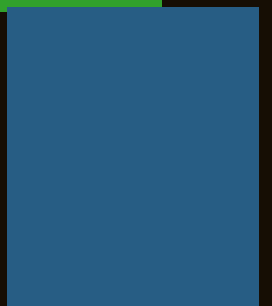
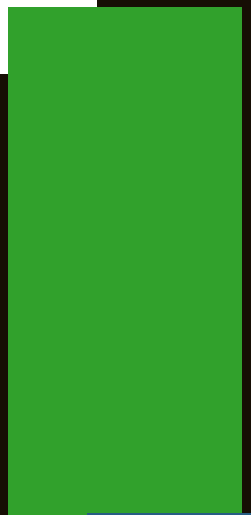
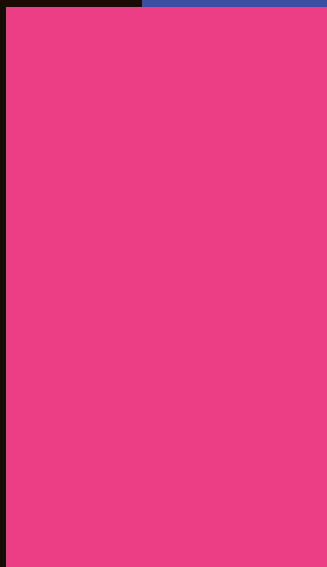
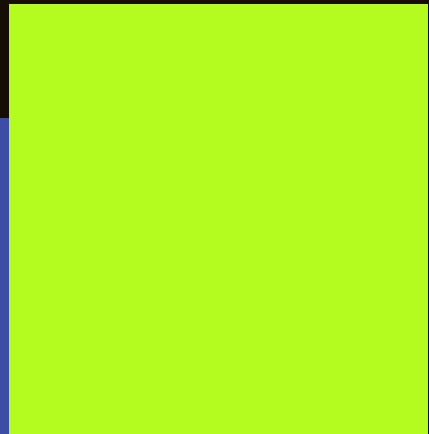


BAUHAUS

1919-1933



Michael Siebenbrodt &
Lutz Schöbe

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BAUHAUS

1919-1933 Weimar-Dessau-Berlin

Michael Siebenbrodt
& Lutz Schöbe

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Preface

The Bauhaus was one of the most important and momentous cultural manifestations of the twentieth century. There is no doubt about it. It is more than ever a phenomenon of global dimensions. Today, the Bauhaus is embedded in the public consciousness; it is held in high esteem and, depending on one's interests, occasionally glorified or denounced. But recognition and positive esteem are prevalent. The work of the Bauhaus artists enjoys universal admiration and interest in the great museums of the world. Their creative theories, if often taken out of their complex context, received and continue to receive attention in many renowned architectural and art education institutes, as well as in basic art lessons in education facilities. Bauhaus products – such as Marcel Breuer's famous tubular steel furniture – proceeded to become highly-traded design classics. Bauhaus buildings, such as the sites in Weimar and Dessau, are considered pieces of architectural history, and today they are part of Germany's cultural heritage. The Bauhaus went down in art history as the original modernist art school.

Now, almost a century after its foundation, it is still current. This is evident not only in the increased institutional interest in the school's work, an exhibition boom that hasn't worn off, and a multitude of new publications and unending media interest, but also in the area of theoretical architectural research, in which investigations into functionalism, a design concept closely connected to the Bauhaus, are on the increase. The creation of a new man for a new, more humane society was the Bauhaus's true goal. It remains historically unfulfilled. Are we to understand the intervention by philosopher and sociologist Jürgen Habermas regarding "modernism as an unfinished project" in this way, too?

This book limits itself to portraying the history of the Bauhaus in a more or less rough overview. The authors can thus make reference to a multitude of existing publications as well as to their own published writings on the subject. The claim is not to subject the Bauhaus to criticism on principle from a twenty-first century perspective but rather the intention simply to portray what was, in an objective argument of the

most important points and with no claim to exhaustiveness, for this book is intended for the interested reader and not the knowledgeable expert. If this leads to the break up of unilateral ways of viewing the Bauhaus, that harmonious, consistent, conflict-free, "progressive" and non-traditional organisation, the authors will consider themselves lucky.

The portrayal begins with references to the forerunners of the Bauhaus, places it in the context of the events of its time and describes the circumstances leading up to its foundation. In a brief overview, the authors present the internal structure of the school and its individual sites in Weimar, Dessau and Berlin, as well as the conceptions of its three directors, Walter Gropius, Hannes Meyer and Ludwig Mies van der Rohe. The following chapters inform the reader about the teaching and training structure of the Bauhaus and present the teaching concepts of its most important teachers. Attention is given to the Bauhaus workshops, their respective structures, the spectrum of achievements and the modifications by the different directors. These are followed by short chapters on general matters such as architecture, photography and visual arts in the Bauhaus, as well as on life and work at the school. A short overview of the effects and reception of the Bauhaus from its beginnings to the present forms the conclusion.

Special emphasis is placed on promoting the comprehension of connections, consequences, mutual influences and developments in a sequence of selected and matched images. In this way, the reader may have visual access to the Bauhaus through the language of its time.

The appendix, with its compressed chronology summarising the history of the Bauhaus and evoking parallel events in culture, politics, technology and science, allows for individual conclusions and the identification of links and references not included in the text.

A bibliography, with information about the most important literature on the Bauhaus in general, as well as on select topics, offers opportunities for further in-depth study of the subject.

History of the Bauhaus

Forerunners, Roots and History

The artistic and pedagogical achievements of the Bauhaus were revolutionary in Germany as well as in Europe as a whole. Its intention to renovate art and architecture was in line with other similar efforts, from which it drew numerous ideas for its own work.

Still, the school's historical significance cannot be overestimated. The Bauhaus did not develop in empty space. On the one hand, one of stereotypes of Bauhaus history is that the school broke with all traditions and started from scratch. On the other hand, there is a general trend to omit hardly any art movements or important artists of the late nineteenth and early twentieth centuries when discussing the sources of the Bauhaus.

The conditions leading to the development of the Bauhaus are, indeed, complex and widely ramified. Its sources in humanistic and social history reach back into the nineteenth century. Furthermore, the issue addressed by the Bauhaus has its roots in the Industrial Revolution, that lasting cataclysm beginning in England in the middle of the eighteenth century and resulting in industrial manufacturing and industrial society. This modernisation process had led to tensions in almost all areas of life: a radical change occurred when mechanical tools replaced age-old tools of the trade. For lack of new concepts, art and architecture reverted to a historical vocabulary of shapes, which increasingly led to contradictions. The changed conditions for the production of articles for daily use required a new design, now aligned with machine production. It took until the middle of the nineteenth century for the attempts at solving this problem to take concrete shape. The Bauhaus was part of a traditional line of initiatives and efforts called "modernism," which issued from here and strove to re-establish unity between the areas of artistic and technical production, which had been separated by emerging industrial production. The resulting social separation of the artist, his isolation and the fragmentation as well as the segregation of different types of art, was to be reversed. This led to the idea of the *Gesamtkunstwerk* (synthesis of the arts, unified work of art), a thought which, with different accentuation in earlier centuries, strove to synthesise in reality all the arts involved in construction and manual trades. In the nineteenth and early twentieth centuries, the idea of the *Gesamtkunstwerk* was allied with the utopian claim that it could further the solution of society's social and cultural problems on the basis of a unified aspiration.

Art School Reform

The Art School Reform, which was concerned with the transformation of art academies into unified art schools, based artistic training on the manual trades and a general artistic elementary education. Gropius himself eventually saw the Bauhaus as a part of "reform ideas typical of the time", and as a new kind of school, whose fundamental pedagogical concept was based on reform ideas.

There were other attempts, before the Bauhaus and parallel to it, to implement in practise the goals of Art School Reform. Among these, the Art School in Frankfurt am Main must be mentioned, as well as the Obrist-Debschitz School in Munich, the Breslau Academy for Arts and Crafts, the Düsseldorf Arts and Crafts School, the Arts and Crafts School Burg Giebichenstein in Halle, the Reimann School and the Itten School in Berlin, the Folkwang School in Essen, the Arts and Crafts School in Bratislava, and finally the Higher Artistic-Technical Workshops (Vkhutemas) in Moscow.

Like the school in Moscow, the Bauhaus was an institution implementing the ideas of the Art School Reform in a unique way, consistently, imaginatively, completely, rigorously and in a sustained manner. According to Gropius, the Bauhaus was a matter of life for the people. In this comprehensive claim, which went far beyond architecture and design, lies *inter alia* its historical importance.

