



INTERNATIONAL CONFERENCE

“A CITY, WE NEED TO BUILD AN ENTIRE CITY!”

THE DARMSTADT ARTISTS’ COLONY ON THE MATHILDENHÖHE

ANNOTATED CONFERENCE PROGRAM



“A CITY, WE NEED TO BUILD AN ENTIRE CITY!” THE DARMSTADT ARTISTS’ COLONY ON THE MATHILDENHÖHE

The Mathildenhöhe in Darmstadt – an outstanding ensemble of the early 20th century – unites in its buildings, gardens and works of art a new artistic program of various reform approaches. It was here that experimental architecture, new spatial art and pioneering design emerged. Created with the aim of combining art and life, the architectural-artistic dawn of Modernism manifested itself in the artworks of the Artists’ Colony. The city of Darmstadt, ICOMOS Germany and the Hessian State Office for the Preservation of Historical Monuments jointly organized this conference. It sets out to identify not only the unique characteristics of the “Mathildenhöhe Artists’ Colony” but also its exceptional historico-cultural significance and to discuss both in an international

comparison. The lectures attend to the spatial, mental and genre-specific diversity of the dawn of Modernism, including the many impulses that either affected Darmstadt around 1900 or emanated from Darmstadt and then radiated from here well into the 20th century. The conference accompanies the World Heritage nomination of the “Mathildenhöhe Artists’ Colony”. Its goal is to take into account further examples from different countries, in which the shaping of Modernism through art and design played an important roll. Thus, by international comparison, the place and rank of the “Mathildenhöhe Artists’ Colony” will be more accurately determined and its outstanding universal value brought out more sharply.

Sunday, April 17, 2016

1:00 p.m. Conference Office Open | Registration

2:00 p.m. Opening Remarks

Jochen Partsch, Mayor of Darmstadt, City of Science
Prof. Dr. Jörg Haspel, President of the German National Committee of ICOMOS

2:20 p.m. *World Heritage – Monument Protection's Highest Calling?*

Dr. Markus Harzenetter, President of the Hessian State Office for the Preservation of Historical Monuments

2:35 p.m. Introduction to the Conference Theme

"My Hesse country shall flourish and in it, the arts!" The founding and development of the Darmstadt Artists' Colony 1899–1914
Dr. Philipp Gutbrod, Director, Institut Mathildenhöhe Darmstadt

Preliminary Sketches and Developments of Modernism

Chair: Dr. Philipp Gutbrod, Institut Mathildenhöhe Darmstadt

3:00 p.m. *Ideas of Community around 1900 and their Implementation in Spatial Form*
Dr. Michaela Braesel, Adjunct Professor, Ludwig-Maximilian-University of Munich

3:30 p.m. *Preliminary Sketches of Modernism. Joseph Maria Olbrich's Viennese Years*
Dr. Andreas Nierhaus, Vienna Museum

4:00 p.m. Coffee Break

4:15 p.m. *Darmstadt in Context: Architecture and Design Reform c. 1900*
Prof. Dr. Kathleen James-Chakraborty, University College Dublin

4:45 p.m. *"Most charming examples". Participations of the Darmstadt Artists' Colony in international exhibitions around 1900*
PD Dr. Paul Sigel, Dresden University of Technology

5:15 p.m. Discussion Forum

7:30 p.m. *World Cultural Heritage – Importance and Change*
Public Evening Event (including reception)
Keynote speech by Prof. Dr. Werner Durth, Darmstadt University of Technology

Panel Discussion

with Darmstadt Mayor Jochen Partsch, Cornelia Zuschke, Head of the Municipal Planning and Building Control Office, Prof. Dr. Werner Durth, Darmstadt University of Technology and Dr. Markus Harzenetter, President of the Hessian State Office for the Preservation of Historical Monuments
Chair: Prof. Dr. Jörg Haspel, President of the German National Committee of ICOMOS
Venue: Technische Universität Darmstadt, Maschinenhaus (Gebäude S1/05), Magdalenenstraße 12, 64289 Darmstadt

Monday, April 18, 2016

8:30 a.m. Conference Office Open | Registration

Artists' Colonies and Similar Sites – Developments in Europe

Chair: Dr. Bernd Euler-Rolle, Austrian Federal Monuments Office, Vienna

9:00 a.m. *Joseph Maria Olbrich's Never-Built Artists' Colony in Vienna – Josef Hoffmann's Artists' Colony on the Hohe Warte*
Gerd Pichler Mag., Austrian Federal Monuments Office, Vienna

9:30 a.m. *The Gödöllő Artists' Colony, Hungary: aims, organization and artistic style compared to the Darmstadt Artists' Colony*
David A. Hill, Budapest

10:00 a.m. *The artists' colonies in Eastern Europe between Idyll and Commercialism*
Dr. Marina Dmitrieva, Leipzig University

10:30 a.m. Discussion Forum

11:00 a.m. Coffee Break

Artists' Colonies and Similar Sites – Developments in Germany

Chair: Dr. Markus Harzenetter, Hessian State Office for the Preservation of Historical Monuments

11:15 a.m. *Margarethenhöhe and Mathildenhöhe: The Reform of the Small House and City Life*
Dr. Stephan Strauß, Krefeld

