

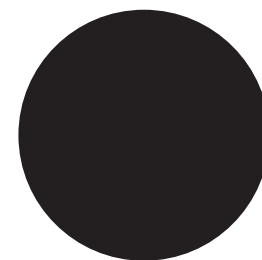
BAUHAUSBÜCHER

EDITORS:

WALTER GROPIUS
L. MOHOLY-NAGY

INTERNATIONAL ARCHITECTURE

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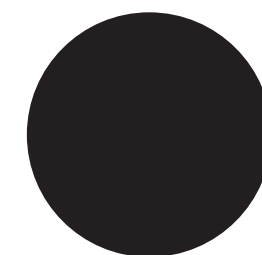


INTERNATIONAL ARCHITECTURE

EDITED

BY

WALTER GROPIUS



LARS MÜLLER PUBLISHERS



**THE
CENTURY
OF
PRINT**

**PRINTING:
DZA DRUCKEREI ZU ALTENBURG**

**REPRODUCTION:
INTEGRAL LARS MÜLLER**

**TYPOGRAPHY AND COVER:
L. MOHOLY-NAGY
JACKET:
FARKAS MOLNÁR**

This book was compiled in summer 1924. Technical difficulties prevented its timely appearance. The individuals making up the erstwhile State Bauhaus have concluded their activities in Weimar and continue them under the name of DAS BAUHAUS I N D E S S A U (Anhalt).

Originally published in German by Albert Langen Verlag München in 1925, printed by Ohlenroth'sche Buchdruckerei Erfurt, printing blocks by Dr. von Löbbecke u. Co. Erfurt.
First English edition published by Lars Müller.
Translation by Helen Ferguson.

ISBN 978-3-03778-584-3
Printed in Germany
www.lars-mueller-publishers.com

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FOREWORD

“INTERNATIONAL ARCHITECTURE” is an illustrated volume on modern architecture. It aims to give a brief overview of the work of leading modern architects in the cultivated countries and to familiarize readers with today’s architectural design development[●]).

Shared traits common to all countries can be identified in the specially selected works presented, over and above their various individual and national idiosyncrasies. This kinship, which is also apparent to non-experts, is an indication of their future-oriented significance and the harbinger of a fundamentally new form of design drive, represented in all cultivated countries on Earth.

The era that has just past saw the art of building sink into a sentimental, aesthetically decorative conception that pursued the external use of motifs, ornaments and profiles, drawn mostly from past cultures and covering the built structure without any essential inner relationship to it. The building was thus degraded to a support carrying external, dead forms of ornamentation instead of being a living organism. The indispensable connection with technological

