



The Legacy of the Bauhaus

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THE LEGACY OF THE BAUHAUS

Nearly forty years have passed since the first history-making exhibition of the Bauhaus in Weimar took place. That event heralded a movement which was destined to shape the design trend and design education for decades to come. Those were times of vision and courage, of men willing to assert themselves, to face challenges and to defend principles in controversy.

For quite sometime now a certain calm has prevailed on the scene, a calmness which is perhaps not unlike the listless climate of the early 'twenties which the Bauhaus so thoroughly stirred up. The present quiescence in the field of Design Education is largely due to the fact that the Bauhaus approach has long been honored and accepted, but no further steps have been introduced to give the field a new impetus. It is today the "proper" approach for the education of the designer. The principles of the Bauhaus, once bitterly attacked as radical, have been adopted throughout and beyond the western hemisphere in art schools, colleges, and high schools.

Past are the harsh attacks and accusations so common in the period of the Bauhaus; we educators today are spared these abuses. The early promulgators of the movement must have longed for our present climate of respectability and acceptance; their creative energies were greatly impeded by opposition and conflict. Now that the Bauhaus approach has broken through that resistance and has reached a level of inert acceptance, it is appropriate to ask "What next?", and specifically, "What is the Bauhaus legacy for our present generation?"

These questions already deeply preoccupied the student body of the Bauhaus of the twenties of which I was a member. We felt that with the establishment of this school, design education had caught up with the general development which had already occurred in other areas of human endeavor. Possibly this was a naive assumption, not necessarily shared by the faculty. Nevertheless, it was an aspect of our general awareness that an event of magnitude and consequence had taken place, and we were proud of our share in it. I am reminded today of our arguments of thirty years ago when I hear educators state that "the Bauhaus approach has become common goods; it no longer characterizes any particular school. We have reached a plateau." In the light of general recognition of this dilemma, it is pertinent to re-examine the "meaning" of Bauhaus, and the sequence of its growth.

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What is the Bauhaus "Approach"?

In common usage this term has come to refer to a kind of exercise which was introduced by the German Bauhaus as a preparation for follow-up design courses. This course was called "Vorkurs" in Germany, and is variously known in the U.S.A. as the "Basic-workshop," "Preliminary course," "Foundation-workshop," etc. The term "Bauhaus Approach," when it refers merely to the exercises of the preparatory course, represents a rather limited interpretation of what actually constitutes the Bauhaus Approach.

Regardless of such a limited interpretation of the term, the purpose of this writing is to deal primarily with the development of the preparatory course, the Bauhaus Approach, and its place in today's design education. No attempt will be made to give a detailed account of the approach or the specific exercises. It will be assumed that the details are well known to the reader.*

Historically, the Basic Workshop approach constituted the first course in which the sole purpose was to develop and facilitate the creative faculty in the student. It was instituted by Johannes Itten in 1918 in Vienna. Gropius called Itten to the Bauhaus in Weimar in 1919 and here the approach became the "backbone of the Bauhaus system" (*Bauhaus 1919/28*, p. 32). Under this direction the course consisted primarily of "composition," employing various materials in two and three dimensions, abstract drawings and nature renderings, analysis of the old masters, etc. (*Die Form*, No. 6, 1930).

Itten had left the Bauhaus by the time it moved to Dessau,

* Readers who are unfamiliar with the "original Bauhaus Approach" may be interested in the following quotations from L. Moholy-Nagy's *The New Vision, from Material to Architecture*, translated by Daphne M. Hoffmann, Brewer, Warren & Putnam, New York n.d., pp. 5-19; revised and expanded second edition, W. W. Norton, N.Y., 1938, pp. 5-22.

"We are faced today with nothing less than the reconquest of the biological bases of human life. Only when we get back to these can we reach the maximum utilization of technical progress in the fields of physical culture, nutrition, housing and industry. Technical progress should never be the goal, but always the means. . . .

"The creative human being knows . . . that the deep values of life are being destroyed under pressure from without. He suffers from the purely material evaluation of his vitality, from the flattening out of his instincts, from the impairing of his biological balance.

"And yet, although the present social structure is a thoroughly unsuitable medium for the balanced outlet of human capacities, in the private life of individuals some glimpses of a purely functional understanding have already appeared.

"Every healthy man has a deep capacity of bringing to development the creative energies founded in his nature, if he acquiesces inwardly in his work. . . .

" . . . the injuries worked by a technical civilization can be combatted on two fronts: 1. By the purposive observation and rational safeguarding of the organic, biologically conditioned functions (science, education, politics). 2. By means of the constructive carrying forward of our over-scientific culture—since there is no turning backward.

" . . . the oncoming generation is even today turned over for the most part to the traditional branches of study, which supply information without clarifying its position in the environment and in society, nor its relationship to the material and content of its work.

