

AHST 3322-001 (27179)  
History of Modern Architecture  
Dr. Charissa N. Terranova  
University of Texas at Dallas  
Spring 2017  
Tu-Th 2:30-3:45  
SOM 11.206

**Thursday February 23**

Modernism – Functionalism and the Right Angle Part 2

Glass Chain

Bauhaus

# Empathy and Expression



Eric Mendelsohn, Einstein Tower, Potsdam, 1919 NOTE: Not Cologne, example of Expressionist Architecture





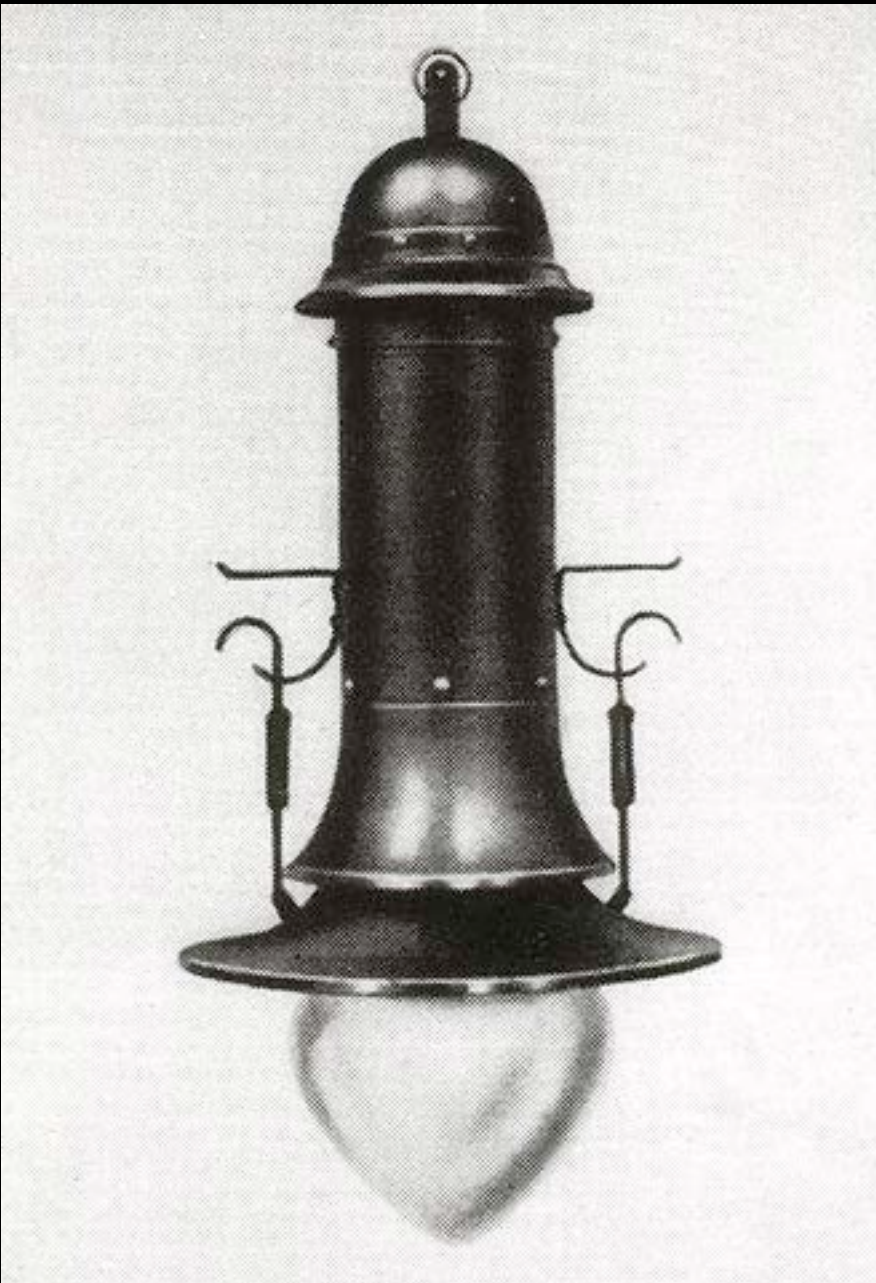


# Terms

- Gesamtkunstwerk – Total work of art
- Deutscher Werkbund – German work federation
- Kunstswollen – Will to art (Alois Riegl)
- Einfühlung – Empathy
- Typisierung – Type
- Das Zeichen – The Sign



## Typisierung – Type



Peter Behrens, AEG Light Fitting, 1907



Peter Behrens, AEG Table Fan, 1908

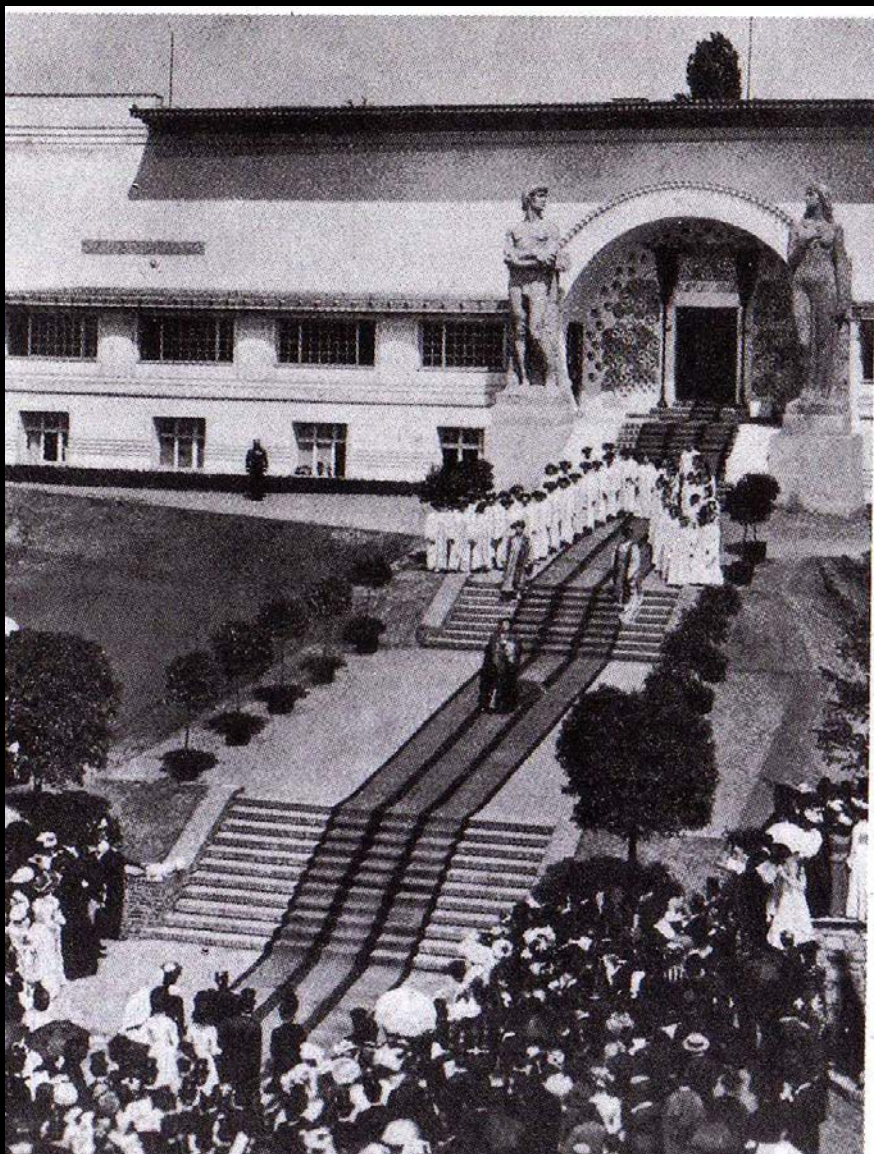


# Einfühlung – Empathy



Eric Mendelsohn, Einstein Tower, Potsdam, 1919





Olbrich, Ernst Ludwig House,  
Darmstadt, 1901

Das Zeichen procession 1901

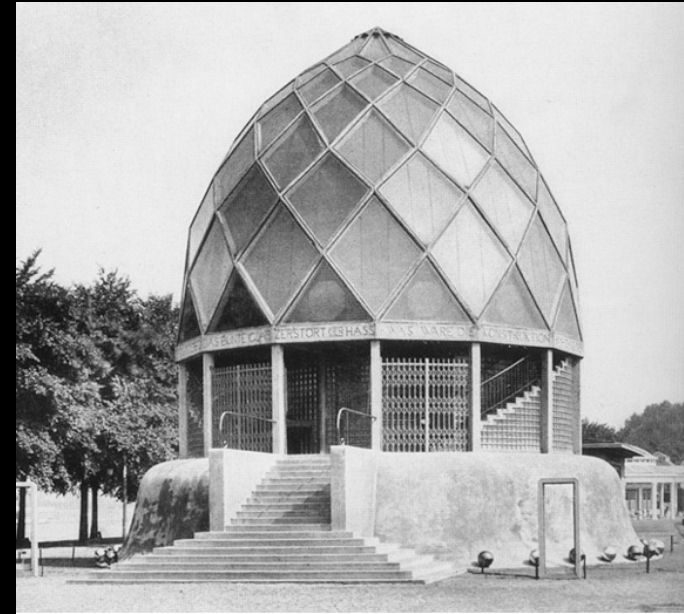
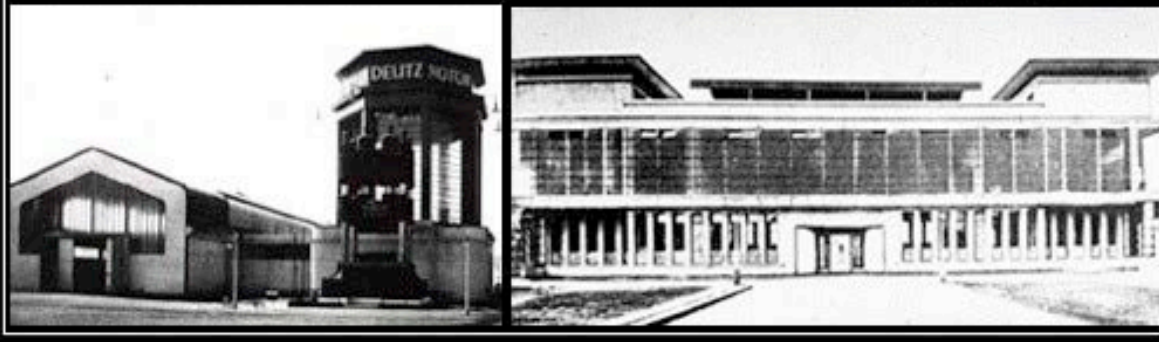
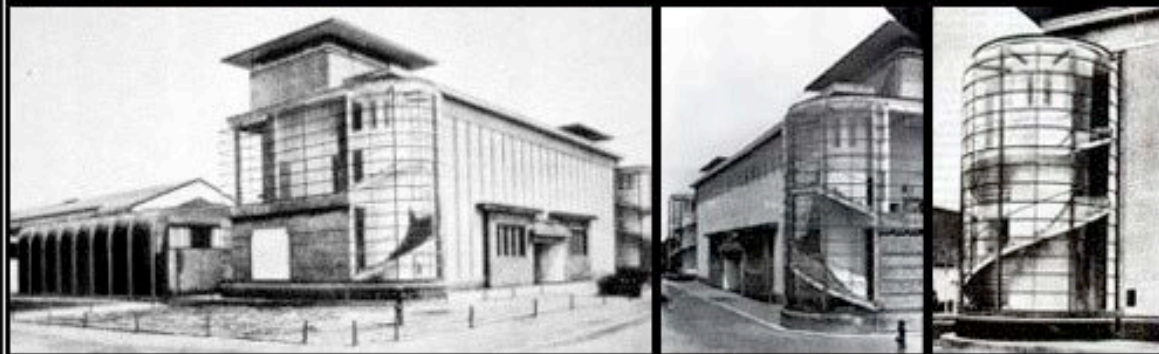




