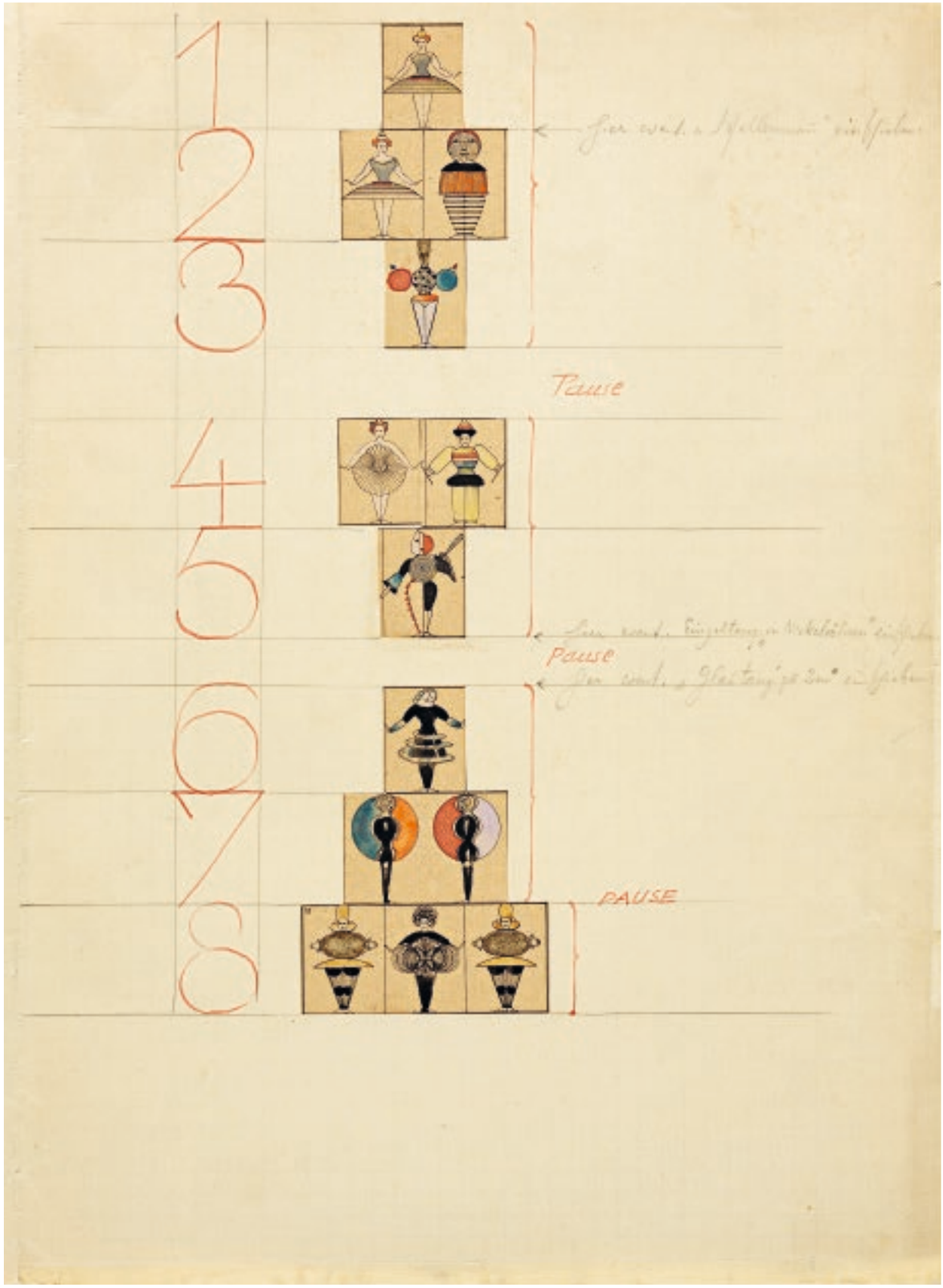


Fig. 1 Oskar Schlemmer, diagram of the figures for *The Triadic Ballet*, from the director's notes for the composer Hermann Scherchen, c. 1927, pencil and watercolour on printed images of the figures, collaged on typewriter paper, pencil and ink, 29.7 x 20.9 cm

Thomas Tode

The *Triadic Ballet*— A Grand Narrative in Refresh Mode

Case Study 1 Revivals: The *Triadic Ballet* by Oskar Schlemmer gained its present-day fame primarily through re-enactments documented on film and new stagings since 1970. The work was created before Oskar Schlemmer arrived at the Bauhaus in Weimar and was the product of long years of collaboration with the dancers Albert Burger and Elsa Hötzel from Stuttgart. After the premiere in 1922 in Stuttgart it was only performed a few times; even then it was modified and re-worked from performance to performance. Six of the original 18 costumes have survived in the original. The stage work is itself documented in collages, photographs, and drawings. A historical film fragment from 1926 shows Oskar Schlemmer, Lis Beyer, and Joost Schmidt dancing the *Triadic Ballet* in variations of the costumes.

Oskar Schlemmer's *Triadisches Ballett* (*Triadic Ballet*) premiered in Stuttgart in 1922: over the years, it has achieved the status of a grand narrative, or meta-narrative, of the theatrical arts at the Bauhaus, representing something like the accepted, condensed vision of the Bauhaus stage. However, Schlemmer had largely developed the piece before he came to the institute, and he had done so together with the often unmentioned artists Albert Burger and Elsa Hötzel. Under Schlemmer's direction it was staged only a few times at a half dozen venues. Its undiminished popularity is presumably related to the fact that, all in all, it operates figuratively and, despite its extensive use of typification and reduction, it places the human being at centre stage.[1] In the *Triadic Ballet* three dancers move through empty spaces with angular, disjointed and marionette-like motions. Their physical comedy stimulates the senses and is outdone only by the colourful and fantastic costumes, that resonate with a boisterous sense of humour. They recall harlequin, jumping jack and ballerina costumes from the Romantic tradition of the commedia dell'arte.

