

Educational Approaches of the Bauhaus from Weimar to Berlin and their Reflections on the Design Practices of Graduate Architects

Rumeysa Gür* and Aslıhan Öztürk

Karadeniz Technical University, Faculty of Architecture, Trabzon, Türkiye

*Corresponding author email: mimrumeysagur@gmail.com

Received 8/2/2025 Revised 16/3/2025 Accepted 22/8/2025

Abstract

The mechanization of the world after the industrial revolution created different social needs. Although the Industrial Revolution brought significant changes to production techniques and societal needs, the persistence of art in maintaining its traditional trajectory has given rise to various debates. One of the solutions developed in response to these debates was the Bauhaus School, which aimed to integrate art and craft by establishing a model of education where artists actively participated in the production process through workshops within the institution. By means of the workshops established within the school, students were able to experience both theoretical and practical education simultaneously, thereby ensuring the direct involvement of the artist in the production process. Throughout its 14 years of operation, the Bauhaus School, which functioned in three different locations (Weimar, Dessau, and Berlin) due to various pressures, maintained its mission unchanged; however, significant differences emerged in its educational planning during this period. Due to changes in educational planning resulting from the school's relocations, this study examines the Bauhaus School across three distinct periods: Weimar, Dessau, and Berlin. Accordingly, this study argues that the distinctive educational approaches implemented by the Bauhaus during its Weimar, Dessau, and Berlin periods had a significant and traceable impact on the architectural design practices of its graduates. In this context, this study aims to examine the impact of the education provided during the three distinct periods of the Bauhaus School on the design approaches and building practices of its graduate architects. Within the scope of the study, the link between the educational experience and professional practice is examined in order to evaluate the concrete impacts of Bauhaus education on architecture. The study was conducted not merely through a descriptive approach but within an interpretative framework aimed at identifying the relationships between the educational content of specific periods and the design outcomes. Accordingly, data regarding the education provided at the Bauhaus School were examined across three distinct periods—Weimar, Dessau, and Berlin—and the relationship between the educational approaches of these periods and the professional works of their graduate architects was analyzed comparatively. In this context, graduates of the Bauhaus School whose data were accessed in written sources were assessed using a document analysis method. Following the listing process, five architects each from the Weimar, Dessau, and Berlin periods were selected. The architects were selected based on criteria including having received their education during the respective period, continuing their professional career as architects, demonstrating professional productivity, and having publicly accessible

information available about their works. The impact of the Bauhaus educational approach on the design approaches of its graduate architects is discussed through analyses of the buildings designed and produced by the selected architects. In addition to employing a descriptive approach, the study adopts an interpretative framework aimed at establishing a relationship between the period-specific educational content and the design outcomes. The analysis suggests that the education applied at Bauhaus left distinct stylistic imprints on the architectural works of its graduate architects.

Keywords

Bauhaus School; Educational approaches of the Bauhaus School; Architectural education; Bauhaus buildings; Graduates of the Bauhaus School

1. Introduction

The ideology of the Bauhaus School, which provided education in Germany between 1919 and 1933, was based on the Arts and Crafts movement. Emerging during a period when the societal significance of art and craftsmanship was beginning to diminish, this movement advocated for the unity of art and craft (Sağlam, 2019). The influence of the Arts and Crafts movement in Germany began to spread with the establishment of the Deutscher Werkbund (German Association of Craftsmen) in 1907 (Baktır, 2006). In 1912, Walter Gropius, the founding architect of Bauhaus, joined the Deutscher Werkbund. This appointment is thought to have had a significant impact on shaping the educational model of the Bauhaus School that was later established (Uzun, 2019). During this period, when schools offering applied arts education were being established, Henry van de Velde resigned from the management of the School of Applied Arts, founded by the Deutscher Werkbund, and recommended Walter Gropius for his position (Bal, 2016). Invited to the city of Weimar to prepare a report for the School of Applied Arts, Gropius outlined the industrial and artistic needs of the period and the associated issues. He stated that the solution to the problems he had identified would lie in an educational system that allows artists to engage with craft, thereby addressing the challenges faced by industry and contributing to the economy (Bunulday, 2001). Thus, the Bauhaus School was established in 1919 in Weimar under the leadership of Walter Gropius, following the merger of the Academy of Fine Arts and the School of Applied Arts in Weimar (Siebenbrodt & Schöbe, 2009).

The Bauhaus School, which held its first exhibition in 1923, gained international recognition; however, it faced significant criticism within Germany. As a result of these criticisms, the financial support for the Bauhaus School was reduced, leading to the end of the Weimar period on March 31, 1925 (Alpar, 2006). The invitation of Bauhaus masters to Dessau with budgetary support marked the beginning of the Bauhaus School's Dessau period. The presence of coal mining, heavy industry, and aircraft factories in Dessau, along with its significant role in the chemical industry, provided a conducive environment for Bauhaus' goal of collaborating with industry (Bunulday, 2021). The Architecture Department was established during this period. On March 31, 1928, following Gropius' resignation, Hannes Meyer became the new director of the Bauhaus School. In addition to Gropius, Lyonel Feininger, Wassily Kandinsky, Paul Klee, Gerhard Marcks, Adolf Meyer, László Moholy-Nagy, Georg Muche, and Oskar Schlemmer also announced their resignations (Pérez, 2005). Due to the increasing political ideologies under Meyer's directorship, Ludwig Mies van der Rohe was appointed as his successor. Under Mies van der Rohe's directorship, the Bauhaus School's Dessau period was terminated in 1932 due to pressures

from the German government. Despite Mies van der Rohe's efforts to continue education at a telephone factory in Berlin, the Bauhaus School was closed by the German authorities on April 12, 1933 (Erzen, 2009). Throughout its historical process, some have suggested that the education at the Bauhaus School was influenced by the educators, while also being shaped by the political environment of the time and the changes in location. Accordingly, this research argues that the distinctive educational approaches implemented by the Bauhaus during its Weimar, Dessau, and Berlin periods had a significant and traceable impact on the architectural design approaches of its graduates. These influences are considered to be distinguishable both from modernist movements and through the analysis of formal material, and functional design characteristics. In this context, this study aims to conduct a comparative analysis between the educational curriculum and the design practices of graduate architects. Within this framework, the main research question is: "How did the different pedagogies applied during Bauhaus's Weimar, Dessau, and Berlin periods influence the architectural design approaches and building practices of the architects who graduated from the school?" Additionally, by examining the buildings designed by the graduates, the study seeks to reveal period-specific stylistic differences corresponding to Weimar, Dessau, and Berlin, and to trace the stylistic influences of the Bauhaus. Therefore, in this study, the Bauhaus School is examined through three distinct educational periods (Weimar, Dessau, and Berlin), aiming to analyze the relationships between the dominant pedagogies of each period and the architectural works produced by graduates of those periods. We will show that the education applied at Bauhaus left distinct stylistic imprints on the architectural works of its graduate architects.

1.1 Education at the Bauhaus School

The Weimar period, which began with the establishment of the Bauhaus School in Weimar, commenced with publication of the founding manifesto by Gropius. The foundation of the educational model during the Weimar period was outlined in this manifesto, where it was stated that artists such as architects, painters, and sculptors primarily would receive training based on craft. Furthermore, it was emphasized that the boundaries between craftsmen and artists would be eliminated, leading to the development of a new educational model. In line with the principles outlined in the founding manifesto, Gropius' goal was to combine disciplines such as sculpture, painting, and craft to create a modern *Gesamtkunstwerk* (total work of art) in architecture. In this context, the Bauhaus School's educational approach was centered around workshops and academic titles were replaced with those of master, journeyman, and apprentice. The workshops, which included glass, ceramics, wood, metal, typography, and textile, were led by two master educators (Figure 1). The first master, the workshop master, was a skilled craftsman proficient in manual skills, materials, and production, while the second master, the form master, was an artist who aimed to stimulate creative thinking (Lerner, 2005).

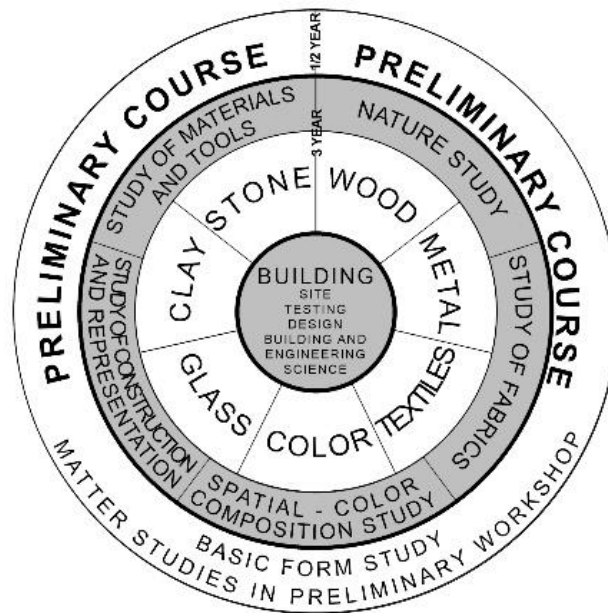


Figure 1. The diagram Walter Gropius prepared for the Bauhaus School's educational program (1923)
 (Source: Nierendorf (1923)) Reprinted from Staatliches Bauhaus, Weimar 1919–1923 (p. 10). Licensed under CC BY-SA 4.0).

At Bauhaus School, all students in their first semesters enrolled in the preliminary course (Vorlehre or Vorkurs), represented by the outermost circle of Figure 1. After completing the preliminary course, students were eligible to join workshops (Casciato et al., 2019). The preliminary courses initially were led by Johannes Itten during the Weimar period, from 1919 to 1923. Itten divided the course into three sections; color and form theory, studies of nature and materials, and analysis of old masters, along with live drawing (Bauhaus Kooperation, 2019?d). Itten emphasized that his students should not merely copy past artworks but rather learn the methods behind them. He encouraged students to reflect on the harmony of colors, theories of form, composition, and the elements of design (Gürcüm & Kartal, 2017).

After Itten's departure, the preliminary course was led by László Moholy-Nagy from 1923 to 1928. Moholy-Nagy shifted the focus of the preliminary course from artistic subjects to technical matters (Figure 2). During this period, when the Architecture Department also was established, Moholy-Nagy aimed to teach his students the technical fundamentals of statics, dynamics, and balance (Bauhaus Kooperation, 2019?e). After Moholy-Nagy's departure, the preliminary course was led by Josef Albers from 1928 until the end of the Berlin period. Albers, who previously had been a student of Johannes Itten, continued some of Itten's ideas, but advanced the topics of materials and structure, introducing new practices. In his lessons, he requested his students to use materials in a manner that would result in no waste (Siebenbrodt & Schöbe, 2009).

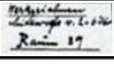
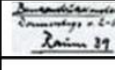
STUDENT SCHEDULE FOR PRELIMINARY COURSE						
MORNING						
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8-9						
9-10	DESIGN STUDIES LÁSZLÓ MOHOLY-NAGY		WORKSHOPS JOSEF ALBERS			DESIGN STUDIES LÁSZLÓ MOHOLY-NAGY
10-11						
11-12						
12-1		DESIGN THEORY-FORM PAUL KLEE			DESIGN THEORY-COLOR VASILI KANDINSKY	
2-3			TECHNICAL DRAWING GROPIUS - LANGE - MEYER			
3-4						
4-5	SCIENCE SUBJECTS	DRAWING PAUL KLEE			ANALYTICAL DRAWING VASILI KANDINSKY	DIFFERENT LECTURES
5-6	MATH - PHYSICS					
6-7						
7-8		NUDE DRAWING (OBLIGATORY FOR STUDENTS OF PRELIMINARY COURSE) PAUL KLEE				
8-9					NUDE DRAWING	

Figure 2. The curriculum of the preliminary course under the instruction of László Moholy-Nagy
 (Source: Adapted from Li (2019), Experimental Research on the Teaching of Preliminary Courses in Art Design:
 From Bauhaus Experiment to the Local Design Context in China. Translation by the author).

After successfully completing the preliminary course, students were enrolled in specialized workshops dedicated to specific crafts. Upon completing one of these workshops, only selected students were admitted to the study of building. Although Building was at the center of the Bauhaus circular diagram, it was not included in the curriculum until the Architecture Department was established in 1927. Prior to the establishment of the Architecture Department, students gained experience in the field of architecture by apprenticing in the private architecture offices of Gropius and Adolf Meyer (Casciato et al., 2019).

The Vorkurs educational approach implemented during the Weimar period, shaped under the direction of Johannes Itten, was grounded in individual perception and sensory experience. Itten's approach aligns with the principles of 'learning through perception' and 'learning by doing,' as advocated by early educational theorists such as Pestalozzi and Froebel. Students engaged with materials by touching, observing, and shaping them—thus understanding design not merely as a technical problem but as a sensory and intuitive process. This model can be regarded as an early example of constructivist pedagogy (Lerner, 2005).

