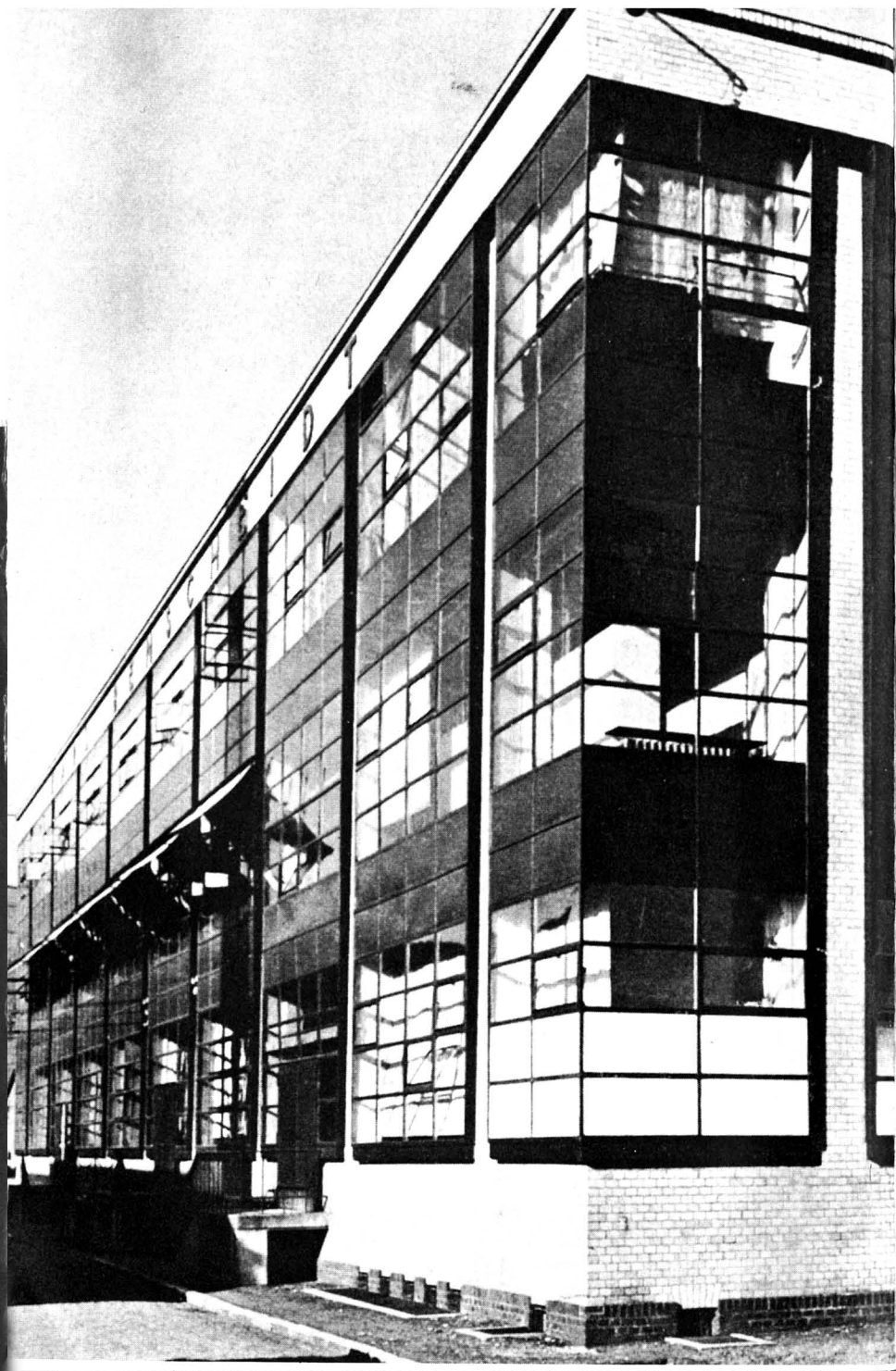


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The New Architecture and the Bauhaus

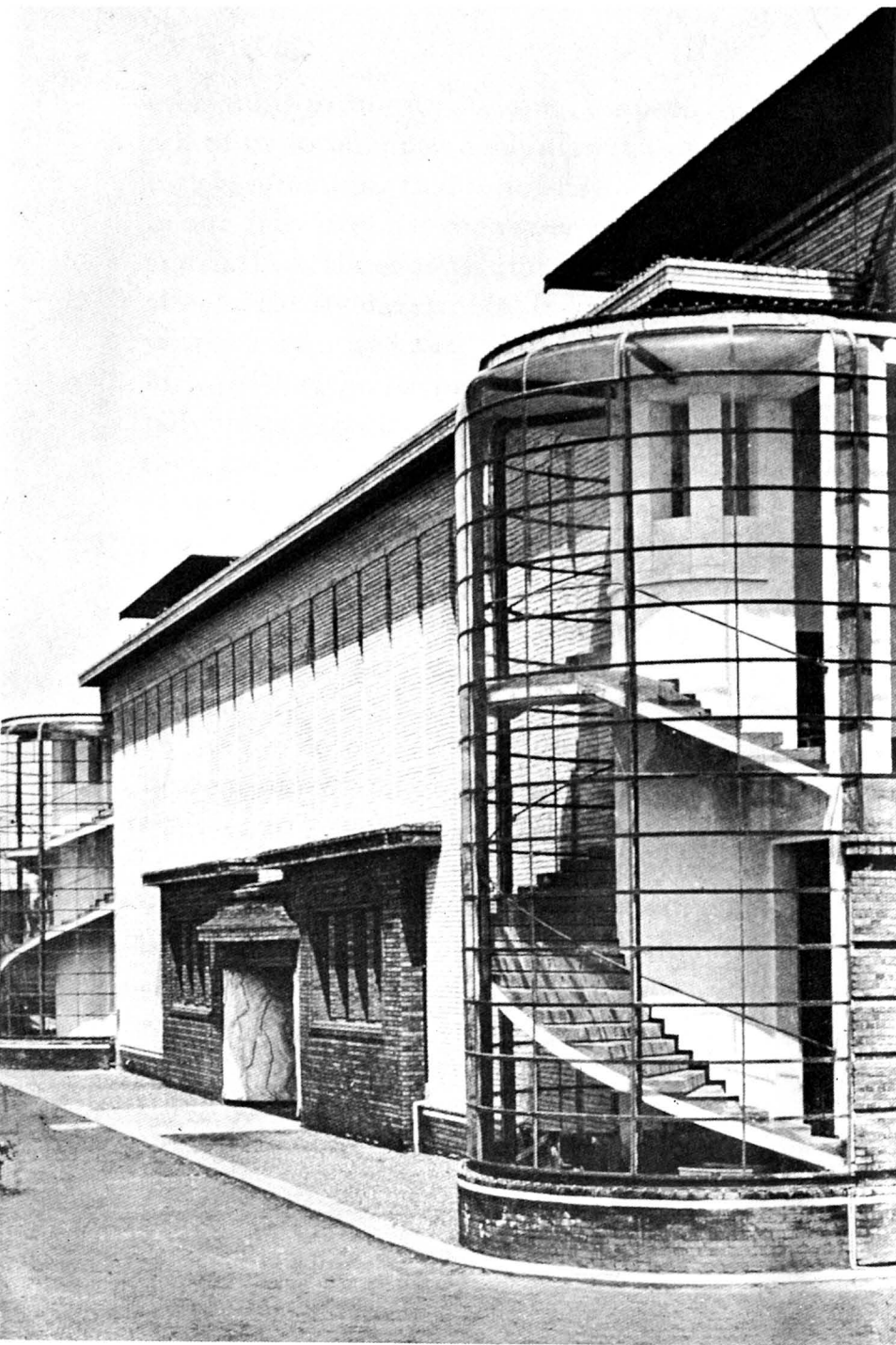
Can the real nature and significance of the New Architecture be conveyed in words? If I am to attempt to answer this question it must needs be in the form of an analysis of my own work, my own thoughts and discoveries. I hope, therefore, that a short account of my personal evolution as an architect will enable the reader to discern its basic characteristics for himself.

