

THE DEUTSCHER WERKBUND

+ THE ART OF MECHANIZATION

*“Within a year we might be hard put to buy sufficient raw material from abroad to keep it running, and the social problem would then become sharper and sharper until it (design) was **no longer just a cultural problem...not the business of a single government, but a concern worthy of the german people as a whole.**”_Karl Schmidt*

Dresdener Werkstätten
für
Handwerkskunst.
12.6.1901.



The Deutscher Werkbund (1907)



FOUNDERS

HERMANN MUTHE SIUS
(Architect)



FOUNDERS

HERMANN MUTHESIUS
(Architect)



FRIEDRICH NAUMANN
(Politician)



KARL SCHMIDT
(Artist / Educator)



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HERMANN MUTHESIUS
(Architect)



FRIEDRICH NAUMANN
(Politician)



KARL SCHMIDT
(Artist / Educator)

MEMBERS: 12 INDEPENDENT ARTISTS + 12 CRAFT FIRMS



PETER BEHRENS
(Architect)



PETER BEHRENS
(Architect)



MIES VAN DER ROHE
(Future Director of the Bauhaus)
(Future Dean of the IIT of Chicago)



WALTER GROPIUS
(Future Founder of the Bauhaus)



PETER BEHRENS
(Architect)



LE CORBUSIER
(Future founder of CIAM)



FRANK LLOYD WRIGHT
(Influential U.S. Architect)

A cross-disciplinary coalition with
4 dominant ideological strands:

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4 dominant ideological strands:

1) Arts + Crafts Tradition

A cross-disciplinary coalition with
4 dominant ideological strands:

- 1) Arts + Crafts Tradition
- 2) **Pure Aesthetic Invention**

A cross-disciplinary coalition with
4 dominant ideological strands:

- 1) Arts + Crafts Tradition
- 2) Pure Aesthetic Invention
- 3) **Pure Functional / Material Invention**

A cross-disciplinary coalition with
4 dominant ideological strands:

- 1) Arts + Crafts Tradition
- 2) Pure Aesthetic Invention
- 3) Pure Functional / Material Invention
- 4) **Mass-Produced "Type-Form"**

A cross-disciplinary coalition with
4 dominant ideological strands:

1) Arts + Crafts Tradition

---> **EXPRESSIONISM**

3) Pure Functional / Material Invention

4) Mass-Produced "Type-Form"

A cross-disciplinary coalition with
4 dominant ideological strands:

1) Arts + Crafts Tradition

---> **EXPRESSIONISM**

---> **FUNCTIONALISM**

4) Mass-Produced "Type-Form"



HERMANN MUTHESIUS

Born: April 20, 1861

Died: October 29, 1927



HERMANN MUTHESIUS



DAS
ENGLISCHE HAUS

ENTWICKLUNG, BEDINGUNGEN
ANLAGE, AUFBAU, EINRICHTUNG
UND INNENRAUM

VON
HERMANN MUTHESIUS

IN 3 BÄNDEN



VERLEGT BEI ERNST WASMUTH, G.M.B.H.
BERLIN W. MARKGRAFEN-STRASSE 35

1904



HERMANN MUTHESIUS

DAS ENGLISCHE HAUS

1904



EDWIN LUTYENS

THE PLEASUANCE | NORFOLK, ENGLAND

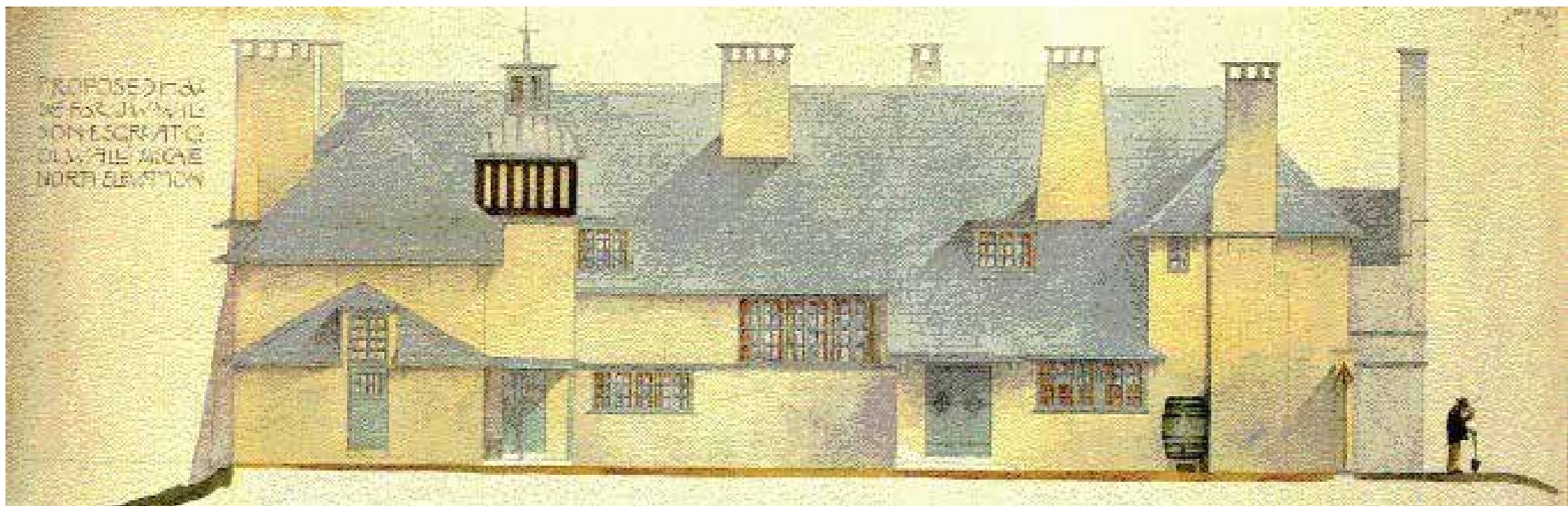
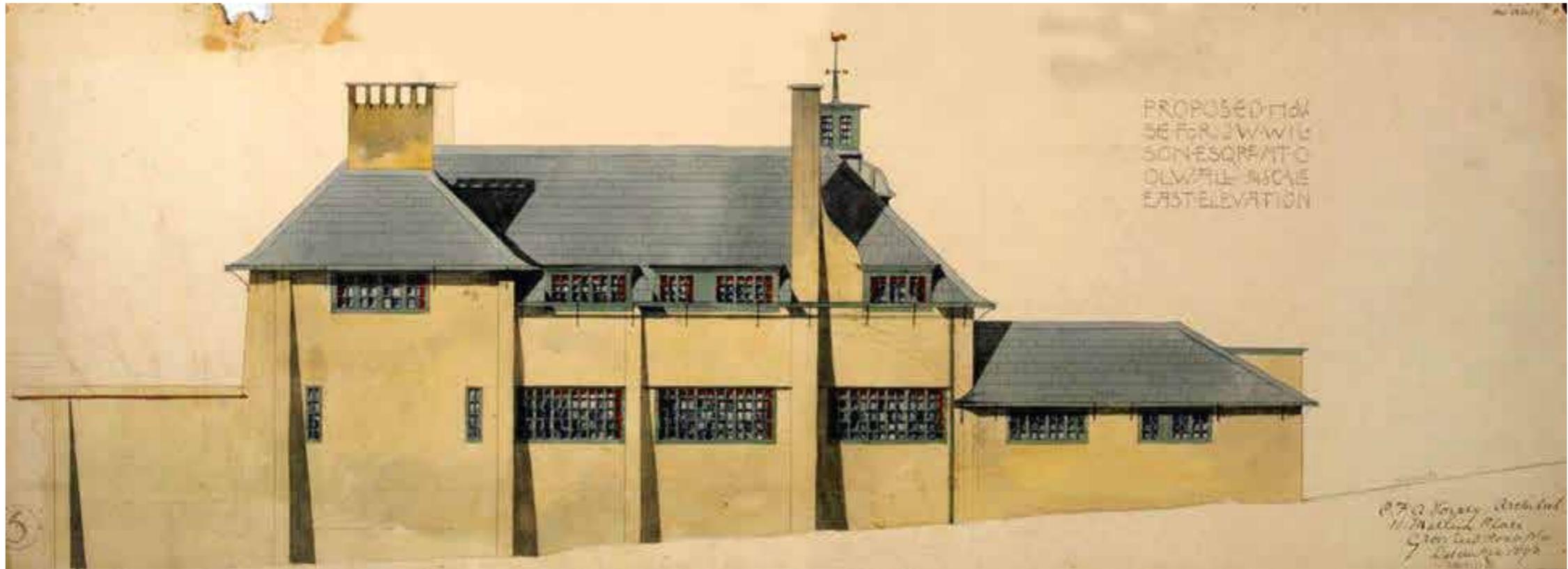
1901



