Modernism and the Bauhaus

Dr Julia Lockheart

WEEK 4

Modernity =



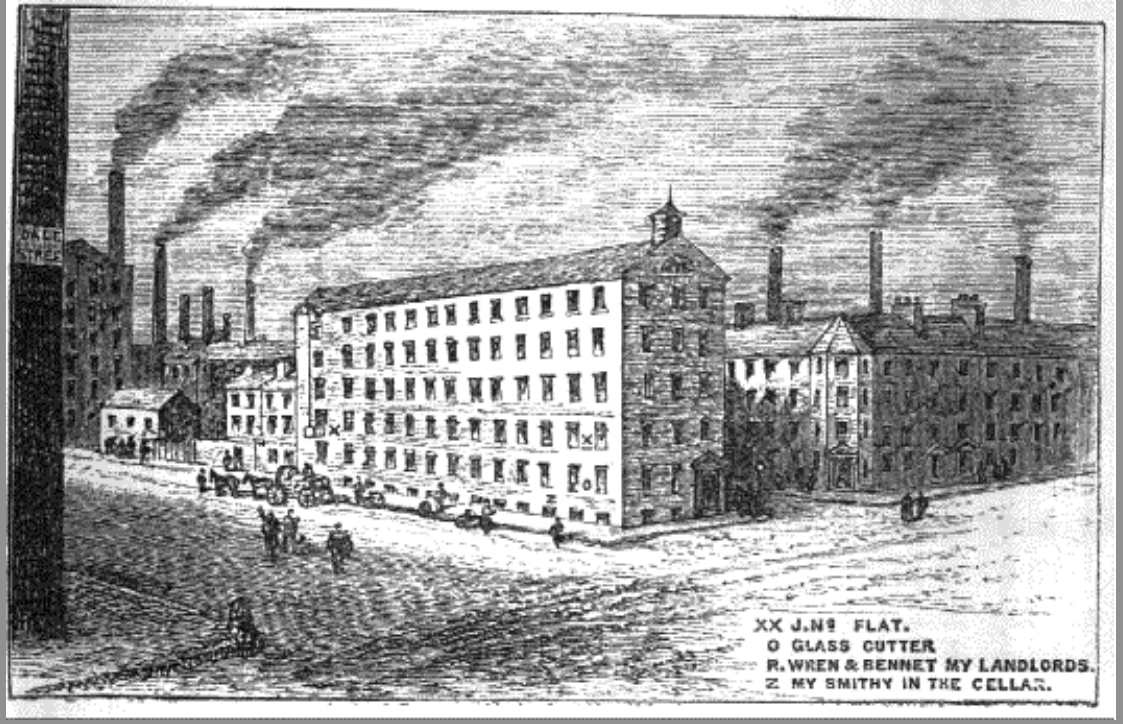
Modern Times Charlie Chaplin (1936)

Modernity =



- The period of the **new**
- A rejection of the past + tradition
- Creation of new knowledge
- Rise of questioning and rationality
- Mass Production (progress)
- Globalisation
- Science versus religion
- Dominance of science + technology
- Rise of the Nation State + Nation Wars

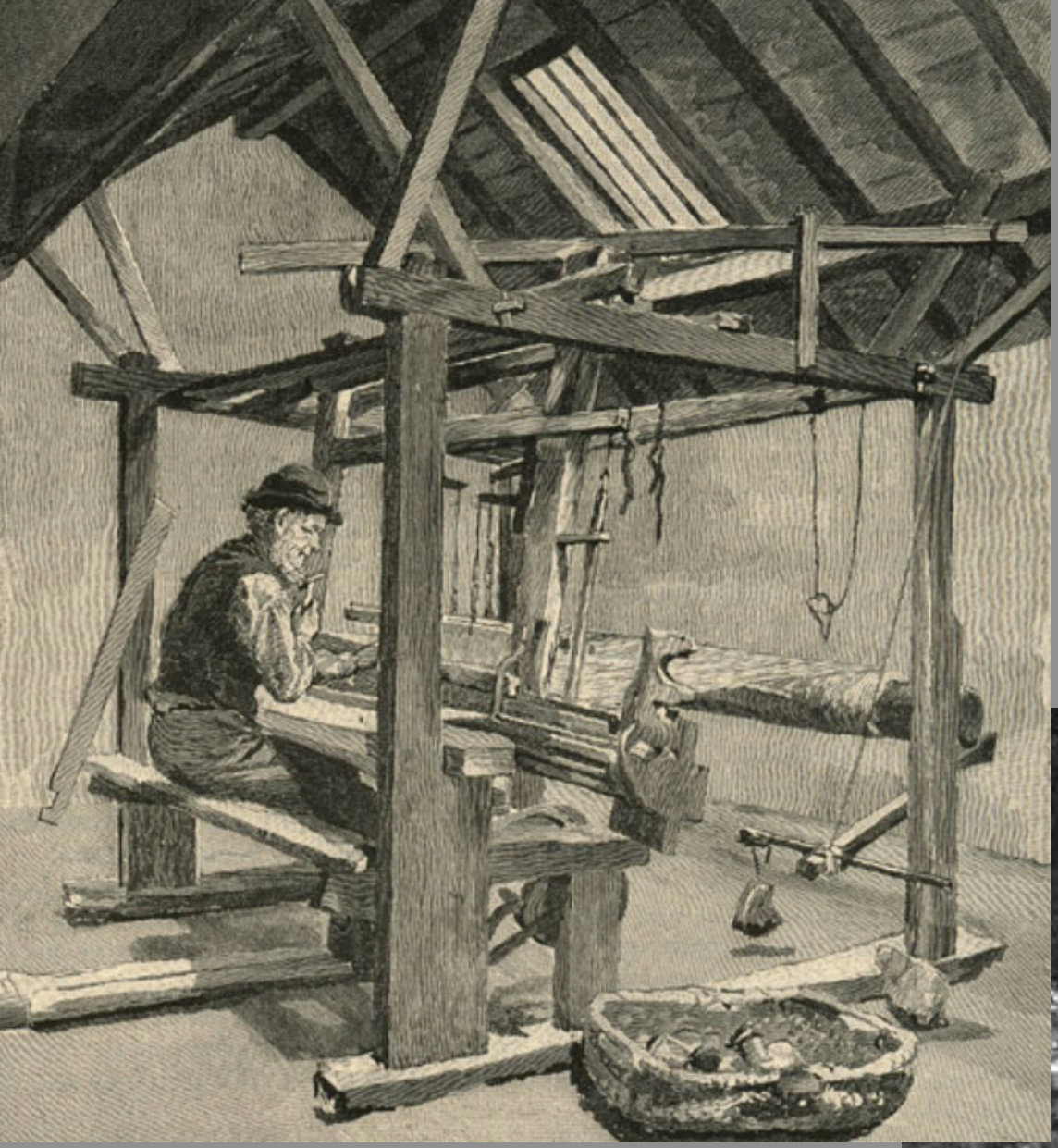
Modern Times Charlie Chaplin (1936)



Marx saw industrialisation as the alienation of man from his fellow men (community) and from the material world (nature).







Industrial production meant the decline of craft and the craftsperson's relationship with nature.





Quality of Rural life

Grain Harvest (August)" by Pieter Bruegel the Elder (1525–1569)



John Ruskin

This was fought against by William Morris and John Ruskin.



