

Bauhaus Connection

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When in 1949 Simone de Beauvoir wrote the first volume of her book *The Second Sex*, she knew perfectly well what she was facing, she had to go back hundreds of years. For this reason she started off her book by quoting Pythagoras: “There is a good principle that has created order, light and man, and a bad principle that has created chaos, darkness and woman”¹.

Obviously, in the early beginnings of the Bauhaus they were also familiar with the Pythagoreans. When mention was made of the circular and the cosmic, the suctioning, the feminine, the soft shapes versus the square and the active and masculine², they were going back to the Pythagorean Table of Opposites where Limited (*peras*) was oddness, unity, right, masculine, rest, straight, light, good and square. On the contrary, Unlimited (*apeiron*) meant evenness, plurality, left, feminine, movement, curve, darkness, bad and oblong.

Many women began to study assuming that *peras* and *apeiron* were two scientific-philosophical principles and therefore unalterable. They also assumed that mathematics, spatial conception, the art of creating and abstraction were not, to put it mildly, their strong points. It is, therefore, not surprising that the student of the Bauhaus Helene Nonné-Schmidt should state that “the woman who is engaged in jobs of an artistic nature generally acts more successfully in the sphere of two-dimensional surfaces” and that “this is undoubtedly due to the fact that she lacks the force of spatial representation, which is innate in man”³. Even the student Alma Buscher, who had started her studies in the textiles workshop and managed to change to the carpentry shop of the Bauhaus in Weimar, already felt too unconventional on account of this and in view of the great success she obtained with her toys, she contented herself with her tiny constructions, claiming that “I don’t want to do anything else, not cubism, not expressionism, just an amusing play of colours, done with shiny angular forms based on the principles of the blocks of old constructions”⁴. Yet, curiously, the first symptom of scientific and artistic knowledge, was already present in them and these women could not repress their desire to learn. In fact, their notes and drawings betray the fact that neither resigned themselves nor ended up believing what they initially proclaimed. We still preserve some of Helen’s splendid exercises of descriptive geometry in Klee’s class (the student Jan van der Linden admitted he was unable to copy due to their complexity) and of Alma, some Construction notes with examples of foundations and floor frames amongst others (it seems that the diminutive, even though bright and glossy,

did not cease to be a plaything, and she set her sights high with genuine constructions).

They were, however, not the only ones who had realised that they could cross over to the other side of the barrier: they could be evenness, plurality, left, feminine, movement, curve, darkness, bas and oblong, but also oddness, unity, right, masculine, rest, straight, light, good and square. They could be both *peras* and *apeiron*, it was just a question of making up your mind and being allowed to. For that reason Marie Curie felt so proud when her daughter Irene, who was only 7 years old, answered her in a letter dated in 1908: “My sweet Mé: I’ve solved one of your problems at the first go; the one of the age of the boy who in 3 years’ time will be the square of the age he was 3 years ago [she develops the problem to her and her verification] I send you a kiss”⁵. For her part, Curie congratulates Irene on her sixteenth birthday from London, with a letter full of tenderness, but with an additional little something at the end saying “I send you a kiss with my whole heart, my daughter, and also a procedure for construction of an ellipse that perhaps you know. Your mother”⁶. Obviously, Irene was quite certain right from her birth that she could cope with ellipses, curves as well as with squares and straight lines. It is not surprising to know that Irene and her sister Ève spent one or two summers with her mother, Albert Einstein and his son in the Swiss valley of Engadine. It is no surprise either that Einstein belonged to the Circle of Friends of the Bauhaus as a member.

The education received too by Wera Meyer-Waldeck, one of the women architects that graduated at the Bauhaus, spent her childhood in Alexandria. The First World War made it unfeasible to extend their stay in Egypt, so the family moved to the Swiss valley of Engadine, where both she and her sisters received their education at home, in accordance with the German curricula. In 1928, when interviewed in the student journal *Bauhaus*, she showed her versatility in the following manner:

“My manner of viewing life, in the broadest sense, is to remain steadfast to my present way of living. Take an interest in everything, understand everything I study, without ceasing to be critical. I had that way of being even before coming to the Bauhaus. It has only been corroborated, because here is where I have found it.

