

Bauhaus · Modernism · Design  
2019

100

years of  
bauhaus

From Thuringia to the World.







# Editorial

The State Bauhaus School was founded in 1919 and became more than just a world-famous school of architecture and art: The Bauhaus was a trailblazer, representing the modernism movement that gained international acclaim. Today it is considered to be the most influential German cultural export of the 20th century. The Bauhaus stands for great ideas in both design and social reform. It significantly shaped architecture, art, and design, and its influence has lasted up until the present day. Experiments in form and colour, architectural icons and everyday design, wild parties and minimalist buildings are closely associated with the Bauhaus.

The roots of this modern movement — how it evolved, how it inspired and polarised — can all be experienced in and around Weimar more impressively than in almost any other region. Revolution. New beginnings. Departure into a new era in Germany's first democracy, which was also founded in Weimar in 1919. Full of hope, with the absolute will to design and to change. Courage to experiment and zest for life. But also: Arguments and contradiction. Rejection. Expulsion.

In Weimar and the surrounding cities of Jena, Erfurt, and Gera, along with the nearby countryside, the bountiful architectural testimonials, the artistic works and historical venues, the current exhibitions and events explain the suspenseful history of the Bauhaus and modernism. Travellers in Thuringia not only find the heritage left by the international artistic avantgarde during the Bauhaus era, but they can also discover the inspiring designers who are working there today and will continue to do so in the future.

Not only in 2019 — for the celebration of the Bauhaus Centenary — does Thuringia offer a rich cultural and sightseeing programme. We invite you to discover not only the cradle of the Bauhaus, but also an entire region under the banner of modernism.

Freistaat  
Thüringen



State Chancellery

ERFURT  
WEIMAR  
JENA Die Impulsregion



## Editors

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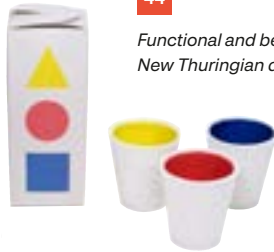
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# The Beginning: The Bauhaus in Weimar

Today, the Bauhaus is considered the “school of daring” (Die ZEIT), as the initial spark of a cultural revolution. “Gropius’ reputation was like a fanfare, and inspired people came from all directions,” as a contemporary remembers the first years in Weimar. Impudent children in the 1920s were reprimanded by their parents: “If you don’t behave, we’ll send you to the Bauhaus!” But what exactly was it that made the Bauhaus so revolutionary and attractive for some and so outrageous for others? And how did it happen to be founded in Weimar anyway?

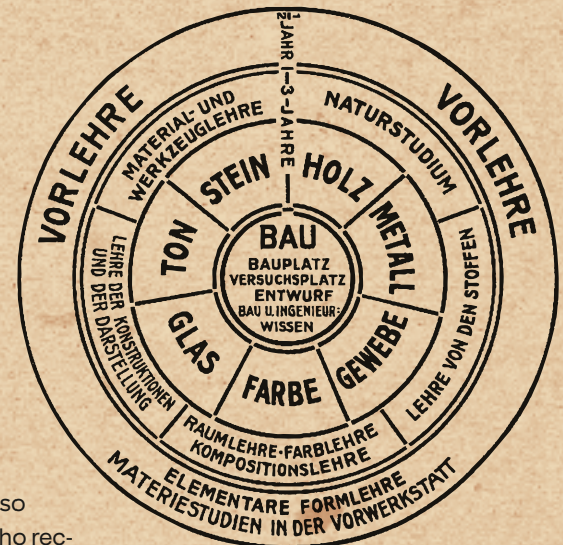
One could begin the story of the Bauhaus in Weimar with its foundation in April 1919 this way: Walter Gropius, a young architect from Berlin, founded a progressive school of art and architecture in the small placid town of Weimar. He wanted no less than to enable young people from all over the world to create the “building of the future”: “Let us all together desire, conceive, and create the new building of the future, which will be everything in one form: architecture and sculpture and painting that will one day rise upwards towards the sky from the millions of hands of the craftspeople, as a crystal symbol of a new belief yet to come”, he wrote in his world-famous founding manifesto.

One could also begin the story much earlier, however: When, beginning in 1903, Count Harry Kessler shocked the Weimar cultural community again and again with his exhibitions of modern art. Or when the Belgian designer and architect Henry van de Velde founded the Arts and Crafts seminar in Weimar in 1902 — in the building he

had designed himself, to which the Bauhaus later moved, and with which he intended to create a “comprehensive work of art that culminated in architecture.” It was also Henry van de Velde who recommended that Walter Gropius be his successor as early as 1915, and who exerted his influence in having him hired as the first director of the Bauhaus. Van de Velde was a founding member of the German Werkbund, which had fostered the cooperation of art, industry and crafts as well as functionally-oriented design. Walter Gropius also became a member of the Werkbund and drew attention by erecting modern buildings such as the Fagus factory in Alfeld near Hannover.

## In Limbo

Gropius had, like many of his colleagues at the Bauhaus, experienced the terror of World War I first hand as a soldier. After the war ended, the atmosphere was loaded with the spirit of a radical new beginning. The emperor was overthrown, the people demanded a new German republic, and they elected the first German national assembly. Germany’s first democracy was still standing on very wobbly legs when the Bauhaus opened in Weimar on 1 April 1919. The times were dominated by political unrest, social inequality and danger. The country and its people were in a state of limbo.



Walter Gropius, diagram of the study programme at the Bauhaus, 1922, Bauhaus-Archiv Berlin, © VG Bild-Kunst, Bonn 2018



*The stone sculpture workshop at the Weimar Bauhaus, 1923,  
Bauhaus-Universität Weimar, Archiv der Moderne*

While Gropius began to implement his study programme, which not only included studies of all art genres but also included training in handicrafts, the first constitution for the new republic was being negotiated just a few minutes' walk away. Weimar had been chosen rather than Berlin as the meeting place for the newly elected parliament in order to avoid the rebellious rioting in the capital, and also to establish a foundation for the new republic upon the tradition of enlightenment and humanism, for which Weimar stood.

### **Wild Weimar Years**

The first years of the Weimar Bauhaus reflect this spirit of departure, of searching, of the absolute desire for change and a new beginning. With the Bauhaus, Gropius fused two formerly separate

schools — the Grand Ducal Saxon Academy of Fine Art and the Grand Ducal Saxon School of Arts and Crafts. He did not want an art academy. Instead, he established a new study programme that combined art and craftsmanship from the very beginning. It was conceived in order to enable society to be actively designed. That was a novelty. The teachers at the Bauhaus were not "Professors" in lecture halls but "Masters" in workshops: from the pottery and the printing shop to the weaving, wood, and metal workshops and even on stage. Theory and practice were directly connected.

During the Weimar years the teachers at the Bauhaus were Paul Klee, Wassily Kandinsky, Oskar Schlemmer, Gerhard Marcks, Josef Albers, and László Moholy-Nagy, who are among most significant artists of the 20th century. The early Bauhaus was also influenced by "harmonisation studies" with the musician Gertrud Grunow or the esoteric beliefs of the art theoretician Johannes Itten, who as a follower of the Mazdaznan teachings wore long, dark robes and must have seemed quite strange to the inhabitants of Weimar.

Above all, in the early days in Weimar the Bauhaus was a place for experimentation. In the *Vorkurs* or preliminary course, materials were tested, while in the workshops and on the stage the interaction between form, colour and movement was examined. There were also often arguments — about the focus of the school, the role of art and the community, the collaboration with industry, or the ideal society. And everyone celebrated together — the "creation of festive ceremonies" at costume parties or other extracurricular gatherings was even anchored in the syllabus. Even today, the 1924 summer party at the Ilmschlösschen in Weimar is considered legendary.

### **The Avantgarde Presents Itself**

The first large Bauhaus exhibition in late summer of 1923 was also legendary. The state government had made its further financial support contingent upon a public presentation of the "Weimar avantgarde's" accomplishments. Visitors from all over Europe travelled to see the exhibition that began with a "Bauhaus Week," with performances of Schlemmer's Triadic Ballet, "Reflecting Film" presentations by Magnus Hirschfeld-Mack, and lectures by Wassily Kandinsky and others.

The focal point of the exhibition was the Haus Am Horn, which was the first Bauhaus building to



Theodor Bogler, Gerhard Marcks,  
Double pitcher, 1921, Klassik Stiftung  
Weimar, © VG Bild-Kunst, Bonn 2018,  
Kloster Maria Laach



Rudolf Baschant, postcard for the 1923 Bauhaus Exhibition,  
No. 10: yellow-violet composition, 1923, Klassik Stiftung  
Weimar, permanent loan from NL Hans Fricke



Paul Klee, Water Park in Autumn, oil on cardboard, 1926,  
Klassik Stiftung Weimar

be realised in Weimar, only a stone's throw from Goethe's garden house. In the meantime, the Haus Am Horn, designed by the painter Georg Muche, has been added to the UNESCO World Heritage list. The furnishings of the model home were produced by the Bauhaus workshops. They included furniture by Marcel Breuer, toys and light-fixtures by Alma Buscher, carpets by Benita Otte and Gunta Stölzl, and ceramic vessels by Theodor Bogler. The works by the Bauhaus students were not only received with enthusiastic praise, but also with repulsion and rejection.

The resistance to the unconventional avant-garde school was strong from the very beginning. This was especially the case in the right-wing conservative circles that dominated the Thuringian state government starting in 1923. The Bauhaus, with more than a third of its students from foreign countries, and with its contacts to architects, artists and designers around the world, was considered to be "internationalist", communist and "infiltrated by Jews". The animosities culminated in 1924 when the school's budget was drastically cut. The Bauhaus left Weimar and moved to Dessau.

## From Weimar around the World

In Dessau, the Bauhaus became a "Design Academy" in a new school building designed by Gropius that has become world-famous since its creation. The motto was now "Art and Technology — A New Unity". The focus was on collaboration with industry and the design of everyday products that, according to Walter Gropius, "perfectly fulfil their purpose" and which "practically serve their function, and are inexpensive, durable and beautiful". Under the direction of Hannes Meyer beginning in 1928, the goal was to increasingly satisfy the "people's demand instead of luxury demand". In 1930 Mies van der Rohe took over after Meyer, who was a communist, was dismissed. In 1932, the Bauhaus was ousted from Dessau for political reasons, and, after several months of scaled-down operations in Berlin, it was finally closed by the National Socialists in 1933. The Bauhaus masters and their students who left Germany carried the ideas of the Bauhaus around the world and developed them further, discarded them, or rediscovered them — in Chicago, Tel Aviv, Moscow, and Santiago de Chile, among other places.

# "The Bauhäusler's handwriting changed our world, in a very positive way, if I may say so."

Interview with Bodo Ramelow,  
Prime Minister of Thuringia

## Why is the Bauhaus Centenary an occasion to celebrate, Mr. Ramelow?

In 2019, we are not only celebrating the simple anniversary of an event, but we are also especially celebrating the ideas associated with the Bauhaus. The Bauhaus wanted to change society, to form a modern type of human being and a modern environment for that human being. It was oriented forwards and wanted to create nothing less than the future. Especially against the background of current developments in our society, it is important to be reminded of these ideas and to very clearly ask what the Bauhaus can still teach us today.

## There will be celebrations throughout the country. Why should people definitely travel to Thuringia for the Bauhaus Centenary in 2019?

There are lots of reasons! First of all, of course, Thuringia is the cradle of the Bauhaus, this is where everything got started with Gropius in 1919. The first school buildings and ateliers, the first model Haus Am Horn, the ceramics workshop in Dornburg — so if you want to see these original venues, you have to come to Thuringia. At the same time, Thuringia offers the opportunity to gain a better understanding of the period in which the Bauhaus existed, because the history of the Bauhaus is also part of the history of the Weimar Republic. In the Schwarzburg valley, the Weimar Constitution for the German Reich was also signed in the same year, so that 100th birthday is going on as well. In Weimar, a new cultural quarter is emerging that illustrates the ambivalence of modernism in the tension-filled context of the new bauhaus museum weimar and the former National Socialist Gauforum. That is unique and definitely worth the journey.

## You are marketing the Bauhaus in Thuringia worldwide. Last summer you travelled through the USA for example. Is the Bauhaus perceived differently in foreign countries than it is here at home?

The Bauhaus existed as a school in Germany for just 14 years, had to move twice, and was suppressed and forced to flee for political reasons. Most people in Germany today associate the name with a hardware store chain. Many of the Bauhaus



*Peter Keler, Cradle, 1922  
Klassik Stiftung Weimar*

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## "The Frankfurt kitchen completely amazed me"

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masters emigrated to the USA for example, where they could develop much more effectively under completely different, also politically different, circumstances. Names like Ludwig Mies van der Rohe or László Moholy-Nagy are much more famous there than they are here.

### **What do you personally connect with the Bauhaus?**

As a child who grew up near Worbis, I was of course acquainted with the "cheese dome" by Bruno Taut, but I didn't know anything about the Bauhaus yet and had no idea that I would see the handwriting of Bauhaus architecture in Atatürk's marine mansion. Already as a young boy, I visited a Bauhaus-inspired workers' cooperative housing area with friends in Frankfurt/Main. I found this "old" yet extremely modern living culture unbelievable. Functionality, austerity, yet architecture that is airy and warm from the outside – in order to live a dream inside. The Frankfurt kitchen, as the prototype for modern built-in kitchen cabinets, completely amazed me. I am still fascinated whenever I run into Bauhaus architecture somewhere else in the world. In Madrid, in Tel Aviv, but also on the Bosphorus in Istanbul, or in Berlin, Stuttgart or Chicago with its skyscraper skyline. The handwriting of the Bauhaus changed our world in a very positive way, if I may say so.

### **Which of the Bauhäusler would you have liked to meet and why?**

The Bauhaus had very many interesting minds to offer. However, if I had to choose just one, then it

would probably be Alfred Arndt. In Probstzella he left us the largest Bauhaus ensemble in Thuringia, where the flair of the Bauhaus is still tangible today. That is something that one would hardly expect to find on the slopes of the Thuringian Forest. I would like to have talked with him about this project – perhaps while taking a little hike – or about his efforts to reopen the Bauhaus in Weimar after 1945.

### **What are you looking forward to most in the centennial year?**

We will experience a comprehensive, rich, colourful and diverse programme in Thuringia in 2019, to which I am looking forward as a whole. There will be offerings in every genre, and it is good to see how many of our cultural protagonists are getting involved. A highlight will certainly be the opening of the new bauhaus museum weimar. The oldest Bauhaus collection in the world will then be once again accessible to the public, right on time for the historic anniversary.



*Bodo Ramelow has been Prime Minister of Thuringia since December 2014. The trained retail salesman grew up in Lower Saxony and Hesse and has lived in Thuringia for more than 25 years. His activities here have*

*included working for the labour union, serving on the supervisory board of the Wohnungsbaugenossenschaft Zukunft, and, since 1999, serving as a member of parliament for the political party DIE LINKE in Erfurt.*

*For passionate bicyclists, he recommends a tour on the Feininger bike path through the Weimarer Land. For hiking enthusiasts, a trip to Probstzella would definitely be worthwhile: "The building is a knockout, you can stay there overnight, visit the little museum and hike endlessly around the 'Thuringian Sea' (Transl. note: a large group of artificial lakes located along the Saale river)."*

# Bauhaus Locations In Thuringia



# Weimar

## Cradle of the Bauhaus and Weimar Modernism



*The mural by Oskar Schlemmer after it was restored during the renovation of the Weimar art school buildings in 2010, Bauhaus-Universität Weimar*

During the centennial year 2019, the bauhaus museum weimar, situated next to the Weimarahallenpark, will be opened, and close by, the Neues Museum Weimar will be reopened with new, comprehensive exhibitions about the history of modernism. The House of the Weimar Republic will be finished in 2020, and the exhibition about forced labour during National Socialism will be permanently installed at the former "Gauforum".

But visitors do not have to wait to discover the diverse history of modernism at authentic venues in Weimar. The city already offers an impressive tour of historical sites comprising Weimar modernism that embed the Bauhaus UNESCO World Heritage sites into a comprehensive narrative. In 1996, these historical Bauhaus sites were declared UNESCO World Heritage: the former Art School and the former Arts & Crafts School, which Gropius fused into the State Bauhaus, and the Haus Am Horn — the first building in the world built by the Bauhaus.

### The First Workshops of the Bauhaus School

Both school buildings were planned by the renowned Belgian architect and designer Henry van de Velde, who was the mentor of modernism, consultant for arts & crafts in the Grand Duchy, and important trailblazer for the Bauhaus. The former art school is now the main building of the Bauhaus-Universität Weimar. This was where Walter Gropius founded the State Bauhaus Weimar in April 1919. For the Bauhaus' first large exhibition in 1923, the Bauhäusler decorated the interior with important furnish-



© VG Bild-Kunst, Bonn 2018

*Reproduction of the director's room that Walter Gropius designed in 1923  
© VG Bild-Kunst, Bonn 2018 (Reconstruction: Gerhard Oschmann, 1999) with the Bauhaus lamp by Wilhelm Wagenfeld, metal version, Bauhaus Weimar, 1924  
© VG Bild-Kunst, Bonn 2018, carpet by Benita Koch-Otte © v. Bodelschwingsche Stiftungen Bethel, wall carpet by Else Mögeln © Roswitha Campbell*

ings. The director's office was redecorated at that time by Walter Gropius — an impressive modernist room composition — and can once again be visited, after having been restored in detail. The murals by the Bauhäusler Herbert Bayer and Joost Schmidt have also been replicated and can be seen by visitors.

