

The Brewhouse St.Francis Abbey Brewery Kilkenny



The Design influence of the Bauhaus on St.Francis Abbey Brewery,
Horse Barrack Lane, Kilkenny.



Bauhaus **form follows function.**

The Bauhaus was founded in Weimar by Walter Gropius on 1st April 1919. The high caliber artists Gropius appointed as masters at the Bauhaus Weimar included Gerhard Marcks, Lyonel Feininger, Johannes Itten, Paul Klee, Oskar Schlemmer, Wassily Kandinsky and Laslo Moholy Nagy.



1919-1923 FOUNDATION
Colour, material & composition

The school encouraged the embrace of modern technologies in order to succeed in a modern environment. The most basic tenet of the Bauhaus was **form follows function.**

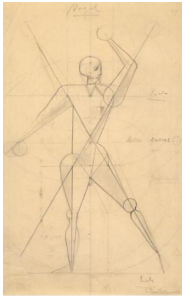
The Arts and Crafts movement 1860-1910 was a reaction to the industrial revolution and mass fabrication. The Arts and Crafts movement pioneered a return to the Craftsman where each detail was elaborately carved or made by hand. This was exactly the kinds of characteristics that factory-made goods could never reproduce.

The Bauhaus was a direct response to this Arts & Crafts approach. As they wanted to embrace design that consisted of affordable materials, and limited factory processes, its mission was to provide a new, affordable, plain and utilitarian design that could be used by every kind of person and in every area.





Bauhaus housing estate in a crystalline pattern



Life process



Farnsworth House

The ultimate goal of all artistic activity is the building” Walter Gropius in 1919. However a Department of architecture was not set up at the Bauhaus until 1927 in Dessau. Between 1919 and 1927 the Bauhaus students education took place in the private architecture office of Walter Gropius . Using methods that were sometimes new and oriented towards typologies and standardization, they designed not only a new architecture but also a new way of life.

In 1927 Under the second Bauhaus director, Hannes Meyer, building theory became one of the central components of education at the Bauhaus. Meyer began developing his theory, which united all of the architecture-related subjects – draughtsman hip, design, construction, project planning and town planning. For both Walter Gropius and Hannes Meyer, architecture essentially meant the “design of life processes”.

Under the last director, Ludwig Mies van der Rohe, the Bauhaus was transformed into an academy of architecture and the workshops and the art subjects became subordinate. Mies streamlined teaching into a study system that offered little leeway for experimentation. Mies van der Rohe’s teaching put the focus on plans for the design of individual houses, where the form was not defined by Gropius’s “fundamental research” or by the requirement of meeting the “people’s needs” as set out Hannes Meyer. Instead, Mies van der Rohe aimed for a **“spatial execution of spiritual decisions”** governed by aesthetic perfection.

