

TOUCHDESIGNER WRSHIP 101 - 2

A Homage to the Bauhaus

FR MAY 24 2019

9:00 – 10:30

Übung 3 - Max Bill – Junghans-Chronograph

10:30 – 10:45

Break

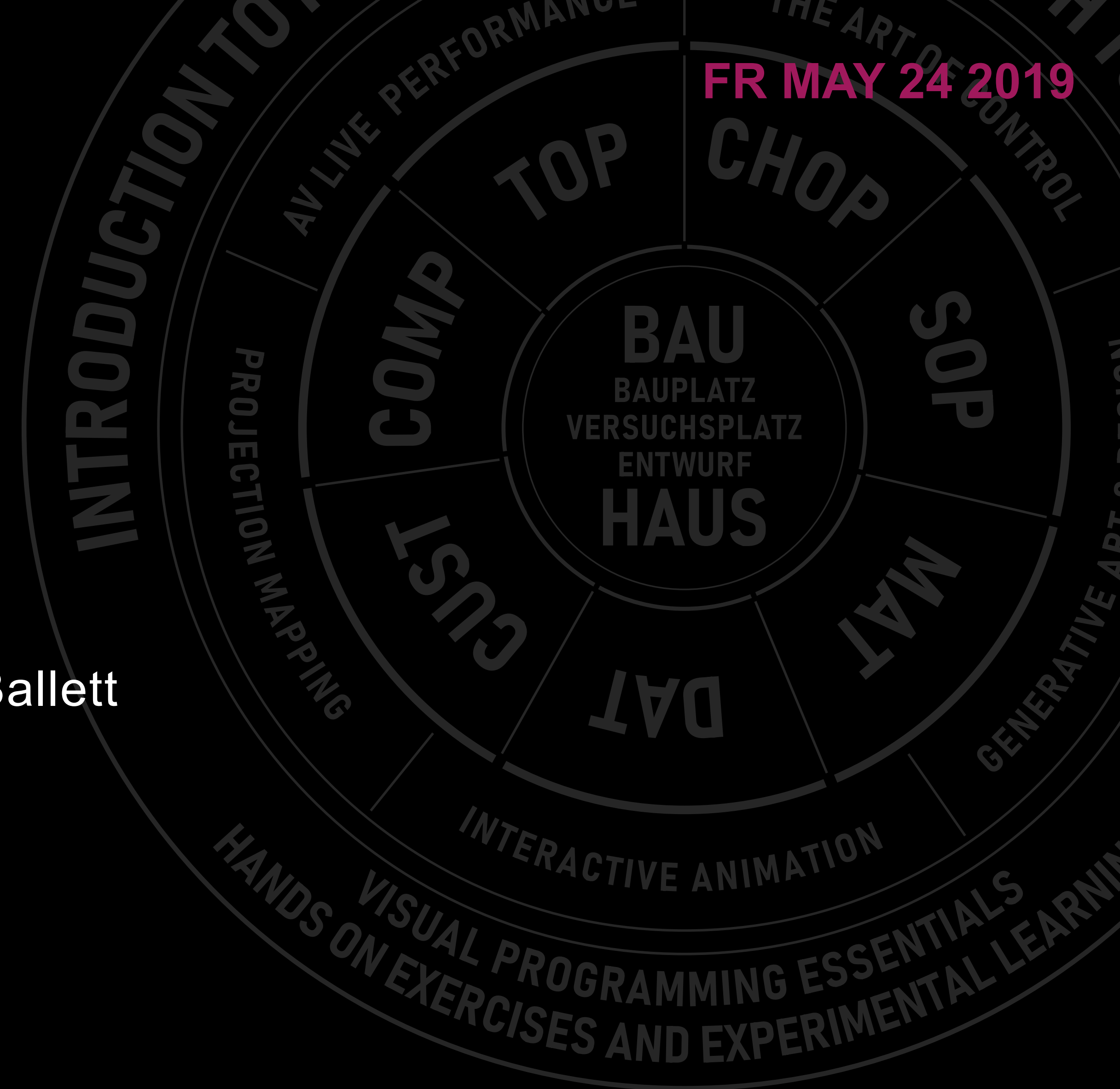
10:45 – 12:15

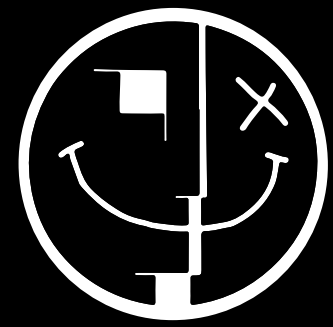
Übung 4 – Oskar Schlemmer – Triadisches Ballett

