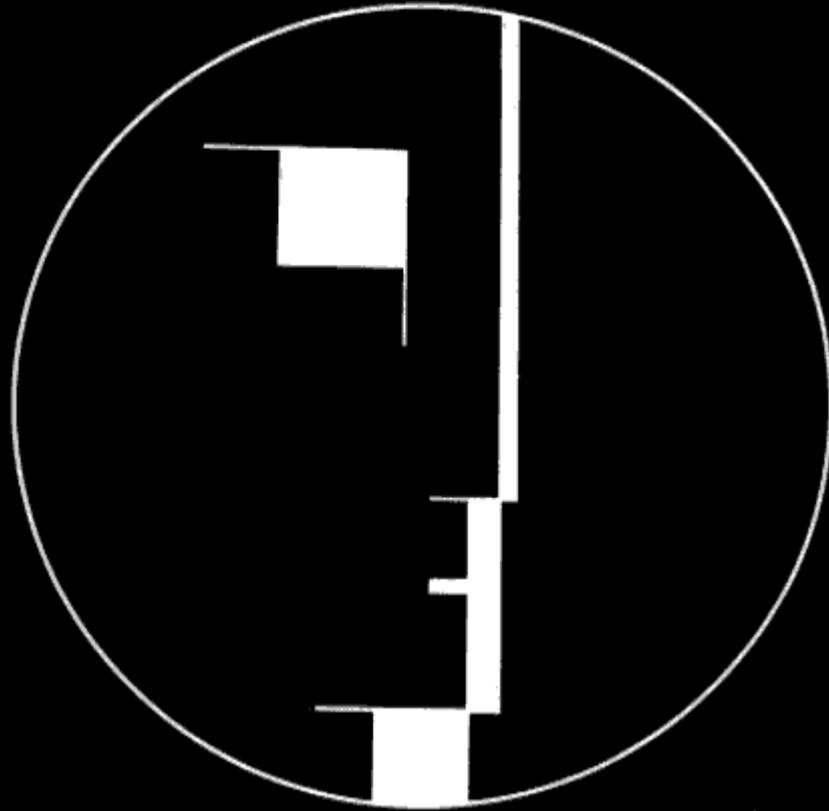


**INTERIOR ARCHITECTURE**

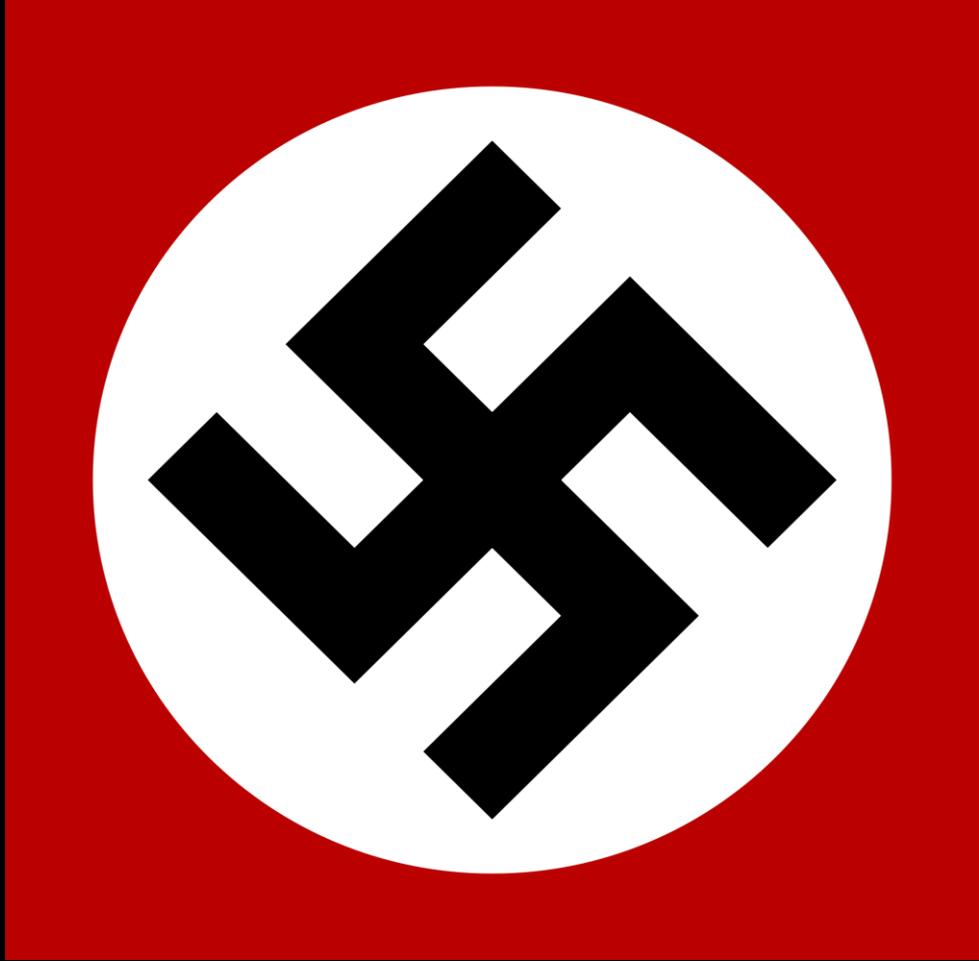
+

**INDUSTRIAL DESIGN 05**

# **bauhaus 1919-1933**

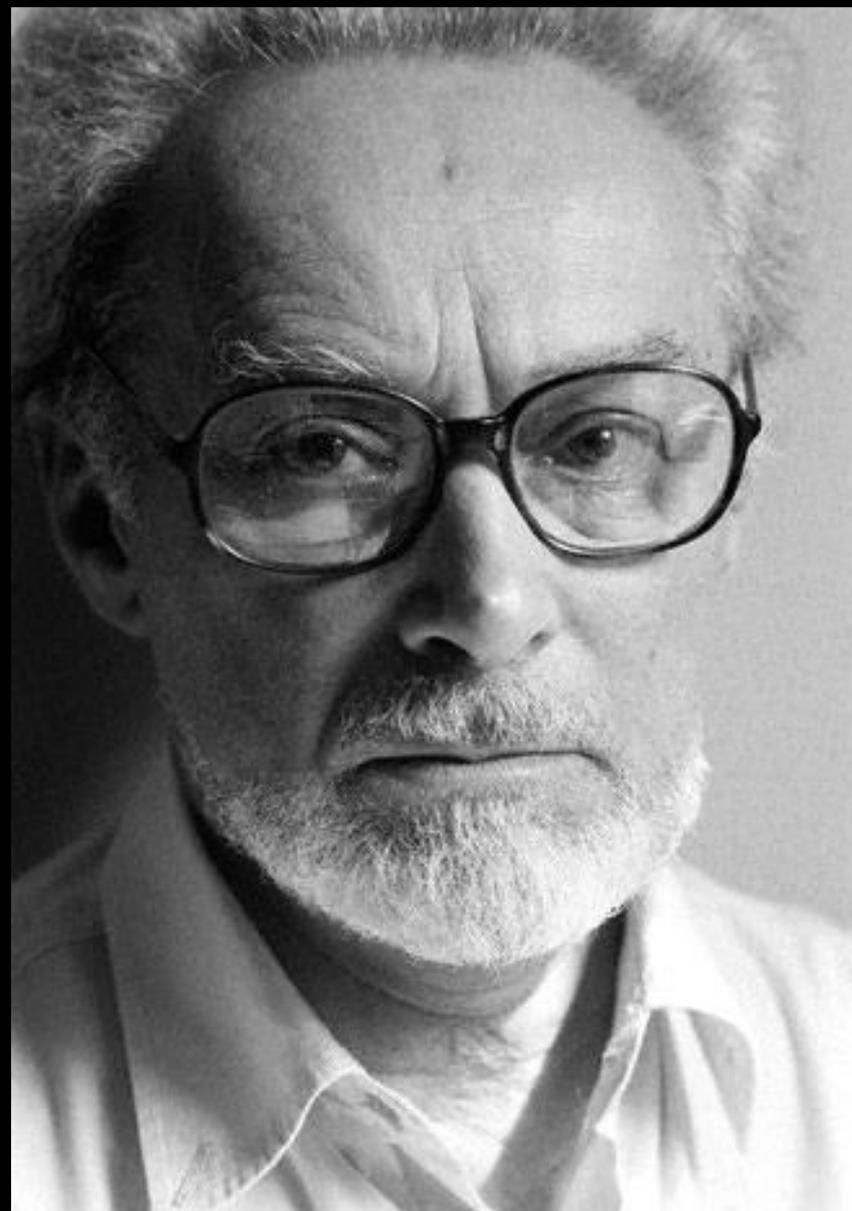
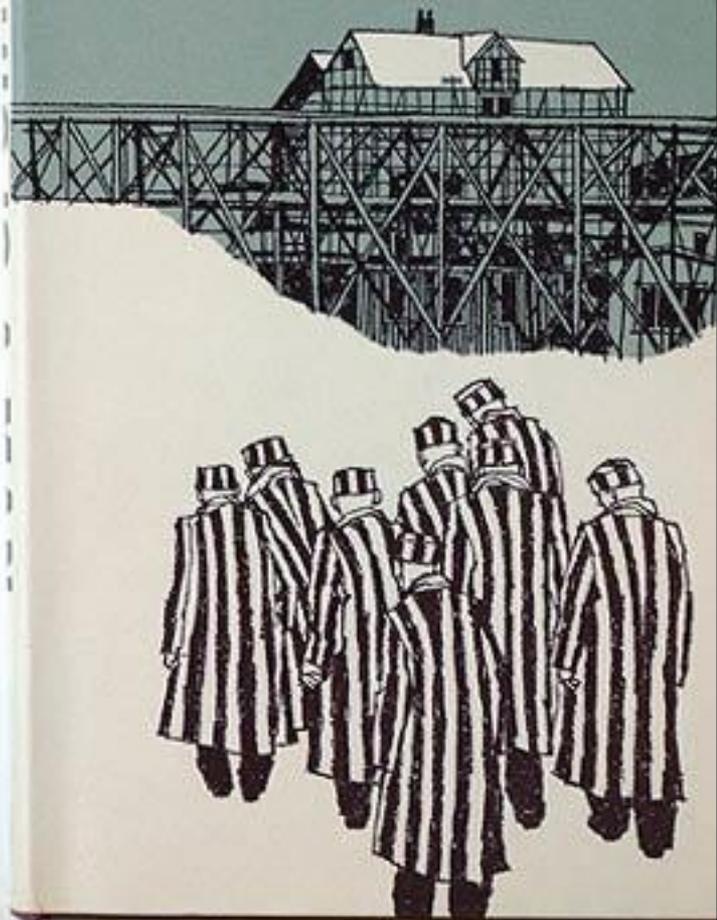








**If this is a man**  
**PRIMO LEVI**



# HENRY VAN DE VELDE





**WALTER GROPIUS**



BIBLIOTHECA INSOMNIA



The Bauhaus masters on the roof of the new Bauhaus building, 1926.

From left: Josef Albers, Hinnerk Scheper, Georg Muche, László Moholy-Nagy, Herbert Bayer, Joost Schmidt, Walter Gropius, Marcel Breuer, Wassily Kandinsky, Paul Klee, Lyonel Feininger, Gunta Stölzl, Oskar Schlemmer.



**PAUL KLEE**

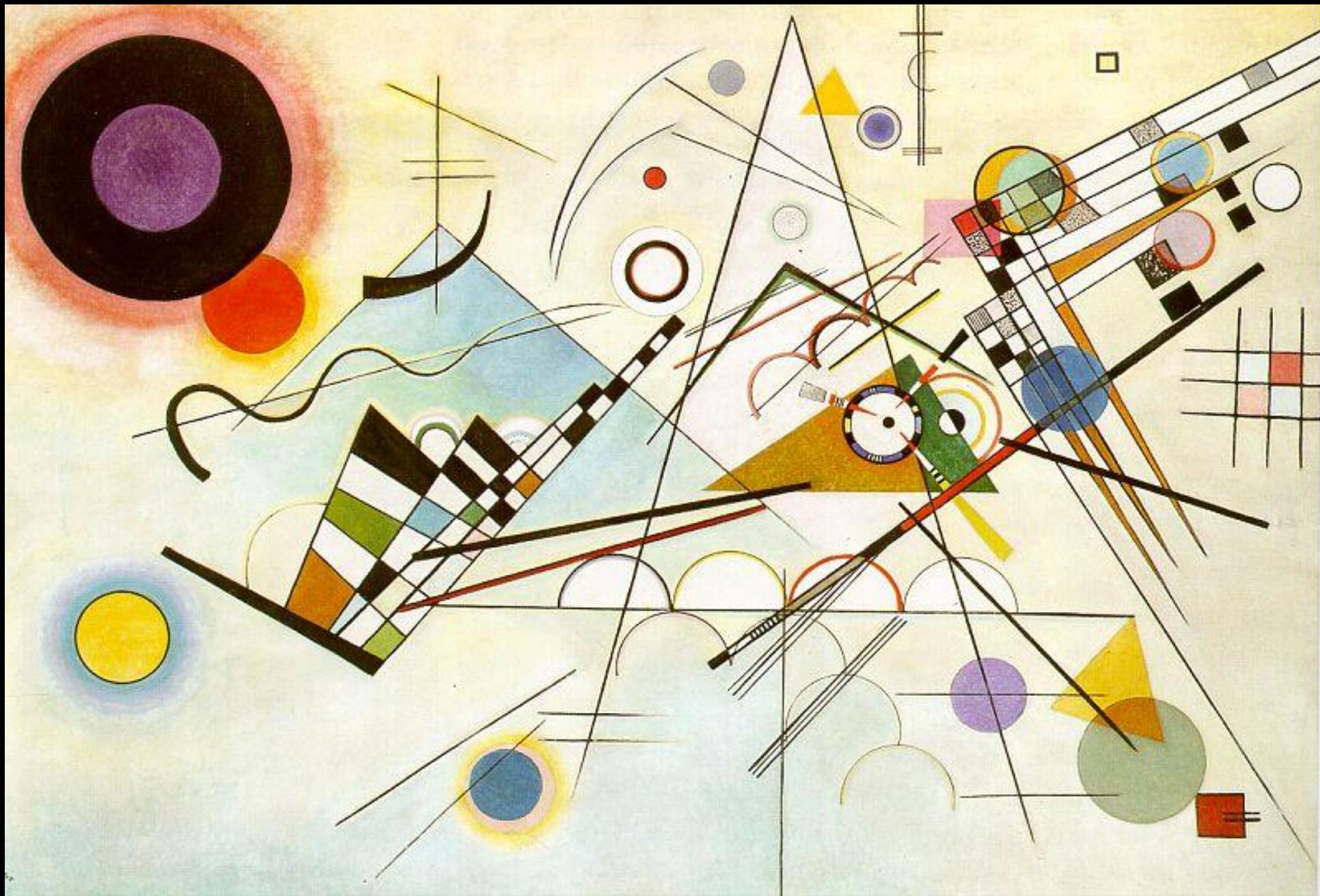








**WASSILY KANDINSKY**





# EXPRESSIONISM



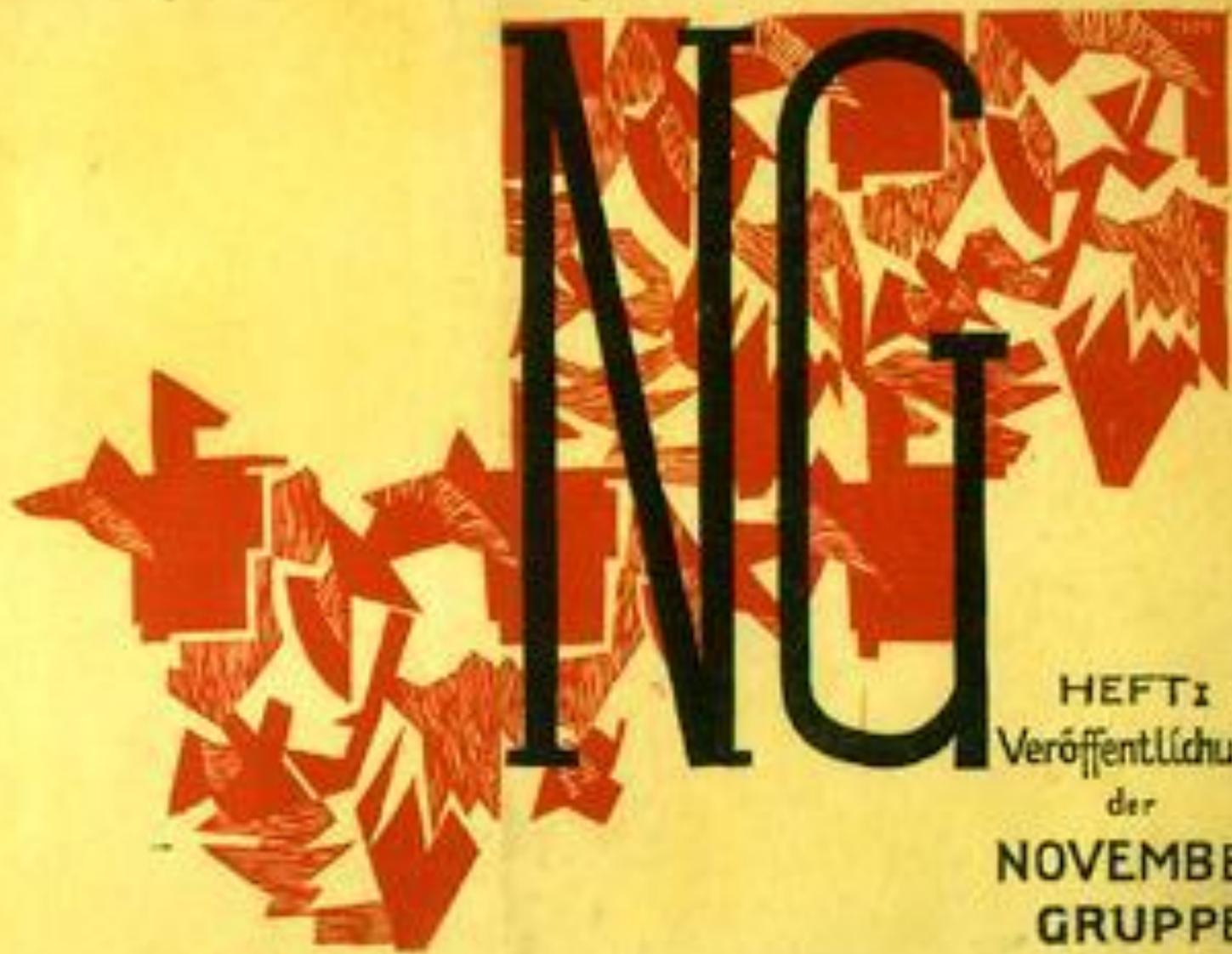
# ERICH MENDELSON



„ DER „  
**BLAUE**  
**REITER**



AUSSTELLUNG  
KÜNSTLERGRUPPE  
**BRÜCKE**



HEFT 1  
Veröffentlichung  
der  
NOVEMBER  
GRUPPE

# DAS CABINET DES D<sup>r</sup> CALIGARI



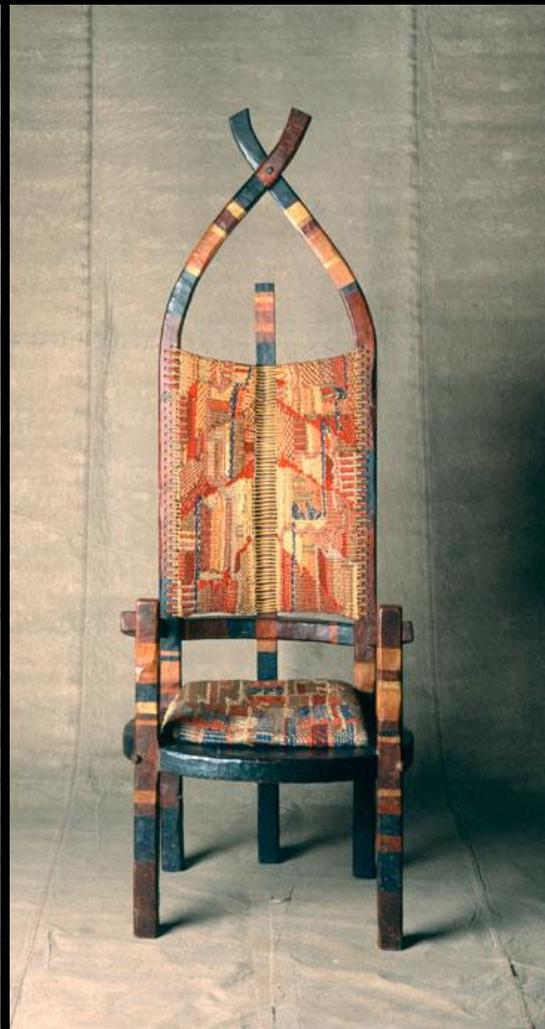
BICIA

FRANK  
MAYER

**LYONEL FEININGER**









## **The founding Manifesto(1919)**

a four-page booklet with the famous cathedral woodcut by Lyonel Feininger on the front page

## **Aims of Bauhaus**

Bringing together all creative effort  
into one whole

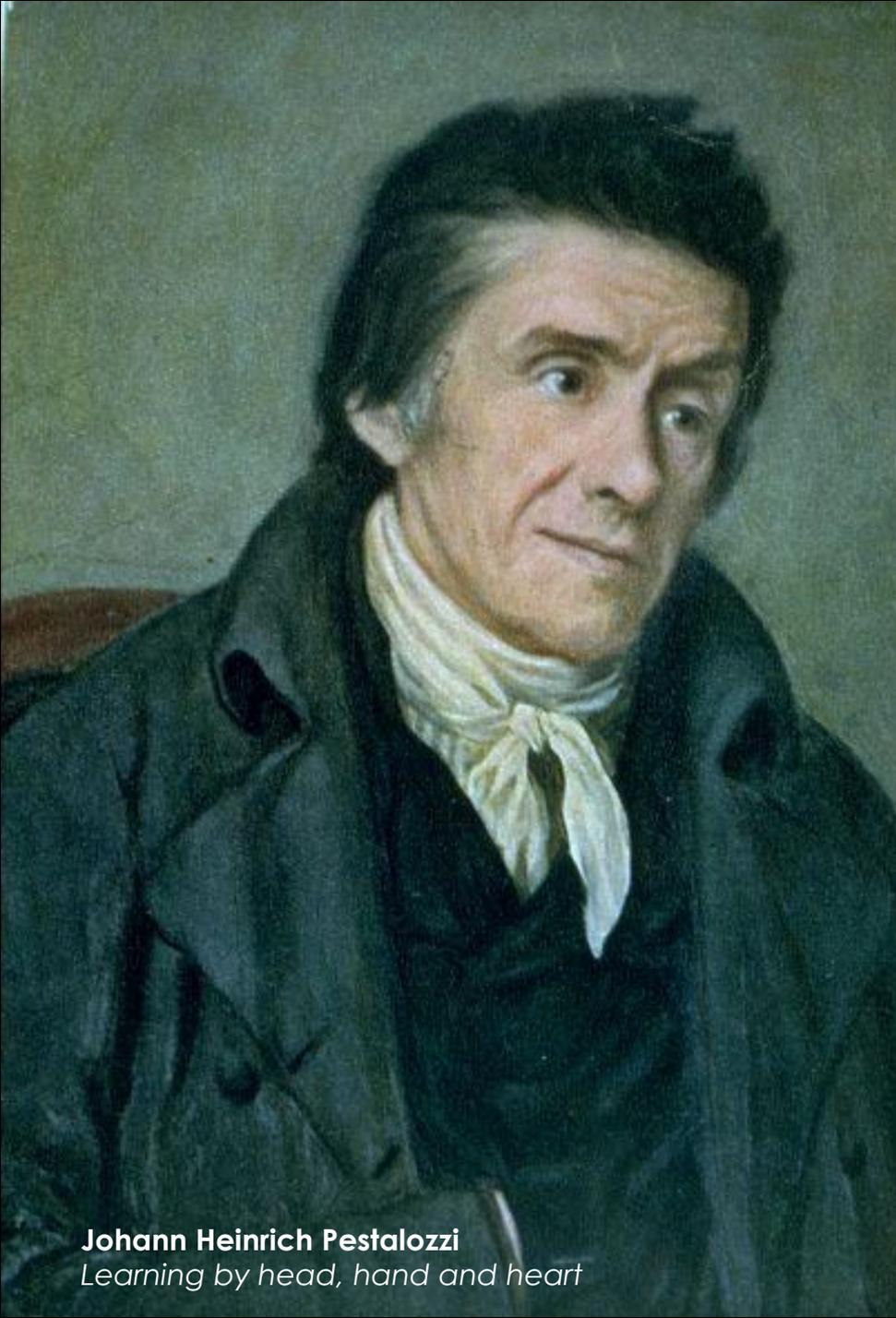
Reunifying all the disciplines of  
practical art including sculpture,  
painting, handicrafts, and the crafts

The unified work of art described  
as the great structure

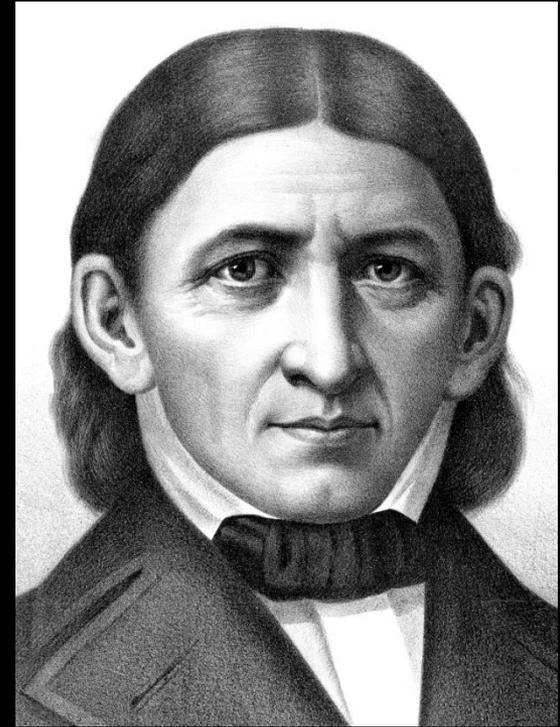


**JOHANNES ITTEN**

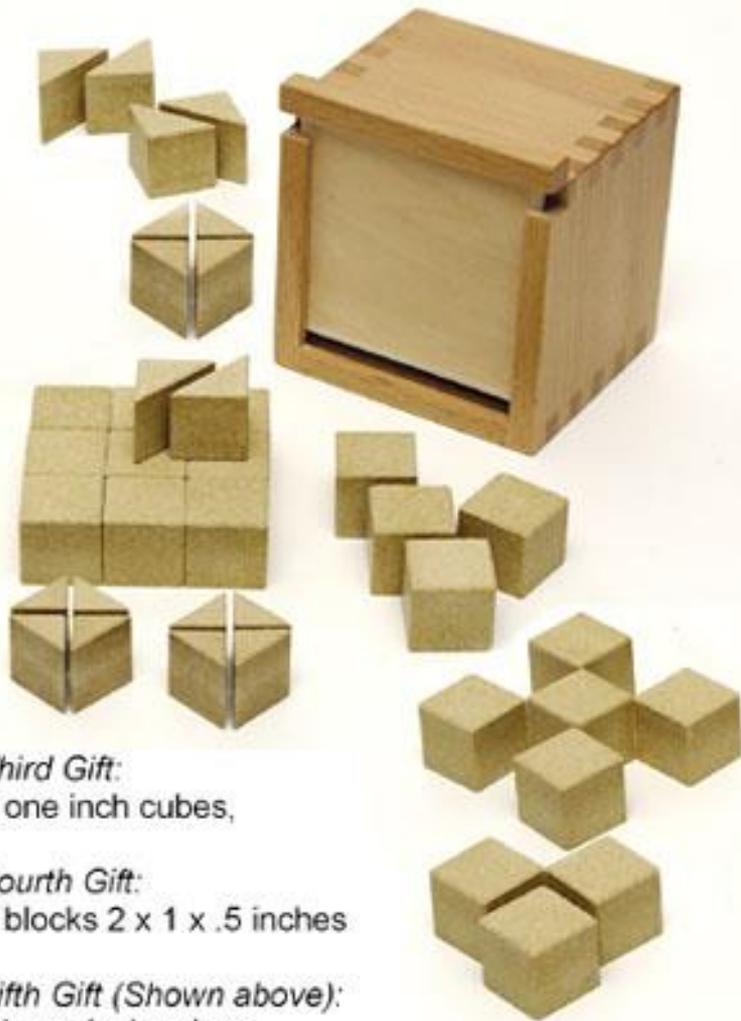




**Johann Heinrich Pestalozzi**  
*Learning by head, hand and heart*



**Friedrich Wilhelm August Fröbel**  
Kindergarten



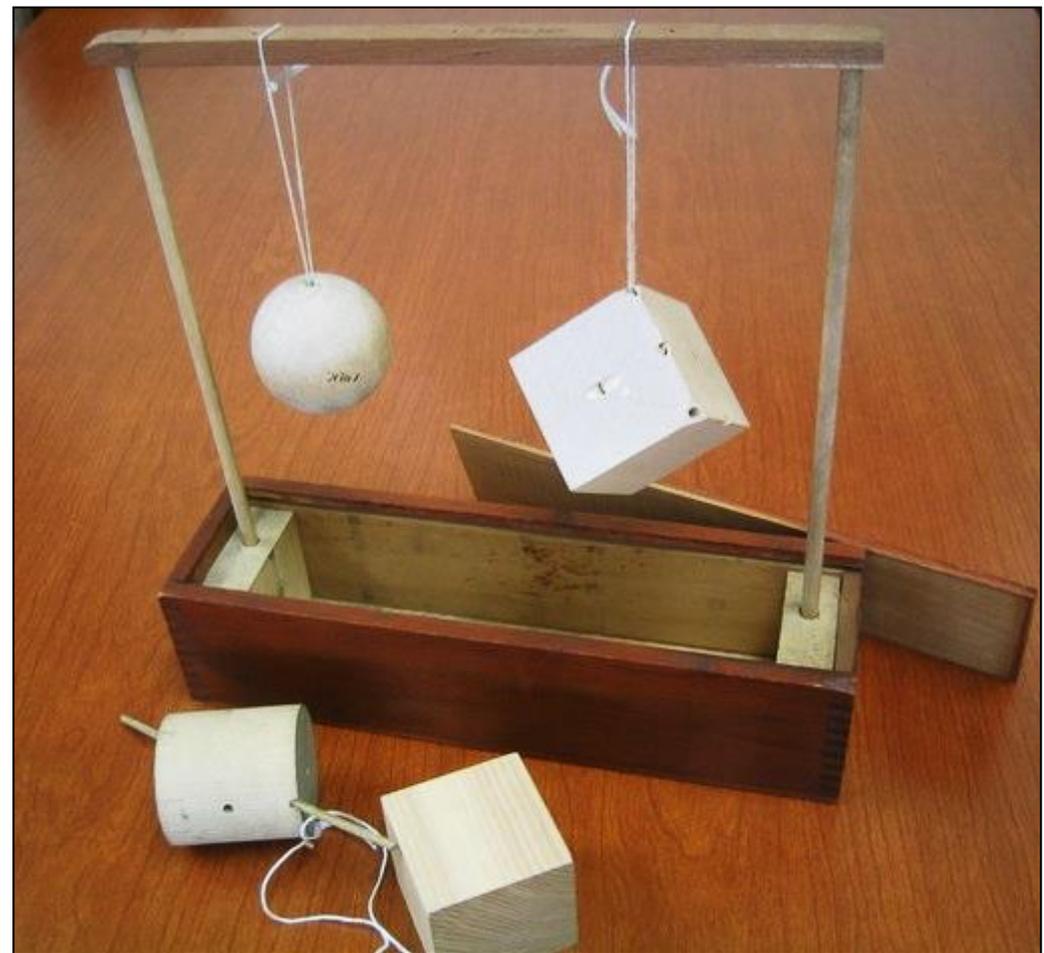
*Third Gift:*  
8 one inch cubes,

*Fourth Gift:*  
8 blocks 2 x 1 x .5 inches

*Fifth Gift (Shown above):*  
21 one inch cubes,  
6 half blocks,  
12 quarter blocks.

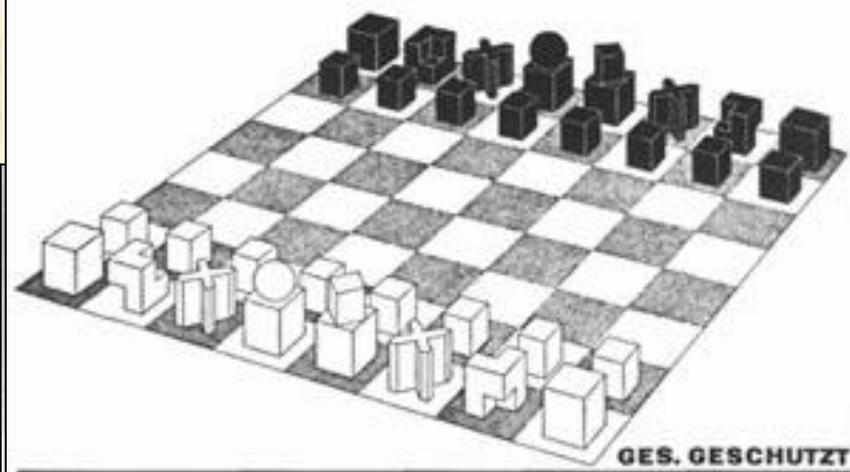
*Sixth Gift:*  
18 blocks 2 x 1 x .5 inches  
12 blocks 1 x 1 x .5 inches  
6 blocks 2 x .5 x .5 inches

Each Gift comes in its own wooden box with sliding lid.

