TAKEHIKO MIZUTANI'S YEARS AT THE BAUHAUS DESSAU
Study on the Bauhaus and Takehiko Mizutani

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I. Introduction
The Bauhaus attracted many students from all around the world with its epoch-making ideas on artistic education. Among these students, Takehiko Mizutani (1898-1969) was the first Japanese to study at the Bauhaus in Dessau. Although Japanese artists like the art critic Sadanosuke Nakada and the architect Kikuji Ishimoto had visited the Bauhaus and fragmentarily introduced it to the Japanese artistic world in the first half of the 1920’s, Mizutani was the first Japanese to experience the whole range of the Bauhaus, its organization and educational program. Thus, Mizutani had gained the knowledge that was necessary for a detailed introduction of the Bauhaus in Japan. However, it seems that Mizutani was not an active author like his successor, Iwao Yamawaki. Today, only a few articles about the Bauhaus written by Mizutani exist. This could be one reason why not much research has been carried out about Mizutani. However, Mizutani can be considered as one of the key characters for the Bauhaus reception in Japan. This fact clearly shows the necessity of conducting detailed studies about Mizutani.

The present research is one part of a Ph.D. thesis about Takehiko Mizutani that aims at introducing his studies at the Bauhaus, his role in introducing the Bauhaus to Japan, and the development of his own educational ideology based on Bauhaus principles. This paper studies Mizutani’s years in Germany and the Bauhaus to lay the foundations for further researches on Mizutani, and to clear up contradictions in Mizutani’s curriculum vitae within existing papers.³

In this report, Mizutani’s studies in Germany, especially at the Bauhaus will be reconstructed based on articles by him to figure out which classes he attended, which professors he was guided by and whose educational and artistic ideologies had an impact on him. After describing the sources of this study, the years before Mizutani’s stay at the Bauhaus will be introduced. Then, a description of the educational program of the Bauhaus during 1927 and 1929 and the changes within it will follow. Next, the preliminary course, the workshop education and the architectural education Mizutani experienced at the Bauhaus will be reconstructed by means of Mizutani’s articles. By comparing his descriptions with the curriculum of that time, any possible contradictions will be uncovered.

II. Sources of this study
Mizutani’s writing activities can be divided into a “prewar” and “postwar” period. In the 1930’s, Mizutani introduced the
Bauhaus and its educational program in articles like “Bauhaus no kōsakukyōiku (Werklehre)” (1931) and “Bauhaus to jūtakumondai ni tuite” (1931). At the same time, he developed his own educational program based on Bauhaus principles, which he introduced in articles like “Kōseikisoskyōiku” (1931) and “Seikatsuukosei to zuan” (1934). During the Second World War, his writing activities seem to have stopped. After the war, Mizutani not only wrote about the Bauhaus itself but went deeper and also described the roots of the Bauhaus (“20seiki o kazatta BAUHAUS” (1950)). Furthermore, he drew a picture of a Post-Bauhaus by introducing schools whose educational systems were based on Bauhaus principles in articles, such as “Design education in West Germany – Die Lehre des Verzichts” (1955).

This study focuses only on the articles describing the Bauhaus.

III. The years before studying at the Bauhaus

In March 1921, Mizutani graduated from the Department of Architecture of the Tōkyō Academy of Art (Tōkyō Bijutsu Gakkō). One month later, he started to teach draftsmanship and architecture in the same school. In April 1926, Mizutani arrived in Germany to study architecture being financially supported by the Japanese Ministry of Education. When Mizutani arrived in Berlin in July 1926, he did not plan to study at the Bauhaus at first. Instead he enrolled in the private Reimann School of Art where he studied for six months. There, he was taught color theory, and plans and models of his architecture designs were published in the school’s magazine “Color and Form”. During this time, Bauhaus products could be seen throughout Berlin: although Mizutani was not attracted by them, he decided to visit the Bauhaus in Dessau in September 1926, after having seen an advertisement of the Bauhaus by chance. There, he met all of the professors and received information about enrollment. In February 1927, he applied and got accepted at the Bauhaus. Then, he moved to an apartment on the street “Achteck” near the Bauhaus in April 1927. “From now on two years of Bauhaus life will begin.” This statement implies that Mizutani must have finished his studies at the Bauhaus in the spring of 1929. According to Akio Izutau, students supported by the Japanese Government at that time were usually able to study two years abroad. However, during his studies abroad Mizutani applied for an extension and granted permission to stay five years abroad. Although this means that he should have returned to Japan in 1931, Mizutani returned to Japan in 1930, one year before the financial support ran out. The reason for his early return remains unclear. It is also unknown how he spent the time between leaving the Bauhaus and his return to Japan.

