

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

The Final Draft (25% of Total Grade): Due Week 15

Make sure you completely fill out *all* the information in the sections below. Failure to complete these sections fully and honestly may incur a loss of points. Responding to some questions with “no” or “n/a” or “I don’t know yet” *is* acceptable; however, leaving any responses blank is not. If you do not understand any questions you are encouraged to contact your instructor.

Section 1

Name: Zainab Gawhari

Your Major: Architecture

Section 2

On a scale of 1 to 10, how confident are you *now* feeling about writing for this course?

1/9/10. I really can't give myself a 10 and I don't think I ever will. I'm much much much happier and more confident now than I was when this course began, but I know I have a lot to still improve on and I won't reach perfection.

Commented [PMM1]: I think you're pretty perfect though 😊

Formatted: English (United States)

Section 3

Final grade you received from your previous assignment (Working Draft):

1/100

Commented [PMM2]: Kinda perfect, ain't it?

Section 4

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

Based on your last assignment and the lessons you have received so far in ENG 204, what **three** things have you given extra care and attention towards for this assignment?

1/ *Cohesion issues*. I got quite a few of these comments on my Written Draft and when visiting the writing centre. Since I know the topic so well myself, I assume that what I write is sufficient for my readers to understand, but I overestimate that I was extra cautious in the final so that readers would not be left confused.

Commented [PMM3]: Yup – my problem too 😞

2/ *More direct argumentative sentences*. It's not a persuasive paper, but my arguments consist of a lot of background information and explanation, instead of straight forward, argumentative statements that wrap up the arguments in a strong way.

3/ *Editing*. Since almost all of the paper is already done at this point, it was essential to resolve all the feedback I received from the draft and finalise the paper.

Commented [PMM4]: Ok – let's read 😊

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

Checklist

Before submitting, make sure that you can write “YES” for each of the items below.

1/ I understand that if I write “YES” to any of these statements then such a response is completely true. I further understand that if there is evidence that I have not responded accurately then my paper will be returned to me ungraded. In such a case, I will have to correct my paper and resubmit it. In so doing, I will be subject to a “late penalty.”

YES

2/ I have accurately and fully completed an Auto-Peer review of my paper.

YES

3/ I have named the file for submission as follows: Working Draft [my iLearn name]

For example: Final Draft Philip Michael McCarthy.

YES (wait sorry I think this is typo but final draft, right? I had to check that I had the correct template open)

4/ The file I am submitting is a Microsoft Word document.

YES

5/ I have read the rubric and all relevant course material, and included all the information required.

YES

6/ I have changed the header of this paper to the ALL CAPS title of my paper.

YES

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

7/ I have pressed spellcheck/grammar check and corrected any text as appropriate.

YES

8/ I have carefully read *out loud* my entire paper and corrected issues where appropriate.

YES

9/ I have carefully checked my paper to ensure there are *no* examples of any form of plagiarism. I fully understand what these forms of plagiarism are and I realize fully that any examples of plagiarism will have severe consequences (including *but not limited to* a zero grade, an F for the course, a formal report to administration, and/or having to write a completely new research paper on a different topic). I further confirm that I have had ample opportunity to discuss issues of plagiarism with my instructor and that any and all of my questions have been addressed.

YES

10/ All work submitted in this paper is my own. No other person was involved in any of the actual writing of this paper.

YES

Write Your Paper Below

Begin your paper at the *start of the next page*. Note that APA Level 1 and Level 2 headers have *not* been provided for you: You are now required to complete these yourself. Complete the paper using appropriate paragraphs. Remember to leave the rubric at the end of the paper

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

Abstract

The Bauhaus was a German art school founded in 1919, whose widespread influence made it one of the most revolutionary movements in modernity. In this paper, I argue that Bauhaus ideals should still be relevant today. First, I argue that art and design schools continue to follow the Bauhaus curriculum. Second, the school's interdisciplinary approach makes designers stronger. Third, designers should continue following Hannes Meyer's principles of designing simple and functional projects for the working class. I also consider alternative positions towards the relevance of Bauhaus ideals. This includes the argument that the Bauhaus should address issues on a macro scale instead of a micro scale with products. However, I argue that there are instances in which the Bauhaus had social and political impact. I conclude my paper by affirming that the Bauhaus ideals will positively develop design in today's world.

