Bauhaus Travel Book

Weimar Dessau Berlin

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Printing and binding
Print Consult

Paper
Amber Graphic

MIX
Paper from responsible sources
FSC® C084279
FSC
www.fsc.org

Verlagsgruppe Random House
FSC® N001967

Printed in Slovakia

Revised edition of
first publication 2011

ISBN 978-3-7913-8253-1
(English edition)
ISBN 978-3-7913-8244-9
(German edition)

With support from

KULTURSTIFTUNG DES BUNDES

funded by the German
Federal Cultural Foundation

Prestel
Munich · London · New York

PRESTEL

Weimar

Dessau

Map 184/185

Berlin

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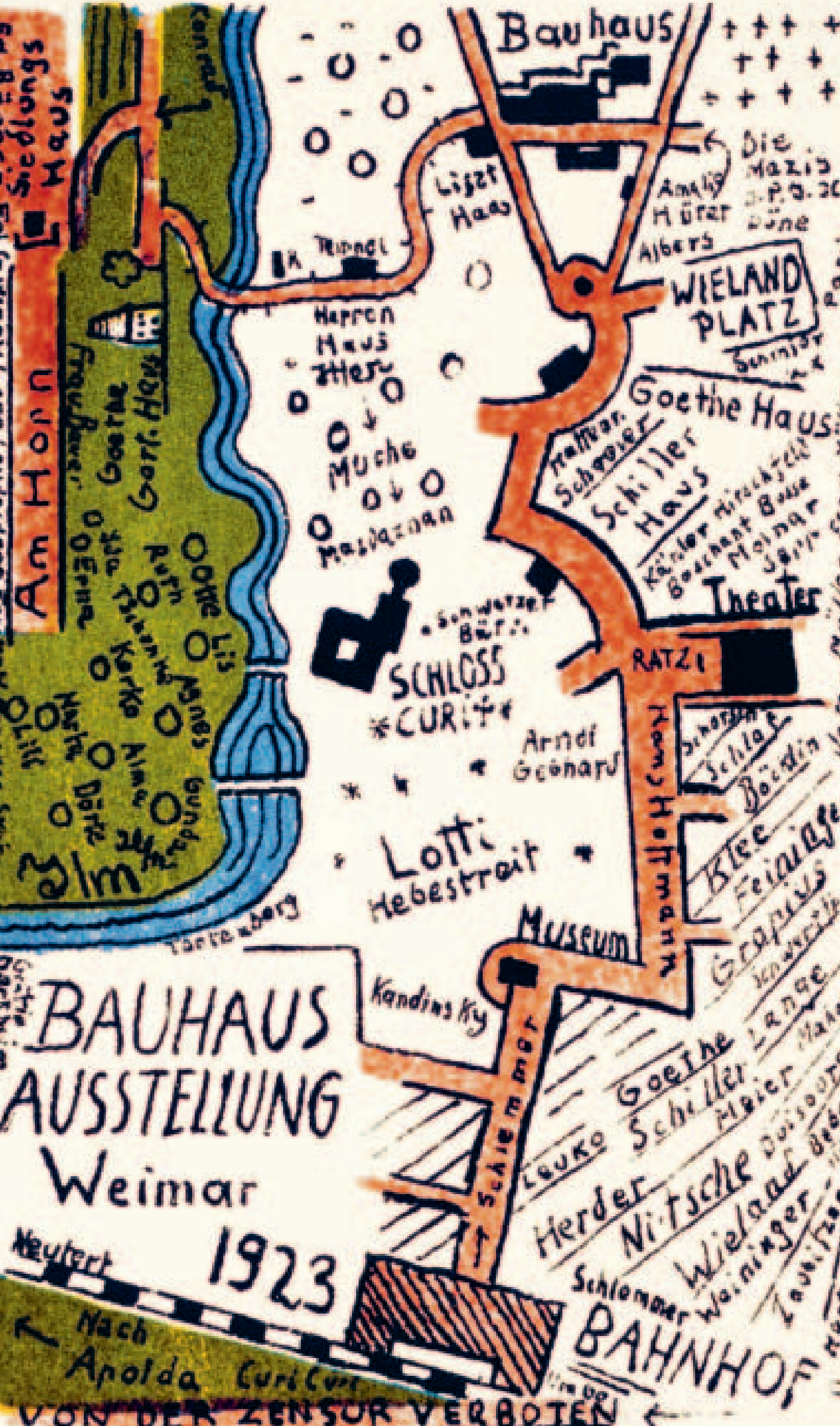
Kurt Schmidt, topography of the Bauhäusler
(Bauhaus postcard No. 19), 1923