IV. The Bauhaus between 1927 and 1929

According to Mizutani, the fundamental aim of the Bauhaus was the synthesis of all artistic creation, namely, the synthesis of all handicrafts and arts as elements of a new architecture that must be useful for people’s life. To achieve this goal, the Bauhaus organized and rationalized the composition of all creative processes within life.

During the two years at the Bauhaus (1927-1929), Mizutani experienced major changes within the Bauhaus: The retirement of the first director Walter Gropius in February 1928, and the inauguration of the Swiss architect Hannes Meyer. Although the above mentioned basic principles of the Bauhaus stayed untouched, both directors had different opinions on architecture and education. This section aims at describing the educational program of the Bauhaus between 1927 and 1929, and the changes under the different leaderships.

IV.1) Gropius

Mizutani described the Bauhaus in Dessau as an experimental laboratory that emphasized industrial mass production and rational standardization.

In April 1927, the Bauhaus drew closer to its highest goal: an architecture department was established, which was led by the Swiss architect Hannes Meyer. Under the architecture department, the following four departments were formed:

[Diagram: Bauhaus workshops under Gropius]

Fig. 1 Bauhaus workshops under Gropius

Under the guidance of Gropius, the Bauhaus aimed at educating artistically talented people in techniques and handicrafts. After passing an entrance examination, the students entered the one-year preliminary course that consisted of a basic practical and a basic form instruction, and scientific subjects. In the preliminary course, the following courses had to be taken:

1\textsuperscript{st} semester:\textsuperscript{12} “Training with Materials” (Josef Albers), “Analytical Drawing” (Wassily Kandinsky), “Abstract Form Elements” (Kandinsky), “Lettering” (Josef Schmidt), Geometry, Drafting, Physics, and Chemistry.

2\textsuperscript{nd} semester: “Space/Mass Composition” (Laszlo Moholy-Nagy), “Elementary Design Theory of the Plane” (Paul Klee), “Lettering” (Schmidt), Geometry, Drafting, Physics, and Chemistry. In the second semester, a trial admission was given to qualified students to start studying in one of the workshops.

After completing the preliminary course and the trial period in one workshop, the students were allowed to enter one of the workshops officially, where they were trained in theory and praxis for another four semesters. Students who strove for an
architectural education and had entered the building/interior department could take basic architectural courses like statics or building construction from the third semester on. After graduating from a workshop, the students had the option to study in the architecture atelier for three semesters or to continue their work in the experimental and model workshop for another two semesters.

In February 1928, Gropius retired from his work at the Bauhaus. Furthermore, Marcel Breuer, the master of the cabinetmaking workshop, left the Bauhaus in April 1928, Moholy-Nagy in May 1928.

IV.2) Meyer

As a result of Gropius' recommendation, Hannes Meyer became the new director of the Bauhaus. "It is not possible to reorganize the Bauhaus completely, neither today nor later, nor is this intended. "12 Although these words express Meyer's will to take over what had been built by Gropius, they also indicate that several changes would take place within the Bauhaus. Meyer changed the Bauhaus into a more scientific institution by systemizing the education, strengthening secondary subjects like science and psychology, and emphasizing architecture as the center of the whole educational process. In contrast, artistic disciplines got more independent, thus, more isolated, too. Moreover, Meyer opened the Bauhaus to all students. Furthermore, the duration of the preliminary course was reduced to one instead of two semesters, and the students started the regular workshop training in the second semester. The workshops were organized as cooperative units where a team of specialists worked on commissions, and developed standard types for the masses. Parallel to the practical work, the students had to take art and science courses such as "Sculpture" by Schmidt (2nd semester), "Life Drawing" and "Man" by Oskar Schlemmer (3rd semester), and "Free Painting" by Kandinsky (4th semester) that had been added to the curriculum.14 Under Meyer the following Bauhaus workshops existed:

![Diagram of Bauhaus workshops under Meyer]

Fig. 2 Bauhaus workshops under Meyer

After spending two semesters in one workshop, the students could choose to continue their studies there for another three semesters or to enter the architecture course. The architectural education focused on studies of the small house and the housing settlement, which were based on detailed diagrams and calculations of practical and psychological functions. Furthermore, courses like structural engineering (Friedrich Koehn, later Alcar Rudolf), lectures on acoustics and problems of lighting, heating and installation (Hans Wittwer), seminars on the elementary principles of architecture and on city planning (Mart Stam) were offered. Same as under Gropius, the architecture course took three semesters. After graduating from the architecture course, the students were able to enter the three semester architecture atelier where they were introduced to the practice of building by studying the production process based on real commissions.

The time Meyer led the Bauhaus was the most productive and economically successful period. However, due to the emerging of a left-wing cell within the Bauhaus, the city of Dessau dismissed Hannes Meyer in August 1930.

V. Mizutani's education at the Bauhaus

V.1) Mizutani's Bauhaus curriculum

Taking into consideration the above mentioned description of the Bauhaus education between 1927 and 1929, it can be assumed that Mizutani must have studied under Gropius for one year. During this time, he must have taken part in the preliminary course taught by Albers and Moholy, and entered one of the workshops as a trial period. Then, in the second year, Mizutani must have studied under Meyer. Therefore, Mizutani most likely continued the workshop training for another semester, and took artistic and scientific courses at the same time. In the fourth semester, he might have continued the workshop education or entered the architecture course.

Mizutani described the educational program at the Bauhaus as follows: "The curriculum (course of study) of the Bauhaus ends after completing the preliminary course which takes six months, the workshop education which takes one year, and the architecture course which takes 6 months. After that some people are employed within the architecture atelier and engaged in practical building work." The following table shows a summary of the educational program described by Mizutani and the course of study under Meyer and Gropius as introduced in chapter IV.

<table>
<thead>
<tr>
<th>Educational Program</th>
<th>Mizutani's Description</th>
<th>Under Gropius</th>
<th>Under Meyer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preliminary Course</td>
<td>6 months</td>
<td>1 year</td>
<td>6 months</td>
</tr>
<tr>
<td>Workshop Education</td>
<td>1 year</td>
<td>2 years</td>
<td>1 (2) year</td>
</tr>
<tr>
<td>Architecture Course</td>
<td>6 months</td>
<td>18 months</td>
<td>18 months</td>
</tr>
<tr>
<td>Architecture Atelier</td>
<td>Not mentioned</td>
<td>18 months</td>
<td>18 months</td>
</tr>
</tbody>
</table>

Table 1 Educational program as described by Mizutani compared to the actual course of study under Gropius and Meyer

Looking at the table above, the following points become clear:
1. In the first year, Mizutani had been studying under Gropius.
This means that he must have taken part in the preliminary course for one year. However, he stated that the preliminary course had to be taken in the first semester and named the courses and teachers, while in the second semester theoretical courses had to be attended parallel to the workshop education, which he obviously did not consider as part of the preliminary course. Thus, it might be suggested that Mizutani's description of the preliminary course was based on Meyer's educational program.

2. Under Meyer, students who wanted to become architects were able to enter the architecture course after completing a one-year workshop education. Comparing this fact with Mizutani's description, it becomes clear that Mizutani was planning to enter the architecture department.

3. Mizutani's statement that the architecture course took six months does not match with the educational program of that time. Under Meyer, as well as under Gropius, the duration of the architecture course was fixed to 18 months. As a conclusion, it can be noted that Mizutani did not complete the architecture course and, therefore, did not graduate from the Bauhaus.

4. Under Meyer, the architectural education had been extended to an advanced practical education in the architecture atelier. This fact has been described by Mizutani, but he did not state how long this education would take.

