THE CONCEPT OF GLASS ARCHITECTURE
IN BRUNO TAUT'S THOUGHT

ブンノ・タウトの思索における「ガラス建築」の意図

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This paper aims to clarify Bruno Taut’s concept of ‘glass architecture’ by means of studying the possible sources that laid behind his enthusiasm for glass in architecture. To begin with, in chapter II, we consider Paul Scheerbart and his influence on Taut’s ideas since he was regarded the most influential figure on Bruno Taut. Following that, in chapter III, the possible sources for Taut’s interest in glass architecture has been discussed via the following sub-chapters as ‘Light Effects of Glass’ (chapter III.1), and ‘The Symbolic Meaning of Glass: Crystal’ (chapter III.2). Since the meaning of Taut’s fantastic designs of the time can’t be perceived properly without taking into consideration the state of mind that emerges from the general conditions of Germany during the years before and after the WWI, great emphasis is placed on the symbolic meaning of crystal and crystalline forms by means of studying in two sections titled as ‘Crystal as the Symbol of New Culture’ (Chapter III.2.1), and ‘The Gothic Cathedrals and Crystalline Forms’ (Chapter III.2.2). During these chapters, we’ll attempt to trace Taut’s ideas on glass architecture by taking into consideration his well known ‘Glass House,’ built in 1914, as the example of architectural practice; and his book ‘Alpine Architecture,’ published in 1919, as the most expressionist theoretical work on glass architecture.

Keywords: Bruno Taut, Paul Scheerbart, Crystal, Glass, Gothic, Symbol

1 INTRODUCTION

The purpose of this paper is to consider profound meaning of Bruno Taut’s glass concept and to clarify the fundamental intention laid behind his enthusiasm for glass architecture.

Of all the materials, it was glass which most impressed and excited Bruno Taut. The glass as a significant building material was not a new at the time when Taut insisted on using it in architecture. At the point that Taut designed his well known Glass Pavilion in Cologne in 1914, it had already been more than 60 years since glass was used as a prominent building material, such as in Crystal Palace in London (1851).

What is significant in his explanation of glass is that Taut based his Expressionist ideas on glass, which, according to him, goes beyond of its materialistic character to the realm of special meanings. In this paper, we’ll attempt to find out these special meanings for glass in Taut’s thought and the motivations for his glass conception, which played a major role in the formation of architectural discourse of Expressionism, by taking into consideration his relation with Paul Scheerbart, a science-fiction writer, poet, and visionary, heavily influenced the Expressionist.1

Aside from the writings of historians like Denis Sharp, Iain B. Whyte, and W. Nerdinger, there seems to be little argument on meaning of Taut’s glass concept.

Although, Whyte partly concerned with the meaning of glass for Taut in his book, in which he revolves around the attempt to reflect the background and the sources for Taut’s theoretical activity between 1914 and 1920, the questions of why Taut insisted in glass so enthusiastically, what Taut meant by glass architecture, and, how his glass concept could be connected with his general understanding of architecture of the time are still needed to be clarified.

This study was employed in the following way. In chapter II, we consider first the relation between Bruno Taut and Paul Scheerbart, who wrote several novels, in which the hero mostly is an architect and the subject is architecture of the future; and who was regarded the most influential figure on Bruno Taut as Taut himself referred to Scheerbart throughout his life. Following that, in chapter III, Taut’s motivation in glass architecture has been discussed via the following sub-chapters as ‘Light Effects of Glass’ and ‘The Symbolic Meaning of Glass: Crystal.’

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II  BRUNO TAUT and PAUL SCHEERBART

The meaning of Bruno Taut's glass concept can't be perceived properly without taking into consideration the influence of Paul Scheerbart. Although it is certain that Taut's infatuation with glass had already begun before Taut and Scheerbart knowing each other,4 however, we may claim that Paul Scheerbart and his literature works were the most influential factors on Bruno Taut's passion for glass architecture.

