

barbican

bauhaus

art as life



„erweiterung“
des profierhauses

learning resource

Front cover:
 Edmund Colleijn, Extension to the Prellerhaus.
 From 9 Jahre Bauhaus: Eine Chronik (9 years
 Bauhaus: a Chronicle), a set of works made
 for Walter Gropius on his departure from
 the school, 1928. Bauhaus-Archiv Berlin.
 Photograph: Markus Hawlik © Ursula
 Kirsten-Colleijn

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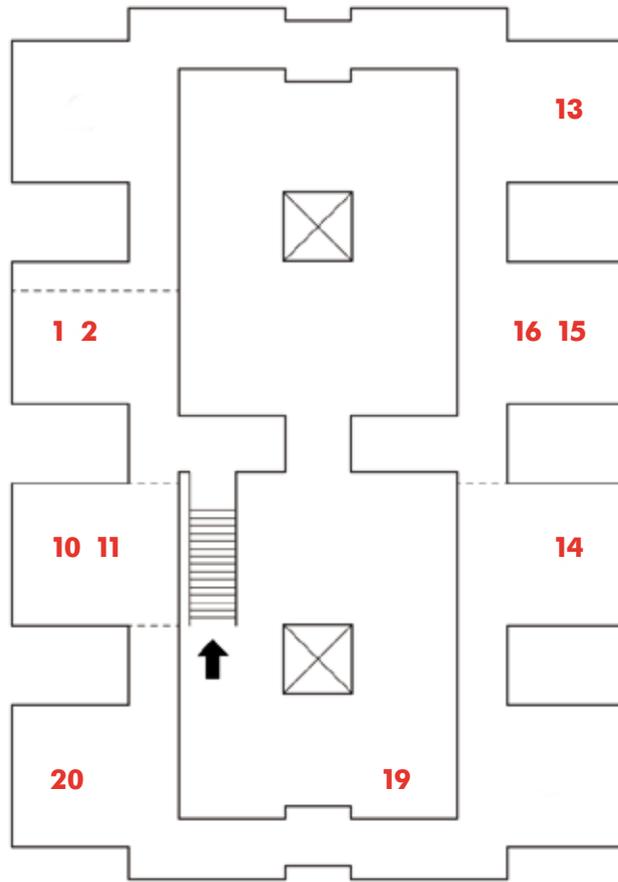
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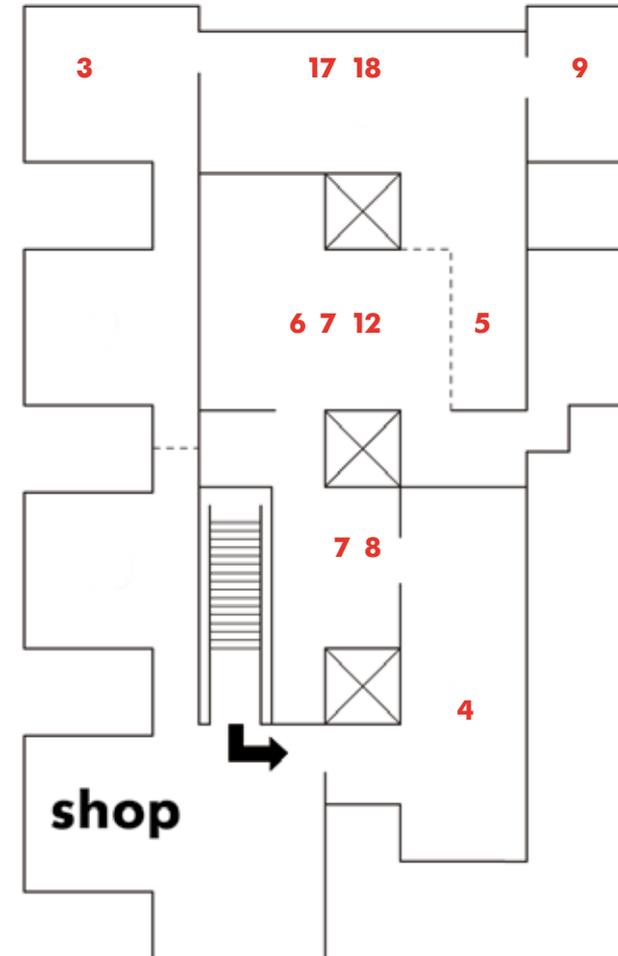
Farkas Molnár, Design for a single-family house, 1922
 Bauhaus-Archiv Berlin
 Photograph: Markus Hawlik

at a glance

upper level



lower level



the exhibition map

- 1. Activity: Make Your Manifesto
- 2. Activity: Reflecting on Utopia
- 3. Activity: Reorganising Reality
- 4. Activity: Shadow Maps
- 5. Activity: The Invisible Tool

- 6. Activity: Picturing the Utopia an Object was Designed For
- 7. Activity: Make a Celebration
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- 10. Activity: What Voice do Letters Speak in?
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- 15. Activity: Take a Line for a Walk
- 16. Activity: A World in a Painting
- 17. Activity: The Writing on the Wall

- 18. Activity: Words Without Meaning
- 19. Activity: Colour Light Play
- 20. Activity: Remaking the Game

The activities can be done at home, work, school or college, before or after your visit to *Bauhaus: Art as Life*.

Many of the activities refer to works in the exhibition, although please do not carry out practical work in the gallery itself.

key words

Avant-garde – meaning at the vanguard of culture, avant garde refers to the pioneering artistic movements of early twentieth-century modernism. The most influential avant-garde movements for the Bauhaus were Expressionism, Constructivism and Dada.

Bauhaus – the name of the school, but also its creative and educational philosophy, methods and styles. The Bauhaus was founded in the city of Weimar in Germany in 1919. It moved to the city of Dessau in 1925 and then to Berlin in 1932, where it was closed down by the National Socialists in 1933.

Bauhauslers – staff and student members of the Bauhaus. This term may include the families of the staff who also lived at the Bauhaus. The programme of public events for this exhibition includes talks by those who lived at the Bauhaus as children.

Friends of the Bauhaus – The Bauhaus pioneered a new model of a modern democratic university based on collaboration between disciplines. It drew important supporters who lent their name to its cause by officially becoming Friends of the Bauhaus. Albert Einstein was among them.

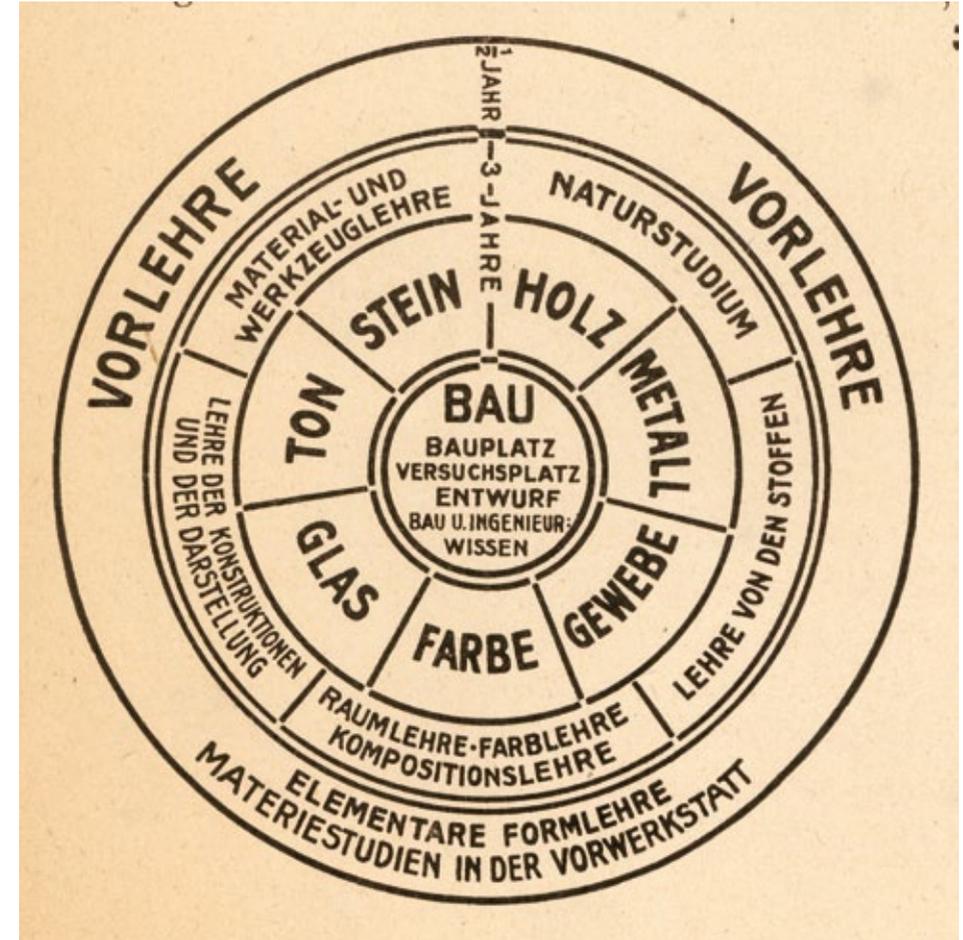
Gesamtkunstwerk – ‘total work of art’ in which all art forms are integrated.