**V.2) Mizutani and the preliminary course**

In many of his articles, Mizutani stressed the facts that only one preliminary course existed and that every student had to take part in it, regardless of the workshop he would later choose. Furthermore, he explained that the preliminary course aimed at uniting the basics of all compositional works. Mizutani named the following courses and teachers within the preliminary course: "Training with Materials" (Albers), "Abstract Form Elements" and "Analytical Drawing" (Kandinsky), "Rough Drawing" (Klee), Physics and Biology (Mueller), and Mathematics (Rudel)\(^\text{16}\). These courses correspond to those mentioned in section IV.1. However, some contradictions could be uncovered: Klee taught only in the second semester, thus, it is unclear which course Mizutani was referring to. In the article "Bauhaus ni tsuite (Sono 4)\(^\text{18}\)" Mizutani explained that the preliminary course was divided into material theory taught by Albers and Moholy-Nagy, and form theory by Kandinsky and Klee.\(^\text{18}\) This statement indicates that the preliminary course took two semesters because Moholy-Nagy and Klee were only teaching in the second semester. Thus, this explanation does not correspond to the quotation in section IV.1., stating that the preliminary course took one semester. Mizutani considered Albers' course "Training in Materials" and Kandinsky's "Abstract Form Elements" the most important courses of the preliminary course.\(^\text{19}\) This seems to be a reason why Mizutani's description of the courses within the preliminary course was restricted to these two classes.

Mizutani stated that after entering the Bauhaus his way of thinking about formative creation was reformed by Albers, who was the first person he met in the preliminary course. Albers' teaching was based on the conviction that all creational work must start from studying the material before knowing the function. Thus, exercises in producing free compositions with different materials without a practical aim were conducted. In his writings, Mizutani named the following educational motives in Albers' course: economical use of material and labor, teaching students to be inventive and creative, learning-by-doing, conduction of group discussions about students' works, and freeing students from outside influences.\(^\text{20}\) These outlines precisely describe Albers' course, and correspond to Albers' own description of his "Creative Education"\(^\text{21}\).

Next to Albers' course, Kandinsky's course "Abstract Form Elements" was an important part of the preliminary course. According to Mizutani, Kandinsky's course analyzed the elements of art, namely colors, forms, and basic planes with the aim to overcome the borders between all kinds of art and uniting them. Mizutani explained Kandinsky's course as follows: "This is a new artistic science that tries to see the common energy (Spannung) within matter."\(^\text{22}\)

It can be assumed that Mizutani took part in Schmidt's course "Lettering" and the classes in physics and chemistry, because they were obligatory for all students. However, no detailed description could be found about these classes in Mizutani's articles.

Albers' as well as Kandinsky's courses seem to have impressed Mizutani, because they were described very detailed in his articles.

**V.3) Mizutani and the cabinetmaking workshop**

In the second semester, Mizutani entered one of the workshops: the cabinetmaking workshop. In general, Mizutani described the Bauhaus workshops as laboratories where standard models for the industrial mass production were created based on analytical research\(^\text{23}\) on the one hand, and on handicraft-like free creative experiments with materials, colors and forms on the other hand. The students learned how to use machines\(^\text{24}\) and visited firms, factories and material laboratories.

In the cabinetmaking workshop, a strong emphasis was put on the research on the relationship between furniture and building. In addition, lectures like "interior composition" were a part of the education in the cabinetmaking workshop.\(^\text{25}\) When Mizutani entered this workshop, it was headed by Marcel Breuer. "I was first exposed to tubular steel furniture when I was studying under Breuer."\(^\text{26}\) These words clearly describe that Mizutani studied with Breuer. However, Mizutani did not describe Breuer's teaching in any of his articles. Thus, it is unclear to which degree Mizutani was guided by Breuer who seemed to be very busy with interior design commissions in 1927, and was planning to retire from the Bauhaus to become independent as an architect already in the winter of 1927.\(^\text{27}\) Taking these facts into consideration, it
can be assumed that Breuer was not very active in the cabinetmaking workshop when Mizutani studied there. In April 1928, Breuer left the Bauhaus, and Albers took over the cabinetmaking workshop. Thus, it can be pointed out that Mizutani studied one semester with Breuer and another semester with Albers. However, Mizutani did not describe the cabinetmaking workshop under Albers' leadership either.