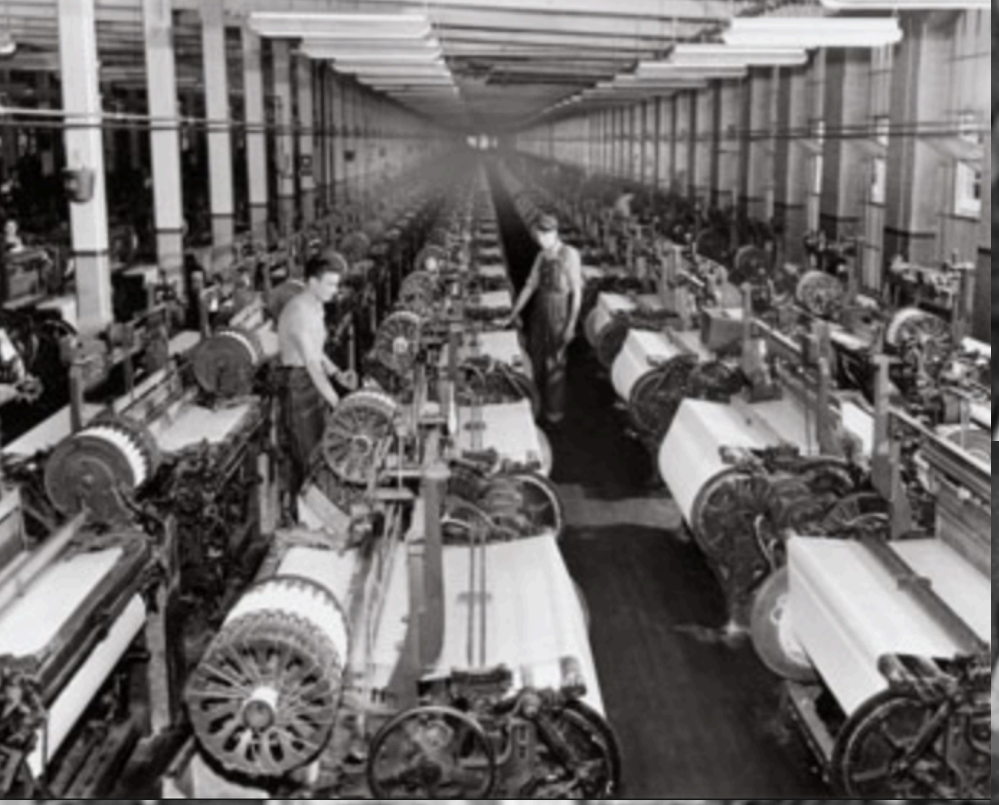
William Morris



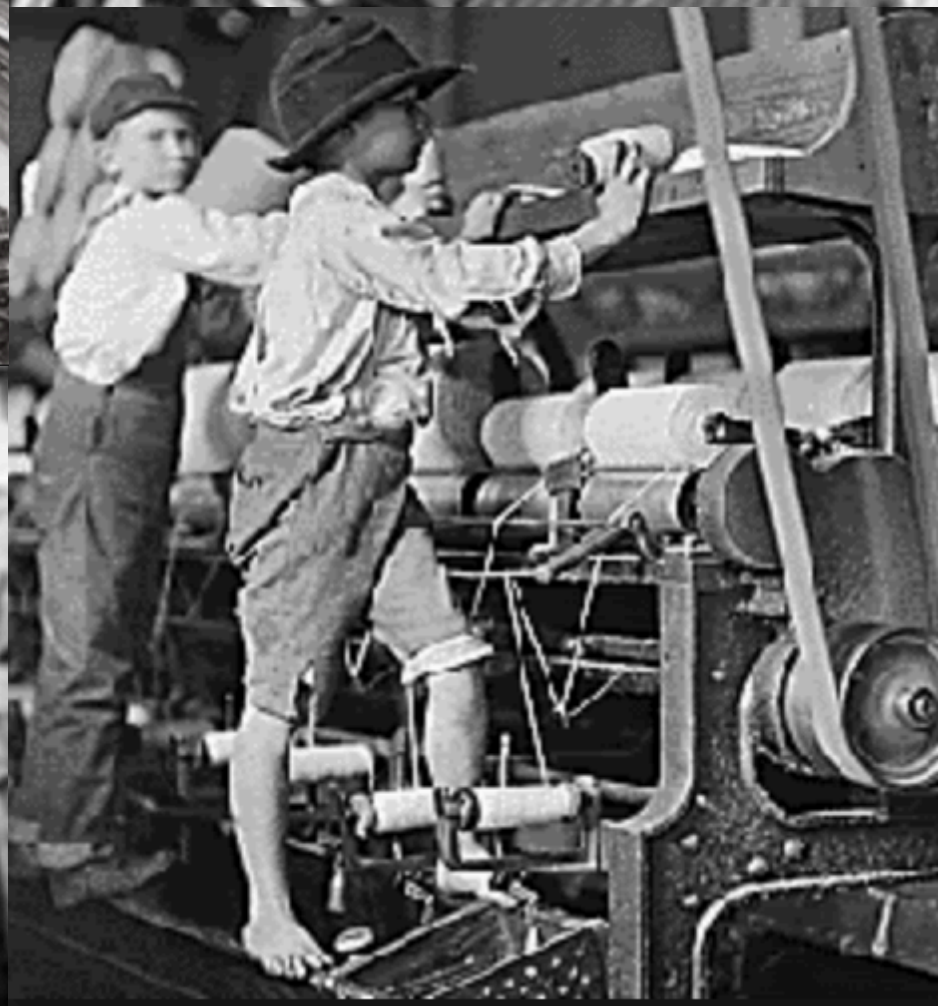
William Morris design for "Trellis" wallpaper, (1862)

Mass-produced Products - quality of life













William Morris.

