Bauhausian Rhapsody 4.0: Mein Erbe, (My Heritage and Legacy)
Design Thinking and Creativity in the Spirit of the Bauhaus

Jill Lengel
Bridgewater State University

Follow this and additional works at: https://vc.bridgew.edu/honors_proj
Part of the Art and Design Commons

Recommended Citation
Copyright © 2019 Jill Lengel

This item is available as part of Virtual Commons, the open-access institutional repository of Bridgewater State University, Bridgewater, Massachusetts.
Bauhausian Rhapsody 4.0: Mein Erbe, (My Heritage and Legacy)
Design Thinking and Creativity in the Spirit of the Bauhaus

Jill Kessler Lengel

Submitted in Partial Completion of the Requirements for
Departmental Honors in Art

Bridgewater State University

May 8, 2019

Prof. Alain Blunt, Thesis Advisor
Dr. Sean McPherson, Committee Member
Dr. John Shirland, Committee Member
Abstract:

This honors thesis is a continued exploration of my Adrian Tinsley Program Summer Grant titled “Bauhausian Rhapsody, Uncle Chester went to Cambridge: An Adventure with Walter Gropius and The Architects Collaborative”. The Bauhaus was a school in Germany created in 1919, which for the first-time combined art education with applied arts and new technology. Today’s maker movement, and makerspaces, follow through with that idea and encourage creative problem solving, design thinking, craftsmanship, and technology. My ATP summer research focused on my great-uncle Chester Nagel, an architect who studied under Walter Gropius at Harvard from 1939-1940, and later became a professor of architecture from 1946-1984. Nagel spoke often and wrote essays and memoirs about the teaching style and philosophies of Walter Gropius regarding creativity, collaboration, and design. It is interesting to compare Gropius’s views as I research contemporary trends of design education, materials, and practice.

Introduction:

My research began (with the intention of discovering the buildings designed by Chester Nagel) for a project in Professor Sean McPherson’s Architecture History Class. Since Chester Nagel is my mother’s uncle I knew of our German heritage in the state of Texas. I was also impressed that even though he grew up during the Great Depression he managed to receive a BS degree in Architecture from the University of Texas at Austin in 1934, and a master’s degree in architecture from Harvard University in 1940. The home he built in 1941 when he returned to Austin, Texas, after graduate school was in a modern style, quite different from the Victorian house his father had built in Fredericksburg, Texas in 1907. It was important to study the architecture of Texas, and the heritage of the German settlers who founded the town of
Fredericksburg where Chester Nagel grew up. His lifetime of experiences, including growing up poor during the Great Depression helped him develop a strong interest in the European, mostly German, Modern Movement in architecture.

It was the emigration of Walter Gropius in 1937 which inspired Nagel to go to Cambridge and further his education. Throughout my research I focused on several themes including architecture, German history and heritage, modernization (because of scientific discoveries and technological advancements), American immigration, and socialism. Although most of my research was historically based, the themes are very important in our current political environment.

I felt there were lessons to be learned from my German heritage, the pedagogy of Walter Gropius and other World War II emigres who predicted the negative side effects of the machine age which began before World War I. Capitalism was a result of the first industrial revolution and socio-economic prosperity for the lower and middle classes. Technology is a wonderous thing which can benefit society making life easier. However, loss of aesthetic philosophy in schools and the lack of encouragement of individualized creativity and artistic expression threatens the very essence of what makes us human. Chester Nagel wrote in 1950;

We, who have been Gropius’s students, can say gratefully that he has shown us a place in society; that he has taught us that mechanization and individual freedom are not incompatible; that he has explained to us the possibilities and values of communal action; and that, in his universal and all-embracing philosophy, he has succeeded in integrating all the work and thinking of technicians and the creative work of artists in a new type of technician-artist, the designer.¹

In that spirit, I believe it is important and necessary to rethink what it means to be designers as the world revolutionizes how things are made, what they are made from, how we

¹ Chester Nagel, “A Statement: By a Young American Architect”, L’Architecture D’Aujourd’Hui (Feb 1950) 91
send and receive information, and how we adapt to the changing roles and values of our contemporary society.

In 1956, *The Saturday Evening Post* printed “Unity in Diversity” by Walter Gropius where he warned that “The tools of civilization have outgrown us, and their multiplicity has exerted a dominance of its own, a dominance which impairs the individual’s capability to seek and understand deeper potentialities.” He warns, “Our subservience to our own brainchild, the machine, tends to stifle individual diversity and independence of thought and action… We know, after all, that diversity in unity, not conformity, constitutes the fabric of democracy. Unless we can reconcile diversity with unity, we may end up as robots.” Gropius also states:

To this world we have transmitted our enthusiasms for new scientific and technical invention; but we worship the machine to such a degree that we have been accused of forsaking the human standards of value in its service. Our apologia is that the rapid progress of technology and science has confounded our concepts of beauty and the good life; as a result, we are left with loose ends and a sense of helplessness in the midst of plenty. 2

The third industrial “Digital” revolution which began in the 1960s has transitioned into the fourth as artificial intelligence, augmented reality, automation, actionable media, robotics, bio-chemical engineering, neurotechnology, nanotechnology, blockchain, “The Internet of Things” (IOT), and quantum computing all work to redefine not only time and space, but what it means to be human. 3 By looking into the creative minds of designers and scholars from the past and discovering how they wanted to design the world around them, we may be able to develop new understanding and potential solutions for current and future problems as our civilization advances and new realities become available. It is also important to continue developing new educational methods that help encourage deep critical thinking, creative problem solving, and

---

collaboration. By combining art with science and technology we can design and create products that improve unity and continuity of the user/viewer experience across platforms and cultures.

Designing is a process of thinking, not just a final solution. Gavin Ambrose and Paul Harris suggest that “the design process can be said to comprise of seven stages: define, research, ideate, prototype, select, implement, and learn...The design process engages a high degree of creativity but in a way that is controlled.”4 Outcomes of the design process encourage people to “think outside the box” for innovative, viable, and practical solutions to problems.

The world needs more creative minds, now more than ever, who can adapt and cultivate values of community in an ever-changing world.

Results:

The work for this thesis is a continuation of Chester Nagel’s books *Gropius/Man of Vision*, *Creativity in Architecture: Things that Never Were*, and *Constructive Criticism in Architectural Design*, that I discovered in the archives at Harvard’s Graduate School of Design during my research. Through a process of Design Thinking I intend to show the continued relevance of the revolutionary ideas that helped Walter Gropius form the Bauhaus nearly one hundred years ago and shaped the foundations of Modernism. [Epilogue: “An Assessment”]

In 1956 when accepting the “Hansische Goethpreis,” Walter Gropius said, “Man does come into the world with eyes, but only by slow education does he learn to see.” He continues to say that, “Through intensive observation and growing inner vision his optical imagination is strengthened, enabling him to create genuine form, and by a slow elimination process arrive at

---

4 Gavin Ambrose and Paul Harris, *Design Thinking*, Basics Design 08 (Lausanne : La Vergne, TN: AVA Academia ; Distributed in the USA & Canada by Ingram Publisher Services, 2010). 11
artistic standards of value.” In 2008, Jessica Hoffman Davis, a cognitive developmental psychologist and founder of the Arts in Education Program at the Harvard Graduate School of Education, suggested in *Why Our Schools Need the Arts* that there is an interconnectedness between science and art and she states;

Observation serves both processes, seeing and knowing. But if we cannot see beyond knowledge to irrational possibilities and if we cannot break the boundary of visual clues and embrace foundations of knowledge, how lackluster is our knowing and how limited our seeing?

In *Making Thinking Visible*, Rich Ritchhart, Mark Church, and Karin Morrison explain that thinking and creating are identified as a part of the process of understanding. “It is not necessarily a single direct act but a compilation of activities and associated thinking. Decisions are made and problems are solved as part of this process. Ideas are tested, results analyzed, prior learning brought to bear, and ideas synthesized into something that is novel, at least for the creator.”

My thesis is divided into sections that use lyrics of the song “Bohemian Rhapsody” by Queen. I literally heard these lyrics in my head as I realized that my Uncle Chester, who earned money for college as a cowboy cook, managed to earn a scholarship to Harvard in the Great Depression. I found a connection with European German Expressionist artists in the 20th century like Wassily Kandinsky—who taught at the Bauhaus, and constantly explored the idea of what was real life and what was fantasy or spirituality. Another connecting thread to the lyrics were quotes from Gropius and many other artists who wrote and spoke of Isaac Newton’s.

---

theories of light, color, and vision, which greatly influenced Impressionism, Fauvism, Cubism, and Expressionism.

Research:

In some ways the story of Walter Gropius and the Bauhaus can be told as a German tragic drama. An essay by Paul Betts suggests that a cold-war relationship between America and Germany turned the story of the Bauhaus into a mythical tale.

[I]t is hardly any secret that Bauhaus modernism, once a highly charismatic teaching philosophy and visual vocabulary, has fallen into serious disfavor over the years. Ever since the late sixties, denouncing the bad faith informing the Bauhaus program and the apparent hubris of its leading figures.\(^8\)

Tom Wolfe’s 1981 satirical novel, *From Bauhaus to Our House*, treats Gropius as the tyrannical prince from a far-off land, who came to America in the 1930’s to replace traditional American homes with notorious European boxes. He also apparently brainwashed young architecture students and convinced them to throw out the old Beaux Arts style of education and replace it with the socialist Bauhaus propaganda.\(^9\) [Epilogue: “Gropius and the Paper Wolfe”]

The Bauhaus was a political experiment of the new socialist Weimar government that developed in Germany after World War I. It was so exceptionally controversial that the Nazis closed the school in 1933. Additionally, throughout his career, Gropius is seen as a propagandist, establishing himself as an authority on the future of architecture or art education. But why does architecture matter?

---


Paul Goldberger says, "When we talk about how architecture matters, it is important to understand that the way in which it matters—beyond, of course, the obvious fact of shelter—is the same way in which any kind of art matters: it makes life better." What is often overlooked is that it is impossible to separate the history of architecture from cultural influences that improve the life of a community. These cultural influences are a combination of language, education, philosophy, sociology, and politics.

Gropius was one of many European architects in search of a New Architecture style in Europe. The style, meant to solve many of the social and political woes of Europe after World War I, was named the International Style by the Museum of Modern Art in New York in 1932. [Illustrations: “Gropius at MOMA 1932”]

There were many philosophical, political, and sociological influences of this style in Europe that did not translate well to the American Capitalist Dream. American culture was deeply embedded with the European culture and values of many immigrants. In Europe the style developed to encourage a use of light and space and to create a cultural influence in factories and schools. However, when it the International, European Modern style was denounced by the Nazis and came to America it was treated as something of a fad.

In 1937 Gropius was asked to come to America to become Harvard’s Chair of the Architecture Department and to teach the Graduate School of Design Master Class. This opened a new reality and educational system for young architects who dared to dream that their architecture could help to improve the landscape and social structures of America. “For we

expect a work of architecture, when it succeeds in its aesthetic aims, to be capable of creating a more profound set of feelings than a well-designed toaster.”\textsuperscript{11} Goldberger further explains; To be engaged with architecture is to be engaged with almost everything else as well: culture, society, politics, business, history, family, religion, education. Every building exists to house something, and what it houses is itself part of the pursuit of architecture.\textsuperscript{12}

“Is this the real life?”

Life in the 1930s was difficult in Germany and America. The collapse of the New York Stock exchange devastated the world economy creating unemployment and homelessness. President Franklin D. Roosevelt’s New Deal Program sought to change things with the development of the Civilian Conservation Corps (CCC) and civil works projects in America at all levels of government.

Chester Nagel was born in 1911. His grandparents immigrated from Hesse-Darmstadt, Germany in 1871, and his father, Emil Nagel, studied architecture in 1899. In 1904 Emil Nagel and four of his brothers started a company, Nagel Brothers Monumental Works, in the town of Fredericksburg, Texas. They designed and crafted monuments and building materials out of red granite quarried from nearby Bear Mountain. [Illustrations: “Nagel Brothers’ Monumental Works”] Emil died when Chester was three, leaving behind a library of books about architecture as inspiration for the future. Despite the many difficulties growing up in a rural predominantly German town Chester Nagel pursued a college degree. He was taught in the Beaux-Arts school of architecture at the University of Texas in the early 1930s. He worked for a few years with the National Park Service as a draftsman at the Texas State Parks in Goliad, Bastrop, and Palo Duro

\textsuperscript{11} Goldberger, \textit{Why Architecture Matters}, p. 8
\textsuperscript{12} Ibid, p. 15
Canyon. Most of the labor at these parks was done by members of the CCC. [Illustrations: “CCC at Texas State Parks”]

Since Chester Nagel passed away in 2014 it is impossible for me to know why he chose to go to Harvard to study under Gropius in 1939, but I have been able to piece together his story from the architectural collections he left at the Harvard Graduate School of Design and the Alexander Architectural Archives at the University of Texas, Austin.

Anthony Alofsin explains, In the Struggle for Modernism, that “Before the American Civil War, young men who wished to become architects had no certain path to follow to achieve these goals. . . " they could be trained in art and engineering in America, or study architecture abroad in France and Germany.13 The first school of architecture at Massachusetts Institute of Technology (MIT) was opened in 1868.14 The opening of this type of school was essentially a result of the rapidly increasing population and the spread of cross-continental railroads. There was also “[an] increasingly urban character of the young nation, and the expanding international prowess of its industrial economy. . . .”15 [Illustrations: “American Beaux Arts Architecture”]

America was slow to consider architecture an important educational discipline before 1869. The 19th century architecture departments followed the French École des Beaux-Arts curriculum which focused on revivals of Roman and Renaissance styles. Architecture was viewed as an extension of art. Students were taught to sketch and draw the structural features, but it was also important to apply an architect’s vision of how architectural spaces would be used by the occupants and how buildings fit within existing environments and landscapes. In April 1923

14 Alofsin, The Struggle for Modernism: Architecture, Landscape Architecture, and City Planning at Harvard, p. 16
15 Ibid, p 16
Meade A. Spenser discussed the importance of artistic intention in architecture sketches in *The Architectural Record*.

It is interesting to note that those architects who stand on the pinnacle of their profession, whose works have widest repute, and whose buildings are prominent as landmarks in a flood of mediocrity, are artists in every sense of the word. They can all handle their pen, pencil, charcoal, or water-color with the same facility they employ in handling the materials with which they build.\(^{16}\)

Kenneth Frampton’s book *Modern Architecture: A Critical History* discusses the history of European Architecture. In Germany after “the defeat of Napoleon in 1815, the Romantic taste was largely eclipsed by the need to find an appropriate expression for triumph of Prussian nationalism. The combination of political idealism and military prowess seems to have demanded a return to the Classic.”\(^{17}\) *Pencil Points* magazine printed an article by William Ward Watkin who gave his 1931 impression of Classical vs Modern architecture. "The classical tradition came to monopolize the field of public and governmental buildings and to be the most united and powerful influence for the architectural future of America."\(^{18}\)

According to Watkin many architects disliked the styles which included copying the classic Roman and Greek elements of columns, statuary, and ornaments. He stated a call to action against the Classics. "The old manner must become more liberal and seek the power of creative design or give way to a new manner. . . yet the nature of our tradition in architecture feared innovation and originality as the greatest of sins."\(^{19}\)

---

19 Watkin, “Impressions of Modern Architecture,” p. 521
In the nineteenth century America was beginning to lead in the architecture of urban spaces. "For America the classical tradition of the Revolutionary and Post-Revolutionary days formed a background of conservatism and a natural trend for style and its refinements. Beginning as a vast continent devoid of artistic tradition, architecture was the first of the arts to have expression."\(^{20}\) Arthur Clason Weatherhead wrote in his thesis on architecture education while attending Columbia University in 1941 where he wrote.

Especially during the post-Civil War period, the man of practical affairs and of action rather than the man of cultural ideas led in all creative activity. Conditions of life in the newly developed urban centers as well as on the frontiers fostered this tendency. Materialism and the worship of efficiency and pecuniary wealth increased.\(^{21}\)

The wealth and freedom of America was a beacon of hope for many Europeans fleeing from the numerous worker and peasant revolutions and conflicts in 19th century Europe. Mack Walker wrote an essay for the 1978 Symposium for the Immigrant Heritage of America where he stated.

That was a time of massive transformation in the Atlantic world, changes of a magnitude far greater than any we have experienced in our own time if only because people saw them but did not understand them and were not equipped to deal with them. Here was the onset of population growth, with the graph pointing straight up, leaving people without houses or shops or trades or farms to build their families on, for the social economy was static and could not accommodate growing numbers of people. Here were the revolutionary changes in technology, the large factory had the wage-labor force, imposing styles of life morally and culturally painful to accept. Here were accumulating pools of wealth, providing active and aggressive financial and industrial capital for new imponderable centers of economic and political power. Along with these changes in Europe came new systems for mass communication, for transportation of goods and people, and for exchange of information—the railroad, cheap newspaper, the steamship, and so on—with their pressure for economic and cultural and social conformity; and coming out of all of these the political and economic unifications of both Germany and the United States in the 1860s and 1870s. This was a wrenching, a baffling, and often a

\(^{20}\) Ibid, p. 521

\(^{21}\) Arthur Clason Weatherhead, *History of Collegiate Education in Architecture in the United States* ... (Thesis (PH. D.)--Columbia university, 1941), p. 9
terrifying experience in western history, but one which in German society struck a special sensitivity and elicited a particular response.\(^{22}\)

Frampton discusses how American cities grew around transportation centers.