EDWIN LUTYENS

TIGBOURNE COURT | WORMLRY, SURREY, ENGLAND

1901



CHARLES FRANCIS ANNESLEY VOYSEY

PERRYCROFT | MALVERN, ENGLAND

1895



CHARLES FRANCIS ANNESLEY VOYSEY

PERRYCROFT | MALVERN, ENGLAND

1895



CHARLES FRANCIS ANNESLEY VOYSEY

THE ORCHARD | HERTFORDSHIRE, ENGLAND

1900

C. F. A. VOYSEY
ARCHITECT



"THE ORCHARD," CHORLEY WOOD. GROUND PLAN

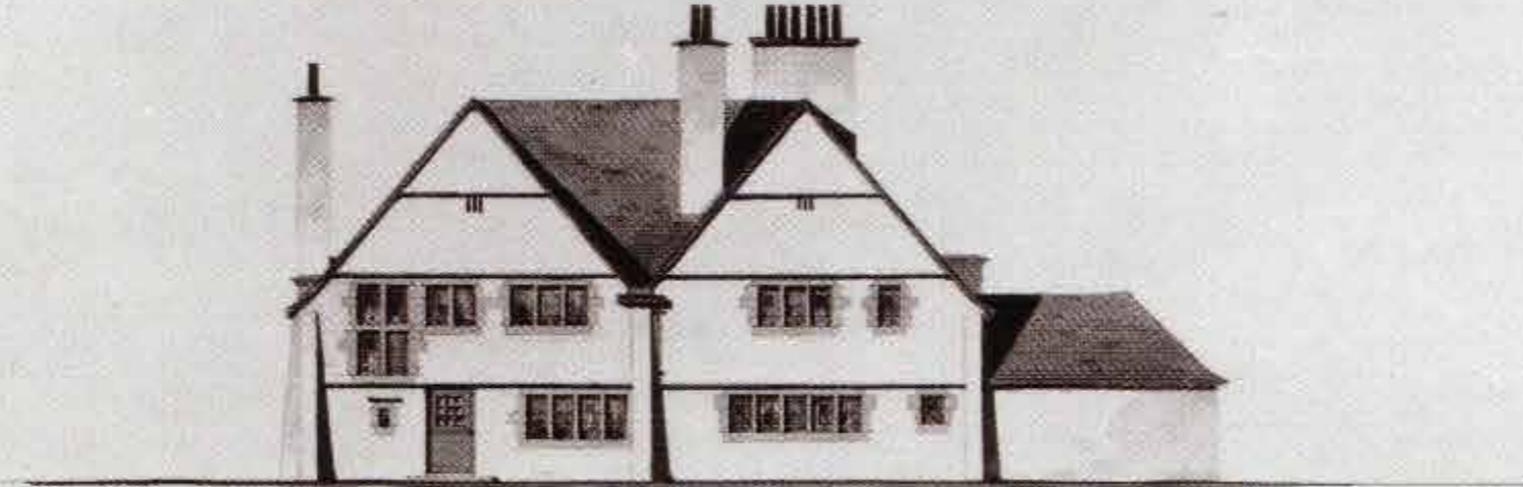


CHARLES FRANCIS ANNESLEY VOYSEY

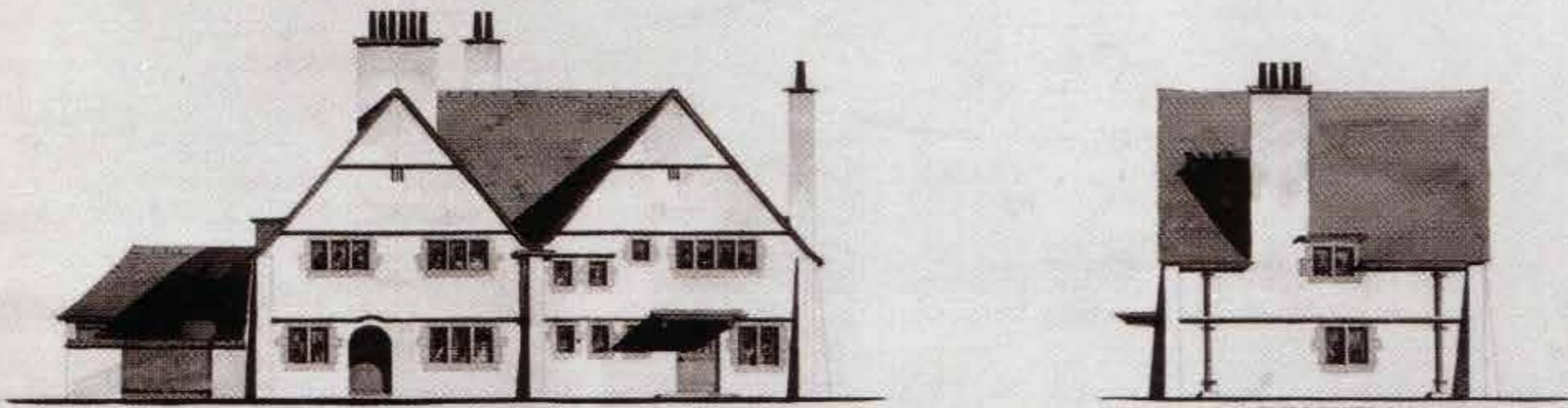
THE ORCHARD | HERTFORDSHIRE, ENGLAND

1900

HOUSE FOR THE REV. MATHEW EDMEADES AT
CHORLEYWOOD HERTFORDSHIRE 1/8" SCALE
3RD REVISED PLAN



SOUTHEAST ELEVATION



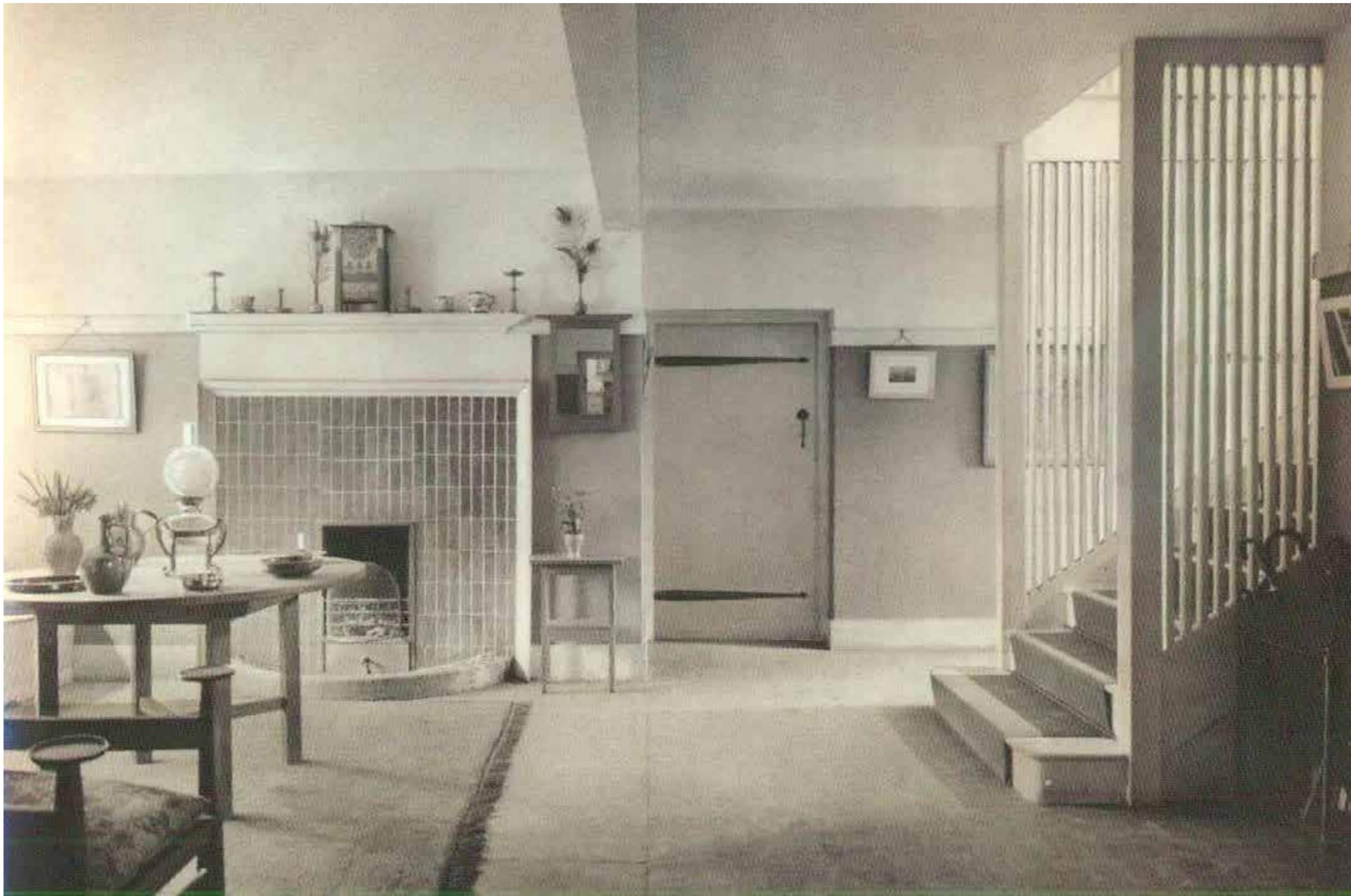
SOUTHWEST ELEVATION



CHARLES FRANCIS ANNESLEY VOYSEY

THE ORCHARD | HERTFORDSHIRE, ENGLAND

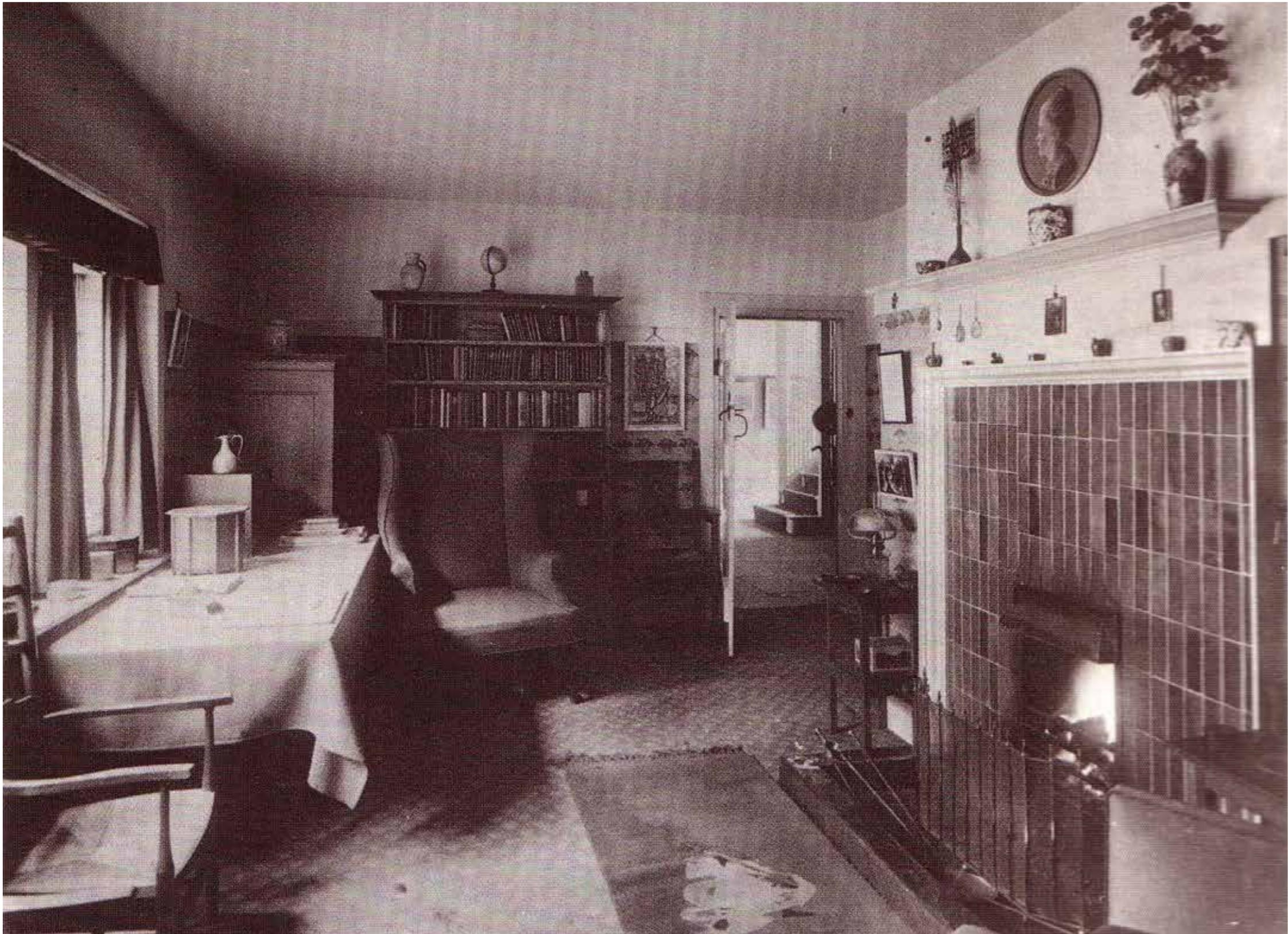
1900



CHARLES FRANCIS ANNESLEY VOYSEY

THE ORCHARD | HERTFORDSHIRE, ENGLAND

1900



CHARLES FRANCIS ANNESLEY VOYSEY

THE ORCHARD | HERTFORDSHIRE, ENGLAND

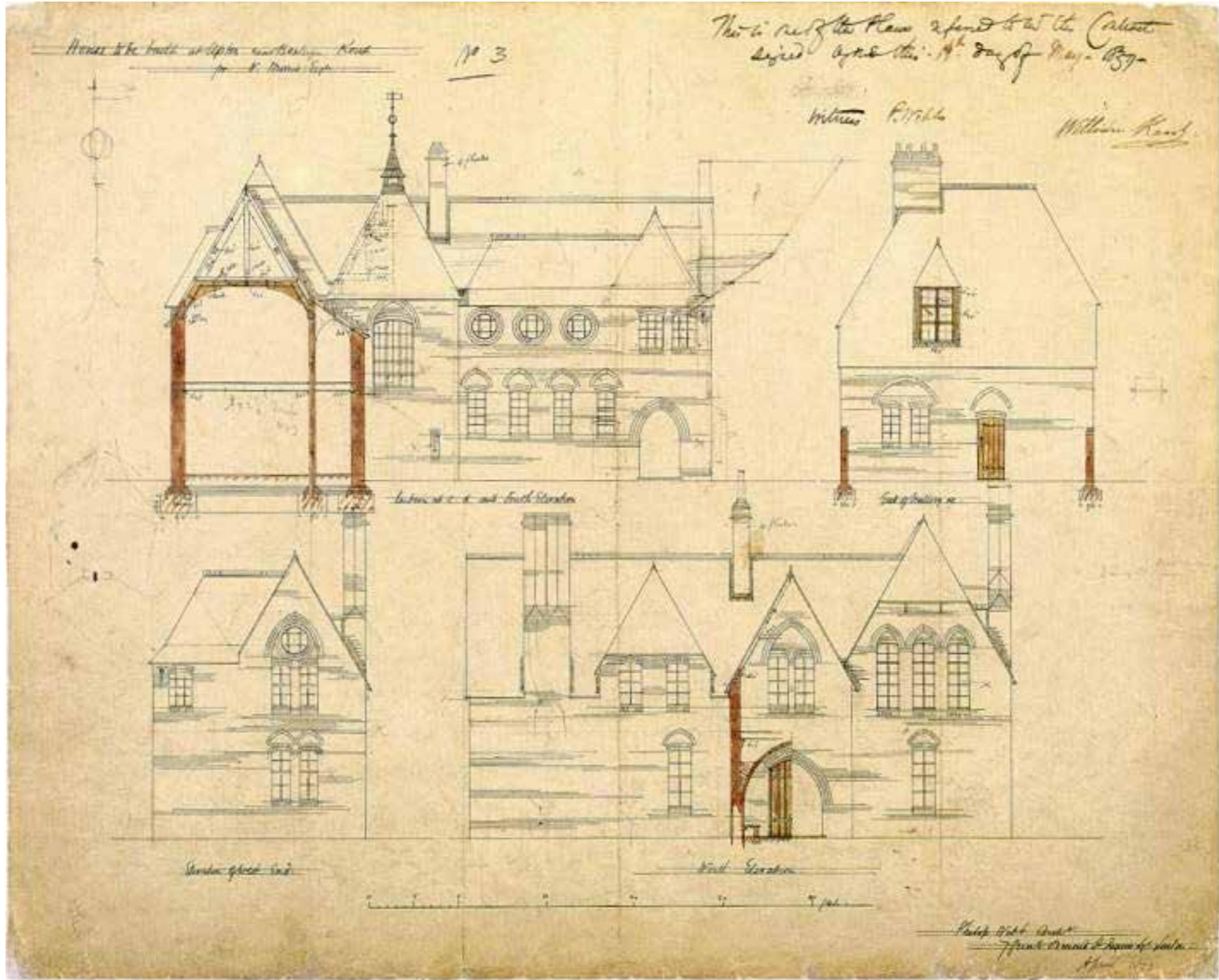
1900



PHILIP WEBB

RED HOUSE | LONDON, ENGLAND

1859



PHILIP WEBB

RED HOUSE | LONDON, ENGLAND

1859



PHILIP WEBB

RED HOUSE | LONDON, ENGLAND

1859



“The Deutscher Werkbund was founded at a time when a close association of all men of good will was needed against hostile forces. Its campaigning days in that direction are over now, the ideas that were then in question are nowhere denied today, and enjoy general approval.”



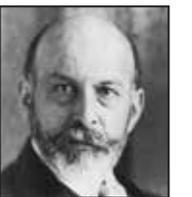


