

Bauhaus Transfers

**International Symposium
19–21 September 2019
The Pennsylvania State University**



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Locations

Stuckeman Family Building
Palmer Museum of Art

Organization

Ute Poerschke, Department of Architecture
Daniel Purdy, Department of Germanic and Slavic Languages and Literatures

Support

Penn State Max Kade German-American Research Institute
Penn State Palmer Museum of Art
Stuckeman School of Architecture and Landscape Architecture
Wolkenkuckucksheim | Cloud-Cuckoo-Land

Program

Thursday, 19 September 2019

Location: Penn State Palmer Museum of Art

5:00 pm Opening Remarks

5:30 pm **Keynote: *Queer Bauhaus***
Elizabeth Otto, College of Arts and Sciences,
University at Buffalo

6:30 pm Reception

Friday, 20 September 2019

Location: Stuckeman Family Building, Jury Space

9:00 am Opening Remarks and Introduction

Session 1: TRANSFERRING THE UTOPIAN SOCIETY

Moderator: Alexandra Staub, Department of Architecture, Penn State

9:30 am ***Forms, Ideals, and Methods.***

Bauhaus Transfers to Mandatory Palestine

Ronny Schüler, Department of Theory and History of Modern Architecture, Bauhaus University Weimar

10:00 am ***Whose Modernism? The 1953 Bauhaus Debate and the Right to Define Modern Architectures***

Lynnette Widder, Earth Institute, Columbia University

10:30 am ***The Influence of Bauhaus Ideas on the Development of Soviet Cities between 1930 and 1980***

Nina Kazhar, Nina Sołkiewicz-Kos, Mariuz Zadworny, Faculty of Civil Engineering, Czestochowa University of Technology

11:00 am Round Table

11:30 am Lunch Break

12:00 pm Palmer Museum of Art

Discussion of Paintings by Josef Albers and Robert Rauschenberg

with Vanessa Troiano, City University of New York

Session 2: TRANSFERRING NEW WAYS OF SEEING

Moderator: Sabine Doran, Department of Germanic and Slavic Languages and Literatures, Penn State

1:30 pm ***Transparency***

Tom Steinert, Department of Architecture, Kassel University

2:00 pm

Josep Lluís Sert, László Moholy-Nagy, and the Postwar Revival of Antoni Gaudí

Pep Avilés, Department of Architecture, Penn State

2:30 pm

Bauhaus Transference from Josef Albers to Robert Rauschenberg

Vanessa Trioano, Graduate Center, City University of New York

3:00 pm

Round Table and Coffee

4:00 pm

Keynote

Mexico and the Bauhaus: The Question of Integration

Juan Heredia, School of Architecture, Portland State University

Saturday, 21 September, 2019

Location: Stuckeman Family Building, Jury Space

Session 3: TRANSFERRING BAUHAUS PEDAGOGY

Moderator: Cassie Mansfield, Department of Art History, Penn State

9:00 am ***Ludwig Hirschfeld-Mack (1893-1965) and the Bauhaus in Australia***
Peter Stasny, New Design University, St. Pölten

9:30 am ***Huang Zuoshen and the Bauhaus-Based Architectural Education at St. John's University in Shanghai 1942–1952***
Liyang Ding, School of Architecture, Marywood University

10:00 am ***Robert Reed and Josef Albers at Yale***
Cathy Braasch, Department of Architecture, Penn State

10:30 am ***Hin Bredendieck—From Aurich to Atlanta***
Gloria Köpnick and Rainer Stamm,
Oldenburg State Museum for Art and Cultural History

11:00 am Round Table

12:00 pm Lunch Break

Session 4: TRANSFERRING AESTHETIC PRACTICES

Moderator: Denise Costanzo, Department of Architecture, Penn State

1:30 pm ***The Bauhaus—Lost in Transfer: Art as Work***
Philip Glahn, Tyler School of Art and Architecture,
Temple University

2:00 pm ***Return to Progress. Bauhaus Transfers through Theories and Histories of Architecture***
Eduard Führ, momus|stiftung, Bielefeld

2:30 pm ***Gaps and Bridges: Transnational Careers of Bauhaus Artists and the Transformation of Commercial Design***
Jan Logemann, Institute for Economic and Social History,
University of Göttingen

