

AHST 3322-001 (29089)
History of Modern Architecture
Dr. Charissa N. Terranova
University of Texas at Dallas
Spring 2022
M-W 1:00-2:15

March 23

1918-1933 *Neue Sachlichkeit*:
Painting, Architecture, and
the New Objectivity in Weimar Germany

I conduct my lecture today on the land of indigenous peoples, the Wichita, Tawakoni, Kiikaapoi (Kickapoo), and Jumanos.

Germany 1918-1933

Weimar Republic



Otto Dix, The Salon, 1921

Sachlichkeit f ~ / *reality, essentiality, objectivity, impartiality, detachment // (business-minded) matter-of-factness // <arch> utility, practicality // appositeness // <arts> die neue ~ neo. od. modern*

“The expression *Neue Sachlichkeit* was in fact coined by me in the year 1924. A year later came the Mannheim exhibition of the same name. The expression ought really to apply as a label to the new realism bearing a socialist flavour. It was related to the general contemporary feeling in Germany of resignation and cynicism after a period of exuberant hopes (which found an outlet in expressionism). Cynicism and resignation are the negative side of the *Neue Sachlichkeit*; the positive side expresses itself in enthusiasm for the immediate reality as a result of a desire to take things entirely objectively on a material basis without immediately investing them with ideal implications. This healthy disillusionment finds its clearest expression in Germany in architecture.”

– Gustave Friedrich Hartlaub
Letter to Alfred Barr, Jr. July 1929

Characteristics of New Objectivity Painting

No theory or manifesto; not so much a style as a new way of seeing

- A new and intentional fidelity to the outlines of objects, which contrasts in particular with the mobile, expansive, generalizing manner of the Expressionists
- Visual sobriety and acuity; unsentimental and largely emotionless way of seeing
- Concentration on everyday things, on banal, insignificant and unpretentious subjects, betraying no aversion from what is 'ugly'
- Isolation of the object from any contextual relationship, thus calling its identity into question
- Static pictorial structure, often suggesting a positively airless, glassy space, and a general preference for the static over the dynamic
- Manifest construction of a picture out of heterogeneous details which form no organic whole
- Eradication of the traces of the process of painting, and elimination of all gestural elements which might betray the hand of the individual painter
- A new mental relationship with the world of objects



George Grosz, *Republican Automatons*, 1920, watercolor, pen and Indian ink on card. New York, Collection, The Museum of Modern Art, Advisory Committee Fund.



George Grosz, Dallas Skyline, 1952

Leon Harris, of Sanger-Harris Department store, commissioned him to do a series of watercolors, now in the DMA collection



Otto Dix, Wounded Fall, 1916



Otto Dix, Mealtime in the Trench, 1924



Otto Dix, Shock Troops Advancing, 1924



Otto Dix, War Cripples, 1920



Otto Dix, *The Salon I*, 1921, oil on canvas. Stuttgart, Galerie der Stadt Stuttgart.



Christian Schad, *Self-Portrait*, 1927,
oil on wood
Private Collection



Christian Schad, *Agosta, the Pigeon-Chested Man, and Rasha, the Black Dove*, 1929, oil on canvas. Tate London, long-term loan from Private Collection.

Architecture
and/as
Object

ПОД РЕДАКЦИЕЙ ЭЛ ЛИСИЦКОГО И ИЛЬИ ЗРЕНБУРГА

СОДЕРЖАНИЕ

GEGENSTAND
INTERNATIONALE
BUNDSSCHAU
DER KUNST
DER GEGENWART

ВЕЩЬ

OBJET

REVUE
INTERNATIONALE
DE L'ART
MODERNE

МЕЖДУНАРОДНОЕ
ОБОЗРЕНИЕ
СОВРЕМЕННОГО
ИСКУССТВА

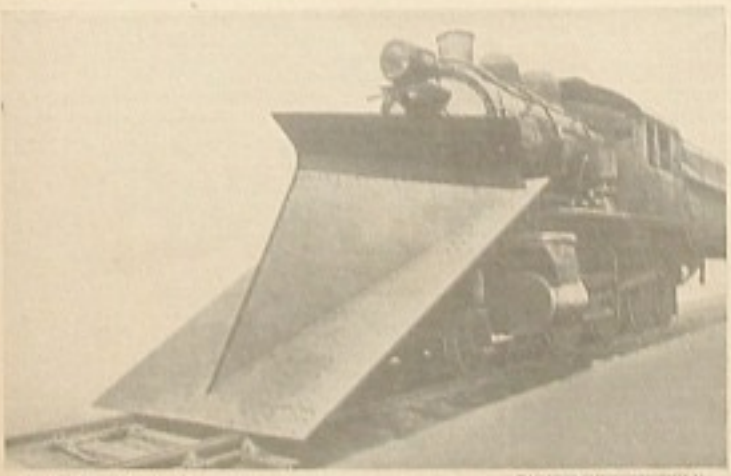
№ 3

БЕРЛИН
МАЙ
1922

PUBLIÉE SOUS LA DIRECTION DE EL LISSITZKY ET ELIE EHRENDURG

1. Искусство и общественность. Творческий акт. — Международный контроль. — Выставочная практика. — Э. Литература. — Французская поэзия и русская революция. — Гарольд Лойб. Американская скульптура. — Стела Малевича. Есенин. Актон. Саломея. — Калейдоскоп. О эстетической поэзии. — Будда. О новой эстетической поэзии. — Марсель Фабр. Религия без церквей. — Хроаник. — Э. Жюльен. Скульптура. — Архитектура. — Оливер и Жюльен. О театре. — Рене Гаролин. О театре. — Актон. Оливер А. Архитектура. Х. Гресс. — Дюан Селерман. О театре. — Выставки в Берлине. — 4. Театр. Театр. Скульптура. — Дюан. Французский театр. — К. Кинематограф. Интернациональный кинематограф. — Дюан. О фотографии. — К. Музыка. П. С. Музыкальные заметки. — Т. Крестовые „Вещи“. Рокуэн. — Нан. — Берлине. — ?

1 ИСКУССТВО И ОБЩЕСТВЕННОСТЬ



ИЗОБРАЖАТЬ МАШИНУ—ВСЕ РАВНО
ЧТО ПИСАТЬ ЕЕ
ЧЕЛОВЕК НЕ ЯВЛЯЕТСЯ РАЗУМНЫМ
ТВОРЦОМ СВОЕГО ТЕЛА
МАШИНА—УРОК ЯСНОСТИ И ЭКОНОМИИ

ТЕХНИЧЕСКАЯ ВЕЩЬ
ЭКОНОМИЯ



К. МАЛЕВИЧ 1914



СУПРЕМАТИЧЕСКАЯ ВЕЩЬ

El Lissitzky, cover of *Veshch/Gegenstand/Objet*, 1922

Der neue kollektive, internationale Stil ist ein Produkt gemeinsamen Schaffens. Alle, die an seiner Durchbildung teilhaben, sind Freunde und Mitkämpfer des

„GEGENSTANDES“

Das Baufieber, wie wir es heute durchleben, ist so groß, daß sich für alle Arbeit finden wird. Wir gründen keine Sekte, wir begnügen uns nicht mit Surrogaten für das Kollektiv in Gestalt von verschiedenen Richtungen und Schulen. Wir streben danach, die Arbeit aller, die wirklich arbeitswillig sind und nicht nur von den Renten vergangener Generationen zehren wollen, zusammenzufassen.

Jenen aber, die nicht gewöhnt sind zu arbeiten, sondern nur genießend zu staunen, jenen, die nur konsumieren, aber nichts schaffen wollen, wird der

„GEGENSTAND“

fade und dürftig erscheinen. Man suche in ihm weder nach philosophischer Orientierung, noch nach eleganter Lüsterheit. Der

„GEGENSTAND“

ist ein sachliches Organ, ein Bote der Technik, ein Preisverzeichnis für neue „Gegenstände“ und ein Aufriß von noch nicht ausgeführten Gegenständen.

Aus der schwülen Dampfhitze des weißgebluteten Rußlands und des feistgewordenen, hindämmernden Europas tönt der Kampfruf:

LASST DOCH ENDLICH ALLES
DEKLARIEREN UND WIDERLE-
GEN! AUF! SCHAFFT

„GEGENSTÄNDE“

НИ РОЗА

НИ МАШИНА

НЕ ЯВЛЯЮТСЯ ТЕМОЙ

ПОЭЗИИ

ИЛИ

ЖИВОПИСИ

ОНИ УЧАТ МАСТЕРА

СТРУКТУРЕ

И

СОЗИДАНИЮ

nous ne nous contentons pas de contrefaçons de collectivité sous l'aspect de directions et d'écoles diverses.

Nous tâcherons d'unifier et de coordonner les travaux de tous ceux qui désirent vraiment travailler au lieu de se contenter de la rente que leur lèguent les générations précédentes.

Celui qui a l'habitude non de travailler, mais d'admirer, l'éternel consommateur, qui ne produit rien trouvera

„L'OBJET“

ennuyeux et misérable.

„L'OBJET“ n'aura ni orientation philosophique, ni grâce languissante.

„L'OBJET“

est un organe d'affaires, le messenger de la technique, le prix-courant des choses nouvelles, et l'esquisse de choses encore non réalisées.

Dans l'atmosphère étouffante, dans la Russie épuisée, l'Europe repue et somnolente, un seul cri s'élève: VITE, CESSEZ DE DECLARER ET DE CONTREDIRE, FAITES

DES OBJETS.

„ВЕЩЬ“

деловой орган, вестник техники, ПРЕЙС-КУРАНТ новых ВЕЩЕЙ, и чертежи вещей еще не осуществленных.

Среди дуроты и, обескровленной России, ожиревшей дремлющей Европы один крик: скорей БРОСЬТЕ ДЕЛАРИРОВАТЬ И ОПРОВЕРГАТЬ, ДЕЛАЙТЕ

ВЕЩИ!