12:15 – 13:30

Lunchbreak @ Bâtiment H

WIFI:





TOUCHDESIGNER WRSHIP 101 - 2

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FR MAY 24 2019

13:30 – 15:00

Übung 5 - Walter Gropius - Bauhaussiedlung Dessau–Törten

15:00 – 15:15

Break

15:15 – 16:45

Übung 6 - Gunta Stölzl - Fünf Chöre

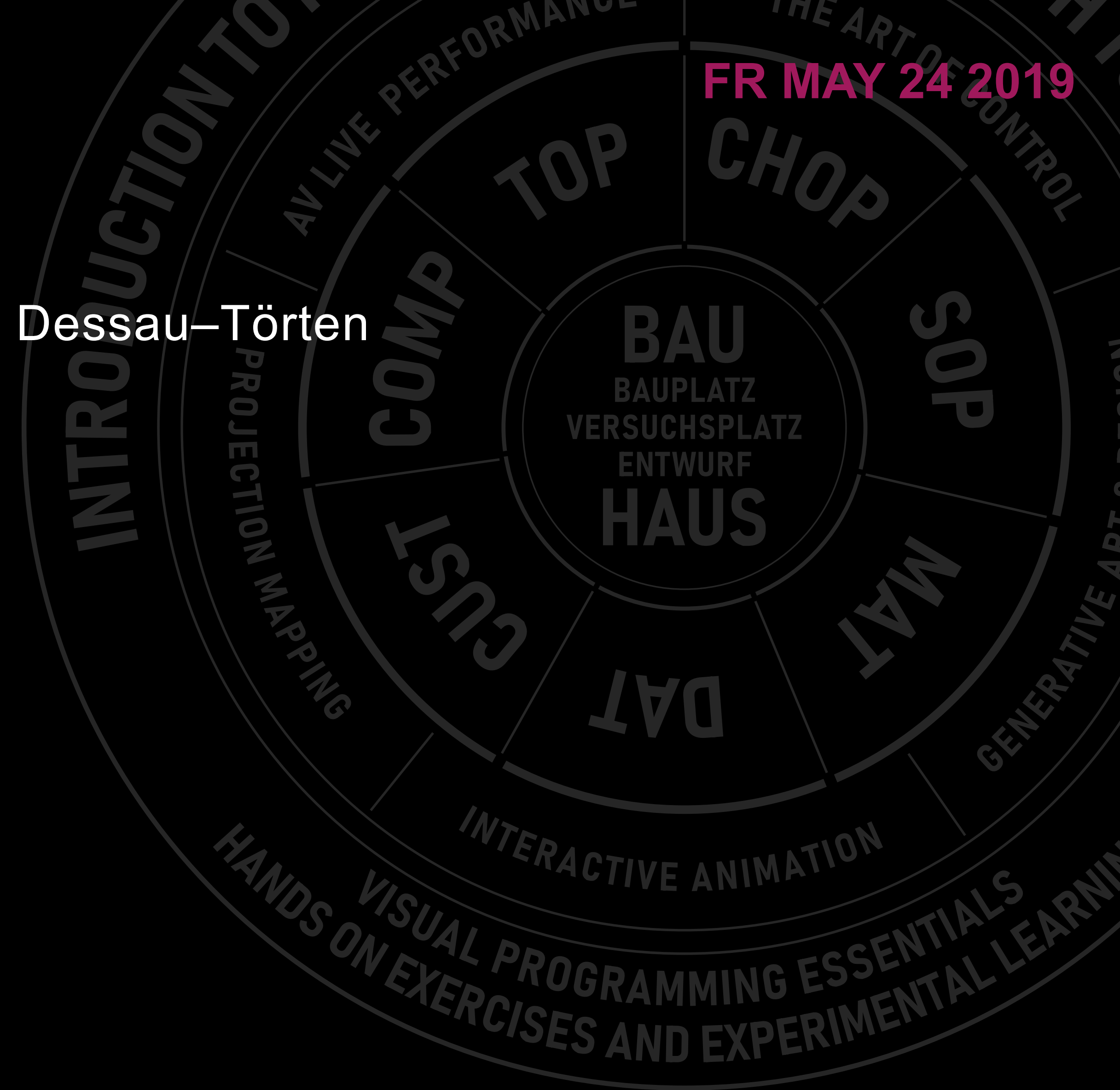
16:45 – 17:00

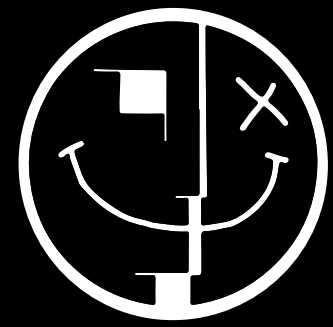
Break

17:00 – 18:00

Wrap up & Individual Consultation

Documents and Files : <https://github.com/MXZEHN/TD-WRSHIP-GENEVA-5-2019>





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Übung 3

Max Bill

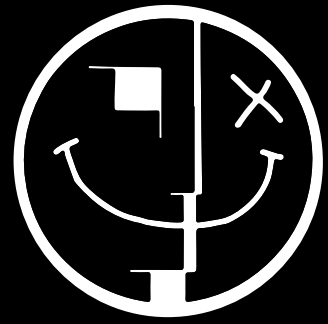
„Junghans Uhren“

Max studied at the Bauhaus from 1927-1928 before he returned to Switzerland where he was working as an architect, painter, sculptor, publisher and teacher.

He is however most known for the foundation of the HFG Ulm, which he built as an architect and led as director. Students and teachers should live and work together as they already had at the Bauhaus.