After the move to Dessau, the content of the educational program was revised and artists and craftsmen were now qualified as designers and manufacturers. During this period, the Bauhaus School was renamed the "Design Institute" and educators were referred to as "professors" rather than "masters." Additionally, the two-master workshop system was abandoned. While it had been difficult to find both artist and craftsman educators during the Weimar period, this issue began to diminish toward the end of the Dessau period as students trained at the school took positions as educators in the workshops. In this period, alongside the closure and consolidation of some workshops, new workshops, such as the advertising workshop and the photography workshop, were established (Bunulday, 2001). In 1927, the Architecture Department was established and Hannes Meyer was appointed as its head. The main focus of the education provided by Meyer was human activities and needs. This educational approach paved the way for the development of ideas such as rationalist forms, functionalism, and design based on the use of technology. Following Gropius' resignation from the directorship of the Bauhaus School in 1928, Hannes Meyer assumed the role of director. Meyer made architecture education the central focus at the Bauhaus School. During this period, an educational system was developed that emphasized functional and economic design principles, directed towards addressing social needs (Uzun, 2019).

During the Dessau period, in contrast to the intuitive emphasis of the Weimar period, the design education transitioned toward a more rational and socially conscious approach. Under the directorship of Hannes Meyer, the emphasis on functionality and material efficiency informed an educational approach grounded in practical application, wherein students engaged directly with industrial production processes. Accordingly, Bauhaus education evolved into a production-oriented model that was closely integrated with industrial processes. Furthermore, the integration of technical courses—such as statics, structural balance, and analytical drawing—into the curriculum during this phase contributed to the cultivation of students’ rational problem-solving abilities. Through this transformation, the Bauhaus evolved into a school that synthesized aesthetic principles with social and industrial responsibilities. In Dessau, interdisciplinary collaboration increased and greater emphasis was placed on integration into industrial systems rather than on individual creativity. Design was conceived not merely as a form of creative expression, but as a holistic problem-solving domain shaped by technical, social, and economic parameters. This approach reflects the principles of ‘design-build pedagogy’ and bears the influence of ‘functionalist modernism’ (Findeli, 1991).

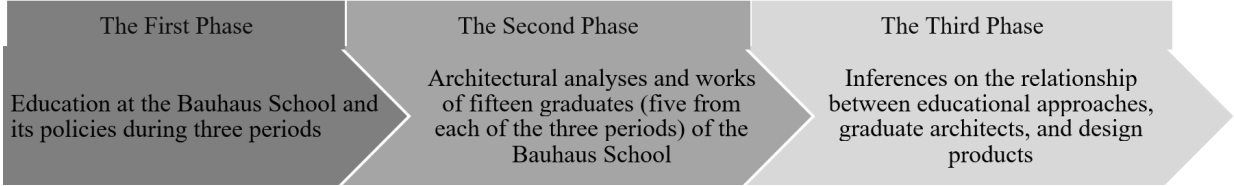
In 1930, Meyer was forced to resign and was succeeded by Ludwig Mies van der Rohe. Mies van der Rohe, who aimed to transform the Bauhaus School into an architecture-focused institution, reorganized the curriculum by grouping the workshops under architecture. He categorized the workshops producing objects as the “interior design department” and the others as the “exterior design department.” As a result of increasing political pressures from local municipal administration, the Bauhaus School moved to Berlin in 1932. During its Berlin period, the school’s educational program exhibited an approach similar to that of the Dessau period. Although educational practices were constrained by institutional limitations during the Berlin period, the Bauhaus nevertheless was able to maintain its workshop-based educational model. Although the number of workshops and a shortening of the educational program occurred, the emphasis on functionality, interdisciplinary thinking, and production-oriented learning persisted. Despite the institution’s transformation under political pressure, the continuity of its core educational principle—the unity of art and production—was not disrupted. Phelan interprets this situation as evidence that studio-based education constitutes a resilient educational model capable of withstanding even conditions of crisis (Phelan, 1981). In July 1933, the members of the Education Council convened and decided to close the Bauhaus School (Bunulday, 2021).

The Bauhaus School, which was led by different directors and operated in different locations during three distinct periods, experienced significant transformations in its vision as well. In addition to bringing spatial and administrative changes, the relocation of the school to Weimar, Dessau, and Berlin led to alterations in the teaching staff; this, in turn, caused the educational approaches and curricula to vary across each period. Additionally, Gropius’s vision emphasizing the unity of industry and art, Meyer’s focus on functionalism, and Mies van der Rohe’s architecture-centered approach shaped the school’s educational orientations throughout this process of change. As such, this study aims to examine how the changes in architectural education during these three periods were reflected in the design approaches of the architects who graduated from the school.

2. Methods

In addition to contributing to design education, the Bauhaus School—which became a movement during its time and thereafter—is considered to have played a significant role in shaping an innovative architectural design approach through its graduates. Therefore, this study aims to identify the effects of the educational model provided at the Bauhaus School on architectural design approaches. In this study, the educational models of the Bauhaus School during its different periods (Weimar, Dessau, Berlin) are explained using historical data, and then an examination is conducted to explore how these models were reflected in the designs of graduate architects through concrete examples. In the final phase of the study, based on historical information, these data are synthesized to discuss the commonalities and period-specific differences in the design approaches of the graduates. In this regard, the study is structured in three phases (Table 1).

Table 1. Research stages by Author



In the first phase, the educational system implemented at the Bauhaus School was examined to reveal how it shaped the students’ modes of thinking. To achieve this, a detailed document review was conducted to evaluate the Bauhaus School’s educational program. During the examination process, the Bauhaus founding manifesto, course curricula, workshop structures, and previous academic studies on the subject were compiled and assessed. In this process, Bauhaus’s foundational texts, period-specific curricula, and educational practices were reviewed through both primary and secondary sources. These materials were analyzed using a content analysis methodology and the data concerning the three distinct periods of the Bauhaus were periodized and systematically classified.

In the second phase, research was conducted on the architects who graduated from the Bauhaus School and their designs in order to observe the impact of Bauhaus education on architectural works. The works of architects who graduated from the Weimar, Dessau, and Berlin periods of the Bauhaus were selected in order to comparatively evaluate the influence of the educational approaches specific to each period on architectural outcomes. The selected examples consist of individuals who received direct education during these respective periods and subsequently engaged in active architectural practice. This selection enables the tracing of each pedagogical model’s impact on architectural thinking and practice within its historical and contextual framework. Thus, the influence of educational orientations and design philosophies has been concretely analyzed through built works. Utilizing reliable digital databases such as the Bauhaus Community and Bauhaus Kooperation, five graduate architects were selected from each period based on the criteria of having received their education during the respective period, continuing their professional careers as architects, demonstrating professional productivity, and having publicly accessible information available about their works. In this context, a list of individuals who were associated with the Bauhaus School was compiled using digital data provided by the Bauhaus Kooperation community (Bauhaus Kooperation, 2026?) and the Bauhaus Community project, managed by the research center that investigates the biographies of former Bauhaus members at the University of Erfurt (Research Centre for Biographies of Former Bauhaus Members (BeBA),

2019). From this list, students with the title of architect were identified. Since the Bauhaus School's educational system was examined in three distinct periods (Weimar, Dessau, and Berlin) the compiled list was organized according to the periods in which the architects graduated. A document search was conducted for the biographies of architects listed under each period. As a result of this research, five architects were selected from each period, based on the available biographical data. A total of fifteen architects and the buildings they designed post-graduation were examined. To analyze similarities and differences in the proportional and scale-based characteristics of the structures, two-dimensional, unscaled symbolic façade drawings were created from the three-dimensional images and photographs of the buildings. Based on the findings, key concepts related to the architects and their design ideas were proposed.

In the third phase, the projects realized by the architects after graduation were analyzed by associating them with the prominent design approaches of the Bauhaus educational program, aiming to evaluate the influence of Bauhaus education. In this analysis, the buildings were compared in terms of form, material usage, functionality, relationship with nature, and construction techniques. Through these elements, the impact of Bauhaus education on the architectural works was assessed using a building-based analytical method. Therefore, in addition to employing a descriptive approach, the study adopts an interpretative framework aimed at establishing a creative relationship between the period-specific educational content and the design outcomes. Although the study does not directly reference educational or design theories, the concept of "educational approaches" is implicitly addressed through the historical context and period-specific practices of the Bauhaus.

3. Graduates of the Bauhaus School and their Analysed Buildings

The buildings designed by architects who graduated from the Bauhaus School, which offered distinct educational approaches across three different periods and locations, were analyzed based on the influence of the educational practices of their respective eras. Accordingly, the sample group consisted of the works by five architects from each of the three periods. Drawing on data obtained through Bauhaus Kooperation (Bauhaus Kooperation, 2026?) and BeBA (Research Centre for Biographies of Former Bauhaus Members (BeBA), 2019), a comprehensive list of 263 students who graduated from the Bauhaus School and pursued careers in architecture was systematically compiled (Table 2).

Table 2. Bauhaus School graduates who worked as architects (Source: Compiled by the author based on data obtained from Bauhaus Kooperation (2026?) and Research Centre for Biographies of Former Bauhaus Members (BeBA) (2019))

THE WEIMAR PERIOD	THE DESSAU PERIOD		THE BERLIN PERIOD
Alfred Arndt	Waldemar Alder	Hermann Gautel	Franz Josef Aichinger
Hans Ludwig Bähr	Alfred Arndt	Anton Gerber	Gerd Balzer
Herbert Bayer	Franz Arnold	Lotte Gerson-Collein	Karl Bartsch
Hermann Beust	Gerd Balzer	Siegfried Giesenschlag	Carl Bauer
Heinz Borchers	Zsuzska Bánki	Ernst Göhl	Ernst Louis Beck
Kattina Both	Karl Bartsch	Seifi Naki Halil Bey	Hans Georg Bellmann
August Brauneck	Carl Bauer	Walter Hartstang	Michael van Beuren
Erich Brendel	Ernst Louis Beck	Franz Hausbrand	Heinrich-Siegfried Bormann
Marcel Breuer	Egon Becker	Josef Hausenblas	Henry Buchmann
August Černigoj	Hans Georg Bellmann	Edgar Hecht	Ettore Burzi
Gerhard Conrad	Shlomo Bernstein	Ernst Hegel	Günter Conrad
Erich Consemüller	Michael van Beuren	Helmuth Heide	Rudolf Coste
Maximilian Debus	Hermann Beust	Heinz Hellriegel	Wils Ebert
Erich Dieckmann	Gerda Bijhouwer-Marx	Wilhelm Jakob Hess	Josef Frör
Nikolaj Diulgheroff	Max Bill	Wilhelm Heyerhoff	Wera Gäbler-Itting
Siegfried Ebeling	Hermann Blomeier	Robert Hilgers	Siegfried Gehrke
Inka Engelen	Ernst Blumenthal	Herbert Hirsche	Bertrand Goldberg
Wolftram von Erffa	Gustav Bohutinsky	Hubert Hoffmann	Gerhard Haase
Hans-Hermann Fricke	Heinrich-Siegfried Bormann	Erich Holthoff	Ernst Hegel
Edgar Horstmann	Walter Bom	Fritz Höschen	Helmuth Heide
Fritz Höschen	Natan Borowski	Otto Hotzen	Heinz Hellriegel
Peter Keler	Kattina Both	Herbert Hunger	Robert Hilgers
Theo Kellner	Marcel Breuer	Waldemar Hüsing	Herbert Hirsche
Ferdinand Kramer	Theodor Brodowsky	Egon Hüttmann	Herbert Hoffmann
Tony Lasnitzki	Peer Bücking	Albert Kahmke	Waldemar Hüsing
Helmuth Lewin	Hermann Bunzel	Walter Kaminski	Egon Hüttmann
Paul Linder	Ettore Burzi	Hermann Klumpp	Ernst Kanow
Rudolf Lutz	Isaac Butkow	Fritz Koch	Hilde Katz
Erich Markiewitz	Alessandro Christen	Heinrich Kölling	Hansgeorg Knoblauch
Otto Meyer-Ottens	Karl Cieluszek	Walter Köppe	Fritz Koch
Robert Michel	Hugo Clausing	Max Krajewski	Heinrich Kölling
Farkas Molnár	Adolf Georg Benno Cohrs	Karl Lambert	Emanuel Lindner
Ernst Neufert	Edmund Colleijn	Lothar Lang	Richard Machnow
Heinz Nösselt	Günter Conrad	Robert Lenz	Samuel Mestetschkin
Carl Pfeiffer	Erich Consemüller	Fritz Levedag	Gerhard Ernst Mittag
Otto Rittweger	Roberto Davilá Carson	Ernst Lichtenthal	Ole Mørk Sandvik
Bengt von Rosen	Howard Dearstyne	Kees van der Linden	Paul Naeff
Semih Rüstem	Wils Ebert	Jan van der Linden	Heinrich Neuy
Franz Singer	Otto Eckel	Emanuel Lindner	Rudi Nitschke
Henrik Stefán	Ernst Egeler	Sune Lindström	Rudolf Ortner
Vladas Švėpas	Franz Ehrlich	Eduard Ludwig	Pius Pahl
Fritz Taudte	Max Enderlin	Richard Machnow	Tibor Weiner
Gunther Voigt	Adam Eregdy	Rudolf Marwitz	Jean Weinfeld
Walter Voigt	Fritz Ertl	René Mensch	Munio Weinraub
Hans Volger	Helmuth Externbrink	Samuel Mestetschkin	Rudolf Weise
Johannes Zabel	Andreas Feininger	Klaus Meumann	Annemarie Wilke
	Lothar Felgenträger	Herbert Meußling	Heinrich Willing
	Hans Fischli	Wera Meyer-Waldeck	Annemarie Wimmer
	Thomas Flake	Gerhard Ernst Mittag	Iwao Yamawaki
	Ladislav Foltyn	Takehiko Mizutani	Johannes Zabel
	Chanan Frenkel	Maria Müller	Willy Zerath
	Hans-Hermann Fricke	Georg A. Neidenberger	Werner Zimmermann
	Paul Fröhlich	Vladimír Němeček	Wolfgang Zistig
	Josef Frör	Heinrich Neuy	Václav Zralý
	Wera Gäbler-Itting	Rudi Nitschke	

The listed individuals were categorized based on the periods during which they received their education and a thorough investigation into their biographies was conducted. As a result of this research, five architects from each period, for whom consistent and in-depth information was available, were selected. These selected architects served as the basis for subsequent analyses and interpretations.

