THE INTENTION OF COLLECTIVE ATTITUDE IN ARCHITECTURE

—A study on Bruno Taut's thought—

建築における集合的見方について

—ブルーノ・タウトの思索における研究—

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The purpose of this study is to clarify profound meaning of Bruno Taut's theories about modern architecture through making thematic explication of the fundamental terms in his thought in the years before coming to Japan. This paper attempts to clarify the meaning of Taut's concept of 'Collective' (Kollektiv) and the influence of its transformation from utopian to rational basis on his general understanding of the purpose of architecture. It will be analyzed in two chapters as follow since there are some characteristic differences between two periods: chapter II attempts to create a basis of knowledge on the beginning of his unifying approach by means of concentrating on his publications between the years 1914 and 1922. In chapter III we will try to perceive the meaning of his Collective attitude and transformation in his general understanding of the purpose of architecture in the years before coming to Japan through studying in the fundamental arguments such as life, social character, and the truth.

Keywords: Bruno Taut, Collective, Practical Purpose, Social Life, Truth

ブルーノ・タウト、集合的、実践目的、日常生活、真理

I INTRODUCTION

The purpose of this paper is to clarify the meaning of Taut's concept of 'Collective' (Kollektiv) and the influence of its transformation (from utopian to rational basis) on his general understanding of the purpose of architecture.

Although numbers of historical researches have been carried out into the works of Bruno Taut, such as Nerdinger¹ et al (2002) and Speidel² (1995) argues the role of Taut in history of architecture; Whyte³ (1983) draws attention in Taut's utopian works and thought, little is known about the basis and transformation of Taut's theories, especially in his researches made in different countries. This paper intends to create the basis of fundamental arguments in Taut's thought before coming to Japan.

The approach employed in this research was as follows. Firstly, Taut's book, titled as 'Modern Architecture' written in English by Bruno Taut himself in 1929, was mainly studied to discover the fundamental arguments in his thought on modern architecture. The data derived from this book were compiled into the keywords thematically and re-studied through his previous publications in order to get the firmness of his considerations.

The shift in Taut's architectural concept from Expressionist and utopian roots to rational basis is fairly well known, but the effects of such kind of shift of attitude on Taut's intention of architecture;

the differences and the mutual characteristics of his aim of architecture throughout these periods have not yet been considered in detail. In this foresight, in chapter II, we will start by exploring the beginning of Taut's collective idea and his intention of architecture of the time. After that, in chapter III, we will consider Taut's concept of collective attitude at the end of 1920s by discussing the fundamental arguments that lay behind of it and finally we will conclude by concentrating on the intention of his architecture in the light of 'higher ideas' as social-life and the truth.

II THE BEGINNING OF COLLECTIVE IDEA

II.1 Union of Arts, Architecture and People

His firm belief in architect, which should perform a leading role for the unity (*Einheit*) of arts and architecture, began to occupy Taut's thought as a reaction of being hostile to the turmoil tenements and conditions of the industrial metropolis in the immediate years before the WWI. It can clearly be seen with the manifesto 'A Necessity' (*Eine Notwendigkeit*, 1914), in which Taut asserted that:

*"There is a necessity implicit in this new art that requires the union of architecture, painting, and sculpture. Only to the extent that they recognize the need for this partnership will modern architects work creatively and traditionally in a higher sense."*⁴

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Rejection of crude materialism and mere functionalism in architecture was the basic reason that led Bruno Taut and his contemporaries to search for higher ideals in an Expressionist way.

*"Glass, iron, and concrete are the materials used by the new architect for the purpose of this intensification, carrying him beyond the realm of mere material and functional architecture."*⁵

The same emphasis on the protest against mere functionality can be found in Taut's so-called Glass Pavilion (1914) in Cologne. In its pamphlet Taut launched his program with the axiom *"The Glashauss has no function other than to be beautiful."*⁶

This kind of rejection of mere functionalist point of view got stronger after seeing the brutality of the industrialized war. For instance, in his utopian book, *Alpine Architecture* (*Alpine Architektur*) written in 1917 during the war but published in 1919, Taut denied mere function for causing such a severe war and claimed that: *"Merely to desire the useful and the comfortable without higher ideas spells boredom."*⁷

What is important in his claim to note is that of his notion of desiring 'higher ideas' (*höhere Ideen*) in architecture. Taut may have implied the necessity of increasing the 'spiritual' atmosphere for the people who exhausted in the war and were still suffering because of the severe conditions of the post-war years.

