

ACADEMY OF PERFORMING ARTS IN PRAGUE
FILM AND TV SCHOOL OF ACADEMY OF PERFORMING ARTS IN PRAGUE

Elena Semerikova
The Bauhaus in the Soviet Union

Final Theoretical Dissertation Bachelor

Prague, 2017

ACADEMY OF PERFORMING ARTS IN PRAGUE
FILM AND TV SCHOOL OF ACADEMY OF PERFORMING ARTS IN PRAGUE

Elena Semerikova
The Bauhaus in the Soviet Union

Final Theoretical Dissertation Bachelor

Consulting teacher: Josef Ledvina

Prague, 2017

The author deposes that he based his/her work only on the sources and literature named in the Acknowledgments and that the Dissertation is original text of his own.

Signature.

Abstract

There is no doubt that the Bauhaus is one of the most influential art schools of the 20th century. In this BA Final Theoretical Thesis, I tried to analyse the relationship between the German architects from Bauhaus and the architectural community in the Soviet Union in the 1920s and 1930s.

As a result, I have found a connection in the professional and social aspects. Moreover, in this work, there is an analysis of the current condition of the Bauhaus Heritage in Russia.

Content

Introduction	6
1. Historical reference Bauhaus	8
1.1.Primary principals	8
1.2.The First Bauhaus Exhibition	12
1.3.Moving to Dessau	14
1.4.New Direction	17
1.5.The Red Bauhaus	19
1.6.The End	19
2. Relationship between the Bauhaus and the Soviet Union	21
2.1.Bauhaus and VHUTEMAS	21
2.2.Delegations and exhibitions in Germany and the Soviet Union	24
3. Bauhaus in the Soviet Union	29
3.1.Reasons why the Bauhaus Specialists came to the Soviet Union	29
3.2.Maljastroi	30
3.3.Hannes Meyer and Rot Front	31
3.4.Bauhaus in Ural	33
3.5.The Bauhaus Heritage in Russia	36
Conclusion	38
Bibliography	41
List of reproductions	43

Introduction

When we start talking about the Bauhaus, one of the most influential art school of the 20th century appears in our mind. Until the present day, the Bauhaus is the synonym of utopian place for Avant-garde artists during radical political changes. Today, the Bauhaus is one of the most inspirational educational establishment in the fields of architecture, art, and design.

The Bauhaus was a unique school, in which the formation of idealistic principles was influenced by such areas as expressionism, constructivism, as well as the ideas of the British Arts and Crafts Movement.

The Bauhaus was founded by Walter Gropius as a school of arts in Weimar in 1919. Bauhaus was a combination of crafts and arts, and it was a new concept opposed to the traditional academic studying process. The uniqueness of the school was the collaboration of the professional skills, which were studied by masters - craftsmen, and aesthetic inspiration emanating from artists.

The Bauhaus existed from 1919 to 1933, which, on the one hand, was not so long, but on the other hand, it had a very intense and dynamic life, leaving behind a world architectural and social heritage.

But not so well known information, that it was a relationship between the Bauhaus and the Soviet Union in the 1920s and 1930s, which determined the formation of the Soviet architecture at the time of industrialisation. At the end of the 1920s, a group of German specialists, including masters and students from the Bauhaus, came to the Soviet Union with the goal of helping in the design and construction of new socialist cities. The group was organised and headed by the chief architect of the city of Frankfurt, Ernst May, who signed a five-year contract to work in a specially created project-planning entity called Tsekombank Bureau to build new towns and cities.

In my BA Final Theoretical Thesis, I will make an overview of the history of the Bauhaus school, analyse the relations between German and Soviet styles of architectures, and discuss the premises for the trips of German specialists to the USSR. I want to explain the reasons for the Soviet government's decision to invite Western experts, what expectations

both sides had, and which ones ultimately became a reality. I want to concentrate my view on the relations between the Soviet government and the German specialists. In the end, I want to see what the results were and the nature of the influence that followed.

The first part involves the historical aspect and features a brief history of the Bauhaus school, including different aspects such as the main rules and ideas as well as aspects of art, especially photography and graphic design. In the second part, I would like to consider the relationship between the Western Avant-garde school and Eastern architects and Vkhutemas in the Soviet Union. The third part describes the working trip of the Bauhaus specialists to the Soviet Union, their expectations, and the reality they faced. Also, the critical part of these work is to realise what was happening with people during their time in the Soviet Union. The end of work is a conclusion that describes the influence and significance of the time and work that was done by Bauhaus architects and specialists. Also, I am trying to appreciate their work and contribution to the development of Soviet architecture.

Critical exploration became a process of the relationship between the Bauhaus and the Soviet Union, which varied from deep common interest to the least of mutual disappointment and rejection, and this reflected all situations in the political world, which influenced ideology.

I think this work imperative because first of all, not many people know about this historical fact. Until the 80s, it was secret information in the USSR about Western experts who were in the Soviet Union, and only after that time did information appear about what had happened with the German specialist. I tried to reconstruct the historical importance and the contribution of foreign experts in Soviet architecture.

1. Historical reference Bauhaus

1.1. Primary principals

The School of Construction and Design - Bauhaus was founded in 1919 in Weimar by German architect Walter Gropius in the tense atmosphere that prevailed after the defeat of Germany in World War I and after the Revolution in 1918. In that time, artists and architectures transformed their concept in the radical direction, and they tried to participate in the country's political life.

The primary purpose for the creation of the Bauhaus was a revolutionary concept: to reconsider the material world to reflect the unity of all the arts. Gropius hoped that the school would create a collective spirit where, in one place, representatives of different arts would work and create without class distinctions. Gropius describe his main ideas and vision in the Manifesto of the Bauhaus (1919), which described a utopian craft union that combined architecture, sculpture, and painting into a single creative expression.



Cathedral, a woodcut by Lyonel Feininger as a title page of the manifesto and program of the State Bauhaus in Weimar, written by Walter Gropius, 1919

«Let us then create a new guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artist! Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith», wrote Walter Gropius¹.

According to the manifesto, Gropius and his followers wanted to create and raise a new species of people in the arts and crafts. He demanded that education in the crafts should become the basis of all artistic work and that architects, sculptors, painters should cooperate in a «new total architecture», and since that, for him, the artist was the highest form of the craftsman. This new architecture abandoned the decorative elements of the classical order system but actively studied the psychophysical factors of the impact of various forms, materials, and colour solutions on a person.

It is no coincidence on the cover of the manifesto - drawn Cathedral. In the medieval era, craftsmen and artist collaborated in small builders' huts to plan and create the Gothic cathedral. In the German language, this small builders' huts sound «Bauhütten». Obviously, Gropius was thinking of this builders' huts when he chose the name «Bauhaus». Thereby, he emphasised the union of different arts and crafts for creating something significant and unified. Also, the name «Bauhaus» combine:

- bauen = build;
- haus = house.

The Bauhaus ideas immediately attracted many young people, searching for a way to bring about change and participate in creative design.

The curriculum consisted of three courses and was unique at that time. The first half of the year was an introductory course, later named the preliminary course. In 1919, the head of this course was the Swiss artist Johannes Itten. During this semester, students were given basic knowledge of colours, forms, textures of materials, and proportional laws. The scholar studied the functions of additional colours and the psychophysical

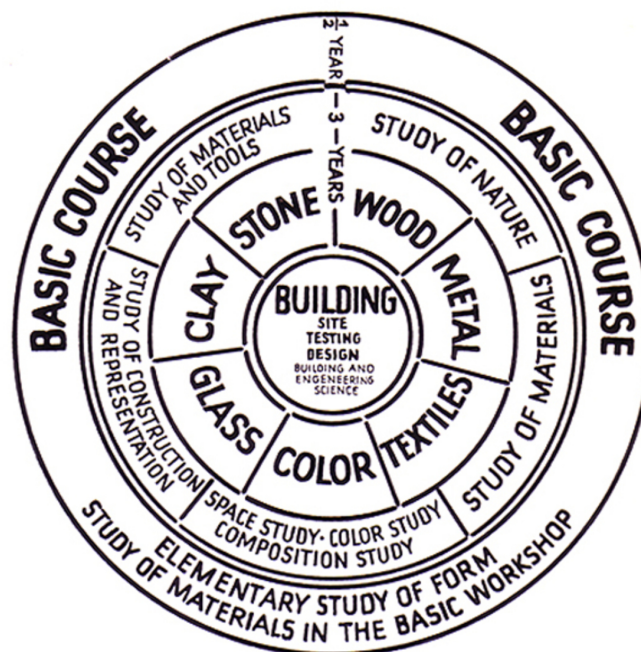
¹ Walter Gropius, *The Bauhaus Manifesto*, 1919

impact of various shapes and colour solutions. Later, Johannes Itten wrote in his book² that he set three goals:

- To awaken the creative forces and, together with them, the artistic abilities of the students;
- To facilitate students' choice of their future profession;
- To introduce students to the basics of composition, without which it is impossible to become a professional.