11:45 a.m. *Towards a "Palpable Utopia" – Karl Ernst Osthaus and the "Hagen Impulse"*
Dr. Birgit Schulte, Osthaus Museum Hagen

12:15 p.m. *Hellerau between conflicting Social and Artistic Reform Demands of the early 20th Century*
Dr. Nils M. Schinker, Dresden University of Technology

12:45 p.m. Discussion Forum

1:15 p.m. Lunch Break

World Heritage Potential and Process

Chair: Prof. Dr. Jörg Haspel, German National Committee of ICOMOS

2:30 p.m. *The World Heritage Potential of European Reform Sites of the late 19th and early 20th Century*

Visiting Professor Dr. Britta Rudolff, Brandenburg University of Technology at Cottbus-Senftenberg
M.Sc.Eng. Eva Battis MA, IHM – Institute for Heritage Management, Cottbus

3:00 p.m. *Constructing the Outstanding Universal Value of Cities: the States Parties and ICOMOS, 1978–2010*

Dr. Tanja Vahtikari, University of Tampere

3:30 p.m. Discussion Forum

3:45 p.m. Coffee Break

Approaches to Reform in Architecture and Design around 1900

Chair: Prof. Dr. Gerd Weiß, Wiesbaden

4:00 p.m. *Building for the “Übermensch”? Peter Behrens, Henry van de Velde and the Nietzsche Cult*

Dr. Ole W. Fischer, Assistant Professor
University of Utah

4:30 p.m. *The Built Architecture Debate*

Prof. Dr. Regina Stephan, University of Applied Sciences Mainz

5:00 p.m. *The Work of the Darmstadt Artists’ Colony in the Context of Wilhelmine State Applied Arts Reforms*

Prof. Dr. John V. Maciuika, Baruch College
New York

5:30 p.m. Discussion Forum

Tuesday, April 19, 2016

8:30 a.m. Conference Office Open | Registration

International Developments and Contexts

Chair: Prof. Dr. Werner Oechslin, Einsiedeln

9:00 a.m. *Modernism in Barcelona:*

Antoni Gaudí – A Creative Drive Permeates the Space

Dr. Marina Linares, Cologne

9:30 a.m. *Josef Hoffmann’s Stoclet House in Brussels viewed from the garden*

Dr. Anette Freytag, Bern

10:00 a.m. *Victor Horta in Brussels*

Françoise Aubry, Musée Horta, Brussels

10:30 a.m. Discussion Forum

11:00 a.m. Coffee Break

Reception and Aftermath

Chair: Prof. Dr. Werner Durth, Darmstadt University of Technology

11:15 a.m. *The Darmstadt Artists’ Colony and its*

Reception in Russia in the early 20th Century

Dr. Alena Grigorash, Moscow State
Pedagogical University

11:45 a.m. *Experiment, Utopia and Reality – The Mathildenhöhe and “neues bauen” (new building) in the Weimar Republic*

Dr. Olaf Gisbertz, Braunschweig University of Technology

12:15 p.m. *“Style of Youth – Youth of Style”. About the Continuation of the Artists’ Colony’s Reform Program during the Period of Reconstruction after 1945*

Dr. Sandra Wagner-Conzelmann, Darmstadt University of Technology

12:45 p.m. Discussion Forum

1:15 p.m. Lunch Break

2:00 p.m. **Guided Tours of the Mathildenhöhe**

Meeting point: Main Entrance of the darmstadtium

4:15 p.m. approximate end of tours



“My Hesse country shall flourish and in it, the arts!”

The founding and development of the Darmstadt Artists’ Colony 1899–1914

Dr. Philipp Gutbrod, Institut Mathildenhöhe Darmstadt

The buildings and artworks of the Künstlerkolonie Darmstadt (Darmstadt Artists’ Colony) on the Mathildenhöhe Darmstadt form a unique “Gesamtkunstwerk” (total artwork) that was created between 1900 and 1914. With the founding of the Darmstadt Artists’ Colony, Grand Duke Ernst Ludwig of Hesse and by Rhine, grandson of Queen Victoria, pursued several goals: on the one hand, he wanted to establish a center for the new modern style in architecture and applied arts in Darmstadt, the capital of his grand duchy; on the other hand, Ernst Ludwig sought out to boost manufactories in Hesse by providing them with modern designs created by the Darmstadt Artists’ Colony. He had become familiar with

the Arts and Crafts Style during his time in England and saw herein a point of departure for the development of modern designs of high quality using materials appropriate to the design intent. The Mathildenhöhe Darmstadt proved to be the perfect space for this undertaking and was subsequently shaped in its current form over the course of four major exhibitions between 1901 and 1914 by the 23 members of the Artists’ Colony. In the introductory talk of the conference, the genesis and the individual construction phases of the Mathildenhöhe will be presented along with an overview of the various focuses of the Artists’ Colony during its existence.