"The Bauhaus . . . has attempted to meet this shortcoming, not placing 'subjects' at the head of its curriculum, but man, in his natural readiness to grasp the whole of life. . . ."—EDITOR

and there it was primarily Josef Albers who developed and enriched the preparatory course into a significant and imaginative program. Simultaneously, Moholy-Nagy was introducing supplementary exercises in his lecture courses. Such assignments as the "tactile chart" and the "space modulator" later in Chicago, became part of the Bauhaus Approach. At the New Bauhaus in Chicago during 1937-38, I introduced a number of new exercises such as the "handsculpture" and the "wood-cuts," which constituted an exploration of form as related to machine processes. (See Moholy, *The New Vision* and Herbert Bayer's *Bauhaus 1919-1928*.) Thus, by 1938 the "approach" had amassed a considerable repertoire of exercises.

In general, the course was intended to "release the creative power of the student" (Moholy, *The New Vision*, p. 20), and became more and more consciously directed to this end, excluding the usual emphasis on teaching retainable knowledge or particular skills. The approach employs no specific means or procedures to follow. The student is not required or encouraged to produce "premature practical results" (Moholy, *The New Vision*, p. 21). Instead, he is offered an opportunity to experiment freely with various materials and tools. There is a strong emphasis on initiative within a "do-it-yourself" set-up, using conventional and unconventional means, often achieving strikingly new and strange configurations.

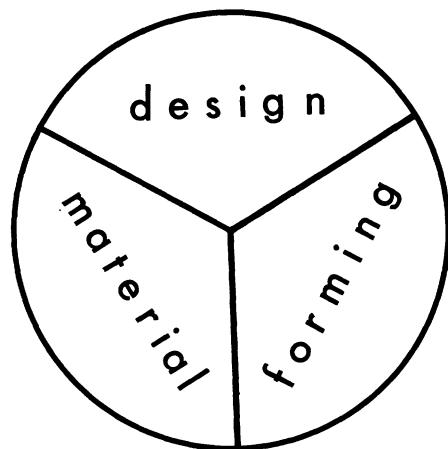
The undirected manipulation of materials should result in the student's ability to produce structures, forms, patterns and relationships which will give him a "sense of accomplishment," and this, in turn, will "show him the power that rests within himself." (Moholy, *I. D. Fold* 1947). Theoretically, the student learns to experience his own creative potential, and simultaneously he develops a criterion of form and structure, an ability to recognize the "worthwhile" within the conglomerate of miscellaneous forms produced. It is expected that he will attain an attitude of flexible ingenuity toward unfamiliar forms, which will enable him to exploit these further. Finally, it is implied that the attitudes, knowledge, and skill thus acquired in the course would be carried over into purposeful design activity.

The apparent success and the broad adoption of the Basic Workshop program would seem to indicate that it actually achieves these goals, but there is ample cause for skepticism. It is regrettable that in all these years no sufficient studies have been made which trace the actual benefits a student gains. Its values have perhaps been considered too obvious to bear further investigation, or perhaps its nature was so elusive that it escaped evaluation. Certain it is that the overall educational program of which the Basic Workshop approach is a part, and merely a part, shrouds the extent to which it actually affects the later work-life of a designer. Even with respect to the immediate returns within the school situation, the effectiveness of the approach is questionable.

What, then, is the actual value of the approach?

For lack of a systematic field study, we must resort to analysis and personal observation. Analytically, we are dealing in the Bauhaus exercises, as in any design process, with three basic aspects. First we have *material*: the to-be transformed. Second, we have the "formings" process. And thirdly the decision-making agency, the *design*, which directs the forming

process in which the material is converted into a meaningful entity of specific character. These three aspects constitute the Transformation Process.



In every process of this kind all three aspects are constantly present. But, as designers, our chief concern is concentrated on the design sector. Here lie the factors determining the outcome of the process. Here we seek to learn to foresee and control. Now when we consider the nature of the Bauhaus Workshop exercises, we observe at once that they all place dominating emphasis on the *materials* and *formings* sectors, and that the *design* role is merely incidental. But the materials and the forming aspects of a transformation process can be of interest to us as designers only insofar as they impinge on *design*.

Whenever we manipulate materials, as in a transformation process, whether we are paying any attention to the design aspect or not, there is always some agency operating or factors present, which will determine the outcome, form-wise or otherwise. But such an agency does not necessarily represent the designer as the manipulator of the materials. He may well be merely the extension of his tools or even an unwitting victim of the numerous incidental events in the process. But it is precisely the aim of design education to impart to the student the means of achieving authority and command in order to gain ascendancy over the accidental.

