바우하우스의 프로그램은 처음부터 여러 디자인을 통합한 새로운 건축을 전면있을 뿐만 아니라, 1926년 대사우크 이론의 바우하우스 건물은 근대국제주의 건축을 상징하는 대표 사례로 자리 잡았다. 게다가 창립자인 빌트리스트록과 외인 교단인 헤렌스 마이어 및 루트비히 미스 반데어에 의해 모든 건축가들이 이론을 넣어 이들의 아버지가 되었다. 그렇다면 바우하우스의 교장들은 건축가로서 과연 어떤 디자인을 추구했을까?

그로피우스의 건축은 사실 바우하우스 창립 이전부터 이미 역사 속에 두었던 총력을 날긴 바 있다. 1914년 필론의 독일공장연맹 전시회에서 선보인 오피스와 공장 건물이 그러한테, 투명한 유리면을 이용해 육중한 전통의 장벽에서 벗어나 회산 기술과 새 시대의 이상을 건축적으로 표상한 단면이다. 그에 따라 대사우크의 바우하우스 건물을 그의 대표작으로 꼽는 데는 이견이 없다. 1925-1926년에 지어진 이 건물은 학교의 명성에 도 기인했지만, 건물 자체가 '국제주의 건축'의 아이콘으로 간주되기 때문이다. 그는 1925년 바우하우스 출사 예비공로 (국제건축)를 출간하여 건축의 세계적 보편성을 강조했고, 이 건물은 헨리 러셀 허Faces과 필립 존슨의 《더 인테리어 디자인》에 주요 사례로 포함되었다. 실제 바우하우스는 세 방향으로 끝나 나간 플랫폼, 각각 강의실, 작업장, 가족사용을 두어 기능에 따른 공간 배치를 정상화했으며 단순하고 평면한 구성을, 장식 없는 평활한 벽면과 넓은 창, 편지봉 등에서 국제주의적 속성이 잘 드러나 있다. 학교와 함께 건축된 미스의 사례 역시 왕복으로 지어지고 각 인테리어에도 현대적으로 디자인이되어 새로운 라이프스타일을 예고했다. 한편, 그로피우스 건축의 중요한 개념으로 사물의 합리화와 표준화를 베풀 수 없다. 이를 통한 건물의

The architectural work of Gropius had already left a clear imprint on history before he founded the Bauhaus. A good example of his work is an office and factory building designed for the 1914 Werkbund Exhibition in Cologne, Germany. Its transparent glass facade represented a break from the heavy yoke of tradition at the time. Employing cutting-edge technology, it contributed to an ideology for a new era of architecture. The Bauhaus building in Dessau is perhaps Gropius’s greatest masterpiece. Built from 1925 to 1926, it not only added to the prestige of the school but also became an icon of International Style. In 1925, Gropius published the Bauhaus book series Bauhaußbühren; the first volume, International Architecture,
focused on highlighting the global universality of architecture. In addition, the Bauhaus building was included as a key example in the seminal book *The International Style* by Henry Russell Hitchcock and Philip Johnson. The building is comprised of three blocks that protrude in different directions. Each block, which was designed to be used for a single purpose, such as lectures, workshops, and dormitories, is the expression of a function-based spatial layout.

The building's simple and concise volume composition, broad and unadorned walls, wide windows, and flat roofs aptly display International Style elements. The Masters' Houses were constructed along with the school. They were built in a similar style and furnished with modern interior design in anticipation of new lifestyles. The eventual mass production and economic efficiency of buildings that followed from Gropius' style brought the world of architecture to the masses rather than just a bourgeois minority—the rationalization and standardization of time and space were the architect's core concepts. An apt representation of this is the Törten Housing Estate, which is comprised of about 300 houses built between 1926 and 1928 following the relocation of the Bauhaus from Weimar to Dessau. Gropius' interest in mass production continued in various projects succeeding the Bauhaus era, such as the Siemensstadt Housing Estate in Berlin, Germany.

