

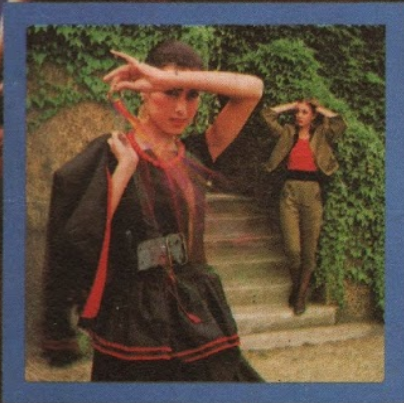
**NEW**  
**SOUNDS**  
**NEW**  
**STYLES**

OCTOBER 1981 65p \$2

**ULTRAVOX**  
**GARY NUMAN**  
**GIANT COLOUR POSTER**

34" x 22"

(SEE BACK COVER)



**TEARDROP EXPLODES**    **MICK KARN OF JAPAN**

**PETE SHELLEY**    **STREET FASHION**    **HEAVEN 17**

**FASHION: CHATTERS**    **BAUHAUS/THE BAUHAUS**

## CONSTRUCTING A NON-STYLE

Robert Elms sketches an outline of the movement from which Bauhaus took their name.

Between 1919 and 1933, the Bauhaus created the most complete, most committed and most inspiring statement of radical style (or anti-style) this century. They were so far ahead and so extreme that no-one else has yet come close to approaching their influence on the shape and style of our age. What was the Bauhaus? It was a school.

"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."

The opening programme for the new school of art and design instituted at Weimar, Germany, in April 1919 was drafted by architect and visionary Walter Gropius, the founder and guiding light of an institution that by placing its emphasis on 'der Bau' (construction) as the central focus for a

Weimar who despised the 'outrageous and ugly modernism' of the Bauhaus, and in April 1925 forced the school to move to the more sympathetic city of Dessau.

The move east gave the architects and designers of the Bauhaus an opportunity to put their ideas fully into practice as they were given the task of constructing their own environment, their own school.

The resultant buildings of the Dessau Bauhaus, masterminded by Gropius and Moholy-Nagy, head of the furniture workshop, served as the most strikingly perfect manifesto of the school's intent.

The simple, elegant, asymmetrical grouping of the main blocks, the uncompromising, glass-curtained workshops and the stunningly modern teachers' houses with their new domestic devices such as washing machines, eye-level ovens and dirty linen chutes . . .

"Glass walls," a student wrote, "that form a transparent angle, merging in air, yet separated from it by a precise act of will. I was involuntarily brought up short. It was not just

# THE BAUHAUS

revolutionary approach to art and environment, totally reshaped both modern art and modern artefacts.

One of its main aims was "the retreat from medievalism", the desire to wrench art into the twentieth century under the slogan, "Art And Technology — A New Unity".

Students trained in workshops and art laboratories as artists and craftsmen so as to create, the completely functional (thus anti-stylist) modern living environment employing the latest materials and technology of the new age to create the total design for living in that age.

Yet the Bauhaus was no mere home for academic theories, but an exciting, whirlwind centre for all things modern, new and vibrant. The still extreme sets and costumes of the theatre workshop, the lavish and daring parties and festivals where the Bauhaus jazz band played the widest of new sounds, photography, printing — even fashion design were all part of the pulsating atmosphere of the school which became a way of life.

The students and even the teachers became known for eccentricity of dress and anarchic behaviour as they strove to live out the creativity of their radical centre for new art, and the fame of the Bauhaus spread.

"The artistic climate here," a student said, "cannot support anything that is not the latest, the most modern, up to the minute. Dadaism, circus, variété, jazz, hectic pace, movies, America, the automobile. These are the terms in which the people here think."

But the strident radicalism of both the place and its products was way out of step with the new fascist rulers of

amazement at a clever invention, it was pure admiration."

The shock of the new is difficult for us to appreciate now, but such a powerful and complete belief in glass, steel and concrete, technology and machinery, "the modern way" was in 1926 a startling innovation.

The basic principle of Bauhaus design was 'functional purity', the belief that an object should look like what it does — a belief that led to clean, simple shapes, free from ornamentation.