# The Glass Chain

## European Architectural Expressionism

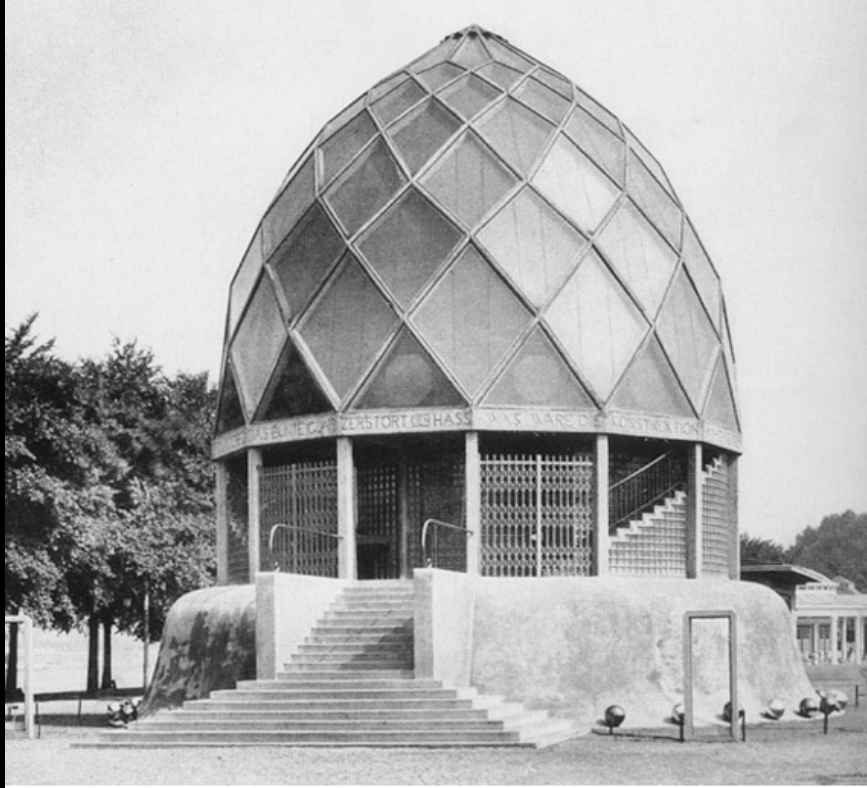




Walter Gropius, Office and Machinery Building, Cologne, 1914 Bruno Taut, Glass House, Cologne

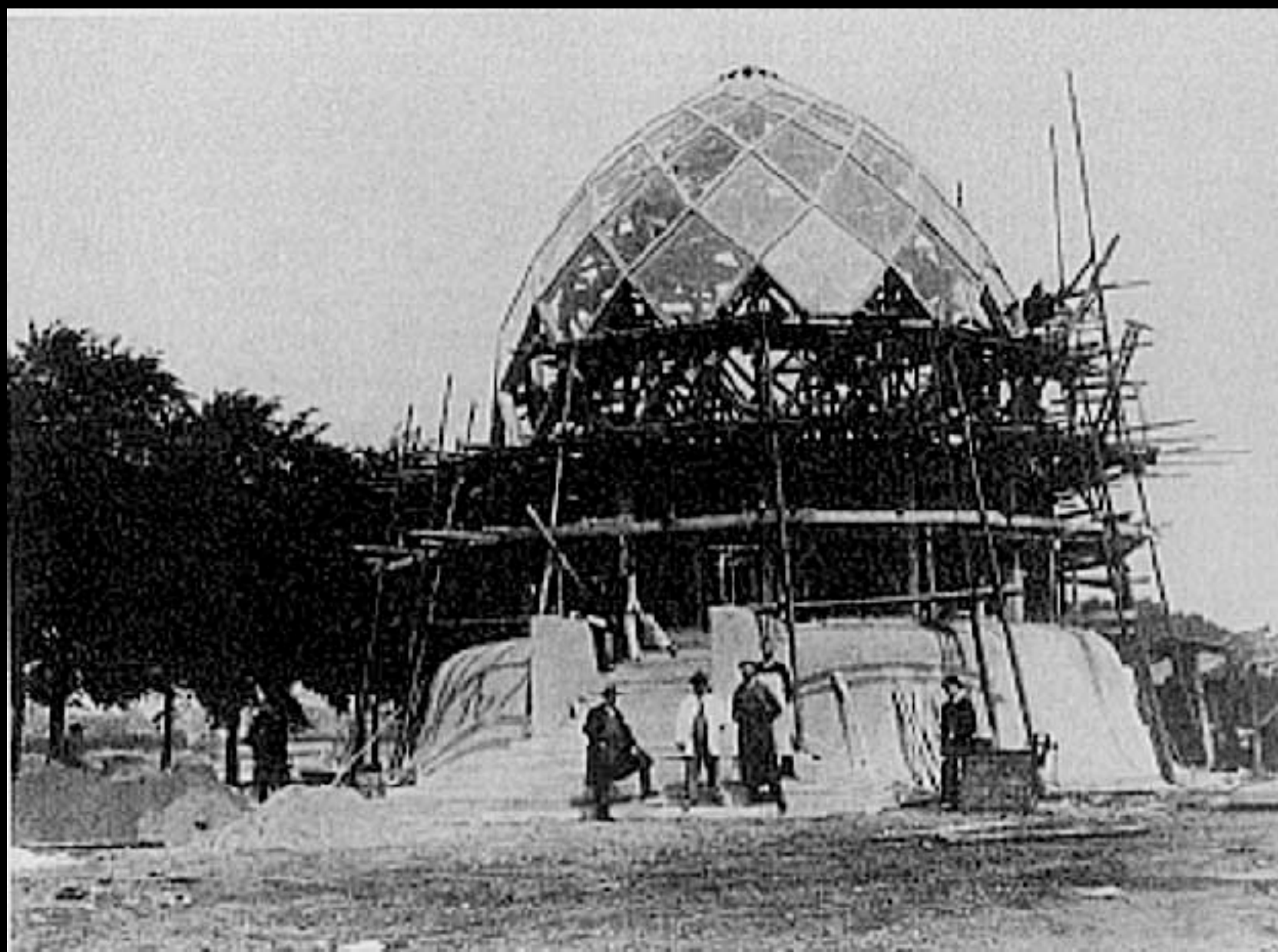
In order to raise our culture to a higher level we are forced, whether we like it or not, to change our architecture. And this will only be possible if we free the rooms in which we live from their enclosed character. This, however, we can only do by introducing a glass architecture which admits the light of the sun, of the moon and of the stars, not only through a few windows, but through as many walls as feasible, these to consist entirely of glass - of colored glass.

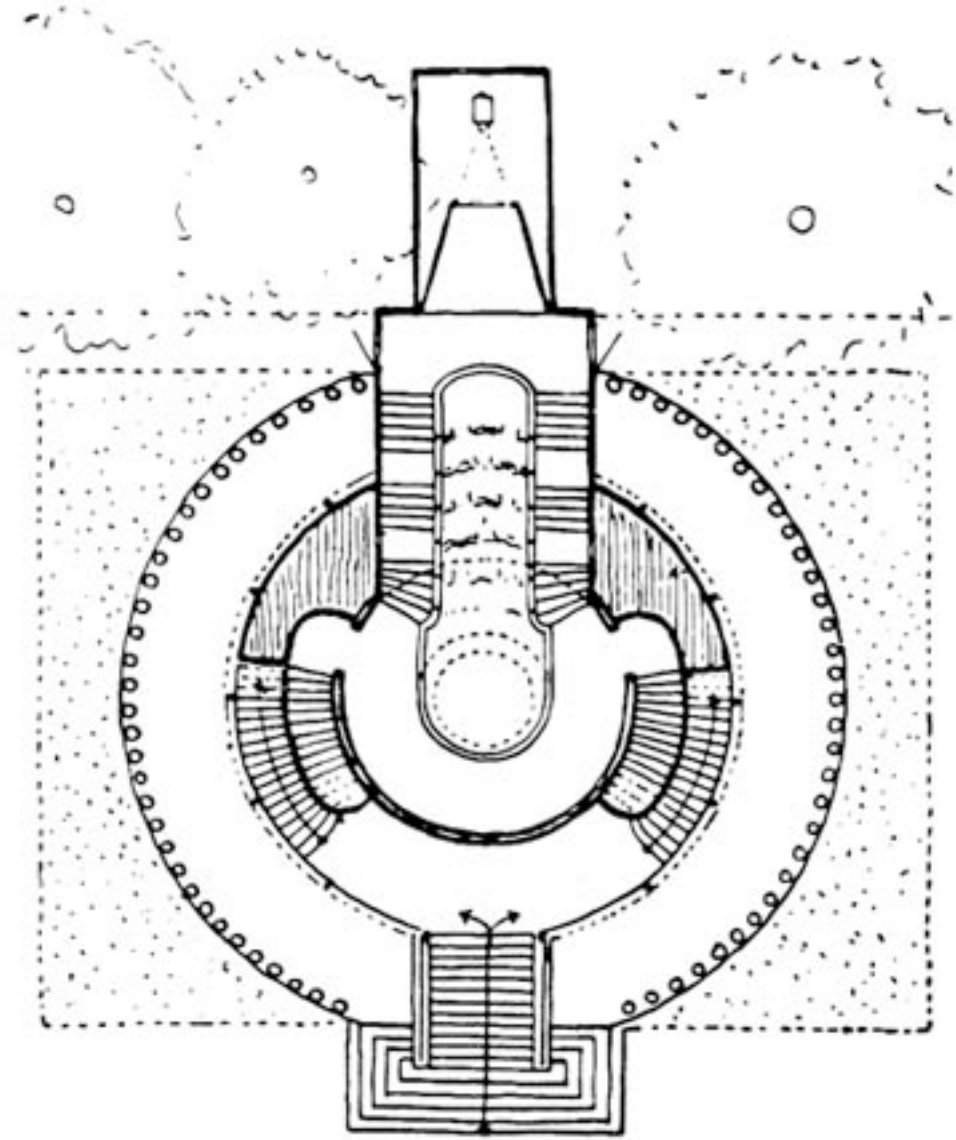
--Paul Scheerbart, *Glasarchitektur* (1914)

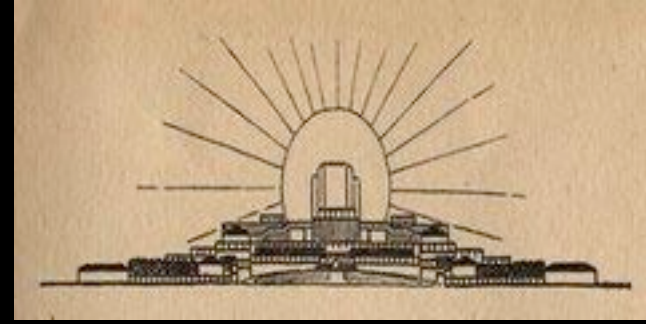
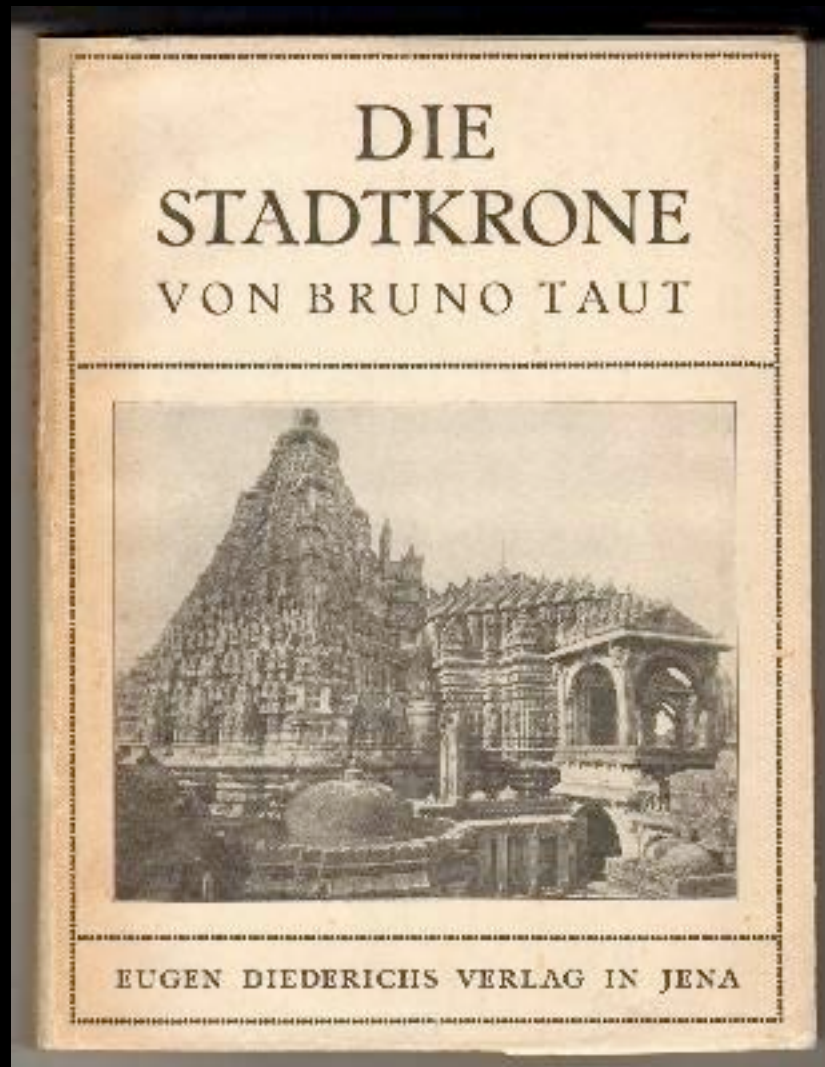


Bruno Taut, Glass House, Cologne, 1914









Bruno Taut, Die Stadtkrone, 1919



It is not the crazy caprice of a poet that glass architecture will bring a new culture. *It is a fact.* New social welfare organizations, hospitals, inventions, or technical innovations and improvements – these will *not bring a new culture* – but glass architecture will. Therefore the European is right when he fears that glass architecture might become uncomfortable. Certainly it will be so. And that is not its least advantage. The European must be wrenched out of his coziness.