By 1891 intensive exploitation of the city centre was possible, due to two developments essential to the erection of high-rise buildings: the invention in 1853 of the passenger lift, and the perfection in 1890 of the steel frames. With the introduction of the underground railway (1863), the electric tram (1884) and commuter rail transit (1890), the garden suburb emerged as the 'natural' unit for future urban expansion. The complementary relationship of these two American forms of urban development — the high-rise downtown and the low-rise garden suburb — was demonstrated in the building boom that followed the great Chicago fire in 1871.\(^{23}\)

Although America followed the European Beaux-Arts eclectic style of borrowed history, new technologies and materials allowed for the development of skyscrapers. Alofsin discusses new technologies that changed skylines around the world forever. [Illustrations: “American Skyscrapers”]

Skyscrapers in Chicago and New York were unique modern American inventions, accompanied by a dramatic range of technological innovations in plumbing, heating, cooling, and electric lighting. But there was no unified image, no consensus of what real modern architecture looked like. Admiring American industrial efficiency, Europeans were on the verge of defining those images in the late 1890s and early 1900s as they pushed beyond the arts and crafts ethos of reform and art nouveau to various Secession movements in Germany and Austro-Hungary and, ultimately to the ‘objective design’: the use and meaning of architectural history for contemporary practice; the appropriate expression of new materials and technologies; and the defining of architecture's role as a force for social change.\(^{24}\)

Social change included changes in education. Weatherhead said that soon after World War I ended “The School of Architecture and Allied Arts' at the University of Oregon was the first American school to abandon the traditional Beaux-Arts methods.”\(^{25}\)


\(^{24}\) Alofsin, *The Struggle for Modernism: Architecture, Landscape Architecture, and City Planning* p. 34

\(^{25}\) Weatherhead, *History of Collegiate Education in Architecture in the United States ...* p. 194
As architecture and architectural construction had developed throughout the nineteenth century there had come to be little place for the master craftsman. The greater organization of capital in twentieth century industry was balanced by the growth of the labor unions with their emphasis upon the rights of the wage earner. This tendency as well as the mass production of materials and the lack of appreciation of the finer arts on the part of the public, further depreciated this important element in the creation of architecture. American architecture, while refined in composition, came to be lacking in those individual qualities in the working of decorative materials which only the skill of the trained craftsman can give. The Committee on Education reported in 1912: . . . we have referred to the fact that while we have the most copious and widespread architectural education to be found in any country, we have practically no agencies for the education of the craftsman.' Again, however, in this situation, education must be considered as a result rather than a cause. The lack of emphasis in the profession upon craftsmanship not only resulted in the neglect of these branches by the schools but affected the essential structure of architectural education in the United States.26

In 1922 Walter Gropius and several other Europeans submitted design concepts for the Chicago Tribune skyscraper competition; however, Frampton points out the competition was won by American architects. [Illustrations: “Chicago Tribune Competition Sky scraper”]

The New Tradition as far as the skyscraper was concerned, displayed a preference for the Gothic. This tendency was reinforced by the results of the Chicago Tribune competition of 1922. Once again, the premiered designs of an international competition seem to have been decisive in the formation of a ruling style, Eliel Saarinen’s second-prize entry being as important an influence on Raymond Hood's subsequent career as Hood and Howell's own winning design. This can be seen in the development of Hood's 'skyscraper style' from his black-and-gold American Radiator Building, New York, of 1924, to his earliest sketches, made in 1930, for the Rockefeller Center, New York.27

Weatherhead pointed out that scientific discoveries and new construction methods put more demands on young architecture students.

The ever-increasing complexities of the science of construction caused the architect inevitably to depend more and more upon the specialist for the solution of his structural problems. During the Eclectic Period, therefore, the profession of structural engineering became almost completely separated from that of architecture. Likewise, the accumulating mass of engineering facts made necessary a sharp line of distinction

26 Weatherhead, History of Collegiate Education in Architecture in the United States ... p. 74
between the training requisite for the architect and that of his associate, the structural engineer. 28

Germany was one of the first to consider adapting art and architecture education to consider the role of the craftsman and journeyman. Gropius decided to combine the Weimar school of arts and crafts with the school of fine arts in 1919 in the hopes of creating architects who can design the complete building. Architecture Historian Peter Blake pointed out that; “Virtually all U.S. schools of architecture at one time belonged to the Beaux-Arts Institute. . . .” 29

Peter Blake, who grew up in the same era as Nagel, describes the European box Modern architecture that first started to appear around 1910 as “architecture of a new, advanced industrial era. In short, the new look that began to appear in all industrialized nations, in every part of the globe, was no arbitrary stylistic fad . . . ; it was the direct outcome of what all of us felt were the needs of our time and of our predictable future.” 30

“Is this just fantasy?”

Architecture in Europe was influenced by the Fine Arts especially Gothic art, Jugendstil, German Expressionism, and De Stijl styles of painting. These later styles dealt with abstraction and bold colors that brought out the emotional state of reality. The Bauhaus was also affected by these styles since many of the instructors, like Paul Klee and Wassily Kandinsky were painters. An article by Otl Aicher discusses the Bauhaus fantasy in a post-world-war point of view. [Illustrations: “European Architecture Styles”] [Illustrations: “Gothic Art”] [Illustrations: “Jugendstil Art”] [Illustrations: “German Expressionism Art”] [Illustrations: “De Stijl Art”]

[Germans] had returned from the [second world] war and now, at the academy, were supposed to be working aesthetically for the sake of aesthetics. We couldn’t do it

28 Weatherhead, History of Collegiate Education in Architecture in the United States ... p. 74
29 Peter Blake, No Place Like Utopia: Modern Architecture and the Company We Kept, 1st American ed (New York: Knopf, 1993) p. 28
30 Blake, No Place Like Utopia: Modern Architecture and the Company We Kept, p. 102
anymore; anyone with eyes to see and ears to hear had to recognize that art was a flight from the many responsibilities that accrued to culture, as well, amid the ruins of the Nazi regime. [Germans] had to ask whether a culture and an art that ignored the true human problems of a postwar era had not in fact been unmasked; Wasn’t art in its entirety just an excuse to abandon reality to those who dominated it? Wasn’t art a bourgeois, Sunday-afternoon cover-up aimed at maintaining control in everyday life? Weren’t those who did the most for art the very ones most interested in hegemony?31

Alexander Nagel discusses how Modernism appealed to spirituality.

The appeal to quasi-religious faith is of a piece with the envisioned model of collective activity, but it also operates at the level of the work to be produced. In the absence of the now-abandoned conception of the artist as self-sufficient genius, divine grace takes over responsibility from the artist-artisan: ‘By the grace of heaven and in rare moments of inspiration, moments beyond the control of his will, art may blossom unconsciously out of the work of his hand, but a foundation in handicrafts is essential for every artist.’ There is no use trying to sidestep the discomfiting mixture of avant-garde polemic, socialist ideals, and religious rhetoric here. Gropius' religious commitments were clear enough; he rarely missed an occasion to declare that only religious thought can produce good art. Even the committed socialist Adolf Behne, who was attentively read by Walter Benjamin in the 1920s, announced, also in 1919, ‘It seems to me the most important thing is to build an ideal house of God—not one limited to a particular denomination, but a religious work. Without the reawakening of religiosity, we cannot move forward.’ Another radical artist known for her leftist politics, Kathe Kollwitz, wrote in her journal in 1920 that the Catholic faith had created a unity that transcended national divisions and was Europe-wide, producing church buildings where people apprehended the arts in a state of integration. ‘With the fall of religion this connectedness also fell away, leaving us finally in our century to our desolate forms of art-exhibition. That kind of unity can come back in our time only through Socialism— but when?’.32

In 1929, Edwin A Horner wrote an article in The Architectural Forum, which described some of the modern architecture in Germany, including the buildings designed by Walter Gropius for the new Bauhaus building in Dessau. [Illustrations: “Bauhaus Buildings Dessau”]

We also find extremists who maintain that architecture is purely functional, that it should be incorporated only the barest elements necessary to its functional purpose, and that it will eventually through a process of public education come to be regarded as beautiful for its simple truthfulness. While this theory of truthfulness may indicate a fundamental stop in the evolution of a modern style of architecture, our own personal feeling is what such


residences as those in Dessau by Walter Gropius are devoid of any element of charm which will cause them to endure as monuments of our age.\textsuperscript{33}

William Ward Watkin, a Professor at Rice Institute in Houston Texas wrote a three-part lecture series that appeared in an architectural magazine in 1931. It is clear from these lectures that the changes in architecture in Europe were affecting the educational system in America.

We have traced the cause of the restive spirits in architecture through the nineteenth century, in their romantic movements and in their realistic movements; their storming of the established powers of classic tradition, which had assumed the right to honor; and we have found that in Europe of today the modernists, armed with the logic and necessity resulting from post-war economy, have demanded the discard of the costly costume of the past and are substituting more and more clear, clean refreshing design. New buildings are emerging free from ornament, bare detail, but with greater romance and meaning in their composition reaching toward a new beauty, which is within the appreciation of the people and in spirit with the new age.\textsuperscript{34}

Peter Blake explains that young architects in the 1930s and 1940s,

[They]. . . believe[d] that a modified socialist system—a kind of social-democratic society patterned after that of Sweden, for example—was a prerequisite to the kind of planning that the postwar world seemed to demand. . . . And [they] believed in modern architecture—by which we meant something akin to the work done in the years between the World Wars in Germany, Switzerland, France, Holland, and elsewhere—as inherently democratic and certainly antifascist. It is often forgotten nowadays that the style of Hitler and of Stalin was a kind of souped-up neoclassicism. . . .\textsuperscript{35}


The burden of \textit{From Bauhaus to Our House} is that Americans should have denied intellectual visas to the Bauhaus architects, so a genuine American style could arise. This ban on suspicious foreigners amounts to setting up a House Committee on Un-American Houses. The ‘socialism’ of Gropius and Le Corbusier made dupes of us all. In this book, in other words, Mr. Wolfe is once again joining his fellow dandy, William Buckley, in giving elegant verbal poses to nativist prejudice.\textsuperscript{36}


\textsuperscript{35} Blake, \textit{No Place Like Utopia: Modern Architecture and the Company We Kept}, 103

America was politically wary of change and the classic and neoclassic architecture was evidence of the traditional conservative values. Peter Blake explains that in Germany “... modern architecture spoke the language of a free, social-democratic society deeply concerned with the real problems of the postwar years. Neoclassical architecture, on the other hand, spoke the language of elitism and totalitarianism.” As Hitler gained power in Germany, he denounced modernity and reclaimed the Classic and Neoclassical architecture styles of the past.

The German philosopher, Walter Benjamin wrote, “The enduring fascination of the downfall of the tyrant is rooted in the conflict between the impotence and depravity of his person, on the one hand, and, on the other, the extent to which the age was convinced of the sacrosanct power of his role.”

The function of the tyrant is the restoration of order in the state of emergency: a dictatorship whose utopian goal will always be to replace the unpredictability of historical accident with the iron constitution of the laws of nature. But the stoic technique also aims to establish a corresponding fortification against a state of emergency in the soul, the rule of the emotions.

“Caught in a landslide”

The United States Geological Survey (USGS) website defines a landslide as “the movement of a mass of rock, debris, or earth down a slope. Landslides are a type of ‘mass wasting,’ which denotes any down-slope movement of soil and rock under the direct influence of gravity. The term ‘landslide’ encompasses five modes of slope movement: falls, topples, slides,

---

37 Blake, *No Place Like Utopia: Modern Architecture and the Company We Kept*, p 103  
39 Benjamin, *The Origin of German Tragic Drama*, p. 75
spreads, and flows.” In the 1932 New York Museum of Modern Art (MOMA) pamphlet for Modern Architecture, Philip Johnson describes architecture history in similar geologic terms.

To change the metaphor, one might rather see the history of architecture in our century as a flowing stream, at first slow moving, broad and fee, and varied by many eddies and side-currents before 1920s, but then confined in the twenties to a narrower channel, so that for a while it rushed forward, on the physicists’ principle of the venturi, at almost revolutionary speed. By the early thirties the stream was certainly beginning to widen and meander again.

The MOMA International Style exhibit featured many modern architects from America and Europe.

In 1931 the Museum of Modern Art, an institution then only two years old and thus far devoted primarily to the presentation of the work of painters, planned its first architectural exhibition. The director Alfred Barr, asked Philip Johnson and Hitchcock to organize this event, which took place the following year. The work of Le Corbusier, Oud, Gropius, Mies van der Rohe and, by contrast, that of Wright occupied the principal place in the exhibition. But there was also work by other Americans, notably Hood, Howe & Lescaze and Neutra, and some forty architects all told, representing building of the day in fifteen countries. Concurrently with the exhibition we prepared The International Style: Architecture since 1922.

Johnson eventually became a student of Walter Gropius but disliked him. Many people criticize Walter Gropius’s 20th century architecture without truly trying to understand the philosophical reasoning behind the Bauhaus or the architectural Modern Movement.

According to Wolf von Eckardt the landslide of the Modern Movement happened because; “The insolent architecture the Moderns wrought had its great moments —and much devastating effect. It never won the hearts and minds of the people. The Modern revolution somehow lost its social motivation.” He also says, “And it lost itself in stylistic exhibitionism. Its classic wing (led by Mies van der Rohe) and its romantic wing (led by Le Corbusier) has

merged, for the most part, into confused, eclectic mishmash.” Most importantly, “Architecture must be taken seriously. It must be taught not as a matter of personal self-expression but as an art and a science of social concern.”  

In 1929 Edwin A. Horner wrote an *Architectural Forum* article about “Modern Architecture in Germany. It was evident that Americans like him travelled to Europe to admire the rebuilding after the destruction caused by World War I. He wrote that there was "... a feeling of admiration for the manner in which the German people with their characteristic thoroughness and directness of purpose... [rehabilitated] their country along modern lines, inspired by American methods of efficiency." Horner continues his discussion of German commercial modern buildings by stating, "However, our chief interest is not in the residential architecture of Germany, for we Americans require something more than mere efficiency in a home." 

Fritz Neumeyer discusses Mies van der Rohe’s modern architecture in *The Artless Word: Mies van der Rohe on the Building Art*. He makes a general statement about the shift from recognizable symbols to more abstract ideologies in architecture.

Ever since antiquity, architecture has been part and parcel of a philosophical thought edifice held to be in harmony with the general laws of being and with ultimate, objective principles, deriving there from its eternal laws. Only in the nineteenth century was this continuity broken, for in this epoch people were no longer able to fuse the new practical-technical givens with tradition-determined values and ideologies to arrive at a symbolic system with justifiable world view. 

______________________________

Gropius was a leader of the avant-garde, an advocate for change after a dark period in history following World War I, when a new machine age developed and attitudes about politics and society were merging on a global stage. Blake discusses the shift from religious faith in God, to a faith in industry and society that governs it.

The Modern Movement has this one essential article of faith: the belief that modern technology would, without question, transform the world of building and the world of architecture. — the “machine look” buildings by Le Corbusier, Gropius, and Mies van der Rohe — were expressions of that faith: their [buildings] all proclaimed the advent of a glorious new world of industrialization.47

A lack of ornamentation and the use of curtain walls of glass floating on skeletons of steel replaced the solid brick formal buildings with columns and colonnades. Paul Goldberger discusses how architecture was like art, so it could become more abstract and geometric.

Architectural intent is not merely a matter of decoration, though it can be; it can emerge from the conscious crafting of space, the deliberate shaping of form, or the juxtaposition of well-considered materials. Art is defined largely by intention, and so is architecture.48

“No escape from reality”

Walter Benjamin describes the reality of the people in this period in history as the “. . . generation that had gone to school in horse-drawn streetcars now stood in the open air, amid a landscape in which nothing was the same except the clouds and, at its center, in a force field of destructive torrents and explosions, the tiny, fragile human body.”49

Walter Gropius had been a soldier during the war, had been injured twice and earned the Iron Cross. He believed in the role of architects and artists in the rebuilding of Germany so strongly that he accepted his role in the development of the Bauhaus.

Reyner Banham believed that, “Walter Gropius gave architectural and institutional form to a concept of design education that has changed the world, and inspires, enrages, supports and


depresses design-teachers even today. . .”

By all accounts, the Modern Movement was an artistic revolution.

Karl Dietrich Bracher pointed out that in German and European history, “. . . revolution initially appeared in modern thought as a neutral, scientific concept of radical change, it was then increasingly used in history and politics in a positive, eventually even impassioned way.”

The avant-garde of the 20th century millennium thought changing art and architecture was the quickest way to change public opinion. Jörn Etzold made a powerful statement about millennials and revolutionary legacies passed from generation to generation.

Perhaps every millenarian, every revolutionary, every avant-gardist, perhaps every generation is an actualization. . . [and a] paradox by which all explicit forms of contemporaneity are—in their gestures of new beginning—strangely like each other and always purport to be timeless. Perhaps the Bauhaus is one of the best examples of this very thing.

Martin Filler argues that; “Few developments central to the history of art have been as misrepresented or misunderstood as the brief, brave, glorious, doomed life of the Bauhaus—the epochal influential German art, architecture, crafts, and design school.” Kathleen James-Chakraborty agrees by saying, “[the Bauhaus] was the site of the twentieth century's most influential experiment in artistic education.”

Even though historiographers correctly criticize Gropius for his use of propaganda and promoting himself as the most influential member of the Bauhaus, it was the group

54 Kathleen James-Chakraborty, ed., Bauhaus Culture: From Weimar to the Cold War (University of Minnesota Press, 2006), p. xi
consciousness of the faculty and students which propagated the philosophy and pedagogy of the German school. Kenneth Frampton tries to strengthen this argument by discussing the educational movements leading up to the Bauhaus.

The Bauhaus was the outcome of a continuous effort to reform applied art education in Germany around the turn of the century, first the establishment in 1898 of Karl Schmidt's German Workshop for Manual Art, in the garden city of Hellerau, then with the appointment in 1903 of Hans Polezig and Peter Behrens to the directorships of applied art school in Breslau and Dusseldorf, and finally, in 1906, with the founding of the Grand Ducal School of Arts and Crafts in Weimar under the direction of the Belgian architect Henry van de Velde.55

German ambition to establish a national architectural style began before the establishment of the Deutscher Werkbund in 1907. “The Werkbund members dedicated themselves to the betterment of craft education and to the establishment of a centre for advancing the aims of the institution.”56 The first thirteen members were: Peter Behrens, Theodor Fischer, Josef Hoffmann, Wilhelm Kreis, M. Langer, A Niemeyer, Joseph Maria Olbrich, Bruno Paul, Richard Reimer-Schmidt, J.J. Scharvogel, Paul Schultze-Naumburg, Fritz Schumacher and P. Bruchman. Eventually the Werkbund was led by Henry van de Velde.

Peter Behrens was a painter and architect who began his career at the artist colony in Hesse-Darmstadt and became a leading architect of the Werkbund. His 1909 AEG Turbine building in Berlin was inspiration for his young mentees Walter Gropius, Adolf Meyer, Le Corbusier, and Mies van der Rohe. [Illustrations: Deutscher Werkbund”]

In July 1914... Germans interested in modern design gathered in Cologne. The assassination on 28 June of Austro-Hungary's Crown Prince Franz Ferdinand cast a shadow over the assembly, but war had not yet been declared. The Werkbund annual meeting was held in conjunction with the organization's most ambitious undertaking to

date, a vast exposition held on fairgrounds on the east bank of the Rhine, whose buildings included a theater designed by van de Velde.\textsuperscript{57}

Art Nouveau was a decorative style inspired by natural life forms, including those forms of life only seen under a microscope. This period in history was fascinated with the new scientific wonders discovered by exploring the depths of the ocean and many people were opposed to objects that could be mass produced by machines.

Henri van de Velde achieved his initial renown as a leading proponent of art nouveau (or Jugendstil—"youth style"— as it was known in German). This international movement reached, as van de Velde himself did across both artistic media and national borders. Van de Velde’s early success was a result of his ability to integrate himself into a wide variety of different contexts. Trained as a painter, he achieved fame instead as a designer of graphics, metalwork, and furniture before focusing his attention upon architecture.\textsuperscript{58}

The 1914 Exhibition introduced Gropius and Meyer into the public view with their exhibition pavilion. It also incorporated a glass building by Bruno Taut, inspired by the philosophy of Paul Scheerbart.