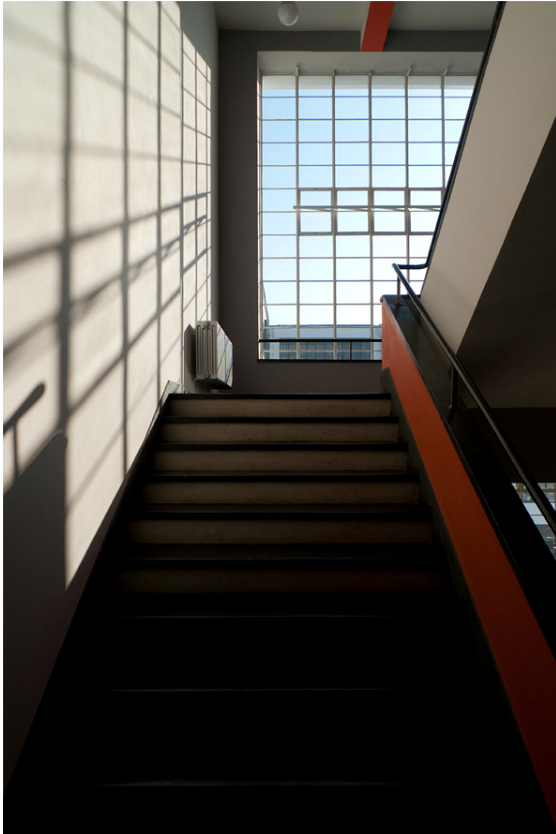


Staircase in the Bauhaus Dessau



Bauhaus Building. Red used as a signal colour against a monochromatic backdrop





Staircase in the Bauhaus Dessau



Bauhaus Building. Red used as a signal colour against a monochromatic backdrop



Ludwig Mies van der Rohe 1886 -1969



Crown Hall 1956

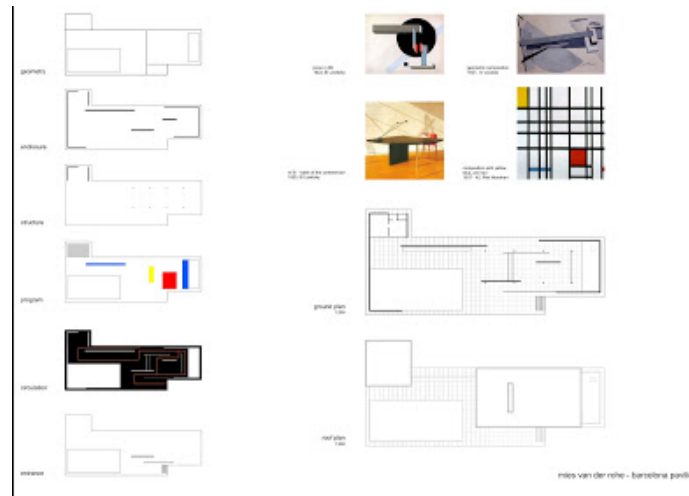


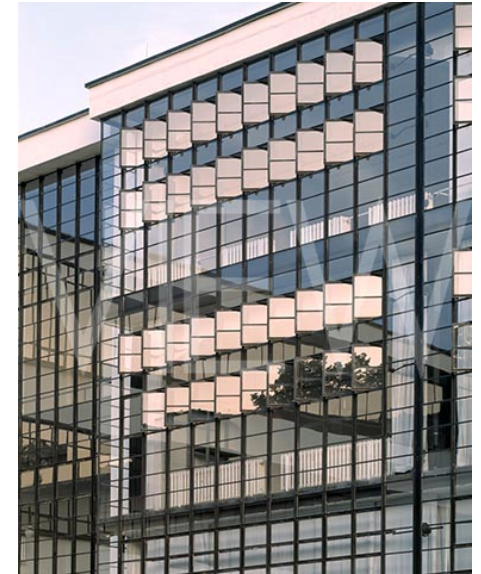
The Barcelona Pavilion 1929

Crown Hall 1956 cohesively represents Mies van der Rohe's architectural concepts and theories in their most complete and mature form. A National Historic Landmark, Crown Hall is a straightforward expression of construction and materiality, which allows the structure to transcend into art.

The column-free open plan of the main floor of Crown Hall demonstrates Mies' innovative concept of creating universal space that can be infinitely adapted to changing use. Its expansive size of 120' x 220' feet in floor area, with a ceiling height of 18 feet, allows individual classes to be held simultaneously without disruption while maintaining creative interaction between faculty and students.

The roof of the building is suspended from the underside of four steel plate girders.





Bauhaus University Windows Dessau,



Feininger House, Dessau Germany Walter Gropius
mechanically open and close steel windows



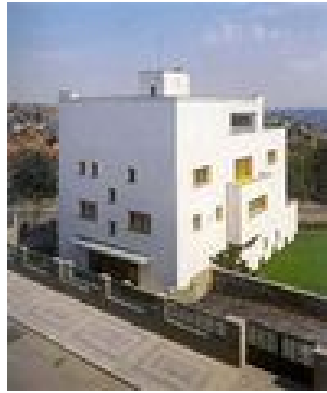
Bauhaus school building Walter Gropius



Villa Müller by Adolf Loos . 1930

Raumplan – the Concept of the Architectural Promenade from the outside to inside and vertically up or horizontally across through interconnecting volumes that vary in height giving a hierarchy to the spaces that define the importance of each activity in the room

It was designed for Dr. František Müller and his wife Milada, who owned a construction company which pioneered the use of reinforced concrete. The composition of the interior spaces is based the principle of the spatial structure of the plane, called " Raumplan ".This is the equivalent of an architectural tour through interconnecting spaces .Loos uses different levels of Raumplan to create an "architectural promenade" from the outside-in.