At different times, the teachers of the preliminary course were various visual artists such as Josef Albers, Paul Klee, Georg Muche, Vasily Kandinsky, among others.

After the preliminary course, there was a practical course in which students had to master some craft specialty in the workshops. The Bauhaus started with four workshops in which the students could train: a smithy for gold, silver and copper, later renamed the «metal workshop», a bookbinding workshop, a painting workshop, and a weaving workshop. In 1920, several more workshops were added. Students could choose between workshops for ceramic, glass painting, wall painting, and sculptures in wood and stone. It is interesting to mention that there was no architecture class. Only in 1927 in Dessau was the architectural department set up.



A schematic depiction of the Bauhaus curriculum, Walter Gropius, Weimar 1922

² Johannes Itten, *Design and form: the basic course at the Bauhaus*, 1975

Depending on students' individual suitability, this was followed by practical work in the workshops and accompanying disciplines. The students entered the workshops as «apprentices» and were to sit their «apprenticeship» exams within a given time period. Education at the second course took three years.

In 1922, Walter Gropius published the schedule showing the structure of teaching in the Bauhaus. The programme places a «building» at the centre of all the activities. This was the last course, the building course, which studied engineering specifications, projects, and experimental and expert workshops. The students worked at the construction site.

Putting everything in a circle, Gropius emphasised integrity and universality of the school one more time.

In 1923, the Bauhaus took a new direction. «Art and Technology: a new unity»³ was the new slogan that would characterise the Bauhaus from now on. It was the beginning of slowly moving away from an Expressionist language of form.

Gropius saw the importance of the industry and an opportunity for the Bauhaus to work with the industry. He also hoped that this cooperation would make the Bauhaus independent in the financial aspect of the state support. This time, Gropius invited a young multi-talented Hungarian painter, Laszlo Moholy-Nagy. He became the head of the metals workshop and taught in the preliminary course, instead of Johannes Itten who had left school because of his disagreements with Walter Gropius.

Laszlo Moholy-Nagy introduced an emphasis on the unity of art and technology. He



Double self-portrait,
Laszlo Moholy-Nagy
and Lucia Moholy,
1926

believed in the development of technology. He experimented with photography techniques and film, in optics, in mechanics. Moholy-Nagy inspired students to image new worlds, using unusual cameras advantage and experimental darkroom techniques that were unique. He supported the experimentations with the photography process. He made images without the camera, using only photosensitive paper and light. He experimented with the abstract potential of a traditionally documentary medium with photograms.

³ http://www.bauhaus.de/en/das_bauhaus/48_1919_1933/

Laszlo Moholy-Nagy came to the Bauhaus with his wife, Lucia Moholy. Despite the fact that she was not a student or a teacher, she became an inherent part of the Bauhaus. Lucia was the unofficial photographer who documented almost every object designed in Bauhaus during the workshops, as well as the Bauhaus buildings. She did a series of portraits of the teachers and her friends in the Bauhaus. She developed a photography style that expressed the aesthetics of Bauhaus. Also, Lucia took part in editing a number of Bauhaus books.



Bauhaus Dessau, photo by Lucia Moholy, 1925



Metal workshop, photo by Moholy, 1924

Although the photography was presented throughout the entire existence of the Bauhaus, the department of photography appeared only in 1928 under the leadership of Walter Peterhans.

1.2.The First Bauhaus Exhibition

Bauhaus was a public school and received state support from the Social Democrat-controlled Thuringian state government. The school had to make an exhibition of work undertaken at the school. It was one condition that was placed on the Bauhaus.

In 1923, the Bauhaus became a showhouse with a large exhibition in Weimar. The exhibition showed the first years of the Bauhaus to the international audience. It also demonstrated a significant shift from Expressionism to Constructivism.

The exhibition opened in August. From all workshops were presented works: carpets, a child's chair, and a coffee cup. The masters also showed their paintings. It was shown the Triadic Ballet for which music was written by Paul Hindemith and Ferruccio Busoni and Oskar Schlemmer was the director.

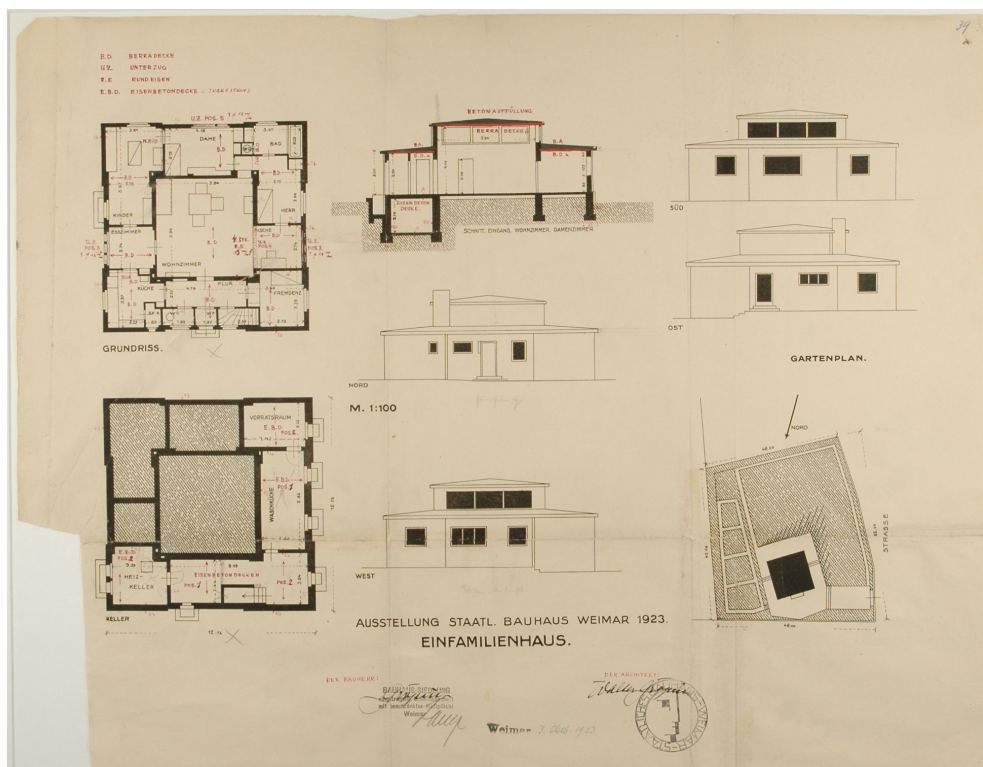


Joost Schmidt, Poster for the Bauhaus Exhibition in Weimar, 1923



Triadic Ballet, created by Oskar Schlemmer

For this wide-ranging exhibition, the Bauhaus even built a model house in Weimar. This house was called the Haus am Horn and was built by one of the youngest Bauhaus masters, the painter Georg Muche. The house was planned as an ideal, single-family house. Muche based the design on the honeycomb. In the centre was a square living room surrounded by other rooms of only minimal size. There were absolutely no corridors.



Georg Muche, Application for a Building Permit for the Haus Am Horn, Weimar, 1923

The furniture was done by Marcel Breuer, the lights designed by Laszlo Moholy-Nagy. All elements of the interior were made in the Bauhaus workshops. The Haus Am Horn was the prototype for the Bauhaus ideas of residential housing. The house laid out the Bauhaus concept of modern living and integrated the social needs of a family without domestic help within an industrial society.

After this exhibition, the State refused to finance Bauhaus, and Walter Gropius had to find a new sponsor and even a new place where the school could be based. Gropius made it known that Bauhaus would continue in a different location.

The administration of the city of Dessau responded to the Bauhaus request. A city in central Germany, Dessau, with its liberal mayor Fritz Hesse, invited the Bauhaus to locate in Dessau, which was then a rising industrial area. The administration of the city agreed to provide the money and the land under the construction of a new school building. In exchange for that, Walter Gropius and his colleagues decided to design and build a village for the workers of Dessau.

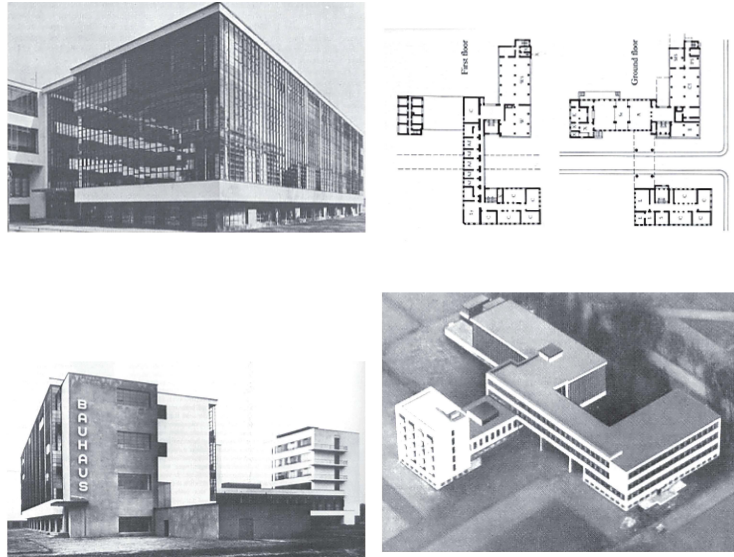
1.3.Moving to Dessau

In 1925 and 1926, the Gropius group developed plans for the new complex of Bauhaus. The building had different functional zones and could easily be identified by appearance. The school combined educational classes, craft workshops, canteens, and offices. The living space for students was located in the tower building. The interiors and furniture, utensils, and drawings on fabrics were made by the students and teachers. They all emphasised pure geometrical forms. The walls, furniture, and household items were in the primary colours of the spectrum: red, blue, and yellow. Some rooms were easily transformed: the septum was removed, and the dining room was converted into a dance floor. There were also theatrical performances.

