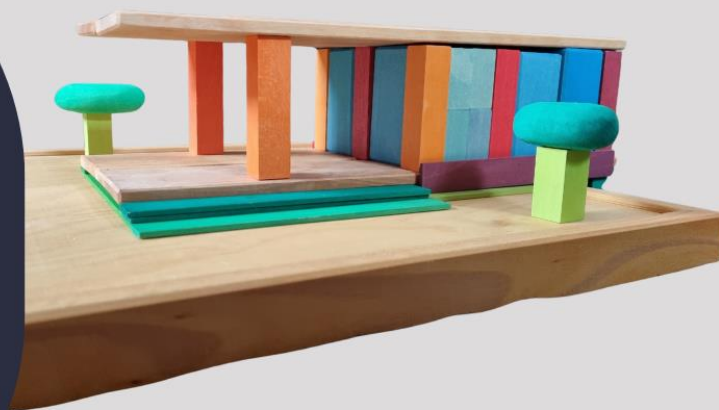


De l'art au jeu
Du jeu à l'art
Dossier pédagogique



Inspiration Bauhaus



Vincent Ramlot



*The greatness of human
actions is measured by
the inspiration behind
them.*

Louis Pasteur

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**A year of events
with « Grimm's »**

A need to go further



Following training courses given by Céline Alvarez in 2018-19 in Namur, many teachers wanted to acquire Grimm's materials in the classroom to implement the empowerment processes they had discovered. At Luxiol, Grimm's material had already been present for a few years, its creative power undeniable, but the craze of the moment raised questions about its relevance in the classroom.

It also generated a need to go further in the service process that the store could offer to teachers coming to discover it, its free manipulation being possible and even desired before purchase. The idea of offering in-school activities therefore emerged, and Fred and I spent over a year criss-crossing Brussels and Wallonia, giving teachers the opportunity to observe their pupils in action with Grimm's demonstration equipment..

At the very beginning, we had planned a multitude of instructions, specific times for free manipulation, but also to offer the children challenges with the material: creating a huge goose game, creating roads, bridges linking the constructions made etc....

We soon realized that the Grimm's material alone was far more powerful than any of the "activities" we'd thought up. Little by little, as the activities progressed, the instructions focused on living together, respecting the material and tidying up afterwards, but no longer at all on discovery time. We let go and adopted a low posture, the posture of the teacher who observes, listens, acts with the children, welcomes the words, the explanations, the stories that emerge without judgment, just conversing...

A need to go further



And that's when infinity opens up in an instant...

No more children, big or small, better or worse spoken, quick or slow to reason, all beliefs shattered, all prejudices distilled, only the child remains. The child knows what he's doing here, he's playing.

The child reveals himself to us simply by being himself. The children are amazed by the material, and so are we as we watch them, discovering what they have to show us, because we have nothing to teach them, it's just their creativity that is awakened, along with all the underlying concepts: perseverance, trial-and-error, concentration, dialogue, cooperation, verbalization and, above all, the driving pleasure of motivation to surpass oneself in order to achieve. The objective is that there is no objective, and from this comes freedom, a virtuous circle.



Some questions



As our animations progressed, other questions emerged:

- **Where does the power of the material come from?**
- **How, without instructions, can children be so sure of their approach?**
- **What makes children feel so proud of their constructions?**
- **What's the secret behind the fact that their creations are always aesthetically pleasing?**



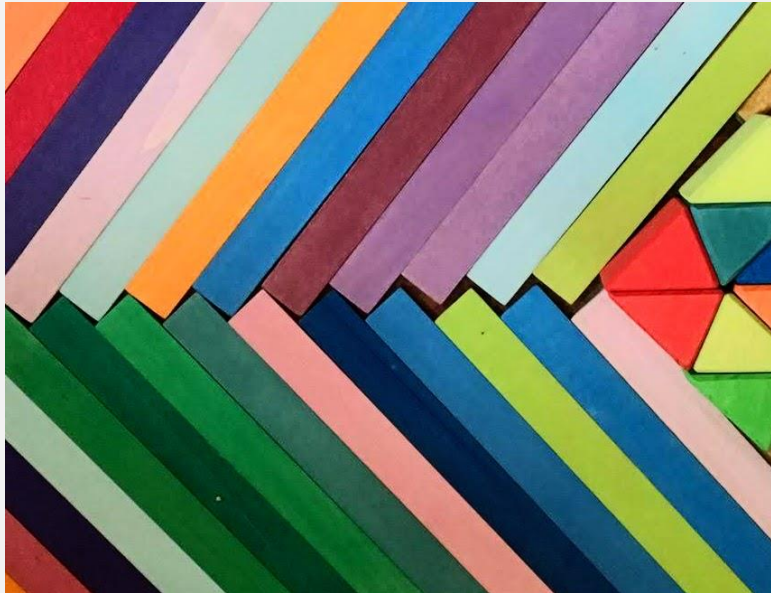
My attention then turned to this aspect of the material linked to artistic concepts.

Color was a decisive element in the children's actions. Lines and shapes guided their intention to build elevated, flat, juxtaposed or superimposed, as if the "power" of the game itself gave rise to an intention to express the inner world they were inhabiting at that very moment.



As a result of my interest in contemporary art. I quickly observed the link between the De Stijl and Bauhaus art movements, and this prompted me to delve deeper into the subject. I wanted to find out what might be common in the idea of offering children construction games, and to bring out in them a process linked to self-expression through a medium as experienced by an artist in his or her chosen field.

Inspiration



Experiencing the game in this way can only be for them, for me, for you... There's only one step from art to play, from play to art...

The pedagogical use of this material can take a thousand and one forms, and here I invite you to make inspiration the driving force behind your pedagogical action. At home, at school, in extracurricular activities, in rehabilitation...

All I'm suggesting is that you be inspired by these pages at whatever level you choose, and that you turn this inspiration into a creative activity to propose, a moment to share, a project to realize with your children.

Inspire...

Observations

The photos below are the result of the completely **natural creations** of children who came into contact with Grimm's materials for the first time in their lives. No instructions were given other than to play with the material, and no prior activity was organized around the discovery of artists or paintings. The child is simply put in a creative situation.

An obvious parallel with the compositions of Bauhaus artists can be seen in the arrangement of the pieces, their interlocking, juxtaposition, superimposition and choice. The parallel is also clear in terms of shapes, lines, general aesthetics and overall material design.



*« N'attendez pas
l'inspiration, elle
vient lorsque l'on
travaille »*

Henri Matisse



« Rythme, joie de vivre » 1930
Robert Delaunay



Architecture
Bauhaus





"The greatness of human actions is measured by the inspiration that gave rise to them".

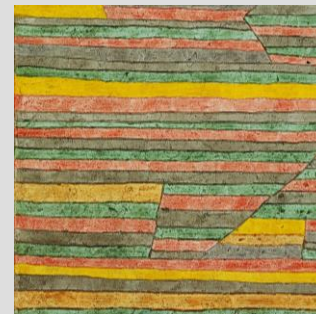
Louis Pasteur



« Color study »
Vassily Kandinsky



« Rythme sans fin »
Robert Delaunay 1934



« Monument à G » 1929
Paul Klee





"Art is child's play."

Max Ernst



« Théâtre-montagne-
construction » 1920
Paul Klee



« Rouge épais » 1924
Vassily Kandinsky



« Nuancier qu'1 » 1930
Paul Klee



*"Nothing resembles
what we call
inspiration more
than the joy with
which a child
absorbs form and
color."*

Charles Beaudelaire



« Architecture colorée »
1917 Paul Klee



« Plusieurs cercles » 1926
Vassily Kandinsky



« La joie de vivre »
Robert Delaunay





What leads the child to create is closely linked to the type of material on offer, which acts as an inducer. To create, the child will seize the material properties available to him/her, according to his/her perceptions, emotions, intentions and sensations. The creation (installation) will be the result of the relationship between the actor (the child) and his environment (the material). The action of creating is induced by the child's natural need to play.



