

AHST 3322-001 (27125)
History of Modern Architecture
Dr. Charissa N. Terranova
University of Texas at Dallas
Spring 2019
Tu-Th 1:00-2:15
AD 2.232

Thursday February 21

Modernism – Functionalism and the Right Angle Part 1

The Deutsche Werkbund 1898-1927

*Vom Sofakissen zum
Städtebau*

From sofa cushions to city-
building



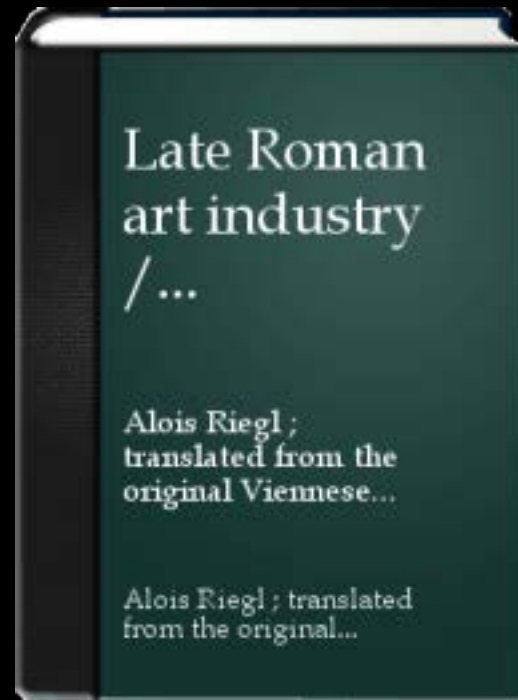
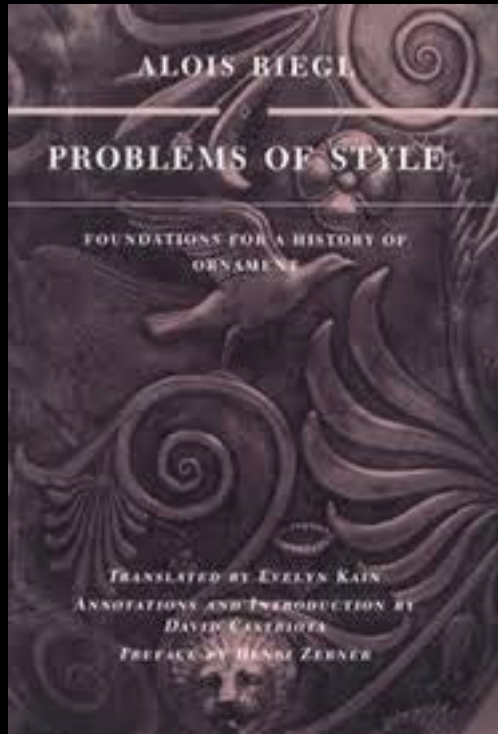
Deutscher Werkbund (German Association of Craftsmen)

1907

- German association of artists, architects, designers, and industrialists, established in 1907.
- Central element in the development of modern architecture and industrial design
- Influences creation of Bauhaus school of design.
- Founded to create a partnership of product manufacturers with design professionals to improve the competitiveness of German companies in global markets.
- Less an artistic movement and more of a state-sponsored effort to integrate traditional crafts and industrial mass production techniques
- Another goal was to give Germany a competitive footing with England and the United States.

Alois Riegl (1858-1905)

Kunstsollen – Will to art



- The German Werkbund came together to proffer a new approach to making art that incorporated industry.
- It was based on the primacy of the applied arts.
- The formation of the German Werkbund was based on the ideas of 19th-century German art historian Alois Riegl
- Using the minor arts, particularly those rooted in ornamental expression, Riegl formulated the concept of the *Kunstsollen* to account for the history of art in terms of changing modes of spatial perception.
- This thinking undermined questions of hierarchy and value in art history.
- Since all art participates equally in the laws of historical determinism, there are no lesser artists, no lesser arts, no lesser civilizations.

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Key Dates Deutscher Werkbund (German Association of Craftsmen)

- 1907, Establishment of the Werkbund in Munich
- 1910, Salon d'Automne, Paris
- 1914, Werkbund Exhibition, Cologne
- 1920, Lilly Reich becomes the first female Director
- 1924, Berlin exhibition
- 1927, Stuttgart exhibition (including the Weissenhof Estate) 1929, Breslau exhibition
- 1938, Werkbund closed by the Nazis
- 1949, Reestablishment



Deutscher Werkbund 1907

- Hermann Muthesius
- Heinrich Tessenow
- Peter Behrens

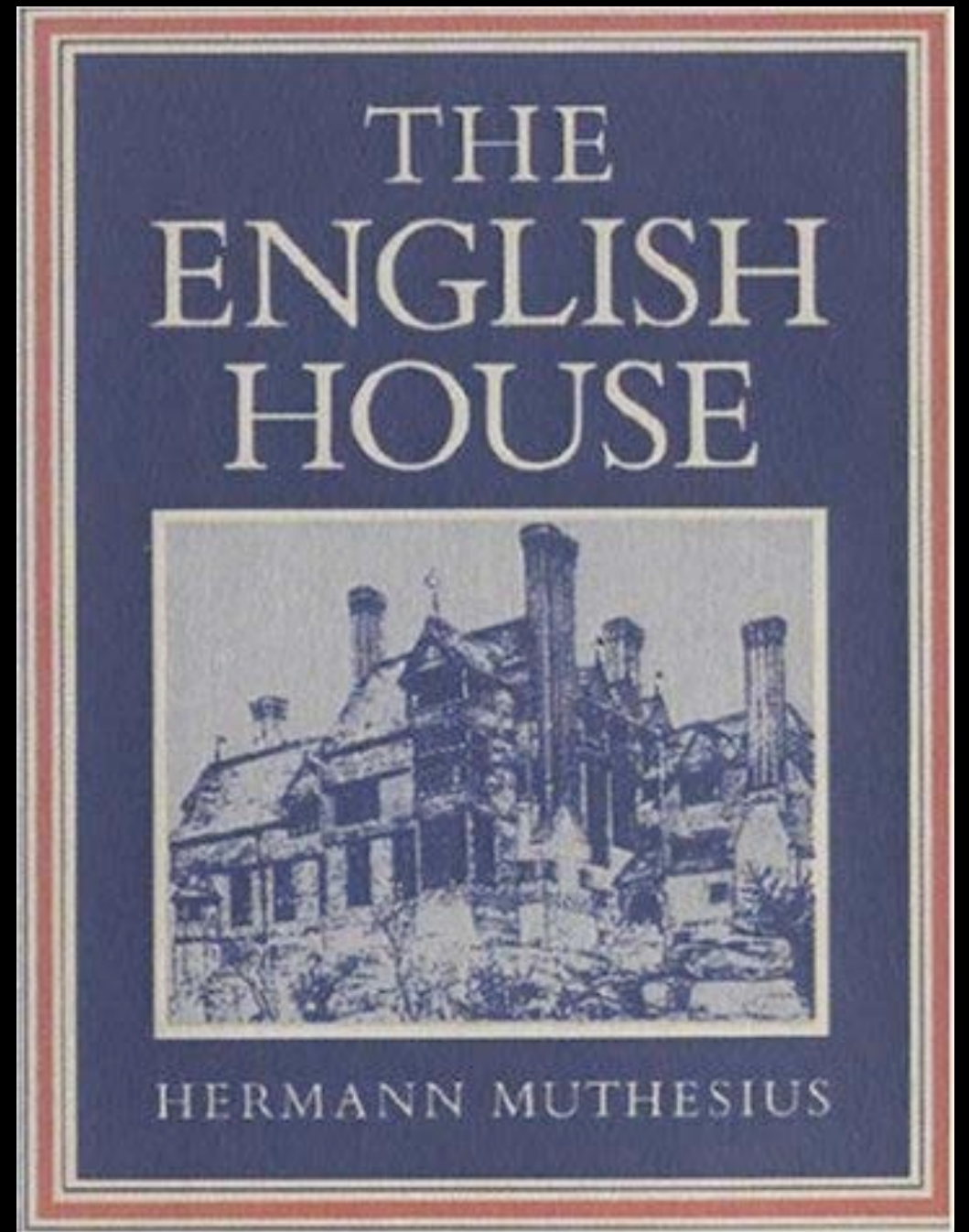
GERMANY



Hermann Muthesius (1861-1927)

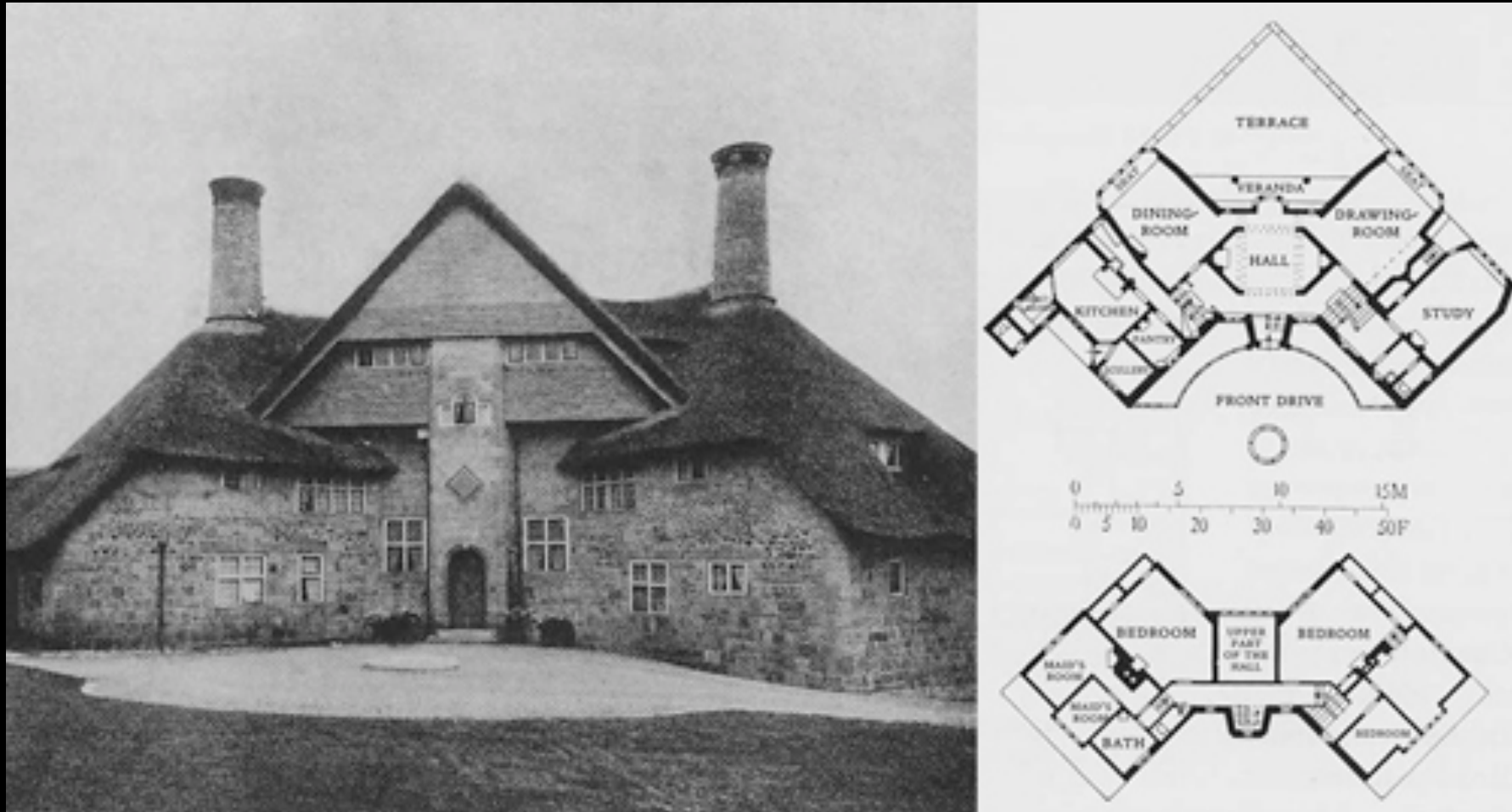
- German architect, author, diplomat
- Promoted English Arts and Crafts within Germany
- Large influence on German modernism in architecture
- Paved the way for the Bauhaus

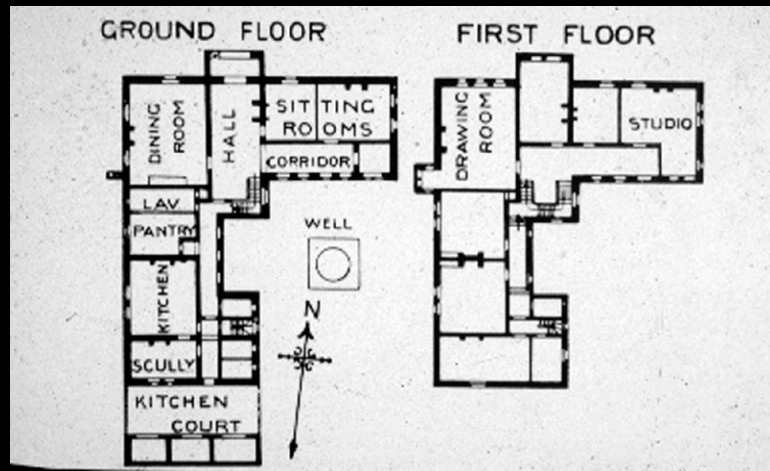
GERMANY



Hermann Muthesius,
Das Englische Haus
(1904)

