the Bauhaus from its founding director Walter Gropius. While architectural and artistic ideas had played a significant role for Gropius, Meyer geared teaching and workshops more towards his own left-wing political beliefs, placing greater emphasis on collective work. Meyer believed in the idea of a collective design process, calling this principle “co-op”. He concentrated his attention on creating minimally-sized flats for people living on or below the breadline, and made this so-called “Volkswohnung” (The people’s apartment) into a topic of research.



Today, both the search for maximum economy in terms of form, material and construction as well as the principle of collaborative design have been rediscovered in “sharing communities”, “open design” and “co-housing”. In this context, countless designers – with one well-known example being Van Bo Le-Mentzel’s “Hartz-IV” furniture – have referred to Enzo Mari’s 1974 principle of “autoprogettazione” (self-design). These designers all wish to avoid providing users with ready-made furniture, but instead want to encourage users to construct their own simple pieces. Seen as an alternative to Formalism and mass consumption, the gesture is meant to democratise design.

Material and Colour

Contrary to the widely held cliché, Modernism – including the Bauhaus – was not “white”. One of its major achievements was in fact an in-depth focus on colour, not as a decorative element, but as a means of spatial design, thus also as a “tool” for influencing physical and mental wellbeing. Colour was seen to be an essential part of a building’s overall concept. Colours in interiors and on external walls were used to emphasize architecture, transcending it at the same time by creating new colour spaces.

Although the Bauhaus did not develop an official colour theory, master artists would nevertheless develop their own based on existing concepts such as Goethe’s theory of colours or Wilhelm Ostwald’s mathematical colour system. These were not only discussed in theoretical instruction and applied in free painting classes, but also tried out in textile and interior design, or realized as economically successful wallpaper for Rasch.

Playful Appropriation of Space

Toys were not only the most economically successful Bauhaus products, but they also made an important contribution to the discussion about child development and aesthetic education – topics which had their origins in turn-of-the-century art education and the Arts and Crafts movement. For the pioneer of early childhood education, Friedrich Fröbel, play was one of the central issues in that context: he believed that children express themselves in play, learning about themselves while doing so. In that way, they continually learn new things and take possession of their surroundings.

Fröbel developed the so-called “Spielgaben” (Fröbel Gifts or Play Gifts) to help children understand the principles of the world. His pedagogical approaches influenced the avant-garde of the time – from Bruno Taut to Theodor Winde as well as many Bauhaus protagonists such as Lyonel Feininger, Paul Klee and Alma Buscher, whose small ship building toy was already highly popular at that time and is still available today. Now, coloured building block sets are increasingly replaced by digital open-world games such as Minecraft. However, Minecraft contains many similar elements from its predecessors, such as small geometrical self-designed basic modules with which players can build their own virtual worlds and therefore also learn how spatial and social relationships work.



#communicate

The attention that the Bauhaus has attracted across the world is closely connected to the characteristic way in which it communicated its ideas to the public. Like no other institution before, the Bauhaus succeeded in presenting its ideas and products to the wider public and made subsequent generations familiar with its views on all things and non-things. In order to do so, the Bauhaus made use of all available means of communication. Through manifestos and programmes, lectures, journals and advertising brochures, press releases, special editions, exhibitions and, last but not least, its own series of publications, the Bauhaus gained international acclaim. It became an important contributor to the contemporary debate on architecture, urban design, interior and graphic design, art and typography.

Although this cannot be described as a targeted communications strategy, the Bauhaus none the less managed to develop its own corporate identity over the years. A revolutionary breakthrough at the time, its successful campaigning strategy continues to be exemplary today. Yet along with the creation of this corporate identity came the simplification of the complex content and conflicting tendencies that made the Bauhaus so singular. Over the years, it was increasingly reduced to one particular style, then finally stylised into a myth that still today doesn't cease to fascinate. Both cheap plagiarisms and expensive re-editions of Bauhaus products as well as continuing debate on its ideas are ample proof of that.