Modern building materials, such as iron, concrete, and glass, were mostly used. The facade was made of steel and glass and looked like a glass curtain. Gropius wanted to erase the border, between the interior and the outside world, to show transparency in school life and in the art at the same time. The Bauhaus school was open for everyone.

Early in 1923, Walter Gropius described the concept of the new building: «We want to create buildings as clear, organic bodies, naked and radiant by virtue of their own

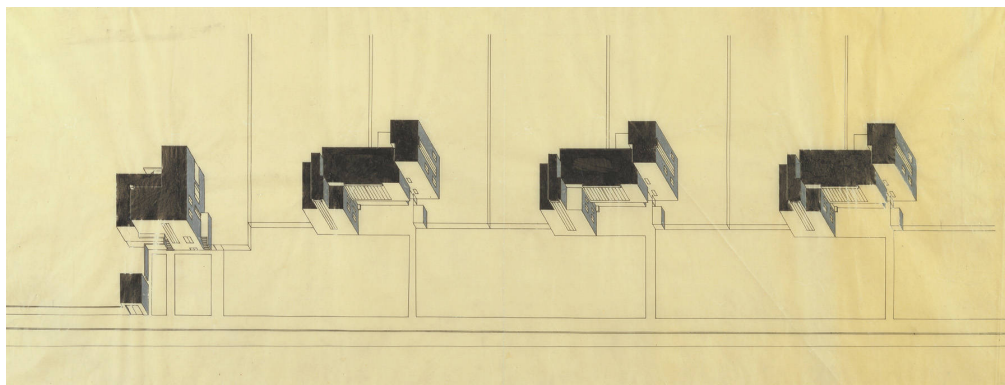
inherent laws, free of falsehood and extravagancies, buildings that affirm a positive attitude towards our world of machines, cables and high speed transportation, that disclose their sense and purpose of their own accord and through the tension created between the individual segments of their building mass, while rejecting everything superfluous that might obscure the absolute form of the architecture»⁴.



The Bauhaus Building by Walter Gropius, Dessau, 1925-1926

This building was the cathedral of functionalism. The Bauhaus building became one of the first buildings in Europe that expressed simplicity. Obviously, Gropius tried to create a unified closed system that could remind of small builders' huts. He had created a cohesive and powerful organisation - an ideal artistic commune.

The masters' houses were built not far from the Bauhaus building in a small pine forest and were already ready to occupy in the summer of 1926. Walter Gropius finally had the opportunity to prove his ideas about rationalisation in residential construction.



Isometric projection of the Masters' Houses by Walter Gropius, Weimar, 1923

⁴ Walter Gropius, *Idea and Development of the state Bauhaus*, 1923

Gropius built three identical semi-detached houses for the Bauhaus masters and a separate house for the director. The double houses had the same ground plans, but half of each was reflected at an angle of 90 degrees. The houses were furnished with the latest technology; a folding iron board or a dishwashing machine was part of the standard equipment.

The houses of the masters were exemplary villas that reflected the modern way of life.

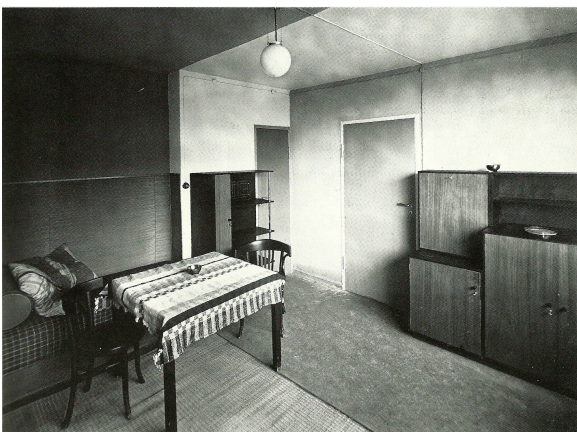


Masters' Houses, semi-detached house
Kandinsky-Klee, architecture by Walter Gropius,
photo by Lucia Moholy, 1926.

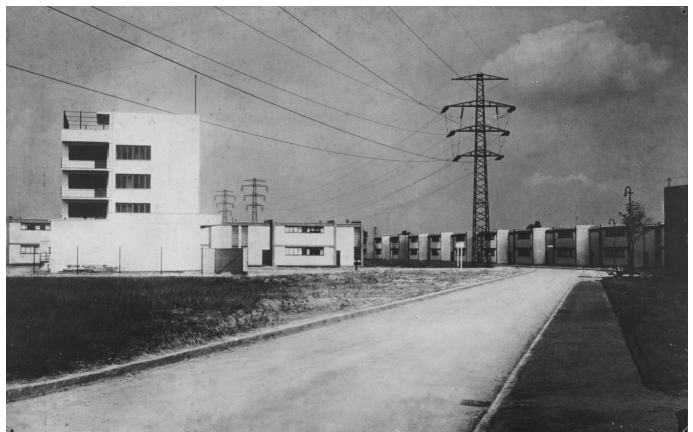


Faculty Apartment for Lazlo Moholy-Nagy,
photo by Lucia Moholy, 1927.

When the city of Dessau proposed to the Bauhaus new place, it was made an agreement that instead of the place, the Gropius's architecture office would plan and construct new houses for the workers. The first mission came in 1926. Gropius's bureau built the Torten Housing Estate in Dessau. The plan was to build 314 single-family houses of five different types. Gropius wanted to use this commission to demonstrate the advantages of industrialising the construction process. This project was the manifestation of simplicity in housing. The students also participated in various areas of construction.



Home interior in the Torten Housing Estate,
1927



Dessau Torten Housing Estate with Buildings of the
Cooperative Society, photo by Emil Theis, 1928

During this period, the Bauhaus found international fame and Dessau became a place of pilgrimage for connoisseurs of modern architecture. Thus, the architecture took a central position, and in 1927, the architecture department opened with Swiss functionalist architect Hannes Meyer as its head.

1.4.New Direction

In 1928, Bauhaus achieved much more and became better known than ever before. But Walter Gropius was forced to leave the school under economic and political pressure. By Gropius' recommendation, Hannes Meyer became the new director. With the new Marxist-oriented director, the Bauhaus direction had changed. «The needs of the people, not the needs of luxury,»⁵ said Meyer as he set a new goal: reduction in the price of goods manufactured in the Bauhaus workshops and the transition to mass production. The workshops were reorganised to be directly concerned with production, which made Bauhaus a commercially successful company. One should note here that in 1925, Bauhaus was registered for commercial marketing of its products as Bauhaus Ltd.

The workshops developed a system of easy assembly; for instance, students Hin Bredendiek and Hermann Gaudel created a chair that could be easily assembled or disassembled. In 1928, desk lamps were manufactured in large numbers. However, in the 1930s, the most commercially successful product was the Bauhaus wallpaper.



Table Lamp, designed by Wilhelm Wagenfeld , 1925



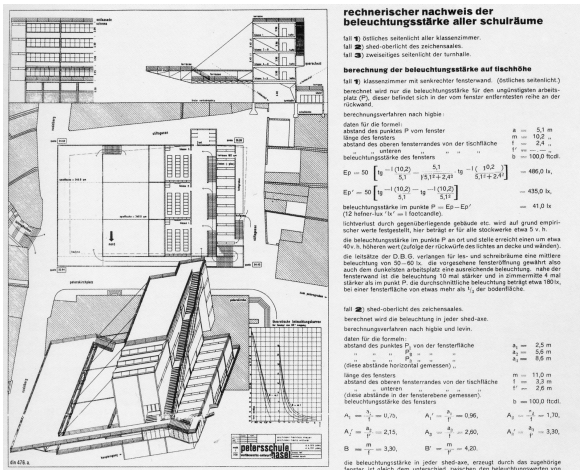
Bauhaus wallpapers from the first collection, 1930



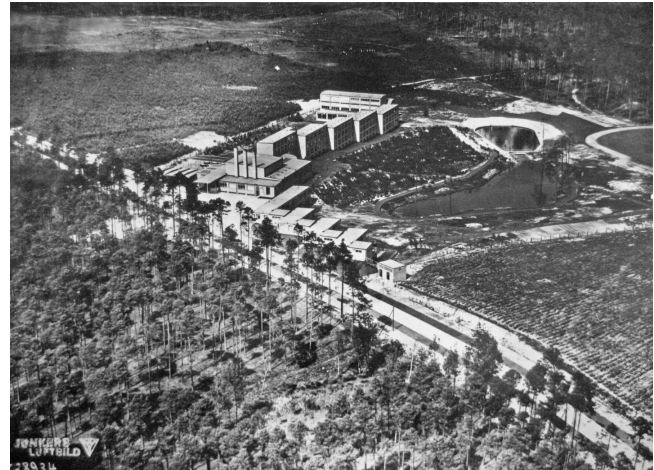
Chair, designed by Hin Bredendiek and Hermann Gaudel, 1930

⁵ http://www.bauhaus.de/en/das_bauhaus/48_1919_1933/

The largest and most important project under the Hannes Meyer was the building of the school for ADGB (General Federation go the German Trade Union) in Bernau. Meyer got a commission in the spring of 1928 and created the design, together with the students. It is important to note that the most important education rule, for Meyer, was to study in practical context.

