

Modern Architecture Between the Wars

Bauhaus (German for “House of Building”): **1919-33**

German school of art, design and architecture. It was founded by Walter Gropius with the ideal of integrating art, craftsmanship, and technology.

Realizing that mass production had to be the precondition of successful design in the machine age, its members rejected the Arts and Crafts Movement's emphasis on individually executed luxury objects.

Its faculty included Josef Albers, László Moholy-Nagy, Lyonel Feininger, Paul Klee, Vasily Kandinsky, and Marcel Breuer.

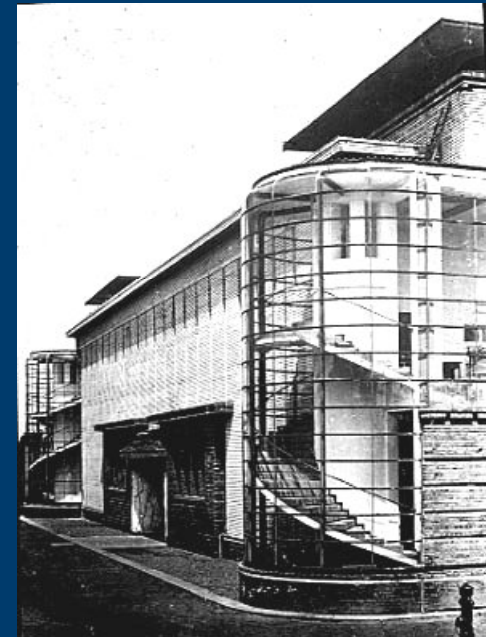
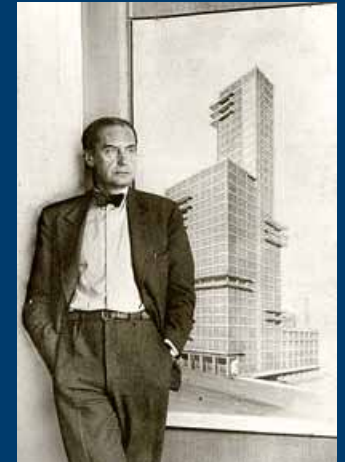
Walter Gropius (1883-1969)

German-U.S. architect, designer and educator.

He studied in Munich and Berlin and in 1919 became director of the Staatliches Bauhaus Weimar.

In 1934 Gropius fled Germany for Britain, and in 1937 he arrived in the U.S, taking a position at Harvard University.

Gropius believed that all design should be approached through a systematic study of the particular needs and problems involved, taking into account modern construction materials and techniques without reference to previous forms or styles.



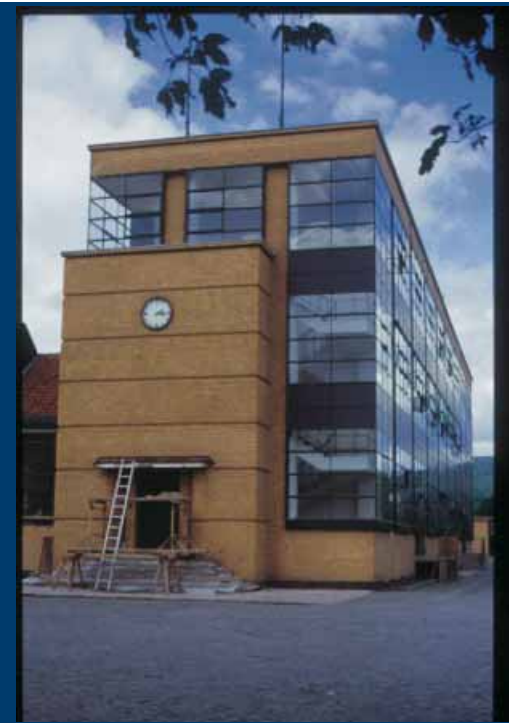


**Walter Gropius and Adolph Meyer, *Fagus Shoe*
Factory Alfred-an-der-Leine, Germany, 1911-25**



Curtain Wall: Nonbearing wall of glass, metal, or masonry attached to a building's exterior structural frame.

This three-story factory uses a steel frame, allowing the facade to be made almost entirely of glass (“curtain wall”).