Ruskin, Olbrich and Others

In his 1923 essay "Idea and Construction of the Staatliches Bauhaus (State Bauhaus)", Bauhaus founder Walter Gropius himself points to the sources which directly influenced him and the foundation of the Bauhaus. Gropius lists "Ruskin, Olbrich, Behrens, (Darmstadt Artists' Colony) and others in Germany, then finally the Deutsche Werkbund (German Association of Craftsmen)". In his own writings, John Ruskin (1819-1900), the English painter, art historian and social reformer, opposed the cluttered adornments of the past but also industrial production; he juxtaposed the alienating work on the machine with the ideal of the creative artisan of the Middle Ages. In his restoration efforts, which were extremely influential in England, especially in the second half of the nineteenth century, he postulated the production of things that did justice to the material, that were largely unadorned but still expressive, following the model of the Gothic style. Products made by machines, however, were "surrogates" according to him, soulless, "dead things". It was left

to the writer, designer and founder of the Socialist movement in Great Britain, William Morris (1834-1896), and the Arts and Crafts movement associated with him, to put Ruskin's critical thoughts into practice and give further momentum to the arts and crafts reform. Morris designed novelties and interior furnishings, avoiding the misled ornamentation of the past. He and the Arts and Crafts movement saw the return to the qualities of manual trades as a way to react against the product design challenges of the Industrial Revolution. The products thus made in specially-founded arts and crafts companies were marked by simplicity, robustness, rusticity and great esteem for the material. Morris, himself a dedicated socialist, connected his design work and the associated reactivation of craftsmanship with a forced, yet illusory social assertion, which consisted of counteracting the decay of society by encouraging communal life, through joyful, manual and largely self-controlled work and the resulting good form. As a result of this, a conflict-free, blissful society should emerge, free from the rule of the machine.

Ruskin, Morris and the English Arts and Crafts movement are closely connected to the beginnings of modernist design in Europe, due to their criticism of the aesthetic appearance of machine-made products and their art reform based on the quality of the products of the manual trades. Allied with this movement were the efforts of the Scottish artist and architect Charles Rennie Mackintosh (1868-1928) and the Secession Movement in Austria with artists like Otto Wagner (1841-1918), Josef Hoffmann (1870-1956), Koloman Moser (1868-1918) and the architect mentioned by Gropius, Josef Maria Olbrich (1867-1908). Olbrich, architect of Vienna's Secession Building, rejected the traditional, conservative concept of art, which was founded on historicism, and tested, among other things, the idea of the unified work of art by designing new, futuristic buildings and living spaces.

Shortly thereafter, Olbrich also pursued this claim with the members of the Darmstadt Artists Colony, founded in Germany in 1899, of which German architect and designer Peter Behrens (1868-1940) was also a member. Behrens was one of the most influential founders of modern industrial design and modern functional industry culture. Walter Gropius, Ludwig Mies van der Rohe and Swiss architect Le Corbusier were among his collaborators. Peter Behrens is regarded as one of the most important forerunners of functionalism, which developed into one of the most important design principles of the Bauhaus.

In Germany, Richard Riemerschmid (1868-1957) and Bruno Paul (1874-1968) were also part of the group of artists becoming industrial designers by means of their *Typenmöbel* (batch production furniture) designs for the *Dresdner Werkstätten für Handwerkskunst* (Dresden Craftsmanship

Workshops). The artist Henry van de Velde (1863-1957) followed suit in Belgium and later in Germany. He tried to renew art through manual trades without rejecting technology, then turned to arts and crafts, designing functional objects for industrial production and building houses as an expression of highly-cultivated artistic individuality. Free from the ballast of historic forms, using a system of lines sensitively calculated and derived from nature in order to demonstrate in a subtle manner the structure of an object or house and its functions, the objects designed by van de Velde still did not live up to the design requirements of batch or mass production. Van de Velde, whose Grand-Ducal Saxon School of Arts and Crafts, founded in Weimar, was one of the immediate forerunners of the *Staatliches Bauhaus*, was regarded, like the artists previously mentioned, as one of the most important representatives of Art Deco, a movement of artists who were aware of their responsibility towards society and wanted to avoid the advancing separation of artistic and consumer culture by melding them together into a new unity. The result was an original, yet exclusive concept, which eventually could not live up to the needs of a highly-developed industrial society.

Deutscher Werkbund (German Association of Craftsmen)

Walter Gropius repeatedly emphasised that the Bauhaus emerged from the spirit of the *Deutscher Werkbund*. Founded by Hermann Muthesius (1861-1927) in Munich in 1907 as an association of artists, architects, businessmen and experts, and carried by designers like Peter Behrens and Walter Gropius, the *Deutscher Werkbund* tried to create a practical, effective connection between commerce, craftsmanship and industry, and the designing artist. On the basis of a positive assessment of social and technical industry potential and new products such as aircraft, fast trains, washing machines and automobiles, aesthetics were developed which emphasised usefulness and functionality as well as material appropriateness in architecture and consumer devices, in the spirit of an industrial culture for all. Emphasis was also placed on sustainable marketing of the Werkbund products in the media. Despite fundamental agreements among the members of the Werkbund, accord was never reached on specific questions, which ultimately can be traced to the processes of exploitation, alienation and objectification in a modern industrial society, closely connected to the production of goods.

De Stijl, *Blauer Reiter* (Blue Rider) and *Der Sturm*

The Dutch artists' group *De Stijl*, founded in 1917 with constructivist design principles that were propagated in Weimar by painter Theo van Doesburg (1881-1931), immediately influenced the artistic development of the Bauhaus. The

Bauhaus's study of technology and industry was accelerated by *De Stijl*, and Gropius's and other Bauhaus artists' use of forms was in part aligned with the group for a sustained period of time. In the area of visual arts, the most important artists for the Bauhaus were those whose work was grouped around the *Blauer Reiter* and the magazine and gallery *Der Sturm*, founded by musician and art critic Herwarth Walden (1878-1941). These included the painters Paul Klee (1879-1940) and Wassily Kandinsky (1866-1944), who were later appointed Masters at the Bauhaus. These painters' specialities lay in the great sensitivity and vividness with which they reacted to the changing society and profound transformation of the scientific view of the world. Design methods considered appropriate responses to the contradictions of the time usually involved the rejection of the outdated concept of faultless rendering as well as a focus on abstraction and expression, cubism and futurism. An in-depth analysis of the artistic means of design as well as an exploration of their innate laws assisted in the search for a new intellectuality by means of cognitive progress on the basis of an enlightened rationality.

Politically, the Bauhaus developed after and in reaction to the 1917 October Revolution in Russia, the 1918 November Revolution in Germany and the end of World War I. The situation after the war and the radical political changes were general premises for the intended renewal of art and architecture. It is evident from Gropius's programmatic texts that the Bauhaus founder was clearly aware of this connection and that he himself, as many of his contemporaries and later comrades-in-arms, wanted to make a contribution to the creation of a new, democratic society. For Gropius, World War I was more than just a lost war. For him, his world had ended and in 1918, he was looking for radical solutions to the problems of his time. In the end, he was credited with making an attempt in his thinking to unify some of the most important cultural influences, impulses and trends of the past and present and to develop an image of the new world in synthesis. The Bauhaus was solidly anchored to this concept.

The Staatliches Bauhaus in Weimar (1919 to 1925)

Probably no other school in Germany was so closely connected to the cultural, political and socio-economic developments of the Weimer Republic as the Bauhaus. The Bauhaus foundation date of 1st April 1919 coincided with the negotiations of the constitutional assembly in the Weimar *Hoftheater*, which adopted the so-called Weimar Constitution on July 31st. Only a few weeks after Hitler's seizure of power, on 30th January 1933, police searched the Bauhaus for Communist materials and closed it down, before the Academy was dissolved on 19th July 1933 in a final act of freedom of decision.

In between lay two site changes, in 1925 to Dessau and in 1932 to Berlin, as well as two changes of directorship, in 1928 to Hannes Meyer and in 1930 to Ludwig Mies van der Rohe, which were all politically motivated. Local parliaments always played a part in the development of the Bauhaus, the Thuringian Landtag in Weimar until 1925 and the Dessau City Council until 1932, and even longer with political activities and legal proceedings.

As early as March 1920, extremist right-wing military personnel and politicians led by Wolfgang Kapp (1858-1922) and Walther Freiherr von Lüttwitz (1859-1942) tried to destroy the young republic with a military coup (Kapp *Putsch*). This *coup d'état* was put down by a general strike during which numerous demonstrators were shot by the rebels. For those killed in Weimar, Gropius created the Memorial for the March Victims in the Main Weimar Cemetery in 1922, and in that same year he also designed a memorial plaque on the German National Theatre for the Weimar Constitution. The memorial for the murdered Karl Liebknecht (1871-1919) and Rosa Luxemburg (1871-1919), created by Ludwig Mies van der Rohe and commissioned by the KPD (Communist Party of Germany), was inaugurated in Berlin's Friedrichsfelde Cemetery in 1926. The poverty of the post-war years, which was dramatically increased by the reparations ordered by the Treaty of Versailles, led to the economic collapse of 1923. While the exchange rate for the Dollar to the Mark was still at 1:8 in January 1919, the figure fell to 1:50 at the beginning of 1920, to 1:200 in 1922, to 1:7,000 at the beginning of 1923, and until the currency stabilisation at the end of 1923, it was 1:4.2 billion! The period of economic upswing and relative stability—"the Golden 20s"—in Germany lasted from 1924 to 1929, when "Black Friday" at the New York Stock Exchange started a worldwide economic crisis on 25th October 1929.

The Bauhaus became the focal point of the *avant-garde* in education, design and architecture: in 1923 with the large Weimar *Bauhaus Exhibition and Attached Exposition of International Architecture*, in 1926 with the Bauhaus buildings in Dessau, in 1929/1930 with the *Travelling Bauhaus Exhibition*, and in 1930 with the German section at the *Exposition de la Société des Artistes Décorateurs*, led by Walter Gropius in Paris.