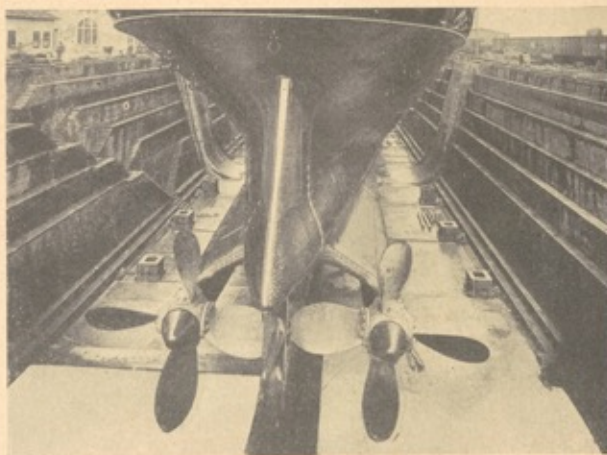
ВМЕСТО ПИСЬМА В РОССИЮ

(„ВЕЩЬ“ ДОЖДЕТ СКОРЕЕ ПИСЬМА)

ДРУЗЬЯ „ВЕЩИ“

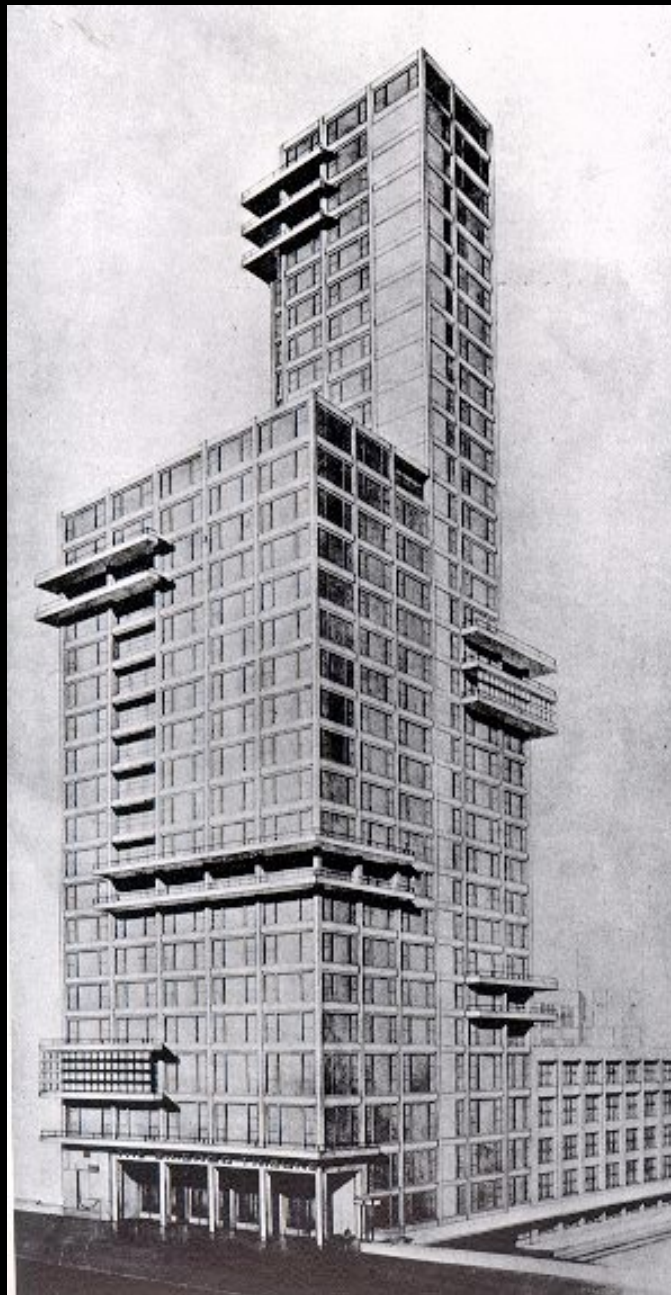
ШАЙТЕ СКОРЕЕ

СТИХИ
И
ПРОЗУ
СТАТЬИ
И
ФОТОГРАФИИ
КНИГИ
ЖУРНАЛЫ
ЗАМЕТКИ

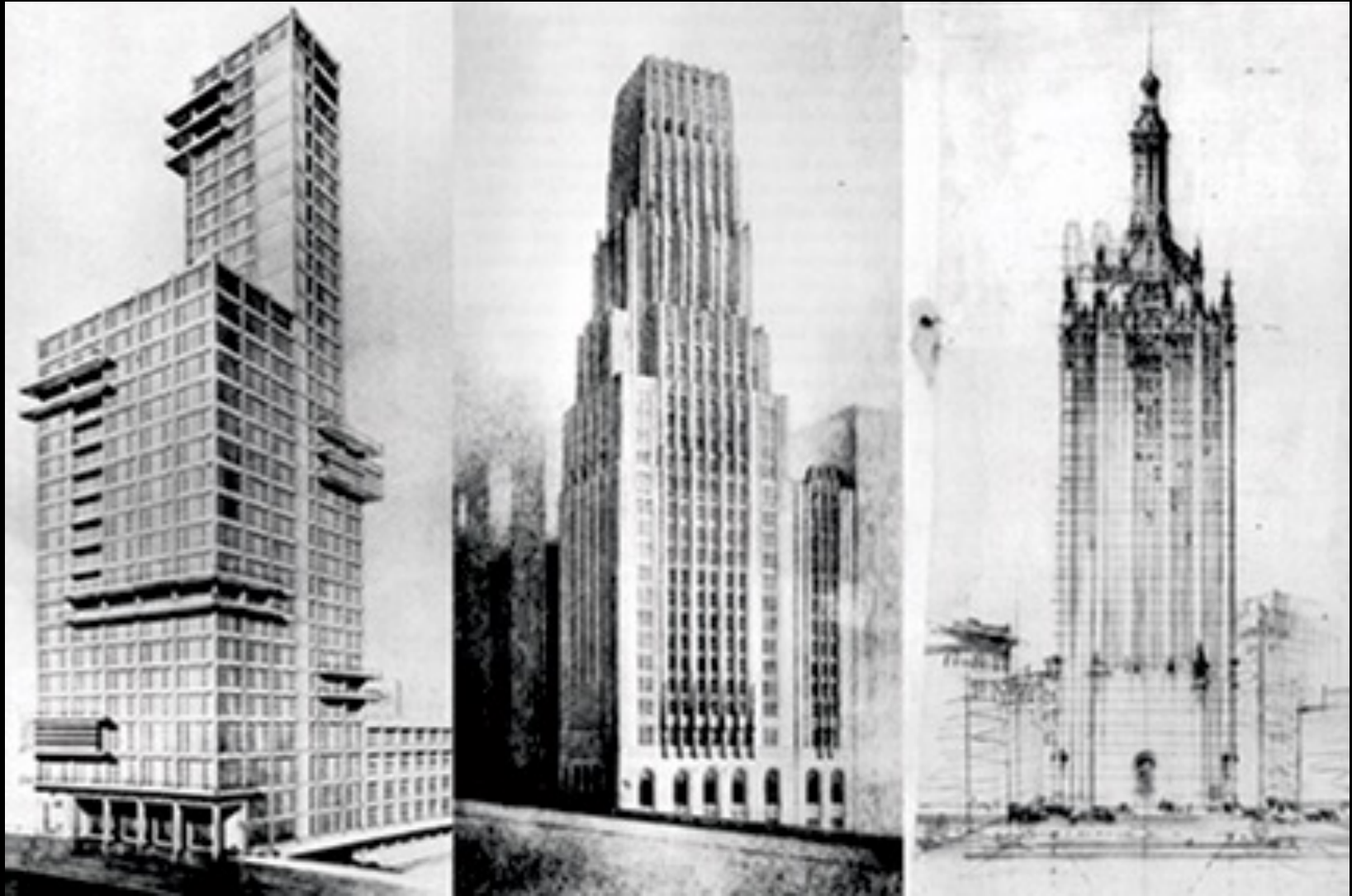


**ПАРФЕНОН
И
АПОЛЛОН
XX**

Veshch/Objet/Gegenstand,
no. 1-2



Walter Gropius & Adolf Meyer,
Tribune Tower Competition, 1922



Walter Gropius & Adolf Meyer, Eliel Saarinen, John Mead Howells and Raymond Hood / Chicago Tribune Tower Competition Entries / 1934

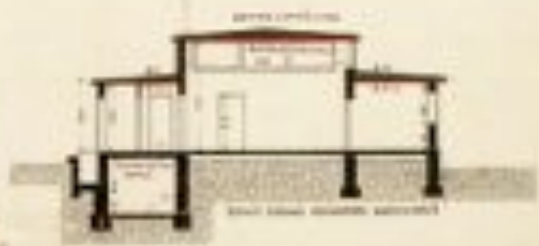


Georg Muche and Adolf Meyer, Haus am Horn, Weimar, 1923

1.0. BESTIMMUNG
 2.0. MATERIAL
 3.0. DURCHMESSER
 4.0. VERHÄLTNISSÄH. VERBÄNDER



GRUNDRISS



GARTENPLAN



MASS

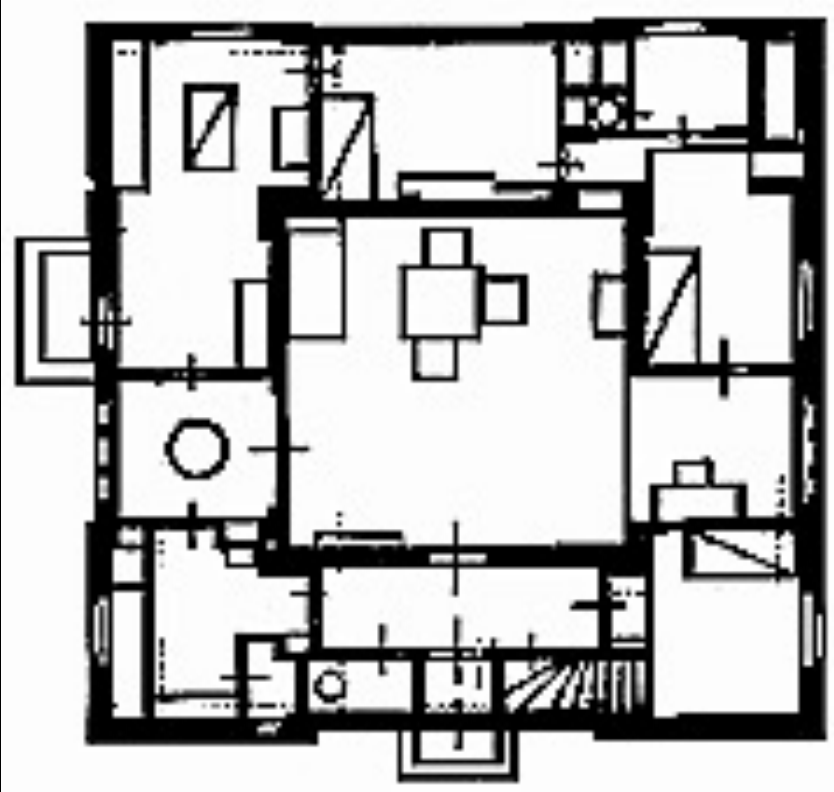
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AUSSTELLUNG STAATL. BAUKAUS WEIMAR 1903.
 EINFAMILIENHAUS.