3:00 pm Round Table

3:30 pm Closing Remarks

Abstracts and CVs

Pep Avilés

**Josep Lluís Sert, László Moholy-Nagy,
and the Postwar Revival of Antoni Gaudí**

By the late 1940s, the work of the Catalan architect Antoni Gaudí (1922-1926) was receiving renewed national and international attention. Exhibitions and publications competed to reposition his architecture within modern historiography amidst the crisis of the modern movement. In this revision, new photographic forms of documenting his architecture had a major role, proposing in turn a different materiality for postwar architecture. Crucial in the new material mode of reproducing architecture was the theoretical work of László Moholy-Nagy. His photographic work and writings influenced a new generation of architects, writers, and critics, particularly after the Second World War. If articles, and publications by Nikolaus Pevsner, Henry-Russell Hitchcock, and Edgar Kaufmann Jr., among others offered a very conservative visual assessment of the buildings of Gaudí, architects and historians whose work entered in close dialogue with Bauhaus circles offered a more programmatic and progressive one. Key in this alternative approach to the work of Gaudí were the photographer Joaquim Gomis, the art dealer Joan Prats, and the architect, professor, and secretary of CIAM Josep Lluís Sert. Sert had established contacts with former Bauhausers—particularly Walter Gropius, Marcel Breuer, and László Moholy-Nagy—by the beginning of the 1930s while fostering the art and architecture avantgarde in Barcelona. Once in the United States, Sert and James Johnson Sweeney planned a publication on Gaudí by the late 1940s. At that time, Gomis and Prats were developing an aesthetic system to document objects christened as fotoscop. Halfway between photography and film, the fotoscop was a media consisting of a series of images projected on a wall according to a specific sequence. By the 1950s, the target of Gomis's photographic camera was frequently the architecture of Gaudí. Sert and Sweeney's book on Gaudí, finally published in 1960, contains a large number of photographic close-ups, unfamiliar frames, and new perspectives taken

by Joaquim Gomis that can be compared in their scope and agenda with the monograph edited by Peter Blake of Marcel Breuer work titled *Sun and Shadow*. In both publications, the influence of the Neues Sehen that Moholy-Nagy and Sigfried Giedion advocated for in their 1930 Film *und Foto* collective exhibition in Berlin, can be traced.

Pep Avilés is an assistant professor in the Department of Architecture at Penn State and a co-editor of the journal Faktur: Documents and Architecture. He is currently working on the reception of Antoni Gaudí's work in the postwar years. His academic work has been published in journals such as Footprint, Thresholds, San Rocco, Volume, Project Journal, and Quaderns d'Arquitectura i Urbanisme, among others. Avilés is the editor of the Spanish translation of Sigfried Ebeling's Der Raum als Membran (1926) and contributor to the forthcoming collection of essays celebrating Bauhaus 100th anniversary titled Dust and Data: Traces of the Bauhaus Across 100 years (Ines Weizman, ed.).

Cathy Braasch

Robert Reed and Josef Albers at Yale

The Bauhaus pedagogy—characterized by the Vorkurs foundational curriculum which taught rigorous visual training, social equity among art forms, and iterative process for innovation—influenced American universities to integrate visual literacy and design methodology into general education. The Bauhaus pedagogy no longer exists as initially designed, but its legacy permeates the curricula taught by the students of Bauhaus faculty at institutions across the United States. One such student, Yale graduate and professor Robert Reed (1938-2014), adapted Albers’s curriculum to a format that has endured and been informally disseminated through his students, but not yet documented. Reed’s Basic Drawing course consolidated goals from Albers’s two-year foundational sequence into a one-semester course. The autonomy and brevity of this course in the art department allowed it to be sustained as part of the required core curriculum for almost 50 years. Reed was able to impart the goals and objectives of Albers’s more extended course sequence in this condensed format through the invention of “hyperdimensional” investigations (assignments which layered multiple Albersian objectives and integrated several physical and temporal dimensions) by teaching rigor, social equity, and process, among other objectives. This study will describe how three exemplary investigations from Reed’s Basic Drawing course—String Perspectives, Photo Booth Portraits, and Dinosaur Construct—are adaptations of Albers’s teaching methods that retained and strengthened Bauhaus principles.