Outside public private house
The building should be dumb outside and only reveal wealth inside

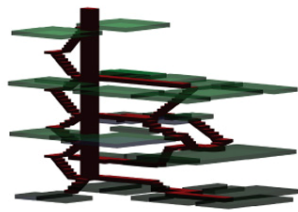


The entrance is small and dark green. Service connections are arranged laterally in order not to interrupt the visual axis that leads into the hall

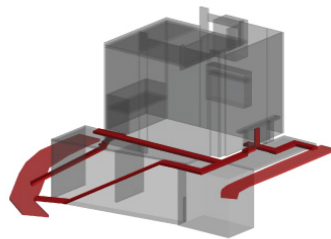


There are three orthogonal axes that define the geometry of square, one of them is the opening to the living room, other links to the geometric centre of the reading room of Mrs. Muller and a third axis is materialized in the centre of fixed dining table on which a circular glass diffuses light four lamps creating a common vertical tension

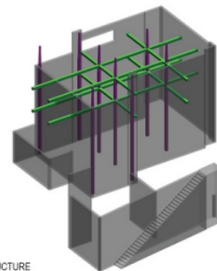
The axis routes present throughout the house are permanently distorted so the user passes through different special experiences when moving through the building.



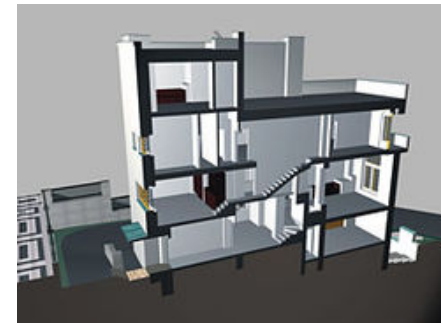
CIRCULATION



ENTRY SEQUENCE



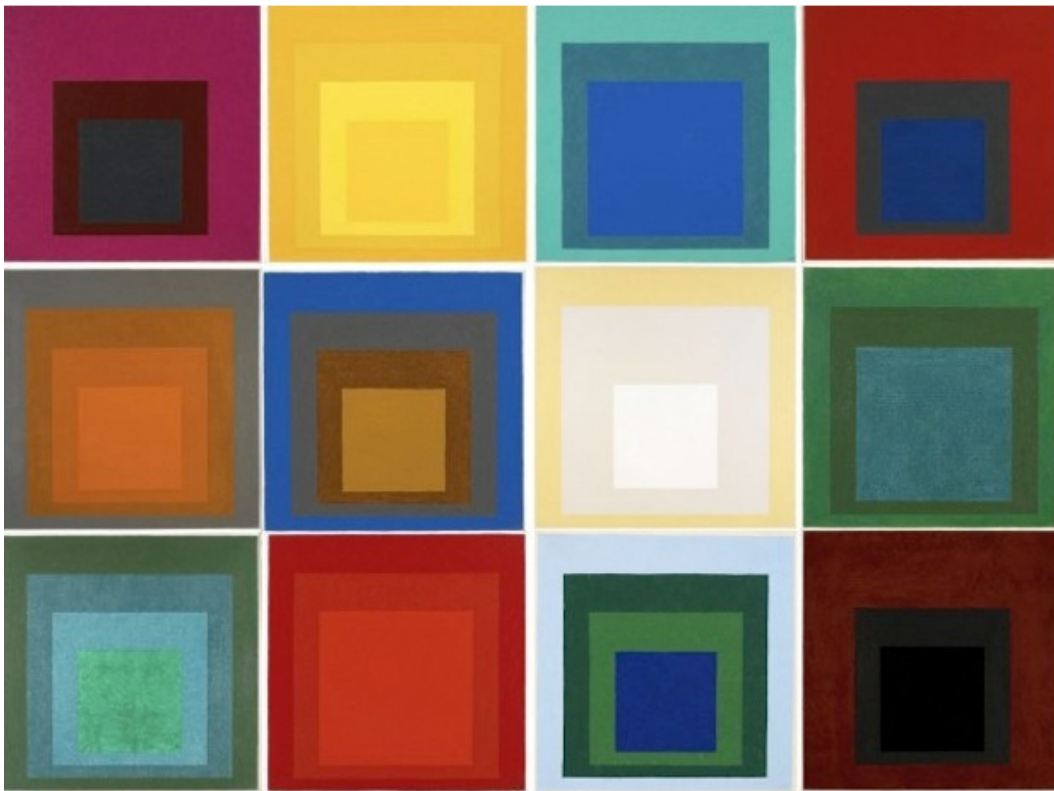
STRUCTURE



Josef Albers *Homage to the Square*, 1951

Another of the most important Bauhaus exports came from the mind of Josef Albers. He was one of the co-leaders of the preliminary course, in which he focused on 'material studies' and 'formal qualities.' The course highlighted the connection between material, construction, function, production and technology.

