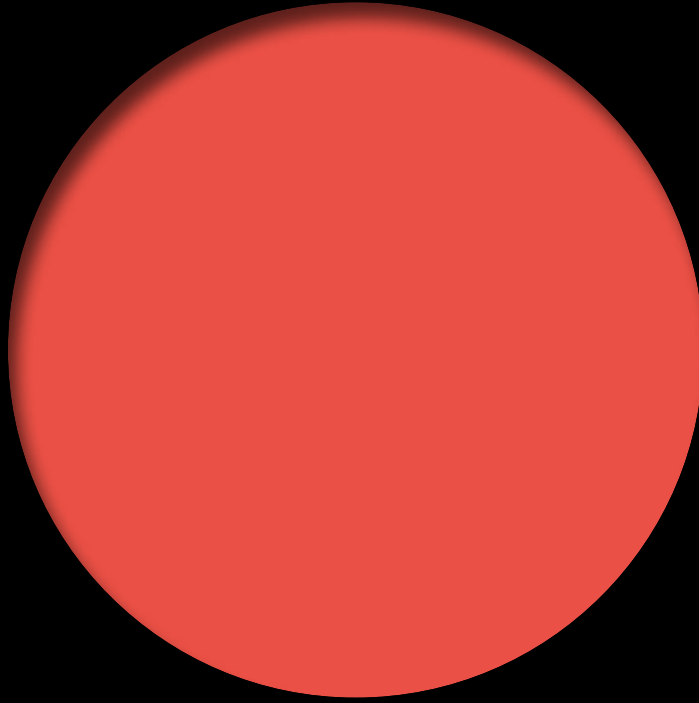


R A D I C A L L Y



*Rosen<sup>+</sup>thal*

C O N T E M P O R A R Y

R A D I C A L L Y

C O N T E M

P O R A R Y

Walter Gropius, Bauhaus Manifesto and Programme, April 1919

» THE ULTIMATE  
AIM OF ALL  
CREATIVE  
ACTIVITY IS  
THE BUILDING! «



These were the opening words of Walter Gropius' founding Bauhaus manifesto in Weimar 100 years ago. His radical demand for a new unity between art, craft and science is still leading us into the future.

Buildings, especially the architectural setting of public spaces, continue to determine our society and the development of our towns. The fine arts, and with that a non-scientific approach, are becoming increasingly accepted as a stimulating impetus in research. Gropius had already declared this link between art, craft and science with his Bauhaus idea, which he also pursued in his own work in every artisanal detail. The design of his timeless TAC tea set featuring an elegant fusion of overlapping circular segments clearly demonstrates this to this day. The Bauhaus anniversary is the perfect opportunity to reflect on this unity between architecture, art and design once again.

Heike Hanada  
Professor for Building Typologies at Dortmund TU  
and architect of the new Bauhaus Museum in Weimar

# HAPPY 100TH

# BIRTHDAY

# BAUHAUS

**YOURS,  
ROSENTHAL**  
—  
**RADICALLY  
CONTEMPORARY**

**RADICALLY CONTEMPORARY**  
Rosenthal's Customer Magazine


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**rosenthal  
loves  
„bauhaus**

**LET US THEN CREATE A NEW  
GUILD OF CRAFTSMEN WITHOUT THE  
CLASS DISTINCTIONS THAT RAISE  
AN ARROGANT BARRIER BETWEEN  
CRAFTSMAN AND ARTIST!**





PHOTOGRAPHER  
JEAN MOLITOR  
—  
AND  
BAUHAUS

I.008/T.030

Toivo Paatela, Kesko Headquarter,  
Helsinki, Finland [1940], photographed in 2017

PHOTOGRAPHER JEAN MOLITOR  
AND BAUHAUS



Architect unknown, Net a Neuf, Bujumbura, Burundi [around 1940], photographed in 2009



Architect unknown, Le Champignon, Gitega, Burundi [around 1946], photographed in 2009

Viljo Revell, Heimo Riihimäki and Niilo Kokko, Lasipalatsi/glass palace, Helsinki, Finland [1936], photographed in 2017




Charles Holden, Arnos Grove tube station, London, Great Britain [1932], photographed in 2015





ROSENTHAL  
AM ROTHSCHILD



  
IN WALTER  
GROPIUS' HEAD  
—  
FACTORY ARCHITECTURE  
IN VIRTUAL REALITY  
  
I.012/T.034



Former staff restaurant and event hall in the after-work club house on the Rosenthal site at Rothbühl in Selb.







  
TALKING  
TO  
—  
BETHAN  
LAURA WOOD  
I.016/T.038



The making of: For several months, work on a new motif, which the designer Bethan Laura Wood developed for TAC, has been carried out in the Rosenthal Creative Center.







  
TALKING  
TO  
—  
ANNE  
GORKE  
1.024/T.044



VISITING THE  
AUERBACH HOUSE  
—  
DESIGNED BY  
WALTER GROPIUS

I.026/T.47





TAC WHITE & BLACK  
WALTER GROPIUS





# JEAN MOLITOR IS A PHOTOGRAPHER WHO ENJOYS BEING OUT AND ABOUT. HIS FAVOURITE PROJECT: TAKING PICTURES OF BUILDINGS FROM THE ERA OF CLASSIC MODERNISM.

## START

HE TRAVELS ALL OVER THE WORLD FOR THIS. MOLITOR HAS BEEN TO MEXICO, AFGHANISTAN AND INDONESIA, CUBA, RUSSIA AND LEBANON.

**Everything started in Burundi.** Admittedly, quite an unusual country at first glance to arouse enthusiasm for Bauhaus. But Jean Molitor is curious and adventurous. So he spontaneously agreed when a friend asked him to accompany her to this African country in 2009. The task was to take pictures of buildings from the 1940s which were influenced by Bauhaus and were scheduled to be torn down.

the idea of the baushaus spread  
and the photographer travels



  
PHOTOGRAPHER  
JEAN MOLITOR  
—  
AND  
BAUHAUS  
1.008/T.030



W H E R E V E R

W I N D

T H E

T A K E S

MORE

He may not have received any money for the job but "when something interests me, I don't mind", Molitor says, who had not had anything to do with Bauhaus up to that point. Since completing his training as a photographer with the GDR's television broadcasting organisation in the late 70s, Molitor has worked for publishing houses, studied art photography under Arno Fischer at the University of Graphics and Book Art in Leipzig and travelled as a ship's cook and lorry driver. In 1990, he was able to fulfil his biggest dream and travel around the world. Since then, Molitor has worked as a freelance photographer and filmmaker - for companies, publishing houses and for television. He also always pursues his own projects, with his favourite subject being adventure and street photography. "Wherever the wind takes me" is his life's motto.

Since travelling to Burundi, Jean Molitor has not been able to let go of Bauhaus. "I realised all those years ago that this subject is much more comprehensive than I thought", he says. Wherever he goes, he discovers relics from the era of classic modernism - even right outside his own front door. Molitor found out, for example, that his grandfather lived in a Bauhaus estate for years. Only he didn't know anything about it as a young man.

"My eyes have been opened", he says. Since he started, about ten years ago, to become interested in Bauhaus and the proliferation of modernism across the entire world, his work has expanded: He complements his photography with scientific research. He has already documented about 400 buildings. He has spoken to people living in the buildings and researched associated information in archives. That is also very important because many buildings no longer exist as they have been destroyed. But thanks to Molitor's photography, they have been preserved for posterity. The nice thing about it: Some of the

buildings managed to escape the wrecking ball because of his initiative.

Jean Molitor's documentation and arts project "bauhaus" is still in its infancy. At some stage, the photographer would also like to record the insides of the buildings. He is currently working on several exhibitions about Bauhaus - enabled by his huge collection of architectural photographs. Molitor admits that it's not always easy to get the funds for his travels. "When you're an adventurer, it's all about travelling, not protection", he says, laughing. Molitor is constantly fascinated by how different a building can seem in a photo. "It's a kind of concentration that takes place", he says, explaining the effect. The architecture of classic modernism, in particular, often fades into the background in our times. Incidentally, conveying the effect of a building in a photographic depiction is not that easy. The weather has to be right, bushes and trees are often in the way, sometimes permission to take pictures is required. In some countries it's actually quite dangerous to openly walk around with a camera - Molitor's imprisonment and theft of his camera equipment in St. Petersburg tell the story. Yet, the Bauhaus bug drives him - always searching for undiscovered architectural gems. The connection between all photographed buildings - no matter which country they're in or which era they're from - is a common aesthetic sense which he tries to portray. But Molitor does not see himself as a documentary maker. Quite the opposite: The photos reflect his own aesthetic opinion. The specific local situation, the light and vegetation are instruments to him. Their interaction in a photo results in a sensory joy for the eyes. "The entire project is sustained by considerable speed", he says as a good-bye and is off again to his next Bauhaus adventure.

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

END

**BAUHAUS — MODERNITY IN THE WORLD, JEAN MOLITOR**

Publisher: Nadine Barth  
Text(s) by Kaija Voss  
Designed by  
Julia Wagner grafikanstalt  
German, English  
Berlin (Hatje Cantz) 2018  
160 pages  
100 images, hardcover  
29 x 25 cm  
ISBN 978-3-7757-4468-3



M E



SCHWARZBILD  
MEDIENPRODUKTION  
CREATES

# VIRTUAL WORLDS.

FOR THE BAUHAUS CENTENARY,  
THE VIRTUAL REALITY EXPERTS  
AND FILM MAKERS FROM  
MUNICH HAD A GOOD IDEA:

LETTING PEOPLE  
EXPERIENCE

**TWO  
ARCHITEC-  
TURAL  
DESIGNS  
BY  
WALTER  
GROPIUS  
IN 3D:**

**THE  
PORCELAIN  
FACTORY  
ROSENTHAL  
AM  
ROTHBÜHL  
AND THE  
FORMER  
THOMAS  
GLASS  
FACTORY.**

THIS  
MEANS THE  
WORLD  
IS VISITING

**SELB  
AND  
AMBERG.**

  
**IN WALTER  
GROPIUS' HEAD  
—  
FACTORY ARCHITECTURE  
IN VIRTUAL REALITY**  
I.012/T.034

WALTER GROPIUS' HEAD  
N°20 @ P.110  
MUNICH 48°8'N 11°34'E  
SELB 50°10'N 12°8'E  
AMBERG 49°26'N 11°51'E

IN WALTER GROPIUS' HEAD  
FACTORY ARCHITECTURE IN VIRTUAL REALITY

# “IT’S AN ART TO FOCUS ON THE ESSENCE,

NOT TO TELL EVERYTHING BUT

# TO EXTRACT A WONDERFUL STORY”,

SAID ANDREA ZIMMERMANN WHO DEVELOPED THE VR FILM TOGETHER WITH FLORIAN LAUCKE.

” AT THE BEGINNING, WE ASKED OURSELVES WHAT ROLE BAVARIA SHOULD PLAY IN THE BAUHAUS MOVEMENT”, ANDREA ZIMMERMANN EXPLAINED. “THEN WE FOUND THE STORY OF ROSENTHAL AND GROPIUS. “

The author and director is the development manager at Schwarzbild Medienproduktion. She came up with the concept for the VR project, together with Florian Laucke who is its producer. “We wanted to be independent of a client”, Zimmermann explained, because “every now and then, you treat yourself to a project close to your heart.” The story focuses on two lesser known buildings by Walter Gropius that were both created in the 60s: the Rosenthal porcelain factory at Rothbühl in Selb and the former Thomas glass factory in Amberg. “Our idea needed a good foundation”, said Zimmermann because the film addresses a specialist audience as well as laypeople interested in architecture. That is why research was extensive, similar to a big TV documentary. “First, we had to work out what we actually want to say.” It quickly became apparent that “the Bavarian province will be in the spotlight.”

Walter Gropius’ and Philip Rosenthal’s history has everything an interesting story needs. A meeting of two headstrong people who have a lot in common:

## A SENSE OF FORWARD-LOOKING DESIGN AS WELL AS A BELIEF IN THE IMPROVEMENT OF SOCIAL CIRCUMSTANCES USING ARCHITECTURE AND DESIGN.

A simple factory building for porcelain production was suggested to Philip Rosenthal but he didn’t want to inflict such a “mechanical monstrosity that kills mind and soul” on his employees. Instead, Walter Gropius planned the factory at Rothbühl with his Boston office The Architects Collaborative (TAC) in the mid 60s as a re-inforced concrete skeleton construction on one level with pre-fab components on a “green meadow”, with sturdy concrete supports holding the flat roof. The portal, with an overhanging concrete slab – the called a butterfly roof – protrudes a long way past the façade, creating an impressive marker for the entrance to the factory. The layout of the production hall, set up in a grid pattern, is based on the requirements of industrial production such as **ideal material flow, adaptability and expansion options**. All products are made under one roof, on one level and in a fully automated cycle. The surprise in the middle of the production hall: A GREEN-HOUSE filled with pink flamingoes strolling about, because Gropius thought a bit of colour was important in the midst of all the white porcelain, is a surprise right in the middle of the production hall. It was also designed by Gropius but completed by his assistant Alex Cvijanovic after Gropius’ death: The factory hall is set so low that only the gables rise from the ground, with the glass roof surfaces becoming the façades.

