

Contemporary Architecture and Design
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Lecture - 09
Phases of Modern Architecture- Bauhaus

Welcome students to the online NPTEL course Contemporary Architecture and Design. In the previous class, till now we have discussed about the genesis of modernism, after post industrial revolution. And within that I have, we have seen that in the beginning there was a two different style, and gradually how modernism flowed and different ways other movements within the modernist era was evolved.

So, before we discussed in the just a in the previous class, we started discussing the time frame of modernism, and modernism was after post industrial revolution there was two different style one for the machine, and one against the machine within against the machine there also two different style art nouveau and art and craft movement.


Now we will begin with the different phases of modernism, and there are as we have seen there were mostly three phases of modernism in the beginning there was different style emerge were there were lesser similarity... within the styles. But gradually modernism progressed and there was a holistic unified thought in the stylistic and the conceptual... a vision.

And later it in late modern, we will see the, that more minimalist approach and internationalist style was followed. So, today we will start with the phase one from the beginning, and there we will start with Bauhaus movement which was one of the earliest movement of modernism.


And in the before starting the Bauhaus movement, we will just recapitulate what modernism was. So, it went beyond the architecture in that we have already seen. So, before architecture mostly was symmetrical building.

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Modernism

Going beyond architecture: Asymmetry in building 

Breaking the nature into simplistic patterns and forms (abstraction): Organic architecture; abstract art

Purity in design: Purity of material (Brutalism); purity of Form (basic geometry); purity of colour (white architecture; primary colours in fine-arts) 

New Materials: steel, glass, concrete

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So, if we look at the traditional building may be it through the gothic, and also in the classical architecture in Greek style which is trabeated in also roman style pantheon and Parthenon ah.

So, if you think most of the things were bilaterally symmetrical, now if this asymmetry started growing in Art Nouveau as well; where we have seen the organic biomorphic not organic, biomorphic lines and which is whiplash lines started to emerge and Antonio Gaudi's design in Park Guell, Casa Mila and Sagrada Familia, we have seen in asymmetry was also started.

And then also in other characteristics are the simplistic pattern and form or abstraction. So, as we are going towards the more and newer isms more contemporary isms ah. So, we are going from figurative depiction to more abstraction. So, in the organic architecture in other movement which is part of modernist movement we will see this features.

And then we will see the purity of design, and purity in design can be in the form of materials. So, as the material, the material's texture and colour will be used as aesthetic value. The construction material so, that is there in the brutalism concrete is used, and also in other isms like internationalism steel and glass was used like their own colour and texture.

And then we will see the purity of form purity of geometric form, and the basic geometric cubes or cuboid, and then cylinder, and few domical shapes are used extensively; extensively which was not there before. So, the before the pre-industrial revolution there were lot of different from juxtaposed and then they create the holistic building identity. And also in the painting we will see were some movements like De Stijl and Bauhaus, they will they will based on pure geometric form as well as pure colour.

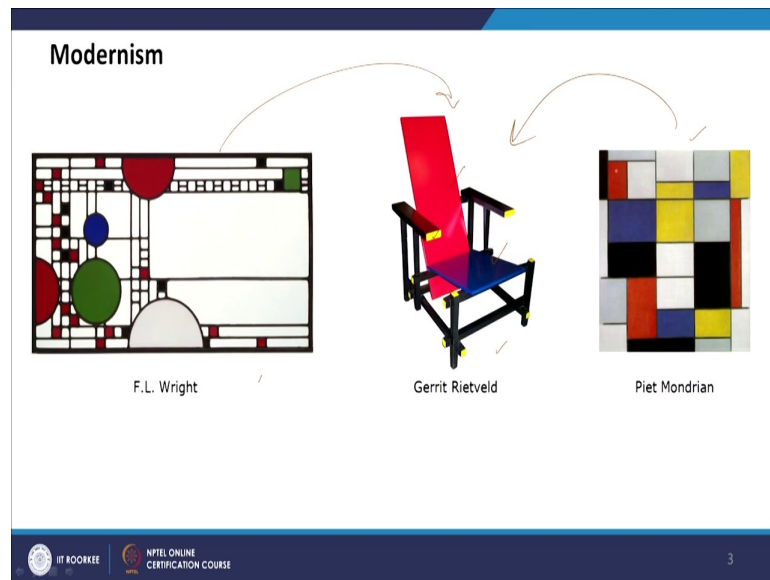
Pure colour here are the primary colours and in additive mixtures which is yellow blue and red these are the pure colours because if you use these three primary colours, you will get the secondary colours and if you use secondary colours with another blend secondary colours with another primary colour you will get a tertiary colour.

So, all these all spectrums of colour can be derived from these three primary colour which is red yellow and blue. So, those colours with the white and black, and grey was used and that was the style of many of the modernist style adopted that colour palette.

When the material the new, material was used not only the purity of material even the new material started to come within the architecture, and new construction technique started. So, architecture changed its complete paradigm so, the way previous buildings were built the technology and in the new innovation of a technology and material changed the complete structure and complete visualisation of a architecture.