*“In truth...the specific task of the Werkbund is only just the beginning. Up till now, considerations of quality stood in the forefront of our activities, and we can be sure that in Germany a sense of good materials and methods has gained swift ascendancy; but by that very token it follows that **the work of the Werkbund is not completed.**”*





“Far higher than the material is the spiritual; far higher than function, material and technique, stands Form.”



HERMANN MUTHESIUS



“These three material aspects might be impeccably handled but - if Form were not - we would still be living in a brutish world. So there remains before us as an aim a much greater and more important task - to awaken once more an understanding of Form, and the revival of architectonic sensibilities.”



HERMANN MUTHESIUS



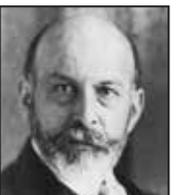
*“It is, above all, architectonic, **its creation a secret of the human spirit**, like poetry and religion. Form...is for us an unique and shining achievement of human art...”*



HERMANN MUTHESIUS



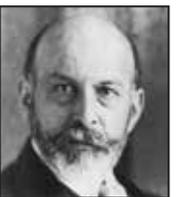
“...a work of art today seldom rises above the level of imitation. The architectonic feeling is either lacking entirely, or replaced by purely external...arrangement of forms.”



HERMANN MUTHESIUS



*“More than any other art, **architecture** strives toward the typical. Only in this can it find fulfilment...And only that way might it meet painting and sculpture of equal quality...”*



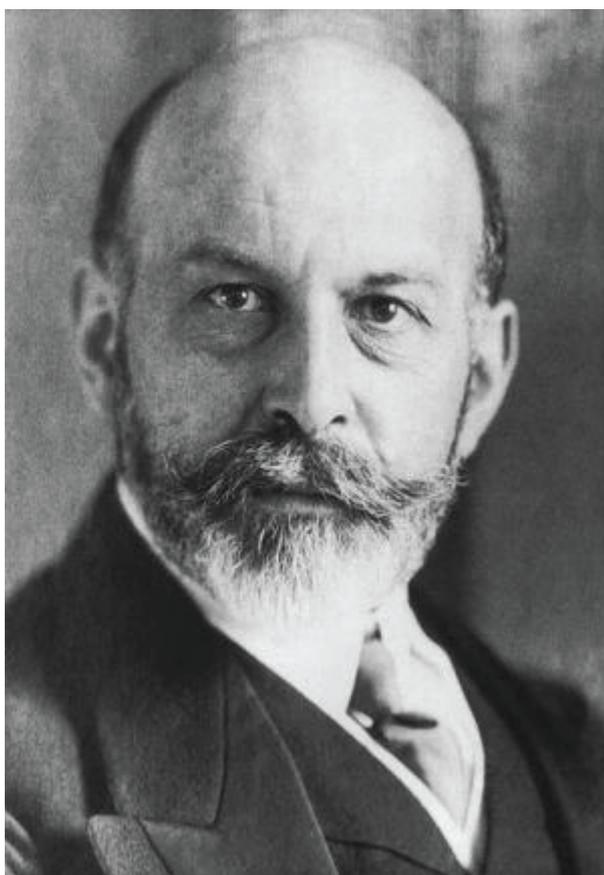