3.1 Architects Who Graduated during the Weimar Period of the Bauhaus School

During the Weimar period, 46 people who made a career in architecture graduated. Among these, the lives of Ferdinand Kramer, Farkas Molnár, Franz Singer, Marcel Breuer, and Paul Linder were analyzed, with a focus on their relationship with the Bauhaus, their design approaches, and one of their architectural works. Ferdinand Kramer - The Central Library of the University of Frankfurt

Ferdinand Kramer, a German architect, enrolled at the Bauhaus School's Weimar campus in 1919 after completing his architectural education in Munich; however, he left the school after attending for only a few months. Starting in 1930, Ferdinand Kramer worked as a freelance architect in Frankfurt, designing buildings, apartments, offices, shops, and the interiors of institutions. However, he was expelled from the Reich Chamber of Fine Arts, established in 1933 by the Nazi government to control cultural life, and subsequently was prohibited from practicing his profession (Landesarchiv Baden-Württemberg, 2018). Additionally, Kramer's works were exhibited in the "Entartete Kunst" (Degenerate Art) exhibition, organized by the Nazi government to condemn art that was deemed incompatible with German culture (Victoria and Albert Museum (V&A), 2026). Following these events, Kramer emigrated to the United States in 1938. While in the U.S., he worked on furniture design and prefabricated building components. In 1952, he was invited by Max Horkheimer to join Johann Wolfgang Goethe University. Returning to Germany through this invitation, Kramer was appointed as the director of the university's Architecture Department. During his tenure, a new campus plan was developed, leading to the construction of 23 new university buildings on the site. Within the scope of this study, The Central Library of the University of Frankfurt (1965) (Figure 3), one of the university buildings designed by Kramer in Frankfurt, has been analyzed. (Weyel, 2014; Dauss, 2023).



Figure 3. The Central Library of the University of Frankfurt (Source: Gkasperek (2023)).
Licensed under CC BY-SA 4.0).

The library mostly is designed with a concern for functionality. A horizontal layout was chosen in the planning process, systematically distributing the library's sections. This arrangement allowed different user groups in the entrance lobby to be directed to various levels of the building. Consequently, users seeking access to books were guided from the entrance area to reference libraries, reading rooms, and reading cubicles. Large window openings were incorporated into the front façade of the library, maximizing the use of natural light. The building features a reinforced concrete structure, with brick used as the construction material for the walls. No cladding material was applied to the exterior façade, leaving the structural frame visible from the outside. This approach demonstrates that all colors and materials used in the building were employed in their natural state. Construction of the library building began in 1962 and was completed within two and a half years, officially opening for use in 1965. Today, the building continues to function as a university library. The form, designed to ensure the systematic distribution of library sections and enhance the use of natural light, along with the unadorned and natural use of materials, is considered a result of the material and form lessons emphasized in the preliminary courses of the Bauhaus Weimar period.

Farkas Molnár - Villa Dálnoki-Kováts

Farkas Molnár, a Hungarian architect born in the city of Pécs, Hungary, emigrated from Hungary to Germany in 1920. Due to his talent in painting, he was admitted to the Hungarian Royal Academy of Fine Arts in 1915 and later enrolled in the Architecture Department of the Budapest University of Technology. Farkas Molnár left his studies at the Budapest University of Technology incomplete and returned to his hometown of Pécs. During a trip to Italy, he decided to apply to the Bauhaus School based on information he heard from Bauhaus students. Unable to return to his hometown due to the internal turmoil in his country caused by World War I, Molnár began his studies at the Bauhaus School in 1921. During his time at the Bauhaus School in Weimar, Farkas Molnár studied as a student in Johannes Itten's preliminary course and continued his education in the wood workshop after completing the preliminary course. It is known that Molnár did not produce any works in the wood workshop; however, he addressed this gap by attending various workshops and courses, such as the form-color course and the printing workshop. Later, driven by his desire to develop himself in the field of architecture, he began working in Walter Gropius's architectural office. In 1922, he published the KURI Manifesto together with his friends. Considered a revolutionary step for the educational approach of the Bauhaus School, the KURI Manifesto led Walter Gropius to revise the founding principle of Bauhaus, transforming "Art and Craft" into "Art and Technology" (Saban, 2018). In 1925, Farkas Molnár returned to Hungary, where he designed villas and apartment buildings that stand as examples of functionalist architecture. This study focuses on one of Molnár's significant works, The Villa Dálnoki-Kováts (Figure 4), which he designed in Budapest in 1932. (Ferkai, 2011).



Figure 4. The Villa Dálnoki-Kováts (Source: Molnár (1932)).

Upon examining The Dálnoki-Kováts Villa, traces of Farkas Molnár's iconic red cube design can be observed, and it is thought that the cylindrical sections were included to soften the structure form, which is characterized by sharp lines. At first glance, the villa creates a minimal impression, with large window openings in the façade designed to maximize the use of natural light. In this structure, where the primary design focus is observed to be the building's form, only plaster and white paint are used on the façade to ensure that other elements do not overshadow the form of the building. These design decisions suggest that Farkas Molnár largely adopted a function-focused minimalist design approach, likely influenced by Walter Gropius's ideas and design language. The Villa Dálnoki-Kováts, which was damaged by a bomb during World War II, came under new ownership in the mid-1980s and was restored using its original plans and photographs. Today, the building is privately owned by a company and utilized as its property.

Franz Singer - Dr. Hans Heller Tennis Clubhouse

Austrian architect Franz Singer, born in Vienna in 1896, began his education at the Vienna School of Arts and Crafts at the age of nine and worked with painter Felix Albrecht Harta between 1914 and 1915. In late 1917, he started studying at the art school established by Johannes Itten in Vienna (Bauhaus Kooperation, 2019?b). After Johannes Itten was appointed to the Bauhaus School in 1919, Franz Singer, along with 16 of Itten's students from Vienna (although some sources report different numbers), moved to Germany and began his education at the Bauhaus School. Following his completion of the preliminary course, Singer enrolled in the painting studio and later joined the carpentry workshop as an apprentice. Adopting a design approach focused on art and craft, Franz Singer did not support the new motto of the Bauhaus School, "Art and Technology", which emphasized an industry-oriented design approach, and consequently left the school in 1923. In the same year, Franz Singer, together with Friedl Dicker, established a visual arts workshop in Berlin and collaborated on stage and costume designs for several theatrical productions. In 1925, he returned to Vienna with Friedl Dicker and founded an architectural studio. However, following Dicker's departure to establish her own studio, Singer continued working as an independent architect in Vienna from 1931 to 1938. Due to the declining professional opportunities in Vienna from 1934 onward, he relocated to London, where he

established a new studio. In 1938, with the outbreak of World War II, he was interned for a time in a detention camp in Great Britain. His studio in Vienna, which was damaged during the war, could never be reopened. This study focuses on The Dr. Hans Heller Tennis Clubhouse (Figure 5) in Vienna, a collaborative project by Franz Singer and Friedl Dicker completed in 1928. (Hövelmann, 2021).



Figure 5. The Dr. Hans Heller Tennis Clubhouse. (Source: Hietzing (n.d.)).

The structure, designed in Vienna but no longer standing today, is believed to have been destroyed during the war. Although definitive data about the building is unavailable, it is understood to have exhibited a horizontally extended form, characteristic of works by other Bauhaus School alumni. The building featured a terrace roof and a circular terrace positioned atop eight columns. The quarter-circle shape of the roof and the circular terrace suggest an intent to impart a natural form to the structure. The minimalist design approach and the intention to utilize natural light are observed to have influenced the shaping of the structure.

Marcel Breuer - UNESCO Headquarters in Paris

Hungarian architect Marcel Breuer, born in 1902 in Austria-Hungary, enrolled at the Bauhaus School in Weimar in 1920 and attended Johannes Itten's preliminary course. Between 1920 and 1924, he continued his education in the carpentry workshop led by Walter Gropius. After successfully passing the journeyman's examination, Breuer began working as a journeyman in the same workshop. In 1925, Marcel Breuer was appointed as the master craftsman of the carpentry workshop at the Bauhaus School. In 1928, he left the Bauhaus School and established an architectural office in Berlin. However, due to his inability to realize many of his architectural projects in Berlin, he relocated his office to Budapest in 1933. In 1937, Marcel Breuer moved to the United States and, with the support of Walter Gropius, began working as a professor at Harvard University's Graduate School of Design. In 1956, he established the "Marcel Breuer and Associates Architects" firm in New York, where he designed numerous significant projects built in the United States and Europe. One of the significant milestones in Marcel Breuer's architectural career is thought to be his encounter with the structural engineer Pier Luigi Nervi, who he referred to as the "Master of Concrete." Within the scope of this study, The Paris UNESCO Headquarters (1958) (Figure 6), designed by Marcel Breuer and engineered by Pier Luigi Nervi, has been examined. (Fuentes, 2018; Bauhaus Kooperation, 2019?f).



Figure 6. The Paris UNESCO Headquarters (Source: José (2008)). Licensed under CC BY-SA 2.0).

Designed to represent peace after World War II, this structure is thought to be a significant milestone in Marcel Breuer's career. Following the rejection of the initial team's design proposal for the building, a second team was formed under the leadership of Marcel Breuer. The final project, implemented at Place de Fontenoy, consists of four buildings. Among these buildings, the Secretariat Building, which possesses the largest mass and has become the symbol of the UNESCO complex, was designed in a 'Y' shape in plan. The trapezoidal shaped Conference Building is connected to the Secretariat Building through a low-rise block. The annex designed for permanent delegates is positioned independently from the Secretariat and Conference Buildings. In the post-World War II period, steel was scarce in Europe due to wartime production priorities and the demands of reconstruction. As a result of limited availability and economic constraints, reinforced concrete became a more accessible and practical material, and therefore concrete was preferred in the construction of the UNESCO building. This appears to have provided Breuer, who had limited experience with reinforced concrete at the time, with a new perspective on its application. The three-dimensional use of concrete on the walls of the conference hall represents one of the earliest examples of employing concrete in diverse forms. Today, the building continues to serve as the UNESCO headquarters (Calvo-Salve, 2018; Fuentes, 2018).

Paul Linder - Alexander von Humboldt German School

German architect Paul Linder began his architectural career in 1919 at the Munich Polytechnic University. However, due to the political unrest in his country, he was unable to continue his architectural education there. In October of the same year, he enrolled at the Bauhaus School. After completing the preliminary course taught by Johannes Itten, Paul Linder received a year of education focused on art and crafts. In 1920, following the completion of his courses at the Bauhaus School, he traveled to Spain with Ernst Neufert and Kurt Löwengard at the recommendation of Walter Gropius. During their time in Spain, Linder and Neufert documented data on medieval Catalan architecture in Barcelona, Vic, Poblet, Santes Creus, Tarragona, Girona, Lleida, Manresa, and Reus at the request of the then-president of the Institut d'Estudis Catalans. With their drawings, they documented significant elements of Catalan Gothic architecture. In addition to his documentation work, Paul Linder's encounter with Antoni Gaudí at the Sagrada Familia workshop and the insights he gained about Gothic architecture in Catalonia significantly influenced his architectural perspective. Following his trip to Spain,

he returned to Germany and completed his architectural studies in the Faculty of Architecture at the Technical University of Munich. Between 1927 and 1929, Paul Linder worked at Bruno Taut's studio in Berlin. Working with Taut is thought to have instilled values such as clarity and simplicity in his architectural approach. In the early stages of his career, Linder predominantly designed religious buildings. St. Thomas Church in Berlin, a structure that stands out as a modern abstraction of traditional forms, is an example of his approach to religious architecture. It is observed that in his subsequent designs, Linder attempted to simplify the Gothic style through a modern architectural approach. In 1938, Paul Linder relocated to Lima, Peru. Initially focusing on religious structures, he later shifted to designing university and school buildings in Peru. Also, his role as an educator in Peru is considered one of the key factors in the dissemination of the Bauhaus movement in Peru. Within the scope of this study, The Alexander von Humboldt German School (1959) (Figure 7), designed by Paul Linder in Lima, is examined (Warmburg, 2019).