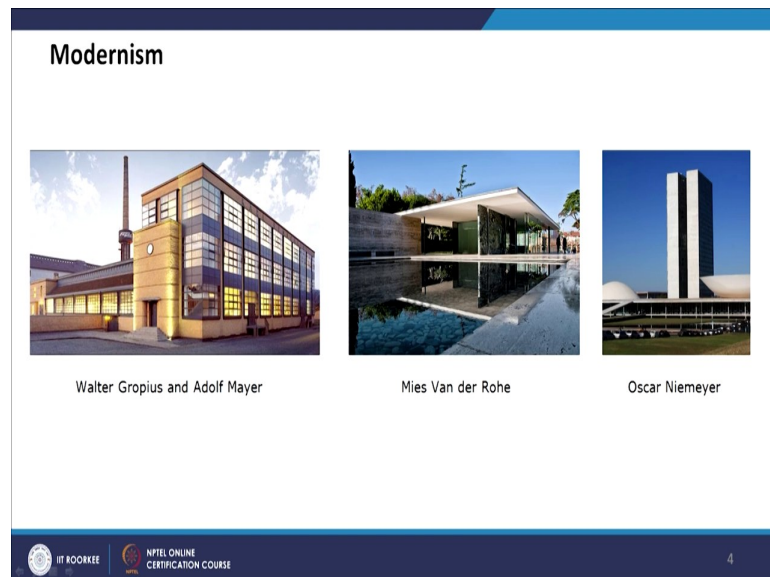
So, new materials were like steel glass and concrete which were overly used. Now if you look at some other modernist painting and design architecture we see some similarities.

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So, as we are discussing this primary colours was there in the furniture design as well as in the painting, and this is painting by famous architecture of Frank Lloyd Wright which is also similar to the furniture design, and this is a De Stijl movement which all talks about the similar colour palette.

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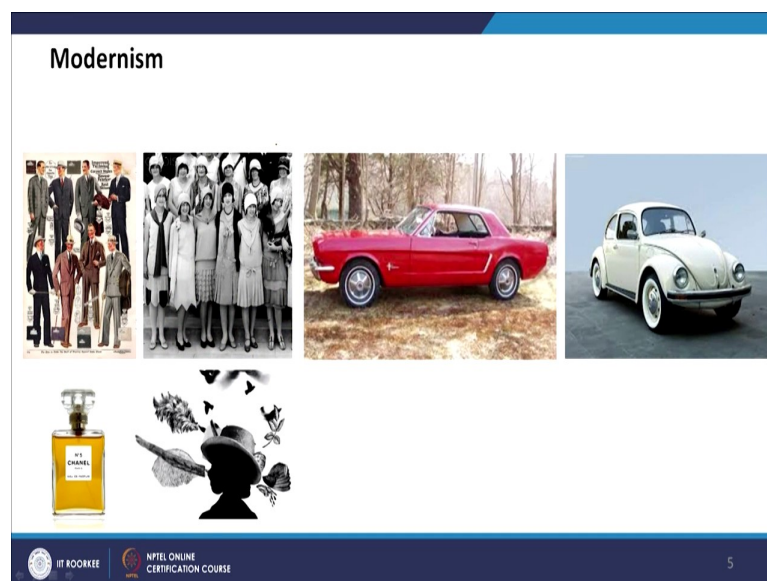
Then we will look at the building the buildings were more abstract and geometrics. Earlier the buildings if you think about the pre industrial revolution buildings, it can be Renaissance building it can be classical and it can be gothic.

There was symmetry and then lot of different forms and ornamentation was there, but in the high modern we see more geometric pure geometric forms and were the complete paradigm of design was different. So, we see steel glass and concrete and brick and here also and this three buildings. But these three buildings are from three different movements in modernism, this is Bauhaus movement, this is internationalist movement and this is the monolithic which is just after internationalist movement where they started using identifiable forms in a different way.

So, this is part of dome, this is part of this is cuboid, but there is a bilateral symmetry. So, aesthetics are also important here, but this is a more of a functional features, and there was a different style evolved from which is called internationalism.

We will go step by step today we are discussing Bauhaus, later we will discuss how these are similar and what are the similarities between these 3 movements.

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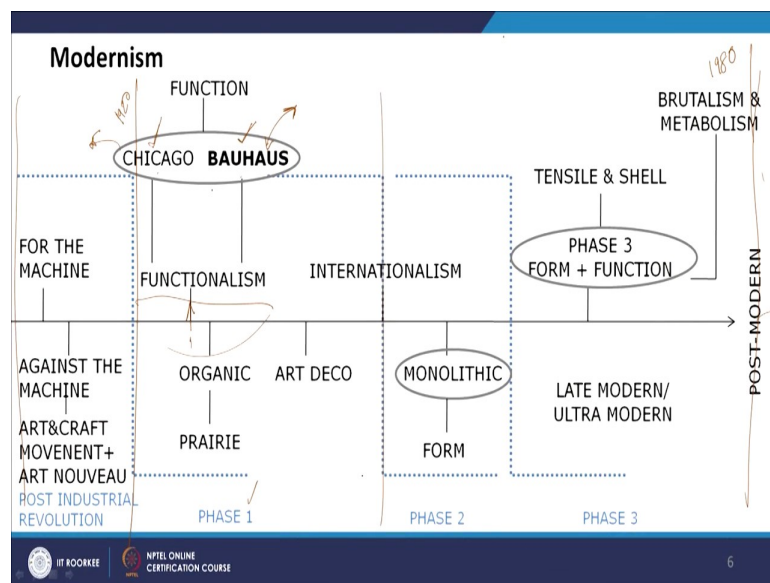
Now, if you look at... look beyond architecture then in fashion and automobile design and product design, there they are similar thoughts and similar concepts were there.