Furthermore, Mizutani took part in practical projects. In 1928, the cabinetmaking workshop was commissioned to design furniture for the Union School of the General Federation of German Trade Unions which had been designed by Hannes Meyer. In this project, Mizutani was in charge of studying the legs of foldable desks.29

V.4 Theoretical courses during the workshop education
According to Mizutani, theoretical courses had to be taken during the workshop education. He named the following courses and teachers: "Space/Mass Composition" (Moholy-Nagy), "Elementary Design Theory of the Plane" (Klee), "Man" and "Figural Drawing" (Schlemmer), Biology and Physics (Mueller), and Mathematics (Rudolf).30 These courses match with those mentioned in section IV.1.

Among these courses, Moholy-Nagy's teaching consisted of the following four parts: 1) sensory compositions, 2) the four characteristics of materials, 3) space compositions, and 4) light compositions.31 In the course on sensory compositions, the students had to put materials into a certain order according to their sensory qualities. Here, Mizutani saw compositions based on the senses for the first time. In Moholy-Nagy's class on space composition, the students were asked to create dynamical, three or four-dimensional spaces. Moreover, Mizutani learned techniques such as the photogram or photomontage from Moholy-Nagy.32

Mizutani described Schlemmer's courses, "Man" and "Figural Drawing", in his diary. He stated that the lecture, "Figural Drawing", was offered in the second semester. Here, the students practiced to draw from live models. Sometimes, the students themselves were acting as models. Mizutani described that the models were not posing in the same pose for hours, like it used to be in most other art schools, but moving around. This course related to Schlemmer's course, "Man", where the human being was studied physically, spiritually and intellectually.33 In the actual Bauhaus program, Schlemmer's course, "Figural Drawing", was offered to third semester students and was first taught in the winter semester of 1928. At this time, Mizutani was in his third semester. Thus, Mizutani's statement about Schlemmer's course, "Figural Drawing", being offered in his second semester is in doubt.

Mizutani also participated in Klee's lecture, "Elementary Design Theory of the Plane", which had to be taken by all students in the second semester. He described that the students had to practice how to draw various forms of lines and prepare color circles.34 Mizutani described Moholy-Nagy's and Schlemmer's courses in detail while he only mentioned Klee's course in a few sentences. Thus, it can be suggested that especially the former two teachers and their classes had an impact on Mizutani.

V.5 Mizutani and the architecture course
In Meyer's educational program, students were able to enter the architecture department in their fourth semester. Mizutani chose this option and studied in the architecture course for one semester. According to him, the architecture department was divided into an architecture course and an architecture atelier.35 While the architecture atelier led by Meyer "accepted general architectural commissions based on social needs" the architecture course focused on solving the housing problem, city planning, and the research of standard types for low-income housing.36 The teaching and projects of the Bauhaus architecture department reflect the trend of the German architecture scene of that time: Germany was characterized by an extreme housing deficiency. Mizutani described the tendency of the new German architecture scene as follows: "The recent German housing architecture aims at creating healthy and functional dwellings.37 Mizutani named the following subjects within the architecture course: city planning and elementary principles of architecture (Mart Stam), constructional design and city planning (Ludwig Hilberseimer), statics, strength of materials, mathematics, steel and reinforced concrete construction (Alcar Rudel), architectural theory and history of architecture (Meyer), economics and rationality (Riedel), and lectures on acoustics, architectural materials and hygiene.38 These courses correspond to the curriculum of that time. According to Mizutani's writing, the students in the architecture course had to make so-called "function tables" that built the basis for design.39 This reflected Meyer's point of view that building was not an esthetic process but had to be based on thorough analyses: "All things of this world are products of the formula: function=economy.40" Mizutani explained that he participated in Mart Stam's classes. Mart Stam was living in Frankfurt at that time, and regularly teaching at the Bauhaus as a guest lecturer. "Just at the time I was in the architecture department in 1928, the task to design small houses in the outskirts of Berlin was set.41 Furthermore, Mizutani explained: "A solution of the problem of a three-dimensional street for the crossing of a square in a big city was presented. It was the problem of a functional design that handles the flow of cars and people."42 Stam proposed a solution of the housing problem that implied minimal housing on a minimal budget while serving the elementary needs of the human, namely, sleeping, eating, cooking, sitting, and working. Stam also tried to rationalize the work of the woman by arranging the kitchen and the washing place in the center of the housing unit.43 These proposals seemed to have attracted Mizutani.
Mizutani did not describe any other classes he attended within the architecture course: thus, it is hard to reconstruct his architecture education at the Bauhaus. However, he stated that he sometimes visited the architecture atelier in his spare time, and witnessed for example the work on the designs of the Union School of the General Federation of German Trade Unions.

