The foundation on which the future stands: even after 100 years have passed, the trailblazing spirit of the Bauhaus is still very much alive. Architects, photographers, and fine artists including Walter Gropius, László Moholy-Nagy, Paul Klee, Wassily Kandinsky, Oskar Schlemmer, Josef Albers, Gunta Sharon-Stölzl, Marcel Breuer, and many others rose to mastery and fame at and with the institution of the Bauhaus.

With this facsimile edition of the complete issues of the *bauhaus* journal, we are reissuing a vital mouthpiece of both the masters and students at the former school of art and design. Thanks to this first English translation, today's international reader will now be able to glean fresh insights into the major themes and creative focuses that shaped that era. Published from 1926 to 1931, first by Gropius and Moholy-Nagy, later by Hannes Meyer, and in its final year by the Bauhaus itself, the journal offers a wide-ranging medley of eloquent articles by seminal voices in art and architectural history that illustrate the visionary character of the school and convey its enduring importance. This written documentation provides rare testimony to a revolutionary modernity and radical new conception of artistic creation that still displays a pervasive influence on international art and architecture.

THE CENTURY OF PRINT

bauhaus journal 1926–1931 facsimile edition

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Commentary and English translation

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This is often the genesis of a fruitful theory. It is a motivation and control at the same time.

For several years, I was fulfilled by the significance of the production-reproduction hypothesis. I tried to master almost my entire life with it. It led me specifically to the analysis of the reproducing "instruments," to an understanding and suggestions of mechanical music; on the other hand it brought me fundamental insights in the area of photography.

A supplementary idea (perhaps more than that, as it is less mechanistic and more broadly applicable) leads me back to optical things: straightforwardness of thought–diversions of technology.

Since the problem of *painting–photo–film* stepped into the phase of the optic laws, I realize the diversionary forms of the primal desire: colorful design as a way to contain light.
The immanent mind seeks light, light!
The diversion of technology finds pigment (an intermediary that first comes alive with light).
It is the fate of humans throughout history that mental emanations are inveigled to false effect. Namely, contrary to individual elasticity and progressive inclinations, human society–as a sum of individuals–orients itself according to the tradition of allegedly infallible experience, alleged infallibilities concentrate to solid reality and the sacrosanct reality is driven to justify itself. This is the state of being bound by tradition, mass mental paralysis and temporal diversion.
This was also the fate of the discovery of pigments. The first use praised the coincidence that there is in the pigment a kind of store for light, even if it were in raw, materially palpable complexes. All lighting design to this day follows in these footsteps of occidental painting, although since the first laterna magica, since the first camera obscura we now have *direct* ways of containing light: Projective-reflective plays with colored floods of light, fluid, immaterial hovering, transparent fall of color from brilliant garments, causing space to vibrate with scintillating light emulsion.
Diversions of technology:
From manual depiction to the graphic still image. From the still image to cinematography. From the planar to the plastic. From silent to speaking. From impenetrable to translucent. From continuous to simultaneous. From pigment to light.

Feverishly, the mind and the eye acquire new dimensions of vision that photo and film, plan and reality already offer today. The details for tomorrow, today we practice vision.

Straightforwardness of mind–diversions of technology: At the photographic exhibition in Frankfurt a. M. in 1926 were photographs that had been taken by carrier pigeons. For this purpose, small cameras with automatic shutters were constructed around 1907, over one hundred years after Montgolfier's invention! After experiments with dirigible balloons, after the experiments of Lilienthal and the Wright Brothers. The small wondrous photographs: cityscapes, pronouncedly divergent houses, railroad tracks, squares with tiny human figures, an ice rink teeming with skaters, honor their inventor Dr. Neubronner–as a premonition of the important uses of views of this kind. And yet: What is this Lilliput apparatus and its automatic shutter with its certainty of randomness when compared to the devices that–built into the bellies of airplanes–offer certainty even to cartographic institutes.

Captions
p. 5 [from top to bottom]
Dove with camera (1908). Photo and cliché: Dr. Neubronner
Dove photographs 1908. Photos and clichés: Dr. Neubronner
2 Junkers aerial photos (the lower is comprised of many single photos)

9

Georg Muche

Visual art and industrial form

The close link between modern visual art–particularly painting–and the technological advancements in the twentieth century appears now, after an extraordinarily meaningful time of creative exchange between diametrically opposed poles of thought, which produced surprising results–to lead to mutual repulsion. The illusion that visual art would have to result in the creative kind of technical design shatters in the moment it reaches the boundaries of concrete reality. Abstract painting, led with an imposing gesture out of the artistic utopia and into the promised land of technical design, seems suddenly to lose its predicted significance as a form-giving element, as the forming of industrial products made with technological means follows laws that cannot be derived from the visual arts. This shows that the technological-industrial development is absolutely unique also in regard to styling.
The attempt to penetrate technological production with the laws of visual art in the sense of abstract design has resulted in a new style in which the ornament finds no use as an expression of bygone crafts, yet remains decorative. It was believed that a purely decorative style could be avoided, however, because the unique method of creative research of elementary laws of form in abstract painting seemed to have revealed these laws not only in relation to visual art, but also in their *general validity*.
The fascination with technology also became so great that artists negated themselves with theoretically insightful–often all too logical–arguments. The square became the final visual element of the superfluous–the dying–art of painting. It became a brilliant and effective document of allegiance to functional design in the sense of purely constructive form-giving. It became the evil eye warding against the specters of the past that loved art for art's sake. Turning away from art seemed to offer deliverance from the fate of being an artist during a time when only engineers were needed.
An aesthetic emerged, that–in the rush of excitement for a new kind of design–developed a broadly focused theory that is rather intolerant of art, as it must evoke a semblance of practical use through concrete purpose. However, it appears that art, after its dissolution into its constituent, individually artless elements due to an abundance of wealth, cannot emerge where breaking the law of functional limitation is an irresponsible waste: in industry and technology. As long as the engineer was stuck in the formal style of past crafting cultures, the technological product remained inferior in its design. The handcrafted did not improve and design according to constructive laws–that were so imaginatively and thoroughly derived from abstract painting–only finds an appropriate use where the production process is not yet or has not yet fully been modernized: in architecture and other fringe areas.
Thus, an architecture evolved that looks surprisingly modern in its formal appearance–although it must remain antiquated in its technical construction, as the engineer has not yet made the problem of building homes completely his own. This architecture, that seems to be more than applied art, is in and of itself nothing more than the expression of a new style intention in the traditional sense of visual art. It does not yet belong to the creations of modern production, in which the formal matter of the industrialized method is made valid. The formal idiom of the modern architect became the straight line–mainly in its horizontal-vertical relationship and in the multitude of its static-dynamic uses in spatial design.
This highly tense contrast seemed all at once to be the form of expression for the new style as well as an appropriate basic form for mechanized production–a folly! As opposed to artistic form, industrial form evolves individually as the result of an objective way of posing a problem. The arguments of function and the technical, economic and organizational profitability become the shapers of a sense of beauty that is one of a kind. Inventive genius and commercial competitiveness become creative factors.
An era–"the technological era" wants to bloom.
The previous permeation of visual arts and technology was a moment of great significance. It freed technology from its last vestiges of a bygone aesthetic, in which art was taken ad absurdum, only to now transcend and seek out the limitlessness of its own reality.
Art cannot be bound to a function. Art and technology have not formed a new entity; they remain fundamentally different in their creative value. The limits of technology are determined by reality, art cannot reach its value through ideal intentions. In its field, contradictions coincide. It arises far from any technological bounds in the utopia of its own reality.
The artistic form element is a foreign object in the products of industry. Technological bounds make art into a useless something–the same art that alone can provide a view of the grand creative freedom beyond the borders of thought.

10

Captions
p. 6 [from bottom to the top, from left to right]
From the products of bauhaus workshops
From the triadic ballet of Schlemmer in Donaueschingen. Photo: Grill
Dressing table in the Gropius house. (M. Breuer: stool). Photo: Lucia Moholy
Ruth Hollos: tapestry 75 × 120 cm. Photo: Consemüller
M. Brandt and H. Przyrembel: aluminum light fixture. Photo: Lucia Moholy
Consemüller: tea caddy. Photo: Consemüller
Herbert Bayer: a prospectus page of the bauhaus Ltd.

11

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12

Why do we not capitalize? Because it is an inconsistent use of language to write differently than one speaks. We don't speak any uppercase sounds, which is why we also do not write them. Why use two alphabets to say what you can with just one? Why do we meld two alphabets of completely different characters into one word or sentence and make the text unharmonious? It has to be either uppercase or lowercase. The uppercase alphabet is unwieldy in a sentence; therefore we use the lower. Also: when it comes to working with typewriters, only using lowercase letters saves us a great deal of time and trouble. The next logical step from here would be to simplify everything further by doing without uppercase letters entirely.