Surprisingly, the architecture department at the Bauhaus was established in 1927, years after the school's founding. Gropius invited Swiss-born architect Hannes Meyer to serve as the department's director. In the following year, Gropius resigned from the Bauhaus and named Meyer as its director. He was likely impressed by Meyer's functionalist tendencies and his entry in the design competition for the Palace of the League of Nations in Geneva, Switzerland. The methodology for the building's design was scientific and objectivist, deviating from historical imagery. It utilized standardized prefabricated modules. The oval shape of the auditorium, which was separated from the ground by pilotis, made the building look as if it were levitating. Such avant-garde design choices were also apparent in Meyer's plan for the Basel Peterssschule, which is also found in Switzerland. However, Meyer's extreme functionalism and radical social-
Meyer removed aesthetic elements from his designs, going as far as to proclaim an architectural doctrine of "function x economy" at his inauguration as director of the Bauhaus. To Meyer, architecture was simply a representation of the organization of social, technological, economic and psychological elements. Under his leadership, the Bauhaus' educational structure and direction shifted dramatically, resulting in both successes and failures. His strengthening of the basic direction set by Gropius—to focus more on economy of design and mass production—is one example. Projects implemented by Meyer in collaboration with Bauhaus students include five houses with balconies added to the Törten Housing Estate as well as the ADGB Trade Union School built in Bernau bei Berlin, Germany. Also notable was Meyer's invitation of Ludwig Hilberseimer of the New Objectivity art movement to teach residential building and urban planning. However, continued dissent against Meyer inevitably led to the decline of the Bauhaus. Following Gropius, a number of instructors resigned from their posts, and even students harshly criticized Meyer as the director. In the summer of 1930, Meyer was forced to step down from his position, and the German architect Ludwig Mies van der Rohe became his successor.
At the time, Mies van der Rohe was already a figure of considerable standing in architectural circles. For example, he organized European modernists as the director of the Weissenhof Estate, a housing estate built for the Deutscher Werkbund exhibition in Stuttgart, Germany, in 1927. Also, he presented new possibilities for contemporary architecture in 1929 through the German Pavilion for the Barcelona International Exposition. The building boasted an aesthetic using a new construction method, unique spatial properties and high-end stone materials. It was also used as a model for the Villa Tugendhat, built in Czechoslovakia in 1930. The reason for Mies van der Rohe’s appointment was clear: to restore the school’s former prestige while eliminating its political overtones. Left-leaning students who regarded him as a functionalist opposed his employment, accusing him of preferring to design luxurious mansions over affordable housing. Unfazed, Mies van der Rohe responded decisively by banning students from participating in any political activity.

In addition, he reorganized the Bauhaus to focus on architecture, allowing the fields of architecture and interior design to take the lead. In effect, the school veered closer to a traditional architecture school. Meyer strongly criticized the changes, as exemplified by his comment about students from upper-class backgrounds being allowed to enroll in the school and design high-end furniture. However, such internal conflicts within the Bauhaus were minor in comparison to the changes beyond its doors. The rise of the Nazi Party brought forth a rejection of modernism in its entirety. To the Nazis, the flat roofs of Bauhaus architecture were un-German, as they differed from traditional pointed roofs and represented a dangerous Jewish threat. The Bauhaus symbolized internationalism in every aspect, including its faculty members and design aspirations, and this was absolutely unacceptable to the ruling Nazi regime. In September 1932, it closed its doors in Dessau, and Mies van der Rohe’s efforts to rebuild the Bauhaus in Berlin came to a complete end the following year.

An examination of Gropius, Meyer and Mies van der Rohe tells more about the ideological changes that the Bauhaus underwent than the directors’ individual design styles. It also demonstrates that, despite the monolithic facade of what may be considered “Bauhaus style,” the school was actually at the intersection of various directions. The Bauhaus provides a complex and multilayered topographical map of modern architecture. This map also encompasses Meyer’s later work in the Soviet Union as well as education under Gropius and Mies van der Rohe. Gropius and Mies van der Rohe later immigrated to the U.S. and continued the Bauhaus tradition at Harvard University and the Illinois Institute of Technology, respectively. As the world continues to go beyond the modern and postmodern, we look toward the future with the innovative spirit of the Bauhaus.