Amsterdam
(November 2018)

Experimental Jetset

MoMA café two:
from Aubette to MoMA's East Wing

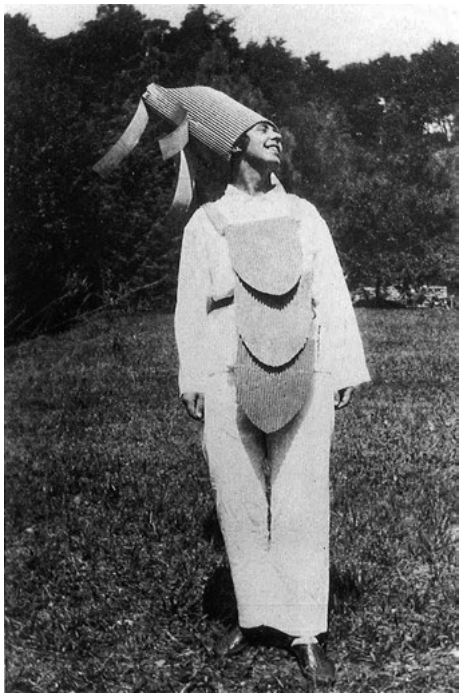
a reader



(xx)

Sophie Taeuber-Arp (1889–1943) is asked to design the interiors of *Aubette* (named after aube, French for *dawn),* a cafe/restaurant/cinema in Strasbourg.

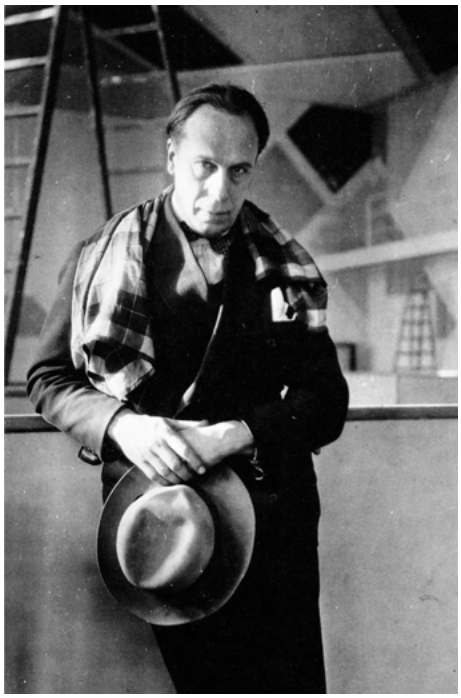
She invites husband Jean Arp and longtime friend Theo van Doesburg to collaborate.



"In 1926 Horn and his brother Andre commissioned Taeuber-Arp to decorate and furnish the interior of the Cafe de l'Aubette in half of an eighteenth-century building that dominates the Place Kleber, the main square of Strasbourg. The Horns, who wanted the Aubette to serve a variety of public uses — it was to be a cafe-restaurant-bar-tearoom-cinema gave Taeuber-Arp complete creative freedom. Taeuber-Arp asked Jean Arp and Theo van Doesburg to undertake the project with her, and so was born, in the shelter of the "gravely conventional, drolly anachronistic" facade of the Aubette, one of the first important public environments in which the modernist aspiration to integrate art and function was realized."

from:
Sophie Taeuber-Arp
by Carolyn Lanchner
MoMA, 1981

Theo van Doesburg (Christian Emil Marie Küpper, 1883–1931) has a different recollection. He will take over control of the project, partly because he is the only one with architectural experience.



"*In short, the rough work had already been prepared when I got involved with the Aubette in September 1926. The Horn brothers invited me to come to Strasbourg and, encouraged by the possibility to realize my ideas about interior design on a grand scale and without restrictions, I accepted the commission to transform the principal halls in a modern sense, architecturally as well as aesthetically.*"

from:
The transformation of the Aubette in Strasbourg (1926-1928)
by Theo van Doesburg
Het Bouwbedrijf: Vol. 6, No. 6
March 1929, pgs. 116-122

Hans Jean Arp (1886–1966) Whilst working on Aubette, the Arp couple, are developing plans to build a house together with Theo van Doesburg and Nelly van Moorsel.



"*mein tanzsaal ist fertig und ist derselbe über alle vorstellung unterirdisch prächtig ausgefallen.*
ick so lecker finde meinen saal."

"My dance hall is ready and it came out equally marvelous, unimaginably underearthly. So delicious I find my hall."

from:
Letter from Arp to Van Doesburg, Strasburg, Jan 6 1928

Aubette: Elements & Attributions

Basement

Caveau-dancing
Jean Arp

First Floor

Brasserie
credited to Van Doesburg

Café-Restaurant
credited to Van Doesburg

The passage
credited to Arp, later to
Sophie Taeuber-Arp.

Salon de Thé / Five O'clock
Sophie Taeuber-Arp.

Aubette Bar
Sophie Taeuber-Arp.

Entresol

Billiard room
credited to Jean Arp &
Sophie Taeuber-Arp.

Restored areas: attributions

Second Floor

The staircase
Designed by Theo van Doesburg, the authorship of the colored decorative stripes is difficult to attribute. It has been credited to Arp and/or Sophie Taeuber-Arp.

The large Salle de Fêtes
by Theo van Doesburg
Van Doesburg adopts an exclusively orthogonal composition animated by vertical and horizontal lines creating squares and rectangles. The chromatic range is done in elementary colors (yellow, blue, red, black and white), dear to the neo-plastic esthetic. Two nuances of identical color are juxtaposed side by side with the goal of allowing the tones to shine through. Certain modules contain enamel panels each holding sixteen light bulbs creating artificial lighting. The original project included a colored linoleum floor. This was later transformed into a wooden parquet.

The Foyer-bar
by Sophie Taeuber-Arp
This space was conceived as a link between the Salle de Fêtes and the Cinema/ballroom while maintaining freedom of movement.
Sophie Taeuber-Arp's décor is composed of simple, geometrical forms in grey and red tones. The floor, following the same composition and for which no drawing exists, was probably elaborated in situ.

The cinema/ballroom
by Theo van Doesburg
Here van Doesburg creates a counter-composition. Encouraged by the orthogonal layout of architectonic elements, he decides to introduce the oblique into the painted composition. The color scheme (red, yellow, blue, green, white, grey and black) is carried out inside a diagonal grid. Van Doesburg executes esthetic theories of elementarism, a movement he founded in 1924, confirming the use of the oblique and establishing a radical change.

from: www.art-is-arp.com/en/index.hp?page=aubette&menu=1

The transformation of the Aubette in Strasbourg (1926-1928)

Theo van Doesburg
Het Bouwbedrijf: Vol. 6, No. 6
March 1929, pgs. 116-122

> "The mass, the opposition of the colors, the play of light give depth to certain surfaces, instill infinite values in all modulations of I don't know what secret architecture, which is the gift of genius."
> — H.A.C., in *Les demières Nouvelles*

The structure on the Place Kléber in Strasbourg, named "Aubette" is the remnant of a large but straggling monastic complex, dating from the thirteenth century; most of the buildings were demolished in the sixteenth century (1552). The remaining ones were adapted to military use. In 1764, in connection with the construction of new highways, the French architect Blondel was commissioned to build a structure on the Place Kléber which could serve as a model for the style of that time. Blondel, nicknamed "The Straightener," encompassed the entire straggling complex in the enormous façade, which even now occupies nearly the full Northern side of the Place Kléber. This complex was named "Obet," later "Aubette." For nearly a century the building was used for military purposes, until in 1845 a café (Café Cade) was established there, to which in 1867 a concert hail was added, which served for quite a long time as a music school. In 1869 the Aubette was acquired by the city, which turned it partly into a museum in which paintings by famous masters were housed. A year later it was burned by the Germans, not a single artwork being saved. Only Blondel's façade survived.

In 1911 the Place Kléber was to undergo an important renovation, in which no less than 46 architects would take part. However, the plans, now kept in the city archives, were never executed and thus the Aubette remained an undistinguished, neglected building, disgracing the square rather than enhancing it.

Just as the Aubette in Strasbourg was transformed in the course of time in accordance with the circumstances and the needs of the time, so the building presently has had to conform to contemporary needs. The Aubette, and primarily the right wing, has changed into an amusement center. In 1921 the developers Horn and Heitz Brothers leased the building from the city for a period of ninety years. The city stipulated, however, that no essential changes could be made in the façade, this being a *Monument historique*. Except for the marquee over the terrace, 53 m in length, which links the halls looking out on the square, and for the modern electric light sign on the façade, nothing on the exterior was changed. Nevertheless, the tall plate glass panes of the *Five O'clock* and the adjoining cafés, which are mounted in thin iron frames, give the façade a modern look. Originally, I had wanted the neon sign to run the length of the entire façade, but the city government, which is even now in litigation with the developers because the strictly horizontal, dominating marquee over the terrace does not correspond to the style of the eighteenth century, refused Its permission.

The developers — one of them, Mr. Paul Horn, is himself an architect — originally did not know what to do with the many halls. The projects designed during the first five years with the assistance of many architects-decorators were not executed. Among these there were all kinds of "modern" and "classic" style variations, with Biedermeier prevailing. On paper, the Aubette traversed all styles, from Empire to Jugendstil, and as they say, the realization was mainly prevented by the high costs and by the monetary instability of that time. Mr. Paul Horn had seen to it that the foundations were reinforced and had combined many smaller rooms into a few large ones. In short, the rough work had already been prepared when I got involved with the Aubette in September 1926. The Horn brothers invited me to come to Strasbourg and, encouraged by the possibility to realize my ideas about interior design on a grand scale and without restrictions, I accepted the commission to transform the principal halls in a modern sense, architecturally as well as aesthetically.

The first task was the design of new floor plans in accordance with the location and purpose of the various halls. These designs were approved by the city as well as by the developers without important changes. Here I operated in the most functional manner, but how could one possibly define a priori the whole life and activities in such a building before learning how they actually develop. The floor plans undeniably bore the mark of metropolitan activities, while I avoided defining function and purpose too strictly.

I set myself the task of creating a galeria, aiming at connections between the spaces, which would allow the public to come and go, without the necessity of remaining in any one of the halls for a long time. The existing arcade, which separates the right wing from the left, connecting the main entrance at the square with one of the main streets in the center, facilitated this task. This arcade gives entrance to the spaces on the ground floor: cafés, restaurants, the Five O'clock (with decorations by Mrs. Täuber-Arp), pastry shop, bar, and service quarters with elevator. Also to the stairwell, leading to the Caveau-Dancing and the upper floors. In order to assist the public in finding their bearings I placed an information chart at the main entrance of the arcade. Every section bears a number of a definite shape and color, while this same sign is clearly visible at the entrance to each room.

Located on the ground floor are the arcade, café-brasserie, café-restaurant, tearoom, the Aubette bar and a service area. In the basement are the telephone booths, toilets, coat rooms, the American bar and the Cabaret-Dance hall, painted by Hans Arp. On the mezzanine are located: toilets, coat rooms and a billiards room. On the first floor above ground level are the Cinéma-Dancing-Cabaret,a small and a large function room, and a service area. On the level above that are located the apartments of the director and the permanent staff; also the store rooms for provisions. In the adjoining rooms are the offices, while the enormous kitchens and the cooling installations are on the mezzanine.

The principal materials used for the interiors, in accordance with modern requirements, are: concrete, iron, plate glass, aluminum, nickel, hard caoutchouc (used for the first time by me for stair banisters and bars on doors), terrazzo, rabitz, linoleum, parquet, tiles, duralumin, lincrusta, ripolin, frosted glass, rubber, leather, enamel, silver leaf etc, I avoided the use of wood as much as possible: the doors are all executed in iron and plate glass without subdivisions. The windows and doors giving onto the arcade were extended up to the ceiling, making for maximal light, transparency and orderliness. Hereby the annoying space between ceiling and window and between ceiling and door was eliminated.

The lighting, being different in every hall in accordance with its purpose, required special study. We were aiming for an even, clear, yet gentle illumination, which should suppress shadows as much as possible. The old-fashioned central light sources were ruled out everywhere, while we employed direct and reflected light, depending on the purpose. In the large cinema-dance hall on the first floor above ground level, the lighting is indirect, accomplished by reflectors mounted on nickel rods,

which are hung in space across the full length of the hall. In the large banqueting hall there is direct lighting, by way of normalized enamel plaques in which milk glass lamps are mounted. The same lighting method was employed in the small function room and the tearoom. Originally I intended to light the arcade as well as the various rooms by way of neon light bars (*lumière froide*), but had to relinquish that plan for lack of white neon light. In the café and the restaurant I applied light bulbs in horizontally and vertically oriented sockets.

Tables, chairs, sofas and other pieces of furniture are standardized in size as well as in shape. This furniture, in which all artisticity has been ruled out, is factory produced after my designs. I kept to the most elementary forms. Although the pieces are sufficiently stable as the result of a logical construction, I avoided weightiness. The chairs are of the Thonet type, but the proportions were changed in the execution. The legs of the red and black leather sofas (in the café and the restaurant) were replaced by thin nickel feet. This was done with the side boards and cabinets as well.