Chairs of leather and steel, the first fitted wardrobes and kitchen units, lamps, cabinets, desks, all of them the essence of modernism, all of them beautifully representative of what ironically became known as 'Bauhaus style', illustrated in this description by Hungarian critic Ernst Kallai:

"Tubular steel chairs: Bauhaus style. Lamp with nickel wood and white glass shade: Bauhaus style. Wallpaper covered in cubes: Bauhaus style. Wall without pictures: Bauhaus style. Wall with pictures, no idea what it means: Bauhaus style. Printing with sanserif letters and bold rules: Bauhaus style. doing without capitals: bauhaus style . . ."

The inspired and incisive nature of that retrospective style is even now playing a major role in shaping our environment. Neither art nor architecture, nor interior design have advanced far beyond the challenging modernism of a school that was soon doomed to die.

In January 1933, Adolf Hitler became Chancellor of Germany and the 'decadent artists' of the Bauhaus had little time left. On April 11th, the doors of this century's finest creative institution closed for the last time.

## BAUHAUS — ADDITIONAL READING

In which three-quarters of Bauhaus make a daring concession to the commercial press, and expose the issues closest to their hearts to the discerning reader.

**Favorite Smell**  
DAVID: Rain  
DANNY: Trees  
KEVIN: Pipe tobacco (sweet)

**Favorite Fetish**  
DAVID: This bag is not a toy  
DANNY: 1200cc  
KEVIN: Whipping the gut

**Favorite Sound (non-musical)**  
DAVID: Grasshoppers  
DANNY: The sea  
KEVIN: Worms burrowing through the head

**Favorite Colour Scheme**  
DAVID: Black/Grey/White  
DANNY: Blue/Black  
KEVIN: Fluorescent Pink/Green/Orange

## Favorite Film

DAVID: Eraserhead, The Innocents, The Fly  
DANNY: Rocky Horror Picture Show  
KEVIN: Casablanca

## Dislikes

DAVID: Pregnant pauses, lawnmowers, positive ions  
DANNY: —  
KEVIN: Music business, guns, T-Birds, smoking

## Likes

DAVID: Mysteries, checked shirts, negative ions  
DANNY: —  
KEVIN: Beaches at night and making a cup of tea

## Favorite Record

DAVID: Minnie The Mocher/Kicking The Gong Around — Roy Fox Orchestra  
DANNY: Black Leather — Nightmares In Wax  
KEVIN: Sitting On The Dock Of The Bay — Otis Redding

## Favorite Comic

DAVID: 2000 AD (Thor)

DANNY: Ones with lots of pictures  
KEVIN: Zippy comics

## Favorite Ice Cream Flavour

DAVID: Mushy Pea  
DANNY: Lime  
KEVIN: Banana

## Favorite Item Of Clothing

DAVID: Mickey Mouse Gas Mask  
DANNY: Black boots  
KEVIN: Sunguards for noses

## Favorite Season

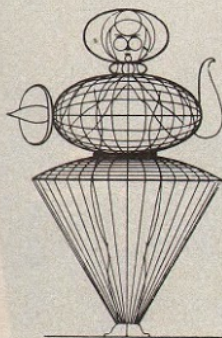
DAVID: Autumn  
DANNY: Summer and Winter  
KEVIN: Waterloo Sunset in Summer

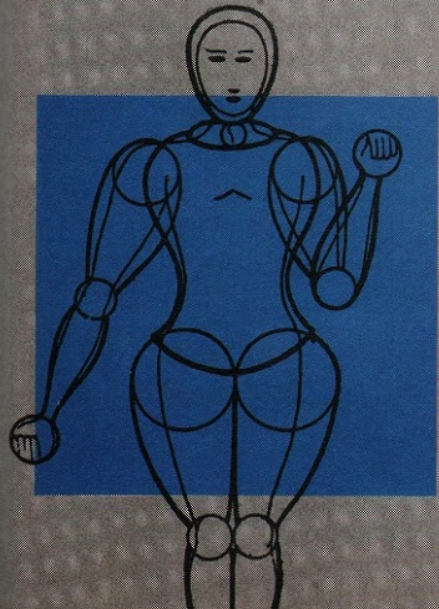
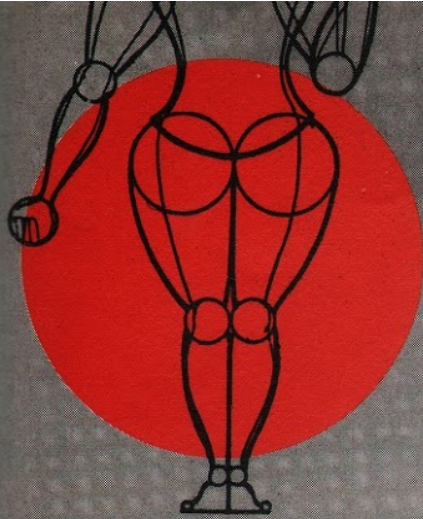
## Favorite Phobia

