

We wanted to investigate the very famous frame when you arrive in the entrance hall.

We wanted to see how the space of Van De Velde and the sculpture Eva, who represented something Van De Velde was against, intersect with the sunlight and artificial light.

How does the static sculpture Eva come alive and start moving when the light and space starts to interfere?

Henry Van De Velde is interesting for us because . . .



. . . He was passing his experience and knowledge about art, design and paintings into the way of designing and thinking architecture. He didn't care that much about construction, he was more into shapes, space, beauty and light which was inspired by the brush stroke on a painting. He acknowledged the importance of construction in architecture as this picture shows - first the design of the staircase and after that the necessary construction of a column to hold the staircase together.



. . . This is the 'Oberlichtsaal' which is a big exhibition room with a beautiful skylight in the middle of the loft. The skylight gives the room a very natural and comfortable light. To the right there is a newer window that Van De Velde didn't design for the room. It is assumed that he only designed this space to fulfill certain expectations that people had for the Bauhaus school. But the room wasn't in his interest and that can be an explanation of why Van De Velde didn't design this space with much thought - the room didn't attract enough sunlight and the acoustics were not great. So today it's not being used so much.



. . . he was cunning. Van De Velde had his personality in every work he did and he did many things for his own self-interest. This picture is showing the facade on the Bauhaus Universitat in Weimar. The construction over the windows is only placed there because the buildings expression - and not because of any construction reasons. Afterwards he placed his own office in this building so he could watch who was passing by, so he had things under his control. Van De Velde was therefore really into details - for example he placed the windows in the main building after the rising of the staircase.

### The story about Eva

In 1880, Rodin started preparing his work 'Gates of Hell' by two colossal statues: Adam and Eva - the first sinners. Each of them should cost 5.000 Francs as isolated figures, which shows the importance the artist gave these sculptures himself. Around 1876 he went for a study trip to Italy and got very inspired by Masaccio's 'Adam and Eva' in Santa Maria in Florence and by Michelangelo's frescos in the Sistine Chapel in Rome.

When he returned to Brussels he started modelling Adam. Afterward he started doing Eva. The modelling of Eva, however, was never completed in the life-size version.

According to an anecdote, maybe spread by Rodin himself, his model became pregnant and subsequently left for a trip to Italy together with a Russian assistant.

*"I modified my contours, naively following the successive transformations of ever-amplifying forms. One day, I learned that she was pregnant; then I understood. The contours of the belly had hardly changed, but you can see the sincerity with which I copied nature in looking at the muscles of the loins and sides. It certainly hadn't occurred to me to take a pregnant woman as a model for Eva; an accident - happy for me - gave her to me and it aided the character of the figure singularly. But soon, becoming more sensitive, my model found the studio too cold; she came less frequently, then not at all. That is why my Eve is unfinished." [H. Dujardin-Beaumetz, Entretiens avec Rodin, 1913].*

It is assumed that the model for Rodin's 'Eve' statue was one of the Abruzzezzi sisters, Anna. By now, archive research has established that Anna impossibly could have been the pregnant model for Eva. Because Anna Abruzzezzi was born in Rome in 1874, so when Rodin modelled Eva between 1881 and 1886, Anna had been far too young to be pregnant. However she got pregnant in 1895, while having a love affair with the French painter Auguste François Gorguet during her vacation in Rome. Gorguet ended the affair and refused to support the young mother and the child. That resulted in that she tried to throw acid in his face. Anna was arrested and convicted. Rodin and other artists created a fund to support her. Maybe Rodin had mistaken Anna with another Italian model.

### Eva goes to school

Eva was created between 1881 - 1886, and between 1910 - 1916 Fritz Mackensen, the director of the school of arts and craft in Weimar (before it was renamed Bauhaus) went to France on a study trip, where he visited the artist Rodin and here he saw Eva for the first time. He really liked the sculpture so he bought it out of his own pocket.

He brought it to Weimar where he placed the sculpture in the entrance hall - which was designed by Van De Velde.

The fact that Eva was shying away from the space and the light, she was incorporated in the artwork 'Hell of gates', and she was placed in Van De Veldes space without any his knowledge, this was something that made Henry Van De Velde very upset. Van De Velde was an optimist designer, artist and architect so he was the opposite of what the sculpture represented. Van De Velde was also a person who wanted to have control - and control over the school and therefore it didn't suit him that somebody else took control.