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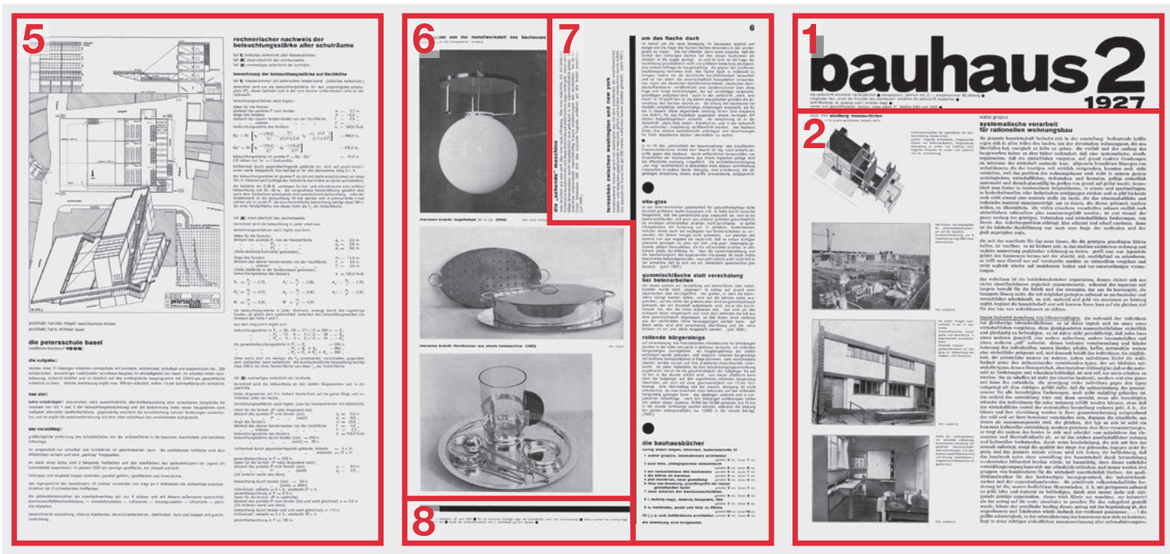


bauhaus 2 (1927)

1

This journal is published quarterly / Subscription price: RM 2.–, annually, single issue 60 pfennig / Members of the Circle of Friends of the bauhaus receive this journal free of charge / Editors: W. Gropius and L. Moholy-Nagy / Publisher and branch: Dessau, Lange Gasse 21, telephone 2064 and 2224 /

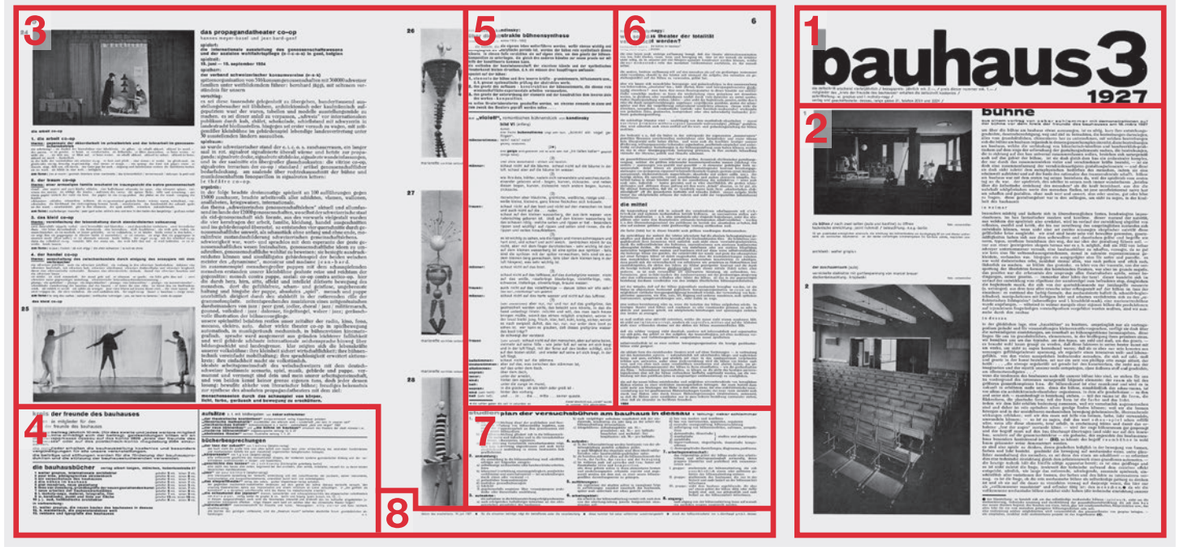
2

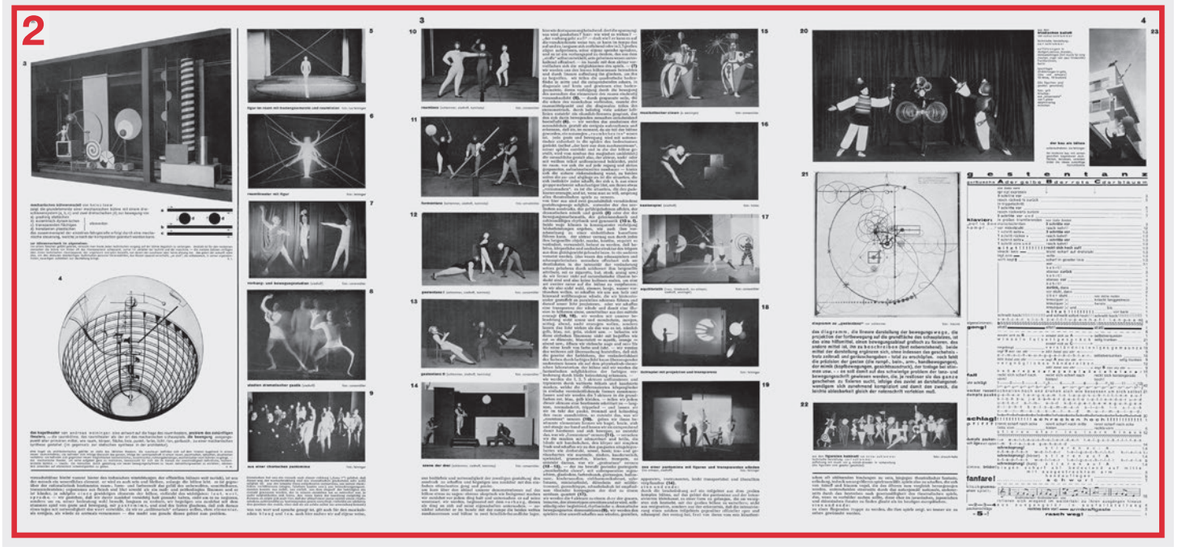
Walter Gropius

Systematic groundwork for rational housing

The entire construction industry is currently in a state of upheaval. Major movers and shakers all around the country are getting set to tackle the chronic housing shortage that has descended upon us. The diversity and scope of the construction industry have prevented the development of a systematic, streamlined organization with a consistent approach on the basis of exact research in the interest of the economy. It has not yet been possible to come up with broadly applicable housing solutions that are up to today's standards because the underlying sociological, economic, technical and formal structure of the problem of housing construction has not yet been examined in its entirety and subsequently solved from the ground up. In the past, there has been a tendency to get stuck on minor, tendentious issues to do with replacing constructions, saving money on construction or aesthetic considerations, and to this day, there still is no central office in the country that brings together the scientific and technical material in order to convey it to those who want to make use of it. All these disparate preliminary studies must finally be combined into a unified, rational plan; for once the philosophical, technical and economic demands that the problem of housing construction is contingent upon have been clearly recognized and defined, the tactical implementation will only be a question of methods and large-scale direction.
The time of manifestos concerning a new form of construction–which helped to clarify the intellectual foundations–is over. It is high time to step into the stage of sober calculation and exact evaluation of practical experiences. If we simply take up a certain area of construction with the intention of exhaustively informing ourselves about it, we will only come upon isolated approaches to rational action and will once again find ourselves making unreliable guesses on shaky ground.
A house is a technical organism in which the unit is organically made up of many individual functions. While engineers have long been consciously seeking the most concise solution that achieves the best results possible with as little effort, mechanical and human labor, time, material and money as possible for the factory and the product that emerges from it, the construction industry has only recently begun to change their course to the same objective for the construction of residential houses.
Construction is the design of life processes. The majority of individuals have the same type of needs in life. It is therefore logical and conducive to an economic approach to address the needs of the masses uniformly and identically. It is not justified, therefore, that each house has a different plan, a different exterior shape, different building materials and different "style." This approach creates waste and puts an incorrect emphasis on the individual. Our clothes, shoes, suitcases, automobiles have a uniform conciseness and yet the individual retains the ability to maintain their personal touch. Each individual can choose freely between these different types that emerge side by side. Only the most highly developed type, which offers a simple solution that is multifaceted and will satisfy the majority of demands and wishes, can become the norm. Rather than being created by an individual, this type is created by an entire era. If many individuals feel a disinclination toward a type, this is often a result of their justified sense that this type has not yet reached the high level of performance as a common denominator to meet all their legitimate demands. The ultimate goal of development would only be achieved if all of the legitimate desires of the individual for his apartment can be fulfilled, without the economic advantage of serial manufacturing being lost. This means that houses and their decor will be different in overall appearance, according to the number and kind of its inhabitants, however, the parts from which they are composed are the same. The type itself is not a barrier to cultural development, but much rather one of its prerequisites. It brings with it a selective process that separates the subjective from the elementary and supra-individual. It is the sign of social order, and cultural advancement. The wise restrictions that man places on things of use increases their quality, drops their price and raises overall social standards. The fear that craftsmanship will become unprofitable through the construction industry's use of mechanical aids is shortsighted, because this natural development process can only take place gradually, and three groups of craftsmen will always remain essential to the economy: the artisans for high-quality luxury items, the industrial manufacturers and the repairmen. Our society's most primitive economic requirement is to meet our needs in an economical fashion, i.e., to satisfy them with a lesser expenditure of money, labor and materials, through increasingly mental organization. It is this drive that led us to machines and industrialization! When the proposal was made in Prussia to build the first railroad in the Ruhr region, it was refused by the Prussian state parliament on the grounds that cartwrights and wagoners would lose out on profits! The most difficult task needed to achieve success in the rationalizing of the building trade is to compile a proper, consistent summary of all rationalizing efforts.
The danger of fragmentation and an irrational approach to the conceptual and scientific groundwork will remain acutely problematic, until the Reich and the states create public institutions that are entrusted with the processing of these basic questions in close contact with experts and the private sector. Up until that point, an objective foundation will be impossible to attain, because it is quite natural that the private sector, in its struggle for existence, will always push specific interests into the foreground in each case, and only a public body is able to undertake an objective examination of the inventions, the practical results and their effects on the general public. Approaches to an objective processing of these drastic economic issues can be seen in the Reichskuratorium für Reich Board of Trustees for Economic Efficiency and in the Reich Housing Committee, but an essential feature is missing: consistent practice spaces that are best organized in direct connection with residential development projects. The aspirations of individual progressive-minded personalities in the rationalization of the construction industry have always failed due to lack of sufficient funds from the private construction industry in general. It is also feasible in our economy to secure financing for ready-made, tried and true results; the difficulty lies only in the procurement of the equipment for experiments, whose economic result cannot be demonstrated in exact calculations of profitability. The economic situation has been too difficult for the private sector–which can only ever take a direct interest in single parts of the bigger problem–to provide sufficient funding for trials. This is logically the obligation of the largest construction companies, who will later benefit from a reduction in price, and the Reich and the states. The extensive work program for these much-needed attempts in theory and practice for the rationalization of the construction industry consists of the following:

1. Creation of a generous long-term development plan for the whole of the Reich that will put the economy in working order to make preparations for years of construction.
2. Preparation of a Reich housing finance plan (house interest tax, first and second mortgage).
3. Legal regulation of the long-term development plans for cities and the countryside (cities building law).
4. Scheduled control of the means of transport and the building of road networks for the entire Reich, taking into account the future development of modern means of transport (electric trains, trucks and cars). Determining the minimum requirement for economical residential streets.
5. Farsighted planning in advance for cost-effective main plants for the supply of light, water and heat to reduce service and operating costs.
6. Determination of the socially and economically most favorable form of accommodation (apartment building, multifamily house, semidetached house, single-family house, detached house).
7. Identification of the socially and economically most advantageous residential gardens and estate housing (urban garden, kitchen garden for self-catering, property for sideline land development as well as professional land development).
8. Determination of the socially and economically most advantageous types of layouts and elevations as pure products of their respective functions.
9. Assessment of the mode of operation, necessary investment capital, the establishment, service history, operating costs, the operating results for each of the settlement types.
10. Revision of the building code provisions in light of new technological achievements for the purpose of reducing production costs.





bauhaus 3 (1927)

1

German Theater Exhibition Magdeburg 1927
Price 1 RM

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2

Stage

From a lecture by *Oskar Schlemmer* followed by a stage demonstration for the Circle of Friends of the bauhaus, March 16, 1927

Before speaking about theater proper at the bauhaus, we should first take a brief look at the way in which it came about, consider the justification for its existence and observe its path and its goals. In short, we should review its primary endeavor, which is to approach all our material from a basic and elementary standpoint. It is because of this endeavor that the stage here has become an organic link in the total chain of the bauhaus activity. It is natural that the aims of the bauhaus–to seek the union of the artistic ideal with the craftsman-like practical by thoroughly investigating the creative elements and to understand in all its ramifications the essence of the building, creative construction–have valid application to the field of the theater. For, like the concept of the building itself, the stage is an orchestral complex which comes about only through the cooperation of many different forces. It is the union of the most heterogeneous assortment of creative elements. Not the least of its functions is to serve the metaphysical needs of man by constructing a world of illusion and by creating the transcendental on the basis of the rational. From the first day of its existence, the bauhaus sensed the impulse for creative theater; for from that first day the play instinct was present. The play instinct, which Schiller in his wonderful and enduring *Letters on the Aesthetic Education of Man* calls the source of man's real creative values, is the un-self-conscious and naive pleasure in shaping and producing, without asking questions about use or uselessness, sense or nonsense, good or bad. This pleasure through creation was especially strong at the beginning, not to say the infancy of the bauhaus

in Weimar

and was expressed in our exuberant parties, in improvisations and in the imaginative masks and costumes which we made. We might say that during the course of its development, this state of naivete, which is the womb of the play instinct, is generally followed by a period of reflection, doubt and criticism, something that in turn can easily bring about the destruction of the original state, unless a second and, as it were, skeptical kind of naive tempers this critical phase. Today we have become much more aware of ourselves. A sense for standards and constants has arisen out of the unconscious and the chaotic. This, together with concepts such as norm, type and synthesis, points the way to creative form.–It was due only to intense skepticism, for example, that in 1922 Lothar Schreyer's plan to form a bauhaus theater failed; at the time there was practically no climate for strong philosophical points of view, none at least which could be found in the sacral garb of Expressionism. On the other hand, there was a distinct feeling for satire and parody. It was probably a legacy of the Dadaists to ridicule automatically everything that smacked of solemnity or ethical precepts. And so the grotesque flourished again. It found its nourishment in travesty and in mocking the antiquated forms of the contemporary theater. Though its tendency was fundamentally negative, its evident recognition of the origin, conditions and laws of theatrical play was a positive feature. The dance, however, stayed alive throughout this period. During the course of our growth it changed from the crude dancing of our wayfarers to the full-dress fox trot. The same thing happened in music: our concertina metamorphosed into our jazz band (A. Weininger). Group dancing found its image reflected on the stage in the dance of the individual. And from this developed our formalized use of color and the Mechanical Ballet (K. Schmidt-Bogler-Teltscher). Manipulation of colored light and shadows became the "Reflective Light Play" (Schwertfeger and L. Hirschfeld-Mack). A marionette theater was begun. While we had no stage of our own in Weimar and had to give our productions on a sort of dubious suburban podium there, since the move

to Dessau

we have been in the enviable position of having a "house stage" of our own in the new bauhaus building. Although it was originally meant to be a platform for lectures as well as a stage for performances on a limited scale, it is nevertheless well equipped for a serious approach to stage problems. For us these problems and their solutions lie in fundamentals, in elementary matters, in discovering literally the primary meaning of Stage. We are concerned with what makes things typical, with type, with number and measure, with basic law.–I scarcely need to say that these concerns have been active, if not necessarily dominant, during all periods of great art; but they could be active only when preconditioned by a state of hypersensitive alertness and tension, that is, when functioning as the regulators of a real feeling of involvement with the world and life. Of many memorable statements that have been made about number, measure and law in art, I cite only one sentence from Philipp Otto Runge: "It is precisely in the case of those works of art that most truly arise from the imagination and the mystique of our soul, unhampered by externals and unburdened by history, that the strictest regularity is necessary…"

If the aims of the bauhaus are also the aims of our stage, it is natural that the following elements should be of first and foremost importance to us: *space* as a part of the larger total complex, *building*. The art of the stage is a spatial art, a fact which is bound to become clearer and clearer in the future. The stage, including the auditorium, is above all an architectonic-spatial organism where all things happening to it and within it exist in a spatially conditioned relationship. An aspect of space is *form*, comprising both surface (that is, two-dimensional) form and plastic (three-dimensional) form. Aspects of form are *color* and *light*, to which we attach a new importance. We are primarily visually oriented beings and can therefore take pleasure in the purely optical; we can manipulate forms and discover mysterious and surprising effects in mechanical motion from concealed sources; we can convert and transfigure space through form, color and light. We can say, therefore, that the concept *Show-Play* would become a reality if all these elements, comprehended as a totality, were brought into being. We should then have a real feast for the eyes, a metaphor come true. If, going even beyond this, we atomize the constricting space of the stage and translate it into terms of the total building itself, the exterior as well as the interior–a thought which is particularly fascinating in view of the new bauhaus building **(fig. 23)**–then the idea of a *spatial stage* would be demonstrated in a way which is probably altogether unprecedented.