Paul Scheerbart’s vision of a culture elevated through the use of glass served to consolidate those aspirations towards a non-repressive sensibility that had first emerged in Munich in 1909 with the foundation of the Neue Künstlervereinigung. This proto-Expressionist art movement, led by the painter Wassily Kandinsky, gained immediate support in the following year from two anarchist publications, Herwarth Walden’s journal \textit{Der Strum} and Frank Pfermfert’s paper \textit{Die Aktion}. These Berlin journals promoted counter-culture, in opposition to the state culture that had been initiated with the foundation of the Deutsche Werkbund. In 1907 Scheerbart had independently proffered a 'science-fiction' image of a utopian future that was equally inimical to both bourgeois reformism and the culture of the industrial age.\textsuperscript{59}

Scheerbart suggests that art and architecture can affect the development of culture and society.

In order to suggest a transformed society, [he] uses imagery of mobility and ever-changing translucent polychrome effects. This is not clear glass associated with

\textsuperscript{57} Frampton, \textit{Modern Architecture: A Critical History}, p. 111
\textsuperscript{59} Frampton, \textit{Modern Architecture: A Critical History}, p. 116
rationalist modernism but glass that incorporates mysterious, dislocating qualities, produced by a multiplicity of reflective surfaces and settings that can be colored glass, gold, moving water, or even precious stones.\textsuperscript{60}

Rosemarie Haag Bletter writes that, “. . . most of [Sheerbart's] novels and short stories depict an architect or architectural fantasy as the central catalyst for a new society, his import for the utopian phase of architectural design just after World War I, when there were few commissions to build, is understandable.”\textsuperscript{61}

Proposals for polychrome glass projects that dwell on sensory perception and emotive power rather than on technology distinguish Scheerbart's and the expressionists' notions from mainstream modernism of the later twenties. That is, technology is not overtly displayed, nor is it abandoned, but is subsumed in service to a changed culture. During these tense years following the war, hopes for a new society had been raised, but almost no construction was economically possible.\textsuperscript{62}

Still in the hopes of change and betterment encouraged by the new socialist government in Weimar, Walter Gropius answered the call to reorganize the school that had been built by Henry van de Velde.

Without van de Velde, there would have been no institution to reform, no buildings already associated with artistic change, and no workshops in which to begin the new project of marrying fine art and craft education. The Bauhaus occupied the buildings van de Velde had designed for its predecessors for as long as it did the Dessau structure that gave architectural form to its institutional identity. It also inherited van de Velde's precarious relationship with conservative local authorities, who, after the revolution of November 1918, were even quicker than before to equate new art with the threat of social upheaval. Paradoxically, however, Gropius would achieve the fame he craved only by founding and sustaining an institution in which eventually the role of individual artists would apparently be subordinated in exactly the way van de Velde had deplored in 1914.\textsuperscript{63}

\textsuperscript{61} Bletter, “Fragments of Utopia: Paul Scheerbart and Bruno Taut,” p. 124
\textsuperscript{62} Ibid, p 127
\textsuperscript{63} Kathleen James-Chakraborty, “Henry Van de Velde and Walter Gropius: Between Avoidance and Intimidation,” in Bauhaus Culture: From Weimar to the Cold War, 26–42, p. 38
At the end of World War I, many artists and architects began forming their manifestos for change. Gropius’s “. . . Bauhaus Proclamation of 1919 had been anticipated in Bruno Taut's architectural programme for the Arbeitsrat fur Kunst, . . .. Taut argued that a new cultural unity could be attained only through a new art of building, wherein each separate discipline would contribute to the final form.”

With the armistice of November 1918, Taut and Behne began to organize the Arbeitsrat fur Kunst, which eventually merged with somewhat larger Novembergruppe formed at the same time. This Workers' Council for Art declared its basic aims in Taut's Architektureprogramm of December 1918, which argued for a new total work of art, to be created with the active participation of the people. In the spring of 1919, the manifesto of the Arbeitsrat fur Kunst reasserted this general principle: 'Art and people must form an entity. Art shall no longer be a luxury of the few but should be enjoyed and experienced by the broad masses. This aim is the alliance of the arts under the wing of a great architecture.' Led by Behne, Gropius, and Taut, and affiliated to the painters of Die Brucks, the Arbeitsrat fur Kunst comprised some fifty artists, architects, and patrons living in Berlin, including the artists Georg Kolbe, Gerhard Marcks, Lyonel Feininger, Emil Nolde, Hermann Finisterlin, Max Pechstein and Karl Schmidt-Rotluff, and the architects Otto Bartning, Max Taut, Bernard Hoetger, Adolf Meyer, and Erich Mendelsohn. In April 1919, these last five staged an exhibition of visionary works under the title 'An Exhibition of Unknown Architects'. The introduction that Gropius wrote for this exhibition was in effect, the first draft of his Weimar Bauhaus programme, published in the same month.

Gropius had been discouraged by his Beaux-Arts education which is part of why the new style of teaching at the Bauhaus developed.

The Bauhaus replaced traditional instruction in drawing from casts of Greek and Roman sculpture or from the life model with exercises that developed skills in formal composition and encouraged students to respect the inherent qualities of their materials. These exercises formed the foundation not only of later instruction at the Bauhaus but also of new art, architecture, and design curricula around the world. Far from being confined to universities and academies of fine arts, their impact extends today even to the instruction offered to small children.

---

64 Frampton, Modern Architecture: A Critical History, World of Art, p. 123
65 Frampton, p. 118-119
“Open your eyes”

Darkness engulfed the lives of the German people during World War I. There was a new awakening when the government shifted, and The Weimar Republic was born in 1918 after Kaiser Wilhelm II abdicated his throne. There was a period of economic depression and social chaos. In 1923 improvements were made to the economy and a period of growth began with the help of American dollars invested in the country. According to Tori Egherman in “The Birth of Weimar”, Germany in the 1920s "shared more characteristics with America than with the rest of Europe—travelers often compared Berlin and Chicago because of its rapid growth, new architecture, and shared youthfulness.”67 “The absence of a convincing German republic invited a search for spirituality that led not only to such utopian moments as the Bauhaus, with its humanitarian aims, but also to the devastation wrought by the Nazis.”68

Art had long been linked to an expression of spirituality. Walter Gropius made proclamations in 1919.

Art is not a ‘profession.’ There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. In rare moments of inspiration, moments beyond the control of his will, the grace of heaven may cause his work to blossom into art... Let us create a new guild of craftsmen, without the class distinctions which raise an arrogant barrier between craftsman and artist. Together let us conceive and create the new building of the future, which will embrace architecture and sculpture and painting in one unity, and which will rise one day toward heaven from the hands of a million workers like the crystal symbol of a new faith.69

The front of the 1919 Bauhaus program shows a woodcut by Lyonel Feininger called “The Cathedral of Socialism”. [Illustrations: “Cathedral of Socialism”] Martin Filler describes

this image as a vision of the “crystalline church, its three spires topped not with crosses but with
five-pointed stars radiating beams of light in all directions. This imaginary structure, as much
lighthouse as sanctuary, was intended to evoke not specifically religious sentiments but rather the
uplifting and unifying spirit.”70 Reyner Banham quotes Gropius’s Vision. “The objective of all
creative efforts in the visual arts is to give form to space,” he continues with “. . . conception of
space demands realization in the material world… In a work of art, the laws of physical world,
the intellectual world and the world of the spirit function and are expressed simultaneously.”71

Fritz Neumeyer elaborates on spiritual expression.

To elevate architecture into the expression of spiritual decision meant that it must first be
conquered as idea. Only an "architecture of spiritual relations [Architecktur der geistigen
Beziehungen]" was autonomous enough to be secured against unilateral incursions of
either a technical or a subjective kind. This concept of a self-reliant architecture arose out
of an intellectual tradition founded in the eighteenth century in the architectural writings
of Marc-Antoine Laugier and Carlo Lodoli and brought forward into the twentieth
century by way of Gottfried Semper, Eugene-Emmanuel Viollet-le-Duc, Julien Gaudet,
Auguste Choisy, and Hendrikus Berlage.72

James-Chakraborty states; “Scholars continue to argue over the degree to which the
Bauhaus was a ‘cathedral of socialism,’ preserving the revolutionary spirit that in the wake of the
country’s defeat in World War I had swept away the monarchy and introduced the hope of a
more egalitarian society....”73 “Engendering continual controversy that prevented the school from
ever gaining a secure financial or constitutional footing, its utopian ideals also contributed
evertheless to the influence its faculty, its students, and their ideas have had ever since.”74

p. xiii
73 James-Chakraborty, ed., *Bauhaus Culture: From Weimar to the Cold War* (University of Minnesota Press, 2006),
p. xi
74 James-Chakraborty, ed., *Bauhaus Culture: From Weimar to the Cold War* (University of , p. xi
“Look up to the skies and see”

Gropius had hoped to train Men of Vision. Vision is not merely an ability to see what exists in the physical world. It is the development and discernment of the truth based on evaluating what the eye sees with what the brain knows. Walter Benjamin’s theory of truth and beauty in art is “. . . a primary aim in every investigation into the philosophy of art, but it is indispensable to the definition of truth itself.”

The truth of the Bauhaus was that this was a school to give art students new experiences in design in the new age of machines. Walter Benjamin believed “[poverty of experience forces mankind] to start from scratch; to make a new start; to make a little go a long way; to begin with a little and build up further, looking neither left nor right. Among the great creative spirits, there have always been the inexorable ones who begin by learning a tabula rasa.”

Gropius’s Modern Vision, his tabula rasa, encouraged a unity of art with new technologies and a growing sensitive awareness to the emotional, psychological, spiritual, and social loses of Germans in the first world war. I don’t believe that he intended to become the tyrannical architect with a lack of sensitivity to anything other than his own style, as he is often portrayed in architectural history.

I cannot argue against the radical nature of the Bauhaus. “From the beginning this effort spawned new methods of instruction in the visual arts. During the second third of the twentieth century, reforms associated with the Bauhaus almost entirely replaced earlier academic practices.” Paul Betts discusses some of the results of the Bauhaus.

---


77 James-Chakraborty, ed., *Bauhaus Culture: From Weimar to the Cold War*, p. xiii
The dissemination of Bauhaus modernism throughout West German middle-class cultural life (as witnessed in domestic interiors, furniture styling, wallpaper, poster art, and graphic design), made its cultural wares available for mass consumption for the first time. . . Bauhaus teaching pedagogy was hailed by West German educators as an exemplary humanist model for training artists, artisans, and designers.78

The spirit of the Bauhaus was paramount to any objects created there. There was a spirit of freedom, invention, collaboration and creativity. A total of 1,250 students, as well as all the artists, architects and designers associated with the establishment carried the spirit across nations and generations. [Illustrations: “People of the Bauhaus”]

More women than men enrolled in the school in the first year and many of the most remembered students were Jewish. The Bauhaus was a utopia that encouraged the emergence of a new society, that could improve the conditions of everyday life. Ann Monier points out that Gropius’s Modern Vision was that, “architects, painters, ceramicists, gold-and silversmiths and more to come together with a single goal in mind: the construction of a new living environment.”79 [Illustrations: “Products of the Bauhaus”]

The Bauhaus had been a school in which new artists and potential architects would be taught the complexities of using new technologies and equipment to design objects of metal, wood, fibers, and glass. Each student spent a year in a preliminary course learning about aesthetic theory and creativity necessary for the training of fine artists. Students could enter a specialized workshop for the remainder of their time at the school.

One of the most interesting components of the school was the cooperation of the workshops in the production of objects such as furniture, lighting, and housewares. Gropius said


that using the workshops helped create “... a set of standard prototypes which meet all the
demands of economy, technology and form. ... workshop experience ... [provided] an exact
knowledge of the design elements of form and mechanics and their underlying laws.”80 The
Bauhaus was popular in America as well as Europe. In fact, it was becoming a model for
architectural training.

Gropius said, “Art rises above all methods; in itself it cannot be taught. ...”81 But
craftsmanship could be learned and improved through practice and experimentation.

[A] true artist is always a candid interpreter of his society. If his society has few clear
aims and standards, his work will reflect that lack. Instead of condemning him if he does
not produce soothing entertainment, we should heed and try to understand his message.
The interpretation of beauty constantly changes with the development of philosophy and
science, and as the artist is sensitive to the spiritual and scientific concepts of his time, he
intuitively expresses them. If we cannot always follow him, the fault may lie in our
complacency toward the very forces that shape our times. There is no cause to berate the
artist for deliberate mystification or frivolity when we, his audience, have lost interest in
his search for a symbolic expression of contemporary phenomena. Our society
desperately needs his stabilizing influence to moderate the furious tempo of science and
industry.82

Gropius explained his strategy for trying to develop a school which combined arts and
craft training with changing technology.

In carrying out this scheme ... to solve the ticklish problem of combining imaginative
design and technical proficiency. That meant finding a new and hitherto non-existent type
of collaborator who could be moulded into being equally proficient in both. As a
safeguard against any recrudescence of the old dilettante handicraft spirit I made every
pupil (including the architectural students) bind himself to complete his full legal term of
apprenticeship in a formal letter of engagement registered with the local trades council. I
insisted on manual instruction, not as an end in itself, or with any idea of turning it to
incidental account by actually producing handicrafts, but as providing a good all-round

80 Walter Gropius, “Principles of Bauhaus Production [Dessau],” in Programs and Manifestoes on 20th-Century
81 Walter Gropius, “Programme of the Staatliches Bauhaus in Weimar,” in Programs and Manifestoes on 20th-
49–53. p. 50
82 Walter Gropius, “The Curse of Conformity,” Saturday Evening Post, 1958,
training for hand and eye and being a practical first step in mastering industrial
processes.\textsuperscript{83}

Gropius had envisioned the Bauhaus as a school of architecture, which has become a
reflexive misnomer for pared-down Modernist building design. Henry Russell Hitchcock and
Philip Johnson wrote about the promise of Modern architecture.

Modern architecture has nothing but the healthiest lessons to learn from the art of the
further past, if that art be studied scientifically and not in a spirit of imitation. Now that it
is possible to emulate the great styles of the past in their essence without imitating their
surface, the problem of establishing one dominant style, which the nineteenth century set
itself in terms of alternative revivals, is coming to a solution.\textsuperscript{84}

Filler points out that “many of the leading figures of advanced twentieth-century
architecture had nothing to do with the Bauhaus, including Le Corbusier, Richard Neutra, Erich
Mendelsohn, and Alvar Aalto.”\textsuperscript{85} In fact, Magdalena Droste points out that architecture was not
taught at the Bauhaus until 1928 when Hannes Meyer took over as director. He wrote in the 1929
manifesto, “The final goal of all artistic activity is the building! The final also distant goal of the
Bauhaus work is the summing up of all life-giving powers into the harmonious arrangement of
our society.”\textsuperscript{86} “Gropius profited from the work of his successor [Hannes Meyer, by
appropriating Meyer’s architectural ‘social’ theory and claiming they had been part of the
Bauhaus institution since the founding in 1919]. Only in later texts for the British and American
culture industry were such adaptations of the Meyer Bauhaus revised in favor of other
emphases.”\textsuperscript{87} [Hannes Meyer in his April 1928 Bauen essay] … shifted the goal of the

Press, 1965). p. 52-53
\textsuperscript{84} Henry Russell Hitchcock and Philip Johnson, \textit{The International Style}, Norton Library ; N311 (New York: Norton,
1966). p. 19
\textsuperscript{85} Filler, \textit{Makers of Modern Architecture}. p. 46
\textsuperscript{86} Magdeledna Droste, “The Successor’s Disinheritance: The Conflict Between Hannes Meyer and Walter Gropius,”
in \textit{Bauhaus Conflicts, 1919-2009: Controversies and Counterparts}, by Philipp Oswalt, ed. Martin-Gropius-
Bau and Museum of Modern Art (N.Y.) (Ostfildern: Hatje Cantz, 2009), 68–83. p. 71
\textsuperscript{87} Droste, “The Successor’s Disinheritance: The Conflict Between Hannes Meyer and Walter Gropius,” p. 78-79
Bauhaus—which Gropius had still conceived in artistic terms—into a social context. He was dismissed from the Bauhaus in May 1930. He moved to Russia and became a communist.88

The Museum of Modern Art's 1932 exhibition of modern European architecture and the immigration to the United States of the two Bauhaus architects highlighted in it, Walter Gropius and Ludwig Mies van der Rohe, have been widely credited with transforming American architecture and design. This is a myth. The Great Depression and World War II not the presence of the emigres, were responsible for far more substantial changes in both fields. These shifts led to the adoption of forms that in most cases bore little resemblance to their supposed European antecedents. Bauhaus-associated architects’ designers, and artists succeeded in the United States in exact proportion to the degree to which they or their supporters could inscribe their work into specifically American conditions.89

Gropius came to America to teach at Harvard’s Graduate School of Design and his Modernist ideas found never-ending praise and resistance. Peter Blake discusses American resistance to architecture considered remotely socialist. [Illustrations: “The Architects Collaborative”]

[During the 1940s and 1950s] in virtually every field even remotely related to policy-making or to the shaping of public opinion. Some [of Gropius’s students] . . . — specifically the Fletchers, the McMillans, the Harknesses, and other liberal or left/liberal architects who would later join Walter Gropius to form The Architects Collaborative (TAC) in Cambridge, Massachusetts—these lovely, idealistic, innocent people couldn't believe what hit them: neither they nor I could honestly believe that Stalinists and their fellow travelers would waste their time trying to undermine the Harvard Graduate School of Design. . . .90

Paul Betts argued that in the 1960s, “recounting the glories of exiled Weimar heroes such as Gropius. . .. [and the] Bauhaus provided timely political service in that it was one of the few German traditions that apparently satisfied the Cold War criteria of [anti-fascism], [anti-communism], and international modernism.91 Today our political anti-everything climate around

88 Ibid p. 71
90 Peter Blake, No Place Like Utopia: Modern Architecture and the Company We Kept, 1st American ed (New York: Knopf, 1993) p 62 -63
the globe is just as strong and violent. It seems necessary that these ideas of Germany’s heritage and the legacy of Walter Gropius’s Modern Vision and the Bauhaus need to be brought into focus again, a century after the school was opened. This year the Bauhaus is celebrating its one hundredth anniversary. Raphaèle Billé points out that “The Bauhaus is back in style. In design magazines, home furnishing stores or contemporary architecture, identifying references to it is a fascinating game. The Bauhaus has found its way into our everyday lives and yet we hardly know what it means.”

Droste mentions how “[from 1939 to 1969 Walter Gropius] … continued to be marked by the need to identify his own concept of the Bauhaus as the true one, as had already been obvious in the book *Bauhausbauten Dessau.*”

A variety of omissions and appropriations are demonstrable in the 1938 catalogue for the Museum of Modern Art in New York, where the exhibition Bauhaus 1919-1928 dealt only with the Gropius era… It was above all this catalogue that conveyed the image of the Bauhaus that revolved around Gropius.