A breach has been made with the past, which allows us to envisage a new aspect of architecture corresponding to the technical civilization of the age we live in; the morphology of dead styles has been destroyed; and we are returning to honesty of thought and feeling. The general public, formerly profoundly indifferent to

Plate 1. The Fagus Boot-Last Factory at Alfeld-an-der-Leine, 1911 (in collaboration with Adolf Meyer).

everything to do with building, has been shaken out of its torpor; personal interest in architecture as something that concerns every one of us in our daily lives has been very widely aroused; and the broad lines of its future development are already clearly discernible. It is now becoming widely recognized that although the outward forms of the New Architecture differ fundamentally in an organic sense from those of the old, they are not the personal whims of a handful of architects avid for innovation at all cost, but simply the inevitable logical product of the intellectual, social and technical conditions of our age. A quarter of a century's earnest and pregnant struggle preceded their eventual emergence.

But the development of the New Architecture encountered serious obstacles at a very early stage of its development. Conflicting theories and the dogmas enunciated in architects' personal manifestos all helped to confuse the main issue. Technical difficulties were accentuated by the general economic decline that followed the war. Worst of all, 'modern' architecture became fashionable in several countries; with the result that formalistic imitation and snobbery



distorted the fundamental truth and simplicity on which this renaissance was based.

That is why the movement must be purged from within if its original aims are to be saved from the strait-jacket of materialism and false slogans inspired by plagiarism or misconception. Catch phrases like 'functionalism' (*die neue Sachlichkeit*) and 'fitness for purpose = beauty' have had the effect of deflecting appreciation of the New Architecture into external channels or making it purely one-sided. This is reflected in a very general ignorance of the true motives of its founders: an ignorance that impels superficial minds, who do not perceive that the New Architecture is a bridge uniting opposite poles of thought, to relegate it to a single circumscribed province of design.

For instance rationalization, which many people imagine to be its cardinal principle, is really only its purifying agency. The liberation of architecture from a welter of ornament, the

Plate 2. The Entrance Front of the Administrative Office-Building in the Werkbund Exhibition at Cologne in 1914 (in collaboration with Adolf Meyer).

emphasis on its structural functions, and the concentration on concise and economical solutions, represent the purely material side of that formalizing process on which the *practical* value of the New Architecture depends. The other, the aesthetic satisfaction of the human soul, is just as important as the material. Both find their counterpart in that unity which is life itself. What is far more important than this structural economy and its functional emphasis is the intellectual achievement which has made possible a new spatial vision. For whereas building is merely a matter of methods and materials, architecture implies the mastery of space.

For the last century the transition from manual to machine production has so preoccupied humanity that, instead of pressing forward to tackle the new problems of design postulated by this unprecedented transformation, we have remained content to borrow our styles from antiquity and perpetuate historical prototypes in decoration.

That state of affairs is over at last. A new conception of building, based on realities, has emerged; and with it has come a new conception of space. These changes, and the superior tech-

nical resources we can now command as a direct result of them, are embodied in the very different appearance of the already numerous examples of the New Architecture.

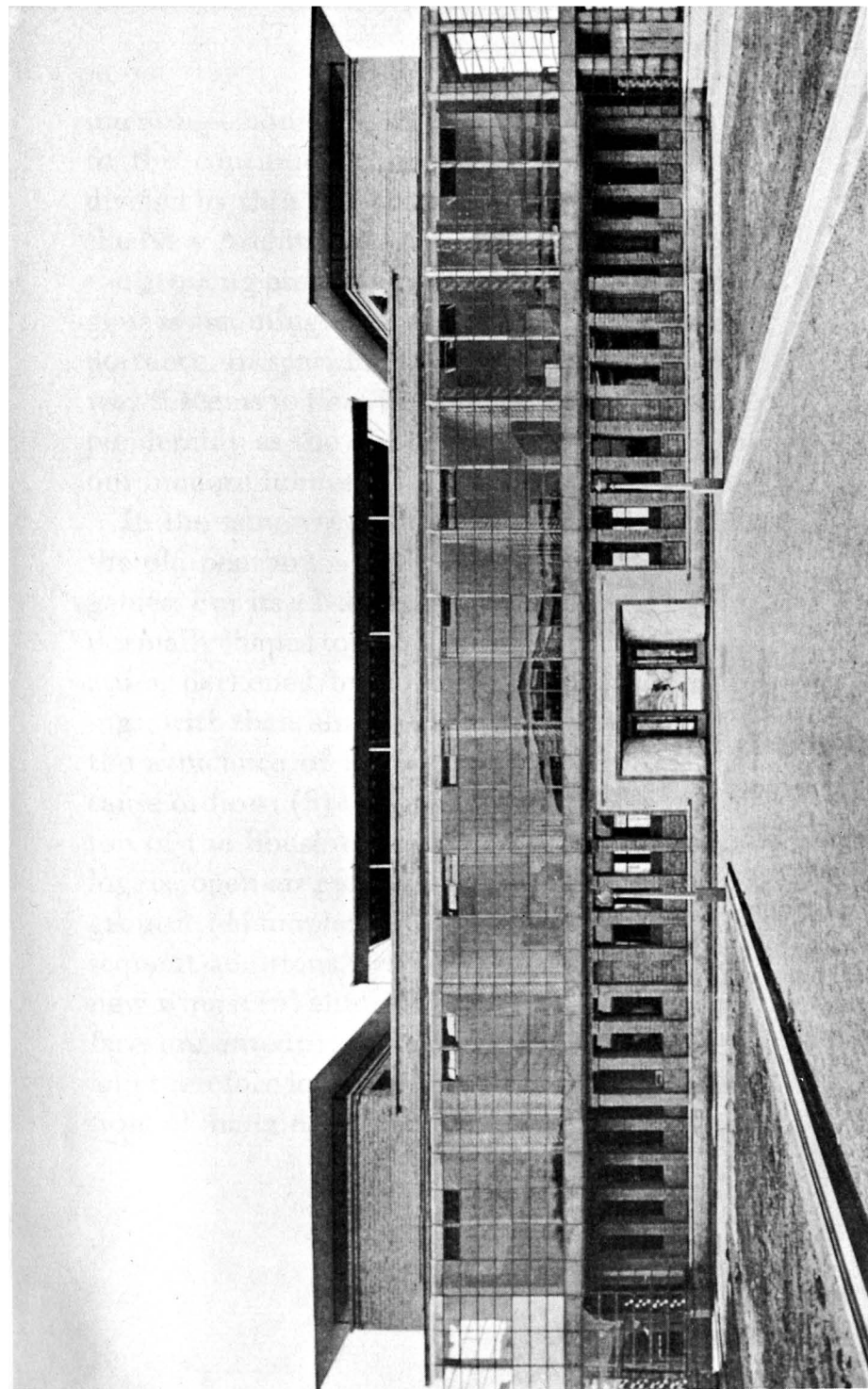
Just think of all that modern technique has contributed to this decisive phase in the renaissance of architecture, and the rapidity of its development!

