

# Walter Gropius Architekt Der Moderne

## German Editi

*Walter Gropius* Fiona MacCarthy.2019-03-05 \*A Times and New Statesman Book of the Year\* \*BBC Radio 4 Book of the Week\* Illustrated with over 130 colour photographs and drawings 'A masterpiece.' Edmund de Waal 'Commanding, intelligent, gripping.' The Times \*\*\* From 1910 to 1930 Gropius was at the very centre of European modern art and design, as the founder of the German art school, the Bauhaus. Yet Gropius's beliefs and affiliations left him little choice but to leave Germany when Hitler came to power. In this riveting book, Fiona MacCarthy draws on new research to re-evaluate Gropius's work and life. From his shattering experiences in the First World War to his turbulent marriage to the notorious Alma Mahler and the tragic early death of their daughter, MacCarthy leads us through his disorientating years in London, to his final peaceful and productive life in America. This is biography at its finest and most vivid.

*Gropius* Fiona MacCarthy.2019-04-15 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. *Catalog of the Library of the Museum of Modern Art: Fio* Museum of Modern Art (New York, N.Y.). Library.1976

*Wright on Exhibit* Kathryn Smith.2022-07-12 The first history of Frank Lloyd Wright's exhibitions of his own work—a practice central to his career More than one hundred exhibitions of Frank Lloyd Wright's work were mounted between 1894 and his death in 1959. Wright organized the majority of these exhibitions himself and viewed them as crucial to his self-presentation as his extensive writings. He used them to promote his designs, appeal to new viewers, and persuade his detractors. *Wright on Exhibit* presents the first history of this neglected aspect of the architect's influential career. Drawing extensively from Wright's unpublished correspondence, Kathryn Smith challenges the preconceived notion of Wright as a self-promoter who displayed his work in search of money, clients, and fame. She shows how he was an artist-architect projecting an avant-garde program, an innovator who expanded the palette of installation design as technology evolved, and a social activist driven to revolutionize society through design. While Wright's earliest exhibitions were largely for other architects, by the 1930s he was creating public installations intended to inspire debate and change public perceptions about architecture. The nature of his exhibitions expanded with the times beyond models, drawings, and photographs to include more immersive tools such as slides, film, and even a full-scale structure built especially for his 1953 retrospective at the Guggenheim Museum. Placing Wright's exhibitions side by side with his writings, Smith shows how integral these exhibitions were to his vision and sheds light on the broader discourse concerning architecture and modernism during the first half of the twentieth century. *Wright on Exhibit* features color renderings, photos, and plans, as well as a checklist of exhibitions and an illustrated catalog of extant and lost models made under Wright's supervision.

**The New Architecture and The Bauhaus** Walter Gropius.1965-03-15 One of the most important books on the modernist movement in architecture, written by a founder of the Bauhaus school. One of the most important books on the modern movement in architecture, *The New Architecture and The Bauhaus* poses some of the fundamental problems presented by the relations of art and industry and considers their possible, practical solution. Gropius traces the rise of the New Architecture and the work of the now famous Bauhaus and, with splendid clarity, calls for a new artist and architect educated to new materials and techniques and directly confronting the requirements of the age.

*Bauhaus Architecture* Axel Tilch.2018-11-06 Now available in an expanded and revised edition, this book contains an outstanding collection of photographs by the renowned architectural photographer

Hans Engels and provides a detailed survey of surviving Bauhaus architecture in Europe. Focusing on buildings designed by Bauhaus members from 1919 to 1933, this book features some 65 famous and lesser-known building projects in Germany, Vienna, Barcelona, Prague, and Budapest by architects including Walter Gropius, Marcel Breuer, and Ludwig Mies van der Rohe. Arranged chronologically, Bauhaus Architecture offers informative commentary and site plans along with photographs, taken especially for this book. Engels' photographs show many buildings in their newly restored conditions and reflect the full range of Bauhaus architecture, one of the most influential schools of architecture in the twentieth century.

