

TD WRSHP BEGINNERS MONTREAL

Why the Bauhaus would have loved TouchDesigner

Übung 1 - Farblichtspiel

Ludwig Hirschfeld-Mack
,Optischer Farbmischer‘

Ludwig studied at the Bauhaus from 1919-1925 and was working in the schools print workshop.

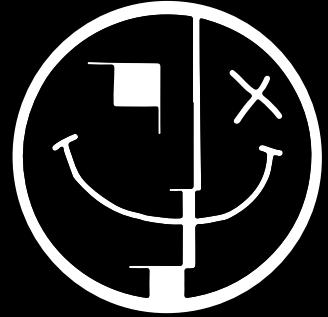
He is most know for the „Reflektorische Farblichtspiele“, which he developed with Kurt Schwerdtfeger.

They are an early example of expanded cinema that was performed live alongside the music.

Ludwig was visiting the Vorkurs of Johannes Itten, who was lecturing about color. As part of this work, Ludwig developed a set of ,Optische Farbmischer‘ that have become very popular and can be bought until today.

<https://www.bauhaus100.de/das-bauhaus/koepfe/studierende/ludwig-hirschfeld-mack/>





TD WRSHP BEGINNERS MONTREAL

Why the Bauhaus would have loved TouchDesigner

Übung 2 - Clock

Max Bill

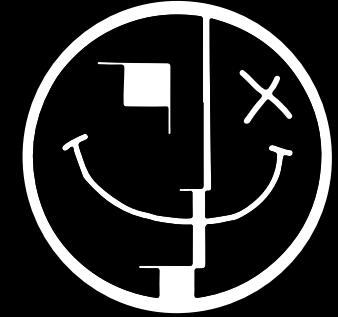
,Junghans Uhren'

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

He is however most known for the foundation of the HFG Ulm, which he built as an architekt 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/>





TD WRSHP BEGINNERS MONTREAL

Why the Bauhaus would have loved TouchDesigner

Übung 3 - Replicator

Walter Gropius

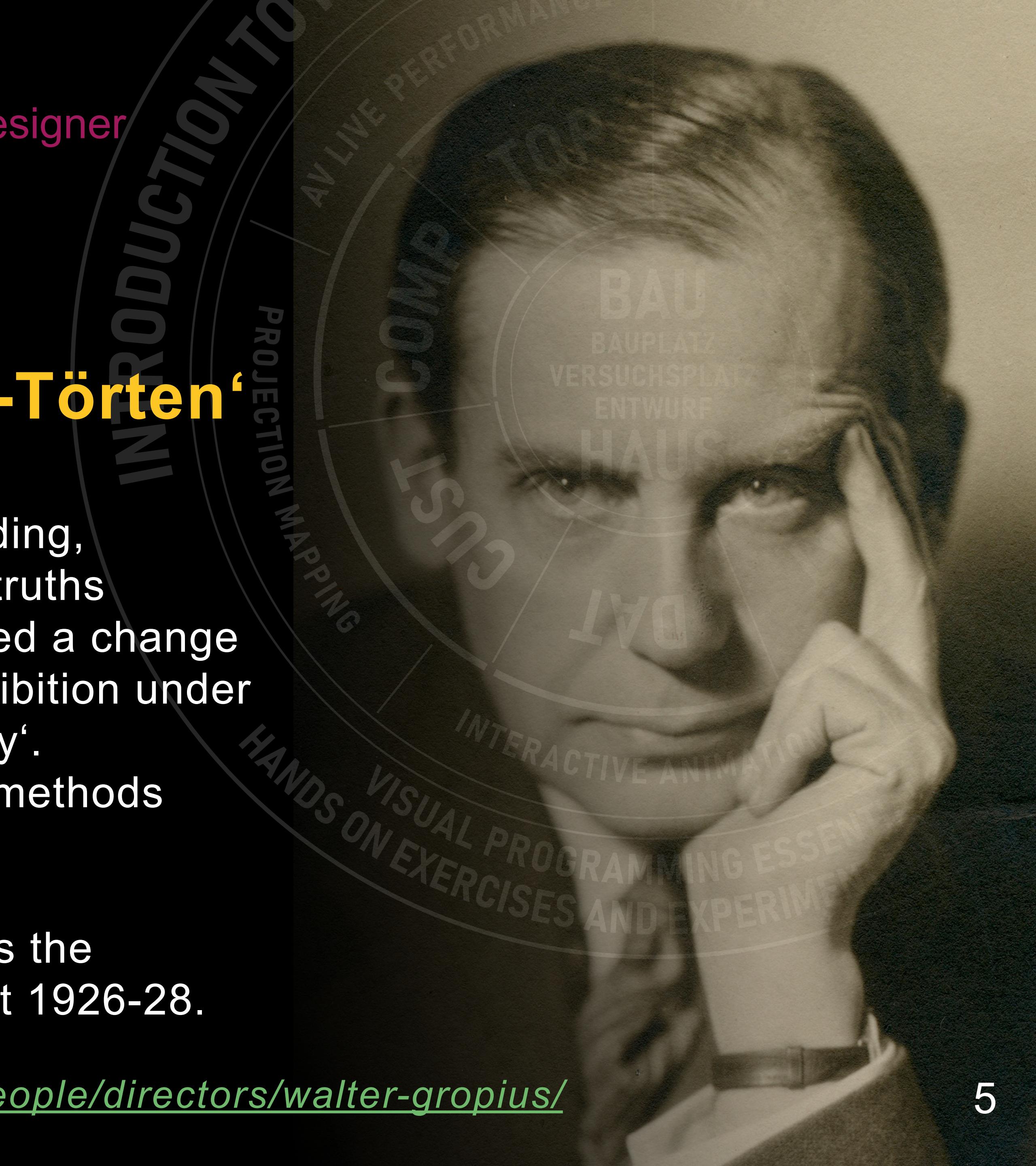
,Bauhaussiedlung Dessau-Törten'

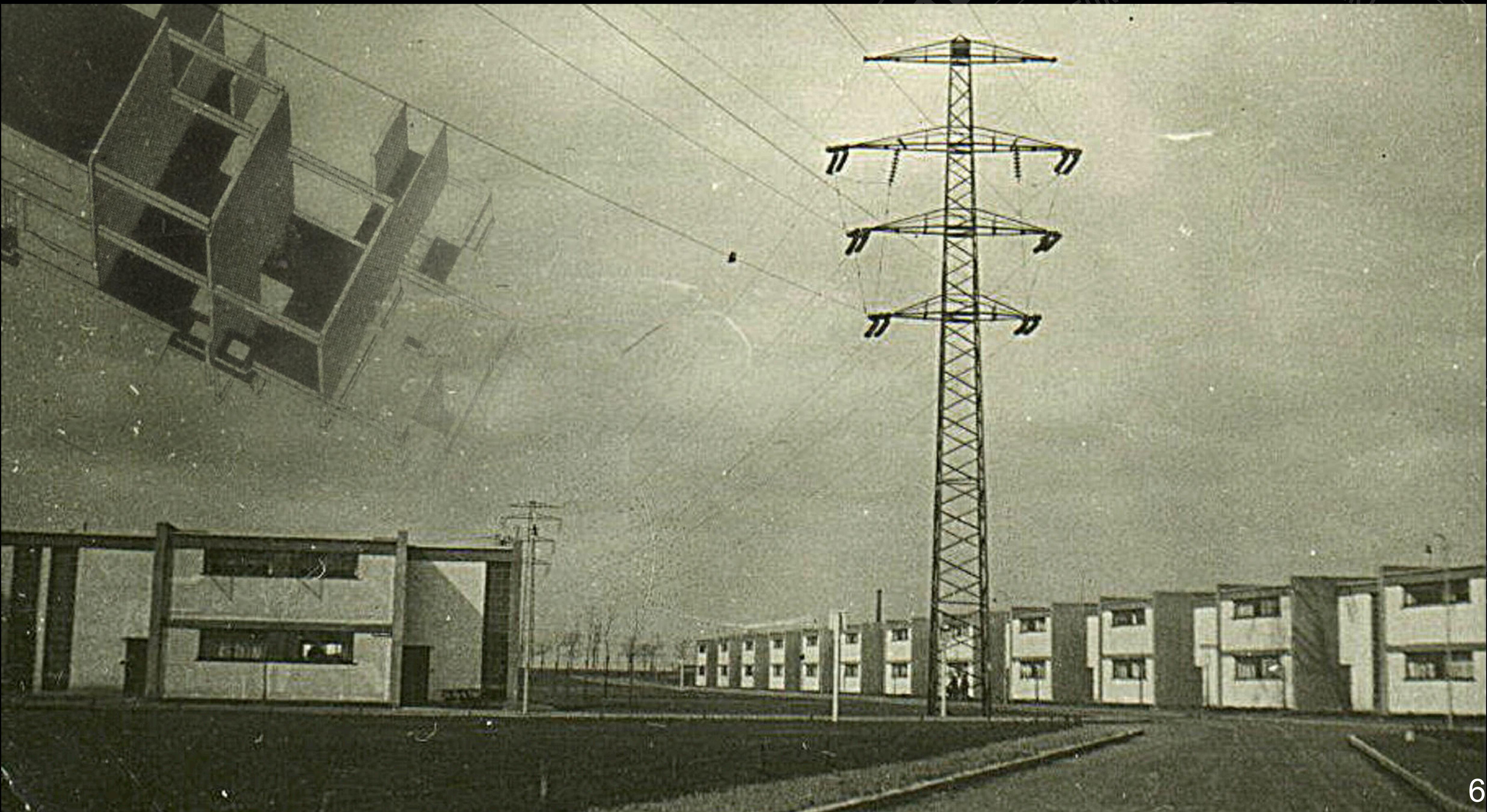
‘We want to create the purely organic building, boldly emanating its inner laws, free of untruths or ornamentation.’ In 1923, Gropius initiated a change of course at the Bauhaus with a major exhibition under the motto ,art and technology – a new unity’.

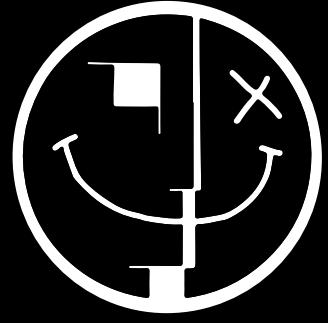
The school now turned towards industrial methods of production.

