

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 7

The Deutsche Werkbund 1898-1927, Henry van de Velde and
Einfühlung vs. Typisierung [Empathy vs. Type]

Glass Chain

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

Deutscher Werkbund

Industrial Classicism

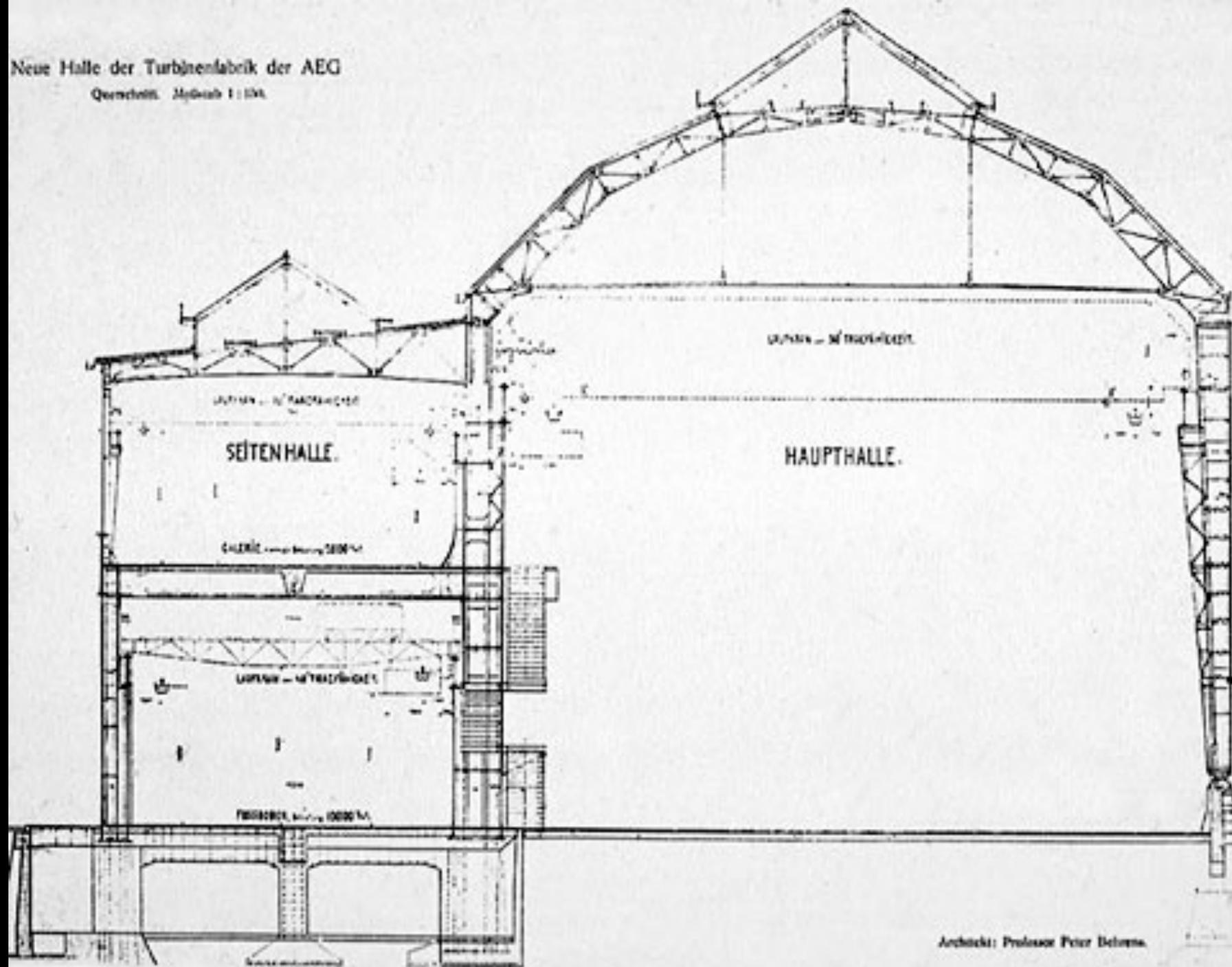
Modern Temple: The Factory

Peter Behrens, AEG Turbine Factory, Berlin, 1909-10



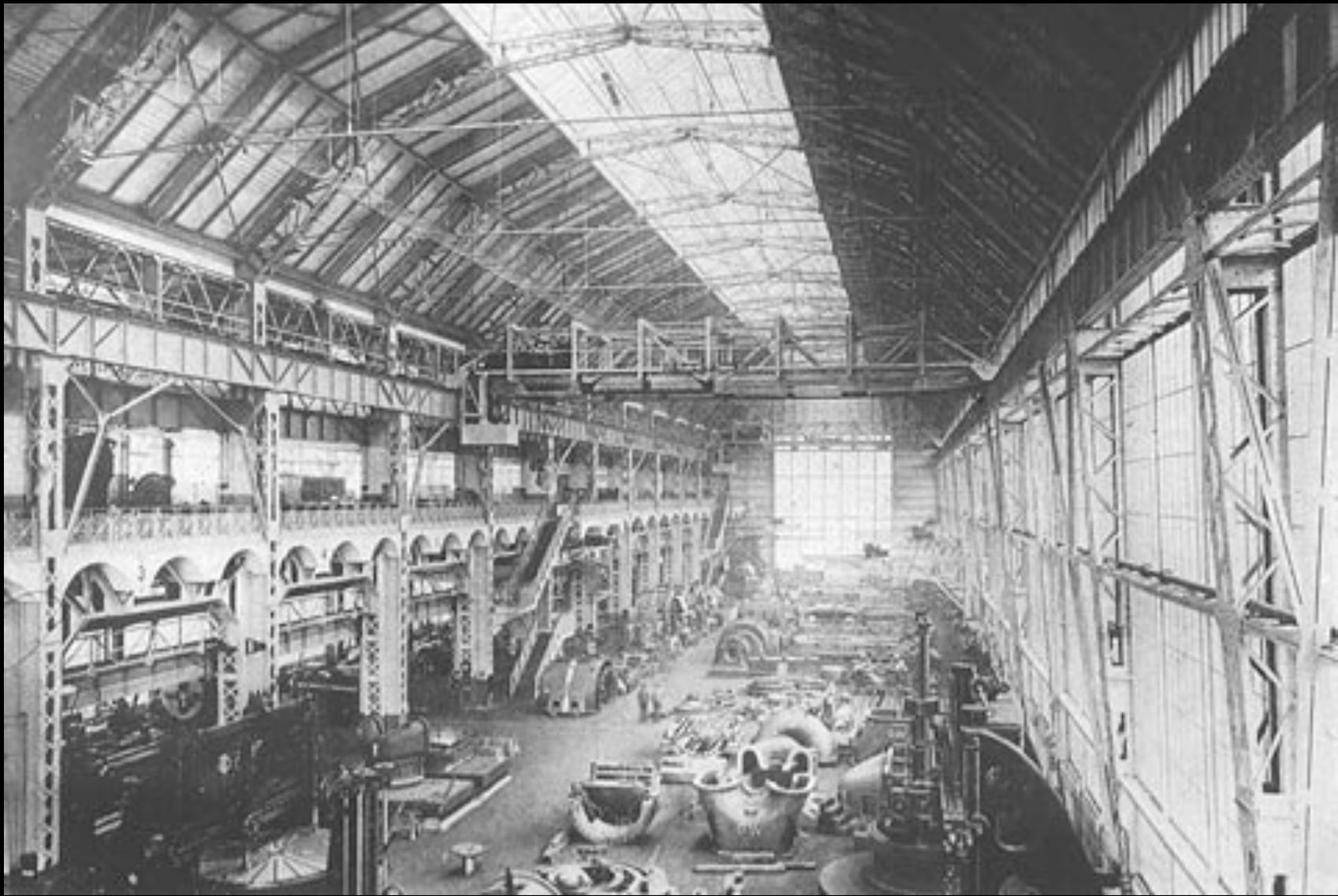
Neue Halle der Turbinenfabrik der AEG

Querschnitt. Maßstab 1:1000.



Architekt: Professor Peter Behrens.





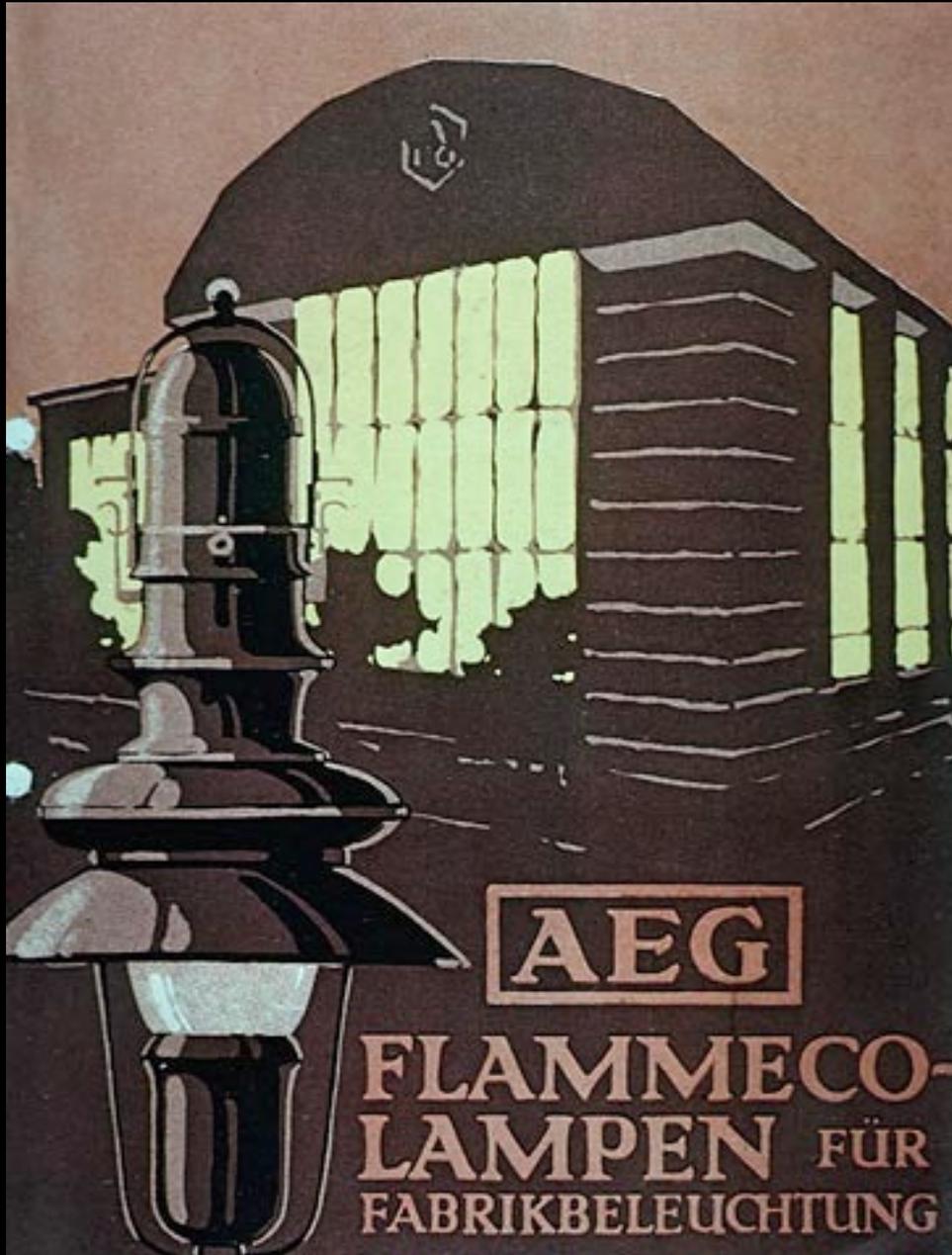
CRITICISMS

“Peter Behrens is led astray by the imperialistic power consciousness of the prewar years and restrained by classical influences, and he thinks to add a face to his turbine hall of the AEG, an otherwise terse structure.” Ludwig Hilbersheimer

“He pastes over the expression of tension, which the hall creates, with the rigidity of a repeatedly broken temple tympanon.”
Erich Mendelsohn

Das
Zeichen
Procession
1901

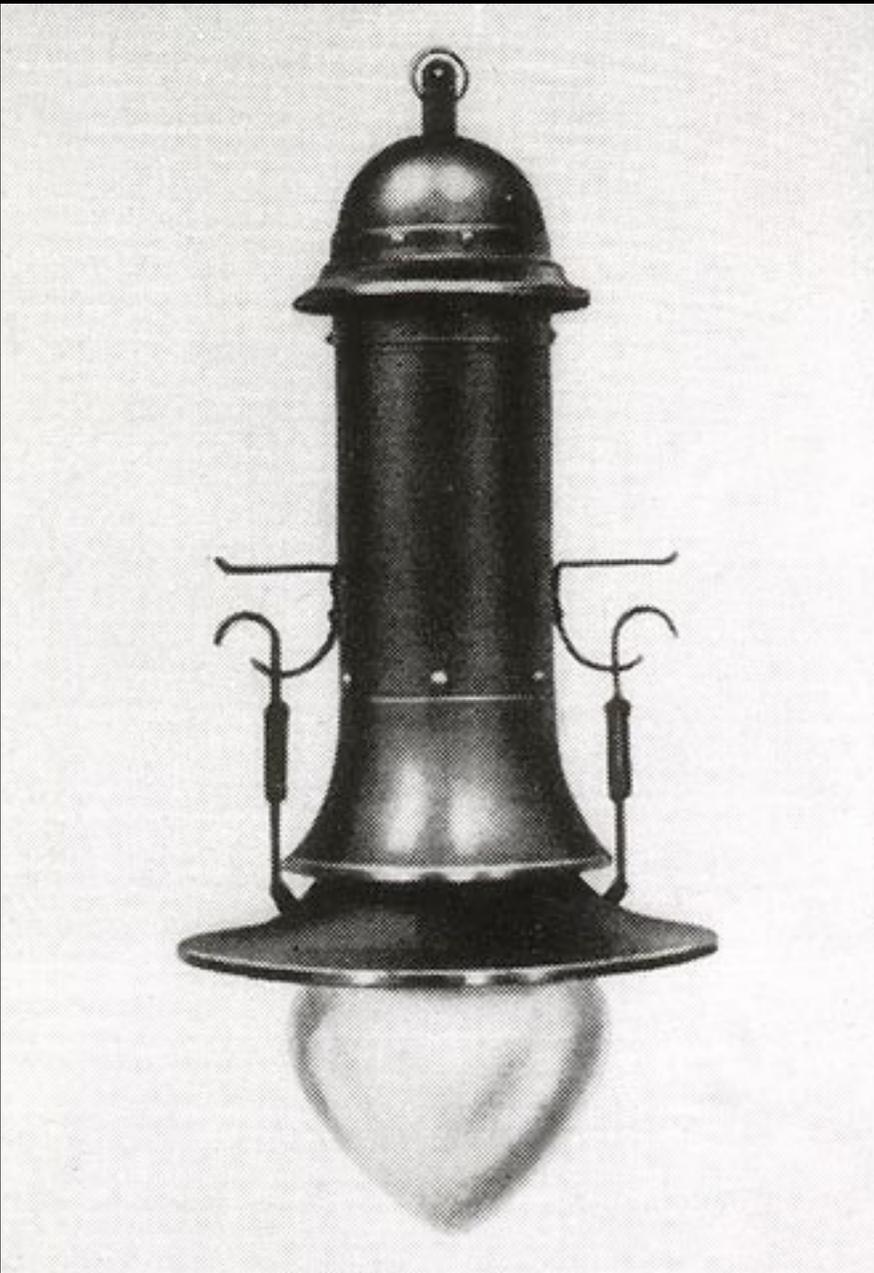




Peter Behrens, AEG Turbine Factory Brochure, 1913

AEG

**FLAMMECO-
LAMPEN FÜR
FABRIKBELEUCHTUNG**



Peter Behrens, AEG Light Fitting, 1907



Peter Behrens, AEG Table Fan, 1908

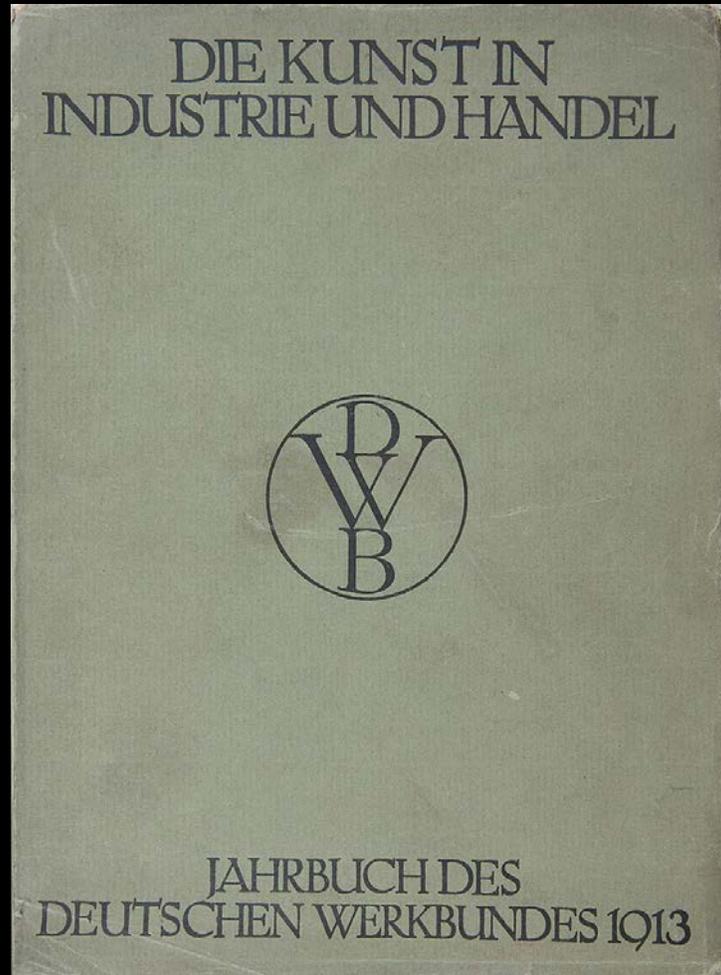


Peter Behrens, Electric Wall Clock, 1908



Peter Behrens, Electric Tea and Water Kettle for AEG, 1909

German Werkbund Yearbook 1913
Art in Industry and Trade



Henry van de Velde for Tropon, Window Display



BEKLEIDUNG

CLADDING



Peter Behrens, AEG Turbine Factory, Berlin, 1909-10

BEKLEIDUNG

CLADDING



- The glass façade tells us symbolically of the use of glass, as it hangs from the pediment down to the foundation making the pediment seem to equally float.
- It is wrapped in symbolic cladding, Bekleidung, that functions tectonically.
- It tells us of new modes of construction.
- More precisely, it tells us of a new way of designing, managing, and organizing the workplace.
- Here the arts have truly become fully “life” with the integration of art and artistic approach into the space of labor and production.
- This totality is what is meant in the term “Bekleidung.”

Walter Gropius, a student of Behrens', described the "new culture of the factory:"

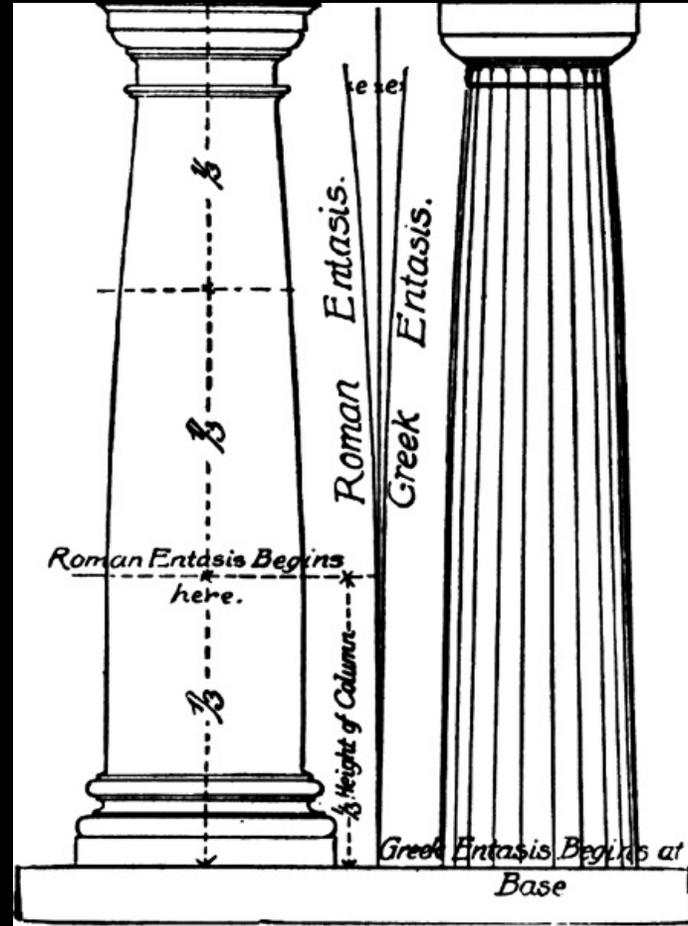
In the bright, high-ceilinged rooms of the new factories, the workers of the AEG must have completely different feeling for their work and their dignity as do those many industrial workers who spend their working life in horrid barracks and cheap makeshift structures...A great mind is necessary...to give these buildings the architectural form they have. It took a higher concept of labor; the leaders of AEG must have a monumental sense of industry, they must feel themselves culturally responsible and yield to a certain feeling of sovereignty.