Programme and Propaganda

One of the most important and influential tools that the Bauhaus used in order to disseminate ideas was its own series of publications consisting of fourteen books. These also included contributions by non-Bauhaus authors such as Piet Mondrian, Theo van Doesburg and Kasimir Malevich. Relevant sources suggest that many other books had been planned but were never published, including "Die neue Lebenskonstruktion" (The New Construction of Life), "Spezialfragen in der Wirtschaft 1908–1923" (Special Issues in Economy), "Organisation (als eine der wichtigsten Fragen)" (Organization (As One of the Most Important Questions)), "Utopisches" (Utopian) and "Paul Klee: Statik und Dynamik" (Statics and Dynamics).

In addition, an in-house magazine, appearing from 1926 to 1931, was devised to confront increasing criticism of the Bauhaus and, at the same time, to inform the public about Bauhaus activities and teachings as well as its opinions on architecture and art. Further tools that the Bauhaus used to spread ideas included special editions of renowned professional journals such as "Offset" as well as the Bauhaus's own exhibitions ranging from the first exhibition in 1923 in Weimar, Hannes Meyer's travelling exhibition on the Volkswohnung (The people's apartment) in 1929, to Walter Gropius's and Herbert Bayer's exhibition in exile at New York's MoMA in 1938 (which was given little attention by both critics and visitors alike).



New Vision

“New vision” was a 1920s concept that radically broke with the prevailing authoritative view of the world. New photography increasingly distanced itself from the conventional image, instead showing unusual pictorial sections and motifs and adopting new perspectives in an attempt to capture epochal momentum in a picture. It thus revolutionized visual habits and came to express a modern perception of a reality that was now dominated by the media. Thousands and thousands of photographs showing people, objects and architecture prove that the camera played a major role in everyday Bauhaus life. These images were highly influential in shaping the perception of the Bauhaus and its products later on. The most well-known of these images are by Erich Consemüller, Lucia Moholy and Walter Peterhans, who was the head of the photography class which was established in 1929 at the Dessau Bauhaus as well as Heinrich Koch and Albert Hennig. Furthermore, film as a technical medium connecting art and technology also greatly fascinated Bauhaus artists. Right from the beginning, there was a profound focus on both these media which were able to capture the spirit of modernity like no others. Nevertheless, despite his longstanding efforts, László Moholy-Nagy failed to establish a film class.

New Typography

Bauhaus owes its unmistakable appearance to the concept of “new typography”. With Moholy-Nagy’s appointment in 1923, the advertising workshop began to focus on typeface as a major communication tool. Already existing typefaces such as Schelter-Grotesk and Futura were used as fonts for longer publications while Herbert Bayer and Josef Albers additionally developed new fonts from basic shapes such as the circle and square, with arguably the most well-known being the Universal by Bayer. Yet none of these new typefaces were able to be moulded in lead and thus couldn’t be made available for a wider public. The use of lower-case letters and printed matter in the DIN standard from 1925 onwards shows the influence of Walter Porstmann, a vehement advocate of using lower-case letters and the inventor of the DIN standard, who was honoured by a note in the footer of the Bauhaus letterhead.

Text: Vitra Design Museum



Timeline “The Bauhaus”

1915

Closure of the Großherzogliche Kunstgewerbeschule (Grand Ducal School of Arts and Crafts), which had originated from Henry van de Velde’s private arts and crafts school in 1908. The Großherzogliche Hochschule für bildende Kunst (Grand Ducal School of Fine Arts) takes over the building, selling some of the inventory. In the process, Walter Gropius is considered both as the successor to van de Velde and to set up a department of architecture and applied arts at the School of Fine Arts.

1916

Gropius submits his »Suggestions for Founding an Educational Establishment as an Artistic Advice Centre for Industry, Trade and Craft« to the Ministerial Department of the Interior. Their response to this criticizes the fact that the proposal is too strongly biased in favour of large companies and factories, focusing only on increasing the quality of industrially manufactured products and failing to give adequate attention to craft professions.

1917

The staff of the School of Fine Arts submits suggestions to the Ministerial Department of the Grand Ducal House regarding a reorganization of the school. The plan is to add a department of architecture and applied arts and thus to make the school a united academy combining fine and applied arts and architecture under a single roof.