As we were discussing in the fashion also, if we look at the previous styles of a costume design, it will be much more exaggerated. Even if you look at the hat... this is... this is before 19 twenties fashion which is modern early modern fashion.

So, before that in pre industrial revolutions the hat would have been added with feathers, and other ornamentation flowers other things will be there even in the drapery there will be long more exaggerated gowns. But here if you look at these they are quite simplistic even the hat was coming down to the minimalist style in the women's fashion as well, as in the men's fashion we can see that a clear blazer and suit that was the style in modernist movement. before that there will be lot of frills and other ornaments, ornamented aesthetical exaggeration will be there in the men's fashion as well.

So, here also in the product design or the bottle design we will see a clear design in Chanel a perfume bottle. And so, as in the car design we will see a pure geometric form with the blend of the ergonomics and aerodynamics of a car design which was required. So, this was more rectilinear and this is the curvilinear lot of curvilinearity added over here. So, that we have discussed earlier a little bit.

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Now if you look at the time frame so, this is the time frame of modernism from here it is starts this is pre modern which is just after post industrial revolution, and from here postmodern era starts ah. So, this is almost 1922, here it is 1980.

And in this time frame we see Bauhaus is the almost in the beginning which is the first branch which is functionalism, which talks about function first and then the aesthetics ah. So, the caption was form follows function. So, this was told in a Chicago school, but

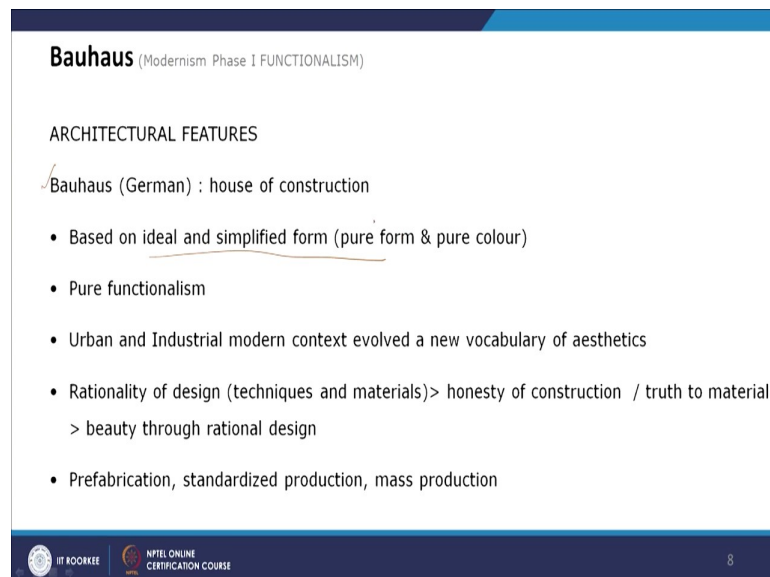
Bauhaus school is also follows the same thought process which is total in totality functionalism.

In functionalism you have 2 different movements as we had 2 different movements in for against the machine movement as well. Bauhaus was more European and then Chicago school started in USA, but they are similarities in the thought process, but they also the similarities in the visual style and the form style of the form and some thought process.

So, we will discuss Bauhaus which is part of the functionalist movement and, then we will also in the next class we will discuss a movement which is parallel to Bauhaus which was in fine arts which is De Stijl movement which has, which goes hand in hand with Bauhaus, lot of Bauhaus architects and painters were also some of the works are in De Stijl and they were collaborated together, and they were they visual palette was quite similar and the thought process was also very similar.

So, we will discuss de Stijl this is just Bauhaus it is discussion about Bauhaus. So, let us start with the Bauhaus it is in the phase one as we have seen in modernist phase one we were discussing Bauhaus.

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Bauhaus (Modernism Phase I FUNCTIONALISM)

ARCHITECTURAL FEATURES

✓ Bauhaus (German) : house of construction

- Based on ideal and simplified form (pure form & pure colour)
- Pure functionalism
- Urban and Industrial modern context evolved a new vocabulary of aesthetics
- Rationality of design (techniques and materials) > honesty of construction / truth to material > beauty through rational design
- Prefabrication, standardized production, mass production

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So, the Bauhaus was part of the functionalism as well as the Chicago school which was in America ,Bauhaus started in Europe. And 2 of the main and famous buildings Bauhaus

was Fagus boot factory, and Bauhaus building, Bauhaus building was the school or design school or university.

Where the Bauhaus concept of a design was followed, and this was designed by Walter Gropius who part of the faculty... faculty member of the school as well. And he himself designed Fagus boot factory with Adolf Meyer. So, these are the 2 buildings we will discuss and we will try to interpret what are the characteristics features of Bauhaus movement.