Notes on the paintings

The compositions on the ceiling and the walls of the large banqueting hall and the cinema-dance hall were executed en relief, for two reasons. First, in order to achieve a stricter definition of the planes and to counteract interaction of the colors, and second in order to avoid incidental or arbitrary merging or changing of the planes. These planes are separated by 50-cm wide bands, which are raised 5 cm. In this banqueting hall light and color were of direct functional importance, and since tables and chairs are only put In on the occasion of a banquet, the fixed furniture actually consisted only of color and light. The latter became the "content" of the hall, and in order to avoid all restlessness I adopted a *standard dimension* for the arrangement of the planes. This dimension, 1.20 m by 1.20 m, was determined by the height of the radiators, which was proportional to that of the smallest enameled lighting plates and ventilation grids. The smallest color plane is 1.20 m by 1.20 m, while the larger ones are always a multiple of 1.20 m plus the width of the bands. I kept a neutral zone, separated by grayish or gray from the composition, at the altitude of the public. I used the same patterns at the entrances and exits, and, vertically, in the corners, where the switchboards, advertisements, clocks, emergency exits and service exits are located. These neutral fields should, of course, not give rise to empty spaces, and therefore had to maintain the equilibrium by the regularity of their location. The lighting plaques and ventilators were organically absorbed in the overall pattern. Although the cinema-dance hall is generally assumed to be the most successful, it posed a much more difficult task than the banqueting hall, as I did not have a single wall at my disposal for the desired animation of this space by means of color. All walls were interrupted, one by five windows looking out on to the square, which occupy nearly the entire height, another one by the entrances and exits of the office, a third one by the entrance and the doors to the small function room, above which are located the unavoidable openings for the projectionist. The projection screen for the cinema had to be placed against the opposite wall; moreover, there was an emergency exit in this wall, on the left. The ceiling was partitioned by the lighting fixtures on rods. Because the windows, as well as the doors and all other elements disrupting the walls lent a strong orthogonal accent, this hall was very amenable to application of an autonomous, diagonal color arrangement capable of resisting the tension of the architecture. The planes themselves are raised 4cm, and separated by bands 4 cm deep and 55 cm wide. The gallery, which occupies almost the entire right wall, is placed in such a location that it, like all the other elements, is in harmony with the overall pattern.

The solutions for the cafés and the restaurant on the ground floor are, as much as possible, in keeping with the objects there. Originally these cafés were intended to become conspicuous solely by means of their function and their materials. After all, paint is but an illusionist material for achieving what ought to be achieved by the practical and esthetic properties of the materials themselves. I had to abandon this plan because of financial retrenchments, and the available material could only be used for the sofas, floor covering and tables. The mirrors which I placed over the red and black leather sofas are bordered on both sides by flat aluminum plates. These serve at the same time as reflectors for the socket lighting fixtures. The main illumination is indirect, by means of reflection against the shiny white areas on the ceiling. I put nickel grates in front of the undivided plate-glass panes in the café for protection. In the café which runs parallel with the square, I kept the *office* open.

I had the signs in the whole building executed in the same print, and I used the same kind of sober lettering for the electric sign on the façade and the transparencies in the awnings.

Epilogue

Originally I had intended to construct the whole interior of the Aubette purely architecturally and with the use of durable materials. However, I soon discovered that I had fallen into the hands of speculators and that the city authorities as well as the developers, for very "personal" reasons, were pushing all the time for greater economizing. The money allotted by the city to the developers was not squandered on materials, nor on the installation. Everything had to be inexpensive. Therefore I was forced to resort to *ersatz* [substitute] materials, which could not benefit the appearance, certainly not in the long run. Although I do not want to disagree with the critics who considered many features to be very successful in architectural as well as in painterly respect (to the extent that the approximation of an ideal is at all possible in a transformation using the simplest of means), yet much of the *plastic unity* was lost here because of economizing and too much haste. The appearance is also impaired by the total lack of maintenance and by the rough ways of the Strasbourgers.

In any case this was the first attempt, in contrast with rationalism, to combine everything to create the atmosphere of a plastic architecture.

Theo van Doesburg

"Van Doesburg sprak zelf de wens uit dat de kleur een vernietigende (destructieve) werking zou hebben op de constructieve zwaarte van de architectuur."

from: *Theo van Doesburgs 'Farben im Raum und Zeit'* by Evert van Straaten, in *De aubette of de kleur in de architectuur* 010 publ., 2006

"THE SURFACE IS ULTIMATELY THE ONLY DETERMINING FACTOR IN ARCHITECTURE, Humanity does not live in the construction but in the ATMOSPHERE evoked by the SURFACES"

from:
Color in Space and Time
Theo van Doesburg
De Stijl, 8 (1928) nr. 87–89, p. 26–36

Colour in Space and Time

Theo van Doesburg
Farben im Raum und Zeit
De Stijl, 8 (1928) nr. 87–89, p. 26–36

p110
"*De beelding van de ruimte is zonder licht niet denkbaar. Licht en ruimte vullen elkaar aan. In de architectuur is het licht een beeldend element en dan ook nog het belangrijkste. Het organische verband tussen ruimte en materiaal kan alleen door middel van licht tot stand worden gebracht. Daarmee echter is de architectuur nog niet voltooid. Perfectionering van de architectuur is alleen dan mogelijk als ook het licht gebeeld wordt. De architectonische beelding is zonder kleur niet denkbaar. Kleur en licht vullen elkaar aan. Zonder kleur is de architectuur uitdrukkingsloos, blind.*"

"...for a building with basically one principal façade, such as a loggia or stoa, it did not seem to matter what was put behind the arcade. It could even be a glass box, a theater–or an art museum."

Peter Reed quoting Philip Johnson

Notes on the Aubette in Strasburg

Theo van Doesburg
Notices sur l'Aubette à Strasbourg
De Stijl, 8 (1928) nr. 87–89, p. 1–13

"*in het café-restaurant heb ik ook verlichting op aluminium platen gebruikt die, toegepast op muren naast spiegels, zeer levendige resultaten geeft*"

"*Als mij gevraagd zou worden, wat ik van plan was bij de bouw van deze zaal* [Ciné-dancing]*, dan zou ik antwoorden: het stellen van een bovenmateriële en picturale ruimte tegenover de driedimensionale materiële zaal.*"

"*Monsieur,*

Auf Ihre Zuschrift vom 5. ds. teile ich Ihnen betr. Pläne ergebenst mit: Sie haben noch nicht erhalten die Haupttreppe mit Vestibül sowie Barraum und Halle im sous-sol. An diesen Räumen ist noch einiges zu ändern ehe der genaue Grundriss festliegt. Wir haben es auch nicht für notig gehalten, die Buffetwand vom Five o'clock zu detaillieren, da diese Wand ja mit Ausnahme der 2 Symmetrischen Türen keine Oeffnungen besitzt.

Sie erhalten anbei den noch fehlenden Plan 1:100 vom Entresol. Sie haben nunmehr mit obigen Ausnahmen alle Pläne und Aufrisse der Haupträume erhalten. Ihre Bemerkung z.B. sie hätten weder den Plan vom Five o'clock noch die 2 vom Restaurant erhalten, ist uns unverständlich, da wir Ihnen sogar unsere Originalen geschickt haben. Wir können daher die in Ihrer Aufstellung im ersten, dritten und vierten Absatz erhaltenen Beanstandungen nicht kontrollieren. Wir nehmen aber an, dass Sie die fehlenden Pläne für 2 vollständige Serien, 1 Original und Kopieserien notiert haben.

Hochachtungsvoll
PAUL HORN
architecte"

"Er wordt in deze brief gesproken over de hoofdtrap met vestibule, die Van Doesburg en Arp samen zouden vormgeven en over de bar en dansruimte in de kelder, die Arp voor zijn rekening nam. De gebruikte term Five o'clock is een andere naam voor de tearoom op de begane grond die Sophie Taeuber heeft vormgegeven. Het Entresol is de tussenverdieping waar de kantoorruimtes, de toiletten, de garderobe en de biljartzaal waren gepland. Met het Restaurant worden het café-restaurant en de café-brasserie op de begane grond bedoeld, waar Van Doesburg verantwoordelijk voor was."

From: *Brieven over de Aubette*
by Marguerite Tuijn
in *De Aubette of de kleur in de architectuur*, 010, 2006, pp. 50-81

"*De elementarist erkent tijd als een belangrijke waarde in het beeldende werk; op die manier heeft hij aan film, muziek, toneel , beelding, architectuur nieuwe mogelijkheden geschonken. Het is uitsluitend een universele methode , hetzij voor de kunst, hetzij voor de industriële productie. Het elementarisme verzet zich tegen het compromis, het verval, de esthetische verwarring van vandaag (neoclassicisme, surrealisme , etc.) en tegen het geborneerde dogma. Het reduceert de geestelijke en technische vaardigheden tot hun meest elementaire vorm . Het komt voortuit een functionele gedachte, erkent de latente energie van de materie (kleur , glas, ijzer, beton , geluid, gesproken woord) en vindt in de architectuur een bouwmethode die een synthese biedt van alle functies vanhet menselijk leven. Het elementarisme is in 1924 in Nederland ontstaan (bij de groep 'De Stijl') en heeft sindsdien in alle landen aanhangers gevonden. Georges Antheil in de muziek, Césare Domela , Vordemberghe-Gildewart en de auteur van dit artikel (grondlegger van de beweging) in de schilderkunst, Constantin Brancusi in de beeldhouwkunst, Mies van der Rohe, Van Eesteren, Rietveld en de auteur in de architectuur, I. K. Bon set in de litteratuur, Fr. Kiesler in de toneelvernieuwing, zijn elementaristen.*

[…]
Op deze basis heb ik o.a. getracht in de Aubette van Straatsburg een ruimere poging te ondernemen om aan het elementarisme een beeldende uitdrukking tegeven."

from: Theo van Doesburg
Het elementarisme en zijn oorsprong ('L'Elementarisme et son origine') in:
De Stijl, 8 (1928) nr. 87-89, p. 20-25
(Aubette-nummer)

"*Wanneer de Aubette ook al mislukt is ten opzichte eener ongegronde verwachting van respect voor geestelijk werk, zoo ligt de consequentie niet in het steeds meer uitschakelen van het "doelloos" geestelijke in de architectuur... als beelding nl. Dat zou toch slechts een toegeven zijn, een bevestiging en erkenning van de overheersching van het natuurlijke, het bestiale en misdadige. De Aubette heeft me geleerd (uitgezonderd wat "snobisme") dat een overleggen naar den tegenovergestelden kant der consequentie heilzaam werken moet.*"

Theo van Doesburg, diary entry,
June 13, 1928.
nl.wikisource.org/wiki/Uit_de_dagboeknotities_van_Theo_van_Doesburg

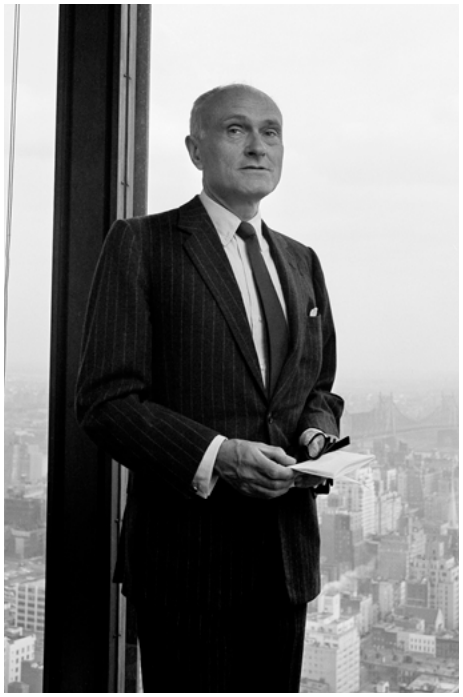
Philip Cortelyou Johnson (1906–2005)

"In December **1934**, he resigned from the Museum to pursue a career in the populist currents of the far right of America's mid-Depression political spectrum, astonishing the media, which had followed his mercurial rise to prominence in the cultural world of New York."

from: *Portrait of the Curator as a Young Man* by Terence Riley, in *Philip Johnson and the Museum of Modern Art* Studies in Modern Art 6, 1998, p35

1939
"According to a memo in the dossier the F.B.I. began keeping on Johnson, which traced his activities throughout the 1930s in some detail, 'From a source considered reliable, it was reported that Johnson was feted by the German authorities in charge of the press correspondents visiting the Polish front, and that the Germans were quite solicitous about his welfare.'"

From: *Famed Architect Philip Johnson's Hidden Nazi Past* By Marc Wortman Vanity Fair, April 4, 2016



Two Quit Modern Art Museum For Sur-Realist Political Venture

Blackburn and Johnson, With No Program but One Party for Nation, Start Saturday for Louisiana to Study the Interesting, to hem, Huey Long

Alan Blackburn, executive director of the Museum of Modern Art, and Philip Johnson, chairman of the museum's Architectural Department, have deserted their posts at the museum, and on Saturday they will leave for Louisiana, to begin the task of building up their private political party by getting a line on the antics of Senator Huey Pierce Long.

Both Mr. Blackburn and Mr. Johnson have been admirers of the surrealist school of painting, and their politics are not without a certain surrealist flavour. Their party, to be called quite simply "The National Party," is distinguished from all other political aggregations, juntas, parties or groups, past and present, by a complete lack of platform or program. They plan to pick one up as they go along, possibly in Louisiana.

Mr. Blackburn and Mr. Johnson jointly outlined their plans in Mr. Johnson's little office at the Modern Museum, 11 West Fifty-Third Street, where catalogues of firearms and advanced art publications were piled everywhere.

The adventure begins on Saturday, after Mr. Blackburn and Mr. Johnson have taken leave of the museum, of which they expressed great admiration, and after they have collected necessary supplies. They were attacking the problem of firearms yesterday. Mr. Johnson favored a submachine gun, but Mr. Blackburn preferred one of the larger types of pistol. When such difficulties are settled the baggage will be packed in Mr. Johnson's large Packard touring car and they will set off.