HERMANN MUTHESIUS



*“Thus the re-establishment of an architectonic culture is a **basic condition of all the arts**...It is a question of bringing back into our way of life that order and discipline of which **good Form is the outward manifestation.**”*



HERMANN MUTHESIUS



“In modern social and economic organization there is a sharp tendency to conformity under dominant viewpoints, a strict uniformity of individual elements, a depreciation of the inessential in favor of immediate essentials. And these social and economic tendencies have a spiritual affinity with the formal tendencies of our aesthetic movement.”





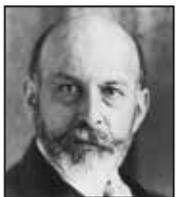
*“So, then, another important questions;
Type or Individuality?”*



HERMANN MUTHESIUS

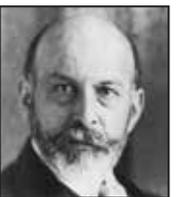


*“Art supports itself on the **life of its time**. In the end it also has to give prominence to another consideration that until now has only dimly shown itself in the recent artistic outbursts on the Continent - **sanitary concerns**. If we were to distinguish the true achievements of our very changed living habits from earlier times, they would **incontestably belong to the field of health.**”*





“A great need for light and air, for physical comfort, for care of the body in general, the absolute exclusion of all dust from our environment, the flawless plumbing of our houses, effective ventilation of our living spaces - these are the achievements that modern man recognizes as his own.”