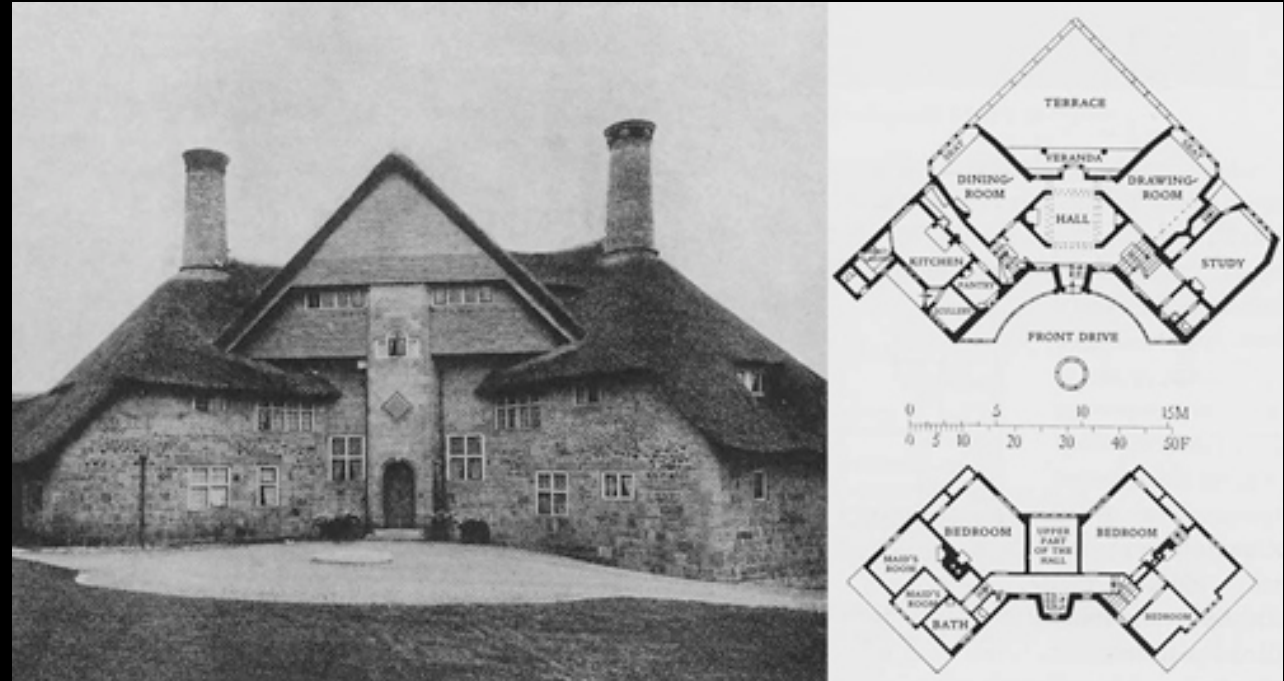
Edward Schroder Prior, The Barn, Exmouth, England, 1896; as documented in Muthesius' *The English House*





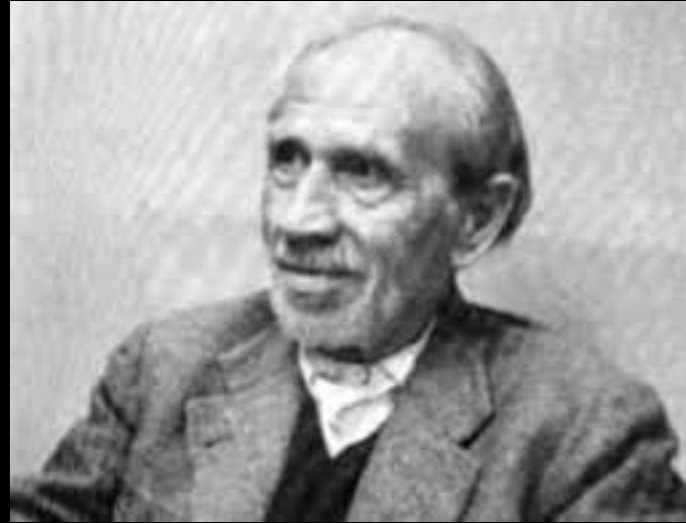
Left: William Morris and Phillip Webb, Red House, Bexleyheath Kent, 1851

Right: Edward Schroder Prior, The Barn, Exmouth, England, 1896; as documented in Muthesius' *The English House*



Aims of the Werkbund Hermann Muthesius

To help form to recover its rights must be the fundamental task of our era; in particular it must be the content of any work of artistic reform embarked upon today. The fortunate progress of the arts and crafts movement, which has given new shape to the interior decoration of our rooms, breathed fresh life into handicrafts and imparted fruitful inspiration to architecture, may be regarded as only a minor prelude to what must come. For in spite of all we have achieved we are still wading up to our knees in the brutalization of forms. If proof is needed, we have only to observe the fact that our country is being covered daily and hourly with buildings of the most inferior character, unworthy our age and calculated to speak to posterity all too eloquently of our epoch's lack of culture...The very fact that thousands and thousands of our people not merely pass by this crime against form unperturbed, but as the employers of architects contribute to its multiplication by choosing unsuitable advisers, is unmistakable proof of the abysmal condition of our sense of form and hence of our artistic culture in general.



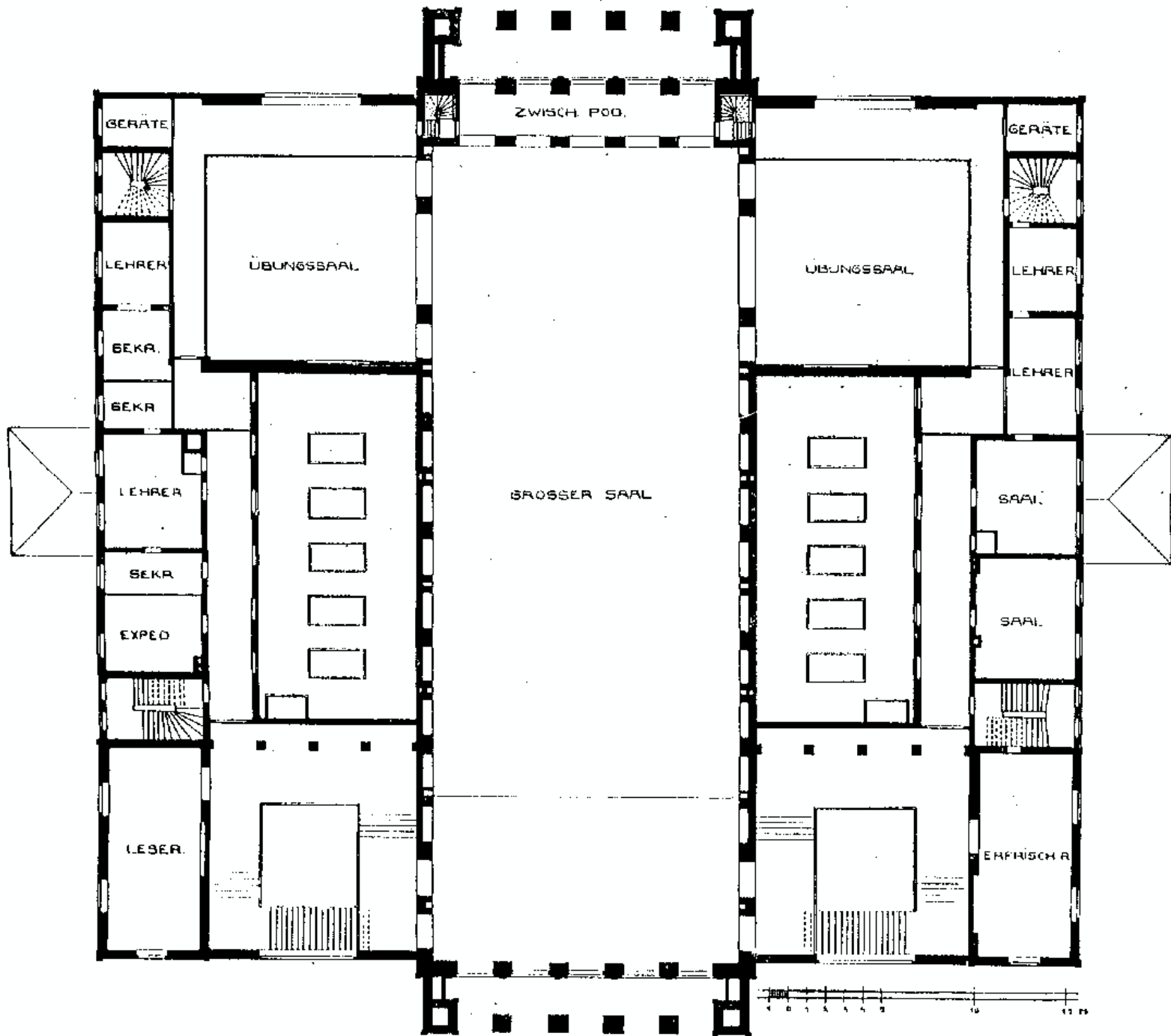
Heinrich Tessenow (1876-1950)

- German architect
- Professor
- Urban planner
- Active during Weimar Republic
- Tessenow taught Third Reich architect Albert Speer in 1925 (after Speer had been rejected from Hans Hans Poelzig's class for bad drawing technique).
- Speer's memoirs describe Tessenow's personal, discursive, informal teaching style, and his preference for architecture that expressed national culture and simplified forms.
- He was known for the saying, "The simplest form is not always the best, but the best is always simple."
- Member of the Deutscher Werkbund

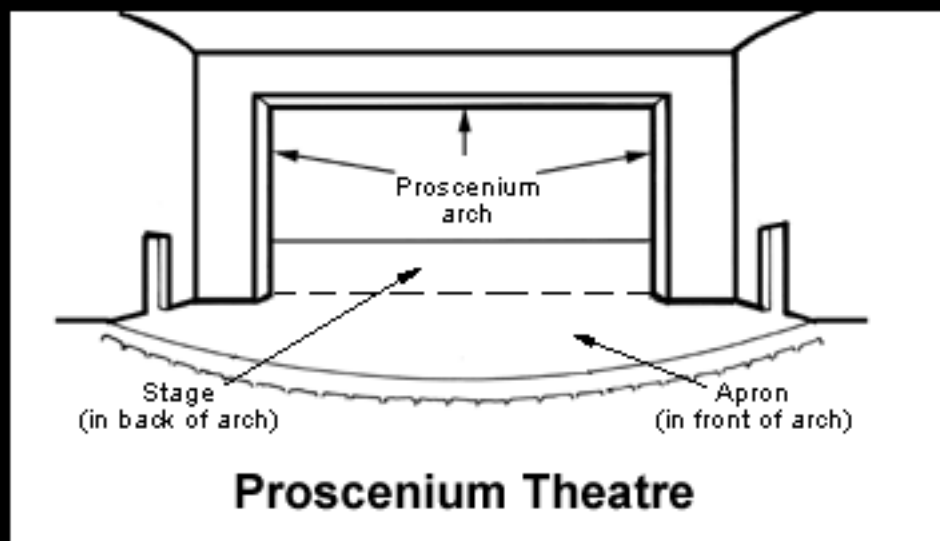
Heinrich Tessenow, The Hellerau Festspielhaus, Dresden, 1911 – Part of Hellerau Garden City





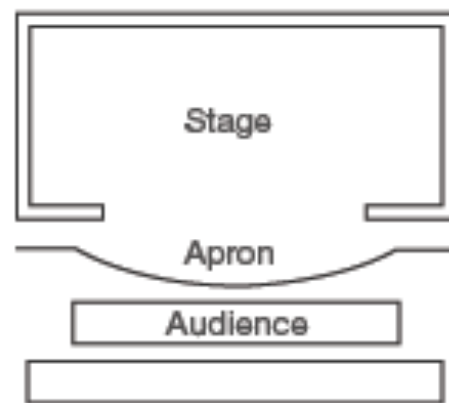


It was the first theatre of modern times to be built without a proscenium arch and with a completely open stage

