History of Architecture and Culture – 5
Lecture 27

Works of Adolf Meyer

Adolf Meyer lived in an 1929 he died pretty young was a German Architect. He again like a I mentioned in the previous episode was a student and employee of the famous mentor Peter Behrens, he studied along with Walter Gropius Mies Van der roho and Luke Abusiya Meyer became the office boss of the firm of which Walter Gropius created around 1915 and he became a full partner afterwards.

In 1919 Gropius appointed Meyer as the master Bauhaus, he taught working drawing and construction technique to the students.

Adolf 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

The picture that is in the right hand side is a lot of Fragus works he jointly designed along with Walter Gropius .But Adolf Meyer did not only make architectural works, even though they occupy the largest part of his oeuvre, he also made numerous designs for high quality furniture he designed graphic most of which are obliged to the reduced and pure Bauhaus aesthetic which he taught at his school so pure pretty much practised what he preached

Another focus in his career of his oeuvre is on his famous lamp designs he was already working on intensively on lamp design before and during his co-operation with Walter Gropius that was a field into which he invented even more efforts after breaking up with Walter Gropius groups he created numerous amount of lighting objects and elegant and plain styles.

It was early in 1926 that Adolf Meyer moved to Frankfurt am Main where he became the city councillor for building and construction and he became professor for building construction and university.

Let us take a look at the project which Adolf Meyer designed Sommerfeld house, Berlin was designed by Adolf Meyer in Co-operation with Walter Gropius is the first major joint project which the two of them did together.

I was the one of the first joint project of Bauhaus and a beautiful example of the attempt creates and unified work of art which they both did the best part about the Sommerfeld house in Berlin was the development involved all areas of work that formed the school. Joost Schmidt he designed the sizes of the stairs he told what size the stairs must be. He also did the size of the door, the cover-radiators. Marcel Breuer he designed the chairs, He designed the contrast of rhythm and the tipped the form and direction out of classes which Johannes Itten did, Joseph Albers mad colourful glass window to the stairwell. So it was the

complete co-ordinated program so it was a joint project of Bauhaus and the two architects of Walter Gropius and Adolf Meyer.

The angles lines of the project where the reasons for the refraction of light would engraving by Martin Jahn. He is the expressionist and the visionary of the house.

The house the built o a stone base and it was built with wooden blocks to represent the customers business.

During the construction of the house, Walter Gropius recycled the remains of the wrecked warship and he used the products same thing and he used those remains inside the house.

This is one of the pictures of the Sommerfeld house. You can see the wonderful co-operation which all the Bauhaus masters have provided in getting this building the shape.

Works of Ludwing Mies Van der Rohe

Another important architect whom we should learn about at this point of time is Ludwig Mies Van der Rohe. Mies, he is like many of his post world war I contemporaries. He sought to establish a new architectural style that could tell about that particular time in which they will live in just as classic in Gothic style for their own time his owns.

Again if you could count or list out top five architects of all times Mies Van der Rohe would be there on the list. He created an influential twentieth century architectural style; his signature was extreme simplicity and implicit clarity in all his buildings.

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

He strove hard to get an architecture that happens at a minimal framework of structural order balanced against the implied freedom of free- flowing open space.

The idea was simple you have a free flowing space here and there and all that you need to do is put a clear framework of structural order so that all the spaces can be either partitioned or contained within a frame. So that is why he has called architecture as skins and bones architecture.

He sought a rational approach for his building and he thought that it was the rational approach that would guide the creative process of the architectural design, but he was always concerned with expressing the spirit of the time period in which he was living in. He is associated with his famous quotation which he tells “Less is more” and he is always considered to be a minimalist of soughts and he always says that “God is in the detail”. He designed simplicity in his building and because of his clarity in design thought he said God is in the detail because it was that finer detail in his products and his building that creates the best output.

Mies designed the modern furniture pieces using new industrial techniques that have become popular. He designed the Barcelona chairs and table, the barno chair, and that Tugendhat chair.

His furniture is known for fine craftsmanship a mix of traditional luxurious fabrics like leather combined with modern chrome frames, and a distinct separation of the supporting structure and the supported structure often employing cantilevers to enhance the feeling of lightness.

Here this is the supporting structure and this is the supported structure there is a clear difference between both the structures often cantilevers for that you can see the lightness in this structure again supporting structure on the supported structure.

Let's take a look at one of the very important buildings that Mies Van der Rohe designed that was the Barcelona Pavilion. Barcelona pavilion designed by Mies which was to be the German pavilion for the 1929 International Expositing in Barcelona, Spain.

This building was used for official open of the German section of the exhibition. It is an important building in the modern architecture in the history of early modern architecture which is known for its very simple form and beautiful use of good materials and very rich materials such as marble, travertine, red onyx etc highly simple and clear way.