This is why I also want to broaden the founding principles of the Bauhaus even more. Its general interests are still confined to too narrow an objective. For me literature, dance or music are just as interesting as shapes, colour, mathematics or any problem of statics. In a place like Dessau, where very few stimuli arrive from the outside, it is here inside where a larger number of things have to happen to prevent us from focusing on an excessively partial view.”⁷

For her, there were no longer polarities or dividing lines; as literature, music or colour were just as interesting as mathematics or any problem of statics.

Wera had the privilege of studying at the Bauhaus with the three directors that the School had. A diligent student, persevering in her work, she worked together with Gropius on the interior design of the Dessau Employment Office built between 1928- 1929, as appears in her Bauhaus diploma. After being hired by Hannes Meyer at his Berlin studio to undertake all furnishing and service aspects of the Trade Union School in Bernau, Mies van der Rohe was finally the master who signed her professional qualification degree in architecture in 1932.

Wera's professional career was tarnished by the abrupt events that overshadowed her country. The arrival of the Nazis prevented numerous groups of professionals from continuing to work either because of their Jewish blood, or else due to their political ideas. Yet being a woman also made a difference too. At a time of extremely high unemployment, the law encouraged married women to give up their jobs and then the couple were rewarded for the vacancy created. Providing the nation with new births also had a monetary incentive. The fact of taking a step back to leave the few employment opportunities to the male gender was not only part of the ideology fomented by the Nazis. Hannes Meyer himself, after being expelled from the direction of the Bauhaus, in an exercise of cynicism, on the question of the "death of cooking" which would liberate the woman from the home, mentioned by the interviewer of the Czech journal *Leva Fronta*, asked himself: "Does the liberal conception of the release of the woman from the slavery of the kitchen change the terms of her position in modern society? What use is this saving in time? Will it contribute to the lowering of salaries through their work being less well paid than that of their male colleagues? Can they find work in periods of unemployment?"⁸

Meyer, who lived in Moscow at this time and had embraced communism with unaccustomed enthusiasm, was anxious to dynamite the bourgeois system in any possible way. In this crossfire women were once again the victims as irremediable collateral damage. It was not the first time that in their struggle labourers saw women as the causal agents of their misfortunes because of the wages being lowered and them being more submissive with regard to working hours and conditions. The only supporting voice that working women found was that of the German socialist August Bebel. Back in 1891 he already wrote that "The woman and the worker have the common denominator of being oppressed since time immemorial. In spite of the changes that have taken place in the form of this oppression, it has remained invariable.

In the course of history, neither the woman nor the worker have had a clear awareness of their slavery; much less the former, who was situated at an even lower level than the labourer, because she has been and is still considered and treated by the latter as an inferior being. (...) In this way, the woman has become accustomed to considering this state of inferiority as so normal that it takes an effort to persuade her of how unworthy her present position is and that she ought to

aspire to being a member of society invested with equal rights to the man, her equal in all concepts." Bebel's party companion, the feminist Clara Zetkin, had her photograph taken by Lucía Moholy-Nagy in 1930. She was already an old lady, but the depth of her look and her worn hands made her a venerable person worthy of passing down to posterity, in the eyes of the great photographer.

Wera's employment situation at the time of the German political crossroads in the nineteen thirties was more complex. In a clearly discriminatory scenario on a racial level, the question of gender became a problem of lesser importance. Since Wera did not marry and had no children, her situation as a young Arian professional kept her out of work in her early days, but she quickly rose in category and went on to occupy positions of the highest responsibility while the men were away at the front.

It was when the war finished that she was confronted with a compromising situation again. First she had to show that she had not collaborated with Hitler's regime in any way, and then try and maintain the same status of professional responsibility that she obtained when she did not have to compete with men. Owing to the impossibility of achieving this, she was forced to face facts and look for a job again, one of any kind in the context of a devastated country. She herself wrote the following curriculum vitae:

"I, Wera, Hanna Alice Meyer-Waldeck, am the daughter of the Intendant, Magistrate, Doctor in Philosophy, Wolfgang Alexander Meyer- Waldeck, and I was born on 6 May 1906 in Dresden.

In 1908 my father moved with his whole family to Alexandria in Egypt, where he stayed until 1915. The First World War made it unfeasible to extend his stay in Egypt, so my father had to move to Graubunden in Switzerland. My sisters and I received our education at home, according to German curricula. In 1921 I came to Dresden to complete the final years of my higher education in Germany.

After passing the examinations, I studied at the Academy of Graphic Arts, which decided me to opt two years later for studying architecture.

