

ΑΝΩΤΑΤΗ ΣΧΟΛΗ ΚΑΛΩΝ ΤΕΧΝΩΝ  
STAATLICHE AKADEMIE DER BILDENDEN KUNSTE STUTTGART

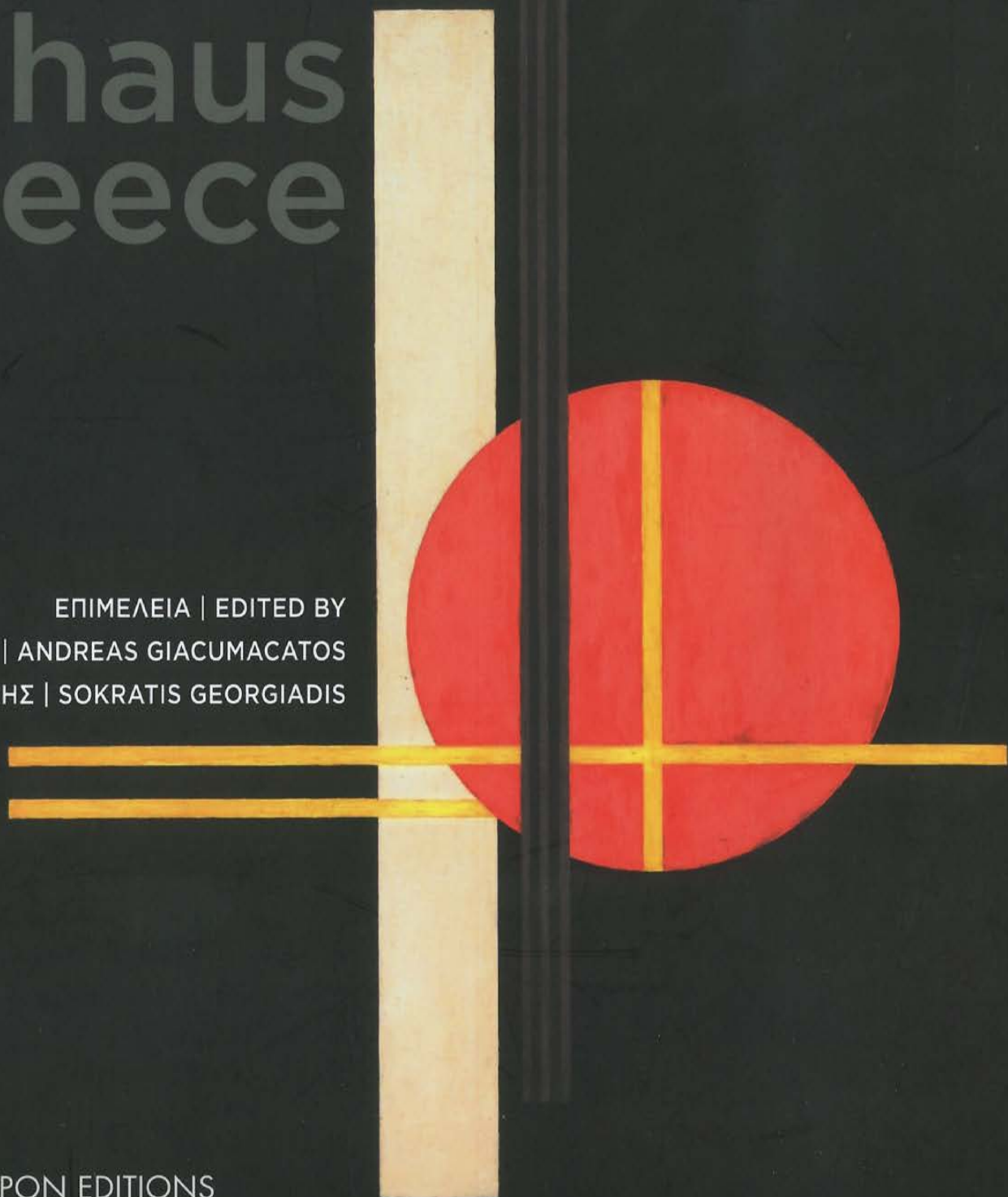
# Το Μπάουχαους και η Ελλάδα

## Bauhaus and Greece

ΕΠΙΜΕΛΕΙΑ | EDITED BY  
ΑΝΔΡΕΑΣ ΓΙΑΚΟΥΜΑΚΑΤΟΣ | ANDREAS GIACUMACATOS  
ΣΩΚΡΑΤΗΣ ΓΕΩΡΓΙΑΔΗΣ | SOKRATIS GEORGIADIS



ΕΚΔΟΣΕΙΣ ΚΑΡΟΝ / KARON EDITIONS



**Το Μπάουχαους και η Ελλάδα**  
**Bauhaus and Greece**

ΜΕ ΤΗΝ ΑΙΓΙΔΑ ΚΑΙ ΤΗ ΣΤΗΡΙΞΗ:  
UNDER THE AUSPICES AND WITH THE SUPPORT OF:



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Υπουργείο Πολιτισμού και Αθλητισμού  
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Εξώφυλλο: László Moholy-Nagy, Q XX, 1923,  
Von Der Heydt Museum Wuppertal.  
Οπισθόφυλλο: Anni Albers, *Παιχνίδι τετραγώνων*,  
1955, υφαντό.

Front cover: László Moholy-Nagy, Q XX, 1923,  
Von Der Heydt Museum Wuppertal.  
Back cover: Anni Albers, *Play of Squares*, 1955,  
wool and linen.