Discussions and conflicts within the Bauhaus in Weimar and the programmatic and structural changes often dramatically mirrored these connections: the Groß Case in 1919, the secession of former Art Academy professors and the refoundation of the Weimar Academy of Fine Arts in 1920/1921, Theo van Duisburg's *De Stijl* course and the Constructivist Congress in Weimar, the Gropius-Ippen conflict and the foundation of a Bauhaus development co-operative in 1922, a Bauhaus limited company and the Society of Friends of the Bauhaus in 1924 up to the politically forced change of site to Dessau on 1st April 1925.



Building of the former Grand-Ducal Saxon Academy of Fine Art in Weimar, architect: Henry van de Velde, 1904/11 (UNESCO World Heritage Site)



Building of the former Grand-Ducal Saxon School of Arts and Crafts in Weimar, architect: Henry van de Velde, 1905/06 (UNESCO World Heritage Site)

Between Vision and Reality: The 1919 to 1920 Construction Phase

After Belgian artist Henry van de Velde had submitted his petition for release from his post as Director of the *Großherzogliche Kunstgewerbeschule* (Grand-Ducal School of Arts and Crafts) to the Weimar Grand Duke on 25th July 1914, just a few days after the outbreak of World War I, his contract finished on 1st October 1915, the date that the school closed. As his successors, Van de Velde recommended to the Grand-Ducal Saxon State Ministry the German architect August Endell (1871-1925) and Walter Gropius, as well as the Swiss sculptor Hermann Obrist (1863-1927). Since October 1915, a lively correspondence had developed between Fritz Mackensen (1866-1953), the painter and director of the *Großherzoglich Sächsische Hochschule*

(Grand-Ducal Saxon Academy of Fine Arts) in Weimar, and Walter Gropius regarding the attachment of an architecture and visual arts department, of which Gropius was to be the head. He was staying in Weimar in December and was granted an audience with the Grand Duke to discuss the appointment. On 25th January 1916, Gropius, at the request of the Weimar State Ministry, submitted his *Suggestions for the Founding of an Educational Establishment as an Artistic Advice Centre for Industry, Trade and Crafts*¹. One year later, the professorial staff of the Academy of Fine Arts submitted a list of reform suggestions to the State Ministry, particularly asking that the educational programme be extended to include architecture, arts and crafts and theatre arts.

On the 3rd November 1918, revolution began in Germany and reached Weimar five days later. On the 9th, the social Democrat Philipp Scheidemann (1865-1939) proclaimed the "German Republic" in the Reichstag, and two hours later Karl Liebknecht proclaimed his "Free Socialist Republic" at Berlin Castle. The Kaiser and all the German princes abdicated without any far-reaching radical social changes.

On 3rd December 1918, the first meeting of the November Group took place in Berlin. It was an association of artists and architects such as Lyonel Feininger (1871-1956), Wassily Kandinsky, Walter Gropius and Ludwig Mies van der Rohe, and also included Max Pechstein (1881-1955), Otto Dix (1891-1969), George Grosz (1893-1959) and Hans Poelzig (1869-1936), who wanted to make their contribution to the building of the young republic. Parallel to this gathering, the Working Council of the Arts was formed, including a group intent on reforming the education system led by architect Otto Bartning (1883-1959), with whom Gropius also collaborated. A central question was the creation of equal opportunities for all students by means of a unified school, in connection with the idea of a working school. Special emphasis was placed on the reform of fine arts academies. The results of these discussions were also expressed in an only slightly modified form in Walter Gropius's *Bauhaus Programme and Manifesto*, which appeared in April 1919 with Lyonel Feininger's woodcut on the cover. The reunification of all artistic principles in building, in combination with manual trades and workshop as educational fundamentals were the focal point of its aims and objectives. The Masters, Journeymen and Apprentices of the Bauhaus were to be closely in touch with industry and public life and strive for friendly relationships amongst themselves outside of classes as well as in them, with theatre, lectures, music and "ceremonious merriment at these gatherings."²

The first Bauhaus signet, the "matchstick star man", which led student Karl Peter Röhl (1890-1975) to win the student competition, was a special symbol of this departure from convention. In its centre is an abstract line drawing of a man with his arms raised, consciously following Leonardo da Vinci's (1452-1519) Vitruvian Man in a circle and square, but reminiscent at the same time of the Old Germanic double-rune "man-woman" with a circular head, which with its black and white halves represents the highest degree of abstraction of the Chinese *yin* and *yang*. This Bauhaus man carries a pyramid as the antique symbol of the unity of society, art and religion. He is orbited by the sun as a swastika, the Buddhist symbol of love, and the moon and stars—world cultures and world religions form the humanistic backdrop for the Bauhaus's visions of the future.

The foundation of the Bauhaus coincided with the first elections in the newly founded Free State of Saxony-Weimar-Eisenach on 9th

March 1919, and the formation of a new provisional republican government by the Social Democrats (SPD) and the German Democrats (DDP). In February and March, Gropius travelled to Weimar on several occasions for negotiations and gained support for his appointment as Director and the new name *Staatliches Bauhaus in Weimar* (State Bauhaus in Weimar) from the Fine Arts Academy staff. On 1st April 1919, the Weimar Lord Chamberlain's office signed the contract with Gropius and also agreed to the institution's renaming on 12th April.

In the merger of the former Academy of Fine Arts and the Academy of Arts and Crafts, Gropius had to take on the remaining professors of the Academy of Fine Arts, Richard Engelmann (1868-1957), Otto Fröhlich, Walther Klemm (1883-1957) and Max Thedy (1858-1924). The appointment of the new international faculty of avant-garde artists took all of four years. In 1919, Lyonel Feininger, Gerhard Marcks (1889-1981) and Johannes Itten (1888-1967) joined, then one year later Georg Muche (1895-1987). In 1921 came Paul Klee (1879-1940), Oskar Schlemmer (1888-1943) and Lothar Schreyer (1886-1966), then Wassily Kandinsky in 1922 and László Moholy-Nagy replacing Itten as late as 1923.

As early as the autumn of 1919, Bauhaus opponents in Weimar—conservative craftsmen, academic artists, members of the right-wing conservative educated class and politicians—formed the Free Association for City Interests and publicly attacked the "... Spartacist and Bolshevist influences" in the Bauhaus. At one such meeting the Bauhaus master student Hans Groß lamented the lack of a nationalist, "German-minded" leadership personality at the Bauhaus. The "Groß Case" led not only to the withdrawal of more than a dozen students and a complaint to the state government against the Bauhaus by forty-nine right-wing conservative Weimar citizens and artists, but also to the first mobilisation of Bauhaus supporters in the *Deutsche Werkbund* and the Berlin Working Council for the Arts. Walter Gropius countered the pamphlet against the Bauhaus by Emil Erfurth, chairman of the nationalist *Bürgerausschuss* (Citizens' Committee), with his own leaflet in the spring of 1920, supported by the Ministry of Education and the Arts.

On 30th April 1920 eight previously independent Thuringian free states joined together to form the district of Thuringia with Weimar as the capital. On 20th June the first state elections took place, which resulted in a coalition between SPD, USPD (Independent Social Democratic Party), and DDP led by August Fröhlich. The Bauhaus was put under the control of the Ministry of Public Education, Art and Justice. On 9th July Gropius gave a speech in front of the Thuringian parliament and participated as an expert in budget discussions. He took advantage of the

Umfang der Lehre.

Die Lehre im Bauhaus umfaßt alle praktischen und wissenschaftlichen Gebiete des bildnerischen Schaffens.

- A. Baukunst.
- B. Malerei.
- C. Bildhauerei.

einschließlich aller handwerklichen Zweiggebiete.

Die Studierenden werden sowohl handwerklich (1) wie zeichnerisch-malerisch (2) und wissenschaftlich-theoretisch (3) ausgebildet.

1. Die handwerkliche Ausbildung — sei es in eigenen allmählich zu ergänzenden, oder fremden durch Lehrvertrag verpflichteten Werkstätten — erstreckt sich auf:

- a) Bildhauer, Steinmetzen, Stukkatiere, Holzbildhauer, Keramiker, Gipsgießer,
- b) Schmiede, Schlosser, Gießer, her,
- c) Tischler,
- d) Dekorationsmaler, Glasmaler, Mosaiker, Emalliere,
- e) Radierer, Holzschnitzer, Lithographen, Kunstdrucker, Ziselöre,
- f) Weber.

Die handwerkliche Ausbildung bildet das Fundament der Lehre im Bauhause. Jeder Studierende soll ein Handwerker lernen.

2. Die zeichnerische und malerische Ausbildung erstreckt sich auf:

- a) Freies Skizzieren aus dem Gedächtnis und der Fantasie,
- b) Zeichnen und Malen nach Kopien, Akten und Tieren,
- c) Zeichnen und Malen von Landschaften, Figuren, Pflanzen und Stillleben,
- d) Komponieren,
- e) Ausführen von Wandbildern, Tafelbildern und Bilderscheinen,
- f) Entwerfen von Ornamenten,
- g) Schriftzeichnen,
- h) Konstruktions- und Projektionszeichnen,
- i) Entwerfen von Außen-, Garten- und Innenarchitekturen,
- k) Entwerfen von Möbeln und Gebrauchsgegenständen.