Mass produced products – effect on consumers

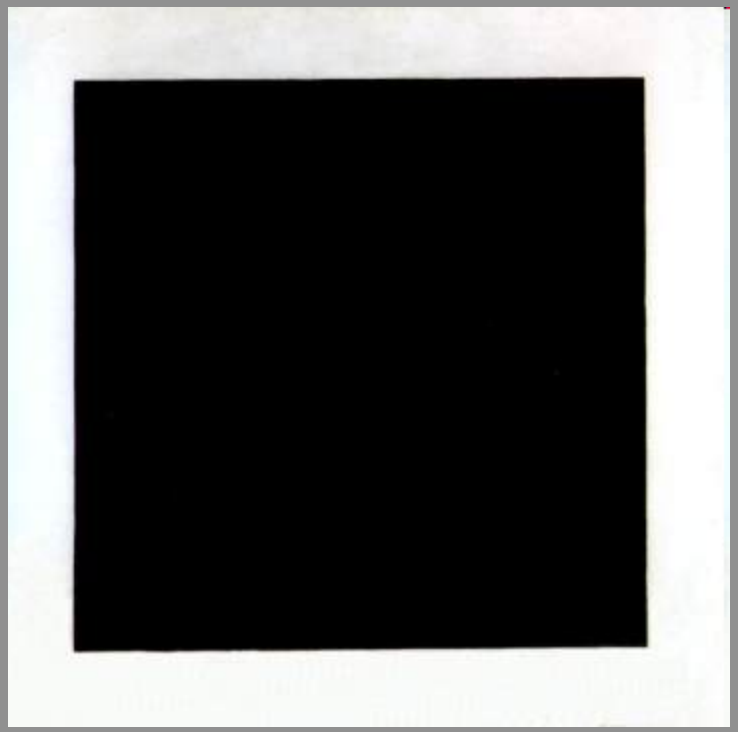





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Modernism



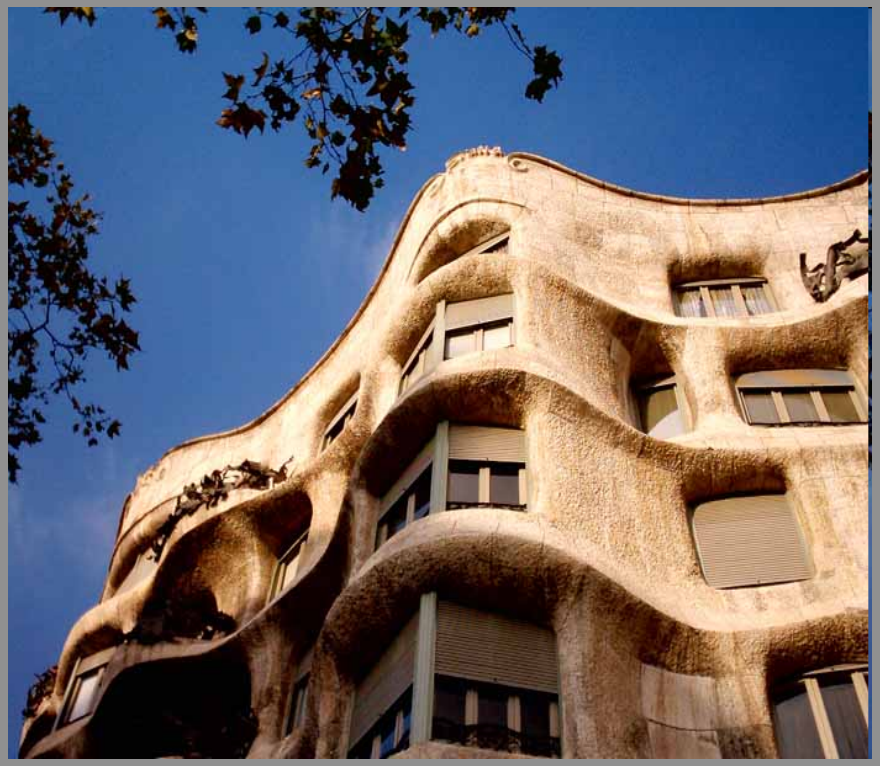




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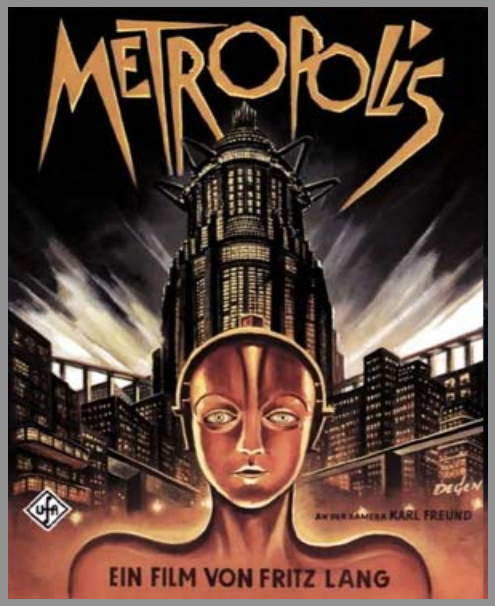