Gropius’s vision was based on pre-existing German artistic philosophy. Monique Blanc gives further detail about the shift in architectural tradition.

In the first half of the 20th century. . .. Adolf Behne believed that Europe had lost the spiritual unity it had enjoyed during the Middle Ages and considered the Gothic style as the true ‘international style’ of those earlier times, proof of the interconnectedness of all countries. He saw Geiningers illustration as representing a rebirth of the spirit that had inspired Gothic art and 19th-century Romanticism.

---

Jean Louis Gaillemin’s essay “Esotericism at the Bauhaus” explains more about artists in the Romantic era of Germany.

In the era of Romanticism, Caspar David Friedrich and Karl Friedrich Schinkel were already dreaming of cathedrals rising up from the earth like crystal formations or else floating in the clouds. It was a romantic vision that acquired a quasi-Expressionist intensity in the 1910s, heightened and fueled by recent formal revolutions in art.96

Blake interjects that “. . . art came second to the basic concerns that dealt with problems of the real world [between World War I and World War II]: economic and social justice, overpopulation, poverty, disease… radical modern architects hoped to improve the human condition in an egalitarian society.”97 In 1935, Ernst Bloch wrote; “However rough things are, just as crazy men emerge. Up to now the mob, as it was called, was only on the left, now it is on the right as well, even the centre is not safe. It drags itself further and further into the wilderness, its gaze becomes fixed, its face flushed, dull, determined.”98 He explains in further detail the role of the architect.

Even along the lines of an architect's confidence which has definitely not grown out of politics, but out of technically progressive expertise and out of the desire for its application but which likewise propounds, even if in other words, a kind of 'peaceful grown of capitalism into socialism', at least at this juncture. But this seems a false indirectness, namely none at all; if it already sees in every sliding window a piece of future state, then it obviously overrates the technical-neutral, underrated the class-biased element. it overrates the neutral cleanliness, comfort of the new architecture, the origin in the factory, in technical expediency and standardized machine-commodity. It underrated the fact that this 'uniform hygienic living' is still in no way oriented nor can be orientated even only potentially towards a classless society, but rather towards the young, modern-feeling, tastefully clever middle classes, towards their very specific, in no way classless, let alone eternal needs. It underrated the termite character which New Objectivity sets up and underscores wherever - as in worker' and employees' estates- there is not enough money for the Babbitt environment: it underrated the representation which conversely modern big business produces out of its 'functionalism'. False indirectness also underrated the bad decoration, which is promoted with unadornedness, as well as the facade-character and the dreadful emptiness which characterizes these constructions; this is the

96 Jean Louis Gaillemin, “Esotericism at the Bauhaus”, in Raphaèle Billé et al., The Spirit of the Bauhaus, 22- 33, p. 23
97 Blake, No Place Like Utopia: Modern Architecture and the Company We Kept, p. 5
price that the late-bourgeoisie pays for demythologization in these areas and for the renunciation of the bombast of the nineteenth century.99

Many socialists had believed that the European style would provide better affordable housing. Jean-Louis Cohen discusses the Modern Movement. [Illustrations: “Modern Housing”]

[T]here has been meager response to the needs of the poorer segments of society. The commitment to society that characterized architectural practice in the first part of the twentieth century, when the profession rose to meet the challenges of modern urbanization and played a leading role in movements for social reform, have largely been abandoned. Over the years the percentage of architect-designed buildings has diminished, with massive urban development’s subject to little or no regulation. Facing a housing crisis as vast as the ever-growing cities of the third millennium, professionals no longer seem able to offer solutions to the problem of affordable housing, which rampant urbanization is making ever more urgent. Since the market rarely solicits these solutions, the limited number of buildings designed by architects tend generally to be spectacular high-budget productions rather than answers to the needs of the majority of people. What still deserves to be called "architecture" would seem to amount to little more than a handful of diamonds amid the rubble of the planet. From this perspective, the socially engaged experiences of the twentieth century may prove to have been just a brief interlude in history's ongoing drama.100

“I’m just a poor boy, I need no sympathy”

It is ironic that Peter Blake the architecture historian born in Europe, was promised a spot in Gropius’s 1939 class but was unable to arrive at Harvard on time, because he had been delayed on a ship named the “American Farmer.”101 His scholarship went to the next person in line, quite possibly Chester Emil Nagel a grandson of a real American farmer, and thus begins my tale of Bauhausian Rhapsody. Walter Benjamin’s statement rings true.

Epic and rhapsodic in the strictest sense, the genuine memory must therefore yield an image of the person who remembers, in the same way a good archaeological report not only informs us about the strata from which its findings originate, but also gives account of the strata which first had to be broken through.102

99 Bloch, *Heritage of Our Times*, p. 201
101 Blake, *No Place Like Utopia: Modern Architecture and the Company We Kept*, p 19
Much of the inspiration from my research came from the memoirs of Chester Nagel’s time with Gropius. An interesting aspect of Chester Nagel’s life is his German heritage.

“Because I’m easy come, easy go”

A German desire for a utopia in North America began with the establishment of the first British Colonies which inspired religious freedom. Historically the German speaking region of Europe had been Catholic, but the Protestant Reformation fueled a Thirty-Year war. Germany before 1871 was a collection of 26 small states that shared a common language and culture which is why they did not have large holdings of land in North America like Spain, France, or England.

France and Spain had been colonizing what became the United States as early as 1562. France claimed the territory of New France (French Louisiana) in 1682, and it extended from the Gulf of Mexico to the Great Lakes and from the Appalachian Mountains to the Rocky Mountains. In 1800 Spain regained control of the territory west of the Mississippi in a secret Third Treaty of San Ildefonso. In 1803 Napoleon Bonaparte sold the Louisiana Purchase to America allowing United States settlements in Missouri and Arkansas territories—which are now Missouri, Arkansas, Iowa, North Dakota, South Dakota, Nebraska, and Oklahoma; in addition, the area included most of the land in Kansas, Colorado, Wyoming, Montana, and Minnesota.

Spanish territories between 1519 and 1809 included what are now the states of Louisiana and Florida all land west of the Mississippi, from what is now Mexico up North to the Canadian border. Mexico fought for independence from Spain from 1809 until 1821. Mexico claimed the land west of the Missouri and Arkansas territories—which are now California, Nevada, Utah, most of Arizona, about half of New Mexico, about a quarter of Colorado, and a small section of
Wyoming. Mexico’s "Alta California" in 1824 included all of California, Nevada and Utah, and parts of Arizona, Wyoming, Colorado and New Mexico. Mexican Texas included all of Texas plus Oklahoma, Kansas, half of New Mexico, and parts of Colorado, and Wyoming.

The first English settlements did not occur in North America along the East Coast until 1603. German groups of Quakers and Mennonites arrived in Pennsylvania in 1683.

Most early German immigrants came from the southwest region of Germany, the areas known as the Rhineland, Palatinate, Wurtemberg, Baden, and German Switzerland. Between 1727 and 1775, approximately 65,000 Germans landed in Philadelphia and settled in the region while some German immigrants landed in other ports and moved to Pennsylvania. The largest wave of German immigration to Pennsylvania occurred during the years 1749-1754 but tapered off during the French and Indian Wars and after the American Revolution. The wars in the colonies and Europe combined with rising land prices made it difficult to attract German immigrants, especially those with families.103

The British Colonists were able to win French and Indian Wars between 1754 and 1763 which inspired the break from England in 1776. It is interesting to note that one tenth (about 3,000) of the 30,000 Hessian (German) mercenaries hired by the British to fight against the colonists in the Revolutionary war chose to remain in America even after the British lost.

Throughout the history of North American settlements, Germans wrote books of their adventures and sent letters back to the homeland. All the publications and shared stories inspired friends and family to join relatives in the new world. Most were poor farmers, artisans or tradesmen. Many became indentured servants, called redemptioners, because they could not afford the voyage and would redeem the cost of travel over several years based on contracts. In many cases this caused the separation of families. But this did not discourage emigration.

“In 1850, Philadelphia had the fourth largest German-born population in the United States and from 1900 through 1950, the city consistently had the third largest German-born

population after New York and Chicago.” Land in Pennsylvania became too expensive for new German immigrants and new areas of North America needed to be explored. T.S. Baker describes German Immigration in the article “America as the Political Utopia of Young Germany”.

The beginning of the immigration to America on a large scale, that is about the year 1831, is to be attributed to two causes. The first of these was, of course, the political disturbances. The second was the 1829 publication of Gottfried Duden's *Bericht von einer Reise nach den westlichen Staaten [Report on a Journey to the Western States of North America]*. Germans became interested in settling in Missouri territories in the 1830s. But they also began settling in the Mexican territories of “Alta California” and Texas. Texan settlers sought independence from Mexico in 1836. Creating a new independent country apart from the United States. The Republic of Texas lasted from 1836 until 1845 when it became the 28th state. Annexation of Texas to the United States inspired settlers in inland Northern California to declare independence as the California Republic in June of 1846.

The Mexican-American War between the United States and Mexico began in April 1846. The forces of the California Republic, upon encountering the United States Navy, abandoned their independence and proceeded to assist the United States forces in securing the remainder of Alta California. The California Republic existed for less than one month and was never recognized by any nation. The war with Mexico lasted until February 1848. About this same time gold was discovered in California and it quickly became the 31st state in 1850.

In 1848 Germans Karl Marx and Frederich Engels wrote their theory of communism. Karl Dietrich Bracher discusses the implications of the manifesto.

---

105 T.S Baker, “America as the Political Utopia of Young Germany”, p. 181
At first the manifesto—had a limited practical impact, especially in Germany, the revolution of 1848 was a thoroughly bourgeois-liberal revolution, not a proletarian or socialist one. However, the manifesto supplied not only the economic but also the overall political starting point of Marxist doctrine—a theory in which all three of Marx's approaches were now combined: philosophy of history, economics, and political revolution.106

Historically the German settlers in Texas had been socialists, most opposed the decision to secede from the Union during the Civil War. Many German immigrants supported the Union and men were hanged or lynched trying to escape Confederate conscription. German emigration to America slowed during the Civil War period, but it began to pick up again with the Franco-Prussian war political unrest in the early 1870s. People of German descent make up most of the United States population in the American West. Elliott Robert Barkan explored the impact of Immigrants on the American West.

The 1890 census illustrates just how dispersed throughout the West the major immigrant nationalities were. The results enable us to see how migration routes spanning the region were already being carved by chain migrations, by groups' preferences for certain environments, and by the quest for employment. For example, the Germans are not usually thought of as a major immigration population in the West (as opposed to the Midwest) and yet, because of the considerable number of German communities in Texas (with 48,843 people) and California (61,472), they were actually the largest foreign-born ethnic population in the West (169,210).107

“A little high, little low”

I was curious about why so many German peasants had fled Europe to come to America. It was these immigrants who brought their cultural identities and influences with them to the new world. They spread their ideas across generations. Chester Nagel had experienced the highs and lows in the early twentieth century. How he chose to deal with the lows of the Great Depression

and the two World Wars are indicative of the rural population of Fredericksburg, Texas. I felt it was necessary to study both where the first settlers had come from as part of my thesis.

The history of Europe is full of examples of highs and lows of social and economic conditions leading to modernization. Ian Farr explains the importance of understanding more about the peasantry, who were the likeliest to engage in emigration.

Studying the peasantry has become important for... countless economists, sociologists, anthropologists and development theorists... their appreciation of the role played by rural populations in shaping the contemporary world as come to be shared increasingly by historians of modern Europe.108

Class struggle developed as “the battle between opposing sides, which resulted either in the revolutionary reconstitution of a society or the common downfall of the contending classes.”109 “Codetermination instead of class struggle’ is the catchphrase of this particular tradition which was eventually developed and elaborated to a far greater degree in Germany than anywhere else.”110

The notion of change, increase, improvement (auxesis, progressus) long figured merely as one way of thought among others (indeed was for the most part subordinated to the idea of the cyclical nature of all things and ages), the development of in modern times, especially from the second half of the eighteenth century on, is seen as largely dominated by the idea of progress, in fact as virtually identical with it. But this does not mean that the dialectic of decay and progress is unique to modern times, though the most recent survey of the topic perhaps went too far in stating: ‘No single idea has been more important than, perhaps as important as, the idea of progress in western civilization for nearly 3000 years.’111

109 Bracher, Turning Points in Modern Times: Essays on German and European History. p. 7
Both World Wars, which started in Germany were the result of how “... little consideration was given to the political-psychological consequences of a policy of austerity. But the simplistic notion of the economy that commands and controls politics was also taken to absurd lengths at the time —— especially since quite divergent interests existed, from the various industries, to trades, to agriculture.”

Recent studies of peasant protest in early modern Germany, and of the German Peasant War of 1525 in particular.... The resulting interchange has, for example, helped towards an understanding of peasant political outlooks in early modern times, and of the influence on them of class, community, culture and religion. ... “The really decisive breakthrough for a final rupture between the peasants (whatever their legal status) and their lords, or in other words a capitalist emancipation of the peasants, took place only after 1807.” Ernst Bruncken also explores the issue.

In Prussia, as in other German states east of the River Rhine, and indeed in most of the European continent, feudal bonds and burdens were, by contrast, removed by ways of agrarian reforms, consisting of legislation combined with compensations to the old feudal lords. In these lands, by contrast to England, France and the Netherlands, traditional feudal agrarian structures changed, at varying speeds and with varying completeness, into capitalist agricultural systems which eventually dispensed with all the old legal and economic ties between peasants and lords, once the latter had received their indemnities. Clearly, this procedure allowed a greater continuity between the old and the new orders than was the case when feudal agrarian structures were destroyed through revolutionary activities: essential features of the old order were either preserved or only modified a little.

Hartmust Harnisch and William Hagen give more information. “The estate-owning Junkers squeezed new profits, in the form of heavier labour service and other seigneurial rents,

112 Bracher, Turning Points in Modern Times: Essays on German and European History, p. 85
113 Farr, “‘Tradition’ and the Peasantry: On the Modern Historiography of Rural Germany,” p. 8
114 Ernest Bruncken, German Political Refugees in the United States During the Period from 1815-1860 (California: R and E Research Associates, 1904), p. 65
from the peasantry. This thwarted the enlightened autocracy efforts to invigorate the common
people's legal and cultural condition, and so also their economic productivity, tax-paying ability,
and patriotism."\textsuperscript{116}

“The low purchasing power of the peasant population was most likely the basic reason
for the miserable existence to which the majority of the towns in the territories east of the Elbe
were condemned.”\textsuperscript{117} “Exploitative terms of employment, and post-1763 conjunction
unfavorable to real wages, impoverished the workers in these advanced spheres of the pre-1806
economy, which were themselves embedded in the faltering late-feudal social order.”\textsuperscript{118} “For
example, the domestic price of bread, . . .[in the 1760s], was beginning to drive the landless
villagers and urban poor into food riots.”\textsuperscript{119}

Even the considerable losses of land that peasants in the eastern provinces had to suffer
as part of the compensation to the feudal lords did not fundamentally change the overall
distribution of land in those regions. The stress shifted a little in favour of large estates at
the cost of the peasants, and indeed, in some smaller regions—as in parts of East Prussia
and Pomerania—this shift was considerable. But Prussia east of the River Elbe was
already a land of large estates and large holdings, both before and after the reforms. It can
also be assumed that the class of large and middle peasants were able to withstand the
enormous burdens imposed on them by the agrarian reforms. Only the landless and the
poor farmers from the villages, whose numbers increased rapidly after the agrarian
reforms) and to a large extent because of them) underwent significant changes. In East
Elbian Prussia their numbers rose at such a fast rate, not least because of a major labour
shortage after the abolition of serfdom, that within a few decades, by about 1840, a
structural over-population had developed.\textsuperscript{120}

\textsuperscript{116} William W. Hagen, “The Junkers’ Faithless Servants: Peasant Insubordination and the Breakdown of Serfdom in
Brandenburg-Prussia, 1763 - 1811,” in The German Peasantry: Conflict and Community in Rural Society
from the Eighteenth to the Twentieth Centuries, ed. W. Robert Lee and Richard J. Evans (New York, NY:

\textsuperscript{117} Harnisch, “Peasants and Markets: The Background to the Agrarian Reforms in Feudal Prussia East of the Elbe,
1700-1807,” p. 48

\textsuperscript{118} Hagen, “The Junkers’ Faithless Servants: Peasant Insubordination and the Breakdown of Serfdom in
Brandenburg-Prussia, 1763 - 1811,” p. 76

\textsuperscript{119} Hagen, “The Junkers’ Faithless Servants: Peasant Insubordination and the Breakdown of Serfdom in
Brandenburg-Prussia, 1763 - 1811,” p. 74

\textsuperscript{120} Harnisch, “Peasants and Markets: The Background to the Agrarian Reforms in Feudal Prussia East of the Elbe,
1700-1807,” p.38
Housing shortages were caused by laws which restricted land inheritance to only the firstborn son. Many generations of families had to live under one roof under very modest means.

[There was an] immense increase of home consumption due to a very substantial growth in population. Here attention has to be drawn to the development of important urban centres of consumption. Above all Berlin, whose population rose from 55,000 to 178,303 between 1709-1803. Berlin's consumption of grain is calculated at 26,300 tons for 1777 and at 53,400 tons for 1803/2. Indeed, for some time around Berlin the (the Kurmark Brandenburg) had been unable to supply the growing city on its own. Large amounts of grain had been transported to Berlin along the waterways from the Altmark and the area around Magdeburg, from the Neumark, Lower Silesia and from West Prussia. A number of other Prussian towns had also grown considerably, including Breslau . . . Konigsberg . . . Potsdam, Stettin . . . with similar effects. In some regions a market for agrarian produce had developed in the countryside as well, because of the growing numbers of landless or virtually landless peasants who had to buy a large portion of their provisions. This factor was particularly important in populous areas such as the Kammerdistrikt of Halberstadt and that of Magdeburg, and also in parts of the Kurmark Brandenburg. It played a major role in the mountainous regions of Silesia too, where the growth of the linen-weaving industry was already causing a tremendous concentration of the rural population.121

The growth of the urban centers did not relieve the stress on the agrarian areas. Due to the nature of the feudal nature of the Rhineland many peasants continued to be tenant farmers of the nobel lords. Revolutions had changed them from enforced laborers to skewed partnerships, Peasant farmers were responsible for paying dues to the feudal lords even on land that had been farmed by the family for many years. An inability to pay dues or rents to the feudal landowner meant for eviction from properties that had been farmed by the same family for centuries.