Cathy Braasch is an assistant professor in Penn State’s Department of Architecture and the principal of Braasch Architecture. She teaches design studios and visual communications and is the project director for the Robert Reed Drawing Workshops. Braasch Architecture’s work is comprised of commercial and residential projects emphasizing flexible adaptation. Previously, she worked at Stoss, Stephen Yablon Architect, and Della Valle Bernheimer. She received a Master in Architecture at the Harvard Graduate School of Design and a Bachelor of Arts from Yale.

Liyang Ding

Huang Zuoshen and the Bauhaus-Based Architectural Education at St. John’s University in Shanghai 1942–1952

This paper examines the transfer of architectural ideas from the Bauhaus to China. Compared to the first generation of Chinese architects that received Beaux-Arts compositional design training in the United States during the 1930s, those whose architectural and pedagogical ideas deeply rooted in the Bauhaus school have not been given their justice partially due to the fact that there were no Chinese students at the Bauhaus in either Weimar, Dessau, or Berlin from 1919 to 1933. This paper thus focuses on Chinese architect and educator, Huang Zuoshen (1915-1975), whose educational background as well as professional and teaching careers are inextricably linked to his encounter of the Bauhaus tradition when he studied at the Harvard Graduate School of Design from 1938 to 1941. This paper first introduces Huang’s life, and then provides an in-depth discussion of Huang’s adaptation of the Gropius’s pedagogical framework at GSD when he served as the director of the School of Architecture of St. John’s University in Shanghai. The paper argues that the architectural curriculum Huang established at SJU was based on his study experience at GSD, his understanding of Gropius’s “total architecture” concept, and, more importantly, his appreciation of the notion of “function” as the “living” spirit of the “New Architecture” that motivated the founding of the Bauhaus.

Liyang Ding is an instructor in history and theories at the School of Architecture of Marywood University and a Ph.D. candidate in architecture at Stuart Weitzman School of Design of the University of Pennsylvania. His research interest centers on modern architecture and urban culture in Germany and China, with a focus on the topics of space, representation, and phenomenology. Ding’s current dissertation research focuses on German modern architect Hans Scharoun and his conception of architectural space.

Eduard Führ

Return to Progress. Bauhaus Transfers through Theories and Histories of Architecture

In this presentation, the author investigates how the Bauhaus idea has been passed down within the theory and history of architecture since the end of the 1920s and how its diverse chains of understanding have emerged. The presentation aims at pointing out which modifications have been made during these transfer processes and which manifold Bauhaus interpretations have been created in this way. By tracing these chains back to the time when the Bauhaus operated (1919–1933), the relationship of these manifold Bauhaus interpretations to the original Bauhaus is fundamentally questioned. Moreover, with respect to scientific philosophy, the questions are asked as to whether and how the Bauhaus can be reconstructed from 2019 backwards at all.

Eduard Führ, professor emeritus, served as head of the Theory of Architecture chair at Brandenburgische Technische Universität Cottbus, Germany, from 1990 to 2010. He founded *Wolkenkuckucksheim/Cloud-Cuckoo-Land* in 1996 and has been co-editor of the architectural theory journal ever since. He is also the founder of *momus/stiftung*, a foundation to further the theory of architecture.

Philip Glahn

The Bauhaus—Lost in Transfer: Art as Work

This presentation traces an alternate history of the Bauhaus that focuses on its critical utopian concepts of art-making as a collaborative and innovative form of social labor. This history was obfuscated not only when the Bauhaus was treated as what Rainer Wick called a “self-serve market” for Cold War art histories, but also as the school struggled to adjust to the economic and political realities of the Weimar Republic. Recuperated as a site of primarily instructional (rather than stylistic) innovation in addressing existing and future social needs and skills, the Bauhaus offers a model for the critical reconsideration of current modes of aesthetic utility, cultural participation, and art as profession. Canonical receptions of the Bauhaus have tended to re-entrench a binary concept that Walter Gropius’s initial pedagogical project aimed to resolve: the ostensible incompatibility of art and work. The school’s idea of fusing *Kunst* and *Handwerk*, as well as the subsequent call for a “New Unity” of art and technology, was in many ways a proposal for an applied dialectics of material and immaterial labor. This technics of “concrete utopia” proved incompatible with the demands of the market and postwar fables of the avant-gardes. Neither Black Mountain College, nor the New Bauhaus in Chicago, nor the HfG Ulm, nor their Socialist Realist counterparts were able or willing to recuperate a politics of aesthetics beyond the symbolic liberation from ideology, on the one hand, and the instrumentalization and commodification of the imaginary, on the other. What was “lost in transfer” is the Bauhaus’s attempt to create what constructivist Boris Arvatov termed “socialist objects”: tools with which to foster productive modes of utility, to practically and imaginatively engage what Gropius called “the questions agitating the rest of the world.” Also left behind were the school’s progressive pedagogical methods as well as models of work positing the domestic and the industrial, maintenance and development, creativity and utility as interdependent rather than discrete spheres of production, providing the ground for a reevaluation of class and struggle. A