Figure 7. The Alexander von Humboldt German School (Source: Warmburg (2019)).

This building reflects influences of both Latin and modern architecture. In the building, lines created along the x and y axes in the plan layout were utilized to create multiple courtyards, enhancing functional diversity. Additionally, this form enabled efficient circulation while addressing the needs for natural sunlight and ventilation. The two-story structure's horizontal expansion is believed to reflect a concern for maintaining a human scale. The sharp forms observed on the front façade are characteristic of other architects who graduated from the Bauhaus School. However, the dome-shaped façade design in one of the courtyards evokes Spanish architecture. Similar simplified domes can be found in Linder's other works. This suggests that Linder integrated the traditional architectural style he encountered in Spain with the modern architectural approach he acquired in Germany, demonstrating a unique design perspective (Warmburg, 2004). The integration of traditional design elements with modern, sharp lines in the structure can be interpreted as a reflection of Itten's influence, particularly his lessons on interpreting historical buildings for his students. Today, the building continues to function as an educational facility.

3.2 Architects Who Graduated during the Dessau Period of the Bauhaus School

During the Dessau period, 164 people who made a career in architecture graduated. Among these, the lives of Max Bill, Franz Ehrlich, Chanan Frenkel, Hans Fischli, and Tibor Weiner were analyzed, with a focus on their relationship with the Bauhaus, their design approaches, and one of their architectural works.

Max Bill - Ulm School of Design

Swiss architect Max Bill, began his education in silversmithing at the Zurich School of Applied Arts in 1924. In 1927, following a disciplinary issue, he left the Zurich School of Applied Arts and enrolled at the Bauhaus campus in Dessau. After attending a preliminary course during the summer, he worked with Moholy-Nagy in the metal workshop and took painting lessons from Wassily Kandinsky and Paul Klee. Although he completed the foundational training, Bill was not admitted to any specific department, including the architecture program established in 1929. Nevertheless, during his time at the Bauhaus, he developed five architectural projects, three of which were competition entries. The works Max Bill conducted with educator Josef Albers on wood, paper, and metal significantly contributed to his development in material. Another influential figure in Bill's education was painter Wassily Kandinsky. The concreteness in Bill's designs and the dichotomy between art and science often are attributed to Kandinsky's influence. In 1928, without providing a specific reason, Bill left the Bauhaus and relocated to Zurich. There, in addition to his architectural projects, he produced sculptures using various materials such as plaster, concrete, and granite. His architectural designs reflect the influence of the contexts, forms, and explorations of meaning evident in his sculptural works (Pereira). From 1944 to 1945, he taught courses on form theory at the Zurich School of Applied Arts. Later, in 1953, he co-founded the Ulm School of Design, Germany, alongside Inge Aicher Scholl and Otl Aicher. Within the scope of this study, The Ulm School of Design (1955) (Figure 8), designed by Max Bill in Ulm, is examined (Castillo, 2014; Hendel, n.d).



Figure 8. The Ulm School of Design (Source: Modernist Design (2007)). Licensed under CC BY-SA 2.0).

The design was conceived by arranging boxes of varying sizes and proportions in a stepped configuration that follows the natural slope of the terrain. According to Max Bill, the goal was to create a design where spaces with various functions were seamlessly connected. Therefore, the spaces initially were differentiated based on their functions, and subsequently, these distinct spaces were integrated into a unified whole. This approach explains the rationale behind the varying sizes and proportions of the boxes. The school building's exterior façade is composed of the structural element itself. This approach reflects Bill's intent to showcase the material in its natural and authentic state. The expansive windows, designed to span the entire façade, serve as the primary element in the façade's overall design. The building shape is informed by the geography and reflects an intuitive design approach, while the proportional consistency employed throughout the design demonstrates a logical design methodology. This situation reveals the duality between art and science in Max Bill's designs. Additionally, the use of the terrain as the primary element of the building's form reflects the influence of the nature courses Max Bill attended, evident in his works. Today, the school serves as an exhibition space, event venue, and office (Castillo, 2014; Alvarez-Garcia & Lopez-Bahut, 2018).

Franz Ehrlich - Nalepastrasse Radio Station in Berlin

Born in Germany in 1907, Franz Ehrlich began working as an apprentice machine operator at the age of 15. Through his education in Leipzig, he earned qualifications as a machine operator, fireman, and mechanical engineer. In 1923, Ehrlich visited the Bauhaus Weimar exhibition, which inspired him to pursue studies at the Bauhaus School in Dessau from 1927 to 1930. During his time at Bauhaus, he attended Josef Albers' preliminary course, Wassily Kandinsky's form theory and drawing course, and Joost Schmidt's typography course. Later, Ehrlich developed an interest in sculpture and typography, working in the sculpture workshop until the summer of 1930. He graduated from Bauhaus with a diploma from the sculpture workshop (Bugaric, 2017; Tragbar, 2023). In 1930, Franz Ehrlich left Bauhaus Dessau, rejecting Hannes Meyer's science-focused design approach. Between 1931 and 1932, he worked in Berlin with notable architects Hans Poelzig, Ludwig Mies van der Rohe, and Walter Gropius before founding "Studio Z" with Heinz Loew and Fritz Winter. In 1937, Ehrlich was imprisoned in Buchenwald concentration camp and he worked in the camp's construction office, designing villas, residential buildings, restaurants, animal shelters, and a falconry for Soviet leaders. Therefore, his designs often were influenced by the 'völkisch' ideas of his Socialist clients. Although he was released from the concentration camp in 1939, he continued working there as a civilian construction supervisor. Following the end of World War II, Franz Ehrlich contributed to the reconstruction of the war-torn Berlin by working in the "Reconstruction Department". From 1955 onward, he worked as an architect for the Ministry of Foreign Trade of East Germany, designing numerous trade missions and embassy buildings between 1967 and 1984. Within the scope of this study, The Nalepastrasse Radio Station (1956) (Figure 9), designed by Franz Ehrlich in Berlin, is examined (Tragbar, 2023; Franz Ehrlich, 2024).



Figure 9. The Nalepastrasse Radio Station (Source: SpreeTom (2006)). Licensed under CC BY-SA 3.0).

The radio station, constructed between 1951 and 1956, was built during a period of formalism debates in East Germany. Unlike other structures from the same era, a portion of the main mass features a vertically oriented form. The building, composed of four blocks, is interconnected through corridors, ensuring that communication between the interior spaces remains enclosed and separate from the exterior. The building, composed of a concrete structure, is clad in clinker brick. The slender vertical strips extending from the ground to the roof on the façade create a monumental effect. Ehrlich, who also designed the building's interior, addressed the acoustic challenges in the radio station through the use of cladding materials. Ehrlich's success in the interior design solutions of the building reflects the influence of the Bauhaus School's teaching, which emphasized that architects should have knowledge of all disciplines involved in building design (Kohlenbach, 1996).

Chanan Frenkel - Blood Bank in Jaffa

Born in Germany in 1905, Frenkel immigrated to Palestine in 1928. In 1930, he returned to Germany to study in the architecture and interior design workshop at the Bauhaus School, completing his education in 1932. In 1933, like several other Jewish Bauhaus students, he immigrated to Palestine once more. He participated in the nation-building efforts in Palestine, bringing the Bauhaus principles to the region, much like other Bauhaus-trained architects (Schüler, 2019). Starting in the 1930s, Frenkel worked as a model designer, and from the 1950s onward, he focused primarily on designing hospital buildings. Among these, the most renowned is the blood bank building in Jaffa. Within the scope of this study, The Blood Bank in Jaffa (1956) (Figure 10), designed by Chanan Frenkel, is examined (Bauhaus Kooperation, 2019?a).



Figure 10. The Blood Bank in Jaffa (Source: Iglhaut & von Grote (n.d.)).

The building, of which only the architectural model is available, is known to have been constructed between 1953 and 1956. The design predominantly reflects a prioritization of functional concerns. The windows were designed in a box-like form to create shading within the interior spaces. The horizontally elongated form and the windows arranged at regular intervals demonstrate the creation of a minimalist design (Bauhaus Kooperation, 2019?a). No information is available regarding the current use of the building.

Hans Fischli – Zürich, Gwad Workers’ Settlement

Hans Fischli, born in Zurich, Switzerland, completed an apprenticeship as a technical draftsman in Robert Ruggli’s architecture office between 1925 and 1928. In 1928, he joined the Bauhaus School, where he attended courses led by Josef Albers, Paul Klee, Wassily Kandinsky, and Oskar Schlemmer. After leaving Bauhaus in 1929, Fischli returned to Zurich and worked as an architectural draftsman in the office of Rudolf Steiger and Carl Hubacher. In 1933, Fischli established his own architectural office and designed his first independent project, the Ländli Bathhouse in Bäch. The Schlehtud Studio House, which brought Fischli into prominence, was constructed within three months using a steel frame and wood due to time and resource constraints. In 1934, Fischli constructed a new building for the Wädenswil metal goods factory and subsequently designed other factory buildings in the same area. In one of these projects, he developed a modular system that allowed for the integration of additional modules to the structure over time. Anticipating future changes in property ownership dynamics, Fischli advocated for affordable housing and more practical construction methods. In the early 1950s, Fischli designed a simple apartment model called “Haustyp Fischli,” characterized by its low-cost construction and universal applicability. The concepts of affordability and multifunctional structures became defining features of Fischli’s architectural designs. Within the scope of this study, The Gwad Workers’ Settlement (1943) (Figure 11), designed by Hans Fischli, is examined (Bauhaus Kooperation, 2019?c; Baukultur Wädenswil, n.d.).



Figure 11. The Gwad Workers' Settlement (Source: Ziegler (1993)).

The Gwad settlement, located in Zurich, Switzerland, was constructed to provide housing for workers and consists of 28 houses arranged in a stepped configuration on sloping terrain. The placement of the structures according to the slope reduced excavation costs and construction time. The influence of Josef Albers' preliminary courses at the Bauhaus, which emphasized minimizing material waste and maximizing functionality, can be observed in the design of the Gwad settlement. Due to limited economic resources, the houses were designed in a minimal form and constructed using prefabricated methods. The wooden elements were assembled using nails instead of traditional systems. To preserve the view of Lake Zurich, the houses were spaced at regular intervals and featured flat roofs. The gaps between the structures were utilized as gardens where residents could spend time. Through the implemented techniques and design decisions, the construction was completed within a short timeframe, starting in July 1943 and concluding in October 1943. Today, although new construction projects have been carried out in the surrounding area, the buildings have been preserved and continue to serve their original function (Ziegler, 1993).

Tibor Weiner – The Central Market of Concepción

Hungarian architect Tibor Weiner, born in Budapest, pursued his education at the Royal Joseph University of Technology and Economics in Hungary (now Budapest University of Technology and Economics). In 1929, he enrolled as a postgraduate student at the Bauhaus School. During his initial period at Bauhaus, he attended Josef Albers' preliminary course, Wassily Kandinsky's "Artistic Design" course, Joost Schmidt's "Nude Drawing" course, and Fritz Kuhr's "Figurative Drawing" class. During his second term at Bauhaus, Weiner served as an assistant to Hannes Meyer. Following Meyer's departure from Bauhaus in 1930, Weiner left the school a month later. Shortly afterward, he traveled to Moscow with Meyer and other students. In the Soviet Union, Weiner worked alongside his colleagues at Giprovtoz (the Institute for the Construction of Technical Education Centers). After his tenure at Giprovtoz, he held positions at various institutions in Moscow, including Vuzstrojproekt, an urban planning organization, as well as the Urban Planning Institute in Orsk and Metropojekta, the office of railway planning (Talesnik, 2019). In 1937, Weiner returned to Europe from the Soviet Union. Believing that working in the Americas would support his professional development, he relocated to Chile in 1939. In Chile, he initially worked at the Ministry of Development before working with Chilean architect Ricardo Müller Hess. After Müller's passing, Weiner continued his career as an independent architect and

also briefly taught in Chile. In 1948, he returned to Hungary, where he worked as a freelance architect. During this period, he developed urban plans for Dunaújváros, Hungary's industrial city. Within the scope of this study, The Central Market of Concepción (1940) (Figure 12), designed by Hans Fischli, is examined (Talesnik, 2018).



Figure 12. The Central Market of Concepción, Chile (Source: Aravena (2022); Duque (2013)).
Licensed under CC BY-SA 4.0).

Following the destruction of the old market in the 1939 Chilean earthquake, the structure was redesigned by Fischli and rebuilt on the same site. Due to its height, which exceeds the average building height of the city, it became one of the city's iconic landmarks. Designed with a hangar-like appearance, the building features a central reinforced concrete dome that creates a spacious interior volume. The dome's façade is covered with windows, allowing natural light to illuminate the interior. However, neglect over time led to the deterioration of its original appearance. After a fire in 2013, the Mercado Central de Concepción was closed to public use (Duque, 2013).

