

**Württembergischer
Kunst
verein
Stuttgart**

50 Years after 50 Years of the Bauhaus 1968

May 5–September 23, 2018

READER



Württem bergischer Kunst verein Stuttgart

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Artists

Piotr Andrejew, Daniel G. Andújar, Gerd Arntz, Ambrish Arora, Arte Nucleare, Yochai Avrahami, Galina Balashova, John Barker / László Vancsa, Willi Baumeister, Herbert Bayer, Ella Bergmann-Michel, Akshat Bhat, Marianne Brandt, Lucius Burckhardt, Abin Chaudhury, Constant, Peter Cook, Le Corbusier, Guy-Ernest Debord, Die neue Linie, Yvonne P. Doderer, Atul Dodiya, Ines Doujak, Drakabygget, Egon Eiermann, Francis Gabe, Annapurna Garimella, Erich Glas, Grapus, Eileen Gray, Walter Gropius, Dmitry Gutov / David Riff, John Heartfield, Helmut Heißenbüttel, Ludwig Hilberseimer, Internationale lettriste, Internationale situationniste, Isidore Isou, Jineoloji, Jacqueline de Jong, Asger Jorn, Shimul Javeri Kadri, Jitish Kallat, Revathi Kamat, Mustapha Khayati, Alexander Kluge, Kurt Kranz, Les Groupes Medvedkin / Colette Magny, Les Lèvres Nues, Michail Lifschitz, El Lissitzky, Mona Mahall / Asli Serbest, Vincent Meessen, Rahul Mehrotra, Kaiwan Mehta, Erich Mendelsohn, Ludwig Mies van der Rohe, László Moholy-Nagy, Mouvement international pour un Bauhaus imaginiste, Ernst Neufert, Hans Ferdinand und Hein Neuner, Mateusz Okonski, Gabriel Pomerand, PROVO, Madhav Raman, Lilly Reich, Josep Renau, Józef Robakowski, Joost Schmidt, Margarete Schütte-Lihotzky, Vishwa Shroff, Alison und Peter Smithson, Herman Sörgel, Gruppe SPUR, Superstudio, Jan Tschichold, Raoul Vaneigem, Gil J Wolman... and others

an exhibition by

Württembergischer Kunstverein Stuttgart

in the course of

100 Jahre Bauhaus

curators

Iris Dressler, Hans D. Christ

in collaboration with

Ines Doujak, Mona Mahall, Kaiwan Mehta, David Riff, Asli Serbest

Introduction

On May 4, 1968, one day after students in Paris had occupied the University of Sorbonne and announced the so-called May 68, the exhibition *50 Years of the Bauhaus* was opened at the Württembergischer Kunstverein in Stuttgart. The opening was accompanied by protests against the planned closure of the Hochschule für Gestaltung Ulm, which was founded in 1953 as a successor to the Bauhaus project.

Designed by Herbert Bayer and conceived by Hans Maria Wingler, Ludwig Grote, and the Kunstverein's director at the time, Dieter Honisch, the exhibition was shown in eight additional museums worldwide until 1971. To this day, it is considered one of the most important postwar exhibitions on the Bauhaus and was of the highest significance in terms of cultural policy for the still-young Federal Republic: since at stake was not least the rehabilitation, at international levels, of Germany as a cultural nation in the aftermath of National Socialism.

Fifty years after the opening of *50 Years of the Bauhaus*, the Württembergischer Kunstverein is undertaking a critical rereading of this exhibition. The rereading takes as its point of departure the sociopolitical upheavals of the 1960s and considers the Bauhaus, its historical contexts and the history(ies) of its reception from today's perspective. The idea of the Bauhaus as a self-contained, homogeneous system is to be challenged, as are those narratives that negotiate the Bauhaus and Modernism as unquestioned synonyms of progress, freedom and democracy. Instead, at issue are the ambivalences inscribed in both, as for example with regard to totalitarianism and colonialism.

The exhibition *50 Years after 50 Years of the Bauhaus 1968*, which extends over the new and old buildings of the Stuttgart *Kunstgebäude* (art building), follows four thematic strands, including numerous digressions and byways. They revolve around the role of the Bauhaus in the exhibition and graphic design of the 1920s to 40s; around artistic counter-models to the functional city and consumer society; around the relationships between the avant-garde and the military-industrial complex as well as around perspectives on the concept of multiple Modernisms.

Some of the digressions have been developed specifically for the exhibition by various artists and curators. They include disruptions, in-between discourses, and interventions by:

Daniel G. Andújar, Yochai Avrahami, John Barker / László Vancsa, Yvonne P. Doderer, Ines Doujak, Dmitry Gutov / David Riff, Alexander Kluge, Mona Mahall / Asli Serbest, Vincent Meessen, Kaiwan Mehta, Mateusz Okoński and María Salgado (Temporary performance).

The introduction to the exhibition is provided by a collection of objects that—ranging from a model of the exhibition to an audio recording of Walter Gropius—make reference to the exhibition of 1968 and its era and were central points of reference for the current project.

The prologue is provided by Helmut Heissenbüttel at the entrance to the first exhibition hall: Seated on Marcel Breuer's renowned B3 steel chair (also called the Wassily Chair), he takes down gender relationships with his poem *der mann, der lesbisch wurde* (the man who became lesbian, 1967): and along with them the central pillar of our modern world order based on binary ways of thinking.

It is virtually countered in the entrance to the opposite second hall by John Barker and László Vancsas, with their video *Consequences*, which they produced for the exhibition and which highlights, among other things, the male dominance over the Bauhaus discourse.

The more than 500 exhibits by around 60 artists and around 40 lenders cover both historical and contemporary works, and documents from the fields of fine arts, literature, photography, film, design, architecture and urban development.

The exhibition is part of the large-scale nationwide anniversary project *100 Years Bauhaus*, which will be coordinated by the Bauhaus Group in 2019.

It is accompanied by a concentrated discourse and communication program, which includes, among other things, a performance that the Spanish artist Maria Salgado developed with reference to the poem by Helmut Heissenbüttel and will be presented within the framework of a conference in September. For the exhibition, a brochure will be published as well as an extensive publication (during the course of the exhibition).

PROLOGUE

Helmut Heissenbüttel, *der mann, der lesbisch wurde*, 1967

Poem, presented by Helmut Heissenbüttel in Marcel Breuer's B3 steel chair (Wassily). Excerpt from Urs Widmer's television documentation *Zweifel an der Sprache. Helmut Heissenbüttel, ein Portrait* (Doubts about Language: Helmut Heissenbüttel, a Portrait).

STOCKTAKING

Diverse objects: posters, catalogues, audio recordings, photographs, et cetera.

The start of the exhibition comprises a range of objects from the surroundings of the Bauhaus exhibition of 1968, which make reference to questions that underlie the current project. They refer to the following aspects:

Continuity

The title *50 Years of the Bauhaus* already suggested a continuity and homogeneity that, given the only fourteen-year existence of the Bauhaus, seems constructed. The current exhibition instead asks about the fractures, branching-outs, and parallel developments in the surroundings of the Bauhaus, which range from the Moscow

school VkhUTEMAS, to the Imaginist Bauhaus and Situationist International, to contemporary positions regarding the colonial implications of Modernism.

Rehabilitation

With the exhibition of 1968, the image of German culture, which was badly tarnished abroad after World War II, was supposed to be rehabilitated. The Bauhaus was correspondingly presented as a cultural achievement of the Weimar Republic, to which it was possible to forge a seamless connection after World War II: in the sense of a re-import from the United States, where the Bauhaus had been able to calmly mature.

The Bauhaus was therefore stylized as a German-American brand.

After the closure of the Bauhaus by the National Socialists in 1933, many ex-Bauhaus members who had remained in Germany worked with the Nazis on exhibition and graphic design, industry and housing construction, and in part committed themselves to Nazi ideologies. These aspects were completely ignored in 1968. The Bauhaus and its actors were instead stylized as guarantors of freedom and democracy. The current exhibition is interested not in judging the moral stance of individual "Bauhaus members," but rather in reflecting on the extent to which totalitarianism itself was part of the project that we call Modernism.

Foreign Relations

The national and international scope of the exhibition is indicated not only by the patronage of the German President, Heinrich Lübke, but also, in particular, by the central role that the Institut für Auslandsangelegenheiten (IfA; Institute for Foreign Affairs), under the supervision of the Auswärtiges Amt (Federal Foreign Office), has assumed in it. It not only financed the exhibition in Stuttgart and bore the costs for transport and insurance for all the other stations, but also organized the tour of several years in a smaller version following the actual exhibition. The IfA also republished the original catalogue in a condensed form.

Homogenization

The exhibition of 1968, which was dedicated to Walter Gropius, was indebted to his perspective on the Bauhaus. The founding director had already collaborated 30 years before on the exhibition *Bauhaus 1919–1928*, which Herbert Bayer designed for MoMA in New York and which, as the title already says, was restricted to Gropius's time at the school. His viewpoints included a certain depoliticization of the Bauhaus as well as disparagement of the second director of the Bauhaus, Hannes Meyer, whose openly Marxist stance Gropius strongly disapproved of. Hans Maria Wingler, founder of the Bauhaus-Archiv, co-curator of the exhibition of 1968, and author of the first extensive monograph on the Bauhaus to be written by someone who was not involved, also represents a consolidation of Gropius's position. Meyer was therefore dealt with in the exhibition of 1968, generally speaking, as a mistake and a traitor. Developments parallel to and conflicting with the Bauhaus as well as positions critical of functionalism, rationalism, and capitalist consumer culture were also ignored.

1968

The year 1968 represented a highpoint in the international student protests. In addition to the occupation of the Sorbonne in Paris, in which the Situationist International, among others, was involved, this was also expressed in the occupation of diverse art events such as the 14th Milan Triennial for Applied Art at the end of May 1968. The German contribution to this triennial, which would never open its doors, came for the most part from the Hochschule für Gestaltung in Ulm, whose closure was imminent. At the opening of the exhibition *50 Years of the Bauhaus*, there were protests with banners with a visual language that differed radically from that in Paris.

An audio recording reproduces Walter Gropius's address to the protesters, which begins with the depoliticization of the Bauhaus.

The rebellion of the young generation in Germany was also linked with a call for an in-depth reappraisal of the Third Reich, its followers, and continuities. With respect to the Bauhaus, this took place in the 1990s in particular.

SEGMENTS OF THE EXHIBITION

1. BETWEEN EXPERIMENT AND PROPAGANDA: THE EXHIBITION AND GRAPHIC DESIGN OF THE 1920S TO 1940S

Starting from the designer Herbert Bayer, who, over the course of his career, worked for clients with highly antithetical ideologies, this segment of the exhibition examines the developments of the exhibition and graphic design of the 1920s to 40s, which is situated between artistic experiment and political propaganda.