We can imagine plays whose plots consist of nothing more than the pure movement of forms, color and light. If this movement is to be a mechanical process without human involvement of any sort (except for the man at the control panel), we shall have to have equipment similar to the precision machinery of the perfectly constructed automaton.–Today's technology already has the necessary apparatus. It is a question of money–and, more importantly, a question as to how successfully such a technical expenditure can meet the desired effect. How long, that is, can any rotating, vibrating, whirring contrivance, together with an infinite variety of forms, colors and lights, sustain the interest of the spectator? The question, in short, is whether the purely mechanical stage can be accepted as an independent genre and whether, in the long run, it will be able to do without that being who would be acting here solely as the "perfect machinist" and inventor, namely, the *human being*.[1]

Since we do not yet have a perfected mechanical stage (the technical equipment of our own experimental stage lags for the time being far behind that of the government-subsidized stages), man remains perforce our essential element. And of course he will remain so as long as the stage exists. In contradistinction to the rationalistically determined world of space, form and color, man is the vessel of the subconscious, the unmediated experience and the transcendental. He is the organism of flesh and blood, conditioned by measure and by time. And he is the herald, indeed he is the creator, of possibly *the* most important element of theater: *sound, word, language*.–We confess that up to now we have cautiously avoided experimenting with this element of language, not in order to de-emphasize it but, conscious of its significance, to master it slowly. For the time being we must be content with the silent play of gesture and motion–that is, with *pantomime*–firmly believing that one day the *word* will develop automatically from it. Our decision to approach the human word "uniterary," in its *primary state*, as a happening, as if it were being heard for the first time, makes this particular field a problem and a challenge.

(Since the above was written, we have learned from an experiment along these lines called "House π" that an approach to word development within the dramatic process as suggested above is a thoroughly tenable one. Starting with a prepared stage with its own set of spatial relationships [involving various levels constructed of movable skeletal boxes with flooring where needed], and with experimental light effects, it was possible to obtain through pure chance, inspiration and the extemporizing of the participants an "extract," which, as it developed, became more fascinating, the clearer the possibility became of giving the action a definite form. It was demonstrated here, too, that the growth of a scene must follow ultimately a rhythmical and somehow mathematically determinable law, perhaps most closely akin to the laws of music, without, however, its involving music as such.)

What has been said about word and language also applies to *sound* and *harmony*. Here too we try in our own way to create out of necessity and need an appropriate aural expression for each experimental production. For the time being, such simple stimulators as the gong and kettledrum are enough.

A brief word about our series of stage demonstrations: First of all, when confronted with any new thing, we are accustomed to pause and investigate its essence. We generally do this with both skepticism and a kind of buoyancy. Let us begin with the *curtain* and investigate this object as a thing in itself, with an eye to its essential and to its particular properties. Together with the ramp, it separates the two worlds of auditorium and stage into two hostile-friendly camps. It imposes a state of excitement on both sides. Out there the audience's excitement asks: What's going to happen? Back here our question is: What's the effect going to be?–"The curtain goes up!"–But how? It can go up in any of a hundred different ways. Whether in the matter-of-fact tempo of now-it's-open, now-it's-closed or solemnly and sedately rising, or torn open with two or three violent tugs, the curtain has its special vocabulary. We can imagine a curtain-play which would evolve literally from its own material and reveal in an entertaining way the curtain's own secret nature.–By adding an actor, the possibilities of this sort of play are further multiplied.–**(fig. 7)**

Let us now take a look at the empty stage and by means of linear division organize it in such a way as to be able to understand its space. First we divide the square surface of the floor in the middle and then into bisecting axes and diagonals. We shall also delineate a circle. Thus we obtain a geometry of the floor area. Now by following a man's movements across it, we get a clear demonstration of the elementary facts of its space **(fig. 5)**.–By means of taut wires that join the corners of this cubic space, we obtain its midpoint, while the diagonal lines divide it stereometrically. By adding as many such aerials as we wish, we can create a spatial-linear web that will have a decisive influence on the man who moves about within it **(fig. 6)**.–Let us now observe the appearance of the human figure as an event and recognize that from the very moment at which it becomes a part of the stage, it also becomes a *space-bewitched* creature, so to speak. Automatically and predictably, each gesture or motion is translated in meaningful terms into a unique sphere of activity. (Even the "gentleman from the audience," removed from his sphere and placed on the stage, would be clothed in this magical nimbus.) The human figure, the actor, naked or in white tights, stands in space. Before him, the receptive spectator, awaiting every motion, every action. Behind him, the security of a wall; at each side, the wings for his entrance and exit. This is the situation that any person creates who instinctively steps back from a group of two or more curious spectators in order to act out something for them. It is the basic situation that produced the peep show. It might even be called the origin of all theatrics. From this point on, two fundamentally different creative paths are possible. Either that of psychic expression, heightened emotion and pantomime **(fig. 8)** or that of mathematics in motion, the mechanics of joints and swivels and the exactitudes of rhythmics and gymnastics **(figs. 10 a. ff.)**. Each of these paths, if pursued to its end, can lead to a work of art. Similarly, the fusion of the two paths can result in a unified art form. The actor is now so susceptible to being altered, transformed, or entranced by the addition of some applied object–mask, costume, prop–that his habitual behavior and his physical and psychic structure are either upset or else put into a new and altogether different balance. (The nature of the actor, and of the potential actor, is best revealed in the depth of the transformation of his behavior as brought about by these inanimate attributes, a cigarette, hat, cane, suit or whatever it might be.)

Since, moreover, we are not concerned with imitating nature and for this reason use no painted flats or backdrops to transplant a kind of second-rate nature onto the stage–since we have no interest in make-believe forests, mountains, lakes or rooms–we have constructed simple flats of wood and white canvas that can be slid back and forth on a series of parallel tracks and can be used as screens for light projection. By back-lighting we can also make them into translucent curtains or wall areas and thereby achieve an illusion of a higher order, created directly from readily available means **(figs. 18, 19)**. We do not want to imitate sunlight and moonlight, morning, noon, evening and night with our lighting. Rather we let the light function by itself, for what it is: yellow, blue, red, green, violet and so on.–Why should we embellish these simple phenomena with such preconceived equations as: red = madness, violet = mystical, orange = evening and so on? Let us rather open our eyes and expose our minds to the pure power of color and light.–If we can do this, we shall be surprised at how well the laws of color and its mutations can be demonstrated by the use of colored light in the physical and chemical laboratory of the theater stage. With nothing more than simple stage lighting, we can begin to appreciate the many possibilities for the imaginative use of color play.–We shall dress 1, 2, 3 actors in stylized padded tights and papier-mâché masks. The effect of the tights and masks together is to regroup the various and diffuse parts of the human body into a simple, unified form. The 3 actors will be dressed in the primary colors: red, yellow blue.–If we now assign to each of these actors a different way of walking–a slow, a normal and a tripping gait–and if we let them measure out their space, so to speak, in time to a kettledrum, a snare drum and wooden blocks, the result will be the "space dance" **(fig. 10)**. If we put certain basic forms, such as a ball, a club, a wand and a pole, into their hands, and if we let their gestures and movements instinctively follow what these shapes convey to them, the result is what we can call "form dance" **(fig. 11)**.–If we now provide the masks with mustaches and glasses, the hands with gloves, the torsos with stylized dinner jackets, and if we add to their various ways of walking also places to sit down, like a swivel chair, an armchair, a bench, and also various kinds of sounds (murmuring and hissing noises; double-talk and jabbering; an occasional bit of pandemonium; perhaps also a phonograph, piano and trumpet), the result is what we call "gesture dance" **(figs. 12–13)**.–The intentionally grotesque "musical clown" with his bare-ribbed umbrella, glass curls, colored pompom tuft, goggle eyes, inflated nobnose, toy saxophone, accordion chest, xylophone arm, miniature fiddle, funnel-shaped leg with a drum attached, gauze train and floppy shoes, is the winsome and pathetic companion to the other three figures in a quite seriously intended quartet **(fig. 17)**.

With these 4 actors as a nucleus, we now expand into a chorus of gray and ghostlike stereotypical figures which, either individually or as a group, will demonstrate both rhythmic and dramatic patterns of motion **(fig. 9)**. Finally, we shall create for the players a universe of walls, props and other stage equipment which can be easily transported and put up anywhere **(fig. 14)**.

The point of our endeavor:

By confining ourselves to one particular area of the great stage complex, to the domain of pantomime and ramped up cabaret, is to arrive at an art form that will at least try to compete with legitimate theater. This self-restriction does not come from a feeling of resignation, but rather from the realization that by intensifying our work in such a limited area, in contrast to the ambitions of the state-supported opera and theater, we have the considerable double advantage of being *free* from the external restrictions of the latter (restrictions which often go far toward actually vitiating the artistic) and therefore of being able to give freer rein to imagination, invention, and technical execution. Further, our aim is to create a different sort of play from those of others with whom we are often compared (for example, Tairoff and The Bluebird). On the one hand, the national quality of our work is to be a native, an inherent one. On the other hand (and in no sense a contradiction), ours is a search for that which is universally valid for the creative theater. If we care to look for models, they can be found in the Javanese, the Japanese and the Chinese theater, rather than in the European theater of today.

The point of our endeavor:

To become a traveling company of actors which will perform its works wherever there is a desire to see them.