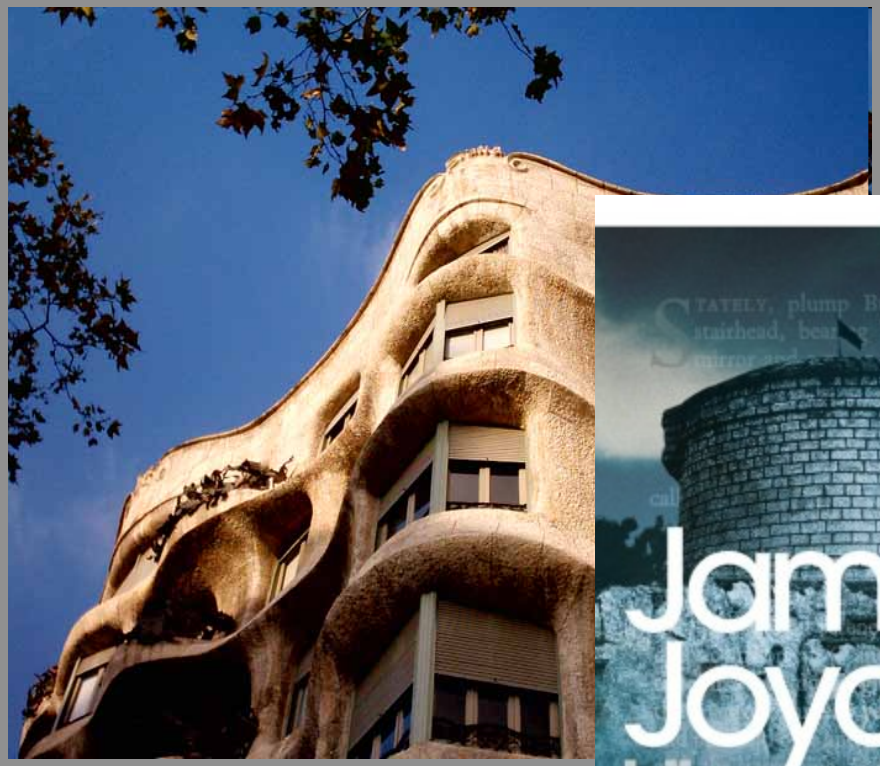

PHILIPS
Classics
SHOSTAKOVICH
SYMPHONY No. 8
LENINGRAD
PHILHARMONIC
ORCHESTRA
YEVGENY
MRAVINSKY

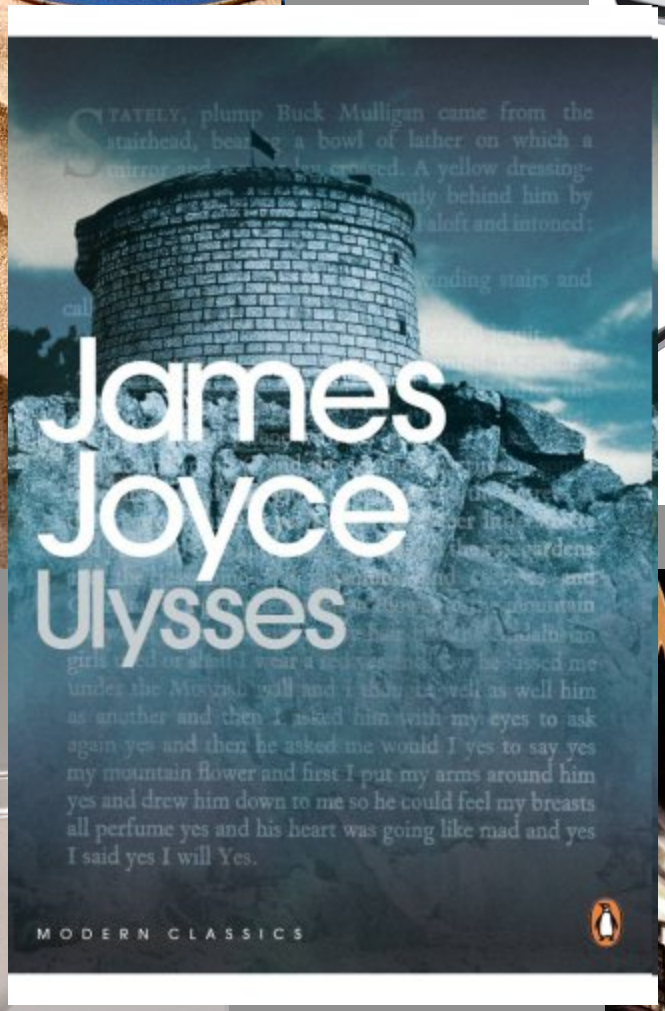






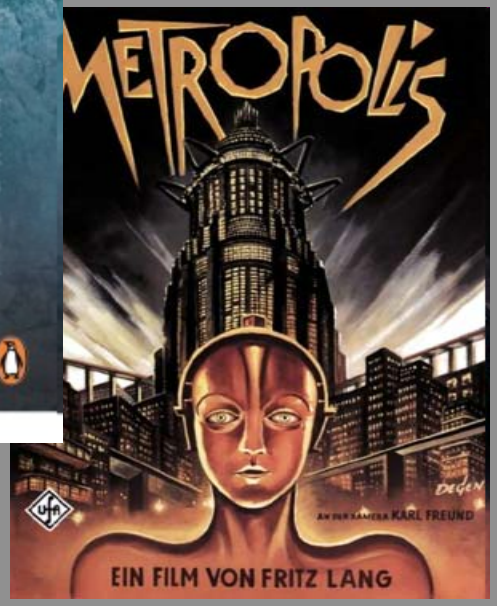

METROPOLIS
EIN FILM VON FRITZ LANG
KARL FREUND




James
Joyce
Ulysses
MODERN CLASSICS



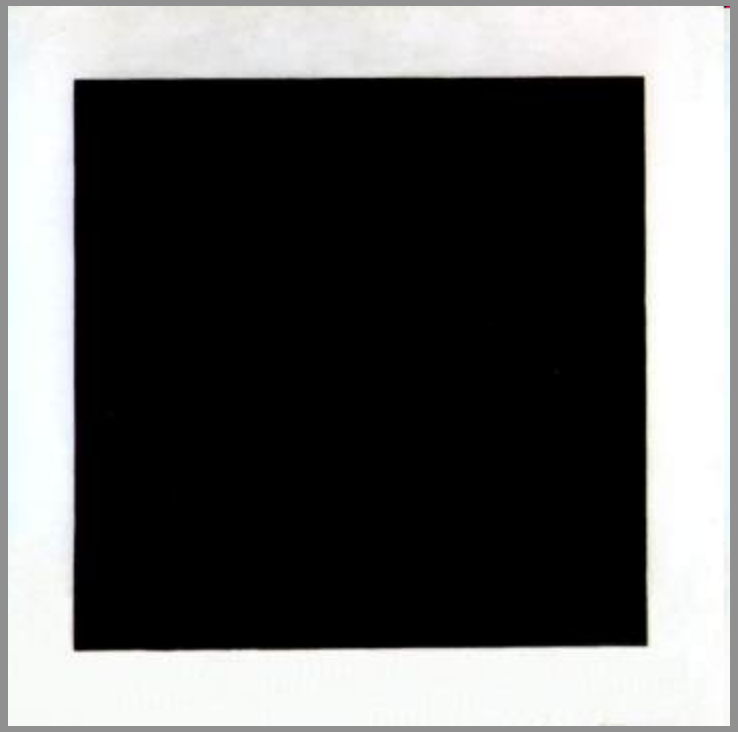



METROPOLIS
EIN FILM VON FRITZ LANG

Georges Braque *Violin and Candlestick* (1910)



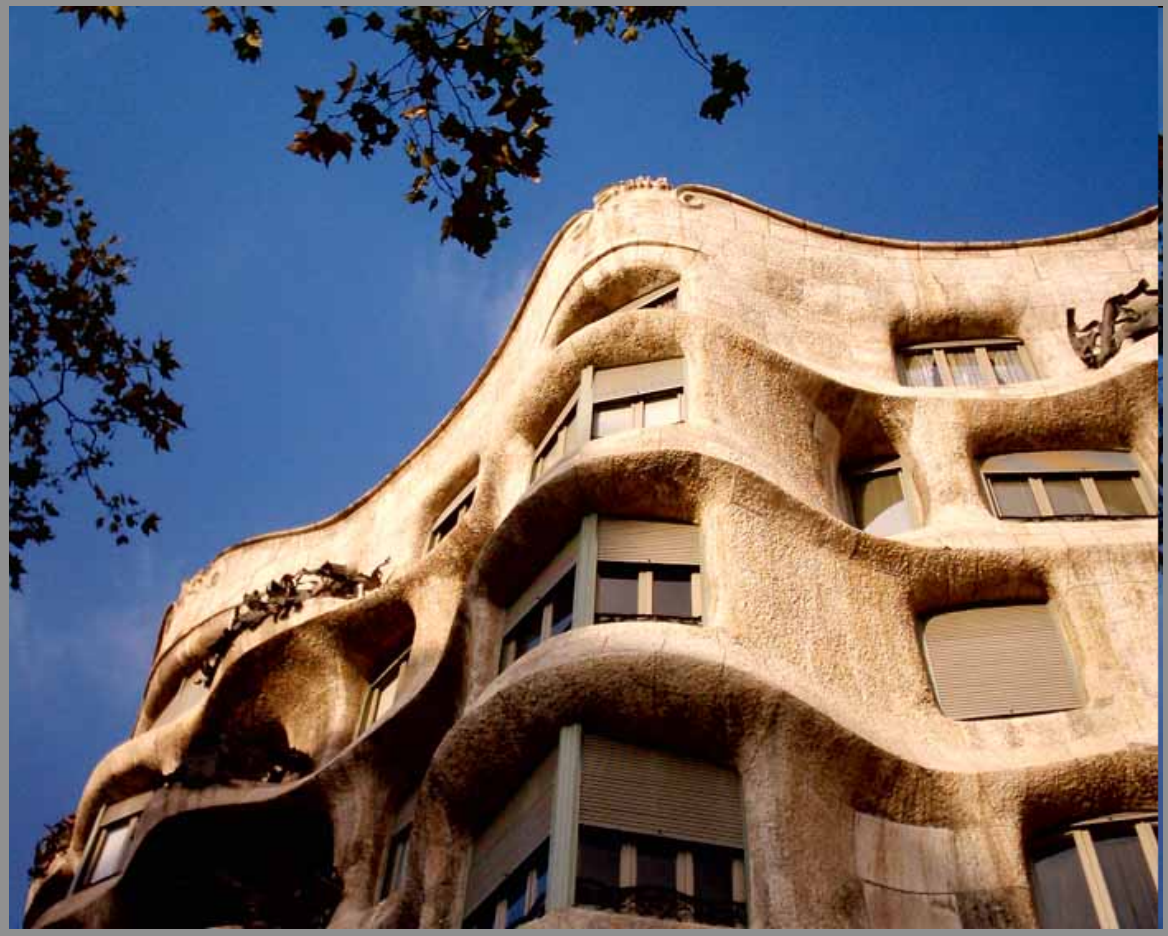
Kazimir Malevich *Black Square* (1915)



Le Corbusier *Villa Savoye* (1931)



Antoni Gaudi *Casa Milà* (1912)



Eileen Gray *E-1027 table* (1927)



Marianne Brandt *Tea infuser and strainer* (1924)



John Cage (1912-1992)