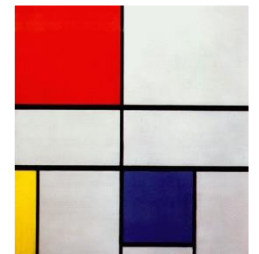
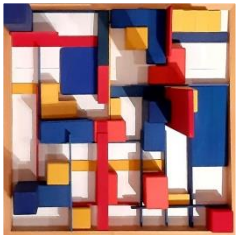
The material, made up of shapes and lines inspired by the minimalism of the Bauhaus art movement, is the medium through which the child expresses himself. It is the source of his

Inspiration



With regard to everything that constitutes him at the moment of the action he is undertaking, he will play with the material, assembling, juxtaposing, superimposing, aligning and spacing the pieces of the game. Under the effect of his power to marvel, imagine and enjoy manipulating, his motivation grows and pushes him to pursue his own conscious or unconscious objective by experimenting, trying out different things or letting himself be surprised by what results from his action.

All the criteria are thus in place to affirm that the child is in a real learning situation and, through the close link between the material and the artistic context from which it is inspired, to deduce that the child is progressing within a genuine artistic approach.



*Every child is an artist.
The problem is how to
remain an artist as
they grow up.*

Pablo Picasso

Artistic learning situation, an approach

A learning situation / an approach

A learning situation always refers to a process. The idea of learning something cannot be put into practice unless a mental, physical or emotional process is motivated and then put into action. In the arts, the process can take many different forms, depending on the context in which the situation evolves. The idea of implementing an artistic approach adapted to the child will enable him to create reference points which, as he progresses, will help him to sharpen his perceptions, his feelings, his way of expressing what he wants through the medium he finds most appropriate.

A process for... what?

- To express yourself,
- To satisfy your need for expression
- To define an intention
- To stay focused on the objective you've set yourself, which you may readjust during the creative process
- To set benchmarks
- To learn from mistakes
- To strive for satisfaction linked to the need for expression
- To feel able to make an effort, to go beyond your limits

What approach?

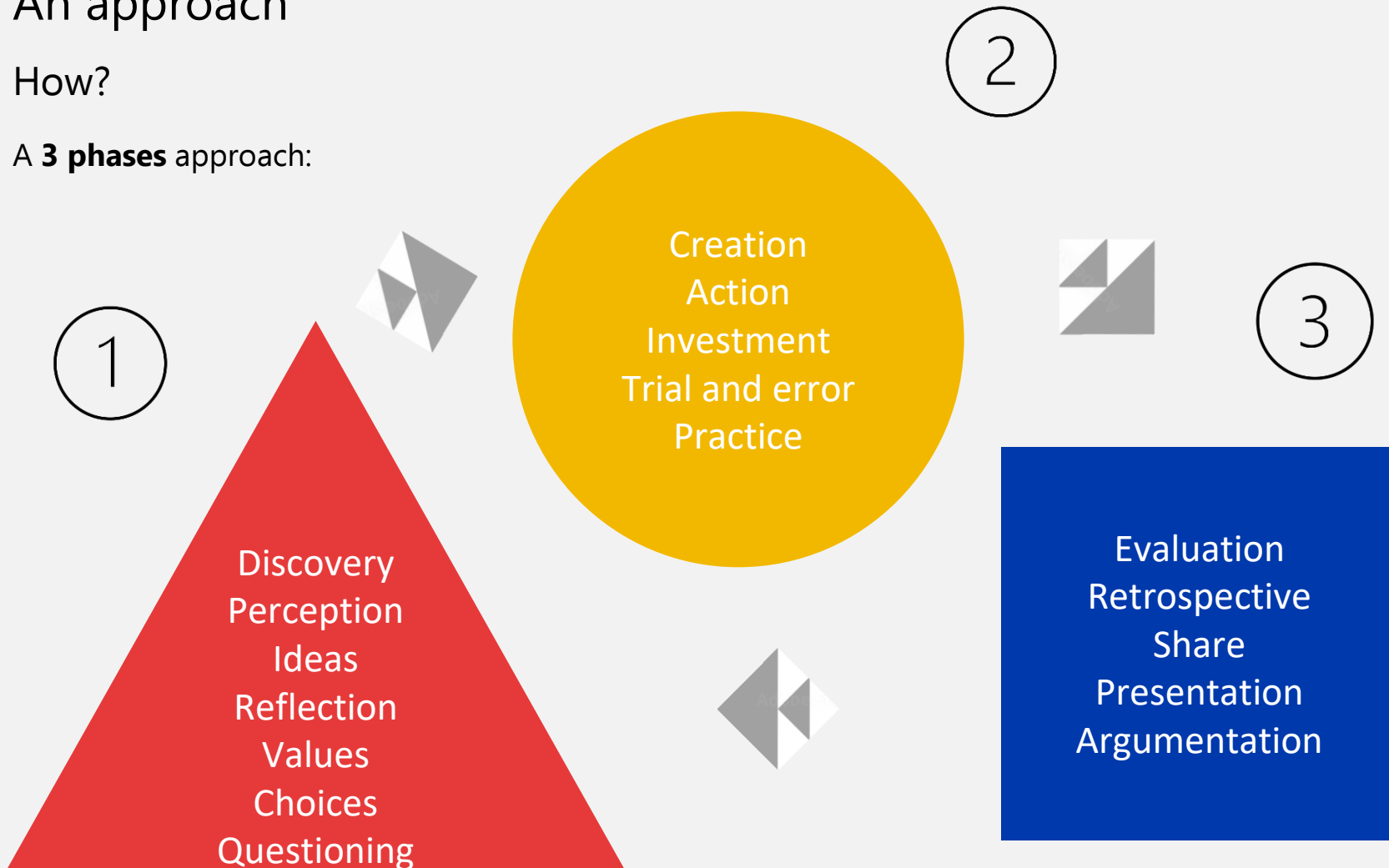
An approach based on 6 actions:



An approach

How?

A **3 phases** approach:



Explaining the process



Phase 1:

This is the phase when children can talk about what they perceive and feel, when they try to awaken their senses to the world around them and sharpen their curiosity, when they discover works of art, media and cultural events, when they become aware of their artistic heritage. In a more introspective way, it's the time when the child's likes and dislikes emerge, the time when the child asks why he or she makes one choice rather than another, the time when the child becomes aware of who he or she is and what qualifies him or her. Philosophically speaking, it's the one that will make him realize that he can question what he sees, hears and perceives in general, and that he can express himself in this regard. Last but not least, it's the kind of activity that will enable him to confront his imagination, the emergence of ideas and reflections, the kind of activity that will teach him to think freely.



Phase 2 :

This is the concrete phase of implementing the intention linked to the need to express oneself. It's the phase that pushes us to create, to innovate, to create something new. Here, children are confronted with their own mistakes, trial and error, and the use and learning of specific techniques and defined procedures that enable them to overcome difficulties and move towards their goal. It's a phase rich in action and emotion.



Phase 3 :

During or at the end of the creation, this is the phase that enables you to check that the choice of media and the practice of the technique are in line with the intention defined at the outset. In the course of the action, the child can correct mistakes, take a different direction or refine his or her technique. At the end of the course, he or she will be able to propose his or her work for viewing, as it is self-communicating. They can await the reactions of those who see their work, discover how others interpret it, and explain the links and processes that enabled them to create their work as it is.

Cross Phases/Actions

Phases



1



2



3

Actions



Expressing yourself

On feelings, discoveries, inner world (introspection)

Perceive

What questions it in a work of cultural heritage, in everyday life, in what is part of the proposed situation?

Imagine

What do I want to do with my discovery? Why do I need to express myself? Explain it

Interpret

By putting into words what you have in mind with regard to the discovery, giving it meaning

Perceive

What we create with the intention of questioning it, refining it, moving towards its goal

Create

His intention in acting on the medium is to concretize what is mental.

Imagine

How to act by referring to what we already know (techniques)

Interpret

Transfer what you know to an innovative situation

Express

Her emotions and feelings through the medium

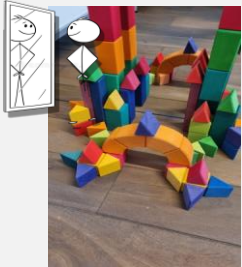
Expressing yourself

About the process involved, about the references to what you've created, about why you're proposing this work for discovery, about your choices

Interpret

His feelings and those of others with regard to the situation as a whole

Designing a Grimm's installation with an artistic approach: example



The door is surrounded by sharp teeth! Scary!