Now if you look at the Bauhaus movements architectural features the term is German. It starts Bauhaus school and Fagus boot factory both were in Germany. And from there it spread... got it spreaded in Europe, and later in the other architecture movements also as well Bauhaus style was highly followed and Bauhaus was 1 of the very key movements in early phases of modernist style, and which was carried forward in the latest later lot of the visuals and thought process was carried forward in the later... later phases of modernism, and they got lot of influence from Bauhaus.

So, in the late modern style what we will see as we discussing in the 3 different styles, Bauhaus style was a carried forward and as it talks about the minimalist approach and pure geometry, and function first and then form which was the key concept of late modern era as well.

So, we see some features which is based on ideal and simplified form, as this will be more pure form in geometric, geometric, pure geometric form and pure colour, pure colour as we were discussing that is; that means, primary colour and the white and black; white is a colour way if we lights equal in equal proportions. So, if we mix all the 7 lights, you will get all the colours spectrum of the 7 colour of rainbow you will get white and if there is no colour no light, then it will be black.

So, black and white and of course, Gray tints are there, and then with the primary colour. Then pure functionalism, function was the first and the key protagonist of the design, then the form evolved as the function goes. And the urban and industrial... in industrial modern context evolved as a new vocabulary of aesthetics it was more urban, and as an industrial look into that. So, Fagus boot factory and other buildings and other utilitarian urban buildings were the key features, where the key buildings were Bauhaus style was adopted.

Then if you look at the process of design, and the rationality of design which is the functionalism which comes from functionalism, and where techniques and the material was first, and then the construction process was adopted with that and then the truth of material the material was used material was not cladded, and no added different colour was there on the material except these only pure 3 pure colour, and material was in the most of the material many of the material which can be exposed as it is own colour, can stand as with it is own colour and texture was exposed.

And then that emerge the beauty through the rational design. So, and prefabrication was started, because as we were discussed earlier that industrial revolution gives about to a new possibility of prefabrication they Bauhaus movement adopted that and acknowledge that. So, lot of prefabricated materials prefabricated construction techniques were used.

Ah not as extensively as we see right now prefabrication ah. So, they all few other movements which exaggerated the possibility of prefabrication which is metabolism, which will we discuss later, but in Bauhaus also it is started. But not as we see right now, right now prefabrication has all different dimension. So, everything can be prefabricated, but during that time what was the, within the limit of possibility they started using prefabrication.

But this was opposed just before the movements which is against the machine, machine movement they opposed the complete possibility of prefabrication, but Bauhaus adapted that possibility.

And then standardisation of product a particular standard of product particular dimensions of fenestration doors, windows has a has been selected. So, that it can be mass manufactured and everything can be snap fitted within the construction side which was again opposite to the for the machine Art Nouveau and art and craft movement. And also that gives birth to the possibility of a mass production.

Now these are the 2 examples for the key examples in Bauhaus movement which we will discuss today. So, let us first discuss Bauhaus building which is designed by Walter Gropius.

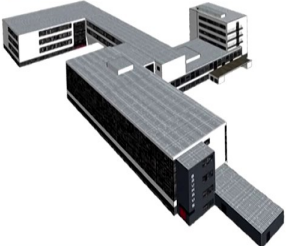

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Bauhaus (Modernism Phase I FUNCTIONALISM)

1920 / 1925

Bauhaus Building; Walter Gropius

- Educational centre for Art & Craft
- Established in 1925 in Dessau; Germany
- 1st director of the school Walter Gropius started a functionalistic architectural movement called Bauhaus



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And this is the educational centre for art and craft; which is established in 1925. So, 1920 is a birth of modernism different movement started, and almost after 5 years, 1925 Bauhaus, this Bauhaus building emerged in the Dessau which is in Germany.

So, he himself Walter Gropius is himself the first director of the school, and he started a new vocabulary new style of visual school of thought which is Bauhaus school. And so, this is as we are discussing this is functionalist, functionalist movement and all together that is the function comes first.

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Bauhaus (Modernism Phase I FUNCTIONALISM)

Bauhaus Building; Walter Gropius

- Material: Steel and concrete as structural elements
- Glass curtain wall (a common feature adopted in internationalism)
- Three wings were arranged asymmetrically to connect different workshops and dormitories within the school.
- The asymmetry expressed the school's functionalist approach and yet retained an elegance that showed how beauty and pragmatic functionalism could be combined.

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And here if we look at the building as we have seen here in these 2 photographs of the building. So, material of steel and concrete and structural elements were used as a material, then glass curtain wall was used which is the a common feature adopted in internationalism which will come later just after Bauhaus so, which is also has some similarity with the Bauhaus.

And then here if we look at the 3 wings were arranged asymmetrically, and then connected with the different workshops and dormitories. If you look at the building so, 3 different wings were there and which is asymmetry. And again we are discussing asymmetry was first prior to emphasized as a aesthetic, new aesthetic vocabulary in modern style, before that most early architects used to think that bilateral symmetry will be a better composition and bilateral symmetry was followed mostly in the previous architecture style.

But it started to break from post industrial revolution against the machine movement. Even in for the machine movement, but in Bauhaus it was went in the... in different dimension all together. And so new a vocabulary was the as asymmetry, and then the different workshops were designed, and that is how the form involves.

So, they were 3 different workshops that is why in the form you see a 3 different layers. So, as the function comes first and because of 3 workshop the form evolved like 3 different 3 legged form ah. So, absolutely this is form is following the function.