In July 1787 the Prussian government commanded that a Royal Proclamation be read throughout the kingdom 'especially to the lower orders [Niedere Volks-Classen]' . 'We are', said Freidrich William II, 'compelled to observe, with the highest displeasure, that in recent times lawsuits and quarrels between landlords and their subject villagers have greatly multiplied in many of Our provinces.' The common people very frequently succumbed to an unbridled passion for litigation', no matter how hopeless their case. Shady petition-writers (Winkel-Schriftsteller) forced their services on the peasants, and on the 'commonburghers' as well, goading them into the courtroom. So too did other third parties, goading them into the courtroom. So too did other third parties, who vented

121 Harnisch, “Peasants and Markets: The Background to the Agrarian Reforms in Feudal Prussia East of the Elbe, 1700-1807,” p. 50
'hateful insinuations and stir up unfounded mistrust towards higher authority'. The King menaced such troublemakers with 'one, two, or more years of prison'. He ordered the people to present their complaints to licensed attorneys, who must not allow 'laziness or fear of other people' to subvert their obligation to accept all admissible cases. Persons unable to pay lawyers' fees could have the nearest court take their testimony for free of charge, whereupon justice would be promptly and fairly be done. Addressing 'our loyal nobility', the King reaffirmed his 'well-founded confidence' that they would not make themselves guilty of 'any illegal oppression of Our subjects'.

Peasants had little to say about farming practices.

Until the agrarian reforms of the nineteenth century every initiative of theirs was constantly shackled by the three-field system, with its obligatory fallow periods, and by the right of pasturage (Aufhutungsberechtigung), according to which the estates and the commune were allowed to use the fallow and the arable land as soon as the harvest was finished as pasturage for cattle, sheep, or pigs.

Germans had a concept of their Volk, or cultural inheritance of the German race. This included language, folk stories, arts and crafts. “Without its own language a Volk is an absurdity (Unding). For neither blood and soil, nor conquest and political fiat can engender that unique consciousness which alone sustains the existence and continuity of a social entity.”

David Whyte discusses the literature of the German peasant.

The 'moral image' of the German peasant which evolved during the first half of the nineteenth century attributed to him a collection of personality traits — notably humility, piety, natural wisdom, simplicity and goodness —which were deemed to be a product of his noble labour and frugal life-style. These traits were invoked as positive virtues in contrast to what was seen as the moral and social degeneration of industrialization. A peasant's freedom, stamina, solidity, simplicity, piety and loyalty were deliberately contrasted with the corrupt and immoral existence of the urban proletariat with its attendant political threat.


123 Harnisch, “Peasants and Markets: The Background to the Agrarian Reforms in Feudal Prussia East of the Elbe, 1700-1807,” 53-54


As early as the eighteenth-century German philosophers and writers were expressing concern for the societal changes. Rudolph Biesele quotes philosophy in his book that discusses the German settlers in Texas. “[Frederich] Schiller expressed, in his poem, ‘Hope’ (Die Hoffnung), the thought that man is forever looking for betterment of his social condition. In the case of his own people, not only has such a need been manifest, but they have had to struggle with the various forces that have tended to retard their development.” Biesele discusses more of the history on the push for Texas.

When the Congress in Vienna had completed its work in 1815 and a thoroughgoing reaction against liberal tendencies had set in the students in the German universities became interested in a movement to unite themselves into one large student association (Burschenschaft) [representing a Federal idea instead of students grouped by their native state]. It was hoped that the Burschenschaft would become the model for a united German fatherland ("ein vereinigtes deutsches Vaterland"). The first of these societies was organized at the University of Jena in 1815 and soon comprised the entire student body. The movement spread to other universities, such as Halle, Leipzig, Giessen, Heidelberg, Tuebingen. The organizers of the Burschenschaften were imbued with liberal political principles and were in the main from the smaller German states. The Burschenschaft demanded a striving for moral and scientific improvement and a thorough development of one's individuality in body and spirit, in order to place oneself later in the service of the fatherland. Its watchword was: ‘Liberty, honor, fatherland’ (Freiheit, Ehre, Vaterland).

In 1824 a Prussian lawyer named Gottfried Duden visited St. Louis, Missouri, in 1824 in search of land tracts for German settlements. He wrote a book Bericht über eine Reise nach den westlichen Staaten Nordamerikas und einen mehrjährigen Aufenthalt am Missouri in den Jahren 1824 bis 1827 ("Report of a journey to the western states of North America and a multi-year sojourn in the years 1824 through 1827") gave romantic and glowing descriptions of the Missouri River valley between St. Louis and Hermann, Missouri. His book on the region,

comparing the Missouri River to the Rhine in Germany, and his positive remarks concerning the climate, culture and soils in Missouri led to untold tens of thousands of German immigrants to the area beginning in the 1830s.

“Anyway the wind blows, doesn’t really matter to me, to me”

German immigrants had wanted to find solidarity, to settle together so they could maintain their language and cultural identity. They travelled on ships that relied on the power of wind in their sails. The city of Austin, where Chester Nagel eventually built a Modern International style home. The story of how the first town named Industry in Austin, County, was founded by Friedrich Ernst and Charles Fordtran is important to the establishment of Chester Nagel’s hometown of Fredericksburg.

A Master Gardener from Oldenburg, Germany decided to take his chances in America. He first travelled to New York and on route to Missouri via New Orleans he decided to accept a land grant in Stephen F. Austin’s colonies in Mexico instead.

Friedrich Ernst came to the United States in 1829 and intended to settle in New York. Like so many others, however, he read Dunden’s book and decided to go to Missouri. He interested Charles Fordtran in making the journey with him. When he arrived at New Orleans, a fellow-passenger gave Ernst a pamphlet containing a description of Texas, probably a prospectus of Austin’s Colony. Ernst changed his plans again and went to Texas. They landed at Harrisburg on April 1, 1831 and went from there by ox cart to San Felipe de Austin, fifty miles inland. On April 16, 1831, Ernst received a league of land on the west side of the west fork of Mill Creek, a region then still inhabited by Indians. These Indians, however, were quiet and friendly and did not molest the new settlers. Ernst gave Fortran one-fourth of his league for surveying it for him.128

His letters home was passed among friends and family and published in the newspapers. It was an open invitation for people considering the journey to America. Political unrest in Germany accelerated the urge for many to start a new life abroad.

128 Biesele, p. 43
“As a result of the July Revolution in France, there arose in Germany a demand for greater privileges, which showed itself in the uprisings in the Rhenish Palatinate in May 1832, and in Frankfurt and Oberhessen in 1833.”

In 1833 Giessen Germany there was an effort to begin a New Utopia in North America. In the prospectus issued in 1833, the objects of the association were stated to be: ‘The founding of a German state, which would, of course, have to be a member of the United States, but with maintenance of a form of government which will assure the continuance of German custom, German language, and create a genuine, free and popular (volksthumliches) life.’ The intention was to occupy an unsettled and unorganized territory, ‘in order that a German republic, a rejuvenated Germany, may arise in North America’.

Immigrants intended to bring their cultural inheritance with them. “Emphasis was laid on the passage from one generation to the next of a specific cultural inheritance (Kulturgut) of ritual, custom, food, fairy-tales and folk-songs.”

The political refugees were mostly men of considerable intelligence and education, of enthusiastic and energetic temperaments, and, moreover, men with ideals to which they were ready to devote their activities, as was proven by the fact itself that they had risked their homes, their possessions, and in many cases their liberty and lives in order to change the political condition of their country. Their presence on this side of the Atlantic acted on the inert mass of their countrymen in the United States like a leaven to give a higher and more varied life. This effect was shown first within the body of the German residents themselves. Soon the new vigor began to exercise its influence on the other elements of population, especially in the field of politics.

German immigrants in America “... began to lay plans for the founding of a new home that should have all the blessings of the old Fatherland, at the same time doing away with its...

---

130 Ernest Bruncken, German Political Refugees in the United States During the Period from 1815-1860 (California: R and E Research Associates, 1904),
131 Farr, “‘Tradition’ and the Peasantry: On the Modern Historiography of Rural Germany,” p. 10
132 Bruncken, German Political Refugees in the United States During the Period from 1815-1860
grievances and faults. They confidently believed that sooner or later the United States would be 

Germanized.\footnote{Baker, “America as the Political Utopia of Young Germany, p. 192}

Texas was by no means unknown in Germany at the time. In political circles, the future 
of its independence had cause discussion, especially in the French and British 
governments, and several princes of the Adelsverein were closely allied with the British 
crown. Texas had become popularized as a mythic, fabulous, and wild land in the novels 
of Charles Sealsfield (Karl Postl), another romantic rebel from reactionary Europe.... 
furthermore, a small number of German families, diverted from other goals, had filtered 
into Texas during the previous decade.\footnote{Glen E. Lich “Goethe on the Guadalupe.” In 
German Culture in Texas: A Free Earth: Essays from the 1978 
Southwest Symposium, edited by Glen E. Lich and Dona B Reeves-Marquardt, 29–71. Immigrant Heritage 

“Others believed that the Germans had no future here as a separate political power. That 
they would achieve most by losing themselves in the life of the great republic at the same time 
contributing whatever of culture they might possess to help make a new American 
civilization.”\footnote{Baker, p. 210} The first plans for Germans to find land in Texas began in New York. 

The ‘Germania’ Society, on the 2d of November of [1939], sent out from New York a 
company of 130 persons to found a German state in Texas. The members of this company 
had pledged themselves to cultivate a tract of land in common for a period of three years. 
At the expiration of this time the land would be divided.\footnote{Ibid. p. 196}

“They desired to escape the heavy taxation in their own country and hoped to get cheap 
land and higher wages in America. With an improvement in their economic status, they 
expected to improve their social condition and, in the course of time, their political condition as 
well.”\footnote{Rudolph Leopold. Bieselee, The History of German Settlements in Texas 1831-1861. (Austin, TX: Eakin Press, 
1998). p. 7} However, there were very few assurances of success of Immigration companies that 
recruited peasants to leave.
Lich discusses how on the morning of April 20, 1842 “. . . five sovereign princes and sixteen nobles dissatisfied with internal reform assembled there for the purpose of organizing a society to direct a massive transplantation of German farmers and artisans to the New World.” The group was led by Duke Adolph of Nassau.

It had been perceived that for a long time, in spite of the outpouring of emigrants from all parts of Germany, no advantage seemed to accrue to the mother country. Quite the contrary, immense sums of money were leaving Germany every year. In view of this condition of affairs these noblemen saw that the only way to derive any advantage from the emigration was to give it the seal of authority, and, if possible, to direct the whole current to one point. The movement had dissipated itself in different parts of the United States. If only the different parties could be combined and made to see that in union there is strength, they thought the prospect for the foundation of a New Germany in America would be very good. On paper the plan looked admirable, and it seems hard to understand why it did not meet with a larger degree of success than did fall to it. A tract of land was bought from Henry Fischer, who had lived for some time in Texas, and who at this time was the Texan consul in Mainz. The ‘Verein’ promised free transportation to the place of settlement, a block-house, and 160 acres of land for each man, or 320 acres for a family, all in return for the sum of 300 Gulden for a single adult, or 600 Gulden for a family. Churches, schools and hospitals were to be built as soon as possible.

The reality of the situation in America was greatly misunderstood. Guided by political motives the Adelsverein didn’t believe they could fail.

The political motives of these nobles, however, are clouded in accounts left of the Adelsverein. Whether they hoped to found a "New Germany" in America can only be conjectured. Similar attempts in Illinois and Missouri had failed because Americans were already numerically superior in these regions. At any rate that same day they dispatched two members to represent the society before President Sam Houston in Texas and to secure a grant of land from the young republic.

There were also monetary rewards predictions. Prince Carl of Solms-Braunfels believed, The eyes of all Germany, no, the eyes of all Europe are fixed on us and our undertaking: German princes, counts, and noblemen stand at the head, and no doubt can remember the

---

138 Lich “Goethe on the Guadalupe.” In German Culture in Texas: A Free Earth: Essays from the 1978 Southwest Symposium, 35


140 Lich “Goethe on the Guadalupe.” In German Culture in Texas: A Free Earth: Essays from the 1978 Southwest Symposium, p. 36
historical glory of our ancestors and bring new crowns to old glory while they at the same time are ensuring immeasurable riches for their children and grandchildren.\textsuperscript{141}

It was “[t]he most notable of these societies, both because of its magnitude and because of its official backing, was the so-called ‘Adelsverein.’ This was the first attempt that had ever been made to found a German colony in America under official patronage.”\textsuperscript{142} Elliot Barkan discusses the overall success of the movement.

Between 1832 and 1846 some 7,160, Germans had arrived in Texas via Galveston, and another 8,000 in 1847. Thousands more then began arriving via New Orleans. A society for colonization in Texas had also been established in New York in 1839, and it directed some settlers to Texas. A company [the Adelsverein] was established in 1845 to promote a wholly German community in Texas, near San Antonio, that would maintain "an unbroken connection between themselves and the old country." It was a plan which resulted in the establishment of New Braunfels, Fredericksburg, and numerous smaller, largely rural German communities in and near the Texas Hill Country, such as Boerne, Indeed, a "German Belt" of rural and urban settlements took shape, stretching from Galveston and Houston west to this central region surrounding and north of San Antonio. By 1933 it was estimated that about 40 percent of San Antonio was German, one-third of Austin, two-thirds of Dallas, and nearly all of Fredericksburg.\textsuperscript{143}

Fredericksburg, Texas was established in 1846 as a direct result of the Adelsverein failure to understand the extremely difficult undertaking of moving colonists in previously unsettled and unrelenting territory. It was also the birthplace of Chester Nagel. Lich discusses that these settlements of Fredericksburg, New Braunfels, and Sisterdale, are important in the history of America.

What one observes in Texas is the only organized transplantation for philosophical and ethical purposes undertaken by Germans in Europe. In that sense it differs from the overall pattern of German migration to the New World. It differs furthermore from other utopian settlements in America on the basis of its practical success.\textsuperscript{144}

\textsuperscript{141} Lich, “Goethe on the Guadalupe,” p. 37
\textsuperscript{142} Baker, “America as the Political Utopia of Young Germany,” 178–218,
\textsuperscript{143} Elliott Robert Barkan, From All Points: America’s Immigrant West, 1870s–1952, American West in the Twentieth Century (Bloomington: Indiana University Press, 2007). p. 76
“Mama, just killed a man”

Protests in 1848 Austria, the predominant German state and successor of the Holy Roman Empire, became bloody when Emperor Ferdinand had troops fire on the students that had gathered in a street demonstration in Vienna. Several men were killed, and liberalism was outlawed. This caused a resurgence of immigration to Texas. Many of the people making the journey had been peasant farmers, but some university educated men also made the journey and aided with the establishment of the settlements.

Baker discusses how “promoters of these undertakings were carried away by their imaginations; there was too much of the romantic about them. Most elaborate schemes were organized in Germany with almost no knowledge of the real condition of affairs in [Texas].”145 “The forty-eighters acknowledged the immense difficulties with which those had been compelled to contend who had come when the country was in an entirely uncultivated condition.”146

The hardships of a pioneer's life were unsuited to their former manner of life. Many of them were unable to adapt themselves to their new surroundings and were compelled to accept what ever offered itself as a means of support. Some went into news paper work, and it is at this period that many of the German-American newspapers were founded.147

The Forty-eighters were “. . . political fugitives, and in coming to America had expected to be received with open arms. . . and to be treated as martyrs to the sacred cause of liberty. They were, to a large extent, men of education, but entirely unpractical.” 148

For all their avowed liberalism, the Forty-Eighters had difficulty understanding democratic processes and republican government. Above all, they could not tolerate compromise. With the exception for Behr, and perhaps of Kapp (whose Texas experiment foundered because of his poor health), the Forty-Eighters were too individualistic, too

145 Baker, “America as the Political Utopia of Young Germany, p. 201
146 Ibid. p. 188
147 Ibid. p. 187
148 Ibid. p. 187
impatient, to succeed. They outdistanced their potential following, overtaxed democratic processes, at least in the South, and alienated people needlessly.149

The romantic peasant village poetry and prose told coming of age stories. Farr points out that during “a period before 1848, when the rural novel (Bauernroman) could be seen attacking the last vestiges of feudalism, this form of fiction became increasingly conservative in orientation: a long-lost Mittelstand paradise was presented as an alternative to the exploitation and alienation of the capitalist process.”150 Barkan discusses emigration to all of the American West.

Another development by 1890 that significantly explains the prominence of Germans in Colorado (as well as in Kansas, Nebraska, and Washington) was Russia's revocation in 1871 of long-standing guarantees and protection to its German population—notably Volga and Black Sea German Russians. By 1873 they had begun migrating to the Plains states and by the 1880s into northern Colorado.151

It was not always possible for immigrants to stay together. But in many cases, they tried. “With varying degrees of intensity, the inter-group patterns such as we observe in Texas (e.g., segregation, exploitation, political manipulation)—where foreign-born population increased 56 percent from 1880 to 1900 and then more than doubled by 1920—could be seen throughout the West.”152

"By the early years of the new century it was estimated that between 75,000 and 100,000 persons of German extraction lived in south central and southwestern Texas. A 1907 report, with some exaggeration, indicted that many of those especially in the area surrounding San Antonio, were retaining their language and identity.”153 A distinct Texas dialect emerged and was passed

150 Farr, “‘Tradition’ and the Peasantry: On the Modern Historiography of Rural Germany,” p. 9
151 Barkan, From All Points: America’s Immigrant West, 1870s-1952, American West in the Twentieth Century. p.78
152 Barkan, From All Points: America’s Immigrant West, 1870s-1952, American West in the Twentieth Century. p.76
153 Ibid p. 77
on from one generation to the next. In areas like Fredericksburg there were occasional clashes of
culture between Hessians and Prussians.

Germans had come from nearly a dozen different districts in the German region, more
than half had migrated from Prussia, and many others from west central Germany
(notably Hessen and Lower Saxony). That foreign-born population did level off at about
48,300 in 1900 and 44,900 in 1910, but—indicative of the stability of those
communities—there were in 1910 close to 126,000 second generation German
Americans in Texas, predominantly where the foreign born also resided.154

Many Germans, including Walter Gropius grew up on stories of the heroic pioneers of
the American West. They were inspired by the stories of the triumphs of good over evil and the
determination of the underdog.

“Put a gun against his head.”

Chester Nagel wrote that Gropius had an unexpected way of testing someone’s ability to
stand up to criticism, Gropius would say “Let’s put the pistol to his breast and find out!”155
Gropius was often criticized for being somehow cold, aloof, and unapproachable. But Chester
Nagel and “[others] who worked closely with him mentioned his great sense of humor, although
he was in no way lighthearted, gregarious, or outgoing. One might have expected him to be a
hard-boiled logician, but he was surprisingly sentimental, romantic even, brought up on James
Fenimore Cooper stories.”156

Gropius had been a large fan of the tv show Gunsmoke set in Kansas because he had
grown up on the German Western novels by authors like Karl Friedrich May who wrote many
Cowboy and Indian stories. Western movies were also popular in the 1920s in Germany.