**Walter Gropius
and Adolph Meyer,
Fagus Factory,
Alfred-an-der-Leine,
Germany, 1911-16**



Walter Gropius and Adolph Meyer, *Fagus Factory*, Alfed-an-der-Leine, Germany, 1911-16





Peter Behrens, *AEG Turbine Factory*, 1909, Berlin, Germany



Walter Gropius and Adolph Meyer, *Fagus Factory*, Alfed-an-der-Leine, Germany, 1911-25

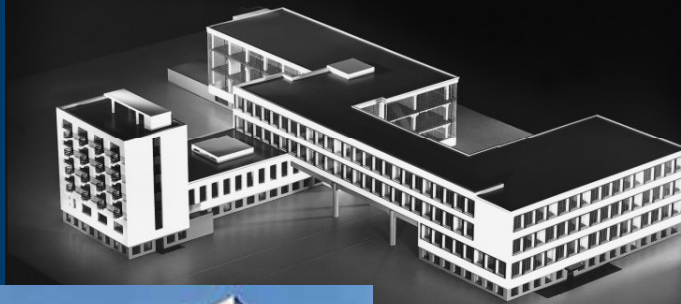


Walter Gropius, *Shop Block*, the Bauhaus, Dessau, Germany, 1925-1926

With its dynamic International Style composition, asymmetrical plan, smooth white walls set with horizontal windows, and flat roof, the building became a monument of the Modernist movement.



- projected steel skeleton, which pulled the function of support to the inside





Mechanically opened windows



Ceiling with light fixtures for stage

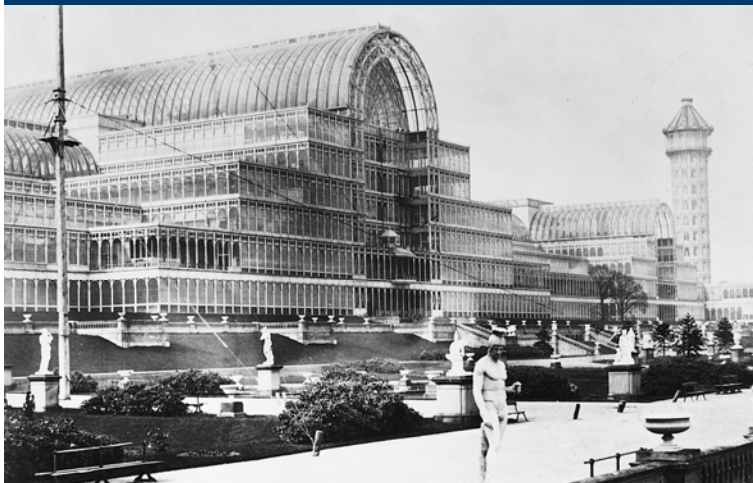


Bauhaus-Dessau

Atelier



**Gerrit Rietveld, *Schroder House*,
1924, Utrecht, Netherlands**



Joseph Paxton, *Crystal Palace*, London, 1850

**Walter Gropius,
Atelier, the Bauhaus, Dessau,
Germany, 1925-
1926**

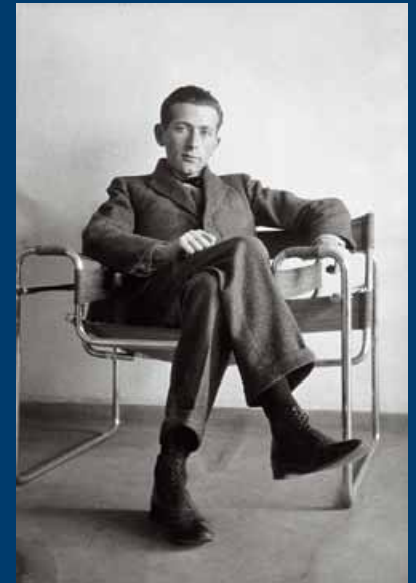


**Charles Garnier, *The Opera House*, Paris.
1861-74**





Breuer, Hungarian born designer, said about his first tubular-steel chair that it is: “airy, penetrable,” and easy to move.”

