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Introduction: The Bauhaus Centennial and Design History

Abstract

The Bauhaus is possibly the most famous school of art, design and architecture of the first half of the twentieth century. It holds an enduring reputation as one of the most influential sources for the origins of modern design. In response to the centenary of its foundation in 1919, this special issue offers critical perspectives on the school's reputation from a range of international scholars. The Introduction reviews selected events and publications planned to coincide with the Bauhaus 100 anniversary year in order to place them in relation to broader developments within design history. The four articles consider how the identities, reputation and legacies of the Bauhaus were constructed, both at the time of its existence and in the years following its closure. As a further record of the impact of this centenary, we include a Selected Bibliography drawn from the international attention given to the Bauhaus in its anniversary year, as well as Book Reviews devoted to some of the most significant publications from 2019.

Keywords: Bauhaus historiography-gender-decentring design history-design education-museum studies-global design history-material culture studies.

Introduction

The idea for this special issue of the *Journal of Design History* grew from the panel dedicated to the Bauhaus that was convened as part of the Design History Society annual conference *The Cost of Design*, held at the University of Northumbria in Newcastle, UK in September 2019.¹ The panel marked the first collaboration between the Design History Society (DHS) and the Gesellschaft für Designgeschichte (GfDg), the German Design History Association. The conference coincided with the anniversary year to mark hundred years since the foundation of the Bauhaus in April 1919, whose staff, students, teachings and works remain such a touchstone for many art, architectural and design histories of the twentieth and twenty-first centuries. The three articles in this volume stem from the conference and they present scholarship that sheds new light on the school's identity, reputation and legacies.

Moving forward from the conference itself, plans for this issue provided an opportune moment to take stock of Bauhaus studies, to consider how and where they are active within the field of design history, and to ask which, among these, break new ground. As might be expected, the anniversary year prompted a proliferation of new work that appeared before, during and following 2019, in the form of conferences, publications, exhibitions and widespread media attention. In order to capture the full extent of the impact of Bauhaus 100, the anniversary's context, main actors and events are the subject of this Introduction. The decision

was made to dedicate the Book Review section entirely to Bauhaus literature published to coincide with the anniversary. Two review essays and three shorter reviews are arranged thematically to identify areas that attracted new thinking or offered important approaches and models of interpretation. Finally, in recognition of the substantial number of new publications beyond the titles considered in these reviews, we also include a Selected Bibliography of more than 300 works.

As readers of the *Journal of Design History* will be aware, the Bauhaus continues to hold an important place in the history of art, design and architecture, even if some would add that this is overstated or disproportionate taking account of the school's short life. The early histories presented the school as a canonical institution for its place in the formation of architectural and design modernism with the familiar associations with functionalism, rationality and aesthetic order. This began with Walter Gropius, the first director's own writings.² It continued when selected Bauhaus buildings were among those chosen by Henry-Russell Hitchcock and Philip Johnson for the 1932 exhibition and accompanying publication, *The International Style: Architecture since 1922*, at the Museum of Modern Art, New York that was followed by the dedicated exhibition *Bauhaus 1919-1928* in 1938.³ For design historians, especially in Germany, the Bauhaus continued to be largely privileged as a model of industrial design above the crafts. From today's perspective, while this normative history maintains an enduring influence, it is one that has been increasingly qualified and questioned, as will be discussed in this Introduction. New research continues to open up a more complex, pluralistic and critical understanding of the school and its place within design history. This development guided the approach taken to this special issue and leads to the central question informing it: how did wider design historical approaches inform the perspectives on the Bauhaus that culminated in its centenary anniversary?

De-centring the Bauhaus

In recent years, approaches across the arts and humanities have been fundamentally scrutinised for the main assumptions and conventions underlying them. In the call for more inclusive and global histories, design history is no exception within this broad movement. Significant steps to re-orient the focus of the wider field of design histories have been promoted, for example, through the biennial conferences of the International Committee for Design History and Design Studies (ICDHS) established in Barcelona in 1999, whose aim has been to include contributions coming from 'non-hegemonic countries active in these fields' and 'to redraw and enlarge the world map of design history'.⁴ Bauhaus histories were naturally implicated in this discussion, where traditionally the tendency had been for scholars to take a diffusionist approach to explain the school's impact by assuming a one-way flow from centre to periphery.⁵

The first signs of a similar shift in the historiography of the Bauhaus could be found in the 90th anniversary of the Bauhaus in 2009. The events of that anniversary were primarily realised through the Bauhaus-Archiv / Museum für Gestaltung in Berlin, Stiftung Bauhaus Dessau, and the Klassik Stiftung Weimar, in cooperation with the Museum of Modern Art in New York.⁶ The major exhibitions in Berlin and New York integrated new research into recently recovered, restored and conserved Bauhaus objects from these principal collections. While in New York the emphasis

of *Bauhaus 1919-1933. Workshops for Modernity* remained within the parameters of presenting objects and figures central to the Bauhaus canon, in Berlin *bauhaus. a conceptual model* took a more experimental approach with the exhibition curators commissioning contemporary artists and filmmakers to present works informed by their own critical perceptions.⁷ Both exhibition catalogues in part prompted a timely critical re-assessment of objects and theories from a range of international scholars. Nevertheless, when considered together, the two 90th anniversary exhibitions and publications had the overall impact of re-centring the Bauhaus on an axis between Europe and the USA.

This prompts the question of whether a noticeable change of emphasis had taken place in the ten-year period between the two anniversaries. On first appearance, the 2009 anniversary mainly triggered the blockbuster exhibitions and voluminous books, including the exhibition catalogues mentioned above and the Weimar exhibition and catalogue *Das Bauhaus kommt aus Weimar*.⁸ These were accompanied by re-editions of anthologies already compiled in the 1990s and in 2012 and 2016 major Bauhaus exhibitions in London, Paris and at the Vitra Museum in Germany.⁹ Yet, while the public need for lavishly illustrated overviews on the subject seems to be unbroken, already on the occasion of the 2009 anniversary the Bauhaus heritage institutions and the broader field of Bauhaus specialists critically reflected on the implied continuity with those earlier established sources. The accompanying conferences and publications at that time exposed some of the myths associated with the school, clearly emphasised by their title keywords such as ‘conflict’, ‘construct’, ‘myth’ and ‘global’, as well as the ironically titled ‘90 years of the Bauhaus - what now?’.¹⁰ The notion of interdisciplinarity and opening up the field of academic and curatorial approaches to Bauhaus research guided the conference *Die Bauhaus-Moderne und ihre Mythen* that was held in 2007 at the University of Bielefeld that could be seen as the prologue to the 90th anniversary. The presentations at this event strived to critically evaluate the mismatch of ideas about the Bauhaus with the reality that had appeared through new research since the 1990s. The conference *bauhaus global* that the Bauhaus Kooperation organised in 2009 at the Berlin anniversary exhibition and the Bauhaus Dessau, took the subject of influences and aftermath as its starting point, tracing the international and institutional connections and legacies of the Bauhaus in Argentina, the United States, the Soviet Union, Turkey, Israel, India and China. In Dessau, the reassessment was extended to question how ideas of the Bauhaus migrated into the world and then returned to a divided Germany, shaping the institutions dedicated to its remembrance. Philipp Oswalt, at the time the newly appointed director at the Bauhaus Dessau, added to this reflection by compiling the anthology *Bauhaus Conflicts, 1919–2009: Controversies and Counterparts*, aimed to correct the lack of the political perspectives when demystifying the Bauhaus. He wrote, ‘The Bauhaus did not work through consensus, but through dissent. It worked because it was controversial’.¹¹

Many of the issues raised in 2009 went on to shape the events and discourses of the 100th anniversary. The initiative was taken up through the cooperation between the three Bauhaus heritage institutions in Germany that was based on well-established research and curatorial contacts. These included collaborative exhibitions, for example, the *Experiment Bauhaus* exhibition of 1988 and most notably, the *Bauhaus-Kolloquium*.¹² The latter important initiative offered a venue to present

new research across borders following the reopening of the restored Bauhaus Dessau building in 1976 and was held every three to four years at the Hochschule für Architektur und Bauwesen in Weimar (since 1996, the Bauhaus-Universität Weimar).¹³ [Figure 1] In the interim twenty years, and after the fall of the Berlin Wall, the situation had changed considerably. The buildings of the Stiftung Bauhaus Dessau, the school, the masters' houses and Gropius' housing project, the Törten Siedlung, were gradually renovated and modernised. Later, the collections in Dessau were installed in the former school building for reasons of care, conservation and the interpretation of the heritage of the Bauhaus.¹⁴ Increased tourism created the need for an introductory exhibition and a campaign began for a new building that could meet all the requirements of a contemporary design museum. Similarly, the Bauhaus-Archiv in Berlin, founded in 1960 in Darmstadt, West Germany, was bursting at the seams of its 1979 museum building under the pressure of the city's cultural tourism, while in Weimar where the Bauhaus was originally founded, interest in the resuscitation of the heritage of the early twentieth century led to plans for a new museum exclusively dedicated to the Bauhaus.