critical reconsideration and renewed translation of this Bauhaus work ethic can uncover an important historical pedagogical basis for a contemporary politics of making.

Philip Glahn is an associate professor of critical studies and aesthetics at Tyler School of Art and Architecture at Temple University. His essays concerning art activism, technology, labor, and new social formations have appeared in several anthologies, catalogues, and journals including *Art Journal*, *Afterimage*, and *PUBLIC*. His book *Bertolt Brecht* was published in 2014 by Reaktion Books.

Juan Heredia

Mexico and the Bauhaus: The Question of Integration

The paper takes Max Cetto (not a Bauhausler) as a pivot to discuss the relations between Mexico and core Bauhaus figures, such as Walter Gropius (who visited the country in 1947 on a road trip with Ilse, and in 1952 to inaugurate the 7th Pan-american Congress of Architects and debate with Wright); Hannes Meyer (who lived from 1939 to 1949 in Mexico, first directing a newly founded Institute of Urbanism and then becoming technical director of housing of the ministry of labor); Ludwig Mies van der Rohe (who designed the Bacardi offices building in Mexico City in 1967), and Josef and Anni Albers (whose presence in the country was as important to their own work as to Mexican art and architecture in general), but focus instead on four lesser known Bauhauslers or quasi-Bauhauslers: Michael van Beuren, Clara Porset, Mathias Goeritz, and Herbert Hofmann Ysenbourg. These visionaries participated in an architect-led movement that resuscitated in Mexico the dream of the integration of the arts, with all its consequences, and that in way was anathema to another project—also, but more indirectly Bauhaus-inspired—of “integration of the arts” led by the Mexican muralists, Rivera, Siqueiros, and Orozco. At the center is the question of architecture as an autonomous discipline.

Juan Manuel Heredia is an associate professor at Portland State University. He studied and practiced architecture in Mexico, moving to the United States in 1999 to pursue graduate studies. His research focuses on architectural theory and history, especially that of the 20th century. He has made presentations at College of Art Association, University of Mexico, the University of Pennsylvania and the Society of Architectural Historians, Southeast Chapter. His work has been published in *Arquine* and *Bitacora* (Mexico), *On-Site Review* (Canada), and *Arkitekten* (Denmark). In 2009 he co-organized the Second International Architecture and Phenomenology Conference held in Kyoto, Japan. His current writing focuses on 20th century architecture in Latin America.

Nina Kazhar, Mariusz Zadworny, Nina Sołkiewicz-Kos
The Influence of Bauhaus Ideas on the Development of Soviet Cities between 1930 and 1980

The article reflects on the role of the Bauhaus ideas in shaping the concept of urban development and housing in Soviet conditions in the years 1930 to 1980, including the personal contribution of architects from the Bauhaus group, who participated directly in the implementation of concepts and projects in the Soviet Union. Particularly, the article discusses the concept of the socialist city and the development and shaping of industrialized mass housing estates for the “new man” (Hannes Meyer) in the USSR. It shows that in spite of the existing principles of “socialist realism” (during the Stalin empire in 1930–1953), with their reliance upon classical and national forms, Bauhaus’s rationalist ideas were used in the USSR until the fall of the country in 1991. The introduction of Bauhaus concepts in the USSR began in 1930, when a group of Bauhaus graduates came to the Soviet Union under the leadership of former Bauhaus director Hannes Meyer. Within seven years they created design concepts and built projects, such as the development of the country’s capital, “Great Moscow,” a socialist city in the Urals, and the capital of the Jewish Autonomous Oblast, Birobidzhan. In these projects, the architects tried to implement the urban planning principles of the Bauhaus. Also in the late 1950s, the main task of the state continued to be “fast construction of affordable housing” (Meyer). The construction of a Soviet series of residential buildings contained the Bauhaus thesis of “designing beautiful and comfortable (functional) facilities for a wide range of people” (Gropius). In Soviet reality, this kind of rationalism became a means of saving manpower and material resources, which led to negative functional and aesthetic results. The urban concepts of the 1970s and 1980s were based on principles of machine production in combination with aesthetic principles defined as “rigor, simplicity, and convenience.” These ideas remained valid until the collapse of the Soviet Union. For this article, the authors used source materials that were translated into English for the first time.