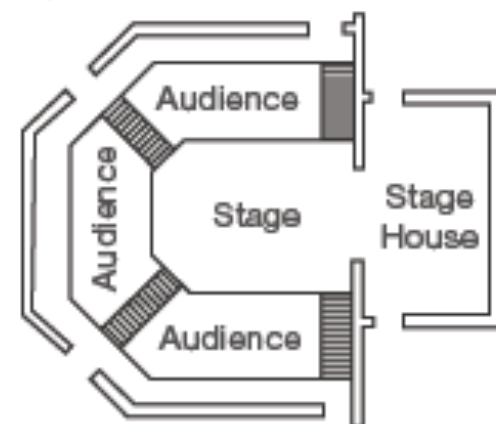


Four types of stage

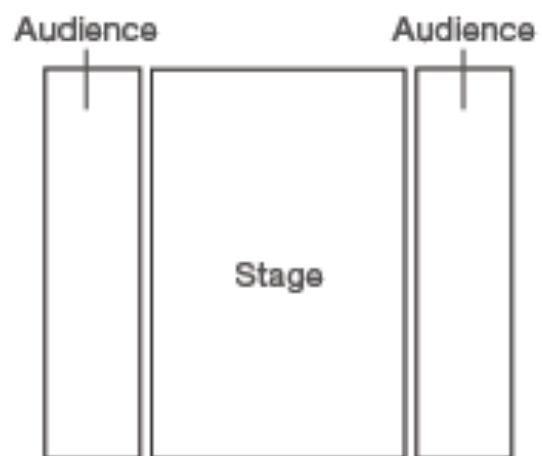
Proscenium arch



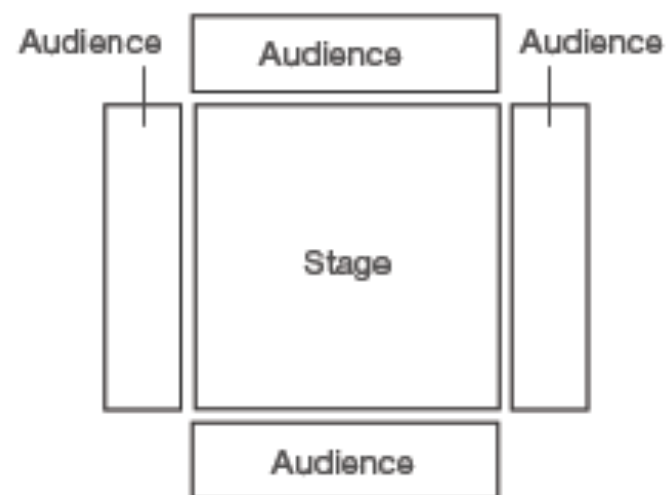
Thrust

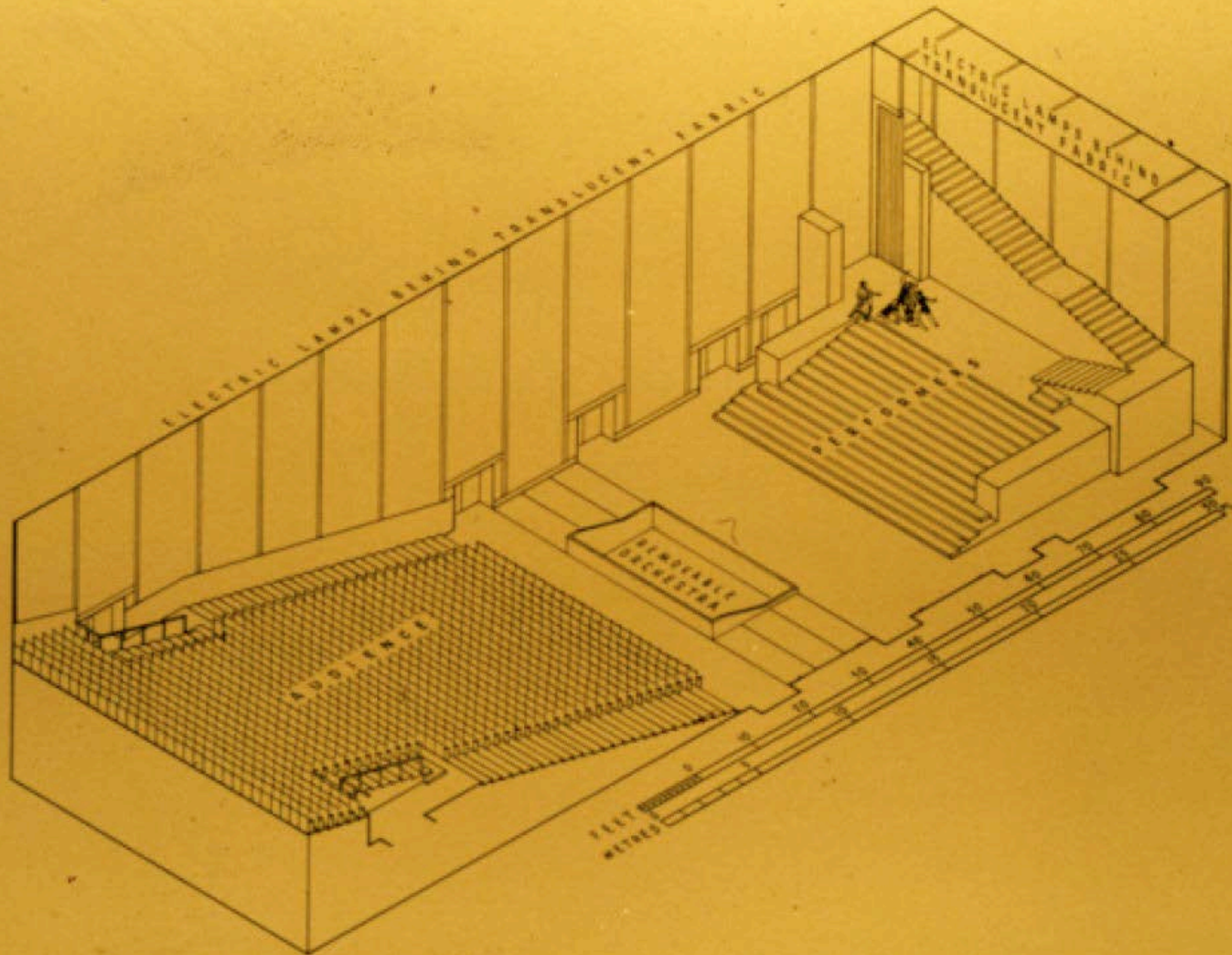


Traverse

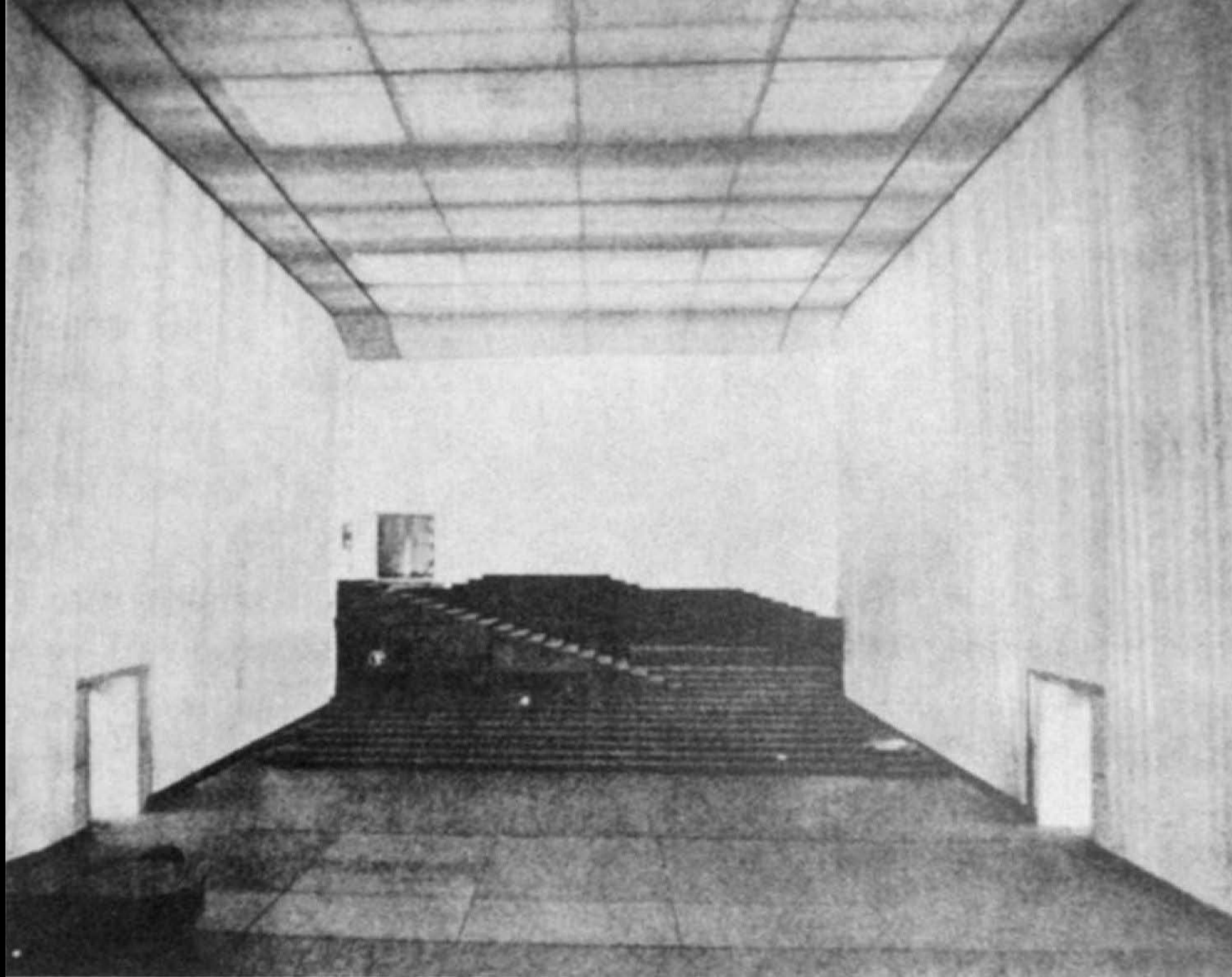


In the round





- stage and auditorium are in a single hall
- walls and ceiling were covered with transparent fabric with lights behind them to make the whole room glow



**ceiling covered with
transparent fabric
with lights behind
them to make the
whole room glow**











Peter Behrens (1868-1940)



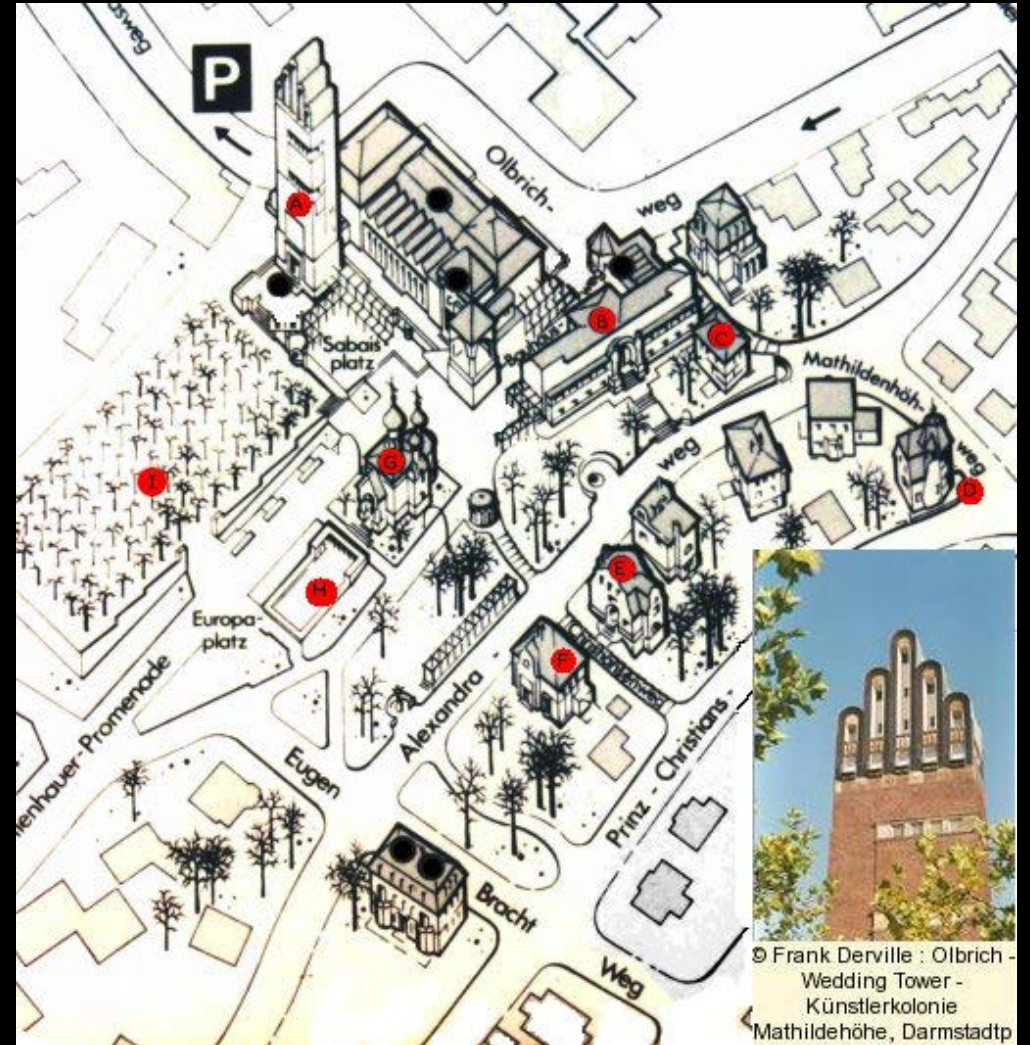
Peter Behrens around 1913 in his office in Berlin

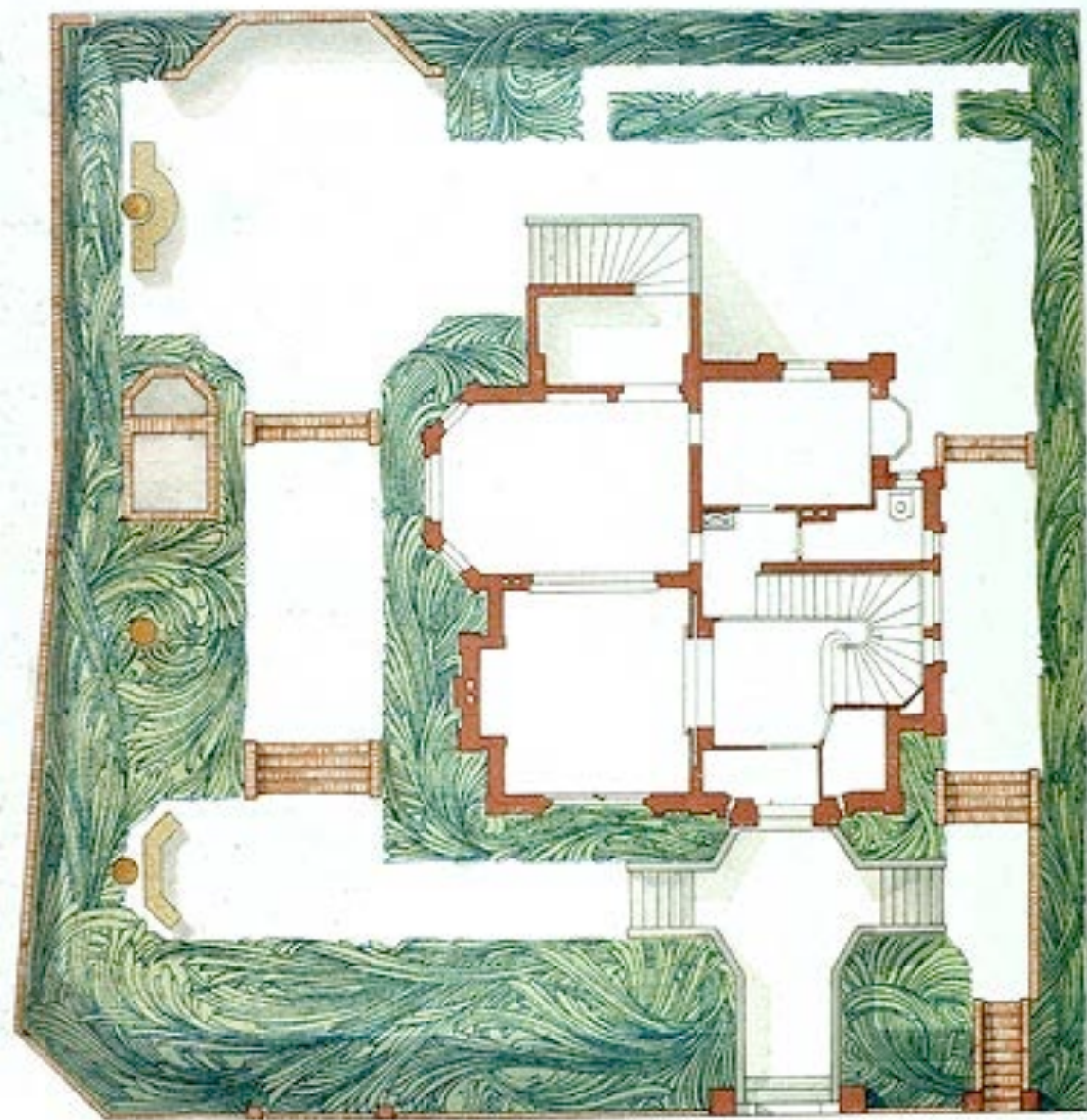
- German architect and designer
- Pioneer of marketing and current concept of “branding”
- A leader of architectural reform at the turn of the century
- One of 12 founders of German Werkbund
- In 1907, AEG (*Allgemeine Elektrizitäts-Gesellschaft*) retained Behrens as artistic consultant.
- He designed the entire corporate identity
- Considered the first industrial designer in history.