The production company was lucky that the experience “Bauhaus in Bavaria” was the only VR project supported by FFF Bayern in 2018, meaning a large part of the costs of more than 100,000 Euros was covered. The German Foundation for Monument Protection also joined in.

During the Bauhaus anniversary year, the distinctive butterfly roof of the Rosenthal factory at Rothbühl will be depicted on the TAC tea set that Walter Gropius designed for Rosenthal in the 60s: as an abstract motif in shades of concrete grey as part of the new Stripes 2.0 design.

The VR film by Schwarzbild Medienproduktion is an interactive animation where viewers can use eye movements to control what they would like to look at. As opposed to a classic film, three-dimensional rooms are created – using real images, graphics, photographs, sound design and specially composed music. This gives users the feeling that they’re actually there. “If you follow all the paths and watch all the side films, the experience will take about ten minutes”, Florian Laucke explained. The film makers have developed a story line with different levels that tries to “get the user into Walter Gropius’ head”. “The film is designed to show what he was thinking, what his architectural ideas were”, according to Laucke. The introduction is about Bauhaus as an artistic movement that left its traces all over the world. This is followed by a surprise because hardly anyone knows about the Gropius buildings in Amberg and Selb. Visitors dive into the biographies of the protagonists, into the history surrounding the factory at Rothbühl, the glass factory and the TAC tea set that Gropius also designed for Rosenthal. Of course, we mustn’t leave out the anecdote about the bet Gropius lost so he was left with to design a pigsty for RoRo, a pig given to Philip Rosenthal by his employees when the factory was opened. It was never built but Rosenthal had an amusing story to tell.

The film production was technically very elaborate because it took place while both factories were operating. All 100 metres of the glass factory were tracked by a cable cam, while the exterior shots were taken by drone. Gropius’ original architectural plans and drawings were transferred to 3D as animation rooms so visitors can even go round the Rosenthal pigsty. Work on the film, which took over a year in total and involved a network of creative minds, included, in addition to surprises, real strokes of luck – such as the meeting with Alex Cvijanovic, the former student and assistant of Walter Gropius who completed the glass factory in Amberg. The architect, now 95, lives in Boston. He was interviewed as an eye witness and recorded in the film studio while he was looking at old documents and photos. Cvijanovic is the narrator and it’s his memories on which the story is based. Using this essayistic narration, the film makers are able to create emotional closeness to Rosenthal and Gropius. Cvijanovic, too, was able to visit the buildings again, with the help of the VR goggles. “Virtual reality is great for taking people to places where they couldn’t actually be”, Florian Laucke explained.

Schwarzbild Medienproduktion would like to market the film internationally with the catchy title “Bauhaus in Bavaria” and present it in museums, at exhibitions and conferences during the anniversary year. “Virtual reality really reflects the spirit of the Bauhaus movement”, Andrea Zimmermann believes. For her, this way of making films is much more innovative than telling stories about Gropius and Rosenthal in a classic documentary. She is sure of one thing: “If Walter Gropius were still alive, he would also work with virtual reality.”

[www.schwarzbild-medien.de](http://www.schwarzbild-medien.de)





# SHE LOVES TO EXPERIMENT. COLOURS, PATTERNS AND MATERIALS IN PARTICULAR.

**THE WORKS OF BETHAN LAURA WOOD MOVE BETWEEN ART, DESIGN AND CRAFTSMANSHIP. ALL OF THEM BEING QUITE EXTRAVAGANT ITEMS.**

**THE ENGLISH DESIGNER, WHO HAS HER OWN STUDIO IN LONDON, STUDIED PRODUCT DESIGN AT THE ROYAL COLLEGE OF ART UNDER MARTINO GAMPER AND JURGEN BEY. SHE DESIGNS FURNITURE, LAMPS, JEWELLERY AND CARPETS FOR MANUFACTURERS SUCH AS MOROSO, HERMÈS AND KVADRAT.**



TALKING  
TO  
—  
BETHAN  
LAURA WOOD

I.016/T.038

**FOR ROSENTHAL, BETHAN LAURA WOOD DARED TO TAKE ON A REAL CLASSIC: THE TAC PORCELAIN SET THAT WALTER GROPIUS DEVELOPED IN THE 1960S WITH HIS ARCHITECTURAL PRACTICE BY THE NAME OF THE ARCHITECTS COLLABORATIVE. SHE HAS DESIGNED A GRAPHIC MOTIF THAT IS INSPIRED BY THE WOVEN WORKS OF BAUHAUS. HER SECOND PROJECT FOR ROSENTHAL IS A CREATIVELY AND TECHNICALLY SOPHISTICATED TEA SET THAT IS AVAILABLE IN DYED PORCELAIN.**

**WE TALKED TO THE DESIGNER ABOUT HER LOVE OF CRAFTS, HER EPIPHANIES IN SELB AND ENGLISH TEA TIME WITH GERMAN PORCELAIN.**

**TAC RHYTHM**



**TAC RHYTHM**

**1 WHAT IS IT THAT FASCINATES YOU ABOUT CRAFTS?**

Working with craftspeople interested me even during my design degree at the Royal College of Art in London. I noticed that I can achieve the best results and learn the most when I can establish a dialogue with someone. That is why, for nearly all my projects, I co-operate with people or companies that have particular artisanal skills.

**2 WAS THIS THE FIRST TIME YOU'VE WORKED WITH PORCELAIN?**

Yes, in a professional context, this is the first time I've worked with porcelain. That's why I was very excited when Rosenthal approached me - a company with such comprehensive expertise in this area. However, I was involved with ceramics as a child. I remember how much this material fascinated me as a twelve-year-old.

**3 WHAT DO YOU LIKE ABOUT THE WORKS OF ROSENTHAL?**

I particularly value the artistic creations that were produced in co-operation with designers in the 60s - such as the works by one of my favourite artists: Eduardo Paolozzi. That is why I felt so honoured when Rosenthal offered to, collaborate with me.

**4 YOU ARE FROM LONDON. HOW DID YOU LIKE SELB?**

Visiting Philip Rosenthal's castle in Selb-Erkersreuth was a real eye-opening experience. It is furnished with amazing pieces of art: You can see a hand-painted golden door with playful motifs by the Danish designer Bjørn Wiinblad, three-dimensional porcelain tiles by Victor Vasarely and other great items from the sixties and the crazy seventies - and many other works that were created during Rosenthal's co-operation with artists and designers. All these impressions and experiences have had an influence on my work.

**5 YOU ALSO VISITED THE ROSENTHAL PORCELAIN FACTORY AT ROTHBÜHL THAT WALTER GROPIUS DESIGNED IN THE 1960S.**

Watching the production and getting to know the different techniques was really interesting to me. The contrasts there have especially impressed me - so many different worlds come together in one place: On the one hand, the factory produces items such as TAC that have a Bauhaus tradition. On the other hand, they make extravagant Versace pieces. I was also impressed by the employees' artisanal skills, their dedication and attention to detail.

**6 YOUR NAME IS A BYWORD FOR INTENSE COLOURS AND EXCITING PATTERNS. WHAT IDEAS DID YOU HAVE FOR ROSENTHAL?**

The tea set I have designed will be available in dyed porcelain - in the colours Hot Coral, Mild Turquoise, Chewinggum, Deep Peacock and Hot Mustard. Inspired by Bauhaus, in particular by Anni and Josef Albers' woven works, I also developed a new motif for the TAC tea set by Walter Gropius. The colourful motif is reminiscent of overlapping warp and weft threads. I wanted to strike a balance between Gropius' strict shape and my idea of design. I like things colourful and bright. (laughs)

**7 DID YOU HAVE RESPECT FOR THE TASK? AFTER ALL, TAC IS A TRUE DESIGN CLASSIC.**

Yes, I really respected the task and it took me a while until I was sure what I wanted to do with it. In a way, it was a dialogue between TAC and me. My motif is designed to highlight the movement, the flow of the shape - especially the tea pot.

**8 HOW WAS WORKING WITH ROSENTHAL?**

It was really enriching. We shared our knowledge and learned from each other. First, I suggested some ideas, then we discussed as a team if they would work or not. The technical development of my designs was also very interesting. After all, they should work in everyday life.

**9 DO YOU USE TAC AT HOME?**

I took a few pieces to my father in London. I knew he would like them.

**10 SO NOW YOUR FATHER DRINKS HIS ENGLISH TEA FROM A GERMAN TEA CUP?**

Yes, that's right. (laughs)

LONDON SELB  
51°30'N 0°7'W 50°10'N 12°8'E

the creative pyramide of crafts-  
manship, technology and art



TALKING TO BETHAN LAURA WOOD N°71 @ P.110  
BETHAN LAURA WOOD WALTER GROPIUS EDUARDO PAOLOZZI PHILIP ROSENTHAL BJØRN WIINBLAD VICTOR VASARELY JOSEF ALBERS ANNI ALBERS  
N°20 @ P.110 N°52 @ P.110 N°56 @ P.110 N°69 @ P.110 N°66 @ P.110 N°93 @ P.110 N°02 @ P.110



BAUHAUS  
—  
ON A PLATE

I.020/T.042

# BARBERRIES, BEETROOT, EINKORN WHEAT

—  
CHRISTIAN MITTERMEIER ARRANGES SURPRISING  
INGREDIENTS ON A DESIGN CLASSIC BY WALTER GROPIUS.  
FOCUS OF THE FOOD ARRANGEMENT: THE NEW STRIPES 2.0  
TAC MOTIF WHICH ROSENTHAL WILL LAUNCH FOR  
BAUHAUS' CENTENARY.

Christian Mittermeier arranges surprising ingredients on a design classic by Walter Gropius. The focus of the food arrangement is: the new Stripes 2.0 TAC motif which Rosenthal will launch for Bauhaus' centenary. Christian Mittermeier is a chef who is open to fresh ideas. Cooking well and arranging food attractively isn't enough for him. He is concerned with the history and culture of cooking, with architecture and design also playing an important role. It's no surprise then that he is fascinated by TAC – the porcelain set developed by Walter Gropius for Rosenthal at the end of the 60s. Christian Mittermeier prefers to arrange his creations on plates and bowls originating from Selb in his restaurant and at home. His co-operation with Rosenthal began more than 20 years ago when the company invited him and other chefs from the Jeunes Restaurateurs Association, together with designers, to think about the forms and functions of its collections. "That was the first time I had such intensive contact with porcelain", said Mittermeier who runs two hotels and a restaurant in Rothenburg ob der Tauber with his wife Ulli and 40 employees.

"At some stage, TAC became my favourite design. For me, it's the ultimate porcelain", explained the chef. That is why he has compiled a whole collection of colours and motifs – as a journey through TAC's design history, so to speak. His culinary concept for Bauhaus' 100th anniversary focuses on the question of what Walter Gropius would cook today. The result will be displayed on TAC – with food such as old grain varieties that, according to Mittermeier, "deserve to be looked at more closely". The central component of the seasonal food arrangement is the new Stripes 2.0 TAC motif. The items – with different materials, colours and sizes – that can be used universally, create

a beautiful mix and match scenario. There are, for example, plates made of red glass, with the motif of the abstract butterfly roof of the Rosenthal factory at Rothbühl, as matte and as silver metallic versions with a titanium finish, with grey lines and a red dot in the centre. All TAC designs have high functionality and precise workmanship in common. This is something that Christian Mittermeier values, too. "TAC is very sophisticated and provides a great stage for food."

Mittermeier's idea of contemporary Bauhaus dishes is quite abstract and has little to do with design criteria such as shape and colour. "I thought a lot about the concept and researched extensively", he explained. For him, it's about "capturing the spirit of Bauhaus". He's not interested in simply copying original Bauhaus meals. For Mittermeier, there is a connection between Bauhaus and cuisine in the form of ground-breaking transitions, even if they took place with a significant time delay. While Bauhaus was part of a design revolution in the 1920s, the paradigm shift in the kitchen took place decades later. Mittermeier is one of those chefs who look for connections with other professions, who completely re-think things and want to change traditional patterns. "For me, it's the intention, the attitude, the courage that count", he said, also including the meals he developed for the Rosenthal project. They will be arranged on the lipless coup plates that do not try to steal limelight. Mittermeier shares Ferran Adrià's belief that every food item has the same value no matter how rare it is or how much it costs. For him, it's about being liberated from traditional cuisine and its preparation methods. That is why his Bauhaus stage belongs to old cows, barberries and grains from years ago. Or as Christian Mittermeier puts it, "I want to make people think."

a plate is a plate is a plate



[www.villamittermeier.de](http://www.villamittermeier.de) [www.mittermeiersalterego.de](http://www.mittermeiersalterego.de)



**Anne Gorke** is a fashion designer from Weimar and has always been fascinated by Bauhaus and its ideas. Together with a friend, she founded the Vilde Svaner fashion label and later developed collections under her own name. Two years ago, Anne Gorke launched the 'Bauhaus made' series.

**Her idea:** designing collections that are contemporary yet Bauhaus-inspired in interdisciplinary co-operation with graduates from Bauhaus University in Weimar. A conversation about jumping over ditches, co-operating with friends and a Bauhaus birthday jumper.