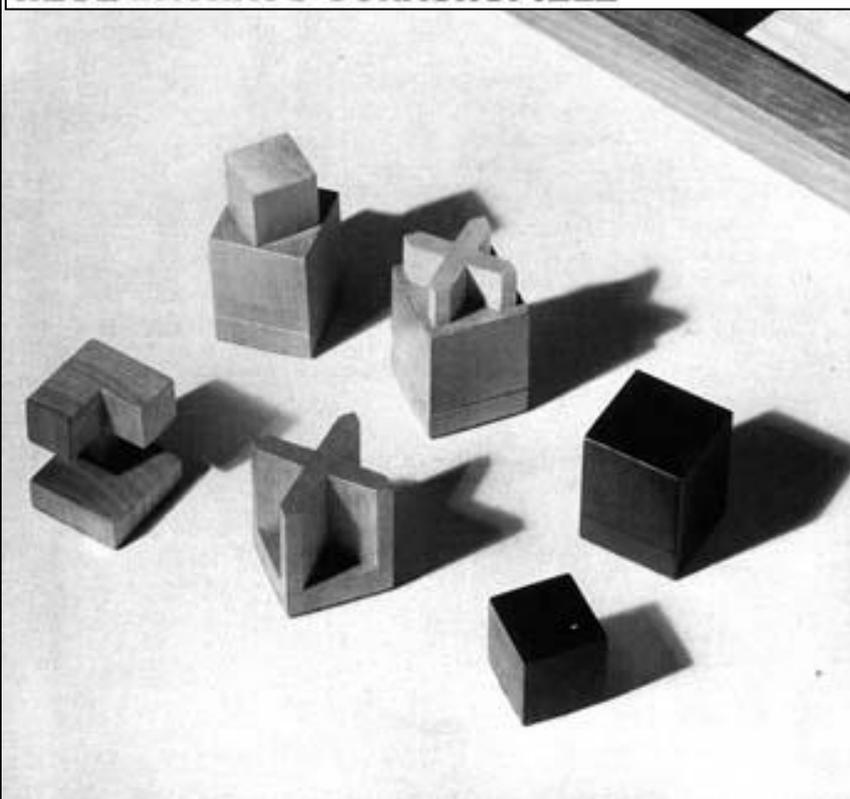




**DAS SCHACHSPIEL VON JOSEF HARTWIG**



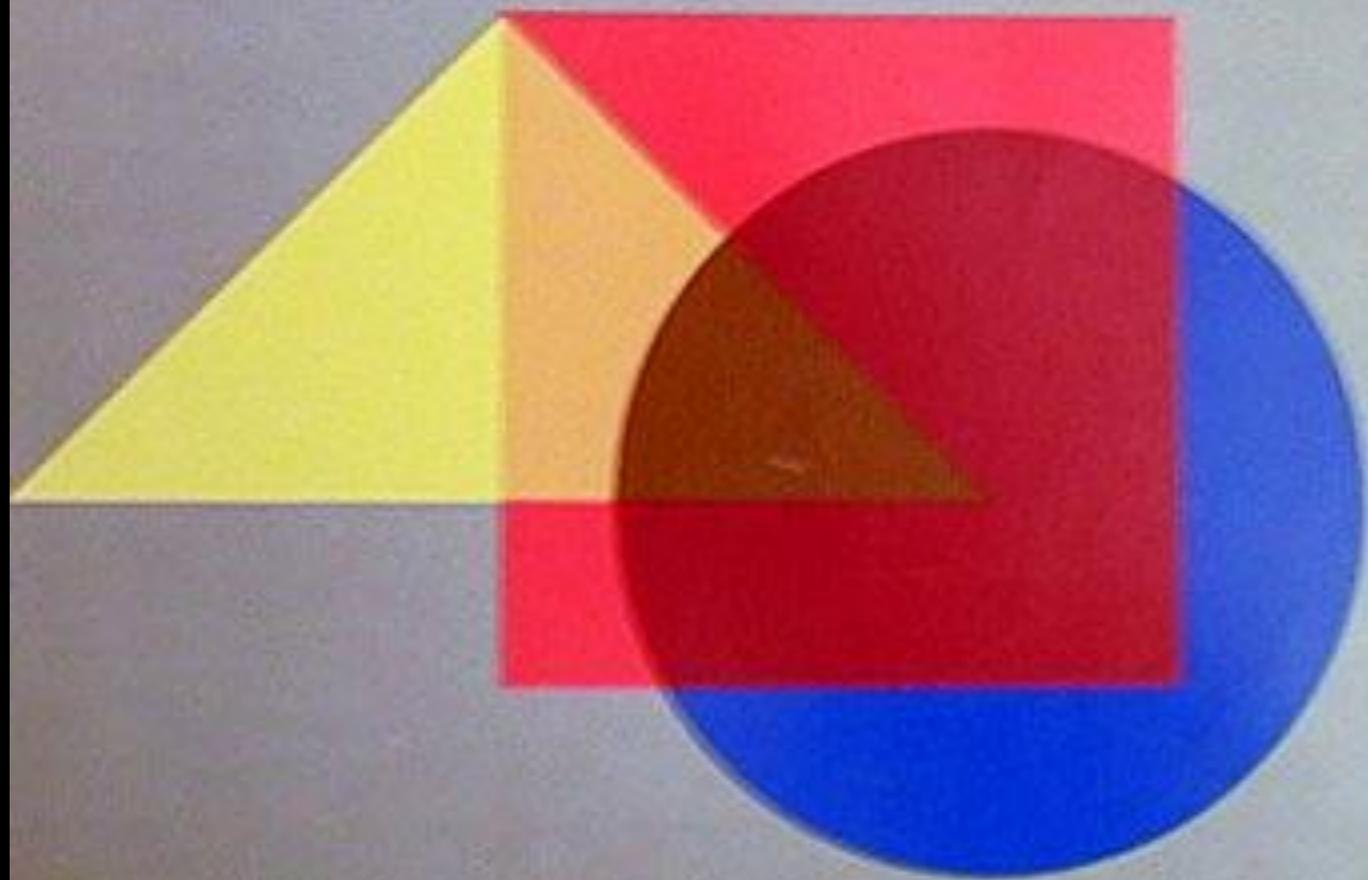
**NEUE BAUHAUS-SCHACHSPIELE**

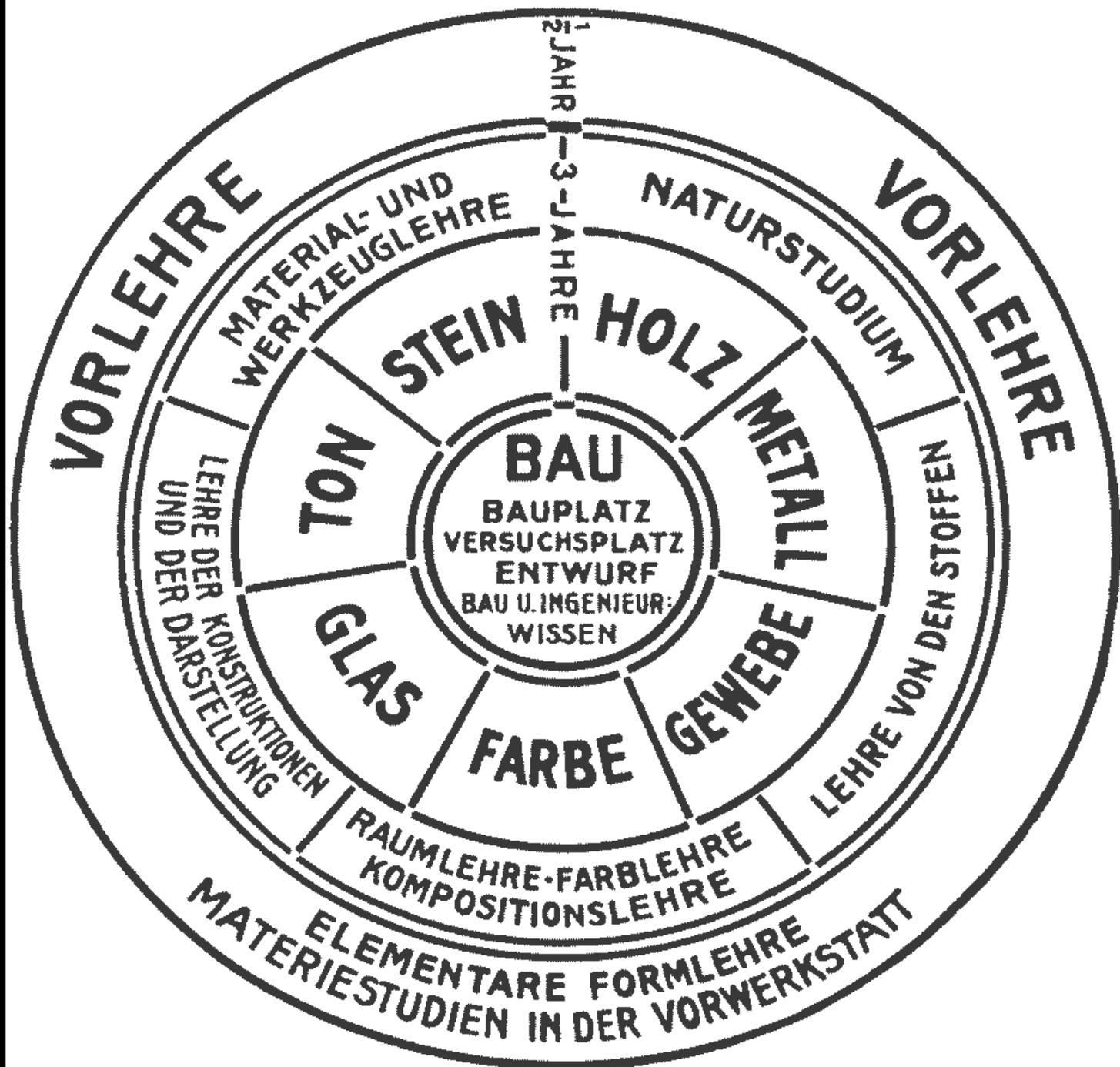




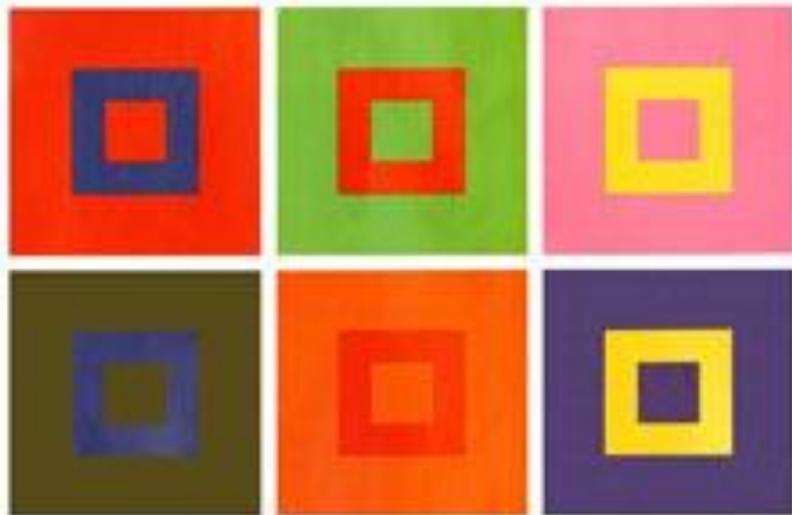


bauhaus









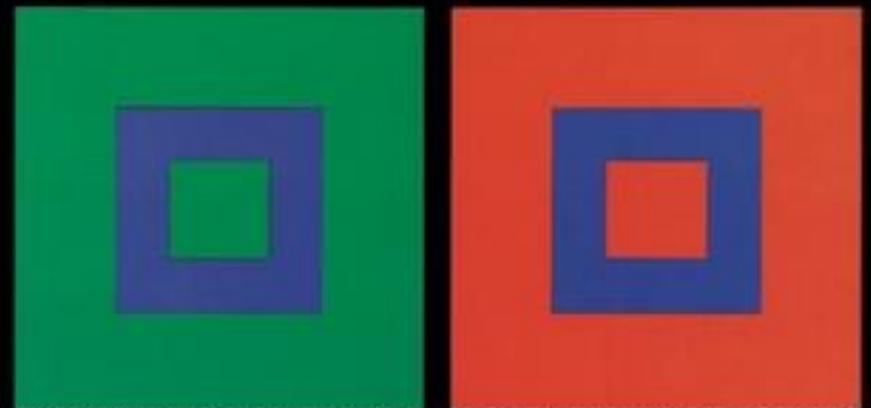
Johannes Itten

The Art  
of  
Color

# ITTEN

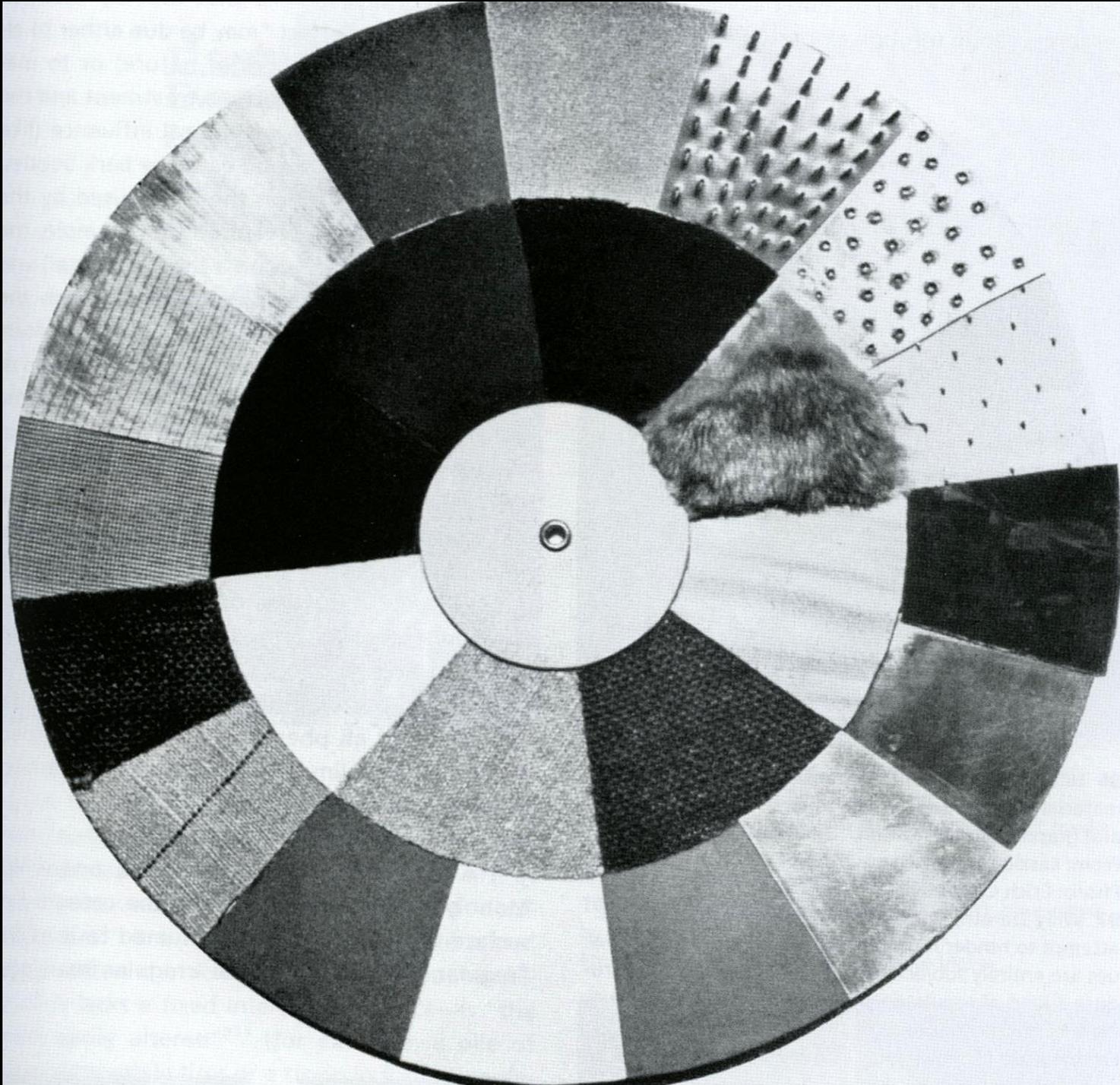
## THE ELEMENTS OF COLOR

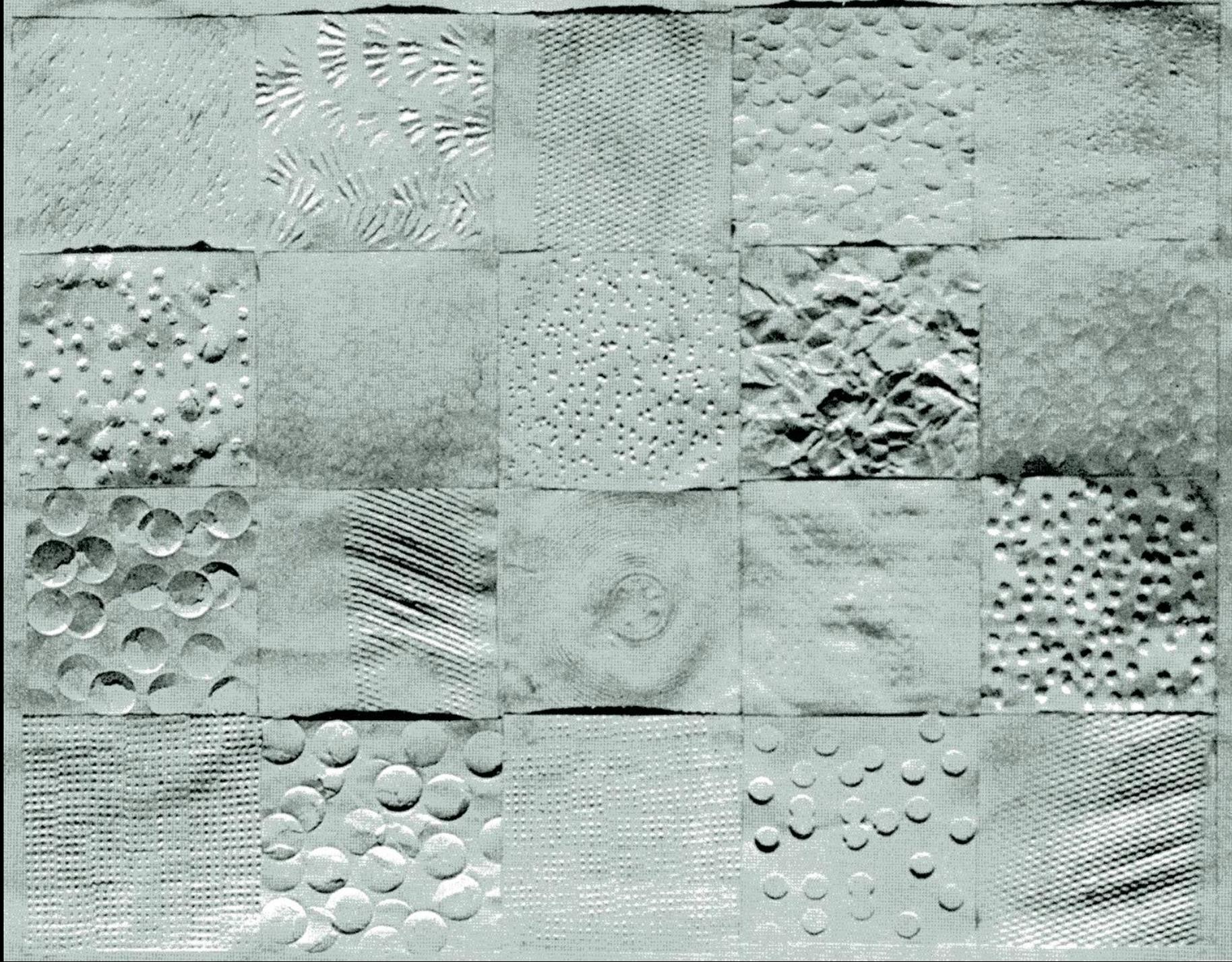
A TREATISE ON THE COLOR SYSTEM OF JOHANNES ITTEN  
BASED ON HIS BOOK *THE ART OF COLOR*



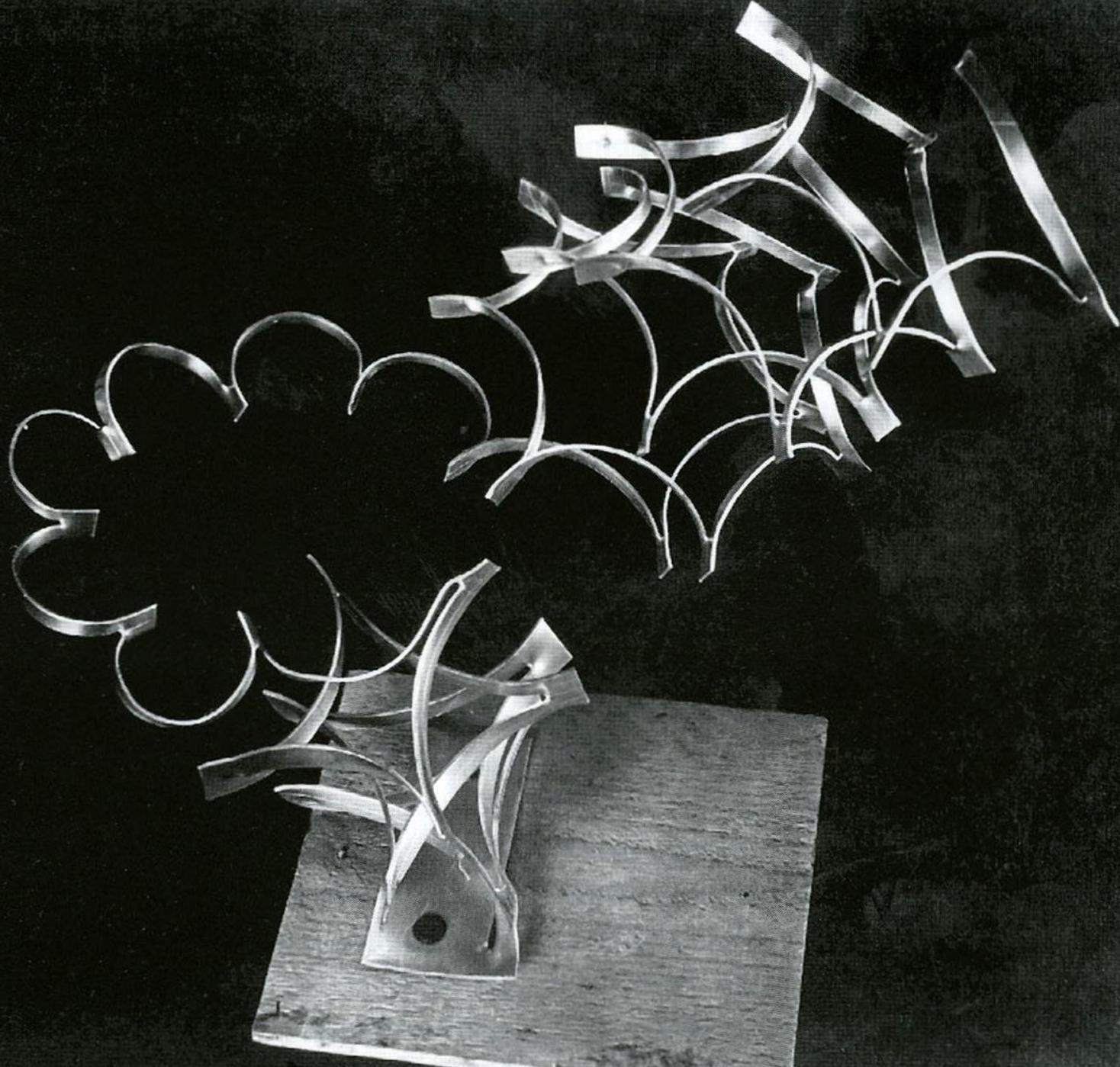
EDITED AND WITH A FOREWORD AND EVALUATION BY FABER BIRREN

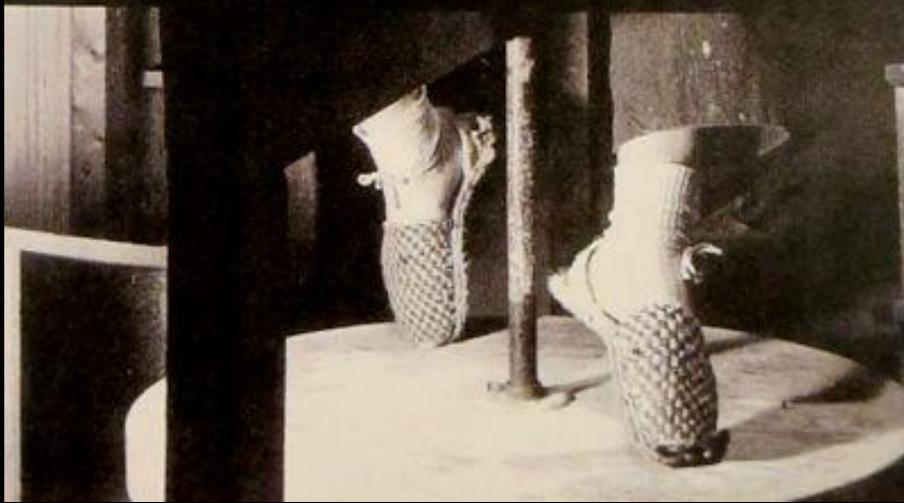














# WILHELM WAGENFELD

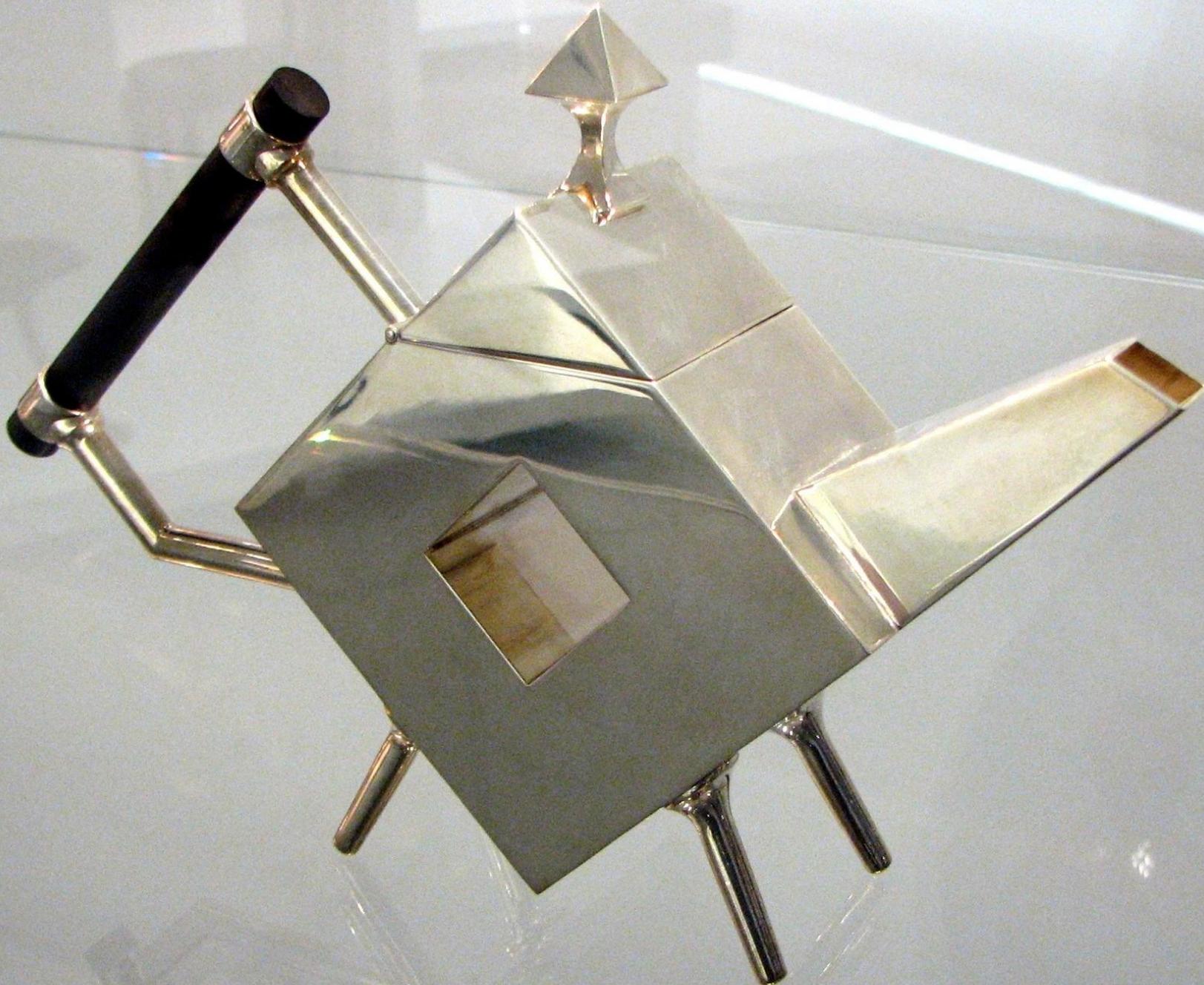






**CHRISTOPHER DRESSER**



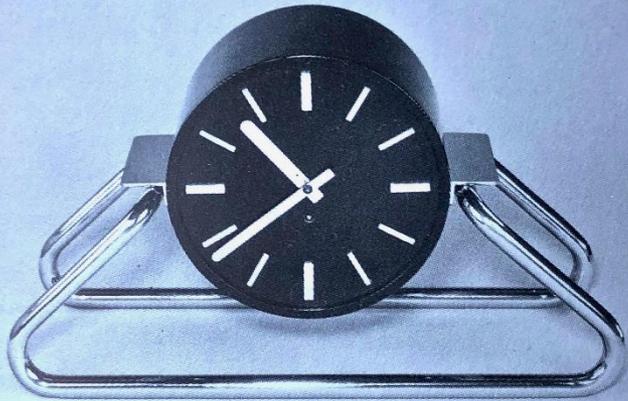




**CHRISTIAN DELL**







**ERICH DIECKMANN**



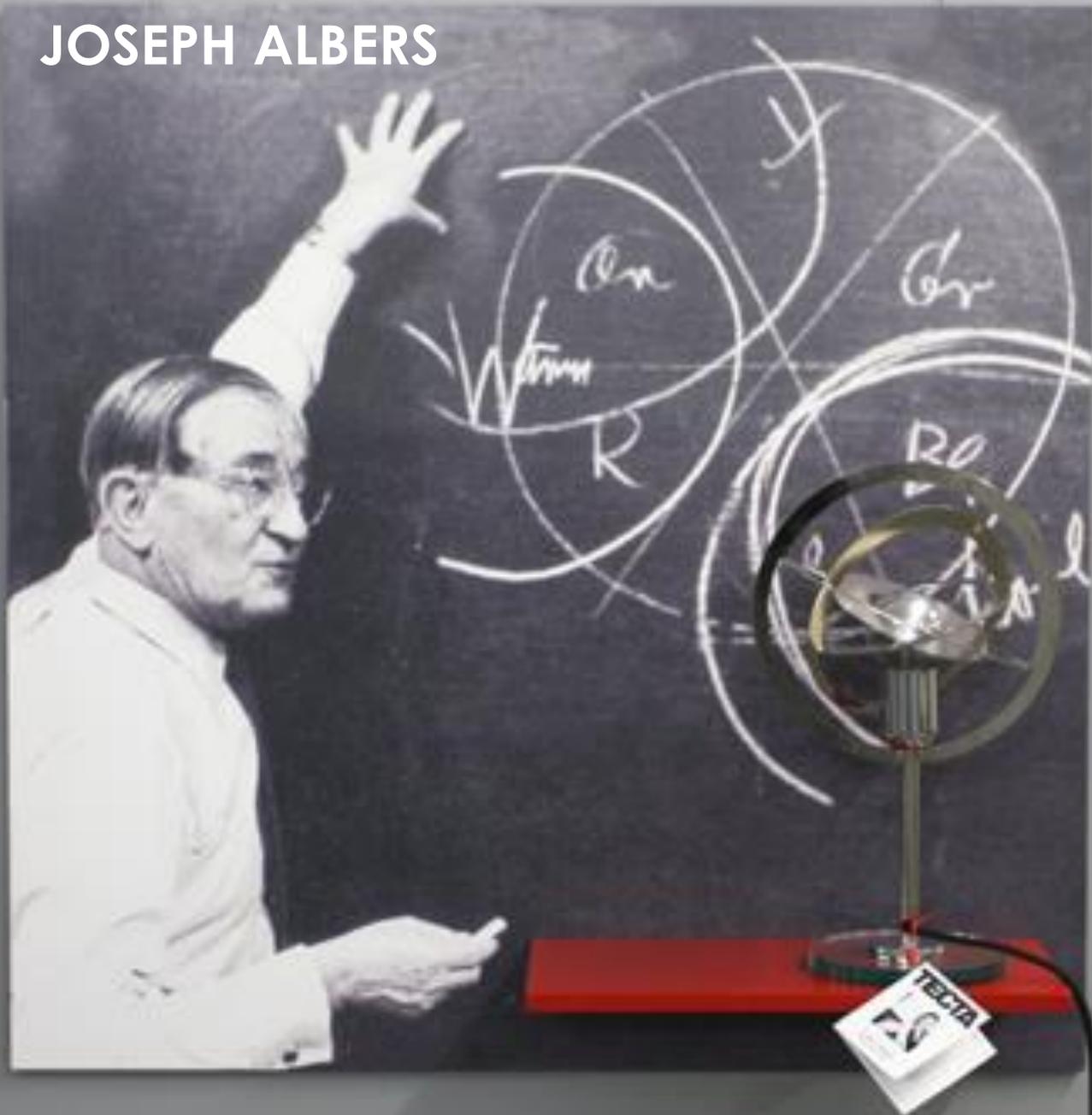


**MARIANNE BRANDT**

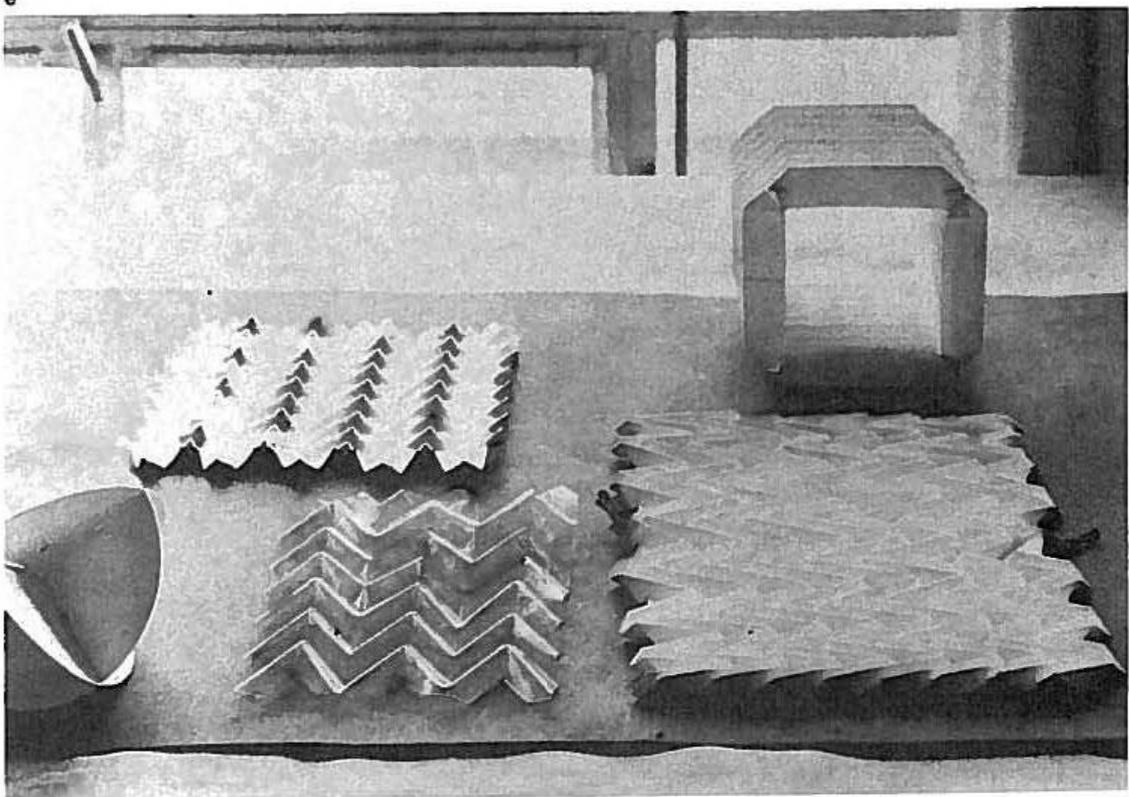
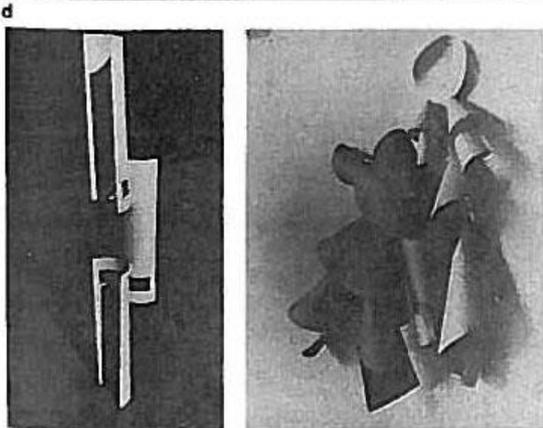
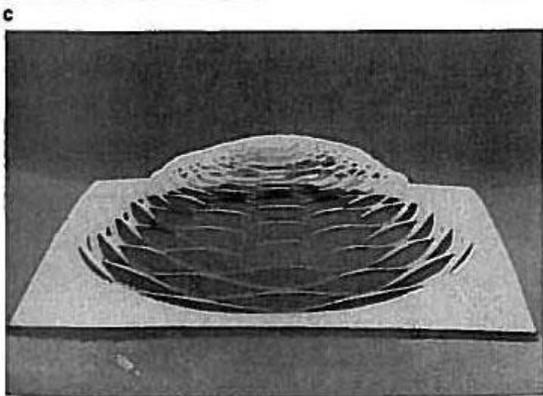
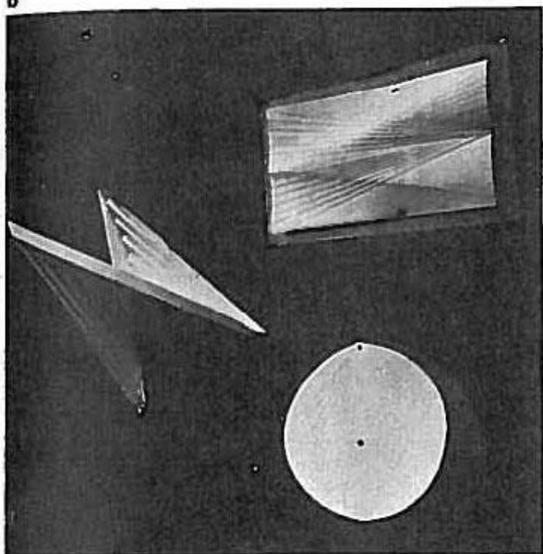




# JOSEPH ALBERS







**b** Students in Albers's preliminary course: paper study. 1927–28. Foliate construction: a circular piece of paper was folded like a fan, from two opposite points of departure. This resulted in a shrinkage which altered the periphery (form) of the sheet.—Square sheet: here too the paper was folded fanlike from two opposite sides. The folds cross each other and result in a "snake" effect—one edge curves up, the other down.