Peter Behrens, Behrens House, 1901, front facade,
Darmstadt, Germany

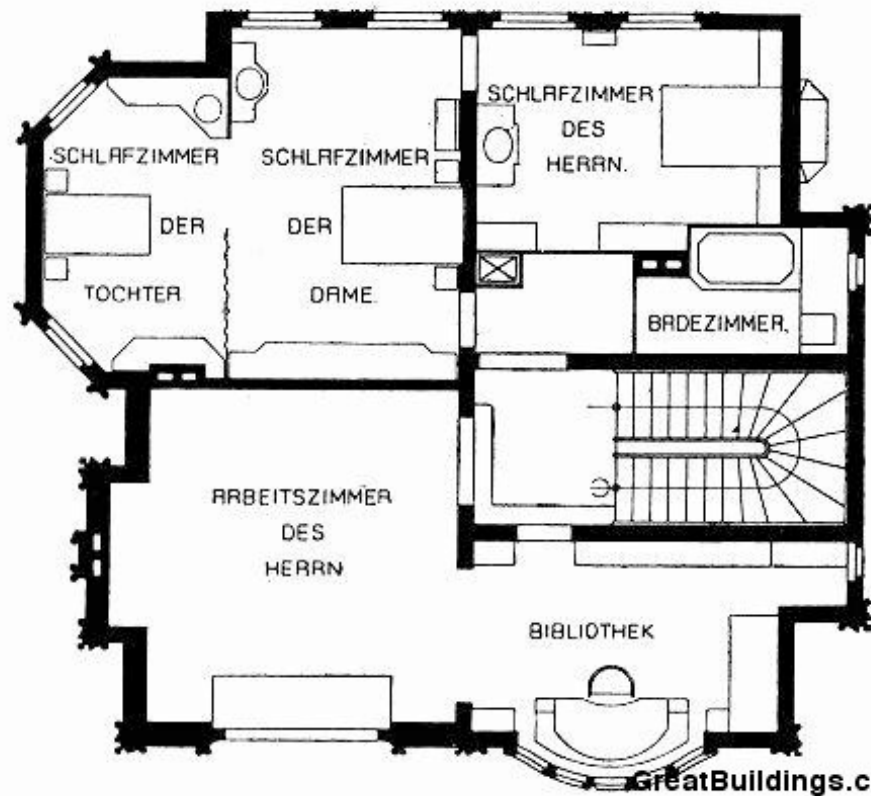
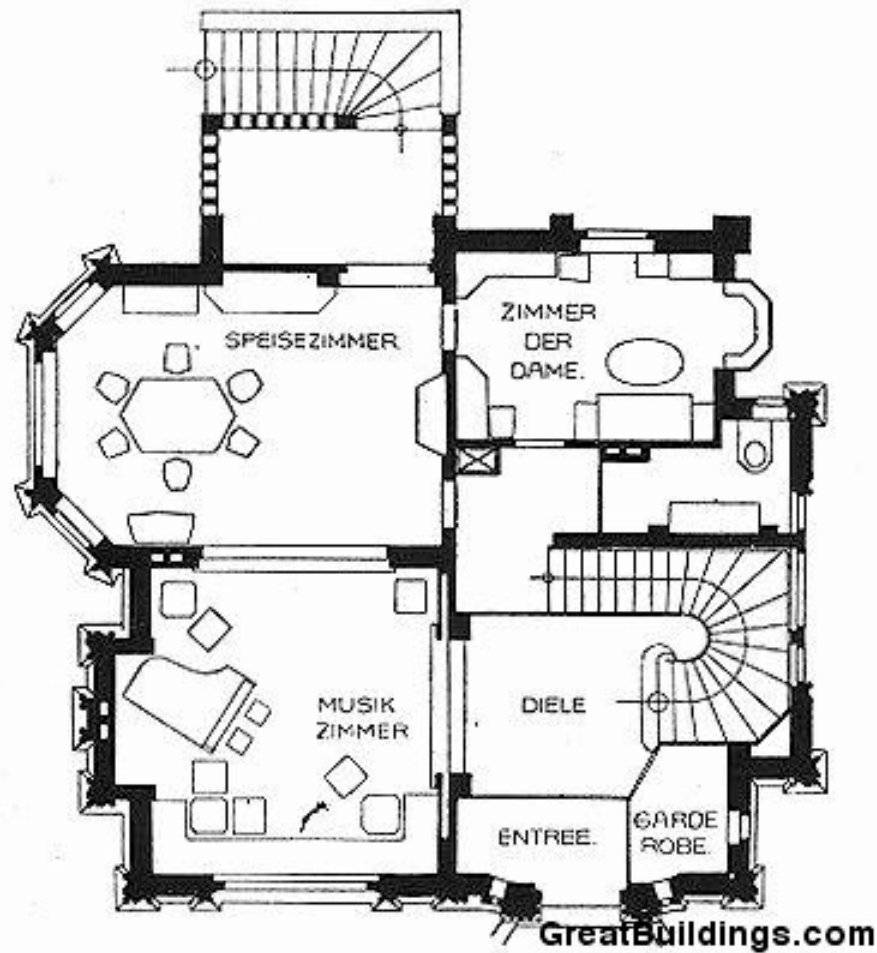


Peter Behrens, Behrens House, 1901, front facade, Darmstadt, Germany





GARTENPLAN
DES HAUSES BEHRENS

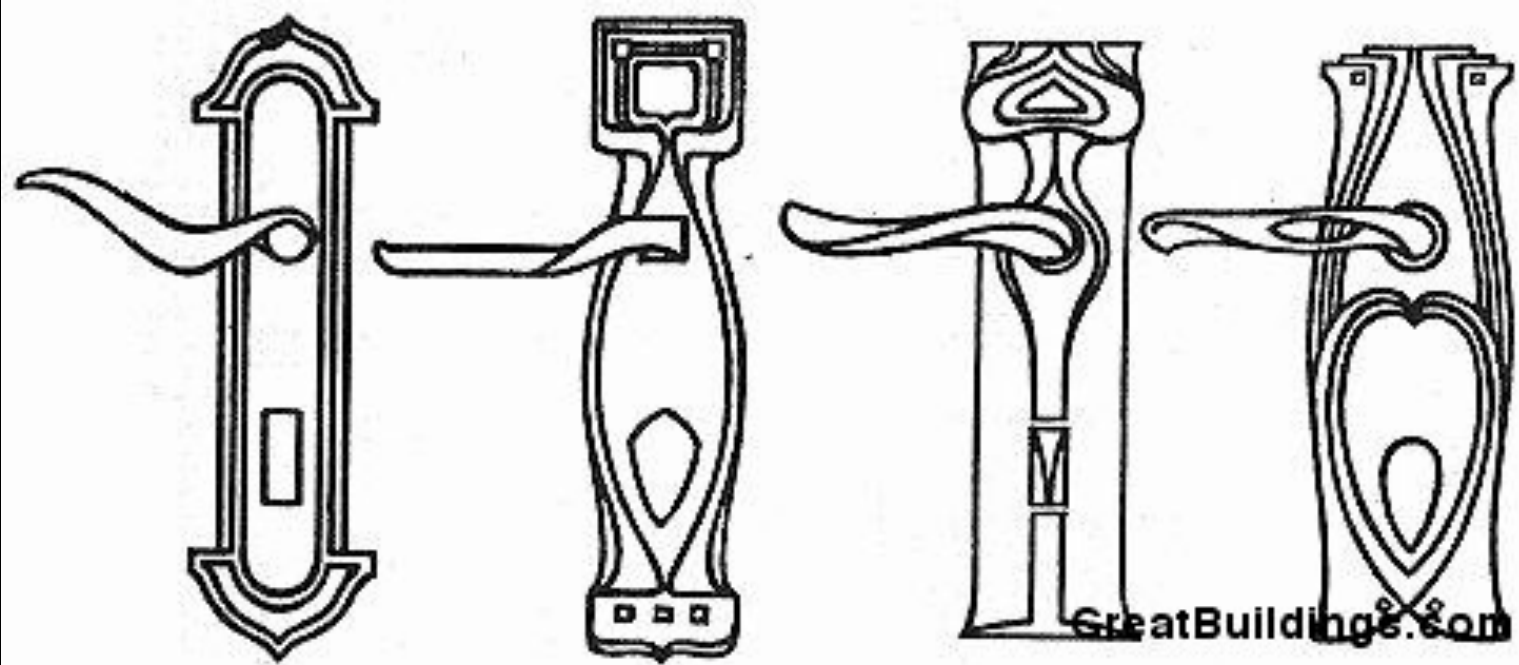






Peter Behrens House, Dining room, Darmstadt, 1901.





