

search which, incidentally, includes, besides the usual architectural subjects, biology and sociology, no less essential parts of the architect's career. It is our belief that in four years' time, when our architectural department is actually established, at least one large field of research will be open to our students in the sphere of prefabricated and integrated housing.

It is difficult to understand how we can be so backward in the industrial production of architecture. American industry builds automobiles, tractors, refrigerators, radios, in series, while a house, even a very small one, is still a matter of individual planning. The modern manufacturing arts, together with new stimulus and new production methods, must come to the rescue and bring about a complete change in our architecture and in our spatial vision. No doubt our future town-planning will be largely dependent on the realization of this new type of prefabricated house, although at present we lack the cooperation and synthesis of the appropriate sciences. Much work yet has to be realized, however, before we formulate a healthy, logical and organic building progress, both for domestic and urban architecture.

These are general facts about the New Bauhaus, but there is still another important factor. The New Bauhaus is not simply a school for designers. It tries to be, too, the nucleus of a cultural community, with the hope that equilibrium is fostered to every one's life. This depends, of course, upon the readiness of every person to make his own contribution to the community through individual efforts, as the happy expression of a useful life. In order to bring art closer to life again, we are remodeling the whole meaning of art itself—art as expression, in which everybody can participate, though in different degrees. We value art highly—perhaps above everything in the world—and we wish to serve it in every way we can; but we should be worried about saying that we are going to educate "free artists." No, the making of artists cannot be an educational, though it is certainly a social goal.

Among us today are thousands of minor artists with thousands of minor problems of expression. They are sacrificing themselves for art, often without the possibility of ever being seen or heard. They are an important part of our communities because of their idealism, their unselfishness, their enthusiasm, and emotional perception of life. Yet they cannot make a living.

Without wishing to add to the numbers of these struggling young people, we hope, nevertheless, for the sake of humanity, that our students may become artists. They will receive all the assistance we can give them; but if they are someday artists, it will be their own personal and private achievement. As long as they belong to our school they must think in terms of needs and functioning tools and materials. We educate them as designers and craftsmen to earn their living. Any other course would be a gamble. And earning one's living by means of a job which one has thoroughly mastered for the benefit of the community is the cleanest and most productive kind of existence. Should a student's expression develop into the sphere of the great arts, which means the most genuine expression on the highest level of our time, the pleasure will not only be his but ours and the community's as well.