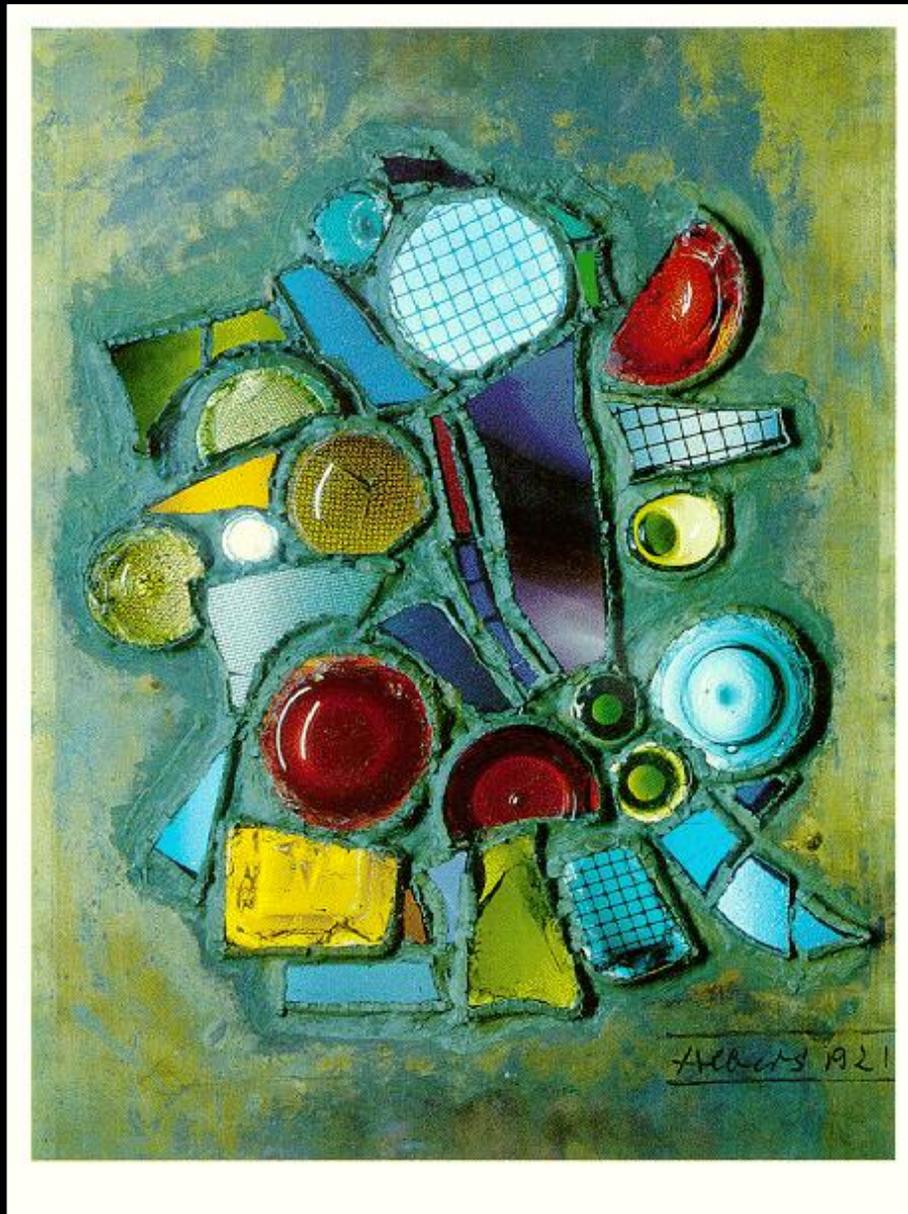
Wing form: automatic result of folding concentric squares.

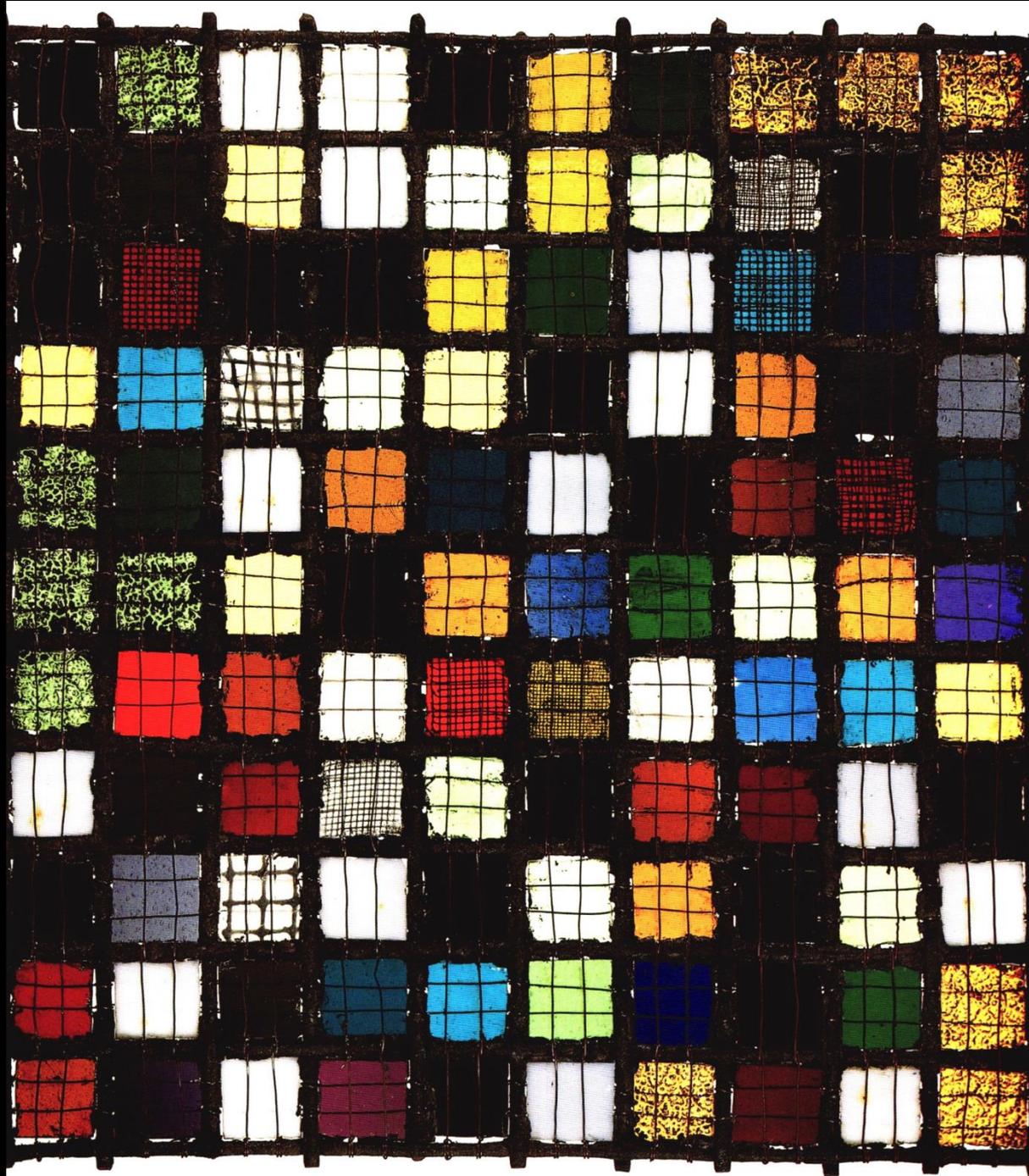
**c** Students in Albers's preliminary course: paper study. 1927–28. The dome-shaped structure evolves from a flat sheet of paper by means of cuts which make extension into a dome shape possible.

**d** Students in Albers's preliminary course: paper studies. 1927–28. Both exercises took advantages of a given material quality: the paper was rolled and tended to

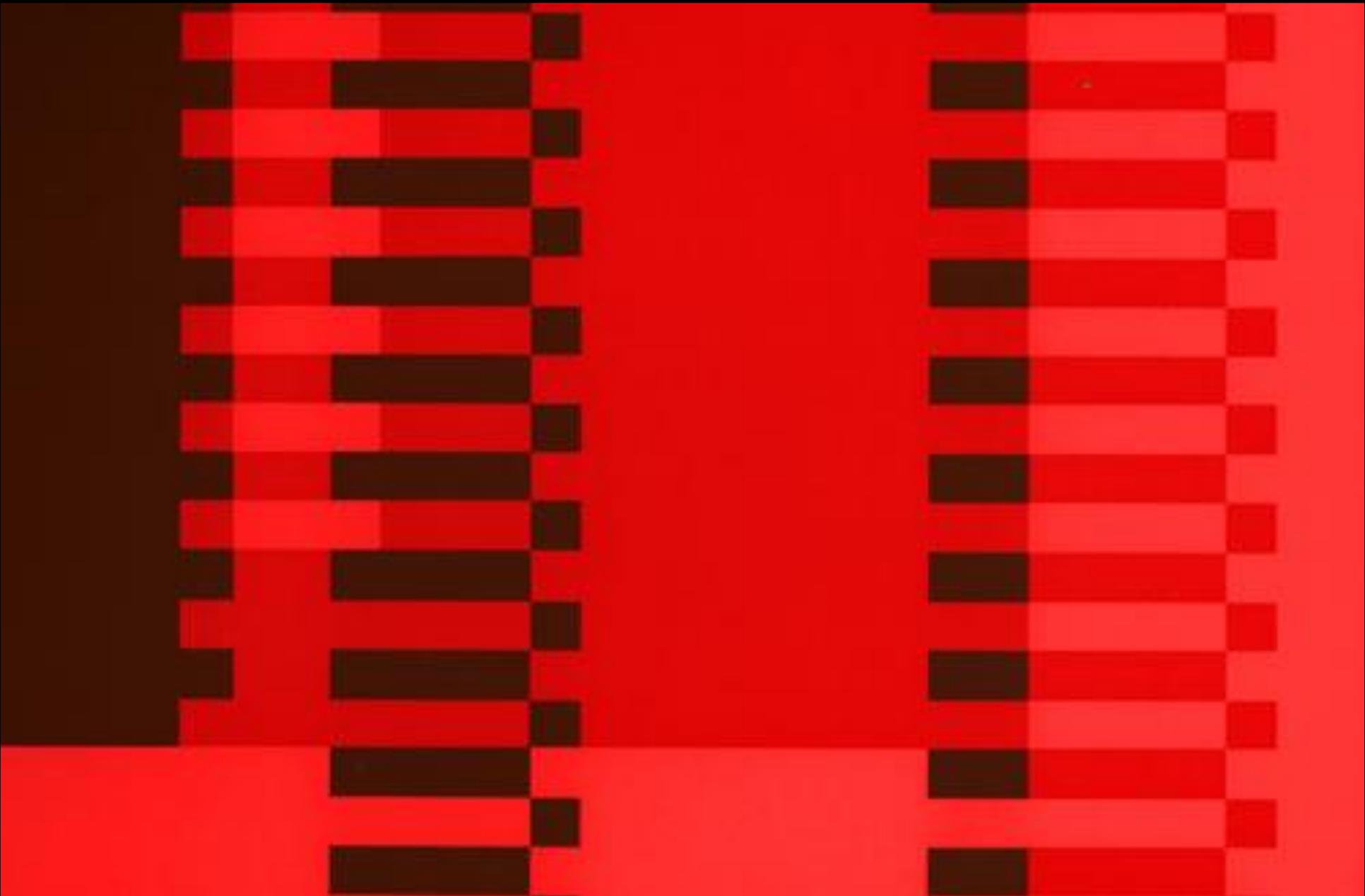
remain rolled. The columnar form (left) resulted from cuts. The conic forms (right) derive automatically from cutting two concentric circles out of rolled paper.

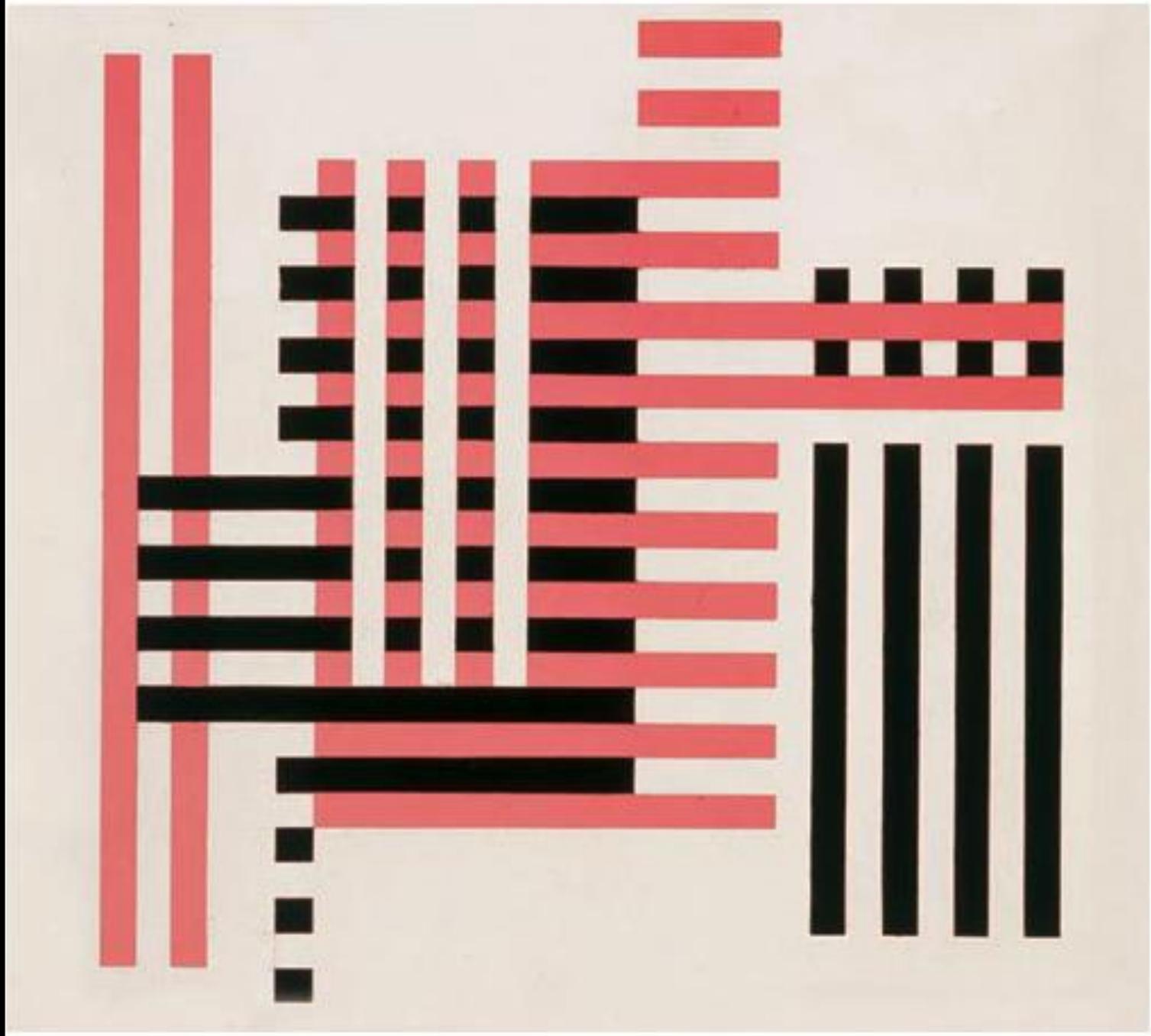
**e** Students in Albers's preliminary course: studies with paper and acetate. 1927–28. Various zigzag folds—fundamental exercises. Two-dimensional shrinkage is one result of such folds in the case of flat structures. Two of these structures are made of paper; the transparent one in center foreground is made of acetate. Iridescent colors in the corners of the acetate structure indicate areas of especially high tension. The camera bellows (upper right) is the result of zigzag folds in a single direction. The corners were so rounded off that only a single overlap resulted; bevels were not permitted because otherwise the specific qualities of a camera bellows, light and air impermeability, would not be achieved. The task of constructing a camera bellows was assigned by Albers to every student; the student had to solve it entirely independently. No technical explanations were given.

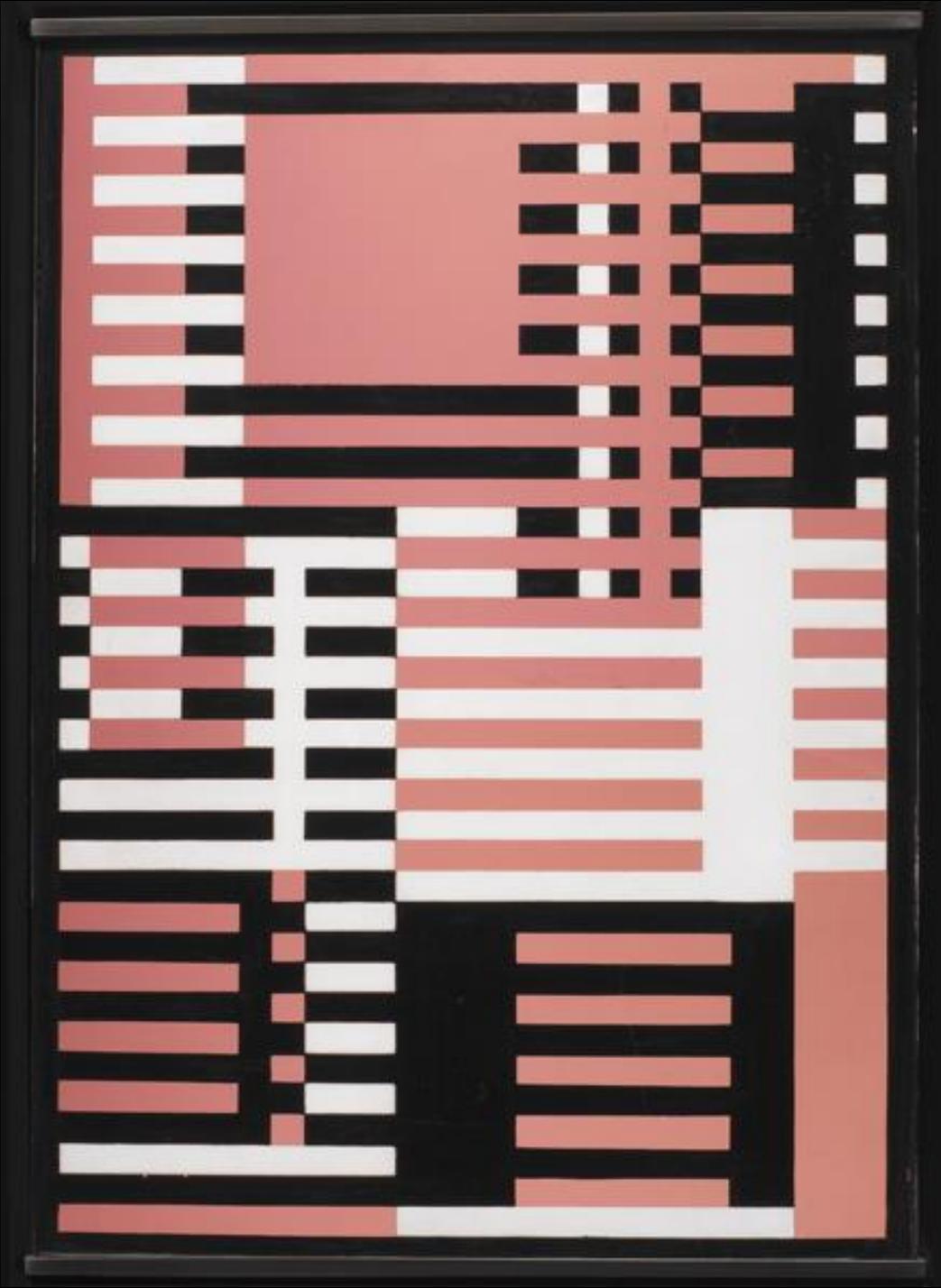








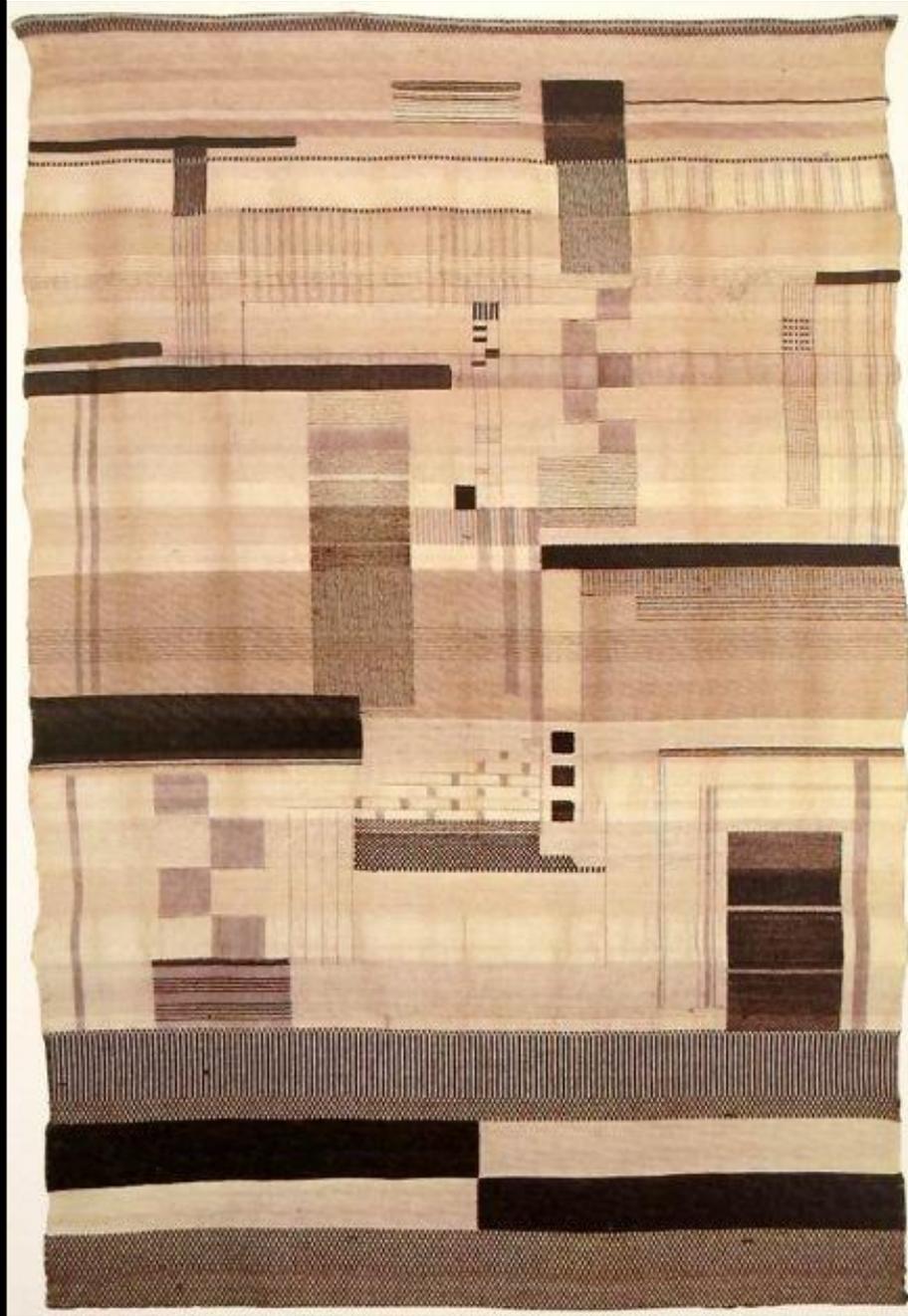






**GUNTA STÖLZL**







# HERBERT BAYER







**A B C D E F G H I J K L M N O P**

**Q R S T U V W X Y Z À Á Ê Õ Ö Ü**

**a b c d e f g h i j k l m n o p q**

**r s t u v w x y z à á ê ã ö ü &**

**1 2 3 4 5 6 7 8 9 0 ( \$ £ . . ! ? )**

abcde fghi  
jklmno pqr  
stuvwxyz

**HERBERT BAYER: Abb. 1. Alphabet**  
„g“ und „k“ sind noch als  
unfertig zu betrachten



**Beispiel eines Zeichens  
in größerem Maßstab  
Präzise optische Wirkung**

STURM blond

**Abb. 2. Anwendung**

bayer architype

a b c

x y z

universum

a b c d e f g h i j k l m n

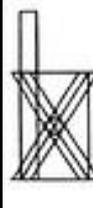
o p q r s t u v w x y z

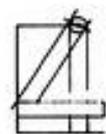
0 1 2 3 4 5 6 7 8 9

 a a a b c d e

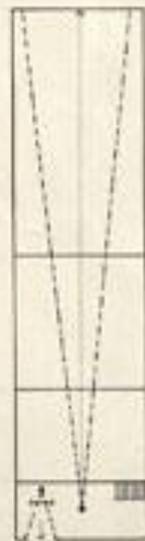
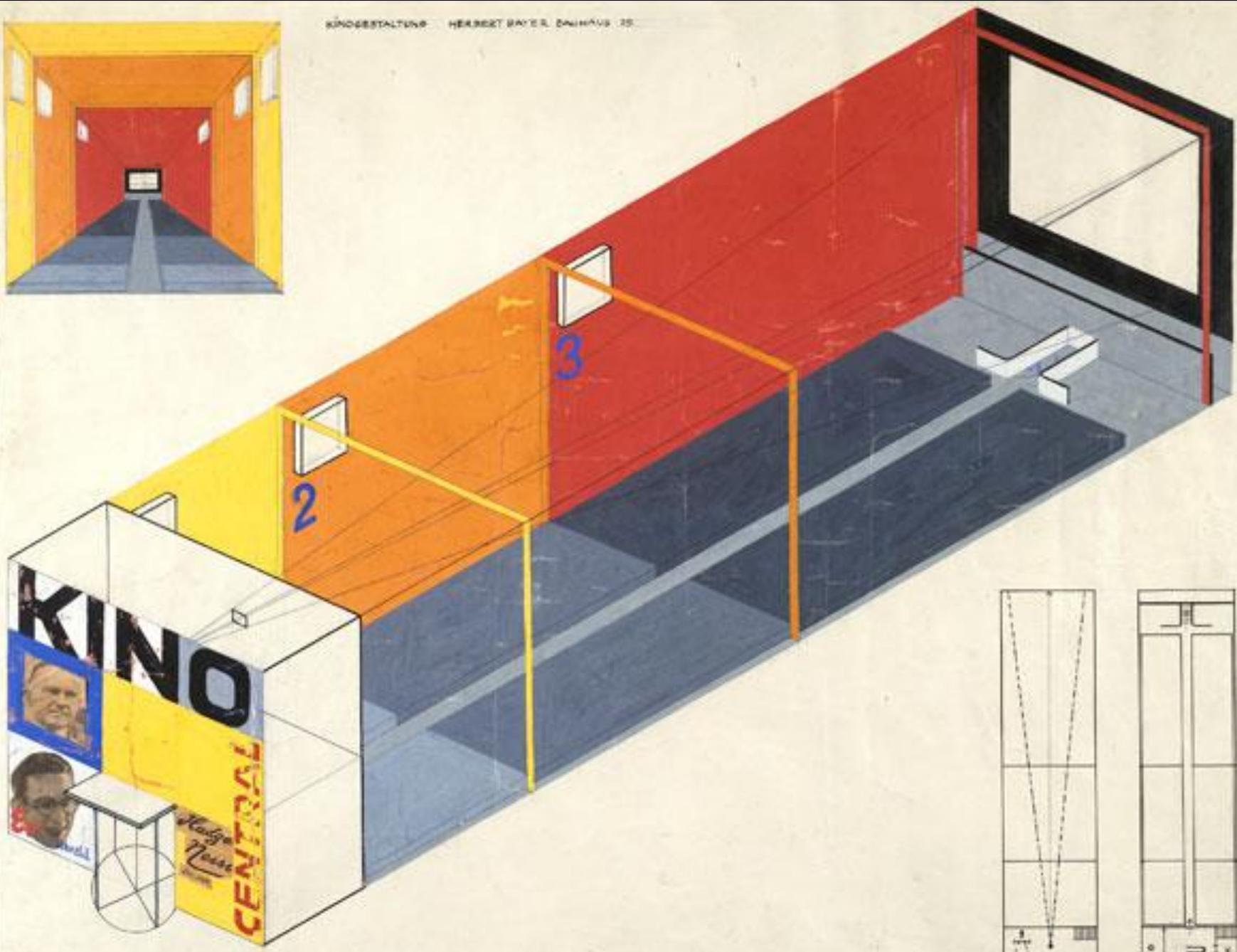
g h o q p s u n

m  i j r r l f s t t ! .

 x z  v y w , : .