Creates a Grimm's composition with a mirror!



"Fairy mirror"

Building an arch around the mirror, trial and error



How do you get under the arch to find the prison? A force prevents us from getting through!



The magic key to the mirror



Thanks to the blue magic key in the mirror, a passageway opens up... The prison is there!



Building an arch that goes around the mirror, a success!



The imprisoned fairy is freed!



Building in front of a mirror is magic...



Concrete analysis of the approach

« *Fairy mirror* »



Expressing yourself

- About what a mirror is
- About how I feel when I look at things or myself in the mirror

Perceive

- The Grimm's material I'm going to choose
- My observations of the effects of the material in the mirror.
- How I feel when I look in the mirror

Interpret

- What if the mirror were a lake? A wall? A door?
- What if the cubes were touching the mirror? What if they were on top of the mirror? What would be the effect?

Phase 1

Imagine

- I'd like to scare people with my construction
- I'd like the fairies to rescue their friend because they're sad
- I'd like to make a secret door behind the mirror

Imagine

- Build a tower around the mirror
- Assemble sharp parts to create a fairy prison

Perceive

- That going around the mirror won't be possible without supporting the centerpieces
- I don't like prison, it's not scary enough

Express

- Her joy at discovering the effects of the game pieces reflected in the mirror

Create

- Build a door by trial and error so that it's well hidden
- Position sharp parts to make the construction scary
- Make the mirror magic with blue

Phase 2

Interpret

- The mirror must be magical to hide the door and prevent the fairies from finding their imprisoned friend.

Create a Grimm's Grimm's with a mirror!

Phase 3

Interpret

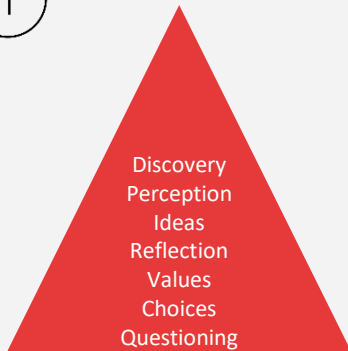
- Feeling proud of your construction - a friend said the castle looked like a magic dungeon.
- Patting yourself on the back for having succeeded in building what you had in mind, even if the reality is different.

Expressing yourself

- Telling the story of how the back door was built
- Telling the story of how the ark was built to go around the mirror

Observation: an artistic composition

1



Propose a motivating situation that arouses curiosity, the need to discover the material, and brings out ideas and questions. In this case, the child feels the urge to look in the mirror, to try to build in front of the mirror. He perceives the effects and impact of his actions, and makes choices to implement what the challenge triggers in him.

The joy and pleasure of getting into action is heightened by the presence of the mirror, and the trials are relentless despite falling lathes and the wrong choice of parts. Determination never wavers, and the taste for effort is intense. New ideas emerge as the work progresses. The triangular shapes are chosen to imitate the sharp teeth that represent the emotion of fear. The "links" and coherence of the story are refined. One idea leads to another, and creativity is at its peak.

2

Creation
Action
Investment
Trial and error
Practice

Inspiration: the reflection



"Fairy mirror»

3

Evaluation
Retrospective
Share
Presentation
Argumentation

The satisfaction felt when the construction is judged finished by its creator is palpable in the need to express oneself about the process undertaken. There's also a strong need for validation through the observation of others, but above all the desire to "show off" one's work and describe what it means: "See the magic key? You do it like this and the prison opens behind the mirror". The need to keep a trace of the work by taking photos is also present, as the child feels that the work will be ephemeral.

Installation: a concept

The artistic production that emerges from children's play activity is a concept that dates back to the 20th century, around 1970: the installation.

What is an installation?

This concept emphasizes the interaction between the creation and the space in which it is installed. The proposed work only makes sense in the space that constitutes its physical context. The idea of installation rejects an exclusive focus on the object.

The context in which the object is installed becomes the content itself, and the work has meaning only within that context. Art becomes, in essence, ephemeral.

The Bauhaus philosophy already expressed the idea of context becoming content. Bauhaus creations are to be seen as a whole: the object created only makes sense if it fits into a space that is adapted to it.

Walter Gropius himself said: *"Imbuing creative work with an "architectonic spirit and wishing to unite all aspects of art and craft in the shared (and built) space of the community".*

Pedagogically speaking, this is a very interesting idea, as the child who acts and expresses himself with a medium such as a construction set will only be able to create with regard to the physical context in which he finds himself. They don't consciously perceive it, but they can't ignore it.

Constructions will differ according to whether they are built on the ground, on a support, in nature...



*"The hated flower»,
Coningsby Gallery,
Londres (2014)*



*« The passenger »
Arne Quinze (2015)*



*« Peas and demesnes»
Yayoi Kusama (2011)*

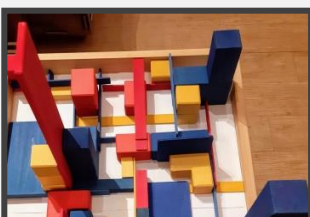


Réparamur

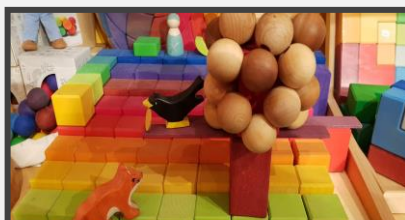


Mandala d'automne

Grimm's Installations



Mondrian blocs



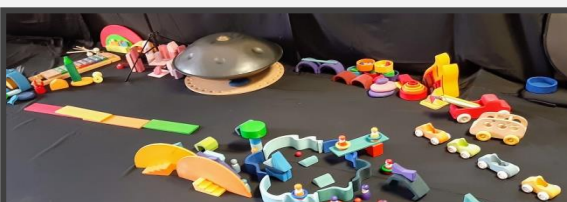
Maître corbeau



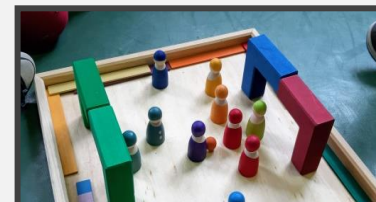
Route des couleurs



Portail naturel



Raconte moi!