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/>







TD WRSHP BEGINNERS MONTREAL

Why the Bauhaus would have loved TouchDesigner

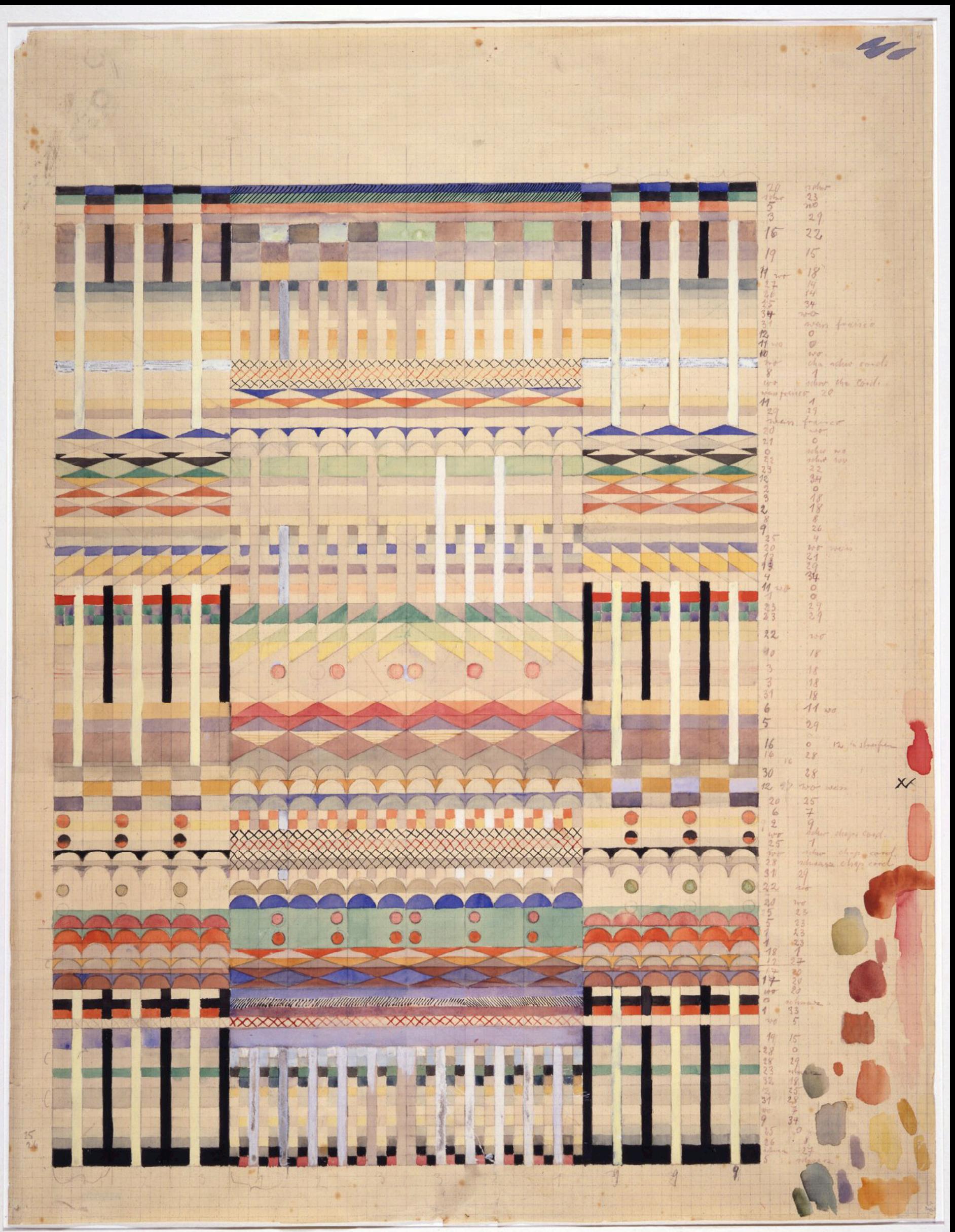
Übung 4 - LED Gunta Stölzl ,Fünf Chöre‘

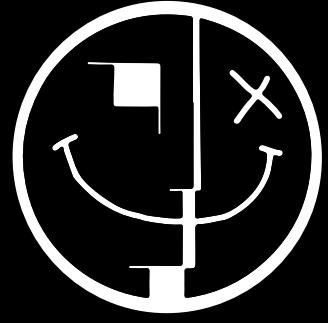
Gunta Stölzl studied from 1919 to 1925 at the Bauhaus. Her affinity for weaving and textiles stood her in such good stead that she was placed in charge of the weaving workshop at the Bauhaus in Dessau, first as a master of works and ultimately as its head.

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/>







TD WRSHP BEGINNERS MONTREAL

Why the Bauhaus would have loved TouchDesigner

Übung

Walter Gropius

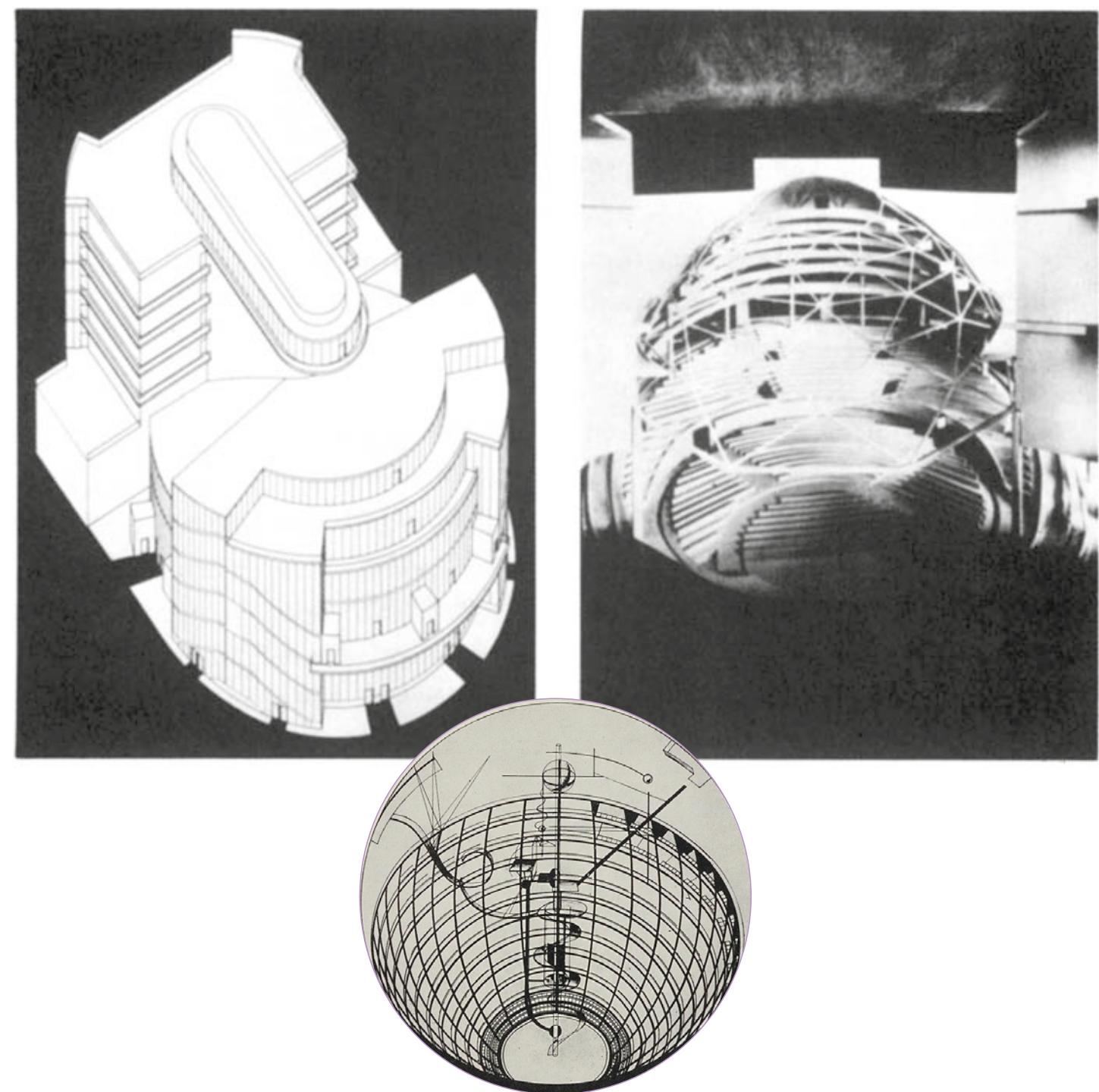
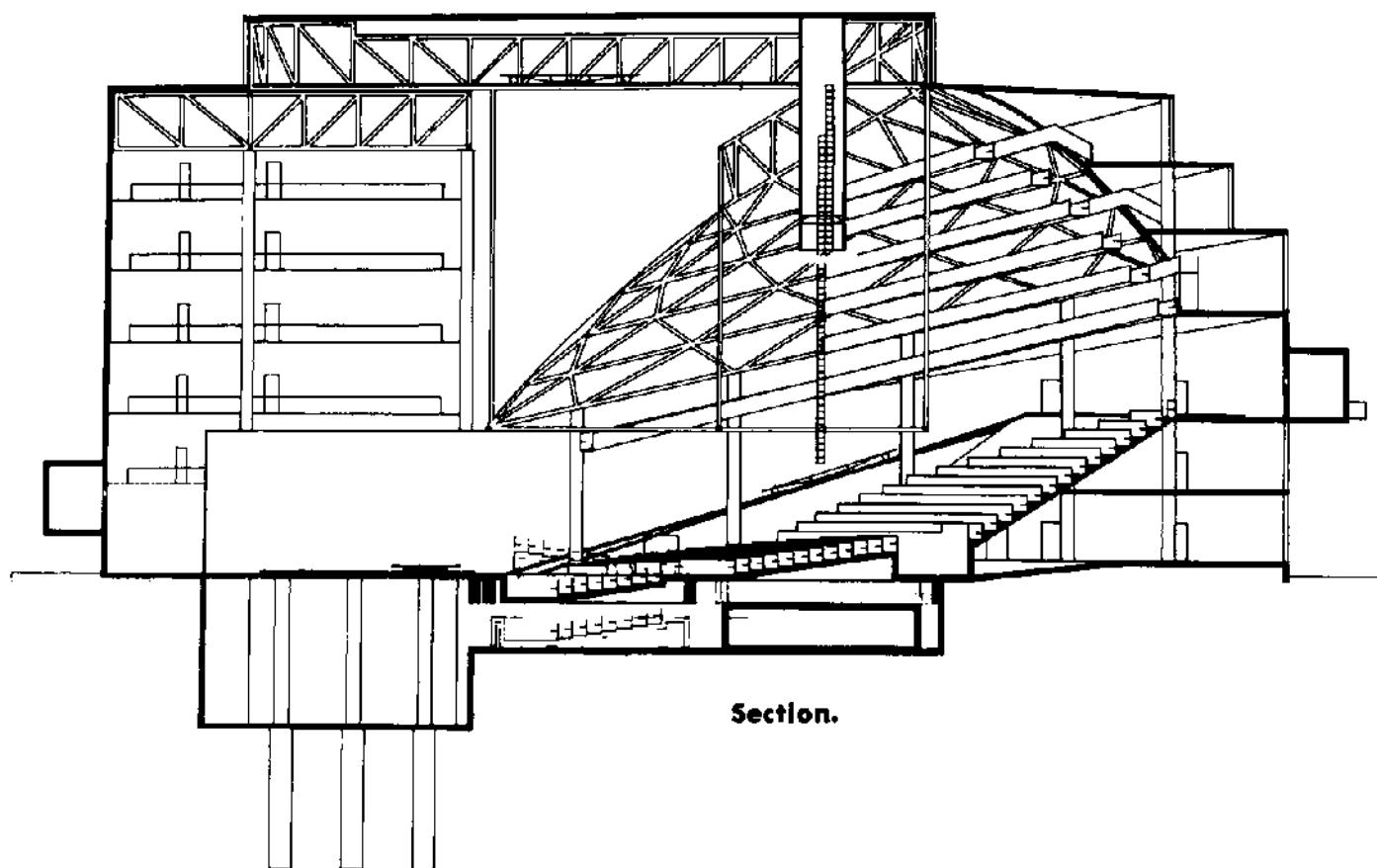
,Das synthetische Total Theater'

