

Bauhaus In and Out:

Perspectivas desde España — Perspectives from Spain

I.E. Institución Libre de Enseñanza, Fundación Francisco Giner de los Ríos, Madrid

General Chairs Laura Martínez de Guereñu, IE School of Architecture & Design - IE University, Madrid / Segovia
Carolina B. García-Estévez, ETSAB - Universitat Politècnica de Catalunya. UPC BarcelonaTech

THURSDAY, OCTOBER 10

09:00 - 09:30 Reception and accreditation
09:30 - 10:00 Opening of the II International Conference AhAU
10:00 - 13:00 **Session A**

I. ARCHITECTURE, MASTERS, AND DISCIPLES
ARQUITECTURA, MAESTROS Y DISCÍPULOS
Laura Martínez de Guereñu, IE School of Architecture and Design - IE University

1. *Blue and White: Clubhouse of the German Association in Spain by Carl Fieger*
Uta K. Schmitt, Ruprecht-Karls-Universität Heidelberg
2. *"Integrative Imagination": Mies van der Rohe's Barcelona Pavilion and "Creative Restoration"*
Paul Weber, Berlin
3. *The Influence of El Escorial on Marcel Breuer: The Annunciation Priory and the Convent in Baldegg*
Miguel Ángel Calvo Salve, Marywood University
4. *Bauhaus Museum Dessau, Cahier series*
Jose Zabala, Addenda Architects, Barcelona

13:00 - 13:30 AhAU Publications Launch: *Varia* Journal and *Ah* Collection
13:30 - 15:30 Lunch break
15:30 - 18:30 **Session B**

IV. NUEVO HABITAR, DE LA VIVIENDA A LA CIUDAD
NEW WAYS OF LIVING,
FROM THE DWELLING TO THE CITY
Carolina B. García-Estévez, ETSAB - Universitat Politècnica de Catalunya. UPC BarcelonaTech

1. *Bauhausbücher 12*
Josep M. Rovira, Universitat Politècnica de Catalunya
2. *Mirando la Bauhaus desde la arquitectura ibicenca*
Maribel Rosselló, Universitat Politècnica de Catalunya
3. *Acerbi, la casa de los sueños. Tossa de Mar, 1945*
Marc Manzano, Universitat Rovira i Virgili
4. *Bauhaus en O Incio: Arquitectura, Arte y Artesanía en la obra de Fernández del Amo*
Fernando Agrasar Quiroga, Universidade da Coruña

19:30 - 20:30 **Opening Lecture** — **MAGDALENA DROSTE**, Brandenburgische Technische Universität Cottbus-Senftenberg — **Residencia de Estudiantes**
"We're not building churches and villas for them." *Mies van der Rohe and the Red Bauhaus*

FRIDAY, OCTOBER 11

09:30 - 12:30 **Session C**

VII. MEDITACIÓN SOBRE LA TÉCNICA, ARTESANÍA VS INDUSTRIALIZACIÓN
MEDITATION OVER TECHNOLOGY,
CRAFTS VS INDUSTRIALIZATION
Pepa Cassinello, Fundación Eduardo Torroja

1. *La "Lichtarchitektur": una pulsión moderna en la arquitectura alemana y española de entreguerras*
Rodrigo Almonacid, Universidad de Valladolid
2. *Intrahistorias de la arquitectura: Cerámica Cumella, artesanía tecnológica*
Fermín González Blanco, IE School of Architecture & Design - IE University
3. *Creación y compromiso: Influencia de la Bauhaus en el Laboratorio de Formas de Galicia*
Antonio Río Vázquez, Universidade da Coruña
4. *Mies y Reich en Barcelona: El contrato para la Exposición Internacional de 1929*
Valentín Trillo, Universidad de Sevilla

13:00 - 14:00 **Closing Lecture** — **JUAN JOSÉ LAHUERTA**, ETSAB - Universitat Politècnica de Catalunya. UPC BarcelonaTech — **Institución Libre de Enseñanza**
Otros contextos para el triunfo póstumo de la Bauhaus