The atelier building with its glass roof, located directly behind the main building, was built in 1886 and was used by the Bauhaus as a canteen. Nowadays, the "Bauhaus.Atelier" is an information centre for visitors at the Bauhaus-Universität Weimar. This is the meeting



Former library and lecture room, Nietzsche Archive

© VG Bild-Kunst, Bonn 2018



Bauhaus-Universität Weimar, workshop building,  
former Grand Ducal School of Arts & Crafts, 1905/06



© VG Bild-Kunst, Bonn 2018

Hall lounge, Haus Hohe Pappeln, 1908

point for the Bauhaus Walk, during which visitors can not only experience the history of the Bauhaus, but also meet the designers of today and tomorrow: Student guides from the Bauhaus-Universität Weimar.

The former Arts & Crafts School also presents works done for the Bauhaus exhibition in 1923: One reconstructed Mural represent part of the design of the stairway by the Bauhaus master Oskar Schlemmer, who taught in Weimar beginning in 1921. From 1919 until 1925, the State Bauhaus used the space for offices and workshops. It presently houses the Department of Art and Design of the Bauhaus-Universität Weimar.

### Trailblazer for Modernism: Henry van de Velde

Van de Velde remained the director of the School of Arts & Crafts until 1915, when it was closed because of the war. His oeuvre will now be highlighted at the Neues Museum along with informative exhibits about other trailblazers of modernist Weimar such as Count Harry Kessler, Elisabeth Förster-Nietzsche or the protagonists of the Weimar Painting School.

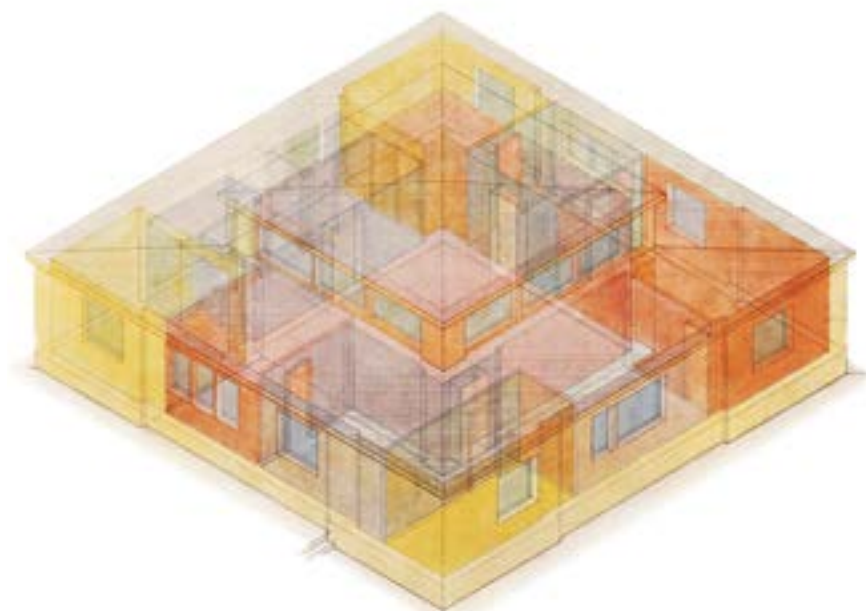
Presently van de Velde's works can primarily be seen at two venues. No fans of Henry van de Velde should miss the Nietzsche Archive, which he remodelled in 1903. The only existing complete interior furnishings designed

by van de Velde can be found here. Inside the Nietzsche Archive — as in other venues of Weimar modernism — the multifarious story of this key epoch and its protagonists unfolds before our eyes. While Elisabeth Förster-Nietzsche was one of the greatest patrons of avantgarde artists such as van de Velde, she also prepared the way for the Nietzsche cult around the turn of the century and was among Hitler's admirers from the very beginning.

Van de Velde's private home — Haus Hohe Pappeln built in 1908 — is located on the outskirts of town. He lived there with his family until he left Germany for Switzerland in 1917 because of increasing prejudice against foreigners.

## The First Bauhaus Architecture in the World

With his Haus Hohe Pappeln, the designer and architect Henry van de Velde realised his ideals in terms of living culture. The Bauhäusler pursued this objective less than 15 years later in their residential designs and dismissed the last ornamentation and decorative flourishes. The Bauhaus Haus Am Horn is surrounded by neo-baroque mansions within a stone's throw of Goethe's famous garden house. It was built for the 1923 exhibition according to plans by the youngest Bauhaus master, Georg Muche. The furnishings were exclusively designed by the Bauhaus workshops. In 1999 the model home was comprehensively refurbished and now impressively communicates the Bauhaus idea of modern living — from the kitchen to the nursery. In preparation for the centennial in 2019, the Haus Am Horn is being renovated once again. Until it is reopened, the interior is only accessible upon advance reservation for groups.



Isometric drawing, from: Staatliches Bauhaus Weimar 1919–1923.  
Weimar & Munich 1923, Klassik Stiftung Weimar  
Benita Koch-Otte, Haus Am Horn.

## Weimar Modernism and "Weimar Cosmos"

Modernism belongs to the "Weimar Cosmos" just as much as Classical Weimar with its castles, parks, and poets' homes. Together with the Bauhaus sites, there are other venues that comprise a "Topography of Modernism" — such as the National Theatre, the monument for the "Märzgefallenen" by Gropius, but also the Stadtmuseum (City Museum), the Buchenwald Memorial, and the future House of the Weimar Republic — all of which tell the story of Weimar modernism. The bauhaus museum weimar, which is just opposite the former "Gauforum" is the hub where everything comes together.



Theodor Bogler, storage vessels for the kitchen, 1923, Klassik Stiftung Weimar, Kloster Maria Laach

### Events at this site

#### Baking Course for Bauhäusler

Be welcomed in Bauhaus colours with red wine, and yellow and blue cheeses. After these starters, the baking course begins. Includes coffee break and snacks.

Duration: 3.5 hours

Price for up to 8 persons: 39 €/person

Up to 12 persons: 34 €/person

Venue: Rosine's Baking Workshop

Contact: Tourist Information Weimar

### Guided Tour

#### Weimar Modernism

Duration: 2 hours

Group price, max. 25 people: 105 €

Contact: Tourist Information Weimar

#### Bauhaus Walk

APR – OCT Tues, Fri & Sat 2 pm

NOV – MAR Fri & Sat 2 pm

Short Walk: 1.5 hours

Long Walk: 2.5 hours

Meeting point: Bauhaus.Atelier

Geschwister-Scholl-Strasse 6a

99423 Weimar

Group tours:

[uni-weimar.de/bauhaus-walk](http://uni-weimar.de/bauhaus-walk)

# Weimarer Land

## Inspired by Feininger and Other Masters

How an idyllic village church became the "Cathedral of the Future", how the Weimarer Land inspired Bauhaus master Lyonel Feininger, how Ernst Neufert revolutionized the study of architecture with his new standards, and why the spirit of modernism still exists in Apolda — all of these questions and many more can be answered on an excursion through the Weimarer Land, the villages surrounding the city.

"The surrounding villages, probably over a hundred, are magnificent! The architecture (...) is just right for me, so stimulating, to a certain extent so profoundly monumental!", as Lyonel Feininger, painter and one of the first Bauhaus masters, describes the Weimarer Land. He often took walks or bicycle trips to explore the landscape surrounding Weimar, where he lived. Nowadays visitors can follow his explorations on a 28-kilometre bicycle path, the "Feininger-Radweg". It unveils some of the motives that inspired Lyonel Feininger to create artworks that later made him world famous. The Church spire of Mellingen was portrayed from Feininger for the first time in 1911. Today there is also a contemporary interpretation, known as the "Feininger Tower". It was constructed by the Swiss architect Marcel Kalberer, who was inspired by Feininger's style of painting. The steel pipe installation in Bauhaus colours was erected in 1999.

### "Cathedral of the Future" and the Neufert Box in Gelmeroda

"There are churches in God-forsaken nests that are among the most mystical of what I have seen by so-called cultural



Lyonel Feininger, "Kirche von Mellingen", 1920, VG Bild-Kunst, Bonn 2018

people!", as Feininger once described his passion for church motives. The New-York-born painter, who had lived in Weimar since 1906 and had become quite famous as a caricaturist before he was joining the Bauhaus community, was probably most impressed by the village church in Gelmeroda. He portrayed it more than 100 times. It obtained iconic significance for the Bauhaus: Named as the "Cathedral of the future" it illustration was presented on the title page of the Bauhaus Manifesto, with which Walter Gropius founded the avantgarde school.

In Gelmeroda you can follow the track of another famous Bauhaus-member — the architect Ernst Neufert, whose biography clearly reflects the ambivalence of modernism: He was one of the first



Church in Mellingen

students at the Bauhaus, worked together with Gropius, but later also with Hitler's chief architect, Albert Speer. Neufert worked for Gropius from 1922 until 1926 as his building supervisor, including projects like the Bauhaus building in Dessau, extension of the Fagus factory in Alfeld, and the remodelling of the Jena Theatre. Later he taught at the Bauhaus successor institution and realized numerous buildings in Jena and elsewhere as a free-lance architect. In addition, he experimented in the areas of standardization and norms in architecture. In 1936, he published his book "Architects' Data", which has been published in more than 18 languages and has been reprinted 39 times in Germany alone. During the National



*Waterworks  
in Bad Berka, 1936*

Socialist period, he became responsible for building typology, normalization and rationalization for Berlin residential construction projects. After 1945, Neufert taught at the Technical Academy in Darmstadt. In 1929, he built a private home with two floors with an atelier for himself and his family in Gelmeroda. Following the Bauhaus tradition, it is also a prototype: The experimental home built of wood was constructed in only six weeks. Today it is the headquarters of the Neufert Foundation. An exhibition building was built in the garden in 1999 – the Neufert Box, which demonstrates Neufert's famous oktameter grid.

### **Modernist Spirit in Bad Berka and Apolda**

There are yet many more modernist traces to be discovered in Weimarer Land. In Bad Berka, not only the waterworks display the architectural influence of the Bauhaus. Also, the small basket-weaving museum »» PAGE 39 run by a club in nearby Tannroda offers unexpected treasures: part of the exhibition focuses on Henry van de Velde, who designed furniture for the Tannroda basket weavers' production during his time in Weimar.

The city of Apolda is 30 kilometres from Bad Berka. The 'Kunsthhaus' which is operated by a named "Apolda Avantgarde", regularly attracts attention from near and far with its exhibitions of regional, national, and international modernist artists. With the expansion of the fire-extinguisher factory of the Total KG Foerstner & Co. there is another extraordinary monument of modernist architecture and industrial building culture in Apolda. It is the only building that Egon Eiermann realized in Thuringia. Eiermann is considered one of the most important German architects, who particularly influenced post-war modernism: in 1938/39, he constructed the so-called "Eiermannbau" (Eiermann building) »» PAGE 49 that is a listed building since 1999 and has been a model location for the Internationale Bauausstellung, or IBA (International Building Exhibition) in Thuringia since 2014. Until 2023, the IBA Thuringia will investigate the question of how we want to live now and in the future and will design model projects for the state of Thuringia. In 2018 the Eiermann building became the IBA headquarters. Presently, the IBA is searching for creative partners to make the venue for a lively Open Factory.

## **bauhaus by bike**

Guided bicycle or E-bike tours on the Bauhaus theme in Weimar, Weimarer Land and the surrounding region

### *Day Tour*

#### **The Bauhaus in Weimar and Weimarer Land**

Bauhaus buildings in Weimar, Neufert House in Gelmeroda, village church in Bergern (Matt Lamb), basket weaving museum in Tannroda, Feininger churches in Weimarer Land

Price: by arrangement

E-bikes & bicycles can be furnished.

[www.lokaltermin-reisen.de](http://www.lokaltermin-reisen.de)

[info@lokaltermin-reisen.de](mailto:info@lokaltermin-reisen.de)

### **Feininger Bike Path (Feininger-Radweg)**

For over three decades, Lyonel Feininger took walks or bike rides through Weimarer Land. He filled his sketchbooks with drawings of myriads of churches, bridges, and village centres, from which many of his later world-famous artworks evolved.

The 28-km-long bike path is an inviting way to follow Feininger's trail. The roundtrip is marked with glass plaques, which usually offer a direct comparison to the original object within sight of Feininger's painting in glowing colours. This is a wonderful way to get to know his favourite motives in the idyllic villages, because "Weimarer Land is Feininger Land"!



# Erfurt

## Art and Textile Handicrafts

### In the Spirit of Experimentation



House Schellhorn in Erfurt, 1930

Erfurt is good for a lot of Bauhaus material — in the true sense of the word. The Margaretha-Reichardt-House in the suburb Bischleben shows the life's work of the Bauhaus graduate. Erfurt was not only in close contact with the Weimar Bauhaus — it developed into a focal point of modern culture in the early 20th century. Industrial entrepreneurs, patrons, and the local art association provided important forums for the avantgarde and their works — one runs across them still today when strolling through the city. In addition, the offices and commercial buildings as well as residential areas in classical modernism shape the appearance of the Thuringian state capital.

#### Mecca of Modern Art

Influential figures of the period were the directors of the city museum located on the Anger, today called the Angermuseum. Under the supervision of the Weimar-born museum director Edwin Redslob, an important collection of modern art was assembled during the early 20th century. His successor, the new director Walter Kaesbach, took over the responsibility for the systematic collection of artworks by the avantgarde. The city refused to contribute public funds to purchase modern art, so art associations, sponsors and patrons enabled the acquisitions. Beginning in 1919, the entrepreneur and art lover Alfred Hess regularly

financed purchases, including paintings by Nolde, Kirchner, Nauen, and Mueller. He also loaned the museum artworks, and sponsored the wall paintings done in one room on the ground floor by the expressionist and member of the artists' group "Die Brücke", Erich Heckel. Thus, one of the most significant collections of German expressionism evolved in Erfurt, which the Angermuseum developed into a Mecca for modern art in Germany, drawing the attention of both supporters and adversaries. A large part of the Erfurt collectors' treasures was seized by the National Socialists. Over 1,000 works were removed from the museum during the "Entartete Kunst" ("Degenerated Art") campaign in 1937. However, the "Heckel Room" with its mural cycle "Lebensstufen" ("Stages in Life") remained intact and can still be viewed today.

In southern Erfurt, at Richard-Breslau-Strasse 14, Alfred Hess' mansion, now used by the City and Municipal Association of Thuringia, is reminiscent of Erfurt's role as a meeting place for modernist artists and architects. This is where Walter Gropius, Lyonel Feininger, Otto Dix, Paul Klee, Erich Heckel, Emil Nolde, and Gerhard Marcks once met.

#### Neues Bauen in Erfurt

Commissioned by Alfred Hess, a downtown commercial building (Anger 26) was remodelled in 1927, unmistakably setting a standard for the Neues Bauen movement in Erfurt. Other important buildings dating from the end of the 1920s are the so-called House Schellhorn at Neuwerkstrasse 2, and the Haus des Deutschen Handlungsgehilfen-Verbandes at Anger 81  
»» PAGE 50: With its six floors and 21 metres, it became the first high-rise building in the city.

The housing development Hansa-Block is one of several extraordinary examples of social residential building of the Neues Bauen period, especially in the eastern part of the city. Among the single-family homes, the home of the director of the City Museum, Walter Kaesbach, at Nerlystrasse 11 is particularly worth mentioning – the white cube with private exhibition space for the homeowner was designed by the architect Karl Meinhardt. The Bauhaus master Lyonel Feininger supposedly stayed here as Kaesbach's house guest in 1923, and Feininger had an atelier at the museum for several months.

### **Bauhaus Material at the Margaretha-Reichardt-House**

The textile artist Margaretha Reichardt, born in Erfurt in 1907, is also closely associated with the history of the Erfurt Bauhaus. She applied to the Weimar Bauhaus in 1925 and began her studies after the move to Dessau in 1926. Along with Gunta Stölzl, she was one of the most successful designers at the Bauhaus textile workshop. Among other things Reichardt developed belt made of so-called iron yarn, a textile fabric i.e. for the steel tube furniture by Marcel Breuer.

After a short stay in the Netherlands initiated by the Bauhaus Dessau, where Piet Zwart also taught her the art of calligraphy, she returned to her hometown of Erfurt in 1933. In the same year she established the "handweberei grete reichardt" located Severihof 3 close to the Erfurt Cathedral.

From 1939 the Bauhaus-artist Margaretha Reichardt lived and worked in Bischleben and created an outstanding oeuvre in the course of 50 productive years. She designed numerous textiles, tapestries and carpets, as well as decorative upholstery and apparel fabrics, which were only seldom industrially manufactured. Today, the Margaretha-Reichardt-House is a historical cultural monument and a satellite of the Angermuseum Erfurt. The weaving workshop is located on the lower floor of the house based on a draft by the Bauhaus-architect Konrad Püschel. Among other looms the visitor can see original Bauhaus-looms along with the artist's private living space, that can be visited upon advance reservation. Demonstrations help visitors become acquainted with the work process on the weaving looms.