<https://www.bauhaus100.com/the-bauhaus/people/students/max-bill/>





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Übung 4

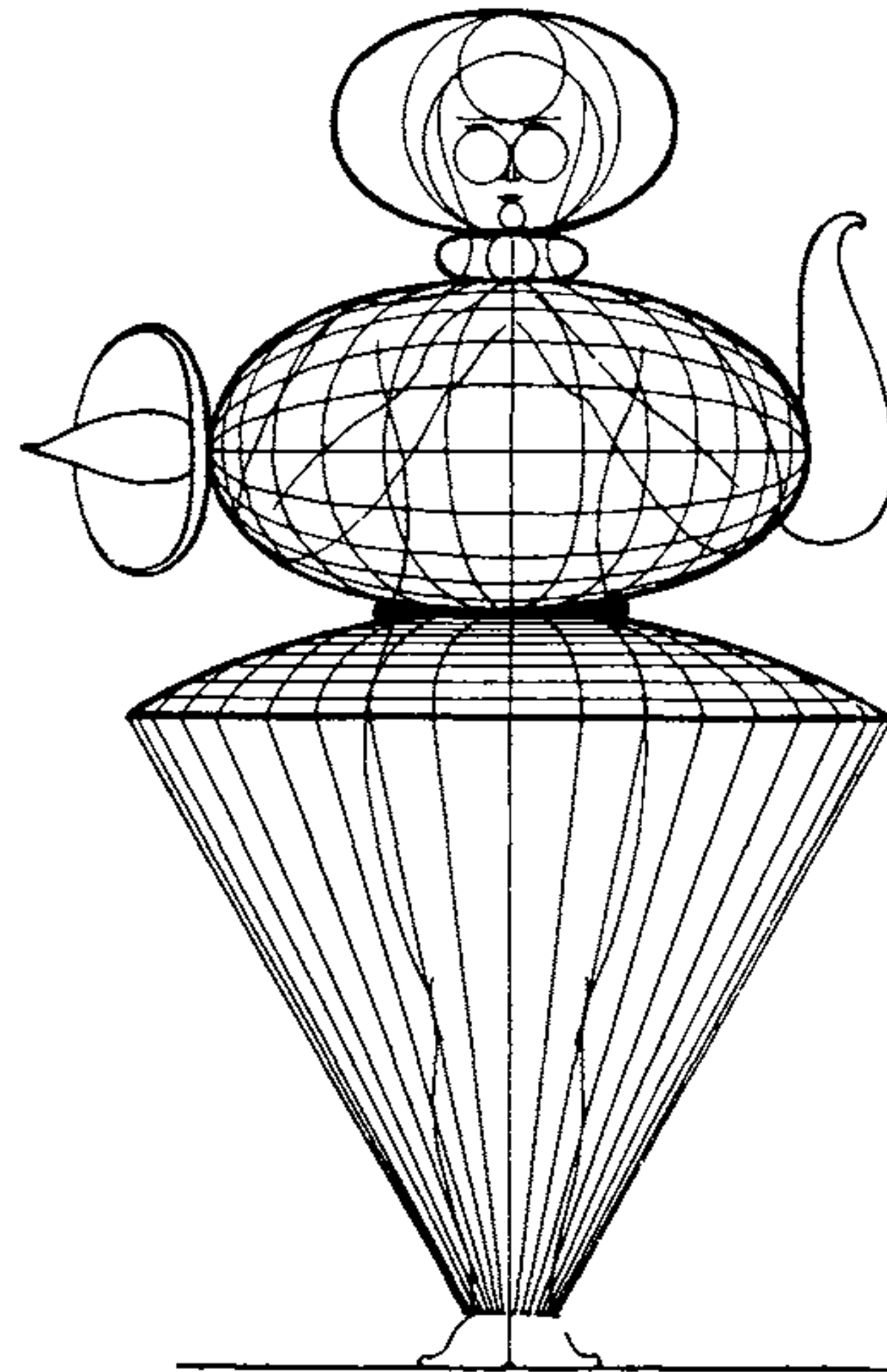
Oskar Schlemmer

„Triadisches Ballett“

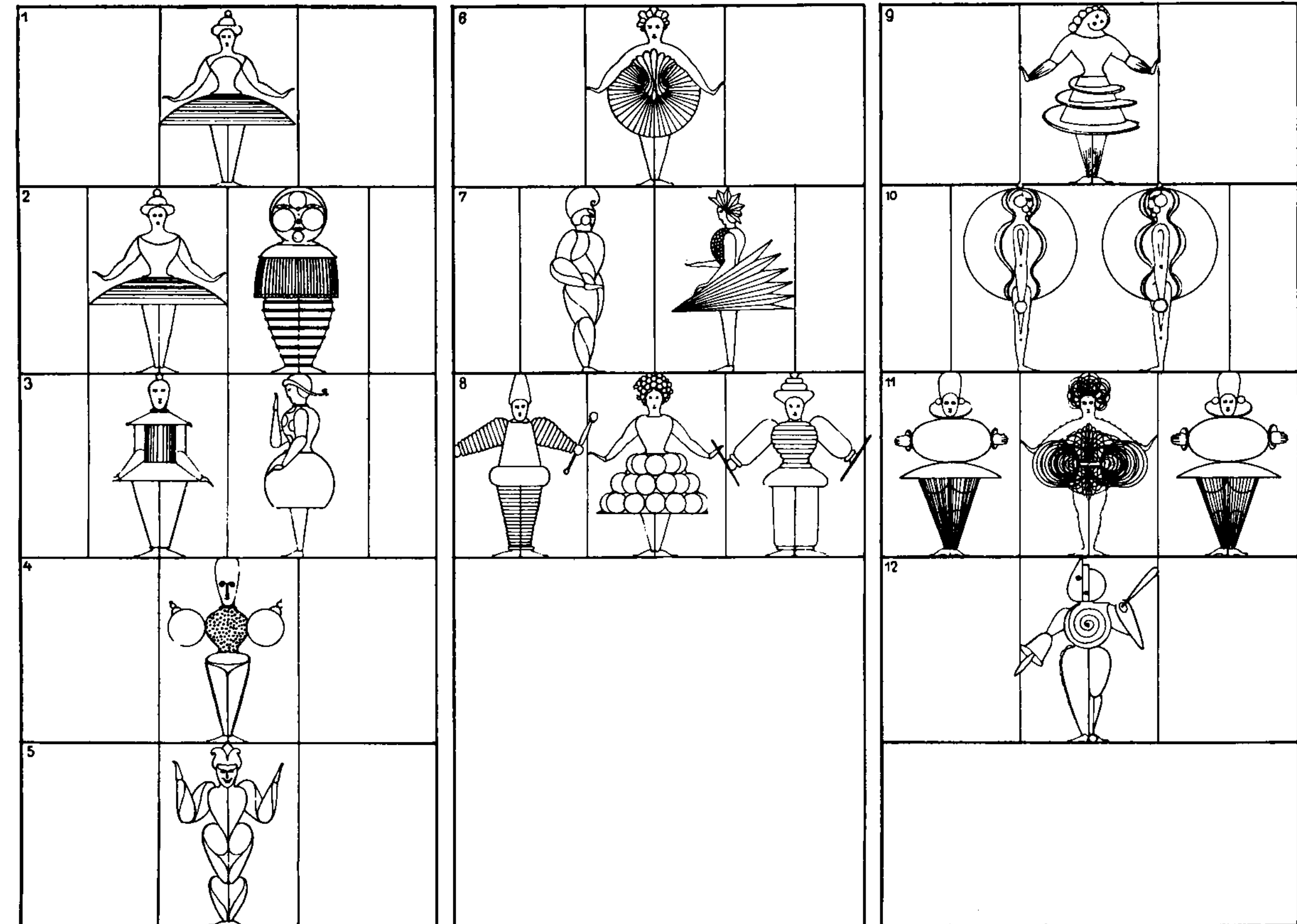
In January 1921, Schlemmer was appointed by Walter Gropius as one of the first masters at the Staatliches Bauhaus in Weimar. His Triadic Ballet was first performed in 1922 in Stuttgart.

Schlemmer contributed significantly to the fields of wall design, painting, sculpture, print graphics, advertising and the stage workshop which he led in Weimar and Dessau.