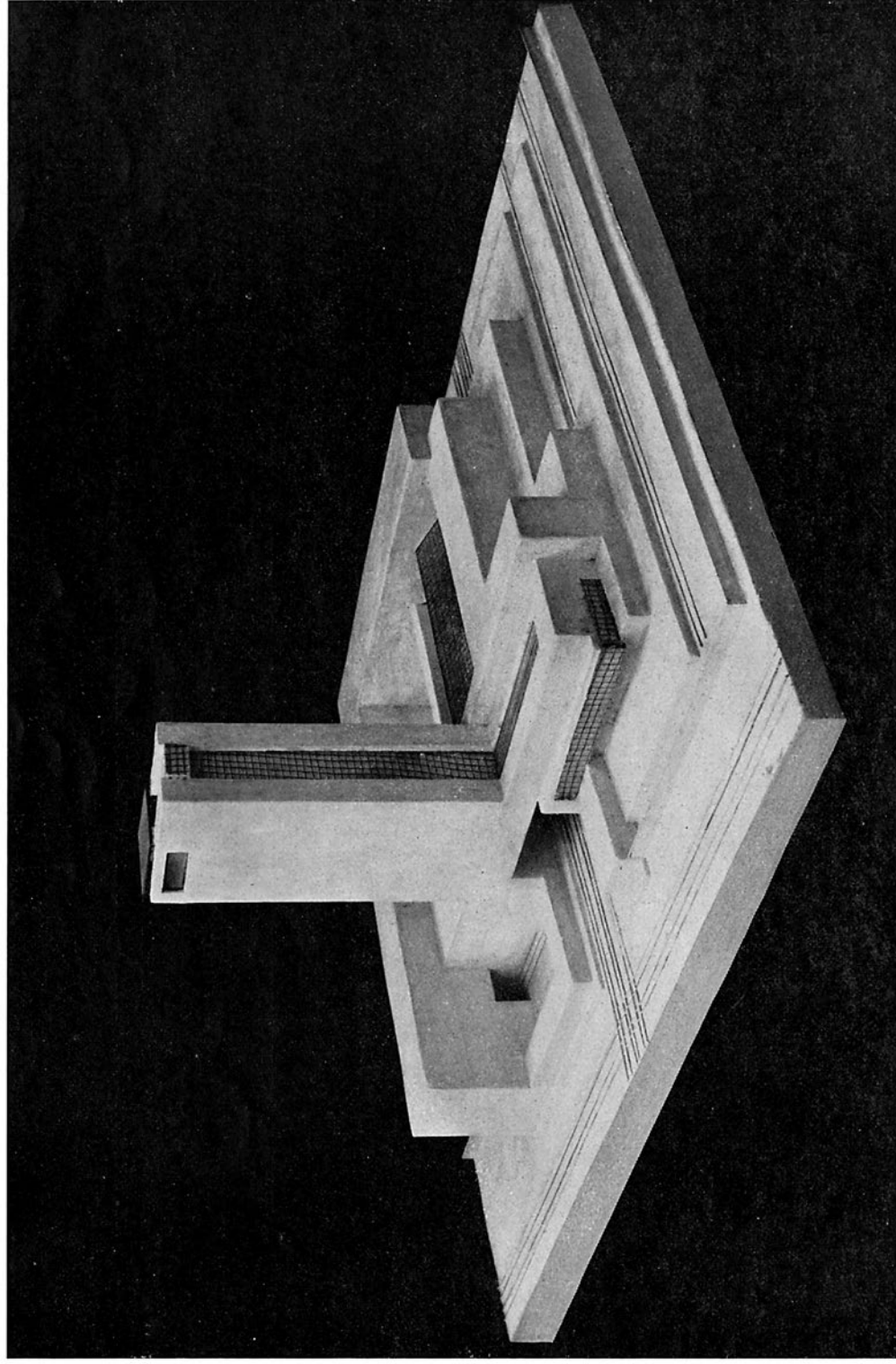
●) In order to make this publication accessible to a broader non-specialist audience, the editor has concentrated essentially on images of external architectural phenomena. Typical floor plans and interiors will follow in a later volume.

progress, its new building materials and new constructions was lost during this decline; the architect, the artist remained mired in academic aestheticism without mastering technology's sovereign possibilities, growing weary and hemmed in by convention, while the design of housing and cities escaped him. This formalistic development, reflected in the past decades' rapid succession of "isms," seems to have drawn to a close. A fundamental new attitude to building is unfolding simultaneously in all cultivated countries. There is a growing realization that a vital design drive, rooted in the totality of society and its life, encompassing all areas of human design to pursue a uniform goal, begins and ends in construction. This altered and deepened spirit and its new technical means results in an altered architectural form, which exists not for its own sake, but arises from the nature of the building, from the function that it is to fulfil. The past epoch of formalism reversed the natural axiom that the essence of a building determines the technique deployed, which in turn determines its form; it forgot the essential, causative dimension in focusing on externalities of form and their representation in focusing on the means. However, the new design spirit that is slowly beginning to develop goes back to the root of the matter: in order to design an object — a piece of furniture, a house — that will function correctly, its essence is first explored. Researching the essence of a building is linked as much to the limitations imposed by mechanics, statics, optics and acoustics as to the laws of proportion. Proportion falls within the realm of the spiritual world. It is transported by material and construction, manifesting the spirit of its master with their assistance; it is connected to the building's function, expresses something about its essential nature and is precisely the element that renders it fascinating, imbuing it with its own spiritual life over and above its utility value. Working within the constraints of his era, adhering to his own sensibility, the creative artist selects the options that

suit him best from a multitude of equally economical solutions — many exist for every building task. As a result, the work bears its creator's imprimatur. Yet it is erroneous to infer that this means the individual must be emphasized at any price. On the contrary, the urge to develop a **unified** view of the world, which is the hallmark of our era, presupposes a yearning to liberate spiritual values from their individual limitations and raise them to the status of **objective validity**. The unity of the external design formations that lead to culture thus arises of its own accord. The objectification of the personal and the national is clearly visible in modern architecture. In cultivated countries around the world, a common orientation in the modern building style is breaking new ground, arising from international contacts and technology, extending beyond the natural borders to which peoples and individuals remain bound. Architecture is always national, is always also individual, but of the last and largest of the three concentric circles — individual — people — humanity — also encompasses the other two. Hence the title:

“INTERNATIONAL ARCHITECTURE”!