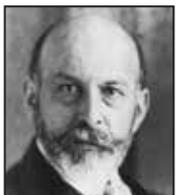
HERMANN MUTHESIUS

NEW ORNAMENT AND NEW ART

1901



*“The nineteenth century was termed the century of transportation, of electricity, of natural sciences, of historical research, the century of national armies, of labor, of machines. Each of these labels is of little value, but taken collectively we notice that **no one has dared to call the nineteenth century the century of art.** Every acclaimed accomplishment is **scientific in nature** - those that devolve from the intellectual activity of mankind.”*





*“Nothing is said of the arts; they obviously played no role in the nineteenth century. And indeed every field was **forcefully reshaped**: the civilized world has been overtaken with a desire for practical application, with earnestness for the comprehension of life, and with a compulsion for research and acquisition that were unknown in earlier times.”*





Art is a thing of the
SPIRIT (Hegel).



HERMANN MUTHESIUS



Art is a thing of the
SPIRIT (Hegel).

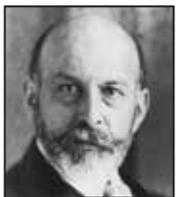
Therefore, despite the many
social and technological
developments 19th century,
an **ART-LESS** development
meant a **SPIRIT-LESS** one.

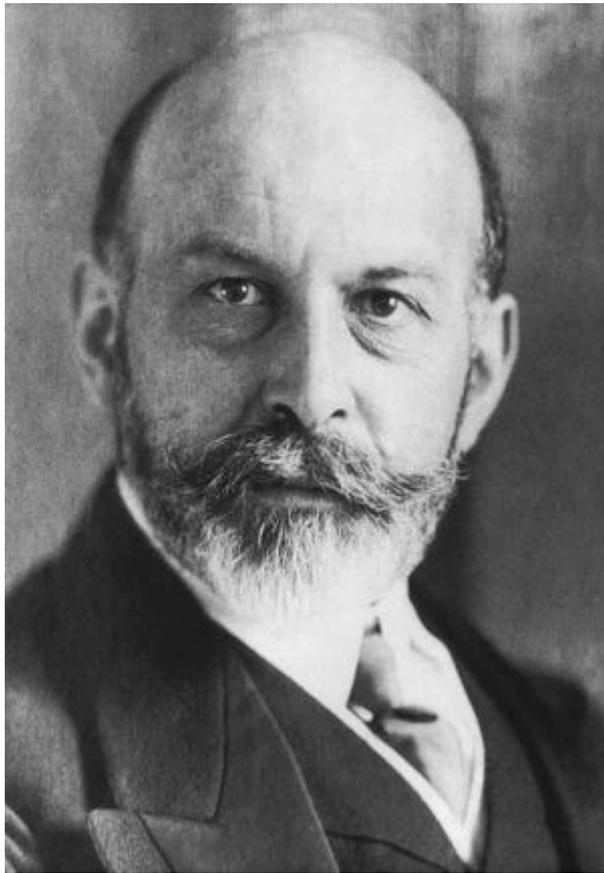


HERMANN MUTHESIUS



*“From this point of view, a great part of contemporary architectural production fails completely, for its creators remain imprisoned in their **efforts at a style**. If we wish to seek a new style - the style of our time - its characteristic features are to be found much more in those modern creations that truly serve our newly established needs and that **have no relation to the old formalities of architecture**: in our railway terminals and exhibition buildings...in the general tectonic realm...”*





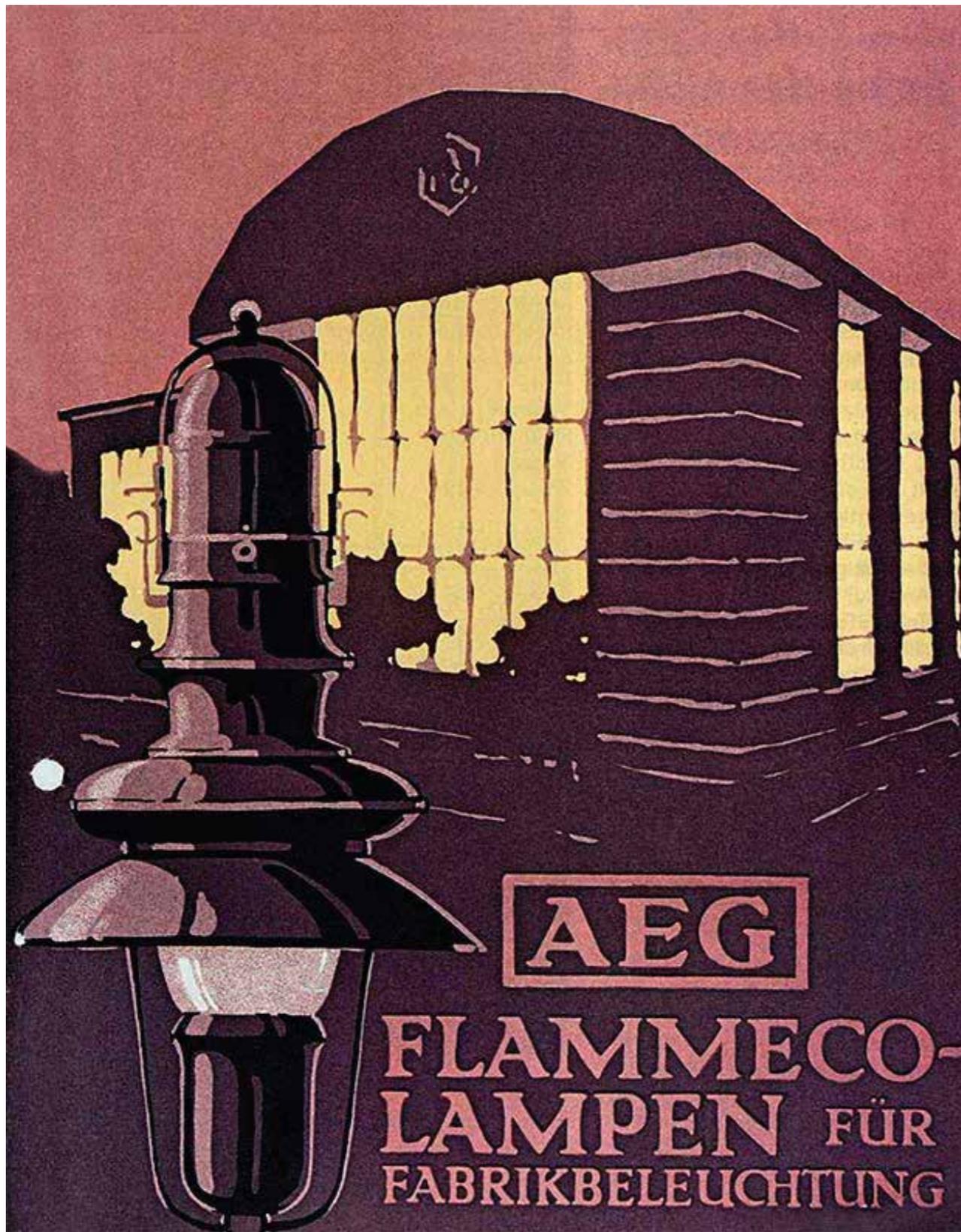
*“Here we notice a rigorous, one might say **scientific objectivity** [sachlichkeit], an abstention from all superficial forms of decoration...”*