„The division between action and audience is overcome.
Words, lights and music no longer have a fixed place...
The place and the space for the action changes“

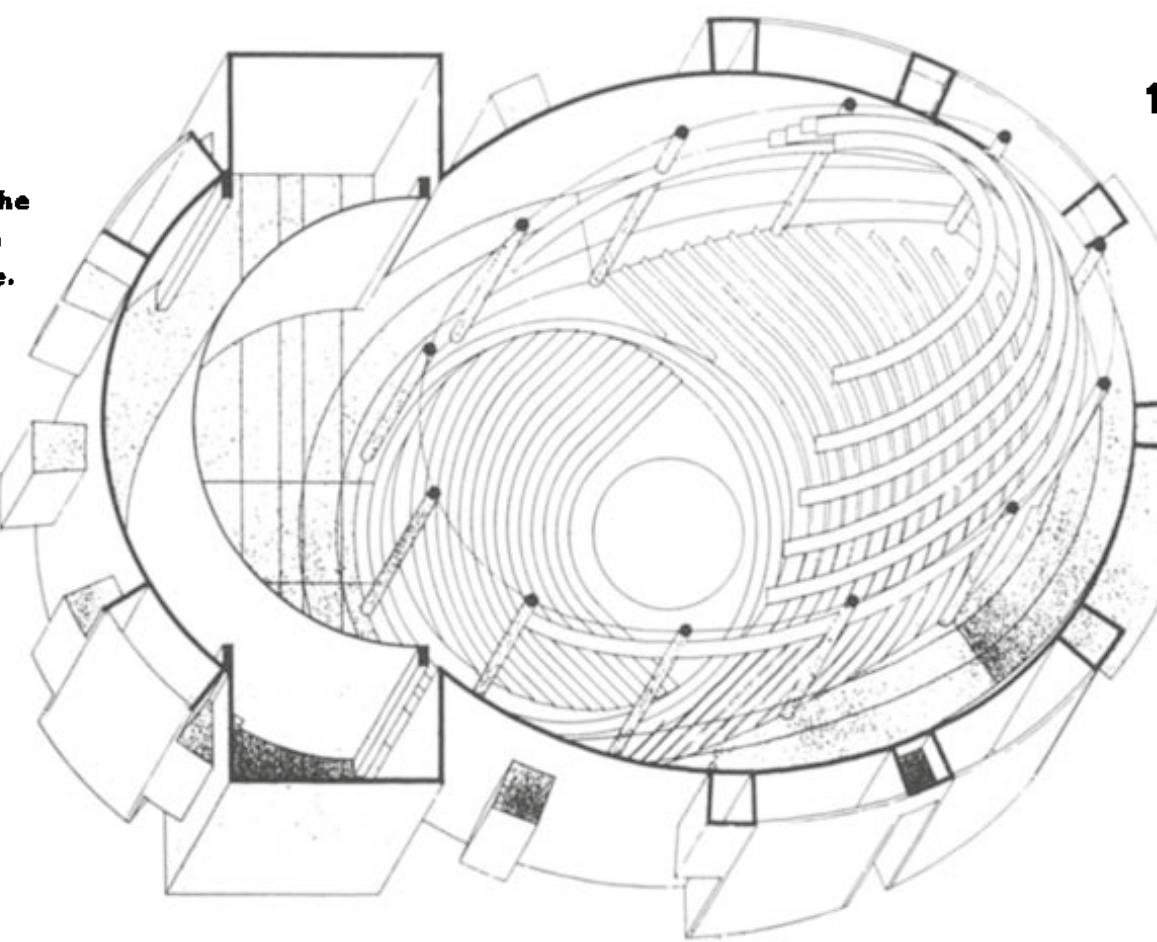
In 1926 Walter Gropius designed a new theater for Volksbühne
playwrite Erwin Piscator as a „Raummaschine“.

The stage immerses the audience. The action can happen
on parallel stages and light, sound and film projections
expand the space.

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



View into the auditorium from above.



13

PLANS AND MODEL OF THE SYNTHETIC "TOTAL THEATER," 1926

This theater provides a stage in arena form, a proscenium and a back stage, the latter divided in three parts. The 2,000 seats are disposed in the form of an amphitheater. There are no boxes. By turning the big stage platform which is solidary with part of the orchestra, the small proscenium stage is placed in the center of the theater, and the usual set can be replaced by projecting scenery on twelve screens placed between the twelve main columns supporting the structure.

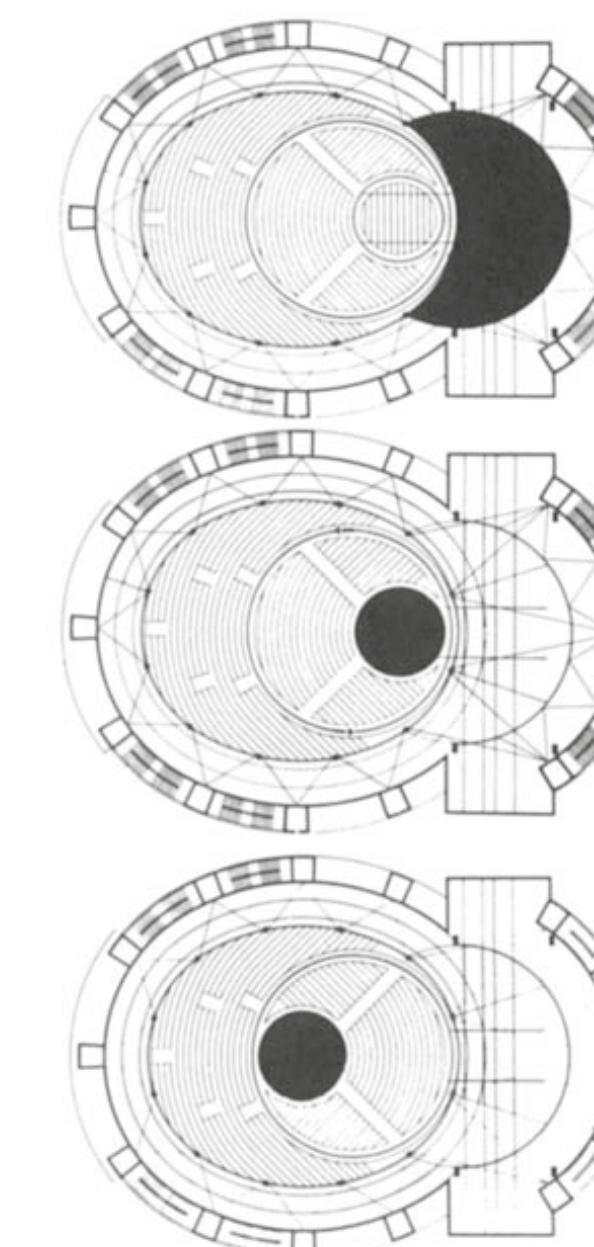
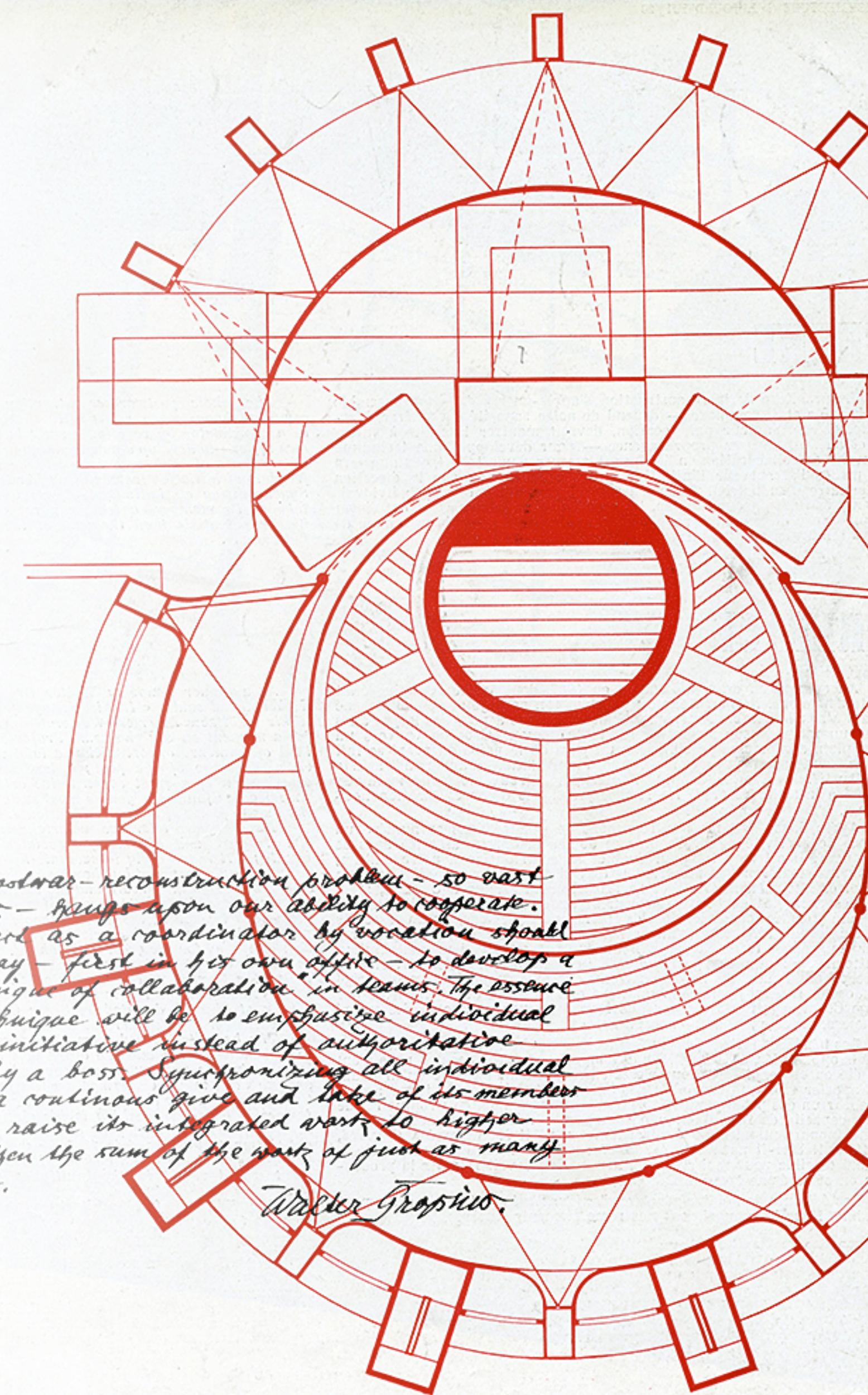
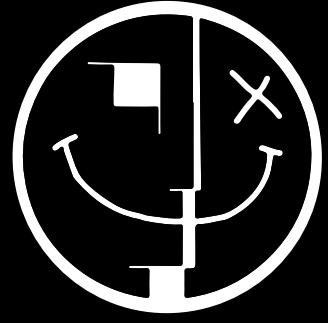


