

Hannes Meyer

Architectural Reflections: Studies in the Philosophy and Practice of Architecture focuses on the principles, techniques, and the philosophical context and practice of architecture. The book first ponders on natural imagination, ethics of architecture, and an interpretation of Wittgenstein's comments on architecture. Topics include the meaning of play, language-game and gesture-language, role of aesthetics, reality of architecture, fine art and practical art, origin of the work of architecture, concept of psychological 'position', artistic condensation, and figures of architectural form. The manuscript then examines Alvar Aalto and the state of modernism and Gunnar Asplund and the dilemma of classicism. Topics include modernism and modernismus, issue of classicism, and connections and collaborations. The text takes a look at the thoughts of Hans Scharoun, Sigurd Lewerentz, and Gerrit Rietveld on the relationship of philosophy and architecture. The publication is a valuable reference for philosophers and architects wanting to study further the philosophy and practice of architecture.

The present volume offers eloquent testimony that many of the master builders of this century have held passionate convictions regarding the philosophic and social basis of their art. Nearly every important development in the modern architectural movement began with the proclamation of these convictions in the form of a program or manifesto. The most influential of these are collected here in chronological order from 1903 to 1963. Taken together, they constitute a subjective history of modern architecture; compared with one another, their great diversity of style reveals in many cases the basic differences of attitude and temperament that produced a corresponding divergence in architectural style. In point of view, the book covers the aesthetic spectrum from right to left; from programs that rigidly generate designs down to the smallest detail to revolutionary manifestoes that call for anarchy in building form and town plan. The documents, placed in context by the editor, are also international in their range: among them are the seminal and prophetic statements of Henry van de Velde, Adolf Loos, and Bruno Taut from the early years of the century; Frank Lloyd Wright's 1910 annunciation of Organic Architecture; Gropius's original program for the Bauhaus, founded in Weimar in 1919; "Towards a New Architecture, Guiding Principles" by Le Corbusier; the formulation by Naum Gabo and Antoine Pevsner of the basic principles of Constructivism; and articles by R. Buckminster Fuller on universal architecture and the architect as world planner. Other pronouncements, some in flamboyant style, including those of Erich Mendelsohn, Hannes Meyer, Theo van Doesburg, Oskar Schlemmer, Ludwig Mies van der Rohe, El Lissitzky, and Louis I. Kahn. There are also a number of collective or group statements, issued in the name of movements such as CIAM, De Stijl, ABC, the Situationists, and GEAM. Since the dramatic effectiveness of the manifesto form is usually heightened by brevity and conciseness, it has been possible to reproduce most of the documents in their entirety; only a few have been excerpted. *Architectural Theory of Modernism* presents an overview of the discourse on function-form concepts from the beginnings, in the eighteenth century, to its peak in High Modernism. Functionalist thinking and its postmodern criticism during the second half of the twentieth century is explored, as well as today's functionalism in the context of systems theory, sustainability, digital design, and the information society. The book covers, among others, the theories of Carlo Lodoli, Gottfried Semper, Eugène-Emmanuel Viollet-le-Duc, Louis Sullivan, Frank Lloyd Wright, Hannes Meyer, Adolf Behne, CIAM, Jane Jacobs, Robert Venturi and Denise Scott Brown, Charles Jencks, William Mitchell, and Manuel Castells. A highly original collection of essays that explore the relationship between food and architecture - the preparation of meals and the production of space.

In a positive departure from modernism, the work of the art critic and urbanist Ludwig Hilberseimer offers schemata towards the design for the city itself: its mereological composition. The resonance of parts unfolds to an alternative of a purely contrasting equation of form and content. It reminds us, that when the ground (gr.: logos) of the city is defined by its parts (gr.: meros), its architecture, the city in turn always also is part of the architecture as its desire. »The Mereological City« introduces a mereological methodology and contributes to an ongoing discussion about an ecological form of urban design.

Since the mid 1970s, there has been an extraordinary renewal of interest in early modern architecture, both as a way of gaining insight into contemporary architectural culture and as a reaction to neoconservative postmodernism. This book undertakes a critical reappraisal of the notion of modernity in Mexican architecture and its influence on a generation of Mexican architects whose works spanned the 1920s through the 1960s. Nine essays by noted architects and architectural historians cover a range of topics from broad-based critical commentaries to discussions of individual architects and buildings. Among the latter are the architects Enrique del Moral, Juan O'Gorman, Carlos Obregón Santacilia, Juan Segura, Mario Pani, and the campus and stadium of the Ciudad Universitaria in Mexico City. Relatively little has been published in English regarding this era in Mexican architecture. Thus, *Modernity and the Architecture of Mexico* will play a groundbreaking role in making the underlying assumptions, ideological and political constructs, and specific architect's agendas known to a wide audience in the humanities. Likewise, it should inspire greater appreciation for this undervalued body of works as an important contribution to the modern movement.