After their successful collaboration in 2009, while all three museums individually were in need of new buildings, renovation or extension, it seemed appropriate for them to identify shared long-term projects that would be beneficial for the public as well as the institutions themselves. In this way, the conception and organisation of the 100th anniversary became the focus of their joint venture, coined Bauhaus Kooperation Weimar Dessau Berlin and formally constituted as a non-profit organisation.¹⁵ When considering the future plans, the Bauhaus institutions themselves addressed the issues of de-centring, having experienced how monolithic the stress on Bauhaus as a model or workshop for modernity would be perceived in a globalised world.¹⁶ In fact, as mentioned above, already in 2009 the conference *bauhaus global* had traced the international networks around the school and fruitfully extended perspectives on parallel educational projects to the global East and South.¹⁷ As we will see, on the occasion of the 100th anniversary, the calls to address the inadequacy of an Eurocentric point of view and the epistemological problems of universal concepts like the Bauhaus-idea or modern architecture were taken further, building on these critical foundations.

Most importantly, the concept for the key 2019 exhibition *bauhaus imaginista* included a mobile and flexible framework of a series of worldwide events initiated in 2015, aimed to avoid homogeneity and to be inclusive of other national, regional and local approaches. Curators Marion von Osten and Grant Watson collaborated with a network of researchers and artists to set up substructures that between 2017-2019 allowed for a two-year myriad of pop-up exhibitions, artistic projects, colloquia and conferences across a wide geography.¹⁸ The exhibition did not travel as a whole, but was arranged in specifically adapted chapters developed in collaboration with the China Design Museum, Hangzhou, the National Museum of Modern Art Kyoto, the Garage Museum of Contemporary Art, Moscow and the SESC São Paulo. In 2019, the results of these explorations were also brought together in Berlin, expanded upon and shown in the large overview exhibition at HKW, Haus der Kulturen der Welt, and later partly transferred to the Zentrum Paul Klee in Bern, Switzerland.¹⁹ The project was informed by a post-colonial framing that took a critical position towards the question of networks and reciprocal exchange between the school and wider experimental art and design cultures. Its

premise was that, ‘the worldwide circulation of Bauhaus concepts is not understood here as a history of impact and influence, but, rather, as part of a network of international linkages and exchange relationships’.²⁰ Joaquin Medina Warmburg considers the contribution of *bauhaus imaginista* in depth in his book review essay in this issue.

‘Thinking the World Anew’²¹

Notwithstanding the ambitious and, to some, possibly idealistic agenda of *bauhaus imaginista*, the commercial attraction of anniversaries was clear, and could not be avoided in the case of the Bauhaus. The initiators of the anniversary had decided not to assess projects and instead limited their involvement to a number of generously funded, central projects. Alongside the *bauhaus imaginista* exhibition, these included three pre-anniversary exhibitions in Weimar, Dessau and Berlin respectively; an innovative educational programme called *Bauhaus Agents*, an opening festival at the Akademie der Künste (Academy of Arts), Berlin; and a touristic guide identifying the locations of 100 modernist buildings that could be visited.²² The Berlin-based branding agency Stan Hema developed a striking visual and viral concept, deploying a free, deliberately colourful design system (‘because Bauhaus calls for anti-repetition’) and using the abbreviation *b100*.²³ [Figure 2] Taking the future orientation of the Bauhaus as a starting point by using the slogan ‘die Welt neu denken’ (translated in English on the centennial website as ‘Thinking the World Anew’), the cooperation devised an open invitation for projects and encouraged federal governments to fund local projects throughout the country.²⁴

By 2016, the proposed organisational structure was in place and this led to the formation of the so-named Bauhaus Verbund 2019 (Bauhaus Association 2019).²⁵ Made possible through the federal structure of the German state, it was administered through collaboration between the three Bauhaus heritage institutions, the Federal Government Commissioner for Culture and the Media, and eleven of the sixteen federated states and the German Federal Cultural Foundation. Politically, one year earlier the proposal for this rather complicated national endeavour had been passed by the German Bundestag, putting into effect the agreement of the coalition of the CDU (Christian Democratic Union), CSU (Christian Social Union) and SPD (Social Democratic) parties to support ‘the Bauhaus anniversary in 2019 as an event with national and worldwide appeal’.²⁶ Already in 2015, the governing grand coalition’s plan focused on the promotion of Germany ‘as a location for ideas, innovation and creativity’ and thereby consolidated the Bauhaus’ significance as Germany’s ‘most successful’ cultural export.²⁷ As such, both Left- and Right-wing parties took for granted the contemporary relevance of the Bauhaus and readily provided a total of around seventy million Euros for the anniversary programme, the major part of which was to be invested in the building projects for the new Bauhaus museums that were already under way in Weimar, Dessau and Berlin.²⁸ Discussion in the federal parliament at this point was cursory and mainly revolved around the interpretation and meaning of the Bauhaus and its value for contemporary politics. This (re-) produced a broad and inevitably contradictory repertoire of claims and commonplaces about the meaning and efficacy of the Bauhaus, revealing how blurry the contours of ‘Bauhaus’ had become.²⁹ Debate hovered between the lingering hope and criticism associated with the assumed easy relationship between

democracy and modernity on the one hand, and on the other, a commercial and cultural agenda that employed this ambivalence for branding purposes. In retrospect, it is evident that many of the activities, events, products and publications throughout the anniversary revealed this enduring paradox.

The sheer number of anniversary events may have been challenging for the public to be able to determine any general idea of the Bauhaus. The online database of the centennial events and voluminous accompanying printed materials accounted for 2,400 events from 2017 to 2019 in Germany alone, a total drawn from those that actively registered.³⁰ More than 500 exhibitions and hundreds of guided tours, lectures, workshops, festivals, theatre and dance performances, concerts, film screenings, art projects and installations, are testimony to the extent of *b100*.³¹ However, these numbers were in no way conclusive, as many cultural activities were developed independently. Furthermore, commercial projects like films and literature and the immense repertoire of re-editions, merchandise and products in ‘bauhaus style’ that flooded the market, among them many pirated copies, are not reflected in these numbers. Most popular were two productions for television that transferred the Bauhaus-myth into the realm of fictional romance: the film *Lotte am Bauhaus* (Lotte at the Bauhaus) (2019), and the television mini-series *Die neue Zeit* (Bauhaus - A New Era) (2019). Both productions fit into a trend towards modern costume dramas, showing past events set in the early-twentieth century, similar in style to the highly successful series set during the latter years of the Weimar Republic, *Babylon Berlin*, screened between 2017 and 2020.³² Finally, social media and other communication channels should be mentioned as the unmissable but numerically unaccounted for aspect of the anniversary. These were constantly fed with a myriad of posts, blogs, vlogs and podcasts on Bauhaus-related news, facts and images. Through this mingling of institutional communication with personal interests and imaginative interpretations, more than anything, one might say that on its 100th anniversary the Bauhaus became a major online visual spectacle.

Looking at the overlooked

One distinctive feature of Bauhaus 100 was the widespread programming of exhibitions, conferences and resulting publications across many parts of Germany. Many of these initiatives were situated beyond the hotspots of the large cities, allowing smaller locations to profit from the comprehensive investment of their respective governments.³³ Indeed, in line with tendencies within architecture and design history to look at the overlooked and correct an overly metropolitan emphasis, initiatives were taken to recognise the dispersed character of the Bauhaus and its influence across regions of the country.³⁴ A major project of the Bauhaus Verbund that aimed precisely at this was the Grand Tour der Moderne. Inspired by the success of the *Bauhaus Travel Book*, initially published by the three museums in 2012, the Grand Tour drew visitors’ attention to modern buildings and housing settlements (Siedlungen) across the entire country, linking well-known places such as Dessau, Berlin and Stuttgart to lesser-known sites of modernism.³⁵ This planning of regional events and activities established local networks and brought to light unknown Bauhaus objects, people and stories.³⁶ At the same time, new research revealed how networks between many German industrial cities where modern design could flourish through reciprocal relationships between Bauhäusler and regional or local designers. These designers would have been equally conversant

with modern design principles, often engaged with other progressive art and design schools, manufacturers and cultural figures. In turn, this showed that the Bauhaus was by no means the single source or route through which modernism travelled.