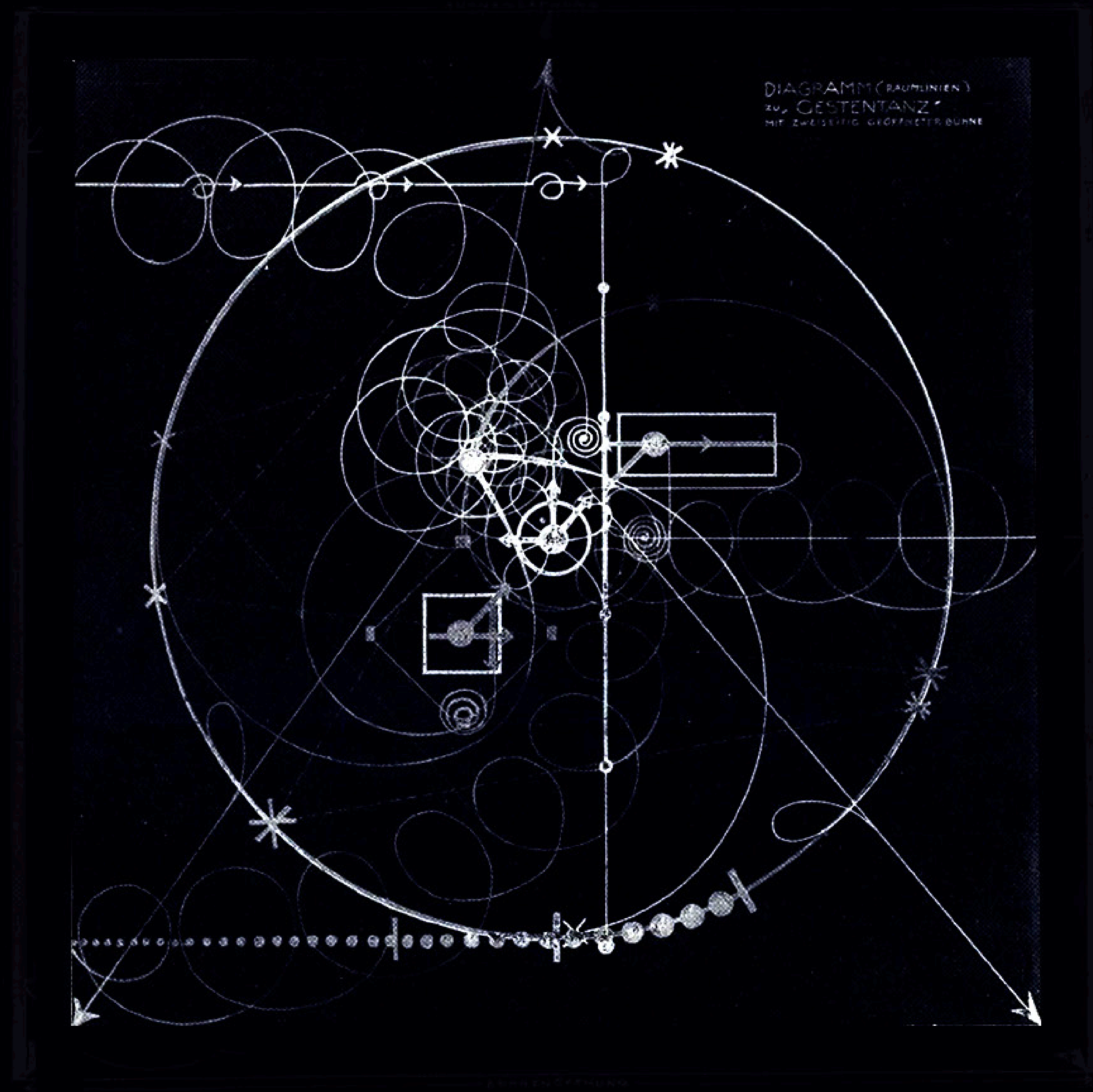
<https://www.bauhaus100.com/the-bauhaus/people/masters-and-teachers/oskar-schlemmer/>