154 Ibid p. 76
155 Ibid, chapter 7 p 3
156 Pearlman, Inventing American Modernism: Joseph Hudnut, Walter Gropius, and the Bauhaus Legacy at
Harvard p. 13
In his book *Gropius/Man of Vision: Principles of the Bauhaus- Creativity a Way of Life*, Chester Nagel mentions that on Gropius’s 85th birthday Harvard President Nathan Pusey said that “Gropius’s name will be carried along in the stream of history for his contribution to architecture.”\(^{157}\) In 1954 the University of Sidney published an article; “The Modern Mind: Walter Gropius” which said that:

Modern architecture had no inventor. If none of its ten most famous pioneers had ever lived, it still would have developed, somehow, inevitably, from the engineering and social achievements of the late 19th century. But certainly, the process would have been greatly prolonged without Walter Gropius; for he, more than any other man, than some much more flamboyant designers, nursed the architects of the twentieth century from infancy to maturity. He took the loose ends of revolutionary thought in the years following the first world war, gave them direction, tamed them without dulling them, and tied them into a movement which has circled the world, binding men of building together with a sense of purpose which is perhaps yet lacking in many other fields of human expression.\(^{158}\)

Gropius earned his position at Harvard because of the leadership of Harvard President James B. Conant and Dean of Architecture Joseph Hudnut. Gropius was chosen as Chairperson because Harvard wanted to serve its true social function of guiding the intellectual growth of the United States. It was set to train exceptional men in all fields. In architecture, Jill Pearlman discusses the relationship that Gropius had with students at Harvard.

Gropius and his larger-than-life personality quickly injected new excitement into the department. He encouraged students to develop their individual creativity and also their reformist impulses so that they designed for the benefit of all people. His students came to believe that they, too, now belonged to the architectural vanguard. As Klaus Herdeg describes in his polemical book on the Bauhaus legacy at Harvard, Gropius demanded of his students ‘the role of true believer,’ that is, ‘believers in such things as progress through technology and 'returning to honesty of thought and feeling.’ Summing up the view shared by many in the Master Class, one student confirmed that through Gropius

---

\(^{157}\) Chester Nagel, *Gropius/Man of Vision: Principles of the Bauhaus- Creativity a Way of Life*, unpublished, found in the Harvard Graduate School of Design Special Collections Library, chapter 10 p 5

\(^{158}\) Nagel, *Gropius/Man of Vision: Principles of the Bauhaus- Creativity a Way of Life*, chapter 10 p 3
‘we went for a kind of apostolic succession—we felt that through him we could reach the roots of the modern movement.’159

“Pulled my trigger now he’s dead”

In Medieval Modern: Art Out of Time architecture historian Alexander Nagel discusses the death of Modernism.

Modernism may have died a long time ago, but the modernist historical frame is lifting only now, and that means the ‘medieval strain’ in modern art is becoming clearly visible, making it possible, in turn, to think through the history of modern art in new ways.160

Is there a reason for us to revisit Gropius’s Modern Vision one hundred years after the founding of the Bauhaus?

Yes. Gropius strove to teach his students how to see the reality of the world around them while using collaborative teamwork exercises and experiments with new technologies and materials to create buildings and objects unlike anything that had existed in history. Schwab and The World Economic Forum are looking for how to face challenges in the future.

Of the many diverse and fascinating challenges, we face today, the most intense and important is how to understand and shape the new technology revolution, which entails nothing less than a transformation of humankind. We are at the beginning of a revolution that is fundamentally changing the way we live, work, and relate to one another. In its scale, scope and complexity, what I consider to be that fourth industrial revolution is unlike anything humankind has experienced before.161

Nancy Adler believes that the new technologies and interconnectedness between sectors of private and public life makes collaboration and creative thinking essential. “We must have a comprehensive and globally shared view of how technology is changing our lives and those of

future generations, and how it is reshaping the economic, social, cultural and human context in which we live."162

Escaping societal conformity has long been part of most artistic traditions, and considerably less a part of managerial practice. For most of the 20th century, managers stressed conformity, not unique perception, appreciation, or vision. Yet similar to the historic role of artists, leaders today must have the courage to see reality as it actually is, even when no one else has yet appreciated that reality.163

It is important not to view the surrounding world without understanding the depth of information surrounding a concept. Rudolf Arnheim claims that “A perceiver and thinker whose concepts are limited to the kind foreseen by traditional logic is in danger of performing in a world of paralyzed constructs.”164 Roland M. Schulz discusses how artists rely on mythic and romantic thinking to alter reality.

Because 'mythic' and 'romantic' thinking are intimately linked to our emotional selves, they are ubiquitous in the everyday world: in the media, the entertainment industry, pop culture, and political rhetoric. ‘Philosophic’ understanding (or perhaps better put as ‘theoretic thinking’) on the other hand, is acutely fragile; it represents a fairly late flowering of human history and civilization and requires institutions (schools, universities, research bodies, art and music colleges) for its achievement and advancement.165

It is again time to consider how we expect students to learn the necessary soft skills of creative problem solving and collaboration that will make them successful in future careers. Focusing on science, technology, engineering and mathematics (STEM) without consideration to how we feel about the changes in society and culture is dangerous. John Dewey’s philosophy was that, “There is always the danger in a new movement that in rejecting the aims and methods of that which it would supplant, it may develop its principles negatively rather than positively

162 Schwab, The Fourth Industrial Revolution, p. 2
and constructively.” A new art movement which encourages the public participation in the arts is needed now more than ever.

“Mama, life had just begun”

Every human has this innate tree of creativity from the moment a baby is born. But the modern society plays the role of systematically poisoning this tree. The modern society wants every individual to conform so that he can be a machine of productivity. In fact, it's been said that creativity is the greatest rebellion in existence. Essentially, we get "educated" out of creativity.

Gropius and the other architects were not the only important makers of change in the twentieth century who emigrated to America. Albert Einstein, a German-born physicist was also a Man of Vision. His scientific discoveries affected art and architecture of the European Modern Movement. Words like space, form, time, relativity, vision, and light are common links between the two types of thinking, artistic and scientific. Einstein considered himself an artist and explained his theories in pictures and diagrams as well as words.

In a 1929 Saturday Evening Post Article interview Albert Einstein said. "It takes Nature ten thousand or ten millions of years to transmit inherited experiences or characteristics.” He puzzled over the idea that, “It must have taken the bees and the ants eons before they learned to adapt themselves so marvelously to their environments. Human beings, alas, seem to learn more slowly than insects.”

The ordinary human being does not live long enough to draw any substantial benefit from his own experience. And no one, it seems, can benefit by the experience of others. Being both a father and a teacher, I know we can teach our children nothing. We can transmit to them neither our knowledge of life nor of mathematics. Each must learn its lesson anew.

---

166 John Dewey, Experience and Education (New York: Macmillan, 1938), p. 20
168 George Sylvester Viereck, “What Life Means to Einstein,” Saturday Evening Post, October 26, 1929, 117
169 Viereck, 117
Einstein was "A speculative thinking, a practical engineer, a sportsman and an artist. [He] comes close to the Greek ideal of harmonious development."[170]

No man since Copernicus, Galileo and Newton has wrought more fundamental changes in our attitude toward the universe. Einstein's universe is finite. Seen through Einstein's eyes, space and time are almost interchangeable terms. Time appears caparisoned as a fourth dimension. Space, once undefinable, has assumed the shape of a sphere. Einstein taught us that light travels in curves. All these facts are deducted from the theory of relativity advanced by Einstein in 1915.[171]

Giovanni Gentile discusses how ". . . man is naturally an artist: he has no need to go outside himself for what is called art. From the dawn of his consciousness, throughout his whole life, in every condition and in every calling, he finds within his own mind the light of art."[172]

Albert Einstein once said that "Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world."[173] Even though he was a scientist he also considered himself an artist because he loved to play his violin. He warned that “Any man who reads too much and uses his own brain too little falls onto lazy habits of thinking, just as the man who spends too much time in the theater is tempted to be content with living vicariously instead of living his own life."[174] Einstein was a contemporary of the Modern Movement. His ideas are similar to Gropius’s proclamations for the Bauhaus.

Our time, is Gothic in its spirit. Unlike the Renaissance, it is not dominated by a few outstanding personalities. The twentieth century has established the democracy of the intellect. In the republic of art and science there are many men who take an equally important part in the intellectual movements of our age. It is the epoch rather than the individual that is important. There is no one dominant personality like Galileo or Newton. Even in the nineteenth century there were still a few giants who outtopped all others.

[170] Ibid 110
[171] Ibid 17
[173] Viereck 17
[174] Ibid 110
Today the general level is much higher than ever before in the history of the world, but there are few men whose stature immediately sets them apart from all others.\footnote{Ibid 110}

"In America," Einstein says, "more than anywhere else, the individual is lost in the achievements of the many. America is beginning to be the world leader in scientific investigation. American scholarship is both patient and inspiring."\footnote{Ibid 17} He had immigrated to America because of antisemitism in Europe.

"Einstein, in the words of his favorite colleague, Erwin Schrodinger, explains the fundamental laws of mechanics as geometrical proportions of space and time."\footnote{Neil deGrasse Tyson, “Science as the Artist’s Muse,” in \textit{Exploring the Invisible: Art, Science, and the Spiritual}, by Lynn Gamwell (Princeton, N.J: Princeton University Press, 2002), 6–7.} The impact of Einstein's theories in German art should be evident to anyone able to identify the geometric patterns, or the art using light and shadow produced at the Bauhaus.

Neil deGrasse Tyson’s article “Science as the Artist’s Muse” is a testament to that. He says, "In many ways, science and art are profoundly similar. The best of each rises up from the depths of human creativity, nurtured by an individual's commitment to and passion for the discipline."\footnote{Tyson, “Science as the Artist's Muse,”}

If art indeed imitates life, then art is an expression of the beauty, the tragedy, and the complexity of the human condition. Central to imitating the human condition is the need to explore our sense of place and purpose in the world. If the discoveries in science were detached from this calling, then one would never expect science to inspire creativity in the artist, or more specifically, one would never expect art to reach for scientific themes.\footnote{Tyson, “Science as the Artist's Muse,”}

Artists historically helped to sow the seeds of knowledge around the world.

We have evolved from a culture in which science touched only a select few global, diverse cultures into one which science touches everyone. Caught in the transition were those pioneering artists who, during the past two hundred years, sought cosmic themes at
a time when the science was there but accessible expositions of its discoveries were not available to all. Today the public has embraced science as never before—not as something cold and distant but as something warm and nearby.\(^{180}\)

If art is so important to the dissemination and support of science, why aren’t more scientists required to understand art? Rudolf Arnheim discusses how important visualization is and why the arts are neglected in schools.

The arts are neglected because they are based on perception, and perception is disdained because it is not assured to involve thought… the arts are the most powerful means of strengthening the perceptual component without which productive thinking is impossible in any field of endeavor. The neglect of the arts is only the most tangible symptom of the widespread unemployment of the senses in every field of academic study. What is most needed is not more aesthetics or more esoteric manuals of art education, but a convincing case made for visual thinking quite in general.\(^{181}\)

Changes need to be made at all levels of society especially in academia to maintain a human centered view of the world. "[Education] is taught as a finished product, with little regard either to the ways in which it was originally built up or to changes that will surely occur in the future. It is to a large extent the cultural product of societies that assumed the future would be much like the past. . .."\(^{182}\)

Shaping the fourth industrial revolution to ensure that it is empowering and human-centered, rather than divisive and dehumanizing. . is not a task for any single stakeholder or sector or for any one region, industry or culture. The fundamental global nature of this revolution means it will affect and be influenced by all countries, economies, sectors and people. It is, therefore, critical that we invest attention and energy in multi stakeholder cooperation across academic, social, political, national and industry boundaries. These interactions and collaborations are needed to create positive, common and hope-filled narratives, enabling individuals and groups from all parts of the world to participate in, and benefit from, the ongoing transformations.\(^{183}\)

\(^{180}\) Ibid
These transformations will be unlike anything we have seen before. People are already able to have RFID implants under the skin. Drones, cameras, and facial recognition software are already changing societal patterns in China. Paraplegics are test subjects for the link between brain waves and prosthetic devices or speech synthesizers. Scientists have been able to bring brain cells of decapitated pigs to life. Other science like CRISPR gene editing allows for untold changes to our genetic code, as recently tested by China and the birth of twins immune to AIDS. Other scientists are exploring the possibilities of 3D printed organs or bones—or human organs grown in/on pigs or mice— which might change what it means to be homo-sapiens.

“But now I’ve gone and thrown it all away”

The twenty-first-century millennials are experiencing the same tensions of industrial revolutions and social change as Chester Nagel and so many other men of women of the previous generations. It would be foolish to throw away all their insights and experiences, good or bad as a matter of politics or personal opinion.

It is important to study facts, with as much attention to truthfulness as possible. Where deficiencies are seen there needs to be collaboration and creativity to create the changes needed in search of progress.

The past is never finished, never final. It lives on, changing from generation to generation. Each new generation must rewrite its own history to explain an ever-changing present. Each generation looks to discover in its past the combinations to unlock the possibilities of its future.184

During the twentieth century... “One person’s promise of the future was another person’s vision of horror. Thus, it is not surprising to find the opinion in Germany at the end of the Weimar Republic that “not socialism, but Americanism will be the end of all things.”  

“Mama, oh oh”

“My mother said to me, ‘If you are a soldier, you will become a general. If you are a monk, you will become the Pope.’ Instead, I was a painter, and became Picasso.”

~ Pablo Picasso

The arts are important for helping us understand where we come from and where are we going in all stages of life. It doesn’t always explain why we exist, but it helps us to understand our own feelings and the feelings of others.

Historically, artists have been employed by leading institutions to bring emotional truth to established principles. Yet in our new global society, no institution has the wide acceptance to create values and direction for the majority of people... The arts can break new ground here, bringing human consciousness to bear on these flows of product and capital, energizing our interpersonal connections, and opening new doors for invention and practice.

The role of aesthetic philosophy “... can be defined as the means of organizing thinking, feeling, and perceiving into an expression that communicates those thoughts and feelings to someone else.” Even the study of mathematics or algorithmic data requires an understanding of aesthetic philosophy about rhythm, motion, and order.

It is a field of study which reflects on mathematics from the outside. It is one of a number of metatheories of mathematics, which also include the sociology, history, psychology, and anthropology of mathematics as well as mathematics education. Mathematics is variously classified as an art and a science, it is the ‘queen and servant of science’

according to Bell (1952), whereas the metatheories are all humanities or social sciences. So, these metatheories not only are distinct from their subject matter, they occur in a different category of human intellectual endeavor.\footnote{Paul Ernest, \textit{Social Constructivism as a Philosophy of Mathematics}, SUNY Series in Science, Technology, and Society (Albany: State University of New York Press, 1998). P. 39}


Herbert Alexander Simon believes that, “The central task of natural science is to make the wonderful commonplace: to show that complexity, correctly views, is only a mask for simplicity; to find pattern hidden in apparent chaos.”\footnote{Herbert Alexander Simon, \textit{The Sciences of the Artificial}, 3rd ed (Cambridge, Mass: MIT Press, 1996). p. 1}

“Didn’t mean to make you cry”

Expressionism was an art movement in Germany. It explored the connections between the sciences of psychology and sociology through art. Bold colors and abstract shapes were key features in this type of art. It was meant to engage the viewer in a spiritual way, connecting them with the new reality expressed on the canvas. This was crucial in the changing times.

Empathy and compassion are critical components of politics, education and ethical standards.
Many things defy measurement. Albert Einstein once said, “Not everything that counts can be counted, and not everything that can be counted counts.” Can we calculate character, compassion, empathy, vision, imagination, self-esteem, humanity?

Empathy is an important skill which is often lacking in people in highly technical and scientific fields, specifically because they do not have the experience of understanding perspective and emotions. But that does not mean that artists lack an ability to understand complex fields of study. Lynn Gamwell explores the connection between the sciences and the arts.

Among artists and intellectuals in France, Hippolyte Taine [late 19th century] was the leading spokesman for this fact-gathering bias of science popularizers. In his *Philosophy of Art* (1865), he argued that an artist, like any living creature, is the product of his environment and that cultural history and art criticism should be based in the scientific method of observation.192

Plato’s idea of “True Vision” and observation was inspirational to German philosophers and scientists.

And the soul is like the eye: when resting upon that on which truth and being shine, the soul perceives and understands and is radiant with intelligence; but when turned towards the twilight of becoming and perishing, then she has opinion only, and goes blinking about, and is first of one opinion and then of another, and seems to have no intelligence.193

Observation and interpretation are important skills in education. In *The Art of Possibility*, Zander says, "Even science-which is often too simply described as an orderly process of accumulating knowledge based on previously acquired truths-. . . relies on our

---


capacity to adapt to new facts by radically shifting the theoretical constructions we previously accepted as truth."194

Aldridge, Kuby, and Strevy discuss the metatheory of education which "gives the big picture or may be described as the umbrella under which several theories of development or learning are classified together based on their commonalities regarding human nature."195 A doctor Darren Koh wrote an article discussing how art and creativity are useful learning tools for doctors. "Art is a distinctive sphere of human experience and an activity whose value is not to be reduced to or explained in terms of practical use, scientific understanding, or moral significance."196

In Graphic Design Manual: Principles and Practice, George Nelson mentions that there are possible dangers in relying too much on technology for educational purposes. “Technology has become the central fact of life. It is making hollow nonsense of assertedly conflicting ideologies, and there is no area of daily life left . . . where its influence is not the controlling one.”197

People need to separate themselves more from technology to interact with others. Observing art, understanding the colors and shapes and how those connections can invoke a much deeper meaning, is one way of encouraging empathy and compassion in our society.

“If I’m not back again this time tomorrow”

The legacy of the Bauhaus is art education in an increasing technological world. It was established in a period of history wrought with social and political unrest. Nazis were able to eclipse the growing desire for individuality, collaboration, empathy, and experimentation with the new scientific ideas of understanding time, space, and light.

In *Creative and Mental Growth*, Viktor Lowenfeld and W. Lambert Brittain discuss the importance of art education. "Art education is the only subject matter area that truly concentrates on developing the sensory experiences. Art is filled with the riches of textures, the excitement of shapes and forms, the wealth of color, and youngster and adult alike should be able to receive pleasure and joy from these experiences."198

We know too well that factual learning and retention, unless exercised by a free and flexible mind, will benefit neither the individual nor society. Education has often neglected those attributes of growth that are responsible for the development of the individual's sensibilities, for spiritual well-being, as well as for his ability to live cooperatively in society. The growing number of emotional and mental illnesses in this nation, coupled with our frightening inability to accept human beings as human beings regardless of nationality, religion, race, creed, or color, are vivid reminders that education so far has failed in one of its most significant aims. While our high achievements in specialized fields, particularly on the sciences have improved our material standards of living, they have diverted us from our emotional and spiritual values. They have introduced a false set of values, which neglect the innermost needs of the individual. Art education, as an essential part of the education process, may well mean the difference between a flexible, creative human being and one who will not be able to apply his learning, who will lack inner resources, and who will have difficulty relating to his environment. In a well-balanced educational system, the total being is stressed, so that his potential creative abilities unfold.199

---

“Creativity is the ability to transcend traditional ideas, patterns, rules or relationships and to produce meaningful new concepts, forms, methods and interpretations. It has the hallmarks of originality, progressiveness and imagination.”