The wealth of new stories coming out of these regional sources fed into public perception, not least through online stories and newly uncovered photographs of the people and sites of the historical Bauhaus. Here, the increasing public interest in the largely unknown stories of women at the Bauhaus became a significant aspect of the centennial. Cases in point are the previously mentioned productions *Lotte am Bauhaus* and *Die neue Zeit* that both tell their stories from a woman's point of view.³⁷ They were paralleled by fictional literature that was published on the anniversary. Female protagonists were at the centre of all the 'Bauhaus novels' published in 2019, notably in *Gläserne Zeit* ('Glass Time') by Andreas Hillger with its more or less fictional female Bauhaus student and in other titles, *Blaupause* ('Blueprint') by Theresia Enzensberger, *Wenn Martha tanzt* ('When Martha dances') by Tom Saller and *Jeder hier nennt mich Frau Bauhaus* (Everyone here calls me Frau Bauhaus) by Jana Revedin.³⁸ This welcome but overdue correction within popular media to the general image of Bauhaus history as one shaped and disseminated almost exclusively by male masters and students could thereby reach beyond academic and curatorial circles and was also a feature of the approach taken to the Bauhaus television documentaries broadcast in 2019.³⁹

Notwithstanding the effects of the ephemeral media and branding strategy, this dominance of women's narratives is primarily a symptom of broader societal change and the impact of feminism. In the case of Bauhaus historiography, feminist scholarship dates back to the 1990s and is in tune with the impact of gender studies as they developed within art and design history. In Germany, specifically in relation to the Bauhaus, Anja Baumhoff published important studies that fostered a better understanding of the predominantly female weaving workshop at the Bauhaus.⁴⁰ Consequently, not only Anni Albers, Gertrud Arndt and the sole female 'Bauhaus-master' Gunta Stölzl, but also women who succeeded in other creative fields, among them Marianne Brandt, Alma Siedhoff-Buscher and Lucia Moholy-Nagy were among the first to receive broader attention through dedicated monographs.⁴¹ In 2019 new monographs continued to appear on previously overlooked or understudied women designers at the Bauhaus, and they were complemented by compilations of biographies of Bauhaus women, some of them lavishly illustrated to meet a wide readership.⁴² As one third of approximately 1,250 students were women, these publications continue the need to raise questions of the gendered imbalance at the school and the implications on the pedagogy and access to the workshops. Recent studies have moved on to focus on the female achievements in fields that were usually dominated by men and also on queering the Bauhaus, as previously discussed by Barbara McCloskey in this journal.⁴³ By extension to the gendered critique of the Bauhaus, in her most recent research Anja Baumhoff has turned her interest towards concepts of masculinity in classical modernism.⁴⁴

[Figure 3]

100 years bauhaus coincided with the marking of thirty years since the fall of the Berlin Wall, which had led to the reorganisation of archives and collections and two new museum buildings in Dessau and Weimar. This, and the arrangements for the centennial, facilitated research and access, leading to an expanded understanding

of the complicated nature of negotiating the legacies of the Bauhaus and modernism in design at the time of the conflicting cultural politics of the Cold War.⁴⁵ Especially noticeable were the research-led exhibitions and publications about the former GDR, and those that addressed overlooked connections between design networks across the Soviet Bloc of Central and Eastern Europe and the Bauhaus. In part, this body of work re-oriented the axis of interpretation, stressing contemporaneous developments in design education of equal importance elsewhere that paralleled the experimentalism and commitment to the social purpose of modern design.⁴⁶ Another area of research that has made particularly remarkable progress in recent years concerns the relationship of architects of left-wing political orientation with the young Soviet Union. The movements and fate of engaged architects who went to work in the former Eastern Bloc, among them second Bauhaus director Hannes Meyer and many other Bauhäusler, have been thoroughly reconstructed and an entire network of direct personal contacts and urban development projects that involved German architects could be brought into view.⁴⁷ This also meant the assumed unproblematic continuity between Weimar modernism and the Federal Republic could be further interrogated, as discussed in detail by Gerda Breuer in her book review essay in this issue.

New issues, perspectives and voices

Tourism and regional policy, a need for iconic design, familiar narratives and individual authorship may seem to have dominated the Bauhaus centennial, not leaving much space for many of the more conflictual issues beyond rebalancing the paradigm through the inclusion of the network, gender issues and the Cold War. This was frustrating for the experts who had hoped that historical knowledge would be deepened and clarified beyond individual biographies, but also for those who, in the face of global and socio-political crises, advocated an updating of political utopias of modernity on the occasion of the anniversary. Yet,—alongside the mainstream events, tours and exhibitions, the occasion of the anniversary offered spaces for questioning the success and reputation of Bauhaus as well as for alternative, emphatically contemporary perspectives. Among these, issues such as the political utopias of modernity, societal and environmental change, the affluent society, design for the future, de-colonising and different geographies were taken up in exhibitions that were more discursive in character and format.

Probably the most popular way to deal with the powerful Bauhaus success stories and to make space for ambivalence, contradiction and critique, was the collaboration between researchers and artists or the commissioning of artistic research. Especially contradictory or formerly incongruous aspects of Bauhaus history and related archival material and resources would be interpreted from artistic perspectives. This resulted in intriguing exhibitions, like *Fifty years after the opening of 50 Years of the Bauhaus* held at the Württembergischer Kunstverein in Stuttgart already in 2018. *50 Jahre Bauhaus* had been opened at this same location in 1968 and would cement the public reputation of the Bauhaus as idea and model. It travelled between London, Amsterdam, Paris, Chicago, Toronto, Pasadena, Buenos Aires and Tokyo and was accompanied by a price-winning catalogue (like the exhibition itself, designed by Herbert Bayer) that was available in German, English, French, Spanish and Japanese.⁴⁸ The exhibition in 2018

proposed ‘a critical rereading’ that challenged the ‘idea of the Bauhaus as a self-contained, homogeneous system’ and ‘those narratives that negotiate the Bauhaus and Modernism as unquestioned synonyms of progress, freedom and democracy’. The installations and walk-through essays (‘digressions and byways’) set alternative hermeneutic frameworks to the common reading of the subject Bauhaus, including among others ‘artistic counter-models to the functional city and consumer society’ and ‘the relationships between the avant-garde and the military-industrial complex’.⁴⁹

The re-evaluation of the Bauhaus reception was one aspect of the contemporary positioning, the other was the aim to provoke future-oriented, utopian, or at least visionary and creative responses to the centennial. This direction was taken by the German Federal Cultural Foundation (KSB) when it instituted the *Fonds Bauhaus Heute* (Bauhaus Today Fund) with a nationwide call for proposals to address the question of the contemporary relevance of the Bauhaus.⁵⁰ Most interesting among the projects that were funded by this endowment, in terms of literally opening up a discursive physical space to explore alternative models for dealing with history, public space and politics, was the *floating university*. This was installed close to Tempelhofer Feld in Berlin, a disused military-parade ground, park and garden. Situated in an unused and polluted water basin and framed by a dystopian landscape, the ‘offshore-campus’ was an intentionally temporary wooden construction of scaffolding and spheres. The design by Berlin-based architecture collective *raumlaborberlin* invoked the aesthetics of James Hennessy, Victor Papanek and Buckminster Fuller, in order to create new interdisciplinary networks for ‘a practice that negates the institutional way of doing things, challenges the need for unified transparencies of meaning’.⁵¹ **[Figure 4]** The informal nature of the site provided a suitable platform for networking and interdisciplinary exchange for international academics, students from cooperating universities, and citizens of Berlin, facilitating exchange between amateurs and experts that traditionally have little contact with each other.⁵²

The sense of democratic, social, economic and ecological crisis and urgency in our world today clearly motivated and shaped the interest in the Bauhaus of projects such as the *floating university*. This was especially apparent in its focus on the collective and the practical, as well as the debate about the role of the arts and art education in the founding of the new democratic society.⁵³ These had been formative issues for the Bauhaus and shaped many of its internal debates, as well as its political status, and subsequently became the centre of many projects, conferences and publications that marked the centennial. Notwithstanding doubts about the contemporary relevance of the Bauhaus as an institutional model, the motto ‘How will we live together?’ has become the emblem for the integration of Bauhaus topics into this longing to shape the future that drives most contemporary discourses in architecture, art and design. This pertains to broader questions of how and in what environment we can learn, work, live and exchange. A case in point of this approach was when ARCH+, the prominent German magazine for discourse in the fields of architecture and urbanism, set up the five-year *Projekt Bauhaus* to question the contemporary relevance of the school’s programme. Subjects stretched from

social design, through architecture in a globalised world, the societal change implied in automation and artificial intelligence, and even an event to bury the Bauhaus.⁵⁴