I studied architecture in Dessau at the Bauhaus (recognized as a Higher Design School) from 1927-32 and in 1932 I passed the examinations and was awarded my diploma from the Bauhaus. Half a year earlier I had obtained my Certificate in Carpentry.

After completing my studies, I tried to get a job in Switzerland, but I only succeeded in obtaining a kind of provisional permit, so in 1933, when the involution started in Germany, I was forced to return there. I remained without a job until the autumn of 1934. The Bauhaus had just been closed by the National Socialists, it did not have the status of Higher School recognized, and the teachers were subject to persecution. The rest of the world reacted by calling them from the most prestigious schools (Professor Gropius

received a call from the University of Harvard in the USA and Professor Mies van der Rohe, with whom I did my final-year degree project, went on to give classes at the University of Chicago. Both of them still continue teaching).

In 1934 I took up a job as a draughtsman at Junkers because they did not allow me to practise as an architect. In 1937, when the period of the great unemployment had come to an end, I was allowed to hold a post in the Reich autobahn network, in the Works Division. In this section my work concerned the architectural form of the bridges and I participated in the great "Elbehochbrücke" bridge over the Elba project. This project was followed by the planning of a tertiary office and independent post offices. In 1939 I transferred from the Works Division to the Reich railway network Building Division, at my own request. In 1942 a distinguished colleague procured me a post as an architect in the Construction Division of the company Berg-Und Hüttenwerks-Gesellschaft, at its subsidiary Karwin-Trzynietz. I took up the post on 1 May 1942, assuming responsibility for the design line as well as the development of the company's mining and metalworking plants and offices. I worked at Karwin until the end of April 1945, when all we women were evacuated shortly before the final collapse took place.

During the time I spent in Austria, I was assigned by the Americans as an interpreter at the Mining bei Braunau Base as I spoke English and French fluently on account of my long stays abroad.

Since I have had in-depth experience in the subject and had control both of new construction and rehabilitation works at the firm of Berghütte, I would like to go on working with this company.

[With different writing and presumably on a later occasion far removed in time the letter comes to an end as follows]

Towards the end of October, as happened with all Germans, I was deported back to Germany again and I have been seeking fresh employment ever since. Essen, 21-11-1945."⁹

Both her life and, therefore, her working ambitions were bleak. After being deported from Austria to Germany, she did not have a job or a place to live¹⁰. She went back to Dresden, her place of birth and thanks to the help of Doctor Grohmann, who was the Rector of the *Hochschule* (School of Higher Education with university status), she secured a place to work and to live. At that time the Higher School of Applied Arts (*Hochschule für Werkkunst*) continued in ruins after the bombings, but as soon as classes were renewed, Wera became a teacher of interior design. She lasted barely a year in the position because her desire to work in her field, which seemed so fascinating to her, prevented her from becoming a dedicated teacher. Towards the end of 1947 Wera sent a request to the Land of Saxony to end her contract¹¹ and in 1948 the Rector signed a letter of recommendation for her,

where he specified her work in the areas of furnishing and decoration and even her work in the restoration and building of the new *Hochschule*. She openly acknowledged that she had left the institution voluntarily in order to devote herself to her profession and he wished her all the best.¹²

It was not the first time a Bauhasian turned her back on teaching if this prevented her from undertaking her creative building work. In 1928 Lilly Reich rejected the opportunity to direct a new fashion institute in Munich, in such an emotional tone as this one:

"I cannot consider it, not because I do not want to move to Munich, but because I would have to limit the range of my work considerably and it would be very hard for me, especially now after the work in Stuttgart and prior to the assignment for Barcelona (Mies and I are in charge of the whole construction of the German section for next year's international exhibition) – my true passion – or let us say one of my passions – lies in building and, after all, I am so happy to be able still to return to this love from time to time. I appreciate the value of working there, of course, as well as the value of financial security, but my love is stronger and there is nothing I can do about that."¹³

The passion that this woman demonstrates for her profession, building, is almost mystical. Her love for her work is touching, because her words transmit her pride and her joy for having achieved a goal, she feels empowered, and she is happy.

Twenty years and a war had passed between Wera and Lilly, but the momentum and the need to put into practice the knowledge they had acquired remained intact. With that same argument, Wera left Dresden, well aware of the value of the work there and its financial security. Bonn, the new capital of a new regenerated and democratic state, although split down the middle (as from 1949 Germany was divided into two independent countries, FRG and GDR), was awaiting her.