Henry Van De Velde couldn't do anything about it because Fritz Mackensen bought the model with his own money.





This space creates a frame - the famous frame of Van De Velde.

### Eva

*"From a distance she seems to be enfolded in her arms, with hands turned to the outside as if to push away everything, even her own changing body."*  
[Rainer Maria Rilke, Auguste Rodin, 1928]

Eva's pose is based on a contrapposto, in the style of Michelangelo, one foot resting on an elevation. Her body shows a gentle S-curve, with the arms crossed over the breast and a downcast head. Her protective attitude expresses her shame and remorse after the fall:

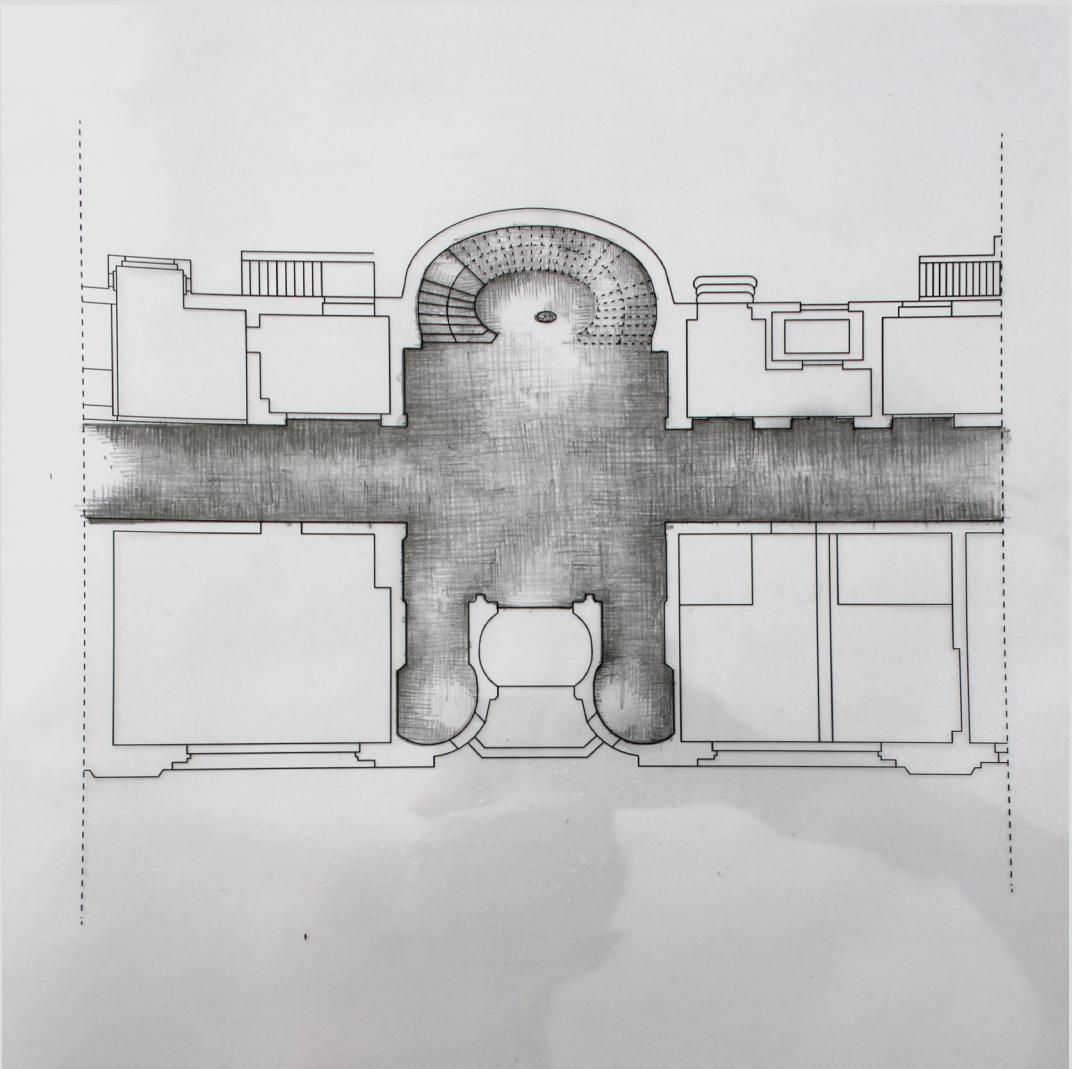
*"Ashamed of her fault, shrinking in fear, vaguely anguished not so much by remorse for her sin but by the idea of creating other human beings who will suffer in the future, (... the big) Eve is a bronze of an extraordinary aspect and all of Rodin is in it."*  
[Camille Mauclair, Auguste Rodin, 1918]

Eva is not representing evil and all the sins of humanity, but she rather represents the human frailty exposed by threats and seduction.