HERMANN MUTHESIUS

STYLE-ARCHITECTURE AND BUILDING-ART

1902



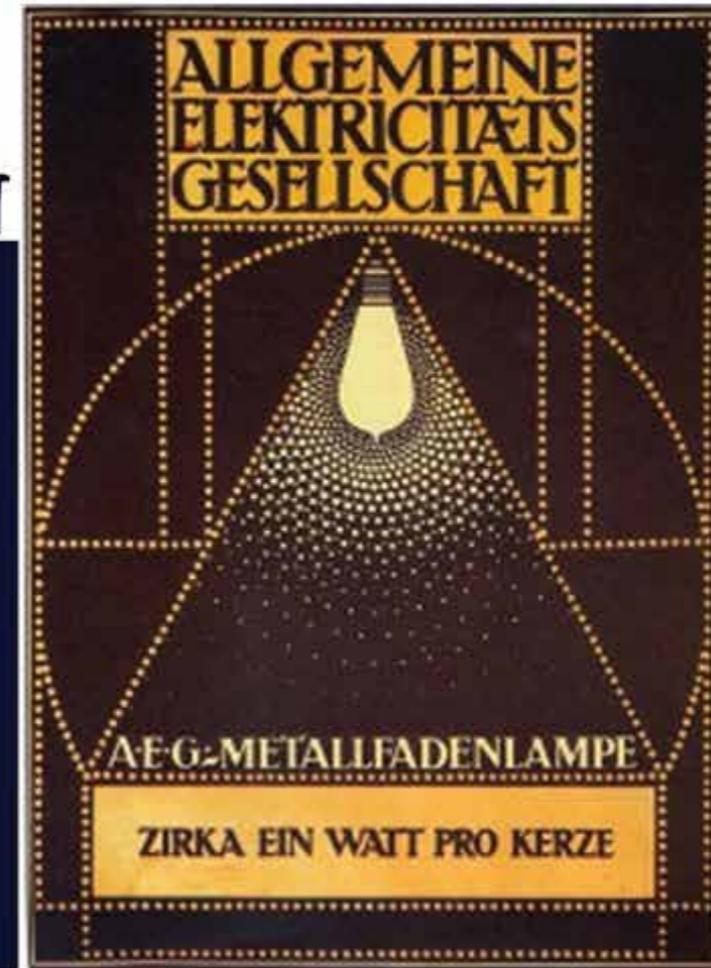
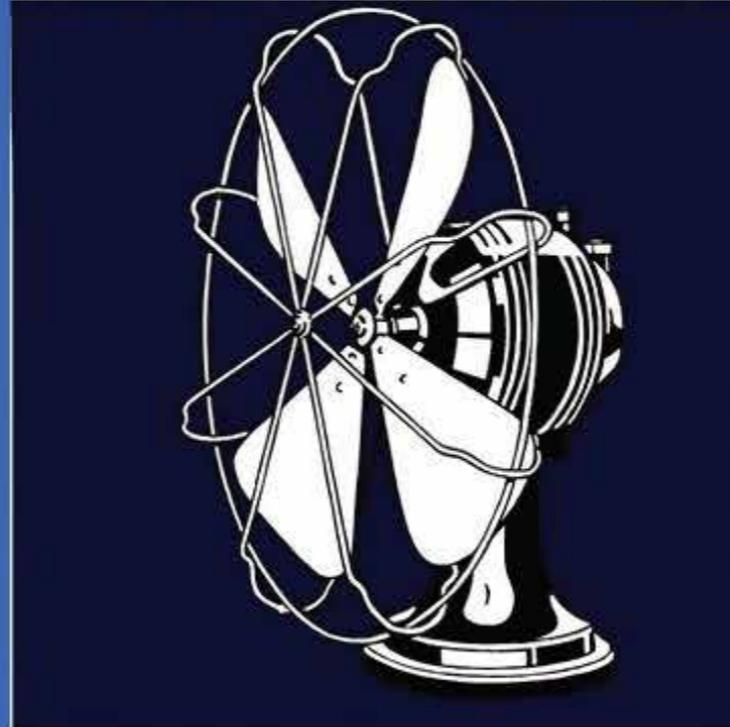
PETER BEHRENS

AEG TURBINE FACTORY | BERLIN, GERMANY

1909



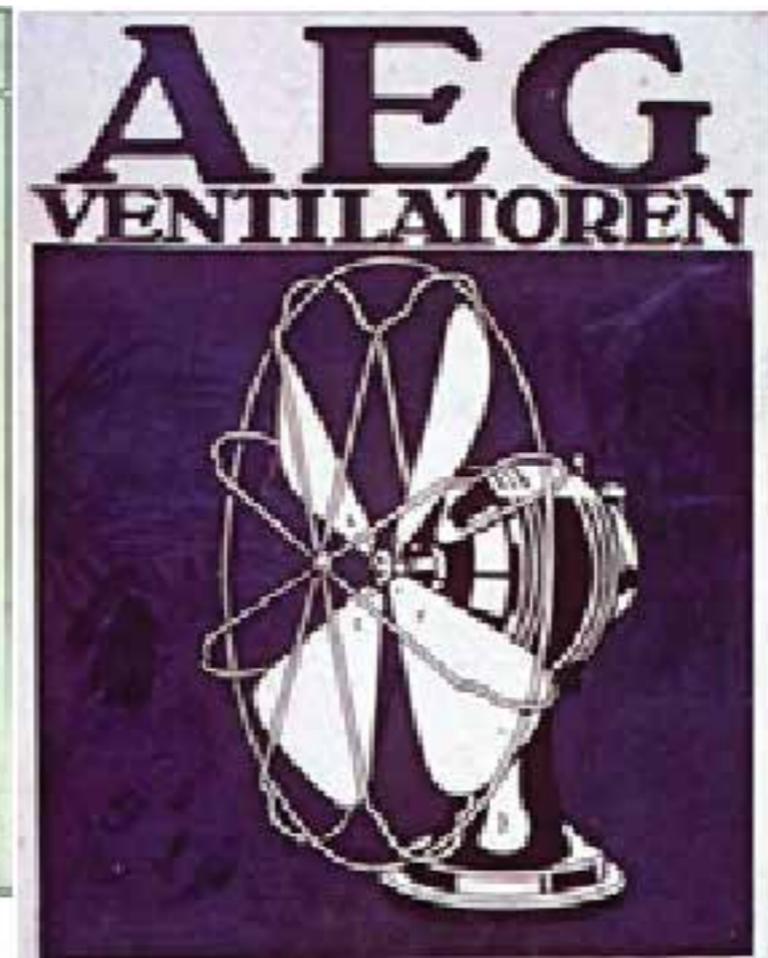
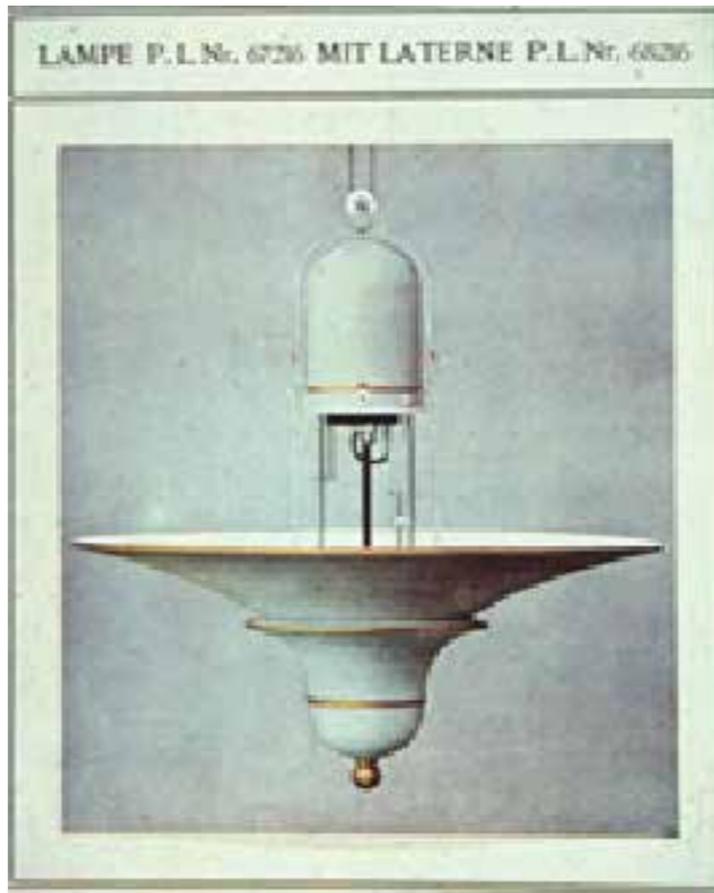
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PETER BEHRENS

