

Walter Gropius, “Bauhaus Manifesto and Program” (1919)

The ultimate aim of all visual arts is the complete building! To embellish buildings was once the noblest function of the fine arts; they were the indispensable components of great architecture. Today the arts exist in isolation, from which they can be rescued only through the conscious, cooperative effort of all craftsmen. Architects, painters, and sculptors must recognize anew and learn to grasp the composite character of a building both as an entity and in its separate parts. Only then will their work be imbued with the architectonic spirit which it has lost as “salon art.”

The old schools of art were unable to produce this unity; how could they, since art cannot be taught. They must be merged once more with the workshop. The mere drawing and painting world of the pattern designer and the applied artist must become a world that builds again. When young people who take a joy in artistic creation once more begin their life's work by learning a trade, then the unproductive “artist” will no longer be condemned to deficient artistry, for their skill will now be preserved for the crafts, in which they will be able to achieve excellence.

Architects, sculptors, painters, we all must return to the crafts! For art is not a “profession.” There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. In rare moments of inspiration, transcending the consciousness of his will, the grace of heaven may cause his work to blossom into art. But proficiency in a craft is essential to every artist. Therein lies the prime source of creative imagination.

Let us then create a new guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artist! Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith.

Walter Gropius

Program of the Staatliche Bauhaus In Weimar

The Staatliche Bauhaus resulted from the merger of the former Grand-Ducal Saxon Academy of Art with the former Grand-Ducal Saxon School of Arts and Crafts in conjunction with a newly affiliated department of architecture

Aims of the Bauhaus

The Bauhaus strives to bring together all creative effort into one whole, to reunify all the disciplines of practical art-sculpture, painting, handicrafts, and the crafts-as inseparable components of a new architecture. The ultimate, if distant, aim of the Bauhaus is the unified work of art-the great structure-in which there is no distinction between monumental and decorative art.

The Bauhaus wants to educate architects, painters, and sculptors of all levels, according to their capabilities, to become competent craftsmen or independent creative artists and to form a working community of leading and future artist-craftsmen. These men, of kindred spirit, will know how to design buildings harmoniously in their entirety-structure, finishing, ornamentation, and furnishing.

Principles of the Bauhaus

Art rises above all methods; in itself it cannot be taught, but the crafts certainly can be. Architects, painters, and sculptors are craftsmen in the true sense of the word; hence, a thorough

training in the crafts, acquired in workshops and in experimental and practical sites, is required of all students as the indispensable basis for all artistic production. Our own workshops are to be gradually built up, and apprenticeship agreements with outside workshops will be concluded.

The school is the servant of the workshop, and will one day be absorbed in it. Therefore there will be no teachers or pupils in the Bauhaus but masters, journeymen, and apprentices.

The manner of teaching arises from the character of the workshop: Organic forms developed from manual skills.

Avoidance of all rigidity; priority of creativity; freedom of individuality, but strict study discipline.

Master and journeyman examinations, according to the Guild Statutes, held before the Council of Masters of the Bauhaus or before outside masters.

Collaboration by the students in the work of the masters. Securing of commissions, also for students.

Mutual planning of extensive, Utopian structural designs-public buildings and buildings for worship-aimed at the future. Collaboration of all masters and students-architects, painters, sculptors-on these designs with the object of gradually achieving a harmony of all the component elements and parts that make up architecture.

Constant contact with the leaders of the crafts and industries of the country. Contact with public life, with the people, through exhibitions and other activities.

New research into the nature of the exhibitions, to solve the problem of displaying visual work and sculpture within the framework of architecture.

Encouragement of friendly relations between masters and students outside of work; therefore plays, lectures, poetry, music, costume parties. Establishment of a cheerful ceremonial at these gatherings.

Range of Instruction

Instruction at the Bauhaus includes all practical and scientific areas of creative work.

A. Architecture,

B. Painting,

C. Sculpture

including all branches of the crafts.

Students are trained in a craft (1) as well as in drawing and painting (2) and science and theory (3).

1. Craft training-either in our own, gradually enlarging workshops or in outside workshops to which the student is bound by apprenticeship agreement-includes:

- a) sculptors, stonemasons, stucco workers, woodcarvers, ceramic workers, plaster casters,
- b) blacksmiths, locksmiths, founders, metal turners,
- c) cabinetmakers,
- d) painter-and-decorators, glass painters, mosaic workers, enamelers,
- e) etchers. wood engravers, lithographers, art printers, enchasers,
- f) weavers.