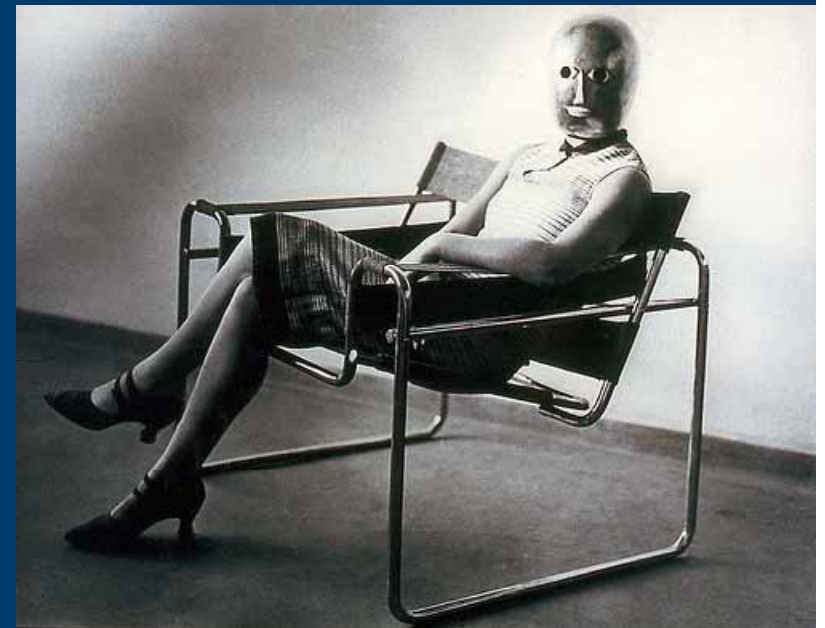


Marcel Breuer in the Wassily chair, ca. 1926

Marcel Breuer, Armchair, Model B3 (*Wassily chair*) 1927-8. Chrome plated tubular steel with canvas slings.



Oskar Schlemmer, *Masks from the Bauhaus Stage Workshop*, 1922.



**Frank Lloyd
Wright,
Robie Chair
1907**



**Marcel Breuer, Armchair,
Model B3 (*Wassily chair*)
1927-8. Chrome plated tubular
steel with canvas slings.**



**Marcel Breuer,
Cantilever Chair
"Cesca", 1928.
Structure in
chrome plated
steel, seat and
back in Vienna
straw.**



**Frank Lloyd Wright.
Burgundy vinyl club chair**

The International Style

Architectural style that developed in Europe and the U.S. in the 1920s and '30s and dominated Western architecture in the mid 20th century.

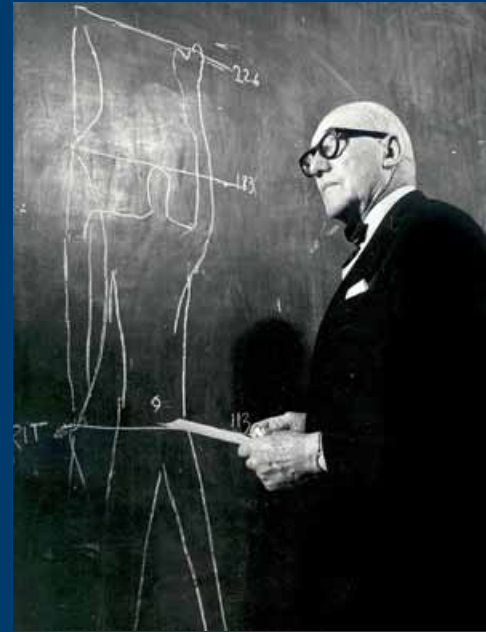
The style's most common characteristics:

- Geometric, usually rectilinear forms
- Clean lines
- Open interior spaces
- Large expanses of glass, steel, and reinforced-concrete construction
- Light, plane surfaces devoid of applied ornamentation