14:00 - 16:00 Lunch break
16:00 - 18:00 AhAU General Assembly

II. MUJERES EN LA BAUHAUS
WOMEN AT THE BAUHAUS
Mar Loren-Méndez, Universidad de Sevilla

1. *Lena Meyer-Bergner: ¿A la sombra de Hannes Meyer?*
Raquel Franklin, Universidad Anáhuac México
2. *Arquitectas en la Bauhaus: ¿Ordinario o extraordinario? Talento. El ejemplo de Wera Meyer-Waldek*
Josenia Hervás, Universidad Alcalá de Henares
3. *Helene Nonné-Schmidt y el legado Bauhaus en Ulm*
María Dolores Sánchez Moya, Universidad de Castilla - La Mancha, Campus Toledo
4. *Dibujo y creación gráfica en la obra de las diseñadoras de la Bauhaus*
Marisa Vadillo, Universidad de Sevilla

III. ENCUENTROS ENTRE ARTE Y ARQUITECTURA
ENCOUNTERS BETWEEN
ART AND ARCHITECTURE
Juan Calatrava, Universidad de Granada

1. *Moholy-Nagy, un trazo de luz: A propósito de Impressionen vom alten Marseille Hafen y Dynamik der Gross-Stadt*
Eneko Lorente, Universidad del País Vasco
2. *La Bauhaus al servicio de la vida: México 1933-1968. Lo imposible se hizo posible*
Mara Sánchez Llorens, Universidad Politècnica de Madrid
3. *Viajes al Sur, España y Brasil: de la Bauhaus a la Universidad Popular*
Carla Zollinger, Faculdade Rui Barbosa, Brasil
4. *Gaudi's Neues Sehen: Josep Lluís Sert y la mirada fotográfica de posguerra*
Pep Avilés, Penn State University

V. CUESTIONES DE PEDAGOGÍA
QUESTIONS OF PEDAGOGY
Salvador Guerrero, Universidad Politècnica de Madrid

1. *¿Es la geometría la madre de todas las cosas? Sobre el juego como didáctica compositiva en la Bauhaus*
Juan Bravo Bravo, Universidad Politècnica de Valencia
2. *Paris-Frankfurt: un cuaderno de notas de Torres Clavé y una propuesta pedagógica para Barcelona*
Guillem Carabí, Universidad Internacional de Cataluña
3. *Influencias de la Bauhaus en la Barcelona de mediados del siglo XX: La exposición "Bauhaus" en el Colegio de Arquitectos de Barcelona en 1968*
José Julio Martín Sevilla, Universidad de Alcalá de Henares
4. *La Bauhaus y la Graduate School of Design: de Walter Gropius a Josep Lluís Sert*
Rafaela Russo Spenna, Università Federico II Napoli

VI. LAS OTRAS VANGUARDIAS, EL TIEMPO DE LA BAUHAUS
THE OTHER AVANT-GARDES,
THE TIME OF THE BAUHAUS
Jorge Torres Cueco, Universidad Politècnica de Valencia