1 To avoid ambiguity, it should be said that we are speaking here of a self-contained mechanical stage *device*, not of the mechanized and remodeled total stage organization, which will come with the *construction* of the new theater of steel, concrete and glass, and whose revolving stages, integrated film projection and so forth, are all meant to function as foils for human activity on the stage.
The Piscator-Theater designed by Gropius is intended to provide for the realization of such plans.–A utopian project not feasible at the present is seen in the spherical theater (4).

Translated by Arthur S. Wensinger, from *The Theatre of the bauhaus* edited by Walter Gropius and Arthur S. Wensinger

me that the solution to this question is being debated at large within the respective circles of art historians and pedagogues … Thank God we no longer have the need for that. We go to the movies or buy magazines if we want to see pictures.

Art criticism

"Constructivism stole the heart of Léger. Yes, he took direct inspiration from a German painter: Willi Baumeister." Max Osborn in *D. Voss. Ztg.* [German Vossische newspaper], Berlin, February 1928.

"Willi Baumeister needs to remind himself that it is impossible to imitate Léger; here there is no variation, only slavery." B. Reifenberg in *D. Frankf. Ztg.* [German Frankfurter newspaper], June 1928.

Captions
pp. 22/23
Chocolate? Only Riquet
Alexander Schawinsky, bauhaus, Poster
Max Beckmann: Landscapes, General Gallery Flechtheim, Berlin

Practical
belongings. One currently favors three-piece pajamas, which are supplemented by either the Mandarin jacket or another smart little jacket, so that such a suit has earned the right to the name "pajama-complet." There are no limits to the joys of decorative and original embroidery and color sense, as it always is with personal linens– because pajamas are linens too–bearing all the nuances in the range of fashion.
"*bauhaus-style*" is what they call the geometric ornaments of today's bed sheets, in contrast to the somewhat mawkish floral, vine and garland motifs that modern women reject as outdated–and rightfully so. If you want to leave a beautifully arranged bed open during the day, which can look very good with the right interior style, you can cover the pillows with a spread-blanket made of frill-embroidered batiste fabric, which was specially created for this purpose and thus gives the bed a presentable look at all times. Especially in fashionably furnished, brightly lit bedrooms, an open bed with playfully colored prints or a silk-duvet cover in pastel tones, can make everything look very relaxed.
You hear a lot of talk about colored bedding. However, it is and will remain a playful attempt to go beyond the purely functional
If you want to be popular,
from *Die Frauenwelt* [the women's world], Vienna

23
bauhaus news

On July 29, the cornerstone ceremony of the Bundesschule des ADGB [Federal School of the German Trade Unions] in Bernau near Berlin was held. More than 4,000 people were present at the ordination, for the most part union members of different generations. Festive speeches were made by state representative Theodor *Leipart* and the secretary of the ADGB Otto *Hessler*; a young proletarian speech choir held further performances.

Some bauhaus contracts
Building department, order no. 616. Children's medical facility for the State Insurance Institute Saxony-Anhalt in Harzgerode: stiff competition (Hannes Meyer).
Carpentry. Oeser house, Berlin. Furnishing of a private apartment: an office room, living room, music room, bedroom, kitchen and hallway. Wood types: lemon, padouk, pine. Messel-house, Dessau: 50 chairs, oak wood with leather upholstery. Dr. Friedrich Middelhauve, Opladen (through the architect Fähler): furnishing of a private apartment: dining room, living room. Wood: cherry.
Mural painting. New attempts at paint coating (spray technology), in eight houses in the Törten Estate.
Sculpture workshop. Invitation to participate in the Berlin light-week (October 13–18), with studies on neon signs. See the figure on page 7. Order of a medal for the city of Dessau (Joost Schmidt).
Printing and advertising workshop. Exhibition stand for the Reichsverband der Wohnungsfürsorge-Gesellschaften [national association of housing welfare companies] at the exhibition *Bauen und Wohnen* [building and living], Gagfah settlement Fischtalgrund, Zehlendorf. Design: Alexander Schawinsky, bauhaus; Execution: community work of the bauhaus printing and advertising workshop, illustrations on page 25. Letter of honorary citizenship the city of Dessau for Professor Hugo Junkers. Design and execution: bauhaus printing workshop under the direction of Joost *Schmidt*. See figure on page 25.
Stage. February 1929: Performances for the matinees of the Volksbühne (registered association) Berlin.
Düsseldorf, exhibition *Deutsche Kunst 1928* [German art in 1928]: the gold medal of the city of Düsseldorf and a connected monetary prize was awarded to *Paul Klee* for his picture *Stage Rehearsal* and Oskar Schlemmer for the painting *Temporary*.
Munich. The German museum has acquired *Josef Albers's* material for an exhibition demonstrating his form-teaching workshop.

Frankfurt a. M. *Mart Stam* received a contract from the city for the building of 500 apartments.–His design for a rest home, which he collaborated on with dipl. Engineer Kramer, W. Moser and Erika Habermann, received the first prize.
Exhibitions
Berlin, October, Gallery Ferdinand Möller: watercolors of W. *Kandinsky*. Gallery Nierendorf: collective exhibition of O. Schlemmer.
Braunschweig, October. Society of Friends of New Art: a collective exhibition–*Paul Klee.*
Dresden, October. Gallery New Art "Fides": oil paintings of W. Kandinsky.
Stuttgart, Württ. Museum of Applied Arts; September–October: exhibition *Der Stuhl* [the chair]. New bauhaus chairs. Illustrations see pages 12–15.
Zehlendorf near Berlin, September–October: exhibition *Bauen und Wohnen* [building and living] Gagfah settlement, Fischtalgrund. Exhibition stand for the National Association of Housing Welfare Companies. More details under "contracts." Illustrations: page 25.

Events at the bauhaus
6.29.28. Lecture by Walter Gropius: America.
7.5.–7.13.28. Exhibition: watercolors by Max Bill and Albert Braun.
7.7. 28. New performances of the bauhaus stage: bar dance, musical clowning, play by text by Hans Arp etc., with participation of Manda v. Kreibig, Carla Grosch, E. Siedhoff & more
7.10.28. Lecture Dr. Max Hodann: "Bed and Sofa."
9.19.–9.26.28. Exhibition of a stage set: Roman Clemens, Lux Feininger, Hermann Röseler, Alexander Schawinsky, Oskar Schlemmer.
For the winter a series of lectures on different intellectual fields, personalities and styles is planned at the bauhaus. First, a lecture on 10.5.: Ignaz *Jezower:* on sociology and aesthetics of the film. Names such as Johannes R. *Becher,* F. *Döblin,* Kurt *Hiller,* Walter *Hollander,* Lu *Märten* (author of the fundamental historical-materialist work on forms/arts), Erich *Mühsam,* Gerhart *Pohl,* Hans *Prinzhorn,* etc. draw the mental line that we want to pursue with our internal presentation of evening events.

To show artistically creative young talents the way:
A nice goal … but the means??
They are unfortunately much too low. Therefore:

The Circle of Friends of the bauhaus

An international merger, which is used for the promotion of the bauhaus work. The board of trustees:
Dr. H. P. Berlage Prof. Julius Hoffmann

Prof. Peter Behrens	Prof. Oskar Kokoschka
Prof. Adolf Busch	Prof. Wilhelm Ostwald
Marc Chagall	Prof. Hans Poelzig
Prof. Dr. Hans Driesch	Prof. Arnold Schoenberg
Prof. Dr. Albert Einstein	Adolf Sommerfeld
Herbert Eulenberg	Prof. Dr. Strzygowski
Prof. Edwin Fischer	Franz Werfel
Dr. Gerhart Hauptmann	

Volunteer management is in the hands of Hannes Meyer as the new head of the bauhaus as well as two seats of treasury, confirmed by the board of trustees: City councilman Lührs and the curator at the office for the preservation of historical monuments, Dr. Grote, Dessau.
Since July 1 of this year, 120 new members have joined the Circle of Friends of the bauhaus.
You too can follow this example! All you need is RM 10.– annually (to be paid to the postal checking account 2084 or at the Kreissparkasse Dessau, account 2826 "Circle of Friends of the bauhaus") to help us to make the bauhaus not only an effective rallying point for social-oriented creative forces, but to develop it further. And
last but not least:
you will receive a minimum of four *bauhaus* issues of 32 or more pages annually. Further, you are entitled to special discounts at all of the events of the Circle of Friends.

Events of the Circle of Friends 1928/29
9.29.28. bauhaus trip to Oranienbaum, with dance.
12.1.28. Piano recital of George Antheil.
2.2.29. Costume party at the bauhaus. Other events, whose accurate dates we will be announced soon:
Lecture, Hannes *Meyer*.
Movie matinee: old movies.
Lecture by *van de Velde*.
Stage demonstrations by O. *Schlemmer*.
Concert by *Hindemith*.
Lecture by Josef *Albers*.

bauhaus evenings
Piano recital with Paul *Aron* (modern French).
Recitation by Midia *Pines*.
Lecture by K. *Meyenburg*.
Concert by Paul *Hermann* (cello), Heinrich *Neugeboren* (Piano): modern chamber music.
Lyonel *Feininger*: two fugues for the piano.
Please inform us of your membership submission on this issue's registration form today!