3.3 Architects Who Graduated during the Berlin Period of the Bauhaus School

During the Berlin period, 53 people who made a career in architecture graduated. Among these, the lives of Selman Selmanagić, Carl Bauer, Pius Pahl, Robert Hilgers, and Bertrand Goldberg were analyzed, with a focus on their relationship with the Bauhaus, their design approaches, and one of their architectural works.

Selman Selmanagić - Annex Buildings of the Weißensee Academy of Art

Selman Selmanagić, born in Srebrenica, Bosnia and Herzegovina, grew up at the intersection of Eastern and Western cultural geographies, a factor that shaped both his cultural identity and architectural approach. In 1924, he enrolled at the Higher Vocational School in Ljubljana, where he pursued carpentry and earned the title of master carpenter in 1927. Returning to Srebrenica, he practiced carpentry for a period before embarking on a journey to Germany in 1929 to further his carpentry education. During this trip, a conversation with a fellow traveler led him to make an impulsive decision to enroll at the Bauhaus School. What distinguished Selmanagić from other students at Bauhaus was his status as a master craftsman upon admission. Through the preliminary course he attended under Josef Albers, Selman Selmanagić gained valuable experience in understanding the properties and potential uses of various materials. Due to his limited proficiency in German, he was only able to register as a guest student in the workshop led by Alfred Arndt during the second semester, with the mediation of the student council. While still a student at the Bauhaus, he designed his first architectural project, a house for his family. By incorporating a flat roof, cubic forms, and a courtyard-centered plan, he successfully synthesized modern architectural principles with cultural design concepts.

During this period, Selmanagić traveled extensively, visiting Greece, Syria, Palestine, Jordan, Egypt, and Italy. Due to his search for work, Selman Selmanagić moved to Palestine, where he worked in the studio of architect and urban planner Richard Kauffmann. During his time there, he worked on houses and villa projects, as well as furniture and interior design. After leaving Kauffmann's office, he practiced as an independent architect in Jerusalem for two years. In 1938, Selmanagić traveled to Italy, and a year later, he moved to Berlin, where he began working with Egon Eiermann. Following the end of World War II, he contributed to the reconstruction plans for the city while working in the Urban Planning Department of the Groß-Berlin Municipality. Until his retirement, Selmanagić served as a professor at the Berlin-Weißensee Academy of Art. Within the scope of this study, The Annex Buildings of the Weißensee Academy of Art (1956) (Figure 13), designed by Selman Selmanagić, is examined (Abadžić-Hodžić & Mlikota, 2014).



Figure 13. The Annex Buildings of the Weißensee Academy of Art (Source: Arnold (2011). Licensed under CC BY-SA 3.0).

The annex buildings, constructed to expand the university, consist of three sections strategically positioned to create a courtyard with a garden. The first section is the main entrance building, characterized by reliefs that include depictions of Selman Selmanagić himself, as well as window openings framed by red columns (Abadžić-Hodžić, 2026). The second section, consisting of four stories, contains the classrooms and represents the largest volume among the three sections. The third section contains the auditorium. The complex, while exhibiting a modern exterior appearance, follows a traditional courtyard plan in its spatial arrangement. Unlike many other Bauhaus-trained architects, Selmanagić incorporated decorative elements on the façade, such as the reliefs on the first section. This approach reveals the influence of his Bauhaus education, the cultural environment in which he was raised, and his travels to the Middle East on his architectural works. Therefore, he created designs that skillfully combined modern and traditional design elements.

Carl Bauer – The Carpet Store in Hanover

German architect Carl Bauer, born in 1909, pursued architectural studies at the Technical University of Hanover from 1928 to 1931. During his education, he took a one-year break to work in the design department of Niedersächsische Heimstätte, where he served as a residential and housing construction officer for the miners' settlement in Bad Grund. At the beginning of the 1931/1932 winter semester, he enrolled at the Bauhaus School. During his time at the Bauhaus, he studied under Wassily Kandinsky, Josef Albers, Ludwig Hilbersheimer, Lilly Reich, and Alcar Rudelt. He graduated from the Bauhaus School with a degree in urban planning and began working as an independent architect (Arcinsys Navigator-Niedersachsen, 2019). During the pre-war years, Bauer designed factories and industrial buildings. During World War II, he designed shelters and temporary structures for wartime needs. In the post-war period, Bauer participated in planning efforts and worked on the redevelopment of Herrenhausen Palace Square, which had been affected by the war's destruction. He contributed to urban planning in addition to building design in city center development projects. Within the scope of this study, The Carpet Store in Hanover (1954) (Figure 14), designed by Carl Bauer, is examined (Hübner, 2022).



Figure 14. The Carpet Store in Hanover (Source: Schröder (2015). Licensed under CC BY-SA 4.0).

The building was designed to match the height of the adjacent structures and to maintain a façade arrangement consistent with the surrounding buildings. This demonstrates Bauner's expertise in environmental analysis and holistic perspective, gained through his experience in urban design projects. The building's corner at the intersection, designed with an oval form, enhances its aesthetic appeal in addition to facilitating pedestrian flow along the street. The façade, designed with large display windows, creates a visual that can attract attention even from a distance. Originally designed as a carpet store, the building continues to serve as a retail space, now housing a sports store.

Pius Pahl - St. Martini Gardens

Pius Pahl, born in Germany, worked on interior architectural projects before beginning his architectural studies at the Bauhaus School. Until the closure of the Bauhaus School, Pahl continued his architectural education there. Following World War II, he relocated to Stellenbosch, a city in South Africa, where he established an office and produced designs, predominantly residential projects. Pahl also taught architecture at the University of Cape Town (Artefacts, n.d.). Pahl's education instilled in him a functionalist perspective, which was further enriched by the influence of Africa's climate-responsive and nature-integrated architectural traditions. He incorporated elements observed in local architecture, such as white-painted walls, wooden pergolas, and bricks, into his own designs. Within the scope of this study, The St. Martini Gardens (1959) (Figure 15), designed by Pius Pahl, is examined (Barker, 2012).



Figure 15. The St. Martini Gardens, South Africa (Source: Kornick (2020)).

Constructed as a high-rise residential complex, the building was designed on a larger scale compared to Pahl's earlier projects in rural areas. Constructed in a rectangular form, the façade features parallel lines characteristic of modern architectural principles. The inclusion of a courtyard in the layout represents Pahl's influence from the vernacular architecture of Africa, where he resided for an extended period.

Robert Hilgers - Administration Building of DEA-Scholven-GmbH

German-born architect Robert Hilgers, about whom limited biographical sources are available, was born in Düsseldorf, Germany. Between 1927 and 1931, he apprenticed in an architectural office while pursuing his education at the Düsseldorf School of Applied Arts. In addition to his studies, he gained hands-on experience as a bricklayer and concrete worker at a construction company. In 1931, Hilgers began his education at the Bauhaus School. After his studies, Hilgers worked as a design architect at the Army's Special Construction Office in Berlin. Following this role, he worked briefly under Egon Eiermann before undertaking his first independent project, which was the design of a new shipyard in Bremen. After the end of World War II, he relocated to Karlsruhe with Eiermann, where they established a joint architectural office. They collaborated on numerous projects until Eiermann stepped down from the partnership in 1965. Within the scope of this study, The Administration Building of DEA-Scholven-GmbH (1963) (Figure 16), one of the buildings co-designed by Hilgers and Eiermann, is examined (Karlsruher Institut für Technologie (KIT), 2025).



Figure 16. The Administration Building of DEA-Scholven-GmbH (Source: Ikar.us (2005)). Licensed under CC BY-SA 2.0).

A facility consisting of 22 buildings was designed for the German oil refinery company DEA-Scholven GmbH. The complex included various sections such as a cafeteria, warehouses, workshops, and laboratories. The largest structure within the facility was the DEA-Scholven-GmbH Administration Building. Due to the varying functional and spatial requirements, the buildings needed to be designed in different typologies and sizes while including cost-effective construction. Therefore, to achieve a quick and economical construction process, a uniform grid system was implemented across all buildings. Steel grids made visible on the building's façade and prefabricated wooden elements were utilized to construct the walls. Moreover, not only the walls but also the ceilings featured prefabricated reinforced concrete panels. In the design, emphasis was placed on functionality and technical aspects in addition to aesthetic details. The balanced use of voids and colors on the façade with simple and clean lines created a modern design. The DEA-Scholven-GmbH Administration Building demonstrates the advancements in architectural technology through its design concepts and technical systems. After the relocation of the company's administrative offices to another location, the building lost its original function. Nevertheless, it has been preserved as a cultural monument due to its historical and architectural significance (Plate, 2014).

Bertrand Goldberg – Prentice Women's Hospital

Born in Chicago, American architect Bertrand Goldberg began his architectural career by studying at the Harvard University Cambridge School of Landscape Architecture. Upon the recommendation of Henry Atherton Frost, the dean of the Cambridge School, Goldberg enrolled at the Bauhaus School in 1932. Concurrently, he began an apprenticeship in Ludwig Mies van der Rohe's office. Following the closure of the Bauhaus Berlin building in 1933, Goldberg returned to the United States. Back in the U.S., he pursued structural engineering studies at the Armour Institute, but after leaving the Armour Institute, he continued his education through a tutorial with engineer Frank Nydam. In the early stages of his career, his designs featured innovative materials, modern techniques, and curvilinear forms. In his first residential project, he used prefabricated elements due to budget constraints. Additionally, his furniture designs incorporated a variety of materials, including chrome steel, lucite, glass, and wood. The post-World War II steel shortage, which facilitated the increased use of concrete in construction, was one of the reasons Goldberg frequently utilized concrete in his designs. Furthermore, his engineering education and the industrialization ideas he acquired at the Bauhaus School were effective in his successful use of concrete in both structural and design aspects. Goldberg, who created circular forms in his designs, stated that the insufficient flexibility of steel for circular shapes was one

of the reasons behind his frequent use of concrete. Throughout his career, he used concrete in various forms, treating it as a versatile and dynamic material. Within the scope of this study, The Prentice Women's Hospital (1975) (Figure 17), designed by Bertrand Goldberg, is examined (Sforza, 2017; Art Institute of Chicago, 2011?).

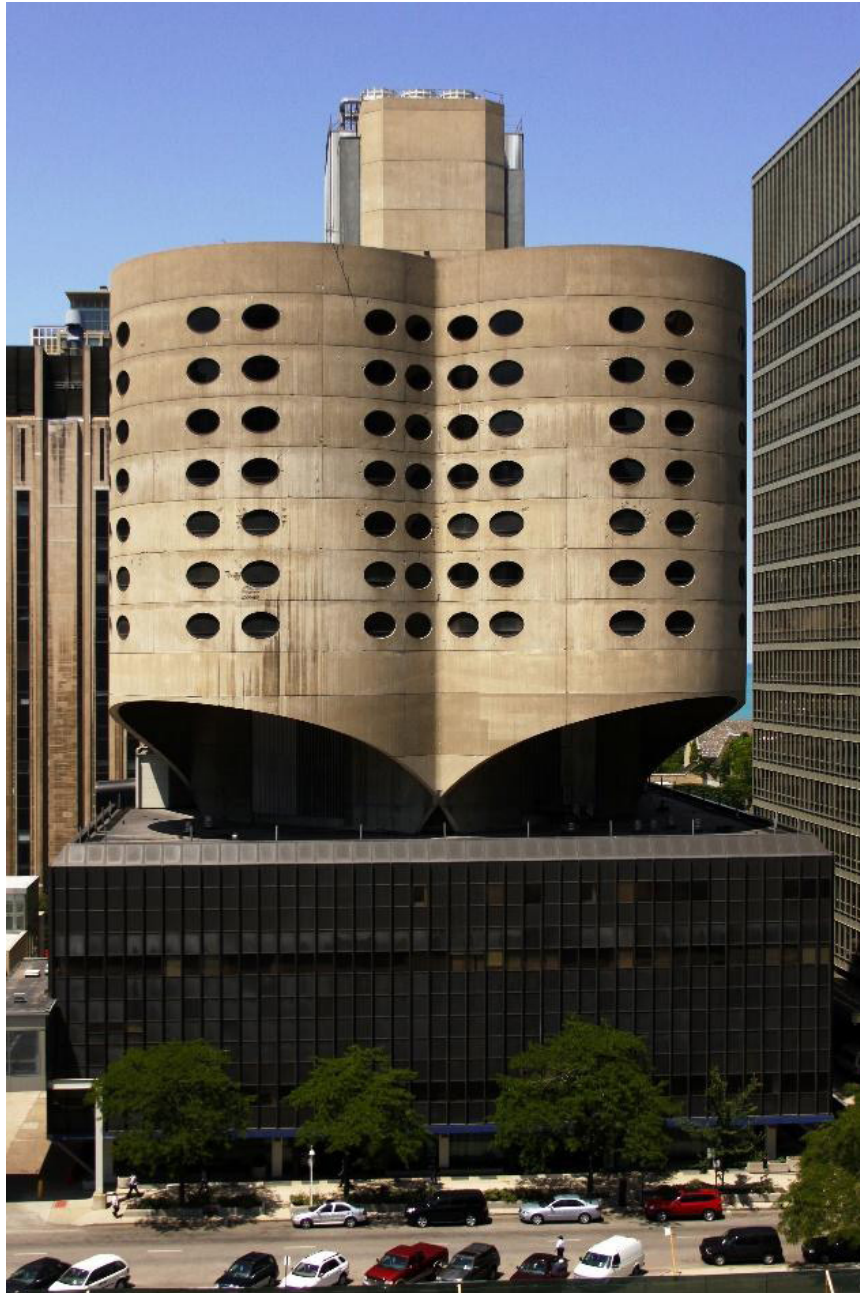


Figure 17. The Prentice Women's Hospital, Chicago (Source: Umbugbene (2012)). Licensed under CC BY-SA 3.0).