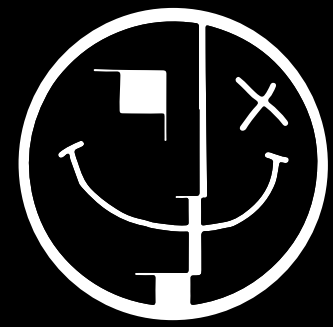


FIRST (YELLOW) SERIES / SECOND (ROSE) SERIES / THIRD (BLACK) SERIES



ABSTRACT OF THE TRIADIC BALLET





TOUCHDESIGNER WRSHHP 101

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Übung 5

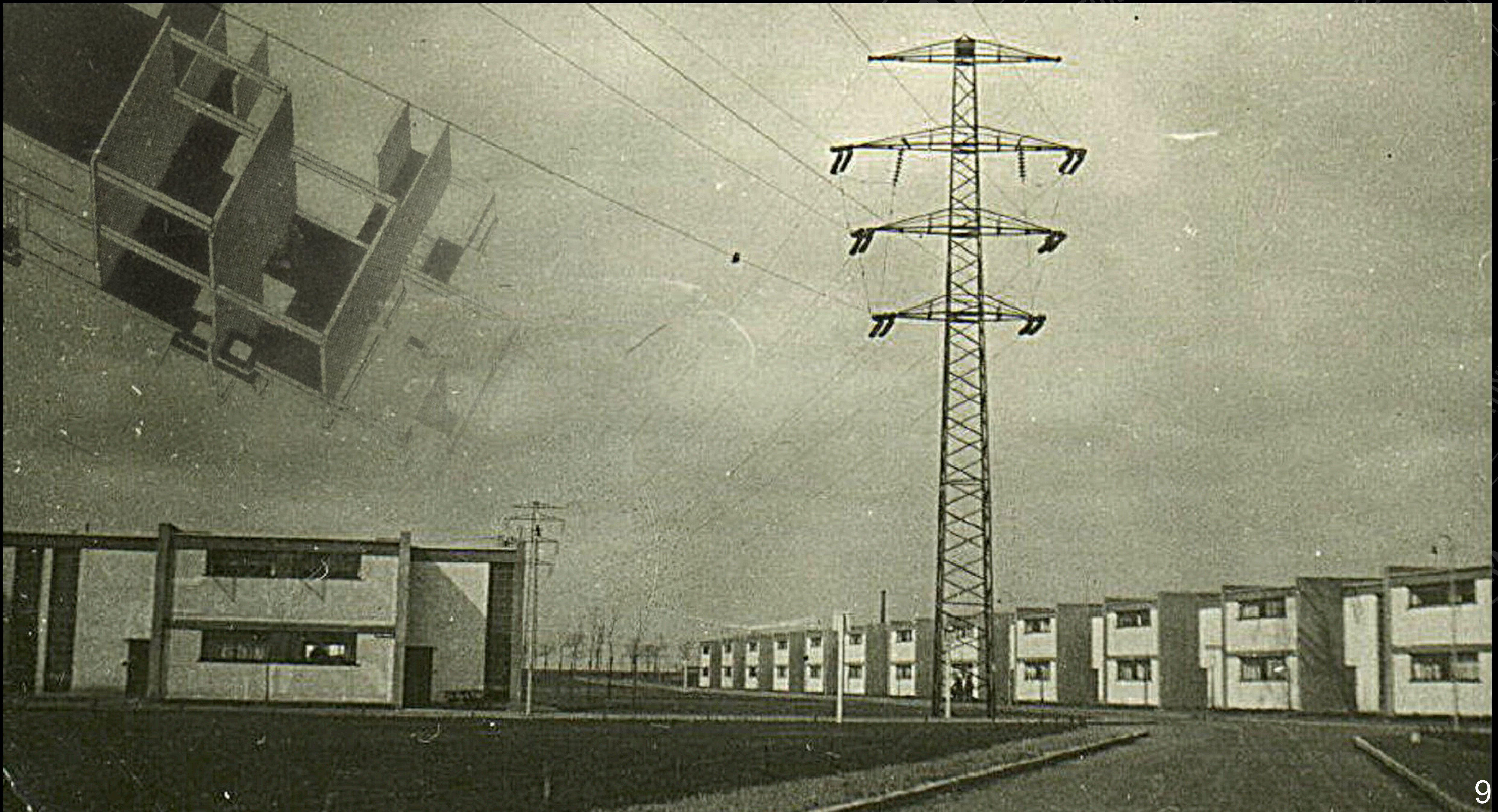
Walter Gropius

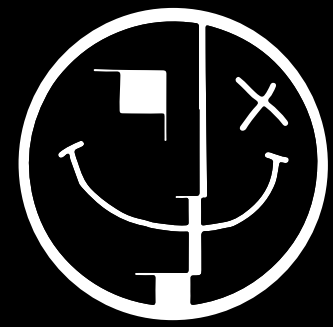
„Bauhaussiedlung Dessau-Törten“

„We want to create the purely organic building, boldly emanating its inner laws, free of untruths or ornamentation.“ In 1923, Gropius initiated a change of course at the Bauhaus with a major exhibition under the motto „art and technology – a new unity“. The school now turned towards industrial methods of production.

A famous example for this new approach is the „Bauhaussiedlung“ in Dessau that was built 1926-28.

<https://www.bauhaus100.com/the-bauhaus/people/directors/walter-gropius/>





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Übung 6

Gunta Stölzl

„Fünf Chöre“

Gunta Stölzl studied from 1919 to 1925 at the Bauhaus. Her affinity for weaving and textiles stood her in such good stead that she was placed in charge of the weaving workshop at the Bauhaus in Dessau, first as a master of works and ultimately as its head.

Starting in 1926, Anni Albers and Gunta Stölzl began to work with the Jacquard technique, in which the warp can be selectively raised and lowered using punch cards, so that patterns of any degree of complexity can be produced.

<https://www.bauhaus100.com/the-bauhaus/people/masters-and-teachers/gunta-stoelzl/>