Bruno Taut met Scheerbart in 1913 through the 'Sturm' connection. There are many sources which prove Taut's admire for Paul Scheerbart, for instance, Taut dedicated his 1914 Glass House at the Werkbund exhibition in Cologne to Scheerbart. In turn, Scheerbart dedicated his book 'Glass Architecture', which was written with the collaboration of Taut, to him.8

During their friendship they so often corresponded to each other, especially during the period when Taut was designing his Glass Pavilion and Scheerbart was writing Glass Architecture. Almost a decade later Taut published Scheerbart's letters in Frühlicht. Note 1

This prolific relationship was interrupted by the outbreak of the WWI in August 1914. In the following year, Scheerbart died when starving himself as a protest of the war,9 but his influence remained profound on Taut.

During the WWI, Taut developed his own views on glass and prepared his so-called 'Alpine Architecture.' After the end of the war and the German revolution in 1918, he was able to publish his glass concept, which was strengthened by Scheerbart's ideas, in several magazines, in which Taut so often referred to him. For instance, in one of early publications after the WWI, in January 1919, Taut called Scheerbart as the 'protective spirit who will have to lead us,'10 and wrote that:

"Architect! Here is your world. Enter into this poet's shine world and smile... Paul Scheerbart takes the bandage from your eyes and you will see."11

The key elements of Scheerbart's ideas in his novels continue to appear throughout Taut's theoretical activity, in particular reach at its peak in the years between 1919 and 1922, during which Taut expressed his ideas through manifestoes, articles and books, but never got the chance of putting his glass theories into practice.

In the immediate year after the WWI, Taut published The City Crown12 (Die Stadtkrone, 1919), in which, too, the writings of Scheerbart, Erich Baron, Adolf Behne, and images from a multitude of countries' traditional buildings were assembled to strengthen his utopian claims on urban planning.

Of all the publications it was his utopian book Alpine Architecture13 (Alpine Architektur), prepared during the war and published in 1919, in which Taut described his glass concept that would transform the all humanity,14 showing an effort to reflect Scheerbart's ideas.

Taut followed these two books almost a year later with initiating the secret corresponding group called as Gläserne Kette (Crystal Chain) and continued by writing several essays on crystalline projects and launching a campaign on this subject as an editor of the architectural magazine, Frühlicht 15, from 1920 till 1922. Note 2

The influence of the writer survived not only in the books and folios published by Taut in the following decade after Scheerbart's death, but also in the programs of the AFK, which headed at its inception by Taut, and the writings of the other leading figures of the time.16 Walter Gropius, for instance, wrote in a letter to Hermann Finsterlin that:

"You absolutely must read Paul Scheerbart [sic]... in [his] works you will find much wisdom and beauty."17

Of all Scheerbart's books 'The Gray Cloth' and especially 'The Glass Architecture,' are the most significant books for understanding Taut's personal admiration of Scheerbart's ideas. Both of the books were written in 1914, a year in which they were so often corresponding with each other.18 This commission was considered by the novelist as the greatest event of his life.19 In order to clarify the possible sources that laid behind Taut's infatuation with glass, in the following chapters of this paper, we shall especially refer to Scheerbart's 'The Glass Architecture' since this book was written with the collaboration of Taut.

III  TAUT'S MOTIVATION IN GLASS ARCHITECTURE

Why did Taut turn to glass so enthusiastically? To answer this, we must address some fundamental questions, which go beyond the purely technical reasons, concerning the possible deriving forces behind Taut's concept of glass architecture.

There might be two clear sources for Taut's motivation in glass, one of which is its characteristic light effects; and the other is its symbolic meaning in crystal prevailing among the intellectuals of the time in Germany.