AEG TURBINE FACTORY | BERLIN, GERMANY

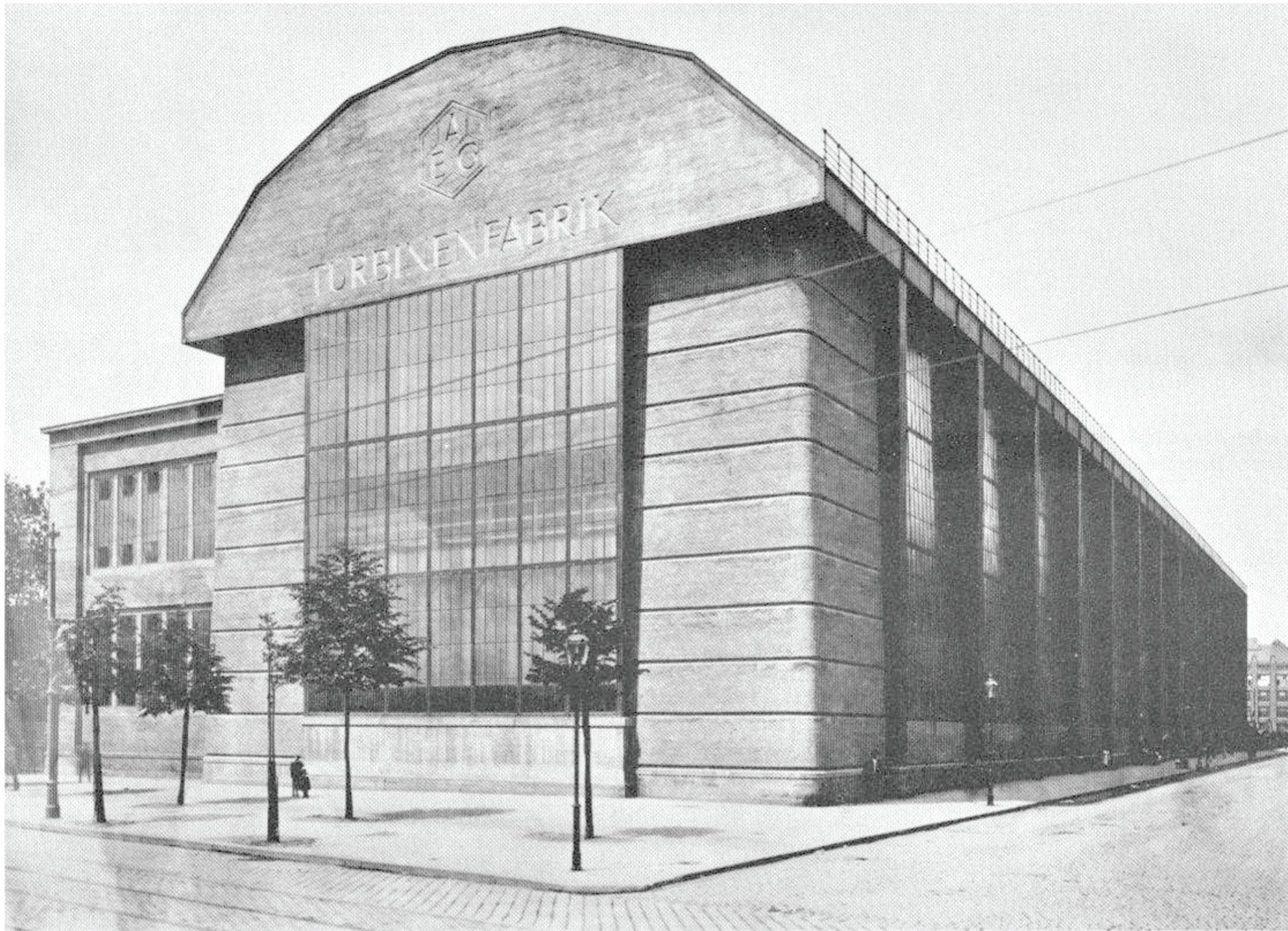
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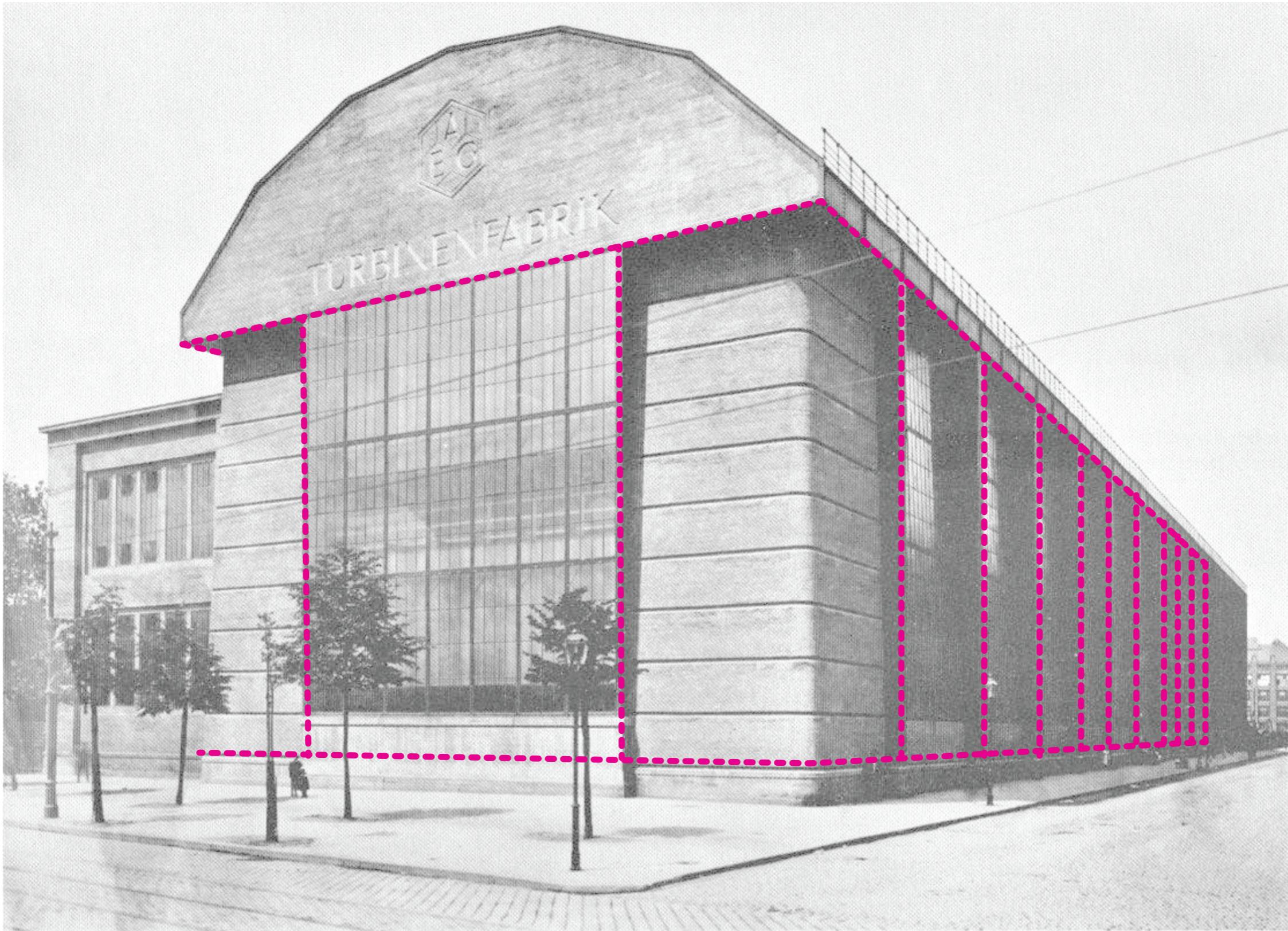
1909



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AEG TURBINE FACTORY | BERLIN, GERMANY