ARCHITECT
Richard Schickel
 WEIMAR 1903





Existenzminimum

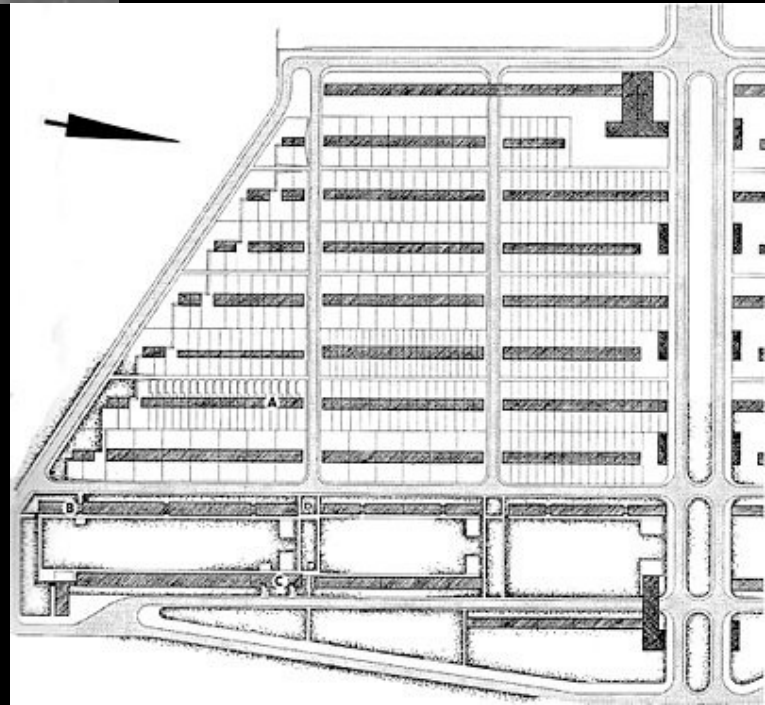


Detail from Bauatelier Gropius 1927-8



Gropius, Dammerstock, 1927-29, Karlsruhe, Germany

Zeilenbau

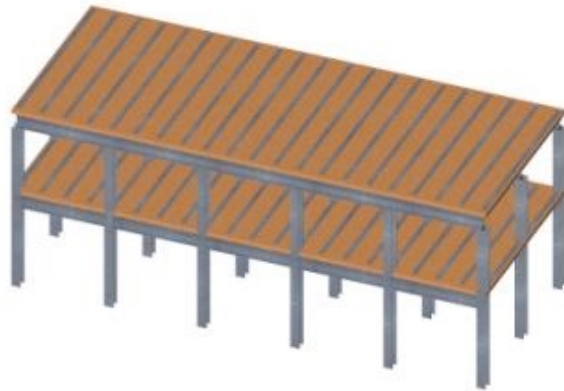




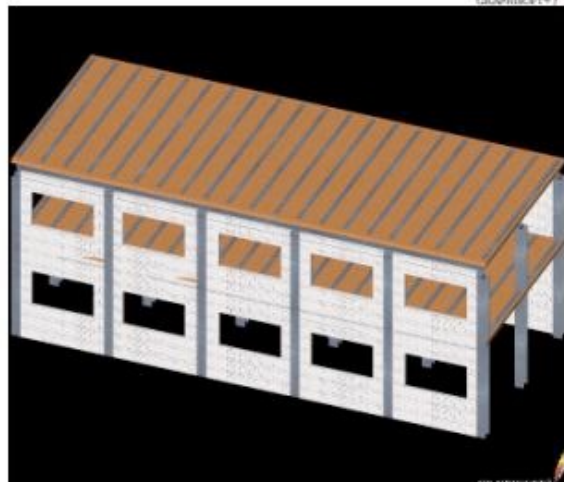
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Week 1



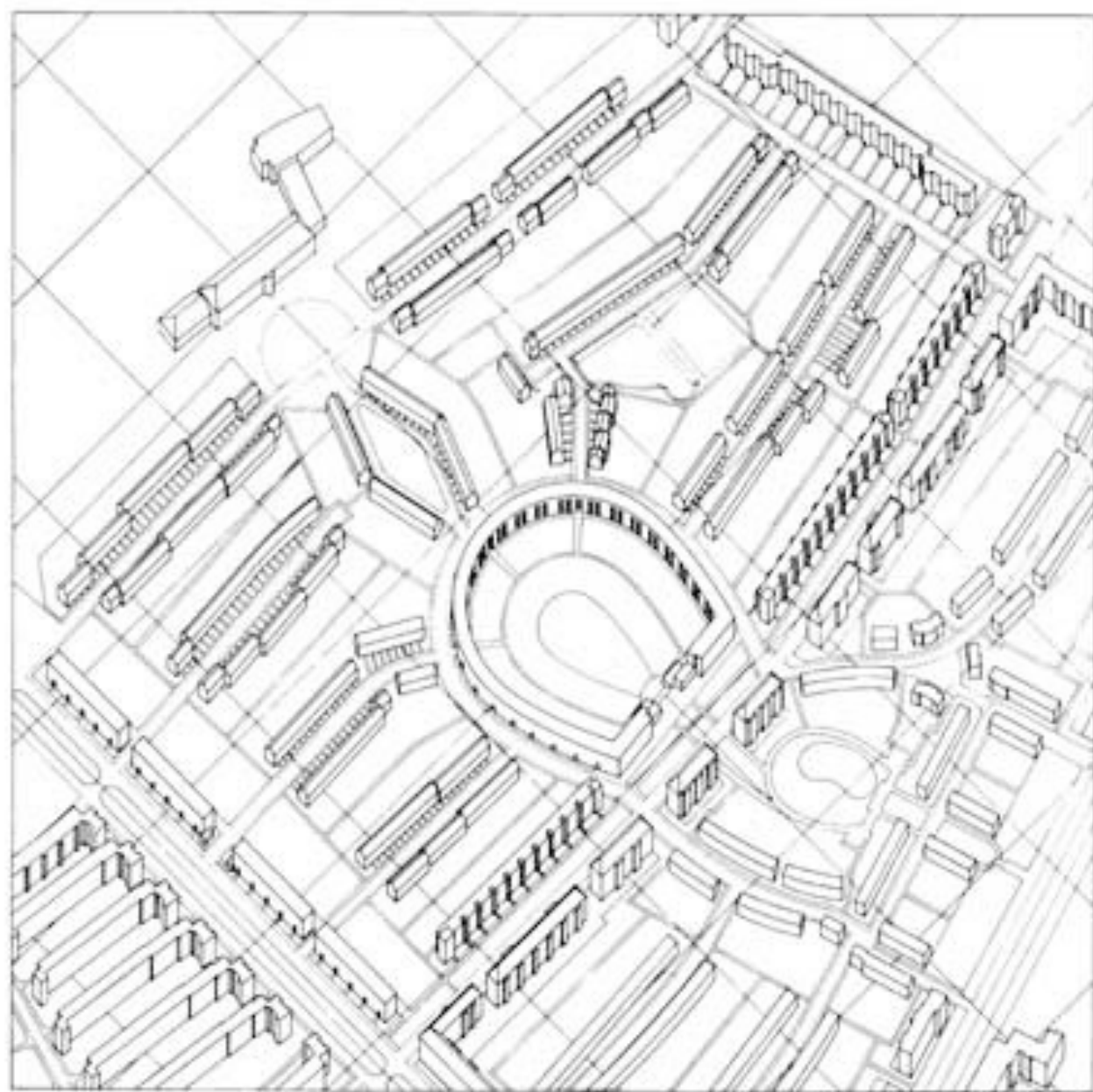
Week 2



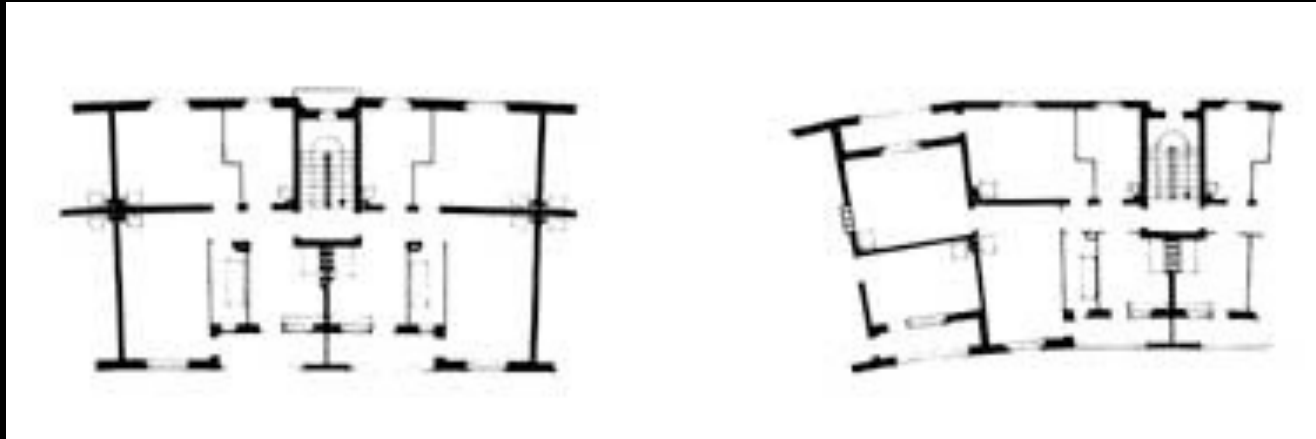
Week 3



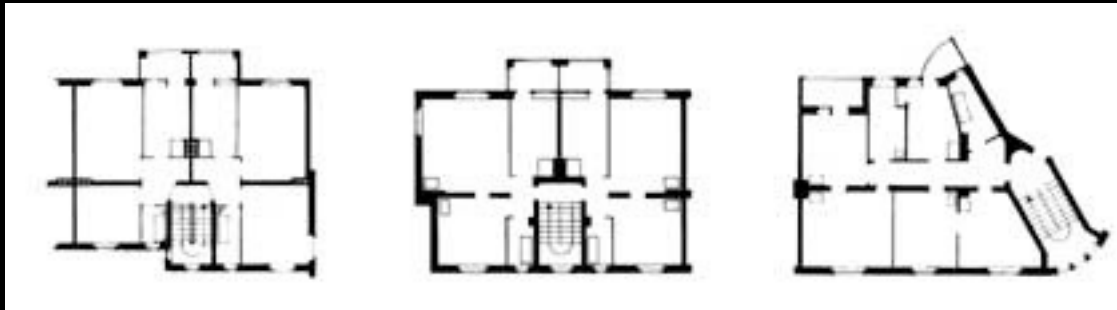
Bruno Taut and Martin Wagner, Britz/Hufeisensiedlung, 1925-27, Berlin