Foot en bois



Gouttes de pierres

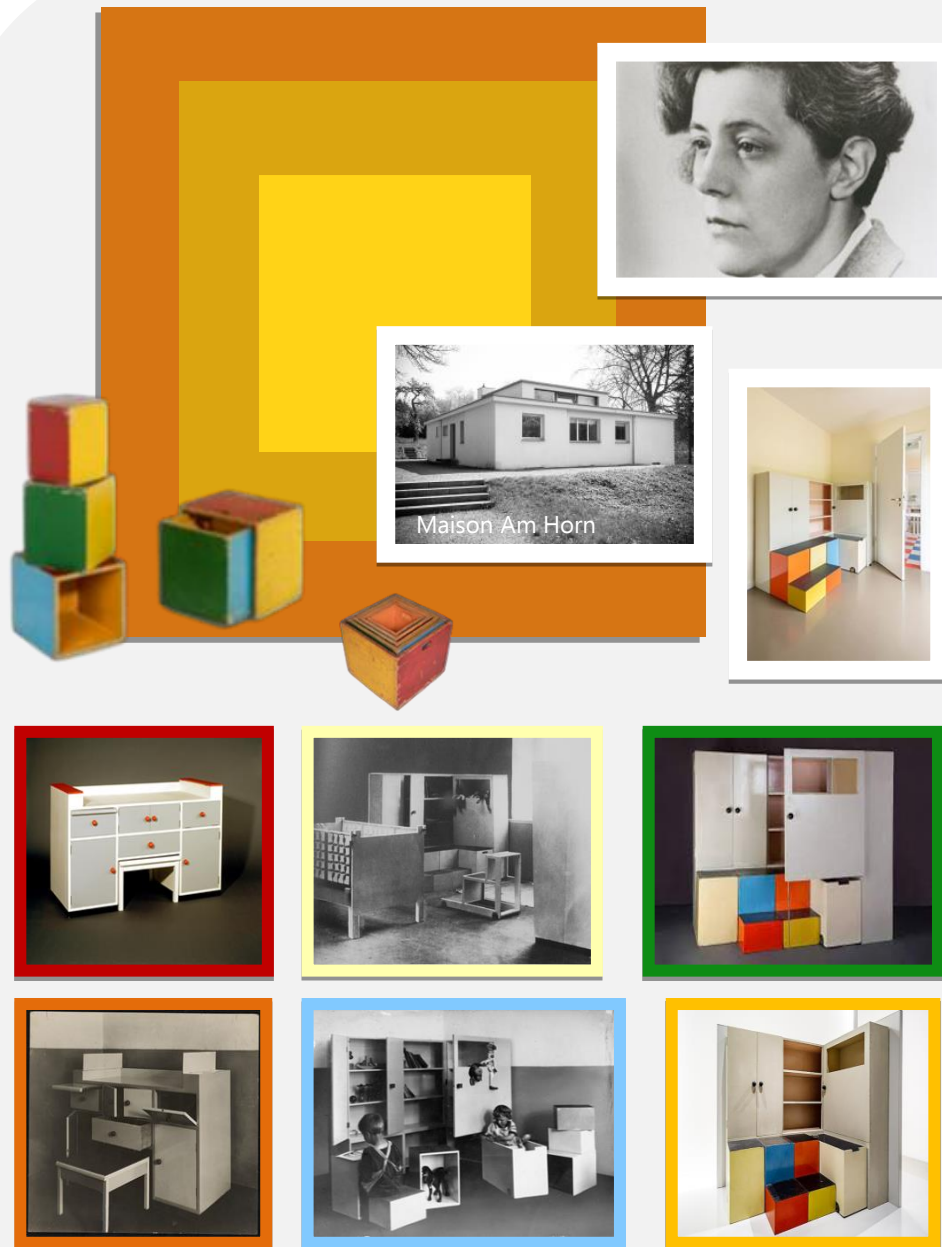


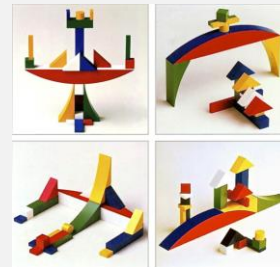
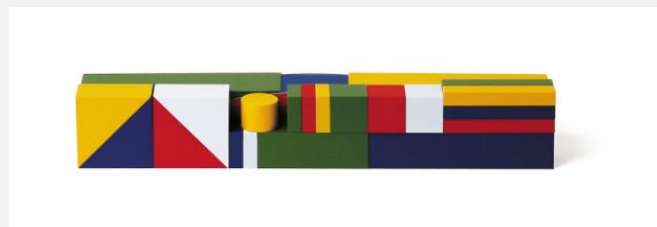
Nid d'orange

Pedagogy, art and play

An artist - designer : Alma Siedhoff Buscher

A student at the Bauhaus, Alma Siedhoff Buscher demonstrated her talent and determination to gain access to male-only workshops such as carpentry, conceptualizing a **revolutionary modular children's bedroom for the inauguration of the Am Horn house in 1919**. The influence of her shapes and colors is directly linked to the De Stijl movement and the experiments of Johannes Itten, whose pupil she was. **The innovative, multifunctional design** of this furniture was a great success and a financial resource for the Bauhaus school. The modular furniture was designed with the **"new" pedagogies** of Maria Montessori and Johann Heinrich Pestalozzi in mind. The furniture provides practical, playful storage space, but also allows **the child to play symbolically**, thanks to the cubes that become a train, a hiding place, tables, chairs... and the wardrobe door is transformed into a castelet. Many nurseries, crèches, kindergartens and schools have adopted this type of furniture, which promotes children's **autonomy and ergonomics**.



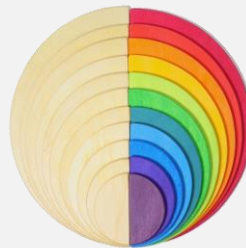


Alma Siedhoff Buscher: a cornerstone of the gaming world

All Alma's play creations are imbued with the essential values of the Bauhaus: **linking the beautiful with the functional**. She adds an extra dimension, allowing the child to search, try and compose. She said that she saw her toys as "*not something finished like the luxury stores offer*", but rather as tools with and through which: "*the child develops, in fact, he pursues, he seeks*". The link with new pedagogies is clear: **the child acts, he evaluates himself** in the course of learning, all the functions of the game lead the child **to succeed in the objective he formulates himself** with regard to the intention he defines. The game remains attractive right up to the moment the pieces are put away in the box, validated by the fact that if the pieces are in the right place, the lid can be closed. Beyond that, creativity is infinite, with each composition giving rise to new situations. The game can be played **individually or collectively**. The similarities with many of the construction games that follow are undeniable: they are concepts inspired by this artist.

A step towards Grimm's games

The concepts of abstraction - which are the very foundations of the Bauhaus school - as well as the pedagogical concepts that govern it, clearly link the Grimm's play collection to this artistic movement, and more specifically to Alma Siedhoff - Buscher, whose intention was to offer children simple blocks that could give rise to complex structures. The shapes and lines of the material are reminiscent of, and condense, what can be exploded, assembled, superimposed or juxtaposed, and come to life as spontaneous works of art that only a child can master. Through free action, the child expresses what he or she is experiencing; play enables him or her to transpose sensations, emotions and mental representations pictorially and spatially.



Origin: German family business creating its first wooden toys in 1978

Pedagogy: References to Montessori, Waldorf, Steiner

Influences: Natural objects, ecological concept, craftsmanship

Values: Creativity, cooperation, innovation, critical thinking



Grimm's games as part of the creative process to the Bauhaus aesthetic

Parallels connections Grimm's // Bauhaus

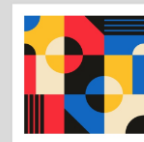
Grimm's games

Grimm's games offer the child to project himself into the imagination through colorful pieces, **simple and uncluttered forms** and that allow him to be guided in **his creative action** naturally by the emotions felt with regard to his perceptions.



Bauhaus

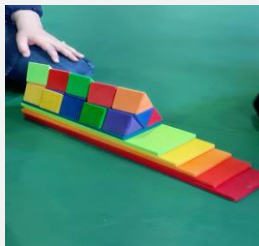
The use of **simple, refined and elegant forms** is one of the fundamental principles of the Bauhaus school. Their clever balance is the heart of it. It is by using them, combining them, reinventing them **that the artist creates**.



Parallels connections Grimm's // Bauhaus

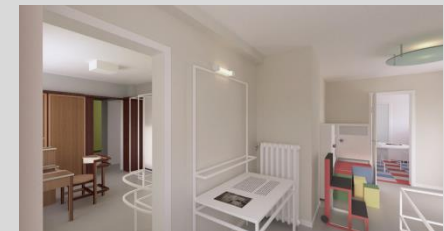
Grimm's games

The mental image that the child makes of his own creation can vary depending on a host of factors related to the very design of the game: the modified position of a room, an association with another room, the effect that one color or another can have on feelings, **the emotion** that can arise from a clever or more awkward manipulation, **the unexpected effect** of the combination of the pieces ...



Bauhaus

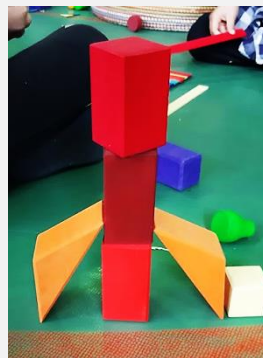
The mental image and the association of ideas are the engines of artistic creation, combined with **the emotion** lived and its need to express it. **The unexpected effect** counts in the creative process as well as the creative act itself, which results in the mirror. The idea of the Bauhaus was to pool artists from various disciplines and confront them with a common challenge. Without leaving room for the unexpected, progress and the search for possible or new solutions would not have been possible.



Parallels connections Grimm's // Bauhaus

Grimm's games

From abstraction comes the object, the real, **the functionality**. Each piece of the game can tell a different story, the fact that it does not make direct reference to everyday objects as they exist or as one can idealize them always allows by association (voluntary or not) pieces to transform **the abstract object into a concrete**, useful and meaningful object for the child. It is by association of ideas, memories, previous learning that the child will be able to create or create stories and project himself in his own creation.