1 In some of Schlemmer's later Bauhaus dances, the dancers disappear entirely, causing the works to move in the direction of the optical 'light pieces' of abstract film. In the 'Kulissentanz' (Scenery dance), vertical rectangles carried by concealed dancers dance in a black space (moving similarly to the squares in *Rhythmus 21* [*Rhythm 21*], dir. Hans Richter, Germany, 1921/23); in 'Stäbetanz' (Pole dance) illuminated poles dance within a black space, attached to the arms and legs of an invisible dancer in a black unitard (moving similarly to the harp motif in *Symphonie Diagonale* [Diagonal symphony], dir. Viking Eggeling with Erna Niemeyer, Germany, 1924/25). The same is valid for 'Reifentanz' (Hoop Dance).

Fig. 2 Unknown, *White tulle disc costume* from *The Triadic Ballet*, photograph c. 1927, silver-gelatin paper, 11.2 x 8.4 cm

Fig. 3 Ernst Schneider, group photograph of all the figures in *The Triadic Ballet*, from the director's notes for the composer Hermann Scherchen, with note: 'Total overview (bad photo)', 1927, silver-gelatin paper, fixed on paper, 29.7 x 20.9 cm

Fig. 4 Unknown, *Wire* costume and *Gold Sphere* costume, from *The Triadic Ballett*, 1932, silver-gelatin paper, 12.5 x 17.1 cm

These 'full-body masks' help to avoid personal expression, in order to emphasise the metaphorical aspect. Their stylised, staccato-like movements deal with the increasingly technological nature of society, but attempt to put a positive spin on it: 'Not whining about mechanisation, but joy about precision! The artists are ready to convert the darker sides and danger of their mechanical age into the bright side of exact metaphysics'.[2] Schlemmer's metaphysics is at the same time the weakness and the danger of today's new productions of the piece. He saw precision as the 'instinctive salvation from our age's chaos and yearning for form'—an age in which the Bauhaus had appeared as the 'Cathedral of Socialism'—and he sought to use the triad to overcome the 'monomaniac ego' as well as dualistic dichotomies in favour of the collective.[3] Nevertheless, every new production has to ask which of Schlemmer's ideologemes (technologisation, optimism for shaping society, the collective) is still current and relevant in its own time.

New productions of Shakespeare adhere to his text; new productions of Schlemmer, to his 18 costume designs! A few preserved originals stand as museum pieces in the Staatsgalerie Stuttgart, having been retired from service for conservation reasons. However, the costumes are also preserved in colour in the form of watercolours (fig. 1) and also in a few black-and-white photos (figs. 2–4), which have often been used as the basis for copying the costumes—leading to their authenticity even becoming the subject of a court case in 2014.[4] The 'original' as sacred relic! It has correctly been noted that it is impossible to move as elegantly and nimbly in the voluminous costumes as in classical ballet or expressive dance. This restriction deliberately requires motions that are abstracted, simplified and reduced to the essential. Like the plump Michelin Man, which one jury has selected as the 'greatest logo in history', Schlemmer's costume designs have become his trademark. By contrast, choreographies, tempos and dance steps are traditionally passed down orally and only sparsely documented.[5] Furthermore, the ballet was a work in progress that continued to be developed with each staging, including the fact that it was often presented with a new musical score. It is thus problematic to look at the *Triadic Ballet* as a choreographically finalised 'original' that could

2 Schlemmer 1990, p. 163.

3 Ibid., pp. 163, 169 and 165.

4 *Stuttgarter Zeitung*, 27.1.2014.

