



A Study of Applying Bauhaus Design Idea into the Reproduction of the Triadic Ballet

Yi-Wen Ting^(✉), Po-Hsien Lin, and Rungtai Lin

Graduate School of Creative Industry Design, National Taiwan University of Arts,
New Taipei City, Taiwan
t0131@ntua.edu.tw, rtlin@mail.ntua.edu.tw

Abstract. After the Bauhaus was founded, Walter Gropius, the principle of the Bauhaus, requested artist Oskar Schlemmer to design a drama lesson in order to encourage students' cross-field studying, which led to the 'golden era' of the Bauhaus Theater between 1923 and 1929. Oskar Schlemmer's most straightforward conclusion was: 'human bodies are mobile architecture.' However, compared to architecture and product design, studies and discussions of the Bauhaus Theater are relatively few despite 'Triadic Ballet' providing a pioneer experiment which has sufficient influence over the development and merging of cross-field performance art.

Work began on the 'Triadic Ballet' in 1912 and, led by Schlemmer, and was a collaboration between him and the students, as an experiment which lasted for another ten years. Schlemmer used dancing and machines as implications and tried to expand the potential of Theater performance. This programmed performance has become the standard method of understanding the transformation of modern art and the Bauhaus Theater. This research used qualitative research methods to analyse the 'Triadic Ballet'. In addition, we proposed an aesthetic aspect, 'human bodies in the space' and used it as the main theory to construct a new 'Triadic Ballet'. A quantitative research questionnaire was also used to explore the audiences' understanding of aesthetic experience after watching this whole new 'Triadic Ballet'.

This research emphasizes cross-field collaboration between design and performance art, and used both qualitative and quantitative research methods, hoping to once again present the great 'Triadic Ballet' and the Bauhaus spirit.

Keywords: The Bauhaus Theater · Triadic Ballet · Aesthetic experience

1 Introduction

The Bauhaus, a school of architecture and design founded by Walter Gropius (1883–1969) in Weimar, Germany, in 1919, features a rationality-based design combining craftsmanship and industrial technology that provided a new direction in contemporary design. This design concept facilitated the cosmopolitan modern design movement and led to the modernization of design fields in the 20th century. In 2019, which marked the centennial of the Bauhaus, a widespread Bauhaus movement was observed worldwide [30].

Compared with studies related to Bauhaus architecture and design, studies on Bauhaus theater have been relatively few. This study employed the concept of Bauhaus design in theater to explore the influence of the Bauhaus on performing arts in addition to design and architecture. This study also aimed to clarify the importance of Bauhaus design in modern dance, postmodern dance, and the German Tanztheater (dance theater).

This study implemented the Bauhaus concept to explore the Triadic Ballet, which was developed by Oskar Schlemmer and stresses the interdisciplinary integration of design and performance. The Bauhaus concept was used to examine the development of Bauhaus theater and its application in the performing arts. In addition, a concrete quantitative survey on the artistic aesthetic experience in the reproduction and presentation of the Triadic Ballet was conducted to understand audiences' aesthetic experience in Bauhaus theater, thereby clarifying audiences' aesthetic value as well as the cultural value of Bauhaus theater.

This study strived to enhance research on Bauhaus theater by using an interdisciplinary breakthrough in design and performing arts research and a reflection on the centennial of the Bauhaus. This study also aimed to clarify the aesthetic understanding and cognition of the Triadic Ballet's audience from the perspective of the dissemination model of dance arts. The goals of this study are as follows: 1. Analyze the implementation of the Bauhaus concept in the Triadic Ballet and reproduce the ballet. 2. Integrate the creative model of the Triadic Ballet and construct a matrix for evaluating the aesthetic experience of its audience.

2 Literature Review

2.1 The Triadic Ballet of the Theater of the Bauhaus

The experimental theater of the Bauhaus has influenced modern dance and theater [30]. Bauhaus theater courses were opened during the early years of the Bauhaus's establishment in the 1920s and an exclusive theater was built when the school moved to Dessau in 1926. During this period, the courses were led by the painter Oscar Schlemmer (1888–1943) with the aim of enabling students to understand the relationship between the human body and space through theater courses. Furthermore, the course objective was to cultivate students' creative thinking through creative displays of performing arts. The Bauhaus Dances Organization (bauhausdance.org) in the United States suggested that, "Oskar Schlemmer's theater concepts have influenced the performance theory of modern and postmodern dancers such as Merce Cunningham, Alwin Nikolais, and Robert Wilson" [3].

