THE THEORY AND ORGANIZATION OF THE BAUHAUS
by WALTER GROPIUS

Translation of *Idee und Aufbau des Staatlichen Bauhauses Weimar.*

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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 decadence of architecture

The character of an epoch is epitomized in its buildings. In them, its spiritual and material resources find concrete expression, and, in consequence, the buildings themselves offer irrefutable evidence of inner order or inner confusion. A vital architectural spirit, rooted in the entire life of a people, represents the interrelation of all phases of creative effort, all arts, all techniques. Architecture today has forfeited its status as a unifying art. It has become mere scholarship. Its utter confusion mirrors an uprooted world which has lost the common will necessary for all correlated effort.

New structural elements develop very slowly, for the evolution of architectural form is dependent not only upon an immense expenditure of technical and material resources, but also upon the emergence of new philosophical concepts deriving from a series of intuitive perceptions. The evolution of form, therefore, lags far behind the ideas which engender it.

The art of architecture is dependent upon the cooperation of many individuals, whose work reflects the attitude of the entire community. In contrast, certain other arts reflect only narrow sections of life. The art of architecture and its

many branches should be not a luxury, but the life-long preoccupation of a whole people. The widespread view that art is a luxury is a corruption born of the spirit of yesterday, which isolated artistic phenomena *(l'art pour l'art)* and thus deprived them of vitality. At the very outset the new architectural spirit demands new conditions for all creative effort.

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 devitalising 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* attitude, so alien to, and so far removed from life.

Dearth of industrial designers

Meanwhile, the crafts—and more especially the industries—began to cast about for artists. A demand arose for products outwardly attractive as well as technically and economically acceptable. The technicians could not satisfy it. So manufacturers started to buy so-called "artistic designs." This was an ineffective substitute, for the artist was too much removed from the world about him and too little schooled in technique and handicraft to adjust his conceptions of form to the practical processes of production. At the same time, the merchants and technicians lacked the insight to realize that appearance, efficiency and expense could be simultaneously controlled only by planning and producing the industrial object with the careful cooperation of the artist responsible for its design. Since there was a dearth of artists adequately trained for such work, it was logical to establish the following basic requirements for the future training of all gifted individuals: *a thorough practical, manual training in workshops actively engaged in production, coupled with sound theoretical instruction in the laws of design.*

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.

In 1915, during the war, the author had been summoned to an audience with the Grand Duke of Saxe-Weimar to discuss his taking over the Academy for Arts and Crafts from the distinguished Belgian architect, Henry van de Velde, who had himself suggested Gropius as his successor. Having asked for, and been accorded, full powers in regard to reorganization, in the spring of 1919 the author assumed the directorship of the Grand Ducal Saxon Academy for Pictorial Art (Grossherzogliche Sächsische Hochschule für Bildende Kunst) as well as of the Grand Ducal Saxon Academy for Arts and Crafts (Grossherzogliche Sächsische Kunstgewerbeschule) and united them under the new name of "State Bauhaus" (Staatliches Bauhaus). 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:

I. Instruction in crafts (Werklehre):

STONE	WOOD	METAL	CLAY	GLASS	COLOR	TEXTILES
Sculpture workshop	Carpentry workshop	Metal workshop	Pottery workshop	Stained glass workshop	Wall-painting workshop	Weaving workshop

A. Instruction in materials and tools

B. Elements of book-keeping, estimating, contracting

II. Instruction in form problems (Formlehre):

1. Observation

A. Study of nature

B. Analysis of materials

2. Representation

A. Descriptive geometry

B. Technique of construction

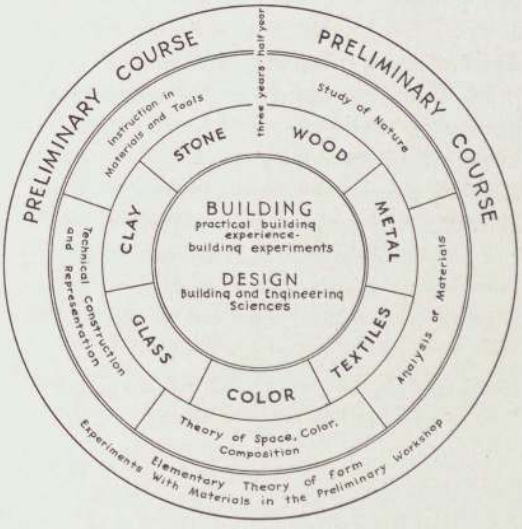
C. Drawing of plans and building of models for all kinds of constructions

3. Composition

A. Theory of space

B. Theory of color

C. Theory of design



Supplementary instruction

Lectures in fields relating to art and science, past and present.