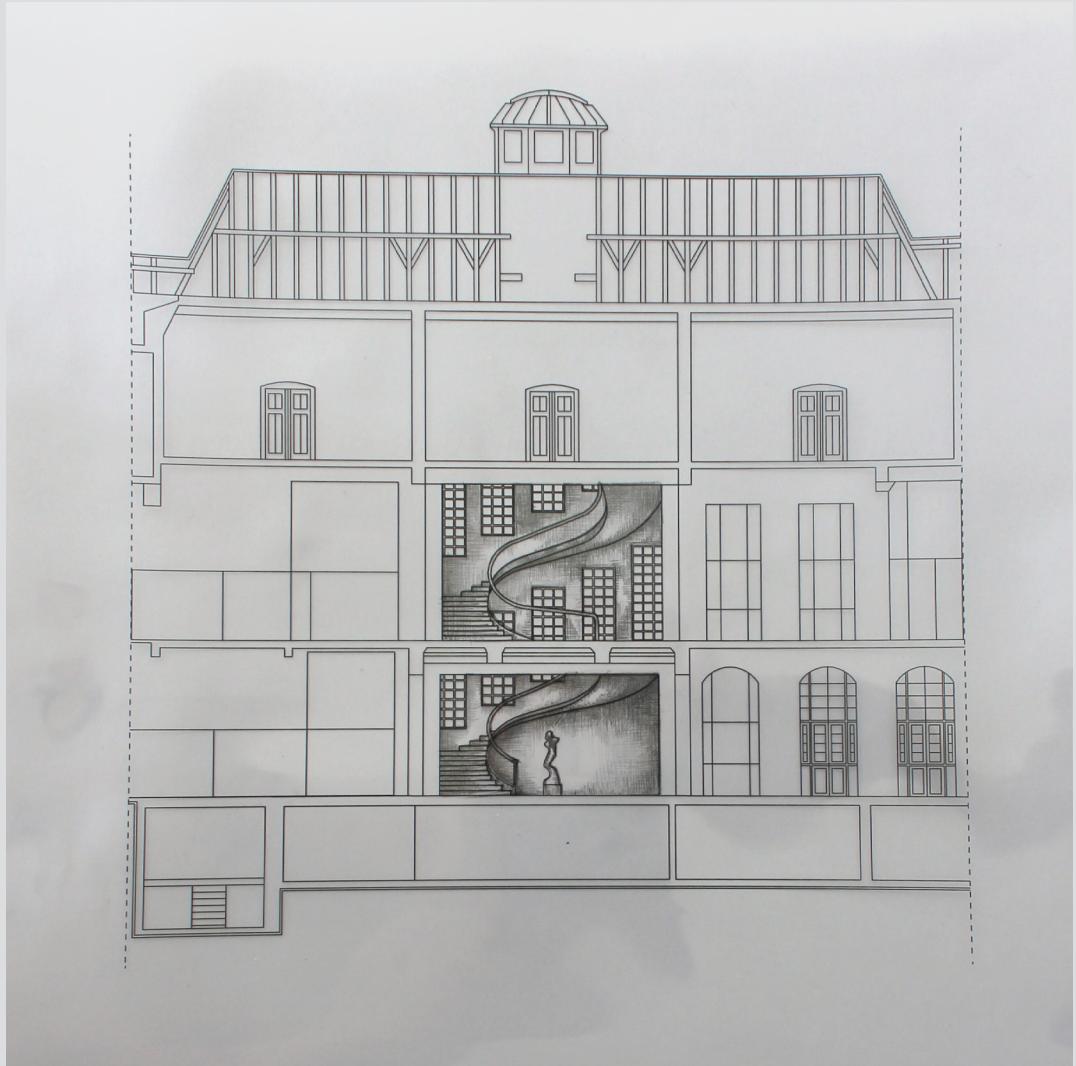


### The space.

This is a subjective illustration showing the famous frame of Van De Veldes unique space - the entrance to Bauhaus Universitat main building. The staircase is very drafted with great detail and its shape is outstanding because of the way Van De Velde designed the windows to follow the staircase. The light creates life, movement and also a strong contrast in terms of highlighting the space during the day. Therefore the light defines the space and makes the impression of the frame very strong.