3. Die wissenschaftlich-theoretische Ausbildung erstreckt sich auf:

- a) Kunstgeschichte — nicht im Sinne von Stilgeschichte vorgetragen, sondern zur lebendigen Erkenntnis historischer Arbeitsweisen und Techniken,
- b) Materialkunde,
- c) Anatomie — am lebenden Modell,
- d) physikalische und chemische Farbenlehre,
- e) rationelles Malverfahren,
- f) Grundbegriffe von Buchführung, Vertragsabschlüssen, Verdingungen,
- g) allgemein interessante Einzelvorträge aus allen Gebieten der Kunst und Wissenschaft.

Einteilung der Lehre.

Die Ausbildung ist in drei Lehrgänge eingeteilt:

- I. Lehrgang für Lehrlinge,
- II. „ „ Gesellen,
- III. „ „ Jungmeister.

Die Einzelausbildung bleibt dem Ermessen der einzelnen Meister im Rahmen des allgemeinen Programms und des in jedem Semester neu aufzustellenden Arbeitsverteilungsplanes überlassen.

Um den Studierenden eine möglichst vielseitige, umfassende technische und künstlerische Ausbildung zuteil werden zu lassen, wird der Arbeitsverteilungsplan zeitlich so eingeteilt, daß jeder angehende Architekt, Maler oder Bildhauer auch an einem Teil der anderen Lehrgänge teilnehmen kann.

Aufnahme.

Aufgenommen wird jede unbescholtene Person ohne Rücksicht auf Alter und Geschlecht, deren Vorbildung vom Meisterrat des Bauhauses als ausreichend erachtet wird, und soweit es der Raum zuläßt. Das Lehrgeld beträgt jährlich 180 Mark (es soll mit steigendem Verdienst des Bauhauses allmählich ganz verschwinden). Außerdem ist eine einmalige Aufnahmegebühr von 20 Mark zu zahlen. Ausländer zahlen den doppelten Betrag. Anfragen sind an das Sekretariat des Staatlichen Bauhauses in Weimar zu richten.

APRIL 1919.

Die Leitung des
Staatlichen Bauhauses in Weimar:
Walter Gropius.



Lyonel Feininger, Cathedral of the Future, title page for the manifesto and programme for the Staatliches Bauhaus in Weimar, 1919

PROGRAMM DES STAATLICHEN BAUHAUSES IN WEIMAR

Das Endziel aller bildnerischen Tätigkeit ist der Bau! Ihn zu schmücken war einst die vornehmste Aufgabe der bildenden Künste, sie waren unablässige Bestandteile der großen Baukunst. Heute stehen sie in selbstgenügsamer Eigenheit, aus der sie erst wieder erlöst werden können durch bewußtes Mit- und Ineinanderwirken aller Werkleute untereinander. Architekten, Maler und Bildhauer müssen die vielgliedrige Gestalt des Baues in seiner Gesamtheit und in seinen Teilen wieder kennen und begreifen lernen, dann werden sich von selbst ihre Werke wieder mit architektonischem Geiste füllen, den sie in der Salonkunst verloren.

Die alten Kunstschulen vermochten diese Einheit nicht zu erzeugen, wie sollten sie auch, da Kunst nicht lehrbar ist. Sie müssen wieder in der Werkstatt aufgehen. Diese nur zeichnende und malende Welt der Musterzeichner und Kunstgewerbler muß endlich wieder eine bauende werden. Wenn der junge Mensch, der Liebe zur bildnerischen Tätigkeit in sich verspürt, wieder wie einst seine Bahn damit beginnt, ein Handwerk zu erlernen, so bleibt der unproduktive „Künstler“ künftig nicht mehr zu unvollkommener Kunstübung verdammt, denn seine Fertigkeit bleibt nun dem Handwerk erhalten, wo er Vortreffliches zu leisten vermag.

Architekten, Bildhauer, Maler, wir alle müssen zum Handwerk zurück! Denn es gibt keine „Kunst von Beruf“. Es gibt keinen Wesensunterschied zwischen dem Künstler und dem Handwerker. Der Künstler ist eine Steigerung des Handwerkers. Gnade des Himmels läßt in seltenen Lichtmomenten, die jenseits seines Wollens stehen, unbewußt Kunst aus dem Werk seiner Hand erblühen, die Grundlage des Werkmäßigen aber ist unerläßlich für jeden Künstler. Dort ist der Urquell des schöpferischen Gestaltens.

Bilden wir also eine neue Zunft der Handwerker ohne die klassentrennende Anmaßung, die eine hochmütige Mauer zwischen Handwerkern und Künstlern errichten wollte! Wollen, erdenken, erschaffen wir gemeinsam den neuen Bau der Zukunft, der alles in einer Gestalt sein wird: Architektur und Plastik und Malerei, der aus Millionen Händen der Handwerker einst gen Himmel steigen wird als kristallenes Sinnbild eines neuen kommenden Glaubens.

WALTER GROPIUS.

Das Staatliche Bauhaus in Weimar ist durch Vereinigung der ehemaligen Großherzoglich Sächsischen Hochschule für bildende Kunst mit der ehemaligen Großherzoglich Sächsischen Kunstgewerbeschule unter Neuangliederung einer Abteilung für Baukunst entstanden.

Ziele des Bauhauses.

Das Bauhaus erstrebt die Jammung aller künstlerischen Schaffens zur Einheit, die Wiedervereinigung aller werkkünstlerischen Disziplinen — Bildhauerei, Malerei, Kunstgewerbe und Handwerk — zu einer neuen Baukunst als deren unablässige Bestandteile. Das letzte, wenn auch ferne Ziel des Bauhauses ist das Einheitskunstwerk — der große Bau —, in dem es keine Grenze gibt zwischen monumentaler und dekorativer Kunst.

Das Bauhaus will Architekten, Maler und Bildhauer aller Grade je nach ihren Fähigkeiten zu tüchtigen Handwerkern oder selbständig schaffenden Künstlern erziehen und eine Arbeitsgemeinschaft führender und werdender Werkkünstler gründen, die Bauwerke in ihrer Gesamtheit — Rohbau, Ausbau, Ausschmückung und Einrichtung — aus gleich geartetem Geist heraus einheitlich zu gestalten weiß.

Grundsätze des Bauhauses.

Kunst entsteht oberhalb aller Methoden; sie ist an sich nicht lehrbar, wohl aber das Handwerk. Architekten, Maler, Bildhauer sind Handwerker im Ursinn des Wortes, deshalb wird als unerläßliche Grundlage für alles bildnerische Schaffen die gründliche handwerkliche Ausbildung aller Studierenden in Werkstätten und auf Probier- und Werkplätzen gefordert. Die eigenen Werkstätten sollen allmählich ausgebaut, mit fremden Werkstätten Lehrverträge abgeschlossen werden.

Die Schule ist die Dienerin der Werkstatt, sie wird eines Tages in ihr aufgehen. Deshalb nicht Lehrer und Schüler im Bauhaus, sondern Meister, Gesellen und Lehrlinge.

Die Art der Lehre entspringt dem Wesen der Werkstatt:

Organisches Gestalten aus handwerklichem Können entwickelt, Vermeidung alles Starren; Bevorzugung des Schöpferischen; Freiheit der Individualität, aber strenges Studium.

Zunftgemäße Meister- und Gesellenproben vor dem Meisterrat des Bauhauses oder vor fremden Meistern.

Mitarbeit der Studierenden an den Arbeiten der Meister.

Auftragsvermittlung auch an Studierende.

Gemeinsame Planung umfangreicher utopischer Bauentwürfe — Volks- und Kultbauten — mit weitgestecktem Ziel. Mitarbeit aller Meister und Studierenden — Architekten, Maler, Bildhauer — an diesen Entwürfen mit dem Ziel allmählichen Einklangs aller zum Bau gehörigen Glieder und Teile.

Ständige Fühlung mit Führern der Handwerke und Industrien im Lande. Fühlung mit dem öffentlichen Leben, mit dem Volke durch Ausstellungen und andere Veranstaltungen.

Neue Versuche im Ausstellungswesen zur Lösung des Problems, Bild und Plastik im architektonischen Rahmen zu zeigen.

Pflege freundschaftlichen Verkehrs zwischen Meistern und Studierenden außerhalb der Arbeit; dabei Theater, Vorträge, Dichtkunst, Musik, Kostümbau, Ausbau eines beiderseitigen Zeremoniells bei diesen Zusammenkünften.

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opportunity to present the development of the Arts Academies into the Bauhaus, to reject political attacks and to lobby for the expansion of the completely insufficient Bauhaus budget.

Former Weimar Academy of Fine Arts professors Thedy and Fröhlich had been pushing for the secession of the painting classes from the Bauhaus since early 1920, and were joined by Engelmann and Klemm in October. They achieved the re-foundation of the academically oriented *Staatliche Hochschule für bildende Kunst* (State Academy of Fine Arts) in Weimar on 4th April 1921, which was established adjacent to the Bauhaus in the rooms of the former Fine Arts Academy.

This secession enabled long-overdue new appointments at the Bauhaus in 1921, and at the same time helped the Bauhaus make its mark. The printing, bookbinding, sculpting and weaving workshops had become operational in 1919; the furniture, pottery, metal and stained glass painting workshops followed in 1920. In January 1921 the first *Constitution of the Staatliche Bauhaus in Weimar* was published, which remained in effect (after a revision) until 1925.