Peter Behrens, AEG Turbine Factory, Berlin, 1909-10

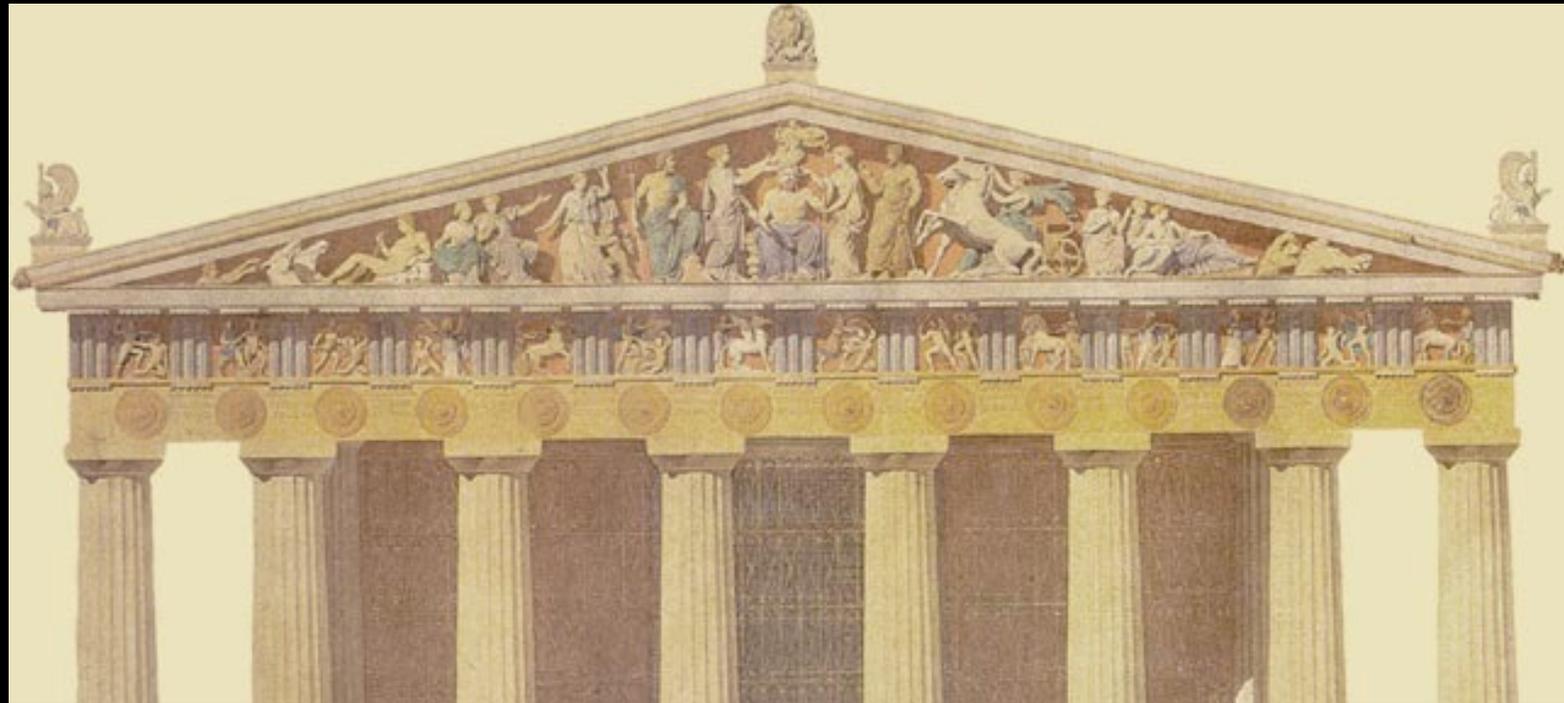




ENTASIS AND REVERSE ENTASIS



PEDIMENT



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



Walter Gropius, a student of Behrens', described the "new culture of the factory:"

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



Peter Behrens, AEG Turbine Factory, Berlin, 1909-10







ENTASIS AND REVERSE ENTASIS

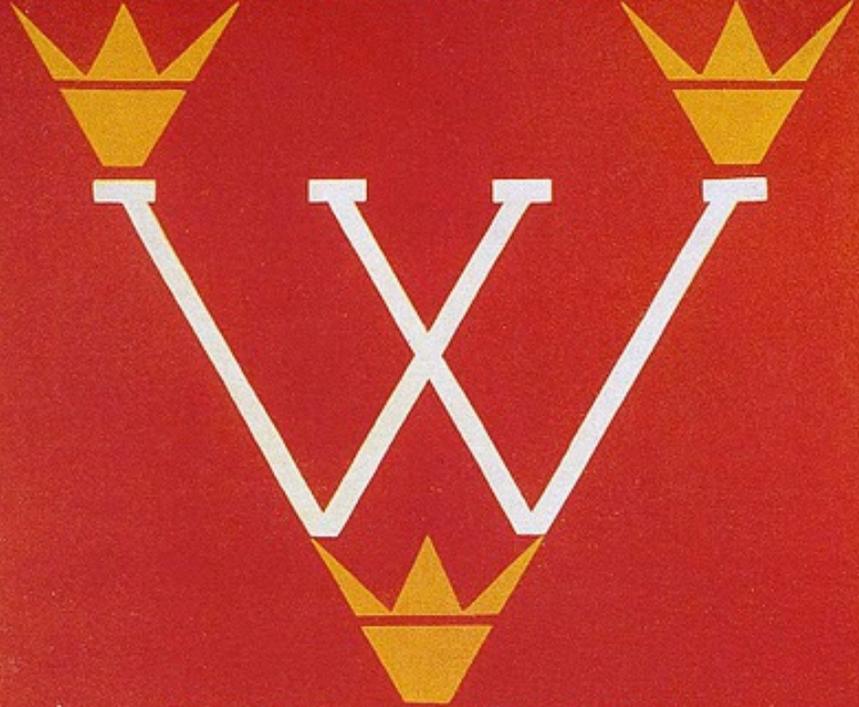


Cologne Werkbund Exhibition, 1914

Empathy [*Einfühlung*] – Expressive Form
versus

Type [*Typisierung*] – Standardization

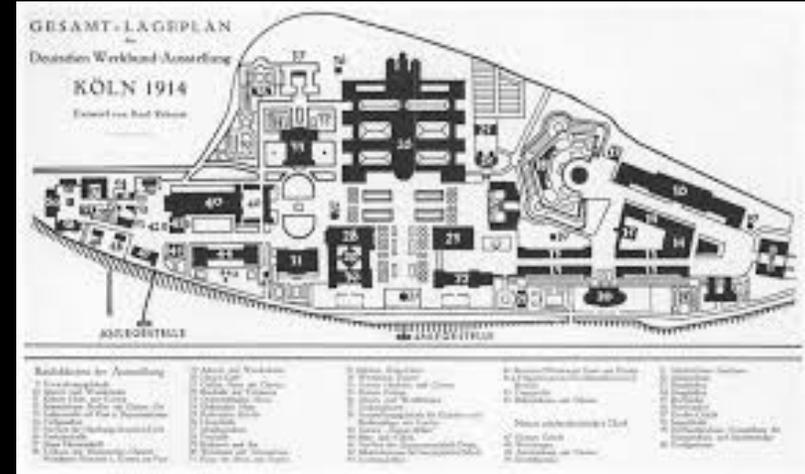
DEUTSCHE WERKBUND AUSSTELLUNG

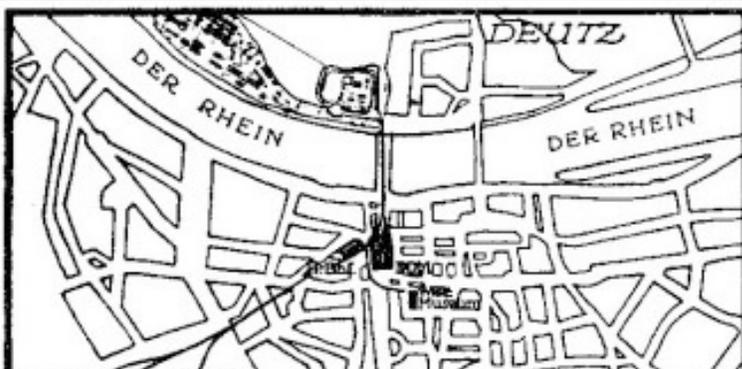


MAI-OKTOBER
COELN 1914
KUNST IN HANDWERK · INDUSTRIE
UND HANDEL · ARCHITEKTUR

Deutscher Werkbund – German Work Federation

Werkbund Exhibition Cologne, Germany, 1914

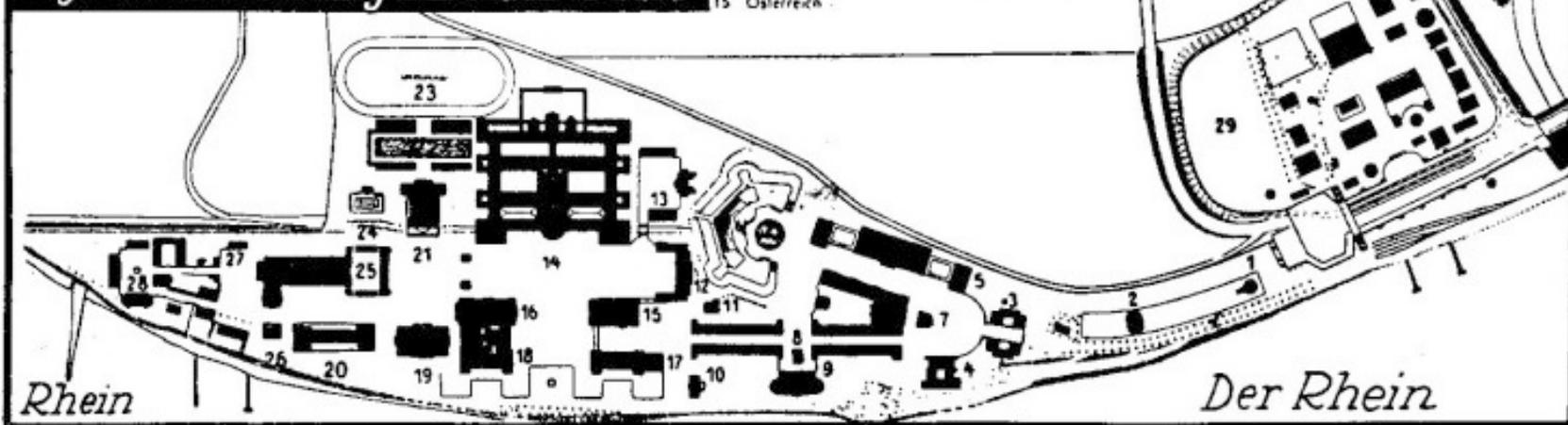




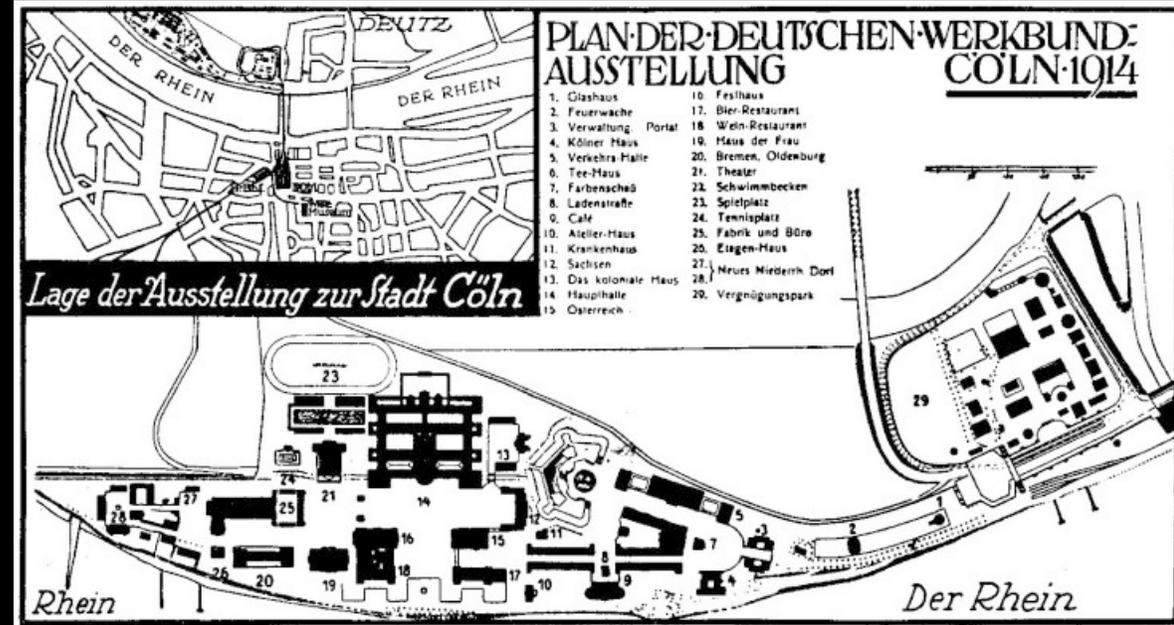
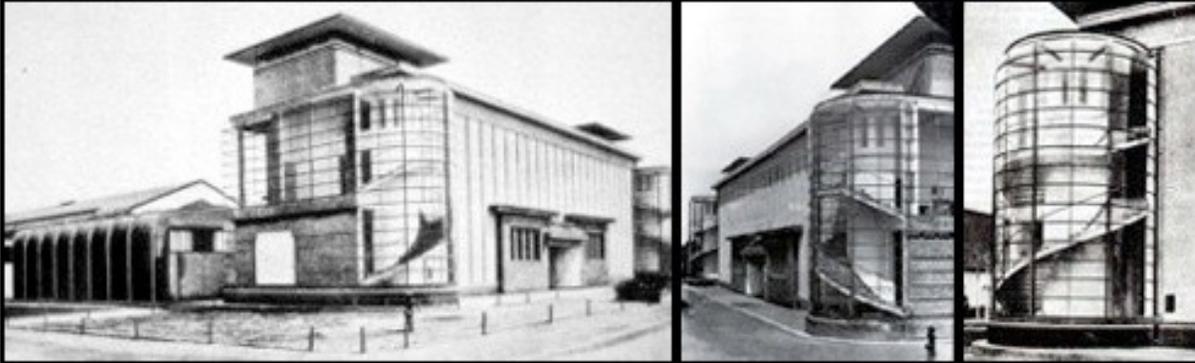
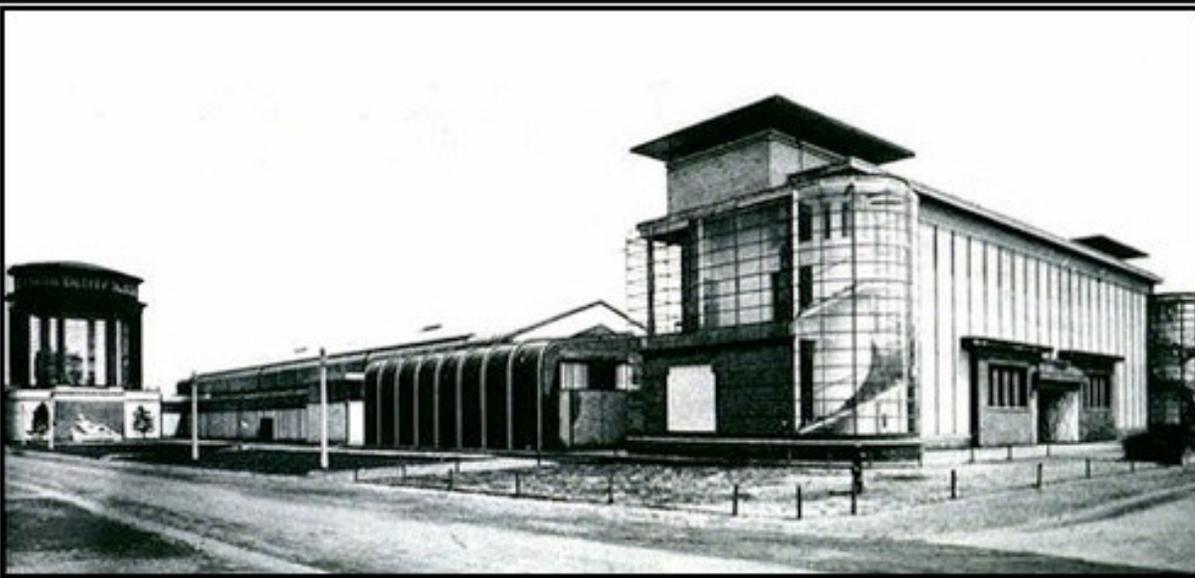
Lage der Ausstellung zur Stadt Cöln

PLAN DER DEUTSCHEN WERKBUND-AUSSTELLUNG CÖLN 1914

- | | |
|------------------------|-------------------------|
| 1. Glashaus | 10. Festhaus |
| 2. Feuerwache | 17. Bier-Restaurant |
| 3. Verwaltung Portal | 18. Wein-Restaurant |
| 4. Kölner Haus | 19. Haus der Frau |
| 5. Verkehrs-Halle | 20. Bremen, Oldenburg |
| 6. Tee-Haus | 21. Theater |
| 7. Farbensaal | 22. Schwimmbecken |
| 8. Ladenstraße | 23. Spielplatz |
| 9. Café | 24. Tennisplatz |
| 10. Atelier-Haus | 25. Fabrik und Börs |
| 11. Krankenhaus | 26. Etagen-Haus |
| 12. Sachsen | 27. Neuts Niederrh Dort |
| 13. Das koloniale Haus | 28. Vergnügungspark |
| 14. Haupthalle | |
| 15. Österreich | |



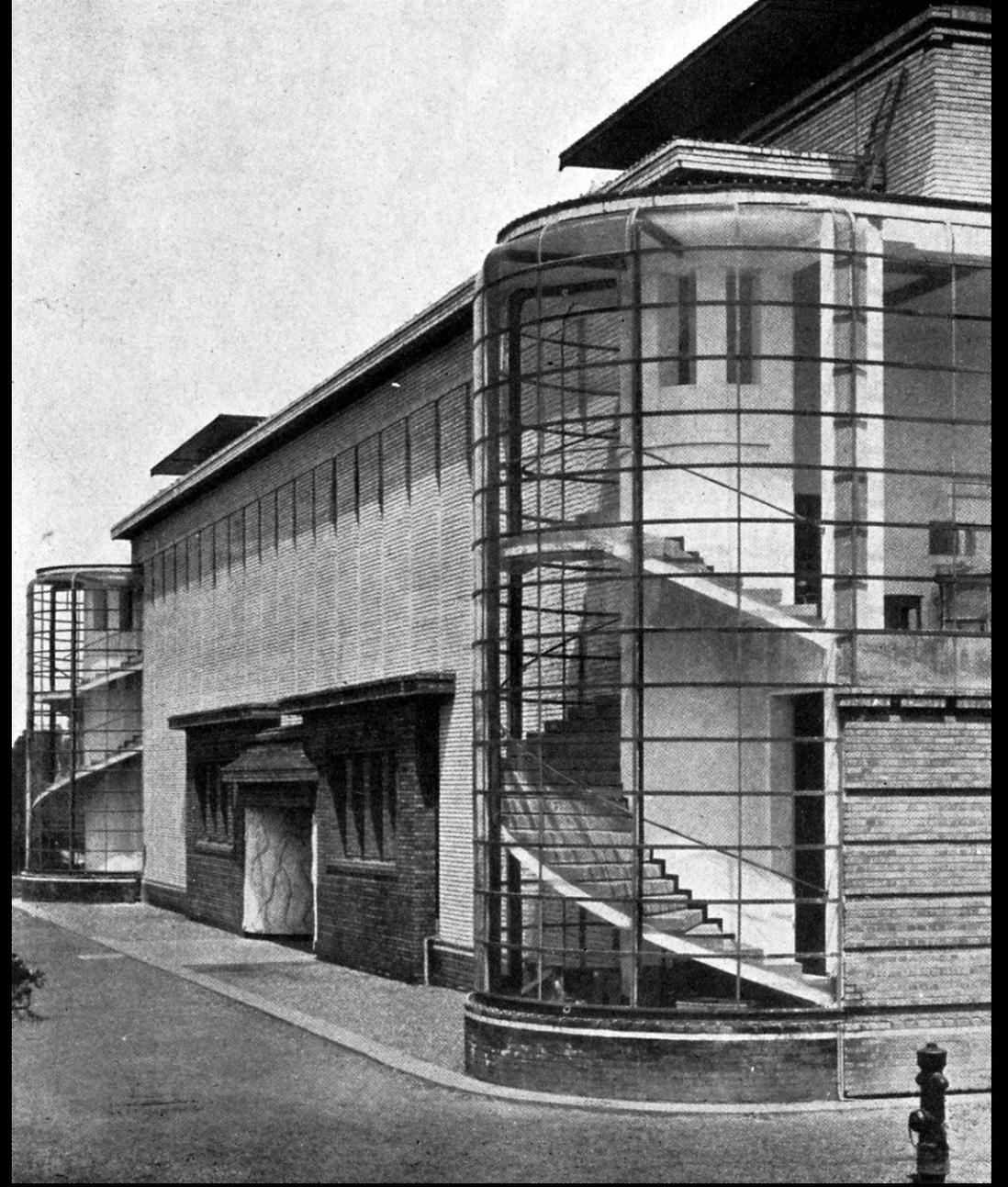
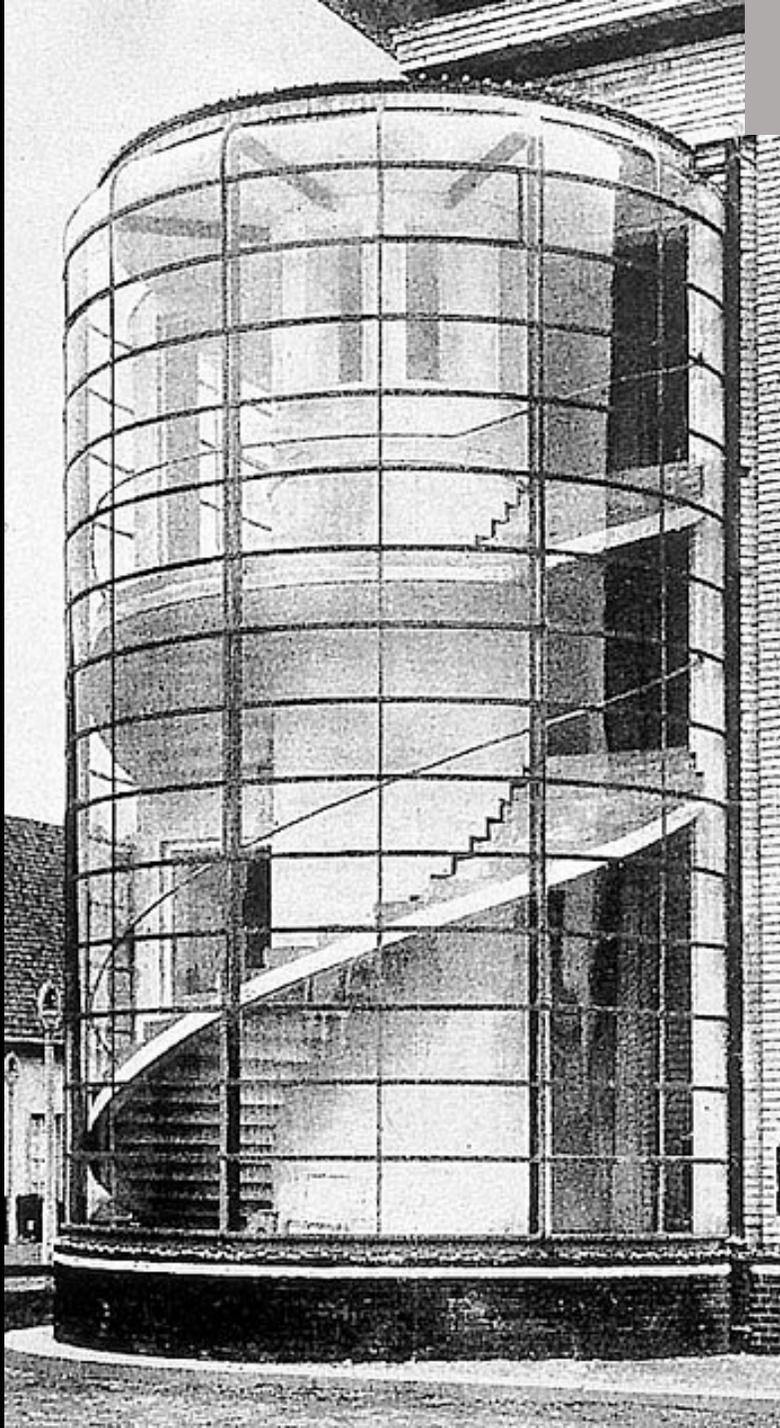
Walter Gropius and Adolf Meyer, Office and Machinery Building, Cologne, 1914