Plan, groundfloor



section



Process diagram - step by step

The method we used for defining the intersection between the space of Van De Velde, Eva and light - was a working process -step by step and analysis of the outcome after each step.

Our approach was to make a lot of research about Van De Velde and the sculpture Eva. To get an understanding of the famous frame including the light, space and Eva - we made a stop motion movie in 24 hours where we took 1 picture per 4 minutes. After some consideration we created a black and white movie out of the pictures and saw how the daytime is making the frame alive and moving.

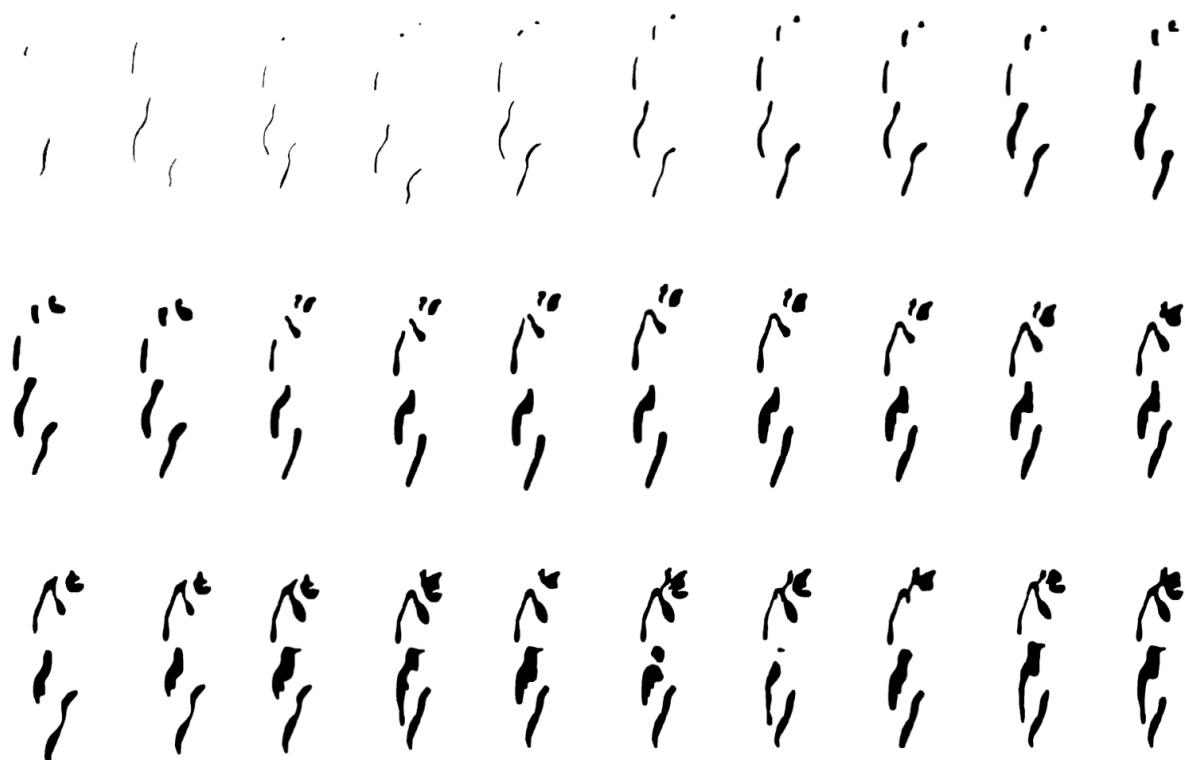
In the next step we cropped and zoomed in on Eva and afterwards inverted the black and white, so the spots where the light hits Eva got black and everything else white. That made the light more clear, readable and easier to work with.