Bauhaus

The form follows the function, **the function is considered as priority** before the aesthetic aspect. It is the utility that is privileged, any ornament or decoration is removed. The object thus conceived around minimalist rules (linear, geometric forms) is propelled into a dimension that must be an integral part of the context in which it is located. The boundary **between abstraction and the concrete** becomes more tenuous. The creations of the Bauhaus allow us to project ourselves in our own interpretation of «the object», they are anchored in the real by their function and in the imaginary by their lines.



Parallels connections Grimm's // Bauhaus

Grimm's games

It is through language that the author can communicate about his creation and make others understand the intention pursued by its construction. **Cooperation** arises naturally in the verbal exchange guided by a project that is defined as common during **the exchange of ideas accompanied by action**.



The natural curiosity of the child aroused by the game as well as its innate power to marvel leads it to tirelessly start again, to experiment with new possibilities of **to innovate** and become self-critical of one's own project, one's own choices...



Bauhaus

The idea of communicating on a new subject is one of the pillars of the Bauhaus: to put the applied arts at the service of «the new man». **Cooperation** is at the heart of the creative process since the school is organized in workshops, **formal and informal exchanges** (community life) allow to contribute to this idea of changing society through culture and art. Thus are born equipped kitchens, comfortable contemporary sofas, large windows...



The creative process of the artists of the Bauhaus is fueled by the idea of considering artistic creation as a whole by leaving each of the artistic forms isolated to make «respond» architecture with objects. We are witnessing the development of a design that improves everyday life, **innovating** through the combination of art and technology.



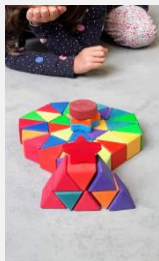
Parallels connections Grimm's // Bauhaus

Grimm's games

The power of beauty generates an intrinsic motivation that allows the child to surpass himself, to overcome a difficulty encountered in the creative exercise, it generates perseverance and the need to carry out the chosen, thoughtful action, to term. Trial and error becomes a source of pleasure.



The need to express oneself pushes the child to use this game as an artistic medium that «tells a part of himself». **It is the technical aspect of the game that serves as «connector»** thus making possible to the infinite spontaneous actions. **The sensitive can thus be touched.** The child can «offer to see» his creation as a work born of his emotions, his ideas, his essays, the work is interpreted by the one who discovers it.

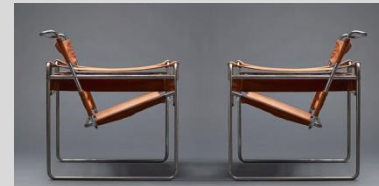


Bauhaus

The idea of the beautiful is profoundly modified, influenced by abstract art that privileges lines, simple forms and minimalism. No superfluous information is considered, what counts is balance. Beauty becomes accessible to all, it is interpretable.



The Bauhaus artist is a craftsman. **It is to this reconciliation between art and craftsmanship** that the Bauhaus worked. The combination of these two functions allows a technical creation from a raw media (wood, stone, metal, wool, etc.). **The sensitive is touched** by the easy appropriation that can be made by everyone of creation.



The Bauhaus school, a source of inspiration

artistic, educational, organizational

Bauhaus school

The Bauhaus school, founded in Germany in 1919 by Walter Gropius, was **an eclectic mix of artists, architects, designers and craftsmen**, all sharing **a revolutionary vision of art and education**. The school consisted of several **studios**, each headed by an eminent master artist, including such luminaries as Wassily Kandinsky, Paul Klee, Lyonel Feininger and Ludwig Mies van der Rohe. These workshops covered a wide range of disciplines, from painting and sculpture to architecture and industrial design. **The Bauhaus pedagogical approach focused on experimentation, interdisciplinary collaboration and the exploration of modern materials and techniques.** Students were encouraged to push the boundaries of art and design, while maintaining a constant focus on functionality, simplicity and the fusion of art with industry. The Bauhaus was thus **a place of innovation**, where avant-garde ideas were welcomed and art was seen as a transformative force in modern society. This holistic, progressive approach left a lasting imprint on 20th-century art, architecture and design.

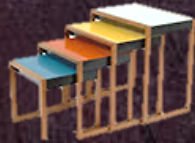
Workshop organization:

1. Metal
2. Potter
3. Joinery and furniture
4. Textil,
5. Glass-mural painting
6. Theater

The term "Bauhaus" means "house of construction".



Producing universal objects



Combining industry, modernity and aesthetics in a single conc



Inventing another way of living and living



Putting artists in community centers, holders of craft skills

The desire to put the applied arts at the service of people at the beginning of the 20th century".