ISBN 978-618-5209-85-8

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ΠΡΩΤΗ ΕΚΔΟΣΗ: ΔΕΚΕΜΒΡΙΟΣ 2021

ΕΚΔΟΣΕΙΣ ΚΑΠΟΝ

Μακρυγιάννη 23-27, 117 42 Αθήνα, Τ. 210 9235 098

ΤΟ ΒΙΒΛΙΟΠΩΛΕΙΟ ΤΗΣ ΡΑΧΗΛ

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ISBN 978-618-5209-85-8

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FIRST EDITION: DECEMBER 2021

KAPON EDITIONS

23-27 Makriyanni str., 117 42 Athens, Greece, T. 0030 210 9235098

RACHEL'S BOOKSHOP

2 Ploutarchou str., 106 76 Athens, Greece, T. 0030 210 92109832

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# Το Μπάουχαους και η Ελλάδα

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ΑΝΔΡΕΑΣ ΓΙΑΚΟΥΜΑΚΑΤΟΣ | ΣΩΚΡΑΤΗΣ ΓΕΩΡΓΙΑΔΗΣ

## Bauhaus and Greece

THE NEW IDEA OF SYNTHESIS  
IN ART AND ARCHITECTURE

EDITED BY

ANDREAS GIACUMACATOS | SOKRATIS GEORGIADIS



ΕΚΔΟΣΕΙΣ ΚΑΡΟΝ / KARON EDITIONS





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**abk-**

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Η ΝΕΑ ΙΔΕΑ ΤΗΣ ΣΥΝΘΕΣΗΣ  
ΣΤΙΣ ΤΕΧΝΕΣ ΚΑΙ ΤΗΝ ΑΡΧΙΤΕΚΤΟΝΙΚΗ

30 ΜΑΪΟΥ - 1 ΙΟΥΝΙΟΥ 2019  
ΜΟΥΣΕΙΟ ΜΠΕΝΑΚΗ ΟΔΟΥ ΠΕΙΡΑΙΩΣ

ΟΡΓΑΝΩΣΗ:  
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ΚΡΑΤΙΚΗ ΑΚΑΔΗΜΙΑ ΚΑΛΩΝ ΤΕΧΝΩΝ ΣΤΟΥΤΓΑΡΔΗΣ

INTERNATIONAL CONFERENCE  
BAUHAUS AND GREECE  
THE NEW IDEA OF SYNTHESIS  
IN ART AND ARCHITECTURE

30 MAY - 1 JUNE 2019  
BENAKI MUSEUM (PIREOS STREET 138)

ORGANIZED BY:  
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## GIANLUIGI FREDA

### Arieh Sharon, a Bauhäusler in Israel

#### INTRODUCTION

In the 1930s, when the dark times of Nazism and war were throwing Europe into turmoil, about twenty-five students and graduates from the Bauhaus arrived in Palestine,<sup>1</sup> longing for a new life in a land that was about to become a Nation.

Among them, a group of young Jewish architects found their way back home: Arieh Sharon, Munio Weinraub Gitai, Shmuel Miestchkin, Shlomo Bernstein, Chanan Frenkel, Edgar Hecht.

All of them worked together for the realization of a new local identity, although in the modern history of the last decades, there are not many examples of contributions from the field of architecture so crucial in the process of construction of national identity and territorial unity, as the effort made by Sharon for the State of Israel, since the years preceding its foundation.

The role of "Architect of the State"<sup>2</sup> matured during the flow of events that characterized the genesis of the Jewish nation. During that time, Sharon distinguished himself by his aptitude for solving urgent problems enterprisingly and for his talent as an architect, which he always kept alive during his long and multifarious career.

Unlike his non-Jewish contemporary colleagues, Sharon had to face the political adversities that conditioned the existence of the Jewish People between the late 19th and the early 20th century. Sharon believed that the most urgent task of architecture was to put into effect the idea of a nation.

In this sense, he shared his biography with many other architects of his generation who contributed to the spread of modernism in Israel.

Sharon was born under the name Ludwig Kurzmann in Jaroslaw, Galicia, present-day Poland, on May 28, 1900. At the age of twenty, inspired by socialist and Zionist principles, he moved to *Eretz Yisrael* (the Land of Israel) to become a *kibbutz*nik. In 1926, after spending a year in Berlin, he was admitted by Walter Gropius as a student to the Bauhaus in Dessau.

Once back in *Eretz Yisrael* in 1932, he shaped that heroic dimension of architecture which would guide him throughout his life, starting from the first and significant modernist works, then through the assignment by the former Prime Minister David Ben Gurion to develop a national urban plan, culminating in the great public works that he designed between the 1960s and the 1980s.

He died on July 24, 1984 in Paris.

#### BEFORE THE BAUHAUS: GALICIA, ZIONISM, KIBBUTZ

At the beginning of the 1920s, the young Arieh moved from Jaroslaw to *Eretz Yisrael*, where, just a few years earlier, Theodor Herzl had identified the place in which the Zionist utopia of a Jewish State would be realized.

The movement that brought him to the Middle East was the *Hashomer Hatzair*<sup>3</sup>—the young guardian—that welcomed numerous young Jews between

the age of 18 and 20 from Sharon's native region of Galicia, a region with a preeminent agricultural vocation. Many of the movement's militants studied in Polish-speaking secondary schools, while a minority, including Sharon himself, who studied in Brno, was educated in German-speaking institutions.