He believed the important formal qualities of the day were: harmony or balance, free or measured rhythms, geometric or arithmetic proportion, symmetry or asymmetry and central or peripheral synthesis

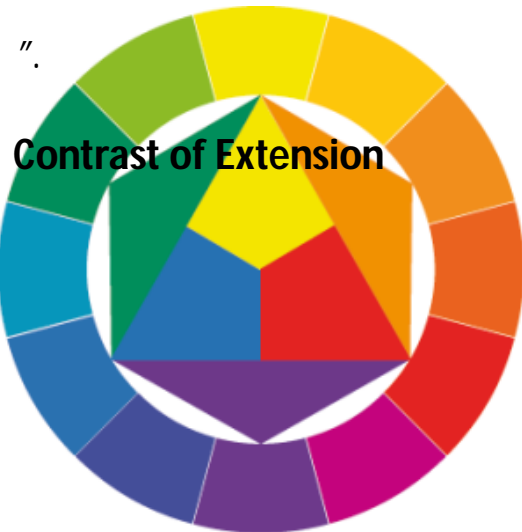


Homage to the Square was a collection of paintings, of the exact same proportions, with various changes in colour through hue, saturation, and value/tone.

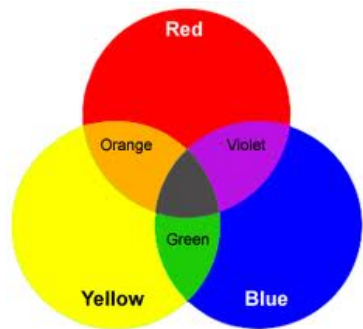
What is so critical about this series of works, and why it so thoroughly derives from the ideas of the school, is its emphasis that colour and composition are inherently linked. We can see this in *Homage* because despite the similarity of all the square proportions, the eyes view each work differently depending on the use of colour



Johannes Itten (1888-1967) was a Swiss painter, designer, and one of the several teachers of the Bauhaus school. In this innovative and open-minded sphere, he was able to publish his essay, *“The Art of Colour”*, in which he expressed his own theory about chromatic tones. Itten believed in the importance of conveying harmony through the use of colours: for this reason, he created a 12 hue color wheel that explained how to mix hues and shades.

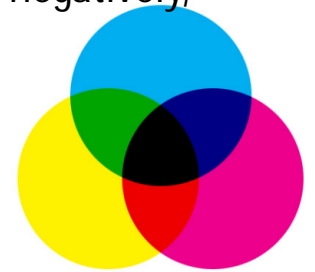


The Primary Colours



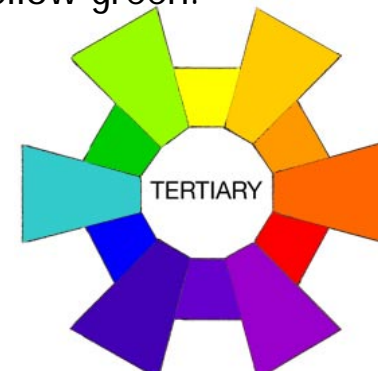
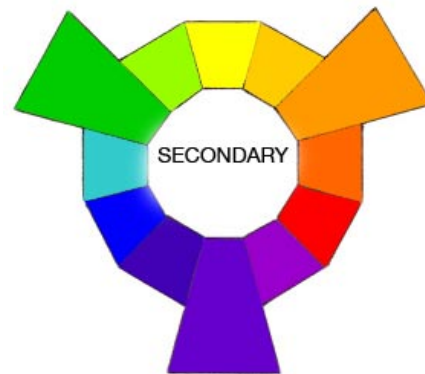
Moreover, he was interested in discovering a social role of colours and in understanding how tonalities could affect people’s psychology. Indeed, Itten believed that “colours are forces, radiant energies that affect us positively or negatively, whether we are aware of it or not

The relative areas of two or more colour patches. It is the contrast between much and little or great and small.