Captions
pp. 24/25
Bundesschule des ADGB [Federal School of the German Trade Unions] in Bernau near Berlin, Cornerstone ceremony

The gratitude, which the city of Dessau owes Prof. Junkers, and the love and devotion that Dessau's citizens have for him, was shown by the municipal council of the city of Dessau on the occasion of the production of the thousandth aircraft by the Junkers-Werke, through honoring
Professor Junkers
With the honorary citizenship of the city of Dessau
Dessau / May 24, 1928, the magistrate, mayor
Page excerpt from the honorary citizenship letter of the city of Dessau to Professor Hugo Junkers. Design and execution: Joost Schmidt with the advertising department of the bauhaus. Envelope: Ceylon. Size: DIN A2.

Booth at the exhibition *Bauen und Wohnen* [construction and housing] of the Gagfah settlement in Fischtalgrund, Zehlendorf. Design: Alexander Schawinsky, bauhaus; execution: community work of the bauhaus printing workshop.Photos: Peterhans, Berlin

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Books

Josef Gantner: *Grundformen der Europäischen Stadt* [basic forms of the European city].
Publisher Anton Schroll & Co., Vienna.
To consider the city as a work of art is one of the last discoveries in the science of art. Currently there is still a lack of methodological criteria for assessment, i.e., "the conceptual apparatus that could serve the historical structure like its skeleton." Gantner therefore considers his work an attempt to implement such a historical-systematic outline. He foregoes presenting the newest research and the analysis of individual objects. However, his efforts show in his attempt to illuminate the matter from a distance in order to establish a unified scientific method.
The geographical and temporal scope of his research covers Europe from antiquity to classicism. Its consideration, which brings the entire development into context, leads to results which must necessarily be denied to the assessment of individual objects. Above all, it leads to the artistic equality of the so-called created and the so-called grown city complexes. A. E. *Brinckmann*, who was probably the first to draw art history's attention to the field of urban architecture, regards the "Gothic" city as a random, slowly growing structure that is not based on any intention of form. Gantner, on the other hand, rightly assumes that he has to determine an underlying intention of form that is decisive for its design and whose different nature also requires different standards.
He also delivers proof that the term "Gothic city type" was not only used in the Middle Ages, but also in antiquity. If he would have approached this finding sociologically, he would have come to the conclusion that both types of cities, the scale of the geometric and the organically growing city layout, have certain underlying social structures as prerequisites. In any case, this is true for their origin, because the inevitable mixture of the two types or their simultaneous existence during antiquity as well as the Middle Ages does not annul this fact. What is important, however, is that both city types, as types per se, do not yet qualify as works of art. Essential for this classification, like in any other art form, is the realization of certain intent to form, the enforcement of a particular design. Because the elements of the city: the grounds and buildings are only the material from which and in which these intentions are realized.
It is another question altogether however, whether a city needs to be a work of art. This is said with the current state of the large city in mind. In most cases, old cities are not exactly masterpieces. It is only in certain parts of the city that an artistic flair evolves. In the few cases where a town actually became a work of art, as it happened in the Baroque, the purpose of the city, which also constitutes its necessary beginning, is violated and brings the whole city in geometric dependence of the overpowering castle, such as it has happened in Karlsruhe for example.
Today we expect a city to be organic. What means are chosen depends upon the specific conditions. Instead of the form aesthetics of yesterday's kings and servants, a solution to the labor problem has become the most important consideration for cities today: their performance to be exact. However, these are problems that go beyond the scopes of Gartner's investigations, which are not concerned with what will be but with how it was.
Ludwig Hilberseimer

Sigfried Giedion: *Building in France,* *building in iron, building in ferroconcrete.*
Publisher Klinkhardt & Biermann, Leipzig, Berlin.
The elements that form today's basis in architectural design have developed, to some extent, behind the facade. The new problems of construction: traffic, industrial and commercial buildings today require spaces of unusual sizes and potentials for use. Iron and reinforced concrete offered the possibility of their realization. The engineers have met all the related requirements. The architects on the other hand, in the spell of historicism, see their task in taking treasured relics of old forms and modifying them to fulfill a new purpose.
Schopenhauer declared the column and entablature as the basso continuo of all architecture. Any deviation from antiquity is considered deterioration. Gottfried Semper wanted to use the new design possibilities only to increase the resilience of compact designs. In spite of his rationalism, he did not want the architectural design process to be affected. In addition to this nineteenth-century mind-set, there was the trend of a growing bourgeoisie, wherein he hoped to claim legitimacy through the historical attitude of his buildings.
Even if the development was not to be stopped, the causes for this, apart from the obvious necessities, can be seen in the fact that the architect became more and more limited to the design of the facade while handing the essential construction over to the engineers, until ultimately, the engineers superseded the architects and created the basis for a new architecture.
It is no coincidence that during this development, most of the processes, as Giedion demonstrates in his groundbreaking and engaging book, took part mainly in France. France was, in many different areas, the great inspirer, and not only in the nineteenth century. A series of large buildings, such as market halls, department stores, and particularly the halls of the large Parisian exhibitions, allowed for the large-scale testing and improvement of new construction methods. The machine hall and the Eiffel tower built for the exhibition in 1889 are two of the most brilliant examples of such accomplishments in construction. Overcoming hitherto impossible spans and achieving undreamt heights changed the ratio from support to load forever. "The last hints of the pillar are gone. What is missing is the possibility of determining where the load and support merge into one another." The support hastens "toward the load in order to unite with her."
This perceivable change in the structure today provides enough arguments to become an end-to-itself formalism, a romanticizing of engineering, of which Giedion himself is not free and of which there cannot be enough warnings. While the column and the entablature were overcome by the work of the engineers, should this mean they are now to be replaced by iron and reinforced concrete structures?
Ludwig Hilberseimer

Forgó Pál: *új építészet* [new architecture] in Budapest 1928, Vállalkozók Lapja Könyvkiadó Osztálya. With 230 illustrations.
A skillful, and for Hungary also a first-time, and very necessary summary of modern Western European knowledge on construction. An industrious and judiciously compiled piece of work, also in the collation of numerous illustrations found in well-known modernist journals and books. What bothers us is the contemptuous recitation of the past and the totally inadequate, superficial summary on the interpretation of their history. One should rather stay away from things of which one knows and understands nothing. The greater the ignorance toward history, the more concerning the excitement over the famous progress, which of course we, the twentieth century, have insinuated. Although in some respects the author demonstrates a welcomingly critical stance, especially toward the new. His insight that socially beneficial construction is not possible without total economic order and a unified society is absolutely right.
E. K.

We take this opportunity once more, to refer to

three books

in addition, the discussion of which unfortunately had to be postponed due to the limited capacities of this issue:
***Grossstadtarchitektur* [the architecture of the big city]** by Ludwig Hilberseimer. Publisher Julius Hoffmann, Stuttgart, with 229 illustrations, paperback. RM 9.50.

***Der kommende Film* [the coming film]** by Guido Bagier. In 1928, German publishing house Stuttgart, Berlin, Leipzig, with 203 illustrations.
***Wesen und Veränderung der Formen/Künste* [nature and change of forms/art]** by Lu Märten. Taifun Publishers, Frankfurt a. M.
Furthermore, we want to refer to the following books:
***Schönheit der Technik* [beauty of technology]** by Franz Kollmann. Publisher Albert Langen, Munich. With 151 illustrations, price bound RM 11.50 softcover RM 15.–
The New Typography by Jan Tschichold. Berlin, 1928, Publishing house of the education association of German book printers.
***Bauhüttenarbeit* [shed work],** published by the Association of Social Construction Ltd.

Journals

ABC*–Beiträge zum Bauen* [contributions to building], editors: Hans Schmidt (Basel) and Mart Stam, Rotterdam. Administration: Basel, Grenzacher Str. 32.
***Das neue Frankfurt* [the new frankfurt],** monthly publication on the problems of modern design. Publishers: Ernst May and Fritz Wichert, editor: Dr. J. Gantner. Publishing house: Englert and Schlosser, Frankfurt a. M.
***Das Kunstblatt* [the art sheet],** editor Paul Westheim, Berlin SW, J. M. Spaeth Verlag [publishers].
***Die Form* [the form],** monthly publication for design work. Berlin W 35, Hermann Reckendorf Publisher Ltd.
Der Sturm, monthly publication for modern art, editor Herwarth Walden. Berlin W 15, Kurfürstendamm 53.
Cahiers d'art, editor Christian Zervos. Paris 6, rue Bonaparte 40.
International Revue 1–10, publisher Arthur Müller Lehning, Amsterdam, Leidsche Gracht.
Kritisk Revy, editor Poul Henningsen, Sundvaenget 47, Copenhagen.
***Stroitelstwo Moscow* [building in Moscow],** monthly publication, publisher: The Moscow workers, peasants and Red Army member board. Editor: S. M. Ivanov, design: Jelkin and Kluzis.
***S. A.* (*Sowremennaia Architektura*),** contemporary architecture. Editor: A. A. Vesnin and M. Y. Ginzburg, Moscow.
7 Arts, illustrated weekly magazine for information and reviews. Editors: P. Bourgeois, V. Bourgeois, P. Flouquet, K. Aes, P. Werrie. Brussels, Bd. Leopold 271.
Monde, International illustrated weekly journal for literature, art, science and society. Publisher: Henri Barbusse, Paris 2, rue Montmartre 144.
Volné Smery, monthly publication of the Czech Association of artists "Manes." Editors: Emil Filla and Otokar Novotny, Prague.