Ideas of Community around 1900 and their Implementation in Spatial Form

Dr. Michaela Braesel, Adjunct Professor, Ludwig-Maximilian-University of Munich

In the wake of John Ruskin and William Morris, the Arts and Crafts movement advocated the cooperation of artists and craftsmen in the way of the medieval workshop or the Florentine Bottega. Even Morris and his close friend Edward Burne-Jones had in mind not only a cooperation in the company “Morris, Marshall, Faulkner & Co.” but also planned to live in the immediate vicinity of the Red House in Bexleyheath. This house itself was built through community work and it documented the idea of community and of a shared artistic background in its formation and the concept of its furnishings. This idea of community is taken up in the course of the Arts and Crafts movement and looks for new forms of space. Here the approach of the “vernacular”, the use of local, traditional forms, is decisive for the advent of the three-dimensional shape of the hall. How hereinafter the hall and other forms of residence and reception rooms

develop, can be understood by looking at the example of the works of Webb, Voysey and Baillie Scott. The hall becomes the ideal place for relaxed togetherness as opposed to the more formal one in the salon. It develops from a foyer, where the paths into the house lead from, into a multifunctional space with closed off, but still connected room units, each dedicated to specific functions. By Baillie Scott and Muthesius, the idea of the hall becomes a popular type of space in Germany as well. In the context of the „Artists’ Colony at Mathildenhöhe“ these ideas were taken up and varied. With Christiansen and Olbrich, the hall becomes the center of the house and expresses a modern way of being together. The talk will present the genesis of this type of space and in this context illuminate the various forms of hospitality, group identity, friendship, artistry and socializing.

Preliminary Sketches of Modernism. Joseph Maria Olbrich's Viennese Years

Dr. Andreas Nierhaus, Vienna Museum

Before Joseph Maria Olbrich accepted the Grand Duke Ernst Ludwig's call to Darmstadt in 1899 to be involved in the creation of the Artists' Colony as the leading architect, he had spent more than a decade in the capital and imperial residence Vienna. It was there that art left its indelible mark on him. From 1890 onwards, he studied under Carl von Hasenauer at the Academy of Fine Arts, where his special talent for drawing – one of the main conditions for a successful academic career as an architect in the late 19th century – was noted. After graduating in 1893, Olbrich was admitted to the studio of Otto Wagner due to his extraordinary drawing talent. The following year he received from Wagner extensive authority in connection with the planning of the Vienna metropolitan railway, which he – anonymously – considerably helped to shape. The cooperation with Wagner

was crucial for Olbrich: He distanced himself from academic late Historicism and found his way to an individual, "modern" use of forms that did without historical ornament. In 1895, Olbrich gained first public attention by participating in competitions. In 1898, at the age of 31, he completed one of his major works, the building of the Vienna Secession. It became a founding building of modern architecture in the 20th century. With the "Preliminary Sketches of Modernism", the talk examines the relationships between image and construction in Olbrich's Viennese years and enquires about his role in the multimedia discourse on a new way of building that was liberated from the burden of history. After 1899, the medialisation, basic for the establishment of modern architecture, was to see an immediate continuation and expansion in Olbrich's Darmstadt project.

Darmstadt in Context: Architecture and Design Reform c 1900

Prof. Dr. Kathleen James-Chakraborty, University College Dublin

The Artists' Colony established at the Mathildenhöhe in Darmstadt at the turn of the last century represented the fusion of two slightly different networks, those of the Grand Duke Ernst Ludwig and those of the architect Joseph Maria Olbrich. Influences from Britain and Vienna created a powerful alternative to the German mainstream, one that would in turn have an important impact upon Frank Lloyd Wright. The emergence of a new generation of architects and patrons born in the 1860s and sympathetic to the goals of the Arts and Crafts movement was marked by a new willingness to engage commerce as well as industry and to break free from historicism. But there were distinct paths towards this shared goal. What happened in the Whitechapel district of London, in the tearooms and suburbs of Glasgow, on the Mathildenhöhe, and in Wright's Chicago, was clearly distinct from the Art Nouveau that spread south to Paris and Nancy from Brussels. The Vienna – Darmstadt – Glasgow – Whitechapel –

Chicago axis was less interested in whiplash curves, or indeed decoration for its own sake, or for that matter in exposed iron or steel. An extremely plastic monumentality mattered more, whether inspired above all by Viennese Baroque or the geological metaphors of the talented American, Henry Hobson Richardson. The strength and character of the ties that bound this new architecture and design to social reform has, however, often been exaggerated. The commitment that several members of the British royal family, demonstrates that beautiful forms were easily detachable from John Ruskin and William Morris' critique of the status quo. The new forms were much more closely tied to the empowerment of middle class women than of the working classes. This was less evident in Darmstadt than in Glasgow or Chicago. It merits the same concerted attention that has been paid to the way in which these reformers set the tone for the Werkbund and the Bauhaus.

“Most charming examples”. Participations of the Darmstadt Artists’ Colony in international exhibitions around 1900

PD Dr. Paul Sigel, Dresden University of Technology

The years around 1900 were characterized by a down-right boom in international exhibitions. In close temporal sequence, one ambitiously staged presentation after another opened ample opportunities for the participating countries to elaborately present their economic and artistic strengths. This was particularly true of the arts and crafts and “spatial art” exhibitions, which around 1900 belonged to the core pieces of the national expositions and were regarded as a demonstration of the quality of the national art industry. Moreover, the German participations were repeatedly characterized by a synopsis of many regional groupings, which highlighted the diversity

of the various existing art centers. With the Darmstadt Artists’ Colony, founded in 1899, the Hessian Grand Duchy, from the very beginning, set out to position itself prominently in the international exhibition industry, largely supported by the highest political circles. The presentation thus shows firstly the increasing importance of arts and crafts and “spatial art” departments at international exhibitions. Secondly, it examines the special relevance of representatives of the Darmstadt Artists’ Colony that already set standards internationally with the design of the “Darmstädter Zimmer” (Darmstadt Room) for the Universal Exhibition in Paris in 1900.