*Ison
der f*



Typical floor plans horseshoe



Typical floor plans, three story slabs







New Objectivity
Functionalism
Factory as Prototype



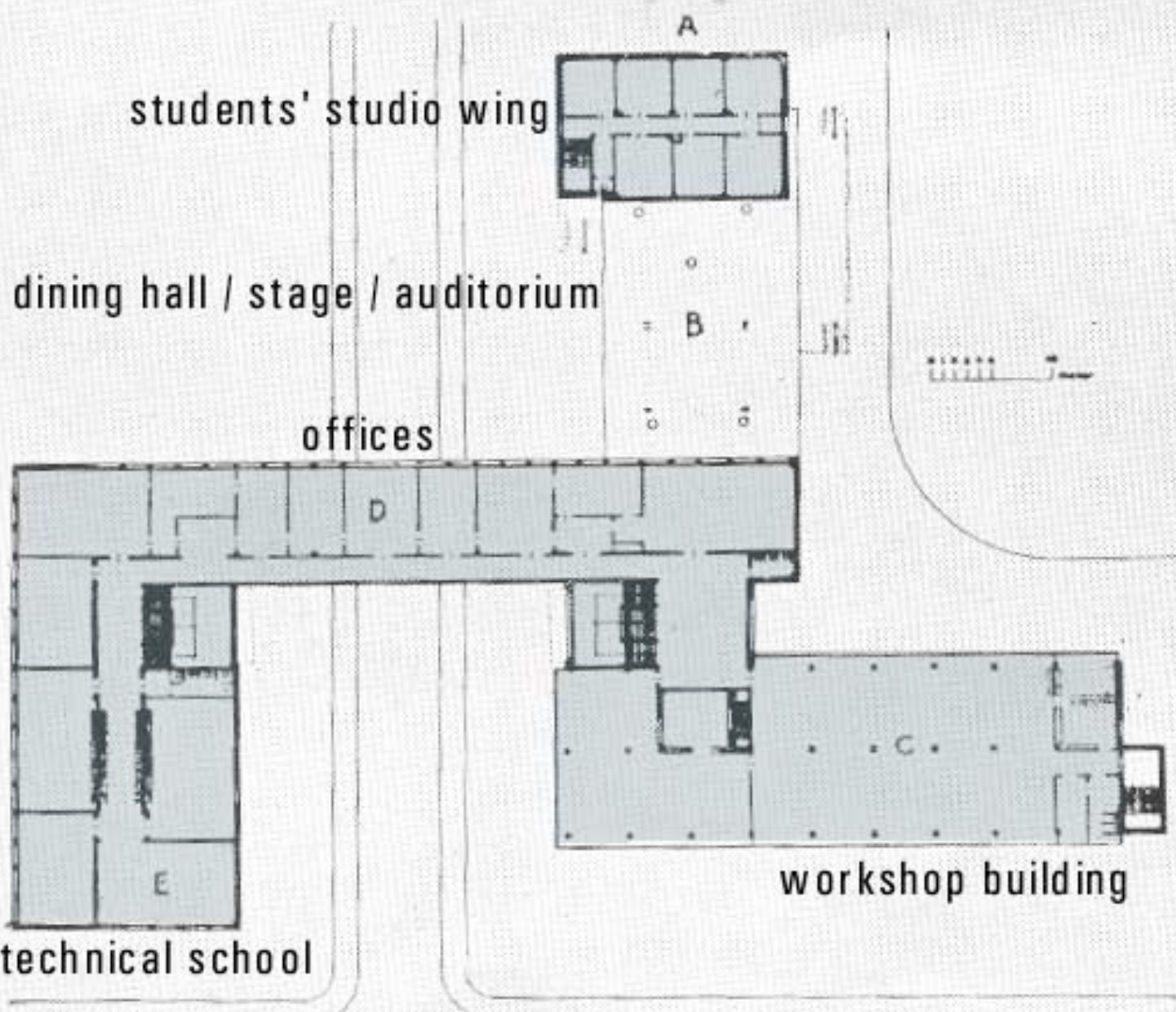
Walter Gropius, Faguswerk Shoe Last Factory, Alfeld-an-der-Lane, Germany, 1914