The curriculum includes three departments (compare with the plan):

1. The preliminary course, lasting half a year. Elementary instruction in problems of form, combined with practical experiments with different materials in the workshops for beginners.

Result: Admission to one of the workshops.

2. Instruction in a craft in one of the workshops after signing legal articles of apprenticeship; advanced instruction in form. Three year course.

Result: Journeyman's Diploma of the Chamber of Crafts (Gesellenbrief der Handwerkskammer) and, under certain circumstances, Diploma of the Bauhaus.

3. Instruction in architecture.

Practical participation in buildings under construction and, for especially talented journeymen, independent architectural training in the Bauhaus Research Department.

Duration: depending on achievement and special circumstances. Architectural activity and experimental work represent a continuation of instruction in crafts and form.

Result: Master's Diploma of the Chamber of Crafts and, under special circumstances, Diploma of the Bauhaus.

During the entire curriculum a practical course in the fundamental relationships of sound, color and form is followed, designed to harmonize the physical and psychic qualities of the individual.

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 crafts and form problems

In earlier centuries when there was no academic instruction in the crafts or arts, students were taught independently by a master who was a craftsman as well as an artist. Such instruction would still be the best. But, because of the disastrous secession of art from the workaday life of the people, in our time such creative versatility no longer exists and it is therefore impossible for one man to undertake a student's entire art education. Synthesis is the only solution: coordinated instruction by two masters, one a craftsman, the other an artist. Thus, doubly trained, a future generation of creatively gifted workers may once more achieve a new productive coordination, and may gradually

*The preliminary course was developed by Johannes Itten; he continued and enlarged at the Bauhaus the courses he had already been giving in 1918 in Vienna. At the Bauhaus, the preliminary course was required as preparation for work in the workshops.

become indispensable collaborators in the working life of the people. With this in mind the Bauhaus has ruled (1) that every apprentice and journeyman is taught by two masters, a craftsman and an artist, who work in close cooperation; (2) that instruction in crafts and in the theory of form are fundamental: no apprentice or journeyman can be excused from either.

Production work in the workshop of the preliminary course. Work in all the crafts under the technical supervision of the respective masters.		Studies in materials. Free creative work in different materials	Theory of form and color
Drawing from Nature	Mathematics Physics Mechanics	Draughting and technical Construction	Synthetic study of space (Synthetische Raumlehre)
General coordination (Harmonisierungslehre)			

Instruction in crafts

Training in a craft is a prerequisite for collective work in architecture. This training purposely combats the dilettantism of previous generations in the applied arts. Every apprentice, by signing the articles issued by the Chamber of Crafts, engages himself to work through the lawfully prescribed period of apprenticeship. The teaching of a craft serves solely to train the hand and to ensure technical proficiency; it is by no means an end in itself. Its aim is to add to a many-sided education rather than to develop the specialized craftsman.

The Bauhaus believes the machine to be our modern medium of design and seeks to come to terms with it. But it would be senseless to launch a gifted apprentice into industry without preparation in a craft and hope thereby to reestablish the artist's lost contact with the world of production. He would be stifled by the materialistic and one-sided outlook predominant in factories today. A craft, however, cannot conflict with the feeling for work which, as an artist, he inevitably has, and it is therefore his best opportunity for practical training.

The principal difference between factory production and handicraft lies not in the machine's superiority over more primitive tools as an instrument of technical precision, but in the fact that in the factory each operation involved in manufacturing a product is performed by a different man, whereas the craft product is made entirely by one person. But if industry is to develop, the use of machinery and the division of labor must be maintained. Neither factor is in itself responsible for the loss of creative unity which has resulted from technological development. The root of the evil exists rather in the much too materialistic attitude of our times and in the loss of contact between the individual and the community.

It follows that the Bauhaus does not pretend to be a crafts school. Contact with industry is consciously sought, for the old trades are no longer very vital and a turning back to them would therefore be an atavistic mistake. Craftsmanship and industry are today steadily approaching one another and are destined eventually to merge into one. Such a new productive union will give every individual that understanding of and desire for cooperation which is essential to creative work. In this union the old craft workshops will develop into industrial laboratories: from their experimentation will evolve standards for industrial production.

