

Weimar, Germany 1919 post-war defeated and recovering from the Kaiser abdication of 1918 exhausted and in decline with many institutions lost. The strong culture of tradition was destitute. Weimar centrally located city with links to the capital Berlin renowned for its industrial past. The landscape posthumously needed revitalisation. With changing attitudes of socialism vs fascism, the hostile city awaited positive change that would enthuse and revive the surrounding communities still trying to repair the devastation and political system.

Responding to the challenge Walter Gropius was appointed head of the Staatliche's Bauhaus a merger of the Saxon grand Ducal art school and the Weimar academy of fine art. An architect that envisioned an image of a dystopian and modernist future. A basic avant-Garde aesthetic to a recognised industrial city. Opened 1st April 1919 an institution that would investigate materiality and modernity through the strict discipline of learning a craft, this would be Gropius's Bauhaus. The Staatliche's Bauhaus manifesto and program 1919 exclaims "Today art exists in isolation from which they have been rescued only through the conscious, co-operative effort of all craftsmen. Architects, painters must recognise anew and learn to grasp the composite character of a building and as both as an entity and in separate parts'.

This described the social climate of post-war Weimar, in correspondence from Gropius he states that to due to separate entity's we have held on to traditional views of art have become neglected. This quote from the Manifesto presents the Bauhaus program in its early infancy of collaboration. A revolutionary approach that that defines an institutions modernity through text during a time when it was needed most.

The appointment of Gropius's position as head of the Staatliche Bauhaus during 1919 brought a sense of belonging for Weimar. It was a manifesto that responded to the future but had the collaboration of the arts as its premise. The curriculum of the Bauhaus reformed the classical convention of academia. Placing a strong emphasis on 'workshops' it allowed students who attended to be at the centre of learning a craft. The Bauhaus theory was to eliminate separate entities of art and design, in a quote by Gropius 'Bauhaus theory was that all architecture and design, was an opportunity to introduce beauty and quality to all, through well designed and industrially produced items.

This method of teaching would later expel the Bauhaus's existence. Gropius's vision of a collaborative dialogue would be shared amongst staff who desired and valued the same idea of change. One member of Bauhaus staff I found a leader of the Bauhaus manifesto was Itten a swiss expressionist painter and theorist opened his own private art school in 1916. His curriculum focused on the shape & form, contrast and texture. Itten matured the basic principles of colour theory. Itten is now known as the grandfather of colour theory he found the first version of the colour star collaborating with Kandinsky a leading artist in the infantile period of abstract art also employed by Gropius. Kandinsky produced a basic questionnaire to his students using three primary colours red, yellow and blue.

This questionnaire used the basic theory to his students to allow exploration of three primary colours to utilise and produce a full colour palette purely made of three primary colours was innovative. Kandinsky quoted " colour is the power which directly influences the soul. Colour is the keyboard, the eyes are the hammers, the soul is the piano with many strings".

For me as a student reviewing the bauhaus's core structure of innovation and design throughout this essay. The collaboration of high quality designed industrial products, the art movements such as Dada and the functionality of modernity and materiality created at the Bauhaus is fundamentally based on the research produced by Itten and Kandinsky's colour theory. Every student that attended

Bauhaus had to understand the basics of shape and form and colour theory to make the products and art that is instantly recognisable today. However, I feel Itten and Kandinsky are sadly underappreciated as founding collaborators as Gropius is more famously recognised to me Gropius was just the purveyor of the Bauhaus Ideology. Itten and Kandinsky are what created the Bauhaus.

The reward of collaboration of the Bauhaus was that it formed a new vision of the Arts and crafts movements. Products fit for industry that are modernity in themselves and on the cutting edge of design. Understanding the basic skill of learning a craft, The Gropius manifesto within itself in the design. The Bauhaus gave back to Weimar what it had lost to economical downfall and political abdication.

Sadly, the rise of fascism would take hold and the prominence of The Nazi socialist party came to power, Bauhaus would be drawn to the attention of its new political party not to positive criticism it came under the eye of scrutiny. The Nazi Germany did not like collaboration, nor its modernist thinking of Arts and Crafts. The progressive attitude of the Bauhaus was one of strength to the Nazi party that favoured traditional German expressionists and mahogany wood over the infamous Gropius chair. Pity what devastation can do when the leader of a Nazi socialist party can't get into Art school, creates a political discourse to an arts institution's progressive leadership and reverts to a stagnant traditional art entity with a distain for collaboration.

Nazi's hated the Bauhaus ideology and would sadly close the Staatliche's Bauhaus in 1933. Bauhaus manifesto, although it felt defeated by the Nazi's, has succeeded and leads a curriculum that is used as the footsteps to every arts student practice in higher education.

My conclusion of the Bauhaus and collaboration is that Itten and Kandinsky's colour theory was the preliminary beginnings of Bauhaus, it was the core premise of every product and art movement produced in the Staatliche's Bauhaus. Made to explore materiality and modernity, it did. But it's the impact of the collaboration of Kandinsky and Itten that has succeeded, it created a culture of art schools that use colour theory as core curriculum.

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