1919

In April, Walter Gropius signs a contract that makes him the Director of the School of Fine Arts. This institution merges with the former School of Arts and Crafts. Walter Gropius applies for the official name of the new educational establishment, »Staatliches Bauhaus in Weimar« (State Bauhaus in Weimar). His application is approved on 12 April. The manifesto and programme of the Bauhaus is published, with a cover woodcut by Lyonel Feininger.

1921

The first statutes of the Bauhaus, published in January as a brochure, come into effect in February.

Of particular interest is § 6, which defines the conditions for admission to the Bauhaus: the Council of Masters decides whether to admit candidates not on the basis of their »talent for art« but rather on their previous education.

§ 1 Purpose: The Bauhaus aims to train artistically skilled persons to become creative craftsmen, sculptors, painters or architects. An education in craft skills serves as a standardised foundation.

§ 4 Teaching: [...] Principle of teaching: Each apprentice and journeyman is



taught by two masters at the same time, one master of craft and one master of form theory. Both are closely connected in terms of teaching.

§ 7 Rights and duties of the students: [...] Each work created with Bauhaus material belongs to the Bauhaus. Exceptions are subject to special provisions [...] The maker will be reimbursed for any works ultimately acquired by the Bauhaus. [...] Works not acquired by the Bauhaus may be sold or given away freely by the maker after paying for material and general costs in cash.

1922

Foundation of the Bauhaus Housing Cooperative, with a housing plan comprising different types of residential buildings. Oskar Schlemmer designs a new Bauhaus logo, replacing the old »Star Manikin« by Karl Peter Röhl.

1923

15 August – 30 September: first major Bauhaus exhibition in Weimar. Demanded by the Government of Thuringia, it served to assess further funding. With concerts, lectures and stage performances during »Bauhaus Week«, the Bauhaus gains national and international fame. The publication »Staatliches Bauhaus Weimar 1919–1923« is published in the autumn.

1924

Termination of the Bauhaus masters' contracts by the Minister of Popular Education and Justice (to take effect by 31 March 1925). Foundation of the »Circle of Friends of the Bauhaus«.

1925

Relocation to Dessau and resumption of classes. Young masters trained at the Bauhaus take charge of the workshops. Bauhaus GmbH is founded, with a number of licences for the production of Bauhaus designs awarded to various manufacturers. First volumes of the Bauhaus books are published. Start of construction work on the new school building and masters' houses.

1926

The Bauhaus now carries the epithet »University of Design«. Training now corresponds to a course of studies completed with the Bauhaus diploma. The school hosts a large celebration to inaugurate the new buildings.

1927

The newly opened department of architecture is headed by the Swiss architect Hannes Meyer.

1928

Gropius resigns as Director of the Bauhaus on 1 April, proposing Hannes Meyer as the new Director. The first Bauhaus designs are sold to the industry for series production.



1929

Basel's Gewerbemuseum opens the »bauhaus-wanderschau« (Bauhaus travelling exhibition), providing a representative overview of the work of the Bauhaus under Hannes Meyer as Director. The Bauhaus is geared to Meyer's maxim to meet »the needs of the people instead of the need for luxury.«

1930

Bauhaus wallpaper goes on sale and is a big commercial success. Dessau local government dismisses Hannes Meyer; the new Director is the architect Ludwig Mies van der Rohe.

1931

Workshops and department of architecture are merged. The department is now known as (»Building and Interior Design«).

1932

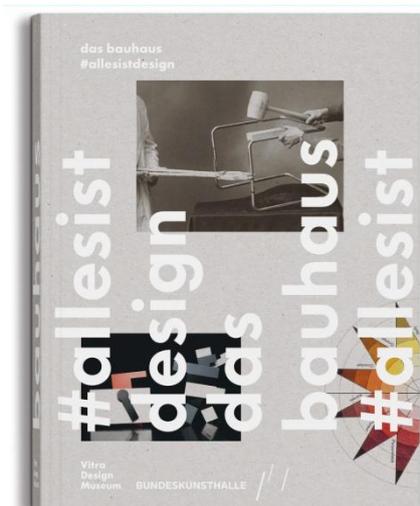
The Bauhaus closes. Mies van der Rohe negotiates with other cities with regard to a takeover. The Bauhaus reopens as a private institution in Berlin, headed by Mies van der Rohe.

