01 TAKING A LINE FOR A WALK AT THE BAUHAUS

a collaboration project with bauhaus open studios, and jason bruges studio.

rayograph style collage reinterpretation of bauhaus imagery, hannah mccarthy (2023)

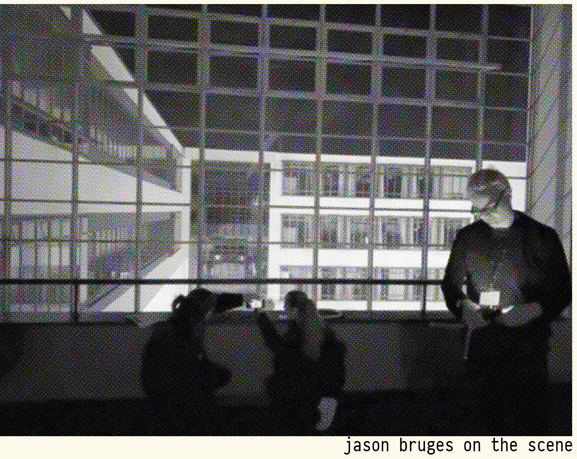
constructing the line scene mccarthy, parker, varcoe (2023)

mark making studies: single, multi, tonal, abstracted + tonal lily parker (2023)

the team at work: (left to right)
lily parker, hannah mccarthy, meg varcoe (2023)

‘the line will then be extended into non-rigid intangible forms through light and colour in motion’

the theatre of the bauhaus (1961)

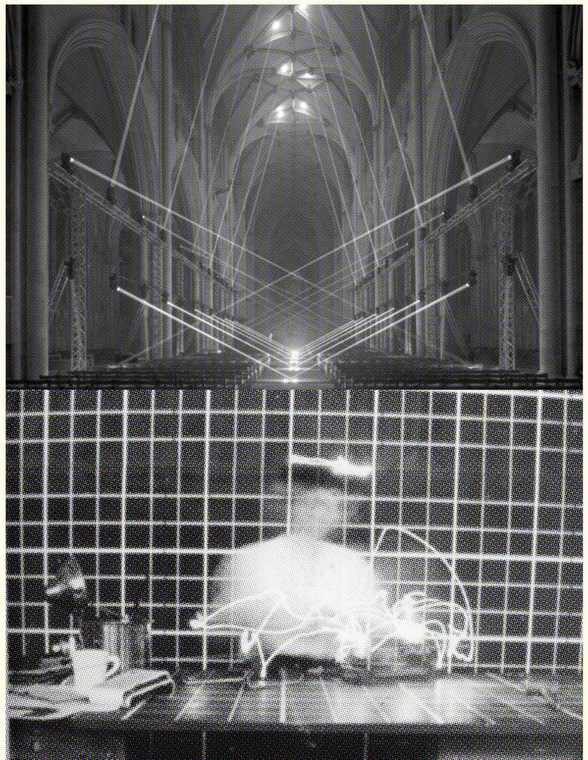


jason bruges on the scene

in collaboration with the bauhaus open studios’ programme for pedagogical experiments, ‘taking a line for a walk’ was born. learning like true bauhauslers through the theory of the masters, specifically paul klee, oscar schlemmer and laszlo moholy-nagy, this experience inspired the creativity and open-mindedness found in the psyche of the original bauhaus students. through a series of workshops in partnership with both the bauhaus open studios and jason bruges (jason bruges studio), theories such as movement in the context of line, movement in architecture, and the movement of ‘non-tangible’ ideas such as light, were explored – all the while keeping the bauhaus mindset. by considering the line in 2D, on planes, in volumes, and within a space, this collaboration inspired and informed the surrounding conversations of immersive design.

the first workshop prompted a series of quick drawing and mark making exercises, the themes responding to the movement of human figures and music tempo and volume, including silence.

occupying and reinterpreting the architecture of the bauhaus through long exposure chonophotography allowed for the creation of a new, liminal, intangible light-architecture.