Research on the Bauhaus has mainly focused on design and architecture, and research on the theater of the Bauhaus is relatively scant. In 1925, a book titled *Die Bühne im Bauhaus* was published in the Bauhaus book series, and was translated into English and published as *The Theater of the Bauhaus* in 1961. The English version included an introduction to Walter Gropius and four essays, namely *Humans and Artistic Shapes* and *Theater* by Schlemmer; *Theatre, Circus, Variety* by Laszlo Moholy Nagy; and *U-Shape Theater* by Farkas Molnár. The shock caused by *The Theater of the Bauhaus* was because of its deconstruction of the traditional concept of theater from two aspects, namely theater space and the human body in space. The concept of theater is related to the

building of the theater itself; specifically, it involves the great potential of the building to actualize performances. The concept of the human body in space involves the perfection of performance art, which is particularly true for the four laws of the human body in space proposed by Schlemmer. Under the four laws, the traditional narrative form of dance is abandoned, and dance art creation no longer exists to serve characters but returns to the creation of art itself. Additionally, Schlemmer demonstrated the purity and abstractness of art in modernism through bold experiments.

In the posthumously published book *The Letters and Diaries of Oscar Schlemmer*, Schlemmer wrote that, “Human organism, stands in the cubic and abstract space of the stage; humans and space each have different laws, who will become dominant? In one situation, abstract space changes itself to face and adapt to differences of natural people. In another situation, natural people reshape their image to adapt to abstract space.” Furthermore, he asserted that, “Those who are involved in these laws are ‘individuals as dancers’ who follow the laws of the body and also the laws of space. Whether in an abstract movement, a symbolic dance show, or an empty stage... these dancers are all a medium for transitioning to the great world of theater” [29].

The Triadic Ballet started to be appreciated by dancers in workshops as early as 1912. Part of the ballet’s content was published in 1915, it premiered in Stuttgart in 1922, and it was performed in the Deutsche National theater Weimar in 1923. For a decade-long experiment of this ballet, Schlemmer used the metaphorical approach of dance and machines to explore the potential of theaters. This ballet, which is least similar to traditional ballet, has become a crucial text for understanding the changes in modern art and the stage ideas of the Bauhaus [30]. Three different methods exist for translating the Triadic Ballet and they were all developed based on three acts and three dancers. German dance critic Ilona Landgraf (2019) explained that the word “Triadic” in “The Triadic Ballet” originated from a Greek word that implied three acts and three dancers. The performance of the ballet consisted of three styles, namely solo dance, duo dance, and trio dance. A total of 12 dance poses including circles, triangles, and squares and 18 sets of costumes were also divided into three series [13]. The whole show consisted of three series in yellow, rose, and black and was performed by two male dancers and one female dancer. The dancers changed into 18 sets of costumes and performed 12 sessions of dances, as indicated in the manuscript of the Triadic Ballet by Oskar Schlemmer in Fig. 1.

2.2 Aesthetic Experience of the Audience

Art involves cognitive functions, which partially determine individuals’ aesthetic values [39]. Visualization and mental imagery, which are regarded as the image forms of cognitive states, reflect different states of audiences’ aesthetic activities [34]. Goldman argued that evaluating a work of art requires in-depth understanding of the modes of communication between artists and audiences [8], which is attributable to the demands of contemporary social backgrounds and understanding the emotional cognitive experience between the creator and the audience. Studies have incorporated communication theory and theories related to semantic cognition in mental models in exploring topics related to art dissemination [16–18]. According to the school of programming in dissemination theory, successful dissemination must fulfill technical, semantic, and effectual

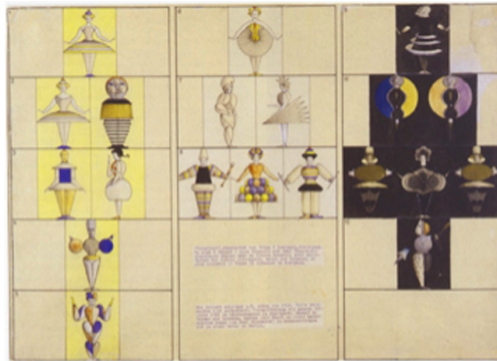


Fig. 1. Manuscript of the Triadic Ballet by Oskar Schlemmer [28]

levels [38]. Specifically, the audience must see the art; that is, they must form sensory impressions involving the perception of appearances. Second, they must understand the art; that is, they must engage in the mode of thinking that involves meaning cognition. Finally, they must be moved by the art; that is, they must engage in psychological activities involving intrinsic feelings. These three levels of artistic creation constitute technical appearance characterization, semantic connotation, and effectual emotional connection as perceived by the audience [18] (Fig. 2 and 3).