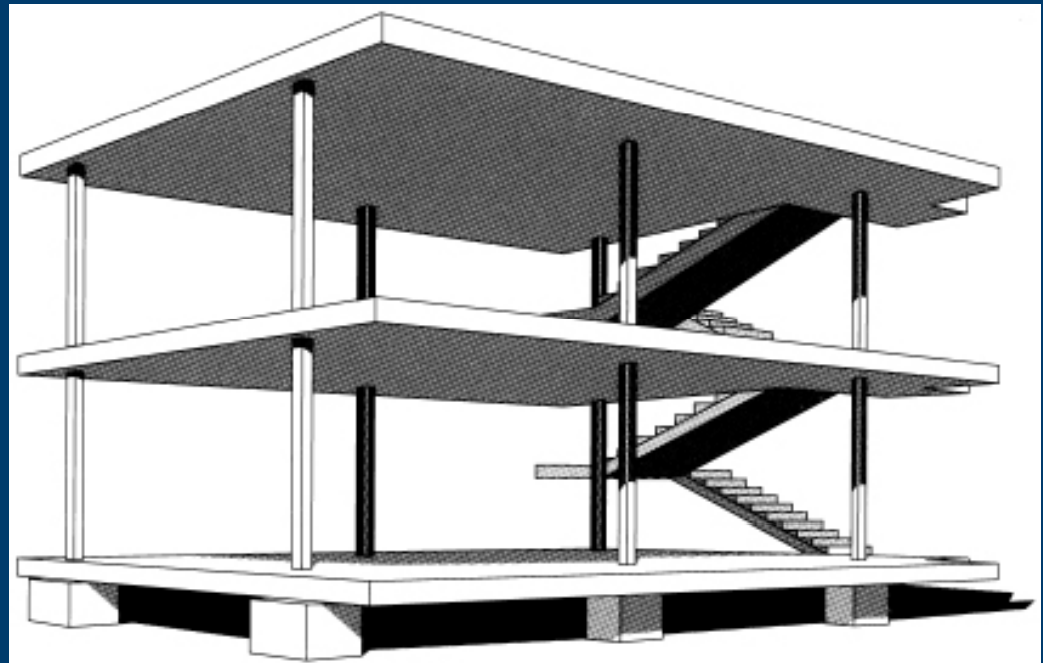
Walter Gropius, Ludwig Mies van der Rohe, and Le Corbusier are among the architects most clearly associated with the style.

Le Corbusier (Charles-Edouard Jeanneret-Gris) (1887-1965), Swiss-born French architect and city planner.

His visionary books, startling white houses and urban plans (that included skyscraper cities and mass-produced housing) set him at the head of the modern movement in the 1920s,



Le Corbusier. *Perspective drawing for Domino House project*, Marseilles, France, 1914-15



A basic building prototype to be massed produced using inexpensive, standardized materials, with free-standing pillars and rigid floors. The structure can be repeated indefinitely either vertically or horizontally.



Le Corbusier, *Villa Savoye* at Poissy, France (1929–30).



- Structure raised on slender concrete pillars
- Open floor plan
- Long strip windows-ribbon windows
- Roof terrace/garden
- Integral garage



Villa Savoye, details, France 1929–30.







Le Corbusier's. '*Plan Voisin de Paris*' (Presented at the International Exposition in Paris, 1925)

Ludwig Mies van der Rohe
(1886-1969), German architect and
designer.

Mies learned masonry from his father
and later worked in the office of Peter
Behrens.

He was director of the Bauhaus in 1930–
33, first in Dessau and during its final
months, in Berlin. After moving to the
U.S. in 1937, he became director of the
School of Architecture at Chicago's
Armour Institute.

His buildings, steel skeletons sheathed in
glass curtain-wall facades, exemplify
Mies's edict that “less is more.”

He had a great impact on the skyline of
American cities.



Mies van der Rohe, *The Barcelona chair*.





The German Pavilion, built 1928-1929 for the Barcelona International Exposition, demolished 1930, Rebuilt in 1959 to the original design.





**Mies van der Rohe, *German Pavilion*,
model and plan. 1929**





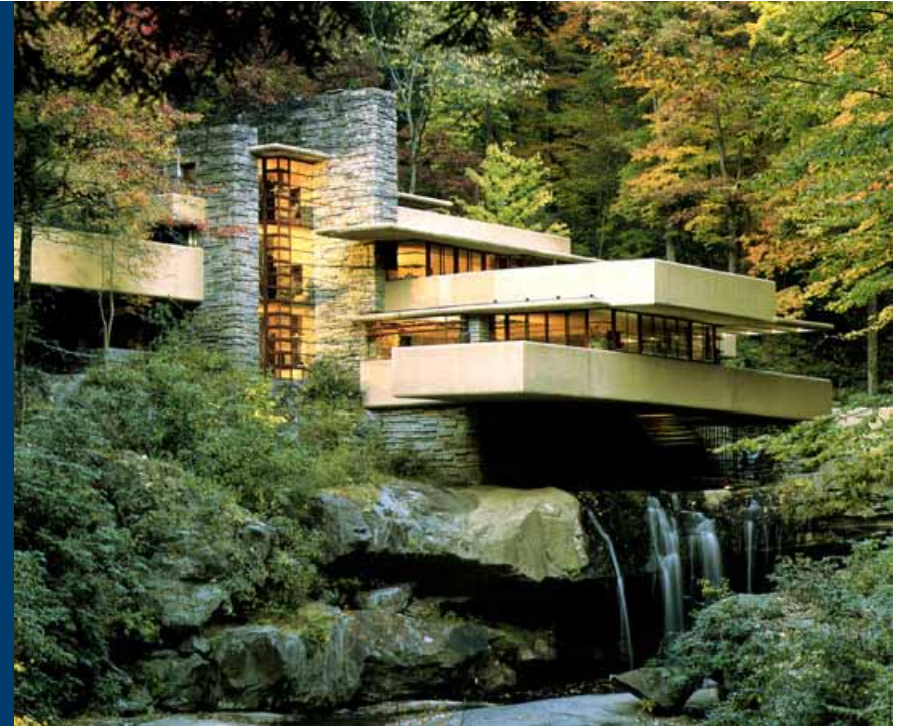
Mies van der Rohe, *German Pavilion*, 1929