**You studied Media Culture. How did you get into fashion?** That's thanks to the structure of Bauhaus University in Weimar. Studies are interdisciplinary there. But I've always had an interest in fashion and textiles. Even as a young girl, I used to draw, make collages and mood boards and sew. But I was too shy to embrace fashion as a study opportunity for myself. After my A-Levels, I went to Italy to work for the Italian Franklin & Marshall fashion label. Then I studied Media Culture in Weimar, with a focus on film. I always had two passions: fashion and film.

**So it was in Weimar that you learned to connect disciplines and work with different creative professions that also characterise your Bauhaus Editions?**

Yes, during my degree, I spent a lot of time with friends who studied Product Design and Visual Communication at Bauhaus University. I was able to take part in cross-faculty projects and found this approach very enriching. That is also what got me increasingly involved with textiles, giving me the opportunity to create projects in a protected environment. And suddenly my determination overcame my fear. For me, the decision to work as a fashion designer was like taking a run-up to jump over a ditch.



TALKING  
TO  
—  
ANNE  
GORKE

I.024/T.044

The jumper from Bauhaus Edition 1 by Anne Gorke will be re-launched on Bauhaus' 100th birthday and sold in the shop of the new Bauhaus Museum in Weimar and in Dessau.

**How did the founding of your own fashion label come about?** In 2008, during our degree, a friend and I became self-employed and founded the Wilde Svaner label. But we gave it up after two years. Of course, it was a loss but it strengthened my resolve to continue in fashion. I gave my label the name Anne Gorke – my issues with shyness were solved. (laughs)

**You have to be pretty confident to make it in the fashion industry.** Yes, that's right. Luckily, confidence is something you can develop, something you can work on. It just needs a little time. I was lucky that my friend Miriam Weihermüller joined the project and we founded a limited company in 2012.

**How did 'Bauhaus made' come about?** When I was pregnant three years ago, I presented my last collection for the time being under the Anne Gorke label at Fashion Week in Berlin. Then my business partner and I decided to take a kind of children sabbatical. The speed of the industry had really drained us. Fashion is a tough business and it's difficult to get established. We thought about how we could juggle the job and our families and adapt our independence to that. Designing a collection with 50 pieces every six months really wasn't working anymore. At that time, I quickly realised that the impetus for my work is mainly based on Bauhaus University, with the idea for 'Bauhaus made' gradually developing.

At that time, I quickly realised that the impetus for my work is mainly based on Bauhaus University, with the idea for 'Bauhaus made' gradually developing.

**What does that mean in concrete terms?** It's about working together, across disciplines. But it's also about simple designs – an aesthetic peace in a way – about creative ideas that connect us. We all deal with shapes and material in a similar way.

**Which idea is behind the Bauhaus Editions?** I wanted to work with former fellow students from Bauhaus University. The nice thing about it is that you constantly get new aesthetic stimuli from different perspectives. The goal of the Bauhaus Editions is always the interaction with the material, the creation of a textile product. In the first edition, for example, all three people involved were given a jumper disassembled into its individual components. They could design it in any way they liked – without specific instructions. After all, it's artistic work. After the first two Bauhaus Editions, we took a step back and thought how we could take this project to the next level. We will keep presenting new projects at shorter intervals in the future.

**You also work for films as a dresser. What exactly do you do there?** In a way, that's a time-out from myself. Usually, I work alone, but as a dresser for films, you work in a team and you have to fall in line, which I value immensely. I can relax mentally so I often have epiphanies that I wouldn't have experienced otherwise. I recently helped with two film productions about Bauhaus for ARD and ZDF – I really wanted to get involved with the costumes even more.

**What's next?** We are currently preparing Bauhaus Editions 3 and 4. Five new projects in the Bauhaus category will also be launched by March. A jumper from the first Bauhaus Edition will be published on the occasion of the Bauhaus anniversary – very colourful, very intricate in its production. The idea was to take an artistic design and turn it into a product that can be industrially manufactured. I see an analogy to Bauhaus in this, from art via craftsmanship to industrial production.

**Do you wear the Bauhaus Editions yourself?** Yes, of course! (laughs)

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

# THE HOUSE THINKS EVERY NIGHT, “THANK GOD I’M NOT A MUSEUM.”

CONTINUES ON THE NEXT PAGE >

1920s | Jena, Germany  
WALTER GROPIUS & ADOLF MEYER  
N°03 P.80 N°17 P.80

WEIMAR  
DESSAU  
51°49'N 12°14'E 50°58'N 11°19'E  
ANNE GORKE MIRIAM WEIHERMÜLLER  
N°19 @ P.110 N°068 @ P.110

TALKING TO  
ANNE GORKE

46



I.026/T.47

JENA  
WALTER GROPIUS  
N°20 @ P.110 50°55'N 11°35'E

ZU BESUCH IM HAUS AUERBACH  
VON WALTER GROPIUS

047





WHAT MUST IT BE LIKE TO LIVE IN AN ARCHITECTURAL ICON FROM THE BAUHAUS ERA? WE VISITED BARBARA HAPPE AND MARTIN FISCHER IN JENA THESE TWO ART ENTHUSIASTS AND SCIENTISTS LIVE IN A HOUSE DESIGNED BY WALTER GROPIUS, AND THEY LET US HAVE A LOOK AROUND.

the architectural idea of shifting/overlapping two spaces

In the 1920s, Walter Gropius built two detached houses in Jena: Villa Zuckerkandl and Haus Auerbach – both in the middle-class west of the city. They are located on a hillside, surrounded by buildings from the turn of the century and a lot of green. Today, Barbara Happe and Martin Fischer live in one of the houses that mark the beginning of new building. The cultural scientist and the professor of zoology came to Jena from Tübingen for professional reasons in 1993. It was very difficult in those days to find anywhere to live, said Barbara Happe when we met her in Schaefferstraße on a sunny autumn day. They searched for almost a year, then got lucky and discovered a very special building: the Auerbach House that Walter Gropius designed together with Adolf Meyer early in 1924 for Jena physics professor Felix Auerbach and his wife Anna – one of the few residential homes built by the architect.

For the very first time, Gropius realised his concept of a “modular system” that he presented in 1923 at the “International Building Exhibition” in Weimar. The design idea was two cuboids penetrating each other, flat roofs with partial access, horizontal window hinges, a fully glazed conservatory as well as a clear separation between living and functional rooms. In the early 90s, there was not much left of the original appearance, quite the opposite:

The empty house was derelict, but fortunately, the room structure was fully preserved. Barbara Happe and Martin Fischer recognised the potential of the building that was surrounded by an overgrown garden and made a start – with expert support from the Department of Historical Preservation. “We did feel a little uneasy”, admitted Barbara Happe. No surprise really, there was a lot to do: The flat roof had to be renewed, mica render applied, the walls dehumidified as well as new screed laid. A few surprises were discovered during restoration work such as built-in furniture designed by Gropius: oak shelves in the living room, a coat rack in the hallway and a walk-in wardrobe in the bedroom.

Most importantly, however, the new home owners found an intricate colour concept designed by Bauhaus member Alfred Arndt underneath the remains of brown wallpaper. It was restored so that the internal spaces of the house now resemble their original appearance – with 37 different colours. Pastel colours as well as radiant shades of blue and orange are now displayed on walls, ceilings, doors, window frames and in the stairwell – in subtle combinations. This medley of colours proves that Bauhaus and classic modernism were anything but all white. Masterfully directed lighting and finely balanced room proportions make the house cosy as well.

The furnishings on the other hand are conservative, with furniture classics by Mies van der Rohe, Eero Saarinen, Le Corbusier and Arne Jacobsen. The focal point is the living room with its large windows facing south – Barbara Happe’s favourite place. Next to the living room, there is a dining room with a glazed conservatory, on the other side, the home owner’s work room, which used to be a smoking room. A compact kitchen with service hatch to the dining area completes the room design downstairs. The colourful stairwell takes us to the first floor of the building, where there are several bedrooms and a bathroom.

The third floor, where the utility rooms are located, is a surprise – also flooded with daylight and with access to the roof terrace. There is also a distinctive red banister, which will appear in Gropius’ Rosenthal factory at Rothbühl some decades later, becoming the inspiration for the red dot in Rosenthal’s new Stripes 2.0 TAC motif. From here, you can look down onto a beautiful garden that is enclosed by a shale wall and houses a bright red steel sculpture by Utz Brocksieper. Barbara Happe and Martin Fischer revived a tradition the original owners started, as they also love hosting guests. Felix and Anna Auerbach, Jewish intellectuals and art lovers were friends with artists, such as Edvard Munch and Henry van de Velde, until they committed suicide together in 1933. In the same way, many artists come and go at the Auerbach House these days, Frank Stella, for example, who designed a seasonal plate for Rosenthal in 1997. “The wall needs something”, he said laconically when he looked around the living room.

The wall behind a Barcelona chair by Mies van der Rohe is now adorned with a tapestry woven by the artist Barbara Müller. Inspired by a gouache from the series “Starlight by Stella”, which is also part of the couple’s collection.

The most striking piece of art in the living room, however, is a (plexi) glass table covered in 3000 gold foil leaves, a piece by Yves Klein, on which the sun reflects beautifully, as Martin Fischer told us enthusiastically. The art-loving owners can no longer imagine life without the Auerbach House. But – despite all its architectural importance – it’s designed to be a true, lively home. Or as its owner believes: “The house thinks every night, ‘Thank God I’m not a museum’.” We totally agree.



**The Auerbach House by Walter Gropius with Adolf Meyer**  
Barbara Happe, Martin S. Fischer  
ISBN 978-3-86859-564-2  
German, Berlin (Jovis) 2018  
136 pages, many images  
Hardcover, 21 x 27 cm

www.haus-auerbach.de



ALFRED ARNDT MIES VAN DER ROHE EERO SAARINEN LE CORBUSIER ARNE JACOBSEN EDVARD MUNCH HENRY VAN DE VELDE FRANK STELLA BARBARA MÜLLER YVES KLEIN  
N°04 @ P.110 N°55 @ P.110 N°58 @ P.110 N°15 @ P.110 N°28 @ P.110 N°49 @ P.110 N°67 @ P.110 N°64 @ P.110 N°47 @ P.110 N°30 @ P.110

BARBARA HAPPE MARTIN FISCHER  
N°23 @ P.110 N°16 @ P.110

ZU BESUCH IM HAUS AUERBACH VON WALTER GROPIUS

WEIMAR TÜBINGEN JENA  
50°55'N 11°35'E 48°31'N 9°3'E 50°55'N 11°35'E



## Interview

**TAC** since 1969

**It's no surprise really that Dietrich Müller spent his entire professional life being involved with porcelain. After all, he was born in Bunzlau, Silesia, the birth place of ceramics with the same name.**

**The material has always fascinated him so he trained as a ceramics engineer in Selb and was employed by Rosenthal. He worked there for 40 years, his last job being Board Spokesman.**

**In the 1960s, when Walter Gropius designed the TAC tableware, Müller was Chief of Product Development. The 87-year old told us how collaboration with the Bauhaus architect came about, what male bonds have to do with it and how TAC became a design classic.**

THE

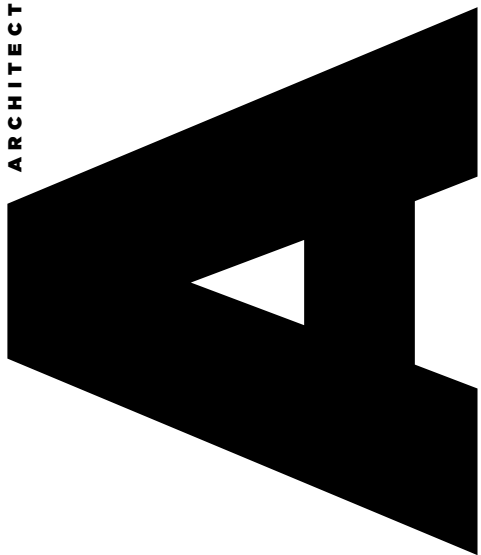
**F**

  
TALKING TO  
—  
DIETRICH  
MÜLLER  
T.050/I.082

TAC STRIPES [LIMITED EDITION TEA SET - ONLY 100 AVAILABLE WORLDWIDE] WALTER GROPIUS/ROSENTHAL CREATIVE CENTER  
SELB WALTER GROPIUS DIETRICH MÜLLER  
N°20 @ P.110 N°48 @ P.110  
BUNZLAU SELB  
51°15'N 15°33'E  
50°10'N 12°8'E

TALKING TO  
DIETRICH MÜLLER

Furthermore, in Walter Gropius and Philip Rosenthal two men met who left behind well-trodden paths to create new designs.



## CERAMICS has always been a part of your life.

Q  
&  
A

Yes, that's right - I grew up with Bunzlau ceramics. After my A-Levels, I moved to Selb to study at the Technical College for Ceramics and to become a ceramics engineer. Right after I graduated, I was accepted to work at Rosenthal's factory in Kronach, where I stayed until 1957. After that, I studied business administration in Frankfurt and returned to Rosenthal, initially as an assistant to the Board. In 1964, they were looking for a Chief of Product Development and thought that I could do the job.