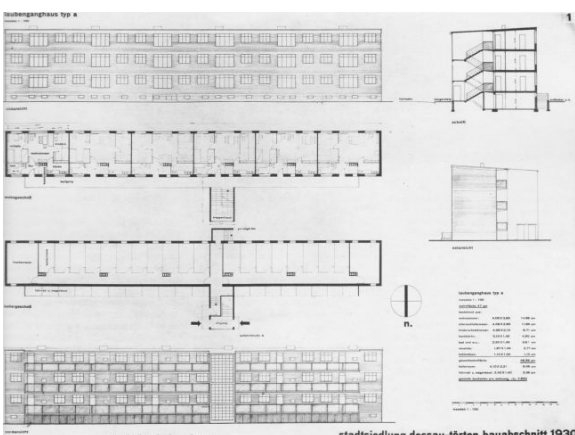


Trade Union School of ADGB,
draft by Hannes Meyer and Hans Wittwer



Trade Union School of ADGB,
photo by Junkers Luftbild, 1930

Calling himself a Marxist, Hannes Meyer had an idea to build a cooperative building. He extended the Torten Housing Estate, designed by Walter Gropius, with the collective project for houses with balcony access. These houses were for workers and employees on low salaries. Each flat had two and a half rooms, a kitchen and a bathroom, with a total size of 48 m^2 . It was a perfect demonstration for Meyers' manifesto - «putting the needs of the people before the need for luxury».



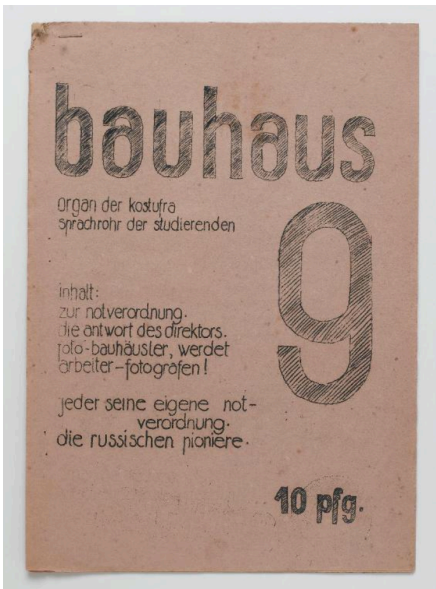
Houses with balcony access,
draft by Hannes Meyer, 1929



Houses with balcony access in Torten Housing Estate,
designed by Hannes Mayer and students in the
architecture department, 1930

1.5.The Red Bauhaus

The increase in leftist students in Dessau led to the founding of a Communist cell, the Kostufra, in 1927. These politically active students often took part in demonstrations. The protests were quite artistic and turned into agitprop theatre. In Dessau, among the population, the Bauhaus was called «the Red Bauhaus».



Title page of the brochure published by kostufra, 1930



Bauhaus students protesting the dismissal of Hannes Meyer, 1930

When Hannes Meyer became the new director, he began to offer, as a part of lectures, introductions to Marxism-Leninism and lectures about the history of the German workers' movement. He supported and even strengthened the Communist view of many students.

In the end, Hannes Mayer was dismissed from the post of director by the Social Democratic mayor of Dessau, Fritz Hesse.

1.6.The End

The new director of the Bauhaus was the architect Ludwig Mies van der Rohe. The government of the city of Dessau hoped that Mies van der Rohe's authority would calm the political activities in the Bauhaus.

Ludwig Mies van der Rohe made the studying process as more academic as he could. He reorganised the structure into the five departments: Architecture, Finishing and Completion, Weaving, Photography, and Fine Arts. The studying period was shortened

for six semesters. Mies finally moved architecture into the centre of the studying process in the Bauhaus. Political activities were prohibited. The Bauhaus became a school of a theory with a high academy aesthetic, where there was no longer talk about the building but the architecture.

In 1931, the National Socialist Party in Dessau became the strongest. Among its pre-election promises were to cancel the Bauhaus funding and even to demolish the school building. In 1932, the Bauhaus had to close, but Ludwig Mies van der Rohe didn't give up and decided to move to Berlin. He moved with his teaching staff, students and even some furniture. In Berlin, Bauhaus existed as a private institute.

In April 1933, there was a search in the Bauhaus house in Berlin, and 32 students were arrested. The future of the Bauhaus was bleak, and everyone sensed a forced closure; it was the only question at the time. Thus, on July 19, 1933, the teaching staff decided to close the Bauhaus.

After closing the Bauhaus, some of its members left Germany and emigrated; others continued to work successfully in Germany.

Laszlo Moholy-Nagy took over the direction of a design school in Chicago and named it the New Bauhaus. Josef Albert became a professor at Black Mountain College in North Carolina, where he continued to study a preliminary course. Jewish architects emigrated to Israel and took part in the design and the construction of a new establishment in Tel Aviv, now known as White city. They tried to keep the ecstasies of the Bauhaus but also adapted to the new climate.

Some students and teachers went to the east - to the Soviet Union. During that time, the design and construction of new working cities use a standard mass production. The social aspect was always important for the Bauhaus architects, and this idea attracted them to the Soviet Union.

2. Relationship between the Bauhaus and the Soviet Union

In the initial review, there was no official relationship between the German school, Bauhaus, and the Soviet Union. Documents that describe the connection between them are in short supply, even though German and Soviet architects had existed, stirring professional and creative relationships.

In this chapter, I will try to give an overview of this relationship between the Bauhaus and the Soviet Union.

2.1. Bauhaus and VKHUTEMAS

Vysshiye Khudozhestvenno-Tekhnicheskiye Masterskiye "Higher Art and Technical Studios» - VKHUTEMAS was the Soviet Bauhaus school. It was founded in 1920 in the process of merging the two schools:

- The Moscow State Stroganov Academy of Industrial and Applied Arts;
- The Moscow School of Painting, Sculpture and Architecture.



The VKHUTEMAS building, decorated for the 10th Revolution anniversary, 1927

The Moscow State Stroganov Academy of Industrial and Applied Arts or the Stroganovka, as it was called informally, was one of the oldest art educational institutions in Russia in the sphere of industrial, monumental, and decorative and ornamental art and design. The Moscow School of Painting, Sculpture, and Architecture was one of the leading art educational institutions in pre-revolutionary Russia with the art architectural departments.



Cover of the book
"Architecture VKHUTEMAS»,
El Lissitzky, 1927



During the Alexander Shevchenko workshop, VKHUTEMAS, 1920s

The primary goal was to prepare artists - masters of higher qualification for the industry. There were eight functional departments: architectural, woodworking, metalworking, printing, textile and ceramic, also pictorial, and sculptural. All departments were united by the basic course, which was similar to the preliminary course in Bauhaus. It should be noted that Alexander Rodchenko, El Lissitzky, and Vladimir Tatlin taught in the woodworking and metalworking department at different times. The main principle was the economy of materials and construction, the rationality of space usage, the multi-functionality and mobility of products.

Between the Bauhaus and VKHUTEMAS, there was a professional, creative and friendly relationship. Professional exchange, permanent exhibitions, publications, and correspondence had a significant influence on the organisation of methodology and creative atmosphere in these schools. Almost at the same time, these educational



Furniture designed by A. Rodchenko in the pavilion "Interior for the working club», 1925



Cabinet, project by Ilya Lobov from VKHUTEMAS, 1925

institutions became the first schools of design education. VKHUTEMAS and Bauhaus were the centres of innovation and concepts in mass design.

It is important to note that some of the teachers, at different points in their careers, taught at both the Bauhaus and VKHUTEMAS. For instance, Wassily Kandinsky was head of the workshop on form and colour analysis at VKHUTEMAS in 1921 and was subsequently invited by Walter Gropius to join the Bauhaus. By the way, the program created in VKHUTEMAS formed Kandinsky's program in the Bauhaus. Also, Hannes Meyer, after his dismissal from the Bauhaus, arrived in the USSR in 1930 and was confirmed as a professor at the Soviet Academy of Architecture and Civil Engineering⁶. Besides, El Lissitzky visited the Bauhaus several times and even made lectures there.