In 1949 Wera took part in the first post-war Deutsche Werkbund exhibition, held in Cologne. Efforts began on all fronts to re-establish the cultural and political framework of a civil society that had been quashed by Nazism along with the professional associations it was also necessary to create a new political class and a new Parliament. She had the privilege of taking part in the construction of these new Chancellery buildings as an independent associate of the architect Hans Schwippert.

As of 1950 she had an architecture studio of her own in Bonn¹⁴. As a member of the governing board of the League of German Women and chairing the Public Works and Housing Committee, in this city she organized in this way one of the first exhibitions on housing in Germany, entitled "So...Wohnen" (Let's go live).

In 1953 she travelled to the United States, where she met up again with her former directors Walter Gropius¹⁵ and Mies van

der Rohe¹⁶ besides the master, Frank Lloyd Wright. But not less important was her contact with William Wurster, Catherine Bauer and Vernon de Mars. All these, being members of the TELESIS research group, were closely involved in the sustainable development of the West Coast where they lived. Wurster had just been appointed Dean of the Berkeley School of Architecture (he came as a MIT professor) and succeeded in re-uniting the Schools of Architecture, Landscaping and Town Planning in a single organization that operated in unison. His wife, Catherine Bauer, was a leading urban planner and defender of public housing. After graduating in Architecture in 1926, she had become a leader of the fight for decent housing for those most in need¹⁷. These encounters made an impact on Wera as, when she wrote up her curriculum vitae and even in an article in the journal "Werk und Zeit", she underlined these visits along with those of her teachers from the Bauhaus. It was natural that she should be very interested in them as she was a person who was on the same wavelength. After the war, 6,000,000 people were left without accommodation and she was involved in these new urban settlements¹⁸. It is also interesting to mention in particular the article where she describes the American house built by the architect Eleanor Raymond in collaboration with the scientist Maria Telkes specialized in solar energy. Sustainable dwellings and renewable energies were clearly of her interest and in this article she comments that "Maria Telkes is an amiable kind-hearted person and a reflection of her Hungarian origin. In response to my curiosity, she answered with a smile that subject of solar energy was one of her favourite topics and she would willingly explain to me how this had come about. (...) Approximately two days' exposure to the sun is equivalent to 10-12 days' heating. In temperate climates as in Germany, France or Italy, this system would also be usable on maximum during the winter, as the wind does not impair heat storage (...). For countries with few fuel resources it is naturally rather more than a finding of interest. I should be delighted if Ms. Telkes were to come to Germany – something I have been told she would do with pleasure – so as to be able to discuss with German scientists from our universities regarding the possibilities and perspectives of solar houses in Germany"¹⁹.

There is no room for doubt. She was a person who was at the architectural forefront and she was anxious to work for her country. She needed to know the new most efficient systems. She herself even commented in 1951- 52 that she built the first prototype dwelling in Bonn with "Ytong" cellular concrete blocks. However, there is another fundamental aspect that cannot be left unmentioned, how close she felt to women who were as interesting and exceptional as herself. Her involvement in feminist organizations reveals her search for close relationship with women and proof of this is her encounters with these women architects.

Participating in the German delegation at International Women's Day held in Finland in 1954 allowed her to have access and obtain first-hand information on the architecture of Alvar and Aino Aalto, while informing at

the same time the Council on the situation of building in Germany.

Aino had died five years after her visit, but her work and that of her husband were in vogue through combining vernacular architecture with modern architecture. The decisive role of Aino Aalto with the firm of Artek could not go unheeded by such an expert in interior design and furnishing as Wera Meyer-Waldeck (W-M-W). It is not superfluous to recall that she obtained an Official Diploma in Carpentry at the Bauhaus one year before graduating in architecture. Her children's recreational furniture, presented at the Deutsche Werkbund Exhibition in 1949, went on to be successfully marketed in the fifties.

The attempt to combine vernacular architecture with the modern movement had surprisingly been put into practice a year before, in 1953, by a group of 23 Spanish architects and just one woman among them, the architect Juana Ontañón. They felt the need to express that Nazari architecture had many points in common with modern architecture, they did so by means of their *Manifiesto de la Alhambra*: "Modern architecture lays more emphasis on volume and space limited by conjugate flat surfaces than on mass and space viewed as a void between plastic realities, which is what is accentuated in the Renaissance classical past. At the Alhambra, in the same way, mass does not exist as an aesthetic factor, but volume does, (...). When the Moslem artist is confronted with the physical reality of a thick wall which it is necessary to traverse, he layers it in successive screens, as if it were the case of a sequence of pure planes. (...) Moslem architecture has a decided aversion for gravitational nature (...), which yet again aligns it with the modern aesthetic"²⁰. The example of the Aaltos had even reached these autarchic confines, mainly with the visit in 1951 of Alvar himself. Paradoxically, in a completely disdainful manner, the architect Paul Bonatz²¹ had already compared Mies' Siedlung to a suburb in Jerusalem, and in 1934 an anonymous postcard depicted the Weissenhof as an Arab village.