Our fresh technical resources have furthered the disintegration of solid masses of masonry into slender piers, with consequent far-reaching economies in bulk, space, weight, and haulage. New synthetic substances—steel, concrete, glass—are actively superseding the traditional raw materials of construction. Their rigidity and molecular density have made it possible to erect wide-spanned and all but transparent structures for which the skill of previous ages was manifestly inadequate. This enormous saving in structural volume was an architectural revolution in itself.

One of the outstanding achievements of the new constructional technique has been the abolition of the separating function of the wall. Instead of making the walls the element of sup-

port, as in a brick-built house, our new space-saving construction transfers the whole load of the structure to a steel or concrete framework. Thus the role of the walls becomes restricted to that of mere screens stretched between the upright columns of this framework to keep out rain, cold, and noise. In order to save weight and bulk still further, these non-supporting and now merely partitioning walls are made of lightweight pumice-concrete, breeze, or other reliable synthetic materials, in the form of hollow blocks or thin slabs. Systematic technical improvement in steel and concrete, and nicer and nicer calculation of their tensile and compressive strength, are steadily reducing the area occupied by supporting members. This, in turn, naturally leads to a progressively bolder (*i.e.* wider) opening up of the wall surfaces, which allows rooms to be much better lit. It is, therefore only logical that the old type of window—a hole that had to be hollowed out of the full thickness of a support-

Plate 3. Rear View of the Administrative Office Building in the Werkbund Exhibition at Cologne in 1914 (in collaboration with Adolf Meyer).



ing wall—should be giving place more and more to the continuous horizontal casement, subdivided by thin steel mullions, characteristic of the New Architecture. And as a direct result of the growing preponderance of voids over solids, glass is assuming an ever greater structural importance. Its sparkling insubstantiality, and the way it seems to float between wall and wall imponderably as the air, adds a note of gaiety to our modern homes.

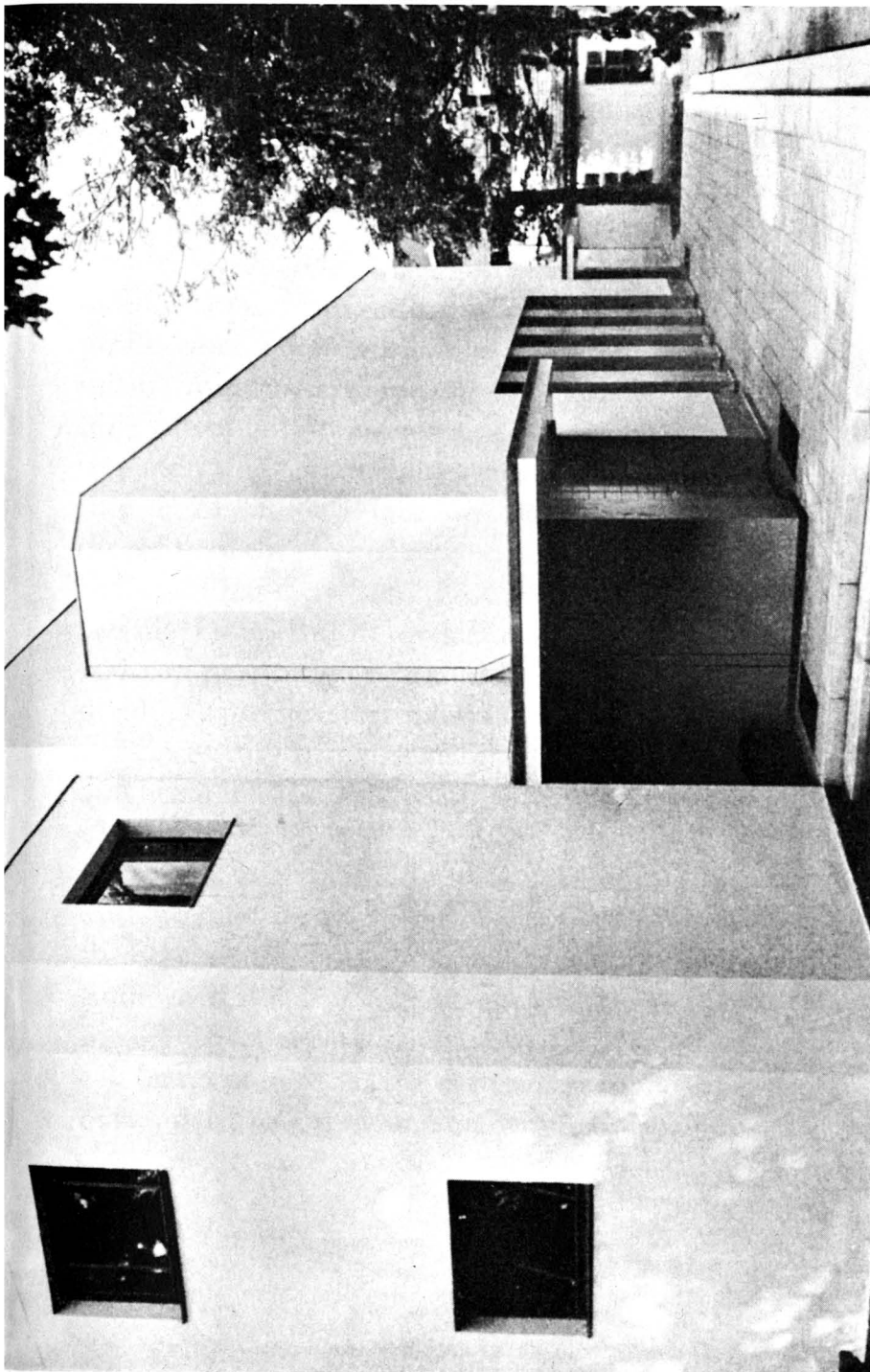
In the same way the flat roof is superseding the old penthouse roof with its tiled or slated gables. For its advantages are obvious: (1) light normally shaped top-floor rooms instead of poky attics, darkened by dormers and sloping ceilings, with their almost unutilizable corners; (2) the avoidance of timber rafters, so often the cause of fires; (3) the possibility of turning the top of the house to practical account as a sun loggia, open-air gymnasium, or children's playground; (4) simpler structural provision for subsequent additions, whether as extra stories or new wings; (5) elimination of unnecessary surfaces presented to the action of wind and weather, and therefore less need for repairs; (6) suppression of hanging gutters, external rain-pipes,

etc., that often erode rapidly. With the development of air transport the architect will have to pay as much attention to the bird's-eye perspective of his houses as to their elevations. The utilization of flat roofs as 'grounds' offers us a means of re-acclimatizing nature amidst the stony deserts of our great towns; for the plots from which she has been evicted to make room for buildings can be given back to her up aloft. Seen from the skies, the leafy house-tops of the cities of the future will look like endless chains of hanging gardens. But the primary advantage of the flat roof is that it renders possible a much freer kind of interior planning.