In the foreground here are educational and industrial exhibitions, which are placed in relation to one another on some 20 image and text panels. The panels include large-scale projects such as *Die Wohnung* (The Dwelling), within whose framework, the Weissenhofsiedlung (Weissenhof Estate) in Stuttgart was created in 1928; Nazi exhibitions such as *Deutsches Volk—Deutsche Arbeit* (German People—German Work; in Berlin in 1934) as well as the war propaganda exhibitions of the 1940s at MoMA in New York. Designers from the Bauhaus and its surroundings worked on nearly all these projects. The use of photographs—and in particular the possibility to produce gigantic enlargements of them—revolutionized the exhibition design of these years, just as did photomontage, typography, and an expanded concept of space. El Lissitzky and Herbert Bayer were substantially involved in this development. They discovered exhibitions as mass media for addressing the target audience on a visual level. The totalitarian powers at the time as well as their opponents appropriated this quality. At the same time the Nazis were interested in appearing contemporary and cosmopolitan in certain circles. A number of „Bauhäusler“ and other modern designers were in favor of this, so that the exhibition and graphic design in Germany partly carried modern traits also after Hitler's takeover. The examples from the field of typography and graphic design range from a playful handling of letters to the “domestication” (Patrick Rössler) of avant-garde form through advertising and propaganda.

One digression is dedicated to positions of photography and graphics of the 1920s and 1930s: on the one hand to photomontage and on the other to the experiments with space and perspectives.

Artists / Contributions

Gerd Arntz, Willi Baumeister, Herbert Bayer, Marianne Brandt, Marcel Breuer, Le Corbusier, Die neue Linie, Egon Eiermann, Walter

Gropius, John Heartfield, Kurt Kranz, El Lissitzky, Ludwig Mies van der Rohe, László Moholy-Nagy, Ernst Neufert, Hans Ferdinand und Hein Neuner, Lilly Reich, Josep Renau, Xanti Schawinsky, Joost Schmidt, Jan Tschichold and others

Digressions: New Artistic and Curatorial Productions

Daniel G. Andújar, Ines Doujak

2. RESTLESSNESS OF FORM: COUNTER-MODELS TO FUNCTIONALISM AND CAPITALIST CONSUMER SOCIETY

Functionalism

One of the starting points for this segment of the exhibition is the architect Ernst Neufert, who was one of the first students at the Bauhaus and is regarded as a cofounder of the rationalization of construction. His *Bauentwurfslehre* (*Architects' Data*, 1936) and *Bauordnungslehre* (BOL, 1943) are still standard works on architecture that continue to be used around the world today. Starting in 1938, Neufert put his work at the service of the National Socialists and even became a member of Albert Speer's staff. The first edition of the BOL, for which Speer wrote the foreword, has anti-Semitic, nationalistic, and racial ideology traits. At the center of Neufert's theories is an anthropomorphic measuring system based on standardized human body proportions. With this system, he made a significant contribution to promoting the rationalization and standardization of residential construction on a technical level.

Starting in the 1920s, the Bauhaus, with architects such as Walter Gropius, Hannes Meyer, and Ludwig Hilberseimer, CIAM (International Congresses of Modern Architecture, 1928–59), and the architects associated with it such as Le Corbusier promoted the concept of Neues Bauen (New Building) and the functional city: This denotes the rationalization of all areas of life—work, housing, leisure time, and transport—and their spatial separation. And not least the primacy of the “car-friendly city.” Their, in part, quite different approaches to the functional city—which was ideally supposed to provide affordable and comfortable living space as well as accelerated mobility for all—were discussed controversially from the very beginning, such as on the part of Team Ten. This group of architects, of which, et al., Alison and Peter Smithson and Oskar Hansen were members, would usher in the end of CIAM.

Restlessness of Form

In the 1950s and 60s, artists also began to weigh in on the debate about the future of the city, in particular from the surroundings of the Situationist International. With the methods of *dérive* and psychogeography as well as with urban utopias such as

Constant's *New Babylon*, they tested counter-models to the functional city, alienated work, and consumer society. It is precisely here that this segment of the exhibition begins, which addresses the relationships and divergences between the surroundings of the Bauhaus and the diverse artistic groupings that formed after World War II. What they all have in common is a striving to create a new world for a new society. They could not have differed more with respect to the question of how this might be accomplished and how this new society was supposed to look. The lines that are drawn here between the Bauhaus and the avant-gardes after 1945—up to May 68—are therefore fragile. The functionality, austerity, and economy of forms is juxtaposed with a certain “restlessness of form,” intoxication, and an economy of waste. This “restlessness of form” is represented by the Lettrists, who, in place of a typographic standard, wanted to liberate letters from the corset of language and simultaneously tested methods for appropriating public space in a creative, delirious way.

Genealogies

One line between the Bauhaus and the artistic movements of the 1950s and 60s leads to the International Movement for an Imaginist Bauhaus, established by Asger Jorn. With establishment of this movement in 1953, Jorn was reacting to the failure of his plans to collaborate on developing the HfG Ulm in the sense of a contemporary Bauhaus. For the exhibition, the Belgian artist Vincent edited the in part harsh exchange of letters between Jorn and the director of the HfG Ulm at the time, Max Bill.

The Situationist International, whose political agenda reached its zenith in May 68, ultimately developed from the Imaginist Bauhaus and other groupings in 1957. The HfG Ulm was closed in November 1968 and reestablished in a sense in Paris one year later in the form of the Institut de l'Environnement. The institute in Paris did not only invoke the Bauhaus and the “Ulm model,” but was also co-conceived by Claude Schnaidt, the last vice director of the HfG. Some of the graphic designers that were active during May 68 got to know one another at the Institut de l'Environnement, and, in 1970, established the collective Grapus, which combined graphic experiments and activism.

Dérive and Detournement

The groupings mentioned, which made reference to the Bauhaus on more or less winding paths, did not deviate from it only in questions regarding city and life. They utilized the techniques of design and mass media in a way contrary to their spirit so as to create a different and counter public sphere. Artists' books such as Gabriel Pomerand's *Saint Ghetto des Prets* (*Saint Ghetto of the Loans*, 1950) and the two publications jointly produced by Guy Debord and Asger Jorn, *Fin de Copenhague* (1957) and *Mémoires* (1959), therefore combine linguistic and design experiments of misappropriation (detournement) with the idea of urban rambling (dérive) in a direct way.

The idea of rambling is also found not least in Oskar Hansen's concept of "open form" and Lucius Burkhardt's methods of the science of strolling and/or promenadology.

Dynamic of the Metropolis

For this segment of the exhibition, Alexander Kluge specifically created a video triptych whose starting point is László Moholy-Nagy's film project of 1921, *Dynamiken der Grossstadt* (Dynamic of the Metropolis). Moholy-Nagy's project was never realized as a film, but does exist in the form of a graphic film manuscript, which was been published in, et al., the eighth Bauhaus book. The euphoria at the time about the dynamic of urban life has today given way to the rigorously calculated primacy of the accelerated circulation of goods.

Artists / Contributions

Piotr Andrejew, Alice Constance Austin, Daniele Baroni, Ella Bergmann-Michel, Lucius Burckhardt, Constant, Le Corbusier, Guy-Ernest Debord, Silvia Federici, Shulamith Firestone, Francis Gabe, Grapus, Eileen Gray, Walter Gropius, Internationale situationniste, Isidore Isou, Jineolojî, Jacqueline de Jong, Asger Jorn, El Lissitzky, Erich Mendelsohn, Ludwig Mies van der Rohe, Marlene Moeschke Poelzig, László Moholy-Nagy, Mouvement international pour un Bauhaus imaginiste, Ernst Neufert, Gabriel Pomerand, PROVO, Margarete Schütte-Lihotzky, Alison und / and Peter Smithson, Gruppe SPUR, Superstudio, Alice B. Toklas and others

Digressions: New Artistic and Curatorial Productions

Yvonne P. Doderer, Alexander Kluge, Mona Mahall / Asli Serbest, Vincent Meessen,

3. AVANT-GARDE, WAR, AND EXPANSION: THE MILITARY-INDUSTRIAL COMPLEX

The points of reference for this segment of the exhibition are once again Ernst Neufert, the concepts of Neues Bauen—called the "international Style" in the United States—as well as the politically motivated artistic groupings of the 1960s. The focus is therefore on interrelationships between the modernist avant-garde and the military-industrial complex. It examines the connections between aerial photography and aerial warfare, between dwelling, the technologies of consumption and of the armed forces as well as fantasies of expansion in the project of Modernism. The post-futuristic fascination with air transport and the air force, as it was expressed in advertising, magazines, and big, international industrial exhibitions in the 1920s to 40s in particular, is characterized by the notion of technical precision and feasibility as well as by the supremacy of the godlike gaze—and the imminent danger from the air.

The concepts of Neues Bauen and the functional city that were developed in the 1920s were first realized on a broader scale after World War II. This was facilitated in Europe above all by the fact that cities in many places had been nearly completely

destroyed by aerial warfare, which then provided the need and the open spaces necessary for rational construction. Conversely, the primacy of the car-friendly city also led to the complete razing of existing urban structures by civilian means. In the open urban spaces, what was therefore implemented was not only a spatial separation between different areas of life, but also between different classes and ethnicities. The military-industrial complex became the basis for the production of urban space. The war itself also provided the expertise for the infrastructures and logistics of a serial mass production of residential and living spaces. Moreover, this exhibition segment addresses counter-positions to the mechanization, militarization and control of public space and life.

Artists / Contributions

Herbert Bayer, Marianne Brandt, Constant, Peter Cook, Le Corbusier, Guy Ernest Debord, Drakabygget, Erich Glas, Grapus, Ludwig Hilberseimer, Internationale lettriste, Internationale situationniste, Asger Jorn, Mustapha Khayati, Les Groupes Medvedkin / Colette Magny, Ernst Neufert, Józef Robakowski, Joost Schmidt, Herman Sörgel, Raoul Vaneigem, Gil J Wolman and others

Digressions: New Artistic and Curatorial Productions

Yochai Avrahami, John Barker / László Vancsa, Mona Mahall / Asli Serbest

4. MULTIPLE MODERNISMS

The final segment of the exhibition sees itself as an outlook on possible narratives of multiple modernisms. These, so the approach, require a constant re-reading and reassessment of the relationships between tradition and progress, applied arts and art, popular and elite arts, and the world of the colonized and the colonizers. The section follows three focuses:

What is concerned on the one hand is the Moscow school VkhUTEMAS, which was active parallel to the Bauhaus and is considered from the perspective of the radical antimodernist Michail Lifschitz. Secondly, light is shed on the Indian design history between European colonialism and Indian nationalism, between the first World Exhibition at the Crystal Palace in London in 1851 and the Festival of India exhibitions of the 1980s. Thirdly, the complex history of Pasiak, a Polish folk fabric, is told. With the architectural and technical utopia Atlantropa, developed between 1928 and 1952 by the architect Hermann Sörgel, on which Peter Behrens, among others, also worked, reference is also made to a European fantasy of expansion, in which Western megalomania, pacifist intentions, and a profoundly colonialist stance come together in an unparalleled way.