The objection here is not that the exercises employ tools and materials. Rather, the concern is that the design aspect is given a secondary place, whereas, in Design Education, it must permeate every phase of the procedure. Design may well begin with a given material or process. This constitutes the "Application" Method which is man's oldest method of obtaining the objects he needs. In the "Application" Method one starts with the selection of a given entity and seeks to apply it to a given situation, by developing and transforming it. Today this is no longer the only method. Increasingly, the "situation" method gains in importance. This constitutes, in a sense, a reverse proceeding as compared to the "application" method. One starts by exploring a given situation with the idea of solving a problem by exploiting appropriate materials and forming processes.

Regardless of which specific procedure is followed, to "design" means to control the involved factors and deliberately to develop the form. Such design-control can only

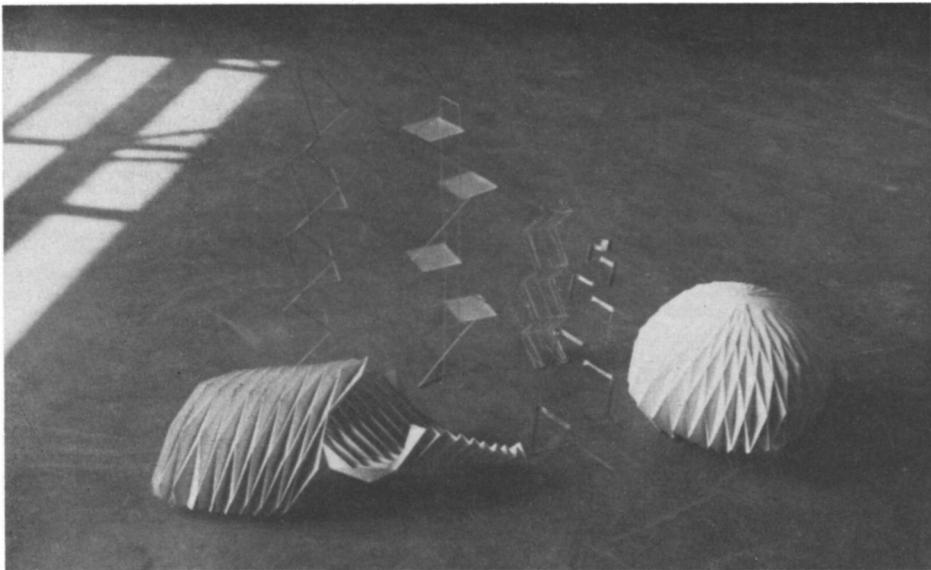


Fig. 1. Basic Workshop Exercises, by the author. Course of Josef Albers. Bauhaus Dessau, Germany, 1928. From the collection of the author.

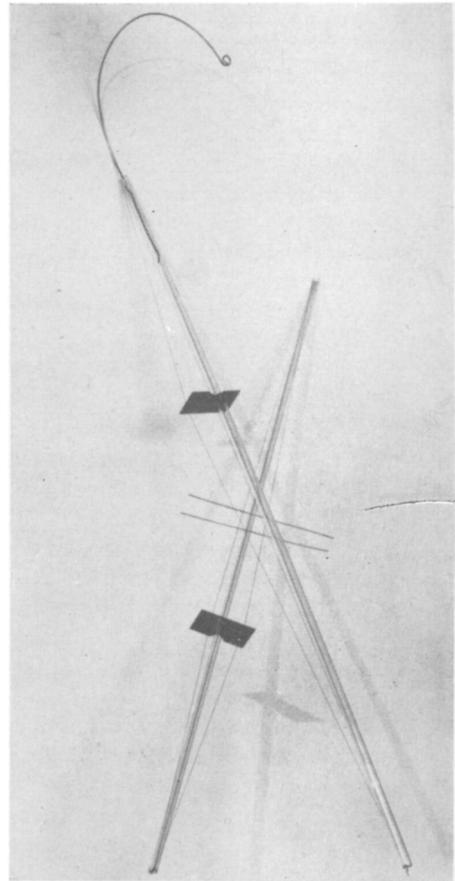


Fig. 2. Hanging Sculpture, by the author. Second semester of Moholy-Nagy's course. Bauhaus Dessau, Germany, 1928. From the collection of the author.