**During your time as Chief of Product Development, you worked closely with Philip Rosenthal who was a trend-setter for the porcelain industry because he was one of the first people to work with designers and artists. What was that like?** Philip Rosenthal was a fascinating person, even though working with him wasn't always easy (laughs). A friend encouraged him to look for new shapes - away from conventional, traditional tableware designs that were common at that time. That is how collaboration with contemporary artists and designers such as Raymond Loewy, Tapio Wirkkala, Bjørn Wiinblad and Walter Gropius came about.

## WALTER GROPIUS

Q  
&  
A

**initially came to Selb at the end of the 1960s to build the Rosenthal factory at Rothbühl. How did it happen that he also designed the TAC tea set for Rosenthal?**

During construction work at the Rothbühl site, a kind of bromance developed between Walter Gropius and Philip Rosenthal. They were very similar in many ways and both also enjoyed the good life. The thing with Philip Rosenthal is this: If he thought someone was interesting, he wanted a product from this person.

**And that was the case with Gropius?**

Yes, but Gropius was a bit obstinate. He wasn't interested to begin with.

**How did Philip Rosenthal manage to convince him?**

Constant dripping wears away the stone. Gropius got really involved with porcelain as a material and its processing when he worked at the Rothbühl site. He was particularly taken with the quality of the Rosenthal designs by Tapio Wirkkala. The same applied to the black porcelain that Rosenthal produced. Furthermore, in Walter Gropius and Philip Rosenthal two men met who left behind well-trodden paths to create new designs. That's why the co-operation happened after all.

The experience of touching the tea pot is really delightful. You take the handle and, at the same time, your thumb rests on the lid finial. It's haptically really attractive and a real aesthetic success.

## HOW was your first encounter with Walter Gropius?

Q  
&  
A

Gropius returned from a Bauhaus exhibition in Stuttgart with a bottle of white wine the mayor had given him as a present. We drank it while I told him the most important aspects of porcelain and its production process. I also had the job of conveying to Gropius how significant the whole subject of design was for Rosenthal. Gropius wanted to know every little detail, for example, if a tea pot must be able to contain six cups, or what the difference is in cost between casting and throwing porcelain. Gropius took hardly any notes, he just listened. It was a really relaxed conversation.

**What happened next?**

A few weeks later, Gropius returned to Selb with various drawings the size of post cards. We sat with Philip Rosenthal and it became obvious quite quickly that we would continue to develop the basic design of what would become TAC. So the prototypes were developed soon after that. Because Gropius particularly liked, as a contrast, the porcelain from our range that has been dyed black throughout, the tea pot, sugar bowl, jugs and saucers were designed in black, while the cups and plates remained white.

## WHY was this particular design implemented?

Q  
&  
A

The design was much better than others. It also had a distinctive Bauhaus character that convinced us straight away. Additionally, the design was sensible and practical for manufacture in porcelain.

**How is TAC characterised?**

It has design and functional qualities. On the one hand, there is the shape: The set combines the geometries of circle, triangle and square, reflecting the Bauhaus tradition. The black porcelain really emphasises this distinctive shape. The bow-shaped handle and the bayonet catch of the tea pot lid are particularly memorable. A tea strainer made of porcelain can be hung in here, which is very functional. As is the relatively wide body of the tea pot in which the aroma of the tea leaves can develop effectively.

**What, in particular, do you personally like about the design?**

The experience of touching the tea pot is really delightful. You take the handle and, at the same time, your thumb rests on the lid finial. It's haptically really attractive and a real aesthetic success.

**Were there motifs on TAC when Walter Gropius was alive?**

Gropius was very strict in this respect. He wanted us to approve any motif. No other designer had this privilege.

**Is porcelain still your passion?**

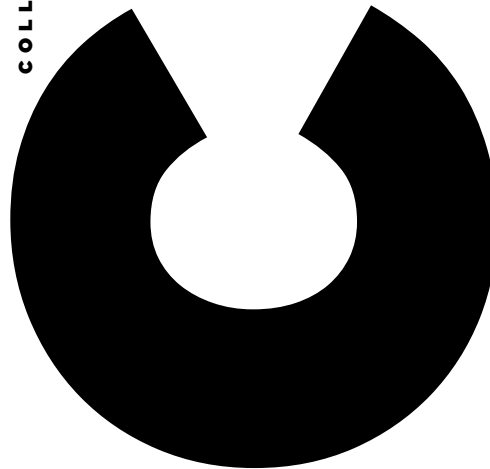
Porcelain, glass and good design still fascinate me - in my leisure time, completely without stress. And yes, I have tons of stuff made of porcelain and glass at home. Sometimes I ask myself where I should put it all. (laughs)

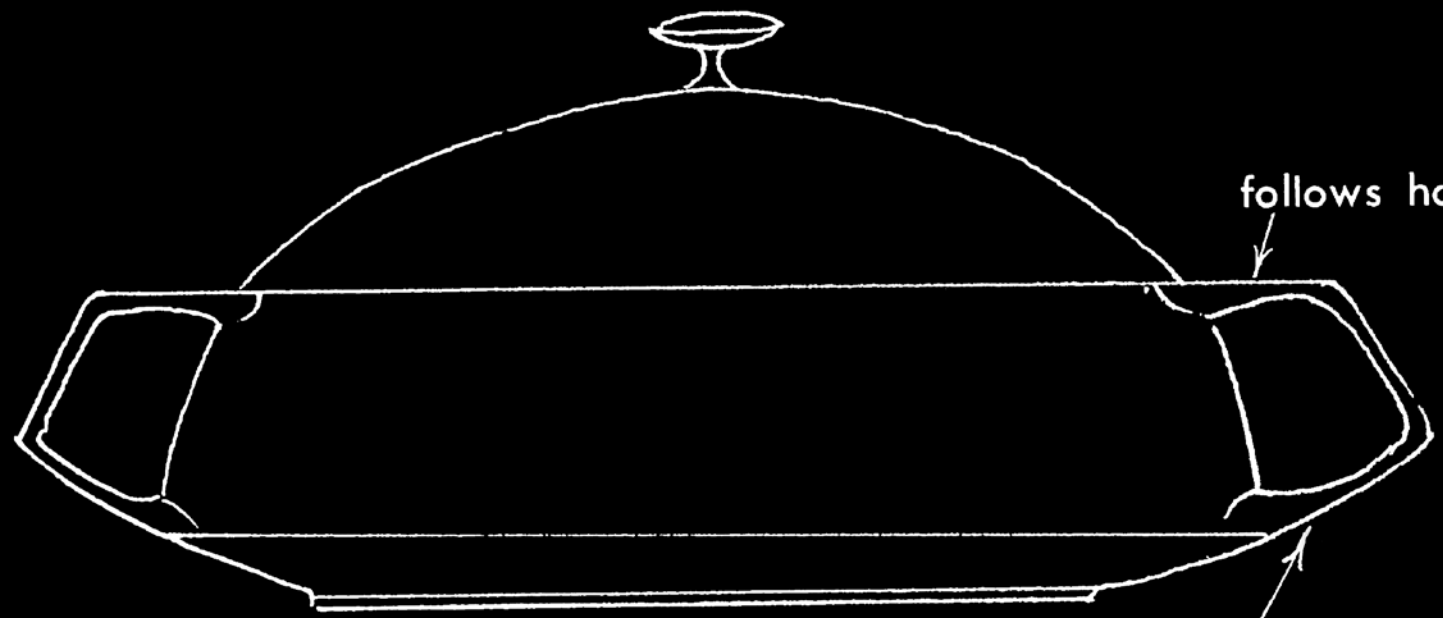


inspired by the simple  
beauty of geometry

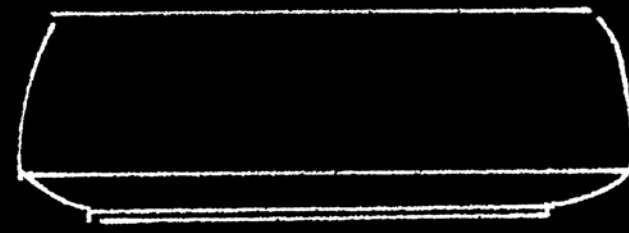
DIETRICH MÜLLER  
N°48 @ P.110

COLLABORATIVE

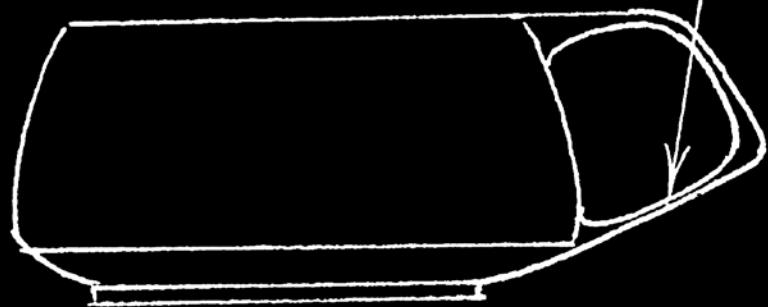




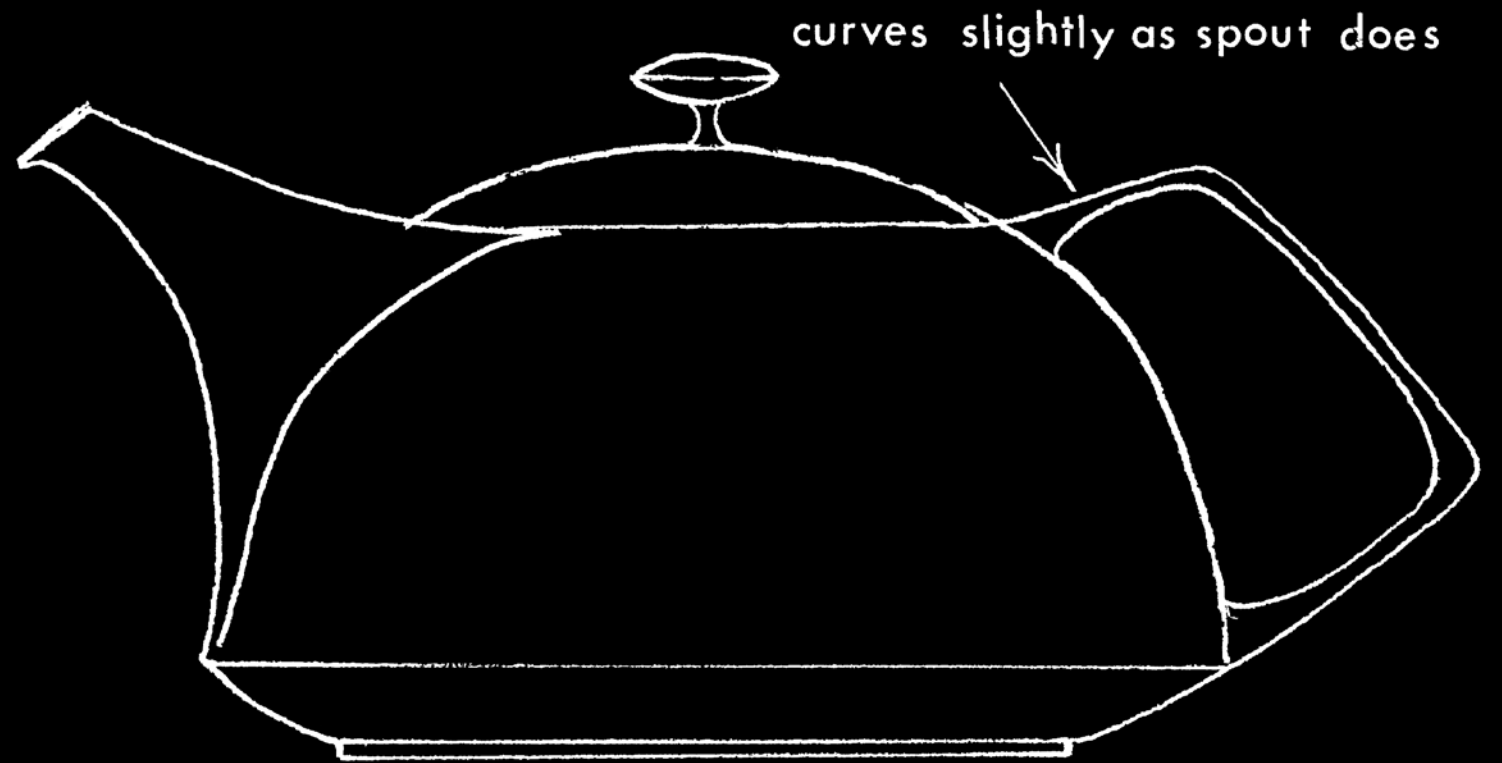
CASSEROLE



SOUP BOWL



TEA CUP



TEA POT



ONLY 100 AVAILABLE WORLDWIDE | WALTER GROPIUS/ROSENTHAL CREATIVE CENTER

  
RE-  
INTERPRETED  
—  
BAUHAUS CLASSICS  
DURING THE  
ANNIVERSARY YEAR  
T.056/I.086

one  
hundred.  
this  
birthday  
must be  
celebrated!