The movement brought together two parallel initiatives that were born at the beginning of the twentieth century in the Jewish communities of Eastern Europe. One was the *Hashomer*, which in 1913 merged several associations under its name, including scouting groups that played an important role for the generation of young Jews of the time. Indeed, athletic training, discipline, a sense of duty and communal life in contact with nature produced a new sense of community.

The other one was the *Tseirei Zion*—Zionist youth that aimed at building up a strong feeling of belonging to the Jewish identity.

The generation of Jews born around 1900 in Galicia saw their communities facing a crucial and painful phase in history from 1914 to 1920. During World War I, the territory was invaded by the Russian army, forcing half of the Jewish population to emigrate. Even the end of the war and the establishment of an independent Polish State did not improve the living conditions of the Galician Jews, victims of the violence resulting from the conflict between Poles and Ukrainians in 1918 and 1919 and later, between Poles and Bolsheviks.



The young followers of the Hashomer Hatzair movement, overwhelmed by these experiences which could have transformed them into melancholic and introspective souls, reacted in the future with great vitality and bright confidence: "They longed for roots and community identification because they were tense, perplexed, rootless, isolated, lacking security and without the least confidence in the maintenance of the contemporary social patterns and their own future social and professional status. As inner compensation, they developed a sense of purpose, a belief in a communal mission requiring their personal dedication, fulfilment of their ideals in their own lives".<sup>4</sup>

Once they emigrated to Palestine, they had to organize themselves into small communities capable of making that territory productive. The *kibbutz* was such a model of success that it subsequently had a significant influence on the characterization

of the national spirit of the Jewish people.

The kibbutz Degania Alef was founded in 1910 south of the Sea of Galilee, representing the first materialization of the socialist, egalitarian and collectivist spirit that animated Zionism of the early twentieth century. "Kibbutz is an inclusive term for a voluntary collective settlement based on equality, sharing and mutual aid, economic equality, sharing of property and land, provision of full health and education services throughout the entire life-cycle of its members, including old age".<sup>5</sup>

In 1917 the Central Zionist Agency in London urged young European Jewish architects and engineers to go to *Eretz Yisrael* to draw up new territorial planning rules, in order to meet the needs of Jewish immigration.

Richard Kauffmann, who was born in Frankfurt in 1887 and studied in Munich with Theodor Fischer, was appointed director of the Architecture Department of the Palestine Land Development Company.<sup>6</sup>

For those young people, who would become influential modernist architects in

the years to come, the kibbutz was a field of typological experimentation as well as a place of social cohesion. Sharon, before entering the Bauhaus, collaborated in the design of the Kibbutz Gan Shmuel, of which he was one of the founders.

#### SHARON'S STUDENT LIFE AT THE BAUHAUS

In 1926, Sharon wrote his autobiography *Kibbutz + Bauhaus*, in which he retraces the fundamental stages of his career as an architect, starting from the first experiences as *kibbutznik* in Palestine, before moving to the German school of art and architecture founded by Gropius.

Sharon arrived in Dessau in the late summer of 1926, shortly after the completion of the new headquarters designed by Gropius, and remained there until 1929, when he was awarded the diploma.

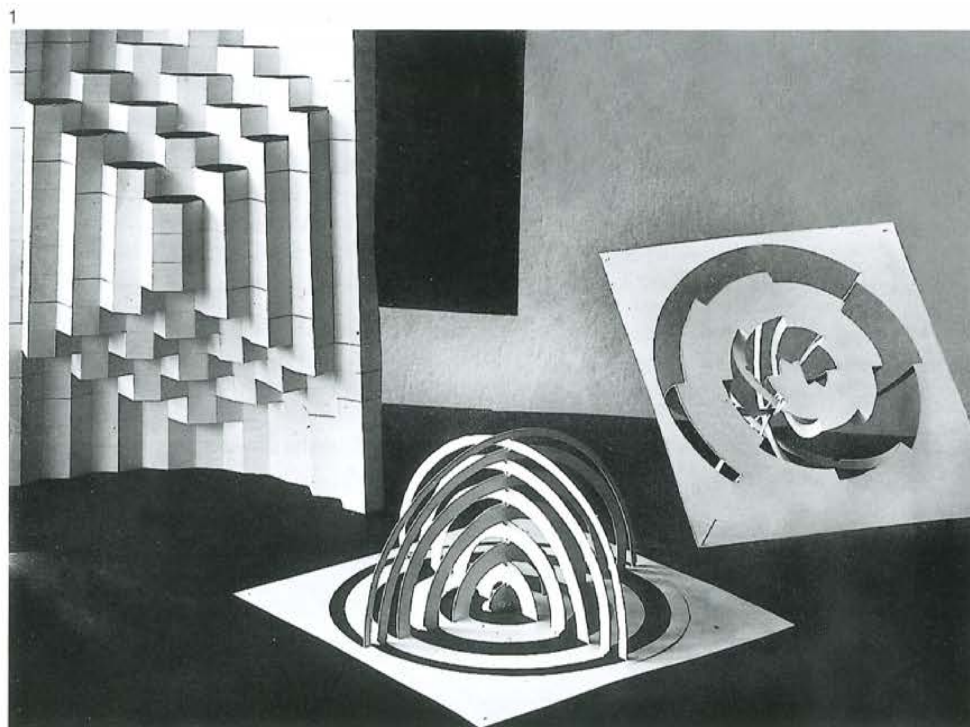
The Bauhaus lifestyle, inspired by the principles of collectivism, reminded him of the kibbutz's way of life founded on cooperation and creativity.