Pedagogy – the philosophy, strategies and methods of a particular style of teaching.

Preliminary course – every student, regardless of existing skill or training, needed to pass through this course in creative experiment before going on to a specialist workshop to train in making artworks and products. The preliminary course is also referred to as the basic or foundation course.

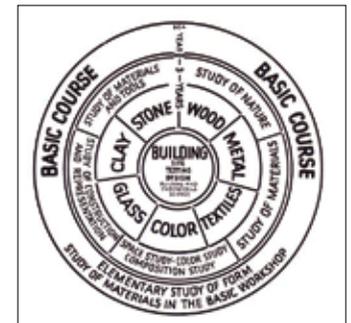
Unlearning – the Bauhaus pedagogical style that aimed to replace received knowledge with knowledge gained from experiment and personal experience.

Workshop – each student who had passed through the preliminary course then joined a specialist workshop to train for three more years. Each workshop was taught by a leading avant-garde artist in collaboration with a technical or craft specialist. The workshops included weaving, wood, metal and ceramics.



All Bauhaus students were required to work through the segments of the curriculum wheel, passing from the basic (preliminary) course to the vital core at its centre – contributing to the total building.

Walter Gropius, Diagram of the Bauhaus curriculum, 1922
Bauhaus-Archiv Berlin © DACS 2012



key people

bauhaus directors

Walter Gropius

(1883 Berlin, Germany – 1969 Massachusetts, USA)

‘The ultimate goal of all art is the building! The ornamentation of the building was once the main purpose of the visual arts, and they were considered indispensable parts of the great building...’

The founding Director of the Bauhaus whose manifesto of 1919 set the vision and curriculum for the school. His influences remained throughout the duration of the school.

Hannes Meyer

(1889 Basel – 1954 Lugano, Switzerland)

‘The people’s needs instead of the need for luxury!’

Gropius appointed Meyer as Director of the Bauhaus, Dessau in 1928, where his communist-leaning leadership was effective and productive although he was removed from office in 1930 for political reasons.

Ludwig Mies van der Rohe

(1886 Aachen, Germany – 1969 Chicago, USA)

Appointed to replace Meyer in 1930, Mies educational style was traditional architectural training rather than the forms of learning that had prospered at the Bauhaus. Despite his careful political positioning and moving the school to Berlin, he was unable to save the Bauhaus from closure in 1933.

As creative autonomy was important at the Bauhaus, there were as many education methods as there were masters. In the first years of the Bauhaus, rather than refer to teachers and pupils, the terms apprentices, journeymen and masters/master craftsmen were used, with exams at each stage of progression. As a result, a number of outstanding journeymen became masters.

Josef Albers

(1888 Bottrop, Germany – 1976 Connecticut, USA) (Bauhaus years 1920 – 1933)

A furniture designer and educator, Albers was initially a student of Itten’s basic course in Weimar, before teaching the preliminary course in Dessau from 1923. He soon became master of the glass workshop, which he taught until the Bauhaus closed in 1933.

Herbert Bayer

(1900 Haag, Austria – 1985 Santa Barbara, USA) (Bauhaus years 1921/2 – 1928)

A Bauhaus apprentice for four years, Bayer was appointed director of the printing and advertising workshop in 1925. He designed the famous ‘universal typeface’ of simple looking letters that is so familiar to us now.

Marianne Brandt

(1893 Chemnitz – 1983 Kirchberg, Germany) (Bauhaus years 1924 – 1929)

A product designer, Brandt studied in Moholy-Nagy’s metal workshop and became an expert in technical artistry from lighting experiments to functional tea sets. She designed the lighting fixtures at the Bauhaus School in Dessau and led the metal workshop in 1928.

Marcel Breuer

(1902 Pécs, Hungary – 1981 New York, USA) (Bauhaus years 1920/1 – 1928)

Breuer was a student of Gropius’ carpentry programme until 1924, when he came to lead the workshop until 1928. His tubular steel ‘club chair’ (1925) remains an icon of Bauhaus design as it was the first chair of its kind for domestic use.

Lyonel Feininger

(1871 – 1956 New York, USA) (Bauhaus years 1919 – 1933)

An established artist in Weimar, Feininger’s woodcut image of a cathedral is the main illustration of Gropius’ founding manifesto for the Bauhaus in 1919. One of the school’s first masters, he directed the printmaking workshop until 1925 and his children were also students at the school.

Johannes Itten

(1888 Süderen-Linden – 1967 Zürich, Switzerland) (Bauhaus years 1919 – 1923)

As one of the first Bauhaus masters Itten made a significant contribution to the Bauhaus. He devised and taught the preliminary course, as well as directing a majority of the workshops. He is said to have had a monk-like presence because of his religious conviction.

Wassily Kandinsky

(1866 Moscow, Russia – 1944 Paris, France) (Bauhaus years 1922 – 1933)

Kandinsky was a master of painting at the Bauhaus for most of its existence, teaching workshops on wall painting then free painting. From 1922 to 32 he taught the abstract form and analytical drawing component of the preliminary course and his well-known paintings remain influential today.

Paul Klee

(1879 Münchenbuchsee – 1940 Muralto, Switzerland) (Bauhaus years 1920 – 1931)

Klee was director of a number of the workshops over the years, including book binding, free sculpture and artistic design, design theory for weaving and elemental design theory in the preliminary course from 1921 to 30. His playful approach to creative work is evident both in his celebrated painting career as well as the hand puppets made for his son, Felix.

László Moholy-Nagy

(1895 Bácsborsód, Hungary – 1946 Chicago, USA) (Bauhaus years 1923 – 1928)

Moholy-Nagy directed the preliminary course and metal workshop for five years from 1923, while his own work focused on experimental film and typography. He published a series of Bauhaus books to promote their ideas, which included salient publications by both Klee and Kandinsky.

Gunta Stölzl

(1897 München, Germany – 1983 Zürich, Switzerland) (Bauhaus years 1919 – 1931)

Stölzl began as an apprentice on the preliminary course, glass and wall painting workshops. As a skilled weaver, she was appointed master of form for the Bauhaus weaving workshop in 1925, and directed the workshop from 1926-31 – the only female master at the Bauhaus. Her graphic textiles designs remain influential and still look contemporary to this day.

Oskar Schlemmer

(1888 Stuttgart – 1943 Baden-Baden) (Bauhaus years 1921 – 1929)

Schlemmer is perhaps best known for his Bauhaus stage work including extraordinary costumes and avant-garde performances. He was one of the first Bauhaus masters, initially leading the wall painting, stone sculpture and life drawing classes. He contributed much to the important Bauhaus exhibition of 1923 and his ethos was centered on the theme of ‘the human being’.

an introduction to the exhibition

Bauhaus: Art as Life explores the world's most famous modern art and design school. It is the biggest Bauhaus survey staged in the UK in over 40 years. From its avant-garde arts and crafts beginnings, the Bauhaus shifted towards a more radical model of learning uniting art and technology. A driving force in the development of Modernism, it sought to change society in the aftermath of World War I, to find a new way of living. This major Barbican Art Gallery exhibition presents the pioneering artistic production that makes up the school's turbulent fourteen-year history from 1919 to 1933 and delves into the subjects at the heart of the Bauhaus – art, design, people, society and culture.

Bringing together more than 400 works, the exhibition features a rich array of painting, sculpture, architecture, film, photography, furniture, graphics, product design, textiles, ceramics and theatre by Bauhaus masters including **Josef Albers, Herbert Bayer, Marcel Breuer, Lyonel Feininger, Walter Gropius, Wassily Kandinsky, Paul Klee, Hannes Meyer, Ludwig Mies van der Rohe, László Moholy-Nagy, Oskar Schlemmer, Joost Schmidt, Gunta Stölzl** as well as students such as **Anni Albers, Marianne Brandt, T. Lux Feininger, Kurt Kranz, Xanti Schawinsky** and **Alma Buscher**.

Bauhaus: Art as Life is a Barbican Art Gallery exhibition produced in co-operation with Bauhaus-Archiv Berlin/Museum für Gestaltung, Stiftung Bauhaus Dessau and Klassik Stiftung Weimar.

an introduction to the learning resource

The Bauhaus school encouraged its students to be independent in thought and spirit, and to enrich their whole life through creative experiment. Inspired by them, the ideas here are designed to help you make your own way through *Bauhaus: Art as Life*, and devise a self-led tour for yourself, friends or students.

The exhibition is set out loosely in order of historical events, and grouped by connected ideas and themes. This resource focuses on creative learning ideas, most of which you can explore through multiple examples. For that reason the order of this resource doesn't directly follow the order you'll encounter artworks in the gallery. For a map of the exhibition that shows the location of the artworks discussed here, see 'At a Glance' on page 3.

This learning resource sets out key Bauhaus ideas: reorganising reality, unlearning, stripping back to basic principles and celebrating life. The school's approach centred on unlocking the creative potential of individuals so that they could work at their best on collaborative projects. Their ideas changed our world. The discussion and activities that follow are designed to help us explore whether Bauhaus ideas still have value and power for us.

