Joseph Maria Olbrich. Secession building, Vienna, 1898, with detail of entranceway. Secessionist slogan: “To the time, its art; to art, its freedom.”

The Bauhaus, 1919-1933: Weimar, Dessau, Berlin
Best-known "precedent" to the Bauhaus: The Deutscher Werkbund. The "Werkbund debate" of July 1914 pitted backers of "standardization" (Hermann Muthesius's Typisierung) against defenders of "artistic individualism" (Henry van de Velde).

Bauhaus Pedagogy = Elementary Forms/Materials + Craft + Fine Arts organized under the "banner" of Architecture

Muthesius, Behrens, Naumann: born 1860s; Gropius, Jeanneret: born 1880s. By 1914, such generational divisions are decisive.
Walter Gropius in Weimar, Dessau, and at Harvard/Cambridge Mass. (1919; 1926; 1960)
L: Fischer, Main Exhibition Hall; Behrens, Festival Hall; Moritz, Exhibition Administration Building
R: Taut, Glass Pavilion; Gropius, Model Factory; Van de Velde, Werkbund Theater
All at the Werkbund Exhibition of 1914 in Cologne, but not of the same spirit, or of the same age (or age cohort)
Friedrich Naumann, “Werkbundpolitik und Weltpolitik” – a leading parliamentarian’s call for “social imperialism” via a German-led “Mitteleuropa” Trade Bloc, 1914 (solid dark line).

Ernst Jaeckh and Hermann Muthesius go Naumann one further: Werkbundpolitik should include a “Berlin to Baghdad” bloc, trading Werkbund-produced finished goods by Krupp, Daimler, Benz, Bosch, and other member companies for minerals, oil, and other raw materials lacking in Germany.

Werkbund Exhibition Buildings by Theodor Fischer, Peter Behrens, Carl Moritz, and Bruno Paul, 1914.
L: Fischer, Main Exhibition Hall; Behrens, Festival Hall; Montz, Exhibition Administration Building
R: Taut, Glass Pavilion; Gropius, Model Factory; Van de Velde, Werkbund Theater
All at the Werkbund Exhibition of 1914 in Cologne, but not of the same spirit, or of the same age (or age cohort)

Adolf Loos, Goldman and Salatsch building, Vienna, 1911

View of Ringstrasse in Vienna, ca. 1890, with Parliament, Rathaus (City Hall), and University
Raymond Loewy, “Evolutionary Chart of Design, 1930”

Walter Gropius and Le Corbusier in Berlin, circa 1920

To Loos, a drawing of a building is not art, it is a way of telling the builders what they need to do to construct the building.
Adolf Loos, Steiner House, longitudinal section and ground floor plan, 1910

Palladio, Villa Rotunda, Vicenza, 1560, general view
Adolf Loos, Steiner House, interior of hall
Adolf Loos, Steiner House, garden façade, 1910