From: the New York Herald Tribune, December 18, 1934

1949
"the Grace Rogers Rainey Rogers Annex at 21 West Fifty-third street [...] – his first commission for the Museum itself. The Seven-story Annex, also known as the '21' building…"

from: *The Space and the Frame: Philip Johnson as the Museum's Architect* by Peter Reed in "Philip Johnson and the Museum of Modern Art Studies in Modern Art 6", 1998, p76

> "demolished in 1979-80 to make way for the Museum Tower [...] In 1959, Johnson nearly repeated the scheme for Asia House, at 112 East 64th street…"

p80
"To demonstrate the serious lack of gallery space, Alfred Barr, then director of museum collections, mounted an exhibition titled *Toward the "New" Museum of Modern Art – A Bid for Space*, which opened on November 18, 1959, in the second floor galleries"

p80
"In "Whither Away – Non-Miesian Directions," a seminal lecture of **1959**, Johnson confessed, "we cannot not know history." He cited the famous arcades of the Feldherrnhalle in Munich by Friedrich von Gärtner (1841–43) and the Fourteenth-century Loggia dei Lanzi in Florence upon which the German monument was based, making the observation that, for a building with basically one principal façade, such as a loggia or stoa, it did not seem to matter what was put behind the arcade. It could even be a glass box, a theater–or an art museum."

p81
"*The Museum of Modern Art, on the other extreme, works well over the years. It is the opposite of the Guggenheim. It has no central space, no way to tell where you are, on which floor, or even, in many installations, where you are on which floor. It is an efficient loft building without pretensions to interior architecture. On the other hand, by changing walls, great variety is maintained…. Could there have been just a little architecture, a little magnificence introduced into this efficient interior? For this lack I apologize to the architectural profession.*"

p82
"*It seems I cannot be but Classically inspired; symmetry, order, clarity above all*" (from: Philip Johnson, "Johnson" Perspecta 7, 1961, p.3)

p85
"On May 25, **1962**, he was authorised to proceed with working drawings for the East Wing. Aware of the Museum's growing international stature , the trustees planned to inaugurate the New Museum in time for the 1964 World's Fair, an event of global significance.

Four months later, on October 1, 1962, spectacular scale models of the new additions and the reconfigured lobby in the original building were unveiled at a press preview of the exhibition *The Museum of Modern Art Builds*."

p89
"As realized, the East Wing façade was treated more-or-less uniformly from top to bottom in black steel and glass, the dark wings forming a contrast to the white façade of the Goodwin-Stone building. Taking its cue from the annex, the Miessian geometry was softened by curving the large floor-to-ceiling window frames in a manner similar to the upper row of windows in Johnson's Fifty-fourth Street proposal of 1959. The black-steel curtain wall took on a lacier appearance, with deep mullions hinting at the elaborate tracery in the Gothic windows of st. Thomas' Church next door. […] The bronze-tinted glass gave a warm glow to the illuminated interiors, although some of the curators would have preferred natural light."

p91
Of course, Mies's I-beams applied to the building façades were also "a lie", in that they served no direct structural function but were symbolic of the structural I-beams concealed behind the façade. Nevertheless, the irony behind Johnson's gesture seems more akin to Pop art than to Mies's sober expression of the building's underlying structure."

"On May 25, **1964**, eighteen months after the groundbreaking, **the new East Wing**, Garden Wing, and redesigned lobby were opened to great aclaim."

"It has windows with the same curved corners. I think it's a terribly exciting transitional moment, because it's the first tiny inkling that Johnson is rejecting the cold, hard, orthogonal rectilinearity of strict Modernism and embracing a softer, more organic approach."

From: *Architextures - Man on Campus*
By Ryan Witte
rwarchitextures.blogspot.com/2010/12/man-on-campus-part-4-jackpot.html

*"The idea of the arch is, of course, contrary to "modern" design, the modern age of usefulness. because it is obvious these arches are not truly structural – not honest. But to me they are handsome and comforting"**

**Philip Johnson, "Full scale False Scale", in Stern, Philip Johnson*

"The sophisticated intellectual constructions that in the 1960s not only nurtured the work of Johnson but also that of Venturi, Eisenman and Rossi, have undermined the art of construction, already put int crisis by Mies, to turn into what would defined, starting from an article by Johnson from 1964, as the Post-Modern*"

**Philip Johnson, "Pre-Columbian Art in a Post-Modern Museum", in Architectural Forum, no. 3, 1964*

from: *Truth and disguises: Philip Johnson and the non-Miesian directions* by Roberto Gargiani, in Oase 97, 2016, p61–70

"We insist on having the best of everything. Philip Johnson …designed the Four Seasons for us… The enormous painting in the hall there is by Picasso. In the room beyond is a Pollock, the tapestries in the lobby are by Miró, and the floating sculptures over the bar on the mezzanine are by Lippold. Quality! The food is as fine as the fixtures."

Joseph Baum (**1959**)

from: Rothko and the Four Seasons
Jon Michaud, The New Yorker, April 1, 2010

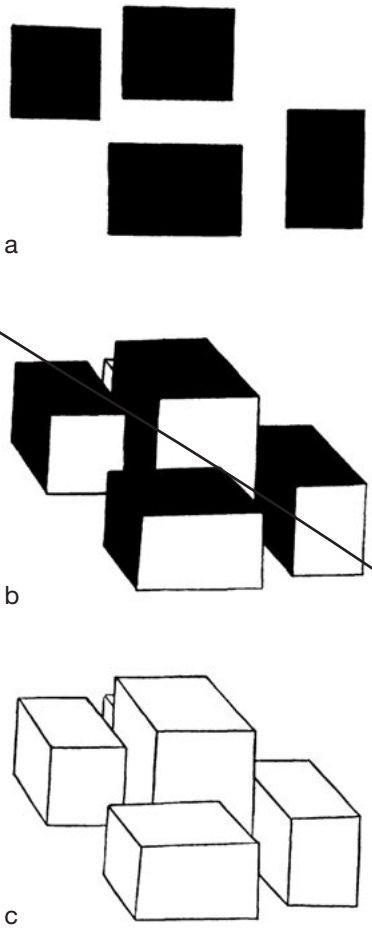
1952: Philip Johnson on *de Stijl*

For architects and designers today de Stijl has an especial importance. The International Style, which has dominated architecture the last quartercentury, has had many roots – steel and concrete skeleton construction methods, machine inspiration and the like – but the basic esthetic organizational ideas were first expressed by the Stijl group and particularly by its leading spirit, Theo van Doesburg. It was he and his associates who transmogrified and codified the esthetic experimentations of cubism; and, what was important for architecture, they codified them as a basis of all the arts, not only of painting (plate 1). Except for Le Corbusier, himself a capable painter who had been through the discipline of cubism, the modern architects of the twenties learned their esthetics from de Stijl.

Why the Stijl esthetic was so influential architecturally is simple to understand. In the first place its theories once more seemed to integrate architecture into a universal theory of art which, ever since the disintegration of the revivalisms of the 19th century, modern minded architects and designers had been seeking and which earlier "modern movements" like Art Nouveau or the Arts and Crafts movement had not supplied. Second, the esthetic system of de Stijl fitted perfectly the architectural background of the time. Regular rectangular shapes fitted skeleton construction methods which were beginning to be admired. The separation of the volumes fitted the growing feeling for functional articulation of buildings. But most important the occult asymmetrical balance of the reassembled elements offered a new method of architectural composition.
Past styles of architecture depended primarily on plays of axial symmetry for the ordering of plans and on a hierarchical massing for emphasis. De Stijl offered instead a separation of plan into similar, or sometimes identical elements and a reassembling of them into a loose yet careful asymmetric balance. For example, the Bauhaus building, the greatest post-Stijl building of the twenties, is just such a composition of quasi-independent rectangular prisms, separated for functional reasons, and juxtaposed in careful asymmetry. Accent is achieved by position and by a unique surface treatment, not by symmetry and hierarchic massing.

In the thirty years since van Doesburg made these schematic drawings architecture has understandably developed. Nothing as complex in composition as the Bauhaus is built today. Nothing today as intricate as Mies van der Rohe's linear country house of 1922 is on the boards. But in a group of buildings completed in 1951 – Mies' 860 Lake Shore Drive apartments – the elements are juxtaposed in exactly the same manner as in van Doesburg's diagram. In Walter Gropius' new dormitory for Harvard University the separate units are just as separate; and accent is achieved by occult balance, not by symmetry and hierarchy.

In the esthetic of balance and composition the influence of de Stijl is still clear.



(1) Theo van Doesburg:
a) Basic Composition in Painting
b) Basic Composition in Sculpture
c) Basic Composition in Architecture

Philip C. Johnson,
Director Department of Architecture and Design

from:
The Museum of Modern Art Bulletin vol. XX, no. 2,
Winter, 1952 – 1953

De herhaling van een thema in de muziek is net zo decoratief als het regelmatig terugkeren van bepaalde bouwelementen. Het begrip symmetrie, dat zelfs vandaag de dag nog wordt gehanteerd door bepaalde architecten (Le Corbusier, Loos, Oud, enz.), is eveneens geënt op het principe van het decoratieve en het ornamentale.

from:
Color in Space and Time
Theo van Doesburg
De Stijl, 8 (1928) nr. 87–89, p. 26–36

Ludwig Mies van der Rohe (Maria Ludwig Michael Mies,1886–1969)



from: *Architects of Fortune, Mies van der Rohe and the Third Reich*
Elaine S. Hochman, 1989

p54
"Learning that an addition was being planned by the current owner of a home that he had earlier designed, Mies, anxious to gain the commission, wangled an invitation to a dinner party that the owner was giving.(45) The host and current occupant of the house was Eduard Fuchs, a broadly educated Berlin Jew and a director of the Society of German Friends of the New Russia. (46) Delighted to have the famed architect at his table ,Herr Fuchs, during the dinner, asked Mies his opinion of aproposed monument to Liebknecht and Luxemburg that the Society of German Friends was planning. Mies, forgetting his manners for the moment, could not refrain from laughing at the banality of its sodden design. "The somber stone columns and medallions seem more appropriate for a banker than for fallen revolutionary leaders " he declared to his startled and embarrassed host. The offending photographs were quickly removed and the subject changed. By dinner's end, the communist memorial appeared forgotten. The next morning, however, Mies received a phone call from Fuchs who expressed interestin seeing what he would propose. "Since you found the monument so amusing," he added drolly. Mies casually suggested a brick wall," since most of these people were shot in front of a wall." Unable to imagine a brick wall as a monument, Fuchs asked Mies to prepare a design. "A few days later I showed him my sketch of the monument, which in the end was built," said Mies.(47) On January 12, 1926, undoubtedly intending to further ingratiate himself with Herr Fuchs, Mies joined the Society ofGerman Friends of the New Russia. However much his membership might later return to haunt him, it was undoubtedly an effective gestur . Two years later, Mies completed the renovation of the Fuchs' home.(48)

p52
Mies, his opponents claimed, aestheticized architecture; he accused them of politicizing art. "*What do you think the youth were saying?*" commented Philip Johnson. "*That Mies was the invention of the devil and should be put in jail for using silk and matching marble slabs... Mies was terribly hurt by it. He couldn't understand why all the people hated him.*"*

*("Conversation with Philip Johnson" Architecture Plus 1: 75)

"As might be expected from a proselytizer of architectural "purity" Mies fervently opposed the intrusion of political considerations into architecture . His most powerful plea for the separation of politics and architecture-for an end to the identificationof modernism with "cultural bolshevism"-came in an address before the Deutsche Werkbund in Vienna in June 1930, as the Nazis were making their initial mark as a major, national political force.

"The new era is a fact" he declared. It exists, irrespective of our "yes " or "no. " Yet it is neither better nor worse than any other era. It is pure datum, in itself without value content . . . . Let us accept changed economic and social conditions as a fact. ... All these take their blind and fateful course.

[…]
p53
Mies saw his architecture as available anywhere, anytime, and for anyone . He could design a chair for the king of Spain in his Barcelona Pavilion (the "Barcelona" chair), a home for the editor of The Red Flag, and in 1930, purge the Bauhaus of its communist students. "*How apolitical can you get?*" asked Philip Johnson. "*If the devil himself offered Mies a job he would take it.*"(43) For Mies, as he once said, 'Architecture is the real battleground of the spirit.'"(44)

p61
In 1930 Mies, like his fellow countrymen, began to suffer the effects of the worldwide economic depression. Aside from some inconsequential work, commissions vanished. One of his jobs was the renovation of Philip Johnson's New York apartment. "In 1930, he had only my apartment to do," recalled Johnson, then twenty-four years old and newly appointed director of the Department of Architecture at The Museum of Modern Art. "He did it as if it were six skyscrapers-the amount of work he put into that apartment was incredible."

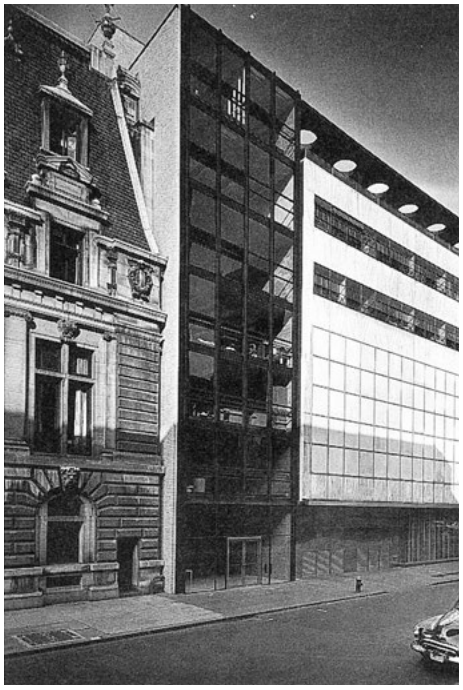
He created his masterpiece, the German Pavilion at the Barcelona Exposition, in 1929: a series of empty spaces, removed of every physical encumbrance that technology would allow. Enclosure was suggested only by a series of planes, arranged with formal geometry, like a Mondrian painting. Nothingness, transparency, was used as a kind of expression. Visitors would touch its floor-to-ceiling glass walls, the world's first, to see how they stood up - if they stood up. The whole building appeared so lightweight that it threatened to float away into the sky. "It contains only space," dismissed one critic. But that was the point. The world had seen nothing like it. We're used to open-plan homes and offices today, but in 1929 it was a revolution to the senses. This, said one newspaper report at the time, was "the modern feeling".

from: *Mies and the Nazis* by Tom Dyckhoff, in the Guardian, Nov. 30, 2002

The Barcelona Pavilion was built by Mies van der Rohe in 1929. In the layout of the vertical planes of the pavilion, Mies admitted the influence of the drawings and paintings of Theo van Doesburg. In these Colour/Plane Studies, red and white have been applied to the vertical planes of the pavilion using two different systems, evoking the axonometric drawings Theo van Doesburg created for his unbuilt projects. These drawings represent the idea of van Doesburg's influence on the Barcelona Pavilion extending beyond the layout of the floor plan to the colouring of the walls (Van Doesburg was in fact an advocate of a new profession; that of architectural "colorist".)