World Cultural Heritage – Importance and Change

Prof. Dr. Werner Durth, Darmstadt University of Technology

Ever since the first exhibition of the Artists’ Colony in 1901, the ensemble of buildings on the Mathildenhöhe has been a unique document of the emergence of Modernism: supplemented and further developed in the years up to 1914, the Mathildenhöhe Darmstadt was a center of the European reform movement that aimed to reshape all spheres of life. Within the changing social values during varying periods between Empire, National Socialism and Reconstruction, after 1945 the legacy of the Artists’ Colony became the starting point for the search for the destroyed city’s cultural identity. Through exhibitions and discourses on the future of art and architecture as well as through the settling of famous institutions and personalities, the Mathildenhöhe gained a new signifi-

cance with an international response in the postwar decades. Repairs, reconstruction and expansion of the historic buildings have left their mark without damaging the appearance of the Mathildenhöhe and the character of this special place. It is necessary to preserve and enhance the Mathildenhöhe through care and revitalization. To appreciate the initiatives and achievements of past generations, to recognize, protect and preserve the uniqueness of this work: This is the mission of the cultural heritage of the Artists’ Colony, although it does not yet have the status of UNESCO world heritage. On the way there, not only the planners and experts, but all citizens of our city are needed.



Joseph Maria Olbrich's Never-Built Artists' Colony in Vienna – Josef Hoffmann's Artists' Colony on the Hohe Warte

Gerd Pichler Mag., Austrian Federal Monuments Office, Vienna

Joseph Maria Olbrich titled a portfolio of sketches for an Artists' Colony on the Hohe Warte in Vienna "Freundort" (Friend Place), which he sent to his friend and Secession colleague Carl Moll in May of 1900. He thereby put an end to a project that he had pursued ambitiously: the construction of an Artists' Colony in Vienna. Initially, the best place – either Hietzing or Döbling – was up for discussion. Eventually, however, the architect himself quit and said encouragingly to those left that Josef Hoffmann "will build splendid houses" in his place.

On the genesis of Olbrich's project primarily written sources have survived. They provide little information on the artistic design, but rather on the ideological orientation of this Artists' Colony. The five builders comprised artists on the one hand (Kolo Moser, Carl Moll) and on the other hand patrons and art collectors (Dr. Hugo Henne-

berg, Dr. Victor Spitzer, Carl von Reinighaus). This tells a lot about the environment that was fruitful for an Artists' Colony in Vienna. In two stages, between 1900 and 1902 as well as 1905 and 1911, Josef Hoffmann realized this project and created exemplary buildings of early Viennese Modernism. They are well documented and comprehensible through historical photographs in their grasp of a total artwork.

Partly destroyed, partly well-preserved, Hoffmann's works bear important witness to the architecture, arts and crafts and garden art of the Vienna Secession. The second construction phase between 1905 and 1911 illustrates not only the artistic development of Josef Hoffmann, but also the transformation of the Artists' Colony Hohe Warte to Villa Colony Hohe Warte.

The Gödöllő Artists' Colony, Hungary: aims, organization and artistic style compared to the Darmstadt Artists' Colony

David A. Hill, Budapest

The foundation of the Artists' Colony at Gödöllő (30 km from Budapest) was not a single event, but rather a coming together of artists and designers, architects and craftsmen and women who had similar ideas about the place of the applied arts in particular in everyday life. The two leading lights – Aladar Körösfői-Kriesch and Sándor Nagy – were very influenced by the ideas of John Ruskin and William Morris with regard to the nature of craft, the life of the craftsman and woman, and the impact of the well-designed artefact on everyday life. Körösfői-Kriesch moved to Gödöllő in 1901, and others followed. The two major sources for their work were traditional Hungarian folk design and Hungarian myths and legends. They used these in most of the wide range of products they produced: stained glass, tapestry, graphic and painted illustrations, embroidery, furniture and much more. They were closely connected to the Budapest Applied Arts Museum and School, receiving help from them and the government, too, largely because

of the artists' social aims in reviving dying handicraft skills through education.

The comparisons with what happened at Darmstadt are interesting. The Gödöllő Colony lacked the backing of a single rich and enthusiastic nobleman, but gained important external support for its work anyway. In the same way that the Darmstadt Colony influenced thinking and work in applied arts throughout Germany, the Gödöllő Colony did so in Hungary. Both Darmstadt and Gödöllő designers' work was exhibited internationally, and written about widely in the important journals of the day: *The Studio* (London), *Magyar Iparművészet* (Hungarian Applied Art, Budapest), *Deutsche Kunst und Dekoration* (German Art and Decoration, Darmstadt), *Art et Décoration* (Art and Decoration, Paris) and elsewhere. This paper will explore the similarities and differences between these two important Artists' Colonies, and will be richly illustrated with archival as well as the speaker's own photographs.