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Herren Haus
WIELAND PLATZ
Goethe Haus
Schiller Haus
Theater
Muche
Mazdaznan
Schwarzer Bär
SCHLOSS
CURIE
RATZ
Arndt
Lotti
Hebestrait
Museum
Kandinsky
Klee
Gropius
Am Horn
Siedlungs Haus
Goethe Gart. Haus
Ilm
Goethe
Schiller
Herder
Wieland
Schlemmer
BAUHAUS
AUSSTELLUNG
Weimar
1923
Nach
Apolda
BAHNHOF
VON DER ZENSUR VERBOTEN


magdeburg
D-ZUG FRANKFURT-DESSAU-BERLIN
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Flugverbindung
nach BERLIN **45** Min. Flugdauer **14,-** RM.
nach LEIPZIG **25** Min. Flugdauer **8,50** RM.

ca. [illegible] Straßen [illegible] nach LEIPZIG
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Previous page: Joost Schmidt, cover of the pamphlet "dessau," 1932

Hannes Meyer, page from the brochure "bauhaus / junge menschen kommt ans bauhaus!", 1929

Journey to the Bauhaus
Thoughts on a Travel Book

In 2019 the Bauhaus is celebrating the 100th anniversary of its founding. Initiated in Weimar in 1919, relocated to Dessau in 1925 and closed in Berlin in 1933, under pressure from the Nazis, the Bauhaus is still influential around the world today. In its international form, it is one of Germany's most successful cultural exports. Many realities, places, and narratives are linked with the Bauhaus. The present book provides an opportunity to point out facets of the history of its influence and reception in Weimar, Dessau, and Berlin.
The Bauhaus was a vibrant school and provided a place for experimentation in every area of design. Full of curiosity, its members explored new terrain. In doing so, they were seeking nothing less than a revolution of everyday life, in order to improve how people live and their coexistence in society. These questions are just as pressing and relevant today as 100 years ago.

Today, the Bauhaus often stands for Modernism per se: the name used to refer to the epoch as a whole. All of this raises the question of how an academy of design that existed for only 14 years and trained no more than 1250 students can have achieved such worldwide importance. There is no simple answer. According to Ludwig Mies van der Rohe, the third and final director of the Bauhaus, the influence of the Bauhaus arose from the fact "that it was an idea." As Mies claimed, "This kind of resonance" could not be "achieved through organization, nor through propaganda. Only an idea has the power to disseminate itself so broadly." Perhaps this also explains why today the Bauhaus is often regarded as something isolated: as placeless. Certainly, it is highly enthralling to pursue the concrete geographic stations of the Bauhaus and to examine the history of its artistic and political influence in relation to concrete locations.

The present travel book embodies a search for traces, one which leads from Weimar — where the Bauhaus was founded in 1919 — to Dessau — where art and technology were joined to form a new unity — and finally to Berlin. There, in 1933, the Bauhaus experiment ended under tremendous intellectual pressure. This book, however, is not devoted to a historically correct review of the school's evolution. It seeks instead to establish connections, to delineate networks, to highlight the polymorphic character of the Bauhaus, and to inform readers about the subsequent destinies of a number of important "Bauhäusler." It is not then, simply a question of Weimar, Dessau, and Berlin, but of a number of byways as well: for example, the church in Gelmeroda, a lifelong motif for Feininger of the former Bauhaus ceramics workshop in Dornburg, or the Rabe House in Zwenkau near Leipzig, for which Oskar Schlemmer executed wall designs. Such striking stations are associated with astonishing discoveries, as historic architecture from the Bauhaus period is juxtaposed with objects through which former Bauhaus members shaped postwar Modernism. This book, then, doesn't present a process that has been terminated, but instead presents the Bauhaus as a model that still has the power to transform society, to shape the human environment — not excluding instances of failures.