From: *Text: Colour Plane Studies* by Terence Gower
www.terencegower.com/colour-plane-studies/colour-plane-studies-2/

MoMA: Expansions



1951



1964

1959

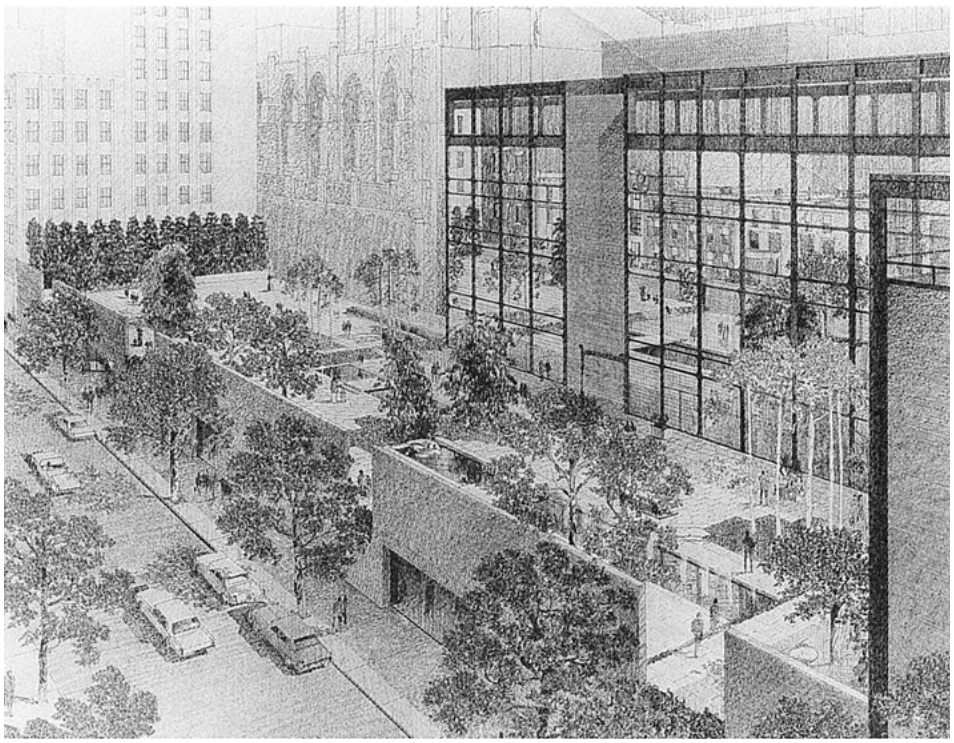




1962/3



1964



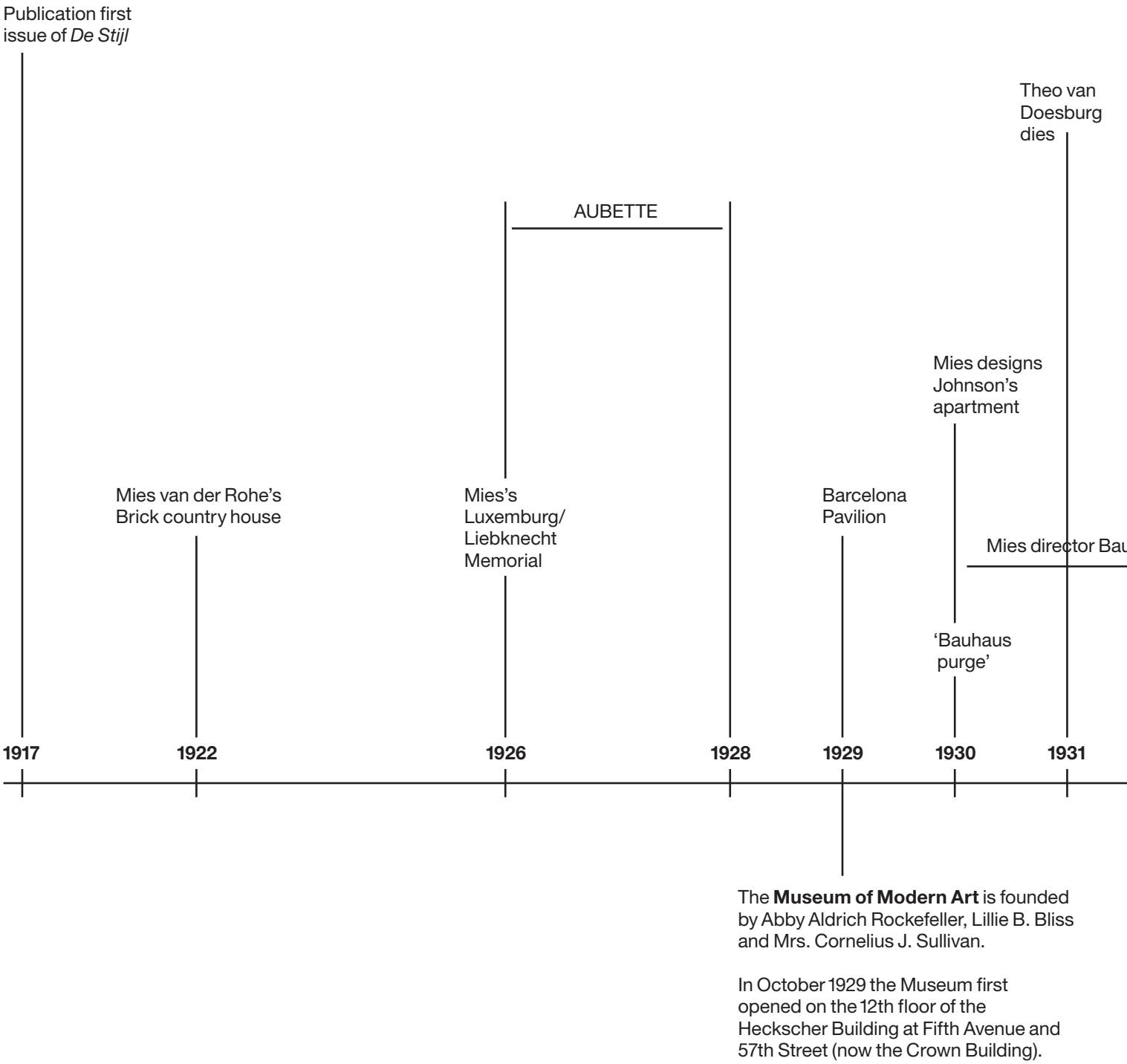
1970



2006

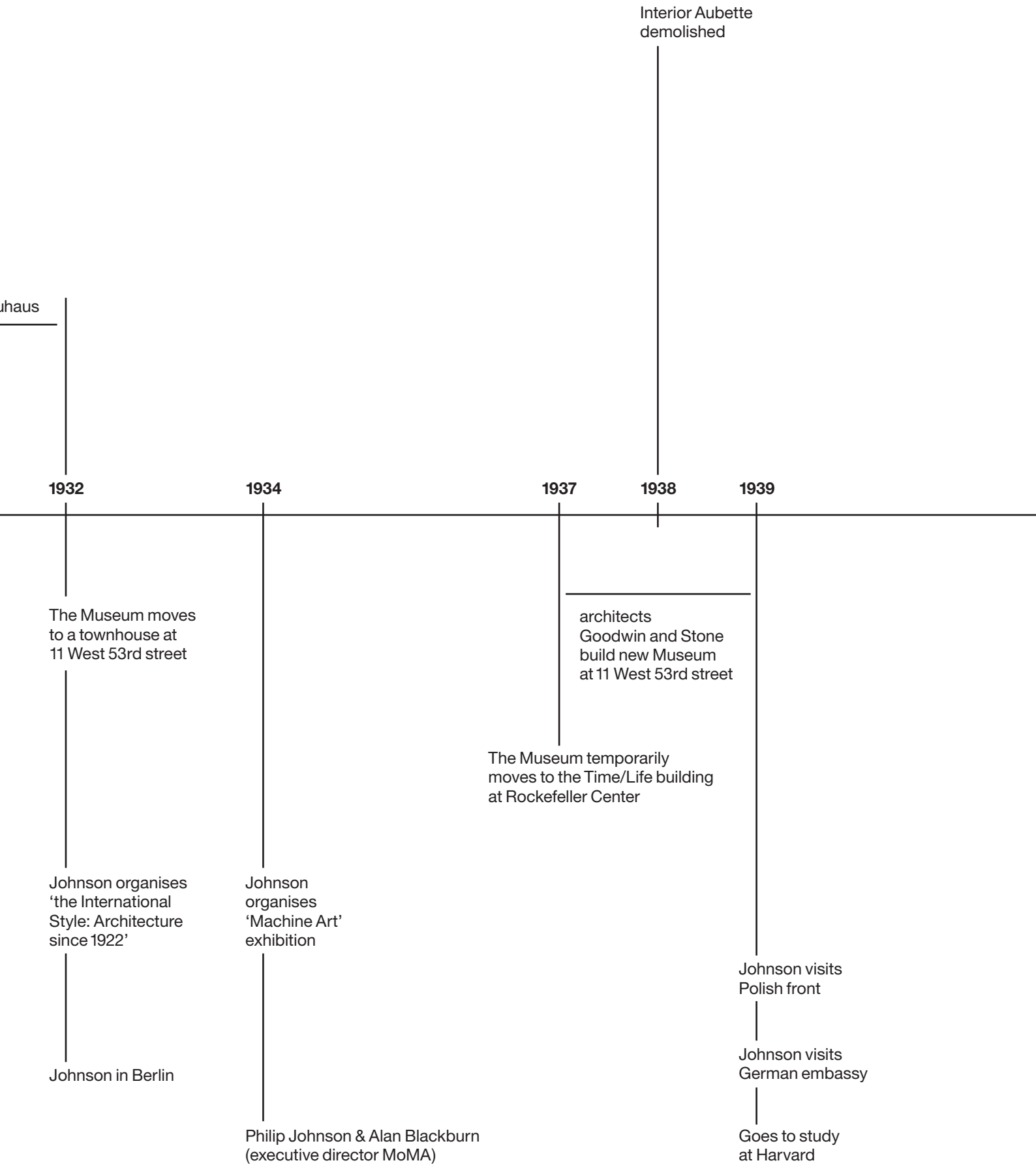


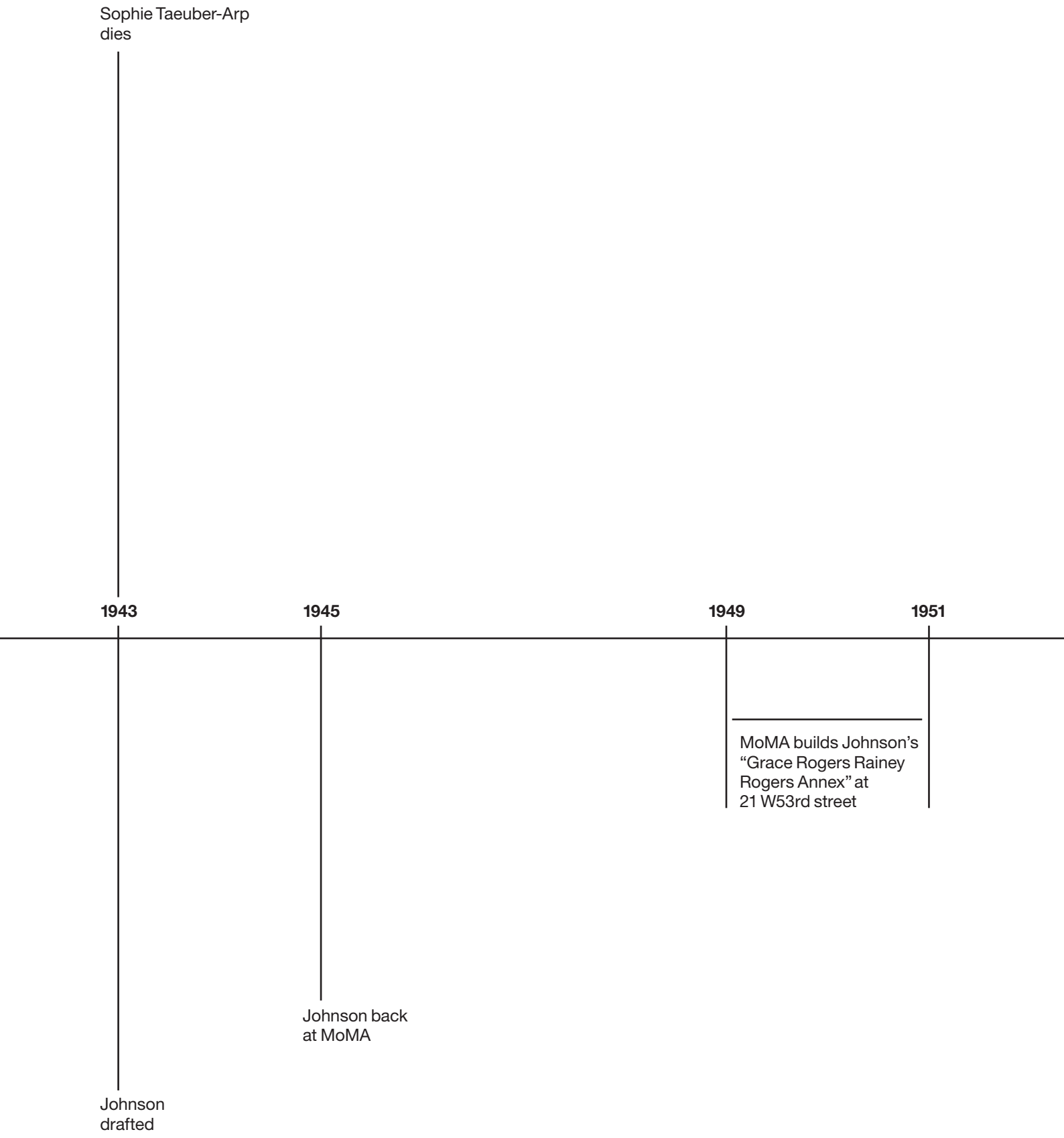
2018

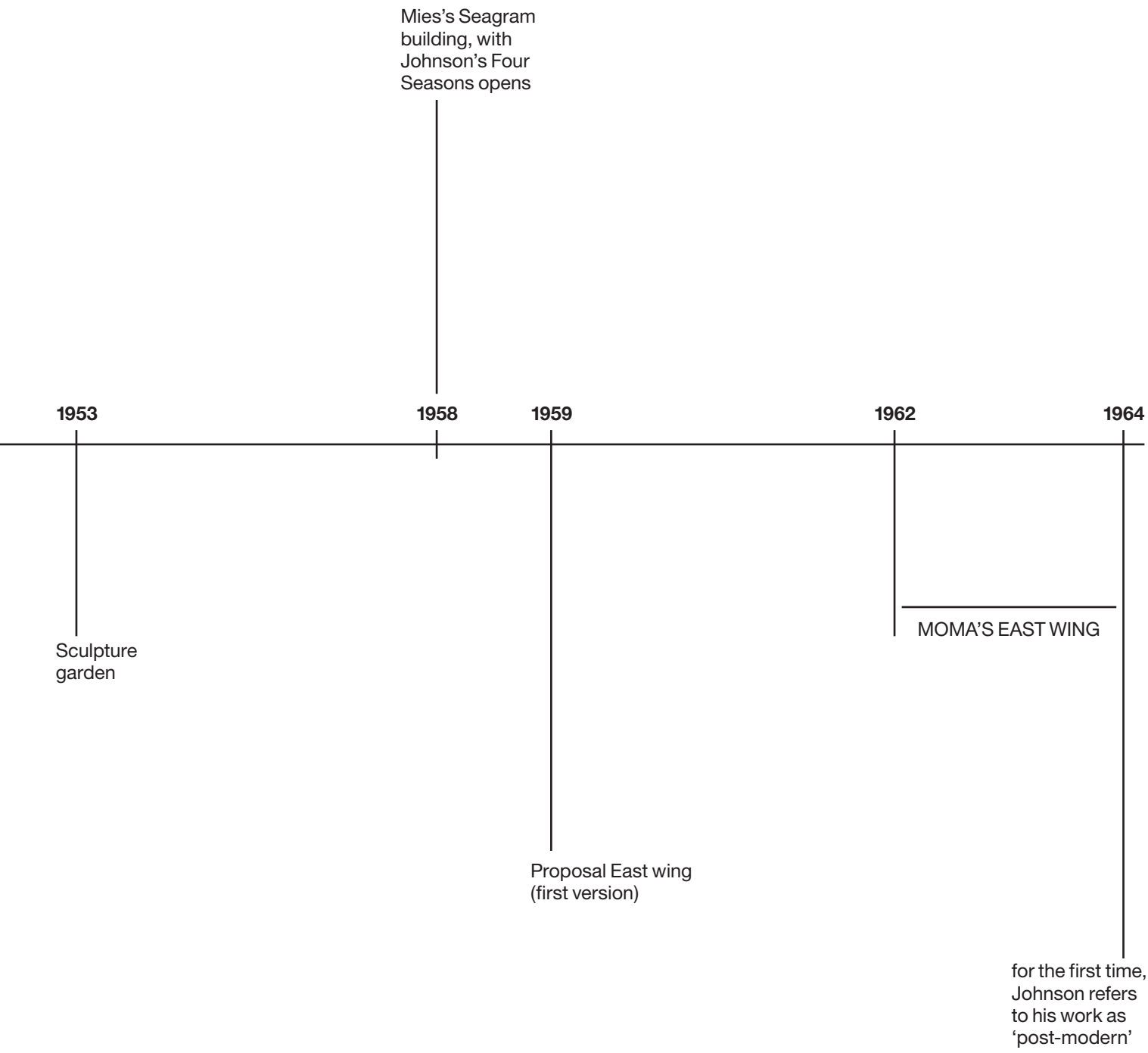


The **Museum of Modern Art** is founded by Abby Aldrich Rockefeller, Lillie B. Bliss and Mrs. Cornelius J. Sullivan.

In October 1929 the Museum first opened on the 12th floor of the Heckscher Building at Fifth Avenue and 57th Street (now the Crown Building).


Interior Aubette
demolished
uhaus
1932
1934
1937
1938
1939
The Museum moves
to a townhouse at
11 West 53rd street
architects
Goodwin and Stone
build new Museum
at 11 West 53rd street
The Museum temporarily
moves to the Time/Life building
at Rockefeller Center
Johnson organises
‘the International
Style: Architecture
since 1922’
Johnson
organises
‘Machine Art’
exhibition
Johnson visits
Polish front
Johnson visits
German embassy
Johnson in Berlin
Philip Johnson & Alan Blackburn
(executive director MoMA)
quit museum to start ‘the
National Party’
Goes to study
at Harvard


Sophie Taeuber-Arp
dies
1943
1945
1949
1951
MoMA builds Johnson's
"Grace Rogers Rainey
Rogers Annex" at
21 W53rd street
Johnson back
at MoMA
Johnson
drafted


Mies's Seagram building, with Johnson's Four Seasons opens
1953
1958
1959
1962
1964
Sculpture garden
MOMA'S EAST WING
Proposal East wing (first version)
for the first time, Johnson refers to his work as 'post-modern'

On the reconstruction of Aubette 1994 / 2004-2006

from: *Theo van Doesburgs 'Farben im Raum und Zeit'* by Evert van Straaten, in *De aubette of de kleur in de architectuur* 010 publ., 2006

"Van Doesburg ziet de kleur als hét middel om architectuur uitdrukking en betekenis te geven, te bezielen. Door kleur als bouwmateriaal te gebruiken – en het is hem om het even of dit in de vorm van verf of door middel van door en door gekleurde materie wordt toegepast – kan de architectuur in geestelijke behoeften voorzien en uitstijgen boven de uitdrukkingsloze, rationele skeletten die de 'functionaliteitsromantici', zoals Van Doesburg zijn concurrenten en tegenpolen noemt, neerzetten."

p105
"Van Doesburg sprak zelf de wens uit dat de kleur een vernietigende (destructieve) werking zou hebben op de constructieve zwaarte van de architectuur."

p107
"In het stadium der beeldende architectuur is de kleur uitdrukkingsmateriaal gelijkwaardig aan alle andere materialen zoals steen, ijzer, glas, enz."

Theo vD, 'De Betekenis van de kleur in binnen- en buitenarchitectuur', op. cit., p 234

p108
"Aan het slot van zijn 'Farben im Raum und Zeit' zegt Van Doesburg dan ook dat uiteindelijk het uiterlijk, de huid van de architectuur slechts van belang is en dat de mens slechts leeft in de atmosfeer die daardoor opgeroepen wordt"

"De grote klap kreeg de Aubette toen het gebouw nieuwe stijl in 1938 tien jaar bestond. De kleuren waren wat verfletst en men besloot die niet te restaureren maar ze geheel en al weg te werken. Dat werd mij later verteld door Jean-Louis Faure, hoofd-conservator van het Museé des Beaux-Arts in Straatsburg. Samen met onder anderen de Nederlanders Carel Blotkamp, Jean Leering en Evert van Straaten is hij lid van de commissie die de restauratie van de Aubette begeleidt. Volgens Faure zag niemand in die jaren dat het gezamenlijke werk van Taeuber, Arp en Van Doesburg volkomen uniek was."

www.nrc.nl/nieuws/1995/06/09/dansen-tussen-gele-diagonalen-theo-van-doesburg-verwezenlijkte-10445614-a914961

"Waar een gewoon mens gek zou worden van de staat van beschadiging en verloedering waarin Mariël Polman de Foyer-bar van Sophie Taeuber en de Salle des Fêtes van Theo van Doesburg een paar jaar geleden in Straatsburg aantrof, maakte haar hart een sprongetje van blijdschap. Polman, eigenaresse van de scalpels, architect, meester-schilder en onderzoeker, kleurdeskundige van de Rijksdienst voor de Monumentenzorg in Zeist, heeft voor hetere vuren gestaan. […]
Maar in Straatsburg zag ze dwars door het holle plafond van de Salle des Fêtes de originele kleuren van Van Doesburg schemeren. 'De olieverf was vervuild en verkleurd, maar nooit overgeschilderd. Fantastisch! Ik kon de verf er keurig van af krabben.
Zo minuscuul als de verfsnipper is, zo essentieel is hij voor de restauratie, of beter gezegd, de reconstructie, van deel twee van de Aubette in Straatsburg.