100 years made to fit  
in one square unit



preferably with things inspired by bauhaus that can be used and enjoyed well beyond the anniversary year: cantilever chairs, armchairs, textiles, watches and a tea set. Rosenthal successfully searched its archive and found an original motif by walter gropius which the architect designed at the end of the 60s for the tac tea set with his boston office the architects collaborative – a true and beautiful discovery.

this design icon is now being launched as a limited edition with the stripes motif. the tea set, also designed by gropius, with its distinctive geometric shapes, is made of porcelain that has been dyed black throughout, while the fine powder platinum lines create a charming contrast to the dark surface. the anniversary edition will be complemented with the stripes 2.0 motif, an abstract reference to the original.

happy birthday, bauhaus!

WALTER GROPIUS BOSTON  
N°20 @ P.110 42°21'N 71°3'W

RE-INTERPRETED  
BAUHAUS CLASSICS DURING THE ANNIVERSARY YEAR

“The best thing about dance is that everyone understands it”, **IVAN LIŠKA** said once. He would know. Dance is his life. The dancer and choreographer has a very special relationship with **OSKAR SCHLEMMER’S TRIADIC BALLET**

:

In **1977**, Ivan Liška took part in **GERHARD BOHNER’S** legendary production as a dancer and rehearsed the ballet again with the Bavarian Junior Ballet of Munich **IN 2014**. On the occasion of the **BAUHAUS ANNIVERSARY**, the piece will be performed again.

THREE QUESTIONS FOR

## Ivan Liška

Dancer and choreographer

Ivan Liška knows the Triadic Ballet by Oskar Schlemmer like no other. In the 70s and 80s, he performed it all over the world more than 80 times as a dancer. Five years ago, he rehearsed it with the Bavarian Junior Ballet of Munich - together with his wife, Colleen Scott, who is a dancer and ballet master.

The costumes of the Triadic Ballet are very artistic.  
What does it feel like to wear them?

Initially, your movements are very restricted. But I quickly discovered the possibilities this restriction offered. It may sound crazy but you get a whole different sense for a movement when you can't make it without being restricted.

How does the person, the dancer remain visible behind the figure, despite the restriction in movement?

That is the choreographer's task. The ballet lasts almost 75 minutes. That means you can't just show formal and geometric movements. As soon as two or three people are on stage together, relationships are created. A story develops in which the characters of the dancers become visible. Personal performances are therefore also possible in this context.

Are you still able to dance the Triadic Ballet after 40 years?

Yes, of course! After all, I danced the ballet for twelve years. And if all else fails, there are video recordings. (laughs)



WHEN BAUHAUS  
LEARNED TO DANCE  
—  
IVAN LIŠKA AND  
THE TRIADIC BALLET

T.058/I.088

The **TRIADIC BALLET** is an experimental ballet by **OSKAR SCHLEMMER** that was performed in **1922** for the first time. He developed it with dancers **ELSA HÖTZEL** and **ALBERT BURGER**.

**SCHLEMMER** – painter, sculptor and set designer – was appointed to Bauhaus in Weimar by **WALTER GROPIUS** in 1920. He ran the workshop for mural painting and later for wood carving and stone sculpture.

**1977**

the dancer and choreographer Gerhard Bohner developed a new production of the ballet which was only rarely performed when it was created for the art festival "Trends of the Twenties", organised by the Berlin Academy of Arts. The German composer Hans-Joachim Hespos contributed new music. For the performance, the costumes were re-created by costume designer Ulrike Dietrich from fabric, papier mâché, wood, metal and plastic – the nine originals are located in Stuttgart State Gallery. Ivan Liška remembers exactly how it felt to wear one of the costumes. "The restriction created by the rigid costume forces the dancer to move with discipline and to evaluate each step. Every step therefore has a very special meaning – and that is exactly what is so precious about it." Furthermore, the restricted freedom of movement is an incentive for the audience to give free rein to their imagination, he adds. Ivan Liška is a dance legend. He emigrated from Czechoslovakia to Germany in 1969 and danced at the German Opera Ballet at the Rhine in Düsseldorf, as a lead dancer of the Bavarian State Opera Ballet and as the first solo dancer with Hamburg Ballet in numerous title roles in works by John Neumeier. From 1998 to 2016, Liška led the Bavarian State Ballet. Today, he's the chairman of the Heinz Bosl Foundation that paves the way for young dancers into the big dance companies. At the Bavarian Junior Ballet of Munich, which is closely connected with the Bavarian State Ballet and the Ballet Academy of Munich's University of Music

and Theatre, they gain their first professional experiences. This is where the Triadic Ballet comes back into play because Liška rehearsed it again – in the well-kept costumes from 1977 – five years ago with his wife Colleen Scott, who also took part in the Bohner production and is now a ballet master. According to Liška, the dancers of the Junior Ballet didn't know the Triadic Ballet, so they were completely unbiased and free from the enormous structure of Bauhaus. First, it was only about getting to know the characters and learning the steps. They only gradually discovered Bauhaus and the dances developed by Schlemmer. "Every costume has its own appearance that must be filled with humanity. When you wear it, your posture is important and how you breathe – I tried to teach the young dancers this when we rehearsed the piece", Liška describes his work. There isn't a stage set in the Triadic Ballet, only acts called the yellow, pink and black acts that each represent a particular mood: cheerful-burlesque, festive-solemn, mystical-fanciful. Scott and Liška didn't change anything about the production itself. They value the artistic work of their late friend Gerhard Bohner too much. "I learned a lot for my subsequent career from being involved with the Triadic Ballet, in particular, when it comes to the quality and uniqueness of a movement in a spatial context", Liška summarises, and looks forward to the performances in Bauhaus' anniversary year.

[www.heinz-bosl-stiftung.de](http://www.heinz-bosl-stiftung.de)

a playful interpretation of geometric dance

WHEN BAUHAUS MOVED TO DESSAU IN

**1925**

Schlemmer looked after the Bauhaus stage as an independent department. The Triadic Ballet unites theatre, visual art and music in three acts. Sculptural costumes and masks such as golden spheres, diver and Turk abstract the human body with their strict geometric shapes. "Schlemmer gave the costumes a triadic shape on purpose – circle, square, triangle – so that modern dance would have a more disciplined form", Ivan Liška describes the Bauhaus member's artistic idea. In



HIROMICHI KONNO

## 3Acts

Hiomichi Konno has translated the Triadic Ballet by Oskar Schlemmer into a collection of abstract designs made of porcelain for Rosenthal. He created three stackable porcelain sets in different sizes and subtle colours. Playful, (multi) functional and suitable for everyday use, they all have the geometric design language in common. The small set has four pieces: a side plate, dip bowl, rice bowl and soup bowl. The medium set includes a breakfast plate, soup bowl and muesli bowl, while the large set consists of a dinner plate, universal bowl and pasta bowl.

3ACTS/PROTOTYPE GERHARD BOHNER N°11 @ P.110  
 HIROMICHI KONNO N°62 @ P.110  
 HANS-JOACHIM HESPOS N°25 @ P.110  
 ULRIKE DIETRICH N°15 @ P.110  
 JOHN NEUMEIER N°51 @ P.110  
 COLLEEN SCOTT N°32 @ P.110  
 HIROMICHI KONNO N°32 @ P.110

WHEN BAUHAUS LEARNED TO DANCE  
 IVAN LIŠKA AND THE TRIADIC BALLET  
 OSKAR SCHLEMMER N°60 @ P.110  
 ELSA HÖTZEL N°26 @ P.110  
 ALBERT BURGER N°12 @ P.110  
 WALTER GROPIUS N°20 @ P.110  
 IVAN LIŠKA N°36 @ P.110  
 MUNICH N°48'8"N 11°34'E  
 HAMBURG N°53°33'N 9°59'E  
 DÜSSELDORF N°51°13'N 6°46'E  
 DESSAU N°51°49'N 12°14'E



Spot!

The German designer

Thomas Nathan dared to approach some tableware

classics: salt and pepper shakers as well as an egg cup.

reduce to the max or maybe  
just an icon for the product

The starting point of the Spot design is a cylinder that forms the basic shape of all objects. The rounded shapes are ergonomic and feel nice in the user's hand. The haptic experience is enhanced by a slightly raised relief in the form of tiny dots across the porcelain surface. The name of the new collection refers to the different sizes of circles the design is based on.

"I enjoy creating this kind of connection, working on different levels, producing interactions between different kinds of media, unlocking the potential of only a few resources", says the designer who studied Social Design at Eindhoven Design Academy. He hand-crafted the plaster moulds for the products himself.



BACK TO  
BASICS  
—  
THOMAS  
NATHAN

T.062/I.092





# ZAHA HADID DESIGNED PORCELAIN OBJECTS WHICH ROSENTHAL IS NOW LAUNCHING AS LIMITED EDITIONS.

BAUHAUS ANNIVERSARY  
FOUNDED ON 1 APRIL 1919

Sophisticated in their artisanal implementation, the creativity of these extraordinary vases and bowls is reminiscent of abstract architectural designs by the Pritzker award winner who died in 2016.

ZAHA HADID  
31 OCTOBER 1950 — 31 MARCH 2016



MINIATURE  
ARCHITECTURE  
—  
WITH  
ZAHA HADID DESIGN

T.064/1.096

AS IN SO MANY PLACES IN THE DEVELOPING WORLD AT THE TIME, THERE WAS AN UNBROKEN BELIEF IN PROGRESS AND A GREAT SENSE OF OPTIMISM.

ARCHITECTURE PROGRAMME  
THE 1950S AND 1960S

Whether it's a building or a small object: The challenge is to design something innovative – in terms of shape, technology or material.

ZAHA HADID FOR ROSENTHAL  
COLLECTIONS OF VASES AND BOWLS

MUCH COULD BE SAID ABOUT ZAHA HADID. THAT SHE COMBINED ARCHITECTURE, ART AND TECHNOLOGY. THAT SHE WAS A GIFTED AND RADICAL ARCHITECTURE THEORIST.

That she started as a deconstructivist and realised her first building – the fire station on the Vitra campus in Weil am Rhein – at 43 years of age. That she broke the barriers of what is possible with her complex shapes. That she created iconic buildings such as the Bergiselschanze in Innsbruck, the Phaeno in Wolfsburg and the opera house in Guangzhou. That she worked across the boundaries of disciplines and, in addition to architecture, also designed stage sets, furniture and accessories such as vases and cutlery. That she took a stand in a man's world and was the first woman to be awarded the Pritzker Prize. That she was sometimes strong-willed and always daring.

THE FACT THAT ZAHA HADID HAD A FONDNESS FOR BAUHAUS AND THE CREATIVE IDEAS OF MODERNISM, HOWEVER, IS LESS WELL-KNOWN.

The architect was born in 1950 and grew up in an upper-class family in Baghdad – in one of the first houses inspired by Bauhaus. In this city in Iraq, an advanced architecture programme was implemented in the 50s and 60s – Le Corbusier, Josep Lluís Sert and Gio Ponti built there and Walter Gropius planned the university with his architectural practice by the name of The Architects Collaborative (TAC). Nizar Jawdat, the king's advisor for the transformation of Baghdad into a modern metropolis, studied under Walter Gropius in Harvard and subsequently worked at the office of Frank Lloyd Wright. "As in so many places in the developing world at the time, there was an unbroken belief in progress and a great sense of optimism", Zaha Hadid said some time ago. She added that she was heavily influenced by the ideas in those years.

scale down to miniature



NOW THREE PORCELAIN COLLECTIONS CREATED IN COOPERATION WITH ZAHA HADID DESIGN WILL BE LAUNCHED IN TIME FOR THE 100TH BIRTHDAY OF BAUHAUS.

Robert Suk, Chief Designer at Rosenthal, met Zaha Hadid 15 years ago and visited her in her studio in London. "She was cool and casual when we worked together", he remembers. Lapp, Weave and Strip were the names of the vase and bowl collections. Strip is being launched in a limited edition of 100 units. All series are highly sophisticated in their artisanal implementation, which is demonstrated by the open porcelain surface and the refined edges which are titanium and satin finished.

WHAT ALL THREE COLLECTIONS HAVE IN COMMON IS THAT THEY TRANSLATE ZAHA HADID'S ARCHITECTURAL LANGUAGE TO A SMALLER SCALE.

Buildings such as the Serpentine Sackler Gallery, the MAXXI Museum of XXI Century Arts or the London Aquatics Centre were the inspiration for the porcelain designs that also seem very dynamic. While the Lapp vase series plays with matte and shiny surface textures as well as openings resembling water drops, the Weave vase collection is characterised by the architect's wave-like shapes. The Strip bowl and vase collection consists of three sculptural vases and bowls in different sizes that seem distinctively elegant with their gold decorations. Implementing the complicated geometries, the rhythmic edges and recesses and diagonals in porcelain, whilst providing the object with stability, was quite a challenge, according to Robert Suk. But Zaha Hadid had high standards for all her designs. "Whether it's a building or a small object: The challenge is to design something innovative – in terms of shape, technology or material", Woody Yao of Zaha Hadid Design explains the architect's approach.

CREATING PORCELAIN OBJECTS THAT ARE TECHNICALLY CHALLENGING AND HIGHLY PRECISE IN THEIR IMPLEMENTATION – THAT IS ROSENTHAL'S STRENGTH.