The journey of the Bauhaus goes all the way back to 1915–16, when Walter Gropius was considered as a potential successor to Henry van der Velde as the director of the Kunstgewerbeschule, or School of Arts and Crafts, in Weimar. At that time, he composed an exposé that already voices the core ideas of the later Bauhaus program. It speaks of a working collective composed of "architects, sculptors, and workers of all ranks," modeled on the masons' lodges of the Middle Ages. In 1919, stimulated by seminal discussions held by the Workers' Council for Art, Gropius published a manifesto which would enter history as the founding document of the Bauhaus. "The ultimate aim of creative activity is building," it reads, before concluding in an emphatic appeal: "Together, let us will, conceive, and create the new building of the future, which will combine architecture, sculpture, and painting in a single form, and will rise one day toward the heavens from the hands of a million workers as the crystalline symbol of a new and coming faith." In Weimar, the Academy of Fine Arts was amalgamated with the School of Arts and Crafts. Gropius sought an incisive concept for this act of reform and its new program: the Bauhaus, or School of Building. It became a unique marketing device, a seal of quality, a trademark of Modernism. But the concept was never meant to become a label. During his lifetime, Gropius fought against the advertising slogan "Bauhaus style" — without success, as we know today.

For the Bauhaus Manifesto, Lyonel Feininger designed a title page that took the form of a Gothic cathedral with three towers. Invoked

by Gropius, needless to say, was not a concrete sacral building, but instead of a metaphor for the "Gesamtkunstwerk," or "total work of art," composed of architecture, painting, and sculpture. It was also a question of the "new human" who was to have emerged in conjunction with modern society. With its visionary cadences, the manifesto not only attracted numerous students, but also a series of great artists, among them Wassily Kandinsky, Paul Klee, Lyonel Feininger, László Moholy-Nagy, and Johannes Itten, all of whom Gropius brought to Weimar. But only gradually was the model character of the program fleshed out through concrete teaching practices capable of satisfying the needs of students.

In 1922–23, Gropius reworked the program, detaching it from romantic notions of a unified work of art. Now, it was a question of developing prototypes for the industrial manufacture of everyday objects. Through preliminary instruction, through the study of materials and of nature, and after three years spent working with clay, stone, wood, metal, textiles, glass, and paint, students were supposed to advance to the core architectural curriculum. Also dating from this period are the first Bauhaus products, including Marianne Brandt's teapot and Wilhelm Wagenfeld's so-called Bauhaus Lamp. But the political environment in particular was not conducive to the school's development. In 1925, humiliated by the reactionary regional government and demoralized over a period lasting many months, the Bauhaus finally moved from Thuringia to the rising industrial town of Dessau. Not only did Walter Gropius encounter progressive municipal and regional policies there; he could anticipate the involvement of major partners from industry as well. The engineers at Hugo Junkers' aircraft factory seemed especially well-suited to the implementation of his conception of "a new unity of art and technology." But although industry contributed to the production of Marcel Breuer's tubular steel furniture, for example, closer forms of partnership barely materialized. Under Gropius' administration, the Bauhaus became too much a laboratory and research institute.

With the opening in December 1926 of the Bauhaus Building in Dessau, based on designs by the founding director, the institute acquired its emblematic architecture. At this point at the latest, the school's aims became unmistakable. The workshops were given prominent settings in the fully glazed building. From now on, they were operated simultaneously as teaching facilities for beginners, as well as being testing and development centers for advanced practitioners. In addition, small series of products were manufactured here in order to generate the requisite funding. The Bauhaus Building became an icon of modernism, and was celebrated internationally as a prototype of the "modern functional building." In 1927, when instruction in architecture was finally introduced, the school attained the apex of its influence. Yet in early 1928, Gropius resigned. The political pressure was too