III.1 Light Effects of Glass

The first motivation of Taut's insistence on glass might be emerged from the physical properties of colored-glass that produce characteristic light effects. Light and color (Licht und Farbe) has profound meaning in Taut's understanding of architecture. And according to Taut, the unity of both can be achieved in glass.20 The most clear example of this kind of approach can be observed in his Glass Pavilion. (1914) Five years later after finishing its construction, he wrote about his Glass Pavilion in a magazine that:

"My 1914 Glasshouse in Cologne, a modest herald, gave me valuable observations about how the colored-glass has an effect on the person."21

By this, it may plausibly be claimed that Taut had already been aware of the significant role of the light on the human psyche and while indicating the glass or crystal, actually, he was pointing out its characteristic light effects and color. For this reason, crystal, which represents glass, light and color are inseparable facts from each other in Taut's explanations of the time.
The same kind of approach can also be seen in Scheerbart's literatures. Taut often referred to him such as in the following:

"Scheerbart: 'Light bestrides the universe and comes to life in the crystal. Light floods out of the cosmos into our rooms.'"  22

What is significant in Scheerbart's 'Glass Architecture,' which was written with the collaboration of Taut, is the use of light and the preoccupation with the effects of it. Scheerbart was aware of the positive psychological effects of colored glass on human psyche. In his book Glass Architecture he stressed on that:

"The peculiar influence of colored glass light was already known to the priests of ancient Babylon and Syria... its effect on the human psyche can accordingly only be good. Glass architecture makes homes into cathedrals, with the same effects."  23

Since Taut's awareness of the psychological effects of 'color and light' can also be traced through his practical activity throughout his life, which goes beyond the scope of this paper and worth to be studied separately, in this paper, it has been aimed at clarifying the symbolic meaning of glass, which is represented by crystal and crystalline forms.

III.2 The Symbolic Meaning of Glass: Crystal

Taut's another motivation in glass may have emerged from its physical characteristics that share certain similarities with crystal as a material, which had already embodied several meanings.

Taut's glass concept is inseparable from his Expressionist ideas since Taut insisted on his glass concept during Expressionist period and abandoned both arguments at the same time. (1923)

With regard to the beginning of Taut's interest in Expressionist ideas, Junghanns in his book 'Bruno Taut: 1880-1938' indicates to the influence of the Expressionist writers like Thomas Mann, Franz Wedekind and Theodor Döblin, whom Taut met through 'Der Sturm' connection around 1912.  24

In order to perceive Taut's notion of glass and Expressionist attitude it is vital to remember the conditions of the German people who exhausted in the slum conditions of the industrialized metropolis, severe economic situation, and the war. So intellectuals of this period were motivated to find a new expectation and joy of living for the people through utopian concepts, which based on 'crystalline forms made of glass' or organic forms.

It is just at this point, it has to be asked why they mostly chose glass, represented by crystal, and crystalline forms to respond to these large-scale social problems.

Taut's projects of the time, which are generally regarded the leading exemplar of this movement, too, shows the same character in crystalline forms. (For instance, see Fig.1)

However, it would be wrong to judge him only from the shape and graphic qualities of his designs since Taut stressed on that form was not the primary consideration in his thought.  25 In 1921, Taut simplified the problem of form as in the below:

"For an architect and artist, today there is no problem of the form and no doctrine about that. Always there is only the question of the truth (Wahrheit), the truth of the artistic fact..."  27

Symbolizing character of crystalline forms can also be observed for Taut's concept of the unity in those years. Taut wrote:

"Everything will be incorporated into this great crystal of form."  28

What follows from this notion is that his crystalline forms, too, should be evaluated in points of their symbolic meaning.

In other words, Taut's crystalline forms and insistence on using glass, symbolized by crystal, was much more than merely an aesthetic choice about the appearance. The wider social visions embedded in Taut's glass concept, which, according to Junghanns  29, served the belief of the new social order.

Taut's concept of crystal has two meanings in itself: first, what might be called metaphorical expression, which symbolized the prevailing expectation of new culture; second, what might be called the crystalline form, which symbolized the characteristics of Gothic cathedrals.