When looking at the illustrations in this book, one should bear in mind that tightly calculated use of time, space, material and money in industry and business is decisive in determining the factors that define the countenance assumed by all modern building organisms: precisely shaped form, simplicity in the multiple, structuring of all building units according to the functions of the building elements, roads and means of transport, limitation to typical basic forms and their sequence and repetition. There is a sense of a new will to design the buildings in our environment on the basis of their own internal laws, without deceit and playfulness, to clarify their sense and purpose functionally out of their own essence, as a result of the tension established between their

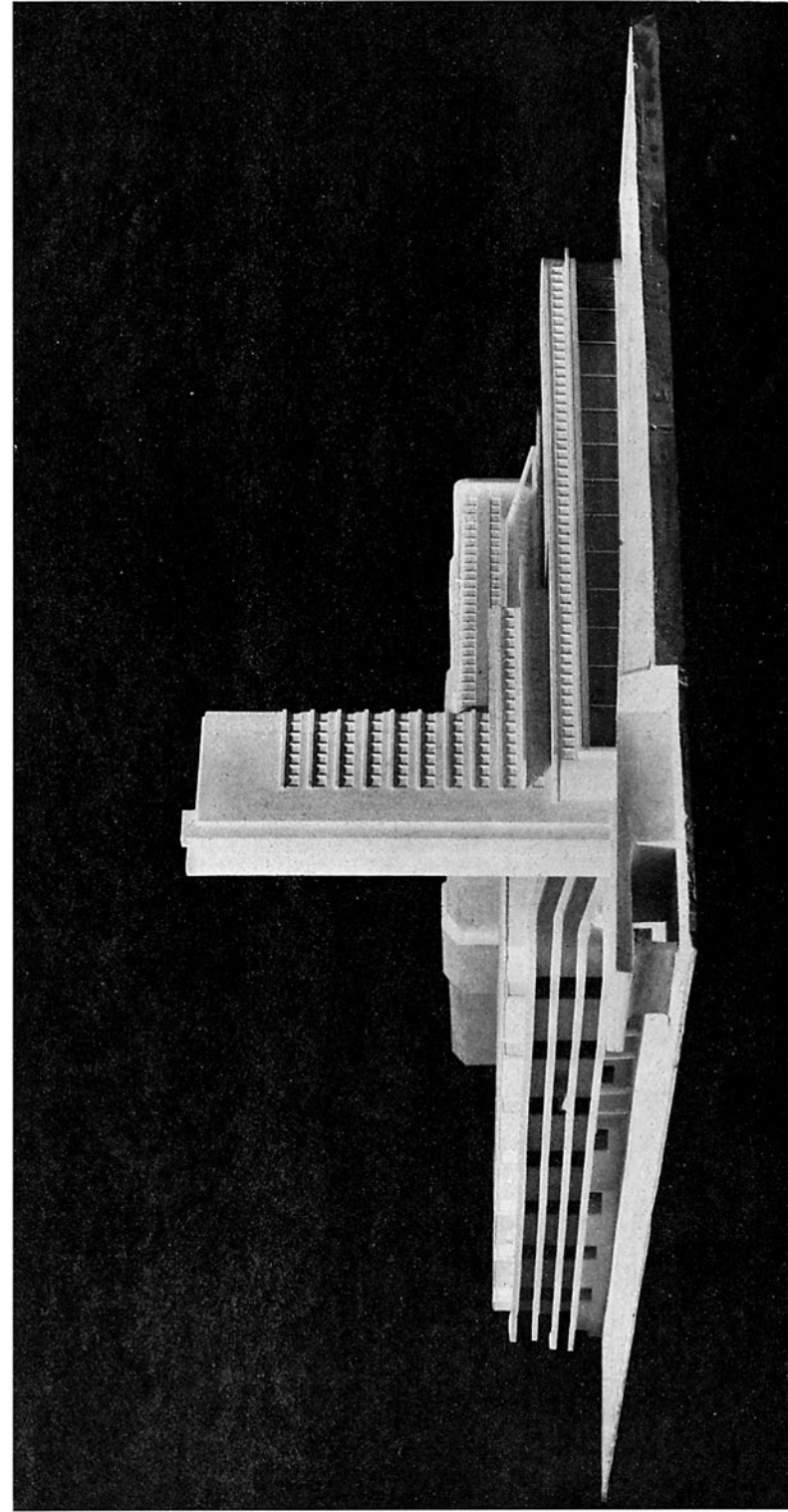


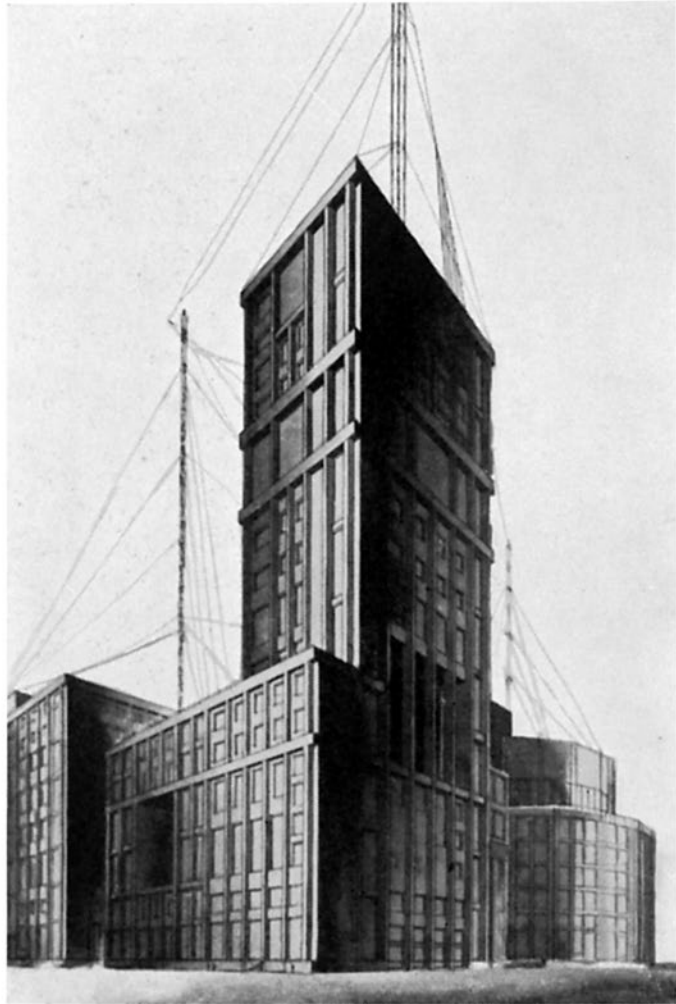
H. KOSINA, Berlin, – model for the central airport, Berlin-Tempelhof. 1924