His Pavilion for the 1929 International Exposition in Barcelona, Spain, a travertine platform with chromed steel columns and spaces defined by planes of extravagant onyx, marble, and frosted glass.



Mies van der Rohe, *German Pavilion*, 1929



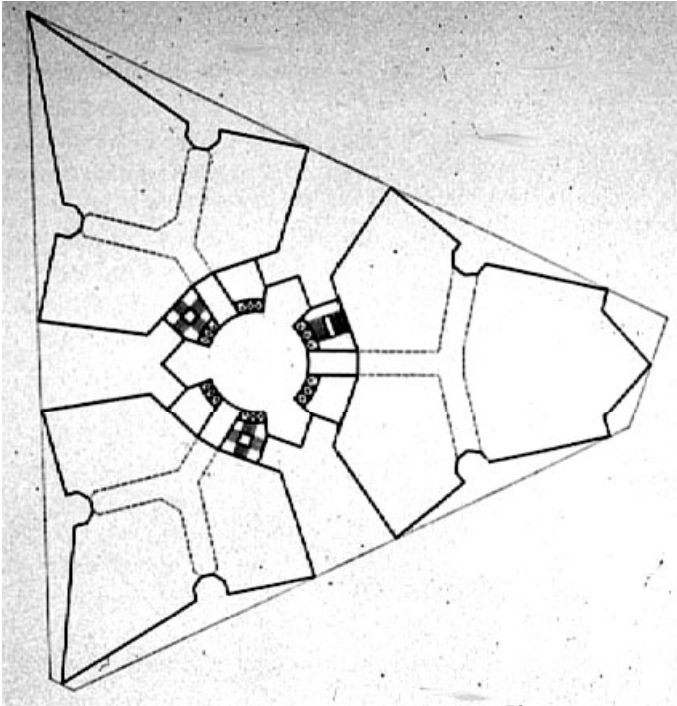


L. Top: Le Corbusier, *Villa Savoye* at Poissy, France 1929–30.

R. Top: Frank Lloyd Wright, *Fallingwater*, Bear Run, Pennsylvania, 1936–39.



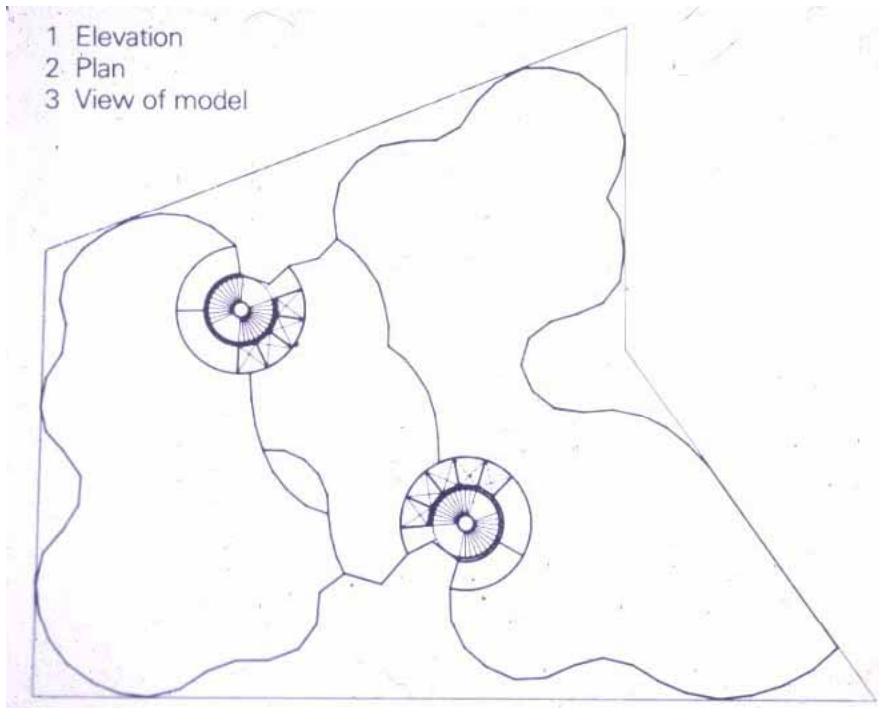
L. Bottom: Mies van der Rohe, *German/Barcelona Pavilion*, 1929



In 1921 and 1922 Mies completed two designs for skyscrapers that never were built.