1933

Under pressure from the Nazis, Mies van der Rohe dissolves the Bauhaus with the consent of the Council of Masters.

Text: Vitra Design Museum

Catalogue



Das Bauhaus #allesistdesign

Ed. Mateo Kries, Jolanthe Kugler

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Current and Upcoming Exhibitions

ISA GENZKEN

Models for Outdoor Projects

until 17 April 2016

Isa Genzken, born in 1948, is one of the most important and most complex artists working in Germany today. Her works can be read as a contemporary take on the ideas of Minimalism, Conceptual Art, Pop Art and the ready-made or objet trouvé. A three-time documenta participant, the artist has won numerous international prizes and awards.

This exquisite exhibition at the Bundeskunsthalle presents thirty-five models for outdoor projects – realised and non-realised – some of which are shown at All the World's Futures, the central exhibition of the 2015 Venice Biennale. The display in Bonn, which has the look and feel of a mini retrospective of outdoor sculptures, complements this unusual group of works within the artist's oeuvre, provides additional background information on the individual projects and offers visitors an insight into Isa Genzken's creative and sculptural strategies. As models of an urban reality, they are reflections about spatial contexts.

PINA BAUSCH

and the Tanztheater

until 24 July 2016

Pina Bausch (1940–2009) is recognised as a pioneer of modern dance theatre and as one of the most influential choreographers of the twentieth century. The exhibition at the Art and Exhibition Hall is the first to present her work to a wider public. Together with her company, Pina Bausch developed the artistic form of dance theatre which combines theatre, dance and performance art. Her novel approach not only roundly rejected the conventions of classical ballet, but also went far beyond the preoccupations with formal principles that characterise much of modern dance.

The objects, installations, photographs and videos presented are drawn from the unique holdings of the Pina Bausch Archives. At the heart of the exhibition is the reconstruction of the 'Lichtburg', the legendary rehearsal space in an old Wuppertal cinema, in which Pina Bausch developed most of her pieces in collaboration with her dancers. Outsiders are rarely admitted to this intimate space. At the Art and Exhibition Hall it becomes a platform for inspiration and exchange. Members of the company will introduce visitors to the quality of dance theatre movements and short sequences of dance moves. Performances, dance workshops, public rehearsals, conversations, films and much more transform the rehearsal studio into a vibrant, experiential space for visitors. In cooperation with the Pina Bausch Foundation, Wuppertal



PARKOMANIA

The Landscaped Gardens of Prince Pückler

EXHIBITION AND GARDEN

14 May to 18 September 2016

Media Conference: Thursday, 12 May 2016, 11 a.m.

The gardens and parks of Europe have always been places pleasurable outdoor pursuits. As complex gesamtkunstwerks, they mark the interface between nature and culture. Their design reflects the aesthetic, intellectual, and political concerns of their time. Hermann Prince Pückler-Muskau (1785–1871) wholeheartedly embraced this view of garden design. The eccentric aristocrat, traveller and man of letters is now being rediscovered as an outstanding landscape gardener. Planted in the English style, his parks in Bad Muskau, Babelsberg and Branitz are among the finest examples of nineteenth-century garden design in Europe. The three parks are at the heart of the exhibition that traces the life and work of Prince Pückler. Complementing the exhibition, the roof terrace of the Bundeskunsthalle will be planted with a lush garden based on Prince Pückler's ideas and horticultural principles.

An exhibition of the Bundeskunsthalle in cooperation with the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg, the Stiftung Fürst-Pückler-Museum Park und Schloss Branitz, the Stiftung ‚Fürst-Pückler-Park Bad Muskau‘ and the National Heritage Board of Poland

JUERGEN TELLER

Enjoy Your Life!

