

The Impact of the Oriental Ideas to Itten Theory of Color

Summary

The article focuses on the theory of color developed by one of the most influential figures of Bauhaus school of design – Swiss painter Johannes Itten. Without his theory of color it is hard to imagine the abstract trends and developments which took place in the 20th century in the fields of design aesthetics, painting, and analysis of color. The ambitious and colorful J. Itten openly challenged the rational vision of Bauhaus aesthetics at the time propagated by architect leaders of the school. J. Itten's theory of color is rooted in the Eastern philosophy and Oriental aesthetic principles: the tradition of Vedic texts, Buddhism, Zen,

Chan, and most notably, Mazdeism, which he admired, practiced and even applied when teaching at Bauhaus. As a result of his efforts, Bauhaus school developed non traditional and at the time unusual (but currently ubiquitous) methodology of teaching where the psychological analysis of the creative phenomena is supplemented by the oriental definition of corporeality and the theory of color is approached from two directly opposite points of view – the mathematical and analytic method of schema as well as the intuitive and emotional approach that is linked to the subconscious.

Keywords: Itten, theory of color, orientalism, Mazdeism, Chan, Zen, aesthetics, Veda, design.