In the case of Albert Speer, such expansion fantasies still endured while he was incarcerated, during which time he created a garden in the prison, which he walked through every day. In the process, he counted the kilometers and imagined what cities in the world he might have been able to reach. In a way, with this project, the Situationist idea of *dérive* seems to have imploded.

Artists / Contributions

Anagram Architects, Ambrish Arora, Aniket Bhagwat, Akshat Bhat, Abin Chaudhury, Le Corbusier, Atul Dodiya, Annapurna Garimella, Shimul Javeri Kadri, Jitish Kallat, Revathi Kamat, Romi Khosla Design Studio, Michail Lifschitz, Rahul Mehrotra, Madhav Raman, Vishwa Shroff, Hermann Sörgel, Studio Lotus, Tara Books

Digressions: New Artistic and Curatorial Productions

Yvonne P. Doderer, Dmitry Gutov / David Riff, Kaiwan Mehta, Mateusz Okoński

Artists' and Curators' Statements

Some of the digressions have been developed specifically for the exhibition by various artists and curators. They include disruptions, in-between discourses, and interventions by:

Daniel G. Andújar, Yochai Avrahami, John Barker / László Vancsa, Yvonne P. Doderer, Ines Doujak, Dmitry Gutov / David Riff, Alexander Kluge, Mona Mahall / Asli Serbest, Vincent Meessen, Kaiwan Mehta, Mateusz Okoński and María Salgado (Temporary performance).

Daniel G. Andújar

(*1966 in Almoradí, lives in Barcelona)

Nichteinmischungsabkommen, 2018

Installation

One of the most outstanding projects of those that promoted the Republican cause abroad during the Spanish Civil War was the construction of the Spanish Pavilion at the Exposition Internationale des Arts et Techniques dans la Vie Moderne held in Paris in 1937. Conceived as a total work of art that combined plastic arts, dramatic arts, popular crafts and rationalist architecture, the main function of the Spanish Pavilion was to showcase the traditional and avant-garde elements in Spanish culture and, above all, to disseminate the measures introduced by the Republican government. It was vital to draw attention to the legitimacy of its cause and obtain support to fight the advance of fascism in Spain and throughout Europe. The exhibition, however, opened on 24 May with a surprising blend of art and propaganda, popular culture and high culture, tradition and modernity. The sober, rationalist building was designed by Luis Lacasa (1899-1966) and Josep Lluís Sert (1902-1983). The Spanish Pavilion marked a sharp contrast with the monumentality of the constructions of the Soviet Union and Germany, both as regards scale and in terms of materials, design, graphics, exhibition design and spatial layout. Along with the architects, those responsible for the project were philosopher José Gaos (1900-1969), writer José Bergamín (1895-1983), painter and poster designer Josep Renau (1907-1982), writer Max Aub (1903-1972), and architect José Lino Vaamonde (1900-1986). Renau used posters and photomontages to make the famous photomurals that covered the walls of the pavilion, from the façade to the interior; charged with critical and political meaning, these murals attempted to distinctly render the social and cultural ideas of the Republic. Luis Buñuel (1900-1983) was entrusted with the production of audiovisuals. The pavilion had a courtyard where up to forty selected documentaries directed or produced by Luis Buñuel were screened. The participation of Joan Miró (1893-1983), Alexander Calder (1898-1976), Julio González (1876-1942) and Pablo Picasso (1881-1973), and many other artists and intellectuals, ensured that the pavilion received the public and critical attention the Spanish government

anticipated as it attempted to secure international support for its fight against fascism.

Anonym

***Wild Architect (Wilder Architekt)*, 2016**

Single-channel digital video installation, black-and-white, 15'

At the very beginning of his career, Asger Jorn was an assistant to the French modernist architect Le Corbusier. The film *Wild Architect* gives insight into their diverging paths. It is a video letter addressed to the artist, narrated by an anonymous female voice who speaks French with a foreign accent. The subject of the letter is a collection of 16mm film reels that Jorn supposedly left in the woman's studio in the 1960s. She believes that these rolls of film actually contain sequences of pictures shot by Le Corbusier in the late 1930s. Flashing before our eyes at a rate of up to twenty-four images a second, each frame is at once evocative and impenetrable. The narrator tells us that Jorn was fond of these reels because they attest to a "synthetic" way of seeing that went beyond functionalism. These photographs thus call into question the purity of Le Corbusier's rationalism, held in such contempt by the Situationists.

Yochai Avrahami

(*1970 in Afula, lives in Tel Aviv)

***The redeeming wrecks*, 2018**

Installation with videos, sculptures, prints, photography, maps, and aerial photos

The Uzi submachine gun, named after its inventor Uzi Glas and introduced to the IDF in 1949, gained a reputation in the service of the paratrooper and commando units, especially during the Sinai Campaign and the Six-Day War, and was used prevalently in the Israeli army until the 1970s. It became reputed as a reliable, compact, easy-to-operate weapon, and thanks to these qualities it was also marketed to scores of army, police, and anti-terror units throughout the world. It was adopted, simultaneously, by terrorist and crime organizations and became a symbol of the Israeli arms and security industry, starring in many American movies.

Uzi Gal, aka Uziel or Gotthard Glas, was the son of Eri Glas, aka Erich Glas, an officer in the Prussian army and an aerial photographer during World War I, who had studied at the Bauhaus and lived in Weimar with his first wife, Maria. She raised their son in the house next to the Bauhaus's Haus am Horn after Erich left them and went to Palestine: yet not without bequeathing to his son the modernist genetics.

Avrahami constructs a historical narrative which is possibly real, possibly fictive, by means of a selective editing of facts, feelings, and views voiced by people involved in Uzi Gal's life during various periods. He moves between different sites in Germany and Israel, perusing archival materials. He examines etchings created by Uzi's father, as well as old family photos, along with maps and aerial photographs. A fragmented

story is spun from the various people and places, at some points seeming to touch upon historical facts, and at others becoming confused and subjective. The life of the Jews in Germany before the Nazi's rise to power, kibbutz life in those years, the relationship between the native-born Israelis and the refugees who had fled Nazi Europe, the degree of knowledge about or denial of the occurrences in Europe—all momentarily emerge from the stories. In the midst of all this, the period's architecture, design, and art play a major role, functioning as a tool with which to establish associations between the spheres of art and warfare.

In his work, Avrahami addresses the political by constructing and deconstructing narratives and shifting between points in time. He uses the language of non-artistic disciplines to create the illusion of historical credibility and to blend reality with imagination. He thereby examines the multiple, intricate levels of that which in the national canonical narrative is perceived as an objective truth.

John Barker / László Vancsa

(L.V.:*1981 in Targu Mures, lebt / lives in Wien / Vienna)

(J.B.:*1948 in London, lebt / lives in London)

***Consequences (Folgen)*, 2018**

black-and-white, sound (English and German in succession)

In the film *Consequences*, an anonymous old man is being interviewed about what he remembers of some of the main men of the Bauhaus, while what we see is what he sees from his window—where the light changes between light and dark, and crows move in and out of snowstorms, history as black and white. In tune with this, the old man's view of the men associates them with the wishful thinking of the Social Democrats of the Weimar Republic, instead seeing them as having been elitist cheerleaders for a dangerous mix of scientific management, war technology, and archaic notions of an organic society without conflict, in which the architect plays god, ruling over a world dominated by men. (John Barker)

Yvonne P. Doderer

(*1959 in Stuttgart, lives in Stuttgart)

***Der Garten des Herrn S.*, 2018**

Installation

The installation references the garden or “park landscape” that Albert Speer cultivated while serving his twenty-year sentence in the Spandau Prison. It was in this garden area that he took walks: counting each kilometer, he imagined that he was walking from city to city and around the world.

For decades, Albert Speer was considered the “good Nazi” since he succeeded in staging himself as an architect and technocrat who had had little to do with the racist, anti-Semitic ideologies and with the crimes committed against humanity or mankind (Hannah Arendt) during the period of National Socialism.

Only the most recent research on Albert Speer has shown the full extent of the deceptions purposefully and strategically employed by Speer in order to exonerate himself. Speer thus also represents a stance that evades the political, societal, and ethical dimensions of design-related activity. (Yvonne P. Doderer)

In/Visible, 2018

Drawing on blackboard folio

Commissioned by the Schocken company owned by the brothers Simon and Salman Schocken, Erich Mendelsohn—one of the most significant architects of his time—designed and built a “Kaufhaus Schocken” department store in Stuttgart as well, from 1926 to 1928.

The building survived the bombing during World War II with relatively little damage. Nonetheless, the structure was demolished in 1960 after having been restored to its original state, in the face of great national and international protests. Egon Eiermann later realized the new building still existing today for the “department store billionaire” Helmut Horten.

This piece pursues the trails and entanglements that can be traced when analyzing the history of this building. (Yvonne P. Doderer)

Ines Doujak

(*1959 in Klagenfurt, lives and works in Vienna)

Bauhütte (Don't be Scared of Heights; Go for It), 2018

Sculpture made from cardboard

The Palace of the Soviets commissioned by Stalin was to have been the tallest building of its time after a competition in which, among others, Walter Gropius, Le Corbusier, and Erich Mendelsohn participated, but construction was halted by the 1941 German invasion of the USSR. The building designed by Boris Iofan in a neoclassical style was never completed, and its base was later used as an outdoor swimming pool at the heart of Moscow.

This re-creation uses cardboard packaging, all the colorful detritus of modern consumerism, an outcome of the design central to modernism. The figure of Lenin, a champion of productivism, was to be atop the building looking always to the future. Here the figure is replaced by that of the astronaut looking to a future beyond an exhausted Earth in which the once heroic dream of a building is attacked by the train, a vehicle of which the modernist Bolsheviks were so fond. The train is carrying the containers in which globalized commodities circulate the globe, acting as a memory of when the shepherds went high-tech and turned the airplane of the globalized world into a weapon of war. (Ines Doujak)

Alexander Kluge

(*1932 in Halberstadt, lives and works in Munich)

Elemental Relationships according to Marx

In his Tiergarten ("teargarden") of the 280 types of capitalism (thirteen types have gone extinct), which the local historian Fred Tacke, formerly the district secretary of a socialist party, set up in one of the caves of the Spiegelsberge near Halberstadt, one special cabinet is dedicated to the terms SOLID, FLUID, and MUSHY, applied to the categories of goods, money, property, and production conditions. Fresh money, according to Tacke, is always fluid. When preserved in a savings box, it becomes a fixed material after a longer period of time. If appropriated by the state, what is saved ultimately becomes iron that is fired at the enemy, since it does not require such goods.