In Science and the Modern World, Alfred North Whitehead discusses how learning takes place, that it is a process of changing values based on new facts.

There are two principles inherent in the very nature of things, recurring in some particular embodiments whatever field we explore—the spirit of change, and the spirit of conservation. There can be nothing real without both. Mere change without conservation is a passage from nothing to nothing. Its final integration yields mere transient non-entity. Mere conservation without change cannot conserve. For after all, there is a flux of circumstance, and the freshness of being evaporates under mere repetition. The character of existent reality is composed of organisms enduring through the flux of things.

Education and creativity become essential in this process of finding a balance between the inner world of the individual and the outer world of society. It is very much like the theories of Spirituality in Art described by Wassily Kandinsky. This theory is very similar to the German philosophy of bildung that is discussed by Peter Watson.

[Bildung]. . . the inner development of the individual, a progress of fulfillment through education and knowledge, in effect a secular search for perfection, representing progress and refinement both in knowledge and in moral terms, an amalgam of wisdom and self-realization.

The study of art was an important feature of the Bauhaus philosophy. It encouraged the creative process while students learned the new technical nature of manufacturing processes.

---

German philosopher Immanuel Kant observed “that morality was a creative process but, in the second place, and no less important, it laid a new emphasis on creation, and elevated the artist alongside the scientist.”

Germans often considered themselves very pious regardless of religion. Creativity and insight were divine gifts often discussed by philosophers. David Whyte alludes to the philosopher Johann Herder who influenced the studies of language and interpretation and the philosophies of mind and cognition. Herder’s theory of aesthetics was that an artist needs to be able to understand the ideas art is expressing and have the capacity to understand and anticipate how the art will be perceived. Based on this, it is important to note that art is a valid, non-linguistic way of sharing ideas and information.

'To fail to make use of man's divine and noble gifts, to allow these to rust and thus give rise to bitterness and frustration, is not only an act of treason against humanity, but also the greatest harm which a state can inflict upon itself.’ This shows Herder's very modern grasp of the links between economics, politics, and education or, more particularly, Bildung.

This German concept is important in D. Vasques-Levy’s essays about educational frameworks. “On the one hand, the concept of Bildung describes how the strengths and talents of the person emerge, and development of the individual; on the other, Bildung also characterizes how the individual's society uses his or her manifest strengths and talents, a "social" enveloping of the individual.”

This means that, through education, human beings are gradually opened to and connected with the world both as a historical process and as a natural and social environment. Education prepares us to participate as responsible citizens in the polis, the political and social order, so that we have some control over our own destiny with others. This

---

203 Watson, The German Genius: Europe’s Third Renaissance, the Second Scientific Revolution, and the Twentieth Century, p. 194

204 David Whyte, The Heart Aroused: Poetry and the Preservation of the Soul in Corporate America (New York, 1994). p. 125

approach is certainly what Socrates had in mind: the telos of education is free citizenship . . . . Thus, Bildung is the process of developing a critical consciousness and of character-formation, self-discovery. ... an engagement with questions of truth, value and meaning. The education of individuals is, therefore, a recapitulation of the cultural development of the world and the practice of freedom and work towards higher liberation.206

“Carry on, carry on, as if nothing really matters”

Mike Mills discusses the importance of the Bauhaus design theory. "Progressive designers, such as those associated with the Bauhaus, promoted a new way of thinking about vision and the function of the visual environment. They argued that design should no longer be used to reflect and reinforce a hierarchical society."207 The objects and art produced at the Bauhaus faced much criticism. Erich Mendelsohn had discussed the criticism of the new architecture styles of the 20th century.

Criticism bears fruit only if it can embrace the whole problem. Tutelage fails, because the future speaks for itself. If we wish to pass on such a faith, to convey its palpable conclusions to a wider circle as self-evident facts, we must necessarily demonstrate that the young forces in architecture draw their architectonic experiences not from history nor from heaven, but solely from the fertility of their own visions of space.208

Criticism is essential in collaboration. It is only by reviewing ideas and compromising that positive change can occur. Change is inevitable and it constantly interacts with space.

Most of the Bauhaus pedagogy, not just the theories of Gropius, but Kandinsky, Klee, Itten, and Schlemmer focused on vision and space. Peter Watson explains why many people feel we must choose between teaching art or science.

The rival ways of looking at the world—the cool, detached light of disinterested scientific reason, and the red-blooded, passionate creations of the artist—constitute the modern incoherence. Both appear equally true, equally valid, at time, but are fundamentally incompatible.209

Margaret Honey and David Kanter discuss the importance of carrying on the Bauhaus pedagogy of design within the framework of science, technology, engineering, and math.

Design—the iterative selection and arrangement of elements to form a whole by which people create artifacts, systems, and tools intended to solve a range of problems, large and small. A process central to engineering and technology, design is a powerful vehicle for teaching science, technology, engineering, and math (STEM) content in an integrated and inspiring way. Through the design process, one learns how to identify a problem or need, how to consider options and constraints, and how to plan, model, test, and iterate solutions, rendering higher-order thinking skills, tangible and visible.210

“Too late, my time has come”

The Bauhaus was on the verge of creating significant changes in German education and industry. It had been the result of new freedoms. “Radicalized by reaction, German intellectuals spouted their ideas of national unity and political freedom. Their responses to suppression varied. A few desisted momentarily from political activity.”211 John V. Maciuika discusses how these ideas spread across Europe and to the United States. “All over Europe in the late nineteenth century, progressive artists and designers . . . [developed] working methods whose products could be regarded as appropriate responses to a modern age.” 212 Eric F. Kramer further explores modernism.


During the period in which the Weimar Republic struggled to recover from the war and avert impending catastrophe, America's populace focused its attention on electricity, radio, Hollywood, synthetic fibers, and the acquisition of cheaper credit with which to start families, build homes, and purchase cars. The events of 1927 evidence the enormity of this technical progress: radio and telephone communication was established between London and New York, the first nationwide radio station went on the air, the first television transmissions became possible, the sound movie was introduced, and the Holland Tunnel underneath New York's Hudson River, the world's first underwater tunnel, was opened. Even the persistent economic crisis during the depression did nothing to lessen America's new political and economic status as the country emerged from the war to declare the ‘American century’.213

Margret Kentgens-Craig discusses the differences between the reception of the Bauhaus in America compared to German reactions. “Between 1920 and 1930, the population of rural areas [of America] was exceeded for the first time by that of the cities, as a result of the exodus from the country as America began the progression that would turn it into an urban society.”214

But there was a divide between those who immigrated from Europe and those who had not. “Americans had known no emperor, no aristocracy, and no bourgeoisie in the traditional sense, so that movements comparable to those in Europe had no political basis for support. The leftist movements were weak in numbers and relatively powerless.”215

“Sends shivers down my spine”

Do you get the sense that history is repeating itself as we get deeper into the fourth industrial revolution?

[T]he starting point for change lies in the economic and social sphere. This is also the case in liberalism. In socialism, however, the emphasis is not on a free and harmonious interaction of social and economic forces, but on the engineering of equality through the economic communalization of the nation. At the beginning of this thinking stands the conviction that humans, as political beings, are socially and economically conditioned,

215 Kentgens-Craig, The Bauhaus and America: First Contacts 1919-1936, p. 4
which gives rise to the call for conscious regulation of this conditioning through social
and governmental intervention.\textsuperscript{216}

The Bauhaus failed and no one can know for sure why. Frederic J. Schwartz had a few
ideas why the Bauhaus utopian visions failed.

This fact is due, say some, to political opposition to the school's aims, bureaucratic
sabotage, or public hostility to its aesthetics or ideologies. Others point to the
contradiction of trying to reform a culture without transforming its social base, the
absurdity of a social vision that is at its core aesthetic, the fraught and slippery relation of
art and politics.\textsuperscript{217}

The results, of the loss of art as an important part in society, are all around us.
Disposable single use plastic items that pollute our environment. Cheaply mass-produced
fabrics that no longer need to last and that get thrown out with each passing fad. Items
manufactured by uneducated and unskilled workers in third world countries, that cause
oppression of the impoverished and widens the gap between the social classes.

We left the Bauhaus and have progressed into a society that does not appreciate the
aesthetic value of individuality and creativity. We follow trends and fads through emotionless
media that we consider “social”. We do not understand the importance of multiple perspectives
and believe that data and trends of past experiences and ignore the countless opportunities of the
future.

“Body’s aching all the time”

The planet is sick because of the last centuries attempt at progress.

The idea of progress... represents a constitutive element in the historical development of
political thought. It is indispensable not only for the survival of Western civilization but
also for human action in history as such—whatever the sociopolitical auspices and beliefs
under which it may appear and be used. Its modern forms have taken on world-historical

\textsuperscript{216} Bracher, \textit{Turning Points in Modern Times: Essays on German and European History}. p. 47
significance since the nineteenth century, especially through the American idea of
democracy: humanistic and liberal values, the improvement of living conditions, and the
protection of human rights for all have become the common property of Western
civilization. But from this we must distinguish the historically limited and concretization
and instrumentalization of progressivism in certain parties and movements; all the more
so since the very history of the word ‘progressive,’ which becomes propaganda history in
the context of the philosophical and political conflicts of our time, ends up being claimed
by the destructive forces of both anarchism and totalitarianism.218

“Goodbye everybody I’ve got to go”

Is the answer to say goodbye to our current political situation. . . to say goodbye to
capitalism and embrace socialism? German immigrants constantly tried for a new Utopia in
America. Bracher discusses the turning points of history for the Germans. He discusses how
capitalism is the fuel of the American dream of individual rights and freedom, in addition to the
rights to own unlimited private property.

In reality capitalism continued to develop vigorously and expansively, most clearly in the
highly industrialized United States, the very country in which socialism as a political
movement was much less able to develop than elsewhere.219

There is very little socio-economic consistency in America regardless of the efforts of
immigrants—most notably the Germans who settled in Texas—to maintain their language,
culture, and heritage. In the forward of Turning Points in Modern Times, Abbott Gleason
discusses why this happened.

Truly radical theorists like Theodor Adorno and Herbert Marcuse thought that the most
dangerous totalitarian threat was from consumer capitalism, which displaced and even
‘drugged’ the critical impulses of ordinary men and women with consumption and
technology, perpetuating the hegemony of a social order that prevented the promises of
nineteenth-century socialism from being realized.220

218 Bracher, Turning Points in Modern Times: Essays on German and European History. p. 12
219 Ibid p 57
220 Abbott Gleason, “Foreword,” in Turning Points in Modern Times: Essays on German and European History, by
“Gotta leave you all behind and face the truth”

Art and architecture are inherently linked with the development of our societies. The philosophies of aesthetics came from the philosophers who developed into the contemporary fields of STEM. It would be impertinent and even dangerous to not acknowledge the role arts and creativity play in the development of our communities and politics. If we truly seek truth and demand change, we must ensure that all members of society value the skills developed by artists that encourage creative problem solving. Richard Jerome explores the metaphysical and theological basis of creativity.

Yet for all its metaphysical and theological overtones, creativity is also the most fundamentally human of qualities. It is, in fact, ‘the unique and defining trait of our species,’ writes Pulitzer Prize-winning biologist Edward O Wilson in his book The Origins of Creativity. As Wilson frames it, creativity is ‘an innate quest for originality,’ driven by the enduring human passion for novelty, ‘the discovery of new entities and processes the solving of old challenges and disclosure of new ones, the aesthetic surprise of unanticipated facts and theories, the pleasure of new faces, the thrill of new worlds.’

Many scientists are starting to research the actual process of how our brain lets us be creative. Experimental psychologist Mark Beeman of Northwestern University “. . . and his colleague John Kounios, a professor of applied cognitive and brain sciences at Drexel University, have investigated the creative process, using functional magnetic resonance imaging (fMRI) and high-density electroencephalography (EEG) to watch the brain as it sorts through a problem.” One of their main discoveries was that vision plays a large part in problem solving.

A full second before the insight, there is a burst of alpha-wave activity in the right occipital cortex, which plays a central role in processing vision. Alpha waves are known to be suppressors, dialing down brain activity rather than ramping it up. That actually makes sense in the case of problem-solving, at least when the alpha waves occur in the

---


There's a great deal of distracting visual stimuli streaming into the brain all the time and minimizing that helps us devote more energy to an immediate task.223

Research suggests that creativity is not something inherent in those lucky enough to be geniuses. It is a process that can be learned. Katie Reilly describes how.

[Researchers] have sought to dispel stubborn myths about creativity: it's widely considered a rare natural ability that emerges in a momentary flash of brilliance, often in the arts, but experts say creativity is actually a structured process that can be applied in areas of study and work outside the arts. And because it's a process, rather than a spontaneous stroke of genius, they're calling for creativity to be taught to students from kindergarten to graduate school in order to adequately prepare them for the future.224

Creativity also plays an important role in our psychology and the understanding of our emotions and feeling empathy for others. This is a reason why arts are necessary in schools with the recent trends in reported anxiety and mental illnesses in college students.

[Research]. . . studies show that creativity can boost happiness and well-being and is increasingly necessary for 21st-century success. A 2016 report by the World Economic Forum predicted that the top three job skills in 2020 will be complex problem-solving, critical thinking and creativity, noting that although artificial intelligence will continue to disrupt the workforce and replace certain jobs, creativity is a uniquely human advantage.225

There is still much research that can be done on how the arts can play a role in future of our world, but it is my conclusion that Gropius was one of the first to put it into action at the Bauhaus and Harvard. He is and should be an inspirational figure as our society tries to develop new solutions for sustainable buildings, reusable products, and find uses for new materials being designed in nanotechnology labs like quantum dots, and semiconductors.

223  Kluger, “This Is Your Brain on Creativity: What Neural Networks Underlie Those, ‘AHA’ Moments of Inspiration and Invention?” p. 12-13
225 Reilly, “When Schools Get Creative: Despite Obstacles Large Class Sizes and an Emphasis on Standardized Tests Some Teachers Are Nurturing Pure Imagination,” p. 84-84
We need more than computers, science, and math to save our planet, we need the insightful creative philosophers, teachers, artists, architects and designers that have the Modern Vision and creative skills necessary to change the world for humankind.

Acknowledgements:

This project has given me a more concrete view of Chester Nagel’s work and career. I owe a great deal of thanks to my mentors Sean McPherson, Professor of Art History, and Alain Blunt, Professor of Graphic Design, for their encouragement throughout the process of my research. I also thank the Department of Undergraduate Research, Adrian Tinsley Program (ATP) for the grants which funded my research.

I could not have completed this project without the foresight of Chester Nagel and his donations to the architectural library archives at Harvard’s Graduate School of Design and the University of Texas at Austin. Nor would I have started in search of his work without a special request from my mother, JoAna Kessler, nee Nagel, who remembered the Modern house she had visited once in Austin and how important it had been to her family to acknowledge her Uncle’s great achievement. When I moved to Massachusetts in 2008, she remembered he had studied at Harvard and later taught there. She had no idea how important his time in Cambridge was with Walter Gropius and The Architects Collaborative.

Bibliography:


Etzold, Jörn. “Honoring the Dead Father? The Situationists As Heirs to The Bauhaus.” In *Bauhaus Conflicts, 1919-2009: Controversies and Counterparts*, by Philipp Oswalt,


https://doi.org/10.1093/monist/onx036.


https://docs.google.com/document/d/12BfWcVvOZmTr0epKbtkNc_S996qhF0cZUykBEOWGqY/edit?ouid=108895459685680379999&usp=docs_home&ths=true&usp=embed_facebook.


[http://web.b.ebscohost.com.libserv-prd.bridgew.edu/ehost/ebookviewer/ebook/bmXlym+XzM5ODYxX19BTg2?sid=6f2a4309-7895-4b51-9bf-bb2e23919871@pdc-v-sessmgr06&vid=0&format=EB&rid=1](http://web.b.ebscohost.com.libserv-prd.bridgew.edu/ehost/ebookviewer/ebook/bmXlym+XzM5ODYxX19BTg2?sid=6f2a4309-7895-4b51-9bf-bb2e23919871@pdc-v-sessmgr06&vid=0&format=EB&rid=1).


Nagel, Chester E. “Chester Nagel Adjunct Professor, Architecture, University of Colorado, Denver.” In *Chester Nagel Selection of Professional Records,* Harvard University Archives, 1985.


http://archive.org/details/HistoryOfCollegiateEducationInArchitectureInTheUnitedStates.


Epilogue and Illustrations

Bauhausian Rhapsody 4.0: Mein Erbe, (My Heritage and Legacy)
Design Thinking and Creativity in the Spirit of the Bauhaus

Jill Kessler Lengel

Submitted in Partial Completion of the
Requirements for Departmental Honors in Studio Art

Bridgewater State University
Epilogue - An Assessment
From: Gropius/Man of Vision Principles of the Bauhaus Creativity a Way of Life

Gropius’ contributions to twentieth century society lay in his concern for the human condition, and in this, he gave us an approach to creativity which would guide the architect and artist to worthy objectives. In his works and in his teachings, Walter Gropius has influenced profoundly the world of arts and architecture.

It has been my privilege to have been involved in architectural education and practice for the last 56 years, a span of time perhaps without parallel for its impact on a man’s built environment. From the late 1920’s - the twilight of the Beaux Arts - I have been a part of this transformation. The “International Style,” incorrectly tagged with that unsavory label, was not a style at all, but an approach, a new attitude. Unfortunately now, that central virtue is denied again by flamboyant promotions of a few, highly vocal, “post moderns,” they who seek to legitimize a misbegotten mix of arbitrary forms, in a vain neglect of the essentials of space, careless with their integration of precious daylight into the interior of their buildings. Those who seek to negate the worth of the modern movement, they are the ones who fail to make the distinction of the real worth of the lessons of history. We hear again a clamor for classical revivalism. On that absurdity Gropius commented “We cannot go on forever reviving revivals.”


Modern architecture would have to be deemed a success if there were only that one, delightful example to remind us - the East Wing of the National Gallery of Art by Pei. It is Pei, who when asked recently did he not now consider himself a post modern, his answer - he holds post modern in contempt.

We would not now have this creativity, freedom and enthusiasm for architecture, had it not been for those inspired, courageous architectural masters of the twentieth century. Architecture has thus become once more “the noblest art of all the arts,” accomplished in large part through the compassionate vision of Walter Gropius.

