

FAQs

1. Write a brief about Adolf Meyer early life and career.

Adolf Meyer (17 June 1881 – 14 July 1929) was a German architect. Meyer became the head of Walter Gropius around 1915 and a full partner afterwards.

In 1919 Gropius appointed Meyer as a master at the Bauhaus, where he taught working drawing and construction technique.

Meyer is also credited as co-designer of the Gropius entry for the 1922 Chicago Tribune Tower competition. From 1926 he practiced as an architect in the New Frankfurt-project.

But Adolf Meyer did not only make architectural works, he also made numerous designs for high quality furniture, graphic works and all of which are obliged to the reduced and pure Bauhaus esthetic.

Another focus of his oeuvre is on his lamp designs, which he was already working on intensively during his co-operation with Walter Gropius; a field into which he invested even more efforts after breaking up with Gropius, creating numerous lighting objects in an elegant and plain style.

2. Brief on Sommerfeld house at Berlin.

Sommerfeld House, built by WALTER GROPIUS in collaboration with ADOLF MEYER, is the first major joint project of the Bauhaus and a beautiful example of the attempt to create a "unified work of art."

Its development involved all areas of work that formed the school, MARCEL BREUER chairs design, contrast of rhythm, form and direction out of classes by Johannes Itten, Josef Albers made colorful glass window to the stairwell.

The angular lines and the reasons for refraction of light wood engraving by Martin Jahn are the expressionist and visionary of

the house.

The house built on a stone base, was built with wooden blocks to represent thereby the customer's business.

In the construction of the house, Walter Gropius recycled the remains of a wrecked warship.

3. Write a brief about Ludwig Mies van der Rohe's early life and career.

Mies, like many of his post-World War I contemporaries, sought to establish a new architectural style that could represent modern times just as Classical and Gothic did for their own eras. He created an influential twentieth-century architectural style, stated with extreme clarity and simplicity.

His mature buildings made use of modern materials such as industrial steel and plate glass to define interior spaces.

He strove toward an architecture with a minimal framework of structural order balanced against the implied freedom of free-flowing open space. He called his buildings **"skin and bones" architecture**.

He sought a rational approach that would guide the creative process of architectural design, but he was always concerned with expressing the spirit of the modern era. He is often associated with his quotation of the aphorisms, **"less is more" and "God is in the detail"**.

4. Explain Mies van der Rohe – Seagram Building.

"The inescapable drama of the Seagram Building in a city already dramatic with crowded skyscrapers lies in its unbroken height of bronze and dark glass juxtaposed to a granite-paved plaza below.

The positioning of the Seagram Building on the site and its

additive forms at the rear, which visually tie the building to adjacent structures, make for a frontal-oriented composition. The tower is no longer an isolated form. It addresses itself to the context of the city."

The Seagram Building, with its use of modern materials and setback from the city grid, became a prototype for future office buildings designed by Mies as well as a model for many buildings erected in its surroundings.

The detailing of the exterior surface was carefully determined by the desired exterior expression Mies wanted to achieve. The metal bronze skin that is seen in the facade is nonstructural but is used to express the idea of the structural frame that is underneath.

Additional vertical elements were also welded to the window panels not only to stiffen the skin for installation and wind loading, but to aesthetically further enhance the vertical articulation of the building.

The use of extruded bronze mullions and bronze spandrels together with a dark amber-tinted glass has unified the surface with color.

5. Write a short note on CIAM.

The Congrès internationaux d'architecture moderne – CIAM (International Congresses of Modern Architecture) was an organization founded in 1928 and disbanded in 1959.

Responsible for a series of events and congresses arranged across Europe by the most prominent architects of the time, with the objective of spreading the principles of the Modern Movement focusing in all the main domains of architecture (such as landscape, urbanism, industrial design, and many others).

Founded in June 1928, at the Chateau de la Sarraz in Switzerland, by a group of 28 European architects organized

by Le Corbusier.

The organization was hugely influential. It was not only engaged in formalizing the architectural principles of the Modern Movement, but also saw architecture as an economic and political tool that could be used to improve the world through the design of buildings and through urban planning.

For nearly thirty years the great questions of urban living, space, and belonging were discussed by CIAM members.

The documents they produced, and the conclusions they reached, had a tremendous influence on the shape of cities and towns the world over.