Admitted by Gropius to attend the preliminary courses, the Vorkurs, Sharon's teachers, such as Josef Albers, Wassily Kandinsky, Paul Klee and Joost Schmidt, were the most prestigious proponents of Modern Art.

The notebooks that contain notes and drawings made by the Jewish Bauhäusler, which trace the different stages of his training, can be consulted owing to the digital archive created by the daughter and grandson of Sharon, Yael and Ariel Aloni.<sup>7</sup> Together with other students of the Gropius school, Sharon lived a very intense period of study as well as human and professional growth, due to Gropius's avant-garde approach to education.

The drawings developed during the courses describe the educational context of the school, where the seminars of

1. A. Sharon, *Vorkurs Study under Josef Albers*, 1928. Photo by Erich Consemüller





painting, graphics and sculpture led to the acquisition of compositional tools useful for architectural design.

Yet, shortly after Meyer came to the school in the spring of 1927 to institute an architecture department, Kandinsky began to teach his Free Painting seminar. In the context of an institution devoted to the applied arts and design, courses of this kind seemed anomalous, but for Kandinsky and his like-minded colleagues, they provided a balance to technical concerns. As he expressed this position, "The student should receive, more than professional training, a broadened synthesizing education. Ideally, he should be endowed not only as a specialist but as a new person". In addition to Kandinsky's course, Klee and Schmidt taught a painting and a sculpture class respectively, all of which were optional.. The fact that interest in the fine arts was strong at the Bauhaus is indicated by the exhibitions held at the school and elsewhere which included paintings by students and faculty alike. Kandinsky even remarked, somewhat hyperbolically, "Everyone paints at the Bauhaus".<sup>8</sup>

Between 1926 and 1927, Sharon developed a series of painting exercises "on analytical drawing, the aim being to express with a minimum number of lines, dots or colors, the basic nature of the subject" under the guidance of Kandinsky.

Sharon's practical exercises at Albers's course are published in issue 2/3 of the *Bauhaus Journal* in 1928, titled "Paper material exercises - exercises of strength and construction without waste"<sup>9</sup> (fig. 1). At the center and to the right in Erich Consemüller's photograph are the two works of Sharon. The first one is followed by the caption "Heaped paper unfolding with mutual locking. Semicircles perpendicular to each other with recessed clamping device";<sup>10</sup> the second is a variation of the

first, accompanied by the caption "Width of the semicircles in geometrically increasing proportion, overlap 45°, resulting in active negative form and active residual form".<sup>11</sup>

Sharon's passion for the courses of the German painter is evident in the Jewish student's description of him: "Albers's methods, direct and systematic, were positive and constructive, and his human and personal attitude to everybody contributed immensely to the working mood and spirit. Albers, knowing my past and future dreams about building, tried all the time to influence me to work with various materials on the problem of developing a three-dimensional object out of a two-dimensional surface of paper or metal. The results were space structures, three-dimensional, transparent, of different geometrical shapes —round, square, triangular".<sup>12</sup>

In addition to the compositional principles in painting and in the combination of plastic forms, the student had the opportunity to deepen the political and economic aspects of architecture.

In a page of his notebook, dated November 14, 1927, Sharon took notes of cultural references concerning the Genossenschaft theme, that is the housing and social model of the cooperative, like Pierre-Joseph Proudhon's mutualism, Charles Fourier's model of phalanstery (*phalanstère*) and Charles Gide's cooperativism. These references are the background for the interpretation that Sharon would give to the pre-foundation residential architecture of the State of Israel.

Another influential lesson was given by Konrad von Meyenburg at the Bauhaus in 1929 entitled "Labor and labor research basics" (*Grundlagen der Arbeit und Arbeitsforschung*). In 1926, in *Die Neue Welt*, Hannes Meyer had already referred to Von Meyenburg, "who seemed to embody for

him the modern, technology-embracing man and successful inventor".<sup>13</sup> Von Meyenburg studied at the ETH to become a machinery-constructing engineer; he became interested in Modern Architecture and influenced Meyer regarding the role of function in construction and industrial processes mainly. "Meyenburg developed his own special interpretation of the concept of function, which, in keeping with his profession as an agricultural engineer, drew on technology as well as biology. Meyenburg defined function as life and process and, hence, was closer to Raoul Francé than to Henry Ford, though Meyenburg tried to establish an analogy between nature and technology. In the article "Kultur von Pflanzen, Tieren, Menschen", Meyenburg explained his concept of function as follows: "Life is work, transportation, building, event, process, in short, function. Life is analysis and synthesis, is work technology; that is, transportation and tool-making for it". Comparing this to what Meyer wrote in 1928 reveals Meyenburg's influence: "Life is like this, rechanging, rearranging, revolting, reworking, rebuilding, function. Life is like this: tool-making, material transportation, work technology: function".<sup>14</sup>

Meyenburg's ideas had a significant influence on Sharon, who was deeply interested in the mechanical processes to be applied to agriculture, both because of his previous experience in the kibbutz, in which he distinguished himself as a beekeeper, and because, after a few years, technological advancement in the industrial field and agriculture became necessary for the State of Israel to make its territory productive and capable of sustaining a population in continuous growth.

When he returned to *Eretz Yisrael*, Sharon also designed new settlement models, due to the new demographic



conditions and the new territorial policies, which he personally formulated through his national urban plan, the so-called Sharon Plan.

The year 1929 was significant for the first phase of Sharon's life: in January, his project for the Jerusalem Labor Party headquarters was published in the *Bauhaus Journal*; in November, he received the Bauhaus diploma from the director Meyer, with whom he began a collaboration in his office in Berlin that lasted until 1930-1931 and for whom he followed the design and construction of the Trade Union School in Bernau.