much for him — too demanding, especially along with the necessity of neglecting experimental activities in favor of the generation of revenues. Moreover, the emerging recession promised severe cuts in the school's budget.
The Swiss architect Hannes Meyer, already head of the architecture department, took the helm. His main interest was in a practical form of functionalism. Together with his students, he constructed real buildings, actually living his vision of a collective and advocating the "integration of all life-shaping forces." It was no longer a question of art and technology of the new unity, but rather of "satisfying popular needs instead of providing luxury." Through buildings such as the Trade Union School in Bernau, Meyer stood for crystal-clear functional analysis: for an architecture whose relevance emerged from its intended purpose. At the Bauhaus, the new director reorganized the workshops, calling for increased economic efficiency and a social impetus. The rampant proliferation of work on models was curtailed, and designs reduced to a manageable number. Nowhere else was the shift more evident than in the furniture department. Prevailing now were simple and affordable materials such as domestic woods; plywood was combined with tubular steel, and the practical and utilitarian took precedence over the beautiful. Long before IKEA, interestingly, there was experimentation in the area of disassemblable and collapsible furniture. Much of this was presented in the exhibition "The Bauhaus People's Apartment" in the Grassi Museum in Leipzig, albeit at prices not readily accessible to ordinary people. But Hannes Meyer did succeed in establishing stronger ties with industry: for example, a collaboration with the Kandem firm, a manufacture of luminaries. The most notable commercial success, however, was with the Bauhaus wallpapers, which became genuine bestsellers.

In 1930, Hannes Meyer was dismissed as the director of the Bauhaus without notice. The school's growing politicization, particularly the activities of students with a communist orientation, were a thorn in the side of Dessau's political leaders. The reform process initiated by Meyer stalled. Ludwig Mies van der Rohe, the third and final Bauhaus director, spent just three years reshaping the school. Above all, he needed to establish an atmosphere of calm, something he achieved through authoritarian severity. Under Mies, the Bauhaus evolved into an elite school of architecture, one with few connections to Gropius's ideals. The celebrated Preliminary Course was abandoned, workshop production halted. Nonetheless, Mies did emerge as a charismatic teacher. His principal topic of instruction was the perfected single family home, which was illustrated with examples from his own work. Little was actually built. Mies was interested in the formation of "exemplary architects." He had little enough time for the task. In October 1932, the Dessau municipal council announced the closing of the Bauhaus. Joined by the faithful, Mies withdrew to a former

telephone factory at the edge of Berlin in an attempt to restart the Bauhaus as a private school. But finally, in July of 1933, under growing pressure from the National Socialists, Mies van der Rohe and the other Masters dissolved the school. Many Bauhäusler emigrated, thereby transporting the models, ideas, and aspirations of the great school into the wider world.

The present volume contains much about the struggles with which the Bauhaus had to contend. From the moment of its conception, the school generated polarization because it worked with an eye for the future. People traveling to these locales, so charged with history, should perhaps keep this idea in the back of their minds, in order to ask whether the Bauhaus values remain valid, and where they have been revealed to be erroneous. In three stages, the authors Susanne Knorr, Ingolf Kern, and Christian Welzbacher stroll through towns that belong to the history of the Bauhaus. Brief essays scattered through the text spotlight additional perspectives. Historic photographs complement the new images by Christoph Petras. A comprehensive section on tourism services rounds out each chapter. Accompanying the travel book is a new iPhone app which makes historic locations in Weimar, Dessau, Berlin and around the world accessible via an interactive map. This program, which is available free of charge, also includes a brief lexicon and current news items from the Bauhaus world — more information at bauhaus-online.de/app.

This travel guide is the first to cover all three German Bauhaus locations. It was edited jointly by the Bauhaus Archive/Museum of Design in Berlin, the Bauhaus Dessau Foundation, and the Klassik Stiftung Weimar. It resulted from a close collaboration between these institutions, which house major Bauhaus collections, and was supported by the German Federal Cultural Foundation — for which we are extremely grateful. Thanks also to the authors, photographer, and graphic designers for their tremendous commitment, to Norbert Eisold as editor, and to Nicola von Velsen for her meticulous supervision of this project.