The teaching of a craft is meant to prepare for designing for mass production. Starting with the simplest tools and least complicated jobs, he gradually acquires ability to master more intricate problems and to work with machinery, while at the same time he keeps in touch with the entire process of production from start to finish, whereas the factory worker never gets beyond the knowledge of one phase of the process. Therefore the Bauhaus is consciously seeking contacts with existing industrial enterprises, for the sake of mutual stimulation.

From these contacts with industry the apprentice and, later, the journeyman learn not only to extend their technical experience but also to consider, in carrying out their work, the unavoidable demands which industry makes on the individual to economize on time and means. In the same measure, the academic superciliousness of another day constantly dwindles, and respect for hard realities unites individuals engaged in a common work.

After three years of thorough training, the apprentice undergoes a work-test in the presence of a committee of established craftsmen. Having passed this, he becomes a publicly certified journeyman. Every journeyman at the Bauhaus who is publicly certified is entitled, as soon as he considers himself sufficiently advanced, to a further test as "Bauhaus journeyman"; the requirements of this test are more severe than the public test, especially in regard to the journeyman's creative ability.

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 stylised 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.

Instruction in architecture

Only the journeyman who has been seasoned by workshop practice and instruction in the study of form is ready to collaborate in building.

The last and most important stage of Bauhaus education is the course in architecture with practical experience in the Research Department* as well as on actual buildings under construction. No apprentices are admitted to the Research Department: only certified journeymen capable of working out by themselves technical and formal problems. They have access to the draughting office adjoining the Research Department, as well as to all the workshops, in order to enable them to study other crafts than their own. They are invited to collaborate both on the plans and the actual construction of buildings for which the Bauhaus has been commissioned, so that they may have the experience of cooperating with all the building trades and, at the same time, earn their living.

In so far as the Bauhaus curriculum does not provide advanced courses in engineering—construction in steel and reinforced concrete, statics, mechanics, physics, industrial methods, heating, plumbing, technical chemistry — it is considered desirable for promising architecture students, after consultation with their masters, to complete their education with courses at technical and engineering schools. As a matter of principle, journeymen should have experience (machine work) in manufacturing workshops other than those at the Bauhaus.

The new approach to architecture

The most important condition for fruitful collaboration on architectural problems is a clear understanding of the new approach to architecture. Architecture during the last few generations has become weakly sentimental, esthetic and decorative. Its chief concern has been with ornamentation, with the formalistic use of motifs, ornaments and mouldings on the exterior of the building—as if upon a dead and superficial mass—not as part of a living organism. In this decadence architecture lost touch with new methods and materials; the architect was engulfed in academic estheticism, a slave to narrow conventions, and the planning of cities was no longer his job.

This kind of architecture we disown. We want to create a clear, organic architecture, whose inner logic will be radiant and naked, unencumbered by lying facades and trickeries; we want an architecture adapted to our world of machines, radios and fast motor cars, an architecture whose function is clearly recognizable in the relation of its forms.

*The Research Department for experimental work was only partially realized, due to lack of space and funds.

With the increasing firmness and density of modern materials—steel, concrete, glass—and with the new boldness of engineering, the ponderousness of the old method of building is giving way to a new lightness and airiness. A new esthetic of the Horizontal is beginning to develop which endeavors to counteract the effect of gravity. At the same time the symmetrical relationship of parts of the building and their orientation toward a central axis is being replaced by a new conception of equilibrium which transmutes this dead symmetry of similar parts into an asymmetrical but rhythmical balance. The spirit of the new architecture wants to overcome inertia, to balance contrasts.

Since architecture is a collective art, its welfare depends on the whole community. As an extreme instance, the monument is only significant when it springs from the will of the whole nation. This will does not yet exist today. But even the construction of absolutely necessary housing is at a standstill thanks to the makeshift economies of our time. Nowhere are the fundamental problems of building studied as such.

Standardization of units

For this reason the Bauhaus has set itself the task of creating a center for experimentation where it will try to assemble the achievements of economic, technical and formal research and to apply them to problems of domestic architecture in an effort to combine the greatest possible standardization with the greatest possible variation of form. Therefore the buildings which are to be thought of as outgrowths of modern technique and design may be conceived as an assembly of prefabricated and standardized parts so applied as to fulfill the varying requirements of those to be housed.