Hans Hollein and Postmodernism Eva Branscome.2017-12-14 Set within the broader context of post-war Austria and the re-education initiatives set up by the Allied forces, particularly the US, this book investigates the art and architecture scene in Vienna to ask how this can inform our broader understanding of architectural Postmodernism. The book focuses on the outputs of the Austrian artist and architect, Hans Hollein, and on his appropriation as a Postmodernist figure. In Vienna, the circles of radical art and architecture were not distinct, and Hollein's claim that 'Everything is Architecture' was symptomatic of this intermixing of creative practices. Austria's proximity to the so-called 'Iron Curtain' and its post-war history of four-power occupation gave a heightened sense of menace that emerged strongly in Viennese art in the Cold War era. Seen as a collective entity, Hans Hollein's works across architecture, art, writing, exhibition design and publishing clearly require a more diverse, complex and culturally nuanced account of architectural Postmodernism than that offered by critics at the time. Across the five chapters, Hollein's outputs are viewed not as individual projects, but as symptomatic of Austria's attempts to come to terms with its Nazi past and to establish a post-war identity.

**Modern Architecture and the Sacred** Ross Anderson,Maximilian Sternberg.2020-11-26 This edited volume, *Modern Architecture and the Sacred*, presents a timely reappraisal of the manifold engagements that modern architecture has had with 'the sacred'. It comprises fourteen individual chapters arranged in three thematic sections - Beginnings and Transformations of the Modern Sacred; Buildings for Modern Worship; and Semi-Sacred Settings in the Cultural Topography of Modernity. The first interprets the intellectual and artistic roots of modern ideas of the sacred in the post-Enlightenment period and tracks the transformation of these in architecture over time. The second studies the ways in which organized religion responded to the challenges of the new modern self-understanding, and then the third investigates the ways that abstract modern notions of the sacred have been embodied in the ersatz sacred contexts of theatres, galleries, memorials and museums. While centring on Western architecture during the decisive period of the first half of the 20th century - a time that takes in the early musings on spirituality by some of the avant-garde in defiance of Sachlichkeit and the machine aesthetic - the volume also considers the many-varied appropriations of sacrality that architects have made up to the present day, and also in social and cultural contexts beyond the West.

**The United States and Germany in the Era of the Cold War, 1945-1990** Detlef Junker,Philipp Gassert,Wilfried Mausbach,David B. Morris.2004-05-17 Publisher Description

*From Bauhaus to Our House* Tom Wolfe.2009-11-24 After critiquing—and infuriating—the art world with *The Painted Word*, award-winning author Tom Wolfe shared his less than favorable thoughts about modern architecture in *From Bauhaus to Our Haus*. In this examination of the strange saga of twentieth century architecture, Wolfe takes such European architects as Ludwig Mies van der Rohe, Le Corbusier, and Bauhaus art school founder Walter Gropius to task for their glass and steel box designed buildings that have influenced—and infected—America's cities.

The Oxford Handbook of the Weimar Republic Nadine Rossol,Benjamin Ziemann.2022 The Weimar Republic was a turbulent and pivotal period of German and European history and a laboratory of modernity. The Oxford Handbook of the Weimar Republic provides an unsurpassed panorama of German history from 1918 to 1933, offering an indispensable guide for anyone interested in the fascinating history of the Weimar Republic.

**Wolkenbügel** Richard Anderson.2024-04-09 How a visionary, never-realized architectural project,

devised by one of the twentieth century's greatest artists, shaped architectural culture in Europe between the world wars. After achieving international acclaim as a painter and designer, El Lissitzky set out in 1924 to convince the world—and himself—that he was also an architect. He did this with a project for a “horizontal skyscraper,” which he gave an obscure and untranslatable name: Wolkenbügel. Eight of these buildings, perched atop slender pillars, were intended to stand at major intersections along Moscow's Boulevard Ring, integrating the flow of tramlines, subways, and elevators. In *Wolkenbügel*, Richard Anderson explores Lissitzky's translation of visual and textual media into spatial ideas and offers an in-depth study of the surviving drawings and archival artifacts related to Lissitzky's most complex architectural proposal. This book offers a new and definitive account of how Lissitzky expanded the conceptual and representational tools available to the modern architect by drawing on many sources—including photography, typography, exhibition design, and even the elementary forms of the alphabet—to create the Wolkenbügel. Anderson shows how the production and reception of a paper project served to link key ideas and relationships that animated the worlds of art and architecture, offering a new view on received histories of the interwar avant-gardes. By attending to Lissitzky's singular architectural project, Anderson reveals the dynamics of internationality in the constitution of modern architectural culture in Europe.