It is just at this point Taut's opinion of the Gothic cathedrals can be seen as an exemplar of the new art of architecture created many years ago in terms of their unity (*Einheit*) and spirituality. Taut often indicated achievements of the Gothic cathedrals throughout his life. In 1914, Taut wrote that:

*"The Gothic cathedral encompassed all artists, who, suffused with wonderful unity, found in the architectural structure of the cathedral a resounding collective rhythm."*⁸

His writings after the WWI are also consistent with such kind of unifying attitude. In his seminal pamphlet 'A Program for Architecture' (*Ein Architektur-Programm*), 1918, Taut described architecture as in the below:

*"there will be no frontiers between the applied arts and sculpture or painting. Everything will be one thing: architecture"*⁹

In connection with the significance of Taut's attitude in modern architecture, importance of Taut's writings for Gropius has already been emphasized by several authors by means of indicating the similarity between Taut's above quoted assertion and Gropius's following words from opening manifesto for the Bauhaus: ^{Note 1}

*"Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity."*¹⁰

Taut's post-war claim of unifying arts and people might be considered as a developed version of his pre-war notion of collective rhythm in architecture as a total work of arts.

In the manifesto of the 'Arbeitsrat für Kunst,' (Work Council for Art), in which Taut's *Architektur-Programm* of 1918 is compressed

into a guiding principle, the classical idea on art was rejected:

*"Art and people must form a unity. (Einheit) Art shall no longer be the enjoyment of the few but the life (Leben) and happiness of the masses."*¹¹

Thus, a will to go beyond mere functionalism through unifying arts, architecture and people, and his religious-like belief in the power of architect, especially in the post-war years until 1922, allowed Taut to consider architecture as a kind of philosophy.

II.2 Architecture through Philosophy of Life

As we have already mentioned in the previous sub-chapter, such kind of attitude as going beyond crude materialism was being shared by many of Taut's contemporaries included Gropius and Behne in the AFK. In order to understand Taut's peculiarity it would be better to consider his words that endeavor to explicate the aim of architecture in a wider context than function or form.

We can clearly see this embracing notion in a wider context through pursuing his letters from the Crystal Chain (*Gläserne Kette*) corresponding period between 1919 and 1920.

*"Pleasing form" alone is nothing. We aren't group of artists. Building is more important than any sort of artiness. It is the great arch embracing everything. And out of everything the great form will give birth to itself"*¹²

What is essential, in his explications, to note is that of his rejection of form as the primary consideration. Question of form in the intention of architecture was an important argument among the members of the Crystal Chain. Taut often reiterated his way of thinking on this issue in several letters such as in the following:

*"Style not through the pursuit of form (van de Velde) but through a philosophy of life (Weltanschauung), through religion."*¹³

His ideas on religious fact mainly confront the question of spiritual necessity in architecture for the time after the WWI. In this context, Taut's way of thinking on this argument can be judged from a letter written in the same period: *"...It is a matter of creating among ourselves a general atmosphere of faith."*¹⁴

Fig. 1 : Taut's sketch, "Different ways of living produce different habitats" ¹⁷

In general, Taut rests on utopian socialist roots, which mainly originated from the blended version of socialism, utopia, and religious belief. ¹⁵ Such kind of utopian socialist attitude can clearly be seen, for instance, in the book named as 'Auflösung der Städte'

(Dissolution of the cities, 1920) with a sketch that shows a flexible house whose interior can be changed according to the moods of its inhabitants.¹⁶ (See fig.1) At this point, the general state of mind during the years before and after the WWI, Taut's own infatuation with glass as a building material, and Paul Scheerbart's glass fantasies in his novels needed to be stated among the most influential factors on Taut's interest in the concept of 'Utopia.'^{Note 2}

Of all Taut's concepts, his portrayal of architect should be considered as the key understanding since there is consistency on this fact throughout his life as we shall see in chapter III by referring again to this theme. Taut claimed that:

*"He alone will help to bring about the unity of the whole."*¹⁸

At the end of 'Architektur neuer Gemeinschaft' (Architecture of New Community) Taut reiterated this unifying characteristic of architect by claiming that:

*"We acknowledge no battle and no opposition...We shall incorporate everything in our realm."*¹⁹

Therefore, according to Taut, a way needed to be found to increase the power of the architect in society. The architect, according to Taut, was not only applying aesthetical or functional principles of the time, but also attempting a symbolic expression of new ideas on changing society, their religion and culture.