This critical stance towards existing institutional structures that produce, or at least do not prevent many of the contemporary global problems, was central to all of these initiatives. Such orientation on the future reflected a negative value judgement on the past and consequently produced methodological conflicts at the margins of *Bauhaus 100*. Debates on the existing institutions responsible for Bauhaus history, as in the case of the museums, their collections, higher education and the cultural politics that focussed on tourism, at times became fierce.⁵⁵ Respected academic Winfried Nerdinger, author of the most important study on the Bauhaus in the Third Reich and a promoter of critical history, cautioned that it would be ‘counterproductive [...] to want to re-start the Bauhaus as a kind of historical dynamo, because the issues that are pressing for us today, such as climate change, sustainability, resource conservation, globalization etc., were not yet present at the Bauhaus at all - the Bauhaus was based on a completely intact faith in progress.’⁵⁶ These debates about the legacy of the Bauhaus as a model reflected this ambivalence through their respect for the original utopianism and achievements of a remarkable educational experiment, while also acknowledging some of the inevitable shortcomings in taking it as a template for the future. Already on the occasion on the 90th Bauhaus anniversary in Weimar, Tomas Maldonado in his talk ‘Is the Bauhaus relevant today?’ reflected that: ‘Personally, I am more and more convinced that the moment has come to acknowledge, without nostalgia or feigned regret that the Bauhaus as an institutional model has lost its topicality, and that for the simple reason that it is no longer suitable for providing answers to the pressing and to the urgent and alarming demands of our time’, only to underline his personal respect for the ‘irrepressible will’ of the protagonists of the Bauhaus ‘to seek, with all means, to give socially and culturally innovative answers to the needs of the historical phase in which we are destined to live’.⁵⁷

This ambiguity has been witness to a productive reassessment of the Bauhaus and its historiography for several decades. Already in 1963, Maldonado had taken this ambivalent position towards the Bauhaus in the context of the Ulm Hochschule für Gestaltung, when for the first time he had asked ‘Is the Bauhaus relevant today?’. In doing so, he made the legacy of Bauhaus pedagogy available to the education of future generations of architects and designers, not just as a sequence of historical events but with a view to the future.⁵⁸ Correspondingly, building upon earlier scholarship and documentation of the teaching methods, many publications, and especially events and conferences in 2019 seized the opportunity of the centennial to explore the specific nature of the various curricula of the Bauhaus masters, approached from diverse critical perspectives.⁵⁹ Even if the pedagogical project was not to be copied, nevertheless its legacy was extensively scrutinised. At the forefront of the activities was the Bauhaus Association’s programme *Bauhaus Agenten*. Between 2016 and 2020, nine so-called ‘Bauhaus agents’ with a designerly rather than pedagogical background, worked together with more than 30 partner schools and the three Bauhaus institutions in Berlin, Dessau and Weimar to devise new formats for an

innovative and comprehensive outreach programme for the new Bauhaus museums.⁶⁰ Taking experiment and exchange with the local community as its starting point, this programme sought to transform the traditional art education methods taught in schools and museums, previously inspired by only a limited understanding of the Bauhaus, to introduce new approaches that involved hands-on and participative experiences. In other projects, like *Festival School Fundamental* in Dessau and in the *original bauhaus* exhibition in Berlin, the specific nature of the various curricula and teaching methods of the Bauhaus masters' teaching was re-visited in exchange with professionals and the public.⁶¹

Moving beyond the years of the school's existence and the German perspective, the discourse on education, the Bauhaus and its reception further developed the critical assessment of previous assumptions. For example, this involved questioning the success of former masters in establishing themselves in new institutions in their varied adopted countries, or how former Bauhaus students brought their experiences of the school on their return to their home countries. Tellingly, many international conferences on art and architecture were dedicated to this topic. The school's own publications that had secured the transfer of Bauhaus teaching models already in the 1920s were finally translated into English and other languages on the occasion of the centennial.⁶² Conferences and workshops did not simply focus on the ongoing pedagogical impact of the Bauhaus, but rather opened this to question through consideration of diverse examples of architecture, art and design schools from across the 20th century.⁶³ This mirrored the broader direction of arts and humanities scholarship by acknowledging the importance of global relations and imbalances, together with the processes and consequences of migration and displacement.⁶⁴ At issue was a change of perspective, as suggested by the title of the 2019 conference *Bauhaus in and out: Perspectives from Spain*.⁶⁵ It became clear, especially from these conferences, that in every case reciprocal relations in the history of art and design education needed to be acknowledged. Pondering on this issue, Andrea Bärnreuter, organiser of *Taking a stand? Debating the Bauhaus and Modernism*, the conference held to mark the end of centennial, concluded: 'The question of whether Bauhaus reception should be presented as a one-way process or as bi-directional needs to be examined in each individual case, particularly as it can only be answered with the appropriate research and sources'. Concluding the conference, Bärnreuter shared the hope that the Bauhaus today can 'once again become a driving force for transnational and transcultural exchange and transform the historical asymmetry of power relations and conditions'.⁶⁶ The publication *Taking a Stand?* is the subject of two reviews in this issue by Enya Moore and Alice Twemlow.

The current sense of crisis and inequality in society at large and the general renaissance of utopian and idealistic perspectives that are needed to act on a global scale, surely added to an opening up of the perspectives taken to the Bauhaus, and with this, refreshed engagement from the public. Throughout the centennial, especially the non-academic formats and platforms of exchange, conferences and workshops, collaborative exhibitions and artistic research, promoted approaches that left the safe path of the general overview, so

thoroughly established in the case of the Bauhaus, to turn to micro-histories focussed on people and objects. A case in point were the research and case-studies accumulated collaboratively for *Bauhaus imaginista* and those presented at the 13th International Bauhaus-Kolloquium in Weimar, *Dust & Data: Traces of the Bauhaus across 100 years*. The latter, deploying the four themes *Object, Archive, Migration* and *Data*, claimed to 'read Bauhaus objects, documents and buildings as molecular units of politics and history', and 'The contemporary challenge of historical research is simultaneously concerned with addressing the materiality of the object and with establishing networks of relations, connections and patterns between them. This latter development might be able to help plot a complex circuit of circulations, migrations and forms of connections otherwise invisible to architectural history.'⁶⁷ Apparent allusions to material culture studies are also evident in the organisation of *Bauhaus imaginista*, where 'each of the four exhibition chapters takes a particular "Bauhaus object" as its starting point, from which historical references, contexts, cross-references and contemporary issues are developed', in order to show how the Bauhaus 'was shaped by international and cosmopolitan tendencies, what dialogues it entered into with other schools and how it was read, appropriated or even rejected elsewhere.'⁶⁸

In the publications considered in this Introduction, shifts of emphasis towards material culture and a transnational and transcultural history of the Bauhaus as an entangled history can be discerned within the wider field of Bauhaus scholarship. Unfortunately, the materiality of the objects appears to be secondary in most of these texts, suggesting that it sometimes suffices to unfold a polycentric view that, as the late Anna Calvera had put it, 'reflects the coexistence of parallel, not alternate, histories interacting with one another'.⁶⁹ At any rate, in recent years a similar agenda was set in a wide variety of sociological, anthropological and historical research, including design history. The global relationships between objects, nations, people and institutions have become an exciting and engaging subject. One example of the 'global turn' in design history is often marked by the collection of essays, *Global Design History* of 2011, which took as its focus objects and the stories they can tell about cultural interactions on a global scale, by considering the objects in different contexts, such as trade, empire, mediation, and various forms of design practice.⁷⁰ Next to all the other overlaps between Bauhaus studies and the wider remit of the *Journal of Design History* that we have found while reviewing the rich results of the Bauhaus centennial, the issue of transnational and transcultural histories suggests that a shared and important agenda remains in place. We would at least hope that future scholarship subscribes to a fundamental insight of the last DHS conference, *Memory Full? Reimagining the relations between design and history* held at the FHNW Academy of Art and Design, Basel, Switzerland in 2021. This proposed that assumptions and biases are embedded in the ways facts are gathered and constructed as habitable stories, be they global or local, and that 'practices involving design as means to construct, repair and speculate about the past' are 'integral to processes of codifying both canonic and alternative histories'.⁷¹

Illustrations Captions

Figure 1: *Group excursion to Dessau during the '3. Internationales Bauhaus-Kolloquium' at the HAB (Hochschule für Architektur und Bauwesen, Weimar), Colloquium participants in front of the 'Konsumgebäude' (1928), July 1983, Photographer unknown, Sig.: BHK/03/280. Reproduced with the permission of the Bauhaus-Universität Weimar, Archiv der Moderne.*

Figure 2: Stan Hema, *Example of brand identity for Bauhaus 100*, Bauhaus Kooperation Weimar Dessau Berlin, 2019. Reproduced with the permission of Stan Hema, Berlin.

Figure 3: *Annemarie Wilke am Zeichentisch im Bauhaus Dessau*, about 1931, Photographer unknown, Inv. Nr. 9638. Reproduced with the permission of Bauhaus-Archiv Berlin.

Figure 4: *View of the art project FLAGS by Andreco, ~~Floating University~~ Berlin,⁷² Open Weeks 1 Workshop*, May 2018, Photo by Victoria Tomaschko. Reproduced with the permission of raumlaborberlin. **Please note that the 'Floating University' needs to be printed with a strikethrough in the caption, as here, because the use of the term 'university' has been prohibited. This is explained in endnote 71.**

Notes

¹ 'DHS 2019: The Cost of Design', <https://www.designhistorysociety.org/conferences/view/dhs-2019-the-cost-of-design>, accessed 19 June 2022.