5 See the material in Scheper 1989.

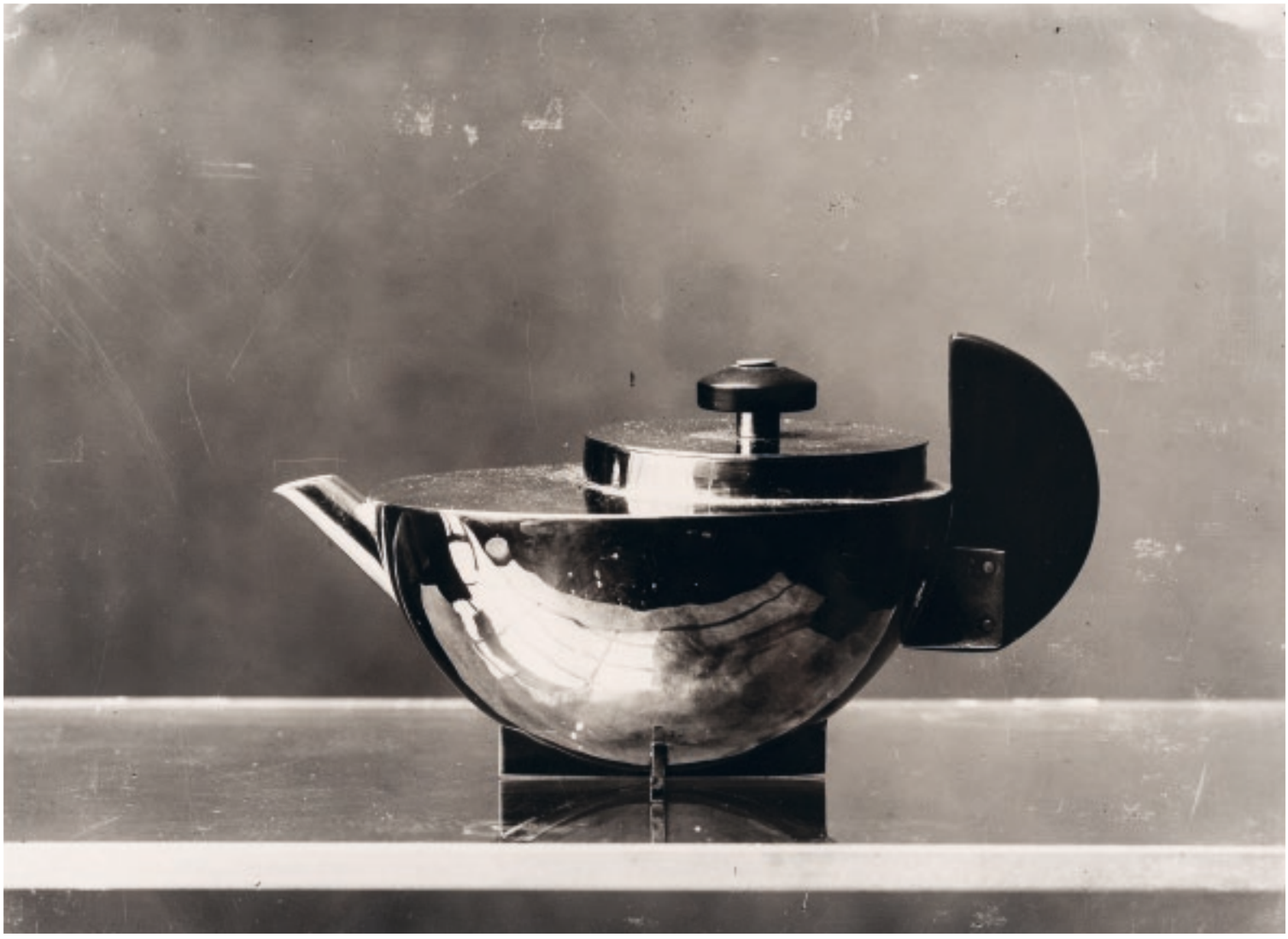


Fig. 1 Lucia Moholy, *Tea Infuser, Model MT 49 / ME 8* by Marianne Brandt, 1924, authorised print from a glass negative, silver-gelatin paper, 12.2 x 17 cm

Fig. 2 Herbert Bayer, insert from the 'Catalogue of Models' for the *Tea Infuser, Model ME 8*, 1925, letterpress printing on art paper, 29.7 x 21 cm

Case Study 2 Unity in Diversity: Marianne Brandt's tea infuser is regarded as one of the so-called Bauhaus icons. The small vessel was indeed one of the first pieces that the artist designed while she was an apprentice from 1924 in the metal workshop at the Bauhaus Weimar. It is composed out of simple basic forms, which she made by hand in the workshop. Despite its modern formal language, the tea infuser never became a prototype for industrial serial production. The 'Catalogue of Models' lists it under the technical sounding name ME 8, promoting it as 'silver, precisely handcrafted'. Its outstanding features are the quick preparation of tea, the easy handling, and a lid that closes tightly. Eight examples of the tea infuser are known today. They demonstrate the intensive craftwork training at the Bauhaus.

Annemarie Jaeggi

Unity in Diversity

The Tea Infuser Model *MT 49/ME 8* that Marianne Brandt created in 1924 is among the early works she completed during her training at the Weimar Bauhaus (fig. 1). Today it enjoys a certain cult status and is to be found in every survey of the art school and handbook of modernist design. It is widely recognised as a 'Bauhaus icon', indeed, it directly embodies the slogan which Walter Gropius proclaimed in 1923: 'art and technology—a new unity'. The infuser shares this standing with the Bauhaus lamps (Carl Jakob Jucker and Wilhelm Wagenfeld) developed shortly before it and the tubular steel furniture (Marcel Breuer) created somewhat later. However, while both of these works went into serial production and—particularly after the Second World War—were produced in very large numbers, the tea infuser essentially remained a unique object.

Brandt entered the metal workshop in the summer semester of 1924, when it had firmly established itself in terms of personnel and had reoriented itself in terms of content.[1] Johannes Itten had renounced his position as form master at the beginning of 1922 and, when he left in the spring of 1923, the students in this class who had come with him to Weimar, primarily from Vienna, also left the Bauhaus. After temporary appointments and shifting leadership, the situation became stabilised through the hiring of Christian Dell as work master in 1922 and, finally, of László Moholy-Nagy in 1923 to succeed Itten as form master of the metal workshop. Brandt had already stood out as particularly talented in the preliminary course, and she was accepted into

1 Regarding the history of the metal workshop, the account here is based on Weber 1992, pp. 9–41.

Fig. 1 Erich Consemüller, Woman in Club Chair B3 by Marcel Breuer, mask by Oskar Schlemmer, dress fabric by Lis Beyer, c.1927, modern print c.1967, negative dimensions 9 x 12 cm

Case Study 5 Becoming Famous: Among other things, it was the circulation of images that made the Bauhaus famous. Erich Consemüller's photograph *Woman in Club Chair B3 by Marcel Breuer* was one of these images. Even today it continues to be utilised in a great variety of contexts, and it has been recast by contemporary female artists. Today the mask still makes us ponder the riddle of which member of the Bauhaus, wearing her fashionably short Bauhaus dress, took a seat on Breuer's *Wassily Chair* back then: was it Ise Gropius, Lis Beyer, Ruth Hollós (-Consemüller) or Immeke Schwollmann?

Fig. 2 Heidi Specker, *Mask*, 2017, colour print, 60 x 40 cm

Mercedes Valdivieso

Who's that Woman in Marcel Breuer's Tubular Steel Chair?