Standardization

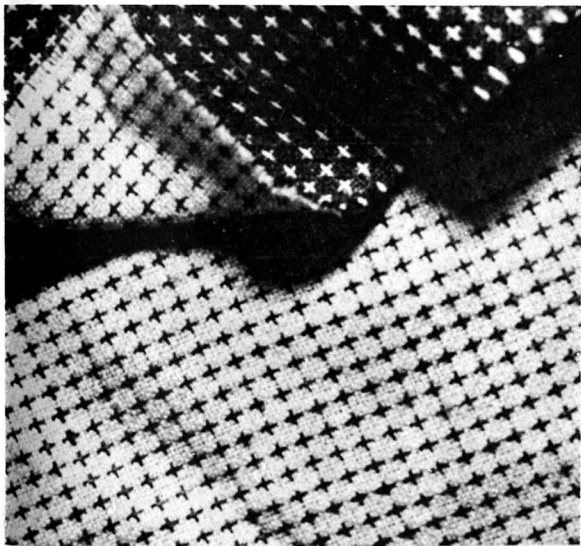
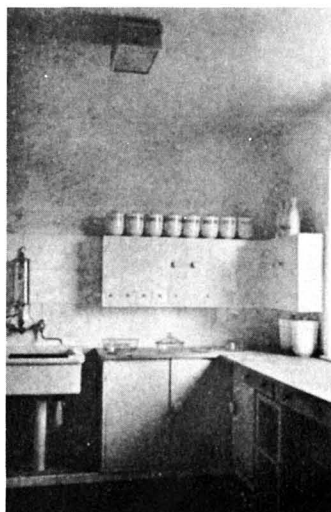
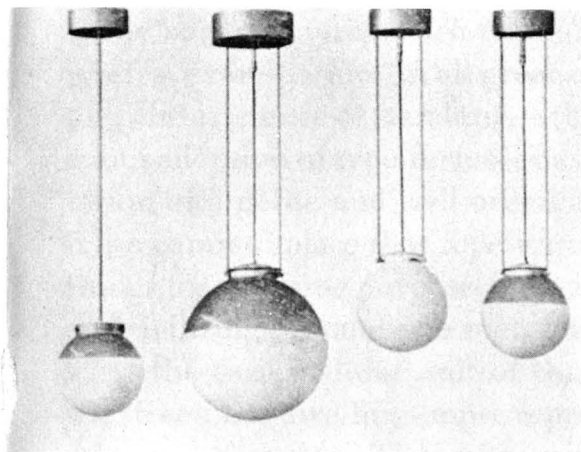
The elementary impulse of all national economy proceeds from the desire to meet the needs of the community at less cost and effort by the

Plate 4. The Municipal Theatre at Jena (reconstruction), 1922 (in collaboration with Adolf Meyer).



improvement of its productive organizations. This has led progressively to mechanization, specialized division of labour, and rationalization: seemingly irrevocable steps in industrial evolution which have the same implications for building as for every other branch of organized production. Were mechanization an end in itself it would be an unmitigated calamity, robbing life of half its fulness and variety by stunting men and women into sub-human, robot-like automatons. (Here we touch the deeper causality of the dogged resistance of the old civilization of handicrafts to the new world-order of the machine.) But in the last resort mechanization can have only one object: to abolish the individual's physical toil of providing himself with the necessities of existence in order that hand and brain may be set free for some higher order of activity.

Our age has initiated a rationalization of industry based on the kind of working partnership between manual and mechanical production we call standardization which is already having direct repercussions on building. There can be no doubt that the systematic application of standardization to housing would effect enor-



mous economies—so enormous, indeed, that it is impossible to estimate their extent at present.

Standardization is not an impediment to the development of civilization, but, on the contrary, one of its immediate prerequisites. A standard may be defined as that simplified practical exemplar of anything in general use which embodies a fusion of the best of its anterior forms—a fusion preceded by the elimination of the personal content of their designers and all otherwise ungeneric or non-essential features. Such an impersonal standard is called a 'norm', a word derived from a carpenter's square.

The fear that individuality will be crushed out by the growing 'tyranny' of standardization

Plate 5. Typical Products of the Bauhaus which were adopted as Models for Mass-Production by German Manufacturers, and also influenced Foreign Industrial Design (1922-1925). a. Models of Metal Lamps. b. Writing-Table in Glass, Metal and Wood. c. China Service designed by O. Lindig. d. Kitchen Equipment designed for the Haus am Horn at Weimar. e. Textiles designed by Otti Berger. f. First Models for Tubular Steel Furniture designed by Marcel Breuer.

is the sort of myth which cannot sustain the briefest examination. In all great epochs of history the existence of standards—that is the conscious adoption of type-forms—has been the criterion of a polite and well-ordered society; for it is a commonplace that repetition of the same things for the same purposes exercises a settling and civilizing influence on men's minds.

As the basic cellular unit of that larger unit the street, the dwelling-house represents a typical group-organism. The uniformity of the cells whose multiplication by streets forms the still larger unit of the city therefore calls for formal expression. Diversity in their sizes provides the necessary modicum of variation, which in turn promotes natural competition between dissimilar types developing side by side. The most admired cities of the past are conclusive proof that the reiteration of 'typical' (*i.e.* typified) buildings notably enhances civic dignity and coherence. As a maturer and more final model than any of the individual prototypes merged in it, an accepted standard is always a formal common denominator of a whole period. The unification of architectural components would have the salutary effect of imparting that homogen-

eous character to our towns which is the distinguishing mark of a superior urban culture. A prudent limitation of variety to a few standard types of buildings increases their quality and decreases their cost; thereby raising the social level of the population as a whole. Proper respect for tradition will find a truer echo in these than in the miscellaneous solutions of an often arbitrary and aloof individualism because the greater communal utility of the former embodies a deeper architectural significance. The concentration of essential qualities in standard types presupposes methods of unprecedented industrial potentiality, which entail capital outlay on a scale that can only be justified by mass-production.