light masonry, jason bruges (2016)

motion efficiency study by frank gilbreth, c. 1914. collection: national museum of american history

walking architecture on stage
(2023)

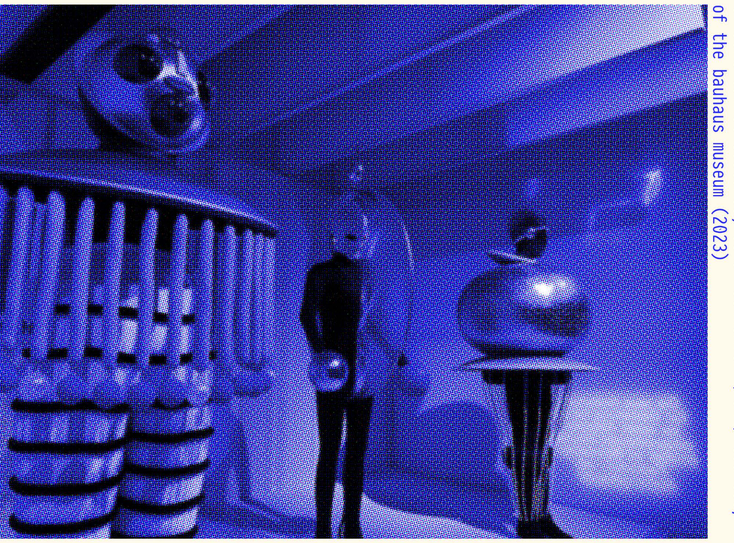
architectural reference, bauhaus studio
(2023)

02

INHABITING THE LINE

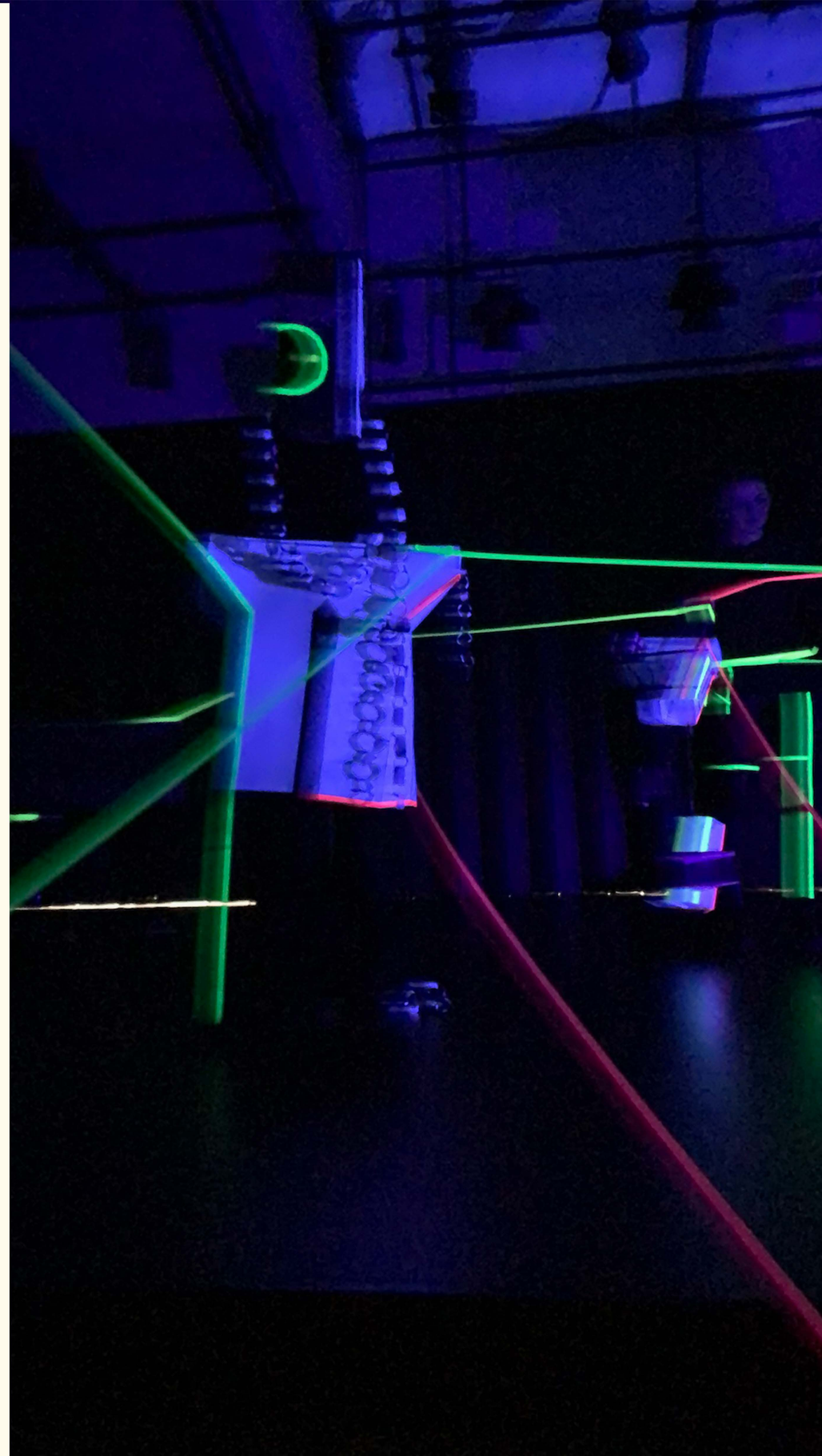
this workshop investigated the rigid tangible form of solid/space with the body as architecture, represented by a series of interconnected volumes, drawing on the work by oskar schlemmer relating to the transformation of the human form. schlemmer's paintings, previously confined to frames (effectively as planes), began to expand beyond these into the surrounding space to become part of a larger "desired architecture" as sculptures of the human form. the first proposal for the triadic ballet - "walking architecture" - was created to impose limitations on the figure itself so that it became a piece of moving architecture. in abstract form this workshop asks how does architecture restrict or impede our movement and flow? how can the extents of the architecture be defined and delineated? and how can it be manifested through light/dark application and captured as imagery?