Designed in the shape of a four-leaf clover, the Brutalist structure distinguishes itself from the grid-based plans commonly utilized during this era through its curvilinear form. This distinctive shape was conceived based on interior human movement and functional requirements. From a humanistic perspective, Goldberg criticized the box-like or rectangular architectural forms, asserting that these designs were not invented by architects and were inherently contradictory to the principles of humanism. Concrete towers connected to the centrally placed building core were positioned above the five-story structure, which featured a glass façade. The concrete

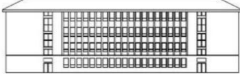
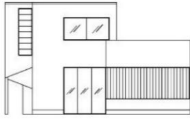
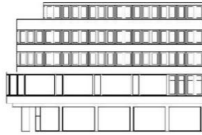
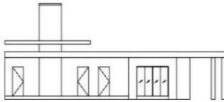
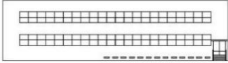
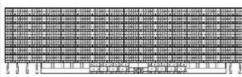
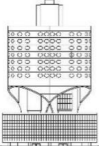
shell on the building's exterior extended outward from the core, forming arches that effectively distributed the weight of the upper section. To expedite the design process, a software program originally developed for the aviation industry was adapted, resulting in the creation of a new computer program. This innovation marked the foundation of computational design in architecture. The building represents a significant example of its time in terms of both technological innovations and architectural form. However, after the hospital relocated in 2007, the building lost its function. In 2013, it was demolished by its owner, Northwestern University, citing reasons of insufficient size and inefficiency (Bauhaus Kooperation, 2026?).

4. Results and Discussion

This study aims to examine the influence of Bauhaus education on architectural thought and practice through the works of Bauhaus-trained architects who received their education during three distinct periods and in different cities. It is assumed that architectural design decisions are shaped not solely by individual choices, but rather by evolving educational programs, educational orientations, and epistemological frameworks specific to each period. In general terms, Bauhaus education—unlike that of many other art and architecture schools of the period—was grounded in formal knowledge, as well as in educational models based on experiential learning (Dewey, 1997) and multisensory intuitive approaches (Itten, 1975). Direct engagement with materials, intuitive form generation, and perception-centered design processes—particularly emphasized in the *Vorkurs*—constitute the fundamental principles that distinguish Bauhaus education from traditional academic education (Lerner, 2005). Moreover, this institutional framework of the Bauhaus delineates its distinction from other art schools such as the Beaux-Arts and VKhUTEMAS (SSCD), which also were active during the same period. The Beaux-Arts education, focused on art and formal composition aimed at achieving visual success, embodies an educational approach detached from practical, experiential methods such as material-based learning, thereby distinguishing itself from the Bauhaus model, which is integrally connected to production processes (Cret, 1941; Carlhian, 1979). VKhUTEMAS, in contrast, was based on a systematic model that aimed to cultivate students' understanding of spatial relationships not through intuition, but through structural and scientific methodologies. Furthermore, under the influence of Soviet ideology, the school emphasized collective production, technical proficiency, and class-based approaches to design. The Bauhaus, on the other hand, maintained an educational approach centered on the development of students' individual intuition, sensory perception, and creative potential (Armitt, 2018).

In this study, data regarding the analyzed buildings were first examined in terms of form geometry. In this context, to enable interpretations of the design approaches of the buildings, photographs of the structures were analyzed, and façade elevations subsequently were drawn (Table 3).

Table 3. Façade elevations of the buildings (non-scaled) by Author

THE WEIMAR PERIOD		THE DESSAU PERIOD		THE BERLIN PERIOD	
Architects and Building	Facade Elevations	Architects and Building	Facade Elevations	Architects and Building	Facade Elevations
Ferdinand Kramer The Central Library of the University of Frankfurt		Max Bill Ulm School of Design		Selman Selmanagic Annex Buildings of the Weißensee Academy of Art	
Farkas Molner Villa Dálnoki-Kováts		Franz Ehrlich Nalepastrasse Radio Station in Berlin		Carl Bauer The Carpet Store in Hanover	
Franz Singer Dr. Hans Heller Tennis Clubhouse		Chanan Frenkel Blood Bank in Jaffa		Pius Pahl St. Martini Gardens	
Marcel Breuer UNESCO Headquarters in Paris		Hans Fischli Zürich, Gwad Workers' Settlement		Robert Hilgers Administration Building of DEA-Scholven-GmbH	
Paul Linder Alexander von Humboldt German School		Tibor Weiner The Central Market of Concepción		Bertrand Goldberg Prentice Women' s Hospital	

Subsequently, a literature review on the Bauhaus School's education, along with the architects' biographies and their buildings, were comparatively analyzed. The education provided during the Weimar, Dessau, and Berlin periods and the design approaches of the graduates have been listed in relation to each other (Table 4).

Table 4. Findings on the educational approaches of the Bauhaus School, architects, and their designs by Author

Periods	Findings on the Educational Approaches of the Bauhaus School	Findings on Architects and Their Works	
Weimar	An intuitive education in architecture with a focus on art-related subjects; · Interpretation of existing architectural works · Study of color composition · Studies of form and structure · Interpretation of elements related to nature · Hands-on workshops with materials · Studies of figure and nude drawing	Ferdinand Kramer	Functional considerations Use of materials in their natural state (minimizing the use of materials different from the primary building material on the façade)
		Farkas Molnár	Functional considerations Minimalist, human-centered design Integration of sharp lines and natural forms in design
		Franz Singer	Intuitive design Integration of sharp lines and natural forms in design
		Marcel Breuer	Masterful use of a material Utilizing inclined lines in the plan layout Establishing effective communication with different disciplines
		Paul Linder	Catalan architecture Modern abstraction of local traditional forms Designing in accordance with human scale
Dessau	A rational education with emphasis on technical subjects; · Focusing on studies related to statics, dynamics, and balance · Technical and analytical drawing courses were added to the curriculum · Designing with a focus on structure and minimizing material waste · Adaptation to industrial design and mechanized production processes in education · Generating ideas for functional and economic design · A new educational system centered around architecture	Max Bill	The art-science dilemma in architecture (Intuitive vs. Logical design) Masterful use of various materials Design in integration with nature and landscape Designing in accordance with human scale and function
		Franz Ehrlich	Soviet architecture Monumental impact Mastery of various disciplines related to buildings
		Chanan Frenkel	Energy-efficient and user-centric design
		Hans Fischli	Economic design Modular systems – prefabricated production Effective management of the construction process (planning) Next-generation technical solutions Design in harmony with nature and landscape Urban-scale designs
		Tibor Weiner	South American architecture Reforms in education
Berlin	A rational education with emphasis on technical subjects; · Focusing on studies related to statics, dynamics, and balance · Technical and analytical drawing courses were added to the curriculum · Designing with a focus on structure and minimizing material waste · Adaptation to industrial design and mechanized production processes in education · Generating ideas for functional and economic design	Selman Selmanagić	East-west integration in architecture Modern abstraction of local traditional forms Impressionist influence in design
		Carl Bauer	Design of industrial and temporary war structures Urban design Parallel lines and continuity on façades
		Pius Pahl	Climate-responsive and nature-compatible design Modern abstraction of local traditional forms
		Robert Hilgers	Next-generation technical solutions in architecture design Modular systems – prefabricated production Effective management of the construction process (planning) Continuity in horizontal and vertical lines on façades
		Bertrand Goldberg	Use of new materials and techniques Brutalist design approach Curvilinear forms across three dimensions Use of computer-aided design (CAD) in architectural design

An analysis of architectural works by Bauhaus-trained architects who received their education across three distinct periods and cities suggests that the formal tendencies in their design approaches were shaped not solely by individual preferences, but also by the structural and formative impact of Bauhaus education. As Lerner (2005) points out, during the Weimar period, the Vorkurs was conceived not simply as a technical preparatory course, but as a transformative process aimed at cultivating perceptual awareness. This educational approach—based on visual thinking, material sensitivity, and the development of creative intuition—can be clearly observed in the works of architects educated during this period. For instance, Ferdinand Kramer's University Library at Johann Wolfgang Goethe University reflects the perceptual depth fostered through the Vorkurs, as evidenced by its minimalist formal expression, systematically organized building plan, material honesty, and the calibrated interplay with natural light. Likewise, Farkas Molnár's Dálnoki-Kováts Villa emphasizes intuitive design practices and volumetric thinking through its dynamic composition of geometric masses and modulation of space through light. This design sensibility reflects Itten's education approach, which was grounded in an experiential and intuitive engagement with form, color, and material (Itten, 1973). Franz Singer's Dr. Heller Tennis Club Building reflects functional simplicity alongside a user-centered approach that responds to environmental conditions, and this demonstrates the emergence of perceptual awareness in design thinking as a result of the perceptual training instilled in students. Marcel Breuer's UNESCO Building in Paris reflects the material-function relationship developed during the Vorkurs at a spatial scale, demonstrated through the integration of formal integrity and structural coherence, as well as the balance between function and aesthetic. Paul Linder's Alexander von Humboldt German School, conversely, demonstrates the spatial manifestation of Itten's experience- and perception-based education, particularly in its sensitivity to human scale and the interaction of light and space (Wingler, 1969).

With the transition to the Dessau period, Hannes Meyer's emphasis on functionalism, social utility, production economy, and collective design became increasingly prominent. During this period, education assumed a production-oriented character, reinforced by technical courses and structured to address societal needs through solution-driven approaches. The Ulm University of Design Building, designed by Max Bill, with its modular structure and rational spatial organization, reflects the practical implementation of functionalist principles that characterized Meyer's education approach. Franz Ehrlich's Nalepastrasse Radio Station, with its structural clarity and functional segmentation, reflects design education grounded in technical awareness and integration with production. Chanan Frenkel's Jaffa Blood Bank Building demonstrates a rational design approach through its simple formal composition. Hans Fischli's Zurich Gwad Settlement, with its modular layout, ease of production, and responsiveness to social needs, is a reflection of Meyer's rational and collective design approach (Wick, 2000). Tibor Weiner's Mercado Central de Concepción building is structurally simple but effective, utilizing solutions that create large spans without interrupting interior circulation with columns, thus providing the most efficient user flow. This perspective reflects the educational approach of the Dessau period, which was grounded in the understanding that design should be based on social utility and technical adequacy rather than formal ostentation (Findeli, 1991).

During the Berlin period, despite its short duration, the workshop-based educational approach was preserved and sustained. The Bauhaus's workshop education model endured as a resilient form of learning, capable of being maintained even under crisis conditions (Phelan, 1981). The works of the graduates of this period are particularly noteworthy in terms of contextual sensitivity, technological adaptability, and experimental formal exploration. In the work of Selman Selmanagić, the integration of traditional courtyard typology with modern material application reflects contextual sensitivity and experimental design practice. In Carl Bauer's

Hannover Carpet Store, the spatial interplay between interior and exterior demonstrates how experimental spatial composition can be meaningfully incorporated into commercial architecture. Pius Pahl's St. Martini Gardens Apartment demonstrates systematic thinking responsive to user needs through a clear core-periphery organizational logic. Robert Hilgers' DEA-Scholven GmbH Administration Building offers an architectural response aligned with the organizational requirements of production processes. Bertrand Goldberg's Prentice Women's Hospital in Chicago exemplifies the integration of advanced engineering solutions within an experimental structural approach.

These analyses show that while the graduates of each period share common modernist tendencies (functionality, simplicity, material honesty), the ways in which these principles were interpreted and applied differ according to the educational approaches of their respective periods. These findings allow for the evaluation of Bauhaus pedagogy not only as a period-specific phenomenon but also as a foundational influence that shaped the development of architectural thought.

5. Conclusion

The Bauhaus School had a profound impact on art and design education, incorporating both distinctive and shared elements across its different educational approaches over time. This study reveals how the educational models implemented during the Weimar, Dessau, and Berlin periods of the Bauhaus shaped architectural outcomes, while also demonstrating that the designs of graduates from different periods exhibit certain common tendencies. Based on the findings obtained throughout the research process, the relationship between the architects' educational experiences and their architectural production has been evaluated and the key concepts regarding this relationship are presented in a conceptual framework (Table 5).