In the same year, his daughter Yael was born. The mother was Gunta Stözl, a German textile designer, student and junior master of the Bauhaus. The relationship

between Arieh and Gunta lasted until 1936, although they had been living apart a few years earlier: in 1931 Gunta left the Bauhaus for Switzerland, while in 1932 Arieh returned to Palestine.

In 1932 Meyer moved also to Russia where he was called to plan a Jewish *oblast*, a region with a predominantly Jewish presence, in whose capital Birobidzhan the German architect had the opportunity to apply his theories.

#### AFTER THE BAUHAUS: SHARON'S PUBLIC ARCHITECTURE IN ISRAEL.

Unlike Europe, due to a different geographic, social and political context, Sharon began to develop his architecture in the land which would be transformed, also on account of his work, into a State. In

the 1930s, the Galician architect launched the tireless work of planning new kibbutzim and shaping the new identity of local architecture, inspired by the paradigms of the Modern Movement and the teachings of the Bauhaus, which Sharon was less inclined to give up, as opposed to other architects working in Israel at that time. In those years he built one of his first notable works, the dining room of the kibbutz Givat Hashlosha, in the territory of today's Petah Tikva.

Even before designing residential buildings in Tel Aviv (that would become the city with the largest number of architectural creations inspired by modernist poetics), the Jewish architect received the important assignment to plan two pavilions for the Histadrut, the workers' union. The first was built for the





Fiera del Levante in 1932, while the second was erected in 1934 in order to show the progress in the agricultural sector.

Between 1934 and 1936, Sharon designed and built Cooperative Housing IV-V-VI along Frishman Street in Tel Aviv. In the large residential complex, which housed the workers' accommodation, there were also community facilities, such as laundries, kindergartens, communal kitchens. The Bauhaus inspiration could be seen in the architectural language and interpretation of the facilities, which also evoked the kibbutz model of community life.

The mutation to the formal principles of architecture, introduced by the Modern Movement, had significant consequences for the typology of both single-family and collective residence. If new models of living had changed the way of life, public architecture had reconfigured the image of institutions.

Moreover, an essential condition for measuring the modernity of a nation was the presence of public institutions and buildings.

Sharon designed many buildings which still bear witness to the real social and political advancement of the young State of Israel. The architect from Jaroslaw built hospitals, universities, government buildings, banks and recreational places. Sharon shaped Israeli society by building the standard services of every modern nation.

For the Histadrut, the General Federation of Workers in the Land of Israel, for which he had already designed the two pavilions of 1934 and 1936, he built the Trade Union Schools in 1946. In Tel Aviv, two years later, when the State of Israel was proclaimed, he built for the same organization the Lessin House and the Hemlin House.

These two buildings show maturation in language and traits that can be found

in other public buildings built between the 1940s and the 1960s. The Lessin House (fig. 2) features a facade on Weizman Street articulated on the repetition of modules. The use of brise-soleil, repeated along the entire front, imparts to the building lightness and permeability and also represents the first real synonym of the necessary contextualization of the features of modern Europe at the latitude of the Middle East. The Hemlin House, on the other hand, is more compact, although it has similarities to the Lessin House, such as the use of the brise-soleil, used here for the first two floors.

The Bank Hapoalim Headquarters of 1959-1960 and the Jewish Agency Headquarters of 1961-1965 show similarities in the formal typology and layout of the facade. Both buildings are rectangular in plan, with the long side facing the street, characterized by the constant rhythm of the windows, which lightens the main front (a framework he repeats in the Chemistry Building of the Hebrew University of Jerusalem).

Inside the Bank Hapoalim there is a spiral staircase (fig. 3), the composition of which is underlined by the handrail in the shape of thin ribbons that give additional dynamism to the architectural element. In these details, which would be popular in modern architecture, it is possible to read the legacy of the use of forms and the sense of abstraction which the masters of the Bauhaus transmitted to their students. In particular, the staircase reminds of the exercises with Albers on the transformation of a two-dimensional sheet of paper into a three-dimensional shape, or the drawings elaborated with Kandinsky.

The Chen Movie Theater and Offices were built between 1954 and 1957. They form part of the system of blocks with a curved front surrounding Dizengoff Square, a place that, since the early stages

of stabilization of the Modern poetics in architecture and urban form, has been highly representative of the city of Tel Aviv. The entrance to the hall is located on the narrow side of the block, on top of which there are large full-height windows. The side on the square, on the other hand, is characterized by the horizontality of the ribbon windows.

The Beilinson Medical Center in Tel Aviv (fig. 4), designed in collaboration with Benjamin Idelson, in 1954 demonstrates the great design maturity of the authors. It was built to fulfil the demand for 500 beds and it was designed to be flexible and expandable in light of the growth of the population and patients. The building is a clear example of functionalism and modular architecture; the plan bears



3

2. A. Sharon, *Lessin House*, Tel Aviv, 1948

3. A. Sharon, *Staircase, Bank Hapoalim Headquarters*, Tel Aviv, 1959-1960



striking similarities to Gropius's building in Dessau. The complex is distinguished by the balance between the different parts and the relationship between the spaces, while the facades are characterized by a balanced composition of compact and empty surfaces. Similarly, great attention has been paid to the subject of orientation and the comfort of the rooms. Finally, the Beilinson Medical Center embodies an effective synthesis between the architectural language from a functional and formal point of view and the surrounding landscape.