An historical exploration of the Bauhaus--having existed for only fourteen years and boasting fewer than 1,300 students--assesses the school's influence throughout the world in numerous buildings, art-works, objects, concepts, and curricula. Reprint.

Seventy years after its foundation in Weimar, the Bauhaus has become a concept, indeed a catchphrase all over the world. The respect which it commands is associated above all with the design it pioneered, one which we know describe as 'Bauhaus style'. This volume traces the history of Bauhaus.

This book gathers peer-reviewed papers presented at the 18th International Conference on Geometry and Graphics (ICGG), held in Milan, Italy, on August 3-7, 2018. The spectrum of papers ranges from theoretical research to applications, including education,

in several fields of science, technology and the arts. The ICGG 2018 mainly focused on the following topics and subtopics: Theoretical Graphics and Geometry (Geometry of Curves and Surfaces, Kinematic and Descriptive Geometry, Computer Aided Geometric Design), Applied Geometry and Graphics (Modeling of Objects, Phenomena and Processes, Applications of Geometry in Engineering, Art and Architecture, Computer Animation and Games, Graphic Simulation in Urban and Territorial Studies), Engineering Computer Graphics (Computer Aided Design and Drafting, Computational Geometry, Geometric and Solid Modeling, Image Synthesis, Pattern Recognition, Digital Image Processing) and Graphics Education (Education Technology Research, Multimedia Educational Software Development, E-learning, Virtual Reality, Educational Systems, Educational Software Development Tools, MOOCs). Given its breadth of coverage, the book introduces engineers, architects and designers interested in computer applications, graphics and geometry to the latest advances in the field, with a particular focus on science, the arts and mathematics education.

"Paul Betts first came to my attention through his pioneering article on the post-1945 Bauhaus myth as a joint German-American venture. This book is a landmark study of cultural continuities and ruptures, institutional realignments, and individual careers that introduces a breath of fresh air into a field of research long staled by received ideas. It demonstrates the rewards of approaching the years from 1933 to 1945 as a revealing window onto the subsequent history of West Germany."—Wolfgang Schivelbusch "The Authority of Everyday Objects is a small gem of the new cultural history. This is a work of striking originality and insight that fits the development of industrial design in postwar Germany into the country's broader social, cultural and political history, constructing an analytical narrative that carries from the Third Reich into the Cold War. It illuminates not merely cultural transformation but the wider social history of twentieth-century Germany."—Stanley G. Payne, author of *A History of Fascism, 1914-1945* "The Authority of Everyday Objects is a refreshing, innovative, and convincing approach to post-World War II Western consumer society. Design—as a weapon in Cold War competition and as a vehicle for German redemption by revitalizing Bauhaus traditions—is thoroughly researched and wonderfully presented in Paul Betts' book. This well-illustrated work convinces the reader that design was a part of *gluecklich Leben* ("lucky life") and *schoen wohnen* ("beautiful living"), and a factor in the politicization of material culture."—Ivan T. Berend, author of *Decades of Crisis: Central and Eastern Europe before World War II* and *History Derailed: Central and Eastern Europe in the Long Nineteenth Century*