Table 5. Table of educational experience and architectural outcomes by Author

Period of Education	Educational Focus	Prominent Aspects of Education	Core Features Observed in Design Approach	Reflections in Architectural Outcomes	Educational Influence Reflected in Architectural Practice
Weimar	Intuitive education focused on craft and art	Material experience, theory of form and color, figurative drawing, nature observations	Use of natural materials, simple surfaces, horizontal mass effect, use of light	Modern interpretation of traditional forms, emphasis on human scale and functionality	Educational perspective: multisensory and experiential learning Design manifestation: intuitive spatial organization, perception-oriented form generation, and creative problem-solving based on hands-on experimentation
Dessau	Rational education focused on technical and industrial production	Technical drawing, static/dynamic principles, production processes, material economy	Functional planning, prefabrication, modularity, simplicity	Design prioritizing construction processes, architecture focused on producibility	Educational perspective: functionalist and production-based education Design manifestation: modular planning, rational spatial logic, and design solutions aligned with material economy and collective utility
Berlin	Rational education being architecture-centered and focused on technology	Contemporary construction techniques, interdisciplinary interaction of technical disciplines	Use of advanced technology, three-dimensional forms, engineering-based structures	Technological innovations, modernist yet locally influenced original solutions	Educational perspective: functionalist and production-based education Design manifestation: experimental formal exploration, contextual sensitivity, and the integration of innovative construction techniques

As shown in Tables 4 and 5, this study approaches the architectural works of Bauhaus graduates not only in terms of their formal characteristics but also in relation to how these characteristics correspond with the educational processes at the Bauhaus. For example, the clean-lined façade language, use of natural materials, and functional plan layout observed in Kramer's Frankfurt Library can be directly associated with the "material experiments" and the principle of "form-function unity" emphasized in the preliminary courses during the Weimar period (Droste, 2002; Siebenbrodt & Schöbe, 2009). Similarly, the emphasis on modular systems and economic production in Hans Fischli's Gwad Settlement reflects the principles advocated by Hannes Meyer during the Dessau period, particularly those concerning social function, technical rationality, and economic efficiency (Wick, 2000). These examples also demonstrate how the workshop-based educational model at Bauhaus influenced the design approaches of its students. The workshop-based, material-focused, and intuitive educational model implemented at the Bauhaus encouraged students' direct participation in the production process and represented an early example of the "design-build learning" approach (Wick, 2000; Lerner, 2005). This approach converged with the core principles of modernist and rationalist architecture—such as functionality, simplicity, and sensitivity to construction processes—in the architectural production of its graduates (Gropius, 1965; Curtis, 1996). Thus, Bauhaus education generated a dual impact: in addition to supporting individual learning it contributed to the shaping of modern architectural theory. In the examined buildings, designs based on simplicity and functionality prominently feature the continuity of horizontal lines on façades, a balanced ratio of openings, mastery of materials, effective use of new generation construction technologies, and economical production solutions. These elements demonstrate a strong alignment with the foundational principles of modernism, reflecting its essential theoretical and design tenets. In this context, Bauhaus graduates, influenced in addition to the school's educational approach by the modernist movements of the era, emphasized simplicity, innovation, and functionality in their designs. Significant progress was made in integrating the technological innovations brought by modernism into their designs and utilizing materials in a functional manner. This can be seen as a reflection of the shared influence of both Bauhaus and modernism. It can be observed that the designs of architects graduating from the Bauhaus during its later periods appear to exhibit a stronger influence of modernist principles. This situation clearly demonstrates the structural contributions of the Bauhaus to the shaping of modernist architecture. As Birol notes, Bauhaus education became one of the foundational pillars of modern architectural education, radically transforming traditional academic education through its holistic approach that integrated art, technology, and production (Birol, 2006; Zeleniuk, 2023).

When evaluated from a periodical perspective, the Vorkurs, led by Johannes Itten during the Weimar period, provided an experiential foundation aimed at developing students' intuitive awareness of volume, texture, and color relationships. This educational approach fostered perceptual and intuitive design approaches by establishing a perception-based foundation for design education. However, graduates of this period demonstrated limited technical competence in planning and implementation processes. In the Dessau period, this approach evolved into a more functional and production-oriented structure through the workshop and collaboration with industry. This transformation repositioned the Bauhaus as an institution that integrated aesthetic values as well as social and industrial responsibilities. This educational orientation in the Dessau period contributed to the development of a rational design approach in its graduates that prioritized collective design, social utility, economic production, and was supported by technical competence. In the Berlin period, although Bauhaus education encountered various challenges, the production- and function-oriented approach from the previous

period was sustained. Concurrently, the transformation of the Bauhaus into an architectural school became more concrete; during this time, sensitivity toward innovative construction techniques became more pronounced in design practices. The works of graduates from this period reflect experimental formal exploration and contextual sensitivity, while the integration of innovative construction techniques became increasingly evident in their designs.

In conclusion, each of the three periods of the Bauhaus School was shaped by different educational models and design approaches within its own context. However, the educational systems of all periods reflected an approach that emphasized functionality, simplicity, and material honesty. At the same time, it is observed that, at its core, Bauhaus education offered a student-centered, experience-based, and production-integrated learning model. This model has provided a guiding framework not merely for the production of modernist architecture, but equally for the rethinking of contemporary architectural and design education. By positioning the student as an active agent, integrating learning with processes of making, and cultivating sensitivity to social context, it has laid a robust foundation for contemporary design education. For this reason, Bauhaus education is not merely a revolutionary educational model confined to a specific historical period, but continues to exist as a dynamic mode of thinking—one that still influences, is questioned, and reinterpreted within contemporary architecture and design disciplines (Zeleniuk, 2023). The common and differing aspects discussed within the scope of the study have played a significant role in concretizing the traces left by the Bauhaus School in the world of architecture. Therefore, it is believed that this study could serve as a reference for discussions on the educational approaches of the Bauhaus School and how architectural education can influence the designs of graduate architects.

Human Subjects

This study did not involve human participants, interviews, surveys, or experimental procedures. Therefore, ethical approval and informed consent were not required.

Funding Statement

This research received no external funding.

Use of Generative Artificial Intelligence (AI) and AI-Assisted Technologies

No AI or AI-Assisted technologies were used in the writing or editing of this manuscript.

Author Contributions

Rumeysa Gür: Conceptualization, Methodology, Investigation, Writing - Original Draft, Writing - Review & Editing, Visualization, Project administration. **Aslıhan Öztürk:** Conceptualization, Validation, Writing - Review & Editing, Supervision

References

- Abadžić Hodžić, A., & Mlikota, A. (2014). Selman Selmanagić - Balkanski Le Corbusier. *Ars Adriatica*, 4, 385–398. <https://hrcak.srce.hr/130933>
- Alpar, S. (2006). *Bauhaus'un sahne tasarımına etkileri* [The impacts of Bauhaus on stage design] [Master's Thesis, Dokuz Eylül University]. Ulusal Tez Merkezi. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>
- Alvarez-Garcia, P., & Lopez-Bahut, E. (2018). Max Bill, arquitectura y arte: Conexiones entre escuela de Ulm yesculturas-pabellón [Max Bill, architecture and art: Connections between the Ulm school of design and the pavilion-sculptures]. *EGA Expresión Gráfica Arquitectónica*, 23(33), 178–189. <https://doi.org/10.4995/ega.2018.7970>
- Arnold, A. M. (2011). *Bühringstr Weißensee 110523 AMA fec (70)* [Photograph]. Wikimedia Commons. [https://commons.wikimedia.org/wiki/File:B%C3%BChringstr_Wei%C3%9Fensee_110523_AMA_fec_\(70\).JPG](https://commons.wikimedia.org/wiki/File:B%C3%BChringstr_Wei%C3%9Fensee_110523_AMA_fec_(70).JPG)
- Armitt, M. (2018). *Teaching discipline space: Experimental architectural pedagogy at VKhUTEMAS (1923–1926)–Moscow* [Doctoral thesis, University of Liverpool]. University of Liverpool Repository. <https://doi.org/10.17638/03028518>
- Art Institute of Chicago. (2011?). *Bertrand Goldberg archive*. <https://www.artic.edu/archival-collections/digital-resources/bertrand-goldberg-archive>
- Aravena, S. N. (2022, May 25). *File:Central Market of Concepción, 2022.jpg* [Photograph]. https://commons.wikimedia.org/wiki/File:Mercado_Central_de_Concepci%C3%B3n,_2022.jpg
- Abadžić-Hodžić, A. (2026). *100 year of Bauhaus: Selman selmanagic (1905–1986) in Bauhaus*. Goethe-Institut. <https://www.goethe.de/ins/ba/de/kul/dos/bau/21599839.html>
- Arcinsys Navigator-Niedersachsen. (2019). *Nachlass Carl Bauer*. <https://www.arcinsys.niedersachsen.de/arcinsys/detailAction.action?detailid=b2566>
- Artefacts. (n.d.). *PAHL, Pius Edmund*. <https://artefacts.co.za/main/Buildings/archframes.php?archid=2113>
- Biol, G. (2006). *Modern mimarlığın ortaya çıkışı ve gelişimi* [The emergence and development of modern architecture] (pp. 3–16). Mimarlar Odası Balıkesir Şubesi Yayını. https://www.academia.edu/12182194/Modern_Mimarlı%C4%B1%C4%9F%C4%B1n_Ortaya_%C3%87%C4%B1k%C4%B1%C5%9F%C4%B1_ve_Geli%C5%9Fimi
- Bunulday, S. (2001). *Bauhaus'un Türkiye'deki sanat eğitime etkileri ve yansımaları* [The Impact and reflection of Bauhaus on art education in Turkey] [Master's Thesis, Mimar Sinan Fine Arts University]. Ulusal Tez Merkezi. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>
- Bunulday, S. (2021). Bauhaus'ta eğitim: el sanatlarından endüstriyel üretime, bireyselden kolektif yaratma [Education in Bauhaus: From handicrafts to industrial production, from individual to collective creation]. *MSGSÜ Sosyal Bilimler Dergisi*, 1(23), 492–505. <https://izlik.org/JA27CZ68XN>
- Baktır, Ö. (2006). *Bauhaus felsefesi ve endüstriyel tasarımdaki işlevsellik boyutu* [Ideology of Bauhaus and functionality state in industrial design] [Master's thesis, Akdeniz University]. Ulusal Tez Merkezi. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>
- Bal, A. (2016). *Kendisi tarih olmuş bir okul, tarihe mal olmuş bir düşünce: Bauhaus* [A school that has become history, an idea that has become part of history: Bauhaus]. Azizmsanat. <http://www.azizmsanat.org/2016/06/13/kendisi-tarih-olmus-bir-okul-tarihe-mal-olmus-bir-dusunce-bauhaus-alperen-bal/>

- Barker, A. (2012). Cape vernacular interpretations. *Architecture South Africa: Journal of the South African Institute of Architects*, 57, 36-44. <http://hdl.handle.net/2263/21779>
- Baukultur Wädenswil. (n.d.). *Fischli, Hans (1909–1989)*. <https://www.baukultur-waedenswil.ch/anhang-architektenlexikon-der-schweiz-1998-2077.html>
- Bugaric, B. (Ed.). (2017, April 10). *Franz Ehrlich*. Architectuul. <https://architectuul.com/architect/franz-ehrich>
- Bauhaus Kooperation. (2019?a). *Chanan Frenkel 1930–1932 Bauhaus student*. <https://bauhauskooperation.com/wissen/das-bauhaus/koepfe/biografien/biografie-detail/person-348>
- Bauhaus Kooperation. (2019?b). *Franz Singer 1919–1923 Bauhaus Student*. <https://bauhauskooperation.com/wissen/das-bauhaus/koepfe/biografien/biografie-detail/person-Singer-Franz-1212>
- Bauhaus Kooperation. (2019?c). *Hans Fischli 1928–1929 Bauhaus Student*. <https://bauhauskooperation.com/wissen/das-bauhaus/koepfe/biografien/biografie-detail/person-335>
- Bauhaus Kooperation. (2019?d). *Johannes Itten's Preliminary Course 1919-1923*. <https://bauhauskooperation.com/knowledge/the-bauhaus/training/preliminary-course/johannes-ittens-preliminary-course/>
- Bauhaus Kooperation. (2019?e). *Laszlo Moholy-Nagy's preliminary course 1923-1928*. <https://bauhauskooperation.com/knowledge/the-bauhaus/training/preliminary-course/laszlo-moholy-nagys-preliminary-course>
- Bauhaus Kooperation. (2019?f). *Marcel Breuer 1920–1924 Bauhaus Student / 1925–1928 Bauhaus Young Master*. <https://bauhauskooperation.com/wissen/das-bauhaus/koepfe/biografien/biografie-detail/person-Breuer-Marcel-163>
- Bauhaus Kooperation. (2026?). *Personen am Bauhaus: 670 biografien* [People at the Bauhaus: 670 biographies]. <https://bauhauskooperation.de/wissen/das-bauhaus/koepfe>
- Calvo-Salve, M. Á. (2018). Influences of the engineer Pier Luigi Nervi on the work of the architect Marcel Breuer. In I. Wouters, S. Van de Voorde, I. Bertels, B. Espion, K. de Jonge & D. Zastavni (Eds.), *Building knowledge, constructing histories* (Vol. 1, pp. 417-424). CRC.
- Carlhian, J. P. (1979). The Ecole des Beaux-Arts: Modes and manners. *Journal of Architectural Education*, 33(2), 7-17. <https://doi.org/10.1080/10464883.1979.10758215>
- Castillo, A. M. (2014). *Max Bill: Variaciones Sobre la Búsqueda de la Belleza* [Doctoral thesis, Universidad Politecnica de Madrid]. Archivo Digital UPM Universidad Politecnica de Madrid. <https://doi.org/10.20868/UPM.thesis.22370>
- Cret, P. P. (1941). The Ecole des Beaux-Arts and architectural education. *The Journal of the American Society of Architectural Historians*, 1(2), 3-15. <https://doi.org/10.2307/901128>
- Curtis, W. J. R. (1996). *Modern Architecture Sinde 1900* (3rd ed.). Phaidon.
- Casciato, M., Fox, G., & Rochester, K. (2019). *Principles and curriculum*. Getty. https://www.getty.edu/research/exhibitions_events/exhibitions/bauhaus/new_artist/history/principles_curriculum/
- Duque, K. (2013). *Clásicos de arquitectura: Mercado central de concepción / Tibor Winer & Ricardo Muller* [Photograph]. Archdaily. <https://www.archdaily.pe/pe/02-256112/clasicos-de-arquitectura-mercado-central-de-concepcion-tibor-winer-and-ricardo-muller>
- Dauss, M. (2023). *Ferdinand Kramers Frankfurter hochschularchitektur*. Open Peer Reviewed Journal. <https://www.kunstgeschichte-ejournal.net/606/>
- Dewey, J. (1997). *Experience and Education*. Free Press.
- Droste, M. (2002). *Bauhaus 1919-1933*. Taschen.
- Erzen, J. (2009). Bauhaus'un 90.yilinda [On the 90th Anniversary of Bauhaus]. *Mimarlık*, 349, 62-66. <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=363&RecID=2185>