Especially since Philip Rosenthal intensified cooperation with architects, designers and artists in the 1960s with his studio line. He really stirred up the porcelain industry with this and created completely new designs and typologies. This is also similar to the works of Zaha Hadid that transcended restrictions in a creative and technical sense, always pioneering and exhilarating. Now this architect posthumously joins the ranks of illustrious names that have worked for Rosenthal: Walter Gropius, Timo Sarpaneva, Jasper Morrison.

WALTER GROPIUS N°20 @ P.110  
NIZAR JAWDAT N°29 @ P.110  
FRANK LLOYD WRIGHT N°72 @ P.110  
ROBERT SUK N°65 @ P.110  
WOODY YAO N°73 @ P.110  
PHILIP ROSENTHAL N°056 @ P.110  
TIMO SARPANEVA N°43 @ P.110  
JASPER MORRISON N°43 @ P.110

ZAHA HADID N°21 @ P.110  
LE CORBUSIER N°13 @ P.110  
JOSEP LLUÍS SERT N°63 @ P.110  
GIO PONTI N°53 @ P.110  
LONDON N°30'N 0°7'W  
GUANGZHOU N°23°7'N 113°15'E  
WOLFSBURG N°52°25'N 10°47'E  
INNSBRUCK N°47°16'N 11°24'E  
WEIL AM RHEIN N°47°35'N 7°37'E  
BAGDAD N°33°19'N 44°25'E

MINIATURE ARCHITECTURE  
WITH ZAHA HADID DESIGN



DESSAU 51°49'N 12°14'E WEIMAR 50°58'N 11°19'E BERLIN 52°31'N 13°24'E

press play for girl power

  
**THE WOMEN ARE COMING**  
—  
**ABOUT THE FILM „LOTTE AM BAUHAUS“**  
T.068/I.100

IN HIS FILM

# „ LOTTE AM BAUHAUS “

(LOTTE AT BAUHAUS UNIVERSITY), GREGOR SCHNITZLER INTERWEAVES THE HISTORY OF BAUHAUS WITH THE LIFE OF HIS PROTAGONIST LOTTE BRENDEL.

**AN ENTERTAINING EXCURSION WITH ICONIC BUILDINGS, ESOTERIC BAUHAUS MASTERS AND WOMEN LOOKING FOR THEIR PLACE IN SOCIETY.**

We met Gregor Schnitzler on a November day in Berlin. The director was in the process of completing his film "Lotte am Bauhaus". Only some colour corrections needed to be made. Schnitzler spent about a year working on the material with script author Jan Braren. Filming took two months. The film tells the story from the perspective of a woman at the art school founded in 1919 by Walter Gropius in Weimar – embedded in the political rifts of the time. It focuses on the roles of women in society – between self-discovery, professional ambitions and family. Lotte Brendel, played by Alicia von Rittberg, wants to study at Bauhaus and passes Gropius' admission exam – to the resistance of her conservative family. But even at the supposedly progressive Bauhaus, she has to fight prejudice, for example, when Bauhaus master Johannes Itten, depicted as slightly eccentric, explains to her that it has been scientifically proven "that women have their strengths in two-dimensionality", wanting to send her to a weaving mill rather than to the wood working shop. But persistent Lotte asserts herself, sells a wooden toy she designed to a toy manufacturer and is financially independent from that day on. Schnitzler explained that with the love story developing in the film between two fictitious people, where historical figures were deliberately not chosen, he was able to work with the material more freely and dramatically.

Jörg Hartmann, who plays the role of Walter Gropius, agreed immediately because he is a huge Bauhaus and design fan, according to the director. He was his first choice "because he is very similar to Gropius". They developed the role together – with a strict Gropius, who is linguistically talented, quick-thinking and needs to defend Bauhaus against increasing external hostility. Original sites were used for filming, such as Haus am Horn, the Master Houses and Kornhaus in Dessau. Sometimes, filming was very difficult. In Weimar, for example, studies had to continue at Bauhaus University, the square in front of the building was being excavated and scaffolding was in the way elsewhere. The setting for the film is designed so the audience is immersed in a three-dimensional art history. Iconic rooms such as Walter Gropius' office in Weimar and the Bauhaus workshops have been re-created, as have paintings, sculptures and handcrafted designs. Schnitzler fills the narration with life – when, for example, computer-generated animations create a building in 3D time-lapse such as Haus am Horn.

"Bauhaus was an interest of mine before I saw the script for the film", Gregor Schnitzler explained. The director also has a personal connection with Walter Gropius and Rosenthal – his mother once gave him a TAC tea pot as a gift. He still enjoys using it because "it's simply beautiful and has good ergonomics".

**BROADCAST DATE:** 13 February 2019, 20:15 CET, Das Erste  
The film is followed by a documentary about Bauhaus

GREGOR SCHNITZLER LOTTE BRENDEL JAN BRAREN WALTER GROPIUS ALICIA VON RITTEBERG JOHANNES ITTEN JÖRG HARTMANN  
N°61 @ P.110 N°10 @ P.110 N°09 @ P.110 N°54 @ P.110 N°27 @ P.110 N°24 @ P.110  
THE WOMEN ARE COMING ABOUT THE FILM "LOTTE AM BAUHAUS"



  
**KEEP IT IN THE FAMILY**  
 —  
**A PROJECT WITH ANDREAS MÜHE**  
 T./1.070



F A M I L I E S  
ARE COMPLICATED STRUCTURES.

THERE IS PROBABLY NOBODY  
WHO KNOWS THIS BETTER THAN  
ANDREAS MÜHE.

THE PHOTOGRAPHER GREW UP IN  
A FAMOUS FAMILY OF ARTISTS - A  
STORY RICH WITH PERSONAL AND  
HISTORICAL GERMAN-CENTRIC  
I N T E R R E L A T I O N S .

DURING A VISIT TO HIS  
STUDIO IN BERLIN, WE SAW FAMILY  
P O R T R A I T S  
IN LARGE FORMATS, SILICONE  
DOLLS AND SCULPTURAL ROSEN-  
THAL PORCELAIN WORK.

Wilhelmsruh, a narrow path along the city train line where the Berlin Wall used to be. Andreas Mühe has been working in a former industrial building for a few years - surrounded by recording studios, artists' studios and graphic design offices. We met him on a November morning in his studio. It's full of books on art, paintings by his artist friends, clay busts and photographs strewn everywhere. A few weeks ago, Mühe opened an exhibition in the Red Brick Art Museum in Beijing, showing works from the last 15 years. It includes photographs from the Obersalzberg series, his famous portraits of Egon Krenz, Angela Merkel and Helmut Kohl as well as landscape pictures. As with all his work, light plays an important role. Mühe uses light to focus on a person, space or a landscape. His photographs often have something artificially artistic about them. They seem like a stage and unapproachable - which is probably a large part of their fascination. As an onlooker, you want to find out what's behind the motifs - which are often extracted from the usual context in which they would be seen - you want to imagine what happened or what might be there.

“ W H E N I H A D T H E  
 M O D E L S O F T H E D O L L S , I  
 W O N D E R E D  
 H O W I C O U L D  
 T R A N S L A T E  
 T H E M I N A N A B S T R A C T W A Y A N D  
 I L L U S T R A T E  
 T H E P R O D U C T I O N P R O C E S S -  
 T H A T ’ S H O W T H E I D E A W I T H T H E  
 P O R C E L A I N  
 C A M E A B O U T ” , S A Y S A N D R E A S M Ü H E .

family-matters: everybody  
 is connected with everybody



KARL-MARX-STADT 50°49'N 12°55'E  
 SELB 50°10'N 12°8'E  
 ESSEN 51°27'N 7°0'E  
 BERLIN 52°31'N 13°24'E

Andreas Mühe exclusively takes pictures the traditional way - with a large format camera. His work is uncompromising, very carefully composed. Mühe has a special preference for portrait photography. He takes pictures of artists, famous people and, time and again, his family: his father who died in 2007, the actor Ulrich Mühe, as well as his half-sister, actress Anna Maria Mühe. Since 2015, he's been working on a complex series about roles within a family. The result will be displayed in the exhibition "Andreas Mühe. Hahn & Mühe" at Hamburger Bahnhof station in Berlin, illustrating complex family structures. "Family is everything - the good and the terrible", the photographer explained. In an artistic process, he interweaves the historical and social dimensions of portrait photography with lifelike replicas of individual family members that were specially made from silicone and porcelain for this project to create his own view of the family as a photographic large format. "And we're back to my favourite subject. It starts with a photo and ends with a photo", Mühe said. He had the idea for the project when he was out and about with an Angela Merkel double in 2013, taking pictures for the A.M. series in front of the Krupp Villa in Essen. Mühe discovered a family portrait of the Krupps that fascinated him and that was pivotal for his new work.

The co-operation with Rosenthal was more a coincidence that arose at a private lunch with Marketing Manager Andreas Gerecke, with the subject initially being abstract shapes in design. Rosenthal decided to support the art project - which was just natural with its extensive know-how of porcelain production and decades of co-operation with artists and designers. Andreas Mühe visited Selb, watched the production and recorded the creation of the porcelain items photographically. He initially knew very little about porcelain production, "but Saxons in general hold porcelain very dear", said Mühe, laughing, who was born in former Karl-Marx-Stadt in 1979. He was very impressed by the artisanal processes in the Rothbühl factory. The original clay shapes made by hand - the templates for the silicone dolls - were first cast in plaster and partly in plastic to create the shapes for the porcelain production. During the firing process, the individual parts shrink, which is why they are not fully life-size. "I like the result because it's an intermediate world, something between doll and human", Mühe explained. Heads, arms and legs seem very realistic, but also abstract because of the shift in scale and the white bisque.

While we were enjoying some tea in his studio, Andreas Mühe also told us about Selb, his visit to Philip Rosenthal's castle and the Gropius factory at Rothbühl. He admires Philip Rosenthal, his forward-thinking ideas of architecture and design. The photographer also enjoys beautiful porcelain items. He brought something back from Selb for himself and his children: bowls and wall plates - with gorillas and sharks as motifs.

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

**E X H I B I T I O N T I P**  
 Andreas Mühe. Hahn & Mühe  
 Hamburger Bahnhof station - Museum für  
 Gegenwart (Museum for the present time), Berlin

**26 APRIL 2019 TO 11 AUGUST 2019**



What happens  
when  
Chinese design  
students  
get involved  
with  
the TAC  
tea set by  
Walter Gropius?

**Surprising water-colour motifs, miniatures and porcelain trinkets were created during a Rosenthal project with Tsinghua University in Beijing.**

Robert Suk, Manager of the Rosenthal Creative Center, is a visiting lecturer in the Department of Ceramic Design at Tsinghua University in Beijing – one of the most prestigious universities in the country. On the occasion of Bauhaus' 100th birthday, he and the lecturer Yin Hang came up with a very special task for his ceramics class students: translating the TAC design classic – a technically extraordinary tea set that Walter Gropius designed for Rosenthal in the 1960s – into the here and now. A fitting project, too, as tea culture, including its associated utensils, has a long-standing tradition in China and is still an important part of everyday life. The art of ceramics and porcelain production, too, is deeply embedded in the cultural memory of the Chinese and still present today.

But before the development of new designs, motifs and surfaces relating to TAC could begin, thorough research about Bauhaus was on the agenda. Even though all the students knew Bauhaus as well as Walter Gropius, they were asked to delve into the subject, document it in detail and create an exhibition concept. The results of the workshop will be shown on the occasion of the Bauhaus anniversary year in the "Radically Contemporary – Rosenthal x Walter Gropius" exhibition in the Rosenthal factory at Rothbühl. No sooner said than done. Divided into six groups, the students developed their ideas in the university's workshops.

Liu Dezheng, Yang Yayun and Duan Haiwen designed the Ink and Wash City motif for the TAC tea pot – with abstracted silhouettes of the Chinese metropolises Shanghai, Beijing, Xi'an and Nanjing. Inspired by traditional water-colour drawings, the black and blue contours blur so much that they seem like abstract compositions. Zhang Jingwen, Ji Fan and Hu Hui translated the distinct shape of the TAC tea pot into a miniature version. Their idea was to copy Gropius' original design to the Asian culture because there, the tea pots and bowls are much smaller. The miniature tea pot is made of precious Yixing clay. Song Yi and Xie Yushan liked the tea set as a decorative accessory. While traditionally, it's a beautiful table decoration, porcelain is also suitable as a material to produce trinkets – as proven by cufflinks and wrist watches with TAC as a fine porcelain relief.





The student Sun Yuqi works with the most precious element in Chinese garden art and transfers the Taihu stone in its bizarre shape to TAC as a drawing. And Wang Jing has created a fascinating glazed medley of colours for the TAC shape with 4 workshops in Yuzhou, one of the most famous production sites for Chinese ceramics. The Chinese Han dynasty is world-famous for its lacquer art. This traditional artisanal technique is the basis of Sun Yuanzhi's and Miki Kakeda's work. They created a contemporary symbiosis of tradition and modernity with the most distinctive elements - the colours red and black as well as the rhythmically connecting lines.

The students' TAC designs may all be quite different - but they all move between China and the West and deal with the cultural and design features of both cultures - sometimes more subtly, sometimes less. Robert Suk will also be visiting Beijing this year. Let's see what sort of ideas he and his students can come up with then.