To what extent does money, Tacke asked, form a foundation on which it is possible to build? Can one erect buildings on money? No, is the answer. Money requires contact with matter, just as a 3D printer requires material. This in a twofold form, namely as living labor and as thing. When linked with inadequate matter, money becomes a quagmire. (It sinks in stock market lows, according to Tacke, and cannot be extracted from the modeling clay of investment, because money has no braid.)

"The span of a normal, happy life is shorter than the time one needs to become a contemporary witness"

About Lenin's secretary, who worked through the nights for him in Smolny in November 1917, it is known that she later, when she wanted to pass her experiences on to her daughter, who had asked her to do so, proved to be an unreliable observer. She had worked, was a poor contemporary witness. She had focused on the keys of her typewriter. Who else was in the room? She did not know.

It was first in the seventh generation after that of the revolutionaries that Comrade Tretyakov commented on the observation that one wants to have a type of person who is simultaneously a producer and observer of his or her life. Seven generations: that is two and a third human lifetimes. Subject to the condition that the revolution endures for this period of time and the necessary training steps are also actually taken. The question cannot be resolved by honing the individual senses of memory or by means of a division of labor.

The secretary's eyes were focused, as mentioned, on the documents and the keys of her typewriter; her eyes also glanced at the facial features of the Chairman of the Council of People's Commissars, which looked tired at two in the morning. She considered whether she should offer him a glass of water. Her ears closed (even though they have no lids), so that she did not get distracted, so that she did not make any mistakes.

Mona Mahall / Asli Serbest

(live in Berlin)

Self-cleaning Futures: A Feminist Spatial Agenda, 2018

Collage: rendering of *Hochhausstadt* by Ludwig Hilberseimer (1924) and photograph of *The Bride's House* from 1956 by House Beautiful, drawings

From the US, *Bauhaus* returned not just as a style, a new tradition that allowed for the identification with a free and democratic, capitalist West against the communist East. *Bauhaus* also signified a spatial matrix of recycled military technologies through which expanding capitalism could advance globally after the Second World War. Thus, it helped in shaping a techno-political postwar space that was paradoxically exposed to the threat of complete destruction through a new global war. During this Cold War period, British architects Alison and Peter Smithson conceived of a *House of the Future* (1956) as a plastic vision and an air raid shelter at the same time. Archigram developed a project for an *Instant City* (1964–70), a large zeppelin that could reach and play on remote places. While being strongly influenced by American pop culture and mass media, this neo-avant-garde group's practice of publishing stayed apolitical in its technocratic optimism that not only ignored feminist and ecological ideas of its time, but also kept on cultivating a machismo of heroic modernists. This would ultimately be challenged by the vision of American artist and inventor Frances Gabe's *self-cleaning house* (1979–2007): referring to the modernist design of the *Frankfurter Küche* (1926) by architect and communist activist Margarete Schütte-Lihotzky, the self-cleaning house was a feminist appropriation of technology that even earned its inventor a patent. If the 1968 Bauhaus exhibition at the WKV just ignored the neo-avant-garde movements in order to maintain a unified version of classical modernism, it actively excluded architecture as a mode of social and political engagement and a feminist agenda. Therefore, the installation aims at making room for a fragmentary collection and production of videos, plans, images, and models of feminist visions to fill some of the gaps and exclusions. (Mona Mahall / Asli Serbest)

Kaiwan Mehta

(*1975 in Mumbai, lives in Mumbai)

A View from Ornament: Design Debates on Indianness (Ansichten vom Ornament: Designdebatten über Indian-ness)

Presentation with works by: Jitish Kallat, Madhav Raman, Annapurna Garimella, Rooshad Shroff, Abin Chaudhury, Rahul Mehrotra, Atul Dodiya, Revathi Kamat, Shimul Javeri Kadri, Ambrish Arora, Akshat Bhat

Bauhaus as a design ideology and as a pedagogical idea was crucial to many debates and histories in Europe; however, the school and the idea is shaped while Europe has colonized large parts of the world. India being one of the largest English colonies has an intrinsic relationship with Europe through colonial economics, the practice of oriental studies, as well as the special interest in India as a culture,

civilization, and history. The material practice that animates this economic and cultural interest is the history of design in India. It is the colonial moment when an imagined and real past is collapsed into the contemporary experience debated through “the arts and crafts movement,” the debates between the decorative and fine arts, the craftsman and industrial labor, and the idea of “Indian-ness” in the oriental and modern world. As the Indian civilization is shaped through Nationalism for a freedom movement and the Nationalism of a newly independent nation, some of these debates become sharper and eschew a new range of practices and debates—or a newer avatar of some of the older debates.

This component of the exhibition will review the setting up of design education in colonial and independent India, as well as a set of historical debates between the *Crystal Palace* exhibition of 1851 to the *Festivals of India* exhibitions on design in the 1980s; as well as the case of certain thinkers and practitioners that materially shape these debates in their magazines, in their buildings, in their furniture, and their fabrics (Kaiwan Mehta).

Mateusz Okoński

(*1985 in Krakow, lives and works in Krakow)

***Pasiak*, 2018**

Kinetic sculpture made of fabric

Pasiak is an object made of striped fabric. In Polish, *pasiak* is a folk fabric typical for such regions of Poland as Greater Poland, Mazovia, Podlasie, and Silesia. The name refers to the fabric itself and its characteristic pattern: vertical, colorful and bright stripes. The sculpture *Pasiak* has been made of postwar fabrics inspired by traditional folk arts and crafts. Both the *pasiak* patterns and fabrics were delivered to the craftsmen by the Central Office of the Folk and Art Industry “Cepelia,” a state-run co-op established in the People’s Republic of Poland in 1949. This centralized institution of folk-art production not only brought together local craftsmen but also enjoyed a monopoly for selling their works all over Poland—the country which, according to post-WWII cultural policy and visual propaganda, was to become “the land of folklore.” It was one of the ways in which People’s Poland celebrated vernacular and folk art. (Mateusz Okoński)

Interestingly, the word *pasiak* (if not accompanied by the above commentary) brings to one’s mind not the crafted articles made by Polish farmers but rather Native American folk art. In this sense, the piece is a kind of Native American–Slavonic totem, which as recently as fifty years ago could be equally discovered by an anthropological expedition in the Andes and by the Polish ethnographers who studied villages near Łódź and Warsaw.

It must have been Frederick the Great of Prussia who first referred to the Poles as the Native Americans of Europe. Annexed by Prussia in the eighteenth century, Poland appeared to him—due to the alleged wildness and primitivism of the local “Iroquois”—on the one hand an ideal place to colonize and on the other so backward and undeveloped that it would be almost impossible to modernize. In this

context, *pasiak* is a symbol of tribal and non-European backwardness. In order to become civilized and modern, one needs to leave it behind.

At the same time, *pasiak* is an imposed symbol of the colonial and enlightened hegemony, as well as of the subaltern's subjugation. That is why the sculpture remains formally close to the *Tower of Fire* (1920) by Johannes Itten, a Swiss artist and theorist associated with the Bauhaus. His architectural sculpture was one of many Bauhausian attempts to understand the nature and symbolism of colors. This supposedly scientific and rational approach to colors enjoyed a longer life than the Bauhaus and soon gave voice to the madness of the enlightened mind. It was in the Nazi concentration camps that their prisoners were forced to wear striped uniforms with multicolored concentration camp badges sewn onto them in order to mark various categories of prisoners. In Polish, the prisoner's striped uniform is also called *pasiak*. (Mateusz Okoński)

David Riff / Dmitry Gutov

(*1973, lives and works in Moscow and Berlin / *1960 in Moskau, lives and works in Moscow)

Relativism is Dialectics for Idiots, 2018

Installation with wooden display

This installation explores the debates and struggles at the legendary art school Vkhutemas—sometimes called the “Soviet Bauhaus”—through the eyes of one of its students and instructors, the philosopher Mikhail Lifshitz (1905–1983). Lifshitz came from provincial southern Ukraine to Moscow to study art. Here, he enrolled at Vkhutemas, founded in 1919 as a combination of studios and schools for painting, architecture, design, and graphic arts. Lifshitz experienced the conflicts and crises of the different competing modernist movements firsthand and was drafted into teaching Marxist theory in 1925. Having encountered the different stories of what the revolution would mean to art, he soon developed his own views. The revolution would not bring on a new Middle Ages or a technological-social revolution in which art would dissolve. Instead, it would herald a new Renaissance. It was time to stake a decisive claim on all the great culture of past. “Relativism is dialectics for idiots,” he claimed. Lifshitz thus continued an argument started by Vladimir Lenin, who had met and argued with Vkhutemas students over Futurism in 1921. But even more, his arguments footed in a new reading of Karl Marx—whose aesthetic views Lifshitz became one of the first authors to seriously consider.

The installation continues the ongoing research into Lifshitz and his context conducted by the artists Dmitry Gutov and David Riff. Incomplete reconstructions of volume-weight studies fill the space. They are accompanied by lecterns with scrapbooks containing relevant images and related textual quotes on—among

many other things—Lifshitz's critical thoughts on Vkhutemas, the Bauhaus, and the avant-garde.

They surround the mockup of a Renaissance studiolo, taken from the painting "St. Jerome in His Study" by quattrocento master Antonello da Messina. Here, exhibition visitors can peruse German translations of Lifshitz's books. A monitor plays an excerpt from the TV miniseries "Strokes Toward a Portrait of Lenin" (1967), a forgotten film featuring some of the most famous actors of the Soviet 1960s and 1970s playing art students in discussion with the venerated Soviet leader.

The back of the studiolo and the adjacent walls tell the story of Mikhail Lifshitz's dramatic exit from the art school in 1929. Lifshitz's defense of reclaimed Renaissance traditions clashed with the communist militancy of those years, and he was branded as a right-wing deviant. (Dmitry Gutov / David Riff)

Glossary

Atlantropa (1928–1952)

The Atlantropa project, which the architect Hermann Sörgel (1885–1952) spent nearly over a quarter century conceiving, but never realized, is considered to be one of the greatest architecture and technical utopias of the twentieth century. In it, modernistic reform ideas and pacifist intentions came together with an expansive, deeply colonial position in a special way. The project concerned a monumental dam project in the Mediterranean region, which would have seriously changed it as well as the African continent, both geopolitically and ecologically. The crux of the plan was lowering the water level of the Mediterranean Sea by up to 200 meters with the help of huge dams at the Strait of Gibraltar and the Dardanelles. This was supposed to result in the reclamation of over 600,000-square-kilometers of land, the obtaining of a considerable amount of energy, and the unification of Europa and Africa. The space gained, however, was primarily envisioned for the population of Europe so as to prevent further armed conflicts on the continent. The Congo and Chad, in contrast, were supposed to be flooded to create gigantic inland seas. Between the 1930s and 50s, a number of architects affiliated with the Bauhaus such as Peter Behrens, Hans Poelzig, Cornelis van Eesteren, and Erich Mendelsohn worked on the project. It was considered an experimental platform for transforming coastal cities into the model cities of the future. On the search for financiers, Sörgel approached such disparate groups and organizations as the Pan-European movement, the United Nations, and the National Socialists. Following his accidental death, the project was pursued until the end of the 1950s by the Atlantropa Institute, which was established in 1940.