*Private home and weaving workshop of the Bauhaus artist Margaretha Reichardt, built in 1939 according to the artist's own ideas and a draft by the Bauhaus-artist Konrad Püschel*

© Angermuseum Erfurt



### **Guided Tour Following the Bauhaus Path in Erfurt**

Duration: 2 hours

Group price, max. 35 people: 140 €

### **Guided Tour Erfurt – an architectural pearl and mirror of eras**

Duration: 2 hours

Group price, max. 35 people: 140 €

### **Package Arrangement**

- › 2 nights incl. breakfast at a 4-star hotel
- › guided tour on the path of Bauhaus architecture
- › one 3-course dinner
- › entrance to the Angermuseum

239 € per person in double room  
single room surcharge: 70 €

Additional features can be booked upon request, such as a visit to the exhibition "Bauhausmädeln" ("The Bauhaus Gals").



© Angermuseum Erfurt

# Jena

## Following the Paths of Gropius, Neufert and Wagenfeld

In the early 1920s, Jena was very open to the ideas of the artistic avantgarde and the experiments at the Weimar Bauhaus. There was an active intellectual exchange that gave Jena's artistic scene important impulses, invigorated the economy, and gave Jena the reputation of being a city of the arts.

This creativity, spirit of departure and innovative desire can still be felt at the Jena Kunstsammlung (Art Collection), » PAGE 37, at the two private homes of Walter Gropius that have been restored to their original beauty, in modern Jena Glass design, and in the lively art scene.

### Gropius' Mansions and Neufert's Canteen

The Jena University and the city government supported the representatives of New Objectivity at the Weimar Bauhaus, including the realisation of their architectural ideas. With their buildings, Walter Gropius, Adolf Meyer, Otto Bartning and Ernst Neufert made Jena into a centre of modern architecture in Thuringia.

The remodelling of the Jena Municipal Theatre was Gropius' first building commission in Thuringia that he realised together with Adolf Meyer in 1921/22. Only the former stage area has survived, and it is used today by the municipal theatre.

The building supervisor for this project, Bauhaus student Ernst Neufert, is encountered by every architecture student even today through his fundamental standard work "Architects' Data", first published in German in 1936, and since then translated and reprinted many times. In the 1920s in Jena, he realised



*Light Column by Walter Dexel (designed 1926), newly installed on Rudolstädter Strasse 39*

several building projects. Together with Otto Bartning he built the canteen on Philosophenweg in Jena as a cubist steel frame building with a flat roof and red brick façade. The classroom and research building, the Abbeum, of the Friedrich Schiller University in Jena was also built as a reinforced concrete frame building.

Gropius built two private homes in Jena that clearly illustrate the form-language of the Neues Bauen style even today. With the Auerbach House, Gropius implemented the idea of the building block system born in Weimar, and it was restored to its original appearance in 1994/95. Zuckerkandl House also utilises characteristically



*Theaterhaus Jena (Jena Municipal Theatre), stage area, 1922*



*Canteen on Philosophenweg, 1929/30*

strict geometry and is only a few minutes' walk away. Both houses are now in private use.

Walking through Jena, there is even more remarkable modernist architecture to be seen, such as the former workshop building of the Bookbinder Martin, the Zeiss headquarters, and the Zeiss Planetarium.

### The Jena Kunstverein

The physicist Felix Auerbach had Haus Auerbach built as his residence, which became an important hub for intellectual exchange and the support of avant-garde art in the 1920s. As a patron of modern art within the Gesellschaft der Kunstfreunde (Association of Art

Patrons) of Jena and Weimar and as a member of the Jena Kunstverein (Art Association), Auerbach gathered poets, musicians, and visual artists in his home. The activities of the Jena Kunstverein reflect the open attitude towards modern art: Between 1923 and 1928 there were altogether eight single exhibitions of artists who worked at the Bauhaus: Lyonel Feininger, Wassily Kandinsky, Paul Klee, Gerhard Marcks, and Oskar Schlemmer. The Bauhäusler and graphic artist Walter Dexel was responsible for the exhibitions at the Jena Kunstverein at that time — in front of the Stadtwerke (city utilities) building, there is a version of his famous Light Column in the signature Bauhaus colours red, yellow and blue.

In February 1990, the Jena Kunstverein was re-founded. With its exhibitions of contemporary art, it has resumed the work of the historic association. The collection established by the earlier Kunstverein was taken over by the Jena Stadtmuseum and, along with the art collection of classic modernism, it has added further collection emphases within 20th century art.

## Jenaer Glass and Modern Design

The intellectual climate in Jena also fostered intense contacts between the avantgarde and industry. The firm Schott & Gen. — today's technology concern SCHOTT AG — produced the Sintrax coffee machine designed by Gerhard Marcks in 1926. The mutual interest of Bauhaus and Schott was immediately apparent as early as 1923 in the kitchen of the model Haus Am Horn at the Bauhaus exhibition, for which baking dishes by Jenaer Glas were part of the furnishings.

Wilhelm Wagenfeld designed a tea service for Schott in 1931. The tea pot has advanced to become probably the most famous design for Jenaer Glass in history, and is still being produced. The collaboration with Wagenfeld began in 1931, when Erich Schott, a pioneer of the modern glass industry, heard Wagenfeld's lecture at the Jena Kunstverein. Erich Schott also engaged László Moholy-Nagy to design modern advertising. Their collaboration even continued on after Moholy-Nagy's emigration. An exhibition at the Schott mansion illustrates the beginnings of these developments.



Gerhard Marcks, "Sintrax" coffee machine, 1925, Ludwig collection — Klassik Stiftung Weimar

Auerbach House, 1924



### Guided Tour

#### Henry van de Velde & the Bauhaus Artists in Jena

This city walk spans a bridge from Henry van de Velde's Jugendstil with the Ernst Abbe memorial to the Bauhaus with Gropius' Auerbach and Zuckerkandl mansions.

Duration: 1.5 – 2 hours

Group price, max. 25 people: 100 €

Foreign language: Russian, surcharge 25 €

### Culinary Homage to Henry van de Velde

Enjoy a cup of coffee with a piece of cake and Jena pralines from a replica of porcelain by Henry van de Velde at the museum café Philisterium Jena.

Duration: 45 minutes

Participants: 1 – 20

Price: 7 € per person



# Dornburg

## Bauhaus Ceramics

In 1920, while searching for a suitable place for the Bauhaus ceramics workshop, Walter Gropius heard about the old Marstall in Dornburg. The building located near the Dornburg castles dated from the 18th century and had been built as the Marstall for the horses of Grand Duke Carl August of Saxony-Weimar-Eisenach. It was perfectly suited for use as a pottery. At that time, Max Krehan also ran a ceramics workshop in Dornburg. He was willing to take over the handicraft training of the Bauhaus students. Thus, the Bauhaus pottery moved to Dornburg. Gropius delegated Gerhard Marcks to be the form master at Krehan's side. Many of the significant potters who became the most influential artists in the development of ceramics of the 20th century received their training from Marcks and Krehan. Among them were Theodor Bogler, Otto Lindig, Marguerite Friedlaender, and Werner Burri.

At the new location in Dessau, the Bauhaus shifted its emphasis to industrial production — a pottery was never set up there. The pottery in Dornburg remained in operation and was led by Otto Lindig in the Bauhaus tradition. In 1949, the Körting family took it over and continues to make pottery there today. For years, the patrons of the nearby ceramics museum in Bürgel have been pursuing the goal of creating a Bauhaus workshop museum with an open workshop in the historic space of the Dornburg Bauhaus. At Easter 2019, it will be finally opened and will illustrate the development of Bauhaus ceramics with historical vessels and tools.



*Ceramics workshop in Dornburg*



*Otto Lindig, beer jug as a high covered pitcher with incised décor (model 376), 1922, Klassik Stiftung Weimar*



*View into Max Krehan's pottery workshop in Dornburg, 1920/21, Bauhaus-Universität Weimar, Archiv der Moderne*

# Probstzella

## Haus des Volkes

In 1925, Walter Gropius gave Alfred Arndt a leave of absence from his studies at the Bauhaus so that he could complete one of the most important Bauhaus ensembles in Thuringia, the Haus des Volkes (People's House). When he took over, the building was merely a shell, and he completed it upon commission by the owner, Franz Itting, as a venue for events and to accommodate overnight guests. The complete interior furnishings of the multi-story building were designed by the Bauhaus workshops. The distinctive cubist building with its roof tower and modern garden landscaping still dominates Probstzella's overall appearance today.

In 2005, the impressive object was re-opened as the Bauhaus Hotel and event centre after restoration to its original appearance. In collaboration with the daughter of the architect, a small exhibition about the history of the building evolved. The Itting garages are located not far from the hotel building. They were also built by Alfred Arndt and are to be refurbished in time for the Bauhaus centennial in 2019. A stroll through the village leads to another Arndt building on Grauweg Street: the Bauer House, which he designed in 1927/28 with extensions in the 1930s, now privately occupied. The architect resided in this town in the Thuringian Highlands with his wife, the Bauhaus student and photographer Gertrud Arndt, until 1948.

*Bauhaus Hotel, former Haus des Volkes*



### **Mr. Hoff, how can one celebrate the Bauhaus appropriately nowadays?**

To celebrate the Bauhaus appropriately means of course, first of all, to translate the Bauhaus into today's terms and then directly ask what we can still learn from the ideas and teachings of the Bauhaus today. It is not about just looking backwards and seeing the Bauhaus as something from the past, something antiquated, to which we can no longer relate. Because the central questions — for example, how we want to live together — still occupy our thoughts. So that is why it is important not only to see the Bauhaus as being historical, but to consciously perceive it. That could be possible with contemporary art events that approach the subject from different genres and perspectives. On the other hand, there will also be a visitors' workshop at the new bauhaus museum weimar, for example, in which the methods used by the Bauhaus will be made practically accessible in connection with today's methods and media.

*Prof. Dr. Benjamin-Immanuel Hoff,  
Head of the Thuringian State  
Chancellery and Thuringian Minister  
for Culture, Federal- and European  
Affairs*

# Gera

## Early Modernism and Neues Bauen

In Gera, museums are not the only places where you encounter the Bauhaus, its trailblazers, and contemporaries. The buildings by Henry van de Velde, his student Thilo Schoder, and colleagues shape the entire appearance of the city. Thanks to Schoder's bustling productivity, Gera has the highest density of building monuments from the Bauhaus period in Thuringia. He left us 53 buildings — 11 of the most important ones can be visited on special walking tours on the theme of "Bauhaus and Neues Bauen in Gera".

### Thuringian Modernism à la Schoder

Thilo Schoder, master student and friend of Henry van de Velde, is considered to be the most consistent representative of the Neues Bauen movement in Thuringia. Between 1919 and 1932, he made a unique contribution to modern architecture in Gera and its surroundings.

Many of the Schoder buildings have been maintained and reflect the development of modern architecture: His industrial building for the Golde Company, which was Thuringia's first completely reinforced concrete building, was Thilo Schoder's breakthrough in 1919/20. It already foreshadows the transition from Art Nouveau to an objective language of form. The Schaefer Clinic, which was built ten years later, in 1929, and is now used as an office building, was Schoder's last building built exclusively of bricks — after its painstakingly detailed refurbishment, it was awarded with the Heritage Protection Prize of the City of Gera. Schoder's remarkable works include housing developments such as the Ulmenhof (1930) and sin-



*Golde Automobile Works, 1920*



*Sparmberg House, 1930*

gle-family homes such as the Meyer residence that are reminiscent of similar designs by Frank Lloyd Wright, or Sparmberg House. The latter was the last building that Schoder realized before he had to flee from the National Socialists to his Norwegian exile. The current owner of the Sparmberg House was awarded with the National Prize for Craftwork in Heritage Protection in 2016 for her exact restoration of the home according to guidelines for historical monuments.

Schoder also designed interior furnishings, which can be admired at the heritage-protected factory building that he built for the silk-weaving plant Schulenburg & Bessler on Lange Strasse. Today it is the headquarters of a textile firm and houses a Thilo Schoder Room, which can be visited upon request. The furniture and wall-coverings are authentically restored. If you want to see even more of Schoder's work, visit the Museum für Angewandte Kunst (Museum of Applied



*Golde Automobile Works*



*Schulenburg Mansion, 1915*

Art) that has dedicated part of its permanent exhibition to the architect.

### **Henry van de Velde at Schulenburg Mansion**

Thilo Schoder was put in charge of the building supervision of Schulenburg Mansion (1913/14) by his teacher, Henry van de Velde, who had designed the representative mansion as a comprehensive artwork and private residence for the family of the textile manufacturer Paul Schulenburg. Today, it has been

meticulously restored and houses a private museum with a collection that includes architectural drafts, book designs, and furniture from the enormous oeuvre of Henry van de Velde, the important trailblazer of modernism and the Weimar Bauhaus. A sculpture park in the spirit of van de Velde and the Bauhaus will be opened in 2018.



#### *Guided Tour*

### **Bauhaus and Neues Bauen in Gera**

You can experience the exciting architecture by Henry van de Velde's master pupil, Thilo Schoder, and that of his colleagues on three different discovery tours in Gera. The Schulenburg Mansion built in 1913/14 by the Belgian architect Henry van de Velde is a comprehensive artwork of international significance. Along with the architecture, he also designed the garden and the interior furnishings.

Duration: 1.5 hours

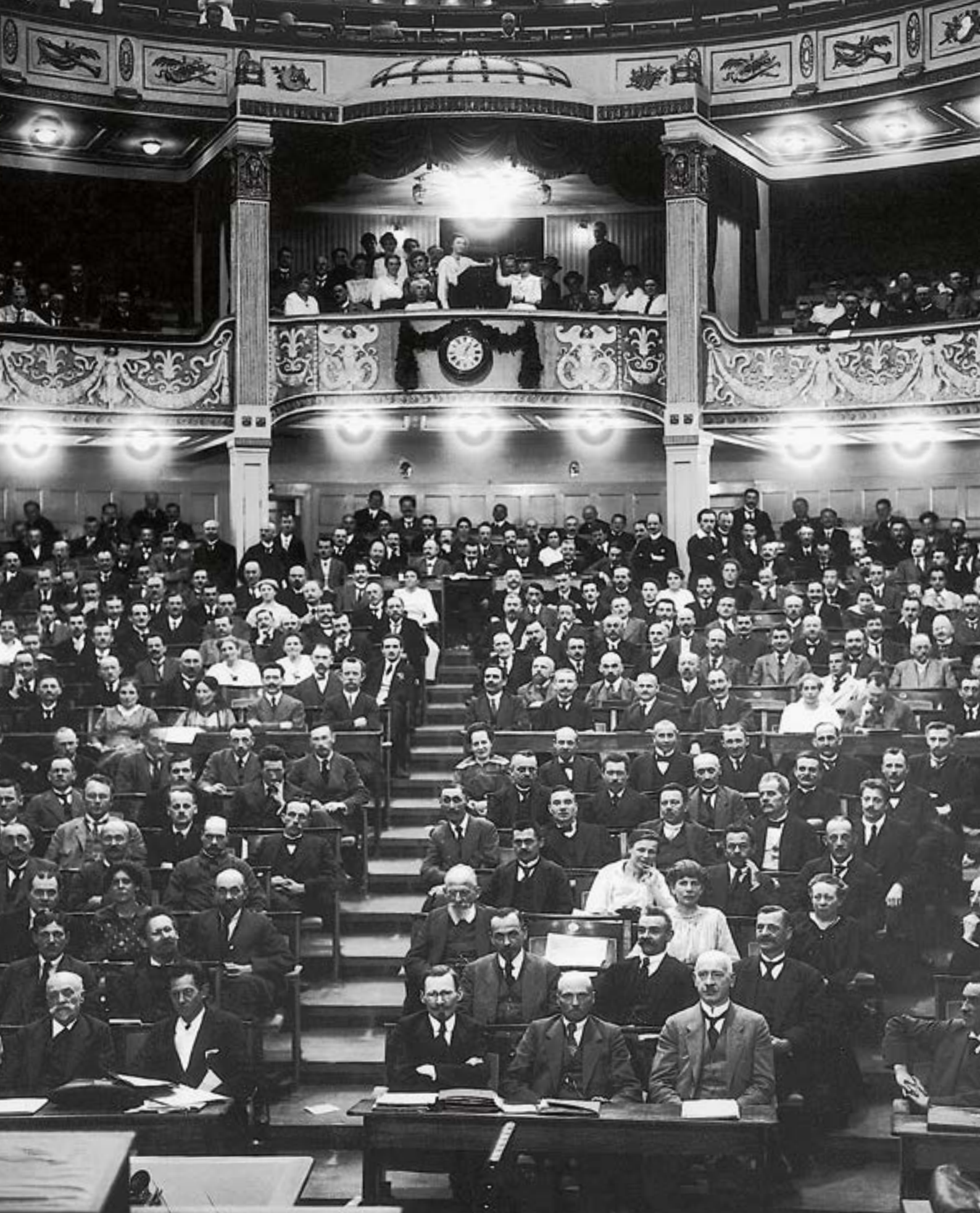
Individual tourists: 8 € per person

Group price, max. 15 people: 90 €

Additional modules: Entrance and guided tour of the Henry van de Velde museum "Schulenburg Mansion": 9 € per person

### **Additional Attractions**

- › M1 Kunstzone – Art Exhibition
- › Atelier of the artists Barbara Toch and Wolfgang Schwarzentraub
- › Museum of Applied Arts (separate entrance fee)
- › Guided tour of the theatre or visit to a theatre performance (separate entrance fee)



# Republic of Opposites: Weimar as a Cradle of Democracy



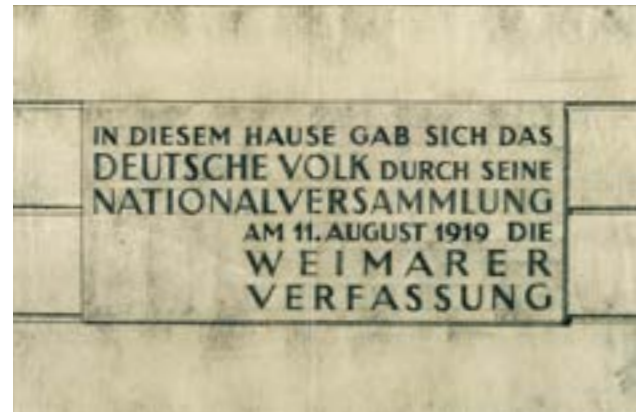
Walter Gropius, Bauhaus Weimar,  
1921, Bauhaus-Archiv Berlin

*Design of the memorial plaque in  
commemoration of the Weimar Consti-  
tution at the German National Theatre  
Weimar, Walter Gropius, 1922*

In 2019, when the Bauhaus Centennial is celebrated, the founding of Germany's first democracy will also turn 100. Today, the memorial plaque on the façade of the German National Theatre, designed by Bauhaus director Walter Gropius, commemorates the noteworthy events of the time. It reads: "IN THIS BUILDING, THE GERMAN PEOPLE, REPRESENTED BY THE NATIONAL ASSEMBLY, GAVE THEMSELVES THE WEIMAR CONSTITUTION OF 11 AUGUST 1919". Directly across from it, the House of the Weimar Republic will be opened in 2020.

