chapter nine
Conclusion
The relationship between architectural theory and practice is a widely debated and intricate subject, with many viable arguments and managerial challenges. This dissertation aimed to discover what the possibilities are in addressing the matter through the design of a facility that would accommodate the development of a sustainable relationship between the two aspects of architecture.

The main reasons for the problematic relationship between theory and practice are that the industry believes that universities are not producing students ready for practice; research performed at the university does not coincide with the relevant issues experienced in practice; and the industry does not effectively influence the educational system. The author is of the opinion that the current relationship between theory and practice is in dire need of an intervention that will improve the relationship between the two entities, to create an environment that is beneficial to the education and practice of architecture.

The architectural concept focused on the development of a series of foyers that can facilitate a series of spatial and functional relationships. The different relationships are in reality inseparable, but in order to create interdependency between theory and practice the ideal circumstances had to be identified. This knowledge, regarding the ideal circumstances, is used to create right environment for all aspects of a mutually beneficial relationship to develop.

As illustrated in Figures 9.1 - 9.9 the foyers can be divided into a series of layers, but as they overlap new foyers are created, until ultimately the entire structure becomes one large urban foyer consisting of many smaller foyers. Each of these foyers are designed to serve a different aspect, social intellectual or practical, of a more interdependent relationship between theory and practice.

The specific site was chosen due to the fact that it has similar segregation issues that also need to be addressed. The segregation of the two campuses is addressed through the design of an inviting and accessible inhabited, pedestrian bridge, also allowing the local community into both campuses. The specific programme of the building, including workshop spaces, studios, a restaurant and exhibition spaces, aids in the re-establishment of the relationship between the different departments within the Built Environment. The public open spaces around the structure serve the programmatic function, aiding in the development of social, intellectual and practical relationships.

The large billboards on the eastern and western facades assisted in the development of the University's new interface to the public and the community, establishing better relationships between segregated entities.

The architectural language of the building succeeds in being a landmark building within the urban
context, while still respecting its direct context, adding value to the spaces around it.

The project is not designed as one finished intervention, but rather as the first step in a series of events and interventions. The influence the BESC has in architectural circles and the rest of the community should be re-evaluated as often as possible, and additions and alterations to the structure should be made as relationships require it.

The desired legacy of the project is to create a platform for interaction between members of the industry and students, in order to make the transition from theory to practice easier and more effective.

"If the next generation of architects cannot define some new relationship between the public and the process of building, they will lose that special sense of identity which the profession has treasured for so long... it is in this context that the most significant changes in methods of getting work are to be found" (Golzen: 1984, 9).
appendix a
Bauhaus, Dessau, Germany
The way the Bauhaus approached and publicised design changed the world’s perception regarding design and architecture. The school’s structure and methods of education created a revolution in architecture that has not yet been equalled.

This precedent study aims to identify what it was that made the Bauhaus so influential and timeless. The events that occurred at the Bauhaus have been summarised and opportunities (in terms of events, management and practical organisation) have been identified in order to establish a well-rounded programme for the proposed BESC.

The practical principles that were applied at the Bauhaus, in terms of organisation and management, have been identified in order to structure the programme for the BESC around these principles. These principles are not necessarily architectural principles, but will determine the architectural solution or approach to a building that aims to restore the relationship between theory and practice.

The physical Bauhaus building in Dessau, Germany, is evaluated to establish how the building, that facilitated the identified principles, serves its functions. The study is concluded with the identification of principles that would ideally be implemented in a building that serves architectural education.
The events that took place at the Bauhaus are listed in chronological order on the right hand side and the opportunities that have been identified from these events on the left. The opportunities identified range from managerial logistical arrangements, such as the creation of a constitution, to more practical opportunities like workshops and guest lecturing.
The Bauhaus timeline of events at the Bauhaus:

**1925**
- Former students become junior masters.
- Classes held at another venue while waiting for the completion of the new facilities.
- Books published by the school.
- Products made and sold.
- Constant change in program content - revised.
- Hosting events - increasing the school's social stature.
- Practical experimentation with the main aim of educating the designers of the future.