Emma Ridgway, Creative Learning curator, and Cathy Haynes, independent curator and educator (writers)



Otto Umbehrr (Umbo), Josef Albers and students in a group critique at the Bauhaus Dessau, 1928–29
 The Josef and Anni Albers Foundation
 © Phyllis Umbehrr/Galerie Kicken Berlin/DACS 2012

a creative revolution

Can you imagine a different way of life in the future? How do you want things to go? What do you want to make happen?

We live in a time of great transformation and uncertainty. Right now a revolution in education is gathering force. Public cultural institutions are placing learning events on an equal platform to the arts and the objects they show, lead educators are calling more loudly for creative teaching methods and innovations in digital technology are giving us new ways to educate ourselves. This is in response to dramatic changes taking place in technology, economics, politics and the environment. Each of us has a role in responding to the challenges that these changes bring. Our creativity is the most powerful resource we've got. Learning creatively – throughout our life, not just at school, university or work – sparks our ideas and develops our skills for helping to shape the future. If you think the world is perfect already, stop reading now. If not, are you ready to be part of a creative revolution?

To learn creatively is to actively draw lessons from the culture that's around us. It is to be critically aware of the stories that are being told in the arts and in the media. It is also to be self-directed in what we learn – not to be told what to think or do, but to learn for ourselves by questioning assumptions and creating new things. To adapt to the changing world, there are ideas we'll need to 'unlearn' – things we might have been taught that could be outdated, too rigid, or comfortable but stuck. Unlearning is an art-school skill designed to help us experience the world afresh. It complements expertise and mastery and is against learning by heart. To unlearn involves re-imagining things as if starting from the beginning, to strip away influences and habits of mind, then to experience things in the present, reflect on how they are and imagine how they could be different.

Imagination isn't confined to children, artists or visionaries. We can each be rich in imagination and take responsibility for how we interpret the past and shape the present. Those who drive change do it by imagining and believing in an alternative future reality. Walter Gropius (1883 – 1969), founder of the Bauhaus School in 1919, had a vision for how the arts – painting, sculpture, design, theatre, weaving, architecture – should work together to improve the way we all live.

In Europe at that time, high art was considered separate from everyday life, and largely reserved for the rich. Industry and capitalism were taking over from craftsmanship and manual skill. Gropius believed that to change things, creative workers needed to learn in a new way. He was active in the education debates of his day and was influenced by the English artist and activist William Morris (1834 – 96), whose idea that the arts could significantly improve people's experience of life is still influential today. When thinking about combining crafts and artistry, Morris looked back to the mediaeval guild system, where craftsmen worked together on improving their skills and joint creative production. The past is not better than the present, but recognising what's changed, and why, can sometimes help us to imagine a better future. This is long term thinking, which propels revolutionary ideas.

The Bauhaus and its creative education methods teach us that we need to be highly aware of our present environment and circumstances before we can improve them. To continually renew our understanding of the present, we must keep unlearning the old ideas that we no longer need. We can do this by asking questions about the deep assumptions lying beneath our beliefs and actions. We can do this through play, experiment and gathering experience for ourselves, without following a predetermined plan. Learning creatively in these ways is not traditional education, where knowledge is learned by rote. It is a continuous form of learning that we can do for ourselves – alone or with others – and we can do it all our life.

why the bauhaus still matters

The Bauhaus was an attempt to make a new life for everyone at a time when the old certainties of community, work and belief had been shattered. After World War I, society was divided and in conflict. Young people, especially, faced the future alternatives of unemployment or grim and unrewarding work. Workers short on time, energy and resources had been reduced to buying poor-quality mass-produced goods and entertainment rather than creating them for themselves.

Like the slapstick character that Charlie Chaplin plays in *Modern Times* (1921), the creative spirit of the worker was becoming trapped in the machine. As the English philosopher Bertrand Russell argued in the 1930s, the pressure in industrial society to measure every activity by how productive we are reduces us to machines: without the space and time to pursue curiosity and play for our own pleasure throughout our lives, we can't flourish or fulfill our human potential.

But Russell saw industry as the way to free us all, because it could reduce working hours. He hoped it would liberate us from a life of passive consumption into one of creative action. The Bauhaus, too, saw technology as potentially liberating. It aimed to merge art, science and technology to transform the possibilities for a better collective life.

Back in 1919, under such overwhelming circumstances, many people may have felt that the task of changing the state of things was just too big. But rather than feel defeated, the Bauhaus transformed the spirit of its age. It turned art and design into philosophy and social action. It made creativity the medium through which we adapt and shape reality, rather than just record it. And it saw that the urgent challenges of its time demanded collaboration and conversation between people from all backgrounds and specialists from all fields.

The exhibition invites us to imagine life at the Bauhaus. This is not about indulging nostalgia and simply admiring the past for its own sake, but seeing its ideas as still alive with potential. In the 1930s the German philosopher Walter Benjamin encouraged us to engage deeply with those moments of the past that resonate with our own. Imagining the past and empathising with the people who lived it gives us a way of standing

outside our present and looking back in. It lets us see what else might have been and still might be, rather than feeling tugged along by forces that we think are outside our control. Letting our imaginations roam history for ideas can help us expand our vision for how we might actively change the present to create a better future.

The Bauhaus project remains unfinished. The National Socialist militia forced the school to close in 1933. Many of its staff and students were under attack and left the country. They took Bauhaus ideas with them and gave them new life in other places. The exuberant potential of these ideas has yet to be fully explored. We can still take inspiration from them. But does that mean we should simply imitate the Bauhaus style?

Rather than looking for the Bauhaus spirit in tubular-steel chairs and white cuboid buildings, we're more likely to find it in today's online collaborative economy of sharing knowledge online, the rise in educational gaming and the grassroots use of social networking sites that have inspired nonviolent protest around the world.



T. Lux Feininger, Sport at the Bauhaus/Jump over the Bauhaus, c. 1927
Bauhaus-Archiv Berlin © Estate T. Lux Feininger

imagining utopia

What do you call something when there isn't already a name for it? How do you find the words to bring something entirely new into being?

When the visionary architect Walter Gropius was invited in 1919 to merge the Academy of Fine Arts and the School of Applied Arts in Weimar, he could have done the usual thing and called it an Academy of Art and Design. But Gropius's masterstroke was to express his vision in a single word that could be applied to everything from its mass-produced products to its education methods to its college band. The word 'Bauhaus' is made up of *bau*, which means building in the sense of creating, and *haus*, which means both house and spiritual home. In one powerful word, Gropius had given form to his radical vision for merging all artistic fields and integrating them with everyday life through the collaborative activity of building.

Gropius first introduced the word Bauhaus in 1919 in his manifesto for the school. The manifesto begins with a visual expression of Gropius's ideals by Lyonel Feininger. Inside, on page two, Gropius writes a text in response to the image, calling for 'a new building of a new future, which will be everything in one structure'. Then on page three he sets out his plan for how this is to be achieved.

Other manifestos were created at the school. One made by students in 1922 contained a line that the Bauhaus would adopt as its guiding mantra: 'Art and Technology: A New Unity'. The Bauhaus manifestos were attempts to bring the school's vision into reality. They were expressions of a utopia, an ideal world of the future. To imagine such a new world, we need to examine and understand the one we live in now. This is why so much of the work at the Bauhaus was based on testing ideas through experience. The most powerful utopian ideas are based on what might really be possible.

1. Activity: Make Your Manifesto

To a greater or lesser extent, all of us live under the direction of a manifesto. Each ruling political party's manifesto shapes policy and law on everything from how and what we are taught at school to our right to copy and share ideas. This exercise is about creating the manifesto that you want to live under, which may differ from the ones we have been given. It is a big task and takes time. It can be done alone, in pairs or a group. And it can be returned to and reshaped again and again in response to changing ideas and reality.

Gropius's enduring question was 'How do we want to live?' How would you answer? What do you want to put in your manifesto?

A manifesto is a way of getting other people excited about your idea for how things could be better. It is a powerful way of explaining your ideas and persuading others to get involved too. To make your manifesto, first work out what you want to change about everyday life. Start by making a list of things that you think should change, for example, 'I don't think people should fight each other' or 'Everyone in the world should have enough to eat'. Don't be put off by the belief that your dream of change is too big. Throughout history, from votes for women in political elections, the end of apartheid in South Africa to the legalisation of gay marriage in some US states, people have changed the world in ways that were previously thought impossible.

After you've worked out what you want to change, decide how you're going to persuade others to join you in making it happen. Here are three strategies for how you could do that. Choose the one you think will be the most effective way to win others' support.

- Write your manifesto in the style of protest banners and T-shirt slogans. For example, 'no more war' or 'end poverty'. These messages are powerful, short and direct but don't leave space to explain how to make change happen in detail.
- Make a poetic, philosophical appeal to people's imaginations for how things could change, inspired by the civil rights leader Martin Luther King who began his world-changing speech with 'I had a dream...'

c. Write a pamphlet like Gropius's. Start by imagining what the future would look like if the changes you want to make to the world actually happened.