As Sharon asserted, they handled the subject of public building with a logical scheme, sequencing the entrance, the hall and the connections, both horizontal and vertical, with the different functions of the building. This sequence was always interrupted by open spaces and internal courtyards to encourage the relationship

with the surrounding environment and let the building "breathe".

In 1958 he designed, also with Idelson, who had been his partner for many years, the Haifa Technion Forum, which consists of three main buildings: the auditorium, the central library and the senate.

The architectural complex is located on a flat area, reachable through a system of external paths that cross the slopes of Mount Carmel. The project takes account of the peculiar orographic conditions, and the conception of the general layout maintains a strong relationship with the surrounding landscape. The three main buildings are in fact grouped around a square, which is carved into the ground, and becomes a device that connects them to each other and at the same time a nice meeting place for visitors.

Compared to previous works, the Churchill Auditorium (fig. 5) has a different

linguistic approach due to the different environmental context, but also due to the attention paid to classical features that can be seen in the courtyard typology and the specific use of geometry. All three buildings are built of reinforced concrete with each module reaching 1.6 meters, i.e., the maximum size of the glass produced at the time in Israel, yet the auditorium, while complying with this obligation, is autonomous from a compositional point of view compared to the other two buildings. The rectangular plan is occupied by two large 'voids', the courtyard and the hall, covered by a low vaulted ceiling; the internal spaces maintain continuity with the exterior, generating architecture with a great landscape breath.

Void, pure geometry and the use of exposed concrete also constitute characteristics of the Hall of Remembrance of 1961, in the Yad Vashem complex in







5

Jerusalem, set up to commemorate the victims of the Shoah.

The structural theme that turns into a formal theme is the basis of the design of the Israel-America House in Tel Aviv in 1970 (fig. 6). The tower is supported by a central core and wall beams in the corners, between which long curved horizontal beams extend that increase structural resistance and protect from the sun and rain, as a result of their geometry. These beams are intersected by thin concrete pillars that emphasize the vertical dimension of the building.

#### CONCLUSIONS

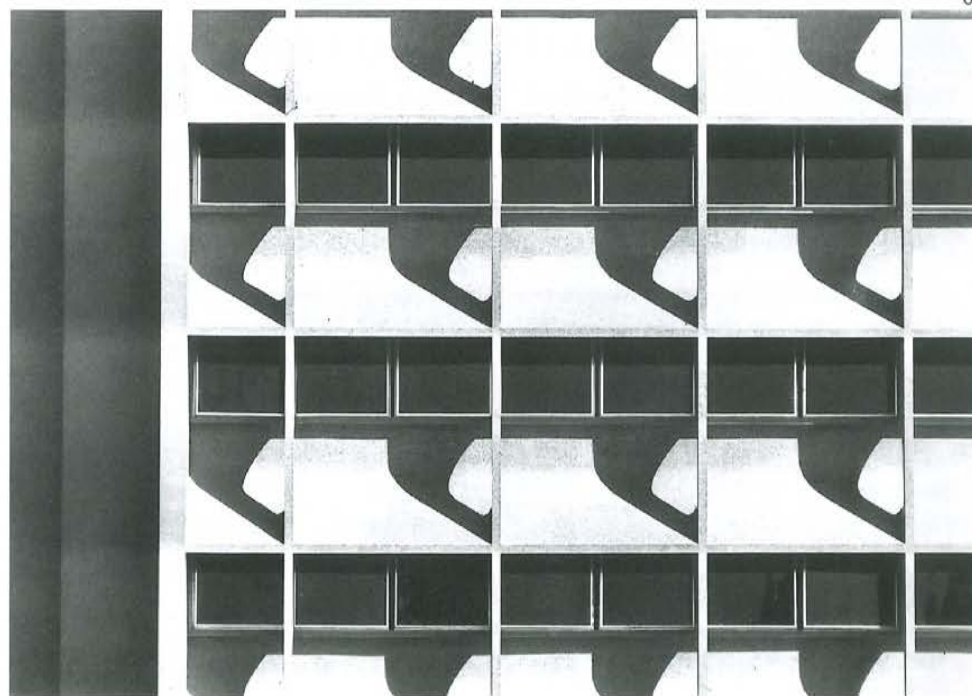
In his foreword to *Kibbutz + Bauhaus*, Bruno Zevi writes: "Going to Dessau and Berlin, he knew where he was coming from and what he was aiming at. He felt that his task was to determine a symbiosis between modern architecture and Jewish renaissance. He followed two ideals

4. A. Sharon and B. Idelson, *Beilinson Medical Center*, Petah Tikva, 1954

5. A. Sharon and B. Idelson, *Forum of the Technion Haifa, The Churchill Auditorium*, Haifa, 1958

6. A. Sharon, E. Sharon and M. Tintner, *Israel America House*, Tel Aviv, 1970-1973. Source for images: <https://www.ariehsharon.org/>

6



simultaneously, which is an impeccable way of avoiding a split personality: namely, a "national home" and an international architecture for it. For the vanguard, in general, modern architecture was the prophecy of a new society; for Sharon, it was the most efficient tool to give an adequate configuration to a growing community. This explains why he was able to reconcile the Bauhaus with the primitive conditions of the desert, to

be a forerunner without being a doctrinaire".<sup>15</sup>

Aside from local interest and some international admirers, Sharon has not received much critical attention. His career went through very different places, political phases and social conditions. Even his architecture changed considerably over time in terms of language, shifting from the earliest radical Bauhaus-style works,

to the increasingly evident mediation between abstraction and identity of places, up to the experiments of the 1960s and the 1970s.