Keywords: Bauhaus, modernity, interdisciplinary, design, arts, architecture

Commented [PMM5]: This is the Final Paper. As such, there is likely to be significantly fewer comments because Well ... no more updates, right? 😊 That said ... I'll probably end up highlighting some stuff in yellow Because ... that's what I do. 😊

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

The Bauhaus and Its Relevance Today

Staatliches Bauhaus was a German art school, founded in 1919 by German architect, Walter Gropius. The school combined fine arts, design, and craft to create a unified, creative expression towards architecture and industrial design. The Bauhaus sought to teach their students the ability to create simple and functional objects that would serve for the mass society and for a new, reformed system of living after the Great War (Loureiro, 2014). The Bauhaus relocated twice, in 1925 from Weimar to Dessau and 1930 to Berlin, before shutting down because of increased pressure from the Nazi Party in 1933 (Kiese, 2016). Many of the notable teachers and students from the Bauhaus emigrated to the United States, where their continued influence went on to make the Bauhaus one of the most revolutionary movements in modernity (Lerner, 2005). Despite its success, the Bauhaus and its ideals were sidelined as the world gradually became more global, digital, and high-tech (James-Chakraborty, 2012).

In this paper I argue that Bauhaus ideals should still be relevant today. I support my position on the regeneration of Bauhaus ideals through the following arguments. First, I argue that art and design schools continue to follow the Bauhaus curriculum. The Bauhaus' reputable curriculum has been widely integrated in higher education institutes of art and design across the world (Lerner, 2005). Second, I argue that designers will be stronger with Bauhaus' approach of interdisciplinarity between fine and applied arts. Students learning various skills within the field of art allows for a broader understanding and perspective, which can then be implemented towards a particular focus (Jung, 2017). Third, I argue that designers should continue following Meyer's principles of designing simple, functional products for the working class rather than for luxury. Hannes Meyer emphasized the social function of design in relation to the public good, which has been neglected by designers today (Forgacs, 2010).

I also consider alternative positions towards the relevance of Bauhaus today. First, critics argue that educational systems make a distinction between the disciplines of design

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

and art. Instead of offering a general, well-rounded arts and design major, universities offer specific majors within the distinct disciplines of art and design. Despite the renowned curriculum of the Bauhaus, its interdisciplinary approach in higher education institutes is not as popular today (Kiese, 2016). Second, one problem with designing products for the working class is the economical standards of supply and demand that fluctuate daily and influence manufacturing. Even if designers and companies wanted to produce primarily cheaper products, the current economy causes the prices to increase (Fletcher, 2017). Third, besides spreading influence on a micro scale through the design of products, people argue that we need to address issues on a macro scale, such as through social and political views. However, the Bauhaus was majorly composed of architects who worked on large urban projects to solve post-war housing crises, such as the complex of about 4,000 buildings in Tel Aviv, which has been named as a World Heritage Site by the UN (Geva, 2008).

This paper is important because the Bauhaus shaped a major part of the design world for over half a century. This foundation of influence came from the unification of art and design for everyday people. The significance of Hannes Meyer's slogan, "Volkbedarf statt Luxusbedarf," which translates to "The needs of the people instead of the need of luxury," applies to today's economic inequality as the rich get richer and the poor get poorer (James-Chakraborty, 2012). This paper serves to remind designers and artists of the history in our foundation and why we should strive to create for the public good.

The Bauhaus Ideals and Its Curriculum

In 1925, the Bauhaus relocated from Weimer to Dessau, where the new campus and curriculum defined the school's legacy. Rather than dividing art and craftsmanship, the curriculum blurred the distinction between the fields of art. Although the components of the curriculum are implemented in today's arts and design institutions, the interdisciplinary approach is not as popular. However, the lack of popularity of the interdisciplinary approach today does not entail that it does not exist.