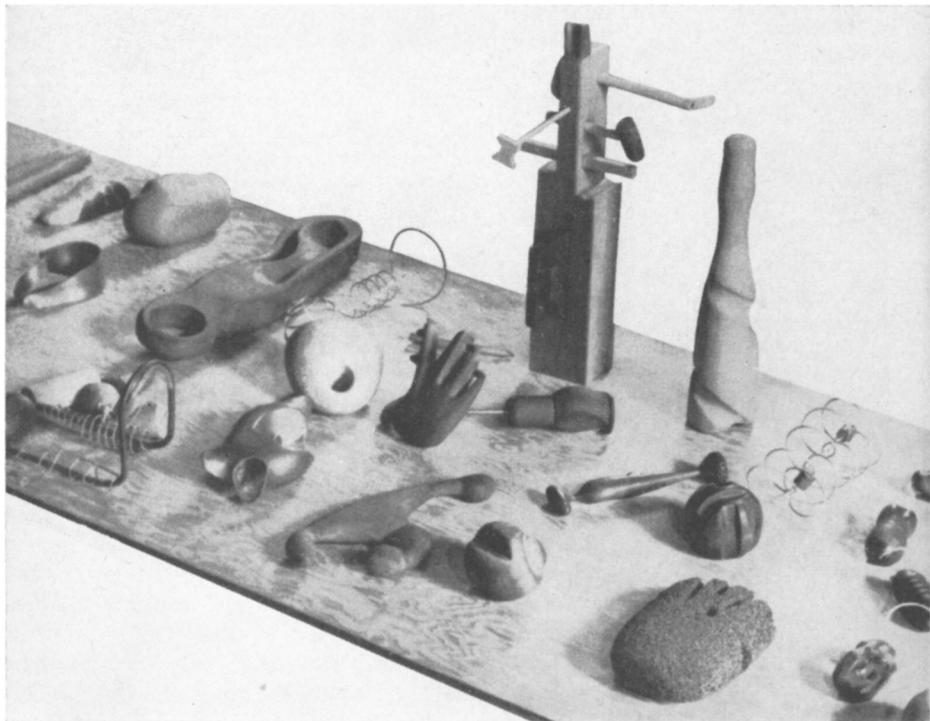


Fig. 3. Hand-Sculptures. Exercises introduced by the author at the New Bauhaus in Chicago, 1938. From Moholy-Nagy, *The New Vision*, p. 92.

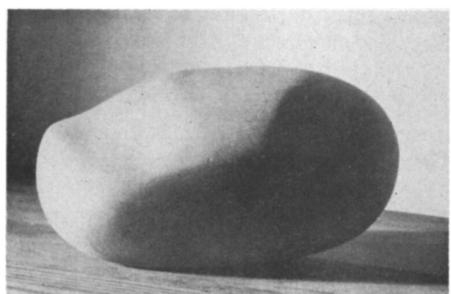


Fig. 4. Hand-Sculpture. Exercise introduced by the author at the New Bauhaus in Chicago, 1938. From Moholy-Nagy, *The New Vision*, p. 93.

be obtained by intellectual efforts. Although these efforts may be facilitated through external means, e.g., drawing and/or manipulation of materials, design remains, nevertheless, essentially a mental act. Therefore, the extent to which a student succeeds in his design depends largely on the attainment of knowledge and understanding.

These goals can not be achieved through exercises in which the design aspect plays a mere incidental role. As long as the emphasis is placed predominantly on a free manipulation of materials, the most that can be expected is a vague "feel" of creativity largely on a subconscious level. It becomes apparent that this approach, due to its very nature, can not ad-

vance the student's understanding of the design process. But then, also, we might consider that such a goal is not within the scope of these experiences. As important as it is for the student to gain some measure of control with regard to a design process, there are, nevertheless, other aspects which design education also seeks to obtain. These are initiative, resourcefulness and willingness to assert oneself. In fact, these seem to be precisely the aspects which are often listed as the aims of the exercises. Perhaps here lies the actual value of the Basic Workshop approach.

The Bauhaus approach assumes "that everyone is talented" (Moholy, *The New Vision*, p. 21), but it also realizes that such native ability may be inhibited. "The greatest hindrance to creative work is fear" (Moholy, *I. D. Fold*, 1947). Therefore, the course's "chief function is to liberate the individual by breaking down conventional patterns of thought" (*Bauhaus* 1919-28, p. 26). The exercises should "help him (the student) overcome self-conscious fear" (Moholy, *I. D. Folder*, 1942). Fear and conventional thought patterns are considered to be the "villains" who impede the students' creative efforts. To overcome these impediments, the student is encouraged to play freely with materials. "Free play in the beginning develops courage" (*Bauhaus* 1919-28, p. 116).

Fear is well known to creative workers and often constitutes a serious obstacle. Many creative persons have had to overcome such handicaps in the initial stage of their personal development. From an educational point of view, the manner in which man overcomes fear when left to his own devices is interesting. Initially, perhaps, an attempt is made to ignore such fear, but what ultimately conquers it is long-term experience in numerous situations. Therefore, fear is not an inherent characteristic of a person, but is due merely to unfamiliarity with the situation one is confronted with. The student's fear is also due to such unfamiliarity and his lack of experience of the reassurance of a positive result. Mere freedom and unrestricted manipulation of materials can not allay this fear. The results of the exercises may, at the moment, give the student a sense of accomplishment, but this will be of little use in later design work.

