

### The Bauhaus and the 20<sup>th</sup>-Century Modern Movement

De Stijl conclusion: Piet Mondrian and the role of abstraction in modernist form. Examples: Mondrian, **The Red Tree**, 1910;

**Composition, 1915; Composition**, 1921. Theo van Doesburg, Project for **Cinema Dance Hall**, Strasbourg, France, 1928

Gerrit Rietveld, **Schröder House**, Utrecht 1924, and influence of Dutch groups like De Stijl on Bauhaus.

Bauhaus Weimar 1919-1925 (Gropius); Dessau 1925-1930 (Gropius, then H. Meyer) Berlin 1930-1933 (Mies van der Rohe). Bauhaus name plays off medieval "Bauhütte," or guild of craftsmen-builders who worked on cathedrals. Three Major Influences in Bauhaus Rise: 1. War and chaotic aftermath of radicalism in politics, society, and the arts (e.g. Expression-

ism, socialist remaking of society, De Stijl). 2. Legacy of Werkbund debate of 1914: industrial types in design versus individuality of each artist and artistic creations (Gropius backed portions of both positions) 3. Arts and Crafts approach to craft, to technique, materials, and to social reform. Bruno Taut's **Alpine Architecture** (1919), the Expressionist legacy, and collaborations with Walter Gropius in Workers Councils for Art in initial, left-leaning socialist phase of Bauhaus sentiment. Post-war concentration of crafts, architecture curriculum remains elusive goal due to political blockages of Bauhaus educational goals in Weimar. Lyonel Feininger, **Bauhaus Program Brochure** 1919 (woodcut), references to heaven and to architecture as "crystal symbol of the new faith of the future." Walter Gropius and Adolf Meyer, Adolf Sommerfeld House, Berlin, 1921. Johannes Itten's "Vorkurs" [Introductory Course] and the **Bauhaus method**: introducing crafts workshop instruction approach into fine arts instruction, and, from Itten, cleansing the student's mind (in the intro. course) of all preconceptions and acquired habits of perception so as to liberate personal creative forces, in close contact with materials/form. Note expression of philosophy in **Bauhaus Curriculum Diagram**, 1923.

Werkbund legacy: crafts workshops turn out products of modern design, e.g., Joost Schmidt, **Bauhaus chess set** at 1923 Bauhaus exhibition – "Art and Technology: A New Unity" theme, represents greater embrace of machine, of product design

Walter Gropius, Dessau **Bauhaus Building**, 1926 in Dessau, along with **Masters' Houses**, incorporation of architecture department into curriculum in 1927

Torten Housing Estate, Dessau, Gropius and Office of Gropius, 1927-28

Hannes Meyer directorship, 1927-30, and emphasis on practical, useful products for socialist-inspired vision of architect in service of society (anti-art stance). Form = Function x Economy is Meyer's formula (note – no aesthetics, just practicality).

Highly machined, standardized architecture of Ludwig Hilbersheimer's **High Rise City Project**, 1927-28, Berlin

Ludwig Mies van der Rohe, Directorship 1930-33 in Berlin, based on success of Werkbund's 1927

Weissenhofsiedlung, Stuttgart, and his German Pavilion in Barcelona, 1929

Nazi repression of Berlin Bauhaus as institution of "cultural bolsheviks," threat to conservative German notions of pure blood, sacred soil, and conservative traditions

Move of Gropius to Harvard, Mies van der Rohe to IIT, Joseph Albers to Black Mountain College, North Carolina, and to Yale. Proliferation of Bauhaus method in international architectural schools, with legacy in architectural education reaching to today.

Gropius at Harvard (chair of architecture from 1937-1953): his students include I.M. Pei, Philip Johnson, Gordon Bunschaft, and many others. Walter Gropius, **Gropius house**, Lincoln, Mass., 1938. In Cambridge Gropius forms The Architects' Collaborative (TAC), example, **Harkness Commons and Graduate Center**, Harvard University, 1950.

**Hochschule fuer Gestaltung**, Ulm, south Germany. Max Bill, Hochschule fuer Gestaltung (Academy of Design), Ulm, 1956

This is a West German school that picks up the Bauhaus torch after WW II and lasts from 1955-1968 under design leadership of Max Bill and Tomas Maldonado. A veritable laboratory for socially aware industrial design and architectural experimentation, the school's professors and students devise corporate image designs and product designs for Braun, Lufthansa, and Deutsche Bahn, recalling earlier Werkbund efforts to integrate art, industry, and commerce: student-designed "living pod," 1965; a **radio for Braun Co.** by Dieter Rams, 1958; Tomas Maldonado, **Lufthansa corporate image design**, 1967.

Mies van der Rohe, **Illinois Institute for Technology**, Chicago, another post-Bauhaus institution along with Laszlo Moholy-Nagy's short-lived New Bauhaus of the 1950s.

### Art 75600 List of Buildings (Almost Final Draft)

<u>Name</u>	<u>Buildings</u>	<u>Option</u>
Arden Decker	Kahlo-Rivera House & Studio; Kimbell Art Museum; Eames House	1
Elizabeth Block	25 bis Rue Franklin Apartment House; Nakagin Capsule Tower	1
Jennifer Favorite	Lovell House; Unité de Habitation; Piazza d'Italia; Parc de la Villette; Seattle Public Library	2
Megan Baldwin	Kahlo-Rivera House&Studio; University of Mexico City Central Library	1
Dan Palmer	Bon Marché store; 25 bis Rue Franklin Apartment House; Maison Jaoul; Castel Beranger; Parc de la Villette	2
Sam Sadow	Church on the Water; Notre Dame du Haut	1
Lorena Tezanos	Eames House #8; Ennis House; Vanna Venturi house; Gehry house; Plug-In City	2
Sarah Mills	Zuyev Workers' Club; Jewish Museum	1
Nikolas Drosos	Place of Italian Civilization; Piazza d'Italia	1
Margaret Herman	Seaside, FL; Brasilia	1
Michelle Vangen	Secession building; Wexner Center for the Arts	1
Albert Rhee	Notre Dame du Haut ; Bauhaus Masters' Houses	1
Lauren Kaplan	Edgar Kaufman Desert house; Vanna Venturi house; Turning Torso building	1
Jodie Katzeff	Bon Marché store ; Selfridge's store	1
Jeremy George	Unité de Habitation; Project for a Glass High Rise in Berlin; Habitat '67	1
Sebastian Ehler	Barcelona Pavilion; Neue Staatsgalerie	1
John Casey	Unité de Habitation; Schocken store	1
Colleen Kinneary	Postal Savings Bank; German Embassy, Washington, DC	1
Sara Weintraub	Vietnam War Memorial; Jewish Museum; Continuous Monument project	1 (?)

Reading for next 3 weeks:

For 11/5: Curtis, Ch. 10 and Ch. 15; Conrads, pp. 59-62; 89-94; 99-101; 109-113; 137-145.

For 11/12: Curtis, Ch. 23 and Ch. 27; Conrads, pp. 150-51; 156.

For 11/19: Curtis, Ch. 28, 29, 30; Conrads, pp. 157-62; 167-74.