The key theme of the papers in this book concerns the prospects of building new urban environments and creating new societies in Europe during the interwar years. The contributions do not focus on the system of government – communist, fascist or democratic – but, rather, on what actually got built, by whom and why; and how the international communication of ideas was filtered through the prism of local concerns and culture. As such, the volume serves to tease out connections between urban form and social aspirations, and between the moral basis of social planning and how it was interpreted. Did the new towns of the interwar years actually create a planned society where visions met realities, aided by the design of new urban forms? This is one of the principal questions investigated by the contributors here in all the different political contexts of their chosen 'new towns'. Much of modernist architecture was inspired by the emergence of internationalism: the ethics and politics of world peace, justice and unity through global collaboration. Mark Crinson here shows how the ideals represented by the Tower of Babel - built, so the story goes, by people united by one language - were effectively adapted by internationalist architecture, its styles and practices, in the modern period. Focusing particularly on the points of convergence between modernist and internationalist trends in the 1920s, and again in the immediate post-war years, he underlines how such architecture utilised the themes of a cooperative community of builders and a common language of forms. The 'International Style' was one manifestation of this new way of thinking, but Crinson shows how the aims of modernist architecture frequently engaged with the substance of an internationalist mindset in addition to sharing surface similarities. Bringing together the visionaries of internationalist projects - including Le Corbusier, Bruno Taut, Berthold Lubetkin, Walter Gropius and Mies van der Rohe - Crinson interweaves ideas of evolution, ecology, utopia, regionalism, socialism, free trade, and anti-colonialism to reveal the possibilities heralded by modernist architecture. Furthermore, he re-connects pivotal figures in architecture with a cast of polymath internationalists such as Patrick Geddes, Lewis Mumford, Julian Huxley, Rabindranath Tagore and H. G. Wells, to provide a richly detailed socio-cultural framework. This is a book crafted for students and scholars of architecture and art theory, as well as for those interested in the history of twentieth-century optimism about the world and its architecture.

In this uniquely wide-ranging book, David Craven investigates the extraordinary impact of three Latin American revolutions on the visual arts and on cultural policy. The three great upheavals - in Mexico (1910-40), in Cuba (1959-89), and in Nicaragua (1979-90) - were defining moments in twentieth-century life in the Americas. Craven discusses the structural logic of each movement's artistic project - by whom, how, and for whom artworks were produced -- and assesses their legacies. In each case, he demonstrates how the consequences of the revolution reverberated in the arts and cultures far beyond national borders. The book not only examines specific artworks originating from each revolution's attempt to deal with the challenge of 'socializing the arts,' but also the engagement of the working classes in Mexico, Cuba, and Nicaragua with a tradition of the fine arts made newly accessible through social transformation. Craven considers how each revolution dealt with the pressing problem of creating a 'dialogical art' -- one that reconfigures the existing artistic resource rather than one that just reproduces a populist art to keep things as they were. In addition, the author charts the impact on the revolutionary processes of theories of art and education, articulated by such thinkers as John Dewey and Paulo Freire. The book provides a fascinating new view of the Latin American revolutionaries -- from artists to political leaders -- who defined art as a fundamental force for the transformation of society and who bequeathed new ways of thinking about the relations among art, ideology, and class, within a revolutionary process.

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Edition Bauhaus 48 Cooperatives, sharing communities, co-housing -- the collective is in high demand. At the end of the 1920s the Bauhaus took a keen interest in addressing questions surrounding the relationship between society and design, between individual and collaborative creation and production. The second Bauhaus director Hannes Meyer played a key role here radically orienting the school's teaching and workshops and its planning and architecture around the idea and needs of the collective. Meyer's concept of a collaborative design process was particularly revolutionary. This so-called co-op principle is now the subject of an exhibition at the Dessau Bauhaus running from 21 May to 4 October 2015.

Although he has hitherto remained somewhat overlooked, Hugo Haring was a key figure of the Modern Movement, first as secretary of the Ring, the principal organisation for Modernists in the 1920s, and second as the main theorist for the Organic stream in German architecture. Trained at the Technische Hochschule Stuttgart under Theodor Fischer, Haring's career as a

Modernist began when he moved to Berlin in 1921. There he was befriended by Ludwig Mies van der Rohe, whose office he was invited to share, and this became a centre of debate for the new direction in architecture. The two architects set up the Ring, which by 1926 included every German Modernist of note. Its members dominated the Weißenhofsiedlung of 1927, for which Mies was artistic director, and its success also prepared the way for the CIAM congresses, which Haring attended as Ring representative. Despite their political collaboration, Haring and Mies pursued projects in increasingly opposed directions, clarifying each other's position by contrast. Mies pursued general solutions and repeated types, advocating rational construction and flexibility of use, while Haring sought the utmost specificity to function and place -- which meant that each building, even each element of a building, deserved to develop its own individual form. The key example was Gut Garkau near Lubeck of 1924/25, with its cowshed of a pear shaped plan devised around the requirements and rituals of farming.

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Drawing on both the work of modern theorists like Georg Lukács, Walter Benjamin, Theodor Adorno, and Siegfried Kracauer, and more recent poststructuralist thought, K. Michael Hays creates an entirely new method of reading architectural production. Drawing both on the work of modern theorists like Georg Lukács, Walter Benjamin, Theodor Adorno, and Siegfried Kracauer and on more recent poststructuralist thought, K. Michael Hays creates an entirely new method of reading architectural production. Challenging much of the traditional wisdom about modernism and the avant-garde, Hays argues that a rigorously articulated "posthumanist" position was actually developed in the modernist architecture of Hannes Meyer and Ludwig Hilberseimer. He reinterprets their buildings, projects, and writings as constructions of this new category of subjectivity.