-- Adolf Behne

# Glass Chain

- Bruno Taut “Glas”
- Gropius “Mass”
- Finsterlin “Prometh”
- Max Taut
- Hans Scharoun
- Wassili Luckhardt

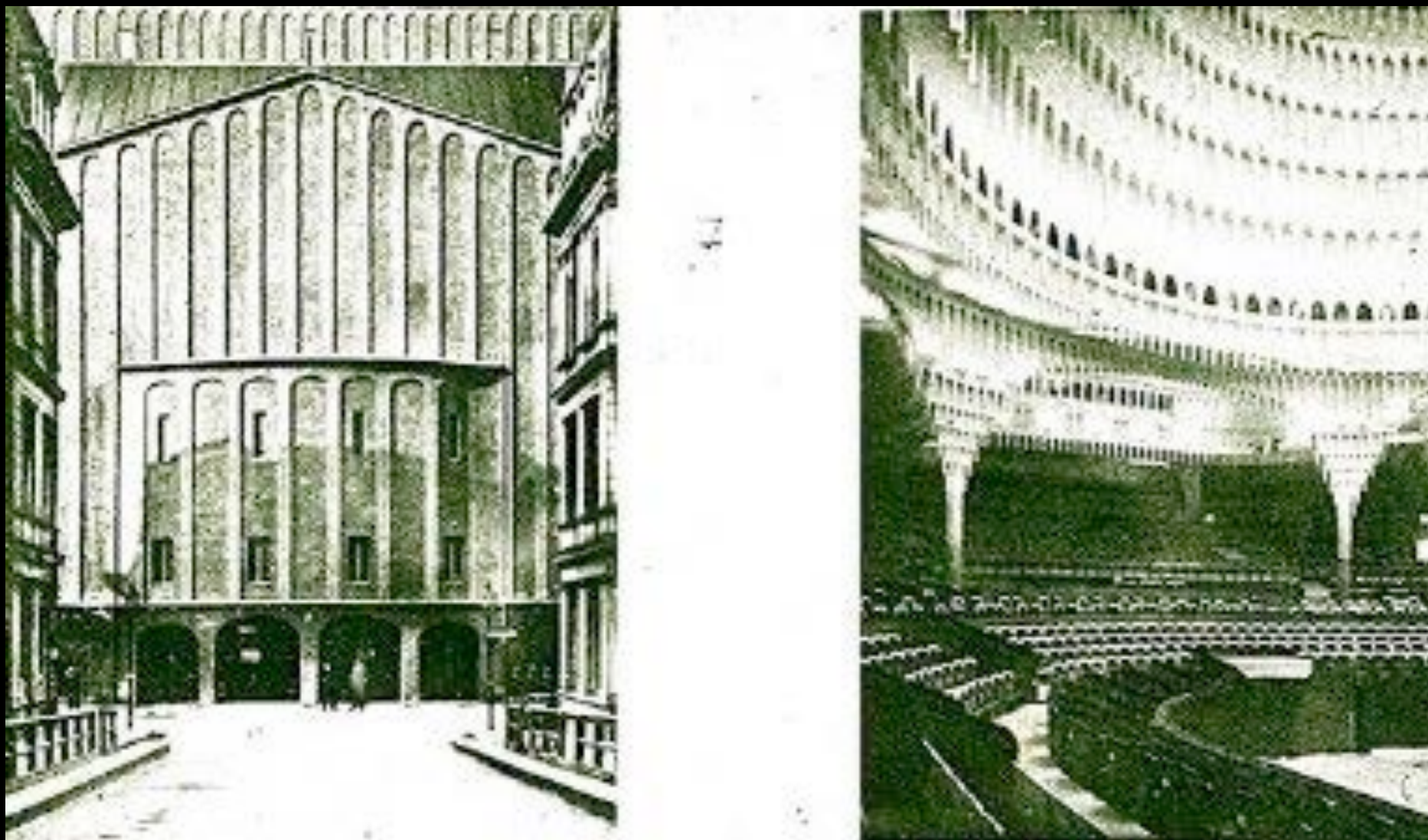
We must create just as the blood of our ancestors brought on waves of creativity; and we shall be content if we are ourselves thereafter able to reveal a complete comprehension of the character and the causality of our creations.

-- Hans Scharoun

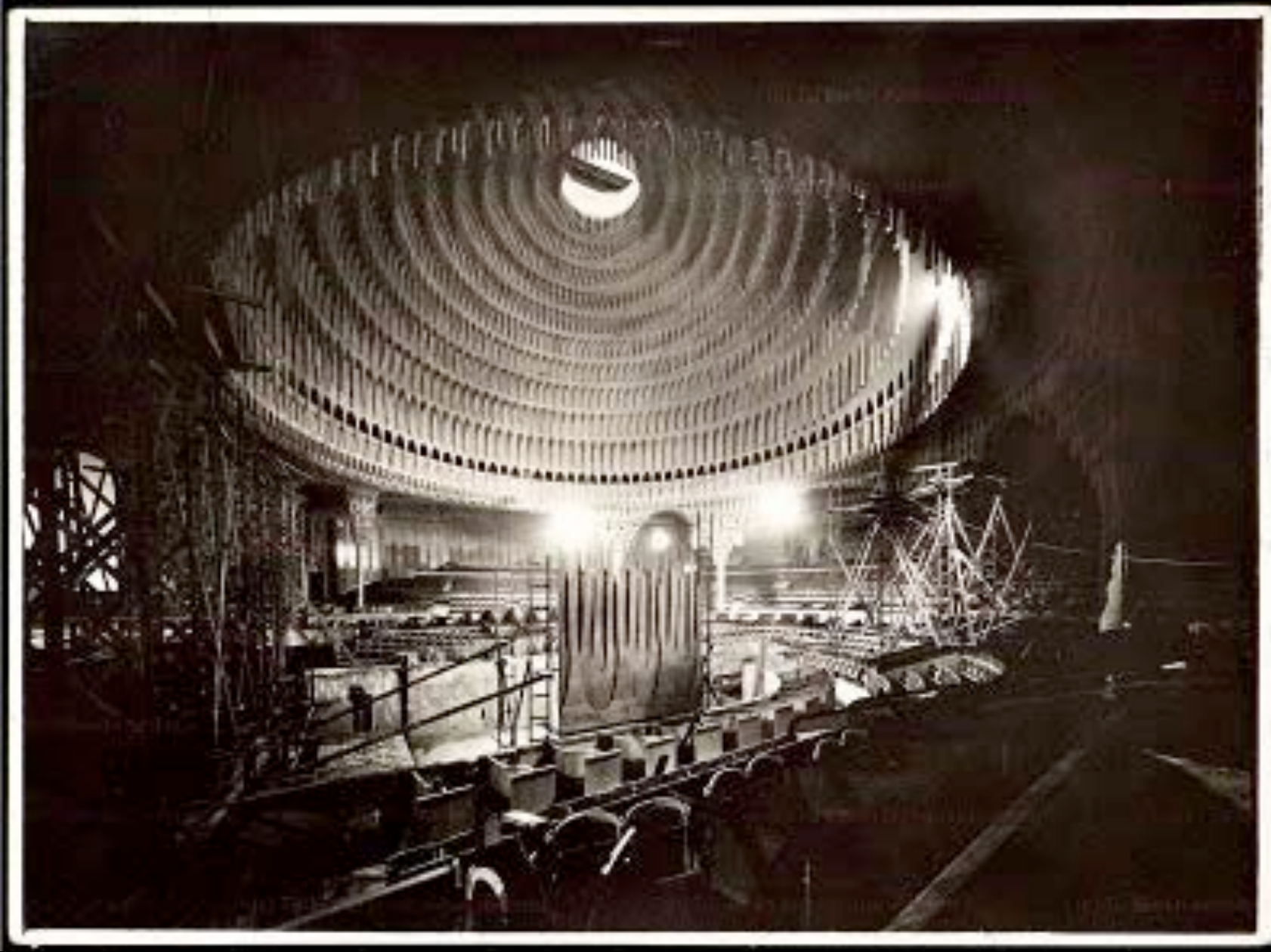
Opposite to this profoundly spiritual striving is the trend toward automatic processes. The invention of the Taylor System is a typical characteristic of this. It would be completely erroneous to refuse to recognize this tendency of the time, as it is a historic fact. Moreover, it can in no way be proven to be hostile towards art.