Wassily Kandinsky, Poster for the Bauhaus Exhibition in Weimar, 1923



Hannes Meyer at WASI in the Soviet Union, 1931

⁶ The Soviet Academy of architecture and civil engineering was founded after reorganisation VKHUTEMAS

To summarise, the Bauhaus was close to VKHUTEMAS in their ideas, organisation, and studying process. These two schools were the first to study artists-craftsmen in a modern way. Both schools succeeded in the liberal period but were closed under the political pressure of totalitarian regimes.

2.2. Delegations and exhibitions in Germany and the Soviet Union

In 1924-1925, in the Soviet Union, "The First General German Art Exhibition in the Soviet Union» was shown in Moscow, Leningrad, and Saratov. As a matter of fact, it was the first contact with the Bauhaus. The exhibition aimed to give an overall picture of the development of German art after 1914 with an emphasis on revolutionary tendencies.



Cover for catalog of The First General German Art Exhibition, 1924

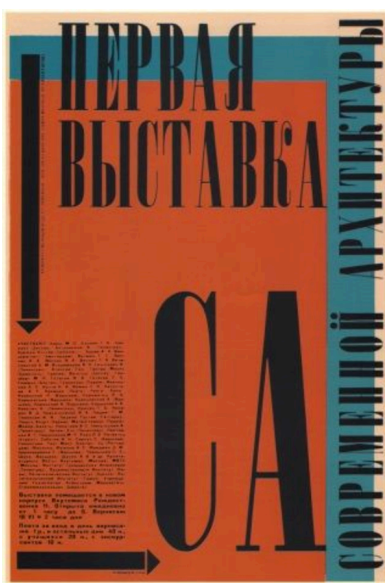
In the catalog of the exhibition, there were six members who were connecting with Bauhaus: Walter Gropius, Laszlo Moholy-Nagy, Paul Klee, Oskar Schlemmer, Lothar Schreyer and student Carl Peter Rehl⁷. It is important to note that the most characteristic works of the Bauhaus, especially works from workshops, were not represented; basically, there were only paintings and graphic art.

This exhibition was successful and contained a huge social and political value: for the first time since the revolution in Russia, it showed foreign modern art.

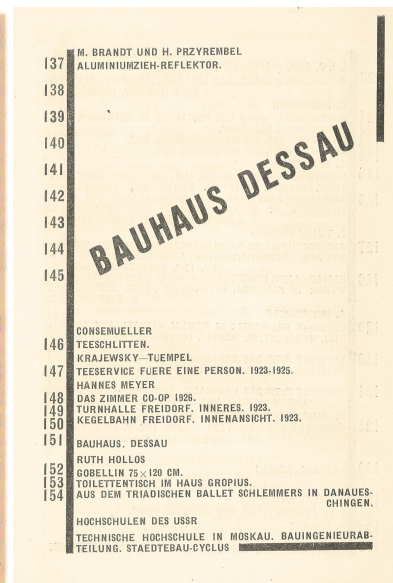
⁷ Effrussi Tatiana, *Bauhaus at exhibitions in USSR. 1924–1932*. Moscow, 2012

By 1927, the Bauhaus had already gained international fame and became the centre of modern art. Therefore, it is not surprising that Bauhaus was the brightest phenomenon of the foreign secession of the First Exhibition of Modern Architecture in Moscow in the summer of 1927. The exhibition was organised by a constructive group called Organisation of Contemporary Architects (OCA) and took place on VKHUTEMAS building.

On the other hand, this exhibition was the most important exhibition of the Soviet avant-garde architecture, which showed what it achieved.



The First Exhibition of Modern Architecture,
pages from the catalog, 1927



Postcard with projects, presented in
the exhibition, 1927

At this exhibition was presented the design direction of the Bauhaus, for instance, furniture, tableware, and fabrics. Besides, architecture was also widely represented in an exhibition, which presented the project of the Bauhaus school building in Dessau, as well as Masters' houses and Steel House by Georg Muche and Richard Paulick. But most of all attention attracted project of Törten Housing Estate in Dessau. In the Soviet Union in those times the most actual architectural question was a problem of modern urban development, was studied using of new structure and materials, typification and industrialisation of construction.

After the First Exhibition of Modern Architecture in Moscow the contact and relation between the Bauhaus and the Soviet Union, particularly the OSA and VKHUTEMAS, finally became stronger and during the next years, several delegations from both sides visited Dessau in Germany and the Soviet Union.

The delegation from the Soviet Union first came to Bauhaus in Dessau during the autumn of 1927. The purpose of the trip was not only to visit the Bauhaus but also to study the methods of housing development. During the discussion, Bauhaus and Soviet students exchanged their points of view for the new direction in architecture and also the social aspects.

In 1928, in the return visit, Gunta Stolzl, who was the head of the weaving workshop, Arie Sharon went to Moscow with a student Peer Bucking. Bauhaus people were living in the VKHUTEMAS dorm, and the contrast between ateliers of the Bauhaus, furnished with chairs by Marcel Breuer, and the with tiny rooms, with iron beds, old chairs, and homemade tables, was striking. But, this aspect didn't destroy the positive atmosphere of the trip. «We had a lot of meetings in VKHUTEMAS workshop with a discussion of design problems and manufacturing» - Gunta Stolzl wrote enthusiastically.⁸



During the Bauhaus delegation to Moscow in 1928;
Gunta Stolzl sitting in the middle

It is interesting to add that after this trip in Bauhaus there was a meeting with Walter Gropius. Members of the delegation made a report on their impressions and observations from the trip. «After the report, Vasily Kandinsky invited me to the dinner. He tried to convince me that all the positive aspects of the development of art and culture in Russia are due to the high level of spirituality of the Russian people and not at all by the Soviet

⁸ Effrussi Tatiana, *VKHUTEMAS in the Bauhaus. Bauhaus in VKHUTEMAS. The History of Two Travels.* Moscow, 2010

social system. I objected to him by enumerating the achievements of art, poetry, theatre... but my arguments were weak against the speech of such a sophisticated speaker as Kandinsky»⁹, remembered Arie Sharon.

Another event worth noting is the first and only «personal exhibition» of the Bauhaus that was organised by Hannes Meyer while he was living in Moscow. The exhibition was called «Bauhaus Dessau. Leadership period of Hannes Meyer. 1928-1930» and took place in 1931.



Cover for exhibition catalog,
1930



Bauhaus exhibition in Moscow with Hannes Meyer , 1931

Hannes Meyer organised the exhibition using the materials of the period of his administration. It showed the furniture - typical wooden tables, chairs, and cupboards, - as well as some issues of Bauhaus magazine and a political polygraph. The centre of the exhibition was material illustrated Mayer as a head of the architectural department.

The cover for «Die Kämpferin» was not chosen accidentally; it showed the mail mood of the exhibition. Mayer noticed that this exhibition explained the trends of the third period of the Bauhaus movement, in which he tried to build the institution to the "Red Bauhaus" - the Marxist Architectural Educational Institution. Meyer aimed to show only Red Bauhaus even to the detriment of the facts. The complete image wasn't presented; that's why the exhibition wasn't successful.

⁹ Effrussi Tatiana, *VKHUTEMAS in the Bauhaus. Bauhaus in VKHUTEMAS. The History of Two Travels.* Moscow, 2010

The important point is that the real collaboration of the two most famous schools of the 1920s was of absolute importance. From the Soviet side, the significant experience was gained in the issues of mass construction, which was used in social construction during the first five-year plans. For the Bauhaus, the Soviet Russia was the place where the primary principal of the school could be realised - to work for society and the people. For them, it was a journey into the happened Utopia, which many young people wanted to see in Germany.

3. Bauhaus in the Soviet Union

In the early 1930s, 39 specialists from the Bauhaus, both masters and graduates, came to work in the Soviet Union. Everyone had their own reason. Some adhered to the same political and ideological direction as the government of the USSR, some were forced by the economic crisis in Europe. However, the German architects who came to the Soviet Union sincerely wanted to help the young Soviet nation. It was a story of disappointments and tragedies.

In the third chapter, I would like to describe the most interesting stories about the Bauhaus in the Soviet Union.

3.1. Reasons why the Bauhaus Specialists came to the Soviet Union

The first five-year plans in the Soviet Union were distinguished by large-scale construction projects of industrial enterprises. The scope and main terms of the industrialisation that was required to design facilities and improve the quality of the produced documentation were planned. Before building new factories and cities, it was necessary to create a design conveyor.

The Soviet Union could do this solely through architecture and design. The number of projects and plans required a unique approach.

At the same time, in Germany, towns were being constructed for poor people. The requirements on which the development was based were similar to the Soviet state: the maximum economy, standardisation, rationality, the maximum possible design speed, and the technological process. Thus, the designing of the cities was entrusted to German architects, who already had experience and knowledge in the construction of a new social building.