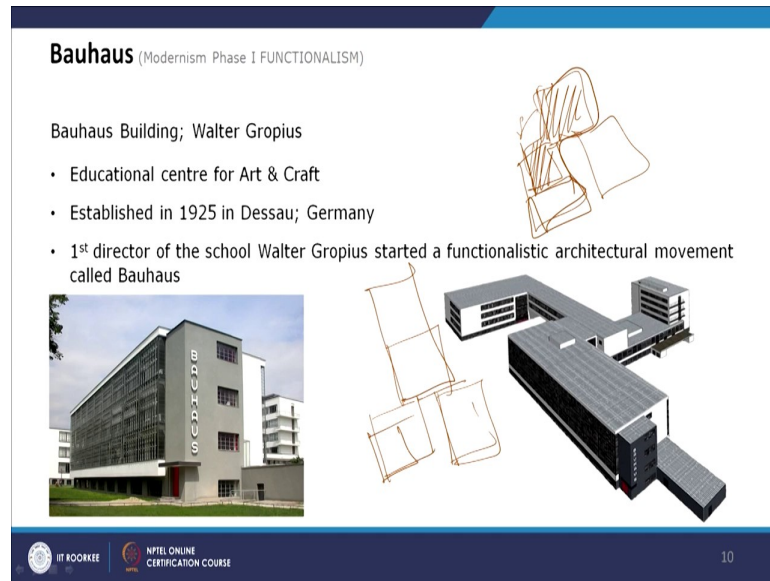
Then asymmetry expressed the schools functionalist approach. As other forms and requirements were different. One workshop might be requiring a larger space, and other workshop might be requiring smaller space. So, this workshop becomes larger and that becomes smaller. So, it come... it conveys how much what is the requirement of the design.

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Bauhaus (Modernism Phase I FUNCTIONALISM)

Bauhaus Building; Walter Gropius

- Educational centre for Art & Craft
- Established in 1925 in Dessau; Germany
- 1st director of the school Walter Gropius started a functionalistic architectural movement called Bauhaus



It could have been just like just like asymmetrical 3 wing thing, and then everything could have been fitted into the form, but he did not do that.

So, he used which is which is requires larger area he did he made a larger area which requires a smaller area it was smaller. otherwise it could have been like 3 equal division, and one part could have been blended within this and then smaller part could have been adjusted like this on the larger part one could have been 2 different area.

So, it could have been something like that, but it was not like that the functional requirement just gives birth to the form. So, also it showed the beauty through the pragmatic functionalism that could have been combined with the, from as the function.

Now if we look at the elements materials and the colour and texture which is the key elements of design, in perspective of that if you look at the design.

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Bauhaus (Modernism Phase I FUNCTIONALISM)

Bauhaus Building; Walter Gropius

- Elements of design
- Line, Shape, Form
- Colour
- Texture, Material



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So, we see the various cuboids are juxtaposed each other, so they're different cuboids, and which is combine together and creates this form. And as we are discussing this is grey and black and white these 3 colour with yellow, red and we will also see blue within this yeah here we can see the blue, which is used within the interior.

So, these 3 primary colours with white black and a grey was used. And here also if you see the railing its pure black and white this was conscious decision, and which emerged from the colour palette of the visual style of the building. And here also we look at, look at the material, the material the glass is not a tinted glass; glass is the purely transparent glass.

And then we see all these other elements which has it is pure colour like this steel frames, and steel members which is not painted, it is like, it is own it shows its own colour and texture.


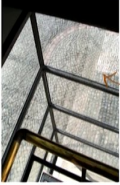

So now let us discuss the other building which is Fagus boot factory which is also designed by Walter Gropius along with the Adolf Mayer.

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Bauhaus (Modernism Phase I FUNCTIONALISM)

Fagus Boot Factory; Walter Gropius, Adolf Mayer

- In Alfred, Germany (1911)
- Assembly of cuboids
- Material: Reinforced concrete & Steel structure
- Exposed brick work and & glass curtain wall



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It is in also it is Germany Alfred, which is assembly again assembly of different cuboids, and the material was reinforced concrete steel structure and brick was exposed. So, brick was again not painted and the colour of brick was used as it is other material and aesthetics value of that.

And glass curtain walls is also used and it was not even a painted glass the properly translucent... transparent glass was used. So, exposed brick and these kind of style was again followed in the later stages of modernist movement which is brick brutalism; brutalism talks about expose concrete wall, and then brick brutalism talks about the aesthetic style of exposed brick, which also started from the Bauhaus and few examples on Bauhaus follows that Fagus boot factory is one of them.

If you look at the building. So, this is actually the colour of the brick, this brick is used and the groove of the construction is the line which is followed as an aesthetic element. And if you look at again this is a the combination of solid and void. And we look at the glass curtain wall, again even the structural members were shown from the outside and this is we can see this is actually the column coming behind this cuboid, and again this column, which is clearly visible from outside, and that becomes an aesthetic element and that is the punctuation between the solid and void.

This is the void and then solid which is the structural member, which is column again a void and then structural member column and then void. So, void and voids were used by

glass curtain wall, and solid is the column, and this is how it was been designed and again if we look at this steel members visible from outside.