**1926**
- Walter Gropius criticizes shortcomings in the workshops, which he attributes among other things to limited consideration for industrial mass production. He subdivides the workshops into teaching and productive sections.
- Topping-out ceremony for the Bauhaus building, followed by celebration (festival in white) at the community and youth centre.

**1927**
- The Bauhaus building is inaugurated in the presence of more than 1,000 guests from home and abroad, arousing major international interest. The first issue of the magazine "Bauhaus" appears, and the first buildings completed on the Törten estate are presented to the public.
- Temporary free education.
- Hosting events - increasing the school's social stature.
- Magazine produced by school.

**1928**
- Walter Gropius asks to be relieved of his duties. Beard-nose-heart festival at the Bauhaus.
- Walter Gropius's farewell party. A group of Bauhaus members go to Moscow where they visit the higher art and technical workshops (Vkhutemas).
- Hannes Meyer criticizes formalist tendencies at the Bauhaus and gears it towards scientific principles and the needs of the common people rather than luxuries.
- Exhibitions of work done at school for public viewing.
- The Bauhaus exhibits photos by its members. Ernst Kellai becomes editor of the magazine "Bauhaus".
- Bauhaus members debate modern architecture, the Bauhaus and Vkhutemas.
- The Bauhaus in Dessau switches to lower case in all its writings.

**1929**
- The government of Anhalt recognizes the Bauhaus's new title of "Hochschule für Gestaltung" (Institute of Design). Study courses lead to the Bauhaus diploma. The Bauhaus is an institute for design, its purpose is to shape the intellectual, creative and technical abilities of creatively talented human beings to equip them for design work, particularly construction, and to perform practical experiments, not only in housing construction and interior design, but also in industry and the manual trades.

Note: This timeline provides a snapshot of significant events at the Bauhaus, highlighting its evolution and impact on design and education. The timeline is based on historical records and is intended to provide a broad overview of the institution's key developments.
opportunities
accepting private commissions to be done by teachers and students
travelling exhibitions of work produced at school
festivals - events - exhibitions
touring exhibitions
money made through projects are paid out to students
products sold at school sold for financial independence
the reality of politics at school
focus on architecture - connection between the technology of building and aesthetic issues
revised constitution - no politics
merging workshops
exhibition of outsiders hosted at school
other schools follow their example

1929
hannes meyer started as head of department of the bauhaus school.
the school received two of its most significant building commissions - school's first profit
an exhibition of young bauhaus painters goes on tour
festival of metal
bauhaus touring exhibition at the basel museum of trades and crafts
the students become politically more extreme, the kpvd (communist party) members among them join together to form kostufra - communist students group. 32,000 Reichsmark in license revenues are paid out to the students through the bauhaus ltd

1930
developed in 1929, the bauhaus wallpaper is now available retail and becomes the school's most successful product. eduard heiberg teaches architecture at the bauhaus
bauhaus carnival with political protests by students, bauhaus attacked in the right-wing press, a group of students start a study on the dessau housing master plan, which three bauhaus members continue after graduating
hannes meyer is called to account for the growing politicisation of the bauhaus and dismissed by the city of dessau because of communist-oriented students step up their activities
ludwig mies van der rohe is appointed new bauhaus director. he streamlines study courses and focuses more on architecture, notably the connection between the technology of building and aesthetic issues. workshop activities are slashed. mies van der rohe seeks to keep the bauhaus out of all political conflicts and expels the communist-oriented students
the bauhaus gets a new constitution which forbids all political student activities
the workshops and architecture department are merged to become the building and interior decoration department

1931
bauhaus concert
oskar schlemmer paintings exhibited at the bauhaus
initiated a motion for the closure of the bauhaus. the students petition newspapers and the president of the reich.
the bauhaus in berlin is ludwig mies van der rohe's private school

1932
architecture and design: the international style exhibition in new york, frank lloyd wright sets up the taliesin fellowship.