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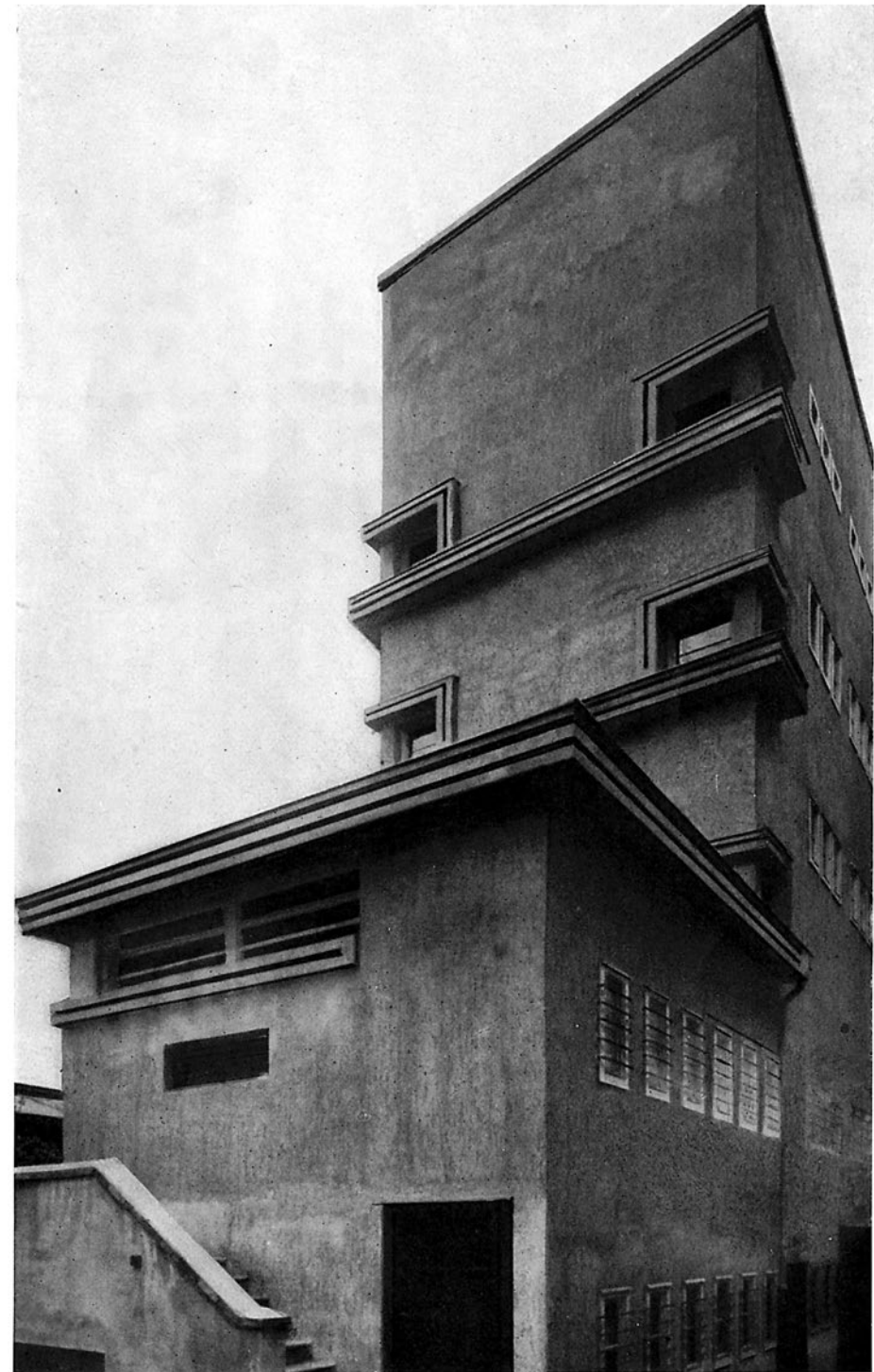
LUCKHARDT BROTHERS and ALFONS ANKER, Berlin, – model for a large garage for c. 1000 automobiles. 1924