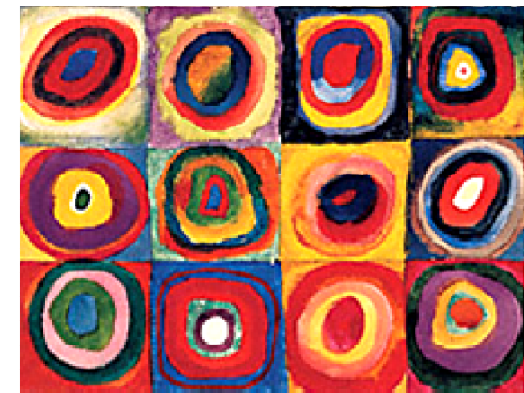
By mixing any two of the Primary Colours three new offspring are created: Orange, Violet, and Green

When you mix the Main Colors with their offspring six new colors emerge: yellow-orange, red-orange, red-purple, blue-purple, blue-green, and yellow-green.



Wassily Kandinsky (1866-1944)

A Russian painter who joined the Bauhaus as a teacher in 1922. In 1926, he published "*Point and Line to Plane*". In his book, he explains some important geometrical elements. He proposed that a dab of colour on a canvas will assume different meanings, depending on its position on the plane. Kandinsky believed that a good design could only arise from the mutual cooperation of forms and colours. He thought that some shapes were completed by particular colours. The dynamism of a triangle, for example, was to be accompanied by the energy of yellow. On the other hand, the circle is a dull form and should go with a calming blue. He expanded the theory also to lines, curves and angles: acute angles needed strong colours while obtuse ones were better with mild tonalities.



Art is based on the harmony of colour and form. Every colour had an inner voice and a meaning.

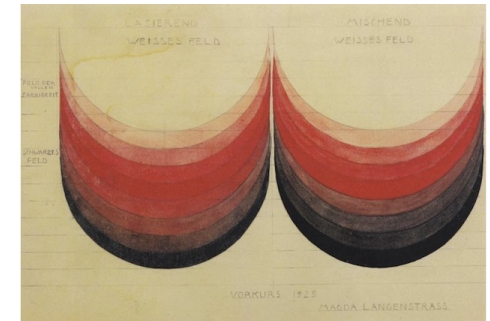
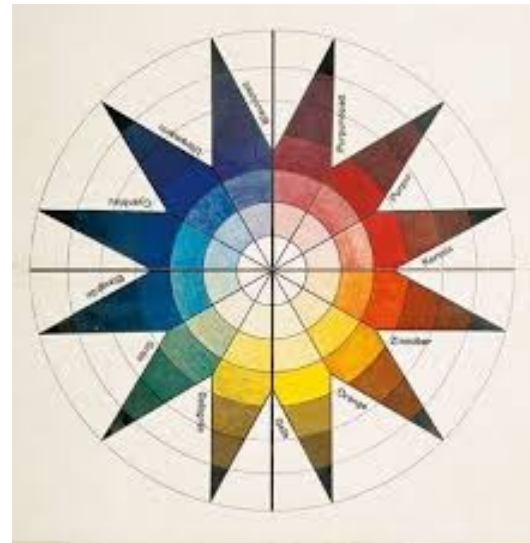
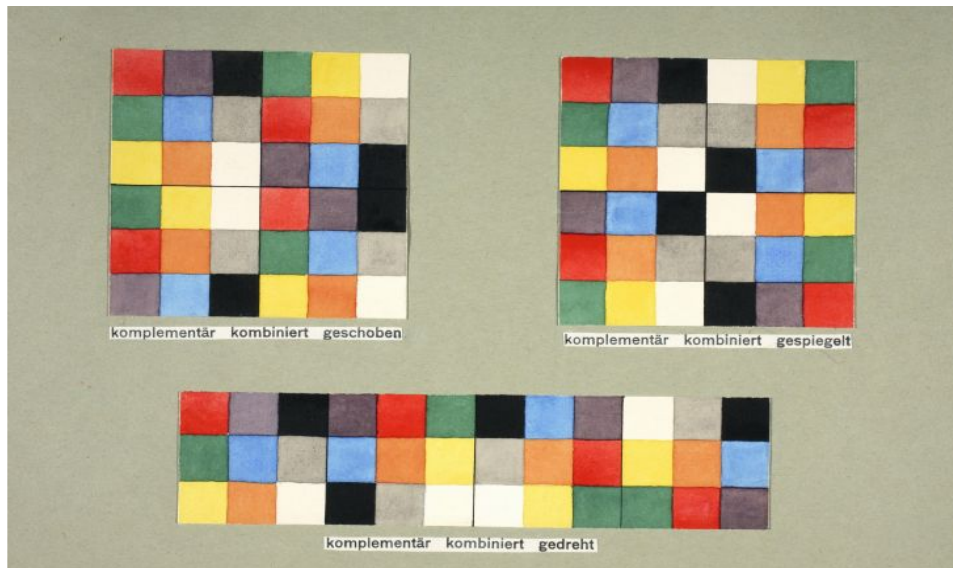