The Atlantic Ocean not only connected the Americas with Europe through trade routes, but also provided the basis for a steady exchange of knowledge and ideas, including political radicalism. Socialist and anarchists would use this 'radical ocean' to escape state prosecution in their home countries, and establish radical milieus abroad. However, this was often a rather unorganised development and therefore the ties that existed were quite diverse. The movement of individuals led to the establishment of organisational ties, the import and exchange of political publications between Europe and the Americas, as well as vice versa. To show the transatlantic networks of political radicalism evolved, with regard to socialist and anarchist milieus in particular, is the main aim of the present book and it therefore looks at actors within the relevant processes, that have so far been not of interest for the major histories of transnational political radicalism in the late 19th and early 20th centuries. Individual case studies will consequently be merged with a broader context to show how networks were actually created, functioning, and impacting the history of the radical Atlantic.

This vibrant history of the former German Democratic Republic's public art reveals a barely known but visually and theoretically rich cultural legacy. *Picturing Socialism* shows how works of art and design in the urban spaces of East Germany were the site of a sustained struggle between practitioners, critics and political leaders. This was not the oft-assumed conflict between artistic freedom and political dogma; at stake was the self-identity of the republic as socialist. Art and its relationship to architecture functioned as the testing ground for East Germany's relationship to socialist realism and modernism against the backdrop of Cold War competition from the neighbouring Federal Republic. *Picturing Socialism* makes a timely contribution to the recent groundswell of interest in the legacy of East Germany's art and architecture, illuminating and elucidating the public art which has been lost or remains under threat since unification in 1990.

The escalating interdependency of nations drives global geopolitics to shift ever more quickly. Societies seem unable to control any change that affects their cities, whether positively or negatively. Challenges are global, but solutions need to be implemented locally. How can architectural research contribute to the future of our changing society? How has it contributed in the past? The theme of the 10th EAAE/ARCC International Conference, "Architectural Research Addressing Societal Challenges", was set to address these questions. This book, *Architectural Research Addressing Societal Challenges*, includes reviewed papers presented in June 2016, at the 10th EAAE/ARCC International Conference, which was held at the facilities of the Faculty of Architecture of the University of Lisbon. The papers have been further divided into the following five sub-themes: a Changing Society; In Transit – Global Migration; Renaturalization of the City; Emerging Fields of Architectural Practice; and Research on Architectural Education. The EAAE/ARCC International Conference, held under the aegis of the EAAE and of the ARCC, is a conference organized every other year, in collaboration with one of the member schools/ universities of those associations, alternatively in North America or in Europe.

Fiona MacCarthy challenges the image of Walter Gropius as a doctrinaire architectural rationalist, bringing out the vision and

courage that carried him through a politically hostile age. Approaching the Bauhaus founder from all angles, she offers a poignant personal story, one that reexamines the urges that drove Euro-American modernism as a whole.

The Bauhaus movement (meaning the “house of building”) developed in three German cities - it began in Weimar between 1919 and 1925, then continued in Dessau, from 1925 to 1932, and finally ended in 1932-1933 in Berlin. Three leaders presided over the growth of the movement: Walter Gropius, from 1919 to 1928, Hannes Meyer, from 1928 to 1930, and Ludwig Mies van der Rohe, from 1930 to 1933. Founded by Gropius in the rather conservative city of Weimar, the new capital of Germany, which had just been defeated by the other European nations in the First World War, the movement became a flamboyant response to this humiliation. Combining new styles in architecture, design, and painting, the Bauhaus aspired to be an expression of a generational utopia, striving to free artists facing a society that remained conservative in spite of the revolutionary efforts of the post-war period. Using the most modern materials, the Bauhaus was born out of the precepts of William Morris and the Arts and Crafts movement, introducing new forms, inspired by the most ordinary of objects, into everyday life. The shuttering of the center in Berlin by the Nazis in 1933 did not put an end to the movement, since many of its members chose the path of exile and established themselves in the United States. Although they all went in different directions artistically, their work shared the same origin. The most influential among the Bauhaus artists were Anni Albers, Josef Albers, Marianne Brandt, Marcel Breuer, Lyonel Feininger, Ludwig Hilberseimer, Paul Klee, Wassily Kandisky, and Lothar Schreyer. Through a series of beautiful reproductions, this work provides an overview of the Bauhaus era, including the history, influence, and major figures of this revolutionary movement, which turned everyday life into art.

