

## FORUM OF EVENTS



PROFESSOR LASZLO MOHOLY-NAGY



Ree Hardy, Jr.

### THE NEW BAUHAUS

At the outset of 1936, Marshall Field, III made a mild stir in Chicago real estate circles when he turned over, as a New Year's gift, the sixty-year-old Field mansion on Chicago's south side Gold Coast to the Association of Arts and Industries. Last month that gift became significant news when its future purpose was announced: it is to house the New Bauhaus.\*

At present there are in the U.S. five of the Internationally-minded men who taught "a modern architectonic art, all-embracing in its scope" at the far-famed original Bauhaus. Their recognized and titular leader is still deep-eyed Walter

\*The German verb *Bauen* means literally "to build," more freely "to work, to create." *Haus*, a term adopted in order to differentiate Walter Gropius' group from the many *Bauschulen* (formal schools for instruction in building), meant "institute" rather than the literal "house." Another cause for choosing the name *Bauhaus* rather than *Bauschule* was the intense desire to dissipate any ideas that the Bauhaus system of instruction was patterned after traditional, theoretical forms.

Gropius, who last spring accepted a professorship at Harvard's Graduate School of Design (ARCH. FORUM, March, p. 14). Second best-known, certainly in Europe, is Laszlo Moholy-Nagy. On him for directorship fell the choice of the Board of Directors of the Association of Arts and Industries. Announced the Directors: "Because of Dr. Gropius' confidence that Professor Moholy-Nagy and his faculty will continue . . . the best Bauhaus tradition he granted permission that the School of Design be called the New Bauhaus."

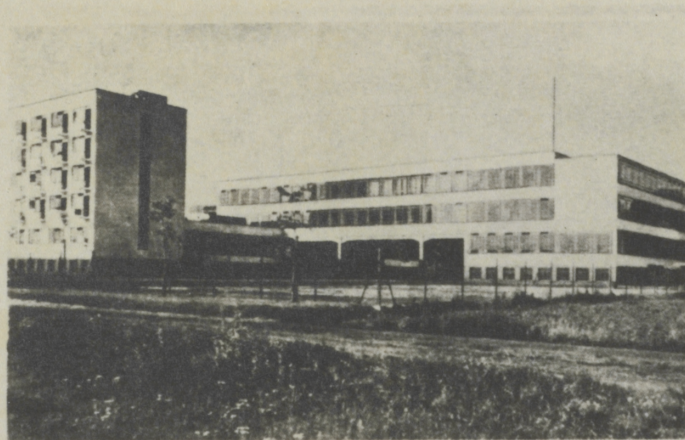
From the outside the New Bauhaus will be about as unlike the original as a crinoline is unlike this fall's Schiaparelli evening gowns. The Field mansion is in the *fin-de-siècle* Beaux-Arts tradition. It achieved a degree of lasting fame by being the first Chicago residence to be wired for electricity. But retrogress as Reichsführer Adolf Hitler would when he decreed that a pitched roof be clapped on to the original Bauhaus in order that the building be architecturally and Nordically proper, the

two buildings are still sufficiently dissimilar (see below) to present a champion anomaly.

There seems little doubt that the only traditional aspect to the New Bauhaus will be the school building. Moholy, who joined Dr. Gropius' faculty shortly after the latter had taken over Weimar's Grand Ducal Art School in 1919, followed his leader to Dessau in 1925 in the revolt against eclecticism, became his closest associate. He left the Bauhaus with Gropius in 1928, the school falling upon ill political days until its eventual surcease in 1931.

Before that ignoble end, however, the Bauhaus had earned its command of world-wide attention. Its primary contribution was the philosophy of Gropius and his theories of teaching art. He deprecated the teaching of art as categorized and separate entities, each demanding a specialized training. In an effort to pull the artist back into a closer relation with reality and the people art should serve, he evolved his "workshop" theories of instruc-

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DESSAU'S NEW OLD BAUHAUS



CHICAGO'S OLD NEW BAUHAUS

Chicago Arch. Photographing Co.

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tion, which in time developed a type of designer at once familiar with the mechanical requirements of machine production and trained in the basic laws of design. With these theories, Moholy, as Gropius' closest associate, is thoroughly familiar and sympathetic. And, finally, Gropius made that great further step of winning the support of industry which brought into mass production many of the Bauhaus designs.

Moholy was originally called to the Bauhaus because of his paintings and sculpture. Under his supervision were the preliminary course, the metallurgical classes. Then and since he delved deeply into typography, layouts (he deserves much of the credit for *The Architectural Review's* exciting layouts), light displays and stage sets (his work includes the special lighting effects in H. G. Wells' "A Glimpse of Things to Come"), cinema (his "Lobsters" was chosen among the best ten films of the year).

For the first year, it is planned to offer instruction in a "Basic Design Workshop," in "Analytical and Constructive Drawing," in "Scientific Subjects." Here the student will learn to handle wood, paper, plastics, rubber, cork, plywood, leather textiles, metal, glass, clay, plasticine, plaster, and stone; here he will learn geometry, physics, chemistry, mathematics, economics, anatomy, and the comparative history of art; here he will study biotechnique (the system of conscious invention), psychotechnique (ability testing), biology, psychology, philosophy, literature, music, printing, light.

The student will be a high school graduate, who must proffer examples of his own work, and will be able to stay only if he passes an examination at the end of the first year. As scholarships are subscribed, he will come directly from shops. He will pay, for a year, \$325, which will cover tuition, registration, locker, and workshop materials.

Thus, to the Midwest, comes another cultural agency for art and industry and that relatively unmapped zone where art and industry breathe the same air. Nor need observers wait to eat the New Bauhaus pudding in order to prove it. It was proved a decade ago, is still fresh and succulent.

### PEOPLE

Last month *The New York Law Journal* published a ruling handed down by New York's Appellate Division stipulating that artists must pay a sales tax not only on the complete sale of each work but also on the

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