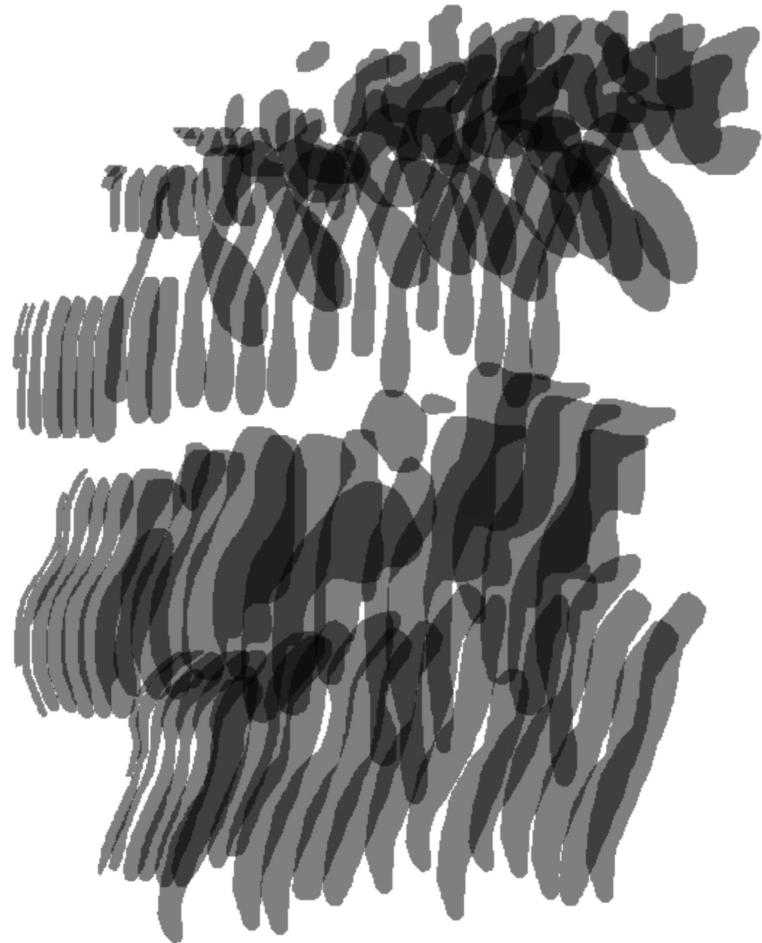
Again we made a stop motion movie about the black clear spots of light. That created an understanding about how diffused light can be so defined in a movement.

The next big step for us would be to make a 3D shape out of the black spots of light - and what would give us the opportunity to study and develop the shape further and create an abstraction there could be used in term of future design and architecture.

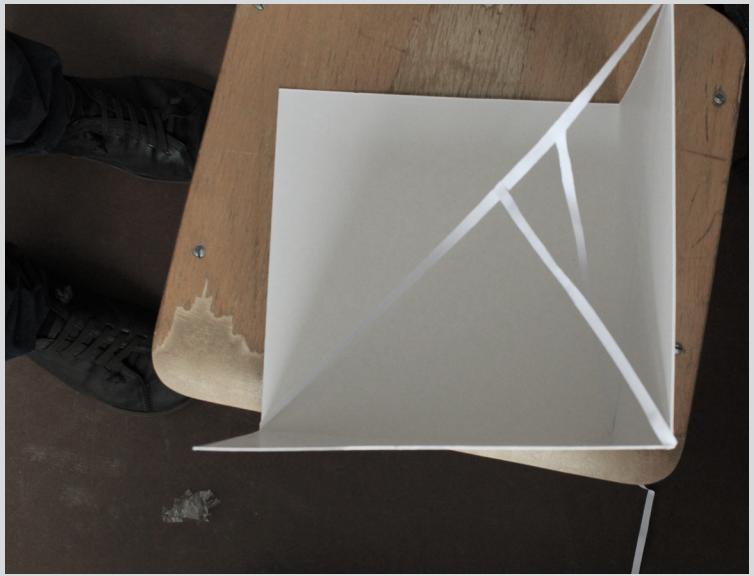
The reason why we didn't choose to make a physical model was because of the atmosphere - we discovered very quickly the quality the light and space was creating a special, tender and moving atmosphere and we knew that we weren't able to recreate this atmosphere physically. So that's why we instead chose to define the black spots of light more clearly and split them up as individual frames and thereafter layering them on each other to see how they move, depend and infect each other in a common action, which will result in another step toward the finished design or architecture.