III.2.1 Crystal as the Symbol of New Culture

During the years before and after the WWI it was a prevailing faith among intellectuals in Germany, that the time of the forthcoming new culture was very close. The crystal embodied these feelings of the period.

As it has already been emphasized by most of the architectural historians, such as Bletter in his 1981 article  30, the fundamental source for such kind of expectation of new (better) humanity, which symbolized in material of glass and crystalline forms, emerges from religious belief. For instance, as Taut directly referred in an article  31 in 1920, this issue can easily be seen in 'Revelation, Chapter 21:11' of the Bible, in which the holy city 'Jerusalem' is depicted as in the below:

"Having the glory of God: and her light was like unto a stone most precious, even like a jasper stone, clear as crystal. "  32

And continues (in chapter 21:18) as in the following: "And the building of the wall of it was of jasper: and the city was pure gold, like unto clear glass."  33

This is why the leading figures of Expressionist movement chose to use glass and crystal as the basis for their designs.

This notion can clearly be seen in Bruno Taut's writings in the

Fig.1: House of the Sky (Haus des Himmels)  25
immediate years after the WWI. To Taut, primary task of the architect was to prepare for the expected new culture, which was symbolized in crystal. Taut wrote:

"In our profession today we cannot be creators, but are seekers and summoners. We shall not cease searching for that which can later take crystalline form." 34

In an article written in 1918, while demanding the project for the Volkshaus, Taut directly linked his crystal concept with the new culture as a symbol for the unity of all in architecture:

"All the arts will be united here under the wings of a new, crystal-clear architecture: it will be a symbol for science for religion, for everything. Architecture is the plastic expression of the age, for all of us — all of us who work and dream are builders, builders of a new culture." 35

It is certain that Taut’s concept of new culture should be considered as the part of his opposition against crude materialism. This can be clearly judged from the following explanation:

"The spiritual (geistig) management must define the purpose, so that it doesn’t persist in crude utilitarianism. The purpose must be a new culture." 36

Taut thought that this metaphorical usage of glass had the power to cause mere functionalist (or materialist) approach to be abandoned and led people reach to the realm of spirituality.

To Taut, this can only be achieved by indicating the ethical value of glass 37 (ethische Wert des Glases) in its various kind of usage in colored-glass as translucent material in place of brick walls.

Once again a direct source for his conviction of this kind can be found in Scheerbart’s writings, who wrote for Taut’s 1914 Glass House in Cologne that:

"Colored happiness, only comes in a glass culture." 38

Paul Scheerbart was the believer for the new culture, coined as ‘Glass culture,’ which will only be achieved when brick walls are replaced by glass and when glass is used every possible way in architecture. He explicated this relation very clearly in the first page of his seminal book ‘Glass Architecture.’

"Our culture is to a certain extent the product of our architecture. If we want our culture to rise to a higher level, we are obliged, for better or for worse, to change our architecture... We can only do that by introducing glass architecture... The new environment, which we thus create, must bring us a new culture." 39

At the end of the book, Glass Architecture (Glasarchitektur), Scheerbart succinctly explicated the intention of his glass architecture by directly indicating the transformation of mankind. 40

Scheerbart’s intention of glass architecture, which ‘will improve mankind in ethical respects’ must have been the real impetus for Taut’s infatuation with glass. Scheerbart wrote that:

"...our hope is that glass architecture will also improve mankind in ethical respects. It seems to me that this is a principal merit of lustrous, colorful, mystical and noble glass walls." 41

These just quoted words might be the driven force for Taut’s explanation in his book Alpine Architecture. Scheerbart’s ethical respects found a new expression in Taut’s words as higher knowledge (Höhere Wissen) or sublime (Höhere):

"But higher knowledge! The greatest work is nothing without the sublime. We must always recognize and strive for the unattainable if we are to achieve the attainable." 42