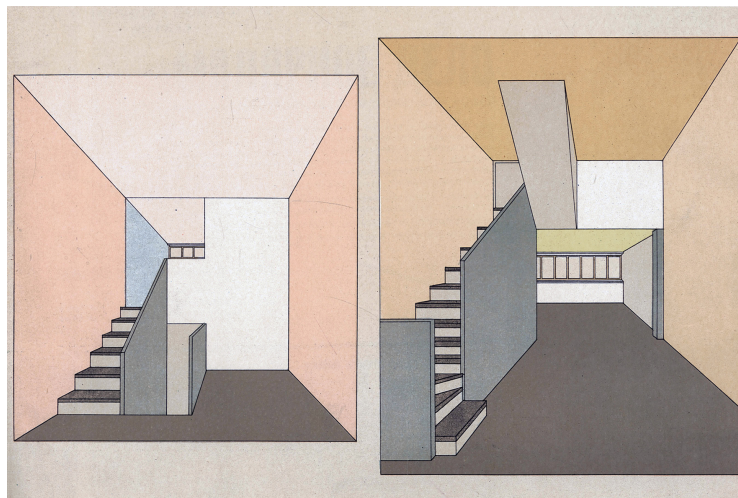
Because of the global crisis that had spread to Europe, too, artists and architects had lost their jobs, and receiving the orders was impossible in Germany. Thus, the opportunity to get a job attracted many foreigners to the Soviet Union.

Political factors also played a significant role. With the growing importance of the National Socialist Party in Germany, for many Bauhaus students, it was dangerous even to stay in the country. On the other hand, some were leftist and shared the Marxist ideology.

All these factors influenced the fact that in the early 1930s, 39 people from the Bauhaus came to the Soviet Union.

3.2.Maljastroi

In 1929, the architecture committee of the Supreme Soviet of the National Economy concluded an annual contract with the head of the wall-painting workshop at the Bauhaus Hinnek Scheper. In 1930, he invited the Bauhaus student Erich Borchert to assist him. Together, they set up a central advisory service for the painting and decoration in the Maljastroi, whose goal was the colour design in municipal buildings. Scheper and Borchert were invited because they had tried to learn and develop the technology of painting such works during the time in Bauhaus. In the USSR, painting of this nature was rare as a technical achievement.



The project of painting the house of the People's Commissar by
Hinnek Scheper and Erich Borchert, 1930

In the 1930s Hinnek Scheper had a commission for Narkomfin Communal House. Assisted by Erich Borchert, he created colour schemes for the corridor ceiling and walkways; it is important to note that they connected different colours with the means of orientation.

Hinne Scheper came back to Dessau in 1932 but was still interested in what was going on in Maljastroi. Erich Borchert stayed in the Soviet Union and continued to work in Maljastroi.

3.3.Hannes Meyer and Rot Front

After his dismissal from the post of director at the Bauhaus because of radical socialist ideas, Hannes Meyer came to the Soviet Union. In an interview with the newspaper «Pravda», Meyer openly said: «I am leaving for the USSR to work among people who are forging a true revolutionary culture, who are achieving socialism, and who are living in that form of society for which we have been fighting here under the conditions of capitalism.» It's worth noting that he was not invited by the Soviet Government, as the other Bauhaus people had been; he came to USSR consciously. Along with his assistant and Bauhaus member Bela Scheffler, Hannes Meyer arrived in Moscow.

Immediately after his arrival, Meyer was invited as the chief architect of Giprovtoz, who was responsible for the design of educational institutions. Later, six of his students and employees came to the rescue. There were Czech Antonin Urban, Hungarian Tibor Weiner, Swiss Rene Mensch and Germans Konrad Puchel, Philipp Tolziner, and Klaus Meumann. All together, they were called a brigade «Rot Front».

The members of «Rot Front» tried to integrate into society immediately. They refused to be paid their salary in foreign currency, and all were living together in a communal flat because it was important for them to live like everyone else.

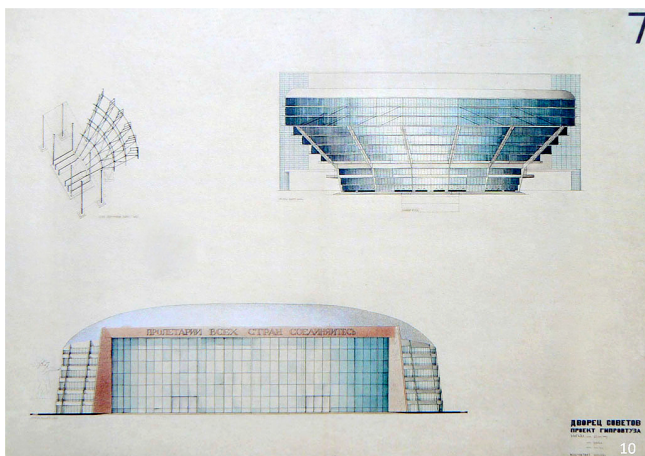


Project Gorki by Hannes Meyer,
1932

Since 1932, Hannes Meyer began to design and plan the cities; thereby, he realised his view the socialist city -- Sotsgorod. Here, it would be desirable to note such projects as project «Gorki» (now it is part of Perm), as a town planner for the Jewish autonomous region, Birobidzhan. He also participated in the conception of the reconstruction of Moscow in 1932.

In his projects, Hannes Meyer used the classical functionalist method. He specifically and separately located residential areas, infrastructure, and industry sectors, but he deliberately left free areas and spaces for demonstrations, thereby singling out the centres of public life.

Of great importance to the architectural life of the USSR was the project competition for the Palace of the Soviets of the Soviet Union, which started in 1931. The order for drawing up projects was received by leading architects and brigades representing different architectural groups. A total of 160 projects were presented for the competition, among them 24 projects from other countries and one from the Rotfront brigade.

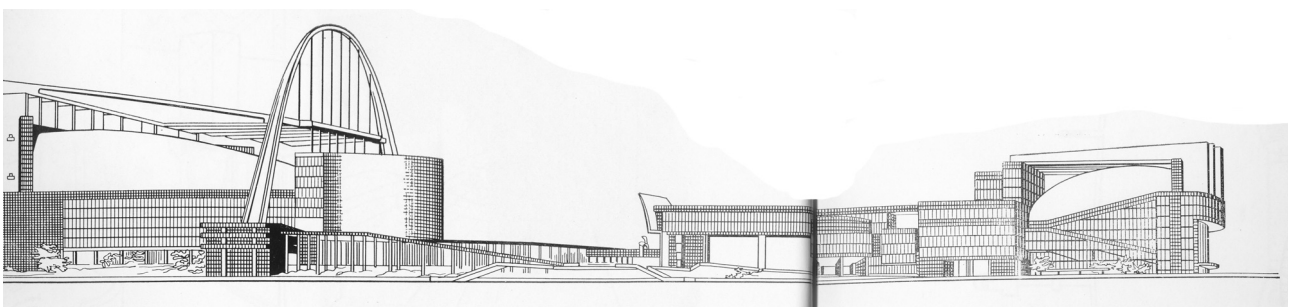


Competition project for the building of the Palace of Soviets in Moscow by Rotfront brigade, 1931



Competition project for the building of the Palace of Soviets in Moscow by Walter Gropius, 1931

It is important to note that Walter Gropius and even Le Corbusier participated and presented their projects.



Competition project for the building of the Palace of Soviets in Moscow by Le Corbusier, 1931

The architect session for the Palace of the Soviets did not accept any of the given projects, feeling that none of them responded to the primary goal: the creation of a monument to the socialist era.

After the first round of the competition for the Palace of the Soviets, there was a change of direction regarding architectural and urban issues. The USSR's government proclaimed a new trend: the revival of classical heritage. Thereby, because it was no longer needed, the Meyer's Rotfront Brigade was disbanded. Its members participated in different architectural organisations, especially projects in the Ural, and built new social cities. These will be described later.

Hannes Meyer was gradually replaced in Soviet architectural organisations. He also stopped teaching in the Soviet Academy of Architecture and Civil Engineering. It is not surprising that in 1936, Hennes Meyer left the Soviet Union.

3.4. Bauhaus in Ural

According to the agreement in 1930, German architect and town planner from Frankfurt am Main, Ernst May, formed his group of architects and highly qualified specialists from Germany and went to the Soviet Union to build new cities and villages. It was not by chance that Ernst May was chosen as the engineering chief of the project of construction social architecture. He had already successfully experienced urban design as a main architect of Frankfurt am Main.



Cover to *Das Neue Frankfurt*, 1930: "Deutsche bauen in der UdSSR"

Members of May's group were specialists from Bauhaus, including Fred Forbat and Johannes Niggemann, Dutch architect Mart Stam and his colleague from the magazine

ABC Contributions on Building, Hans Schmidt, and also the first female architect in Austria, Margarete Schutte Lihotzky, who designed the Frankfurt kitchen. The primary goal for May's group was to share their experience and learn Soviet architect in the accelerated method of project development.



Working Group Ernst May, 1931, USSR

Ernst May and his team were responsible for the important construction projects of housing developments for Kuznetsk, Prokopievsk, Nizhnii Tagil, Orsk, Leninakan, Makaevka, Shcheglovsk, Chibinogorsk, and Magnitogorsk, which were the most important of May's commissions.