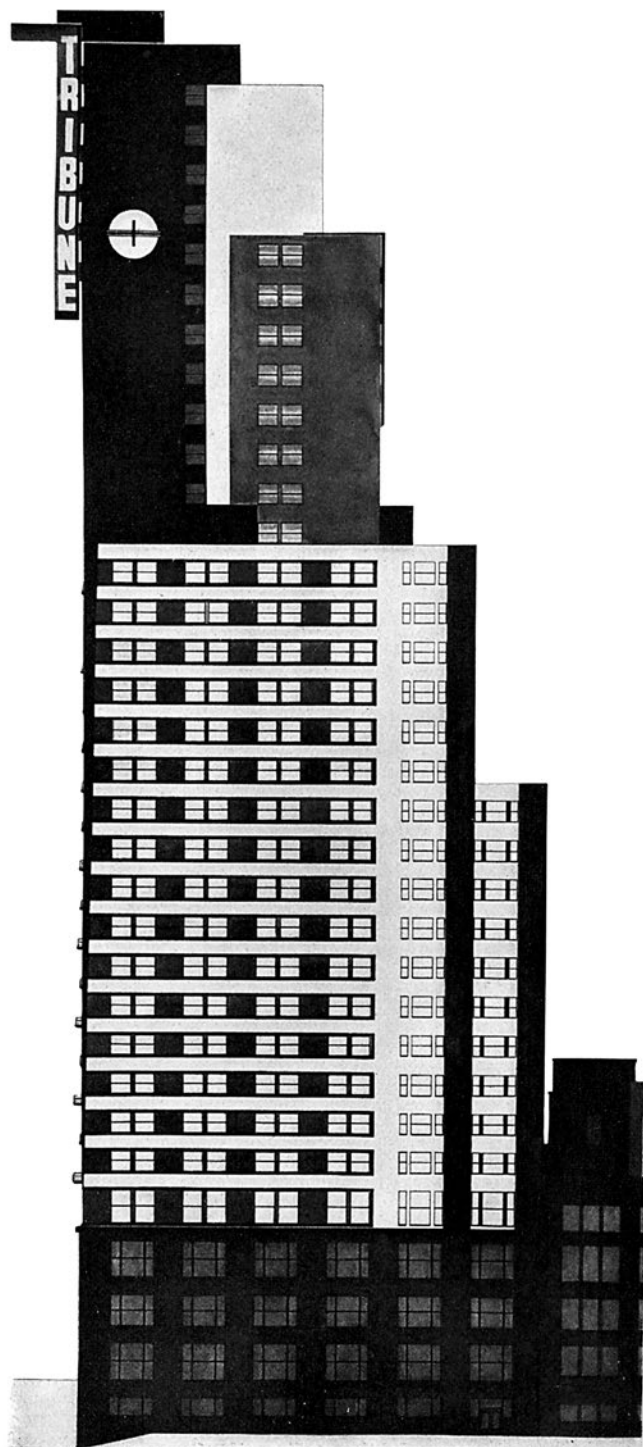
**VESNIN, Moscow, – design for a “Palace of Labor”
in Moscow. 1923**

(Cliché “Bauwelt”)



**ERICH
MENDELSON,
Berlin
Weichmann
silk store,
Gleititz,
Upper Silesia.
Iron and brick
masonry.
1922**

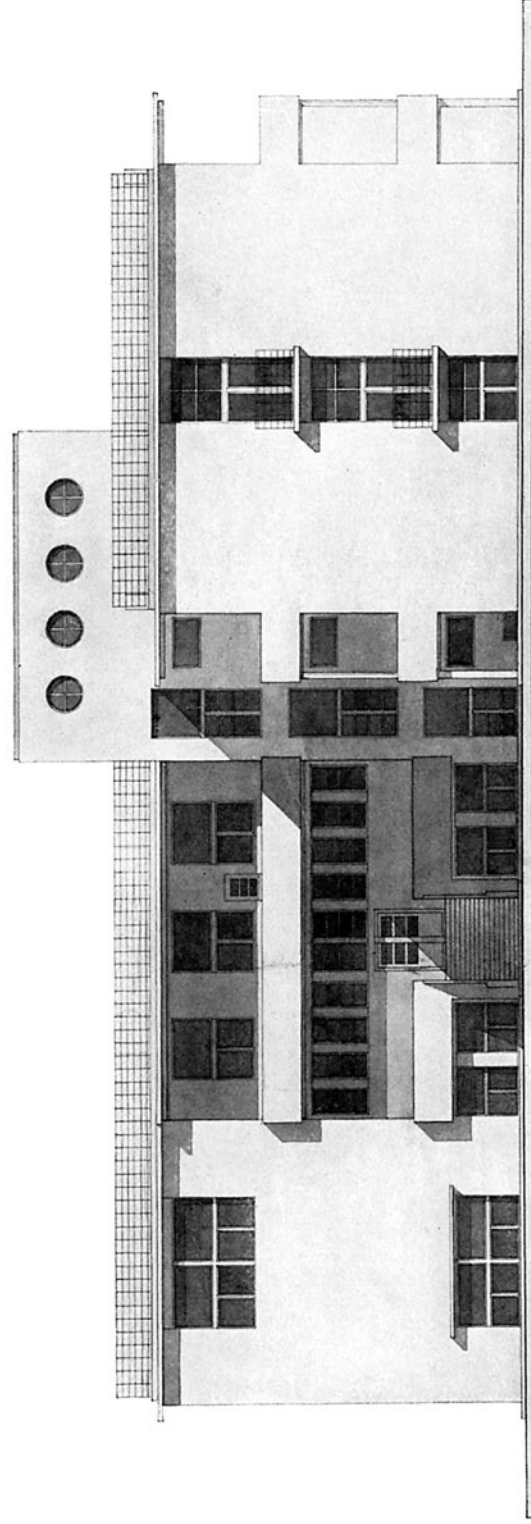
**KNUD LÖNBERG-HOLM,
Hellerup, Denmark.
Competition entry for
the "Chicago Tribune".
Steel frame. Terracotta,
colored. Front elevation.
1922**