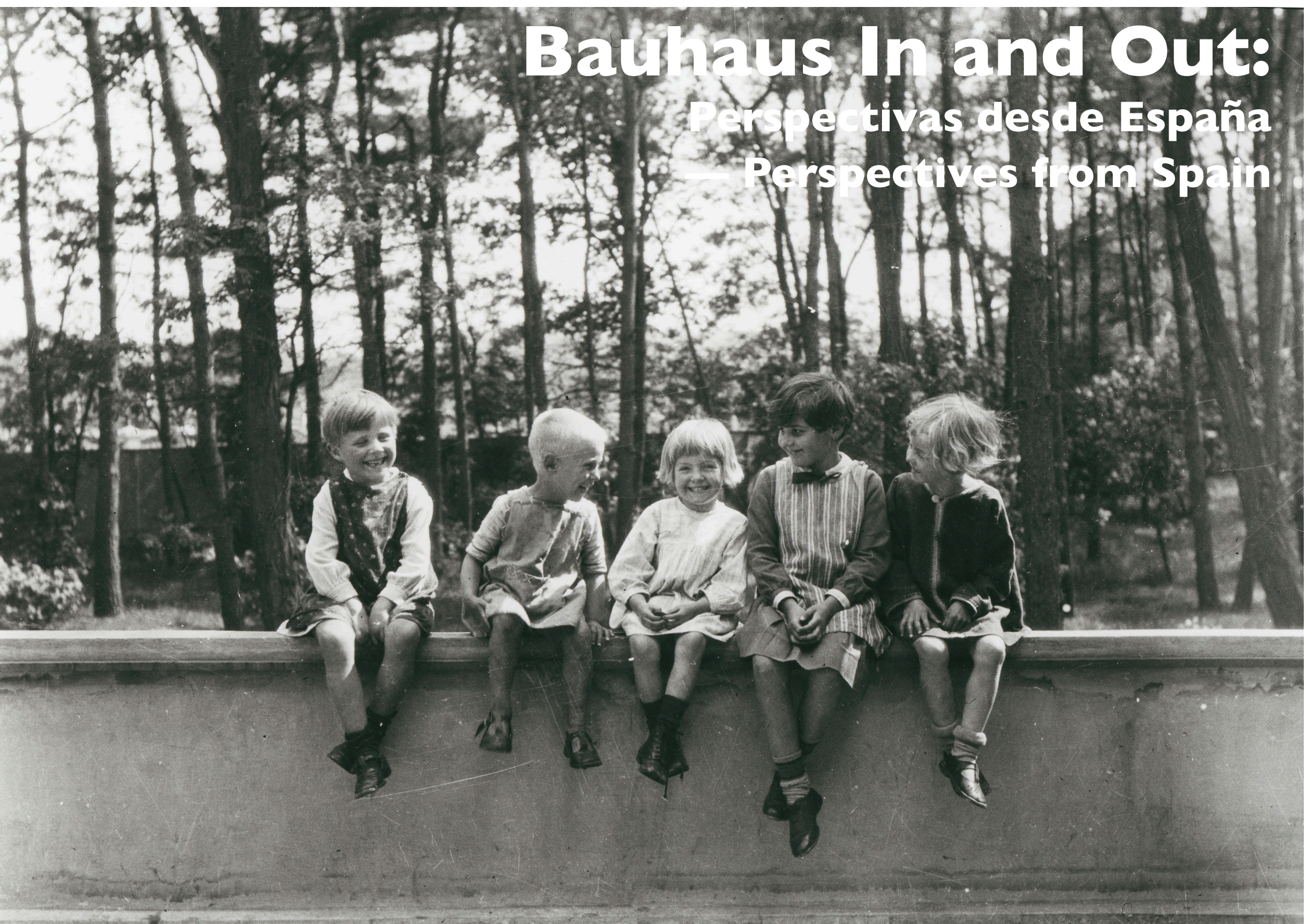
1. *Tejedoras de una revolución: Diseño textil y abstracción en tiempos de la Bauhaus*
M^a Jesús Godoy Domínguez, Universidad de Sevilla
2. *La inauguración de la exposición de 1929: Gente sencilla y elegante se da cita en Montjuïc*
Roger Miralles, Universidad Rovira i Virgili
3. *La prodigiosa diversidad de la cultura popular en el mundo de las máquinas*
Javier Ortiz-Echagüe, Universidad de Navarra
4. *La distorsión de la profecía: una Bauhaus fuera de lugar*
Carmen Rodríguez, Universitat Politècnica de Catalunya

VIII. BAUHAUS NETWORKS
REDES DE LA BAUHAUS
Daniel Talesnik, Technische Universität München

1. *Neutra in the Bauhaus: Dessau, October 1930*
José Vela Castillo, IE School of Architecture & Design - IE University
2. *The Exhibition Bauhaus 1919-1928 at the Museum of Modern Art in 1938: A Project of the Bauhaus Emigres around Gropius*
Anke Blümmer, Bauhaus-Museum Weimar
3. *Hannes Meyer's Bauhaus Book Project in Mexico, 1946-1947*
Georg Leidenberger, Universidad Autónoma Metropolitana, México
4. *Pragmatism as Opposed to Imitation: The Influence of Mies van der Rohe on the Architectural Renewal of the 1950s*
Andrea Blat Tatay, IIT - Illinois Institute of Technology

IX. HISTORIOGRAFÍA, CRÍTICA Y POLÉMICAS
HISTORIOGRAPHY, CRITIQUE AND
CONTROVERSIES
Joaquín Medina Warmburg, Karlsruher Institut für Technologie

1. *La Bauhaus y la batalla por el interior moderno en España: éxito, crisis y alternativas*
Paolo Sustersic, Universidad Pompeu Fabra
2. *Bauhaus y HfG Ulm: Educación del Diseño*
Emilia Benito Roldán, Universidad de Castilla - La Mancha, Campus Toledo
3. *Sobre la revisión crítica de la Bauhaus en torno a 1970: Manfredo Tafuri, Tomás Maldonado, Francesco Dal Co*
Carlos Plaza, Universidad de Sevilla
4. *Bauhaus revised: Wingler vs. Wingler. Un "clásico documental" desde la perspectiva española*
María Ocón Fernández, Freie Universität Berlin