Rationalization

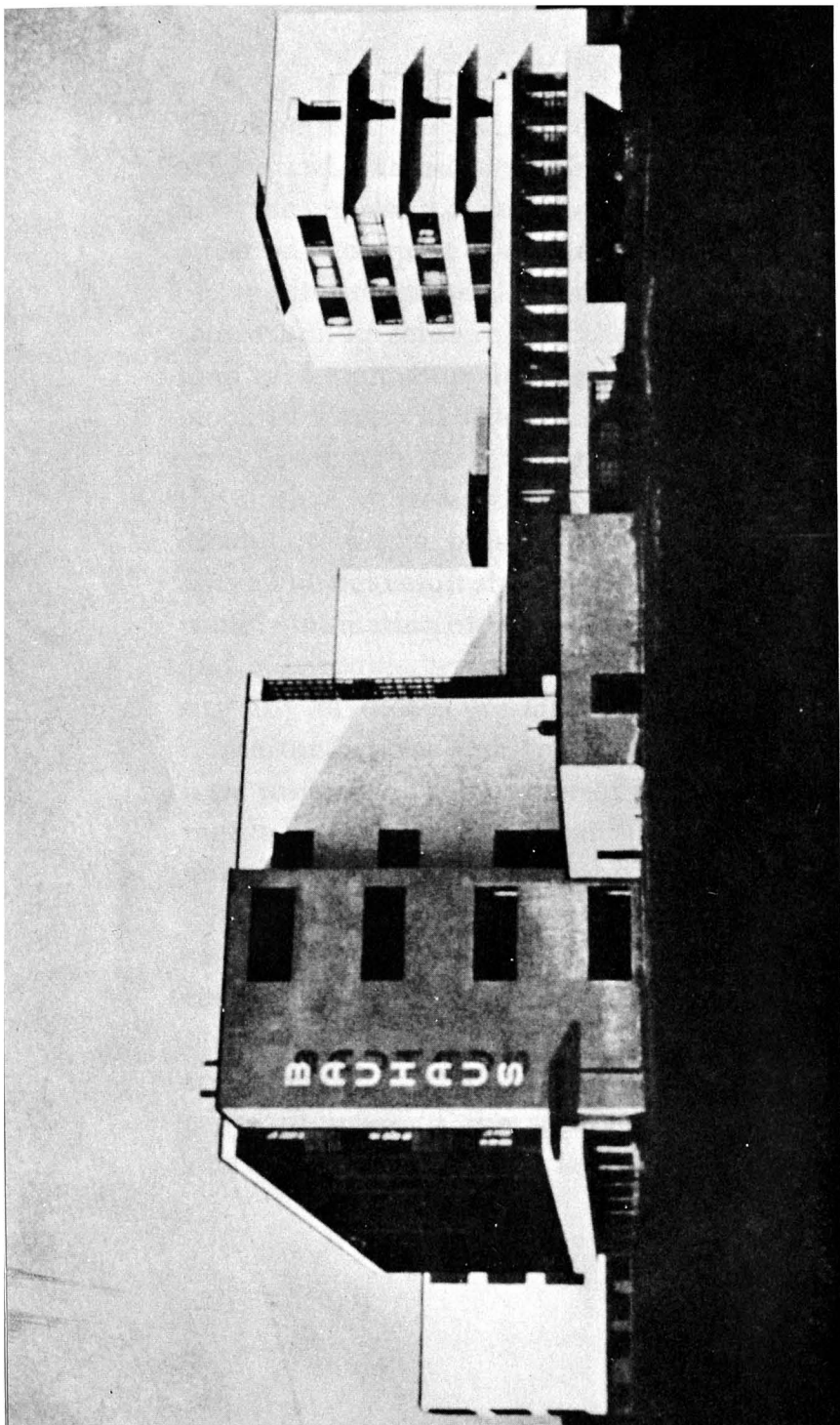
Building, hitherto an essentially manual trade, is already in course of transformation into an organized industry. More and more work that used to be done on the scaffolding is now carried out under factory conditions far away from the

site. The dislocation which the seasonal character of building operations causes employers and employed alike—as, indeed, the community at large—is being gradually overcome. Continuous activity throughout the year will soon become the rule instead of the exception.

And just as fabricated materials have been evolved which are superior to natural ones in accuracy and uniformity, so modern practice in house construction is increasingly approximating to the successive stages of a manufacturing process. We are approaching a state of technical proficiency when it will become possible to rationalize buildings and mass-produce them in factories by resolving their structure into a number of component parts. Like boxes of toy bricks, these will be assembled in various formal compositions in a dry state: which means that building will definitely cease to be dependent on the weather. Ready-made houses of solid fireproof construction, that can be delivered fully equipped from stock, will ultimately become one of the principal products of industry. Before this is practicable, however, every part of the house—floor-beams, wall-slabs, windows, doors, staircases, and fittings—will have to be normed.

The repetition of standardized parts, and the use of identical materials in different buildings, will have the same sort of coordinating and sobering effect on the aspect of our towns as uniformity of type in modern attire has in social life. But that will in no sense restrict the architect's freedom of design. For although every house and block of flats will bear the unmistakable impress of our age, there will always remain, as in the clothes we wear, sufficient scope for the individual to find expression for his own personality. The net result should be a happy architectonic combination of maximum standardization and maximum variety. Since 1910 I have consistently advocated pre-fabrication of houses in numerous articles and lectures; besides which I have undertaken a number of practical experiments in this field of research in conjunction with important industrial concerns.

Dry assembly offers the best prospects because (to take only one of its advantages) moisture in one form or another is the principal obstacle to economy in masonry or brick construction (mortar joints). Moisture is the direct cause of most of the weaknesses of the old methods of building. It leads to badly fitting



joints, warping and staining, unforeseen piece-work, and serious loss of time and money through delays in drying. By eliminating this factor, and so assuring the perfect interlocking of all component parts, the pre-fabricated house makes it possible to guarantee a fixed price and a definite period of construction. Moreover the use of reliable modern materials enables the stability and insulation of a building to be increased and its weight and bulk decreased. A pre-fabricated house can be loaded on to a couple of lorries at the factory—walls, floors, roof, fittings and all—conveyed to the site, and put together in next to no time regardless of the season of the year.

The outstanding concomitant advantages of rationalized construction are superior economy and an enhanced standard of living. Many of the things that are regarded as luxuries today will be standard fitments in the homes of tomorrow.

So much for technique!—But what about beauty?

The New Architecture throws open its walls like curtains to admit a plenitude of fresh air,

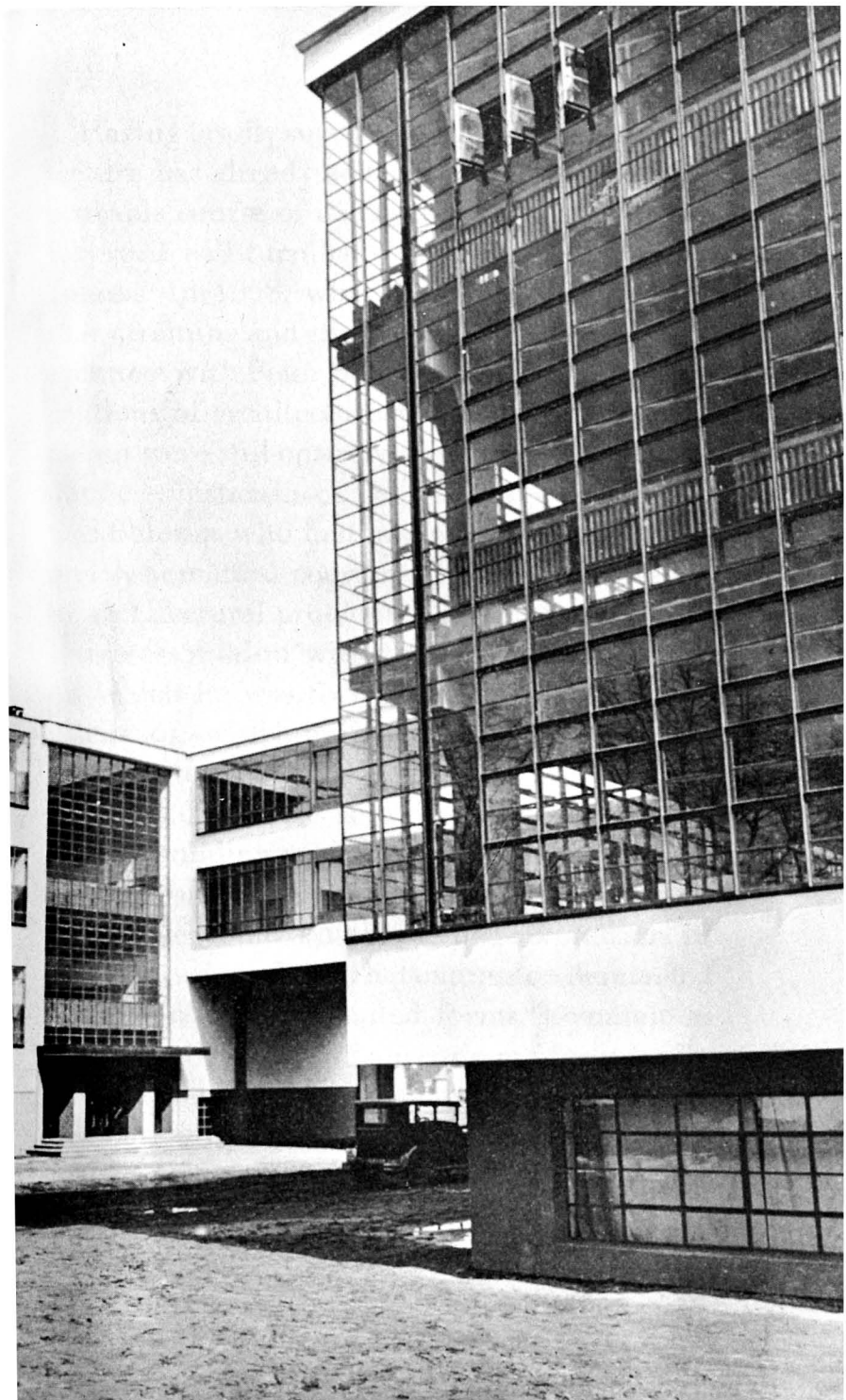
Plate 6. The Bauhaus, Dessau, 1925.