In this concept, Taut saw people's houses (Volkshaus), and dwellings as a means to achieving the demanded unity.

*"These buildings should be the first attempt at unifying (Einigung) the energies of the people and of artists, the preliminaries for developing a culture."*²⁰

It was the utmost importance for the intellectuals of the time to find out a way to raise the culture by means of unity of arts and people. In his 1914 article, 'A Necessity' (Eine Notwendigkeit), after emphasizing the necessity of merging with other arts, Taut succinctly formulated his intention of architecture as in the below:

*"Here architecture must be frame and content all at once."*²¹

This, in essence, meant to Taut that architecture entails a new conception of unity of 'frame and content,' which had already been achieved in Gothic period and in the great temples of the Orient. By the following claim, taken from his article published in 1919, Taut made this point more clearly:

*"Religion will take another step once humanity has rediscovered its dwelling on the earth. And with that, humanity will acquire content, and "where there is content, form comes along on its own" (Tolstoy). A new culture blossoms, a true culture."*²²

Consequently, the fundamental problem of architecture of the time, according to Taut, was mainly due to its lack of 'content,' which lay behind of such kind of attitude as Expressionist and Utopian Socialist by insisting in religious-like faith in architecture. By this Taut may have indicated that a new culture shouldn't alone be shaped by strict functional point of view, contrary, it should be considered like religion in a wider content.

III THE COLLECTIVE ATTITUDE

III.1 Why Collective Attitude?

In the very first pages of his seminal book *Modern Architecture* (1929), Taut succinctly explicated the fundamental reasons lay behind his claim of collective (Kollektiv) attitude as in the below:

*"The architect must be able to include the achievements of other professions...in order to achieve real progress."*²³ And Taut goes on *"it is thus that his isolation as a studio-artist will cease, and it is thus that his mental attitude will become a collective attitude."*²⁴

Here mental attitude (geistige Haltung) implies the artistic side of architecture. By the above claim, Taut mainly denies the notion, which regards architecture merely artistic activity, by pointing out that such kind of approach lead to more retrogression.

Yet at the same time, on a different page of the same book, Taut indicates to the degeneration of functional architecture under the name of internationalism as in the below:

*"On looking at such houses—built almost hourly in tremendous numbers everywhere...England, France, America, Germany ...there will hardly be any discernable difference in their rubbishy effect,...."*²⁵

By this assertion, we may claim that Taut observed the degeneration of functionalism correctly by indicating that his fellow modernists disregarded local differences.

Accordingly, it follows from these quotations that his concept was mainly based on the opposition against both mere aestheticism (Mental attitude) and the mere functionalism.

In order to get a clearer idea of his concept of collective attitude and the role of it in his general understanding of architecture, we need to consider what these concepts meant to him.

III-1-1) Practical Purpose

The first thing that should be understood is the perception of 'practical purpose' in Taut's thought. Taut in the very first pages of his book titled as 'modern architecture,' wrote that:

*"Our sole desire is to make everything as practical (praktisch) as possible, and as those others have already successful done, to make beauty (Schönheit) dependent on practical value."*²⁶

Taut often proclaims throughout his book that architecture should aim to be 'practical.' According to him, this can only be achieved by means of concentrating on 'purposes' which symbolizes the requirements of the day. On a different page of the same book, Taut admires to the success of old houses and points out that the success of these buildings mainly lay behind the '*simplest method of fulfilling the requirements of their day.*'²⁷ After that, Taut indicates to the role and responsibility of people (or users) in order to achieve to the successful architecture:

*"the contrast with the building of today is due to the fact that people are no longer so clear as to the purpose (Zweck) for which they are building as they were then."*²⁸

In the matter of significance of Taut's concept of 'function'

among his contemporaries, we need to consider the general prevailing perception of function of the time. Leland M. Roth²⁹ wrote on this issue that "Modernist architects had believed since the 1920s that there was a universality of human needs and function. Le Corbusier even claimed it was possible to design "one single building for all nations and climates."³⁰ Although the author did not mention Taut's attitude, we must point out that Taut denied this kind of notion as we can see in his critics on dwelling design as in the below:

*"For the style, size and plan of dwellings (Wohnung) can not be improved on without an extremely thorough outside technical knowledge of sociological and economics questions. In addition, there are also habits, manners and customs to be considered."*³¹

It may plausibly be assumed that Taut's concept of 'practical purpose' through collective attitude mainly derives from user's simple will to 'fulfill the requirements of the day,' which is socially and culturally highly influenced.