One triangular in plan the second a free-form plan of wavy curves.





Mies van der Rohe - *Maquette Glass Skyscraper (never built)*, 1922

Continuously curving glass curtain wall.



Art Deco (1920s and 1930s):

International, decorative movement, which emphasized:

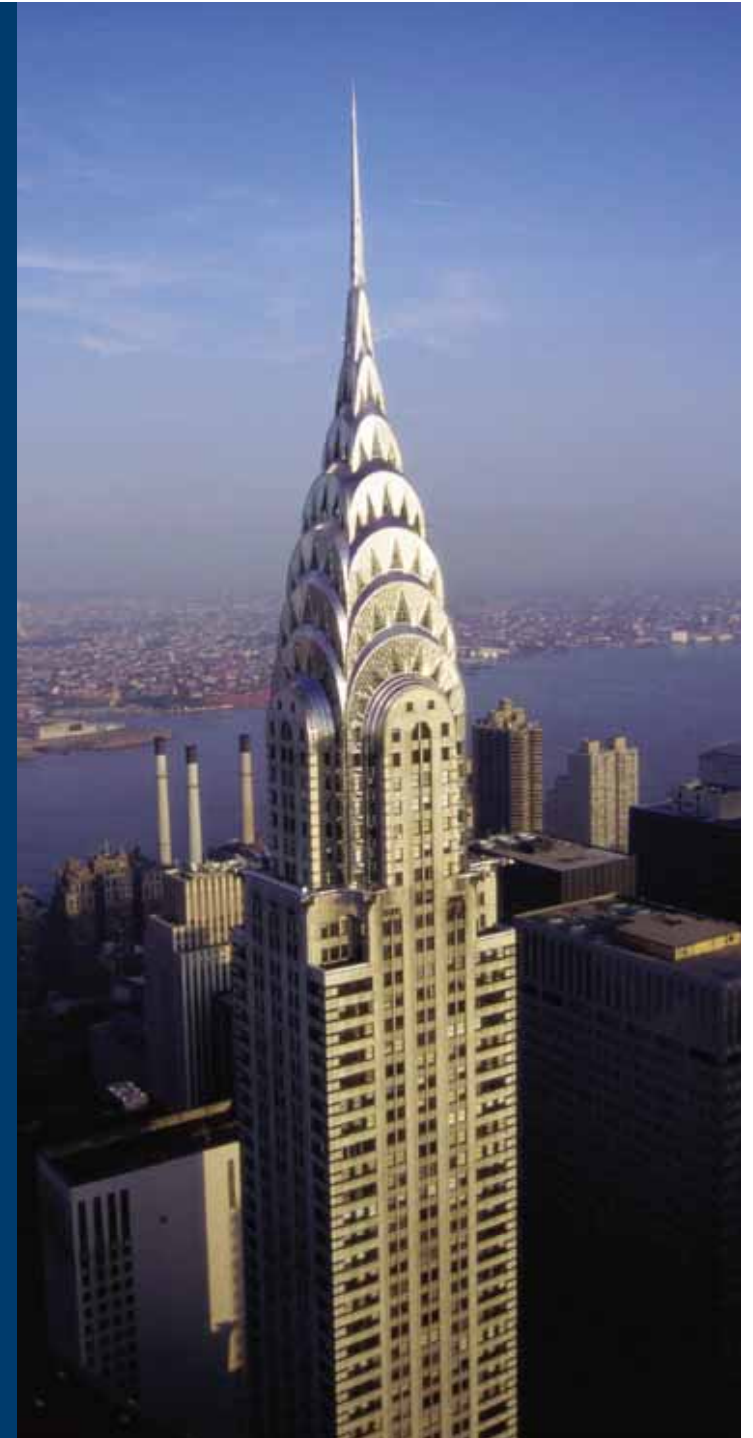
- Absolute bilateral symmetry in composition
- Use of angular shapes - influenced by Art Nouveau, Bauhaus, Cubist, Native American, and Egyptian sources
- A sleek and anti-traditional elegance that symbolized wealth and sophistication.
- Distinguishing features: simple, clean shapes, with a “streamlined” look; ornament that is geometric or stylized from representational forms.
- Typical motifs included stylized animals, foliage, nude female figures, and sun rays.