Nina Kazhar, Ph.D., Eng. of Architecture, is an associate professor at Czestochowa University of Technology, Faculty of Civil Engineering, Czestochowa, Poland. Interested in the theory and history of architecture, she has published more than 150 articles in Belarus, Russia, Poland, Czech Republic, and Germany. She has also extensive teaching experience at diverse universities in Belarus, Russia, Poland, and Germany. She has published over 10 educational and methodical manuals

Mariusz Zadworny, Ph.D., is an architect and associate professor and the head of the Department of Architecture at Czestochowa University of Technology, Faculty of Civil Engineering, Czestochowa, Poland. His research activities are in architecture and urban planning, with a main interest in the methodology of architectural design and the theory and practice of social housing. He authored monographs and articles concerning social housing and city renewal in Europe, and particularly in Poland. He is the author of *Koncepcja taniego mieszkania społecznego dla rodzin najuboższych wobec ich potrzeb współcześnie w Polsce* (The concept of cheap social housing for poor families with respect to their needs in contemporary Poland), Wrocław University of Technology Press, 2013. He is a member of the Polish Society of Architects and the Silesian Chamber of Architects in Poland.

Nina Sołkiewicz-Kos, Ph.D., is an architect and lecturer at the Czestochowa University of Technology, Faculty of Civil Engineering, Czestochowa, Poland. She has authored and co-authored numerous publications, including a monograph, in the field of energy efficient building. Prior to her academic career, she worked for ten years in the historic monuments preservation lab and in architectural studios, contributing to the realization of many building projects. She teaches urban and building engineering and is a member of the Association of Polish Architects and the Chamber of Polish Architect.

Gloria Köpnick and Rainer Stamm
Hin Bredendieck—From Aurich to Atlanta

This article addresses the life, work, and significance of Hin Bredendieck (1904–1995), on the occasion of the Landesmuseum Oldenburg's acquisition of his archive in April 2019. Bredendieck, who received his Bauhaus diploma in 1930 and emigrated from Germany in 1937, was an outstanding industrial designer who spent most of his life in America. Under László Moholy-Nagy, he first taught at the New Bauhaus Chicago, and its successor school, the School of Design, before becoming the founding director of the Institute of Design and professor of industrial design at the Georgia Institute of Technology in Atlanta. His career paradigmatically shows the radiance of Bauhaus ideas in the 'New World.' He has, however, received only scant attention because very few of his works and documents have ever been shown in public collections. Furthermore, his life and achievements were scattered across Germany, Switzerland, and the United States. His story reflects the legacy and resonances of the innovative artistic, architectural, design, and teaching practices developed at the Bauhaus.

Gloria Köpnick, M.A., studied art history at the Free University of Berlin (2007–2014). She pursued a research internship at the Oldenburg State Museum for Art and Cultural History from 2014 to 2016, followed by working as a research assistant and curator of the research and exhibition project "Between Utopia and Assimilation—The Bauhaus in Oldenburg" at the Oldenburg State Museum (2016–2019). Since 2019, she has been working on the research project "Migration of Ideas. Hin Bredendieck—From Aurich to Atlanta." She also works as a freelance author, critic, and lecturer.

Rainer Stamm, art historian, and literary critic, has been the director of the Oldenburg State Museum for Art and Cultural History since 2010. His doctoral research focused on the "Folkwang-Verlag. Auf dem Weg zu einem imaginären Museum" (Folkwang Press. On the Way to an Imaginary Museum). He was the director of

the Art Collections Böttcherstraße in Bremen from 2000 to 2010. Since 2006, he has served as professor of art history at the University of Bremen. He published on the art and collection history of Modernism, particularly *Neue Baukunst. Architektur der Moderne in Bild und Buch. Der Bestand Neue Baukunst aus dem Nachlass Müller-Wulckow*, Bielefeld 2013.