Project of Magnotogorsk by Ernst May



Magnitogorsk, 1934

German architects and engineers used the same methods that were used to construct a new social area in Frankfurt for planning and creating the Magnitogorsk. But the classification of the Soviet working force was practically absent. Runaway peasants, ex-prisoners, and children formed the working brigades.

Besides, the German specialists were not satisfied with the living conditions. It was impossible to eat in the dining rooms, the products in the shops were not in high gear, and in houses where foreigners were living, there was no water or sewage.

It is important to note that Bela Scheffler, after Moscow, also went to the Ural. He came to Sverdlovsk to participate with the team that was planning and constructing a new social area, Uralmash. Shefler took part in the design of the administration building, the hotel «Madrid», stadium « Avangard», secondary school, and three residential buildings. He mainly constructed the design of facades, staircases, windows, and interiors.



Trade building - kitchen factory, designed by Bela Scheffler

From 1932, the situation had changed. As I wrote earlier, the architectural vector shifted to the classical heritage; also, it increased the need for economy. In this regard, the Soviet government began to dissolve contracts with foreign companies. The attitude towards foreigners in society had also changed so that it became worse. Often, the apartments and personal belongings of the specialists were searched during their absence. These factors forced the German experts to return to the West.

However, for many, there was no turning back. The anti-communism and anti-Semitism built by the Nazis as a state policy restrained them from returning while others created families. As a result, according to the data available today, 14 of the 39 immigrants from the Bauhaus arrived in Moscow in 1930, remained in the USSR, and shared the fate of its peoples. Twelve of the remaining immigrants were repressed.

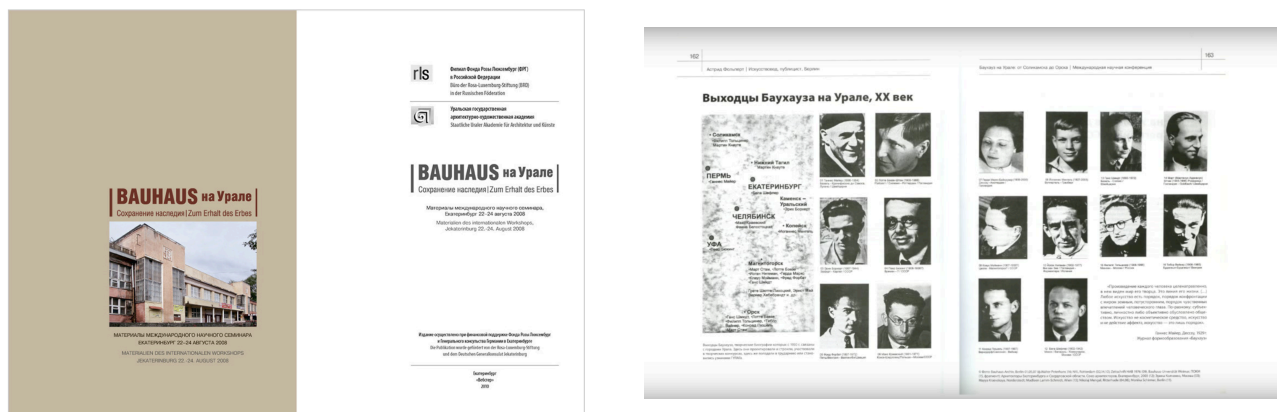
3.5. The Bauhaus Heritage in Russia

In 1932, the government already had prepared a decree on the cancellation of constructivism during construction in the Soviet era. The same constructivism attracted German specialists to the Land of Soviets. The German specialists, even if not to the end, did good business and provided the socialist town with an entire infrastructure over a vast wasteland. Only Ernst May's team released social projects of 12 socialist cities and at least 23 construction sites.

However, many buildings that have survived from the projects of the Bauhaus specialists are in critical condition. For instance, in the first Socgorodok in Magnitogorsk, the biggest problem is the dilapidated state of communications, roofs, and facades. Of course, during the last years, the houses were partially repaired within the framework because of the federal support program, but the situation has not changed: you can still see the abandoned, destroying buildings.



Recently, many international conferences and seminars have been held on the preservation of the architectural heritage; for instance, in 2007, there was an international conference called "Bauhaus in the Ural: from Solikamsk to Orsk" in Yekaterinburg. It was organised by the German Rosa Luxemburg Foundation and the Ural State Architectural and Art Academy. As a result of the conference, researchers in different



Catalog of conference "Bauhaus in the Ural: from Solikamsk to Orsk», 2007

countries decided to join their efforts for a more detailed study of the Bauhaus heritage, its promotion, and comprehensive measures to preserve it.

In addition to the issues of architectural heritage, historians have also tried to restore the biographies of the remaining German specialists in the Soviet Union.

The international movement for the protection of the architectural and social heritage of the Bauhaus in the Ural is becoming increasingly popular and numerous. Their work is reflected in reports, publications, exhibitions, slide films, and collections of scientific works. However, until now, it did not have official support for state institutions and did not include protection against cultural heritage.

Conclusion

The purpose of my thesis work was to study the communication between the German Avant-garde school Bauhaus and the Soviet Union, including the participation of German specialists in the construction of social cities in the Ural, where I was born and grew up.

At the beginning, I studied the question of the formation one of the most famous architectural, art, and design schools of the 20th century.

The reasons and most important aspects are magnificently described in the manifesto of the Bauhaus, written by the founder Walter Gropius: "Let us then create a new guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artist! Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith." This unique method of studying was created primarily to achieve cooperation in craft and art. The first half of the year was an introductory course, later named the preliminary course. During this semester, students were given basic knowledge of colours, forms, the textures of materials, and proportional laws. After the preliminary course, there was a practical course in which students had to master some craft specialty in the workshops.

In 1923, the Bauhaus changed the direction from Expressionist language to Modernist ways. Gropius has seen the opportunity for the Bauhaus to work together with industry. And the first public school exhibition was held the same year. The Bauhaus became a showhouse. Different products created in workshops were presented during the exhibition. In addition, young Bauhaus master-built a house in a new functional way, especially for the exhibition.

In those days in Germany, the National Socialist Party was becoming stronger and stronger, and the Weimar State was refusing to finance the Bauhaus because of the difference in political views. The Bauhaus moved to Dessau and got international fame due to the construction of new buildings. There were the new complex, masters' houses,

and especially, Törten Housing Estate in Dessau, where Walter Gropius demonstrated the advantages of industrialising the construction process.

In 1928, together with new director Hannes Mayer, things had changed again with a reduction in the price of goods manufactured in the Bauhaus' workshops and the transition to mass production.

Hannes Mayer had a radical leftist view that instigated his dismissal from the post of director. The new director of the Bauhaus was the architect Ludwig Mies van der Rohe. Ludwig Mies van der Rohe made the studying process as academic as possible so he could prohibit all political activities. However, even this would not save the school from closing in 1933. After the closing of the Bauhaus, some of its members left Germany and emigrated, and others continued to work successfully in Germany.

Some students and teachers went to the east to the Soviet Union. During that time, the Soviet Union designed and constructed new working cities using a standard form of mass production. The social aspect was always important for Bauhaus architects, and this idea attracted them to the Soviet Union.

This opened up prospects for both sides. From the Soviet side, significant experience was gained in the issues of mass construction, which was used in social construction during the first five-year plans. For the Bauhaus, Soviet Russia was the place where the primary principal of the school could be realised: to work for society and the people. For them, it was a journey into a utopia, which many young people wanted to see in Germany.

The years of the first five-year plan in the Soviet Union were distinguished by large-scale construction projects of industrial enterprises. The Soviet Union could not complete the projects with its architects and designers. The number of projects and plans required a new approach to construction. Meanwhile, in Germany, towns for the poor had been built. The requirements for these projects were similar to those of the Soviet state: economies of scale, standardisation, rationality, tight deadlines, and the use of advanced technological processes. Thus, the design of cities was entrusted to German architects, who had experience and knowledge in the construction of social projects.

In the early 1930s, people from Bauhaus came to the Soviet Union. They took on an active role in the planning and construction of the new socialist cities. However, the situation of the German specialists working in Russia eventually changed. The Soviet government received and invited Western architects to learn from their experience in the rational and economic design of cities. After achieving this objective, the government began to end contracts with foreign companies. This forced German experts to return to the West. However, for many, there was no going back. The anti-communism and anti-Semitism fueled by the Nazis through state policies dissuaded many from returning while others had created families in the country. As a result, according to the data available today, 14 of the 39 immigrants from the Bauhaus arrived in Moscow in 1930, remained in the USSR, and shared the fate of its peoples. Twelve of the remaining were repressed.

Only in the last twenty years, the information from the biography of those 14 masters and students from the Bauhaus was declassified. As for buildings that have survived from the projects of the Bauhaus, specialists are in critical condition. The international movement for the protection of the architectural and social heritage of the Bauhaus in the Soviet Union is becoming increasingly popular and numerous. Their work is reflected in reports, publications, exhibitions, slide films, and collections of scientific works.