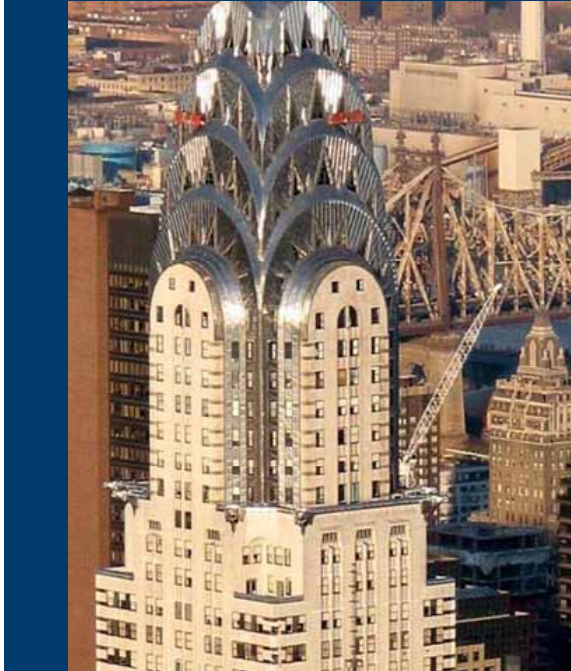
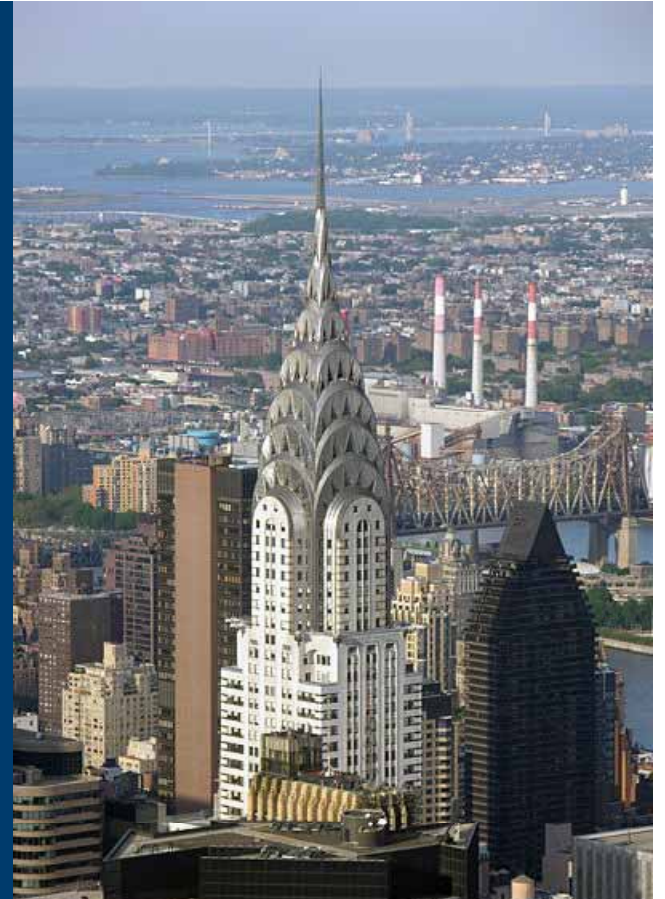


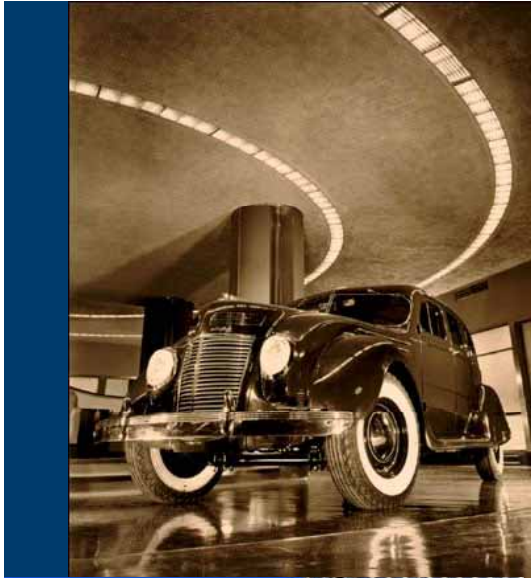
Marlin Hotel - Art Deco architecture
on Collins Ave. - Miami Beach, FL

Office building (1928–30) in New York City designed by William Van Alen (1883–1954), Beaux-Arts trained architect.. Its futuristic automotive ornamentation was specified by its owner, Walter P. Chrysler.