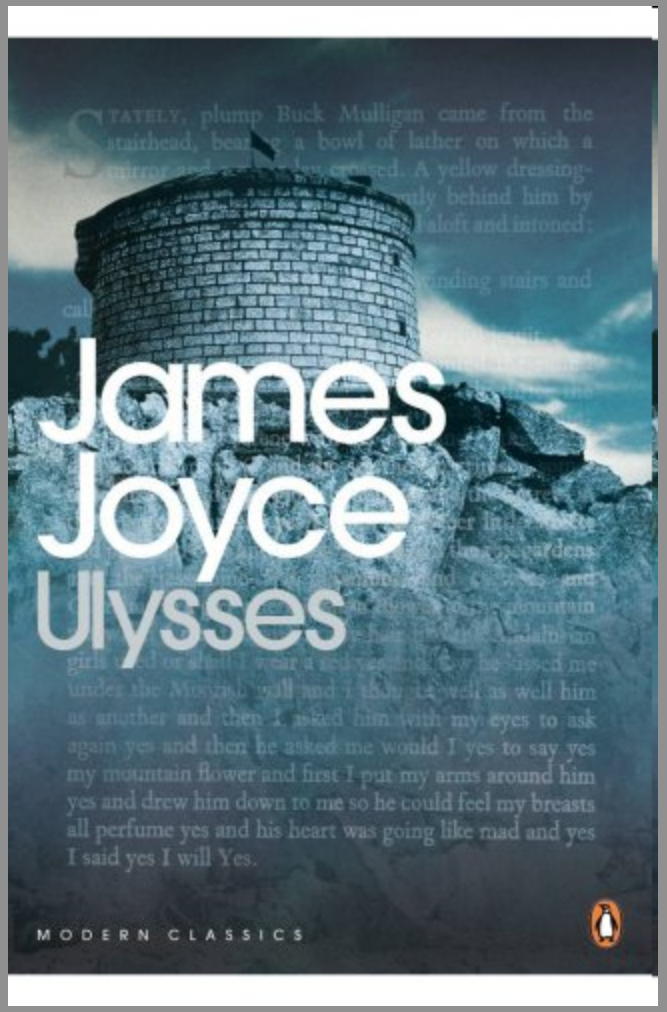
Dmitry Shostakovich *Symphony No. 8* (1943)



Fritz Lang *Metropolis* (1927)



James Joyce *Ulysses* (1920)



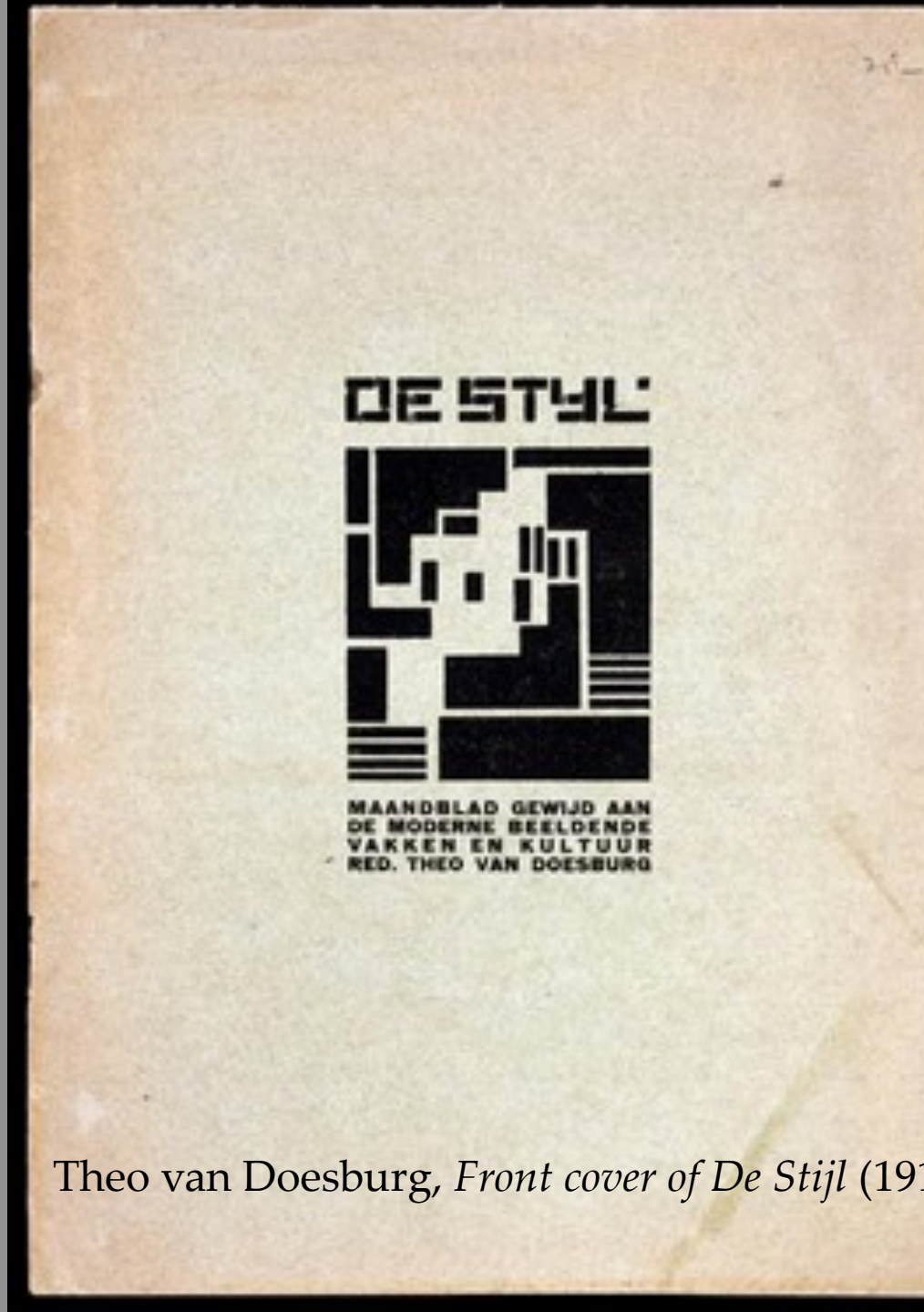




Max Bill, *Kitchen Clock* (1953)

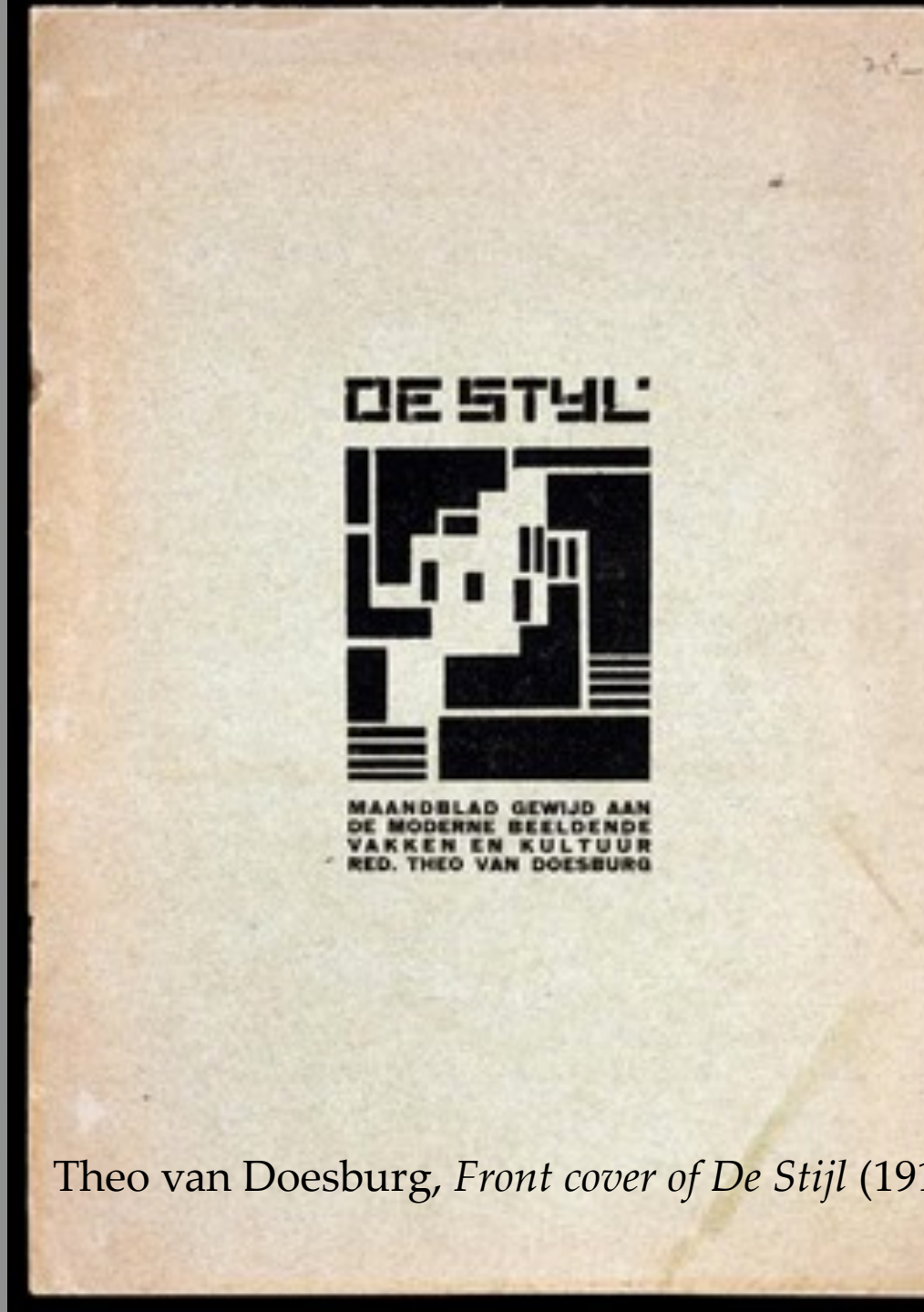
"Design historians have tended to regard the processes of industrialization as significant for providing the conditions necessary for the emergence of a distinct practice of design." (Lees-Maffei, 2010: 13)