This kind of notion, which might be called as the strive for ethics, began during the war and continued to occupy Taut’s thought even after publishing his Alpine Architecture. In 1920, Taut once more explicated the intention of his utopian drawings in this book, in which Taut attempted to base his concept on the idea of mountain ranges covered with glass, which is coined by Paul Scheerbart in his ‘Gray Cloth.’ 43 Taut wrote this: ‘reinterpretation of the stars will make man calm, contemplative, and tranquil in his working life.’ 44

Typical remark of Taut’s metaphorical expression of new culture in glass can clearly be seen from the 1920 letter, in which Taut attempted to explicate the characteristics of the expected new culture by means of indicating the properties of the colored glass in a poetical way. While doing that, he calls it fantastic because of the light effects and concludes by writing ‘The vessel of the new spirit that we are preparing will be like this.’ 45

Apart from Taut, Scheerbart’s texts on glass architecture were admired by the other leading architects and artists of the time. For instance, Behne wrote in 1918 it ‘is not the caprice of a crazy poet that glass architecture will bring us a new culture. It is a fact!’ 46

Near to the end of the Crystal Chain corresponding period, Taut explicited his world-view in a letter by means of citing philosophical terms, mostly from Eckhart’s explanation of Beyond and Nichts”, and concluded it while referring once again symbolic character of the crystal as in the below:

"In our hands we carry the crystal. It is so simple yet so infinitely complex and, furthermore, far more than that." 47

The core of Bruno Taut’s arguments for the architecture of the time, especially between 1914 and 1922, hinged on the belief that glass, thanks to its materialistic characters, represented the unity of material and spiritual, and only insisting on the ethical value of glass architecture would bring about the expected new culture.

III.2.2 The Gothic Cathedral and Crystalline Forms

Before considering Taut’s explanations of Gothic cathedrals, I would like to cite some of Scheerbart’s words pertaining to Gothic cathedrals since Taut himself quoted Scheerbart’s aphorism as a caption in the pamphlet of his Glass House in 1914. (See Fig.2)

In his ‘Glass Architecture’, published in 1914, Scheerbart gave some technical explanation for his conviction of glass as a building material. He claimed that glass architecture would be unthinkable without Gothic cathedrals. 40

It is certain that Taut shared Scheerbart’s ideas, which regard the artistic will of glass architecture as the continuity of the will for expression in Gothic cathedrals.

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"The Gothic Cathedral is the prelude to glass architecture"

Fig. 2: Taut’s drawing for the Glass Pavilion

Understanding Taut’s perception of Gothic cathedrals and the buildings of Gothic period is crucial since it has various notions. For instance, in his 1914 manifesto ‘A Necessity,’ Taut regarded Gothic cathedrals as the exemplar of modern architecture because of enhanced unity in the building process and indicated its spirituality against materialism; in 1919 ‘The City Crown,’ Taut admired the buildings of Gothic period in point of their urban characteristic as the separating profane from sacred; and several years later, in his 1929 ‘Modern Architecture,’ Taut once again referred the achievements of the buildings of Gothic age by emphasizing that the deriving force behind their success was the philosophical and theological beliefs.

It is just at this point, it has to be asked that why Taut and Scheerbart saw similarity between the characteristics of the Gothic cathedrals and the glass architecture.

As mentioned at the beginning of this chapter, since Taut’s understanding of Expressionism mainly based on the opposition against crude materialism and indicated to the spirituality by means of insisting using glass in every possible way, so his understanding of Gothic too might be based on Taut’s struggle for dematerialization and expression.

