Walter Gropius (1883-1969)
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 Zweigegebiete.

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

1. Die handwerkliche Ausbildung — sie ist in eigenen allmählich zu ergänzenden, oder fremden durch Lehrvertrag verpflichteten Werkstätten —
estreckt sich auf:
a) Bildhauer, Steinmetzen, Stuckkünstler, Holzschneider, Keramiker, Gipsplasterer,
b) Schneider, Schlosser, Gießer, hö.
c) Tischler,
d) Dekorationsmaler, Glasmaler, Mosaker, Enamelle,
e) Radierer, Holzschnider, Lithographen, Kunstdrucker, Zinndruck,
f) Weber.


2. Die zeichnerische und malerische Ausbildung erstreckt sich auf:
a) Freies Zeichnen aus dem Gedächtnis und der Fastaste,
b) Zeichnen und Malen nach Köpfen, Akten und Tieren,
c) Zeichnen und Malen von Landschaften, Figuren, Pflanzen und Stilleben,
d) Komponieren,
e) Ausführen von Wandbildern, Tafelbildern und Bilderschreihen,
f) Entwerfen von Ornamenten,
g) Schriftzeichen,
h) Konstruktions- und Projektionszeichnen,
i) Entwerfen von Aussehen, Garten- und Innenausbauten,
j) Entwerfen von Möbeln und Gebrauchsgegenständen.

3. Die wissenschaftlich-theoretische Ausbildung erstreckt sich auf:
a) Kunstgeschichte — nicht im Sinne von Stilgeschichte vorgebracht, sondern
zum Zwecke des Erkenntnisses historischer Arbeitsweisen und Techniken,
b) Materialkunde,
c) Anatomie — am lebenden Modell,
d) physikalische und chemische Farbenlehre,
e) rationales Malverfahren,
f) Grundlagen der Buchführung, Vertragsschuldenser, 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 Einstellauszahlung bleibt dem Ermessen der einzelnen Meister im Rahmen
des allgemeinen Programmes und des in jedem Semester neu aufgestellten Arbeits-
verteilungplanes überlassen.

Um den Studierenden eine möglichst vielseitige, umfassende technische und
künstlerische Ausbildung zuteil werden zu lassen, wird der Arbeitsverteilungsplan
einheitlich so eingestellt, daß jeder angreifende Architekt, Maler oder Bildhauer auch
einen Teil der anderen Lehrgänge teilnehmen kann.

Aufnahme.

Aufgenommen wird jede unbekleidetes Person ohne Rücksicht auf Alter und
Geschlecht, deren Vorbildung vom Meisterrat des Bauhauses als ausreichend erschien,
und sowohl 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. Ausköst
nehmen den doppelten Betrag. Anträge sind an das Sekretariat des
Staatlichen Bauhauses in Weimar zu richten.

APRIL 1919.

Die Leitung des
Staatlichen Bauhauses in Weimar:
Walter Gropius.
Walter Gropius, “Bauhaus Manifesto and Program” (1919)

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

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

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

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

Walter Gropius
The Bauhaus wants to serve in the development of present-day housing, from the simplest household appliances to the finished dwelling. In the conviction that household appliances and furnishings must be rationally related to each other, the Bauhaus is seeking—by systematic practical and theoretical research into formal, technical, and economic fields—to derive the design of an object from its natural functions and relationships.

Modern man, who no longer dresses in historical garments but wears modern clothes, also needs a modern home appropriate to him and his time, equipped with all the modern devices of daily use.

An object is defined by its nature. In order, then, to design it to function correctly—a container, a chair, or a window—one must first of all study its nature; for it must serve its purpose perfectly. That is, it must fulfill its function usefully, be durable, economical, and “beautiful.” This research into the nature of objects leads to the conclusion that by resolute consideration of modern production methods, constructions, and materials, forms will evolve that are often unusual and surprising, since they diverge from the conventional (consider, for example, the changes in the design of heating and lighting fixtures.)