Seemingly relaxed and in a casual and self-confident pose, with her right elbow leaning on the armrest and her shapely legs crossed, a masked woman is seated on an 'incunabulum of modernism' or a 'design classic', as Marcel Breuer's tubular steel chair is often unctuosly called (fig. 1). Like Mies van der Rohe's *Barcelona Chair*, the *Wassily Chair*—which has been marketed under this name since the 1960s—has become a symbol of a posh lifestyle, and it can now frequently be found in the foyers of museums and banks in addition to being a special favourite at art fairs.[1]

Marcel Breuer designed the chair in 1925, shortly after rising to become the 'junior master' of the furniture workshop in Dessau at the age of just 23, after completing his training at the Bauhaus. The chair's original name was less glamorous: *Club Chair B3*. Nonetheless, it completely and utterly corresponded to the *Zeitgeist* of that period, the aesthetic of objectivity, functionality and the machine or laboratory: metal furniture represented 'indispensable apparatuses of modern life', as Breuer wrote in 1928.[2]

It was supposedly Breuer's newly purchased Adler bicycle which led him to the idea of using bent tubular steel for manufacturing furniture.[3] The cycle's simultaneous robustness and lightness fascinated him. And the *Club Chair with*

1 Wilk 1981, p. 188.

2 Breuer 1928, p. 11.

3 Wilk 1981, p. 37. This anecdote may have inspired the chalk and watercolour-wash drawing *Hilde mit Föhn, Fahrrad und Breuer-Stuhl* (*Hilde with Hairdryer, Bicycle and Breuer Chair*), which Karl Hubbuch made of the Bauhaus student, who was also his wife; reproduction in Feierabend/Fiedler 1999, p. 327.

Fig. 8 Postage stamp with Oskar Schlemmer's *Bauhaus Stairway*, published by the West German postal service, 15.4.1975 (release date), 4.4 x 2.6 cm

Fig. 9 Oskar Schlemmer's *Bauhaus Stairway* in the living room of Philip C. Johnson's New York apartment, c.1933

However, the painting was created not at the Bauhaus in Dessau, but in Wrocław (now in Poland, then the German town of Breslau)—and not until 1932. Oskar Schlemmer was teaching there at the Staatliche Akademie für Kunst und Kunstgewerbe (State Academy for Fine and Applied Art), where he had begun in the winter semester of 1929. Disappointed and disillusioned, he had left the Bauhaus during the directorship of Hannes Meyer, because his idealistic notions were no longer met with anything but criticism there. Three years later, from far-off Wrocław, he nonetheless looked back on the school with fondness and perhaps also nostalgia. That summer he had heard news about plans for the school's closing, and the corresponding resolution proposed by the town council's Nazi group was actually passed on 22 August 1932. No one knew if and how the school would continue to exist. The working drawing for the painting was created at that time and is dated '4 September 32' (fig. 1).

The slender young man is clearly sketched into this drawing. It is a figure of order and proportion, like those which can be found in many of Schlemmer's works. According to ancient ideas, the human body reflects the proportions of a harmonious cosmological order—for example, in relationships like the golden ratio. Schlemmer had taught this spiritual order in his course 'Der Mensch' (The Human Being). In the *Bauhaus Stairway*, he once again inscribes *this* vision of the order of humanity and space into an idealised image of the Bauhaus. Malice and criticism were far from his mind here. This painting is Schlemmer's personal and artistic summation of his period at the school and simultaneously his statement that the Bauhaus is to be understood as a spiritual place.

He was able to exhibit and sell the painting just after completing it. It may be his best, he wrote on 4 April 1933 to its purchaser, the American architect Philip C. Johnson (fig. 9), who donated it to New York's Museum of Modern Art in 1942.[3] Schlemmer, who died in 1943, would never see the painting again; however, his brother Casca produced a copy (fig. 10). In 2000 Schlemmer's daughter Ute Jaina unsuccessfully tried to use long-settled disagreements about the price paid for it as a reason to block the return of the painting, which was in Germany at that moment, to the US.[4] That may have been the last shrill climax in the painting's long history, which began in the US.

Generations of visitors to MoMA have passed by the painting on the stairway while going from the first to the second storey. This hanging was also retained in the new building in 1983. Those were the key decades when the canonisation of modern painting took place, and MoMA was one