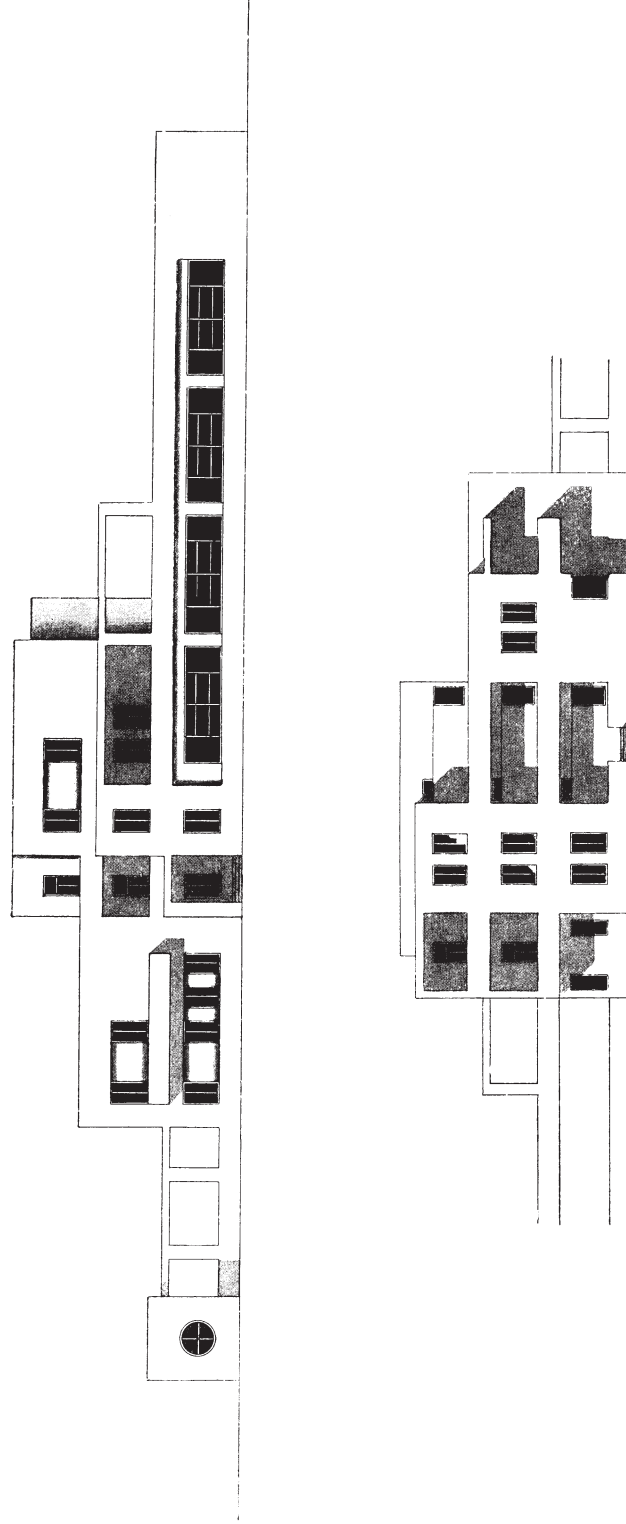
C H I C A G O T R I B U N E - I

**KNUD LÖNBERG-HOLM,
Hellerup, Denmark.
Competition entry for
the "Chicago Tribune".
Steel frame. Terracotta,
colored. Side elevation.
1922**