In 1994 werd de Ciné-Dancing van Stijlvoorman Theo van Doesburg al in oude glorie hersteld, een van zijn beroemdste creaties, met schuine kleurbanen over muren en plafond. Aan Polman en een team van experts de eer om de andere ruimtes van de eerste etage opnieuw tevoorschijn te toveren.'"

"Extreem veel verflagen gebruikte Van Doesburg. Drie grondlagen vormen de basis, voordat hij aan kleur begon. De kleur zelf bestaat uit drie lagen, en is tot haar verbazing afgewerkt met een glimmende laag vernis. 'Van Doesburg heeft de kleur echt opgebouwd, letterlijk. Hij wilde de bezoeker doordringen met kleur. Ik zie daarin de hand van de kunstenaar.'"

"Zo vanzelfsprekend ogen de frisse kleuren, dat het nauwelijks voorstelbaar is dat het anders kan. Toch is de restauratie met moeite tot stand gekomen en wringt hij eigenaardig met de ruim tien jaar eerder gerestaureerde Ciné-Dancing, waarbij Polman niet betrokken is geweest. Ook hier is papier aangebracht over de oorspronkelijke verf, maar in de daaropvolgende reconstructie van de schilderingen is met 'verouderde' kleuren gewerkt. Destijds gold de opvatting dat het patina van de tijd niet weggepoetst mocht worden, zoals je ook in de schilderijen van Vincent van Gogh het tot wit vergane rood niet opnieuw laat bloeien.
Ondanks die legitieme redenering is de Ciné-Dancing nu een schok. De 'vuile' kleuren van de beroemde schepping van Van Doesburg zijn muffig als een vergeeld boek."

https://www.volkskrant.nl/cultuur-media/knokkende-kleuren~b3e4da87/

De ‘sixtijnse Kapel van de 20ste eeuwse avant-garde’

Bij de thans uitgevoerde reconstructie is een andere aanpak gevolgd dan bij de Ciné-bal, die ruim 10 jaar geleden werd gerestaureerd. Bij beide restauraties zijn de verborgen en overgeschilderde interieurs na verwijdering van de latere betimmeringen zorgvuldig onderzocht door middel van stratigrafisch- en laboratoriumonderzoek van de verflagen uit 1926-’28. Bijzonderheid bij de Salie des fêtes en de Ciné-bal is dat de kleurvlakken van Van Doesburg in reliëf zijn uitgevoerd: verzonken bij eerstgenoemde enuitspringend bij laatstgenoemde.

Bij de door architect Gaymard uitgevoerde reconstructie van de Ciné-bal is ervoor gekozen de uitde stratigrafieën afgeleidde, verouderde kleuren toe tepassen op een papierlaag, die over het oorspronkelijke materiaal werd geplakt. (Hiervan doet hij verslag in het Docomomo Preservation Technology Dossier 5, juli 2002: ‘Modern Colour Technology’, pp. 81-86). Gebleken is dat naast de grote kwetsbaarheidvan deze uitvoering (beschadigingen en gebrek aan duurzaamheid) het belangrijkste bezwaar is dat de textuur van de oorspronkelijke uitvoering niet kon worden gereconstrueerd.

Voor de reconstructie van de Salie des fêtes koos het wetenschappelijk comité, bestaande uit Isabelle Ewig, Evert van Straaten, Fabrice Hergott en Mariël Polman ervoor te handelen in overeenstemming met de doelstelling van Theo van Doesburg, te weten het creëren van een atmosfeer, waarin de door de ruimtebewegende bezoeker als het ware één wordt met het kunstwerk. Om dat te kunnen beleven was het nodig om uit te gaan van de oorspronkelijke kleuren, hun onderlinge werking en alle details van de uitvoering, zoals de textuur en de glans van de toplaag. De resultaten van het kleuronderzoek vormen daarvoor de basis. Met de door het laboratorium geanalyseerde pigmenten en bindmiddelen zijn de diverse verflagen laag voor laag gereconstrueerd. Daarnaast is er bijzondere aandacht besteed aan de drager: over het originele materiaal is een beschermende papierlaag aangebracht, waarop vervolgens een vrijliggende stucwerkconstructie is geplaatst. Eenzelfde werkwijze is ook bij de Bar gevolgd.

Bij de Salie des fêtes zijn naast het onderzoek in situ, foto’s, publicaties van Van Doesburg in ‘De Stijl’ en ‘Het Bouwblad’ en originele ontwerptekeningen in kleur betrokken. Publicaties, waarin Van Doesburg nauwelijks aandacht besteedt aan de rol van Taeuber en Arp, terwijl aan Sophie Taeuber de oorspronkelijke opdracht zou zijn gegeven, die vervolgens Arp en Van Doesburg erbij betrok. De uitvoering van het trappenhuis en de bar zijn niet in ontwerptekeningen vastgelegd. Wel zijn er voor de bar twee ontwerptekeningen gemaakt, waarvan ontwerp nr. 2 is uitgevoerd maar vervolgens is overgeschilderd in het derde en definitieve ontwerp. Van deze uitvoering bestaan alleen enkele zwart-wit foto’s, waarop niet alle wanden zichtbaar zijn. Ondanks ernstige beschadigingen stelde het onderzoek in situ ons in staat om de vijf kleuren van deze ruimte te achterhalen. Ook de schildering van Arp van het trappenhuis (Escalier) kon op basis van archieffoto’s en onderzoekin situ worden gereconstrueerd.