Walter Gropius, Bauhaus School, Dessau, 1926



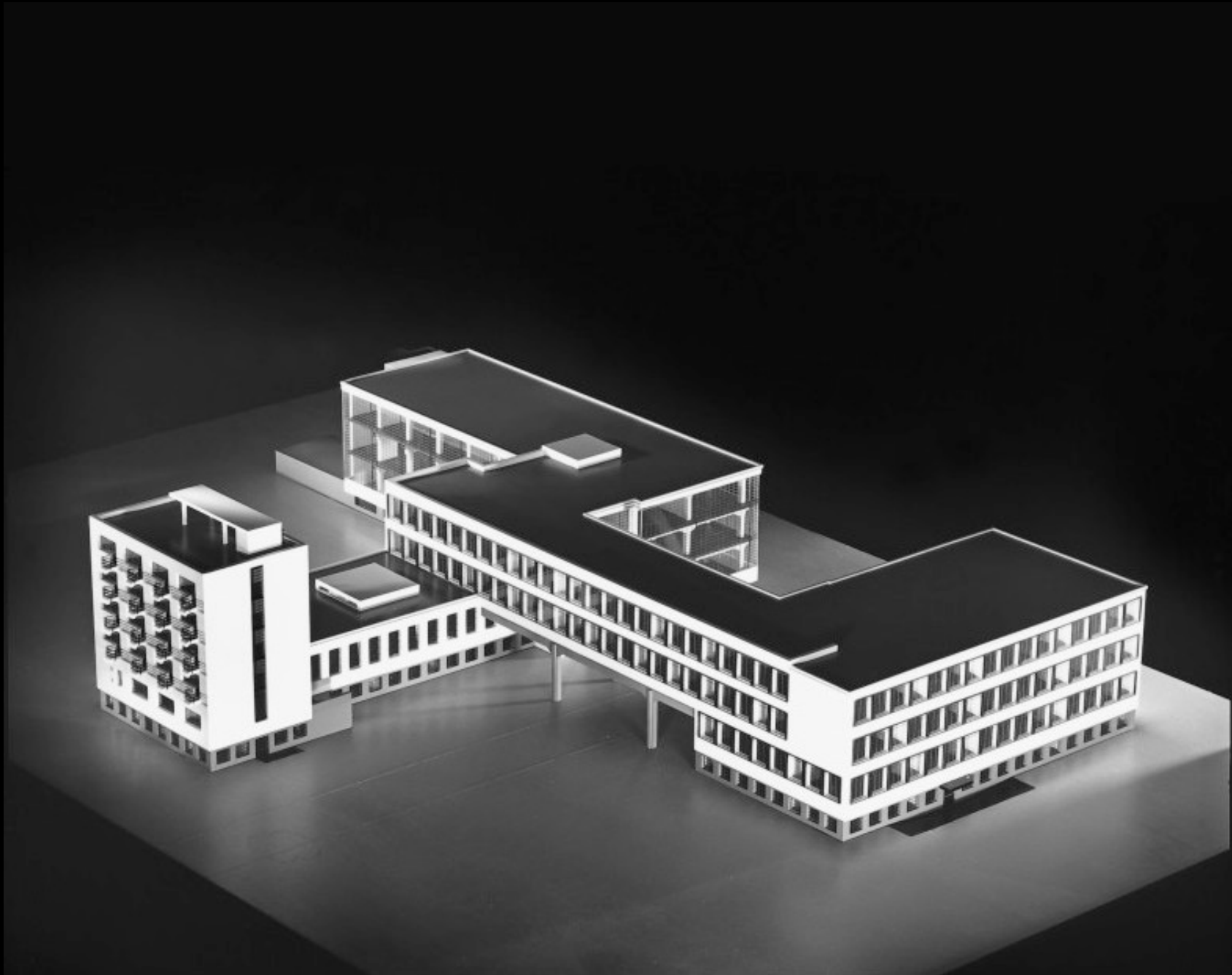
students' studio wing

dining hall / stage / auditorium

offices

technical school

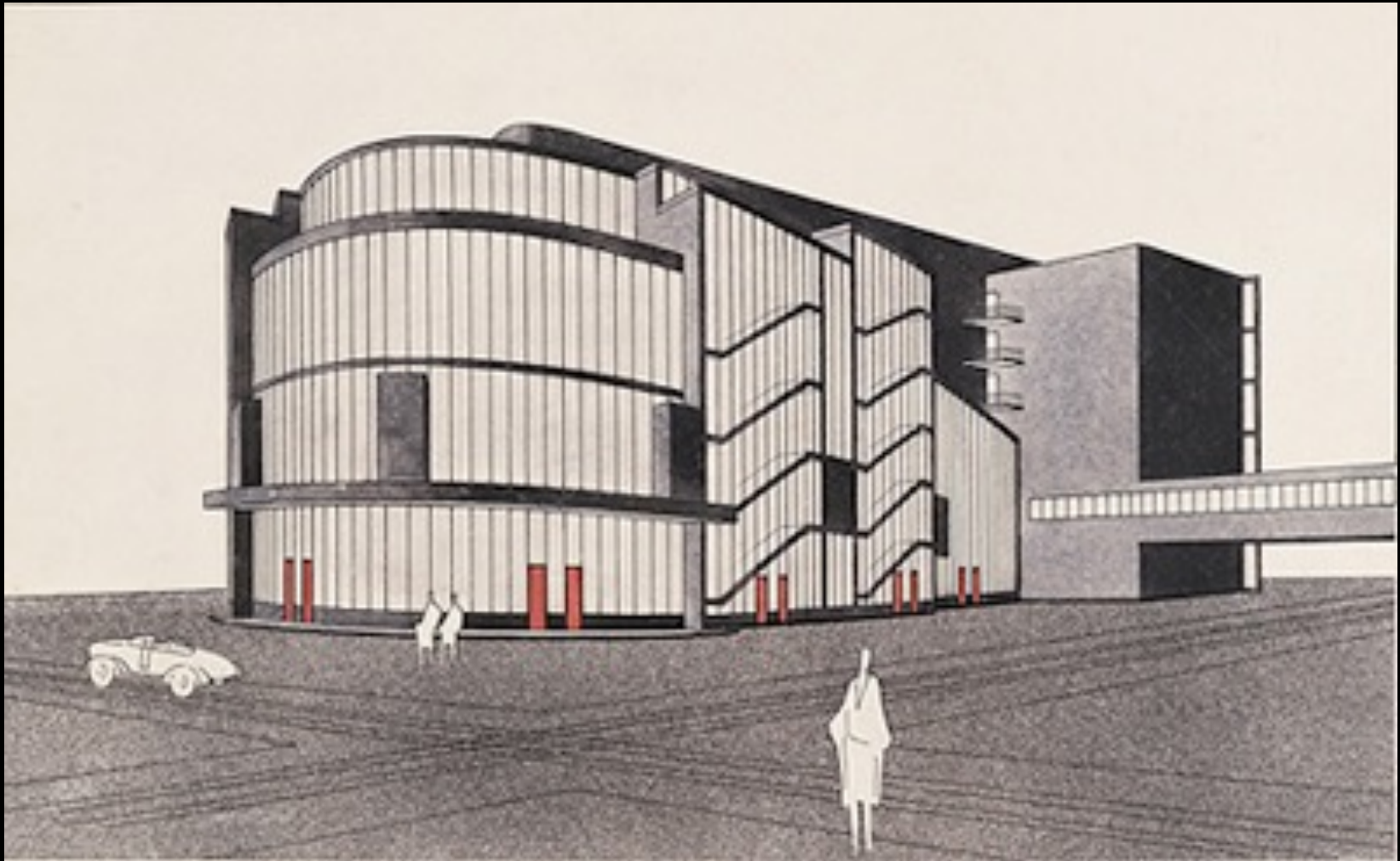
workshop building





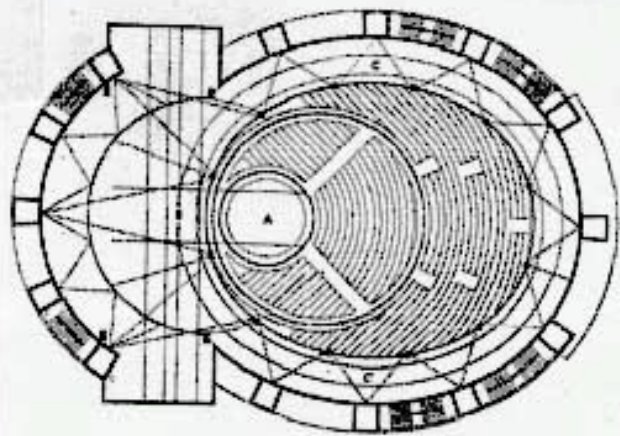




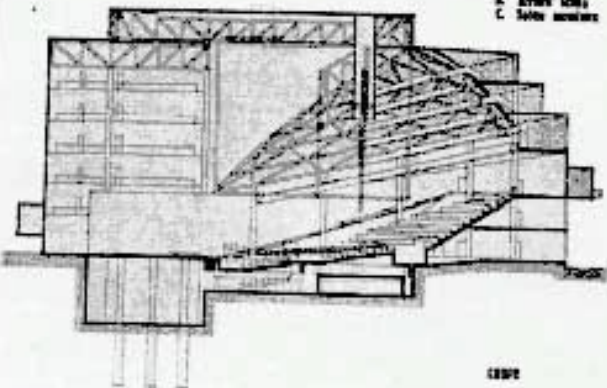


Walter Gropius, Total Theater, 1927

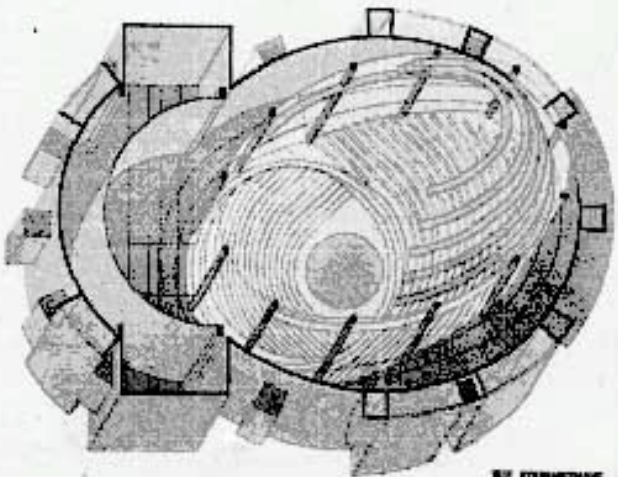




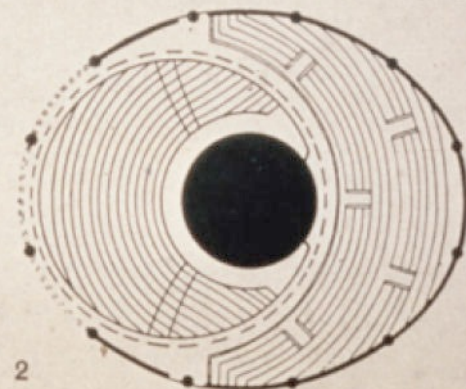
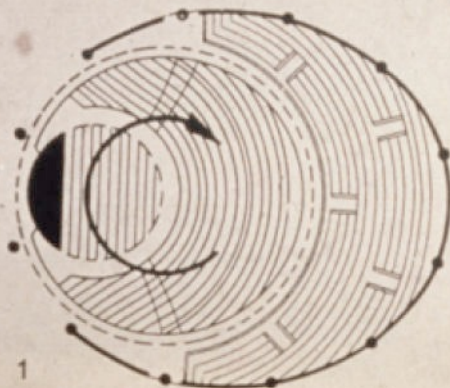
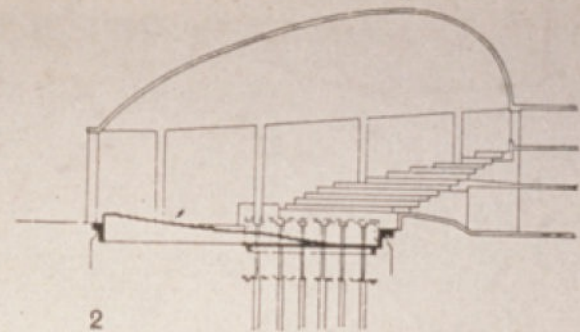
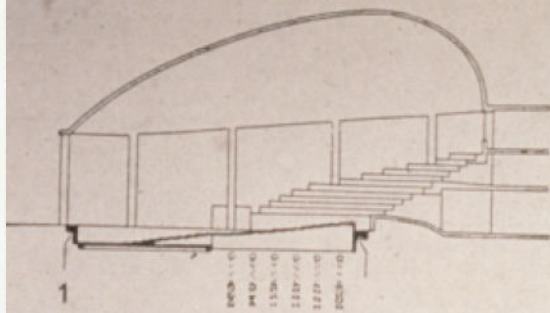
KAB
 A. Stuhl
 B. Erhöhter Stuhl
 C. Stuhlreihen