The Curriculum's Structure and Legacy

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

Germany's defeat in World War I resulted in the fall of the German monarchy. This loss of power meant the emergence of the new, liberal Weimar Republic, which allowed for freedom of expression and experimentation in all arts (James-Chakraborty, 2012). Thus, the Bauhaus was founded in 1919. Walter Gropius, the founder of the school, argued that the Bauhaus was created on the basis of restructuring Germany after the Great War. As highlighted by Kiese (2016), Gropius placed the Bauhaus within a broader cultural and industrial field to respond to social, economic, and political crises in the country. Gropius suggested that the post-war era required a new style to reflect the new period of history and development (Deane, 2012). This new style was modernism and in its core was the Bauhaus.

Upon relocating in 1925, the Bauhaus began to match conventional institutes across the country in accordance with the Department of Education (Kiese, 2016). Despite Gropius' resignation three years after moving to Dessau, the founder of the school was able to introduce a formal architecture program in the Bauhaus (Maciuika, 2013). This program was continued under the second director, Hannes Meyer, and strengthened further under the third director, Mies Van der Rohe (Deane, 2012). Additionally, the new campus established an interdisciplinary system, which became a renowned way of teaching for the Bauhaus. Gropius published nation-wide articles in an effort to publicize the new position of the Bauhaus within the educational system of the country (Kiese, 2016).

Gropius published two articles in the Bauhaus special edition issue of *Offset* in 1926 (Kiese, 2016). As a result of relocating to Dessau, the school had to reconfigure itself and reappeal its pedagogy to the country. These publications were a turning point and established the conceptual foundation of the Bauhaus. Furthermore, the articles included a detailed outline of the school's educational curriculum (Kiese, 2016). Therefore, the publications attempted to legitimize the Bauhaus by describing their purpose and system to the public, the industry, and the country.

The articles published in *Offset* highlighted how the curriculum shifted from craft-based training to industrial production. Instead of developing various types of designers and

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

artists, Kiese (2016) analyses that students start by collecting knowledge from various fields before applying it to an advanced architecture program or the Practical Research Department for production. The author goes on to argue that Gropius expressed his vision in unity “between practice and theory, between the individual and the collective, and between craft and art” (p. 107). The school’s curriculum was based upon this vision.

The school’s curriculum was portrayed in the Bauhaus Curriculum Diagram. This diagram has building, or *Bau*, in the center from which all activities stem from. More specifically, the educational plan consists of three rings, the preliminary course, the workshops, and the building design. The preliminary course, that is the outer most ring of the diagram and lasting a year, helps students assimilate general concepts of the properties of form, material, color (Loureiro, 2014). This course is the beginning of the curriculum.

The preliminary course of the Bauhaus curriculum was the most significant of the educational system. The course, also known as the “*Vorkurs*” or basic foundation course, was created by Johannes Itten, a Swiss artist and teacher who ran a reputation art school in Vienna, Austria (Loureiro, 2016). As the Bauhaus received students with a wide range of background and age, Itten argued that the preliminary course serves as a provisional phase that allowed the school to gather a better sense of the talent of the applicants. Deane (2012) describes that students were taught to dismiss all preconceptions of art and design in order to open their minds to new ideas of creativity. Lerner (2005) and Loureiro (2014) both suggest that this system ultimately allows for students’ own individual responses to design in relation to the world around them. This system of learning was especially true when a Hungarian professor at the Bauhaus, Moholy-Nagy, overtook the management of the preliminary course from Itten. The authors elaborate this change in the direction of the course further as Moholy-Nagy emphasized the integration of technology and industry in modern design. Therefore, students learned by doing, experimenting, and “playing” with various materials and forms.

When the Nazi party closed the Bauhaus school in 1933, most of the teachers and students emigrated to the United States. There, the members of the school began working in

Formatted: Font: Italic

Formatted: Font: Italic

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

well-established, prestigious institutes where the Bauhaus influence spread. For instance, Gropius taught and became the head of the architecture department at Harvard and Mies Van der Rohe became the director of the Armour Institute in Chicago (James-Chakraborty, 2012). Moholy-Nagy also taught in the Armour Institute in Chicago, while his close associate Gyorgy Kepes, a Bauhaus theorist, became the director of the School of Architecture and Planning in the Massachusetts Institute of Technology (Lerner, 2005). Each member contributed to the curriculum and education of a generation of students and spread the influence of the Bauhaus to the American institutes (Betts, 1996).