- Draw a picture of your ideal world and describe it in words in a way that will inspire others to get excited about making it happen. Before you start, ask yourself: If your nation or town was organised around these ideas, what would it look like? What would the buildings be like? What do people do there? Does everyone eat together? Are there schools? What makes them better than schools today? And so on.
 - Once you've worked out what it is and how to make it happen, give your vision a name. Make up an inspiring name for it if the right word doesn't already exist (as Gropius did with 'Bauhaus'). Remember, the right name will draw others to look at the manifesto. An unappealing name will draw less interest.
 - Describe how you're going to make this world happen by asking yourself what everyone would have to do. For example, to end poverty, would you make rich countries send food to those in famine, or would you have them help those countries grow their own crops? What are the benefits and pitfalls of your strategies? How can you get round them?
- d. Finally, ask other people to read your manifesto. Do they agree with you? Ask them to explain their response to it. Do they have ideas to add to yours? Use debate and conversation in this way to develop your ideas and refine your manifesto.

2. Activity: Reflecting on Utopia

A discussion and reflection exercise in the gallery that complements the manifesto-making activity above. They can be done in either order.

Look out for examples of the Bauhaus identity in the exhibition. What do they say about the Bauhaus? How do they change over time? What does that suggest about how the Bauhaus school changed?

The Bauhaus manifesto gives a vision of a 'utopia', that is, an imaginary world designed to show how our present could be better. The word utopia means both 'good place' and 'no place'.

Why do you think that is? What happens to utopian visions once you try to make them real? Is it worth trying to build a utopia even if you don't know whether you'll succeed?

What do you believe is stopping you from trying to change your world? Who can you ask to help you? How can you let them know you want their help and encourage them to believe in your vision?

3. Activity: Reorganising Reality

An exercise in collage-making based on analysis of examples in the exhibition.

Collage is a technique that can be used to question how things are. This is done by reorganising newspaper and magazine images to question the truth of the stories presented in the press. See Marianne Brandt's collage *It's a Matter of Taste*, for example. The picture is a comment on the belief that women choose certain kinds of work because it suits their taste. Brandt's ironic combination of title and image exposes that they weren't given a choice.

Look closely at the collages in the exhibition. Examine how the artists have taken pictures from the magazines and newspapers of the day and reorganised them.

How are the different pieces placed in new relationship and tension with each other? What is the effect of different styles of images being placed together?

What meaning does that give them? For example, does tension in the composition point to political tension in real life?

Are there lines of direction in the composition? What effect do they have? For example, do they give a sense of movement?

Make a collage from images that you've cut from magazines and papers to make a picture story that shows something that concerns you about life today, or that shows how life ought to be.

the school that changed everything

Gropius had a radical vision for what art and artists could be. The old art academies had kept a strict partition between the fine arts (sculpture and painting) and applied arts (architecture and design), and between theory and practice. But at the Bauhaus, painters and sculptors were encouraged to work in the fields of architecture, textiles, theatre, dance, film, furniture, graphics, advertising and photography. Gropius was inspired by the idea, taken from opera and theatre, of the 'total work of art', where all art forms work together. For him, making a building was the ultimate way to create a 'total artwork'.

Much school activity was directed towards the joint project of actually making a building. What's more, this building was an experiment in expanding human potential. The total artwork wouldn't stop at integrating art forms. It would merge art and life too. All the Bauhauslers – students and teachers – cooperated to transform everyday existence by redesigning everything in their new community from the floor plan to the doorknobs.

It wasn't until the Bauhaus relocated in 1925 from Weimar to the city of Dessau that it could finally build its own purpose-designed community. The school building was constructed and fitted by the Bauhauslers. It included a canteen, a theatre, houses for students and faculty to live in and a flat roof that accommodated games and performances. We might expect so many hands to make a patchwork of a result. But the Russian writer Ilya Ehrenburg wrote that the new Bauhaus building seemed 'cast of one piece like a persistent thought'. A Bauhausler later remembered that when one of the woven textiles especially designed for the director's office was later changed for another, the room lost its feeling of completion.

living in utopia

The Bauhaus buildings were designed to enable better ways of life. The main buildings had big sociable corridors. The Masters' Houses included shared communal spaces between families. These buildings brought to life the modernist architect Le Corbusier's influential idea of the house as a 'machine for living'. This replaced the industrial machine, which limited the potential of its workers, with an architectural machine that liberated life. It also reorganised the hierarchy of lived space to be more democratic. The traditional structure of a planned city is a fan shape organised around a centre of power, for example, the palace. The Bauhaus later develops machine-like motif: the grid, which has no centre.

But such a strong formal idea did not mean that the spaces were cold and inhuman. We tend to think of Bauhaus architecture as uniformly white, setting the tone for modernist architecture later in the twentieth century. But Bauhaus architectural designs made dynamic and playful use of colour to create spatial effects and a sense of movement. Here is a description from the plan for the Dessau building:

*Directional arrows and lines indicate routes to the workshops and departments, each bearing a characteristic colour. The design differentiates between load-bearing and non-bearing surfaces, thereby endowing the architectonic tension with lucid expression. The spatial effect of the colours is heightened by the application of a variety of materials: slick high-gloss, polished, granular, and rough plastered surfaces, dull matte and high-gloss coats of paint, glass, metal, and so on.**

In reality this plan wasn't followed in full. But the masters coloured their Dessau homes with their own distinctive choices. Kandinsky opted for black and gold interiors.

* From the Bauhaus building's 'chromatic orientation plan', quoted in 'Function and Color in the Bauhaus Building in Dessau' by Monika Markgraf in *Bauhaus: A Conceptual Model*, Bauhaus-Archiv Berlin et al (ed.s), Hatje Cantz, 2009, p.197.

4. Activity: Shadow Maps

As well as shape, colour and texture of surface, the effects of light were thought to be as much a part of the architecture of Bauhaus buildings as concrete and steel. For this reason, Meyer's architectural designs include maps of the changing position of the sun over the seasons and the buildings' exposure to its light.

Inspired by Meyer, make a study of how sunlight and shadow fall into a room or over a building.

You can do this on different scales:

- stand a pencil upright (with its base in tuck) in a window.
- choose a window through which sunlight is throwing a bright reflection on the floor.
- find a strong shadow from a building.
- Then mark the movement of light by tracing its shadow on paper or chalking around it on the ground every hour.

At the end of the day, take a photograph of your drawing.

How does making this drawing increase your awareness of the shifting light?

Does changing light have an effect on your mood? If so, how does it make you feel?

Do you think light should be thought of as a building material just like stone and wood? Why?

Is the building you are in right now designed to make the best use of light? Is there anything in its design that you'd change?

5. Activity: The Invisible Tool

Everything about Bauhaus life was designed to set people free, from women's dresses to the way a door opens. In 1926, Breuer created a 'film strip' that showed what the Bauhaus aimed for. The work presents 'a history of sitting', with each chair depicted becoming lighter and more streamlined as the centuries pass. The final strip shows a person seated on nothing but air. It illustrates how we might feel once our tools have become so perfect in their function that we no longer notice them.

This exercise is inspired by Breuer's invisible chair. Select an everyday tool. It could be a phone, a kettle, or a social network site. Think about what it lets you do.

What is its function? What power does it give you? If it was replaced with a super power or animal power, what would that be? For example, without your phone would you be able to listen to someone in another city with just your ears? Make a drawing of that super power.

Is there a difference between this ideal super power and what the tool lets you do in real life? If so, what is it?

For example, does your social network site let you describe yourself in the way you would most like to?

Or does it limit your choice and emphasise some things over others?

If so, why does it do that?

How does that affect the way we think about ourselves and our friends?

What would be better? Make a list and/or draw a picture of how your tool could be improved.

6. Activity: Picturing the Utopia an Object was Designed For

A longer noticing and drawing activity.

This task is designed to help you detect the utopian dreams hidden inside ordinary household objects.

Select one of the older objects in your home, especially one that looks a bit out of place amongst your things – for example, a lamp, table, radiator or picture.

Look at the object away from the other things that are usually around it. Put it against a blank wall or piece of paper if that helps. Handle it and make a sketch of it to really get a sense of it.

Now think about what kind of person this object was designed for.

What kind of life would they have?

What would they like to do for fun?

What would they wear?

What would they like to eat?

What would their home look like?

What would their other belongings and furniture look like?

What colours, shapes and patterns would the furniture have?

Next, draw that person beside the object you've already sketched.

Then draw in their home around the person and the object.

Compare your drawing with your real home. How different are they? What do the differences tell you?



Lucia Moholy, Walter Gropius's director's office, 1924–25
Reprinted in *Neue Arbeiten der Bauhauswerkstätten*, 1927
Bauhaus-Archiv Berlin
© DACS 2012

7. Activity: Make a Celebration

A theatre design activity resulting in either a real or an imaginary social event.

The Bauhausers celebrated anything that gave them a cause to throw a party, from colleagues receiving citizenship to the birth of a child. Parties marked important events and helped to release social tension and to build bonds between teachers and students. Festivals such as kite and lantern processions also created links with the local community.