Photo Jerry Cooke Pix

The whole postwar-reconstruction problem - so vast and complex - hangs upon our ability to cooperate. The architect as a coordinator by vocation should lead the way - first in his own office - to develop a new technique of collaboration in teams. The essence of such technique will be to emphasize individual freedom of initiative instead of authoritarian direction by a boss. Synchronizing all individual efforts by a continuous give and take of its members a team can raise its integrated work to higher potentials than the sum of the work of just as many individuals.

Walter Gropius.





TD WRSHP BEGINNERS MONTREAL

Why the Bauhaus would have loved TouchDesigner

Übung

Oskar Schlemmer

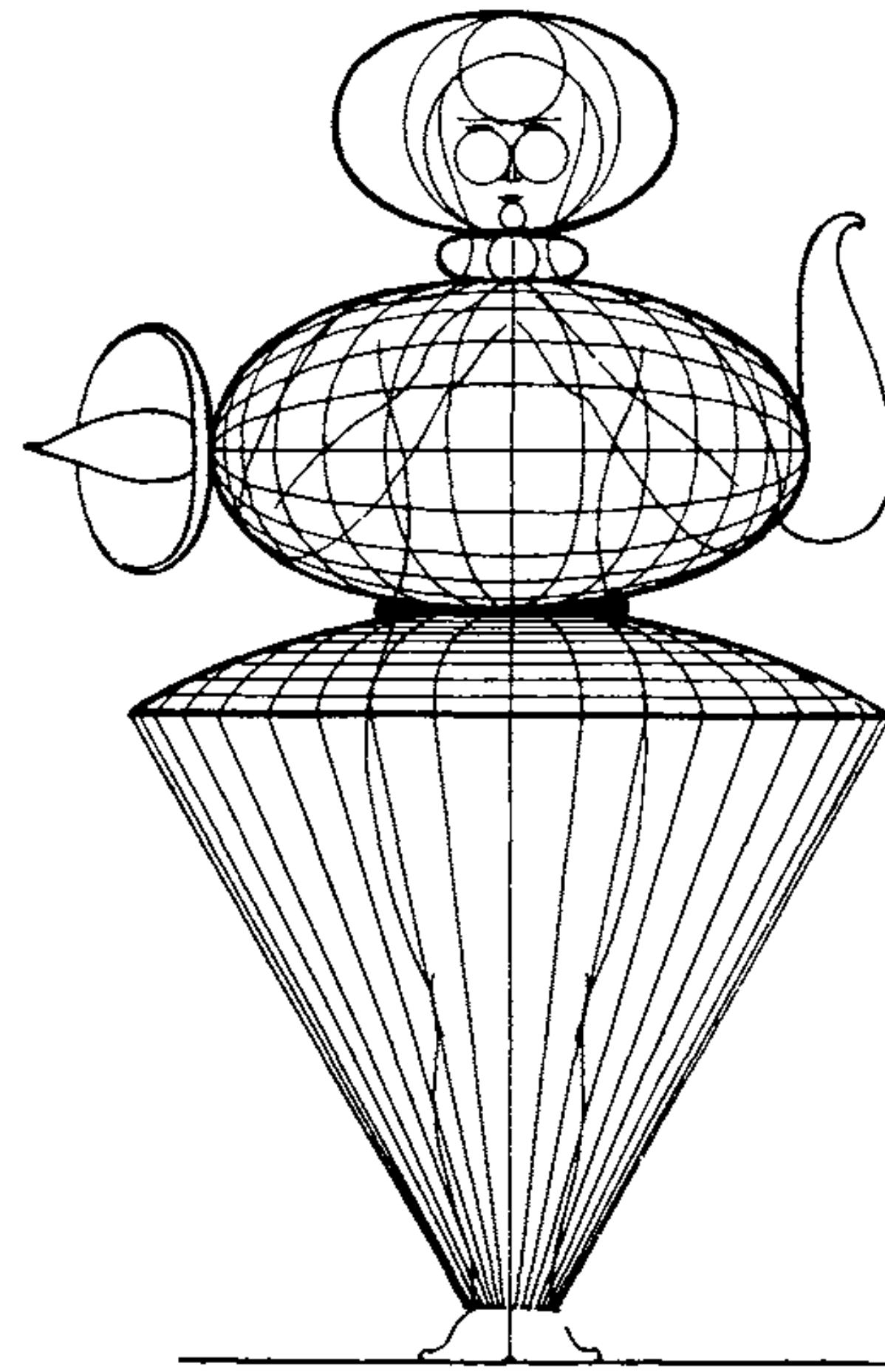
,Triadisches Ballett'

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.

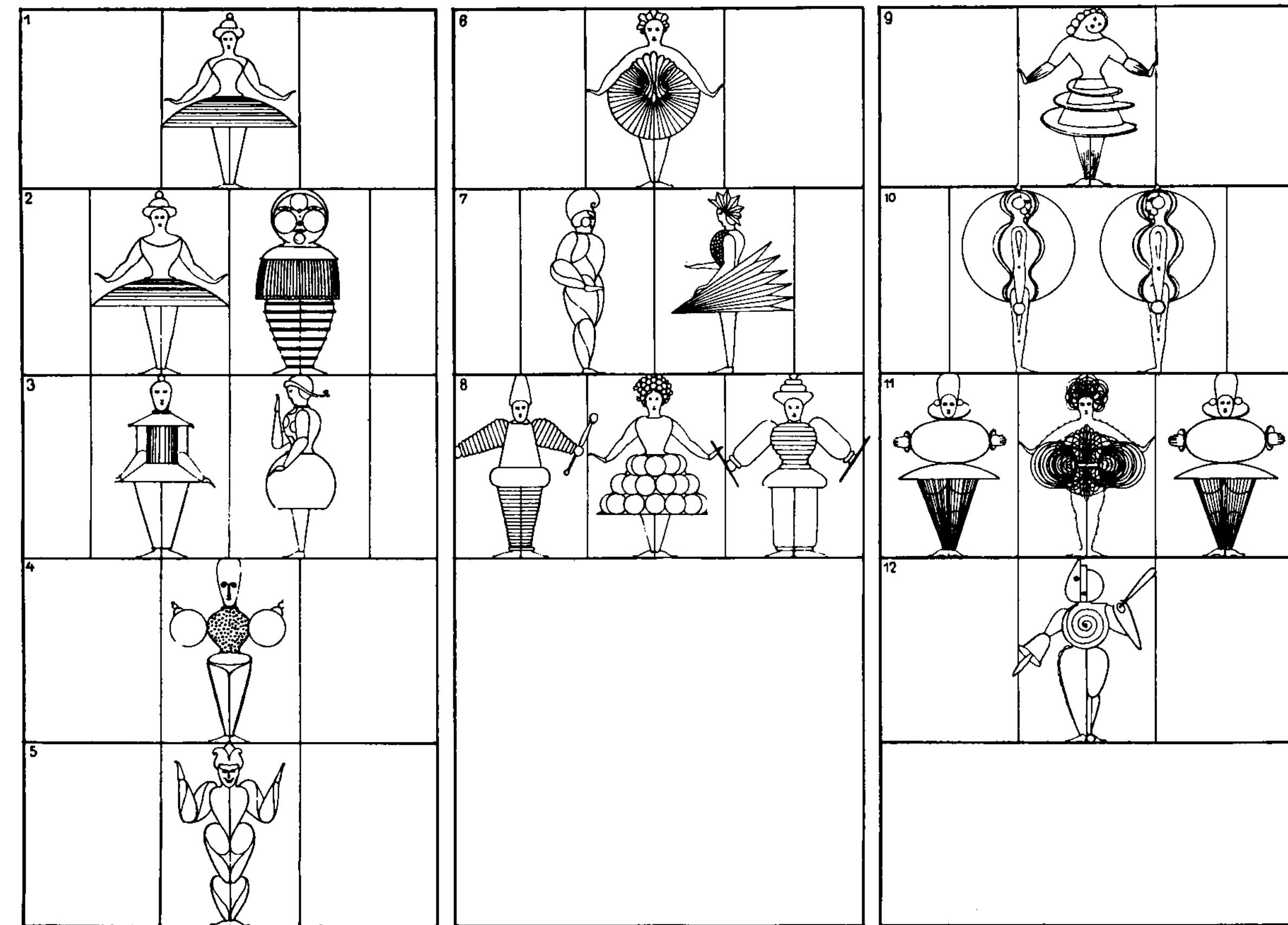
Schlemmer contributed significantly to the fields of wall design, painting, sculpture, print graphics, advertising and the stage workshop which he led in Weimar and Dessau.