Design is a modern phenomena that begins with the industrial revolution.



Theo van Doesburg, *Front cover of De Stijl* (19

Modernism offered a reinterpretation of some of the key criteria of design – the functional, the symbolic and the stuff of materials.



Theo van Doesburg, *Front cover of De Stijl* (19

Cultural objects/products/outcomes = **Modernism**



Wassily Kandinsky, *On White II* (1924)



Paul Klee, *Castle and Sun* (1929)

Modernism’s three key tenets:

- Truth to Materials
- Ornament is Crime
- Form Follows Function

- Bold primary colours (new technologies)
- Flat picture plane
- Exploring shape, perspective, purpose

- Separation of life and art
- Form versus content
- The creation of new exclusive cannons

Comes from a

- Western,
- white,
- middle-class,
- individual or genius focused,
- and predominantly male perspective

Modern Art



Pablo Picasso, Les Demoiselle d' Avignon (1907)

Typographic Design

- Hierarchy of the text
- Readability
- Standard shapes and primary colours







The idea of the fundamental unity underlying all branches of design was my guiding inspiration in founding the original Bauhaus.

Walter Gropius (1965)



Years of the School
Weimer
1919
-
1925
Dessau
1925
-
1932
Berlin
1932
-
1933
Closed by the Nazi’s

Bauhaus = ‘Construction house’ or School of Building





Years of the School Weimer

1919 - 1925

Dessau 1925 - 1932

Berlin 1932 - 1933

Closed by the Nazi's



Walter Gropius 1919-28

Years of the School

Weimer 1919 - 1925

Dessau 1925 - 1932

Berlin 1932 - 1933

Closed by the Nazi's



Hannes Meyer 1928-30

Years of the School Weimer 1919 - 1925

~~1925~~ Dessau ~~1925~~ - 1932

Berlin 1932 - 1933

Closed by the Nazi’s



Ludwig Mies van der Rohe 1930-33

Years of the School Weimer
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Manifesto

The ultimate aim of all creative activity is the building. We must all return to the crafts. The school is the servant of the workshops and will one day be absorbed by them.

Let us together create the new building of the future which will one day rise towards the heavens as the crystalline symbol of a new and coming faith

On the teaching staff were Wassily Kandinsky and Paul Klee



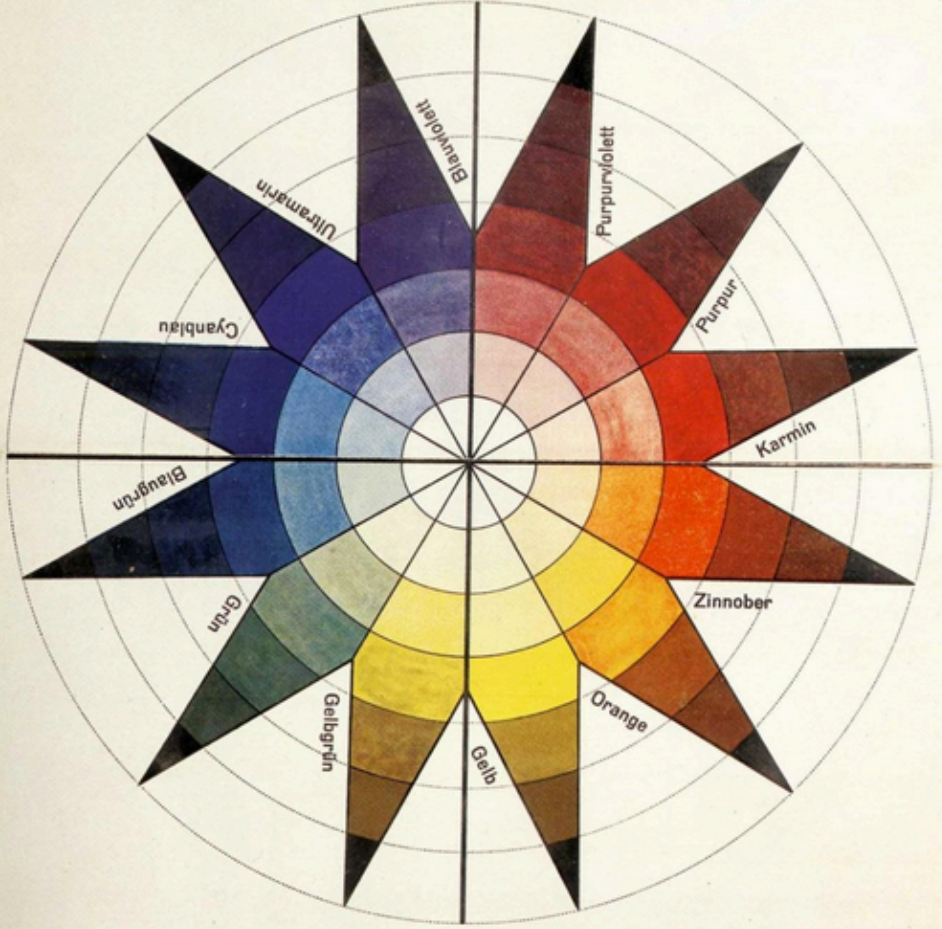
Wassily Kandinsky, *On White II* (1924)

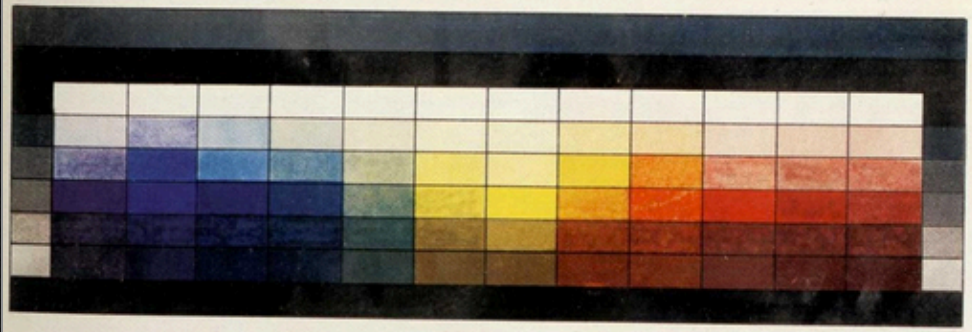


Paul Klee, *Castle and Sun* (1929)

Johannes Itten Foundation Course







Farbenkugel

7 Lichtstufen und 12 Tönen



The Bauhaus masters on the roof of the new Bauhaus building, 1926 (Gunta Stölzl is the only woman in the photograph)

Theatre was key to collaborative spirit of all art forms: Artistic director - Oscar Schlemmer

- https://www.youtube.com/watch?v=T9vxsQYrREY



Oscar Schlemmer, The Bauhaus Stairway (1932)

Moholy-Naggy, a Russian Constructivist, took over the foundation course in 1923 removing all that Itten had set up.