GreatBuildings.com



Peter Behrens "Flying Lady" Desk Lamp, 1902

Deutscher Werkbund

Industrial Classicism

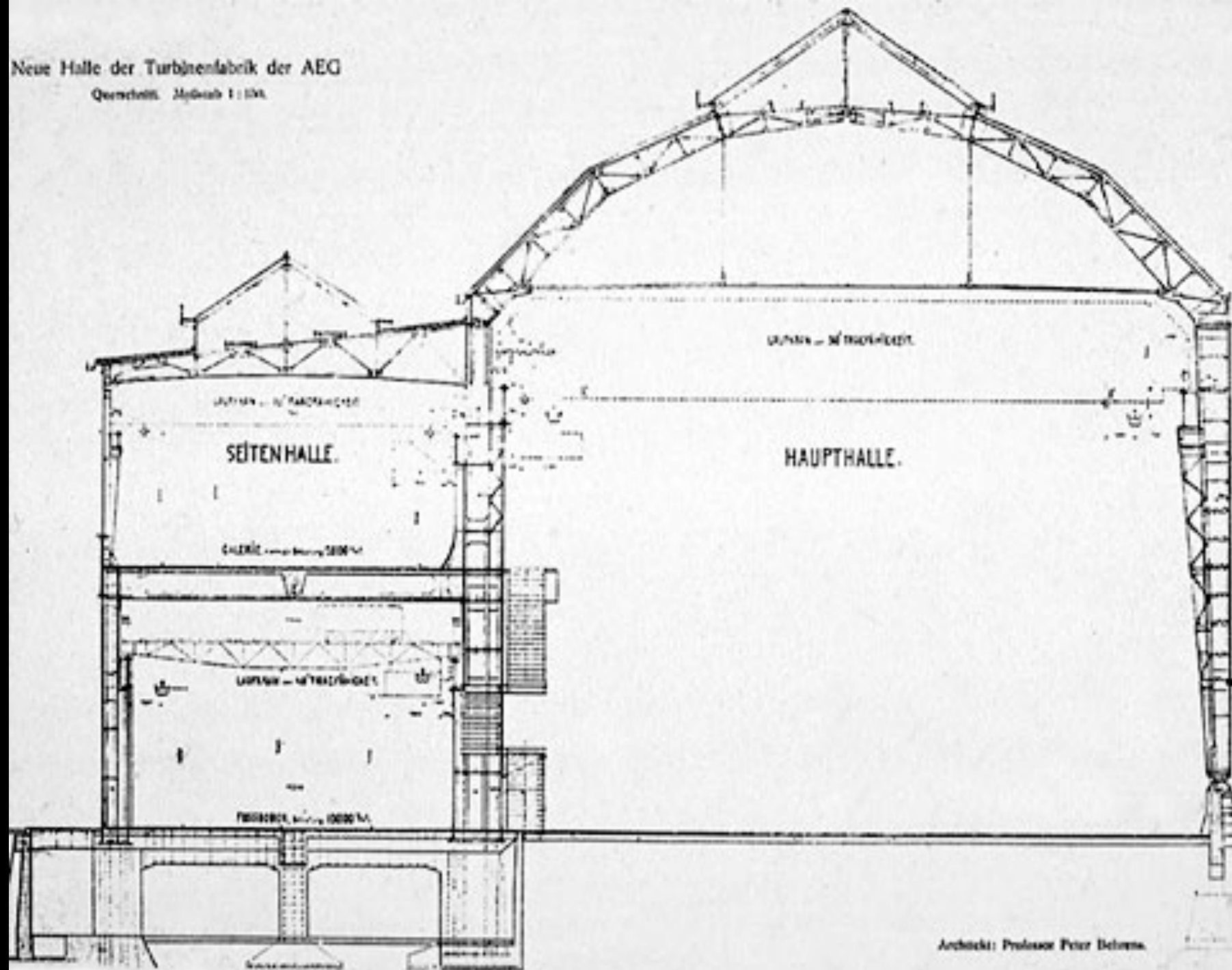
Modern Temple: The Factory

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



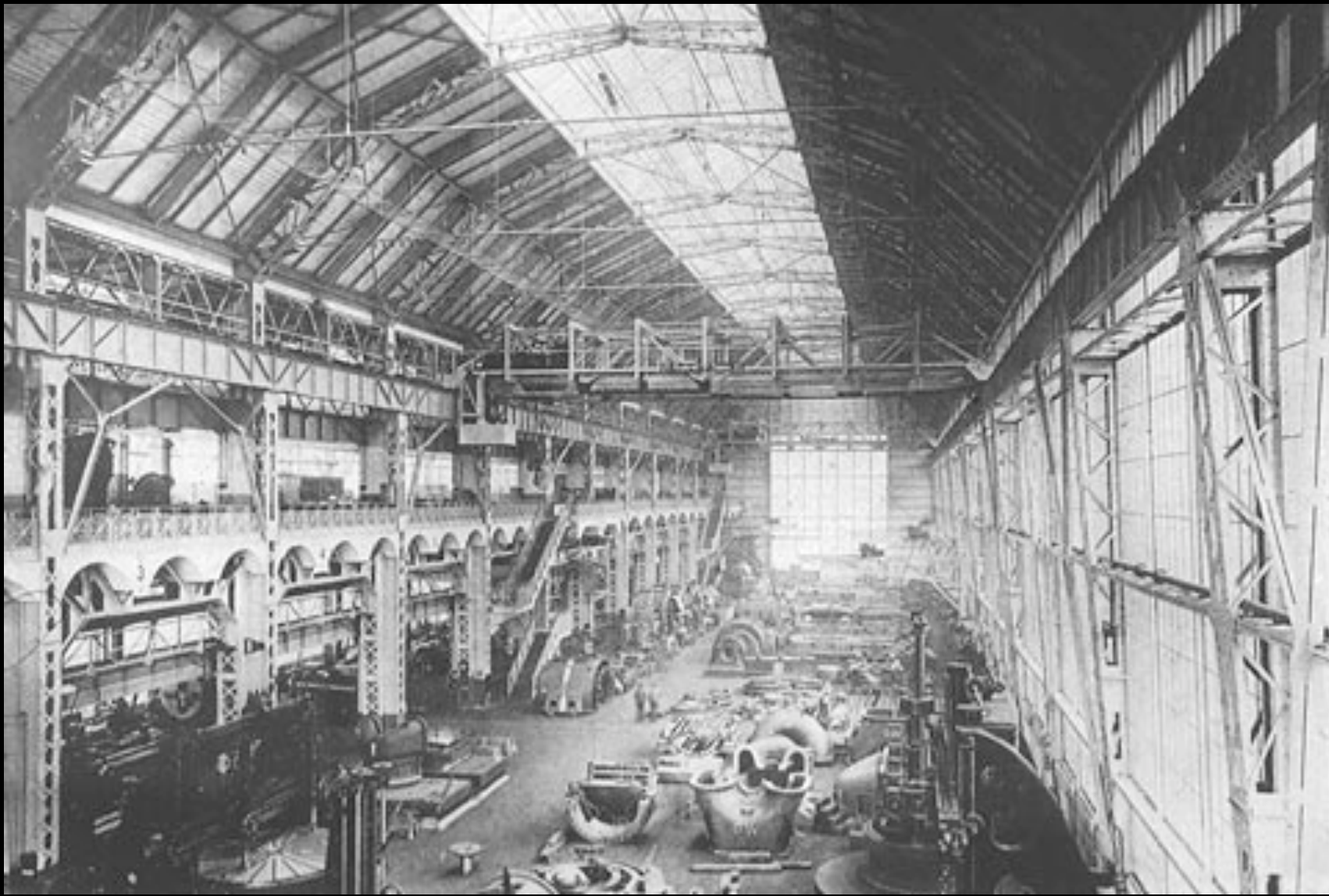
Neue Halle der Turbinenfabrik der AEG

Querschnitt Maßstab 1:1000



Architekt: Professor Peter Behrens.





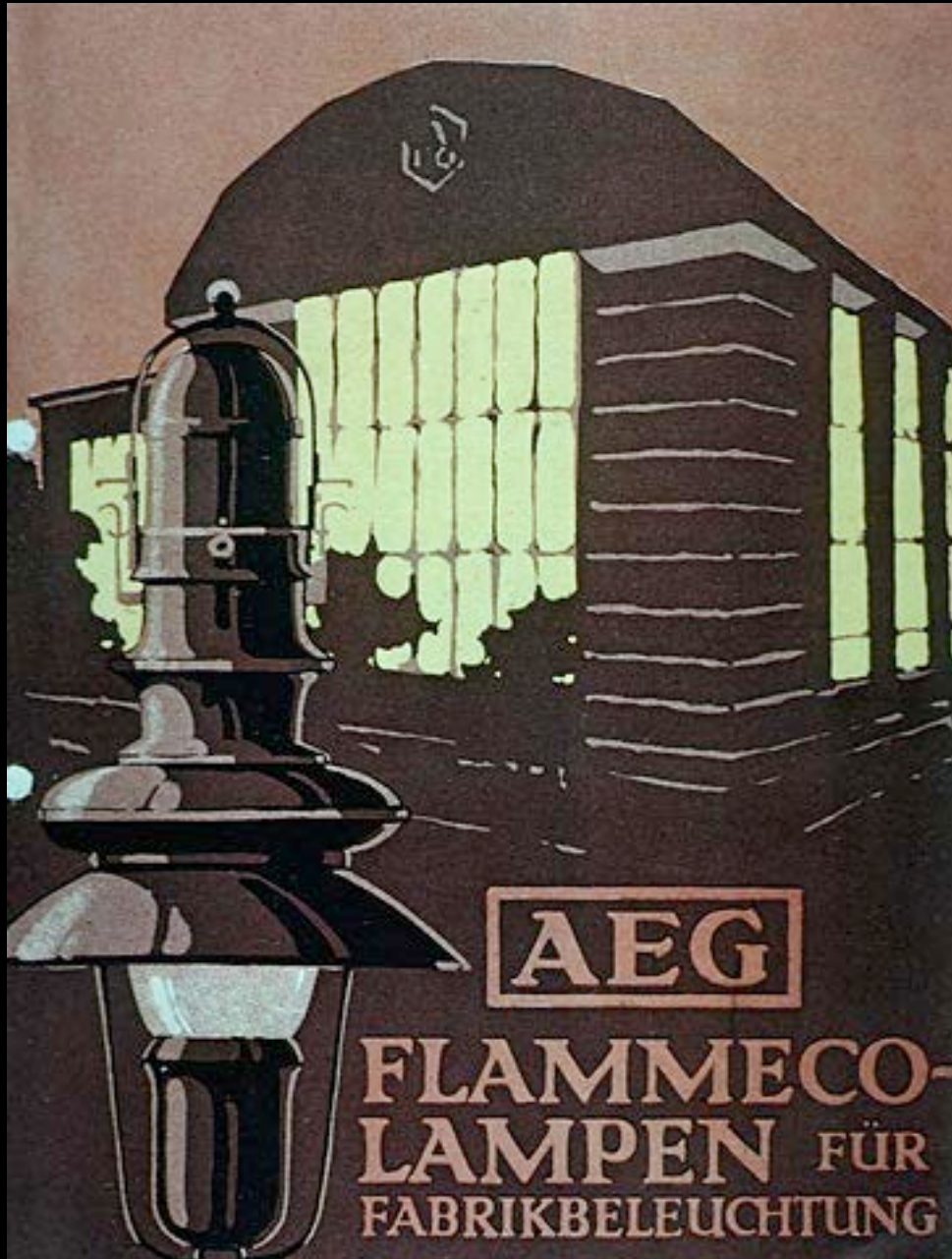
CRITICISMS

“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
Prozession
1901**

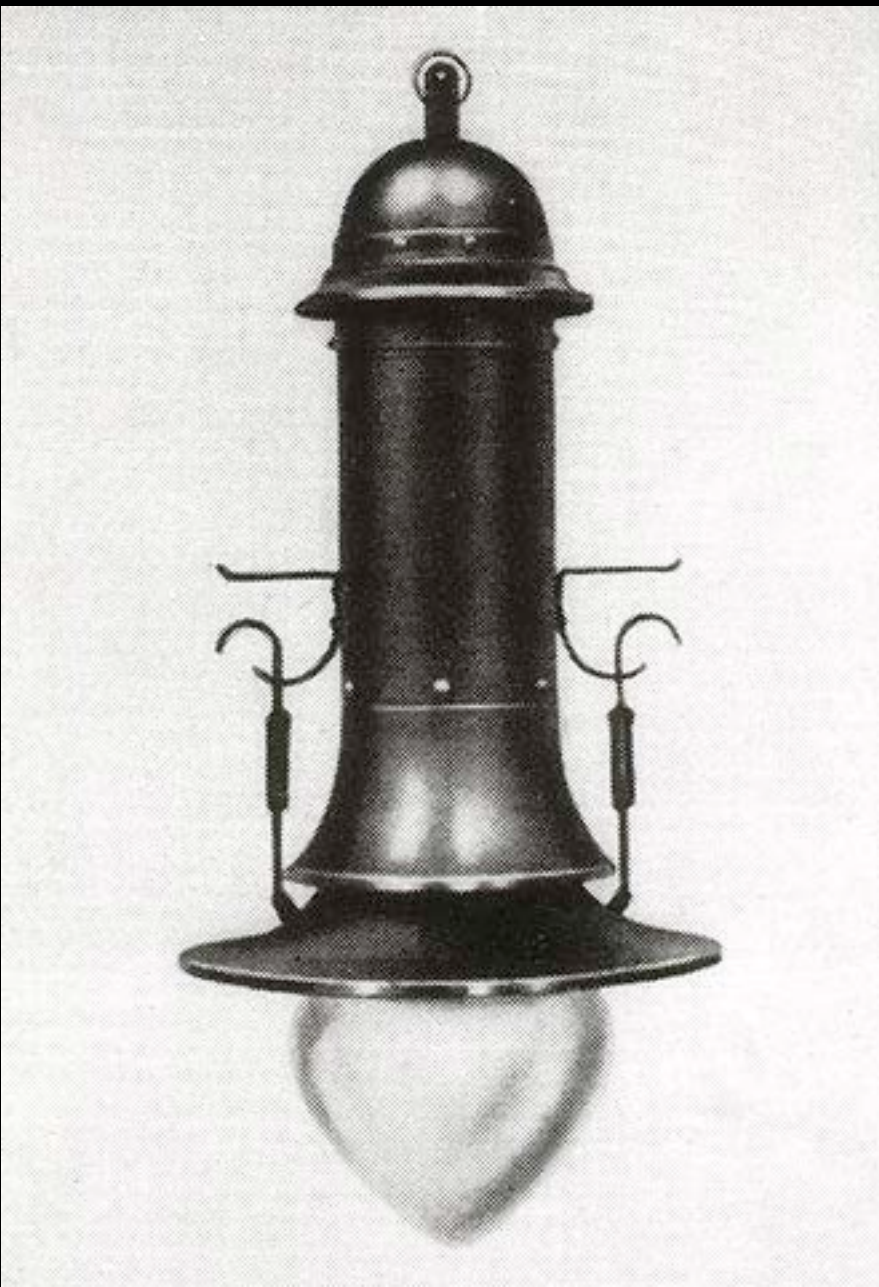




Peter Behrens, AEG Turbine Factory Brochure, 1913

AEG

**FLAMMECO-
LAMPEN FÜR
FABRIKBELEUCHTUNG**



Peter Behrens, AEG Light Fitting, 1907



Peter Behrens, AEG Table Fan, 1908

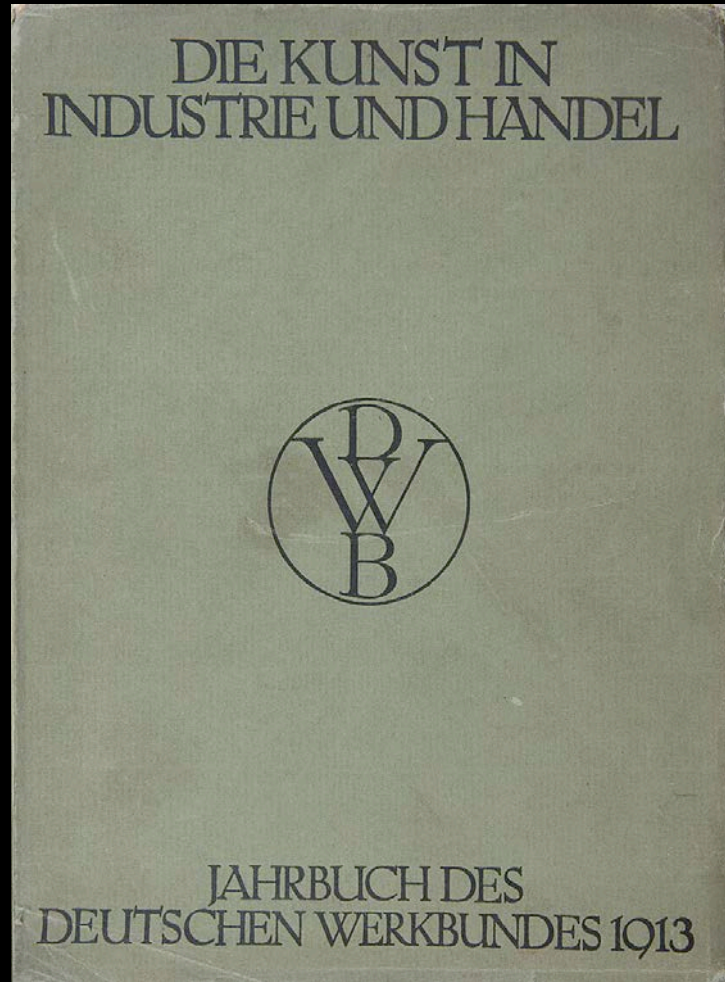


Peter Behrens, Electric Wall Clock, 1908



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



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

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:"

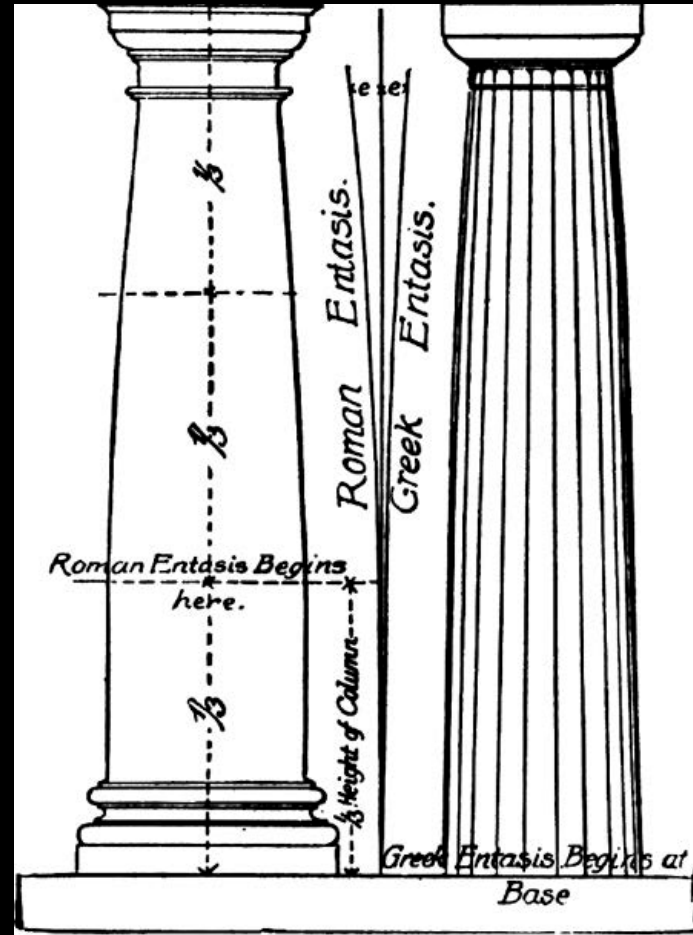
In the bright, high-ceilinged rooms of the new factories, the workers of the AEG must have completely different feeling for their work and their dignity as do those many industrial workers who spend their working life in horrid barracks and cheap makeshift structures...A great mind is necessary...to 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