It is only through constant contact with newly evolving techniques, with the discovery of new materials, and with new ways of putting things together, that the creative individual can learn to bring the design of objects into a living relationship with tradition and from that point develop a new attitude toward design, which is:

A resolute affirmation of the living environment of machines and vehicles
The organic design of things based on their own present-day laws, without romantic gloss and wasteful trivia
The limitation to characteristic, primary forms and colors, readily accessible to everyone
Simplicity in multiplicity, economical utilization of space, material, time, and money.

The creation of standard types for all practical commodities of everyday use is a social necessity.

On the whole, the necessities of life are the same for the majority of people. The home and its furnishings are mass consumer goods, and their design is more a matter of reason than a matter of passion. The machine—capable of producing standardized products—is an effective design, which, by means of mechanical aids—steam and electricity—can free the individual from working manually for the satisfaction of his daily needs and can provide him with mass-produced products that are cheaper and better than those manufactured by hand. There is no danger that standardization will force a choice upon the individual, since due to natural competition the number of available types of each object will always be ample to provide the individual with a choice of design that suits him best.

The Bauhaus workshops are essentially laboratories in which prototypes of products suitable for mass production and typical of our time are carefully developed and constantly improved.

In these laboratories the Bauhaus wants to train a new kind of collaborator for industry and the crafts, who has an equal command of both technology and form.

To reach the objective of creating a set of standard prototypes which meet all the demands of economy, technology, and form, requires the selection of the best, most versatile, and most thoroughly educated men who are well grounded in workshop experience and who are imbued with an exact knowledge of the design elements of form and mechanics and their underlying laws.

The Bauhaus represents the opinion that the contrast between industry and the crafts is much less marked by the difference in the tools they use than by the division of labor in industry and the unity of the work in the crafts. But the two are constantly getting closer to each other. The crafts of the past have changed, and future crafts will be merged in a new productive unity in which they will carry out the experimental work for industrial production. Speculative experiments in laboratory workshops will yield models and prototypes for productive implementation in factories.

The prototypes that have been completed in the Bauhaus workshops are being reproduced by outside firms with whom the workshops are closely related.

The production of the Bauhaus thus does not represent any kind of competition for either industry or crafts but rather provides them with impetus for their development. The Bauhaus does this by bringing creatively talented people with ample practical experience into the actual course of production, to take over the preparatory work for production, from industry and the crafts.

The products reproduced from prototypes that have been developed by the Bauhaus can be offered at a reasonable price only by utilization of all the modern, economical methods of standardization (mass production by industry) and by large-scale sales. The dangers of a decline in the quality of the product by comparison to the prototype, in regard to quality of material and workmanship, as a result of mechanical reproduction will be countered by all available means. The Bauhaus fights against the cheap substitute, inferior workmanship, and the dilettantism of the handicrafts, for a new standard of quality work.
artistic form + industrial production = symbol of ‘dry reason’
House on the Horn, George Muche + Marcel Breuer, 1923

Gropius + Adolf Meyer, Sommerfeld Villa, 1920

Muche + Paulick, Steel House, Dessau, 1926
Peter Behrens, AEG Turbine Hall (1909)
(industrial plant as architectonic problem)

Walter Gropius + Adolf Meyer (Fagus Factory (1911))(marriage of architecture + construction technique)

Frank Lloyd Wright, Robie House (1909)
Gropius, Fabrik (model factory & office bldg, Werkbund Exhibition, Cologne, 1914
Gropius, Academy of Philosophy, Erlangen, 1924
Ernst Neufert
Axonometric projection from the east

1 workshop block
2 auditorium and concert
3 preference studios
4 administration bridge
5 Technical College
Basement plan
1. baths, gymnasium, changing rooms, laundry
2. stage workshop, printing shop, dye works, sculpture studio, packing and stock rooms, caretaker’s apartment, boiler room, coal cellar
3. laboratories, classrooms (the exact layout is not known)
Hall + Dining Room
Herbert Bayer, isometric drawing of director's office, Weimar, 1923

Hinnerk Scheper, colour orientation plan for the Bauhaus, 1926
Hinnerk Scheper, Colour plan for the ceilings in the Bauhaus, ground floor, 1926

Hinnerk Scheper, Coloured façade painting for the Bauhaus, 1926