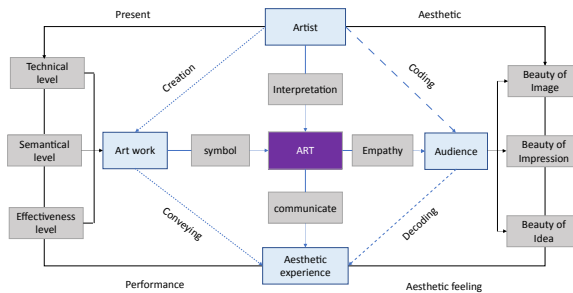


Fig. 2. The cognitive model of dance aesthetics experience [18]

On the basis of these findings, Fang et al. devised an evaluation matrix on the cognitive experience of general audiences regarding dance aesthetics [18], arguing that artists employ the technical, semantical, and effectual levels of their performance to achieve the process of aesthetic cognition, whereas audiences achieve the same process through the beauty of images, constructs, and ideas.

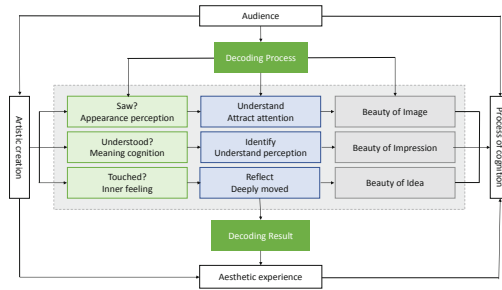


Fig. 3. Evaluation matrix of audiences regarding dance aesthetics [18]

3 Research Design and Method

3.1 Research Process and Framework

This study incorporated five primary steps, namely the collection of literary, audio, and video data, analysis of the Bauhaus theater concept, the practical verification of works, a survey on audience experience, and recording of image data, as Fig. 4:

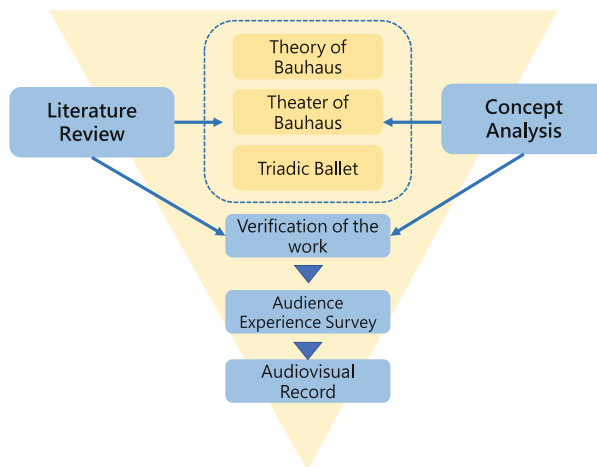


Fig. 4. Research process

Textual, audio, and video data related to the Bauhaus were collected to provide a basis for examining the concept of Bauhaus theater. The *Triadic Ballet* was the focus in this study to clarify the application of the Bauhaus concept in the performing arts. The case analysis results were then implemented in the actual reproduction and presentation of the *Triadic Ballet* for verification; that is, the reproduction was arranged in accordance with the findings in this study and presented for a quantitative study of the audience's experience. Finally, digital audio and video data on the works of Bauhaus theater were recorded. The Fig. 5 presents the framework of this study:

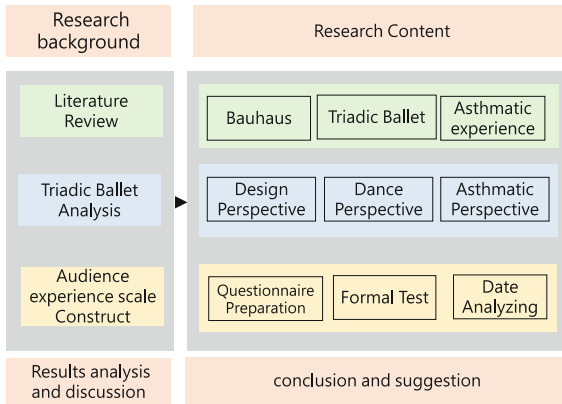


Fig. 5. Research framework

3.2 Core Concepts of Triadic Ballet

The core creative concepts of the *Triadic Ballet* were analyzed according to the description of the Bauhaus concept in dance arts by Schlemmer in the chapter “Man and Art Figure” in *The Theater of the Bauhaus* (1930) as well as the creative processes recorded in *The Letters and Diaries of Oskar Schlemmer* (1958).

The creative structure of the *Triadic Ballet* consists of three core concepts, namely space, shape, and color. Space comprises height, depth, and breadth; shape comprises circles, triangles, and squares; and color comprises red, yellow, and blue. Thus, the entire work of the ballet revolves around the core concepts of the major triad and the minor triad. Through artistic coding, these core concepts are applied in the movements, costumes, and stage designs. See the following figure for the structure of the *Triadic Ballet* as analyzed in this study, which was published in HCI International 2020. This structure was the basis of the analysis and reproduction of the *Triadic Ballet* as well as the audience evaluation matrix (Fig. 6).