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

27

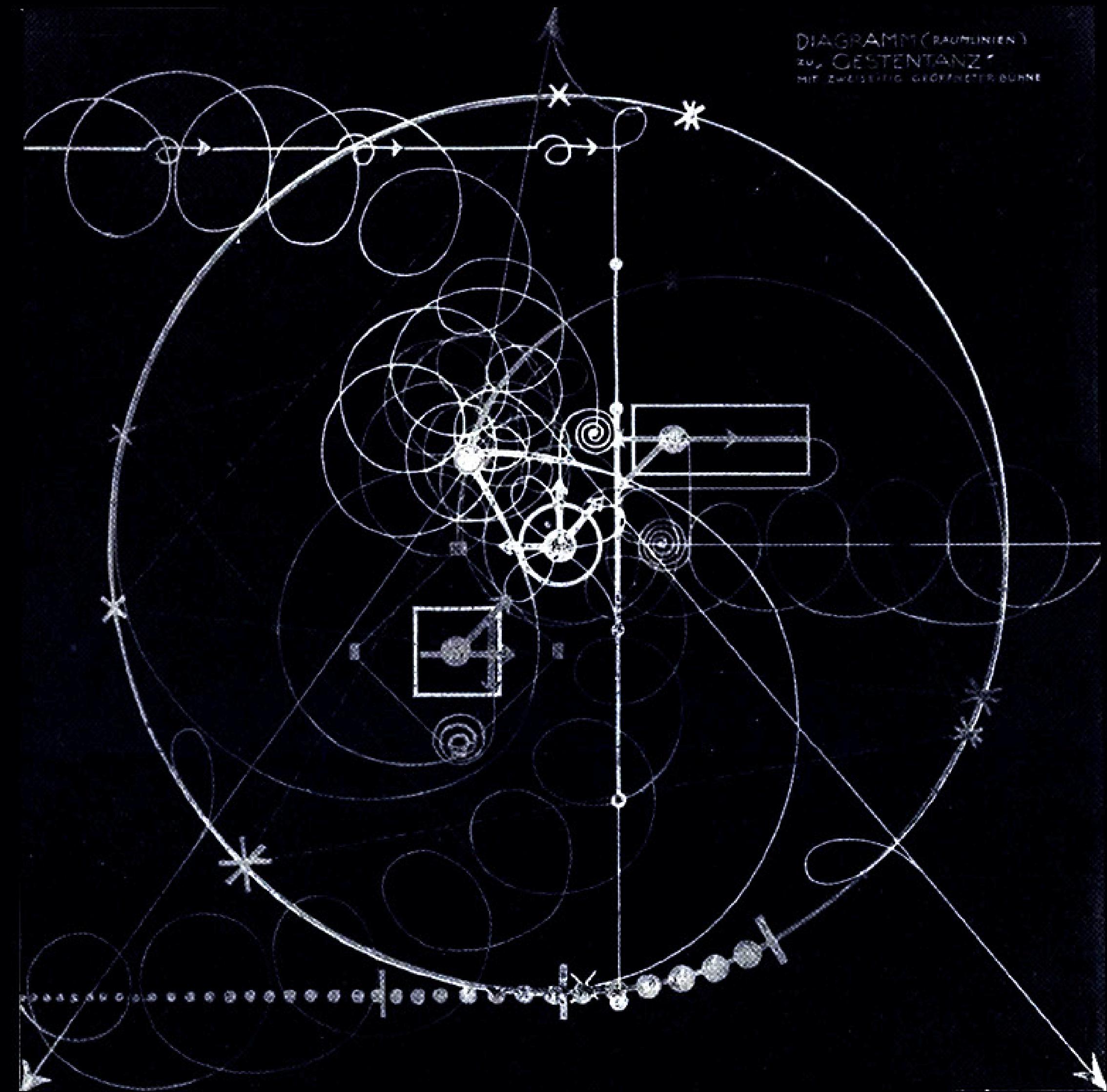


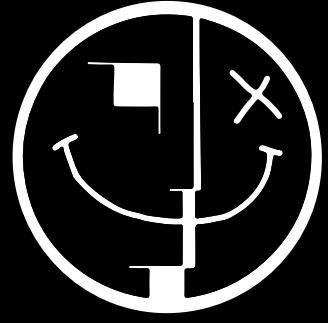
FIRST (YELLOW) SERIES / SECOND (ROSE) SERIES / THIRD (BLACK) SERIES



A B S T R A C T O F T H E T R I A D I C B A L L E T