Craft training forms the basis of all teaching at the Bauhaus. Every student must learn a craft.

2. Training in drawing and painting includes:

- a) free-hand sketching from memory and imagination,
- b) drawing and painting of heads, live models. and animals,
- c) drawing and painting of landscapes, figures, plants, and still lives,
- d) composition,
- e) execution of murals, panel pictures, and religious shrines,
- f) design of ornaments,
- g) lettering,
- h) construction and projection drawing,
- i) design of exteriors, gardens, and interiors,
- j) design of furniture and practical articles.

3. Training in science and theory includes:

- a) art history-not presented in the sense of a history of styles, but rather to further active understanding of historical working methods and techniques,
- b) science of materials,
- c) anatomy-from the living model,
- d) physical and chemical theory of color,
- e) rational painting methods,
- f) basic concepts of bookkeeping, contract negotiations, personnel,
- g) individual lectures on subjects of general interest in all areas of art and science.

Divisions of Instruction

The training is divided into three courses of instruction:

- I. course for apprentices,
- II. course for journeymen,
- III. course for junior masters.

The instruction of the individual is left to the discretion of each master within the framework of the general program and the work schedule, which is revised every semester. In order to give the students as versatile and comprehensive a technical and artistic training as possible, the work schedule will be so arranged that every architect, painter, and sculptor-to-be is able to participate in part of the other courses.

Admission

Any person of good repute, without regard to age or sex, whose previous education is deemed adequate by the Council of Masters, will be admitted, as far as space permits. The tuition fee is 180 marks per year (It will gradually disappear entirely with increasing earnings of the Bauhaus). A nonrecurring admission fee of 20 marks is also to be paid. Foreign students pay double fees. Address inquiries to the Secretariat of the Staatliche Bauhaus in Weimar.

April 1919.
The administration of the
Staatliche Bauhaus in Weimar:
Walter Gropius.

Walter Gropius

“The Theory and Organization of the Bauhaus” (1923)

The dominant spirit of our epoch is already recognizable although its form is not yet clearly defined. The old dualistic world-concept which envisaged the ego in opposition to the universe is rapidly losing ground. In its place is rising the idea of a universal unity in which all opposing forces exist in a state of absolute balance. This dawning recognition of the essential oneness of all things and their appearances endows creative effort with a fundamental inner meaning.

No longer can anything exist in isolation. We perceive every form as the embodiment of an idea, every piece of work as a manifestation of our innermost selves. Only work which is the product of inner compulsion can have spiritual meaning. Mechanized work is lifeless, proper only to the lifeless machine. So long, however, as machine-economy remains an end in itself rather than a means of freeing the intellect from the burden of mechanical labor, the individual will remain enslaved and society will remain disordered. The solution depends on a change in the individual's attitude toward his work, not on the betterment of his outward circumstances, and the acceptance of this new principle is of decisive importance for new creative work.

The “academy”

The tool of the spirit of yesterday was the ‘academy.’ It shut off the artist from the world of industry and handicraft, and thus brought about his complete isolation from the community. In vital epochs, on the other hand, the artist enriched all the arts and crafts of a community because he had a part in its vocational life, and because he acquired through actual practice as much adeptness and understanding as any other worker who began at the bottom and worked his way up. But lately the artist has been misled by the fatal and arrogant fallacy, fostered by the state, that art is a profession which can be mastered by study. Schooling alone can never produce art! Whether the finished product is an exercise in ingenuity or a work of art depends on the talent of the individual who creates it. This quality cannot be taught and cannot be learned. On the other hand, manual dexterity and the thorough knowledge which is a necessary foundation for all creative effort, whether the workman's or the artist's, can be taught and learned.

Isolation of the artist

Academic training, however, brought about the development of a great art-proletariat destined to social misery. For this art-proletariat, lulled into a dream of genius and enmeshed in artistic conceit, was being prepared for the ‘profession’ of architecture, painting, sculpture or graphic art, without being given the equipment of a real education - which alone could have assured it of economic and esthetic independence. Its abilities, in the final analysis, were confined to a sort of drawing-painting that had no relation to the realities of materials, techniques or economics. Lack of all vital connection with the life of the community led inevitably to barren esthetic speculation. The fundamental pedagogic mistake of the academy arose from its preoccupation with the idea of the individual genius and its discounting the value of commendable achievement on a less exalted level. Since the academy trained a myriad of minor talents in drawing and painting, of whom scarcely one in a thousand became a genuine architect or painter, the great mass of these individuals, fed upon false hopes and trained as one-sided academicians, was condemned to a life of fruitless artistic activity. Unequipped to function successfully in the struggle for existence, they found themselves numbered among the social drones, useless, by virtue of their schooling, in the productive life of the nation.