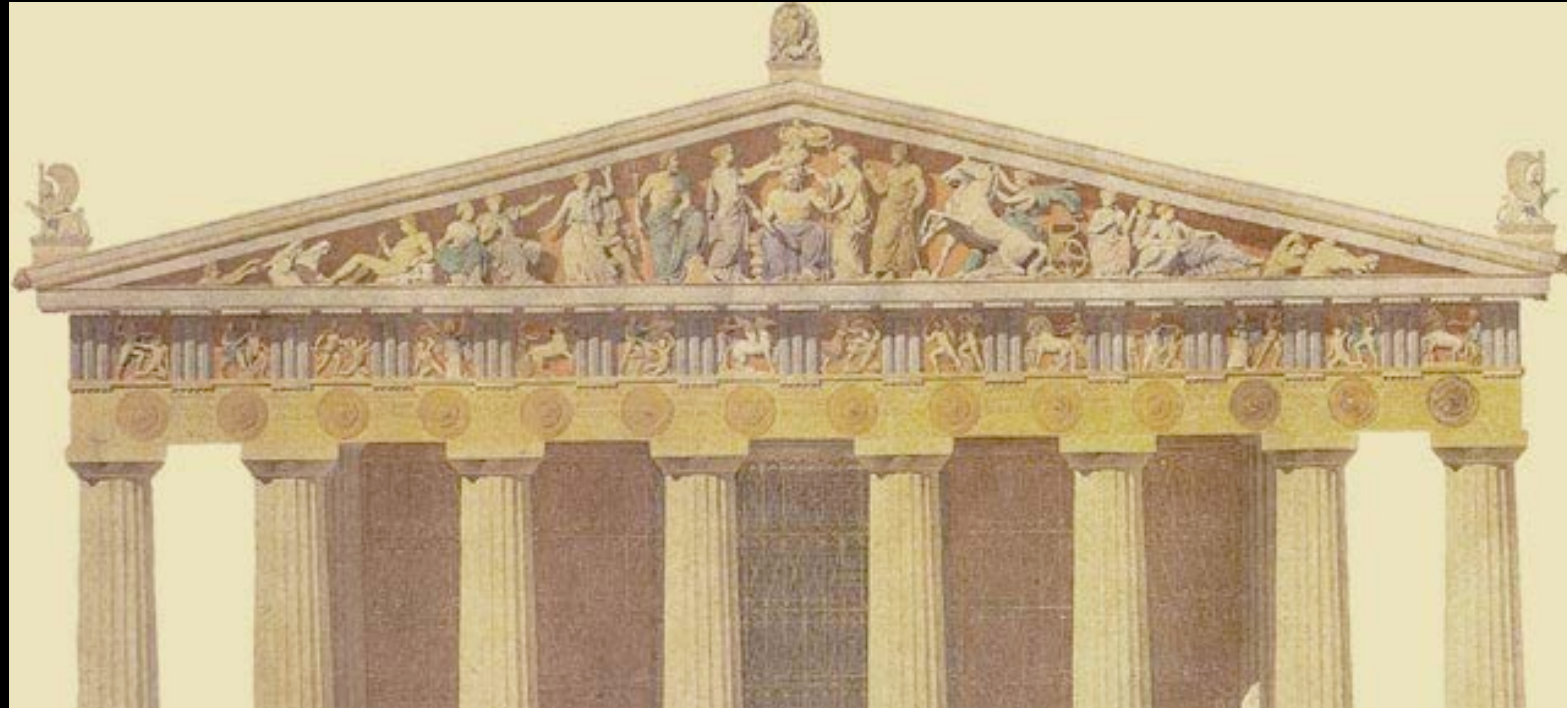




ENTASIS AND REVERSE ENTASIS



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



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









ENTASIS AND REVERSE ENTASIS



Cologne Werkbund Exhibition, 1914

Type [*Typisierung*] – Standardization

versus

Empathy [*Einfühlung*] – Expressive Form

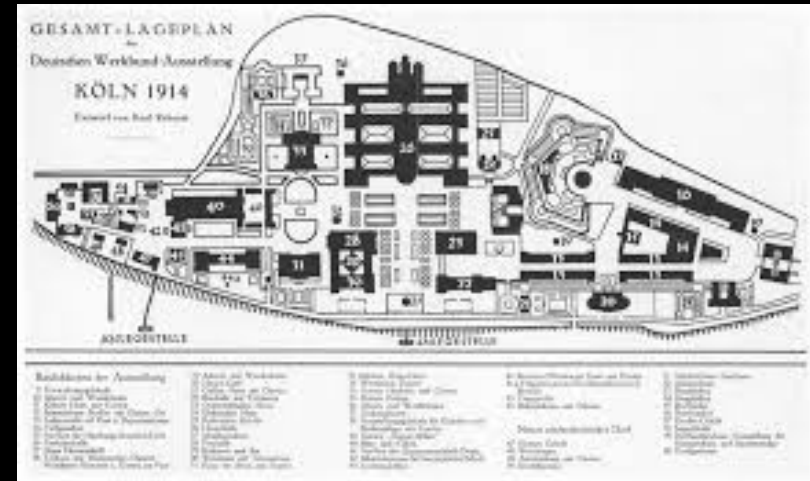
DEUTSCHE WERKBUND AUSSTELLUNG

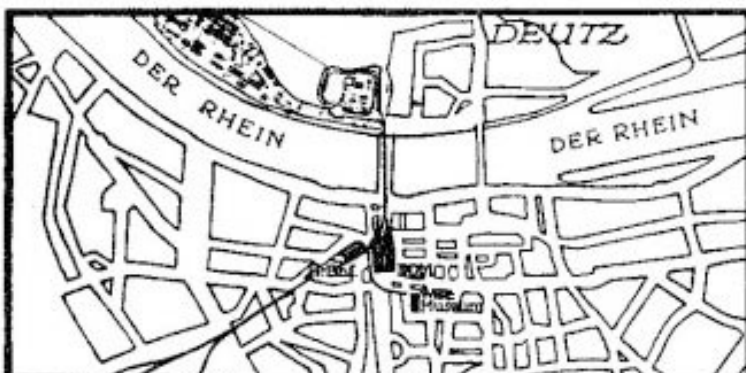


MAI-OKTOBER
COELN 1914
KUNST IN HANDWERK · INDUSTRIE
UND HANDEL · ARCHITEKTUR

Deutscher Werkbund – German Work Federation

Werkbund Exhibition Cologne, Germany, 1914

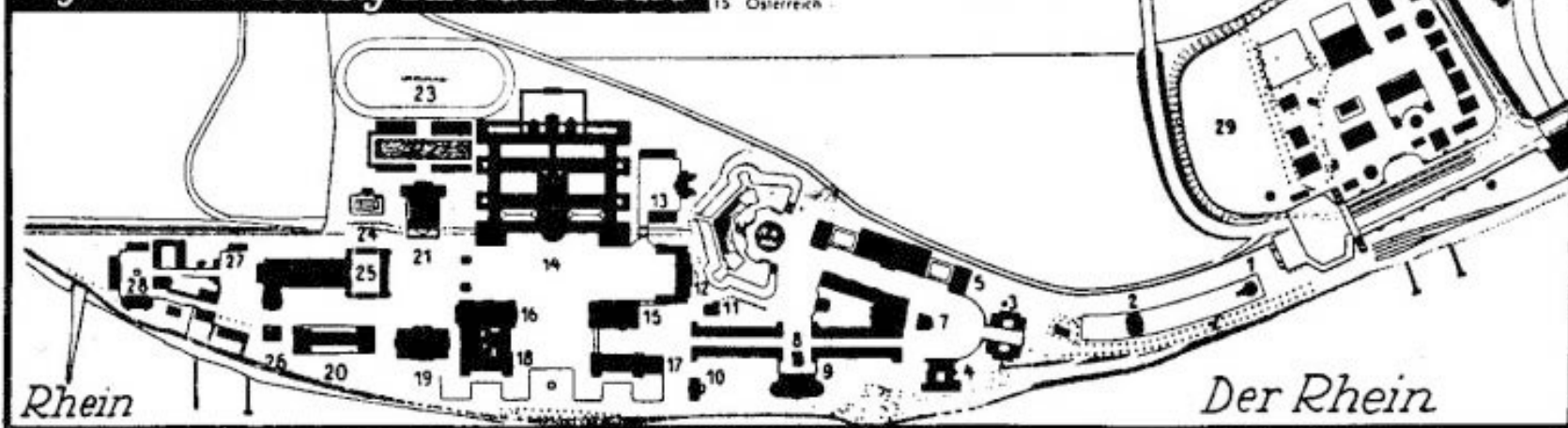


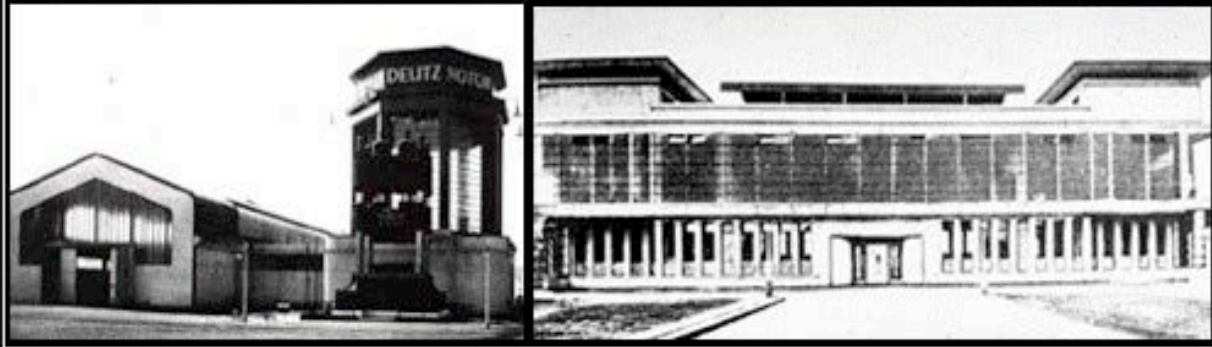
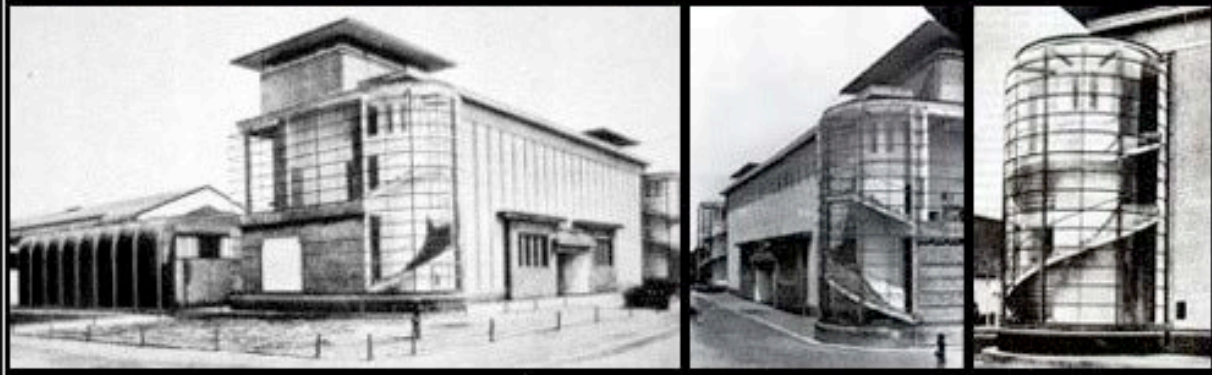


Lage der Ausstellung zur Stadt Cöln

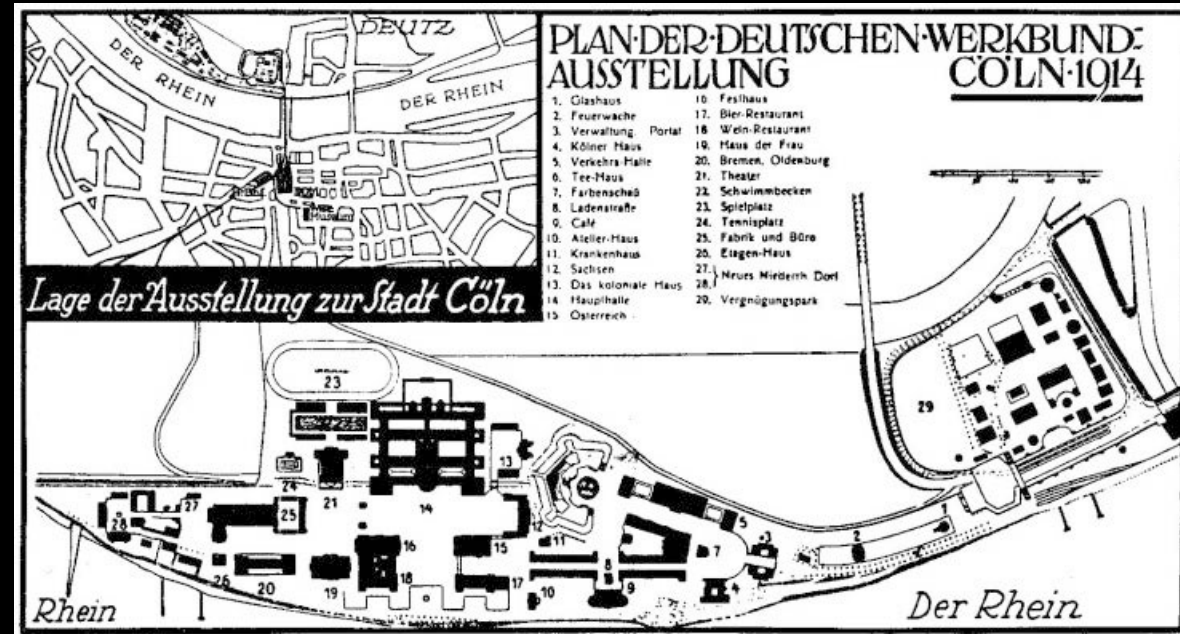
PLAN DER DEUTSCHEN WERKBUND-AUSSTELLUNG CÖLN 1914