Just like the Bauhaus, the Weimar Republic only lasted for 14 years. Less than one and a half decades full of contradictions that shaped a whole century: The Weimar Republic laid the foundation for a democratic Germany and at the same time prepared its exodus by the National Socialists. In its day, the Weimar Constitution was considered one of the most progressive in the world. During the first German Republic with the "Golden Twenties," a cultural scene blossomed that attracted international attention. On the other hand, it was also influenced by political battles, rebellions, social radicalisation, the economic crisis of 1929, mass unemployment, and social injustice.

The Bauhaus is a child of the times. The ambivalence of the Weimar Republic is reflected in the history of the avantgarde school — in the internal debates and the external



hostilities. It becomes visible in the life-passion of the Bauhäusler, in both their artistic and their lifestyle-reforming experiments. It is reflected in the great questions in regard to society, with which the Bauhaus was concerned, and in the answers and objects that it designed. The "Notgeld" (emergency bank notes) that the Bauhäusler Herbert Bayer designed for the hyperinflation of 1923 belongs just as much to the objects that will be shown at the neues bauhaus museum weimar beginning in 2019, as the famous functionally designed table lamps by Wilhelm Wagenfeld and Carl Jakob Jucker, which were hardly affordable for normal citizens even in the Bauhaus days.



*Berlin: Spartacist barricades made of newspaper-rolls and stacked newspapers in front of the Mosse publishing house on Schützenstrasse, January 1919*

It is only a few minutes' walk from the Bauhaus Museum Weimar, which will open its doors in 2019, to the Weimar Stadtmuseum (City Museum). Here, the exhibition "Democracy from Weimar. The National Assembly of 1919" will be shown. Beginning in 2020, the House of the Weimar Republic at Theaterplatz will offer additional information in the remodelled Zeughof, which had housed the provisional Bauhaus Museum until the end of 2017.

### **Born in 197 Days**

When Gropius founded the Bauhaus on 1 April 1919, the struggle with the Weimar Constitution was already in full swing. 423 delegates negotiated the regulations for the new republic that had been declared twice on 9 November of the year before in the midst of the revolution after the emperor had abdicated.

On 19 January 1919, the national assembly was elected to write the constitution, which resulted in a broad democratic majority made up of SPD (Social Democratic Party of Germany), the Catholic Centre and the left-liberal DDP (German Democratic Party) – the "Weimar Coalition". On the same day, the State Theatre was given a new name by the General Intendant Ernst Hardt. The "German National Theatre"



### **House of the Weimar Republic**

In April 2017 the architecture contest for the new "Haus der Weimarer Republik" at Theaterplatz came to a close. The first prize went to the Muffler Architecture Office in Tuttlingen. Its design of the annex will re-create the original urban structure of the Theaterplatz and provide a valuable contribution towards restructuring the so-called Zeughof. The opening of the renovated existing building is scheduled for 2019, and the annex for 2020. [www.weimar.de/weimar-republic](http://www.weimar.de/weimar-republic)

### **Stadtmuseum Weimar**

Exhibition "Democracy from Weimar. The National Assembly of 1919"  
[www.weimar.de/citymuseum](http://www.weimar.de/citymuseum)

became the meeting place for the new parliament, far away from Berlin, which was still shaken by political unrest. More about Ernst Hardt's accomplishments – not only in his leading role as an advocate of modernism in Weimar and a supporter of the Bauhaus, but also later as a pioneer of radio broadcasting and founding intendant of the West German Radio – will be presented in an exhibition at the Weimar Stadtmuseum (City Museum) during the Bauhaus year 2019.

"The dangers that threaten our German homeland are formidably great, the task of rescuing the German people from all of these difficulties is enormous." Friedrich Ebert spoke these words at the opening of the National Assembly on 6 February 1919. For 197 days, the delegates met at the National Theatre. Evening after evening they filled the bars and restaurants in Weimar – and the guest book of the "Weisser Schwan", now on display at the Stadtmuseum, documents the debates that took place at the bar tables, beyond the plenum of parliament.



*A glimpse inside the exhibition "Democracy from Weimar. The National Assembly of 1919" at the Stadtmuseum Weimar*

*above: Herbert Bayer, emergency bank notes for the state of Thuringia in Bauhaus design, 1923, © VG Bild-Kunst, Bonn 2018*

Weimar became the focal point of politics. A flight route between Weimar and Berlin was set up, which later became Lufthansa. A girls' high school was transformed into a telegraph office, in order to facilitate the flow of the latest information to the newsrooms of the mass media and to political circles. 7,000 soldiers were on patrol in town, and the citizens of Weimar had to show their passports on a daily basis.

While the National Assembly met, the peace treaty was negotiated in Versailles and signed in June of 1919. The "Weimar Coalition" broke down. The liberals quit in protest to the peace conditions, which included high reparation payments and the surrender of all colonies and various areas of the empire. In the meantime, work continued at full speed on one of the most modern and democratic constitutions in the world.

On 11 August 1919, it was finally ratified, and three days later the President of the Reich, Friedrich Ebert, signed it into force. Women's right to vote, freedom of opinion, freedom of assembly, freedom of religion, the introduction of unemployment insurance and the 8-hour workday are only a few of the progressive accomplishments anchored in the new constitution.

The black-red-golden flag — which had been heatedly debated in parliament — replaced the black-white-red flag of

the Empire and was included in the constitution as a new symbol for the nation. It was raised for the first time on 31 July 1919 over the National Theatre. Proportional representation was introduced along with the possibility for a referendum. Much of what was written into the constitution in 1919 can now be found in Germany's current constitution.

## **Crisis of Modernism?**

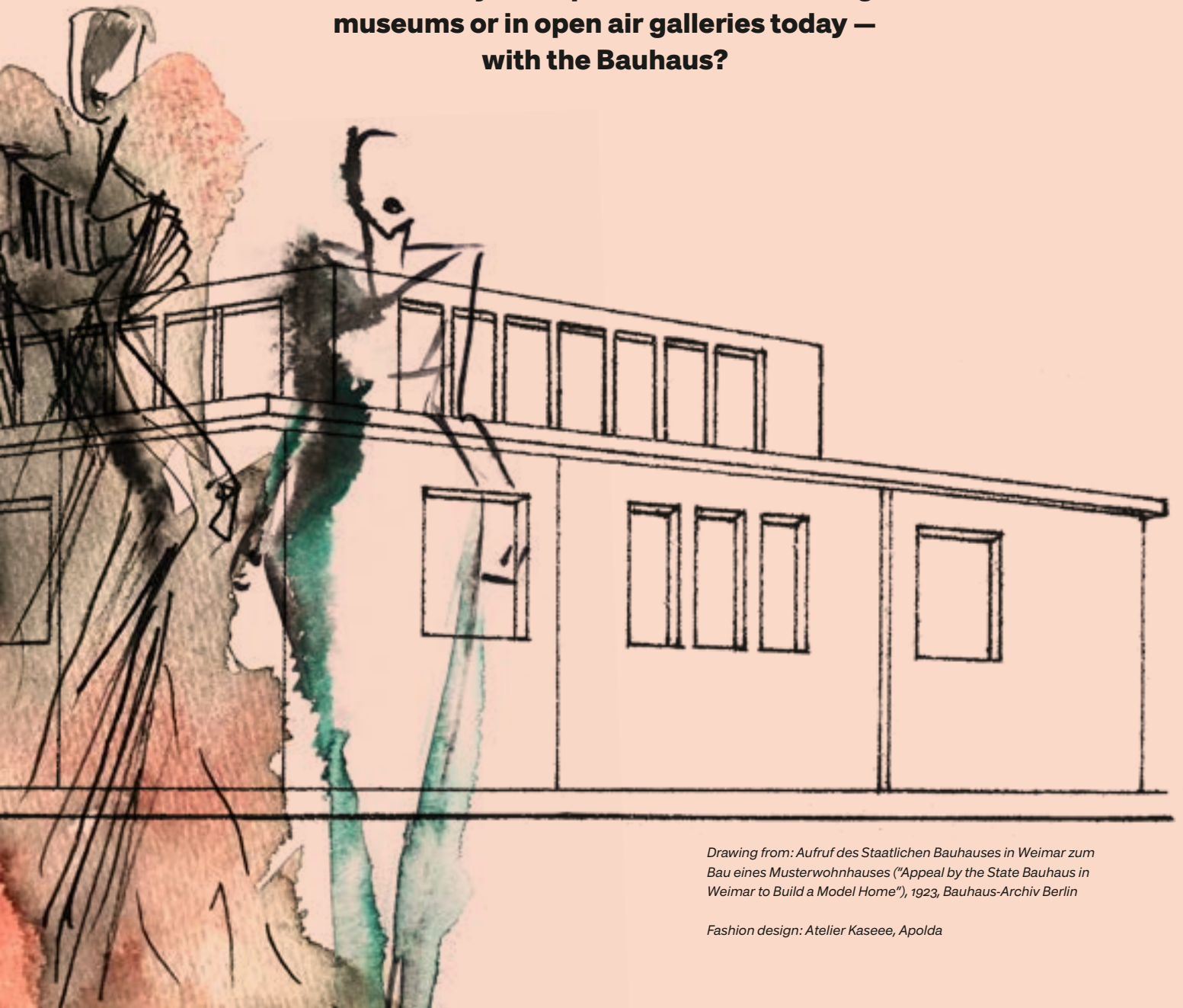
The republic was born into the worst of scenarios: Foreign politics were still instable. On the domestic front, a civil war was imminent, signaled by rebellions on the part of the left-wing and coup attempts, and political murders by the right-wing. In addition, the difficult economic and social climate in the aftermath of the war resulted in hyperinflation by 1923. After a short phase of stabilization of the Weimar Republic, the Great Depression of 1929 exacerbated the situation. The political circumstances were instable, the workers' movement was divided, and the ascent of the NSDAP was initially underestimated. With Paul von Hindenburg, a declared enemy of the new order became President of the Reich in 1925. The majority of Germans was not democracy-minded, which eased the process of handing over the power to the National Socialists in 1933.

The "Republic of Spirits", which set out with new, progressive ideas to fashion a new, free democratic society, as Walter Gropius had hoped for when he took up his position in Weimar, remained limited to a relatively small number of convinced campaigners. The memorial plaque commemorating the National Assembly that Gropius had realized as his first public commission in Thuringia was removed in March 1933 on orders by the Minister of National Culture of the NSDAP.

"The Weimar Republic existed for only 14 years and was replaced by the darkest chapter of our history — and yet an epochal development was launched in 1919, with far-reaching consequences by both national and international standards," as the concept of the House of the Weimar Republic states, and it will show special presentations on the history of democracy and engage in educational and research projects surrounding the permanent exhibition. "Whether in regard to fundamental rights and freedoms, equal representation, equal rights for women, progressive social laws, or cultural enrichment: The Weimar Republic is intertwined with the German people's departure into the modernist era, as contradictory as it remained. In the 1920s, the Weimar Constitution was considered the most modern (and often imitated) constitutional order in the world, and to this day the Weimar Republic is almost synonymous with cultural modernism." Already now, prior to the double anniversary in 2019, Weimar, Jena, Gera, and Erfurt offer multifarious insights into this short but intensive heyday of art and culture.

# Bauhaus Spirit Today

**Nine portraits from today's Thuringian art and culture scene: What connects the creative minds that experiment with forms and materials at the university or inspire us with their designs in museums or in open air galleries today — with the Bauhaus?**



*Drawing from: Aufruf des Staatlichen Bauhauses in Weimar zum Bau eines Musterwohnhauses ("Appeal by the State Bauhaus in Weimar to Build a Model Home"), 1923, Bauhaus-Archiv Berlin*

*Fashion design: Atelier Kaseee, Apolda*



## Radical Holism

*Prof. Dr. Christoph Stölzl*  
[www.hfm-weimar.de](http://www.hfm-weimar.de)

When Christoph Stölzl became the President of the Music University FRANZ LISZT Weimar in 2010, he had already enjoyed a successful career as a museum founder, cultural politician and publicist. Music still seemed to be a blind spot in his biography. Actually, Stölzl has been a passionate jazz musician since his early youth. In Munich, he was responsible for the music instruments museum in the 1980s, and later, he was in charge of the Hanns-Eisler-Hochschule as a senator in Berlin. In addition, he worked on orchestra financing in the course of the opera reform. According to Stölzl, he has been “addicted” to all kinds of music — along with history and visual arts — throughout his life. He is fascinated by the holism of the Bauhaus idea. His aunt, Gunta Stölzl, belonged to the first cohort of Bauhaus students and even became a Bauhaus master in the weaving workshop in 1926. Her nephew feels committed to her Bauhaus credo: “We do not want to become artists, but rather human beings”. Thus, his university is meant not only to train outstanding musicians, teachers and culture managers, but also to equip them with credible charisma to promote “music as living humanity”. To that end, Stölzl himself is enthusiastically engaged in guaranteeing the fundraising and the future security of the Weimar Music University.



## (MAL) FUNCTIONS

*Michal Schmidt*  
[www.michal.refocus.de](http://www.michal.refocus.de)

Whether in his paintings or his conceptual and installation art works — Michal Schmidt reflects the breadth of human behaviour patterns with his realism-oriented, figurative, expressive visual language. It is about power, temptation, desire and consumption, fears, loss and threat. Schmidt processes political developments, historical phenomena of our time and autobiographical subjects. Everything is intertwined: time layers, perspectives, stories; the classical visual space is increasingly dissolved. Sometimes his works seem consciously bold, and other times the sensitive contents are subtly irritating. Michal Schmidt’s artistic guideline, “the idea should determine the medium,” manifested itself during his study of free art at the Bauhaus-Universität Weimar. Very much in the tradition of the classical Bauhaus and in contrast to an academic education, the Erfurt artist favours the intermedial, project-related courses and enjoys the memory of the rooms in the small Van de Velde building before it was refurbished, and its famous stairway by Oskar Schlemmer.



## Bauhaus Legacy in Clay

*Ulrich Körting*  
[www.bauhaus-keramik.de](http://www.bauhaus-keramik.de)

The potter and ceramicist Ulrich Körting, born in 1956, is fully aware of the uniqueness of his workshop. The spirit of the Bauhaus is more tangible here than in many other places. In 1919, Walter Gropius was able to convince the Dornburg master potter Max Krehan about his idea to teach Bauhaus students the ceramic handicraft, at first in his workshop on Breite Strasse, and then at the Dornburg Marstall. For five years, history was written here, from which some of the most famous master potters of the 20th century emerged. This is where prototypes for serial production were created, and the step from the potters’ wheel to cast ceramics was completed. After the Weimar Bauhaus was closed, Otto Lindig continued the operation of the workshop. Beginning in 1949, the Körting family took over the venue. The family has operated the pottery for almost 70 years now — son Ulrich works in the space he took over from his parents and still uses components of the Bauhaus inventory. Körting’s ceramics are very diverse and incorporate impulses of the Bauhaus era. Just in time for the anniversary year, a demonstration workshop and a permanent exhibition space for modern ceramics will be opened.



### Always New

*Dr. Roland Krischke*

[www.lindenau-museum.de](http://www.lindenau-museum.de)

He gained over two decades of museum experience on his way from the Museum für Aussenseiterkunst (Museum of Outsider Art) in Heidelberg, via the Max-Slevogt-Galerie in Edenkoben to Friedenstein Castle in Gotha. Since 2016 he has been the director of the Lindenau Museum in Altenburg, which is renowned throughout the country. Along with illustrated portfolio works of late expressionists and New Objectivity, it also owns four edited "Bauhaus-Mappen" (portfolios). In 2019, they will be shown in a unique exhibition of European modernist printed graphics. Krischke finds the spirit of modernism both in the collection and the founding idea of the museum. Bernhard von Lindenau's idea of an art school with its own museum was extraordinary as early as 1848: Lindenau wanted to inspire young people by showing them important artworks and thus foster handicrafts and industry. Later, Walter Gropius gave the connection of handicraft and art a completely new dimension. Keeping the idea of renewal alive, with which the Bauhaus revolutionized the entire art world, is a matter of great importance for Krischke: "I like reading the word modern with the accent on the first syllable, because overcoming what is mouldering should be the true character of modernism." (Transl. note: in German, "modern" in the verb form means "to moulder")



### Bauhaus Made

*Anne Gorke*

[www.annegorke.com](http://www.annegorke.com)

Anne Gorke feels just as much at home in the Berlin fashion scene as she does in her home state of Thuringia. Like her parents, she studied at the Bauhaus-Universität Weimar and has been constantly and deeply influenced by art and culture movements. Form follows function — this maxim, which was first consistently implemented in Germany by the Bauhaus in design and architecture, was also the point of departure for Gorke's fashion designs, along with her love of straight lines, geometric forms and the desire to experiment. Since 2012 she has marketed her own label, "Anne Gorke" in Weimar, which began with a contemporary Bauhaus collection. Together with former fellow students, Anne Gorke has also developed fashion editions under the label "Bauhaus Made". Artistic works are translated into sweaters or dresses. Along with the creative process, the ecological aspect of clothing is just as important to Anne Gorke. Finally, the fashion of BAUHAUS MADE reflects the entire spectrum of the historic Bauhaus: it is simple, modern and elegant, but can just as easily be bold, expressive, and loud.