III-1-2) Aesthetics

The second point that requires clarification is the mean of aesthetics or beauty in Taut's thought. Regarding the aesthetics of modern architecture Taut claims that: *"Beauty (Schönheit) originates from the direct relationship between building and purpose, from the natural qualities of the material and from elegance of construction."*³²

The source for such kind of belief might be Schinkel as Taut himself referred to him in his book as in the below:

*"Architecture is the convergence of purpose and material."*³³

So by this it may be perceived that Taut viewed aesthetics of modern architecture as an integral part of practical purposes. That is, in his thought, beauty results automatically from the decisions taken for reaching to the clearly defined purposes (Zweck).

In this concept, by the following words, he may have simplified the interrelation between 'purpose' and 'beauty' by means of emphasizing the necessity of being in harmony in proportion:

*"In every case the practical purpose must be the chief consideration. The resulting productions will harmonize (Harmonie) the more in proportion as the difference of the purpose (Zweck) is made evident."*³⁴

By this quotation, we clearly see the meaning of beauty concept in architecture. Taut especially points out to the necessity of considering the 'practical purpose' as a starting point in every case for reaching to the best result which rephrased here by the line of verse of 'harmonize the more in proportion'. It is obvious that 'beauty' is represented here by the term of 'proportion'.

III-1-3) 'Practical' & 'Aesthetics'

In defining the characteristics of modern architecture, Bruno Taut emphasizes the signification of 'utility' and recognizes it as the most important factor that should be considered in design process. In doing so, he asks "what is the new movement" and then

states that 'The first and foremost point at issue in any building should be how to attain the uttermost utility.'³⁵ Even with regard to dualism of 'function and aesthetics' in architecture Taut signified aiming at eliminating the contrast between the two in the light of the uttermost utility. Taut wrote that:

*"Everything that functions well, looks well. We simply do not believe that anything can look unsightly and yet function well."*³⁶

The same issue has not been very differently expressed by Taut in the following words:

*"Matter and spirit (Materie und Geist) this division into divergent conceptions, has ceased to exist. All is spiritual that is material, and all that is material is spiritual."*³⁷

As a part of the same expressions, Taut explicated succinctly the aim of architecture, in the line of verse:

*"The aim of architecture is the creation of the perfect, and therefore also beautiful, efficiency."*³⁸

As it can be understood from the above mentioned quotations, Taut's leitmotif of expressions mainly bases on the juxtaposition of extremes pairs of words. In this connection, in an effort to find out the pairs in his expressions, it has been recognized that mainly the below shown pairs of words crystallize as the base of the arguments in his architectural concept. (See Diagram.1)

Practical	Beauty	(Praktisch & Schönheit)
Matter	Spirit	(Materie & Geist)
Material	↔ Spiritual	(Materiell & Geistige)
Material	Psychic	(Materiell & Psychisch)
Usefulness	Feeling	(Zweckmäßigkeit & Gefühl)

Diagram 1: Pairs of Taut's words

Evidently, we may assume that Taut focused on eliminating the opposition between 'matter' and 'spirit' in the light of uttermost utility by means of his commitment to 'collective attitude.'

III.2 Architecture for Higher Ideals

In the years when he was called as Expressionist, the higher ideas, as we have already seen in chapter II.2, were religion-like faith or 'philosophy of life' as a reaction to the lack of content in architecture of the time, which mainly based on utopian socialist attitude; whereas in the immediate years before coming to Japan, concept of higher ideas (or content) transformed into the social ideas by holding collective attitude based on rationalism.

The perception of 'social life' in Taut's thought mainly emerges from his belief in architecture that 'is closely connected with life in general and has the power of influencing life itself as a whole.'³⁹ Taut saw the achievements of the historical buildings, especially Gothic cathedrals, as a model for his conviction in the role of architecture on life (Leben). By the passage quoted below, Taut succinctly explicates the core of the success of these buildings:

*"such achievements retain their permanent value, in harmony with life as with nature."*⁴⁰

What is especially interesting here is that of consistency in his manner of evaluating historical buildings as a model of 'true essence of architecture'⁴¹ in point of their 'philosophical content' (Philosophischen Inhalt).⁴² In order to achieve this, according to Taut, architect must consider first what architecture would mean for the public to create a basis of content: "...the interest in building taken by the public is the more comprehensible, in that it is actually not to be differentiated from the interest taken by them in food and clothing." ⁴³