1 2 3  4  5 6

 6  7 8  9 9 0





REGINA

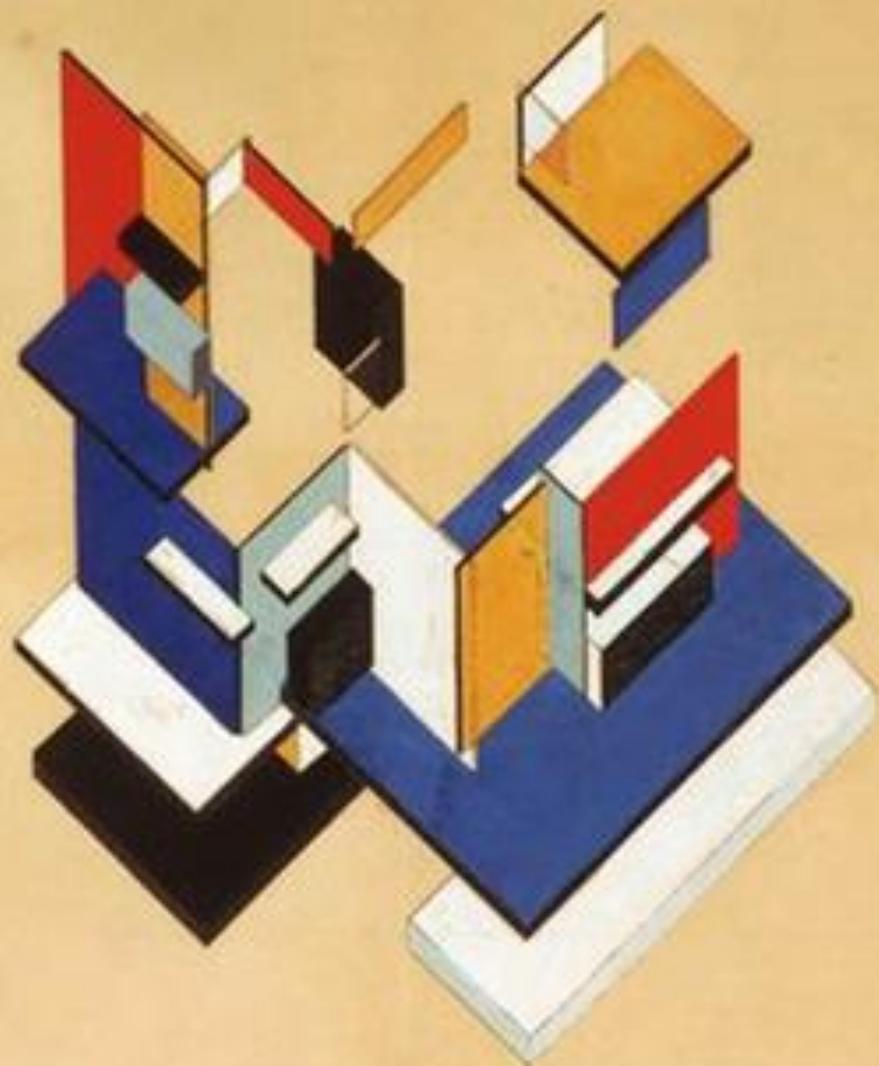


R

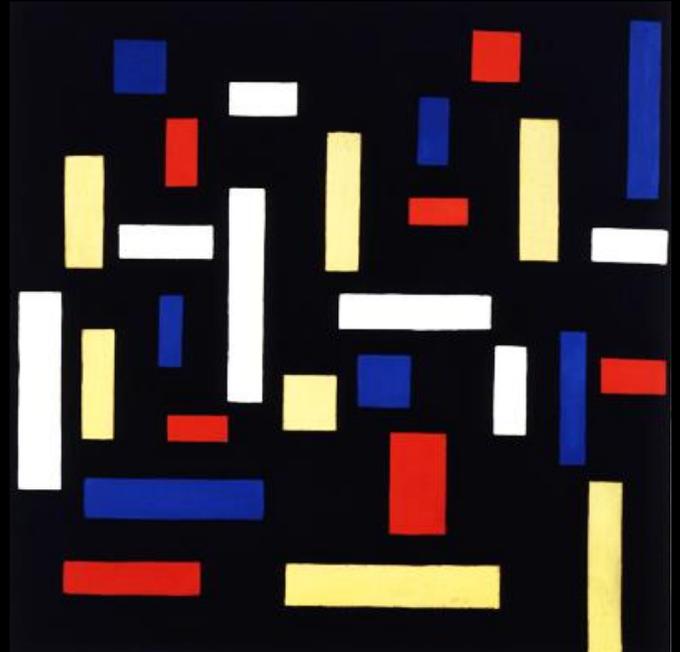


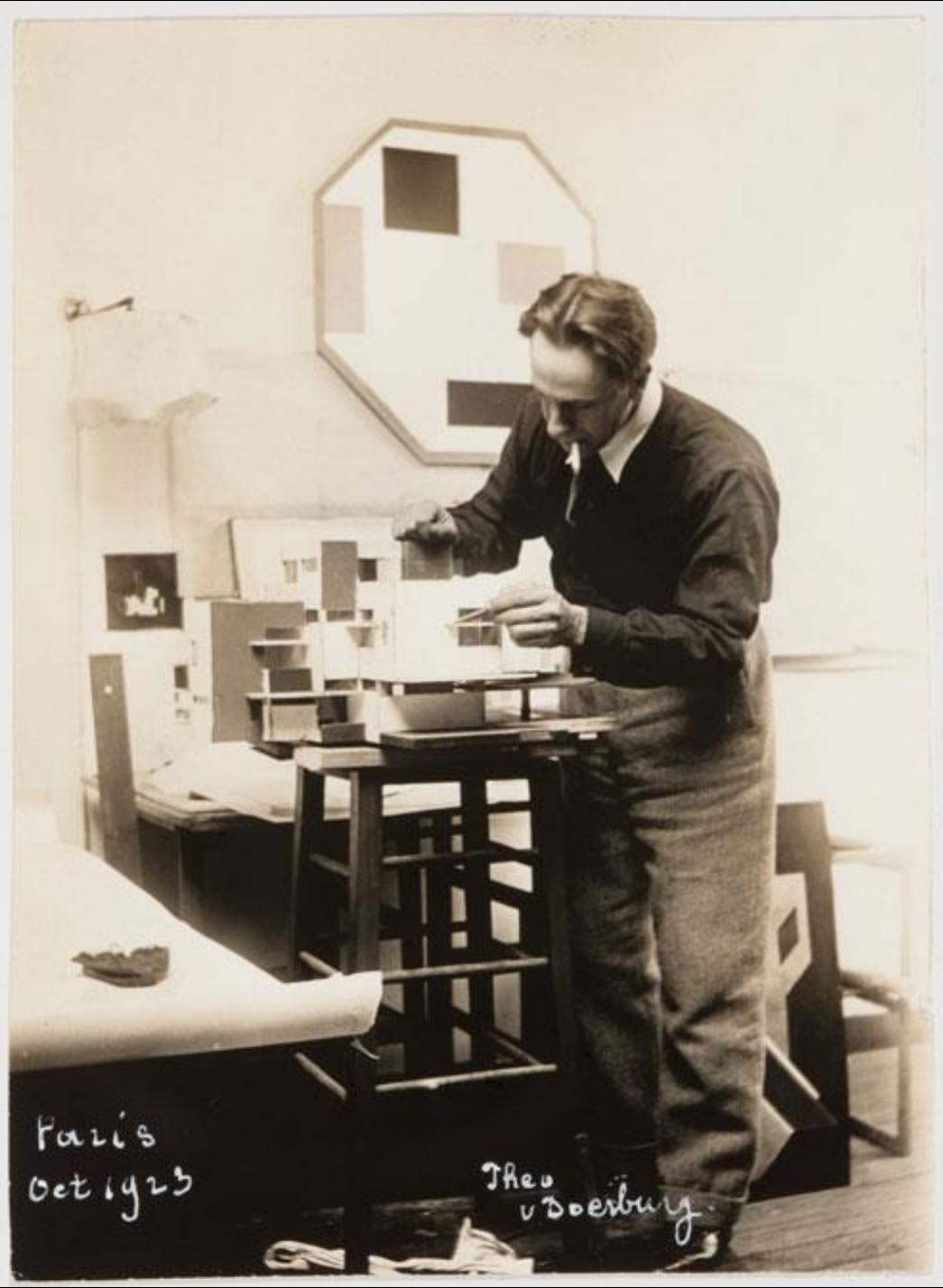
Regina

REGINA



# THEO VAN DOESBURG

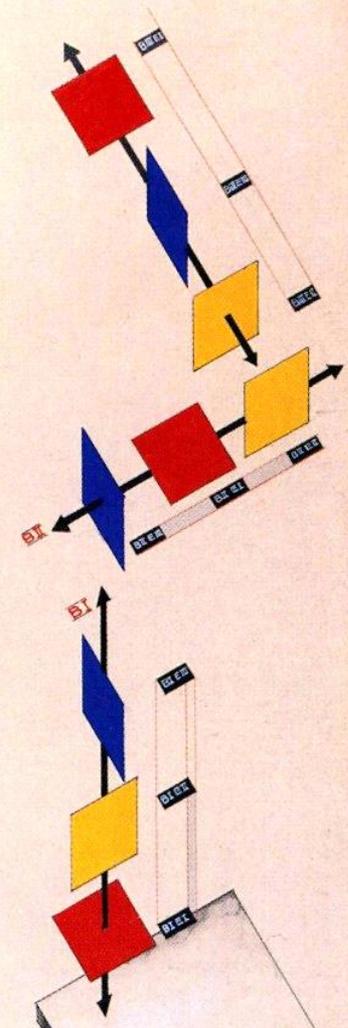
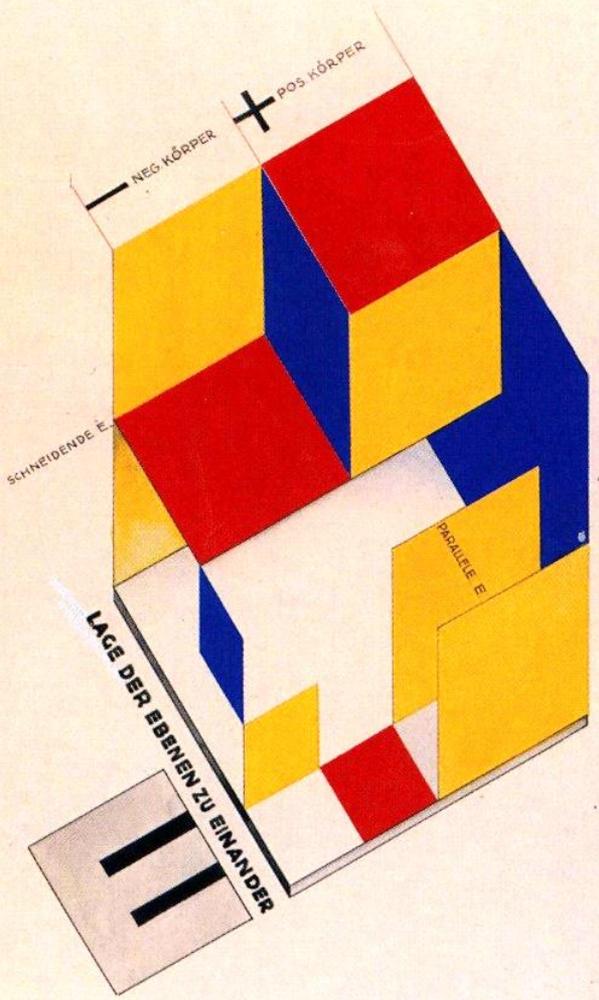




Paris  
Oct 1923

Theo  
v Doesburg

# JOOST SCHMIDT



**B**  LAGE DER EBENEN  
zu  
BEWEGUNGS.RICHTUNGEN

STAATLICHES **BAUHALLE**

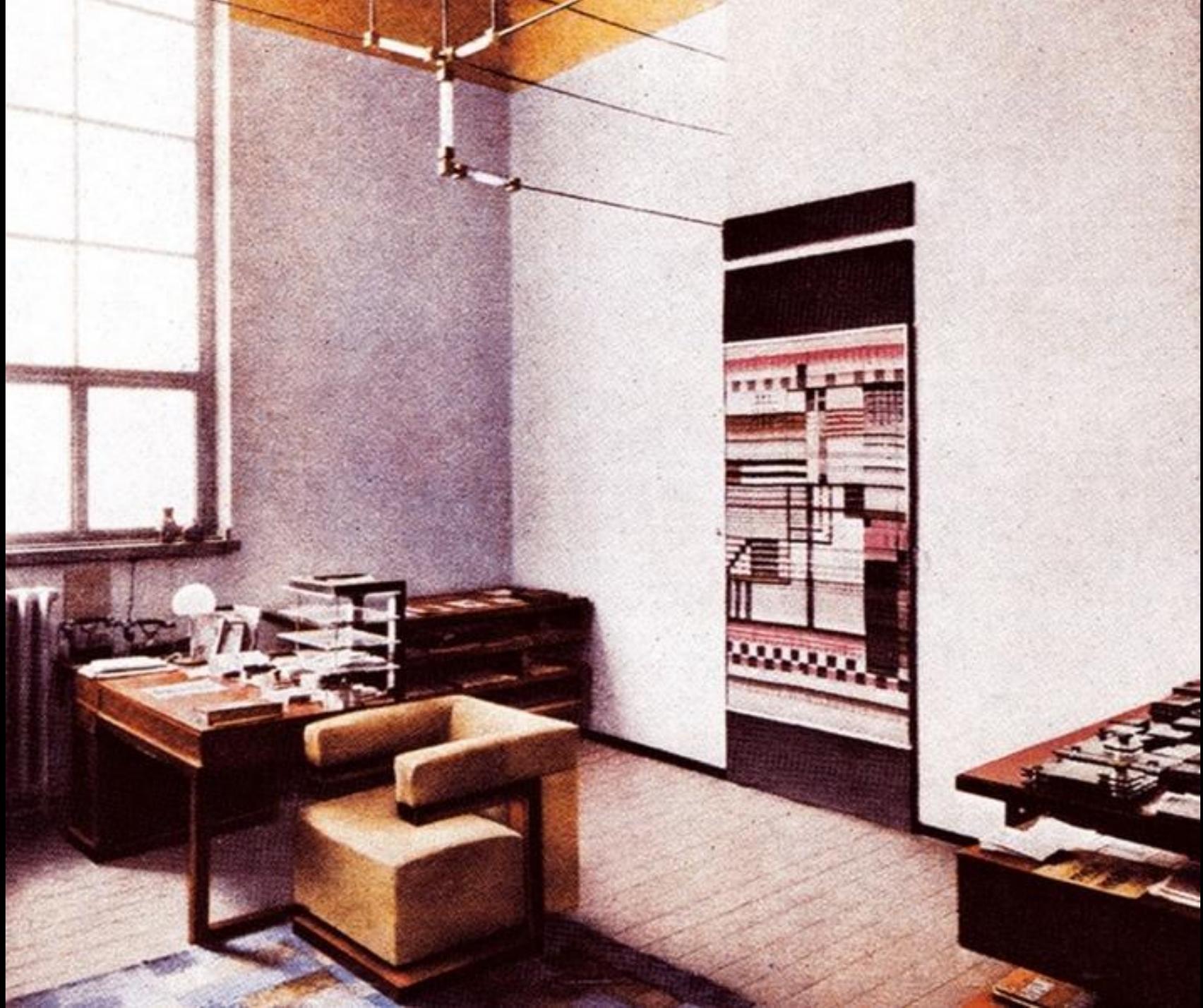
**A**USSTELLUNG

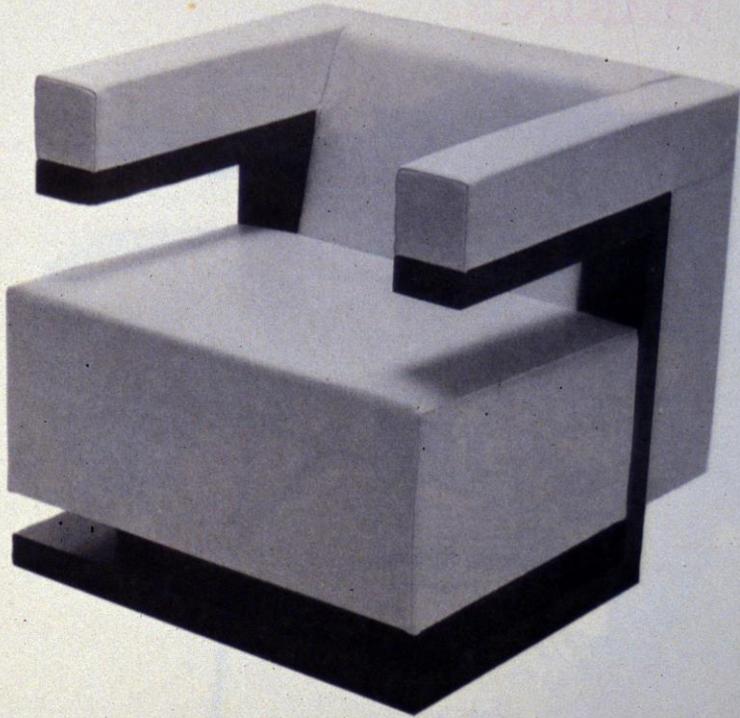
JULI  
SEPT  
**WEIMAR**

1923

1923







Design Classics

Bernd Fritz

**The Tea Service TAC 1  
by Walter Gropius**



Verlag form



# bauhaus

zeitschrift für gestaltung • herausgeber: hannes meyer • schiffleitung: ernst kállai •  
die zeitschrift erscheint vierteljährlich • bezugspreis: jährlich rmk. 4 • preis dieser doppelnummer rmk. 2.40 •  
verlag und anzeigenverwaltung: dessau, zeiböler straße 16 •

2/3

2. jahrgang

1928



w. gropius, lyonel ferringer  
paal klee



hannes meyer, henrik schöper  
josef albers

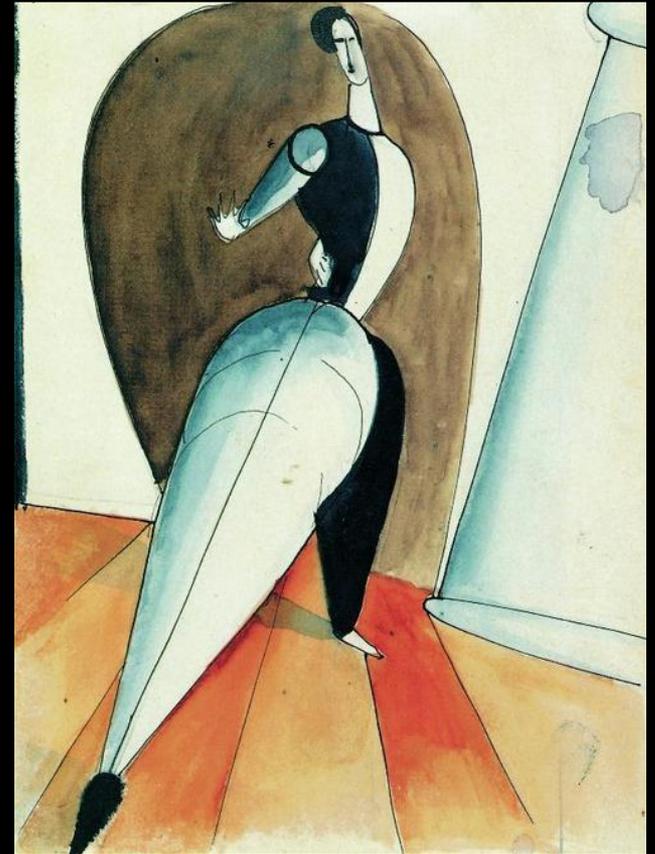


josef schmitt, gunta stöbber  
hans witzler



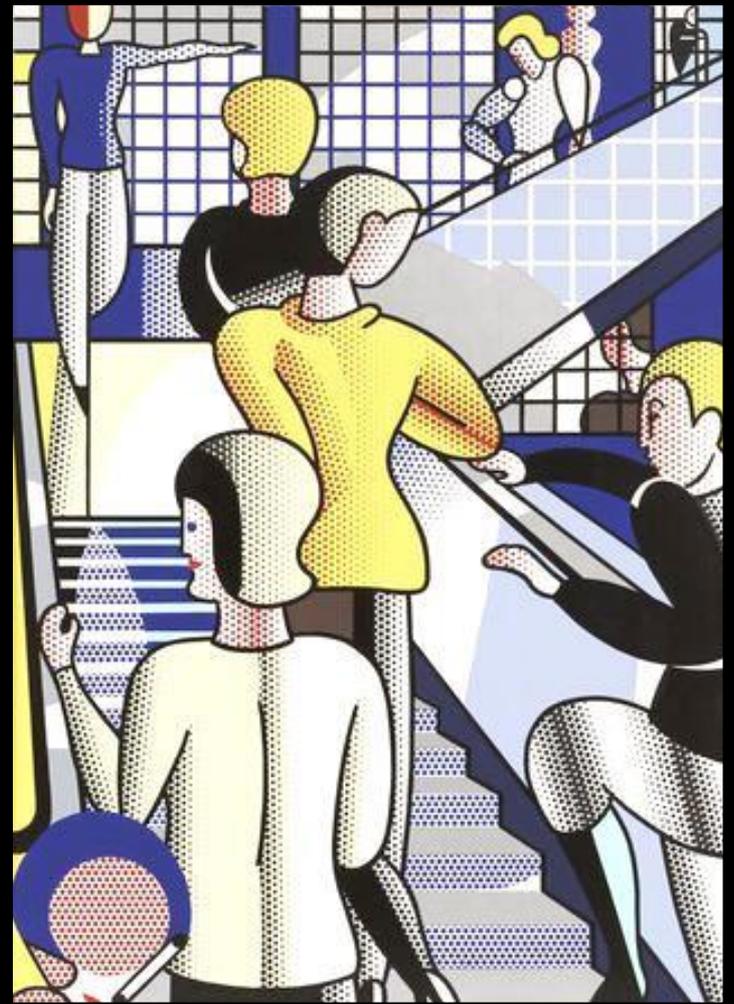
ernst kállai, eska schlamper  
marit väin

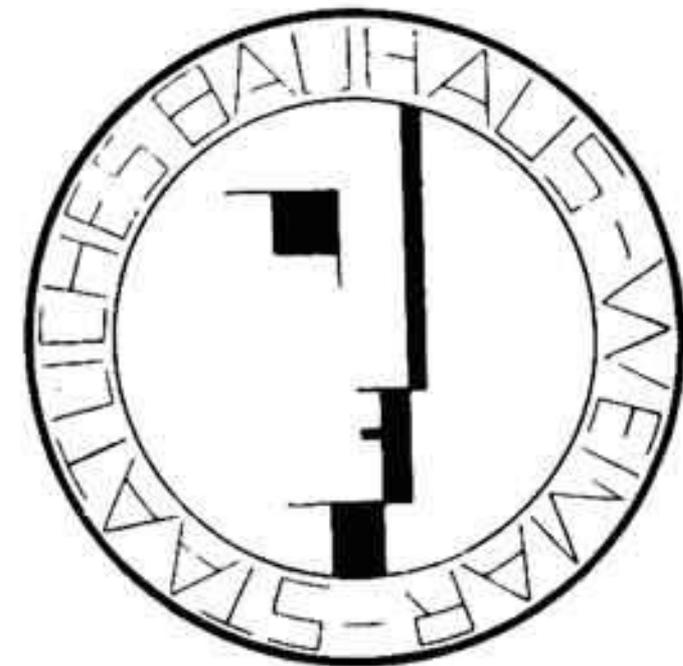
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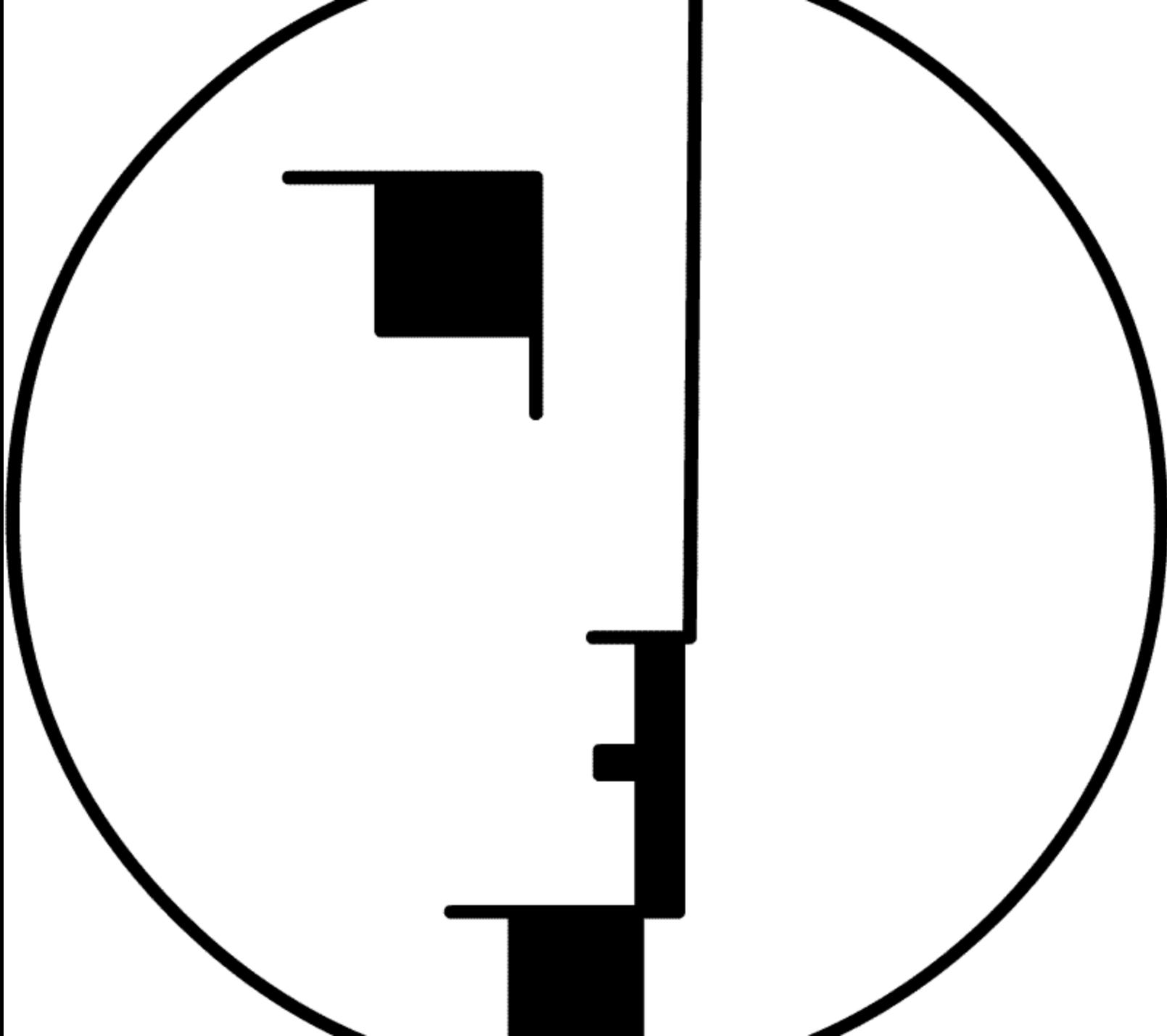




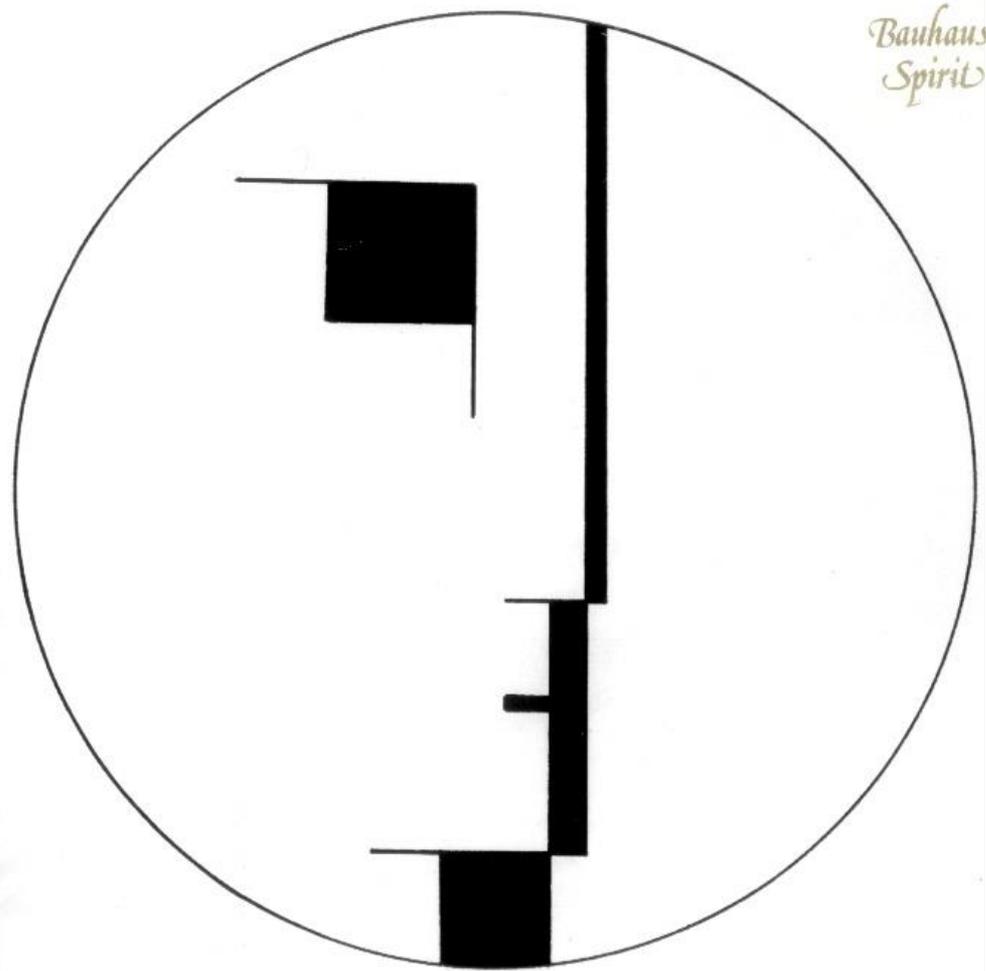


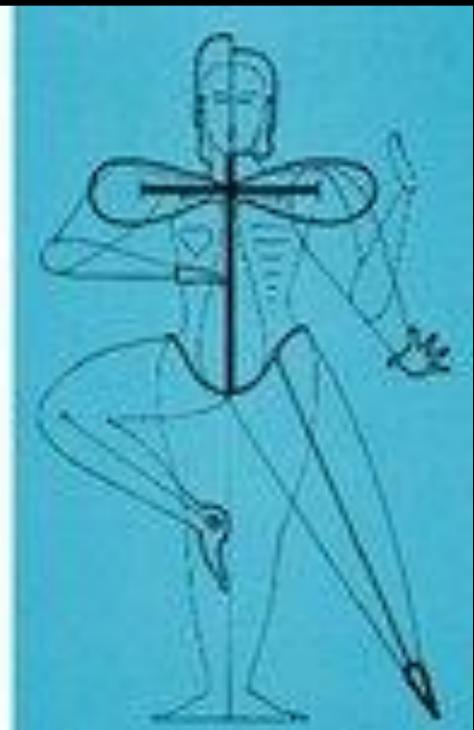
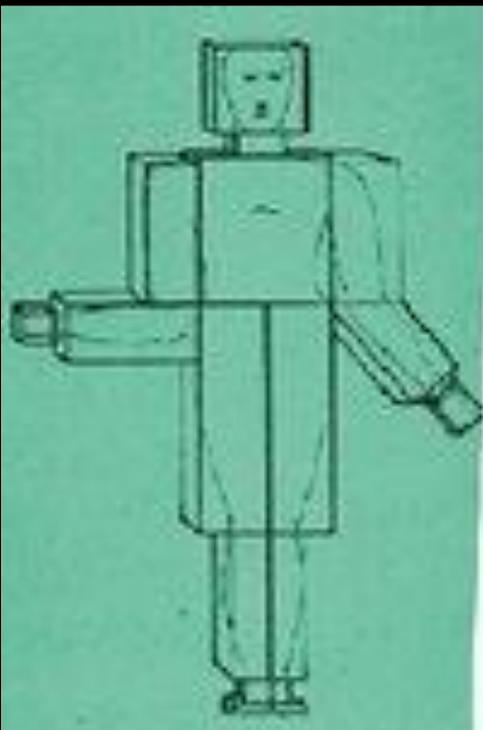
**BAUHAUS  
AUSSTELLUNG**

