

FAQs

1. Brief on Glass pavilion by Bruno taut.

The Glass Pavilion, built in 1914 and designed by Bruno Taut, was a prismatic glass dome structure at the Cologne Deutscher Werkbund Exhibition.

The structure was a brightly colored landmark of the exhibition, and was constructed using concrete and glass.

The concrete structure had inlaid colored glass plates on the facade that acted as mirrors. Taut's Glass Pavilion is his best known single building achievement built for the association of the German glass industry.

They financed the structure that was considered a house of art. The purpose of the building was to demonstrate the potential of different types of glass for architecture.

It also indicated how the material might be used to orchestrate human emotions and assist in the construction of a spiritual utopia. The structure was made at the time when expressionism was most fashionable in Germany.

2. Explain the life and contributions of Bruno taut.

Bruno Taut was born in Königsberg, Germany in 1880. He trained in Königsberg and Berlin before he joined Theodor Fischer's office in Stuttgart.

He opened his own office in Berlin in 1910 where he maintained a busy practice until the advent of the First World War.

After the war, Taut's theories and designs marked him as a leader in architectural innovation. In 1920 Taut issued his Expressionist supplement *Frühlicht* as part of a Berlin planning magazine.

The next year, after he accepted a position as city architect for

Berlin, Taut published a "Glass Chain" publication. He produced his book *Modern Architecture* in 1930 for the Studio Press. In the late 1920s Taut gained recognition as a leader of the 'New Objective' architecture.

3. Explain the life and works of Antonio Sant'Elia with his contribution in the Italian Futurism.

The Futurist architect Antonio Sant'Elia expressed his ideas of modernity in his drawings for *La Città Nuova*.

This project was never built and Sant'Elia was killed in the First World War, but his ideas influenced later generations of architects and artists. The city was a backdrop onto which the dynamism of Futurist life is projected.

Sant'Elia aimed to create a city as an efficient, fast-paced machine. He manipulates light and shape to emphasize the sculptural quality of his projects. Baroque curves and encrustations had been stripped away to reveal the essential lines of forms unprecedented from their simplicity.

In the new city, every aspect of life was to be rationalized and centralized into one great powerhouse of energy.

The city was not meant to last, and each subsequent generation was expected to build their own city rather than inheriting the architecture of the past.

Futurist architects were sometimes at odds with the Fascist state's tendency towards Roman imperial-classical aesthetic patterns.