- Findeli, A. (1991). Bauhaus education and after: Some critical reflections. *The Structurist*, 31/32, 32-43. https://complete-works-alain-findeli.ch/publications/Xt-tmhAAAB4AU_s_1
- Fuentes, J. M. (2018). Turning point at the UNESCO headquarters: Crossed influences between Pier Luigi Nervi and Marcel Lajos Breuer. In *CIAB 8: VIII Congreso Internacional Arquitectura Blanca* (pp. 210-219). <https://doi.org/10.4995/CIAB8.2018.7424>
- Ferkai, A. (2011). *Molnar Farkas*. Terc Kft.
- Gropius, W. (1965). *The New architecture and the Bauhaus*. MIT.
- Gürcüm, B. H., & Kartal, S. (2017). Bauhaus ile tasarıma dönüşen zanaat [The Transformation of Craft into Design through the Bauhaus]. *İdil Dergisi*, 6(34), 1767-1798. <https://www.idealonline.com.tr/publication/bauhaus-ile-tasarima-donusen-zanaat-90182>
- Gkasperek. (2023, June 22). *UBJCS aussenansicht 2023* [Photograph]. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:UBJCS_aussenansicht_2023.jpg
- Hövelmann, K. (2021). *Bauhaus in Wien?*. Böhlau Verlag.
- Hietzing. (n.d.). *Tennis club house Dr. Hans Heller* [Photograph]. <https://hietzing.at/kunst-kultur/page-geschichte.php?id=396>
- Hübner, J. (2022). Carl Bauer: Bauhaus-schüler, architekt, Hannoveraner. *NLA Magazin*, 2022, 27-29. <https://nla.niedersachsen.de/startseite/aktuelles/neuigkeiten/2022/nla-magazin-2022-211624.html>
- Hendel, S. (n.d.). *Max Bill architect, sculptor, objektkünstler, painter, designer and graphiker*. ArchInFrom. <https://www.archinform.net/arch/1031.htm>
- Ikar.us. (2005). *MiROO* [Photograph]. Wikimedia Commons. <https://commons.wikimedia.org/wiki/File:MiROO.jpg>
- Itten, J. (1973). *The art of color: The subjective experience and objective rationale of color* (A. Birren, Ed.). Van Nostrand Reinhold.
- Itten, J. (1975). *Design and form: The basic course at the Bauhaus*. John Wiley & Sons.
- Iglhaut & von Grote. (n.d.). *Chanan Frenkel, blood bank in Jaffa, architectural model (1953-1956)* [Photograph]. Arts in Exile. <https://kuenste-im-exil.de/KIE/Content/EN/Objects/frenkel-chanan-modell-blutbank-en.html>
- José, C. G. (2008). *UNESCO headquarters from the Eiffel Tower* [Photograph]. Wikipedia. https://en.wikipedia.org/wiki/File:UNESCO_Headquarters_from_the_Eiffel_Tower.jpg
- Kohlenbach, B. (1996). Franz Ehrlich - ein architekt zwischen Bauhaustradition und GDr-baudoktrin. *ICOMOS - Hefte des Deutschen Nationalkomitees*, 20, 44-47. <https://doi.org/10.11588/ih.1996.0.22231>
- Komnick, L. (2020). *St Martini Gardens* [Photograph]. Artefacts. https://artefacts.co.za/main/Buildings/bldgframes_mob.php?bldgid=15090
- Karlsruher Institut für Technologie (KIT). (2025). Robert Hilgers (1912-1977). <https://www.saai.kit.edu/bestand/robert-hilgers.php>
- Lerner, F. (2005). Foundations for design education: Continuing the Bauhaus vorkurs vision. *Studies in Art Education*, 46(3), 211-226. https://www.academia.edu/5337436/Foundations_for_Design_Education_Continuing_the_Bauhaus_Vorkurs_Vision
- Li, Y. (2019). Experimental research on the teaching of preliminary courses in art design: From Bauhaus experiment to the local design context in China. In *Proceedings of the 3rd International Conference on Art Studies: Science, Experience, Education (ICASSEE 2019)*, 368, 750-757. Atlantis Press. <https://doi.org/10.2991/icassee-19.2019.159>
- Modernist Design. (2007, November 17). *Hochschule für Gestaltung, Ulm* [Photograph]. Flickr. <https://www.flickr.com/photos/9713498@N08/2055136477/>

- Molnár, F. (1932). *Lakóház, Lejtő utca, Budapest (Molnár Farkas, 1932)* [Photograph]. Wikimedia Commons. [https://commons.wikimedia.org/wiki/File:Lak%C3%B3h%C3%A1z,_Lejt%C5%91_utca,_Budapest_\(Moln%C3%A1r_Farkas,_1932\).jpg](https://commons.wikimedia.org/wiki/File:Lak%C3%B3h%C3%A1z,_Lejt%C5%91_utca,_Budapest_(Moln%C3%A1r_Farkas,_1932).jpg)
- Nierendorf, K. (1923). *Staatliches Bauhaus, weimar 1919 - 1923 no.14-10* [Photograph]. SLUB Dresden. <https://digital.slub-dresden.de/werkansicht/dlf/193521/14>
- Perez, S. P. (2005). La Bauhaus contexto, evolución e influencias posteriores. [Doctoral thesis, Universidad Complutense de Madrid]. Universidad Computense de Madrid. <https://hdl.handle.net/20.500.14352/55926>
- Phelan, A. (1981). The Bauhaus and studio art education. *Art Education*, 34(5), 6-13. <https://www.tandfonline.com/doi/abs/10.1080/00043125.1981.11654032>
- Plate, U. (2014). Funktionale ästhetik am Rhein: Das verwaltungsgebäude der DEA-Scholven-Raffinerie in Karlsruhe. *Denkmalpflege in Baden-Württemberg– Nachrichtenblatt der Landesdenkmalpflege*, 29(4), 261-263. <https://doi.org/10.11588/nbdpfbw.2000.4.12884>
- Research Centre for Biographies of Former Bauhaus Members (BeBA)
- Saban, D. (2018). Farkas Molnár ve Semih Rüstem'in erken dönem konutları-Bauhaus ve KURI ilkeleri doğrultusunda bir inceleme. *Megaron*, 13(1), 117-131. <https://doi.org/10.5505/megaron.2017.10437>
- Sağlam, K. (2019). *Bauhaus ekolünün ikinci dünya savaşında propaganda afişlerine etkisi* [The effect of Bauhaus school on the propaganda posters in the second world war]. [Master's Thesis, İstanbul Arel Üniversitesi]. Ulusal Tez Merkezi. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>
- Schüler, R. (2019). Forms, ideals, and methods: Bauhaus transfers to mandatory Palestine. *International Journal of Architectural Theory*, 24(39), 13-33. https://cloud-cuckoo.net/fileadmin/issues_en/issue_39/article_schueler.pdf
- Schröder, C. A. (2015). *Store building SportScheck Osterstrasse Karmarschstrasse Mitte Hannover* [Photograph]. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Store_building_SportScheck_Osterstrasse_Karmarschstrasse_Mitte_Hannover.jpg
- SpreeTom. (2006). *Rundfunk DDR 1* [Photograph]. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Rundfunk_DDR_1.jpg
- Sforza, A. N. (2017). *Bertrand goldberg: Preserving a vision of concrete*. Docomomo. <https://docomomo-us.org/news/bertrand-goldberg-preserving-a-vision-of-concrete>
- Siebenbrodt, M., & Schöbe, L. (2009). *Bauhaus: 1919-1933 Weimar-Dessau-Berlin*. Parkstone.
- Talesnik, D. (2018). Moving away to the other end of the world: Reflections on the letters between Tibor Weiner and Hannes Meyer from the DAM archive. *Bauhaus Imaginista*. <https://www.bauhaus-imaginista.org/articles/4180/moving-away-to-the-other-end-of-the-world/#:~:text=Reflections%20on%20the%20Letters%20Between,Meyer%20from%20the%20DAM%20Archive&text=This%20article%20examines%20the%20correspondence,period%20in%20the%20Soviet%20Union>
- Talesnik, D. (2019). Tibor Weiner: von der Sowjetunion nach Südamerika. In P. Oswalt (Ed.), *Hannes meyers neue Bauhauslehre: Von Dessau bis Mexiko* (pp. 441-450). Birkhäuser.
- Tragbar, K. (2023). From the Bauhaus to Buchenwald and to Berlin: Anti-fascism and career in the life of Franz Ehrlich. In J. Pirjevec, E. Pelikan, & S. P. Ramet (Eds.), *Anti-fascism in European History: From the 1920s to Today* (pp. 169–184). Central European University.
- Umbugbene. (2012). *Prentice hospital 2* [Photograph]. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Prentice_Hospital_2.jpg

- Uzun, T. (2019). Bauhaus ekolü ve kuramsal arka planı. In L. G., Kaya (Ed.), *Mimarlık, planlama ve tasarım alanında yeni ufuklar* (pp. 409-448). Gece. https://www.academia.edu/42028814/BAUHAUS_EKOL%C3%9C_ve_KURAMSAL_ARKA_PLANI
- Victoria and Albert Museum (V&A). (2026, June 10). 'Entartete kunst': The Nazis' inventory of 'degenerate art'. <https://www.vam.ac.uk/articles/entartete-kunst-the-nazis-inventory-of-degenerate-art?srsId=AfmBOoqnAMABapHwV2evWZ55ab8uKQmj-oAi0vffBdPPwLYs5oDEX1Je>
- Warmburg, J. M. (2004). Paul Linder: Arquitecto, crítico, educador - Del Bauhaus a la Escuela Nacional de Ingenieros del Perú. *Ra-revista De Arquitectura*, 6, 71-82. <https://doi.org/10.15581/014.6.25942>
- Warmburg, J. M. (2019). Modernidad Gótica. Transfiguraciones y Mestizajes en la Arquitectura Religiosa de Paul Linder. In J. M., Warmburg (Eds.), *Paul Linder 1897-1968 de Weimar a Lima antología de arquitectura y crítica* (pp. 28-43). Lampreave. https://www.academia.edu/92941567/Modernidad_G%C3%B3tica_Transfiguraciones_y_mestizajes_en_la_arquitectura_religiosa_de_Paul_Linder
- Wick, R. K. (2000). *Teaching at the Bauhaus*. Hatje Cantz.
- Wingler, H. M. (1969). *The Bauhaus: Weimar, Dessau, Berlin, Chicago*. MIT.
- Weyel, B. (2014). *Kramer, Ferdinand*. Frankfurter Personenlexikon. <https://frankfurter-personenlexikon.de/node/36>
- Zeleniuk, O. (2023). The influence of Bauhaus aesthetics and ideology on the formation of contemporary artistic and design culture. *Polsko-Ukraińskie Studia Interdyscyplinarne*, 1(8), 63-69. <https://doi.org/10.15804/PPUSI.2023.01.06>
- Ziegler, P. (1993). *50 Jahre siedlung Gwad* [Photograph]. Baukultur Wädenswil. <https://www.baukultur-waedenswil.ch/anhang-jsw-1993-von-peter-ziegler-711.html>