In 1957 W-M-W took part in the international exhibition called "Interbau". This exhibition had been organized in order to rebuild the Berlin Hansa district, which had been devastated after the Second World War and it offered numerous architects the possibility of building a new Berlin. The architect Hilde Weström later summed up in one sentence what Berlin represented for numerous professionals: "The destroyed city was my opportunity"²². The international call brought together old masters such as Walter Gropius, Le Corbusier or Alvar Aalto along with other younger architects, but just as enthusiastic as the former to create dwellings worthy of admiration. Amongst the architects invited to build was Hans Schwippert, a professional with whom Wera had already worked on the new Parliament project. Unfortunately, neither she nor Hilde Weström were offered the opportunity of building new homes for the district. However, the fact of belonging to the specifically selected work group and being able to show off their interior design ideas

was, for them, the minimum recognition they expected from their colleagues. Else Mögelin, a former Bauhaus student, commissioned to write a report on the “Interbau”, explained clearly the situation in which Wera Meyer-Waldeck, Hilde Weström and the sociologist and town-planner Balg²³ found themselves in the light of the tough negotiations and discussions with the exhibition sponsor and which left Wera highly disappointed. “Is this the much vaunted equality?”²⁴, protested Else Mögelin in her report.

The two architects took part in the exhibition “Die Stadt von morgen” (The city of tomorrow), which was held in the indoor pavilions of the site.

W-M-W organized a model dwelling showing the different spaces: children’s bedrooms, parents’ bedroom and the common rooms for the whole family, where the kitchen was built into the lounge-living room. Wera was convinced, and she made this clear in a written statement on the occasion of the exhibition²⁵: women were isolated from the rest of the family when they placed the cooking area in a specific room for this purpose. For this reason, she designed a kitchen built into the lounge-living room and even thought about the possibility of a mobile kitchen that could blend in perfectly with a garden yard. She believed that tomorrow’s kitchen was going to be more one of “defrosting rather than cooking”.

In a publication of 1960, she shows designs of patio-houses, which could well be the same ones which helped her to set her principles for the “Interbau”. The main problem that she addresses in this article is the loneliness of elderly people and the possible solution she proposed by showing different ways of living by bringing different generations together in the same environment. She illustrates this with two differentiated typologies.

First with a dwelling situated in an old building located in the *centre* of any German city.

The second example, with a patio-house design that stays clearly far from the segregation of population by age, number of children and professional occupation, arguing that “any kind of segregation is detrimental for the modern home and for the planning of new residential developments. An estate only for large families or for post office employees is just as dangerous and may condemn them to the “social and moral drain, just like the enormous blocks of apartments built for single people only.” This stance is similar to that proposed by the philosopher Hannah Arendt when she tries to explain the adhesion of some people to totalitarian associations or parties: “totalitarian movements are organizations of masses of atomized and isolated individuals”²⁷ Wera stresses the idea that: “When an estate is built or distributed in dwellings of various sizes we have to beware of its *apartheid!* Estates for large families, for refugees or evacuees, for the unmarried or elderly people, are always prone to that risk. There is always a danger of their becoming isolated.”

Through the different curricula vitae drafted

with great care by the architect W-M-W, we know that she maintained her independent architecture office right to the end, until her premature death. Her participation in the Brussels Universal Exhibition in 1958 and the house for Dr. Fritz Bockemühl are two of the few assignments recovered to date.

She died in 1964 while still in her fifties. A more optimistic, cheerful and demanding period prevailed once more after the rebuilding of a whole country. Unfortunately, she was only able to take a glimpse of it, but her project for young women, university undergraduates, who arrived at the student hall of residence driving their own car already set the tone of a new era²⁸. Constant’s “Homo-Ludens” with his *New Babylon* was already on display in museums. For the ex-member of the CoBrA Group, physical work was a thing of the past, as creativity and imagination were to be the tools of this new culture, which came to life via the theories of a new *Imagist Bauhaus*.