Bauhaus (1919–1933)

The Staatliches Bauhaus Weimar was established by Walter Gropius on April 1, 1919. It merged the Grossherzogliche Kunsthochschule (Academy of Fine Arts) and the Grossherzoglich-Sächsische Kunstgewerbeschule (Grand-Ducal Saxon School of Arts and Crafts), which the Belgian designer Henry van de Velde had established in Weimar.

Drawing on models such as the British Arts and Crafts movement, which emerged in the mid-nineteenth century, the Darmstadt artists' colony, founded in 1899, or the German Werkbund, established in 1907, the aim of this new school was to unite the potentials of art, handcraft, technology, and industry. A further interest was the social effectiveness of art and creativity in connection with the "New Man" in a world characterized by social, economic, and technological upheavals—and, not least, the horrors of World War I. In addition to its interdisciplinary, holistic approach, the particular pedagogical characteristics of the Bauhaus also included a focus on form and material theory as well as the model of the preliminary course, which was meant to unleash the creative abilities of the individual.

Following a first phase that was still strongly shaped by Expressionism, the focus of the Bauhaus in the 1920s was on researching and experimenting with technology, industrial production processes, and austere, functional forms.

The first exhibition of the Bauhaus took place in Weimar in 1923, within whose framework, the “Haus am Horn,” designed by Georg Muche and jointly outfitted by all the workshops, was created. What were supposed to be tried out were the technical and creative possibilities of creating affordable housing for the broader population: one of the ongoing themes of the Bauhaus until its closure.

The change of government in Thuringia led, in 1925, to the dissolution of the Bauhaus, which had always been unpopular with conservative citizens of Weimar. A new location was sought. On the initiative of Lord Mayor Fritz Hesse, the municipal council of Dessau finally decided to take over the school.

In 1928, Gropius resigned as director and recommended the Swiss architect Hannes Meyer as his successor. In his curriculum, he put greater emphasis on architecture, technical subjects, and social aspects, and introduced lectures on urban planning, among other topics, as well as a specialist class for photography. Due to differences, which also had to do with Meyer’s openly Marxist stance, Gropius pushed for his resignation. Meyer was dismissed without notice by the city of Dessau on August 1, 1930, on the grounds of “communist machinations.” The architect Ludwig Mies van der Rohe succeeded him, also at Gropius’s instigation.

In August 1932, the municipal council of Dessau adopted the motion of the National Socialist German Workers’ Party faction to terminate the teaching activities of the Bauhaus. Mies van der Rohe tried to continue running the school in Berlin. But the political pressure there grew as well and the National Socialists finally closed the Bauhaus in April 1933, shortly after Adolf Hitler seized power.

CIAM—Congrès Internationaux d’Architecture Moderne (1928–1959)

The Congrès Internationaux d’Architecture Moderne (International Congresses of Modern Architecture), called CIAM for short, which was founded by twenty-eight architects in 1928, was a series of congresses dedicated to contemporary questions with respect to architecture and urban and housing-estate planning, which were held at various locations until 1959. CIAM stood for the credo of the functional city and the rationalist construction of mass housing. In the view of CIAM representatives, architecture should to be oriented solely toward questions of purpose as well as social and economic aspects, rather than toward formal and aesthetic criteria. This aspiration was codified as the *Athens Charter* within the framework of the 4th Congress, in 1933, which began with a boat trip from Marseille to Athens and was documented by László Moholy-Nagy in his film *Architects’ Congress*. After World War II, what resulted from the concepts of CIAM and/or the functional city were primarily bleak housing developments of reinforced concrete, the division of urban spaces based on functions such as housing, learning, shopping, and leisure time as well as the model of the car-friendly city. From the very beginning, the theory and practice of rationalist Neues Bauen (New Building) encountered criticism from various sides: therefore, also from Team Ten, which broke away from CIAM in 1953.

Container Corporation

The US company Container Corporation of America (CCA), which dedicates itself to the production of cardboard boxes, was founded in 1926 in Chicago by the industrialist Walter Paepcke. Under his leadership, the company widely supported the

areas of graphic arts and design. Especially Herbert Bayer and László Moholy-Nagy benefited from this commitment. The former, who was commissioned already at the end of the 1930s by the CCA to design, for example, a prominent advertising campaign, which connected recycling and war propaganda, finally advanced to the position of art director. Besides corporate design, in this position he was also responsible for the company's urban and architectural projects, such as the Aspen Institute founded in 1949 in Colorado.

Moreover, the CCA supported Moholy-Nagy's activities to establish a new Bauhaus in Chicago. In 1945, Paepcke initiated an exhibition, which took place in Moholy-Nagy's Art Institute of Chicago. Entitled *Modern Art in Advertising*, it presented all vanguard advertising graphics of the company in a display designed by Bayer. It comprised, besides works of Bayer, artists such as György Kepes, Willem de Kooning, Fernand Léger, Henry Moore, Man Ray, Xanti Schawinsky, and many more. In this exhibition, too, a certain war rhetoric was dominant. This war rhetoric was also expressed in the publication *Paperboard Goes to War*, which Kepes designed in 1942 for the CCA.

In 1953, Bayer designed the exclusive *Geo-Graphic Atlas*, a book that was only distributed to the CCA's clients. Its aim was to strengthen the company's image as an enterprise concerned with humanist and environmental questions.

Die neue Linie (1929–1943)

Die neue Linie was a "lifestyle" magazine published by the Otto Beyer Verlag that developed from the magazine *Frauen-Mode* (Women's Fashion) during the Weimar Republic and was outstanding in terms of its content and form. It differentiated itself by means of discerning texts from fields such as literature, architecture, or design, and as a result of its modern design, in which numerous (ex-)professors and graduates of the Bauhaus were involved.

Irmgard Sörensen-Popitz, who worked for the Beyer Verlag as a "graphic artisan" on an ongoing basis starting in 1925, was regarded as the engine of the new aesthetic direction of *Frauen-Mode*, which was ultimately given the name *die neue linie* and was always written in lowercase. She entrusted László Moholy-Nagy with developing the basic layout. Other formative graphic designers from the surroundings of the Bauhaus were Herbert Bayer, Kurt Kranz, or the Neuner Brothers.

After the seizure of power in 1933, *Die neue Linie* was considered by many graphic designers to be an "exile at home" (Patrick Rössler). The National Socialist government tolerated the modernist appearance of the illustrated magazine, which was popular in sophisticated circles, so as to lend itself a modern image as a result. At the same time, the magazine also placed itself at the service of the new ruling powers and clothed its contents in modern design idioms—and, in the end, conformed to their aesthetics.

Dorland Advertising Agency (since 1883)

The Dorland Advertising Agency was established in Atlantic City in 1883. It was quickly able to assert itself on the market and expanded not only in the United States, but also to Europe, as of 1895. World War I led to a crisis, from which the Dorland business in Europe nevertheless quickly recovered after 1918. In 1928, Walter S. Maas established a branch office in Berlin. Its artistic director, Mehemed F. Agha, recruited Herbert Bayer, who had just left the Bauhaus, for his team. Commissioned

by Dorland, Bayer collaborated on the first issue of German Vogue and also designed the advertising agency's new logo, which is still used today. In 1929, he became the artistic director of the financially independent dorland-studio in Berlin. Over the years, he invited numerous former Bauhaus colleagues, including Kurt Kranz, Xanti Schawinsky, or the Neuner Brothers, to work for dorland-studio along with him.

For Bayer, Dorland represented a crucial station in his international career. During his time there, he combined commercial advertising with avant-garde art in a stylistically trendsetting way—or, as the Erfurt-based communication scientist Patrick Rössler has put it, contributed to a “domestication” of the avant-garde.

As of 1933, the internationally active Dorland Agency was only permitted to still accept commissions from German companies. With the establishment of the Nationalsozialistische Reichsfachschaft deutscher Werbefachleute (National Socialist Imperial Professional Association of German Advertising Specialist; NSRDW), only its members were allowed to work in the advertising industry. Bayer left Dorland in 1938 and emigrated to the United States. Dorland continues to be active today as an international advertising agency.

Drakabygget: Zeitschrift für Kunst gegen Atombomben, Päpste und Politiker (1962–1964)

As a result of their expulsion from the Situationist International (S.I.), Ansgar Elde, Jacqueline de Jong, Steffan Larsson, Katja Lindell, and Jorgen Nash established the 2nd Situationist International as well as the Bauhaus Situationiste in 1962. The members of S.I. henceforth called them Nashists. Nash purchased the Drakabygget farm in Sweden in order to develop an open art center with international aspirations there. At the same time, in cooperation with his brother Asgar Jorn, he developed the idea for a new magazine, which was supposed to serve as the mouthpiece of the Bauhaus Situationiste. Named after the place where it was created, the first issue of *Drakabygget*, which was identified in the subtitle as a “Magazine for Art against Atomic Bombs, Popes, and Politicians,” was published in 1962.

Until 1964, eleven issues of the experimental, artistically designed magazine were published. Besides aesthetic questions, the magazine also resolutely addressed political topics of the time such as the war in Vietnam, the Algerian Crisis, or the nuclear threat. In addition, events were discussed and published about such as the case against the Gruppe SPUR, along with the indictment, pleas by the defense, and verdict.

Grapus (1970–1990)

The Parisian graphic design collective Grapus, which was established by Pierre Bernard, Gérard Paris-Clavel, and François Miehe in 1970, developed under the influence of the student and workers' revolts in France in May 1968 as well as the activities of the Atelier Populaire: a collective of anonymous designers, whose posters, slogans, and figures became the political language and icons of the upheaval. What was also formative for the members of Grapus, who studied at the École Nationale des Arts Décoratifs (ENAD) in Paris—as well as, in the case of Bernard and Paris-Clavel, with the Polish poster artist Henryk Tomaszewski in Warsaw—was

their time at the Institut de l'Environnement (Institute of the Environment). It was established on *rue d'Ulm* in Paris in 1969 based on the example of the Bauhaus and the Hochschule für Gestaltung in Ulm, which closed in 1968.

Grapus considered itself a politically engaged, leftwing graphic design collective, for which joint discussions and the work process were just as important as the result.

Activism and aesthetic practice could, therefore, not be separated from one another. The group experimented with collages, graffiti, and the language of comics, and with blurred photographs, scratching picture surfaces, and appropriating and reevaluating found pictures. The visual and textual language was direct, provocative, and had a caustic irony at the same time.