The arts can serve each other and together elevate man by making life easierlife

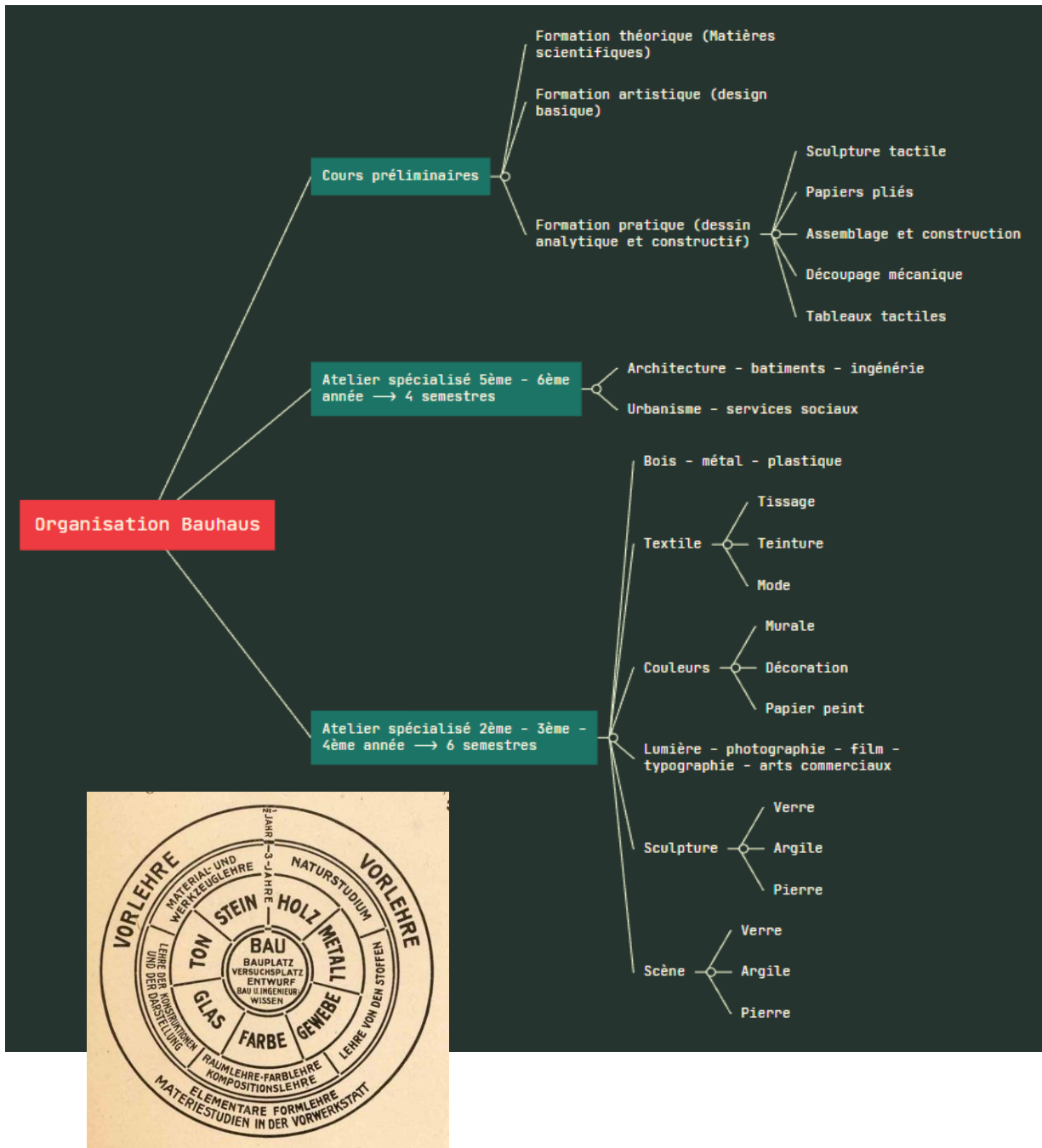


Producing according to principles :simplicity, simple elegance, functionality

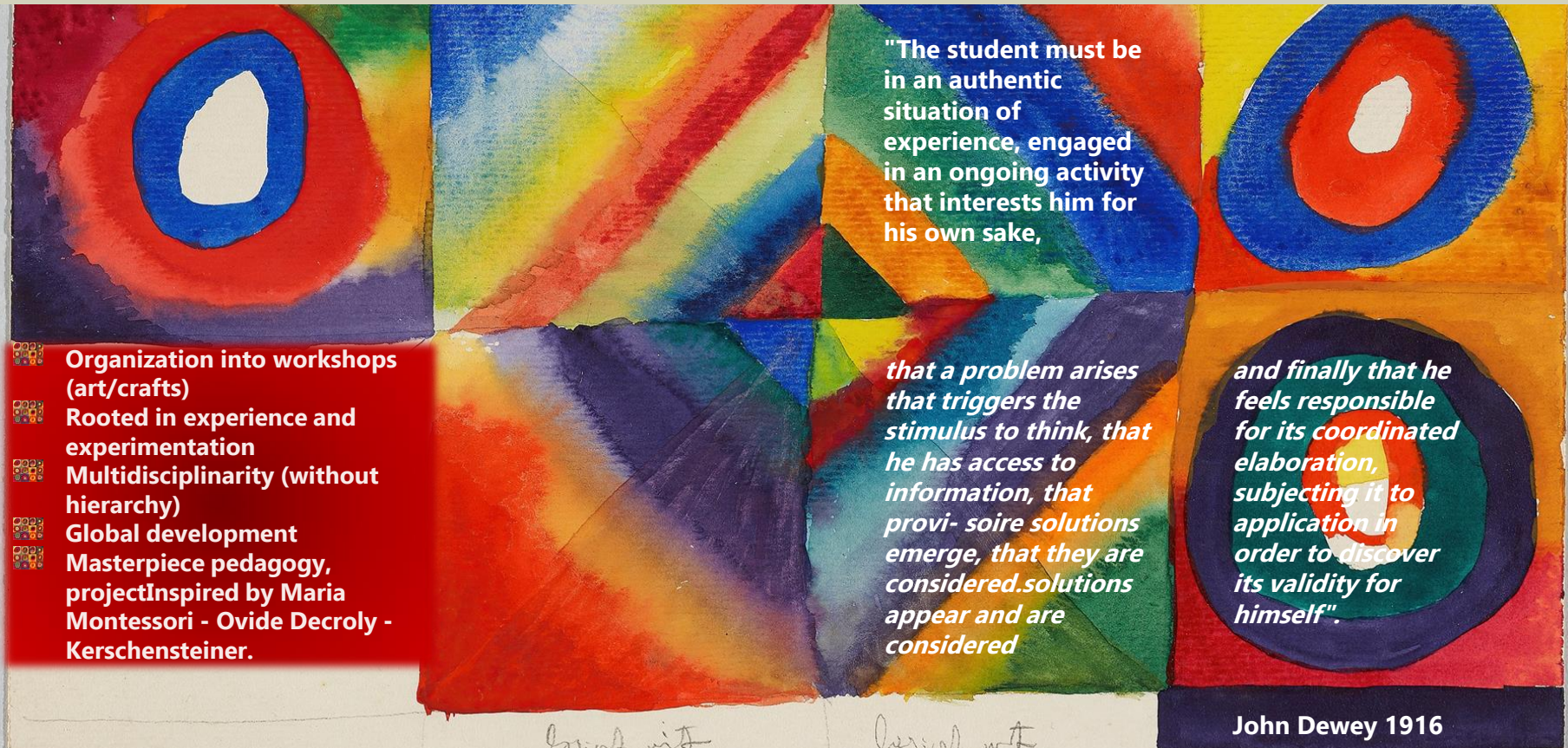


A revolutionary organizational chart

The Bauhaus teaching organization was an innovative **pedagogical structure** designed to foster **an interdisciplinary approach** to art and design. At the apex of this structure was the school's director, Walter Gropius, who was responsible for the overall vision of the Bauhaus; alongside him were eminent artists and designers, each responsible for a specific workshop, such as painting, sculpture, ceramics, architecture, and so on. Students generally began as apprentices, then progressed to journeyman status. Teaching at the Bauhaus was based on the idea that **art and design needed to be integrated into modern industry, and that interdisciplinary collaboration was essential** to achieve this goal. This structure encouraged students to explore diverse disciplines, **work in teams and push the boundaries of their creativity**, helping to shape the art and design of the 20th century.



New teaching methods



Vasily Kandinsky « Etude de couleurs avec informations sur la technique de peinture » 1913

The educational structure implemented at the Bauhaus favored interdisciplinary learning, encouraging students to develop a **holistic understanding** of visual arts and crafts. The emphasis was on **collaboration** between teachers and students. This innovative pedagogical approach was in line with **progressive educational trends of the time**, such as those promoted by Maria Montessori, Célestin Freinet, and Ovide Decroly. Walter Gropius, director of the Bauhaus, wrote the following in 1923:

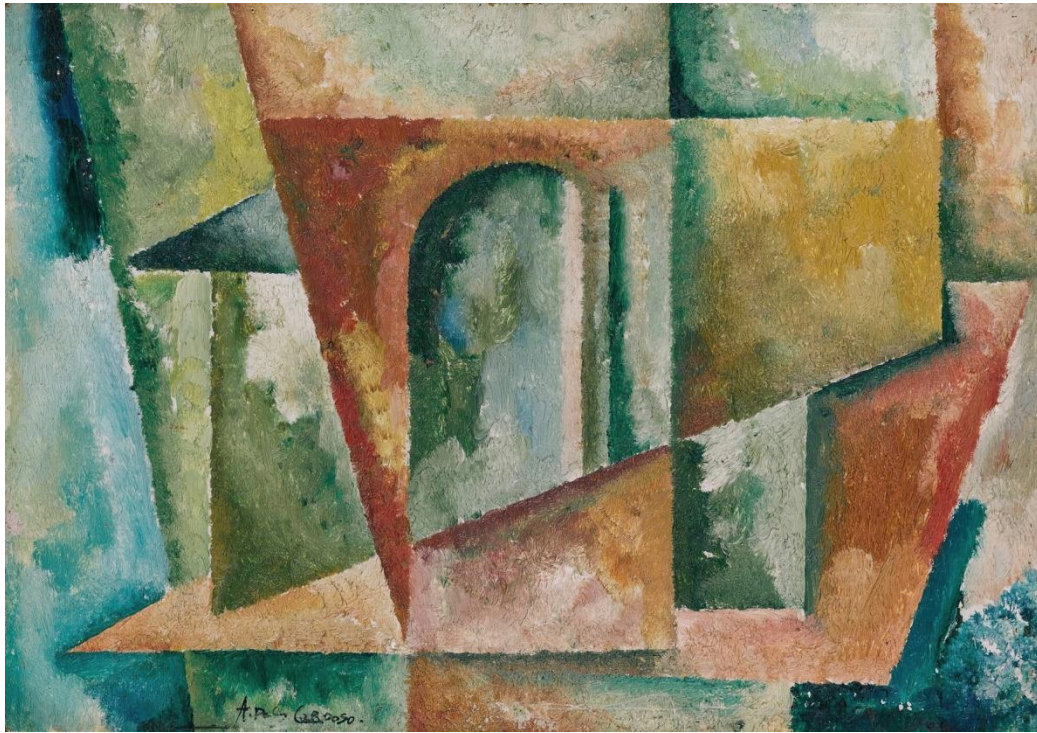
"The new schools (Montessori, Kershensteiner) based on manual work give a good preparation for the broad, constructive work envisaged at the Bauhaus, because they consciously develop the totality of the human being, whereas traditional schools destroy the harmony of the individual through almost exclusively intellectual work. The Bauhaus has made contact with the new experimenters in the field of schooling."