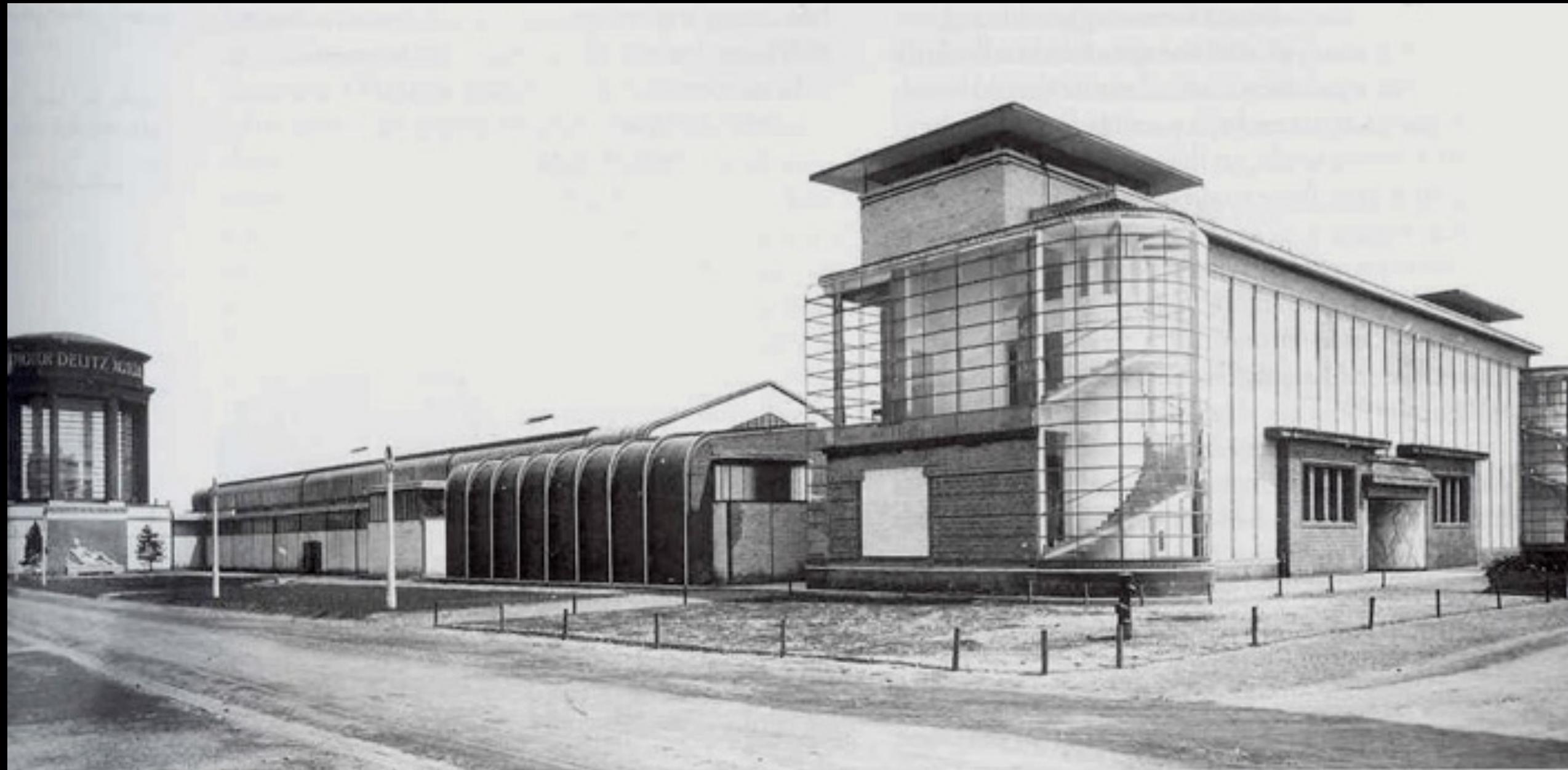


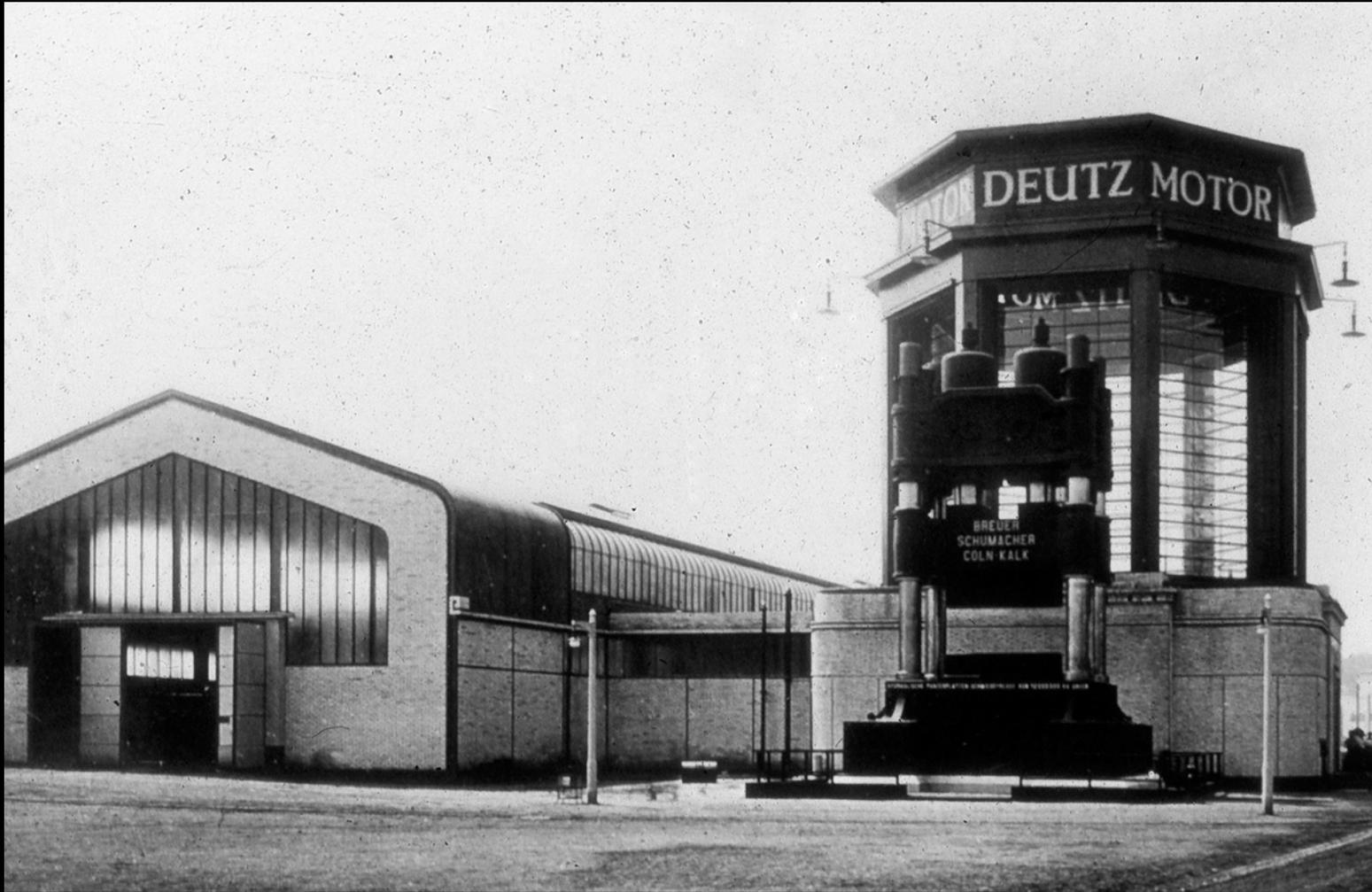
Walter Gropius and Adolf Meyer, Office and Machinery Building, Cologne, 1914
Type [*Typisierung*] – Standardization



Walter Gropius and Adolf Meyer, Office and Machinery Building, Cologne, 1914
Type [Typisierung] – Standardization



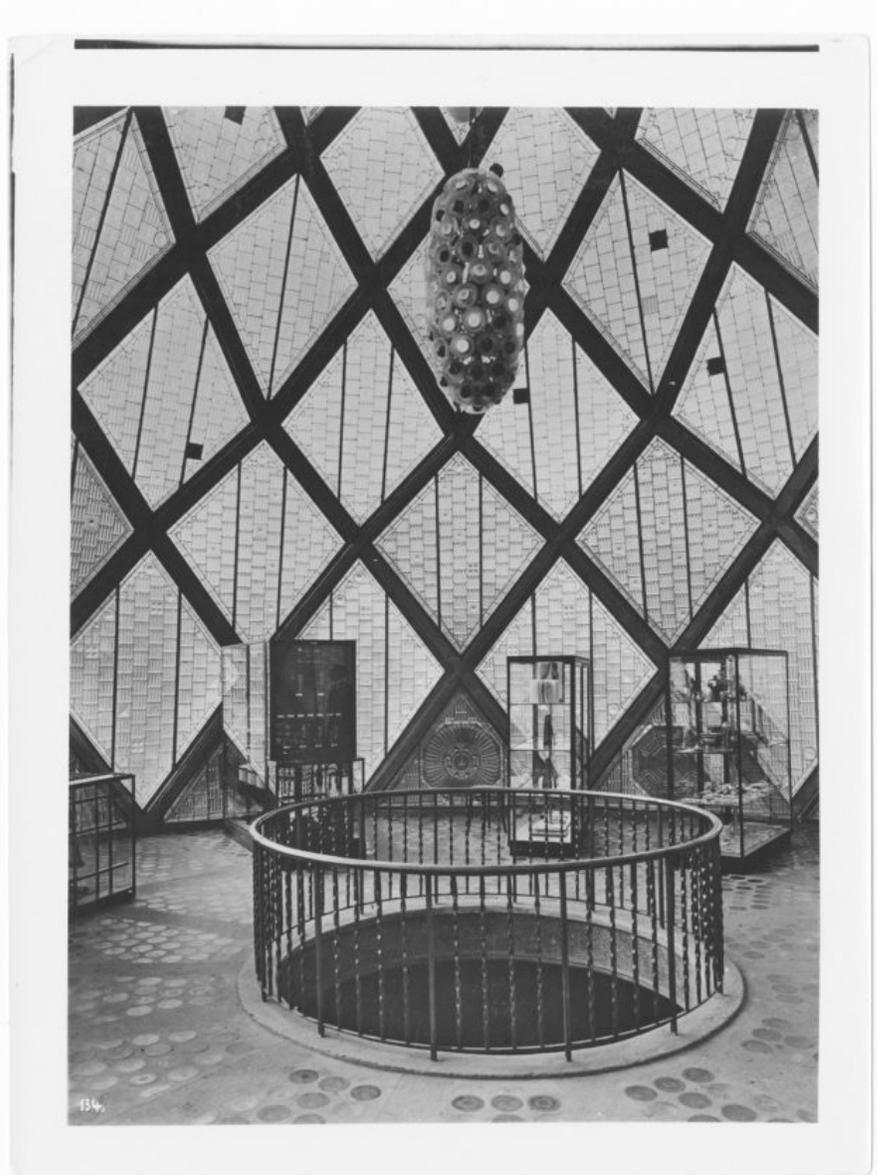
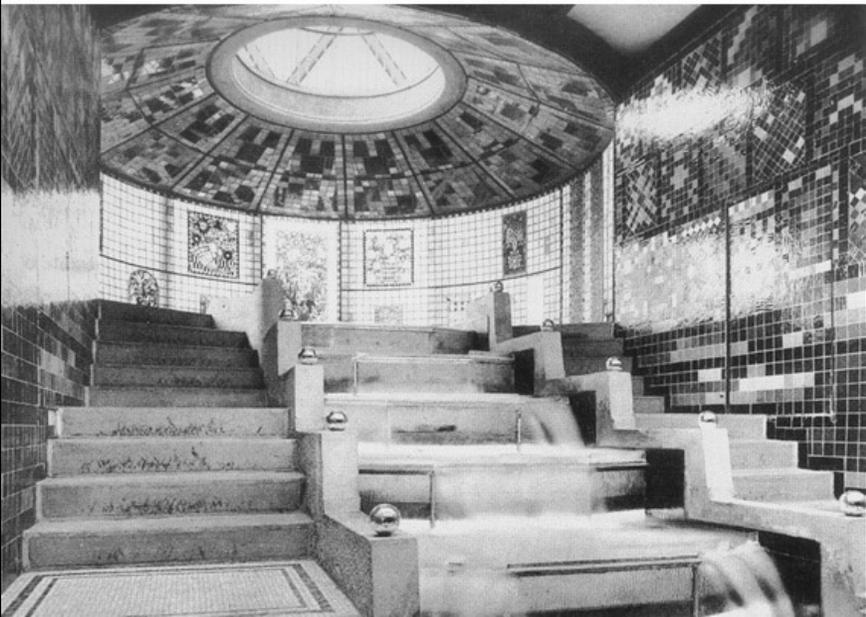


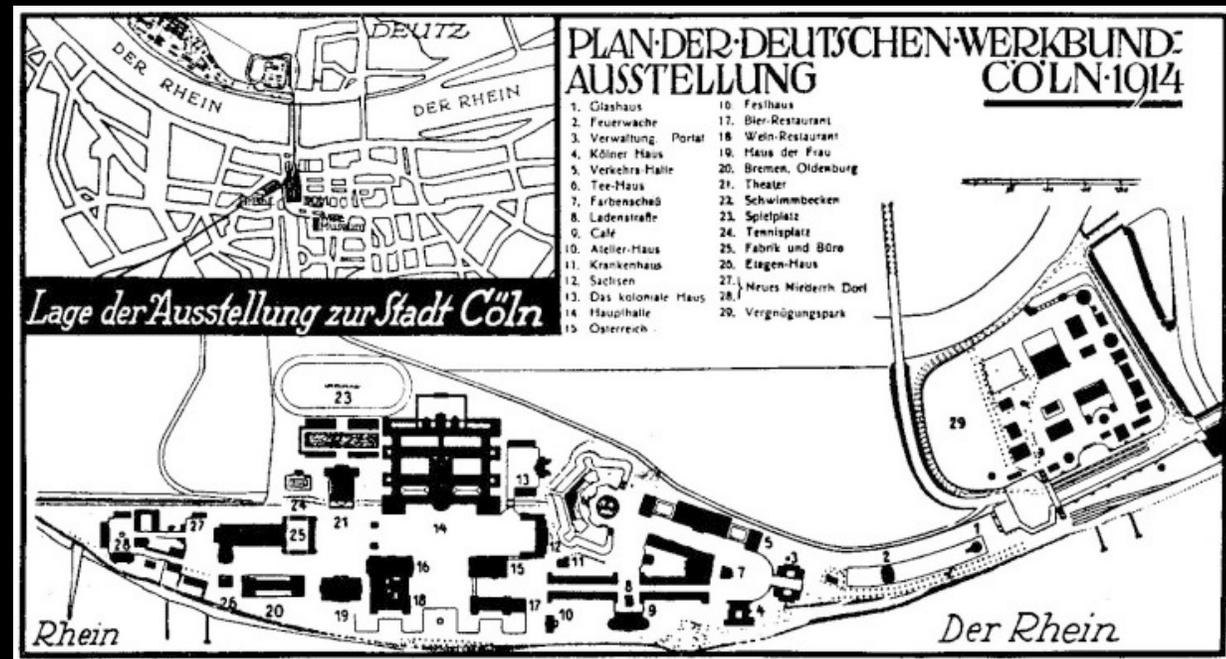
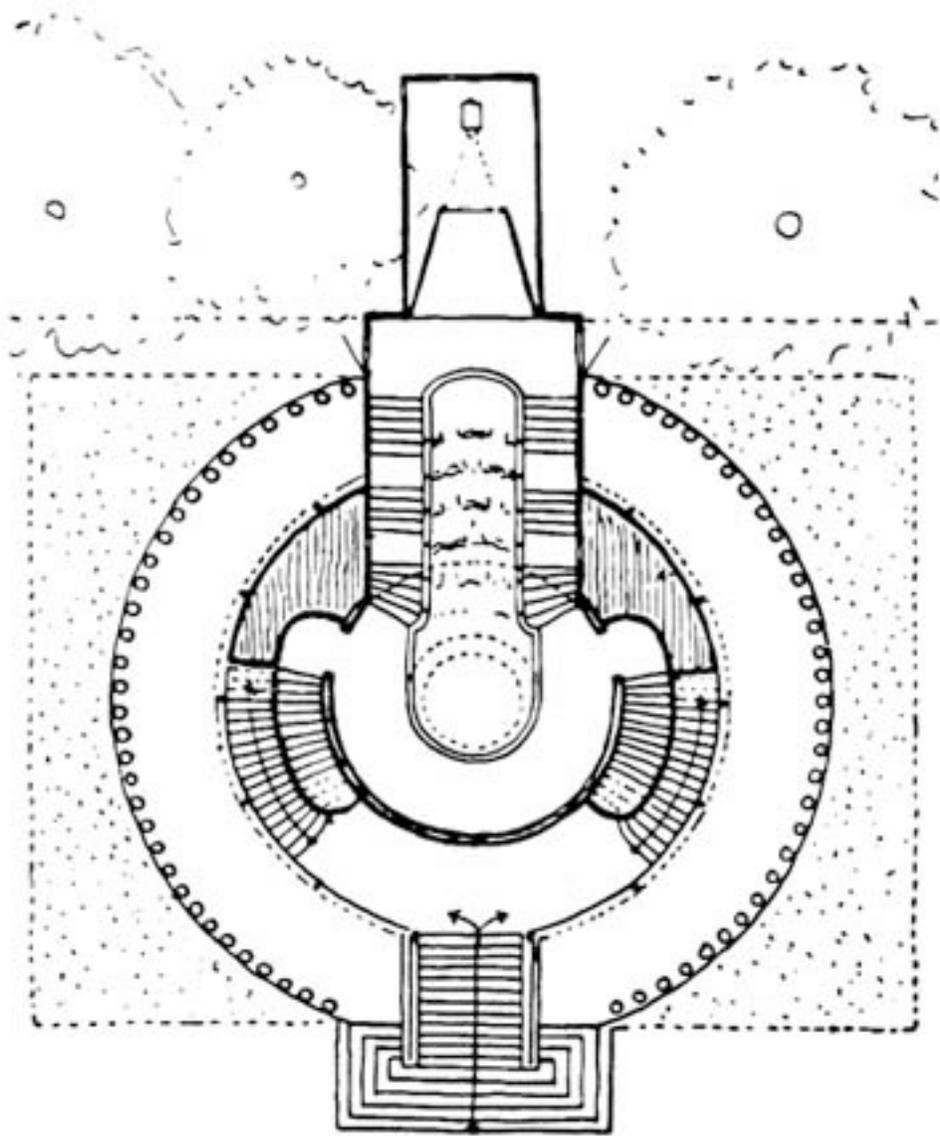


Gropius tells us:

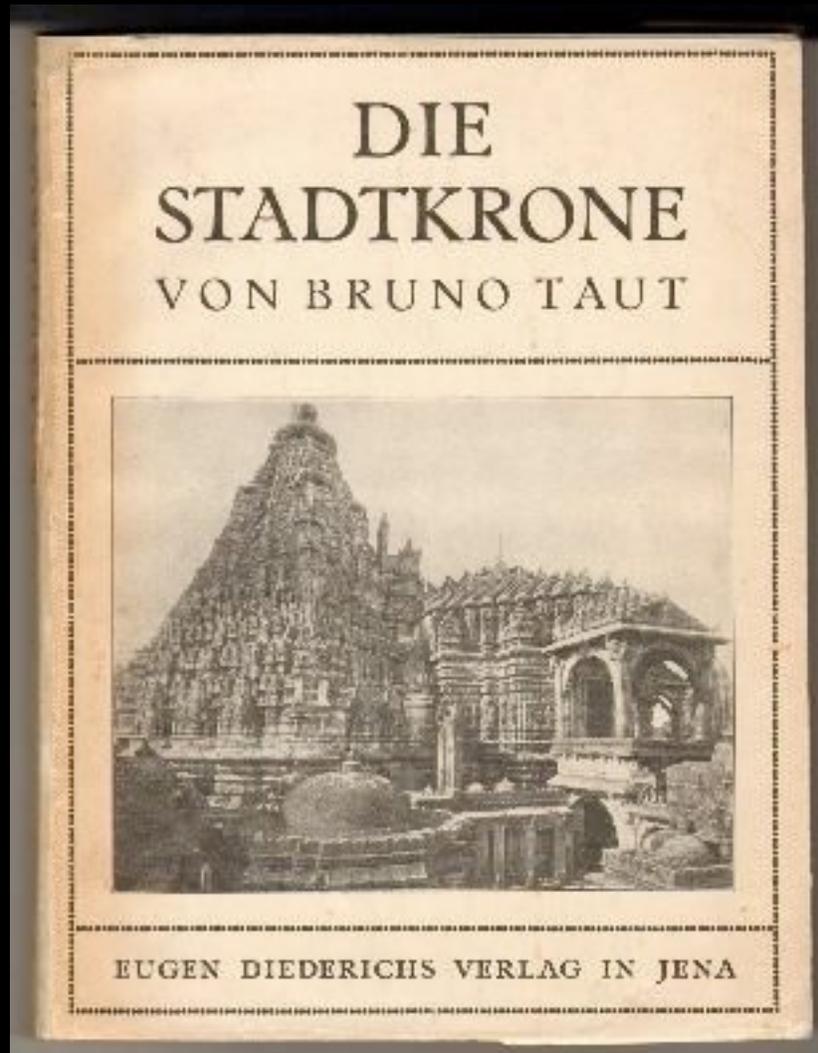
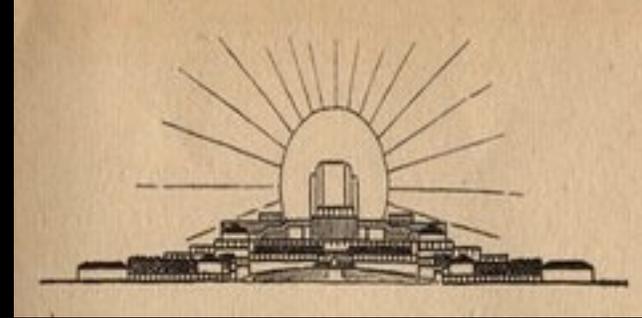
“In contemporary life, a higher idea of modern labor...is everywhere evident. In place of individual craft work, industrial organization, centralization and the division of labor has arrived. Palaces must be erected to Labor which give the factory worker, the slave of modern industry, not only light, air and cleanliness, but which also let him sense something of the dignity of the great common idea which carried by the totality. Only then can the individual, the personal, subordinate itself to the impersonal idea without sacrificing the joy in the common creation of great, collective values which were previously unachievable to the power of the individual.”