The artists' colonies in Eastern Europe between Idyll and Commercialism

Dr. Marina Dmitrieva, Leipzig University

The talk looks at artists' settlements in Eastern Europe in the context of the international reform movement and in the tense atmosphere of socialist ideas and commercial success. The quest for a peasant utopia around the turn of the century unites – according to the thesis of the talk – artists' colonies in Eastern Europe, whether in Hungary (Gödöllő and Nagybánya), Poland (Zakopane) or in the Russian Empire (Abramtzewo and Talaškino and Artists Houses at Tuusula Lake in Finland). At the same time, some of them were aspiring commercial companies of the “domestic industry”, which, inter alia, successfully presented themselves at world exhibitions.

The talk will discuss the farmhouse as a prototype of an ideal “artists' house” or a swanky villa as well as the revival of traditional crafts in peasant workshops run by artists. In addition, it will touch upon the creation of an artists' village as part of the authentic countryside, the connection between art and ethnography, and between progressive demands and the commercialization of the production. Pointed out will be both the contacts of the Eastern European artists' colonies with each other and the formative role of the Arts and Crafts movement for aesthetic and social programs of these artists' settlements.

Margarethenhöhe and Mathildenhöhe: The Reform of the Small House and City Life

Dr. Stephan Strauß, Krefeld

The family and company Krupp set new standards in the construction of workers' housing around the turn of the century. As is known, they were inspired by English examples such as Port Sunlight. Under the aegis of Robert Schmohl, they created widely publicized company towns. The garden city Margarethenhöhe does not belong in this group of reformed company towns, but holds a special place. Funded by an independent foundation for housing assistance, in 1909 the young architect Georg Metzendorf drew up a settlement plan for a garden city. The residents were to include company employees only to a lesser extent; the focus was (and still is) on housing for families with children. The beginnings of Margarethenhöhe coincided with the third exhibition on the Mathildenhöhe in 1908. For this, Georg Metzendorf created

a model house that was not identical with his Essen types, but also had the advanced heating and cooking system that he had brought about in Essen. The small housing constructions at the Mathildenhöhe and the Margarethenhöhe, the reform approaches and interactions they intended, are to be presented in the talk about Georg Metzendorfs contributions. The corresponding motives of the initiators Grand Duke Ernst Ludwig and Margarethe Krupp will be embedded in the consideration. Based on – and deriving also from the motives of these financiers – the significant differences in evaluation between artist colony and small housing, social reform and urban planning conception, the contribution of the Mathildenhöhe to the issue of small housing shall be brought to light.

Towards a “Palpable Utopia” – Karl Ernst Osthaus and the “Hagen Impulse”

Dr. Birgit Schulte, Osthaus Museum Hagen

Inspired by the example of the Artists' Colony at Mathildenhöhe Darmstadt and the garden city Hellerau near Dresden, Karl Ernst Osthaus (1874–1921) planned in his hometown of Hagen a garden suburb and artists' colony, which he christened “Hohenhagen”. Center of the lay out was his own house: the “Hohenhof”, designed by Henry van de Velde and completed in 1908. The guiding spirit's residence claimed the most important function within this ensemble of urban development at the planned artists' colony. While a “Stadtkrone” (city crown) project by Bruno Taut had to remain a utopia, the realized buildings by Henry van de Velde, Peter Behrens, Jan L. Mathieu

Lauweriks and Richard Riemerschmid were able to give decisive impetus to the modern history of architecture. The now called “Hagener Impulse” (Hagen Impulse) denotes the stage in the history of Hagen between 1900 and 1921 when the city was the scene of a development that was important on an international scale, initiated by the museum's founder and patron Osthaus. As creative director, agent, and client, he tried generally to improve human living conditions in practice. With architecture and urban development, Osthaus believed, he could create the setting wherein the “Gesamtkunstwerk” of society could emerge and his “tangible utopia” was to become reality.

Hellerau between conflicting Social and Artistic Reform Demands of the early 20th Century

Dr. Nils M. Schinker, Dresden University of Technology

In the optimistic mood of the early 20th century a group of visionaries in Hellerau near Dresden also pursued the utopia to build a whole city, only a few years after construction began on the Mathildenhöhe. The Initiator was the master carpenter and entrepreneur Karl Schmidt, whose success in furniture production was the result of combining craft and industrial production and was accompanied by an extraordinary social commitment to reform. Already in 1906, with the machinery furniture program “Dresdener Hausgerät” (Dresden domestic appliance), the pragmatic and comprehensive requirement was clear: to find a unique expression marked by objectivity and functionalism through machines. And to allow all social classes to share in the new style of home furnishing by furniture series staggered according to price, amenities and design. These principles also influenced the construction of the model housing estate Hellerau from 1909 onwards, where a reform program comprising all areas of

life was pursued in collaboration with founding members of the German Werkbund. Striving for renewal in the fields of housing, urban development, aesthetics and theatre, the protagonists recalled the ideas of other reform sites in the “laboratory for a new humanity” (Paul Claudel, 1913) and developed them further. In Hellerau, the diverse ideas of the reform movement based on Ebenezer Howard’s garden city concept were implemented fuller than in any other settlement founding or city expansion at the beginning of the 20th century. However, the failure of the social aspirations loomed on the horizon when the costs for the festival theatre as a temple of art skyrocketed. The First World War abruptly ended the holistic experiment Hellerau prematurely. The talk illuminates the process of the settlement Hellerau’s founding and emphasizes thematic and personnel parallels as well as basic, programmatic differences between the two reform sites.