² Walter Gropius's writings include *Internationale Architektur* (1925) first published in English translation as *International Architecture*, Lars Müller, Zurich, 2019 and *The New Architecture and the Bauhaus*, Faber and Faber, London, 1935. For commentary see F. MacCarthy, *Walter Gropius. Visionary Founder of the Bauhaus*, Faber and Faber, London, 2019: 102-210.

³ H-R. Hitchcock and P. Johnson, *The International Style: Architecture since 1922*, W. W. Norton, New York, 1932 and H. Bayer, W. Gropius and I. Gropius, eds, *Bauhaus 1919-1928*, (1938), Museum of Modern Art, New York, 1975.

⁴ 'Lessons to Learn? Past Design Experiences and Contemporary Design Practices', <https://www.icdhs12.org/about>, accessed 19 June 2022.

⁵ See A. Calvera, 'Local, Regional, National, Global and Feedback: Several Issues To Be Faced With Constructing Regional Narratives', *Journal of Design History*, 18, no. 4 (2005): 371-383.

⁶ The two exhibition publications were: L. Dickerman, B. Bergdoll, eds, *Bauhaus 1919-1933: Workshops for Modernity*, MoMA, New York, 2009 and Bauhaus-Archiv / Museum für Gestaltung, Stiftung Bauhaus Dessau, Klassik Stiftung Weimar, eds, *Bauhaus: A Conceptual Model*, Hatje Cantz, Ostfildern, 2009. J. Aynsley, 'Bauhaus Anniversaries: Recent Publications', *Journal of Design History*, 23, no. 3 (2010): 307-315.

⁷ Christine Hill & Volksboutique, *Do it yourself Bauhaus*, Galerie Eigen&Art Gerd Harry Lybke; https://www.eigen-art.com/files/chill_diy_en.pdf, accessed 19 June 2022.

⁸ U. Bestgen, U. Ackermann, *Das Bauhaus kommt aus Weimar*, Klassik Stiftung Weimar, Deutscher Kunstverlag, Munich, 2009.

⁹ H. M. Wingler, *Das Bauhaus 1919-1933, Weimar, Dessau, Berlin*, originally published 1962, Rasch, Bramsche, 2008; H. M. Wingler, *The Bauhaus. Weimar, Dessau, Berlin, Chicago*, English

edition originally published 1969, designed by Muriel Cooper, The MIT Press, Cambridge, Massachusetts and London, 2015; J. Fiedler, P. Feierabend, *Bauhaus*, originally published 1999, H.F. Ullmann, Rheinbreitbach, revised edition 2016; J. Fiedler, P. Feierabend, *Bauhaus*, English edition originally published 2013, H.F. Ullmann, Rheinbreitbach, 2019; M. Droste, *Bauhaus 1919-1933*, originally published 1990, Benedikt Taschen, Cologne, revised edition 2019. See also the exhibition catalogues: C. Ince, *Bauhaus. Art as Life*, Barbican Art Centre, König, Cologne, 2012; O. Gabet, A. Monier, eds, *L'esprit du Bauhaus*, Musée des arts décoratifs, Fondation d'entreprise Hermès, Paris, 2016 and M. Kries, ed., *Das Bauhaus #allesistdesign*, Bundeskunsthalle, Vitra Design Museum, Weil am Rhein, 2016.

¹⁰ Conferences held in 2009 included: *bauhaus global*, September 2009, published by Bauhaus-Archiv Berlin, ed., *bauhaus global*, Gebr. Mann Verlag, Berlin, 2010; *Die Bauhaus-Moderne und ihre Mythen*, November 2007, Universität Bielefeld, published by A. Baumhoff, M. Droste, eds, *Mythos Bauhaus. Zwischen Selbsterfindung und Enthistorisierung* ('Bauhaus Myths. Between Self-invention and De-historicization'), Dietrich Reimer Verlag, Berlin, 2009. Other titles that appeared at the time include P. Oswalt, ed., *Bauhaus Conflicts, 1919-2009: Controversies and Counterparts*, Hatje Cantz, Ostfildern, 2009 [Parallel edition in German]; J. Saletnik and R. Schuldenfrei, eds, *Bauhaus Construct: Fashioning Identity, Discourse and Modernism*, Routledge, London and New York, 2009; A. Zinnmeister, ed., *Update! 90 years of the Bauhaus - what now?*, Jovis, Berlin, 2010 [German/English edition]; P. Jentsch and W. Thöner, eds, *Das Bauhaus lebt*, Seemann, Leipzig, 2009.

¹¹ P. Oswalt, op. cit., 9.

¹² Exhibition *Experiment Bauhaus. Das Bauhaus-Archiv Berlin (West) zu Gast im Bauhaus Dessau*, 7 August - 25 September 1988, Bauhaus Dessau, GDR and catalogue: Bauhaus-Archiv / Museum für Gestaltung, ed., *Experiment Bauhaus: Das Bauhaus-Archiv, Berlin (West) zu Gast im Bauhaus Dessau*, Kupfergraben-Verlagsgesellschaft, Berlin, 1988. See also: R. Bittner, 'Experiment Bauhaus: Ein Mauersprung?', in H. Seemann, T. Valk, eds, *Entwürfe der Moderne: Bauhaus-Ausstellungen 1923-2019*, Wallstein, Göttingen 2019: 261-278.

¹³ N. Korrek, C. Wolf, *Das internationale Bauhaus-Kolloquium in Weimar 1976 bis 2016*, Weimar, 2016 and 'Das Internationale Bauhaus-Kolloquium in Weimar 1976-2019. Ein Beitrag zur Wiederaneignung des Bauhauses', <https://bauhaus-kolloquium.documentary-architecture.org>, accessed 19 June 2022.

¹⁴ Stiftung Bauhaus Dessau, *Workshop of Modernism: Permanent exhibition in the Bauhaus Building*, 2009-2018, <https://www.chezweitz.de/de/projekte/geografisch/dessau-d/werkstatt-der-moderne>, accessed 19 June 2022.

¹⁵ <https://www.bauhauskooperation.com/kooperation>, accessed 19 June 2022.

¹⁶ The research project on the transcultural aspects of the Bauhaus was subsidised as a travelling exhibition curated as of 2015 by Marion von Osten, joined by Grant Watson in 2016, and became the *bauhaus imaginista* research project and exhibition; *Protocol of the Committee on Culture and Media 'Wortprotokoll der 40. Sitzung'*, Deutscher Bundestag Ausschuss für Kultur und Medien, Protokoll-Nr. 18/40, 23. September 2015, https://www.bundestag.de/resource/blob/414880/beef8a72a4655c5ac707f412e934b81d/protokoll_40_sitzung_neu-data.pdf: 8, accessed 19 June 2022. See also *Bauhaus news: Contemporary remarks*, Bauhaus Kooperation Berlin Dessau Weimar, ed., Spector Books, Leipzig, 2015. A first international discussion of the concepts for 2019 was organised by the Bauhaus Cooperation in Dessau on 3 to 5 December 2014: *Bauhaus 2019: 100 Jahre Neues aus dem Bauhaus? Talks and Walks on updating a modern heritage*, <http://www.sauerbrey-raabe.de/bauhaus-dessau/>, accessed 19 June 2022.

¹⁷ Bauhaus-Archiv Berlin, op. cit., passim.

¹⁸ This included events in Russia, Brazil, China, India, Japan, Morocco, and Nigeria. <http://www.bauhaus-imaginista.org>, accessed 19 June 2022. This 'Online Journal' is also a valuable resource, sharing content, research and documentation of the site-specific events that took place between 2018 and 2020.

¹⁹ M. von Osten, G. Watson, eds, *Bauhaus imaginista. A School in the World*, Thames & Hudson, London, 2019. The complex set-up of the project was organised in collaboration with the Goethe-Institut, the cultural institute of the Federal Republic of Germany with a global reach and agenda to encourage intercultural dialogue and enable cultural involvement. The aim of the projects of the Haus der Kulturen der Welt (HKW) in Berlin was to 'initiate reflection processes and devise new frames of reference',

https://www.hkw.de/en/hkw/ueberuns/Ueber_uns.php. HKW was not only a location for the final exhibition, but also a partner for research, discourse and conferences, and https://www.hkw.de/en/programm/projekte/2019/bauhaus_imaginista/start.php, accessed 19 June 2022. See also: M. von Osten, "'bauhaus imaginista". Eine Schule in der Welt', in Seemann and Valk, op. cit., 319-335.

²⁰ 'Concept' *Bauhaus imaginista*, <http://www.bauhaus-imaginista.org/concept>, accessed 19 June 2022.

²¹ <https://stanhema.com/en/projects/100-years-of-bauhaus>, accessed 19 June 2022.