And Taut's theory related to this issue appears repeatedly in the book such as in the following:

"...dwelling must undoubtedly be regarded as being in the same category as food and clothing (Kleidung und Nahrung). Dwellings (Wohnung) — for us synonymous with houses (Haus) — that is architecture (Architektur)."⁴⁴

Diagram 2: Understanding of Architecture

This quotation may be considered as a key for the perception of Taut's aim accurately. This seems to imply that, according to Taut, 'a will to build' or to dwell may be regarded as an emotional reaction to life like the other fundamental things such as food and clothing. Hence, we see the significance of concept of 'dwelling' in his understanding of architecture. It is just at this point that Taut mostly emphasizes the necessity of considering architecture in the light of efficiency or uttermost utility as we have already shown it as a unifying factor in the dualism of practical and aesthetics. The same kind of approach can be seen in his following explications:

"If everything is founded on sound efficiency (gute Benutzung), this efficiency itself, or rather its utility will form its own aesthetic law (Inhalt der Ästhetik)."⁴⁵

Subsequently Taut signifies the most important characteristic of the achievement of architecture;

"the people who use the building for any purpose (Zweck), will, through the structure of the house, be brought to a better behavior in their mutual dealings and relationship with each other."⁴⁶

As can be understood from this assertion, 'good architecture' in his thought aims at creating harmony in life as we've already quoted in the previous page. (See quote referenced 40)

To Taut, such kind of harmony can only be achieved by concentrating on the purposes, which should be clearly defined from the beginning. Taut wrote that:

"when the purpose is fully grasped, that is, when the architecture

is good, then the facts are presented in their whole truth."⁴⁷

In another expression, Taut firstly emphasizes "one's faith in the matter" then explicates the concept in his mind in a poetical way as in the following:

"...But then a new life (neues Leben) will begin to bloom in which flower and fruit will be one."⁴⁸

Here, it has to be asked what Taut meant by this assertion. We clearly see that 'flower' implies aesthetics and 'fruit' implies the function, and according to Taut, the good architecture, which represented here by 'a new life', can only be achieved if these two will be one. After signifying the unity of architecture metaphorically in these words, Taut continues to describe the intention of his attitude by emphasizing the concept of truth:

"The actual stage of technical development will then no longer be of paramount importance, because at any moment the development of truth (Wahrheit) itself in all its stark nudity will appear."⁴⁹

Diagram 3: Schema of Taut's Keywords

As we've already seen in diagram.1, Taut prefers to explicate his approach by means of juxtaposition of extreme pairs of words as just quoted above in the name of flower and fruit. While doing that, actually, Taut points out to the necessity of being aware of the role of architecture in 'life' (Leben) through concentrating on a third element, which comprises thematically both groups of words, shown in diagram.3 as the 'truth' based on social life and collective attitude. (See Diagram.3)

The source for conviction of this kind of approach as juxtaposition of extremes and the trinity of principles may have seen in a letter written in 1920. Taut wrote:

"...Trinity of principles, whereby the third element is something that remains nameless and inconceivable to us—like "Nothing" and "Everything," like the colors compared to black and white. Through the third element the other two achieve their greater unity in us, and the result of this unity is architecture in the universal sense."⁵⁰

Two points are important in this quotation. One is Taut's belief of 'trinity of principles' as a way of thought; the other is his portrayal

of the architect. Regarding architect's role, Taut wrote at that time:

*"The direct carrier of the spiritual (Geistig) forces, molder of the sensibilities of the general public..., is architecture."*⁵¹

Taut's strong belief in architect and architecture's general role over the society always occupied him throughout his life. In 1929, after stressing on the fact of efficiency, Taut wrote that:

*"The architect who achieves this task becomes a creator of an ethical (ethischer) and social (Sozialer) character. Thus, architecture becomes the creator of new social observances."*⁵²

This issue has not been very differently expressed by Taut when he quoted Paul Scheerbart's words indicating the power of architects on the life of the peoples, in his book 'Die neue Wohnbau' (The new Dwelling), in 1927.⁵³

By comparing these assertions just quoted in the above one can clearly see the consistency in Taut's claims on the portrayal of architect, although there are some characteristic differences in their perception of socialism, since one of which based on Expressionism and the other rationalism.

