

Bruno Taut A The Glashaus The Infinite Am Qf Translucency

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Bruno Taut A The Glashaus

The Glass Pavilion, designed by Bruno Taut and built in 1914, was a prismatic glass dome structure at the Cologne Deutscher Werkbund Exhibition. The structure was a brightly colored landmark of the exhibition, constructed using concrete and glass. The dome had a double glass outer layer with colored glass prisms on the inside and reflective glass on the outside.

Glass Pavilion - Wikipedia

The inquiry will be based on a study of the Glashaus, designed by the German architect Bruno Taut (1880-1936) and built for the Werkbund Exposition of 1914, in Cologne. Throughout architectural history the Glashaus has been characterized as an icon of Expressionist Architecture. Previous research has mainly emphasized its symbolic signifi-

BRUNO TAUT A THE GLASHAUS- THE INFINITE AM QF TRANSLUCENCY

As a formative exemplar of early architectural modernism, Bruno Taut's seminal exhibition pavilion the Glashaus (literally translated Glasshouse) is logically part of the important debate of rethinking the origins of modernism. However, the historical record of Bruno Taut's Glashaus has been primarily established by one art historian and critic. As a result the historical record of the Glashaus is significantly skewed toward a singular notion of Expressionism and surprisingly excludes ...

Bruno Taut's Design Inspiration for the Glashaus - 1st ...

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Bruno Taut's design inspiration for the Glashaus ...

Bruno Taut wrote 4 articles before 1915. The first two of these, Natur und Kunst (Nature and Art) [6] and . Natur und Baukunst (Nature and Architecture) [7] were written in 1904. In 1914 Taut published a further two articles namely, Eine Notwendigkeit (A Necessity) [8] and . Glashaus: Werkbund-Ausstellung Cöln 1914

Natures muses in Bruno Taut's Glashaus

Interior of Bruno Taut's Glass Pavilion, 1914 (image via Architectuul) A fun mystery surrounding the Glass Pavilion is the question of Taut's precise use of color. Only a few black and white photographs of the Glass Pavilion were taken; none exist in color.

Bruno Taut's Glass Architecture - Paul Housberg

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BRUNO TAUT THE CRYSTAL VISION OF PAUL SCHEERBART. 111. NOAM M. ELCOTT. Noam M. Elcott. "Kaleidoscope-Architecture": Scheerbart, Taut, and the Glass House. "The Glass House has no purpose [Zweck] other than to be beautiful."1. With these words the architect Bruno Taut commenced his promotional pamphlet for his glass industry promotional pavilion. Where stained glass once propagandized church teachings and divine light, Taut's Glass House showcased a host of new, often proprietary ...

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Bruno Taut's Design Inspiration for the Glashaus eBook by ...

Bruno Taut's Glashaus kommt dem Medium digitaler Rekonstruktion und Dekonstruktion auf besondere Weise entgegen. Seine materielle Existenz währte nur wenige Wochen im Sommer 1914, wo das Glashaus -...

Bruno Taut: das Glashaus. Rundgang und Dekonstruktion

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Bruno Taut's Design Inspiration for the Glashaus: Nielsen ...

April 15 - October 31, 2016. BERLINISCHE GALERIE. Alte Jakobstrasse 124-128, Berlin. Germany. Around 1914 the writer, poet and inventor Paul Scheerbart (1863-1915) inspired the young architect Bruno Taut (1880- 1938) to take up his ideas about building with colored glass.

[Exhibition] "Modern Visionaries": Scheerbart, Taut, and ...

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Bruno Taut's Design Inspiration for the Glashaus ...

"In 1914, the young architect Bruno Taut (1880-1938) and the bohemian poet Paul Scheerbart (1863-1915) sought to represent an archetype of "glass architecture;" one by building the glashaus, the other by writing glasarchitektur.

Bruno Taut's Glashaus made by Clemson Architecture ...

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