**EXHIBITION  
T I P**

**The works of the Tsinghua University ceramics class as well as other student projects at the State Vocational School Centre for Product Design in Selb and the Magdeburg-Stendal University of Applied Sciences can be seen for the first time during the Night of Culture in Selb on 6 April 2019 as a part of the "Radically Contemporary - Rosenthal x Walter Gropius" exhibition in the Rosenthal factory at Rothbühl. Open until 28 September 2019.**

**Project groups**

 Sun Yuanzhi  
Miki Kakeda


 Zhang Jingwen  
Ji Fan  
Hu Hui

 Liu Dezheng  
Yang Yayun  
Duan Haiwen

 Sun Yuqi

 Song Yi  
Xie Yushan  
Wu Jiayu  
Sun Lele

 Xu Fan

 **Glazing student**  
Jing Hang

 **Lecturer**  
Yin Hang



# Barbara Roßner is a beekeeper from Selb. Her beehives are located in lush meadows behind the Rosenthal porcelain factory at Rothbühl, designed by Walter Gropius in the 1960s.

1—4

HONEY &  
BEEKEEPING &  
FASCINATION &  
BEES.



FFF  
THE AROMA  
OF SELB  
—  
BAUHAUS ANNIVERSARY  
HONEY BY ROSENTHAL  
T.080/I.104

1  
HONEY

She collected around 100 kg of honey from there last year. It tastes aromatic and tangy, of blossoms with a touch of forest.

2  
BEEKEEPING

“He put windows on his beehives so I could look inside without being stung”, she recalls.

That roused her curiosity so she read everything she could lay her hands on about bees and honey. When Barbara Roßner moved into a house with a large plot of land, she decided to become a beekeeper herself. She went on a beekeeping course, became a member of the Beekeepers Association and gradually established several bee colonies.

3  
FASCINATION

“Beekeeping is like an addiction. Once it’s got a hold of you, you can’t stop”, she says, laughing.

This beekeeper doesn’t actually get stung as often as one would expect, because she is completely veiled during her work. Roßner is particularly fascinated by the bee colonies’ abilities to communicate, find food sources and react to environmental influences. She also admires the insects’ skills to build shelter. The highly uniform, delicately scented honey combs are created from beeswax exuded by the bees.

4  
BEES

“If we’re being literal, a beehive has a lot in common with Bauhaus: Form follows function here, too”, the beekeeper explains.

“We have very diligent bees in the Fichtel Mountains”, she adds, telling us how much she is looking forward to next year’s harvest.

f-form f-ollow f-unction and  
of course the bees





  
TALKING TO  
—  
DIETRICH  
MÜLLER  
T.050/I.082

TAC STRIPES [LIMITED EDITION TEA SET - ONLY 100 AVAILABLE WORLDWIDE]  
WALTER GROPIUS/ROSENTHAL CREATIVE CENTER



TAC STRIPES 2.0  
WALTER GROPIUS/ROSENTHAL CREATIVE CENTER

TALKING TO  
DIETRICH MÜLLER





The Besau Marguerre design studio from Hamburg has designed the S 533 F anniversary edition for Thonet. Ludwig Mies van der Rohe's cantilever chair is available in two new versions: with a frame in satin chrome and anthracite leather as well as champagne chrome and leather in a pale pink.

Kerstin Bruchhäuser has re-interpreted the foldable D4 steel tube club chair by Marcel Breuer from 1927 for Tecta's Bauhaus Nowhaus collection. Her idea: the re-arrangement of textile straps. Her patchwork consisting of pieces of fabric with distinctive leather seams has been inspired by traditional Korean Pojagi artisanal techniques.



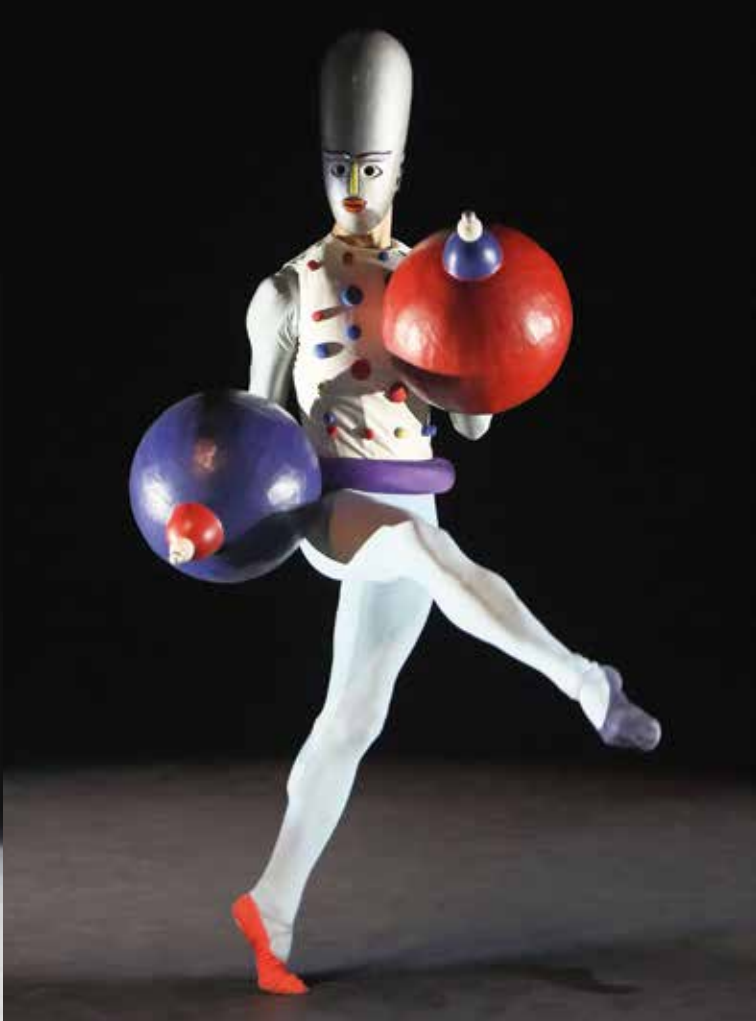
  
 RE-  
 INTERPRETED  
 —  
 BAUHAUS CLASSICS  
 DURING THE  
 ANNIVERSARY YEAR  
 T.056/1.086



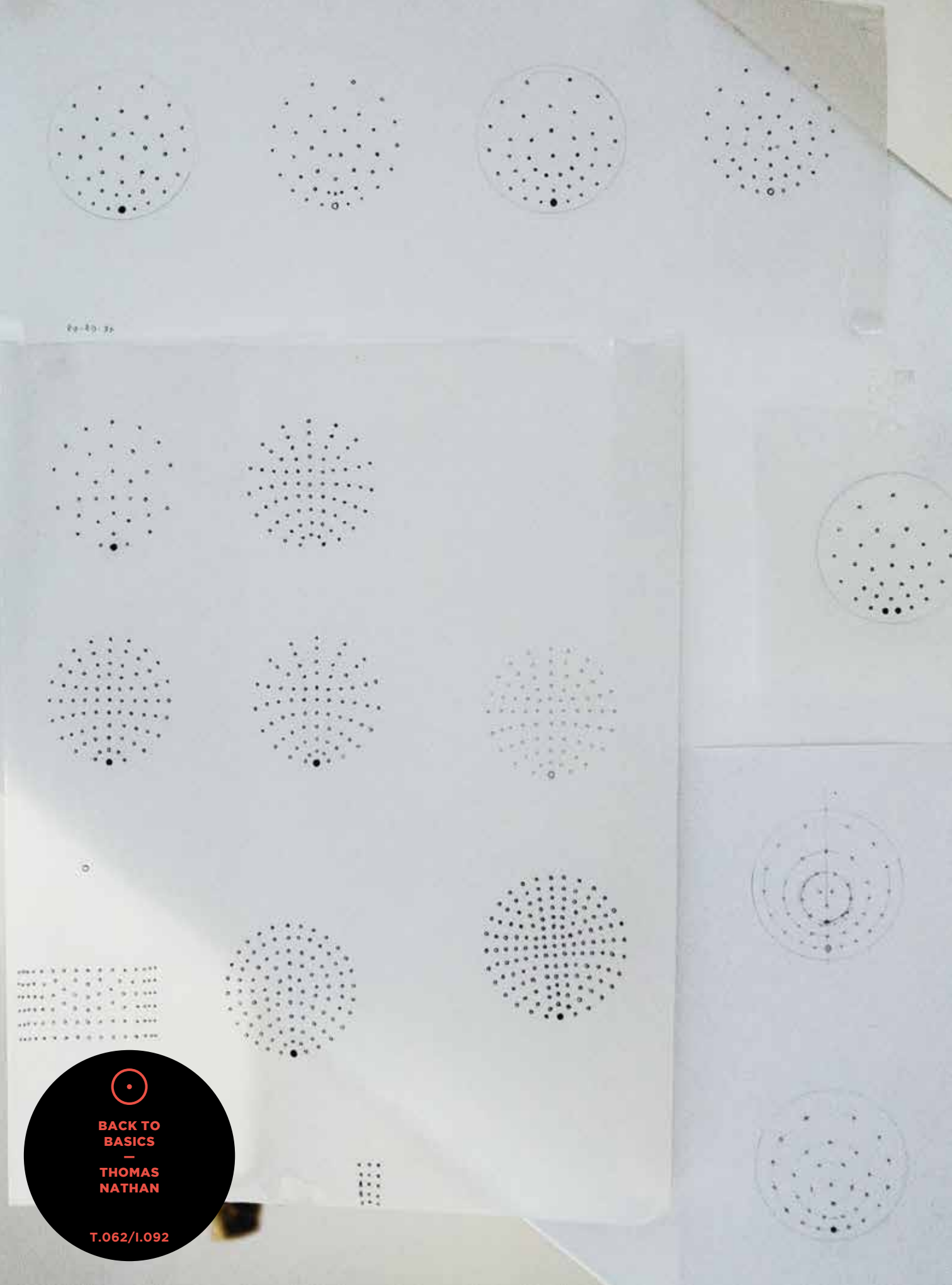
  
WHEN BAUHAUS  
LEARNED TO DANCE  
—  
IVAN LIŠKA AND  
THE TRIADIC BALLET  
T.058/I.088

When Gerhard Bohner rehearsed the Triadic Ballet in the 1970s, the costumes ... [1/2]

WHEN BAUHAUS LEARNED TO DANCE  
IVAN LIŠKA AND THE TRIADIC BALLET



[2/2] ... designed by Oskar Schlemmer in the 1920s were re-created. Even today, they have not lost their effect.