Sharon deserves new recognition from critics for having contributed to the construction of a Nation through architectural research. He never forgot the teachings of the Bauhaus Masters, but he was always able to rewrite the rules for the benefit of society.

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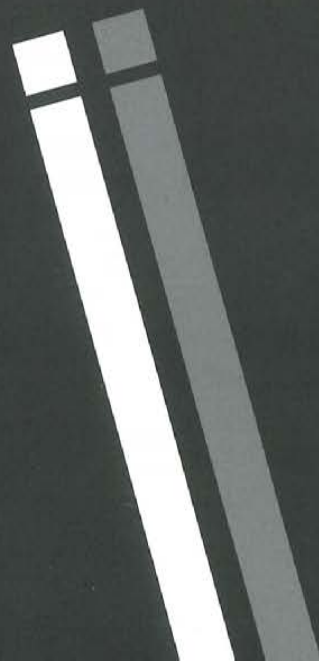
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■ **Dimitris Andrikopoulos** studied Composition at Rotterdam's Academy of Music and Dance with Klaas de Vries. In 2013 he was awarded his PhD in Musical Composition by the University of Birmingham. He collaborated with various ensembles and orchestras, such as the Athens State Orchestra, the Orchestre National de Lorraine, the Nederlands Ballet Orkest, the Walpurgis Theater Group, the Ensemble Emanon, the Mondriaan Quartet, the Drumming Percussion Group, the Remix Ensemble, the Asko Ensemble and the ArtéFacts Ensemble. In 2002 he won the NOG Prize for Young Composers. In 2010 he was awarded the COMPASS Prize of the University of Birmingham. In 2012 he received the ITEA / Harvey Phillips Award for Excellence in Composition. His works have been performed in Greece, the Netherlands, Portugal, Belgium, France, the United Kingdom, Norway, Germany and the United States. Since September 2004 he has been teaching musical composition in the School of Music and Performing Arts of the Polytechnic Institute of Porto.

■ **Thomas Cappellaro** (\*1987) studied Architecture at the State Academy of Fine Arts in Stuttgart (ABK). He worked as a research fellow at the ABK Department of History and Theory of Architecture from 2015 to 2018. Since 2018 he has been involved in several artistic and musical projects in Berlin, working as a freelance theorist, lecturer and musician. His main interests cover architectural history and theory with a focus on the 19th and the 20th century, cultural history and political theory. He is currently studying music at the Folkwang University of the Arts in Essen.

■ **Elena Dellapiana**, architect, PhD, is associate professor of Architecture and

Design History in the Department of Architecture & Design at the Politecnico di Torino (Italy). She is a scholar of architecture, town and design history of the 19th and the 20th century. She is one of the authors of *Storia dell'architettura italiana: L'Ottocento*, A. Restucci (ed.), Electa, Milan 2005 and *Made in Italy. Rethinking a Century of Italian Design*, K. Fallan and G. Lees Maffey (eds.), Bloomsbury Publishing, London 2013. Her publications also include: *Il design della ceramica in Italia 1850-2000*, Electa, Milan 2010; *Il design degli architetti italiani 1920-2000*, (with F. Bulegato), Electa, Milan 2014; *Una storia dell'architettura contemporanea*, (with G. Montanari), Utet, Turin 2015-2020. She recently edited *Museographie. Musei in Europa negli anni tra le due guerre*, (with M.B. Failla and F. Varallo), Sagep, Genoa 2020, and *Bruno Zevi. History, Criticism and Architecture after WWI*, (with M. Cassani Simonetti), Franco Angeli, Milano 2021.

■ **Magdalena Droste** became a research assistant at the Bauhaus Archiv/Museum für Gestaltung, Berlin in 1980, and its deputy director from 1991 to 1997. From 1997 to 2007 she was professor of art history at the Brandenburg Technical University in Cottbus. At the Bauhaus Archive, she played a major role in the organization of several exhibitions, such as those on Herbert Bayer (1982), Katja Rose (1983), Paul Klee (1985), Gunta Stölzl (1987), Hannes Meyer (1989), Marcel Breuer (1992), Georg Mucho (1980, 1983 and 1992), Bauhaus advertising (1995), the textile workshop at the Bauhaus (1998), Wassily Kandinsky (2014). In addition to her now classic publication *Das Bauhaus 1919-1933* (1990), which has been translated into eleven languages, and *Bauhaus - Reform und Avantgarde* (2006), she has published

several books as an independent author or co-editor: *Die Bauhaus-Debatte 1953* (1994), *Die Bauhaus-Leuchte von C. J. Jucker und W. Wagenfeld* (1997), *Wohnformen und Lebenswelten im interkulturellen Vergleich* (2003), *Mythos Bauhaus. Zwischen Selbsterfindung und Enthistorisierung* (2009), *Correspondence 1909-1933 between Oskar Schlemmer and Otto Meyer-Amden* (3 vols., 2020).

■ **Ole W. Fischer** is an architectural theoretician and historian, and associate professor of the University of Utah School of Architecture since 2011. Before that, he taught at ETH Zurich, Harvard GSD, MIT and RISD, and has been appointed visiting professor at the TU Vienna and TU Graz. He lectured and published internationally among others in: *Archithese, Werk, JSAH, Thresholds, Arch+, AnArchitektur, GAM, Umeni, Beyond, West 86th, Framework and log*. He contributed chapters to numerous books, such as *Ornament and European Modernism* (London 2017) and *The Death and Life of the Total Work of Art* (Berlin 2015), and is the author of *Nietzsches Schatten* (Berlin 2012) as well as co-editor of the peer-reviewed journal *Dialectic* (since 2011).