Again if you look at... if you think about the for the machine movement crystal palace if you look, crystal palace has their structure members visible from outside which was vault on top, and then we see the cuboid where the structural members were there this is the part of the truss, and all these elements creates ascetics. Here also in Bauhaus all the structural elements creating the ascetics. So, Bauhaus has some similarities, in that way Bauhaus has some similarity with the for the machine movement as well.

And then we see the expose brick work and the glass curtain wall which is visible from inside as well. And here you see clearly the steel members, which is the visible from outside.

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Bauhaus (Modernism Phase I FUNCTIONALISM)

Design

Wassily Kandinsky, Russian painter, Bauhaus designs

The Gutenberg Diagram
The Gutenberg Rule is used to show a user behaviour known as **reading gravity**, the habit of reading left-to-right, top-to-bottom. It is represented by dividing the visible content area in 4 quadrants:

Primary Optical Area
Strong Follow Area
Weak Follow Area

The slide features two abstract paintings by Wassily Kandinsky on the left and a diagram on the right. The diagram, titled 'The Gutenberg Diagram', shows a rectangular frame divided into four quadrants by a vertical and a horizontal line. A diagonal line from the top-left to the bottom-right is labeled 'Primary Optical Area'. The top-right quadrant is labeled 'Strong Follow Area', and the bottom-left quadrant is labeled 'Weak Follow Area'. The bottom-right quadrant is labeled 'Secondary Optical Area'. The diagram is overlaid on a sketch of a page layout.

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Now, if we look at some Bauhaus paintings after architecture if we look at painting so, they also have a similar thought process. And after that we will also discuss De Stijl painting, De Stijl was mostly evolved in the fine arts domain De Stijl painting and Bauhaus paintings where very, very much similar. And in Bauhaus painting one of the key finery painter was Wassily Kandinsky who is Russian painter and part of the Bauhaus movement.

So, if we look at the painting and this painting has only few geometric lines very rectilinear features and pure circles, curvilinear features were also there. But together if we look at the painting; this painting is just a pure painting and this painting does not convey anything.

So, this does not convey a sun or something circular, it is just a pure circle, and has no meaning into it. So, that was the concept of Bauhaus and the De Stijl movement the painting will be only for aesthetic composition, no; they will not convey any meaning an... hidden meaning into it.

So, these compositions together it is just created to grab, visual attention from the user and this follows a particular eye movement within the painting. So, what is the eye movement for that we will need to understand what are the things and let us discuss what are the stylistic features of the painting first. So, this is pure design purity of design was used because if you see mostly triangle slanted square. And then few juxtaposition of a few circles over here, and then again triangle and all these pure geometric forms were the key elements of the design.

And basic elements, which is primary colour mostly we will see look at the what are the dominant colour here, which is a blue, yellow, red. And also green is used in Frank Lloyd Wright's painting you have seen the green is also used because green has its own identity which is also in colour mixing green is also RGB it is, G stands for green. So, green is also used in some of the colour, but you will not see much emphasis on the tertiary colour. You will see purple in some cases, but those are not the predominant focal point, there can be in the focal point, but they are not the predominant colour palette within the frame.

So, now if you look at the eye movement, there first to understand that need to know Gutenberg's diagram. Gutenberg was one of the as you know he was pioneering person in renaissance. He designed the press so, Gutenberg after designing the press he published... bible was printed there. And there are lot of newspaper pamphlet started printing in the Gutenberg's press.

And before that everything was hand painted and hand drafted posters were there. So, with the emergence of the press machine there are lot of printing started happening.

Gutenberg evolved visual reading pattern, while after printing this presses and then he were created a formula, created a diagram how people look at a visual.

So, what he says is when people are conditioned to read from right side to left side and from top to bottom; there is a conditioning happening. So, first when they look at a composition, they will look at this area first because they will start reading from that side, and then eye will go to the next strong follow area, and then eye will go to this side and it will end here.

So, because when we turn the page we will read this part and then turn the page. So, this is becoming the first important point; where the visual will grab eyes attention, and then it will gradually follow this line.

And by this process because when we turn the page, we will definitely look at this area. And while we have this vector, strong vector we will neglect these 2 parts. These 2 parts are a little loose in grabbing eye attention. Now if you look at the painting, the painter's decision should have been like if this part is very strong, and this part is also very strong, they will lose interest in the painting, and then the I will go to the next painting.

So, first I will grab the attention over here and if this part is very heavy. They will look at it, and then they will miss these 2 part and then they will go to the next painting. That can be a condition for the users. So, what Kandinsky is doing he is taking the eye attention which is in the primary optical area. But if you look at this part... this part is very not so heavy. So, next part he is taking the eye attention over here, then it comes back and then there is a strong visual element over here which directs the eye towards this.

So, there is a different loop going on; which is not relating this process happened. So, it does not go here and then goes. Because these is a very strong area, and this is a strong area which leads to this place. Even if you look at this area here is a some circle which eye like thing which grabs people's attention, and these 2 parts are pretty heavy in the composition.

So, you should the user will... will be complete to look at these 2 areas as well so, that you cannot go to the next painting. So, the painting creates more attraction value, and attention value in the users mind.

Now, if you look at some of the other Kandinsky's work... Kandinsky's work also flows into the other style of design which is expressionism and impressionism, which was not strongly architecture movement which was in the paintings movement.