-- Wassili Luckhardt



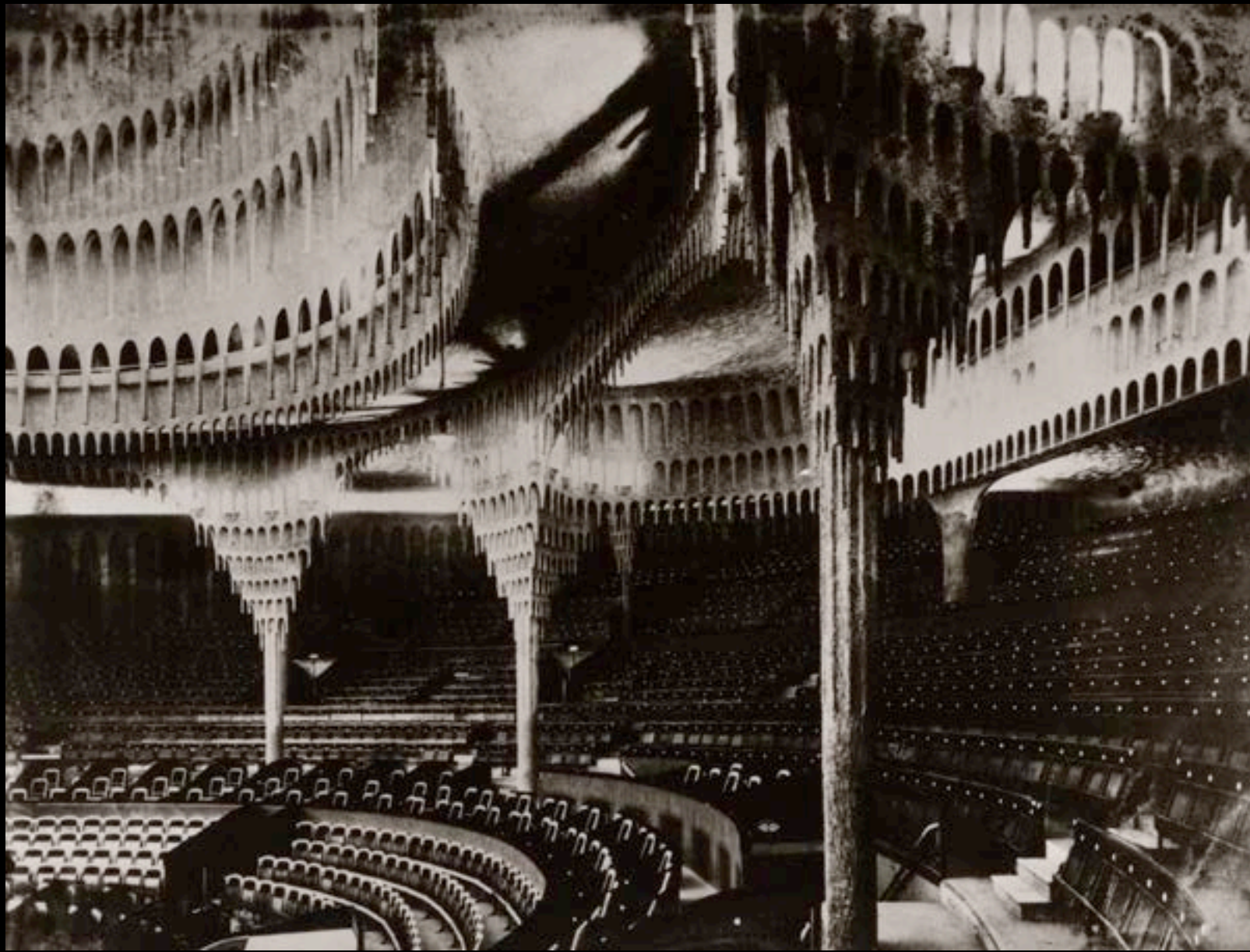


Hans Poelzig, Grosse Schauspielhaus, Berlin, 1919



Hans Poelzig, Grosse Schauspielhaus, Berlin, 1919





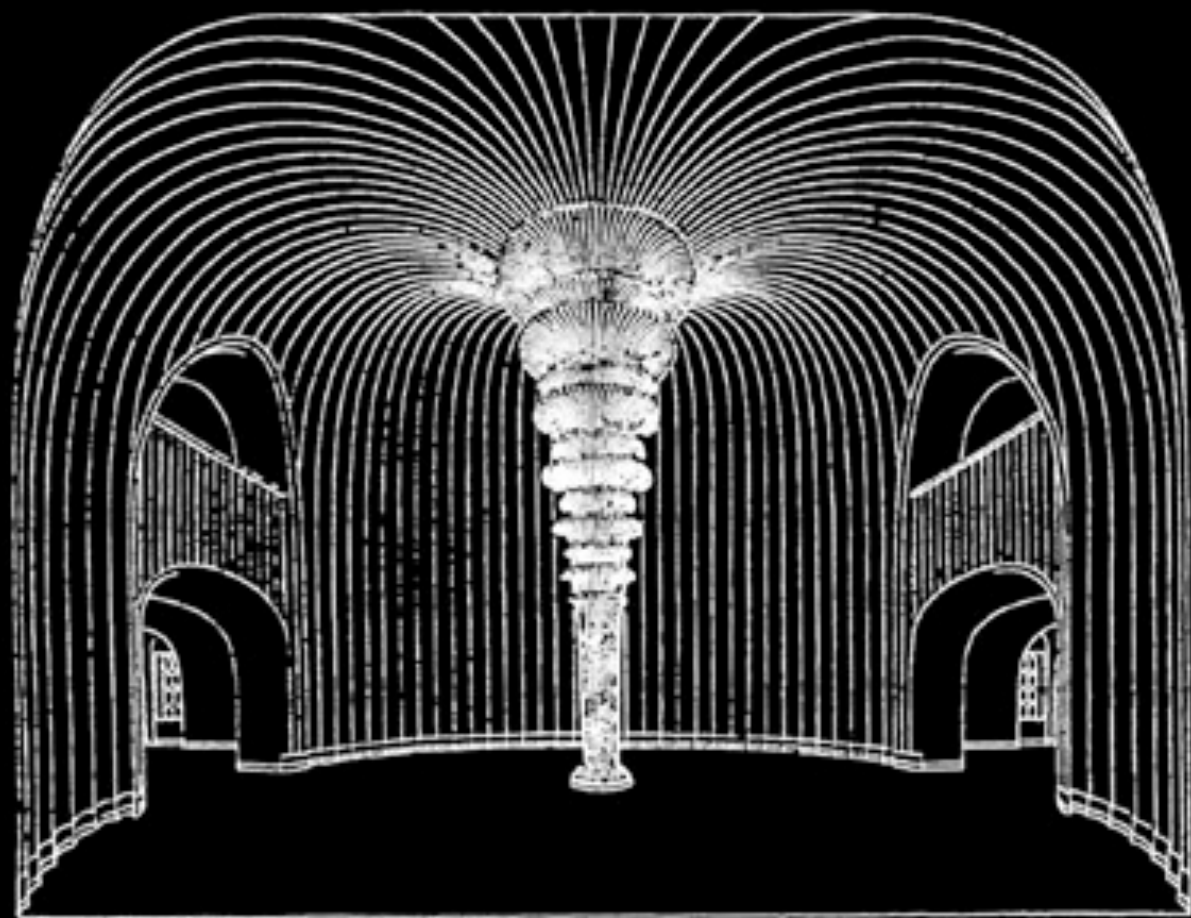


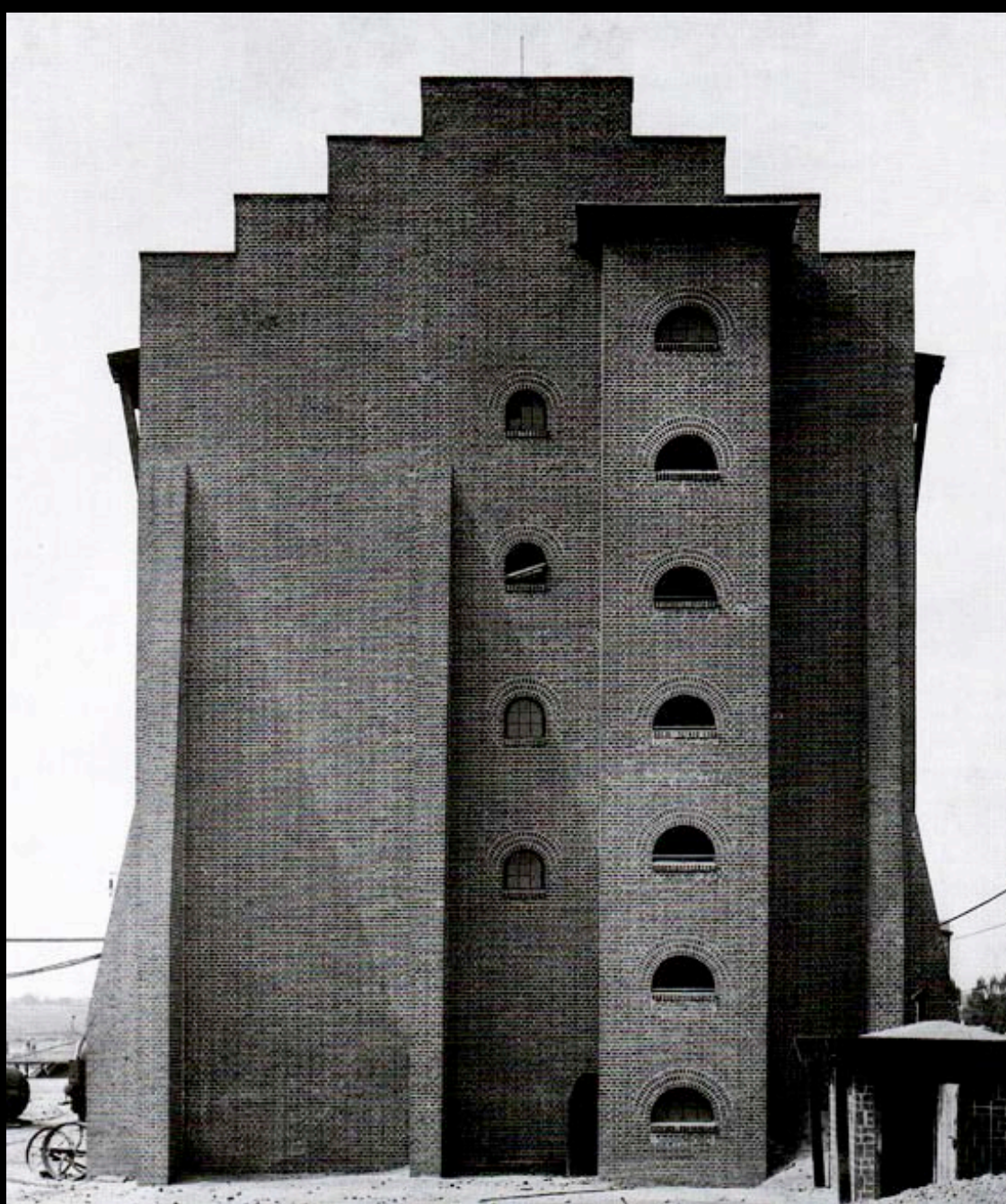




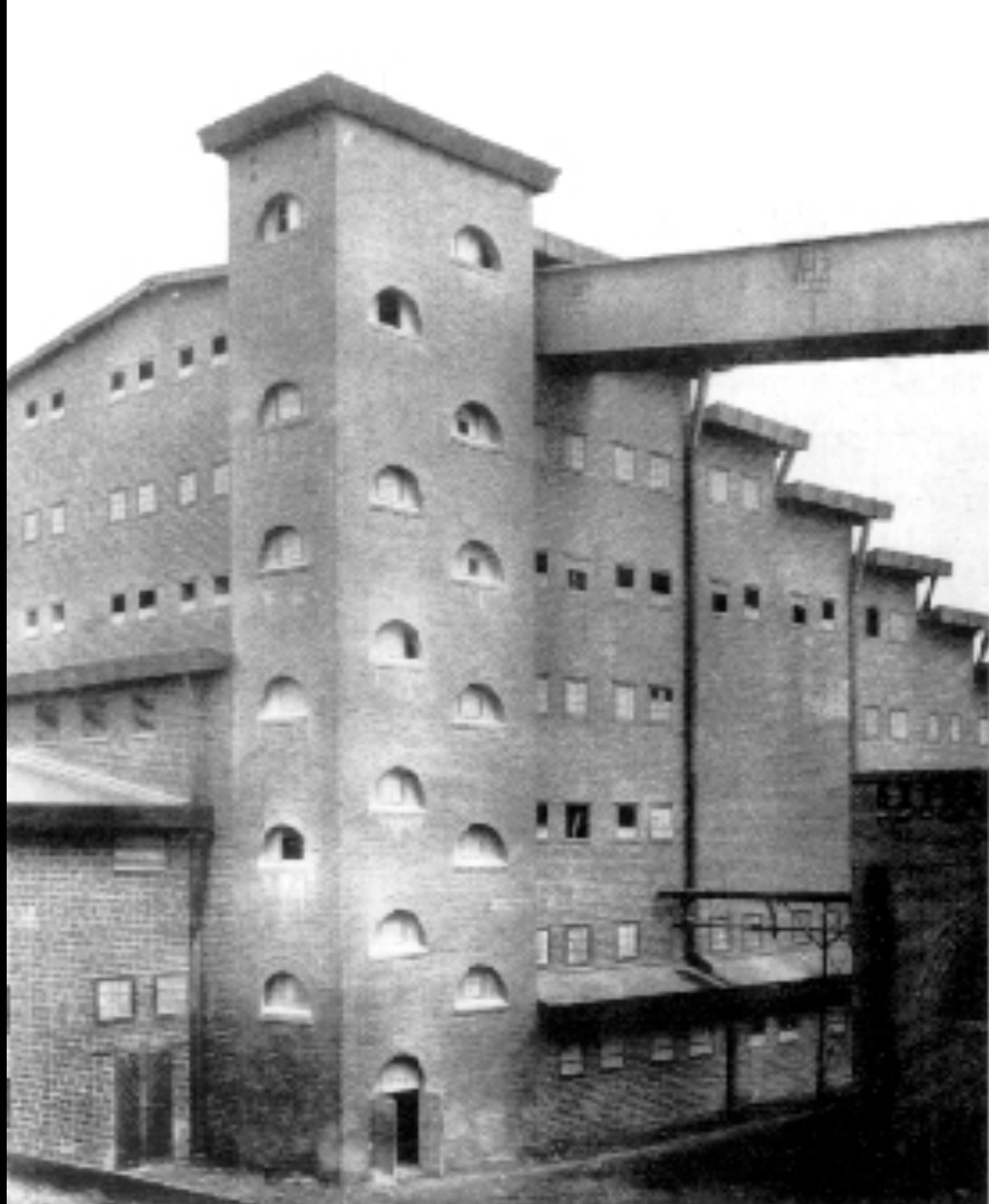








Hans **Poelzig**. Sulphuric Acid Factory in **Luban**, Poland, 1911-1912









Eric Mendelsohn, Einstein Tower, Potsdam, 1919 NOTE: Not Cologne, example of Expressionist Architecture