‘Formprobleme der Gotik’ (authorized English translation of this book was published in 1957 under the title of ‘Form in Gothic’) written in 1912 by Wilhelm Worringer, 20th century art critic and art historian who provided a theoretical justification for expressionist and abstract art through his study primitive and medieval art, is especially critical of Taut and Scheerbart’s approaches to Gothic cathedral as the prelude of glass architecture. In this book, Worringer attempts to clarify the principle of Gothic architecture by means of stressing on dematerialized and transcendental characteristics of the cathedrals. While doing that, he often sets the characteristics of Gothic cathedrals, specifically dematerialization of stone and spirituality, against Greek architecture’s characteristics based on stone and sensuousness.

“All expression to which Greek architecture attained through the stone, by means of the stone; all expression to which Gothic architecture attained—and this is the full significance of the contrast—in spite of the stone. Its expression was not derived from the material but from the negation of it, by means only of its dematerialization.”

Stone was not the appropriate material that could increase the effects of spirituality and strengthen the artistic will of Gothic masters. Worringer wrote that:

"In this sense, Gothic architecture might be described as an aimless mania for construction; for it has no direct object, no direct practical aim: it is merely subservient to the artistic will to expression.”

Like Worringer, Taut’s vision placed a strong emphasis on spirituality during Expressionist period, in which Taut had favored an intuitive approach to architecture.

Worringer’s words about Gothic cathedral, which share certain similarities with Expressionist movement, bring to mind Taut’s aphorism in the pamphlet of his Glass Pavilion of 1914, in which Taut, too, asserted that ‘the Glass Pavilion has no any other purpose than to be beautiful.’

The same kind of approach can also be seen in Taut’s Alpine Architecture: “The purpose of the Cathedral? None — if prayer in the midst of beauty is not sufficient.”

Behne drew attention to this point of expressionist willing in Gothic architecture and claimed that the buildings of this period should be regarded as the prelude of Expressionist willing.

Once again, all of the above mentioned conceptions of Gothic cathedral were symbolized in crystalline forms. In other words, crystal was one of the keywords used to analyze the Gothic cathedral. Apart from Bruno Taut’s drawings such as in his City Crown (Die Stadtkrone), Lionel Feininger’s 1919 famous woodcut of the Bauhaus for the school’s program, which shows a cathedral with beams of light on top of it spreading from a crystalline interior in all directions, can be seen as a proof of this kind of notion. Besides, Gropius’s rhetoric of the time too promoted this kind of notion, for instance in the founding manifesto of the Bauhaus in April 1919, he describes the architecture of future, which is regarded as the total work of art, in crystalline expression like Taut did in his several publications.

After all, on the one hand, the Gothic cathedral was thought as the prelude of glass culture in its attempt to go beyond matter in spite of the material, stone, and to symbolize the total works of art in architecture. On the other hand, (as can clearly be seen in the concept of ‘cathedral of the future’ in crystalline drawings by Taut or in the books and articles by Scheerbart, Behne, and Gropius) Gothic cathedral meant the task of creating the future society.

IV CONCLUSION

From Taut’s writings, some of which quoted in the previous chapters, it is clear that his interest in glass is based primarily on idea of spiritual transformation of society for reaching out to a better culture, which is according to Taut represented in glass culture. In his early work, ‘Glass House,’ which is the only example of architectural practice of Expressionist period, glass is
used symbolically as a protest against the crude materialism for going beyond mere functionality by means of playing with light effects produced by colored-glass.

In Taut's later works, especially in his theoretical work 'Alpine Architecture', he intended to create a hope for the people, who were suffering during and after the WWI. Even though his writings on the sketches exhibit some technical details of the buildings, Taut nevertheless concludes his discourses on constructing glass buildings in the mountain ranges by saying that they are impractical.41 He implied that they never be aimed at to be practical buildings or to be evaluated as graphical designs, rather, in his opinion, they stands for symbolic meaning of the opposition against the war, and of the search for better culture.