Grapus sought new relationships between graphic designers and clients. The collective worked for the Communist Party and the CGT labor union as well as for experimental cultural institutions. Jean-Paul Bachollet joined the collective in 1974 and Alex Jordan in 1976. In its activist phase, the group expanded to include up to twenty participants.

Grapus shaped the model of socio-politically motivated design based on collective structures in France and far beyond in a long-lasting manner. In 1990, the group broke up due to a dispute regarding its future orientation. Paris-Clavel had already established the today still ongoing project *Ne pas plier* (Do Not Bend) the previous year, Bernard the Atelier de Création Graphique, and Jordan the group *Nous travaillons ensemble* (We Work Together).

Hochschule für Gestaltung (HfG) Ulm (1953–1968)

In 1946, shortly after the experiences of World War II, Otl Aicher and Inge Scholl, the siblings of Hans and Sophie Scholl applied themselves to considering the possible contents and structures of educational models that might support the social transformation needed in Germany following the National Socialist dictatorship. These concerns ultimately resulted in the idea of establishing a new academy of design in Ulm based on the model of the Bauhaus, which was supposed to contribute to the formation of a peaceful, democratic, and free society. They promoted the plan in cooperation with the Swiss architect Max Bill and with support from the U.S.-American reeducation program. Teaching activities began with Bill as rector in 1953: two years prior to the official opening in October 1955, which took place in the school's building, designed by Bill, and with Walter Gropius present. The Geschwister-Scholl-Stiftung (Scholl Foundation) took over the sponsorship and it was possible to obtain a number of former Bauhaus members for the initial teaching activities. The aim of the training was to harmonize the mediation of scientific, technical, and design skills with social questions. The subject areas included product design, architecture, urban planning, and visual communication and information. Bill shaped the profile of the school, which he regarded as a successor of the Bauhaus, until 1956. The Danish artist Asger Jorn was also interested carrying on the Bauhaus and wanted to become involved in the project. However, Jorn and Bill's concepts of a contemporary Bauhaus could not have been more different, in particular with respect to the role of visual art, which was somewhat subordinate for Bill. After the idea of working together fell through, Jorn established the International Movement for an Imaginist Bauhaus, independent of the HfG Ulm.

Due to an internal dispute regarding the orientation of the school, Bill resigned as rector in 1957. Management of the school was taken over by a council of rectors, of which Otl Aicher and Tomás Maldonado, among others, were members. The HfG became more open to industry and realized projects for companies such as Braun and Lufthansa. The work of the HfG was recognized and respected on an international level, far beyond Ulm. In 1962, under the direction of Alexander Kluge and Edgar Reitz, a first training center for film was established in Germany with the Institut für Filmgestaltung (Institute for Film Design).

The internal controversies regarding the structure and content-related focuses of the HfG Ulm also did not end in the 1960s, hence increasing the pressure from the outside, on the part of politics in particular. The government of the State of Baden-Württemberg debated the value of supporting the school. In addition, the school was burdened by the huge debts of the Geschwister-Scholl-Stiftung. The precarious situation and impending closure leaked out, so that André Malraux, the French Minister of Cultural Affairs at the time, sent a delegation to Ulm in February 1968 to conduct initial discussions regarding a possible continuation of the HfG Ulm in Paris. At the opening of the exhibition *50 Years Bauhaus*, on May 4, 1968 at the Württembergischer Kunstverein, numerous student and supporters of the HfG protested against the closure, which nonetheless was agreed in November of the same year. In 1969 in Paris, the Institut de l'environnement was launched with two former lecturers from the HfG Ulm.

The archive and museum of the school are today housed in the building of the HfG Ulm.

Lettrism (1946)

Around 1946, Isidore Isou and Gabriel Pomerand initiated an artistic movement in Paris that they called Lettrism. In addition to radical, public actions directed against the bourgeoisie, consumer society, and the establishment, what also interested them, in a continuation of Dadaistic and Surrealist methods, was liberating letters—in French “lettre”—from the corset of language. Words were broken down into letters so that they could be combined anew as isolated signs, pictures, and sounds in the form of sound poems or picture-puzzle-like structures. With his text, published in 1947, *Introduction à une nouvelle poésie et à une nouvelle musique* (Introduction to a New Poetry and a New Music), Isou provided the manifesto of Lettrist poetry—along with nineteen new signs and ten laws for dealing with letters. Under the term hypergraphics, he finally developed a method with which he strove to combine all visual sign systems ever invented. Isou, Guy Debord, who joined the group in 1950, and others worked moreover on filmic counterparts to Lettrism. With their radical expropriation of pictures and their experimental audio tracks, these films frequently caused a commotion in the public.

Among the Lettrists, a circle formed around Debord that demanded greater politicization and, with its artistic radicalness, wanted to go further than the founders around Isou. The legendary actions of this circle included, in addition to an unsuccessful attempt to blow up the Eiffel Tower, the storming of Notre-Dame cathedral in Paris during the Easter Mass on April 9, 1950. Dressed as a Dominican, Michel Mourre approached the altar and gave a blasphemous address. The action,

in 1952, against Charlie Chaplin, from which Isou and his supporters distanced themselves, ultimately resulted in a schism among the Lettrists. Chaplin, who was visiting Paris within the framework of the premiere of his film *Limelight*, was harshly attacked during a public appearance with a polemic with the slogan “No more flat feet”: he was an opportunist, a “mercenary old man” and a “fascist in disguise,” for whom a swift death was desired.

The Lettrist International and later the Situationist International resulted from the schism.

Lettrist International (1952–1957)

Guy Debord, Gil J. Wolman, Serge Berna, and Jean-Louis established the Lettrist International (L.I.) in Paris in 1952. It emerged from a process of division within the Lettrist movement. Within the framework of the founding act in Aubervilliers, a suburb of Paris, on December 7, the principles of the new collective were put into writing—the primary objective was overcoming art—and finally thrown into a canal.

In the foreground of the L.I. was the interest in inventing methods and strategies with whose help it would be possible to develop new experiences of and ways of living in the city. Their actions were directed against the structures and boundaries of the functional city, with its bleak reinforced concrete developments and its separation of different spheres of life such as work, housing, consumption, and leisure time. They developed the idea of a unitary urbanism, which considered the city as a whole and did not divide it up into partial aspects.

Besides consuming vast quantities of alcohol, the central methods of the L.I. included, so-called *dérive* (drift), psychogeography, and *détournement* (technique of reutilizing plagiarized materials).

Dérive and psychogeography are experimental techniques for traversing urban spaces and their diverse situations, atmospheres, and contexts. By means of the practice of seemingly wandering without structure or aim, it was supposed to become possible to escape customary ways of approaching urban life and to let oneself be guided by the psychological influences of the surroundings as well as the unanticipated: if one, for instance, travelled through the Harz mountains with the aid of a map of the city of London.

Détournement denotes misappropriating and sabotaging things that already exist so as to produce new situations and contextualization: be it by painting over existing artworks, cutting up and reassembling found texts, or using comics and pornography to disseminate highly theoretical texts. Insofar, *détournement* also represents a radical attack on copyright.

The central publications of the L.I. included the journals *Potlatch* and *Internationale Lettriste*. Various important texts were also published in *Les Levres Nues*.

In September 1956, the L.I. participated in a world congress of artists in the Italian municipality of Alba, which was organized by Asger Jorn and Giuseppe Pinot-Gallizio: a congress by the International Movement for an Imaginist Bauhaus, which had just been established. The L.I., the Imaginist Bauhaus, and the London Psychogeographic Association (Ralph Rumney) finally merged to form the Situationist International in July 1957.

L'institut de l'environnement (1969–1971)

When the French Minister of Cultural Affairs, André Malraux, found out that the Hochschule für Gestaltung in Ulm might possibly close, he immediately thought about how he could bring this school and/or its top-class personnel to Paris. No one wanted to let excellent teachers move to the United States again, as had occurred in 1933, after the closure of the Bauhaus.

A delegation already traveled to Ulm in February 1968 in order to initiate the first discussions, in particular with Claude Schnaidt, the vice director at the time. When the Hochschule für Gestaltung was actually forced to close, in November 1968, the plans in Paris had already matured. Under the name Institut de l' environnement, the wish was to establish the Ulm project on the campus of the École nationale supérieure des arts décoratifs, which was located, of all things, on the *rue d'Ulm*. The new institute opened there in 1969 in a building by Robert Joly, with a façade by Jean Prouvé. It later moved to a building on the *rue Jacques Callot*.

In the end, the teaching staff included only two former professors from Ulm: Schnaidt and Manfred Eisenbeis. The aim of the Institut de l' environnement was to offer multidisciplinary teaching and research that reflected not only artistic and technical questions, but also sociopolitical contexts. With Schnaidt, who wanted to make Hannes Mayer, among others, known in France, the teaching became intensely politicized. This space for critical discourse also attracted, in addition to the Atelier Populaire collective, which was active during the revolts of May 1968, the young artists François Miehe, Pierre Bernard, and Paris-Clavel, who would later establish the Grapus graphic design collective. Although the school only existed until 1971, it nonetheless decisively shaped groups such as Grapus.

Mouvement International Pour Un Bauhaus Imaginiste (1953–1957)

The International Movement for an Imaginist Bauhaus emerged from a dispute between Asger Jorn and Max Bill. In an exchange of letters, they discussed their controversial views regarding the orientation of the Hochschule für Gestaltung in Ulm, whose founding director was Bill, in the sense of a contemporary Bauhaus. While, for Bill, the scholarly and technical examination of generally valid design questions stood in the foreground, Jorn missed experimental and free artistic works. The two had fundamentally different understandings of art that strongly diverged from one another.

Since there was no perspective for Jorn at the HfG Ulm, he finally established the International Movement for an Imaginist Bauhaus (M.I.B.I.) with a few former members of COBRA as well as representatives of the Italian movement Movimento Nucleare. Instead of a hierarchical teacher-student relationship, spaces for interdisciplinary forms of collaboration that pursued an anti-productivist aesthetic were supposed to be created.

The first bigger action of the Imaginist Bauhaus was the *International Ceramic Congress* in Albissola near Genoa in 1954. As an extension of the M.I.B.I., Jorn established the *First Laboratory for Imaginist Experiments* in Alba the same year, in cooperation with the Italian artist and leftwing politician Giuseppe Pinot-Gallizio. The *First World Congress of Free Artists*, in which Constant and Guy Debord, among others, participated, also took place there in September 1956. Constant, who also

spent some time in Alba after the congress, got to know a group of Sinti and Roma and their precarious living conditions there through the agency of Pinot-Gallizio. This inspired him to create the design for his *Gypsy Camp*, on the basis of which he later developed the *New Babylon* project.