IV CONCLUSION

Although Taut shifted his attitude from Expressionist and utopian-socialist roots to rationalist basis after 1923, by comparing his words throughout the above mentioned periods, one can claim that the purpose of his attitude is consistent as attempting a symbolic expression of new ideas on changing society, their religion and culture for signifying 'content' of the new movement.

Taut's considerations about collective attitude, in his seminal book *Modern Architecture*, is asserted as the rejection of both mere aestheticism and mere functionalism and may be regarded as the extended version of his unifying attitude of the Expressionist period. By this, Taut, once more, indicates the leading role of architect by holding a collective attitude of cooperation for utilizing from the achievements of other professions.

Taut attempted to play with the contrast between 'matter and spirit'. That is, he clearly shows his attitude by indicating not only practical or aesthetics, but to the reciprocal way as a solution that stresses to eliminate the opposition between 'matter and spirit'.

Through Taut's architectural perception it becomes clear that Taut's manner of evaluating the achievements of historical buildings, especially Gothic cathedrals and the temples of the Orient, which is consistent throughout his life, was the fundamental source allowed him to consider work of architecture in the light of philosophical content such as life, ethics, and the truth.

It is very clear that Taut's quasi-religious belief in architect, who has the power of influencing whole life in general by holding collective attitude, allowed him to consider 'a work of architecture' as the transforming the will of the people (desires) into the concrete form of purposes (architecture), that is, according to Taut, 'objective truths.'

* Taut's words quoted in this paper underlined by the author.

Note-1) This approach, which tends to indicate to the similarities between the ideas of Bruno Taut and Bauhaus context, can also be found in M. DROSTE's, *Bauhaus* (2002), Rose Carol Washton's 'German Expressionism' (1975), and Nicoletta Trassi's 'Interdisciplinary Architecture' (2001).
Note-2) Up to the mid-1920s, the term 'Utopia' was predominant in the expressions of the leading figures, for instance, this keyword was used by Gropius in the opening program of the Bauhaus.⁵⁴

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和文要約

本研究の目的は、ブルーノ・タウトの建築思想における基層を明らかにすることである。考察は、日本を訪れる以前のタウトの思索における、いくつかの根本語の意味を解明することによってなされる。

本稿ではタウトの「集合的 (Collective, Kollektiv)」なる概念の意味を明らかにし、建築の目的についての彼の思索が、ユートピア的から合理的へと変容することの意義を明らかにすることが試みられる。これら2つの時期にはいくつかの特徴的な相違がみられることから、分析は以下の2章においてなされる。

まず第2章「集合的見方の原初」では、芸術、建築、人間の統合に関するタウトの表現主義者的な見方がどのように形成されるかが遡及的に明らかにされる (第2章-1)。統合というタウトのアプローチは、グロピウス、ミース、ペーネなど、当時タウトの他に主導的であった建築家たちにも共有されるものであった。よって第2章-2では、当時のタウトが集合的見方によって何を意図していたのかを、より広い視野のもとで考察する。

第3章は大きく2つの部分からなる。前半で問われるのは以下の点である。すなわち、表現主義やユートピア的社会主義者に由来す

る態度から合理主義者的な基盤をもつ態度へとタウトが移行したのち、1920年代末における彼の集合的態度の背後にはいかなる根拠があるのか、である。この問いのもとで、タウトにより1929年に英語で著された主著、『モダン・アーキテクチュア』が詳細に考察される。タウトの言葉を考察することによって、「集合的」態度は、たんなる機能的アプローチ、たんなる美学的アプローチへの拒絶として理解される。それゆえにここで、二つの概念、「実践目的」「美」がタウトにとっていかなる意味を有するのかが明らかにされる。タウトの思索における鍵概念「実践目的」(第3章-1-1)「美」(第3章-1-2)の意味を各項において考察し、第3章-1-3において、タウトの集合的アプローチが取りあげられる。ここでは、2つの主題のあいだの対立を克服することをめざす、彼の言葉が引用され、解説される。

最後に、本章後半「高い理想へ向けた建築」において、「生 (life)」や「真実 (Truth)」という哲学的内容を指し示すタウトの言葉に注目することで、彼のめざした建築がどのように変容するかを考察する。さらに、タウトの「住まい (Dwelling)」なる概念や、社会の指導者的役割としての「建築家」に関する彼の記述の理解を通して、タウトがめざした建築なるものが解き明かされる。

(2004年12月8日原稿受理, 2005年2月4日採用決定)