*Germany 1923: Hyperinflation, Hitler's Putsch, and Democracy in Crisis* Volker Ullrich.2023-09-26

From the New York Times best-selling historian comes a gripping account of the crisis of the Weimar Republic, when hyperinflation and political upheaval threatened to unravel a new experiment in democracy. As the great Austrian writer Stefan Zweig confided in his autobiography, written in exile, “I have a pretty thorough knowledge of history, but never, to my recollection, has it produced such madness in such gigantic proportions.” He was referring to the situation in Germany in 1923. It was a “year of lunacy,” defined by hyperinflation, a political system on the verge of collapse, and separatist movements that threatened Germany's territorial integrity. Most significantly, Adolf Hitler launched his infamous Beer Hall Putsch in Munich—a failed coup that nonetheless drew international attention and demonstrated the Nazis' ruthless determination to seize power. In *Germany 1923*, award-winning historian Volker Ullrich draws on letters, memoirs, newspaper articles, and other sources from the time to present a captivating new history of those explosive twelve months. The crisis began when the French invaded the Ruhr Valley in January to force Germany to pay the reparations it owed under the Treaty of Versailles, which had ended the Great War. For years, German leaders had embraced inflationary policies to finance the costs of defeat, and, as Ullrich demonstrates, the invasion utterly destroyed the value of the German mark. Before the war, the exchange rate was 4.2 marks to the dollar. By November 20, 1923, a dollar was worth an incomprehensible 4.2 trillion marks, and a loaf of bread cost 200 billion. Facing the abyss, many ordinary Germans called for a national messiah. Among the figures to vie for that role was Hitler, a thirty-four-year-old veteran who possessed a uniquely malevolent personal magnetism. Although the Nazi coup in November was put down and Hitler arrested, the putsch showed just how tenuous the first German democracy, the Weimar Republic, was at its core. As Ullrich's panoramic narrative reveals, other Germans responded to the successive crises by launching a cultural revolution: 1923 witnessed the emergence of a multitude of new movements, from Dada to Bauhaus, and of such iconoclasts as Bertolt Brecht, George Grosz, and Franz Kafka. Yet most observers were amazed that the Weimar Republic was able to survive, and the more astute realized that the feral undercurrents unleashed could lead to much worse. Publishing a century after that fateful year, *Germany 1923* is a riveting chronicle of one of the most challenging times any modern democracy has faced, one with haunting parallels to our own political moment.

**The City Crown by Bruno Taut** Matthew Mindrup,Ulrike Altenmüller-Lewis.2016-03-09 This book is the first English translation of the German architect Bruno Taut's early twentieth-century anthology *Die Stadtkrone* (*The City Crown*). Written under the influence of World War I, Taut developed *The City Crown* to promote a utopian urban concept where people would live in a garden city of 'apolitical socialism' and peaceful collaboration around a single purpose-free crystalline structure. Taut's proposal sought to advance the garden city idea of Ebenezer Howard and rural

aesthetic of Camillo Sitte's urban planning schemes by merging them with his own 'city crown' concept. The book also contains contributions by the Expressionist poet Paul Scheerbart, the writer and politician Erich Baron and the architectural critic Adolf Behne. Although the original German text was republished in 2002, only the title essay of *The City Crown* has previously been translated into English. This English translation of Taut's full anthology, complete with all illustrations and supplementary texts, fills a significant gap in the literature on early modern architecture in Germany and the history of urban design. It includes a translators' preface, introduction and afterword to accompany the original composition of essays, poems, designs and images. These original texts are accompanied by illustrations of Taut's own designs for a utopian garden city of 300,000 inhabitants and over 40 additional historic and contemporary examples. The new preface to *The City Crown* explains the premise for the English translation of Taut's anthology, its organization and the approaches taken by the translators to maintain the four different voices included in the original work. Matthew Mindrup's introduction critically examines the professional and intellectual developments leading up to and supporting Bruno Taut's proposal to advance the English garden city concept with a centralized communal structure of glass, the city crown. Through the careful examination of original