The ideas and aims of the M.I.B.I. were also manifested, in addition to conferences, in the form of exhibitions and publications such as the journal *Eristica*. In 1957, M.I.B.I., the Lettrist International, and the Psychogeographic Association merged to form the Situationist International.

New Babylon

The Dutch artist Constant worked for over twenty years on his *New Babylon* project: the design of a Situationist city of the future. It was based on the *Gypsy Camp*, designed by Constant in 1956, which was supposed to correspond to the nomadic life of the Sinti and Roma. Contrary to the concept of the functional city, *New Babylon* was an attempt to conceive an urban living space for dynamic forms of living. At the center stood the future man, a nomad and *Homo ludens*, who, freed from work, which was now done by machines, was able to dedicate himself to play and creativity. As a result, he was also directly involved in designing and transforming his surroundings.

Constant developed his ideas for *New Babylon* based on a wide range of models, sketches, collages, and essays as well as a manifesto. The project, which remained a conceptual utopian model, pursued the idea of networked cities, whose basis was communal property. It consisted of interconnected multi-story building complexes, so-called sectors, which floated over the ground on tall columns and could, in principle, spread out over the entire world. While car traffic flowed on the ground, the roofs offered landing sites for airplanes. People could move freely as pedestrians through the middle level, which remained flexible and changeable.

New Bauhaus

In 1937, the Association of Arts and Industries planned to establish a college of design in Chicago. It envisioned obtaining Walter Gropius as the director. However, since he had already starting teaching at Harvard, László Moholy-Nagy assumed the position based on Gropius's recommendation. The teaching and training at the school were supposed to be oriented toward the principles of the Bauhaus, which is why it was given the name New Bauhaus. The focus was on photography. With its experimental approach, the New Bauhaus had a formative influence on the development of photography in the United States.

For financial reasons, it was already forced to close in 1938. With the help of private investors, Moholy-Nagy was able to open the School of Design in 1939. Due to World War II, reference to a German institution in the name was no longer desired. In 1944, under the leadership of a board made up of representatives from industry, it was given a new structure and renamed the Institute of Design. At the instigation of local politics and industry, the Institute also served during the war as an experimental platform for the military. Its expertise in the field of photography and photograms were utilized for the further development of visualization techniques, optical media, and camouflage. In 1949, the Institute of Design became part of the Illinois Institute

of Technology, as it remains until today. Following Moholy-Nagy's death, a turning away from Bauhaus teachings took place in the 1950s.

PROVO (1965–1967)

The Provo group emerged in 1965 as an anarchistic Dutch movement that protested against political and social inequities by means of nonviolent actions.

In addition to conducting actions in public space, Provo also published a journal of the same name, the first issue of which was devoted to Constant's *New Babylon* project. The activities of the group were oriented against existing urban structures, the war in Vietnam, the colonial legacy of Europe, or pollution of the environment. The Provos became known in 1966 as a result of their disruption of the wedding of the Dutch Queen Beatrix and the former Wehrmacht soldier Claus von Arnsberg. The police reacted with excessive force—and also did so at a subsequent exhibition documenting the excess violence. The crisis escalated when, in the same year, a striking worker died and the conservative newspaper *De Telegraaf* claimed that he had not been killed by a police officer, but by another worker. Protest marches followed, and the editorial offices of the newspaper were stormed. The protest also did not come to an end in the days that followed, despite the ban on protests that had been imposed and the extreme brutality of the police, whose behavior was rejected by the broad public. The chief of police was dismissed following an investigation of the escalation.

Within the Provo group, conflicts between the militant and reformist wings grew and finally led, in 1967, to its dissolution.

Situationist International (1957–1972)

On July 28, 1957, the Lettrist International, the Psychogeographic Association, and the International Movement for an Imaginist Bauhaus fused to form the Situationist International (S.I.) during a meeting in Cosio d'Arrosica.

The aim of the new merger was to radically alter the social reality by means of a fusion of art and life, in which art ultimately merged with life and did away with itself. Guy Debord formulated the basic ideas of the S.I. in *Rapport sur la construction des situations* (Report on the Construction of Situations). By means of disruptions, interventions, aimless wandering, sabotage, misappropriation, and play, new situations were supposed to take the place of ones that currently existed. The "society of the spectacle," to which Debord dedicated his most famous book, in 1967, consequently had to be overcome. "The conditioning of awareness by the spectacle is countered by deconditioning by means of free play with the situation [in: Stefan Zweifel (Ed.), *In girum imus nocte et consumimur igni: Die situationistische Internationale (1957 - 1972)*, Zurich 2007, p.12].

An important organ of the S.I. was its eponymous journal, which was published in twelve issues between 1958 and 1969. Various sections formed around the S.I., hence, for example, the German section established by the Munich artists' group SPUR.

The practice of excluding members who had become undesirable, as had already been common in the antecedent groupings, intensified in the S.I. Since Debord regarded art itself as part of the society of the spectacle, all artists had disappeared

by 1962. Even Asger Jorn had to go. However, since he contributed substantially to the financing of the S.I., he was permitted to continue to participate in the actions of the S.I. using a pseudonym.

In 1966, the S.I. supported the political activities of a group of students at the University of Strassburg, of which Daniel Cohn-Bendit, among others, was a member. They jointly issued the pamphlet *Über das Elend im Studentenmilieu* (On the Poverty of Student Life). Within a very short time, it was disseminated among students throughout France and beyond. It was translated into seven languages and printed over 300,000 times. This was the beginning of the revolt spearheaded by students that came to a head in May 1968 with the occupation of the Sorbonne in Paris. The S.I. was part of the occupation committee. Debord—whose slogan “Ne Travaillez Jamais” (Never Work!), which could already be read on the wall of a building in 1953, became one of the guiding principles of the revolts—later wrote about the experiences of 1968: “The occupation movement was obviously a rejection of alienated work; it was a party, a game, a real present of real people and real time” [in: Stefan Zweifel (Ed.), *In girum imus nocte et consumimur igni: Die situationistische Internationale (1957 - 1972)*, Zurich 2007, p.13]. The S.I. was disbanded in 1972.

The Gruppe SPUR (1957–1966)

In 1957, the painters Heimrad Prem, Helmut Sturm, and HP Zimmer as well as the sculptor Lothar Fischer established an artists' group in Munich, which they called the Gruppe SPUR as of 1958. They published their first manifesto the same year. Artistically, the members can be associated with Art Informel. They also worked with language, collage techniques, and painting over found pictures, produced films, conducted anarchistic actions, and cultivated an extensive international network. The 3rd conference of the Situationist International took place in Munich in 1959, and via the group's contact to Asger Jorn, SPUR was accepted into its circle as a German section. The first of seven issues of the SPUR journal were published in 1960. Issue number six resulted in legal proceedings connected with the “dissemination of indecent writings” and “slander of religion.” The case concluded with a few weeks of imprisonment on probation. In 1962, the group was excluded from the S.I. in an elaborate action in Paris, including a printed justification with the title *Nicht hinauslehnen!* (Do Not Lean Out). The group disbanded in 1966.

VKhUTEMAS / VKhUTEIN (1920–1930)

The art academy VKhUTEMAS—abbreviation for Higher Art and Technical Studios—was established in Moscow in 1920, and would become an important center of the Russian avant-garde. Its aim was to shape new individuals by means of a new art and new architecture. As of 1927, it continued to be run under the name VKhUTEIN, but was closed in 1930 in the wake of the postulation of socialist realism. Like the Bauhaus, VKhUTEMAS also combined fine and applied arts in its teachings. Artists such as Naum Gabo, El Lissitzky, Konstantin Melnikov, Ljubov Popova, or Alexander Rodchenko taught there. Architecture was granted special importance. Diploma projects were executed for concrete locations or tasks, with the aim of actually changing people's living environment. The workers' club that Alexander Rodchenko realized at VKhUTEMAS was awarded a prize in 1925 within the

framework of the *Exposition Internationale des Art Décoratifs et Industriels Modernes* in Paris—just as was Konstantin Melnikov's overall design for the pavilion of the USSR. Within VKhUTEMAS, a factional dispute erupted over the orientation of the school. Restructurings took place in 1926 and the school was renamed VKhUTEIN: Art and Technical Institute. The changing political situation under Stalin also had an impact on cultural life. The avant-garde arts were increasingly suppressed. VKhUTEIN was closed in 1930.

Promenadology

Promenadology or Strollology is an experimental method to enlarge and change the perception of the environment. It was developed by Lucius and Annemarie Burckhardt in the 1980s at the University of Kassel for the fields of sociology and urbanistics.

Situationist Times

The *Situationist Times* is an English magazine of the Situationist International edited by the Dutch artist Jacqueline de Jong and published between 1962 and 1964. Its six issues are dedicated to various concepts, such as the knot (issue 3), the labyrinth (issue 4), or the ring (issue 5).

Les Groupes Medvedkin

In 1967, the French filmmaker Chris Marker was asked by the striking workers of the Rhodiacéta textile factory in Besançon to document their struggle: the result of which was his film *A bientôt, j'espère* (1967). The six-week-long strike was special, because the workers not only demanded better working conditions but also better living conditions, and because artistic forms of expression were an integral part of the resistance. The struggles in the Rhodiacéta factory are considered precursors of the "May 68" events.

Marker left his camera and sound equipment to the workers who thereupon founded the group Les Groupes Medvedkin. With the aid of Marker's film production company Slon, this activist film collective, which was named after the Russian film director Aleksandr Medvedkin, realized a number of short films, among them the film *Rhodia 4 x 8* (1969) with the singer Colette Magny.

14th Milan Triennale for Applied Arts, Modern Industrial Products, and Architecture, 1968

On May 30, 1968, right after the press conference of the 14th Milan Triennale for Applied Arts, more than a hundred artists, students, and workers stormed the main exhibition space of this triennale: the Palazzo dell'Arte. The offending object was an exhibition display dedicated to the youth protests of this year and involving the mockup of a barricade, including stones, old refrigerators, discarded TVs, cars, washing machines, et cetera. The young revolters felt co-opted by this intrusive gesture. At the end of the ten-day occupation, nearly all exhibits were destroyed and the triennale had to close before it was even opened. The protesters headed to the opening of the Venice Biennale, which was also accompanied by political

actions from the student movement.

In an article in the German weekly magazine *Der Spiegel* from June 10, 1968, one can read that the Germans had installed in Milan “primarily works from the Ulm School of Design, which is threatened by closure.” However, the centerpiece of the German contribution to the triennial would have been, according to the German curator Fritz Gotthelf, “the plaster model of two plait-like interlaced roads representing a ‘psycho-dynamic’ street that was ‘already planned to be produced by Krupp’.”

Chandigarh

In 1947, after India's independence and as a result of its separation from Pakistan, the province of Punjab was divided and its capital Lahore given to Pakistan. Chandigarh, the new metropolis of the Indian part of Punjab, was built from 1951 on and was designed by Le Corbusier. It was divided into sectors, providing a rigid separation of the functions of dwelling, working, and leisure. It follows the principles of the automotive city.