**Diagram 1: The Concept of Glass Architecture**

Thus, for Taut glass did not simply imply new materials that led more transparency in buildings; it did not merely symbolize the opposition against classical building materials. Rather, for him simultaneous expression of 'glass' and 'its symbolic meaning' in concept of 'glass architecture'— Alpine Architecture—represented the unity of matter and spirit. (See Diagram 1)

In addition to the above explanation, it has to be noted here that all of the crystalline drawings of Taut were intended to serve as public buildings. That is, one of the most important features of Taut's drawings of the time, which shares certain similarity with the will for expression in Gothic cathedrals, was an attempt to give visible form to the beliefs and expectation of the public by holding philosophical approach into the symbolic expression of glass.

Consequently, Taut's crystalline drawings of glass architecture cannot be considered as a mere graphical designs or actual projects. Rather, as we have tried to do in this paper, they should be a part of the discourse in relation to Scheerbart, current social conditions, and prevailing faith among the intellectuals of the time.

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* The quoted words are underlined by the author.

**Notes**

1. In 1920 Taut published the letters of Paul Scheerbart, the first one of which was dated December 1913 and the last one dated March 1914, under the title of 'Glasbaut Briefe Von Paul Scheerbart' in his magazine 'Französisch', in 'Französisch 1920-1922', Verlag UB, p. 18-23, 1965

2. Of all Taut's references to Scheerbart, we've mentioned here just major theoretical works such as 'Die Stadtbahn', Alpine Architecture', 'Französisch', and the letters of 'Glasbaut Briefe' as the proof of Taut's admires to Scheerbart. In addition to that, Taut's references to Scheerbart can also be seen in the following publications ranging from the years 1916 to 1927: 'Kunstbewegung Aus Kasasintopf', 1916; 'Zum Neuen Theaterbau', 1919; 'Ex Oriente Lux', 1919; "Der Neue Baukunst", 1919; 'Der Künstler der Künstler', 1919; 'Von den Spuren der Künstler', 1920; 'Architektur im Wandel', 1921; 'Die neue Kunst', 1921; 'Die Hauskunst', 1921; 'Die neue Kunst', 1922; 'Bauen: Der Neue Wohnen', 1927.

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和文要約

本研究の目的は、ブルーノ・タウトのガラスについての思索を考察することにより、彼の「ガラス建築」の概念を明らかにすることである。

第二章

第二章ではタウトと文学者バウル・シェーアバールトとの関係について考察する。シェーアバールトは、彼のガラスの概念にもっとも影響を与えた人物として知られる。タウト自身は自分の著作の中で幾度もシェーアバールトを参照し、1914年にケルンで催された工作連盟のために建設された「ガラスハウス」をシェーアバールトに捧げている。一方のシェーアバールトもタウトとの往復書簡を通じて著された「ガラス建築」をタウトに捧げている。本論ではタウトのガラス建築に及ぼしたシェーアバールトの影響についてみてゆくが、この章ではとくに彼等の間の事実関係について論じてゆく。

第三章

タウトは何故ガラスというに著されたのか。この問題に答えようため、ガラスという素材の単に技術的な理由を超えて、「ガラス建築」という彼自身の概念の可能性について考察されなければならない。

タウトのガラスについての普及を通じて、彼がガラスに惹かれた二つの要因があげられる。その一つがガラスの材料特性としての独特の光の効果であり、もう一つは当時のドイツにおいて捉えられていたクリスタルの象徴的意味としてである。そこで第三章は「Light Effects of Glass」（III.1）と「The Symbolic Meaning of Glass」（III.2）の二節に分けられる。

特に後者において、当時のタウトの幻想的なデザインの意味について考察するために、当時のドイツにおける新しい文明への期待としてのクリスタルの時代的な考え方、及び彼の幻想的なデザインの象徴的意味についてゴシックとの関係として、それぞれを二項に分けて論じてゆく。

これらの各章を通じてタウトによる「ガラス建築」の考え方について考察する。具体的に建築物の例としては1914年の「ガラスハウス」を、そして「ガラス建築」のもっとも理論的な作品として1919年の「アルプス建築」を参照する。

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