If fear constitutes a hindrance to creative work, then the only means to alleviate such fear is through gaining experience in the respective area. Practical work in the field can, in time, provide such experiences and simultaneously allay possible fear. But education can achieve the same end in a deliberate manner, not with play, but rather with a program which constitutes essentially a concentration of practical experiences. A program which is structured in such a manner makes possible an accelerated accumulation by the student. Thus, the very same means which can give the student some measure of control with regards to the design process, can also provide him with the means to overcome possible fear and lack of resourcefulness. Furthermore, since such an educational program is based on a body of knowledge, it provides a new and external frame of reference which can be effective in "breaking down conventional patterns of thought" (Moholy, *ibid.*).

The air of "freedom" in which the basic workshop approach seemingly lets the student operate is a mere phantom. For the student is caught in his own net of ignorance and lack of skill. Freedom exists only where there is choice and control.

Of course, play can have a place within the creative proc-

ess, although not necessarily as a reduction agent for anxiety. If employed at all, play constitutes perhaps a "random" method. In somewhat random fashion one manipulates materials and techniques with little intellectual interference. But in order to be of value, educationally or otherwise, play can only be considered as the *initial* phase of the process. It must be followed by analyzing the results of the play activity, and consciously seeking to apply data thus obtained (not necessarily to "useful" objects alone). Only as a part of the three phases: Play, Analysis, Application, can play be justified on an educational and professional level.

Some Personal Observations:

So far we have viewed the Bauhaus Approach from an analytical point of view; now for some personal observations based upon my own relationship with the approach. I, myself, was a student of the course in the German Bauhaus under Albers and Moholy. Later I taught the course for some time, and here I developed a series of new exercises, mentioned above. I taught also for many years, design courses which followed the Basic-workshop plan. I also spent considerable time developing a comprehensive theory of design. My study, I think, has by now progressed far enough to give me a vantage point. And, finally, I had practical design experience in the field, which not only contrasted with what I learned, but has clarified for me the real problem which design education faces. Specifically, I recall that when I was a student in the course, I enjoyed it very much. In later years, many of my own students made similar comments, although when questioned, they like myself could not point out any specific gains. I have often wondered whether the immediate results of the course are here confused with actual educational gains. Perhaps the often achieved and certainly "fascinating" products which the course actually developed were considered too literally at their "face-value," with little regard for how the process actually affected the students' later work. And because of the "interesting" forms—structures and relationships shown in the products—its educational value has been taken for granted.

As an instructor in design courses which followed the Basic-workshop courses, I could observe often a notable inconsistency in the students' basic-workshop performance compared to that in their later design courses. One could not predict that because a student was excellent, or for that matter mediocre, in the basic-workshop course, that he would perform equally well or badly in the following courses. Other instructors must have made similar observations. For I recall a meeting in which precisely this issue was discussed. This meeting arose from a general concern expressed in the following statement, made at that time by other faculty members.

"Although the purpose of the *Foundation Course* is to allow the student to develop his creative abilities freely and without restrictions—in the following semesters, where the students are channeled in the direction of practical problems, the smallest limitation becomes a new obstacle and his creativity has shown a tendency to "freeze." In most cases they completely ignored all their previous training and fell back on the conventional. In reviewing work of students in the third and fourth years, there is a definite loss of sensitivity even as early as the fourth semester." (From: An abstract for the visual design workshop, circa 1948.)

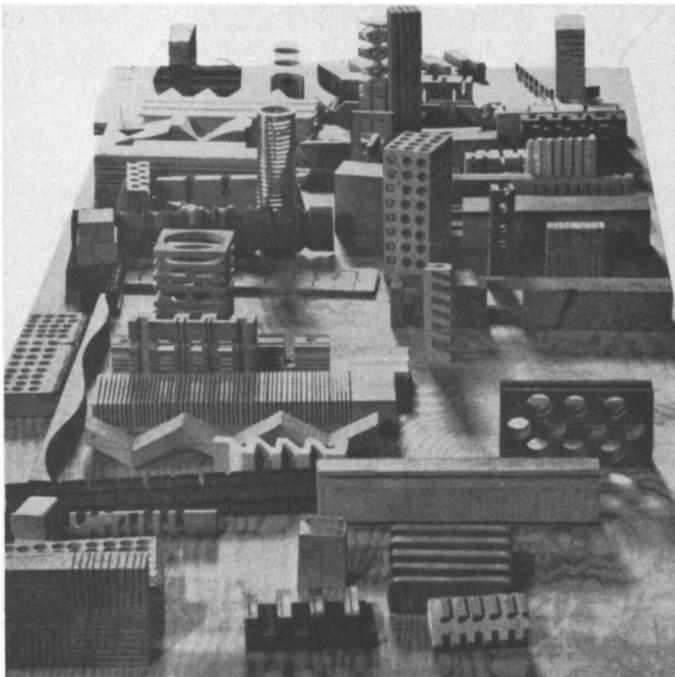


Fig. 5. Wood Cutting Exercises. Introduced by the author at the New Bauhaus in Chicago, 1938. From Moholy-Nagy, *The New Vision*, p. 56. Also in *Bauhaus 1919-1928*, p. 218.