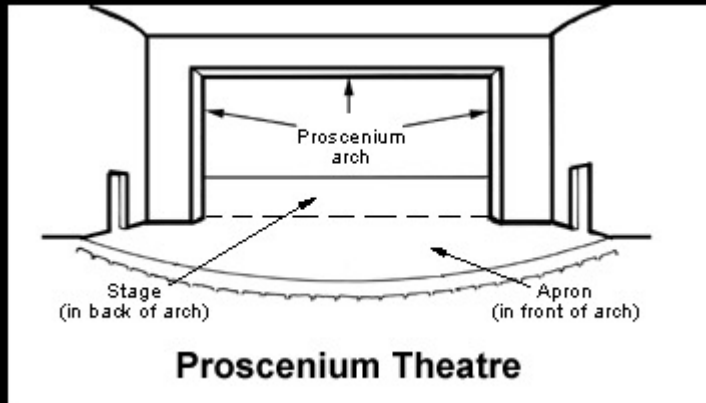


1892



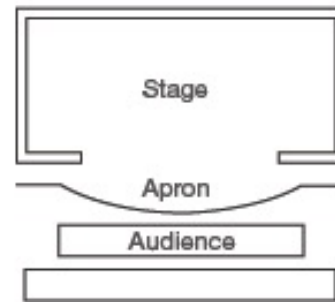
NUR KONTAKTSTELLE



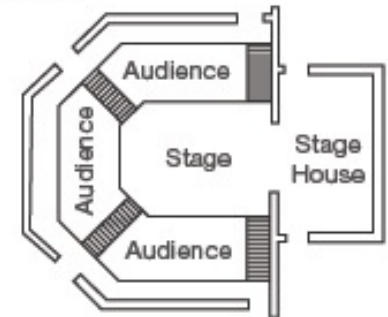


Four types of stage

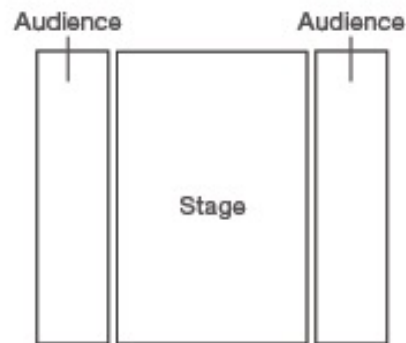
Proscenium arch



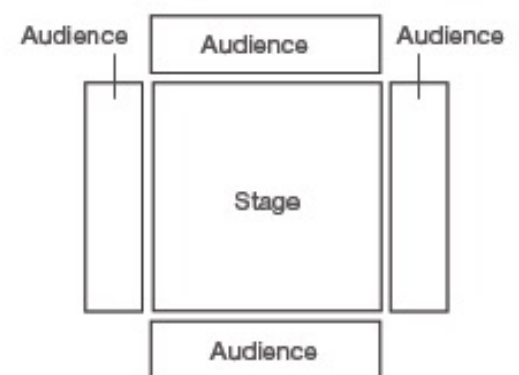
Thrust

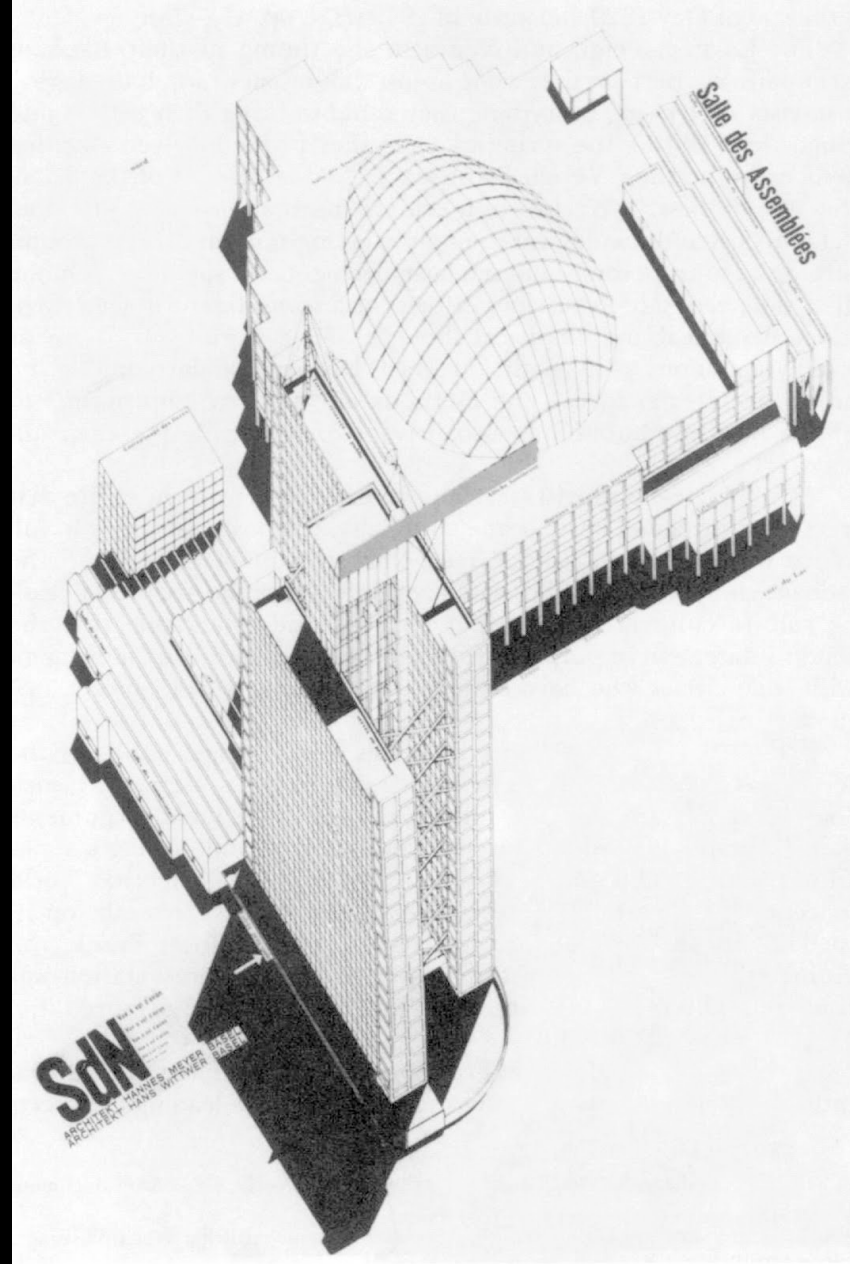
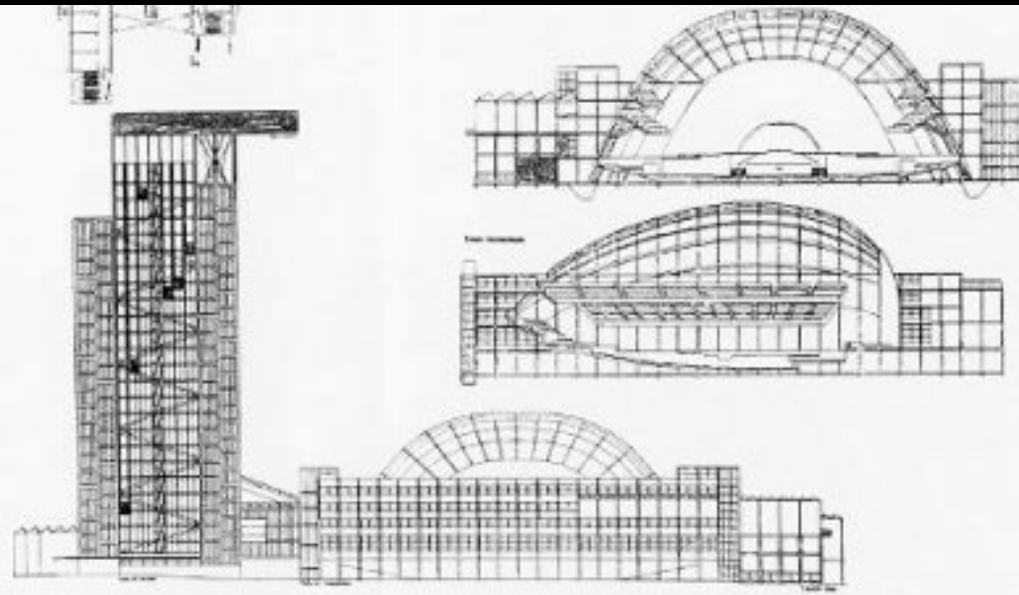