Apart from working directly with the curriculum in Harvard, Gropius additionally criticized and reshaped the design and art programs in the K12 system in America. The founder of the Bauhaus proposed a broad, preliminary artistic training in school void of preconceptions, similar to the Vorkurs in the Bauhaus (Lerner, 2005). By starting in K12, the system embraces the younger generation of designers. Furthermore, following these Bauhaus ideals in the education of younger students meant the students' learning could develop into a more focused practice in college. Gropius argued that in order to achieve a cohesive art, design and architecture education system, it was critical to integrate the Bauhaus system in all stages of an individual's development (Lerner, 2005).

The Interdisciplinary Nature

Interdisciplinarity is an approach that combines various perspectives, expertise, and methodologies of related disciplines (Jung, 2017). The diverse nature of interdisciplinarity does not conform with the traditional understanding of a discipline, which is comprised of specific practices, meanings, and methods. As the traditional understanding is deemed to be more established and legitimate, interdisciplinarity can be perceived as a weakness by critics (Jung, 2017).

Some critics argue that the interdisciplinary nature in the Bauhaus faded as the school moved to Dessau in 1925. According to Lerner (2005), it was Gropius' intention and initial goal to unify the artistic disciplines; however, the new curriculum that was outlined in several

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

publications by the founder of the school marked a shift towards a greater disciplinary focus. Although the argument of the lack of interdisciplinarity has merit, a key principle established by Gropius in the Bauhaus program was the collaboration between the artist and the craftsmen. Despite the curriculum's defined phases, the distinction between the various workshops in the preliminary and practice stage continued to emphasize connectivity (Deane, 2012). Furthermore, the second ring consists of a practical phase in specialized workshops that include studies of materials, tools, fabrics, compositions, and more. Kiese (2016) and Jung (2017) highlight that rather than graduating with interdisciplinary degrees, students were receiving interdisciplinary training within architecture, creating the ultimate unification under a single umbrella.

Within the interdisciplinary training, students continued to receive fundamental knowledge from the various arts and crafts workshops and courses. Loureiro (2017) draws attention to how Gropius even went beyond arts and crafts to integrating technology and industrial engineering within the practice of design. The author argues that this approach was a reflection to the industrial and technological development in the world around Gropius at the time. Nonetheless, Loureiro (2017, p.187) concludes that this comprehensive route of education allowed for the students to reshape society through "the hands of the designer and the projection of these hands in the machines." As such, by designing new and productive technologies, the Bauhaus would condition social relations as well as new conceptions.

The interdisciplinary approach further shapes the students' personal identities. Birringer (2013) describes how gathering disciplines under a shared atmosphere fostered students to creating individual perspectives, both objective and subjective. The author provides the example of stage play in the Bauhaus, in which the fusion of art and craftsmanship activities are essential. Birringer argues that stage is architectonic. Thus, as the Bauhaus investigates various elements of design in the school, there is a natural influence on the work of stage.

The Bauhaus' Political and Economic Standpoint

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

The Bauhaus' 14-year reign between 1919 and 1933 was confined in between two World Wars and major political changes in Germany. In 1928, Swiss architect Hannes Meyer became director of the school and reoriented the school towards a scientific Marxist program (Maciuka, 2013). Meyer's reputation lies on his most notable principle, being to design for the working class and the public good, rather than for luxury. Today, this principle can be criticized by some because of the fluctuating state of the economical supply and demand. Nonetheless, alongside the production of product design, the Bauhaus was influential in its large-scale projects as well.

