

BAUHAUS

MAGDALENA DROSTE



TASCHEN

Taschen
BAUHAUS (I) #BASICART

Magdalena Droste, Peter Gössel

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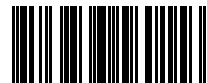
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Bellezza funzionale

Un movimento modernista fondamentale

Fondata a Weimar nel 1919, la scuola Bauhaus sviluppò un **approccio rivoluzionario che fondeva insieme belle arti, artigianato e ingegneria** in tutti i campi, dall'architettura all'arredamento, dai caratteri tipografici al teatro. Inizialmente capeggiato da **Walter Gropius**, il movimento Bauhaus annoverava tra i suoi esponenti artisti e architetti quali **Paul Klee, Lyonel Feininger, Wassily Kandinsky, László Moholy-Nagy e Marcel Breuer**.

Nel 1930, **Ludwig Mies van der Rohe** ne divenne il nuovo leader, ma poco dopo, nel 1933, il governo nazista fece chiudere la scuola. Durante i 14 anni di attività, **il Bauhaus riuscì a cambiare l'arte, l'architettura e l'industrial design per sempre, risultando ancora oggi estremamente influente.**

La collana:

Ogni volume della collana Basic Architecture di TASCHEN comprende:

- un'introduzione alla vita e alle opere dell'architetto
- le opere principali in ordine cronologico
- informazioni su clienti, requisiti architettonici e problemi costruttivi con relative soluzioni
- un elenco di tutti i lavori selezionati e una mappa con l'ubicazione degli edifici più belli e famosi
- circa 120 illustrazioni (fotografie, schizzi, disegni e planimetrie)

L'autore:

Magdalena Droste ha studiato storia dell'arte e letteratura ad Aquisgrana e Marburgo. Nel 1980 ha iniziato a lavorare presso il *Bauhaus Archiv* di Berlino. Da allora ha contribuito a svariate esposizioni e pubblicazioni sugli artisti Bauhaus e ha scritto numerosi saggi sui laboratori della scuola Bauhaus dedicati ai tessuti e agli arredi, oltre che sull'artigianato artistico come professione femminile.

Il curatore:

Peter Gössel dirige un'agenzia che si occupa di design espositivo e museale. Con TASCHEN ha pubblicato monografie su Julius Shulman, R. M. Schindler, John Lautner e [Richard Neutra](#), oltre a svariati titoli della collana Basic Architecture.

#BasicArt

The Goal of Standard Products

11, cover of the Bauhaus wallpaper 53



Meyer changed the method of production in the workshops by calling for standard products. At first, this seemed reminiscent of the "standard types" called for by Gropius, however they differed in terms of their theoretical background and practical application. Like Le Corbusier, Meyer also operated on the assumption that there were already many excellent standard products, such as the Thonet line or the light fixtures by Zeiss-Ikon and AEG. In addition, Meyer considered products from the Swiss cooperative movement ideal. In 1924 he created a "co-op" interior, which was documented in photographs as an environment for highly mobile people who did not seek fulfillment in individual extravagancies, but instead were satisfied with proven standard products.

The goal was to develop new standard products in order to make them affordable for a broad cross-section of society. Meyer spoke of a "service to the people". The process of determining needs was to become scientific, instead of "formalistic", which was tantamount to a rejection of Gropius's aesthetics. The cooperation between the metal workshop and the lighting industry was responsible for a number of successes. Production focused on a few prototypes that were manufactured in large numbers. The furniture workshop developed a system of easy assembly, designed a standard *Volkswohnung* (people's home) and furniture for the students' rooms at the *ADGB-Bundes-schule*. Bauhaus wallpaper, available in designs to which all of the students contributed, was the most commercially successful product to come out of the Bauhaus workshops. A new sense of aesthetics triumphed, it was manifested in Hannes Meyer's "demonstration charts" which presented objective information in an attractive form.

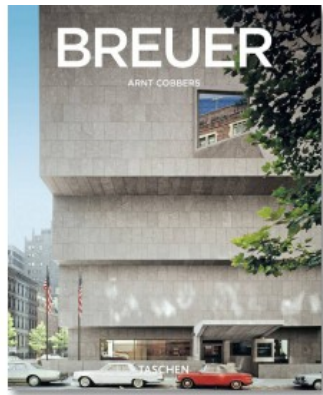
The chart demonstrates the easy assembly/ disassembly of a chair designed by the students Hin Brodenieck and Hermann Gaultel, 1930



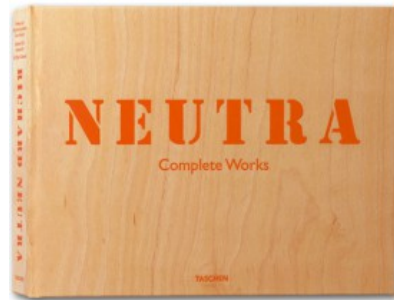
The seat of the chair built by Hin Brodenieck and Hermann Gaultel is rounded off at the front and features a footrest.

Although the courses by Klee, Kandinsky and Albers continued to be offered, attention on primary colours, basic forms, and the pictorial and design language developed by Bayer, Breuer, and Moholy-Nagy was discouraged. Some of the students' designs for leftist political propaganda or photographed motifs on the fringe of society. In 1928, students in the stage course began criticising the lack of social realism of the part of the workshop's director; Schlemmer was responsible for creating Bauhaus dances, which were based on space, form, and gesture. They ultimately succeeded in staging timely pieces that they had choreographed themselves.

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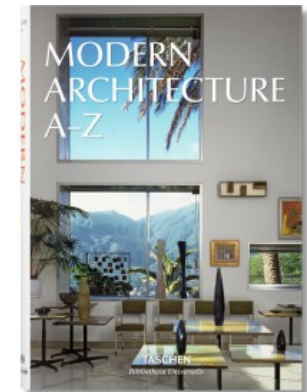
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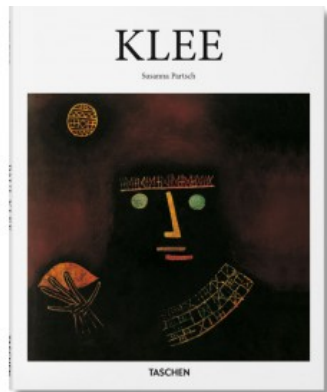
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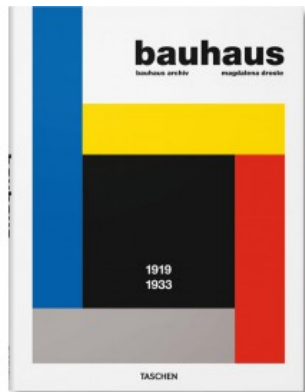
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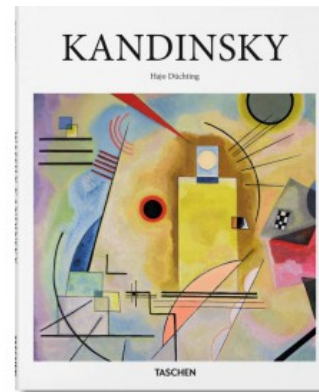
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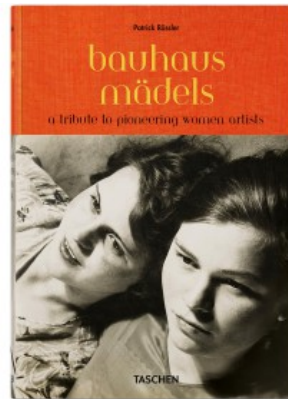
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