The revised new edition now includes the new Bauhaus museums: the bauhaus museum weimar by Heike Hanada, the Bauhaus Museum Dessau by Gonzales Hinz Zabala, and the annex building of Berlin's Bauhaus-Archiv / Museum für Gestaltung by Volker Staab.

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Berlin / Dessau / Weimar, 2016


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Bauhaus University, Main Building

Weimar from a Bauhaus Perspective

Weimar is referred to fondly as the cradle of the Bauhaus. In Weimar, the Bauhaus not only left the cradle, it also outgrew its first pair of shoes. The school survived its teen years here, and was just about to find itself when its continued existence in the town was called into question. There was only one solution: the school would leave. And that's the whole story, albeit in an extremely compressed form.

What remains of the Weimar Bauhaus? How did the school's earliest version leave its mark on the town? At first glance, few outward traces remain in a town which seems mainly preoccupied with the ubiquitous presence of those spirits of Classicism, Goethe and Schiller. But for a number of years now, Weimar has attempted to overcome this one-sided version of its history. Alongside the classical perspective is the Bauhaus point of view. Surfacing at many points in the townscapes are the red rectangle, the yellow triangle, and the blue circle. The souvenir industry has discovered the Bauhaus as well. The concept of the Bauhaus housing estate, a product of the 1920s, has been implemented, albeit under altered premises, but nonetheless successfully in certain instances, and doubtless in a spirit that would have appealed to the young avant-garde school. Weimar marked the ninetieth anniversary of the foundation of the Bauhaus with much fanfare and an ambitious exhibition. After an exhaustive discussion, the town and the *Klassik Stiftung Weimar* (Classical Foundation of Weimar) agreed upon a location for a new and long anticipated Bauhaus Museum. The German government and the federal state of Thuringia hold the Bauhaus in high esteem as an indispensable component of the "Weimar cosmos," and are providing generous funding. And there are students and others in the town who are interested in and committed to new artistic ideas. They tend to resist Weimar's focus on Classicism tourism, and their attitude revives something of the pleasantly refreshing

“[…] We are demanding the seemingly impossible, but I’m convinced we will succeed.”

Walter Gropius, 1919

spirit that wafted through the stuffy streets of the town more than 90 years ago.
Weimar is especially recognizable as a “Bauhaus town” when its gaze is directed forward, when experimentation and innovation are given their due, when contemporary art is not merely tolerated, but instead greeted with genuine comprehension and recognition. Such an orientation is an adequate perpetuation of the legacy of the forward-looking school.

Throughout the town, one encounters historical traces of the Bauhaus whose connections to the school, however, are revealed only through persistent inquiries. They are like the pieces of a puzzle that combine to form a non-Classical image of Weimar.

1 The Bauhaus Museum with the Bauhaus Collection This Neoclassical building, erected in 1823 as a grand ducal carriage house according to designs by Clemens Wenzeslaus Coudray, was later used as a theater storage depot and Kunsthalle (art association).

The route into the museum promises authenticity. By viewing the achievement in Weimar of the Bauhaus members in the form of their artistic legacy, we begin the history of the Bauhaus in Weimar at its conclusion. Here, visitors view the objects that remained when the school’s masters and students left the town in spring of 1925. That same year, Walter Gropius collaborated with Wilhelm Köhler, then director of the *Staatliche Kunstsammlungen* (State Art Collections) of Weimar in selecting the circa 165 workshop objects which form the foundation of the Bauhaus Collection of the Klassik Stiftung Weimar, and which today encompasses more than 10,000 items. The core of the collection, then, is the oldest Bauhaus collection in the world.
Wilhelm Köhler, an art historian who was active in Weimar from 1918 onwards, was a reputable advocate and friend of the Bauhaus from the beginning. Among other things, his engagement was

Bauhaus Museum

Of the more than 10,000 objects contained in the collection today, around 200 are on permanent display in the Bauhaus Museum at Theaterplatz. Particularly spectacular is the reconstruction of Johannes Itten's "Tower of Fire," which is more than 4 meters tall.

“The housing situation for students is now so bad that I would like to propose that the junior masters are temporarily given permission to sleep in their workshops.”