daylight and sunshine. Instead of anchoring buildings ponderously into the ground with massive foundations, it poises them lightly, yet firmly, upon the face of the earth; and bodies itself forth, not in stylistic imitation or ornamental frippery, but in those simple and sharply modelled designs in which every part merges naturally into the comprehensive volume of the whole. Thus its aesthetic meets our material and psychological requirements alike.

For unless we choose to regard the satisfaction of those conditions which can alone animate, and so humanize, a room—spatial harmony, repose, proportion—as an ideal of some higher order, architecture cannot be limited to the fulfilment of its structural function.

We have had enough and to spare of the arbitrary reproduction of historic styles. In the progress of our advance from the vagaries of mere architectural caprice to the dictates of structural logic, we have learned to seek concrete expression of the life of our epoch in clear and crisply simplified forms.

Plate 7. The Bauhaus: A Corner of the Workshops' Wing.



Having briefly surveyed what the New Architecture has already achieved, and outlined the probable course of its development in the near future, I will turn back to my own part in its genesis. In 1908, when I finished my preliminary training and embarked on my career as an architect with Peter Behrens, the prevalent conceptions of architecture and architectural education were still entirely dominated by the academic stylisticism of the classical 'Orders'. It was Behrens who first introduced me to logical and systematical coordination in the handling of architectural problems. In the course of my active association with the important schemes on which he was then engaged, and frequent discussions with him and other prominent members of the *Deutscher Werkbund*, my own ideas began to crystallize as to what the essential nature of building ought to be. I became obsessed by the conviction that modern constructional technique could not be denied expression in architecture, and that that expression demanded the use of unprecedented forms. Dynamic as was the stimulus of Behrens's masterly teaching, I could not contain my growing impatience to start on my own account. In 1910 I set up in

independent practice. Shortly afterwards I was commissioned to design the *Faguswerke* at Alfeld-an-der-Leine (*Plate 1*) in conjunction with the late Adolf Meyer. This factory, and the buildings entrusted to me for the Cologne *Werkbund* Exhibition of 1914 (*Plates 2 and 3*), clearly manifested the essential characteristics of my later work.

The full consciousness of my responsibility in advancing ideas based on my own reflections only came home to me as a result of the war, in which these theoretical premises first took definite shape. After that violent interruption, which kept me, like most of my fellow-architects, from work for four years, every thinking man felt the necessity for an intellectual change of front. Each in his own particular sphere of activity aspired to help in bridging the disastrous gulf between reality and idealism. It was then that the immensity of the mission of the architects of my own generation first dawned on me. I saw that an architect cannot hope to realize his ideas unless he can influence the in-

Plate 8. The Bauhaus: The Pupils' Hostel and Atelier Building.



dustry of his country sufficiently for a new school of design to arise as a result; and unless that school succeeds in acquiring authoritative significance. I saw, too, that to make this possible would require a whole staff of collaborators and assistants: men who would work, not automatically as an orchestra obeys its conductor's baton, but independently, although in close cooperation, to further a common cause.

The Bauhaus

This idea of the fundamental unity underlying all branches of design was my guiding inspiration in founding the original *Bauhaus*. During the war I had been summoned to an audience with the Grand Duke of Sachsen-Weimar-Eisenach to discuss my taking over the Weimar School of Arts and Crafts (*Grossherzogliche Kunstgewerbeschule*) from the distinguished Belgian architect, Henri Van de Velde, who had himself suggested that I should be his successor. Having asked for, and been accorded, full powers in regard to reorganization I assumed control of the Weimar School of Arts and Crafts, and

also of the Weimar Academy of Fine Art (*Grossherzogliche Hochschule für Bildende Kunst*), in the spring of 1919. As a first step towards the realization of a much wider plan—in which my primary aim was that the principle of training the individual's natural capacities to grasp life as a whole, a single cosmic entity, should form the basis of instruction throughout the school instead of in only one or two arbitrarily 'specialized' classes—I amalgamated these institutions into a *Hochschule für Gestaltung*, or High School for Design, under the name of *Das Staatliche Bauhaus Weimar*.