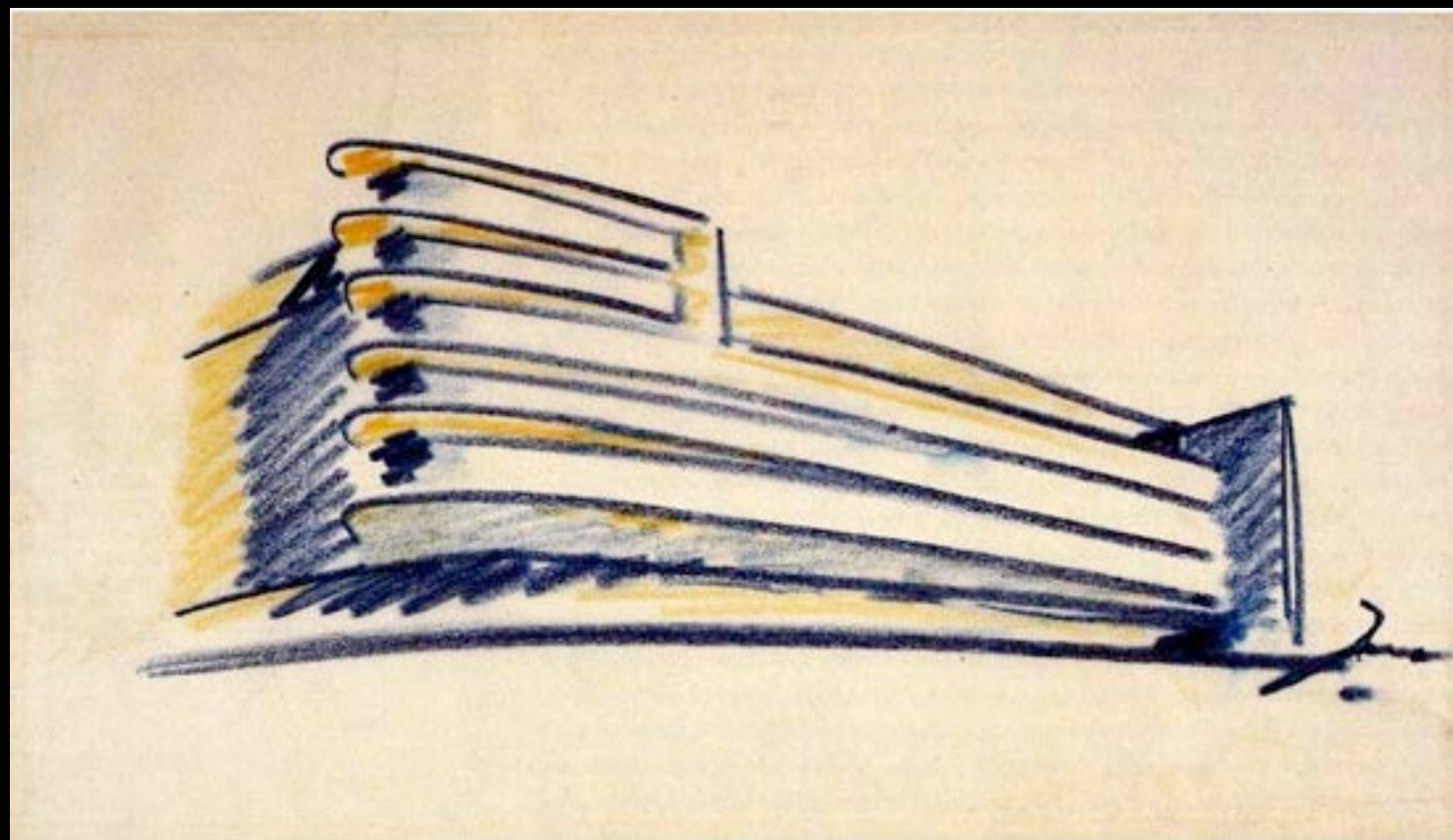






Mendelsohn, Petersdorff Store,  
Breslau (Wroclaw), Poland, 1927













Hans Scharoun, Berlin Philharmonic, Berlin, 1956-1963

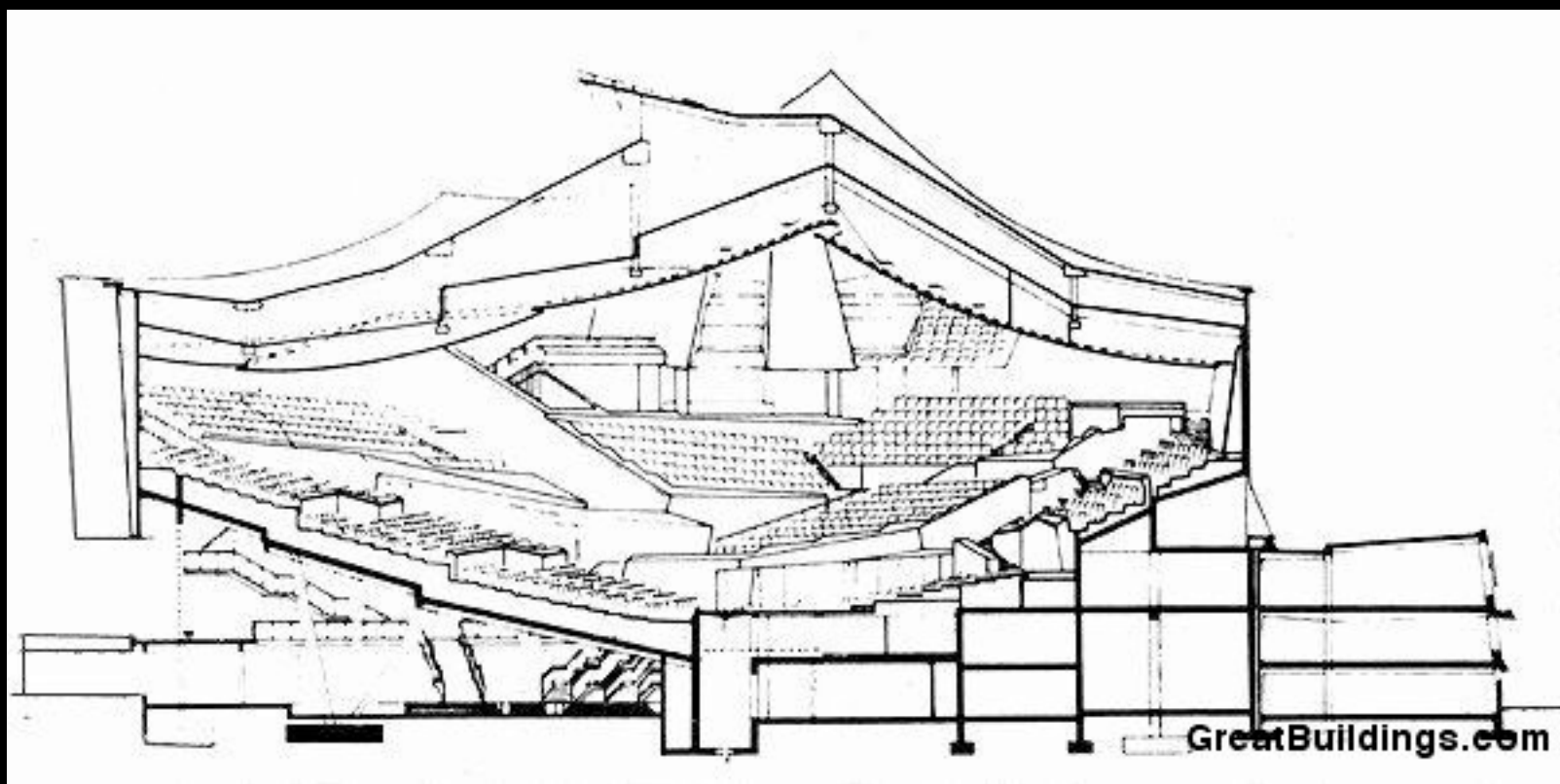
















Frank Gehry, Bilbao Guggenheim, Bilbao, Spain, 1997

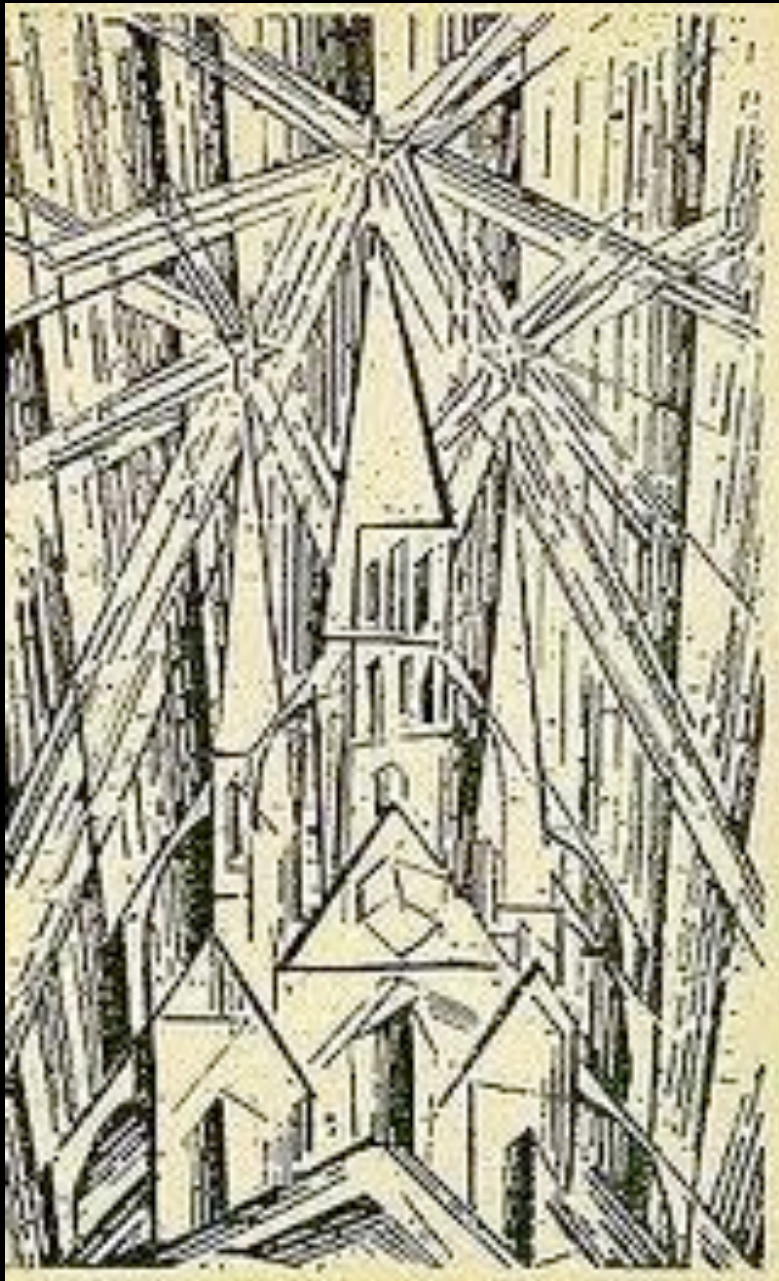






# Bauhaus: Weimar, Dessau, Berlin, Chicago 1919-1933

# Cathedral and Craft

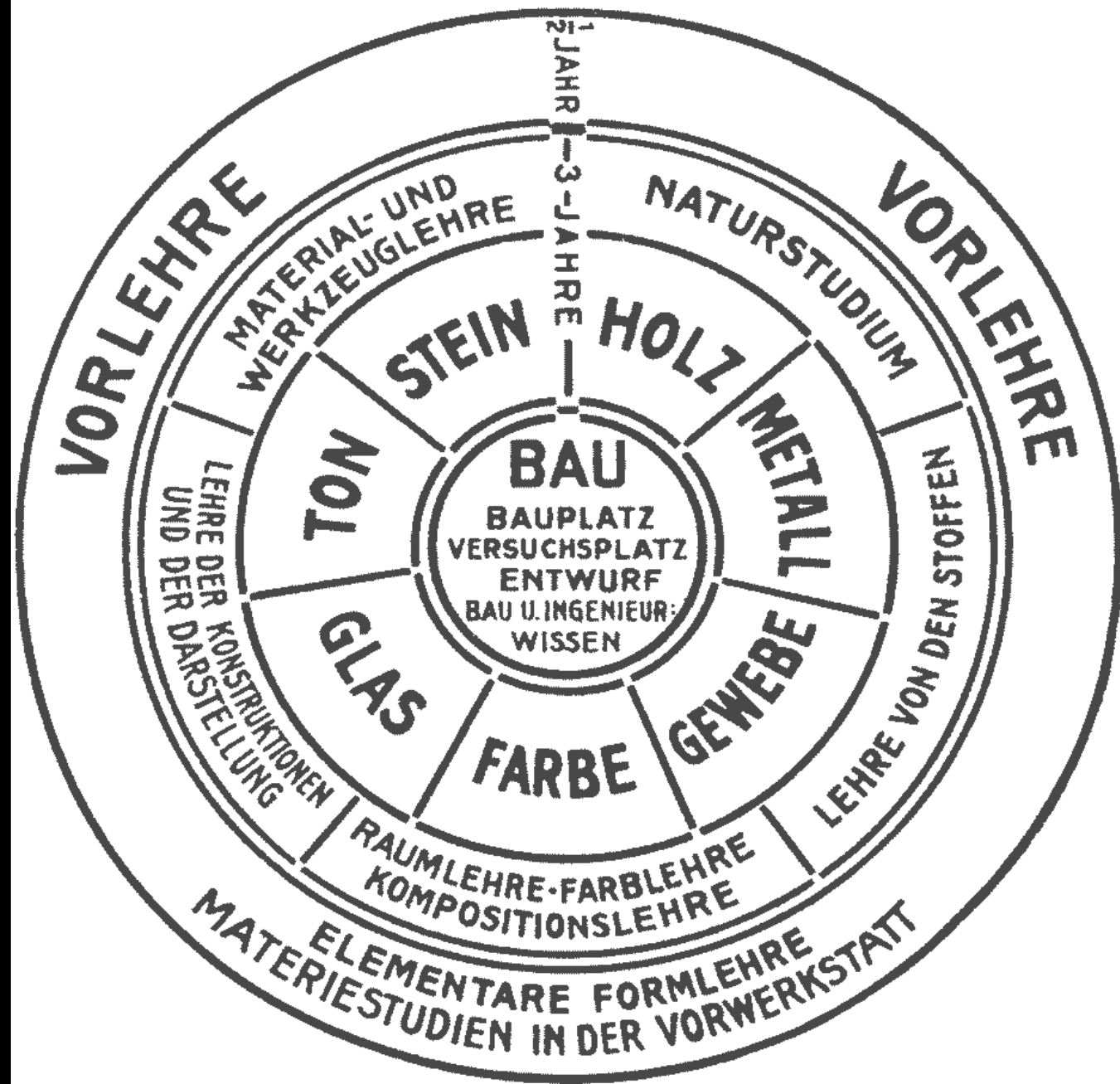


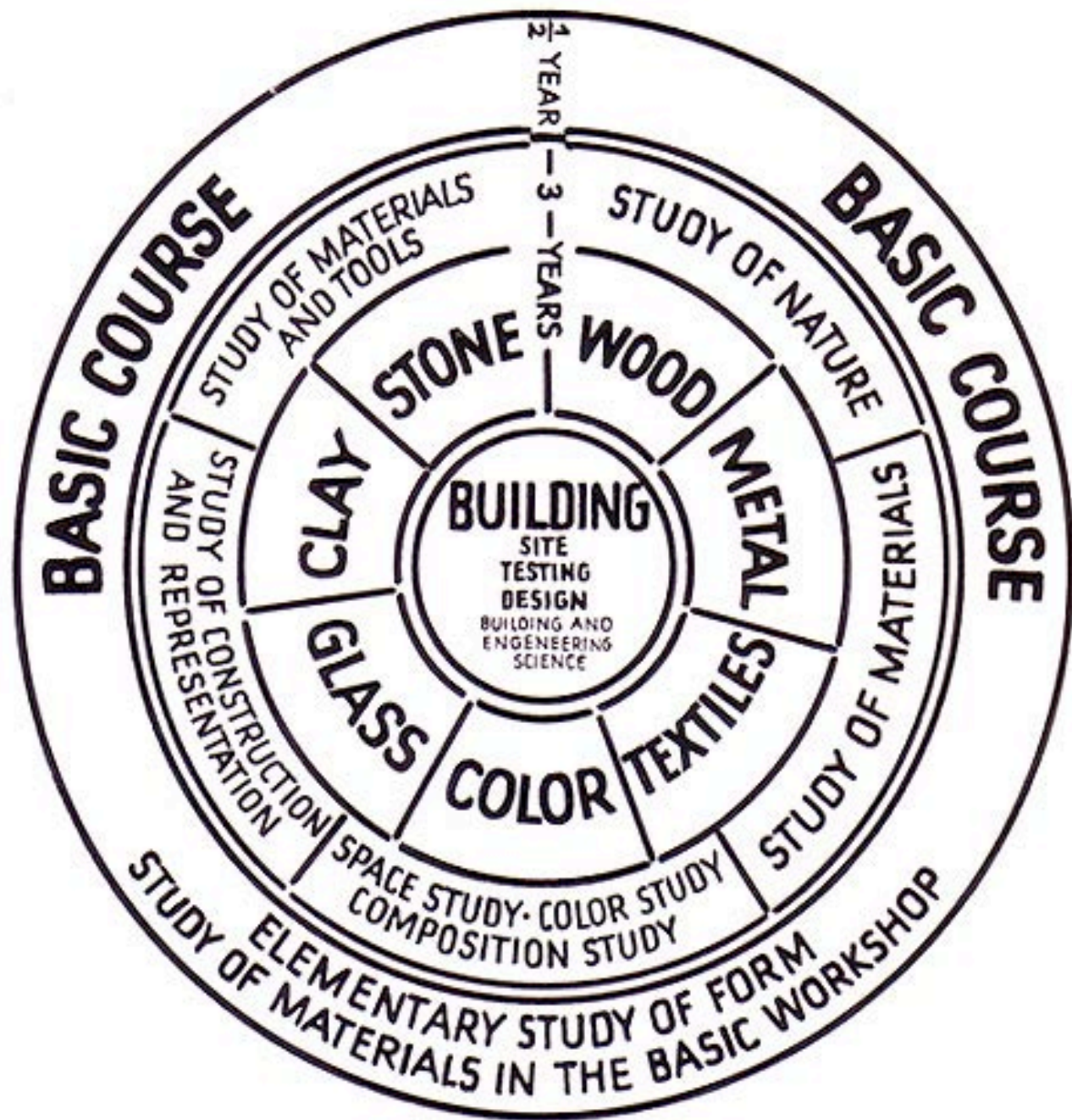
Let us create a new guild of craftsmen, without the class distinctions which raise an arrogant barrier between craftsman and artist. Together let us conceive and create the new building of the future, which will embrace architecture and sculpture and painting in one unity and which will rise one day toward heaven from the hands of a million workers like the crystal symbol of a new faith.

Proclamation of the Weimar Bauhaus, 1919

Lyonel Feininger, Cathedral – Frontispiece of First Bauhaus Manifesto, 1919