Traverse



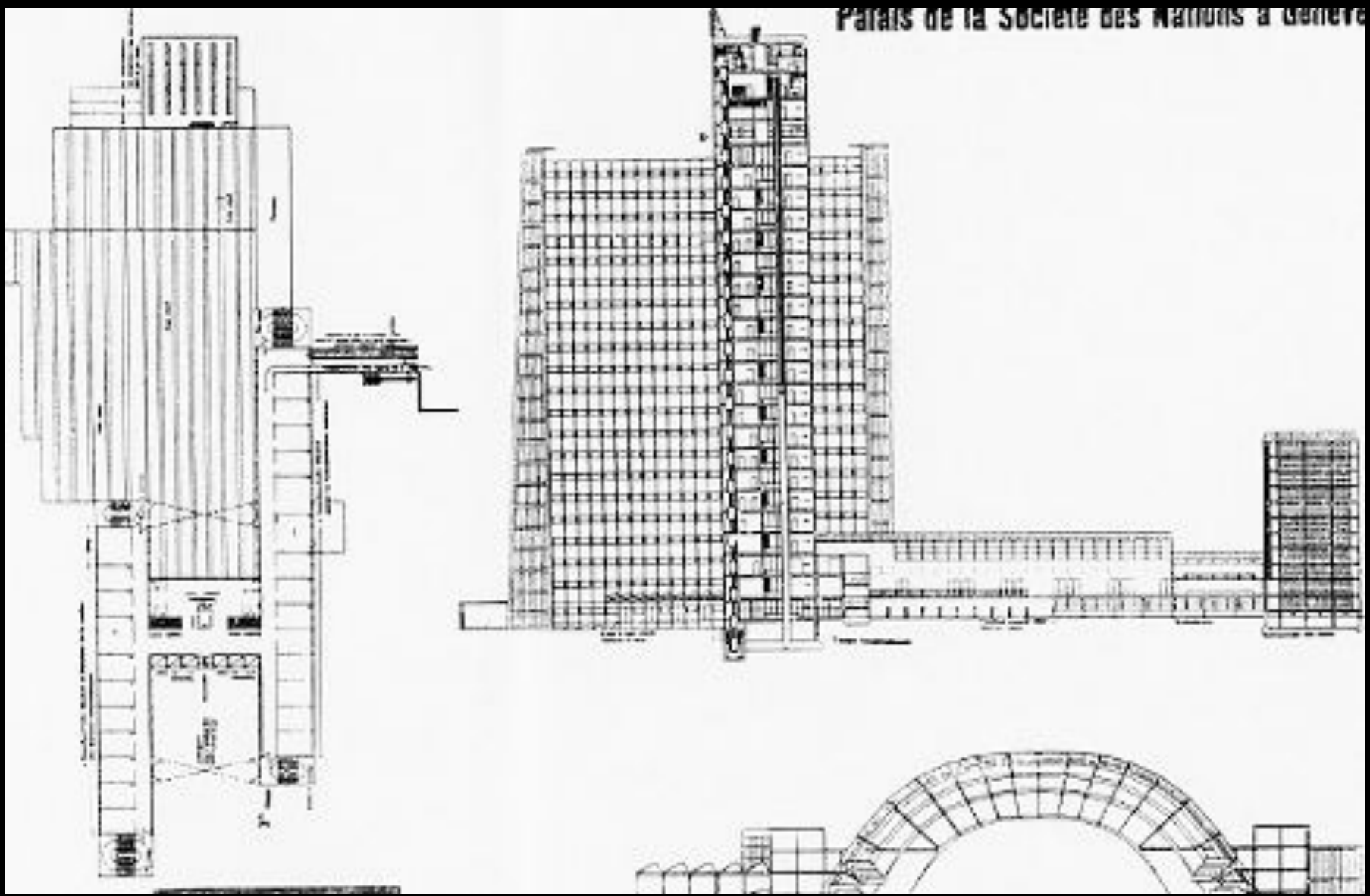
In the round

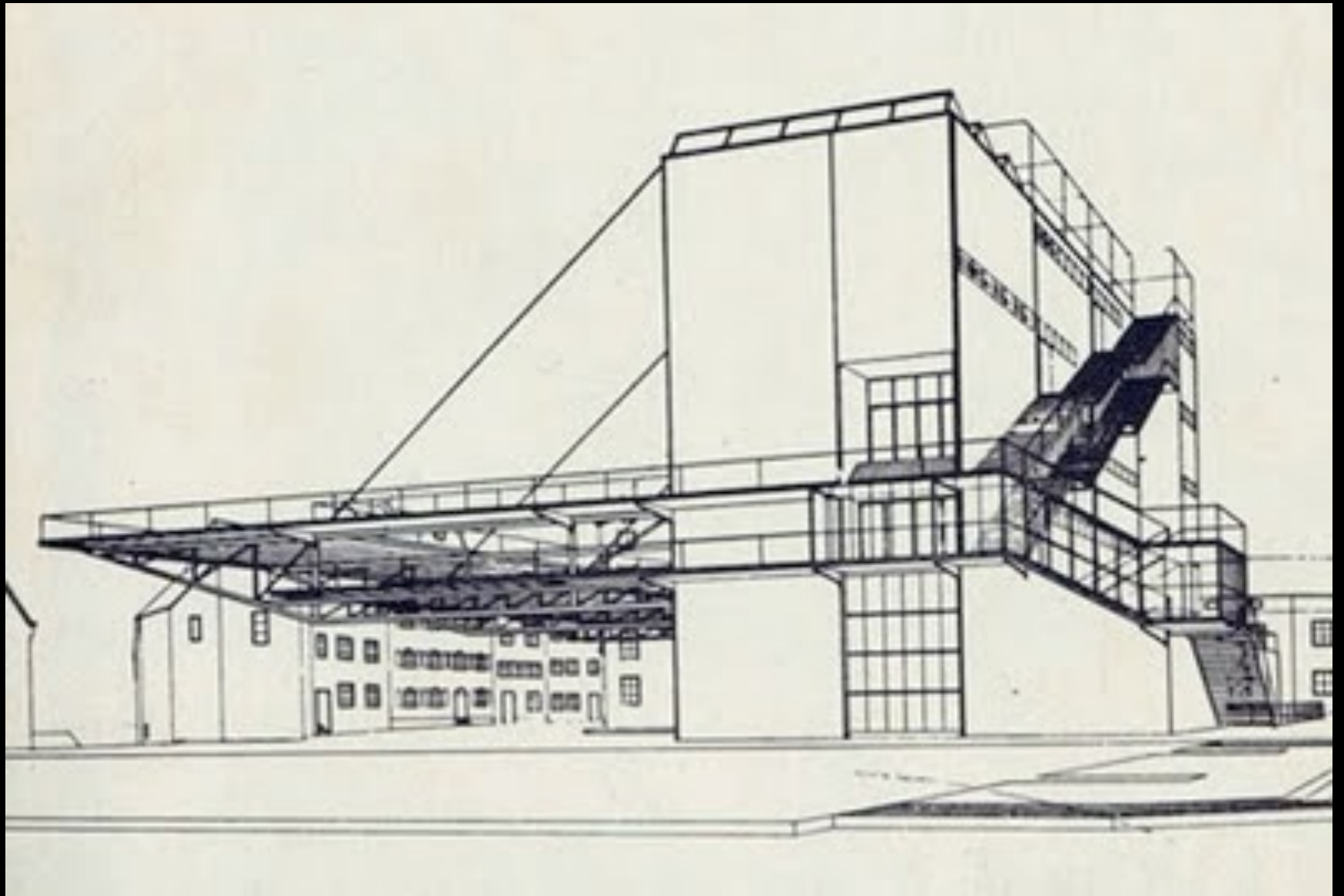




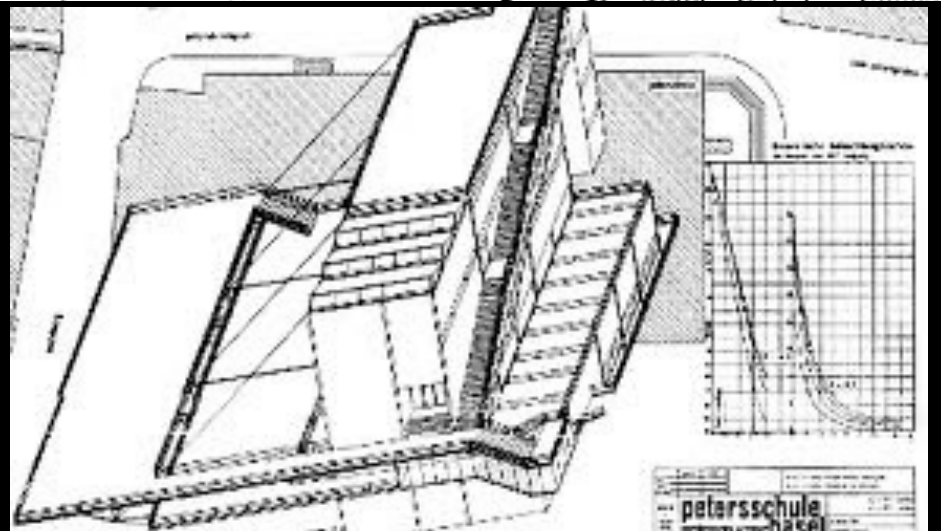
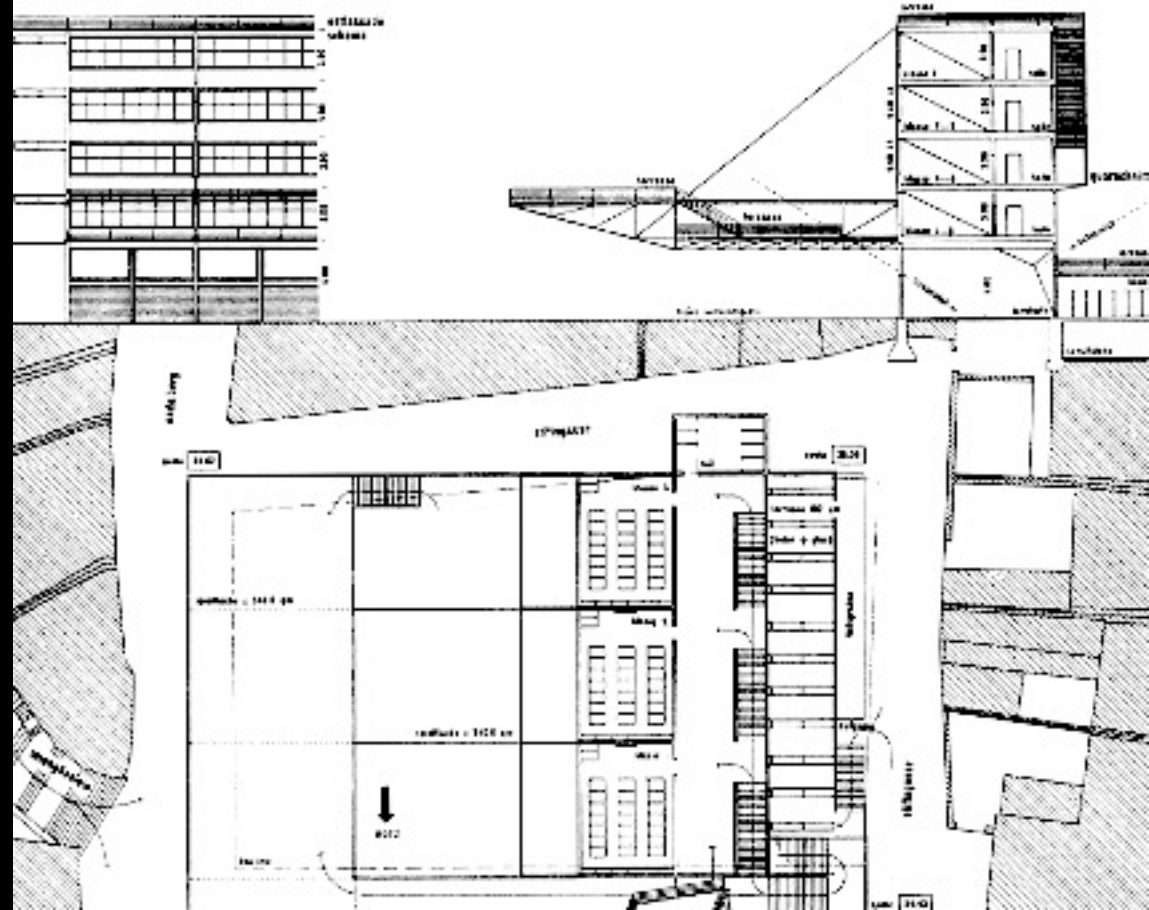
Hannes Meyer and Hans Wittwer, Project for the League of Nations Building