- | | |
|------------------------|--------------------------|
| 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. Neues Niederrh. Dorf |
| 13. Das koloniale Haus | 28. Vergnügungspark |
| 14. Haupthalle | |
| 15. Österreich | |





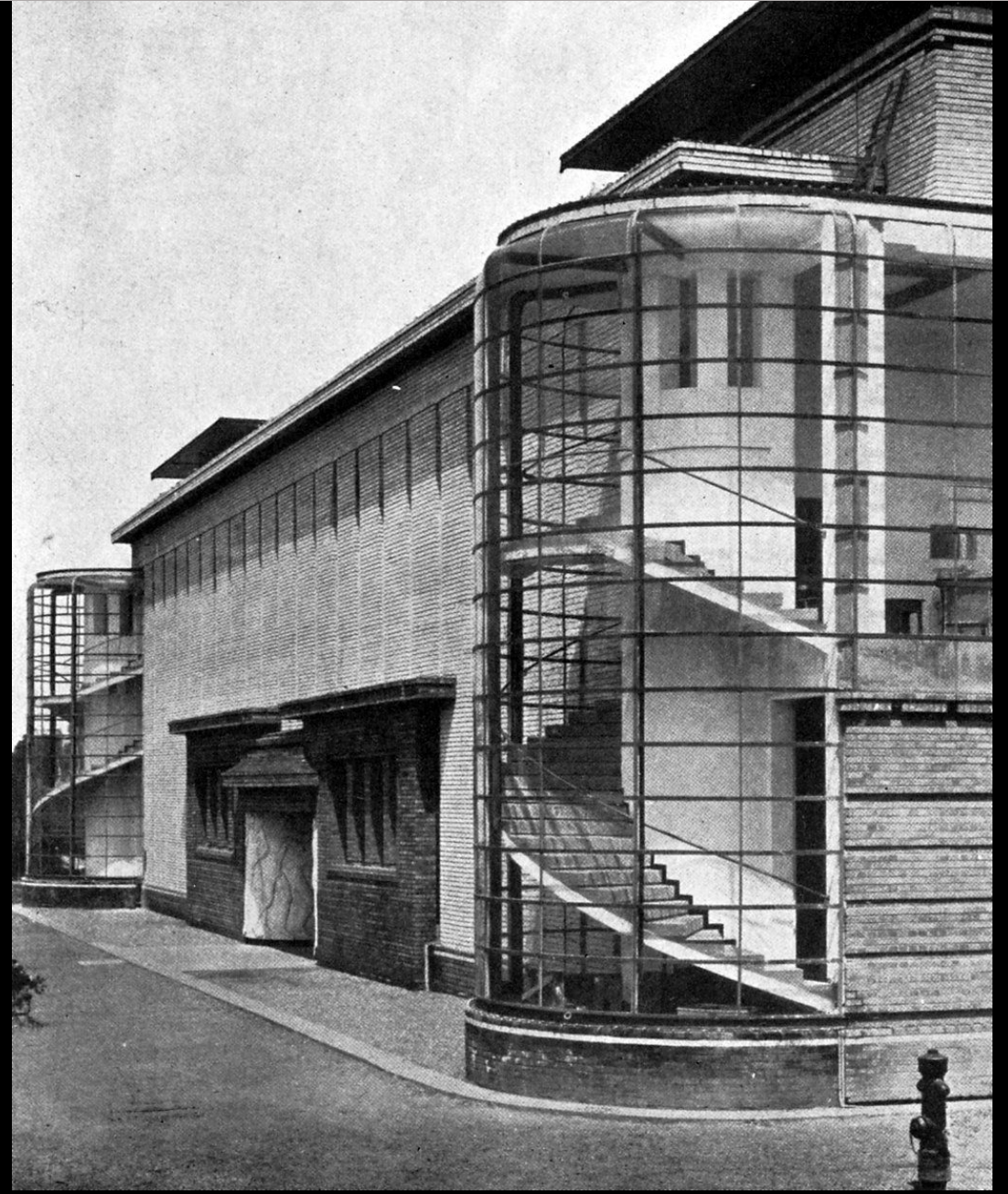
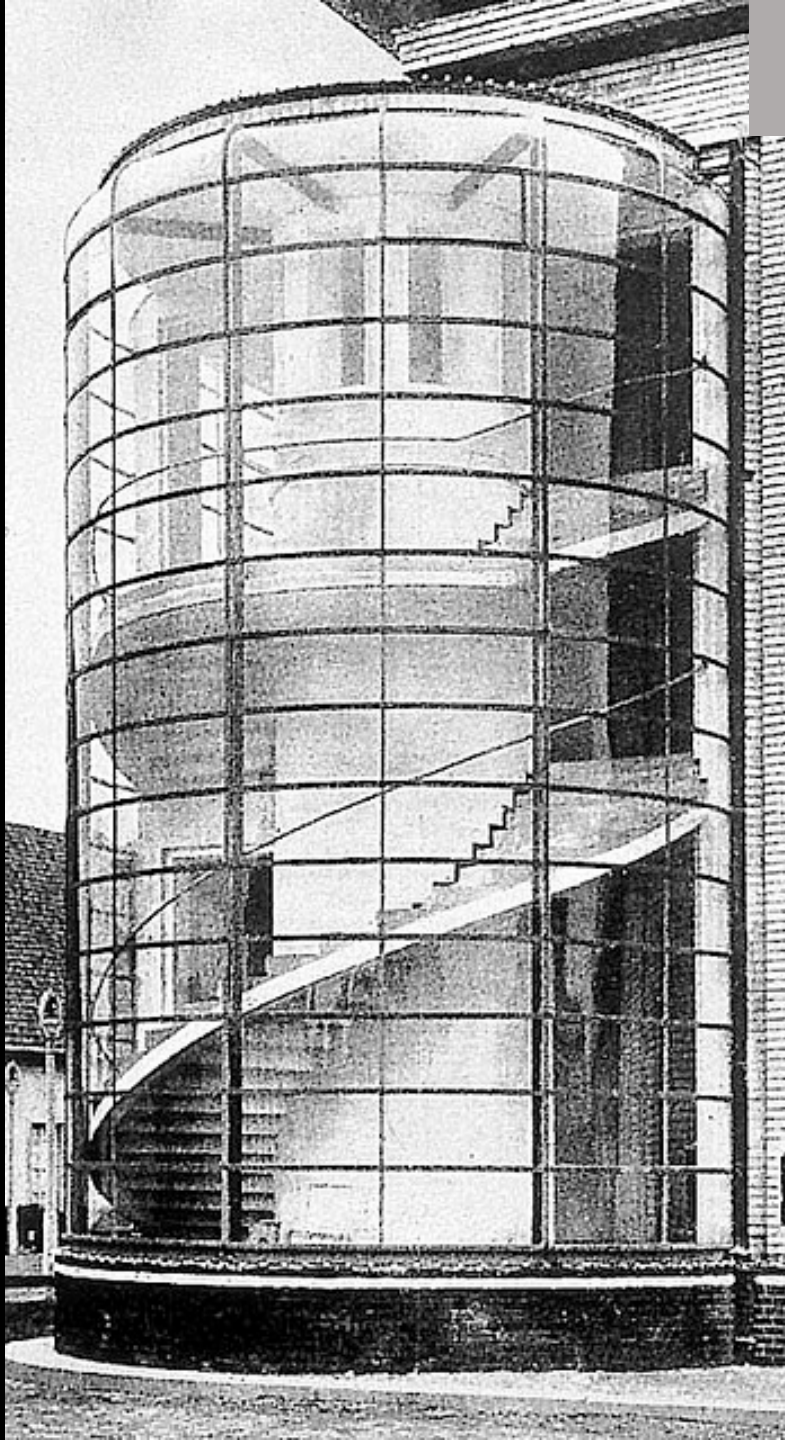
Walter Gropius and Adolf Meyer, Office and Machinery Building, Cologne, 1914



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



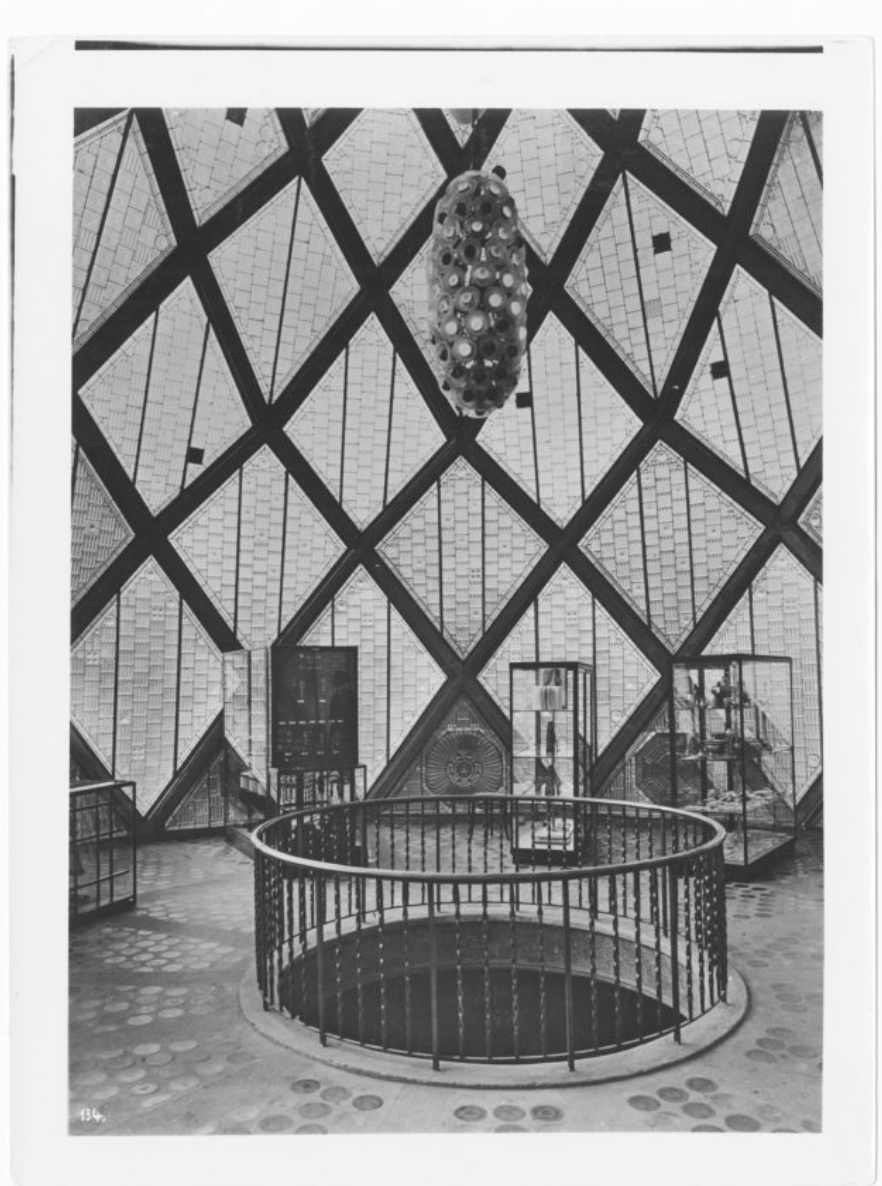
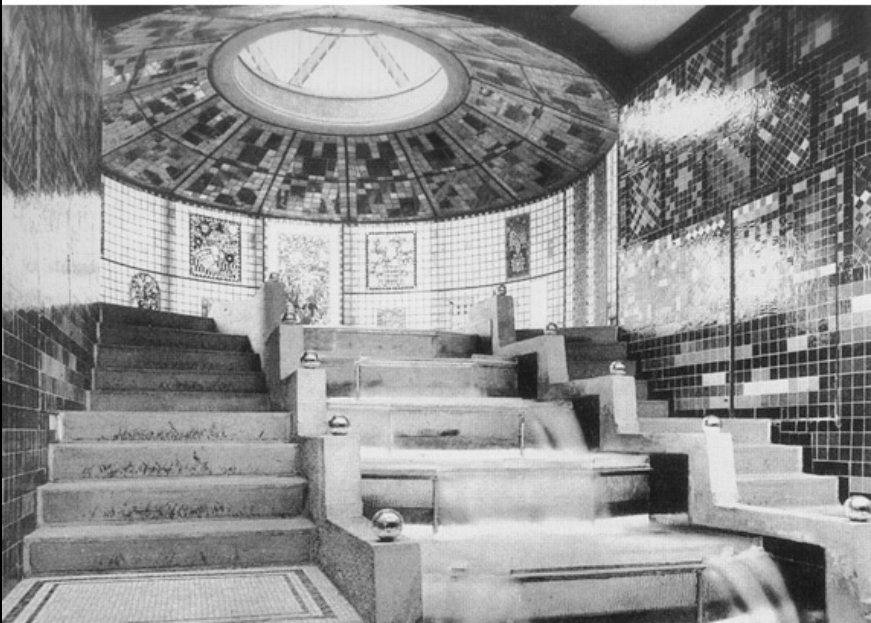
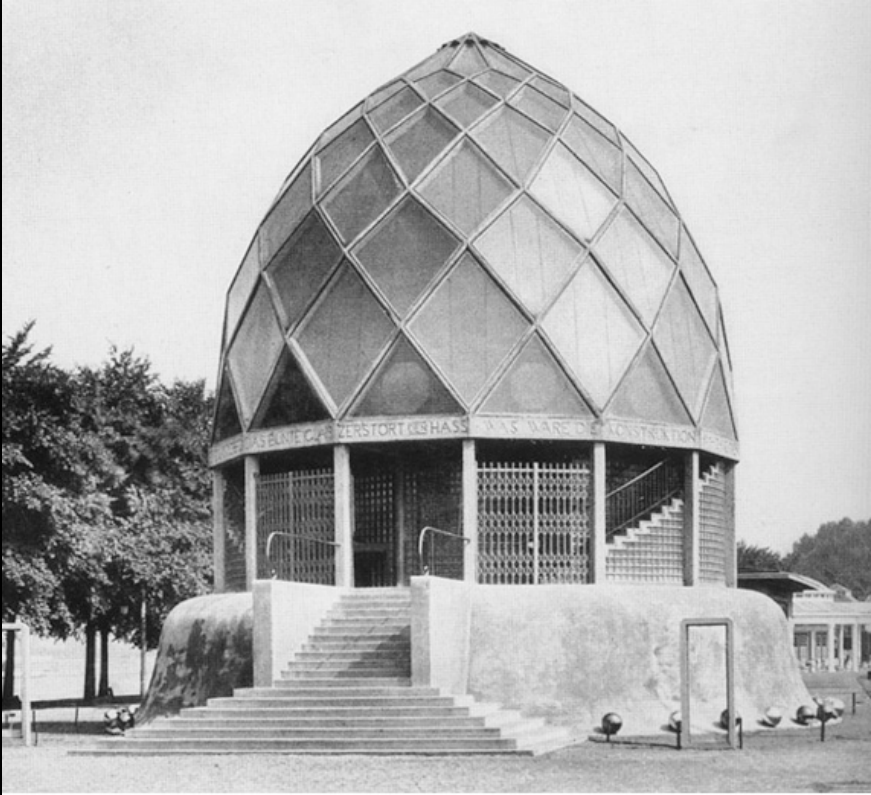