Bruno Taut, Glass House, Cologne, 1914

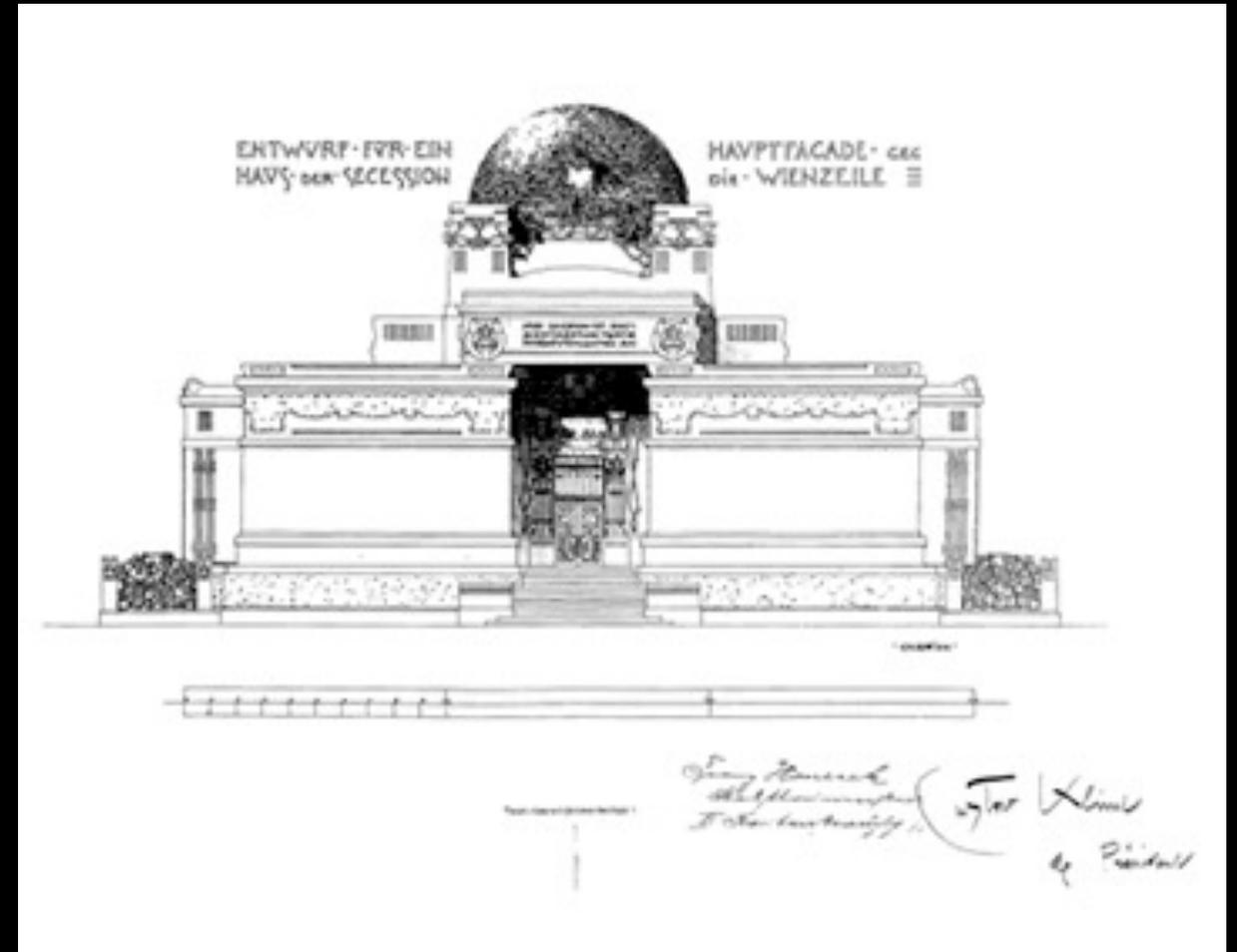




Bruno Taut, Die Stadtkrone, 1919



Stadtkrone – “city crown”
Joseph Maria Olbrich, Secession
Building, Vienna, 1898

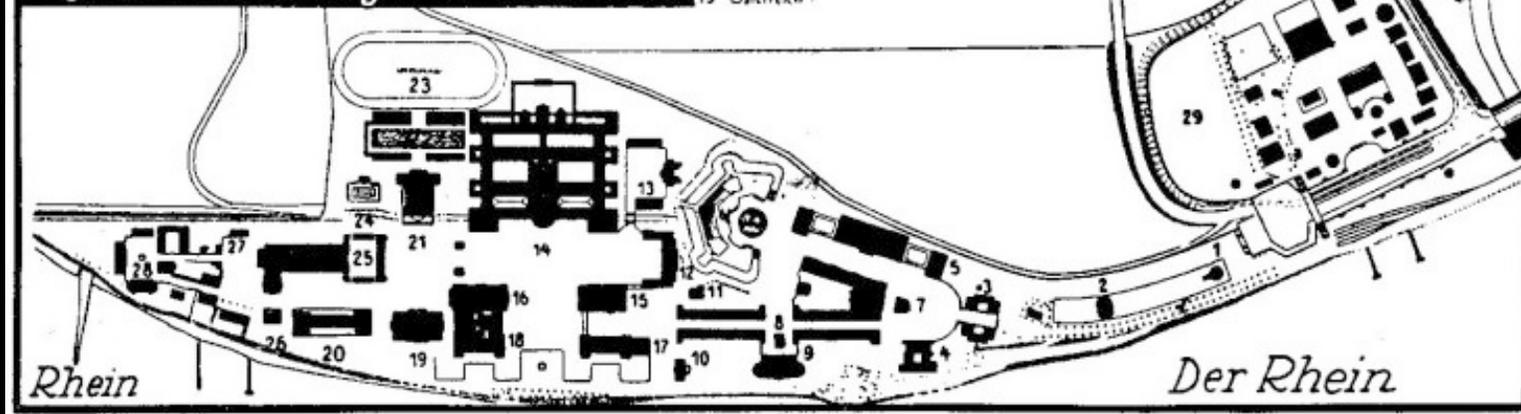




Empathy [*Einführung*]
Expressive Form



Lage der Ausstellung zur Stadt Cöln





Maison de l'Art Nouveau, Paris, 1895

ART NOUVEAU
Henry Van de Velde
organicism
élan vital – vital
force
Henri Bergson

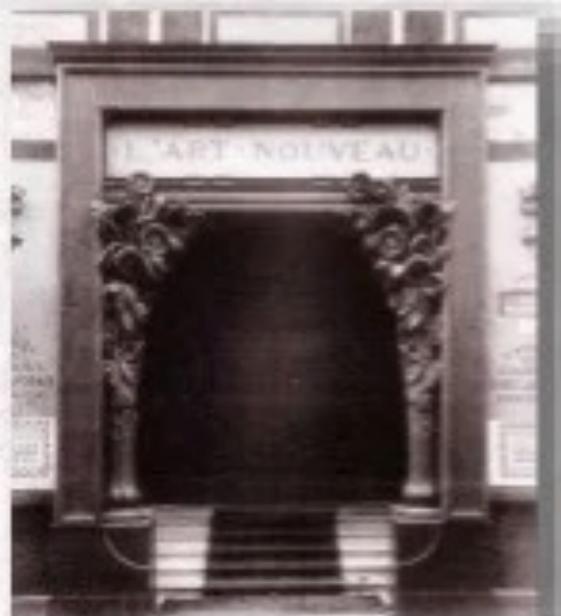
Maison de l'Art Nouveau

"House of New Art" (1895)

The Franco-German art dealer and publisher Siegfried Bing played a key role in publicizing the style.

Bing opened a new gallery at 22 rue de Provence in Paris, the *Maison de l'Art Nouveau*, devoted to new works in both the fine and decorative arts.

The interior and furniture of the gallery were designed by the Belgian architect Henry Van de Velde, one of the pioneers of Art Nouveau architecture.