25
Herwarth Walden

turned 50 on September 16. Today, more than ever, he remains an outsider in face of the peacefully regulated conditions of the emerging bourgeois culture. What his versatile and combative work meant for the revolutionizing of the German spirit can be shown best with a list of all the artists that Walden had continued to support even during the time when the official modern understanding of art was limited to Cézanne and Van Gogh. Walden's magazine, publishing house and art gallery Der Sturm have been pioneering advocates for Pechstein, Kirchner, Nolde, Schmidt-Rottluff, Kokoschka, Franz Marc, Archipenko, Boccioni, Campendonk, Marc Chagall, Delaunay, Albert Gleizes, Fernand Léger, August Macke, Jean Metzinger, Molzahn and Kurt Schwitters since 1910. Of particular interest to us is the fact that bauhaus masters such as Feininger, Kandinsky, Klee and the late Johannes Itten, Georg Muche, Lothar Schreyer and László Moholy-Nagy had also worked at *Der Sturm* and that this magazine published books such as *Glasarchitektur* [glass architecture] by Scheerbart and the works of August Stramm. The pioneering work of Herwarth Walden was greeted with rants and protests by almost the entire daily and specialized press. However, only a few years later, cautious literati and art dealers began to follow up on the Sturm's progress, and began assuming a clearer, more objective judgment of quality and nuances when securing new information and working with the best of the best for a profitable outcome. Herwarth Walden was incapable of such prudence. His ambition and likely also his desire to stir up sensation, month after month, have ultimately seduced him into becoming somewhat indiscriminate. Unfortunately, particularly in regard to the interests of young art, which has yet evaded today's popular common trifles of the petit bourgeois, this is deeply regrettable. Because nowadays in Germany, there are no art magazines and no art auctions that would have the courage to stand up against this new Biedermeier with appropriate sharpness and consistency.

On the other hand, the last Sturm years have been marked by utter lack of quality, which could only deter even the most sympathetic enthusiasts. This may explain the fatal isolation of the Sturm, which is much stronger today than in the past. Nevertheless, the ideas and artists for which he fought have long since come into recognition. A tragic isolation actually, which therefore brings us to recite a sentence written almost twenty years ago by René Schickele, on the intellectual justification of Herwarth Walden, in which it is stated that "the only thing important in art is to create something **new**, to track it down and to make it known; that the whole of art history is but a series of such discoveries, and that it is more valuable to stray along this war path, than to give in to the fashion of yesterday."
E. K.

Art goes through the stomach

Said the cooks and confectioners of the Di-De-Ga (exhibition *Die deutsche Gaststätte* [the German restaurant] at the Leipzig Autumn Fair) while bringing true works of wonders of assorted celebratory treats, which however, at the sight of these enjoyable pieces of art, were too precious to eat. The most beautiful of all was a sculptured figure of sugar loaf and marzipan in the style of Metzner's giants at the Battle of Nations monument. The advantage of such a cheesy pastry sculpture compared to the equally kitschy stone model monstrosity is apparent. The sugar sculpture was an edible, and, at least by the stomach and intestines, easy to digest.

Art goes through the muscles

Said many a painter and sculptor, and committed numerous trivialities, which were then brought together by the hands of the high-ranking culture-conscious authorities, in an international exhibition called *Kunst und Sport* [art and sports]. This was the beginning of the art Olympiad in Amsterdam in 1928, in an assembly of boring mediocrity and, in those few cases with some sort of talent, the failing pieces of their respective artists, all more or less mismatched and almost without exception. Certainly, it is no coincidence that the art of our time is equally uninspired by sports as it is by technology. (See exhibition of *Kunst und Technik* [art and technology] in Essen.) Reason and motion, the crucial moments in sports, are much better captured through the photo mechanics of a film camera as the personal soul filter of an artist. The painter Willi Baumeister is the exception that proves the rule.
It can become very worrying when architects begin building sports halls, and instead of adhering to pure organization, equip their buildings with the well-known semblance of the solemnly classical, sublime, etc. This immediately takes it to a place of self-righteous preaching, like the festive speeches of culture priests in frock coats, and remains, in any case, the worst in art.
(Reference: *Deutschland auf der internationalen Ausstellung Kunst und* Sport [Germany at the international exhibition art and sport] Berlin, Fr. Koetschau Publisher.)

Exhibition *Bauen und Wohnen* [building and living] Gagfah settlement Fischtalgrund, Berlin-Zehlendorf.
***Neues Haus* (Novy dum) [new house], Brünn** exhibition of modern housing in Brünn.
Exhibition *Der Stuhl* [the chair] in Stuttgart in 1928, organized by the württemb. regional trade office.
Jury-free *Kunstschau* [art show] in Berlin in 1928, state exhibition building at the Lehrter train station.
***Berliner Lichtwoche* [Berlin lights week], October 13–18**

26

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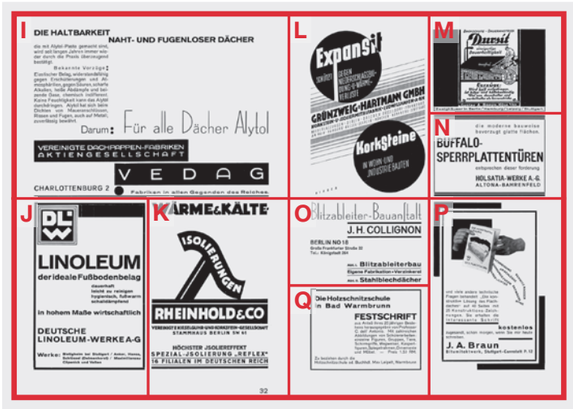

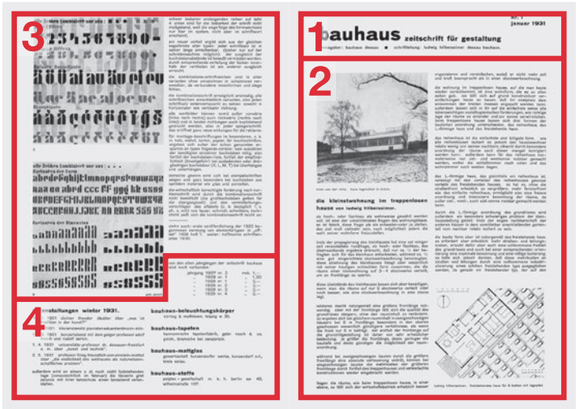

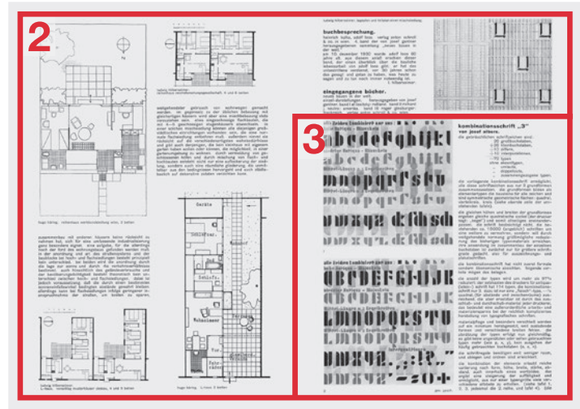

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bauhaus 1 (1931)

1

Journal for design, January
Publisher: bauhaus Dessau / Editor:
Ludwig Hilberseimer, Dessau bauhaus