Moholy-Naggy (1923)

Integrated art, craft with design with mass production
Wanted good design to be cheap and mass produced



Peter Keller Crad

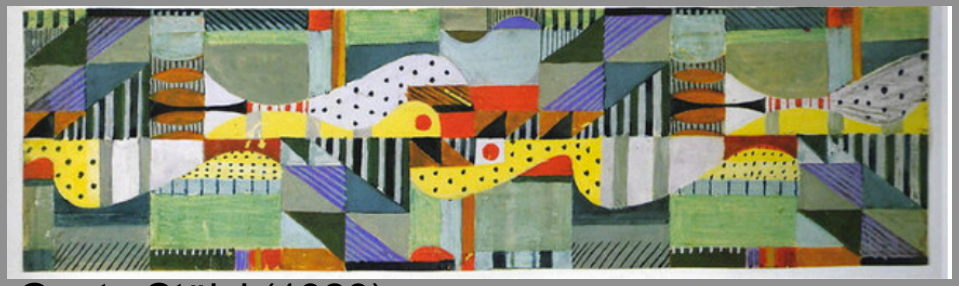


Marianne Brandt *Tea infuser and strainer* (1924)

Form follows function – Louis Sullivan (1896)

Did not cap numbers of women attending, so large numbers did. This meant that they were segregated into the ceramics, bookbinding and weaving.





Gunta Stölzl (1923)















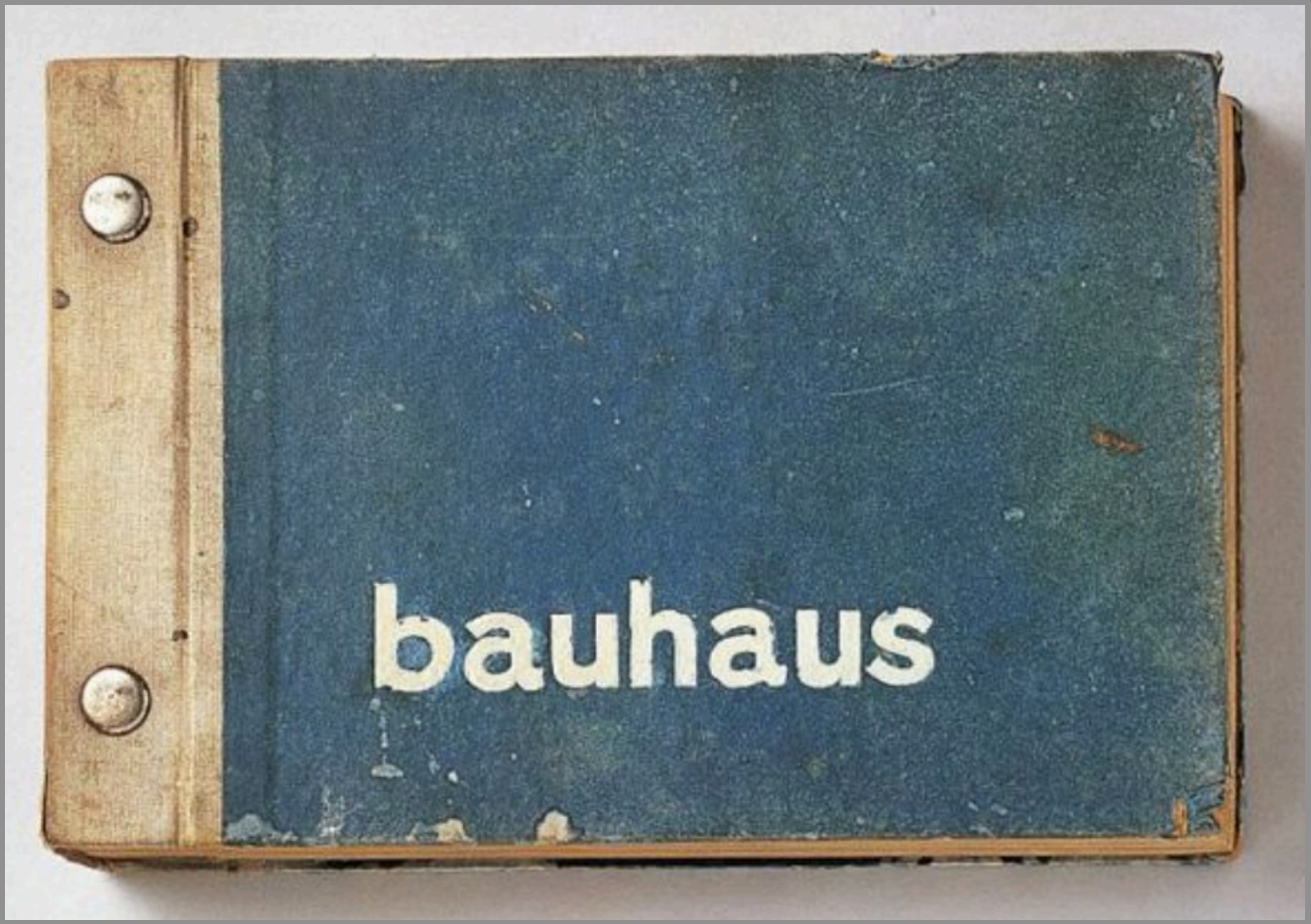
Margarete Heymann (August 10, 1899 – 11 November 1990), also known as Margarete Heymann-Löbenstein, Margarete Heymann-Marks, and Grete Marks



Theodor Bogler (form) and Gerhard Marcks (decor), Mug with portraits of Otto Lindig and Johannes Driesch, 1922