William Van Alen, *Chrysler Building*, New York City, New York, 1928-1930. Spire of stainless steel, overall height 1,048', Art Deco

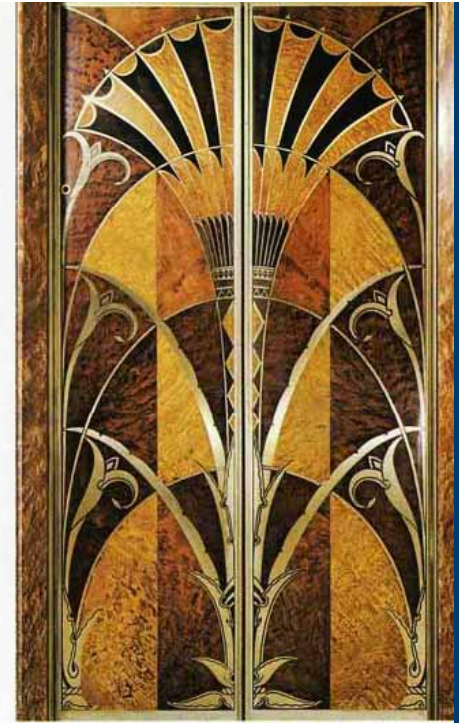




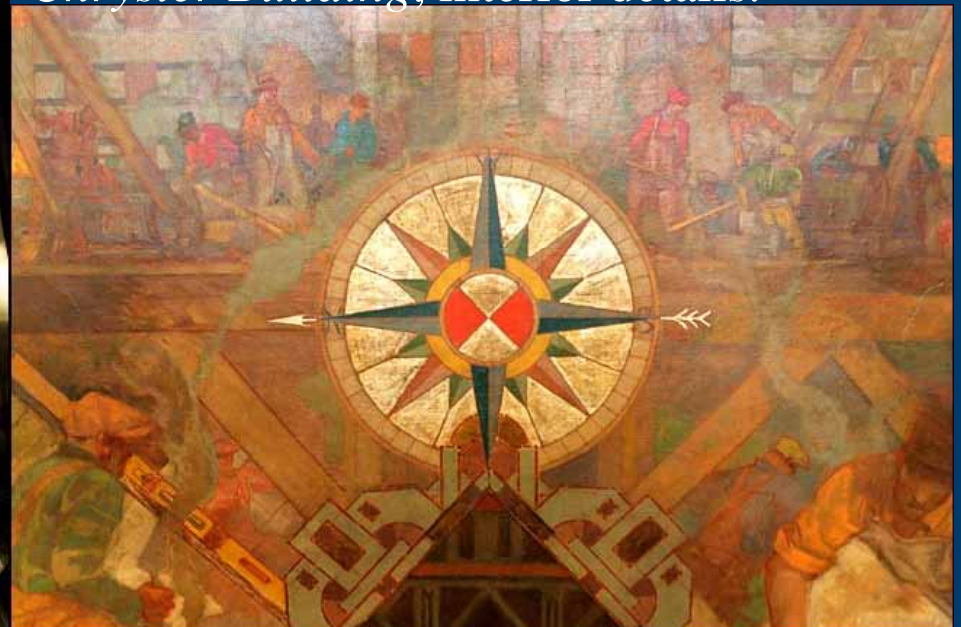


Sculptures modeled after Chrysler automobile radiator caps decorate the lower setbacks, along with ornaments of car wheels.





Chrysler Building, interior details.





Lee Lawrie, *Wisdom - Relief*
sculpture above the main
entrance to the GE Building,
Rockefeller Center, NYC, 1932



45 Rockefeller Plaza (Rockefeller Center):
wall decoration above door (art deco)



Victor Horta, *Tassel House*, interior detail, 1893, Belgian



William Van Alen, *Chrysler Building*, interior details, 1928.

Compare