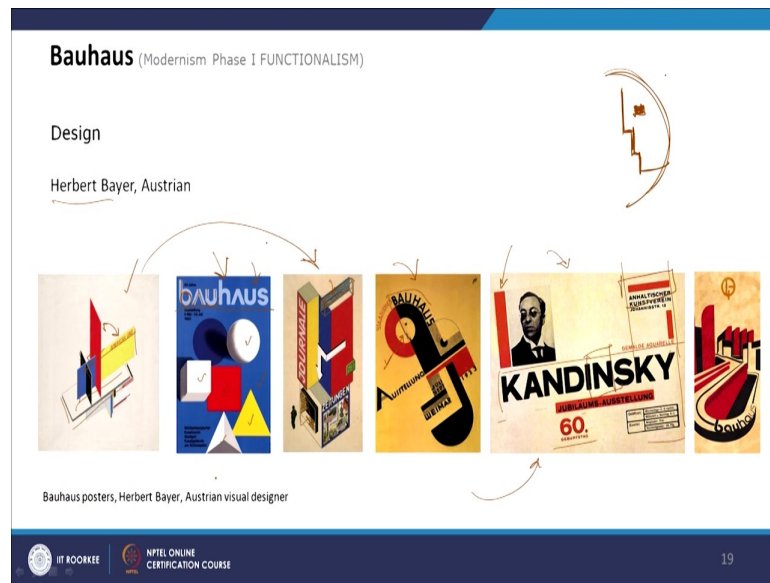
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So, here also he have used the similar colour tone, and we see geometric pattern emerge from the Bauhaus style as well. But this is not a Bauhaus painting because we see in this painting some... more a little bit figurative depiction of features are there buildings, trees were there, and this is part of the impressionist painting which we will discuss later.

It is not part of Bauhaus painting, but still you will see similar colour tone is followed. So, blue, yellow and red are the key protagonist of the paintings as well.

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Now, Herbert Bayer is an Austrian poster graphic designer and painter. He used some he designed some Bauhaus posters, and in his designs Bauhaus key concept was clearly followed. So, if you look at the posters so, Bauhaus which is like he talks about the Bauhaus style of architectural design and this he also design some conceptual buildings, and these are very conceptual and they cannot be proved couldn't be constructed as they.. they are just juxtaposition of a pure geometric form, pure geometric shapes and form and then primary colours.

So, here this is the conceptual design where you will see the rectangles just at the 90-degree angle of each other. And you will again see that primary colours with black white and other things and again in the conceptual design of another architectural form. He used the similar concept and then again cuboid. And also we will see some materialistic metaphorical of a representation of material like steel and bricks which are there in the conceptual design and again the same colour palette.

So, this is the Bauhaus poster you might have seen in this is very famous poster. It talks about the colour palette and the forms which are used predominately in Bauhaus as well as in the De Stijl, now we will discuss, De Stijl we will understand. Even in the font if you look at the font, the font is derived from the pure geometry. So, B is a part is combined with circle and a cuboid, and then this triangle part of U is a circle, and this is this is very geometric font which is which goes with the Bauhaus font as well and here

we will see the red, yellow and blue, the primary colours and the pure shapes, which talks about a Bauhaus colour palette and the visual palette.

This is the Bauhaus post and Kandinsky... Wassily Kandinsky poster which is designed by Herbert Bayer, to talk about Bauhaus style, and this immersed in this also in the Swiss style of design came from Bauhaus style. So, if you look at Swiss icons visual design, that has a similar colour palette which emerge from the similar time, which also is Bauhaus and then in Swiss you will see red, black and white ah. You would not see blue and yellow in this Swiss style of design, you can check that and we are not discussing that style here.

But that emerge from Bauhaus as well and so, in the Bauhaus font you will see again the pure geometric form, and this is vary geometric pattern in there. All this are position in the rectilinear and 90-degree angle to each other. And here even in the you can see a face, which also becomes the logo of Bauhaus it is used in many cases... a many ways to represent Bauhaus. Here also the phase is broken into pure geometric form something like this and part which is part within a circle.


And here also in this similar kind of faces, we will see in the other Bauhaus and the De Stijl I movement. And when we will discuss art deco, we will see how art deco has some similarities with the breaking of an human figure into geometric form. Which also has Bauhaus started during it more extensively, but art deco also did.

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Bauhaus (Modernism Phase I FUNCTIONALISM)

Design

Marcel Breuer, Wassily Chair



Bauhaus style design

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Now if you look at the design of Bauhaus. So, this is the product design Wassily chair, designed by Marcel Breuer who was also part of the Bauhaus school who is the faculty and in charge of a furniture design workshop. He design this chair which was the model B 3 chair. That time when he designed he named in model B 3 chair that model of chair.

And this chair becomes famous later and later it is people started calling it Wassily chair after the name of Wassily Kandinsky was the Bauhaus styles one of the pioneering artist of Bauhaus style.

So, here we will see the purity of material and the steel was used and that was become the aesthetic element over here, and here you see the structural member which is steel and this is fabric which goes with each other and this has a hidden geometry, and a very clear cut geometry and their lines are flowing to... with each other, and that was the style of this industrial design of Bauhaus.