²² Exhibitions: R. Bittner, R. Padt, eds, *Craft becomes modern: The Bauhaus in the making*, Bauhaus Dessau, Kerber, Bielefeld, Berlin 2017; A. Blümm, U. Bestgen, eds, *Wege aus dem Bauhaus: Gerhard Marcks und sein Freundeskreis*, Klassik Stiftung Weimar, Weimar/Bremen 2017; K. Lowis, ed., *New Bauhaus Chicago: Experiment Fotografie*, Bauhaus-Archiv / Museum für Gestaltung, Hirmer, Munich 2017; as the museum in Berlin was still a building site in 2019, the exhibition *Original Bauhaus: The centenary exhibition* was realised by the Bauhaus-Archiv / Museum für Gestaltung at the Berlinische Galerie, see: N. Wiedemeyer, ed., *Original Bauhaus*, Prestel, Munich, London, New York 2019 [parallel edition in German], and <https://berlinischegalerie.de/en/exhibition/original-bauhaus/>, accessed 19 June 2022; *Bauhaus-Agenten Programm*, Weimar, Dessau, Berlin, 2016 - 2020, <https://www.bauhaus-agenten.de/en/>, accessed 19 June 2022, and S. Feldhoff, K. Kolb, eds, *Ein Museum ist mehr als seine Ausstellungen*, Bauhaus Kooperation Berlin Dessau Weimar, 2018, available as pdf on https://www.bauhaus-agenten.de/fileadmin/Bauhaus_Agenten/Publikation/BauhausAgenten_Publikation1_RZ_WEB_72dpi.pdf, accessed 19 June 2022; *100 Years Bauhaus opening festival*, 16 to 24 January 2019, Akademie der Künste (Academy of Arts), Berlin, artistic director: Bettina Wagner-Bergelt, the programme of the festival is available as a pdf on <https://www.bauhausfestival.de/>, accessed 19 June 2022; *100 years of bauhaus, Excursions to the Sites of the Bauhaus and Modernism: A travel planner for groups and individual travellers*, Bauhaus Association, Weimar, 2019, tours still available on <https://www.grandtourofmodernism.com/tour-tips/>, accessed 19 June 2022, and Bauhaus Kooperation Berlin Dessau Weimar, *Bauhaus 100: Sites of modernism*, Hatje Cantz, Berlin 2019.

²³ Stan Hema, op.cit., and <https://page-online.de/kreation/riesige-kampagne-zu-100-jahre-bauhaus>, accessed 19 June 2022.

²⁴ Application for funding *Thinking the World Anew* was made to the German government, *Antrag: Die Welt neu denken – Der 100. Jahrestag der Gründung des Bauhauses im Jahre 2019*, Deutscher Bundestag, Drucksache 18/3727, 13.01.2015, <https://dserver.bundestag.de/btd/18/037/1803727.pdf>, accessed 19 June 2022.

²⁵ Geschäftsstelle Bauhaus Verbund 2019, *100 jahre bauhaus. Das große Jubiläum 2019*, Heft 1, Weimar, 2016. The website www.bauhaus100.de went online in 2016; content produced for the centennial is now partly retrievable on www.bauhauskooperation.de/kooperation, accessed 19 June 2022.

²⁶ Ibid., 3.

²⁷ Ibid.

²⁸ Ibid., and 'Beschlussempfehlung und Bericht des Ausschusses für Kultur und Medien', ('Recommendation by the Committee on Culture and the Media'), Deutscher Bundestag, Drucksache 18/3911, 03.02.2015, <https://dserver.bundestag.de/btd/18/039/1803911.pdf>,

accessed 19 June 2022. The new museums in Weimar and Dessau opened in April and September 2019 respectively, <https://www.klassik-stiftung.de/en/bauhaus-museum-weimar/> and <https://www.bauhaus-dessau.de/en/museum/exhibition.html>.

²⁹ 'Bundestag würdigt 100 Jahre Bauhaus', https://www.bundestag.de/webarchiv/textarchiv/2015/kw06_pa_kultur_medien_bauhaus-364860, accessed 19 June 2022, which includes videos of the speeches.

³⁰ Archive of the 'Veranstaltungsdatenbank von bauhaus100.de', <https://www.bauhauskooperation.de/kooperation/jubilaeumsarchiv/vergangene-veranstaltungen/>, accessed 19 June 2022.

³¹ Geschäftsstelle Bauhaus Verbund 2019, *100 jahre bauhaus. Das Jubiläumsjahr 2019*, Bauhaus Verbund 2019, Weimar, 2020: 20-21.

³² <https://worldarchitecture.org/architecture-news/ecgvz/a-new-film-explores-the-forgotten-role-of-the-women-who-studied-at-the-bauhaus.html>, accessed 19 June 2022; <https://www.zdf.de/serien/die-neue-zeit>, accessed 19 June 2022; <https://babylon-berlin.com/en/>, accessed 19 June 2022.

³³ Archive of the 'Veranstaltungsdatenbank von bauhaus100.de', <https://www.bauhauskooperation.de/kooperation/jubilaeumsarchiv/vergangene-veranstaltungen/>, accessed 19 June 2022.

³⁴ Prominent examples of regional exhibitions and publications include, A. Krämer and I. Bäuerle, *Stuttgart und das Bauhaus*, Belser, Stuttgart, 2019; O. Thormann, J. Clough and E. Prigge, *Bauhaus Sachsen: Bauhaus Saxony*, Arnoldsche Verlagsanstalt, Leipzig, 2019; R. Joppien and H. Bunge, *Bauhaus in Hamburg. Künstler, Werke, Spuren*, Dölling und Galitz, Hamburg and Munich, 2019; G. Köpnick and R. Stamm, *Das Bauhaus in Oldenburg*, Michael Imhof, Petersberg, 2019; C. Lange, A. Blümm, eds, *Bauhaus und Textilindustrie: Architektur, Design, Lehre*, Prestel, München 2019. See for example also: <https://www.weimar-im-westen.de/>, accessed 19 June 2022

³⁵ Bauhaus-Archiv Berlin, Stiftung Bauhaus Dessau, Klassik Stiftung Weimar, eds, *Bauhaus Travel Book. A Journey to the Bauhaus*, DuMont, Köln, 2012. 'Grand Tour of Modernism. Sites', <https://www.grandtourofmodernism.com/sites>, accessed 19 June 2022.

³⁶ See especially the categories *German exhibition catalogues*, *Thematic Monographs* and *Artists Monographs* in the Bibliography in this issue. The online archive of the centennial is a good resource to find a lot of the regional exhibitions that were not accompanied by publications, for example on lesser-known Bauhäusler: <https://www.bauhauskooperation.com/kooperation/project-archive/recent-events/>, accessed 19 June 2022.

³⁷ G. Schnitzler, *Lotte am Bauhaus*, UFA Fiction, Degeto Film, MDR, Mia Film, München 2019; L. Krause, *Die neue Zeit (Bauhaus. A New Era)*, zero one films, ZdF/Arte, Constantin, Berlin, 2019.

³⁸ A. Hillger, *Gläserne Zeit* (2013), Saga Egmont, Copenhagen, revised edition 2019; T. Enzensberger, *Blaupause*, Carl Hauser Verlag, Munich, 2017; T. Saller, *Wenn Martha tanzt*, Ullstein, Berlin, 2018; J. Revedin, *Jeder hier nennt mich Frau Bauhaus*, DuMont Verlag, Cologne, 2018.

³⁹ N. Weber, *Bauhausfrauen. Die vergessenen Pionierinnen einer Kunstbewegung*, nico weber_film für ZDF/3sat, Berlin, 2019; Susanne Radelfhof, *Bauhausfrauen*, Mitteldeutscher Rundfunk (MDR), Koberstein Film, Magdeburg, 2019.

⁴⁰ A. Baumhoff, *Gender, Art and Handicraft at the Bauhaus*, PhD Thesis, John Hopkins University, Baltimore, 1994; A. Baumhoff, *The Gendered World of the Bauhaus. The Politics of Power at the Weimar Republic's Premier Art Institute, 1919-1932*, Lang, Frankfurt am Main, 2001. See also: S. Wortmann Weltge, *Bauhaus textiles: Women artists and the weaving workshop*, Thames and Hudson, London 1993, and M. Droste, *Das Bauhaus webt. Die Textilwerkstatt am Bauhaus*, G+H Verlag, Berlin, 1998.

⁴¹ H. Brockhage, R. Lindner, *Marianne Brandt*, Chemnitzer Verlag, Chemnitz, 2001; R. Sachsse, *Lucia Moholy. Bauhaus Fotografin*, Bauhaus Archiv, Berlin, 1995; M. Siebenbrodt, *Alma Siedhoff-Buscher. eine neue Welt für Kinder*, Stiftung Weimarer Klassik und Kunstsammlungen, Weimar, 2004. On how Gunta Stölzl was financially compared to the male staff, see: I. Radewaldt, *Gunta Stölzl. Meisterin am Bauhaus Dessau. Textilien, Textilentwürfe und freie Arbeiten 1915 - 1983*, Stiftung Bauhaus Dessau, Hatje, Ostfildern-Ruit: 62.