Van de aangrenzende foyer zijn echter zo weinig gegevens bekend, dat niet tot reconstructie is overgegaan; daarom is deze ruimte neutraal afgewerkt in de fondkleur van het trappenhuis. Uit het onderzoek bleken de drie kunstenaars verschillende uitvoeringsprincipes gehanteerd te hebben: Van Doesburg bracht per kleur 4-6 verflagen aan en werkte met heldere kleuren, terwijl de definitieve uitmonstering van Taeuber in de bar soms met een enkele verflaag werd uitgevoerd. Bovendien paste zij veel minder verzadigde kleuren toe dan in de Salle des fêtes. De schildering van het trappenhuis van Arp toont kenmerken van beide.

Polman, M. G. 2006
In : Docomomo - Nl Nieuwsbrief. 011, 6, p. 8-10 3 p.

On the reconstruction of Aubette
1994 / 2004-2006

De aubette of de kleur in de architectuur
010 publ., 2006

Aantekeningen

p2
Notitie van het wetenschappelijk comité over de reconstructie van de Salle des Fêtes, de Foyer-bar en de Hoofdtrap van de Aubette

1994
restauratie Ciné-Bal (Ciné-dancing)

"Voor het aanbrengen van de kleuren was een papieren drager uitgezocht. Van die keuze werd ten slotte afgezien vanwege het uniform matte aspect, in strijd met het origineel, en vanwege de naden tussen de banen die de homogeniteit van de zaalvlakken schaden. De optie van verouderde kleuren werd afgewezen. De keuze hiervoor was gemaakt tegen het advies van het eerste wetenschappelijk comité […]."

2004
restauratie Salle des fêtes (en Bar, Foyer en Trap / Escalier)

"[…] geen twijfel over de juiste aanpak: we moesten de oorspronkelijke toestand herstellen en de Aubette tot een monument van het modernisme maken."

Aanpak: conserveren + reconstrueren

bepalen van de drager voor kleur:

- laag zuurvrij papier over originele muren
- bedekt met gegalvaniseerd gaas
- daaroverheen een laag gips
- de reliëfbanden met stuc

bepalen van de kleuren:

onderzoek naar lagen en samenstelling van de verven door
- Mariël Polman
  ism
- Instituut Collectie Nederland
- Elsbeth Geldhof (restaurator)
- Schildersbedrijf Eschlimann

Onderscheid tussen Sophie Taeuber-Arp, Hans Arp en Theo van Doesburg tav kleurgebruik en aanbrengen opeenvolgende verflagen;

Van Doesburg: talrijke lagen om het effect te bereiken van een 'geheel in de massa' gekleurd materiaal, en gebruik van vernis. Hij noemt verfmerk Ripolin, maar uit onderzoek blijkt niet alle verf standaard menging was.
S. + H. Arp minder lagen, geen vernis.

aanbrengen van de kleuren Salle des fêtes:

1. algemeen rozige grondverflaag,
2. dan witte grondverf – voor primaire kleurvlakken opaak, voor niet-kleuren meer doorzichtig.

3 + 4. twee kleurlagen om de oorspronkelijke kleur te reconstrueren.

5. zeer glanzende vernis.

p198

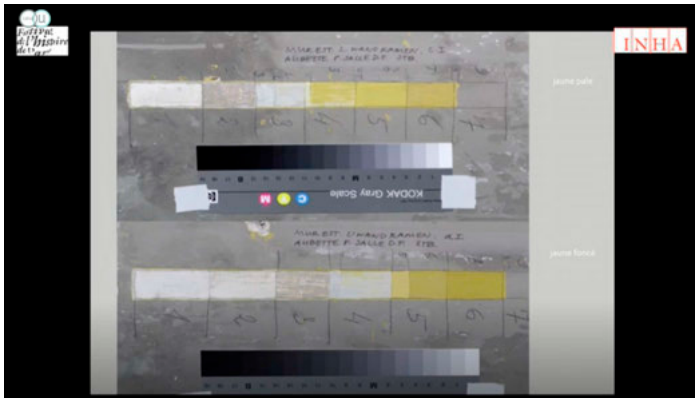
Kleur en monumenten van het Nieuwe Bouwen
Mariël Polman

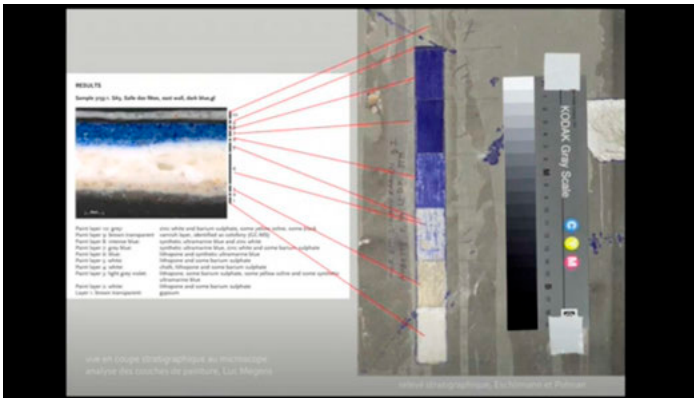
"De originele verflagen zijn grotendeels geconserveerd achter stucplaten en gips" (p205)

"De kleuren waren opgebouwd uit twee, drie grondlagen en twee, drie kleurlagen. Alle lagen werden nagemengd en op proefstalen gezet. Op basis van die proefstalen werd in breed, deskundig overleg het kleurpalet vastgesteld."

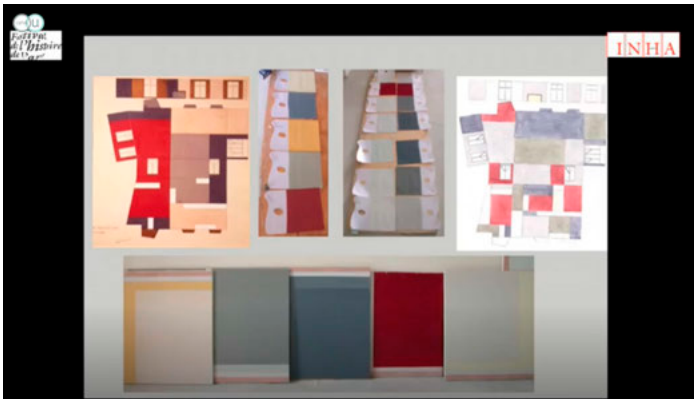
"Het concept uit van Doesburgs artikel in De Stijl wijst bovendien op een uiterst verfijnd spel tussen de in totaal dertien kleuren van de Salle des fêtes, dat nodig is om de vijfde dimensie, de factor tijd, in de beleving van de ruimte terug te laten komen."

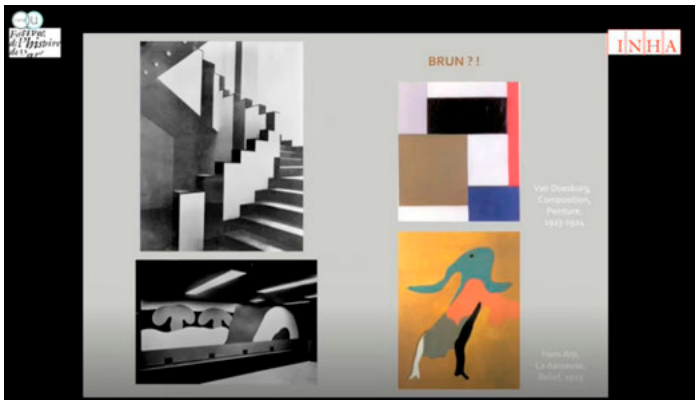
" Een belangrijk aspect is dat Van Doesburg 'door en door gekleurd' en niet-natuurlijk materiaal wilde toepassen. Tijdens de bouw in 1927 en 1928 gaf dit aanleiding tot de nodige commotie tussen hem en zijn opdrachtgevers, maar uiteindelijk heeft hij zich ermee verzoend het beoogde effect door middel van een passende verfapplicatie te evenaren. Op de rode, gele blauwe en zwarte vlakken paste hij een hoogglanzende colofiniumvernislaag toe, die bovendien de kleuren sterk verdiepte. […] Omdat deze vernis enorm vergeelt, is bij de reconstructie gekozen voor een alternatief, een damarvernis dat wel de kleurverdieping geeft en tevens een glanzend beeld, zij het minder sterk."