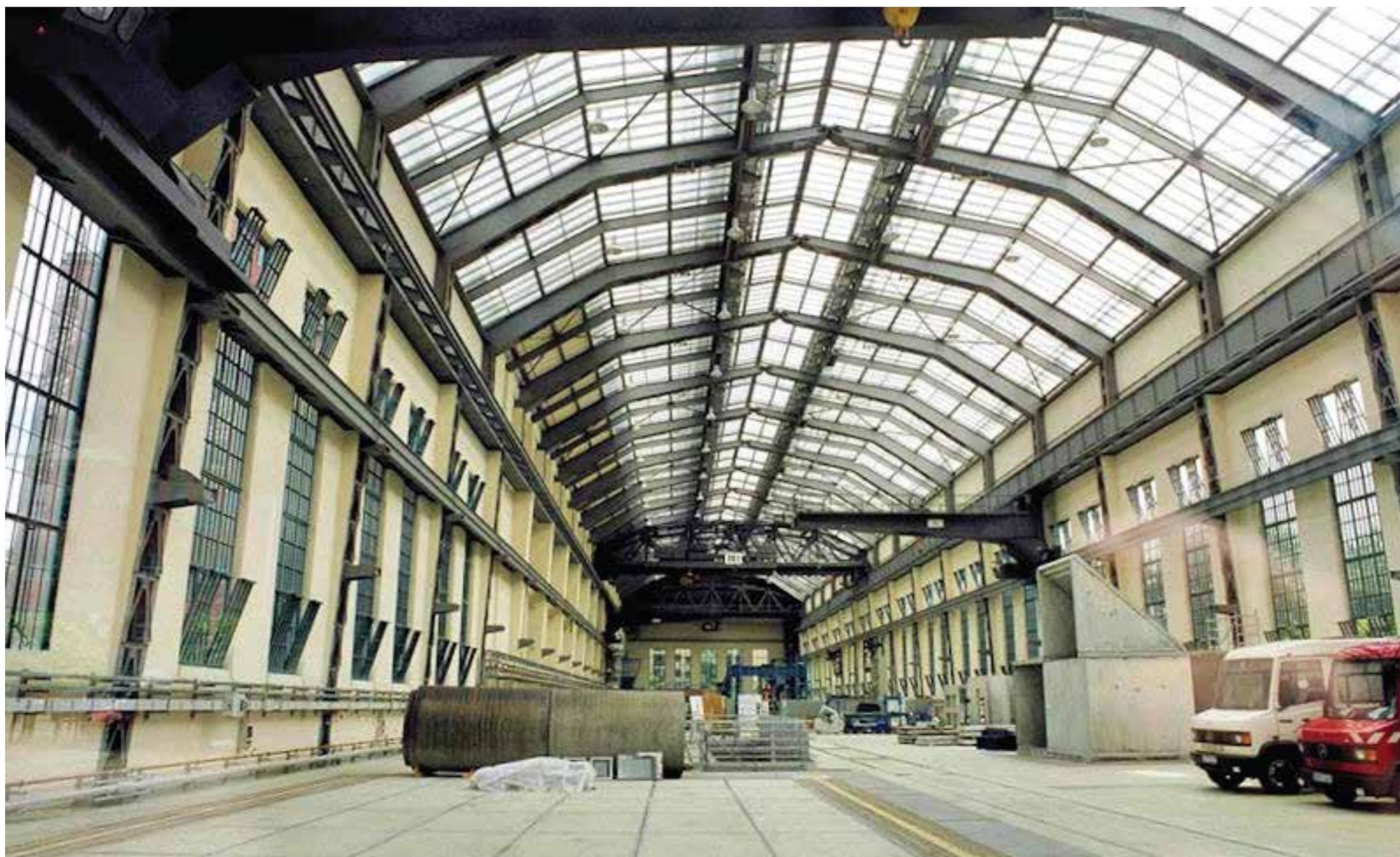
1909



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AEG TURBINE FACTORY | BERLIN, GERMANY

1909



PETER BEHRENS

AEG TURBINE FACTORY | BERLIN, GERMANY

1909



PETER BEHRENS

AEG TURBINE FACTORY | BERLIN, GERMANY

1909



WALTER GROPIUS + ADOLF MEYER

FAGUS FACTORY | BERLIN, GERMANY

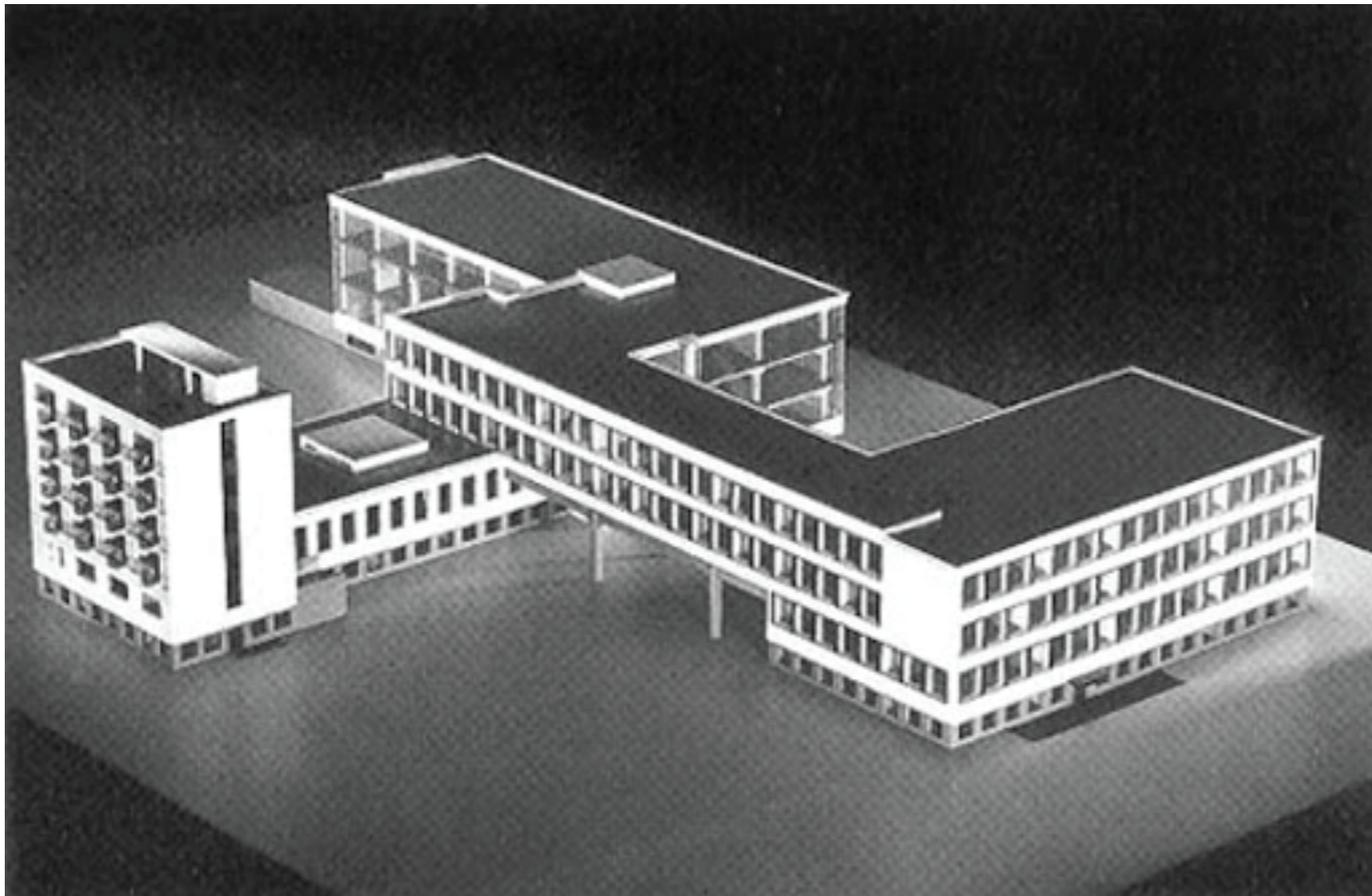
1913



WALTER GROPIUS + ADOLF MEYER

FAGUS FACTORY | BERLIN, GERMANY

1913



WALTER GROPIUS + ADOLF MEYER

FAGUS FACTORY | BERLIN, GERMANY

1913