2

The micro apartment in the stair-free home

of Ludwig Hilberseimer

Whether to choose high or low-rise building as a way of living is one of the most controversial issues in housing. It is wrong to make this a question of either-or. Rather the goal should be to leave this as a matter of choice for the people wherever possible.
Despite the propagation of the small house, a survey which was held some time ago had investigated the preferences between high and low-rise buildings, and the surprising result showed that only about one-third of the respondents opted for the small house, while approximately two-thirds preferred a well-furnished leveled apartment. This decline of the small house however essentially is associated with its bad shape nowadays, which distributes the rooms of a small apartment on 3–4 floors in order to save space in along the front length.
However, these unpleasantries of the small house can be eliminated if you distribute the rooms on only 2 floors or, better yet, lay them out on a single floor as in a single-level apartment.
The latter naturally makes a larger front length necessary. But the quality of the floor plan can increase along with the front length without changing the building volume. For example, an equal building volume provides more favorable conditions, especially in the upper floors, in a two-story house with a 6 m front length than if the front only measured 5 m. The influence of the front length on the layout design therefore is of utmost importance. The larger the front length, the lower the building depth, and the better the possibilities for arranging the space.
While in the case of two-story buildings there is an absolute increase in the price due to the larger front length, these additional costs can be contained with single-story buildings due to the elimination of the staircase and simplified construction.
If the rooms are all located on one level as in a stair-free home, the economical organization is much better and simpler, so that it does not take up more time and effort than with a floor apartment.
The apartment inside the stair-free home, which is once again in fashion today, is a form of living that has been there throughout all times. Due to the possibility of simplification in construction today, it can be built in a way so that its rent can be adjusted to the income of the larger population. In addition, the apartment meets all vital social-hygienic requirements in the simplest way possible, such as the correct position of the rooms to each other and to the sun. The stair-free home distinguishes between three forms of structural arrangement: the terraced house, the L-shaped house and the detached house.
The terraced house is the simplest and cheapest form. Like all terraced houses however, it allows very little isolation from its neighbors, although even these shortcomings can be improved with proper distribution of the rooms. Also the terraced housing usually only allows the utilization of east and west, whereby the bedrooms are located to the east and the living rooms are located to the west.
The L-shaped house, which is also a terraced house, combines certain advantages of the terraced house with of some of the benefits of the detached house. For instance it has a larger space for front windows than the normal terraced house, without increasing the road frontage significantly, thus allowing for the rooms' clearer arrangement and greater exposure to sunlight, because the southern sunlight may now be used in addition to east and west sun hours.
A particularly difficult problem of the small house settlement is also solved by the L-shaped floor plan: Despite the close proximity of the other neighboring houses you are relatively isolated within the immediately adjacent part of the garden.
Yet the best form naturally is the free-standing house. However, it does require significantly more road and line costs, but it also allows for complete freedom of the design and also a maximum exposure to sun and complete isolation, dependent upon layout and orientation. In theory it would also be possible to compensate for the additional costs of roads and piping through the complete industrialization of such a free-standing type, especially since in the case of a free-standing type, which does not need to consider the construction of proximal houses, a comprehensive industrialization would be particularly suitable. However, this is a task for which the Ford of housing is yet to be discovered. In principle, there is no difference between the arrangement and type of road system and the building blocks used in high and flat settlements. In both cases, the arrangement is determined by the orientation to the sun and the traffic conditions.
Theoretically there is also no difference between high and low-rise settlements in regard to the space needed and population density. It is a requirement, however, that the necessary spacing determined by angle of the sun is maintained. Although, because of the low use of roads in low-rise settlements, a maximum use of the residential paths can be made in order to save costs. In contrast to the usual construction with the same type of houses, a mixed-use development is always preferable. For instance, single-story buildings, which alternate with 4- to 5-story houses. In such a mixed settlement, all large urban facilities may be integrated, which would otherwise be missing in a normal flat settlement.
In addition, it takes into consideration diverse housing needs and also provides those who do not want or cannot have a small house with the opportunity of living in a garden environment. By avoiding segregated courtyards and through a mixture of low and high-rise buildings, a loosening of the settlement is created along with a spatial structure that arises directly from the conditions and as such allows the urban development to eschew any decorative ingredients.

Book review.
Heinrich Kulka, *Adolf Loos.* Publishers Anton Schroll & Co. in Vienna. Volume 4 of Josef Gantner's published collection of *Neues Bauen in der Welt* [new building in the world].
On December 10, 1930, Adolf Loos turned 60 years of age. On this occasion this volume was published, which gives an overview of Adolf Loos's life work in construction. He deserves the undisputed merit to have already done and said 30 years ago, what still needs to be said and done today.
L. Hilberseimer

Books received.
Neues Bauen in der Welt [new building in the world]. Individual illustrations. Edited by Josef Gantner. Volume I *El Lissitzky: Russia.* Volume II *Richard J. Neutra: America.* Volume III *Roger Ginsburger: France.* Publishers Anton Schroll & Co. Vienna.

Captions
p. 1
Mies van der Rohe. Tugendhat house in Brünn.
Ludwig Hilberseimer. Detached house for 6 beds, with location plan.

pp. 2/3 [from left to right, from top to bottom]
Hugo Häring. Labor Association Settlement Vienna, 2 beds.
Ludwig Hilberseimer. Terraced house Reichsforschungsgesellschaft [Research Society German Reich], 4 and 6 beds.
Ludwig Hilberseimer. L-house. Proposal for model houses Dessau, 4 and 6 beds.
Hugo Häring. L-house 3 beds.
Ludwig Hilberseimer. Location map and partial plan of a mixed settlement. Patented.

3

Combination Font "3"

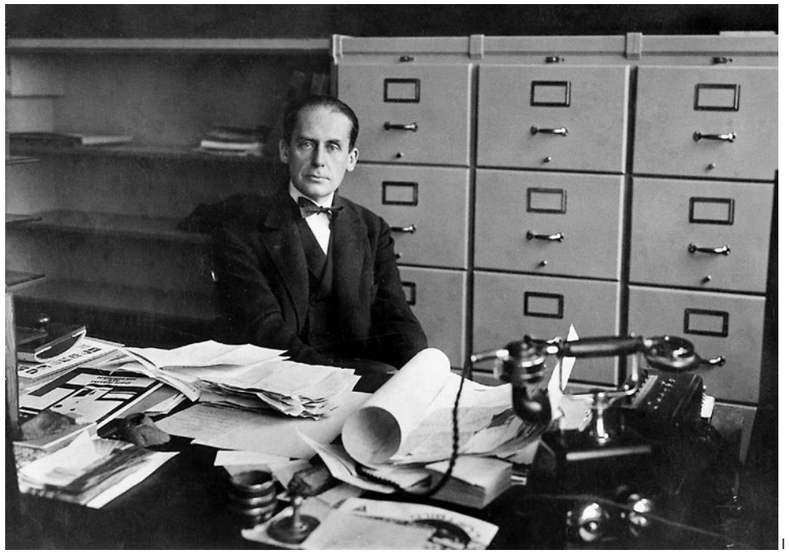
by Josef Albers

The common characters are:

26	uppercase letters,
+26	lowercase letters,
+10	numerals,
+10	punctuation signs,
=72	types
Without	accent types,
"	vowel mutations,
"	double vowels,
"	contraction forms.

The present combination font allows assembling all of these characters out of only 3 basic shapes. The basic shapes as elementary types are the building blocks for all of the characters and are symmetrical geometric shapes: square, quarter circle, circle (see the top line of the surrounding panels).
The same heights and widths of the basic forms produce the same square base (the printer says: "Cone") and thus all-round matching. The font does not intend to increase the existing approx. 18,000 (alleged) typefaces by one more, but wants to achieve the greatest possible reduction in the current amount of typeface material through as much standardization as possible. Its application in the assembly of the individual letters is meant to be used in the case of larger font sizes only, i.e., for award and poster fonts.
The combination font does not have primarily formal, but rather economic intentions. The following advantages may prove this. The number of types (letters) will be reduced by more than 97 %: the letter-case printer for Antiqua (Latin-) font has 114 types, the combination font only 3. Thereby just one "meat"-type, –¼ square, (for spacing and interstices) is sufficient, which is replaceable by scrap return and the interleaving paper of any print shop. This means an extraordinary reduction in work and materials in the richly complicated manufacturing of typographic fonts. Material care and wear in particular are reduced to a minimum because the protruding shapes and different widths are missing. The wearing down of the types now occurs evenly. There are no longer any unused or rarely used types (such as p, x, y), no more running out of frequently used letters (e, a, n). The font shelves require far less space, and dropping and arranging become easier.
The combination of elements allows rich variation according to form, height, width, thickness and distance, even within a word picture. This results in an increase in

Editors and Designers



I

I Walter Gropius, director of the Bauhaus in Weimar and Dessau (1919–1928) and editor of the issues 1 (1926) through 1 (1928). Photo: Walter Obschonka, 1926.

II László Moholy-Nagy, Bauhaus master in Weimar and Dessau (1923–1928) and editor of the issues 1 (1926) through 1 (1928). Photo: Lucia Moholy, 1926.

III Herbert Bayer, designer of the *bauhaus* lettering of the first seven issues (1 [1926]–4 [1928]) and designer of issue 1 (1928). Photo: Irene Bayer, 1926.

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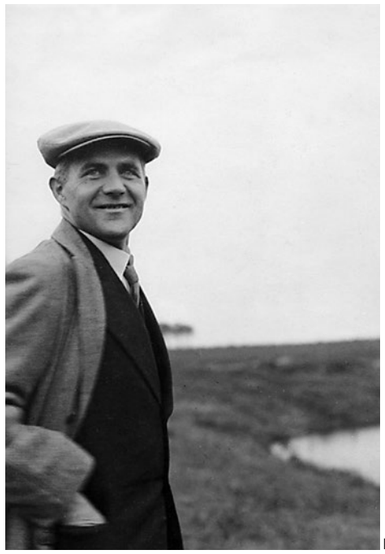

IV

IV Hannes Meyer, director of the Bauhaus in Dessau (1928–1930), editor of issue 4 (1927) and publisher of issues 2/3 (1928) through 4 (1929).

V Ernst Kállai, editor of the issues published by Hannes Meyer (2/3 [1928]–4 [1929]).

VI Joost Schmidt, designer of the *bauhaus* lettering since issue 1 (1929) and designer of the issues published by Hannes Meyer (2/3 [1928]–4 [1929]).

VII Ludwig Mies van der Rohe, director of the Bauhaus in Dessau and Berlin (1930–1933).

VII

V

VI

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facsimile edition

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