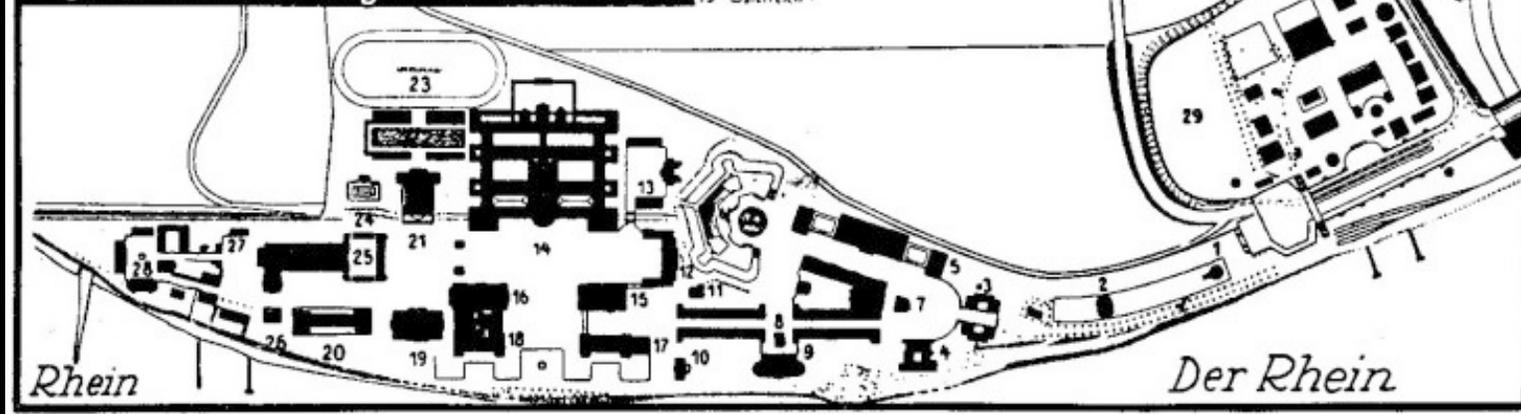


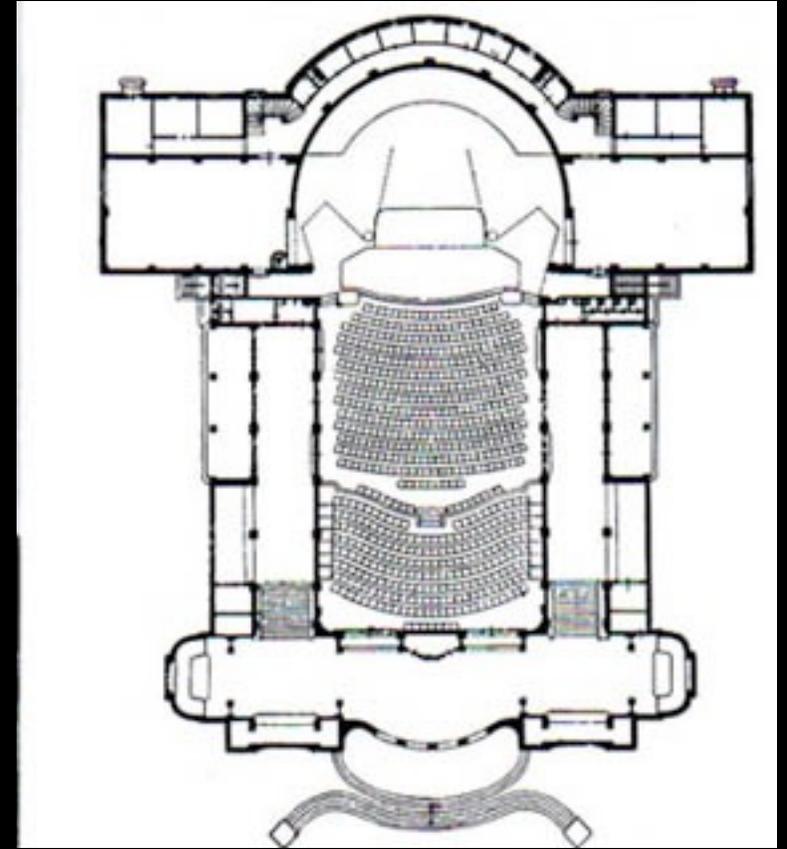


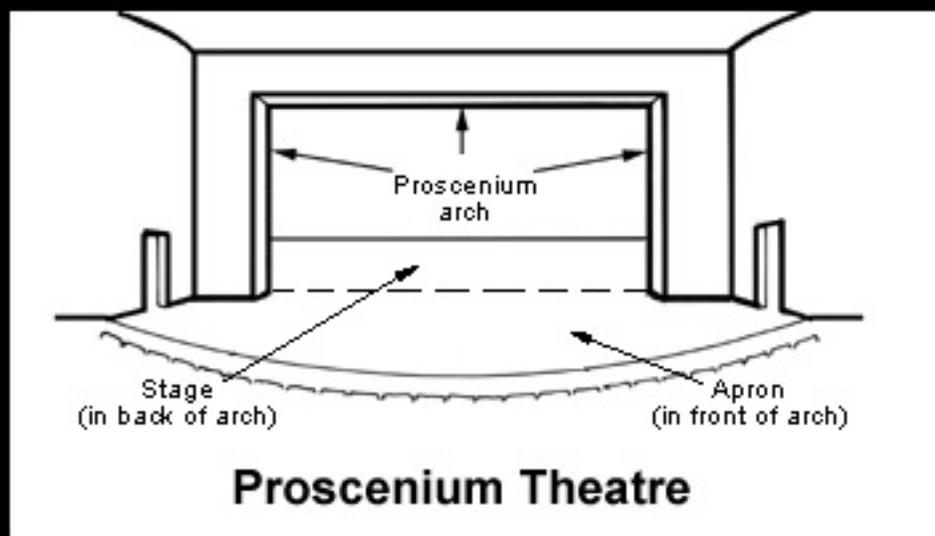
Empathy [*Einführung*]
Expressive Form



Lage der Ausstellung zur Stadt Cöln

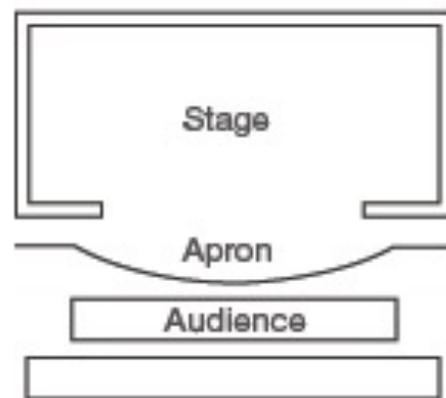




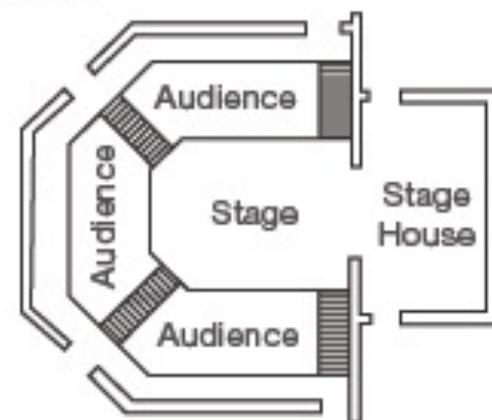


Four types of stage

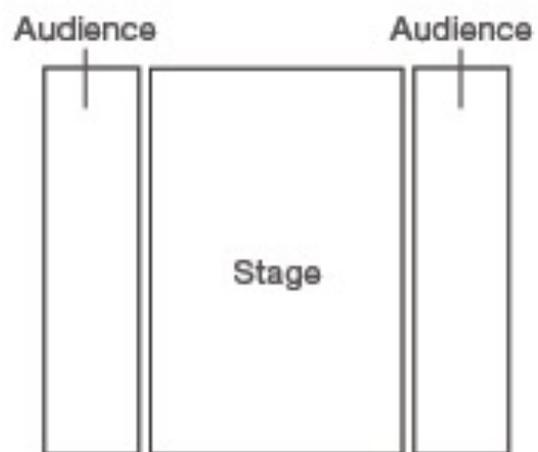
Proscenium arch



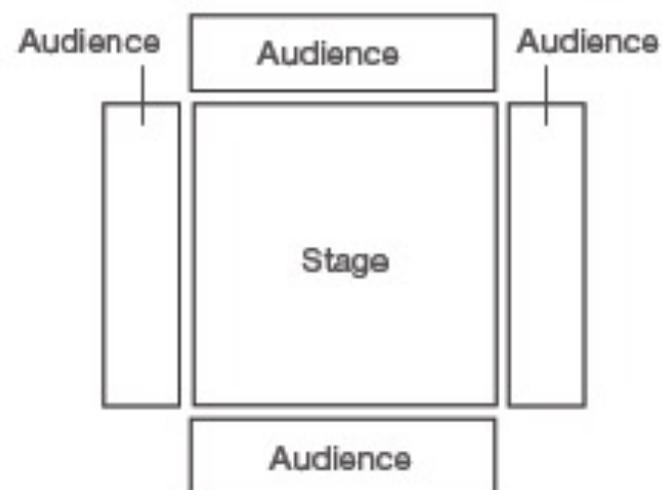
Thrust

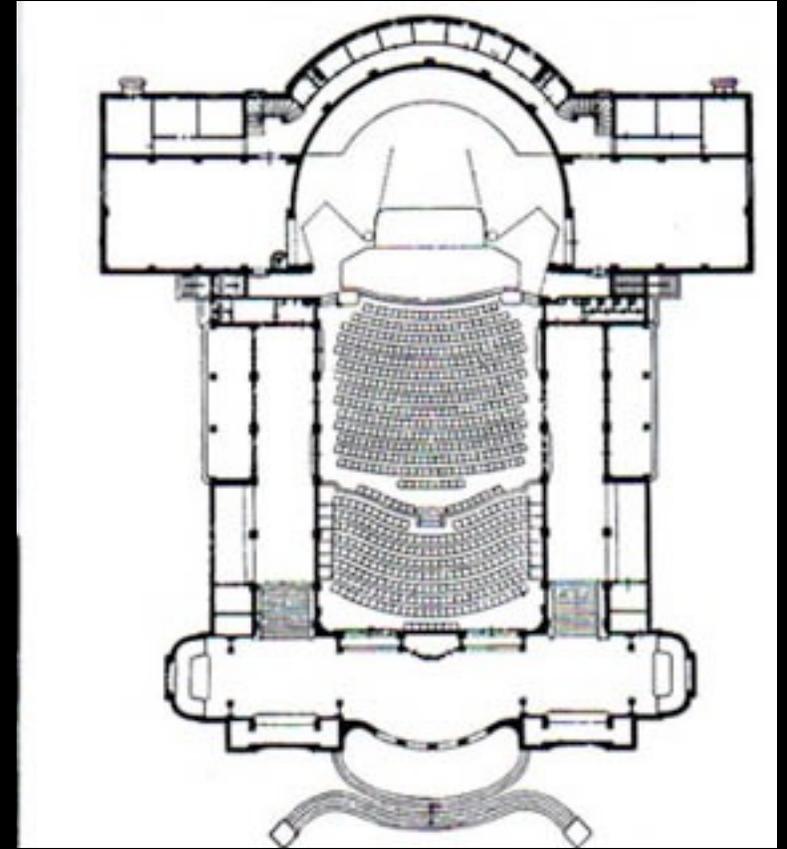


Traverse



In the round



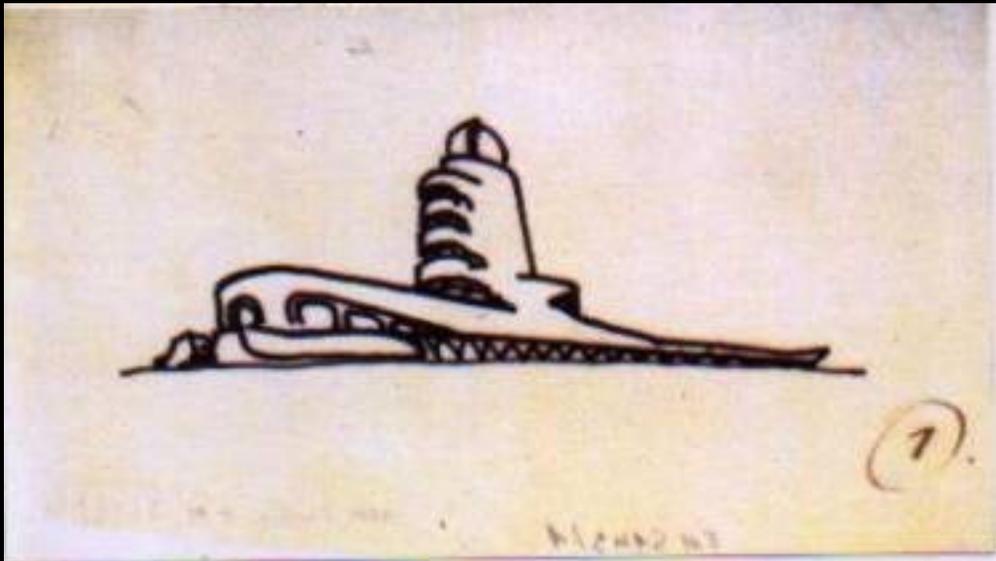


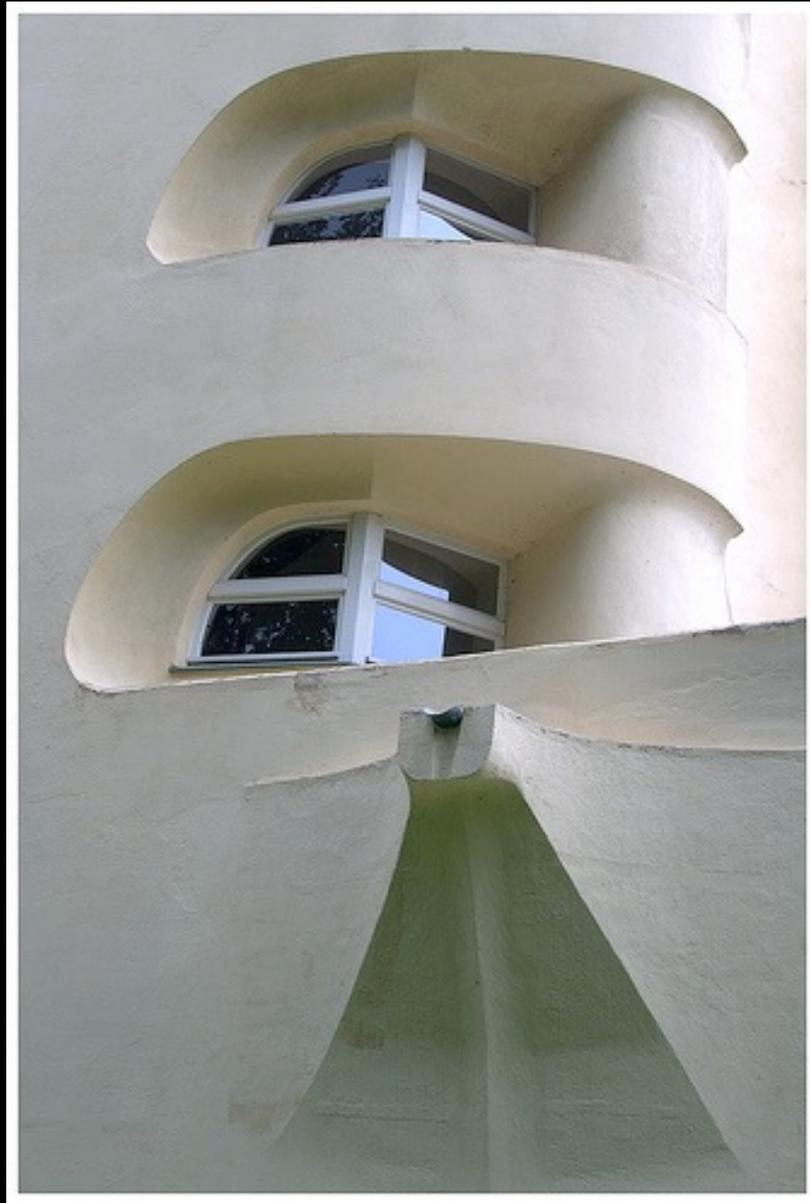


Empathy and Expression in Modernism

Einfühlung – Empathy

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



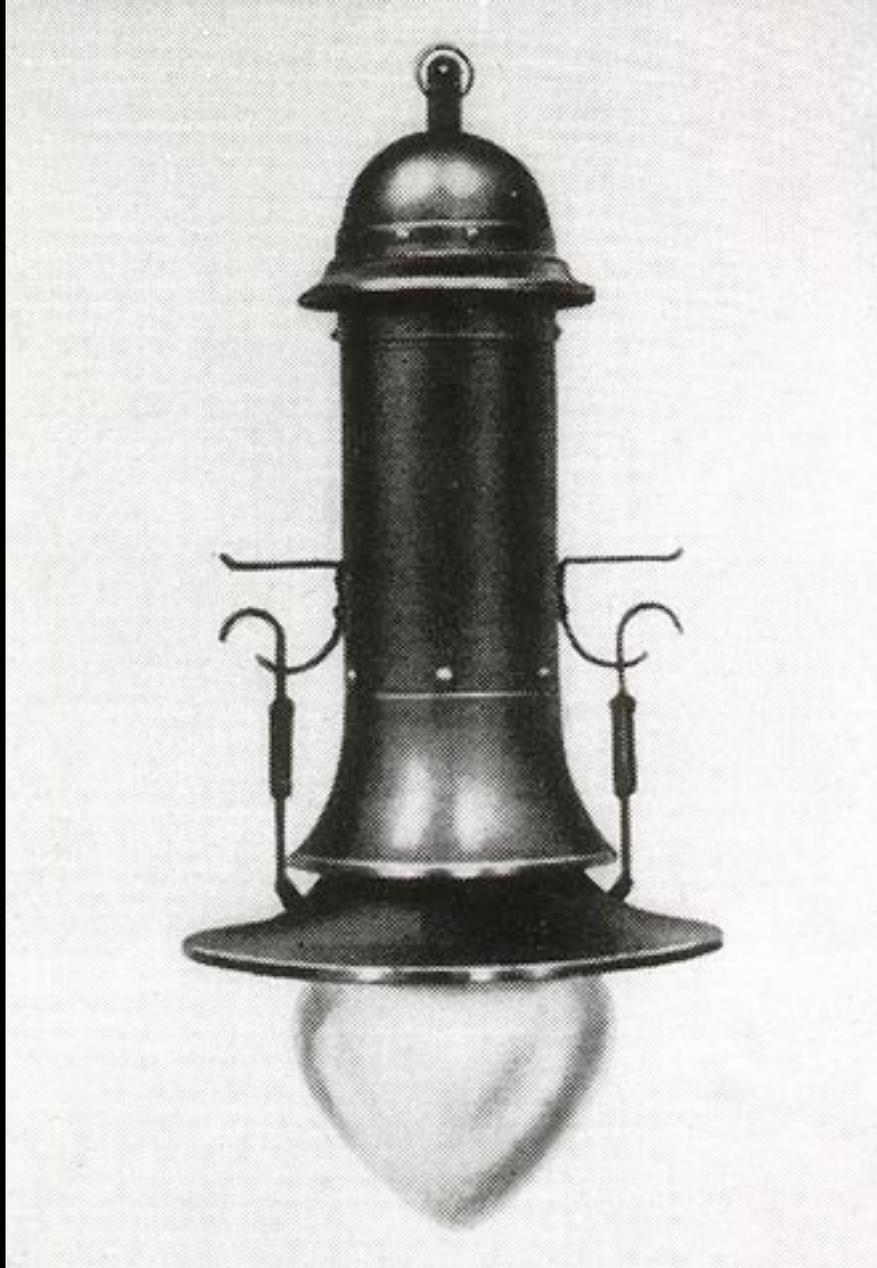




Terms

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

Peter Behrens, AEG Light Fitting, 1907



Typisierung – Type

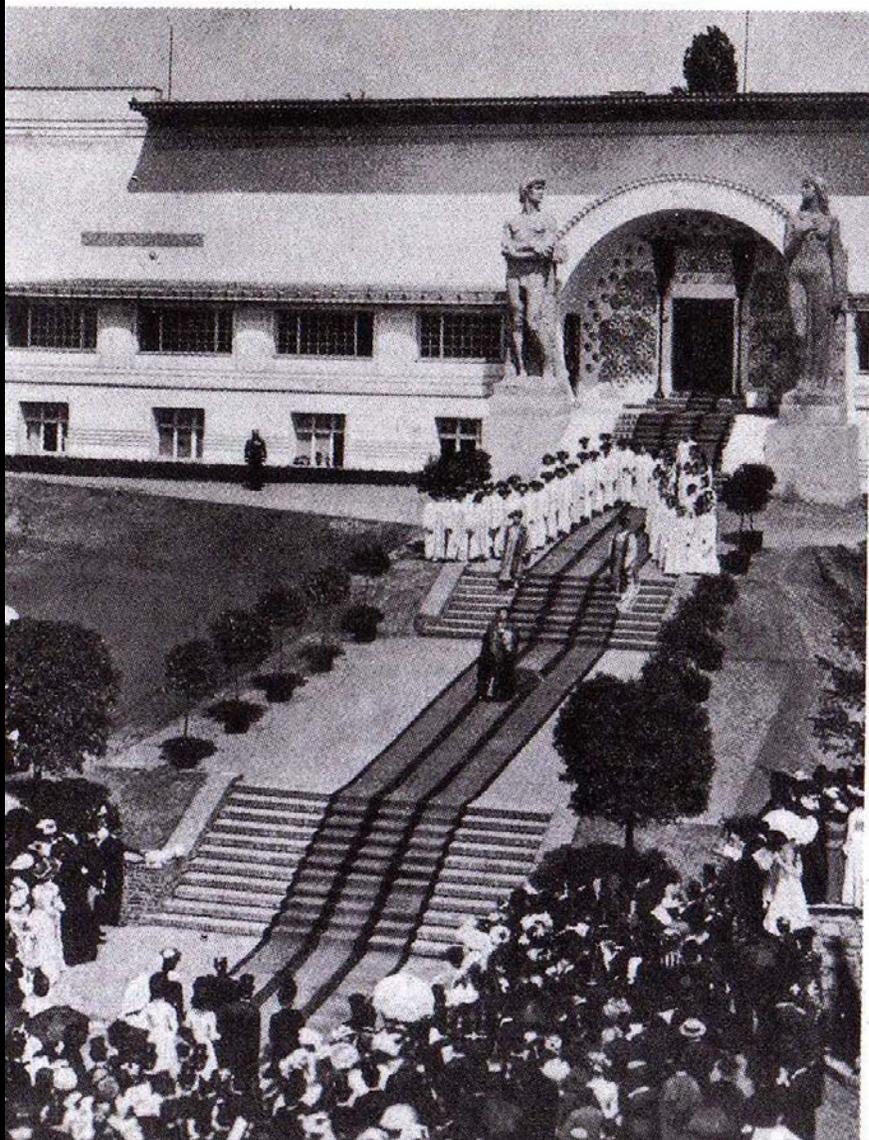


Peter Behrens, AEG Table Fan, 1908

Einfühlung – Empathy



Eric Mendelsohn, Einstein Tower, Potsdam, 1919

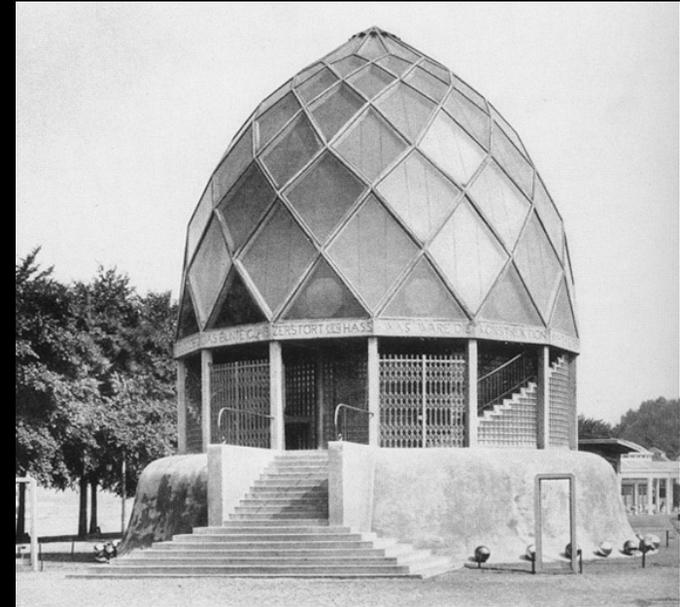
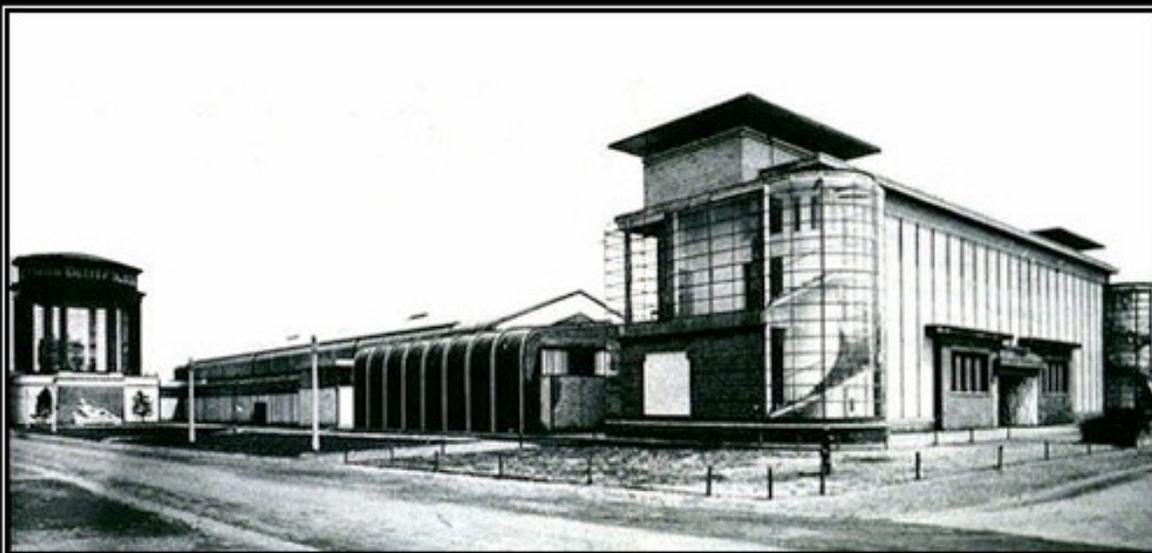


Olbrich, Ernst Ludwig House,
Darmstadt, 1901

Das Zeichen procession 1901

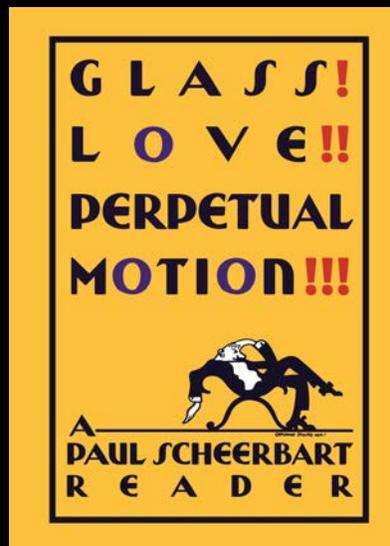


The Glass Chain
European Architectural Expressionism



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

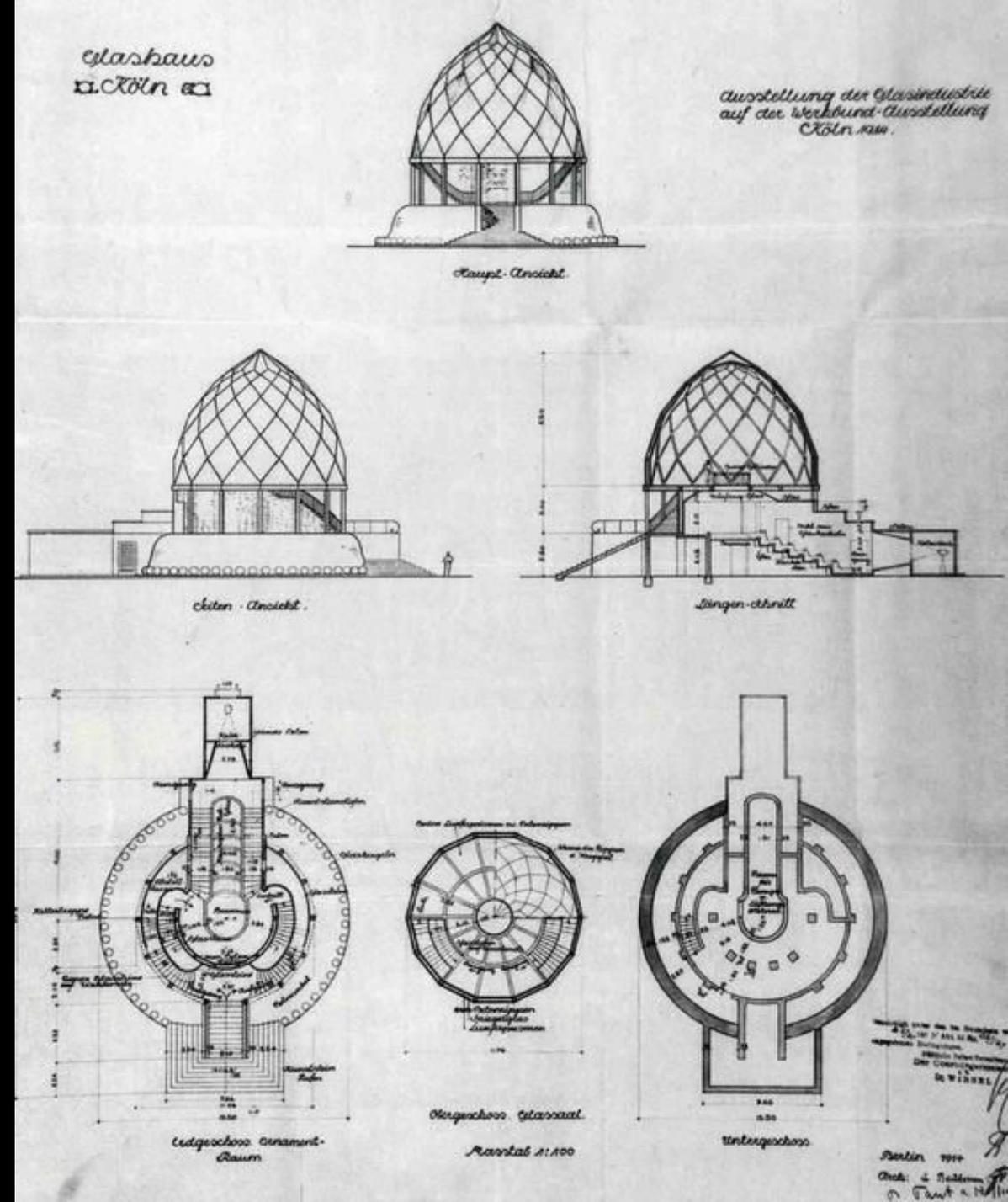
In order to raise our culture to a higher level we are forced, whether we like it or not, to change our architecture. And this will only be possible if we free the rooms in which we live from their enclosed character. This, however, we can only do by introducing a glass architecture which admits the 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.