Palais de la Société des Nations à Genève





Hannes Meyer and Hans Wittwer, Project for the Petersschule, Basel, 1926

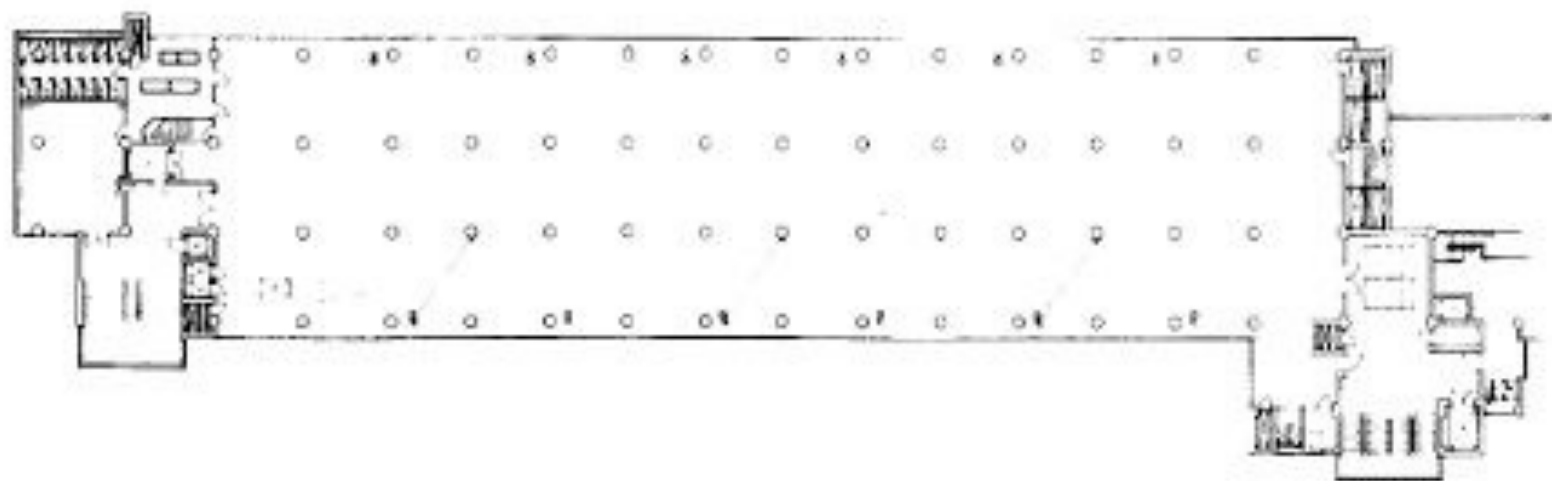


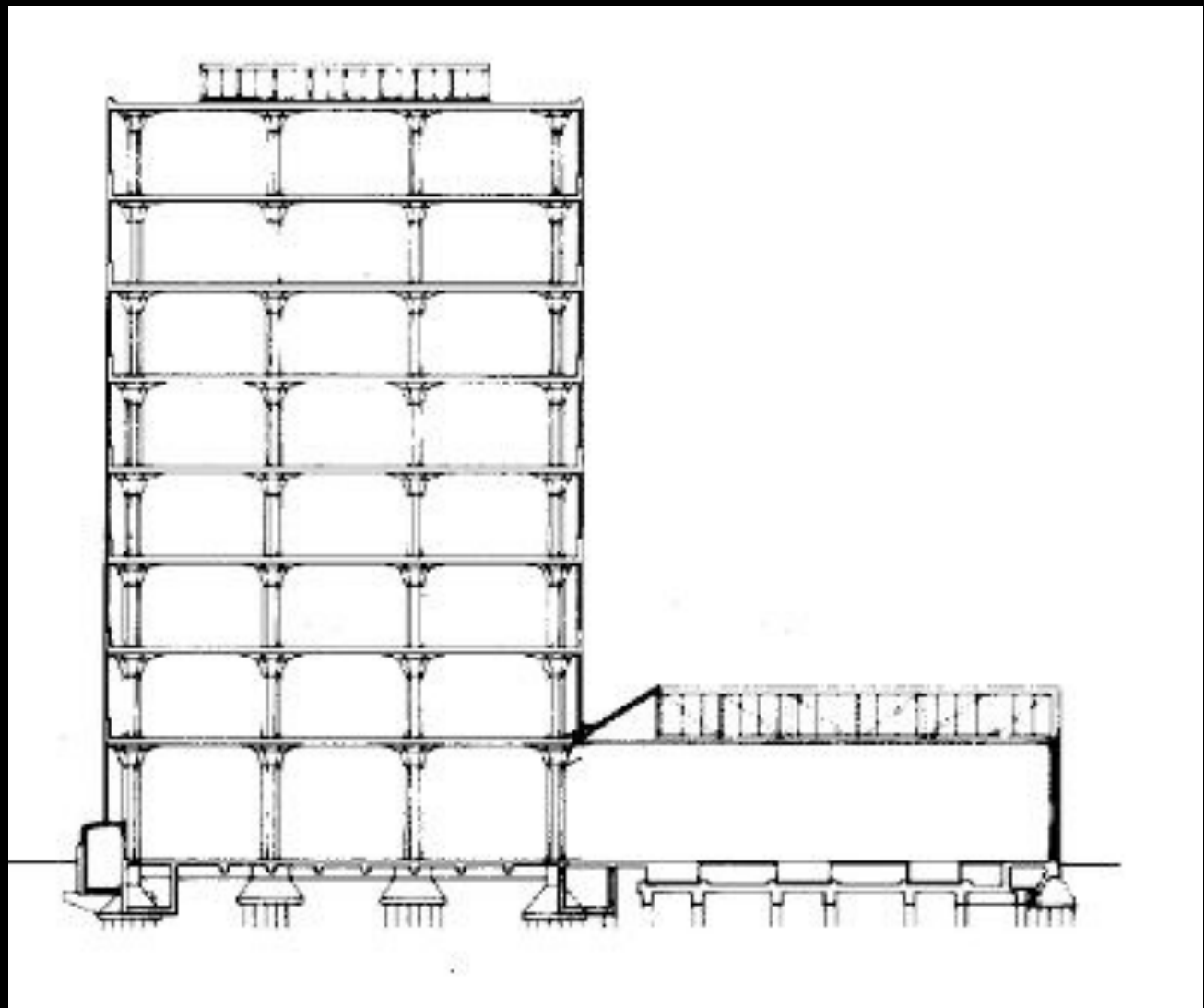
Hannes Meyer and Hans Wittwer, Project for the Petersschule, Basel, 1926



A. Brinkman and C. Van der Vlugt, Van Nelle Factory, Rotterdam, 1927-29









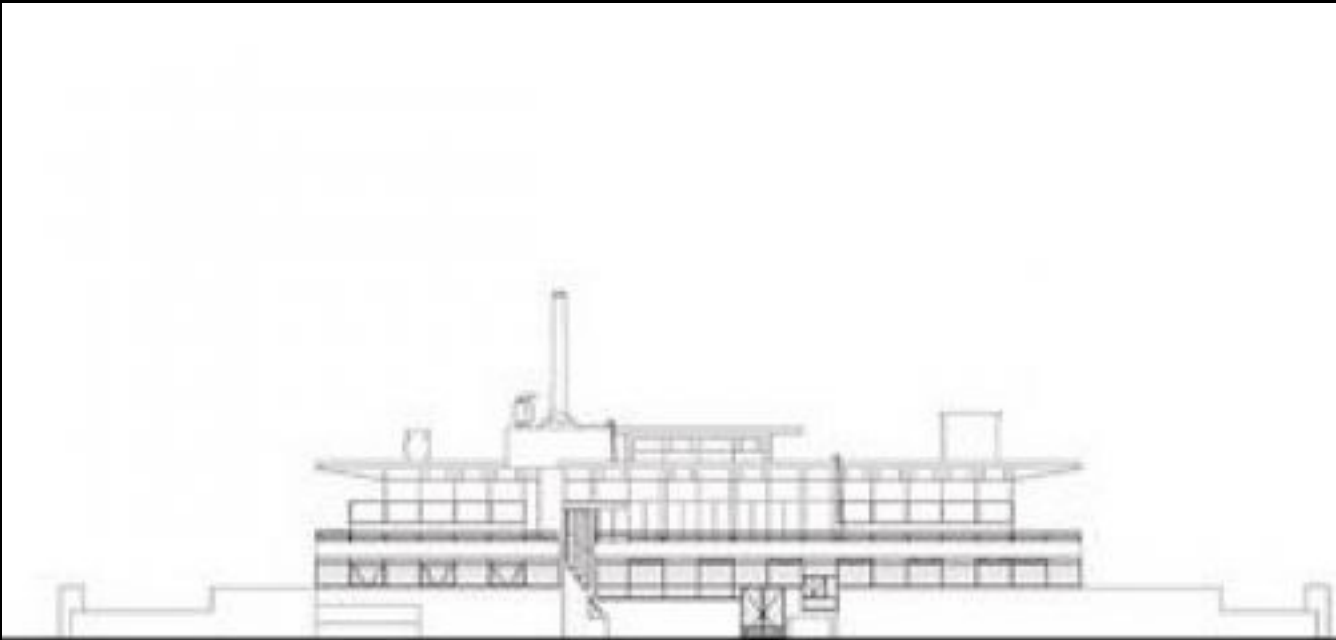


Sanatorium „Zonnestraal“, Hilversum.

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J. Duiker, Zonnestraal Sanatorium, Hilversum, 1928





Zugma





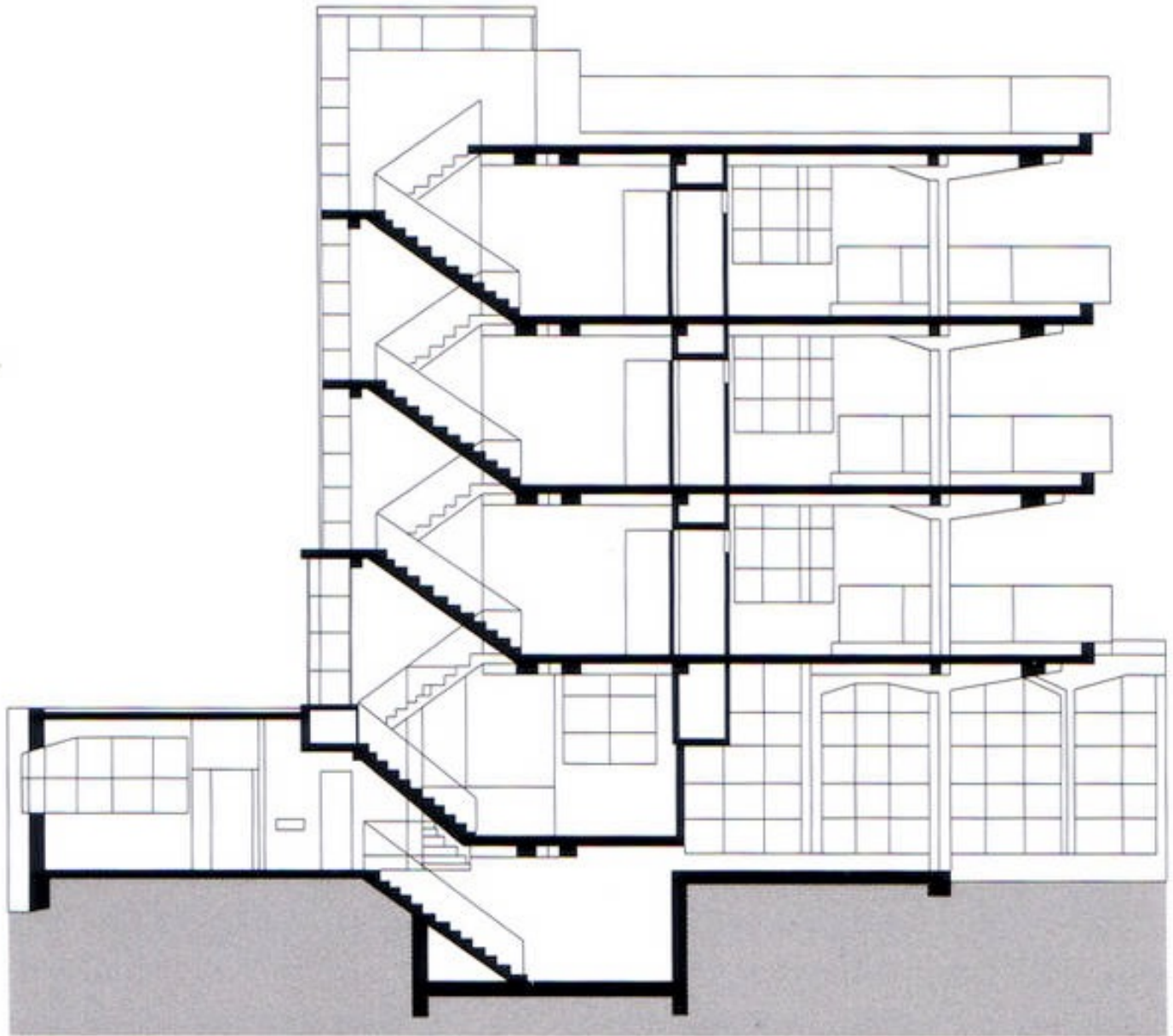








J. Duiker, Open Air School, Amsterdam, 1930



Architecture: Johannes Duiker and Bernard Bijvoet