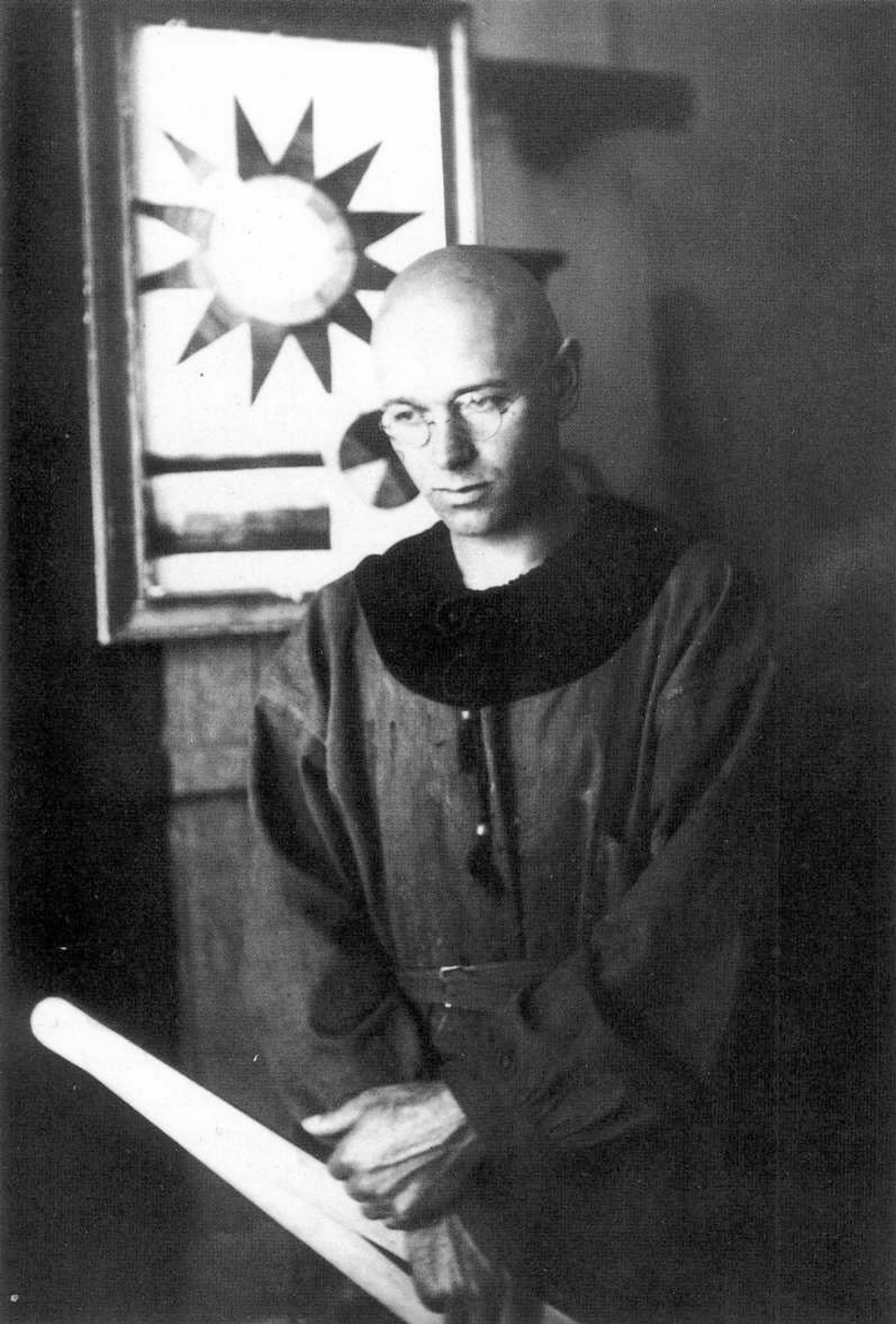






Bauhaus curriculum





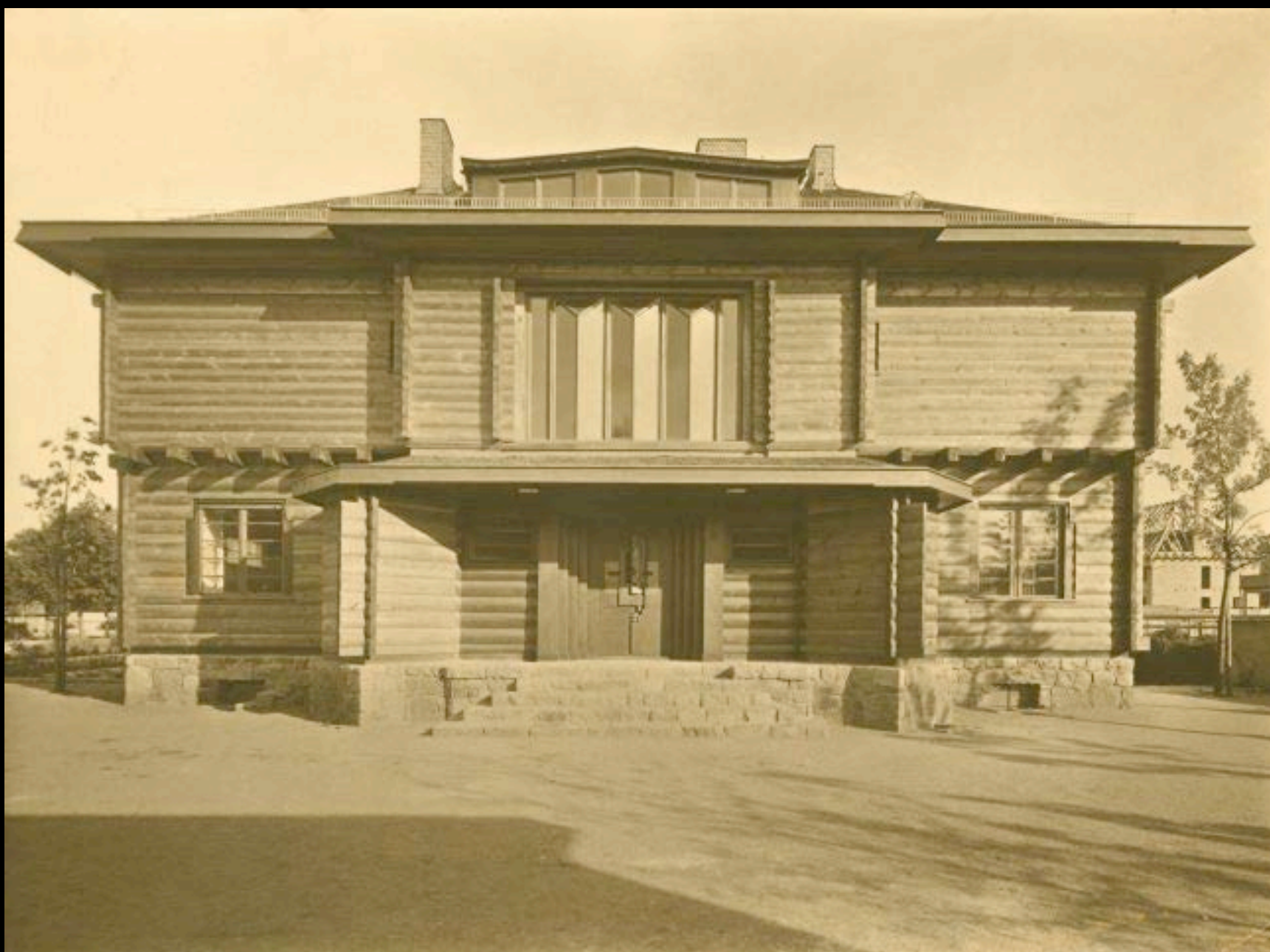
Johannes Itten [1888-1967] developed the Bauhaus preliminary course – a required course – in order to join one of the workshops. With Itten, the Mazdaznan cult also reached the Bauhaus. When, as a consequence, it came to differences, he left the Bauhaus and founded the Itten School in Berlin. In October 1919, Itten was appointed as one of the first masters at the Staatliches Bauhaus in Weimar by Walter Gropius. Until 1922–1923, he was both director of the preliminary course which he had developed independently for the introductory semester and master of form of all the workshops except for the ceramic, bookbinding and printing workshops. Itten made a significant contribution to the Bauhaus by promoting the Mazdaznan cult, which spans religions and philosophies. After internal differences with Walter Gropius, Itten left the Bauhaus in March 1923.