Concepts: cubism, constructivism

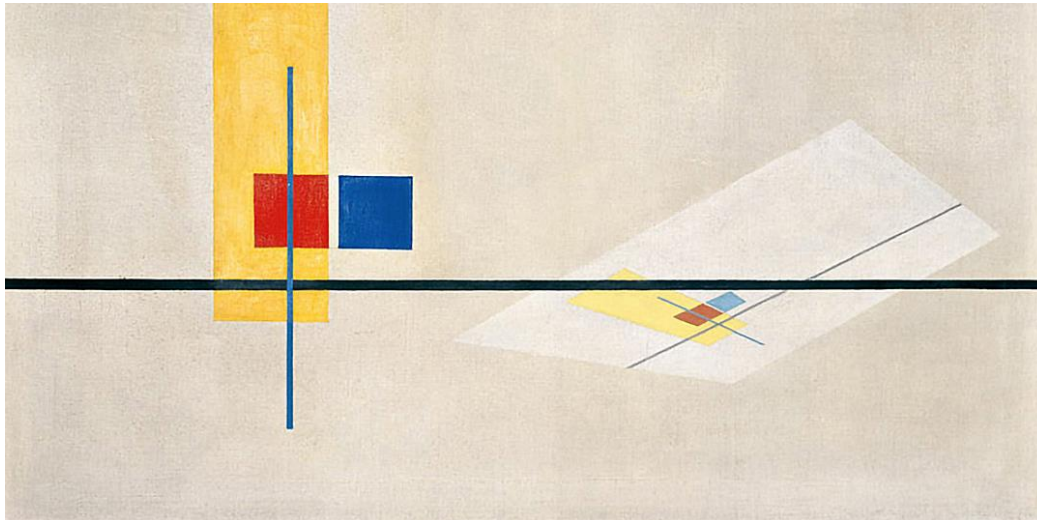
The Bauhaus was influenced by Cubism, the revolutionary approach to painting and sculpture that emerged at **the very beginning of the 20th century**. Guillaume Apollinaire describes it as follows: "*Cubism is the art of painting new ensembles with elements borrowed not from the reality of vision, but from the reality of conception.*"

Georges Braque and Pablo Picasso were at the origin of cubism, which in turn led to the creation of the Bauhaus. **The geometrization of landscapes and portraits** is born of the "passage" technique, which interrupts contours, frees color and volume, and attenuates chiaroscuro. **Reality gradually becomes elusive**. Flat tints and juxtapositions appear. The idea is to propose a non-figurative realism and to encourage **reflection on the relationship between reality, representation and illusion**.

A step further, inspired by Cubism, **Russian-born Constructivism** is based on the idea of creating a work **composed solely of simple geometric elements**. Construction is the efficient organization of material elements. Constructivist artists joined the De Stijl movement and the Bauhaus school.

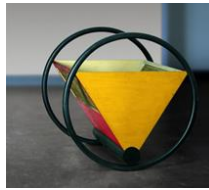
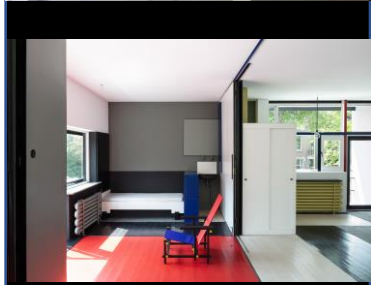


Paysage Cubiste (vers 1914) Amadeo de Souza-Cardoso



Construction Z 1 - László Moholy-Nagy

*Schröder house
Utrecht 1924
Architect: Gerrit Rietveld*



*Berceau, Peter
Keler, 1922*



*Fauteuil F51,
Walter Gropius,
1920*



*Chaise Ritveld,
Gerrit Rietveld,
1917*



*MT 49,
Marianne Brand, 1924*



*Chaise Barcelone,
Mies van der Rohe
et Lilly Reich, 1929*



*Nesting Tables,
Josef Albers, 1926*



*Chaise Wassily,
Marcel Breuer,
1925-26*



*Lampe WA 24,
Wilhelm
Wagenfeld, 1924*

Architecture - furniture

Bauhaus architecture and furniture design have profoundly **influenced the way we live today**. The architects and designers of this movement sought to completely rethink **the relationship between man, space and the objects** that surround it, they bet on functionality, **simplicity, rationality and beauty** in design and this has given rise to furniture and spaces that are profoundly different from what existed before.

Bauhaus furniture, characterized by its **minimalist elegance** and **the use of modern materials** such as steel and glass, has promoted a clean interior aesthetic, but also an **optimization of the living space**. The concepts developed at the Bauhaus have also focused on the **versatility of furniture**, which means that the same object can be used in different ways, adapting the environment to the needs of the moment.

In the end, Bauhaus's approach to architecture and furniture design has created a **more functional, aesthetic way of life that is adapted to the modern era**. It fostered the idea that design should **serve everyday life, improving the quality of life** and functionality of our home environment, while profoundly influencing the design of the spaces and objects we still use today.



« Bagatelles » 1936 - Vassily Kandinsky



Tel Aviv 1925



Known as "the white city»



Unesco classification 2003



A "lightning school" with a global reach 1919-1933



The Bauhaus movement, which emerged in Germany in the years 1919-1933, **was a short-lived but nevertheless hugely important artistic and educational movement.** Founded by Walter Gropius, the Bauhaus **aimed to merge art and industry**, creating an environment where architecture, design, painting and craftsmanship combined to form **a new, functional aesthetic.** However, its short existence was marked by financial difficulties, **political pressure and the growing hostility of the rising Nazi regime in Germany.** The Bauhaus was forced to close its doors in 1933. Despite its brief existence, its influence on modern architecture and design is undeniable. **Many former members of the Bauhaus fled Nazi Germany and continued to spread its dynamism around the world,** helping to shape contemporary design as we know it today. The Bauhaus **remains a symbol of artistic innovation and creativity** in the interwar period, even if its original incarnation was short-lived.