Barcelona Pavilion:

Mies's response to the proposal by Von Schnitzler was radical because the original site which he had been given he rejected it because of aesthetic reasons he agreed to a quiet site at the narrow side of a wide, diagonal axis, where the pavilion would still offer viewpoints, true because it was on the route which was it was leading to one of the main exhibition attraction. So from that point he was able to give viewpoints to a lot of places he also knewed that the pavilion was going to the bare with no trade exhibits of anything. Just the structure which is going to stand except for that frontly which is going to be a singular sculpture and some purposes-designed furniture. He designed Barcelona chairs put it on the Barcelona pavilions.

This lack of accumulation mean that Mies could treat the pavilion as one single continuous space;: he blurred the differences between the outside and the inside the design was complete based on the absolute distinction between the structure and enclosure. On one side there was a regular grids of cruciform steel columns and on the inside there was a clear free space plan.

The floor slabs of the pavilion projected out on the top which is cantilever overhead to the pool once again connecting inside on the outside. Because there was the top connection by

the interior and the exterior. There was again a U-shaped wall on the opposite side of the site which forms a smaller water basin again connecting interiors to exteriors.

Here you can see the sculpture and the pool

Here can see the roof which has been projected outside on to the pool deck. The sculpture here in this picture this sculpture also ties to the highly reflected materials which Mies had used in the building. He chose to place this sculpture where the optical effects would be beautiful to have the strongest impacts.

Farnsworth House:

The next building which we goanna look back which Mies designed Farnsworth House that was designed by Mies between 1945 – 1951

It is a one-room we can retreat settings on a rural contexts it was one at is rural but now the augment belong nation had started it was located above 90KM south west of Chicago and the whole thing was made on the 60acres a street site which is right next to the fox river Illinois

In philosophy Farnsworth House takes the basic issues about the relationship of the person on the society.

Mies taught that the technology should which it drives the modern time in which an ordinary individual exists largely beyond his control. So that is why he created this kind of space set up in his Farnsworth House.

He believes the individual can should exist in the harmony with the sculpture of his time to successfully fulfil himself in all him emotional desires. So this house stands independently as master piece. Here there is a continuous change of natural scenario in this particular thing because in every season, in every time period the building and the set surrounding looks differently so the incorporation of whole building with changing nature itself is a work of art. Which also meant that there is no need for any interiors declares, landscaping what so ever the whole setting itself we take of everything.

In the interiors blends into the exteriors, the gentleness of nature flows into the softness of the space, the light creates a subtle modulation within.

Both aspects create an aura that solidifies sensibly where the inner and outer worlds meet. The house is in perfect harmony with nature there is no garden, no pathways, no beds or flowers.

He is specifically designed not to provide any architecture, no pathways, or beds of flowers. It’s just the simple house which stands in nature. There was raised travertine marble terrace

on the one side. There is a maple tree which protects the terrace. Beautiful steel construction which is painted white and the transparent glass panes it so makes the house little invisible because of the transparency.

Because if you could see here all the house does, you can have the roof planes small planes here and there. It can pretty much see everything else in the house, everything else is very open that is how much the respect that Mies had given to nature in this project.

Some more pictures of the house. This is the picture during the winter seasons fall, this is the snow cover areas. Again interiors and exteriors seamlessly blending with one another. The house constructed over the tilt, this is how you enter to the building. This is the steps area to this area. Again his favourite and famous chair that has been placed on the interiors. And you can see the picture of the existing background is pretty clear and the building stands un-intruptivenesly into the setting. It looks as though the building was made by nature itself to be in this kind of settings. That is how much care and effort has putten to make this house blended with nature.

The next famous building which we gone to see about Mies Van der Rohe is the Seagram building. In Seagram building there is an inescapable drama. Because the city is already crowded with so many skyscrapers. And here he designs unbroken tall cuboids of bronze and dark glass. Which is juxtaposed to granite-paved plaza on the ground?

The place where the building sets is the Park Avenue; he does an indulgence in the open space which is unprecedented in midtown Manhattan real estate.

Here if you, this is the entire plot and only this side was completely solid whereas the whole this side was greater a big wide over year. And creating such a big indulgence in such a big open space in midtown on Manhattan real estate is considered as sacralage. Because of wasting so much real estate's paste, which could generate so much revenue to the client. What he still went happenen did that?

The commercial official building in his instance has been endowed with monumentality without equal in the civic and religious architecture of our time.

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

Here is the picture of the Facades building.

The positioning of the Seagram building on the site and its additive form of the rear, which visually tie the building to adjacent structures.

If you can see here, on the side the building are small that has maded small, so that the surrounded buildings can be visually in tandom with this building. So he has made a small

additive forms on the rear. Which visually tied to the adjacent structure. Which are these structures he has given the space to make a big frontal impact. The tower is no longer an isolated form. It addresses itself to context of the city. On one side it was the tower visible on the other side it clearly merges with neighbouring building. The use of modern materials and its set back from the city grid, made this building the prototype for future official buildings designed by Mies as well as model for many buildings erected in its surrounding at that time period.