“Without movement there is no perception, without perception there is no form and without form there is no substance.”



Itten was one of the first people to define and identify strategies for successful color combinations. Through his research he devised seven methodologies for coordinating colors utilizing the hue's contrasting properties. These contrasts add other variations with respect to the intensity of the respective hues; i.e. contrasts may be obtained due to light, moderate, or dark value.





Walter Gropius and Adolf Meyer, Sommerfeld House, Berlin-Dahlem, 1921



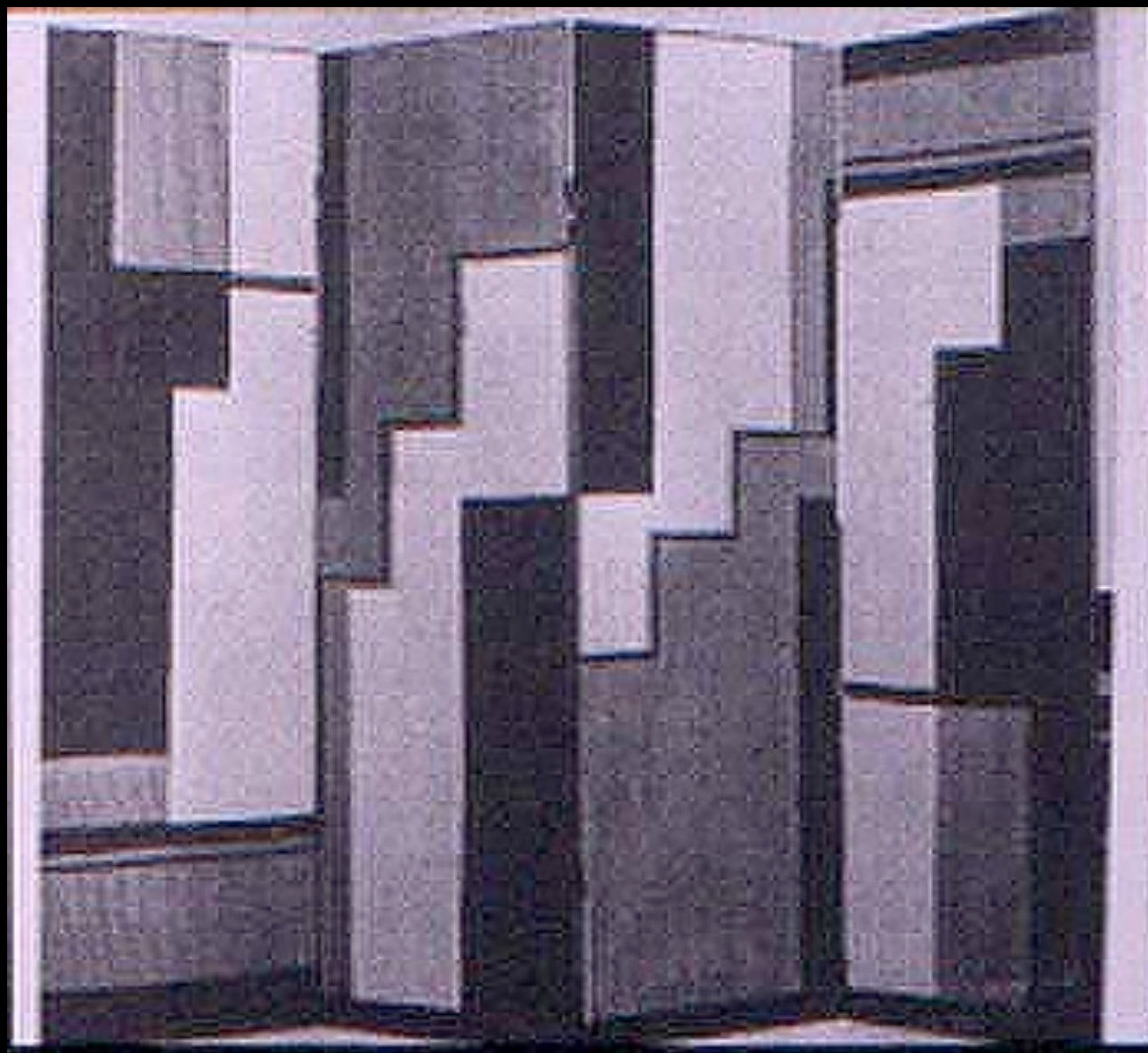






Josef Albers, Window from Sommerfeld House





Dorte Helm, Folding screen from Sommerfeld House





*sachlich*

**factual  
objective**

*Wohnmaschine*

**living machine**

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

1.0. BESTANDSPLAN  
 2.0. QUERSCHNITT  
 3.0. Längsschnitt  
 4.0. Grundriss



GRUNDRISS



GARTENPLAN



1. STOKKWERK

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AUSSTELLUNG STAATL. BAUKAUS WEIMAR 1903.  
 EINFAMILIENHAUS.



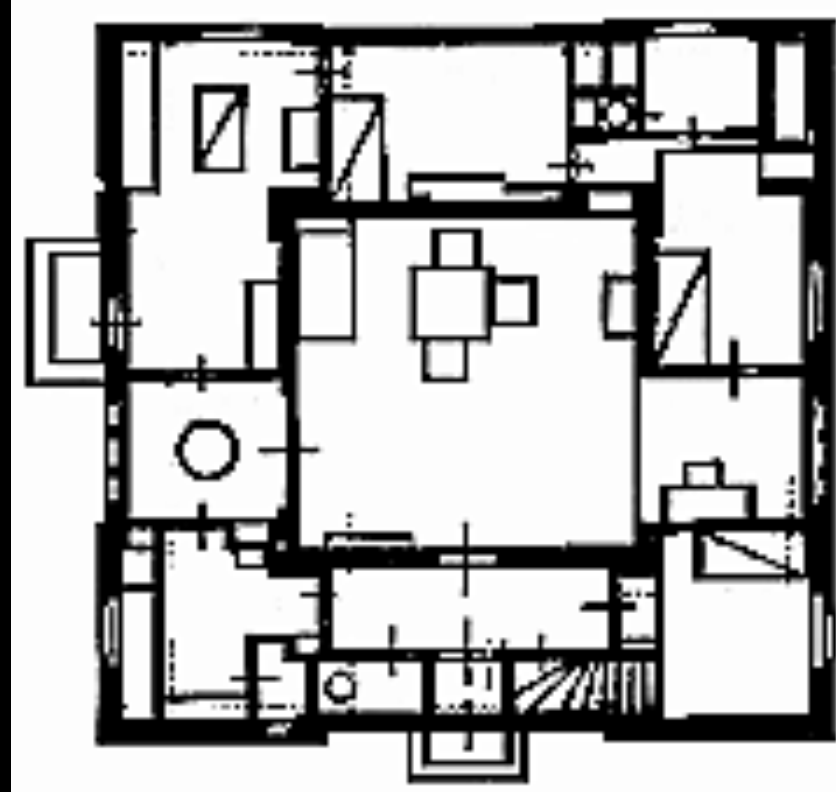
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 1903

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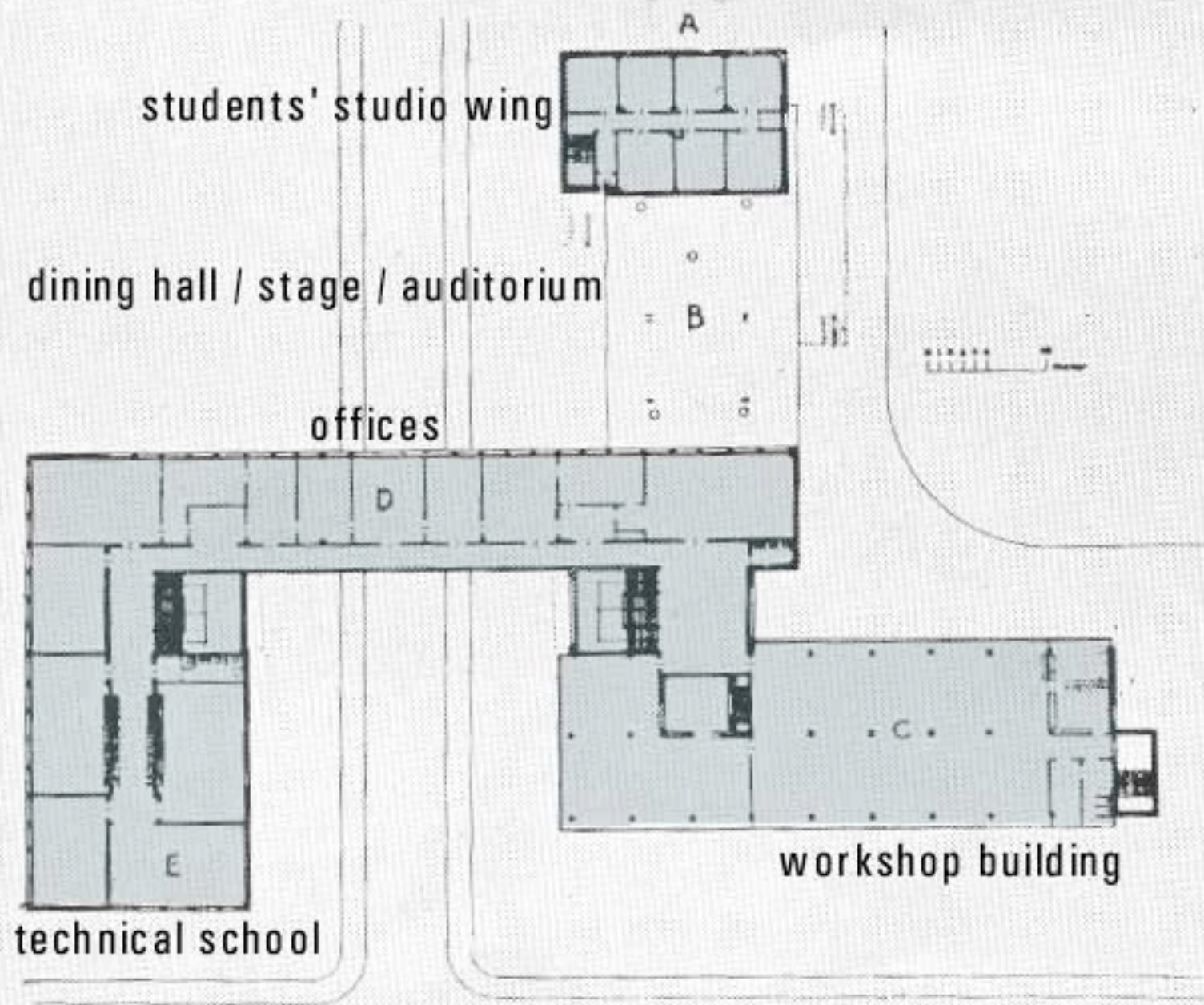
Walter Gropius, Bauhaus School, Dessau, 1926