*Building Socialism* Curtis Swope.2017-11-16 *Building Socialism* reveals how East German writers' engagement with the rapidly changing built environment from the mid-1950s to the early 1970s constitutes an untold story about the emergence of literary experimentation in the post-War period. It breaks new ground by exploring the centrality of architecture to a mid-century modernist literature in dialogue with multiple literary and left-wing theoretical traditions and in tune with international assessments of modernist architecture and urban planning. Design and construction were a central part of politics and everyday life in East Germany during this time as buildings old and new were asked to bear heavy ideological and social burdens. In their novels, stories, and plays, Heiner Müller, Christa Wolf, Günter Kunert, Volker Braun, Günter de Bruyn, and Brigitte Reimann responded to enormous new factory complexes, experimental new towns, the demolition of Berlin's tenements, and the propagation of a pared-down modernist aesthetic in interior design. Writers' representation of the design, construction, and use of architecture formed part of a turn to modernist literary devices, including montage, metaphor, and shifting narrative perspectives. East Germany's literary architecture also represents a sophisticated theoretical reflection on the intractable problems of East Germany's socialist modernity, including the alliance between state socialism and technological modernization, competing commitments to working-class self-organization and the power of specialist planners and designers, and the attempt to create an alternative to fascism.

*The New Architecture and The Bauhaus* Walter Gropius.1965-03-15 One of the most important books on the modernist movement in architecture, written by a founder of the Bauhaus school. One of the most important books on the modern movement in architecture, *The New Architecture and The Bauhaus* poses some of the fundamental problems presented by the relations of art and industry and considers their possible, practical solution. Gropius traces the rise of the New Architecture and the work of the now famous Bauhaus and, with splendid clarity, calls for a new artist and architect educated to new materials and techniques and directly confronting the requirements of the age.

*Walter Gropius* Ati Gropius Johansen.2012-06-01 An affectionate memoir about Walter Gropius, by the architect's daughter, artist and designer Ati Gropius Johansen. This portrait reveals the warm-hearted and generous man behind the serious mien of the great artist and teacher. Throughout his life, Gropius drew inspiration from music, literature, nature, and the companionship of an international cadre of artists. His passionate commitment to ideals, openness to new ideas, and quiet sense of humor made him a dynamic leader at the Bauhaus in Germany and later at Harvard University. The home he built for his family in Lincoln, Massachusetts, in 1938 welcomed colleagues, students, and international visitors. Now a National Historic Landmark, the property is owned and operated by Historic New England.

*The Break with the Past* Deborah Ascher Barnstone.2017-08-15 Between 1918 and 1933 the German

interwar avant-garde was a primary force driving European cultural innovation and modernism. These innovations continue to influence artistic practice, theory, and arts education today, thus making a comprehensive study of the relationship between individual war experience and the immediate response of avant-garde architects after the war all the more important. *The Break with the Past* pursues several important, interrelated questions. What were the disparate war experiences of German architects, and did they have different effects on Weimar cultural production? Did political orientation play a part in support for the war? In aesthetic choices? What changes occurred in avant-garde architectural practice after 1918? How do they compare with pre-war positions and practices, and expectations for post-war outcomes? In order to address these questions, the book uses individual case studies of four leading architects: Bruno Taut, Walter Gropius, Erich Mendelsohn, and Hans Scharoun. This is a valuable resource for academics and students in the areas of Art and Architecture History, German history and Cultural Studies, European Culture and Modernism.

*Bauhaus Effects in Art, Architecture, and Design* Kathleen James-Chakraborty, Sabine T.

Kriebel. 2022-04-21 Bringing together an international team of scholars, this book offers new perspectives on the impact that the Bauhaus and its teaching had on a wide range of artistic practices. Three of the fields in which the Bauhaus generated immediately transformative effects were housing, typography, and photography. Contributors go further to chart the surprising relation of the school to contemporary developments in hairstyling and shop window display in unprecedented detail. New scholarship has detailed the degree to which Bauhaus faculty and students set off around the world, but it has seldom paid attention to its impact in communist East Germany or in countries like Ireland where no Bauhäusler settled. This wide-ranging collection makes clear that a century after its founding, many new stories remain to be told about the influence of the twentieth century's most innovative arts institution. The book will be of interest to scholars working in art history, design history, photography, and architectural history.