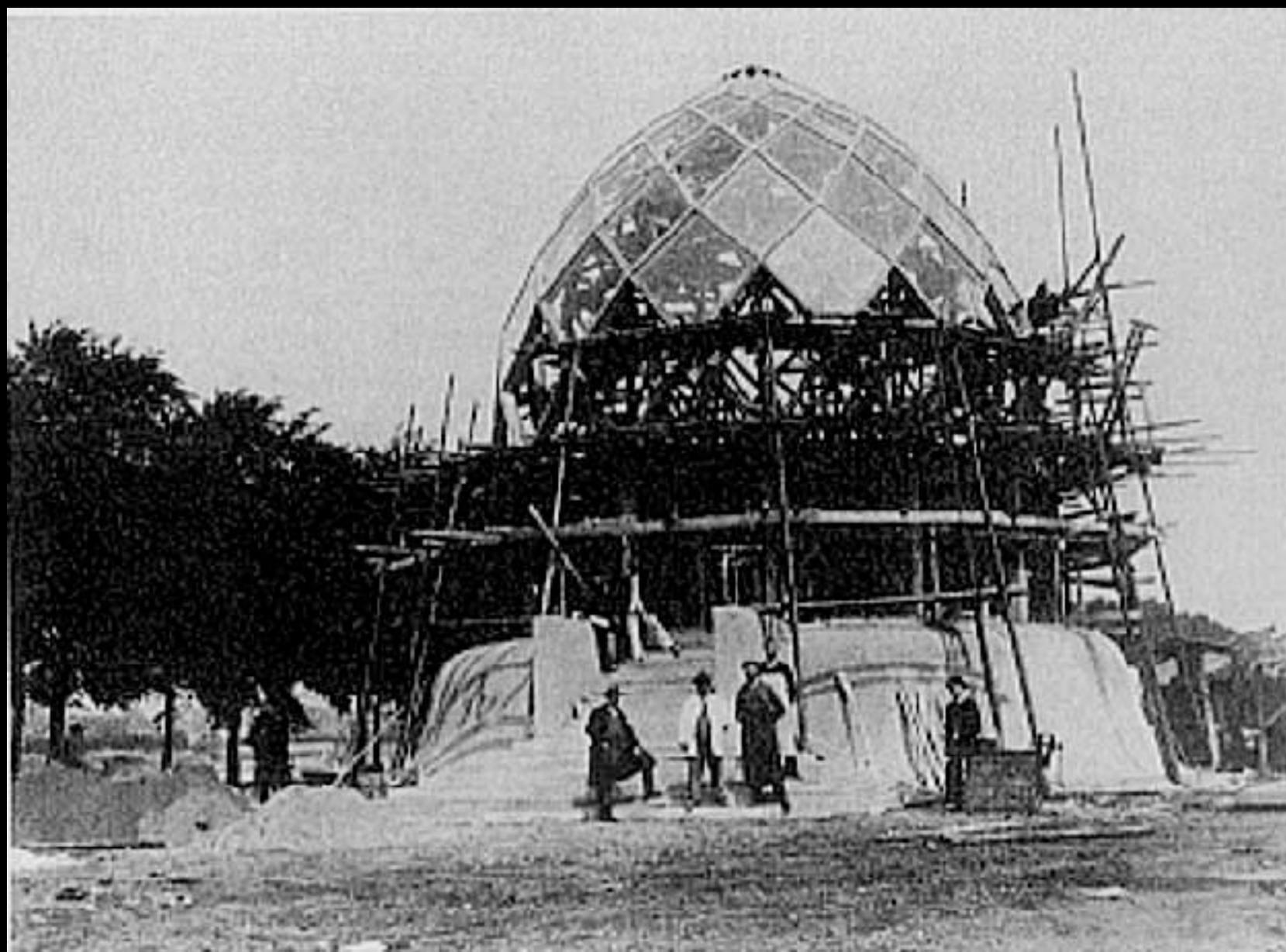


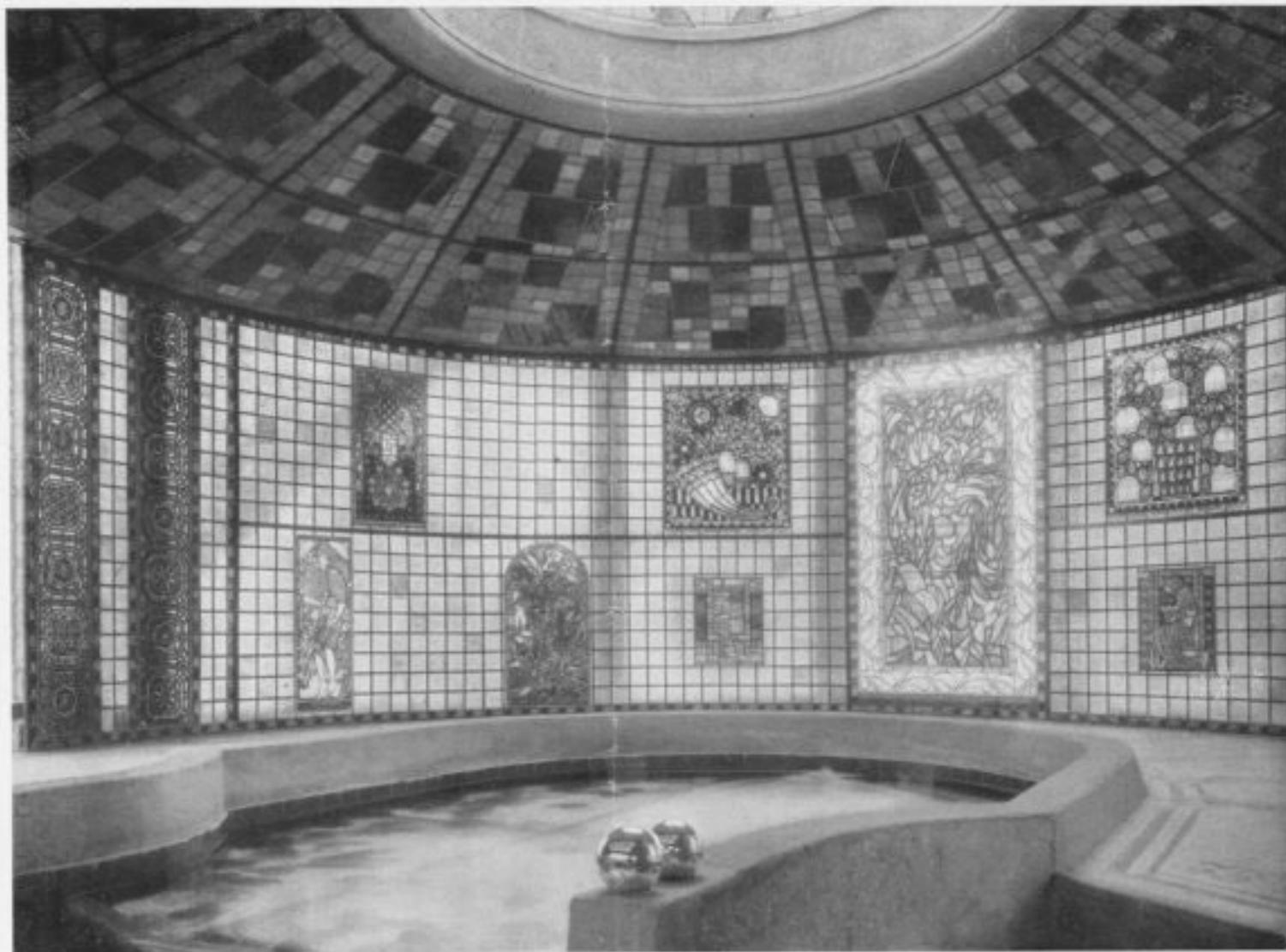
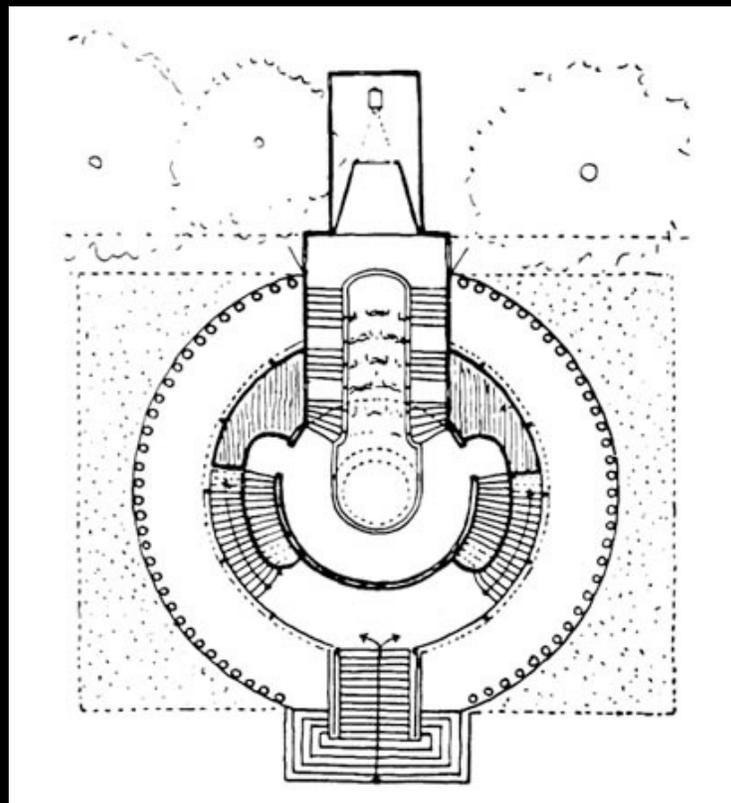
--Paul Scheerbart, *Glasmarchitektur* (1914)



Bruno Taut,
Glass House,
Cologne, 1914

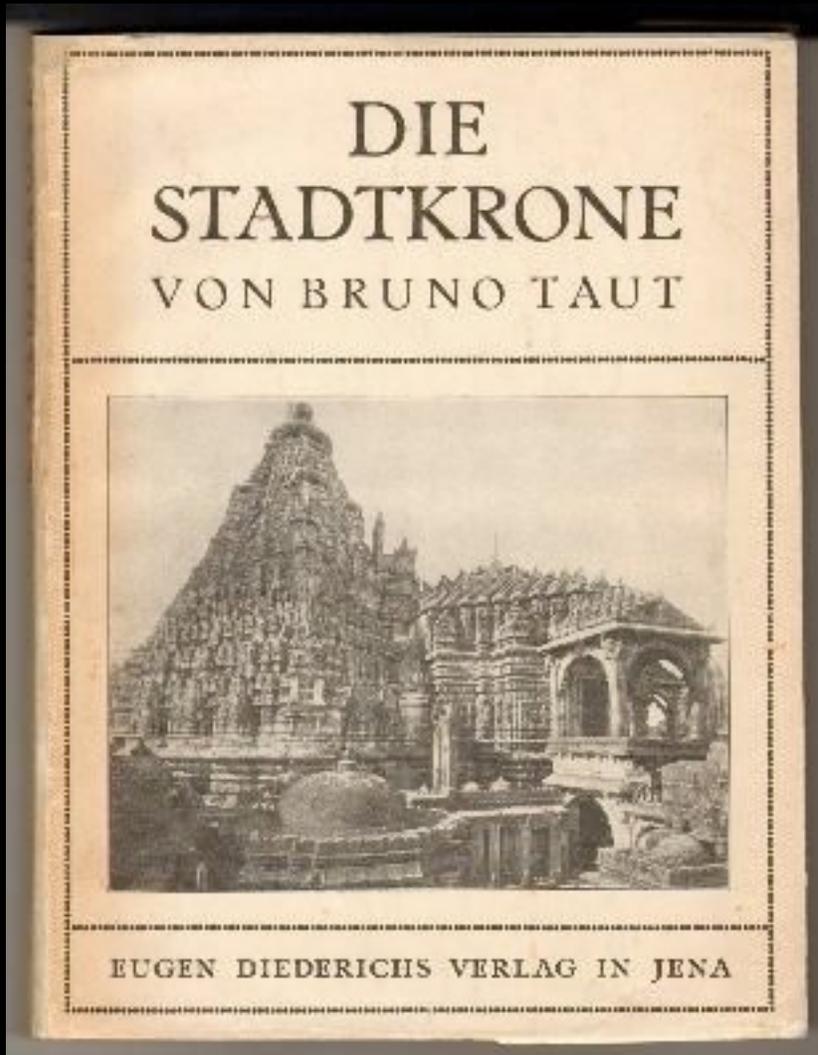




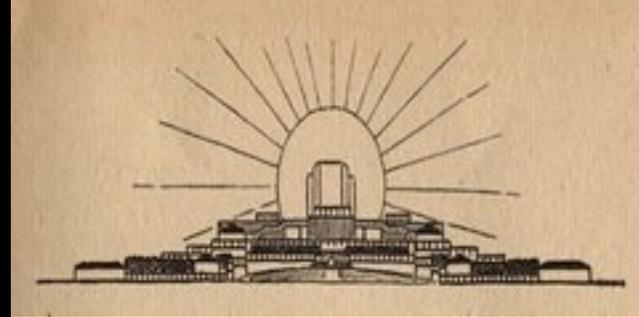


BRUNO TAUT, DAS GLASHAUS AUF DER DEUTSCHEN WERKBUND-AUSSTELLUNG KÖLN 1914

Oberer Teil des Untergeschosses. Wände aus Silbermalten, Decke aus Goldmalten der Firma Publ & Wagner, Berlin-Treptow. Glasgemälde von Fritz Adolf Becker, J. M. Margold, Max Pechstein, Johann Thorn-Prikker, und das große Mittelfenster von Franz Mutzenbecher, ausgeführt von J. Schmidt und Gottfried Heinersdorff, Berlin (Abbildung aus dem Jahrbuch 1915 des Deutschen Werkbundes)



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

Taylorism – Scientific management, efficiency in industrial and postindustrial production

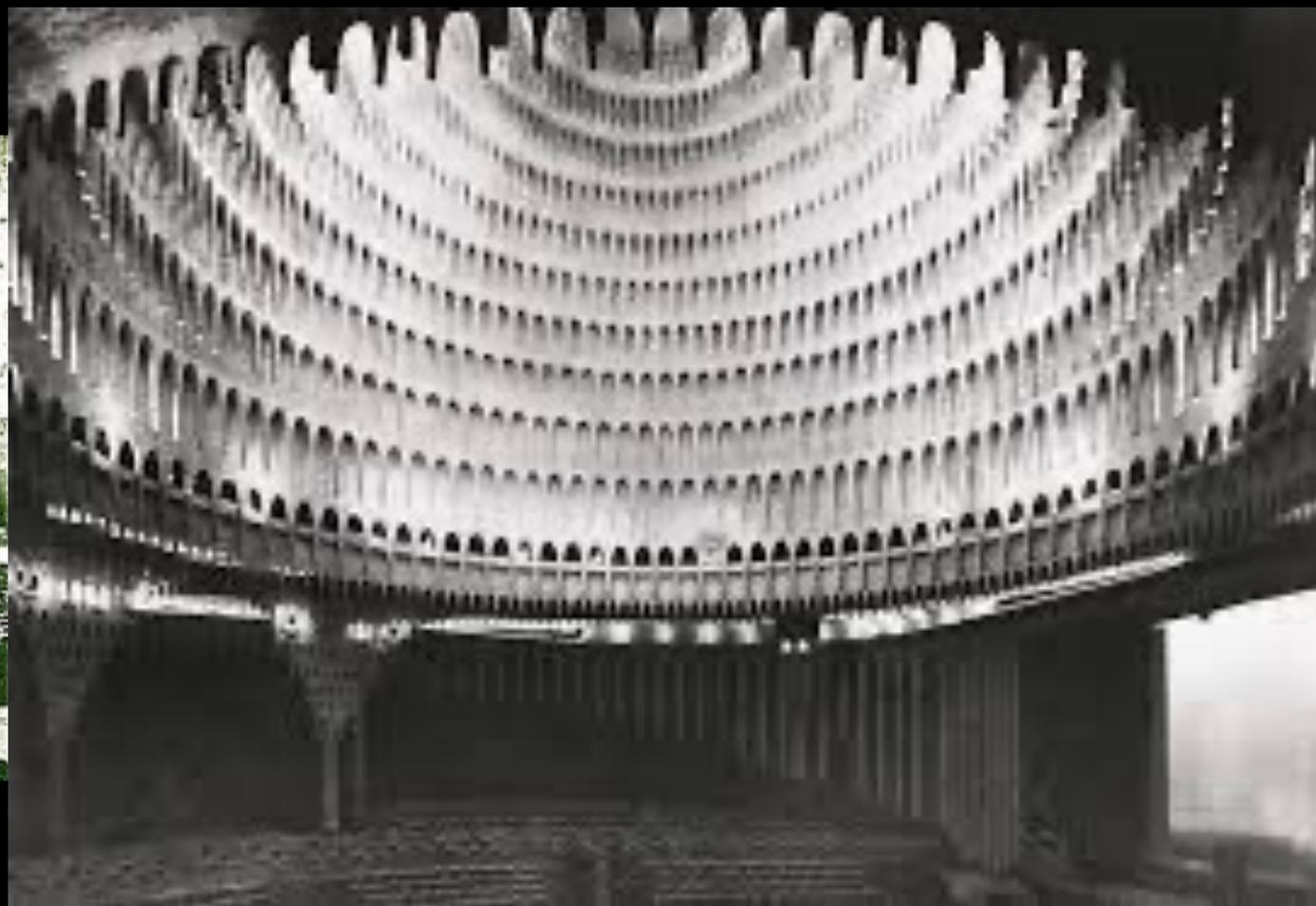
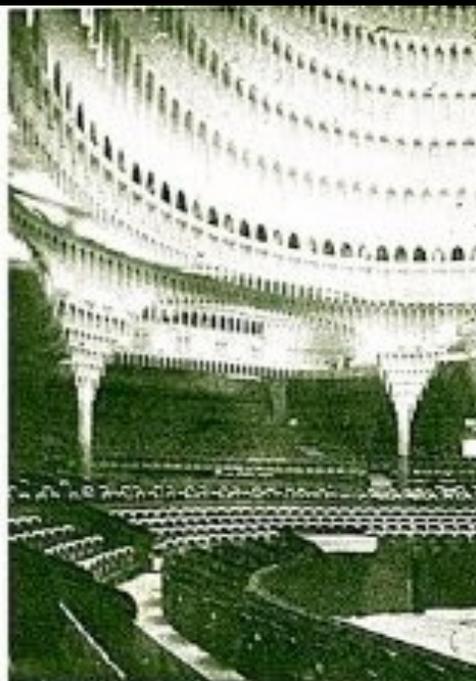
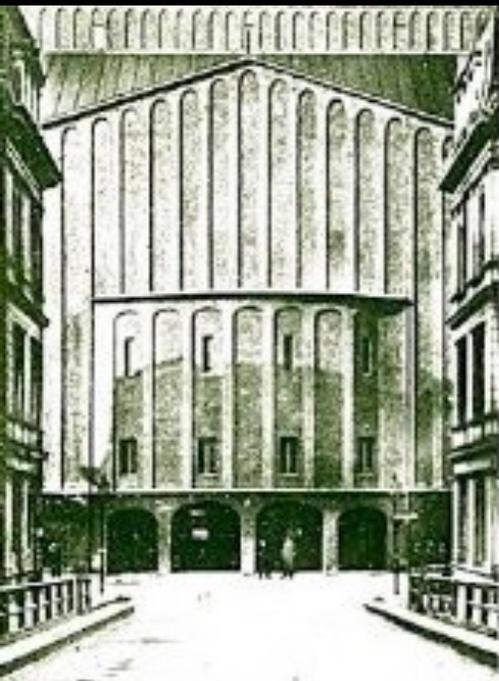
Taylorism – Scientific management, efficiency in industrial and postindustrial production

Frederick Winslow Taylor [1856-1915] – American engineer, author of *The Principles of Scientific Management* (1911)



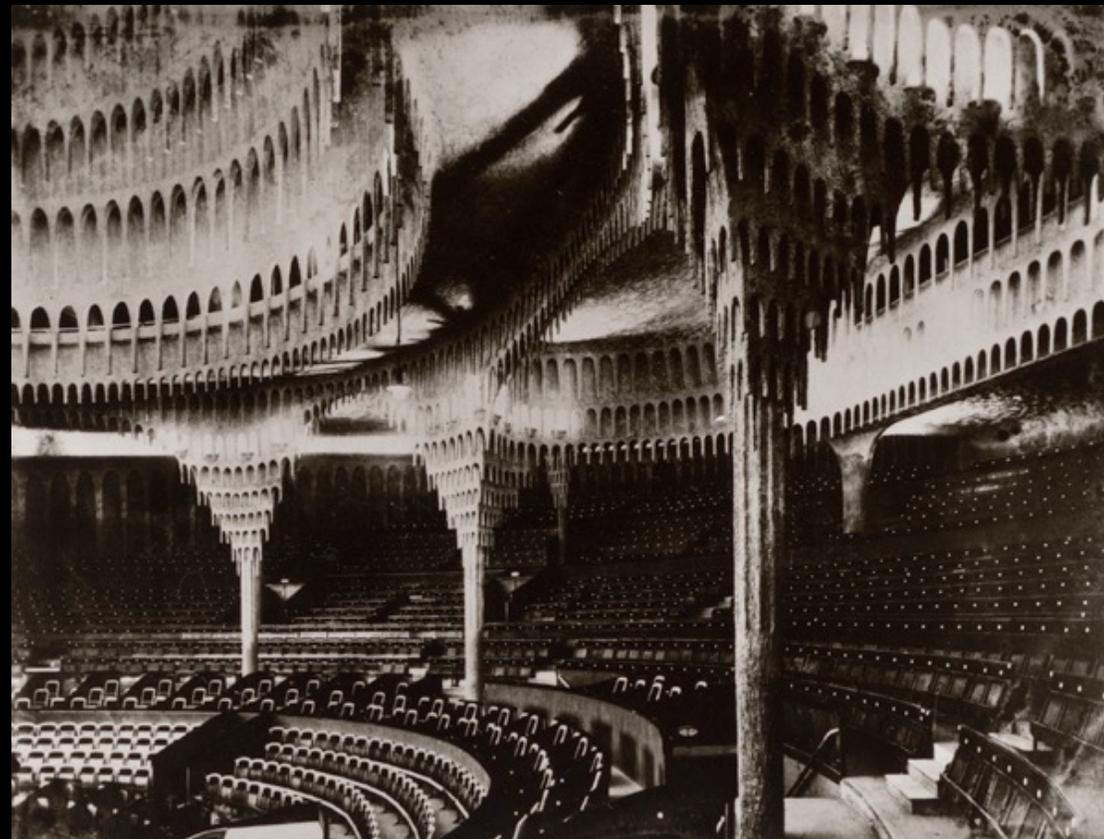


Hans Poelzig, Grosse
Schauspielhaus, Berlin, 1919



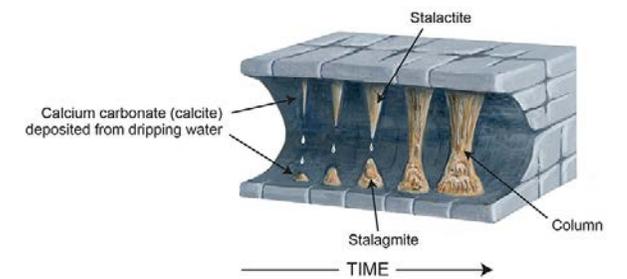
Hans Poelzig, Grosse Schauspielhaus, Berlin, 1919

This vast grotto was dramatically lit with colored lights, and even the ceiling was dotted with lightbulbs emulating the night sky's stars.