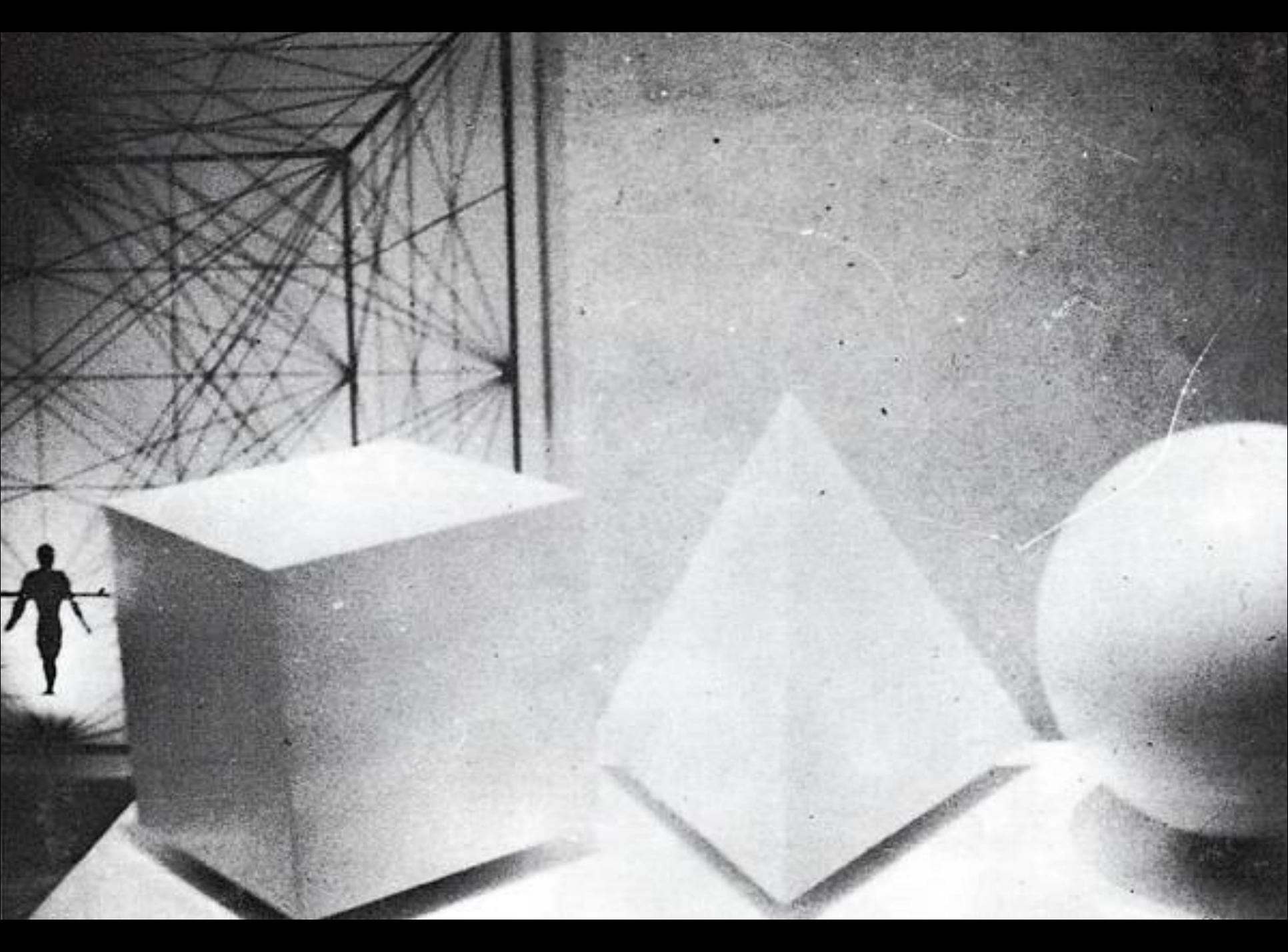
**WEIMAR  
JULI SEPT 1923**

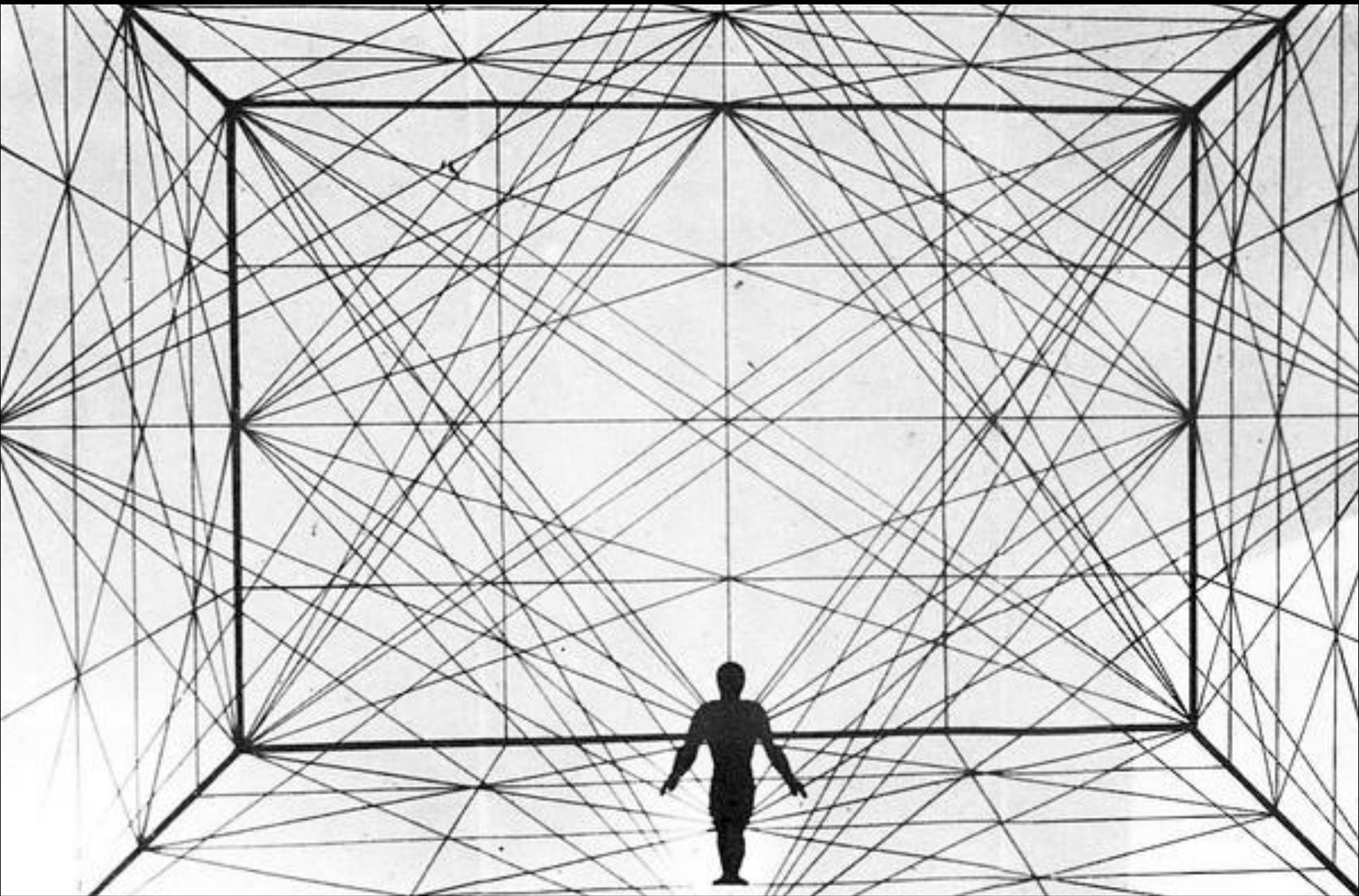


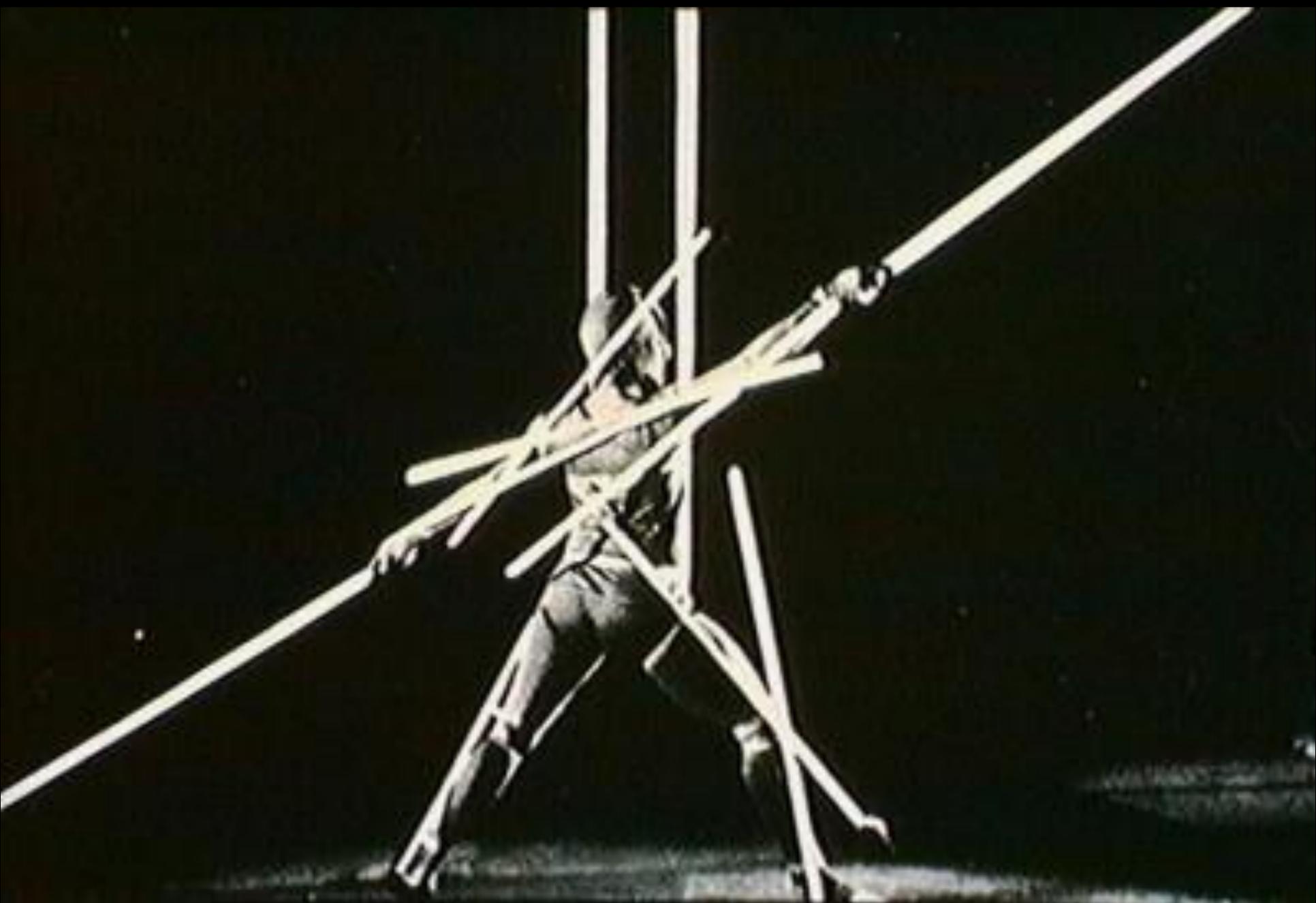
# **bauhaus**

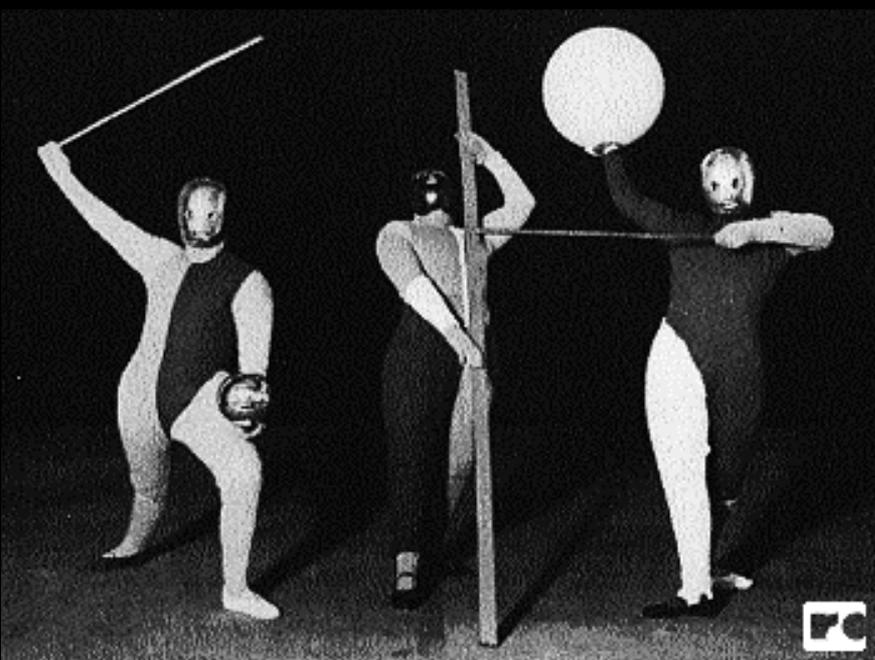














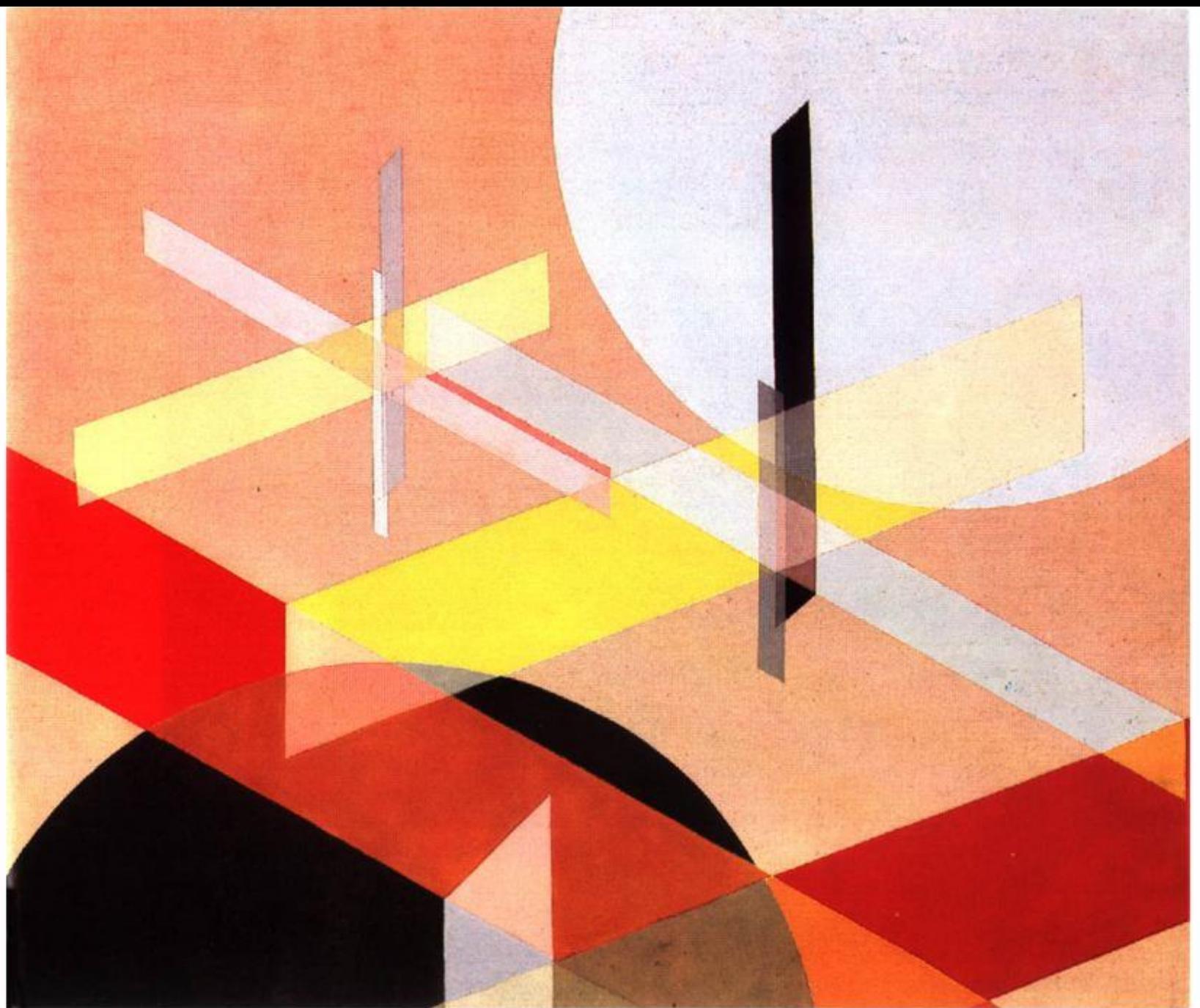




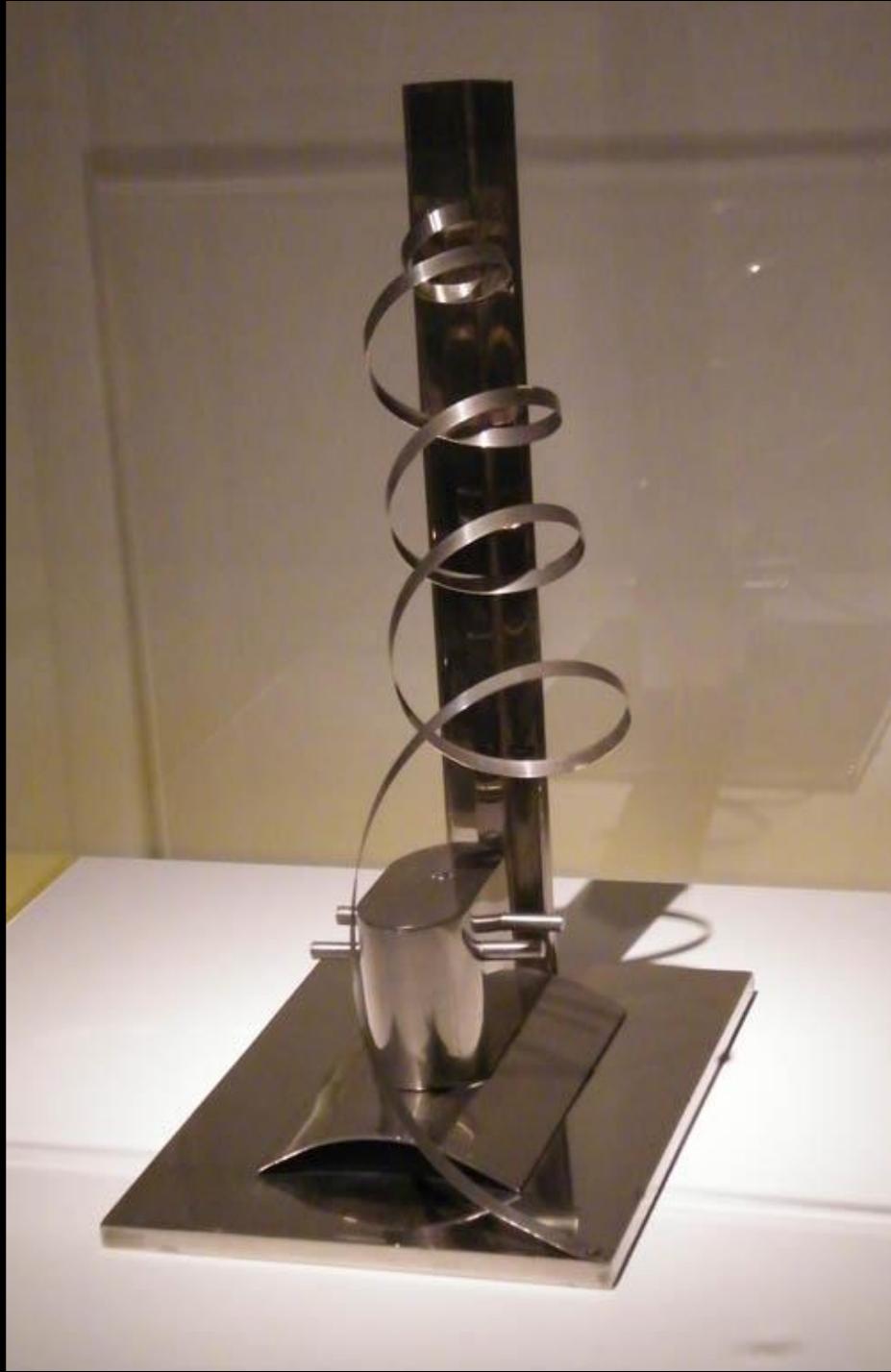
# LASZLO MOHOLY NAGY





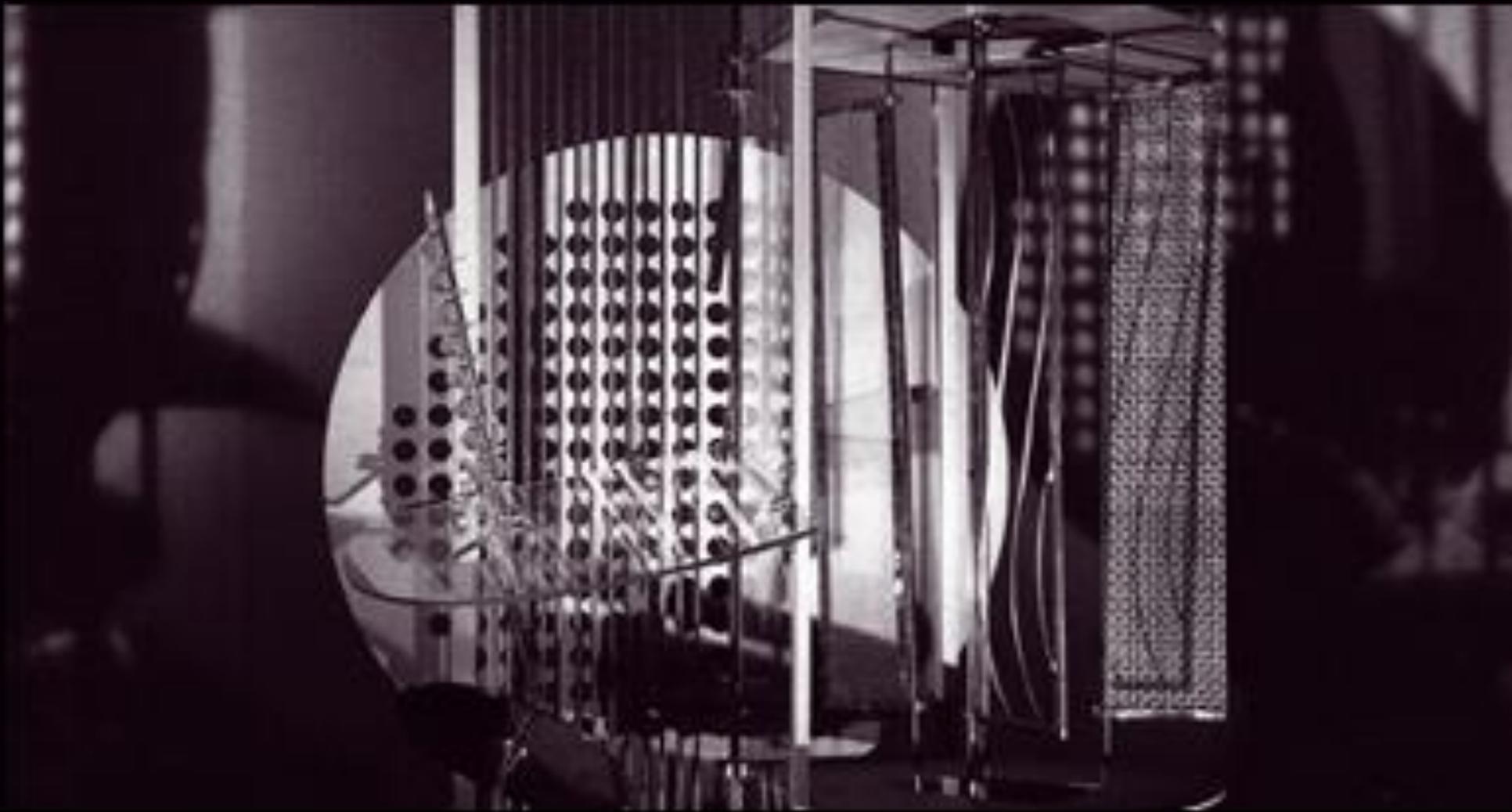


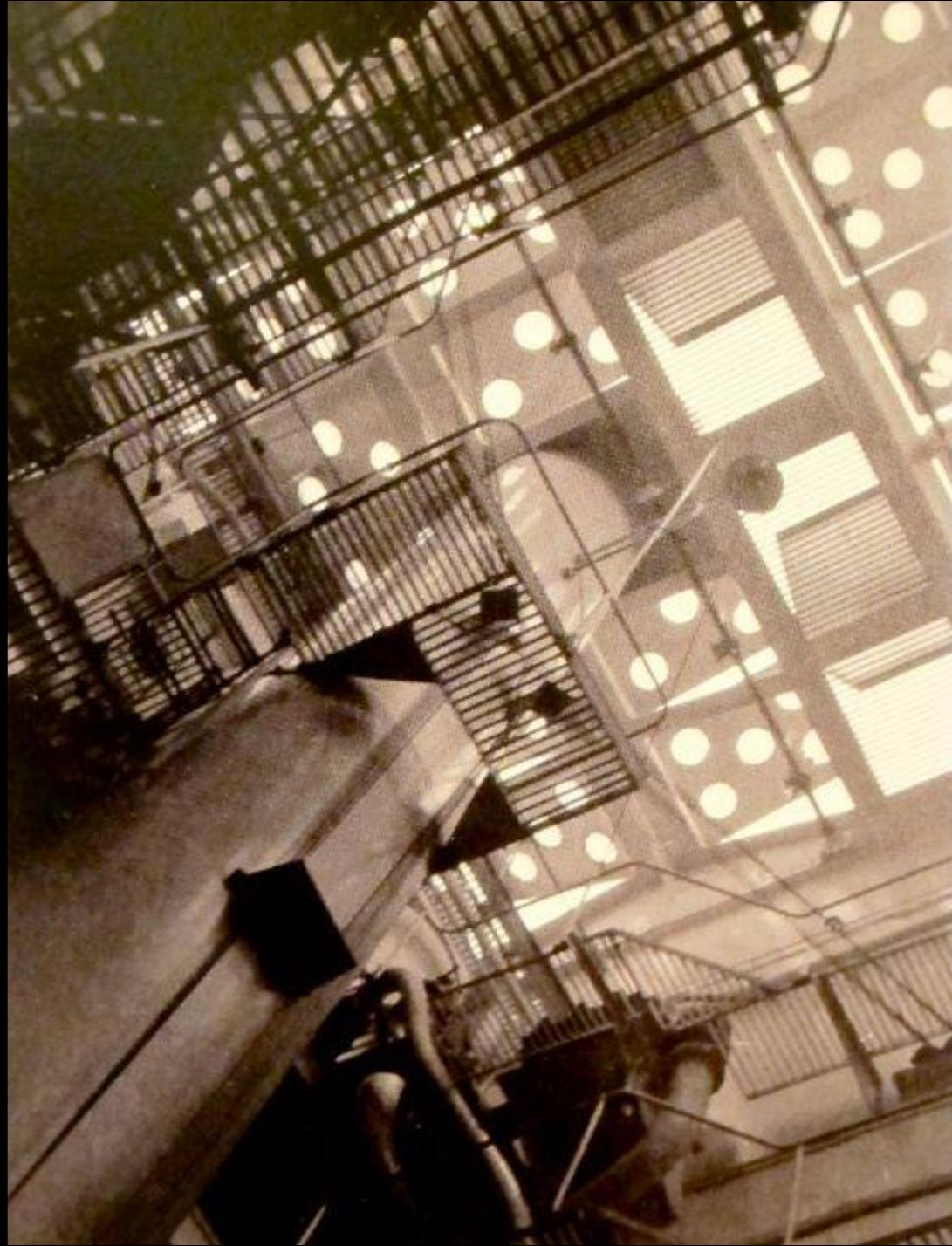
Laszlo Moholy Nagy - Kompozicija Z VIII, 1924 - Courtesy of Art Appreciation Foundation







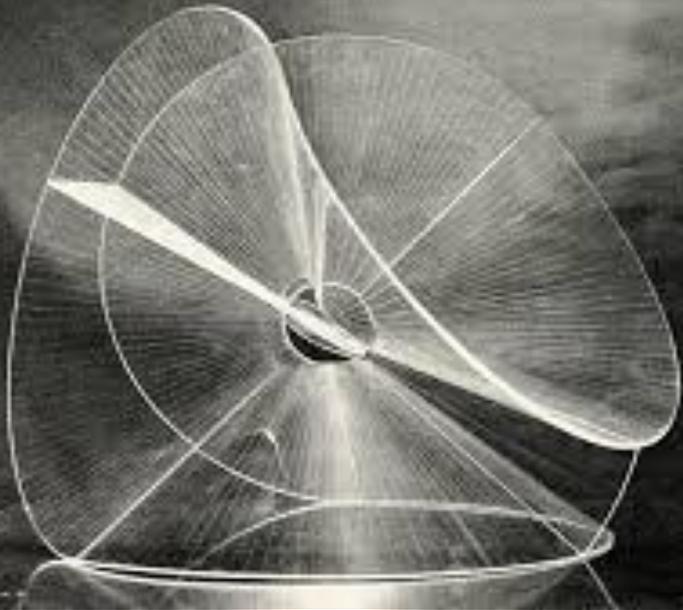
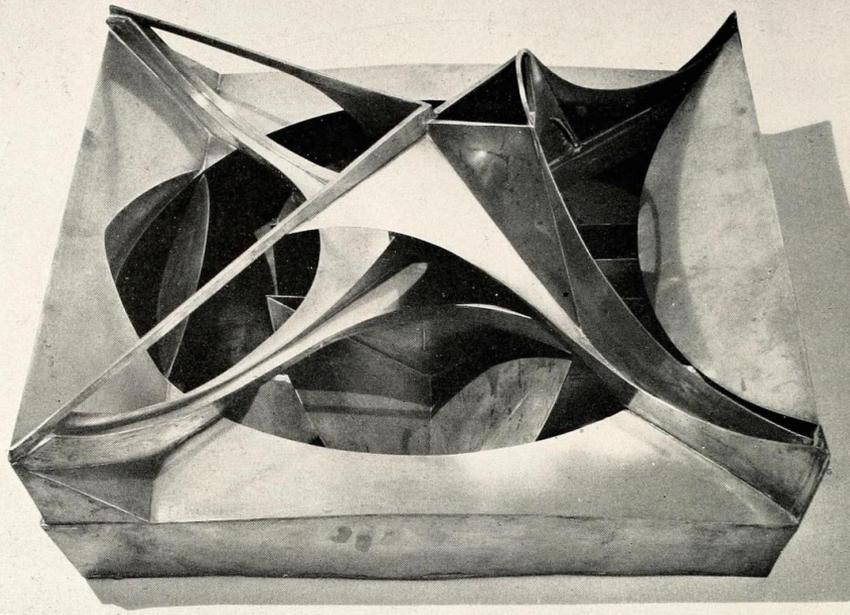








**NAUM GABO**

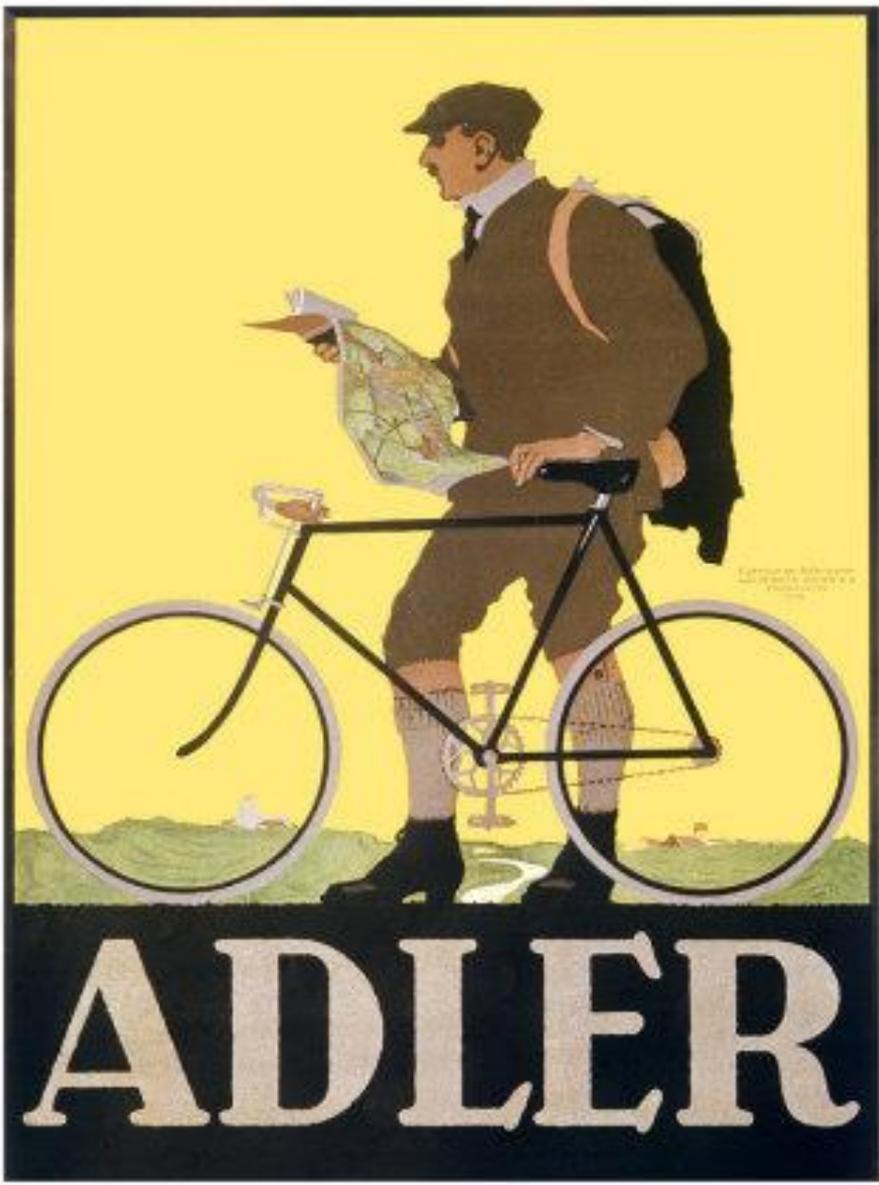


**MARCEL BREUER**













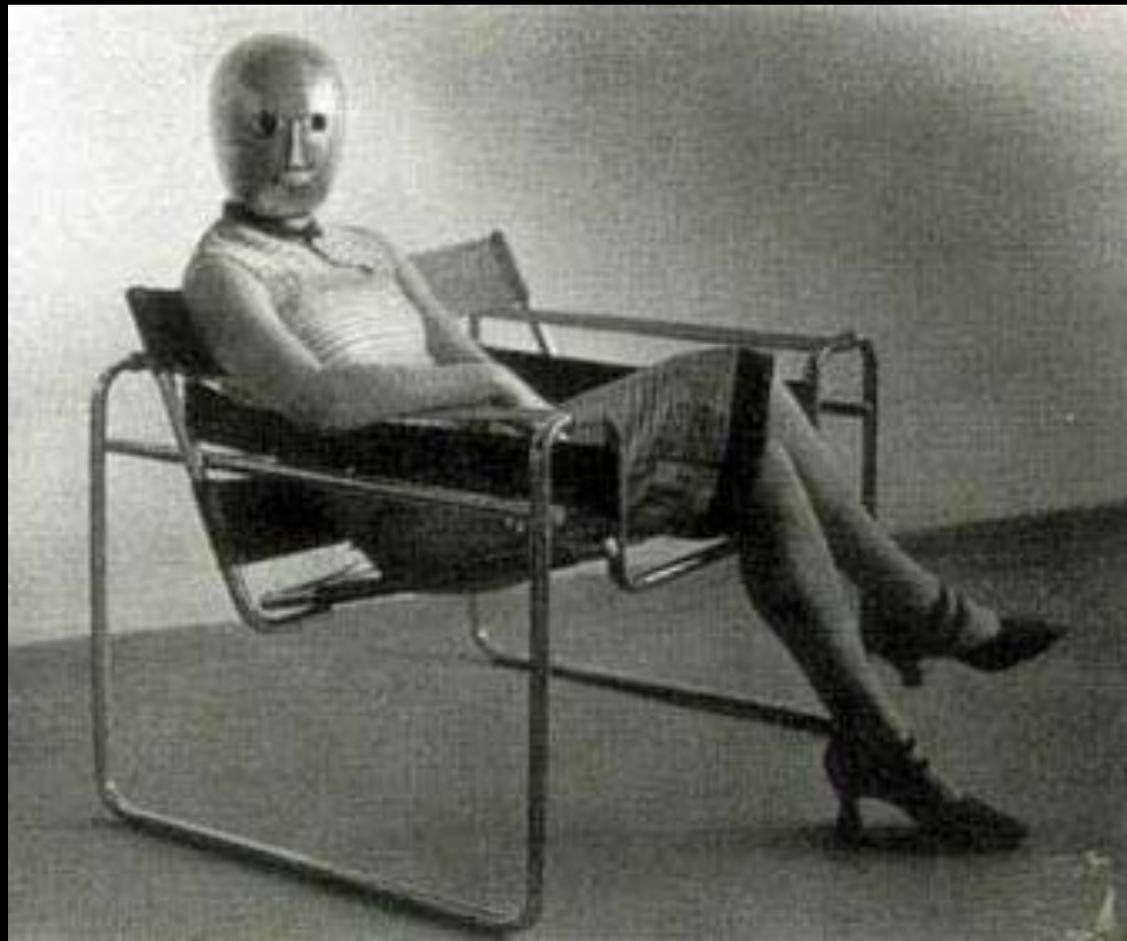
MARCEL BREUER

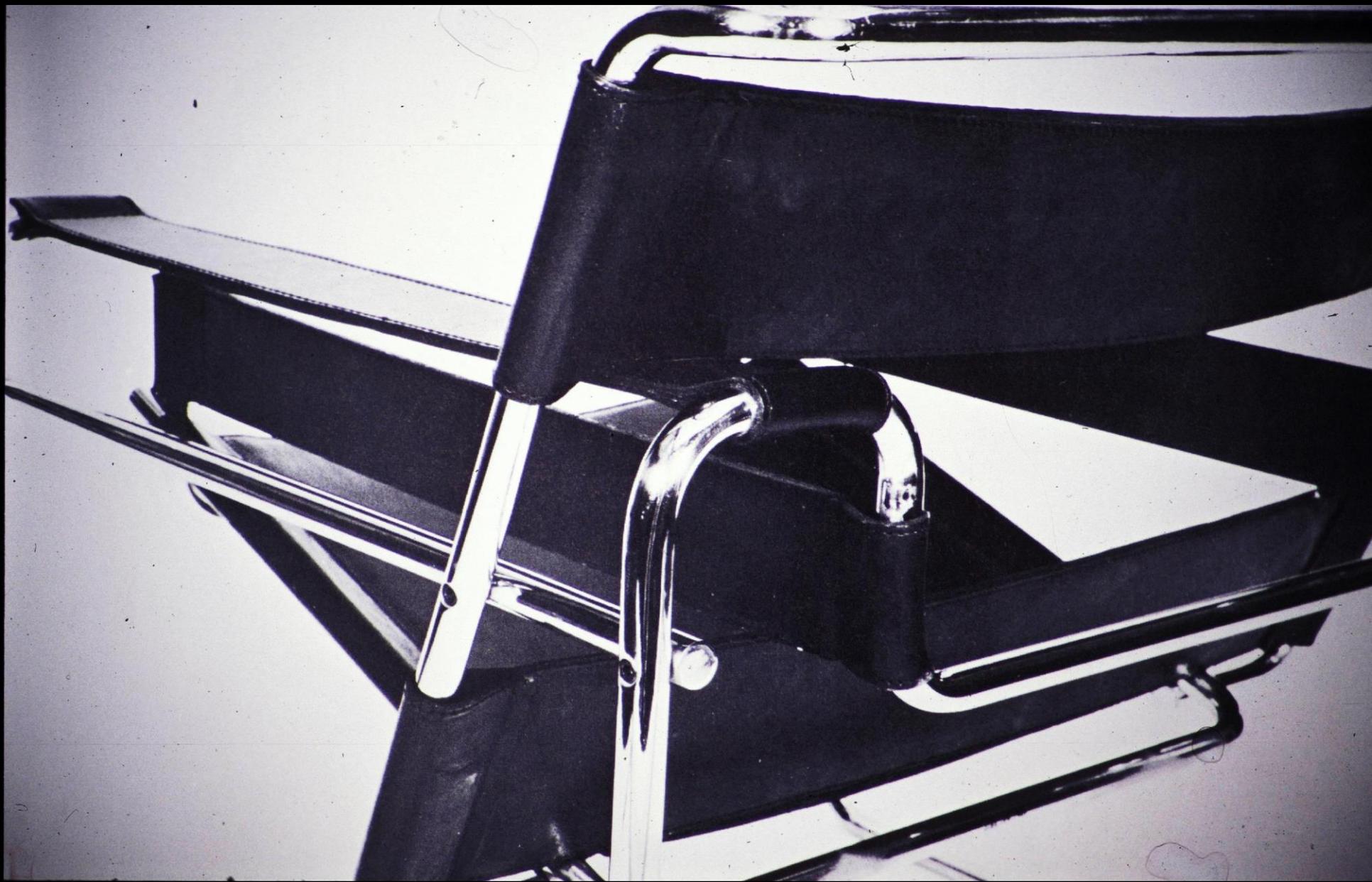


MART STAM















Jv I 1-October



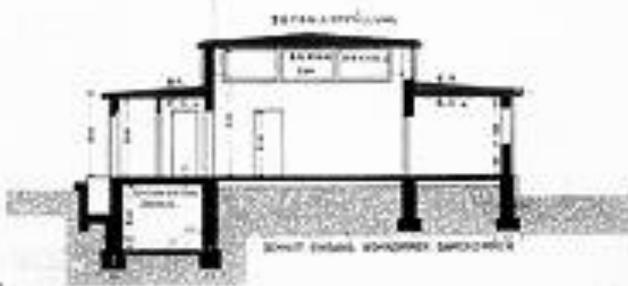
BAWHAWS  
AV \$STELLVNG



F.D. BERTRAND  
 G.L. WITTEZILL  
 F.B. RUD. HERR  
 F.B.D. BIRKENBROCKE u. JENSEN (Pflanzl.)