The parties and celebrations became artworks and total theatre in themselves. For example, for the 'White Party', everyone was given the loose theme of spots and stripes. For their most spectacular party, the 'Metal Party', guests wore tin foil and metal objects. They entered the room in tin toboggans and clattered up the stairs on steps that were rigged to make different metallic chimes. The walls were covered in metal plates, like distorting mirrors.

Taking inspiration from this, plan your own celebration. Decide what your theme will be. What kind of costumes will you suggest your guests wear? Leave it open enough to give them room to be really playful. Make sure it's easy to do with cheap materials and scrap.

What themed music will you play? Plan how will you decorate the space.

Design your flyer and poster to advertise the event.

If you hold the party in real life, notice how your guests interpret your instructions.

Do they dress up and act the way you expected? For example, does your shy friend act more confidently when in costume? Does someone you think of as a safe dresser wear the most outlandish outfit in the room?

What does that say about their personalities?

Does it reinforce or undermine how you thought about each person before they came?

How does it feel to let other people play with your ideas and take them on as their own?

Would you run a party like this again? If so, what would you do differently?

8. Activity: Make a Gift

A craft activity that can be done alone or in a group.

The Bauhausers gave each other a lot of gifts. Often they were artworks or furniture that they'd made in the workshops. One teacher made individual certificates for her students by hand. On Gropius's 44th birthday, all the Bauhausers added their lip-prints to a card. The newest students' kisses are all out of kilter with the neat grids of their trained seniors. On Klee's 50th birthday, some Bauhausers even hired an aeroplane to drop a large parcel of presents into his garden.

You might not be able to hire a plane, but what present can you make to surprise someone with? It doesn't have to be their birthday. It could be another special event. For example, has someone you care about achieved a challenge they were worried about? Celebrate what they've done by making them a card or a present. This could be an individual gift or one you involve other people with, so you express your gratitude or congratulations as a group.

How does it feel to give a gift or card that you've made yourself?

What was the reaction of the person who received it?

Do you think they valued it more or less because it was hand made?

What should we value more, the time someone has put into making something by hand or the money they spent on it? Why?

Do we value money too much some times? Give examples to explain your answer.

unlearning

At the traditional fine art academies students would have spent their training copying paintings and sculptures by the Old Masters. The closest students got to that at the Bauhaus was to experiment with tracing over reproductions of Old Master paintings, analysing them geometrically and mathematically to explore their fundamental forms. In other words, rather than bow down to the old authorities, the Bauhaus took their masterpieces apart and reassembled them into something completely fresh. This impulse to get back to something more basic behind traditional forms was driven by a scepticism towards the old regimes of knowledge and power. This scepticism largely came from a distrust of the culture of the past that had allowed or even led to mass conflict on an unthinkable scale. In response, the school wanted to give its students the chance to start again, to get back to a lost innocence, through the method of unlearning.

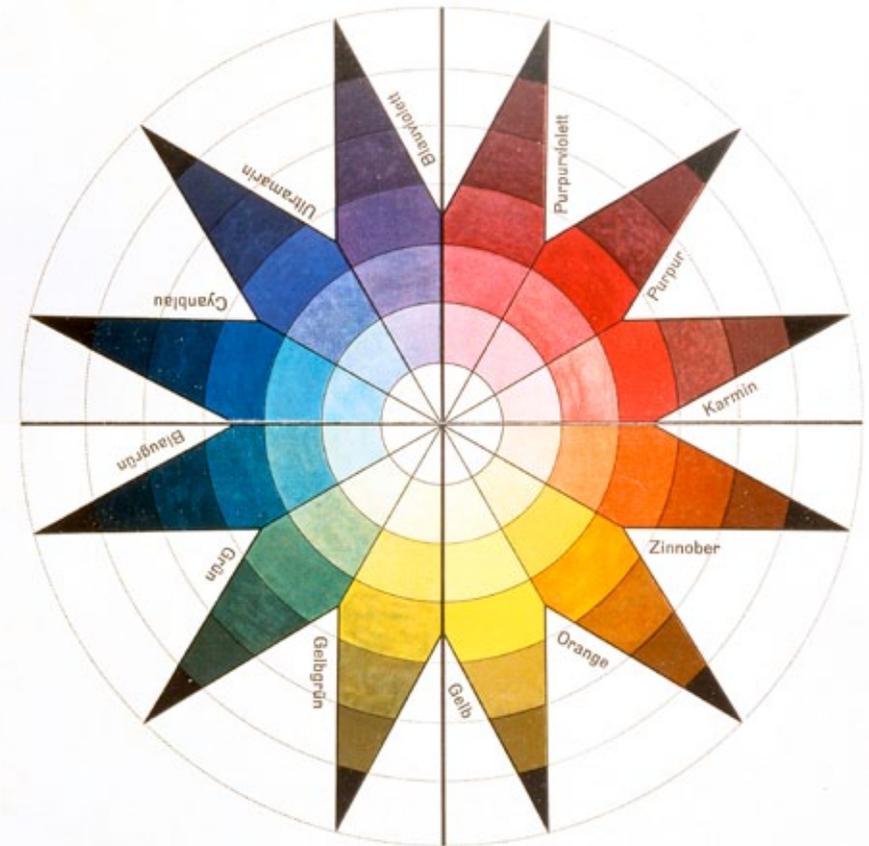
Every Bauhaus student started with the preliminary course: a period of creative experiment. Through repeated exercises they were trained to unlearn rigid habits gained, for example, from specialising as a painter. Such habits could block perception by emphasising what you see over other sensations, and by building up routine ways of looking. The preliminary course aimed to train students to *unlearn* their received knowledge and bad habits, and *relearn* through their own experience. Unlearning focused on the body and on sensory experiment, reconnecting body and mind. Albers called this 'seeing by doing'.

The preliminary course was influenced by Asian philosophies that, unlike the Western tradition, do not perceive a split between body and mind. Itten began his classes by focusing on the whole body. He would lead the students in stretching and breathing exercises like those done in Yoga. After this they would do a quick-fire expressive drawing exercise to wake up the mind and senses. For example, they would be asked to draw a dramatic scene, such as a storm. The idea was not to draw what they saw directly, but make what they saw flow through the whole body, and let that feeling drive what they made or drew.

Itten would train his students' sensory perception by having them touch a range of textures with their eyes closed. 'In a short time', he wrote, 'their sense of touch improved to an astonishing degree'. Moholy-Nagy, who later taught the preliminary course, developed touch panels – 'charts' of textures – that his students used to test their responses to different sensations. He argued that touch is our primary sense, but the most neglected by the language of art, and particularly under threat in modern times, no doubt because experience of the world was becoming increasingly filtered through text and image.

That the methods of unlearning were seen as a challenge – or even a threat – to mainstream society and education is clear: middle-class German parents would tell their children, 'If you don't behave, I'll send you to the Bauhaus'.

Johannes Itten, *Colour sphere in seven light stages and twelve tones*, from Bruno Adler, ed., *Utopia. Dokumente der Wirklichkeit (Utopia: Documents of Reality)*, 1921
Bauhaus-Archiv Berlin
© DACS 2012



Farbenkugel

7 Lichtstufen ... 12 Tönen

Johannes Itten

experiment and play

Bauhaus students were as likely to work with scrap as with traditional art materials. For example, they would experiment with wire mesh, cardboard, plastic, tinfoil, matchboxes, glass and sheet metal. Albers describes how his students tested the properties of paper 'by sewing, buttoning, riveting, typing ... pinning' and many other ways of fastening it. He explained that through these activities: 'we do not always create 'works of art', but rather experiments; it is not our ambition to fill museums: we are gathering experience'.

Why was it so important that students should play with materials without needing to complete an artwork or product? One answer is that it was a way of unlearning the need to measure all human activity against its usefulness for war, for industry, or for the market. In the philosophical tradition of Friedrich Schiller and Jean-Jacques Rousseau, Bauhaus education placed its focus on the innate talents and fascinations of the student, rather than assessing them against a standard measure of knowledge imposed from outside. It also emphatically encouraged collaboration rather than competition.

Free experiment fuelled the 'possibilities for free creativity', wrote Albers. He believed that learning how to invent through the process of discovery was the basis of 'training for every kind of design'. This learning, he said, was best done through 'undisturbed, uninfluenced' experimentation. It meant beginning by working with the material in a 'purposeless, playful' way with the hands.

These lessons in free experimentation carried over into the different specialist workshops. For example, Stölzl led her students away from the tradition of making a woven picture by encouraging them to experiment with weaving as a technology. To do this they used a handloom, even though their designs would be produced by machine. This hand-led experimentation resulted in radical compositions that would not have come from simply drawing a design onto paper.

Breuer, too, applied the lessons of Bauhaus experiment to his product designs by exploring the potential of existing materials and technology, and collaborating with others from different specialisms. For example, the inspiration for his tubular-steel chairs came from a bicycle frame. He then called on the help of the local aeroplane factory to help him develop his designs.

9. Activity: Make a Sculpture of Contrasts

A longer sculpture and drawing exercise.