the result of this workshop was a piece inspired by the function and geometry of the bauhaus studio structure, the forms extrapolated from the columns, and window chains.



triadic ballet costumes, oskar schlemmer (1922) courtesy of the bauhaus museum (2023)

walking architecture, direct light (above)
mccarthy, plant, parker (2023)



walking architecture, expressing
the abstract body, uv light (right)
mccarthy, plant, parker (2023)

chronophotography process (2023)
hannah mccarthy (left) meg varcoe (right)

light walk chronophotograph
mccarthy, parker, varcoe (2023)

moving through time
chronophotograph
mccarthy, parker, varcoe (2023)

03

MOVING FROM THE DARKNESS

the architecture of the bauhaus and designs such as the wassily chair have established permanence on the design timeline, transforming them into icons. yet, as moholy-nagy theorised, architecture is a 'movable structure' and provides the basis for life. In this workshop inspired by rayographs (man ray), the juxtaposition of the temporality of light versus the permanence of iconography creates an idea of architecture which only exists in one moment of time.

jason bruges' 'light masonry' opened the dialogue around artwork which is "founded on the construct of creating a secondary layer of dynamic, temporal and ephemeral architecture sculpted from light". bruges' work holds interest in new technologies and often shares a motif relating to space and time. this encouraged our own conversations surrounding the tenets of the bauhaus, and the symbiosis between temporality and permanence.

'architecture is not to be perceived as a complex of inner spaces...
not as a rigid envelope, an unalterable spatial situation,
but as a movable structure for mastering life,
an organic component of life itself'

laszlo moholy-nagy

wassily chair prototype,
bauhaus museum (2023)

wassily chair, bauhaus museum (2023)

wassily chair chronophotograph
mccarthy, parker, varcoe (2023)

walking architecture, expressing
the abstract body, uv light (right)

‘paint with flowing, oscilating,
prismatic light in lieu of pigment’

04 INTO THE LIGHT