I hope that my research about brave people from the Bauhaus will also help to save the Bauhaus heritage, which inspired a lot of people around the world, including me.

.

Bibliography

1. DROSTE Magdalena; *The Bauhaus*. Cologne: Taschen, 2015. ISBN 978-3-8365-6014-6
2. FRIEDEWALD Boris; *Bauhaus*. London: Prestel, 2009. ISBN 978-3-7913-8210-4
3. ITTEN Johannes; *Design and form: the basic course at the Bauhaus*. Moscow, Aronov books, 2001. ISBN 978-5-94056-038-8
4. KUBENSKY Eduard; *Architectural guide to Yekaterinburg 1920-1940*. Yekaternburg, TATLIN, 2015. ISBN 978-5-000750-65-0
5. KONYSHEVA Evgenia; *Ernst May and the design of socialist cities during the first five-year plans (on the example of Magnitogorsk)*. Moscow, URSS, 2011. ISBN 978-5-9710-0412-7
6. JAEGGI Annemarie, *Bauhaus-Archiv* [online]. <<http://www.bauhaus.de/en/>>
7. PERREN Claudia, *Bauhaus Dessau* [online]. <<http://www.bauhaus-dessau.de/>>
8. SEYDELL Dagmar, Bolenius Florian, *100 years of Bauhaus* [online]. <<https://www.bauhaus100.de/en>>
9. BUSZEK Maria Elena, *Maria Elena Buszek* [online]. <<http://mariabuszek.com/mariabuszek/kcai/ConstrBau/Readings/GropBau19.pdf>>
10. WOLFE Ross, *The Charnel-House. From Bauhaus to Bienhaus*. [online]. <<https://thecharnelhouse.org>>
11. EFFRUSI Tatiana, *Bauhaus at exhibitions in USSR. 1924–1932. Conference «Actual problems of theory and history of the art* <<http://actual-art.org/stati/132-st2012/rus20/521-efrussi-baukhauz-na-vystavkakh-v-sssr.html?showall=1>>
12. EFFRUSI Tatiana, *VKHUTEMAS in the Bauhaus. Bauhaus in VKHUTEMAS. The History of Two Travels. Architecture. Construction. Design* [online]. 2010, vol.3, issue 60 <<http://www.archjournal.ru/rus/03602010/whiutemas.htm>> ISSN 1560-1153
13. AEGGI Annemarie, *Relations between the Bauhaus and the Russian Avant-garde as Documented in the Collection of the Bauhaus Archive Berlin. Conference «V.Moscow — Berlin: Interchanges and Heritage of the 20th Century»* <http://www.icomos.org/risk/2007/pdf/Soviet_Heritage_34_V-4_Jaeggli.pdf>

14. RASTORGUEV Andrey, TOKMENINOVA Lyudmila, FOLPERT Astrid, Heritage of the experiment. From the history of avant-garde architecture in the Ural. *Ural* [online]. 2011, vol.6 < <http://magazines.russ.ru/ural/2011/6/ra22.html> >
15. TOKMENINOVA Ludmila, *Architecture of the Modern Movement and the Bauhaus heritage in Ural*. [online] <<https://journals.ub.uni-heidelberg.de/index.php/icomoshefte/article/viewFile/21150/14921>>
16. FISHMAN Victor, German Bauhaus in the Soviet Union. [online] < http://www.rg-rb.de/index.php?option=com_rg&task=item&id=16978&Itemid=0 >

List of reproductions

Page 8: Lyonel Feininger *Cathedral*, title page of the Bauhaus manifesto, 1919, woodcut; Bauhaus Archiv Berlin.

Page 10: Walter Gropius (draft), Class Schedule at the Bauhaus, 1922; Bauhaus Archiv Berlin.

Page 11: Laszlo Moholy-Nagy and Lucia Moholy, Double self-portrait, 1926, photograms and collage; Bauhaus Archiv Berlin.

Page 12 left: Lucia Moholy, The Bauhaus building in Dessau, 1925, photograph; Bauhaus Archiv Berlin.

Page 12 right: Lucia Moholy, Bauhaus metal workshop, objects Designed by Marianne Brandt, 1924, photograph; Bauhaus Archiv Berlin.

Page 13 above right: Joost Schmidt, Poster for the Bauhaus Exhibition in Weimar, 1923; Bauhaus Archiv Berlin.

Page 13 above left: Ernst Schneider, Triadic Ballet, created by Oskar Schlemmer, 1926; Bauhaus Archiv Berlin.

Page 13 below: Georg Muche, Haus am Horn, 1923, drawing; Bauhaus Archiv Berlin.

Page 15 above: Unknown, The Bauhaus Building by Walter Gropius, 1926, photographs.

Page 15 below: Walter Gropius, Isometric projection of the entire complex, 1923; Harvard University Art Museum.

Page 16 above right: Lucia Moholy, The masters' houses in Dessau by Walter Gropius, 1926; Bauhaus Archiv Berlin.

Page 16 above left: Lucia Moholy, Faculty Apartment for Lazlo Moholy-Nagy, 1927; Bauhaus Archiv Berlin.

Page 16 below right: Emil Theis, Dessau Törten Housing Estate with Buildings of the Cooperative Society from the Southeast, 1928; Bauhaus Archiv Berlin.

Page 16 below left: Unknown, Törten housing estate Dessau, 1927.

Page 17 left: Wihlem Wagenfeld, table lamp, 1923-1924; Bauhaus Archiv Berlin.

Page 17 middle: Bauhaus wallpaper, 1930 taken from the Tapeten-buch.

Page 17 right: Chair, designed by Hin Bredendiek and Hermann Gautel, 1930, photo: unknown.

Page 18 above right: Hans Wittwer, Trade Union School of ADGB, Bernau bei Berlin, architect: Hannes Meyer, 1929, draft; Bauhaus Dessau Foundation.

Page 18 above left: Junkers Luftbild, Trade Union School of ADGB, 1930, photograph; Bauhaus Dessau Foundation.

Page 18 below right: Hannes Meyer, Houses with balcony access, 1929, draft; Bauhaus Dessau Foundation.

Page 18 below left: Unknown, Houses with balcony access, 1930; Bauhaus Dessau Foundation.

Page 19 left: Unknown, Title page of the brochure kostufra, 1930.

Page 19 right: Unknown, Bauhaus students protesting the dismissal of Hannes Meyer, 1930

Page 21: Unknown, The VKHUTEMAS building, decorated for the 10th Revolution anniversary, 1927; MARCHI Museum Foundation.

Page 22 left: El Lissitzky, Cover of the book "Architecture VKHUTEMAS», 1927; MARCHI Museum Foundation.

Page 22 right: Unknown, During the Alexander Shevchenko workshop in VKHUTEMAS, 1920s; Museum of Russia.

Page 23 above right: Manuel Alvarez Bravo, Furniture designed by Aleksander Rodchenko in the pavilion "Interior for the working club», 1925; collection of MUAR.

Page 23 above left: Ilya Lobov, Cabinet, draft, 1925.

Page 23 below right: Wassily Kandinsky, Poster for the Bauhaus Exhibition in Weimar, 1923; Bauhaus Archiv Berlin.

Page 23 below left: Unknown, Hannes Meyer at WASI in the Soviet Union, 1931.

Page 24: Unknown, Cover for catalog of The First General German Art Exhibition, 1924; Mezhrabpom.

Page 25 left: The First Exhibition of Modern Architecture, pages from the catalog, 1927; MARCHI Museum Foundation.

Page 25 right: Postcard with projects, presented in The First Exhibition of Modern Architecture, 1927; MARCHI Museum Foundation.

Page 26: Unknown, During the Bauhaus delegation to Moscow in 1928, 1928.

Page 27 left: Unknown, Cover for catalog «Bauhaus Dessau. Leadership period of Hannes Meyer. 1928-1930», 1930

Page 27 right: Unknown, Bauhaus exhibition in Moscow, 1931; Galerie Kicken Berlin.

Page 30: Hinnek Scheper and Erich Borchert, The project of painting the house of the People's Commissar, 1930.

Page 31: Hannes Meyer, Project «Gorki», 1932, draft.

Page 32 above left: Philipp Tolziner, Project for the building of the Palace of Soviets in Moscow, 1931.

Page 32 above right: Walter Gropius, Project for the building of the Palace of Soviets in Moscow, 1931.

Page 32 below: Le Corbusier, Project for the building of the Palace of Soviets in Moscow, 1931.

Page 33: Unknown, Cover to Das Neue Frankfurt, 1930.

Page 34 above: Unknown, Working Group Ernst May, 1931.

Page 34 below left: Ernst May, Project of Magnitogorsk, 1930.

Page 34 below right: Unknown, Magnitogorsk, 1934.

Page 35: Unknown, Trade building - kitchen factory.

Page 36: Elena Semerikova, The Bauhaus in Ural, 2017

Page 37: Unknown, pages from catalog of conference "Bauhaus in the Ural: from Solikamsk to Orsk», 2007