Itten thought that all forms can be reduced to a series of oppositions. For example, colour, marks, texture can be described as large or small, thick or thin, surface or line, horizontal or vertical, a lot or a little, straight or curved, long or short, broad or narrow, smooth or rough, sharp or blunt, hard or soft, see-through or opaque, continuous or broken up, and so on. Itten would guide his students to make sculptures from things that they found lying around that played on these contrasts. He believed that this was the way to discover the basic laws of creativity that would help his students throughout their lives.

Try making a sculpture from scraps that plays upon a contrast of qualities. (Note that the Bauhaus workshops always used everything up and never left waste.)

If you do this as a group, first create your own sculpture away from the group. Then come together to discuss and choose whose sculpture has the best range of contrasts within it.

Then sit down together to draw that sculpture to explore its contrasts further.

What did you experience during this process?
What did you learn?

Has making this study enhanced your awareness of the difference in materials around you in every day life? If so, how?

Do you think it's possible to discover the basic laws of creativity from repeatedly doing this experiment? Do you think such laws exist?

going back to basics

Bauhaus attempted to pare back form and function to its basic elements. It wanted to scrape away false ideals and inessential elements from art and design that had accrued over history.

As you explore the exhibition, you'll see the different ways in which Bauhausers attempted to do this. There is a striking contrast, for example, between subjective, expressive works that are intended to affect us like a kind of lightning conductor for primordial experience, and those that try to use scientific objectivity to refine and give life to the 'true' principles of form.

This section explores three Bauhaus strategies for liberating form and function by going back to basics, and suggests activities to put their ideas to work.

a. citizens of the universe

After the horrors of war, many at the Bauhaus actively resisted expressions of national identity and hoped to create a world in which borders between people no longer mattered. They also wanted to make design universally legible by removing cultural associations and national symbols from the design of objects. In this way, design became a form of social action and a philosophy of identity.

If you look at some of the examples of Bauhaus advertising in the exhibition, you'll see figures wearing masks or with their identifying features blanked out through negative exposure. This is one way in which the Bauhaus experimented with removing racial or national identity from its design. Another is Bayer's attempt to strip back lettering to its essential geometric forms, removing all trace of handwriting or cultural symbol. He wanted to clean away anything that wasn't essential to the alphabet's most basic function: to translate sound into graphic marks. He even refused to give his Universal typeface capital letters, arguing that there is no capital letter in the spoken word. He hoped his simplification of lettering would make be easier for machines to print, and for everyone to read and use.

By doing this he was taking an active stance against the most commonly used German typeface, Fraktur, which had become associated with a nostalgic German national identity, and increasingly with National Socialist ideas.

Bauhaus

10. Activity: What Voice do Letters Speak In?

A craft and typography exercise that requires the use of a computer and printer, or copying by hand from a type book.

How successful was Bayer in creating a visual 'voice' for the Bauhaus? To find out, compare examples of his Universal typeface in the exhibition with how the word 'Bauhaus' looks when written in the typeface Fraktur, above.

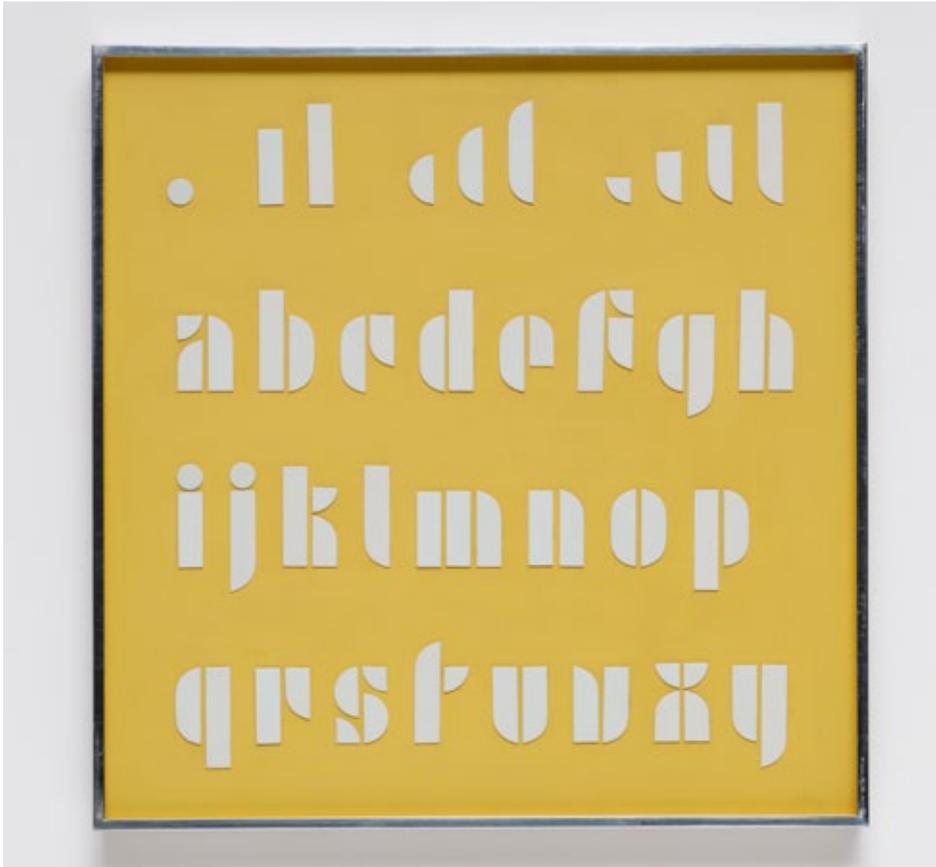
Imagine if the Bauhaus had used Fraktur. Would that have affected how it saw itself?

What kind of school would it have been if its graphic identity had been Fraktur?

Type the word(s) for your favourite food. Change it to a typeface that fits it well. Then copy it and change it to a second typeface that fits it badly.

Look at them together. What feelings and ideas come to mind when you look at the first, then the second? How does type design affect the meaning of the word? When you next read a menu, think about whether the typeface matches the kind of food it offers.

The neuroscientist Leonard Mlodinow argues that the typeface a menu is set in, not just the way it is described, actually affects how we taste the food. In your experience, do you think he is right?



Josef Albers, *Bauhaus lettering set*, 1926-31
 © The Josef and Anni Albers Foundation/Artists Rights Society (ARS), New York and DACS, London 2012

11. Activity: The Bare Necessities of Type

A typography exercise that does not require a computer.

Albers also developed an alphabet that simplified its form dramatically. Look at his cut-out lettering in the exhibition. Each letter is created simply by combining two or more of the ten forms that make up the top line.

As a warm up exercise to start thinking about how much or how little we need to see of ordinary words to be able to read them, try this quick experiment:

Cover the bottom half of a word, what effect does that have? What happens when you cover the top half?

Now, taking inspiration from Albers' alphabet, experiment with how few shapes you need to make up the letters of your name. Try to keep your shapes and combinations as simple as possible, while making sure other people can still read the letters.

How much detail can you lose before the letters become meaningless?



Erich Consemüller, Lis Beyer or Ise Gropius in B3 club chair by Marcel Breuer wearing a mask by Oskar Schlemmer and a dress fabric designed by Lis Beyer, c. 1927 Herzogenrath, Berlin. On long-term loan to Klassik Stiftung Weimar, Bestand Museen © Estate of Erich Consemüller

12. Activity: Making Masks

An activity is based on analysis of the works in the exhibition followed by a making exercise and a simple social experiment.

Look for examples of masks in the exhibition. Why do you think they are being used? What do they say about the person wearing them? What character do they have?

Make a simple mask from a circle of paper with holes for your eyes. Draw on it if you like. Fix string or elastic through holes in the sides and tie it loosely round your head.

What do you feel when you wear it? How do others react to you? How does it feel to watch others and be watched? Do you feel more or less free? Why?

b. speaking without words

The painter Kandinsky believed that art should conjure up in us an experience 'beyond the reach of words', rather than giving a picture of something that can be named or described. Through this he hoped to find a basic form of communication that speaks to us at a more primary level than words. For him, this kind of abstract art was an attempt to resist words and pictures and replace them with effects that worked directly on the body and the mind.