Dammerstock Estate, Karlsruhe

The Dammerstock Estate in Karlsruhe counts among the most prominent examples of Neues Bauen in Germany. It stands for the principles of the functional city, the rationalization of mass housing construction, and for row construction. This settlement was built between 1928 and 1929 according to plans by Walter Gropius—his first big assignment after he had left the Bauhaus. His draft follows the principles of row construction required by the client in a rigorous manner. This rigorousness has been largely criticized. Already in 1930 Adolf Behne wrote in an article in the magazine *Die Form*: “Row construction tries to resolve and cure everything from the perspective of the dwelling, certainly in a serious attempt to help the human being. But, in reality, the human being becomes a concept, a figure. People have to dwell, and to become healthy from dwelling, and the precise diet for dwelling is prescribed for them right down to the details. ... The Dammerstock method is dictatorial; it is the method of either/or” (translated from Winfried Nerdinger in *Walter Gropius*, exh. cat., ed. Bauhaus-Archiv Berlin et al. [Berlin, 1985], p. 114).

Weissenhof Estate

The Weissenhof Estate is a model settlement of Neues Bauen, constructed in 1927 in the context of the three-part exhibition *The Dwelling* in Stuttgart. Artistically directed by Walter Gropius, it was conceived by seventeen architects, among them Le Corbusier, Ludwig Mies van der Rohe, Hans Scharoun, and Ludwig Hilberseimer. The Nazis blamed the Weissenhof Estate for looking like an “Arabic village.” Together with the Tagblatt-Turm and the Schocken department store designed by Erich Mendelson, it counts among Stuttgart's highlights of modernist architecture. The Schocken store was demolished in 1960 to clear the way for the primacy of the “automotive city.”

Machine for Living

The term *Wohnmaschine* "living machine," which is attributed to the architect Le Corbusier, was used by him for the first time in his article "A House Is a Machine for Living," published 1921 in the magazine *L'Esprit Nouveau* (issue 8). Later on, this term was primarily applied by the critics of functional architecture.

In Le Corbusier's sense, the living machine aims at the standardization, seriality, economic feasibility, and especially at a maximum of space efficiency regarding residential building. Le Corbusier's model here is orientated toward the cabins of modern means of traffic.

Counting among the characteristics of the living machine are the so called *pilotis*, or pillars, which lift up the building and make it appear as an autonomous closed unit. The functions of living, parking, shopping, and recreational activities are assembled in these capsules cum roof gardens. The staircases generally are attached to the building from outside like an independent element.

One of the iconic living machines by Le Corbusier is his utopian city project *Plan Voisin*, which he presented in 1925 in the pavilion of the magazine *L'Esprit Nouveau* at the *Exposition internationale des Arts Décoratifs et industriels modernes* in Paris. This plan was named after the car and aircraft producer Gabriel Voisin, who had sponsored the pavilion. It included eighteen regularly structured high-rise buildings with sixty floors each and a cruciform ground plot. Aside from its commitment to modernist housing ideals, such as light, air, and hygiene, it was strongly orientated to the growing individual traffic.

A machine for living par excellence is the *Unité d'Habitation*, or the *Cité Radieuse*, which was built from 1947 to 1952 in Marseille according to Le Corbusier's scale system *Modulor*. It is 138 meters long, 25 meters wide, and 56 meters high. It comprises 337 apartments, shops, a laundry service, a roof garden with kindergarten, a theater, and a sports hall.

Discourse and Mediation Program

DISCOURSE PROGRAM

Saturday, May 5, 2018, from 1 p.m. on
EXHIBITION TOUR, PERFORMANCES, LECTURES, ETC.

with the artists and curators

Language: English

Wednesday, May 9, 2018–Wednesday, June 13, 2018

LECTURE SERIES

with Hans Dieter Huber

Professor at the Staatliche Akademie der Bildenden Künste, Stuttgart

Language: German

Wednesday, May 9, 2018, 7:30 p.m.

The Bauhaus Part I, 1919 – 1925

Wednesday, May 30, 2018, 7:30 p.m.

The Bauhaus Part II, 1925 – 1933

Wednesday, June 13, 2018, 7:30 p.m.

The Ulm School of Design, 1953 – 1968

Introduction to the main contexts of the founding, the developments, and the end of the Bauhaus in Weimar, Dessau, Berlin, and Ulm.

Tuesday, May 22, 2018–Friday, May 25, 2018, 2–7 p.m.

WORKSHOP

Self-Cleaning Futures 1 (Performative Practices)

with Mona Mahall, Asli Serbest, Adelheid Schulz

Friday, August 24, 2018, 7 p.m.

WORKSHOP

Self-Cleaning Futures 2 (Filmic Practices)

with Mona Mahall, Asli Serbest, Sheri Wills

The workshop explores currents of thought and practice, from 1918 to 2018 by way of 1968, that have produced alternative futures through a feminist perspective.

Saturday, June 23, 2018, 3–7 p.m.

TOURS, LECTURE, DISCUSSIONS

On the Subject of Dwelling

in cooperation with the Architekturgalerie am Weißenhof

Language: German

3 p.m.

TOUR THROUGH THE EXHIBITION

Small Buildings, Big Issue

Venue: Architekturgalerie am Weißenhof, Am Weißenhof 30, 70191 Stuttgart

4:30 p.m.

TOUR THROUGH THE EXHIBITION

50 Years after 50 Years of the Bauhaus 1968

Venue: Württembergischer Kunstverein

5 p.m.
 LECTURE AND DISCUSSIONS ON THE SUBJECT OF
Spatial Production, Politics, and the Single-Family House

Wednesday, July 18, 2018, 7 p.m.

LECTURE

Christiane Wachsmann

Curator at the Museum Ulm / HfG-Archiv Ulm

We Are Demonstrating! [leftist to the end] Ulm School of Design 1968

Language: German

Friday, September 14–Sunday, September 16, 2018

CONFERENCE

Lectures, performances, and workshops with

John Barker, Ines Doujak, Marion von Osten, Philipp Oswald, Patrick Rössler, Maria Salgado

and others

Languages: German, English

MEDIATION PROGRAM

Language: German

FREE GUIDED TOURS

Each Sunday, 3 p.m.

INDIVIDUAL TOURS

60 minutes

Fees: 50 Euro + reduced admission

Info + booking: Barbara Mocko, Fon: +49 (0)711-22 33 7-13, mocko@wkv-stuttgart.de

CURATORS' TOURS

Wednesday, May 16, 2018, 7 p.m.

Wednesday, June 6, 2018, 7 p.m.

Wednesday, July 4, 2018, 7 p.m.

Sunday, September 23, 2018, 4:30 p.m.

SPECIAL GUIDED TOURS

Weissenhofsiedlung und Kochenhofsiedlung Stuttgart

Sunday, July 22, 2018, 1 p.m.

Sunday, August 12, 2018, 1 p.m.

Sunday, September 9, 2018, 1 p.m.

In cooperation with the Weissenhofmuseum im Haus Le Corbusier

Guided tour of the Kochenhof Estate, built in 1933 under the direction of the architect Paul Schmitthenner, with a reference to the Weissenhof Estate and with an excursus on the exhibition *50 Years after 50 Years of the Bauhaus 1968*.

Meeting point: Weissenhofwerkstatt im Haus Mies van der Rohe, Am Weissenhof 20, 70191 Stuttgart

Guided tour for free / Kombi Ticket available

HOLIDAY WORKSHOP FOR YOUTH

Tuesday, May 22–Friday, May 25, 2018, 10 a.m. – 4 p.m.

Urban Exploring „100 Jahre Bauhaus“

Performative workshop on Stuttgart's streets and squares for anyone between 12 and 15 years of age.
Junges Ensemble Stuttgart (JES) in Zusammenarbeit mit / in cooperation with the Württembergischer Kunstverein

Infos + Registration: Barbara Mocko, Fon: +49 (0)711 22 33 713, mocko@wkv-stuttgart.de

Limited number of participants, Kosten / fee: 40 EUR

THEMATIC WORKSHOPS FOR PUPILS

Dates by arrangement

Info + booking: Barbara Mocko, Fon: +49 (0)711 22 33 713, mocko@wkv-stuttgart.de

Play on Letters

Playful workshop on typography and the relationships between image and language

For youth from 6–12 years of age

120 minutes

New Perspectives

Experiments with photography and film

For youth from 12–17 years of age

180 minutes

Modernist Architecture in Stuttgart

City walk from Schlossplatz to the Weissenhof Estate

For youth from 14 years on

240 minutes

Further events and detailed info at

www.wkv-stuttgart.de

Dates and Credits

50 Years after 50 Years of the Bauhaus 1968

May 5–September 23, 2018

OPENING WEEKEND

Press Event

Friday, May 4, 2018, 11 a.m.

Opening Reception

Friday, May 4 2018, 7 p.m.

Tour through the exhibition, performances, lectures, etc. with the artists and curators

Saturday, May 5, 2018, from 1 p.m. on

PRESSEKONTAKT

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Press Images and Press Release

<http://www.wkv-stuttgart.de/en/press/2018/>

CREDITS

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Württembergischen Kunstvereins Stuttgart

in the course of

100 Jahre Bauhaus

Curators

Hans D. Christ, Iris Dressler

in collaboration with

Ines Doujak, Mona Mahall, Kaiwan Mehta, David Riff, Asli Serbest

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and

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 Musée d'Art Moderne et Contemporain de Saint-Etienne Métropole
 Musée national d'art moderne/ Centre de création industrielle – Centre Pompidou, Paris
 Museum of Modern Art, New York
 Museum für Kunst und Gewerbe, Hamburg
 Museum Jorn, Silkeborg
 Nederlands Instituut voor Beeld en Geluid, Hilversum
 Private collection, Belgium
 Privatsammlungen, diverse, Deutschland
 Sammlung Freese, Frankfurt am Main
 Sammlung M+R Fricke, Berlin
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 Stiftung Deutsches Historisches Museum, Berlin
 Stiftung Deutsches Technikmuseum Berlin
 U.S. Holocaust Memorial Museum, Washington
 Universität der Künste Berlin, Universitätsbibliothek
 Universitätsbibliothek Heidelberg
 Universitätsbibliothek Johann Christian Senckenberg, Frankfurt
 Werkbundarchiv - Museum der Dinge, Berlin
 Wytwórnia Filmów Oświatowych, Łódź

INFO

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www.facebook.com/wuerttembergischer.kunstverein

www.instagram.com/wuerttembergischerkunstverein/

Opening hours

Di, Do–So: 11–18 Uhr

Mi: 11–20 Uhr

Entrance fee

5 Euro, 3 Euro ermäßigt

Mitglieder des WKV: frei