10 June to 25 September 2016

Juergen Teller is one of the world's most sought-after photographers. His images are situated at the interface of art and advertising, and his stylistic device of choice is the portrait. Working in the areas of music, fashion and celebrities as well as everyday scenes and landscape, he draws on his intuitive feel for people, situations, milieus and clichés to create images of great immediacy and deceptive simplicity that foreground the idea of imperfect beauty. Teller deliberately distances himself from the glamour of fashion and people photography. In his shoots for well-known fashion designers he places supermodels, pop stars and other celebrities in unexpected and often disturbing contexts, thus lifting them out of established visual codes and preconceived expectations. Other works are more autobiographical. These subjective documentations bear witness to the photographer's engagement with his youth and his origins and upbringing. They are direct, truthful, occasionally humorous and always touching. Equally unsparring is the way he presents himself in staged yet strangely candid warts-and-all images. Teller examines the means of photography, the impact of the medium and its role as a mirror of society.



THE RHINE

The Biography of a European River

9 September 2016 to 22 January 2017

The Rhine is one of the world's busiest rivers. For thousands of years it has carried not only coal, building material and people, but also luxury goods and art treasures, weapons, ideas, fairytales and myths through the western half of Europe. Its course is lined by imposing cities, monasteries and cathedrals as well as by conurbations and industrial zones. Dividing line and nexus in equal measure, it continues to mark the people who have settled on its banks. Since Roman times the Rhine has served as gateway, stronghold, border, bridge and ford. It has been regulated, straightened, polluted, fought over, conquered and occupied. The European Union was founded in Strasbourg on the Rhine, and the exhibition heeds its cultural and political imperative of cross-border cooperation between the riparian states of Switzerland, Liechtenstein, Germany, France and the Netherlands.

Following the course of the Rhine over 1000 kilometres, from its sources to the Rhine-Meuse-Schelde delta, the exhibition sheds light on many of the momentous and often dramatic events that punctuate more than 2000 years of cultural history, from the Roman period, the building of the great Gothic cathedrals, Rhine romanticism, the Bonn Republic to the reconstruction of the port of Rotterdam as global hub and gateway to the world.

TOUCHDOWN

An Exhibition with and about People with Down's Syndrome

29 October 2016 to 12 February 2017

The exhibition with and about people with Down's syndrome is the first exhibition of its kind to take visitors on an experimental and culture historical journey through our past and present. It tells the story of a complex relationship. It describes how people lived, live and want to live – people with and without Down's syndrome.

Conceived in cooperation with people with Down's syndrome, the exhibition presents scientific and artistic artefacts from the realms of archaeology, contemporary history, genetics, medicine, sociology, literature, film, theatre and the fine arts. In its conceptual depth and dynamic diversity of voices, the exhibition does not set out to provide pat ready answers but to engage in a sustainable and better informed debate about social diversity and participation.

A cooperation with the research project TOUCHDOWN 21



GREGOR SCHNEIDER

Wall before Wall

2 December 2016 to 19 February 2017

Gregor Schneider, born in 1969, is an internationally renowned radical artist whose work frequently gives rise to heated debate. Working in different media, he has developed a complex and self-referential oeuvre that crosses recent German history with the dystopian places of personal existence. In the mid-1980s the artist began building complete rooms inside of existing rooms, the new room replicating the space that houses it. Since then he has created a large body of spatial constructions that divests everyday places of their familiarity. In 2001 he won the Golden Lion of the Venice Biennale for his installation *Haus u r* in the German Pavilion. The installation consisted of a total of twenty-four rooms of his childhood home in Rheydt, which has been central to his creative practice since 1985 and which he has gradually developed in different directions. For the Bundeskunsthalle the artist is designing a display that traces the course of his career in key works: a selection of paintings (1982–1985) and the documentation of early works (1984–1985) are followed by complete rooms from *Haus u r* as well as recent works involving culturally and historically important buildings. Films, duplicate sculptures and staged situations with actors complete the presentation.

Subject to change!

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