**Artists Under Hitler** Jonathan Petropoulos. 2014-11-28 "What are we to make of those cultural figures, many with significant international reputations, who tried to find accommodation with the Nazi regime?" Jonathan Petropoulos asks in this exploration of some of the most acute moral questions of the Third Reich. In his nuanced analysis of prominent German artists, architects, composers, film directors, painters, and writers who rejected exile, choosing instead to stay during Germany's darkest period, Petropoulos shows how individuals variously dealt with the regime's public opposition to modern art. His findings explode the myth that all modern artists were anti-Nazi and all Nazis anti-modernist. *Artists Under Hitler* closely examines cases of artists who failed in their attempts to find accommodation with the Nazi regime (Walter Gropius, Paul Hindemith, Gottfried Benn, Ernst Barlach, Emil Nolde) as well as others whose desire for official acceptance was realized (Richard Strauss, Gustaf Gründgens, Leni Riefenstahl, Arno Breker, Albert Speer). Collectively these ten figures illuminate the complex cultural history of Nazi Germany, while individually they provide haunting portraits of people facing excruciating choices and grave moral questions.

*Peter Behrens, Architect and Designer* Alan Windsor. 1981

Walter Gropius . 2019-06-17 As founder of the Bauhaus school, Walter Gropius (1883–1969) is one of the icons of 20th century architecture. While his early buildings in Pomerania were still strongly marked by his teacher Peter Behrens, after an expressionistic phase focused on handicraft, he ultimately arrived at geometric abstraction. During the entire period he collaborated with other architects, founding the collective known as The Architects Collaborative in the US. The comprehensive monograph documents all 74 of the known buildings by Gropius that were realized, including many early works which he never publicized; but it also critically examines his unbuilt projects. The book is illustrated with new photographs by the author, historical figures, and with as new plans drawn by the author.

*Benjamin and Brecht* Erdmut Wizisla. 2016-08-09 Germany in the mid 1920s, a place and time of looming turmoil, brought together Walter Benjamin-acclaimed critic and extraordinary literary theorist-and Bertolt Brecht, one of the twentieth century's most influential playwrights. It was a

friendship that would shape their writing for the rest of their lives. In this groundbreaking work, Erdmut Wizisla explores what this relationship meant for them personally and professionally, as well as the effect it had on those around them. From the first meeting between Benjamin and Brecht to their experiences in exile, these eventful lives are illuminated by personal correspondence, journal entries and private miscellany-including previously unpublished materials-detailing the friends' electric discussions of their collaboration. Wizisla delves into the archives of other luminaries in the distinguished constellation of writers and artists in Weimar Germany, which included Margarete Steffin, Theodor Adorno, Ernst Bloch and Hannah Arendt. Wizisla's account of this friendship opens a window on nearly two decades of European intellectual life.

*Walter Gropius* James Marston Fitch.2013-10 This is a new release of the original 1960 edition.

**The Dessau Bauhaus Building, 1926-1999** Margret Kentgens-Craig.1998 Studie over het beroemde Duitse opleidingsinstituut voor kunst en kunstnijverheid

**Bauhaus** Dennis Sharp,Walter Gropius.1993 A study of the Dessau Bauhaus. With its interlocking cubic forms, reinforced concrete frame and curtain walls of glass, it was the first large building to crystallize the Modern Movement's new concept of form and space.

Bauhaus 1919-1933 Hans Engels,Ulf Meyer.2006 The Bauhaus had a decisive influence on international modernism and is regarded as one of the most important educational institutions of the 20th century. In stunning photographs, this book depicts well-known and surprising examples of Bauhaus architecture in their present condition.--BOOK JACKET.

Walter Gropius, 1883-1969 Gilbert Lupfer,Paul Sigel.2004 Born and educated in Germany, Walter Gropius (1883-1969) belongs to the select group of architects that massively influenced the international development of modern architecture. As the founding director of the Bauhaus, Gropius made inestimable contributions to his field, to the point that knowing his work is crucial to understanding Modernism. His early buildings, such as Fagus Boot-Last Factory and the Bauhaus Building in Dessau, with their use of glass and industrial features, are still indispensable points of reference. After his emigration to the United States, he influenced the education of architects there and became, along with Mies van der Rohe, a leading proponent of the International Style.