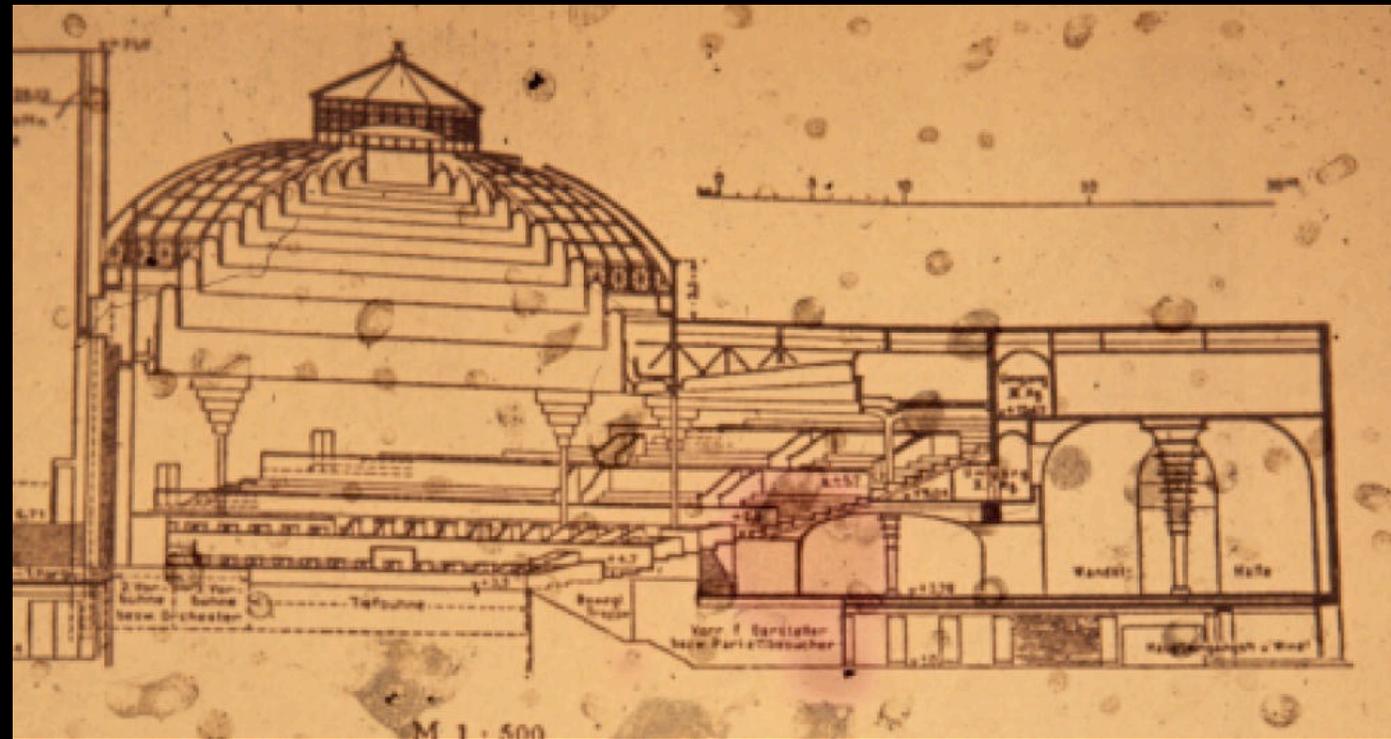
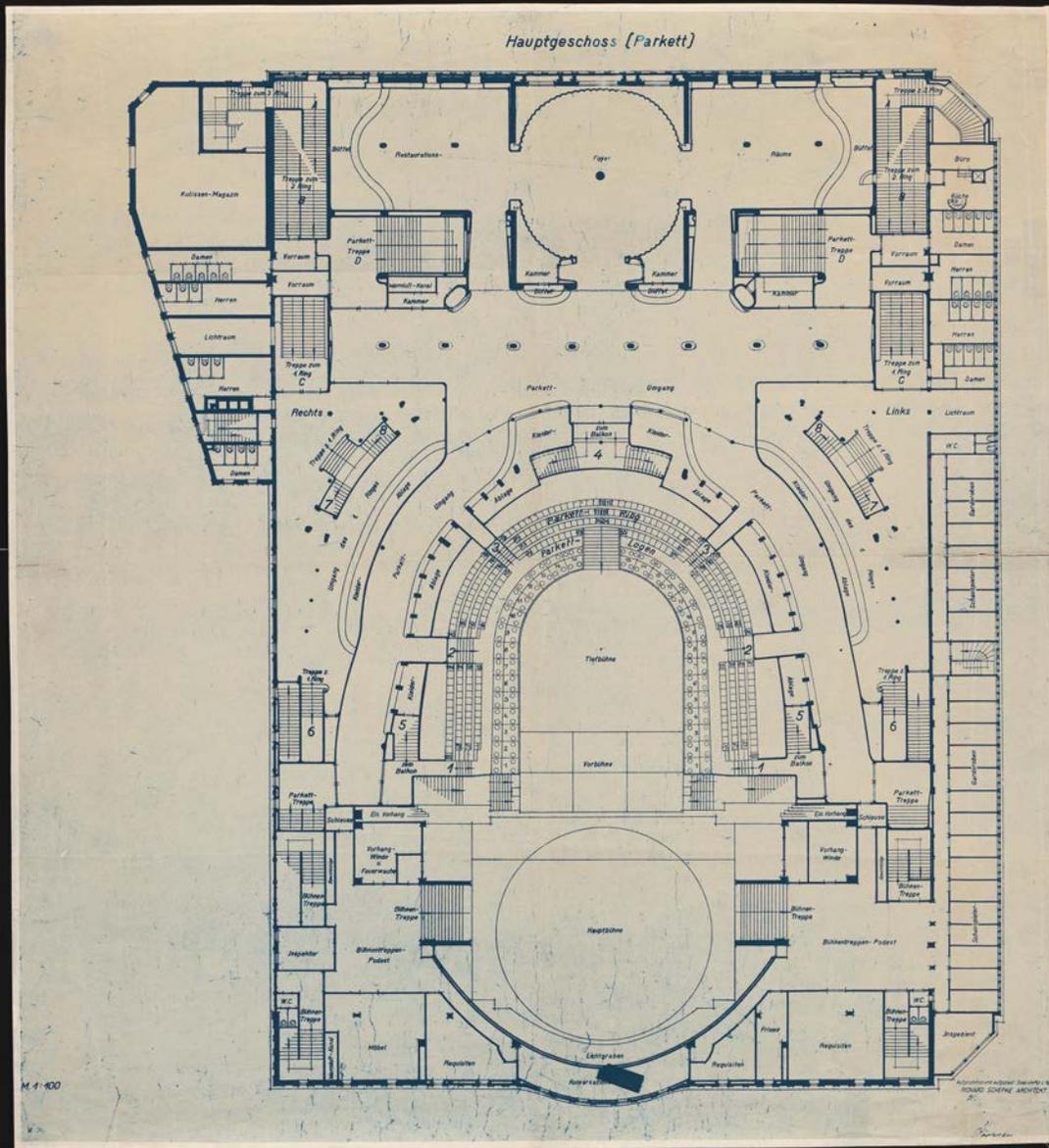
Development of stalactites and stalagmites in a cave



Hans Poelzig, Grosse Schauspielhaus, Berlin, 1919

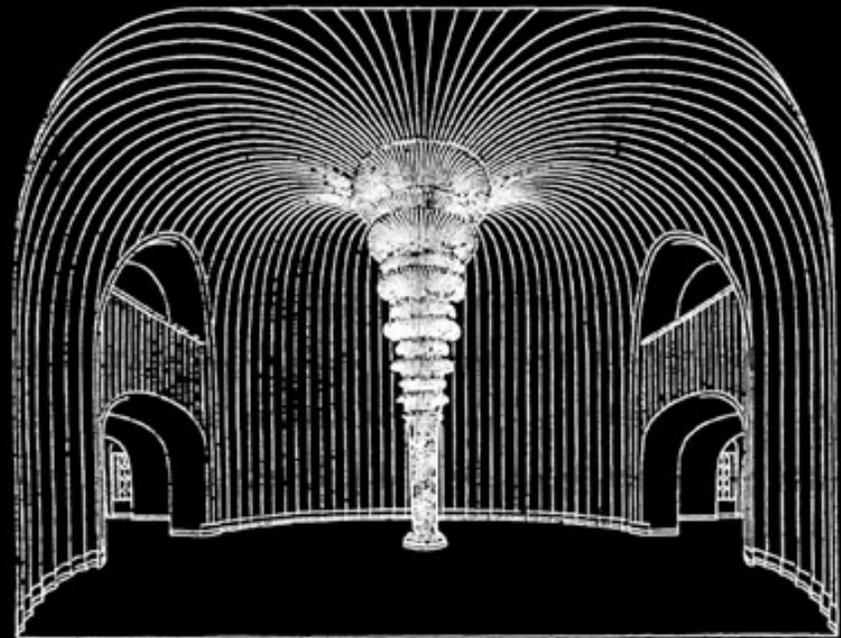
Hans Poelzig, Grosse Schauspielhaus, Berlin, 1919

The theatre had highly advanced technology, which included a large revolving stage and other innovations.



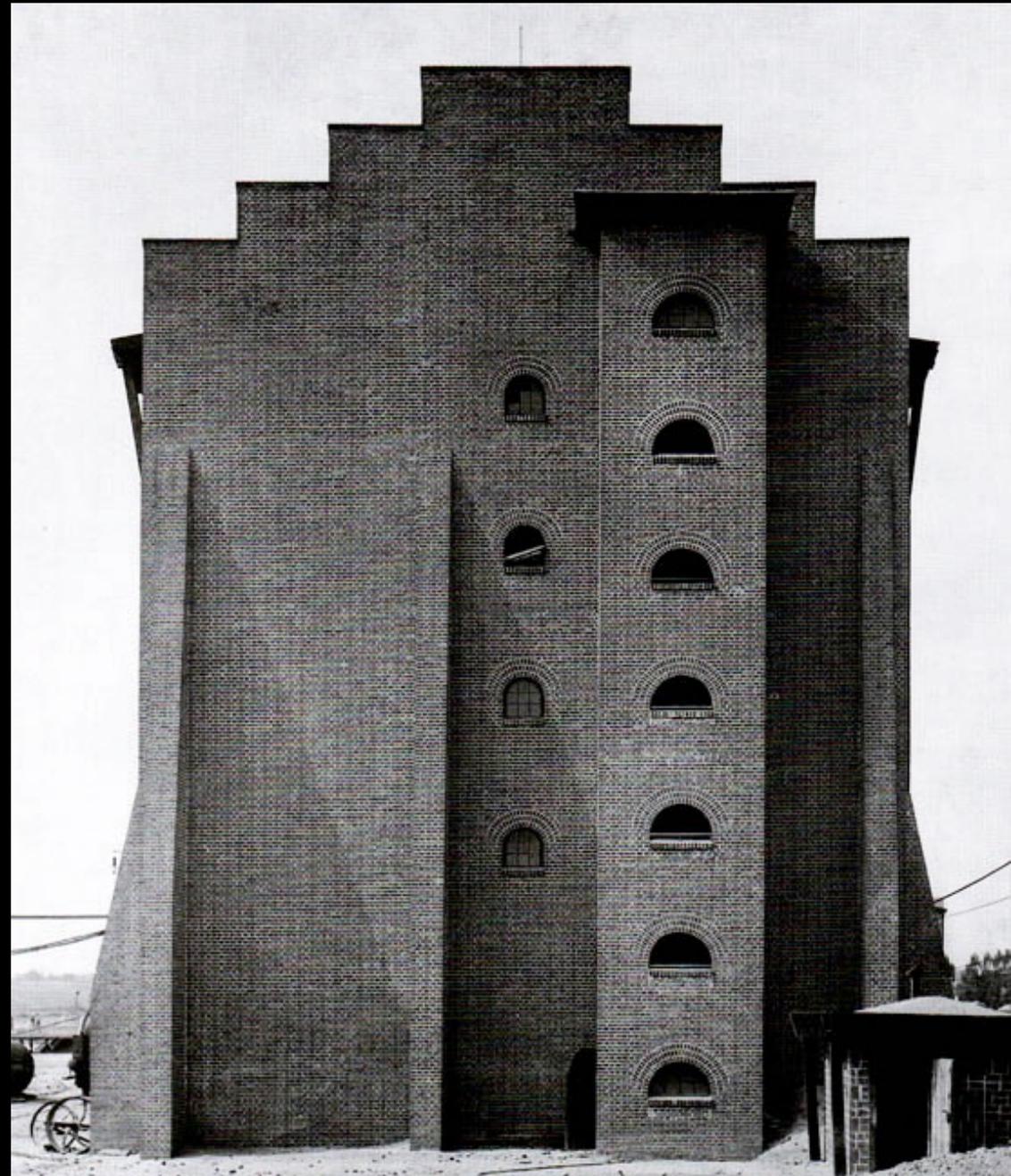


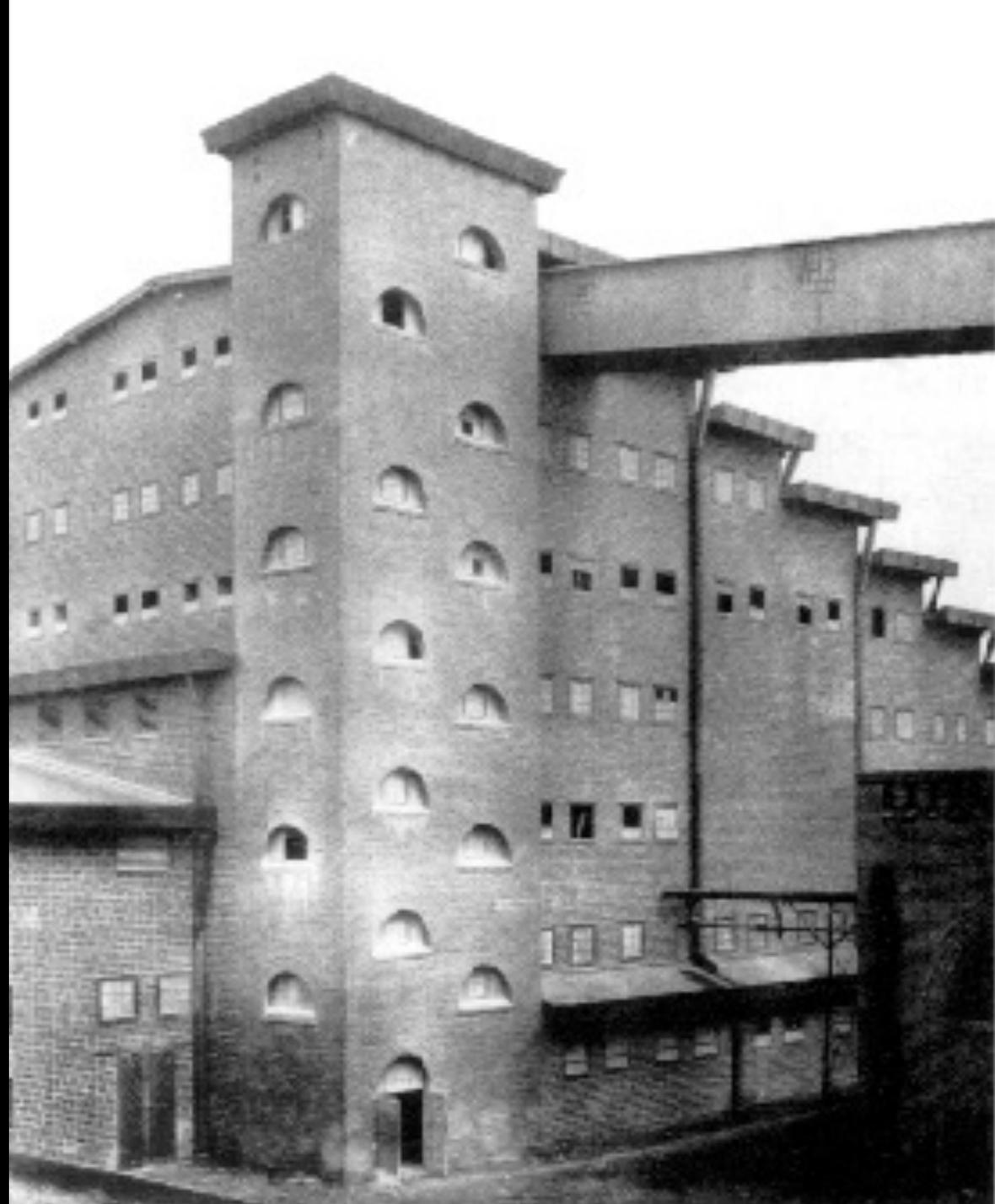
The entrance foyer was adorned with fountain-like columns, and led to a cavernous, domed amphitheater hung with stylized 'stalactites'.





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





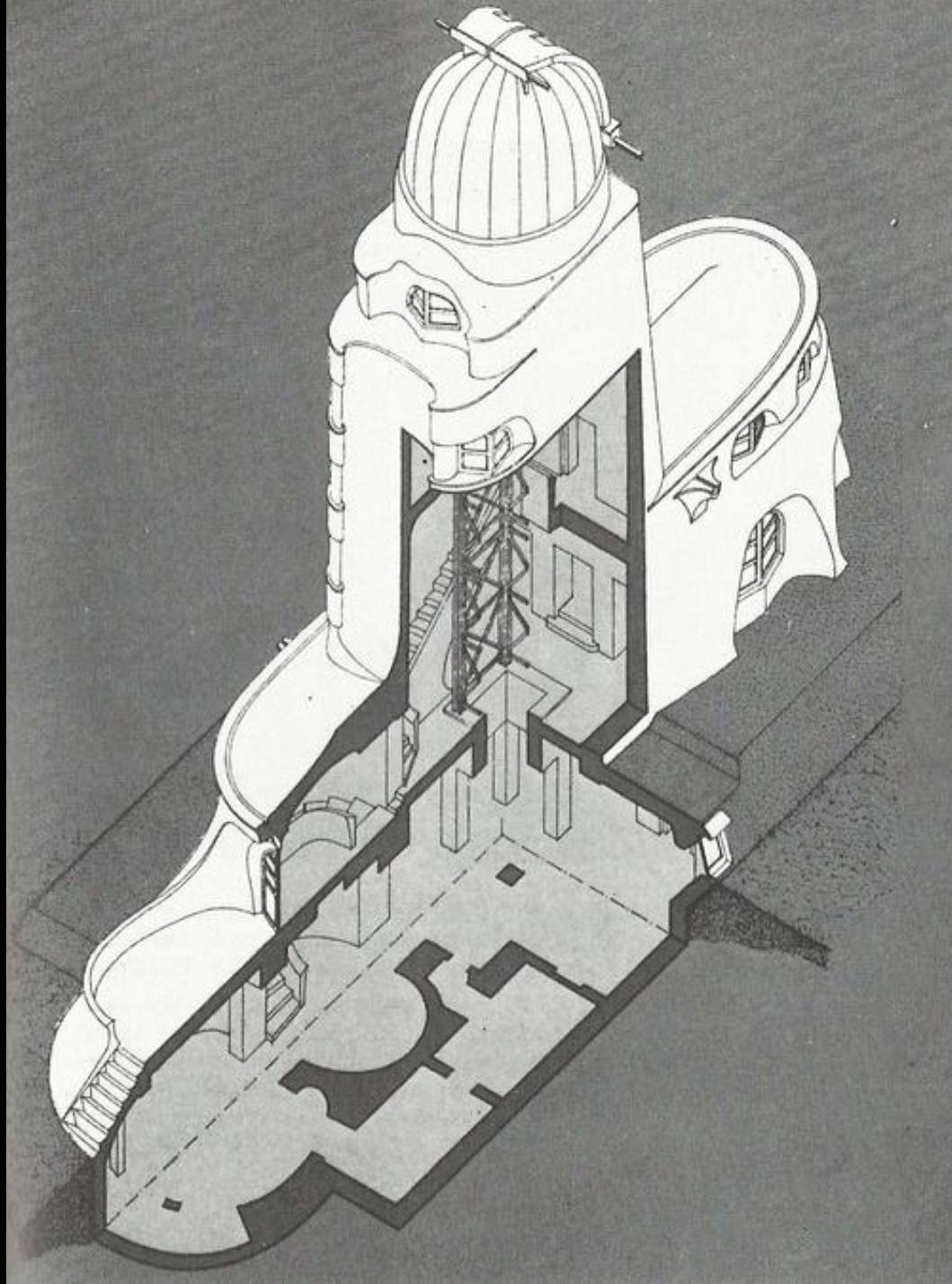
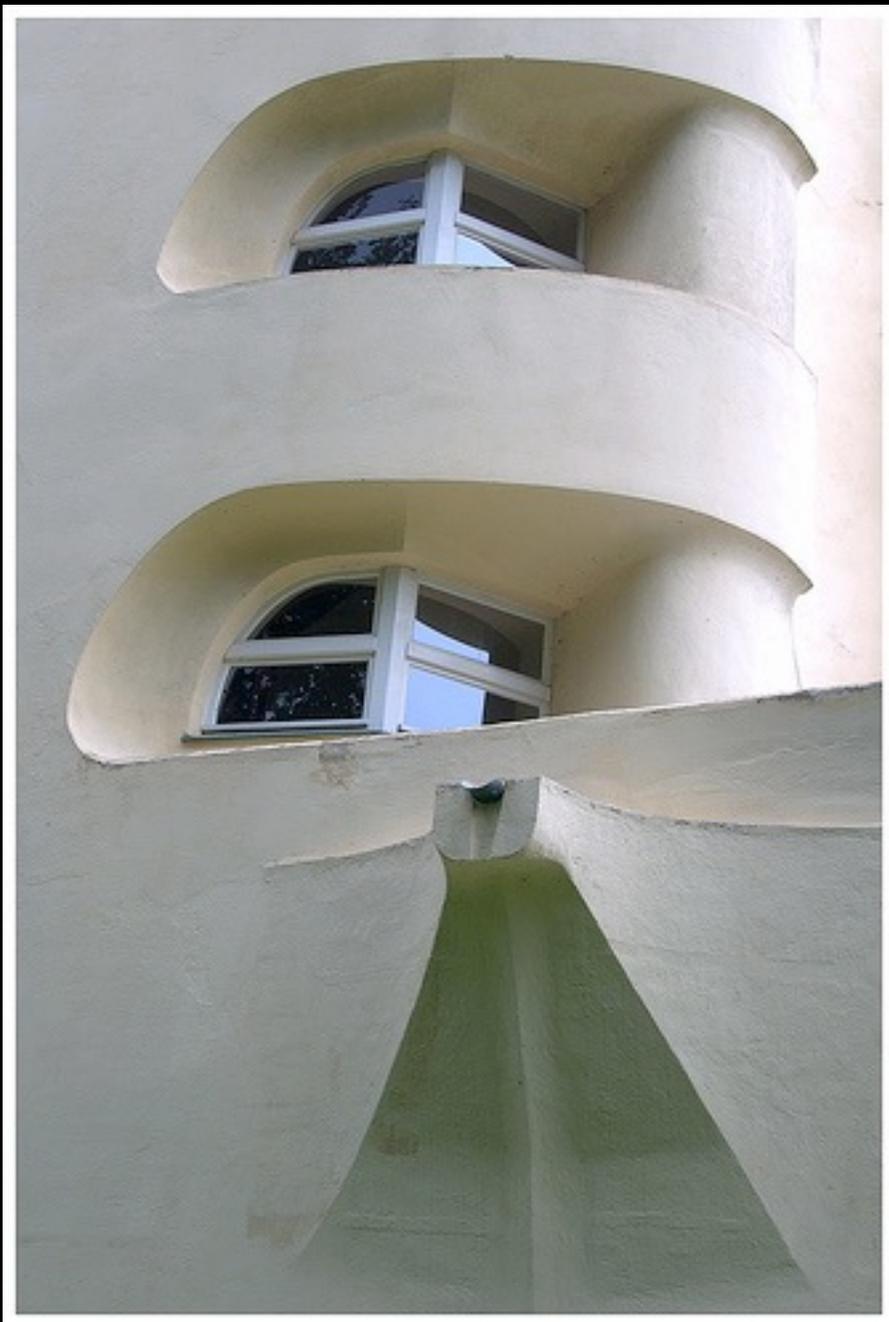


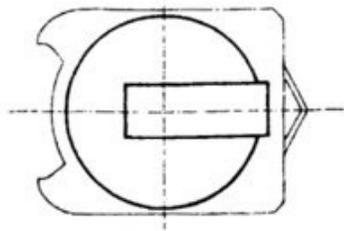
Eric Mendelsohn, Einstein Tower,
Potsdam, 1919 NOTE: Not Cologne,
example of Expressionist Architecture

The exterior was originally conceived
in concrete, but due to construction
difficulties with the complex design
and shortages from the war, much of
the building was actually realized in
brick, covered with stucco.