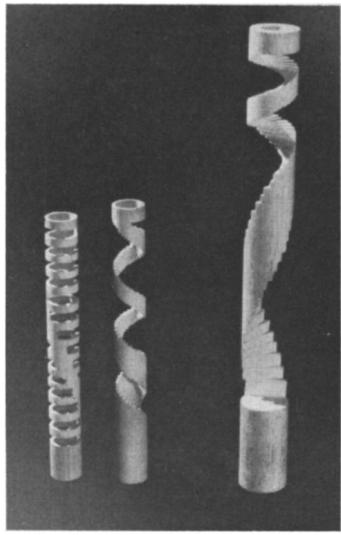


Fig. 6. Wood Cutting Exercises. Introduced by the author at the New Bauhaus in Chicago, 1938. From Moholy-Nagy *The New Vision*, p. 58. Also in *Bauhaus 1919-1928*, p. 218.

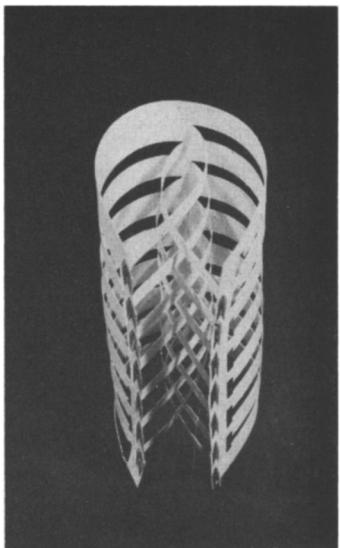


Fig. 7. Paper Cutting Exercise. Course by the author at the New Bauhaus in Chicago, 1938. From the collection of the author.

Of course there were students who successfully completed the Basic-workshop and, who did equally well in later design work. We are easily tempted to list this on the credit side. However, in an unprejudiced evaluation, we also have to consider the possibility that such success might occur in spite of the Basic-workshop course.

One reason for these often demonstrated inconsistencies in the students' performance at the two levels of their development, can be found in the somewhat random nature of the approach itself. But another is, clearly the lack of co-ordination between the Basic-workshop course and the following design courses. Although the Basic-workshop course is preparatory for the following design courses, it, nevertheless, did not evolve from them. From the very beginning, the course was autonomous to a considerable degree. Initially its autonomous character was less apparent, because the underlying concept which prompted the approach was still somewhat similar to the prevailing design concept of that time. But already at the German Bauhaus, the lack of co-ordination between the courses was frequently discussed among the students.

What has been expressed so far seems to suggest that the approach was always essentially ineffective, even in the early Bauhaus. But such a critique must be viewed in the context of its time. It should be emphasized that the introduction of such an approach constitutes a great advancement in Design Education. Its historic importance cannot be minimized. But it is to be considered that, at the early Bauhaus time, the general tendency was to educate the Craftsman-Artist. Today Design Education strives to develop an individual who is oriented in an essentially different way. This is imperative because professional

designing, being closer to the dynamic events in industrial development, has changed drastically. In general, education has responded to these changes, so far as the actual design process is concerned, but strangely enough the Basic-workshop course made little or no adaptions and remained largely in its original form.

How could an approach with such an auspicious beginning, an approach which in its very essence aimed at facilitating creative faculties, fail to keep pace with contemporary development? A number of contributing factors can be named as responsible for the now inert character of the approach. The most striking one seems to me, that the approach itself was not guided by the same spirit which it sought to instill and kindle in the student. While it strove to develop creativity, initiative and resourcefulness, encouraging the student to overcome prejudice and relentlessly to explore new vistas, it failed to apply these very same concepts to the approach itself. And so, its initially creative and certainly dynamic nature regressed into a heedless repetitious procedure, losing increasingly its contact with reality.

Although the Bauhaus movement existed for some time, its actual growth occurred over a relatively short span. The essential data are:

1. The establishment of the Bauhaus in 1919;
2. Its first major public exhibition in 1923;
3. The move from Weimer to Dessau in 1926 (the move from Dessau to Berlin, 1933, is here ignored, since it was not accompanied by any consequential changes)
4. Finally, the establishment of the "New Bauhaus" in Chicago in 1937. Each of these dates corresponds to advancement, adjustment and changes. But this also concludes the dynamic history of the Bauhaus. Since then, more than twenty years ago, little has been added to the concept of design and design education, initiated by the Bauhaus.