Paul Kämmer to Walter Gropius, April 15, 1919

Bauhaus Museum

A few pieces from the collection (from above left): Walter Determann, design for a Bauhaus housing estate in Weimar, site plan, 1920; Benita Koch-Otte, carpet for a child's bedroom, 1923; Joost Schmidt, poster for the Bauhaus Exhibition of 1923; Kurt Schmidt, form and color organ, 1923; Theodor Bogler, “Mocha Machine,” six parts, 1923; Peter Keler, cradle, 1922.

... the canteen is the greatest

The outbreak of the First World War was greeted by great enthusiasm by many people in Europe, particularly from intellectuals and the urban bourgeoisie. The initial hope for a solution that would end the great national and social conflicts, and the destructive international struggle for power, was soon buried in the trenches of the "seminal catastrophe of the 20th century." The end of the war was followed by revolutionary upheaval in many parts of Europe. The "Bourgeois Era" was over. Monarchies fell apart and were replaced by unstable republican states. Belief in the future alternated with depression. The situation in Germany was often chaotic. The ongoing unrest, which also played a role in the decision to move the site of the National Assembly from Berlin to Weimar, continued until the Kapp Putsch of March 1920. Emotions were running high. The ideological after-effects of the war, which ought to have been a dire warning for the future, created a breeding ground for nationalist ideas. Furthermore, the Treaty of Versailles signed by the German delegation on June 28, 1919, proved to be a serious stumbling block to building relations with the Allies. | The Weimar Republic was founded between these two events on November 9, 1918. The first democratic constitution of Germany was adopted on August 11, 1919 and Weimar was declared the capital of the federal state of Thuringia on May 20, 1920. | The situation slowly began to calm down but the consequences of the

Walter Gropius,
Bauhaus Weimar, 1921.

Gustav Stresemann with other delegates of the Weimar National Assembly in the lobby of the National Theater on the occasion of the opening of the Weimar National Assembly, February 6, 1919.

responsible for the fact that Weimar was one of the first German cities to exhibit Constructivist artists, and moreover it assembled a notable collection of modern art. Following the example of Ludwig Justi, whose collection of modern art was housed in Berlin's Kronprinzenpalais (Crown Prince's Palace), Köhler established a department for living artists directly in connection with the great Bauhaus Exhibition of 1923. The Bauhaus masters made generous loans, and their works formed the core of the avant-garde presentation. In 1930, these works were removed on the order of Wilhelm Frick, then State Minister of the Interior and of Popular Education, and a member of the National Socialist Party, who promulgated an edict "against Negro culture for the German people." In 1937, during the National Socialist campaign against "Entartete Kunst" (Degenerate Art), the Art Collection of Weimar permanently lost 300 works of classical modernism.

It is a miracle that the workshop objects selected by Gropius were spared seizure by the government art commission. Not yet inventoried, and packaged in inconspicuous archival crates, they survived the purge in a remote corner of the storage depot. Walther Scheidig, then director of the museum, had arranged this unconventional method of storage. In the 1950s, the objects were finally inventoried; Scheidig's publication "Bauhaus Weimar. Werkstattarbeiten 1919–1925" (The Weimar Bauhaus: Workshop Works 1919–1925) was published in 1966 and, a year later, a portion of the Bauhaus Collection was sent to Finland on an exhibition tour. In 1969, when the waves of the formalism debate finally began to ebb, came the first Bauhaus exhibition in Weimar since 1923. It came two years after the first Bauhaus exhibition to be held in the GDR, shown in 1967 in the Staatliche Galerie Dessau in the Georgium Palace.