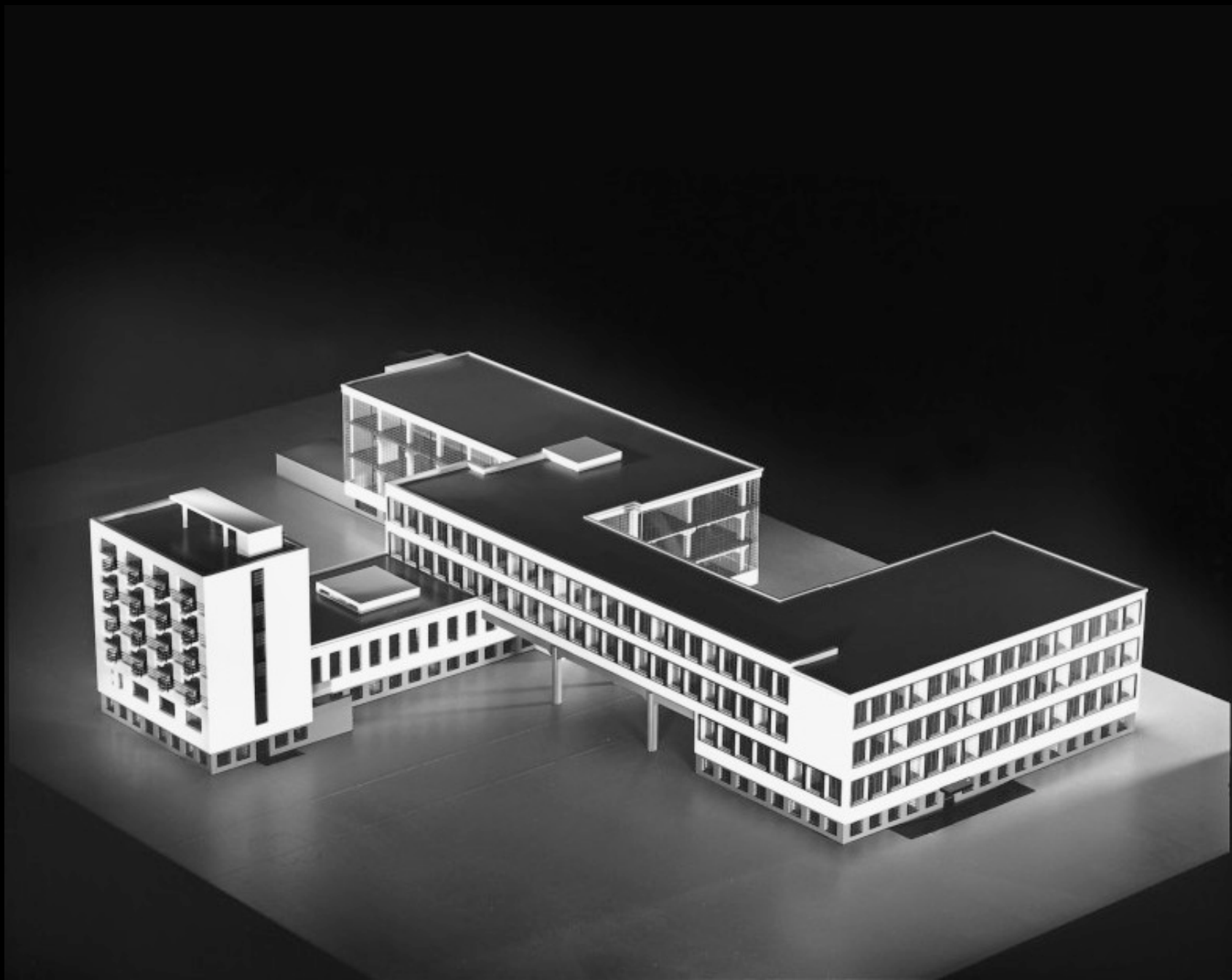


**JUNKERS FLUGZEUG- UND -MOTORENWERKE A.-G. DESSAU**

Poster for Junkers Flugzeug- und Motorenwerke AG, a major German aircraft and aircraft engine manufacturer. It produced some of the world's most innovative and best-known airplanes over the course of its fifty-plus year history in Dessau, Germany. It was founded there in 1895 by Hugo Junkers. The Stuka was a dive bomber.



























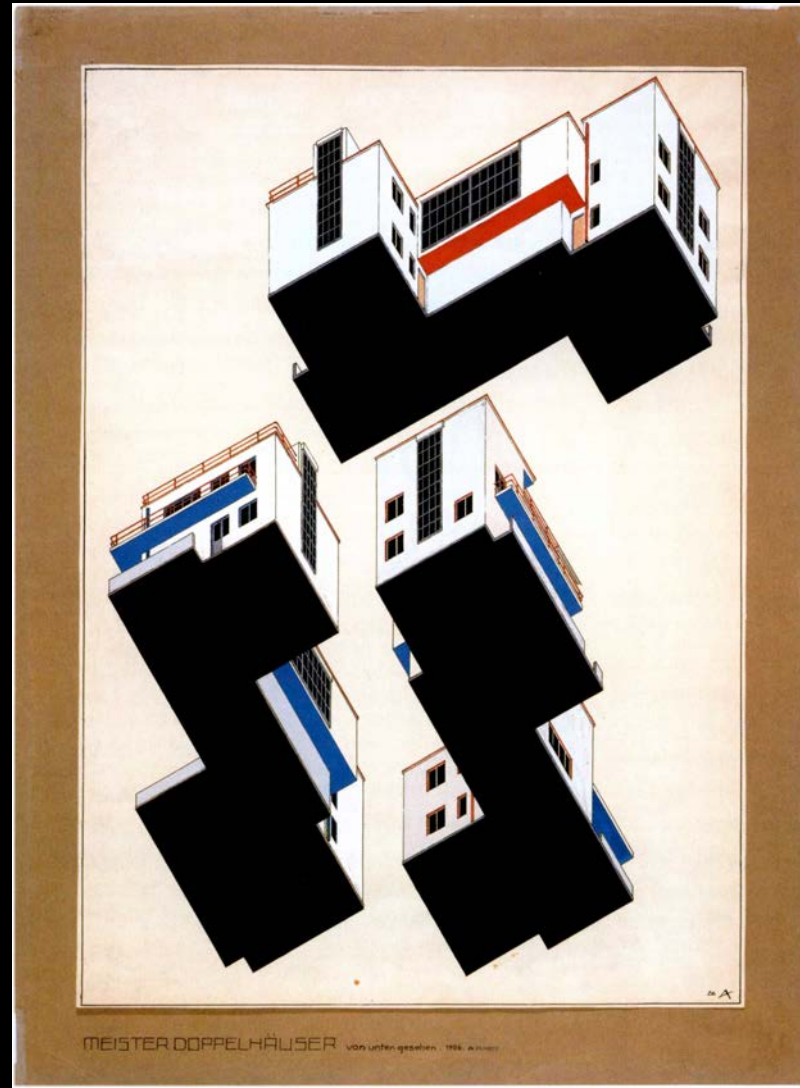
Breuer tells us speaking theoretically that the “pieces of metal furniture are part of a modern space. They have not style, since the form intended expresses nothing other than their purpose and the construction necessary to meet it. The new space should not be a self-portrait of the architect, nor at the beginning should it reflect an individual idea of the souls of the people who use it.”

Auditorium, Marcel Breuer designed chairs





Walter Gropius, Master House: Duplex, 1926



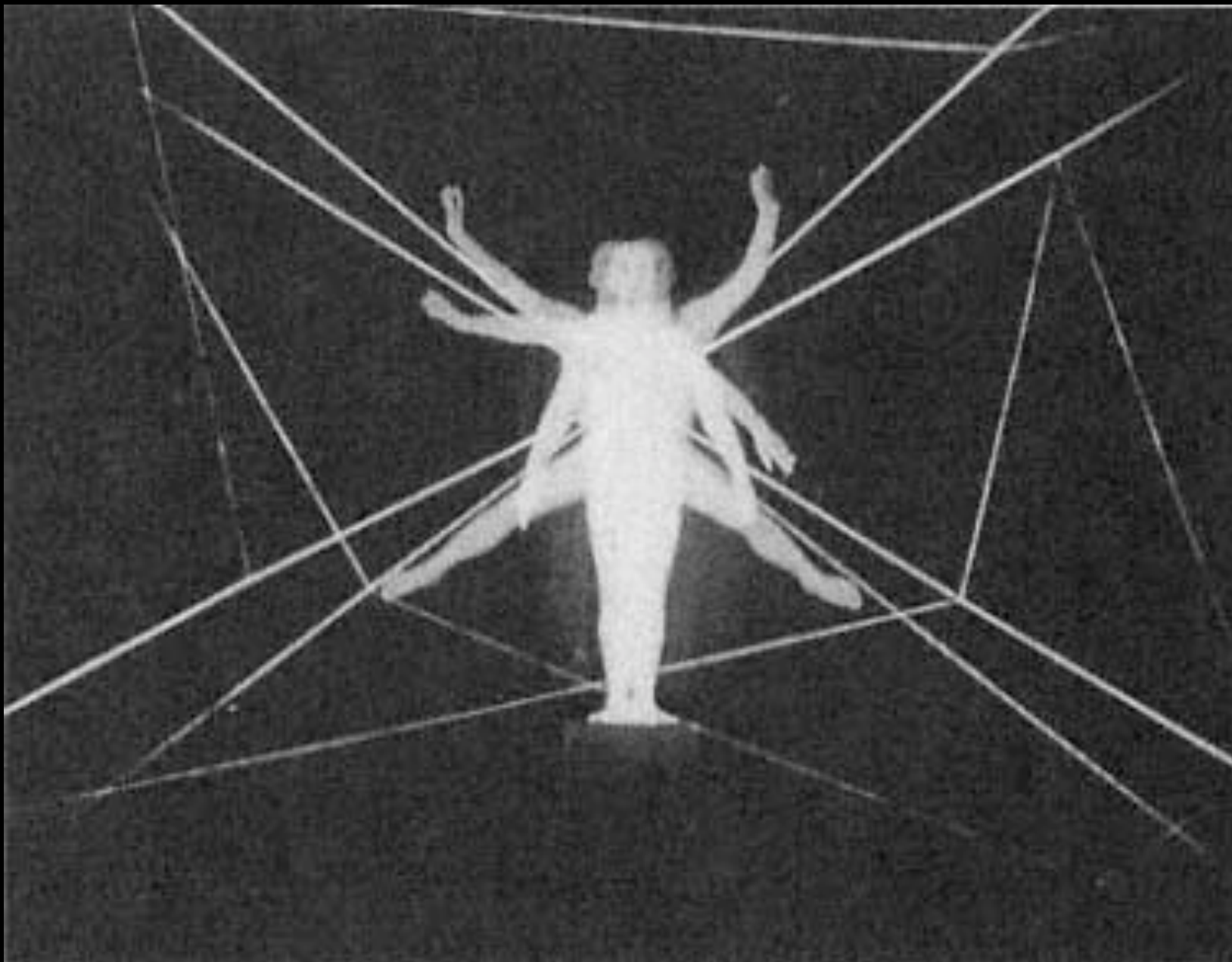
The Masters' Houses were achieved according to the same construction of prefabricated units and as though interlocking cubic prisms. There were five of these houses, one for the director and four double houses for the Masters. In these houses lived Gropius, Moholy-Nagy, Feininger, Muche, Schlemmer, Kandinsky and Klee.



Wassily Kandinsky, Black Relationship, 1924

Kandinsky, the Russian-born painter, also taught at the Bauhaus. In particular he taught theories of color and form. He claimed "color like all other phenomena must be examined from different viewpoints, in different ways and by appropriate methods. From a purely scientific point of view, these ways may be divided into three areas: physics and chemistry; physiology; and psychology. He was also careful to claim that "Our work at the Bauhaus is in general subordinate to the finally dawning unity of different realms that only a short time ago were held to be strictly divided from one another: art, science and industry."





Experimental Dance, Bauhaus, 1927