3.3 Evaluation Matrix for the Audience Aesthetic Experience of the Triadic Ballet

The evaluation matrix for the aesthetic experience of the *Triadic Ballet*, constructed on the basis of the core concepts of the *Triadic Ballet*, consists of horizontal and vertical dimensions (Table 1). The coding process by the artist and the decoding process by the audience were clarified to analyze the creative model of the *Triadic Ballet* and its audience’s aesthetic understanding.

The horizontal dimension consists of the core concepts of the *Triadic Ballet*, namely shape, color, and space; the vertical dimension consists of the three expressive forms of the *Triadic Ballet*, namely movement, costumes, and stage design. Thus, the evaluation matrix provides the theoretical basis for reproducing the Bauhaus concept in the *Triadic Ballet*. The context was established through the sequential relationships between the two dimensions to analyze the relationship between the coding process of the artist and the decoding process of the audience.

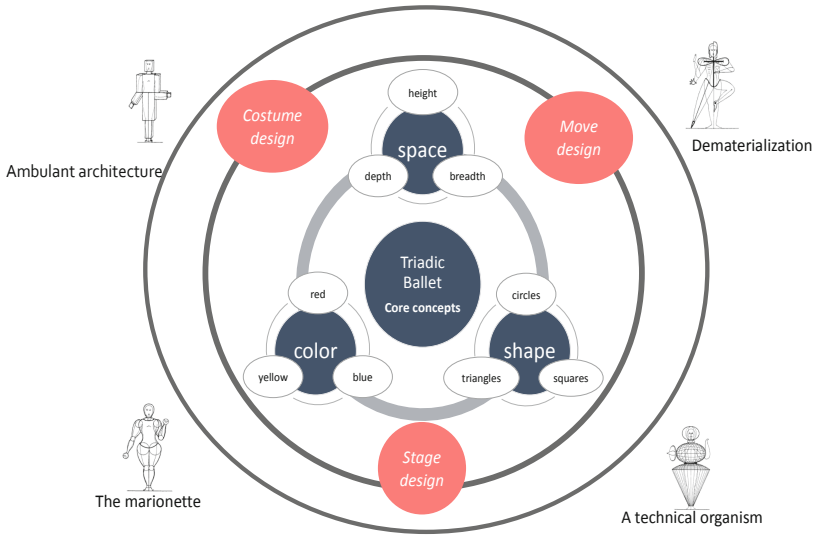


Fig. 6. Triadic ballet framework

On the basis of the matrix, 17 evaluation items were developed, and the participants answered these items on a 5-point Likert scale according to their feelings after viewing the reproduced *Triadic Ballet* (Table 2).

Table 1. Evaluation matrix of the aesthetic experience of the audience of the *Triadic Ballet*

		Move design (1)	Costume design (2)	Stage Design (3)
Shape (A)	Squares	A1	A2	A3
	Triangles	Movement shape	Costume shape	Spatial trajectory of the stage
	Circles			
Color (B)	Yellow	B1	B2	B3
	Red	Meaning of movement	Meaning of costume color	Spatial atmosphere
	Blue			
Space (C)	Depth	C1	C2	C3
	Breadth	Trajectory of movement	Overall form	Overall stage space
	Height			

Table 2. Evaluation items

Shape	A1 The dance movements express the shapes of squares, triangles, and circles
	A2 The costume designs express the shapes of squares, triangles, and circles
	A3 The stage presents the spatial trajectories in squares, triangles, and circles
Color	B1 The dance movements in the three acts express burlesque, ceremoniousness, and fantasy (B1-1, B1-2, B1-3)
	B2 The three sets of costume coloring express liveliness, solemnness, and calm (B2-1, B2-2, B2-3)
	B3 The three acts of the ballet express atmospheres of humor, solemnness, and mystery (B3-1, B3-2, B3-3)
Space	C1 The dance movements express spatial trajectories with various depths, breadths, and heights
	C2 The costume designs facilitate spatial expression with various depths, breadths, and heights
	C3 The stage expresses the spatial applications of various depths, breadths, and heights
Overall	D1 The overall creative expression of the work
	D2 Your overall fondness of the work

4 Discussion

4.1 Applying the Bauhaus Concept in the Reproduction of the *Triadic Ballet*

The analyzed structure of the *Triadic Ballet* was applied in its reproduction, which consisted of three components, namely movement, costume, and stage designs. In continuation of the performance of the rose-colored act II at HCI International 2020, the first sections of act I (yellow-colored) and act III (black colored) were selected for reproduction, resulting in a selection of works that covered all three acts of the ballet.