Although Gropius was no longer at the Bauhaus, Mizutani seemed to consider him as a pioneer in the solution of the housing problem: “Many of Gropius’ initiatives – the organization of the Bauhaus, the unity of standardization, the mortar-less building construction, the standardization of housing, the initiatives in new architecture by means of ‘function=conomy’, and the assertions about the form of the arrangement of cooperative housings as well as about the number of floors and lighting (parallel arrangement) - had a big influence on the architecture world.” This statement might be a result seeing the architecture of Gropius in Dessau, such as the Bauhaus school building, the masters’ houses, and the Toerte building settlement. Furthermore, Mizutani visited the Union School of the General Federation of German Trade Unions twice, in October and April of 1929. He also used this architecture as an example to explain the outlines of “modern architecture”. These can be summarized as follows: The fusion of nature with a functional, healthy building unit built with the newest materials and techniques.

After examining the trends in the German architecture scene represented by architects like Gropius, Meyer and Stam, Mizutani concluded: "The tendency to ‘start from building=function=conomy’ will necessarily grow and develop in Japan, too, without regard to any reaction. In this case, the ‘function’ of architecture is, of course, controlled by natural conditions like the climate and the geology of this island.”

VI. Conclusion

The present research is an attempt to reconstruct Takehiko Mizutani’s studies at the Bauhaus by means of his own articles and the Bauhaus curriculum of that time. Although this paper gives a detailed outline about Mizutani’s studies at the Bauhaus, some questions about Mizutani’s studies at the Bauhaus remain unsolved. While Mizutani’s curriculum within the preliminary course could be reconstructed well, his workshop and architecture education could not be introduced in detail due to a lack of sources.

Mizutani studied at the Bauhaus for two years: from April 1927 to April 1929. This means that he studied one year under Walter Gropius and another year under Hannes Meyer. Mizutani’s own description of the Bauhaus education seems to be based on the educational program under Meyer. Thus, Mizutani studied in the preliminary course for one semester. During this time, courses taught by Josef Albers and Wassily Kandinsky seemed to have an impact on him. In his second and third semester, Mizutani received training in the cabinetmaking workshop, where he participated in work based on commissions. There, he studied under Marcel Breuer and Albers, six months respectively.

However, Mizutani did not describe the education in the cabinetmaking workshop. Thus, it is impossible to report about his education in this workshop in detail. Parallel to the workshop education, Mizutani took for example, Moholy-Nagy’s and Schlemmer’s theoretical classes, which seemed to have attracted him. In his last semester, Mizutani studied in the architecture course where he attended Mart Stam’s guest lectures. Although it is hard to figure out other architecture classes Mizutani took, it can be inferred that Mizutani was especially interested in the solution of the German housing problem as proposed by architects like Gropius, Meyer and Stam. Finally, leaving the Bauhaus after two years, Mizutani did not complete its whole educational program, and thus, did not obtain the Bauhaus diploma.

Although Mizutani’s articles about the Bauhaus sometimes contain inaccuracies and contradictions, they can be considered as valuable historical sources, because they for the first time gave a detailed introduction of the Bauhaus education under Gropius and Meyer to Japan. In conclusion, the results of this report will serve as a starting point for further studies on the development of Mizutani’s own educational ideology based on the Bauhaus education.