### Poetry and Industry

*Barbara Schmidt*

[www.kahlaporzellan.com](http://www.kahlaporzellan.com)

Barbara Schmidt turned the Thuringian traditional firm KAHLA completely inside out with her revolutionary approach. She has worked for the porcelain manufacturer since 1991 and has been largely responsible for its successful realignment. Her works have been awarded over 40 design prizes. The Bauhaus-Archiv honoured the Berlin designer in 2013 with an exhibition of her works called "Poetry and Industry". The task of modern design, as Barbara Schmidt sees it, is to initiate sustainable social developments and renewal. In the process, aesthetic and sensual demands must not be neglected, however. This is where she feels the affinity to the Bauhaus. The Bauhäusler also wanted to improve the world in which they lived with the help of art and technology, including ceramics and glass for culinary use. The ceramics workshop of the Bauhaus did not make the move to Dessau in 1925, but stayed in Thuringian Dornburg, very near Kahla. A few Bauhäusler continued their work at Burg Giebichenstein in Halle, where Barbara Schmidt studied in the 1980s. She also senses the spirit of modernism at the art academy in Berlin-Weissensee, where she teaches product design, and where the teaching methods tested at the Bauhaus have been further pursued and developed.



### Clear and Logical

*Falko Bärenwald*

[www.falko-baerenwald.de](http://www.falko-baerenwald.de)

Already his interdisciplinary education took Falko Bärenwald along the Bauhaus path: He studied at the Weimar College of Architecture and Civil Engineering in the 1980s — at the same place where the avantgarde school was once located. Art studies at the College of Visual Arts in Dresden ensued. Since then, Bärenwald incorporates the tradition of classical modernism into his own buildings. Near two Gropius classics, Auerbach House and Zuckerkandl House in the western part of Jena, he designed several buildings that reflect his understanding of contemporary modernist architecture. "Clear form — logical function" is Bärenwald's creed. In his holistic designs, he creates light-filled rooms, tension-filled surfaces and harmony-filled colours. Since 1989, his graphic art, paintings, and sculptures have been shown in more than 120 exhibitions. After having served as a member of the Art Council of the Free State of Thuringia and the executive board of the Association of Visual Artists in Thuringia, he now uses his experience to support the Baukunstbeirat (Building Art Council) of the City of Jena.



### For Art and Tolerance

*Kunstzone (Art Zone) Gera*

[www.galerie-m1.de](http://www.galerie-m1.de)

Since 2008, the artists and art-loving citizens of the association "Kunstzone Gera," have been organising regular art exhibitions and events on current cultural-political subjects in their hometown. The home-base, forum, and gallery of the Kunstzone is the "M1" at Mohrenplatz. For their purposes, the association revived the building that had been formerly used by the Justice Office and had been vacant for many years. This is where regional, national, and international contemporary art of the genres painting, graphic art, sculpture and ceramics, as well as textile and glass handicrafts are now exhibited. For years, the Kunstzone has also been involved in the national programme "Demokratie leben!" ("Live Democracy!") and has realised extracurricular art projects with children and young people. Initiated by the painter and graphic artist Sven Schmidt and the glass artist Winfried Wunderlich, the "M1" has become a podium for professional regional as well as non-resident artists on the one hand, and as an informal and popular meeting point for art-loving Gera residents and their guests on the other hand. In addition to the "M1", there will be a large, outdoor gallery on Reichsstrasse that will be shared with the city of Gera as a forum for different cultural themes each year. In 2019, Gera's art zone — whether in the open-air gallery or at the "M1" — will focus on the Bauhaus Centenary.



### Fashion Avantgarde from Apolda

*Katrin Sergejew*

[www.kaseee.de](http://www.kaseee.de)

Under the fashion label KASEEE, Katrin Sergejew develops innovative fashion for both men and women. It stands for transformation, straightforwardness, and often toys with asymmetrical elements. Sergejew doesn't allow herself to be limited by the material, designing clothing that adjusts to different needs. Her leather jackets, for example, are conceived to be reversible. With its fashion, the Bauhaus also wanted to react to different lifestyles and needs. Freedom of movement, comfort and avantgarde aesthetics characterized Bauhaus fashion and differentiated it from traditional clothing. The Bauhaus spirit also inspired Katrin Sergejew. Along with vegetable-tanned leather, she employs a mixture of materials, from functional fabrics to wool and silk — and enhances them with silkscreen prints. When she founded her label, she profited from the Baltic Fashion Award, which she received in 2007 in the avantgarde category. Today, KASEEE is not only presented in its own showrooms in Apolda and Weimar, but also at the Berlin Fashion Week and is sold throughout Europe.



# "Master Race" and Slaves – Weimar in the Focus of Racist Ideology

Weimar was the first city in which the National Socialists put their ideas about ruling and community into the form of buildings: In 1937, construction work began simultaneously at both the concentration camp on nearby Ettersburg hill and the National Socialist "Gauforum" at the periphery of the historic city centre. What is left of these venues offers the opportunity to examine German and European history in the 20th century and its relevance to the present day.

"To Each his Own" – the motto that glares down from the camp gate at Buchenwald was stolen by the National Socialists from old European law and turned around to mean the opposite. For them, it wraps up the core of their racist ideology of ostracism and participation. Participation in the community by having the correct origins, the "correct blood," the correct political views – and ostracism of the others. Both sides are the subject of the permanent exhibition "Buchenwald. Ostracism and Violence 1937 to 1945" opened in 2016 at the Buchenwald Memorial. It shows the most important events during the history of this concentration camp, in which the National Socialists imprisoned more than a quarter million people; they made 56,000 of them lose their lives here. In particular, the exhibition draws attention to the intertwining of the concentration camp with the outside world. Thus, a German society becomes visible that for the most part not only accepted ostracism and concentration camps and saw them as justified, but even utilised the camps and the prisoners to their own benefit.

## **Buchenwald.**

### **Ostracism and Violence 1937 to 1945**

Permanent Exhibition at the Buchenwald

Memorial, Weimar

APR – OCT Tues – Sun 10 am – 6 pm

NOV – MAR Tues – Sun 10 am – 4 pm

[www.buchenwald.de](http://www.buchenwald.de)



*In 1938, the prisoner and former Bauhaus student, Franz Ehrlich was forced to help design the entrance gate of Buchenwald concentration camp. Unnoticed by the SS, he left a sign of silent resistance by using a font for the letters that reflects the tradition of the Bauhaus which was banned by NS.*



On the Weimar city map of 1938, the "Gauforum", yet under construction, was included as a finished building complex. Buchenwald Memorial Collection

## Forced Labour in National Socialism

Permanent exhibition of the  
Buchenwald and Mittelbau Dora  
Memorials at the former "Gauforum"  
Weimar beginning in 2020  
[www.ausstellung-zwangsarbeit.org](http://www.ausstellung-zwangsarbeit.org)

## Forced Labour — a Public Crime

Another exhibition will be shown at the former NS Gauforum in Weimar beginning in 2020. It delves further into the midst of German society during National Socialism. Under the title "Forced Labour. The Germans, the forced labourers and the war" it was underway as an international travelling exhibition with stops in Berlin, Warsaw, Dortmund, Moscow, Prague, Hamburg, and Steyr.

Forced labour during National Socialism was largely a public crime that not only belonged to everyday life of German society during WWII, but also took on European dimensions. Altogether, the German forced labour system encompassed more than 20 million men, women, and children from all over Europe.

Based on over 60 case stories, the exhibition traces the expansion of forced labour in industry and agriculture, the network of terror institutions and examples of flight and resistance. Visitors of the exhibition encounter an inhuman system, in which the racist classification of humans into superior and inferior beings was immanent from the beginning and became more and more radical with each successive year of the war. The exhibition focuses on the direct encounters of Germans with forced labourers in their daily lives. Not every German needed to become a criminal in this crime — but everyone was able to do so, because it had been legitimized when the National Socialists came to power.

## The NS-Gauforum as an Exhibition Venue

The venue for the new exhibition in the National Socialist "Gauforum" was consciously chosen. Because the National Socialist's society based on

## App "Topography of Modernism"



The free app is a guide to the places in Weimar that are closely associated with the first German democracy, the evolution of the revolutionary art school, the State Bauhaus, and the demise of the Weimar Republic along with the advent of National Socialism. Numerous historical photos and original source materials reveal the hidden layers of the "Weimar Modernism" quarter. [www.weimar.de](http://www.weimar.de)

racism can be found nowhere else in this compact architectural scenography other than at the Weimar "Gauforum". Hitler personally supervised the plans, and his faithful followers, the architect Hermann Giesler and the "Gauleiter" of Thuringia, Fritz Sauckel, implemented them. NS-advertising brochures of the day spoke of the "new cultural centre" of Weimar that was supposed to represent the "space-making common people". And in fact, the remaining structure of the building, which was never completed, still reflects the National Socialist projections of community, accomplishment, work, and progress. Labour and social politics became the exclusive advantage of the so-called superior beings and the basis for exclusion of the so-called inferior beings. In the middle of the building ensemble there is a parade square, upon which over 30,000 "chosen ones" could testify to the homogeneity of the community.

Today, parts of the "Gauforum" are used by the Thuringian State Administration offices and as a shopping mall. It was planned to house the offices of the NS-Gauleiter Sauckel. He had been responsible as the "authorized agent for work details" and also for the abduction and transport of millions of forced labourers to Germany. Thus, there is hardly another place that would be as appropriate for the permanent exhibition about NS forced labour. In the direct vicinity of the Neues Museum Weimar and the bauhaus museum weimar, nestled into the quarter that ties together "Weimar modernism," it opens up unique opportunities for critical reflection in the present day context – not only about Weimar's complex history, but also about central facets and experiences of German and European history of the entire 20th century.



*Permanent exhibition "Buchenwald. Ostracism and Violence 1937 to 1945",  
Buchenwald Memorial*

# Modernism in Museums



**From avantgarde porcelain to iconic furniture design and weaving art — the museums and collections in Thuringia show modernism in all its artistic facets. We have put together a selection for your next journey to Thuringia.**



*bauhaus museum weimar*

## **More Bauhaus? No way: bauhaus museum weimar**

The new building will be opened in April 2019 and is a must-see for everyone who is interested in Bauhaus. On five levels, it shows a completely new parcours through one of the most significant collections in the world including the pre-Bauhaus years, its development, and its lasting influence. There are many treasures in the collection here yet to be discovered, as they have never been shown before. There are also popular design classics by Wilhelm Wagenfeld, Marianne Brandt, and Marcel Breuer, ceramics by Theodor Bogler, carpets by Gunta Stölzl and Gertrud Arndt, as well as works by Paul Klee, Lyonel Feininger and László Moholy-Nagy. Other highlights of some 13,000 works in the collection are the amazingly progressive everyday objects from the Ludewig collection that offers an overview of functional design from the beginning of the industrialisation until the late 20th century.

From 6. APR 2019

*Stéphane-Hessel-Platz 1, 99423 Weimar*

*[www.bauhausmuseumweimar.de](http://www.bauhausmuseumweimar.de)*



*Neues Museum Weimar, stairway by Daniel Buren, VG Bild-Kunst, Bonn 2018*



*MAK Gera, Theodor Bogler (1897–1968), modular pots, cast in 1923, assembled out of individual parts, stone-ware-like clay, glazed*



*Kunstsammlung (Art Collection) Jena*

### **Paths to Modernism: Neues Museum Weimar**

One of the first German museum buildings, the Neues Museum Weimar presented trailblazing exhibitions of modern art already in the early 1920s. On the occasion of the Bauhaus Centenary, a newly conceived permanent exhibition will be opened in April 2019, which is dedicated to the forerunners of the Bauhaus: from the Weimar Painting School to the famous all-round artist Henry van de Velde and his influential School of Arts and Crafts. The presentation will also make it possible to practically experience the manifold strivings towards new forms of design and ways of life around the turn of the century, and will also use many topics to build a bridge to the bauhaus museum weimar.

From 6. APR 2019

Exhibition "Van de Velde, Nietzsche and Modernism around 1900"

Jorge-Semprún-Platz 5, 99423 Weimar  
[www.klassik-stiftung.de](http://www.klassik-stiftung.de)

### **Art Deco & Functionality: MAK — Museum für Angewandte Kunst Gera (Museum of Applied Art)**

With its ca. 100,000 objects, Gera's youngest museum at Ferbersches House holds a remarkable collection of applied art in Thuringia, with its focus on applied arts, ceramics, utility graphic art and photography of the 20th and 21st centuries. In its permanent exhibition, "Art Deco & Functionality" the MAK dedicates its efforts to one of the most exciting epochs of the past century. Several core objects of the collection can be seen there, such as the Bauhaus ceramics by Otto Lindig, Theodor Bogler, Marguerite Friedlaender and Gerhard Marcks from the Dornburg workshop as well as works by Hajo Rose. The special exhibits about everyday culture also make a visit of the museum an inspiring experience in the midst of Gera's historic centre.

Greizer Strasse 37, 07545 Gera  
[www.gera.de/musak](http://www.gera.de/musak)

### **A Dialog of Modern Classics: Art Collections of Jena / City Museums of Jena**

With its distinctive profile, the city Kunstsammlung (Art Collection) firmly stands in the tradition of the Jenaer Kunstverein (Jena Art Association, 1903 – 1949), which made the city into a hotspot of the artistic avant-garde and the Weimar Bauhaus with its exhibitions on Ernst Ludwig Kirchner, Paul Klee, Oskar Schlemmer or Wassily Kandinsky. The collection compiled at that time was later taken over by the city museum, and comprises some 8,000 objects today from the genres painting, graphic art, sculpture and objet trouvé, primarily from the 20th and 21st centuries. In five special exhibitions each year, important works of classical modernism enter into a dialog with art from the GDR and international contemporary art.

Markt 7, 07743 Jena  
[www.kunstsammlung-jena.de](http://www.kunstsammlung-jena.de)



© Angermuseum Erfurt

Workshop with handlooms at Margaretha-Reichardt-House, a few of which were used by the Bauhaus, since 1987 a technical monument



Bürgel blue-white ceramics



Lindenau Museum, title page of the fifth portfolio, Lyonel Feininger, lithograph, Bauhaus prints, Neue Europäische Grafik (New European Graphic Art)

## Textile Handicraft: Margaretha-Reichardt-House

Handicrafts played a central role at the early Bauhaus. That is still very tangible today in Erfurt, Bürgel, and Dornburg. At the Erfurt Margaretha-Reichardt-House, a satellite of the Angermuseum, the art of hand-weaving lives on in the spirit of the Bauhaus. The Bauhaus student Margaretha Reichardt lived and worked here beginning in 1939. In over 50 productive years, she trained apprentices in the sense of the Bauhaus and created an outstanding oeuvre. Visitors can experience the historical techniques of the handloom workshop at weaving demonstrations — including some of the original Bauhaus weaving looms — at Margaretha-Reichardt-House.

*Margaretha-Reichardt-Haus*  
Am Kirchberg 32, 99094 Erfurt  
[www.kunstmuseen.erfurt.de](http://www.kunstmuseen.erfurt.de)  
Visits and weaving demonstrations upon advance request,  
Tel +49 (0)361 / 796 87 26

## Ceramics Museum Pottery in Bürgel and Dornburg

At the Ceramics Museum in Bürgel, the historical development of ceramics before the Bauhaus is illustrated. Nearby Dornburg a special attraction will be offered from Easter 2019. As a satellite museum, it will show the last Bauhaus workshop still at its original venue with the original tools and works. In the Marstall building of the Dornburg castles, the Bauhaus had installed the pottery as the only external workshop of the Weimar avantgarde school. Right next door, ceramic master Ulrich Körting still makes pottery today.

*Keramik-Museum Bürgel*  
Am Kirchplatz 2, 07616 Bürgel  
[www.keramik-museum-buergel.de](http://www.keramik-museum-buergel.de)

*Bauhaus-Werkstatt Museum Dornburg*  
Max-Krehan-Strasse 1, 07774 Dornburg  
[www.bauhaus-keramik.de](http://www.bauhaus-keramik.de)

## Graphic Avantgarde: Lindenau Museum Altenburg

One of the most significant assortments of illustrated portfolio works of late Expressionism and New Objectivity can be found in the graphic art collection of the Lindenau Museum in the east Thuringian city of Altenburg. It is one of the few institutions in possession of the four edited "Bauhaus-Mappen" (Bauhaus Portfolios). These printed works, published between 1922 and 1924 were an assembly of works by Bauhäusler and other European avantgarde artists and were meant to generate income for the Bauhaus and strengthen the school's public image. The museum will celebrate the centenary of the Bauhaus in 2019 with an exhibition about the Bauhaus Portfolios, offering unique insights into modernist European graphic art prints.