Movement Design. In act I, to express the humorous atmosphere in accordance with the choreography by Schlemmer, mechanical and angular arm movements were prioritized, and leg movements were designed to form straight lines in accordance with the spatial trajectory, thus presenting a square-shaped dance trajectory (Fig. 7). In act III, to express the mysterious atmosphere, spinning movements were prioritized, and the dancer's rotational trajectory and the space's revolution were designed in coordination with the spatial atmosphere (Fig. 8).

Costume Design. The costumes were redesigned in accordance with those by Schlemmer to emphasize circles; the flat circle skirt design in act I (Fig. 9) and spiral circle skirt design in act III (Fig. 10) presented a flat circle, a vertical circle, and a spiral circle.



Fig. 7. Movement design: act1 (yellow) (Color figure online)

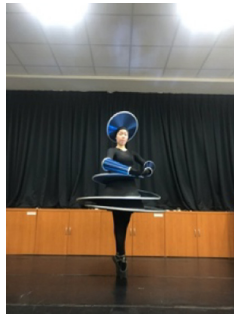


Fig. 8. Movement design: act3 (black)

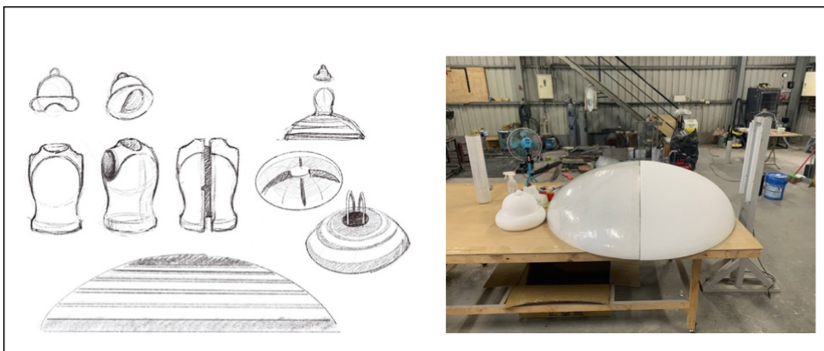


Fig. 9. Costumes reproduction: act1 (yellow). (Color figure online)

Stage Design. According to illustrations by Schlemmer and records in *The Theater of the Bauhaus* (1930), the movements were rehearsed and recorded in a virtual studio, and yellow (Fig. 11) and black (Fig. 12) stage effects were created postproduction.



Fig. 10. Costumes reproduction: act3 (black)

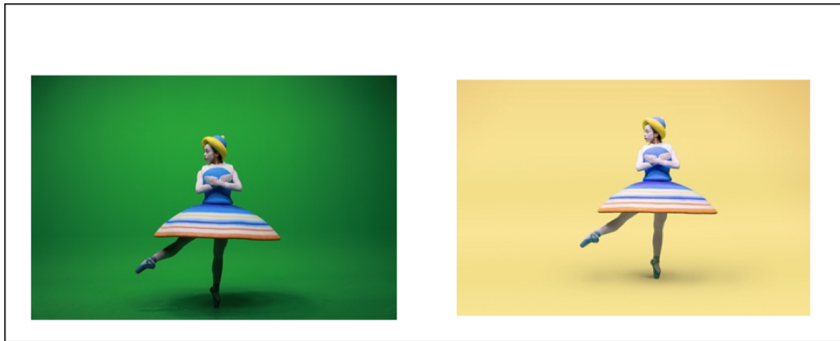


Fig. 11. Stage production: act1 (yellow). (Color figure online)

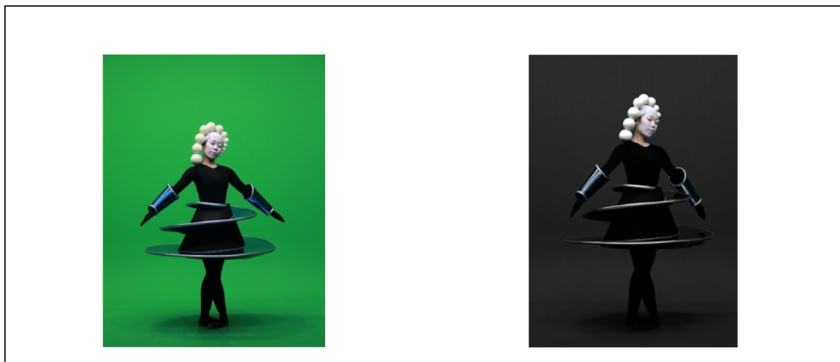


Fig. 12. Stage production: act3 (black)

4.2 Analysis of the Questionnaire for Evaluating the Aesthetic Experience of the Audience

Evaluation Matrix Analysis of the Aesthetic Experience of the Audience.