GRUNDRISS.

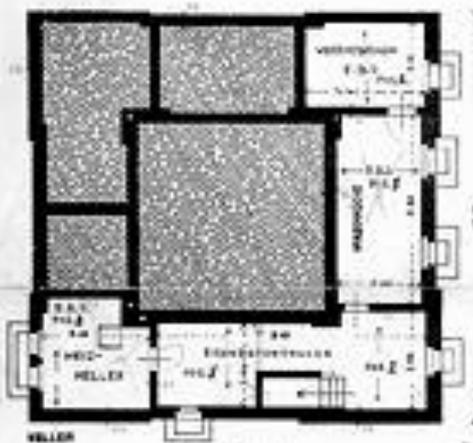


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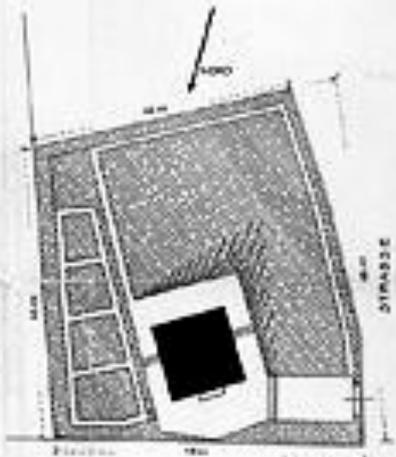
GARTENPLAN.



SÜDEN



SÜD



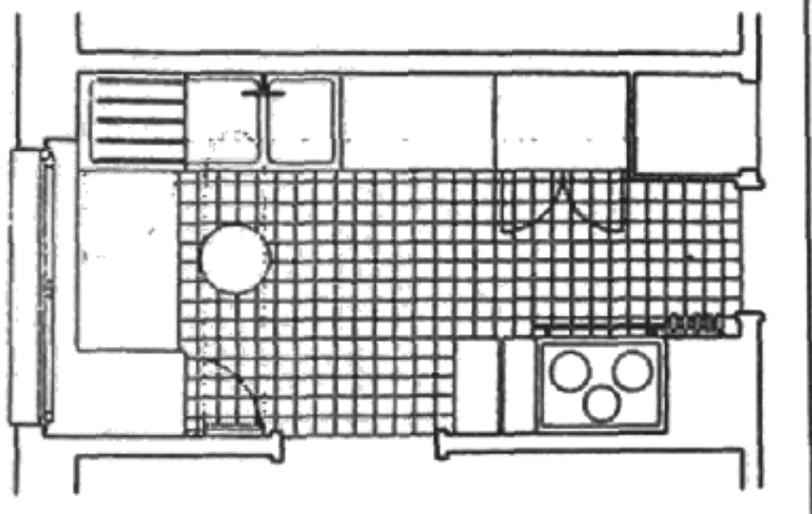
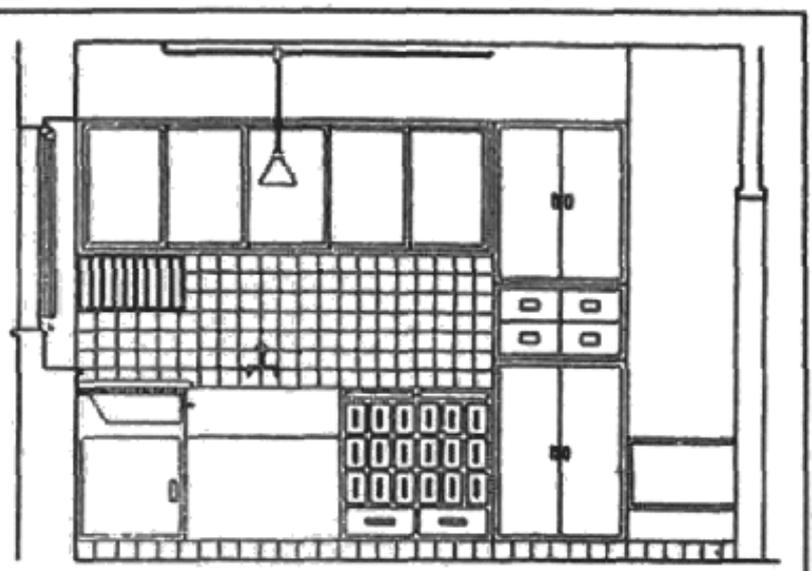
AUSSTELLUNG STAATL. BAUHAUS WEIMAR 1923.  
 EINFAMILIENHAUS.

DES ARCHITECTEN  
*Friedrich Hoffmann*  
 Weimar - 3.000.911

DES ARCHITECTEN  
*Friedrich Hoffmann*  
 Weimar - 3.000.911

Weimar - 3.000.911





ERBSEN

KAFFEE

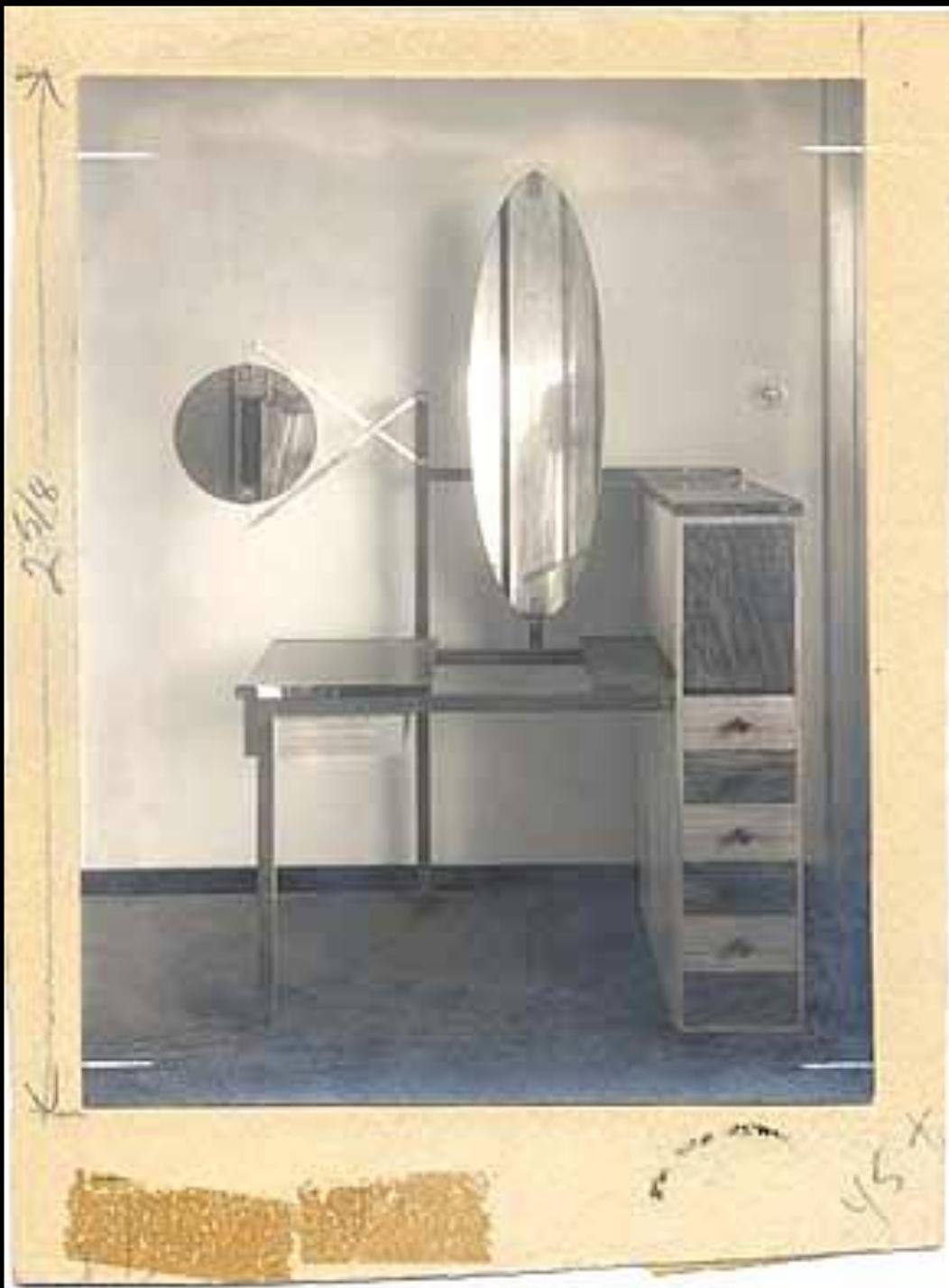
ZUCKER

MEHL











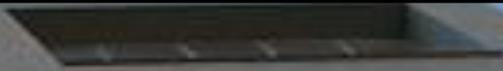
WALTER GROPIUS & PERIKLES SAKELLARIOS (possibly)





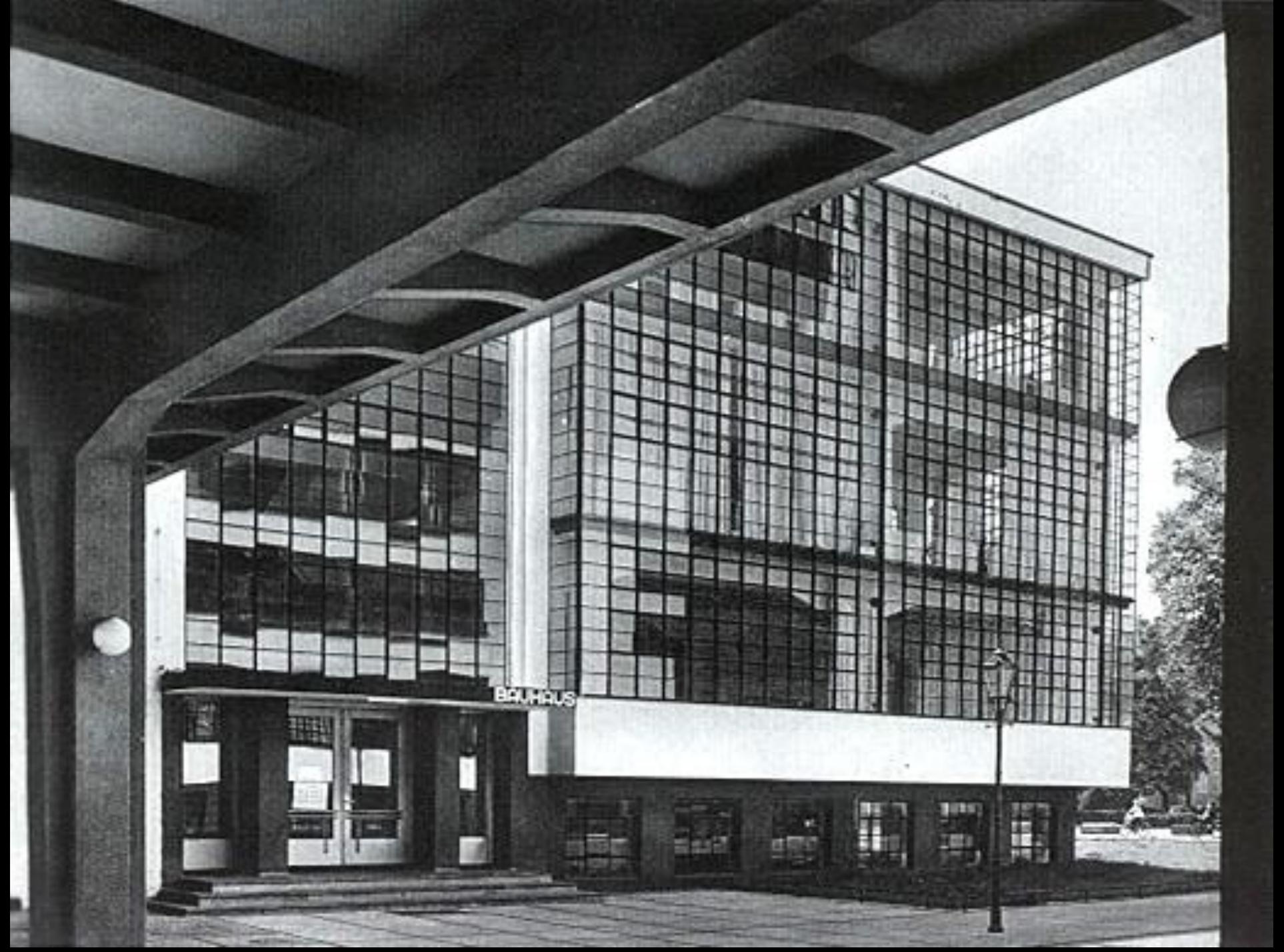
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BAUHAUS

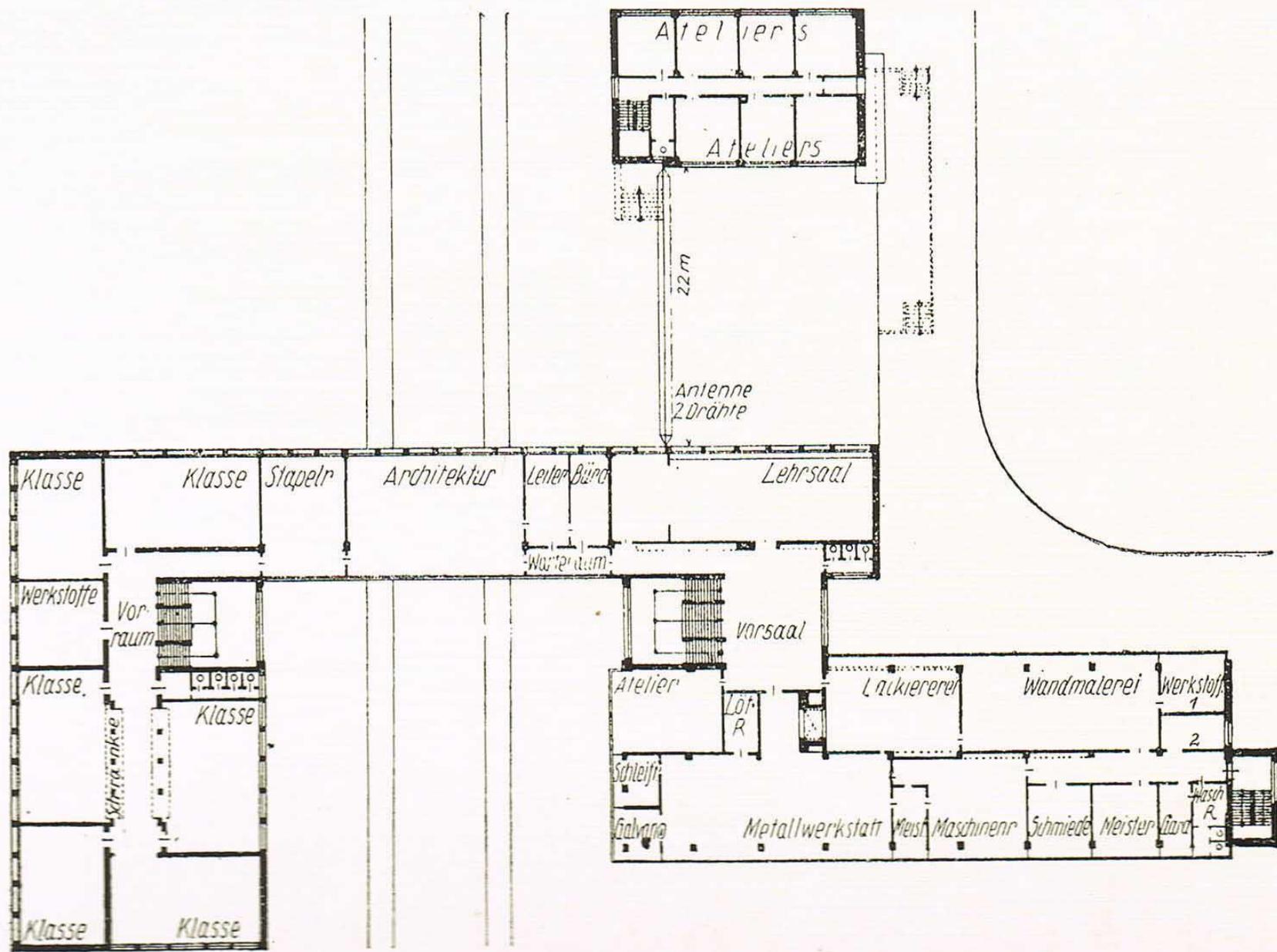




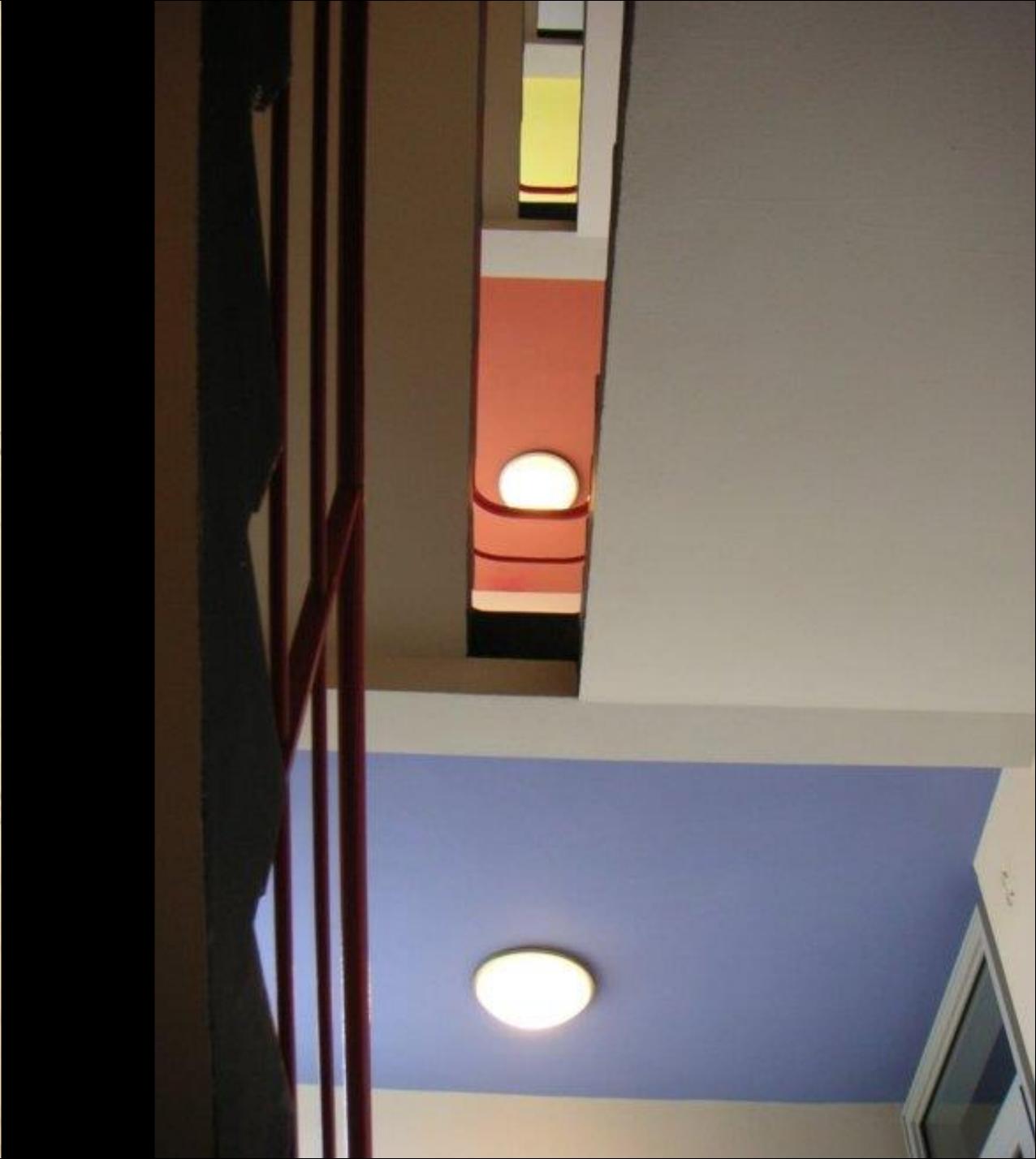




















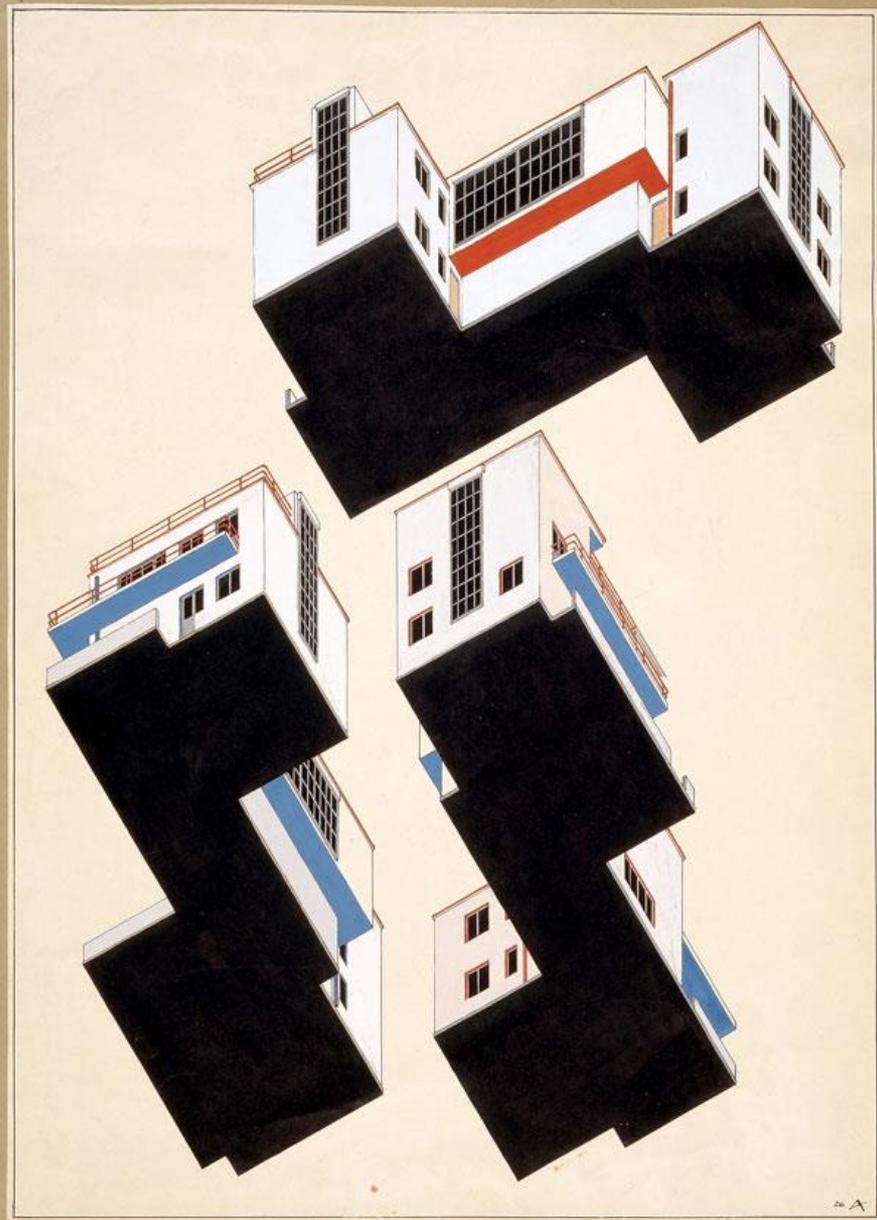












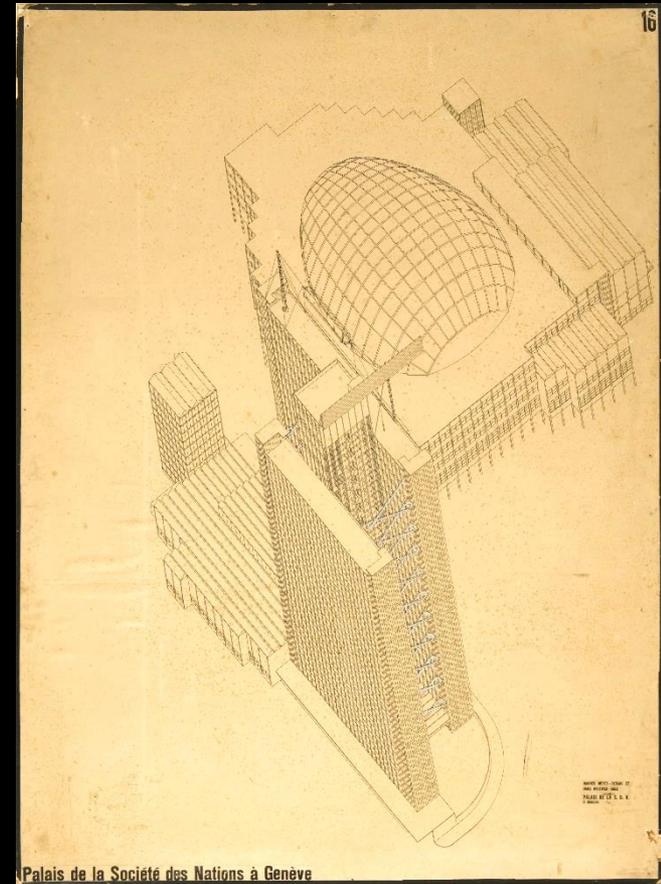
MEISTER DOPPELHÄUSER von unten gesehen. 1926. A.HOFFMANN



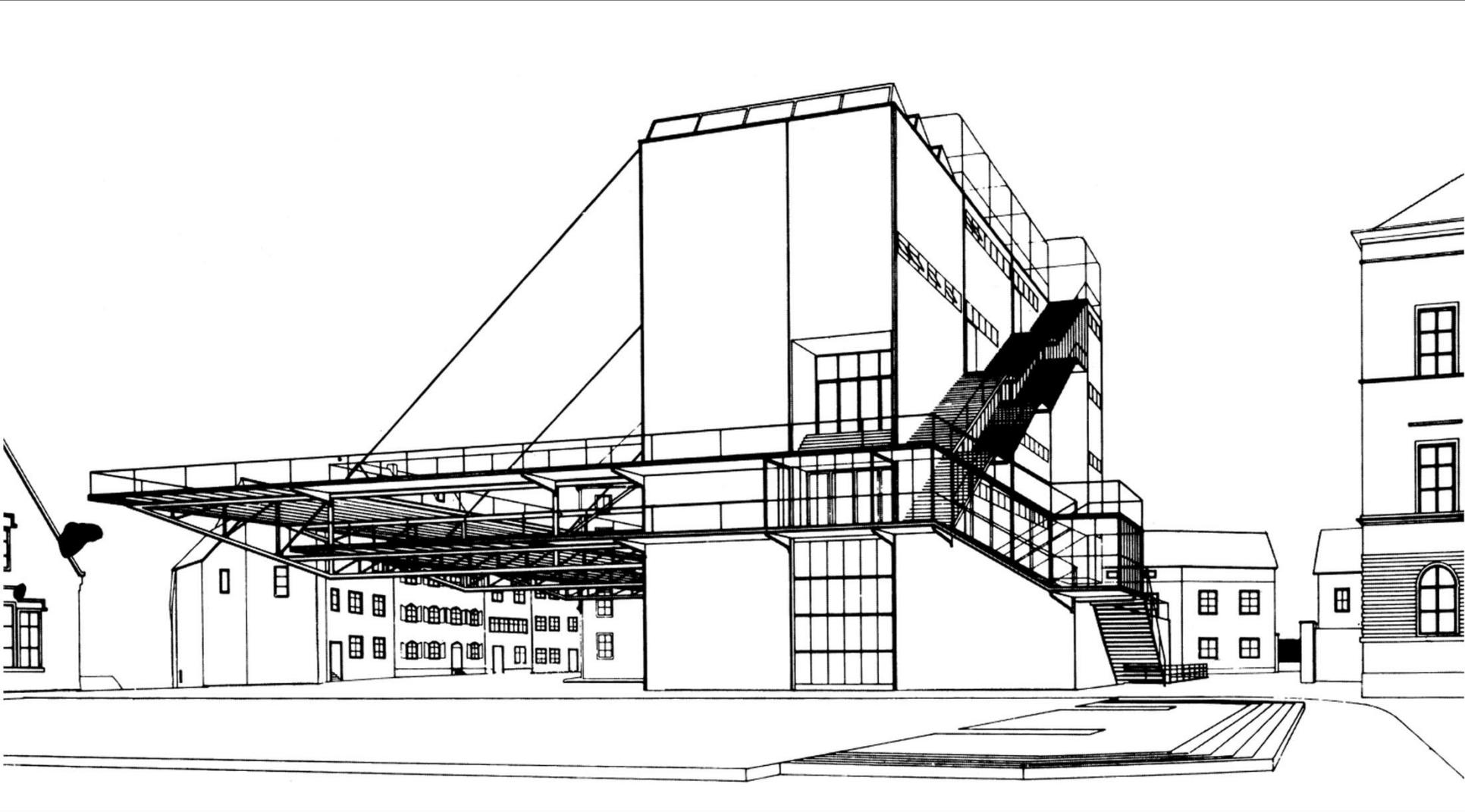


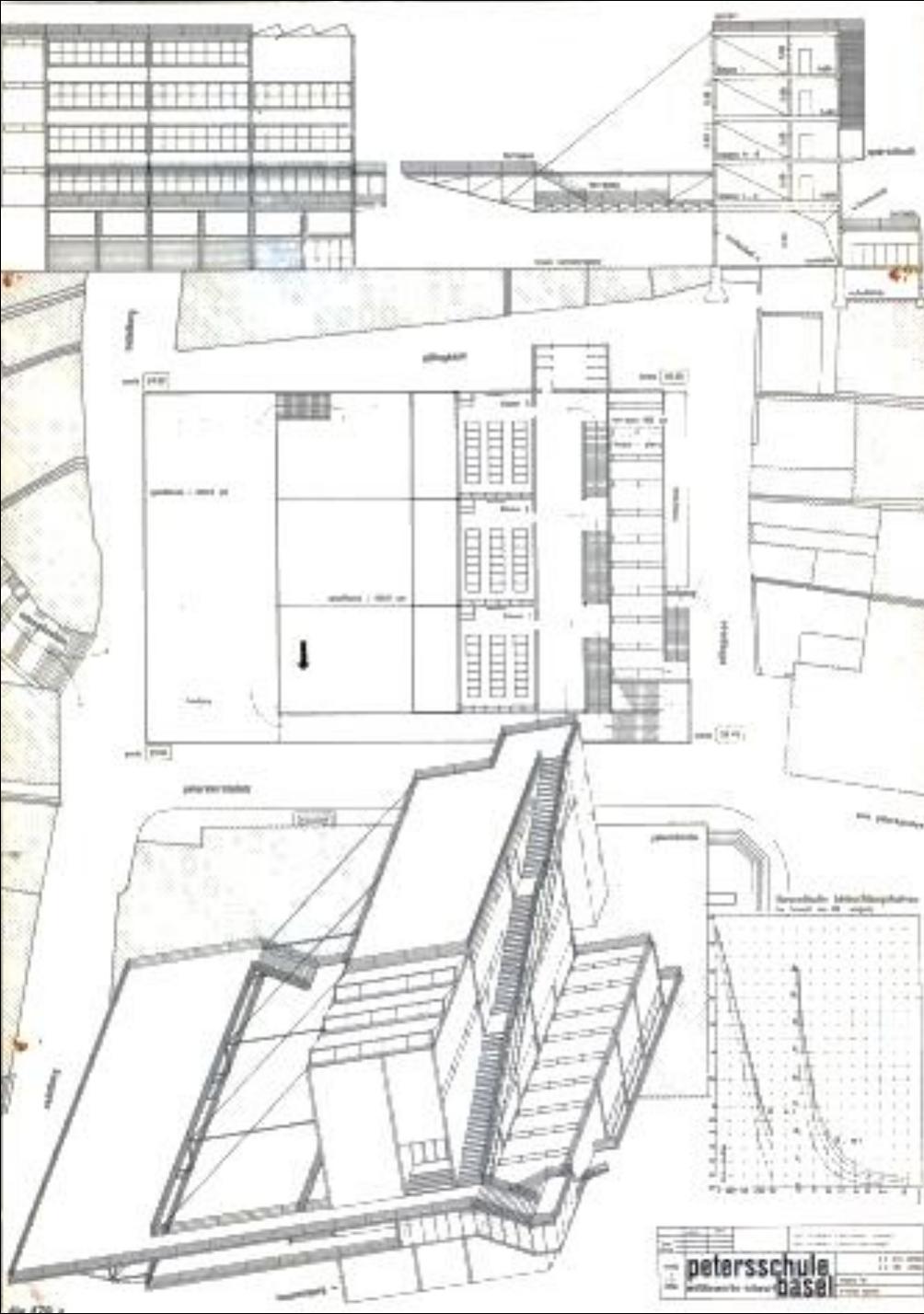


# HANNES MEYER



Palais de la Société des Nations à Genève





Meyer's design philosophy (1928):

1. sex life,
  2. sleeping habits,
  3. pets,
  4. gardening,
  5. personal hygiene,
  6. weather protection,
  7. hygiene in the home,
  8. car maintenance,
  9. cooking,
  10. heating,
  11. exposure to the sun,
  12. services
- these are the only motives when building a house.