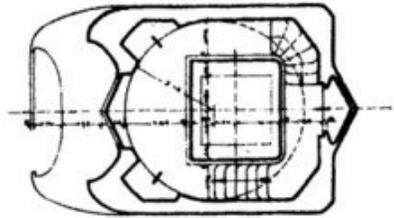




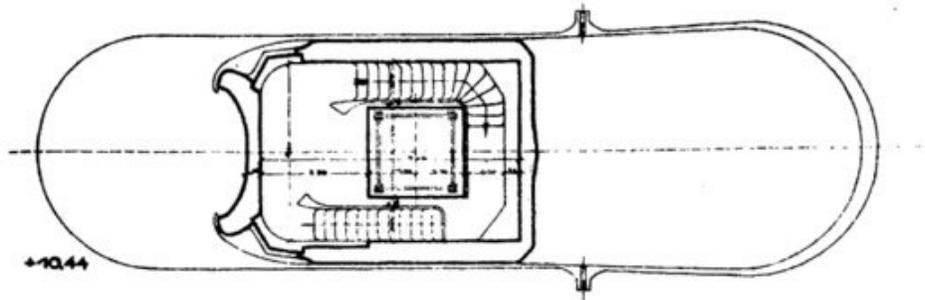
+16.55

GROUND PLANS

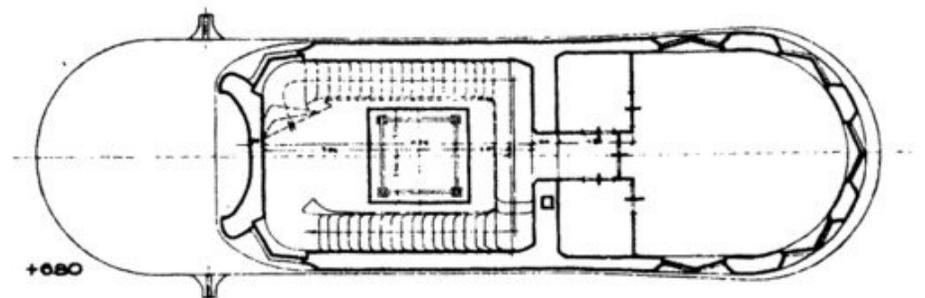
- + 0 BASEMENT FLOOR. THE LABORATORY WITH MIRRORS, ARC-LAMP, ELECTRIC OVEN, AND WALL FOR DOUBLE-ACTION CAMERA, FIXED TEMPERATURE ROOM WITH GRILLE AND PRISMATIC-SPECTROGRAPH. ROOM FOR MICROPHOTOMETRICS, WITH ROOM FOR STORAGE BATTERIES AND DARK-ROOM.
- + 3,39 ENTRANCE, STAIRCASE-HALL AND OFFICE.
- + 6,80 STAIRCASE-HALL, NIGHT QUARTERS.
- + 10,44 BASE FOR LENSES.
- + 14,45 BASE FOR CUPOLA WITH COELOSTAT.
- + 16,55 CUPOLA.



+14.45



+10.44

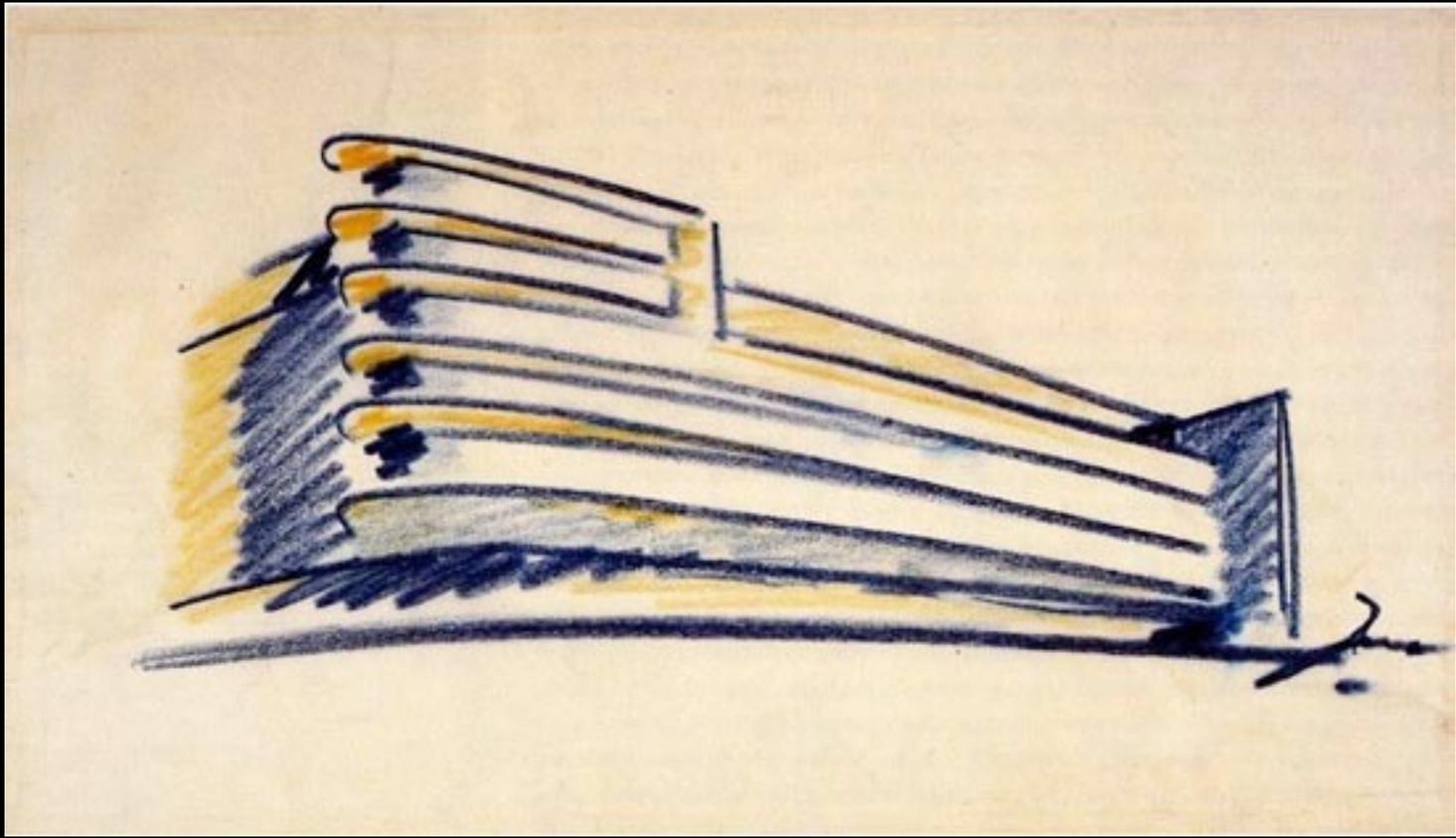


+6.80

It is still a working solar observatory today. Light from the telescope is directed down through the shaft to the basement where the instruments and laboratory are located.



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





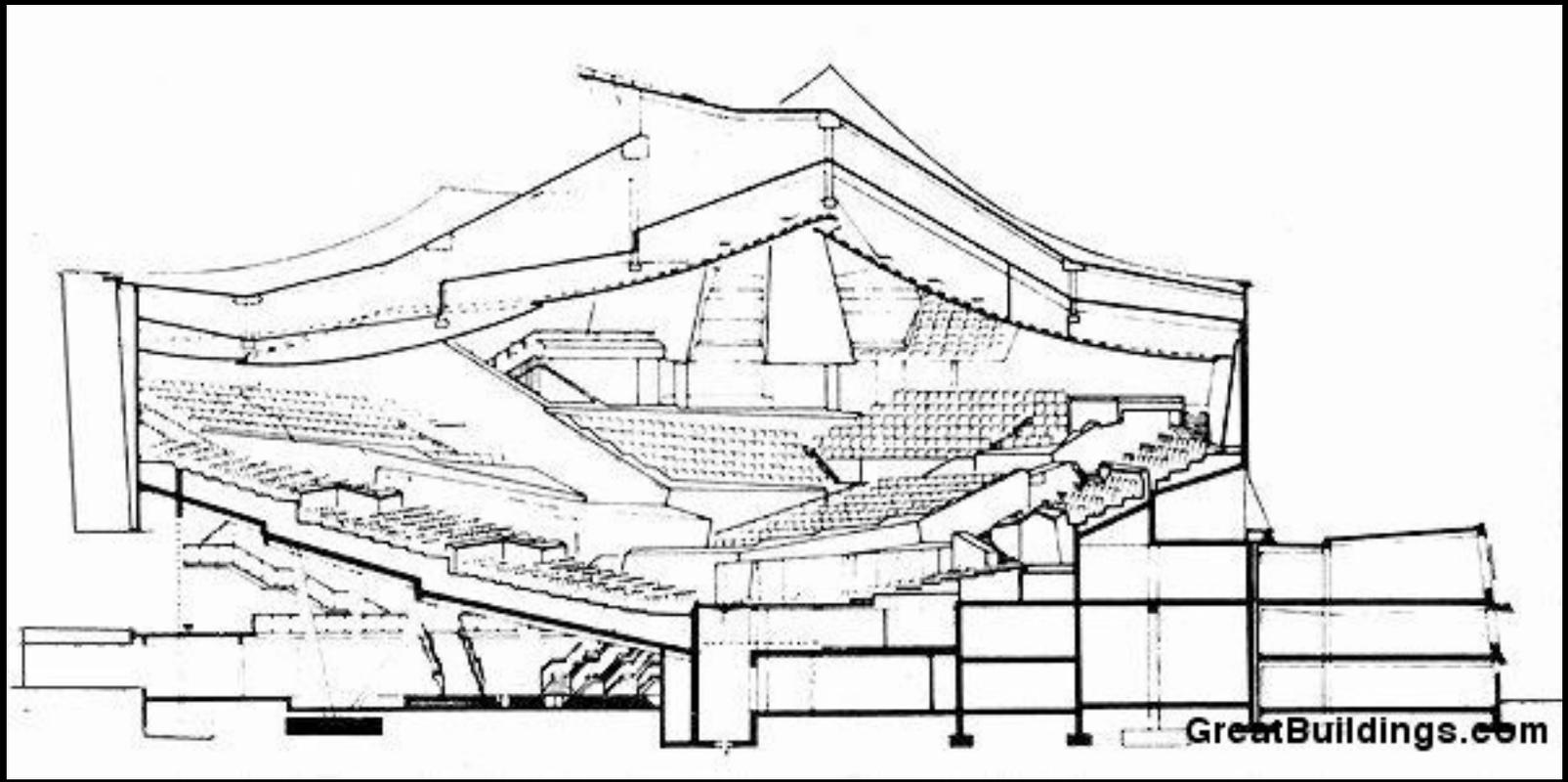
Hans Scharoun, Berlin Philharmonic, Berlin, 1956-1963







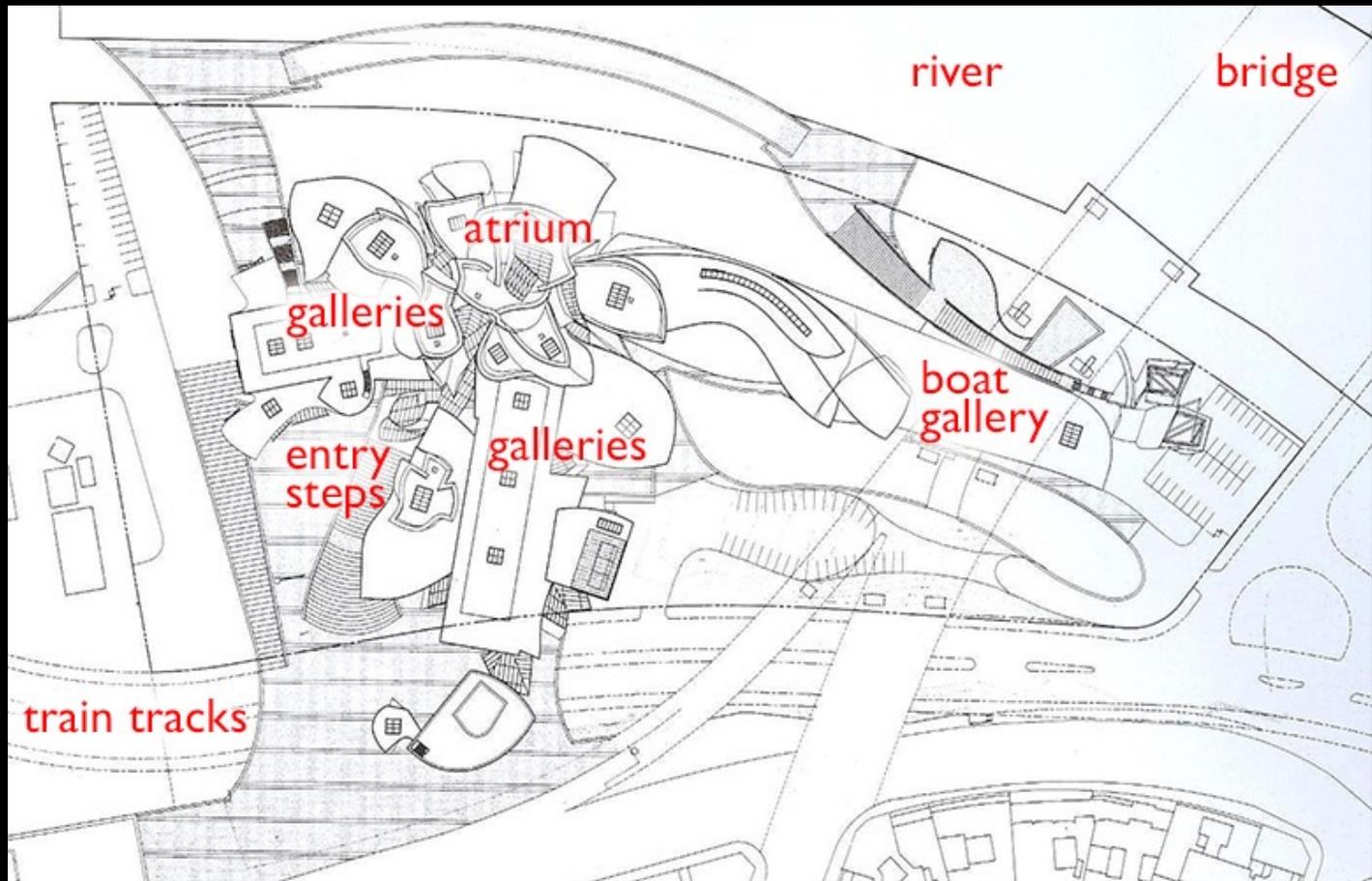




GreatBuildings.com

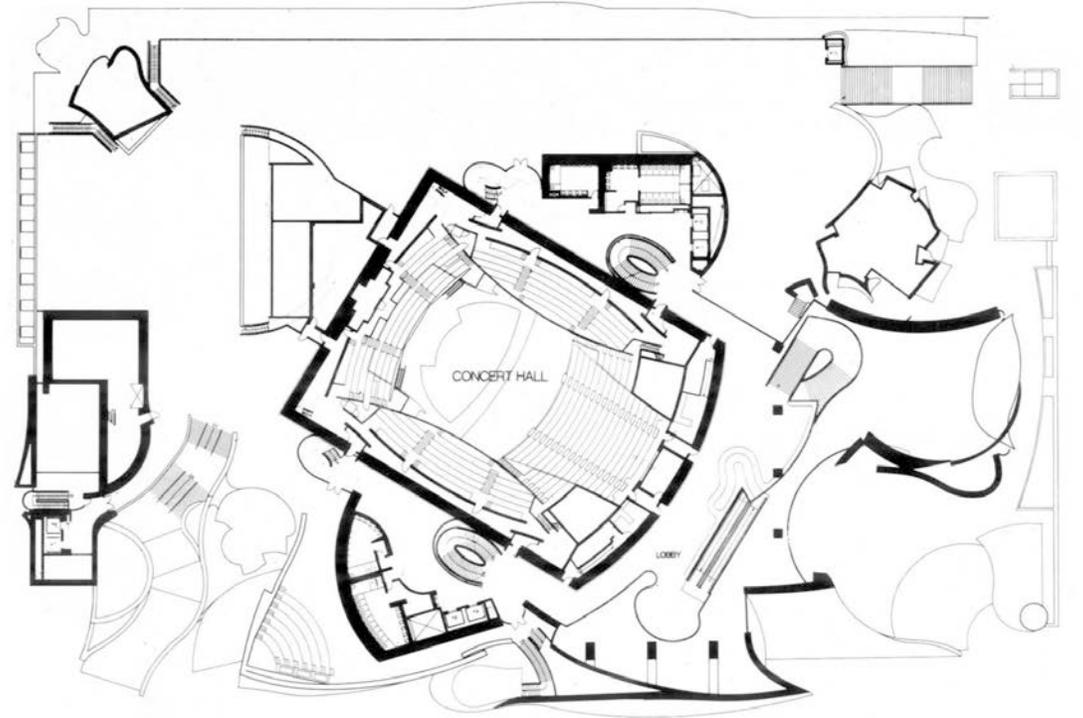
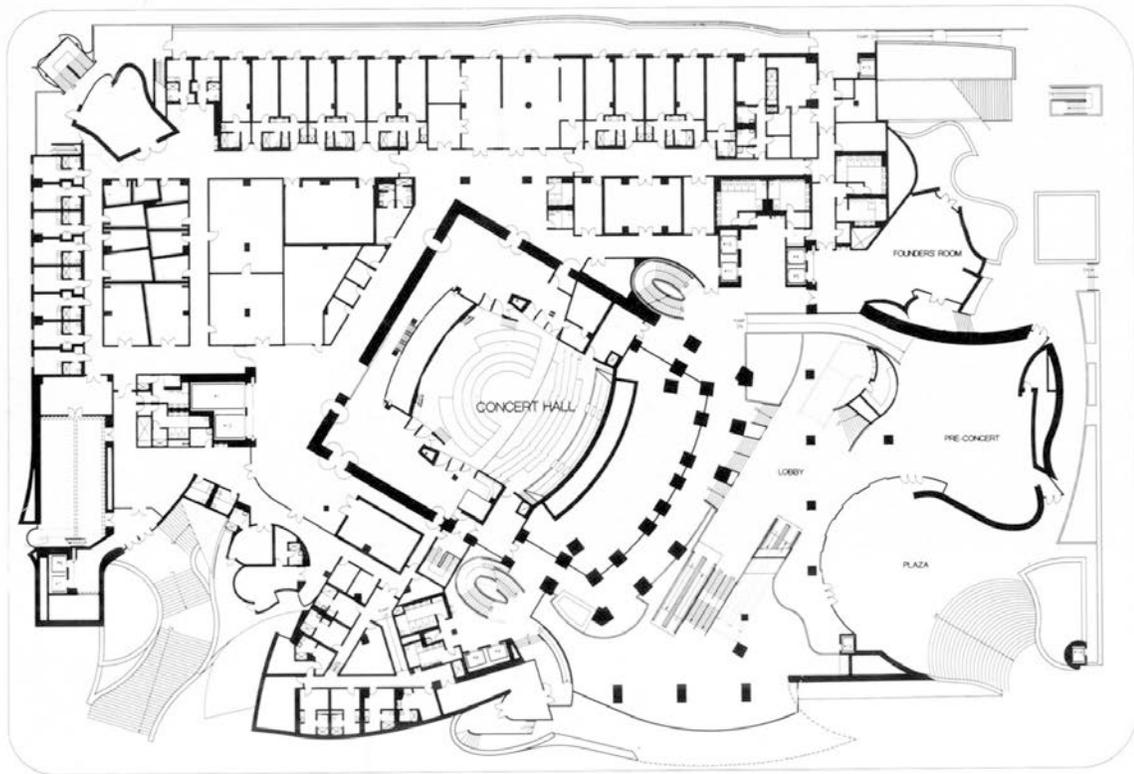
Frank Gehry, Bilbao Guggenheim, Bilbao, Spain, 1997





Frank Gehry, Walt Disney Concert Hall, Los Angeles, 1999-2003





Hans Scharoun, Berlin Philharmonic, Berlin,
1956-1963



Frank Gehry, Walt Disney Concert Hall, Los Angeles,
1999-2003