With the development of the academies genuine folk art died away. What remained was a drawing-room art detached from life. In the 19th century this dwindled to the production of individual

paintings totally divorced from any relation to an architectural entity. The second half of the 19th century saw the beginning of a protest against the devitalizing influence of the academies. Ruskin and Morris in England, van de Velde in Belgium, Olbrich, Behrens and others in Germany, and, finally, the Deutsche Werkbund, all sought, and in the end discovered, the basis of a reunion between creative artists and the industrial world. In Germany, arts and crafts (Kunstgewerbe) schools were founded for the purpose of developing, in a new generation, talented individuals trained in industry and handicraft. But the academy was too firmly established: practical training never advanced beyond dilettantism, and draughted and rendered 'design' remained in the foreground. The foundations of this attempt were laid neither wide enough nor deep enough to avail much against the old *l'art pour l'art* [art for art's sake] attitude, so alien to, and so far removed from life. [...]

Analysis of the designing process

The objective of all creative effort in the visual arts is to give form to space. ... But what is space, how can it be understood and given a form?

... Although we may achieve an awareness of the infinite we can give form to space only with finite means. We become aware of space through our undivided Ego, through the simultaneous activity of soul, mind and body. A like concentration of all our forces is necessary to give it form. Through his intuition, through his metaphysical powers, man discovers the immaterial space of inward vision and inspiration. This conception of space demands realization in the material world, a realization which is accomplished by the brain and the hands.

The brain conceives of *mathematical space* in terms of numbers and dimensions. . . . *The hand masters matter* through the crafts, and with the help of tools and machinery.

Conception and visualization are always simultaneous. Only the individual's capacity to feel, to know and to execute varies in degree and in speed. True creative work can be done only by the man whose knowledge and mastery of the physical laws of statics, dynamics, optics, acoustics equip him to give life and shape to his inner vision. In a work of art the laws of the physical world, the intellectual world and the world of the spirit function and are expressed simultaneously.

The Bauhaus at Weimar

Every factor that must be considered in an educational system which is to produce actively creative human beings is implicit in such an analysis of the creative process. At the 'State Bauhaus at Weimar' the attempt was made for the first time to incorporate all these factors in a consistent program.

[...] The theoretical curriculum of an art academy combined with the practical curriculum of an arts and crafts school was to constitute the basis of a comprehensive system for gifted students. Its credo was: 'The Bauhaus strives to coordinate all creative effort, to achieve, in a new architecture, the unification of all training in art and design. The ultimate, if distant, goal of the Bauhaus is the collective work of art - the Building - in which no barriers exist between the structural and the decorative arts.'

The guiding principle of the Bauhaus was therefore the idea of creating a new unity through the welding together of many 'arts' and movements: a unity having its basis in Man himself and significant only as a living organism.

Human achievement depends on the proper coordination of all the creative faculties. It is not enough to school one or another of them separately: they must all be thoroughly trained at the same time. The character and scope of the Bauhaus teachings derive from the realization of this.

The Curriculum

The course of instruction at the Bauhaus is divided into:

The Preliminary Course (Vorlehre)

Practical and theoretical studies are carried on simultaneously in order to release the creative powers of the student, to help him grasp the physical nature of materials and the basic laws of design. Concentration on any particular stylistic movement is studiously avoided. Observation and representation - with the intention of showing the desired identity of Form and Content - define the limits of the preliminary course. Its chief function is to liberate the individual by breaking down conventional patterns of thought in order to make way for personal experiences and discoveries which will enable him to see his own potentialities and limitations. For this reason collective work is not essential in the preliminary course. Both subjective and objective observation will be cultivated: both the system of abstract laws and the interpretation of objective matter.

Above all else, the discovery and proper valuation of the individual's means of expression shall be sought out. The creative possibilities of individuals vary. One finds his elementary expressions in rhythm, another in light and shade, a third in color, a fourth in materials, a fifth in sound, a sixth in proportion, a seventh in volumes or abstract space, an eighth in the relations between one and another, or between the two to a third or fourth.