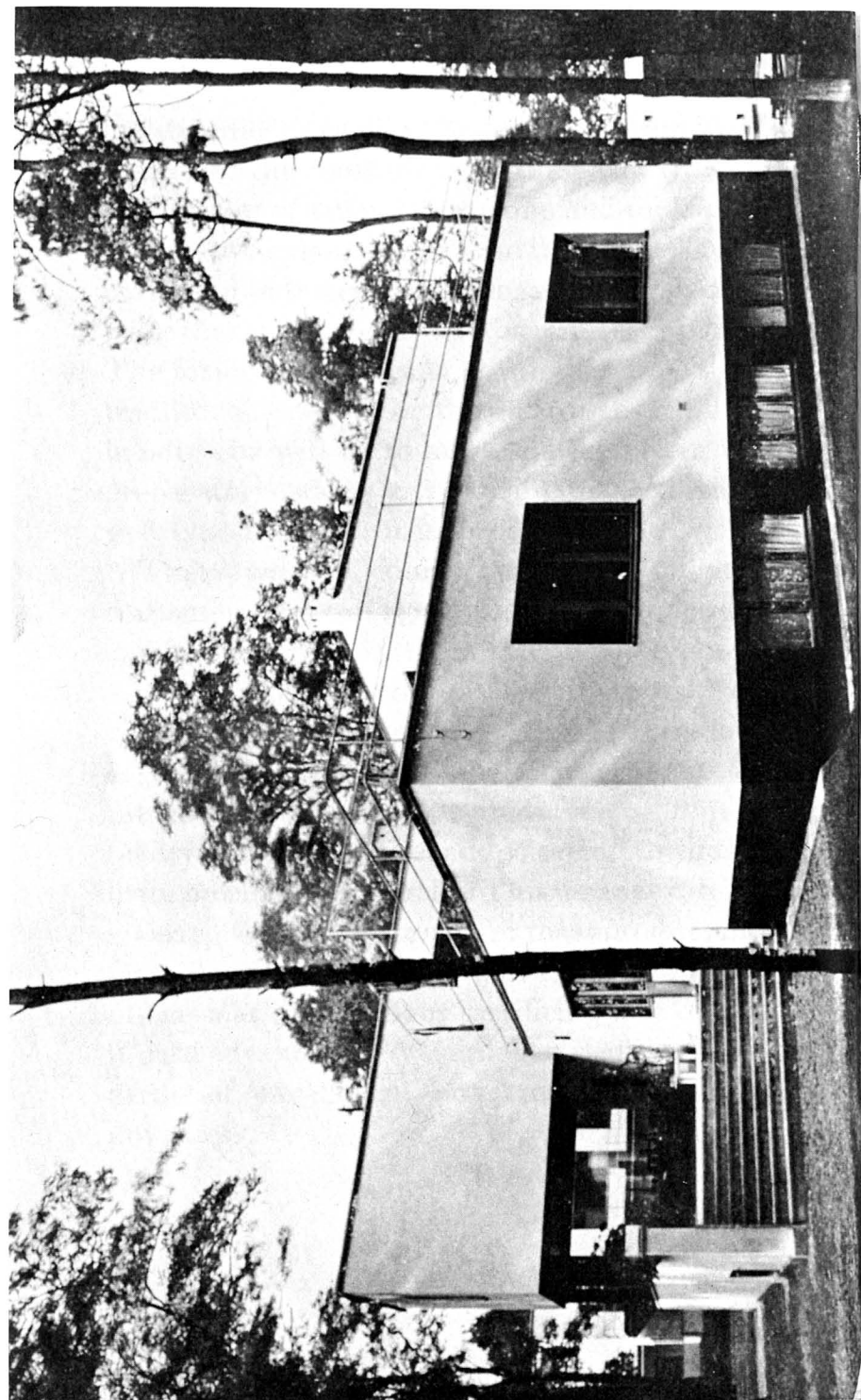
In carrying out this scheme I tried to solve the ticklish problem of combining imaginative design and technical proficiency. That meant finding a new and hitherto non-existent type of collaborator who could be moulded into being equally proficient in both. As a safeguard against any recrudescence of the old dilettante handicraft spirit I made every pupil (including the architectural students) bind himself to complete his full legal term of apprenticeship in a formal letter of engagement registered with the local trades council. I insisted on manual instruction, not as an end in itself, or with any idea of turn-

ing it to incidental account by actually producing handicrafts, but as providing a good all-round training for hand and eye, and being a practical first step in mastering industrial processes.

The *Bauhaus* workshops were really laboratories for working out practical new designs for present-day articles and improving models for mass-production. To create type-forms that would meet all technical, aesthetic and commercial demands required a picked staff. It needed a body of men of wide general culture as thoroughly versed in the practical and mechanical sides of design as in its theoretical and formal laws. Although most parts of these prototype models had naturally to be made by hand, their constructors were bound to be intimately acquainted with factory methods of production and assembly, which differ radically from the practices of handicraft. It is to its intrinsic particularity that each different type of machine owes the 'genuine stamp' and 'individual beauty' of its products. Senseless imitation of hand-made goods by machinery infallibly bears the mark of a makeshift substitute. The *Bauhaus* represented a school of thought which believes that the difference between industry

and handicraft is due, far less to the different nature of the tools employed in each, than to subdivision of labour in the one and undivided control by a single workman in the other. Handicrafts and industry may be regarded as opposite poles that are gradually approaching each other. The former have already begun to change their traditional nature. In the future the field of handicrafts will be found to lie mainly in the preparatory stages of evolving experimental new type-forms for mass-production.

There will, of course, always be talented craftsmen who can turn out individual designs and find a market for them. The *Bauhaus*, however, deliberately concentrated primarily on what has now become a work of paramount urgency: to avert mankind's enslavement by the machine by giving its products a content of reality and significance, and so saving the home from mechanistic anarchy. This meant evolving goods specifically designed for mass-production. Our object was to eliminate every drawback of the machine without sacrificing any one of its real advantages. We aimed at realizing standards of excellence, not creating transient novelties.



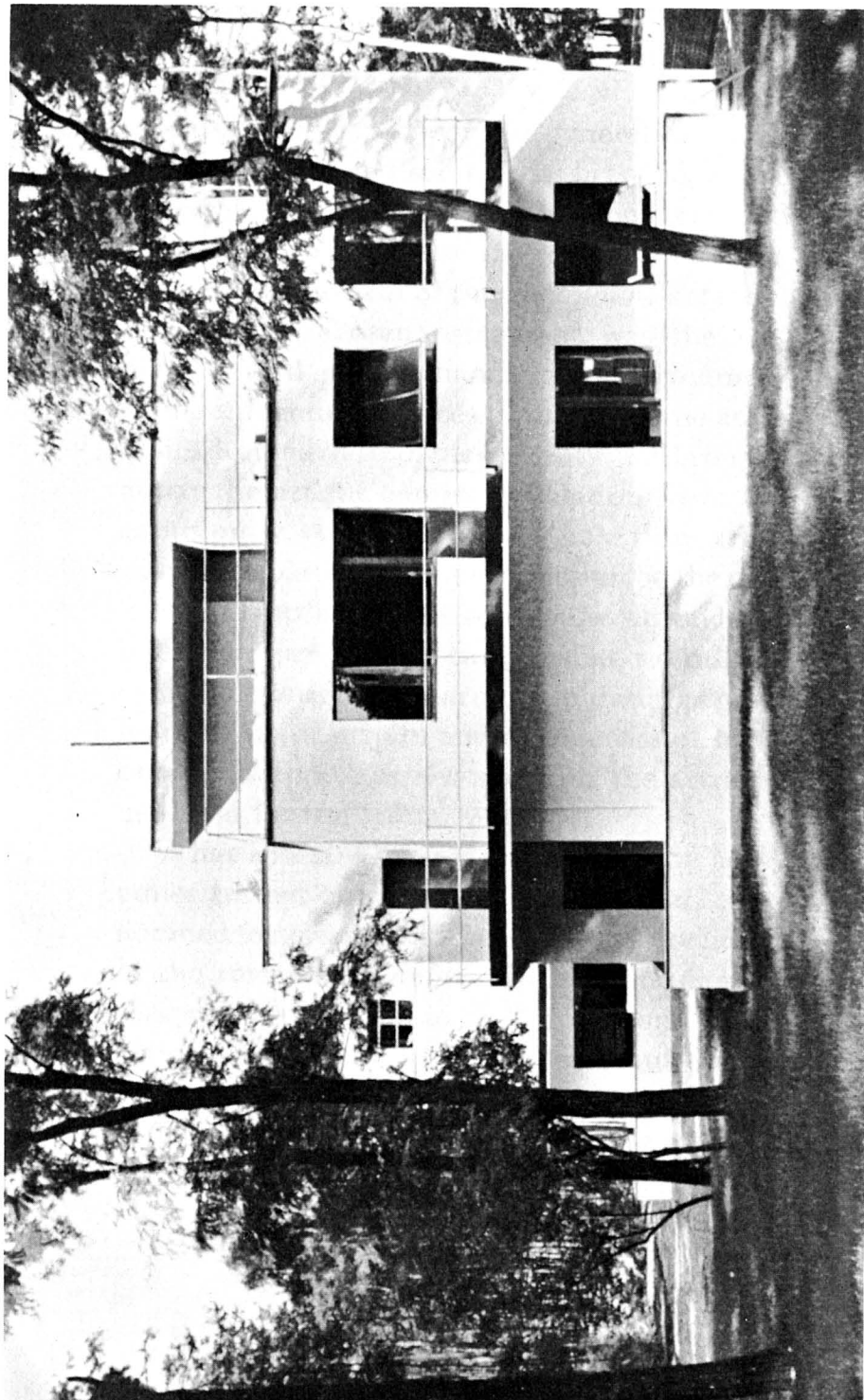
When the *Bauhaus* was four years old, and all the essentials of its organization had been definitely established, it could already look back on initial achievements that had commanded widespread attention in Germany and abroad. It was then that I decided to set forth my views. These had naturally developed considerably in the light of experience, but they had not undergone any substantial change as a result. The pages which follow are abstracted from this essay, which was published in 1923 under the title of *Idee und Aufbau des Staatlichen Bauhauses* (The Conception and Realization of the Bauhaus).