The Bauhaus itself has in the past often repudiated any reference to such phrases as a "Bauhaus Style." It emphatically rejected all such clichés. One would assume that it should, therefore, equally reject cliché-exercises and a meaningless repetition of Bauhaus tenets.

What does remain?

Of course the total residue of the Bauhaus principles cannot be dismissed as meaningless. In the early phase of the movement a number of statements were made which today can be considered as the harbinger of a development yet to come. At that time Gropius said: "A corresponding knowledge of theory—which existed in a more vigorous era—must again be established as a basis for practice in the visual arts." (*Bauhaus 1919-28*, p. 28). This statement is as valid today as then, and still remains to be accomplished. Gropius said in the same paragraph: "Theory is not the achievement of individuals but of generations." (*ibid.*). These and other statements do not seem to be made casually, but they constitute a deliberate call for action. This task is now the responsibility of those who are today concerned with the advancement of Design Education. Otherwise the rap which Gropius once directed toward the academies will apply equally to us. And if self-criticism remains to be practiced, it already has implicated the Bauhaus movement itself, when Gropius said, together with the foregoing statements: "The academies, whose task it might have been to cultivate and develop such a theory, completely failed to do so, having lost contact with reality." (*ibid.*).

In quoting from the early Bauhaus publications, it should be considered that some of the terms may have a different connotation for us. Thus, the term "Theory" seems to have at that time a rather vague meaning. Perhaps a mere form of verbalization was considered as theory. Nowhere is the term, as applied to design education, elucidated. In the school program it appears that such a theory actually existed. But it seems to me that the use of the term merely expressed an intention to develop such a theory. Regardless of our more deliberated and considered use of the term "theory," the Bauhaus definitely intended to develop and make use of theories. This seems to be precisely the point where the Bauhaus movement foreshadowed our present development. And perhaps here is its message for present-day Design Education. Here the Bauhaus points out, once again, the direction Design Education must take for further advancement. This constitutes the only direction which can free us from the present inert state of affair.

The next step

Design by its very nature is a dynamic process. Whether we consider a specific procedure itself, or the effect it has on our environment, we witness a constant change and evolution.

Design Education, in preparing a student to participate and to facilitate such a development, must necessarily adopt a correspondingly dynamic approach. This means not only the development of a creative attitude in a student, but also the maintenance of a creative attitude toward the very approach which it employs.

Design Education should prepare the student realistically and effectively for the practice of design, but an educational design approach patterned according to the practice in the field no longer constitutes an effective educational method. To a large

extent, Design education is still patterned after design practice. The problem method and learning by doing, dominates. The emphasis is on the manipulative aspects, on training rather than knowledge.

Education is essentially a concentration of practical experiences, structured in a manner to make an accelerated accumulation possible. This must be done to an ever greater extent as we advance in our field. But in order to accomplish such a task, education has to be different in structure and procedure from the practice of design. It must be different not only because in practice our main concern is the end-result while in education it is procedure, but also because we must aim at a deliberate concern with the intellectual aspects of design.

How Will This Come About?

In the process of designing and in the teaching of design in general, we will become increasingly aware of the specific and detailed aspects of the procedure and approach. The mere frequency of re-occurrence of an activity makes one, first tacitly without any directed effort, become aware of specific aspects of the task. But then, with an ever greater awareness, one becomes conscious of details, differences, similarities and order within the process. Increasingly this initial awareness becomes a form of retainable and transferable knowledge. At some point, one consciously decides systematically to investigate the process. From here it is a short step to organize the discovered data into a comprehensive structure and then further to develop means which will continue to facilitate this development. It hereby becomes a self-perpetuating system. Therefore, the process of designing, particularly the way it is taught and practiced in institutions of higher learning, can no longer be a mere matter of proficiently producing "good" designed objects. In order to advance both design and the development of sound professional designers, a design approach which is "hit-and-run" is no longer tenable. There has been recently considerable discussion about the professional status of the designer. It is apparent that a profession can not be established by merely making declarations or adopting the customs of other professions. The professional man concerns himself with matters beyond the to-be-designed object.

It is not enough that the designer should grow in status with each work he accomplishes. Such growth, of mental and manual dexterity and proficiency, can only serve him in his next task and will vanish with him. To achieve continuous growth of the profession and, more important, the advancement of the cultural aspects of man's visual and physical environment, the scope of the design field has to be broadened.

"Those who are enamoured of practice without science are like a ship without a rudder or compass and never has any certainty where he is going."

Leonardo de Vinci.

All this indicates a strong current in the direction of intellectualization. A move, apparently away from Art and toward Science. About this, many will voice concern. Is this a move away from intuition, feeling and personal relationship with our work? It is certain that a change has already occurred. But these changes do not and never will include the abandonment of intuition and "feeling" since this is an impossi-

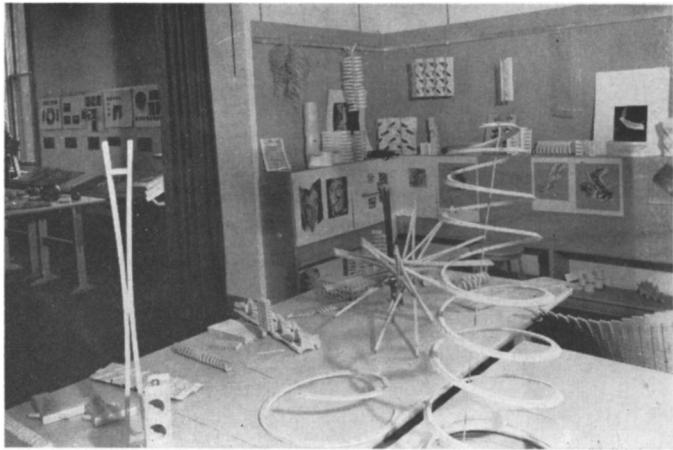


Fig. 8. Student Exhibition at the New Bauhaus in Chicago, 1938. From the collection of the author.



Fig. 9. Student Exhibition at the New Bauhaus in Chicago, 1938. From the collection of the author.

bility. But intuition, as indispensable as it is for any advancement, cannot, and never has done the job alone.

Man's intellect has always played an integral part in the development of the new. But in the past, in design as well as art, the intellect played its role rather haphazardly. Now the intellect must be employed consciously as it has been used in science for a long time and with remarkable results. True, much of the effort of science went into the achievement of physical comfort, and the development of the destructive (once protective) tools of war, and little has gone into cultural pursuits. But this is precisely the point, that so little of man's intellectual power is today used for cultural development. The slow pace in art and design, as compared with technology, etc., is not because the artist and designer fail to use their intellect (for they have no choice in the matter), but because they have not advanced to the stage where they are willing to do so consciously. Whereas at one time in history, the artist was the vanguard of development, representing the intellectual elite of his time, he now occupies a rear position. It is a great fallacy to assume that the scientist works only "scientifically" and the artist only "artistically." The basic difference between science and art is not in the approach, but rather in the area. And in whatever area man ventures, in order to advance, he has to make use of all his faculties. The designer and artists, like the scientist, can no longer rely merely on their native intellect. They, too, have to make a concerted effort to develop the means which guarantee the full use and further development of their native intellect and their native intuitiveness. There can be no question that the intellect will fructify man's intuitiveness and his intuitiveness will fructify his intellect.

Perhaps the time has come to move closer to the early proclamations of the Bauhaus, when it was stated: "No distinction between Fine Arts and Applied Art." When Gropius spoke of a "Grammar of Design," or Moholy emphasized a Triumvirate, "Art, Science and Technology." There is evidence that we are no longer mere "problem-solvers," nor is the profession an extension of a Madison Avenue approach to merchandising. On the other hand our work no longer constitutes a form of personal indulgence, typical of the Craftsman-Artist.

Mass production, although not our choice initially or now, has broadened our task and will continue to do so. Therefore, the job that confronts us is so vast that it cannot be solved by numerous individual efforts alone however outstanding and significant these may be in themselves. Sincere individual effort is not enough, unless it is accompanied by enlightenment, an enlightenment which we are duty-bound to achieve. Our concern has to go beyond the designing of products and also beyond a mere confessed concern for our culture, toward an active participation in the development of means which will lead to the fulfillment of these aspirations. The individual may direct but cannot achieve the fulfillment. This realization will remain the task of a cohesive and deliberated effort on the part of the forward-looking individuals in the field.

CAA Annual Meeting

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ter, University of North Carolina, Chapel Hill, North Carolina.

The Turn of the Century: 1890-1914, Peter Selz, Curator of Exhibitions, Museum of Modern Art, 11 West 53rd Street, New York City.

The Relation of Photography to Painting, Beaumont Newhall, Director, Eastman House, 900 East Avenue, Rochester 7, New York.

Art Theory and Criticism, James S. Ackerman, Fogg Art Museum, Harvard University, Cambridge, Mass.

Chairman of the Artist-Teacher Sessions, Clinton Adams, of the University of New Mexico has written that there will be three sessions in this area:

The Image and the Medium, Lee Chesney, University of Illinois.

The University and the Creative Arts, Boyer Gonzales, University of Washington. Topic and Chairman of third session to be announced.

As in previous years CAA meets jointly with the Society of Architectural Historians.