Hannes Meyer and the Bauhaus

Members of the Bauhaus were both directly and indirectly involved with politics and the social classification. These viewpoints caused internal unrest within the school (Betts, 1996). Walter Gropius and Hannes Meyer openly expressed their aversion towards the German Empire and the bourgeois culture. More specifically, the bourgeois reflected an exclusive, capitalist "prison" within where artworks would circulate around (Maciuka, 2013). For Gropius, who had fought and survived the first World War, the bourgeois system was to blame for the conflicts (Loureiro, 2014). ~~Conversely~~By contrast, Meyer was not involved with the Great War and identified as a Marxist scientist. Despite this contrast, the two directors' views on the upper class ran parallel.

Meyer's ideals were based around the social character of architecture and design. More specifically, Forgacs (2010) argues that Meyer's Marxist views were most heavily reflected in the role of the economy regarding design and the society. While director, Meyer shifted the curriculum to emphasize affordable and practical design and architecture and refrained from luxury. The students were reoriented to cater and focus on the needs for the people while striving for simplicity. Thus, the author argues that Meyer wanted to reach households and society with products that were functional and durable.

Critics may suggest that following Meyer's principal of designing for the working class cannot be adhered to today. This criticism is because of the fluctuating nature of the

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

economical stands of supply and demand. The theory of supply and demand defines the relationship between the buyer and the seller and how this relationship affects the price of a given product (Fletcher, 2017). Therefore, critics argue that the current economy causes prices to waver even for designers and companies who do prioritize producing for the working class rather than luxury. While this argument has merit, there are various instances of companies today that are able to effectively balance supply and demand with cheaper prices and minimal production performance.

Hannes Meyer's affordable and functional design prototypes gained popularity within the working-class of the country. As a result of this reputation, the Bauhaus received increasing numbers of commissions. Among many projects, Maciuka (2013) the Trade Union School in Bernau is one of the most notable architectural projects that Meyer completed with the school. Another instance highlighted by the author is an addition to Gropius' Torten housing estate, in which Meyer was commissioned to further construct blocks of housing. Compared to Gropius' buildings, Maciuka argues that Meyer's construction did not suffer from damage such as leaking plumbing systems and cracking facades. This shows evidence of the functionality in Meyer's designs.

Despite Meyer's success at the Bauhaus, the director received a significant amount of pressure on his political views from fellow members and the government (Forgacs, 2010). This criticism by the school resulted the director's dismissal from the school. Mies van der Rohe, the third director of the Bauhaus, swiftly reestablished the systematic practice of the architecture in the school (Kiese, 2016). More specifically, Mies van der Rohe shifted the school's reputation from product design to architecture. Nonetheless, Meyer's influence on practical and affordable design persisted.

Critics argue that the Bauhaus failed to create designs that changed people's lives. Meyer's strive for simplicity is criticized by people who suggest that simplicity does not necessarily mean understandable. However, while these arguments have merit, Logemann (2017) argues that Bauhaus continues to influence product design today. The author

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

highlights two instances of companies such as Braun and WMF. These companies were directly influenced by the school's ideals. Considering that they continue to successfully operate today, the Bauhaus' influence can be credited to persisting in these companies' production.

Some critics may suggest that besides spreading influence on a micro scale through product design, the Bauhaus designers need to address issues on a macro scale. However, the architectural projects of the Bauhaus were influential on a broader scale, that included acknowledging political and social issues. Nitzan-Shiftan (1996) highlights that in 1933, after the forced shut down of the school by the fascist Nazi party, several Jewish Bauhaus architects fled to the British Mandate of Palestine. Tel Aviv was absent of any established conventions in the architecture of the city. Therefore, the author argues that the former Bauhaus architects had a responsibility to not only design living spaces, but also redesign and modernize the society. The practicality, simplicity, and youthful characteristics of Bauhaus are reflected in Tel Aviv architecture. In 2003, a complex of about 4,000 residential buildings known as "the Bauhaus buildings" were named as a World Heritage Site by the UN (Geva, 2008). This project displays an instance when Bauhaus did change people's lives with their designs and solved an issue on a social scale.