The art of building is contingent on the co-ordinated team-work of a band of active collaborators whose orchestral cooperation symbolizes the cooperative organism we call society. Architecture and design in a general sense are consequently matters of paramount concern to the nation at large. There is a widespread heresy that art is just a useless luxury. This is

Plate 9. Professor Gropius's own House at Dessau, 1925.

one of our fatal legacies from a generation which arbitrarily elevated some of its branches above the rest as the 'Fine Arts', and in so doing robbed all of their basic identity and common life. The typical embodiment of the *l'art pour l'art* mentality, and its chosen instrument, was 'the Academy'. By depriving handicrafts and industry of the informing services of the artist the academies drained them of their vitality, and brought about the artist's complete isolation from the community. Art is not one of those things that may be imparted. Whether a design be the outcome of knack or creative impulse depends on individual propensity. But if what we call art cannot be taught or learnt, a thorough knowledge of its principles and of sureness of hand can be. Both are as necessary for the artist of genius as for the ordinary artisan.

What actually happened was that the academies turned out an 'artistic proletariat' doomed to semi-starvation. Lulled by false hopes of the rewards of genius, this soon numerous class was brought up to the 'professions' of architect, painter, sculptor, etc., without the requisite training to give it an independent artistic volition and to enable it to find its feet in the



struggle for existence. Thus such skill as it acquired was of that amateurish studio-bred order which is innocent of realities like technical progress and commercial demand. The besetting vice of the academy schools was that they were obsessed by that rare 'biological' sport, the commanding genius; and forgot that their business was to teach drawing and painting to hundreds and hundreds of minor talents, barely one in a thousand of whom could be expected to have the makings of a real architect or painter. In the vast majority of cases this hopelessly one-sided instruction condemned its pupils to the lifelong practice of a purely sterile art. Had these hapless drones been given a proper practical training they could have become useful members of society.

The rise of the academies spelt the gradual decay of the spontaneous traditional art that had permeated the life of the whole people. All that remained was a 'Salon Art', entirely remote from everyday life, which by the middle of the XIXth Century had petered out into mere exercises in individual virtuosity. It was

Plate 10. A Pair of Semi-Detached Houses for the Staff of the Bauhaus, 1925.

then that a revolt began. Ruskin and Morris strove to find a means of reuniting the world of art with the world of work. Towards the end of the century their lead was followed by Van de Velde, Olbrich, Behrens and others on the Continent. This movement which started with the building of the 'Artists' Colony' at Darmstadt and culminated in the founding of the *Deutscher Werkbund* in Munich, led to the establishment of *Kunstgewerbeschulen* in the principal German towns. These were intended to give the rising generation of artists a practical training for handicrafts and industry. But the academic spirit was too firmly implanted for that 'practical training' to be more than a dilettante's mattering. The *projet* and the 'composition' still held pride of place in their curricula. The first attempts to get away from the old unreal art-for-art's-sake attitude failed because they were not planned on a sufficiently wide front and did not go deep enough to touch the root of the evil.

Notwithstanding, commerce, and more particularly industry, began to look towards the artist. There was a genuine ambition to supplement efficiency by beauty of shape and finish: things which the working technician was not in



a position to supply. So manufacturers bought 'artistic designs'. But these paper aids proved broken reeds. The artist was a man 'remote from the world', at once too unpractical and too unfamiliar with technical requirements to be able to assimilate his conceptions of form to the processes of manufacture. On the other hand the business man and the technician lacked sufficient foresight to realize that the combination of form, efficiency and economy they desired could only be obtained by recognizing painstaking cooperation with a responsible artist as part of the routine of production. Since the kind of designer to fill this gap was non-existent, the future training of artistic talent clearly demanded a thorough practical grounding under factory conditions combined with sound theoretical instruction in the laws of design.

Thus the *Bauhaus* was inaugurated with the specific object of realizing a modern architectonic art, which, like human nature, should be all-embracing in its scope. Within that sovereign federative union all the different 'arts' (with the

Plate 11. A Block of Two-and-a-Half-Roomed Flats in the Siemensstadt *Siedlung*, Berlin, 1929.

various manifestations and tendencies of each) —every branch of design, every form of technique—could be coordinated and find their appointed place. Our ultimate goal, therefore, was the composite but inseparable work of art, the great building, in which the old dividing-line between monumental and decorative elements would have disappeared for ever.

The quality of a man's creative work depends on a proper balance of his faculties. It is not enough to train one or other of these, since all alike need to be developed. That is why manual and mental instruction in design were given simultaneously.

The actual curriculum consisted of:

(1) *Practical Instruction* in the handling of Stone, Wood, Metal, Clay, Glass, Pigments, Textile-Looms; supplemented by lessons in the use of Materials and Tools, and a grounding in Book-Keeping, Costing and the Drawing-Up of Tenders: and

(2) *Formal Instruction* under the following heads:

(a) *Aspect*

The Study of Nature

The Study of Materials

(b) *Representation*

The Study of Plane Geometry

The Study of Construction

Draughtsmanship

Model-Making

(c) *Design*

The Study of Volumes

The Study of Colours

The Study of Composition

supplemented by lectures on all branches of art (both ancient and modern) and science (including elementary biology and sociology).

The full course covered three periods:

(1) *Preparatory Instruction*, lasting six months, which consisted of elementary training in design and experiments with different materials in the special Beginners' Workshop.

(2) *Technical Instruction* (supplemented by more advanced instruction in design) as a legally bound apprentice in one of the Training Workshops. This lasted three years, at the end of which the pupil (if proficient enough) obtained his Journeyman's Certificate either from the local trades council or the *Bauhaus* itself.

(3) *Structural Instruction* for especially promising pupils, the duration of which varied

according to the circumstances and talents of the individual concerned. This consisted of an alternation between manual work on actual building sites and theoretic training in the Research Department of the *Bauhaus*, which amplified the Practical and Formal Instruction he had already received. At the end of his Structural Instruction the pupil (if proficient enough) obtained his Master-BUILDER's Diploma either from the local trades council or the *Bauhaus* itself.

Preparatory Instruction

Applicants were selected on the basis of their probable aptitudes, which were judged by the specimens of their work they were required to submit. This method of selection was obviously liable to error since there is no known anthropometric system to gauge a man's continually changing powers of development.

The pupil started with the six-months preparatory course, which embraced the whole range of the *Bauhaus* teaching in an elementary

Plate 12. A Block of Three-and-a-Half-Roomed Flats in the Siemensstadt *Siedlung*, Berlin, 1929.