All the work produced in the preliminary course is done under the influence of instructors. It possesses artistic quality only in so far as any direct and logically developed expression of an individual which serves to lay the foundations of creative discipline can be called art.

Instruction in form problems

Intellectual education runs parallel to manual training. The apprentice is acquainted with his future stock-in-trade - the elements of form and color and the laws to which they are subject. Instead of studying the arbitrary individualistic and stylized formulae current at the academies, he is given the mental equipment with which to shape his own ideas of form. This training opens the way for the creative powers of the individual, establishing a basis on which different individuals can cooperate without losing their artistic independence. Collective architectural work becomes possible only when every individual, prepared by proper schooling, is capable of understanding the idea of the whole, and thus has the means harmoniously to coordinate his independent, even if limited, activity with the collective work. Instruction in the theory of form is carried on in close contact with manual training. Drawing and planning, thus losing their purely academic character, gain new significance as auxiliary means of expression. We must know both vocabulary and grammar in order to speak a language; only then can we communicate our thoughts. Man, who creates and constructs, must learn the specific language of construction in order to make others understand his idea. Its vocabulary consists of the elements of form and color and their structural laws. The mind must know them and control the hand if a creative idea is to be made visible. The musician who wants to make audible a musical idea needs for its rendering not only a musical instrument but also a knowledge of theory. Without this knowledge, his idea will never emerge from chaos.

A corresponding knowledge of theory - which existed in a more vigorous era - must again be established as a basis for practice in the visual arts. The academies, whose task it might have been to cultivate and develop such a theory, completely failed to do so, having lost contact with reality. Theory is not a recipe for the manufacturing of works of art, but the most essential element of collective

construction; it provides the common basis on which many individuals are able to create together a superior unit of work; theory is not the achievement of individuals but of generations.

The Bauhaus is consciously formulating a new coordination of the means of construction and expression. Without this, its ultimate aim would be impossible. For collaboration in a group is not to be obtained solely by correlating the abilities and talents of various individuals. Only an apparent unity can be achieved if many helpers carry out the designs of a single person. In fact, the individual's labor within the group should exist as his own independent accomplishment. Real unity can be achieved only by coherent restatement of the formal theme, by repetition of its integral proportions in all parts of the work. Thus everyone engaged in the work must understand the meaning and origin of the principal theme.

Forms and colors gain meaning only as they are related to our inner selves. Used separately or in relation to one another they are the means of expressing different emotions and movements: they have no importance of their own. Red, for instance, evokes in us other emotions than does blue or yellow; round forms speak differently to us than do pointed or jagged forms. The elements which constitute the 'grammar' of creation are its rules of rhythm, of proportion, of light values and full or empty space. Vocabulary and grammar can be learned, but the most important factor of all, the organic life of the created work, originates in the creative powers of the individual.

The practical training which accompanies the studies in form is founded as much on observation, on the exact representation or reproduction of nature, as it is on the creation of individual compositions. These two activities are profoundly different. The academies ceased to discriminate between them, confusing nature and art - though by their very origin they are antithetical. Art wants to triumph over Nature and to resolve the opposition in a new unity, and this process is consummated in the fight of the spirit against the material world. The spirit creates for itself a new life other than the life of nature.

Each of these departments in the course on the theory of form functions in close association with the workshops, an association which prevents their wandering off into academicism.

The goal of the Bauhaus curriculum

... the culminating point of the Bauhaus teaching is a demand for a new and powerful working correlation of all the processes of creation. The gifted student must regain a feeling for the interwoven strands of practical and formal work. The joy of building, in the broadest meaning of that word, must replace the paper work of design. Architecture unites in a collective task all creative workers, from the simple artisan to the supreme artist.

For this reason, the basis of collective education must be sufficiently broad to permit the development of every kind of talent. Since a universally applicable method for the discovery of talent does not exist, the individual in the course of his development must find for himself the field of activity best suited to him within the circle of the community. The majority become interested in production; the few extraordinarily gifted ones will suffer no limits to their activity. After they have completed the course of practical and formal instruction, they undertake independent research and experiment.

Modern painting, breaking through old conventions, has released countless suggestions which are still waiting to be used by the practical world. But when, in the future, artists who sense new creative values have had practical training in the industrial world, they will themselves possess the means for realizing those values immediately. They will compel industry to serve their idea and industry will seek out and utilize their comprehensive training.