We examine the daily routine of everyone who lives in the house and this gives us the functional diagram - the **functional diagram** and the **economic programme** are the determining principles of the building project.“



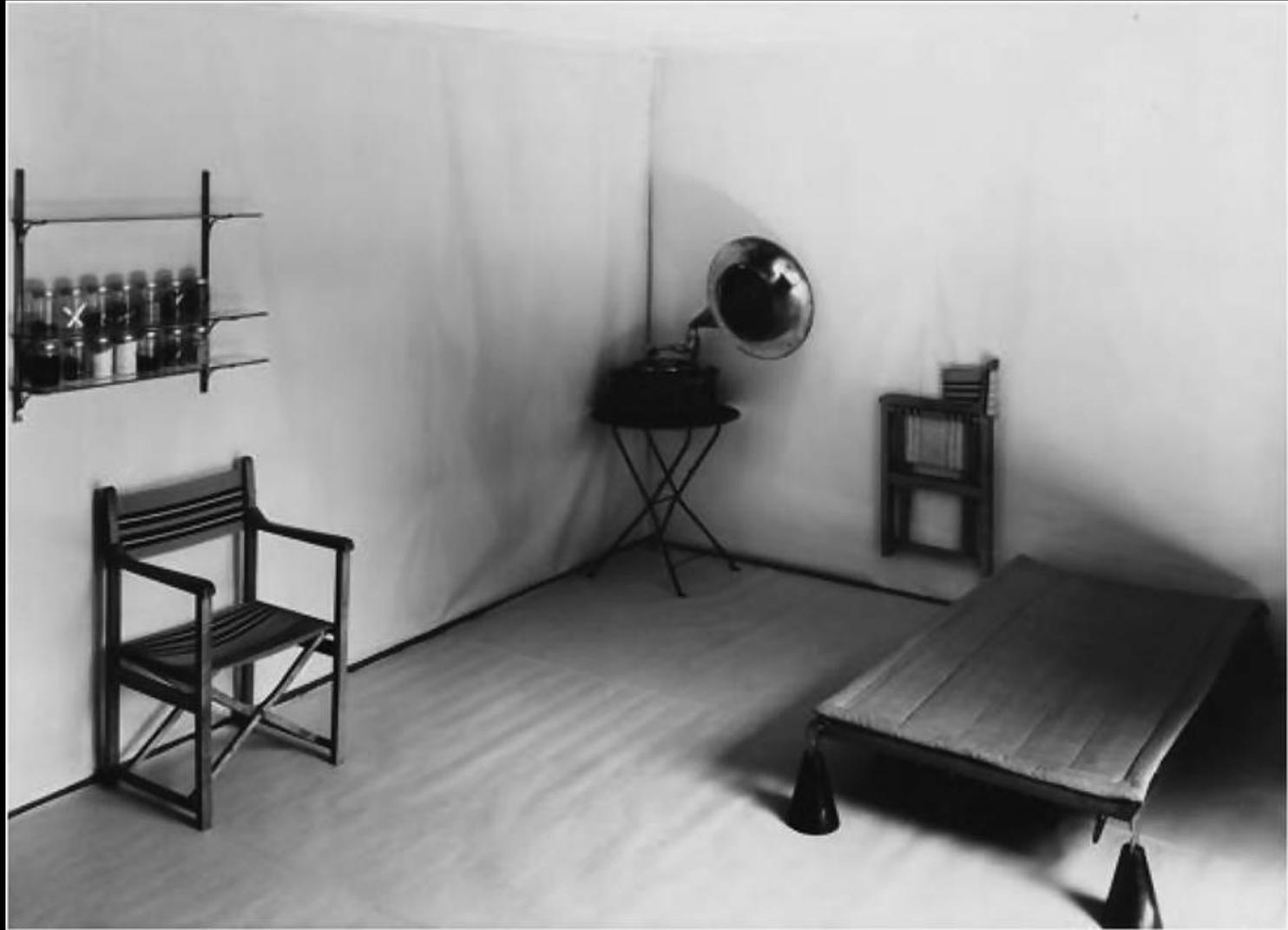
Stuhl, höhenverstellbar, 1930/84  
Chair with adjustable seat, 1930/84





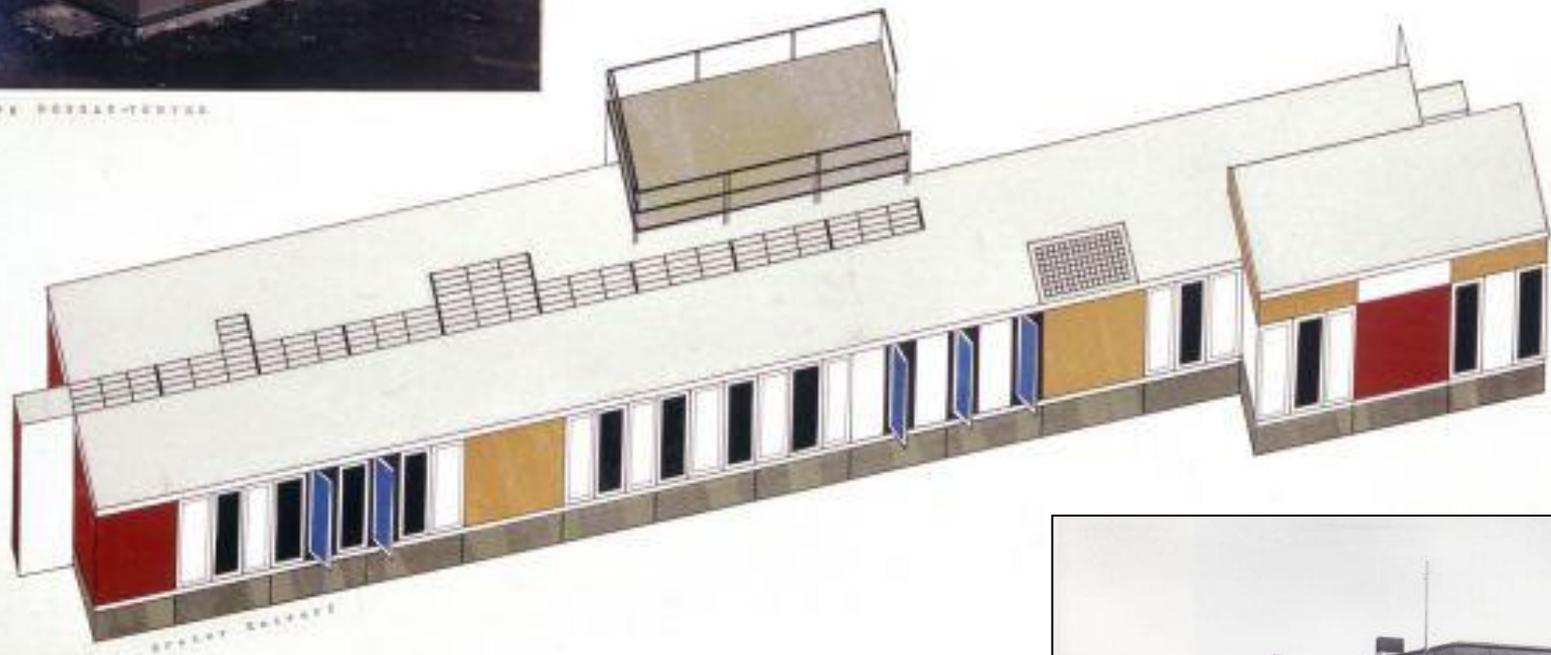
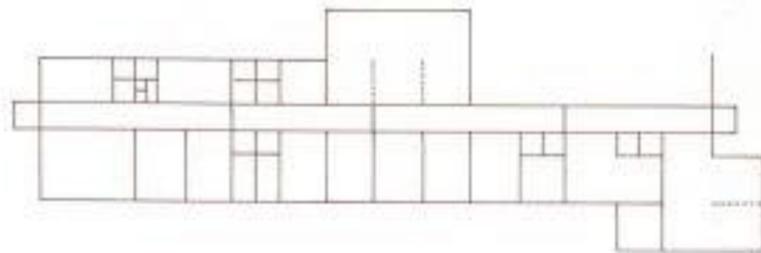








ANOTHER VIEW OF THE BUILDING



SECTION THROUGH THE BUILDING

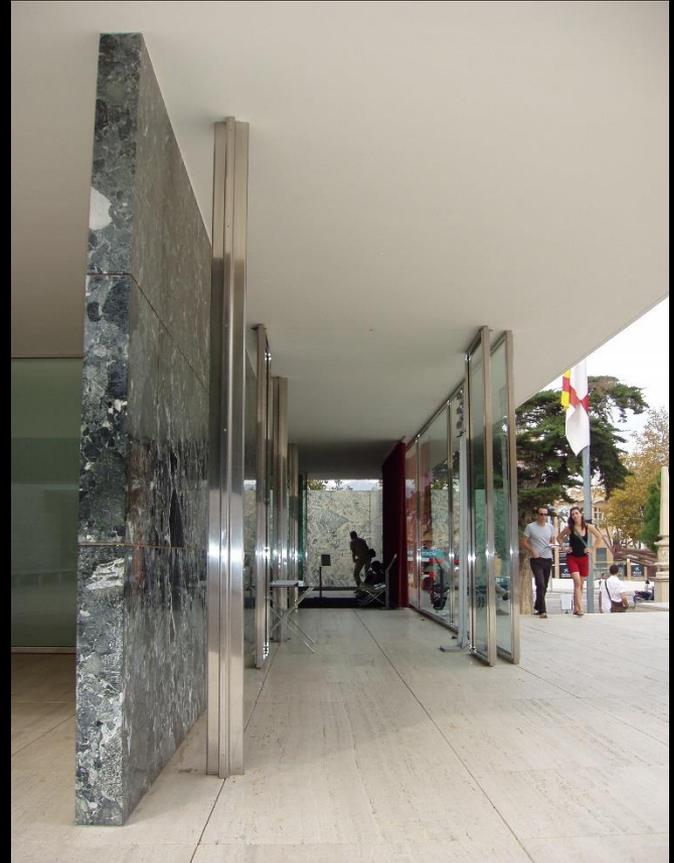
HO FALL - YTTALANDS 1926

Designed by Georg Meiss  
 and  
 Carl Mosser  
 with  
 Georg Meiss  
 Silberstein  
 Carl Mosser and





**LUDWIG MIES VAN DER ROHE**







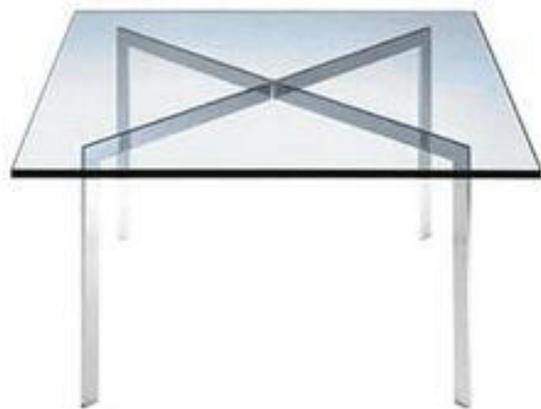














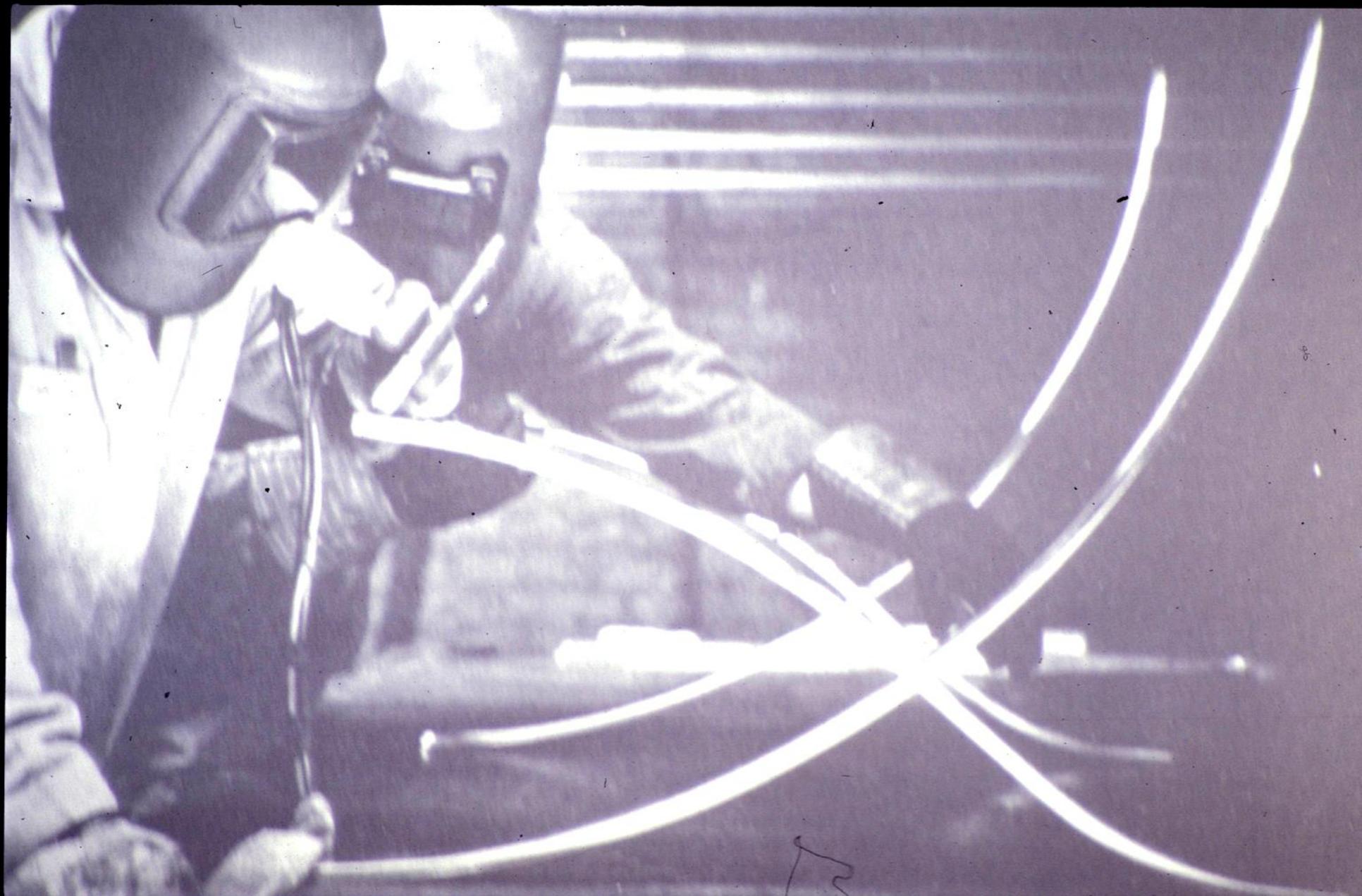






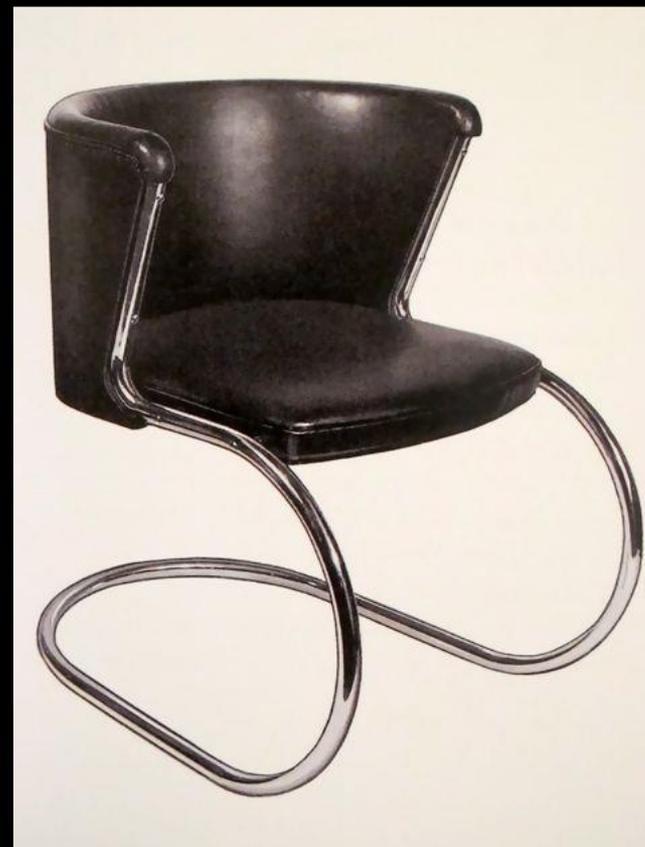








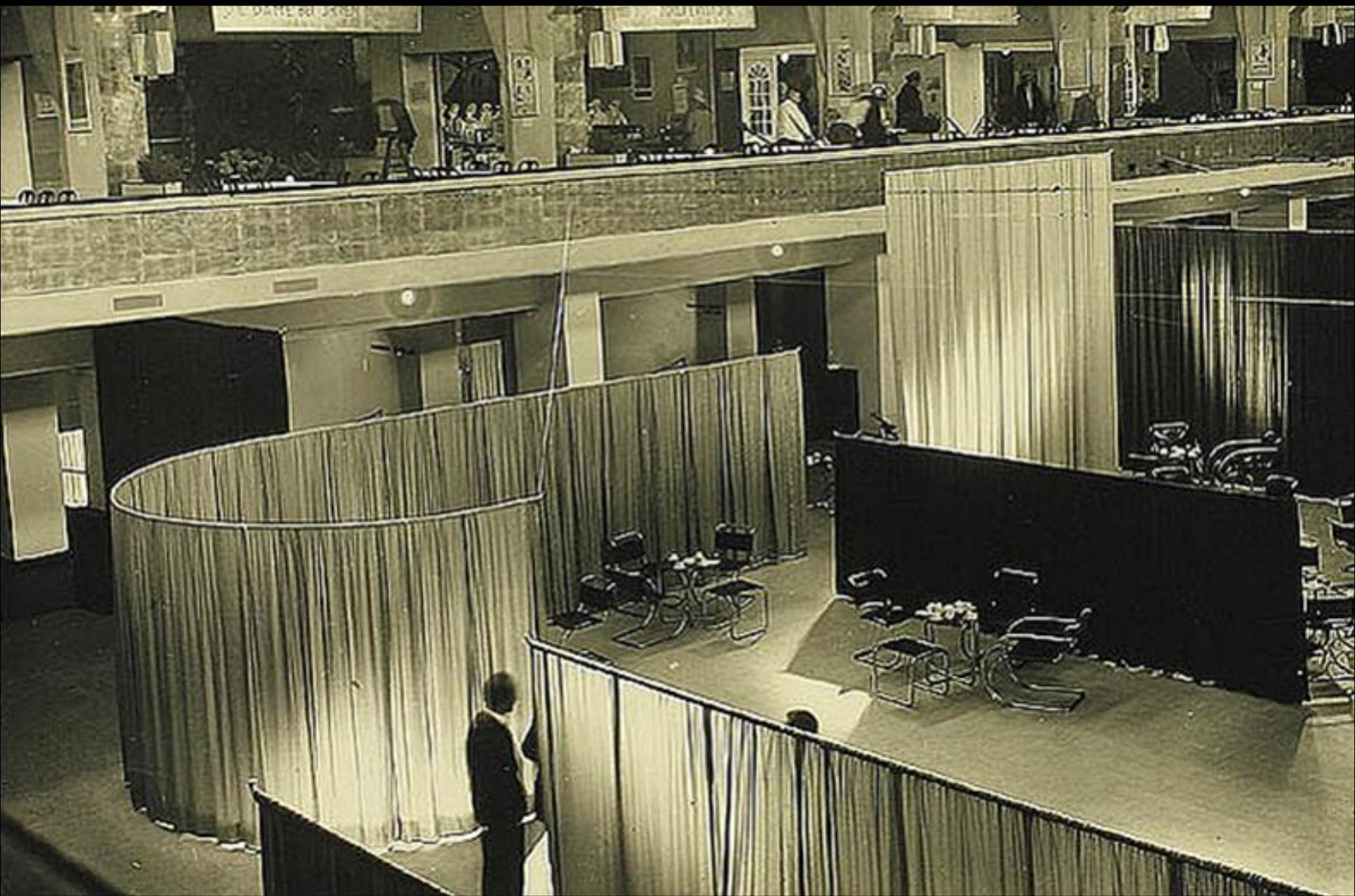
**LILLY REICH**









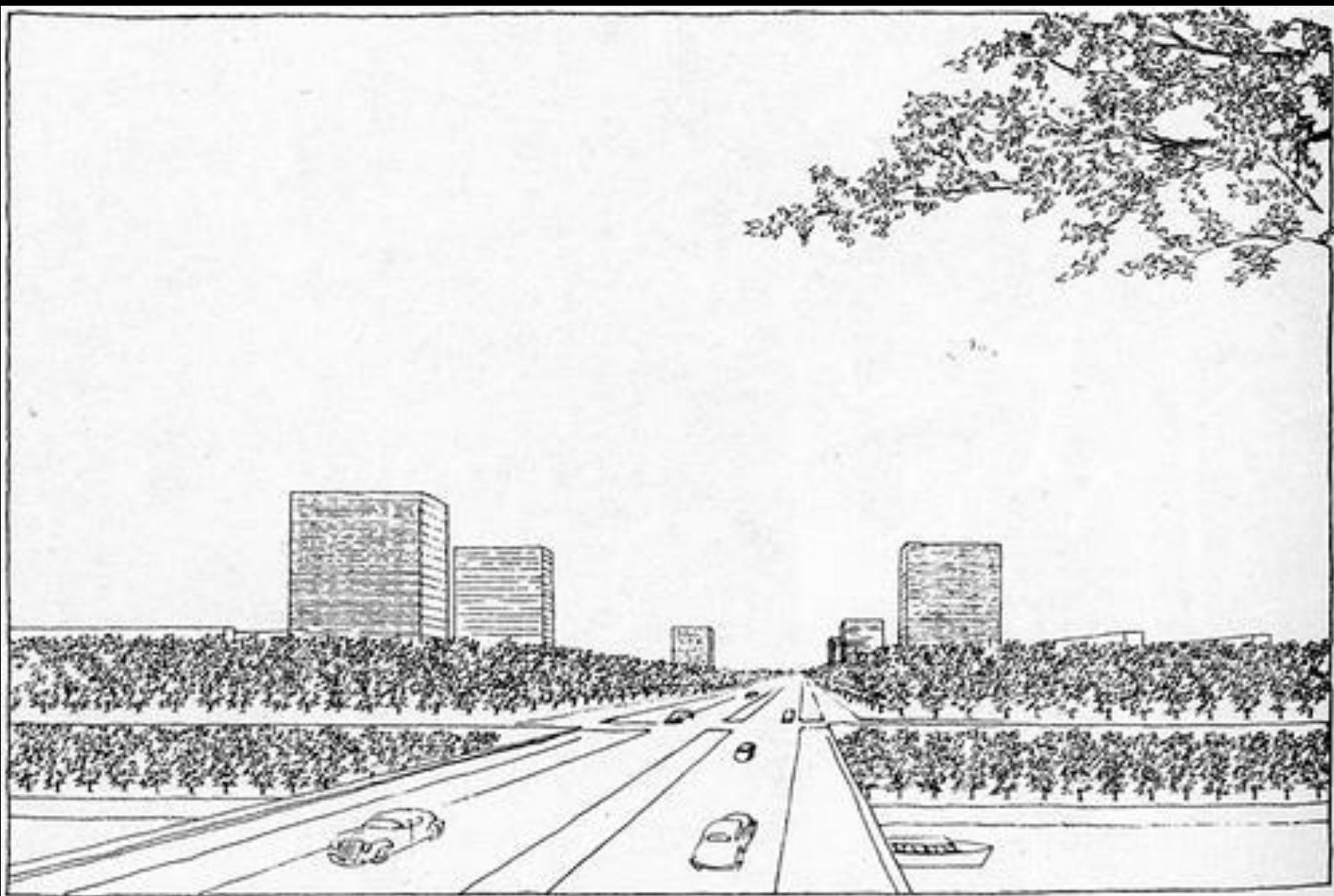


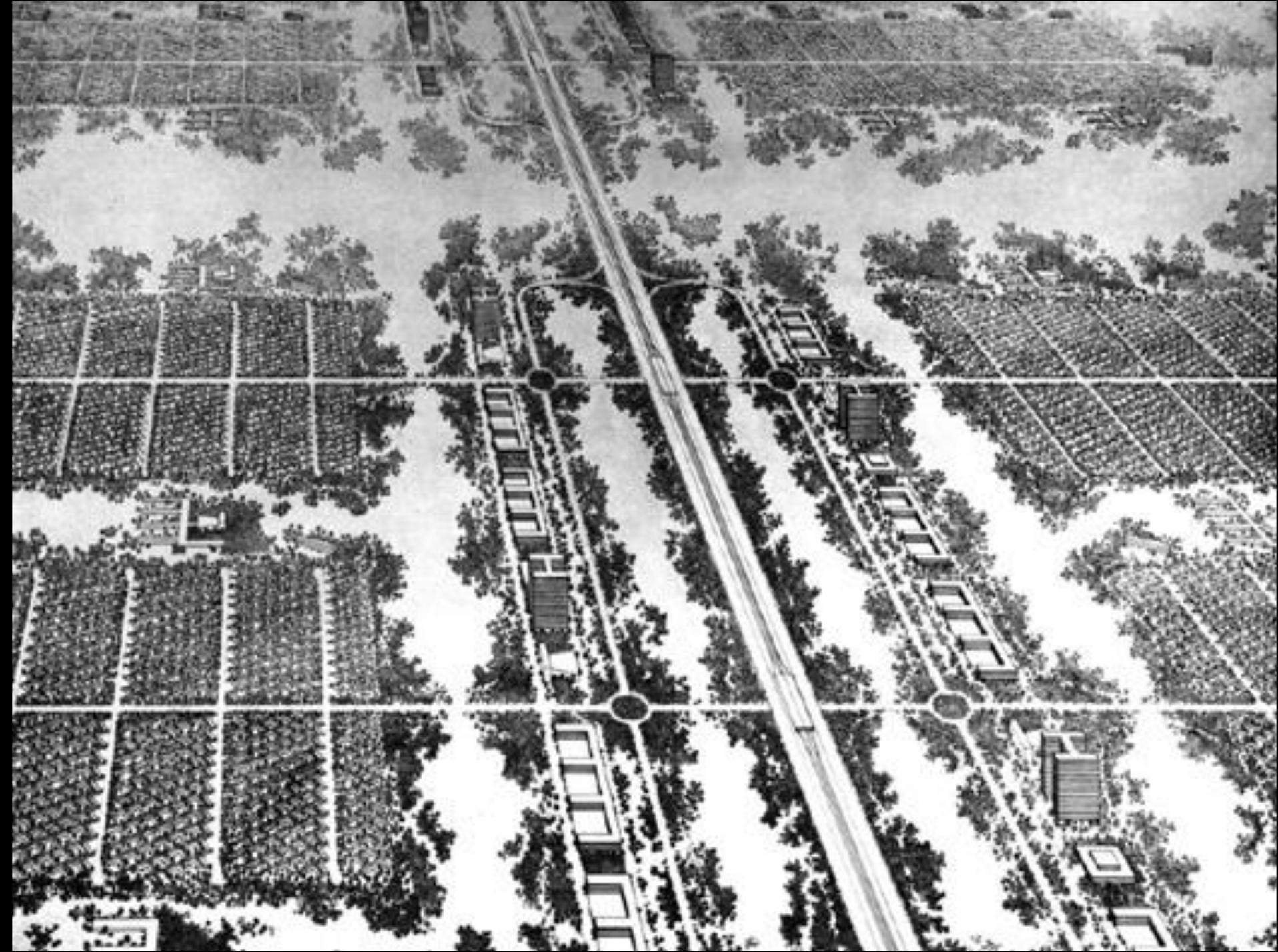




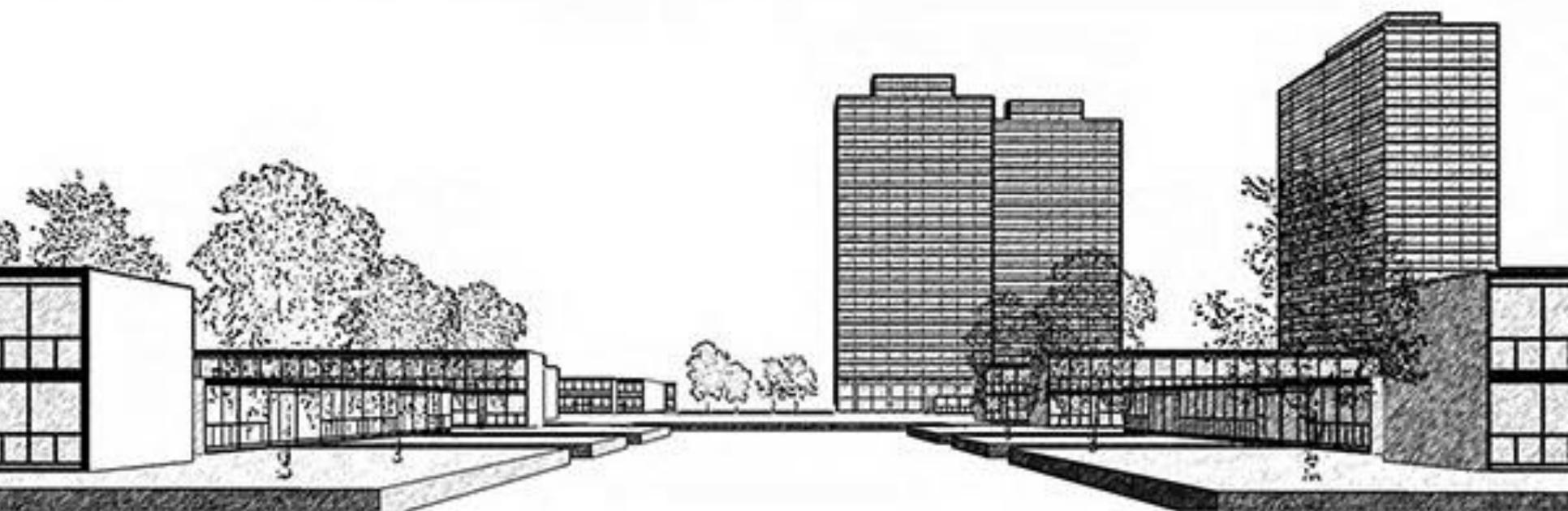
**LUDWIG HILBERSEIMER**











6b

## Lafayette Park, Detroit

Ludwig Mies van der Rohe, Ludwig Hilberseimer

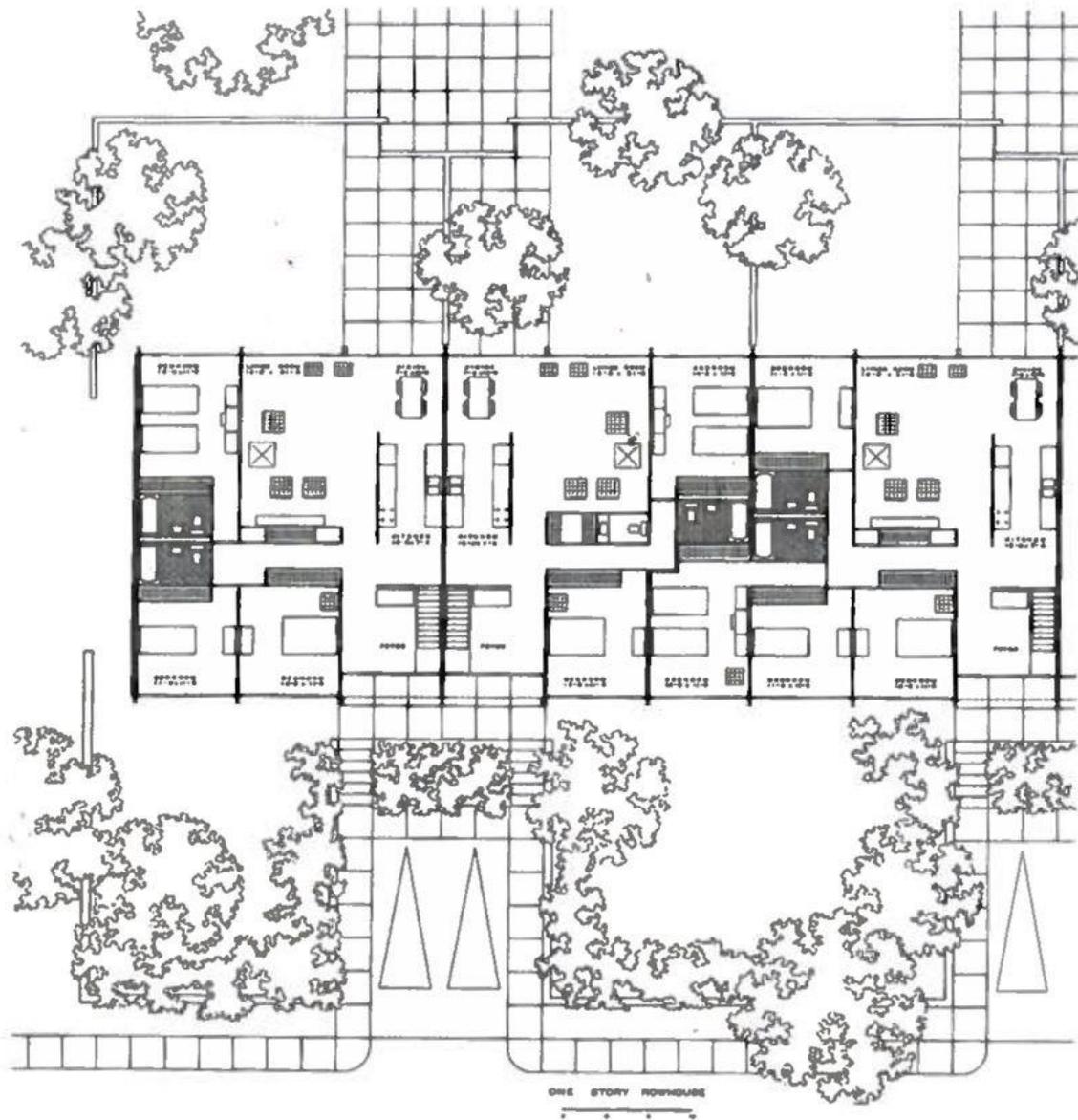
Viso prospettico

Leonard Contino Federico Cucchi  
Laboratorio di Progettazione Architettonica II





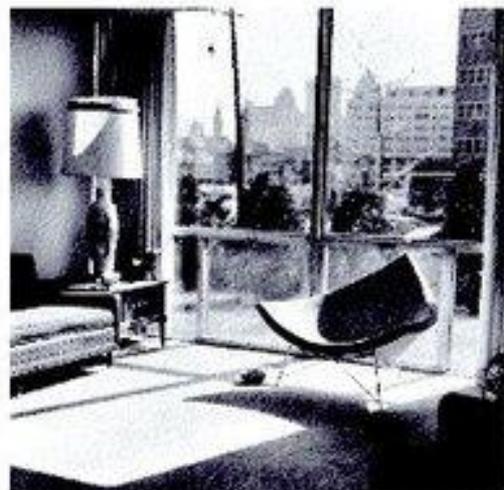
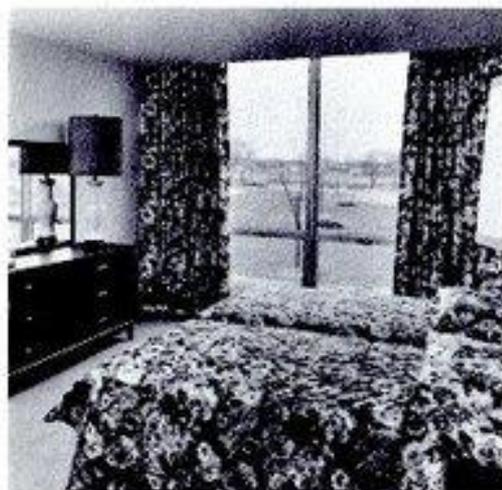




5 0 5 10 FEET

*Site and floor plan for a set of three courthouse units, Lafayette Park, Ludwig Hilberseimer with Mies van der Rohe, ca. 1956*

# TOWNHOUSE INTERIORS



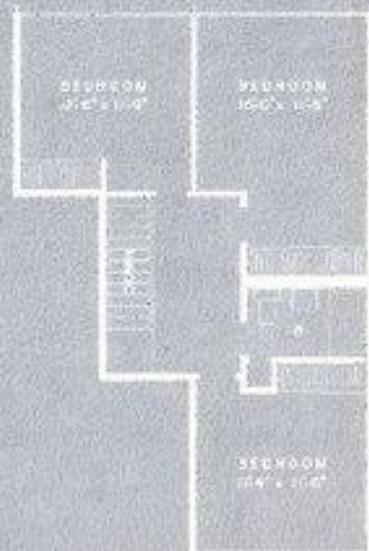
Here are a few Townhouse interiors. Actually, of course, you must visit a Townhouse to arrive at full awareness of the light and room in these architecturally distinguished family residences.