Architektur in Deutschland 1919-1939 John Zukowsky,Kennie Ann Laney-Lupton.1994 Such eclectic pluralism gives the lie to two widely held assumptions about modernist architecture in Germany: that it was synonymous with Bauhaus-style functionalism, and that it came to an abrupt end with the Nazis' accession to power in 1933.

**Bauhaus Lecture Notes, 1930-1933** Marty Bax,Jan J. van der Linden.1991 Geschiedenis van het Duitse opleidingsinstituut voor kunst en kunstnijverheid

**The Individual and Utopia** Clint Jones,Cameron Ellis.2016-03-09 Central to the idea of a perfect society is the idea that communities must be strong and bound together with shared ideologies. However, while this may be true, rarely are the individuals that comprise a community given primacy of place as central to a strong communal theory. This volume moves away from the dominant, current macro-level theorising on the subject of identity and its relationship to and with globalising trends, focusing instead on the individual's relationship with utopia so as to offer new interpretive approaches for engaging with and examining utopian individuality. Interdisciplinary in scope and bringing together work from around the world, *The Individual and Utopia* enquires after the nature of the utopian as citizen, demonstrating the inherent value of making the individual central to utopian theorizing and highlighting the methodologies necessary for examining the utopian individual. The various approaches employed reveal what it is to be an individual yoked by the idea of citizenship and challenge the ways that we have traditionally been taught to think of the individual as citizen. As such, it will appeal to scholars with interests in social theory, philosophy, literature, cultural studies, architecture, and feminist thought, whose work intersects with political thought, utopian theorizing, or the study of humanity or human nature.

**Walter Gropius** Sigfried Giedion.1992 Presents a biographical and critical study of German architect, teacher, and industrial designer Walter Gropius, founder and leader of the Bauhaus school, sharing details of his personal and professional life.

*Fagus* Annemarie Jaeggi.2000-08 The Fagus Shoe-Last factory in Germany, designed by Walter Gropius in 1911, was the first large structure to use a steel frame and a facade almost entirely of glass. This revolutionary technique was a seminal point in modern architecture.

The Architect Hugh Stubbins Steffen de Rudder.2007 The American architect Hugh Stubbins (1912-2006), who began his career as Walter Gropius's assistant at Harvard, saw his field as all-encompassing and his work as modest within it: I think of architecture not as individual buildings but as the whole fabric of our physical environment. Architecture is the man-made world in its totality...It is seldom, if ever, that one can design the whole fabric. Any disappointment Stubbins felt with the human inability to oversee the man-made world in its totality, he channeled into becoming one of the most important international architects of post-war Modernism. His soaring high-rises brought him fame worldwide. The angle-topped Citicorp building in New York remains a signature element of the city's skyline, and as late as the 1990s, (when he was in his eighties), Stubbins was working on the Landmark Tower in Yokohama--Japan's highest building. This monograph centers on another triumph, the swooping 1957 Kongresshalle in Berlin, which engaged the gears of architecture with those of history, bringing Modernism back to Germany. Fifties American Modernism in Berlin is the first detailed publication dedicated to Stubbins and his oeuvre.

*Redeeming Objects* Natalie Scholz.2023 Redeeming Objects traces the afterlives of things. Out of the rubble of World War II and the Holocaust, the Federal Republic of Germany emerged, and with it a foundational myth of the economic miracle. In this narrative, a new mass consumer society based on the production, export, and consumption of goods would redeem West Germany from its Nazi past and drive its rebirth as a truly modern nation. Turning this narrative on its head, Natalie Scholz shows that West Germany's consumerist ideology took shape through the reinvention of commodities previously tied to Nazism into symbols of Germany's modernity, economic supremacy, and international prestige. Postwar advertising, film, and print culture sought to divest mass-produced goods--such as the Volkswagen and modern interiors--of their fascist legacies. But Scholz demonstrates that postwar representations were saturated with unacknowledged references to the Nazi past. Drawing on a vast array of popular and highbrow publications and films, Redeeming Objects adds a new perspective to debates about postwar reconstruction, memory, and consumerism.

**The Modern Functional Building** Adolf Behne.1996 Bruno Taut and Walter Gropius, organized the Arbeitsrat für Kunst (Work council on the arts). Behne would also become an early critic of both the Werkbund and the Bauhaus. Written in 1923, Behne's Modern Functional Building clarifies the concepts of German Modernism at their very inception, especially the crucial distinctions between functionalism, rationalism, and utilitarianism. In this text, Behne advocates a functionalism that is not technocentric, but is comparable.