The World Heritage Potential of European Reform Sites of the late 19th and early 20th Century

Visiting Professor Dr. Britta Rudolff, Brandenburg University of Technology at Cottbus-Senftenberg,
M.Sc.Eng. Eva Battis MA, IHM – Institute for Heritage Management, Cottbus

More than a century ago, many places in Europe experimented with diverse reform ideas in the fields of art, culture, housing, working, nutrition and an overall improved lifestyle. Although different in focus, the artists’ colonies, philanthropically laid out company towns, garden cities and other reform settlements were integrated more or less strongly into a network of Europe’s artistic and intellectual vanguard and partly beyond. In this network, a lively exchange of artistic, social, economic and humanistic ideas took place. Although many of the visions turned out to be utopias, they are an important part of the European history of ideas. Numerous early humanistic sites and examples of modern architecture and settlement, which can be regarded as models or precursors of reform sites around the turn of the century, have World Heritage status. The sites of the

late 19th and early 20th century themselves, however, are not yet represented on the World Heritage List with their diverse topics. A prerequisite for protection by the World Heritage Convention of 1972 is the existence of relevant material evidence. Among the artists’ colonies from France to Scandinavia, the Mathildenhöhe represents – not only in this respect – an excellent example. However, related or other aspects of contemporary reform movements at various reform sites and at many other places are also represented more or less substantially. The talk attempts to give an overview of the diversity of European reform settlements of the late 19th and early 20th century and to measure their potential for World Heritage status as single or serial sites.

Constructing the Outstanding Universal Value of Cities: the States Parties and ICOMOS, 1978–2010

Dr. Tanja Vahtikari, University of Tampere

World Heritage sites, as defined by UNESCO, are places that have outstanding universal value. This value is established in relation to the actual qualities of places but in a complicated transnational process of expert valuation, involving the States Parties, ICOMOS (for cultural heritage) and the World Heritage Committee. The presentation explores the various articulations of outstanding universal value in the context of cities inscribed on the World Heritage List between 1978 and

2010. The main focus will be placed on the evaluation documents compiled by ICOMOS, but the presentation also discusses the States Parties' understanding of the World Heritage value. In what ways have these considerations responded to the widening conceptualizations of urban heritage and heritage value in society taking place since the 1970s? What can we learn from the thirty years of experience in the implementation of the World Heritage Convention?

Building for the “Übermensch”? Peter Behrens, Henry van de Velde and the Nietzsche Cult

Dr. Ole W. Fischer, Assistant Professor, University of Utah

The figure of the exceptional individual is an essential constant in Friedrich Nietzsche's thought: already in “The Birth of Tragedy” from 1872, still under the influence of Richard Wagner and Arthur Schopenhauer, Nietzsche presents both the tragic hero and the artistic genius as fighters against their time, who only act on their own terms and with respect to a supratemporal totality of culture exceeding the individual human horizon. Despite the many revisions and turns in Nietzsche's thought, it is possible to track down the “higher type of man” and “great individual” through various transformations spanning the “free spirit” from “Human, All Too Human” (1878), the “creators” and “knowers” from “The Gay Science” (1882) to the “Übermensch” of “Thus Spoke Zarathustra” and the late work (1883–88). This leads, in addition to shifts in the relationship of the individual to the mass, to a redefinition of the preferred artistic expression: from epic poetry and

music of the “The Birth of Tragedy” to architecture as the “grand style” of the heroic man against his era. No wonder that this equating of monumental architecture with the “grand style” of the supratemporal individual was adopted early by the architectural circles of the style reform. And that it contributed to the formation of a decidedly artistic-individualistic vanguard: besides Fritz Schumacher, Adolf Loos, August Endell and Bruno Taut, particularly Peter Behrens and Henry van de Velde must be mentioned, who wanted to realize Nietzsche's thoughts artistically in a similar fashion, which is exemplified in Behrens' House at Mathildenhöhe Darmstadt (1899–1901) and the Nietzsche Archive in Weimar (1901–03), built shortly afterwards. Both buildings can be read as determined attempts at an architecture for Nietzsche's “new man”, but in which fundamental differences can be brought out in dealing with the “philosophical topic”.

The Built Architecture Debate

Prof. Dr. Regina Stephan, University of Applied Sciences Mainz

The artistically and probably also in terms of economic policy most important project of Grand Duke Ernst Ludwig of Hesse and by Rhine was the Mathildenhöhe, whose development he was involved in as both main builder and founder of the Artists' Colony. The eastern half of the area was built by the members of the Artists' Colony: Joseph Maria Olbrich, Peter Behrens and Albin Müller. In four exhibitions it presented the architecture of early Modernism initially influenced by the Vienna Secession – among others as fully furnished houses. While the western half was built by well-known representatives of other architectural approaches. These included: Paul Wallot, who had previously realized the Reichstag in Berlin and in 1899 built a private home for Gustav von Römheld. Heinrich Metzendorf, who built numerous villas on the Bergstraße and three villas on the Mathildenhöhe. Alfred Messel, architect of large department stores in

Berlin, the Landesmuseum in Darmstadt and the associated dwelling house for the director on the Mathildenhöhe. Karl Hofmann, who taught at the TH Darmstadt and had designed the development plan. And his colleague Friedrich Pützer, who was able to realize six houses within the ensemble of the Mathildenhöhe. Visitors were able to compare the architectural approaches directly. While Olbrich built in the western part of the Mathildenhöhe – the cluster of houses Ganss and the “Dreihäusergruppe” (Three House Group) – Metzendorf built the houses Kempin and Stockhausen in the eastern part. The debate about housing, which during the reform years before 1914 was very intense and quite controversial, took form in the juxtaposition and interaction of contemporary architectural approaches on the Mathildenhöhe.

