

FORMATION AND DEVELOPMENT OF BAUHAUS

Victoria PAIUL

Universitatea Tehnică Moldovei, Urbanism și Arhitectura, Arhitectura, ARH-193, or. Chișinău

Abstract. *The study of the Bauhaus is threefold in purpose. The first purpose is to study the Bauhaus, located both in Germany and in the United States, and to identify its principles, curriculum, and methods of instruction used in improving architecture. The second purpose is to identify and present the contributions of this school to architecture and design, the third purpose is to suggest ways and means for improvement of architecture and design in college industrial arts programs.*

Keywords: *Bauhaus, development, design, industrial arts, principles, architecture.*

Introduction

The Bauhaus was a school for art, design and architecture founded in Weimar, Germany. Even in its name, the desire for simplicity is expressed: "bauhaus" in German means "build a house." It was under this name that the new principles of architectural design were first formed. The Bauhaus wanted to create products that were simple in design which as a result could be easily mass produced. Architecture should reflect the new period in history, and adapt to the era of the machine was one founding principal of the Bauhaus school. The first projects have clearly demonstrated the promise of a new look at architecture and style. The Bauhaus instantly became a symbol of a new era of industrialization. Soon, the principles of the new style were reflected in the interiors. This topic is relevant in that the Bauhaus is one of the most impressive educational undertakings in 20th-century art. It largely determined the style not only of his period, but also the further development of figurative creativity and architecture in the twentieth century. While writing this work, the goals and objectives were: to consider the history of the emergence and development of the Bauhaus; main directions in the Bauhaus; Explore the activities taught by the most famous Bauhaus Masters.

The history of the origin and development of the Bauhaus

The period of the 1920s was a difficult and inspiring time for Germany. It was at the age of fifteen between the two world wars that Berlin became one of the main capitals of Europe, a city where they yearned for innovation and change. After the horrors of the First World War, every thinking person felt the need for active opposition to the world around him.

The prototype of the Bauhaus was the Munich school Werkbund (Deutsche Werkbund). There was also a School of Applied Arts in Weimar. In 1919, Gropius founded the Bauhaus (Figure 1), one of two rival design schools in Weimar. The simple and capacious name Bauhaus (bau - "to build", haus - "home") reflected the clear and at the same time ambitious goals of the school's creators - to understand the laws by which architecture works, which encompasses all manifestations of life and dictates logic and aesthetics of private and public spaces.



Figure 1.

In order to establish itself on the local stage and not lose state budgets, in 1923 teachers and students of the Bauhaus held the first major exhibition, which went down in history. Although the Bauhaus alumni demonstrated the independence and incredible success of the training experiment, the school had to move to Dessau, where it retained government support. Immediately, just a year after the move, the famous building was designed by Gropius, and the interiors and furniture were made by students and teachers of the school. The design of this building set a new direction for the style of the school - now it was industrial functionalism. Meyer came up with the school's most successful answer to the question posed by this show's title: art can only merge with life when it's available to everyone.

Next reform of the school in 1930 turned it mainly into an architectural institution, the school was closed a year later, when fascism began to establish itself in society as the dominant paradigm. On June 19, 1933, the masters of the school had no choice but to hold a meeting and vote for the dissolution of the Bauhaus.

A huge archive of twenty-six thousand works, including experiments in painting, sculpture, architecture, photography and design, was assembled together with letters, books and informal photographs that were made in the workshops of that time.

The Bauhaus Principles

One of the main principles of the new artist's work, the Bauhaus masters proclaimed the merging of art and craft, the best example of which was architecture.

The Bauhaus creators speak about the community of artists as a laboratory of highly professional artisans in their manifesto: in those days, all the avant-garde schools and movements in art preferred to collect abstracts in this form:

1. There is no longer "art as a profession." There is no fundamental difference between an artist and a craftsman. The artist is only the highest level of artisan. By the grace of God in rare moments of enlightenment or under the onslaught of will unprecedented art can flourish, but the laws of mastery are mandatory for every artist.
2. Creativity and love of beauty are necessary conditions for happiness. Time, which does not recognize this indisputable truth, does not find a clear visual expression: his image remains indistinct, and his works cannot bring joy.
3. The architect should be the coordinator whose job it is to combine many of the social, technical, economic and artistic problems that arise in connection with the construction.

4. The solution of any formative tasks - whether it be a chair, a building, an entire city or a district plan - should be fundamentally identical not only in terms of their spatial interaction, but also in social aspects.
5. The spatial concept is the main architectural discipline. Methods of developing interest in visual expression in all fields of art should first of all teach a student to see, perceive distance and understand the human scale.
6. Students need to be trained to work in teams - also with students from related professions - to train them in working with each other. Classes in the history of art are better to begin in the third year of study than in the first, in order to avoid confusion of views and imitation.
7. As teachers, only those people who are endowed with sufficient practical experience, both in design and in real construction, should be involved.
8. The true goal of all education — too often forgotten — is to awaken enthusiasm for great accomplishments.
9. You can no longer mix creative art and art history. The artist's task is to “create a new order”, the historian is to rediscover and explain the orders of the past.

Conclusion

Despite the exceptionally difficult period in which the Bauhaus and his ideas had to survive - lack of money, forced relocation, and finally closure - the ideas of this school, which lasted only fourteen years, penetrated all spheres. Instead of dying in alien conditions, the Bauhaus rediscovered itself in a new context. And even after the school closed, the Bauhaus in the form of a stream continued to develop in the work of its individual participants: Walter Gropius and Mies van der Rohe became one of the most important and influential US architects of that time.

In Italy, the 1940-1950s, the ideas of the Bauhaus were reflected in the architecture of the rationalism movement. In America, the so-called international style in architecture was born thanks to the emigration of many Bauhaus teachers. A 1950s Swiss school copied many of the Bauhaus ideas regarding typography and communicative design — an influence that later moved to America. It was at this time that the Helvetica font was born (1957, Max Midingler). The first postmodern artists called the Soviet Constructivists, the European avant-garde and the Bauhaus among their most powerful influences.

The spectacular architecture of the Bauhaus consists of many details that were preserved and partially rediscovered during restoration. Their expressiveness is described in the application for inclusion of the Bauhaus on the UNESCO World Heritage List.

And so, the Bauhaus is the choice of practical people who do not tolerate crowding and excessiveness. The Bauhaus style looks at beauty from a completely different angle and proves that simple forms are beautiful in themselves, and spacious interiors, where a person is easy and free, are much more convenient than the massiveness and splendor of classicism or baroque.

List of references

1. Kartashkina N.V. ABC design. Bauhaus. M., 2005.279 s.
2. The New Bauhaus. Collection of articles and photos. Minsk, 2006.69 s.
3. Harshak M. Bauhaus. Dessau. 2003 // Just design. 2003. No. 8.
4. Harshak M. An excursion into the history of design: from Socrates to the Bauhaus. M., 2004.268 s.

Illustrations of the Bauhaus Building. 1920s, 1990s

Illustration. "Interior items in the style of" Bauhaus "

Illustration. Bauhaus style building