Individual cut out shapes which is graduate after the time during the day and the amount of daylight.



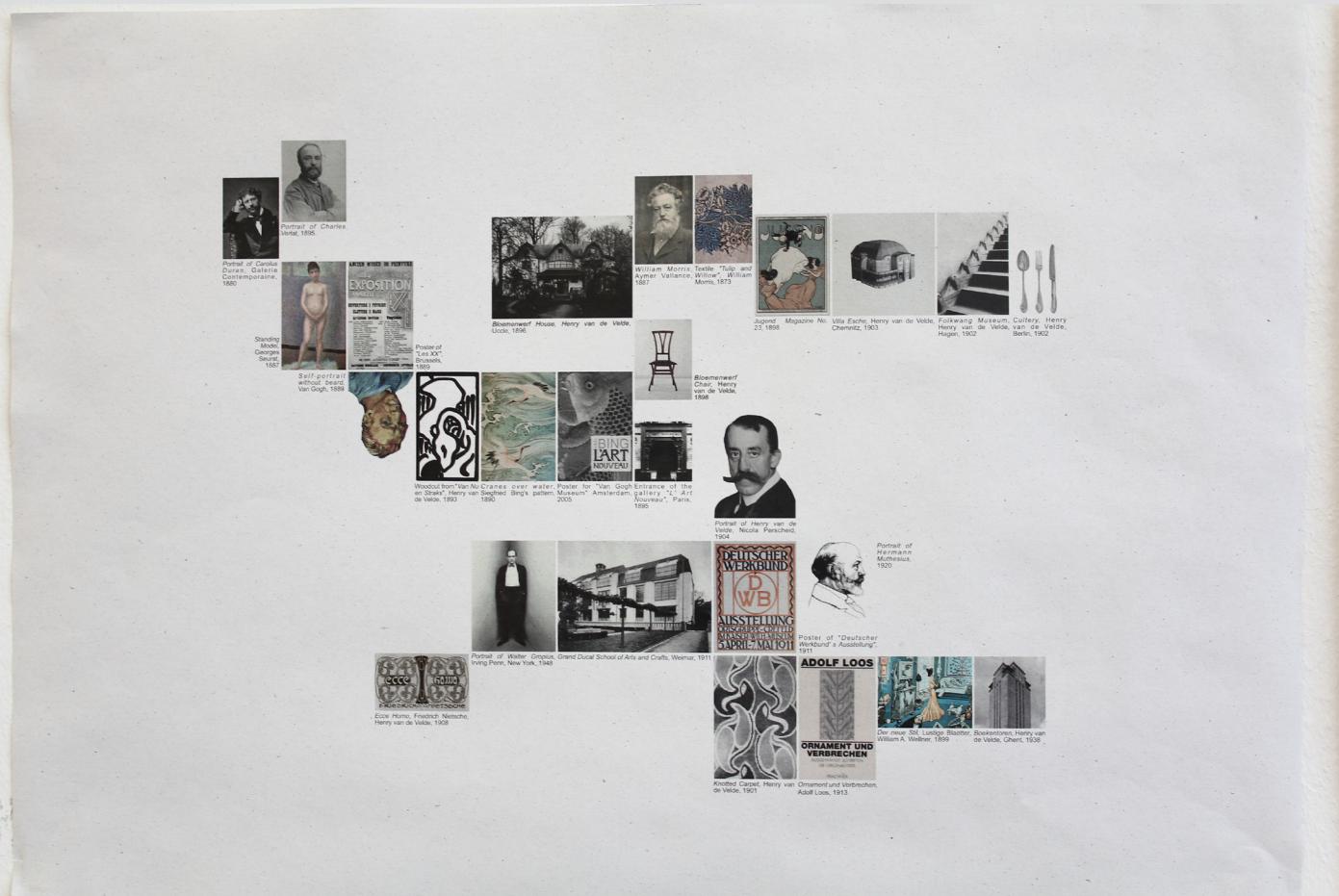


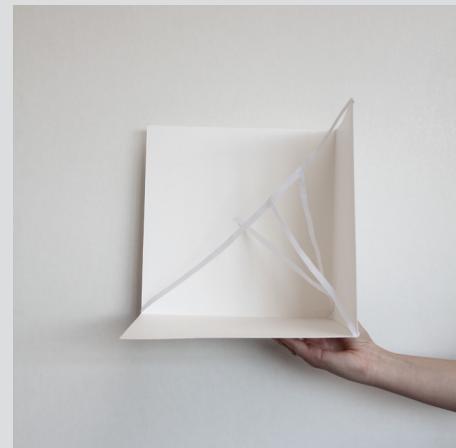
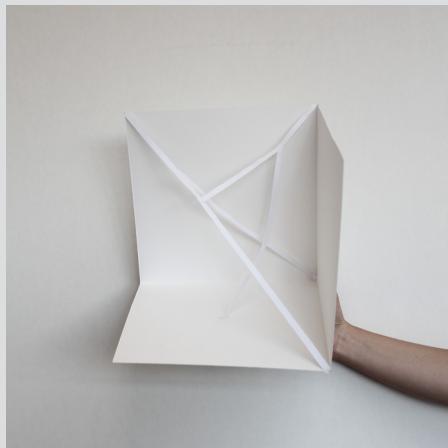
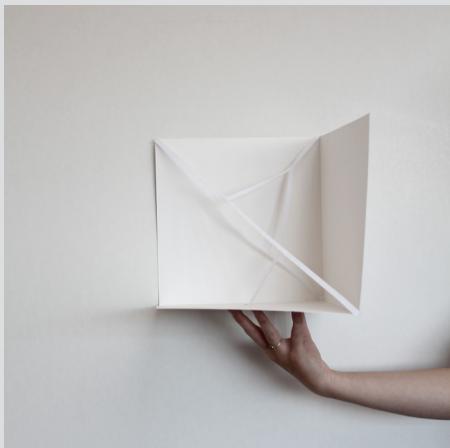
Layers of shapes creating one common shape from the abstraction of movement and light on the sculpture Eva. The last step in our working process.



Jacob Birdas

## Henry Van De Velde mindmap





People wrote:

angular, spiritual, connection, honesty, clean, occupation, peacefulness, architecture minimalism, tension, simple sense of space, perceive, unstable balance, assurance, pleasuring, stability, fragility, searching, balance, planned ...



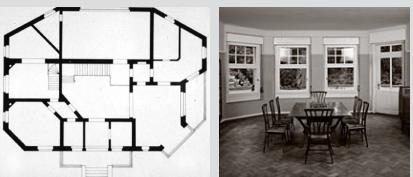
Lykke Ley

## Henry Van De Velde mindmap

Henry van de Velde was a versatile artist. He was famous for designing furniture, paintings, jewelry, clothes and architecture.



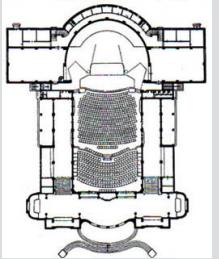
Bloemenwerf 1895-96  