It was during 1965 when a couple of young architects, Rodolfo García de Pablos and Carlos de Miguel returned home from an official trip to Germany. Although convinced at the beginning of the journey that architecture of Spanish pedigree was the path we had to follow, they returned completely renovated by all they had seen there. I will make special mention to their meeting with the engineer Dr. Isolde Winter-Efinger, a senior official in the Ministry of Housing. Such was their admiration and amazement that they suggested a meeting in Spain to Franco’s Minister of Housing, José M^a Martínez and Sánchez Arjona, where Isolde should prepare a conference on “the activities of women in the field of housing”²⁹. No sooner said than done, Isolde received the ministerial invitation, which she accepted without any hesitation³⁰.

There is no record to date of this conference of German women being held in Spain, but it is almost certain that W-M-W worked at the orders of Dr. Winter-Efinger. Let us recall that Wera participated in the building of temporary settlements for refugees at the Ministry’s expense and also participated in all the Professional Women’s Congresses. Her death a year later would have made her attendance impossible but her works and writings would surely have been part of the subject-matter of the encounter.

Isolde Winter-Efinger was the coordinator of the international congress on “Urban Planning and the Interests of Women”, held on 19 and 20 October 1970 at the Federal Ministry of Urban Planning and Housing in Bonn-Bad Godesberg. I am unaware whether the Spanish government sent a delegation - possibly not, as at the time, there was a change of minister, but this cannot be ruled out entirely after the offer of acting as its promoters five years earlier...

Unfortunately, our country was no longer the one that some Bauhausian women had dreamed of back in 1932 as a refuge in face of the German involution which took place with the arrival of the Nazis:

“(…) Don’t be sad, dear Gunta, you have your daughter (…). You are really different from the rest of women, so people do not even imagine envisage that you may be fragile too, you have fought and now you have your daughter, that is better than being alone. Sharon still has to learn and in the end she will mature. You are both going to Russia, so I will have to imagine that you will have been charmed again. But what about Yael? Until autumn I still had a lot of time and we don’t know what will happen, speculations here, there and everywhere. In Spain there has to be a great deal to be done. There is not a single modern architect, but first we have to see, this also concerns you. Everybody is looking at something abroad. In Russia there is not so much any longer, everything is so uncertain. What are you going to do in Russia? May and Stam have already been dismissed. (...) Cheer up! To Spain following Trawen, where it has to be paradise. (...)”³¹

1. Beauvoir, Simone de: *El Segundo Sexo*. Ediciones Siglo Veinte, Buenos Aires 1962. (Spanish edition), p.7.

2. Hervás y Heras, Josenia: *El camino hacia la arquitectura: las mujeres de la Bauhaus*. Doctoral thesis ETSAM 2014, p. 373. Letter sent by O. Schelemmer to his friend Otto Meyer-Amder el 3-1-1926, where he recounts to him Kandinsky’s observations on pure forms.

3. *Ibidem* (2), p.341. Article by Helene Nonne in the review *Vivos voco* (Leipzig), volume V, n 8-9, August-September 1926.

4. Müller, Ulrike: *Bauhaus- frauen. Meisterinnen in Kunst, Handwerk und Design*. Elisabeth Sandmann Verlag GmbH, München 2009, p.115.

5. Curie, Marie: *Marie Curie y sus hijas. Cartas*. Clave Intelectual, Madrid 2015, p.16. (translation from the original by Maria Teresa Gallego and Amaya García Gallego)

6. *Ibidem* (5), p.34.

7. Journal of the school called *Bauhaus*, n°4 de 1928, p.18-19. She answers a series of questions. The original was also in bold type.

8. Meyer, Hannes: *El Arquitecto en la lucha de clases y otros escritos*. Gustavo Gili, Barcelona 1972, p.134. Article entitled “The architect in the class struggle”, which appeared for the first time in the journal *Leva Fronta*, 1931-1932, Prague.

9. Unsigned letter by Wera Meyer-Waldeck. Bauhaus-Archiv Berlin.

10. Letter dated 31.8.1946, where the Rector asks the Housing Department of the city of Dresden for the use of an apartment and a working space for the exercise of her profession of architect. Bauhaus-Archiv Berlin

11. Letter dated el 11.11.1947. Bauhaus-Archiv Berlin

12. Letter signed by the Rector Will Grohmann on 23.02.1948. Bauhaus-Archiv Berlin

13. Mcquaid, Matilda: *Lilly Reich. Designer and architect*. MOMA, New York 1996. Letter by Lilly Reich to Paul Renner on 6-10-1928, p.55.