This book complements 'Lessons for Students in Architecture' published in 1991. It charts the background to Hertzberger's work of the last ten years and the ideas informing it, drawing on a wide spectrum of subjects and designs by artists, precursors, past masters and colleagues.

The Routledge Companion to Biology in Art and Architecture collects thirty essays from a transdisciplinary array of experts on biology in art and architecture. The book presents a diversity of hybrid art-and-science thinking, revealing how science and culture are interwoven. The book situates bioart and bioarchitecture within an expanded field of biology in art, architecture, and design. It proposes an emergent field of biocreativity and outlines its historical and theoretical foundations from the perspective of artists, architects, designers, scientists, historians, and theoreticians. Includes over 150 black and white images.

This beautifully illustrated book provides a new interpretation of modern architecture and design in Germany during the heyday of the Bauhaus and the Werkbund, tracing modernism's lasting allure to its many manifestations of luxury. Robin Schuldenfrei casts the work of legendary figures such as Peter Behrens, Walter Gropius, and Ludwig Mies van der Rohe in an entirely different light, revealing the complexities and contradictions inherent to modernism's promotion and consumption. *Luxury and Modernism* shows how luxury was present in bold, literal forms in modern designs--from lavish materials and costly technologies to deluxe buildings and household objects—and in subtler ways as well, such as social milieus and modes of living. While modernism was publicized as a fusion of technology, new materials, and rational aesthetics to improve the lives of ordinary people, it was often out of reach to the very masses it purportedly served. Schuldenfrei exposes the disconnect between modernism's utopian discourse and its luxury objects and elite architectural commissions. Despite the movement's egalitarian rhetoric, many modern designs addressed the desires of the privileged individual. Yet as Schuldenfrei demonstrates, luxury was integral not only to how modern buildings and objects were designed, manufactured, and sold, but has contributed to modernism's appeal to this day. Featuring stunning color images throughout, *Luxury and Modernism* provides an entirely new look at one of the most celebrated and influential eras in the history of architecture.

Swiss architect Hannes Meyer (1889-1954) was the second director of the Bauhaus (then at its Dessau location) from 1928 to 1930. Though he held the post but briefly, Meyer made substantial changes to the school's educational program and teaching approach, notably by prioritizing concrete social issues in the design process. Building on recent research, this book offers an in-depth assessment of Meyer's major contributions to the Bauhaus curriculum, investigating the intellectual background to his approach through contributions from 31 authors, including former teachers and students at the school. With over 250 illustrations, the book also examines the impact of Meyer's work beyond the Bauhaus, specifically at the Ulm School of Design (founded by one of Meyer's former students, Max Bill) and in Mexico, where Meyer worked for the government's Instituto del Urbanismo y Planificación from 1939 to 1941.

The current trend for constructing experimental structures is now an international phenomenon. It has been taken up worldwide by design professionals, researchers, educators and students alike. There exist, however, distinct and significant tendencies within this development that require further investigation. This issue of AD takes on this task by examining one of the most promising trajectories in this area, the rise of intensely local architectures. In his seminal essay of 1983, Kenneth Frampton redefined Critical Regionalism by calling for an intensely local approach to architectural design. Today, Frampton's legacy is regaining relevance for a specific body of work in practice and education focused on the construction of experimental structures. Could this ultimately provide the seeds for a compelling and alternative approach to sustainable design? Contributors include: Barbara Ascher, Peter Buchanan, Karl Otto Ellefsen, David Jolly Monge, Lisbet Harboe, David Leatherbarrow, Areti Markopoulou, Philip Nobel, Rodrigo Rubio, Søren S Sørensen, Defne Sungurođlu Hensel. Featured practices: Renzo Piano Building Workshop, Rintala Eggertsson, SHoP, Studio Mumbai, TYIN tegnestue.

Hannes Meyer: New Bauhaus Teaching Methodology. from DessauTo MexicoSpector Books

A Cultural History of the Avant-Garde in the Nordic Countries 1925-1950 is the first work to consider all the arts and to discuss the role of the avant-garde not only in aesthetic terms but in its cultural and political context.

For more information including the introduction, a full list of entries and contributors, a generous selection of sample pages and more, visit the Encyclopedic of 20th Century Architecture website. Focusing on architecture from all regions