# FLOOR PLANS

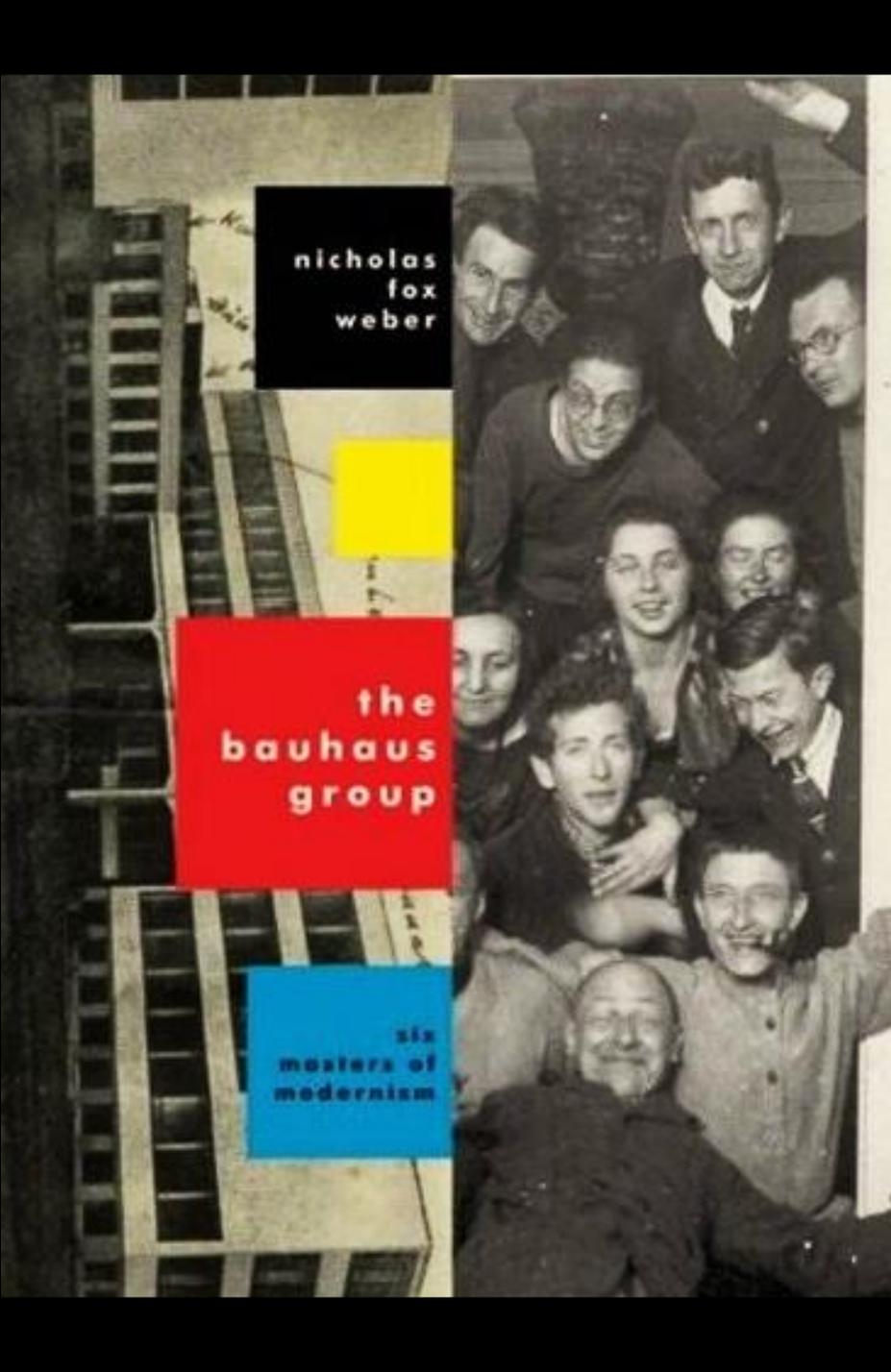


Typical two-level Townhouse floor plan. Full basement is easily converted to hobby or recreation room. Steel and concrete construction.

FIRST FLOOR



SECOND FLOOR



nicholas  
fox  
weber

the  
bauhaus  
group

six  
masters of  
modernism

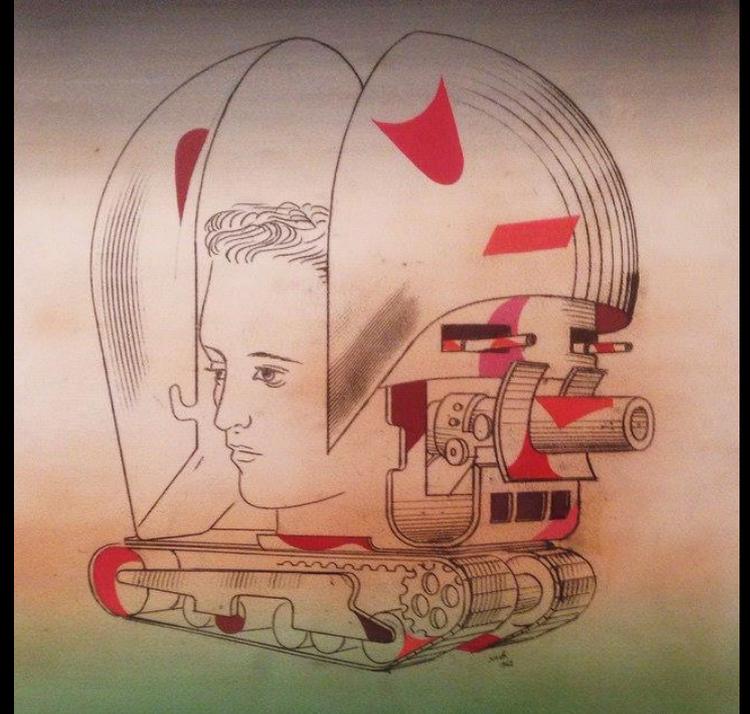








# XANTHI SCHAWINSKY





OLIVETTI

FABRIQUE EN ITALIE

ING. C. OLIVETTI & C., S.A. - IVREA - ITALIA

OLIVETTI S.A. BELLA

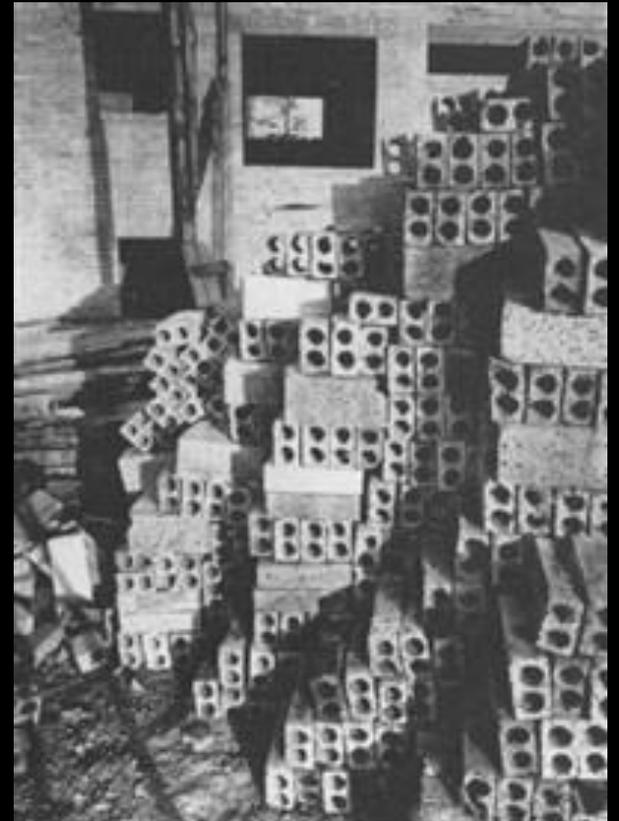
UM-SCHALTER

RÜCK-TASTE

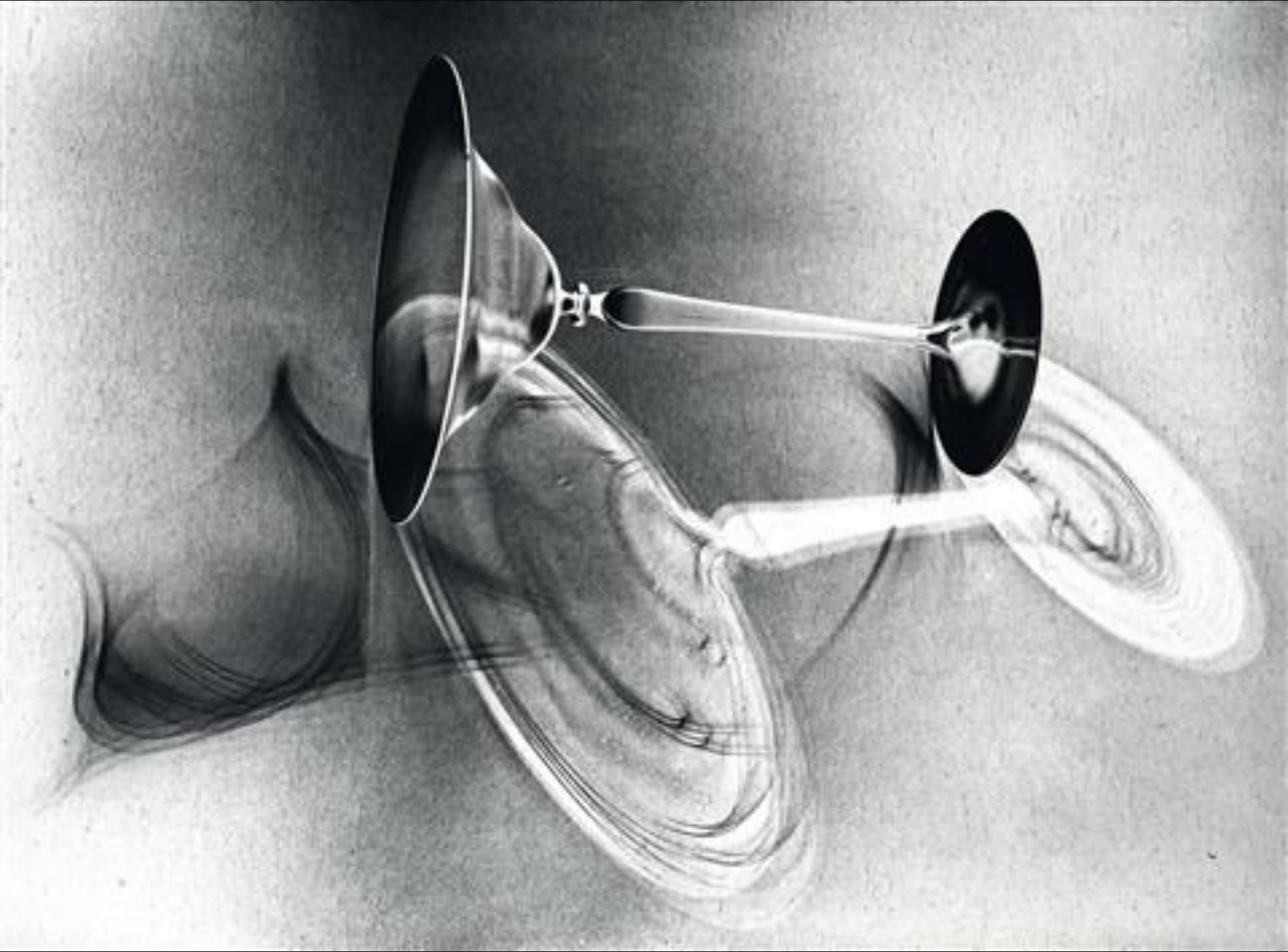
UM-SCHALTER



# WALTER PETERHANS

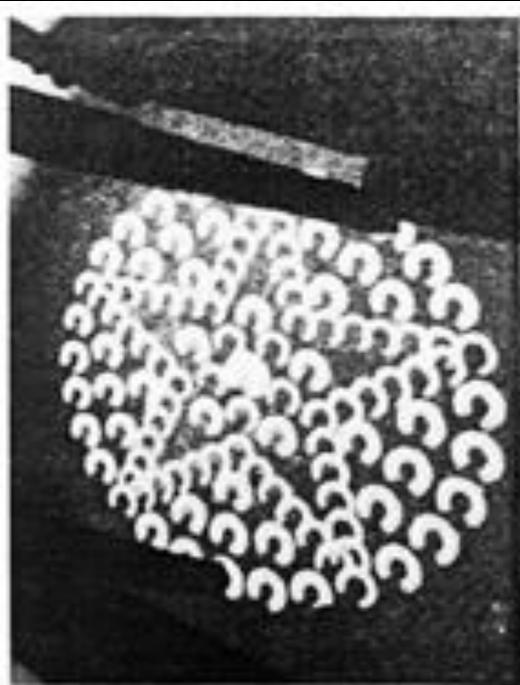


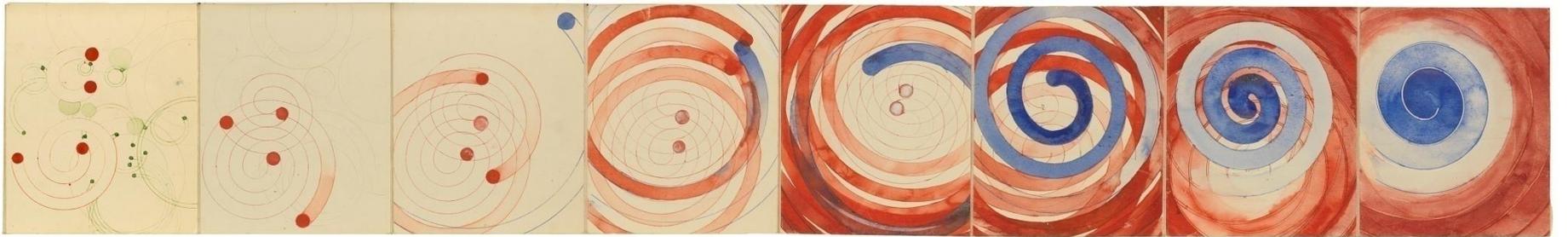
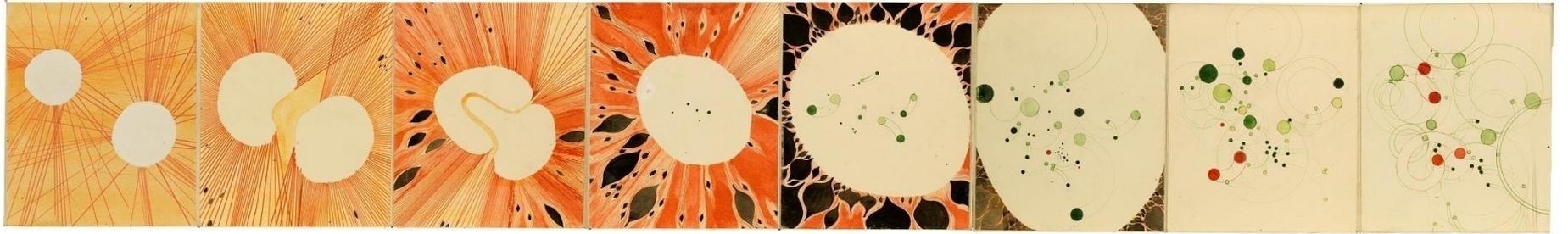


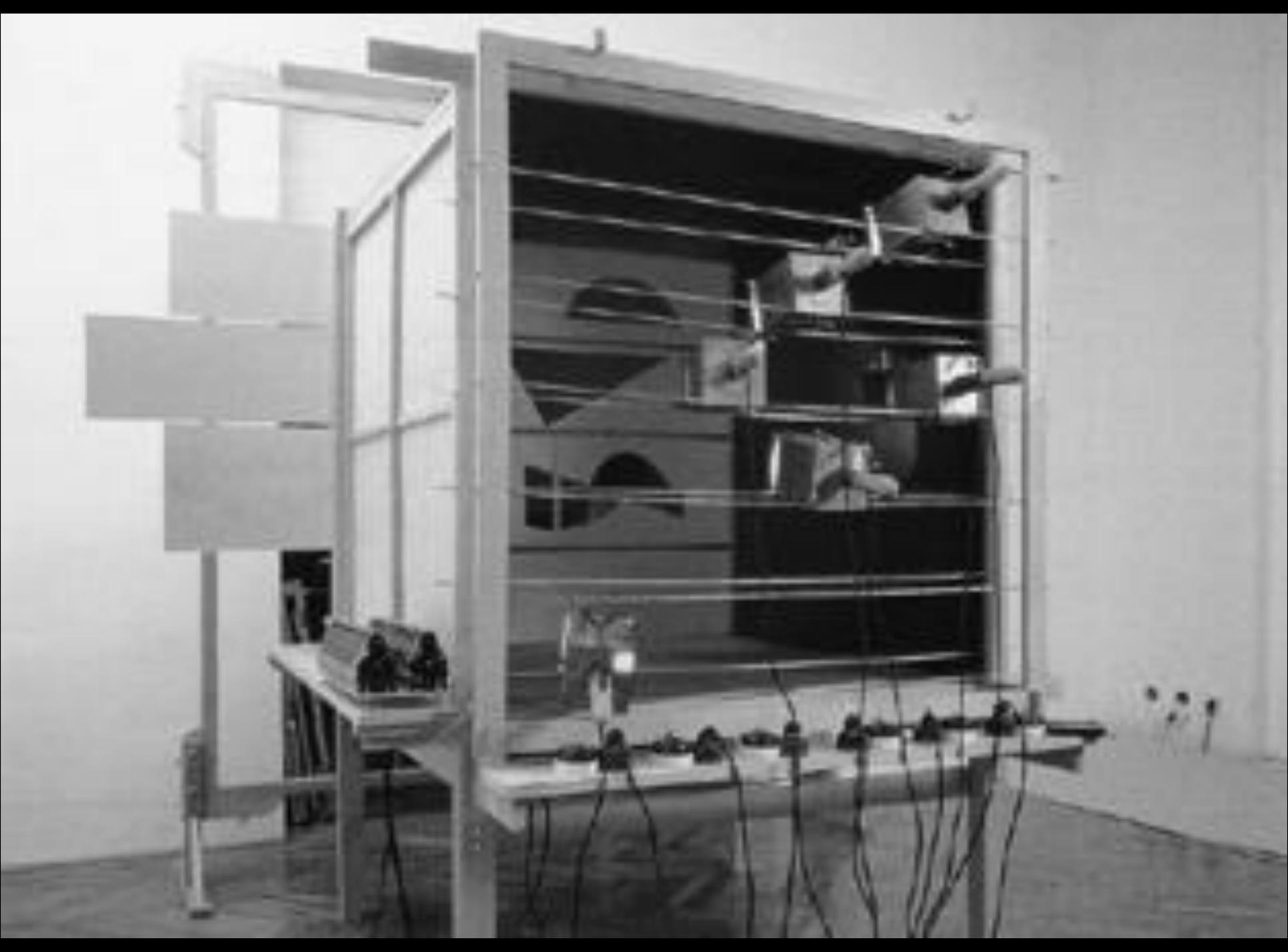


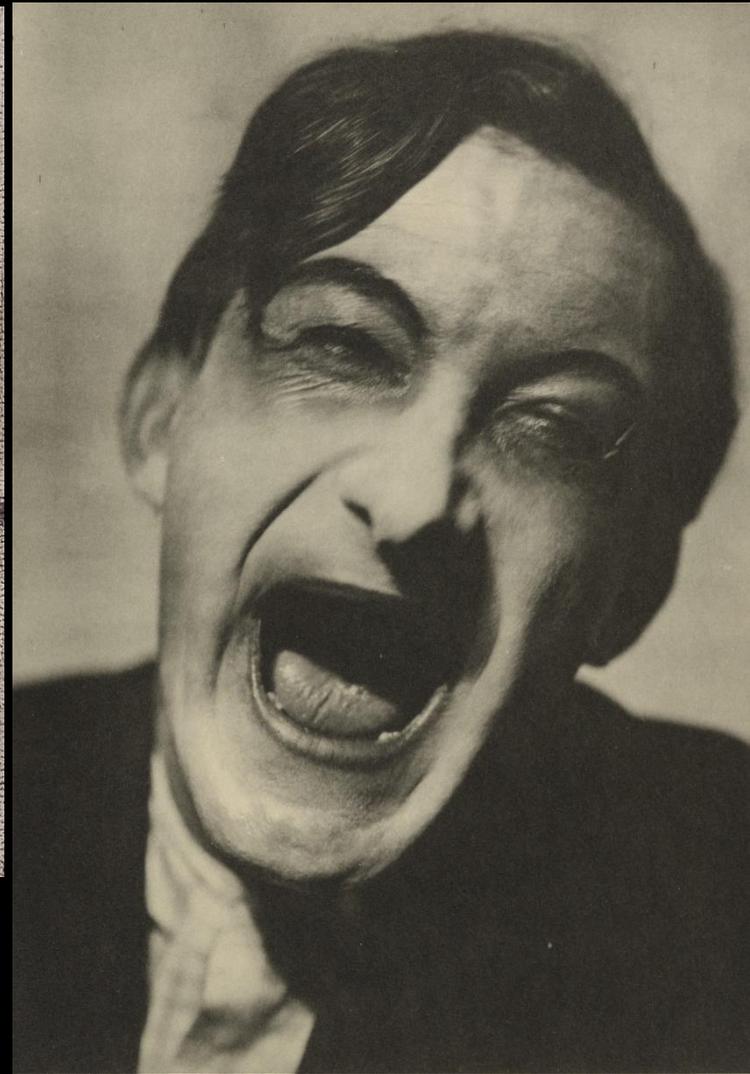














Irene Hoffman, photomontage, 1930

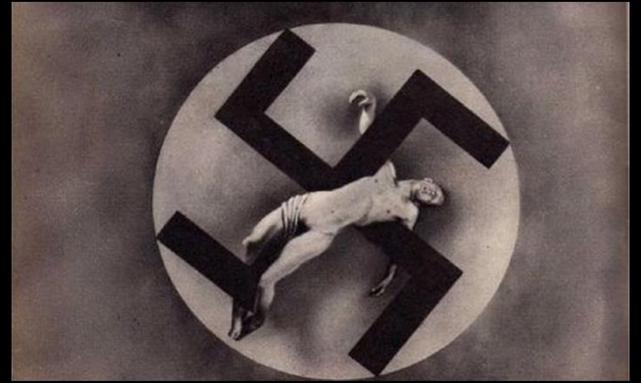




The Attack on the Bauhaus, collage by Iwao Yamawaki, 1932



# JOHN HEARTFIELD



Kurt Tucholsky

Deutschland  
Deutschland  
Deutschland  
über alles





ICH BIN EIN KOHLKOPF, SIEHT IHR MEINE BLESER?  
ICH WEISS VON SONNEN, ZWAR NICHT AUS NOCH EN,  
DOCH HÄLT IHR STILL UND HÖRF AUF EINER REITER,  
ICH WILL DEN SCHWARZ-ROT-GOLDNER KOHLKOPF LOSE!  
ICH WILL NICHTS SEHN UND HÖREN,  
DASS STAATSGESCHÄFT NICHT STÖREN,  
UND ZEHNT IHR MICH AUCH BIS AUF'S HAAR AUS,  
DIE ROTE PRESSE KOMMT MIR NICHT AN HAUSE!

JOHN HEARTFIELD

**WER BÜRGERBLÄTTER LIEST WIRD BLIND UND TAUB.  
WEG MIT DEN VERDUMMUNGSBANDAGEN!**

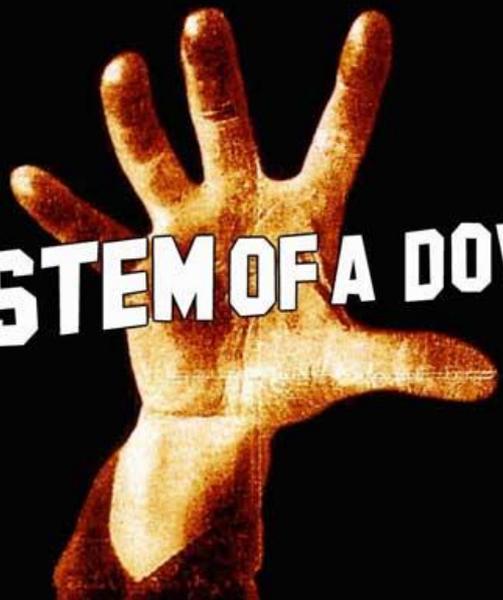


**ZUM KRISENPARTEITAG DER S.P.D.**



**5** Finger hat die Hand  
Mit **5** packst Du den Feind!  
Wählt Ciste  
Kommunistische Partei!

Election poster for the communist party, 1928. "A hand has five fingers; with five fingers you can catch the enemy."



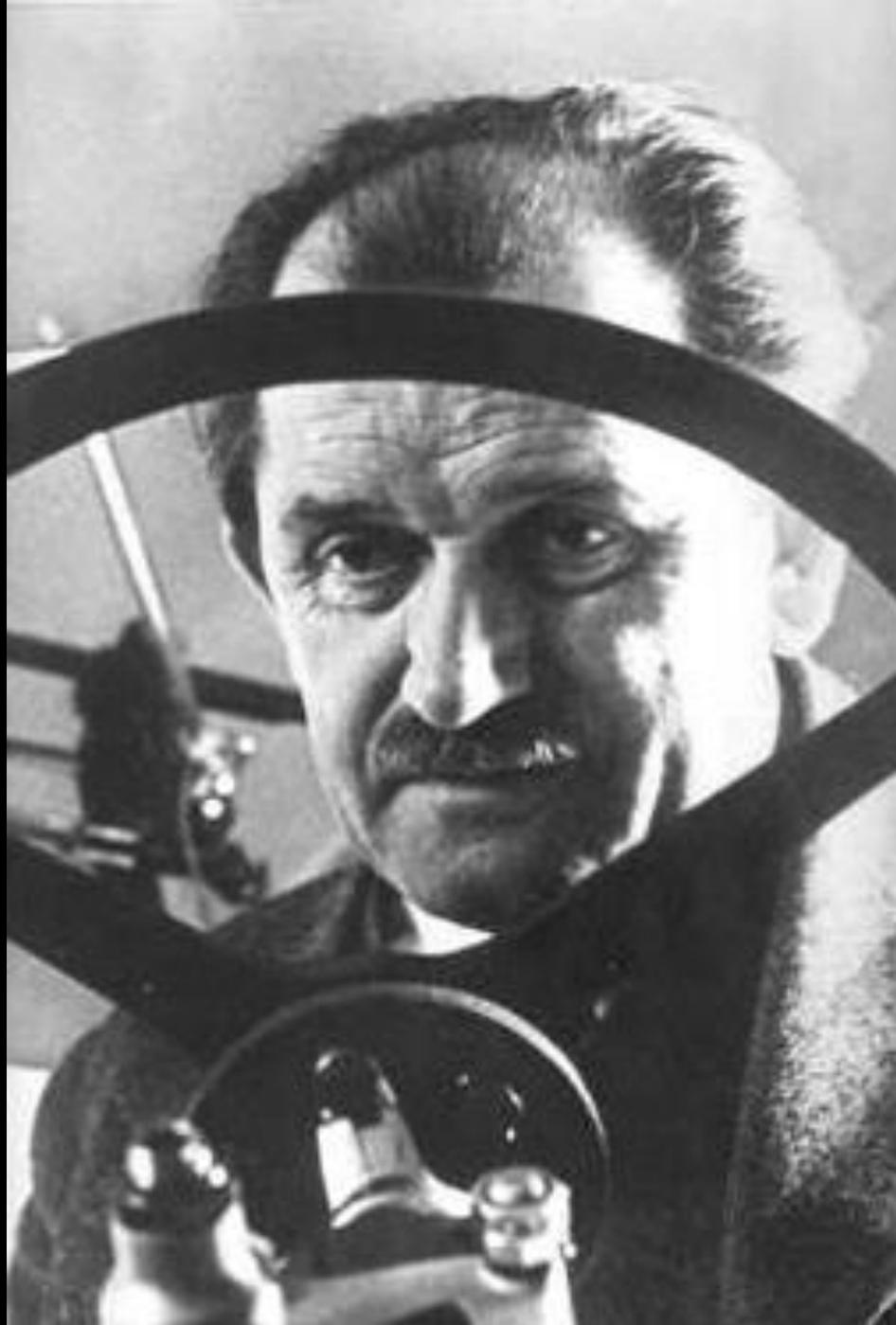
**SYSTEM OF A DOWN**





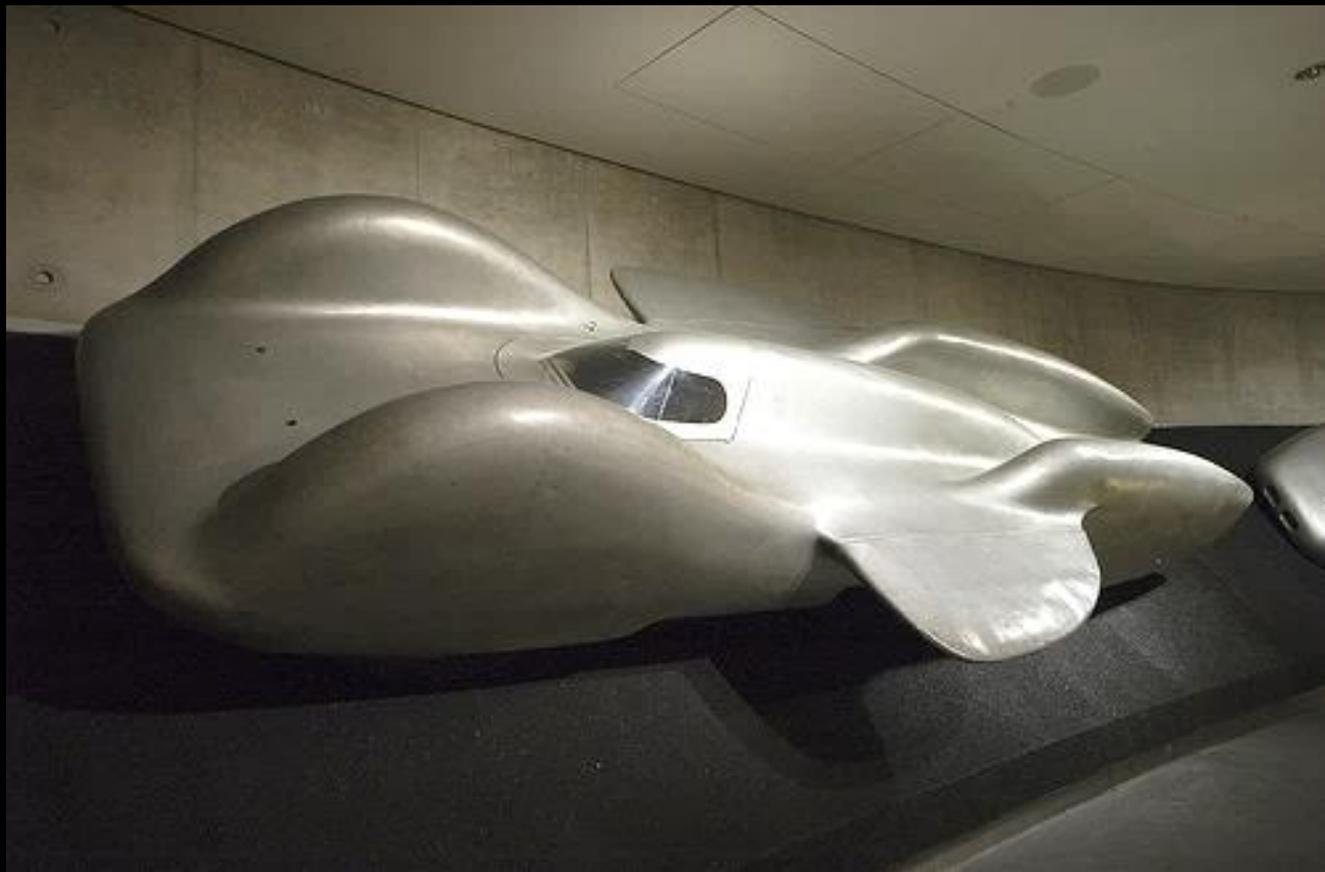






**FERDINAND PORSCHE**



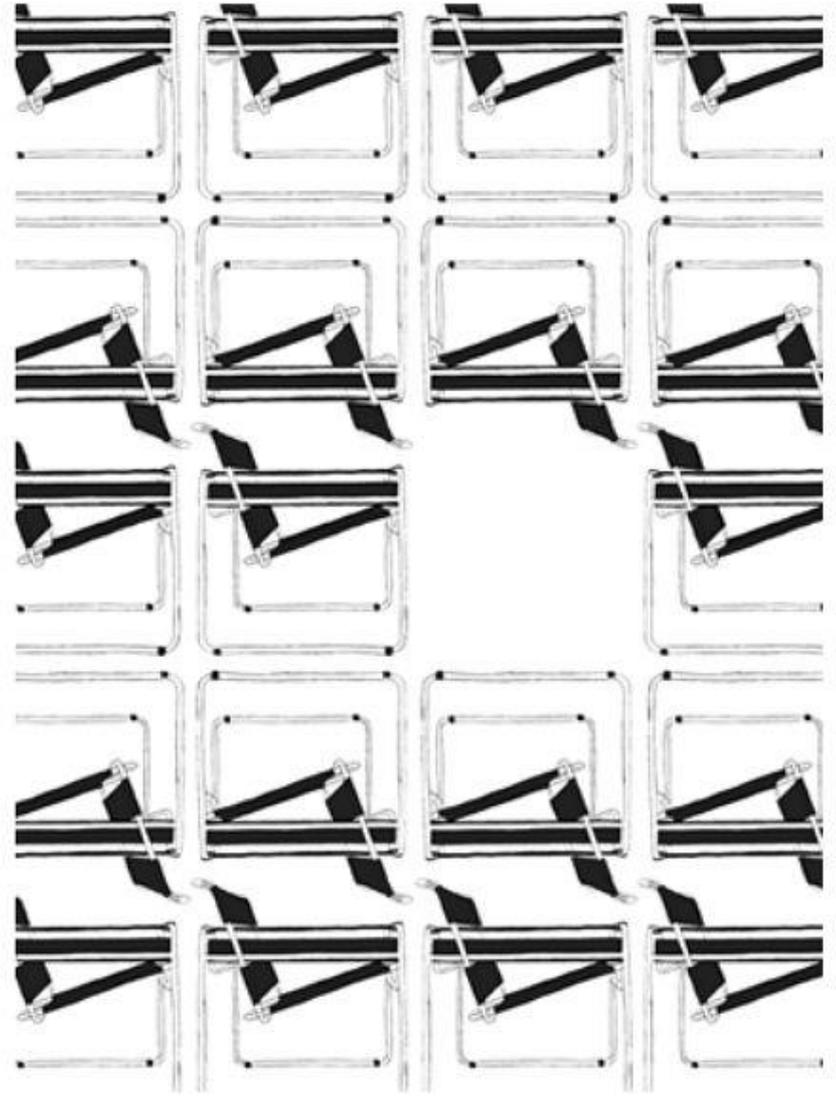












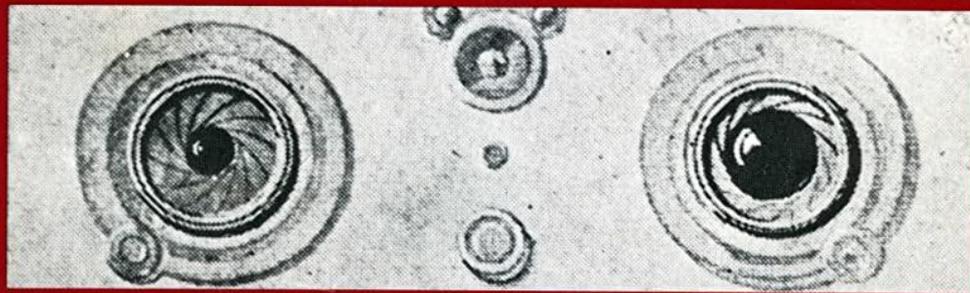


**CULT OBJECTS**

# THE DECORATED DIAGRAM

*Harvard Architecture and  
the Failure of the Bauhaus Legacy*

Klaus Herdeg



# TOM WOLFE

FROM  
**BAUHAUS** TO  
OUR HOUSE



PICADOR