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The courageous fight in the never-ending struggle for new ideas, the undiscouraged search for unity and multiplicity, together with the fearless pursuit of cooperation are some of the many different idiosyncratic qualities of the Bauhaus, which Ludwig Mies van der Rohe foregrounded as a eulogy to Walter Gropius in the last text he published in Berlin (1969). An educational way of thinking, not exempt of controversies, that Gropius instilled and that characterized the school, during a large part of its brief and intense existence in Weimar, Dessau and Berlin (1919-1933). A crucible of ideas extended and transmitted beyond borders, which has reached in multitude of different expressions to our days.

At the origin, the well-known formative travels that Gropius made throughout Spain (1907-1908), attracted by the tradition and the ceramic crafts of the workshop-schools, traced one of those first vectors that he would later conclude with his famous lecture *Funktionelle Baukunst*, given in Spanish in Madrid, Bilbao, San Sebastián (1930) and Barcelona (1932). Also legendary, is the year Mies spent working between Germany and Spain (1928-1929), a few months before becoming the third director of the Bauhaus. During that shining moment, as Mies himself would recall, the architect developed with Lilly Reich the largest exhibition project of his career; while building the German representative Pavilion that catapulted him to fame. No less significant is the choice of Hannes Meyer, its second director; to include Barcelona among the different pan-European exhibition destinations to celebrate the 10th anniversary of the Bauhaus (1919-1929), thereby presenting the works of art, industrial products and architectural projects developed at the school to a vast audience. Along with its three directors, Spain, during the 1920s and early 1930s, was witness to the integration between the applied and the high arts, as well as of the scalar transition that the Bauhaus had carried out, from object design to city planning.

In addition to these pioneers, various masters went to Spain for different motivations, and captured the peculiarities of a built environment they would later reflect on their work: Vasily Kandinsky and Paul Klee spent over a month on holiday in the Côte Basque (1929), the same summer in which Josef and Anni Albers visited Barcelona and San Sebastián. Marcel Breuer spent a sabbatical period of more than four months between Madrid, Andalusia and Barcelona (1931-1932), while Lucia Moholy considered settling down in the latter city during the same time. Furthermore, many of the Bauhaus graduates spent extended periods in Spain, such as Ernst Neufert, Paul Linder and Kurt Löwegard, who even collaborated with Josep Puig i Cadafalch (1921-1922), or the less familiar Werner Drewes, Margarete Schall and Erika Zschimmer. Years later, some Bauhaus alumni arrived to Spain as Republican combatants of the Civil War, such as Georg Adams-Telscher and Ernst Scholz.

The number of Bauhäusler that felt attracted to Spain and that accessed both its tradition and its avant-garde is notable, and for reasons as varied as the craftsmanship, the landscape, the monuments, the great masters of painting, the network of foreign trade with Latin America, or even the possibilities of development afforded during the Second Republic. Some Spanish architects such as Enrique Colás and Luis Lacasa had the opportunity to visit the Bauhaus (1922), as well as to collaborate with their maximum representatives, as is the case of Joan Baptista Subirana, who worked with Gropius in Berlin (1930-1931). Spain's participation in the 1937 Paris Exposition was key to consolidating the relationship between José Luis Sert, Breuer and Gropius that had started in the CIRPAC of Barcelona (1932). This meeting set up a full stop in the evolution of the history of the avant-gardes to start a new one outside European territory.

Conferences and exhibitions, together with new educational and cultural projects paved the way as a living estate of a tradition looking for the engagement of common settings. From Francoist Spain, its immaterial heritage seemed to be the best mainstay for artists and architects to be able to discern new horizons to start again. The replacement of Gropius with Sert as Chairman of Architecture at the Harvard Graduate School of Design in 1953, or the well-known letter Oriol Bohigas sent to Mies in 1956 proposing the German Pavilion's reconstruction, reveal the continuity of the Bauhaus learnings inside and outside Spain, while opening new paths for its re-assessment.

On the occasion of the 100 Years of Bauhaus, the II International Conference of the Association of historians of Architecture and Urban Design will debate the architecture that embraces the double directionality of its legacy in Spain.

Registration Authors (160€); Professionals (80€); Students (40€). Members of HNA and/or bird registrations (before September 30), a discount of 20%.
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Organization Association of Historians of Architecture and Urban Design (AhAU). With the collaboration of:

