




The Lecture Contains:

 Industrial Design at Bauhaus, Weimer

 Principles of the Bauhaus

 Functional Techniques

 **Previous** **Next** 

Module 9 : The Bauhaus and Modern Design Education

Lecture 23 : Industrial Design at Bauhaus, Weimer, Principles of the Bauhaus, Functional Techniques

Industrial Design at Bauhaus, Weimer

Walter Gropius the founder of the Bauhaus at Weimer in 1919 proposed to unite craft and art together that would forge the divide between art and crafts. Traditionally art has always remained superior compare to craft. Gropius believed in uniting them to create a new world of modern creativity, Industrial Design. Gropius says, "Let us then create a new guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artist!"

(Read more Ref. <http://www.thelearninglab.nl/resources/Bauhaus-manifesto.pdf> ; February 21, 2013)

Gropius in 1919 writes about the philosophy and the roadmap of Bauhaus in a manifesto that became the foundation for the modern design education around the world. It is undoubtedly an exceptional effort that would change the face of Industrial Design for ever.

The Bauhaus wanted to create a healthy environment where all forms of art would create a holistic environment. Unifying all forms of art, architecture and craft the Bauhaus strives to bring together all creative effort into one whole. The Bauhaus wants to educate architects, painters, and sculptors of all levels, according to their capabilities, to become competent craftsmen or independent creative artists and to form a working community of leading and future artist-craftsmen. These men, of kindred spirit, will know how to design buildings harmoniously in their entirety-structure, finishing, ornamentation, and furnishing.

Principles of the Bauhaus

Gropius writes in his manifesto (1919), "Art rises above all methods; in itself it cannot be taught, but the crafts certainly can be.

Architects, painters, and sculptors are craftsmen in the true sense of the word; hence, a thorough training in the crafts, acquired in workshops and in experimental and practical sites, is required of all students as the indispensable basis for all artistic production. ...The manner of teaching arises from the character of the workshop: Organic forms developed from manual skills."

(Read more: <http://www.thelearninglab.nl/resources/Bauhaus-manifesto.pdf> ; February 26, 2013)



Module 9 : The Bauhaus and Modern Design Education

Lecture 23 : Industrial Design at Bauhaus, Weimer, Principles of the Bauhaus, Functional Techniques

Such training with hands in multidisciplinary curriculum will create the confidence among the students while exposing them to creativity. He wishes to restrict rigidity in the training. Multidisciplinary training would expose students in various fields that would enrich their knowledge. Students should enjoy individual freedom while maintaining the discipline.

The above manifesto clearly indicates the future remains with research, innovation and experiments. In order to become creative the school has laid down certain basic structural curriculum. They also tried to take design forward from the traditional craft culture to modern design process for industrial production. Therefore, it is imperative that the traditional craft culture has to be replaced by the principles of mass production.

Gropius himself said, "The Bauhaus does not pretend to be a crafts school; contact with industry is consciously sought...the old craft workshops will develop into industrial laboratories: from their experimentation will evolve standards for industrial production...The teaching of a craft is meant to prepare for designing for mass production. Starting with the simplest tools and least complicated jobs, he gradually acquires ability to master more intricate problem and to work with machinery, while at the same time he keeps in touch with the entire process of production from start to finish."

(Ref. <http://www.thelearninglab.nl/resources/Bauhaus-manifesto.pdf> ; February 26, 2013)

Bauhaus teaching aimed to develop rational principles to determine the compositional organization of type style, white space, colors, etc.

It is worth mentioning the curriculum developed at Bauhaus under the leadership of Walter Gropius in 1919 along with a group of renowned artists, designers and architects teacher at Weimar, Germany

(Ref. <http://www.thelearninglab.nl/resources/Bauhaus-manifesto.pdf> ; February 26, 2013)

“Range of Instruction

Instruction at the Bauhaus includes all practical and scientific areas of creative work.

- A. Architecture,
- B. Painting,
- C. Sculpture including all branches of the crafts.

Students are trained in a craft (1) as well as in drawing and painting (2) and science and theory (3).



Module 9 : The Bauhaus and Modern Design Education

Lecture 23 : Industrial Design at Bauhaus, Weimer, Principles of the Bauhaus, Functional Techniques

1. Craft training-either in our own, gradually enlarging workshops or in outside workshops to which the student is bound by apprenticeship agreement-includes:

- a) Sculptors, stonemasons, stucco workers, woodcarvers, ceramic workers, plaster casters,
- b) Blacksmiths, locksmiths, founders, metal turners,
- c) Cabinetmakers,
- d) painter-and-decorators, glass painters, mosaic workers, enamellers,
- e) Etchers. Wood-engravers, lithographers, art printers, enchasers,
- f) Weavers.

Craft training forms the basis of all teaching at the Bauhaus. Every student must learn a craft."

2. Training in drawing and painting includes:

- a) free-hand sketching from memory and imagination,
- b) Drawing and painting of heads, live models. and animals,
- c) Drawing and painting of landscapes, figures, plants, and still lives,
- d) Composition,
- e) Execution of murals, panel pictures, and religious shrines,
- f) Design of ornaments,
- g) Lettering,
- h) Construction and projection drawing,
- i) design of exteriors, gardens, and interiors,
- j) Design of furniture and practical articles.

3. Training in science and theory includes:

- a) art history-not presented in the sense of a history of styles, but rather to further active understanding of historical working methods and techniques,
- b) Science of materials,
- c) Anatomy-from the living model,
- d) Physical and chemical theory of color,
- e) Rational painting methods,
- f) Basic concepts of bookkeeping, contract negotiations, personnel,
- g) Individual lectures on subjects of general interest in all areas of art and science.

Module 9 : The Bauhaus and Modern Design Education

Lecture 23 : Industrial Design at Bauhaus, Weimer, Principles of the Bauhaus, Functional Techniques

Divisions of Instruction

The training is divided into three courses of instruction:

- I. course for apprentices,
- II. Course for journeymen,
- III. Course for junior masters.

The instruction of the individual is left to the discretion of each master within the framework of the general program and the work schedule, which is revised every semester. In order to give the students as versatile and comprehensive a technical and artistic training as possible, the work schedule will be so arranged that every architect, painter, and sculptor-to-be is able to participate in part of the other courses. Thus, Bauhaus divided the programme carefully in three groups- Craft, Art and Science theory which are directed to enhance creativity, skill and logical thinking. Design synthesizes creativity, communication and logical analysis which are carefully nurtured and embodied in the programme at Bauhaus."

(Ref. <http://www.thelearninglab.nl/resources/Bauhaus-manifesto.pdf> ; February 26, 2013)

The design training at the Bauhaus directed their design process and analysis with the help of the following techniques-

Functional Techniques : *Simplicity, Symmetry, Angularity, Abstraction, Consistency, Unity, Organization, Economy, Subtlety, Continuity, Regularity, Sharpness, Monochromatic Influence*

◀◀ Previous Next ▶▶