Chester Nagel
Professor of Architecture
June 1985
Epilogue - “Gropius and the Paper Wolfe”
Talk by Chester Nagel to the Denver Chapter - The American Institute of Architects
January 25, 1982
From: Gropius/Man of Vision Principles of the Bauhaus Creativity a Way of Life

Excerpts

I welcome the invitation, the privilege to talk here today about Walter Gropius, about his role in the development of modern architecture, and the questions raised in this regard by the writer Tom Wolfe in his book From Bauhaus to Our House.

After what Wolfe has written about modern architecture and Walter Gropius, the kindest thing one can say is that Wolfe doesn’t know what he is talking about. But, the simple fact is that Wolfe is engaged in a clever, diabolical deception—an incredibly blatant fabrication that holds to no limits of responsible journalism. His calculating eye is on the cash register, his motivation solely to sell his book. One can have nothing but contempt for what he tries to do. And, the extent of the disaster which he has inflicted on the public mind is not to be underestimated. His press agents have assiduously reckoned the profits to be had from the book, from Wolfe’s overwhelming exposure in the media. His lousy book is a best seller. His best seller is a lousy book. Yet, we can salvage something. The public mind has been focused on our profession—seen as idiots to be sure—but perhaps society may also believe the truth. So, let us start from there.

Nowhere in his book does Wolfe make a distinction between the valid architecture of the modern masters, and the bad architecture of the 20th century—the “modernistic.” Gropius was always deploring that stylistic affectation of the shallow imitators—those who had no eye for beauty, no sense of integrity. And, in the so-called “most modern,” there is often too much of a thin trickery of masks and false fronts attempting to pass for architecture. The written word is a powerful instrument, with which the unscrupulous can mislead ad profane.

As to the glass-box obsession with which Wolfe confronts us on the cover of his book, the glassiest boxed house I was ever aware of and spent a day in—was the house of Philip Johnson designed for himself in New Canaan. And, strangely enough, but par for Wolfe, Philip is that same architect seemingly most revered by Wolfe for his AT&T Chippendale, Highboy of an office tower in New York. So, one thing one soon discovers, there is little consistency in the Wolfe mind. Indeed, beyond his facetious ridicule and labored sensationalism, there is nothing.

This tiger of paper, would have the reader fear that the profession of architecture was peopled with sinister masters in constant deployment as enemies; that Frank Lloyd Wright and Walter Gropius had their own private cold war. The truth is that the two men admired each other, however divergent their objectives; that they met on a number of occasions to discuss their views on architecture. Gropius, in his last book Apollo in Democracy referred to Wright as “this radiating personality, this great architect,” Wright was a visitor in Gropius’s house in Lincoln in 1940, and for “a few undisturbed hours of free conversation,” enjoyed each other's company, discussing each others views and aims. Gropius and the other European masters gained much insight into the architecture evolving in America at the turn of the century, through the work and words of Wright. (Shown in an exhibition of Wright’s work in Berlin in 1911).
Tom Wolfe further fabricates with the accusation that Eero Saarinen was “drummed out of the corps,” by the profession for the turn of his later work. Nonsense, Eero was much esteemed by all with whom I was associated in the profession. His airport terminal buildings at Dulles and at Kennedy, his Kresge Auditorium at MIT were all hailed with enthusiasm and admiration.

And, there is no basis for Wolfe’s words like commune, proletariat, worker housing, compound, etc., which he obviously employs for their unattractive inference—none of which have any validity in connection with Gropius’s approach to architecture. And so throughout the book, Wolfe is intent on character assassination. It is the Wolfe in the ostentatious garb—this self Esteemed redeemer in white who brings down the giant, single-handedly. What an heroic role to cast oneself into, and all at a handsome profit.

At this we need to pause and reflect. There’s an innate vulnerability in creativity. Anyone who does anything is open to criticism for what he does. It is the doer among us who is exposed and vulnerable, while the non-contributing bystander has the advantage to make critical observations, and perhaps to harmfully discredit the action. There is the danger that the doer will be blamed, given a negative label, even while he is constructive, while he produces, provides. And if the criticism is not just—that the provider may simply quit providing.

Yet, criticism is the essence of an open, democratic society, providing evaluation, and insight into purpose, method and result. The critic may be an important partner of the production team, but for that he must be constructive in his aims—to be intelligent and just. In our interaction with others, we assume a common decency, an objective commitment. When that trust is violated, the system falls apart. The decency of truth is man’s basic obligation to man. And in this so-called book, that cardinal virtue of human relations is forfeited—it’s author is a wolf in sheep’s clothing.

Wolfe is obsessed with the absurdity that Gropius required his students and colleagues always to begin with zero. In truth, Gropius felt it helpful on occasion to refer to a quotation from St. Thomas Aquinas “I must empty my soul so that I may enter into a state of innocence.” Suggesting to Gropius that to rid ourselves of extraneous ideas as we search for the essence that underlies each particular set of circumstances.

When Queen Elizabeth, in 1956, bestowed on Gropius the Royal Gold Medal of the Royal Institute of British Architects, he was in his element, at ease in presence of the sovereign. But never in the thirty years during which I knew Gropius did I ever happen on the ludicrous epithet “Silver Prince”—that device of ridicule with which Tom Wolfe attempts to demolish the character of Gropius. A point to the contrary: Once when he and I were presenting a project in Tallahassee, Florida, Gropius was introduced to an audience as “the only modest genius of modern architecture.” No one was ever heard to call him “Master.” With that he would indeed have felt awkward. In the office of TAC he was called “Grope.”

Many years ago, in some writings on Gropius, I referred to him as “A Gentleman of the Old School.” Alluding to his kindness and grace. Now, Wolfe uses the very same description, but makes it sound like the plague. That is indeed throughout what is at the center of the Wolfe chicanery—the known thing, the half-truth, subverted. And again I must say, words cannot begin to describe the effect on my feelings of this monstrous falsehood; this senseless attack on the character of Gropius.
Gropius was often plagued by criticism that dealt unjustly with his ideas and actions. Nearing the end of our long friendship, shortly before his death, Gropius, in my presence reflected: “I understand that each generation wants its own developments and ideas, but a scholar has to be truthful and hold to the facts. In spite of the antagonism and criticism of individuals and cliques attempting to develop anti-Bauhaus, anti-Gropius sentiment, I have not seen anywhere any ideas that render the principles of the Bauhaus unsound.”

To which I say again AMEN, and THANK YOU!

Chester Nagel
Professor of Architecture
University of Colorado
At Denver
Epilogue - Interview Nagel and Gropius
Gropius's Office Cambridge, Massachusetts
December 11, 1967
From: Gropius/Man of Vision Principles of the Bauhaus Creativity a Way of Life

Begin

Nagel:
Dr. Gropius, it has been said that you have changed the shape of our modern world. Indeed, for half a century, your vision has lead in a renaissance of the visual arts. Your thoughts have unveiled the enduring principles implicit in the development of our way of life, giving a new vitality to design. You have brought a basis of beauty and unity into the chaos of our time. Dr. Gropius I would like to record your comments on several topics which I believe to be of particular importance. First, you have long advocated an approach to problems in design, one that is comprehensive. You have observed that “Our century has produced the expert type by the millions,” that “we should make way for “men of vision.”
Gropius

It should be the highest aims to produce this type of men who are able to visualize an entity rather than let themselves get absorbed too early into the narrow channels of specialization. William von Humboldt seems to have been the last scientist who has recognized as a learned scholar who could master and comprehend the whole range of scientific knowledge of this time. Since then, the stupendous development in the arts and sciences has produced the specialist who penetrates deep into his chosen field, but at the same time is in danger of losing sight of the interrelationship of all phenomena of life.

Our blueprints of general education should provide safeguards against the fragmentation consequences of the widespread specialization. Consistent emphasis on the comprehensiveness of the manifold activities of life will lead to think in entities, to start from the whole to its parts concentrically, not sectorially or piecemeal. As result of such an approach, an attitude will develop never to forget the totality of our existence when specialized details are investigated scientifically.

Nagel

Secondly, in your conception of the Bauhaus idea you have stated, and I quote “The artistic training must provide food for the imagination and the creative powers, that an intensive atmosphere is the most valuable thing a student can receive. Such a fluidom can only grow when a number of personalities are working together to a common end; that it cannot be created by organization, nor can it be defined in terms of time.” Dr. Gropius, this is a most stimulating thought. Would you comment further?

Gropius

Today’s rational trend in education one-sidedly overemphasizes the acquisition of knowledge, whereas the foremost goal should be to release the creative faculties of the learner. An atmosphere conducive to searching for the unknown, to learn to think independently as in a laboratory provides a group of students with mutual stimulation to penetrate ever further into their field of concentration. Accumulated knowledge will then become the valuable by-product of such a creative attitude, not an end in itself. This contagious method of approach will develop the uniqueness of every individual in contrast to every other one, and will simultaneously establish a firm conviction that only in contact with a group can his best ideas be tested, matured and be brought to their realization. Sound interrelationships between individual and group or community is the precondition for any cultural consolidation. I believe that in all branches of education—equally in sciences as well as in the arts—the strongest possible individuals must be combined with an always open-mind towards dissenting and critical opinions of others. A working team, able to integrate these seemingly opposite aims, represents the basic unit which is apt to bring the democratic process into proper function and to build up a country’s significant cultural character.

Nagel

I have a third request, again one which is based on a thought which you have expressed in past writings. You have sought what you have referred to as “The deepest motives of human living.” In our complicated civilization, you point out, we have lost sight of basic values.
Gropius

Man lives also for the pursuit of happiness, and I wish there would be more research by architects into what exactly are the prerequisites for this thing called ‘happiness’. I want to affirm, therefore, that I believe the creation of beauty and the forming of values and standards to be the innermost desire of a human being and that this moves him more deeply and more lastingly than the satisfaction of comfort.

For beauty is a basic requirement of life, it is not its mere marginal adornment which could be dispensed with, it rather belongs to the very center of life.

The ability to create and understand beauty is, therefore, as important as the knowledge of science, mathematics, history and languages. Art, being the product of human desire and inspiration, transcends the realms of logic and reason. “Education through art,” provides the necessary compensation to intellectual training, it completes the total range of human activities and is, therefore, indispensable to man’s happiness.

End
Chester Nagel

Photographs by Donald T. Young
Illustrations

Is This the Real Life?

*Walter Gropius/Man of Vision:* This autographed image was found in the Harvard Graduate School of Design Special Collections library in the Chester Nagel Collection, the autograph was highlighted by Jill Kessler Lengel 2018.

Six bow ties once owned by Gropius were also donated by Chester Nagel. Also see Corydon Ireland, “Ties to the Past” May, 2014 https://news.harvard.edu/gazette/story/2014/03/ties-to-the-past/

The note from Ise Gropius to Chester Nagel:

“These brilliant little butterflies were Grope’s only vanity, as a small token, of the friendship that united the two of you.”

Above: photo by: Stephanie Mitchell, 2014

Above: photo by: Jill Kessler Lengel, 2018
Illustrations
Research
“Gropius at MOMA 1932”
See online at: https://www.moma.org/documents/moma_catalogue_2044_300061855.pdf

Fagus Factory, Alfeld, Near Hannover, Germany
1910-1914 Walter Gropius and Adolf Myer
Source: UNESCO

Bauhaus School, Dessau, Germany
1925-1926 Walter Gropius
Source: Bauhaus-Dessau.de

Experimental Housing Development Dessau, Germany
1926-1928 Walter Gropius and Adolf Myer
Source: Bauhaus-Dessau.de

City Employment Office, Dessau, Germany
1928 Walter Gropius
Source: Bauhaus-Dessau.de
Illustrations

Is This the Real Life?
“Nagel Brothers’ Monumental Works”

Nagel Bros Wagon in Fourth of July Parade
1909 Fredericksburg, Texas
Source: Portal to Texas History

Bear Mountain Quarry Fredericksburg Texas
1900’s
Source: Portal to Texas History

Nagel Marker Bonn Bakery Fredericksburg, Texas
1913 Illustrations by Willie Nagel
Source: Texasescapes.com

Der Stadt Friedhof Cemetery Fredericksburg, Texas
1914 Emil Nagel, 1980 Lina Meckel (Nagel) nee Karger
Source: findagrave.com
Illustrations

Is This the Real Life?
“CCC at Texas State Parks”
See More: twpd.texas.gov “Civilian Conservation Corps” and stagprovisions.com “A Beauty Born of Need”

CCC Restoration Mission Goliad, Texas
1934- CCC Project
Source: Texas State Parks

Palo Duro Canyon State Park, Palo Duro, Texas
1934- CCC Project
Source: Texas State Parks

Bastrop State Park Bastrop Texas
1934- CCC Project
Source: Texasescapes.com

CCC Workers Camp Texas
1934-
Source: stagprovisions.com
Illustrations
Is This the Real Life?
“American Beaux Arts Architecture”
chicago.gov “The People’s Palace”

Grand Central Station New York, New York
1903 Reed and Stern
Source: grandcentralterminal.com

New York Public Library, New York
1908 Carrère and Hastings
Source: archpaper

Chicago Federal Building Chicago, Illinois
1898-1905 Henry Ives Cobb
Source: Wikiwand

Chicago Cultural Center Chicago, Illinois
1893 C. A. Coolidge and Robert C. Spencer
Source: chicagoartmuseum.com
Illustrations
Is This the Real Life?
“American Skyscrapers”


Woolworth Building New York, New York 1911 Cass Gilbert Source: skyscraper.org

Busch Kirby Building Dallas, Texas 1912-1913 Barnett, Haynes & Barnett (St. Louis)/Lang & Witchell (Dallas) Source: flashbackdallas.com

Michigan Central Station Detroit, Michigan 1912-1913 Warren & Wetmore and Reed & Stem Source: crainsdetroit.com
Illustrations
Is This the Real Life?
“Chicago Tribune Competition”

First Prize Chicago Tribune Chicago, Illinois 1922 John Mead Howells and Raymond M. Hood (NYC)
Source: skyscraper.org

2nd Prize Eliel Saarinen (Helsingfors, Finland) with Dwight Wallace and Bertell Grenman (Chicago)
Plate 96: Ralph Walker of McKenzie, Voorhees & Gmelin (NYC)

Plate 97: Bertram Goodhue (NYC)
Plate 20: Third Prize, Holabird & Roche (Chicago)

Plate 197: Walter Gropius and Adolf Meyer (Weimar, Germany)
Plate 229: Max Taut (Berlin, Germany)
Illustrations
Is This Just Fantasy?
“European Architecture Styles”

Reims Cathedral, France
1211-1325
Gothic Architecture

Riga, Latvia
19th and early 20th century
Jugendstil Architecture

Glass Pavilion, Cologne, Germany
1914 Bruno Taunt
Expressionist Architecture

Utrecht, Netherlands
1917 Rietveld Schroder
De Stijl
Illustrations
Is This Just Fantasy?
“Gothic Art”

*Adoration of the Magi* Strasbourg Cathedral, Germany
1494–1505 Jacques de Landshu
Gothic Sculpture

*The Annunciation* Uffizi Gallery, Florence
1333 Simone Martini
Gothic Painting

Stained Glass Chartres Cathedral, France
Gothic Windows

Gothic Doorway
Illustrations
Is This Just Fantasy?
“Jugendstil”

Albert Street 2A Riga, Latvia
victortravelblog.com
Jugendstil Sculpture

The Kiss Belvedere Vienna, Austria
1907 Gustav Klimt
Jugendstil Painting

Stained Glass Otto Wagner Kirche Vienna, Austria
1904–1907 Kolomon Moser
Jugendstil Windows

Jugendstil Doorway
Illustrations
Is This Just Fantasy?
“Expressionist Art”

Lesender Klosterschüler (ohne Sockel) Galerie Orlando
1930 Ernst Barlach
Expressionist Sculpture

Little Blue Horse Saarland Museum, Saarbrücken
1912 Franz Marc
Expressionist Painting

Woman with Animal Harvard Art Museum
1911-1913 Hermann Max Pechstein
Expressionist Glass

Expressionist Doorway
Illustrations
Is This Just Fantasy?
“De Stijl Art”

*Interrelation of Volumes* Tate, UK
1919 Georges Vantongerloo
De Stijl Sculpture

*People Waiting for a Tram* Stedelijk Museum, Amsterdam
1918 Chris Beekman
De Stijl Painting

*Stained-glass Composition IV*
1911-1913 Theo van Doesburg
De Stijl Glass

*De Stijl Doorway*
Illustrations

Is This Just Fantasy?
“Neoclassical Architecture”

United States Capital Washington, D.C.
Multiple years and stages
www.aco.gov “History US Capital Building”

White House Washington, D.C.
Multiple years and stages
www.whitehouse.gov “About the White House”

Schloss Bellvue Berlin, Germany
1786-1918

Red Army Theater Moscow, Russia
1929 K. Alabyan and V. Simbirtsev
moscovery.com “Stalinist Empire Style Moscow”
Illustrations
Is This Just Fantasy?
“Modern Architecture”

Crystal Palace Hyde Park, London
1851 Joseph Paxton

Highland Park Ford Plant Detroit, Michigan
1908-1910 Albert Kahn

Double House at Werkbund Housing, Germany
1927 Le Corbusier & Pierre Jeanneret

Barcelona Pavilion
1929 Mies van der Rohe
www.whitehouse.gov “About the White House”
Illustrations
No Escape From Reality
“Bauhaus Art”

Monument to the Dead
Weimar, Germany
1921 Walter Gropius

Red Balloon
Guggenheim Museum
1922 Paul Klee
Bauhaus Instructor Painting

Bauhaus Dessau
1925-1926 Walter Gropius
Bauhaus Windows

Bauhaus Dessau
1925-1926 Walter Gropius
Bauhaus Doorway
Illustrations
No Escape From Reality
“Deutscher Werkbund”

School of Fine Arts (first Bauhaus) Weimar, Germany
1904–1907 Henry van de Velde

AEG Turbine Factory Berlin, Germany
1909 Peter Behrens

Werkbund Pavilion Cologne, Germany
1914 Walter Gropius and Adolph Meyer

Werkbund Austellung
1927 Mies van der Rohe
Illustrations
Open Your Eyes
“Cathedral of Socialism” Lyonel Feininger”
Illustrations
Look Up to the Skies and See
“People of the Bauhaus”
From: Google Search Bauhaus
Illustrations
Look Up to the Skies and See
“Products of the Bauhaus”
From: Google Search Bauhaus Products
Illustrations
Look Up to the Skies and See
“The Architects Collaborative”

Illustrations
Look Up to the Skies and See
“Modern Housing”

Block Houses Rotterdam, Holland
1821-1929 JJP Oud

apartment building, Weissenhof Siedlung exhibition
1927 Mies Van der Rohe

Housing, Chrystie-Forsyth Streets, Site collage. New York 1931 Howe and Lescaze

Gropiusstadt Berlin Germany
1960 Walter Gropius TAC