3 Maur 1979, p. 106.

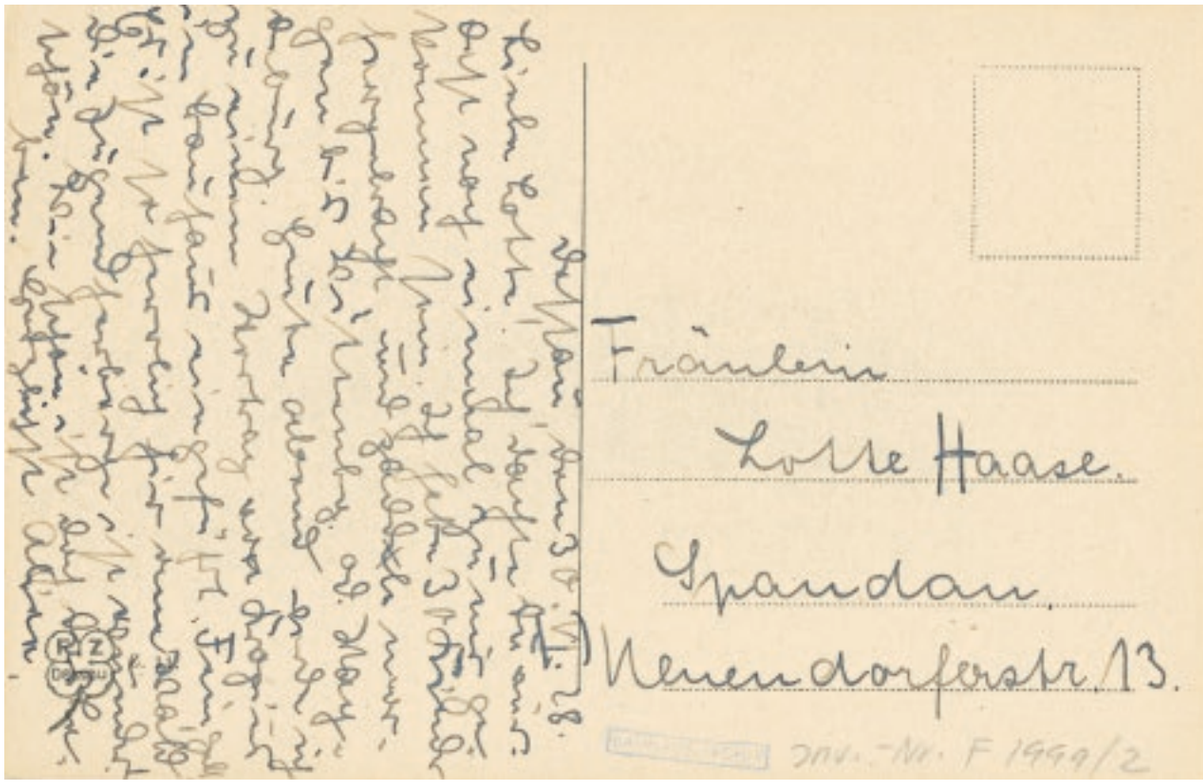
4 Raue 2014, pp. 85–91.

Fig. 10 Carl (Casca) Schlemmer, *Bauhaus Stairway*, 1958,
oil on canvas, 162 x 103 cm

Fig. 10 This Bauhaus photographic postcard is labelled in the lower-case lettering characteristic of the Bauhaus and has a printed reference to the photographer Lucia Moholy.

Figs. 10, 11 Lucia Moholy, Bauhaus photographic postcard of the Bauhaus building in Dessau, 1925/26, silver-gelatin paper with postcard label on back, 9 x 14.1 cm

Fig. 12 For this photographic postcard the publishers FZ Dessau used Lucia Moholy's photograph; in this later edition the scaffolding in front of the balconies of the Prellerhaus was eliminated from the image.



Figs. 12, 13 FZ (presumably Franz Zabel) Dessau, Photographic postcard of the Bauhaus building in Dessau, 1925/26, photogravure with postcard label on back, 9 x 13.9 cm

Figs. 9–13 In 1926 the Hamburg shipowner Eberhard Thost commissioned from the Bauhaus a carpet for the dining room of his home on the Alster river. A design by Gertrud Arndt was modified several times according to the client's wishes and was produced in 1927. The *Teppich Thost* (Thost carpet) remained in the family's possession until 1972.

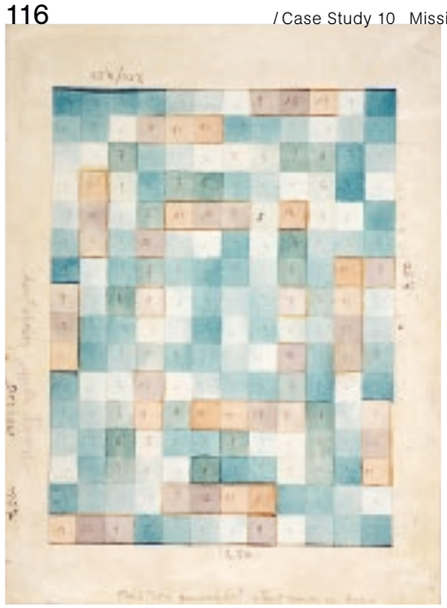


Fig. 9 Gertrud Arndt, Design for the *Teppich Thost* with coloured squares numbered, 1927, watercolours over pencil and collage, 29.3 x 23 cm

Fig. 10 Gertrud Arndt, *Teppich Thost*, 1927, Smyrna cross-stitch, wool on undyed hemp warp, 443 x 371 cm