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Notes and References

1) This paper summarizes the papers "Takehiko Mizutani – A Reconsideration of his Bauhaus Years" (in Summaries of Research Reports, Architectural Institute of Japan, Hokuriku Branch, Vol. 48, 2005) and "Mizutani Takehiko to doitsu no shinshinkenchiku (in Summaries of Technical Papers of Annual Meeting, Architectural Institute of Japan, 2005) and includes new information and research results of Takehiko Mizutani’s studies at the Bauhaus.

2) Naomichi Kawabata: Bauhaus no jitsô, Shinkenchiku, Nr. 254, p. 18ff. 1996.5

3) For example, in “Bauhaus and Education of Design in Japan (7),”, Kenichi Katsumura stated that Mizutani studied at the Bauhaus from Sept. 1926 to July 1929, which differs from other descriptions. See Kenichi Katsumura: Bauhaus and Education of Design in Japan (7), Ōtsuki tankaidaijiku Ronshū, p. 140ff, 1979.10

4) Takehiko Mizutani: Bauhaus ni tsuite. Sono kōsei, Bijutsu jānaru., Nr. 10, p. 96, 1960.7

5) Takehiko Mizutani: Bauhaus no kariyurumachi, Bijutsu techō, Nr. 82, p. 51, 1954.6

6) In the journal “Tōkyō bijutsu gakkō”, Mizutani wrote: “In 1929 when I left.” See Takehiko Mizutani: Bauhaus wa doko ni aru ka?
Dono yō na kako o motasu ka? Sono mokuteki wa? Sono onshiki wa?
Soohite – Bauhaus desaan (kaigaiyō) ni tsuite – kantan ni, 
Tōkyō bijutsu gakkō kōyōkaigepō, p. 10,1930,4 Furthermore, Iwao 
Yamawaki reported in an interview published in the magazine “Kenchikushi” that “Minutani finished the Dessau Bauhaus in 
April (1929).” See Jiro Hirashima: Yamawaki Iwao-shi ni kiku, 
Kenchikushi, Vol. 29, No. 339, p. 47, 1980,12. These two statements clearly indicate that Minutani studied at the Bauhaus for two years.

7) Iizumi, Akio “The Bauhaus: A Japanese Perspective And A Profile 
of Hans and Florence Schaut Knol: Kajima Institute Publishing Co., 
Ltd.: 1992, p. 22
8) Cf. note 5, p. 56
9) Takehiko Mizutani: Bauhaus no kaisan kara fukkatsu e, Bijutsu 
jidai, Vol. 2, No. 2, p. 46, 1938,2
10) Takehiko Mizutani: Shinkōdoitusu to Bauhaus, Asahigraph, Vol.14, 
No. 14, p.14, 1930,4,9
11) Takehiko Mizutani: 20seiki o kazatta BAUHAUS, Shinkenchiku, 
Vol. 25, No. 12, p. 41, 1950,12
12) One school year at the Bauhaus consisted of two semesters of a 
duration of six months each.
13) Hans Meyer: Address to the Student Representatives on the 
Occasion of his Appointment as Director, in: Hans M. Wingler: The 
Bauhaus. Weimar Dessau Berlin Chicago, Massachusetts, 1969, p. 141
15) Cf. note 5, p. 53
16) Takehiko Mizutani: Bauhaus wa doko ni aru ka? Dono yō na kako o 
motasu ka? Sono mokuteki wa? Sono onshiki wa? Soohite – Bauhaus 
desaan (kaigaiyō) ni tsuite – kantan ni, Tōkyō bijutsu gakkō 
kōyōkaigepō, p. 8,1930,4
17) Ibid., p. 6ff.
18) Cf. note 4, No. 13, p. 41
19) Takehiko Mizutani: Bauhaus no kōsakukyōiku (Werklehrre), Bigaku 
kenkyū, Vol. 5, p. 94, 1931,6
20) Cf. note 5, p. 54
21) Cf. note 19, p.6ff.
22) Josef Albers: Creative Education, in: The Bauhaus Weimar Dessau 
Berlin Chicago, op. cit., p. 142
23) Cf. note 16, p. 7
24) Takehiko Mizutani: Bauhaus to jōtakumondai ni tsuite, Kenchiku 
zasshi, Vol. 45, p. 50, 1931,12
25) Cf. note 16, p. 8
26) Ibid.
245, 1931.5
28) Isabelle Hyman: Marcel Breuer. Architect. The Caree and the 
29) Takehiko Mizutani: Bauhaus to ‘Kenchiku ni taisuru shuho’, 
Atorie, p. 63, 1930,8
30) Cf. note 16, p.8
31) Cf. note 4, No. 11, p.41
32) Cf. note 5, p. 54
33) Cf. note 16, p. 11
34) Cf. note 5, p. 54
35) Cf. note 11, p. 39
36) Ibid.
37) Cf. note 24, p. 90
38) Ibid.
39) Ibid.
Bauten, Projekte und Schriften, Teufen AR, 1965, p. 94
41) Cf. note 24, p.90
42) Cf. note 5, p. 55
43) Cf. note 29, p. 65
44) Ibid., p. 66
45) Ibid., p. 67ff.
46) Ibid., p. 76
47) For example, in the article “20seiki o kazatta BAUHAUS” he stated, 
that the Bauhaus in Weimar existed from 1918 to 1924, although it 
had been founded in 1919. Cf. note 11, p. 38
48) See sections V.2. and V.4.