In February, Johannes Itten had designed a habitlike Bauhaus uniform, which was not officially introduced. In the summer he visited the Zoroastrian Mazdaznan Congress in Leipzig and introduced its teachings at the Bauhaus together with Georg Muche, among other things including vegetarian food in the Bauhaus cafeteria. Alongside this American sect, which referred to the ancient Persian teachings of Zoroaster (Zarathustra), various life reformation movements, the *Wandervogel* youth movement, Socialist ideas and itinerant Christian preachers all played a role and tried to fill the void left by war and revolution.

This spiritual and practical reconstruction and formation phase is often called the expressionist phase of the Bauhaus. The five Bauhaus print portfolios, probably the most important graphics production of the Bauhaus, seem to fit into this "expressionist" picture. *New European Graphic Arts* showed fifty-six works by forty-nine participating artists from six countries as well as all the Bauhaus Masters. In reality, it reflects the pluralistic image of the European avant-garde from German expressionism to Italian futurism and Russian constructivism, as well as the Dutch *De Stijl*.

On the Way to [Becoming] the Modern Academy of Design: The 1921-1922 Formation Phase

In 1922, Walter Gropius reorganised the Bauhaus Masters' duties. In particular, Johannes Itten's many duties and power were reduced; following Klee and Schlemmer, Moholy-Nagy took over the metal workshop in 1923, Klee took over the stained glass painting workshop, Kandinsky, after an interlude by Schlemmer, took over the

mural-painting workshop, Muche the weaving and Gropius himself the furniture workshop. At the same time, the Masters' Council, the Bauhaus's highest leadership body, discussed intensely the idea and structure of the Bauhaus. Klee provided a sketch showing the Bauhaus as a globe with a sun motif in the centre. The earth's axis bore two triangular pennants reading "propaganda" and "publisher" and referred to the Bauhaus Masters' media strategies, which decisively influenced the corporate identity and international aura of the Bauhaus with their Bauhaus print portfolios, Bauhaus books, the Bauhaus magazine, and with exhibitions and lectures.

The globe's outer ring listed the preliminary lessons, the preparatory course, as an important pedagogical invention for the preparation for regular studies in the Bauhaus workshops, which were described with material terms such as wood, stone, metal, etc. in the sun's rays. The workshop work was linked in this sketch to the artistic and natural science technical courses, such as nature studies, colour and composition theory, construction theory, material studies or material and tool theory. The representation of the sun was in the centre with the terms "construction and theatre," and referred to the unity of the arts and at the same time the promotion of all creative talents in the students. The official diagram of the course of studies dispensed with the symbols of sun and earth and with the central positioning of theatre, but on the other hand emphasised in its strict circular shape the seriousness of the three-level education, the one-semester preparatory course, the three-year manual trades training with the Journeyman exam and the practical training in construction in postgraduate studies.

Gropius was only able to implement regular architectural education with the appointment of Swiss national Hannes

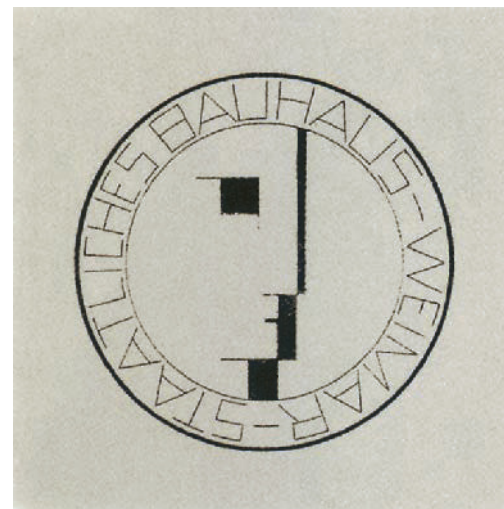


Karl Peter Röhl, The first Bauhaus seal, "Matchstick Star Man", 1919

Meyer (1889-1954) to the Dessau Bauhaus in 1927. This change in the perception of the Bauhaus was also to be reflected in a new signet, which was designed by means of a competition between the Bauhaus Masters. Oskar Schlemmer's head in profile emerged as the winner. Again, man was in the centre, now reduced to the head as the centre of feeling and intellect in a geometrically abstract use of form typical of the industrial age. The Bauhaus's reorientation was substantially stimulated by the work of Theo van Doesburg (1883-1931) in Weimar. In 1917 Doesburg had founded the Dutch artists' association *De Stijl* with Piet Mondrian (1872-1944), which with its holistic approach deduced a canon of artistic means with right angles and primary colours complemented by grey, black and white—a modern style. In December van Doesburg had visited the Bauhaus, and he had moved to Weimar in 1921. From March to July 1922, he held his legendary *De Stijl* class in Karl Peter Röhl's studio in Weimar. More than twenty people participated, mainly Bauhaus students, from Walter Herzger (1903-1985) to Andor Weininger (1899-1986), but also some teaching staff: Josef Zachmann (born 1905), Erich Brendel and fellow artists from Jena like Max Burchartz (1887-1961) and Walter Dexel (1890-1973). On 25th September 1922, Theo van Doesburg also called the Congress of Constructivist International to Weimar, and was hoping to follow Itten into the Master's position he was going to vacate, but Gropius appointed Hungarian constructivist and concept artist László Moholy-Nagy (1895-1946) instead. Thus Gropius consciously avoided the dominance of any one style at the Bauhaus in favour of an open and pluralistic design concept, which was oriented not least on the new opportunities of print media and advertising, film, photo and electronic data transmission. The KURI group (Constructive-Utilitarian-Rational International) of Bauhaus students, led by Farkas Molnár (1895-1945), which had been formed at the end of 1922, also promoted the modernisation of the Bauhaus.

This period also includes the only larger municipal architectural project, the reconstruction of the Jena City Theatre in 1921/22, commissioned by Ernst Hardt, the Director of the German National Theatre in Weimar. In the course of this renovation, a fresco by Schlemmer was washed off the ceiling in the auditorium due to complaints by Dexel and van Doesburg, who replaced it with a painting in grey, peach and deep blue.

On 13th April 1922, the Bauhaus development co-operative was founded to overcome the lack of student and teacher studios and living spaces, but also to promote the construction of a new academy building with better workshop facilities. In June 1922 the Thuringian state government requested a comprehensive exhibition of the Bauhaus achievements and made the further allocation of funds dependent on it. Gropius scheduled this

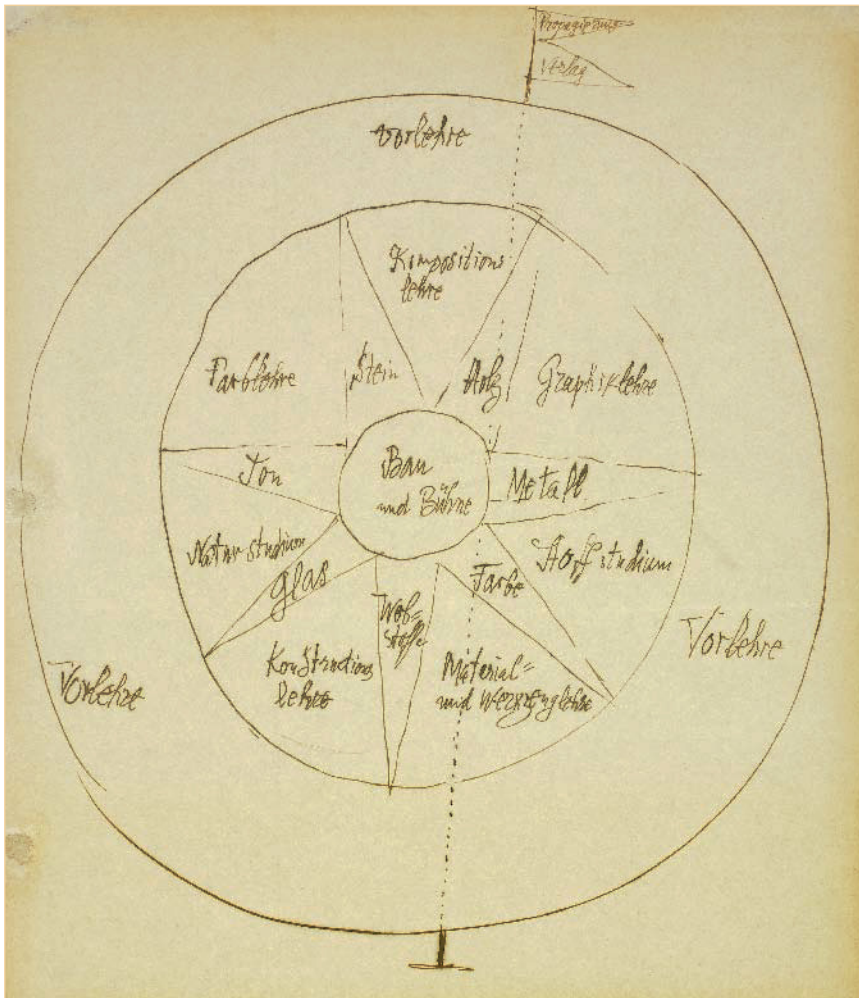


Oskar Schlemmer, Seal of the Weimar Bauhaus, "Profile", 1922
© Oskar Schlemmer Archive and Theatre Estate