PAUL KLEE (1897 - 1940)

Born in Switzerland, the son of a musician he left to study painting in 1898. Between 1901 and 1905 he visited France and Italy and saw works by Cezanne, Van Gogh, and Matisse. He was invited to join the faculty of the Bauhaus at Weimar in 1920 and remained in contact with the school until 1931.

Influenced by the theories of Goethe, Runge, Delacroix and Kandinsky, Klee developed his own colour theory based on a six-part rainbow shaped into a colour wheel. He placed the complementary colours in relation to movements that interact with one another, which shows this theory is based on dynamic transitions. For Klee, because art and theory were inseparably linked, the element of movement flowed into the compositions of his colour gradations and Quadrat (square) paintings

He saw the primitive geometrical elements (point, line, plane's solid) as flowing from nature and change. The dynamics of change was fundamental to Klee: The geometrical elements should change in time and space, color should possess natural energy. Through contemplation of nature Klee saw the artist as a magician, relating the outer perceptions of the physical world with an inner vision, and through his magic revealing the fundamental essence of nature.



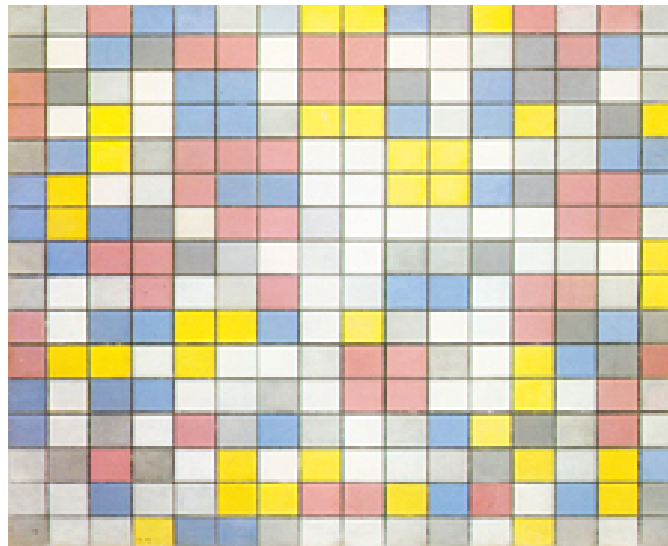
A study on colour saturation, which emphasized how changing the values and saturation of a color can change the feeling it imparts.



De Stijl 1917 – “ Neoplasticism leading to The International Style

It was in Holland that the most abstract and idealistic movement emerged, "De Stijl", in 1917 in Amsterdam. Here, Piet Mondrian, Theo van Doesburg and J.J.P.Oud developed a manifesto that proposed an ideal harmony between man and society. Their ideology was based upon Dutch idealism, a Protestant tradition of logic and sobriety, a belief in a fundamental harmony where man was situated. The real world and the individual were rejected in the quest of the pure spirit. The key personality in De Stijl (or "Neoplasticism") was Piet Mondrian whose painting was inspired by both philosophy and theology. Following a visit to Paris (where he saw Picasso) in 1910 he developed his characteristic and unique abstract style.

"Movement is produced by the rapport of odd elements", "The idea of the vital movement of the world and its movement is simultaneity. "Art in Nature is rhythmic and has a horror of constraint



Piet Mondrian completed the abstract problem of how to express universals through the vertical and horizontal, asymmetrical structures of primary colors painted in rectangles. Mondriaan saw these as capturing the duality of matter and spirit through dynamics and balance. He had become concerned that his paintings up to this time (the Checkerboard paintings) presented shapes of primary colors set in a monochrome background, which detracted from a sense of unity. So he started to use strong lines separating the colored rectangles which consisted themselves of widely varying areas. The result is a dynamic tension where horizontal and vertical achieve balance, but the balance is obtained, everything holds together.

"The quadrangle is the token of a new humanity. The square is to us what the cross was to the early Christians".
Theo van Doesburg