和文要約

本論文は、水谷武彦のドイツ及びパウハウス留学を水谷著のパウ 
ハウスに関する論文及び本論のパウハウスのカリキュラムを基に再 
現する試みである。水谷は、パウハウスに初めて留学した日本人で 
ある。そのため、日本において最初に詳細なパウハウス紹介を行 
た人であり、日本のパウハウス受容における重要人物であると考え 
られる。それに拘らず、現在までに、水谷に関する研究は非常に 
少ない。その原因の一つに、水谷が書いた論文が少なかった事は 
挙げられよう。しかし、日本のパウハウス理念の受容と展開を研 
究するためには、水谷武彦の著書をしぞくすることはできない。

水谷は1927年4月から1929年4月まででパウハウスに在籍し、ワ 
ルター・グロビンス及びハンネス・マイヤーの下で、各一年ずつ、 
勉強した。水谷の論文で紹介されたパウハウスのカリキュラムはマ 
イヤーによるものと推測できるため、マイヤーの教育課程に従うと、 
水谷は一年ではなく半年間の基礎教育を受けたことが分かる。そ 
の中で、特にアルベルス及びカンディンスキーの授業が水谷に多大な 
影響を与えたようである。そして、基礎教育を修了後、水谷は一 
年間家具工房で習った、家具工房での教育に関する彼の論文は存在 
しないが、プロイター及びアルベルスの教育を、各半年ずつ受けた 
ことは明らかである。さらに彼は、家具工房での修業と同時に、モ 
ホリ＝ナギ、シュレーベンス及びクレールの論理的教育を受けた。水 
谷著の論文の中では、特にモホリ＝ナギ及びシュレーベンスのことが 
詳しく説明されており、彼らの授業が水谷にとって刺激的であった 
と思われる。そして、水谷は、最後の半年を建築コースで過ごし、 
主にマルト・スタムの指導を受けた。スタムの授業以外にどのような 
クラスに参加したかは、資料が存在しないために不明である。し 
かし、帰国後に発表した水谷による建築論文から、彼はグロビンス 
及びマイヤー及びスタムが提案したドイツ住宅問題に対する解決法に強 
い関心を持ったことが分かる。水谷のレポートをパウハウスのカリ 
キュラムと比較検討することで、最終的に、彼が二年間パウハウス 
に留学し、卒業せずに日本に帰ったことが明確になった。

水谷著の論文は、グロビンス及びマイヤーの下で行われたパウハ 
ウス学習過程を、日本で初めて詳細に紹介した貴重な資料であると 
と思われる。従って、本稿は、水谷自身がその後日本で発展させた教 
育理念に関する研究の出発点となるであろう。

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