Henceforth, there was a permanent Bauhaus exhibition in the Town Palace, with supplementary temporary exhibitions held in the Kunsthalle at Theaterplatz. In 1995, the Bauhaus Museum

war were to be felt for a long time. Emotional despair met extreme economic hardship: everything — food, housing, fuel for heating, clothing — was in short supply. This was the reality of postwar Germany that Bauhaus faced when it was founded in April 1919. Students turned up in Weimar with only the clothes on their backs. Those who had no accommodation slept on park benches, like the photographer Otto Umbehr. | It must have seemed like a miracle to many Bauhaus students when a canteen was opened for them on October 6, 1919. Johannes Driesch wrote: "It is incredibly different here, I can tell you, the canteen is the greatest thing I have ever seen. Food for the entire day — two breakfasts, lunch, coffee at four o'clock and dinner, and extra portions — only costs 3.50 Marks. You wouldn't manage to eat even a quarter of it." | Fuel was organised in all kinds of ways — not all of them legal. The team in the ceramic workshop in Dornburg was often faced with the question: should they try and heat the meagre rooms to make the cold at least slightly more bearable, or feed the ceramics kiln with the wood instead? | The situation was made even worse due to runaway inflation. This reached its nadir in November 1923 and was resolved in the same month by a currency reform, but the struggle to meet basic human needs did not end. | The first crisis-ridden years of the Republic were followed by the Roaring Twenties: a decade when a pleasure-seeking mass culture went from strength to strength. People went to the cinema, to concerts, to

opened there. It was planned as a provisional facility in anticipation of Weimar's tenure in 1999 as European Cultural Capital. The permanent exhibition was presented in a modest space set on two levels. Densely packed together, it reflected the character of the early Bauhaus. Experimentation and unconventional solutions were the order of the day until 2009, when its image was refashioned. With fewer objects, the exhibition now makes a more spacious impression. The introductory film is a must for those who miss seeing specific objects in the exhibition display, and for those who want to learn more in general.
Anticipation of a new Bauhaus Museum is tempered by a view of the former grand ducal carriage house. Long before it was used as a Kunsthalle, it served the Hoftheater (Court Theater), situated opposite, as a storage depot for costumes and scenery.

But the Court Theater as well is no longer a court theater. On January 19, 1919, the day of the election of the National Assembly, the newly appointed managing director Ernst Hardt announced its elevation to the status of a German National Theater.

2 Deutsches Nationaltheater / German National Theater **Erected according to plans by Max Littmann and inaugurated in 1908 as the Grand Ducal Court Theater.**

SA removing a commemorative plaque, March 1933.

The bronze relief plaque, found to the left of the entrance, itself embellished with columns, recalls the following event: "IN THIS BUILDING, THE GERMAN PEOPLE, REPRESENTED BY THE NATIONAL ASSEMBLY, ADOPTED THE WEIMAR CONSTITUTION OF 11 AUGUST 1919." The lettering, set out block style in modern Antiqua font, was designed by Gropius's architectural office. It is not known whether Gropius himself

cabarets and the theatre, attended sporting events, went on drives or motorbike rides and organised leisure associations. Belief in technology was met by the notion of "back to nature": here, healthy eating and a focus on sport and the body beautiful also played a role. | However, these developments could not erase social and ideological differences. Bauhaus, too, was in a state of permanent upheaval for which the radical left and the Bolsheviks were constantly blamed. Weimar turned out to be something of a challenge. Right from the start, the majority of the citizens had little sym-pathy for the educational experiment of Bauhaus and its protagonists, and followed the progress of this state institution with a narrow-minded and extremely critical attitude. Every problem, every mistake was ascribed to the Bauhaus. | After the third regional election on February 10, 1924, the National Socialists joined the Thuringia parliament as members of the Vereinigte Völkische Liste [United People's List]. Thuringia now had the first extreme-right Members of Parliament in Germany. Weimar was to become the capital of Thuringia, the "Schutz- und Trutzgau" [Protection and resistance area]. | When Bauhaus left Weimar and moved to its new premises in Dessau in 1925, it was without the euphoric sense of a new beginning, accompanied by an incredible desire for action and a vibrancy that had woken Weimar from its "Sleeping Beauty" state as described by Lyonel Feininger in 1919. The national conservatives had won. ■

was responsible for the plaque's design, or instead one of his colleagues, such as Adolf Meyer, Carl Fieger, or Josef Hartwig. In any event, its simplicity and stringency anticipates later Bauhaus typography.