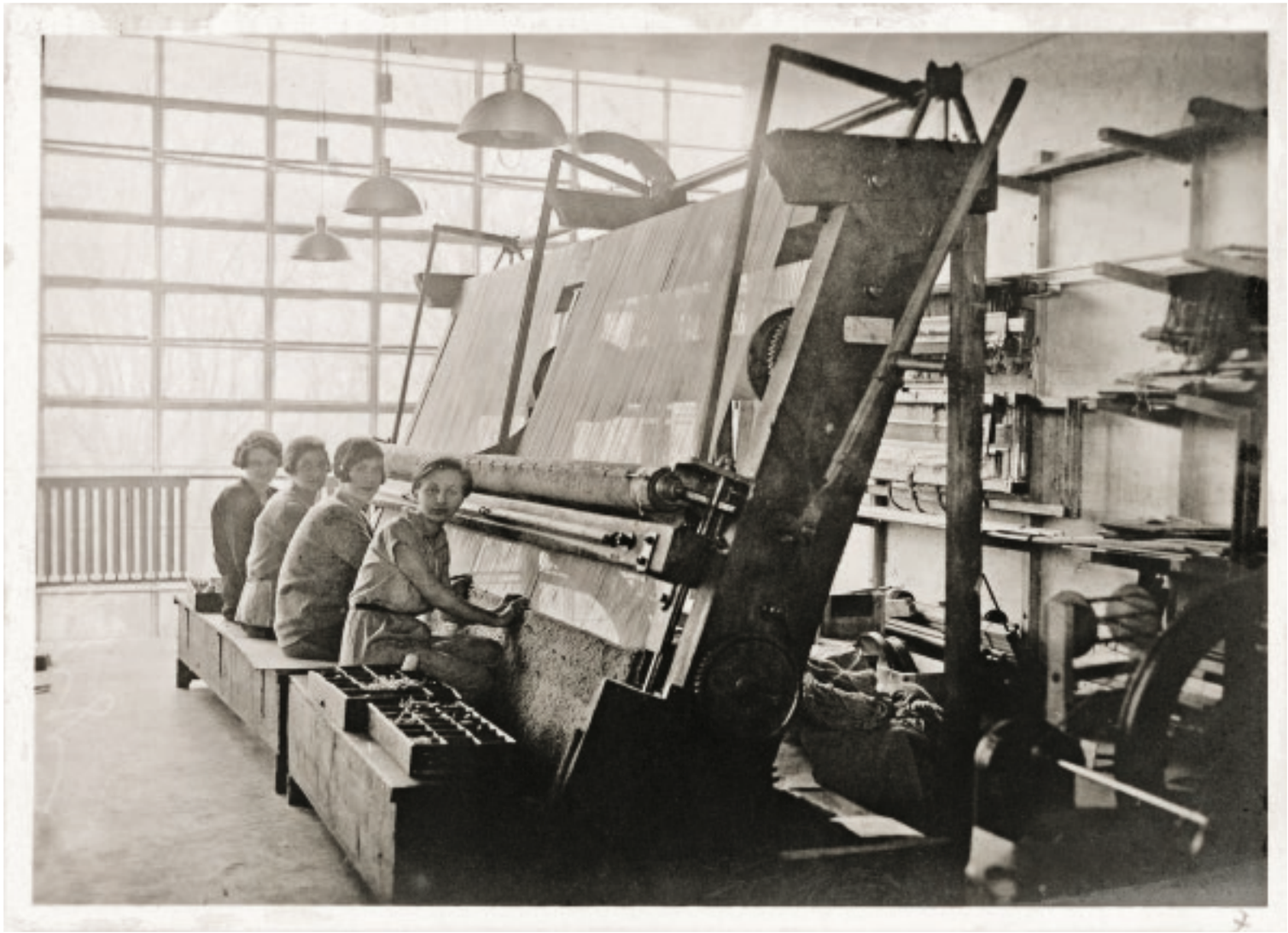


Abb. 11 Unknown, View of the weaving workshop at the Bauhaus Dessau, Gertrud Arndt (in front) and three unknown weavers working on the *Teppich Thost*, 1927, silver-gelatin paper, 6.4 x 8.6 cm

Fig. 12 Gertrud Arndt, Card with numbered wool samples for the *Teppich Thost*, 1927, ink and pencil on paper, 33 x 17 cm

Fig. 13 Gertrud Arndt, List of dyes and wool samples for the *Teppich Thost*, 1927, wool threads and ink, pencil, water colours on paper, 34.2 x 23.3 cm

Fig. 9 Hannah Höch, *Von oben* (*From Above*), 1926/27, photomontage on paper on cardboard, 31.8 x 23.2 cm, no. 2 on Höch's exhibition list

Fig. 10 Hannah Höch, *Bürgerliches Brautpaar* (*Streit*) (*Bourgeois Wedding Couple* [*Quarrel*]), 1919, photomontage, 38 x 30.6 cm, no. 6 on Höch's exhibition list

abstraction,[3] but also by the mutual declarations of sympathy between Dadaists and members of the Bauhaus.[4] That is true even if these did not go far enough to provide much weight to 'Oberdada' Johannes Baader's request in 1920 to risk the 'final and decisive' Dada experiment at the Bauhaus. Walter Gropius dodged ironically with his explanation that the Bauhaus was already doing so many experiments '[…] that, at the moment, we shrink at the thought of new ones. That may be very un-Dadaistic, but apparently we have just not yet become completely ready for Dada'.[5] It is possible that Baader, as 'President of the Earth and Globe', would have declared the Bauhaus a branch office of Dada and provoked them with megalomaniacal visions of the World Temple as well as deconstructive apocalyptic assemblages.[6] Meanwhile, photomontages took on a special significance as an artistic genre at the Bauhaus, because they were created parallel to the workshop pieces and—often never made public—could be admired only in retrospect.[7] As with all works based on photographic experimentation, László Moholy-Nagy played a particularly substantial role in spreading this process at the Bauhaus.[8] It is remarkable that the portfolio which Gropius's Bauhaus colleagues gave him as a present to remember them by in 1928 contained many portrait photomontages (figs. 2, 10, 11).[9]

With this avant-garde process, Dada and Bauhaus artists rode on the modernist dynamic and catapulted the visual quotation of the cut-out portrait photograph into the simultaneity of ruptures, superimpositions, cuts, divergent perspectives, concurrent sensations—comparable to a 'static film'.[10] Dynamising the image of the face in this way could make their avant-garde and critical dissociation from traditional portrait photography, as a medium of bourgeois status display, all the more clear. Industrialisation, mass society, the First World War and revolutions unleashed a crisis of the subject, which also became a crisis of art and particularly of the photographic art of portraiture. The montage thus became, so to speak, the artistic practice of crisis.