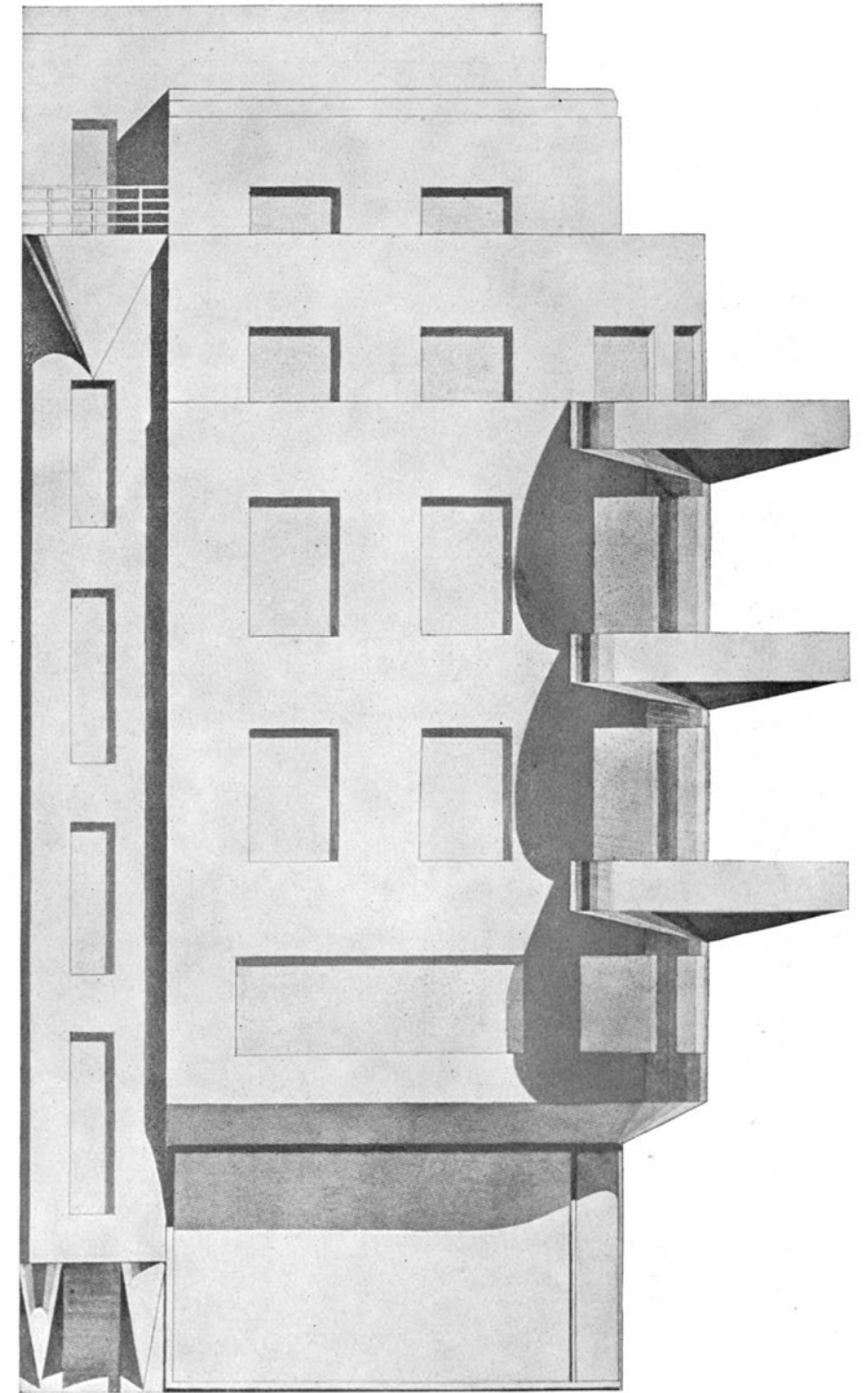
JAROSLAV FRAGNER, Prague, – design for a sanatorium in Unzhorod. Concrete. 1922



VIT OBRTEL, Prague, – design for a concrete house. 1922



GEORG MUCHE, Dessau, Anhalt, – design for an urban housing block. Reinforced concrete. 1924



**JOSEF
CHOCHOL,
Prague, –
design for a
corner house
in Prague.
1914**

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