**German Architecture for a Mass Audience** Kathleen James-Chakraborty.2002-09-06 This book vividly illustrates the ways in which buildings designed by many of Germany's most celebrated twentieth century architects were embedded in widely held beliefs about the power of architecture to influence society. German Architecture for a Mass Audience also demonstrates the way in which these modernist ideas have been challenged and transformed, most recently in the rebuilding of central Berlin.

Walter Gropius International Architecture Walter Gropius.2019 In what he called his illustrated guide to modern architecture, which starts off the Bauhausbücher series, Gropius gives an overview of the international architecture of the mid-1920s. A preface by the author explores, briefly but in detail, the guiding principles that unite the avant-garde in all countries. This statement is followed by an extensive illustrated section showing examples of architecture from around the world.

According to Gropius, these illustrations bear witness to the development of a consistent worldview that disposes of the prior role of the architect and expresses itself in a new language of shapes. This first English translation of Volume 1 of the Bauhausbücher allows the reader to broaden his or her view of German architectural history by placing the achievements of the Bauhaus in an international context and by documenting and capturing its philosophy of reform in an illustrative way. It appears

in original design and with separate commentary. AUTHOR: Walter Gropius (1888 1969) was the founder of the Bauhaus and a pioneer of modern architecture. In 1919, he was appointed to succeed Henry van de Velde as director of the School of Visual Arts in Weimar, which he renamed Staatliches Bauhaus in Weimar . In 1924, the Bauhaus moved to Dessau; Gropius designed the school building and the masters houses for the new location. In 1928, Gropius passed on the title of director to Swiss architect Hannes Meyer and became a self-employed architect in Berlin before emigrating to the United States in 1934. As a professor of architecture, he taught at Harvard University in Cambridge, Massachusetts, where he founded The Architects Collaborative in 1941. In his political efforts to industrialize construction and create desperately needed residential spaces, Gropius captured the spirit and influenced the work of numerous other architects. 100 illustrations

**Routledge Library Editions: German History** Various.2021-07-14 Originally published between 1929 and 1991 the volumes in this set: Offer a comprehensive and challenging interpretation of the German past Assess Bismarck's contribution to the German Empire and his legacy for modern Germany Examine the psyche of the Germans and discuss the psychological impact of the Second World War on the Germans Review critically not only the rise and rule of National Socialism, but also the strength of authoritarianism and militarism and the weakness of democracy in 19th Century Germany Examine the inter-relationships between social and economic change on the one hand, and political developments on the other. Analyse the significance of the Zollverein on economic growth Discuss authority and the law in the German Empire and the Weimar Republic. Analyse the contribution of German historians to 20th Century historiography Chart key events in British - German trade rivalry Include archival material from both the former East and West Germany.

**German Cities and Bourgeois Modernism, 1890-1924** Maiken Umbach.2009-06-25 This is a study of a distinctive brand of modernism that first emerged in late nineteenth-century Germany and remained influential throughout the inter-war years and beyond. Its supporters saw themselves as a new elite, ideally placed to tackle the many challenges facing the young and rapidly industrializing German nation-state. They defined themselves as bourgeois, and acted as self-appointed champions of a modern consciousness. Focusing on figures such as Hermann Muthesius, Fritz Schumacher, and Karl-Ernst Osthaus, and the activities of the Deutscher Werkbund and other networks of bourgeois designers, writers, and 'experts', this book shows how bourgeois modernism shaped the infrastructure of social and political life in early twentieth-century Germany. Bourgeois modernism exercised its power not so much in the realm of ideas, but by transforming the physical environment of German cities, from domestic interiors, via consumer objects, to urban and regional planning. Drawing on a detailed analysis of key material sites of bourgeois modernism, and interpreting them in conjunction with written sources, this study offers new insights into the history of the bourgeois mindset and its operations in the private and public realms. Thematic chapters examine leitmotifs such as the sense of locality and place, the sense of history and time, and the sense of nature and culture. Yet for all its self-conscious progressivism, German bourgeois modernism was not an inevitable precursor of neo-liberal global capitalism. It remained a hotly contested historical construct, which was constantly re-defined in different geographical and political settings.

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