Conclusion

Every year that passes, the Bauhaus gets pushed further down into history. However, As-as the memory of the Bauhaus lives on, this paper argued that its ideals should be relevant today. The school's influence spread internationally and became one of the most revolutionary movements in modernity. The success of the Bauhaus throughout the 20th century has been sidelined in the last decades. Nonetheless, its pedagogy has created the foundation of modern-day design, art, and architecture.

There are several reasons for supporting the regeneration of the Bauhaus ideals. First, the school's reputable curriculum has been widely integrated in higher education courses of art and design. Despite these institutes following the Bauhaus curriculum, the

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

interdisciplinary nature of the renowned school is no longer as popular today. Nonetheless, designers will be stronger with an interdisciplinary approach as it provides a broader understanding and perspective that can be further implemented towards a particular focus. In addition, Hannes Meyer's principal of designing simple and functional products for the working class is being lost under the economical standards of supply and demand. Having said this, the social function of design in relation to the public good is a value that designers should possess.

Opponents may argue that besides spreading influence on a micro scale through the design of products such as the Bauhaus, designers need to address issues on a macro scale. More specifically, these issues include political and social views. However, companies such as Braun and WMF that were directly influenced by the Bauhaus continue to successfully operate today. Furthermore, Bauhaus architects have designed projects, such as in Tel Aviv that comprised of about 4,000 buildings, which are now named a World Heritage Site by the UN.

The Bauhaus was an integral part of modernism, as the school's legacy is known to have shaped 20th century design and architecture. Although the Bauhaus' ideals may not be directly evident, it should be recognized that the school's influence continues to live on in the foundations of art and design institutes. The American University of Sharjah implements components of the Bauhaus curriculum in its College of Arts, Architecture, and Design (CAAD). The college consists of a foundations program for prospective architecture, interior design, visual communication, and multi-media students prior to advancing onto their desired disciplines.

CAAD is an instance in which Bauhaus ideals and elements of its curriculum is implemented in today's modern education systems. Being aware of these roots and bringing these ideals to light will only strengthen creative fields and produce functional design for the public good. The Bauhaus may uniquely serve the digitalization and technology of the modern day ~~uniquely~~.

Commented [PMM6]: <https://www.asrarjournal.com/su/bmit>

Submit the paper there by 5pm Monday, May 30th 😊

Make sure you submit it 😊

LOVED working with you this semester ...
You were a lot of fun ... and so VERY talented!

As I also mentioned to Yara
".... one thing to think about ... have you ever considered the MA TESOL program? (You are such a good writer, researcher, and PERSON!) Have your architecture skills AND an MA TESOL could open up a lot of opportunities for you ... although - I'm sure you'll do just great in architecture too ..."

Have an amazing summer!!!!

Hope you get some time to rest too! You deserve it!

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

References

- Betts, P. (1996). The Bauhaus as Cold-War Legend: West German Modernism Revisited. *German Politics & Society*, 14(2 (39)), 75–100. <https://hdl.handle.net/11245/1.356604>
- Birringer, J. (2013). Bauhaus, Constructivism, Performance. *PAJ: A Journal of Performance and Art*, 35(2), 39–52. DOI:10.1162/PAJJ_a_00145
- Darren, D. (2012) Architectural education as an abbreviated sphere of national collaboration: re-examining the Bauhaus, National Identities, *National Identities*,14(3). 273-285. DOI: [10.1080/14608944.2012.702741](https://doi.org/10.1080/14608944.2012.702741)
- Felipe Loureiro. (2014). The Revolutionary Mind of Walter Gropius: Architectural Utopias for the Machine Age. *Utopian Studies*, 25(1), 174–193. <https://doi.org/10.5325/utopianstudies.25.1.0174>
- Fletcher, K. (2017). Exploring demand reduction through design, durability and ‘usership’ of fashion clothes. *Philosophical Transactions: Mathematical, Physical and Engineering Sciences*, 375(2095), 1–13. <http://www.jstor.org/stable/44678463>
- Forgács, É. (2010). Between the Town and the Gown: On Hannes Meyer’s Dismissal from the Bauhaus. *Journal of Design History*, 23(3), 265–274. <http://www.jstor.org/stable/40801987>
- Galison, P. (1990). Aufbau/Bauhaus: Logical Positivism and Architectural Modernism. *Critical Inquiry*, 16(4), 709–752. <http://www.jstor.org/stable/1343765>
- Geva, A. (2008). Rediscovering Sustainable Design through Preservation: Bauhaus Apartments in Tel Aviv. *APT Bulletin: The Journal of Preservation Technology*, 39(1), 43-49. <https://doi.org/10.2307/25433937>
- Gropius, W., Kiese, D., & Fisher, A. (2016). “The Bauhaus” and “How Do We Build Decent, Beautiful, and Inexpensive Housing?” *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*, 23(1), 102–124. <https://www.jstor.org/stable/26466680>