Jan Logemann

Transnational Bridges and Gaps: Bauhaus Artists and the Transformation of Commercial Design

Before and after their emigration during the 1930s, Bauhaus artists left a significant mark on the development of industrial design and commercial graphic design in Europe and in the United States. The careers of individuals such as Herbert Bayer and Josef Albers, as well as the emergence of institutions such as the “American Bauhaus,” speak to the multifaceted cross-fertilization between Bauhaus art and education and the growing field of professional commercial design at mid-century. Artists affiliated with the Bauhaus contributed to a new visual language of commercial design that developed as a result of transatlantic transfers. While the Bauhaus was in some ways able to build transatlantic bridges, transfers between Bauhaus art and American corporate capitalism remained complicated and contested. The émigrés and commercial art directors faced cultural gaps and cooperation was both fruitful and conflict-laden. The paper first contextualizes Bauhaus artists within broader transatlantic exchange processes in design and consumer psychology and within a changing field of professional marketing, now explicitly geared towards notions of social engineering. Using concrete cases, the paper then explores both new creations and cultural conflicts as holistic reform ideas and corporate culture interacted during emigration in America. Finally, the role of Bauhaus artist as translators and intermediaries in a postwar process is used to question commonly held notions of an “Americanization” of postwar consumer marketing in Europe. Instead, the paper emphasizes the multi-directionality and reciprocity of mid-20th century cultural and economic exchanges.

Jan Logemann is an assistant professor at the Institute for Economic and Social History at the University of Göttingen. His research focuses on the history of consumption and marketing in transatlantic perspective. He is the editor of *The Development of Consumer Credit in Global Perspective* (Palgrave 2012), *Con-*

sumer Engineering, 1920s-1970s (Palgrave 2019), and the author of *Trams or Tailfins* (University of Chicago Press, 2012). His forthcoming monograph *Engineered to Sell: European Émigrés and the Making of Consumer Capitalism* (University of Chicago Press, 2019) highlights the role of migrant experts in marketing, commercial design, and consumer psychology since the interwar years.

Elizabeth Otto
Queer Bauhaus

The Bauhaus is widely regarded as the 20th century's most influential art, architecture, and design school, celebrated as the archetypal movement of rational modernism, and famous for bringing functional and elegant design to the masses. In this talk, art historian Elizabeth Otto delves into the previously unexplored question of sexuality and gender fluidity at the Bauhaus by focusing on Bauhäusler who queered the school's aesthetics in order to disrupt gender conventions, represent gay and lesbian subjectivities, and picture same-sex desire. These moves were not without risk during the Weimar Republic, a regime that criminalized homosexuality. By looking broadly at what Jack Halberstam dubs a queer way of life—one that encompasses “subcultural practices, alternative methods of alliance, forms of transgender embodiment, and those forms of representation dedicated to capturing these willfully eccentric modes of being”—this talk disrupts the narrative of a normative Bauhaus to yield a richer history that only emerges when we look at a new range of Bauhaus works and artists, and reconsider the questions that we ask of them.

Elizabeth Otto is the author of *Haunted Bauhaus: Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics and Tempo, Tempo! The Bauhaus Photomontages of Marianne Brandt*, the coauthor of *Bauhaus Women: A Global Perspective*, and co-editor of *Bauhaus Bodies: Gender, Sexuality, and Body Culture in Modernism's Legendary Art School*. Otto is an associate professor at the University at Buffalo (SUNY) and a 2019-20 fellow at the Center for Advanced Study in the Visual Arts.

Ronny Schüler
**Forms, Ideals, and Methods.
Bauhaus Transfers to Mandatory Palestine**