*Gabelentzstrasse 5, 04600 Altenburg*  
[www.lindenau-museum.de](http://www.lindenau-museum.de)



*"Porzellanwelten" (Porcelain Worlds)  
at Leuchtenburg Castle*



*Haus Hohe Pappeln (House High Poplars), Weimar*



*Korbmachermuseum (Basket-Weaving Museum),  
Tannroda © VG Bild-Kunst, Bonn 2018*

### **Modern Porcelain: Leuchtenburg Castle**

The Leuchtenburg, near Kahla, is considered one of the most beautiful castles in Thuringia, and not only offers visitors a breath-taking view from the Harz mountains to the Thuringian Forest, but also the exhibition "German Porcelain Design en route to Contemporary Art", a journey through the 800-year-long history of the "white gold". For the Bauhaus centenary in 2019, the museum dedicates itself for the first time to modernism in the history of porcelain. The special exhibition will show treasures from the newly-acquired collection of the design historian Dieter Högermann, which includes numerous objects from the Bauhaus period as well as porcelain industrial design inspired by the renowned art school.

*Dorfstrasse 100, 07768 Seitenroda  
[www.leuchtenburg.de](http://www.leuchtenburg.de)*

### **Henry van de Velde: From the Haus Hohe Pappeln to the Basket-Weaving Museum**

The Belgian-Flemish architect and designer Henry van de Velde was a trailblazer of modernism and far ahead of his time. During his years in Weimar from 1902 to 1917, he initiated the path-breaking School of Arts and Crafts, which became seminal for the later Bauhaus. The allrounder not only designed buildings and gardens, but also the appropriate furniture and other articles of daily use, including jewellery and clothing. Van de Velde's sense for comprehensive works of art is tangible even today in many of the places he worked in Thuringia: e.g. at his former private residence Haus Hohe Pappeln or the Nietzsche Archive in Weimar, at the pottery centre of Bürgel, at Schulenburg Mansion on the western outskirts of Gera, and also at the Basket-Weaving Museum in Tannroda. Van de Velde helped the craftspeople in Tannroda expand their product assortment with wicker furniture that he designed.

Some of the pieces that resulted from this collaboration can now be seen at the museum.

*Haus Hohe Pappeln  
(House High Poplars)  
Belvederer Allee 58, 99425 Weimar  
[www.klassik-stiftung.de](http://www.klassik-stiftung.de)*

*Nietzsche-Archiv (Nietzsche Archive)  
Humboldtstrasse 36, 99425 Weimar  
[www.klassik-stiftung.de](http://www.klassik-stiftung.de)*

*Haus Schulenburg  
(Schulenburg Mansion)  
Henry-van-de-Velde-Museum  
Strasse des Friedens 120, 07548 Gera  
[www.haus-schulenburg-gera.de](http://www.haus-schulenburg-gera.de)*

*Thüringer Korbmachermuseum  
(Thuringian Basket-Weaving Museum)  
Lindenberg 9  
99438 Bad Berka/OT Tannroda  
[www.thueringer-korbmachermuseum.de](http://www.thueringer-korbmachermuseum.de)*

# 2019 Exhi

## Altenburg

24 FEB – 19 MAY

**The Bauhaus.**

**Printed Masterpieces from Klee to Kandinsky**

Lindenau-Museum Altenburg

## Apolda

13 JAN – 31 MAR

**She is all art. Ida Kerkovius and the power of colour**

Kunsthaus Apolda

Avantgarde

24 MAY – 29 OCT

**StadtLand. Public résumé of the interim results of the IBA Thuringia**

Eiermannbau Apolda

15 SEPT – 15 DEC

**City of Dreams – Lyonel Feininger and his Villages**

Kunsthaus Apolda

Avantgarde

## Bad Frankenhausen

10 NOV 2018 – 10 FEB 2019

**Paul Citroen.**

**People Before Art**

Panorama-Museum

Bad Frankenhausen

## Bürgel

10 NOV 2018 – 31 MAR 2019

**Wilhelm Löber – the Forgotten Bauhaus Potter.**

**From Dornburg to the**

**Rügen Pottery**

Keramik-Museum Bürgel

20 APR – 29 SEPT 2019

**Bauhaus and Bürgel – the Relationship between the Dornburg Workshops and the Pottery Town**

Ceramics Museum Bürgel

## Dornburg

FROM APR

**Bauhaus Workshop Museum**

Permanent exhibition

20 APR – 30 JUNE

**Wilhelm Löber. The Forgotten Bauhaus Potter. From Dornburg to the Rügen Pottery**

Rococo Castle Dornburg

## Erfurt

24 MAR – 16 JUNE

**Four "BAUHAUS GALS".**

**From Education to Life.**

**Gertrud Arndt, Marianne Brandt, Margarete Heymann & Margaretha Reichardt**

Angermuseum Erfurt and

Margaretha-Reichardt-House, Erfurt-Bischleben

5 SEPT – 1 DEC

**"Picture Magazine of the Time". László Moholy-Nagy and Joost Schmidt's lost Bauhaus book – a (re)con-**

**struction attempt**

Angermuseum Erfurt

## Gera

UNTIL 13 JAN

**Anne Biermann:**

**For her 120th Birthday.**

**Photographs**

Museum of Applied Art Gera

6 FEB – 12 MAY

**Bauhaus Project 2019**

Museum of Applied Art Gera

UNTIL 15 FEB

**Bauhaus Successors.**

**Two Generations of Artists in the GDR**

Henry van de Velde Museum

Schulenburg Mansion Gera

# bititions

15 MAR – 10 JUNE

**Thilo Schoder and  
Colleagues. Modernist  
Buildings in Gera**  
City Museum Gera

16 MAR 2019 – 15 JAN 2020

**Henry van de Velde.  
Breaking the Ground for  
the Bauhaus and Cross-over  
Artist of Modernism**  
Including exhibition:  
**Thilo Schoder.  
From a student to a friend  
of Henry van de Velde**  
Schulenburg Mansion Gera

22 MAR – 9 JUNE

**Intermedial Experiments  
at the Bauhaus.  
Kurt Schmidt and the  
Synthesis of the Arts**  
Art Gallery/Orangery Gera

5 JUNE – 8 SEPT

**Young Design in Thuringia**  
Museum of Applied Art Gera

UNTIL 22 DEC

**Henry van de Velde.  
Book Design 1892–1942**  
Schulenburg Mansion Gera

## Gotha

1 MAR – 12 MAY

**The Bauhaus Advertises.  
New Typography and Func-  
tional Graphic Design in the  
Weimar Republic**  
KunstForum Gotha

28 APR – 28 JULY

**Oskar Schlemmer.  
Bauhaus and the Road  
to Modernity**  
Ducal Museum Gotha

1 NOV – 31 DEC

**Gotha lives Modernism  
Marianne Brandt and her  
Work for the Ruppelwerk**  
KunstForum Gotha

All year

**Gotha [er]lebt Bauhaus**  
Urban design installations

## Jena

UNTIL 10 MAR

**The road to the revolution.  
Social movements in Jena  
1869–1918**  
Jena Historical Museum

31 AUG – 17 NOV

**The strongest that tomor-  
row has to offer today!**  
Art and artists from the Berlin  
gallery "Der Sturm" in Jena  
Art Collection Jena

30 SEPT 2019 – 29 MAR 2020

**Lights of the Modern Age.  
Bauhaus lamps made  
in Jena**  
Jena Historical Museum

## Kahla

29 MAY – 27 OCT

**Hidden Bauhaus Treasures.  
Dieter Högermann's Design  
Collection of Good Form**  
Leuchtenburg

## Weimar

26 JAN – 19 MAY

**Ernst Hardt in Weimar.  
Neues Weimar — DNT —  
National Assembly —  
Bauhaus — Radio Pioneer**  
Stadtmuseum Weimar

FEB 2019

**Exhibition of the Bauhaus  
Semester Projects**  
Bauhaus-Universität Weimar

21 MAR 2019 – 27 MAR 2020

**The Bauhaus Files  
Thuringian State Archives**  
Hauptstaatsarchiv Weimar

FROM 6 APRIL 2019

**The Bauhaus Comes  
from Weimar**  
bauhaus museum Weimar

FROM 6 APR

**Van de Velde, Nietzsche and  
Modernism around 1900**  
Neues Museum Weimar

JUNE – SEPT

**Kahla Kreativ.  
Tasting Tomorrow**  
Schloss Belvedere

8 JUNE – 22 SEPT

**From Shirts to Shifts.  
Women's Fashion between  
Goethe and Bauhaus**  
Stadtmuseum Weimar

26. JULY – 19. SEPT

**Radiophonic Spaces**  
Bauhaus-Universität Weimar

16 AUG – 17 NOV

**Language-Renewal!**  
ACC Gallery

28 SEPT – 3 NOV

**The Matter of Data.  
Following the Trail of  
Bauhaus Modernism**  
bauhaus museum Weimar

12 OCT 2019 – 12 JAN 2020

**Mathilde von  
Freytag-Loringhoven.  
Painter — Writer — Animal  
Psychologist and Critic  
of the Bauhaus**  
Stadtmuseum Weimar



# Long Live the Experiment!

**A conversation with Dr. Ulrike Bestgen from the Klassik Stiftung Weimar about the new bauhaus museum weimar.**



*bauhaus museum weimar, visualisation*

In April 2019, the bauhaus museum weimar will open its doors to the public. At that point the early bauhaus will become tangible — with its experiments, design icons and social questions that haven't lost a bit of their pertinence even today, 100 years later. Dr. Ulrike Bestgen, the department head responsible for the new bauhaus museum, explains the concept behind the new permanent exhibition and also where the Bauhaus can be encountered even before the grand opening.

**At the bauhaus museum weimar, the Bauhaus collection will be newly staged on three floors. What will visitors of the new exhibition learn about the art school?**

We are showing the early Bauhaus, the origins of the ideas, the experiments and their lasting effects throughout the world. We do not tell the Bauhaus story, however, in a linear way by counting off the names of the classic designers such as Wilhelm Wagenfeld, Marianne Brandt, or Marcel Breuer for example. Instead, we focus on particular subjects and questions. That way, visitors experience the Bauhaus as a place to experiment with materials and

forms in various art genres, but above all to examine the design of everyday life. It is important to us that the Bauhaus is always connected to today's questions and subjects, and that we offer visitors lots of sensual experiences.

**Can you name some subjects that we will discover at the new museum?**

In one room, for example, we pursue the pedagogical and life-designing approaches at the Weimar Bauhaus. We discuss the standardization and dimensions of the "New Human Being" or show how the Bauhäusler wanted to improve living culture using the example of the model Haus Am Horn. The atmospheric experience of the subjects plays a major role, for example in the Stage Room that is inspired by the multimedia experiments of László Moholy-Nagy, or in a workshop where you can practically experience traditional handicrafts from the Bauhaus era all the way up to highly modern 3D printing. We want to enable intuitive access to the objects in order to waken the visitors' curiosity, so that they will enthusiastically explore the other subjects and questions raised in the

## Tipp

### **Bauhaus Card Thuringia**

In 2019, the Bauhaus Card is included in the ticket price for the bauhaus museum weimar. The Bauhaus Card allows you free entrance to the museums of Weimar modernism and many other Thuringian attractions. It is valid on the day of purchase and the following day.

[bauhaus.visit-thuringia.com](http://bauhaus.visit-thuringia.com)

## New Space for Collection Treasures

The holdings of the Klassik Stiftung Weimar belong to the most significant Bauhaus collections in the world. It is the oldest Bauhaus collection in the world, and Walter Gropius personally chose the core objects. Among the treasures in the collection are design classics such as the table lamp by Wilhelm Wagenfeld and Carl Jakob Jucker, the teapot by Marianne Brandt, the lattice chair by Marcel Breuer, the cradle by Peter Keler, ceramics by Theodor Bogler, and carpets by Gunta Stölzl or Gertrud Arndt. The collection, in the meantime totaling 13,000 works, also comprises paintings such as Lyonel Feininger's

"Gelmeroda XI" or Paul Klee's "Water Park in Autumn", outstanding furniture by Mies van der Rohe, and the Ludewig collection, which offers a comprehensive overview of the genesis of functional design from Biedermeier, turn of the century reform movements, the Bauhaus, and up to the 1980s. Up until now, only a small part of the collection could be exhibited at a provisional museum site on Theaterplatz in Weimar. The Bauhaus treasures received a new space in its new building designed by the Berlin architect Heike Hanada — 2,250 square metres of exhibition space on three storeys.



*Marcel Breuer, lattice chair ti 1a, 1922, Klassik Stiftung Weimar*

*Theodor Bogler, storage vessels for the kitchen, 1923, Klassik Stiftung Weimar, Kloster Maria Laach*



museum. That way, the learning effect and communication of ideas evolve almost automatically.

### How do you go about illustrating the context of the Bauhaus in a multi-faceted way?

We cooperate with different institutions in Weimar, for example with the Bauhaus-Universität Weimar, the University of Music FRANZ LISZT Weimar, the Thuringian State Archive Hauptstaatsarchiv Weimar or the Buchenwald and Mittelbau Dora Memorials, all of which directly enrich the exhibition and its accompanying

programme, and also offer us the possibility to show the Bauhaus in its diversity and ambivalence. It is also important to note the work of the three Bauhaus "agents", who have been working with children and young people since the schoolyear 2016/17, searching for approaches to the Bauhaus history that are relevant for them and developing new communication formats for the museum. The common thread for the various activities in the museum is always the question that Walter Gropius once posed: "How do we want to live together?"

### In order to bide our time until the museum opens in 2019: How can we follow the Bauhaus trail in Weimar right now?

At the Bauhaus-Universität Weimar, the founding venue of the Bauhaus, you can find its trail in the murals, wall

reliefs and the reproduction of the Gropius room. Or you can visit the Haus Am Horn or take a walk to the ruins of the Tempelherrenhaus, which was once Johannes Itten's atelier in the Park on the Ilm, where he regularly met with his students for meditative exercises. Other Bauhaus venues in and around Weimar are the monument for the "Märzgefallenen" by Walter Gropius, Lyonel Feininger's much-admired "Cathedral" — a small village church in Gelmeroda — or the restaurant Ilmschlösschen, where the Bauhäusler once celebrated wild parties. All around the bauhaus museum weimar, a cultural quarter is emerging, in which the ambivalent history from modernism to the present day can already be experienced through the surrounding architecture. In Weimar, there is an unbelievable density of memorable sites in regard to the Bauhaus and modernism.

# Simply Beautiful!

Thuringian design



## Stadteler

Timeless, modern goldsmith art made of precious materials by the label Stadtelster from Weimar.

[www.stadteler.de](http://www.stadteler.de)



## Coffee place setting by Henry van de Velde

Henry van de Velde designed this place setting in 1914 on commission by the manufacturer Ferdinand Selle for Burgau. Selle died, World War I began, and the place setting was never serially produced. Now there is a limited edition in Burgau porcelain.

[shop.weimar-gmbh.com/souvenirs](http://shop.weimar-gmbh.com/souvenirs)



## Fawwi Bags Erfurt

Upcycling bags made of material from the 1950s to the 1980s.

Handmade in Erfurt. All products are unique. The names are also individual, such as Sak ko Siegmar, gekreiste Gisela or fromme Franz.

[www.fawwi-taschen.de](http://www.fawwi-taschen.de)



## Flexible Rings

High-end jewellery design that combines handicraft and creative work to form a clever and impressive product.

[www.naneadam.de/flexible](http://www.naneadam.de/flexible)



## Celebrating Bauhaus DAL Set

Egg cups and pendants as ideal anniversary souvenirs that charmingly refer to the Bauhaus with a wink.

[www.anitariesch.de/shop](http://www.anitariesch.de/shop)



## loopKeramik

In the collection "Neolith" of the Thuringian ceramicist Doreén Reifenberger, modern design combines with everyday practical functionality.

[www.loopkeramik.de](http://www.loopkeramik.de)



# Thuringian Grand Tour of Modernism



APOLDA



WEIMAR



ERFURT



GOTHA



EISENACH



ARNSTADT



GELMERODA



PROBSTZELLA



JENA



GERA

## The Travel Route in the 2019 Anniversary Year

The grand tour connects historical and present-day modernism. Experience for yourself what the Arnstadt dairy has to do with the Conitz department store in Gotha or Bauhaus World Heritage.

[bauhaus.visit-thuringia.com](http://bauhaus.visit-thuringia.com)

# Modern Architecture in Thuringia



**From the first Bauhaus architecture in the world to GDR modernism, Bauhaus sites and contemporary architecture icons of the 21st century — in Thuringia, a broad spectrum of modern buildings is waiting to be discovered.**

# Weimar

## **bauhaus museum weimar** | *Stéphane-Hessel-Platz 1*

To make the experimental spirit of the early years tangible and transport the ideas and methods into the present day — that is the challenge of the new bauhaus museum weimar that will be opened on 5 April 2019. It is being built according to the plans of Heike Hanada and Benedict Tonon in the middle of an exciting quarter of Weimar. The new building consciously towers over the "Gauforum", constructed by the National Socialists, and builds a substantial bridge to the Neues Museum Weimar, which is located only a few metres away.