The artist and the technician must collaborate in carrying out this task. Any industrially produced object is the result of countless experiments, of long, systematic research, in which business men, technicians and artists participate to determine a standard type. To an even greater degree, the standardization of building units for industrial production will require the generous cooperation of all concerned, in business, in engineering, in art. Such cooperation would be a real demonstration of farsightedness. It would, in the end, prove more economical than the use of substitutes.

The Bauhaus has taken the first steps toward such collaboration with the building of an experimental house at its 1923 exhibition, which was an actual demonstration of new conceptions of housing as well as of new technical methods.

Every architect must understand the significance of the city in order to be able to engage actively in city planning; he must recognize *"simplicity in multiplicity"* as a guiding principle in the shaping of its character. Form elements of typical shape should be repeated in series. All the building parts should be functional limbs of the comprehensive organism which depends simultaneously on building, street and means of transportation.

The investigation of these problems constitutes the final stage of the course in building. A student who has achieved technical perfection and absorbed all that the Bauhaus can teach him can be certified a master.

The goal of the Bauhaus curriculum

Thus 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.

The Stage

Theatrical performance, which has a kind of orchestral unity, is closely related to architecture. As in architecture the character of each unit is merged into the higher life of the whole, so in the theater a multitude of artistic problems form a higher unity with a law of its own.

In its origins the theater grew from a metaphysical longing; consequently it is the realization of an abstract idea. The power of its effect on the spectator and listener thus depends on the successful translation of the idea into optically and audibly perceptible forms.

This the Bauhaus attempts to do. Its program consists in a new and clear formulation of all problems peculiar to the stage. The special problems of space, of the body, of movement, of form, light, color and sound are investigated; training is given in body movements, in the modulation of musical and spoken sounds; the stage space and figures are given form.

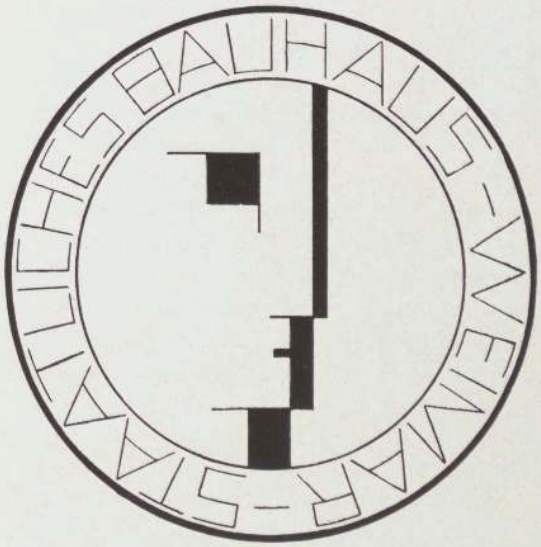
The Bauhaus theater seeks to recover primordial joy for all the senses, instead of mere esthetic pleasure.

Conclusion: the Bauhaus in education

An organization based on new principles easily becomes isolated if it does not constantly maintain a thorough understanding of all the questions agitating the rest of the world. In spite of all the practical difficulties, the basis of the growing work of the Bauhaus can never be too broad. Its responsibility is to educate men and women to understand the world in which they live and to invent and create forms symbolizing that world. For this reason the educational field must be enlarged on all sides and extended into neighboring fields, so that the effects of new experiments may be studied.

The education of children when they are young and still unspoiled is of great importance. The new types of schools emphasizing practical exercises, such as the Montessori schools, provide an excellent preparation for the constructive program of the Bauhaus since they develop the entire human organism. The old conservative schools were apt to destroy the harmony within the individual by all but exclusive headwork. The Bauhaus keeps in touch with new experiments in education.

During the first four years of constructive work, many ideas and problems have evolved from the original idea of the Bauhaus. They have been tested in the face of fierce opposition. Their fruitfulness and salutary effect on all phases of modern life have been demonstrated.