3 See Bergius 2000.

4 See Ralf Burmeister's essay in this catalogue.

5 Correspondence between Johannes Baader and Walter Gropius, 31 May 1920 to 18 June 1920, cited in Bergius 1979, p. 88.

6 See Hanne Bergius, 'Johannes Baader: Oberdada; Exzentrische Parodie des Architektendaseins' in ibid., pp. 77–88.

7 See, most recently, Exh. Cat. One and One is Four 2016; Exh. Cat. Mies van der Rohe 2016/2017

8 From 1920 friendships began to develop between Moholy-Nagy and Höch as well as collaborations between Moholy-Nagy and Hausmann, with the latter even leading him to offer Hausmann a lectureship in photography at the New Bauhaus in Chicago in 1938.

9 *9 Jahre Bauhaus* (*9 Years of Bauhaus*), 1928.

10 Hausmann 1931.

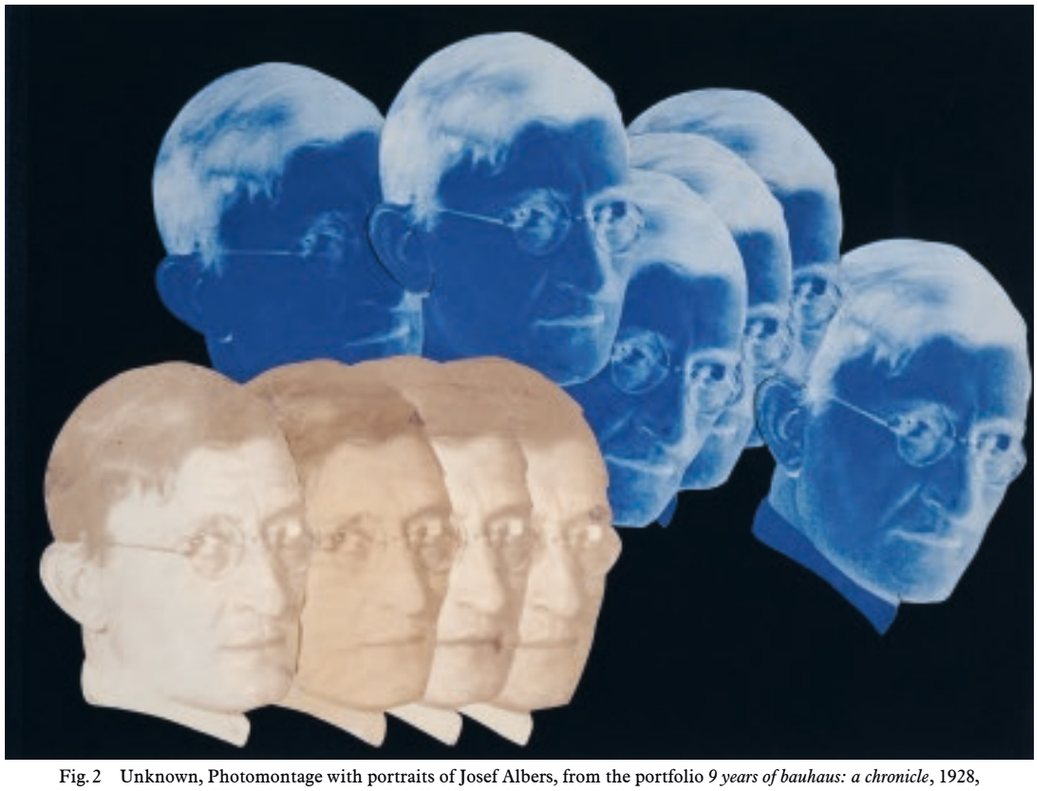


Fig. 2 Unknown, Photomontage with portraits of Josef Albers, from the portfolio *9 years of bauhaus: a chronicle*, 1928, cyanotype, blue negative (or ozalid) image, brown positive image on cardboard, 41.7 x 55 cm

Fig. 3 Herbert Bayer, *Self-Portrait*, 1932, photograph of the original photomontage, silver-gelatin paper, 39.8 x 29.8 cm

Dada Portrait Montages as Media Critique

The Dadaist photomontage emerged in 1918 as a critical reaction to the mass-production of portrait photographs of soldiers, whose faces—cut off from the individual, alienated from themselves and frozen into a mask—were glued like postage stamps on to prefabricated prints of uniformed bodies. And all of this was coupled with the blessing: 'God be with us'.[11] The Dadaists were clear-sighted in reflecting upon the fact that, since the 19th century, the new conditions of photographic production—its mechanical fixation, reproduction and distribution—had rendered the face accessible and manipulable in the context of sociopolitical power relations, thus irresistibly raising the question of identity and authenticity. The Dadaist 'fool's game from nothing' thought up grotesque processes of alienating effects in order to radically doubt these conditions. Dada inserted an incision between head and body. The Berlin Dadaists carried out their controversial mixing up, displacements of eyes and mouths and segmentations of faces—often combined with fragments of text and mixed-media techniques—primarily on the portraits of celebrities from politics, film and the world of the 'New Woman', who contributed to the massive boom of faces in the illustrated magazines and was marketed in a sensationalising manner in the increasing 'white-out' of the emerging media industry,[12] particularly in the *Berliner Illustrierte Zeitung*. The contradictions between the perception of media manifestations, on the one hand, and sociopolitical reality, on the other, were enlighteningly conscious by the photomontages—using examples like the 'representatives of the people without a people' or the 'petit-bourgeois excellencies' in George Grosz's *Galerie deutscher Mannesschönheit* (*Gallery of German Manly Beauty*; 1919; fig. 5) and Hannah Höch's *Dada-Rundschau* (*Dada panorama*; 1919).[13] In the montage process the alienated portraits became part of the fragmented, unfathomable world of contemporary events and, likewise, of an inscrutably dynamic process of energetic, dancing and jumping bodies and rolling wheels—signs of the awakening of an ironic and timely scepticism towards all minds thinking non-simultaneously.