### INTERVIEW



#### **How is it going on the construction site, Ms. Hanada?**

When I walk across the construction site now and see the newly evolved interior for

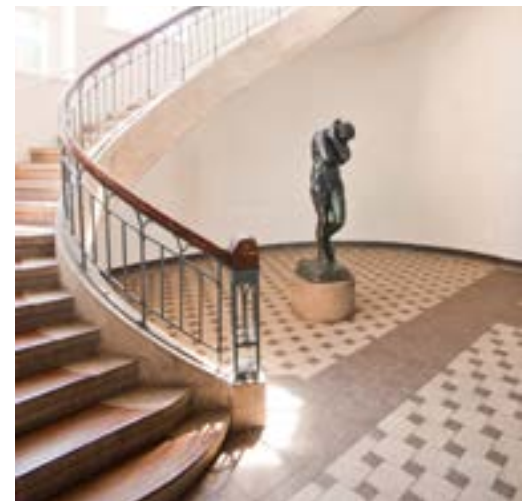
the future museum, I am amazed at how exactly the thoughts we sketched out and the simplified models have been realised here. Their cavities, cascades and spatial intertwinements connect to a harmonious, clear unity. With its apparently simple, rectangular geometry, the construction site opens up an almost metaphysical space that stands for itself and, independently of its future functions, resembles an abstract sculpture. Very soon, this abstract space will be prepared for the entrance of the Bauhaus, for its objects, the people who will stroll through the museum, but also for the janitor who will lock up the doors every evening. It is up to us to maintain this degree of abstraction as much as possible and to keep it tangible as an extended space for thought and experiences.

*Heike Hanada, architect of the bauhaus museum weimar.*

## **Main Building of the Bauhaus-Universität Weimar**

*Geschwister-Scholl-Strasse 8*

The Henry van de Velde Building (1904–11) is one of the most significant art school buildings of the turn of the century and became the founding venue of the Bauhaus. Today, the former art school is used by various departments of the Bauhaus-Universität Weimar. In 1996 the building ensemble was declared UNESCO World Heritage.



© VG Bild-Kunst, Bonn 2018



## **Former School of Arts & Crafts** | *Geschwister-Scholl-Strasse 7*

The building, now used by the Bauhaus-Universität Weimar, was built as a workshop and atelier building from 1905 to 1906 according to the plans of the Belgian designer and architect, Henry van de Velde. Having been used later by the Bauhaus workshops, it too belongs to UNESCO World Heritage. In the stairway, there are replicas of Oskar Schlemmer's wall designs.

*Stairway of the silk-weaving plant  
Schulenburg & Bessler, Gera*

### **Haus Am Horn | Am Horn 61**

The model house was designed by Georg Muche. Walter Gropius' building office planned the realization, directed by Adolf Meier. The house is the first in the world, and the only building in Weimar, to be erected by the Bauhaus. It was constructed for the first large Bauhaus Exhibition in 1923, and is now UNESCO World Heritage.



### **neues bauen am Horn/model development | near Leibnizallee**

The idea for this modern neighbourhood was born in 1995. It takes up the historic idea of a Bauhaus housing development located on a plateau overlooking the Ilm Park and Goethe's garden house. Based on a development plan by the renowned contemporary architecture office Adolf Krischanitz, Diener & Diener and Luigi Snozzi, over 40 architects realized the building complex in the conversion area including a student dormitory, a nursing home, and over 80 private homes. The former barracks is now occupied by the Music University.



### **congress centrum neue weimarhalle | UNESCO-Platz 1**

Since it was opened in 1999, the congress centrum neue weimarhalle, designed by gmp architects replaces its traditional predecessor building from the year 1932. The cubature of the new multifunctional hall is designed after the historical building, which was built in the style of New Objectivity. The hall opens up to the Weimarahallenpark and is the venue for over 200 events per year.



### **Musikgymnasium Belvedere | Schloss Belvedere 1**

The prize-winning building by the Cologne architects Thomas van den Valentyn and Seyed Mohammad Oreyzi was constructed on the periphery of the Rococo castle complex for the specialized public high school in 1996. The "House in the Park" can be understood as a homage to White Modernism of the Bauhaus founded in Weimar in 1919, and in particular to the ideas and ideals of Le Corbusier.

### **Additional Buildings**

Monument for the "Märzgefallenen"  
Haus Hohe Pappeln »» PAGE 12/13, 39

# Weimarer Land

## **Eiermannbau** | Auenstrasse, Apolda

The fire-extinguisher factory enlarged by architect Egon Eiermann in 1938/39 represents an extraordinary monument of modernist architecture and industrial building culture. In 1906 the Eiermannbau was built by Hermann Schneider. Later, the Berlin company Total KG Foerster & Co. remodeled the building using the modern contemporary style of Egon Eiermann, who was yet unknown at this time and later attained worldwide renown.



## INTERVIEW



### **Mr. Seemann, do you want to make the Bauhaus experiment into a classic?**

The Bauhaus is already classic — it is part of what is referred to by the contradictory term “Classical

Modernism”. But the question is justified: How do we museum people go about putting “the Bauhaus” into a museum? The State Bauhaus Weimar saw itself as a stage and a laboratory, where ideas about a better life with more freedom could be tried out. Thus, a Bauhaus museum cannot be a traditional museum. And yet there are beautiful, unique objects in our collections. We want to and we must show them! However, the museum in which that happens is, more than any other museum, a place of learning and unlimited receptiveness. The Bauhäusler were led by the firm conviction that we ourselves are the designers of our own world, and that we must remain so. Even today, with globalization, with the digital world. This optimism must be perceptible, be tangible in our museum: the world, open for new thinking!

*Hellmut Seemann,  
President, Klassik Stiftung Weimar*



### **Feininger Tower**

*Hopfenbergstrasse, Mellingen*

The Swiss architect Marcel Kalberer designed the tower in three-dimension, which reflects Feininger's painting as an art object for the European City of Culture year in 1999. He used steel bars and pipes in the Bauhaus typical colours. It is a reproduction of Feininger's painting 'Mellingen' from 1955.



### **Neufert House**

*Rudolstädter Strasse 7, Gelmeroda*

In 1929, the architect Ernst Neufert built his own two-floor private home and atelier under the influence of the Bauhaus teachings. The design was based on modern architecture, a high degree of functionality, as well as economic and ecological realisation and maintenance.

»» PAGE 14/15

# Erfurt

## **Haus des Deutschen Handlungsgehilfen-Verbandes (DHV) | Anger 81**

The building planned by Heinrich Herrling in 1929 is Erfurt's oldest high-rise building. Six storeys and 21 metres high, it was three metres higher than the zoning regulations of the time allowed. The heritage-protected building was refurbished and enlarged by the architecture office KSP to encompass today's "Anger Entrée".



## **AOK Headquarters | Augustinerstrasse 38**

The headquarters of the health insurance Allgemeine Ortskrankenkasse (AOK) was constructed in 1929 in only 14 months. The building planned by architects Theo Kellner and Felix H. Hinssen is characterised by a clear front in light-coloured sandstone with a recessed entrance area decorated by a wall relief by the Erfurt sculptor Hans Walther.



## **Sparkasse Building (Falkner House) | Anger 25**

The Sparkasse building belongs to the most significant buildings of classical modernism in Erfurt. The generous bank building with its spacious counter hall was erected in 1929 by the architects Johannes Klass and Ludwig Boegl. Two allegorical reliefs decorate the entrance area on both sides: the left side shows the thoughtless waste of money, and the right side depicts careful saving.

## **Additional Buildings**

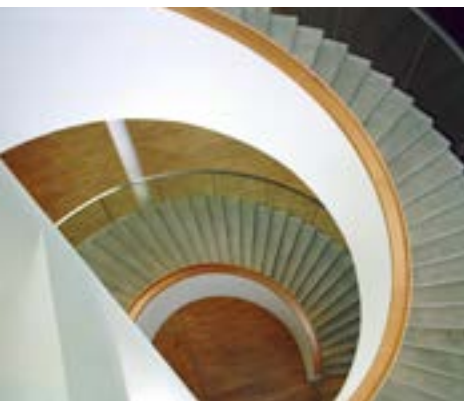
House Schellhorn (commercial building) » **PAGE 16**  
Residential complex  
Hansa-Block » **PAGE 16**  
Margaretha-Reichardt-House » **PAGE 17, 38**  
Walter Kaesbach residence » **PAGE 17**  
Alfred Hess mansion » **PAGE 16**  
Catholic Hospital St. Nepomuk  
— today residential living space  
Haus für Berufstätige Frauen  
(House for working women)  
Bundesarbeitsgericht  
Residential complex  
Schottenhöfe



## Augustinian Monastery, Newly Built Library and Woad Houses

*Augustinerstrasse 10*

The Augustinian Monastery dates from the 13th century and is a building monument of medieval monastery architecture. The library building and the woad houses were largely destroyed during World War II. Between 2007 and 2010, Junk & Reich Architects, Weimar, completed the ensemble with two new buildings that translated the form-language of the historical buildings into a contemporary style. In memory of those who were killed by a bombing attack on 25 February 1945, the "Room of Silence" was included.



## Erfurt Theatre | *Placidus-Muth-Strasse 1*

As one of the most modern opera houses in Germany, the theatre, which seats 800, opened in 2003 at Brühlervorstadt. The newly designed theatre square is located at an abandoned factory complex between the St. Mary Cathedral, St. Severi and the baroque fortification complex on Petersberg hill. The building designed by the architecture office Professor Jörg Friedrich PFP, Hamburg, was awarded the Thuringian State Prize for Architecture and Urban Building in 2004.



## Erfurter Hauptbahnhof | *Willy-Brandt-Platz 12*

From 2001 to 2008, the Erfurt Railway Station — as an important ICE hub in central Germany — was remodeled and expanded. According to plans by GÖSSLER | KINZ | KERBER | KREIENBAUM, Hamburg, the heritage-protected entrance hall (1887–1893) was refurbished and extended by a modern, transparent railway hall. The new ensemble was recognized as Railway Station of the Year in 2009.

## INTERVIEW



### Would you have given Gropius a loan, Mr. Bauhaus?

I would have like to have supported the State Bauhaus founded by Walter Gropius in Weimar. The

Sparkasse is a bank regulated by public law and has the responsibility to support the development of society in the region. The Sparkasse in Weimar has done just that — along with granting loans — since it was founded in 1821 by supporting non-profit organisations with donations and sponsoring. In that context, I would have certainly engaged my efforts towards supporting Bauhaus projects. We do not know whether the Sparkasse did so at the time, since the Bauhaus was very controversial for large parts of the population. However, beginning in 1999 at the latest, the Sparkasse Finance Group has been strongly committed to the restoration of the UNESCO World Heritage Haus Am Horn of 1923. Since then, the Sparkasse has been a dependable partner by regularly supporting a large number of projects and initiatives associated with the Bauhaus. I am very happy that we will be involved in the centenary as a principle patron.

*Dieter Bauhaus,  
CEO Sparkasse Mittelthüringen*

# Jena

## **Mensa (canteen)** | *Philosophenweg 20*

The building was planned by Ernst Neufert and Otto Bartning in collaboration with the "Aktives Bauatelier" ("Active Building Atelier") of the Building College Weimar in 1929/30. The cubical steel frame building with a flat roof, large window surfaces and a red brick façade presents itself in a unified design.



## **Auerbach House** | *Schaefferstrasse 9*

The mansion on the west side of Jena was built in 1924 by Walter Gropius together with Adolf Meyer for the physicist Felix Auerbach and his wife. It is the first residential building in which Gropius realized his concept of building components. It represents one of the most important examples of the beginning of Neues Bauen for residential buildings.



## **Abbeanum** | *Fröbelstieg 1*

The classroom and research building of the Friedrich Schiller University was built in 1930 by the Carl-Zeiss-Stiftung. The former Bauhaus student Ernst Neufert was chosen as the architect, who designed the building as a steel-reinforced frame structure.

## **Additional Buildings**

Stadttheater Jena » PAGE 18 | Zuckerkandl House » PAGE 18  
Zeiss Planetarium Jena | Neuer Stadtspeicher Jena/  
Hologram Façade | Institute for Psychology at the FSU Jena

### **JenTower** | *Leutragraben 1*

From the observation platform on top of the 125.5-metre-high JenTower, there is a beautiful view of the whole city. In 1972 one of the most famous architects in the GDR, Hermann Henselmann, erected the tower, which, with its antenna, is almost 160 metres high. The University of Jena used it until its renovation in 1999/2000. After the interior had been completely stripped down to the steel concrete shell, the building was covered with an innovative, silver-coated mirror-glass façade. In one of the upper floors, over-night guests are welcome.



### **Goethe Galerie** | *Goethestrasse 3*

The extraordinary architecture that connects the heritage-protected industrial buildings with the newer ones, bridged by a glass roof, is by HNP Architects Michael Hanka, Böblingen. Through the revitalisation of the former Carl Zeiss main factory, a new shopping mall of over 29,000 square metres with 80 stores, special exhibitions and events has emerged.

### **Sonnenhof Jena** | *Sonnenhof 9*

The architecture office J. MAYER H., Berlin, realised four new buildings with office and residential units to comprise the Sonnenhof Jena in the city's historical centre. The building ensemble located on the property made up of several parcels was completed in 2014. The Sonnenhof was awarded the Thuringian State Prize for Architecture and Urban Building in 2016.

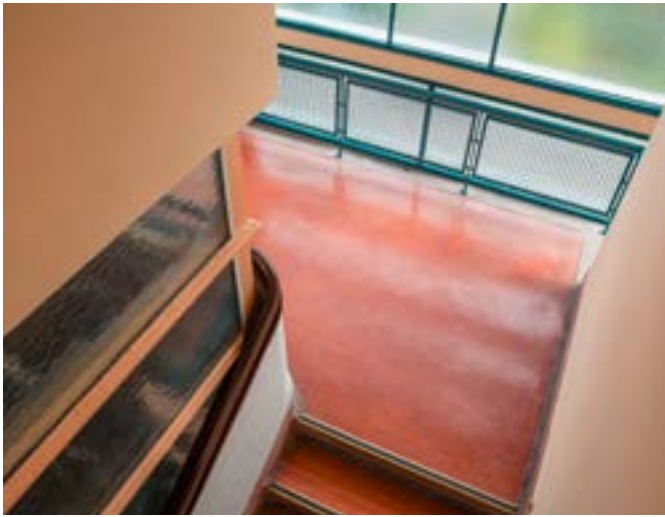


# Gera

## **Seidenweberei (Silk-Weaving Plant)**

**Schulenburg & Bessler** | *Lange Strasse 73*

The remodelling and expansion of the ensemble with an office building for the administration was done by the van de Velde student Thilo Schoder in 1925/26. The refurbishment of the building was awarded with the Thuringian Heritage Protection Prize in 2008. The complete factory complex is now a monument of industrial architecture.



## **Schaefer Clinic** | *Gagarinstrasse 19*

The three-floor brick building from the year 1929 was clearly defined by its architect Thilo Schoder through his use of standing windows, transparent strips and concrete plate moulding. The raised stairway is marked by the clear horizontal structure of the stairway definition. The heritage-protected building received the Monument Preservation Prize of the City of Gera in 1994.

## **Residential Buildings** | *Ulmenhof 1-6*

The four-storey residential buildings with a low fifth storey tucked underneath its flat roof were also designed by Thilo Schoder. The residential buildings were realised in the Neues Bauen style in 1930.



**Private Residence | Schenkendorfstrasse 7**

As a homage to the architecture of Gera's great Bauhaus architect, Thilo Schoder, the Gera architect Klaus Schellenberg erected the white cube in 1997. The interior is designed as an open area with a two-storey hall, dining area and small gallery. The terrace is cut out from the corner under horizontal beams. The living room thrusts out into the garden in a cube-like extension.



**Baumarkt (Hardware Store)**

*Theaterstrasse 70*

Built in 1995 by the architect Rolf Reis, Aachen, the Baumarkt presents a remarkable architecture made up of individual cubical segments grouped under flat roofs. The white façades are characterized by the three-dimensional effect of the horizontal rows of windows. The two stairways are built far in front of the façades forming a vertical structure connected to the building by glass surfaces.



**Industrial Printing House Gera | Jacob-A.-Morand-Strasse 16**

The production building erected in 2002 by Thomas Partes, Eisenach, has a two-storey, cubical front building. The upper storey with its horizontal row of windows stands on thin columns, and the recessed ground floor with the entrance area is below it. This building was inspired by the Weissenhofsiedlung in Stuttgart and the Villa Savoye in Poissy, France.

**Additional Buildings**

Handelshof »» PAGE 56 | Sparmberg House »» PAGE 22

Golde Industrial Building | Schulenburg Mansion »» PAGE 23



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fördern ist  
einfach.



[sparkassen-kulturstiftung.de](https://sparkassen-kulturstiftung.de)

Wenn man einen Partner hat,  
der sich kulturell engagiert –  
auch in kleineren  
Orten und Gemeinden.

 Sparkassen-Kulturstiftung  
Hessen-Thüringen

Handelshof in Gera (1929) | Schlossstrasse 11



# Eisenach

## Kaltenwestheim

## Nordhausen



### **Arche Rhön (Röhn Ark)**

*Weidberg, Kaltenwestheim*

The two observation platforms of the information centre Arche Rhön offer a wonderful view of the Rhön region and the Thuringian Forest. BURUCKERBAR-NIKOL ARCHITECTS Erfurt integrated the building in the form of a 26-metre-long ship into the UNESCO Biosphere Reserve in 2015 as a new tourist attraction. The Arche Rhön is part of the "Erlebnisswelt Rhönwald" ("Rhön Forest World of Discovery").