The later Bauhaus seal, designed by Oskar Schlemmer, 1922

Volume 6. Weimar Germany, 1918/19–1933
Bruno Taut, Program of the “Arbeitsrat für Kunst" (1918)

“Arbeitsrat für Kunst" in Berlin

Convinced that the recent political revolution must be used to free art from decades of domination, a circle of like-minded artists and art lovers has congregated in Berlin. This circle is striving to collect all scattered and splintered forces committed to moving beyond the preservation of one-sided occupational interests, in order to cooperate in rebuilding our entire art world. In close touch with the elected governments and with like-minded associations such as the Art Council in Munich, Dresden, etc., the Arbeitsrat für Kunst hopes to be able to succeed in its immediate goals in the near future. The goals are outlined in the following program excerpt.

Above all, this slogan guides us:

Art and people must form a unity. Art should no longer be the pleasure of a few but should bring joy and sustenance to the masses. The goal is the union of the arts under the wings of a great architecture. From now on the artist, as shaper of the sensibilities of the people, is alone responsible for the external appearance of the new nation. He must determine the boundaries of form from statuary down to coins and stamps.

On this basis, we **currently** make **six demands**:

1. Recognition of the public nature of all building activity, an end to public and private privileges enjoyed by civil servants. Uniform management of whole city boroughs, streets and housing developments, without encroaching on individual freedom. New assignments: community centers as distribution points of all arts to the people. Permanent experimental grounds for testing and perfecting architectural effects.

2. Dissolution of the Royal Academy of Arts, the Royal Academy of Architecture, and the Royal Prussian State Art Commission in their present form, replacement of these bodies along with a narrowing of their field of activity, with others created out of the community of producing artists itself without state influence. Transformation of privileged art exhibitions into free ones.

3. Freedom for all education in architecture, sculpture, painting, and crafts from government domination. Transformation of arts and crafts education from the ground up. Allocation of government funds for this purpose and for masters' education in teaching workshops.

4. Vitalization of museums as places of education for the people. Establishment of constantly changing exhibitions, made accessible to all the people through lectures and guided tours. Withdrawal of scientific materials into buildings appropriate for them. Segregation of technically organized study collections for craftsmen working in artistic crafts. Fair distribution of government funds for acquisition of old and new works.

5. Elimination of all monuments without artistic value as well as buildings whose artistic value is disproportionate to the value of their materials, which might be made use of in other ways. Prevention of construction of hastily planned war monuments and immediate stoppage of work on the war museums planned in Berlin and elsewhere in the nation.

6. Organization of a government department to ensure promotion of art within the framework of future lawmaking.

The following signed this proclamation: Otto Bartning, Rudolf Bauer, W. C. Behrendt, Joseph Bloch, Theo v. Brockhusen, A. E. Brinckmann, Heinz Braune, Ewald Dülberg, Martin Elässer, August Grisebach, Walter Gropius, Wilhem Hausenstein, Franz Heckendorf, Carl Georg Heise, Fritz Hellwag, Ernst Herzfeld, Willy Jaeckel, Walter Kaesbach, César Klein, Käthe Kollwitz, Leo v. König, Bruno Krauskopf, Mechtilde Lichnowsky, Paul Mebes, Hans Meid, Herbert Mueller, Julius Meier-Graefe, Heinrich Nauen, Wilhelm Niemeyer, Rudolf Oldenbourg, Karl Ernst Osthaus, Friedrich Paulsen, Max Pechstein, Friedrich Perzynski, Hans Poelzig, E. Pottner, Heinrich Richter, Chr. Rohlfs, John Schikowski, E. E. Schlieper, Paul Schmitthenner, Hermann Schmitz, Rich. L. F. Schulz, Erik-Ernst Schwabach, Preuß. Finanzminister Hugo Simon, Milly Steger, Georg Swarzenski, Georg Tappert, Bruno Taut, Max Taut, Heinrich Tessenow, Arnold Topp, Wilhelm R. Valentiner, Hermann Voß, Ludwig Wolde, Wilhelm Worringer—Declarations of support are requested at the Arbeitsrat für Kunst, Berlin NW40, #19.

Source of English translation: Rose-Carol Washton Long, ed., *German Expressionism, Documents from the End of the Wilhelmine Empire to the Rise of National Socialism*. Berkeley, Los Angeles, London: University of California Press, 1993, pp. 193-94.

Source of original German text: Bruno Taut, "Arbeitsrat für Kunst in Berlin," *Mitteilungen des deutschen Werkbundes*, no. 4 (1918), pp. 14-15.