Emblematic works by the Bauhaus teachers



Gunta Stölzl
Textil Design



Joseph Albers
Paint



Walter Gropius
Architecture



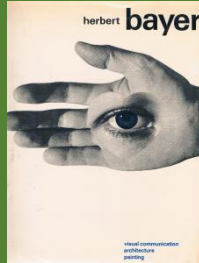
Vassily Kandinsky
Paint



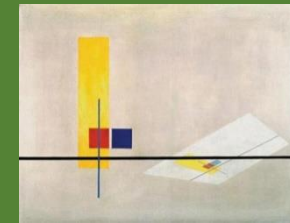
Oskar Schlemmer
scenography



Hinnerk Scheper
Paint



Herbert Bayer
Typography



László Moholy-Nagy
Paint



Johannes Itten
Paint



Georg Muche
Paint
Architecture



Alma Siedhoff
Buscher
Designer



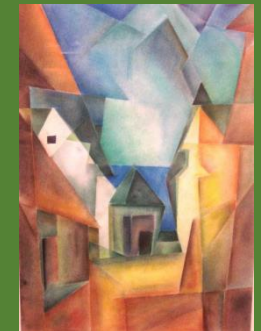
Paul Klee
Paint



Joost Schmidt
Typography



Marcel Breuer
Furniture design

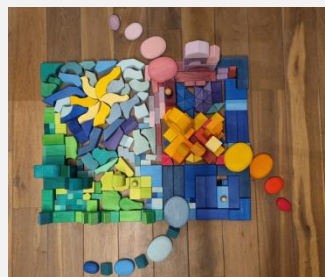


Lyonel Feininger
Paint

Inspiring and inspired workshops

Workshop 1

Imagine a Grimm's response to a painting by Paul Klee



The city awakens



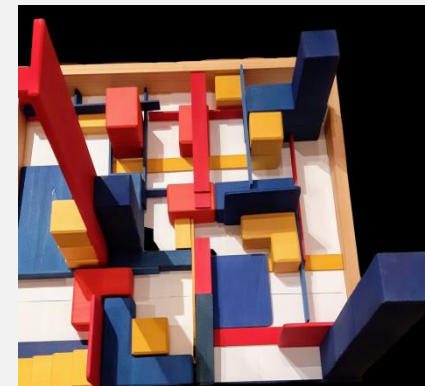
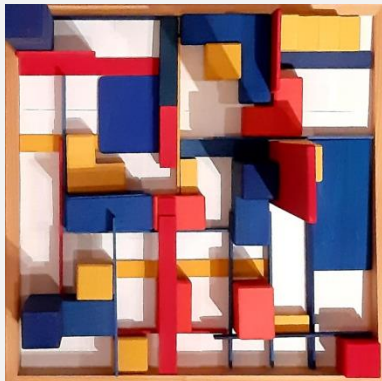
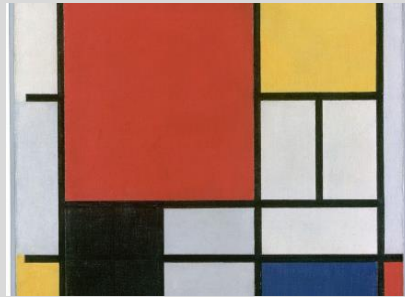
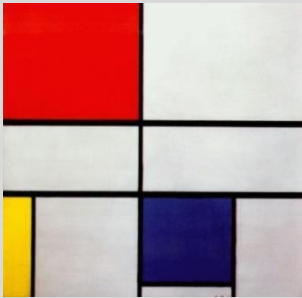
*Answer:
The day
after the
night*



Workshop 2

Take inspiration from Piet Mondrian, create a 3D work with Grimm's material

3D



Workshop 3

Build doors.

Magic doors, castle doors, city doors, secret doors, world doors, doors of emotions, doors to the universe...

Each door can have its own music, each music its own door...



MARK ROTHKO
"YELLOW AND BLUE"

Modest Moussorgsky:
Paintings of an exhibition: «**the great door of Kiev**» Animation of Wassily Kandinsky

<https://www.youtube.com/watch?v=BNAAzRwhWP0>



*The great door of
Kiev »
Wassily Kandinsky*



The door «Change of universe»



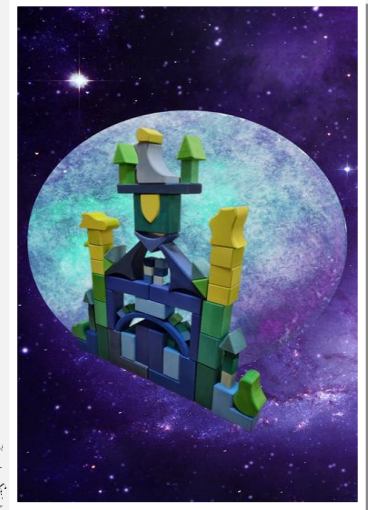
Max Richter :
« *The new four seasons Vivaldi recomposed* »

25.08.2020

Bouquet Kyiv Stage Festival
Concert "Baroque Twist"

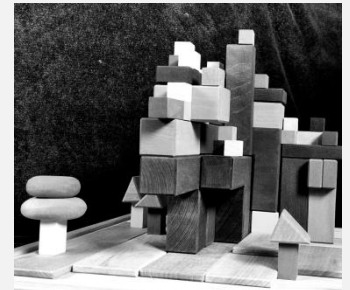
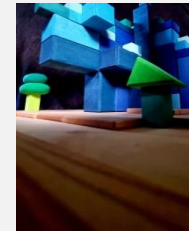
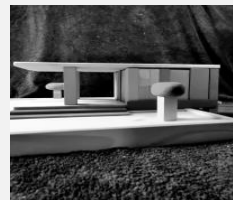
Kyiv, Ukraine

<https://www.youtube.com/watch?v=nR99bpPuy6A>



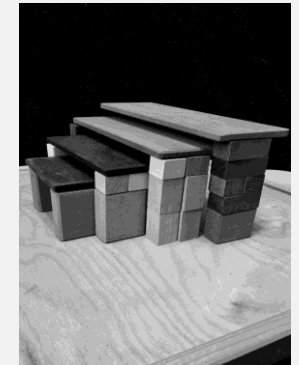
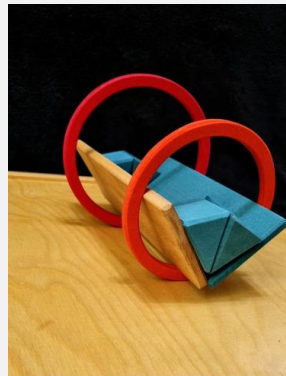
Workshop 4

Build a Grimm's Bauhaus house inspired by the emblematic architects of the movement: Walter Gropius, Georg Muche, Hannes Meyer, Mies van der Rohe, Marcel Breuer



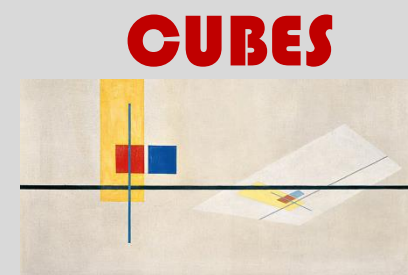
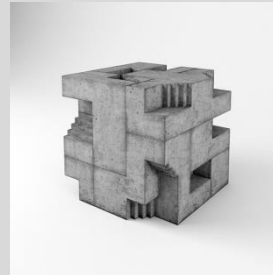
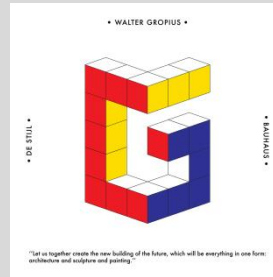
Workshop 5

Building everyday objects, wacky objects, technical objects, decorative objects with Grimm's material, telling their story...



Worshop 6

- Building with **cubes** to cover a surface
- Build with **cubes** by joining them only by angles
- Build with **cubes** without leaving free space on the floor



CUBES



A word of conclusion

All lies in the intention.

A wooden cube can remain a wooden cube indefinitely as long as it is not given any intention. As soon as the imaginary perceives it differently, associates it with a mental image, this cube has the power to animate itself then to generate itself a new intention. Inspiration, intuition guide the child to appropriate the physical properties of the object from the artistic angle. The artistic property attributed to the object will serve as a link between the physical action that resides in its manipulation and the artistic communicating power that resides in the «construction offered to see» by contextualizing it with other objects of the same nature or not.

The innate attraction of Beauty and harmony that are intrinsically part of the human generate motivation. Grimm's games are based on these components. Their links demonstrated here with recognized artistic currents induce this attraction that we have for them, their essence close to nature further reinforces this effect.

The irresistible need to manipulate the material when it is in front of us is indisputable whatever our age. We are well beyond the function that could be given to this material by reducing it to "a game for young children". It is much more than that, the approach initiated by the game leads the one who plays to mobilize all the dimensions of the creative process to achieve what naturally he wants to propose, even communicate. Adults can also find great pleasure in manipulating these colorful pieces, some even spend hours creating videos on social networks.

The visceral pleasure, the attraction for the material first, emotional then when manipulated and even cognitive if we make the link between constructions and artistic works, motivates to build, to realize, to create. Artistic expression starts naturally as soon as an intention is formulated, whether it is said or thought.

All the components activated during the creative process with Grimm's material touch on all dimensions of the child's needs (*): the affective, cognitive and ideological social dimensions. This type of interaction strengthens the child's needs for investment attachment, communication, stimulation, experimentation, Beau.

The creative and undoubtedly «**infinite**» aspect that resides in this material can lead us to say that what is important in the way of proposing it to the child is to base itself on the fact that «**the objective is that there is no objective**» as Céline Alvarez told us when Luxiol had the chance to collaborate with her. Only intuition, the inspiration generated by the material leads the child to explore the multiple possibilities.

Just an inspiration and the cube flies away...

(*) « Le paradigme des 12 besoins » J.P. POURTOIS et H. DESMET

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*The inspiration of a
moment is worth the
experience of a
lifetime.*

Oliver Wendell Holmes



*« If I believe in inspiration?
But of course! I even believe
that all men are inspired.
It's called intuition »*

Max Jacob



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