Theodor Bogler, 1930





Bauhaus Bookbinding

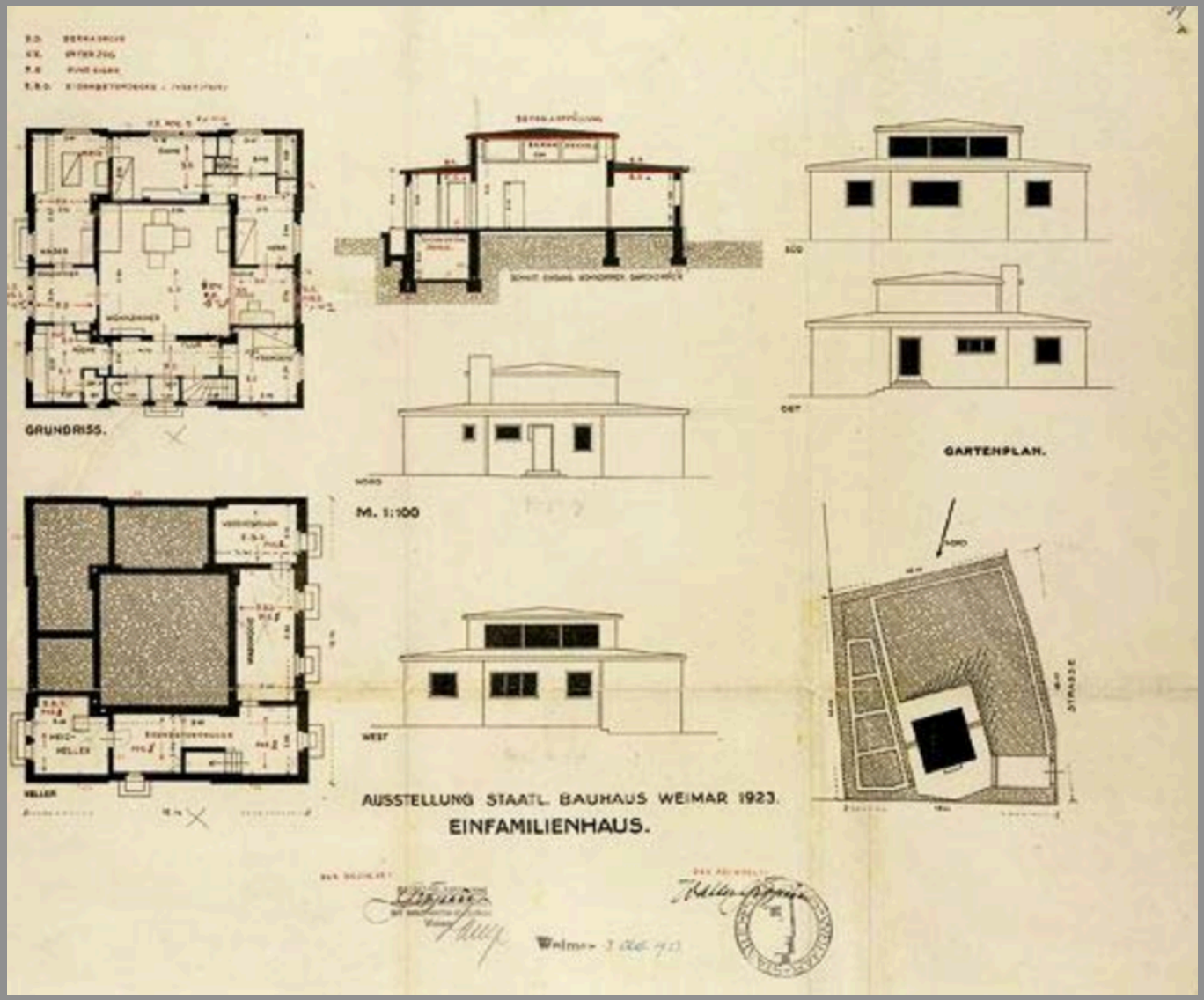


A Prototypal House at the Bauhaus: The “Haus am Horn” by Georg Muche (1923)

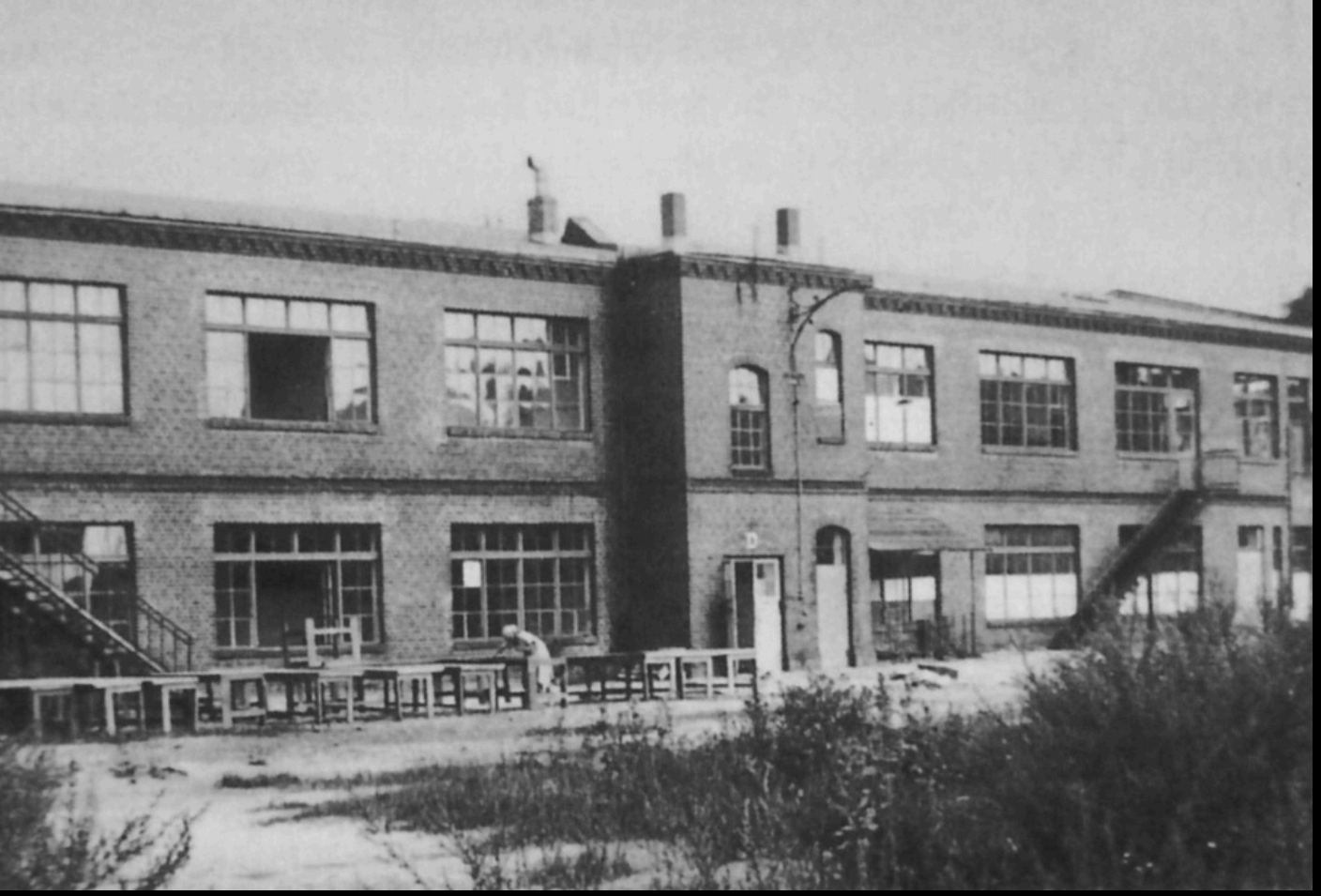


A laboratory for cooking

The building is a prototype for low-cost housing units designed taking into account economical and strictly functional purposes and it also features technologically advanced solutions for improving insulation. Prefabricated concrete panels make the outer skin. The development of the project, as well as its construction, implied a collaborative design process to which all the workshops of the Bauhaus took part.



All the furniture was specifically designed to fit the spaces and designed mostly by Marcel Breuer, Alma Buscher and Erich Dieckmann, still students at the time; textiles are by Martha Erps-Breuer while the lightings in tubular metal forms were designed by László Moholy-Nagy.



Berlin Bauhaus closed after 1 year and some of the students were arrested.

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The International Style

Ludwig Mies van der Rohe,

Seagram Building (1958),

New York City.







The day modern architecture died: April 1972

Charles Jencks
The Language of Post-Modern Architecture, 1977

Pruitt-Igoe, St Louis, Missouri.

Brief – Write a short summary paragraph (200 - 300 words) explaining how you will answer the question:

Critically analyse the impact of a thinker on a specific cultural or (art/design) movement

Which thinker will you focus on and how will you write about a art/design movement, design object or a designer?

Print it out and bring it to the seminar next week.