11 See Bergius 2000, fig. 1.

12 The 'white-out' as the 'most powerful strike measure against insight', see Kracauer 1977.

13 See Huelsenbeck 1920 (b).

perception in accordance with contemporary technological innovations.

Both Moholy-Nagy, in the context of floating planes and lines (fig. 8), and Mies van der Rohe, in his own architectural visions of a 'structure breathing light and space', were able to demonstrate how the photomontage process became stimulatingly integrated into processes of abstraction.[17] As the 'typophoto', in the combination of photo and text, this process would additionally establish itself to great effect in the applied realm of communication media, particularly in the field of exhibitions.[18] In 1932 the political montage *Schlag gegen das Bauhaus* (*Blow against the Bauhaus*) by Iwao Yamawaki suddenly replaced the optimistic march into the future of a new age with the synchronised march of the Gestapo and right-wing nationalist media mogul Alfred Hugenberg, which seems to echo against the tumbling Bauhaus architecture of Dessau and elicit terror in the faces of the Bauhaus students. At the same time, Herbert Bayer unleashed the Surrealist shock of the medial ambivalence between the photograph's being brought to death and brought to life by de-constructing the setting of his self-portrait (fig. 3).

Fig. 9 Irene Hoffmann, Woman with Tea Cart and Cantilever Chair, 1932, photomontage, ink, paper and typewritten label on cardboard, 41.8 x 30 cm

17 Mies van der Rohe, cited in Neumeyer 1986, p. 237. It seems doubtful to me that Mies had already taken part in the opening of the *First International Dada Fair* in 1920, because he cannot be clearly identified on one of the photographs of the Dada fair. Through their common membership in the Novembergruppe, Mies and the Dadaists had known each other since 1919. Over the course of the 1920s he provided friendly support to Höch and began collecting collages by Kurt Schwitters, who according to Hans Richter, integrated Mies's 'thick pencil' into the Merzbau known as 'Kathedrale des erotischen Elends' (Cathedral of erotic misery). In 1931 Hausmann contacted Mies seeking a lectureship and wanting to give an individual lecture on 'The Development of Film'. Höch was supposed to have an exhibition at the Bauhaus in 1932 (see Ralf Burmeister's essay in this catalogue).

18 Moholy-Nagy 1925. Since the 1920s the *First International Dada Fair* (Berlin, 1920), additional Dada exhibitions (Cologne, Paris and New York), *Pressa* (Cologne, 1927), the AHAG-Sommerfeld exhibition (Berlin, 1928), *International Exhibition of the Deutscher Werkbund: Film and Photo* (Stuttgart et al., 1929 ff.), the exhibition *Photomontage* (Berlin, 1931), the *German Building Exhibition* (Berlin, 1931), *Photography and Advertising* (Essen, 1932) and the *International Surrealist Exhibitions* (Paris, 1925, 1928, 1936, 1938; New York, 1931; London 1936) had already been presenting an abundance of new-won experimental montage concepts in various media.

Fig. 10 Marianne Brandt, *me* (metal workshop) from the portfolio *9 years of bauhaus: a chronicle*, 1928, photomontage with original photographs on cardboard, 54 x 41 cm

Fig. 1 Sasha Stone (Berliner Bild-Bericht), Official Pavilion of the German Reich at the World's Fair in Barcelona by Ludwig Mies van der Rohe, 1929, silver-gelatin paper, 45 x 60 cm

Ursula Müller

Mies van der Rohe and the Bauhaus

Contrary to a now popular notion, the Bauhaus did not pursue the development of a unified style at any point in its 14 years of existence. Instead—in its search for aesthetic connections between art, crafts and life that were relevant for its time—the design school was defined by the emergence of extremely diverse design solutions. Within this context, the focus of its open-ended interdisciplinary experiment was to be the *Gesamtkunstwerk*, or total work of art, with architecture leading the way: 'The complete building is the final aim of the visual arts'.[1]

Thus it was not surprising when, in April 1930, the Bauhaus once again hired an architect who had risen to become an important representative of the 'New Architecture' to serve as its director: Ludwig Mies van der Rohe. With his projects for glass high-rises since 1919 and his directing and participating in the Stuttgart exhibition *Die Wohnung* (*The Flat*), whose most important contribution was the Weißenhof Estate (1925–1927), Mies already had substantial successes to his name. However, it was the German Pavilion, which he and Lilly Reich built for the 1929 World's Fair in Barcelona,[2] that first brought Mies broad recognition (figs. 1, 2).[3] That is

Case Study 14 The Model Teacher: Mies van der Rohe's Barcelona Pavilion of 1929 is an icon of modernist architecture, although the pavilion as a temporary exhibition building only existed for a brief time and until it was re-erected in the 1980s was only documented in a few historical photographs. One year after the World's Fair in Barcelona Mies assumed the post of the third and last director of the Bauhaus in Dessau and re-organised the teaching. His design principles and representation techniques, his preference for high-quality materials, and his generous treatment of space became the model in Mies' architecture classes at the Bauhaus. Even furniture designed by Mies re-appear in the architecture drawings of his students and later private pupils.

1 Walter Gropius's formulation of his demand in the 'Manifest und Programm des Staatlichen Bauhauses in Weimar' (Manifesto and programme of the State Bauhaus in Weimar), April 1919, trans. in Gropius 1970, p. 9.

2 Lilly Reich's status as co-creator of the Barcelona Pavilion is not explicitly documented. However, she assisted Mies with the task of organising and designing all the German sections at the World's Fair. From 1927 both of them had additionally already 'developed a common formal idiom of design, which they repeated and varied'. See Schulze 1979, p.100; Lange 2006, p.11; cited in Droste 2017, p.107 and 289, n. 29.

3 Wingler 1975, pp. 500–508.