The White City of Tel Aviv is globally known as the “Bauhaus Capital of the World” with allegedly the world's largest ensemble of 4,000 buildings in the so-called “Bauhaus style.” In the year of the Bauhaus centenary, the Mediterranean metropolis is particularly suited to demonstrating the global radiance of the Bauhaus school after its forced closure in 1933. The discussion of the ostensible “Bauhaus style” in Tel Aviv indicates the complex and contradictory nature of the Bauhaus, which, on the one hand, encouraged its students to experiment, pluralism, and heterogeneity in design without wanting to coin a coherent style, and, on the other hand, contributed to the establishment of a clichéd “Bauhaus style” through a streamlined public image. Against this backdrop, this essay aims at a critical and comparative examination of “Bauhaus transfer” to the Jewish community in Mandatory Palestine in the 1930s. In view of its historical transformation, can central ideas, methods, and concepts be identified that refer exclusively to the Bauhaus and can they be distinguished from other currents of European architectural modernism? In particular in Tel Aviv, it is hardly possible to name projects in which conceptual references can be made to the agendas of Gropius, Meyer, or Mies van der Rohe, for example. Nonetheless, in cooperation with various clients and communities in Mandatory Palestine, former Bauhaus students were given the opportunity to introduce selected architectural forms, ideals, and methods into local construction work and the accompanying discourse. It can be demonstrated that the spectrum of “Bauhaus transfers” clearly depends on the political, social, and ideological background of the client, ranging from merely formal references to thorough implementation of social considerations and to planning methodologies.

Ronny Schüler joined the Department of Theory and History of Modern Architecture at the Faculty of Architecture and Urbanism at Bauhaus-Universität Weimar

as a research associate in 2014. He completed his architecture degree in Weimar and the Illinois Institute of Technology in Chicago and is currently working on his doctorate, "Habinyan Bamisrah Hakarov—The Style Discourse in Mandatory Palestine." In addition to his teaching responsibilities, he works for the Klassik Stiftung Weimar as a freelance consultant with specialization in the area of architecture and design of the early 20th century. His research interests include the historical Bauhaus and its reception, particularly in Mandate Palestine, with a focus on stylistic discourse and profession-based sociological issues. In 2015, he organized a conference on "The Transfer of Modernity—Architectural Modernism in Palestine (1923–1948)."

Peter Stasny

Ludwig Hirschfeld-Mack (1893-1965) and the Bauhaus in Australia

Ultimately, the Bauhaus was an educational institution. Pedagogically, the "new man" stood at its center as the nucleus for a society to be built on new aesthetic and social-ethical foundations. This premise combined the most diverse approaches to artistic elementary teaching, which in retrospect were summarized under the term "Bauhaus pedagogy." A large number of Bauhaus students worked as teachers after leaving this school—often in involuntary exile due to National Socialism in Germany. Therefore, this essay advocates the thesis that a sustainable transfer of the Bauhaus to the whole world took place primarily through its pedagogy and lesser through the products in the field of architecture and design that emerged from the spirit of this school. This thesis is exemplarily presented in the work of Ludwig-Hirschfeld-Mack, who belonged to the Weimar Bauhaus from fall 1919 as a student and from 1922 as a so-called Bauhaus journeyman until its closure in April 1925. In addition to his artistic works, above all his famous color-light plays, he earned his living as a teacher for design in Germany and, since 1936, in England. After his deportation from England to Australia in 1940, he found employment as "art master" at Geelong Grammar, a leading private boarding school in the state of Victoria. Its head-master, who was already familiar with the Bauhaus, saw in Hirschfeld-Mack an ally for his plans to realign the school in the sense of a comprehensive human education. The most important instruments for this were, above all, the liberal and applied arts, for which the school had just completed its own workshop buildings. At the center of Hirschfeld-Mack's teaching was an artistic propaedeutics that encompassed all workshops and was based on the preliminary and formal teachings of the Bauhaus, but in particular on Josef Albers's preliminary course lessons. Under the term "Study of Materials" Albers's experimental approach to practical research of materials, which was oriented towards technical and economic aspects, was extended by Hirschfeld-Mack towards purpose-free play in order to promote

not only the technical-constructive imagination, but also general creativity in the individual. Thus, he merged the traditional propaedeutics of design in the utilitarian tradition of the schools of arts and crafts with a central concern of the art education movement, namely human education through artistic self-expression. In the 1960s, this approach found broad acceptance in teacher training in the state of Victoria, where it exerted a lasting influence on future generations of art educators. Despite the well-known diverse criticism of Bauhaus pedagogy, it continues to appear topical from the central aspect of human education against the background of the potential conflicts of the present.