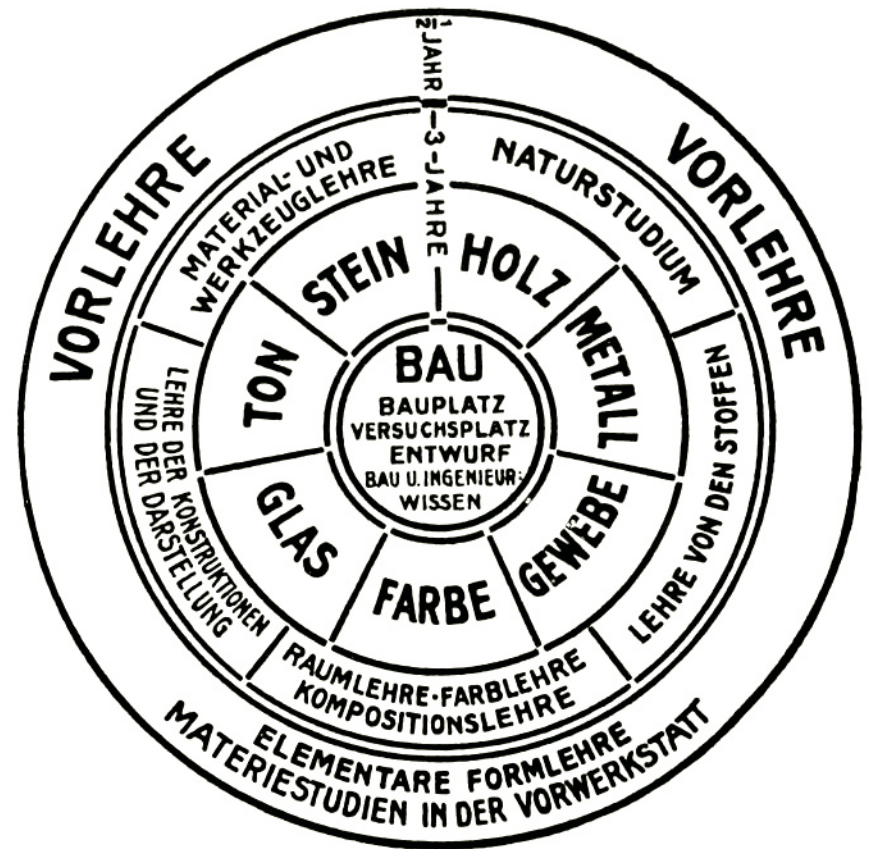
exhibition for the summer of 1923 and focused the forces of the entire school on this goal, which is why no new students were accepted at the Bauhaus at that time. The first Bauhaus art exhibition took place at the end of 1922 in Calcutta, India, initiated by the Indian poet and painter Rabindranath Tagore (1861-1941). More than 250 hand drawings and printed graphics by the Bauhaus Masters, among them theatre projects by Schreyer and numerous preparatory course works by Margit Téry, were presented.³

"Art and Technology—A New Unity" and the 1923 Bauhaus Exhibition

The great Bauhaus exhibition took place in Weimar from 15th August to 30th September 1923, and included the publication of *Staatliches Bauhaus in Weimar 1919-1923*, an activity report which took stock of the formation work, the *Haus am Horn* as the only realised Bauhaus building in Weimar, the *1st International Modernist Architecture Exhibition* and a Bauhaus Week with concerts, lectures and stage productions in Weimar and Jena. Gropius gave the opening lecture, "Art and Technology—A New Unity", and thus focused the discussion on the Bauhaus's profile since 1921. At the same time he took up his own conceptions of the connection between art and technology of March 1910, which he had presented to the then-CEO of the AEG, Walther Rathenau, in the form of a programme for the Modern Builders' Association.⁴



Paul Klee, Idea and structure of the Bauhaus, 1922



Walter Gropius, Model of studies at the Bauhaus, 1922

The German National Theatre in Weimar staged the *Triadisches Ballett* by Oscar Schlemmer, as well as concerts with works by Krenek, Busoni, Hindemith and Stravinsky. On 4th September the *Deutscher Werkbund* held a meeting in Weimar and was given repeat performances of Kurt Schmidt's *Mechanisches Ballett*, Oskar Schlemmer's *Figurales Kabinett* and Ludwig Hirschfeld-Mack's (1893-1965) *Reflektorische Lichtspiele*. The visual arts achievements of the students and teachers were presented in a comprehensive review at the Weimar State Museum.

Particularly in the workshops – the future “laboratories of industry” – many prototypes had been developed in the previous year, which made clear the transition from the manual trades to industrial technology. This included the “slat chair” by Marcel Breuer and a toy cabinet by Alma Buscher, the table lamp by Carl Jakob Jucker and Wilhelm Wagenfeld and a seven-branched candelabrum and seemingly minimalist floor lamp by Gyula Pap, the combination tea pot and mocha machine by Theodor Bogler and coffee pots by Otto Lindig in porcelain and ceramic, textile goods by Agnes Roghé, Hedwig Jungnik and Gunta Stölzl and individual wall hangings with form, material and bonding experiments.

The artistic interior design of the school buildings by Oskar Schlemmer, Joost Schmidt and Herbert Bayer as well as the director's office by Walter Gropius gave a multifaceted overview of the topics of colour and architecture.

The twenty Bauhaus postcards for the exhibition, based on designs of the Masters and students with 2,000 copies each, probably led to the first mail-art campaign in connection with the event programme. Train and railway station advertisements, posters and especially city maps made for an unusually professional advertising campaign.

This was all achieved while the German currency crashed completely in the summer of 1923, and 60% of the German population was unemployed. In October there were Communist uprisings in Hamburg, Saxony and Thuringia. Social Democrats and Communists also formed a “workers’ government” in Thuringia, which was crushed when the *Reichswehr* (German army) marched into Weimar on 8th November. On the 23rd of that month the *Reichswehr* conducted a search of Gropius's house following anonymous political accusations. The political



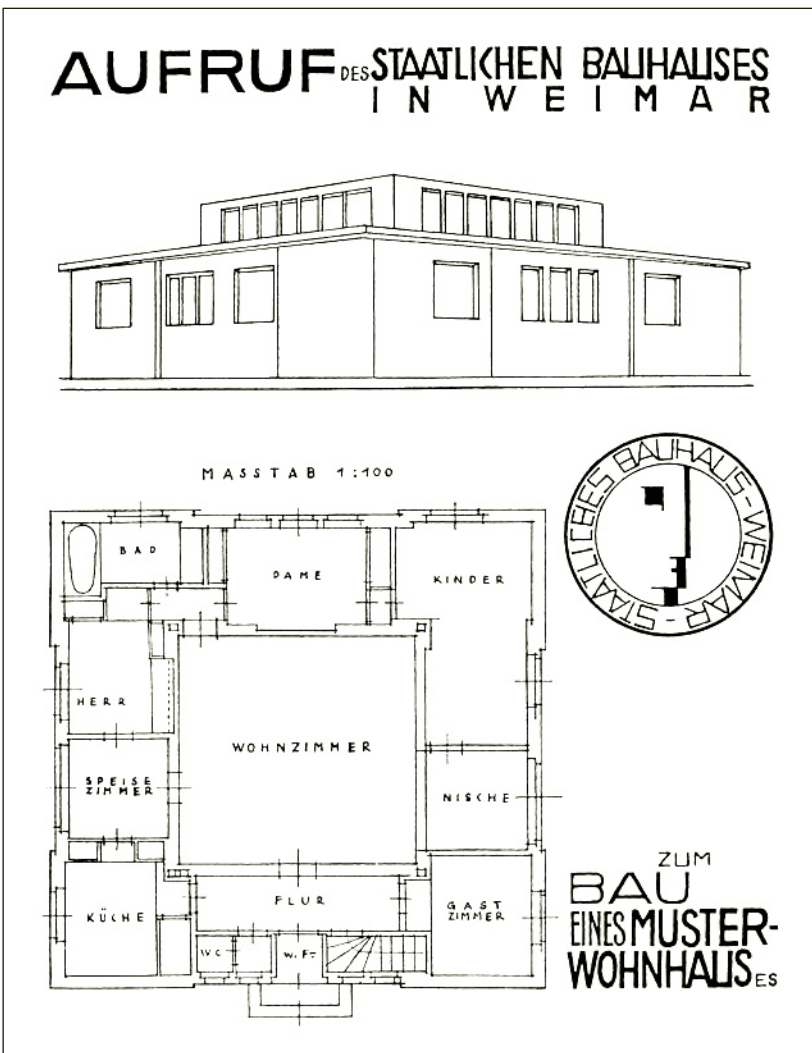
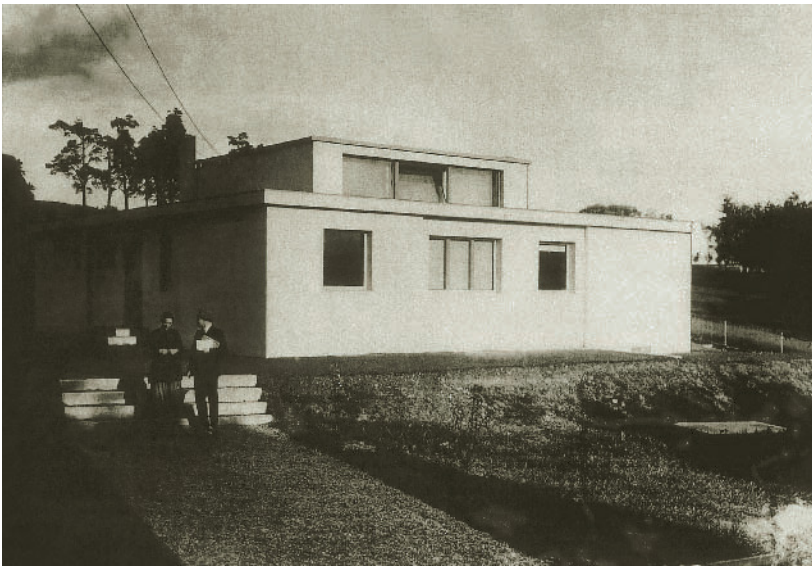
Portrait of Walter Gropius, 1928, photograph by Hugo Erfurt

right in the Thuringian state government was questioning the organisation and operation of the Bauhaus as early as March 1924, while National Education Minister Max Greil defended the school.