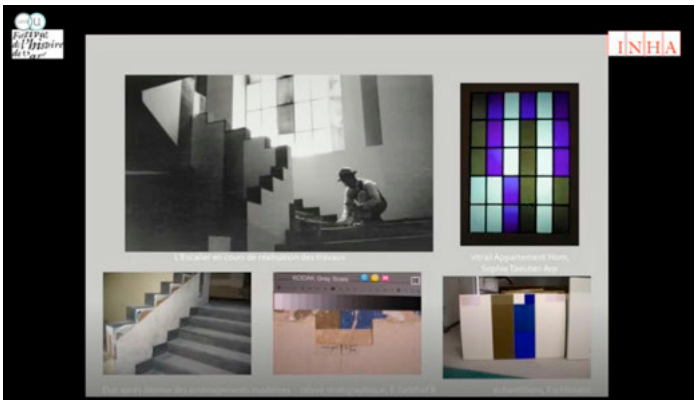




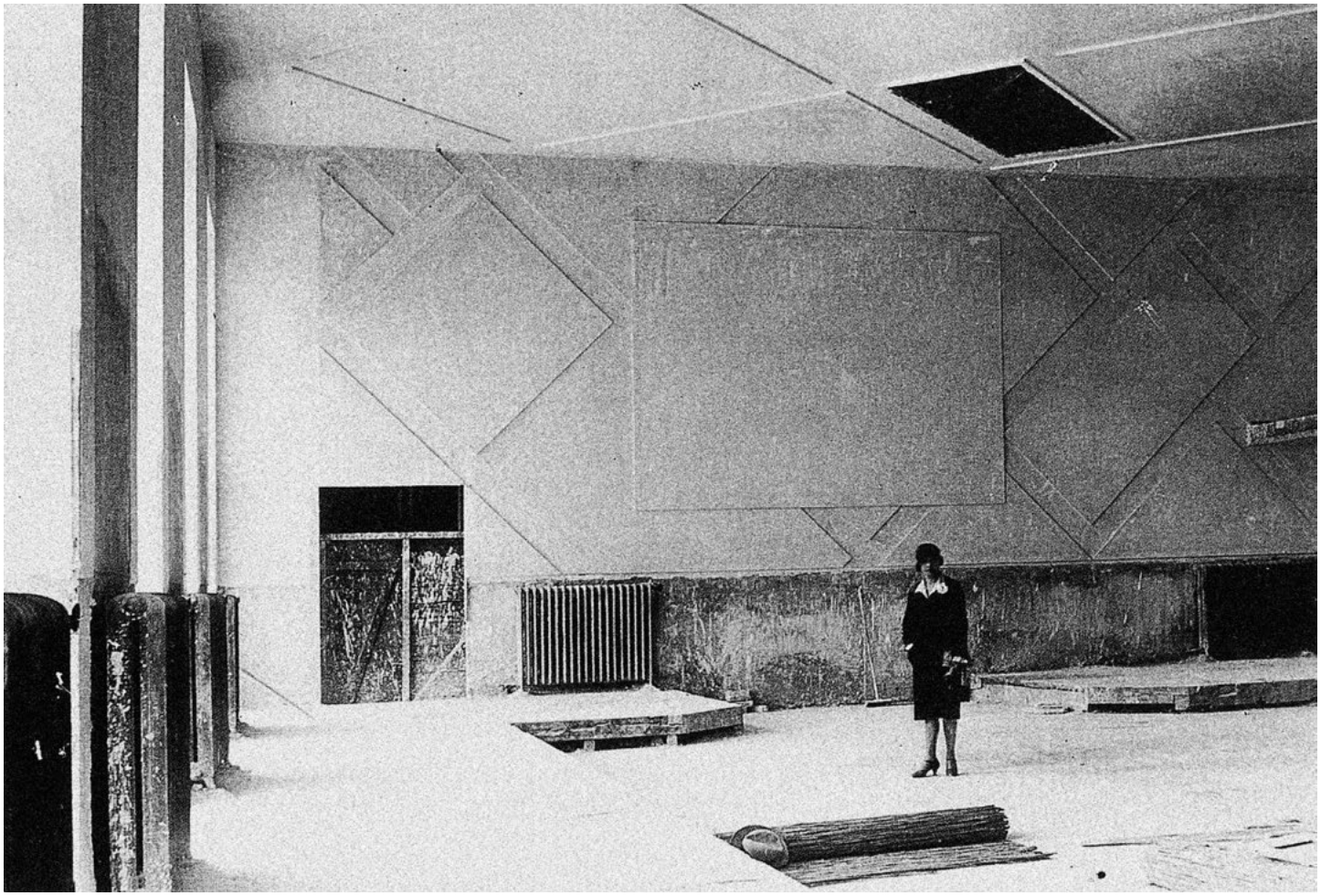






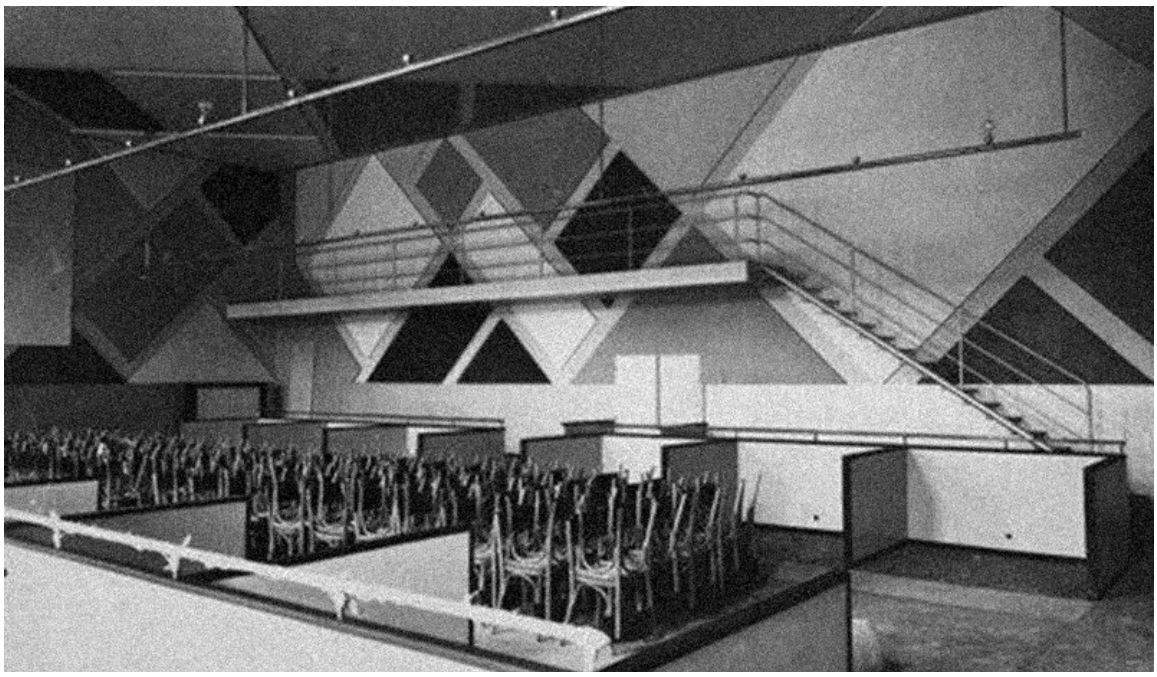


from: *l'Aubette, une salle des fêtes en quatre dimensions : tentative de reconstitution* (video)
https://www.canal-u.tv/video/institut_national_de_l_histoire_de_l_art/l_aubette_une_salle_des_fetes_en_quatre_dimensions_tentative_de_reconstitution



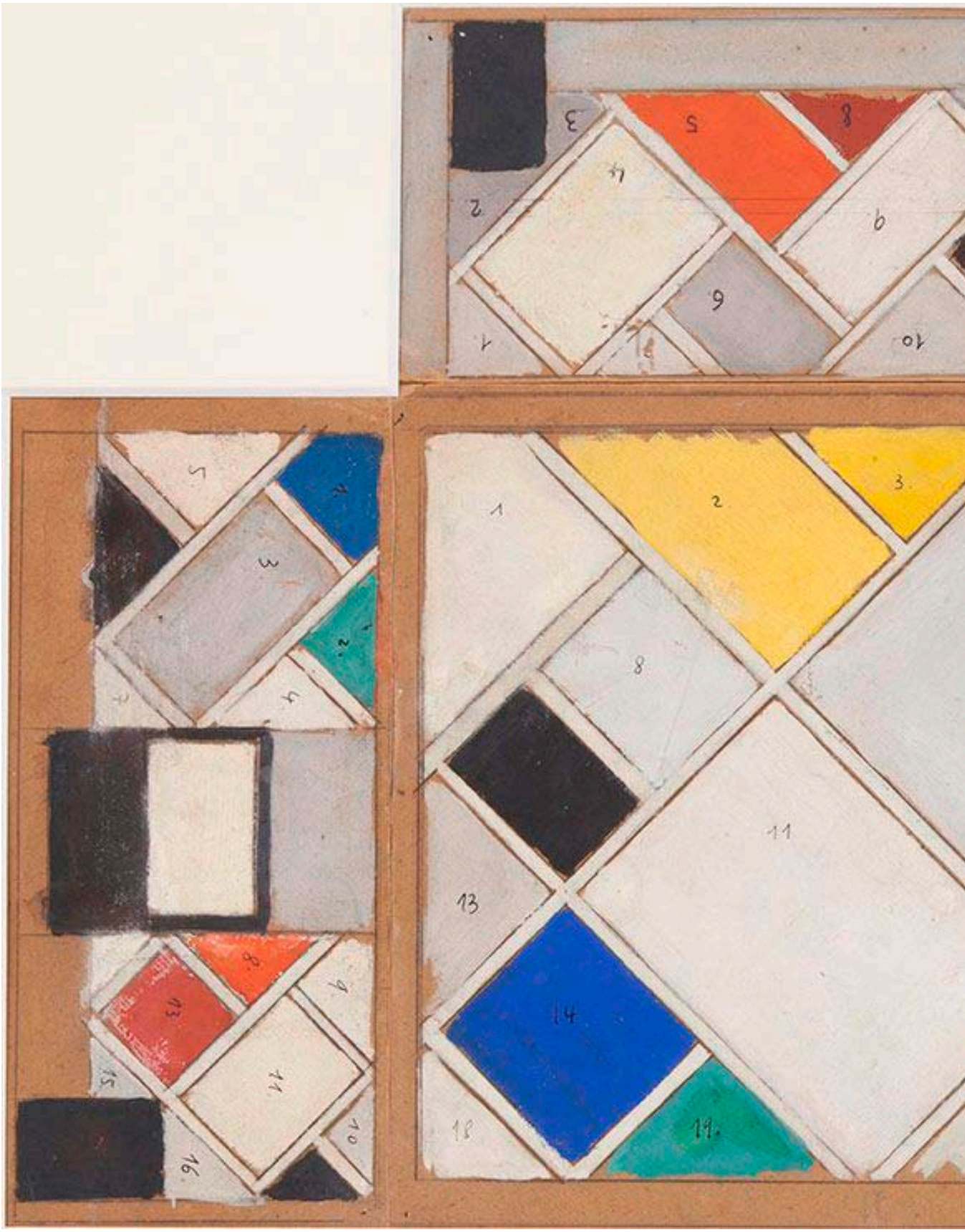
(15)

Strasbourg (1927) – Nelly van Doesburg
or Sophie Taeuber-Arp



(4) Strasbourg (1926–8)

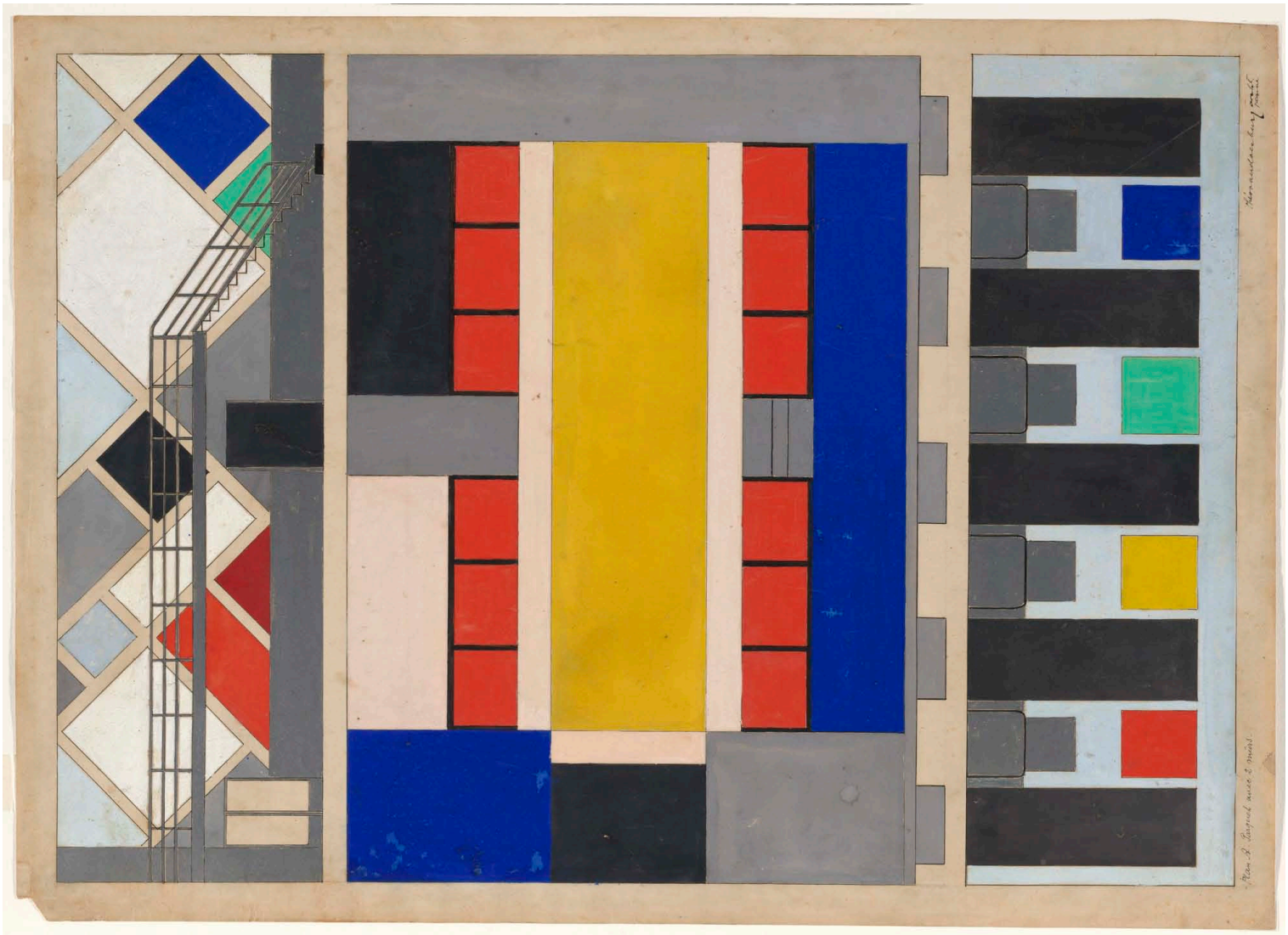
(17)

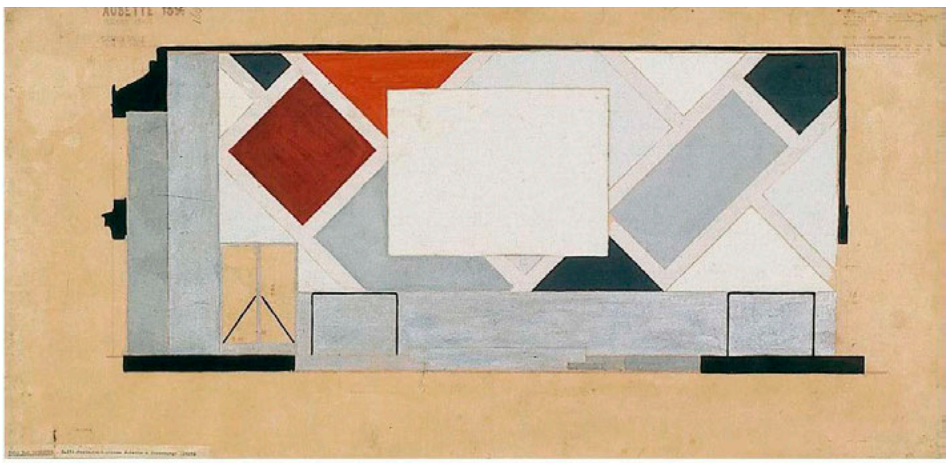




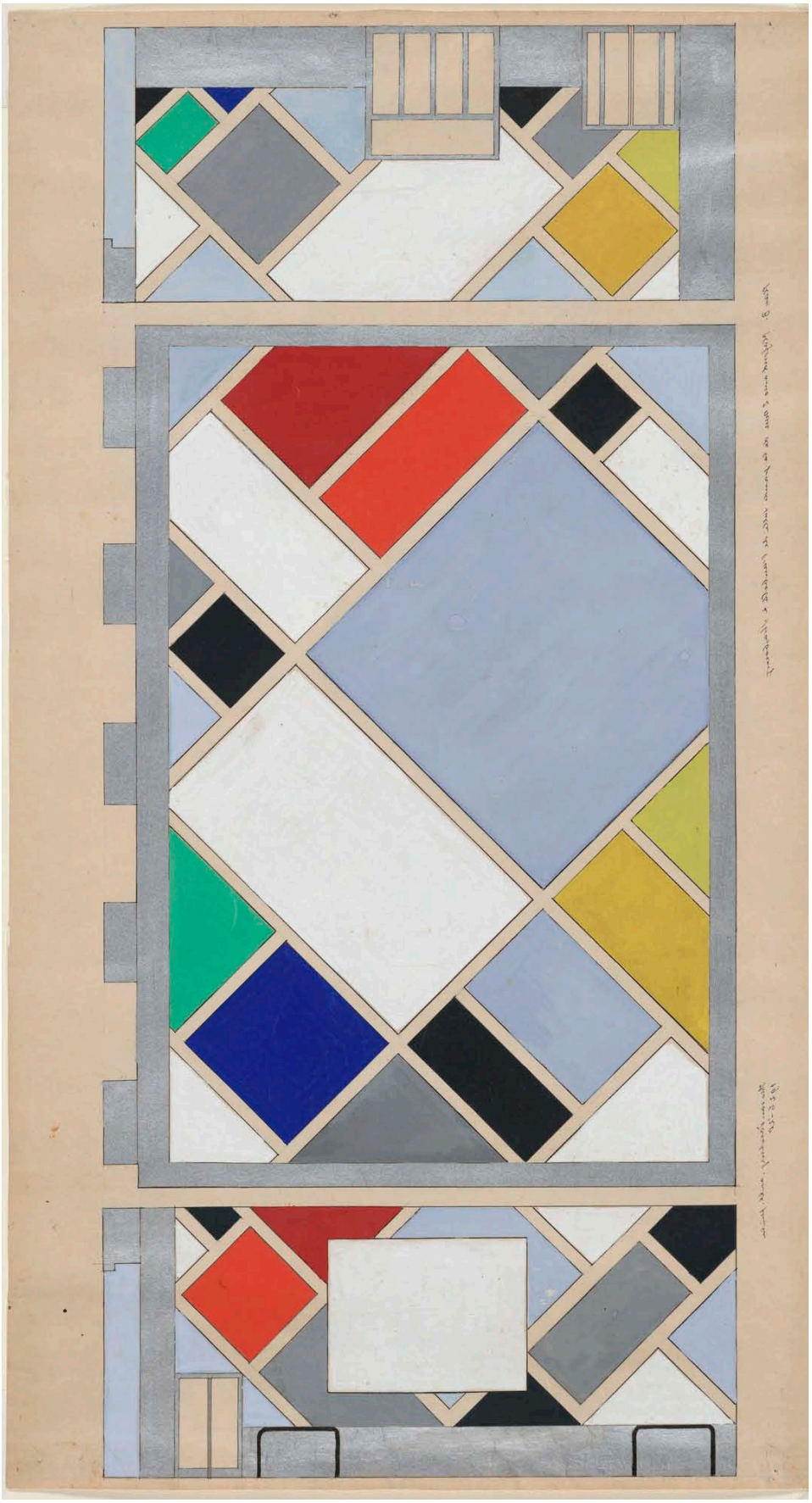
Theo van Doesburg,
Colour design for ceiling and three walls,
small ballroom, conversion of Café
Aubette interior Strasbourg, 1926–7,
Gouache on paperboard, 43.7 × 74.5 cm.
Galerie Gmurzynska, Zürich