■ **Gianluigi Freda**, PhD, is researcher in Architecture and Urban Composition at the Department of Architecture of the University of Naples Federico II. In 2012-2013, he was postdoctoral scholar in Architecture at the Faculty of Architecture at TAU, Tel Aviv University and visiting researcher lecturer at the Shenkar College of Engineering and Design in Ramat Gan, Israel. Gianluigi Freda's current research is concerned with Modern Movement theories and their application to contemporary design methods. His research focuses on



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His commitment to the history of architecture as a scholar goes back to the first contributions to the study of architecture in Italy in the interwar period to which he contributed essays, books and exhibitions. Among them, worth mentioning are his numerous works and exhibitions on Gio Ponti and Franco Albini, and, as regards contemporary architects, Renzo Piano.

■ **Kathleen James-Chakraborty** is professor of Art History at University College Dublin. Her books include *Architecture since 1400* (Minnesota, 2014), *Modernism as Memory: Building Identity in the Federal Republic of Germany* (Minnesota, 2018), and the edited collections *Bauhaus Culture from Weimar to the Cold War* (Minnesota, 20016) and *India in Art in Ireland* (Routledge, 2016). In 2021 she was awarded a European Research Council grant for a project entitled "Expanding Agency: Women, Race and the Global Dissemination of Modern Architecture". She is the first woman to be awarded a gold medal by the Royal Irish Academy. She has been the Vincent Scully Visiting Professor of Architectural History at the Yale School of Architecture and an Ailsa Mellon Bruce Fellow at the Center for Advanced Studies in Visual Art at the National Gallery in Washington, D.C.

■ **Dora Karadima** is a PhD candidate at the Department of Architecture of the National Technical University of Athens. Her research revolves around design theory, Lacanian psychoanalysis and the possible theorization between them. Her interest lies in the understanding of the inner core of design processes and practice with special emphasis on the position of the designer. Her research started by investigating co-design/collaborative notions and their

social outcomes. It has now moved on to dismantling design theory and the mode in which it functions, using Lacanian theory in synergy to this quest. At the core of this work is the notion of desire and the Anthropocene, which is now, more than ever, in need of re-establishing a discourse on values with the necessary reflection.

■ **Riva Lava** is assistant professor at the School of Architecture of the National Technical University of Athens. She is a licensed architect and engineer (National Technical University of Athens / Cooper Union, New York) and holds a PhD in architecture (Aristotle University of Thessaloniki). She has lived and worked in Athens and New York City. Dr Lava has taught architectural design at the Zhejiang University in Hangzhou, China (2017), the University of Thessaly (2009-2013) and the Pratt Institute New York (1997-1998). She participated in EU heritage research programs and has published numerous articles on architecture.

■ **Esthir Lemi** studied painting (Athens School of Fine Arts 1999) and musical composition (Athens Conservatory 2004). She holds a Master of Arts (UdK Berlin 2003) in multimedia works and a Master's degree in electroacoustic music (ZHDK Zurich 2009) as part of her PhD thesis entitled: *Redefining Total Artwork through the new Technologies* (University of Athens, 2011). She has been awarded several scholarships: State Scholarships Foundation - IKY (Athens School of Fine Arts), Onassis Scholarship (Berlin) and Scholarship of the Swiss Government (Zurich), Propontis Foundation (PhD research), SNF (research at ICST in Zurich) and Fulbright Schuman Grant (University of Michigan in the Performing Arts Technology Department).





Το Μπάουχαους γεννήθηκε το 1919 από τις στάχτες του Α΄ Παγκοσμίου Πολέμου και στο δραματικό πλαίσιο της Δημοκρατίας της Βαϊμάρης, η οποία θα διαρκέσει όσο και η διάσημη σχολή, μέχρι την επικράτηση του ναζισμού το 1933. Στα δεκατέσσερα χρόνια της τρικυμιώδους πορείας της, πρώτα στη Βαϊμάρη, στη συνέχεια στο Ντέσσαου και τέλος στο Βερολίνο, η σχολή θα συμβάλει αποφασιστικά στο γούστο και στη μοντέρνα αισθητική του 20ού αιώνα και θα αποτελέσει θεμελιώδες σημείο αναφοράς ως και τις μέρες μας· συνιστά την «κλασικότερη» από τις αναφορές της μοντέρνας παράδοσης. Το Μπάουχαους δεν υπήρξε μόνο μια σχολή σκέψης για τον βιομηχανικό σχεδιασμό και παραγωγή και για τη μορφοποίηση ενός διαχρονικού «στιλ της μηχανής» αλλά και μια πολλαπλότητα εμπειριών, σε ό,τι αφορά τη γενικότερη αντίληψη του κόσμου.

The Bauhaus rose in 1919 from the ashes of World War I in the dramatic framework of the Weimar Republic, whose lifespan coincided with that of the school until Nazism's dominance in 1933. In the fourteen tumultuous years of its existence – first in Weimar, later in Dessau, and finally in Berlin – the school had a formative impact on the twentieth century's modern aesthetics and constitutes a seminal reference point to date; it is the most 'classical' reference of modern tradition. The Bauhaus, however, was not just a school of thought for industrial design and production and the shaping of a timeless 'mechanical style'. It was also a multiplicity of experiences of a broader world-view and the importance of politics in shaping a new unity in the social field, that is, the invention of a new humanism.

978-618-5209-85-8



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