14. Hervás y Heras, Josenia: *Las mujeres de la Bauhaus, de lo bidimensional al espacio total*. Diseño Editorial, Buenos Aires 2015, p.316-345. In this chapter devoted to WMW a compilation is made of her works.

15. It is very curious that Gropius was called “Pius” at the Bauhaus and “Grop” by American students

16. The American Government sponsored a cultural exchange under which a visit was organized to a number of American universities. It is possible that the account given to students by Mies in 1953 regarding the closure of the Bauhaus by the Nazis had the German delegation in which Wera was participating as guests.

17. Her book “Modern Housing” (*La vivienda moderna*), published in 1934 influenced the need to build affordable quality homes for low-income families.

18. According to her own data, between 1952-1954 she took charge of 4 temporary accommodations for refugees from the East and various housing and nursery projects.

19. Undated article “Das Solarhaus braucht keine Öfen” (“The solar house does not need stoves”). Bauhaus-Archiv Berlin. According to data obtained in 2011, the German city of Freiburg is the one that uses most solar energy per resident in the world.

20. Chueca Goitia, Fernando: *Invariantes castizos de la arquitectura española. Invariantes en la arquitectura Hispanoamericana. Manifiesto de la Alhambra*. Dossat Bolsillo, Madrid 1979, p.223.

21. This did not prevent Bonatz from showing support for Mies when the Bauhaus at Dessau was going to be closed in 1932. He participated in the manifesto of adhesion to its director and implanted his signature.

22. A phrase collected on the occasion of her 100th birthday in Berlin on 31 October 2012, where a display of her works was held at the Berlinschen Galerie from 26/9/12 to 25/2/13.

23. Ilse Balg was born in 1907, she studied Political Science in Berlin, but her town-planning activity got off the ground in the thirties at the Reich Office for Regional Planning. From that time she never ceased to work and even donated, after her death in 1999, her whole estate to a foundation that bears her name and undertakes studies in the field of urban planning.

24. Mögelin, Else: Die Frauen und die Interbau, Eindrücke von der Arbeitstagung des Wohnungsausschusses der Deutschen Frauenringes vom 2-4.8 in Berlin. (Women and the Interbau, impressions from the Housing Committee of the German League of Women). Manuscript. Bauhaus-Archiv Berlin. Included in the book by Maasberg, Ute / Prinz, Regina: *Die neuen Kommennt.*

Weibliche Avantgarde in der Architektur der zwanziger Jahre.
Junius Verlag, Hamburg 2005.

25. Notes for the subject "Life in tomorrow's city". Bonn 3.10.1957.
Bauhaus-Archiv Berlin

26. Journal *Blätter der Gesellschaft für christliche Kultur (Pages of the company for Christian culture)*. Düsseldorf E.V. 11-12/1960, article entitled "Menschlich wohnen- glücklich leben- für alle" (Dwell humanly-live happily-for everyone), p.23-30.

27. Arendt, Hanna: *Los orígenes del totalitarismo*. Santillana ediciones, Madrid 2004, p.405. Hannah Arendt, who was born in the same year as Wera, declared her admiration for the Bauhaus in this same book.

28. *Ibidem* (2), p.638-641. A group of German architects finished the project after Wera's sudden death.

29. Letter dated el 23-11-1965 with no handwritten signature, in the diary of the journey made by Rodolfo Garcia de Pablos. Possibly Rodolfo was the one who wrote the letter and kept a copy. It has proved possible to refer to this diary thanks to the architect Silvia Blanco. She came in contact with the family documentation so as to be able to develop her doctoral thesis.

30. That same newspaper contains a letter dated 4-1-1966, signed by Isolde, where she expresses gratitude for the guide on Madrid sent to her by her two "dear friends".

31. Letter from Gertrud Arndt to Gunta Stözl, dated 19 February 1932. Gunta, with a Master's in Textiles, had recently left the Bauhaus and had a baby daughter, Yael, with the architect and student Arieh Sharon. Complete translation in the thesis *The path to architecture: women of the Bauhaus*, p. 319. Original in the Bauhaus-Archiv Berlin.

Bauhaus women
Wera Meyer -Waldeck
Maria Telkes
Isolde Winter-Efinger