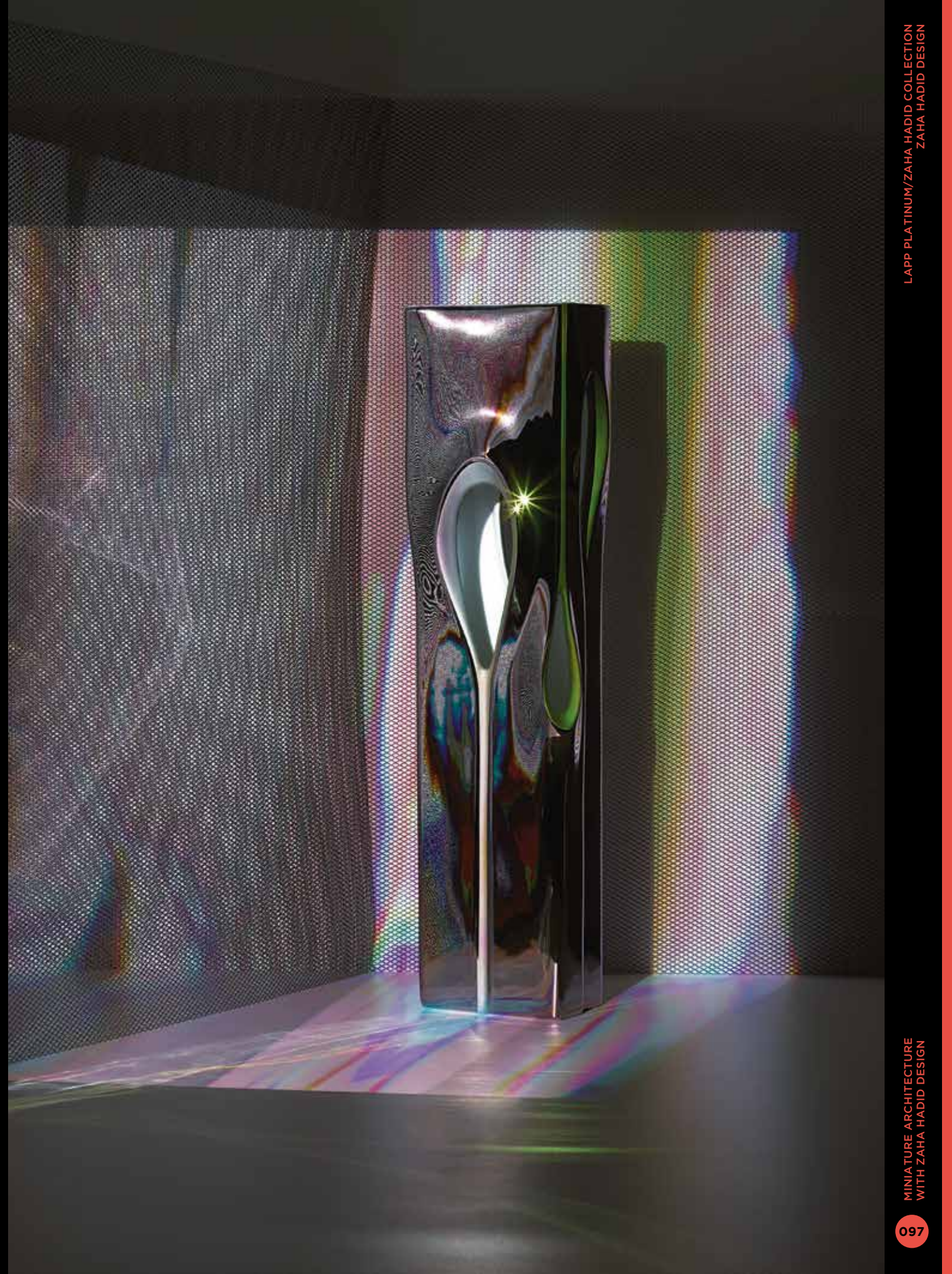
  
**BACK TO BASICS**  
—  
**THOMAS NATHAN**  
T.062/1.092







ROCA LONDON GALLERY/2011  
ZAHA HADID ARCHITECTS



LAPP PLATINUM/ZAHA HADID COLLECTION  
ZAHA HADID DESIGN



MINIATURE  
ARCHITECTURE  
—  
WITH  
ZAHA HADID DESIGN

T.064/I.096

MINIATURE ARCHITECTURE  
WITH ZAHA HADID DESIGN

097



STRIP WHITE-GOLD / ZAHA HADID COLLECTION  
ZAHA HADID DESIGN





  
THE WOMEN ARE COMING  
—  
ABOUT THE FILM  
„LOTTE AM BAUHAUS“  
T.068/I.100





THE AROMA  
OF SELB

—  
BAUHAUS ANNIVERSARY  
HONEY BY ROSENTHAL

T.080/I.104





**rosenthal  
loves  
„bauhaus**

**THERE IS NO PAST WE CAN BRING  
BACK BY LONGING FOR IT. THERE IS ONLY  
AN ETERNAL NOW THAT BUILDS AND  
CREATES OUT OF THE PAST SOMETHING  
NEW AND BETTER**



GROPIUS OPENED HIS ESSAY ON TRADITION AND CONTINUITY IN ARCHITECTURE  
WITH THIS APHORISM FROM JOHANN WOLFGANG VON GOETHE.

GOOD

BYE

AND

GOOD

BUY

THANKS AND CONTACT  
Imprint

THANKS

CONTACT

BAUHAUS ANNIVERSARY - RADICALLY CONTEMPORARY  
Rosenthal's Customer Magazine

ROSENTHAL GMBH  
Publisher

ANDREAS GERECKE / Rosenthal  
Marketing Director

DANIELA DREES / Rosenthal  
Magazine concept & editing

CLAUDIA SIMONE HOFF  
Text / 006-033, 047-169, 178-181

RAFAEL BERNARDO / rafael-bernardo.com  
Magazine and design development

DRUCKEREI VOGL / druckerei-vogl.de  
Print

IMAGES [03] Ulrike Schamoni [008-011] Jean Molitor  
[012-019/080/026-029/849/062/104] Feig Fotodesign  
[020-023/034/042/050/106] Stephan Geiger/ Rosenthal  
[024-025] Ina Nieheff [030] Sandra van Edig  
[038] Mattee Bellern [044] SCHMITT (Michael Btt and  
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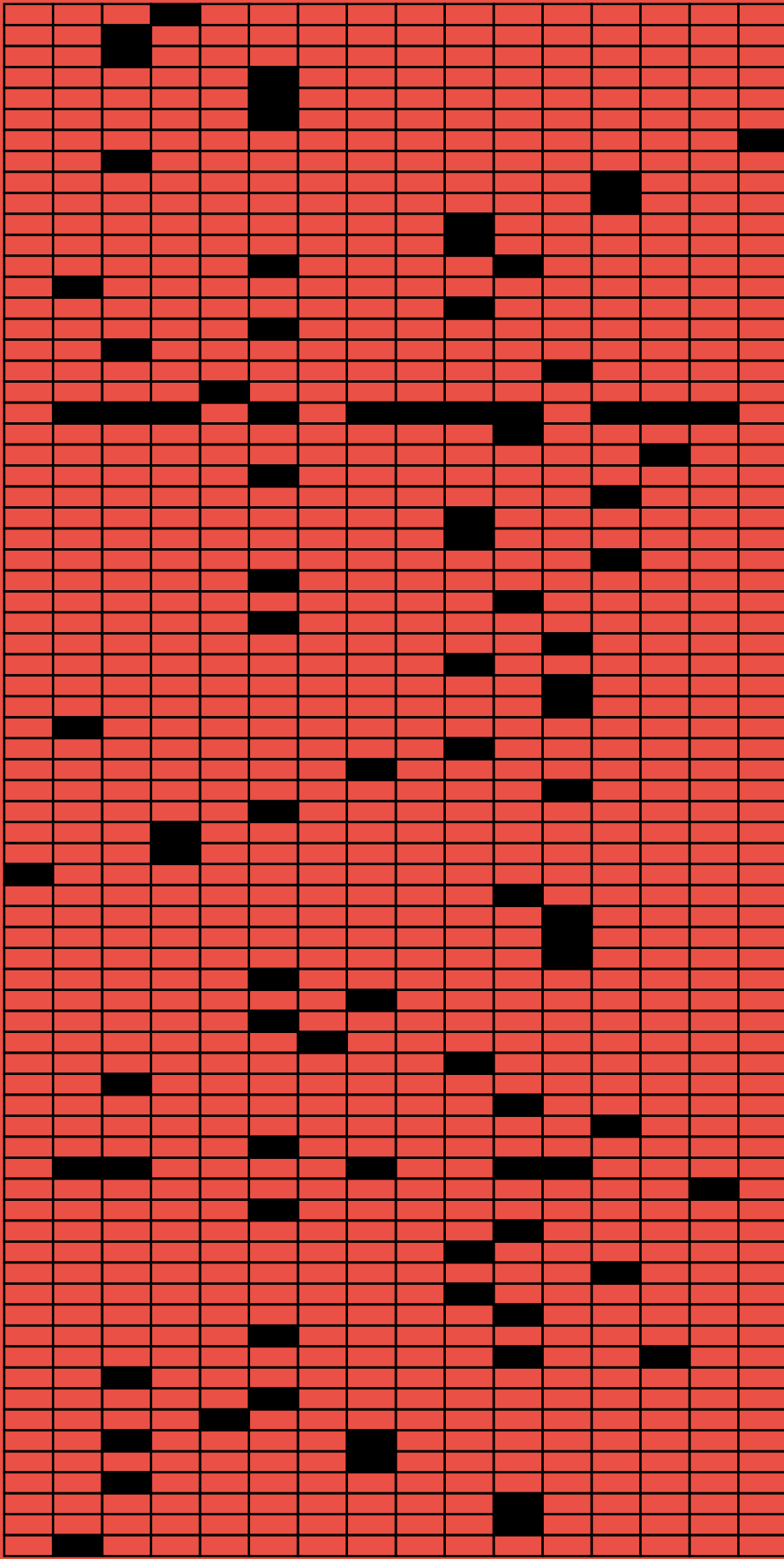
MEMBER  
OF 

ARCTURUS GROUP

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- N°74 ANDREA ZIMMERMANN



MOON = LIGHT IN THE DARK + GUIDING STAR + INNER PASSION



CONSTANT MOVEMENT + CLEAR DIRECTION + PERSONAL ROUTE = RIVER

MOON RIVER\*  
Graphic Compositon  
2019

RAFAEL BERNARDO designed Rosenthal's Customer's Magazine „Radikal Zeitgemäß“ and created this artwork interpreting the coverdesign (cover of a cover) within the context of his creative series **BE WATER MY FRIEND**  
www.rafael-bernardo.com www.instagram.com/rafael.bernardo\_ [\*Songwriter: Johnny Mercer, Henry Mancini]

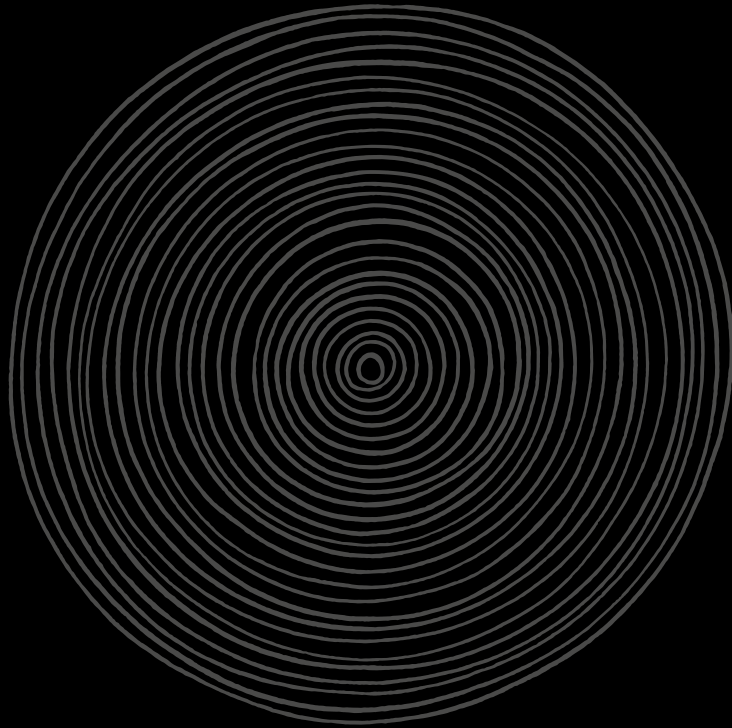




[015] TAC BLACK Design: Walter Gropius, tea pot for 6 people [020] TAC STRIPES 2.0 Design: Walter Gropius/Rosenthal Creative Center, underplate 33 cm/Rothbühl [022] TAC STRIPES 2.0 Design: Walter Gropius/Rosenthal Creative Center, underplate 33 cm/coating matte, soup bowl 24 cm, underplate 33 cm/lines, breakfast plate 22 cm [023] TAC STRIPES 2.0 Design: Walter Gropius/Rosenthal Creative Center, breakfast plate 22 cm [027] TAC STRIPES 2.0 Design: Walter Gropius/Rosenthal Creative Center, underplate 33 cm/lines, underplate 33 cm/mirrored, underplate 33 cm/coating matte, underplate 33 cm/Rothbühl, side plate 16 cm/Rothbühl, side plate 16 cm/mirrored, dinner plate 27 cm, soup bowl 24 cm, multi-functional bowl 15 cm, platter 34 cm, platter 38 cm, gravy boat, bowl 19 cm, bowl 26 cm, small bowl 10 cm, glass plate red 28 cm, glass plate red 21 cm TAC GLASS SERIES Bordeaux, white wine SAMBONET cutlery Flat PVD black, dinner fork, dinner knife, dinner spoon [028] TAC BLACK Design: Walter Gropius, tea pot for 6 people, tea cup 2-piece TAC WHITE Design: Walter Gropius, tea pot for 6 people [029] ZAHA HADID COLLECTION Design: Zaha Hadid Design, Lapp platinum, vase 30 cm, vase 45 cm [040] TAC RHYTHM Design: Walter Gropius/Laura Bethan Wood [050] TAC STRIPES Design: Walter Gropius/Rosenthal Creative Center, tea pot for 6 people from a limited edition tea set (only 100 available worldwide); tea cup 2-piece (time limited) [056] TAC STRIPES Design: Walter Gropius/Rosenthal Creative Center, limited edition tea set (only 100 available worldwide), Sambonet Taste PVD Champagne Antique teaspoon, cake fork [061] 3ACTS Design: Hiromichi Konno, Prototype [076–079] UNIQUE PRODUCTS student project at Tsinghua University, Beijing [082] TAC STRIPES Design: Walter Gropius/Rosenthal Creative Center, tea pot for 6 people from a limited edition tea set (only 100 available worldwide) [083] TAC STRIPES 2.0 Design: Walter Gropius/Rosenthal Creative Center, side plate 16 cm/Rothbühl, underplate 33 cm/Rothbühl [084] TAC STRIPES 2.0 Design: Walter Gropius/Rosenthal Creative Center, underplate 33 cm/coating matte [085] TAC STRIPES 2.0 Design: Walter Gropius/Rosenthal Creative Center, gravy boat, tea pot for 6 people, side plate 16 cm, sugar bowl, tea cup, breakfast plate 22 cm [092–095] SPOT Design: Thomas Nathan, salt and pepper shaker [097] ZAHA HADID COLLECTION Design: Zaha Hadid Design, Lapp platinum, vase 45 cm [098] ZAHA HADID COLLECTION Design: Zaha Hadid Design, Strip white-gold, vase 45 cm [099] ZAHA HADID COLLECTION Design: Zaha Hadid Design, Weave white, vase 45 cm [105] BAUHAUS COLLECTION Rosenthal Bauhaus anniversary honey by Rosenthal at Rothbühl



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