The Work of the Darmstadt Artists' Colony in the Context of Wilhelmine State Applied Arts Reforms

Prof. Dr. John V. Maciuika, Baruch College New York

No matter how Germany is called between 1871–1918 by historians – whether Prussia-Germany, Second German Empire or simply the Empire – we are always dealing with a country whose rulers had just agreed in 1871 to consider their countries as parts of a unified “Germany”. Despite the deserved attention that the Empire continues to receive from German historians, architectural and design historians have only just begun to explore the complex and rich developments in architecture and arts and crafts during this unusual time. Among them are important studies by Julius Posener, Joan Campbell and John Heskett from the 1960s, 70s and 80s who have led the way for understanding the most important developments in German architecture and applied art during the Wilhelmine era. To the classic studies recent works such as those by

Matthew Jeffries, Frederic Schwartz and Barbara Miller Lane have been added. These works illuminate in a far more nuanced manner than before the intellectual, cultural and sociological basis of the German Werkbund. How and in what way, however, the ideas and actions of the key figures in the Werkbund were linked with different state institutions, is in need of explanation. The present study reveals not only new ways of understanding the Werkbund leaders Friedrich Naumann, Hermann Muthesius, Ernst Jäckh, Karl Ernst Osthaus and Henry van de Velde. It also casts new light on the ways in which certain government ministries – which had been anything but docile servants of a functional and indifferent bureaucracy – competed against each other, fought and often improvised to sustainably engage in Wilhelmine society, economy and culture.



Modernism in Barcelona:

Antoni Gaudí – A Creative Drive Permeates the Space

Dr. Marina Linares, Cologne

The Arts and Crafts movement spread from Central Europe to the south, where especially those cities were caught by it that were strengthened by industrialization. Barcelona is an example of how – contrary to constructivist formal rigor – the international style was taken up and connected to regional traditions. Besides architects like Luís Domènech i Montaner or Josep Puig i Cadafalch, it was particularly Antoni Gaudí, who coined a new style. To this day his works seem to be unique, but are nonetheless explicable through the style movement at that time. Gaudí's work clearly embodies the ideal of the "Gesamtkunstwerk", which includes the synthesis of architecture, design and art. Functional objects are aesthetically and semantically idealized (such as a guarding dragon serving as a gate or a sculpture park made from designed ventilation towers), all elements in a space are included, architecture and nature connected conceptionally and

artistically. While doing that, Gaudí remains true to traditional local materials (brick, ceramics, wrought iron), but develops from them a graphic quality of their own – art and crafts merge.

The talk presents outstanding examples of works, regarding material, style and synthesis of the arts. The question about traditional and modernist influences versus an own innovative design language leads to the polarity of adaptation and invention. This shall be discussed by comparing it with buildings and gardens by other architects from Barcelona and the Darmstadt Artists' Colony. This is based on the analysis of the works and the reflection of art theory (esp. John Ruskin) and the art history of that style period. To what extent were such syntheses typical of the early 1900s and pioneering for the modern age up to the present?

Josef Hoffmann's Stoclet House in Brussels viewed from the garden

Dr. Anette Freytag, Bern

The talk will focus on one aspect of Art Nouveau ensembles which is often neglected by scientific research: the unit of home, interior and garden and the symbolic role that is given to the garden in the renewal of the arts. For the Stoclet House, Josef Hoffmann designed a typical "architectural garden": house and garden harmonize, individual rooms and elements react to each other. In addition, Hoffmann developed for the ensemble a scenography that accentuates the spatial qualities of the picturesque by the experience of architecture in movement.

Here, Hoffmann places his work in a long tradition of garden art. Weather conditions and light – be it sun, candle or electric light – play an important role in Hoffmann's architecture both in the garden and in the Stoclet House. The mosaic frieze by Gustav Klimt on the side walls of the dining room, the highlight of the reception rooms, shows an art garden that never withers, with the tree of life as the main motif. Here as well, art and architecture are coordinated in such a way that the incident sunlight becomes part of the staging.

Victor Horta in Brussels

Françoise Aubry, Musée Horta, Brussels

In 1893, Victor Horta built the Hôtel Tassel at No. 6 Rue Paul-Emile Janson. He created a new style which Emmanuel Viollet-le-Duc had called for in his "Conversations on Architecture". A style that was suitable for the use of industrially produced materials that Horta had brought into domestic architecture. The rationalism of "modern gothic", where structure and ornament are one, softened under the influence of the flowing lines of Japanese prints. The arabesque in Horta's work expressed – as demanded by Christopher Dresser – the vital force of nature. Horta's first sponsors were mainly from a new bourgeoisie which had made its fortune in the industry and was open to modernity. It accepted that the architect

designed for them an exclusive decor where architecture and furniture harmonize perfectly and where the most modern comfort was integrated (central heating, electricity, bathroom). Horta's line would spread in Brussels and throughout Europe, but was often reduced to a superficial ornament. Many imitators of Horta completely ignored his innovative work with regard to space, light and color. The construction of the Maison du Peuple for the Belgian Workers Party and the department stores made his style popular, but diluted its original meaning: to embody the break with the past and the boldness of the people aspiring to societal and technological progress.