28





TD WRSHP BEGINNERS MONTREAL

Why the Bauhaus would have loved TouchDesigner

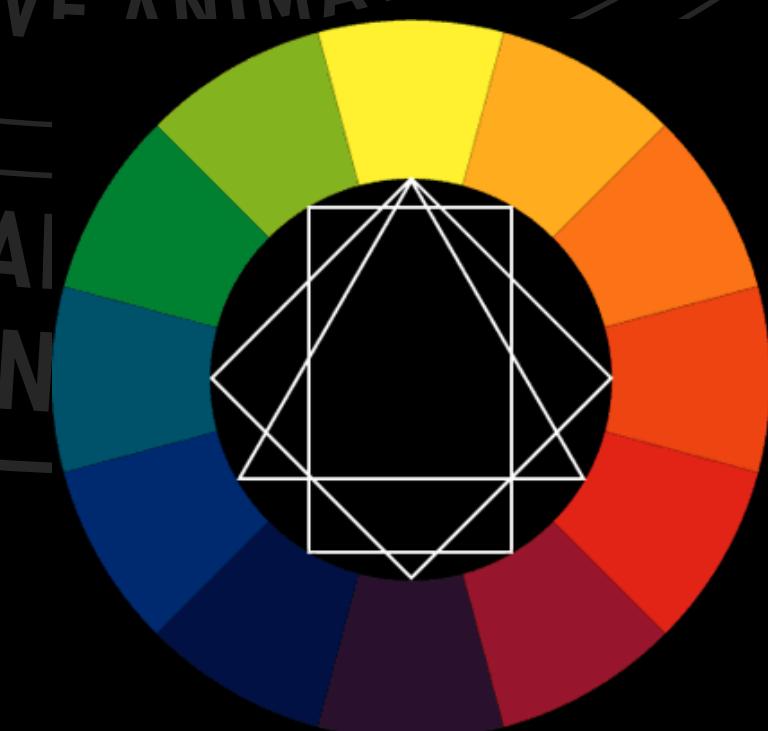
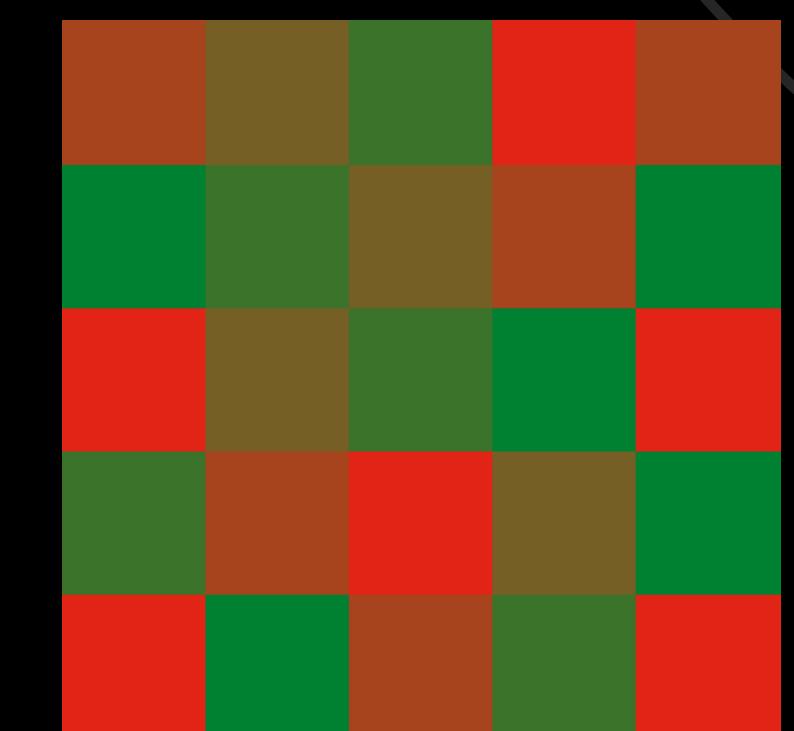
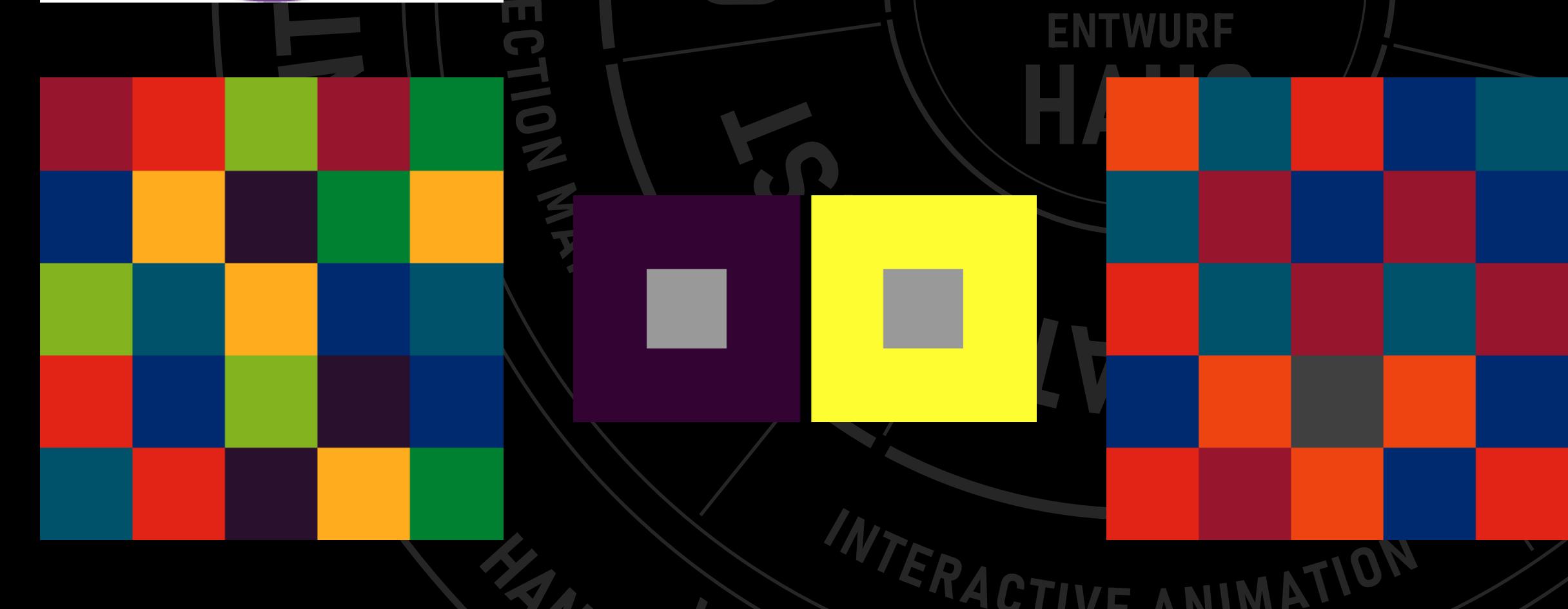
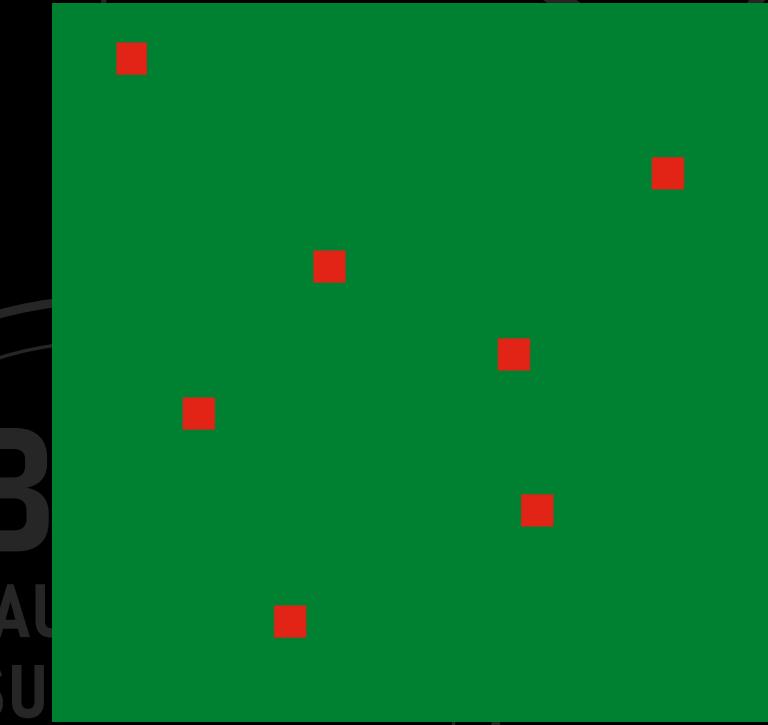