The matrix constructed according to the structure of this study was used to evaluate the Triadic Ballet viewing experience. The matrix has two constructs with 17 questions in total. Construct 1 comprises three dimensions centered on core concepts, namely shape, color, and space. Construct 2, which focuses on forms of artistic expression, also comprises three dimensions: choreography, costume design, and stage design. A total of 42 valid questionnaires were retrieved.

Reliability Analysis. As mentioned, 42 valid questionnaires were retrieved. On the basis of the evaluation matrix, the reliability of the questionnaire was determined (Cronbach $\alpha = .899$). As for the two constructs and their three dimensions, the Cronbach α ranged from .730 and .897. Overall, the results were indicative of favorable reliability (Table 3).

Table 3. Reliability analysis

Construct 1	Factor	Conbach α	Conbach α
Shape (A)	A1	.872	.899
	A2		
	A3		
Color (B)	B1	.897	
	B2		
	B3		
Space (C)	C1	.865	
	C2		
	C3		
Construct 2	Factor	Conbach α	Conbach α
Move design (1)	A1	.730	.899
	B1		
	C1		
Costume design (2)	A2	.748	
	B2		
	C2		
Stage design (3)	A3	.747	
	B3		
	C3		

Validity Analysis. Factor analysis was performed to determine the validity of the evaluation matrix. As mentioned, the matrix was divided into two constructs, and the aspect 1 dimensions were shape, color, and space. (1) Space: Between the A1, A2, and A3 factors, one factor, consisting of three questions, was selected after factor analysis. The eigenvalue of 2.390 explained 79.682% of the variation. The factor loadings were between .842 and .900. (2) Color: Between the B1, B2, and B3 factors, one factor, consisting of three questions, was selected after factor analysis. The eigenvalue of 2.486 explained 82.869% of the variation. The factor loadings were between .899 and .926. (3) Space: Between the C1, C2, and C3 factors, one factor, consisting of three questions, was selected after factor analysis. The eigenvalue of 2.365 explained 78.837% of the variation. The factor loadings were between .854 and .907 (Table 4).

Table 4. Validity analysis

Dimensions	Factors	Factor loadings	Communalities	Eigen values	Total variance explained
Shape (A)	A1	.934	.872	2.390	79.682%
	A2	.842	.709		
	A3	.900	.809		
Color (B)	B1	.899	.809	2.486	82.869%
	B2	.905	.820		
	B3	.926	.858		
Space (C)	C1	.902	.814	2.365	78.837%
	C2	.854	.730		
	C3	.907	.822		

As mentioned, construct 2 comprised three dimensions: choreography, costume design, and stage design. (1) Choreography: Between the A1, B1, and C1 factors, one factor, consisting of three questions, was selected after factor analysis. The eigenvalue of 1.953 explained 65.113% of the variation. The factor loadings were between .746 and .869. (2) Costume design: Between the A2, B2, and C2 factors, one factor, consisting of three questions, was selected after factor analysis. The eigenvalue of 1.998 explained 66.603% of the variation of the human factor. The factor loadings were between .756 and .851. (3) Stage design: Between the A3, B3, and C3 factors, one factor, consisting of three questions, was selected after factor analysis. The eigenvalue of 1.994 explained 66.468% of the variation. The factor loadings were between .854 and .907. Overall, the results are indicative of favorable validity with regard to the two constructs and their respective three factors (Table 5).

Key Factor Analysis of Aesthetic Experience of the Audience

Audience Preference Analysis. The coefficients of the correlation between the nine predictor variables and audience preference, namely .381, .308, .294, .367, .445, .461, .523,

Table 5. Factors analysis

Dimensions	Factors	Factor loadings	Communalities	Eigen values	Total variance explained
Move design (1)	A1	.869	.755	1.953	65.113
	B1	.746	.557		
	C1	.801	.641		
Costume design (2)	A2	.837	.701	1.998	66.603
	B2	.851	.725		
	C2	.756	.572		
Stage design (3)	A3	.773	.598	1.994	66,468
	B3	.812	.659		
	C3	.858	.737		

.381, and .510, were all significant. The results from the multiple regression analysis presented in the following table show that the correlation coefficient R of the predictor variables and the dependent variable was .662. The explained variation of the nine factors for audience preference was 38.7%. The F value of 2.24 was significant ($p < .045$). The most significant predictor variable was C1, and its β value was .429, followed by of B2 (.222) and B3 (.181). C1, B2, B3 were all significant ($p < .000$, .002, and .001, respectively). Overall, all nine factors were significantly correlated with audience preference, indicating that they were suitable for explaining and predicting audience preference. The most significant factor was C1, followed by B2 and C3 (movement trajectory, meaning of stage colors, and the overall stage space (Table 6).