These are the interiors of the buildings it has been 50years since the building got completed and even today many visitors go into this building, pass by this buildings, take moment to admire the architecture which is an example for international style skyscrapers a midst a New York sky line.

The detailing on the outer surface was carefully determined because exactly the desired expression which Mies wanted achieve in that building was achieved by the metal bronze skin and the dark glass which he used in that building. The metal bronze skin is actually non structural to express the idea of the structural frame work that is underneath. Additional, vertical elements were also welded to the window panels, for two reasons; one is stiffen the skin for installation and wind loads, but to aesthetically future enhance the vertical articulation of the building. It's simple to know if a person wears shirt vertical strips, he looks taller. If a person wears a shirt which has horizontal strips he looks wider. Same as the reason with same as the thing with architecture too. So he added those vertical panels not just to stiffness against the wind. But also as to mark the verticality of the building so that it looks taller. This is the plan and section of the building.

CIAM

The last important concept in this particular lecture is the CIAM which is Congres Internationaux d' architecture moderne or international congress of modern architecture CIAM.

It was an organization which was founded in 1928 and went on to 1959. They were totally ten meetings and conferences by this particular organization. This organization was responsible for a lot of congresses and series of events that happened around Europe and these events were attended by most prominent architects in that particular time in Europe with one objective spreading the principles of the modern movement and all domains possible inside architecture so there was urban architecture, industrial design, landscape architecture, product design, graphic design and many others.

June 28, at the chateau de la Sarraz in Switzerland, a group of 28 European architects were invited Le Corbusier to start the CIAM.

Like I mentioned earlier the organization was hugely influential. It not only engaged in making the architectural principles of the modern movement bold specific in writing, but also saw to it that architecture as an economic and political tool that could be used as a problem solver to improve the world and living conditions to design better buildings to better urban planning.

It was formed just 1 year before the Barcelona Pavilion was built in Germany. It was formed just 1 year before German Pavilion was built in Barcelona, so the German Pavilion marked the determination of modernist architect to promote the finer's of their theories. And Mies Van der Rohe's German Pavilion became a symbol of CIAM.

For nearly thirty years the great questions of urban living, space, and belonging were discussed by CIAM members. And they saw to it that how modern architecture can solve the problems of city and the people and habited. There were documents had been produced conclusions that were reached these documents and conclusions had tremendous influence on the shape of cities and towns that were designed after that.

They according to them the society have to become more industrialized. According to them society has become more industrialized so it was vital that architects first rationalize their methods, embracing technologies, strive for greater efficiency in their products. Corbusier for one he had great pleasure in mentioning about the motor industry about the car industry were the modularity was has been one of the important driving elements in car and motor design. So he wanted to incorporate in that particular technology in architecture also so that modularity and custom built can easily be made by certain prefabricated and certain standardized elements.

These are some of the prominent members of CIAM.

According to CIAM urbanization cannot be conditioned by the claims of a pre-existent aestheticism; its essence is of a functional order. The chaotic division of land, resulting from sales, speculations, inheritance, must be abolished by a collective and methodological land policy.

At this stage their desire or their intension re-shapes cities and towns were very very clear. They said on the outside there is chaotic jumble of streets, shops and houses which existed in almost all the European cities of the time, is zoned city, comprising of standardised dwellings and different areas for work, home, and leisure were proposed. This was done in The Athens Charter which is the fourth CIAM congress which was held in 1933. The theme of the Athens Charter was ". The Functional City". They made an analysis thirty-four cities across Europe proposed solutions to pollution related and urban fabric related problems. Even though the congress was held in 1933 the paper was not published until 1943. It was called Athens Charter because the congress was held on board the SS patris en route from Marseilles to Athens.

This document which they produced it was one of the most controversial that is ever produced. They said that the Charter effectively committed CIAM to rigid functional cities which made citizens to be housed high wide spaced apartment blocks. Green belts would separate the zones of the cities.

When the article was finally published in 1943 the influence was pretty obvious it didn't take for long architects to question the conclusions that were reached at the Athens and to worry publicly about the sterility of the city envisioned by CIAM. Because there were people who were doubting the asking questions about what conclusions that would reach the Athens. Why they are still not able to solve the problems.

The chief of the doubters were British architects Alison and Peter Smithson, who led a breakaway form the CIAM in 1956. They broke away from CIAM; they formed a team called team ten which will be looking at in the next semester. So we will be studying team ten in the next semester. But it is to be noted that Alison and Peter Smithson led a break away from CIAM in 1956. And the last meeting was held in 1959 and that was pretty much all about CIAM and after that CIAM died.

This is another picture from the CIAM congress.

This is a list of CIAM congresses that were held from the first foundation of CIAM at LA SARRAZ to Yugoslavia conference in 1956. You can take look at all different conferences and the years and the places where they were held.