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The Bauhaus as a school and a artistic movement realized and expanded the meaning of the Gesamtkunstwerk ideal. Bauhaus is a combination of two German words "Bau" meaning construction and "Haus" meaning house; together they make up the name of this new German design school in 1919. "Gesamtkunstwerk" translated into English nearly means collective artwork. The concept of the Gesamtkunstwerk was an ideal form of art championed by, opera composer, Richard Wagner in the mid-nineteenth century. As an artist he strived to improve his art and create a masterpiece, like-minded of his other contemporaries for example Balzac's novel *The Unknown Masterpiece*, but as a composer recognized the limitations of different art forms registering different human senses. Music lends itself to the auditory senses, illustration to visual senses, and so on. This division of artistic representation presented limitations to improving on the field of art as a whole. Thus Wagner concludes that the "Artistic Man can only fully content himself by uniting every branch of art into The Common Artwork [Gesamtkunstwerk]: in every segregation of his artistic faculties [man] is unfree, not fully that which he has power to be; whereas in the common Artwork he is free, and fully that which he has power to be." This means, that to overcome this artistic limitation, essentially to become free, art must transcend divisive barriers, namely the different branches of art which cater to different human senses.

This is achieved by merging "segregated" fields into a unified field. The Bauhaus school embodies this philosophy precisely in the following century by merging and combining all forms of art enabled by modern technological advancement. As the founder and architect, Walter Gropius, in 1919 outlines in his mission statement: "Let us create a new guild of craftsmen without the class-distinctions that raise an arrogant barrier between craftsmen and artists ... the new building of the future ... will combine architecture, sculpture, and painting in a single form, and will [be] the crystal in symbol of a new and coming faith", His statement highly reflects the Gesamtkunstwerk ideology of "uniting every branch of art into The Common Artwork" particularly saying "will combine architecture, sculpture, and painting in a single form". The

Bauhaus takes this all encompassing idea even further, expanding the role of art into the modern world. Influenced perhaps by the The futurist and Dadaist movement which implemented modern technological engineering represented in art, the Bauhaus does the reverse by applying artistic form to engineering. It then pushes to merge the human and modern mechanical form and perhaps question the boundaries of gender. All of this stems from the modus operandi of fusion and unity to eliminate limiting divisions.

The architecture of the Bauhaus school itself embodies its ideals by combining the structural feat of engineering, glass curtain design modeled after the modern factory workplace, with school campus layout. Plus it connects nearly all academic departments in one building. On the smaller scale Bauhaus facilitated classic projects such as Marcel Breuer's *Tubular Steel Chair* exemplary of potential modern aesthetic integrated in human home, just as The Bauhaus school building does on the larger scale. This too demonstrates the Gesamtkunstwerk ideal implementing art at every level and scale, "from the spoon to the city" as Italian architect Ernesto Rogers considers it. The chair is simple and sleek using the bare essential design and materials for a chair made possible by efficient tensile strength of modern steel combined with iron thread fabric. The seat places the person in a reclined relaxed position while still incorporating precise geometric right angle bends at the hips and the knees. This also serves to bridge the gap between human form and modern manufactured products. Oskar Schlemmer displays the piece with a woman wearing a theatre mask, which acts to degender the figure to overcome artistic boundaries like the gender neutral themes of unity in his choreographed theatre performances.

The Bauhaus realizes the Gesamtkunstwerk ideal in the modern era. The school, particularly teacher Gunta Stolz, promotes unity that "Artistic and technical education should work together; neither the one nor the other may take precedence, for a thing is only good if all its qualities harmonize". The connection between the Gesamtkunstwerk and Bauhaus ideology have both considered art to transcend the physical limitation itself. Martin Heidegger in 1936 claims Gesamtkunstwerk is "beyond such sheer quantitative unification, the artwork should be a celebration of the community: the religion" while Gropius calls the Bauhaus movement "a new and coming faith". The Bauhaus revitalized the Gesamtkunstwerk aspiration to achieve a higher form of art and expanded its application to the modern world.