Again we will see when this means so, this is part of a cuboid, and to give it to curvilinearity only a very equal curve which is which is followed everywhere is used. So, if you look at the curve over here, which is absolutely similar to the curve which is followed everywhere; which is not there in the other design style which is art nouveau in others. So, you can see a drastic difference between this style of furniture design with the other style.

Now if we look at the other Bauhaus design, which is design which is inspired from the Bauhaus style this is not designed by Marcel Breuer, this is some other design. Also you will see that Bauhaus logo over here which we are discussing earlier. This broken face into a geometry, and here also we will see so, pure circular part is added over here, and then this is the circle, which is again repeated over here. And here this is an just an rectangular element added and which is again black.

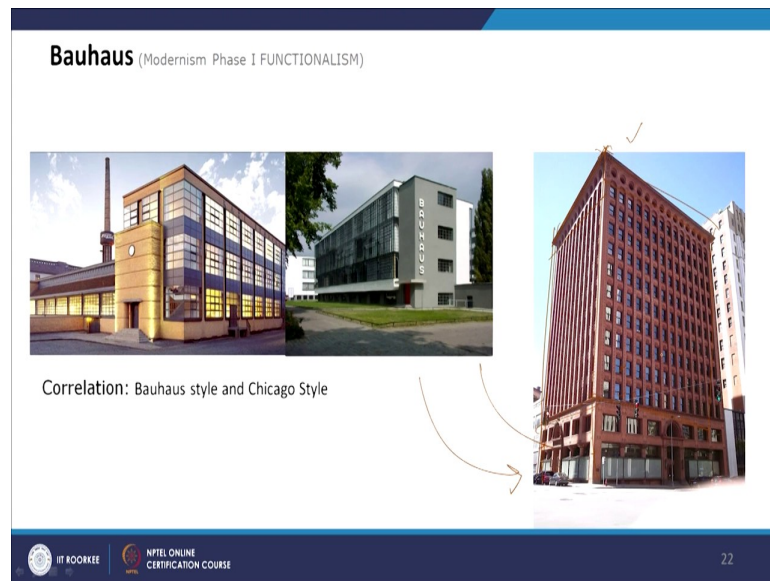
And material with its pure colour, it could have been some other colour as well, but as it is Bauhaus style. So, it followed that materials purity, even though wood was used in this pure form. And this part you will see this it is a half circle added over here, and that continuous within the design and which is followed other side as well.

And here we will see the same line is maintained. So, this is the style of Bauhaus design, and when we will see the other architectural movements, and design movements we will

see some similarities with the Bauhaus style which was there in the internationalist movement in furniture design as well.

Now, if you look at the Bauhaus, and then compare with Chicago school as we are discussing Chicago school is also functionalist movement which emerged in USA.

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So, here this is building of Chicago school will discuss this later. This is also if this might be divided into 3 parts, but this is also pure cuboid, which is again talks about the functionalism this is office building where the service core is there and then the everything is arranged accordingly. And it is fixed into a pure form, and function is the first protagonist and then form comes after that. So, also we will see some similarity, this is the brick work, and then glass was used steel and glass and form is also cuboid.

Ah so, this similarities are there in the Chicago movement, which is a parallel movement now, let us look at some movement which is went after which immerge after Bauhaus.

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Bauhaus (Modernism Phase I FUNCTIONALISM)



Impact on Architecture:
Internationalism movement evolved from the principles of Bauhaus style
Ludwig Mies Van Der Rohe German Pavilion, in Barcelona
He was the the pioneer of Internationalism was the last director of Bauhaus Art and educational centre.

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So, they how they have taken inspiration from the Bauhaus, this is the internationalist movement, this building which is designed by Ludwig Mies Van Der Rohe, this is called German pavilion in Barcelona. So, this is pavilion for Germany and which is in Barcelona.

So, here we will see again the similar rectilinear form, and geometric form, and materials as it is own texture. So, here we see stone, here also we see stone, and then glass, and which is juxtaposed and somehow this is similar to the Herbert Bayer's design of juxtaposing each and different rectilinear members, but here we see 3 different primary colour as internationalist style talks about, more minimalist approach and only white black and the pure material was used even in the water body you can see the bottom, which is the stone, the stone is also followed over here.

So, you can see the similarity and how the visual palette is transform in Bauhaus and how it took, it inspired the later movement which is internationalism movement. And internationalist movement one of the pioneering architect was Ludwig Mies van der Rohe who was also the last director of Bauhaus school. So, Bauhaus school of architectural thought and their visual style got imbibed into the international style through one of the pioneering architect like Van Der Rohe.

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Now, Van Der Rohe also design the Barcelona chair which was under the internationalist style.

And while discussing the internationalist style, we will see what are the differences of Bauhaus and international style, right now it is not possible to discuss what are the differences, as we have to learn what is internationalist style. Then we will discuss the differences, now we can look at the visual similarity ah. So, here though it is a little curvilinear thing, but also we will see the similar kind of treatment was there, the steel was used, and then the black cushion was used over here and there are some visual similarity between Bauhaus style and internationalism style this is also design by Ludwig Mies Van Der Rohe.

So, next we will discuss the De Stijl movement and how it which is parallel movement of Bauhaus and how it got influenced by each other.

Thank you.