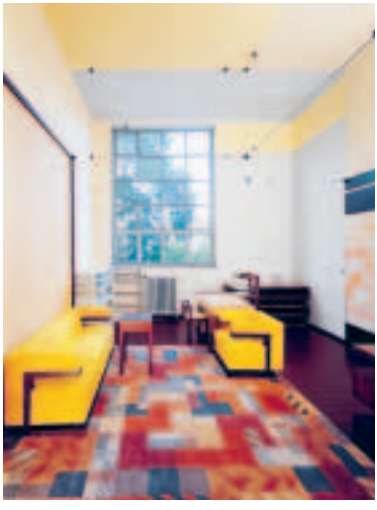
Not worthy of being immortalized in bronze, and for good reason, was the Dada action of artist Johannes Baader during an earlier meeting of the National Assembly. Baader flung copies of a flyer bearing the apparently nonsensical title "The Green Corpse" above the heads of the delegates. The Bauhaus, already regarded with suspicion, was automatically suspected of complicity. Later the Dadaist, a perpetual focus of scandal, offered his services as a professor to the Bauhaus. "It perhaps seems highly un-Dadaist of us," wrote Gropius in his refusal, "but we have apparently yet to achieve full Dada ripeness."
But what really linked the Bauhaus to the theater and to its new managing director, Ernst Hardt, were related cultural and political ambitions. Hardt renewed the program very much in the spirit of the idea of a "model theater" as conceived by Harry Graf Kessler and Henry van de Velde, and he brought more contemporary pieces to the stage. A highpoint of his collaboration with the Bauhaus was a performance of Oskar Schlemmer's "Triadic Ballet" in the framework of the Bauhaus Festival Week of 1923, during which new music by Ferrucio Busoni, Ernst Krenek, and Paul Hindemith received performances. In any event, the ticket discount offered by Hardt to Bauhaus students made visits to the theater more financially accessible.
The experiences gathered during performances on "the big stage," practical work in the Bauhaus theater workshop, theoretical discussions about the theater, and the visionary ideas which emerge from these: all propelled the Bauhaus to create its own stage. The idea would reach fruition only in Dessau. Hardt, attacked and defamed in nationalist and conservative press, left

the town even before the Bauhaus. In the ensuing period, the theater was repeatedly exploited as a stage for politics. The National Socialists met there on numerous occasions, always with the acquiescence of the conservative regional government.

Here, on Belvederer Allee, where the "Bauhäusler" for the most part worked between 1919 and 1925, stood and still stands neoclassical Weimar, as well, in the form of the Liszt House. In 1996, UNESCO declared the complex of school buildings a World Heritage Site, i.e. even before the town's neoclassical monuments.

3 Bauhaus University **Together with the Preller House (1870–71), the school buildings (Main Building, Van de Velde Building), both erected by Henry van de Velde between 1904 and 1911), served as the main headquarters of the Weimar Bauhaus from 1919 to 1925, and were also the venue for the Bauhaus Exhibition of 1923. The show was also the occasion for creating the Director's Office, by Walter Gropius, as well as wall reliefs and paintings by Oskar Schlemmer, Herbert Bayer, and Joost Schmidt, all of which have been fully or partially reconstructed.**

This is a place where Bauhaus history and present-day life fuse with one another. The present resident is a new art academy, which has borne the name Bauhaus University since 1996, although it is not a university in the classical sense. It has only four departments: architecture, civil engineering, design, and media. The school's conception involves interdisciplinary work as well as a close association between expert knowledge and praxis. In this way, the school is oriented toward core aspects of the teaching of its world-famous predecessor institution, but always with its gaze directed forward. Here, the Bauhaus idea is directed toward the future.
Between 1904 and 1911, the Belgian artist Henry van de Velde designed various buildings, all of which differ in terms of form and function, in three instruction phases: the Main Building for the



Bauhaus University

Through its partial redesign on the occasion of the Bauhaus Exhibition of 1923, the so-called main building (photograph ca. 1911, by Louis Held), formerly the home of the Art Academy, itself became a display exhibit of sorts. The highpoint was Walter Gropius' Director's Office, which was reconstructed in 1999. The mural paintings executed in the auxiliary staircase, the work of Herbert Bayer, were painted over in 1930, but can now be admired once again. The second historic photograph shows a mural in the lobby, the work of Joost Schmidt.