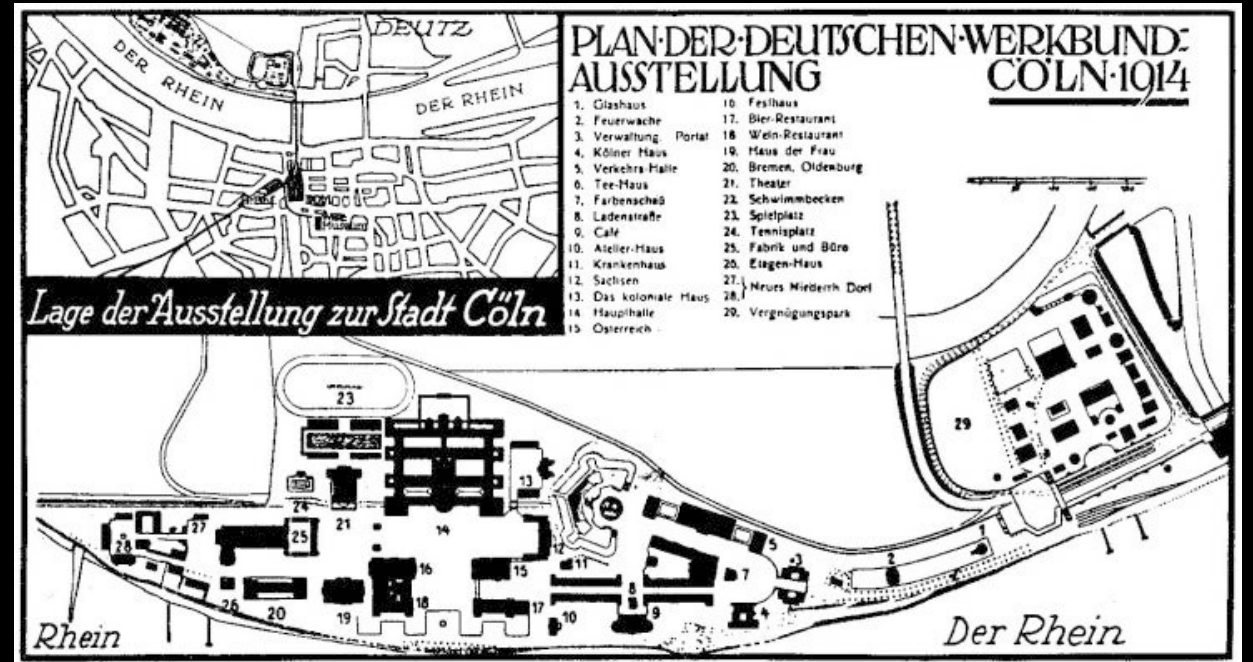
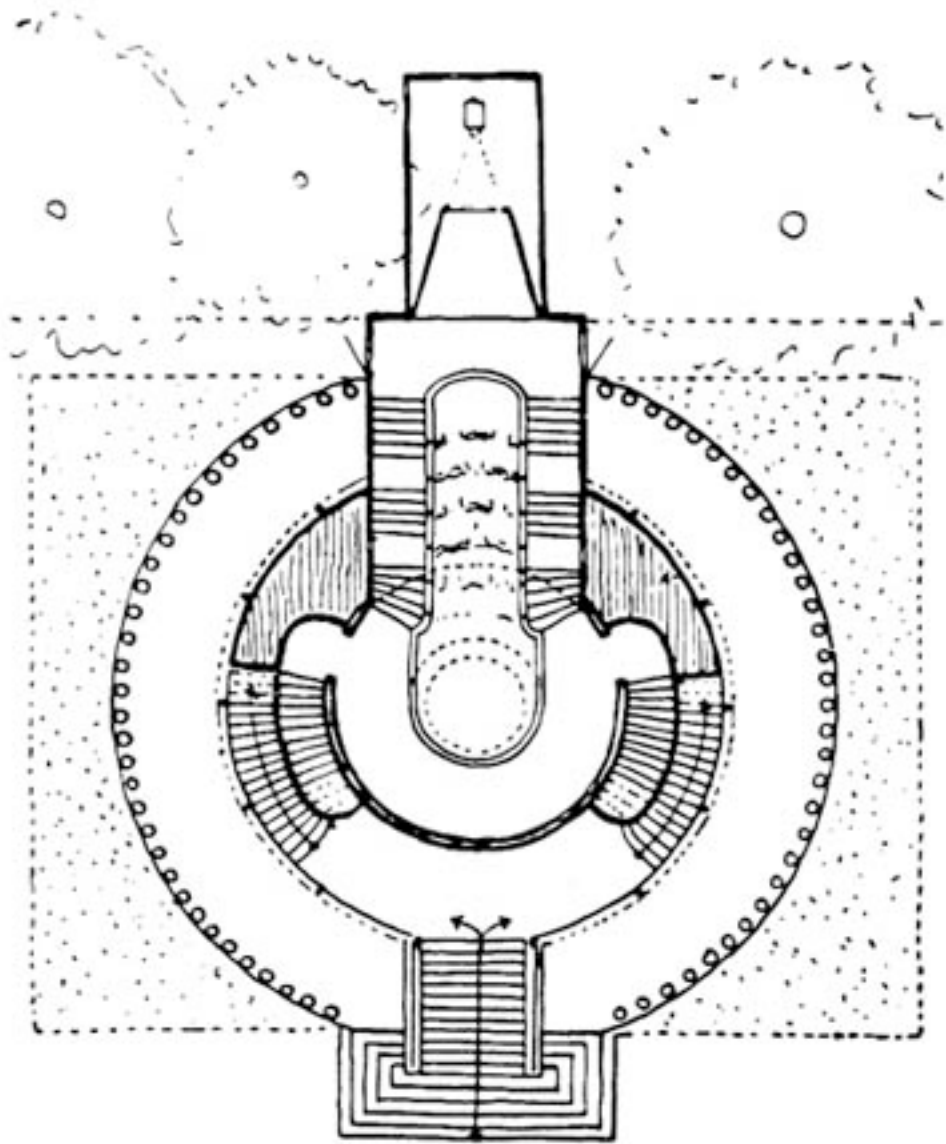


Gropius tells us:

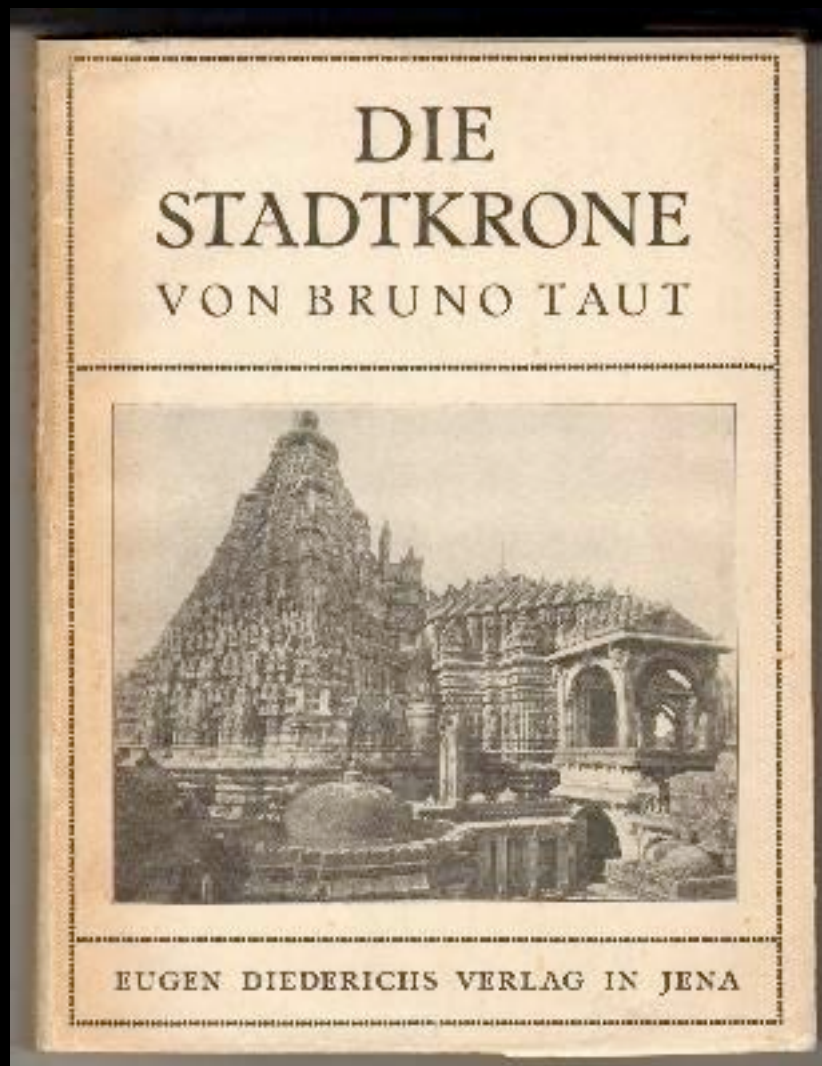
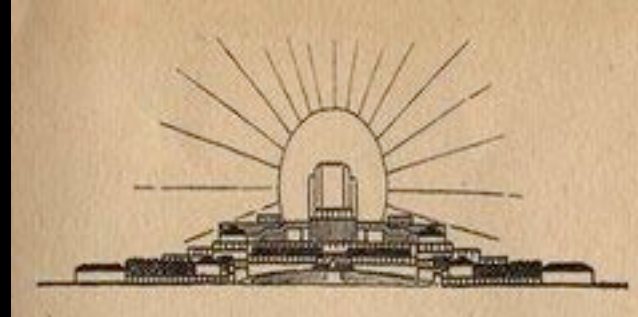
“In contemporary life, a higher idea of modern labor...is everywhere evident. In place of individual craft work, industrial organization, centralization and the division of labor has arrived. Palaces must be erected to Labor which give the factory worker, the slave of modern industry, not only light, 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

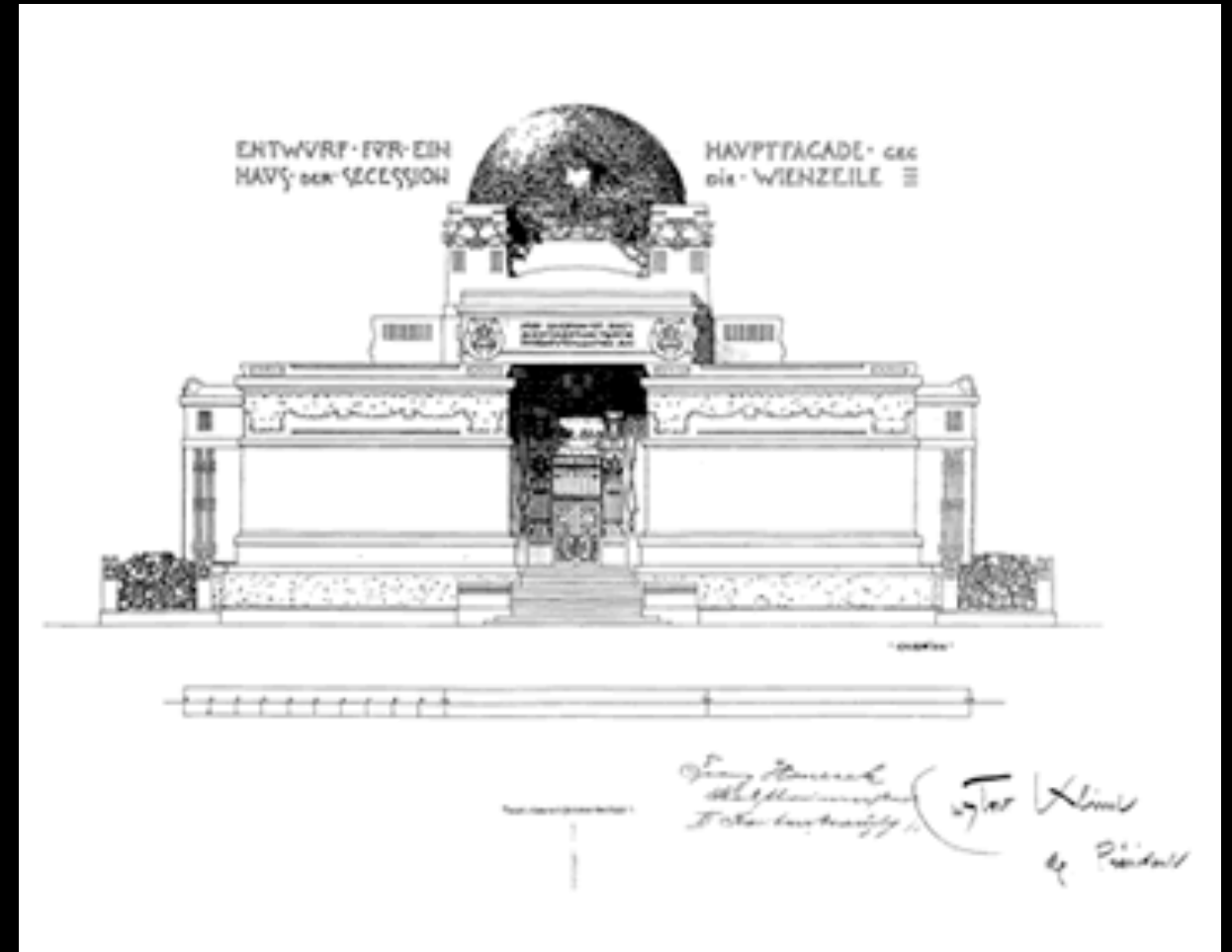




Bruno Taut, Die Stadtkrone, 1919



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



Empathy [*Einführung*]
Expressive Form



Lage der Ausstellung zur Stadt Cöln