⁴² New monographs on women Bauhäusler include, P. Braun, *Ilse Schneider-Lengyel: Fotografin, Ethnologin, Dichterin: ein Porträt*, Wallstein, Göttingen, 2019, H. Heynen, *Sibyl Moholy-Nagy: Architecture, Modernism and its Discontents*, Bloomsbury, London, 2019; K. Bilanz, *Ursula Fesca - vom Bauhaus inspiriert: Lebensweg und Wirken der Keramikerin Ursula Fesca: Velten-Vordamm, Elsterwerda, Wächtersbach*, Trafo, Berlin 2019; G. Brust, ed., *Van Bauhaus tot Pond Farm Marguerite Friedlaender 1896-1985*, Nederlandse Vereniging van Vrienden van Ceramiek en Glas, [Amsterdam] 2019; M. Takagi, *Yamawaki Michiko: eine japanische Bauhausgeschichte, form + zweck*, Berlin 2019, [in German, English, Japanese]. Wider coverage of women designers at the school includes, E. Otto and P. Rössler, *Bauhaus Women: A global perspective*, Bloomsbury, London, 2019 and U. Müller, *Bauhaus women: Art, handicraft and design*, Flammarion; Thames & Hudson, Paris, London 2009.

⁴³ E. Otto, *Haunted Bauhaus. Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics*, The MIT Press, Cambridge, Mass., 2019; E. Otto and P. Rössler, *Bauhaus Women: A Global Perspective*, Herbert Press, London, 2019; E. Otto, and P. Rössler, *Bauhaus Bodies: Gender, Sexuality, and Body Culture in Modernism's Legendary Art School*, Bloomsbury Visual Arts, London, New York, 2019. See the review of these publications by B. McCloskey in *Journal of Design History*, 33, no.1 (2020): 83–89.

⁴⁴ A. Baumhoff, *Der Neue Mann und das Bauhaus. Männlichkeitskonzepte in der klassischen Moderne*, Reimer, Berlin, forthcoming.

⁴⁵ H. Köster, 'Eine schwierige Begegnung. Bauhaus und Bauhausrezeption im Osten', *Museums Journal*, 23, no. 3 (2009): 17-19; N. Korrek, 'Zur Bauhaus-Rezeption an der Weimarer Hochschule von 1945 bis 1979', in: F. Simon-Ritz, K.-J. Winkler, G. Zimmermann, eds, *Aber wir sind! Wir wollen! Und wir schaffen!: von der Großherzoglichen Kunstschule zur Bauhaus-Universität Weimar 1860 - 2010*, vol 2, Verlag der Bauhaus-Universität, Weimar, 2012: 177-224; K. Müller-Wenzel, W. Thöner, *The progressive heritage of the Bauhaus: On the origins of an East German Bauhaus collection*, Spector Books, Leipzig, 2019 [originally published in German]; Bittner (2019), op. cit., and 'Leuchtturm Bauhaus: Ost-West-Erbstreitigkeiten', in: M. Hofmann, ed., *Umbruchserfahrungen: Geschichten des deutschen Wandels von 1990 bis 2020*, Westfälisches Dampfboot, Münster, 2020: 151–167. On Design and Cold War: H. Hirdina, *Gestalten für die Serie: Design in der DDR 1949 - 1985*, Verlag der Kunst, Dresden, 1988; P. Betts, *The Authority of Everyday Objects. A Cultural History of West German Industrial Design*, University of California Press, Berkeley, Los Angeles, London, 2004; G. Castillo, *Cold War on the Home Front, the Soft Power on Midcentury Design*, University of Minnesota Press, Minneapolis, 2010; M. Kries, T. A. Geisler, K. Němečková, E. Pinner, eds, *Deutsches Design 1949-1989: zwei Länder, eine Geschichte*, Vitra Design Museum, Kunstgewerbemuseum Staatliche Kunstsammlungen Dresden, Wüstenrot Stiftung, Weil am Rhein, 2021.

⁴⁶ On education and contemporary schools see for example: S. Bérešová, K. Prešnajderová, S. de Puineuf, eds, *School as a laboratory of modern life: On the reform of art education in Central Europe (1900-1945)*, conference proceedings, Bratislava, 2019, Slovak Design Center 2020 [English, Slovakian, German]; *Bauhaus: nauczanie / nowy człowiek*, conference proceedings, Muzeum Sztuki Łódź, 2019, Uniwersytet Łódzki 2021 ['Bauhaus: Teaching / New Men']; A. Medić, ed., *Reflections of Bauhaus: The Academy of Applied Arts in Zagreb, 1949-1955*, exhibition catalogue, Galerija Klovičevi dvori, Zagreb 2019. See also: Schtschussew-Museum für Architektur Moskau, ed., *WChUTEMAS – Ein russisches Labor der Moderne: Architekturentwürfe 1920–1930*, Martin-Gropius-Bau, Berlin, Reschke, Steffens & Kruse, Berlin, Köln, 2014; A. Bokov, *Avant-Garde as Method: Vkhutemas and the Pedagogy of Space*,

1920–1930, Park Books, Zurich, 2020; A.N. Selivanova, L.I. Ivanova-Veën, eds, *VChUTEMAS 100: škola avangarda*, Muzej Moskvy, ABCdesign, Moskva, 2021.

⁴⁷ Recently on personal migration and political engagement, see for example: E. Konyševa, M. Meerovič, ed., *Linkes Ufer, rechtes Ufer: Ernst May und die Planungsgeschichte von Magnitogorsk (1930 – 1933)*, Theater der Zeit, Berlin, 2014; U. Muscheler, *Das rote Bauhaus: Eine Geschichte von Hoffnung und Scheitern*, originally published 2016, Berenberg, Berlin 2019; H. Bodenschatz, T. Flierl, eds, *Von Adenauer zu Stalin: der Einfluss des traditionellen deutschen Städtebaus in der Sowjetunion um 1935*, Theater der Zeit, Berlin, 2016; Icomos Deutschland, Landesdenkmalamt Berlin, eds, *Rethinking modernity: Architecture and urban planning of the 20th century: between avant-garde and tradition*, conference proceedings, Icomos, Berlin, 2017, Karl Krämer, Stuttgart 2019; T. Flierl, P. Oswald, eds, *Hannes Meyer und das Bauhaus: Im Streit der Deutungen*, Spector Books, Leipzig 2018; U. Waditschatka, ed., *Wilhelm Schütte, Architekt: Frankfurt, Moskau, Istanbul*, Wien, Park Books, Zurich, 2019; T. Flierl, *„Mach den Weg um Prinkipo, meine Gedanken werden Dich begleiten!“: der Gefängnis-Briefwechsel 1941-1945 / Margarete Schütte-Lihotzky*, Lukas Verlag, Berlin, 2021. See also the contributions by T. Efrussi, T. Flierl, A. Gутtenberger, and D. Talesnik in: *Online Journal bauhaus imaginista*, op. cit..

⁴⁸ For an example of the catalogue in the English-language, see Royal Academy of Arts London, *50 years bauhaus. german exhibition*, arranged by the württembergischer kunstverein, Stuttgart, 1968.

⁴⁹ There is no catalogue to this exhibition, but the website with some documentation is still online: <https://www.wkv-stuttgart.de/en/program/2019/exhibitions/50-years-after-50-years-of-the-bauhaus-1968/>, accessed 19 June 2022.

⁵⁰ https://www.kulturstiftung-des-bundes.de/de/projekte/erbe_und_vermittlung/detail/fonds_bauhaus_heute.html, accessed 12 April 2022. It is the mission of the KSB to support innovative projects on an international level and to invest in projects which develop new methods of fostering cultural heritage and tap into the cultural and artistic potential of knowledge required for addressing social issues.

⁵¹ <https://floating-berlin.org/>, accessed 19 June 2022; Raumlaborberlin, F. Stirnemann, B. Foerster-Baldenius, eds, *Floating University Berlin 2018: an illustrated report*, raumlaborberlin, Berlin, 2018.

⁵² <https://floating-berlin.org/programmes/past-programmes>, and https://www.kulturstiftung-des-bundes.de/de/projekte/erbe_und_vermittlung/detail/floating_university_berlin_fub.html, accessed 19 June 2019.

⁵³ Clearly inspired by the current threats to democracy, the most straightforward political event was the *political imaginista* conference at HKW that asked 'how the findings offered by the [*bauhaus imaginista*] project might inform contemporary political debates', https://www.hkw.de/en/programm/projekte/veranstaltung/p_147379.php, accessed 19 June 2022.