The Darmstadt Artists' Colony and its Reception in Russia in the early 20th Century

Dr. Alena Grigorash, Moscow State Pedagogical University

The aim of this talk is to describe and analyze the stylistic and theoretical reception of experiments by the Darmstadt Artists' Colony in contemporary Russian art and architecture. The process of examining the new art movements in Europe has begun thanks to Sergeij Djagilew. This is also the time when Joseph Maria Olbrich and Hans Christiansen were able to show their works in the international exhibition of architecture and art industry of early Modernism in Moscow (1901/02). This show, which presented spatial art's innovative interior, reflected the stylistic inspiration by the Darmstadt artists. Maria Naschokina sees in Schechtel's House Rjabuschinskij (1904) a resemblance to Olbrich's House Habich (1901). This comparison seems reasonable, as Olbrich visited Moscow and Fyodor Schechtel knew the works by Olbrich. In St. Petersburg you will find Olbrich's ideas in the example of Wassilij Schene's residential building

(1903), which was designed as a "temple of work". The architect Wladimir Apischkow mentioned Olbrich in his lecture on architectural theory "The rational in modern architecture" (1905) explicitly. In addition to Olbrich's influence, one can find borrowings from Christiansen's rose motif on facades in Moscow. And on Russian furniture from this period the Darmstadt impact is clear to see. Conceptually, with the artists' group "The Blue Rose" the art lover Jakow Zhukowskij tried on his estate "Kutschuk Koj" (1905) in the Crimea to create a "Gesamtkunstwerk" similar to the Mathildenhöhe. Finally, one can say that the Russian artists from Moscow and St. Petersburg, Abramtzewo and Talaschkino, were very impressed by the exhibition "Ein Dokument deutscher Kunst" (A Document of German Art) as an example of the "Gesamtkunstwerk". It inspired their own exhibitions, architectural theory and practice as well as their design.

Experiment, Utopia and Reality – The Mathildenhöhe and "neues bauen" (new building) in the Weimar Republic

Dr. Olaf Gisbertz, Braunschweig University of Technology

Reform architecture and "neues bauen" (new building) formed a symbiotic relationship in the history of architecture of the early 20th century. The Bauhaus would have been unthinkable without references to the Mathildenhöhe. But the stimulus from Darmstadt has also left a lasting impression on the local architecture of the Weimar Republic. A great place to see this is Magdeburg, next to Frankfurt, Celle and Berlin one of the strongholds of the "Neues Bauen" in the twenties. Based on the ideals of early Modernism, the city on the river Elbe even received a new corporate design in architecture and urban development. This was due to architects like Bruno Taut and John Göderitz. In 1926/27, on the occasion of the German Theatre Exhibition, they also lured Albin Müller from Darmstadt to the river Elbe, to complete an entire "city of the new will to build". Thus, experiment

and reality in local architecture of the Weimar Republic found their way to built analogies. The talk attends to the interferences between Darmstadt and the local architecture in Germany. Particularly worthwhile seems the comparative analysis between the Mathildenhöhe as a holistic symbol of a "new city of early Modernism" and Magdeburg as a realized "city of Neues Bauen" in the Weimar Republic. Between utopia and reality unsuspected ways of reception become apparent, which would have hardly been possible without the biographical interconnections between the architects. Darmstadt continued to have an especially lasting effect here, as Albin Müller's buildings for the German Theatre Exhibition in Magdeburg in 1927 verify, which are still well-preserved today.

“Style of Youth – Youth of Style”. About the Continuation of the Artists’ Colony’s Reform Program during the Period of Reconstruction after 1945

Dr. Sandra Wagner-Conzelmann, Darmstadt University of Technology

In the reconstruction period after 1945, the Mathildenhöhe and the reform program of the Darmstadt Artists’ Colony have experienced a great deal of attention. The holistic conception of man that was present around 1901 and its conversion into then new forms served the protagonists of the 1950s as reference points in the reconstruction debate. An important representative in this context was Otto Bartning. He belonged to the generation that had experienced the exhibition of 1901 and the founding period of the German Werkbund as an inspiration for the development of Modernism. When Bartning was appointed to Darmstadt in 1951, he emphatically took the view that the basic principles of the reform program around the turn of the century had to be transferred to the 1950s’ present and connected to

the issues of the time. Thus the Artists’ Colony became the thematic starting point and partly also the venue of the second “Darmstädter Gespräch ‘Mensch und Raum’” (Darmstadt talk “Man and Space”), which was organized by Bartning. In the newly established institutions with Werkbund guidelines (Rat für Formgebung, Institut für Neue Technische Form [German Design Council, Institute for New Technical Form]), that he was jointly responsible for, the ideas of the turn of the century were also taken up and continued. The period around 1901 was called “Jugend des Stils” (Youth of Style [August Hoff], 1951) and led in the 1950s finally to the maturity of the style. The aim of this talk is to point out the development and transfer of the ideas of the 1901 Artists’ Colony into the reconstruction debate of the 1950s.



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