(3)

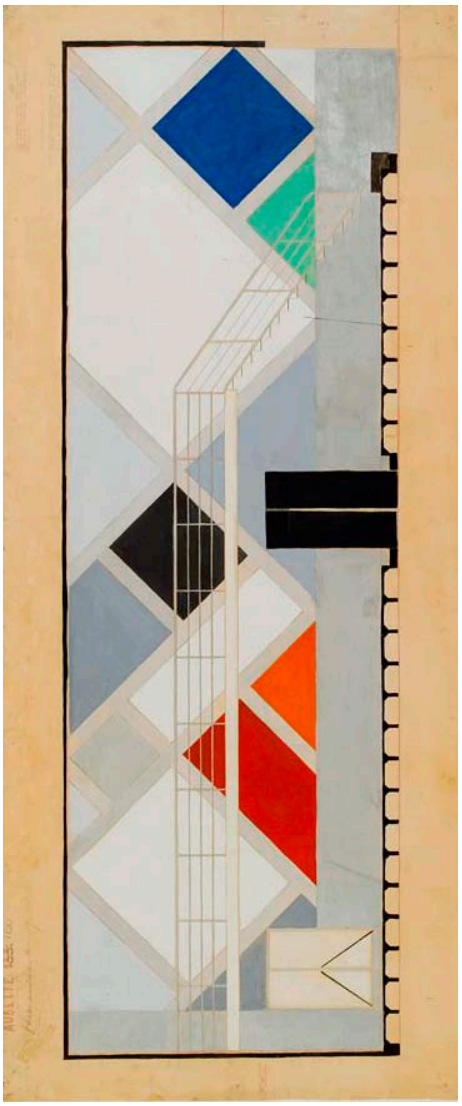


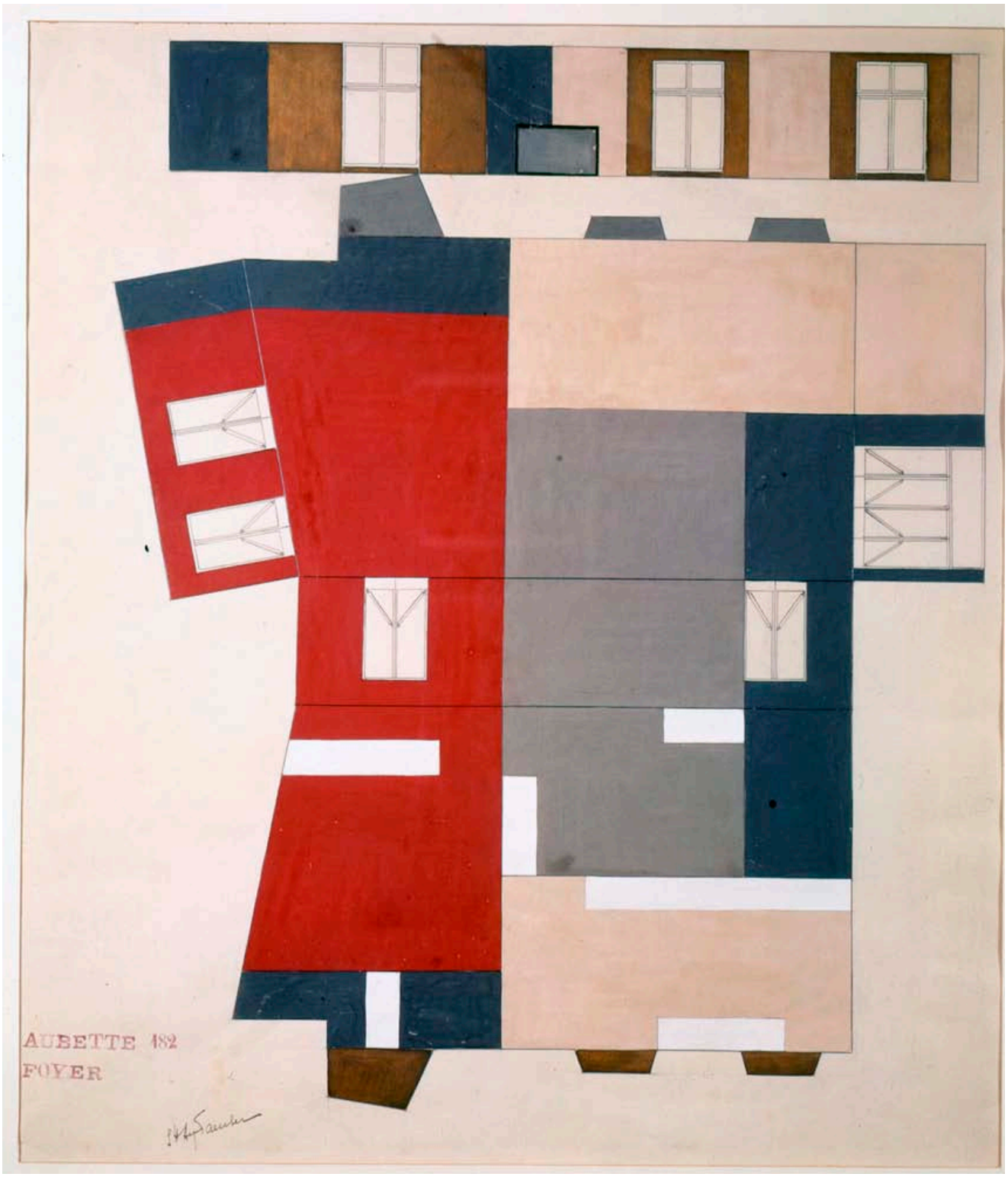


(4)

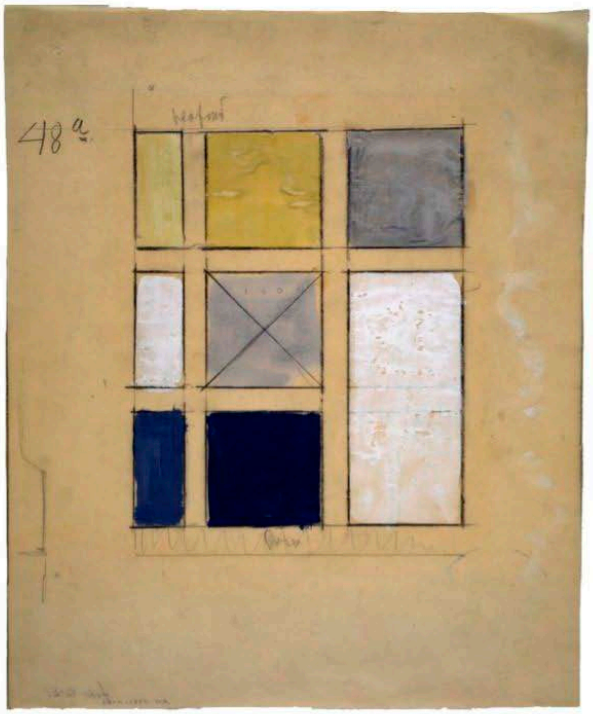


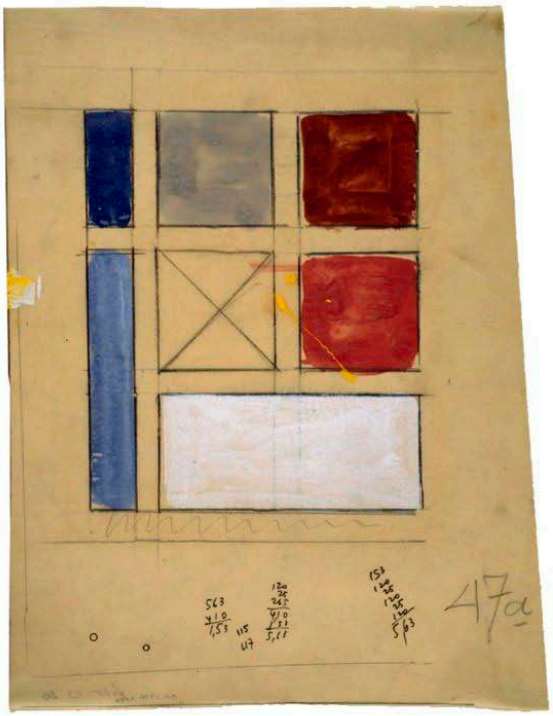
(5)

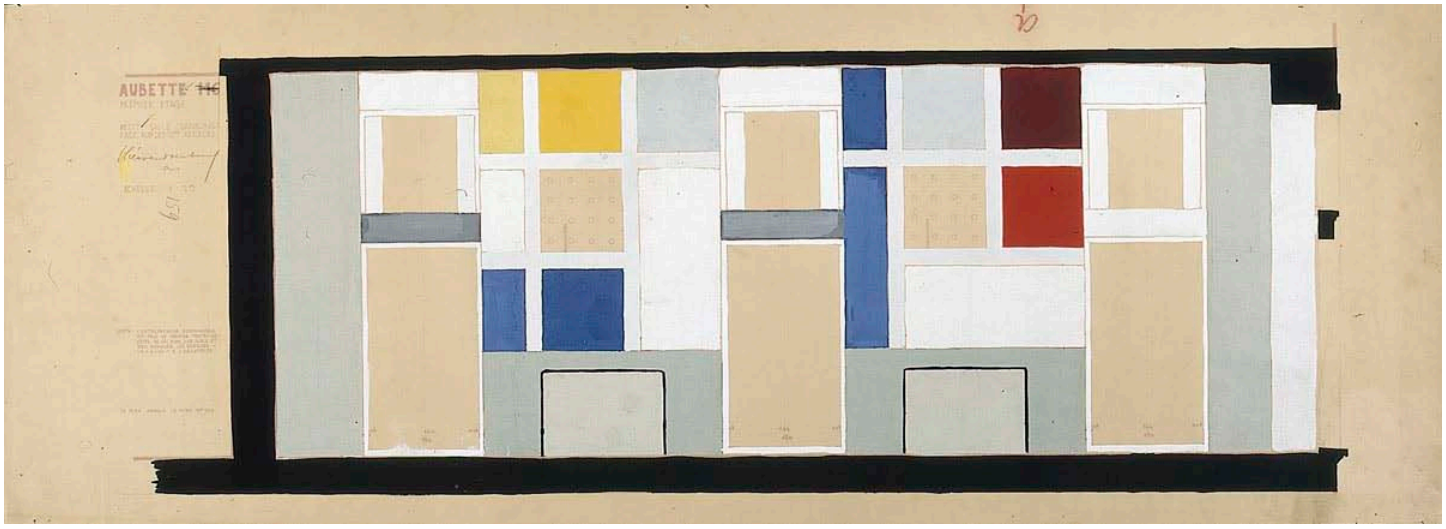


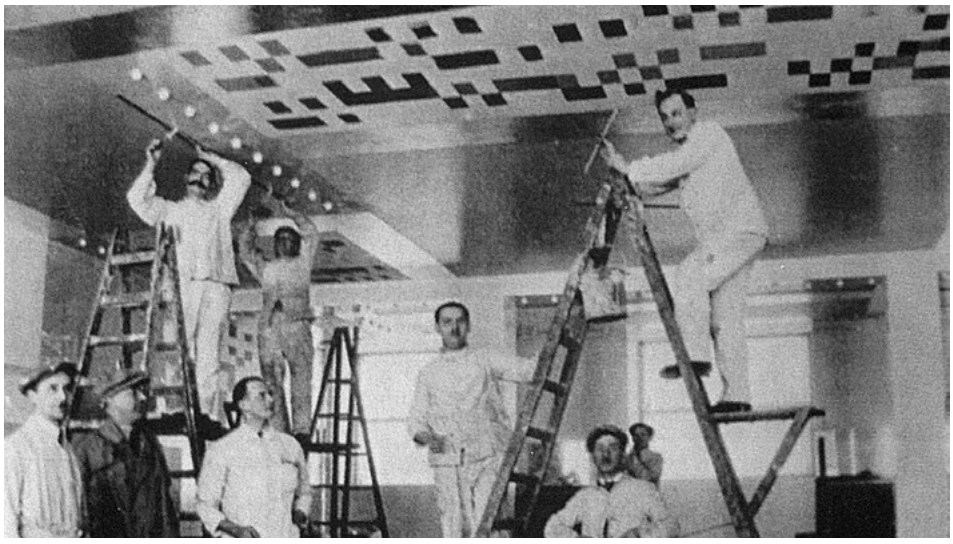

AUBETTE 182
FOYER




48a


47a


AUBETTE 116



(39)