Table 6. Audience preference analysis

Factors	Correlation	B	β	T	p
A1	.381	.147	.187	.677	.006
A2	.308	-.011	-.017	-.074	.024
A3	.294	-.155	-.273	-1.018	.029
B1	.367	-.104	-.117	-.431	.008
B2	.445	.233	.222	.849	.002
B3	.461	.158	.181	.672	.001
C1	.523	.296	.429	1.720	.000
C2	.381	-.052	-.076	-.338	.006
C3	.510	.096	.130	.506	.000

1. R = .622 Rsq = .387 F = 2.244 Sig = .045

Analysis of Audience Perception of Creativity. Multiple regression analysis revealed no significant correlations between the nine factors and audience perception of creativity (Table 7).

Table 7. Analysis of audience perception of creativity

Factors	Correlation	B	β	T	p
A1	.345	-.078	-.067	-.227	.822
A2	.319	-.008	-.008	-.033	.974
A3	.400	.277	.331	1.150	.259
B1	.162	.075	.058	.199	.844
B2	.322	.535	.348	1.238	.225
B3	.173	-.263	-.206	-.711	.482
C1	.334	.285	.281	1.053	.300
C2	.334	.213	.210	.879	.386
C3	.150	-.440	-.405	-1.474	.150

R = .544 Rsq = .296 F = 1.495 Sig = .192

Relationship Between Respondent Background and the Aesthetic Experience

Sex. The study sample consisted of 11 men and 31 women. The independent samples t test revealed that sex was not significantly correlated with the nine factors, audience preference, and audience perception of creativity. Overall, audience preference and audience perception of creativity were higher among the women than the men (Table 8).

Age Of the 42 respondents, 3, 9, 15, 12, and 3 were aged under 20 years, between 21 and 30 years, between 31 and 40 years, between 41 and 50 years, and over 51 years, respectively. One-way analysis of variance revealed a significant difference for B3 (ambience creation). The Scheffé post hoc comparison showed that the respondents aged under 20 years related poorly to the ambience creation of the performance. Audience preference and audience perception of creativity were the lowest among the respondents aged over 51 years (Table 9).

Differences in Background Domain. Regarding the background domain of the respondents, 16, 11, 6, 2, 3, and 3 were in design, performance, humanities, communications, art, and other fields, respectively. One-way analysis of variance revealed significant differences for A1, expression of movement ($5 < 1 < 3 < 6 < 4 < 2$). Significant differences were also observed for A3, stage design trajectory ($5 < 3 < 1 < 6 < 2 < 4$); B2, symbolism of costume colors ($5 < 4 < 1 < 3 < 2 < 6$); C2, overall expression of design ($5 < 4 < 1 < 2 < 3 < 6$); and C3, overall stage space ($5 < 4 < 1 < 3 < 2 < 6$). Overall, four of the nine factors received lower scores from the respondents with art backgrounds, suggesting that they had stricter standards with regard to the aesthetic evaluation of the *Triadic Ballet*. However, this did not affect their preference with the performance (mean 4.00) (Table 10).

Table 8. Sex

Factor	Sex	Member	M	SD	Sig.	t.
A1	1	11	3.82	.751	.987	-2.857
	2	31	4.52	.677		
A2	1	11	3.55	1.036	.370	-2.406
	2	31	4.29	.824		
A3	1	11	3.82	.982	.670	-.934
	2	31	4.16	1.068		
B1	1	11	3.75	.883	.177	-1.913
	2	31	4.19	.549		
B2	1	11	3.69	.690	.225	-2.212
	2	31	4.11	.483		
B3	1	11	3.72	.866	.477	-1.473
	2	31	4.07	.594		
C1	1	11	4.09	.701	.161	-.441
	2	31	4.23	.920		
C2	1	11	3.82	.751	.543	-1.705
	2	31	4.32	.871		
C3	1	11	3.91	.831	.460	-1.366
	2	31	4.29	.783		
D1	1	11	4.09	.539	.164	-2.883
	2	31	4.65	.551		
D2	1	11	3.91	1.044	.238	-1.935
	2	31	4.48	.769		

Table 9. Age

Factor	SS	DF	MS	F	Sig.	N	M	SD	Scheffe'	
B3	between groups	4.307	4	1.077	2.693	.046	1=3	4.555	.769	1<4<5<3<2
							2=9	3.518	.835	
	within group	14.793	37	.400			3=15	3.888	.599	
Total	19.101	41				4=12	4.305	.521		
						5=3	4.000	.000		
						All=42	3.984	.682		

Previous Knowledge of the Bauhaus. Among the respondents, 26 and 16 individuals had and did not have previous knowledge of the Bauhaus, respectively. The independent samples *t* test revealed no significant difference. In other words, previous knowledge of the Bauhaus did not significantly affect the aesthetic experience of the audience.