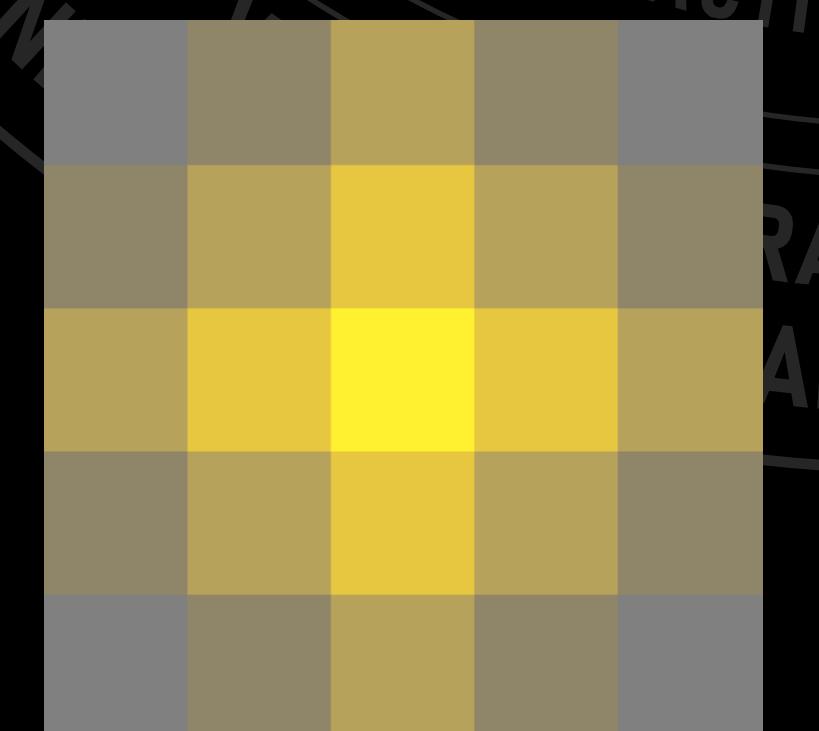
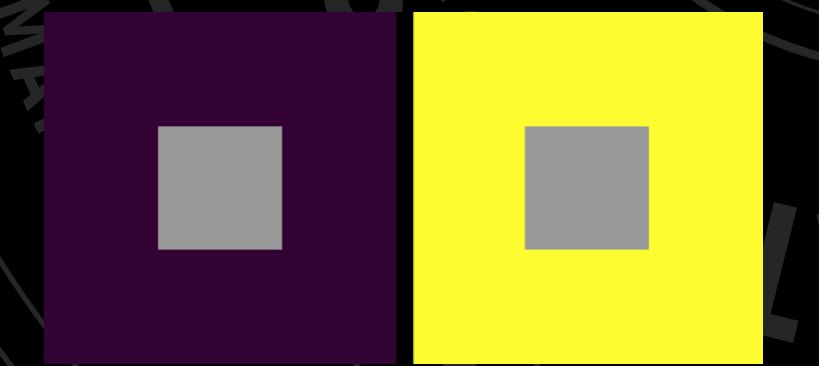
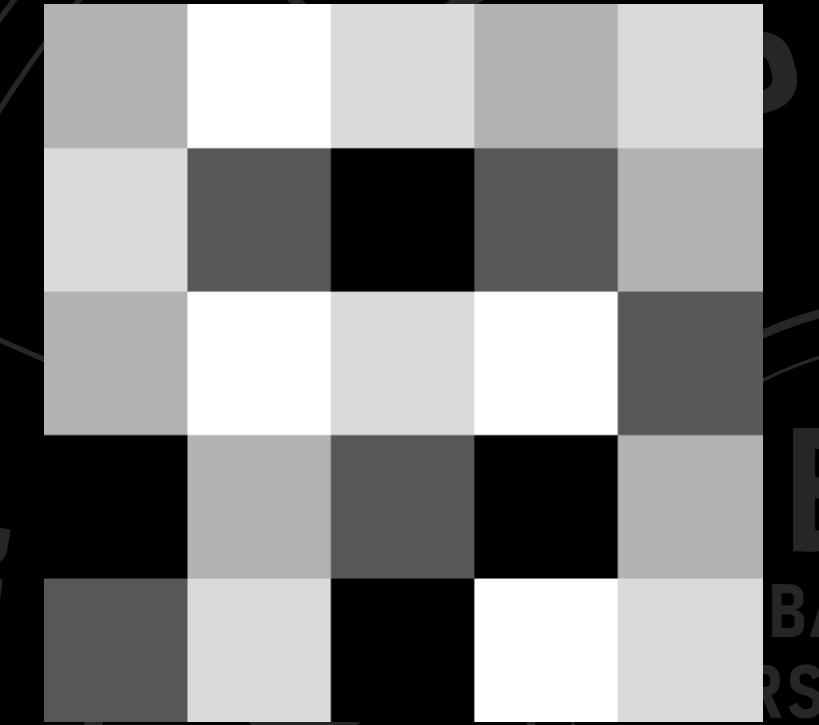
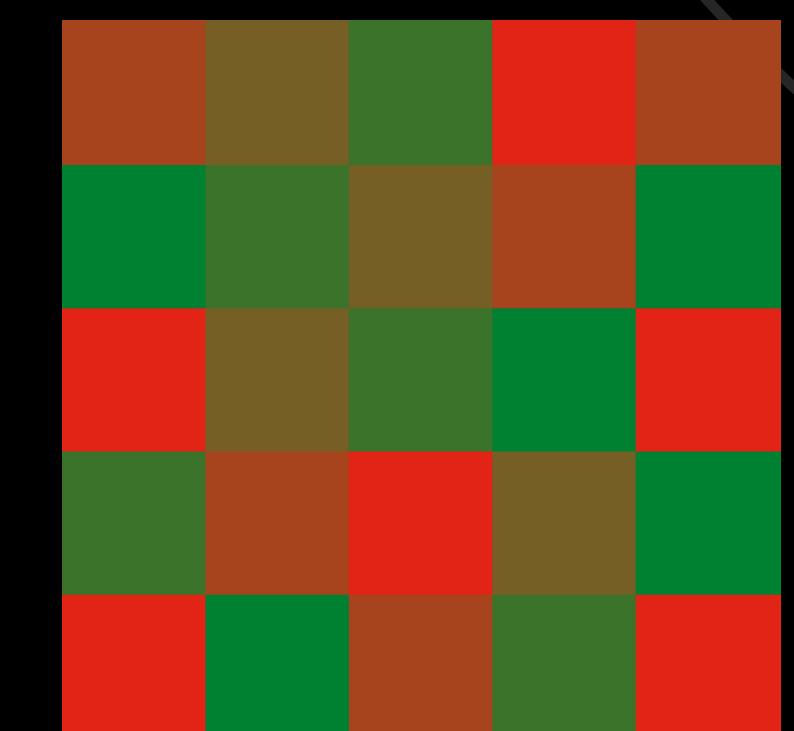
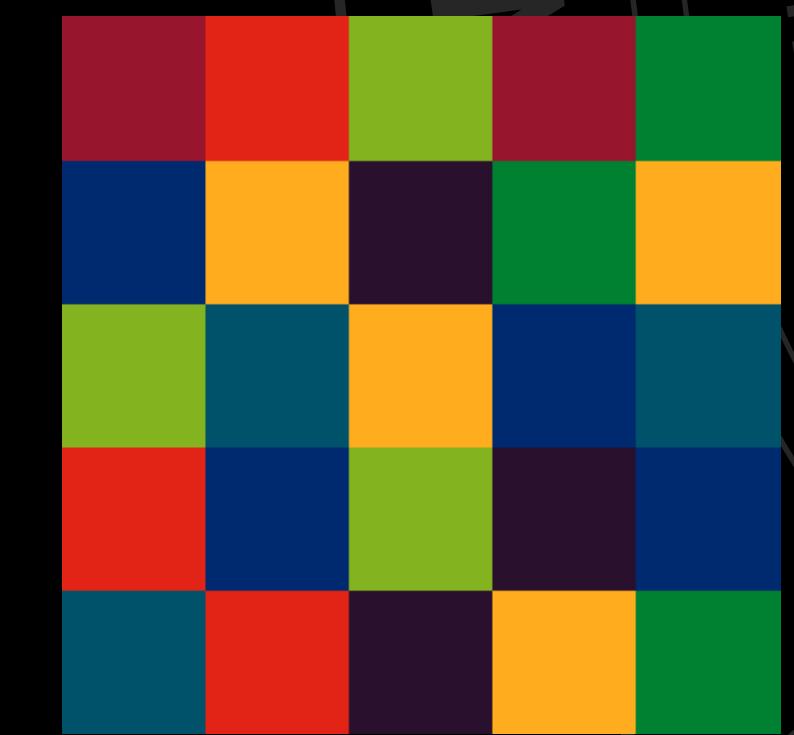
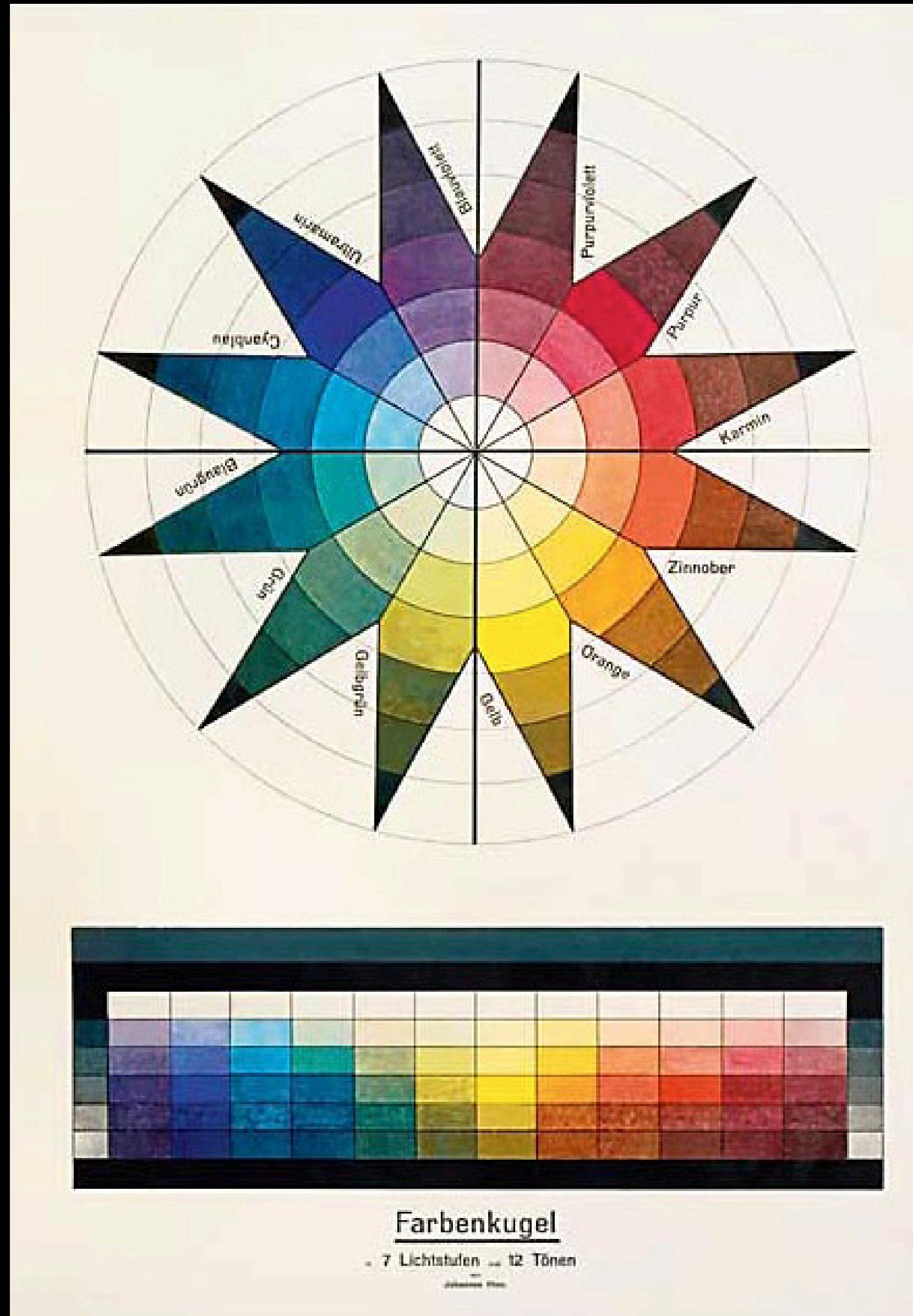
Übung