In October, Gropius began negotiations with the president of the Thuringian National Bank regarding the foundation of a distribution company for Bauhaus products, the future Bauhaus Ltd. In connection with an intensification of production efforts in the Bauhaus workshops, Gropius wanted to try to free the Bauhaus from public financing and political influence and set up, if possible, a privately-owned company. On a smaller scale, this model had already been tested on students. Scholarships, grants and studios were awarded not only on the basis of social need, but also on the basis of achievement. Furthermore, the students received the sales proceeds of their products (less costs for material and machines) and were thus able to help finance their studies with qualified work, even before industry licensing fees had to be paid to employees and students of the Dessau Bauhaus.

This markedly practical approach in the production workshops meant yet another noticeable push for Bauhaus design work. High-quality furniture by Erich Dieckmann, tea and coffee sets by Marianne Brandt and Wilhelm Wagenfeld, and the Bauhaus chess set by Josef Hartwig were produced.

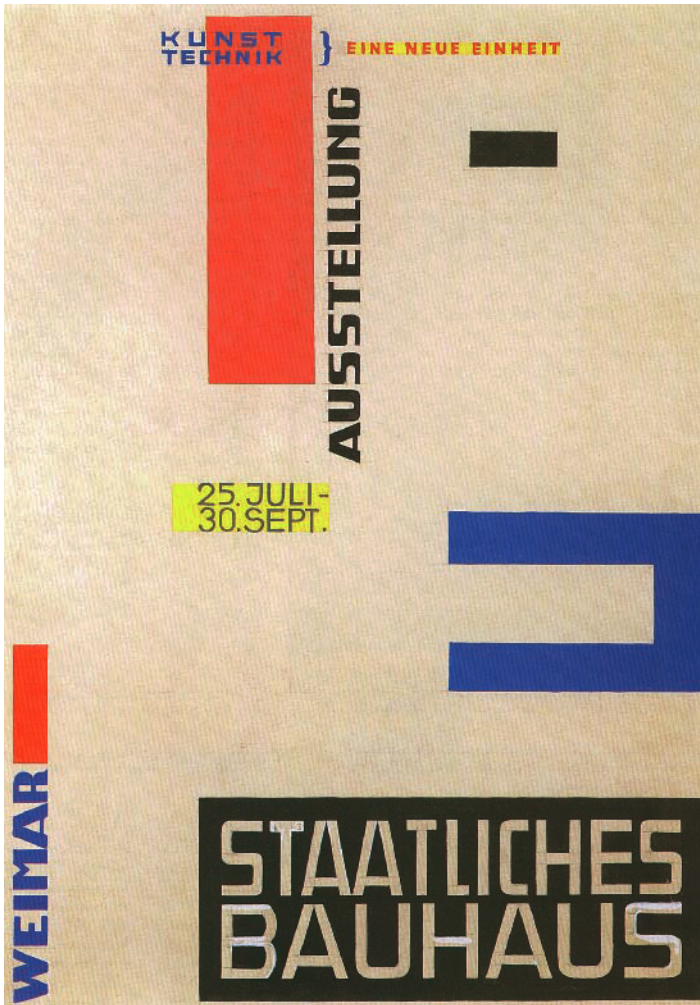
The third Thuringian state parliamentary elections on 10th February 1924 brought about a radical political change of course after the victory of the "Thuringian Order Union", an association of right-wing conservative parties (DNVP, DVP, and DDP). As early as 20th March the new Thuringian Public Education Minister, Leutheußer, informed Gropius that the contracts with the Bauhaus would not be extended. Attacks on the Bauhaus by the manual trade circle, the Weimar Artists' Council and the German nationalist bloc in the parliament increased, accompanied by the *Yellow Brochure*, an inflammatory pamphlet by former Bauhaus syndic Hans Beyer. On 9th April 1924 the Thuringian Finance Ministry determined the unprofitability of the Staatliches Bauhaus, which resulted in the government terminating its contracts with the Bauhaus from 31st March 1925 as a "precautionary measure." The final step in this cultural policy farce was the parliament's cutting of the budget from



Georg Muche / Gropius Architecture Studio, *Haus am Horn*, north-west view, 1923

Call of the Bauhaus for the building of the *Haus am Horn*, 1922

Herbert Bayer, Project for the poster of the Bauhaus Exhibition, 1923



100,000 to 50,000 Reichsmark. A petition by more than six-hundred Weimar citizens in favour of the Bauhaus had just as little effect as the petitions by national and foreign artists, architects and organisations. Even the *Society of the Friends of the Bauhaus*, formed in the autumn of 1924, which included Nobel Prize winners such as Albert Einstein and Wilhelm Ostwald, could not persuade the state government otherwise. In an open letter dated December 26th, the Masters' Council declared the Bauhaus in Weimar dissolved from 1st April 1925 on the expiry of their contracts.

Walter Gropius, together with museum director Wilhelm Köhler, chose the best 165 workshop works from the 2,000 exhibits in the Bauhaus inventory for the National Art Collection in Weimar, works which today form the core inventory of the Bauhaus Museum—almost all of them twentieth-century design classics. The original photographic documentation from the Weimar Bauhaus is preserved at today's Bauhaus University in Weimar, as is the Bauhaus library with its approximately 500 volumes. The files of the Staatliches Bauhaus in Weimar are almost completely preserved in the State of Thuringia Main Archive in Weimar, and today form the basis of any serious Bauhaus research.



Herbert Bayer, Bills from the emergency currency of the Thuringia region, 1923

After making initial contact in February 1925, the Dessau City Council, headed by Fritz Hesse, decided to take on the Bauhaus in Dessau from 1st April of that year.

With the foundation of the State Academy of Crafts and Architecture in Weimar under the leadership of Otto Bartning on 1st April 1926, a second "Bauhaus chapter" began in Weimar, since 80% of the staff were Bauhaus graduates. It ended with a politically-motivated closure in the spring of 1930 by Nazi Minister Dr. Wilhelm Frick (1877-1946), who was executed in the autumn of 1946 and who is also responsible for the destruction of Bauhaus wall designs in the academy buildings as well as the shattering of the Bauhaus collection at the National Art Collection in Weimar.

Bauhaus Dessau: Academy for Design (1925 to 1932)

Once it became known that the Staatliches Bauhaus in Weimar was to be closed, several German cities rallied to take it over. It had reached such a degree of fame that cities like Frankfurt-am-Main, Mannheim, Munich, Hagen, Hamburg, Krefeld, Darmstadt and also the City of Dessau wanted to house the school, should the need arise.

At the time Dessau was the capital of the State of Anhalt. Workers and employees of companies in the growing chemical and electronics industries lived there. These companies, while they may have been an incentive for the Bauhaus, were hardly apt for actual collaboration, as would soon be discovered. The Bauhaus community, and especially Walter Gropius, found the scenically delightful location of the city between two rivers appealing. Furthermore, they had a lot to catch up on culturally. Since there was a lack of apartments, the Bauhaus had good prospects of carrying out here its ideas of New Building, which had remained at the drawing-board stage in Weimar.

Dessau's mayor Fritz Hesse (DDP) had first heard of the Bauhaus in a newspaper article which he had received from Dessau's chief musical director Franz von Hoesslin in 1923. When the school had entered a state of crisis in Weimar in 1924, he sent the Anhalt state curator, Ludwig Grote, to Weimar; Grote returned with a favourable impression and encouraged Hesse to take over the Bauhaus. Following an initial on-site meeting with Wassily Kandinsky and Georg Muche on 20th February 1925, the Bauhaus made a commitment to move to Dessau. Dessau City and Anhalt government representatives for their part travelled to Weimar on 7th March 1925 to get an impression of the school. Henceforth the president of the *Landtag*, Heinrich Peus (SPD), and the city councillor and later parliamentary president Richard Paulick were so enthusiastic about the Bauhaus that a takeover

was considered in more concrete terms. Many Dessau politicians, such as the head of the city planning and building department Wilhelm Schmetzer and the head of the municipal planning and building department Theodor Overhoff, adopted a rather vacillating attitude towards the Bauhaus. Most of the politicians of the DNVP (German National People's Party) and the DVP (German People's Party), as well as wide sections of the middle classes, such as the Home Owners' Party and a citizens' association were opponents of the Bauhaus. Even during the initial takeover plans, the Bauhaus was attacked by these groups, but without success since a unique political situation had developed in Dessau. The SPD, classified as more right-wing within the political spectrum, had entered into a coalition with the liberal left-wing DDP (German Democratic Party) and on top of that had positive backing in the Anhalt free state. The KPD tried to exploit the Bauhaus as propaganda for their purposes from the start, and to influence it. The Dessau population, mostly industrial workers, adopted either a policy of wait-and-see or scepticism. Prominent representatives of the industries based in Dessau revealed themselves as supporters of the Bauhaus. Among those who turned toward new technological developments and were culturally open-minded was the scientist, businessman and aircraft engineer Hugo Junkers (1859-1935).