DAVID: Waking up with a beard of bees  
DANNY: Work  
KEVIN: Claustrophobia and earwigs

## Favorite Bauhaus Record

DAVID: Bela Lugosi's Dead, Mask  
DANNY: Bela Lugosi's Dead  
KEVIN: Bela Lugosi's Dead, Double Dare





Take it or leave it, but no compromise. Bauhaus make no concessions to fashion, musical trends, audience, press — perhaps not even to each other.

Daniel Ash, David Jay, Kevin Haskins and Peter Murphy (who wasn't there to defend himself) all maintain different angles on their music, a practice illustrated in their forthcoming 'Consequences' video, in which each member of the band contributes a separate section to make up the whole.

"The same process was used on the B side of 'The Passion Of Lovers'. We didn't refer on any point, but it's interesting to see if there are any natural or unconscious links."

This diversity of ideas tends to make their collective music stronger and unpredictable; there is no 'typical' sound, from

two pieces unaccompanied — I decided to superimpose the sounds, resulting in the double tracking of all the instruments on the record. The melody and counter-melody on 'Nothing' is played on a pocket calculator, recorded at a higher level." René, now an avid Bauhaus fan, is an artist living in Cornwall with his own retrospective exhibition currently running in Bristol.

"Any other connections with the original movement are natural rather than studied," says David. But they do seem to exist — especially in the theatrical/visual elements. There is a stage similarity, a confrontation between performer and spectator, presented by stark lighting contrasts, Peter's dynamic use of space and the band's synchronisation.

# BAUHAUS

Bauhaus are, left to right, Kevin Haskins (drums), David Jay (bass), Peter Murphy (vocals) and Daniel Ash (guitar).



SHEILA ROCK

their classic debut single, 'Bela Lugosi's Dead', right through to 'Mask', the new album.

"The whole band is very spontaneous," says Daniel, "there's no preconceived strategy or specific influence as far as the creation of our music is concerned — in fact there's a lack of it."

"Obviously there are certain issues where we cross," adds David, "But sparks are often ignited by our conflict in ideas."

Bauhaus do not associate their motives with those of the original Weimar movement. In fact, some aspects of their music (for example the Gothic/romantic element) are directly contradictory to that school of thought.

"At first we called the band Bauhaus 1919. The implications seemed right at the time, but even then they were very tenuous; the only real link being that we wanted to strip everything down and just include the most essential components: straight, functional and stark, though we are a bit more elaborate now."

David retains an interest in the Bauhaus approach, which he is separately pursuing in a one-off single:

'Nothing'/'Armour', made with René Halkett, one of the original members of the Bauhaus movement. "He was intrigued when he heard that there was a group going by the name of Bauhaus, and contacted us; so I visited him and had the idea of combining some of his poetry with my music."

"Originally I just wanted to use soft drums as a background, but after working with the tape — a recording of René reciting

But live on stage, Bauhaus are in a different world: visually stunning, and they have an untouchable method of delivery — almost a barrier — which makes the impact much more powerful.

"That's how it is — we like it like that and so do the audience, but it's not a conscious barrier."

"When we play live it is an honest portrayal of how we feel — we're not posing or pretending. We don't try to be 'one of the lads', if you like, but neither do we maintain that we're superior to the audience — we're not alienated to that extent. And if that comes across it's a misconception."

"It's sincerity to yourself. A live gig isn't going to last very long, and people will see through it in the end if it's not sincere. Audiences are very receptive to that, but the press are not."

Bauhaus are probably justified in feeling that they've been misinterpreted by the music papers, but whether this is a criticism of press understanding/honesty, or an inability on the part of the band to put themselves across in their own terms, depends on how you look at it.

Whichever way, it does not unduly upset them ("we used to burst into tears," says Danny) for, as David points out: "If you are successful at what you're doing, then it's enough that you present your ideas through whatever's your chosen medium. So why should you need the often superficial press coverage?"

This is the essence. The Bauhaus playground is a relatively inaccessible one, which makes it all the more attractive.

JESSAMY CALKIN