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

James-Chakraborty, K. (2012). Beyond Cold War Interpretations: Shaping a New Bauhaus Heritage[PMM1] . *New German Critique*, 116, 11–24.

<http://www.jstor.org/stable/23259400>

Nitzan-Shiftan, A. (1996). Contested Zionism -- Alternative Modernism: Erich Mendelsohn and the Tel Aviv Chug in Mandate Palestine. *Architectural History*, 39, 147-180.

DOI:[10.2307/1568611](https://doi.org/10.2307/1568611)

Saval N. (2019). How Bauhaus Redefined What Design Could Do for Society. *The New York*

Times Style Magazine. <https://www.nytimes.com/2019/02/04/t-magazine/bauhaus-school-architecture-history.html>

Yuha J. (2017). Threading and Mapping Theories in the Field of Arts Administration:

Thematic Discussion of Theories and Their Interdisciplinarity. *The Journal of Arts Management, Law, and Society*, 47(1), 3-16, DOI: [10.1080/10632921.2016.1241970](https://doi.org/10.1080/10632921.2016.1241970)

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

The Final Draft will be evaluated based on the rubric below as well as all materials, instructions, and feedback provided by the instructor. Note that evaluations assume good punctuation, word choice, grammar, presentation, and strength of arguments. Evaluations also assume an appropriate quality of writing, length of response, and that language issues discussed in class have been followed appropriately. Points will be deducted if these assumption are not met. Points will also be deducted if the template has not been completely and appropriately filled out, or if any item from the template is missing. A further points' deduction will occur if an incorrectly named file is submitted.

Rubric for Evaluating the Final Research Paper

Final Research Paper

The final research paper is 10-12 pages (3200 – 3850 words, excluding reference list, abstract, and title page) and incorporates feedback from the drafting process.

Elements		Points
Content		
	Title Page	
	Abstract and Key Words	/5
	Effectively summarizes research paper (between 130 and 150 words)	
	Lists 3-5 relevant key words	
	Introduction (~1 page)	/5
	Provides appropriate and compelling entry to the topic	
	Clearly articulates the research question(s) and/or thesis	
	Body (~9-11 pages)	/50
	Presents a well-structured, logically-argued, and cohesive discussion	
	Includes headings that reflect the paper organization	

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

	Supports all points/arguments with credible and relevant evidence and cites definitions of key terms/ideas as applicable	
	Synthesizes multiple sources	
	Shows originality, critical thinking, and in-depth, nuanced analysis	
	Conclusion (~up to 1 page)	/8
	Restates main points and addresses the research question/thesis	
	Comes to logical conclusion from evidence	
	Makes final comment(s)	
	References	/7
	Uses correctly formatted APA in-text citations	
	Includes correctly formatted APA references	
	Contains all and only the cited texts	
	Style	/10
	Entire paper	
	Is polished in tone and style appropriate for an academic audience	
	Uses clear and sophisticated language and variety in sentence structure	
	Mechanics	/5
	Entire paper	
	Is accurate in terms of grammar, spelling, punctuation, capitalization, word choice, and transitionals	
	Format/ Layout	/5
	Entire paper	
	Follows APA page layout (title page, running head, headings, font, etc.)	
	Revision	/5
	Incorporates feedback from the Working Draft and any consultations	

BAUHAUS IDEALS AND ITS RELEVANCE TODAY

Total		/100
--------------	--	------