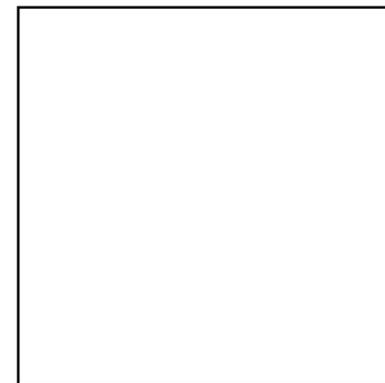
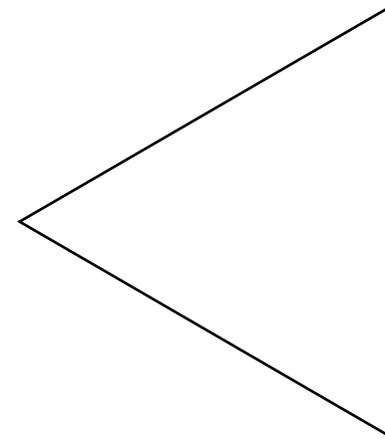
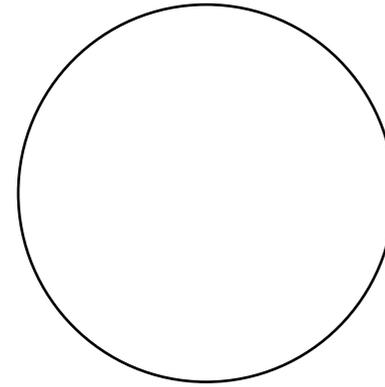
13. Activity: Take the Colour-Shape Test

A simple drawing activity that is ideal for doing in the exhibition, using a photocopy of the triangle, square and circle below for each person. To discover the basic building blocks of what he thought of as a pre-verbal language, Kandinsky tried to establish a universal human association between basic shapes and colours.

He had varying success. On one occasion he attempted to prove it with a collective psychological test. He gave all members of the Bauhaus the following questionnaire to fill in. It contained a triangle, circle and square. The task was to colour each in with the primary colour that each shape seemed to suggest.

Try Kandinsky's test yourself.

Fill each shape opposite with the colour you most associate with it.



Now look at the works by Kandinsky in the exhibition.

Most respondents agreed with Kandinsky's colour choices. Do your colours match his?

Do you think we do all associate the same colours to shapes? Or is it possible that everyone who filled in Kandinsky's questionnaire was already influenced by his own well-known colour-shape combinations?

Kandinsky tried to detach colours and shapes from representing anything that could be named. But still he described blue as heavenly and yellow as earthy. Do you think it's possible for an image ever to be completely free of seeming to look like something else? When you look at Kandinsky's pictures in the exhibition, do the abstract shapes remind you of anything? What associations do they have for you?

Look at the other colour experiments in the exhibition – for example, those by Gertrud Arndt. Do the colour and shape combinations create effects that aren't real, such as depth or movement where it doesn't really exist?

Try experimenting with putting different colour combinations together yourself. What effects can you find?

14. Activity: Hearing Pictures and Seeing Sound

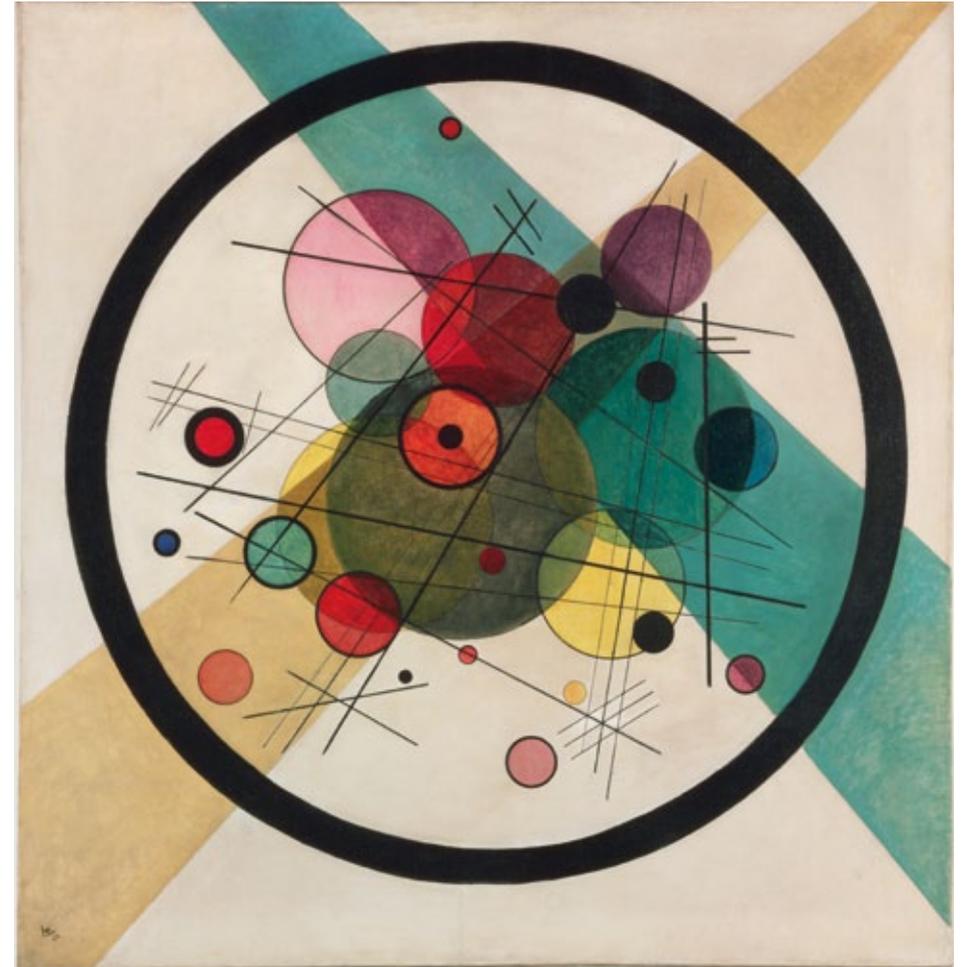
A choice of composition and drawing exercises.

Kandinsky believed that the experience of sound, colour and shape were connected by sensation. He could hear colour and made 'polyphonic paintings' – that is, pictures that made him feel as if he was hearing them as music.

Make a piece of music for a picture in the exhibition – tap out its rhythm and make a tune that follows the shapes, colours and moods of the painting.

Or, listen to a piece of music and see if you can draw it. What shape is it? Does it have patterns and colours? How do your marks on the page show its rhythm?

How do these experiments change your experience of the artwork they are based on? Do you look at the other artworks differently now? If so, how?



Wassily Kandinsky, *Circles in a Circle*, 1923
Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950
© ADAGP, Paris and DACS, London 2012

15. Activity: Take a Line for a Walk

A simple drawing exercise.

Klee approached abstraction differently from his fellow painter Kandinsky. Where Kandinsky would often explore his subject with several studies before he made a finished work, Klee would never make a study. Instead, famously he would often begin a composition simply by starting a line on the page and following where it went. He described this process as 'taking a line for a walk' (*Pedagogical Notebook*, 1925). This walk was just for itself, setting out with no particular aim in mind.

Make a mark on the page and let it flow. Where are you going to take it for a walk? If you see a shape start to form, will you finish it? Or will you move on and follow the line just for itself?

When you've finished your drawing take time to reflect on it.

How did it feel to work this way? Give three words that describe your experience.

Did you draw differently from usual? Did it feel liberating or restricting to work this way? If so, how?

16. Activity: A World in a Painting

A storytelling activity you can do in the gallery.

Examine a painting by Klee. Look at what he does with the paint. Is it scratched and scraped? Is the perspective realistic? Are the forms familiar? Does it represent something outside of itself that's real? Or is this a world of its own?

Describe what happens in this picture. Who lives in it? What happens there?

17. Activity: The Writing on the Wall

A craft and design exercise that can be done using a computer and printer, newspaper and a photocopier, or simply paper and pen.

Look at the works in the exhibition by Hajo Rose. He typed letters in repeated formations to create designs for cloth and wallpaper. By clustering them into patterns that play with their shapes rather than what they represent, the letters and numbers lose their meaning.

Play with type in this way and see what patterns you can make.

What happens when you look at letters only for their shapes and how they work together as patterns, rather than what they mean as words?

Are they still letters, or do they just become shapes? Do they still have their old meaning, do they get new meaning or do they have no meaning? Why?

What light does this exercise throw on this challenging philosophical question: What is the connection between language and reality?

18. Activity: Words Without Meaning

A quick and easy spoken word exercise you can do anywhere.

In a volume of his poetry, Kandinsky invites us to repeat words until they lose their meaning and are experienced as abstract sound. Try it out with a word you use every day.

Does the experiment work?

How do you feel when you hear the word now?

19. Activity: Colour Light Play

A craft and theatre activity with an optional music element.

Notice how many works in the exhibition play with light. What is their effect as you walk through the gallery?

One of the most significant experiments with light is *Reflecting Colour Light Play* for which Kurt Schwerdtfeger choreographed projected coloured light to make spatial forms and moving patterns. These created abstract effects that were designed to be enjoyed as a theatre show.

Experiment with everyday materials to create light effects. Pierce a piece of card with holes in a pattern. Make a larger opening in the card and cover it with a clear plastic sweet wrapper. Cover another opening with clingfilm. In a darkened room, shine a torch behind the card onto a wall.

What effects can you create?

Can light be a theatre show in itself? Do you need to make a story to go with it to enjoy it, or does it have its own kind of fascination? How would you describe this?

What happens if you play different kinds of music during the same part of the show? For example, a sad folk song followed by a fast upbeat electronic track. How does the change in music change your experience?