Peter Stasny, Mag. art. Dr. phil., born 1958 in Salzburg, studied art education, art history, and philosophy in Vienna and Melbourne. He is a founding member of the New Design University, St. Pölten, and has been a senior lecturer for art and design history there since 2005. He has also served as exhibition curator and as a visiting professor at the Kunstuniversität Linz for methods of art and work observation from 2003 to 2007. From 1983 to 1987, 1996 to 2005, and since 2010, he has held a teaching position for art and cultural history at the vocational technical high school for fashion and design Herbststrasse in Vienna. His publications focus on art education, art history of the Bauhaus and High Modernism, and Austrian contemporary art.

Tom Steinert
Transparency

Transparency belongs to the connate notions of the Bauhaus. It can be found already in Lyonel Feininger's frontispiece for the 1919 Bauhaus manifesto. Transparency is also evident in the work of the other Bauhaus masters, as for instance that of Walter Gropius and László Moholy-Nagy. The workshop wing of the Bauhaus building in Dessau and the Licht-Raum-Modulator are among the main representatives of that notion. In their context, transparency was preferably associated with glass and perforation, light and reflections. Sigfried Giedion, who was aware of the Bauhaus since he had visited its 1923 exhibition in Weimar, became a powerful disseminator of the notion of transparency within the modern movement. When his 1938-39 lecture series on modern architecture, delivered at the Harvard Graduate School of Design (GSD), was published in 1941 (*Space, Time and Architecture*), he also incorporated a comparison between a cubist painting by Pablo Picasso and a photograph of the Bauhaus workshop wing, which had far-reaching consequences. Giedion emphasized the simultaneity of different aspects of the same object and connected that with the notion of transparency. A few years later this provoked criticism by two young opponents of Gropius's GSD, Colin Rowe and Robert Slutzky, the latter being trained by the former Bauhaus master Josef Albers. Both Rowe and Slutzky considered Giedion's comparison as inadequate since Gropius's prosaic way of building lacked the refinement presented by Picasso's cubist paintings. Yet it was met by other CIAM architects, particularly by Le Corbusier. Therefore, Rowe and Slutzky in 1955 devised their "Transparency" essay as a somehow indirect response to Giedion. Thus, the Bauhaus had caused one of the most influential and brilliant essays in the field of architectural theory. It can be demonstrated that the entanglements released by the divergent conceptions of transparency within the Bauhaus are strong, and ambiguous.

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Vanessa Troiano

Bauhaus Transference from Josef Albers to Robert Rauschenberg

In the Fall of 1948, when Robert Rauschenberg enrolled at Black Mountain College, Josef Albers, who had taught at the institution since 1933, would only spend one more year teaching there before leaving for Yale University. Despite this short overlap in time, Albers's influence upon the young artist is well acknowledged, perhaps most adamantly by Rauschenberg himself, who referred to Albers as his "most important teacher." While many accounts of the relationship between the two highlight its significance on the development of Rauschenberg's practice, little has been said of Albers's impact on the production of Rauschenberg's blueprints, the life-size blue and white photograms which he began making in 1949. This paper explores this relationship further by showing that elements of the Bauhaus discourse, as transferred to the American artist through Albers's pedagogical practice, are evident in the blueprints, which were among the first of Rauschenberg's works to be recognized as art. They also provided him with a fundamental basis for his oeuvre, leading him to his famed "Combines" and later silkscreen works.

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Lynnette Widder

Whose Modernism? The 1953 Bauhaus Debate and the Right to Define Modern Architectures

With the 1941 publication of Sigfried Giedion's *Space Time and Architecture*, the Bauhaus's role in the genesis story of Modern Architecture was codified just as the Bauhaus's best-known architectural protagonists became established in the United States. The synergy between those Bauhaus émigrés and the architectural agenda of the United States as victor nation continues to influence architectural history writing, but the implications for West German architecture remain largely undescribed. Central to understanding this fraught relationship was a scathing 1953 essay by Rudolf Schwarz published in the Werkbund periodical *Baukunst und Werkform*. At the kernel of Schwarz's argument lay an explosive recrimination: that the moral vacuum he believed was endemic to the era's architecture could be attributed not only to National Socialist intervention, but also to the Bauhaus insistence on functionalism and technocracy. In response, Gropius mobilized his minions. Their published letters to the editor show much was at stake. The resulting "Bauhaus Debate" speaks volumes about the conflict between an emergent, uniquely West German modern architecture and the International Modernism, in whose apotheosis an assimilated Bauhaus in America played a central role.

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