⁵⁴ Every year a leading question was introduced and by the end of the year the discourse and findings were documented in an issue of ARCH+, <https://archplus.net/de/projekt-bauhaus>. In the end 3 issues have been published: 'Projekt Bauhaus 1: Kann Gestaltung Gesellschaft verändern?', *ARCH+* 222, 2016; 'Projekt Bauhaus 2: Architekturen der Globalisierung', *ARCH+* 230, 2017; 'Projekt Bauhaus 3: Datatopia', *ARCH+* 234, includes *ARCH+ features* 83, 2019. See the 2019 book edition: ARCH+, et al., eds, *Can design change society? Project Bauhaus*, Birkhäuser, Basel 2019. The events, discussions and lectures (including the burial) are accessible online on <https://www.projekt-bauhaus.de/en>, accessed 19 June 2022.

⁵⁵ The initiative *New European Bauhaus* that aims to help enable Europe to achieve climate neutrality by 2050 within the framework of the *European Green Deal* could be added to this list. It was launched in September 2020 by (German) President of the *European Commission*

Ursula von der Leyen, https://europa.eu/new-european-bauhaus/index_en, accessed 19 June 2022. See for example: 'Objections to the term New European Bauhaus', 6 November 2020, <https://www.janvaneyck.nl/news/call-for-action-objections-to-the-term-new-european-bauhaus>, accessed 19 June 2022, and G. Lovink, 'Essay: Extinction Bauhaus. What can Europe learn from the ethics and aesthetics of this historical interdisciplinary school?', Blog Entry on: Arts of the Working Class, December 2020, <http://artsoftheworkingclass.org/text/extinction-bauhaus>, accessed 19 June 2022. See also in this issue of the *JDH* the reviews by Te Velde and Medina Warmburg on the topic.

⁵⁶ W. Nerdinger in an Interview with Andrea Bärnreuther published in A. Bärnreuther, ed., *Taking a stand? Debating the Bauhaus and modernism*, edition Metzler, Munich 2021: 111.

⁵⁷ Speech on the occasion of the 90th anniversary of the Bauhaus in Weimar 'Ist das Bauhaus aktuell? Festrede zum 90. Gründungsjubiläum des Bauhauses', https://e-pub.uni-weimar.de/opus4/frontdoor/deliver/index/docId/3043/file/2.+Maldonado_pdfa.pdf, accessed 19 June 2022, p. 18-19, author's translation into English from Italian original in: 'È attuale il Bauhaus/2', in: T. Maldonado, *Bauhaus*, Feltrinelli, Milano, 2019: 97-108.

⁵⁸ T. Maldonado, 'Ist das Bauhaus aktuell?,' in: *Ulm* 8/9, HfG Ulm 1963: 5-13.

⁵⁹ Examples of earlier scholarship of particular importance are H. M. Wingler, *Kunstschulreform 1900-1933*, Gebr. Mann, Berlin, 1977, a comparative analysis of modern design teaching in several German art schools contemporary with the Bauhaus, and R. Wick, *Teaching at the Bauhaus*, Hatje Cantz, Ostfildern-Ruit, 2000, and its first German version R. Wick, *Bauhaus-Pädagogik*, DuMont, Cologne, 1982. See also: P. Oswald, ed., Hannes Meyer's *New Bauhaus Pedagogy: From Dessau to Mexico*, Spector Books, Leipzig 2021 [originally published in German]. More recent literature on the schools traditionally linked to the Bauhaus, see recently: E. Blume, C. Nichols, M. Felix, et.al., *Black Mountain. Ein interdisziplinäres Experiment, 1933-1957*, Spector Books, Leipzig, 2015; Lowis, op.cit.; Ch. Wachsmann, *Vom Bauhaus beflügelt: Menschen und Ideen an der Hochschule für Gestaltung Ulm*, 2nd edition, Stuttgart, 2018.

⁶⁰ <https://www.bauhaus-agenten.de/en/>, accessed 19 June 2022. See also Feldhoff and Kolb, op.cit.

⁶¹ K. Klaus, R. Bittner, eds, *Design rehearsals: conversations about Bauhaus Lessons*, Spector Books, Leipzig, 2019, includes views of well-known educators and theorists in art and design gathered at Dessau for the *Bauhaus Translated Symposium* that was part of the *Festival School Fundamental*; F. Holländer, N. Wiedemeyer, eds, *Original Bauhaus: Workbook*, Prestel, Berlin, München, London, New York, 2019.

⁶² See the category *Re-Editions* in the Bibliography in this issue for a list of translations of the *Bauhausbücher*.

⁶³ See for the conferences the category *Anthologies and conference proceedings* in the Bibliography in this issue. With regard to education, among others see, L. Forlano, M.W. Steenson, M. Ananny, eds, *Bauhaus futures*, MIT, Cambridge, Mass., 2019, P. Goad, et al., eds, *Bauhaus diaspora and beyond: Transforming education through art, design and architecture*, Melbourne University Publishing; Power Publications, Carlton, Victoria, 2019 and A. Röhl, et al., eds, *Bauhaus-Paradigmen: Künste, Design und Pädagogik*, 2019, De Gruyter, Berlin, Boston, 2021; see also note 46. An earlier Turkish conference on this topic in 2008 was republished in 2020: A. Artun, E. Aliçavuşoğlu, eds, *Bauhaus. Modernleşmenin tasarımı: Türkiye'de mimarlık, sanat, tasarım eğitimi ve Bauhaus*, originally published in 2009, İletişim Yayınları, İstanbul, 2020 ['Bauhaus. The design of modernity: Architecture, art, design education and Bauhaus in Turkey'].

⁶⁴ For an authoritative synthesis of these, see B. Dogramaci, 'On the Globalization of the Bauhaus', in: *Bauhaus*, ed., Bundeszentrale für politische Bildung, Bonn, 2019, <https://www.bpb.de/shop/zeitschriften/apuz/287822/bauhaus/>, accessed 19 June 2022, and B. Dogramaci, B. Mersmann, eds, *Handbook of Art and Global Migration: Theories*,

Practices, and Challenges, De Gruyter, Berlin, Boston, 2019. See also the conference *bauhaus global*, Bauhaus-Archiv Berlin, op.cit.

⁶⁵ L. Martínez de Guereñu, C.B. García-Estevez, eds, *Bauhaus in and out: Perspectives from Spain, conference proceedings*, La Rueda Distribuidora, Madrid, 2019.

⁶⁶ A. Bärnreuther, ed., *Taking a Stand? Debating Bauhaus and Modernism*, Bauhaus-Archiv / Museum für Gestaltung, Berlin, 2019, Metzel, Munich, 2021: 14 and 449.

⁶⁷ Quotes from <https://spectorbooks.com/dust-data> and <https://www.bauhaus-kolloquium.de/ibhk13/> respectively, accessed 19 June 2022; I. Weizman, ed., *Dust & data: Traces of the Bauhaus across 100 years*, conference proceedings, 2016, Spector Books, Leipzig, 2019.

⁶⁸ von Osten and Watson, op.cit., 323.

⁶⁹ Calvera, op. cit., 375. For a systematic method to deal with the objects materiality by focussing on the migration of forms, tackling conceptual, textual and material mixtures as outcomes of the traveling object see B. Dogramaci, K. Pinther, eds, *Design Dispersed: Forms of Migration and Flight*, conference proceedings, transcript, Bielefeld 2019, and inspired by this: R. Bittner, A. Reese, eds, *Bauhaus lab 2016, Desk in Exile: a Bauhaus object traversing different modernities*, Spector Books, Leipzig, 2017.

⁷⁰ G. Adamson, G. Riello, S. Teasley, eds, *Global Design History*, Routledge, London and New York, 2011. Among articles on the topic published in this Journal are, Y. Kikuchi, Y. Lee, 'Transnational Modern Design Histories in East Asia: An Introduction', *Journal of Design History*, 27, no. 4, (2014): 323–334; D. Pretorius, 'Graphic Design in South Africa: A Post-Colonial Perspective', *Journal of Design History*, 28, no. 3, (2015): 293–315; D. J. Huppatz, 'Globalizing Design History and Global Design History', *Journal of Design History*, 28, no. 2 (2015): 182–202; J. Meroz, J. Gimeno-Martínez, 'Introduction: Beyond Dutch Design: Material Culture in the Netherlands in an Age of Globalization, Migration and Multiculturalism', *Journal of Design History*, 29, no.3, (2016): 213–227; P. Lara-Betancourt, L. Rezende, 'Locating Design Exchanges in Latin America and the Caribbean', *Journal of Design History*, 32, no. 1 (2019): 1–16.

⁷¹ <https://www.designhistorysociety.org/conferences/view/memory-full-reimagining-the-relations-between-design-and-history/>, accessed 19 June 2022.

⁷² The crossed out word 'university' (~~University~~) is now part of the name of the project, because the 'Floating University' may no longer continue to be called university according to §135 of the Berlin Higher Education Act, which specifies that only institutions recognised by the higher education administration may bear the title 'university' or a foreign-language equivalent; https://www.kulturstiftung-des-bundes.de/de/projekte/erbe_und_vermittlung/detail/floating_university_berlin_fub.html, accessed 19 June 2022.