1933
almost 700 people throughout the building join in the bauhaus festival. each one of the masters design a department of their own.
ludwig mies van der rohe dissolves the bauhaus at the start of the summer semester with the masters' consent.
The opportunities identified are re-evaluated and examined to understand how the Bauhaus achieved such success.
precedent study: principles from bauhaus management

- have the dream for a more integrated facility
- set up a manifesto - unity between departments
- events organised by school
- physical skill development at school
- establish a constitution for the school
- encourage and administrate constant debates - both formal and informal
- accept private commissions - executed by lecturers and students
- develop a community within the faculty
- exhibitions of work produced at the school
- public presentations of research done at the school - making research more accessible to the industry
- work produced at school in exhibitions at other locations
- manage the school as a company
- formation of an alumni group/support structure - opportunity for the industry to give back to the school
- former students became junior masters
- books published by school
- products made at school are sold
- constant revision of programme content
- hosting social events
- practical experimentation
- regular interaction with other schools with similar intentions and goals
- host festivals as events
- money made from private commissions invested back into school
- revise constitution
- merging workshops
- exhibitions by others hosted by school
- assist other schools that follow the example
opportunities

what happened at the bauhaus

students had to take a 6 month preliminary course at the bauhaus

3 years of workshop training by 2 masters:

an artist and a craftsman

students participated right from the start in building projects

architectural theory and practice -

working with the actual construction of buildings

the school was masterfully marketed in Germany, acquired reputation and an influence out of proportion to its physical reality.

the school came to be known for its grand masked balls and kite processions, experimental light and music evenings, and "tragic" abstract ballets.

gropius created a laboratory to teach and expand the existing "deutsche werk bund" theories of design

bauhaus was the antithesis of the arts and crafts movement - no more romance of hand made art in the countryside, its emphasis was urban and technological, and it embraced the 20th century machine culture

students participated right from the start in building projects

students participated right from the start in building projects

a modern glass, concrete, and steel building was erected.

gropius designed classrooms, dormitories, and faculty housing that were grouped in a complete artistic community

in response to past criticism of the school's curriculum, Gropius emphasised the merger of the arts and industry - studios that produce home appliances, textiles, accessories, and furniture

the bauhaus manifesto proclaimed that the ultimate aim of all creative activity is "the building"

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precedent study: bauhaus

opportunities what happened at the bauhaus

linking students to the industry through training
the school's philosophy was based on the idea that students must be trained to work with the industry

linking students to the industry through training
realization that the way architects, craftsmen and artists were educated would have to change to incorporate the integration between industry and education

actual construction of buildings
the bauhaus accepted commissions and produced buildings

actual construction of buildings - financial independence
an architectural school that was financially self sustainable

no specific programme social distinction abolished a concept
"the bauhaus was not an institution with a clear program. It was an ideal. It was the first college in visual arts in which the social distinctions between the traditionally academic and non-academic disciplines were abolished and all categories of visual art had equal value in a complete whole. what happened was not so much the development of a style but the development of an artistic, social and educational concept."

achieved through social and intellectual interaction
some new methods based on specific types and standardization were employed not only to produce new architecture but to anticipate a new lifestyle through this architecture

practical: course content
a curriculum was established which included all relevant subjects such as planning, design, craftsmanship, construction and town planning - the "design of life’s processes"

established and determined through social and intellectual interaction
the concrete conditions in society and the factors determining architecture and its use formed the starting point for all planning and design

better interaction between students
students from various years worked together in "vertical brigades" on the design and erection of buildings

a postgraduate school
the majority of the new student intake at the bauhaus had already completed a course of studies and the bauhaus became a "postgraduate school"

practical: course content
"the studies of essentials" or the "collective satisfaction of the people’s needs" changed to "the spatial implementation of intellectual decisions" in an aesthetically consummate fashion

workshops practical work in the workshops was the core training element at the bauhaus
the students were called apprentices, journeymen and master craftsmen in accordance with artisan tradition

unification of the different disciplines crafts work was seen as an ideal unity of artistic design and material production
The information in Appendix A was compiled from information obtained from a series of websites, as referenced (www.designhistory.org, www.froebelweb.org and www.bauhaus-dessau.de/). The analysis, opportunities identified and conclusions were reworked and the graphic presentations are done by the author.
appendix b

Exhibition Images
list of references


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