Henry van de Velde's first major architecture project. His own home, Bloemenwerf House, was finished in the Brussels suburb of Uccle.



The School of Arts and Crafts in Weimar 1907  
Henry van de Velde not only designed this building; he was also head of the school until 1915



Werkbund Theatre, Cologne 1914  
Henry van de Velde succeeded in creating this reinforced concrete theatre with theatrical spaces. Destroyed under war



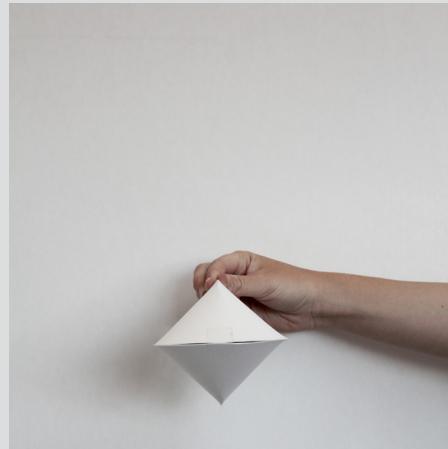
Rijksmuseum Kröller-Müller 1938  
Henry van de Velde changed his formal idiom to clarity of line. The architecture has a special relationship between interior/exterior.





People wrote:

feminism, loneliness, regeneration, shelter,  
warm, illuminating, trapped, comforted,  
metamorphose, arrogance, flow of life, skin-  
protection, circles of life, freedom, slight  
bells, sound, protective, cocoon, reserve ...



This common task was about folding shapes based on a geometric system to get an understanding how to generate a 2D drawing into a 3D shape.