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Celebrated Living

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MIAMI'S NEW STYLE NEXUS

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IN THE DESIGN
DISTRICT

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ESCAPES
IN THE
CARIBBEAN

TRAVEL
PHOTOGRAPHY
THROUGH
THE DECADES

SOUTH
KOREA'S
WELLNESS
SECRETS

JANUARY/FEBRUARY 2019



Herbert Bayer's *Marble Garden*, 1955, at The Aspen Institute. Below: A Bayer poster from 1951

CULTURE

Bauhaus party

To celebrate the centennial of the German art movement, cities around the world—including Aspen—are mounting a host of exhibitions and festivals

The original 1919 Bauhaus—a German art movement incorporating designers, artists and architects—became famous for breaking down the distinctions between fine and commercial art. The Bauhaus “form follows function” philosophy influenced, among others, Steve Jobs of Apple. In 2019, its centennial is being observed with an international Bauhaus100 celebration and the opening of three new museums in the founding centers (Dessau, Weimar and Berlin).

During the rise of Nazi Germany, many Bauhaus founders fled to the United States, and Herbert Bayer—who had created the Bauhaus lower-case universal typeface—helped to transform Aspen using the movement’s ideals of simplicity and utility.



ASPEN AND THE BAUHAUS

In January, the annual Wintersköl festival will entail a Bauhaus-inspired Wintersculpt of snow, coordinated by the influential Anderson Ranch Arts Center (in the past, the complex has hosted Ai Weiwei).

The 1889 Wheeler Opera House is home to June’s Bauhaus Ball. And in July, the Aspen Art Museum will be hosting a presentation by Heike Hanada, co-designer of the New Bauhaus Museum in Weimar. bauhaus100aspen.org

In 1946, Walter Paepcke, chairman of the Container Corporation of America, brought Bayer to the former mining town to create a “Bauhaus for the corporate mind.” He designed The Aspen Institute, and the low-slung Aspen Meadows Resort on the campus—complete with Bertioia chairs and balcony dividers painted red and yellow—is still like stepping into a Bauhaus wonderland.

This year, The Aspen Institute is looking back to its roots: The Bauhaus will be a subject of the Aspen Ideas Festival in June, followed by a symposium in August. A Bayer exhibition has been drawn from his campaign for the Container Corporation, merging artwork by such luminaries as René Magritte with observations from writers like Samuel Johnson. And Bayer’s 1955 *Marble Garden*, an outdoor array of marble slabs surrounding a fountain, is still a campus landmark.

At the nearby Aspen Historical Society, the exhibition “Bayer & Bauhaus: How Design Shaped Aspen” features the designer’s promotional ski posters. For curator Lisa Hancock, the show proves the importance of civic intelligence: “His ideas weren’t always popular, like trying to make over the Jerome, a brick hotel from the 1880s, into a proper Bauhaus building,” she says. “But the Bauhaus spirit kept development in Aspen thoughtful.” —TOM AUSTIN