### **Exhibition Pavilion of the Wartburg Automobile Works**

*Wartburgallee 48, Eisenach*

The former exhibition pavilion of the Wartburg Automobile Works in Eisenach is a good example of GDR modernism. It was designed by Günther Werrmann and opened in 1967. Here, the car company presented its contribution to the development of the automobile in Germany. In 2013, the building was declared a cultural monument.

### **Library | Nikolaipplatz 1, Nordhausen**

The new library building designed and completed in 2014 by the architecture office Schettler, Weimar, closed a gap in the centre of the city after 60 years, and gave it a quality purpose for all of Nordhausen. The ensemble with its citizens' hall, seminar room, literature café and a two-level underground car park was awarded the Thuringian State Prize for Architecture and Urban Building in 2016.



# Fresh Culture 2019

Thuringia's culture calendar has more to offer than Bauhaus and modernism.

2019

## Altenburg

9 MAR  
**moving.bauhaus.images**  
**Mechanical Ballet**  
after Kurt Schmidt  
Première

## Erfurt

17 MAY  
**Night of open museums**

5–8 JUNE  
**27th German Childrens'**  
**Media Festival**  
"Goldener Spatz" 2019

14–16 JUNE  
**Merchants' Bridge**  
**Festival**

9 AUG – 1 SEPT  
**26th DomStufen Festival**  
"The Name of the Rose"

3–8 SEPT  
**Erfurt Monuments Day**

26 NOV – 22 DEC  
**169th Erfurt Christmas**  
**Market**

## Gera

22 MAR  
**The Triadic Ballet**  
Première

23 MAR  
**moving.bauhaus.images**  
**Mechanical Ballet**  
after Kurt Schmidt  
Première

26–28 APR  
**Hofwiesen Park Festival**

3–6 OCT  
**Höhler Festival**

## Gotha

28 JUNE – 24 AUG  
**Ekhof Festival**  
**Friedenstein Castle**

## Jena

23–28 APR  
**20th Cellu l'art Short**  
**Film Festival Jena**

4–6 MAY  
**72 Hour Urban Action**

22–25 MAY  
**13th International**  
**FullDomeFestival**

4 JULY – 18 AUG  
**Kulturarena Jena**

27–28 JULY  
**22nd Jena Pottery**  
**Market**

2 NOV  
**Jena Art Market**

## Rudolstadt

4–7 JULY  
**Rudolstadt Festival**

## Sondershausen

21 JUNE – 21 JULY  
**Thuringian Castle**  
**Festival**

>>>



*Throughout Thuringian Bach Weeks*



*Jena, Kulturarena*



*Weimar, Genius Loci*



*Rudolstadt Festival*



*Erfurt, DomStufen Festival*



*summæry of the Bauhaus-Universität Weimar*

*Thuringian  
Castle Days*



## 2019

### Weimar

1 APR

**Festive Parade in celebration of Walter Gropius' first day of work 100 years ago**

6 APR

**Aufbruch (Departure) Ballet  
World première  
Co-production DNT  
Weimar and Stuttgart Ballet**

6 & 7 APR

**Opening weekend: bauhaus museum weimar and Neues Museum**

10 – 12 APR

**International Bauhaus Colloquium  
Bauhaus-Universität Weimar**

12 APR

**Republic of Spirits, Republik der Geister.  
The Bauhaus-Fest of the Weimar universities**

28 APR

**100 years of bauhaus marathon**

18 MAY

**Night of open museums**

22 JUNE

**Bauhaus Ball**

9 – 14 JULY

**Bach Biennale Weimar 2019**

11 – 14 JULY

**summæry2019  
Annual Exhibition of the Bauhaus-Universität Weimar**

9 – 11 AUG

**Genius Loci Weimar  
Festival of audio-visual performances**

21 AUG – 7 SEPT

**Arts Festival (Kunstfest Weimar)**

26 – 29 SEPT

**National Convention of Art Pedagogues and 6th International Symposium on Architekturvermittlung "Denkraum Bauhaus"**

26 – 29 SEPT

**Triennale of Modernism: The Bauhaus Vision  
bauhaus museum weimar**

### Weimarer Land

16 – 17 MAY

**Bauhaus – Golf Tournament "B100Championship"**

25 MAY

**Night of open museums**

MAY – JUNE

**Pentecost-Festival  
Schloss Ettersburg**

15 JUNE – 14 JULY

**Church Music Festival  
Bauhaus music in Feininger churches**

28 JUNE

**Feininger Students  
Pleinair in Mellingen**

### Throughout Thuringia

12 APR – 5 MAY

**Thuringian Bach Weeks  
"Bach, the Builder"**

5 – 10 JUNE

**Liszt-Biennale**

7 – 10 JUNE

**Thuringian Castle Days  
"Aufgebaut! Fundamente der Macht" ("Building! Foundations of Power")**

23 – 25 AUG

**StadtLand Festival of the IBA in Schwarzburg**

19 – 29 SEPT

**ACHAVA Festival  
Thuringia**

# Modern(ism) dreams in Thuringia



## **Velo Inn Bad Berka**

Bicycle handlebars once inspired the Bauhäusler Breuer to create his steel tube furniture. The "Velo Inn" offers biking modernism fans a design that is just as well thought-out: The locally manufactured beds do without any screws or nails.

[www.veloinn.de](http://www.veloinn.de)



## **Bauhaus Hotel Probstzella**

A must-see for all Bauhaus fans: The carefully restored "Haus des Volkes" offers you the opportunity to stay overnight at Thuringia's largest Bauhaus ensemble. Includes an exhibition and digital guides for hotel guests.

[www.bauhaushotel.com](http://www.bauhaushotel.com)

## **stattHotel Weimar**

"With love instead of run-of-the-mill", "individual instead of the same old thing" — that is the philosophy of the family-run statt-Hotel near the Bauhaus-Universität Weimar. Each room connects design and function in its own way.

[www.statthotel-weimar.de](http://www.statthotel-weimar.de)



## **Dorint Erfurt**

With its modern architecture and impressive glass façade, this hotel situated near the cathedral holds an exciting dialogue with the historical city centre. Thanks to its excellent location, it is the ideal place to start exploring Erfurt.

[www.hotel-erfurt.dorint.com/en/](http://www.hotel-erfurt.dorint.com/en/)



## **Turmhotel Scala Jena**

Germany's second-highest hotel is 120 metres high up in the JenTower. Its clear, modern and functional furnishings and the spectacular view combine for an extraordinary living and accommodation experience.

[www.scala-jena.de](http://www.scala-jena.de)





### Hotel Vielharmonie Jena

This individual hotel was awarded the Jena Façade Prize for its extraordinary exterior in 2012. Inside, the contemporary design continues and reflects the owners' love of music.

[www.hotel-vielharmonie.de](http://www.hotel-vielharmonie.de)

### Radisson Blu Hotel Erfurt

The modernly designed hotel is centrally located in the historic centre of Erfurt. It offers guests relaxation at the Classico Bar or the Wellness area and the best views from the 17th floor.

[www.radisson-erfurt.de](http://www.radisson-erfurt.de)



### Lichtung Ruhla

The generously glassed-in, high-quality holiday homes in purist Scandinavian style are located in a clearing in the middle of the Thuringian Forest. They combine architecture and landscape in the best modernist tradition.

[www.ferienhaus-lichtung.de](http://www.ferienhaus-lichtung.de)

### Design Appartements

Interior design by trendy designers, newcomers at the Bauhaus-Universität Weimar and design icons: The furniture and accessories at these holiday flats can be purchased, either on location or online. Winner of the "Best-of-Interior Award 2017".

[www.hierwargoethenie.de](http://www.hierwargoethenie.de)



### Is the Bauhaus an export hit, Mr. Tiefensee?

Nowadays the Bauhaus is primarily perceived in the design of objects. The actual Bauhaus inheritance is a particular idea or mind-set that can be found all over the world: in Tel Aviv, Cape Town, Palo Alto, or Shenzhen. Above all, the Bauhaus as an export hit is a plea for curiosity, open-mindedness, and exchange over and against isolation. It understood aesthetics as a relevant factor in the development of individuals and in human coexistence. Aesthetics were to become part of everyday life. For me, that is the bridge to the present day. In the era of digitalisation, we are occupied by new questions in regard to coexistence. It is our task to put technology and algorithms to work for human beings. To do so, we must again ask about the function. The Bauhaus of the industrial age will be 100 years old. It is our challenge to clear the way for a digital Bauhaus. In that sense, the Bauhaus is more than an export hit. It remains a project for the future.

*Wolfgang Tiefensee,  
Thuringian Minister for Economic  
Affairs, Science and a Digital Society*

# Addresses

## Altenburg

Lindenau-Museum Altenburg  
www.lindenau-museum.de

## Apolda

Kunsthau Apolda Avantgarde  
www.kunsthauapolda.de  
Eiermannbau Apolda  
Auenstrasse 9

## Bad Berka

Wasserwerk  
Hinterm Forst 1

## Bürgel

Ceramics Museum Bürgel  
www.keramik-museum-buergel.de

## Dornburg

Bauhaus Ceramics Workshop Dornburg  
www.bauhaus-keramik.de

## Eisenach

Exhibition Pavilion of the  
Wartburg Automobile Works  
Wartburgallee 48

## Erfurt

Erfurt Tourist Information  
Benediktsplatz 1 | 99084 Erfurt  
Tel +49 (0) 361 | 66 40-0  
Fax +49 (0) 361 | 66 40-290  
info@erfurt-tourismus.de  
www.erfurt-tourismus.de

## Angermuseum

www.angermuseum.de  
Margaretha-Reichardt-House  
www.kunstmuseen.erfurt.de

Haus des Deutschen Handlungs-  
gehilfen-Verbandes (DHV)  
Anger 81

## Geschäftshaus Schellhorn

Neuwerkstrasse 2

## AOK Headquarters

Augustinerstrasse 36

Hansa-Block housing development  
Bebelstrasse, Dortmunder Strasse,  
Eugen-Richter-Strasse

## Alfred Hess mansion

Richard-Breslau-Strasse 14

## Walter Kaesbach residence

Nerlystrasse 11

## Haus für berufstätige Frauen

Friedrich-List-Strasse 20/  
Ecke Windthorststrasse

Catholic Hospital St. Nepomuk –  
today residential building  
Puschkinstrasse

## Bundesarbeitsgericht

Hugo-Preuss-Platz 1

## Schottenhöfe residential complex

Schottenstrasse/Gotthardtstrasse

## Sparkasse Building (FalknerHaus)

Anger 25

Augustinian Monastery,  
New Library and Woad Houses

Augustinerstrasse 10

## Erfurter Railway Station

Willy-Brandt-Platz 12

## Erfurt Theatre

www.theater-erfurt.de

## Gelmeroda

Gelmeroda village church  
Petersgasse

## Neufert House

Rudolstädter Strasse 7

## Gera

### Gera Tourist Information

Markt 1a | 07545 Gera  
Tel +49 (0) 365 | 83 81 111  
Fax +49 (0) 365 | 83 81 115  
tourismus@gera.de  
www.tourismus.gera.de

### Schulenburg Mansion

Strasse des Friedens 120  
www.haus-schulenburg-gera.de

### MAK – Museum of Applied Art Gera

Greizer Strasse 37  
www.gera.de/musak

### Silk-Weaving Plant

Schulenburg & Bessler  
Lange Strasse 73

### Schaefer Clinic

Gagarinstrasse 19

### Residential complex

Ulmenhof 1–6

### Private Residence

Schenkendorfstrasse 7

### Baumarkt

Theaterstrasse 70

### Druckhaus Gera Industrial Building

Jacob-A.-Morand-Strasse 16

### Meyer House

Julius-Sturm-Strasse 6

### Golde Automobile Works

Wiesestrasse 202

### Office and Industrial Building

De-Smit-Strasse 18

### Primary School “Wilhelm Busch”

Saalfelder Strasse 24

### Gera Art Collections

www.gera.de/kunstsammlung

### City Museum

www.gera.de/stadtmuseum

### Verein Kunstzone Gera e.V

“Galerie M1”  
www.galerie-m1.de

## Gotha

### Friedenstein Castle

www.stiftungfriedenstein.de

### KunstForum Gotha

Querstrasse 13–15

## Jena

### Jena Tourist Information Office

Markt 16 | 07743 Jena  
Tel +49 (0) 3641 | 49-80 50  
Fax +49 (0) 3641 | 49-80 55  
tourist-info@jena.de  
www.visit-jena.de

### Jena Kunstsammlung/

### Jena Stadtmuseum

www.kunstsammlung-jena.de

### Jena Kunstverein

www.jenaer-kunstverein.de

### Canteen on Philosophenweg

Philosophenweg 20

### Abbeanum

Friedrich-Schiller-Universität Jena  
Fröbestieg 1

### Auerbach House

Schaefferstrasse 9

### Zuckerkindl House

Weinbergstrasse 4a  
(The Gropius mansions are  
privately used)

### SCHOTT Mansion

www.schott.com/museum

### Theaterhaus Jena

www.theaterhaus-jena.de

### Zeiss Planetarium Jena

www.planetarium-jena.de

### Light Column by Walter Dexel

Gadtwerke Energie Jena-Pößneck  
GmbH

Rudolstädter Strasse 39

### Former workshop building of

### Bookbinder Martin

Knebelstrasse 19

### Former Zeiss Headquarters

Ernst-Abbe-Platz/Schillerstrasse/  
Goethestrasse

### Goethe Galerie

Goethestrasse 3

### JenTower

Leutragraben 1

### Sonnenhof Jena

Sonnenhof 9

### Neuer Stadtspeicher Jena

### Hologram Façade

Markt 16

### Institute for Psychology

at the FSU Jena

Am Johannisfriedhof 3

## Kahla

### Leuchtenburg

www.leuchtenburg.de

## Kaltenwestheim

### Arche Rhön

am Weidberg

## Mellingen

### Feininger Tower

Hopfenbergstrasse

### Village Church

Kirchgasse

## Nordhausen

### Library

Nikolaiplatz 1

## Probstzella

### Bauhaushotel

www.bauhaushotel.com

### Itting Garages

Bahnhofstrasse 30

### Former Bauer House

Grauweg 20

## Tannroda

### Basket-Weaving Museum Tannroda

www.st-herberjimdo.com/museum

## Weimar

### Tourist Information Weimar

Markt 10, 99423 Weimar  
Tel +49 (0) 3643 | 745-0  
Fax +49 (0) 3643 | 745-420  
tourist-info@weimar.de  
www.weimar.de

### Klassik Stiftung Weimar

Besucherinformation in der  
Tourist Information Weimar  
Tel +49 (0) 3643 | 545-400  
www.klassik-stiftung.de

### Bauhaus-Universität Weimar

www.uni-weimar.de

### Bauhaus.Atelier | Info Shop Café

Geschwister-Scholl-Strasse 6a

### bauhaus museum weimar

www.bauhausmuseumweimar.de

### Neues Museum Weimar

www.klassik-stiftung.de

### Nietzsche-Archiv

www.klassik-stiftung.de

### Haus Hohe Pappeln

www.klassik-stiftung.de

### Haus Am Horn

Am Horn 61  
The Haus Am Horn is presently  
closed, open 18 May 2019  
www.klassik-stiftung.de

### Monument for the “Märzgefallenen”

at the Historic Cemetery  
Berkaer Strasse 4

### neues bauen am Horn/

### model housing development

near Leibnizallee

### congress centrum neue weimarhalle

www.weimarhalle.de

### Musikgymnasium Belvedere

Schloss Belvedere 1

### Former “Gauforum”

Jorge-Semprún-Platz

### Memorials Foundation Buchenwald

### and Mittelbau-Dora

www.buchenwald.de

### Stadtmuseum Weimar

stadtmuseum.weimar.de

## Weimarer Land

### Tourism Association Weimarer Land

Bahnhofstrasse 28, 99510 Apolda  
Tel +49 (0) 3644 | 51 99 75  
Fax +49 (0) 3644 | 51 79 09  
info@weimarer-land.de  
www.weimarer-land-tourismus.de

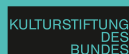
### Feininger Bike Path

www.weimarer-land-tourismus.de/  
de/aktiv/radfahren/feininger-radweg

# All of Germany will celebrate in 2019.

↳ [bauhaus100.de/en](http://bauhaus100.de/en)

# 100 years of bauhaus



**bauhaus-archiv**  
museum für gestaltung

**Bauhaus**  
Dessau

KLASSIK  
STIFTUNG  
**WEIMAR**



Freistaat  
**Thüringen**



Die Landesregierung  
Nordrhein-Westfalen



For 100 years of bauhaus, the three Bauhaus institutions that maintain collections – the Bauhaus-Archiv / Museum für Gestaltung in Berlin, the Bauhaus Dessau Foundation and the Klassik Stiftung Weimar – have joined with the German Federal Government, represented by the Federal Government Commissioner for Culture and the Media and the Federal Cultural Foundation, and eleven federal states to form a strong community – the Bauhaus Association 2019.

If you follow the paths of the Bauhäusler and other intellectual minds and mavericks through Thuringia, you will discover more than daring architecture and extraordinary designs.

Here, the venues impressively tell the story of those turbulent years that, like hardly any other epoch, stood under the sign of great experiments and new beginnings in art and society. What inspired the avant-garde back then, how and with what they irritated their contemporaries, and which ideas and works have remained effective to this day — you can experience it all on an Impulsregion journey through this region.