Table 10. Differences in background domain

		SS	DF	MS	F	Sig.	N	M	SD	Scheffe
A1	between groups	10.197	5	2.039	5.589	.001*	1=16	4.25	.775	5<1<3< 6<4<2
	within group	13.136	36	.365			2=11	4.82	.405	
							3=6	4.33	.516	
							4=2	4.50	.707	
	Total	23.333	41				5=4	3.00	.000	
							6=3	4.67	.577	
A3	between groups	17.212	5	3.442	4.494	.003*	1=16	3.94	1.181	5<3<1< 6<2<4
	within group	27.574	36	.766			2=11	4.82	.405	
							3=6	3.83	.753	
							4=2	4.50	.707	
	Total	44.786	41				5=4	2.50	.577	
							6=3	4.33	.577	
B2	between groups	3.511	5	.702	2.604	.041*	1=16	4.0	.486	5<4<1< 3<2<6
	within group	9.709	36	.270			2=11	4.12	.522	
							3=6	4.05	.611	
							4=2	3.66	.000	
	Total	13.220	41				5=4	3.33	.666	
							6=3	4.66	.333	
C2	between groups	9.274	5	1.855	3.149	.019*	1=16	4.06	.854	5<4<1< 2<3<6
	within group	21.203	36	.589			2=11	4.27	.786	
							3=6	4.83	.408	
							4=2	3.50	.707	
	Total	30.476	41				5=4	3.25	.957	
							6=3	5.00	.000	
C3	between groups	12.077	5	2.415	6.038	.000**	1=16	4.06	.680	5<4<1< 3<2<6
	within group	14.400	36	.400			2=11	4.64	.505	
							3=6	4.50	.548	
							4=2	4.00	.000	
	Total	26.476	41				5=4	2.75	.957	
							6=3	4.67	.577	

5 Conclusion and Recommendations

The present results are discussed in three passages on the basis of the analysis and the construction of the model. The first passage concerns the three parts selected from the reproduction of Oskar Schlemmer’s *Triadic Ballet*, which was originally conceived in 1912 (see the production: <https://youtu.be/Vd-XXKzd4ZI>). The second passage concerns the construction of the evaluation matrix. The third passage concerns a preliminary survey on the aesthetic experience of the audience.

The present findings demonstrate that practicability of applying the core concepts of shape, color, and space and the forms of artistic expression of choreography, costume design, and stage design to the reproduction of the *Triadic Ballet*. The survey results demonstrated that both audience preference () and audience perception of creativity were high (M = 4.3), indicating that modern audiences still have a certain level of appreciation for this work, despite the fact that it came into being more than a century ago, and that they were able to acknowledge the expression of creativity in the performance. The video recording of the performance can be found on this website:.

As mentioned, two constructs of the aesthetic experience of the audience were examined according to the analysis of the *Triadic Ballet*. Construct 1 comprised shape, color, and space, and Construct 2 comprised choreography, costume design, and stage design. Nine factors were identified from these constructs to form the evaluation matrix of aesthetic experience. Both the reliability and factor analyses revealed favorable results, indicating that the matrix can serve as a reference for future studies on audience experience.

The results from the preliminary survey reveal significant differences in the aesthetic experience of audience members of different backgrounds. Notably, the respondents with art backgrounds had stricter standards with regard to the performance expression. However, neither background domain nor previous knowledge of the Bauhaus affected the audience preference or audience perception of creativity. These results demonstrate that the *Triadic Ballet* remains highly accepted by modern audiences.

Historical records indicate that the Bauhaus dances did not necessarily inspire the development of modern Western dance. Moreover, the Bauhaus dances gradually declined in importance after the death of Oskar Schlemmer. However, Schlemmer's life-long exploration of "figure and space delineation" and of "man and art figure" is fully manifested in his experimental works of shape, color, and space. Despite their purity and simplicity, these works were realized through the expression of logical creativity, encapsulating the less-is-more spirit of modernism of the Bauhaus. In conclusion, the reproduction of the *Triadic Ballet* was examined in the present study to rethink how Schlemmer constructed an organic piece of metaphysical art in an abstract form through the use of rational numbers and human sensitivity. This reimagining also captures the transition of colors and forms from a two-dimensional space to the three-dimensional space of the stage.

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