Josef Hartwig, Chess set (model XVI) with cardboard box designed by Joost Schmidt, 1923–24. 32 pieces: pear wood, cardboard and paper
Centre Pompidou, Paris. Musée National d'Art Moderne / Centre de Création Industrielle. Gift Clarence Westbury Foundation © DACS 2012

c. form = function

In the nineteenth century the furniture designer and social visionary William Morris argued that we have become 'the tools of our tools'. He believed that the industrial machine was making people into slaves, either as workers or consumers. Inspired by him, the Bauhaus wanted to liberate people by refining the function of tools until they could no longer notice them.

Hartwig's chess set is a clear example of form stripped back to match its function as closely as possible. The design ignores the traditional ornamentation and figurative elements that you would normally see on a chess set. Instead, the chess pieces have simple shapes and are designed to show how they move across the board. Looking at the set in the exhibition, see if you can work out what kind of movement each piece makes by how it looks.

The sphere on the queen shows that this piece is highly mobile. The bishop, in contrast, is carved with a cross. The primary meaning of the cross is that it makes diagonal movements. Its older religious meaning is no longer central.

You don't need to know the rules of chess to grasp quickly what movement each piece can make. This means that it's no longer a game limited to those who've been taught its rules. In theory this is a game that everyone can play.

Hartwig experimented with a number of different designs. The later versions even remove the little plinth beneath each piece. Gone, too, is the traditional velvet-lined wooden box with a place for each piece in order of aristocratic importance. In Hartwig's cheap cardboard box the pieces slot snugly together without hierarchy: the pawns are no longer at the bottom.

The associations with war and power are erased from this game of chess and replaced with a fresh set of possibilities. If the old games of chess trained us for battle strategy, this new design imagines a future of equality, and of play, not war.

20. Activity: Remaking the Game

A game design exercise that can be done as a craft or computer-based activity.

Can you apply Hartwig's techniques to another board game you play?

Start by thinking about what changes to the game would make it easier to understand. Make sketches of your ideas by trying out different designs on paper. For example, design new symbols for the game's pieces that make it clearer what they do (without making it too easy to play).

Try taking out anything from your design that you don't need to play the game. See how simple you can make it. You may need to keep redrawing it to see how far you can pare it back.

When you're happy with your new design, redraw the board. Next make new models of the playing pieces from whatever materials you have to hand (Blutack, modelling clay, cardboard shapes with drawings, and so on).

Test it out by getting your friends to play it with you. Ask them whether the changes are working for them and gather their suggestions.

Later, tweak your design to make it even better.

How does it feel to play the game with your new design?

Does your design change the game's meaning in any way? How?

curriculum links

This resource focuses on Bauhaus pedagogy and creative learning, rather than its practical workshop techniques such as textiles, engineering and metal work. The creative and reflective activities we have suggested here are intended to sit across subject areas so you can tailor them to your teaching agenda.

In his seminal 2009 book *Visible Learning*, John Hattie explains how teaching has most impact when both the learning intentions and success criteria of a challenging task are made very clear by the teacher, followed by lots of peer discussion and practical involvement, resulting in achievements that are new to the students. This is close to a description of Bauhaus pedagogy at its best. We can draw on its ideas to expand our own learning and teaching styles. In today's terms Bauhaus may be referred to as experiential learning, with an emphasis on co-learning. Although as an education professional you can draw your own conclusions about the success of those methods when you see the exhibition.

This is an exhibition of great richness and depth. The ideas and activities offered here can only ever present a small sample of its potential. You may find you are inspired to create your own activities and exercises in response to the exhibition.

Art and Design – all activities

Citizenship – activities: Make Your Manifesto, Reorganising Reality, Make a Celebration, Make a Gift, Making Masks, Remaking the Game

Design and technology – all activities

Drama – activities: Make Your Manifesto, Make a Celebration, Making Masks, Words Without Meaning, Colour Light Play

English and Modern Languages – activities: Make Your Manifesto, The Invisible Tool, What Voice Do Letters Speak In?, The Bare Necessities of Type, The Writing on the Wall, Words Without Meaning

Geography – activities: Make Your Manifesto, Reorganising Reality, Shadow Maps

History – activities: Make Your Manifesto, Reorganising Reality, Picturing the Utopia an Object was Designed For, What Voice Do Letters Speak In?

ICT – activities: Expanding New Technology, The Invisible Tool, Picturing the Utopia an Object was Designed For, Remaking the Game

Music – activities: Make Your Manifesto, Words Without Meaning, Colour Light Play

places to visit

buildings

[The Bauhaus Building, Dessau, Germany](#)
For visitor information visit the website

[Lawn Road Flats, Hampstead, London](#)
Where Gropius, Breuer and Moholy stayed. Wells Coates designed the flats and Breuer designed some of the furniture. It was one of the few modernist buildings in London at the time.

[Impington Village College, Cambridgeshire](#)
Gropius designed it with Maxwell Fry. They were commissioned by the local chief education officer. This rural college was designed to be an education and arts centre for the whole community, from children to the elderly. It became a model for modernist school-buildings constructed after the war in the UK.

[The Red House \(National Trust\), Bexley](#)
This is the only house that William Morris designed himself. It is considered one of the most important influences for modernist architecture: Morris intended that nothing would be included that didn't have a purpose or provide ornamentation without reason. It was purpose-built to include spaces for communal living, play, work and reflection.

historical references

[Bauhaus-online](#)
The world's biggest Bauhaus online resource

[Bauhaus: Art as Life](#)
The catalogue of the exhibition

[Weimar Republic Source Book](#)
A book of original documents from 1915 – 1933 in English

contemporary references

[Changing Educational Paradigms](#)
by Ken Robinson, 2010
Robinson's witty animated talk about the need for radical changes in education today

[Rethinking Learning: the 21st Century Learner](#)
by the MacArthur Foundation, 2010
A short video on the value of learning from the US creative foundation

[Visible Learning A synthesis of over 800 meta-analyses relating to achievement](#)
by John Hattie, 2009
Hattie's big book of evidence about what is (and isn't) effective in teaching

[Imagination, How Creativity Works](#)
by Jonah Lehrer, 2012
A vital new book on how our brains work and how to make creativity work for you

[Mindsets: on how the two mindsets influence behaviour and achievement](#)
by Carol Dweck, 2011
Psychologist Dweck's 'mindset' concept is paradigm shifting

[Cognitive Surplus, Creativity and Generosity in a Connected Age](#)
by Clay Shirky, 2010
Shirky shows that we are changing how we use our time and technology today

[Play is more than fun](#)
by Stuart Brown, 2008
A talk on Brown's significant insights about play being essential to our lives

[Cultural Learning Alliance](#)
UK's current campaign for cultural learning
The UK's leading campaign with resources and links to cultural institutions

[How Technology Evolves](#)
by Kevin Kelly, 2006
Kelly's ideas on technology have been influential for decades

[You know more than you think you do: design as resourcefulness and self-reliance](#)
by Emily Campbell, 2009
A clear statement of why learning about design remains important for citizens today

booking

booking a group visit

Contact the Groups Booking Line
Tel: 020 7382 7211

(line open 10am–5pm, Mon–Fri)

Fax: 020 7382 7270

Email: groups@barbican.org.uk

Groups are welcome, although we would encourage you to avoid weekends and the busy period of 12.30 – 2pm. A maximum group size of about 20 is suggested.

exhibition admission prices

Standard: £10 online/£12 on the door

Concessions: £7 online/£8 on the door

Secondary school (groups of ten or more) £6 each

Age 13–17 £6 online/£7 on the door

Ages 12 and under free

online

barbican.org.uk/artgallery

phone

0845 120 7511 (9am – 8pm daily)

in person

Art Gallery Ticket Desk

Open daily 11am – 8pm (except Wed 11am–6pm
and Thu 11am–10pm)

planning your visit

how to find us

Nearest tube stations: Barbican, Moorgate,
St Paul's, Liverpool Street.

Nearest train stations: Liverpool St, Farringdon,
City Thameslink, Barbican, Moorgate.

Coach: there is a setting down and picking up
point in Silk St. Parking is limited to the metered
bays in Silk St and Fore St. For further information
contact 020 7606 3030, asking for Parking
Services.

disabled visitors

For full Access information please visit

barbican.org.uk

You can also call or email the Barbican Access
Manager on access@barbican.org.uk,
020 7382 7348.

cloakrooms

There is a free cloakroom on Level 3 by the Art
Gallery.

cafes / packed lunches

If you have brought packed lunches you can eat
in the Stalls Floor Foyer (Level –1), the Main Foyer
(Level G) or outside on the Lakeside where there
are plenty of picnic benches and tables. Barbican
Foodhall, just off the Foyer on Level G, offers full
meals as well as sandwiches, drinks and also
children's meals. It is not suitable for large groups.

further information

Medical assistance and full evacuation staff are
available at all times. The Creative Learning
department has a full CRB child protection policy.
If you would like to see the full policy and risk
assessment information, please contact Creative
Learning on 020 7382 2333.

contact

We would welcome feedback on this learning
resource and the exhibition. Please send your
feedback to Creative Learning administrator.

T: 020 7382 2333 F: 020 7382 7037

E: creative.learning@barbican.org.uk

credits

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barbican guildhall / creative learning

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