Quite differently from Weimar, narrower and more definite ideas were crystallising in this political and social sphere, which was favoured by a renewed upward economic trend; the city, as the new supporter of the school, expected from the Bauhaus an initiatory effect for its cultural and structural development.

After overcoming initial concerns on the part of some Bauhaus Masters, the city's intentions were largely in harmony with the wishes of Gropius and his comrades. The opportunities in Dessau were far beyond those of any other city. In March 1925, the Dessau city council decided to take over the school. That same month, the city's finance committee approved the construction of a Bauhaus building and the housing development for the Bauhaus Masters, and thus modified its earlier decision for the reconstruction of a local school for arts and crafts with which the Bauhaus was to merge.

The Bauhaus Masters had not anticipated this offer from Dessau. Lyonel Feininger, Wassily Kandinsky, Paul Klee, László Moholy-Nagy, Georg Muche and Oskar Schlemmer moved to Dessau, only Gerhard Marcks staying in Weimar. Not all the students followed. Former Weimar Bauhaus graduates who remained at the Bauhaus took over the workshops as Junior Masters, which actually would have allowed for the removal of the workshop leadership separation of Masters of Craft and Masters of Form. But since apprenticeships were to continue, the Master of Craft positions remained filled. Josef Albers ran part of the preparatory course as a Junior Master, Herbert Bayer was head of the typography workshop, Marcel Breuer ran the



Walter Gropius, Bauhaus buildings in Dessau, aerial view by Junkers, 1926

Walter Gropius, Masters' houses in Dessau, view from the north-west, 1925/26



Herbert Bayer, Bauhaus promotional brochure, 1927

furniture workshop, Hinnerk Scheper ran the mural painting workshop, Joost Schmidt was head of the sculpture workshop and Gunta Stölzl was in charge of the weaving workshop.

The Bauhaus spent seven years in Dessau. During this time buildings and products emerged which to this day continue to shape the image of the Bauhaus all over the world. The clarification process as to content, which had started with the Weimar exhibition in 1923, led to a consolidation in Dessau, on which even the forced change of site had a stabilising effect. The Bauhaus found unique support in Dessau. Here, it became an Academy for Design carried by the community; here, the workshops developed into "laboratories for industry." But in Dessau, too, there were conservative circles which did not like having the school in town. External and internal conflicts led to the fact that after Walter Gropius, there were successively two more directors. Political, social and economic developments in Germany eventually also had their effects on Dessau.

The new beginning came during a phase when the country was in an economic upswing; after 1929, the remaining years of the Bauhaus were characterised by rising unemployment and the battles of political forces which radicalised each other.

Since initially there was no building available which would have been large enough to hold the entire institution, provisional arrangements had to be made so that work could continue. This type of decentralised work corresponded to the situation in Weimar and did not seem to have hindered the new beginning in Dessau. With the express consent of the magistrate, Walter Gropius integrated his own architecture office and the Bauhaus administration into the old building of the Dessau School of Arts and Crafts (called the Technical Institute from 1926) with which a merger was planned in order to give the institution technical backing. Teaching began here on 14th October 1925, and on its upper floor, the plans and models for the construction of the Bauhaus building and Masters houses were created.

The workshops commenced their work on the upper floors of an annexe to a former Dessau mail-order firm which had been rented for this purpose. Individual studios were set up and art exhibitions organised. In the tower and other rooms of the former Leopold Dank Monastery (today's Museum for Natural and Pre-History), Wassily Kandinsky, Paul Klee and Oskar Schlemmer temporarily set up their studios, in which some of the classes also took place. Until their move into the Masters' houses, the Bauhaus Masters lived in the *Gründerzeit* (time of rapid industrial expansion) apartments which were situated in the northern part of the city, while the students mostly lived in the nearby district of Ziebigk. The relationship between the city and the Bauhaus was extremely ambivalent from the beginning. The ideas and new products of the Bauhaus obviously seemed to have asked too much of the majority of Dessau's population, who were reserved towards this innovative kind of institution and full of hesitant scepticism. The Bauhaus people, on the other hand, tried to reduce those feelings of resentment and misunderstanding by practicing openness and tolerance.

The Society of Friends of the Bauhaus also lent its support to this cause. Founded in 1924 by Walter Gropius to save the Bauhaus in Weimar, in Dessau it took over the important role of benefactor as well as mediator between the school and the city. As an association of intellectuals and industrialists close to the Bauhaus and a potential "association of sponsors", the Society of Friends of the Bauhaus also developed great influence and cultural charisma. It granted, for instance, an interest-free loan to make the Bauhaus's relocation from Weimar to Dessau more easily bearable. Furthermore the Society, whose membership grew to approximately five hundred in Dessau, financed the magazine *Bauhaus*, which was published beginning in December 1926, bought Bauhaus products, organised lectures as well as musical and theatre

performances, initiated publications and arranged for annual gifts for the Bauhaus artists. The support also related to the provision of larger amounts or subsidies, for example for the free student meals.

The Bauhaus Becomes an Academy

In the autumn of 1926 – the new school building had not yet been opened – the constitution was published. From that time, the Bauhaus was recognised by the Anhalt state government as the Academy of Design. Thus the Masters were henceforth called professors and the pupils, who now had the opportunity to gain the Bauhaus diploma, became students. The aims of the school were clearly defined in the constitution: first, “to shape the intellectual, crafts and technical abilities of creatively-talented human beings to equip them for design work, particularly construction”, and second “to perform practical experiments, notably in housing construction and interiors, as well as to develop model types for industry and manual trades.”

The holistic and comprehensive Bauhaus pedagogy was continued and reinforced. In Weimar the institution had been regarded as a pedagogical project for which the prestigious School for Arts and Crafts was a forerunner. The city of Dessau had remarkable school traditions to offer as well. A 1927 edition of the newspaper *Dessauer Zeitung* effusively reminded its readers of a “... Dessau Bauhaus 130 years ago” and referred to the General Preparatory Education Establishment for Mechanical Trades and Fine Arts for Dessau planned by the classicist architect Friedrich Wilhelm von Erdmannsdorff (1736-1800) in the eighteenth century. The Dessau *Philanthropin*, one of the most important schools founded in the eighteenth century, can in the broadest sense be seen as a regional forerunner of the Bauhaus on the basis of noticeable intellectual correlations. The Dessau education system, too, did not remain uninfluenced in the following period by these rich educational, political and reformist pedagogical traditions. In the second half of the 1920s there was, for instance, talk of a time of “pedagogical reforms and new reorganisation”, while “student practical education, independence and self-administration, connection of individual subjects, physical education, [and] teacher co-operation” were seen as “new values”.⁵ The Bauhaus, that experimental school from Weimar which was very aware of this tradition, was able to continue this.

Apart from preparatory courses and workshop education there was also more complex instruction in natural science subjects as well as sports at the Dessau Bauhaus. In 1927, Walter Gropius was finally successful in appointing the Swiss architect Hannes Meyer, who would subsequently build and head the architecture department. Finally it was officially possible to educate architects in a two-level programme involving the completion of a builder’s

apprenticeship and work in the building studio. The lack of a building department or an architecture class as an appropriate conclusion of the Bauhaus curriculum had been recognised as a defect from the beginning. It was only later, with the establishment of an architecture department and the recognition of its academy status, that a renewed change of the teaching profile was brought about. Architecture was now above everything else. Almost all workshops were combined in the department of “Construction and Interior Furnishing.” The advertising and, finally, the theatre departments remained separate areas. To this the “Seminar for Free Sculpting and Painting Design” was added, a course which was mainly run by Wassily Kandinsky and Paul Klee and later continued as a “Free Painting Class.”⁶

Laboratories for Industry – Workshop Work

Balanced economic and pedagogical considerations had preceded the structural changes as well as reorganisation of the curriculum in 1929. Among other things, this resulted in the fact that some of the Weimar workshops such as stained glass, painting, and bookbinding were not reinstated in Dessau. The stone sculpture and woodcarving department became a plastic workshop and the graphic printing department was replaced by the printing and advertising workshop. While it was possible in the new Dessau building to renovate the remaining workshops partially according to modern ideas, this was not true for the ceramics workshop, which was not continued in Dessau.

The interim solution in the city described earlier ended in October 1926 when the workshops moved into the Bauhaus building. After the opening of the new school building with its attendant publicity in December of the same year, all practical, manual trade subjects could be more strictly systematised and even more impulses from science could be picked up. With the orientation of workshop education towards industrial design, Gropius’s principle of “nature research” was raised to a didactic model. According to it, a thing is defined “by its nature. In order to design it so that it functions – a container, a chair, a house – its nature must first be researched.”⁷ This approach was one of the things that created completely new jobs at the end of individual educational paths. The Bauhaus attempted to conceive serial production appropriate for industrial manufacture in the so-called “laboratory workshops”, which were to be offered as high-quality and affordable mass products to a broad class of consumers. A precondition to the purchase of such furniture and objects for daily use, however, was the potential buyer’s declared aesthetic belief in an industrially-based culture. Appropriate PR work was launched which included a stronger use of Bauhaus Ltd, which had been founded in 1925. It was mostly concerned with the marketing process for the products developed in the Bauhaus and with furthering collaboration with industry.