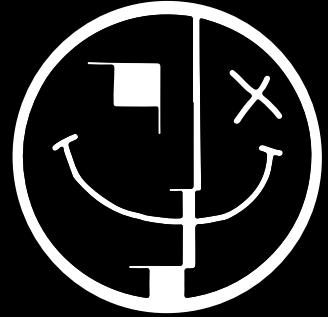
Johannes Itten ,Farbkreis'

Itten developed the celebrated Bauhaus preliminary course and was a major influence during the early years. A strict vegetarian and follower of the Mazdaznan cult, he incorporated the more esoteric, romantic fork of Bauhaus.

From 1919 to 1923 he was a Bauhaus master and deputy director of the school. He continued to be an influential art teacher after he left the Bauhaus and is best known for his color theory.

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





TD WRSHP BEGINNERS MONTREAL

Why the Bauhaus would have loved TouchDesigner

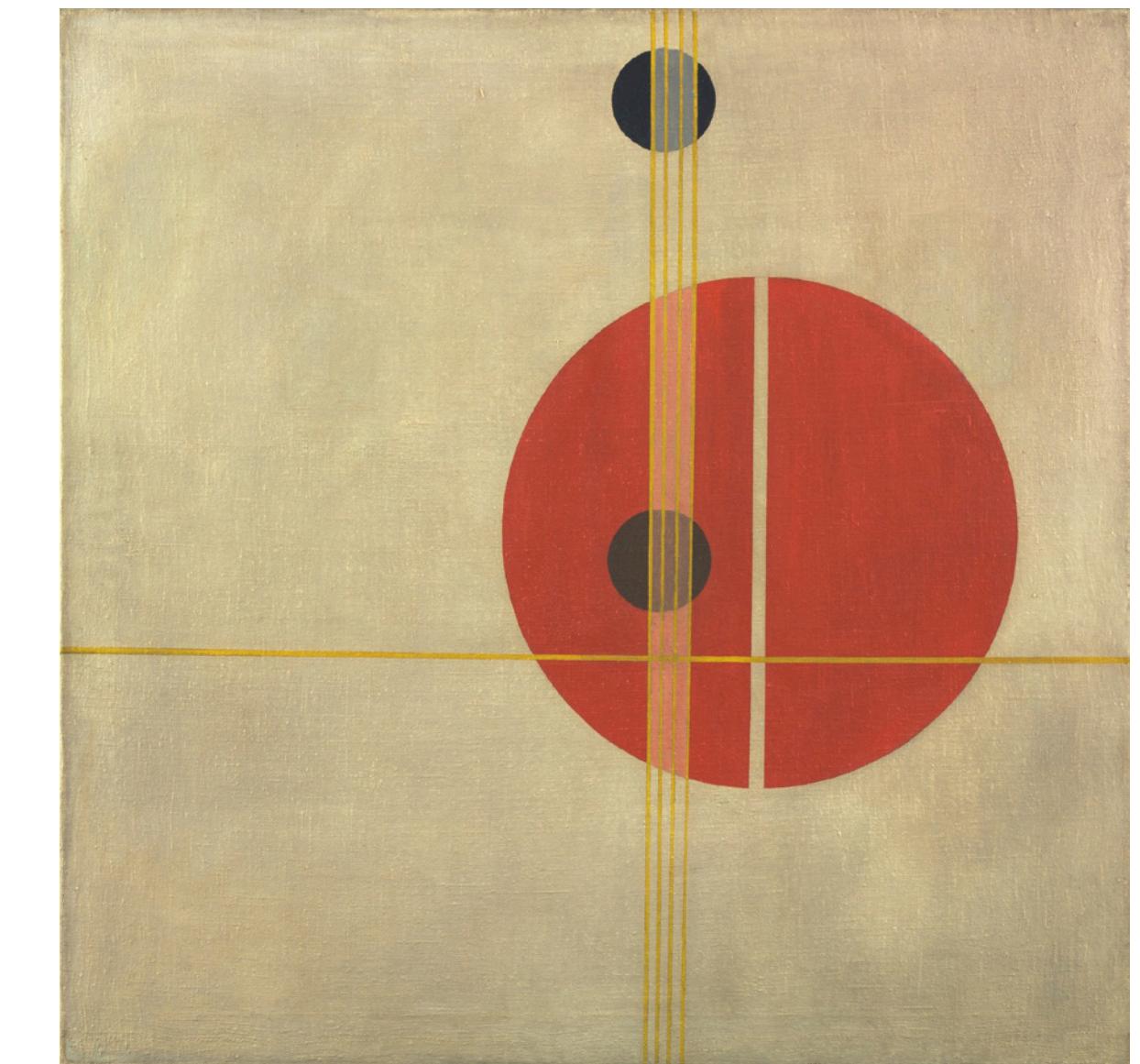
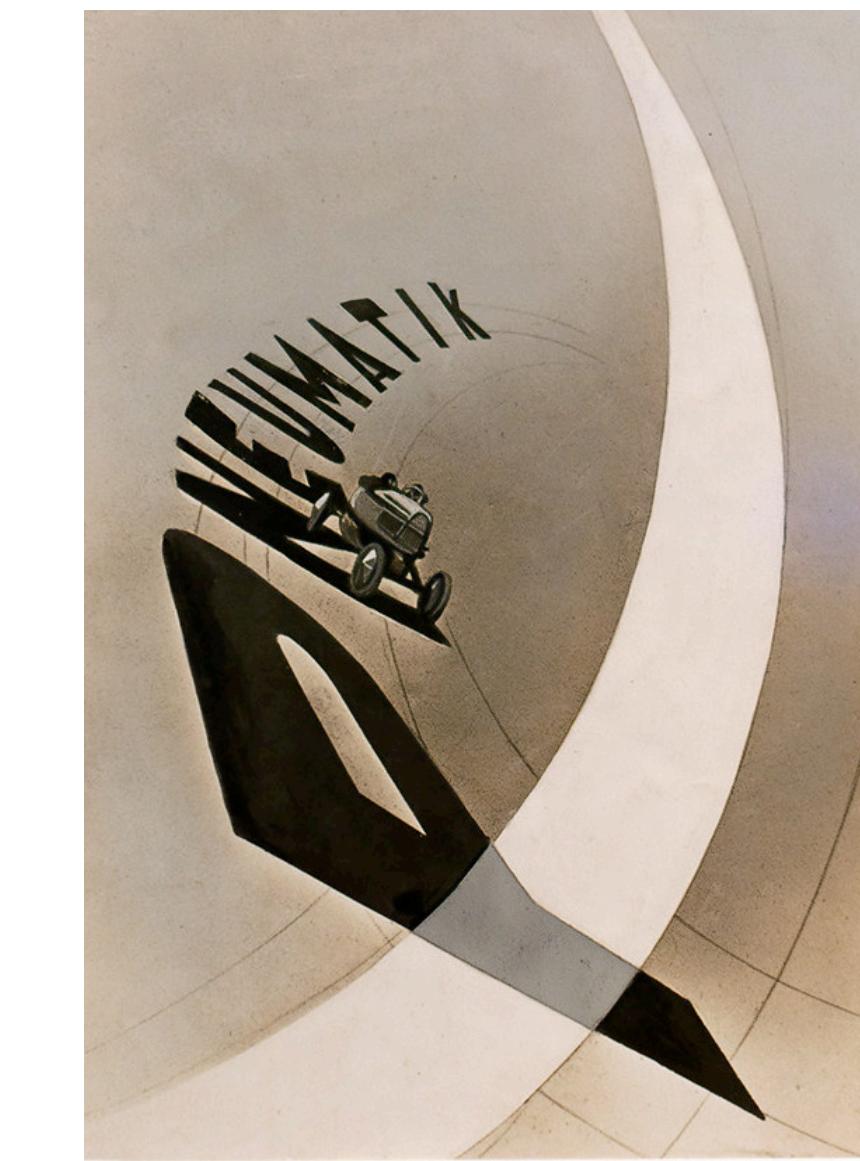
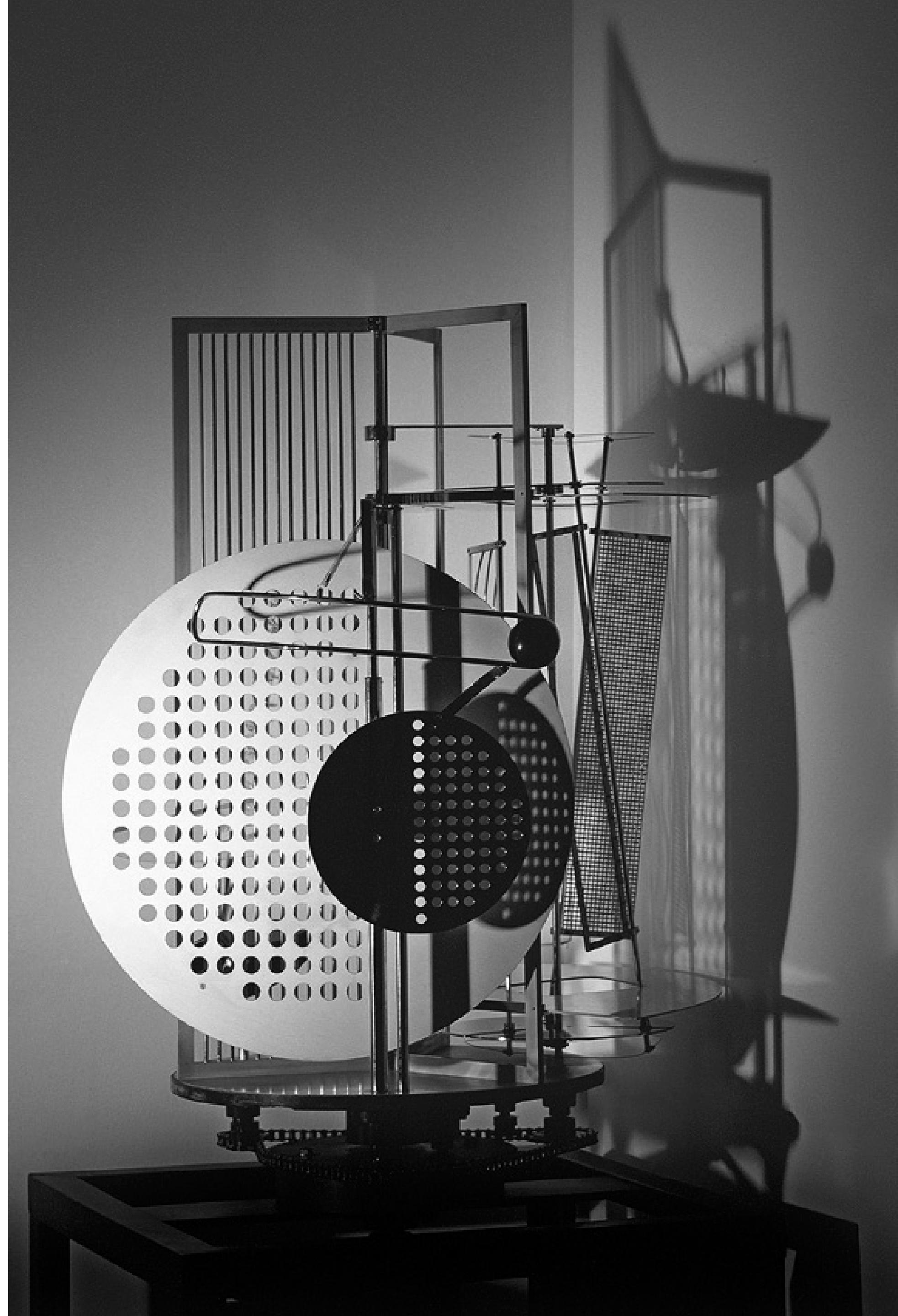
Übung 9

László Moholy-Nagy Licht-Raum-Modulator

In 1922 László participated in the first Constructivist congress in Weimar. In March 1923, Walter Gropius appointed him as a master at the Bauhaus. His work centred on typographic design and experimental film.

From 1923 to 1928, Moholy-Nagy was the director of the preliminary course and head of the metal workshop.





5411

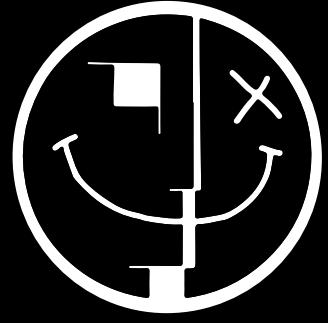
JENAer GLASGESCHIRR

mit flach abgeschliffenem Boden
für die elektrische Küche,
geeignet für die elektrischen Heizplatten
Wärmeausnutzung gewährleistet

SCHOTT & GEN
Durax
JENAer GLAS

Ein willkommenes Gerät für jeden Haushalt ist auch der Milch- und Wassertopf aus JENAer GLAS. In ihm lässt sich außer auf der elektrischen Herdplatte auch mit dem elektrischen Tauchsieder kochen und jedes Getränk zubereiten.

Unsere reichhaltige neue Preisliste steht auf Wunsch gern zur Verfügung.



TD WRSHP BEGINNERS MONTREAL

Why the Bauhaus would have loved TouchDesigner

Übung

Alma Siedhoff-Buscher ,Kleines Schiffbauspiel‘

Alma studied at the Bauhaus from 1922-1927 and was working in the schools weaving and wood workshops. She was designing childrens toys, furniture and paper crafts. After she married a fellow ,Bauhäusler‘ she left the Bauhaus. She was killed in 1044 in a bomb attack in Frankfurt.

Since 1977 re-editions of her work are being sold in Museum shops.

<https://www.bauhaus100.de/das-bauhaus/koepfe/studierende/alma-siedhoff-buscher/>

